

A Collection of Best Chinese Folk Songs 中國優秀民歌代表集

(中小學適用，附鋼琴伴奏)
(For Secondary and Primary Students, with Piano Accompaniment)



Arranged by **Chen Chien-hua**
陳健華 編配

Translated by **Huang Fei-jan**
黃飛然 英譯

4

SIMPLIFIED PRONUNCIATION TABLE

a	as in father	.....	Y
b	as in boy	.....	ㄅ
ch	as in child	.....	ㄷ
d	as in day	.....	ㄸ
e	as in ten	.....	ㅐ
f	as in fill	.....	ㅍ
g	as in go	.....	ㄱ
h	as in hat	.....	ㅎ
i	as in ill	.....	ㅣ
j	as in juice	.....	ㅈ • ㅊ
k	as in keep	.....	ㅋ
l	as in late	.....	ㄴ
m	as in man	.....	ㅁ
n	as in no	.....	ㄴ
o	as in or	.....	ㅓ
p	as in papa	.....	ㅍ
r	as in red	.....	ㄹ
s	as in see	.....	ㅅ
t	as in time	.....	ㅌ
sh	as in shop	.....	ㅍ
ts	as in ch with more teeth sound	.....	ㅊ
tz	as in j with more teeth sound	.....	ㅈ
u	as in wool	.....	ㅜ
ũ	as in under	.....	ㅓ
ü	French u	.....	ㅜ
w	as in win	.....	ㅜ
y	as in yard	.....	ㅣ
z	as in zoo	.....	ㄷ
ai		.....	ㅐ
ei		.....	ㅐ
ao		.....	ㅓ
ou		.....	ㅓ
an		.....	ㅓ
un		.....	ㅓ
ang		.....	ㅓ
ung		.....	ㅓ

陳健華 籍貫浙江，生於廣州。兩歲時回上海居住，一九四七年起居港。一九五七年赴歐洲，主修作曲，副修鋼琴。一九六一年以優異成績畢業於奧國維也納國立音樂學院。其後在德國斯圖加特國立高等音樂學院深造，於一九六三年畢業。留歐期間，課餘輒赴各地參加暑期班或隨名師研習。一九六三年回港，受聘於清華書院音樂系為教授，並在多間大專、音樂學院、擔任音樂課程。一九六八及七〇年應香港電台邀請，創作管絃樂作品「日出」及管樂五重奏。一九七三年起，並兼任亞洲作曲家同盟（香港區）副主席之職。其他作品有民歌新編、長笛獨奏、鋼琴曲、藝術歌曲合唱及兒童歌劇等。

CHEN CHIEN-HUA, a native of Chekiang province, was born in Canton. He returned to Shanghai at two years of age and stayed there until he came to Hong Kong in 1947. Mr. Chen left for Europe in 1957 and studied music, majoring in composition with piano as a minor subject. He graduated with distinction at the Akademie fuer Musik und Darstellende Kunst in Vienna in 1961 under Prof. A. Uhl. In 1963 he graduated at the Staatliche Hochschule fuer Musik in Stuttgart under Prof. J.N. David. During his stay in Europe, he attended various summer classes and studied under well-known masters when on vacations. He returned to Hong Kong in 1963 and was appointed professor with the Music Department of the Hsing Hua College and taught music subjects in various colleges and academies. In 1968 and 1970, he was commissioned by the Radio Hong Kong to compose music and produced an orchestral work 'Sunrise' and 'Music for Wind'. Since 1973 he has been the vice-chairman of Asian Composers' League (Hong Kong District). His other compositions include a flute solo, piano music, folk songs, art songs, chorus and children's opera.

此書適合：

- ①學校、團體、家庭、個人演唱之用。
- ②參考、研究之用。
- ③鋼琴學生作為學習材料及鋼琴小曲之用。
- ④輔助學習華語發音之用。

THIS BOOK IS SUITABLE:

- 1. For singing in schools, groups, the family, or by individuals;
- 2. For reference and research;
- 3. As material and short pieces for piano students;
- 4. As an additional aid to the study of Mandarin pronunciation.

