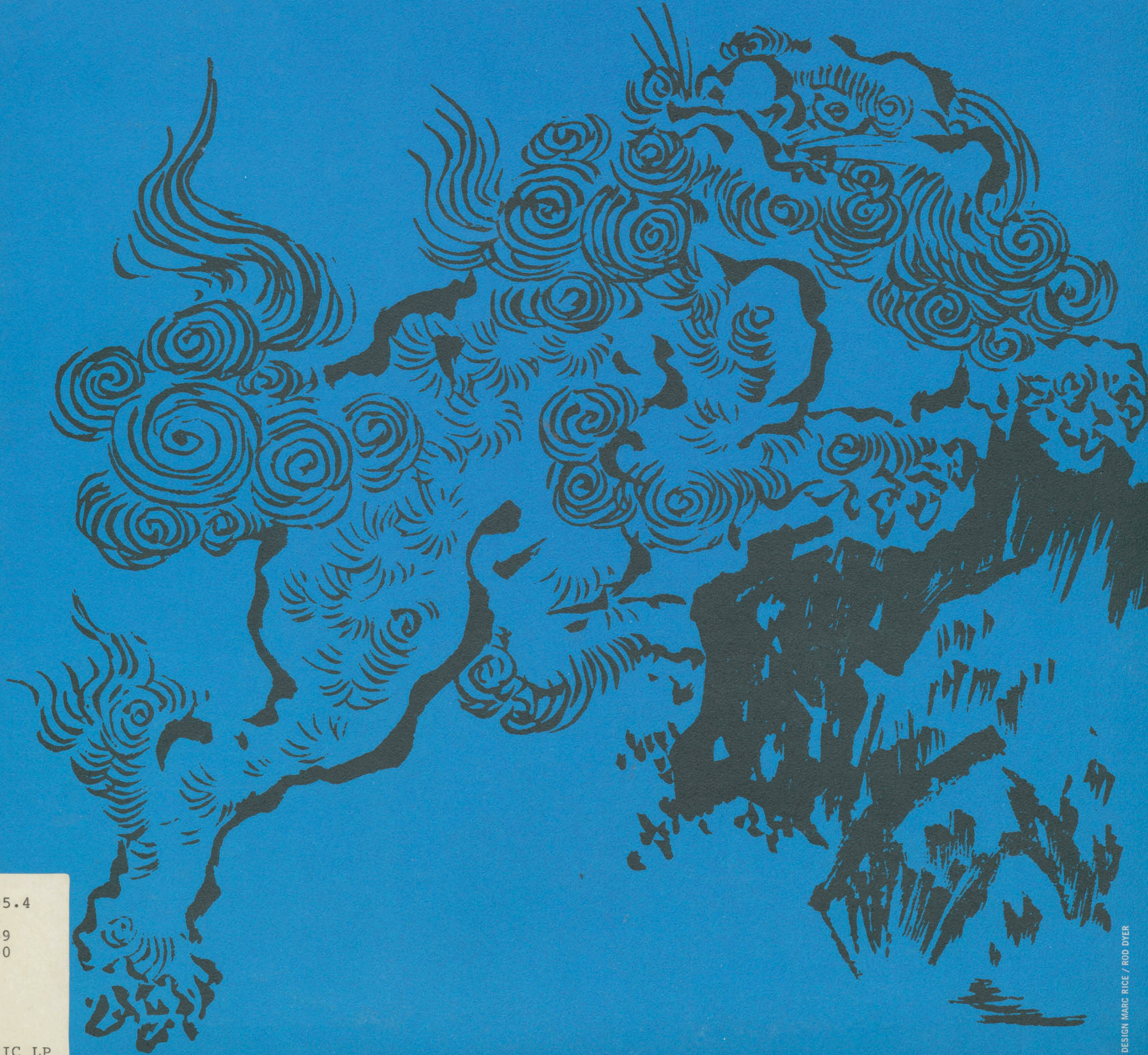


chinese opera / songs & music

NGOH WAI HENG KONG / YEUNG CHOI-HEI / NGOH SAN SEUNG TAM / LO YIM SHAU T'UNG SHING / CHI YAM HO CHI / LONG KWAI MAN / LAU YIU KAM / YUE KO MAAN CHEUNG / CHIN CHING MAN LEI / FOH MONG FAN KUNG SAP-SEI NIN / YIN YEN YAT SIU / FOLKWAYS RECORDS FW8880



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MUSIC LP

Excerpts from
CANTONESE MUSIC DRAMA

NGOH WAI HENG KONG
(I'm Mad for You)
(Ma See-chun) 1939

YEUNG CHOI-HEI
(Instrumental)
(Yan Hok-chan) 1929 c.

