

中國民歌十八首

茅盾主演唱  
宋永新伴琴



SI  
1804  
M716  
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1963

MUSIC LP

ELLIE MAO: AN ANTHOLOGY  
OF CHINESE FOLK SONGS

ACCOMPANIED BY ANNA MI LEE / FOLKWAYS RECORDS FW 8877



# BLUE MAO: AN ANTHOLOGY OF CHINESE FOLK SONGS

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THE SWEEPING WIND (KANSHU)	THE NINE-RING PUZZLE (HUPAI)	RIDING UP THE HILL (HSI KANG)
IN A FAR-AWAY PLACE (TSING HAI)	CLEAN IS THE RIVER (HUPAI)	THE LITTLE BIRDS (QINGHAIAN FOLK SONG)
THE POINT OLD MAN (TSING HAI)	KITE-PLAYING (HUNAN)	SONG OF THE WAGON DRIVER (QINGHAIAN FOLK SONG)
HEAVYACHE (HO TAO, INNER MONGOLIA)	WHEN THE GARDENIAS BLOOM (SZECHUAN)	THE LITTLE SWALLOW (KHAZAKIAN FOLK SONG)
A FESTIVE SONG (HO TAO, INNER MONGOLIA)	BEAN SPROUTS, SCALLIONS AND GARLIC CLOVES (SZECHUAN)	MILKIA (KHAZAKIAN FOLK SONG)
THE EMBROIDERED PURSE (SHANGAI)	THE WASHWOMAN (SZECHUAN)	THE HAPPY FISHERMAN (TRADITIONAL)
DIGGING POTATOES (SHANGAI)	MY LOVE IS LIKE A DRAGON IN THE SKY (YUNNAN)	THE LITTLE CABBAGE (TRADITIONAL)
MY KEE TENDS THE SHEEP (YULIN-SHENG)	THE MULE DRIVER'S SONG (YUNNAN)	THE BAMBOO FLUTE (TRADITIONAL)
HANGING RED LANTERNS (YULIN-SHENG)	A GRESSING SONG (YUNNAN)	FLOWER DRUM SONG (TRADITIONAL)
LO-BO-BO (CHIKIANG)		

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MUSIC LP

# ELLIE MAO

## Sings

### CHINESE

### FOLK SONGS

CHINESE FOLK SONGS

R. T. Mok

Chinese folk songs are essentially vernacular music. They are sung in local dialects; and the very style of the music and the melodic structure of the songs in a given region are directly influenced by the phonetics of its dialect. For instance, the tendency to rise in pitch in the Szechuan dialect is known to be an important contributing factor in creating the "Kao Ch'ian" (the high vocal style) school of singing, and the characteristic "drop" of the melody line in the folk songs of Yunnan is probably influenced by the dialect of that province. Vernaculism in Chinese folk songs limits the folk singer to singing the songs of his own region, for if he attempts to sing the songs of other regions, not only will he be plagued by the different dialects, but he will also find it difficult to encompass the many ranges used in other types of folk songs without the technical facility of the trained singer.

In the present album which introduces the folk songs of a great number of regions of China, some compromises would have to be made. Firstly, a single singer with a "trained" voice is to present these songs. This is a departure from the native style of singing which is usually done in a high falsetto,

somewhat nasal and straight in quality. Secondly, the songs are sung in standard Chinese (and in some local dialects where possible), since for the reason mentioned earlier, this is the only way to cover as much ground as possible. While some local flavour is inevitably lost, the words can be understood by many people who know standard Chinese. The story element, important to all folk songs, is thus preserved. Thirdly, the folk songs are given a setting in the form of piano accompaniment.

Many songs contained in this album appeared in this album appeared in various collections without accompaniments and very likely, they have never been "publicly" performed since not until recent years were there "professional" folk singers as such in China. These songs are passed from generation to generation by word of mouth and are sung in the field, in the village festival or in the courtyard of the farm house. No change has been made to the original tunes or to the texts of the songs in their arrangements and careful attention is given to preserving the authenticity of the music. Within these limits then, the singer in the present album reserves a certain degree of freedom in the interpretation of the songs, always relying on her knowledge and understanding of the styles of Chinese folk music.

