

南洋 笛声



CHARMS OF NANYANG

新加坡国际华乐作曲大赛
获奖作品集(一)

Singapore International Competition
for Chinese Orchestral Composition
Winning Compositions I



南洋 笛声



CHARMS OF NANYANG

新加坡国际华乐作曲大赛
获奖作品集(一)
Singapore International Competition
for Chinese Orchestral Composition
Winning Compositions I

PREFACE



As Singapore's only professional, national Chinese orchestra, the Singapore Chinese Orchestra (SCO) has the responsibility to create and develop, promote and preserve the country's culture and the arts.

Our excellent geographical location and rich history have provided conditions favourable for the orchestra to grow into a unique and outstanding performing group which we are so proud of today.

Since SCO's inception, we have not ceased to explore the artistic direction we should take. As a result, the orchestra, rooted firmly in Southeast Asia where different cultures and customs from the region converged, has evolved into one with East-meet-West and Nanyang flavour characteristics.

In multi-racial Singapore, SCO began early to incorporate non-Chinese music into its repertoire in order to be an orchestra for everyone. Such music includes Malay and Indian pieces as well as those from the West, all of which expressing their respective unique culture and history. It has helped SCO stand out from among the other Chinese orchestras in the region too.

The first SCO International Competition for Chinese Orchestral Compositions was held in 2006. It was an effort to "seek direction by throwing stones" and attract talented composers to create "Chinese orchestral works with strong Nanyang flavour".

To date, we have a good number of these works in our repertoire collected over the years from the competition. They are not only popular with our local audience, but also received rave reviews when they were performed by well-known orchestras overseas.

With all conditions for growth in our favour, we have seen more and more people appreciate, play and even compose Chinese orchestral music in recent years. On our part, we spared no effort to nurture and develop promising musicians and composers we found over the years.

Besides the competition, SCO also commissioned composers to create new works. The composers and their outstanding compositions came from Singapore, Malaysia, mainland China as well as Hong Kong, Taiwan and other places.

Worthy of mention is the emergence of a group of young and talented composers who, inspired and encouraged by their seniors, has shown a growing interest in Chinese orchestral music. They have started to experiment and create Chinese music too.

The competition and commissions have not only given the composers a new direction and theme for their new works, but also provided them with greater creative space and opportunities to grow and develop. Their successes have, in turn, given Chinese orchestral music in Singapore a new impetus and eco-system for growth. What a positive outcome it has been!

SCO's growth and development would not be possible without the support of fellow musicians and our friends. We thank especially our Patron, Prime Minister Lee Hsien Loong for his many years of support and encouragement. He had donated generously and financed two editions of the SCO International Competition for Chinese Orchestral Compositions.

Another important person is SCO music director and conductor Yeh Tsung. It was he who first mooted the idea of "Chinese orchestral music with strong Nanyang flavour". Under his baton and leadership, SCO has become a world-renowned Chinese orchestra and occupies an important place on the international stage today.

This publication of Nanyang music scores contains six award-winning works, each of them with its unique subject matter and language of expression. They include those of Mr Law Wai Lun, SCO's first and present Resident Composer and a Singapore Cultural Medallion recipient, Mr Simon Kong Su Leong and Mr Yii Kah Hoe, both Malaysians and important composers in Southeast Asia who have been working very closely with SCO.

The others are Miss Tang Lok Yin, a composer from Hong Kong, a Chinese Special Administrative Region which has a strong historical link to Southeast Asia and Mr Eric Watson, a British-born composer and Cultural Medallion recipient who moved to Singapore earlier and is very well-versed in Nanyang flavour music today. Mr Watson was also SCO's third Resident Composer.

The youngest among them is Wang Chenwei, an up-and-coming and member of a new generation of Singapore composers who are our hope for the future.

Looking back, this publication is only small achievement on our part after many years of exploration to establish a uniquely SCO artistic direction. It is also an opportunity for us to share with you our efforts in promoting and preserving Chinese orchestral music to ensure its continuity and growth in Singapore.

Terence HO NMP
Executive Director

序



新加坡华乐团作为本地唯一的专业国家级华乐团，肩负文化的传承、发展和创新的使命。独特的地理位置和历史渊源，使华乐团吸收了其文化养分，并发展成为一支别具一格、出类拔萃的华乐团。

自创团起，我们就在不断地寻找自己的文化定位。扎根于东南亚的新加坡华乐团被多元文化所灌溉，因地缘、风俗、民情的差异，使其形成了融汇中西，又具南洋风韵的特性。在新加坡，由于多元民族的独特风貌，近年来陆续出现了许多以华乐演奏的非华族乐曲，如马来、印度音乐和西洋乐曲。这些乐曲，充分表现了其他民族的音乐风格和文化特征，也是我国华乐较其他地区的华乐更有特色的凭证。2006年第一届新加坡国际华乐作曲大赛，曾是我们探索道路上一次成功的“投石问路”。比赛吸引了众多优秀的作曲家，“具有南洋特色的华乐”创作也初具概念。时至今日，我们已经积累了一批优秀的具有南洋风格的华乐作品，它们不但在本地流传，也被众多知名的海外乐团演奏，并获得好评！

配合天时、地利、人和的情况下，我们看到越来越多人欣赏华乐、演奏华乐、甚至创作华乐。我们也不遗余力地培养和扶持优秀的音乐家和作曲家。除了比赛，华乐团也委约作曲家创作新作品，他们来自新加坡，马来西亚，中国大陆，港台地区与海外。人才涌现，佳作不断！另一值得欣慰的是，在前辈的带领和鼓舞下，许多杰出的青年音乐家、作曲家也崭露头角，他们对华乐产生了浓厚的兴趣，开始尝试为华乐队谱写作品。比赛、委约，耳目一新的风格主题，给作曲家提供了更多更广的发展空间和创作领域，而他们的成长也为华乐发展注入了一股新动力新生态，产生了良性循环。

华乐团发展至今，离不开各位同行与朋友们的大力支持。感谢我们的赞助人李显龙总理多年来的支持与鼓励，总理曾慷慨解囊，资助了两届新加坡国际华乐作曲大赛。另有一人功不可没，即新加坡华乐团音乐总监葉聰先生，他最先提出了“具有南洋特色的华乐”概念，在他的执棒带领下，华乐团在业界声名鹊起，在国际舞台上占有一席之地。

本次出版的南洋华乐曲集，精选了六部获奖作品，选材新颖，各具特色。六位优秀的作曲家包括：罗伟伦先生，新加坡文化奖得主，也是新加坡华乐团的第一任及现任驻团作曲家；马来西亚作曲家余家和与江赐良先生，是东南亚音乐界的中流砥柱，也是华乐团的良师益友；邓乐妍女士来自香港，而香港与东南亚有着深厚的历史渊源；新加坡文化奖得主，英籍作曲家 Mr Eric Watson 早年移民来新加坡，这里已成为他的家和创作源泉之地，对于南洋风格，他有一番独到的见解和演绎，Mr Watson 曾是华乐团第三任驻团作曲家；后起之秀王辰威，他是本地年轻一代作曲家中的佼佼者之一，华乐事业，后继有人。

独倚斗南楼上望，春风回处紫澜生。这本曲集的出版，是多年探索的一个小结，也借此与大家交流共勉，为华乐事业的发展 and 传承，尽到绵薄之力。

何伟山 官委议员
行政总监

TABLE OF CONTENTS

1



TAPESTRIES - TIME DANCES

挂毯：时光飞舞

by Eric Watson

埃里克·沃森

Composition Award 1st Prize

创作大奖首奖

57



IZPIRAZIONE II

捕风掠影II：刺的回味

by Simon Kong Su Leong

江赐良

I. Durian 榴莲

II. Rambutan 红毛丹

III. Tarap 打拉脯

Composition Award 2nd Prize

创作大奖二奖

99



BUKA PANGGUNG

开台

by Yii Kah Hoe

余家 and

Composition Award 3rd Prize

创作大奖三奖

135



VOLCANICITY - Sheng Concerto

熔 - 笙协奏曲

by Tang Lok Yin

邓乐妍

Young Composer Award

青年作曲家奖

175



THE SISTERS' ISLANDS

姐妹岛

by Wang Chenwei

王辰威

Singapore Composer Composition Award

新加坡作曲家奖

225



ADMIRAL OF THE SEVEN SEAS

海上第一人 - 郑和

by Law Wai Lun

罗伟伦

I. The Voyage 海路

II. The Vow 海誓

Honorary Award

荣誉奖



Playlist



Website

Scan the QR Code to access the audio recordings of compositions at the SCO website.

请扫码进入新加坡华乐团网址，欣赏作品的部分演奏片段。



TAPESTRIES - TIME DANCES

挂毯：时光飞舞



Eric Watson

埃里克·沃森



COMPOSER

ERIC WATSON

埃里克·沃森

Born in the UK, Eric Watson received tertiary musical training at Trinity College of Music in London where his principal studies were piano, violin, composition, and conducting for which he was awarded the Ricordi prize. After graduating he worked as repetiteur in opera and music director for musicals.

Since 1991 Eric has lived in Singapore where he is active as composer, conductor, music technologist and pedagogue. His experience embraces opera, musical theatre, film and television and he has written scores in many diverse and different genres including Electro-Acoustic music, Gamelan and Chinese Orchestra. In 2001 he was the composer and musical director for the Singapore National Day parade for which he recorded an orchestral score with the Singapore Symphony Orchestra and again in 2007 he wrote and arranged orchestral music for National Day this time with four different orchestra's, the Singapore Symphony Orchestra, the Singapore Chinese Orchestra, a smaller Indian ensemble and a Malay ensemble.

In 2006 Eric Watson was awarded first prize in the Singapore Chinese Orchestra International Composition Competition for his work, *Tapestries I - Time Dances*; and in 2011 he wrote the first prize winning piece *Aftermath* for the Singapore Piano and Violin competition.

Since residing in Singapore he has written the musical, *A River In Time* in which he achieved a fusion of Western orchestra, gamelan and small Chinese orchestra, followed by second musical, *Land of A Thousand Dreams*. Numerous other works include *Singapura*, a set of orchestra variations based on the local melody of the same name; *The Wind* for Symphonic Band and Chorus, *Samarkand* a concert march for symphonic band, *Concerto for Chinese Orchestra and Tabla* and *Songs of the North*, a concerto grosso for Chinese orchestra, Fiddle, English Concertina, Pipa and Dizi, *Tapestries II - The Land Beneath the Wind* for Chinese orchestra, *The Golden Orb* for harp ensemble and a short symphonic piece *Intersections* written for the orchestra of the musicmakers. In 2014 Eric was awarded the Kou Pao Kun Award in Arts and Culture for New Immigrant. In 2016 to 2018 Eric was composer-in-residence at the SCO. In 2019 Eric Watson was conferred the Cultural Medallion the most prestigious award in recognition of artistic excellence and distinction in arts and culture an artist can receive in Singapore.

In his pedagogical work Eric Watson takes a special interest in teaching both classical and contemporary orchestration, composition, jazz and improvisational techniques. He is one of the composers and conductors for the Asian Traditional Orchestra and his activities as performer, composer and lecturer has taken him to many parts of South East Asia, China, Japan, Australia and Europe.

埃里克·沃森出生于英国，在伦敦圣三一学院接受高等音乐教育，主修钢琴、小提琴、作曲，以及指挥。他在指挥方面表现尤为杰出，获颁里科ordi (Ricordi) 指挥大奖。毕业后，沃森曾担任歌剧合唱团的声乐指导及音乐剧音乐总监。

沃森自1991年起定居于新加坡，并身兼担任作曲家、指挥家、音乐技师、教育家多职。音乐阅历丰富多元的沃森曾参与的领域涵盖歌剧、音乐剧、影视等。他也曾为多种风格迥异的作品谱曲，其中包括电声音乐、甘美兰、华乐等。沃森于2001年担任新加坡国庆庆典音乐创作兼音乐总监，并与新加坡交响乐团合作录制管弦乐曲。2007年，他再度为新加坡国庆庆典作曲、编曲，而此次合作的对象包含四个不同的乐团，既新加坡交响乐团、新加坡华乐团、小型印度乐队、马来乐队。

2006年，沃森凭作品《挂毯I：时光飞舞》(Tapestries I - Time Dances) 荣获新加坡国际华乐作曲比赛首奖。2011年，沃森作品《后果》(Aftermath) 也在新加坡钢琴与小提琴比赛获得第一名的大奖。

自移居新加坡以来，沃森创作了两出音乐剧，分别为融汇西洋乐、甘美兰、小型华乐团的《时间之河》(A River In Time) 以及《千梦之地》(Land of A Thousand Dreams)。沃森其他作品还包括改编为乐团变奏曲的本地民谣的《新加坡拉》(Singapura)、交响乐团及合唱团作品《风》(The Wind)、交响乐团进行曲《撒马尔罕》(Samarkand)、《塔布拉鼓与华乐的对话》、融合华乐、小提琴、英式六角手风琴、琵琶、笛子的大协奏曲《北方之歌》(Songs of the North)、华乐曲《挂毯II：风下之地》(Tapestries II - The Land Beneath the Wind)、竖琴合奏曲《黄金之球》(The Golden Orb)，以及为创乐者交响乐团(The Orchestra of the Music Makers) 创作的小型交响乐曲《交汇点》(Intersections)。沃森在2014年获颁郭宝崑文化艺术奖的新移民杰出贡献奖，并于2016年至2018年成为新加坡华乐团驻团作曲家。2019，沃森荣获新加坡文化界最高荣誉—新加坡文化奖。

身为教育家的沃森的教学兴趣主要围绕古典管弦乐编曲、现代管弦乐编曲、作曲、爵士乐、即兴演奏技巧等方面。他是亚洲传统乐团(Asian Traditional Orchestra) 的作曲兼指挥之一，并以演奏家、作曲家、讲师的身份活跃于东南亚、中国、日本、澳洲和欧洲。

SYNOPSIS

The composer was intrigued and inspired by the examples of tapestries woven as historical documents and the stories told by the rich colours and inter-weaving threads; this piece attempts to weave the many strands of Nanyang history together with the kaleidoscopic vibrancy of tapestry.

Nanyang refers to Southeast Asia in the 19th and 20th century when migrants venturing from Southern China, India and other places, established a life for themselves, and both integrated with and influenced the local culture. In this work, the composer aims to re-tell their history, journey and life through the tapestry of his music. The structure of this piece of music is cyclical - pausing as it moves along; lingering over a stretch of melody or harmony but always with a central theme recurring. Its uniqueness also stems from the fact that it draws from diverse influences including Southeast Asian gamelan orchestra, Indian classical and Western orchestral music. The sub-theme *Time Dances* is derived from photographer-poet Carlos Reyes-Manzo's poem from his collection of poetry *Oranges in Times of Moon*, a description of his artistic experience.

Composed by Eric Watson who was previously SCO's composer-in-residence, this work was awarded the First Prize at the inaugural Singapore International Competition for Chinese Orchestral Composition in 2006.

作曲家对于挂毯十分着迷，并受此手艺深深启发。他认为，编织的挂毯可为历史记录的一种，其中的缤纷色彩及交织的线条诉说着多个耐人寻味的故事。这首曲子旨在把南洋历史的多个面向及绚丽多彩的挂毯色调编织成为独特的艺术景象。

“南洋”一词指的是19及20世纪的东南亚地区。当时，许多来自中国南部和印度等地区的移民迁移到东南亚，就此落地生根。这些移民不仅融入当地社会，同时也影响了当地文化。在本作品中，作曲家试图将这些移民的历史、旅程、生命，通过如挂毯般交织重叠的乐章重新演绎。这首曲子的结构呈现出回环的特色，时而停滞，时而在某段旋律或共鸣处徘徊逗留，但始终环绕着主旋律展延开来。另外，作品独特之处源自于其广泛多元的音乐元素，其中包括东南亚的加美兰音乐、印度古典乐，及西方交响乐。副题“时光飞舞”出自摄影师兼诗人Carlos Reyes-Manzo的诗集*Oranges in Times of Moon*。此诗句形容的是诗人在艺术创作方面的体验。

此曲由曾担任新加坡华乐团驻团作曲家的埃里克·沃森创作，并于2006年新加坡华乐团国际华乐作曲大赛荣获创作大奖第一奖。

"Music, when soft voices die, vibrates in the memory." - Percy Bysshe Shelley

"Tapestries is the memory of soft voices interwoven in our lives and the resonances of time dancing." - Eric Watson

"当柔和的声音消逝时，音乐会在记忆中振动。" - 珀西·比希·雪莱

"挂毯是记忆，是生命中交织的柔和声音的记忆；挂毯是共鸣，是时间起舞所产生的共鸣。" - 埃里克·沃森

INSTRUMENTATION



WINDS (吹奏乐器)

| | | |
|---------------------------|---------------------|---------------------|
| Bangdi / Xiaodi (梆笛 / 小笛) | Soprano Sheng (高音笙) | Suona (唢呐) |
| Qudi / Xiaodi (曲笛 / 小笛) | Alto Sheng (中音笙) | Alto Suona (中音唢呐) |
| Xindi (新笛) | Bass Sheng (低音笙) | Tenor Suona (次中音唢呐) |
| | | Bass Suona (低音唢呐) |
| | | Guan (管) |

PLUCKED STRINGS (弹拨乐器)

| | | |
|---------------------------------|----------------|-------------|
| Yangqin (扬琴) | Zhongruan (中阮) | Harp (竖琴) |
| Liuqin / Gaoyin Ruan (柳琴 / 高音阮) | Daruan (大阮) | Guzheng (箏) |
| Pipa (琵琶) | Sanxian (三弦) | |

PERCUSSION (打击乐器)

Percussion 1 (打击乐1)

Timpani (定音鼓)
Suspended Cymbal (吊镲)

Percussion 2 (打击乐2)

Congas (康加鼓)
3 Paigu (3排鼓)
Suspended Cymbal (吊镲)

Percussion 3 (打击乐3)

Temple Blocks (木鱼)
Antique Cymbals (古钹)
Suspended Cymbal (吊镲)

Percussion 4 (打击乐4)

Tom-toms (通通鼓)
Snare drum (小军鼓)

Percussion 5 (打击乐5)

Suspended Cymbal (吊镲)
Bass Drum (大军鼓)
Tam-tam (大低锣)

Percussion 6 (打击乐6)

Vibraphone (大钢片琴)
Suspended Cymbal (吊镲)

BOWED STRINGS (弓弦乐器)

Gaohu (高胡)
Erhu (二胡)
Zhonghu (中胡)
Violoncello (大提琴)
Double Bass (低音提琴)

Tapestries I: Time Dances

挂毯: 时光飞舞

Eric Watson

埃里克·沃森

Andante, Very Calm

$\text{♩} = 70$

Bandi/ Xiaodi 梆笛/小笛

Qudi/ Xiaodi 曲笛/小笛

Xindi 新笛

Gaoyin Sheng 高音笙

Zhongyin Sheng 中音笙

Cizhongyin Sheng 低音笙

Suona 唢呐

Zhongyin Suona 中音唢呐

Cizhongyin Suona 次中音唢呐

Diyin Suona 低音唢呐

Guan 管

Andante, Very Calm

$\text{♩} = 70$

Yang Qin 扬琴

Liuqin/Caoyin Ruan 柳琴/高音阮

Pipa 琵琶

Zhongruan 中阮

Daruan 大阮

Sanxian 三弦

Guzheng 古筝

Harp 竖琴

Andante, Very Calm

$\text{♩} = 70$

Percussion 1 打击乐1

Percussion 2 打击乐2

Percussion 3 打击乐3

Percussion 4 打击乐4

Percussion 5 打击乐5

Percussion 6 打击乐6

Andante, Very Calm

$\text{♩} = 70$

Caohu 高胡

Erhu 二胡

Zhonghu 中胡

Violoncello 大提琴

Double Bass 低音提琴

15

BD/XD

QD/XD

XianD

GYSh

ZYSh

CZYSh

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

CH

EH

ZH

Vc.

Db.

C#

C#

F#

Timp.

3/4

espressivo, quasi improvisatory

B.D.

mf

BD/XD

QD/XD

XinD

GYSb

ZYSb

CZYSb

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

CH

EH

ZH

Vc.

Db.

This page of a musical score contains 24 staves. The top two staves, BD/XD and QD/XD, feature complex rhythmic patterns with slurs and accents. The QD/XD staff includes a *mf* dynamic marking. The remaining staves (XinD, CYS, ZYS, CZYS, SN, ZYSN, CZYSN, DYSN, Guan, YQ, LQ, PP, ZR, DR, SX, Zheng, Hp., Perc. 1-6, GH, EH, ZH, Vc., Db.) are mostly empty, with some long horizontal lines and a circled '8' at the beginning of the GH staff, indicating rests or specific performance instructions.

41

BD/XD

QD/XD

XinD

GYSb

ZYSb

CZYSb

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

GH

EH

ZH

Vc.

Db.

11

This page of a musical score contains 28 staves. The top two staves, BD/XD and QD/XD, feature complex rhythmic patterns with many sixteenth notes and rests, marked with a forte dynamic and a hairpin crescendo. The XinD staff is silent. The next five staves (GYSh, ZYSh, CZYSh, SN, ZYSN, CZYSN, DYSN) are also silent. The Guan staff is silent. The YQ staff has a simple melodic line. The LQ staff has a simple melodic line. The PP, ZR, and DR staves have simple melodic lines. The SX staff has a simple melodic line. The Zheng staff is silent. The Hp staff has a simple melodic line. The Perc. 1-6 staves are silent. The GH, EH, and ZH staves have long, sustained notes. The Vc. and Db staves have long, sustained notes.

17

BD/XD

QD/XD

XinD

CYSh

ZYSh

CZYSh

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

CH

EH

ZH

Vc.

Db.

tr

7

Snare drum (snares on)

pp

Cym.

pp

⑧

Allegro con moto

♩ = 120

50

BD/XD

QD/XD

XinD

CYSh

ZYSh

CZYSh

SN

ZYSN

CZYSN

DYSN

Guan

Allegro con moto

♩ = 120

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

Allegro con moto

♩ = 120

Perc. 1

Congas

Perc. 2

Perc. 3

Tom-toms

Perc. 4

Tam-tam

Perc. 5

Perc. 6

Allegro con moto

♩ = 120

GH

EH

ZH

Vc.

Db.

55

BD/XD
QD/XD
XinD
GYSh
ZYSh
CZYSh
SN
ZYSN
CZYSN
DYSN
Guan
YQ
LQ
PP
ZR
DR
SX
Zheng
Hp
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
CH
EH
ZHI
Vc.
Db.

Detailed description of the musical score: This page contains a full orchestral score for 28 instruments. The score is written in a key signature of one sharp (F#) and a common time signature (C). The instruments are arranged in a standard orchestral layout. The woodwind section includes Flute (BD/XD), Oboe (QD/XD), Clarinet in D (XinD), Bassoon (GYSh), Trumpet (ZYSh), Trombone (CZYSh), Saxophone (SN), Baritone Saxophone (ZYSN), and Contrabass Saxophone (CZYSN). The string section consists of Violin I (LQ), Violin II (PP), Viola (ZR), Violoncello (Vc.), and Double Bass (Db.). The keyboard section includes Piano (YQ), Harpsichord (Hp.), and Gong (Zheng). The percussion section has six parts (Perc. 1-6) with various rhythmic patterns. The score shows the first 8 measures of the piece, with many instruments having rests in the first few measures before entering.

63

BD/XD

QD/XD

XinD

GYSh

ZYSh

CZYSh

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

GH

EH

ZH

Vc.

Db.

71

BD/XD

QD/XD

XinD

CYSb

ZYSb

CZYSb

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

GH

EH

ZH

Vc.

Db.

79

BD/XD

QD/XD

XinD

GYS

ZYS

CZYS

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

GH

EH

ZH

Vc.

Db.

88 **L'istesso tempo**

BD/XD *ff*

QD/XD *ff*

XinD *ff*

CYSh *ff*

ZYSh *ff*

CZYSh *ff*

SN *ff*

ZYSN *ff*

CZYSN *ff*

DYSN *ff*

Guan *ff*

L'istesso tempo

YQ *ff*

LQ *ff*

PP *ff*

ZR *ff*

DR *ff*

SX *ff*

Zheng *ff*

Hp *ff*

L'istesso tempo

Perc. 1 *p*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

Perc. 5 *ff* Tam-tam

Perc. 6 *ff*

L'istesso tempo

GH *ff*

EH *ff*

ZH *ff*

Vc. *ff*

Db. *ff*

93

BD/XD

QD/XD

XinD

CYSh

ZYSh

CZYSh

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

GH

EH

ZH

Vc.

Db.

101

BD/XD

QD/XD

XinD

GYSh

ZYSh

CZYSh

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

GH

EH

ZH

Vc.

Db.

mf

f

arco

E^bF[#]C[#] G[#]

105

BD/XD
QD/XD
XinD
GYSh
ZYSh
CZYSh
SN
ZYSN
CZYSN
DYSN
Guan
YQ
LQ
PP
ZR
DR
SX
Zheng
Hp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
GH
EH
ZHI
Vc.
Db.

Detailed description of the musical score: The score is for page 105 and is written in G major (one sharp) and 4/4 time. It features a large ensemble of instruments. The string section (BD/XD, QD/XD, XinD, GYSh, ZYSh, CZYSh, SN, ZYSN, CZYSN, DYSN) is mostly silent, with CZYSh playing a long, low note. The woodwind section (Guan, YQ, LQ, PP, ZR, DR, SX) has active parts, with YQ, LQ, and SX playing chords and moving lines. The brass section (Zheng, Hp.) includes a trumpet part (Zheng) with a few notes and a horn part (Hp.) with a complex, rhythmic pattern. The percussion section (Perc. 1-6) includes a snare drum (Perc. 2), a cymbal (Perc. 3), and a bass drum (Perc. 4), with Perc. 6 playing a steady eighth-note pattern. The keyboard section (GH, EH, ZHI) plays chords, and the double bass (Vc.) and double bass (Db.) play moving lines. The score is divided into four measures, with various musical notations such as rests, notes, and slurs.

109

BD/XD

QD/XD

XinD

GYSh

ZYSh

CZYSh

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

GH

EH

ZH

Vc.

Db.

112

BD/XD

QD/XD

XinD

GYSh

ZYSh

CZYSh

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

GH

EH

ZH

Vc.

Db.

115

BD/XD

QD/XD

XinD *mf*

CYSh

ZYSh

CZYSh

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ *mf*

PP *mf*

ZR

DR

SX

Zheng

Hp.

Perc. 1 *4/4*

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

GH *4/4*

EH *pizz mf*

ZH

Vc.

Db.

120

This musical score is for a large ensemble, likely an orchestra or symphony. The instruments listed on the left include:

- BD/XD**: Bongos/Drums
- QD/XD**: Quilins/Drums
- XinD**: Xun/Drum
- CYSh**: Cui Yan Sheng
- ZYSh**: Zhang Yan Sheng
- CZYSh**: Chen Zhi Yan Sheng
- SN**: Snare Drum
- ZYSN**: Zhang Yan Snare
- CZYSN**: Chen Zhi Yan Snare
- DYSN**: Du Yan Snare
- Guan**: Guan (Flute)
- YQ**: Yiqin (Piano)
- LQ**: Lu Qin (Violin)
- PP**: Pipa
- ZR**: Zhi Ru (Violoncello)
- DR**: Du Ru (Double Bass)
- SX**: Su Xun (Double Bass)
- Zheng**: Zheng (Piano)
- Hp.**: Harp
- Perc. 1-6**: Various Percussion instruments, including Tam-tam.
- GH**: Gonghu
- EH**: Erhu
- ZH**: Zhuzi
- Vc.**: Violoncello
- Db.**: Double Bass

The score features various musical notations such as *mf* (mezzo-forte), *arco* (arco), and *Tam-tam*. The piece begins at measure 120. The percussion parts are particularly active, with Perc. 1 playing a rhythmic pattern and Perc. 5 playing a sustained Tam-tam. The strings and other instruments provide harmonic support and texture.

127

BD/XD

QD/XD

XinD

CYSh

ZYSh

CZYSh

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

GH

EH

ZH

Vc.

Db.

The score for Percussion instruments (Perc. 1-6) includes the following parts:

- Perc. 1:** Bass line with a rhythmic pattern of eighth notes and rests.
- Perc. 2:** Paigu (mf) - A continuous eighth-note pattern.
- Perc. 3:** Temple Bl. (mf) - A rhythmic pattern of eighth notes.
- Perc. 4:** B.D. (mf) - A rhythmic pattern of eighth notes.
- Perc. 5:** B.D. (mf) - A rhythmic pattern of eighth notes.
- Perc. 6:** Violin bow on edge of cymbal (mf) - A sustained, low-frequency sound.

133

BD/XD
 QD/XD
 XinD
 GYSh
 ZYSh
 CZYSh
 SN
 ZYSN
 CZYSN
 DYSN
 Guan
 YQ
 LQ
 PP
 ZR
 DR
 SX
 Zheng
 Hp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5
 Perc. 6
 GH
 EH
 ZH
 Vc.
 Db.

138

BD/XD

QD/XD

XinD

GYSh

ZYSh

CZYSh

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

GH

EH

ZH

Vc.

Db.

p

f

mf

un.

div.

148

BD/XD
QD/XD
XinD
CYSu
ZYSu
CZYSu
SN
ZYSN
CZYSN
DYSN
Guan
YQ
LQ
PP
ZR
DR
SX
Zheng
Hp
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
GH
EH
ZH
Vc
Db

154

BD/XD

QD/XD

XinD

GYSh

ZYSh

CZYSh

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

GH

EH

ZH

Vc.

Db.

mf

mf

mf

mf

mf

arco

mf

A feeling of great stillness

♩ = 80

160

BD/XD

QD/XD

XinD

CYSh

ZYSh

CZYSh

SN

ZYSN

CZYSN

DYSN

Guan

A feeling of great stillness

♩ = 80

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

A feeling of great stillness

♩ = 80

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Tam-tam

l.v.

pizz

arco

A feeling of great stillness

♩ = 80

GH

EH

ZH

Vc.

Db.

div.

div. à 3

pizz

arco

171

BD/XD
 QD/XD
 XinD
 GYSh
 ZYSh
 CZYSh
 SN
 ZYSN
 CZYSN
 DYSN
 Guan
 YQ
 LQ
 PP
 ZR
 DR
 SX
 Zheng
 Hp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Perc. 5
 Perc. 6
 GH
 EH
 ZH
 Vc.
 Db.