NGOH SAN SEUNG TAM
(I Sleep on Dried Benches
and Taste Gall)
(Ng Yet-sue) 1947 c.

LO YIM SHAU T'UNG SHING
(Lok Kwan-hing) 1920

CHI YAM HO CHI — Song
(He Lost His Good Friend)
(Wo Han-sun) 1934 c.

LONG KWAI MAN
(Her Husband Returned Too Late)
(Sue Tit-hung, Chan Lok-ting) 1936 c.

LAU YIU KAM — Traditional
(The Willow Plays Like a Zither)
(Instrumental)

YUE KO MAAN CHEUNG
(The Fisherman Sings in the Evening)
(Loi Nan-sing) 1939 c.

SHAU SEE YUEN
(The Search in the Schoolhouse)
(Ma See-chun)

FOH MONG FAN KUNG SAP-SEI NIN
(Imprisoned for Fourteen Years)
(T'ong Tik-shung) 1949

YIN YEN YNAT SIU — Song
(A Smile with Bitterness)
(Tong Chi-fan) 1935 c.

DESCRIPTIVE NOTES IN INSIDE POCKET

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chinese
opera /
songs &
music

CHINESE MUSIC

EXCERPTS FROM CANTONESE MUSIC DRAMA

BY HENRY COWELL



The pieces of Cantonese music in this collection were performed by blind musicians who had come to Macao from Canton, most of them during 1958. They were recorded at Radio Villa Verde, Macao.

The translations and explanations which follow were given by the chairman of one of the music associations in Macao, who also provided the information about composers, dates, etc.

The following instruments were used in these performances:

1. Yee-wu: A two-stringed instrument, with a soundbox roughly Hemispherical or cylindrical in shape, played with a bow which runs between the two strings; there are no frets.
2. Woo tip kam: or hoi tong baat yam: A flat trapezoidal box, without sound-hole, with about 16 sets of strings which are played

percussively with two thin bamboo sticks. In some cases the short sides of the box are slightly concave; hence the name woo tip (butterfly). Generally called just kam.

3. Ben-cho: A fretted instrument with three or four strings and round, backless soundbox, which seems to be like a slightly smaller version of the American banjo.
4. Saam sin kam: The name means three-stringed instrument; its shape is that of a small guitar.
5. Hau Kwoon: A reed instrument whose name means simply "mouth tube".
6. Hsiao: A vertical flute.

Names of instruments are in Cantonese dialect.

The music of China has a long history as a cultivated art, but this art has been almost completely broken at least twice during its course. Unlike Western musical art, it has progressed from the complex toward the simple.

The legendary Emperor Huang-Ti is reputed to have written, about 2600 B.C., that music should be simplified from 56 tones to an octave to only 24 tones (there is in Peiping Museum the frame of an ancient harp-like instrument which has spaces for 56 strings). About 1300 B.C. measurement of pitches was established by means of the number of grains of rice that would go into a bamboo tube (twice the number of grains fit into a tube giving the octave lower, 1/3rd over 2/3rds the perfect fifth) the set of 12 tones a fifth up and a fourth down, as in our system was discovered; this was divided into two sets of whole-tone scales (a la Debussy) one feminine, and the other masculine. By the third century B.C. some male and some female tones were selected to make seven-tone scales, one the same as our major, the other like our Dorian mode (like a natural minor, but with a major sixth. This apparently lasted until about 300 A.D., when a certain Emperor decided that all music should spring from him. He therefore ordered his soldiers to go through China, destroying all musical instruments. However, it proved too hard to dispose of the stone chimes; these were cast into a lake, but when the water receded, the chimes were found, and the old scale revived. Music progressed until the end of the T'ang dynasty, and orchestras of from 500 to 900 were used in court ceremonies. Instruments were exchanged with India and Korea, and sent into Japan, where T'ang dynasty music is still the basis of much ceremonial sound, and where the written-down form is preserved in the Emperor's palace (see the studies of Eta Harich-Schneider).

