

鄭清植歌曲創作集

陳人浩題



SONGS  
OF CHING-SEET TAY



## 序 FOREWORD



I have much pleasure in recommending these songs of Ching-Seet Tay. They have poetical feeling and fit the sentiment of the words in an admirable manner. They are easily singable and do not make excessive demands upon the singer, nor the accompanist.

May they achieve the success they deserve.

*F. T. Durrant*

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我很高興能夠推薦這部鄭清植歌曲創作集。這些作品充滿詩意，所作曲調完美地配合原有詩詞的感情，這些歌曲皆易上口，他對演唱者或伴奏者都不會有太苛刻的要求，願他們得到所應得的成就。

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# 序



音樂是國家的靈魂，  
是民族氣質的象徵，  
不祇為移風易俗；  
而關係國運興衰。

當我旅居巴黎研究繪畫的時期，每逢音樂季節，必定和劉抗傅雷到音樂演奏會去欣賞，數年從不間斷。而每次聽了音樂之後，總覺得對繪畫的色彩韻律起了很大的作用。傅雷在巴黎大學是研究文學與藝術批評，但是對音樂特別喜愛，後來把他那股熱愛培植到兒子傅聰身上。傅聰果然成了國際知名的鋼琴演奏家。

中國人，聽戲用耳不用目，集中精神聽它的唱工，西洋人也有閉了雙眼靜聽演奏的習慣。不像看歌台那樣表演不必要的搖擺動作，而攪亂情緒。這是有修養的聽眾，高一層的欣賞者。

孔子說：「國之興衰看它的音樂情況」。可見音樂對一個國家的隆替關係重大，自古已然。以現代的觀點來說，音樂是象徵一國的文化，表現民族的情操。純潔的音樂並非悅聲色而已。像貝多芬的英雄交響曲，第九交響曲，表現雄壯豪邁的氣概。蕭邦的鋼琴曲，除了音韻優美之外，復帶着憂國傷時悽楚的情緒。其內在的力量感人肺腑，其深刻處非筆墨所能形容。相反地，整日陶醉在靡靡之聲的曲調裏，其後果可想而知。

我和鄭清植先生相識有年，他是一位肯吃苦而有毅力的音樂工作者。鏗而不捨地求進步。他自從中國國立福建音樂專科學校畢業後，不久便南來，二十多年來站穩音樂教育的崗位，抱着崇高的理想，不為環境屈服，勇往直前。一九五九年，他到英國倫敦深造，畢業倫敦皇家音樂學院及倫敦市立基爾渥音樂學院。並遊歷歐陸，他的造詣與日俱進。回到馬來西亞國土上，獻出他的才華，多次的演出很得好評。前後參加了各種作曲比賽，一九六五年以「法莉達」榮獲首獎，名噪一時。一九七一年應日本亞洲音樂藝術協會之邀，赴東京出席會議。可見鄭先生多年努力的成果，受人重視。正如李叔同先生所說：「音律與演奏非長期無由適度，不若他種藝術之可憑天才也」。

現在鄭先生將其曲譜付梓，囑為作序，書為之介。

陳人浩  
一九七三年於新加坡

## FOREWORD

“Music is the Soul of the Nation  
And the characteristic Spirit of the Nationals;  
Not only does it make transformation in the Customs  
But it also bears influence on the Fate of the Nation.”

While I was abroad in Paris doing research work on the fine arts, Liu Kung, Fou Lui and I were certain to be present at the Musical concert whenever there was a Musical festival. For several years, the attendance for the appreciation of music had never been missed. And everytime, after having listened to the music, I always sensed that the melody and rhythm had a great influence on the light and shade of the colours of my painting. Fou Lui was at the University of Paris doing research work on Literature and Arts criticism. But, for music, he had a special love. Later on, with his enthusiasm, he had fostered musical ability in his son, Fou Ts'ong and cultivated in him a great love for music. And Fou Ts'ong, in consequence, has become an internationally well-known pianist.

To the Chinese, attendance at a concert is more of an affair of audio rather than that of visual so that concentration could be centralised on the art of singing. Western people, too, have the habit of closing both eyes, listening passively to the performance. This is unlike watching the performance on a stage with all the unnecessary rock-n-roll actions which cause much confusion to the emotion and mood. The audience are cultured as a higher stratum of appreciation has been fostered.

Confucius said, “The rise and fall of the Nation depend on the fulfilment of Music.” From this, it can be seen that music affects to a great extent the progress and transformation of the Nation. It was so even in time immemorial. From the modern point of view, music is the characteristic of the National culture, expressing the emotions and moods of the people of the Nation. Pure classical music does not merely consist of timbre or tone-colour. Take for example, we see that Beethoven's Eroica Symphony and the 9th Symphony portray the loftiness and grandeur of the crescendos. Chopin's prized composition in the pianist's repertoire is characterized by the remarkable beautiful, rhythmic melody tinted with the delicate and sorrowful emotions of the Nation at the time. The depth into the very heart of its audience, down which it could be penetrated, is beyond any written description. On the other hand, the consequence of having been ecstasized all day long by the uncultured and uncultivated sounds of music is not far to seek without much thought.

I have known Mr. Ching-Seet Tay for a considerable number of years. He is a diligent and great lover of music who will never cease seeking for further advancement. After his graduation from the National Conservatory of Music in Fukien, China, he came over to the south. For the last twenty years, he has manned his post in the cause of music education in a steady manner, seeking to march forward with a strong ideal, never yielding to circumstances. He went to London for his further studies in 1959 and graduated from the Guildhall School of Music, London and he was awarded with the L.R.A.M., and L.G.S.M., diplomas. He made tours of the European continent and accomplished much as the days went by. On his return home to Malaysia, he contributed much of his talent making many public appearances receiving excellent comments. Every now and then, he had entered for the various song composition competitions. In 1965, his work “Farida” received recognition and he was awarded the first prize and for a time he was popularly known for his works. In 1971, he was invited to Tokyo to attend the Meeting organized by the Asian Music and Arts Society, Japan. So the fruit of Mr. Tay's works has been paid off by the recognition and importance attached to it by many people. This is the same as what Mr. Li Su Tung, a well-known Chinese artist, had said that the melody and performance cannot be accomplished without standing the test of a long period of time and they are unlike the other forms of arts which need merely to depend on talent.

Now that Mr. Tay has published his works, I am delighted to write this foreword introducing his book.

Chen Jen Hao  
1973 at Singapore.

