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MELODIAE PSALMORUM
Vol. I
(Auctore Chiang Wen Yeh)

聖詠作曲集
第一卷
江文也著

北平方濟堂聖經學會出版
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序

我們覺得十分慶幸 能將名作曲家江文也先生所著作的「聖詠作曲集」(第一卷) 來獻給慈母教會與一般愛好中國固有音樂的人士

江先生生(一九一〇年)於台灣淡水 是一位已經馳名于國內國外的音樂家 在他的幼年時 就爲了音樂的和聲美與節奏感所傾倒於是以六年無間斷的奮鬥 制勝了一切的困難 終於東京音學學校作曲科造就了他極深的天才 對於他的豐富而奇異的天賦 使識者無不期待必將爲重振中國舊日音樂黃金時代的幹才 他埋頭苦幹於中國古代正雅樂與儒教的樂理之中 果然不久之後 他發現了無數的中國歷朝名曲 他分析了此各朝旋律的特徵與性格 而製出配合于歷朝詩詞的曲譜 例如詩經 樂府 唐詩 宋詞……其曲數直到今天 已有五百之多

尤其是「孔廟大成樂章」的研究 他努力研求周朝祀天時所用的儀式及其意義 參考唐朝時的雅樂 而考慮明清時的祀孔樂 終而將此已陷於泯滅的「孔廟大成樂六章」再編作出來 而建設於現代的交響管絃樂 為要紀念我們的先聖 他所復興的是用全世界各音樂都市都共通使用的樂器 為世界各國均可演奏 得以貢獻世界樂壇一新音樂材料

爲了此種研究 導引了他邁入中國古代宗教音樂的領域 而由此在前人尚未發現的領域內 獲得了他光輝的成功

交響管絃樂「台灣舞曲」的問世 是在一九三六年舉行於柏林第十一次世界運動大會的藝術競技中 樂天才競賽 而竟爲了這舞曲的優秀 國際審判委員會贈給他一個榮譽的獎牌

江文也先生深信音樂是一種宇宙底存在 因爲人人都可以欣賞與愛好 而其中所蘊蓄的民族性特殊表現力 尤爲人人不宜忽略在這一點 天意使他接近了天主教 因他認識了它的世界性 於是進而貢獻了他的餘生——他尚不滿四十一 與他的天才 爲了「天主」及「祖國」的榮譽而工作（這是他對筆者所常談白的）

他讀了敵聖經學會與吳經態先生所譯出的聖詠集後 樂想煥然因而使他遂有將此全集中的詩詞(一百五十篇)作爲樂曲的決心 他根據中國固有的古曲 古調的旋律性而編作 並且還要它們接近額俄略音詠(Cantus Gregorianus)的意味同樣飽含着宗教的色彩 事實 他爲了理解天主教音樂的精髓 並爲之深深地沈浸在這超然的薰陶中 他每星期日清早 必到方濟堂的小聖殿來參與大禮彌撒 這事已經快有一年多了

在此時 他已完成了數十樂曲 現在我們將其大半 出版以貢獻諸位 此聖詠作曲集首列「聖母經」作爲敬獻給聖母的禮物 書中的排列以便於人人爲原則 先爲主日晚禱 次爲聖母晚禱及夜課 再次有亡者日課 封齊期間 復活節 降臨節 聖體節與結婚時常用的幾章聖詠 最後附加印「恭賀聖母曲」與「聖母喜樂歌」

著者希望明年能完成作曲集的全部(共豫定五卷)而我們負責刊行 這次是爲了滿足各方人士的願求 —— 因爲他們屢次函索初稿 —及傳教士的熱忱 故將第一卷提早付印 並在卷末附梓「簡易宣敘調」五種 — 是著者爲使一切聖詠便於朗誦所加編製的

至於此各種樂曲之爲聞者所稱讚的事實 不勝枚舉 這裏只介紹 比國 儒廉 汪路裴氏 是天主教聯合音樂協會的指導人的評論 他來信說

「爾衆萬民一曲 是沒有問題一個給人們極深印象的作品 尤其是那回聲的效果 特別堪值注意的 其莊嚴偉大及其音調的反複

回旋 令人憶及亨代 (G. F. Händel) 但是這位中國作曲家以他那崇高的敬天特性 大有超過先人的美點

上主矜憐也是一個完全獨創的作品 其樸其實 使人如聽古代俄羅斯的神曲

自任何方面來觀察，我們不能不承認現在我們真是有了純真的新宗教音樂 僅只這二曲已顯然超過近代各國間正在風行着的無數而它們的存在實令人痛心的宗教歌曲……」

在這裏我們可以結束這序文了吧 最後我們希望音樂愛好者及讀者隨時賜以教導與高見 而使我們爲了光榮天主及慈母教會 在這方面多加努力

一九四七年九月

北平方濟堂聖經學會

IN PSALMORUM MELODIAS PRAEFATIO

Non absque intimi gaudii sensu Matri Ecclesiae atque omnibus qui musicen Sinarum diligunt, STUDIUM BIBLICUM O.F.M. primum volumen melodiarum offert, quas pro concinendis psalmis Magister insignis Chiang Wen Yeh composuit. Horum auctor concentuum, civis sinensis ex insula Forniosa ortus, haud paucis artis musices peritis bene notus est. Ipse a prima iuventute portendit quantum modos concentusque affectaret, unde factum est ut omnes eluctatus difficultates, in "Conservatorio" Tokiensi huic arti per sex annos operari daret eo successu ut plures spem foverent fore ut ab illo quandoque gloria musices Sinarum instauraretur. Et re vera coepit non multo post magister noster, quippe qui in modis inveniendis ex suo valde fertilis sit, suavibus cantilenis plura antiqua eaque nobilia carmina sinica donare: quod hucusque pro quingentis et amplius praestitit.

Melos vetustum pro sacrificio 'Coeli' usitatum ad rationem recentioris symphoniae pro cultu in Confucii templo observando adaptavit.

Postremus hic labor musicum nostrum magis magisque introduxit in regiones illas inexploratas antiquae musices religiosae Sinarum, de qua re volumen laboriosum et omni ex parte perpolitum edidit.

Anno 1936 in Olympiadarum certamine Berolinensi secundum praemium inter omnes artifices musicales noster accepit.

Cum Chiang Wen Yeh existimet musicen esse aliquod bonum quod ad omnes pertineat eo quod ab omnibus hominibus gustari et aestimari possit, quin ideo peculiarem indolem qua apud singulos populos polleat, amittat, mirandum non est quod ipse ubi, Divina Providentia agente, Ecclesiam Catholicam cognoverit, animadvertis in ea huiusmodi universalitatem, vero animi fervore, nondum enim quadragesimum annum attigit, peritiam suam, prout ipse huius praelestiunculae scriptori saepius dixit, obtulerit ad glorificandum DEUM COELI et patriam suam.

Difficile sane dictu est quanto ardore lectione psalterii sinici a nostro Studio editi, captus sit. Nam idem ferre fuit legere et sibi proponere totum hunc librum melodiarum donec quis sinum religiosum exprimerent et, salva indole peculiari musices sinensis, comprehendens gregorianis accederent. Ut vero clarius penitusque rationem significationemque musices Ecclesiae Catholicae penetrare valeret, atque plures menses singulis dominicis facilius Missarum solemnibus in Sacello Domus Franciscanae adscire consuevit.

Interea plures sacras melodias invenit, quarum maiorem partem nunc edimus iuxta ordinem quemdam, de quo aliqua lectoribus proferte opportunum ducimus.

Uti videre fas est praeter psalmos vesperarum dominicae, B.M. Virginis et completorii, alii inveniuntur qui adhibentur pro officio defunctorum, pro tempore Passionis, Paschatis, Pentecostes, Solemnitatis Corporis Christi, et pro sacramento Matrimonii celebratione. Insuper adduntur: ‘Ave Maria’, ‘Salve Regina’ et *Regina Coeli*.

Magister in animo habet omnes psalmos modis musicis donare, quod opus probabilius anno sequenti ad optatum finem se posse perducere sperat.

In votis nobis erat opus integrum edere, sed cum ex una parte plures iam illius primitias postulaverint, et altera ex parte morem gerere debeamus animatum curatoribus, putavimus velut specimen, hoc primum volumen quantocius edendum et tonos simpliciores ab ipsomet auctore inventos addendos, quibus omnes psalmi ad instar melodiae gregoriana concini possent.

Superfluum dicere existimamus hos concentus ab omnibus qui illos audierint magnis laudibus celebratos fuisse. Hac super re satis est iudicium adducere quod clarus Julius Van Nuffel Director Instituti Interdioecesani ad Musicam religiosam provehendam (Mechliniae), protulit.

“Psalmus ‘Laudate’ est compositio vere solemnis, in qua notatu digni sunt effectus echo seu breves precedantis melodiae resonantiae: in memoriam mihi revocat musicam Haendel, quem magister sinicus tamen superat propter indolem liturgicam magis ingenuam. ‘Kyrie’ quoque est compositio omnino originalis et in mentem revocat antiquas melodias russicas. Ex omni parte mihi fatendum est, hanc esse dignam musicam religiosam popularem et has duas compositiones incomparabiliter superare plura moderna cantica religiosa quae apud nos florere dolemus.”

Cum hisce notitiis putemus iam nostro satisfecisse officio, finem facimus lectores benevolos et musices cultores rogantes ut desideria et proposita sua pandard eum in finem ut ex parte nostra pro gloria Dei et bono Sanctae Matris Ecclesiae in hac quoque provincia laborare possimus.

Pechini, in Pervigilio Assumptionis B.M.V. 1947.

STUDIUM BIBLICUM O.F.M.

INTRODUCTION

It is with a deep feeling of gratification that the Studium-Biblicum O.F.M. offers to our Mother the Church and to all those who have a liking for Chinese music the first volume of religious musical scores written by the distinguished composer Chiang Wen-yeh.

Few beside musical experts know the author, who is a Chinese and a native of the island of Formosa. Since his earliest youth he showed such a disposition for harmony and rhythm that, after overcoming all difficulties, he spent six years in the Tokyo Musical Conservatory where his proficiency was so marked as to foster a widespread hope that, in time, he would bring great honour to Chinese music. In fact, gifted as he is with a truly prodigious fertility of invention, he began soon after to put to music many of the best among the ancient Chinese poems, such as the Book of Odes, Han rhythms, T'ang poems and Sung verses, this opus comprising now over five hundred compositions. Especially with regard to the Confucian Temple music, the author studied the ceremonies and the significance of the sacrifice to Heaven in the Chou dynasty, and then he investigated the orchestration of the ceremonial music in the T'ang dynasty; with this basic understanding, he finally proceeded to arrange the music of the festivals of the Confucian Temple as practised under the Ming and Ch'ing dynasties. Thus, at last, he was able to reconstruct this characteristically Chinese music, from the furthest horizons, into a style suited to modern symphonic orchestras. For this homage to the Sage, the author has utilized exclusively such instruments as are in common use in any musical center. Thus he has been able to give to the world a new composition and a hitherto unknown orchestration.

This work brought the author to delve ever more deeply into the unexplored realms of ancient Chinese religious music, on which subject he published a painstaking and furnished study.

In 1936, at the international musical competition held in Berlin on the occasion of the XI. OLYMPIADE, the author won a Prize for Composition against an array of the best musical talent from all countries, with his first symphonic orchestra piece "Formosan Dance".

Chiang Wen-yeh believes that Music is a good of universal significance because everybody can value and enjoy it, in spite of the peculiarities of expression that it affects among the different peoples. It is not surprising therefore that when, by a dispensation of the Divine Providence, this man, who is in the prime of life for he is not yet forty, became acquainted with the Catholic Church and sensed her universality, he should have been fired with unalloyed fervour and have directed all his skill to "further the glory of the GOD of Heaven and the honour of his Fatherland" as he has often said to the present writer.

The study of the Psaltery, in the Chinese translation published by our Studium, has aroused in this artist an ardour which is hardly imaginable. Indeed, no sooner had he read the book than he made the decision to compose for each Psalm a musical score which would express its religious meaning in a form approaching the Gregorian Chant and yet would conform with the modes of expression of Chinese music. As a matter of fact, in order to gain a clearer and deeper insight of the nature and meaning of the Catholic Church's music, he has now, for the past year, assisted every Sunday at the High Mass in the Chapel of the Franciscan House.

During this period he has written a number of melodies, most of which we now publish, following an arrangement that we believe convenient for the readers.

It will be seen that, beside the Psalms for Sunday vespers, for the Office of the Blessed Virgin, and the Compline, there are others for the Offices of the Dead, for the time of the Passion, for Easter, for Whitsunday, for the Feast of Corpus Christi and for the Nuptial Blessing. Finally, there are also an "Ave Maria", a "Salve Regina" and a "Regina Coeli".

As we have already said, the author intends to put to music all the Psalms, a task that he hopes to be able to complete next year. Originally it was our intention to issue the work as a whole but, both because we were asked from many sides for these first fruits, and because we must comply with the wishes of those who have the care of souls we decided to publish at once. And as a sample, this first volume which includes 5 easier recitative tunes of the author's music so that any of the psalms may be sung in the same manner as practised for the Gregorian Chant.

We deem it unnecessary to add that these melodies have been much praised by all those who have heard them. In this connection it will be sufficient to quote the authoritative opinion of the eminent Mgr. Julius Van Nusse, Director of the Inter-diocesan Institute for Religious Music of Malines:

"The psalm 'Laudate' is without question an impressive composition which is particularly remarkable for its echo effects, that is to say, for the flitting repetition of certain musical sentences. It calls to mind the music of Haendel to whom, however, the Chinese composer is superior because of a loftier liturgical temperament. The 'Kyrie' is also an entirely original composition and recalls some ancient Russian melodies. From every point of view it must be admitted that here we have a genuine popular religious music and that the two above-mentioned compositions surpass by far many of the modern religious songs which, to our regret, are now the range in our countries."