Unlike the accompaniment to a European or American folk song which often has harmonic implications, the accompaniment to a Chinese folk song, wherever there is one, is likely to be that of a two-string fiddle (Hu Chin) or a bamboo flute extemporizing on the tune or playing in unison with the singing. Or the accompaniment may be only percussion, which harks back to the ancient tradition of Chi Chieh or Ku Peng - striking some kind of instrument or utensil to keep time in singing - methods which were variously described in ancient Chinese history. Instrumental accompaniments heard with the songs are mostly later addition, so that the songs become, in a sense, arrangements.

The use of the piano to accompany Chinese folk songs is also a compromise but no more than, say, the compromise made by composers like Ravel, Villa-Lobos or Britten in their excellent arrangements of folk songs. The piano accompaniments to the songs in this album were made by people familiar with the idiom of Chinese folk music. In "Wu Ke tends the sheep", the delicate effects of the Yang Chin (an in-

strument of the dulcimer variety) cannot be duplicated on the piano, but the poignancy of the piano accompaniment to the "Mule driver's song" complements the earthy quality of the song perhaps better than the Chinese instrumental accompaniment written for it. Being a percussive instrument, the piano can be used successfully to simulate the effects of Chinese percussion in providing rhythmic support to a song. Simple or elaborate, the piano accompaniment aims at bringing out the qualities of a song and should not, it is hoped, distract the listener's attention from the song itself.

The differences in temperament of the people are reflected in the styles of Chinese folk songs. The wistfulness of the love songs of Yulin contrasts sharply with the uninhibited abandon of the Yunnan songs, in which the women boldly tease the opposite sex. The gentle step-wise progression of the songs of the people living on the rich plains of central and southern China differs from the irregular leaps and strong rhythm that characterize the songs of some regions in the North - songs that are sung by people who lead a more rugged life. The songs of the border provinces, mostly in North-West China, show strong traces of the music of the Turkestan. These "foreign" influences should not surprise the listener since for more than two thousand years, China had absorbed the foreign influences that came through these border regions. Some of the songs in this album deserve attention in their use of a form, among others, called the "Sze Chu Tou" - a four-phrase melody. Perhaps "Sze", or four, is symbolic of the four seasons and, as a factor of twelve, of the twelve months of the year. Indeed, many Chinese folk songs are about the four seasons and the twelve months, the same tune recurring over and again.

Chinese folk songs are highly modal - each of the five "loci" of the pentatonic scale serves as the tonic in a given mode. Several varieties of the seven-tone scale, with and without the raised fourth, are also used, including a scale resembling the melodic minor used in the music of some minority peoples in China. However, the fourths and the sevenths are often treated as passing tones, used in descending steps rather than as leading tones. The tendency to modulate from one mode to the other is sometimes quite strong as in the case of "The Washerwoman", a Szechuan Province folk song in this album.

China, with its vast and multi-racial population, is rich in folk music. It is, however, only recently that the music of the people has come to the fore because of the serious attention and study given to it, without which many of the lovely songs in this album would have remained unknown. The present album include the songs of several important folk song regions in China - love songs, street songs, play songs and songs for children. In the first group are songs of the Han people, the majority

race of China. Several songs under the heading of "Songs of the minority peoples" are songs that originally came from the Uighurs and the Khazaks who live in Sinkiang. A group of traditional folk songs of undetermined origins concludes the program. The prevailing mood in the selections made here is a happy one. There is joy but no excess, sadness but no despair. Indeed, the extremity of feelings that borders on the unhealthy is conspicuously absent in Chinese folk songs. Rather, the

humour and wit, the joy in living, the cheerful acceptance of their hard lot, and the determination to improve it are clearly reflected in the songs of these sturdy people. The reason for presenting these songs, apart from their ethnic and musical interest, is the hope that these expressions of feeling characteristic of the Chinese people will be appreciated by other peoples of the world: for the feelings in these songs are so readily conveyed that they transcend any barrier of language or dialect.