出版者序

中國地域廣大，種族繁多，生活情趣各異，民歌多姿多采。本書由陳健華教授從第一手的採錄譜中，精選品質優秀的中國民歌數十首，不加增刪，以便各界人士演唱、參考、研究之用。

同時，爲了方便國際人士對中國民歌之了解，由黃飛然先生將中文歌詞譯成可以演唱的英文歌詞。另附上音標，便于用原文演唱，如用作學習華語發音之輔助也相當有效。

爲了實用及獲得更完美的音樂感受起見，附上簡單生動之鋼琴伴奏；此伴奏也可當作鋼琴小曲用，作爲學習中國鋼琴曲的初級教材，也未嘗不可。在聲樂的音域方面，大部份皆經移低適合學生及一般人士之用。

長期以來，中國教育界及音樂界人士不斷在訴說，一般中、小學內沒有足夠的民族音樂教材，而音樂院則缺少民族性的初級鋼琴教材。現在，本書在這一方面，希望多少能起些作用。

最後，本書能在封面方面得到金嘉倫先生的精心設計；在全書的編輯及校對過程中得到黃永熙博士，Miss Dorothy Jones及陳遠嫻女士的寶貴意見及幫助，深覺榮幸，並致以萬分之謝意！

Publisher's Note

China covers a vast territory which includes many different races. The great variety of life-styles encountered are reflected in the folk songs people sing. From among the thousands of folk songs Professor Chen Chien-hua has selected, without modification, those in this book to provide a source and reference for those doing research or for those who just like to sing.

In order to help Westerners to understand and appreciate the meaning of these Chinese folk songs, Mr. Huang Fei-jan has translated them into English. The Romanisation of the Chinese character has also been included so that the songs may be sung in their original language. This will be appreciated by those who are working to perfect their Mandarin pronunciation.

For practical use and to obtain the best musical expression, a simple and effective piano accompaniment is included. These accompaniments may also be used as short piano pieces and as material for piano students. As far as the songs are concerned, a great many have been transposed to a lower vocal range to suit students and for general use.

For a long time people in Chinese educational and music circles have complained that there is insufficient national music material in middle and primary schools. Furthermore, music academies lacked primary national piano material. This book hopes to fulfill this need.

The book's front cover was designed by Mr. King Chia Lun. Dr. Huang Wing Hee, Miss Dorothy Jones and Madam Chan Yuen Han advised on and checked the compilation of the book. Their opinions and assistance were invaluable, and were greatly appreciated.

序

欲挑選中國最優秀的民歌以及爲民歌來配伴奏，這兩件工作皆是相當困難的。

在選曲方面，雖然只求質量，不限數量及交稿日期，但由於各種條件的限制，不可能做得完全合乎理想的。如果能一面播放民間歌手實際演唱的錄音帶，一面看着樂譜來進行挑選的話，的確是一個比較方便而理想的方法。可惜實際情況就不可能這樣做。中國自正式重視發掘民歌工作以來，不過是幾十年來的事，而且零零碎碎的不夠全面，初期的發掘工作也尚未有錄音機加以錄音保存。僅有的一些錄音資料也不可能借得到。所以唯有從民歌集及非學術性的民歌唱片中去選擇。

筆者花了很多功夫，搜集到三十餘本民歌集及一些唱片，雖不致說齊全，恐怕也已包括了大部份歷來已出版的具有學術性之重要歌集在內了，然後盡量在幾個不同版本中，挑選最可靠、紀錄最精細的第一手採錄譜，將之編入本歌集內（有幾首帶有引子、過門、尾聲的，皆爲原譜所有），希望能將不可靠的可能性減至最低。在選曲過程中，爲了保持選擇時的新鮮感，身邊經常備有一本民歌集，有空時便拿出來審閱一下，主要從民歌旋律的質量來考慮，每本歌集至少翻閱了三次以上，故單在選曲方面便花了九個月以上的空餘時間。但即使如此，未被選入的優秀民歌一定還是有的。