# 自序



從小我就十分偏愛音樂，因此中學畢業就到上海美專唸音樂系。太平洋戰事爆發後，上海租界先後淪陷，幾經輾轉，最後返回家鄉擔任小學教師。一年後，福建省立音專改為國立音專，於是轉入國立音專繼續攻讀。畢業後，在台灣屏東中學執教，南來後先在馬六甲執教，翌年下學期受聘麻坡中化中小學，服務十年後再到英國倫敦跟隨名教授洛夫豪斯博士 (Dr. C. Thornton Lofthouse D. Mus. Dublin) 學習鋼琴，及名教授達爾蘭特博士 (Mus. London) 學習理論作曲，稍後正式進入倫敦市立基爾渥 (Guildhall School of Music & Drama) 音樂學院攻讀，一方面仍跟隨上述二位教授學習，兩年內考獲 L.R.A.M 及 L.G.S.M 文憑，一九六一年返馬繼續在中化中學服務至今。

在漫長的教學中，曾培養了不少的後輩向音樂方面去發展，也有不少成為小學的優良音樂教師。在一連串的作曲比賽中多有入選，這對我的寫作鼓勵不少。每次作品公開後，總是收到晚輩或音樂界朋友來信索取，深感抄寫不便，心想不如把多年來的作品編印成冊，可省却許多麻煩，這就是我出版這本小冊子的動機。

這本小冊子能順利出版，蒙香港幸運樂譜騰印服務社騰寫樂譜，老同學鄭光毅君代為校對樂譜，達爾蘭特教授及前中化中學校長，新嘉坡前任中華美術研究會會長陳人浩作序並題字，中化中學美術教師陳培仁先生設計封面，馮鴻楷先生代譯為英文，蔡淦川先生協助中文的校對工作，謹此致謝。

這本小冊子的問世，旨在拋磚引玉，尙祈先進與音樂界朋友惠予指教。

鄭清植  
1973年11月6日

## P R E F A C E

Ever since my childhood days, I have had a great love for music. So after my graduation from the secondary school, I went to Shanghai to join the Shanghai Academy of Arts faculty of Music for my further studies in music. At the outburst of the Pacific War, the Shanghai concessions began to fall one after another in succession. I too went from place to place until at last I returned to the home village to become a primary schoolmaster. At the time, the Fukien Provincial Conservatory of Music became the National Conservatory of Music and I was admitted into the National Conservatory of Music to continue my studies. After graduation, I taught at the Ping Tung Middle School in Taiwan before I returned to Malaysia. At first, I came to Malacca to teach and then I was appointed as a teacher in the Chung Hwa High and Primary School, Muar where I served for a continuous period of ten years. Then I went over to London to continue my further studies under Professor Dr. C. Thornton Lofthouse D. Mus., Dublin for piano and the wellknown Professor Dr. F. T. Durrant D. Mus., London for the Theory and Composition of Music. Later on, I was formally admitted into the Guildhall School of Music and Drama. Still under the guidance of the two Professors, I graduated and I was awarded the L.R.A.M. and L.G.S.M., Diplomas. I returned home in 1961 and continued to serve in the Chung Hwa High School until the present.

During these long years of teaching, I am delighted to feel that not a small number of pupils have been nurtured in the direction of music for their improvement and, in turn, the number of those, who have become very good Music teachers in the primary schools, is not small too. In the succession of Composition of Music competitions entered, I have been very pleased to find that many of my works have been selected. This has given me much encouragement. Whenever a piece of my works is announced, many of my old pupils and friends in the music circle have written in for a copy of the work which entails much copy work to be done. So to save all this trouble, I have been motivated to publish this small book which is a collection of the many years of my works.

The publication of this small book is made possible by the Hong Kong Lucky Music Copy Service for the copy of the songs; my old schoolmate, Mr. Tay Kong Yee for reading the proof; Professor Dr. F. T. Durrant D. Mus., London and Mr. Chen Jen Hao, former Principal, Chung Hwa High School and former President, Singapore Chinese Arts Association for their forewords and comments; Chung Hwa High School Art teacher Mr. Tan Puay Jin for the design of the cover; Mr. Phang Hong Kye for the translation into the English version; Mr. Chua Kan Chuan for the proof reading in Chinese. I am indebted to them and I would like to express my heartfelt thanks here to all of them.

The aim of this publication is, as the Chinese saying goes, "to throw a brick in order to attract a jade". It is hoped that all my friends and well-wishers in the music circle would kindly give their advice and comments freely.

Ching-Seet Tay G.N.C.M., L.R.A.M., L.G.S.M.,  
6th November, 1973.

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# 兒童節

(CHILDREN'S DAY FESTIVAL)

王世明詞  
鄭清植曲

Moderato

*mf* 天氣晴朗喜洋洋，

先生同學聚一堂，豐富賀禮誠懇的演講。

父母的恩情永遠記着，師長的勉勵不可忘，

我們前途平坦長遠，遠景光明輝煌。

# 瑪 莉 亞

(MARIA)

山 清 人 詞  
植 曲

Andante (♩.=50)

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Andante' with a quarter note equal to 50 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The music features a steady eighth-note accompaniment in the bass and a melodic line in the treble.

The second system of the score continues the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature and time signature remain the same. The dynamics are marked 'mf' (mezzo-forte). The music features a steady eighth-note accompaniment in the bass and a melodic line in the treble. A 'rit.' (ritardando) marking is present above the treble staff in the third measure.

The third system of the score contains the first line of lyrics. It consists of two staves: a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The key signature and time signature remain the same. The dynamics are marked 'mp' (mezzo-piano). The lyrics are: 瑪 莉 亞, 瑪 莉 亞, 家 住 在 甘 榜 椰 樹 下,

The fourth system of the score contains the second line of lyrics. It consists of two staves: a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The key signature and time signature remain the same. The dynamics are marked 'mf' (mezzo-forte). The lyrics are: 十 八 年 華 還 未 嫁, 瑪 莉 亞, 瑪 莉 亞,

耳 旁 一 朵 大 紅 花 *f* 黑 絲 烏 亮

長 頭 髮。 *mp* 瑪 莉 亞, 瑪 莉 亞,

天 天 依 傍 椰 樹 下, 小 伙 子 為 什 麼

不 找 她? 小 伙 子 為 什 麼 不 找 她?

*rit.*

# 法 莉 達

米祺羅詞  
鄭清植曲

Andante (♩=60)

(FARIDAH)

mp

mf

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf).

法 莉 達， 法 莉 達， 你 是 否 能 記 得，

The first vocal line is a single staff with a melodic line. The lyrics are written below the staff.

The piano accompaniment for the first vocal line, featuring a steady eighth-note accompaniment in the left hand and chords in the right hand.

從 前 絮 絮 的 情 話， 在 幽 靜 的 海 灘， 在 明 媚 的

The second vocal line continues the melody with the lyrics written below.

The piano accompaniment for the second vocal line, maintaining the eighth-note accompaniment and chordal support.

月 下。

The third vocal line concludes the phrase with the lyrics written below.

The piano accompaniment for the third vocal line, ending with a final chord in the right hand and a concluding eighth-note line in the left hand.

迎 着 陣 陣 沁 涼 的 晚 風 ， 披 散 你 柔 麗 的 秀 髮 。

*ff* *mp*

法 莉 達 ， 法 莉 達 ， 你 我 間 的 戀 情 ， 就 像 金 山 的

石 花 ， 比 鮮 紅 還 嬌 艷 ， 比 白 玉 更 無 瑕 。

雖然我們已久別，沒想到你竟會變卦。

*mp* 法莉達，

法莉達，有誰能唱着這首歌，告訴我的

法莉達，我永遠都忘不了你。

*rit.* *8va loco*

# 升旗山

(PENANG HILL)

梁鼎新詞  
鄭清植曲

Andante (♩=60)

*Dolce*

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andante' with a quarter note equal to 60 beats per minute. The mood is 'Dolce'. The piano part begins with a mezzo-forte (mf) dynamic. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5.