ELLIE MAO

Photo by James Abresch

#### Biographical notes

ELLIE MAO was born in China where she received her early musical training. In this country, she has studied in the Juilliard School of Music and Teachers College of Columbia University where she received the degree of M. A. She has been a pupil of Emma Zador of New York City. Miss Mao spent a number of years in Vienna where she studied German songs and operatic roles. An experienced concert singer, she has given recitals in many parts of the world. Miss Mao has done intensive research in Chinese folk songs and has sung them in concert and on the radio.



ANNA MI LEE

ANNA MI LEE was also born in China where she studied in the National Conservatory of Music in Chungking. She is a graduate of the Juilliard School of Music where she studied the piano with James Friskin. Besides being a sensitive accompanist, Miss Lee is also a brilliant solo pianist.

#### NOTES ON THE SONGS

Songs of the Han people. The Han are the majority people of China. The following selections represent several important folk song regions of the country. Although the songs of some border regions come under the influence of the music of the peoples of other ethnic origins, they retain the characteristics of music of the Han people and are sung in Chinese.

#### The sweeping wind (Kanshu) - Arranged by Wang Yeh-fu

The words in this song appear to have nothing to do with its title, "Kwa Ti Feng" (The sweeping wind), which happens also to be the title of a small musical form in which the music itself is lively and breezy. The song repeats itself twelve times for the months of the year. Here it is sung four times to describe the rural activities of the four seasons.

#### In a far-away place (Tsing Hai) - Arranged by Mao Tsung-Chieh

A love song to a pretty herdsmaid on the pasture-land of Tsing Hai

#### The funny old man (Tsing Hai) - Arranged by Kiang Ting-Hsien

A humorous song poking fun at an old man, who at four-score and one tries to keep young by resorting to all kinds of antics, winding up quite tipsy in the wine shop.



Heartache (Ho Tao region of Inner Mongolia)

- Arranged by  
Wong Wing-Hee

"Please pass the word to the one I love that for three days and nights I have not eaten or slept - completely dazed just thinking of her."

A festive song (Ho Tao region of Inner Mongolia)

- Arranged by  
William Moy

Sung on Chinese New Year's day. People visit each other to exchange greetings in a gay and festive atmosphere. This song is characterized by irregular leaps in the melody and a strong rhythm.

The embroidered purse (Shansi) - Arranged by

Hsieh Kung-Cheng

The girl sends her absent lover a purse on which she has embroidered a pair of lovebirds, with the wish that he will soon return to her.

Digging potatoes (Shansi) - Arranged by William Moy

A light-hearted song about digging potatoes.

Wu-Ke tends the sheep (Yulin-Shensi) - Arranged by William Moy

A Yulin ballad. The story tells of the hopeless love of a landowner's daughter for a hired hand. She thinks of him watching the flock, drenched in the summer rain or braving the elements on a stormy winter night and she would like to give him her little cotton jacket to keep him warm. She dreams that some day they can build a love nest together.

Hanging red lanterns (Yulin-Shensi) - Arranged by William Moy

A gay song of the type which sings of the seasons. The girl waits impatiently for the festive time of

the year, when she can hang up the red lanterns and decorate her house to receive her betrothed.

The songs of Yulin have a distinctive character recognizable by the use of certain wide-spaced compound intervals and slurring of the melody. They are invariably love songs sung by women and have a captivating wistfulness about them. The particular style of singing and the highly integrated accompaniment played on the Yang Chin (instrument of the dulcimer variety) are best exemplified by the noted folk singer Chu Hsiu-fang and her teacher Ting Hsi-Tsai.

Lo-ho-ho (Chekiang) - Arranged by Li Ying-Hai

Lo-ho-ho is the refrain of this folk song which says: "The young one sings it and his heart is gladdened; the old one who sings it will feel young; the lovers who sing it will get married."

The nine-ring puzzle (Hupei) - Arranged by Kiang Ting-Hsien

"My love sends me a nine-ring puzzle. In vain I try to pull it apart with my dainty fingers, and with a sharp-edged knife. So be our love like a nine-ring puzzle." An example of the highly modulatory character of a short Chinese folk melody.

Clear is the river (Hupei) - Arranged by William Moy

A fishing song. Pulling at the net, the girl sings a lilting tune while the man plies the oars.