關於中國民歌配伴奏的問題，從純藝術的眼光來看，民歌是否可以配以伴奏便已值得討論，尤其是用十二平均率的鋼琴來伴奏中國民歌，問題似乎更大。但從實際需要上來看，配上伴奏也有其實用價值，至于和聲的處理，歷來一直是中國作曲家一大難題。筆者不敢說自己有甚麼新的見解和創造，但很幸運地能有時間來總結中國前一輩作曲家及理論家的經驗，並綜合了調式、大小調、以及現代音響各方面的知識來詳加考慮這一難題。可惜由於筆者個人之能力，又需配合民歌之風格及精神，整個和聲效果聽來還是相當保守的。此外，民歌的旋律是寫在伴奏內面的，一方面是爲了便于學生們及一般人士演唱，另一方面是爲了可當作鋼琴小曲用。

值得欣慰的是筆者在選曲及編寫伴奏的過程時，欣賞的口味以及眼界都隨之擴大了不少，對民歌之了解也更進了一步。可以肯定的說，以有限的音樂材料（中國民歌基本上以五音爲骨幹，其他之音爲輔）世界上祇有極少數的作曲家能寫出如此優秀的旋律。這也說明了爲甚麼中國優秀民歌的數量是如此之少；以及篇幅長大之民歌往往趨向于以詞意爲主的「說唱音樂」之領域了。這一類以敘事爲主的民歌，似乎應該另編一集吧！

陳健華

FOREWORD

This collection of Chinese folk songs has presented two difficult tasks; first, the selection of songs which will be both representative and authentic, and second, the writing of a piano accompaniment for them.

The ideal method of selection, of course, would be to hear the songs, recorded as they were originally sung, as well as to see the music written down. Unfortunately, this is not possible. Since Chinese have only in recent years paid formal attention to the unearthing of folk songs, the results are as yet only fragmentary. In the early period of this work no recordings were made. Those made later are now unobtainable. Therefore, we have had to depend on non-academic records and collections of folk songs for our selection.

Altogether the writer has collected more than 30 folk song books as well as a number of records. These are by no means exhaustive; however, they do represent a large part of those collections which have been authentically researched. The songs in this book are selected from the most reliable of these editions. In some songs the original introduction, interlude and coda have been retained.

The writer spent over nine months in the selection of the songs. During that time he was never without a book of folk songs in hand which he went over in every spare minute. In this way he was able to find those songs which maintained their freshness and charm even with long acquaintance. Even so, he would be the first to admit that there are some excellent folk songs not included in this book.

From the point of view of pure art, it is debatable whether or not folk songs should be sung with an accompaniment. The problem becomes even more acute when the accompanying instrument is the piano with its twelve notes of equal temperament. Nevertheless, from a purely practical point of view, there is value in providing an accompaniment. Chinese composers have always found the harmonic treatment of Chinese melodies to be a difficult problem. The writer dare not say that he has any new ideas or inventions, but he is fortunate in being able to benefit from the experience of previous composers and theorists. He has freely adapted the theory behind the modal and diatonic scales as well as using his knowledge of modern sound effects to produce an harmonic effect which will at the same time maintain the style and spirit of the folk songs. The melodies of the folk songs have been written into the accompaniment. The purpose is twofold. It makes it easier for the singer to learn the songs, and, also, the individual songs may be used as short pieces for the piano.

The writer is pleased to say that during the course of the selection and arrangement, his appreciation and views have been broadened and his understanding of folk songs has increased. It can definitely be said that with such limited musical material at their disposal (Chinese folk songs basically use only five tones, occasionally with one or more non-essential tones) not too many composers could write such excellent melodies. On the other hand this may also explain the paucity of good Chinese folk songs and their brevity. For the longer folk songs frequently tend to belong to the sphere of "ballads," in which the meaning of the words is more important than the music. In fact, it occurs to the writer that a compilation of such ballads might very well be another book.