The second system continues the musical score. The vocal line has a mezzo-piano (mp) dynamic. The lyrics are: 那平步青雲的鐵纜車，那輕飄。 The piano accompaniment continues with chords and moving lines in both hands.

The third system continues the musical score. The vocal line has a mezzo-piano (mp) dynamic. The lyrics are: 飄帶你上天空，灑脫絕俗的青。 The piano accompaniment continues with chords and moving lines in both hands.

The fourth system concludes the musical score. The vocal line has a mezzo-forte (mf) dynamic. The lyrics are: 快山峯，溫柔的吻着你的臉孔，多麼。 The piano accompaniment continues with chords and moving lines in both hands.

親切的升旗山啊，我又回到你的懷抱中。

*mp* 高樹長藤像詩般纏繞，幽靜曲



徑環繞着山峯，野草開花的笑意正濃，

頻頻把秋波向你吹送，多麼親切的升旗山啊！

我又回到你的懷抱中。

Moderato

遙望着整個檳城和蔚藍的海，

遥指少时家園與親人的墳塚。

8va

8va. loco

*Allegretto*

*mf* 憶起童年的歡笑，青春的歌頌

*mf*

*f* 那光明的追逐，那英雄的美夢。

*f*

8va

3/4

Dolce espressivo  
Andante

*mp*  
飄渺像少女的芳心，霎時晴朗又霎時朦朧，

茶園歡敘看萬紫千紅，小樓夜話，

嘆人生如夢，*mf*多麼親切的升旗山啊，

*rit.*  
我又回到你的懷抱中。  
*rit.*

# 十年獨立

(TEN YEARS INDEPENDENCE)

梁鼎新詞  
鄭清植曲

*Tempo di Marcia*

*mf* 響 徹

雲 霄，獨立歡 呼， 十 年 前 響 遍 國 土，

建 國 與 立 業 已 奠 定 基 礎，

進 步 與 發 展 踏 上 成 功 之 路。

*mp* 男 女老幼 各守崗位， 竭 盡所 能 全 力 以 赴， 應

再 接 再 厲， 莫 自 滿 自 足， *f* 百 尺 竿 頭 我 們 要 更 進 一

步。 *mf* 我 們 走 過 不 少 崎 嶇 道 路， 我 們 安 然 渡 過

不 少 風 波， 播 下 了 親 善 的 種 子； 開 出 了 快 樂

花 朵， 種 下 了 團 結 的 樹 苗， 結 成 了 幸 福 的

The first system of the musical score features a vocal line in G major with a key signature of one flat (F major) and a 4/4 time signature. The lyrics are '花 朵， 種 下 了 團 結 的 樹 苗， 結 成 了 幸 福 的'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

美 景。 *mf* 十 年 獨 立， 同 甘 共 苦，

The second system continues the vocal line with the lyrics '美 景。 十 年 獨 立， 同 甘 共 苦，'. A mezzo-forte (*mf*) dynamic marking is placed above the vocal line. The piano accompaniment includes a triplet of eighth notes in the left hand.

効 忠 國 家 全 力 以 赴， 大 家 繼 續 努 力 大 展 鴻

The third system of the score has the lyrics '効 忠 國 家 全 力 以 赴， 大 家 繼 續 努 力 大 展 鴻'. The piano accompaniment continues with a consistent eighth-note bass line and chordal accompaniment.

圖， *f* 百 尺 竿 頭 我 們 要 更 進 一 步。

The final system on the page contains the lyrics '圖， 百 尺 竿 頭 我 們 要 更 進 一 步。'. It begins with a forte (*f*) dynamic marking. The piano accompaniment features a mezzo-forte (*mf*) dynamic marking in the right hand.

# 學生進行曲

(CHILDREN'S MARCHING SONG)

陳鍾良詞  
鄭清植曲

*Tempo di marcia*



我們



好像朝陽，前途萬丈光芒，我們



志氣堅剛，態度不卑不亢。

看！這 樣 優 良 的 環 境，正 是 我 們 讀 書 好 地 方。

想！父 母 與 師 長 的 恩 情，如 水 樣 長，如 山 般 的 高。愛 情

時 光，身 體 鍊 強，學 術 賴 闡 揚，努 力，努 力，努

力，為 社 會 人 群 造 福，*f* 為 國 家 爭 光。



# 黃 花

(YELLOW FLOWER)

許建吾詞  
鄭清植曲

*Andante con espressione*



mp

The piano introduction consists of two staves. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note accompaniment. The music is in a minor key and 4/4 time.



mp  
這一朵芬芳的黃 花， 為什麼擺脫了高 枝，

The first vocal line is on a single staff with lyrics. The piano accompaniment continues with two staves, maintaining the eighth-note accompaniment in the left hand and chords in the right hand.



飄 飄 向我的窗 前， 又怎麼不 直落 平地？

The second vocal line is on a single staff with lyrics. The piano accompaniment continues with two staves, featuring a more active right hand with chords and moving lines.



這如果不是 有 心， 難道是個無 意， 我本想把你 悄悄拾 起，

The third vocal line is on a single staff with lyrics. The piano accompaniment continues with two staves, ending with a final chord in the right hand and a sustained bass note in the left hand.

惟恐你說 欺負了你， 我又把你 輕輕拋 去， 又怕你

說 辜負了你， *mp* 黃 花， 黃 花， *mf* 黃

花 也是花。 誰 能 不 憐 惜， *mf* 翹 首

問 青 天， *mp* 何 從 又 何 *pp* 去！

# 放一朵花在你的窗前

PLACE A FLOWER IN FRONT OF YOUR WINDOW

陳曙風詞  
鄭清植曲

*Andante*



mp

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.



假如我走了，放一朵花在你的窗前，

The first vocal line is accompanied by piano accompaniment. The lyrics are written below the vocal staff.



我便遠遠的去了，放一朵花在你的窗前，

The second vocal line continues the melody and is accompanied by piano accompaniment. The lyrics are written below the vocal staff.



放一朵花在你的窗前。 *mf* 當殘

The final vocal line concludes the piece with a piano accompaniment. The lyrics are written below the vocal staff.

月 还没有落下, 晨星 还没有隐藏 你还在梦中的

时候, 放一朵花在你的窗前, 放一朵

花 在你的窗前, *mp* 轻轻地叫你几声,

我便掉转马头, *mf* 驰向烈火中去了。

*mp* 假 如 我 走 了, 放 一 朵

花 在 你 的 窗 前; 我 便 速 速 的 去 了,

放 一 朵 花 在 你 的 窗 前, 放 一 朵

在 你 的 窗 前。

# 麻 河 的 傳 說

(THE LEGEND OF THE MUAR RIVER).