Trusting that with this information we have fulfilled our introductory task, we conclude with the request that musicians and readers alike make known to us their wishes and intentions in order that, also in this field, we may labour more effectively for the glory of God and the weal of our Holy Mother the Church.

Peiping-September 1947

STUDIUM BIBLICUM O.F.M.

作曲者自序

恍惚地
旋轉着清純底穹蒼也
天神芬薰

數千年來 我祖先的祖先在他們的頭上都頂戴着這個天 聞了這種芬香 今天我也是 仰視着這個天 聞着這種芬香

這清純底空間 好像是超過了一切的力學，一切的運行 而始終不變似地旋轉着 芬薰着

雖然今天是免不了受地上的雜音 現實的掙扎 可是我始終沒有失掉了聞這芬香的機能 而把這芬香表現於音符上邊的能力

我感謝天帝這深遠底恩寵

我感謝我祖先的祖先

我對我祖先的祖先所發明的象形文字抱着深甚底驚異

「人 一人的頭上頂戴着一」

而構成了一個天字 我佩服他們這種深奧底智慧

我相信「一」是屬於天的數字 像天的言語似的我無時不在唱頌着 也是一個徬徨於藝術中求道者所尋行而將達到的最終目標吧

這是我的信仰

也是我的一切

是的 在這旋轉着清純底穹蒼之下 天神芬薰之中 他要我的靈魂醒起 要我的樂器和音聲都起來 要我喚醒曙光

我感謝天帝這深遠底恩寵

我感謝我祖先的祖先

1947年夏春

江文也

凡例

- 一、此聖詠作曲集所採用的篇章 是根據希伯來原文次第
- 一、此聖詠作曲集的旋律 是根據中國這幾千年來的古譜 古曲的音調而編作出來的 例如傳說是堯帝時的兒童歌「康衢謠」舜帝的「南風歌」 詩經 樂府 唐詩 宋詞 一直到清朝的「九宮大成南北詞宮譜」 以及歷代的正雅樂等 其代表底旋律都包括在內
- 一、此聖詠作曲集所用的譯文有二種 目錄中有括弧而記吳經熊譯的是採自古詩體「聖詠譯義初稿」 其餘的一切都是根據北平方濟堂聖經學會所譯成的白話文體「聖詠集」
- 一、其伴奏部與從來的宗教音樂大有不相同處 是為了旋律而採用中國固有的音樂理論 例如和聲是根據古琴 笙管 琵琶 對位法是以「金聲玉振」的根本精神並加以近代底發展而配作的節奏則採由正雅樂
- 一、曲中的表情記號 均採用世界共通的樂語 卷末附有其簡單的說明

聖 詠 作 曲 集 第一卷

Melodiæ Psalmorum VOL. I

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聖
母
瑪
利
亞
敬
獻

聖母經

AVE MARIA

Andante legato con dolcezza.

p sotto voce

Musical score for Ave Maria, first system. The score consists of two staves. The upper staff is for voice, starting with a rest followed by a melodic line. The lower staff is for piano, featuring a harmonic bass line. The vocal line begins with a sustained note followed by eighth-note pairs. The piano accompaniment consists of eighth-note chords. The key signature is A major (two sharps), and the time signature is common time. The vocal part ends with the lyrics "萬福," (Wan Fu).

瑪利亞。 滿 — 被 聖 — 寵

Musical score for Ave Maria, second system. This section continues the musical piece. The upper staff shows a melodic line with eighth-note pairs. The lower staff shows harmonic bass notes. The vocal part concludes with the lyrics "瑪利亞。 滿 — 被 聖 — 寵".

1. **Soprano:**
 2. **Alto:**
 3. **Bass:**

略 胎 子 耶 稣 併 為 讚 —
 — 美。 —

天 —— 主 —— 聖 母 瑪 利

1. *p* 亞。為我等—

2. *f* 罪人。今祈—

3. *f* 天主。及我—

A handwritten musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of three systems of music.

System 1: The vocal line starts with eighth-note pairs. The piano accompaniment has eighth-note pairs in the bass. Dynamics: *mf*, *p*. Chinese lyrics: 等 — 死一候。阿 — 倆。

System 2: The vocal line has eighth-note pairs. The piano accompaniment has eighth-note pairs in the bass. Dynamics: *mf*, *p*.

System 3: The vocal line has eighth-note pairs. The piano accompaniment has eighth-note pairs in the bass. Dynamics: *p*.

System 4: The vocal line has eighth-note pairs. The piano accompaniment has eighth-note pairs in the bass. Dynamics: *p*.

System 5: The vocal line has eighth-note pairs. The piano accompaniment has eighth-note pairs in the bass. Dynamics: *p*.

System 6: The vocal line has eighth-note pairs. The piano accompaniment has eighth-note pairs in the bass. Dynamics: *p*.

System 7: The vocal line has eighth-note pairs. The piano accompaniment has eighth-note pairs in the bass. Dynamics: *p*.

System 8: The vocal line has eighth-note pairs. The piano accompaniment has eighth-note pairs in the bass. Dynamics: *p*.

聖詠第八十七篇

萬民的母親，熙雍—聖教會。

PSALMUS 87. *Fundamenta eius in montibus sanctis,*

Moderato con grandezza.

上主所立的基 础，

在諸 聖一山，—— 他 喜愛熙雍城的門，

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in G clef, and the piano part is in F clef. The music consists of two staves. The first staff ends with a fermata over the bass note, followed by a dynamic instruction 'f' above the piano staff. The lyrics are:
一勝於雅各伯一切的帳幕。天——主的城——

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in G clef, and the piano part is in F clef. The music consists of two staves. The first staff ends with a fermata over the bass note, followed by a dynamic instruction 'f' above the piano staff. The lyrics are:
呵！有一些榮譽的事，一是指着你——

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in G clef, and the piano part is in F clef. The music consists of two staves. The first staff ends with a fermata over the bass note, followed by a dynamic instruction 'f' above the piano staff. The lyrics are:
說的。我要將拉哈伯和巴比倫，——

p ————— *mf*

列入—認識我的人中， 請看！ 非助士

地和佐耳並 古西人。 這些也生在那裡。

論到熙-雍， 人要一稱-它為母-親， 因為這人那人都

p ————— f

生在定一中間，—。至一高者親自堅固一定。

p —————

上主將在一萬民冊上記一載：——這些也

f

生在那裡。——那裡的百姓歡忻舞蹈的時候。

allargando
mf

要歌唱说：我的泉源，

— 你内！ 我的泉源，

— 都在 你内 —

f *mf* *p*

ff *mf* *p*

聖詠第一百十篇

基督是君主亦是司祭

PSALMUS 110. *Dixit Dominus.*

Andante tranquillo

ma un poco misteriosamente.

p ————— >

上主對我一主說：

你坐在-我右邊，

等我把-你的仇一人，

mf < > *p* < >

屈作你的脚一毫。 上主將自熙雍。

推行你的權一杖， 你要在—你的仇敵中。

mf < > *p*

執一政為一王。 你誕生之日。

在聖德光華之中，在，晚明之前宛如
在聖德光華之中，在，晚明之前宛如

This system contains two identical stanzas of lyrics in Chinese. The top line reads '在聖德光華之中，在，晚明之前宛如' and the bottom line reads '在聖德光華之中，在，晚明之前宛如'. The music consists of three staves: soprano, alto, and bass. The soprano and alto staves have melodic lines with various note heads and stems, while the bass staff has sustained notes.

朝露，我就生了你。

This system contains one stanza of lyrics in Chinese: '朝露，我就生了你。'. The music consists of three staves: soprano, alto, and bass. The soprano and alto staves have melodic lines with various note heads and stems, while the bass staff has sustained notes.

上主——宣誓，决不反悔，——

This system contains one stanza of lyrics in Chinese: '上主——宣誓，决不反悔，——'. The music consists of three staves: soprano, alto, and bass. The soprano and alto staves have melodic lines with various note heads and stems, while the bass staff has sustained notes. The bass staff includes dynamic markings 'mf' and 'f'.

Musical score for piano showing measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Measure 11 starts with a dynamic *p*. Measure 12 begins with a eighth note followed by a sixteenth-note grace and three eighth notes connected by a curved brace. The dynamic *mf* is placed above the second measure.

A musical score for a solo voice and piano. The vocal line starts with a dotted half note followed by an eighth note. The piano accompaniment consists of eighth-note chords. The vocal part continues with eighth notes and sixteenth-note patterns. The lyrics "祭。吾主在-你右邊" are written below the staff.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (f) and ends with a decrescendo (d.). Measure 12 begins with a forte dynamic (f). Measure 13 begins with a forte dynamic (f) and ends with a decrescendo (d.). Measure 14 begins with a forte dynamic (f).

A musical score page featuring a single melodic line on a treble clef staff. The key signature is B-flat major (two flats). The tempo is marked 'p' (piano). The lyrics are written below the staff: '當他震一怒之日，他一要 搏一碎一衆'.

A musical score for piano in 2/4 time, key signature of B-flat major (two flats). The score consists of two staves. The upper staff shows a melody line with dynamic markings: 'p' (piano) at the beginning, followed by a measure with a fermata over the first note, and then a measure with eighth-note pairs. The lower staff shows harmonic bass notes. Measure 1 ends with a fermata over the first note. Measure 2 ends with a fermata over the first note. Measure 3 ends with a fermata over the first note.



f

p

裁 判， 他 將 一 使 各 地 充 塞 死 尸；

p

rit.

他 要 在 一 各 一 方 破 一 碎 仇 一 人 的 頭 —

rit.

f *a tempo*

顧。他 將從一道傍的 河一中

f

道傍的河中 飲水，並因此 而一昂一首，一

dim.

因此而昂一首。

聖詠第一百十篇第三節

在你出征之日

譯自希伯來原文

PSALMUS 110. Versus III.

Non troppo andante, poco animato.

在你一出-征之 日，
你的子-民，



甘 - 心 —— 猥 - 牲 —— 自 —— 己;

你的青一年， 宛 - 如 朝 - 露 的 华 — 美，

mf f

要從一曉明的懷—裏— 出一來伴—隨—

 你伴—隨—你。

 ————— *mf* *rit* —————

聖詠第一百十三篇

讚頌舉揚謙微者的天主。

PSALMUS 113. *Laudate, pueri Dominum.*

Moderato grandioso, marziale.



f allargando

亞助 路一亞! 亞助 路一亞!

f allargando

mf poco più mosso marziale



上主的僕一人呵！請讚美上主，請歌頌上一主的

mf poco più mosso marziale



名。

願上主的名

受一頌一揚，

f

f

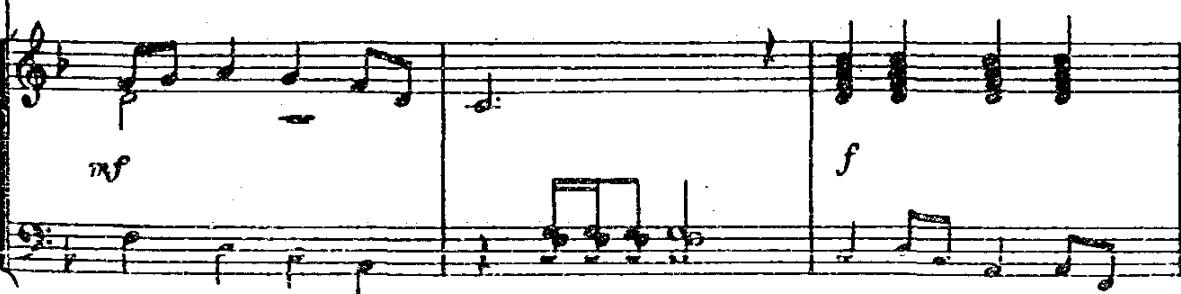


自一今時直至永—遠。

自日一出到一

f

f





日一沒，願一上主的名受頌揚。

Musical notation for the second line of the hymn, continuing from the previous line. It features a treble clef, a key signature of one sharp, and a common time signature. The notes include quarter notes and eighth notes.

上主一超出萬民之上，它的光輝凌駕諸

Musical notation for the third line of the hymn, continuing from the previous line. It features a treble clef, a key signature of one sharp, and a common time signature. The notes include eighth notes and sixteenth notes. Dynamics include *mv* (moderato vivace) and *mf* (mezzo-forte).

天。誰如上一主，我們的天主，

Musical notation for the fourth line of the hymn, continuing from the previous line. It features a treble clef, a key signature of one sharp, and a common time signature. The notes include eighth notes and sixteenth notes. The bass line is present at the bottom of the page.

坐於一至一高之處？ 他在一上天。

 下一地，眷一顧卑微的人。

 他從塵埃裡一提拔棄人子， 他從糞土中

高舉貧乏一人，使他們坐在貴人中，

在他子民的顧民中。他使一不好的婦女

居在家一中，成為子女們快樂的母—親。

f allargando

亞 — 肋 — 路 — 亞 ! 亞 肋 路

f allargando

ff

亞 !

a tempo

25

聖詠第一百十七篇

爾輩萬民請讚頌天主

PSALMUS 117. *Laudate Dominum.*

Largo molto maestoso.

Musical score for the first part of Psalm 117. The score consists of four staves. The top staff is treble clef, 2/4 time, dynamic f. The second staff is also treble clef, 2/4 time. The third staff is bass clef, 2/4 time. The fourth staff is bass clef, 2/4 time. All staves feature vertical stems with small horizontal dashes at the top, resembling stylized 'X' marks.

Musical score for the second part of Psalm 117. The score consists of four staves. The top staff is treble clef, dynamic f. The lyrics "爾眾一萬民，" are written below the staff. The second staff is also treble clef, dynamic f. The third staff is bass clef, dynamic f. The fourth staff is bass clef, dynamic f. The music features various note heads and stems, with some notes connected by horizontal lines.