Kite-flying (Hunan) - Arranged by Kiang Ting-Hsien

A song about the favorite Chinese pastime of kite-flying. The rattles, bells and whistles attached to the kites produce a merry cacophony in the brisk wind.

SIDE II

When the gardenias bloom (Szechuan) - Arrange by Wu Yi-Li

"Against the wall, the gardenias are planted. My elder sister plucks one to wear in her hair and my younger sister puts another in her bosom. Pluck no more, sisters, for there are too few flowers for all to have one. Wait 'til next spring then - when the gardenias bloom again, I'll gather the flowers and bring them to you."

Bean sprouts, scallions and garlic cloves (Szechuan) - Arranged by Yang Shieh-Ho

A little "nonsense" song. The young farmer flirts with the peasant girl who drops by the vegetable farm.

The washerwoman (Szechuan) - Arranged by Wang Ke-San

Bright and early, the washerwoman does her washing in the brook. Her young man busily fetches water on the other side. "Look, who goes there?" "How are you doing?"

The melody of this short song shows a strong tendency to shift in mode and although it begins in the fifth mode of the pentatonic scale, it ends abruptly on the tonic of the first mode.

The songs of Szechuan are noted for their lyricism and humor, for the Szechuanese are a very expressive people. The above three songs are sung in the local dialect.

My love is like a dragon in the sky (Yunnan) - Arranged by Liu Jui-Ming

"My love is like a dragon in the sky and I, a little flower on earth. Rain will not fall unless the dragon raises a storm, and flowers will not bloom without rain." "A slender locust tree stands on yonder hill. With my hand on its bough, I yearn

for my love's return. If mother should wonder what I am waiting for, I'll ask: "When will the locust flowers bloom?"

The mule driver's song (Yunnan) - Arranged by William Moy

The girl mule driver tells the plough boy not to waste his time ploughing the stony field. Likewise, she sings, a girl should not marry a lazy husband, for an industrious man is rewarded by his hard work and is like an evergreen tree, ever growing and strong!

A guessing song (Yunnan) - Arranged by Kiang Ting-Hsien

A play song for children. The singer makes a number of puns about things which are good to eat and familiar objects.

Riding up the hill (Hsi Kang) - Arranged by Kiang Ting-Hsien

The rider surveys the little hamlet from the top of the hill and wishes the lovers sweet dreams as the new moon keeps her vigil from above.

Songs of the minority peoples. The provinces of Tsing Hai and Sinkiang lie in the westernmost border of China and for many centuries used to be the region where "western" influences passed into China. The music of this region was so well liked in the Tang dynasty that a special department for this music, called "Chiu Tze Yueh", was set up at the Court. More recently, this region has been the scene of busy traffic and trades where the Han people mingled freely with the peoples of other races. This intermingling of the races has had its effects on the folk music, which shows the influences of many different cultures. Various kinds of scale system are used, but a scale resembling the melodic minor, possibly a variant of the old "Yen Yueh scale", seems to be favored. The songs of two minority peoples - the Uighurs and the Khazaks - are presented here. The texts of the songs have been translated into Chinese.

The little birds (Tsing Hai - Uighur folk song)  
- Arranged by Wong Wing-Hee

A dance-song sung by a group of children bidding farewell to the birds winging their way homewards in the south.

Song of the wagon driver (Sinkiang - Uighur folk Song)  
- Arranged by Wong Wing-Hee

A brash young fellow sitting on his wagon calls out to the girl: "Say, lovely one, if you think of marrying, chooses no one but me. Load my wagon with your million-dollar dowry and bring along your little sister too!"

The little swallow (Sinkiang - Khazak folk song)  
- Arranged by Wu Chu-Chiang

A love song sung to a young Khazak girl, who is compared to a little swallow.

Majira (Sinkiang - Khazak folk song) - Arranged by Ting Shan-Teh

Majira is the name of a pretty girl who claims to sing most beautifully in her region. She challenges every young Khazak who admires her to outdo her in singing.

