



英漢對照

唱

韋瀚章譯

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SING!

American Folk Tradition
in Song—A Web of Many Strands

今日世界出版社

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美國傳統民歌

美國新聞處編 韋瀚章譯

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一、二、三——唱！

ONE, TWO, THREE - SING !

I Hear America Singing

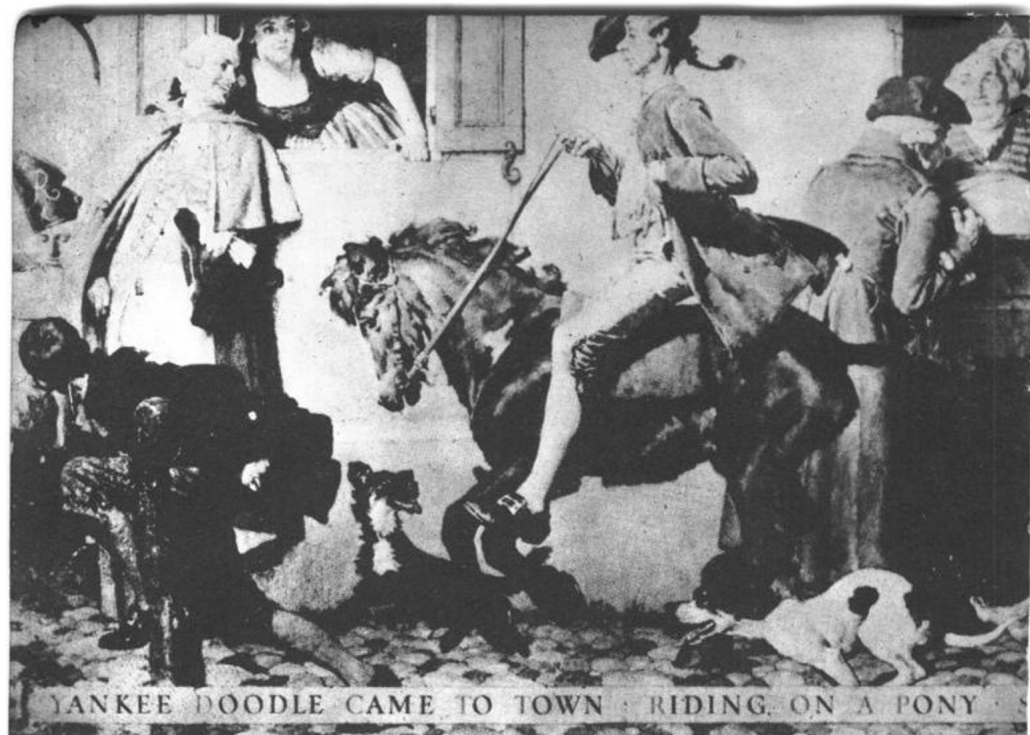
*I hear America singing, the varied carols I hear,
Those of mechanics, each one singing his as it should be blithe and
strong,
The carpenter singing his as he measures his plank or beam,
The mason singing his as he makes ready for work, or leaves off work,
The boatman singing what belongs to him in his boat, the deckhand
singing on the steamboat deck,
The shoemaker singing as he sits on his bench, the hatter singing as
he stands,
The wood-cutter's song, the plowboy's on his way in the morning,
or at noon intermission or at sundown,
The delicious singing of the mother, or of the young wife at work,
or of the girl sewing or washing,
Each singing what belongs to him or her and to none else,
The day what belongs to the day—at night the party of young fellows,
robust, friendly,
Singing with open mouths their strong melodious songs.*

— Walt Whitman

我聽美國在歌唱

我聽美國在歡唱，各種歌兒聲歡暢，
機械師們在歡唱，人人愉快又堅強，
木匠在歡唱，一面把木板桁條用尺量，
泥水匠每逢開工或放工，也在歡唱，
船夫喃唱出他船上的生財，水手的歡歌也在甲板上飄蕩，
鞋匠坐在矮櫈上吟哦，做帽子的也站着輕歌。
樵夫農家子早出晚歸，或晌午休息，也會你唱我和，
慈愛的母親，年輕的主婦，縫紉洗衣的少女，她們的歌聲都很柔和，
各人唱各人自己的歌，不唱別人的歌，
白天有白天的歌唱，——但到了晚上，壯健，友善的青年朋友，
大家一同引吭高歌。

