

泰戈尔

歌曲精选集

SCORES TRANSCRIBED BY LIU YUENING

LYRICS TRANSLATED BY BAI KAIYUAN

曲谱翻译

刘月宁

歌词翻译

白开元

A Selected Collection of
Rabindranath Tagore Songs

The night is black and the forest has no end;
a million ways lead to it in a million ways.
We have begun to keep in the darkness, but where
or with whom - that we are unaware.

But we have this faith - that a lifetime's bliss
will appear in a minute, with a smile upon its lips.

Seen through the shadows, snatches of songs
which at first give us delightful shocks.

Then all at once there's a flash of lightning:

and ever to see that instant I fall in love with
all that is seen and seen. This life is flesh
for you, like such miles have I traversed!

And those who came close and moved
in the darkness - I don't know if they exist

The night is black and the forest has no end;
a million ways lead to it in a million ways.

We have begun to keep in the darkness, but where
or with whom - that we are unaware.

But we have this faith - that a lifetime's bliss
will appear in a minute, with a smile upon its lips.

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Selected Collection of
Rabindranath Tagore Songs

I am trying to keep in the darkness, but where
or not where that we are unaware.

faith - that a lifetime's bliss
with a smile upon its lips.

found, snatches of songs
give us delightful shocks.

there's a flash of lightning:
one never to forget that instant I fall in love with

and say: 'This life is black
for you, like sun miles have I traversed!

there's who came close and moved
in the darkness - I don't know if they exist

the forest has no end;
it in a million ways.

Deep in the darkness, but
that we are unaware.

faith - that a lifetime's bliss
with a smile upon its lips.

found, snatches of songs
give us delightful shocks.

there's a flash of lightning:
one never to forget that instant I fall in love with

and say: 'This life is black
for you, like sun miles have I traversed!

there's who came close and moved
in the darkness - I don't know if they exist

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[印] 泰戈尔著

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刘月宁 白开元译

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序

长期以来，泰戈尔（Rabindranath Tagore）在中国人的心目中是印度一位伟大的诗人、文学家，并曾获得诺贝尔文学奖，但对他在音乐方面的成就和贡献所知极少。中国的音乐界由于多年受到欧洲音乐的熏陶，所以都知道舒伯特是歌曲之王，他创作的歌曲达 1000 首之多。但是，如果跳出狭窄的范围，以全球性的视角对世界的音乐进行审视，就不难发现这个结论是不准确的，因为泰戈尔所创作的歌曲就有 2006 首，而且大部分歌词也是他创作的。当然，实际上，还有一位名为努兹鲁尔（Kazi Nazrul）的作曲家曾创作了 4000 多首歌曲，他也是泰戈尔的孟加拉同乡，以歌曲的数量计算，他应该是真正的歌曲之王。

泰戈尔除了创作了大量歌曲外，还写了三部音乐剧和三部舞剧，形成了自己独有的音乐风格，被称为《拉宾德拉纳特·桑吉特》（Rabindranath Sangeet），拉宾德拉纳特是泰戈尔的名字，桑吉特是印度对歌曲、舞蹈、器乐的总称。它们首先是印度化的，同时也是有强烈个性的，强烈到人们一听就可以与其他印度歌曲（包括孟加拉歌曲）相区别。他的歌曲几乎能适应人们生活中的各种场合，包含了人们在不同情况下的各种心态。他的两首歌曲曾先后被选为印度和孟加拉国的国歌。总的来说，泰戈尔音乐的特点是自然、朴素、亲切、平易近人，很少用装饰音、装饰乐句，看不见矫揉造作的痕迹。

早在 1924 年，泰戈尔就到中国进行了访问，举行过多次讲演，为中印友好和文化交流做出了贡献，但对他在音乐方面的成就并不太了解。直到 1949 年中华人民共和国成立之后，大约在 1950 年到 1960 年期间，北京的中央人民广播电台开始播放泰戈尔的歌曲，中国人才开始接触到泰戈尔的音乐，泰戈尔优美的旋律、富有诗意的歌词，朴素、自然的风格触动了中国人的心灵，并深深地刻印在自己的脑海中。但播放的歌曲不多，并不能满足听众的愿望。

1989 年至 1990 年我作为访问学者在印度学习、研究印度音乐近一年，泰戈尔音乐也是我研究的课题之一，我当时就搜集了一些泰戈尔音乐的资料，校中的孟加拉同学也为我翻译、讲解了泰戈尔歌曲的歌词，但由于时间有限，未能进行深入研究。1991 年 8 月，由中国人民对外友好协会、中国社会科学院和印度驻华大使馆联合在北京举行了泰戈尔逝世 50 周年纪念会。与会者从政治、哲学、美学、诗歌、音乐、美术各个方面阐述了泰戈尔对印度和世界的贡献。印度加尔各答泰戈尔大学校长萨尔卡博士（Dr. Pabitra Sarkar）对泰戈尔做了全面的评价，我也在会上作了题为《泰戈尔的音乐和音乐思想》的报告。为配合这次盛会，来自印度加尔各答的印度舞蹈团还在北京、福州、厦门等地演出了泰戈尔的舞剧《纸牌王国》，受到了欢迎。中国过去曾出版过很多泰戈尔的文学作品，但这样隆重地纪念泰戈尔，还是第一次，这也反映了日益增长的中印友谊和中国人