CHEN Chien-hua

第四冊 目錄

CONTENTS (Part 4)

		Page
秋收 AUTUMN HARVEST	陝西 Shenhsi	1
猜調 THE RIDDLE	雲南 Yünan	2
鳳陽花鼓 FLOWER DRUM SONG	安徽 Anhuei	4
太陽出來喜洋洋 SUNNY DAY HAPPY DAY	四川 Szechuan	6
蒙古牧歌 MONGOLIAN SHEPHERD'S SONG	蒙古 Mongu	8
打連城 NEW YEAR GREETING	內蒙 Inner Mongolian	10
你送我一枝玫瑰花 YOU SEND ME A ROSE	新疆 Hsinjiang	12
沙里洪巴 SHA LI HUNG BA	新疆 Hsinjiang	14
小白菜 SMALL CABBAGE WHITE	河北 Hubei	16
採茶燈 TEA PICKING	福建 Fujian	18
小路 BYWAY	內蒙 Inner Mongolian	22
四季美人 BEAUTIES OF FOUR SEASONS		23
歌唱春天 SPRING SONG	東北 North Eastern	26
送大哥 MY LOVE'S GONE	陝西 Shenhsi	30

秋 收

AUTUMN HARVEST

優美地

陝西
Shenhsi

5 5 6 $\dot{1}$ 3 | 2 1 2 $\dot{1}$ 6 |

九 月 裏 九 重 陽 呵，
Jiu yue li jiu chong yang ho,
It is harvest time, ho,

5 5 3 2 3 2 5 | 1 — | 2 5 4 3 2 |

收 呀 秋 收 忙， 谷 子 呀 (那 個)
shou ya chiu shou mang Gu tzi ya na gu
Dou - ble nine of the year; We will sweep up the

1 7 6 5 5 | 1 7 6 5 6 5 $\dot{1}$ 4 | 5 — ||

糜 子 呀 呵 鋪 呀 鋪 上 場。
mi tzi ya ho Pu ya pu shang chang
thre - shing floor, ho, For the un - hull - ed grains.

* 此音原為G音

This note is originally a "G" note.

2 紅個旦旦太陽呵，

Hung gǔ dan dan tai yang ho,
It is so warm, ho,

暖呀暖堂堂，

Luan ya luan tang tang,
Under the autumn sun,

滿場的 (那 個) 新糜子呵，

Man chang dǔ na gǔ hsin mi tzi ho,
And the fragrance of the grains, ho,

噴呀噴鼻香。

Pǔn ya pǔn bi hsing.
Hangs pun-gent in the air.

猜 調

THE RIDDLE

雲南
Yunnan

輕快、活潑地

2 5 | 5 3 2 2 2 3 2 | 2 2 (1) 4 4 4 5 6 |

小 乖 乖 (來) 小 乖 乖, 我 們 說 給 你 們 猜:
Hsiao guai guai lai' hsiao guai guai, Wo mǔn shuo gei ni mǔn chai:
Lit - tle ba - by, my lit - tle ba - by, See if you can guess this one:

6 2 (1) 4 4 5 6 | 1 6 (1) 4 4 5 6 6 | 6 2 (1) 4 4 2 4 5 6 |

甚 麼 長 長 上 天? 哪 樣 長 長 海 中 間? 甚 麼 長 長 街 前 賣 嘛?
Shǔm mǔ chang chang shang tien? Na yang chang chang hai jung jien? Shǔm mǔ chang chang jie chien mai ma?
Some-thing long in the sky, Some-thing long long in the pond, Some-thing long long sold in the street

1 6 (1) 4 4 5 6 | 6 6 5 3 | 3 2 — | 2 ||

哪 樣 長 長 妹 跟 前 (嚟 來)?
Na yang chang chang mei gūn chien lou lou lai?
Some-thing long in front of me, lou lai.