——華爾特·惠特曼



"Yankee Doodle." Mural by Norman Rockwell. Courtesy of the Nassau Inn, Princeton, N.J.
 "美國傻瓜"（壁畫）。洛爾曼·羅克威爾作。新澤西州普林斯頓拿梭旅館贈刊。

As George Washington's soldiers went to battle against the British, they marched to "Yankee Doodle." Little is known of the history of the tune or of the origin of the name of the song. It is, doubtless, several hundred years old. The word "Yankee" is said to be an English corruption of the word, English, a contemptuous term applied to Puritans, and a cant word expressing excellence. It originated in New England but came to be applied to the people of that region as a derisive epithet. "Doodle" means a trifling or simple fellow. The words have little sentiment and are little more than meaningless doggerel for us today. But the catchy,¹ rollicking tune, together with the sacred associations, have given the song its place among America's national songs. In a sense it was the national hymn of the Revolutionary War.

YANKEE DOODLE

*Fath'r and I went down to camp,
 A-long with Captain Goodin',*

*And there we saw the men and boys
As thick as hasty puddin'.¹*

*And there we see a thousand men,
As rich as Squire² David;
And what they wasted ev'ry day,
I wish it could be saved.*

*And there was Captain Washington
Upon a slapping³ stallion,
A-giving orders to his men;
I guess there was a million.*

*And then the feathers on his hat,
They look'd so very fine, ah!
I wanted peskily⁴ to get
To give to my Jemima.*

Chorus:

*Yankee Doodle keep it up,⁵
Yankee Doodle dandy,⁶
Mind the music and the step,
And with the girls be handy.*

Every people has a heritage of songs, many of which seem to have sprung up spontaneously, without any composer to write them or any poet to give them words. They pass from generation to generation on the lips of those who sing them and in the memories of those who hear them, until every one in the land seems to know them without knowing where the songs came from or when he heard them.

America's folk music—perhaps uniquely among folk music—is a living record of the nation's growth. Every nation's folklore has its historical content—its stories and songs of heroes and conquests, lovers and comic figures, as well as its traditional dances and games. For most nations, this historical element is shown in the way that outside influences have affected the culture of a longstanding ethnic group—in the Turkish influence in Hungarian or Yugoslav music, for example, or in the Moorish influence in the music of Spain.

¹*hasty puddin'*: a food made of boiled corn meal 一種用玉蜀黍粗粉做的食物

²*squire*: title used for a local dignitary in country districts and small towns 鄉紳

³*slapping*: strong and vigorous 非常快的，大而壯的

營中遇到很多大兵，
身材好像玉米餅。

我們又見整千人，
他們閒綽像鄉紳，
每天花費不知多少，
我想應該好積存。

還有將官華盛頓，
騎着駿馬夠精神，
號令嚴明指揮如意，
我想至少百萬軍。

看他帽上羽毛花，
樣子真是頂呱呱，
我想費心把它拿來，
送給我的耶美瑪。

合唱：
美國傻瓜繼續幹，
美國傻瓜好看，
注意音樂腳步齊，
對待女郎莫怠慢。

每個民族都有一份歌曲的遺產，其中有許多似乎是自然產生的，既沒有作曲家作曲，也沒有詞曲家作歌詞。這些歌曲由歌唱者口傳，由耳聞者記下來，一代傳一代，直到整個地方的人都耳熟能詳，却不知道這些歌從那兒傳來或在什麼時候聽到的。

美國的民間音樂——也許是民間音樂中最有特色的——是這個國家成長的一部活紀錄。每個民族的民間傳說都有它的歷史的內容：英雄及其功績，情人或諸趣人物等的故事與歌曲，以及傳統的舞蹈和競賽等。在許多民族中，這種歷史的因素顯示出一個年代久遠的種族的文化，受到外來的影響——例如匈牙利或斯拉夫音樂受土耳其的影響，西班牙音樂受摩爾人的影響。

⁴*peskily*: annoyingly; troublesomely; mischievously 麻煩地，惱人地

⁵*Keep it up*: continue (doing what you are doing) 保持，繼續下去

⁶*dandy*: very fine and first rate in style; modish 漂亮的，上等的

In the New World, however, the growth of the nation represented the creation of a new culture as people of many different cultures came together and progressively populated a new land. The folk music they created embodied both the fusing of cultures and the common experiences of settling and building a vast new nation, where only scattered tribal societies had existed before.

