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hall of fame award

林夕 2012

Lin Xi  
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# 今夕是林夕

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## 凡有港人處，即能歌夕詞

上世紀八十年代中期，香港流行樂壇發展蓬勃，台前幕後活潑紛繁，一個愛詞如命的年輕人就在那時開始創作生涯。「作詞必先讀詞」，林夕當年發表不少詞論，對詞人的神奇文字化妝術瞭若指掌，後來更憑一枝妙筆改變流行樂壇。二十多年來，林夕寫下數以千計的作品談情論道，幾代香港人都在其情感想像中成長，果真是「凡有港人處，即能歌夕詞」。

## 世界將我包圍，看命運在轉彎

自某月某日起，香港流行詞壇，照例要由林夕說起。林夕早期與Raidas合作，詞作充分展現其捕捉都市人疏離無奈，冷眼看命運在轉彎的驚人洞察力。「雪甚，卻無聲」，在雪中趕路的人偶爾碰上擦去內心積雪，但很快又要各自上路，雪再堆積心頭。歲月長，衣裳薄，林夕的低調感覺改寫了流行詞壇的公式。不論是「彼此都太熟悉，才逃避對望」的朋友，或是「照例由誓約談起」的戀人，都令樂迷感到既熟悉又陌生，驚覺流行歌詞原來可以這樣書寫情。

情感得以鮮活呈現，全賴詞人的文字魔法。林夕是文字造詣最高的香港流行詞人(沒有之一)，可以左手文白互用拆解愛情傳說，低歎盟誓已經淪為「談情遊戲」，右手筆筆見血寫出張愛玲式戲目，高呼「只想一天會放低包袱，匯演壓軸」。對情感的懷疑，大概源自「世界將我包圍」的不安，「一堆躲不開的觀眾，熱情地發問」令友情和愛情變成被旁人凝視的對象。多情善感的年輕詞人身處不可理喻的時代，唯有不願置評，期盼一個沒有路人的世界：沒有侵略的目光，沒有令人恐懼的突然熱情，沒有荒謬但看似合理的遊戲規則，人才可以真正想到永久的意義。

## 盛世邊緣，即興演出

林夕獨有的文字魔法，很快便令他成功佔領主流樂壇，而其觀人於微的筆法既寫盡世間愛恨，也令主流情詞變得更加精緻。身處有更多「路人」的主流樂壇，林夕可以寫出無需要太多的深情，但給人的感覺總是眼光只接觸到他的側面。幸好情深的詞人與流行歌詞的緣可不淺，「音樂工廠」時期的論述空間令他尋回敏銳觸覺，然後某天起更進一步壟斷流行詞壇。

九十年代初，林夕在主流樂壇平日舞台功架都搬上，同時又會趁即興換掉角色劇本。從寫出香港身處中英夾縫之間的獨特位置的《皇后大道東》到如《首都》等中港政治諷諭，林夕勾勒出盛世邊緣的香港圖像。此外又有溫婉動人如《似是故人來》和《赤子》，前者活現傳統詩詞美，後者盡展中國文字巧，兩種風格，一樣動人。如《心經》的作品則早藏佛理，水月鏡花、倒顛夢想的哲思在林夕日後詞作大放異彩。《滾滾紅塵》「子子孫孫流傳著他與隱秘的我相愛的傳聞」那種淒怨，其後成為九十年代香港流行歌詞的情感範式。沒名份的情感或像不對稱的琴只得沙啞聲音，拖拖拉拉的情感張力在林夕筆下卻奏出不少驚世愛情故事。

## 知人情識世故，相愛並不很難

林夕對人際關係天生敏感，再加上出神入化的文字功力，令他寫感情暗湧的筆觸細膩而又勢利。對於知人情識世故的詞人來說，談情說愛或許並不太難。寫給王菲的一系列情詞，幾乎可說句句都是情誠，既是以戀人絮語編成的情話辭典，也是情感曖昧中知己知彼的角力心計。林夕說過，寫歌詞像不停挖自己瘡疤，再在傷口上灑鹽，這對寫得出「剪影的你輪廓太好看，凝住眼淚才敢細看」的人來說，不但要雌雄同體，還得有點精神分裂。

林夕感情微雕的功力早臻化境，在一粒米上刻出勾引眼淚或煽動惻隱的愛情故事，對他來說並非難事。為詞造情的功力固然值得欣賞，但詞人最感人的作品，始終要數那些他與歌手合而為一的情感告白。比如王菲《寓言》五部曲可說是將情詞提升到哲理層面的漂亮示範，再加上人生於世只是《電光幻影》和世間情感不外《水月鏡花》等寓理於情之作，流行情詞不再一樣。有評論說「鐵打的林夕，流水的歌手」，所言甚是。從Raidas開始，歷經不同年代的歌手，林夕始終是林夕。