請讚頌上主！

 一一切邦國，

 請歌頌他！

因為 在我一 們 身 上
 他 施展了 他的仁 慈 上
 主 的 真 誠，——

必 永 — 遠 — 常 存。 —

亞 助 ————— 路 亞！ —————

ff

亞 助 ————— 路 亞！ —————

聖詠第一百二十二篇

向耶路撒冷致敬禮拜

自第六節至第九節

PSALMUS 122. *Laelatus sum.*

Andante con tenerezza.

p



你們應為耶路 撒冷—祈禱和 平。



耶路 撒冷呵， — 願那愛你的人，都要安



p

全。你們應為耶路撒冷——祈禱和

平。願和平住在——你的

mf

宮——殿——裡，——你們應為耶路撒冷——祈禱和

f *rit* *dim*
 草。願一你一的街一道不受一損害！

p a tempo
 你們應為耶路撒冷-祈禱和平。為我弟兄朋友。

mf *p*
 ——我要說願和平與你-相偕！你們應為耶路

撒冷—祈禱和平。 為了一上帝—— 我們的

天主的殿一字，—— 你們應為耶路撒冷—祈禱和

平。 我—要— 向你祝禱一種的祝福。

33

聖詠第一百二十七篇

人的順利完全依賴天主

自第一節至第二節

PSALMUS 127. *Visi Dominus.*

Moderato poco grandioso.

若非上主建造

L'accompagnamento sempre ben ritmico

房屋，匠人必是一徒一然經——營：

— 若非上主護守 城池， 衛者必定一徒 —

— 然做 — 醒。 — 你們雖清早 興一起，

夜裡晚一休一息， 謀食一勞碌之所 ——

得, 盡是徒—然, 盡是徒—然。

 mp

 惟一有上—主——必將一食糧與

 f

 安——緣, 賜一給他的親愛者。

聖詠第一百四十七篇

讚美重建熙雍的全能天主。

自第十二節至二十節

PSALMUS 147. *Laude Ierusalem Dominum.*

Andante recitativo.

Musical score for the first section of Psalm 147, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is A major (no sharps or flats). The tempo is Andante recitativo. Dynamics include *p* (piano) and *p* (pianissimo). The lyrics are written in Chinese characters below the notes. The first line reads: 耶路撒冷——呵! 你要讚頌上—

Musical score for the second section of Psalm 147, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to C major (one sharp). The tempo is indicated by *mf* (mezzo-forte). The lyrics are written in Chinese characters below the notes. The first line reads: 主。熙雍——呵! 你也要頌揚你的

A musical score for a hymn. The top staff shows a single melodic line in G clef. The lyrics are: "天主。因為他堅固了你的門閂，降福了" (Lord. Because he strengthened your door, blesses you). The music consists of quarter notes and eighth-note patterns.

A musical score for the second stanza of the hymn. The top staff shows a single melodic line in G clef. The lyrics are: "在你中間的子女。——他使你的境一" (In your midst, O children. — He makes your境一). The music consists of eighth-note patterns and quarter notes.

A musical score for the third stanza of the hymn. The top staff shows a single melodic line in G clef. The lyrics are: "內平靖，——用麥子的精華，使你飽一飮。" (Inner peace, — With the essence of wheat, fill you饱一飮). The music consists of eighth-note patterns and quarter notes.

他向她一出一命令，他的話立即迅
 速頌一行。他降雪如羊毛，散霜如
 塵灰。擲下冰雹—有如餅屑，—發出寒氣 水便

凝結。他一發言，——這一切都要

This musical score consists of three staves. The top staff is for the piano, showing a treble clef, a key signature of one sharp, and a common time signature. It features a single melodic line with various note heads and rests. The middle staff is for the voice, also in treble clef and common time, with lyrics written below the notes. The bottom staff is for the bassoon, indicated by a bass clef. Measures 1-3 are shown, ending with a double bar line.

溶一化，他使風吹起，水便流一動。

This section continues the musical score from the previous page. The top staff shows a treble clef and common time, with a dynamic marking 'p' above the notes. The middle staff has lyrics: '溶一化，他使風吹起，水便流一動。' The bottom staff is for the bassoon. Measures 4-6 are shown, ending with a double bar line.

他將—自己的話 暝示

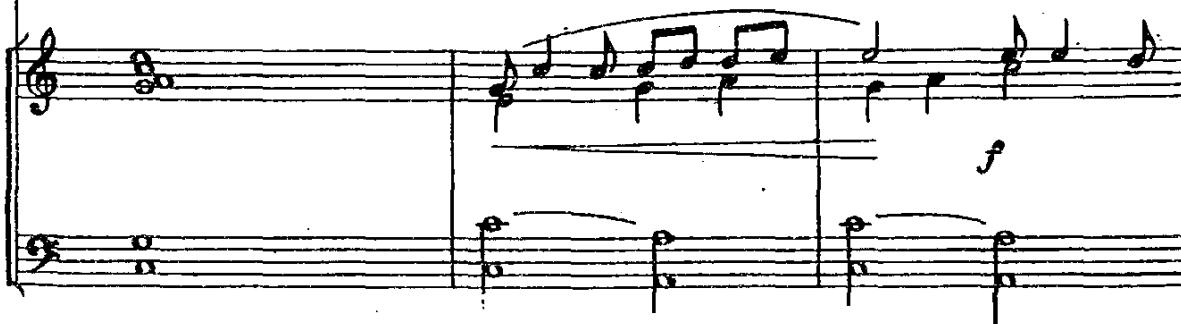
This section continues the musical score from the previous page. The top staff shows a treble clef and common time, with a dynamic marking 'mf' above the notes. The middle staff has lyrics: '他將—自己的話 暝示'. The bottom staff is for the bassoon. Measures 7-9 are shown, ending with a double bar line.



雅各伯， 將自己的 詛 命 訓 示



伊撒爾。 至於諸異-邦，—— 他沒 有



這樣 恩待過。—— 他—沒有一將自己 的



A musical score for piano and voice. The vocal part is in soprano clef, and the piano part is in bass clef. The lyrics in Chinese are: "訓令, 指示給他們。—— 亞肋" (Command,指示給他們。—— 耶路撒冷). The dynamic marking "ff" (fortissimo) is placed above the vocal line in the second measure.

A continuation of the musical score. The vocal part continues with the lyrics "—— 路。—— 亞!" (—— 路。—— 耶!) The piano accompaniment features a sustained bass note in the first measure and a more active harmonic progression in the second measure, with dynamic markings "ff" and "p" (pianissimo).

聖詠第一百三十一章

天真

吳經然譯詞

PSALMUS 131. *Domine, non est exaltatum.*

Andante con amore.

a mezza voce p

我心一如一小鳥。

A musical score for a solo voice and piano. The vocal part is in soprano clef, 4/4 time, and the piano part is in bass clef, 2/4 time. The vocal line consists of eighth-note patterns. The piano accompaniment features sustained notes and eighth-note chords. The dynamic is marked as *p*.

毛一羽一未一全——豐。——

A continuation of the musical score. The vocal line continues with eighth-note patterns. The piano accompaniment maintains its harmonic support with sustained notes and eighth-note chords. The dynamic remains at *p*.



不作一高一飛想。

依一依一曲 —— 谷 —— 中。

我心一如一赤子 —— 乳一具 —

未一曾——乾——慈母——

 懷一中睡。——安一恬——凝——

 ——圓——易哉——吾一義塞——

飲一水一輒一思——源。——

 世世一承一流澤。——

 真一忘一雨——露——恩。——

聖詠第一百三十四篇

晚課經。

PSALMUS 134. Ecce nunc benedicite Dominum.

Moderato legato. *p*

上主的一切僕一人，請你們讚頌
上主！夜間侍立上主的殿中的一的。

請你們讚一頌 上一主! 一向聖所一舉一起

你一們 的手, 一 讚美上一主。願造成天地的上-

主, 由一熙雍祝一福 你一們。 ——

聖詠第五十一篇

天主求你憐憫我罪人。

PSALMUS 51. *Miserere mei, Deus.*

Lento gravemente.

The musical score consists of two staves. The top staff is for the soprano voice, indicated by a treble clef, and the bottom staff is for the basso continuo, indicated by a bass clef. The key signature is A major (one sharp). The time signature is common time (indicated by '4'). The vocal line begins with a rest, followed by a melodic line. The lyrics '天主呵，求你按你的' are written below the notes. The dynamic marking 'p' (pianissimo) is placed above the vocal line. The basso continuo staff provides harmonic support with sustained notes. The instruction 'L'accompagnamento sempre ben ritmico' is written below the basso continuo staff.

The musical score continues with two staves. The soprano staff has a melodic line with a dynamic marking 'p'. The lyrics '仁慈，憐恤我；——照你豐厚的' are written below the notes. The basso continuo staff provides harmonic support with sustained notes. The instruction 'L'accompagnamento sempre ben ritmico' is repeated below the basso continuo staff.

慈悲， 褒除我的愆尤。求你

 將我的罪孽，—— 濫除淨盡，——

 並掃去我的罪一惡，因為我—— 知道我的

遇犯，我的罪常在我眼前。

我惟獨護罪於你，在你跟前，

我行了醜惡，以致你在斥責我一時，

顯為公義，審判我一
 時，顯為清正。
 我在罪惡中成胎，母親懷孕一

Musical score for two voices (Soprano and Alto) and piano. The vocal parts are in G major, common time. The piano part is in G major, common time. The lyrics are in Chinese. The score consists of two systems of music. The first system starts with a piano dynamic (f) and continues with vocal entries. The second system begins with a piano dynamic (ff).

First System:
 I f
 我一時，我就染——了罪，——
 I
 f

Second System:
 ff
 我就染——了一——罪。——
 ff

聖詠第一百二十篇

怨恨奸惡者的謊語

PSALMUS 120. *Ad Dominum cum tribularer.*

Andantino, con affetto.

The musical score consists of two staves of music. The top staff is in common time (indicated by '4') and the bottom staff is in 9:4 time (indicated by '9:4'). The key signature is one sharp (F#). The first section of lyrics is: "當我蒙難 —— 之時，一" (When I am in trouble —— at that time, one). The second section of lyrics is: "我一呼一號 了上 —— 主， 他一立一即俯聽" (I cry out to the Lord —— he stands up and listens). The music includes dynamic markings such as *f*, *p*, and *mf*.

了我。上-主-呵！求你使我 — 脱難說謊

一的口唇，和詭詐 的舌頭。詭一詐 的舌—

頭呵！要給你什 — 麽-呢？要拿什 麽

p

加於你一呢， 只有壯士的利箭

> *mf*

與檜木的炭—火。 不幸的我呵！

寄居在麥—舍古— 住在克達爾帳幕之

中——間，我與那怨恨和平的人——

This musical score consists of two staves. The top staff is for the voice, featuring a treble clef and a key signature of one sharp. The lyrics "中——間，我與那怨恨和平的人——" are written below the notes. The bottom staff is for the piano, showing a bass clef and a key signature of one sharp. The music includes several eighth-note chords and sustained notes.

同住已久。我極主張——和平；——但——發言，

This section continues the musical score from the previous page. The top staff shows a treble clef and a key signature of one sharp. The lyrics "同住已久。我極主張——和平；——但——發言，" are written below the notes. The bottom staff shows a bass clef and a key signature of one sharp. The music includes eighth-note chords and sustained notes.

——他們便要挑——戰——

This section continues the musical score. The top staff shows a treble clef and a key signature of one sharp. The lyrics "——他們便要挑——戰——" are written below the notes. The bottom staff shows a bass clef and a key signature of one sharp. The music includes eighth-note chords and sustained notes.

聖詠第一百三十篇

呼籲慈愛的天主。

PSALMUS 130. *De profundis.*

Andante sostenuto.

L'accompagnamento sempre ben ritmico

上主一呵! 我自一深一處一向 — 你 — 呼 —

额。吾主一呵! 求你一俯一瞧—

(Continuation of the vocal melody in G major, quarter note time.)

我的聲音，求你一側耳聽聽我哀

(Continuation of the vocal melody in G major, quarter note time. Dynamic 'p' is indicated.)

求的聲音。—— 上主一呵!

(Continuation of the vocal melody in G major, quarter note time. Dynamic 'p' is indicated.)

若 是 你 一 詳 査 一 罪 一 懈， 吾 主！—

This musical score consists of two staves. The top staff is for the voice, featuring a treble clef and a key signature of one sharp. The lyrics "若 是 你 一 詳 査 一 罪 一 懈， 吾 主！—" are written below the notes. The bottom staff is for the piano, showing bass clef and a key signature of one sharp.

誰 還 能 一 立 得 住 一 呢？ 惟 獨 你 懷 有 寬 宥，

This section continues the musical score from the previous page. It features two staves: a treble clef staff for the voice and a bass clef staff for the piano. The lyrics "誰 還 能 一 立 得 住 一 呢？ 惟 獨 你 懹 有 寬 宥，" are written above the notes. Dynamic markings "p" (piano) and "p" (fortissimo) are present.

令 一 天 一 敬 慕 你。 —— 我 等 候 着 上 一 主！

This is the final section of the musical score. It includes two staves: a treble clef staff for the voice and a bass clef staff for the piano. The lyrics "令 一 天 一 敬 慕 你。 —— 我 等 候 着 上 一 主！" are written above the notes. The piano part includes a dynamic marking "mp" (mezzo-forte).



我的靈魂——期待他的諾言；

我的靈魂——期——待——吾——主，

勝於一守夜者的期——待——曙——光，



切於一守夜者的期—待—黎—明。伊撒爾呵！

你要—依— 賴 —上— 主，

因為—上主— 有仁—慈， 有豐富的救恩。

他一必一要 — 救 伊一撒爾 脱離 — 一切的
罪 — 惡。

罪 — 惡。

聖詠第一百五十篇

萬物萬民都要讚美上主

PSALMUS 150. *Laudate Dominum in Sanctis Eius.*

Largo molto maestoso.



A continuation of the musical score. The vocal parts sing '亞助一 路亞! ——' followed by '你們要'. The piano accompaniment features eighth-note chords. Measure numbers 10, 11, and 12 are indicated above the staff.