樺 詞  
清 植 曲

*Moderato con espressione*

mp

mp 遠

山 似 老 僧 閉 目 入 座， 流 水 在 山 腳

蜿 蜒 穿 過， 斜 陽 把 岸 邊 的 椰 樹， 曳

下 一 條 條 的 瘦 影, *mf* 迎 風 婆 婆,

晚 霞 在 遙 遠 的 西 天,

*mp* 撒 着 繽 紛 的 七 彩, 隨 風 飄 落。

*mf* 奧 菲 亞 仙 女 啊, 你 為 什 麼 多 年 來 一 直 在

深山裡藏 躲， 只讓 河水 奏着

你的歌 曲， 沐着 你 戴的 花 朵。

這裡 遼 闊的 原 野， 這裡 美 麗的 世 界， 難道 屑 於

橫 一 橫， 你 那 奪 魂的 秋 波， 還 是 為 了 那



殉情的王子，把這些日子就這樣消磨，

忍受着風雨吹打，更堪那永遠的寂

寞，我盪漾在蘇河之上，*mf* 遙望奧菲亞山

*poco rit. e dim.*  
 峯，*mp* 默想當年的傳說。

# 渭 城 曲

(THE SONG OF WEI CITY)

王 維 詩  
清 植 曲

*Andante con espressione*

渭 城 朝 雨 一 霎 挹 輕 塵, 又 洒 遍 客 青 青,

The first system of the score features a vocal line in treble clef with a 4/4 time signature. The lyrics are written below the notes. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in 4/4 time. The music is in a key with one sharp (F#).

弄 柔 凝, 千 縷 柳 色 新。

The second system continues the vocal line and piano accompaniment. The lyrics are written below the notes. The piano accompaniment continues with a right-hand part in treble clef and a left-hand part in bass clef, both in 4/4 time.

呀 休 煩 惱, 勸 君 更 盡 一 杯 酒, 人 生 會 少

The third system continues the vocal line and piano accompaniment. The lyrics are written below the notes. The piano accompaniment continues with a right-hand part in treble clef and a left-hand part in bass clef, both in 4/4 time.

自 古 富 貴 有 定 分。 休 煩 惱

The fourth system concludes the vocal line and piano accompaniment. The lyrics are written below the notes. The piano accompaniment continues with a right-hand part in treble clef and a left-hand part in bass clef, both in 4/4 time.

呵 勸 君 更 盡 一 杯 酒，

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

只 恐 怕 西 出 陽 關， 舊 遊 如 夢，

The second system continues the musical score. The vocal line has a melodic line with a slight rise and then a fall. The piano accompaniment maintains a consistent rhythmic accompaniment.

眼 前 無 故 人。 只 恐 怕 西 出 陽 關，

The third system shows the vocal line with a melodic phrase that ends with a fermata. The piano accompaniment provides harmonic support with chords and moving lines.

*poco rit.* *Morento*  
眼 前 無 故 人。

The fourth system begins with a vocal line marked *p* (piano) and includes the tempo markings *poco rit.* and *Morento*. The piano accompaniment features a more complex texture with sustained chords and moving lines.

# 兒童節

王世明詞  
鄭清植曲

D調 $\frac{4}{4}$   
Moderato 中等速度

0 0 0 0 | 0 0 0 0 | 5 5.4 3 1 | 2.1 2.3 2 - |

天氣晴朗 喜洋洋，

4. 3 2 5 | 4.3 4.5 3 - | 6 4 6 5 5 | 4 5 4 3 3 |

先生同學 聚一堂， 豐富賀禮 誠懇的演講。

i 7 6 5 3 | 4 4 2 6 5 | i 7 6 5 3 | 4.3 2.3 1 - |

父親的恩情 永遠記着， 師長的勉勵 不可忘。

1 1 3 5 5 | 6 6 4 5 3 | 5 4 3 2 | 5 - 7 - | i - . 0 ||

我們前途平坦 長遠， 遠景光明 輝煌。

# 瑪莉亞

山清人詞  
植曲

降A調 $\frac{6}{8}$   
Andante (♩.=50) 稍慢

5 5 3. | 3 1 1. | 1 7 6 1 6 | 5 3 2. |

瑪莉亞， 瑪莉亞， 家住在甘榜椰樹下，

2 2 3 3 | 4 2 5. | 5 5 3. | 3 1 1. |

十八年華還未嫁， 瑪莉亞， 瑪莉亞，

4 4 6 5 4 | 3 4 2. | 2 2 3 3 | 4 4 5. |

耳旁一朵大紅花， 黑絲烏亮長頭髮

5 5 3. | 3 1 1. | 1 7 6 1 | 4 4 6. |

瑪莉亞， 瑪莉亞， 天天依傍椰樹下，

5 4 3 2 2 | 3 2 5. | 2 2 2 3 3 | 4 7 1. ||

小伙子為什麼不找她？ 小伙子為什麼不找她？

# 法 莉 達

降B調 6/8

Andante (♩=60) 稍慢

米祺羅詞

鄭清植曲

5 1 1. | 2 5 5. | 1 7 1 6 1 | 5. 5 0 | 2 3 4 3 2 |  
 法 莉 達, 法 莉 達, 你 是 否 能 記 得? 從 前 絮 絮 的

3 1 5. | 6 7 1 2 | 3 4 5. | 3 2 7 6 5 | 2. 1. |  
 情 話, 在 幽 靜 的 海 灘, 在 明 媚 的 月 下。

7. 6 6 | #5 7 3. | 1 6 7 #5 | 6. 6. | 3 3 6 7 |  
 迎 着 陣 陣

1 7 6 7 #5 | 3. 6 7 | 1. 2 1 7 | 6 2 5. | 5#5 6 7 1 2 |  
 沁 涼 的 晚 風, 披 散 你 柔 麗 的 秀 髮。

3 4 5. | 7. 1. | 0 5 5 0 5 5 | 5 1 1. | 2 5 5. |  
 法 莉 達, 法 莉 達,

6 7 1 2 | 3. 2 1 | 6. 6 6 6 | 2 #2 3. | 2 2 3 3 |  
 你 我 間 的 戀 情 就 像 金 山 的 石 花; 比 鮮 紅 還

4 3 2. | 3 3 4 4 | 3 2 5. | 5 4 3 1 7 | 6 2 5. |  
 嬌 艷, 比 白 玉 更 無 瑕, 雖 然 我 們 已 久 別,

3 3 3 6 1 | 7 #5 6. | 6. 6. | 6 6 6 7 7 | 1 1 1 2 #2 |  
 沒 想 到 你 竟 會 變 卦。

3 2 3 4 | 5. 5. | 1 2 3. | 4 3 2. |  
 法 莉 達, 法 莉 達,

3 1 2 1 7 | 6 7 1 2 | 3. 3 0 | 4 3 2 2 |  
 有 誰 能 唱 着 這 首 歌? 告 訴 我 的

3 2 5. | 4 3 2 1 7 | 6 5 1. | 1. 1 0 ||  
 法 莉 達, 我 永 遠 都 忘 不 了 你。

# 升旗山

梁鼎新詞  
鄭清植曲

降E調 3/4

*Andante dolce* 稍慢、柔和

0 0 5 3 4 | 5.  $\widehat{i\ 3\ 2}$  | i.  $\widehat{7\ 6\ 5}$  | 5 0  $\widehat{i\ 7\ 6}$  | 5.  $\widehat{6\ 5\ 4}$  |  
 那平步 青 雲的鐵 纜車， 那輕飄 飄 帶你上