T'ang music became lost in China during the invasion of the Manchus. They were primitive, and had a folk scale of five tones to the octave (pentatonic). This became widely adopted in China, with the additional two tones of either the major or Dorian mode sometimes, though infrequently, used in passing. Cultivated music of this new variety began to rise with the "classical" opera (or music drama) of the Ming Dynasty in North China in the 16th century, and the "modern" opera in Cantonese dialect which arose in Canton during the last decade of the 18th century.

The excerpts found in the present recording are from several such Cantonese operas. The form is of a type developed about the time of Beethoven: and as in later life Beethoven created "romantic" music by relaxing the rules of classical sonata form, so Cantonese opera relaxes the severity of the conventions of Ming opera, and is inclined to be more tuneful and expressive, less artificial (in Ming opera every tone and slide has a definite meaning, like a word; in Cantonese this is only partially true).

The fundamental scale used in these excerpts is five-tone, and consists of C,D,F,G,A. (and the upper C and D, sometimes F). The two proper ending tones (shades of the old major or Dorian) are either F (major) or D (Dorian). Meaningful and written-down slides are frequent - slides into a tone, away from a tone, or between tones. Some theorists believe these slides represent former chromatic and quarter tones. In addition

to the fundamental five tones, there are sometimes used (if F is tonic) a tone between E and Fflat, like a leading tone, and a tone between B and Bflat, like a partly raised fourth degree of the scale. Such tones are performed strictly in tune (always the same) and are thought to be vestiges of the old major and Dorian modes; but it is noteworthy that the same pitches are often found in folk music all over the world which is in process of change from five to seven-tone scales.

In Cantonese opera the use of such tones was very rare in the earlier performances; in the present record there are many of them, perhaps due to hearing Western seven-tone scale music. Otherwise, Chinese traditions are preserved, except perhaps the voices are not quite so nasal as in earlier tradition, and the bowed string instruments not quite so wiry in tone quality. However, two traditions are carefully preserved: there are no chords, and the singing voices are never simultaneous. The meter is always 2/4; there is never any 3/4. There is at times a break into rhythmless recitative, or even words spoken with stylized slides; but usually there is the undercurrent of simple 2/4 meter. Rhythm is never complex in Chinese music.

Female parts are often sung by men in Chinese music drama, in falsetto (which is like a woman's voice). This may be noted in side 2. In modern times, however, women are also permitted to sing, and the high voice in the duet in side 3 is that of a woman. In side 2 band 1, the woo tip kam (kin) is used to accompany a bowed string instrument which is used to imitate a humming voice, a very common device in China and Korea. On side 2 band 2 the back of a plucked instrument is used as percussion at times (there would be much more percussion in a gala stage performance), and at times is plucked rapidly in 16th notes for special rhythmical effect.

For greater clarity in hearing, listen for high wind (flute or piccolo-like instruments) as featured in side 4 band 1, or side 2 band 2; plucked strings, on nearly every record; bowed strings (the bow between two strings) low, as in side 2 band 1, or high, as in side 3, band 2, and strings struck with tiny bamboo hammers, as in side 3, band 1, etc.

In the singing, there are low and high men's voices, and a male falsetto, like a high soprano, and the real women's voices, always high.

SIDE I, Band 1: "NGOH WAI HENG KONG"
(I'm mad for you).

This is the title of an opera, from which the following is an excerpt, written in 1939 in Hong Kong by the actor Ma See-chun.

Male voice solo: Leung Wai-tong singing and playing saam sin kam, with woo tip kam, three yee-wu and three ben-cho.

A young man has come to the capital to take his last examination. This literary examination, based on traditional Chinese learning, is used to judge candidates for government posts; if a man passes, his future is assured. While waiting for the examinations to begin, the young man goes to a "Happy Place", where there are girls to sing and entertain, and falls in love with one of the girls. Although his family is no longer as well off as before, he hopes she will wait for him to pass his examination, when he will be able to marry her. But she belongs to another woman, who earlier had bought her from her father, and one day this woman sells her as a concubine to a rich merchant who takes a fancy to her. In this song, the young man tells his story.

