

復旦大學
書局

選曲德維

第一集

林德庸題



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3.	迪化的黃昏 (獨唱)	13	33
4.	一往情深 (獨唱)	17	35
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林德庸
程維德

敬贈

天池歌序

余喜旅行，每至風景佳麗之處輒留戀不忍去。平生遊蹤所至，其景使余留戀不忘者，當推博克達天池。

博克達烏拉在新疆省阜康縣境，山勢奇偉，由迪化東北望之，以甚近，實則直線距離已達百里外，三峯高聳，矗入雲霄，高出海拔一萬六千尺。四周白雪晶瑩，無間寒暑，每當陽光斜照，冰川如玉，蔚成五彩，世稱之曰雪海三峯。博克達烏拉即蒙語靈山之義。天山自西來，橫亙全省，北冰洋寒流至此受阻，故南疆氣候與北疆迥殊。

山之陰在海拔六千尺處有巨池，南北長七里，東西寬四里，面積四千餘畝，最深處已測得三一五尺。池之東西南三面為高山環抱，北面為一天然大堰壩。汪汪巨浸，雲霧蒸騰，是為天池，又名大龍潭。蓋古代冰川移動，磨擦山地成深坑，及後冰融，遺下積年所負載之沙石，堆成巨壩，阻塞坑口，雪融水聚而成池。余在新疆省建設廳任內完成天池水閘及渠道工程，儲蓄秋冬兩季閒水。池水成瀑下注小天池，沿三宮河，流至阜康金滿鄉等處，灌溉農田數萬畝。池底漏水南行潛流至迪化水磨溝，分十餘巨泉湧出，灌溉乾德縣古牧地一帶農田亦萬餘畝。池旁林野，雲杉筆立，林叢寬二十餘里，蜿蜒二百餘里。穹冰莽雪，掩映湖光，老樹鮮葩，點綴山色。池水沃日蕩雲如天鏡行空。山水之雄奇秀麗，不僅冠絕邊關，以視贊蘭，崆峒，秦，華諸峯，應覺老子固自不凡，以比昆明西子諸湖，則又有天趣人工之別。

辭源載：瑤池，地名，唐置瑤池都督府，治庭州之莫賀縣，後改金滿縣，即今新疆省阜康縣。天池即瑤池，於此可徵。周穆王乘八駿周遊天下，至西域，會西王母於瑤池，當也即此地。此西王母蓋為當時此地之青年女士，與穆王戀愛，隨入中原，後復返瑤池者亦。

山上多為哈薩克族人所居，櫛帳幕於雲杉林中，以豢養牛馬羊鹿為生。哈薩克女郎，臉白，唇紅，巨眼，高鼻，黃瞳炯炯有英氣，頭戴白綉裙，身披紅袷袂，足穿鹿皮長靴，或馳駿馬，或顧影湖濱，名山福地中見此，殊詫為神仙中人。余詩『綉裙袷袂貌如花，又若湖波漾晚霞，喜蘊濃香娛駿馬，雲端願得石蓮華。』未足以繪其英麗天真也。

頂天石在天池上座峯側尖，高出海拔約八千尺，過此則為雪綫。博克達烏拉北麓當海拔一萬零八百尺處，復發現一池，余名之曰冰天池，池之下，雪綫之上，盛產石蓮華，形似蓮花而大，花蕊色紫，濃香馥郁，七八月間萬千朵羣開，與羣玉山頭互相輝耀，其西王母之遺跡耶？

余曾偕妻女策馬山峯池畔，今當解組，對此奇景，豈可無詞？因作天池歌，並囑內子維德譜曲和聲，以誌余夫婦對於天池風景之留戀云爾。

中山林繼庸誌

三十三年十二月迪化

維德曲選

第一集

林徒庸題

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天池

(獨唱)

林繼庸填詞

林程維德作曲

Allegretto moderato



Piano introduction in G major, 4/4 time. The music is marked *mf*. It features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The right hand plays a series of chords and a melodic line, while the left hand provides a steady bass accompaniment.



Vocal line 1: 撐住了北極寒流, (mf)

Accompanying piano accompaniment for the first vocal line, marked *mf*. The piano part consists of chords and a simple bass line that supports the vocal melody.



Vocal line 2: 凝溶就十里天池

Accompanying piano accompaniment for the second vocal line. The piano part continues with chords and a bass line, providing harmonic support for the vocal melody.