Traditional songs. What are called traditional songs are songs that have been popularly sung for generations, many of which are of undetermined origin. A song often has many versions and different texts - from the very prosaic to the highly literary - which are set to the same tune. Nevertheless, the folk element is recognizable in some of the musical forms used, namely the forms of "Dao Tsing", "Sze Chu Tou" and the "Flower drum". "Dao Tsing" is the chanting of a story accompanied by clappers or a long bamboo drum. The chanter evokes the mood of his story, often with a moral, in a rather slow tempo. Folk songs in this form are mostly slow and expressive. "Sze Chu Tou" is a

song-form which consists of a four-phrase melody. A "flower drum" song is a gay and playful song. In the old days, street-singers used to sing it when begging for alms.

The happy fisherman (traditional) - Arranged by Wong Wing-Hee

A song in the "Dao Tsing" form which describes the happy lot of the fisherman and his freedom from worldly cares.

The little cabbage (traditional) - Arranged by William Moy

A typical "Sze Chu Tou". It is about a little motherless girl; she secretly fears that her father will take another wife who will be unkind to her. She compares herself to a poor little cabbage that is left to grow alone and uncared for.

The bamboo flute (traditional) - Arranged by Wong Wing-Hee

This is a children's song, sometimes sung as a play song, in a brisk tempo, or as a lullaby, in a slow tempo.

Flower drum song (traditional) - Arranged by Wong Wing-Hee

A humorous dialogue between two street-singers teasing each other. Wife: "Other women's husbands know their way around the Emperor's court but my miserable husband only knows how to bang a drum all day long. Man: "Other men's wives know how to embroider beautiful things, but my old woman is blessed only with a pair of big and ugly feet." The refrain "Ter-erh-ling-tahg-p'iao" imitates the sound of the small cymbals accompanying such street-singing.

Notes by R. T. Mok

Acknowledgement is given to the arrangers of the songs contained in this album, especially to Messrs William Moy and Wong Wing-Hee with whom the singer has personally co-operated in making the arrangements of a number of songs.



## 漢族民歌

Chi Chieh

擊節

Chiu Tse Yueh

龜茲樂

Chu Hsiu-fang

鞠秀芳

Dao Tsing

道情

Han

漢(族)

Hu Chin

胡琴

Kao Ch'ian

高腔

Khazaks

哈薩克(族)

Ku Peng

鼓盆

Sze Chu Tou

四句頭

Ting Hsi-tsai

丁喜才

Yang Chin

揚琴

Yen Yueh

燕樂

Yulin

榆林

Uighurs

維吾爾(族)

## 一 括地風(甘肅)

王也夫編曲

三月裡來三清明呀,桃花不開杏花紅哪唉嘿哟,

蜜蜂兒來去你就忙做工呀,哪哈依呀嘿!