In the warm season the lau (willow) tree has long leaves;
Its flowers are very fragrant.
The bed is the color of roses.
I always think of her, and am very sad.
I wish to drink,
But when the wine reaches my belly I am even sadder.
When I think of her my mind is gone...
When a heavy wind blows the peach blossom is blown away;
The girl too may go far away.
Perhaps she is ashamed to sing for money.
She sings and someone pities her.
Even I pity her, but cannot help her.
I am learned and have written many books,
But I am helpless and can only imprint her image on my mind...
I have been weeping: the tears drop on my clothes, my clothes are wet....
My sadness cannot be measured....
All this trouble is because of my former life:
If there had been no trouble in my former life there should be no trouble in loving her.
God has not forgiven me, and so he separates us.
Day after day more and more my heart longs for her.
Since I cannot have her, I will never again go to the "Happy Place".
At midnight, I can't bear to see the two pillows on the bed....
But I will cease my sadness, for the moon is sometimes not round, a flower is not always in full bloom:
Thus I cannot always see her.

The first time I met her I saw that she was very clever, and that she was very gentle.
That is why I sold all my books and poetry to get money to give to her....

I remember one night with few stars; she and I sat in the same chair.
I sang and she followed.... (Note: If a girl can follow a man in singing, it shows they are a good couple.)
After singing we drank wine.

When lovers drink wine, they leave the straight path.
The lovely sea never ceases to come to shore,
The river waves always play, up and down.
After drinking wine, she began to call me "my darling".
Her body bent near me.
We wanted to be married.
I asked her, but she was ashamed to answer yes or no:
"If I marry you, what position will I have?"
(That is, first wife or second, etc.; she was afraid he was already married.)

When we kissed, she slowly opened her mouth.
I felt faint and hardly knew what I was doing...
But I am not so rich as before so I dared not speak of taking her home.
My heart can't bear to lose her...
I loved her morning and night.
We stayed together, often sitting in the same chair.
It was a very sweet life; the air was very fresh.
"Even if I work myself to death, I will make a living for you!"
I can't believe that you would marry a rich man, that you love money rather than me.

The girl does not wish to marry a poor man,
she does not wish to marry a poor man....
I didn't think whether she pined for me or not;
I pined for her.
But my idea is wrong: I never wondered whether she loved me or not...
More and more pain....

I can't understand the beautiful girl's mind.
She cannot control how she lives:
When she pleases, she lets herself belong to anyone.
Even though you're so clever, why can't you love in the right way?

You cannot choose the right way!

For your sake I will do anything, even to death.
I haven't eaten for one day, for your sake;
Though it is cold, I wear only one shirt, only for you.
But you love money....
Your heart is very fickle.
You don't marry me, a poor man, even though I weep for you all day, like the rain in autumn.

Do you love me or not?....

SIDE I, Band 2: "YEUNG CHOI-HEI"

Written in Hong Kong by Yan Kok-chau, c. 1929.

Woo tip kam and hau kwoon. Yeung Choi-hei was the name of a girl who, a long time ago, lived under a very beautiful tree, a yeung tree.

SIDE I, Band 3: "NGOH SAN SEUNG TAM"
(I sleep on dried branches and taste gall).

An opera written c. 1947 by Ng Yet-sue, based on an incident said to have taken place 2,000 years ago.

Male voice solo: Lo Chat singing and playing ben-cho, with woo tip kam and two yee-wu.

The Kingdom of Ng was conquered by the Kingdom of Yuet. The King of Ng died of shame, and so his son thought that he must revolt, but his lords advised him to nurse his anger until he was old enough to attack Yuet. When the time came, Fu Cha, King of Ng, went to fight Yuet and found it easy to obtain a victory. He took Yuet Wong (King of Yuet) captive and made him a groom; Yuet Wong lived in a small bamboo house in Fu Cha's garden. Here he sings:

My country is so beautiful but it is controlled by my enemy.