民对泰戈尔的敬仰之心。

2007年9月14日，中央音乐学院和孟加拉国（Bangladesh）驻华大使馆在中央音乐学院联合举办了泰戈尔和努兹鲁尔诗歌音乐会。从达卡（Dakar）专程来华的女歌唱家莫欣（Adity Mohsin）演唱了多首泰戈尔歌曲，歌唱家巴鲁阿（Anup Kumar Barua）先生演唱了努兹鲁尔的歌曲。中央音乐学院世界民族音乐演奏小组在刘月宁教授的指导下，则用中国乐器琵琶（Chinese Lute Pipa）、扬琴（Chinese Dulcimer Yangqin）、二胡（Chinese Fiddle Erhu）、笛子（Chinese Bamboo Flute）演奏了泰戈尔和努兹鲁尔的作品。

这次活动也是很有意义的，在中国举行的音乐会上演唱泰戈尔歌曲，中国人用自己的民族乐器演奏泰戈尔的音乐，大概还是第一次。可以说，这是中国音乐界首次在现场聆听两位南亚音乐大师的作品，给人们留下了很深的印象。2010年5月7日，印度驻华大使馆举办了泰戈尔的纪念会，中央音乐学院的研究生刘洋和印尼留学生于小娟用小提琴演奏了《一切属于你》等两首泰戈尔的作品，受到好评。

2011年5月4日，为纪念泰戈尔诞辰150周年，由中印友好协会、中国驻加尔各答总领事馆和中央音乐学院举办了“第三届中印论坛·音乐文化分论坛”及“当东方与东方相遇·东方之夜”专场音乐会，我在会上作了《泰戈尔音乐在中国》的发言，刘月宁教授与她的学生杜玉用中国扬琴与印度音乐家达伦·巴塔查亚（Pt. Tarun Bhattacharya）的印度扬琴（Santoor）、普拉蒂克·乔杜里（Pt. Prateek Chaudhuri）的西塔尔琴（Sitar）进行了对话，并与加尔各答当地音乐歌手同台演奏和吟唱了《火的点金石》等三首泰戈尔的歌曲，产生强烈共鸣和热烈欢迎。

但在中国至今还没有出版过一本泰戈尔的歌曲集，十分遗憾。刘月宁教授由于其本人在印度德里大学的研修经历，近年来一直活跃在中印音乐文化交流领域，也热爱泰戈尔音乐。由她提出倡议，请我国孟加拉文的资深学者，研究泰戈尔的专家白开元先生翻译歌词，她自己翻译乐谱，共选择了50首在印度广为流传的泰戈尔歌曲，内容涉及爱国、虔诚、爱情、大自然、节日等各个方面。此项工作在学院的大力支持下，得以顺利进行。题为《泰戈尔歌曲精选集》，是根据2007年印度“音乐舞蹈戏剧学院”出版的《泰戈尔歌曲100首》精选而成。

这次泰戈尔歌曲在中国的首次出版是很有价值的，从此，中国的音乐家和音乐爱好者可以通过歌词和乐谱直接了解并进一步演唱这位印度音乐家的歌曲，人们也可以从音乐的角度来全面了解这位伟大的哲人和学者。应该说，这只是研究泰戈尔音乐的第一步，但它是具有历史意义的，我相信，也希望将来会有更多的音乐工作者、音乐爱好者来开垦这块音乐的沃土。

陈自明

中央音乐学院 教授、博士生导师

中国音协世界民族音乐学会 会长

2011.9.6. 北京

Preface

Rabindranath Tagore has been long-cherished as a great Indian poet, litterateur and Nobel Laureate, but his achievement in and contribution to music has been rarely known by the Chinese people. Influenced by European music, Chinese musicians know that Schubert, who composed as many as 1000 songs, is the “King of Songs.” However, viewing world music from a broader global perspective, you’ll find the inaccuracy of such a conclusion because Tagore composed 2006 songs and wrote most of the lyrics. There was still another Bangladeshi composer, Kazi Nazrul, who composed more than 4,000 songs and should be deemed as the real “King of Songs.”