七月裡來七月七呀,天上牛郎配織女……

織女嗎本是你就牛郎的妻呀……

九月裡來九重陽呀,黃菊花兒開路旁呀……

有心腸採來你就無心腸戴呀……

十二月裡來一年滿哪胭脂銀粉都辦全……

打打呀扮扮呀過新年哪……

## 二 草原情歌(青海)

毛宗傑編曲

在那遙遠的地方有一個好姑娘,人們經過了她的帳房,

都要回頭留戀的張望,

她那粉紅的笑臉好像紅太陽,她那美麗的動人的眼睛,

好像晚上明媚的月亮

我願做一隻小羊,跟在她身旁,我願她拿着細細的皮鞭,

不斷輕輕打在我的身上。

## 三 尕老漢(青海)

汪定仙編曲

一個麼尕老漢哟哟,七十七來麼哟哟,再加上四歲着葉

子兒青,八十一來麼哟哟。

- 懷抱上個琵琶者哟哟口吹笛桿者哟哟怎麼樣地彈來  
着葉子兒青,怎麼樣地吹來麼哟哟。  
三十兩的白銀哟哟吃穿戴來麼哟哟,怎麼樣地穿來着  
葉子兒青,怎麼樣地戴來麼哟哟。  
四十兩的白銀哟哟買一匹大馬看哟哟,怎麼樣地騎來  
着葉子兒青,怎麼樣地跑來麼哟哟。  
五十兩的白銀哟哟買一桿鋼槍着哟哟,怎麼樣地裝來  
着葉子兒青,怎麼樣地打來麼哟哟。  
八仙的個桌子上哟哟吃幾杯醕醕來麼哟哟,怎麼樣地  
醉來着葉子兒青,酒呀不醉來麼哟哟。
- 四 想卿卿(內蒙河套) 黃永熙編曲  
你給他小拉親親捎上一句話你就說:  
“三天三夜沒吃沒喝不說不道不言不語面黃肌瘦,  
但想他呀卿卿!”
- 五 打連成(內蒙河套) 梅振權編曲  
過了一個大年頭一天我與我那連成哥哥來拜年,  
一進門把腰彎左手拉着哟右手挽那個依呀咳!  
兄妹相稱拜的個什麼年哪呀呼咳!
- 六 綉荷包(山西) 謝功成編曲  
初一到十五十五的月兒高,那春風擺動揚呀揚柳梢。  
三月桃花開,情人捎書來,捎書書帶信信,要一個荷包袋。  
一綉一支船,船上張着帆,裡面的意思情郎你去猜。  
二綉鴛鴦鳥,棲息在河邊,你依依我靠靠,永遠不分開。  
即是年青漢妹如花初開,收到這荷包袋,即你要早回來。
- 七 釀山藥(山西) 梅振權編曲  
禿溜溜的個螞蚱滿呀麼滿地跳,舉起了那個銀頭哎呀  
來把洋芋釀,一銀頭那個下去翻過來瞧一瞧,哟!這麼  
大的個兒哎呀你說妙不妙!
- 八 五哥放羊(陝西—榆林) 梅振權編曲  
正月裡正月正,正月十五掛上紅燈,紅燈掛在哎大門外,  
單(拉)等我五(那個)哥他上王來,哎呀哎呀。  
六月裡二十三,五哥放羊在草灘身披(那個)蓑衣  
他手裡拿着傘,懷中又抱着(那個)放羊的鏈。  
九月裡秋風涼,五哥放羊沒有衣裳,小妹妹有件哎小棉  
襖改一改領(那個)扣你裡邊兒穿上。  
十一月三九天五哥放羊真是可憐,括風那個下雪哎他

- 常在外,日(拉)落(那個)西(那個)山他才回來。  
十二月一年滿,五哥(拉)算帳轉家園,有朝(那個)一日  
天(來)睜眼我(來)與我五(那個)哥把婚完。
- 九 掛紅燈(陝西—榆林) 梅振權編曲  
正月(那個)裡來是新年,紙糊的(那個)燈籠掛在門前,  
風刮(那個)燈籠突魯……轉,我要和(那個)三(來)  
哥哥過上新年。  
九月(那個)裡來秋風涼,我給我(那個)三(來)哥哥縫  
衣裳,夾襖(那個)長來背心短,問一聲(那個)三(來)  
哥哥暖不暖。  
十二(那個)月來又一年,金脂呀(那個)銀粉都辦全,  
打打(那個)扮扮門前站單等我(那個)三(來)哥哥  
來團圓。  
(複唱) 曾本(兒)依本(兒)曾呀本呀花花(兒)  
依花依花紅花花(兒)依花(兒)紅呀紅  
呀綠個英英。
- 〇 囉哟哟(浙江) 黎英海編曲  
山高水深囉哟哟路不叫平,唱起山歌囉哟哟多開心。  
小孩唱得囉哟哟心花開放,老人越唱囉哟哟越年青。  
山歌越唱囉哟哟越有勁,東邊唱來囉哟哟西邊跟。  
春來花開囉哟哟秋結果,多謝山歌囉哟哟做媒人。
- 一一 九連環(湖北天門) 江定仙編曲  
情郎哥哥哟相送我把九連環,九個九連環十指尖尖解  
不開,拿把刀來割割呀不銜,拿把刀來割割呀不銜。  
有情人他家住,在南陽城南呀南陽城,我與情哥相隔不  
多遠,隔了一條河,難呀相見哪,隔了一條河,呵難相見。
- 一二 清江河(湖北) 梅振權編曲  
清江河水清又長,五里沙洲十里灘,哥哥你捕魚我下網。
- 一三 放風箏(湖南花鼓) 江定仙編曲  
心閒無事去踏青,要到外面去放風箏,畫蝴蝶,剪蝴蝶,手  
拿着花蝴蝶,蝴蝶飛荷花仙(哪呀哈,咳呀哈,咳),要到  
外邊去放風箏。(得兒哟,哎得兒哟,哎得兒)要到外面  
去放風箏,娘問女兒,你到何方去?女兒回言五里墩,  
五里墩前放風箏,風箏上加響鈴,花筒上面鼓風亭(哪  
呀哈,咳呀哈,咳)放之在九霄雲(得兒……)放之在九霄  
雲。