3.  $\widehat{4\ 3\ 2}$  | 2 0 2 3 4 | 5.  $\widehat{6\ 7\ 2}$  |  $\widehat{i\ 6\ 5\ 3}$  | 3 0 3 2 1 | i.  $\widehat{7\ 6\ 6}$  |  
 天 空， 灑脫絕 俗 的青 快 山 峯， 溫柔的 吻 着你的

$\widehat{3\#4\ 5}$  5 5 | i.  $\widehat{7\ 7\ i\ 2}$  | 3 2 - |  $\widehat{i\ 7\ 6}$ .  $\widehat{i}$  |  $\widehat{7\ 5\ 7\ 2}$   $\widehat{i}$  | i - . |  
 臉 孔， 多麼 親 切的升旗 山 啊， 我又回 到 你的懷 抱 中。

$\widehat{i\ 2\ 3}$ .  $\widehat{3}$  | 4.  $\widehat{3\ 2\ i}$  | i.  $\widehat{7\ 6\ 7}$  |  $\widehat{i\ 6\ 5}$  - | 5 0 3 2 3 | 4.  $\widehat{6\ 7\ 2}$  | 1 - . |

0 0 5 3 4 | 5.  $\widehat{i\ 3\ 2}$  | i.  $\widehat{7\ 6\ 5}$  | 5 0  $\widehat{i\ 7\ 6}$  | 5.  $\widehat{6\ 5\ 4}$  | 3.  $\widehat{4\ 3\ 2}$  |  
 高樹長 藤 像詩 般 纏繞， 幽靜曲 徑 環繞着 山 峯

2 0 2 3 4 | 5.  $\widehat{6\ 7\ 2}$  |  $\widehat{i\ 6\ 5\ 3}$  | 3 0 3 2 1 | i.  $\widehat{7\ 6\ 6}$  |  
 野 草 閑 花 的 笑 意 正 濃， 頻 頻 把 秋 波 向 你

$\widehat{3\#4\ 5}$  5 5 | i.  $\widehat{7\ 7\ i\ 2}$  | 3 2 - |  $\widehat{i\ 7\ 6}$ .  $\widehat{i}$  |  $\widehat{7\ 5\ 7\ 2}$   $\widehat{i}$  | i - . |  
 吹 送， 多麼 親 切的升旗 山 呀， 我又回 到 你的懷 抱 中。

$\widehat{i\ 7\ 6}$   $\#5$  - .  $\parallel \frac{3}{4}$  6 - 6.  $\widehat{7}$  |  $\widehat{i\ i\ 7\ 6\ 3}$ . 3 | 6 6 - 7 |  $\#5$  - - - |  
 遥 望 着 整 個 檳 城 和 蔚 藍 的 海，

$\widehat{6\ 7\ i}$   $\widehat{7\ i\ 2}$  | 3 - 3.  $\widehat{2}$  | i  $\widehat{i\ i\ 7\ \#5}$  | 6 - - - |  
 遥 指 少 時 家 園 與 親 人 的 墳 場。

*Allegretto* 稍快

0 0 0 0. 3 | 3 - 6 6 7 | i.  $\widehat{2\ 3}$  - | 2  $\widehat{2\ i\ 7\ 6\ 7}$  | 7 - 0 7  $\widehat{i\ 2}$  |  
 憶 起 童 年 的 歡 笑， 青 春 的 歌 頌  $f$  那 光

3 3  $\#2$  - | 3.  $\widehat{i\ 7\ 6\ 6}$  | 7.  $\widehat{i\ 6}$  -  $\parallel \frac{3}{4}$  3 4 5. 6 | 5 4 3 1 5 |  
 明 的 追 逐， 那 英 雄 的 美 夢。 *Andante dolce espressivo* 稍慢、柔和表情  
 $mp$  飄 渺 像 少 女 的 芳

5 - 6 7 | i 5. 3 | 4 5 6 6 | 6 0  $\widehat{i\ i\ i}$  | 5 0 6 5 4 |  
 心 霎 時 晴 朗 又 霎 時 朦 朧， 茶 園 歡 叙 看 萬 紫

2 3 - | 5 6 7 7 | 7 0  $\widehat{i\ 7\ i}$  | 2 - 6 7 | i - 5 5 |  
 千 紅， 小 樓 夜 話， 嘆 人 生 如 夢， 多 麼

i.  $\widehat{7\ 7\ i\ 2}$  | 3 2 - |  $\widehat{i\ 7\ 6}$ .  $\widehat{i}$  |  $\widehat{7\ 5\ 7\ 2}$   $\widehat{i}$  | i - . ||  
 親 切 的升旗 山 啊， 我又回 到 你的懷 抱 中。

# 十年獨立

梁鼎新詞  
鄭清植曲

降B調 4/4

Tempo di Marcia 進行速度

0 0 0 5.5 | 1̣ - 5 1̣.2̣ | 3̣ - 2̣ 0 | 1̣ 1̣.7̣6̣. 7̣ |  
 mf 响徹雲霄獨立歡呼，十年前

1̣.7̣1̣.2̣3̣ - | 4̣. 3̣2̣1̣ 1̣1̣ | 2̣.1̣7̣.1̣2̣ #2 | 3̣ - . 0 |  
 响遍國土，建國與立業已奠定基礎。

4̣. 3̣2̣1̣ 1̣ | 2̣.1̣7̣.1̣2̣ 3̣ | 1̣ - . 0 | 1̣. 7̣6̣ 1̣ |  
 進步與發展，踏上成功之路。 mp 男女老幼

4̣ 1̣.2̣3̣ - | 2̣. 2̣3̣ 1̣ | 2̣.1̣7̣6̣5̣. 5̣ | 1̣1̣ 1̣3̣. 3̣ |  
 各守崗位，竭盡所能全力以赴，應再接再勵，莫

4̣ 3̣ 4̣2̣ - | 5̣. 4̣3̣ 1̣ | 2̣ 6̣6̣7̣5̣7̣2̣ | 1̣ - . 0 |  
 自滿自足， f 百尺竿頭，我們要更進一步。

6̣6̣ 7̣1̣7̣1̣2̣ | 3̣ 2̣1̣7̣ - | 1̣1̣ 7̣1̣7̣1̣2̣ | 3̣ 4̣3̣2̣ - |  
 我們走過不少崎嶇道路，我們安然渡過不少風波，

3̣ 3̣2̣1̣ 3̣.3̣ | 2̣ 1̣7̣ - | 1̣ 1̣7̣6̣ 1̣ | 5̣ 1̣ 3̣ - |  
 播下了親善的種子，開出了快樂花朵，

5̣ 4̣4̣3̣ 2̣2̣ | 1̣ 7̣ 6̣ - | 7̣ 1̣2̣3̣ 2̣3̣ | 4̣ 7̣ 1̣ - |  
 種下了團結的樹苗，結成了幸福的美景。

1̣ - 0 5̣.5̣ | 1̣ - 5 1̣.2̣ | 3̣ - 2̣ 0 | 1̣ 1̣.7̣6̣. 7̣ |  
 mf 十年獨立同甘共苦，效忠國家

1̣.7̣1̣.2̣3̣ - | 4̣. 3̣2̣1̣ 1̣1̣ | 2̣.1̣7̣.1̣2̣ #2 | 3̣ - . 0 |  
 全力以赴，大家繼續努力大展鴻圖，