In addition to composing songs, Tagore also composed three musicals and three choreodramas, establishing his unique music style known as “Rabindranath Sangeet” (“Rabindranath” is Tagore’s first name and “Sangeet” is the general term for songs, dances and musical instruments in India). They are first and foremost very distinctive and idiosyncratic, and listeners could easily distinguish them from other styles of Indian music. His songs cover various occasions and emotions in life, and two of them were selected as the national anthems of India and Bangladesh respectively. In general, Tagore’s music features naturalness, simplicity and kindness without many grace notes or phrases, free of artificiality.

As early as 1924, Tagore visited China and delivered several speeches, making contribution to cultural exchanges between China and India. However, his achievements in music have been little known in China. Not until 1949, when the People’s Republic of China was founded, did the Chinese people begin to have access to Tagore’s songs through China National Radio (CNR). Their beautiful melodies and poetic lyrics deeply touched Chinese listeners and were engraved on their hearts. But at that time only a handful of Tagore’s songs were available at CNR and couldn’t feast the listeners’ ears to their hearts’ content.

From 1989 to 1990 I was studying and doing research on Indian music as a visiting scholar in India, and Tagore’s music was one of my research fields. I collected some materials on Tagore’s music and my Bangladeshi classmate helped me with the translation and explanation of the lyrics. But due to the time limit, the research was done mostly at a basic level. In August 1991, The Chinese People’s Association for Friendship with Foreign Countries, Chinese Academy of Social Sciences and Indian Embassy in China jointly celebrated the 50th Anniversary of the death of Tagore. Participants elaborated Tagore’s contribution to India and the world as a whole from various perspectives including politics, philosophy, aesthetics, poems, music and art. Dr. Pabi-

tra Sarkar, Vice Chancellor of Rabindra Bharati University in Kolkata, delivered a comprehensive speech on Tagore, and I also made a speech themed “Tagore’s Music and Musical Theories.” In response to this occasion, dance troupe from Kolkata staged wonderful performances of “Solitaire Kingdom” in Chinese cities like Beijing, Fuzhou and Xiamen, and won many applauses. There had been many publications of Tagore’s literary works but hardly any musical works, and it was the first grand celebration for his achievements in music, which reflected Chinese people’s admiration for Tagore and the ever-deepening friendship between China and India.

On September 14, 2007, the Central Conservatory of Music (CCOM) and Bangladashi embassy in China jointly held a performance of music and poem written by Tagore and Kazi Nazrul at CCOM. Ms. Adity Mohsin, singer from Dakar, performed many songs of Tagore and Mr. Anup Kumar Barua sang several songs of Kazi Nazrul. Under the training of Prof. LIU Yuening, the World Folk Music Band of CCOM performed musical works of these two musicians with Chinese musical instruments including Chinese Lute Pipa, Chinese Dulcime Yangqin, Chinese Fiddle Erhu, Chinese Bamboo Flute. That was probably the first time that Chinese musicians played Tagore’s music with Chinese musical instruments and sang Tagore’s songs at a Chinese concert, which meant a milestone and left a deep impression on Chinese music circle. On May 7, 2010, during the commemoration for Tagore held by Indian Embassy in China, LIU Yang, graduate student from CCOM, and YU Xiaojuan, Indonesian student in China, played two of Tagore’s musical works with violins and were highly hailed by the audience.

On May 4, 2011, on the 150th anniversary of the birth of Tagore, China-India Friendship Association, Consulate General of the People’s Republic of China in Kolkata and CCOM held a forum themed “Music & Culture Seminar, China India Forum III” and a concert themed “Night of the Orient, When East Meets East.” I delivered a speech entitled “Tagore’s Music in China” and Prof. LIU Yuening and her student DU Yu performed Yangqin together with Indian musicians Pt. Tarun Bhattacharya, who played Santoor, and Pt. Prateek Chaudhuri, who played Sitar, and singers in Kolkata. Their performance of Tagore’s music caused a sensation among the audience.

However, it is a pity that up to now none of the collections of Tagore’s Songs has been published in China. Fortunately Prof. LIU Yuening, as an active musician in China-India music cultural exchanges and with research experience at the Delhi University, has an affection for Tagore’s music. Upon her initiative, Mr. BAI Kaiyuan, expert in Bengalese and in the research of Tagore, translated the lyrics and she transcribed the scores. This collection features 50 of Tagore’s songs popular in India, covering themes like patriotism, piety, love, nature, festivals, among others. With the support of CCOM, *Anthology of Tagore’s Songs* would be published based on *One Hundred Songs of Tagore* (Sangeet Natak Akademi, 2007).