How things will be with me I can't foretell, but
 now it is sunset
 And I am sad to think that my country is controlled
 by my enemy.
 My heart is in pain: my enemy fills my heart like
 rolling waves of water.
 I do not know what day, what year I will get back
 to my country
 But my heart is determined to do what must be done
 to reach my aim.
 (He weeps.) Oh, Heaven!
 In the landscape of Ng there is a man whose spirit
 is absent:
 I do not know whose garden this is; I forget that
 I am a king.
 The golden dragon is locked up: (i.e., Yuet Wong
 himself)
 I wait for heavy winds and rain to come. (i.e.,
 for battle)
 I have wept so much that I have no more tears.
 I remember when I broke my spear and threw it
 down on the sand. (at the time of his defeat)
 Now no one comes to visit me.
 I am a slave, but my mind is not enslaved.
 Here at the beautiful palace of Ng, when the moon
 shines in winter,
 Sometimes one can see very far.
 My shadow is also white:
 When I see the moon, I seem to see my sword at my
 side.
 I am very angry that my long gown has not yet
 been washed;
 I will wait for the time to rebel and get back my
 kingdom before I wash my gown.
 We must subdue the Ng palace, kill all the Ng men;
 The blood of the Ng men will flow in the palace.
 I hear footsteps! It must be my enemy, come to
 make me do things to shame me.
 Better pretend to be ill.
 Come, my men, bring me to bed to rest.
 The proverb says, Many bad things come to me, but
 I accept them.
 I will bear all things!

(Later on Fu Cha falls ill and Yuet Wong promises
 to cure him by the ninth day of the month; Fu Cha
 promises that if he succeeds he will be set free.
 On the ninth, Fu Cha is indeed again in good
 health and Yuet Wong returns to his kingdom. His
 lords advise him to sleep on a bed of tree branches,
 with the gall bladder of a pig hanging above it:
 whenever he rises from the bed he must taste of
 the gall, to remind him of his anger against Ng.
 This bed is described in the title of the opera.)

SIDE I, Band 4: "LO YIM SHAU T'UNG SHING"
 (Lo Yim governs T'ung Shing)

An opera by Lok Kwan-hing (Hong Kong, 1920's) based
 on a story which took place in the city of T'ung in
 On Fai Province (Anwei?) over 1,000 years ago.

Male voice solo: Wong Keng-chung singing and
 playing ben-cho, with recorder.

The enemy has come to attack T'ung Shing. Lo Yim,
 the governing general, despairs because the city
 has no food, no money and very few soldiers left
 alive, and because his former ally has not come to
 his aid. But he would rather die than surrender.

I have done much for the city, but not it must
 perish.
 Whether I have done well or not, let the people
 say as they will.

I remember how I killed the enemy and drove him
 back,
 Because then our soldiers were brave and spirited
 and loved their country.
 If I can only save the city once more,
 Then, even if I die, I will be satisfied...
 But now the sun is rising, the enemy is coming,
 the city is doomed....
 I arranged with our ally that they would come to
 our aid,
 But now they will not come, so the city is finished.
 Why are they so fickle? Perhaps there is something
 they cannot tell me.
 I fear they listened to some stories, or that they
 are afraid of the enemy,
 And thus they put me in such circumstances.
 Very soon I will have to let the enemy into the city;
 Then I cannot bear to see the people killed by the
 cruel enemy.
 I cannot hope ever again to guard T'ung Shing.

SIDE I, Band 5: "CHI YAM HO CHI"
 (He lost his good friend)

A song, not an excerpt from an opera, written by
 Wo Man-sun in Hong Kong, c. 1934, made famous by
 the actress Sue Meng-seng.

Male voice solo, sung by a woman: Lei Tai-mui
 singing and playing ben-cho, with yee-wu,
 hau kwoon and woo tip kam.

A young man sings:

...It is sad to think of things that are past.
 I think of her, how fragrant her dress was.
 My dream is that we be friends again....
 In the beautiful room we two whispered together,
 Sitting hand in hand, face to face.
 Without speaking, we expressed our love for one
 another...
 When she pulled up her sleeve, I could see that
 her arm was very plump.
 When she went up the stairs, her dress was like
 the full moon
 And her underskirt flowed like a cloud...
 After enjoying ourselves together, we made ready
 our clothes, she fixed her hair,
 And we said goodbye.
 I knew that I would never see her again, but I made
 up my mind to say goodbye in a steady voice.

SIDE I, Band 6: "LONG KWAI MAN"
 (Her husband returned too late).

Music composed by Sue Tit-hung, words by Chan
 Lok-ting (Hong Kong, c. 1936).

Female voice solo: Ng Pui-leng singing and playing
 woo tip kam, with two yee-wu and ben-cho.

A young husband leaves his wife to go to the
 capital for his examination. There he marries
 the daughter of an official. When he fails to
 return to her, his first wife goes in search of
 him, supporting herself by begging and selling
 flowers. She sings:

Sadness invades my mind.
 To sell flowers for a living is very painful...
 I am such a beautiful girl, yet there is no man
 to take care of me.
 The bloody tears drop on my clothes...
 This flower girl...day by day, month by month,
 year by year, grows older.