在他的聖 所 中 一 賽 美 一 上

主， 在 他 威 嚴 的 穹 畔

讚 美 他。 要 因 他 大 能 的 作 為 一

譯美他，按着他偉大的尊高一
 p f
 譯美他。
 p f
 譯美他。用角號讚美
 p
 他，要彈琴鼓瑟讚美他。擊鼓舞踏讚美
 mfp
 mfp

他，用絲絃樂器讚美他。——用和諧的鐘鈸

mf

mf

讚美他，用高聲的鐘鈸讚美他。——

mf

mf

ff p

凡有氣息的，都要讚美

p

f

上 主。
亞 肋 一 路 ——

f

亞!

ff

聖詠第十九篇

乾坤與妙法

吳經熊譯詞

PSALMUS 19. *Coeli enarrant gloriam Dei.*

Largo molto grandioso.

Musical score for the first part of Psalm 19, featuring three staves. The top staff uses a treble clef and common time (indicated by 'C'). The middle staff uses a bass clef and common time ('C'). The bottom staff uses a bass clef and common time ('C'). The music consists of sustained notes and rests, with dynamic markings 'f' (fortissimo) and 'p' (pianissimo). The lyrics '乾坤揭' are written above the top staff.

Largamente sempre forte

Musical score for the second part of Psalm 19, featuring three staves. The top staff uses a treble clef and common time ('C'). The middle staff uses a bass clef and common time ('C'). The bottom staff uses a bass clef and common time ('C'). The music consists of sustained notes and rests, with dynamic markings 'f' and 'p'. The lyrics '主榮。一 翁 布化一' are written below the middle staff.

工。朝朝——宣 宏旨。夜夜——傳——
p

微一衷。—— 黑 黑——無——語。
mf *p* *tranquillo molto cantabile*

mp *p* *L'accompagnamento sempre ben ritmico*

教 在 一 不 — 言 — 中。 周 行 — 遍 — 大 — 地。
> *>* *>* *>*

A musical score page featuring three staves of music. The top staff uses a treble clef and includes lyrics: "妙音一送長一風。晨曦——". The middle staff uses a treble clef and includes lyrics: "發帝一鄉。——半采一似一玉——郎。". The bottom staff uses a treble clef and includes lyrics: "洋 洋 — 溢 — 喜 — 氣。消遙 — 出". The music consists of measures divided by vertical bar lines, with some measures containing single notes and others containing groups of eighth or sixteenth notes. Measure numbers 1, 2, and 3 are indicated above the staves. Articulation marks like dots and dashes are placed above certain notes. Measure 1 of the first staff has a dynamic marking "mf" above it. Measures 2 and 3 of the second staff have dynamic markings "mp" above them. Measures 2 and 3 of the third staff have dynamic markings "f" above them. Measure 1 of the first staff ends with a fermata over the last note.

f Largo molto grandioso.

The musical score consists of three staves of music. The top staff begins with a treble clef and a dynamic marking of *f*. The lyrics are "洞房" (Dongfang) and "天行一何一健" (Tianxing yi he jian). The middle staff continues with a treble clef and dynamic markings of *p* and *f*. The lyrics are "六一合" (Liu Yihe), "任一翱翔" (Ren yi aoxiang), and "普照一" (Pu zhaoyi). The bottom staff begins with a treble clef and dynamic markings of *f*, *f*, and *ff*. The lyrics are "无私一曲" (Wuxi yi qu), "万物一被其光" (Wumai yi bei qi guang), and ends with a single character "一". The music features various note values, rests, and dynamic changes throughout the three staves.

聖詠第一百篇

請萬民尊崇天主。

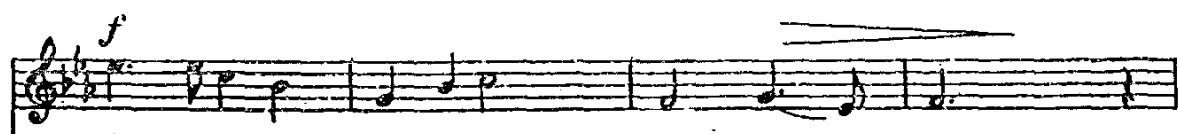
感恩歌

PSALMUS 100. *Jubilate Deo omnis terra.*

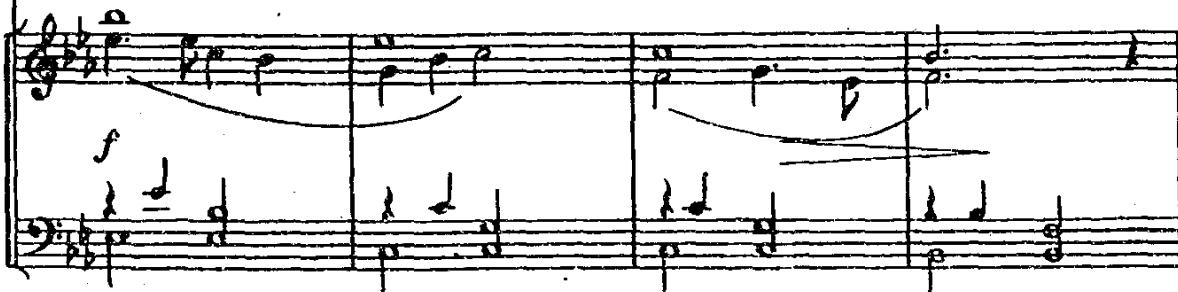
Largo maestoso.

Musical score for the first part of the hymn. The score consists of two staves. The top staff is for voices and the bottom staff is for piano. The key signature is C major (one sharp). The tempo is Largo maestoso. The lyrics are: 全地都要一向 上主一踊一躍。 The piano accompaniment is indicated by the instruction: *L'accompagnamento sempre ben ritmico*.

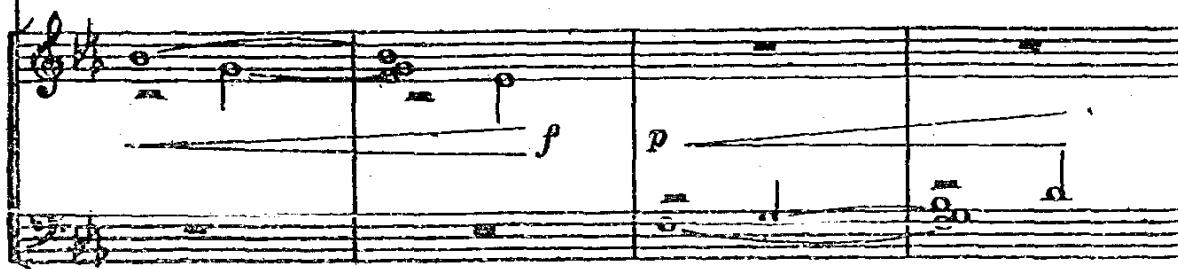
Musical score for the second part of the hymn. The score consists of two staves. The top staff is for voices and the bottom staff is for piano. The key signature changes to G major (no sharps or flats). The lyrics are: 你們事奉上主要歡樂。 The piano accompaniment is indicated by the instruction: *L'accompagnamento sempre ben ritmico*.



你們往他面前去要跪一跪。



你們應當知一道，上主是天一主，

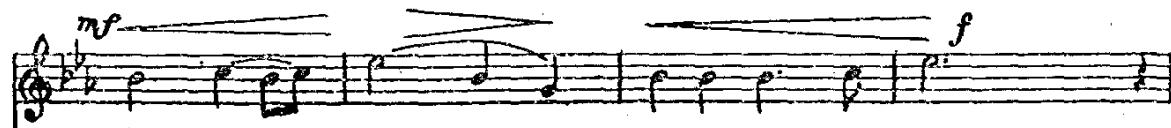


是他—造了我們，我們是一他一的，

是他的子一民， 是他草場的羊一羣。

你們進入他的戶一門 要讚一美，

走進他的庭一院一要歌一詠，



感謝——他，——稱頌他的名。

因為上主是聖——善的，他的仁——慈，

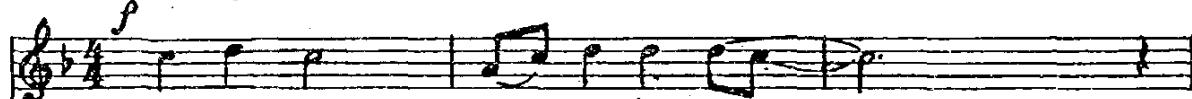
永遠常存；他的真實，萬世無——窮。

聖詠第十三篇

危險冗長中的哭訴

PSALMUS 13. *Uequequo, Domine, oblitisceris me.*

Andante e pensoso.



上主呵！ 你一忘記我，——

要一到 — 何 時 — 呢？

要到水—遠—麼?
 你掩面不看我
 要到何—時—?
 我心中籌算，一終日愁苦，
 要到一何—時—呢?
 我的仇敵

p

升高抑壓我，要到—何時呢？

p

上主呵！我的天主呵！

求—你—看顧—我，—應允—我。

Musical score for "The Yellow Flower of China" featuring three staves of music with lyrics in Chinese. The lyrics are:

 使我眼一目光一明，免得一至一死
 沈一睡。免得我敵人說：我得勝了他，
 免得我一顛一仆一時，敵人歡樂！

我惟倚賴你的仁慈，我的心因

你的救恩歡欣，我要向上一主歌頌，

因為他——厚——待了我。

聖詠第二十二篇

默西亞的苦難死亡和他光輝的復活

自第二節至第七節

PSALMUS 22. *Deus, Deus meus respice in me.*

Andante, con somma passione.

The musical score consists of two staves of music. The top staff is in treble clef, 4/4 time, and has a dynamic marking of *f*. The lyrics in Chinese are: "我的天一主, — 我的天一主, —" followed by a repeat sign. The bottom staff is in bass clef, 4/4 time, and has a dynamic marking of *f*. The lyrics in Chinese are: "— 你一為 — 什 麽捨 — 舍了 我?" followed by a repeat sign.

你一遠離了 我的哀求，— 和我呼籲的 言
 詞。 我的天主 —— 我白天呼號，
 — 你一不應允，黑夜哀求，

也得不着一撫慰。但你是聖潔的，
 你一住在伊撒爾讚頌之一中。——
 我們的祖宗依靠了一你，他們依靠一你，



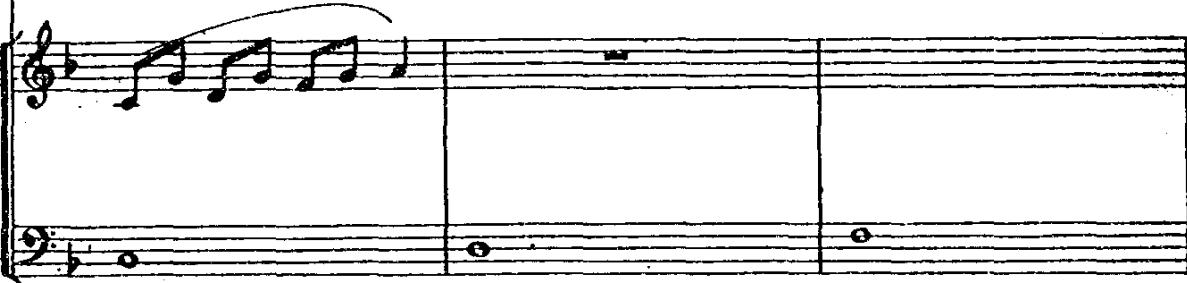
便得了救一援，他們依一靠了你，就 不蒙一

羞一辱。 —— 但是我一宛如蝶一

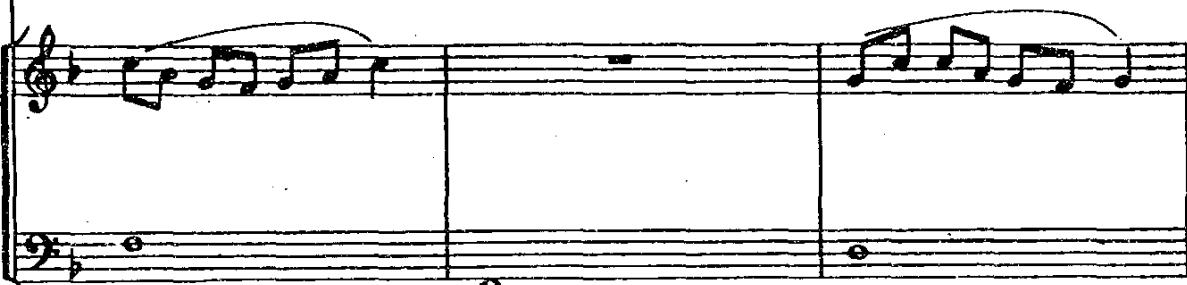
85



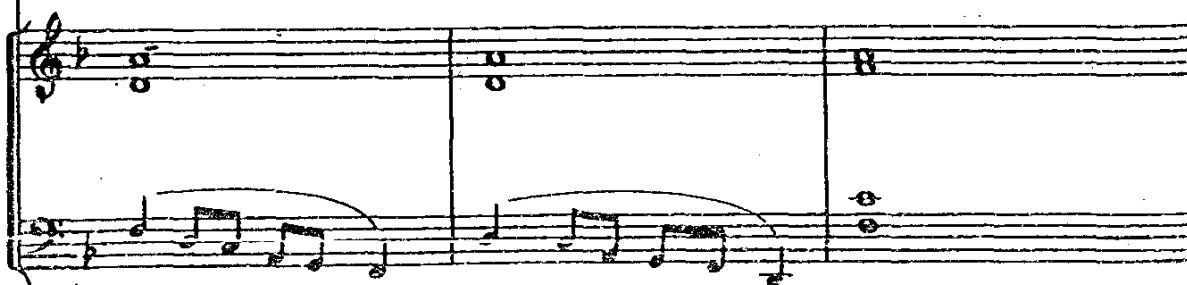
虫，沒一有一人一形，成了一人們的



欺凌，飽一受了百姓的藐視。

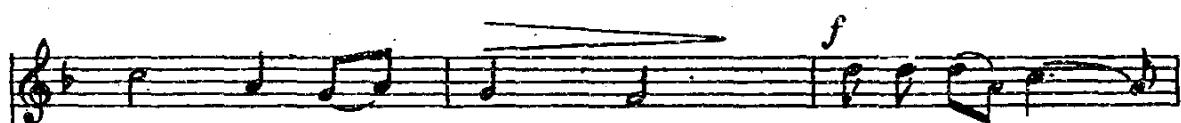
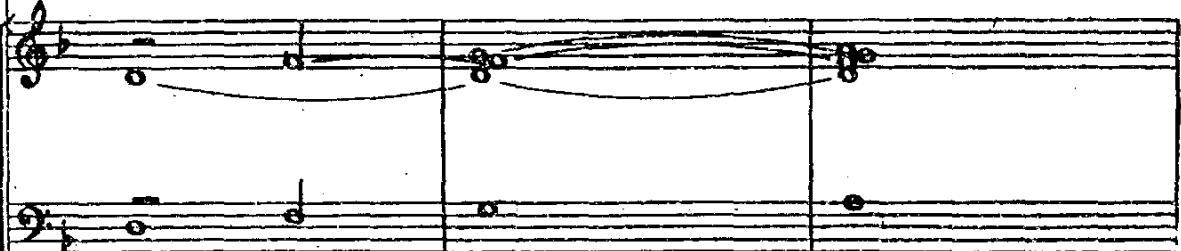