博克達烏拉 晶 瑩 體 麗

雲 杉 蒼 蒼 橫 翠 微 半 空 中

池 清 水，庭 州 灑 潤，甘 露 宏

施。 八 駿 奔 騰 開 勝 地

rit. 3

太古雪曾閱盡人海神奇。

a tempo

聽那鹿兒鳴，羊兒叫，馬兒嘶。

a tempo

看那哈薩克女郎在湖濱顧影憐姿。

mp *mf*

王母當年何處去？頂天石上

mp *mf*

4

望 雲 低 剩 有 那 石 蓮 華，

雲 端 燦 爛， 猶 自 與 冰 川

群 玉 爭 輝！

1944 冬作於迪化

大漠情歌

(齊唱及對唱)

羅家倫撰詞

林程維德作曲

Allegro (男女齊唱)

mf 想起我們初次相見,

mf

帳房外大家圍坐一圈 *mp* Hum

mp

Hum

mp

6

(男唱)

mf

我 彈 着

mf

吉 黛， 你 跳 在 中 間， 你

紫 紅 的 裙 邊 飄 過 我 的 臉， 引 得

我 的 靈 魂 飄 飄 的 像

上 了 天。

8va

(男女齊唱)

我 們 在 蘋 果 樹 下，

小 小 的 泉 水 旁 邊。

mp Hum

mp

Hum

mp

(男唱)

mf 我 的心絃在

跳， 你 的歌聲在 顫 我

摘下一個蘋果 送 到你 口 邊。 那

蘋果的 顏 色 不 如 你 臉 色 的

紅 鮮

Bva

(女唱)

你的馬跑成一溜烟，

我追你還得加幾鞭。誰敢笑我

嬌嫩？我已經追過你馬前！再

勒住我的棗駱，把繮結着繮，肩

(男女齊唱)

並着肩，肩並着肩，說說笑笑的

一道向前。我們並坐在

山邊，肩靠着肩，肩靠着

(男唱)

(女唱)

肩 你 是 沙 漠 裏 的 紅 花 那

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note '肩' (shoulder) followed by a quarter rest, then a quarter note '你' (you), a quarter note '是' (is), a quarter note '沙' (desert), a quarter note '漠' (desert), a quarter note '裏' (in), a quarter note '的' (possessive particle), a quarter note '紅' (red), a quarter note '花' (flower), and a quarter note '那' (that). The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

(男唱)

你 就 是 花 旁 的 甘 泉 ！ 我 的 心 像

The second system of music continues the vocal line and piano accompaniment. The vocal line has a quarter note '你' (you), a quarter note '就' (just), a quarter note '是' (is), a quarter note '花' (flower), a quarter note '旁' (beside), a quarter note '的' (possessive particle), a quarter note '甘' (sweet), a quarter note '泉' (spring), a quarter note '！' (exclamation mark), a quarter note '我' (my), a quarter note '的' (possessive particle), a quarter note '心' (heart), and a quarter note '像' (like). The piano accompaniment continues with chords and a bass line.

(女唱)

月 光 照 在 沙 上 一 般 的 白 ！ 我 的

The third system of music features a vocal line and piano accompaniment. The vocal line has a quarter note '月' (moon), a quarter note '光' (light), a quarter note '照' (illuminates), a quarter note '在' (on), a quarter note '沙' (sand), a quarter note '上' (top), a quarter note '一' (one), a quarter note '般' (like), a quarter note '的' (possessive particle), a quarter note '白' (white), a quarter note '！' (exclamation mark), a quarter note '我' (my), and a quarter note '的' (possessive particle). The piano accompaniment continues with chords and a bass line.

心 像 靠 着 的 青 石 一 般 的 堅 ！

The fourth system of music features a vocal line and piano accompaniment. The vocal line has a quarter note '心' (heart), a quarter note '像' (like), a quarter note '靠' (relying), a quarter note '着' (particle), a quarter note '的' (possessive particle), a quarter note '青' (green), a quarter note '石' (stone), a quarter note '一' (one), a quarter note '般' (like), a quarter note '的' (possessive particle), a quarter note '堅' (firm), and a quarter note '！' (exclamation mark). The piano accompaniment continues with chords and a bass line.

12

(男女齊唱)

mf 大 家 的 臉 對 着

臉, 沒 有 人 看

見, 祇 有 那 牧 羣 的 牛 羊

有 時 瞧 我 們 兩 眼

rit......

• 1945春作於重慶

迪化的黃昏

(獨唱)

林程維德作詞並曲

Andantino

The piano introduction is in 4/4 time, key of B-flat major. It features a treble clef staff with a whole rest and a bass clef staff with a series of chords and single notes. The dynamic marking is *mp*. There are two hairpins indicating a crescendo and then a decrescendo.

The first line of the song features a vocal line in the treble clef and piano accompaniment in the bass clef. The lyrics are: 我最怕的是黃昏, 因為黃昏叫我更苦. The dynamic marking is *mp*.