## 就算天空再深，原來你非不快樂

常言道世事難料，林夕事業屢創高峰，健康卻出現毛病。說來未免涼薄，但對樂迷來說，真是詞神有病，焉知非福。林夕跟病情搏鬥時寫出不少有病呻吟之作，構篇遣詞別成一格。《假如讓我說下去》「讓我可以不靠安眠藥進睡」思念至深，但原來並非因思念而失眠，而是詞人將失眠變成思念，倒真的是「堅強到利用自己的痛心轉換成愛心」。對創作和對愛情的堅持原來沒有分別，事後回看又是另一種感動。幸好樂迷並沒有「花光所有運氣」，「逃到病床前才明白更多」的詞人另有所悟，最終其作品亦更多樣化：「流行曲其實不單要讓人發泄悲哀，也應該有多一些比較正面的東西。」《夕陽無限好》借時事、友情和愛情襯托世事的無常幻變，勸人活在當下；《觀世音》以觀照世界的聲音喚醒世人，破格寫法亦是精彩的文學實踐；《富士山下》既是詩化的文字試驗，也是豁出去後的情感昇華，體現不再有病呻吟的愛情觀：「你有什麼方法可以移動一座富士山，回答是，你自己走過去。愛情也如此，逛過就已經足夠。」

林夕坦承曾衷心覺得「寫過最悲的歌詞是原來我非不快樂，只我一人未發覺」。多年後回首，他對快樂開了竅：「所謂感覺，是隨心境而生滅……原來為同一遭遇，可以快樂也可以不快樂。」示愛或不宜抬高姿態，創作就何妨放下執著。若能放下，自可海闊天空，不必再說「願我可」毫無代價唱最幸福的歌，終於「我也可」暢遊異國再找寄託了。



## 我所愛的香港，小城有大愛

不單感情豁出去，還更勇於負起社會責任，下一站不是天國，是人間。近年林夕花更多精力在專欄論社會說佛理，「評核我自己，只願投資於愛情，困在你小宇宙損失對大世界的好奇」，換個角度看正是夫子自道。《03四季》從不同角度紀錄2003年香港大事，本身就是一首史詩。2007年初的流行樂壇頒獎禮上，林夕寄望香港流行樂壇多關注社會留心世界，如《天水·圍城》、《黑擇明》和《模範生》便是熱愛香港的詞人肩負社會責任的明例。病後的林夕創作方向明顯改變，除了暗地裡推動非情歌，同時又在大路情歌滲入另類題材，嘗試在小愛中寫大愛，讓流行歌詞跨出娛樂圈。

在小城說大愛，作品看似不如往昔情詞精緻。林夕表示這類詞作其實更花心思：「用最平淡的詞句寫出對人生的真實感悟，這才是寫歌詞的最高境界」。況且如《櫻吹雪》的中國詩意便顯示詞人筆法依然可以濃墨重彩。執於不執便是執，若能放下，文字華麗與否再沒分別。在無招中有招，不煉中見極煉，也許正是文學獨特之處。詞人在語言和靜默之間從容自若一絲不掛，文字技巧像水那樣在不同情況以不同形態出現。禪宗無門關說：「風穴和尚因僧問：『語默涉離微，如何通不犯？』穴云：『長憶江南三月裏。鷓鴣啼處百花香。』」對語言和靜默的執着，在兩句詩的美景中一掃而空。從愛琢磨文字到極煉如不煉，從愛不釋手到一絲不掛，從原來我非不快樂到原來過得很快樂，林夕不再是林夕。

