



主 唱

吳詠梅 澳門 唐小燕 香港 陳麗英 廣州

27-28.2.2010

南蓮園池香海軒
Xiang Hai Xuan Multi-purpose Hall
Nan Lian Garden

演出長約1小時，不設中場休息
Running time: approximately 1 hour with
no interval

07 曲目 Programme

12 特稿 Feature

南音雅聚 A Gathering of Naamyam Divas

16 簡歷 Biographies

25 歌詞 English Summaries of the Songs

敬請關掉所有響鬧裝置，請勿擅自攝影、錄音或錄影，多謝合作。

Please switch off all sound-making devices. Unauthorised photography or recording of any kind is strictly prohibited.
Thank you for your co-operation.

2010年2月27及28日（下午三時）

27-28 February 2010 (3pm)

《餓馬搖鈴》及《雙星恨》
(樂器合奏)

| | |
|----|-----|
| 高胡 | 杜 泳 |
| 古箏 | 潘千芊 |
| 秦琴 | 吳詠梅 |
| 中胡 | 羅啟基 |
| 拍板 | 唐小燕 |

《李清照》

| | |
|----|-----|
| 演唱 | 唐小燕 |
| 古箏 | 潘千芊 |
| 椰胡 | 杜 泳 |
| 秦琴 | 羅啟基 |

《拜月記之閨諫瑞蘭》

| | |
|----|-----|
| 演唱 | 陳麗英 |
| 古箏 | 潘千芊 |
| 椰胡 | 杜 泳 |

《妝台秋思》及
《禪院鐘聲》
(箏、椰胡合奏)

| | |
|----|-----|
| 古箏 | 陳國輝 |
| 椰胡 | 杜 泳 |

《嘆五更》

| | |
|----|-----|
| 演唱 | 吳詠梅 |
| 古箏 | 潘千芊 |
| 椰胡 | 杜 泳 |
| 拍板 | 羅啟基 |

《香江即事》 世界首演

| | |
|-----|-----|
| 曲/詞 | 溫誌鵬 |
| 演唱 | 唐小燕 |
| 古箏 | 潘千芊 |
| 椰胡 | 杜 泳 |
| 秦琴 | 羅啟基 |

*Jingling Bells of the Hungry Horse and
Lovers' Sorrow* (instrumental)

| | |
|-----------------|----------------|
| <i>gaohu</i> | To Wing |
| <i>guzheng</i> | Poon Chin-chin |
| <i>qinqin</i> | Ng Wing-mui |
| <i>zhonghu</i> | Law Kai-kei |
| <i>clappers</i> | Tong Siu-yin |

Li Qingzhao

| | |
|----------------|----------------|
| <i>vocals</i> | Tong Siu-yin |
| <i>guzheng</i> | Poon Chin-chin |
| <i>yehu</i> | To Wing |
| <i>qinqin</i> | Law Kai-kei |

Words of Comfort for the Daughter

| | |
|----------------|----------------|
| <i>vocals</i> | Chan Lai-ying |
| <i>guzheng</i> | Poon Chin-chin |
| <i>yehu</i> | To Wing |

*Autumn Meditation in the Boudoir
and The Toll of Monastery Bells*
(*guzheng* and *yehu* duet)

| | |
|----------------|---------------|
| <i>guzheng</i> | Chan Kwok-fai |
| <i>yehu</i> | To Wing |

Nocturnal Lament

| | |
|-----------------|----------------|
| <i>vocals</i> | Ng Wing-mui |
| <i>guzheng</i> | Poon Chin-chin |
| <i>yehu</i> | To Wing |
| <i>clappers</i> | Law Kai-kei |

Hong Kong Today World Premiere

| | |
|---------------------|----------------|
| <i>music/lyrics</i> | Wan Chi-pang |
| <i>vocals</i> | Tong Siu-yin |
| <i>guzheng</i> | Poon Chin-chin |
| <i>yehu</i> | To Wing |
| <i>qinqin</i> | Law Kai-kei |

2010年2月27及28日（下午六時）

27-28 February 2010 (6pm)

《餓馬搖鈴》及《雙星恨》
(樂器合奏)

| | |
|----|-----|
| 高胡 | 杜 泳 |
| 古箏 | 潘千芊 |
| 秦琴 | 吳詠梅 |
| 中胡 | 羅啟基 |
| 拍板 | 唐小燕 |