The second line of the song features a vocal line in the treble clef and piano accompaniment in the bass clef. The lyrics are: 悶! 風颯颯, 陰沉沉. The dynamic marking is *mf*.

街邊也沒有嘈雜，路上也沒有行

人，院裏的雞鴨，簷下的野

鴿，都睡得安然寂

靜，只有那鐘聲不斷的滴答，

mf

提醒我 更想念 那囚中未歸的

mf

人！ 啊！上帝 啊！求你保佑

f

他的身體，求你安慰他的心

mf 霧！ *mp* 黃昏啊，黃昏啊！快回去

mf *mp*

16

吧！讓黑夜早早來

mf

mf

This system contains the first two lines of the musical score. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are '吧！讓黑夜早早來'. The piano part features a rhythmic accompaniment with eighth notes in the right hand and chords in the left hand.

臨，因為黑夜倒有燈光來

This system contains the next two lines of the musical score. The lyrics are '臨，因為黑夜倒有燈光來'. The musical notation continues with the vocal line and piano accompaniment.

陪伴我，來解我的

8va

This system contains the next two lines of the musical score. The lyrics are '陪伴我，來解我的'. The piano accompaniment includes a section marked '8va' (octave up) for the right hand.

苦悶！

This system contains the final two lines of the musical score. The lyrics are '苦悶！'. The piano accompaniment features a more active right hand with sixteenth-note patterns.

1944秋作於迪化

一往情深

(獨唱)

Christina Rossitti 原撰
羅家倫 譯詞

林程維德 作曲

Moderato

Moderato

mf

當我死了， 最親愛的，

mf

cresc.

不要唱淒切的輓歌，不要在我頭邊

cresc.

rit. *a tempo*

種着玫瑰，也不要讓松柏

rit. *a tempo*

f

在那裏婆娑。

f

任綠草蓋在我身上，

molto vivace

急雨的殘點，冷露的凝珠，

molto vivace

一般在上面 零落。 記得我也隨你

This system contains the first two lines of the musical score. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are '一般在上面 零落。 記得我也隨你'. The piano accompaniment is written in grand staff (treble and bass clefs). Dynamics include a piano (*p*) marking above the vocal line and another below the piano accompaniment.

意， 隨意的願 你忘卻。

This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics '意， 隨意的願 你忘卻。'. The piano accompaniment features a more active bass line. Dynamics include a piano (*p*) marking at the start and a forte (*f*) marking at the end of the system.

那時候，我不見翳影，也不覺雨淋。

This system contains the fifth and sixth lines of the musical score. The vocal line has the lyrics '那時候，我不見翳影，也不覺雨淋。'. The piano accompaniment continues with a steady accompaniment. Dynamics include a piano (*p*) marking at the beginning.

沒有夜鶯來歇，啼得像是酸辛。

This system contains the seventh and eighth lines of the musical score. The vocal line has the lyrics '沒有夜鶯來歇，啼得像是酸辛。'. The piano accompaniment concludes with a final chord. Dynamics include a piano (*p*) marking at the start and a *rit.* (ritardando) marking at the end of the system.

20

Molto vivace

拂曉的朦朧， 黃昏的烟霧，

Molto vivace

浮着我依稀夢痕， 不升不落。

Espressivo

我作興懷你， 作興也把你忘卻！

Espressivo **f**

Sua

mf

1944夏作於迪化

Princeton 的秋夜

(混聲四部合唱)

羅家倫撰詞

林程維德作曲

Moderato

The score begins with a piano introduction in 4/4 time, marked *Moderato* and *mf*. The piano part consists of a treble and bass clef staff. The treble staff has a melodic line with a long note in the third measure, while the bass staff provides a harmonic accompaniment.

Following the piano introduction is a four-part vocal setting, also marked *(Moderato)* and *mf*. The lyrics are: 月帶倦爬上山坡，皎潔無塵的。 The vocal parts are arranged in four staves: Soprano, Alto, Tenor, and Bass. Each part has its own melodic line, with the lyrics written below the notes.

The score concludes with a piano accompaniment section, continuing the harmonic and melodic themes from the introduction.

却祇餘瘦 魄。 沿坡稀疏的

却祇餘瘦 魄。 沿坡稀疏的

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The lyrics are written in Chinese characters. The piano accompaniment is in bass clef and provides harmonic support for the vocal lines.

Detailed description: This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef) with chords and melodic lines.

樹 根， 像 沒 入 秋 波， 浮 出 一

樹 根， 像 沒 入 秋 波， 浮 出 一

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The lyrics are written in Chinese characters. The piano accompaniment is in bass clef.

Detailed description: This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef) with chords and melodic lines.