凡看見我的人，都一戲一笑一我，撇嘴搖頭說：





他既托付了上一主，上主就當救他，上主既喜愛他，



就當救一助他！你由母一腹一



將一我一引一出，我一尚在母懷中你已使我安



全。我一離開母一胎，就被寄託於你，—

 自從母親生—我， 你就是我的天主。

 你莫—要 — 遠—離—我！—— 因—為—

急—難—臨—頭，— 没有一人—
扶—助。—

聖詠第五十七篇

獅子中間的安眠

自第八節至第十二節

PSALMUS 57. *Miserere mei, Deus, miserere mei.*

Andante cantabile, con devorzione.

L'accompagnamento sempre ben ritmico

天主啊！ 我的心 已經—安—穩，

我要在萬民中稱謝你，在列邦中

歌頌你。因為你的慈愛高沖一天

除，你的誠實上一達穹一蒼。

f Moderato con grandezza.

天一主呵！天主呵！願你崇高在諸

ff

天之上，願你的光榮，超乎

大一地。

聖詠第一篇

義人的成功與惡人的失敗

PSALMUS 1. *Beatus vir, qui non abiit.*

Moderato legato. *p*

The musical score consists of two staves of music. The top staff is in treble clef and common time, with a dynamic marking of *p*. The lyrics in Chinese are: "凡不隨一惡人的主意," (Fán bù suí yī è rén de zhǔ yì,) followed by a measure of rests. The bottom staff is in bass clef and common time, with a dynamic marking of *f*. The lyrics in Chinese are: "不履罪一人的道一路, — 不坐袞慢—" (Bù lǚ zuì yī rén de dào yì lù, — Bù zuò tuān màn—) followed by a measure of rests. The music features various note values including eighth and sixteenth notes, with some notes connected by beams and others separated by vertical stems. Measure lines divide the music into measures.

者的會一席，惟愛上一主的律—法，

This musical score consists of two staves. The top staff is for the voice, starting with a treble clef, common time, and a dynamic marking of *mf*. The lyrics "者的會一席，惟愛上一主的律—法，" are written below the notes. The bottom staff is for the piano, featuring a bass clef and a dynamic marking of *p*. The music continues with a series of eighth and sixteenth note patterns.

晝夜沈思他的法—律—者 纔是有—

The continuation of the musical score from the previous page. The top staff shows the vocal line continuing with the lyrics "晝夜沈思他的法—律—者 續是有—". The bottom staff shows the piano accompaniment with bass notes and dynamics.

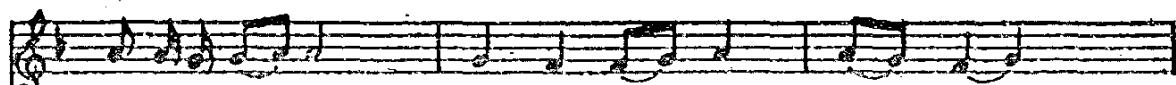
福的人。他好似一株栽在溪水邊的樹，

The continuation of the musical score. The top staff shows the vocal line with the lyrics "福的人。他好似一株栽在溪水邊的樹，". The bottom staff shows the piano accompaniment with bass notes and dynamics.

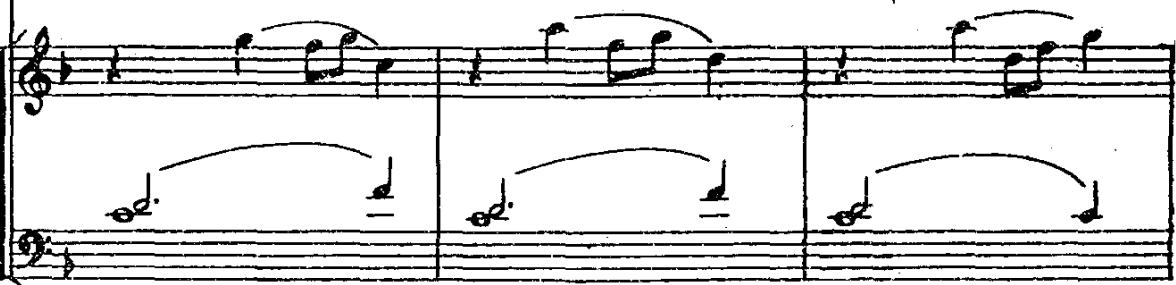
準時結一果 他的葉不一會一枯一乾，

他所作一為一的 盡都一順一利。

惡人一却不是這樣， 他們像被風



吹散的枯一草。因此當一審判一時，-



惡一人站一立不一住，在義——人的



會一中，罪人也不能一支持，

因上主——洞一識一義人的道 路，—

但惡一人的道 一路，— 必 將要—

淪一滅。—

聖詠第四十二篇

渴慕

吳經熊譯詞

PSALMUS 42. Quemadmodum desiderat cervus.

Andante con desiderio.

予一心之戀主兮。

如一麇一鹿之一 恋一清一 泉。

一為一欲食一分。吾主
 - 盡一亦一垂一憐。噫昔領導
 羣衆一分。同一登聖所。

Musical score for "Ode to the Yellow River" (黄河颂). The score consists of three staves of music for voice and piano. The top staff uses soprano clef, the middle staff alto clef, and the bottom staff bass clef. The key signature is one flat (B-flat). The tempo is indicated by "f" (fortissimo) at the beginning of the first staff. The lyrics are written below the notes. The first section of lyrics is: "于—嗟—予一心—胡" (Yu—Jie—Yu Yi—Hu). The second section is: "為—乎—鬱—悒 以—悲—苦—兮." (Wei—Hu—Yu—Yi Yi—Bi—Ku—Xi.). The third section is: "盍—不委心—於天—帝。 盍—不委—心" (He—Bu Wei Xin—Yu Tian—Di. He—Bu Wei—Xin).

憂心欽一欽。流離乎約旦之外兮。徘徊乎

p
黑門之嶺。——聆瀑布之喧豑兮。淵與淵其相應。

p

一波未平而一波又一起兮。傷夫洪濤之沒一

105

頂。
追念昔日兮，一
恩何富，——

This musical score consists of two staves. The top staff is in treble clef and has lyrics in Chinese. The bottom staff is in bass clef and contains a series of eighth notes.

朝承主之恩澤兮，暮
抒予一之仰慕。——

This musical score consists of two staves. The top staff is in treble clef and has lyrics in Chinese. The bottom staff is in bass clef and contains a series of eighth notes.

素為予之磐石兮，今胡為棄我如遺。一
豈不見

This musical score consists of two staves. The top staff is in treble clef and has lyrics in Chinese. The bottom staff is in bass clef and contains a series of eighth notes.



頻 問爾主安一在兮。 予 心一胡——云——

不——悲。 于——嗟——

f Audante con desiderio.

不——悲。 于——嗟——

予一心一胡為半夢一悒以悲
 若兮何不委心於天帝。
 何不委一心於一天帝。

A musical score for 'Wu Shuang' (舞霜) featuring two staves of music and lyrics in Chinese. The top staff consists of soprano and basso continuo parts. The lyrics are:

一帝之一莞 —— 莞 — 分。—— 若 — 久 —
一雨 — 之 — 新 — 霽。——

The bottom staff consists of soprano and basso continuo parts. The lyrics are:

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聖詠第一百二十八篇

家庭的歡樂

PSALMUS 128. *Beati omnes qui timent Dominum.*

Andante con bellezza.

A musical score for three voices (Soprano, Alto, Bass) in B-flat major and common time. The vocal parts are separated by vertical bar lines. The dynamic is forte (f).

A musical score for three voices (Soprano, Alto, Bass) in B-flat major and common time. The vocal parts are separated by vertical bar lines. The dynamic is forte (f). The lyrics "凡敬畏上主，一 在他道上-走的， 是一有福的人" are written below the soprano staff.

p

是有一福的人。你若吃手賺來的，你便有一福，一

d

f

事事順一遂。事事順一遂。你要子一在

mf

f

你的內室，好似一樣結實的筍一筍一樹；

f



你子女圓一統 你的-凡一棹！ 就像阿一里-瓦

樹的嫩一枝。 看！ — 看！ —



熙雍降福你，使 — 你 — 一生—一世，

目覩耶路撒冷的興 — — 落。願你看見你

兒女的子 — 女。願和平歸 — 於伊 — 撒 — 爾！

聖詠第一百三十三篇

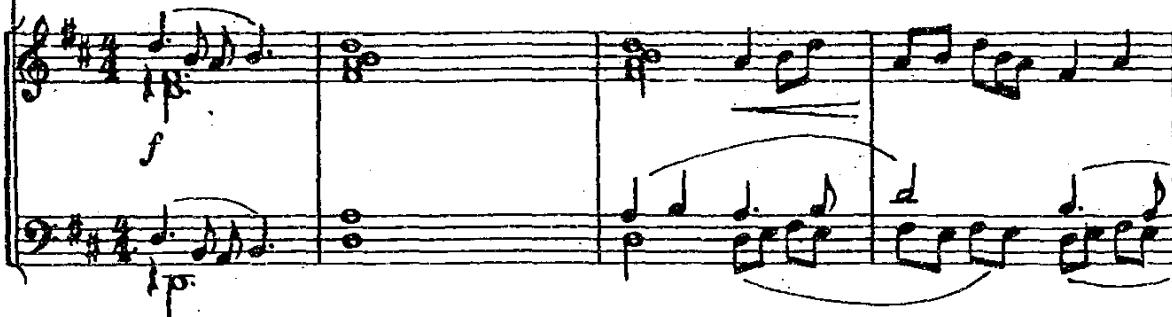
團聚的兄弟之樂

PSALMUS 133. *Ecce, quam bonum!*

Non troppo andante, poco agitato ma armonioso.

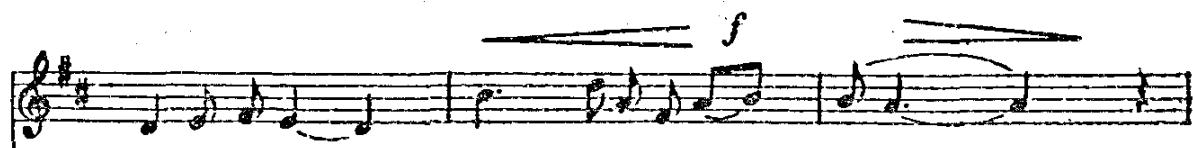


請一有，—— 弟兄—— 和一睦一同居，



何其-佳-一美，—— 何其-怡-一樂！ — 這-好比-





f

流 到一 頭 頸；流到-他的鬍鬚， 又 滴 流 到

f

p

他的衣一 襪。 —— 又 像 黑 翡 翠 的 甘 —

p



霧，降——在——熙——雍——山：

因為在一那裡 有一上一主——所賜的這一福，

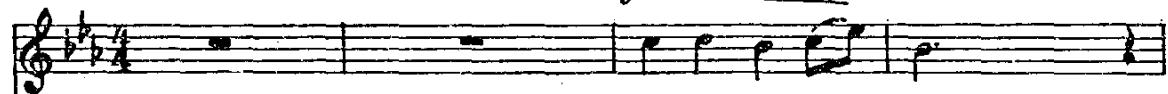
就是永——遠的 生——命。——

聖母喜樂歌

REGINA COELI

Non troppo andante, affabile.

mf —————



天皇后喜一樂



亞肋路一亞

蓋爾-攸一孕一者



亞-肋-路-亞 符預語-復-活

亞-肋-路-亞 為-我-等-

轉達天主者 亞-肋-路-亞

118

恭賀聖母曲

SALVE REGINA

Andante con grazia.

Musical score for the first section of the hymn. The key signature is A major (two sharps). The tempo is Andante con grazia. The vocal line consists of two staves: soprano and basso continuo. The lyrics are: 恭賀一天主聖母 仁一慈之母. The basso continuo part features sustained notes and simple harmonic patterns.

Musical score for the second section of the hymn. The key signature changes to G major (one sharp). The tempo is f. The vocal line consists of two staves: soprano and basso continuo. The lyrics are: 我等之生命 我等之鑰 — 我等之望 —. The basso continuo part features sustained notes and simple harmonic patterns.

添 — 贺 — 旅 兹 下 一 土 —
p
 厄 娃 子 孫 悲 憇 一 痕 — 翁
p
 於 此 一 涌 一 泣 一 之 一 痕 衣 一 運 一 歎 翁

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

吁—呼—祈—我—等—之—主—保

p tranquillo molto cantabile

聊—以—迴—日—憐—視—

我—累—及—此—窶—流—期—後—

與我一等 —— 見一爾一胎 普 —— 頌一之

子一耶一蘇 呀一其寬哉 呀一其仁哉

呀一其甘 哉 卒世一童 貞

L'accompagnamento scrive ben ritmico.