《重尋》

| | |
|----|-----|
| 演唱 | 唐小燕 |
| 古箏 | 潘千芊 |
| 椰胡 | 杜 泳 |
| 秦琴 | 羅啟基 |

《金蓮戲叔》

| | |
|----|-----|
| 演唱 | 陳麗英 |
| 古箏 | 潘千芊 |
| 椰胡 | 杜 泳 |

《漢宮秋月》及
《流水行雲》
(箏、椰胡合奏)

| | |
|----|-----|
| 古箏 | 陳國輝 |
| 椰胡 | 杜 泳 |

《嘆五更》

| | |
|----|-----|
| 演唱 | 吳詠梅 |
| 古箏 | 潘千芊 |
| 椰胡 | 杜 泳 |
| 拍板 | 羅啟基 |

《香江即事》 世界首演

| | |
|-----|-----|
| 曲/詞 | 溫誌鵬 |
| 演唱 | 唐小燕 |
| 古箏 | 潘千芊 |
| 椰胡 | 杜 泳 |
| 秦琴 | 羅啟基 |

*Jingling Bells of the Hungry Horse and
Lovers' Sorrow* (instrumental)

| | |
|-----------------|----------------|
| <i>gaohu</i> | To Wing |
| <i>guzheng</i> | Poon Chin-chin |
| <i>qinqin</i> | Ng Wing-mui |
| <i>zhonghu</i> | Law Kai-kei |
| <i>clappers</i> | Tong Siu-yin |

Search Again

| | |
|----------------|----------------|
| <i>vocals</i> | Tong Siu-yin |
| <i>guzheng</i> | Poon Chin-chin |
| <i>yehu</i> | To Wing |
| <i>qinqin</i> | Law Kai-kei |

Golden Lotus Seduces Her Brother-in-law

| | |
|----------------|----------------|
| <i>vocals</i> | Chan Lai-ying |
| <i>guzheng</i> | Poon Chin-chin |
| <i>yehu</i> | To Wing |

*Autumn Moon in Han Palace and
Fleeting Clouds and Running Brooks*
(*guzheng* and *yehu* duet)

| | |
|----------------|---------------|
| <i>guzheng</i> | Chan Kwok-fai |
| <i>yehu</i> | To Wing |

Nocturnal Lament

| | |
|-----------------|----------------|
| <i>vocals</i> | Ng Wing-mui |
| <i>guzheng</i> | Poon Chin-chin |
| <i>yehu</i> | To Wing |
| <i>clappers</i> | Law Kai-kei |

Hong Kong Today World Premiere

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|---------------------|----------------|
| <i>music/lyrics</i> | Wan Chi-pang |
| <i>vocals</i> | Tong Siu-yin |
| <i>guzheng</i> | Poon Chin-chin |
| <i>yehu</i> | To Wing |
| <i>qinqin</i> | Law Kai-kei |

南音雅聚

A GATHERING OF NAAMYAM DIVAS

文：杜泳

這次南音雅聚，彷彿是三代同堂，不同年代的三位女唱家，風格迥異並且各有特色。能在同一音樂會上欣賞她們三位的演唱，實在是難得機會。

每聽「地水南音」，我腦裏便立即湧現童年的記憶：祖母用一碗白米換來坐在家門前石櫟的瞽師獻唱，他邊拍板邊彈箏，唱出《客途秋恨》、《大鬧廣昌隆》……到今天，我仍然愛聽這些童年的辛酸曲調。

我與三位女唱家都是結緣於近年演奏粵樂或伴奏「地水南音」。八十高齡的吳詠梅，2008年在香港中央圖書館舉行的「失明人杜煥憶往」唱片發佈會中，獻唱一曲何惠群《嘆五更》。已封咪數十載的她，真情演繹，字字句句，絲絲入扣，真的嘆出滄桑往事。閉目聆聽，彷彿回到小明星的年代，難怪坊間傳聞，她是現存惟一懂唱師娘腔的唱家。

平腔南音陳鑑的孫女陳麗英，我們第一次相遇在香港新星茶莊。她唱《周氏反嫁》，聽後我很喜歡這風格，它異於銀嬌的師娘腔，又別於戲台南音，每聽，總有新的感覺，並想參與拍和，可惜一直無緣合作。直至去年在澳門文化局舉辦的「百年堂會」，才有幸第一次結台緣，償我多年心願。今次樂聚，又有古

Text: To Wing

Such a gathering of three *Naamyam* divas, with three distinct styles, spanning three generations, all on one stage, may never happen again.

Whenever I hear Minstrel *Naamyam*, I can picture from my childhood come vividly to mind: picture my grandmother offering a bowl of rice to the itinerant blind musician in exchange for a song. I can still see him sitting on the stone stool in front of our courtyard, beating rhythm with his clappers while plucking the *zheng*, as he sings classics such as *A Wanderer's Autumn Grief* and *A Ghostly Tale*. Even now, I am moved by the melancholy elicited by these tunes.