The first publication of Tagore’s songs is valuable in that Chinese musicians and music lovers could sing his songs and get a further and comprehensive view of this great philosopher and

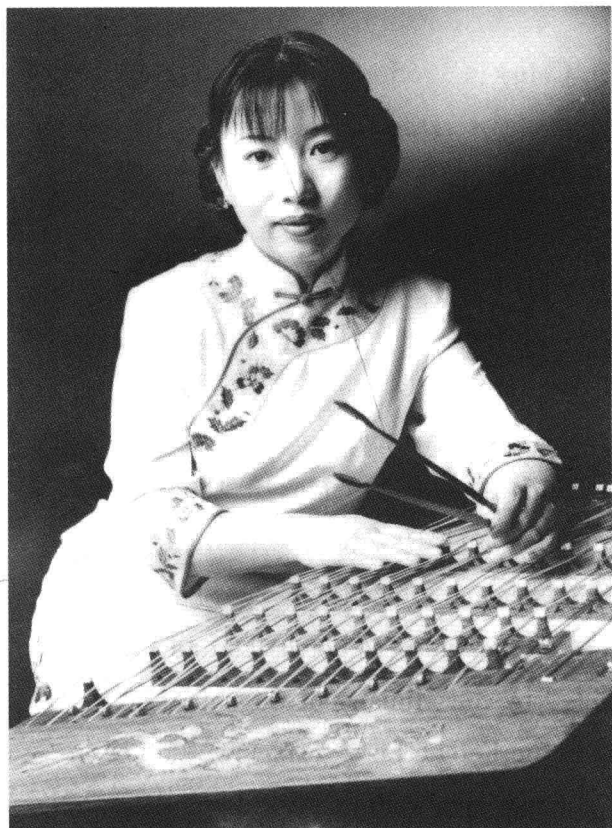
scholar. This is just the first step in the research of Tagore's music, which has a historical sense. I believe more and more musicians and music lovers will make further endeavors to explore the beauty of his music.

CHEN Ziming

Professor and tutor of Ph. D students at CCOM

President of the World Music Society of Chinese Musicians Association

Beijing, September 6, 2011



刘月宁，1965年10月出生于湖南益阳。现为中央音乐学院民乐系教授，中央音乐学院国际扬琴艺术研究中心主任，欧美同学会·中国留学人员联谊会副会长，中国扬琴学会副会长，九三学社中央委员，九三学社中央文化工作委员会委员，中国民族器乐学会常务理事，

世界扬琴协会理事，国际音乐教育学会会员等。曾为美国密歇根大学、乌克兰立谢科国立音乐学院、捷克维瓦诺夫斯基国立音乐学院客座教授。

1987年，毕业于中央音乐学院并留校任教至今；1994年，获中央音乐学院硕士学位；2008年，获匈牙利罗兰大学博士学位。2005～2006年，作为中国教育部访问学者在匈牙利李斯特音乐学院从事音乐教育研究；2008～2009年，作为美国福特基金“亚洲学者”在印度德里大学音乐系从事印度音乐文化研究。2010年，由中央音乐学院出版社出版中国第一本国际扬琴领域中译本——《东欧扬琴音乐文集》，并入选教育部“新世纪优秀人才”培养计划。

作为中国有史以来最年轻的扬琴专业教授和中国音乐文化的交流使者，刘月宁的足迹遍及欧、亚、美三十余个国家和地区。2005年应捷克扬琴协会的邀请，成为国际扬琴赛事历史上的第一位中国评委；2007年作为首位中国扬琴音乐家，应墨西哥扬琴协会特别邀请，率团参加拉美国际扬琴艺术节；2005年在北京举办的六场师生扬琴专题音乐会系列，首次在中国开创专题系列音乐会的先河；2008年创建中国第一个“茉莉花”扬琴重奏组合。