瑪-利-亞 天主-聖 母 為-我等祈-

以致-我 等 幸 承 基 利 斯 聖 所 - 許 -

洪 - 錫 - - - 阿 - - - 益

聖詠簡易宣敘調

其一

Primus Tonus.



凡其總節數為三的倍數的聖詠，都可以依此方式唱出的。

如下列聖詠第四篇，因其總節數是九，所以前後反覆三次。

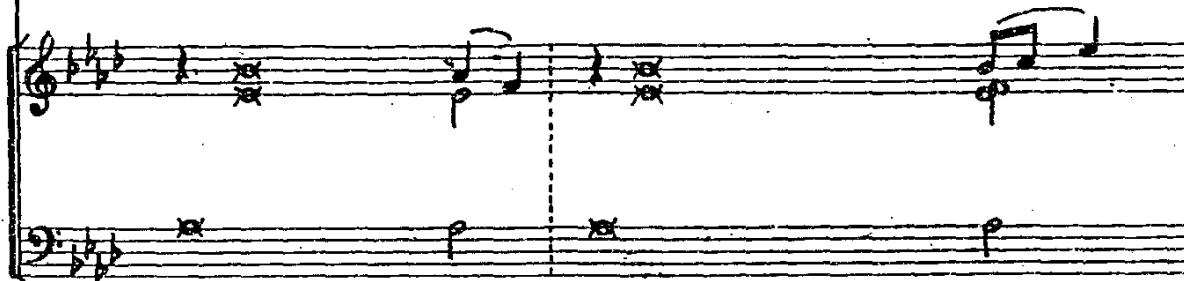
聖詠第四篇

困難中向天主發出的信心和哀求的呼聲

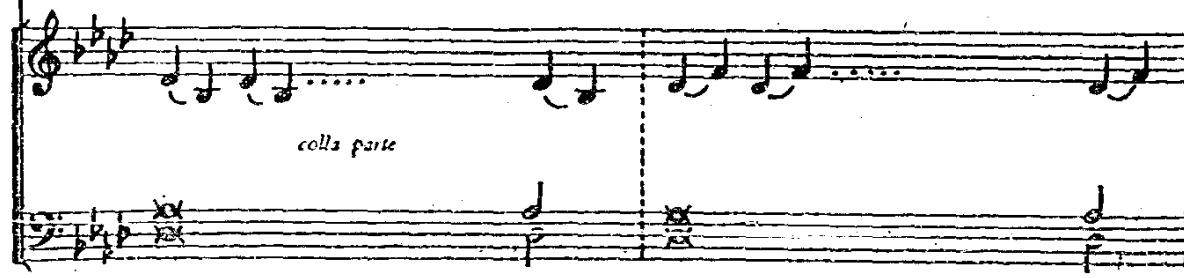
PSALMUS 4. *Cum invocarem.*

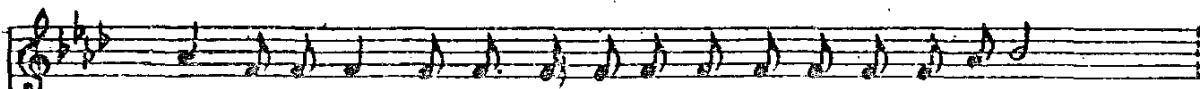


我公義的天主呵！ 我呼籲你時， 你應允了我。



在困苦中， 蒙你使我得了舒暢； 求你憐恤我， 俯聽我的祈禱。

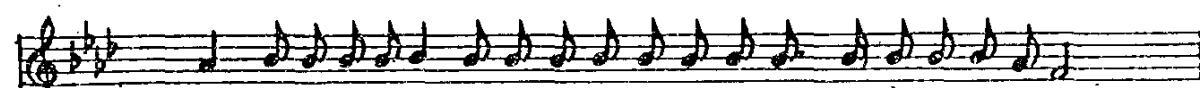




顯貴人呵，你們的心要粗拙到幾時呢？



你們喜愛空虛，尋覓虛偽，要到幾時呢？



你們應當知道上主已選拔虔信他的人歸為己有。



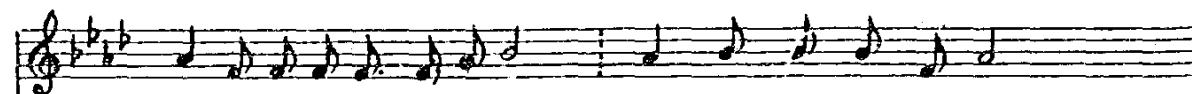
我每次呼籲他，上主必俯聽我！你們雖然動怒，但是不可犯罪，

A continuation of the handwritten musical score. The soprano part has a single staff of sixteenth-note patterns. The basso continuo part has two staves: bassoon ('xx') and cello ('cc'), with a dynamic marking 'p'. A bracket labeled 'colla parte' spans both staves.



在牀上的時候務要捫心自省，緘默勿言。

A continuation of the handwritten musical score. The soprano part has a single staff of sixteenth-note patterns. The basso continuo part has two staves: bassoon ('xx') and cello ('cc'), with a dynamic marking 'p'.



要獻上義德的祭物，又當信賴上主。

A continuation of the handwritten musical score. The soprano part has a single staff of sixteenth-note patterns. The basso continuo part has two staves: bassoon ('xx') and cello ('cc'), with a dynamic marking 'p'.



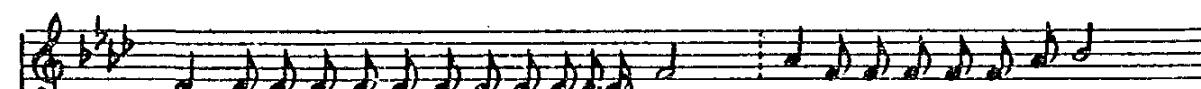
許多人說：誰能指示我們幸福？

Continuation of the musical score for three voices and piano. The vocal parts continue their melody, and the piano accompaniment provides harmonic support.



上主求你仰起臉來，光照我們。你使我心中怡樂，

Continuation of the musical score for three voices and piano. The vocal parts continue their melody, and the piano accompaniment provides harmonic support.



優於豐收五穀和新酒時候的人。我將安然卧下酣睡，

Continuation of the musical score for three voices and piano. The vocal parts continue their melody, and the piano accompaniment provides harmonic support. A dynamic instruction "colla parte" is written above the piano staff.

A handwritten musical score consisting of two staves. The top staff is for soprano voice, starting with a treble clef, a key signature of one sharp, and common time. It contains a single line of music with a continuous series of eighth notes. Below the soprano staff is a basso continuo staff, starting with a bass clef and a key signature of one flat. This staff also contains a single line of music, featuring a bass note followed by a fermata, and then a bass note with a dynamic marking of p .

上主呵，因為唯有你能使我的安靖的居住。

聖詠簡易宣叙調

其二

Secundus Tonus.



凡其總節數為二的倍數的聖詠，都可以依此方式唱

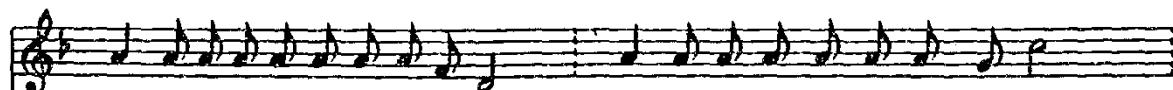
出的。如下列聖詠第九十一篇，因其總節數為十六，所以前

後反覆八次。

聖詠第九十一篇

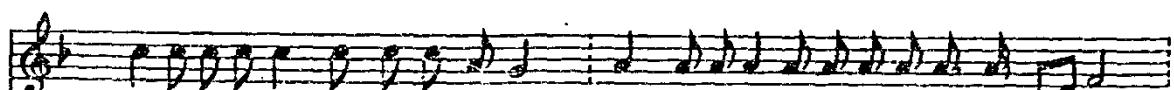
至高者天主乃義人之護衛。

PSALMUS 91. *Qui habitat in adiutorio Altissimi*



你這住在至高者隱秘處，住在全能者蔭下的人，

A two-line musical staff. The top line shows a bassoon-like part with sustained notes and slurs. The bottom line shows a cello-like part with sustained notes and slurs. A vertical dashed line separates the two staves.



要對上主說：我的避難所，我的保障，是我所仰望的天主。

A two-line musical staff. The top line shows a bassoon-like part with sustained notes and slurs. The bottom line shows a cello-like part with sustained notes and slurs. A vertical dashed line separates the two staves.



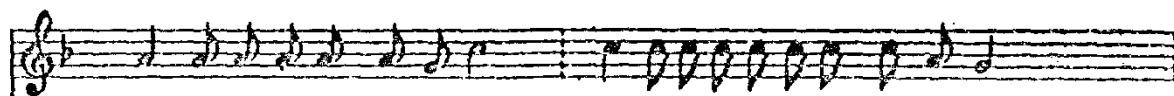
他必要救你脫離捕鳥者的羅網，和凶暴的瘟疫。



他必以自己的羽毛，遮蔽你，你要投奔他的翼下：

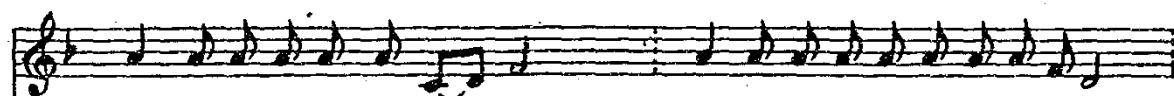


他的誠實，便是盾牌與護身符。你必不怕黑夜的驚惶，



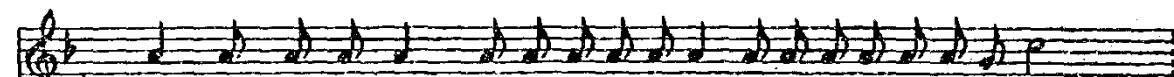
或白日飛來的羽箭。也不怕黑暗中流行的瘟疫，

A handwritten musical score for soprano and piano. The soprano part continues with eighth-note patterns. The piano part features eighth-note chords and a sustained note.



和午間害人的毒一患。在你旁邊雖有千人跌仆，

A handwritten musical score for soprano and piano. The soprano part maintains its eighth-note pattern. The piano part consists of eighth-note chords and sustained notes.

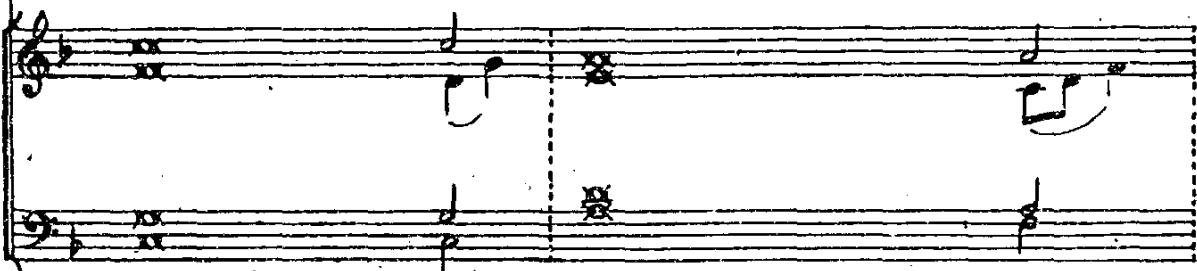


在你的右邊，雖有萬人滅亡，災禍也不臨近你身。

A handwritten musical score for soprano and piano. The soprano part continues with its eighth-note pattern. The piano part includes eighth-note chords and a sustained note.



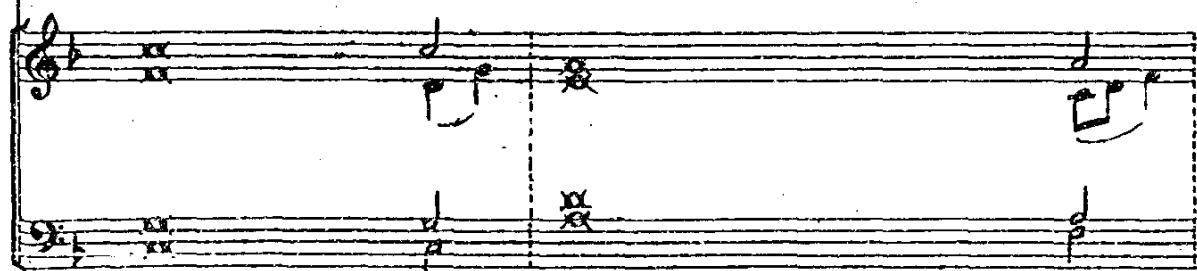
然而你要親眼觀者，要得見惡人的報一應。



因為上主是你的避難所，你以至高者，作你的居所。

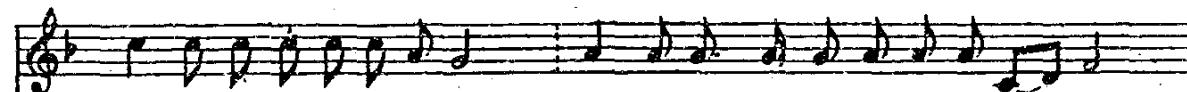


惡運必不臨近你，災禍也得進入你的帳幕，





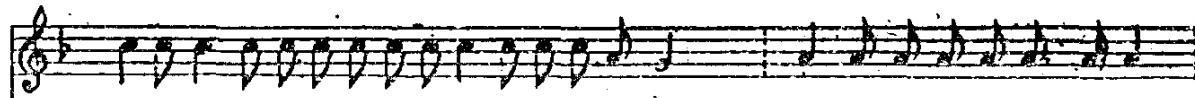
因他為你委命了自己的天神，在你所行的一切道路上護衛你。



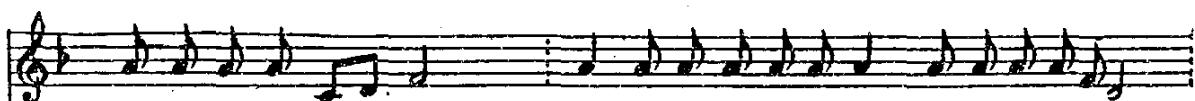
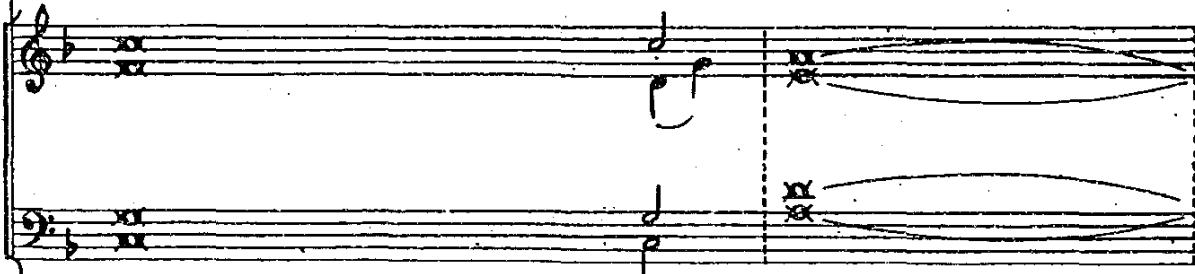
他們要用手托着你，免得你的腳為石所碰一傷。