I came to know these three singers through collaborating with them in Cantonese ballad or Minstrel *Naamyam* concerts. During the tribute concert in honour of *Naamyam* master To Woon in 2008, Macau's 80-year-old singer Ng Wing-mui gave a definitive performance of *The Nocturnal Lament*. Though having retired for decades, her poignant rendering reminded me of Xiao Ming-xing, the reigning diva of Cantonese operatic song in the 1930's. It is no wonder that Ng is considered the sole surviving exponent of the sadly disappearing art of Minstrel *Naamyam*.

Chan Lai-ying of Guangzhou is the granddaughter of Chan Kam, a pioneer of the Even Tone Style of *Naamyam*. I first met her while she was performing at the Sun Sing Teahouse in Hong Kong. She was singing *The Remarriage of Madame Chao* and I was taken by her refreshing style, different from the minstrel and concert hall variants. I wanted to collaborate with her, but never had the opportunity until last year, when I finally had the chance at the *One Century of*

箏彈唱名家潘千芊小姐拍和，可說是天作之合。

至於唐小燕，是在南音名家區均祥先生引薦下認識，她雖失明，但悟性高，模仿力強且樂感極好，尤擅唱怨曲。合作多次，在拍和過程中，我常被她的唱詞所觸動，尤其在唱乙反調式，我們可算是音樂知己了。

今天希望在座各位靜聽三位來自省港澳巾幗高手細訴曲中不同的故事。

Guangdong Folk Songs concert hosted by the Cultural Affairs Bureau of Macau. Today, she will be accompanied by *zheng* virtuoso, Ms Poon Chin-chin — a heavenly combination indeed.

I was introduced to Hong Kong's own diva, Tong Siu-yin, by the renowned *Naamyam* master Au Kwan-cheung. The sightless singer has a sensitive understanding of the genre and renders it with a delivery true to its traditions. Her singing of songs of lament is particularly touching. I have often been moved by her performance during our duo collaborations, especially when she articulates in the *yifan* or *tifa* mode. Our shared passion for music makes us soul-mates.

Today, I hope you will let our preeminent divas from Guangzhou, Hong Kong and Macau mesmerize you with moving tales sung to this beautiful music of old.

Translated by Ed Wong

| 加料節目 | Festival Plus |
|--|---|
| 示範講座 | Lecture Demonstration |
| 9.2.2010 (二) 晚上6:30-8:00 香港科技大學展覽廳 合辦：香港科技大學藝術中心 | 9.2.2010 (Tuesday) 6:30-8:00pm Exposition Hall The Hong Kong University of Science and Technology Co-presented with The HKUST Center for the Arts |
| 12.2.2010 (五) 晚上6:00-7:30 香港中文大學利希慎音樂廳 合辦：香港中文大學音樂系粵劇研究計劃 | 12.2.2010 (Friday) 6:00-7:30pm Lee Hysan Concert Hall The Chinese University of Hong Kong Co-presented with Cantonese Opera Research Programme, Department of Music, The Chinese University of Hong Kong |
| 詳情請參閱藝術節加料節目指南，或瀏覽加料節目網站： www.hk.artsfestivalplus.org | For details please refer to the Festival Plus Booklet or go to the Festival Plus website: www.hk.artsfestivalplus.org |

Ng Wing-mui (Macau)

演唱
Vocalist



吳詠梅是港澳兩地資深曲藝名家，擅唱粵曲和南音，並擅長揚琴和秦琴演奏，曾為多位粵曲及南音名家伴奏，亦為南音名家甘明超及區均祥的唱片擔任秦琴伴奏。吳詠梅的秦琴演奏音色純和，彈、挑、輪、撥等技法超卓，是自彈自唱的南音高手。

A veteran singer, Ng Wing-mui is famous for her presentations of Cantonese operatic songs and *naamyam*. She is also an adept player of the *yangqin* and *qinqin* and accompanies renowned singers in their concerts and on CDs.



唐小燕 (香港) Tong Siu-yin (Hong Kong)

演唱
Vocalist

唐小燕擅長抒情歌曲，能奏擊樂及揚琴。2007年獲國際復康音樂節音樂成就獎。年前得杜泳老師指引，開始鑽研地水南音，並向港澳南音名家區均祥請益。唐小燕是香港唯一的地水南音女演唱家（演唱家），曾演出獨立電影《未央歌》。

Famous for her expressive voice, Tong Siu-yin also plays percussion and the *yangqin*. It was To Wing who encouraged her to learn *naamyam*, and she studied under renowned *naamyam* artist Au Kwan-cheung. As the only female performer of *naamyam*, Tong appeared in the independent film *The Autumn Equinox*.