4̣. 3̣2̣1̣ 1̣ | 2̣.1̣7̣.1̣2̣ 5̣ | 1̣ - . 0 ||  
 f 百尺竿頭 我們要更進一步。

# 學生進行曲

陳鍾良詞  
鄭清植曲

A調 4/4

Tempo di Marcia 進行速度

0 0 0 <sup>mf</sup> 5.5 | 3 5 1 2 | 3 - 4. 3 | 2 1 7 1 | 2 - . 1.1 |  
 我們好像朝陽，前途萬丈光芒，我們  
 7. 6 5 1 | 3 - 4. 3 | 2 1 2 3 | 1 - . 0 | 6 0 6. 7 |  
 志氣堅剛，態度不卑不亢，看！這樣  
 1 1 1 7 6 | 5 - 6. 6 | 1 7.6 5 5 | 1 2 3 - | 3 0 3 3 2 |  
 優良的環境，正是我們讀書好地方。想！父母與  
 1 3 3 2 1 | 2. 5 1 1 2 | 3. 3 2 2 1 | 5 - 5. 4 | 3 2 1 7 1 |  
 師長的恩情，如水樣長，如山般的高，愛惜時光身體鍊  
 6 - 7. 7 | 1 7 1 2 1 | 3 - . 0 5 | 1. 1 3. 3 | 5 - 5 4 4 |  
 強，學術賴闡揚，努力，努力，努力，為社會  
 3 1 2 3 | 4 - . 3 | 2 1 2 5 - | 1 - . 0 ||  
 人群造福，<sup>f</sup>為國爭光榮。

# 黃 花

許建吾詞  
鄭清植曲

降E調 4/4

Andante con espressione 稍慢用表情

0 0 0 3 4 5 | 6 6 7 1 - | 5 - 0 3 2 1 | 6 6 7 1 2 | 5 - . 0 | 4 - 0 0 |  
<sup>mp</sup>這一朵芬芳的黃 花，為什麼擺脫了高 枝。 飄，  
 6. 5 4 3 2 1 | 5 - 0 1 7 6 | 5. 5 6 4 3 | 2 - 3 - | 2 3 4 6 5 | 4 - 3 - |  
 飄向我的窗前，又怎麼不直落平地？這如果不是有心，  
 6 7 1 5 4 3 2 6 | 1 7 6 5 4 | 6 4 3 2 - | 2 0 0 3 2 1 | 6. 7 1 6 5 |  
 難道是個無意，我本想把你悄悄拾起，惟恐你說欺負了你，  
 5 0 6 4 3 | 2. 2 3 4 | 5 - 0 3 2 1 | 6. 7 1 6 5 | 5 0 0 3 |  
 我又把你輕輕拋去，又怕你說辜負了你，<sup>mp</sup>黃  
 5 - 0 4 | 6 - 0 1 | 5 6 7 1 - | 1 0 5. 5 | 6 4 2 3 - |  
 花，黃 花，<sup>mf</sup>黃 花也是花。 誰能不憐惜，  
 3 0 5 6 7 | 7 6 7 1 2 1 7 1 | 3 - 5 6 | 6. 6 7 1 7 6 7 | 1 - . 0 ||  
<sup>mf</sup>翹首問青天<sup>mp</sup>何從又何<sup>mp</sup>去。



# 放一朵花在你的窗前

陳曙風詞  
鄭清植曲

D調  $\frac{3}{4}$

Andante 稍慢

$mp$  5. 65#4 5 | i. 3 5#4 |  $\sharp 4$  0 3 2 1 | 6. 4 2 2 |  
假 如 我 走 了, 放 一 朵 花 在 你 的

$\sharp 2$  3 — | 2 3 4. 4 4 | 6 5 — | i. 3 3 6 |  
窗 前, 我 便 遠 遠 地 去 了, 放 一 朵 花

5 — 2 2 |  $\sharp 4$  5 — |  $\sharp 4.$  2 2 3 | 2 3 4. 7 |  
在 你 的 窗 前, 放 一 朵 花 在 你 的

2 1 — | 1 — (轉D小調) 6 7 |  $\frac{4}{4}$  1. 2 3 3#4#5 | 6 — 7 6 |  
窗 前。  $mf$  當 殘 月 還 沒 有 落 下, 晨 星

6 6#5 6 7 3 | 3 6 4 3 2 2 2 | 1 7 6 0 1 2 3 | 6 4 3 2. 2 |  
還 沒 有 隱 藏, 你 還 在 夢 中 的 時 候, 放 一 朵 花 在 你 的

3 3 0 3 2 1 | 1. 2 7. 1 | 6 6 0 2 1 7 | 6. 6 7 7 |  
窗 前, 放 一 朵 花 在 你 的 窗 前,  $mp$  輕 輕 地 叫 你 幾 聲;

1 2 3. 3 6 | 6 — 0 i 7 | 6. 6 7. i | 6 — 0 |  
我 便 掉 轉 馬 頭,  $mf$  馳 向 烈 火 中 去 了。

(轉回D調  $\frac{3}{4}$ )  
0 0 0 | 5. 6 5 #4 5 | i. 3 5#4 |  $\sharp 4$  0 3 2 1 |  
 $mp$  假 如 我 走 了, 放 一 朵

6. 4 2 2 |  $\sharp 2$  3 — | 2 3 4. 4 4 | 6 5 — |  
花 在 你 的 窗 前, 我 便 遠 遠 地 去 了,

i. 3 3 6 | 5 2 2#4 | 5 — . | 5. 6 6 7 |  
放 一 朵 花 在 你 的 窗 前, 放 一 朵 花

i 2 i 7 i | 3 — 2 | i — . | i — 0 ||  
在 你 的 窗 前。

# 赫河的傳說

樺 樺 詞  
清 植 曲

降A調 4/4

Moderato con espressione (中等速度用表情)

0 0 0 5 | 3̣. 4̣2̣3̣4̣5̣ | 1̣. 1̣7̣1̣2̣ | 2̣ - 0 5 | 4̣. 3̣2̣1̣2̣3̣ |  
*mp* 遠 山 似老僧 閉 目入 座, 流 水 在 山 腳

3̣. 2̣1̣7̣ 1̣ | 6̣ - . 1̣ | 4̣. 6̣5̣1̣7̣1̣2̣ | 3̣ - . 2̣ | 1̣ 7̣6̣7̣1̣2̣4̣2̣ |  
 蜿 蜒穿 過, 斜 陽 把岸邊的椰 樹, 曳 下 一 條 條 的 瘦

3̣ - . 0 | 1̣ 3̣ 4̣ 5̣ - | 5̣ 0 6̣. 6̣6̣ | 5̣ 2̣2̣ 3̣ 1̣ |  
 影。 *mf* 迎 風 婆 娑, 晚 霞 在 遙 遠 的 西

5̣ - . 0 | 2̣. 3̣2̣ 1̣7̣1̣6̣ | 5̣ - 1̣ 7̣ 1̣ | 6̣ - . 0 |  
 天, *mp* 撒 着 繽 紛 的 七 彩, 隨 風 飄 落。