## 十方一念，寫最幸福的詞

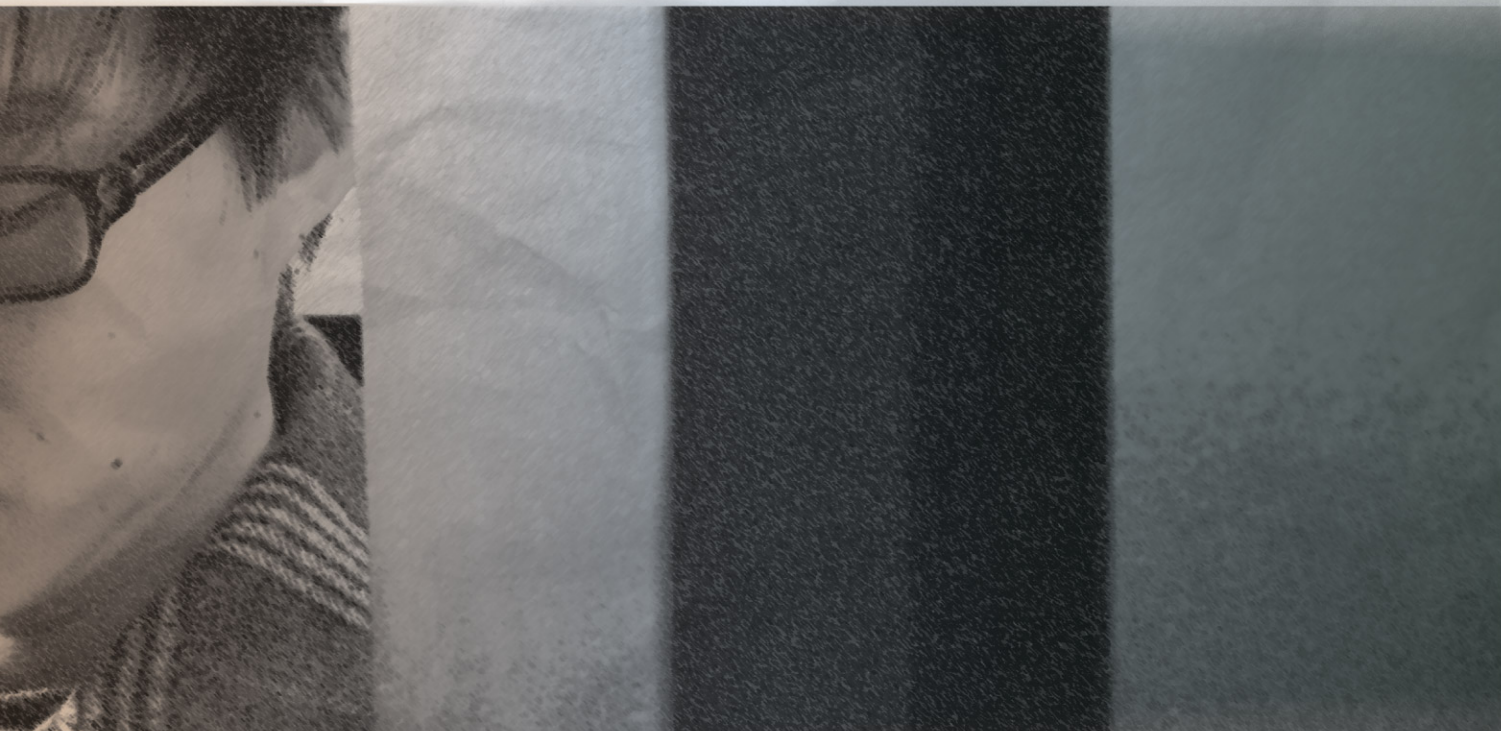
從前相信不要太明目張膽崇拜的詞人，如今卻能放下身段抬高姿態論道。惟信禪師對門人說「參禪悟道，見山不是山，見水不是水。而今個休歇處，依然見山是山，見水是水」。如《弱水三千》的「山水非山水，凍了變雪堆，山水本山水，遇熱若霧水」便真的「見水是水」了。《不來也不去》脫胎自《金剛經》「八不」，《太陽照常升起》釋「天地不仁，以萬物為芻狗」，《無念》說無念便是正念的佛偈，《夏花秋葉》寫出禪宗「如何是佛法大意？春來草自青。君問窮通理：漁歌入浦

深」的味道，都可見情感暗湧已化作雲在青天水在瓶的感悟。《十方一念》歌詞說：「如來處，就是經，無來處，亦是經」。法本自然，生機處處，目下都是道理，只要我們張開心眼，自會柳暗花明。

論道不一定要高深，也可以開門見山：「我喜歡看道德經和佛經，但又喜歡賭，有賭性。又出世，又入世。」林夕作品兼收並蓄，不但可有理直說，亦能混化出寓文學哲理於流行文化，既出世又入世的歌詞。見水是水的得道詞人，針砭時弊卻不手軟。十方一念之外尚有盛世危言，三千弱水可以化成六月飛霜，寫盡人間異象。既能深入亦可淺出，林夕詞作大幅提升了香港流行歌詞的哲理高度。林夕曰：「原來幸福可以是實，代價才是虛的。於是，在虛虛實實中，你不再介意唱的，是幸福的歌，還是最幸福的歌了。」浴火鳳凰「掃去記憶裡的鴻毛」，不必離時代遠遠，無須沒人間煙火，就在人間世，也可毫無代價寫最幸福的詞了。

## 今夕何夕，都什麼時候了

今夕回首曾經，都什麼時候了。不經不覺已超過四分一個世紀，林夕作品印證了真詩乃在民間。他自某月某日起便帶動樂迷在聽別人的歌時自己也跌進春風，在人來人往之間逛夠世界。從見水不是水到見水還是水，是快感還是痛都好，都是我們喜歡的林夕。凡一代有一代之文學，唐詩過後是宋詞。終身成就只是一個開始，文章千古事，林夕已在文學及文化史寫下重要一章。



# Tonight – in Chinese, Jin Xi – It's Lin Xi

Original text in Chinese: Chu Yiu Wai, Head and Professor,  
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English translation: Rupert Chan