陳麗英 (廣州) Chan Lai-ying (Guangzhou)

演唱
Vocalist



廣東曲藝著名子喉演唱家陳麗英生於平腔南音世家，祖父陳鑑是平腔南音奠基宗師，其別具特色的南音被專稱為「陳氏平腔南音」。她自幼學藝，演唱經驗逾50年。陳麗英音質明亮，行腔優美，韻味濃郁，曾獲全國曲藝調演優秀獎。

Born into a family of *naamyam* performers, Chan Lai-ying learned how to sing *naamyam* from young. She has been active on stage for more than 50 years. Her voice is most impressive in terms of clearness, elegance and charm.

杜泳 | To Wing

高胡、椰胡 *Gaohu and Yehu*

杜泳師從王粵生、湯良德，學習粵樂和江南絲竹，研習高胡、二胡、椰胡凡30年，擅伴奏南音和粵曲。

To Wing studied Cantonese music and Chinese strings and winds with Wong Yuet-sang and Tong Leung-tak. He has studied *gaohu*, *erhu* and *yehu* for 30 years and accompanies at concerts of *naamyam* and Cantonese operatic songs.

潘千芊 | Poon Chin-chin

古箏 *Guzheng*

潘千芊是廣東音樂曲藝團的高胡演奏家和子喉唱家，且擅長古箏演奏和彈唱。曾獲中國曲藝牡丹獎首屆粵曲大賽金獎和廣東曲藝大賽器樂獨奏金獎。

A *gaohu* player and an alto, Poon Chin-chin is also a virtuoso *guzheng* player who accompanies her own singing. She is the winner of the Peony Award for Chinese Music (Cantonese Operatic Song Singing) and the Gold Award for Instrumental Solo Performance.

陳國輝 | Chan Kwok-fai

古箏 *Guzheng*

陳國輝上世紀六十年代末隨羅星南老師學藝，後隨蘇振波、陳蕾士、魏茂書等老師學習。陳氏之演奏隨意而閒適。八十年代中陳氏編著了《古箏曲集》一、二集，由台灣學藝出版社出版。

Chan Kwok-fai began *zheng* lessons under Law Sing-nam in the late 1960s. Since then, Chan has studied under famous masters like So Chun-bo, Louis Chen and Ngai Mau-shu. Chan's playing has a unique sense of ease and leisure, which reflects his character and personality. It is this natural and free spontaneity that makes his style stand out from contemporary *zheng* players. Chan's two volume *Anthology of Zheng Music* was published by Xue Yi Press of Taiwan in the mid-1980s.

羅啟基 | Law Kai-kei

秦琴、中胡及拍板 *Qinqin, Zhonghu and Clappers*

羅啟基擅奏中胡及四弦琴，常為粵曲演出伴奏。

A virtuoso player of the *zhonghu* and four-stringed *qin*, Law Kai-kei always plays at Cantonese operatic concerts.

溫誌鵬 | Wan Chi-pang

作曲/填詞 *Composer/Librettist*

溫誌鵬為香港作曲及作詞家協會會員、華文作家協會（香港）會員。1986年其作品《洛水恨》、《王寶釧》等曲由花旦王芳艷芬首唱並出版。2000年獲香港藝術發展局贊助出版了《來薰室粵劇曲集》（第一集）。

Wan Chi-pang is a member of the Composers and Authors Society of Hong Kong and the Chinese Literary Society (Hong Kong). In 1986, his works *Luoshui Hen* and *Wang Baochuan* were premiered and published by renowned Cantonese opera performer Fong Yim-fan. In 2000, he published a book on Cantonese operatic songs, funded by the Hong Kong Arts Development Council.

《香江即事》於2010年由香港藝術節協會委約，費用由「CASH音樂基金」贊助。

Hong Kong Today was commissioned by Hong Kong Arts Festival Society in 2010 with sponsorship from CASH Music Fund.

《李清照》

演唱：唐小燕

月如鉤，清照獨上西樓，添愁，非乾酒。
 雙星苦盼凝眸，似郎望我，感傷，淒淒透。
 盼歸舟，淚暗流，記曾和唱詩酬，愛不休，
 險韻切磋解煩憂，佳句似珠把閒偷，
 新竹引動離愁，人同瘦，
 蕭蕭空庭夜如畫，冷香飄過愈覺幽，
 閒添緒萬縷，今宵詩腸問何有？
 怨湧心頭。