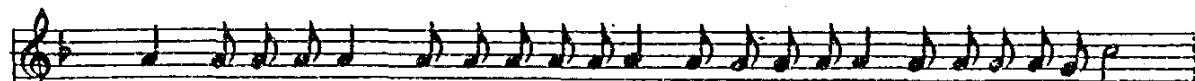
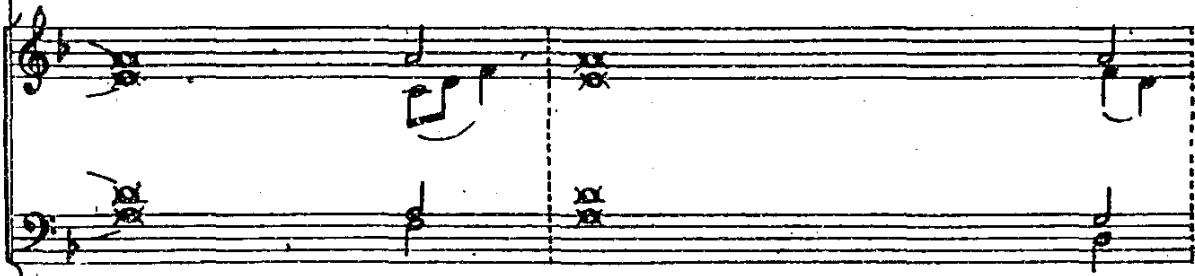
你要走在獅子和虺蛇的身上，也要踐踏少壯獅子和龍蛇。



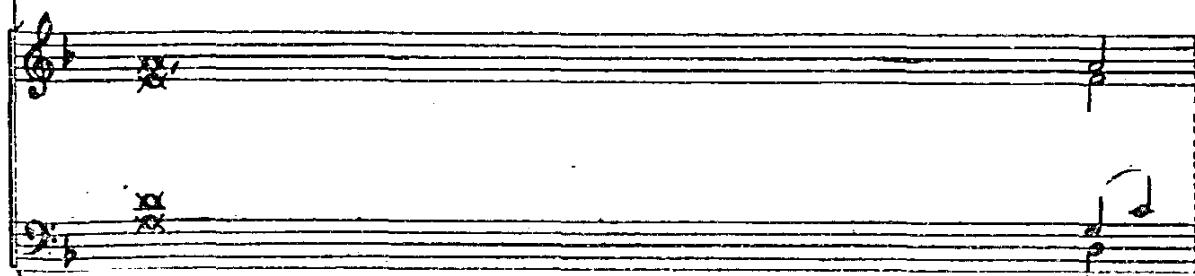
天主說：因為他專心愛我，我要解救他； 因為他認識我的名，



我必要保護他。 他幾時向我呼籲，我必要應允他；



他在憂患中，我要與他同在 我要拯救他，我要使他顯耀。



我要使他飽享年壽，我要使他目睹我的救一恩。

聖詠簡易宣叙調

其三

Tertius Tonus.



凡其總節數為三或五的倍數，或者單數的聖詠，都可以使用此宣叙調唱出。如下列聖詠第一百十二篇，因其總節數是十，所以前後反覆二次。

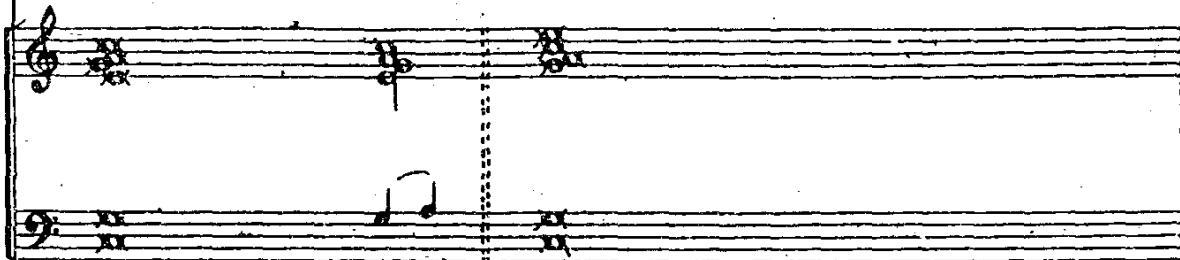
聖詠第一百十二篇

義人的福樂.

PSALMUS 112. *Beatus vir.*



因為他永不會失足,



光 明 從 黑 暗 中 向 着 義 人 升 起,



他 憨 施, 周 济 货 窮, 他 的 仁 義 永 世 常 存;

正義人的後裔將蒙祝福。光榮財富聚溢他家中，
 它是慈善的仁慈的公義的。好施樂貨的人真有福，
 他的心穩定不移，他的心志穩定不移所以不畏懼，
 他的角高高昂起必有光榮。罪人看見便激怒切齒焦灼；

 他的恩澤功勳遺留後世。他以正義完成他的事業。

 直到看見他仇敵的喪亡。然而惡人的心願終必歸於滅亡。

聖詠簡易宣敘調
其四

Quartus Tonus.



凡其總節數為二的倍數的聖詠，都可以依此方式唱

出的。如下列聖詠第一百十四篇，因其總節數為八，所以

前後重覆四次。

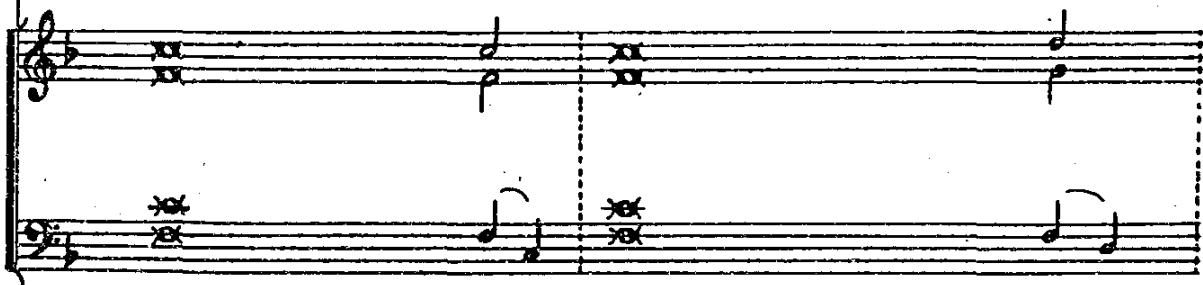
聖詠第一百十四篇

出埃及的神蹟

PSALMUS 114. *In exitu Israel de Aegypto.*

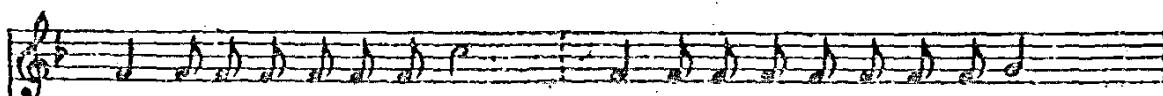


當伊撒爾出了埃及，雅各伯家離開了夷俗之民時，

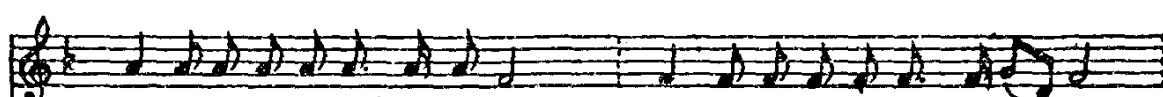
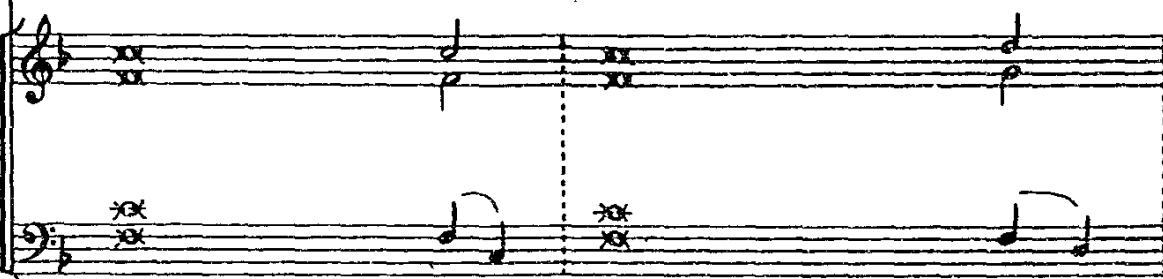


猶大便成了上主的聖民，伊撒爾成了他的神-國。

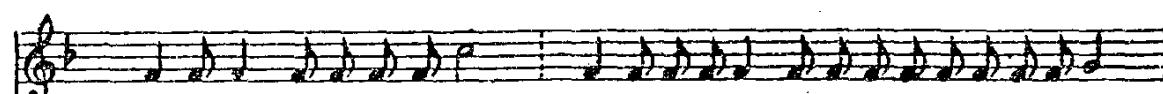




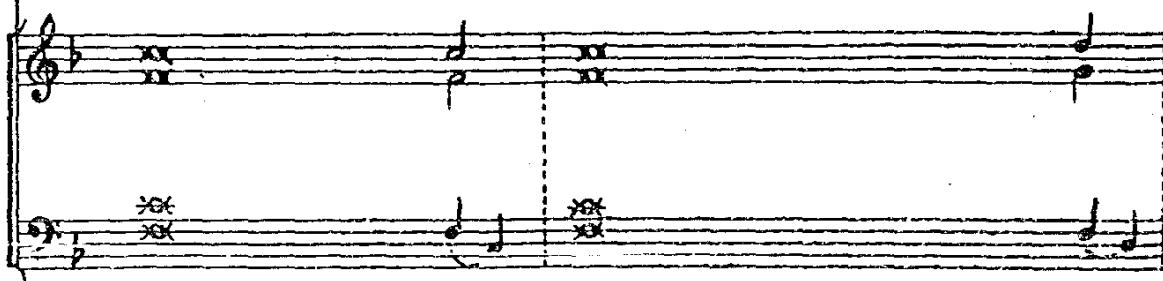
海洋一見就遁逃了，若爾當河回轉而倒流。



大山像公羊似的跳躍，小山像羔羊似的舞一蹈。



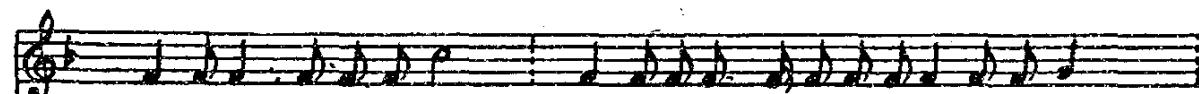
海洋呵，你為何遁逃？若爾當河呵，什麼使你回轉而倒流？





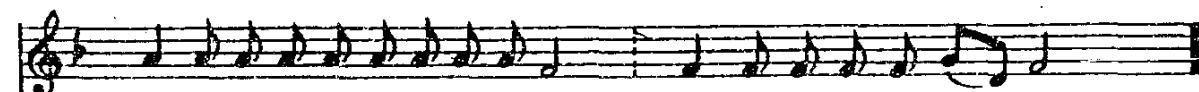
大山，你們為何跳躍似公羊， 小山，你們為何舞踏似羔一羊？

A continuation of the musical score. The top staff maintains the eighth-note pattern. The bottom staff begins with a sixteenth-note rest followed by a dotted half note, then a sixteenth-note rest followed by a dotted half note.



大地呵，你在主前，在雅各泊的天主面前要顫慄。

A continuation of the musical score. The top staff maintains the eighth-note pattern. The bottom staff begins with a sixteenth-note rest followed by a dotted half note, then a sixteenth-note rest followed by a dotted half note.



因為他叫磐石變為池塘，叫堅石變為泉一源。

A continuation of the musical score. The top staff maintains the eighth-note pattern. The bottom staff begins with a sixteenth-note rest followed by a dotted half note, then a sixteenth-note rest followed by a dotted half note.

聖詠簡易宣叙調

其五

Quintus Tonus.