刘月宁教授已在海内外发行个人演奏专辑十余张，出版专业教学教材系列十余套，发表学术论文及著作十余篇、部。

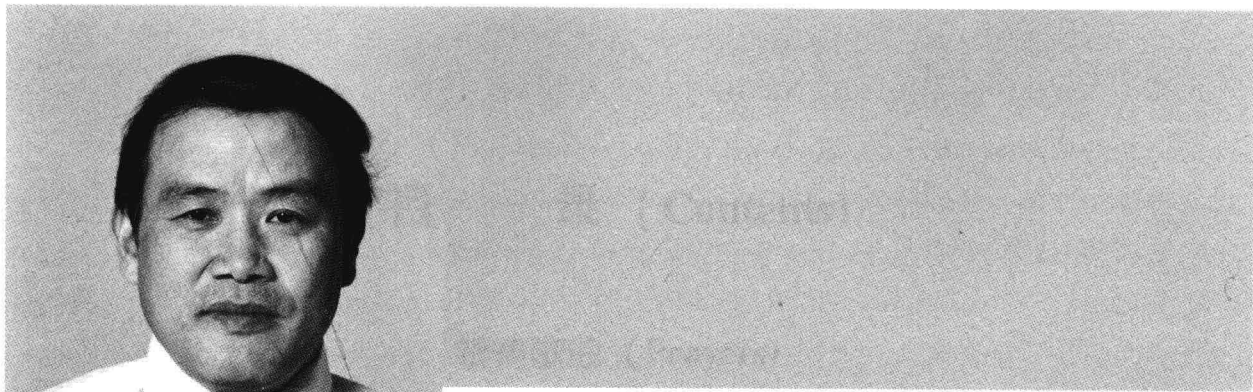
LIU Yuening

Born in Yiyang city of Hunan Province in China in 1965. She is professor of the Central Conservatory of Music (CCOM). She also serves as director of the International Research Center for Chinese Dulcimer (Yangqin) Art of CCOM, Vice President of the Yangqin Association, Vice President of the Western Returned Scholar Association · Chinese Overseas-Educated Scholars Association (WRSA), member of the Executive Committee of the Chinese Folk Instrument Association, member of the board of the Cimbalom World Association (CWA) and member of the International Society for Music Education. She worked as a visiting professor of Michigan University, USA; M. Lysenko Lviv State Academy of Music, Ukraine and P. J. Vejvanovsky National Academy of Music, Czech Republic.

She graduated from CCOM in 1987 and then became a teacher there. She got her master degree at CCOM in Beijing in 1994 and her Ph. D at Eötvös Loránd University in Hungary in 2008. She was appointed by the Ministry of Education of China as a visiting scholar for music education to the Ferenc Liszt Academy of Music in Hungary from 2004 to 2005. She was granted Asia Fellows Awards funded by the Ford Foundation to study music and culture in the Faculty of Music & Fine Arts of the Delhi University in India from 2008 to 2009. Her translation of *Analects of Eastern Europe Cimbalom Music*, the first Chinese translation on the development of international Yangqin area, was published by Press of CCOM, and she was nominated on the list of New Century Excellent Talents in University (NCET), a program supported by the Ministry of Education of China.

As a youngest Yangqin Professor in Chinese history and messenger of music, she has visited more than 30 countries and regions in Europe, America and Asia. In 2005, invited by the Association of Cimbalom in Czech Republic, she became the first judge from China in the history of International Yangqin competition. In the same year, she held six concerts in series and blazed the trail of series concerts in China. In 2007, she was nominated the first Chinese Yangqin musician to lead a delegation to Mexico to participate in the International Gala of Yangqin Cultural Exchange in Latin America. In 2008, she founded the first Yangqin ensemble in China called *JASMINE*.

She has released more than ten albums in China and overseas, published ten-odd text books and ten-odd papers and articles.



白开元，1945 年出生于江苏常州。1964 年高中毕业，1965 年被派往达卡学习孟加拉语。1969 年回国，在国际广播电台孟加拉语部工作至今。已出版《泰戈尔诗选》《泰戈尔散文选》《泰戈尔小说选》《纳兹鲁尔·伊斯拉姆诗歌选》等三十余部译著。现为中国翻译工作者协会理事会理事、中国印度文学研究会理事。现任中译本《泰戈尔全集》主编之一。

BAI Kaiyuan

Born in Changzhou city of Jiangsu Province in China in 1945. He graduated from a senior secondary school in 1964. He went to Dhaka to learn Bengalese in 1965. He came back to China in 1969 and has worked in the Bengalese Department of China Radio International (CRI) ever since. He has translated more than 30 books including *Selected Poems*, *Selected Essays*, *Selected Novels of Tagore* and *Selected Poems of Neural Islam*. Now he is an executive member of Chinese Translation Association and Indian Literature Research Association of China. He is one of the chief editors of Chinese Version of the *Complete Works of Tagore*.

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雨季是歌手 (The Rain Is a Minstrel)	(16)
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扎了一束芦花 (Bind a Bunch of White Thistles)	(20)
秋阳下的莲花丛 (Lotus Bathed in the Autumn Sunshine)	(23)
雾天的仙女 (Fairy of Fog)	(24)
寒夜里天上的明灯 (Bright Stars in the Chilly Night)	(27)
今天来了春神 (Here Comes the Goddess of Spring)	(29)
来吧, 维沙克月 (Come Vaisakh)	(31)
用霹雳的宝石编条项链 (Wave a Necklace with Gems of Thunder)	(33)
素馨花的心愿 (Wishes of the Flowers)	(35)
用春花编我胜利的花环 (Make My Triumphant Wreath with Spring Flowers)	(37)

爱国歌曲 (Patriotism)

印度巨人 (Indian Giant)	(39)
如果没人响应你的号召 (If They Answer Not to Thy Call)	(42)
印度命运的主宰 (印度国歌) (Jana Gana Mana)	(46)
请你们一定记住 (Be Sure to Remember)	(47)