A.Cym.
p

Tam-tam l.v.
p

unis.
div.
unis.

unis.
div.
unis.

div. à 3
p

div. à 3
p

p

188

BD/XD *mf poco cresc.*

QD/XD *mf poco cresc.*

XinD *mf poco cresc.*

GYSh *p poco cresc.*

ZYSh *p poco cresc.*

CZYSh *p poco cresc.*

SN *mf poco cresc.*

ZYSN *mf poco cresc.*

CZYSN *mf poco cresc.*

DYSN *p poco cresc.*

Guan *p*

YQ *poco cresc.*

LQ *mf poco cresc.*

PP *mf poco cresc.*

ZR

DR

SX *poco cresc.*

Zheng *poco cresc.*

Hp. *p poco cresc.*

Perc. 1 *mf*

Perc. 2

Perc. 3

Perc. 4 *S.D.*

Perc. 5 *Tam-tam* *lv.* *mf*

Perc. 6 *poco cresc.* *mf*

GH *div.*

EH *div.*

ZH *poco cresc.*

Vc. *div.* *poco cresc.*

Db. *arco* *poco cresc.*

Allegro spirito ♩ = 120

201

BD/XD *ff*

QD/XD *ff*

XinD *ff*

CYSh *ff*

ZYSh *ff*

CZYSh *ff*

SN *ff*

ZYSN *ff*

CZYSN *ff*

DYSN *ff*

Guan *ff*

Allegro spirito ♩ = 120

YQ *ff*

LQ *ff*

PP *ff*

ZR *ff*

DR *ff*

SX *ff*

Zheng *ff*

Hp. *ff*

Allegro spirito ♩ = 120

Perc. 1 *ff*

Perc. 2 Congas *ff*

Perc. 3 T.Bl. *ff*

Perc. 4 S.D. *ff*

Perc. 5 B.D. *ff*

Perc. 6 *ff*

Allegro spirito ♩ = 120

GH *ff*

EH *ff*

ZH *ff*

Vc. *ff*

Db. *ff*

205

BD/XD
QD/XD
XinD
GYSh
ZYSh
CZYSh
SN
ZYSN
CZYSN
DYSN
Guan
YQ
LQ
PP
ZR
DR
SX
Zheng
Hp
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
GH
EH
ZH
Vc.
Db.

p *mf* *f*

unis. div.

209

BD/XD
QD/XD
XinD
GYSh
ZYSh
CZYSh
SN
ZYSN
CZYSN
DYSN
Guan
YQ
LQ
PP
ZR
DR
SX
Zheng
Hp
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
GH
EH
ZH
Vc
Db

ff

Cym.
B.D.

219 rall.

BD/XD

QD/XD

XinD *ff* poco dim.

GYSh *poco dim.*

ZYSh *poco dim.*

CZYSh

SN *ff* poco dim.

ZYSN

CZYSN

DYSN

Guan

YQ *rall.* *poco dim.*

LQ *ff* *poco dim.*

PP *ff* *poco dim.*

ZR *ff* *poco dim.*

DR *poco dim.*

SX *poco dim.*

Zheng *poco dim.*

Hp. *poco dim.* F#

Perc. 1 *rall.*

Perc. 2 *poco dim.*

Perc. 3 *poco dim.*

Perc. 4 *poco dim.*

Perc. 5

Perc. 6 *ff* *poco dim.*

GH *rall.* *poco dim.*

EH *poco dim.*

ZH *poco dim.*

Vc. *poco dim.*

Db. *poco dim.*

224

BD/XD

QD/XD

XinD

GYSh

ZYSh

CZYSh

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

GH

EH

ZH

Vc.

Db.

229

Un poco meno mosso

BD/XD
QD/XD
XinD
GYSh
ZYSh
CZYSh

SN
ZYSN
CZYSN
DYSN

Guan

Un poco meno mosso

YQ

LQ
PP

ZR

DR

SX

Zheng

Hp.

Un poco meno mosso

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Un poco meno mosso

GH

EH

ZH

Vc.

Db.

237

BD/XD

QD/XD

XinD

CYS

ZYS

CZYS

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

GH

EH

ZH

Vc.

Db.

f

p

unis.

4/2, 2/2, 4/4, 4/2

♩ = 80

243

BD/XD *f*

QD/XD *f*

XinD

GYSb *f*

ZYSb *f*

CZYSb

SN

ZYSN

CZYSN

DYSN

Guan

Meno mosso - rubato - tenderly

♩ = 80

YQ *mf*

LQ *mf*

PP *mf*

ZR

DR

SX

Zheng

Hp. *p*

Meno mosso - rubato - tenderly

♩ = 80

Perc. 1 *p*

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6 *mf*

CH *p*

EH *p*

ZH *p*

Vc. *p*

Db. *p*

250

BD/XD

QD/XD

XinD

GYSh

ZYSh

CZYSh

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

GH

EH

ZH

Vc.

Db.

255

BD/XD

QD/XD

XinD

GYSh

ZYSh

CZYSh

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

CH

EH

ZH

Vc.

Db.

express.

unis.

div.

D# F# Bb D#

263

BD/XD
QD/XD
XinD
GYSh
ZYSh
CZYSh
SN
ZYSN
CZYSN
DYSN
Guan
YQ
LQ
PP
ZR
DR
SX
Zheng
Hp
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
GH
EH
ZH
Vc.
Db

p

268

BD/XD

QD/XD

XinD

GYS

ZYS

CZYS

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

GH

EH

ZH

Vc.

Db.

278

BD/XD

QD/XD

XinD

CYSh

ZYSh

CZYSh

SN

ZYSN

CZYSN

DYSN

Guan

A little slower
♩ = 60

mf

51

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

A little slower
♩ = 60

Perc. 1

Cym.

Perc. 2

T.Bl.

Perc. 3

Perc. 4

S.D.

T.tom

Perc. 5

Perc. 6

A little slower
♩ = 60

Kokoriko or Rainstick

mp

GH

EHI

ZHI

Vc.

Db.

A little slower
♩ = 60

unis.

p

283

BD/XD

QD/XD

XinD

GYSh

ZYSh

CZYSh

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

GH

EH

ZH

Vc.

Db.

pp

p

p

p

p

tr

(8)

286

BD/XD

QD/XD

XinD

CYSb

ZYSb

CZYSb

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

GH

EH

ZH

Vc

Db

p

p

p

p

Violin bow on side of cymbal

289

BD/XD

QD/XD

XinD

GYSh

ZYSh

CZYSh

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

GH

EH

ZH

Vc.

Db.

Calm and tranquil

292

BD/XD

QD/XD

XinD

GYSb

ZYSb

CZYSb

SN

ZYSN

CZYSN

DYSN

Guan

Calm and tranquil

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

Calm and tranquil

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

[A. Cym]

[Tam-tam]

Calm and tranquil

CH

EH

ZH

Vc.

Db.

299

BD/XD

QD/XD

XinD

GYSh

ZYSh

CZYSh

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

GH

EH

ZH

Vc.

Db.

p

a niente



IZPIRAZIONE II

捕风掠影II: 刺的回味



Simon Kong Su Leong

江赐良



COMPOSER

SIMON KONG SU LEONG

江赐良

Simon Kong Su Leong is a crossover musician who has devoted his life to composing, arranging, conducting, performing, organizing and teaching Chinese traditional music. Born in Sabah, Malaysia, dubbed as the “Land Below the Wind” in Southeast Asia, he graduated from Shanghai Conservatory of Music majoring in Chinese Music Composition. He studied under renowned composer Professor Zhu Xiaogu and was the first overseas student graduated with this specialization. He also studied contemporary composition and theories of Chinese folk songs under renowned composer Professor Xu Jianqiang and ethnomusicologist Professor Huang Bai respectively. He started his Chinese music journey with Mr Teo Seng Chong, a well-known Malaysian Chinese music educator.

Simon is well-versed in a variety of Chinese traditional musical instruments. In recent years, he has delved into Chinese “Five-Elements” Composition and Orchestration Techniques, and the application of Chinese music in music therapy. Besides Malaysia, his works are regularly performed in various countries and regions such as Taiwan, Singapore, China, Hong Kong and Europe.

Simon is a composer that focuses on Chinese traditional music and has frequent collaborated with the Singapore Chinese Orchestra, Taipei Chinese Orchestra and Hong Kong Chinese Orchestra. He has won numerous awards, including the Chinese Music Competition 2005(Ensemble Category) organized by the Council for Cultural Affairs, Taiwan and obtaining the Composition Award (2nd prize) in the inaugural Singapore International Competition for Chinese Orchestral Composition. His musical works have also been published in Swedish BIS records, Singapore Chinese Orchestra, Hong Kong Chinese Orchestra, Taipei Chinese Orchestra and other publishers in China. In 2017, he was invited by the Taiwan Philharmonic Chinese Orchestra to produce a concert titled “A Musical Feast – Composer Simon Kong and the Taiwan Philharmonic Chinese Orchestra” and distributed it on DVD.

Besides composition, Simon has conducted extensively throughout Malaysia, Taiwan, Singapore, the Philippines, Brunei, Hong Kong, Shanghai, Shenzhen and Wuhan, served as a judge for international competitions and lectured too. He is also the Secretary-General of Sabah Chinese Music Society (Malaysia), founder of Nanyang Spirit Arts Centre and Music Director of “ecband”, a Sabah Pop-Chinese music ensemble.

江赐良是马来西亚集华乐作曲、编曲、指挥、演奏、策划、教学于一身的跨界音乐人。生於南洋“风下之乡”沙巴，毕业于上海音乐学院民乐作曲专业，师从著名作曲家朱晓谷教授，为第一位以民乐作曲专业毕业的外国留学生。在学期间亦向著名作曲家徐坚强教授学习现代音乐创作，随民族音乐学家黄白教授学习中国民歌理论；启蒙老师为马来西亚著名华乐教育家张诚忠。

江氏擅长演奏各种民族乐器，近年来钻研中华“五行”作曲、配器与民乐应用疗法等研究。其创作、移植、配器作品除了在马来西亚外，也多次在新加坡、台湾、中国、香港、欧洲等地上演。

江氏是一位以华乐创作为中心的作曲家，经常与新加坡华乐团、台北市立国乐团、香港中乐团等合作。曾多次获得包括台湾文建会2005年民族音乐创作奖（合奏曲组），首届新加坡国际华乐作曲大赛创作大奖等奖项。创编的作品曾收录在瑞典BIS唱片公司、新加坡华乐团、香港中乐团、台北市立国乐团、中国民乐教材书籍等专辑中。2017年受邀与台湾爱乐民族管弦乐团制作『乐饌-作曲家江赐良与台湾爱乐』音乐会并出版发行DVD。

江氏除创作外，也曾到马来西亚各地、台湾、新加坡、菲律宾、汶莱、香港、上海、深圳、武汉等地指挥多个乐团演出并担任国际大赛评委及讲课等；同时江氏也是马来西亚沙巴华乐学会秘书长、南洋风艺术中心创办人及沙巴电声华乐流行组合ecband的音乐总监。

SYNOPSIS

This composition utilises three tropical fruits as the thematic material for its three movements, allowing the audience to experience the different characteristics ascribed to the different fruits by the composer.

First Movement Durian

The short notes from the plucked instruments and the sounds from the bronze percussion instruments form a contrapuntal melody, which depicts the exterior of the fruit. The continuous tones and melody from the string and wind instruments depict the taste, where all of these elements are interpreted differently by different people depending on their unique experiences. The music integrates elements from Indian and Malay music, giving this movement a sense of expectation.....

Second Movement Rambutan

Red is the festive colour of the Chinese, and this movement opens up in a melody similar to that used in the *Suzhou Pingtan*, integrating elements of Nanyang styled music, depicting the harmonious nature and tolerance of the ethnic Chinese in Nanyang. The rhythm of this movement is in a 3-2-3 style, in accordance to the number of alphabets in RAM BU TAN.

Third Movement Tarap

This composition is developed with the use of the unique rhythm and melody of the aborigines of Borneo. The conductor hails out loud in impromptu, coordinating with the rhythmic music, fully elaborating the extemporaneous of the aborigines. The ending notes of the movement uses five notes, Fa, La, Re, La and Si, which correspond to the alphabets and their pronunciations respectively in TARAP.

The work was awarded the 2nd prize of Composition Award at the Singapore International Competition for Chinese Orchestral Composition 2006.

作者尝试以南洋三种带刺的水果作为题材，让观众以听觉来感受作者给予水果的个性。全曲分为三个乐章。

第一乐章：榴莲

点描式的弹乐与铜类乐器形成对位旋律，为其外形，拉弦与吹管的长线条旋律如其味，对不同的人来说会有不同的感觉。音乐结合了印度音乐与马来音乐的素材，整个乐章似乎有所等待.....

第二乐章：红毛丹

红为华族的节庆色，特以评弹似的旋律发展，并融汇了南洋音乐语汇，表现华族在南洋的包容亲和性特点。节奏以RAM- BU-TAN (3-2-3) 作为动机。

第三乐章：香波罗

采用婆罗州原住民的旋律节奏特点发展而成。其中指挥也得即兴呐喊欢呼，配合乐队的节奏性演奏发挥原住民即兴的特点。全曲旋律结束的最后五个旋律音，以TARAP的字母与字音排列为音调。（ Fa La Re La Si ）

此曲于2006 新加坡华乐团国际华乐作曲大赛荣获创作大奖二奖。

"When I heard Izpirazione II being performed by the Singapore Chinese Orchestra for the very first time under the baton of Yeh Tsung in the Singapore Conference Hall, I experienced a wave of emotions so stirring that it became a boundless source of motivation to continue my journey in Chinese music composition. "Nanyang style" is not a destination, only a beginning, and it has also become a prompt for me to probe more deeply into how to bring out the charm of Chinese music. Performances by orchestras go beyond the rhythms and styles familiar to a particular region; these performances allow the quintessence of traditional Chinese culture to be assimilated into the global culture." - Simon Kong Su Leong

"当我听到《捕风掠影II-刺的回味》在新加坡大会堂由叶总指挥新加坡华乐团的首演后，心中的颤动点燃了我往后在华乐创作的无限动力。“南洋风”不是一个“落脚点”，而是一个“出发点”。“南洋风”这个标题让我更深刻地思考如何展现“华乐”的魅力。乐团的演奏，体现的不再局限于区域的韵律风格，更多的是将华夏传统文化的精髓，融入到世界文化当中了。” - 江赐良

INSTRUMENTATION



WINDS (吹奏乐器)

Bangdi (梆笛)
Qudi (曲笛)
Xindi (新笛)

Gaoyin Sheng (高音笙)
Zhongyin Sheng (中音笙)
Diyin Sheng (低音笙)

Gaoyin Suona (高音唢呐)
Diyin Suona (低音唢呐)
Keyed Zhongyin Suona (加键中音唢呐)
Keyed Cizhongyin Suona (加键次中音唢呐)

Gaoyin Guan (高音管)
Diyin Guan (低音管)
Keyed Diyin Guan (加键低音管)
Beidiyin Guan (倍低音管)

PLUCKED STRINGS (弹拨乐器)

Yangqin (扬琴)
Liuqin (柳琴)
Pipa (琵琶)
Zhongruan (中阮)
Daruan (大阮)
Da-Sanxian (大三弦)
Guzheng (筝)

PERCUSSION (打击乐器)

| | |
|-----------------------|---------------|
| Timpani (定音鼓) | Xiaobo (小钹) |
| Vibraphone (颤音琴) | Dabo (大钹) |
| Marimba (马林巴) | Yunluo (云锣) |
| Suspended Cymbal (吊钹) | Xiaoluo (小锣) |
| Concert Cymbal (大军钹) | Zhongluo (中锣) |
| Gamelan (加美兰) | Daluo (大锣) |
| | Bangu (板鼓) |

BOWED STRINGS (弓弦乐器)

Gaohu (高胡)
Erhu (二胡)
Zhonghu (中胡)
Violoncello (大提琴)
Double Bass (倍大提琴)

Ispirazione II

捕风掠影 II: 刺的回味

I. Durian (榴莲)

Simon Kong
江赐良

深沉地
♩=60

Bandi 梆笛
Qudi 曲笛
Xindi 新笛
Caoyin Sheng 高音笙
Zhongyin Sheng 中音笙
Diyin Sheng 低音笙
Caoyin Suona 高音唢呐
Diyin-Suona 低音唢呐
Diyin Cuan 低音管
Beidiyin Cuan 倍低音管
Caoyin Cuan 高音管

(腹振音由慢至快)
fp (腹振音由慢至快) mp fp (腹振音由慢至快) fp mf

(腹振音由慢至快)
mf (腹振音由慢至快) fp mp fp (腹振音由慢至快) fp

(腹振音由慢至快)
fp mp fp (腹振音由慢至快) fp

深沉地
♩=60

Yangqin 扬琴
Liuqin 柳琴
Pipa 琵琶
Zhongruan 中阮
Daruan 大阮
Da-Sanxian 大三弦
Guzheng 筝

(反竹)
mp

mf (反竹) mp mf

深沉地
♩=60

Timpani 定音鼓
Yunluo 云锣
Vibraphone 颤音琴
Marimba 马林巴

(软槌)
mp

深沉地
♩=60

Gaohu 高胡
Erhu 1 二胡1
Erhu 2 二胡2
Zhonghu 中胡
Violoncello 大提琴
Contrabass 倍大提琴

分奏 mp sf (分奏) mp sf

arco sf arco mf

arco fp arco mf arco sf

9

BD 梆笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSh 低音笙
GYSN 高音唢呐
DYSN 低音唢呐
DYC 低音管
BDYC 倍低音管
GYC 高音管
YQ 扬琴
LQ 柳琴
PP 琵琶
ZR 中阮
DR 大阮
DSX 大三弦
Zheng 筝
Timp. 定音鼓
YL 云锣
Vib. 颤音琴
Mba. 马林巴
GH 高胡
EH 1 二胡1
EH 2 二胡2
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

mp mf
mp mf
mp mf
mp mf
mp mf
mp mf
mp mf
mf fp mp fp mf mp
mp
mp
mp
mp
mp
mf
mf
mf
mf
mf
mp

Simile

齊奏

BD 梆笛

QD 曲笛

XinD 新笛

GYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

DYSN 低音唢呐

DYC 低音管

BDYC 倍低音管

CYC 高音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

DSX 大三弦

Zheng 筝

Timp. 定音鼓

YL 云锣

Vib. 颤音琴

Mba. 马林巴

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

fp

mf

mp

f

齊奏

分奏

BD 梆笛

QD 曲笛

XinD 新笛

GYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

DYSN 低音唢呐

DYG 低音管

BDYG 倍低音管

CYG 高音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

DSX 大三弦

Zheng 筝

Timp. 定音鼓

YL 云锣

Vib. 颤音琴

Mba. 马林巴

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

分奏 pizz

垫指滑音

fp *mp* *mf* *f*

BD 梆笛 *mf*

QD 曲笛 *mf*

XinD 新笛 *mp* *mf* *f*

GYSh 高音笙 *mf* *f*

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐 音色由暗至亮 *mp*

DYSN 低音唢呐 换加键中音唢呐 音色由暗至亮 *mp*

DYC 低音管 *mp*

BDYG 倍低音管

GYC 高音管 音色由暗至亮 *mp*

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

DSX 大三弦

Zheng 筝

Timp. 定音鼓

YL 云锣

Vib. 颤音琴

Mba. 马林巴

GH 高胡 *mf* *mf* *f* *fp*

EH1 二胡1 *mp* *mf* *mf* *f* *fp*

EH2 二胡2 *mp* *mf* *mf* *f* *fp*

ZH 中胡 *mp* *mf* *mf* *f* *fp*

Vc. 大提琴

Cb. 倍大提琴

輝煌地

41

♩=80

BD 梆笛

QD 曲笛

XinD 新笛

GYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

CYSN 高音唢呐

DYSN 低音唢呐

DYG 低音管

BDYG 倍低音管

GYG 高音管

(不振音) (腹振音由慢至快)

輝煌地

♩=80

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

DSX 大三弦

Zheng 筝

Crescendo

Diminuendo

Crescendo

Diminuendo

Crescendo

Diminuendo

(随意弹奏左码弦)

輝煌地

♩=80

Timp. 定音鼓

YL 云锣

Vib. 颤音琴

Mba. 马林巴

(軟槌)

輝煌地

♩=80

CH 高胡

EH 1 二胡1

EH 2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

arco

悠悠地

BD 梆笛

QD 曲笛

XinD 新笛

GYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

DYSN 低音唢呐

DYC 低音管

BDYC 倍低音管

CYG 高音管

(不振音)

mf *f* *mf* *mp*

悠悠地

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

DSX 大三弦

Zheng 筝

悠悠地

Timp. 定音鼓

YL 云锣

Vib. 颤音琴

Mba. 马林巴

mp *mp* *mp*

悠悠地

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

BD 梆笛

QD 曲笛

XinD 新笛

CYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

CYSN 高音唢呐

DYSN 低音唢呐

DYG 低音管

BDYG 倍低音管

GYG 高音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

DSX 大三弦

Zheng 筝

Timp 定音鼓

YL 云锣

Vib. 颤音琴

Mba. 马林巴

GH 高胡

EH 1 二胡1

EH 2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

(用箫音技巧)

mf *sf* *f* *mp* *fp* *Simile*

BD 梆笛

QD 曲笛

XinD 新笛

CYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

DYSN 低音唢呐

DYC 低音管

BDYC 倍低音管

GYC 高音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

DSX 大三弦

Zheng 筝

Timp. 定音鼓

YL 云锣

Vib. 颤音琴

Mba. 马林巴

CH 高胡

EH 1 二胡1

EH 2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

宏亮

换加键低音管

mp *mf* *f* *ff* *fp*

BD 梆笛 *fp* *ff* *fff* *mp*

QD 曲笛 *fp* *ff* *fff* *mp*

XinD 新笛 *fp* *ff* *fff* *mp*

GYSH 高音笙 *fp* *ff* *fff* *mp*

ZYSH 中音笙 *fp* *ff* *fff* *mp*

DYSH 低音笙 *fp* *ff* *fff* *mp*

GYSN 高音唢呐 *fp* *ff* *fff* *mp* (用箫音技巧)

DYSN 低音唢呐 *mf* *ff* *fff* *p*

DYC 低音管 *mf* *ff* *fff* *p*

BDYC 倍低音管 *mf* *ff* *fff* *p*

GYC 高音管 *fp* *ff* *fff* *p*

YQ 扬琴 *mf* *ff* *fff*

LQ 柳琴 *ff* *fff*

PP 琵琶 *ff* *fff*

ZR 中阮 *ff* *fff*

DR 大阮 *mf* *ff* *fff*

DSX 大三弦 *mf* *ff* *fff*

Zheng 筝 *mf* *mf*

Timp. 定音鼓 *ff*

YL 云锣 *ff*

Vib. 颤音琴 *ff*

Mba. 马林巴 *ff*

GH 高胡 *f* *mf*

EH 1 二胡1 *f* *mf* 分奏

EH 2 二胡2 *f* *mf* 分奏

ZH 中胡 *f* *mf*

Vc. 大提琴 *f* *mf*

Cb. 倍大提琴 *ff* *fp* *mf*

II. Rambutan (红毛丹)

活潑、輕巧地

1 ♩=100

4/4

mf

Bangdi 梆笛

Qudi 曲笛

Xindi 新笛

Gaoyin Sheng 高音笙

Zhongyin Sheng 中音笙

Diyin Sheng 低音笙

Gaoyin Suona 高音唢呐

Keyed Zhongyin Suona 加鍵中音唢呐

Keyed Cizhongyin Suona 加鍵次中音唢呐

Keyed Diyin Cuan 加鍵低音管

Gaoyin Guan 高音管

活潑、輕巧地

♩=100

4/4

mp

Yangqin 揚琴

Liuqin 柳琴

Pipa 琵琶

Zhongruan 中阮

Daruan 大阮

Da-Sanxian 大三弦

Guzheng 箏

活潑、輕巧地

♩=100

4/4

mp

Timpani 定音鼓

Yunluo 云锣

Vibraphone 颤音琴

Marimba 马林巴

Xiaobo 小鼓

Dabo 大鼓

Xiaoluo 小锣

Zhongluo 中锣

Daluo 大锣

Bangu 板鼓

悶擊

活潑、輕巧地

♩=100

4/4

mp

Gaohu 高胡

Erhu 1 二胡1

Erhu 2 二胡2

Zhonghu 中胡

Violoncello 大提琴

Contrabass 倍大提琴

pizz.

mf

pizz.

mf

15

The image shows a page of a musical score for an orchestra, numbered 74 in the top right corner and 15 in the top left. The score is divided into several systems of staves, each representing a different instrument or section. The instruments listed on the left side of the score are: BD (梆笛), QD (曲笛), XinD (新笛), GYSh (高音笙), ZYSh (中音笙), DYSh (低音笙), GYSN (高音唢呐), ZYSN (加键中音唢呐), CZYSN (加键次中音唢呐), DYG (加键低音管), GYG (高音管), YQ (扬琴), LQ (柳琴), PP (琵琶), ZR (中阮), DR (大阮), DSX (大三弦), Zheng (箏), Timp (定音鼓), YL (云锣), Vib (颤音器), Mba (马林巴), XB (小鼓), DB (大鼓), XL (小锣), ZL (中锣), DL (大锣), BGu (板鼓), GH (高胡), EH1 (二胡1), EH2 (二胡2), ZH (中胡), Vc. (大提琴), and Cb. (倍大提琴). The score is written in a Western staff notation with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first system includes dynamics markings such as *fp*, *mf*, and *f*. The second system includes markings like *mf* and *f*. The third system includes *mf*, *f*, and *mf*. The fourth system includes *mf*, *f*, and *mf*. The fifth system includes *mf*, *f*, and *mf*. The sixth system includes *mf* and *f*. The seventh system includes *mf*, *mp*, and *mf*. The eighth system includes *mf*, *mp*, and *mf*. The ninth system includes *mf*, *mp*, and *mf*. The tenth system includes *mf*, *mp*, and *mf*. The eleventh system includes *mf*, *mp*, and *mf*. The twelfth system includes *mf*, *mp*, and *mf*. The thirteenth system includes *mf*, *mp*, and *mf*. The fourteenth system includes *mf*, *mp*, and *mf*. The fifteenth system includes *mf*, *mp*, and *mf*. The sixteenth system includes *mf*, *mp*, and *mf*. The seventeenth system includes *mf*, *mp*, and *mf*. The eighteenth system includes *mf*, *mp*, and *mf*. The nineteenth system includes *mf*, *mp*, and *mf*. The twentieth system includes *mf*, *mp*, and *mf*. The score also includes various performance instructions such as *arco*, *pizz.*, and *mf*. The overall structure is a standard orchestral score layout with multiple systems of staves.

BD 梆笛

QD 曲笛

XinD 新笛

CYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

CYSN 高音唢呐

ZYSN 加键中音唢呐

CZYSN 加键次中音唢呐

DYG 加键低音管

GYG 高音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

DSX 大三弦

Zheng 筝

Timp. 定音鼓

YL 云锣

Vib. 颤音器

Mba. 马林巴

XB 小鼓

DB 大鼓

XL 小锣

ZL 中锣

DL 大锣

BGu 板鼓

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

BD 梆笛

QD 曲笛

XinD 新笛

GYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

ZYSN 加键中音唢呐

CZYSN 加键次中音唢呐

DYG 加键低音管

GYG 高音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

DSX 大三弦

Zheng 筝

Timp. 定音鼓

YL 云锣

Vib. 颤音器

Mba. 马林巴

XB 小鼓

DB 大鼓

XL 小锣

ZL 中锣

DL 大锣

BGu 板鼓

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

The musical score for page 29 is a complex orchestration for a variety of instruments. It begins with woodwinds (BD, QD, XinD) and shengs (GYSh, ZYSh, DYSh) in the upper register. The middle section features suona instruments (GYSN, ZYSN, CZYSN) and a bassoon (DYG). The lower register is dominated by the qin family (YQ, LQ, PP, ZR, DR, DSX) and the zheng. Percussion includes Timp., YL, Vib., Mba., and various drums (XB, DB, XL, ZL, DL, BGu). The string section (Vc., Cb., GH, EH1, EH2, ZH) provides a rich harmonic foundation. Dynamic markings such as *mf* and *f* are used throughout to indicate volume changes. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

36

This page of the musical score (page 77, measure 36) is a complex orchestration for a variety of instruments. The notation includes standard musical symbols for dynamics, articulation, and performance technique.

- Woodwinds:** BD (梆笛), QD (曲笛), XinD (新笛), GYSh (高音笙), ZYSh (中音笙), DYSh (低音笙).
- Brass:** ZYSN (加鍵中音喇叭), CZYSN (加鍵次中音喇叭), DYG (加鍵低音管), GYG (高音管).
- Strings:** YQ (揚琴), LQ (柳琴), PP (琵琶), ZR (中阮), DR (大阮), DSX (大三弦).
- Percussion:** Timp (定音鼓), YL (雲鑼), Vib (顫音器), Mba (馬林巴), XB (小鈸), DB (大鈸), XL (小鈸), ZL (中鈸), DL (大鈸), BGu (板鼓).
- Bowed Instruments:** GH (高胡), EH1 (二胡1), EH2 (二胡2), ZH (中胡), Vc (大提琴), Cb (倍大提琴).

Performance markings include *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). Specific instructions include "硬槌" (hard mallets), "靠碼彈奏" (played with bridges), "問擊" (asked to play), "加鍵低音管" (added key low brass), and "加鍵倍低音管" (added key double low brass). The score is set in a key with two sharps and a 2/4 time signature.