Where there are Hong Kong people, Xi lyrics are sung

During the mid 1980s, pop music was thriving in Hong Kong. There was a vast variety of vivacity on stage and behind the scene. A youngster who loves lyric poetry as his own life started his creative writing career at that time. "To write lyrics, one must first read Ci, the classical lyric poetry of the Song Dynasty". In those years, Lin Xi published a lot of writings on Ci poetry, knowing well the Ci poets' magic of literary camouflage as he knew his own hands. Later, he proceeded to revolutionize the pop music realm with his skillful pen, or brush. Over the past two decades or so, Lin Xi has composed thousands of masterpieces, talking of love, and discoursing the Way (as used by Daoists and Buddhists). Several generations of Hong Kongers have grown up within the ambit of his sentimental imagination. Hence, borrowing the description of the great Song Ci writer Liu Yong (which is "where there is well water, Liu lyrics are sung"), it is true to say that "where there are Hong Kong people, Xi lyrics are sung".

## Besieged by the world, I watch Fate rounding the corner

Since a certain date, a discourse on the pop song lyric writing field of Hong Kong customarily begins with a discourse on Lin Xi. Lin Xi in his early days worked with the pop group Raidas. His lyrics fully exhibits how he captured the urban folk's isolation and helplessness, watching with detached eyes how Fate is rounding the corner and changing course, an amazing insight indeed! "Snowing heavily, but noiselessly": the travelers in haste amid the snow, occasionally meeting by chance and brushing off the accumulated snow in their heart, but very soon moving on in their separate ways, and snow accumulates at heart anew. Days are long, clothes are thin. Lin Xi's low key feelings had rewritten the formula for pop lyric writing. Be it friends who, "being too familiar with each other, we therefore avoid looking at each other" or lovers who "habitually start talking about vows first", such lyrics made music fans feel at once familiar and estranged. They were surprised to find that pop lyrics could in fact write about feelings and sentiments in such a way.

Sentiments are vividly visualized all because of the magic of words wielded by the lyricist. Lin Xi is THE Hong Kong pop lyricist with THE highest literary skill (no "one of the" here). He can write with his left hand in both classical and vernacular Chinese, analyzing the myth of love, lamenting softly that vows have deteriorated to a "wooing game"; and at the same time write with his right hand, in blood at every stroke of the pen, play titles of the Eileen Chang style, yelling "just wish to one day put down the burden and act out the climactic finale". The suspicion about feelings of love probably originates from the unease of being "besieged by the world". "A bunch of audience who cannot be eluded are raising questions enthusiastically", turning friendship and love into targets to be stared at by onlookers. The sentimental and sensitive young lyricist, finding himself in an irrational era, could only give no comment, longing for a world without passers-by: without invasive looks, without sudden passions that are frightening, without absurd but apparently reasonable rules of the game. Only then can man really think of the meaning of eternity.

## On the margin of halcyon days, improvised performance

Lin Xi's unique magic with words enabled him to conquer the realm of mainstream music quickly. His observant writing style, while depicting worldly love-hate relationships to the full, also makes mainstream love song lyrics more refined. Amid the realm of mainstream music with more and more "passers-by", Lin Xi could produce what needed not too much deep love. But the impression he gave people was always that eyes could make contact with only his side view profile. Fortunately, the deep loving lyricist has a not too shallow pre-destined affair with pop lyrics. The room for discourse during the "Music Factory" period enabled him to rediscover acute sensitivity. Then one day he went a step further to monopolize the realm of pop lyrics.

In the early 1990s, Lin Xi would daily make use of all the stage crafts he mastered, while at the same time he would alter characters and scripts on an impromptu basis. From "Queen's Road East" which depicted the unique positioning of Hong Kong in the gap between China and

Britain, to satires on China-Hong Kong politics such as "Capital City", Lin Xi portrayed the picture of Hong Kong on the edge of an age of prosperity. Then there were tenderly touching works like "Looks Like An Old Friend Cometh" and "Childlike Innocence". The former displays the beauty of traditional poetry. The latter shows fully the amazing play on words in Chinese. Both styles are equally touching. Works like "The Heart Sutra" are embedded with Buddhist philosophy from the start. Illusory, dream-like upside down philosophical principles would shine in later works of Lin Xi. The sort of desolation seen in "posterity pass down hearsays about his love with the secretive me", from "Red Dust", later became the paradigm of sentiments for Hong Kong pop song lyrics of the 1990s. Love with no legitimacy may be similar to an asymmetrical Qin that merely sounds hoarse. Sentimental tension that tugs and pulls would however play out many astounding love stories under the pen of Lin Xi.

## Knowing human sentiments and ways of the world, not too difficult to love

Lin Xi is by nature sensitive to interpersonal relations. This, together with his fantastic word power, makes his brush strokes in writing about undercurrents of emotions at once delicate and mercenary. For a lyricist well versed in human sentiments and ways of the world, it may not be too difficult to talk about love. The whole series of love lyrics written for Faye Wong are almost one commandment of love in each line. A lexicon of lover speak made up of lovers' incessant chatter on the one hand, it is also a mental tug of war on the other, a scheming contest for two sides at once well knowing themselves and caught in a blurry haze of love. Lin Xi once said, lyric writing is just like incessantly gouging one's own wound and then sprinkling salt on it. To one who could produce lines like "the silhouette of your profile is too good looking, that I must hold back my tears before I dare to admire it", one must not only be hermaphrodite, but also somewhat schizophrenic.