七彩歌曲 (Rainbow)

你们永远活在死亡的海边 (Forever on the Shores of Death)	(49)
走出村庄的五彩路 (Colorful Runaway Road of the Village)	(50)
母亲神圣的寺院 (Mother's Temple)	(51)
我们是崭新青春的使者 (We Are the Heralds of Green Youth)	(53)
洒红节 (Holi)	(55)
今天推开了天宫的那扇大门 (Today I Open the Gate of the Heavenly Palace)	(56)
哪一种纯光把心灵之灯点燃? (In What Sacred Flame You Lighted Your Life's Lamp?)	(58)

庆典歌曲 (Celebrations)

植树节 (Arbor Day)	(61)
爱人团圆的证人 (Witness to the Reunion of Lovers)	(63)

欢聚歌曲 (Reunions)

在最下层的民众中间 (Among the Grassroots)	(64)
我们干活儿 (We Are Working)	(66)
我们收割水稻 (Harvest of the Corn)	(67)
愿红日获得胜利 (May the Red Sun Be the Winner)	(69)

爱情歌曲 (Love)

你一声不响站在我的心田上 (You Come to the Silence of My Heart)	(70)
谁在叫我 (Who Calls Me)	(72)
谁好像是一阵绿色的春风 (Like the Faint Breath of Spring)	(74)
仍要记住我呀 (Please Remember Me)	(76)
我以情曲维系你我的生命 (Love Is the Breath of Life)	(78)
他可知道我的痛苦 (If He Ever Knows My Pain)	(80)
一对情人在爱河上飘荡 (Bathed in Love)	(84)
秋阳的晓梦中 (Dream in the Autumn Sunshine)	(85)
我心里有琼浆 (Honey Flows in My Heart)	(87)
谈情说爱千万要谨慎 (Be Careful When You Fall in Love)	(89)
生命唯一的祈求 (The Only Desire in Life)	(91)
你现在千万别走 (Stay with Me Now)	(93)
泪水滢滢的春天 (Tear-stained Spring)	(95)

附录: 英文诗词 (Appendix: Poems in English)	(97)
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火的点金石

1=C $\frac{6}{4}$ 鼓节奏: 3+3 ♩ = 75

[A]

0 0 3 3 3 - ||: 3 3 - 3 3 - | 3 3 - 3 2 4 |
以 火 的 点 金 石 触 我 的 灵 魂,

4 - 4 4 - - | $\overset{4}{3}$ - 5 4 3 - | 3 - 3 3 - - |
纯 洁 我 的 生 活, 纯 洁

$\overset{3}{2}$ - 4 3 2 - | 2 - 2 2 - 3 | $\overset{2}{1}$ - 3 2 1 - |
我 的 生 活, 纯 洁 我 的 生 活。

1 - 1 1 - 5 | 5 - 5 5 5 - | 5 5 $\sharp 4$ 5 - $\sharp 4$ |
纯 洁 我 的 生 活, 以 熊 熊 烈

$\overset{6}{5}$ - - 5 - - | 1 2 3 3 3 - ||: 3 3 - 3 3 - |
火。 以 火 的 点 金 石 触

3 3 - 3 2 4 | 4 - || $\overset{\circ}{B}$ 5 - 5 - | 5 5 - 5 5 - |
我 的 灵 魂。 Fine. 高 高 举 起 我 的

5 5 $\sharp 4$ 5 - $\sharp 4$ | $\overset{6}{5}$ - $\overset{5}{7}$ 7 7 - | 6 6 5 5 - - |
肉 胎 凡 身, 作 为 你 神 庙 里

$\overset{5}{4}$ 4 3 $\overset{3}{2}$ - 4 | 3 - 5 - 5 - | 5 5 - 5 5 - |
点 燃 的 油 灯。 高 高 举 起 我 的

5 5 $\sharp 4$ 5 - $\sharp 4$ | $\overset{6}{5}$ - $\overset{5}{7}$ 7 7 - | 6 6 5 5 - - |
肉 胎 凡 身, 作 为 你 神 庙 里

$\overset{5}{4}$ 4 3 $\overset{3}{2}$ - 4 | 3 - 5 7 - - | 7 - - 7 $\overset{7}{6}$ 7 |
点 燃 的 油 灯。 昼 夜 以 歌 曲

$\dot{1}$ $\dot{1}$ 7 $\dot{2}$ $\dot{1}$ - 7 6 | $\overset{6}{7}$ - 5 7 - - | 7 - - 7 $\underline{7\ 6\ 7}$ |
 点 燃 灯 光, 昼 夜 以 歌 曲

$\dot{1}$ $\dot{1}$ 7 $\dot{2}$ $\dot{1}$ - 7 6 | $\overset{6}{7}$ - - 7 - - | $1\ 2$ || $1\ 1\ 1$ - |
 点 燃 灯 光。 返 A 你 轻 轻