- 一四 梔子花兒順牆栽(四川南泉) 哨崗—巫漪麗編曲  
梔子花兒順牆(噢也嘿)栽(呀)(來)  
(嘿)採花大姐順牆(哟)來(也)  
大姐摘朵頭上(噢嘿)戴(也)二姐摘朵懷中揣(也)  
不用戴來不用(噢)揣(也)人多花少散不(噢)開(也)  
再等明年花開(也)滿(味)親手給你送花來(也)
- 一五 豆芽惹蒜葉(四川) 楊謔和編曲  
大路邊邊(嚨連哈)栽南瓜嗎(送郎我們回)  
我把那萝卜,黃瓜,茄子,海椒葉當(哟)娃娃(哈)豆芽惹  
蒜葉  
隔河望見(嚨連哈)妹穿藍拉嗎(送郎我們回)  
撿一把鋤頭黃瓜,茄子,海椒葉進(囉)菜園(囉)豆芽惹  
蒜葉  
輕腳輕手(嚨連哈)撿完草那麼(送郎我們回)  
小菜兒摘滿黃瓜,茄子,海椒葉大哟芥蘭哟,豆芽惹蒜葉  
你是誰家(嚨連哈)小大姊那麼(送郎我們回)  
轉過身來黃瓜,茄子,海椒葉,讓我看哟,豆芽惹蒜葉
- 一六 洗衣裳(四川) 王可三編曲  
清早起來嗎(三個梅子三)大太陽嗎(兩個梅子梅)  
情郎挑水嗎(幾子兒兩個袋呀)唉——洗衣裳嗎騷騷  
兒賽  
情郎挑水嗎(三個梅子三)脚步穩嗎(兩個梅子梅)  
妹洗衣裳嗎(幾子兒兩個袋呀)唉——好伸展嗎騷騷  
賽
- 一七 雨不洒花花不紅(雲南) 劉瑞明編曲  
哥是天上一條龍,妹是地下花一蓬,龍不翻身不下雨,雨  
不洒花花不紅。  
高高山上一樹槐,手把槐杆望郎來,娘問女兒望什麼?  
我望槐花幾時開。
- 一八 趕馬調(雲南開遠) 梅振權編曲  
砍柴莫砍歐斗,葡萄藤嘛好女不愛閒遊浪蕩的無用人  
啊哥呢妹子親親  
有志的男兒像常青樹,無用的人他遊蕩閒一生啊  
哥呢妹子親親



榜田莫榜歐斗,石崖田嘛好男不愛好吃懶做的大姑娘

啊妹呢哥子親親

聰明的姑娘她樣樣會,懶惰的姑娘一樣也不行啊

妹呢哥子親親

一九.猜調(雲南昆明)

汪定仙編曲

小乖乖來小乖乖,我們說給你猜:甚麼長,長上天,那

樣長海中間,甚麼長長街前賣嘛,那樣長長妹跟前嘍

味?小乖乖,你們說給我們猜:銀河長,長上天,蓮藕

長長海中間,米錢長長街前賣嘛,絲像長長妹跟前嘍

味。

小乖乖來小乖乖,我們說給你猜:甚麼圓,圓上天,那

樣圓海中間,甚麼圓圓街前賣嘛,那樣圓圓妹跟前嘍

味?小乖乖,你們說給我們猜:月亮圓,圓上天,荷葉

圓圓海中間,把把圓圓街前賣嘛,鏡子圓圓妹跟前嘍

味。

二〇.跑馬溜溜的山上(西康)