Lin Xi's skills in micro sculpture of emotions has reached the pinnacle level long ago. For him it is no challenge to carve out a love story that draws tears or fans compassion on a grain of rice. The power of manufacturing feelings for lyric writing is of course intrinsically admirable. But the lyricist's most touching work must be that confession of sentiments where he and the singer become one. Take for instance Faye Wong's "Fables" series of five songs, which may count as a beautiful demonstration of elevating love lyrics to the level of philosophical principles. Add to that life on earth is but "Lightning Flash, Mirage", and worldly sentiments merely "Moon In The Water, Flower In The Mirror", and such like works that expound philosophy in emotions, and pop music love lyrics are no longer the same as before. Some commentary says, "Cast iron Lin Xi versus running water singers". How true. Starting with Raidas, experiencing singers of different generations, Lin Xi remains Lin Xi.

## Even if the sky were deeper still, you turn out to be not unhappy

They say life is full of surprises. While Lin Xi kept scaling new heights in his career, troubles emerged however in his health. It may sound heartless, but to pop music fans, it was indeed a case of who can tell but the god of lyricists being ill might well be a blessing in disguise. In the course of battling his illness, Lin Xi wrote a not inconsiderable number of works that moan and groan with a cause, rendered in a unique style both in structure and in diction. "Let me fall asleep without depending on soporific drugs", from "If I Am Allowed To Speak On", is deeply reminiscent, but it turns out that it is not reminiscence causing insomnia, but the lyricist turning insomnia into reminiscence. He is really "strong in that he exchanges his own misery into a feeling of love". It turns out that persistence in creative work and in love is no different. When one looks back afterwards, it is another kind of heart rending emotion. Fortunately, music fans had not "spent all their good luck", the lyricist who "runs away to the sick bed and only then understands more" acquired enlightenment in another respect. Ultimately his works also diversified. "Pop songs in fact are not just for allowing people to have an outlet for venting their grief, they should also have stuff that is more positive." "How Nice The Setting Sun" uses current affairs, friendship and love to match the inconstant changes in life, thereby counseling to live for the present. "Guanshiyin (or Avalokitesvara in Sanskrit, literally "observing the sound of the world") uses the voice that observes the world

to awaken people of the mortal world. The unconventional writing style is also a brilliant literary execution. "Below Mount Fuji" is both a versified experiment with words and the sublimation of emotions after selfless abandonment. It exhibits a vision of love that no longer moans and groans in sickness: "In what way can you move a Mount Fuji? The answer is, you go past it yourself. Love is like that too. Having strolled through it is enough."

Lin Xi frankly admitted that he had felt truly that "having written the saddest lyrics is because it turns out I was not unhappy, it's just that I was the only one who did not know it". Looking back after many years, he has suddenly reached enlightenment about happiness: "The so-called feeling is born and dies following the mood of one's heart ... It turns out that for the same experience one can be happy or unhappy." It may be inapt to raise oneself to a high profile in declaration of love. In creative writing however, one might as well lay down one's obstinacy. If one can lay it down, then one may have plenty of room to move freely. No need to say "wish I may", sing the happiest songs at no cost at all, and eventually "I also can" tour foreign lands freely and find some commitment again.

### The Hong Kong I love, small city with great love

Not just selfless in terms of sentiments, but also ready to shoulder social responsibility. The next station is not Heaven, but the mortal world. In recent years, Lin Xi has spent more time on commenting on the community and discoursing on Buddhist principles in his columns. "Self assessment: just concentrating on investing in romance, you imprison yourself in a microcosm and lose the curiosity about the great big world". Viewed from another angle, it is the master's self criticism. "03 Four Seasons" chronicles from different angles major events in Hong Kong in the year 2003. It is an epic in itself. At the pop music awards ceremony of early 2007, Lin Xi wished to see the pop music field of Hong Kong to be more concerned about the community, and to pay more attention to the world at large. Songs such as "Tin Shui • Wai City", "Dark Choosing Bright (translator's note: a pun on Japanese film director Akira Kurosawa)" and "Model Student" are clear examples of a lyricist who greatly loves Hong Kong shouldering social responsibility. The Lin Xi recovered from ill health has undergone an obvious change of creative direction. Besides covertly pushing for non love songs, he also mingles other subject matters in overtly love songs. He attempts to write about greater love amid love in small ways, and makes pop song lyrics transcend the entertainment circle.