43

BD 梆笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSh 低音笙
GYSN 高音唢呐
ZYSN 加键中音唢呐
CZYSN 加键次中音唢呐
DYG 加键低音管
CYG 高音管

YQ 扬琴
LQ 柳琴
PP 琵琶
ZR 中阮
DR 大阮
DSX 大三弦

Zheng 筝
Timp. 定音鼓
YL 云锣
Vib. 颤音器
Mba. 马林巴
XB 小钹
DB 大钹
XL 小锣
ZL 中锣
DL 大锣
BCu 板鼓

GH 高胡
EH1 二胡1
EH2 二胡2
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

BD 梆笛

QD 曲笛

XinD 新笛

CYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

CYSN 高音唢呐

ZYSN 加键中音唢呐

CZYSN 加键次中音唢呐

DYG 加键低音管

GYG 高音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

DSX 大三弦

Zheng 筝

Timp. 定音鼓

YL 云锣

Vib. 颤音器

Mba. 马林巴

XB 小鼓

DB 大鼓

XL 小锣

ZL 中锣

DL 大锣

BGu 板鼓

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

mp

ff

p

ff

ff

ff

mp

闷擊

57

BD 梆笛

QD 曲笛

XinD 新笛

GYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

ZYSN 加键中音唢呐

CZYSN 加键次中音唢呐

DYC 加键低音管

GYC 高音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

DSX 大三弦

Zheng 筝

Timp. 定音鼓

YL 云锣

Vib. 颤音器

Mba. 马林巴

XB 小钹

DB 大钹

XL 小锣

ZL 中锣

DL 大锣

BCu 板鼓

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

反竹

arco

分奏

f

mf

mp

加键中音唢呐

BD 梆笛

QD 曲笛

XinD 新笛

CYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

CYSN 高音唢呐

ZYSN 加键中音唢呐

CZYSN 加键次中音唢呐

DYG 加键低音管

GYG 高音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

DSX 大三弦

Zheng 筝

Timp. 定音鼓

YL 云锣

Vib. 颤音器

Mba. 马林巴

XB 小钹

DB 大钹

XL 小锣

ZL 中锣

DL 大锣

BGu 板鼓

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

硬槌

mf

f

arco

71

BD 梆笛

QD 曲笛

XinD 新笛

GYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

ZYSN 加键中音唢呐

CZYSN 加键次中音唢呐

DYG 加键低音管

GYG 高音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

DSX 大三弦

Zheng 筝

Timp 定音鼓

YL 云锣

Vib. 颤音器

Mba. 马林巴

XB 小鼓

DB 大鼓

XL 小锣

ZL 中锣

DL 大锣

BGu 板鼓

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

III. Tarap (香波罗)

強烈地

$\text{♩} = 120$

Bangdi 梆笛

Qudi 曲笛

Xindi 新笛

Gaoyin Sheng 高音笙

Zhongyin Sheng 中音笙

Diyin Sheng 低音笙

Gaoyin Suona 高音唢呐

Keyed Zhongyin Suona 加鍵中音唢呐

Keyed Cizhongyin Suona 加鍵次中音唢呐

Keyed Diyin Guan 加鍵低音管

Gaoyin Guan 高音管

指滑音

f , ff , fp

強烈地

$\text{♩} = 120$

Yangqin 扬琴

Liuqin 柳琴

Pipa 琵琶

Zhongruan 中阮

Daruan 大阮

Sanxian 三弦

Guzheng 箏

分奏

f

強烈地

$\text{♩} = 120$

Timpani 定音鼓

Yunluo 云锣

Gamelan 加美兰

Marimba 马林巴

Suspended Cymbal 吊钹

Cymbals 大军钹

加美兰II

mf , f

強烈地

$\text{♩} = 120$

Gaohu 高胡

Erhu 1 二胡1

Erhu 2 二胡2

Zhonghu 中胡

Violoncello 大提琴

Contrabass 倍大提琴

分奏

f , ff , $arco$

BD 梆笛

QD 曲笛

XinD 新笛

GYSH 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

ZYSN 加键中音唢呐

CZYSN 加键次中音唢呐

DYC 加键低音管

GYC 高音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

SX 三弦

Zheng 筝

Timp. 定音鼓

YL 云锣

Gamelan 加美兰

Mba. 马林巴

Sus. Cym. 吊钹

Cym. 大钹

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

f

mf

f

mp

ff

粗曠、音色亮

粗曠、音色亮

ff

mf

f

mf

f

齊奏

f

mf

齊奏

f

齊奏

f

This musical score page, numbered 15, features a variety of instruments. The top section includes woodwinds (BD 梆笛, QD 曲笛, XinD 新笛), gongs (GYSh 高音笙, ZYSh 中音笙, DYSh 低音笙), and trumpets (GYSN 高音唢呐, ZYSN 加键中音唢呐, CZYSN 加键次中音唢呐). The middle section features traditional Chinese instruments: YQ 扬琴, LQ 柳琴, PP 琵琶, ZR 中阮, DR 大阮, SX 三弦, and Zheng 筝. The bottom section includes percussion (Timp. 定音鼓, YL 云锣, Camelan 加美兰, Mba 马林巴, Sus. Cym. 吊钹, Cym. 大钹) and strings (GH 高胡, EH1 二胡1, EH2 二胡2, ZH 中胡, Vc. 大提琴, Cb. 倍大提琴). The score is written in Western staff notation with various time signatures (6/8, 3/8, 4/4) and dynamic markings such as *f*, *mf*, and *ff*.

優美地

BD 柳笛
 QD 曲笛
 XinD 新笛
 GYSh 高音笙
 ZYSh 中音笙
 DYSh 低音笙
 GYSN 高音唢呐
 ZYSN 加鍵中音唢呐
 CZYSN 加鍵次中音唢呐
 DYC 加鍵低音管
 GYC 高音管

3/4 6/4

f *mf*

優美地

YQ 揚琴
 LQ 柳琴
 PP 琵琶
 ZR 中阮
 DR 大阮
 SX 三弦
 Zheng 箏

3/4 6/4

mf

優美地

Timp. 定音鼓
 YL 云锣
 Gamelan 加美兰
 Mba. 马林巴
 Sus. Cym. 吊鈸
 Cym. 大鈸

3/4 6/4

ff *mp*

雲鑼
 筷子(兩扎)

優美地

GH 高胡
 EH1 二胡1
 EH2 二胡2
 ZH 中胡
 Vc. 大提琴
 Cb. 倍大提琴

3/4 6/4

pizz.

BD 梆笛

QD 曲笛

XinD 新笛

GYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

CYSN 高音唢呐

ZYSN 加键中音唢呐

CZYSN 加键次中音唢呐

DYG 加键低音管

GYG 高音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

SX 三弦

Zheng 筝

Tim. 定音鼓

YL 云锣

Camelan 加美兰

Mba. 马林巴

Sus. Cym. 吊钹

Cym. 大钹

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

The musical score for page 29 is a complex orchestration for a variety of instruments. It begins with woodwinds (BD, QD, XinD) and shengs (GYSh, ZYSh, DYSh) playing melodic lines with dynamic markings of *mf* and *f*. The suona section (CYSN, ZYSN, CZYSN) provides harmonic support, with *mp* and *f* dynamics. The string section (YQ, LQ, PP, ZR, DR, SX) features rhythmic patterns and melodic fragments. Percussion instruments (Tim., YL, Camelan, Mba., Sus. Cym., Cym.) provide a steady accompaniment. The string quartet (GH, EH1, EH2, ZH, Vc., Cb.) plays a melodic line with *mp* and *mf* dynamics, with the Vc. and Cb. parts marked *arco*.

BD 梆笛

QD 曲笛

XinD 新笛

GYSH 高音笙

ZYSH 中音笙

DYSH 低音笙

GYSN 高音唢呐

ZYSN 加键中音唢呐

CZYSN 加键次中音唢呐

DYC 加键低音管

GYC 高音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

SX 三弦

Zheng 筝

Timp. 定音鼓

YL 云锣

Gamelan 加美兰

Mba. 马林巴

Sus. Cym. 吊钹

Cym. 大钹

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

BD 梆笛

QD 曲笛

XinD 新笛

GYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

CYSN 高音唢呐

ZYSN 加键中音唢呐

CZYSN 加键次中音唢呐

DYG 加键低音管

GYG 高音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

SX 三弦

Zheng 筝

Tim. 定音鼓

YL 云锣

Camelan 加美兰

Mba 马林巴

Sus. Cym. 吊钹

Cym. 大钹

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

中音木鱼

mf

mf

mp

mf

BD 梆笛

QD 曲笛

XinD 新笛

GYSH 高音笙

ZYSH 中音笙

DYSH 低音笙

GYSN 高音唢呐

ZYSN 加键中音唢呐

CZYSN 加键次中音唢呐

DYC 加键低音管

CYC 高音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

SX 三弦

Zheng 筝

Timp. 定音鼓

YL 云锣

Gamelan 加美兰

Mba. 马林巴

Sus. Cym. 吊钹

Cym. 大军钹

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

Detailed description of the musical score: This page contains a complex orchestral score for page 50. It features 28 staves of music. The top section includes woodwinds (BD, QD, XinD), shengs (GYSH, ZYSH, DYSH), suona players (GYSN, ZYSN, CZYSN), and a bassoon (DYC). The middle section includes the guqin (YQ), liuqin (LQ), pipa (PP), erhuans (ZR, DR), sanxian (SX), and zhangpu (Zheng). The bottom section includes percussion (Timp., YL, Gamelan, Mba., Sus. Cym., Cym.) and strings (GH, EH1, EH2, ZH, Vc., Cb.). The score is written in standard musical notation with various dynamic markings (f, mf, fp) and articulation marks. The key signature has one flat, and the time signature is 4/4.

疯狂地

BD 梆笛

QD 曲笛

XinD 新笛

GYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

ZYSN 加键中音唢呐

CZYSN 加键次中音唢呐

DYG 加键低音管

GYG 高音管

疯狂地

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

SX 三弦

Zheng 筝

疯狂地

Timp. 定音鼓

YL 云锣

Camelan 加美兰

Mba. 马林巴

Sus. Cym. 吊钹

Cym. 大钹

吊钹

加美兰II

疯狂地

GH 高胡

EH 1 二胡1

EH 2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

64

BD 梆笛

QD 曲笛

XinD 新笛

CYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

ZYSN 加键中音唢呐

CZYSN 换成传统D调高音唢呐

DYC 加键低音管

GYC 高音管

極高音

ff

粗曠地

腹振音

f

ff

ff

f

ff

ff

f

ff

f

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

SX 三弦

Zheng 琴

反竹

f

f

Timp. 定音鼓

YL 云锣

Gamelan 加美兰

Mba. 马林巴

Sus. Cym. 吊钹

Cym. 大钹

筷子 (兩扎)

mf

fff

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Ve. 大提琴

Cb. 倍大提琴

跺脚 鼓掌

左右 左右

左右 左右

左右 左右

左右 左右

左右 左右

左右 左右

71 **accel.**

BD 梆笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSh 低音笙
GYSN 高音唢呐
ZYSN 加键中音唢呐
CZYSN 加键次中音唢呐
DYC 加键低音管
CYG 高音管

accel.

YQ 扬琴
LQ 柳琴
PP 琵琶
ZR 中阮
DR 大阮
SX 三弦
Zheng 筝

accel.

Timp. 定音鼓
YL 云锣
Gamelan 加美兰
Mba. 马林巴
Sus. Cym. 吊钹
Cym. 大钹

accel.

GH 高胡
EH1 二胡1
EH2 二胡2
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

77

BD 梆笛 *ff*

QD 曲笛 *ff*

XinD 新笛 *ff*

GYSh 高音笙 *ff*

ZYSh 中音笙 *ff*

DYSh 低音笙 *ff*

GYSN 高音唢呐 *ff*

ZYSN 加键中音唢呐 *ff*

CZYSN 加键次中音唢呐 *ff*

DYC 加键低音管 *ff*

GYC 高音管 *ff*

accel.

accel.

YQ 扬琴 *ff*

LQ 柳琴 *ff*

PP 琵琶 *ff*

ZR 中阮 *ff*

DR 大阮 *ff*

SX 三弦 *ff*

Zheng 筝 *ff*

accel.

Timp. 定音鼓

YL 云锣

Gamelan 加美兰

Mba. 马林巴

Sus. Cym. 吊钹

Cym. 大军钹

accel.

GH 高胡 左右

EH1 二胡1 左右

EH2 二胡2 左右

ZH 中胡 左右

Vc. 大提琴

Cb. 倍大提琴

熱烈地

83

♩=138

BD 梆笛

QD 曲笛

XinD 新笛

GYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

ZYSN 加鍵中音唢呐

CZYSN 加鍵次中音唢呐

DYG 加鍵低音管

GYG 高音管

踏脚

左 右

極高音

ff *f* *mf* *f*

熱烈地

♩=138

YQ 揚琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

SX 三弦

Zheng 箏

反竹止

f *mf* *f*

熱烈地

♩=138

Timp. 定音鼓

YL 云锣

Camelan 加美兰

Mba. 马林巴

Sus. Cym. 吊鈸

Cym. 大軍鈸

雲鑼

大軍鈸

mf *f* *mf* *f*

熱烈地

♩=138

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

踏脚

左 右

arco

ff *f* *mf* *f*

強烈地

噫！
噫！
噫！
噫！
噫！
備註：可由指揮或粗曠聲腔的演奏員喊。這是祈福、招精靈的呼叫。

BD 柳笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSh 低音笙
GYSN 高音唢呐
ZYSN 加鍵中音唢呐
CZYSN 加鍵次中音唢呐
DYC 加鍵低音管
GYC 高音管

強烈地

YQ 揚琴
LQ 柳琴
PP 琵琶
ZR 中阮
DR 大阮
SX 三弦
Zheng 琴

強烈地

Timp. 定音鼓
YL 云锣
Gamelan 加美兰
Mba. 马林巴
Sus. Cym. 吊鈸
Cym. 大軍鈸

加美兰II

強烈地

GH 高胡
EH1 二胡1
EH2 二胡2
ZH 中胡
Ve. 大提琴
Cb. 倍大提琴

分奏

95

BD 梆笛

QD 曲笛

XinD 新笛

CYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

ZYSN 加键中音唢呐

CZYSN 加键次中音唢呐

DYC 加键低音管

CYC 高音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

SX 三弦

Zheng 筝

Timp. 定音鼓

YL 云锣

Gamelan 加美兰

Mba. 马林巴

Sus. Cym. 吊钹

Cym. 大钹

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

rit.

反竹

靠弗手弹奏

靠弗手弹奏

靠琴码弹奏

靠琴码弹奏

齐奏

分奏

齐奏

分奏

分奏

分奏



BUKA PANGGUNG

开台



Yii Kah Hoe

余家和



COMPOSER

YII KAH HOE

余家 and

Yii Kah Hoe is a Malaysian composer and improviser. Yii was the winner of 11th BOH Cameronian Arts Awards (Malaysia, 2014), the winner of Malaysian Philharmonic Orchestra Forum for Malaysian Composers (Malaysia, 2007), the 3rd Prize in the International Composition for Chinese Orchestra (Singapore 2006), the finalist of International Composers Competition "Città di Udine" (Italy, 2010).

Yii has been recognized as one of the major voices among Southeast Asian composers of his generation. His music has been widely performed in Asia, America, and Europe.

Recently, Yii won the prestigious National Outstanding Educator Award 2018 presented by the Private Education Cooperative of Malaysia. In the fall of 2015, Yii was the Scripps College Erma Taylor O'Brien Distinguished Visiting Professor at Scripps College in Claremont. Yii was guest composer and guest speaker at Birmingham Conservatoire UK (2013 & 2014), York St John University (2014), Yale-NUS College (2017), Iowa State University (2015), Tianjin Conservatoire of Music (2017), Mahidol University (2017), Guangxi Conservatoire of Music (2014, 2015, 2016).

Yii was the festival director of Kuala Lumpur Contemporary Music Festival 2009, the festival director of SoundBridge festival (2013, 2015), the president of Society of Malaysian Contemporary Composers (2014 – 2016) and a senior lecturer at SEGi College Subang Jaya, Malaysia since 2000.

余家 and 是马来西亚活跃作曲家，余氏是2007年马来西亚爱乐交响乐团「马来西亚作曲家论坛2」得奖人，第11届BOH Cameronian 艺术奖得主（最佳音乐），2006年获新加坡华乐团主办国际作曲大赛创作奖第三名。2010年，其作品获选入围意大利 città di udinee 国际作曲家赛决赛。在2018年，余氏获得马来西亚国家最佳教育家得主（学院）。

余氏的音乐作品在国际上重要的音乐节上演出，与许多著名演奏家与乐团合作，如Ensemble Mosaik、德国纽伦堡交响乐团、Interensemble、马来西亚爱乐乐团、The Claremont 音乐合唱团、新加坡华乐团、香港中乐团、伯明翰交响乐团、泛太平洋乐团、Peter Veale、Christopher Redgate、Moritz Ernst、Jürg Henneberger、Maruta Staravoitava、Anne Harley、Luisa Sello、Duplum Duo 等音乐家。

2015年余氏受邀作为美国克莱蒙学院联盟（Claremont Colleges）的特聘教授。余氏也在2013与2014年被英国伯明翰音乐学院邀请作为短期访问学者。此外，余氏也受邀在各个大学讲课分享音乐创作，如美国的爱荷华州立大学，耶鲁 - 新加坡国大学院，英国约克圣约翰大学，天津音乐学院，广西音乐学院，泰国玛希敦大学，布拉格哈佛同学会等。

余氏积极参与策划马来西亚的音乐活动，他是吉隆坡新音乐节的音乐总监、音桥现代音乐节的音乐总监。余氏现为马来西亚世纪学院音乐系高级讲师，以及马来西亚现代作曲家协会会长（2014 - 2016）。

SYNOPSIS

Inspiration came from the preliminary ceremony of Malay Shadow Play (*Wayang Kulit*) – *Buka Panggung* (Opening of the Stage).

The *buka panggung* begins as a bit of cooked rice is smeared on each of the instruments and a small amount of water is placed inside each of the large, hanging gongs. In addition, incense is burned in a small receptacle and passed among all the musical instruments and puppets.

This ritual is carried out by *dalang* for the purpose of purifying the area where the shadow play will be performed.

The work was awarded the 3rd prize of Composition Award at the Singapore International Competition for Chinese Orchestral Composition 2006.

Buka Panggung (开台) 的乐曲动机来自马来皮影戏的开台仪式，这是传统马来皮影戏演出前的巫师祭拜舞台仪式。

在音乐织体中，我强调了复音分层，利用连锁交错 (interlocking style) 演奏手法即，把一些节奏与旋律中各片断分配给不同乐器。乐曲开始的领奏乐器是低音唢呐，它模仿了低沉、沙哑的巫师祭拜舞台时所朗诵的咒语声。

音乐从缓慢节奏开始，随着发展，音乐的紧张度逐渐增强，直到音乐的高潮点，意味着巫师在马来皮影戏的开台仪式中的迷狂状态。最后气氛逐渐平息下来，舞台也得到净化。

此作品荣获2006年新加坡国际华乐作曲大赛创作大奖三奖。

“The Singapore Chinese Orchestra plays a pivotal role in Nanyang for being a leader in promoting the localisation of Chinese music. Besides organising Chinese music composition competitions with Nanyang-style music as the theme, SCO Music Director Yeh Tsung has also led composers on study trips to various Southeast Asian countries to collect local folk songs. The composers can then create new works drawing from the musical materials they collected, as well as their experiences on these trips.

The writing of Nanyang music pieces is a pursuit with profound value. Even though Chinese music hails from China, a Chinese orchestra in the Nanyang region ought to conduct dialogues with local cultures in order to enrich the genre of Nanyang Chinese music. Not only will this infusion of Nanyang elements into Chinese music refresh the face of Chinese music in the region, but it will also contribute greatly to the growth of Chinese music around the world by creating new and multi-faceted dimensions to the genre.

The Chinese orchestral piece *Buka Panggung* was created against such a backdrop.” - Yii Kah Hoe

“新加坡华乐团在南洋地区，是推动华乐本土化的领头羊。乐团除了举办以南洋风格为主题的华乐乐作曲比赛外，音乐总监叶聪先生也带领作曲家到东南亚各国做民间音乐采风。作曲家采风所收集的音
乐素材与体会，应用在了新作品的写作上。

南洋音乐作品的写作，这个理念具有深远的意义。华乐虽然来自中国，但作为处在南洋地区的华乐团，更应该与当地的文化多交流，以丰富南洋风格的华乐特色。这不仅为本区域的华乐带来新气象，也为全世界的华乐发展作出重大贡献，呈现百花齐放的新局面。

*Buka Panggung*这首华乐作品就是在这个背景下面世的。” - 余家 and

INSTRUMENTATION



WINDS (吹奏乐器)

| | |
|------------------|---------|
| Bangdi | (梆笛) |
| Qudi | (曲笛) |
| Xindi | (新笛) |
| Gaoyin Sheng | (高音笙) |
| Zhongyin Sheng | (中音笙) |
| Diyin Sheng | (低音笙) |
| Gaoyin Suona | (高音唢呐) |
| Zhongyin Suona | (中音唢呐) |
| Cizhongyin Suona | (次中音唢呐) |
| Diyin Suona | (低音唢呐) |

PLUCKED STRINGS (弹拨乐器)

| | |
|-----------|------|
| Yangqin | (扬琴) |
| Liuqin | (柳琴) |
| Pipa | (琵琶) |
| Zhongruan | (中阮) |
| Daruan | (大阮) |

PERCUSSION (打击乐器)

| | |
|---------------------------|---------------|
| Timpani | (定音鼓) |
| 3 Paigu | (3排鼓) |
| Datanggu | (大堂鼓) |
| Triangle | (三角铁) |
| Suspended Cymbal | (吊镲) |
| Tetawak | (马来乳锣) |
| Wood Block (Small, Large) | (方型木鱼 - 小, 大) |
| Vibraphone | (颤音琴) |
| Bonang | (铜鼓) |
| Chimes | (管钟) |

BOWED STRINGS (弓弦乐器)

| | |
|-------------|--------|
| Gaohu | (高胡) |
| Erhu | (二胡) |
| Zhonghu | (中胡) |
| Violoncello | (大提琴) |
| Double Bass | (低音提琴) |

Buka Panggung 开台

Yii Kah Hoe
余家 and

Tempo Rubato
(♩=c.42)

Bd. in C

I solo

sf

I solo

fp

I solo

mf *molto* *mf* *molto espres.* *f* *ff* *mp subit*

ad lib. *S.V.* *ad lib. gradually change speed from slow to fast.* *C.V.* *M.V.* *S.V.*

fp *mp* *p* *mf* *p subit*

Bangdi 梆笛

Qudi 曲笛

Xindi 新笛

Gaoyin Sheng 高音笙

Zhongyin Sheng 中音笙

Diyin Sheng 低音笙

Gaoyin Suona 高音唢呐

Zhongyin Suona 中音唢呐

Cizhongyin Suona 次中音唢呐

Diyin Suona 低音唢呐

Tempo Rubato
(♩=c.42)

I solo

fp

I solo

sf *mp* *p*

Yangqin 扬琴

Liuqin 柳琴

Pipa 琵琶

Zhongruan 中阮

Daruan 大阮

Tempo Rubato
(♩=c.42)

pp

mp *L.v.*

Anak (high pitch)
Ibu (low pitch)

motor on

sf *L.v.*

mp *L.v.*

mp *L.v.*

mp *L.v.*

Timpani 定音鼓

Paigu C. T. D. 排鼓

Triangle 三角铁

Suspended Cymbal 吊镲

Tetawak

Wood Block S L 方型木鱼

Vibraphone 颤音琴

Bonang

Chimes 管钟

Tempo Rubato
(♩=c.42)

div. a2

pp *sempre*

div. a2

sf

div. a2

mf *ric.*

div. a2

pp *sempre*

(2 cb. arco and 1 cb. bartok pizz.) div.

pp *sempre*

sf

Caohu 高胡

Erhu 二胡

Zhonghu 中胡

Violoncello 大提琴

Contrabass 倍大提琴

6

BD 梆笛

QD 曲笛

XinD 新笛

CYSh 高音笙
mf *f* *mp* *p* *mf* *pp* *mp espr.*

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

CYSN 次中音唢呐

DYSN 低音唢呐

YQ 扬琴
ppp

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓
mf *ppp*

Pg. 排鼓

Tgl. 三角铁

Sus. Cym. 吊镲

Ttw. 方型木鱼

W. Bl. 方型木鱼

Vib. 颤音器

Bn. 管钟

Chm. 管钟

CH 高胡
pppp

EH 二胡

ZH 中胡

Vc. (V) 大提琴
mf *ppp*

Cb. (V) 倍大提琴
mf *ppp*

poco accel.

$\text{♩} = c. 48$

meno mosso

10

BD 梆笛

QD 曲笛

XinD 新笛

GYSH 高音笙

ZYSH 中音笙

DYSH 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

CYSN 次中音唢呐

DYSN 低音唢呐

poco accel.

$\text{♩} = c. 48$

meno mosso

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

poco accel.

$\text{♩} = c. 48$

meno mosso

Timp. 定音鼓

Pg. 排鼓

Tgl. 三角铁

Sus. Cym. 吊镲

Ttw. 方型木鱼

Vib. 颤音器

Bn. 管钟

Chm. 管钟

poco accel.

$\text{♩} = c. 48$

meno mosso

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

18

BD 梆笛

QD 曲笛

XinD 新笛

GYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

CYSN 高音唢呐

ZYSN 中音唢呐

CYSN 次中音唢呐

DYSN 低音唢呐

C.V. M.V. S.V. C.V.

f mp subito mf f mp

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

mp sempre mp sempre mp sempre mp

Timp. 定音鼓

Pg. 排鼓

Tgl. 三角铁

Sus. Cym. 吊镲

Titw. 木鱼

W. Bl. 方型木鱼

Vib. 颤音器

Bn. 管钟

mp sempre mf p mf L.v.

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

p fp p fp p fp mf fp mf

B Meditation ♩ = 38

23

BD 梆笛

QD 曲笛

XinD 新笛

CYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

CYSN 高音唢呐

ZYSN 中音唢呐

CYSN 次中音唢呐

DYSN 低音唢呐

mf (*bd. in C*) I solo

p *vibr.* *mf* *p*

(*acolian-sound*) *improv.* *p / f*

mp *p* *mp* *pp*

I solo *mp* *pp*

I solo *mp* *pp*

mp *p* *mp* *p*

mp *p*

I solo *mp* *p*

I solo *ppp*

B Meditation ♩ = 38

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

B Meditation ♩ = 38

Timp. 定音鼓

Pg. 排鼓

Tgl. 三角铁

Sus. Cym. 吊钹

Tw. 特钹

W. Bl. 方型木鱼

Vib. 颤音器

Bn. 单簧管

Chm. 管钟

mf *p* *mp* *p* *pp* *pp* *sempre*

arco *motor off* *p* *p* *mp* *pp* *sempre*

arco *ped. gliss.* *p* *sfz*

arco *bow change ad lib and imperceptibly*

p *pp*

B Meditation ♩ = 38

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

I solo *mp*

(pizz.) I solo *p* *pp*

* Trill vertically between normal and harmonic tone.
 ** Ad lib. using dynamic range between *f* and *p*.

Senza tempo

Con moto, conciously

C

28 ca.9" ca.6"

BD 梆笛 (p)

QD 曲笛 (aeolian-sound) pp irregular! ppp soloistic mf espr.

XinD 新笛 p ppp

GYSH 高音笙 I solo mf

ZYSH 中音笙 I solo mf

DYSH 低音笙 mf

GYSN 高音唢呐

ZYSN 中音唢呐

CYSN 次中音唢呐

DYSN 低音唢呐

=c. 48

Senza tempo

Con moto, conciously

C

ca.9" ca.6"

YQ 扬琴 mf sempre

LQ 柳琴 mf sempre

PP 琵琶 mf l.c. sempre

ZR 中阮 mf sempre

DR 大阮 mf sempre

=c. 48

Senza tempo

Con moto, conciously

C

ca.9" ca.6"

Timp. 定音鼓 mf sempre

Pg. 排鼓 mf sempre

Tgl. 三角铁 L.v. pp mf

Sus. Cym. 吊镲

Ttw. mp L.v. ppp mf

W. Bl. 方型木鱼 mf

Vib. 颤音器 motor on continue until sost. pitches are inaudible! damp all except g and b. (with the hands) mf sf sempre

Bn. mf sempre

Chm. 管钟 L.v. ad lib. slowly! ppp (very far away!) mf sempre

=c. 48

Senza tempo

Con moto, conciously

C

ca.9" ca.6"

CH 高胡 pp

EH 二胡 (unis.) mf

ZH 中胡 (unis.) mf

Vc. 大提琴

Cb. 倍大提琴 arco div. a3 p sempre bow change ad lib and imperceptibly

=c. 48

* Rub the edge of the gong slowly and gently with circular movement with end of beater. (wooden part)

33

BD 梆笛

QD 曲笛

XinD 新笛

CYS 高音笙

ZYS 中音笙

DYS 低音笙

GYS 高音唢呐

ZYS 中音唢呐

DYS 低音唢呐

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Pg. 排鼓

Tgl. 三角铁

Sus. Cym. 吊镲

Tw. 方型木鱼

Vib. 颤音器

Bn. 管钟

Chm. 管钟

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

mp *mf* *f* *exp.* *mp* *mf* *mp* *mp*

unis. tutti

unis.

a2

(Xia)

accel. → **D** Piu mosso ♩ = 52

string. -----

BD 梆笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSh 低音笙
GYSN 高音唢呐
ZYSN 中音唢呐
CYSN 次中音唢呐
DYSN 低音唢呐

accel. → **D** Piu mosso ♩ = 52

string. -----

YQ 扬琴
div. YQ 扬琴
LQ 柳琴
PP 琵琶
ZR 中阮
DR 大阮

accel. → **D** Piu mosso ♩ = 52

string. -----

Timp. 定音鼓
Pg. 排鼓
Tgl. 三角铁
Sus. Cym. 吊镲
Ttw. 特特
W. Bl. 方型木鱼
Vib. 颤音器
Bn. 钹
Chm. 管钟

accel. → **D** Piu mosso ♩ = 52

string. -----

GH 高胡
EH 二胡
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

* Dead Stroke

41

BD 梆笛
 QD 曲笛
 XinD 新笛
 GYSh 高音笙
 ZYSh 中音笙
 DYSh 低音笙
 GYSN 高音唢呐
 ZYSN 中音唢呐
 CYSN 次中音唢呐
 DYSN 低音唢呐
 YQ 扬琴 I
 YQ 扬琴
 LQ 柳琴
 PP 琵琶
 ZR 中阮
 DR 大阮
 Timp. 定音鼓
 Pg 排鼓
 Tgl. 三角铁
 Sus. Cym. 吊镲
 Tw. 钹
 W. Bl. 方型木鱼
 Vib. 颤音器
 Bn. 单簧管
 Chm. 管钟
 GH 高胡
 EH 二胡
 ZH 中胡
 Vc. 大提琴
 Cb. 倍大提琴

arco tutti
 * Dead Stroke
 ** + (Muted); O (Unmuted)

* Dead Stroke
 ** + (Muted); O (Unmuted)

E Agitato $\text{♩} = 52-55$

BD 梆笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSh 低音笙
GYSN 高音唢呐
ZYSN 中音唢呐
CYSN 次中音唢呐
DYSN 低音唢呐

E Agitato $\text{♩} = 52-55$

YQ 扬琴
LQ 柳琴
PP 琵琶
ZR 中阮
DR 大阮

E Agitato $\text{♩} = 52-55$

Timp. 定音鼓
Pg. 排鼓
Tgl. 三角铁
Sus. Cym. 吊镲
Ttw. 方型木鱼
W. Bl. 方型木鱼
Vib. 颤音器
Bn. 管钟
Chm. 管钟

E Agitato $\text{♩} = 52-55$

CH 高胡
EH 二胡
ZH 中胡
Ve. 大提琴
Cb. 倍大提琴

51

BD 梆笛

QD 曲笛

XinD 新笛

CYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

CYSN 高音唢呐

ZYSN 中音唢呐

CYSN 次中音唢呐

DYSN 低音唢呐

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Pg. 排鼓

Tgl. 三角铁

Sus. Cym. 吊镲

W. Bl. 方型木鱼

Vib. 颤音器

Bn. 单簧管

Chm. 管钟

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

f

mf

ff

mp

f espr.

flutt.

secco

div. a3

div. a2

unis.

sempre

ff secco sempre

ff secco

ff secco sempre

ff secco

ff secco sempre

ff secco

ff secco sempre

ff secco

ff secco sempre

55

BD 梆笛

QD 曲笛

XinD 新笛

GYSH 高音笙

ZYSH 中音笙

DYSH 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

CYSN 次中音唢呐

DYSN 低音唢呐

YQ 扬琴

div. 扬琴 II

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Pg. 排鼓

Tgl. 三角铁

Sus. Cym. 吊镲

W. Bl. 方型木鱼

Vib. 颤音器

Bn. 管钟

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

57

BD 梆笛

QD 曲笛

XinD 新笛

CYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

CYSN 高音唢呐

ZYSN 中音唢呐

CYSN 次中音唢呐

DYSN 低音唢呐

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Pg. 排鼓

Tgl. 三角铁

Sus. Cym. 吊镲

Ttw. change to bass drum

W. Bl. 方型木鱼

Vib. 颤音器

Bn. 笙

Chm. 管钟

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

F Misteriosamente ♩ = 55
Keep the tempo steadily!