片珠白。 *p* *mf* 藤陰密護的鐘

片珠白。 *p* *mf* 藤陰密護的鐘

The first system consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. Dynamics *p* and *mf* are indicated. A fermata is placed over the first measure of the vocal lines.

樓孤挺。 睡着的野鴿不

樓孤挺。 睡着的野鴿不

The second system consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. A fermata is placed over the first measure of the vocal lines.

須繞着驚飛。也沒有蟲鳴。剩

須繞着驚飛。也沒有蟲鳴。剩

The first system consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in treble and bass clefs. The music is in a minor key with a 4/4 time signature.

得幾點螢火悠然掠地。我疲乏的

得幾點螢火悠然掠地。我疲乏的

The second system also consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in treble and bass clefs. The music continues in the same minor key and 4/4 time signature.

心 甯 似 散 盡 的 水

心 甯 似 散 盡 的 水

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a single melodic line with lyrics. The piano accompaniment consists of two staves with chords and moving lines. The lyrics are: 心 甯 似 散 盡 的 水.

紋, *pp* 輕 微 地 融 入 世 界 的 寂 靜。

紋, *pp* 輕 微 地 融 入 世 界 的 寂 靜。

This system contains two vocal staves and a piano accompaniment. The vocal lines have lyrics and dynamic markings. The piano accompaniment includes dynamic markings and hairpins. The lyrics are: 紋, *pp* 輕 微 地 融 入 世 界 的 寂 靜。

pp *mf* *p*

This system shows the piano accompaniment for the second system, with dynamic markings *pp*, *mf*, and *p* indicated.

I Think of You

Words and Music
by
Pearl Chen Lin

Moderato

mf When I a-wake at dawn - ing,

p I think of you!

mf When I'm up in the morn - ing

A
think of you !

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a whole note 'A' followed by a half note 'think of you !'. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

mf
I've been long - ing

The second system continues the vocal line with 'I've been long - ing'. The piano accompaniment features a more active right hand with eighth-note chords and a steady bass line.

For you're a - way ,

The third system shows the vocal line with 'For you're a - way ,'. The piano accompaniment continues with chords and a simple bass line.

I've been pray - ing for

The fourth system concludes the vocal line with 'I've been pray - ing for'. The piano accompaniment maintains its chordal texture.

you each day .

When will you be out of the

pri - son cell ? When can you

and I leave this earth-ly hell ?

The musical score consists of four systems. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The lyrics are written below the vocal line. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: 'you each day. When will you be out of the prison cell? When can you and I leave this earth-ly hell?'

The day is dy - ing, and

The first system of the musical score. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics are "The day is dy - ing, and". The piano part features a rhythmic accompaniment with chords and moving lines.

twi - light is sigh - ing, And the

The second system of the musical score. The vocal line continues with the lyrics "twi - light is sigh - ing, And the". The piano accompaniment continues with similar rhythmic patterns.

night-in - gale is cry - ing, *f* I think of

The third system of the musical score. The vocal line includes the lyrics "night-in - gale is cry - ing, *f* I think of". The piano accompaniment features a more active melodic line in the right hand, with a forte (*f*) dynamic marking.

rit. you *mp* I think of you !

The fourth system of the musical score. The vocal line concludes with the lyrics "you *mp* I think of you !". The piano accompaniment includes a ritardando (*rit.*) marking and a mezzo-piano (*mp*) dynamic. The system ends with a double bar line.

附簡譜

E 大調

天 池 (獨 唱)

林繼庸撰詞
林程維德作曲

Allegretto moderato

$\frac{2}{4}$ (6̣ | 5̣ | 5̣ 5̣ | 4̣ 3̣ | 2̣ — | 1̣ 3̣ 5̣ | 3̣ 1̣ 5̣ 3̣ | 1̣ 5̣ 3̣ | 5̣ 3̣)

mf
1̣ 7̣ 7̣ | 5̣ 5̣ | 6̣. 3̣ | 5̣. 0 | 1̣7̣ 1̣2̣ | 3̣4̣ 5̣ |
撐住了 北 極 寒 流， 凝 滯就 十 里