尋尋覓覓，又覺冷冷幽幽。
 梧桐更兼細雨，點點如愁。
 簾捲西風，人比黃花瘦。
 倚樓欲語，不是悲秋。
 今日天涯人遠，濃睡不消殘酒。
 柔腸一寸，千縷新愁。

東籬把酒黃昏後，物是人非事事休。
 月移花影紗窗皺，
 紗窗皺，樓前流水，應念我終日凝眸。
 芳草連天，雁序未有。

雕欄倚遍望窮秋。
 杜宇淒呼帳聽漏，
 閒簾影動費籌謀。

再樂天倫，只可閉目思舊，
 古今離別，欲說還休。
 疊韻聲聲，秋懷透，
 夫您可知箇裏情由。

輕解羅裳纖腰瘦，
 風姿已減淚難收。
 燭影搖紅菱花皺，
 怕見秋風動釵頭。

奔喪金陵人去後，
 金兵攻陷下青州。
 燬盡詩書無所有，
 嚴親被貶，慣見宦海沉浮。

Li Qingzhao

Vocals: Tong Siu-yin

Li Qingzhao (1084 – c.1155) is a major woman poet of the Song dynasty. After the early death of her husband, she spends the rest of her life mourning her love and the decline of her country.

Alone in the new moon's glow,
 I climb the stairs to the Western Tower.
 Brooding in solitude over a tipple.
 Gone are the halcyon days
 when we exchanged verses to ease our sorrow.

West wind stirs the screen.
 I languish, pine,
 more feeble than the yellow flower.
 Things remain, but the people are gone.
 Familial bliss is only a memory
 My lyrics speak my thoughts of the season.
 Have you not any idea about the reason?

The Jurchens seized our lands.
 My possessions all looted, my parents
 demoted.
 Too well I know the many vicissitudes in life.

Soon as grief fades from my brow,
 a new bout of melancholy comes crowding my
 heart.
 Time passes unfulfilled as seasons change.
 Only have I my poems to embrace.
 Glory fades,
 no matter how much I want it to stay.

《拜月記之閨諫瑞蘭》

演唱：陳麗英

隨父轉，越傷神。虧我衣衫重疊疊，淚痕深。料必旅店定添，嗰個君子怨恨，虧我閨中常日暗裏銷魂。細想姻緣無奈又怕錯點嗰段鴛鴦譜，所以和諧未久就要兩下相分。雖乃書中夫婦都尚有離情恨，怎好臨危逼我哋分捨就不顧個病中人。

記得嗰日臨離見君子下淚，佢話叫我丟拋離恨不要念着枕邊親。我今日靜想共得靜思喉咽哽，我都願死去陪個枕畔人。我千聲怨恨怨聲爹爹情薄，爹呀你不辭千里把女咁就拆散鸞群。我欲想背父隨夫定必話我為女不孝。今日拋夫隨父又似負卻了郎恩。細想孝行已全又覺得恩行短，枉費當日許願嗰種殷勤事盡化塵。

想起昔日在店中郎染病，我真係膽戰心寒侍奉下君。後至請醫調治湯藥奴親遞，幸得藉天來庇得他略略精神。但聽得雞聲早起我就頻炊串。嗰啲茶湯早膳亦係苦苦殷勤。半步都未敢話離君子左右，正係有乜三時五變共佢按下眉心。

睇佢嗰對病眼淫淫關住下我呀，仲話天生鸞鳳注定我共佢一雙人。又話髮好亦係不過麗華難賽我卿，仲有當日髻聳出巫山惹佢斷魂。抱病相看還有此意，何況呢陣天涯遠隔都定必為我銷魂。縱死縱生你話有誰個睬問，呢陣佢渴思茶未得，欲想講句問你對乜誰陳。況且孤單着病份外撩人恨，想後思前都怕保病唔能。

嬌切苦，哭聲嘶，不想哀哀驚醒我母慈帷，哎哋忽聽得宛轉悲音聲細細，三哀四苦韻淒淒。我疾忙忙轆入到女香房位，問聲嬌女唉女呀你就何事得咁苦切悲啼。今日我哋母女重逢應該係歡樂處，做乜見你閨中常日暗淚傷悲。我亦頗知道父逼女你嗰段婚事，據你話父親嚴令點樣逼女你分離，俾你做你話有個人何姓氏卿，後來又點樣子共佢效于飛，私

通連理定必有個詳和細，知咁你就從頭逐一慢慢講過娘知。自有母親做主為女擔竿起，斷無話俾你爹行事把女你難為。

嬌下跪，訴情衷，唉母呀喜得蒼天憐憫我哋母女重逢。事因逃離遭兵變，我共娘親失散各西東，嗰陣隻影孤單愁萬種，竟想煙塵四路氣豪雄。我腳小心慌難走動，出於無奈呢躲入林中。估話賊兵散後在此我哋娘尋到，點知又遇喚妹芳名與我一個字同。嗰陣應一聲君子就到，乍面相逢事就轉空。斯時你女嫌疑避，佢話叫我早奔西路佢即往投東。