59 In tempo with bass drum!

BD 梆笛 *mf sempre*

QD 曲笛

XinD 新笛

GYSH 高音笙 *mf sempre*

ZYSH 中音笙 *mf*

DYSH 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

CYSN 次中音唢呐

DYSN 低音唢呐

F Misteriosamente ♩ = 55
Keep the tempo steadily!

YQ I 扬琴 *mf*

div.

YQ II 扬琴 *mf poco a poco cresc. sempre*

LQ 柳琴 *mf sempre*

PP 琵琶

ZR 中阮

DR 大阮

F Misteriosamente ♩ = 55
Keep the tempo steadily!

Timp. 定音鼓 *mf poco a poco cresc. sempre*

Pg. 排鼓 *mf poco a poco cresc. sempre*

Tgl. 三角铁

Sus. Cym. 吊镲

B.dr. 大鼓 *mf sempre*

W. Bl. 方型木鱼

Vib. 颤音器 *mf poco a poco cresc. sempre*

Bn. 单簧管 *mp poco a poco cresc. sempre*

Chm. 管钟 *mp poco a poco cresc. sempre*

F Misteriosamente ♩ = 55
Keep the tempo steadily!

GH 高胡 *pp poco a poco cresc. Individually ad lib.; continue repeating pattern, varying speed from very fast to very slow!*

EH 二胡 *pp poco a poco cresc. Individually ad lib.; continue repeating pattern, varying speed from very fast to very slow!*

div.

EH II 二胡 *p poco a poco cresc. sempre*

ZH 中胡 *pp poco a poco cresc. Individually ad lib.; continue repeating pattern, varying speed from very fast to very slow!*

Vc. 大提琴 *pp poco a poco cresc. Individually ad lib.; continue repeating pattern, varying speed from very fast to very slow!*

Cb. 倍大提琴 *pp poco a poco cresc. Individually ad lib.; continue repeating pattern, varying speed from very fast to very slow!*

* Pedal depressed throughout m. 85.
** In tempo with bass drum, then play freely for repetitions

62

BD 梆笛

QD 曲笛

XinD 新笛

CYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

CYSN 次中音唢呐

DYSN 低音唢呐

YQ 扬琴

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Pg. 排鼓

Tgl. 三角铁

Sus. Cym. 吊镲

B.dr. 钹

W. Bl. 方型木鱼

Vib. 颤音器

Bn. 单簧管

Chm. 管钟

GH 高胡

EH 二胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

G Religioso

65

BD 梆笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSh 低音笙
GYSN 高音唢呐
ZYSN 中音唢呐
CYSN 次中音唢呐
DYSN 低音唢呐

In tempo with bass drum!

f sempre
f sempre
f sempre
f sempre
f sempre
f sempre
f sempre
f espr.
mf
f
mp

G Religioso

YQ 扬琴
YQ 扬琴
LQ 柳琴
PP 琵琶
ZR 中阮
DR 大阮

f sempre
f sempre
f sempre
f sempre
f
poco a poco cresc.
f espr.
mp
f
mp

G Religioso

Timp. 定音鼓
Pg. 排鼓
Tgl. 三角铁
Sus. Cym. 吊镲
B.dr. 大鼓
W. Bl. 方型木鱼
Vib. 颤音器
Bn. 单簧管
Chm. 管钟

f
f
f
f
f
f
f
f
f
f
f
f

G Religioso

GH 高胡
EH 二胡
EH 二胡
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

(mf)

68

BD 梆笛

QD 曲笛

XinD 新笛

CYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

CYSN 次中音唢呐

DYSN 低音唢呐

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Pg. 排鼓

Tgl. 三角铁

Sus. Cym. 吊镲

B.dr. 钹

W. Bl. 方型木鱼

Vib. 颤音器

Bn. 单簧管

Chm. 管钟

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

ff *subito mp* *f* *mf*

H poco accel e string.

71

BD 梆笛

QD 曲笛

XinD 新笛

GYSH 高音笙

ZYSH 中音笙

DYSH 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

CYSN 次中音唢呐

DYSN 低音唢呐

mf

f poco a poco cresc.

f

f

mf poco a poco cresc.

mf poco a poco cresc.

mf poco a poco cresc.

f espr.

f espr.

f espr.

f

f poco a poco cresc.

f poco a poco cresc.

f poco a poco cresc.

sempre

sempre

sempre

H poco accel e string.

YQ I 扬琴

YQ II 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

f

f

f

f

f

f

f

f

f

Individually ad lib.;
continue repeating pattern, varying speed from very fast to very slow!

Individually ad lib.;
continue repeating pattern,
varying speed from very fast to very slow!

Individually ad lib.;
continue repeating pattern, varying speed from very fast to very slow!

Individually ad lib.; continue repeating pattern, varying speed from very fast to very slow!

Individually ad lib.;
continue repeating pattern, varying speed from very fast to very slow!

H poco accel e string.

Timp. 定音鼓

Pg. 排鼓

Tgl. 三角铁

Sus. Cym. 吊镲

B.dr. 方型木鱼

W. Bl. 圆音器

Bn. 管钟

Chm. 管钟

f

f

f

f

f

f

f

f

f

H poco accel e string.

GH 高胡

EH 二胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

f

f

f

f

f

f

74

BD 梆笛
sempre

QD 曲笛
sempre

XinD 新笛
sempre

CYSh 高音笙
 6

ZYSh 中音笙

DYSh 低音笙

CYSN 高音唢呐
subito ff

ZYSN 中音唢呐
subito ff

CYSN 次中音唢呐
subito ff

DYSN 低音唢呐
subito ff

YQ I 扬琴 I

YQ II 扬琴 II

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Pg. 排鼓

Tgl. 三角铁

Sus. Cym. 吊镲

B.dr. 大鼓

W. Bl. 方型木鱼

Vib. 颤音器

Bn. 单簧管

Chm. 管钟

CH 高胡

EH 二胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

molto accel.

76

BD 梆笛

QD 曲笛

XinD 新笛

GYSH 高音笙

ZYSH 中音笙

DYSH 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

CYSN 次中音唢呐

DYSN 低音唢呐

Very fast note in ad lib. (highest register!)

molto cresc.

Very fast note in ad lib. (highest register!)

molto cresc.

Very fast note in ad lib. (from highest to lowest register!)

molto cresc.

Very fast note in ad lib. (from highest to lowest register!)

molto cresc.

molto accel.

YQ I 扬琴 I

YQ II 扬琴 II

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

molto cresc.

molto cresc.

molto cresc.

molto cresc.

molto cresc.

molto cresc.

molto accel.

Timp. 定音鼓

Pg. 排鼓

Tgl. 三角铁

Sus. Cym. 吊镲

B.dr. 扁鼓

W. Bl. 方型木鱼

Vib. 颤音器

Bn. 钹

Chm. 管钟

change to Datangu

molto cresc.

gliss. ad lib. from lowest to highest register

change to crash cymbals (L)

change to t-tam (L)

molto accel.

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

molto cresc.

molto cresc.

molto cresc.

molto cresc.

molto cresc.

Very fast note in ad lib. (lowest register!)

molto cresc.

Very fast note in ad lib. (lowest register!)

molto cresc.

Senza tempo

78 *mf* *secco* Repeat ad lib., as fast as possible! (ca. 5")

BD 梆笛 *mf* *secco* *gliss. ad lib.*

QD 曲笛 *mf* *secco* *gliss. ad lib.*

XinD 新笛 *mf* *secco*

CYSh 高音笙 *mf* *secco*

ZYSh 中音笙 *mf* *secco*

DYSh 低音笙 *mf* *secco*

CYSN 高音唢呐 *mf* *secco* Repeat ad lib., as fast as possible! (ca. 5")

ZYSN 中音唢呐 *mf* *secco* *gliss. ad lib.*

CYSN 次中音唢呐 *mf* *secco*

DYSN 低音唢呐 *mf* *secco* *gliss. ad lib.*

Senza tempo

YQ 扬琴 *mf* *secco* Repeat ad lib., as fast as possible! (ca. 5")

LQ 柳琴 *mf* *secco* Repeat ad lib., as fast as possible! (ca. 5")

PP 琵琶 *mf* *secco* Repeat ad lib., as fast as possible! (ca. 5")

ZR 中阮 *mf* *secco* Repeat ad lib., as fast as possible! (ca. 5")

DR 大阮 *mf* *secco* Repeat ad lib., as fast as possible! (ca. 5")

Senza tempo

Timp. 定音鼓 *molto cresc.*

Pg. 排鼓 (Datangu)

Tgl. 三角铁

Sus. Cym. 吊镲 *molto cresc.*

B.dr. 钹

W. Bl. 方型木鱼

Vib. 颤音器 *mf* *secco* (rubber heads) *motor off* Repeat ad lib., as fast as possible! (ca. 5")

Bn. (Cymbals.) *f*

Chm. 管钟 (Tam-t.) *f*

Senza tempo

(trem.)

CH 高胡 *mf* *secco*

EH 二胡 *mf* *secco* Repeat ad lib., as fast as possible! (ca. 5")

ZH 中胡 *mf* *secco* Repeat ad lib., as fast as possible! (ca. 5")

Vc. 大提琴 *mf* *secco* Repeat ad lib., as fast as possible! (ca. 5")

Cb. 倍大提琴 *mf* *secco* Repeat ad lib., as fast as possible! (ca. 5")

* Tone clusters as much as possible; on the natural notes.
 ** Tone clusters as many as possible; on the sharp notes.
 *** Tone clusters as many as possible; on the sharp and natural notes.

I Furioso ♩ = 68

79

BD 梆笛 *fff* *legatissimo*

QD 曲笛 *fff* *legatissimo*

XinD 新笛 *fff* *legatissimo*

GYSH 高音笙 *fff* *legatissimo*

ZYSH 中音笙 *fff* *legatissimo*

DYSH 低音笙 *fff* *legatissimo*

CYSN 高音唢呐 *fff* *legatissimo*

ZYSN 中音唢呐
CYSN 次中音唢呐 *fff* *legatissimo*

DYSN 低音唢呐 *fff* *legatissimo*

I Furioso ♩ = 68

YQ 扬琴 *fff* *legatissimo*

LQ 柳琴 *fff* *legatissimo*

PP 琵琶 *fff* *legatissimo*

ZR 中阮 *fff* *legatissimo*

DR 大阮 *fff* *legatissimo*

I Furioso ♩ = 68

Timp. 定音鼓 *fff*

Pg. 排鼓 *fff*

Tgl. 三角铁

Sus. Cym. 吊镲 *fff* *l.v.*

B.dr. *fff*

W. Bl. 方型木鱼

Vib. 颤音器 *fff*

Bn. (Cymbals.) *fff* *l.v.*

Chm. 管钟 (Tam-t.) *fff* *l.v.*

I Furioso ♩ = 68

GH 高胡 *fff* *legatissimo*

EH 二胡 *fff* *legatissimo*

ZH 中胡 *fff* *legatissimo*

Vc. 大提琴 *fff* *legatissimo* *div. a2*

Cb. 倍大提琴 *fff* *legatissimo*

J Calmly poco a poco, freely (♩ = 30-36)

85

BD 梆笛

QD 曲笛

XinD 新笛

GYSH 高音笙

ZYSH 中音笙

DYSH 低音笙

CYSN 高音唢呐

ZYSN 中音唢呐

CYSN 次中音唢呐

DYSN 低音唢呐

(sit down!)

(sit down!) (solo) soloistic

mp

S.V. → C.V. → M.V.

mp *espr.* *p* *mf*

J Calmly poco a poco, freely (♩ = 30-36)

YQ 扬琴

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

* mute

ppp subito *sempre*

Individually ad lib.; continue repeating pattern, varying speed from very fast to very slow!

**

ppp subito *sempre*

Individually ad lib.; continue repeating pattern, varying speed from very fast to very slow!

**

ppp subito *sempre*

Individually ad lib.; continue repeating pattern, varying speed from very fast to very slow!

**

ppp subito *sempre*

Individually ad lib.; continue repeating pattern, varying speed from very fast to very slow!

J Calmly poco a poco, freely (♩ = 30-36)

Timp. 定音鼓

Pg. 排鼓

Tgl. 三角铁

Sus. Cym. 吊镲

Ttw. 特特

W. Bl. 方型木鱼

Vib. 颤音器

Bn. 圆号

Chm. 管钟

arco bow change ad lib and imperceptibly

fp motor off

mf *Lr.*

mf *Lr.*

J Calmly poco a poco, freely (♩ = 30-36)

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

S.V. bow change ad lib and imperceptibly

ppp *sempre*

S.V. bow change ad lib and imperceptibly

ppp *sempre*

S.V. bow change ad lib and imperceptibly

ppp *sempre*

S.V. bow change ad lib and imperceptibly

ppp *sempre*

S.V. bow change ad lib and imperceptibly

ppp *sempre*

* Pluck the string with fingertips.
 ** Muted by laying a light cloth over the bars

88

BD 梆笛 *sf*

QD 曲笛 *sf*

XinD 新笛 *I solo fp pp*

CYSh 高音笙 *sf*

ZYSh 中音笙 *sf*

DYSh 低音笙 *fp*

CYSN 高音唢呐

ZYSN 中音唢呐 *fp*

CYSN 次中音唢呐 *fp*

DYSN 低音唢呐 *mf mp* soloistic * [i] [o] [i] [o]

YQ 扬琴

YQ 扬琴

LQ 柳琴

PP 琵琶 *I solo mf pp*

ZR 中阮

DR 大阮

Timp. 定音鼓

Pg. 排鼓

Tgl. 三角铁

Sus. Cym. 吊镲

Ttw. *Lr.*

W. Bl. 方型木鱼 *sf*

Vib. 颤音器 *(arco) fp*

Bn. *mf*

Chm. 管钟 *mf*

GH 高胡 *C.V (V) fp ppp S.V*

EH 二胡 *C.V (V) fp ppp S.V*

ZH 中胡 *C.V (V) fp ppp S.V*

Vc. 大提琴 *C.V B.o (V) p.o molto sul pont. p.p.o S.V fp ppp*

Cb. 倍大提琴 *C.V B.o (V) p.o molto sul pont. p.p.o S.V fp ppp*

- * Articulate the indicated vowels to obtain a modification of timbre of the note.
- ** Gradually change to multiphonic or splits sound.
- *** Trill the harmonic with the fundamental note rapidly.

91

BD 梆笛
 QD 曲笛
 XinD 新笛
 GYSh 高音笙
 ZYSh 中音笙
 DYSh 低音笙
 GYSN 高音唢呐
 ZYSN 中音唢呐
 CYSN 次中音唢呐
 DYSN 低音唢呐
 YQ 扬琴
 YQ 扬琴
 LQ 柳琴
 ZR 中阮
 DR 大阮
 Timp. 定音鼓
 Pg. 排鼓
 Tgl. 三角铁
 Sus. Cym. 吊镲
 Ttw. 吊钹
 W. Bl. 方型木鱼
 Vib. 颤音器
 Bn. 单簧管
 Chm. 管钟
 GH 高胡
 EH 二胡
 ZH 中胡
 Vc. 大提琴
 Cb. 倍大提琴

Dynamic markings: *mp*, *pp*, *mf*, *p subito*, *espr.*

Performance instructions: *mp*, *mf*, *p subito*, *mf*, *mp p*, *p*

* Trill vertically between normal and harmonic tone.

94

BD 梆笛

QD 曲笛

XinD 新笛

GYSH 高音笙

ZYSH 中音笙

DYSH 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

CYSN 次中音唢呐

DYSN 低音唢呐

YQ 扬琴

LQ 柳琴

Pipa

ZR 中阮

DR 大阮

Timp. 定音鼓

Pg. 排鼓

Tgl. 三角铁

Sus. Cym. 吊镲

Ttw. 方型木鱼

W. Bl. 方型木鱼

Vib. 颤音器

Bn. 管钟

Chm. 管钟

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

* Trill the harmonic with the fundamental note rapidly.

97

BD 梆笛
 QD 曲笛
 XinD 新笛
 CYSH 高音笙
 ZYSH 中音笙
 DYSH 低音笙
 CYSN 高音唢呐
 ZYSN 中音唢呐
 CYSN 次中音唢呐
 DYSN 低音唢呐

Isolo S.V. --- M.V. --- S.V. --- M.V. --- S.V. --- M.V. --- S.V. ---
mf *mp cresc.* [|| < | 0] [|| < | 0] [|| < | 0]

Isolo ----- contunuosly
p sempre

Isolo ----- contunuosly
p sempre

YQ 扬琴
 LQ 柳琴
 Pipa
 ZR 中阮
 DR 大阮

Timp. 定音鼓
 Pg. 排鼓
 Tgl. 三角铁
 Sus. Cym. 吊镲
 Ttw. 特特
 W. Bl. 方型木鱼
 Vib. 颤音器
 Bn. 笙
 Chm. 管钟

motor on
pp *mf* *L.v.*

mp *mf* *L.v.*

mp *mf* *L.v.*

GH 高胡
 EH 二胡
 ZH 中胡
 Vc. 大提琴
 Cb. 倍大提琴

S.V. --- M.V. --- S.V. ---
sffp *mf* *p subito*

div. a2
pp *mf* *ppp*

arco
mf *ppp*

pizz.

101

This musical score page (101) features 20 staves for various instruments and percussion. The instruments listed on the left are: BD (梆笛), QD (曲笛), XinD (新笛), GYSh (高音笙), ZYSh (中音笙), DYSh (低音笙), GYSN (高音唢呐), ZYSN (中音唢呐), CYSN (次中音唢呐), DYSN (低音唢呐), YQ (扬琴), LQ (柳琴), Pipa, ZR (中阮), DR (大阮), Timp (定音鼓), Pg (排鼓), Tgl (三角铁), Sus. Cym. (吊镲), Tw. (钲), W. Bl. (方型木鱼), Vib. (颤音器), Bn. (单簧管), Chm. (管钟), GH (高胡), EH (二胡), ZH (中胡), Vc. (大提琴), and Cb. (倍大提琴).

Key musical notations and dynamics include:

- Flutes (BD, QD, XinD):** XinD has a melodic line starting with a *f* dynamic, followed by a *pp* dynamic. Fingerings are indicated by numbers in brackets: [1], [0], [1], [0], [1], [0], [1], [0], [1], [1010].
- Shengs (GYSh, ZYSh):** Both have a sustained note with a *ppp* dynamic marking.
- Percussion:** Tw. has a *p* dynamic marking. Vib. has a *pp* dynamic marking and instructions: *motor off*, *arco*, and *bow change ad lib and imperceptibly*.
- Clarinet (Bn.):** Has a *p* dynamic marking and an *L.v.* (Larghetto) marking.
- Chimes (Chm.):** Has a *ppp* dynamic marking and the instruction *very far away*.



VOLCANICITY

Sheng Concerto

熔

笙协奏曲



Tang Lok Yin

邓乐妍



COMPOSER

TANG LOK YIN

邓乐妍

Yet from the haze she creates, graceful, Ms Tang's textures are transparent enough that even when several levels of the chase seem to be happening at once... fluidly contrapuntal piece New York Times, April 5, 2009.

Dr. Tang Lok-yin is an active composer in worldwide, her works achieve mastery in both Chinese and Western music, covering instrumental, dance and operatic music, with a brilliant track record of awards to her credit including the ACL Yoshiro Irino Memorial Prize by the Asian Composers' League (Japan); the first prize at the Asian Pacific Festival of the Asian Composers' League Conference (New Zealand); Young Composer Award at the International Competition for Chinese Orchestral Composition (Singapore); Outstanding Award at the "Palatino" Piano Composition (China); "Dr. Helmut Sohmen Composition Prize" for the symphony orchestral piece "Movements-Homage to Joseph Haydn" (Vienna).

Tang's recent works include the Suona and Guanzi Concerto *SaNa* which commissioned by Hong Kong Chinese Orchestra, the Chinese Orchestral work *The Great Evacuation*, the Saxophone and Orchestra of Laptops piece *Neutron Star*, Hong Kong Dance and Hong Kong Chinese Orchestra co-production *Evacuation Order for dance theatre* and Hong Kong Arts Festival Commissioned Opera *Tree Rhapsody*. Apart from composition, she also works as Director, Producer, Arranger, Performer and Radio Board Cast Presenter in different engagements. She is the director of the Hong Kong International Drummer Festival.

作曲家邓乐妍博士，近期发表的委约作品包括唢呐与管子协奏曲「仨呐」，香港管乐团「星河」，色土风与手提电脑大乐队作品「星谜」，余光中诗歌音乐会的作品「向日葵」，香港舞蹈团与香港中乐团两团合作之音乐舞剧「迁界」，香港艺术节委约歌剧「年轮曲」等。

邓氏的作品融会中、西乐，涉猎器乐、舞蹈及歌剧的音乐创作，屡次在国际舞台上获奖，如亚洲作曲家同盟音乐节青年作曲家比赛第一名，新加坡华乐团作曲大赛「青年作曲家创作奖」，北京「帕拉天奴杯」作曲比赛优秀奖以及亚洲作曲家同盟音乐节上获颁「入野义朗纪念奖」与及维也纳苏海文作曲奖并受委约创作大型管弦乐作品「Movements- homage to Joseph Haydn」，分别在维也纳和香港演出。

除作曲外，邓氏亦从事编曲、演奏、音乐会制作，教学与电台广播工作。她现担任香港国际鼓手节总监。

SYNOPSIS

"Activity increased at Indonesia's Mount Merapi, one of the world's most active volcanos, with repeated bursts of red-hot lava, hot gases and clouds of ash. The mountain is located near the area of Indonesia's Java island where a powerful earthquake struck one week ago, killing more than 6,500 people. The mountain's lava dome had grown by 17 meters in the past week to reach 100 meters. The government volcanology center recommended that all activities be halted within seven kilometers of the summit. The 3,000-meter volcano is one of the world's most active volcanos. It last erupted in 1994, sending out a searing cloud of gas that burned 60 people to death. About 1,300 people were killed when it erupted in 1930." Source: 03/06/2006 02:54 PM, Metro Broadcast Corp Ltd - Copyright 2006

Volcanicity refers to the action or activity of Indonesia's Mount Merapi. I imagine that it takes three times of restraints and restrictions before the lava becomes a powerful explosion.

A common gesture in this piece is the gradual building up like a crest. Often the music seems to be reaching a high point but is quickly pulled back. The desire to burst out is deliberately restrained.

The first part is the building up motion featuring the solo *sheng* and percussions. The *sheng* solo is mixing with the sound of the percussions whose vibration surrounds the *sheng*. It creates a massive tension which is like the fermentation of lava under the volcano symbolizing anger before the explosion.

In the second restraint before the explosion, the volcano is led by the solo *sheng* igniting the fuse representing by the orchestra thus waiting for the explosion. The design of this second restraint is opposite to the first. The orchestra is irregular and fragmented acting like the ornaments to decorate the *sheng* melody. The tension is built up with the gradually faster tempo and then linked directly to the final restraint. The last restraint is the focal point of the piece. It is the cadenza for *sheng*. This is the technical explosion of the soloist. I combine the several gestures from the beginning and base on the compressing tempo and gesture to create the explosion.

The work was awarded the Young Composer Award at the Singapore International Competition for Chinese Orchestral Composition 2006.

"Volcanicity" 译作火山的活动，这首乐曲是描写印尼 "Mount Merapi" 在爆发前，熔岩在地底下的悸动和等待涌出地面的张力。这是一首一气呵成的作品，乐曲利用乐队与独奏不同的配器和处理，与及独奏者技术上的发挥和突破来作为创作的原则。在结构上，大致可分成三次的蕴酿和爆发。首先是独奏与敲击乐的溶合和抗衡，配合速度上级进式的加快，产生了蓄势待发的张力。接着是独奏与乐队分拆式的配器，有如熔岩跟随着地壳的裂缝逐渐迫近。加上由慢到快绷紧着的速度变化，产生内在的张力，形造出细緻与之前群组式的对立。华彩段落则特别地设计在乐曲的尾部，以独奏者技术上的表现作为爆破。

此作品荣获2006年新加坡国际华乐作曲大赛青年作曲家创作奖。

“Thanks for the Singapore Chinese Orchestra Composition Competition made a platform to promote new music and stimulate new creations. The selected works are given life by the conductor and performers.

This time, the score publication is a far-reaching project. I would like to take this opportunity to thank the Singapore Chinese Orchestra again for spreading the winning works to future generations and advocating the Chinese instrumental Music works to every corner of the world.” -

Tang Lok Yin

“新加坡华乐团作曲比赛制造了一个宣扬新音乐和激发新创作的平台。由作曲家创造，指挥家和演奏家给予生命，这完美的组合令作品诞生。

今次乐谱出版是一件意义深远的推广项目，藉此机会，再次多谢新加坡华乐团，把得奖作品流传后世，将中国器乐新作品传扬到世界每一个角落。” - 邓乐妍

INSTRUMENTATION



WINDS (吹奏乐器)

Sheng Solo (笙独奏)
Longdi (曲笛)
Dadi (大笛)

PLUCKED STRINGS (弹拨乐器)

Yangqin (扬琴)
Pipa (琵琶)
Daruan (大阮)
Sanxian (三弦)
Guzheng (箏)D调定弦

PERCUSSION (打击乐器)

Percussion 1 (打击乐1)

Vibraphone (大钢片琴)

Percussion 2 (打击乐2)

Temple Blocks (木鱼)x4个
(与percussion 3共用)
Paigu (排鼓)x5个

Percussion 3 (打击乐3)

Suspended Cymbal (吊钹)
Temple Blocks (木鱼)x5个

Percussion 4 (打击乐4)

Vibraslap (拍颤器)
Maracas (沙槌)
Cymbal (大钹)

Percussion 5 (打击乐5)

Timpani (定音鼓)
Cymbal on Timpani
Vibraslap (拍颤器)

BOWED STRINGS (弓弦乐器)

Erhu (二胡)
Zhonghu (中胡)
Gehu (革胡)
Diyin Gehu (低音革胡)

Volcanicity 熔

Tang Lok Yin
邓乐妍

Vivacissimo luminoso (♩=72)

Long Di 曲笛

Dadi 大笛

Yangqin 扬琴

Pipa 琵琶

Daruan 大阮

Sanxian 三弦

Guzheng 箏

Vivacissimo luminoso (♩=72)

Sheng solo 笙

Vibraphone motor off
soft mallet

Percussion 1 打击乐1

排鼓 plastic mallet

Percussion 2 打击乐2

Percussion 3 打击乐3

Percussion 4 打击乐4

Percussion 5 打击乐5

Vivacissimo luminoso (♩=72)

Erhu 二胡

Zhonghu 中胡

Cehu 革胡

Diyin Cehu 倍大提琴

5

Long Di 曲笛

DD 大笛

YQ 扬琴

PP 琵琶

DR 大阮

SX 三弦

Zheng 筝

SH solo 笙

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

EH 二胡

ZH 中胡

GeH 革胡

DYGeH 倍大提琴

The musical score is organized into systems. The first system includes Long Di (曲笛), DD (大笛), YQ (扬琴), PP (琵琶), DR (大阮), SX (三弦), Zheng (筝), and SH solo (笙). The second system features Perc. 1 (打击乐1), Perc. 2 (打击乐2), Perc. 3 (打击乐3), Perc. 4 (打击乐4), and Perc. 5 (打击乐5). Perc. 1 has a complex rhythmic pattern with dynamic markings *f* and *ppp*. Perc. 2 has a simpler pattern with *f* and *ppp*. Perc. 3 includes a 'Susp. Cym.' (suspended cymbal) section with a *mf* dynamic. The third system includes EH (二胡), ZH (中胡), GeH (革胡), and DYGeH (倍大提琴). The score is written in a Western staff notation style with treble and bass clefs.

A

9

Long Di 曲笛

DD 大笛

YQ 扬琴

PP 琵琶

DR 大阮

SX 三弦

Zheng 箏

SH solo 笙

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

EH 二胡

ZH 中胡

GeH 革胡

DYGeH 倍大提琴

大氣聲
花舌

大氣聲

泛音

泛音

按弦

把竹上頂部的孔
慢慢地用手蓋
製造滑音

Susp. Cym.

Vibraslap

大拔放在鼓膜上 同時敲打定音鼓膜和大拔

pedal Gliss.

mp, *f*, *pp*, *p*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *pp*, *f*, *pp*, *pp*, *f*, *fff*, *mf*, *sf*, *p*

A

SH solo 笙

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

EH 二胡

ZH 中胡

GeH 革胡

DYGeH 倍大提琴

把竹上頂部的孔
慢慢地用手蓋
製造滑音

Susp. Cym.