There were songs for work and songs for play, lullabies, story-ballads, songs of heroes, comic songs, and, of course, love songs.

1.

Prominent among the earliest forms of known folklore of the peoples of many lands are rhymes, songs, and tales involving riddles. Beautiful and entertaining riddles are found in the songlore of every land and peoples. No lines are probably more familiar to folk singers throughout the English-speaking world than this riddle song of British origin:

RIDDLE SONG

*I brought my love a cherry that has no stone;¹
I brought my love a chicken that has no bone;
I told my love a story that has no end;
I brought my love a baby and no cryin'.*

*How can there be a cherry that has no stone?
How can there be a chicken that has no bone?
How can there be a story that has no end?
How can there be a baby and no cryin'?*

*A cherry when its bloomin' it has no stone;
A chicken in the egg, it has no bone;
The story of our love shall have no end;
A baby when it's sleeping there's no cryin'.*

Lullabies

American lullabies, like those of most of the rest of the world, tend to be soothing in tune and simple in text. Indeed, many songs may serve as lullabies if they meet these two requirements. Although

在美洲新大陸上，這個國家的成長，代表了一種新文化的創造，因為各種不同文化的人民來到一起，逐漸聚居而成一個新的國家。他們所創作的民間音樂，包含着各種文化的融合，和在這個已往祇有散居的種族社會定居和建設一個龐大的新國家的共同經驗。

這些歌曲中有工作時所唱的歌，遊樂的歌、催眠歌、敘事民歌、頌讚英雄的歌，諧謔的歌，當然還有情歌。

1.

各地區各種族最早所知的民間傳說的傑出作品有韻文、歌曲和涉及謎語的故事。各地方各民族的歌曲中，都有些優美怡人的謎語。在英語世界，恐怕沒有一首比得上這首來自英國的謎語歌更為人熟知了：

謎語歌

我給愛人送顆櫻桃沒有核；
我給愛人送隻鷄子沒有骨；
我對愛人說個不完的故事；
我給愛人帶來不哭的嬰兒。

為什麼一顆櫻桃會沒有核？
為什麼一隻鷄子會沒有骨？
為什麼一個故事會說不完？
為什麼一個嬰兒不哭叫？

櫻桃樹開花時候沒有核；
鷄子在蛋壳裡就沒有骨；
我倆的愛情故事說不完；
嬰兒在睡眠時候不哭叫。

催眠歌

美國的催眠歌，和其他許多國家的一樣，調子側重於安慰性的，詞句尚簡單。的確，許多別的歌曲，如果能適合這兩個條件，也可以用作催眠歌的。雖則美國採

¹stone: seed 果核



America has borrowed innumerable British lullabies, there also seem to be some distinct American contributions to the genre such as "All the Pretty Little Horses."

ALL THE PRETTY LITTLE HORSES

*Hush-a-by don't you cry,
Go to sleep, little baby;
When you wake you'll have some cake
An'ride a pretty little horsey.
So hush-a-by an' don't you cry,
An' go to sleep little baby.*

*You shall have a little canoe
An'a little bit of paddle;
You shall have a little red mule
An'a little bitty¹ saddle.*

*So hush-a-by an' don't you cry,
An' go to sleep little baby.*

*The black an' the bay,² the sorrel³ an' the grey
All belong to you, my baby.
So hush-a-by an' don't you cry
An' go to sleep little baby.
So hush-a-by an' don't you cry
An' go to sleep little baby.*

用了很多英國的催眠歌，但也有不少是地道美國風格的，如“美麗的小馬”。

美麗的小馬

好寶貝，不要哭，
快些睡吧，小小孩子，
一覺醒來有餅吃，
也給你騎漂亮小馬兒，
我的寶貝不要再哭，
快些睡吧，小小孩子。

再給你，獨木舟，
連同短槳歸你所有；
再給你一頭赤驃，
驃背還有小鞍給你坐，
我的寶貝不要再哭，
快些睡吧，小小孩子。

黑瘦紅灰馬兒，
全都拿來奉送給你。
我的乖乖不要哭，
安安靜靜快快的安睡，
我的寶貝不要再哭，
快些睡吧，小小孩子。

¹little bit of, little bitty: very small 極小的

²bay: horse having a dark red-brown color 栗色馬

³sorrel: light red-brown horse 紅褐色馬

2.