2. 小乖乖 (來) 小乖乖,

Hsiao guai guai lai hsiao guai guai,

Lit-tle ba-by, my lit-tle ba-by,

你們說給我們猜：銀河長長上天，

Ni mǔn shuo gei wo mǔn chai: yin hǔ cháng chang shang tien,

See if I have guess'd it right: Milky way long up there,

蓮藕長長海中間，

Nien ou chang chang hai jung jien,

Lo-tus root, long in the pond,

米錢長長街前賣嘛，

Mi hsien chang chang jie chien mai ma,

Nood-les long long sold in the street,

絲錢長長妹跟前 (嚟來)。

Zi hsien chang chang mei gǔn chien lou lai,

Silk threads long in front of me, lou lai.

3. 小乖乖 (來) 小乖乖,

Hsiao guai guai lai hsiao guai guai,

Lit-tle ba-by, my lit-tle ba-by,

我們說給你們猜：甚麼圓圓上天？

Wo mǔn shuo gei ni mǔn chai shǔm mǔ yŭen yŭen shang tien?

See if you can guess this one: Some-thing round in the sky,

哪樣圓圓海中間？

Na yang yŭen yŭen hai jung jien?

Some-thing round in the pond,

甚麼圓圓街前賣嘛？

Shǔm mǔ yŭen yŭen jie chien mai ma?

Some-thing round round sold in the street,

哪樣圓圓妹跟前 (嚟來)？

Na yang yŭen yŭen mei gǔn chien lou lai?

Some-thing round in front of me, lou lai.

4. 小乖乖 (來) 小乖乖,

Hsiao guai guai lai hsiao guai guai,

Lit-tle ba-by, my lit-tle ba-by,

你們說給我們猜：月亮圓圓上天，

Ni mǔn shuo gei wo mǔn chai yŭe liang yŭen yŭen shang tien,

See if I have guess'd it right: Full moon round in the sky,

荷葉圓圓海中間，

Hŭ yie yŭen yŭen hai jung jien,

Lo-tus leaves round in the pond,

粿粿圓圓街前賣嘛，

Ba ba yŭen yŭen jie chien mai ma,

Dumplings round round sold in the street,

鏡子圓圓妹跟前 (嚟來)。

Jing tzi yŭen yŭen mei gǔn chien lou lai.

Mirror round in front of me, lou lai.

鳳陽花鼓

FLOWER DRUM SONG

安徽
Anhui

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of a piano accompaniment and a vocal melody. The piano part uses a grand staff (treble and bass clefs) and features a steady bass line with chords and moving lines in the treble. The vocal melody is written in a single staff with a treble clef and includes lyrics in both Chinese and English. The lyrics are: 說鳳陽，道鳳陽，鳳陽本是好地方；自從出了 King Ju. The score includes a large, faint watermark of a flower in the background.

說 鳳 陽， 道 鳳 陽，
Shuo Fung Yang Dao Fung Yang,
O Fung Yang, My Fung Yang,

鳳 陽 本 是 好 地 方； 自 從 出 了
Fung Yang bǔn shi hao di fang Tzi chung chu liau
Fung Yang used to be a fine town; Since that King Ju

3 2 1 2 — | 6 6 5 3 5 6 1 | 6 5 3 2 — |

朱 皇 帝， 十 年 倒 有 九 年 荒。
 Ju huang di Shi nien dao yiu yiu nien fang
 came to the throne, Nine out of ten have been fam - ine years.

6. 5 6 1 | 2 1 6 5 — |

大 户 人 家 賣 驛 馬，
 Da hu rǔn jia mai lǐ ma
 Wealth - y peo - ple sold their horse,

6. 5 3 $\dot{1}$ | 6 5 3 2 — | 1. 2 3 5 |

小 戶 人 家 賣 兒 郎； 奴 家 沒 有
Hsiao hu rŭn jia mai er lang son, Nu jia mei yiu no
Poor - er peo - ple sold their son, As I have no

3 2 1 2 — | 6 6 5 3 5 6 $\dot{1}$ | 6 5 3 2 — | 0 0 0 0 ||

兒 郎 賣， 身 背 花 鼓 走 四 方。
er lang mai Shŭn bei hua gu jou si fang
son to sell, I wander with my flo - wer drum