Vibraslap

大拔放在鼓膜上 同時敲打定音鼓膜和大拔

pedal Gliss.

mp, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *mp*, *pp*, *f*, *pp*, *pp*, *f*, *fff*, *mf*, *sf*, *p*

A

EH 二胡

ZH 中胡

GeH 革胡

DYGeH 倍大提琴

mp

13

Long Di 曲笛

DD 大笛

YQ 扬琴

PP 琵琶

DR 大阮

SX 三弦

Zheng 琴

SH solo 笙

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

EH 二胡

ZH 中胡

GeH 革胡

DYGeH 倍大提琴

大气聲

花舌

泛音

馬左音

pp

p

f

ff

mf

f

mp

poco a poco crescendo

f

mp

p

f

fff

f

f

pizz.

Susp. Cym.

刷吊鈸

5

6

6

6

3

3

3

B

17

Long Di 曲笛

DD 大笛

YQ 扬琴

PP 琵琶

DR 大阮

SX 三弦

Zheng 筝

B

SH solo 笙

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

Susp. Cym.

沙钹

大拔放在鼓膜上
敲打大拔

mf pedal Gliss.

B

EH 二胡

ZH 中胡

Geh 革胡

DY Geh 倍大提琴

2/1

Long Di 曲笛

DD 大笛

YQ 扬琴

PP 琵琶

DR 大阮

SX 三弦

Zheng 箏

SH solo 笙

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

EH 二胡

ZH 中胡

GeH 革胡

DYGeH 倍大提琴

花舌 大气聲

mp

p

mp

mf

poco a poco crescendo

p

f

f

f

f

C

Long Di 曲笛

DD 大笛

YQ 扬琴

PP 琵琶

DR 大阮

SX 三弦

Zheng 箏

泛音

按弦

推線

mf

ff

pp

mp

f

3

6

C

SH solo 笙

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

pedal Gliss.

Vibraslap

Susp. Cym.

mf

f mp

f

f

mf

C

EH 二胡

ZH 中胡

Geh 革胡

DY Geh 倍大提琴

內

3

29 花舌

Long Di 曲笛

DD 大笛

YQ 扬琴

PP 琵琶

DR 大阮

SX 三弦

Zheng 琴

SH solo 笙

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

EH 二胡

ZH 中胡

GeH 革胡

DYGeH 倍大提琴

D

33

Long Di 曲笛

DD 大笛

YQ 扬琴

PP 琵琶

DR 大阮

SX 三弦

Zheng 箏

泛音

f

ff

mf

mf

mf

f

D

SH solo 笙

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

hard mallet

低音木鱼

poco a poco crescendo

mf

mf

pizz.

D

EH 二胡

ZH 中胡

Geh 革胡

DYGeH 倍大提琴

mp

mp

pizz.

E

Long Di 曲笛

DD 大笛

YQ 扬琴

PP 琵琶

DR 大阮

SX 三弦

Zheng 琴

SH solo 笙

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

EH 二胡

ZH 中胡

GeH 革胡

DYGeH 倍大提琴

E

E

45

The musical score for page 151, measures 45-48, is arranged in a vertical stack for various instruments. The instruments listed on the left are:

- Long Di 笛
- DD 大笛
- YQ 扬琴
- PP 琵琶
- DR 大阮
- SX 三弦
- Zheng 琴
- SH solo 笙
- Perc. 1 打击乐1
- Perc. 2 打击乐2
- Perc. 3 打击乐3
- Perc. 4 打击乐4
- Perc. 5 打击乐5
- EH 二胡
- ZH 中胡
- GeH 革胡
- DYGeH 倍大提琴

Key musical elements and markings include:

- Measures 45-48:** The score is divided into four measures.
- Dynamic markings:** *f*, *mf*, *mp*, *ff*, *p*, *fp*, and *arco*.
- Performance instructions:** "推線" (Push line) is written above the PP part in measure 48. "壓鼓膜" (Press drum head) is written above Perc. 2 in measure 48.
- Annotations:** "吊拔" and "木魚" are written above Perc. 3 in measures 46 and 47 respectively.
- Figural bass:** The SX part includes triplets of 3 and 6 notes.
- Articulation:** Slurs and accents are used throughout the melodic lines.

F

49

Long Di 曲笛

DD 大笛

YQ 扬琴

PP 琵琶

DR 大阮

SX 三弦

Zheng 筝

Detailed description of the first system: This system contains seven staves. Long Di (曲笛) starts at measure 49 with a *mp* dynamic. DD (大笛) has a *mp* dynamic in the first measure, a *f* dynamic in the second, and a *mp* dynamic in the fourth. YQ (扬琴) has a *f* dynamic in the first measure and a *f* dynamic in the fourth. PP (琵琶) has a *fp* dynamic in the fourth measure, with a '推線 *' (push line) instruction in the second measure. DR (大阮) has a *f* dynamic in the first measure and a *ff* dynamic in the fourth. SX (三弦) has a *fmp* dynamic in the first measure and a *ff* dynamic in the fourth, with a '6' marking in the first measure and '3' markings in the second and third. Zheng (筝) has a *ffmp* dynamic in the fourth measure, with '3' markings in the second and third measures.

F

SH solo 笙

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

Detailed description of the second system: This system contains six staves. SH solo (笙) has a *mp* dynamic in the first measure, a *f* dynamic in the second, and a *mp* dynamic in the fourth. Perc. 1 (打击乐1) is silent. Perc. 2 (打击乐2) has a *f* dynamic in the first measure, *mf* in the second and third, and *f* in the fourth, with a '3' marking in the third measure. Perc. 3 (打击乐3) is silent. Perc. 4 (打击乐4) has a *mf* dynamic in the first measure, with 'Vibraslap' and 'Susp. Cym.' markings in the second and fourth measures. Perc. 5 (打击乐5) has a 'pedal Gliss.' marking in the second measure.

F

EH 二胡

ZH 中胡

Geh 革胡

DYGeh 倍大提琴

Detailed description of the third system: This system contains four staves. EH (二胡) has a *f* dynamic in the fourth measure. ZH (中胡) has a *f* dynamic in the fourth measure. Geh (革胡) has a *f* dynamic in the fourth measure, with a 'pizz.' marking in the third measure. DYGeh (倍大提琴) has a *f* dynamic in the fourth measure, with a 'pizz.' marking in the second measure.

G ♩=120

53

Long Di 笛箫

DD 大笛

YQ 扬琴

PP 琵琶

DR 大阮

SX 三弦

Zheng 琴

mp

ff

mf

f

推線

f

f

f

f

f

G ♩=120

SH solo 笙

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

mf

ff

hard mallet

f

吊拔

木魚

括吊拔

Vibraslap

mf

f

G ♩=120

EH 二胡

ZH 中胡

CeH 革胡

DYCeH 倍大提琴

mp

ff

mp

ff

f

mf 3

ff

f

mf 3

ff

58

Long Di 曲笛

DD 大笛

YQ 扬琴

PP 琵琶

DR 大阮

SX 三弦

Zheng 箏

SH solo 笙

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

EH 二胡

ZH 中胡

Geh 革胡

DYGeh 倍大提琴

mf

f

f

f

f

mf

pedal Gliss.

6

6

6

插吊拔

插吊拔

hard mallet

最高音木鱼

Vibraslap

63

Long Di 曲笛

DD 大笛

YQ 扬琴

PP 琵琶

DR 大阮

SX 三弦

Zheng 琴

H

SH solo 笙

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

H

最低音的三个木鱼

Susp. Cym.

EH 二胡

ZH 中胡

GeH 革胡

DYGeH 倍大提琴

H

68

Long Di 曲笛

DD 大笛

YQ 扬琴

PP 琵琶

DR 大阮

SX 三弦

Zheng 筝

I

SH solo 笙

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

Susp. Cym.

Vibraslap

I

EH 二胡

ZH 中胡

Geh 革胡

DY Geh 倍大提琴

I

73

Long Di 曲笛

DD 大笛

YQ 扬琴

PP 琵琶

DR 大阮

SX 三弦

Zheng 琴

SH solo 笙

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

EH 二胡

ZH 中胡

GeH 革胡

DYGeH 倍大提琴

Detailed description of the musical score: The score is for page 157, starting at measure 73. It features a variety of instruments. The Long Di (曲笛) and DD (大笛) parts are in the upper staves, with the Long Di playing a melodic line marked *mp* and the DD playing a rhythmic accompaniment. The YQ (扬琴) part is in the middle staves, playing a complex rhythmic pattern with dynamics *f* and *mf*. The PP (琵琶) part is in the lower staves, playing a rhythmic accompaniment. The DR (大阮) and SX (三弦) parts are in the lower staves, playing a rhythmic accompaniment with dynamics *f* and *mf*. The Zheng (琴) part is in the lower staves, playing a rhythmic accompaniment. The SH solo (笙) part is in the lower staves, playing a rhythmic accompaniment. The Perc. 1-5 (打击乐) parts are in the lower staves, playing a rhythmic accompaniment. The EH (二胡), ZH (中胡), GeH (革胡), and DYGeH (倍大提琴) parts are in the lower staves, playing a rhythmic accompaniment. The score includes musical notation, dynamics (*mp*, *f*, *mf*), and articulation (*tr*, accents).

78

Long Di 曲笛

DD 大笛

YQ 扬琴

PP 琵琶

DR 大阮

SX 三弦

Zheng 筝

SH solo 笙

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

EH 二胡

ZH 中胡

Geh 革胡

DY Geh 倍大提琴

J ♩=30 慢起渐快到 1 3 1 小節

83

Long Di 曲笛

DD 大笛

YQ 扬琴

PP 琵琶

DR 大阮

SX 三弦

Zheng 琴

J ♩=30 慢起渐快到 1 3 1 小節

SH solo 笙

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

J ♩=30 慢起渐快到 1 3 1 小節

EH 二胡

ZH 中胡

GeH 革胡

DYGeH 倍大提琴

87

Long Di 曲笛

DD 大笛

YQ 扬琴

PP 琵琶

DR 大阮

SX 三弦

Zheng 筝

推線

推線

K ♩=60

SH solo 笙

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

排鼓

壓鼓膜

吊拔

木魚

括吊拔

f mp

f

f

f

f pedal Gliss. *f* pedal Gliss.

K ♩=60

EH 二胡

ZH 中胡

Geh 革胡

DY Geh 倍大提琴

arco

pizz.

mf

f

ff

mf

f

f

f

f

f

9/

Long Di 曲笛

DD 大笛

YQ 扬琴

PP 琵琶

DR 大阮

SX 三弦

Zheng 琴

SH solo 笙

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

EH 二胡

ZH 中胡

GeH 革胡

DYGeH 倍大提琴

推線

k

撥最高音，產生「卜」「卜」聲

撥最高音，產生「卜」「卜」聲

mf

mf

mf

ff

f

f

f

f

f

f

f

arco

ff

ff

f

f

L ♩ = 72

95

Long Di 曲笛

DD 大笛

YQ 扬琴

PP 琵琶

DR 大阮

SX 三弦

Zheng 筝

L ♩ = 72

SH solo 笙

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

Vibraphone

壓鼓膜

括吊拔

大拔放在鼓膜上

L ♩ = 72

EH 二胡

ZH 中胡

GeH 革胡

DYGeH 倍大提琴

arco

M ♩=84

99

Long Di 曲笛 *ff*

DD 大笛 *ff*

YQ 扬琴 *ff*

PP 琵琶 *ff* 推線 推線

DR 大阮 *ff*

SX 三弦 *ff*

Zheng 琴 *ff*

M ♩=84

SH solo 笙 *ff*

Vibraphone

Perc. 1 打击乐1 *ff*

Perc. 2 打击乐2 *ff* 排鼓 壓鼓膜 *f*

Perc. 3 打击乐3 *ff* *mf*

Perc. 4 打击乐4

Perc. 5 打击乐5

M ♩=84

EH 二胡 *ff* pizz. arco *mf*

ZH 中胡 *ff* pizz. arco *mf*

GeH 革胡 *f* *mf*

DYGeH 倍大提琴 *f* *mf*

N ♩=90

107

Long Di 曲笛

DD 大笛

YQ 扬琴

PP 琵琶

DR 大阮

SX 三弦

Zheng 琴

N ♩=90

SH solo 笙

Vibraphone

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

排鼓 壓鼓膜

木魚

N ♩=90

EH 二胡

ZH 中胡

GeH 革胡

DYGeH 倍大提琴

arco

pizz.

mf

f

sfz

ff

mf

///

Long Di
曲笛

DD
大笛

YQ
扬琴

PP
琵琶

DR
大阮

SX
三弦

Zheng
筝

SH solo
笙

Perc. 1
打击乐1

Perc. 2
打击乐2

Perc. 3
打击乐3

Perc. 4
打击乐4

Perc. 5
打击乐5

EH
二胡

ZH
中胡

Geh
革胡

DY Geh
倍大提琴

mf

推線

f

f

f

f

5

3

木魚

排鼓
壓鼓膜

f

ff

ff

ff

ff

pizz.

arco

mf

pizz.

arco

mf

pizz.

f

pizz.

f

pizz.

f

pizz.

f

0

115

Long Di 曲笛

DD 大笛

YQ 扬琴

PP 琵琶

DR 大阮

SX 三弦

Zheng 琴

撥最高音，產生「卜」「卜」聲

撥最高音，產生「卜」「卜」聲

ff *pp* *mf* *f* *f* *ff*

0

SH solo 笙

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

ff *mf* *mp* *p* *pp* *f* *f*

0

EH 二胡

ZH 中胡

GeH 革胡

DYGeH 倍大提琴

ff *mf* *p* *pp* *mp* *ff* *mf*

119

Long Di 曲笛

DD 大笛

YQ 扬琴

PP 琵琶

DR 大阮

SX 三弦

Zheng 筝

SH solo 笙

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

EH 二胡

ZH 中胡

Geh 革胡

DY Geh 倍大提琴

mf

mf

f

ff

mf

mp

f

mf

mf

mp

f

mf

ff

mf

mp

mf

mf

f

arco

ff

mf

arco

ff

mf

P

123

Long Di 曲笛

DD 大笛

YQ 扬琴

PP 琵琶

DR 大阮

SX 三弦

Zheng 琴

Detailed description: This system contains seven staves for traditional Chinese instruments. Long Di and DD have sparse melodic lines. YQ (Yangqin) features a complex rhythmic pattern with dynamic markings of *ff*, *mf*, *mp*, and *ff*. PP (Pipa) plays a driving sixteenth-note accompaniment with dynamics *ff*, *f*, and *ff*. DR (Daran) has a melodic line with dynamics *f*, *f*, *mf*, *ff*, and *mf*. SX (Sanchuan) plays a rhythmic accompaniment with dynamics *f* and *ff*. Zheng (Zhenqin) provides harmonic support with dynamics *f* and *ff*.

P

SH solo 笙

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

Detailed description: This system includes a solo for the Sheng (SH) and five percussion parts (Perc. 1-5). The SH solo is highly rhythmic and complex, marked with *ff*. Percussion parts 1, 2, and 3 are mostly silent, with Perc. 2 having a single melodic line in the third measure. Perc. 3 has a rhythmic pattern of 'x' marks. Perc. 4 and 5 are silent.

P

EH 二胡

ZH 中胡

GeH 革胡

DYGeH 倍大提琴

Detailed description: This system contains four staves for bowed instruments. EH (Erhu) has a melodic line with dynamics *ff*. ZH (Zhonghu) and GeH (Gehu) play accompaniment with dynamics *ff* and *f*. DYGeH (Daiyigequ) plays a rhythmic accompaniment with dynamics *ff* and *f*. The word 'arco' is written above the GeH and DYGeH staves.

127

Long Di 曲笛

DD 大笛

YQ 扬琴

PP 琵琶

DR 阮

SX 三弦

Zheng 筝

SH solo 笙

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

EH 二胡

ZH 中胡

Geh 革胡

DY Geh 倍大提琴

排鼓
壓鼓膜
木魚

吊拔

大拔放在鼓膜上

mf *mp* *ff* *f* *mf* *f* *ff* *mf* *ff*

f *f* *ff* *f* *ff*

mf *mp* *f* *ff*

f *f* *ff*

f *ff*

mf *mp* *f*

ff *f* *ff*

ff *mf* *p*

f *arco*

f *arco*

Q ♩=112-120 華彩段漸漸加快

131

Long Di 曲笛 *f*

DD 大笛 *ff*

YQ 扬琴 *f*

PP 琵琶

DR 大阮 *f*

SX 三弦 *f*

Zheng 琴 *f*

Q ♩=112-120 華彩段漸漸加快

SH solo 笙 *fff*

Perc. 1 打击乐1

Perc. 2 打击乐2 *f*

Perc. 3 打击乐3 *f*

Perc. 4 打击乐4 *f*

Perc. 5 打击乐5 *f*

Q ♩=112-120 華彩段漸漸加快

EH 二胡 *f*

ZH 中胡 *f*

GeH 革胡 *f*

DYGeH 倍大提琴 *f*

SH solo 笙

134

3

3

sub mp

3

SH solo 笙

138

6

6

6

6

SH solo 笙

141

3

3

3

SH solo 笙

144

3

6

6

6

6

3

SH solo 笙

147

3

3

6

6

6

6

SH solo 笙

150

3

3

3

6

6

SH solo 笙

153

6

6

3

3

3

SH solo 笙

156

6

6

6

3

3

SH solo 笙

159

6

6

3

3

6

rit.

162

Long Di 曲笛

DD 大笛

YQ 扬琴

PP 琵琶

DR 大阮

SX 三弦

Zheng 琴

SHsolo 笙

根据乐曲的和声自由发挥，
无限重复十至十五秒

花舌

竹尖撥弦

推線

馬左音

fff

rit.

rit.

EH 二胡

ZH 中胡

GeH 革胡

DYGeH 倍大提琴

最高音

ff

mp

♩=30

167

Long Di 曲笛

花舌 *

6

DD 大笛

花舌 *

6

YQ 扬琴

竹尖撥弦

mf

PP 琵琶

虚按 *

mf

DR 大阮

虚按

mf

SX 三弦

虚按

mf

Zheng 筝

馬左音

mf

SH solo 笙

♩=30

5/4

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

Perc. 4 打击乐4

Perc. 5 打击乐5

大拔放在鼓膜上
敲打定音鼓膜和大拔

mf

EH 二胡

mp

ZH 中胡

mp

Geh 革胡

mp

DY Geh 倍大提琴

mp



THE SISTERS' ISLANDS

姐妹岛



Wang Chenwei

王辰威



COMPOSER

WANG CHENWEI

王辰威

WANG Chenwei is Head of Research and Education at The TENG Company, adjunct faculty and composition supervisor at the National Institute of Education (Nanyang Technological University, Singapore) and council member of the Singapore Chinese Music Federation. He is the main co-author of *The TENG Guide to the Chinese Orchestra* (2019), a 624-page book on instrumentation and orchestration.

After graduating from Raffles Institution's Gifted Education Programme with seven academic awards, Chenwei obtained his Magister Artium (five-year Master of Arts) with distinction and an Honorary Award (Würdigungspreis) from the University for Music and Performing Arts Vienna, where he studied Composition and Audio Engineering under a scholarship from the Media Development Authority of Singapore. During his studies, he recorded and performed in the Vienna Musikverein Golden Hall.

At the age of 17, Chenwei composed *The Sisters' Islands*, a symphonic poem which won the Singapore Composer Award at the 2006 Singapore International Competition for Chinese Orchestral Composition. This piece has been widely performed and recorded in various arrangements, most notably at Singapore Symphony Orchestra's inaugural National Day concert in 2018.

Chenwei has received composition commissions by numerous organisations including the Singapore Chinese Orchestra, Taipei Chinese Orchestra and the Ministry of Education of Singapore. He was commissioned by the Singapore Symphony Orchestra to compose four set pieces for the National Piano and Violin Competition 2019. Three of his compositions were commissioned as set pieces for the Singapore Youth Festival. His works have also been subjects of academic theses authored by three Taiwanese professors.

Chenwei's efforts in composing, conducting, playing 12 musical instruments and writing in 12 languages was featured in *Extraordinary People*, a half-hour documentary broadcast on Singapore television on 12 May 2009. For his contributions to the music scene, Chenwei was conferred the Young Outstanding Singaporeans Award in 2011.

王辰威现任鑿乐团 (The TENG Company) 研究教育部主任，主笔624页英文书《鑿华乐配器指南》，也是新加坡南洋理工大学国立教育学院兼职作曲讲师、新加坡华乐总会理事会成员，曾于2011年获颁新加坡杰出青年奖。

王辰威毕业于莱佛士书院高才班，在校期间七次获学业奖。2009年获新加坡政府奖学金，赴维也纳“国立音乐与表演艺术大学”修读为期五年的作曲与音频工程硕士学位，毕业时获颁大学荣誉奖。留学期间曾在维也纳金色大厅参与录音及演奏。

17岁创作的交响诗《姐妹岛》在2006年新加坡国际华乐作曲大赛中获“新加坡作曲家奖”，随后由多个中西乐团演奏并录成光碟，也在2018年新加坡交响乐团的国庆音乐会上呈现。

新加坡教育部、新加坡华乐团、台北市立国乐团等机构经常委约王辰威作曲。2019年受新加坡交响乐团委约，创作了新加坡全国钢琴与小提琴比赛4首指定曲。其华乐曲曾3度作为新加坡青年节的指定曲目，也成为3位台湾教授学术论文的研究专题。

2009年电视纪录片《星期二特写·不平凡的人》介绍其作曲、指挥、演奏12种乐器并书写12种文字。此外，新加坡中英文媒体也曾多次报导王辰威。

SYNOPSIS

The Sisters' Islands is a programmatic symphonic poem for Chinese orchestra inspired by a local legend of the Sisters' Islands south of Singapore. The 13-minute piece features four sections:

1. Fishing Village:

A strike of the gong opens the piece, introducing the peaceful tropical scenery of Singapore. The orchestra evokes the ebbs and tides with wave-like patterns in Indonesian Gamelan style, playing in the pentatonic *pelog selisir* scale. The broad "sea" theme is presented first by the alto instruments and then the bowed strings. Next, the graceful "sisters" theme enters with the bamboo flute, representing the beautiful young Malay sisters Minah and Linah in an *asli* dance. The music then proceeds into a lively Malay *zapin* dance portraying the festivities in the village.

2. Capture of the Bride:

Suddenly, a throng of pirates raids the village, illustrated by the menacing "pirates" theme in hexatonic scale played by the *Diyin Suona*. The captain, awestruck by Linah's beauty, intends to abduct her as a bride. A weeping *Zhonghu* implores the release of Linah but to no avail as she is dragged away, and a *Gaohu* solo represents Minah stumbling into the sea to chase after the pirate ship.

3. Raging Waves:

Bass instruments play a transformed "sea" theme, while woodwind glissandi in octatonic scale and percussion effects depict the stormy sea. A struggling "sisters" theme emerges amidst the chaos as Minah swims after the pirates, until she is overcome by exhaustion and disappears amidst the raging waves. Linah struggles to break free of her captors and jumps into the sea to join her sister, represented by a *Liuqin* solo fading into the depths. This tragedy incurs the wrath of the gods; thunder and lightning strike, and a giant orchestral wave engulfs the pirate ship. After a long timpani roll, calmness is restored.

4. Spirit of the Sea:

In the morning, a conch (seashell) calls out for the sisters' spirits to rest in peace. The "sea" and "sisters" themes are recapitulated and finally played together in counterpoint, building up to a climatic ending as two islands emerge from the sea where the sisters drowned. Composed by WANG Chenwei at age 17, *The Sisters' Islands* won the Singapore Composer Award at the 2006 Singapore International Competition for Chinese Orchestral Composition. This piece has been widely performed and recorded in various arrangements, most notably at Singapore Symphony Orchestra's inaugural National Day concert in 2018.

Composed by WANG Chenwei at age 17, *The Sisters' Islands* won the Singapore Composer Award at the 2006 Singapore International Competition for Chinese Orchestral Composition. This piece has been widely performed and recorded in various arrangements, most notably at Singapore Symphony Orchestra's inaugural National Day concert in 2018.

交响诗《姐妹岛》取材于新加坡岸外姐妹岛的民间传说，全曲长13分钟，分为四段：

(一)渔岛：低音锣一声鸣响，拉开了乐曲的序幕。乐队以印尼甘美兰风格的波浪式音形和 *pelog selisir* 五声音阶烘托出一望无际的大海和蕉风椰雨的渔岛风光，中音乐器和胡琴先后呈现出宽广的「海」主题。大合奏之后，悠扬的笛子吹出轻盈优美的「姐妹」主题，描述一对年轻马来姐妹米娜与丽娜的 *asli* 舞姿。随后弹拨乐器在马来手鼓的伴奏下进入一段欢快的 *zapin* 舞乐段。

(二)抢婚：突然，胡琴响起阴森的颤音；随着低音唢呐凶悍的「海盗」主题，一伙海盗冲进渔村，首领强掳丽娜为妻，悲伤的姐妹苦苦哀求海盗放手。乐曲由中胡凄婉的泣诉发展到高胡的疾速下行音阶；海盗拖着丽娜乘船扬长而去，米娜哭喊着追入海里。

(三)怒涛：急促的快板和八声音阶调式展现了暴风骤雨的场面。低音乐器奏出「海」主题，吹管和敲击乐器模仿汹涌的波涛。在一片混乱之中，「姐妹」主题再次出现；精疲力竭的米娜消失在惊涛骇浪中。船上的丽娜眼见失去唯一的亲人，猛力挣脱海盗的魔掌跃入大海。这一幕触怒了上天，刹那间雷电交加，一股巨浪吞噬了海盗船。在一阵定音鼓的滚奏后，一切恢复平静。

(四)海魂：次日清晨，深沉的海螺声缓缓响起，为姐妹安魂。村民们回到岸边，惊见海面上浮现出两座相依而立的小岛。中音管再现「海」主题，胡琴奏起悠扬的「姐妹」主题，最后「海」与「姐妹」两个主题以复调手法同时呈现，把乐曲推向高潮的尾声，象征溶入大海的一对情深姐妹化为永恒的海岛。

王辰威17岁创作《姐妹岛》，在2006年新加坡国际华乐作曲大赛中获“新加坡作曲家奖”，随后由多个中西乐团演奏并录成光碟，也在2018年新加坡交响乐团的国庆音乐会上呈现。

“The richness of Western classical music lies mainly in its harmony, while the richness of Eastern ethnic musics lies in their melodic nuances, such as ornaments and glides. While the instruments and musicians of the East and the West are adept in playing their respective musics, they may have difficulty expressing the richness of other musical cultures due to the differing focus on harmony versus character, precision versus nuance.

The Chinese orchestra is an excellent bridge between Eastern and Western musical ideals, as its instruments and musicians are sensitive to melodic nuances, yet able to play precisely and cohesively. The Nanyang-style repertoire accumulated under the initiatives of SCO showcases the Chinese orchestra as a vehicle not only for the Chinese musical tradition, but also for bridging other Eastern musical traditions with Western musical aesthetics.”

- Wang Chenwei

“西方古典音乐的内涵主要体现于和声，而东方民族音乐的内涵则主要体现于旋律的韵味，包括滑音与装饰音。每个民族的乐器和乐师都擅长表现各自的音乐，但不一定能兼顾西方的和谐及东方的个性、或兼顾西方的精准及东方的韵味。

华乐团这个音乐体系处于中西乐之交汇处，其乐器和乐师既善于表现东方的滑音与装饰音，也能够精准和谐地合奏。从新加坡华乐团多年倡导并累积的“南洋风格”曲目，足见华乐团不只能承载华人的音乐传统，也能为其它的东方音乐传统搭建桥梁，达成东方与西方审美观的巧妙融合。”

- 王辰威

INSTRUMENTATION



WINDS (吹奏乐器)

| | |
|--------------------------------|-------------------------|
| 2 Bangdi (2梆笛) | 2 Gaoyin Sheng (2高音笙) |
| 2 Qudi (2曲笛) | 2 Zhongyin Sheng (2中音笙) |
| Dadi (大笛) | Diyin Sheng (低音笙) |
| Xun (埙) | |
| 2 Keyed Gaoyin Suona (2加键高音唢呐) | Zhongyin Guan (中音管) |
| Zhongyin Suona (中音唢呐) | Diyin Guan (低音管) |
| Cizhongyin Suona (次中音唢呐) | Beidiyin Guan (倍低音管) |
| Diyin Suona (低音唢呐) | Conch (大海螺) |

PLUCKED STRINGS (弹拨乐器)

| | |
|--------------|----------------|
| Yangqin (扬琴) | Zhongruan (中阮) |
| Liuqin (柳琴) | Daruan (大阮) |
| Pipa (琵琶) | Guzheng (古筝) |

PERCUSSION (打击乐器)

| | | |
|--|---|---|
| Percussion 1 (打击乐1) Timpani (定音鼓) | Percussion 2 (打击乐2) Suspended Cymbal (吊镲) | Percussion 3 (打击乐3) 2 Low Gongs (2 低音锣) |
| Percussion 4 (打击乐4) Snare drum (小军鼓) | Percussion 5 (打击乐5) Bass Drum (大军鼓) | Percussion 6 (打击乐6) Marimba (马林巴) Wind Machine (风声器) |

To be doubled by any two players from Percussion 2-5
(打击乐 2-5 其中二人兼奏)

| |
|-----------------|
| Rebana (马来手鼓) |
| Tambourine (铃鼓) |

BOWED STRINGS (弓弦乐器)

| |
|--------------------|
| Gaohu (高胡) |
| Erhu (二胡) |
| Zhonghu (中胡) |
| Violoncello (大提琴) |
| Double Bass (低音提琴) |

PERFORMANCE NOTES

Di: If there are more than 5 *Di* players, 1–2 *Dadi* may be added.

Xun, conch: Used only at section [Q], the *Xun* and conch can be played by any two musicians. If no *Xun* is available, its part may be played an octave higher by the *Gaoyin Sheng* at m. 193.

Suona: If the Keyed *Gaoyin Suona* is unavailable, the traditional *Suona* in C may be used. Section [T] can then be played with the traditional big *Suona* in G. If neither the keyed nor the big G *Suona* is available, use the traditional C or D *Suona* and omit the notes under the square brackets in mm. 224–229, and substitute m. 229 with the *Zhongyin Suona* (as indicated in round brackets). If more than one ZYSN player is available, both voices in m. 229 should be played.