Talking about greater love in a small city, his works look as if lacking in delicately refined verses of romance. Lin Xi remarks that this kind of lyrics are in fact more demanding on creativity. "To use the most prosaic lines to write true feelings and perceptions of life, that is the very loftiest state of lyric writing". Moreover, the sort of Chinese poetic sense in "Cherry Blowing Snow" shows clearly that the lyricist's brush stroke may still produce thick ink and heavy color. To persist in non-persistence is persistence. If one can lay it down, whether the words are ornate or not is of no difference. To show brilliant martial art stroke in no stroke, to display extreme refinement in no refinement, that is perhaps the uniqueness of literature. The lyricist, caught between speech and silence, is at ease and not caught in even one shred of silk. Literary technique exhibits itself like water in different states under different circumstances. The "Zen Buddhism Gateless Gate (Wumenguan)" says, "A monk asked Fuketsu: 'Without speaking, without silence, how can you express the truth?' Fuketsu observed: 'I always remember springtime in southern China. The birds sing among innumerable kinds of fragrant flowers.'" The persistence with speech and silence is swept away in the beautiful scenery depicted in two lines of poetry. From love of refined choice of words, to extreme refinement same as no refinement. From won't let it out of one's hand, to not caught in one shred of silk. From it turns out I am not unhappy, to it turns out I am living very happily. Lin Xi is not the old Lin Xi any more.

### Ten Directions, One Thought, write the happiest lyrics

The lyricist who in the past believed in not too overtly worshipping, can now nonetheless let his hair down and discuss the Way in high profile. Master Wei Xin said to his disciples, "Learning the way of Zen, I saw the mountain was not a mountain, and water was not water. Now I am at a resting place. I see the mountain is still a mountain, and water is water." Take

for instance "Mountain and water are not mountain and water. Frozen they become a pile of snow. Mountain and water were originally mountain and water. Encountering heating, they are like misty moisture" from "Frail Water Three Thousand". That is indeed "seeing water is water". "Neither Coming Nor Going" is derived from the "Eight Negatives" in "Diamond Sutra (Vajracchedika Prajnaparamita Sutra in Sanskrit)". "The Sun Rises As Usual" elucidates Lao Zi's "Heaven and earth are not partial and leave all creatures to fend for themselves". "No Thought" states the Buddhist axiom that no thought is the right thought. "Summer Flowers Autumn Leaves" gives the relish of the Zen Buddhism saying "What is the gist of the Buddhist Way? When spring comes, grass will turn green. You ask to understand what causes poverty and prosperity: fisherman's song sounds profound in the water". In all these works we can see the undercurrents of sentiments have changed into enlightenments of clouds float in the blue sky, water lies in the bottle. The lyrics of "Ten Directions, One Thought" say, "If it comes (with a pun on Buddha), it is sutra. If it does not come, it is also sutra". The Way originates in nature. The way of life is everywhere. Enlightenments are everywhere the eyes could see. We only have to open our mind's eyes to see where "willows are dim and flowers bright" as the saying goes (meaning a hidden way will present itself when there seems to be no way ahead).

Discussing the Way does not have to be highfalutin. It can be simple and direct too: "I enjoy reading Dao De Jing by Lao Zi and Buddhist sutras, but I also love gambling. I have a gambling nature. I am at once out of this world and very worldly." Lin Xi's works are all embracing. Not only can he go straight to the point expounding philosophy, but he can also do fusion and use pop culture as a vehicle for conveying literature and philosophical principles. Lyrics are at once out of this world and very worldly. The lyricist, who has found the Way and sees water as water, satirizes topical faults with relentless irony. Besides ten directions in one thought, there is also crisis conscious soothsaying in a prosperous age. Three thousand miles of frail water may well turn into another classical allusion of snow fall in the Sixth Moon, depicting to the full the out of ordinary phenomena of the mortal world. He can go deep into a subject matter, and elucidate it in simple language. Lin Xi's lyrics have greatly elevated the philosophical spectrum of Hong Kong pop song lyrics. Says Lin Xi, "It turns out that happiness can be real, only it's cost is virtual. And so, amid the real and the virtual, you no longer mind whether the song you sing is a song of happiness or a song of the utmost happiness." The Phoenix bathing in the flame "brushes away the feather in memory". No need to be far far away from the era, no need to be totally unworldly. Just within the mortal world, one can still write the happiest lyrics at no cost at all.

### What night is this night, now what a time is it

Tonight, in Chinese: Jin Xi, look back on the past, what a time it is now. Having gone through more than a quarter of a century, Lin Xi's works prove that real poetry is among the common people. Since one fine day of a certain month in a certain year, in leading his music fans to listen to other people's songs, he himself has also fallen into the spring wind, and has strolled enough of the mortal world amid people coming and going. From seeing water is not water, to seeing water is water, be it ecstasy or agony, he remains the Lin Xi we love. Every generation has its own literature. After Tang Poems there came Song Ci. Hall of Fame is merely a beginning. Literature is a matter of a whole millennium. Lin Xi has already written a significant chapter in the history of literature and culture.