隨後許多強徒蜂陣咁湧，佢話為尋親妹就要別女嬌容。設身處地俾你做你話如何好，呢我就懇君攜帶我亦行東，佢推辭幾次都話難相共，實怕關津問入了牢籠。嗰陣又到你急切欲想得個張良計，寸心無主自見矇矓。但催緊又問我計將安定否，唔係賊兵一到又似卷葉隨風。我無奈再央君子遠送，佢話有件良謀計甚功。不過暫時掩飾將人哄，佢話叫我認為夫婦去把關衝，若係應允便可即將計用。

母呀救人怎敢話不依從。後至登山涉水全勞佢，相投旅店暫且從容。偶遇個店情太重，佢話叫我哋夫妻同歇在房中。我想其間不講，不講我哋娘你亦知曉，君係蔣姓門表字世隆。後至風傷經歷君成病，妾本調劑表寸衷。抱病在店中還未好，又遇爹爹來接，話女有私通。佢立刻就要逼女拆開鸞與鳳，我心傷痛珠淚如泉湧，唉母呀我就生不隨君死亦都要從。

聞女說，唉哋唉，事何難，你不憂憔悴掛心間。等我明日差僮前往奉探，話過蔣郎知道切莫擔煩。叫佢花燭有期方定限，安排花蕊待春還，願生早晚消災難，空一盞，與君行個奠雁，待我整好舊日個面琴音，俾你慢慢彈。

Words of Comfort for the Daughter

Vocals: Chan Lai-ying

This is an episode from *Story of a Moon Worshipper*, one of the four major *Nanxi* (Southern Opera) written in the 12th century.

War has torn Chen Ruilan, daughter of the Minister of Defence in the Song court, away from her family.

In the wilderness, the damsel in distress hears someone call Ruilian, a name which sounds very close to hers. Chen follows the voice which brings her to Jiang Shilong, an impoverished scholar who is searching for his missing sister.

The norm of the day has it that unmarried men and women should keep a proper distance.

The scholar suggests that they flee for safety together in the guise of husband and wife. An act of convenience soon blossoms into romance.

However, upon reunion with her family, Chen's father dictates that she never see Jiang again. A devastated Chen finds solace in her mother, who promises to bring the lovers together.



《嘆五更》

演唱：吳詠梅

懷人對月倚南樓，觸起離情淚怎收，
自記與郎分別後，好似銀河隔住女牽牛，
日盼郎歸情萬縷，相思苦處幾時休，
好花自古香唔久，只怕青春難為使君留，
他鄉莫戀殘花柳，但逢郎便早買歸舟，
相如往事問郎你知否？好極文君尚嘆白頭。

初更才過月光輝，怕聽林間杜鵑啼，
聲聲泣血榴花底，胡不歸兮胡不歸，
點得魂歸郎府第，換轉郎心早日到嚟，
免令兩家音訊滯，好似伯勞飛燕各東西，
柳絲難把心猿繫，落花無主葬春泥。

二更明月上窗紗，虛度韶光兩鬢華，
相思淚濕紅羅帕，伊人秋水冷蒹葭，
風流杜牧堪人掛，共你合歡同盞醉流霞，
許多往事真如畫，笑指紅樓是妾家，
青衫濕透憐司馬，有也閒心弄琵琶。

三更明月桂香飄，記得買花同過漱珠橋，
君抱琵琶奴唱小調，或卽度曲我吹簫。
兩家誓死同歡笑，仲話邊一個忘恩天地不饒。
近日我郎心改了，萬種愁懷恨怎消。
心事許多郎你未曉，
郎你未曉呀，羞妹桃花薄命一條。

四更明月過雕欄，人在花前怨影單。
相思最令我人堪嘆，薄情一去再逢難。
顧影自嗟和自嘆，綠窗常掛一幅望夫山，
睹物思人情已冷，寒衾獨抱聽更殘。
奴奴家住芙蓉澗，我郎家住荔枝灘，
隔水難逢空望盼，空望盼。
獨惜寫書容易寄書難。

五更明月過牆東，倚遍欄杆十二重，
衣薄難禁寒露凍，玉樓人怯五更風，
怎得化成一對雙飛鳳，會向瑤台月下逢，
無端驚破鴛鴦夢，海幢鐘接海珠鐘，
睡起懶梳愁萬種，又見一輪紅日上簾櫳。

Nocturnal Lament

Vocals: Ng Wing-mui

This elegy follows the protagonist who stays up through the night recounting her unfortunate romance.

The moon shines.
I lean on the southern bower missing my dear.
Woe is me, ever since you left.
Morn and eve, how I hope you will be near.

At the first watch, the moon glows.
The cuckoo wails as though it is crying blood.
Willow catkins are no means to anchor your heart.
Fallen petals find no home in the springtime mud.