Guan: The *Diyin* and *Beidiyin Guan* are used in different sections as the *Suona* and thus can be doubled up by any two *Suona* players. If either instrument is unavailable, its part should be omitted and not substituted by any other instrument.

Guzheng: The natural volume of the *GuZheng* is required. Amplification may upset the sound balance.

Wind machine: If the wind machine is not available, it can be substituted by the thunder sheet, ocean drum or other means of creating the effect of howling wind.

Gongs: Gongs of two pitches (each at least 34 inches) are used. The upper line represents the smaller gong (ideally a *Chau* gong), the lower line represents the larger gong (ideally an Indonesian Gong Ageng). The second option is to use two *Chau* gongs of different sizes (avoid the Peking opera *Dàluó* or *Mángluó/Thai* gong). If only one *Chau* Gong is available, the lower line can be played with a normal hit and the upper line with a hit closer to the side to achieve a contrast in pitch and timbre.

Rebana: The rebana (Malay hand drum) is notated as follows:

The notation shows a 4/4 time signature with a double bar line at the beginning. A horizontal line represents the drum, with four vertical lines indicating hits. Below each hit is a label in English and Chinese, and a further description in Chinese.

| Hit | English Label | Chinese Label | Description |
|------|---------------|---------------|-------------|
| gong | “当” | 中音响击 | 如小芒锣声 |
| bass | “咚” | 鼓芯低音 | |
| rim | “哒” | 鼓边高音 | |
| slap | “叭” | 掌音 | |

If no Rebana is available, it can be substituted with other ethnic frame drums such as the *Xinjiang* drum (may be played seated to reduce the rings' jingling sounds), Middle Eastern Tar etc. Avoid the *Kompong*, *congas* and *bongos*. The "gong" tone may be played as a "bass" tone if the drum used does not differentiate the two.

General: Tremolos in [K] to [P] are only marked with two slashes as it is impractical to play faster than ♪ at ♩ = 152. They can be simply treated as ♪, and should not be accented per beat.

备注

笛：若笛子多过5人，可以加1-2把大笛。

埙、大海螺：埙和大海螺只用在 [Q] 段，可由任何演奏者兼奏。若无埙，193小节可用高音笙高八度代吹。

高唢：若无加键高唢，可用传统C调；[T] 段用传统大G调。若既无加键高唢，也无大G调传统中唢，请用C或D调传统高唢，并省略224-229小节方括号下的音，勿翻高八度；229小节用中唢取代，演奏括弧里的音。若有超过一位中唢，229小节请演奏双声部。

管：低音管、倍低音管与唢呐在不同段落用到，所以可以由两位唢呐演奏家兼奏。若无低音管或倍低音管，则把整个倍低音管声部省略掉，勿用其它乐器代替。

箏：乐曲需要箏的自然音量，增加电子扩音可能破坏音响平衡。

风声器：若无风声器，可寻找其他的方法制造出风咆哮的声音，如 thunder sheet (雷鸣器), ocean drum (浪声鼓) 等。

锣：此曲用到两种音高的低音锣（至少34 inch，上声部是较小的，下声部是较大的。最理想的是上声部用大抄锣，下声部用印尼的 Gong Ageng。第二种方案是用两个不同大小的抄锣（请勿用京剧大锣、芒锣等）。若只有一个大抄锣，可以下声部正常敲击，上声部靠锣边敲击，达到音高和音色的对比。

马来手鼓：马来手鼓的记谱如下：

|| 4/4 (o — | o — | o — | / —) |

| | | | |
|----------|----------|---------|----------|
| gong “当” | bass “咚” | rim “哒” | slap “叭” |
| 中音响击 | 鼓芯低音 | 鼓边高音 | 掌音 |
| 如小芒锣声 | | | |

若无 Rebana，可由其他民族的手鼓代替，如新疆手鼓（可采用坐姿，以减少铃声，中东 tar 等。避免使用 Kompong, congas, bongos。若所用的鼓不便发出 gong 音，gong 可以如同 bass 音演奏。

总体：[K] 至 [P] 的滚奏都只画两横，因为 ♩ = 152 的滚奏速度很难快过 ♩，可以直接当作 ♩ 演奏，但避免在每拍上加重音。

The Sisters' Islands

姐妹岛

WANG Chenwei

王辰威

【一】渔岛 I. Fishing Village

宽广地 *Largo* (♩=54)

Bangdi 1,2 梆笛 1,2
 Qudi 1,2 曲笛 1,2
 Dadi cum Xun 大笛兼埙
 Gaoyin Sheng 1,2 高音笙 1,2
 Zhongyin Sheng 1,2 中音笙 1,2
 Diyin Sheng 低音笙
 Keyed Gaoyin Suona 1,2 加键高音唢呐 1,2
 Zhongyin Suona 中音唢呐
 Cizhongyin Suona 次中唢呐
 Diyin Suona 低音唢呐
 Zhongyin Guan 中音管
 Diyin Guan 低音管
 Beidiyin Guan 倍低音管
 Yangqin 扬琴
 Liuqin 柳琴
 Pipa 琵琶
 Zhongruan 中阮
 Daruan 大阮
 Guzheng 古筝
 2 Low Gongs 2 低音锣
 Gaohu 高胡
 Erhu 1 二胡 1
 Erhu 2 二胡 2
 Zhonghu 中胡
 Violoncello 大提琴
 Contrabass 低音提琴

无笛膜 (Play without membrane)
 solo 自由地 (freely)
 non vib.
 下滑音 (downward glides)
 呼舌 *hushe* (tremolo tonguing)
 solo non vib.
 poco rubato
 [海]动机 ("Sea" motif)
 solo
 div.

mp
p
pp
mf
p
pp

6
 3
 9

rit. A tempo (♩=54)

10

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

GYSh 1.2 高音笙 1.2

ZYSh 1.2 中音笙 1.2

DYSh 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

rit. A tempo (♩=54)

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzheng 古筝

rit. A tempo (♩=54)

Gongs 低音锣

Mba. 马林巴

rit. A tempo (♩=54)

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

16

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

GYS 1.2 高音笙 1.2

ZYS 1.2 中音笙 1.2

DYS 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzheng 古筝

Gongs 低音锣

Mba. 马林巴

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

1. [海]主题 ("Sea" theme)

mp

p

unis.

B

21

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

GYS 1.2 高音笙 1.2

ZYS 1.2 中音笙 1.2

DYS 1.2 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 1.2 中音唢呐

CZYSN 1.2 次中音唢呐

DYSN 1.2 低音唢呐

ZYC 1.2 中音管

DYC 1.2 低音管

BDYC 1.2 倍低音管

YQ 1.2 扬琴

LQ 1.2 柳琴

PP 1.2 琵琶

ZR 1.2 中阮

DR 1.2 大阮

Guzheng 1.2 古筝

Gongs 1.2 低音锣

Mba 1.2 马林巴

CH 1.2 高胡

EH1 1.2 二胡1

EH2 1.2 二胡2

ZH 1.2 中胡

Vc. 1.2 大提琴

Cb. 1.2 低音提琴

mp

p

mf

B

B

B

mf

mf

mf

mf

mf

mf

mf

25

BD 1.2
梆笛 1.2

QD 1.2
曲笛 1.2

DD
大笛

GYSH 1.2
高音笙 1.2

ZYSH 1.2
中音笙 1.2

DYSH
低音笙

GYSN 1.2
加键高唢 1.2

ZYSN
中音唢呐

CZYSN
次中音唢呐

DYSN
低音唢呐

ZYG
中音管

DYG
低音管

BDYG
倍低音管

YQ
扬琴

LQ
柳琴

PP
琵琶

ZR
中阮

DR
大阮

Guzheng
古筝

Mba.
马林巴

GH
高胡

EH1
二胡1

EH2
二胡2

ZH
中胡

Vc.
大提琴

Cb.
低音提琴

D调 (要笛膜)
(Qudi in D with membrane)
solo
mf

G调 (Dadi in G)
solo
mf

solo
mf

solo
mf

C

28

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

GYS 1.2 高音笙 1.2

ZYS 1.2 中音笙 1.2

DYS 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzheng 古筝

Sus. Cym. 吊镲

Gongs 低音锣

Mba. 马林巴

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

The score consists of multiple staves, each representing a different instrument. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature. Dynamic markings such as *mf* and *f* are placed throughout the score. A section marker 'C' is present above several staves. The score is organized into measures, with some measures containing rests or specific performance instructions.

rit. 自由地 Freely

32

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

GYSh 1.2 高音笙 1.2

ZYSh 1.2 中音笙 1.2

DYSh 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

C 调曲笛 (Qudi in C)
solo
p

rit. 自由地 Freely

滚奏, 无节奏 (tremolo, unmeasured)

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzheng 古筝

pp

mp

pp

rit. 自由地 Freely

Gongs 低音锣

Mba. 马林巴

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

mp

pp

mp

pp

mp

pp

mp

pp

rit. 自由地 Freely

D 姐妹 The Sisters
优美地 *Grazioso* (♩=66)

39

BD 1,2 梆笛 1,2

QD 1,2 曲笛 1,2

DD 大笛

GYSH 1,2 高音笙 1,2

ZYSH 1,2 中音笙 1,2

DYSH 低音笙

GYSN 1,2 加键高唢 1,2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

[姐妹]主题 ("Sisters" theme)
con rubato

mf *p*

D 优美地 *Grazioso* (♩=66)

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzheng 古筝

D 优美地 *Grazioso* (♩=66)

Rebana 马来手鼓

Mba. 马林巴

Asli rhythm

mp *pp*

D 优美地 *Grazioso* (♩=66)

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

p *pp* *mp* *p*

pizz.

44

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

GYSh 1.2 高音笙 1.2

ZYSh 1.2 中音笙 1.2

DYSh 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzheng 古筝

Rebana 马来手鼓

Tamb. 铃鼓

Mba. 马林巴

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

[姐妹]主题
("Sisters" theme)

E C调无膜小笛
(Xiaodi in C without membrane)

49 1. solo

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

GYSH 1.2 高音笙 1.2

ZYSH 1.2 中音笙 1.2

DYSH 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYC 中音管

DYC 低音管

BDYC 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzheng 古筝

Rebana 马来手鼓

Tamb. 铃鼓

Mba. 马林巴

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

Più mosso

♩ = 76

55 *tr*

BD 1.2 梆笛 1.2 *mf*

QD 1.2 曲笛 1.2

DD 大笛

GYSH 1.2 高音笙 1.2 *mf* *f*

ZYSH 1.2 中音笙 1.2 *mf* *f*

DYSH 低音笙 *mf* *f*

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

Più mosso

♩ = 76

YQ 扬琴 *f* *f*

LQ 柳琴 *f* *f*

PP 琵琶 *f* *f*

ZR 中阮 *f* *mp* *mp* *f*

DR 大阮 *f* *mp* *mp* *f*

Guzheng 古筝

Più mosso

♩ = 76

Rebana 马来手鼓 *mf* *f*

Tamb. 铃鼓 *mf* *f*

Mba. 马林巴 *f* *f*

Più mosso

♩ = 76

GH 高胡 *mp* *f* *mf* *f*

EH1 二胡1 *mp* *f* *mf* *mp* *f*

EH2 二胡2 *mp* *f* *mp* *unis.* *f*

ZH 中胡 *mp* *f* *mp* *mf* *f*

Vc. 大提琴 *mf* *f* *mp* *arco*

Cb. 低音提琴 *mf* *f*

61 **F**

BD 1,2 梆笛 1,2
 QD 1,2 曲笛 1,2
 DD 大笛

GYS 1,2 高音笙 1,2
 ZYS 1,2 中音笙 1,2
 DYS 低音笙

GYSN 1,2 加键高唢 1,2
 ZYSN 中音唢呐
 CZYSN 次中音唢呐
 DYSN 低音唢呐

ZYG 中音管
 DYG 低音管
 BDYG 倍低音管

突慢 (Slow) $\text{♩}=60$ A tempo $\text{♩}=76$

F

YQ 扬琴
 LQ 柳琴
 PP 琵琶
 ZR 中阮
 DR 大阮

只有DADA定弦的大阮扫弦
 Strum only if using DADA tuning

Guzheng 古筝

突慢 (Slow) $\text{♩}=60$ A tempo $\text{♩}=76$

F

Rebana 马来手鼓
 Tamb. 铃鼓

Zapin rhythm

突慢 (Slow) $\text{♩}=60$ A tempo $\text{♩}=76$

F

GH 高胡
 EH1 二胡1
 EH2 二胡2
 ZH 中胡
 Vc. 大提琴
 Cb. 低音提琴

arco non div.
 non div.

突慢 (Slow) $\text{♩}=60$ A tempo $\text{♩}=76$

G调梆笛
(Bangdi in G)

6.5

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

GYS 1.2 高音笙 1.2

ZYS 1.2 中音笙 1.2

DYS 低音笙

GYSN 1.2 加键高哨 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzheng 古筝

Rebana 马来手鼓

Tamb. 铃鼓

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

solo

mp

f

f

f

f

f

f

f

p

p

f

f

p

f

f

mf

f

mf

mf

70

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

GYS 1.2 高音笙 1.2

ZYS 1.2 中音笙 1.2

DYS 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzheng 古筝

Rebana 马来手鼓

Tamb. 铃鼓

CH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

74

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

GYS 1.2 高音笙 1.2

ZYS 1.2 中音笙 1.2

DYS 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzheng 古筝

Rebana 马来手鼓

Tamb. 铃鼓

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

solo

mf

p

rit.

f

mf

pp

mf

p

div.

mp

p

f

mp

f

mp

mf

mf

rit.

rit.

rit.

G【二】抢婚 II. Capture of the Bride
紧张地 Tensely $\text{♩} = 60 (\text{♩} = 120)$

80 F调梆笛 (Bangdi in F)

BD 1.2 梆笛 1.2 *ff*

QD 1.2 曲笛 1.2 *ff*

DD 大笛 F调大笛 (Dadi in F) *ff*

GYS 1.2 高音笙 1.2 *ff* 碎吐/呼舌 (*sui tu or hu she*) *div.* *p* *ff* *sfp*

ZYS 1.2 中音笙 1.2 *ff* 碎吐/呼舌 (*sui tu or hu she*) *div.* *p* *ff* *sfp*

DYS 低音笙 *ff* *p* *ff*

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐 *ff* *p* *ff*

ZYG 中音管

DYG 低音管

BDYG 倍低音管

G 紧张地 Tensely $\text{♩} = 60 (\text{♩} = 120)$

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzheng 古筝

G 紧张地 Tensely $\text{♩} = 60 (\text{♩} = 120)$

Timp. 定音鼓 *ff* *mp* *f* *f* *p*

Sus. Cym. 吊镲 *ff* *pp* *f*

B.D. 大军鼓 *ff*

G 紧张地 Tensely $\text{♩} = 60 (\text{♩} = 120)$

CH 高胡 *arco* *ff* *p* *ff* *sfp*

EH1 二胡1 *ff* *p* *ff* *sfp*

EH2 二胡2 *ff* *p* *ff* *sfp*

ZH 中胡 *ff* *p* *ff* *sfp*

Vc. 大提琴 *arco* *ff* *p* *ff* *f* *pp* *ff*

Cb. 低音提琴 *arco* *p* *ff* *pp* *ff*

92

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

GYSh 1.2 高音笙 1.2

ZYSh 1.2 中音笙 1.2

DYSh 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzheng 古筝

Timp. 定音鼓

Sus. Cym. 吊镲

Gongs 低音锣

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

100

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

GYSH 1.2 高音笙 1.2

ZYSH 1.2 中音笙 1.2

DYSH 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzheng 古筝

Timp. 定音鼓

Sus. Cym. 吊镲

Gongs 低音锣

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

*若无低音C就省略此音。请勿翻高八度 ** DADA定弦者只弹中音C
 (Omit the C if using an instrument without this pitch.) (Omit the low C if using DADA tuning)

I 哀求 Begging for mercy
♩ = 72

BD 1.2 梆笛 1.2
QD 1.2 曲笛 1.2
DD 大笛
GYSh 1.2 高音笙 1.2
ZYSh 1.2 中音笙 1.2
DYSh 低音笙
GYSN 1.2 加键高唢 1.2
ZYSN 中音唢呐
CZYSN 次中音唢呐
DYSN 低音唢呐
ZYG 中音管
DYG 低音管
BDYG 倍低音管

[海盗]动机 ("Pirates" motif)

I 哀求 Begging for mercy
♩ = 72

YQ 扬琴
LQ 柳琴
PP 琵琶
ZR 中阮
DR 大阮
Guzheng 古筝

I 哀求 Begging for mercy
♩ = 72

Temp. 定音鼓

I 哀求 Begging for mercy
♩ = 72

GH 高胡
EH1 二胡1
EH2 二胡2
ZH 中胡
Vc. 大提琴
Cb. 低音提琴

solo 凄婉地 (sorrowfully) *rubato* 分弓 (détaché)

120

J

accl.

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

GYSh 1.2 高音笙 1.2

ZYSh 1.2 中音笙 1.2

DYSh 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzheng 古筝

J

accl.

CH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

127 rit. accel. ♩=152

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

GYS 1.2 高音笙 1.2

ZYS 1.2 中音笙 1.2

DYS 1.2 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

rit. accel. ♩=152

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzheng 古筝

rit. solo accel. ♩=152

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

K【三】怒涛 III. Raging Waves

133 Allegro (♩=152)

1. B♭调小笛 (Xiaodi in B♭) 历音尽量避免听起来有明确的调性 (Avoid playing the gliss. like tonal scales)
2. G调梆笛 (Bangdi in G)

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

GYS 1.2 高音笙 1.2

ZYS 1.2 中音笙 1.2

DYS 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYC 中音管

DYC 低音管

BDYC 倍低音管

阴沉地 (darkly)

mp *ff* *gliss.* *ff* *ff* *f*

K Allegro (♩=152)

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzheng 古筝

阴沉地

mp *mf* *p* *ff* *fp* *fp* *f* *f*

K Allegro (♩=152)

Sus. Cym. 吊镲

S.D. 小军鼓

p *f* *mp* *fp*

K Allegro (♩=152)

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

tutti

simile

simile

[海主题] ("Sea" theme)

f *mp* *ff* *ff* *mp* *ff* *mp* *fp* *f* *f* *f* *f*

139

BD 1.2 梆笛 1.2
QD 1.2 曲笛 1.2
DD 大笛
GYSh 1.2 高音笙 1.2
ZYSh 1.2 中音笙 1.2
DYSh 低音笙
GYSN 1.2 加键高唢 1.2
ZYSN 中音唢
CZYSN 次中音唢
DYSN 低音唢
ZYG 中音管
DYG 低音管
BDYG 倍低音管
YQ 扬琴
LQ 柳琴
PP 琵琶
ZR 中阮
DR 大阮
Guzheng 古筝
Sus. Cym. 吊镲
S.D. 小军鼓
GH 高胡
EH1 二胡1
EH2 二胡2
ZH 中胡
Vc. 大提琴
Cb. 低音提琴

mp ff 5 gliss.
mp ff gliss.
mp ff gliss.
ff 5 gliss.
mp ff
p f
sf
sf
p f
mp ff
ff mp
ff mp
sf

1. B调小笛 (Xiaodi in B)
2. G调梆笛 (Bangdi in G)

143

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

GYS 1.2 高音笙 1.2

ZYS 1.2 中音笙 1.2

DYS 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzheng 古筝

Timp. 定音鼓

Sus. Cym. 吊镲

B.D. 大军鼓

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

148

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

GYSh 1.2 高音笙 1.2

ZYSh 1.2 中音笙 1.2

DYSh 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢

CZYSN 次中音唢

DYSN 低音唢

ZYG 中音管

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzhen 古筝

Timp. 定音鼓

Sus. Cym. 吊镲

Wind M. 风声器

B.D. 大军鼓

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

1. E \flat 调曲笛 (Qudi in E \flat)
2. D调曲笛 (Qudi in D)

G调大笛 (Dadi in G)

CGDA定弦的大阮演奏下声部
(Play the lower voice if using CGDA tuning)

153 M

BD 1.2 梆笛 1.2
 QD 1.2 曲笛 1.2
 DD 大笛
 GYSh 1.2 高音笙 1.2
 ZYSh 1.2 中音笙 1.2
 DYSh 低音笙
 GYSN 1.2 加键高唢 1.2
 ZYSN 中音唢呐
 CZYSN 次中音唢呐
 DYSN 低音唢呐
 ZYG 中音管
 DYC 低音管
 BDYC 倍低音管

M

YQ 扬琴
 LQ 柳琴
 PP 琵琶
 ZR 中阮
 DR 大阮
 Guzheng 古筝

M

Timp. 定音鼓
 Wind M. 风声器

Muta F# in C

M

CH 高胡
 EH1 二胡1
 EH2 二胡2
 ZH 中胡
 Vc. 大提琴
 Cb. 低音提琴

抛弓 (jeté)

157

BD 1.2
梆笛 1.2

QD 1.2
曲笛 1.2

DD
大笛

GYSh 1.2
高音笙 1.2

ZYSh 1.2
中音笙 1.2

DYSh
低音笙

GYSN 1.2
加键高唢 1.2

ZYSN
中音唢呐

CZYSN
次中音唢呐

DYSN
低音唢呐

ZYG
中音管

DYG
低音管

BDYG
倍低音管

YQ
扬琴

LQ
柳琴

PP
琵琶

ZR
中阮

DR
大阮

Guzheng
古筝

Sus. Cym.
吊镲

Wind M.
风声器

S.D.
小军鼓

GH
高胡

EH1
二胡1

EH2
二胡2

ZH
中胡

Vc.
大提琴

Cb.
低音提琴

161 **N**

BD 1.2 椰笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

GYS 1.2 高音笙 1.2

ZYS 1.2 中音笙 1.2

DYS 1.2 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

N

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzheng 古筝

N

Sus. Cym. 吊镲

Wind M. 风声器

S.D. 小军鼓

N

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

姐妹丧生大海 The Sisters Drown
突慢 Slow ♩=88

165

大二度 (whole tone)

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

GYSH 1.2 高音笙 1.2

ZYSH 1.2 中音笙 1.2

DYSH 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

YQ 扬琴 *div.*
ff - mf (subito)

LQ 柳琴 *ff - mf (subito)*

PP 琵琶 *ff - mf (subito)*

ZR 中阮 *ff - mf (subito)*

DR 大阮 *ff - mf (subito)*

Guzheng 古筝

挣扎地 (struggling) solo

姐妹丧生大海 The Sisters Drown
突慢 Slow ♩=88

Timp. 定音鼓 *sfp*

Sus. Cym. 吊镲 *sfp*

Wind M. 风声器 *sfp*

S.D. 小军鼓 *sfp*

B.D. 大军鼓 *sfp*

dim. poco a poco

姐妹丧生大海 The Sisters Drown
突慢 Slow ♩=88

GH 高胡 *ff - mf (subito)*

EH1 二胡1 *ff - mf (subito)*

EH2 二胡2 *ff - mf (subito)*

ZH 中胡 *ff - mf (subito)*

Vc. 大提琴 *ff*

Cb. 低音提琴 *ff*

dim.

dim. poco a poco

rit.

171

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

GYS 1.2 高音笙 1.2

ZYS 1.2 中音笙 1.2

DYS 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

rit.

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzheng 古筝

最后F#应维持到[P]开始, 请勿在[P]前加气口
The last F# should join to [P] without break

rit.

Sus. Cym. 吊镲

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

最后F#应维持到[P]开始, 请勿在[P]前加气口
(The last F# should join to [P] without break)

P $\text{♩} = 60$ **accl.**

177

BD 1.2 梆笛 1.2
 QD 1.2 曲笛 1.2
 DD 大笛
 GYSh 1.2 高音笙 1.2
 ZYSh 1.2 中音笙 1.2
 DYSh 低音笙
 GYSN 1.2 加键高唢 1.2
 ZYSN 中音唢呐
 CZYSN 次中音唢呐
 DYSN 低音唢呐
 ZYG 中音管
 DYG 低音管
 BDYG 倍低音管

大二度
p
 div.
p
pp poco a poco cresc.
pp poco a poco cresc.

P $\text{♩} = 60$ **accl.**

YQ 扬琴
 LQ 柳琴
 PP 琵琶
 ZR 中阮
 DR 大阮
 Guzheng 古筝

pp
pp
pp
pp
pp
pp
 tutti
p
p
p

P $\text{♩} = 60$ **accl.**

Sus. Cym. 吊镲
 Wind M. 风声器
 S.D. 小军鼓

pp
pp
pp
mp
p

P $\text{♩} = 60$ **accl.**

GH 高胡
 EH1 二胡1
 EH2 二胡2
 ZH 中胡
 Vc. 大提琴
 Cb. 低音提琴

pp
pp
pp
pp
pp
pp
p
p
p
p
p
p

巨浪卷过，海盗船沉没
(A great wave engulfs the pirate ship)
速度减半 Half speed (♩=80)

System 1:

- BD 1,2 梆笛 1,2
- QD 1,2 曲笛 1,2
- DD 大笛
- GYS 1,2 高音笙 1,2
- ZYS 1,2 中音笙 1,2
- DYS 低音笙
- GYSN 1,2 加键高唢 1,2
- ZYSN 中音唢呐
- CZYSN 次中音唢呐
- DYSN 低音唢呐
- ZYG 中音管
- DYG 低音管
- BDYG 倍低音管

System 2:

- YQ 扬琴
- LQ 柳琴
- PP 琵琶
- ZR 中阮
- DR 大阮
- Guzheng 古筝

System 3:

- Timp. 定音鼓
- Sus. Cym. 吊镲
- Wind M. 风声器
- S.D. 小军鼓
- B.D. 大军鼓
- Gongs 低音锣
- GH 高胡
- EH1 二胡1
- EH2 二胡2
- ZH 中胡
- Vc. 大提琴
- Cb. 低音提琴

Tempo and Performance Markings:

- Tempo: ♩ = 160 (initially), then 速度减半 Half speed (♩=80) for the second and third systems.
- Dynamic markings: *mp*, *f*, *mf*, *ff*, *fff*, *ppp*.
- Performance techniques: *tr*, *gliss.*, *div.*, *div. in 3*.
- Other markings: 大二度, 高音笙演奏 C# 至 F# 的音簇 (The Gaoyin Sheng plays a cluster from C# to F#).

Q【四】海魂 IV. Spirit of the Sea
平静地 Calmly ♩=50

186 rit.

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

GYSH 1.2 高音笙 1.2

ZYSH 1.2 中音笙 1.2

DYSH 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

rit.

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzheng 古筝

平静地 Calmly ♩=50

dolce
mf

rit.

Timp. 定音鼓

Conch 大海螺

B.D. 大军鼓

无重音

无重音

pp

滑音 glide

f

mp

平静地 Calmly ♩=50

rit.

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

平静地 Calmly ♩=50

ppp

pp

ppp

pp

ppp

pp

ppp

ppp

R

192

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

Xun 埙

[海]动机 ("Sea" motif)
solo
mf

若无埙，可以用高音笙高八度替代
(If a Xun is unavailable, its part may be played an octave higher by the Gaoyin-Sheng)

GYS 1.2 高音笙 1.2
solo
p

ZYS 1.2 中音笙 1.2

DYS 1.2 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

同样 节奏

pp

unis.
pp

上下来回滑，从低音区滑到高音区再滑回低音区，在G上结束
(Glissando up and down from the lowest to highest register, finally ending on the low G)

Guzheng 古筝

6

pp

远远地 - 可以用手堵住海螺 (即使音降低也没关系)
(Distantly - may be muted by the hand - the drop in pitch thus caused is acceptable)

R

Conch 大海螺

Gongs 低音锣

Mba. 马林巴

pp

R

CH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

pp

unis.

202

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

CYSh 1.2 高音笙 1.2

ZYSh 1.2 中音笙 1.2

DYSh 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

[海]主题 ("Sea" theme) solo

mp

p

p

p

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

unis.

pp

Guzheng 古筝

Gongs 低音锣

Mba. 马林巴

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

207

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

GYS 1.2 高音笙 1.2

ZYS 1.2 中音笙 1.2

DYS 1.2 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzheng 古筝

Mba 马林巴

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

p

p

p

p

p

mp

[姐妹]主题
("Sisters" theme)

p

p

p

tr

p

S

G调梆笛 (Bangdi in G)

2/1

1. solo

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

GYS 1.2 高音笙 1.2

ZYS 1.2 中音笙 1.2

DYS 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

S

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzheng 古筝

S

Gongs 低音锣

Mba. 马林巴

S

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

215

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

GYS 1.2 高音笙 1.2

ZYS 1.2 中音笙 1.2

DYS 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzheng 古筝

Mba. 马林巴

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

D调曲笛 (Qudi in D)

p *mp* *mf* *f*

a2 *3* *3* *3*

220

[姐妹]主题 ("Sisters" theme)

[海]主题 ("Sea" theme)

[姐妹]主题 ("Sisters" theme)

(上下自由来回滑)
(gliss. up and down)

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

GYSh 1.2 高音笙 1.2

ZYSh 1.2 中音笙 1.2

DYSh 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzheng 古筝

Timp. 定音鼓

Sus. Cym. 吊镲

Gongs 低音锣

Mba. 马林巴

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

p *mp* *f* *ff* *gliss.* *sim.*

223

BD 1.2 梆笛 1.2
 QD 1.2 曲笛 1.2
 DD 大笛
 GYSh 1.2 高音笙 1.2
 ZYSh 1.2 中音笙 1.2
 DYSh 低音笙
 GYSN 1.2 加键高唢 1.2
 ZYSN 中音唢呐
 CZYSN 次中音唢呐
 DYSN 低音唢呐
 ZYG 中音管
 DYG 低音管
 BDYG 倍低音管
 YQ 扬琴
 LQ 柳琴
 PP 琵琶
 ZR 中阮
 DR 大阮
 Guzheng 古筝
 Timp. 定音鼓
 Sus. Cym. 吊镲
 Gongs 低音锣
 Mba. 马林巴
 GH 高胡
 EH1 二胡1
 EH2 二胡2
 ZH 中胡
 Vc. 大提琴
 Cb. 低音提琴

unis.
 * See performance notes

ad lib.