$1\ 1$ - 1 - - | $1\ 1$ - $1\ 7\ 1\ 2$ | 2 - $1\ 3\ 3$ - |
 抚 摸 黑 夜 的 躯 体, 整 夜

$3\ 3$ - $4\ 5\ 4\ 3$ | $3\ \overset{5}{4}.$ $3\ \overset{3}{2}$ - $3\ 4$ | 3 - $1\ 1\ 1$ - |
 释 放 一 颗 颗 新 星。 你 轻 轻

$1\ 1$ - 1 - - | $1\ 1$ - $1\ 7\ 1\ 2$ | 2 - 1 - 3 - - |
 抚 摸 黑 夜 的 躯 体, 整 夜

$3\ 3$ - $4\ 5\ 4\ 3$ | $3\ \overset{5}{4}.$ $3\ \overset{3}{2}$ - $3\ 4$ | 3 - $5\ 5\ 5$ - |
 释 放 一 颗 颗 新 星。 你 抹 掉

5 - $5\ 5\ 5$ - | 5 - $5\ 5$ - $\#4$ | $\overset{6}{5\ \#4}\ 5\ 7\ 7\ 7$ - |
 视 野 里 的 浓 稠 黑 暗, 你 举 目

6 - $6\ 5\ 5$ - | $\overset{5}{4}$ - $4\ 3\ \overset{3}{2}$ - $3\ 4$ | 3 - $5\ 7\ 7$ - |
 四 望, 看 见 一 片 光 明。 我 焚

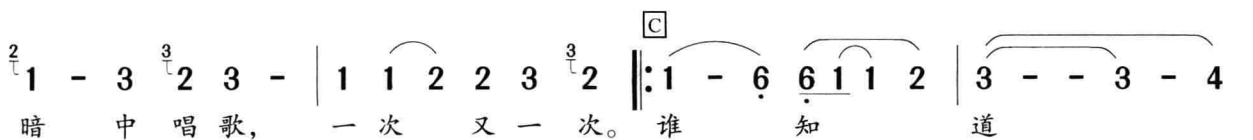
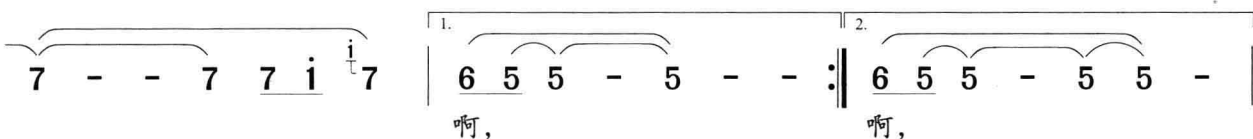
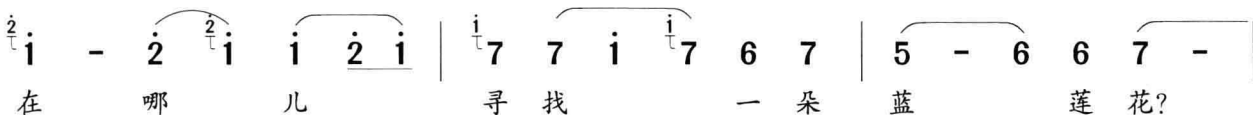
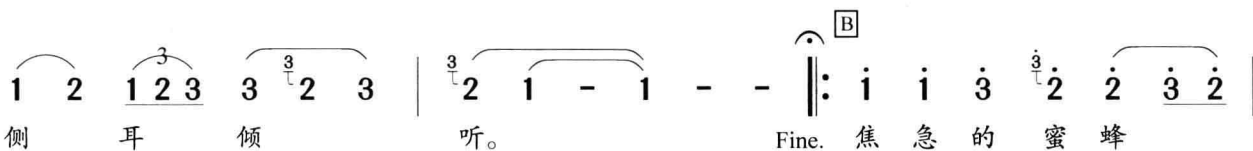
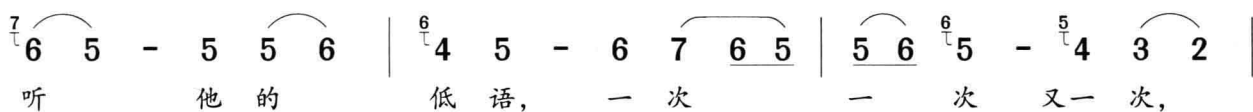
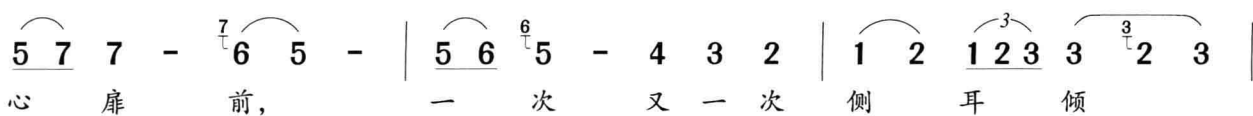
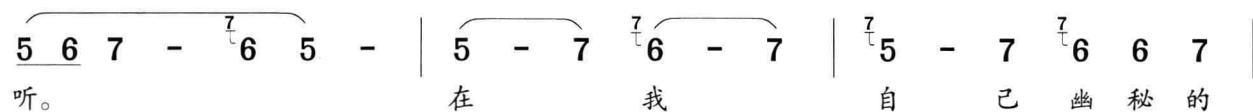
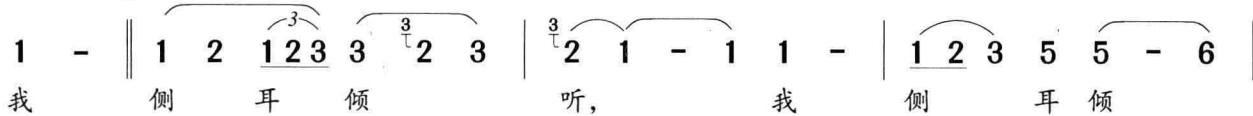
7 - $7\ 7\ \underline{7\ 6\ 7}$ | $\dot{1}\ \dot{1}\ 7\ \dot{2}\ \dot{1}$ - $7\ 6$ | $\overset{6}{7}$ - $5\ 7\ 7$ - |
 烧 的 愁 苦 飘 向 远 空, 我 焚