2̣5̣ 5̣ | 5̣. 0 | 5̣6̣7̣ 1̣5̣ | 4̣ 3̣2̣ | 4̣ 6̣ | 6̣ 5̣ |
天 池。 博克達烏拉 晶 瑩 皚 麗，

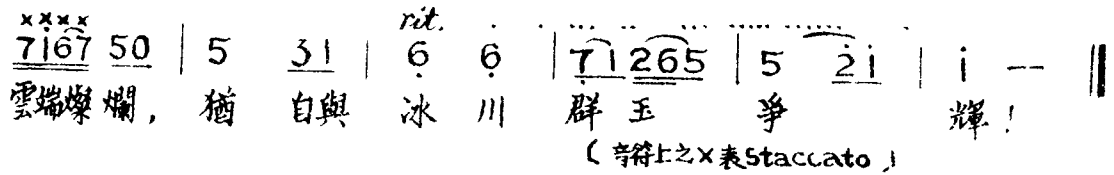
6̣ 5̣ 5̣ 5̣ | 4̣ 3̣1̣ | 2̣ — | 1̣ — | 5̣ 7̣7̣6̣5̣ | 6̣ 5̣3̣ |
雲杉蒼蒼 橫 翠 微。 半空中一池清水，

1̣7̣6̣5̣4̣3̣2̣ | 5̣6̣5̣5̣4̣5̣ | 3̣ 05̣ | 6̣7̣1̣ 6̣ | 7̣6̣5̣#4̣5̣ | 4̣4̣ 4̣3̣5̣ |
庭州灑潤，甘 露宏 施。八 駿奔騰 開勝地。太古雪

5̣ 4̣ 3̣ 2̣ | *rit.* 6̣ 7̣ 7̣ | 1̣. 0 | *a tempo* 6̣6̣0 1̣6̣1̣0 | 7̣5̣6̣0 5̣2̣3̣0 | 3̣0 3̣3̣2̣1̣ |
曾聞盡人 海 神 奇。 聽那 鹿鳴， 羊兒叫馬兒嘶。看 那哈薩克

6̣ 6̣ | 7̣ 1̣ 3̣ 2̣ | 4̣ 4̣ 3̣ | *mp* 5̣ 3̣ 4̣ | 5̣. 5̣ | 7̣ 6̣ |
女 郎 在湖濱顧 影 憐姿。 王 母當 年 何 處

5̣ 3̣ 5̣ | 2̣ 1̣ 7̣ | 2̣ 4̣ | 3̣ 1̣ 5̣ 5̣ 5̣ | 7̣. 5̣ | 1̣. 0 |
去！ 頂 天 石 上 望 雲 低 刺 那 石 蓮 華



C大調

大漠情歌

羅家倫撰詞

(齊唱及對唱)

Allegro

$\frac{4}{4}$ *mf* 5. 5 | i. $\overset{\cdot}{1}$ 7. $\overset{\cdot}{5}$ | 6 — 3 0 | 2

(男女齊唱) 想起 我們初次相見， 帳房。

7. $\overset{\cdot}{1}$ 2. $\overset{\cdot}{7}$ | i — — *mp* 5 | i — 7. $\overset{\cdot}{5}$ | 6 — 3 0

圍坐一圈。 Hum

2 3 4 5 6 — | 7. $\overset{\cdot}{1}$ 2. $\overset{\cdot}{7}$ | i — — 0 *mf* 3 — 3. $\overset{\cdot}{2}$ |

Hum (男唱) 我彈着

$\overset{\cdot}{1}$ $\overset{\cdot}{1}$ i — 0 | 2 — 2 $\overset{\cdot}{1}$ | $\overset{\cdot}{7}\overset{\cdot}{7}\overset{\cdot}{7}$ — 6 | $\overset{\cdot}{5}\overset{\cdot}{6}\overset{\cdot}{6}\overset{\cdot}{7}$ $\overset{\cdot}{1}$ 2 — |

吉黛， 你跳在中間， 你紫紅的裙邊

3. $\overset{\cdot}{4}$ 3. $\overset{\cdot}{\#2}$ | 3 — $\overset{\cdot}{55}$ | i — 7. $\overset{\cdot}{5}$ | 6 — 3 0 |

飄過我的臉， 引得我的靈魂

2 3 4 5 6 — | 7. $\overset{\cdot}{1}$ 2. 3 | i — — 0 | (7. $\overset{\cdot}{1}$ 2. 3 |

飄飄的像上了天！

i — —) $\overset{\cdot}{555}$ | i — 7. $\overset{\cdot}{5}$ | 6 — 3 0 | $\overset{\cdot}{2}\overset{\cdot}{3}\overset{\cdot}{4}\overset{\cdot}{5}$ 6. 6 |

(男女齊唱) 我們在蘋果樹下， 小小的

7. $\overset{\cdot}{1}$ 2. $\overset{\cdot}{7}$ | i — — *mp* 5 | i — 7. $\overset{\cdot}{5}$ | 6 — 3 0 |