226

BD 1.2 梆笛 1.2

QD 1.2 曲笛 1.2

DD 大笛

CYSh 1.2 高音笙 1.2

ZYSh 1.2 中音笙 1.2

DYSh 低音笙

GYSN 1.2 加键高唢 1.2

ZYSN 中音唢呐

CZYSN 次中音唢呐

DYSN 低音唢呐

ZYG 中音管

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Guzheng 古筝

Timp. 定音鼓

Sus. Cym. 吊镲

Gongs 低音锣

Mba. 马林巴

GH 高胡

EH1 二胡1

EH2 二胡2

ZH 中胡

Vc. 大提琴

Cb. 低音提琴

229 *poco rit.* *A tempo*

BD 1.2 梆笛 1.2 *pp* *fff*

QD 1.2 曲笛 1.2 *pp* *fff*

DD 大笛 *pp* *p* *fff*

GYSh 1.2 高音笙 1.2 *pp* *fff*

ZYSh 1.2 中音笙 1.2 *pp* *fff*

DYSh 低音笙 *f* *pp* *fff*

GYSN 1.2 加键高唢 1.2 *mp* *fff*

ZYSN 中音唢呐 *p* *fff*

CZYSN 次中音唢呐 *p* *fff*

DYSN 低音唢呐 *p* *fff*

ZYC 中音管 *pp* *cresc.* *fff*

DYC 低音管

BDYC 倍低音管

poco rit. *A tempo*

YQ 扬琴 *pp* *fff*

LQ 柳琴 *pp* *fff*

PP 琵琶 *f* *pp* *cresc.* *fff*

ZR 中阮 *f* *pp* *cresc.* *fff*

DR 大阮 *f* *pp* *cresc.* *fff*

Guzheng 古筝 *mp cresc. gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *fff*

poco rit. *A tempo*

Timp. 定音鼓 *sfpp* *pp* *fff*

Sus. Cym. 吊镲 *pp* *fff*

Gongs 低音锣 *ff* *fff*

Mba. 马林巴 *pp* *fff*

poco rit. *A tempo*
自由换弓 (change bow freely)

GH 高胡 *f* *pp* *fff*

EH1 二胡1 *f* *pp* *fff*

EH2 二胡2 *f* *pp* *fff*

ZH 中胡 *f* *pp* *fff*

Vc. 大提琴 *f* *pp* *fff*

Cb. 低音提琴 *f* *pp* *fff*



ADMIRAL OF THE SEVEN SEAS

海上第一人 - 郑和



Law Wai Lun

罗伟伦



COMPOSER

Law Wai Lun

罗伟伦

Law Wai Lun was born in Shanghai, China, and graduated from the Central Conservatory of Music. He was accepted into the Affiliated High School of Central Conservatory of Music in 1956 where he studied piano and music theory. Due to his stellar performance, he was allowed to take college-level composing classes under Professor Su Xia in his final year in high school. Law was admitted directly into the university's Department of Music Composition in 1962 where he studied under renowned Chinese composer Du Mingxin.

Law graduated from college during the Cultural Revolution. He joined the Music Composition Department of the China Central Orchestra and created a large-scale musical piece titled Choral Works of Mao Zedong's Poems. In 1973, he became part of the Music Department of the China Central Newsreel and Documentary Film Studio and worked on dozens of film scores. During his time in the agency, Law's portfolio includes film scores for commemorative films on Mao Zedong, Zhou Enlai, Lu Xun, etc, as well as the specific background music played during Mao Zedong's meetings with foreign visitors.

Law became a member of the Chinese Musicians' Association in 1980. In the same year, he was nominated for the title of Outstanding Young Composer of Chinese Film Music. He then migrated to Hong Kong and joined the Composers and Authors Society of Hong Kong, and taught at the Hong Kong Academy for Performing Arts. This period marks the start of Law's venture into Chinese music composition. His most notable works include *Dragon*, *The Legend of the White Snake*, and *The Splendour of Dali*. Some of his compositions such as *Su Shi*, a piece written for the *Zhonghu* and the orchestra, and *Tinges of Autumn in Shanxi*, a *Liuqin* and orchestral piece, have been recorded and sold as music CDs.

Law relocated to Singapore in 1995, which marks the next phase of his musical growth characterised by the increasing richness and diversification of his compositions. His major works during this period include *The Celestial Web*, *Prince Sang Nila Utama and Singa*, a large-scale musical composition for the Singapore's' National Day celebrations in 2007, *Kit Chan: My Musical Journey* as part of the 2011 Huayi Festival held at the Esplanade, and *Admiral of the Seven Seas – Zheng He* performed at the Singapore Arts Festival, among others. In addition, Law was Singapore Chinese Orchestra's Composer-in-Residence from 2012 to 2014. He had also been invited to be part of SCO's advisory committee as well as a judge for local Chinese music competitions and the Taiwan Music Composition and Songwriting Contest. The accomplished composer is no stranger to awards. His Chinese orchestral piece *Admiral of the Seven Seas – Zheng He* won the Honourary Award in the 2006 Singapore International Competition for Chinese Orchestral Composition organized by the Singapore Chinese Orchestra. *Beautiful Clouds Chasing the Moon* and *The Goddess*, a cinematic visual art symphonic piece that Law co-composed with Luo Jian, also received awards given out by the Composers and Authors Society of Hong Kong. *Beautiful Clouds Chasing the Moon* was awarded the Golden Sail Award in 2007 and 2018 respectively for being one of the most widely performed works, while *The Goddess* won the Golden Sail Award for Best Traditional Composition in 2016. As an artist, Law was honoured with the Artistic Excellence Award 2017 by the Composers and Authors Society Of Singapore (COMPASS). In the same year, he was also conferred the Cultural Medallion, which is the most prestigious award an artist can receive in Singapore. Law has been reappointed as the Composer-in-Residence of the Singapore Chinese Orchestra from July 2018.

罗伟伦出生中国上海，毕业于中央音乐学院。1956年考入中央音乐学院附中，学习钢琴与音乐理论；因着成绩优异，提前在附中的最后一年开始大学作曲系的主修课程，师从苏夏；1962年直升大学作曲系，师从中国著名作曲家杜鸣心。

大学毕业时正逢文化大革命，他参加中央乐团作曲组，创作了大型音乐作品《毛泽东诗词大合唱》。1973年，他任职于中央新闻纪录电影制片厂音乐组，参与了数十部影视音乐的创作。那段时期他主要作品有毛泽东、周恩来、鲁迅等人物纪念影视片的音乐，以及毛泽东接见外宾的特定背景音乐等。

1980年加入了中国音乐家协会，同年入选中国电影音乐青年优秀作曲家。继后他移居香港，加入香港作曲家与作词家协会，并任教于香港演艺学院。自那时起，罗伟伦开始了华乐的创作，主要作品有《龙》、《白蛇传》与《大理情风》等，其中中胡与管弦乐队的《苏武》，以及柳琴与中乐队的《晋乡秋色》等，都已灌录音乐光碟出版。

1995年，罗伟伦移居新加坡，其创作进入到一个更为丰盛多样化的阶段。主要作品包括《天网》、《王子与狮子》、新加坡2007国庆大型歌舞音乐，以及滨海艺术中心华艺节2011的《陈洁仪——我的音乐之旅》、新加坡艺术节的《海上第一人——郑和》等等。此外，他曾出任新加坡华乐团驻团作曲家（2012-2014）、受邀担任新加坡华乐团咨询团成员、本地华乐比赛和台湾国际作曲大赛的评委。他也曾多次获奖，华乐合奏作品《海上第一人——郑和》在新加坡华乐团主办的国际华乐作曲大赛中获荣誉奖（2006）；《彩云追月》和他与罗坚创作的影画交响乐《神女》，获颁香港作曲家与作词家协会奖项，前者于2007年和2018年先后两次获颁最广泛演奏金帆奖，后者则获2016年最佳正统音乐作品金帆奖；他个人则获颁新加坡作曲家与作词家协会的最佳艺术家奖（2017），以及荣获新加坡文化界最高荣誉——新加坡文化奖（2017）。2018年7月起再次出任新加坡华乐团驻团作曲家。

SYNOPSIS

This large-scaled symphonic epic incorporates many artistic forms, and was premiered in Singapore Arts Festival 2005, in conjunction with the 600th year anniversary celebrations of Zheng He's expedition to the West. This piece is arranged from the third and sixth chapters of the original piece, and utilises only Chinese orchestral music in presenting the work.

1.The Voyage - The melody consists of five parts: *Celebrations, Sailing, Sea Route, Thunderstorms* and *Anchoring*. They illustrate the majestic scene whereby Zheng He leads a large troupe of ships in traveling down to the West seven times.

2.The Vow - The introduction played by the flute lightly portrays a picture of tropical scenes. It is followed by energetic and vigorous melody that recapitulates the festive scene at the wedding of the Sultan and the Princess from China. It illustrates the joyous dancing and celebratory moments, on top of portraying the moving love of this pair of lovers who come from extremely different and distant countries.

The composition won the Honorary Award at the Singapore International Competition for Chinese Orchestral Composition 2006.

原作是一部以多元艺术形式结合的大型华乐交响史诗，在郑和下西洋六百周年纪念之际，于新加坡艺术节2005首演。交响音诗是改编自其中的第三和第六乐章，以纯华乐合奏的形式呈现。

1.海路-乐曲分成五个段落：庆典，起航，海路，“暴风雨”和下锚。表现郑和率领庞大的船队，七下西洋的伟大壮举。

2.海誓-曲笛主奏的引子，淡淡地勾画出一幅热带风光的图画。引子过后，强烈而热情的音乐，重现了苏丹与中国公主的婚礼上，载歌载舞的欢乐场面，以及这一对异国情侣海誓山盟的动人情景。

此作品于2006年新加坡国际华乐作曲大赛荣获荣誉奖。

“Creating Nanyang-style music is one of the objectives I am working towards in my music composition journey. For this exploratory task to succeed, the composer needs to have the full support of the conductor and musicians. In 2006, the Singapore Chinese Orchestra organised the very first International Competition for Chinese Orchestral Composition, and I was one of the participants. I am immensely grateful to the Singapore Chinese Orchestra for putting forth such a wonderful rendition of my newly-composed piece, without which my experiments in creating Nanyang-style music would not have borne the early fruits we see today.” - Law Wai Lun

“如何创建南洋特色的音乐，是我在作曲路上探索的其中一个方向，而这样的探索，作曲家必需获得指挥家以及演奏家的紧密合作才能获得成功。2006年新加坡华乐团举办的第一届国际华乐作曲比赛，我作为其中的一位作曲参与者，非常感谢新加坡华乐团给予新作品的精彩演绎，才能在今天呈现南洋音乐探索的初步成果。” - 罗伟伦

INSTRUMENTATION



WINDS (吹奏乐器)

I. The Voyage (海路)

| | |
|----------------|--------|
| Bangdi | (梆笛) |
| Qudi | (曲笛) |
| Xindi | (新笛) |
| Gaoyin Sheng | (高音笙) |
| Zhongyin Sheng | (中音笙) |
| Diyin Sheng | (低音笙) |
| Gaoyin Suona | (高音唢呐) |
| Zhongyin Suona | (中音唢呐) |
| Diyin Suona | (低音唢呐) |
| Diyin Guan | (低音管) |
| Beidiyin Guan | (倍低音管) |

II. The Vow (海誓)

| | |
|------------------|---------|
| Gaoyin Sheng | (高音笙) |
| Zhongyin Sheng | (中音笙) |
| Diyin Sheng | (低音笙) |
| Gaoyin Suona | (高音唢呐) |
| Zhongyin Suona | (中音唢呐) |
| Cizhongyin Suona | (次中音唢呐) |
| Diyin Suona | (低音唢呐) |
| Diyin Guan | (低音管) |
| Beidiyin Guan | (倍低音管) |

PLUCKED STRINGS (弹拨乐器)

I. The Voyage (海路)

| | |
|-----------|------|
| Yangqin | (扬琴) |
| Liuqin | (柳琴) |
| Pipa | (琵琶) |
| Zhongruan | (中阮) |
| Daruan | (大阮) |

II. The Vow (海誓)

| | |
|-----------|------|
| Yangqin | (扬琴) |
| Liuqin | (柳琴) |
| Pipa | (琵琶) |
| Zhongruan | (中阮) |
| Daruan | (大阮) |
| Sanxian | (三弦) |

PERCUSSION (打击乐器)

I. The Voyage (海路)

Percussion 1 (打击乐1)

Timpani (定音鼓)

Percussion 2 (打击乐2)

Cymbal (镲)
Triangle (三角铁)
Wood block (方形木鱼)
Bangu (板鼓)

Percussion 3 (打击乐3)

Xiaobo (小钹)
Malay Drum (马来鼓)
Malay Gong (马来锣)

Percussion 4 (打击乐4)

Xiaoluo (小锣)
Daluo (大锣)
Diluo (低锣)

Percussion 5 (打击乐5)

Datanggu (大堂鼓)

Percussion 6 (打击乐6)

Xiaotanggu (小堂鼓)

Percussion 7 (打击乐7)

Vibraphone (颤音琴)

Percussion 8 (打击乐8)

Yunluo (云锣)

II. The Vow (海誓)

Percussion 1 (打击乐1)
Datunggu (大堂鼓)

Percussion 2 (打击乐2)
Malay Drum (马来鼓)

Percussion 3 (打击乐3)
Tambourine (铃鼓)
Malay Gong (马来锣)

Percussion 4 (打击乐4)
Gamelan Gong (甘美兰锣)

Percussion 5 (打击乐5)
Vibraphone (颤音琴)

Percussion 6 (打击乐6)
Yunluo (云锣)

BOWED STRINGS (弓弦乐器)

Gaohu (高胡)
Erhu (二胡)
Zhonghu (中胡)
Violoncello (大提琴)
Double Bass (低音提琴)

Admiral of the Seven Seas

海上第一人—郑和

I. The Voyage 海路

Law Wai Lun 罗伟伦

1. 庆典

Adagio (♩=72)

The musical score is divided into three systems, each starting with the tempo marking "Adagio (♩=72)" and the time signature "4/4".

System 1 (Woodwinds and Brass): Includes parts for Bangdi (梆笛), Qudi (曲笛), Xindi (新笛), Gaoyin Sheng (高音笙), Zhongyin Sheng (中音笙), Diyin Sheng (低音笙), Gaoyin Suona (高音唢呐), Zhongyin Suona (中音唢呐), Diyin-Suona (低音唢呐), Diyin Guan (低音管), and Beidiyin Guan (倍低音管). The woodwinds and brass parts feature sustained notes with dynamic markings of *ff*.

System 2 (Traditional Chinese Instruments): Includes parts for Yangqin (扬琴), Liuqin (柳琴), Pipa (琵琶), Zhongruan (中阮), and Daruan (大阮). The Yangqin, Liuqin, and Pipa parts feature intricate rhythmic patterns with dynamic markings of *ff*. The Zhongruan part features triplet patterns.

System 3 (Percussion and Strings): Includes parts for Timpani (定音鼓), Percussion 1 (打击乐1), Percussion 2 (打击乐2), Percussion 3 (打击乐3), Datanggu (大堂鼓), Xiaotanggu (小堂鼓), Vibraphone (颤音琴), Yunluo (云锣), Harp, Gaohu (高胡), Erhu (二胡), Zhonghu (中胡), Violoncello (大提琴), and Contrabass (倍大提琴). The percussion parts include Cymbals and a low gong (低锣). The string parts feature complex rhythmic patterns with dynamic markings of *f* and *ff*.

6

Presto ♩ = 160

BD 梆笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSh 低音笙
GYSN 高音唢呐
ZYSN 中音唢呐
DYSN 低音唢呐
DYC 低音管
BDVC 倍低音管

Presto ♩ = 160

YQ 扬琴
LQ 柳琴
PP 琵琶
ZR 中阮
DR 大阮

Presto ♩ = 160

Timp. 定音鼓
Perc. 1 打击乐1
Perc. 2 打击乐2
Perc. 3 打击乐3
DTGu 大堂鼓
XTGu 小堂鼓
Vib. 颤音琴
YL 云锣
Hp. 竖琴

Presto ♩ = 160

GH 高胡
EH 二胡
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

This musical score page (page 11) features a variety of instruments. The woodwind section includes BD (梆笛), QD (曲笛), XinD (新笛), GYSh (高音笙), ZYSh (中音笙), DYSh (低音笙), GYSN (高音唢呐), ZYSN (中音唢呐), and DYSN (低音唢呐). The string section includes DYC (倍低音管), YQ (扬琴), LQ (柳琴), PP (琵琶), ZR (中阮), and DR (大阮). The percussion section includes Timp. (定音鼓), Perc. 1 (打击乐1), Perc. 2 (打击乐2), Perc. 3 (打击乐3), DTGu (大堂鼓), and XTGu (小堂鼓). Other instruments include Vib. (颤音琴), YL (云锣), Hp. (竖琴), GH (高胡), EH (二胡), ZH (中胡), Vc. (大提琴), and Cb. (倍大提琴). The score is written in a key signature of one sharp (F#) and includes dynamic markings such as *mf* and *f*. The page number '11' is located at the top left, and the page number '233' is at the top right.

BD 梆笛

QD 曲笛

XinD 新笛

GYSH 高音笙

ZYSH 中音笙

DYSH 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

DYSN 低音唢呐

DYC 低音管

BDYC 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

DTCu 大堂鼓

XTCu 小堂鼓

Vib. 颤音琴

YL 云锣

Hp.

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

The musical score is arranged in a standard orchestral layout. The top section contains woodwinds (BD, QD, XinD, GYSH, ZYSH, DYSH, GYSN, ZYSN, DYSN, DYC, BDYC) and strings (YQ, LQ, PP, ZR, DR, Vc., Cb.). The middle section contains percussion (Timp., Perc. 1, Perc. 2, Perc. 3, DTGu, XTGu) and vibraphone (Vib.). The bottom section contains bowed strings (GH, EH, ZH). The score is in a key with one sharp (F#) and a common time signature that changes from 3/4 to 2/4. Dynamics include *p* (piano) and *f* (forte). Performance instructions include *div.* (divisi) and *unis.* (unison). The word '闷击' (muted strike) is written above Perc. 2 in the final measure.

This musical score page, numbered 26, features a variety of instruments. The woodwind section includes BD (梆笛), QD (曲笛), XinD (新笛), GYSh (高音笙), ZYSh (中音笙), DYSh (低音笙), GYSN (高音唢呐), ZYSN (中音唢呐), DYSN (低音唢呐), and DYC (低音管). The string section consists of YQ (扬琴), LQ (柳琴), PP (琵琶), ZR (中阮), DR (大阮), GH (高胡), EH (二胡), and ZH (中胡). The double bass section includes Vc. (大提琴) and Cb. (倍大提琴). The percussion section includes Timp. (定音鼓), Perc. 1 (打击乐1), Perc. 2 (打击乐2), Perc. 3 (打击乐3), DTGu (大堂鼓), and XTGu (小堂鼓). Other instruments shown are Vib. (颤音琴) and YL (云锣). The score is written in a key signature of one sharp (F#) and a common time signature. The first system of staves (BD through DYC) includes a *cresc.* marking. The Perc. 2 staff also has a *cresc.* marking. The XTGu staff has a *cresc.* marking. The ZH staff has a *cresc.* marking. The Vc. and Cb. staves have a *cresc.* marking. The score is divided into systems, with the first system containing 11 staves and the second system containing 11 staves. The third system contains 11 staves, and the fourth system contains 11 staves. The fifth system contains 11 staves, and the sixth system contains 11 staves. The seventh system contains 11 staves, and the eighth system contains 11 staves. The ninth system contains 11 staves, and the tenth system contains 11 staves. The eleventh system contains 11 staves, and the twelfth system contains 11 staves. The thirteenth system contains 11 staves, and the fourteenth system contains 11 staves. The fifteenth system contains 11 staves, and the sixteenth system contains 11 staves. The seventeenth system contains 11 staves, and the eighteenth system contains 11 staves. The nineteenth system contains 11 staves, and the twentieth system contains 11 staves. The twenty-first system contains 11 staves, and the twenty-second system contains 11 staves. The twenty-third system contains 11 staves, and the twenty-fourth system contains 11 staves. The twenty-fifth system contains 11 staves, and the twenty-sixth system contains 11 staves. The twenty-seventh system contains 11 staves, and the twenty-eighth system contains 11 staves. The twenty-ninth system contains 11 staves, and the thirtieth system contains 11 staves. The thirty-first system contains 11 staves, and the thirty-second system contains 11 staves. The thirty-third system contains 11 staves, and the thirty-fourth system contains 11 staves. The thirty-fifth system contains 11 staves, and the thirty-sixth system contains 11 staves. The thirty-seventh system contains 11 staves, and the thirty-eighth system contains 11 staves. The thirty-ninth system contains 11 staves, and the fortieth system contains 11 staves. The forty-first system contains 11 staves, and the forty-second system contains 11 staves. The forty-third system contains 11 staves, and the forty-fourth system contains 11 staves. The forty-fifth system contains 11 staves, and the forty-sixth system contains 11 staves. The forty-seventh system contains 11 staves, and the forty-eighth system contains 11 staves. The forty-ninth system contains 11 staves, and the fiftieth system contains 11 staves. The fifty-first system contains 11 staves, and the fifty-second system contains 11 staves. The fifty-third system contains 11 staves, and the fifty-fourth system contains 11 staves. The fifty-fifth system contains 11 staves, and the fifty-sixth system contains 11 staves. The fifty-seventh system contains 11 staves, and the fifty-eighth system contains 11 staves. The fifty-ninth system contains 11 staves, and the sixtieth system contains 11 staves. The sixty-first system contains 11 staves, and the sixty-second system contains 11 staves. The sixty-third system contains 11 staves, and the sixty-fourth system contains 11 staves. The sixty-fifth system contains 11 staves, and the sixty-sixth system contains 11 staves. The sixty-seventh system contains 11 staves, and the sixty-eighth system contains 11 staves. The sixty-ninth system contains 11 staves, and the seventieth system contains 11 staves. The seventy-first system contains 11 staves, and the seventy-second system contains 11 staves. The seventy-third system contains 11 staves, and the seventy-fourth system contains 11 staves. The seventy-fifth system contains 11 staves, and the seventy-sixth system contains 11 staves. The seventy-seventh system contains 11 staves, and the seventy-eighth system contains 11 staves. The seventy-ninth system contains 11 staves, and the eightieth system contains 11 staves. The eighty-first system contains 11 staves, and the eighty-second system contains 11 staves. The eighty-third system contains 11 staves, and the eighty-fourth system contains 11 staves. The eighty-fifth system contains 11 staves, and the eighty-sixth system contains 11 staves. The eighty-seventh system contains 11 staves, and the eighty-eighth system contains 11 staves. The eighty-ninth system contains 11 staves, and the ninetieth system contains 11 staves. The ninety-first system contains 11 staves, and the ninety-second system contains 11 staves. The ninety-third system contains 11 staves, and the ninety-fourth system contains 11 staves. The ninety-fifth system contains 11 staves, and the ninety-sixth system contains 11 staves. The ninety-seventh system contains 11 staves, and the ninety-eighth system contains 11 staves. The ninety-ninth system contains 11 staves, and the hundredth system contains 11 staves.

BD 梆笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSh 低音笙
GYSN 高音唢呐
ZYSN 中音唢呐
DYSN 低音唢呐
DYC 低音管
BDVC 倍低音管
YQ 扬琴
LQ 柳琴
PP 琵琶
ZR 中阮
DR 大阮
Timp. 定音鼓
Perc. 1 打击乐1
Perc. 2 打击乐2
Perc. 3 打击乐3
DTGu 大堂鼓
XTGu 小堂鼓
Vib. 颤音琴
YL 云锣
Hp. 竖琴
GH 高胡
EH 二胡
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

3/4

(板鼓)

3/4

3/4

3/4

46

慢起渐快

BD 柳笛
 QD 曲笛
 XinD 新笛
 GYSh 高音笙
 ZYSh 中音笙
 DYSh 低音笙
 GYSN 高音唢呐
 ZYSN 中音唢呐
 DYSN 低音唢呐
 DYC 低音管
 BDYC 倍低音管

慢起渐快

YQ 扬琴
 LQ 柳琴
 PP 琵琶
 ZR 中阮
 DR 大阮

慢起渐快

Timp. 定音鼓
 Perc. 1 打击乐1
 Perc. 2 打击乐2
 Perc. 3 打击乐3
 DTGu 大堂鼓
 XTGu 小堂鼓
 Vib. 颤音琴
 YL 云锣

慢起渐快

CH 高胡
 EH 二胡
 ZH 中胡
 Vc. 大提琴
 Cb. 倍大提琴

52 **a tempo**

BD 梆笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSh 低音笙
GYSN 高音唢呐
ZYSN 中音唢呐
DYSN 低音唢呐
DYC 低音管
BDYC 倍低音管

a tempo

YQ 扬琴
LQ 柳琴
PP 琵琶
ZR 中阮
DR 大阮

a tempo

Timp. 定音鼓
Perc. 1 打击乐1
Perc. 2 打击乐2
Perc. 3 打击乐3
DTCu 大堂鼓
XTCu 小堂鼓
Vib. 颤音琴
YL 云锣

a tempo

GH 高胡
EH 二胡
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

60

BD 柳笛

QD 曲笛

XinD 新笛

GYSb 高音笙

ZYSb 中音笙

DYSb 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

DYSN 低音唢呐

DYC 低音管

BDYC 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

DTGu 大堂鼓

XTGu 小堂鼓

Vib. 颤音琴

YL 云锣

Hp. 竖琴

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

花舌

fp

f

鼓边

鼓框

鼓边

BD 梆笛

QD 曲笛

XinD 新笛

CYSh 高音笙
花舌

ZYSh 中音笙
花舌

DYSh 低音笙

CYSN 高音唢呐

ZYSN 中音唢呐

DYSN 低音唢呐

DYC 低音管

BDYC 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

DTCu 大堂鼓

XTCu 小堂鼓

Vib. 颤音琴

YL 云锣

Hp. 大管

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

The musical score for page 68 is arranged in a standard orchestral format. It begins with a key signature of one sharp (F#) and a common time signature (C). The woodwind section includes flutes (BD, QD, XinD), shengs (CYSh, ZYSh, DYSh), suona (CYSN, ZYSN, DYSN), and bassoon (DYC, BDYC). The string section consists of violin (YQ), viola (LQ), cello (PP), and double bass (ZR, DR). The percussion section includes timpani (Timp.), three types of打击乐 (Perc. 1, 2, 3), and two types of堂鼓 (DTCu, XTCu). The keyboard section features a vibraphone (Vib.) and a celeste (YL). The string quartet section includes a double bass (Hp.), high hu (GH), erhu (EH), and zhonghu (ZH). The full orchestra section includes a cello (Vc.) and a double bass (Cb.).

Key performance markings include *fp* (fortissimo piano) and *sf* (sforzando) throughout the score. Specific instructions for the shengs include "花舌" (falsetto). The percussion section includes markings for "鼓框" (drum frame) and *mf* (mezzo-forte).

76

rit.

BD 梆笛
 QD 曲笛
 XinD 新笛
 GYSh 高音笙
 ZYSh 中音笙
 DYSh 低音笙
 GYSN 高音唢呐
 ZYSN 中音唢呐
 DYSN 低音唢呐
 DYC 低音管
 BDYC 倍低音管
 YQ 扬琴
 LQ 柳琴
 PP 琵琶
 ZR 中阮
 DR 大阮
 Timp. 定音鼓
 Perc. 1 打击乐1
 Perc. 2 打击乐2
 Perc. 3 打击乐3
 DTGu 大堂鼓
 XTGu 小堂鼓
 Vib. 颤音琴
 YL 云锣
 Hp. 钢琴
 GH 高胡
 EH 二胡
 ZH 中胡
 Vc. 大提琴
 Cb. 倍大提琴

Musical score for page 76, featuring various instruments including woodwinds, strings, and percussion. The score includes dynamics such as *ff*, *p*, and *rit.*, along with performance markings like 鼓框 and Cym.

2. 起航

85 Allegro ♩ = 132

BD 梆笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSh 低音笙
GYSN 高音唢呐
ZYSN 中音唢呐
DYSN 低音唢呐
DYG 低音管
BDYG 倍低音管

Allegro ♩ = 132

YQ 扬琴
LQ 柳琴
PP 琵琶
ZR 中阮
DR 大阮

Allegro ♩ = 132

Timp. 定音鼓
Perc. 1 打击乐1
Perc. 2 打击乐2
Perc. 3 打击乐3
DTGu 大堂鼓 (鼓心 鼓边 鼓框)
XTGu 小堂鼓 (鼓心 鼓框)
Vib. 颤音琴
YL 云锣
Hp. 大提琴

Allegro ♩ = 132

GH 高胡
EH 二胡
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

This musical score is for page 91 and includes the following instruments and parts:

- BD 梆笛** (Bangdi flute)
- QD 曲笛** (Qudi flute)
- XinD 新笛** (Xindi flute)
- GYSu 高音笙** (Gao Yin Sheng - High Gongche)
- ZYSu 中音笙** (Zhong Yin Sheng - Middle Gongche)
- DYSu 低音笙** (Di Yin Sheng - Low Gongche)
- GYSN 高音唢呐** (Gao Yin Suona)
- ZYSN 中音唢呐** (Zhong Yin Suona)
- DYSN 低音唢呐** (Di Yin Suona)
- DYC 低音管** (Di Yin Guan)
- BDYC 倍低音管** (Bei Di Yin Guan)
- YQ 扬琴** (Yangqin - Guqin)
- LQ 柳琴** (Liuqin)
- PP 琵琶** (Pipa)
- ZR 中阮** (Zhongruan)
- DR 大阮** (Daru)
- Timp. 定音鼓** (Tingyin Gu)
- Perc. 1 打击乐1** (Daji Yue 1)
- Perc. 2 打击乐2** (Daji Yue 2)
- Perc. 3 打击乐3** (Daji Yue 3)
- DTGu 大堂鼓** (Datang Gu)
- XTGu 小堂鼓** (Xiatang Gu)
- Vib. 颤音琴** (Chanyin Qin)
- YL 云锣** (Yunluo)
- Hp.** (Harp)
- GH 高胡** (Gao Hu)
- EH 二胡** (Erhu)
- ZH 中胡** (Zhong Hu)
- Vc. 大提琴** (Datiyan)
- Cb. 倍大提琴** (Bei Datiyan)

BD 梆笛

QD 曲笛

XinD 新笛

CYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

DYSN 低音唢呐

DYC 低音管

BDYC 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

DTCu 大堂鼓

XTCu 小堂鼓

Vib. 颤音琴

YL 云锣

Hp. 竖琴

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

Detailed description of the musical score: This page contains a full orchestral score for 24 instruments. The instruments are arranged in two main sections. The top section includes traditional Chinese instruments: BD (梆笛), QD (曲笛), XinD (新笛), CYSh (高音笙), ZYSh (中音笙), DYSh (低音笙), GYSN (高音唢呐), ZYSN (中音唢呐), and DYSN (低音唢呐). The middle section includes Western instruments: DYC (低音管), BDYC (倍低音管), YQ (扬琴), LQ (柳琴), PP (琵琶), ZR (中阮), DR (大阮), Timp. (定音鼓), Perc. 1, 2, 3 (打击乐), DTCu (大堂鼓), XTCu (小堂鼓), Vib. (颤音琴), and YL (云锣). The bottom section includes Western string instruments: Hp. (竖琴), GH (高胡), EH (二胡), ZH (中胡), Vc. (大提琴), and Cb. (倍大提琴). The score is written in a key signature of one sharp (F#) and a common time signature. It features complex rhythmic patterns, particularly in the woodwind and percussion parts, and dynamic markings such as 'f' (forte) and 'p' (piano). The notation includes various musical symbols like beams, slurs, and accents.