汪定仙編曲

跑馬溜溜的山上,一朵溜溜的雲啊

高高端端的掛在康定溜溜的城啊

月亮彎彎——“ ” “ ” “ ” “ ” “ ”

李家溜溜的大姐,人才溜溜的好啊

張家溜溜的大哥,看上溜溜的她啊

月亮彎彎——“ ” “ ” “ ” “ ” “ ”

世間溜溜的女子,任我溜溜的愛啊

世間溜溜的男子,任你溜溜的求啊

月亮彎彎——“ ” “ ” “ ” “ ” “ ”

少數民族民歌

二一.青春小鳥(青海維吾爾族)

黃永熙編曲

太陽下山明早還要爬上來,花儿謝了明年還是一樣的

開,美麗的小鳥飛去無影踪,我的青春小鳥一去不回

來,別的啦,我的,別的啦,我的,我的青春小鳥一去

不回來。

二二.馬車夫之歌(新疆維吾爾族)

黃永熙編曲

大板城的石路硬又平呀,西瓜大又甜,那裡住的姑娘

子長呀,兩個眼睛真漂亮,你要想嫁人,不要嫁別人哪,

一定要嫁給我,帶著百萬錢財,領着你的妹妹,趕着那

輛馬車來。

二三.燕子(新疆哈薩克族)

吳祖強編曲

燕子啊,聽我唱個我心愛的燕子歌,親愛的聽我對你說

一說,燕子啊,你的性情愉快親切又活潑,你的微笑好

像星星在閃爍,眉毛彎彎,眼睛亮,頸子勾勾,頭髮長,是

我的姑娘,燕子啊,不要忘了你的諾言,變了心,我是你

的,你是我的燕子啊!

二四.瑪依拉(新疆哈薩克族)

丁善德編曲

人們都叫我瑪依拉,詩人瑪依拉,牙齒白,聲音好,歌手瑪

依拉,高興時唱上一首歌,彈起冬不拉,冬不拉,來往人

們擠在我的屋檐底下。

白手巾四邊上,繡滿了玫瑰花,誰能來唱上一首歌,比比

瑪依拉,青年的哈薩克,人人知道我,知道我,從那遠山

跑到了我的家呀。

(複唱) 瑪依拉拉拉拉拉拉拉拉拉拉拉拉拉拉

傳統民歌

二五.板橋道情(老漁翁)

黃永熙編曲

老漁翁一釣竿,靠山崖傍水灣,扁舟來往無牽絆,沙鷗點

點輕波遠,荻港蕭蕭白晝寒,高歌一曲斜陽晚,一霎時

波搖金影,驚抬頭,月上東山。

二六.小白菜

梅振權編曲

小白菜呀地裡黃,呀兩三歲上,沒了娘呀

跟着爹爹還好過,呀只怕爹爹娶後娘呀

娶了後娘三年半,呀生過弟弟比我強呀

弟弟吃麵我喝湯,呀端起碗來淚汪汪呀

親娘想我誰知道,呀我想親娘在夢中呀

挑花問花香花落,呀想起親娘一陣風呀

二七.紫竹調

黃永熙編曲

一根紫竹直苗苗,送與寶兒做簫簫,寶兒對準口,口兒對

準簫,簫中吹出時新調,小寶兒,啾啾啾啾學會了。

二八.鳳陽花鼓

黃永熙編曲

左手鑼右手鼓,手拿鑼鼓來唱歌,別的歌兒我也不會

唱,祇會唱個鳳陽歌,鳳陽歌來啾啾啾啾!

我命苦,真命苦,一生一世嫁不着好丈夫,人家丈夫做官

又做府,我家丈夫祇會打花鼓,啾啾啾啾!

我命薄,真命薄,一生一世娶不着好老婆,人家老婆绣花

又绣花,我家老婆兩隻大花腳,量量一尺多,啾啾啾啾!

(複唱) 得兒瑯瑯瓢一瓢。

劉卓羣錄

(第二版完)