泉水旁邊。 Hum

2 3 4 5 6 — | 7. i 2. 7 | i — — 0 | ^{mf(男唱)} 3. 3 3 3 2 |
 Hum 我的心絃在
 i — — 0 | 2. 2 2 2 i | 7 — — 6 | 5 6 7 i 2 2 |
 跳， 你的歌聲在顫。 我摘下一個蘋果
 3. 4 3. #2 | 3 — — 5 | i — 7. 5 | 6 — 3 0 |
 送到你口邊， 那蘋果的顏色
 2 3 4 5 6. 6 | 7. i 2. 3 | i — — 0 | (7. i 2. 3 |
 不如你臉色的紅鮮！
 i — —) ^(女唱) 5 5 | 3. 2 i. 2 | i. 2 i 7 — | 6. 7 6 5 5 |
 你的馬跑成一溜烟， 我追你還得
 2. 3 2 — | 4. 3 5. 2 | i. 7 6 — | 6. 7 i 7 i |
 加幾鞭。 誰敢笑我嬌嫩！ 我已經追過
 2. 7 3. 3 | 3. 3 4 3 2 3 | i. i 2 3 4 | 3 — — 5 |
 你馬前，再勒住我的紫騮，把纏結住纏， 肩
 i. i 7. ^(男女齊唱) 5 | 6. 6 3 0 | 2 3 4 5 6. 6 | 7. i 2. 3 |
 並着肩，肩並着肩，說說笑笑的 一道向
 i — — 5 5 | i — 7. 5 | 6 — 3 0 | 2 3 4 5 6 — |
 前。 我們並坐在山邊， 肩靠着肩，
 7. i 2. 7 | i — — 5 | i — 7 7 7 5 | 7. 6 6 0 3 |
 肩靠着肩。 (男唱) 你是沙漠裏的紅花 (女唱) 哪

5 5 5 5 2 | 4. 3 3 — | ^(男唱) 5. 5 3. 2̣ | i. 2̣ i 7 — |
你 就 是 花 旁 的 甘 泉！ 我 的 心 像 月 光

6. 6̣ 2̣ 6 | 7 7 6 5 ^(女唱) 5 5 | 5. 6 7. i | 2̣ 2̣ 3̣ 4. 4 |
照 在 沙 上 一 般 的 白！ 我 的 心 像 靠 着 的 青 石

4 4 4 3 — | ^(男女齊唱) 3 — 3 2̣ | 1 — — — | 2̣ — — — 2̣ i |
一 般 的 堅！ 大 家 的 臉 對 着

7 — 6 0 | 5 6 7 i 2̣ — | 3. 4 3. #2̣ | 3 — — 5 |
臉， 沒 有 人 看 見， 祇

i. i 7 7 5 | 6 — 3 0 | 2 3 4 5 6 — | 7 7 i 2̣. 3 | i — — ||
有 那 牧 群 的 牛 羊 有 時 照 我 們 兩 眼。

B^b大調 → F大調
→ D大調

迪化的黄昏

(獨唱)

林程維德作詞並曲

Andantino

$\frac{4}{4}$ ^{mp} (! i 3 5 | 4 6 i 4 | 5 4 3 2̣ | i — —) |

^{mp} 5 | 3 — 3 3 3 | 4 — 3 3 3 | 5 4 7 i | 2̣ — 3. 2̣ |
我 最 怕 的 是 黃 昏， 因 為 黃 昏 叫 我 更 苦