Her springtime is gone.
My former husband has passed away like a cloud.
I cry loudly that you have a very bad heart.
I cry loudly that you are not loving.
You went away and caused my heart pain because you
loved another girl.
I went in search of you, so that many bad things
have happened to me...
Miserable as I am, no one takes pity on me.
The root of love and friendship is also the root
of evil things...
I am imprisoned by sadness all my life.
I sigh for myself,
Facing storm, wind and sun, selling flowers all day
long.

SIDE II, Band 1: "LAU YIU KAM"
(The willow plays like a zither).

A piece written about a century ago and well-known
throughout China.

Two yee-wu, ben-cho, woo tip kam and hau kwoon.
When the wind blows, it swings the branches of the
willow (lau), making them play music like a zither
(kam).

SIDE II, Band 2: "YUE KO MAAN CHEUNG"
(The fisherman sings in the
evening).

Composed by Loi Nan-sing, Honk Kong, c. 1939.

Hau kwoon and ben-cho. A happy song of a fisher-
man in his boat on the river in the evening.

SIDE II, Band 3: "SHAU SEE YUEN"
(The search in the schoolhouse).

An opera by Ma See-chun, based on an event which
took place on Hainan Island some 400 years ago.

Duet: Moong King-sin singing and playing ben-cho;
Wong Yuk-ping singing and playing woo tip kam; with
yee-wu. (Note: both parts sung by women.)

An official has bought a girl named Choi Lin to be
his concubine. But a student, Yat Man, loves her
and tells her to hide from the official in a
school. In this short excerpt, Choi Lin tells Yat
Man how she came to be sold as a slave: when her
mother died, there was no money to pay for her
funeral, so her father sold her; this happened
fourteen years ago and ever since she has been
beaten and scolded and has led a miserable life.
Yat Man suggests that her father, recognizing her
generosity in letting herself be sold, will buy
her back, but she tells him that one year, when
there was a drought, her father (a tenant farmer)
could not pay his taxes and so the police beat him
to death. She compares herself to a kite which
must go far or near as the string, which is con-
trolled by another, determines; if the string
breaks, the kite flies anywhere, itself not knowing
where it is going.

SIDE II, Band 4: "FOH MONG FAN KUNG SAP-SEI NIN"
(Imprisoned for fourteen years).

An opera by T'ong Tik-shung, 1949.

Duet: Moong King-sin singing and playing ben-cho;
Wong-Yuk-ping singing and playing woo tip kam;
with yee-wu. (Both parts sung by women.)

Yuen Kei, a young girl, is in love with a poor
young man. Her father, wanting her to marry a
rich man, makes it appear that the boy is guilty
of a crime and has him imprisoned. He also
confines Yuen Kei in the house for fourteen
years; then he tells her, "Your lover is dead,
better marry another," and, hoping to get money
for her, sends her out to sing. A rich young
man, Lee Kung-chi, wishes to marry her, and the
wedding is duly held. But that night Yuen Kei
is very sad, for she had once slept with her
lover before he went to prison and had conceived
a child, which she has been carrying all these
years.

YK: The candlewax drops down like tears:
the candle weeps for me.
The time is up: my new husband is
coming....

It is very sad to see the two pillows
on the bed.

I dare not think of the past.
I was bad to sleep with him...
With a baby in my belly, how can I
marry Mr. Lee?

Lee: (enters, very happy) Tonight I am
married. I know she is a good
girl.

In the hall music is playing but now I
go to the room to be with her.
I hope she will never fade and can
accompany me all my life.
The curtain is fragrant, the candles
bright as a red rose.

Yuen Kei, tonight you are married to
me and no longer need to play
music for a living.

YK: You are a good man to take pity on me,
but I am ashamed
For I am not a good girl, but a faded
flower.

Lee: Oh, never mind... Don't turn away...

YK: My body is not the same as my heart...
My heart loves you, but my body
cannot have you.

Lee: Why is it you are so sad?

YK: I cannot tell you; don't ask. It is
a mystery.

Lee: Don't trouble yourself, don't be sad.
I wish to be like a butterfly, to
flutter around you.