3̣ 3̣3̣3̣1̣ 2̣3̣ | 4̣ - . 0 1̣ | 7̣6̣6̣5̣ 1̣3̣ 2̣2̣2̣ | 3̣ 6̣6̣ 4̣3̣ 2̣1̣ |  
*mf* 奧 菲 亞 仙 女 啊, 你 為 什 麼 多 年 來 一 直 在 深 山 裡 藏

5̣ - . 0 1̣ | 7̣. 1̣ 2̣ 3̣3̣ | 4̣2̣ 3̣4̣ 5̣ - | 1̣7̣ 1̣ 3̣ 2̣1̣ |  
 躲, 只 讓 河 水 奏 着 你 的 歌 曲, 沐 着 你 戴 的

7̣ 6̣ 5̣ - | 6̣ 7̣1̣ 7̣1̣2̣1̣ 3̣ | 4̣3̣ 2̣2̣2̣ 3̣4̣ 5̣ | 5̣ 0 1̣ 7̣ 6̣ 6̣ |  
 花 朵, 這 裡 遼 闊 的 原 野, 這 裡 美 麗 的 世 界, 難 道 屑 於

7̣ 1̣2̣3̣ 0 3̣ 2̣3̣ | 6̣ 6̣5̣ 4̣3̣ 2̣1̣ | 5̣ - 5̣ 4̣3̣ 2̣2̣ | 3̣3̣3̣ 3̣4̣ 5̣. 1̣ |  
 橫 一 橫, 你 那 奪 魂 的 秋 波, 還 是 為 了 那 殉 情 的 王 子, 把

7̣. 1̣ 6̣ 6̣ 6̣ | 1̣ 7̣ 1̣ 6̣ - | 6̣ 6̣ 6̣ 1̣ 3̣ 4̣ 5̣ | 5̣ - 6̣ 4̣ 4̣ |  
 這 些 日 子 就 這 樣 消 磨, 忍 受 着 風 吹 雨 打, 更 堪 那

3̣. 2̣2̣1̣ 7̣ 1̣ | 6̣ 0 1̣ 7̣ 7̣ 7̣ | 1̣ 3̣ 4̣ 5̣ - | 6̣ 4̣ 2̣2̣2̣ 3̣ 1̣ |  
 永 遠 的 寂 寞, 我 盪 漾 在 赫 河 之 上, *mf* 遙 望 奧 菲 亞 山

5̣ - 1̣ 7̣ 1̣ | 2̣2̣2̣ 3̣ 4̣ 3̣ 2̣ 3̣ 4̣. 2̣ | 1̣ - . - | 1̣ 0 0 0 ||  
 峯, 默 想 當 年 的 傳 說。

# 渭 城 曲

A小調 4/4

*Andante con espressione* 稍慢·用表情

王 維 詩  
鄭 清 植 曲

3· 3 6 6 | i 2̣ i 6̣ 7̣ | 2̣ 3 4 3 — | 6· 7̣ i 6 |  
渭 城 朝 雨 一 霎 挹 輕 塵, 又 洒 遍 客

2̣ i 2̣ 3̣ — | 4̣ 3̣ 2̣ i 2̣ | 7̣ 6 7̣#5 — | 6· 7̣ i 7̣ | i 7̣ 6#5 6 — |  
青 青, 弄 柔 凝, 千 縷 柳 色 新。

0 0 0 0 | i· i i — | 0 0 0 0 | 2̣· 2̣ 3̣ i | 2̣ 3̣ 4̣ 3̣ — |  
*mf* 休 煩 惱, 勸 君 更 盡 一 杯 酒,

i· 7 6 i | 2̣· i 7 6 7̣ i | 7· 6 #5 — | 0 0 0 0 |  
人 生 會 少 自 古 富 貴 有 定 分,

*>* i· *>* i *>* i 0 | 0 0 0 0 | 2̣· 2̣ 3̣ i | 7· 6 7 — |  
休 煩 惱, 勸 君 更 盡 一 杯 酒,

3· 3 6 6 | i 7̣ i 6 — | 2̣· 2̣ 3̣ i | 4· 3̣ 2̣ #2̣ |  
只 恐 怕 西 出 陽 關 舊 遊 如 夢, 眼 前 無 故

3 — · 0 | i· i 2̣· 2̣ | 3̣· i 7̣ 6#5 | 0 0 0 0 |  
人。 只 恐 怕 西 出 陽 關

*poco rit.* -----  
*p* 6· 7̣ i 6 | 3 — #5 — | 6 — · — | 6 — · 0 | 0 0 0 0 ||  
眼 前 無 故 人。

## 歌曲簡介

- (一) 兒童節 這首歌曲是根据王世明先生所寫的詞而作的曲子，早在一九五三年就已寫成，一直擱在那裡，到一九六八年才在馬來西亞華校教師總會所主編的教師雜誌復刊第一期裡發表。這首歌樸素、誠懇，很適合小學音樂教材。
- (二) 瑪莉亞 這是一首富有馬來西亞風味的抒情歌曲，淳樸有趣，富有民歌作風。此曲曾參加吉隆坡友聯文化協會所主辦的馬來西亞歌曲創作比賽，（共有五百零七首作品參加比賽，錄取二十六名）獲第八名。
- (三) 法莉達 這是一首適合男高音獨唱的抒情曲，富於變化，共分三段：第一段——描寫一對年青戀人甜蜜的回憶。第二段——描寫在海邊聽潮回憶過去的戀情，但後來女方却變心，使這年青的小伙子嚐到失戀的滋味。第三段——描寫這年青的小伙子雖處在失望之際，但仍然不灰心，希望有一天能把這首歌唱給她聽，更希望藉這首歌去感動他的戀人，使她回心轉意，重修舊好。此曲曾參加馬華公會屬下的文化組所主辦的全國歌曲創作比賽，獲獨唱組首獎。
- (四) 升旗山 檳城是一個島嶼，風景優美動人，是渡假的好地方。升旗山是檳城的最高山峯，有遊纜車運載遊客到山頂上。這首曲子的內容除描述檳城美景之外，兼有回憶童年時檳城的生活。這首曲子曾參加馬來西亞廣播電台所主辦的作曲比賽獲得第二名，適合男女高音的獨唱曲。
- (五) 十年獨立 這是一首富有歷史紀念的歌曲。此曲曾參加馬來西亞電台主辦的全國歌曲創作比賽榮獲首獎，曾在慶典中由吉隆坡總台播出。

(六) 學生進行曲 這首是作者受好友陳鍾良之托而寫的曲子，雄壯有力。想不到曲子寫好交給他不久，陳君便去世，成爲紀念作詞者的紀念作品。

(七) 黃 花 這首歌詞是香港詞學家許建吾先生所寫的，曾由其他作曲者寫過歌曲，作者因爲很欣賞這首歌詞的內容及詞句，遂引起作曲的靈感而寫成此曲。雖然這首曲子沒有參加過比賽，但馬來西亞電台曾播送多次。

(八) 放一朵花 在你的窗前 這是一首有豐富情感的歌曲，曾經有人用同樣的歌詞寫過曲子，但作者對這首歌詞特別喜愛，以不同的處理方法去完成這首曲子，曾在音樂會及電台發表過，深受音樂界人士所喜愛。

(九) 麻河的傳說 麻河是柔佛州的一條主要河流，古代馬來亞的地方歷史有不少記載與傳說。這首曲是描述對麻河的敘述，有懷古的幽情，適合獨唱。

(十) 渭城曲 這首詞是中國唐朝詩人王維所寫的，古曲稱爲“陽關三疊”。作者以比較現代化的作曲方式重寫過這曲子，尙未發表過。這是一首適合音色低沉、宏亮的獨唱曲。

## CHILDREN'S DAY FESTIVAL

by Wong Seh Ming

The weather is bright and jovial;  
Teachers and pupils assemble in joy in the Hall.  
Rich gifts and sincere greetings there are, with speeches,  
to remind us of the gratitude and obligation to parents  
that should not be forgotten and  
the encouragement of teachers that should forever remembered.  
Our future is far in sight but smooth and the  
distant view is ever so bright.