2̣ — — 0 | ^{mf} 3. i i 0 | 7. 5 5 0 | 5 3 4 5 5 |
悶！ 風 颯 颯， 陰 沈 沈， 街 邊 也 沒 有

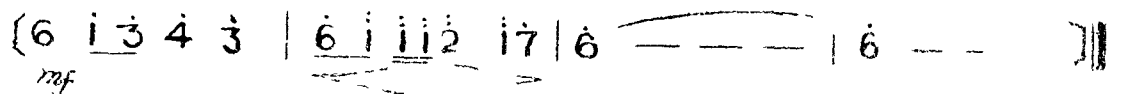
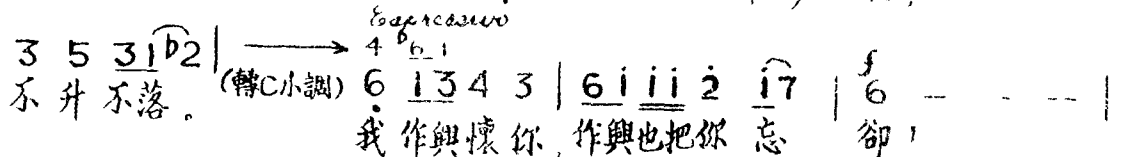
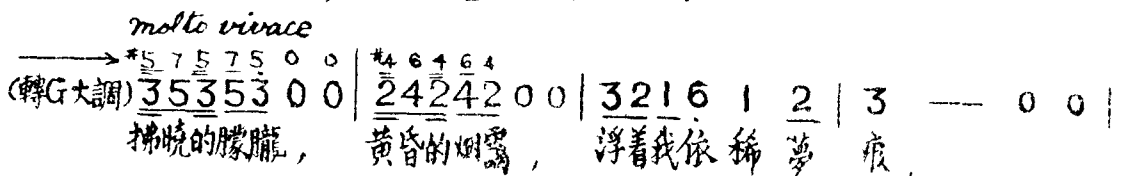
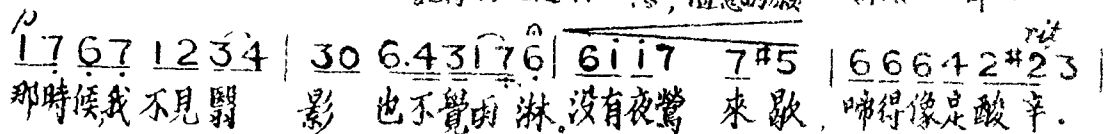
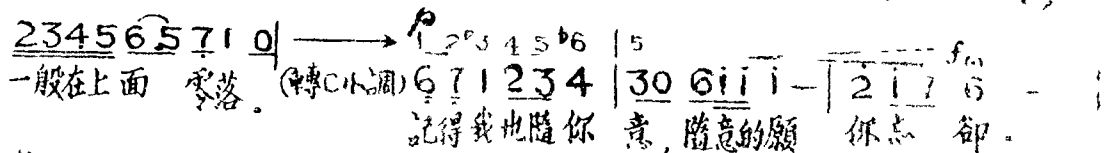
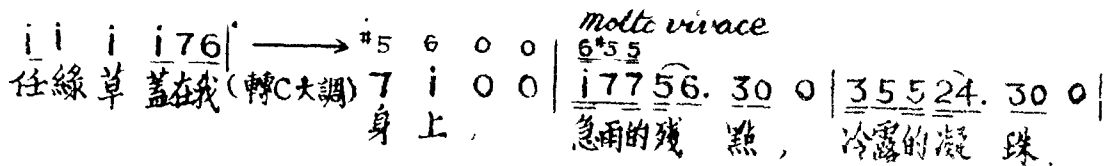
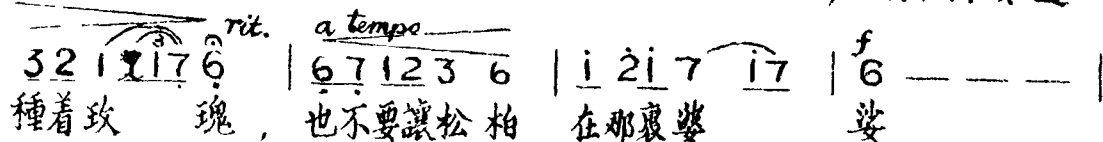
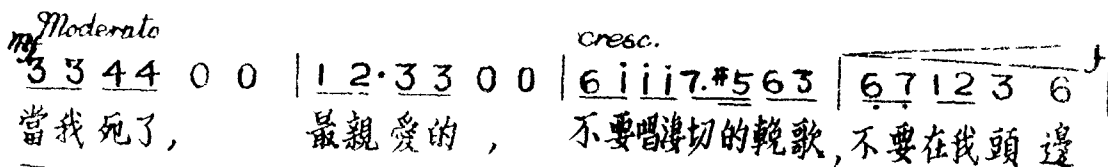
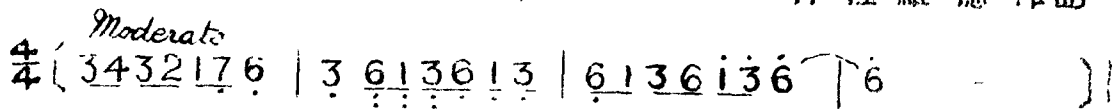
6 — 5 — | i 2̣. i 7 6 | 5 — #4 — | 5 — — 4 |
嘈 雜， 路 上 也 沒 有 行 人， 院

C小調 → C大調
→ C小調 → G大調
→ C小調

一往情深

(獨唱)

Christina Rossitti 原撰
羅家倫 譯詞
林程維德 作曲



F大調

Princeton的秋夜

(混聲四部合唱)

羅家倫撰詞
林程維德作曲

Moderato
4/4 (6 *mf* -- 7 | 1 | 2 — 1 — | 1 — — — | 1 — — —) |

(*Moderato*)
mf

5	6	6	5	1	2	3	—	3	4	4	3	1	2	1	2	3
1	1	1	1	5	7	1	—	1	1	1	1	1	7	1	7	1
月	帶	倦	爬	上	山	坡	,	皎	潔	無	塵	的	却	只	餘	瘦
3	4	4	3	3	5	5	—	5	6	6	5	3	5	3	5	5
1	1	1	1	1	5	1	—	1	1	1	1	1	5	6	5	1