YK: This flower has lost its fragrance...
I, Yuen Kei, am a bad girl.
You are happy that you love me, but
don't realize that I feel pain.
My belly is in pain, it is hard to
bear... (her baby boy is born)

Lee: Ah, that's what you mean!
Now I am doubly lucky: first I am
married and now I have a boy!
So your head is green! (When a wife
commits adultery, she is compared
to the green-headed tortoise which
is said to get its children by
having relations with a snake.)
That is why the candle drops tears.
Take pity on this new husband: I've
never yet been with a girl, but
she already has a son!

Even though I don't mind, I feel pain,
for I love her too much.

Now I love a woman....

YK: Mr. Lee, I am so sorry I am so bad in
this way. It is best I die:
Now that my son is born, I wish to die
in your presence.

Lee: No, no, no -- even an ant wishes to live, why do you wish to die?...
 What will happen to your son? Who will take care of him?
 I am a good butterfly, I don't break flowers, nor can I bear to see one drop....
 You had better tell me your story.

YK: I made love with a boy, slept with him once. It was wrong.
 I married you to get money to save him. I pretended to be a virgin....

Lee: Money caused all this trouble, cause you two, a good couple, to separate.
 It is not my fate to have you as my wife. You and your husband must be joined. Go to him quickly; don't stay here.
 (She starts to leave.)
 And bring your baby

YK: It is hard to have a man so take pity on me. Do not make me feel guilty.
 I only pray to god that in my next life I may marry you.

Lee: We can have this life; about the next we cannot tell.
 I will bring a lamp to light your way.

SIDE II, Band 5: "YIN YEN YAT SIU"
 (A smile with bitterness).

A song (not an opera excerpt) written by Tong Chi-fan about 1935.

Duet: Fung Yik-tong singing the general and playing yee-wu; Wong Yuk-ping singing the girl and playing woo tip kam; with ben-cho.

The general Cheng Sui-ping promised to marry Chou Yin-fei after he had conquered his enemy. He returned from war victorious but crippled and decided to pretend that he no longer loved Yin-fei so that she might marry a man in good health. This scene takes place in his tent; he has not yet gone to see Yin-fei.

S-p.: The moon of the desert shines on the blood of the enemy. There are no more arrows and many swords have been broken. A hero is more glorious if he is wounded, but he is satisfied if he can kill all of the enemy soldiers.

The silver sea is dyed with flesh and red blood. A brave man never asks for pity. I have cut off thousands of heads, but have only been wounded by an arrow...

(A soldier enters and says, "Your Majesty, a girl named Chou Yin-Fei is outside and wishes to see you.")
 Oh, Chou Yin-fei comes to see me! I am both happy and sad. My heart is trembling. It is very hard to meet her and even harder to refuse her. If she finds out that I am badly hurt, she will be very unhappy. I must cheer up to meet the girl who longs for me and whom I long for.

Y-f.: Your love is too brief. We were separated for a long time; then I knew you had come back after a glorious victory, but still I could not see you even though I longed for you. Many are happy to see the fighters return, but I hate him. I hate him.

S-p.: Please pardon me: I have been busy with military affairs and so have had no time to visit you. I am very grateful that you love me even in adversity.

Y-f.: I am not welcome; I am wrong to make love. You return with glory: you ought not to love the old friend.

S-p.: The love of the past will be considered as a cloud which has flown away. The desire to marry has flowed away like water. I have no feeling at all, just like stone or wood. I can only smile without happiness.

Y-f.: You put on your uniform with a grave face; I am wrong to be talking with you. But I hope you will take pity on the lovely flower.

S-p.: (aside) My heart is bitterly wounded. How can I tell her that I am a useless man? I must refuse her so that she may marry a good and healthy man.

Y-f.: Why is your manner towards me so changed? Don't you love me any more? If you wish, you may cut off the thread of love, though it is a million yards long.

S-p.: ... (aside) I will obey my father's order to break the engagement.... You shall have a good man to care for you. I have decided, and so say goodbye.

Y-f.: Do you remember how we stood facing the moon and prayed to Heaven that we might be married, how we became engaged in the presence of the moon? And we hoped to hold the wedding when you returned after conquering the enemy. I am not too old yet, but now I am refused... It is no use to stay here, so I will go home.

S-p.: Even though I really love her, I cannot say so. I fear I will be called a loveless man. People will not understand; only god can understand how I really am.

Jose Jacinto, Interpreter;
 Songs translated by Mr. Chung Meng-kee,
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