## M A R I A

by San Jen

Maria, Maria,  
Living in a Kampong (village) under the coconut trees,  
Already eighteen and yet unmarried!  
Maria, Maria,  
A big, red flower over her ear,  
In her silken, black, long hair!  
Maria, Maria,  
Idling every day under the coconut trees,  
Why don't the young men court her?  
Why don't the young men woo her?

## F A R I D A H

by Mechiloh

Faridah, Faridah!  
Can you still remember?  
The previous continuous flow of our words of Love,  
On the quiet solitary beach under the bright beautiful moon,  
When the soft gusts of the evening breeze were blowing  
your hair asunder.  
Faridah, Faridah!  
Your love and mine are one comparable to the  
fragrant flower of the Golden Mount  
Which is more rosy red than ever and more untarnished  
white jade.  
In spite of our long departure, never have I thought  
That you would be so fickle.  
Faridah, Faridah!  
Who can sing this song to tell you, Faridah,  
That never will I ever forget you?

## PENANG HILL

by Liang Ting Sin

The overhead rail carriage comes from the plain carrying  
you slowly, soaring towards the sky,  
Leaving behind all the usual natural scenery,  
you go ascending the lovely hilltop,  
Which touches you gently like a caress.  
Oh! How lovely is the Penang Hill!  
I have returned to your bosom again.  
With poetic beauty, the tall trees, with twisted canes curling around.  
The tranquil, crooked paths, are winding and swirling around ascending the  
hilltop.  
The smiles of the wild grass and blooming flowers are indeed very meaningful.  
The attractive glance comes continuously blowing towards you.  
Oh! How lovely is the Penang Hill!  
I have returned to your bosom again.  
Looking afar at the whole of Penang and the calm blue sea,  
Pointing to the childhood home and the burial ground of my beloved,  
I begin to sense the memories of joyful laughter and youthful ballads.  
This is indeed a chase after the brightness,  
This is indeed a lovely dream of a hero.  
Fickle like that tender heart of a lassie, the weather is forever changing —  
Sometimes bright and sometimes dull.  
Watching the multi-colour night scene at the tea garden,  
One enjoys all the gossip.  
The discussion at night, at the tea house, is often followed by the sighing that life  
is but a dream.  
Oh! How lovely is the Penang Hill!  
I have returned to your bosom again.

## TEN YEARS OF INDEPENDENCE

by Leong Tin Sin

Loudly piercing into the clouds comes the jovial roar of Independence.  
For ten years the roar has been spread all over the country  
Ever since the time when the foundation has been laid for nation building.  
Progress and Development have stepped onto the road of success.  
People, young and old, have manned their posts and marched forward with all  
their enthusiasm.  
Be forever ready to go onwards and not to be complacent.  
Be ready to march on to a better height than that of the top of the hundred  
foot bamboo pole.  
We have trodden through many an uneven road.

We have tided over safely many stormy waves and planted seeds of goodwill.  
The happy sweet flowers are blooming.  
From the nursery the seeds of Unity have been spread and  
The fruit of fortune and beautiful scenery has been borne.  
For ten years of Independence together, we have borne the hardship and enjoyed  
the happiness.  
With all our might we march forward to answer the call of the Nation to serve  
loyally.  
All the people should continue to work hard to develop and expand the country.  
We should march on to a better height than the top of the hundred foot bamboo  
We should march on to a better height than that of the top of the hundred foot  
bamboo pole.

### STUDENTS MARCHING SONG

by Tan Chong Liang

We are like the early light of Dawn with a future shining ever so bright far and  
wide.  
Our will is strong and steady and our attitude is not to be despised.  
Look at this splendid environment which is indeed a good place to learn our  
lessons.  
Think of the parents' and teachers' whose gratitude and obligation we owe are  
like the length flowing streams and the height of the mountains.  
Have love for the precious time and strengthen our bodies  
And spread the glory of the work of Arts.  
Work hard, work hard and work hard for the sake of the good of the Society and  
the glory of the Nation.

### YELLOW FLOWER

by Shee Chian Wu

Why has this lovely sweet flower detached from the branch?  
Floating, floating towards my window front,  
Why has it fallen on the ground directly?  
If this is done not on purpose, then how can this be said to be without intention?  
I thought I would like to have you picked up gently  
But I was afraid that you would blame me for bullying you.  
Should I throw you away softly, I was afraid that you would say that I have  
neglected you.  
Yellow flower, yellow flower, the yellow flower is also a flower  
For which who does not have pity and mercy?  
From where it comes and to where it will go, the only way to know is for one  
to lift the head to ask the blue sky.



## PLACE A FLOWER IN FRONT OF YOUR CASEMENT

by Chin Shu Fong

If I should go away; far, far away, I would place a flower in front of your window.

Place a flower in front of your window,

Place a flower in front of your window.

The old moon has not yet waned, the morning stars have not gone into hiding.

When you are still in your dream, I would place a flower in front of your window.

Place a flower in front of your window.

Place a flower in front of your window.

I would softly call to you several times, should I have to turn my horse towards the direction of the furious flames.

If I should go away; far, far away, I would place a flower in front of your window.

Place a flower in front of your window.

Place a flower in front of your window.

## THE LEGEND OF THE MUAR RIVER

by Hwa Hwa

The distant Mount appears to be an old monk sitting in meditation.

The flowing stream glides round the foot of the Mount.

The slanting light of the sun, the lean shadows of the coconut palms dance to welcome the sea breeze.

The twilight of the setting sun spreads in technicolor and flows gently like the cool puff of the wind.

Oh! The fairy of Ophir, why have you been hiding in the deep mountain for so many years?

Why have you let the flowing water of the stream play the tune of your song and wash the wreath worn by you?

The plain here is far and wide and the world here is beautiful.

Does it mean to say that your fascinating glance is still meant for the prince who had sacrificed for love

To while away all these days for nought?

Are you there to bear the cold wind and cruel rain?

Are you there to endure the everlasting solitude too?

Cruising down on the Muar river and looking at the Mount Ophir from a-far.

I brood over the Legend over the years.

## THE SONG OF WEI CITY

by Wang Wee

A slight shower has come over Wei City in the morning

Only to keep the dusty ground moistened a little.

The view outside this lodging house is refreshingly clear

With the soft green pine trees standing by.

To bid you farewell this moment, I would invite you

For another bottom-up of a glass of wine;

Because when you have left the bright gate, going westwards,

You will have intimate friends no more.

鄭清植歌曲創作集

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