In general, the story of American folk music divides itself into three chapters: What the people brought with them; what they found when they arrived; and what developed in the course of the last two centuries as they settled, built, and moved westward across the mountains and plains. It is the nature of the folk song to reflect the personal experience of those who sing it, and one of the most fascinating studies in American folksongs is to discover the ways in which the old songs were changed in the new environment.

As the tide of population washed over the Appalachian mountains in the Eastern part of the United States, there were backwaters¹ where British folk music came to be preserved almost unchanged through the last two or three centuries. In isolated communities in the rolling hills of Virginia, North Carolina, and Kentucky, families kept closely to the ways of life of their forebears, working the land in the same way—and singing the same songs. Thus when the American folklorist, Cecil Sharp, came among them over 30 years ago, he discovered British ballads and language of the 17th century alive and virtually unchanged—many in a purer form than they had chanced to survive even in the British Isles.

Ballads

Probably the most widespread of those British ballads in the United States is “Barbara Allen,” which exists in countless different versions both in the words and in the music.

BARBARA ALLEN

*In Scarlet Town, where I was born,
There was a fair maid dwelling,
Made every youth cry wellaway²,
And her name was Barbara Allen.*

*All in the merry month of May,
When the green buds they were swelling,
Sweet William came from the western states,
And he courted Barbara Allen.*

*It was all in the month of June,
When things were all a-blooming,
Sweet William on his death-bed lay,
For the love of Barbara Allen.*

2.

通常美國民歌史話，分作三個章節：各種族帶來的原本歌曲；當他們到達以後才發現的；以及過去兩百年間，當他們定居，建設，越嶺翻山，橫過平原西移時發展的。反映民歌歌者個人經歷是民歌的本質，而美國民歌研究中最吸引的一項，就是發掘舊歌曲如何在新環境中的改變。

當人口的浪潮沖過美國東部阿帕拉契山脈時，英國民歌在落後閉塞的地方保存下來，幾乎歷二三百年不變。在山巒起伏的維琴尼亞，北卡羅林納和肯塔基州偏僻山區，不少家庭緊緊遵循他們祖宗的生活方式，以同樣的方法耕耘，唱一樣的歌曲。因此，在三十多年前，美國民俗學家塞西爾·夏普去到那些地區，發現十七世紀的英國民謠與語言，依然存在，而且事實上絲毫不變——有些甚至比目前仍有機會保留在不列顛羣島的更純正。

民 謠

在美國流行最廣的英國民謠，可能是“巴巴拉·亞倫”。這首民謠有許多不同詞句與樂譜的版本。

巴巴拉·亞倫

在我的家鄉紅市鎮，
有位美麗的佳人，
個個兒郎為她銷魂，
她名叫巴巴拉·亞倫。

迷人的五月好時光，
百花也含苞待放，
可愛威廉來自西方，
求巴巴拉好事成雙。

轉眼又到六月時光，
處處也開遍羣芳，
可愛威廉在死床床上，
為巴巴拉·亞倫單相思。

¹*backwater*: place behind in time or progress 窮鄉僻壤

²*made every youth cry wellaway*: caused every young man to lament
使個個小伙子為他悲傷

*He sent his servants to the town,
Where Barbara was a-dwelling,
My master is sick and sends for you,
If your name be Barbara Allen.*

*So slowly, slowly she arose,
She went and soon came nigh him,
And all she said when she got there,
Was "Young man, I think you're dying."*

*Oh yes, he said, I'm very sick,
And death is on me dwelling,
No better, no better can I ever be,
If I can't have Barbara Allen.*

*As she was walking o'er the fields,
She heard the death bell knelling¹
And ev'ry stroke did seem to say:
You hard-hearted Barbara Allen.*

*O Mother, O Mother, make my bed,
Go make it long and narrow,
Sweet William died for pure, pure love,
And I shall die for sorrow.*

*O Father, O Father, dig me my grave,
Go dig it long and narrow,
Sweet William died for me to-day,
I'll die for him to-morrow.*

Except in those isolated mountain communities just mentioned, however, the songs changed with the lives of the people. The knights and ladies of the old English ballads became plain pioneer people.

3.

Although British (including Scottish, Irish, and Welsh) songs predominated among the songs that came with the settlers, the Spanish, French, and particularly the African influences were also strong. Spanish music was—and still is—sung in California and in many places in the Southwest. French songs came down from Canada and up from

¹knelling: ringing 敲喪鐘