At the second watch, the moon rises above the curtain.
As time wears on, the hair on my temples turns grey.
We drank and bantered in the setting sun.
Now all alone, never could the *pipa* brighten my day.

At the third watch, the moon blossoms like a flower.

We pledged to each other to be faithful.
But now you have given your heart away.
How could I survive the pain of betrayal?

At the fourth watch, the moon hangs beyond the balustrade.
All the more lonely is my shadow amidst the blooms.
Easy it may seem to pen my thoughts.
But to whom could I send the letters to lift my gloom?

At the fifth watch, the moon descends toward the east.
Too flimsy are my clothes to fend off the chill.
I wake up, in no mood at all to comb my rue.
Up in the sky the gleaming sun steals.

《香江即事》

演唱：唐小燕

惠風和暢，新綠盈枝。
枝頭好鳥，猶唱佳詞。
詞意聯綿兼言美事，
事有得失姑且評之。
之子茗茶怯寒雨，
雨沾花馥日影移。
移步春庭閑吟「思」，
思量世態總依依，
依稀心上有多少不平意，
意態舒懷對蓮池。

完璧歸趙應把生民關注，
捨本逐末不異買櫝還珠，

心慕白傅愛民詩諷諭，
不隨陶令棄印去來辭。
逐富成風高樓與山對峙，
貧無立足饕餮不繼妍媸，
稚子青年何來遠志，
讀書致士似未皆宜。

一樣襟懷慚花樹，兩般雨過濕寒衣，
三疊蘭台四時倚，五侯敗落六合馳。
七椀八壺添爽意，九思十想理琴絲，
百轉千迴絃上語，萬種愁腸無着處。
瀟瀟一江煙雨，待奴移宮換羽託蕪詞。

Notes on Hong Kong

Vocals: Tong Siu-yin

The composer and librettist Wan Chi-pang wrote his thoughts about today's social reality into this song while he was strolling in the Nan Lian Garden.

Soft breeze blows.
Lush trees grow.
Splendid little birds are chirping on the
bough.
Wondrous sights abound.
Though that's not how all things may sound.
Injustice looms large.
My heart sinks.
By the lotus pond let me pen what I think.

People's life should have topped the agenda
Ever since the Handover.
Little have the ends weighed against the
means, however.
I admire poets who criticise social ills,
Not those recluses living in the hills.

Skyscrapers go up one after another.
Yet no roof nor food for the poor.
How could our youngsters look farther
When knowledge doesn't seem to matter?

Nature blooms,
My ideals are trivial.
The rain patters,
My coat doesn't suffice.
The tsunami strikes,
Tycoons tumble down the social ladder.
Over a few cups of tea,
My mind is racing.
To soothe my sadness I turn to the zither.
May these coarse lyrics I wrote linger.

《重尋》

演唱：唐小燕

凌波路，古城蔭，
雙攜舊地獨自重尋。
春山無恙人銷黯，
山無尋處舊結既同心，
同心一結應無憾，
怎解相思無計托青禽。
記得緣盡個陣你重陪我痛飲，
杯杯和淚替我頻斟。
酒入愁腸愁更甚，
再把腸斷詩句為你哽咽低吟。
當日料到有而今你話我徒傷感，
我早已安排腸斷直到而今。
斷腸詩句真個是成詩讀，
真個花易飄零月又易沉，

別後茫茫各自埋幽恨，
我欲埋無地呢個劫餘生身。
為你呵寒問暖知係無份咯，
你襟凝歡唾抑或袖染啼痕，
一樣芳草生塵一樣香綿墜粉，
恨煞迷離春水載去桃根，
心頭各自有難言隱，
偷向夢中重慰夢中人，
惘惘行吟迷遠近，
巷口斜陽記不真。
今日蝶去鶯飛何處問，
亦都休再問，
注定一般遺恨兩處銷魂。

Search Again

Vocals: Tong Siu-yin

In this song, the protagonist revisits the places she used to go with her lover and laments over her lost romance.

Through the winding alleys in the old town,
solitary I wander,
in search of the memories we shared.
The mountains in spring look all the same,
only the love we pledged no longer remains.
I still remember the day we bade farewell.
You wined with me, tear-laden.
I sank into despair, grief-stricken.
The heartrending poems I uttered foretold our
fate.
No wonder they say flowers wither and the
moon wanes.
We tried to bury our sorrows after we parted.

Nowhere could I bury this body of mine,
tormented.
I know I am in no position to care about you,
whether your collar is tinged with blissful sweat,
or your sleeves soaked with mournful tears.
No way may I comfort you but in my dreams.
Walking on, my memories fade.
Today the butterfly has gone, the oriole flown
away.
Never should I ask - where are they?
Not mine, the destiny to be with you — One
load of regret, two grieving souls.