太陽出來喜洋洋

SUNNY DAY HAPPY DAY

四川
Szechuan

2 3 2 1 | 2 3 0 | 1 2 3 2 |

太 陽 出 來 (羅 兒) 喜 洋 洋 歡，
Tai yang chu lai lo er Hsi yang yang ou
Sun - ny day, lai lo er, Hap - py day, O

(郎 羅) 挑 起 扁 担 (郎 郎 扯 ,
 lang lo Tiao chi bien dan lang lang chǔ
 lang lo, Up the hill - top, lang lang chǔ

光 扯) 上 山 崗 歐 , (羅 羅)
 guang chǔ Shang shan gang ou lo lo
 guang chǔ, With a pole, O lo lo.

2. 手裏拿把(羅兒)開山斧歐,(郎羅),
 Shou li na ba lo er Kai shan fu ou lang lo
 Go chop fire - wood, lo er, With an ax, o lang lo,
 唱起歌兒(郎郎扯光扯)忙砍柴歐,(羅羅)。
 Chang chi gu er lang lang chǔ guang chǔ Mang kan chai ou lo lo
 Sing a song, lai lang lang chǔ guang chǔ, While you work, O lo lo.
3. 只要我們(羅兒)多勤快歐,(郎羅),
 Ji yao wo mǔn lo er duo qin kuai ou lang lo
 All we need is, lo er, to work hard, O lang lo.
 不愁吃來(郎郎扯光扯)不愁穿歐,(羅羅)
 Bu chou chi lai lang lang chǔ guang chǔ Bu chou chuan ou lo lo
 Food and cloth-ing, lang lang chǔ guang chǔ, No con-cern, O lo lo.

蒙古牧歌

MONGOLIAN SHEPHERD'S SONG

蒙古
Mongu

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of three systems of music, each with a vocal line and a piano accompaniment. The lyrics are in Chinese characters with Pinyin and English translations below them.

System 1:

從 軍 長 城 外，
Chung - jūn cháng chéng wai
Rid - ing on a horse

System 2:

塞 上 好 風 光，
Sai shang hao fēng guāng
thro' the front ier pass，

System 3:

草 兒 長， 馬 兒 壯，
Chao er cháng ma er zhuàng
Sea of grass touch es the sky，

1 6 1 3 2 2 1 6 | 5 1 5 — |

蒙 古 健 兒 牧 牛 羊,
Mūng u jien er mu niu yang
Herds - men tend their sheep and cows,

i. 6 5 6 5 3 | 2 5 3 2 1 5 |

黃 河 岸; 陰 山 傍,
Huang hū an yin shan pang
Ri ver banks, moun - tain sides,

1 6 1 3 2 2 1 6 | 5 1 5 — | 0 0 0 0 ||

英 雄 騎 馬 過 河 梁。
Ying shung chi ma guo hū liang.
Grand-eur such as this is sel - dom seen.

2. 寂寞望夕陽, 駝步響叮噹,
Ji mo wang hsi yang Tuo bu hsiang ding dang
Rid-ing all a-lone in the sink-ing sun,
響叮噹, 更淒涼,
Hsiang ding dang gūng chi liang
Not a soul on the road
歸兒懶渡路更長;
Tì er lan du lu gūng chang
Makes the jour-ney sad and long.
天蒼蒼, 野茫茫,
Tien tsang tsang yie mang mang
Sky and earth death-ly still,
英雄騎馬下山崗。
Ying shung chi ma hsia shan gang
When shall I be home a-gain?

打連城

NEW YEAR GREETING

内蒙
Inner Mongolian

3. 3. 3. 5 | 3 2 1 | 3 2 1

過 了 一 個 大 年 頭 一
Guo liao yi ge da nian tou yi
Now it is the ver - y first day of the

3 — | 3. 3. 3. 5 | 3. 5 3 2 |

天。 我 與 我 那 連 成 哥 哥
tian year; Wo yu wo na lien cheng ge ge
year; I would pay my dear friend, a

3 2 1 | 3 — | 1 6 1

來 拜 年， 一 進 門，
lai bai nian call. Yi jin the mǔn door
New Year's