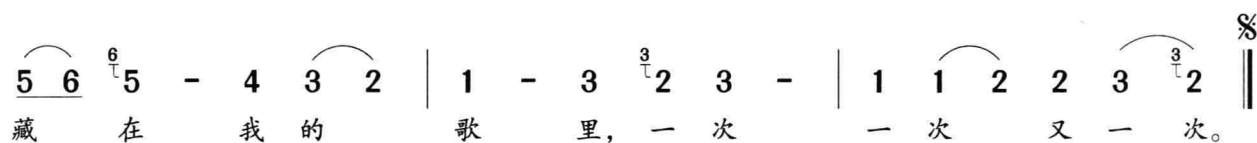
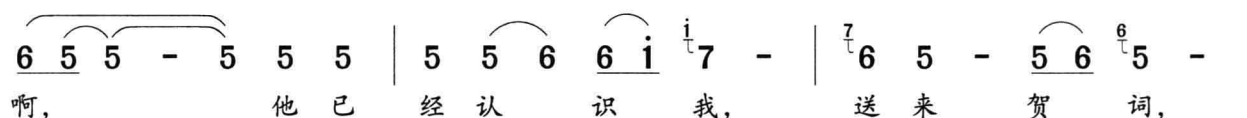
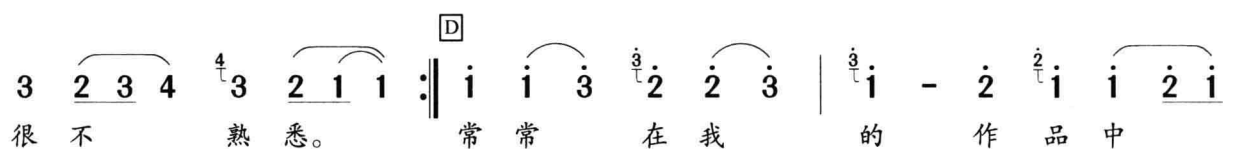
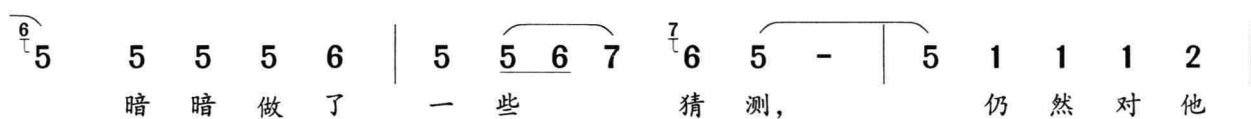
7 - $7\ 7\ \underline{7\ 6\ 7}$ | $\dot{1}\ \dot{1}\ 7\ \dot{2}\ \dot{1}$ - $7\ 6$ | 7 - - 7 - - ||
 烧 的 愁 苦 飘 向 远 空。 返 A 结 束

我侧耳倾听

1=C $\frac{6}{4}$ 鼓节奏: 3+3 $\text{♩.} = 55$

♩ [A]





返 A 结 束

我的心儿寻觅朋友

1 = $\flat B$ $\frac{12}{4}$ 鼓节奏: 4+4+2+2 ♩ = 150