2	—	0	0	5	6	7	1	5	7	6	5	—	5	4	3	5	2
7	—	0	0	1	1	1	1	2	2	1	7	—	1	2	1	7	5
魄	.			沿	坡	稀	疏	的	樹	根	,		像	沒	入	秋	波
5	—	0	0	5	4	5	6	7	5 ^{#4}	5	—		3	5	5	5	5
5	—	0	0	3	4	4	4	5	5	2	3	—	1	1	1	5	7

6	—	7	1	2	—	1	—	1	—	—	—	1	—	—	—
6	—	5	5	7	—	5	—	5	—	—	—	5	—	—	—
浮		出	一	片		珠		白	.						
4	—	4	3	4	—	3	—	3	—	—	—	3	—	—	—
2	—	5	1	5	—	1	—	1	—	—	—	1	—	—	—

mf

1	—	7	6	5	3	0	5	7	—	—	6	5	—	0	0
3	—	2	1	1	1	0	1	1	—	—	1	7	—	0	0
藤		陰	密	護	的	鐘		樓		孤		楓	.		
5	—	4	3	3	5	0	3	#4	—	—	4	5	—	0	0
1	—	1	1	1	1	0	1	2	—	—	2	5	—	0	0

2 — 2 3	4 ·4 — 3	2 6 7. 6	5 — 5 6 7
7 — 7 1	2 2 — 1	5 6 5. 6	5 — 5 6 5
睡 着 的	野 鴿 不	須 繞 着 鸚	飛 也 沒 有
5 — 5 5	5 5 — 5	5 ^{#4} 5. 4	5 — 3 ⁴ 4 4
5 — 5 1	7 7 — 1	5 2 2. 1	7 — 1 5 5

1 3 0 3	2 1 7 6	7 1 2. 1	1 — — —
5 3 0 1	7 5 ^{#5} 6	^{#5} 6 7. 5	5 — — —
蟲 鳴, 剩	得 幾 點 螢	火 熄 然 掠	地.
3 5 0 5	4 3 2 1 3	2 1 4. 3	3 — — —
1 0 1	5 1 3 6 1	7 6 5. 1	1 — — —

3 — 1 2.2	3 4 — 2	5 6 — 5.5	3 1 — 2
1 — 5 7.7	1 1 — 7	1 1 — 1.1	1 5 — 7
我 疲 乏 的	心 靈,	似 散 盡 的	水
5 — 3 5 5	5 6 — 5	5 3 4 — 3.3	5 3 — 5
1 — 1 5.5	1 4 — 4	3 1 1 — 1.1	1 1 — 5

2 5 5	5 — 6 7	1 2. 2 1	1 — — —
7 — 5 5	5 — 6 5	5 7. 7 7	5 — — —
紋, 輕 微	地 融 入	世 界 的 寂	靜.
5 — 7 7	7 — 4 2	3 4. 4 4	3 — — —
5 — 5 5	5 — 5 5	1 5. 5 5	1 — — —

C大調

I Think of YouWords and Music
by
Pearl Chen Lin*Moderato*

$\frac{4}{4}$ *mf* 3 — 3.3 5. 5 | 6 — 6 — | *p* 3 — 2, 3 | 2 — — 0 |
When I a-wake at dawn-ing, I think of you!

mf 3 3 5 5 5 | \flat 7 — 7 — | *p* 6 — 2 3 | 2 — \sharp 2 — |
When I'm up in the morn-ing, I think of you!

mf 3 — 3 5 | 5 — — 0 | 5 — 6 7 | 6 — — 0 |
I've been long ing For you're a-way

6 — — 6 | 6 — 2 2 | 2 — — 4 | 3 — \sharp 2 — |
I've been pray-ing for you each day,

3 — 3 5 5 | 6 — 6 6 | 6 — 7 — | 6 — — 0 |
When will you be out of the pri-son cell?

1 — 3 5 | 5 5 3 2 | 6 — 3 — | 2 — \sharp 2 — |
When can you and I leave this earth-ly hell?

3 2 — 1 | 6 — 6 6 | 6 — 6 7 | 6 — 6 6 7 |
The day is dy-ing, and twi-light is sigh-ing, And the

1 2 3 6 1 1 | *f* 3 — 2 2 | 2 — 2 *mp rit.* 7 | 1 — — ||
night-in-gale is cry-ing, I think of you, I think of you!