

醉翁操  
Zui Weng Cao  
Old Toper's Chant

商調 shang mode : 1 2 4 5 6 1 2

Source: 東皋琴譜 Toko Kinpu, etc.  
Lyrics: 蘇東坡 Su Dongpo (1037 - 1101)

A. freely

琅然清圓，誰彈響空山？  
lang ran qing yuan, shei tan xiang kong shan?

無言，惟翁醉中知其天。  
wu yan, wei weng zui zhong zhi qi tian.

月明風露娟娟，人未眠。  
yue ming feng lu juan juan, ren wei mian.

荷蒉過山前，有心也哉此賢。  
he kui guo shan qian, you xin ye zai ci xian.

Later published editions of this poem here add the note (第二疊) 泛聲同此 "(in the second verse) the harmonics are the same as this" which seems to mean that this piece should follow the old custom of repeating the melody of the first verse, but in harmonics. However this tuning the note F (see measures 7 and 11) cannot be played in harmonics. Perhaps this shows that this is not the original melody.

\* In the Xian Wen chapter of Lun Yu, a passing basket carrier hearing Confucius play the bell chimes exclaims, "He plays with great fee-

ZuiWeng Cao (Japanese), p.2

B.

醉翁嘯詠，聲和流泉。醉翁去後，空有朝禽、夜猿。  
Zui weng / Old Toper As the / sings, whistles  
sheng he liu the sounds / flowing harmonize with the  
quan. streams.  
Zui weng / Old Toper After the  
qu hou, leaves,  
kong you zhao qin the void / morning birds  
is filled with (the sounds of)  
ye yuan. / evening monkeys.  
and.

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29

山有時而童顛，  
Shan you shi er tong dian,  
Mountains sometimes童collapse,  
tong  
水有時而回川，\*\*  
shui you shi er hui chuan,  
(and) rivers sometimes reverse course,

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六半木七 大半土(五) 早苗六 早苗七 早苗六 又 早苗七 早苗六 半土六 上半 大半土(三)

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A musical score for 'Qin Sheng' (琴聲). The lyrics are written in both Chinese characters and English. The music consists of two staves: a treble staff at the top and a bass staff at the bottom. The lyrics are as follows:

此意在人間，試聽徽外三兩絃。  
ci yi zai ren jian, shi ting hui wai san liang xian.  
this thought should be with people : try to listen beyond / qin sounds /  
(ordinary) (to the ethereal sounds of) three or two strings.

大女也半也大女也半也大女也半也大女也半也大女也半也大女也半也

\*Later printed editions of

\*Later printed editions of the poem have 朝吟、夜怨 (*zhao yin, ye yuan*) "morning chants and evening laments."

<sup>•</sup> See Tong Kin-Woon *Qin Fu*, Vol. II, p.1738

\*\* The original tablature had 山有時而童笑，水有時而曰川。

This time Tong (*ibid.*) says the later printed editions are correct, so their version is used here.

C.

47

琴 在 手， 月 在 天， 弹 琴 招 明 月。  
 Qin zai shou, yue zai tian, tan qin zhao ming yue.  
 ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦

(1) 菊 包 大九 菊 包 大九 壴 五 四 菊 包 大九

51

明 月 落 我 絃， 清 風 月 明 人 亦 仙。  
 Ming yue luo wo xian, qing feng yue ming ren yi xian.  
 ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦

(大九) 壴 五 四 菊 包 (大九) 菊 包 菊 四 大九 六

55

曲 罷 月 落 風 自 然。  
 Qu ba yue luo feng zi ran.  
 ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦

(大九) 菊 六 菊 包 菊 包 菊 六 包

57

曲 罷 月 落 風 自 然。  
 Qu ba yue luo feng zi ran.  
 ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦

(1) 菊 包 大 七 菊 四 中 七 大 六 (1) 菊