# 林夕作品逾三千，此名單僅輯錄其自出道至2011年度的得獎作品

## 由香港主要傳媒頒發

Di Da(主唱:王菲)	嫵嫵(主唱:李克勤)	小城大事(主唱:楊千嬅)	按摩女郎(主唱:劉德華)	幸福摩天輪(主唱:陳奕迅)
Here I Go(主唱:孫耀威)	曖昧(主唱:王菲)	小黑與我(主唱:薛凱琪)	真命天子(主唱:楊千嬅)	皇后大道東(主唱:羅大佑、蔣志光)
K歌之王(主唱:陳奕迅)	償還(主唱:王菲)	女人之苦(主唱:許志安)	笑中有淚(主唱:楊千嬅)	時光中飛舞(主唱:陳文媛、李麗怡)
My Love My Fate(主唱:衛蘭)	獻世(主唱:陳小春)	天水·圍城(主唱:李克勤)	陪我長大(主唱:容祖兒)	借借你肩膀(主唱:陳曉東)
Red Bean(主唱:方大同)	一枝花(主唱:彭羚)	天生天養(主唱:劉德華)	弱水三千(主唱:麥浚龍)	假使我漂亮(主唱:關心妍)
Shall We Talk(主唱:陳奕迅)	女人味(主唱:Twins)	六月飛霜(主唱:陳奕迅)	終身美麗(主唱:鄭秀文)	眼睛想旅行(主唱:黎明)
化(主唱:楊千嬅)	水百合(主唱:王菀之)	今生不再(主唱:黎明)	富士山下(主唱:陳奕迅)	最愛演唱會(主唱:陳慧琳)
滾(主唱:梁漢文、楊千嬅)	左右手(主唱:張國榮)	不拖不欠(主唱:鄭秀文)	逼得太緊(主唱:吳雨霏)	越吻越傷心(主唱:蘇永康)
七友(主唱:梁漢文)	必殺技(主唱:古巨基)	天煞孤星(主唱:鄭伊健)	感情線上(主唱:鄭秀文)	無需要太多(主唱:張國榮)
大方(主唱:方力申)	玉蝴蝶(主唱:謝霆鋒)	心亂如麻(主唱:吳倩蓮)	愛一個人(主唱:李克勤、陳慧琳)	對你太在乎(主唱:陳慧琳)
大哥(主唱:衛蘭)	好朋友(主唱:梁漢文)	心亂如麻(主唱:衛蘭)	愛不釋手(主唱:李克勤)	濃情化不開(主唱:周華健)
大雄(主唱:古巨基)	男朋友(主唱:古天樂)	以身試愛(主唱:關心妍)	愛的習慣(主唱:側田)	戀愛大過天(主唱:Twins)
大愛(主唱:許志安)	有幾壞(主唱:陳冠希)	可歌可泣(主唱:容祖兒)	愛得太遲(主唱:古巨基)	二人行一日後(主唱:許志安)
好人(主唱:側田)	身外情(主唱:黃耀明)	永遠寂寞(主唱:劉德華)	路過蜻蜓(主唱:張國榮)	你不是好情人(主唱:Twins)
我們(主唱:草蜢)	你有心(主唱:關心妍)	合久必婚(主唱:李克勤)	翡翠劇場(主唱:黃耀明)	或許、未必、不過(主唱:黎明)
冷戰(主唱:王菲)	我本人(主唱:吳雨霏)	有你一天(主唱:古巨基)	誰來愛我(主唱:容祖兒)	抬起我的頭來(主唱:楊千嬅)
姊妹(主唱:楊千嬅)	我的天(主唱:張敬軒)	有病呻吟(主唱:張學友)	潛龍勿用(主唱:謝霆鋒)	兩個人的幸運(主唱:梁詠琪)
抱抱(主唱:容祖兒)	我係我(主唱:楊千嬅)	色情男女(主唱:莫文蔚)	邊走邊愛(主唱:謝霆鋒)	給自己的情書(主唱:王菲)
幸福(主唱:王菀之)	花無雪(主唱:泳兒)	別人的歌(主唱:Raidas)	離家出走(主唱:衛蘭)	愛一個上一課(主唱:容祖兒)
花灑(主唱:古巨基)	活著Viva(主唱:謝霆鋒)	我代你哭(主唱:鄭中基)	一千次日落(主唱:許志安)	愛你變成恨你(主唱:吳雨霏)
爭氣(主唱:容祖兒)	常言道(主唱:劉德華)	彷如隔世(主唱:彭羚)	一生一火花(主唱:張學友)	只要為我愛一天(主唱:黎明)
烈女(主唱:楊千嬅)	無所謂(主唱:衛蘭)	你瞞我瞞(主唱:陳柏宇)	上一次流淚(主唱:鄭秀文)	在你遙遠的附近(主唱:方力申)
時代(主唱:古巨基)	無間道(主唱:劉德華、梁朝偉)	她慈我悲(主唱:李克勤)	下一站天國(主唱:黃耀明)	我不要被你記住(主唱:周柏豪)
閃靈(主唱:楊千嬅)	搜神記(主唱:容祖兒)	知己知彼(主唱:王菲)	夕陽無限好(主唱:陳奕迅)	昨晚妳已嫁給誰(主唱:周華健)
鬥苦(主唱:陳小春)	楊千嬅(主唱:楊千嬅)	非走不可(主唱:謝霆鋒)	少女的祈禱(主唱:楊千嬅)	原來過得很快樂(主唱:楊千嬅)
郵差(主唱:王菲)	愛回家(主唱:古巨基)	明年今日(主唱:陳奕迅)	天才與白痴(主唱:古巨基)	教我如何不愛他(主唱:許志安、葉德嫻)
情歌(主唱:側田)	愛與誠(主唱:古巨基)	明知故犯(主唱:許美靜)	火花不等人(主唱:劉浩龍)	眼睛不能沒眼淚(主唱:古巨基)
情誼(主唱:王菲)	誰人知(主唱:劉德華)	花字宇宙(主唱:陳慧琳)	男人信什麼(主唱:衛蘭、JW)	就算世界無童話(主唱:衛蘭)
飲歌(主唱:Twins)	一刀兩斷(主唱:陳慧琳)	春光乍洩(主唱:黃耀明)	再見二丁目(主唱:楊千嬅)	像我這樣的男人(主唱:周華健)
新居(主唱:梁詠琪)	一步一生(主唱:許志安)	思前戀後(主唱:孫耀威)	地球很危險(主唱:古巨基)	你快樂所以我快樂(主唱:王菲)
感冒(主唱:湯寶如)	一拍兩散(主唱:容祖兒)	重新做人(主唱:梁漢文)	如何離開你(主唱:關心妍)	妳的名字我的姓氏(主唱:張學友)
傷逝(主唱:葉蓓文)	一絲不掛(主唱:陳奕迅)	相愛六年(主唱:Twins)	你們的幸福(主唱:謝安琪)	
歌·頌(主唱:陳奕迅)	人來人往(主唱:陳奕迅)	風箏與風(主唱:Twins)	我這樣愛你(主唱:黎明)	
酷愛(主唱:張敬軒)	下次再見(主唱:古巨基)	甚麼甚麼(主唱:官恩娜)	我發誓以後(主唱:蘇永康)	