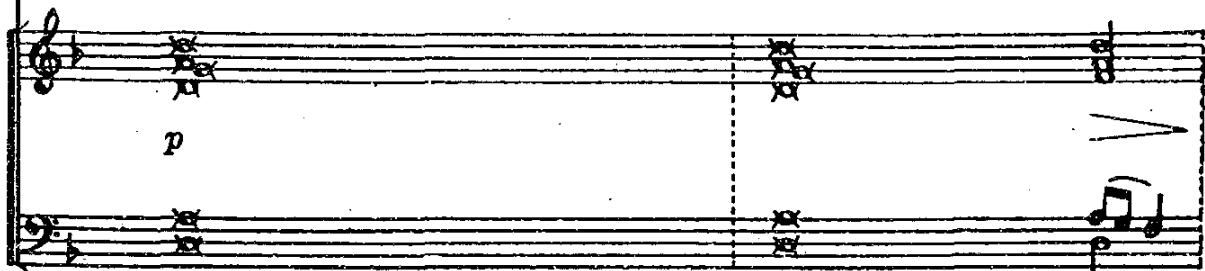
凡其總節數為四或八的倍數，或者雙數的聖詠，都可以使用此宣叙調唱出。(六的倍數時，可以省略此旋律中的某一反復)如下列聖詠第一百十九篇。

聖詠第一百十九篇
遵守天主法律的神益。

PSALMUS 119. Beati immaculati in via.



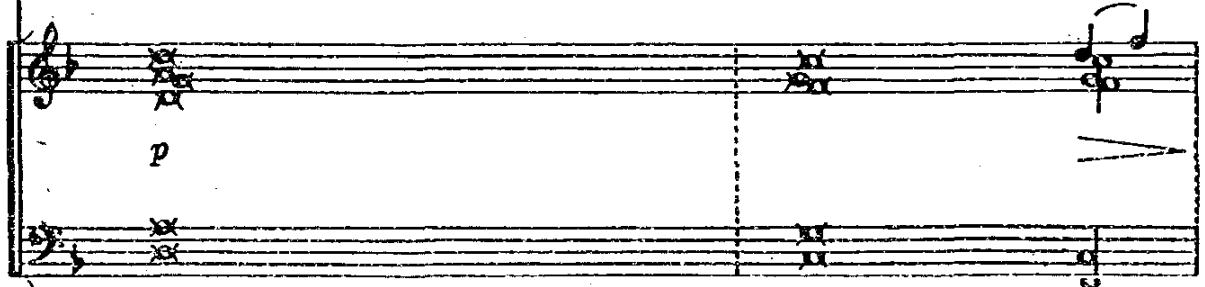
青年人如何能走自己的路保持清廉？就是要遵守你的垂訓。



恪守他的誠命，一心尋找他的，是有福的人。



我一心尋求你，莫讓我遠離你的誠命。



p

他不行 非禮 之 事， 毅 翻 行 他 的 道。

p

我 將 你 的 話， 藏 在 我 的 心 頭， 以 免 罷 罪 於 你。

p

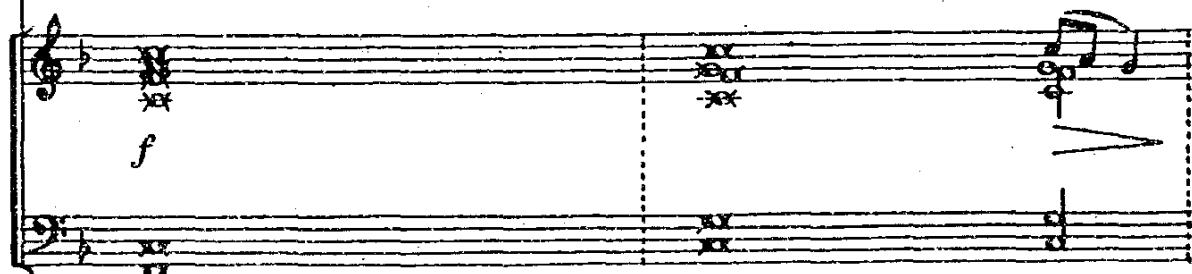
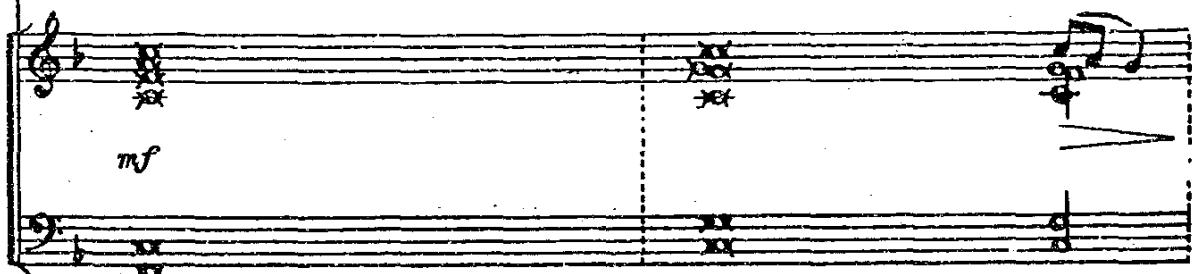
你 曾 吩 咏 人， 要 謹 守 你 的 命 令。

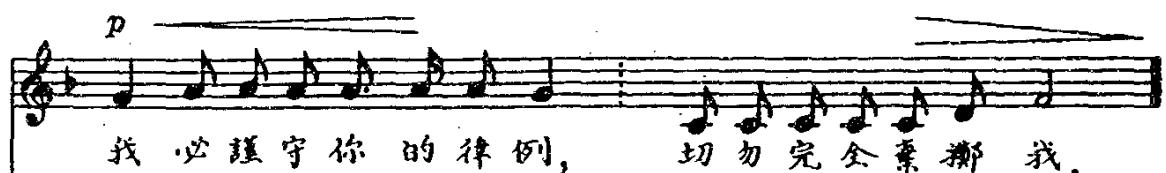
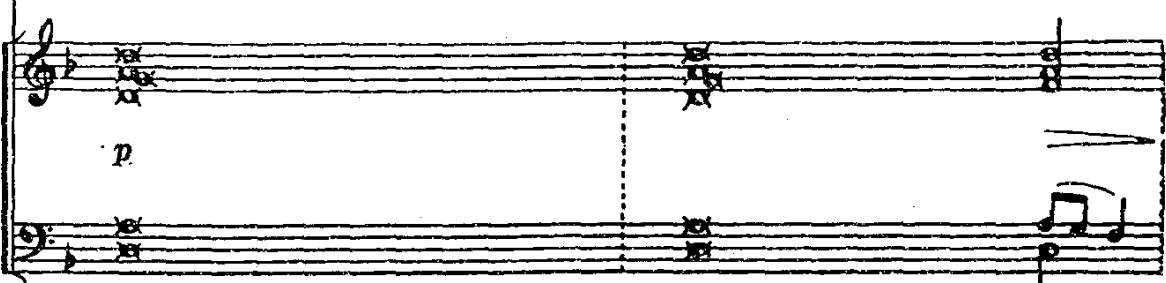
p

上 主 呵！ 你 是 堪 受 讚 美 的， 將 你 的 律 例 訓 示 我。

p

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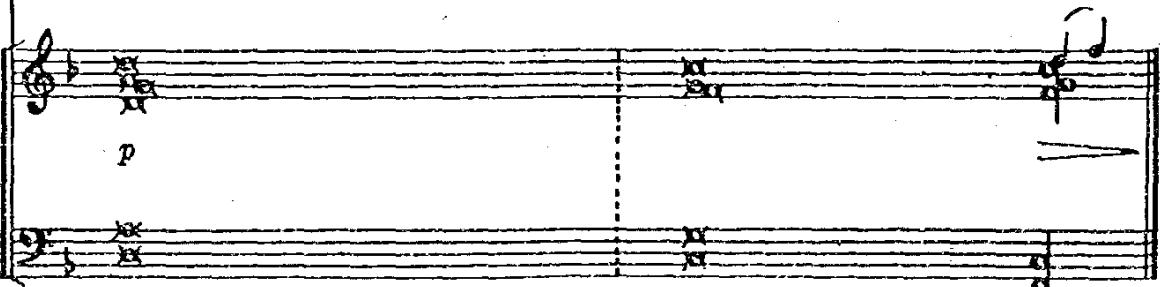




切勿完全棄擲我。



以免我忘記你的言語。



寫於「聖詠作曲集」(第一卷)完成後

自從我見了雷永明神父 P: Allegra，同時，「聖詠」也重新提醒了我的意識，在我進中學時，有一位牧師贈我一部「新約」，「新約」的卷末特別附印「舊約」中的「聖詠」一百五十首，從此它就成了我愛讀的一本書，可是我之對於它，是像看但丁的「神曲」，或者讀梵樂希 P. Valery的詩品似的。二十多年來，總沒有一次想要把它作出音樂來。

有了某一種才能，而要此才能發揮於某一種工作上時，真需要一種非偶然的偶然，非故事式似的故事！我相信人力之不可預測的天意！

這「聖詠作曲集」裏邊的一切，都是我祖先的祖先所賦與的，是四五千來中國音樂所含積的各種要素，加以最近數世紀來正在進化發展中的音樂學上底研究而成的。

「樂者天地之和也」

「大樂與天地同」

數千年前我們的先賢已經道破了這個真理，在科學萬能的今天，我還是深信而服膺這句話。

我知道中國音樂有不少缺點，同時也是爲了這些缺點，使我更愛惜中國音樂；我寧可否定我過去半生所追究底那精密的西歐音樂理論，來保持這寶貴的缺點，來再創造這寶貴的缺點。

我深愛中國音樂的「傳統」，每當人們把它當做一種「遺物」看待時我覺得很傷心。「傳統」與「遺物」根本是兩樣東西。

「遺物」不過是一種古玩似的東西而已，雖然是新奇好玩，可是其中並沒有血液，沒有生命。

「傳統」可不然！就是在氣息奄奄之下的今天，可是還保持著它的精神——生命力。本來它是有創造性的，像過去的賢人根據「傳統」而在無意識中創造了新的文化加上「傳統」似的，今天我們也應該創造一些新要素再加上這「傳統」。

「金聲也者始條理也，玉振也者終條理也」

「始如翕如，縱之純如，皦如，繹如也以成」

在孔孟時代，我發見中國已經有了它固有的對位法和大管絃樂法的原理時，我覺得心中有所依據，認為這是值得一個音樂家去埋頭苦幹的大事業。

中國音樂好像是一片失去了的大陸，正在等着我們去探險。

在我過去的半生，為了追求新世界，我遍歷了印象派，新古典派，無調派，機械派……等一切近代最新底作曲技術，然而過猶不及，在連自己都快給抬上解剖台上去的危機時，我恍然大悟！

追求總不如捨棄，

我該澈底我自己！

在科學萬能的社會，真是能使人們忘了他自己，人們都一直探求著「未知」把「未知」同化了「自己」，以後，於是又把「自己」再「未知」化了，再來探求著「未知」，這種循環我相信是永遠完不了的。其實藝術的大道，是像這舉頭所見的「天」一樣，是無「知」，無「未知」，只有那悠悠底現顯而已！

普通教會的音樂，大半是以詩詞來說明旋律，今天我所設計的，是以旋律來說明詩詞。要音樂來純化言語的內容，在高一層的階段上，使這旋律超過一切言語上的障礙，超過國界，而直接滲入到人類的心中去；我相信中國正樂（正統雅樂）本來是有這種向心力的。

一個藝術作品將要產生出來的時候，難免有偶然的動機——主題，和像故事似的——有興趣底故事連帶着發生；可是在藝術家本身，終是不能欺騙他自己的，就是在達文芝的完璧底作品中，我時常還覺得有藝術作品固有的虛構底真實在其中，那麼在一切的音樂作品中，那是更不用談了。

在這一點，只有盡我所能，等待着天命而已！對着藍碧的蒼穹，我聽我自己；對着清澈的長空，我照我自己；表現底展開與終止，現實的回歸與興起，一切都沒有它自己。

是的，我該澈底捨棄我自己！

一九四七年九月

江文也

樂語的說明

Andante legato con dolcezza.	悠緩而圓滑，而以柔美的聲音唱之
Moderato con grandezza.	中庸的速度，而以壯大的氣概唱之
Andante tranquillo ma un poco misteriosamente.稍緩平靜，而稍微帶着神秘的情緒唱之
Non troppo andante, poco animato.	不要太慢，而帶一些活氣
Moderato grandioso, marziale.	以中庸的速度而壯大，如同進行曲似的唱之
Largo molto maestoso.	寬廣而極壯嚴
Andante con tenerezza.	悠緩而溫和
Moderato poco grandioso.	中庸的速度，而稍微帶着寬廣的心情唱之
Andante recitativo.稍緩如詠唱
Andante con amore.	悠緩而以愛情唱之
Lento gravemente.	極緩而沈痛
Andantino, con affetto.	稍慢而以感動的聲色唱之
Andante sostenuto.稍慢而沈重
Largo molto grandioso.	寬廣而極宏壯
Largo maestoso.	寬廣而壯嚴
Andante e pensoso.稍緩而以悲痛的聲音唱之
Andante, con somma passione.	緩慢而激情
Andante cantabile, con devozione.	慢度如歌而抱着信仰
Moderato legato.	中庸的速度而圓柔
Andante con desiderio.	緩慢而抱着憧憬的心情唱之
Andante con bellezza.稍緩而以美麗的心情唱之
Non troppo andante, poco agevole ma armonioso.不要太慢，輕快些而以諧和的情緒唱之
Non troppo andante, affabile.不要太慢而幽雅
Andante con grazia.稍緩而高雅

<i>sotto voce</i>	以柔和的聲音唱之
<i>a mezza voce</i>	以半分的音量唱之
<i>a tempo</i>	回復原來的速度
<i>rit.</i>	漸慢
<i>dim.</i>	漸弱
<i>colla parte</i>	伴奏部要適應旋律而奏
<i>espressivo</i>	帶着表現力
<i>Largamente sempre forte</i>	廣闊寬大而常以強奏唱之
<i>L'accompagnamento sempre ben ritmico</i>	伴奏部要始終保持正確的節奏
<i>poco più mosso marziale</i>	稍微快些而如進行曲似的唱之
<i>tranquillo molto cantabile</i>	平靜而以最大的歌心唱之
<i>allargando</i>	各音都延長時值唱之