《金蓮戲叔》

演唱：陳麗英

寒冬臘月，大雪紛飛，濃雲密布，暮色低垂。潘金蓮獨倚欄杆，愁眉不語，惱恨無情月老，錯繫紅絲，枉我相貌生成如花美，嫁夫如是，怨也誰。想起打虎之人，英雄武二，生得魁梧偉岸，七尺之軀，今日借着兄弟重逢，叔嫂亦可一敘，早備佳餚美酒，以表情誼。神女雖是有心，未知襄王可有意？最好得償所願，與他共效于飛，秋水望穿，還未見心上人影子，不若重施粉黛，再畫眉。

黃昏過後路人稀，英雄武二返家間。今日喜得與兄長重聚，以後暫不離去，手足相依。行行不覺家將至，只見金蓮含笑倚門楣。二叔呀外面風雪交加，漫天飛絮，渾身濕了，待我為你解羅衣，你睇爐火熊熊可禦寒氣。快來飲酒取暖莫遲疑。武二說道，雪花沾衣乃平常事，何勞嫂嫂費心思，大哥賣餅街邊還未返屋企，等他回來再飲也未遲。

金蓮話，二叔你休提起，提起你家兄長我就暗傷悲，皆因他所作所為一無是處，呆頭呆腦十足一個蠢鈍兒。但根本不知什麼風流韻事，你話叫我怎能共佢做一世夫妻，世上幾多美男子，我偏偏不嫁，嫁這個大番薯。武二說，我兄忠厚為人不比登徒子，說一便一，不會加葉添枝，況且對嫂敬重有加，非常愛惜你，望嫂包涵體諒，識別賢愚。

金蓮笑道，聽你舌燦蓮花，講得入情入理，不講你兄長也罷，講吓你自己，細想二叔年齡，好似都有二十幾，未知心上可有絕色娥眉。係呢近日聽聞，叔你有個紅顏知己，一定生得如花似玉，婀娜多姿，正是女貌郎

才，天生一對，真係幾生修到，嫁得你個俏男兒。只見武二耳赤面紅，不言不語，金蓮挨身坐近笑咪咪，二叔呀枕冷衾寒難成寐，今日長嫂為母，我為你作主持。有位佳人生得與奴相似，叔你若然合意，可以話過奴知，可惜如今，嫂嫂早已名花有主，恨不相逢未嫁時。

武二聞言，暗罵嫂嫂不知恥，無風駛慳太不知機，欲待發作之時，又怕傷及手足情義，無奈強忍住氣，眉目低垂。金蓮遞過暖酒半盅，殷勤獻媚，挨挨恁恁，半醉半癡，叔呀你睇我飲剩半杯，料必你知奴意，若不嫌殘酌，飲罷共度佳期。武二聽罷，怒從心上起，罵聲賤婦枉費心機，想我為人，怎會做出亂倫事，你若不懸崖勒馬，怕我拳頭不認嫂娥眉。

正在此時，二郎返到屋企，金蓮伏在他肩上哭聲悲，都係你引狼入室，使我蒙羞恥，若果你來遲一步，我就慘不堪提。皆因二叔見奴生得如花美，心生邪念，欲對我辣手橫施，我雖是一介女流，尚知出嫁從夫主，有乖婦道之事，怎做得出嚟。

英雄樓上，不覺抽身起，一言不發走如飛，武大問句弟郎所因何事，莫非大嫂有甚冒犯言詞。武二開言，兄謹記，此後起居飲食要小心啲，往日每天賣餅十籠蠅頭利，今後五籠賣了便返家間。兄弟別離無多語，忍不住雙眸流出淚絲絲。

後至金蓮幹出嗰種淫賤事，真慘矣，二郎遭毒死，至令清河縣內，血流成渠。

Golden Lotus Seduces Her Brother-in-Law

Vocals: Chan Lai-ying

This story is taken from the Chinese literary classic *The Water Margin*.

Dusk falls. Golden Lotus leans pensively on the railing of her house in the snowy, wintry weather. Her marriage with Wu Dalang, a shorty nicknamed “Three-inch Nail”, has left her youthful passion far from fulfilled. But today there is a special guest — Wu Song, her object of affection, is coming to visit his brother.

In all her finery, Lotus makes her amorous advances on Song who, however, turns

her away resolutely. Dalang returns. In retaliation, Lotus complains to Dalang that Song has tried to force himself on her. Unable to defend himself, Song leaves with a heavy heart.

As it turns out, Lotus strikes up an affair with someone else later and poisons Dalang.

English summaries by Elbe Lau