\*此得獎作品名單於整理過程中已力求完善，如有遺漏，敬希見諒。

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### 作品

Shall We Talk(主唱:陳奕迅)	2001 CASH最廣泛演出金帆獎「粵語流行作品」	還看今朝(主唱:羅文)	1990 CASH最廣泛演出金帆獎「粵語流行作品」
紅豆(主唱:王菲)	2009 CASH最廣泛演出金帆獎「國語流行作品」	夕陽無限好(主唱:陳奕迅)	2005 CASH金帆音樂獎「CASH最佳歌曲大獎」
約定(主唱:王菲)	1997 CASH最佳中文(流行)歌詞獎	少女的祈禱(主唱:楊千嬅)	2000 CASH最廣泛演出金帆獎「粵語流行作品」
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觀世音(主唱:劉德華)	2006 CASH金帆音樂獎「最佳歌詞」	似是故人來(主唱:梅艷芳)	1991 CASH最佳中文(流行)歌詞獎
一絲不掛(主唱:陳奕迅)	2010 CASH金帆音樂獎「CASH最佳歌曲大獎」 2010 CASH最廣泛演出金帆獎「粵語流行作品」	越吻越傷心(主唱:蘇永康)	1998 CASH最廣泛演出金帆獎「粵語流行作品」
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小城大事(主唱:楊千嬅)	2004 CASH最廣泛演出金帆獎「粵語流行作品」		
六月飛霜(主唱:陳奕迅)	2011 CASH金帆音樂獎「最佳歌詞」及「CASH最佳歌曲大獎」	<b>個人</b>	
別人的歌(主唱:Raidas)	1987 CASH最佳中文(流行)歌詞獎	1997—2001	CASH最廣泛演出金帆獎「個人最多作品演出—作詞家」
明年今日(主唱:陳奕迅)	2003 CASH金帆音樂獎「CASH最佳歌曲大獎」 2010 CASH金帆音樂獎·十週年樂迷至愛大獎「CASH最佳歌曲」	1995—2004	CASH最廣泛演出金帆獎「個人最多新作品演出—作詞家」
春光乍洩(主唱:黃耀明)	1995 CASH最廣泛演出金帆獎「粵語流行作品」	2006—2009	CASH最廣泛演出金帆獎「個人最多新作品演出—作詞家」
從今以後(主唱:陳百強)	1988 CASH最廣泛演出金帆獎「粵語流行作品」		
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35<sup>th</sup>  
Anniversary