105

BD 梆笛

QD 曲笛

XinD 新笛

GYSu 高音笙

ZYSu 中音笙

DYSu 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

DYSN 低音唢呐

DYC 低音管

BDYC 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

DTGu 大堂鼓

XTGu 小堂鼓

Vib. 颤音琴

YL 云锣

Hp. 钢琴

CH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

BD 梆笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSh 低音笙
GYSN 高音唢呐
ZYSN 中音唢呐
DYSN 低音唢呐
DVC 低音管
BDVC 倍低音管
YQ 扬琴
LQ 柳琴
PP 琵琶
ZR 中阮
DR 大阮
Timp. 定音鼓
Perc. 1 打击乐1
Perc. 2 打击乐2
Perc. 3 打击乐3
DTGu 大堂鼓
XTGu 小堂鼓
Vib. 颤音琴
YL 云锣
Hp. 钢琴
GH 高胡
EH 二胡
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

The score is written in a key signature of one sharp (F#) and a common time signature. It features a complex arrangement of instruments. The woodwind section (BD, QD, XinD) and string section (GYSh, ZYSh, DYSh, GYSN, ZYSN, DYSN, DVC, BDVC) are active throughout. The traditional Chinese instruments (YQ, LQ, PP, ZR, DR) and Western instruments (Timp., Perc. 1-3, DTGu, XTGu, Vib., YL, Hp., GH, EH, ZH, Vc., Cb.) provide a rich texture. The score includes various musical notations such as dynamics (ff), articulation (accents), and performance instructions (Cym.).

117

BD 梆笛

QD 曲笛

XinD 新笛

GYSH 高音笙

ZYSH 中音笙

DYSH 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

DYSN 低音唢呐

DYC 低音管

BDYC 倍低音管

YO 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

DTGu 大堂鼓

XTGu 小堂鼓

Vib. 颤音琴

YL 云锣

Hp. 竖琴

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

BD 梆笛

QD 曲笛

XinD 新笛

GYSH 高音笙

ZYSH 中音笙

DYSH 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

DYSN 低音唢呐

DYC 低音管

BDYC 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

DTCu 大堂鼓

XTCu 小堂鼓

Vib. 颤音琴

YL 云锣

Hp. 钢琴

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

BD 梆笛

QD 曲笛

XinD 新笛

GYSb 高音笙

ZYSb 中音笙

DYSb 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

DYSN 低音唢呐

DYC 低音管

BDYC 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

DTGu 大堂鼓

XTGu 小堂鼓

Vib. 颤音琴

YL 云锣

Hp. 大提琴

CH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

ff

mf

div.

鼓框

arco

135

BD 梆笛

QD 曲笛

XinD 新笛

GYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

DYSN 低音唢呐

DYC 低音管

BDYC 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

DTGu 大堂鼓

XTGu 小堂鼓

Vib. 颤音琴

YL 云锣

Hp. 大键琴

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

3/4

mf

3/4

mf

3/4

mf

pizz.

mf

BD 梆笛

QD 曲笛

XinD 新笛

GYS 高音笙

ZYS 中音笙

DYS 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

DYSN 低音唢呐

DYC 低音管

BDYC 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

DTGu 大堂鼓

XTGu 小堂鼓

Vib. 颤音琴

YL 云锣

Hp. 大键琴

CH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

147 **3.海路** (模仿海鸥叫声)

The score is organized into several systems of staves:

- System 1:** BD 梆笛, QD 曲笛, XinD 新笛, GYSh 高音笙, ZYSh 中音笙, DYSh 低音笙, GYSN 高音唢呐, ZYSN 中音唢呐, DYSN 低音唢呐, DYC 低音管, BDYC 倍低音管.
- System 2:** YQ 扬琴, LQ 柳琴, PP 琵琶, ZR 中阮, DR 大阮.
- System 3:** Timp. 定音鼓, Perc. 1 打击乐1 (Triangle), Perc. 2 打击乐2, Perc. 3 打击乐3, DTGu 大堂鼓, XTGu 小堂鼓.
- System 4:** Vib. 颤音琴, YL 云锣.
- System 5:** Hp. 钢琴 (Grand Piano).
- System 6:** GH 高胡, EH 二胡, ZH 中胡, Vc. 大提琴, Cl. 倍大提琴.

Key musical elements include:

- Tempo/Time Signature:** 4/4.
- Key Signature:** One sharp (F#).
- Dynamics:** *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *solo*.
- Performance Instructions:** "模仿海鸥叫声" (Imitation of seagull call).

This musical score page, numbered 153, contains 24 staves for various instruments. The instruments listed on the left are: BD (梆笛), QD (曲笛), XinD (新笛), GYSh (高音笙), ZYSh (中音笙), DYSh (低音笙), GYSN (高音唢呐), ZYSN (中音唢呐), DYSN (低音唢呐), DYC (低音管), BDYC (倍低音管), YQ (扬琴), LQ (柳琴), PP (琵琶), ZR (中阮), DR (大阮), Timp. (定音鼓), Perc. 1 (打击乐1), Perc. 2 (打击乐2), Perc. 3 (打击乐3), DTGu (大堂鼓), XTGu (小堂鼓), Vib. (颤音琴), YL (云锣), Hp. (钢琴), GH (高胡), EH (二胡), ZH (中胡), Vc. (大提琴), and Cb. (倍大提琴). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mp*. The key signature is one sharp (F#).

This musical score page, numbered 159, features a variety of instruments. The woodwind section includes BD (梆笛), QD (曲笛), XinD (新笛), GYSh (高音笙), ZYSh (中音笙), DYSh (低音笙), GYSN (高音唢呐), ZYSN (中音唢呐), DYSN (低音唢呐), DYC (低音管), and BDYC (倍低音管). The string section consists of YQ (扬琴), LQ (柳琴), PP (琵琶), ZR (中阮), and DR (大阮). The percussion section includes Timp (定音鼓), Perc. 1 (打击乐1), Perc. 2 (打击乐2), Perc. 3 (打击乐3), DTGu (大堂鼓), and XTGu (小堂鼓). Other instruments shown are Vib (颤音琴), YL (云锣), Hp (钢琴), GH (高胡), EH (二胡), ZH (中胡), Vc (大提琴), and Cb. (倍大提琴). The score includes dynamic markings such as *mp* and *mf*, and a 'Triangle' percussion effect. The music is written in a key with one sharp (F#) and a common time signature.

BD 梆笛

QD 曲笛

XinD 新笛

GYSu 高音笙

ZYSu 中音笙

DYSu 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

DYSN 低音唢呐

DYC 低音管

BDYC 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

DTGu 大堂鼓

XTGu 小堂鼓

Vib. 颤音琴

YL 云锣

Hp. 钢琴

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

Detailed description of the musical score: The score is for page 165 of a larger work. It features a variety of instruments. The woodwind section includes Baxi (BD), Qudi (QD), Xin Di (XinD), Gao Yin Sheng (GYSu), Zhong Yin Sheng (ZYSu), Di Yin Sheng (DYSu), Gao Yin Suona (GYSN), Zhong Yin Suona (ZYSN), Di Yin Suona (DYSN), Di Yin Guan (DYC), and Bei Di Yin Guan (BDYC). The string section includes Yangqin (YQ), Liuqin (LQ), Pipa (PP), Zhongruan (ZR), and Daruan (DR). The percussion section includes Dingyin Gu (Timp.), three types of Percussion (Perc. 1, 2, 3), Datang Gu (DTGu), and Xiaotang Gu (XTGu). Other instruments include Vibraphone (Vib.), Yunluo (YL), Piano (Hp.), Gao Hu (GH), Erhu (EH), Zhong Hu (ZH), Violin (Vc.), and Double Bass (Cb.). The score is written in staff notation with a key signature of one sharp (F#). The piano part (Hp.) has a complex rhythmic pattern with triplets and sixteenth notes. The string parts (Vc., Cb.) have a steady, rhythmic accompaniment. The woodwind parts have various melodic lines and rests.

This musical score page, numbered 171, contains 28 staves for various instruments. The instruments listed on the left are: BD (梆笛), QD (曲笛), XinD (新笛), GYSh (高音笙), ZYSh (中音笙), DYSh (低音笙), GYSN (高音唢呐), ZYSN (中音唢呐), DYSN (低音唢呐), DYC (低音管), BDYC (倍低音管), YQ (扬琴), LQ (柳琴), PP (琵琶), ZR (中阮), DR (大阮), Timp. (定音鼓), Perc. 1 (打击乐1), Perc. 2 (打击乐2), Perc. 3 (打击乐3), DTGu (大堂鼓), XTGu (小堂鼓), Vib. (颤音琴), YL (云锣), Hp. (大管), GH (高胡), EH (二胡), ZH (中胡), Vc. (大提琴), and Cb. (倍大提琴). The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth notes, and includes dynamic markings such as *pp* and *f*. The notation includes stems, beams, and various accidentals across all staves.

177

BD 梆笛
 QD 曲笛
 XinD 新笛
 GYSh 高音笙
 ZYSh 中音笙
 DYSh 低音笙
 GYSN 高音唢呐
 ZYSN 中音唢呐
 DYSN 低音唢呐
 DYC 低音管
 BDYC 倍低音管
 YQ 扬琴
 LQ 柳琴
 PP 琵琶
 ZR 中阮
 DR 大阮
 Timp. 定音鼓
 Perc. 1 打击乐1
 Perc. 2 打击乐2
 Perc. 3 打击乐3
 DTGu 大堂鼓
 XTGu 小堂鼓
 Vib. 颤音琴
 YL 云锣
 Hp. 钢琴
 GH 高胡
 EH 二胡
 ZH 中胡
 Vc. 大提琴
 Cb. 倍大提琴

The musical score for page 177 is arranged in a standard orchestral format. It begins with a key signature of one sharp (F#) and a common time signature (C). The score is divided into two systems. The first system includes woodwinds (BD, QD, XinD, DYC, BDYC), reeds (GYSN, ZYSN, DYSN), and strings (YQ, LQ, PP, ZR, DR). The second system includes percussion (Timp., Perc. 1-3, DTGu, XTGu), vibraphone (Vib.), erhu (GH, EH, ZH), and cello/contrabass (Vc., Cb.). The score features a variety of musical notations, including rests, notes, beams, slurs, and dynamic markings such as 'pizz.' for the cello/contrabass. The instruments are listed on the left side of the page, with their abbreviations and Chinese names.

This musical score page, numbered 183, contains 24 staves of music. The instruments are listed on the left side of each staff:

- BD 梆笛** (Bǎngdí): Wood flute, treble clef, playing a rhythmic melody.
- QD 曲笛** (Qūdí): Wood flute, treble clef, playing a melodic line.
- XinD 新笛** (Xīndí): Wood flute, treble clef, mostly silent.
- GYSh 高音笙** (Gāoyīnshēng): Sheng, treble clef, playing sustained chords.
- ZYSh 中音笙** (Zhōngyīnshēng): Sheng, treble clef, playing sustained chords.
- DYSh 低音笙** (Dīyīnshēng): Sheng, bass clef, mostly silent.
- GYSN 高音唢呐** (Gāoyīnsuǒnà): Suona, treble clef, mostly silent.
- ZYSN 中音唢呐** (Zhōngyīnsuǒnà): Suona, treble clef, mostly silent.
- DYSN 低音唢呐** (Dīyīnsuǒnà): Suona, bass clef, mostly silent.
- DYC 低音管** (Dīyīnguǎn): Bassoon, bass clef, mostly silent.
- BDYC 倍低音管** (Bèiyīnguǎn): Contrabassoon, bass clef, mostly silent.
- YQ 扬琴** (Yángqín): Pipa, treble clef, playing a rhythmic accompaniment.
- LQ 柳琴** (Liǔqín): Pipa, treble clef, playing a rhythmic accompaniment.
- PP 琵琶** (Pípa): Pipa, treble clef, playing a rhythmic accompaniment.
- ZR 中阮** (Zhōngruǎn): Pipa, treble clef, playing a rhythmic accompaniment.
- DR 大阮** (Dàruǎn): Pipa, bass clef, playing a rhythmic accompaniment.
- Timp. 定音鼓** (Dìngyīngǔ): Timpani, bass clef, mostly silent.
- Perc. 1 打击乐1** (Dǎjīyuè 1): Percussion 1, mostly silent.
- Perc. 2 打击乐2** (Dǎjīyuè 2): Percussion 2, mostly silent.
- Perc. 3 打击乐3** (Dǎjīyuè 3): Percussion 3, mostly silent.
- DTCu 大堂鼓** (Dàtánggǔ): Large drum, mostly silent.
- XTGu 小堂鼓** (Xiǎotánggǔ): Small drum, mostly silent.
- Vib. 颤音琴** (Chàn yīn qín): Vibraphone, treble clef, mostly silent.
- YL 云锣** (Yúnlóu): Cloud gong, treble clef, mostly silent.
- Hp.** (Harp): Harp, grand staff, mostly silent.
- GH 高胡** (Gāohú): Gao hu, treble clef, playing a melodic line.
- EH 二胡** (Èrhú): Erhu, treble clef, playing a melodic line.
- ZH 中胡** (Zhōnghú): Zhong hu, treble clef, playing a melodic line.
- Vc. 大提琴** (Dàtíqín): Violin, bass clef, playing a melodic line.
- Cb. 倍大提琴** (Bèiyīnqín): Double bass, bass clef, playing a melodic line with an *arco* marking.

BD 梆笛

QD 曲笛

XinD 新笛

GYSH 高音笙

ZYSH 中音笙

DYSH 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

DYSN 低音唢呐

DYC 低音管

BDYC 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

DTGu 大堂鼓

XTGu 小堂鼓

Vib. 颤音琴

YL 云锣

Hp. 竖琴

CH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

BD 梆笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSh 低音笙
GYSN 高音唢呐
ZYSN 中音唢呐
DYSN 低音唢呐
DYC 低音管
BDYC 倍低音管
YQ 扬琴
LQ 柳琴
PP 琵琶
ZR 中阮
DR 大阮
Timp. 定音鼓
Perc. 1 打击乐1
Perc. 2 打击乐2
Perc. 3 打击乐3
DTGu 大堂鼓
XTGu 小堂鼓
Vib. 颤音琴
YL 云锣
Hp. 大提琴
GH 高胡
EH 二胡
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

The score is written in a key signature of one sharp (F#) and a common time signature. The woodwind and brass sections (BD, QD, XinD, GYSh, ZYSh, DYSh, GYSN, ZYSN, DYSN, DYC, BDYC) play a melodic line starting in the second measure, marked with a piano (*p*) dynamic. The string section (Vc., Cb.) provides a harmonic accompaniment with sustained notes, also marked with a piano (*p*) dynamic. The percussion section (Timp., Perc. 1-3, DTGu, XTGu) and other instruments (YQ, LQ, PP, ZR, DR, Vib., YL, Hp., GH, EH, ZH) are mostly silent, with some activity in the later measures of the page.

201

BD 梆笛
 QD 曲笛
 XinD 新笛
 GYSh 高音笙
 ZYSh 中音笙
 DYSh 低音笙
 GYSN 高音唢呐
 ZYSN 中音唢呐
 DYSN 低音唢呐
 DYC 低音管
 BDYC 倍低音管
 YQ 扬琴
 LQ 柳琴
 PP 琵琶
 ZR 中阮
 DR 大阮
 Timp. 定音鼓
 Perc. 1 打击乐1
 Perc. 2 打击乐2
 Perc. 3 打击乐3
 DTGu 大堂鼓
 XTGu 小堂鼓
 Vib. 颤音琴
 YL 云锣
 Hp. 大提琴
 CH 高胡
 EH 二胡
 ZH 中胡
 Vc. 大提琴
 Cb. 倍大提琴

The musical score for page 201 is arranged in a standard orchestral format. It features a variety of instruments, including traditional Chinese instruments like the Banhu (高胡, 二胡, 中胡), Guqin (扬琴, 柳琴), Guzheng (琵琶), and Erhu (阮), alongside Western instruments like the Flute (梆笛, 曲笛, 新笛), Sheng (高音笙, 中音笙, 低音笙), Suona (高音唢呐, 中音唢呐, 低音唢呐), Reed (低音管), Bassoon (倍低音管), Timpani (定音鼓), Percussion (打击乐1, 打击乐2, 打击乐3), Vibraphone (颤音琴), Cloud锣 (云锣), Harp (大提琴), and Double Bass (倍大提琴). The score includes dynamic markings such as *pp*, *p*, and *cresc.* across various parts. The notation is primarily in treble and bass clefs, with some instruments using specific clefs for their range. The score is divided into measures, with some instruments having rests in certain measures.

This musical score page, numbered 208, contains 28 staves for various instruments. The instruments listed on the left are: BD (梆笛), QD (曲笛), XinD (新笛), GYSh (高音笙), ZYSh (中音笙), DYSh (低音笙), GYSN (高音唢呐), ZYSN (中音唢呐), DYSN (低音唢呐), DYC (低音管), BDYC (倍低音管), YQ (扬琴), LQ (柳琴), PP (琵琶), ZR (中阮), DR (大阮), Timp. (定音鼓), Perc. 1 (打击乐1), Perc. 2 (打击乐2), Perc. 3 (打击乐3), DTGu (大堂鼓), XTGu (小堂鼓), Vib. (颤音琴), YL (云锣), Hp. (大钢琴), GH (高胡), EH (二胡), ZH (中胡), Vc. (大提琴), and Cb. (倍大提琴). The score is written in a key signature of one sharp (F#) and a common time signature. The ZYSN staff features a melodic line with a dynamic marking of *ff* starting in the fifth measure. The DTGu staff has a rhythmic pattern with a *ff* dynamic marking in the fifth measure. The string sections (Vc. and Cb.) play sustained notes with long slurs across the measures. The woodwind and brass sections are mostly silent, indicated by rests.

BD 梆笛

QD 曲笛

XinD 新笛

GYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

DYSN 低音唢呐

DYC 低音管

BDYC 倍低音管

YO 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

DTGu 大堂鼓

XTGu 小堂鼓

Vib. 颤音琴

YL 云锣

Hp. 大提琴

CH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

BD 梆笛
 QD 曲笛
 XinD 新笛
 GYSh 高音笙
 ZYSh 中音笙
 DYSh 低音笙
 GYSN 高音唢呐
 ZYSN 中音唢呐
 DYSN 低音唢呐
 DYC 低音管
 BDYC 倍低音管

YQ 扬琴
 LQ 柳琴
 PP 琵琶
 ZR 中阮
 DR 大阮

Timp. 定音鼓
 Perc. 1 打击乐1
 Perc. 2 打击乐2
 Perc. 3 打击乐3
 DTGu 大堂鼓
 XTGu 小堂鼓
 Vib. 颤音琴
 YL 云锣

Hp.
 GH 高胡
 EH 二胡
 ZH 中胡
 Vc. 大提琴
 Cl. 倍大提琴

BD 柳笛
 QD 曲笛
 XinD 新笛
 GYSh 高音笙
 ZYSh 中音笙
 DYSh 低音笙
 GYSN 高音唢呐
 ZYSN 中音唢呐
 DYSN 低音唢呐
 DYC 低音管
 BDYC 倍低音管

YO 扬琴
 LQ 柳琴
 PP 琵琶
 ZR 中阮
 DR 大阮

Timp. 定音鼓
 Perc. 1 打击乐1
 Perc. 2 打击乐2
 Perc. 3 打击乐3
 DTGu 大堂鼓
 XTGu 小堂鼓
 Vib. 颤音琴
 YL 云锣

Hp.
 CH 高胡
 EH 二胡
 ZH 中胡
 Vc. 大提琴
 Cb. 倍大提琴

The musical score for page 227 is arranged in a standard orchestral format. It features a variety of instruments, including traditional Chinese instruments like flutes (BD, QD, XinD), shengs (GYSh, ZYSh, DYSh), suonas (GYSN, ZYSN, DYSN), reeds (DYC, BDYC), and string instruments (YO, LQ, PP, ZR, DR, CH, EH, ZH, Vc., Cb.). Percussion instruments (Timp., Perc. 1-3, DTGu, XTGu) and vibraphone (Vib.) are also present. The score includes dynamic markings such as *dim.* and *f*. The instruments are grouped into sections: woodwinds, strings, percussion, and solo instruments. The score is written in a key signature of one sharp (F#) and a common time signature.

BD 梆笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSh 低音笙
GYSN 高音唢呐
ZYSN 中音唢呐
DYSN 低音唢呐
DYC 低音管
BDYC 倍低音管

YQ 扬琴
LQ 柳琴
PP 琵琶
ZR 中阮
DR 大阮

Timp. 定音鼓
Perc. 1 打击乐1
Perc. 2 打击乐2
Perc. 3 打击乐3
DTGu 大堂鼓
XTGu 小堂鼓
Vib. 颤音琴
YL 云锣
Hp. 大提琴
Cb. 倍大提琴

马来鼓
马来锣

p *cresc*
mp *cresc*
mp *cresc*

This musical score page, numbered 238, features a variety of instruments. The woodwind section includes the Biao (BD), Qian (QD), Xin (XinD), Gao (GYSh), Zhong (ZYSh), Di (DYSh), Gao (GYSN), Zhong (ZYSN), Di (DYSN), Di (DYC), and Bei Di (BDYC). The string section consists of Yang (YQ), Liu (LQ), Pi (PP), Zhong (ZR), and Da (DR). The percussion section includes Ding (Timp.), Perc. 1, Perc. 2, Perc. 3, Da Tang (DTGu), and Xiao Tang (XTGu). Other instruments include Vib. (Vib.), Yun (YL), He (Hp.), Gao (GH), Er (EH), Zhong (ZH), Di (Vc.), and Bei Di (Cb.). The score is written in a key with one sharp (F#) and a 2/4 time signature. The Qian (QD) part begins with a melodic line, while the strings and percussion provide a rhythmic accompaniment. Dynamic markings such as *ff* and *f* are used throughout the score.

BD 梆笛

QD 曲笛

XinD 新笛

GYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

DYSN 低音唢呐

DYC 低音管

BDYC 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

DTCu 大堂鼓

XTCu 小堂鼓

Vib. 颤音琴

YL 云锣

Hp. 竖琴

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

Presto ♩ = 160

3/4

Presto ♩ = 160

3/4

Presto ♩ = 160

3/4

Presto ♩ = 160

3/4

248

BD 梆笛

QD 曲笛

XinD 新笛

GYSu 高音笙

ZYSu 中音笙

DYSu 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

DYSN 低音唢呐

DYC 低音管

BDYC 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

DTGu 大堂鼓

XTGu 小堂鼓

Vib. 颤音琴

YL 云锣

Hp. 钢琴

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

pp

pp

pp

pp

BD 梆笛

QD 曲笛

XinD 新笛

GYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

DYSN 低音唢呐

DYC 低音管

BDYC 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

DTGu 大堂鼓

XTGu 小堂鼓

Vib. 颤音琴

YL 云锣

Hp. 大提琴

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

p

cresc

BD 梆笛

QD 曲笛

XinD 新笛

GYS 高音笙

ZYS 中音笙

DYS 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

DYSN 低音唢呐

DYC 低音管

BDYC 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

DTGu 大堂鼓

XTGu 小堂鼓

Vib. 颤音琴

YL 云锣

Hp. 大提琴

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

rit. **Meno mosso**

BD 梆笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSh 低音笙
GYSN 高音唢呐
ZYSN 中音唢呐
DYSN 低音唢呐
DYC 低音管
BDVC 倍低音管

rit. **Meno mosso**

YQ 扬琴
LQ 柳琴
PP 琵琶
ZR 中阮
DR 大阮

rit. **Meno mosso**

Timp. 定音鼓
Perc. 1 打击乐1
Perc. 2 打击乐2
Perc. 3 打击乐3
DTGu 大堂鼓
XTGu 小堂鼓
Vib. 颤音琴
YL 云锣
Hp. 大提琴

rit. **Meno mosso**

GH 高胡
EH 二胡
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

273

accel.

BD 梆笛

QD 曲笛 *cresc*

XinD 新笛 *cresc*

GYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

DYSN 低音唢呐

DYC 低音管

BDYC 倍低音管

accel.

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮 *cresc*

DR 大阮 *cresc*

accel.

Timp. 定音鼓

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

DTGu 大堂鼓

XTGu 小堂鼓

Vib. 颤音琴

YL 云锣

Hp. 大提琴

accel.

CH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

BD 梆笛

QD 曲笛

XinD 新笛

GYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

DYSN 低音唢呐

DYC 低音管

BDYC 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

DTCu 大堂鼓

XTCu 小堂鼓

Vib. 颤音琴

YL 云锣

Hp. 大管

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

The musical score for page 280 is arranged in a system of staves. The top section contains woodwinds: BD (梆笛), QD (曲笛), XinD (新笛), GYSh (高音笙), ZYSh (中音笙), DYSh (低音笙), GYSN (高音唢呐), ZYSN (中音唢呐), and DYSN (低音唢呐). Below these are reeds: DYC (低音管) and BDYC (倍低音管). The middle section features stringed instruments: YQ (扬琴), LQ (柳琴), PP (琵琶), ZR (中阮), and DR (大阮). The percussion section includes Timp. (定音鼓), Perc. 1, 2, and 3 (打击乐), DTCu (大堂鼓), and XTCu (小堂鼓). The keyboard section has Vib. (颤音琴) and YL (云锣). The bottom section includes brass: Hp. (大管), GH (高胡), EH (二胡), ZH (中胡), Vc. (大提琴), and Cb. (倍大提琴). Dynamics such as *f*, *cresc*, and *mf* are indicated throughout the score.

BD 梆笛
 QD 曲笛
 XinD 新笛
 GYSh 高音笙
 ZYSh 中音笙
 DYSh 低音笙
 GYSN 高音唢呐
 ZYSN 中音唢呐
 DYSN 低音唢呐
 DYC 低音管
 BDYC 倍低音管
 YQ 扬琴
 LQ 柳琴
 PP 琵琶
 ZR 中阮
 DR 大阮
 Timp. 定音鼓
 Perc. 1 打击乐1
 Perc. 2 打击乐2
 Perc. 3 打击乐3
 DTGu 大堂鼓
 XTGu 小堂鼓
 Vib. 颤音琴
 YL 云锣
 Hp. 大提琴
 CH 高胡
 EH 二胡
 ZH 中胡
 Vc. 大提琴
 Cb. 倍大提琴

Dynamic markings: *ff*, *mf*, *unis.*

BD 梆笛

QD 曲笛

XinD 新笛

GYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

DYSN 低音唢呐

DYC 低音管

BDYC 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

DTGu 大堂鼓

XTGu 小堂鼓

Vib. 颤音琴

YL 云锣

Hp. 钢琴

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

BD 梆笛

QD 曲笛

XinD 新笛

GYSH 高音笙

ZYSH 中音笙

DYSH 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

DYSN 低音唢呐

DYC 低音管

BDYC 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

ZR 中阮

DR 大阮

Timp. 定音鼓

Perc. 1 打击乐1

Perc. 2 打击乐2

Perc. 3 打击乐3

DTGu 大堂鼓

XTGu 小堂鼓

Vib. 颤音琴

YL 云锣

Hp. 大提琴

CH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

accel.

BD 梆笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSh 低音笙
GYSN 高音唢呐
ZYSN 中音唢呐
DYSN 低音唢呐
DYC 低音管
BDVC 倍低音管

accel.

YQ 扬琴
LQ 柳琴
PP 琵琶
ZR 中阮
DR 大阮

accel.

Timp. 定音鼓
Perc. 1 打击乐1
Perc. 2 打击乐2
Perc. 3 打击乐3
DTGu 大堂鼓
XTGu 小堂鼓
Vib. 颤音琴
YL 云锣

accel.

Hp.
GH 高胡
EH 二胡
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

313

BD 梆笛
QD 曲笛
XinD 新笛
GYSb 高音笙
ZYSb 中音笙
DYSb 低音笙
GYSN 高音唢呐
ZYSN 中音唢呐
DYSN 低音唢呐
DYC 低音管
BDYC 倍低音管

YQ 扬琴
LQ 柳琴
PP 琵琶
ZR 中阮
DR 大阮
Timp. 定音鼓
Perc. 1 打击乐1
Perc. 2 打击乐2
Perc. 3 打击乐3
DTGu 大堂鼓
XTGu 小堂鼓
Vib. 颤音琴
YL 云锣
Hp. 钢琴

GH 高胡
EH 二胡
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

4/4

4/4

4/4

4/4

326

BD 梆笛
 QD 曲笛
 XinD 新笛
 GYSh 高音笙
 ZYSh 中音笙
 DYSh 低音笙
 GYSN 高音唢呐
 ZYSN 中音唢呐
 DYSN 低音唢呐
 DYC 低音管
 BDYC 倍低音管
 YO 扬琴
 LQ 柳琴
 PP 琵琶
 ZR 中阮
 DR 大阮
 Timp. 定音鼓
 Perc. 1 打击乐1
 Perc. 2 打击乐2
 Perc. 3 打击乐3
 DTGu 大堂鼓
 XTGu 小堂鼓
 Vib. 颤音琴
 YL 云锣
 Hp. 钢琴
 GH 高胡
 EH 二胡
 ZH 中胡
 Vc. 大提琴
 Cb. 倍大提琴

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features a complex orchestration with multiple staves for each instrument. The woodwind section includes flutes (BD, QD, XinD), shengs (GYSh, ZYSh, DYSh), suonas (GYSN, ZYSN, DYSN), and reeds (DYC, BDYC). The string section consists of violins (YO, LQ), pipas (PP), erhuans (ZR, DR), violas (Vib.), cellos (Vc.), and double basses (Cb.). Percussion includes timpani (Timp.), three types of percussion (Perc. 1, 2, 3), and gu drums (DTGu, XTGu). The piano (Hp.) and erhu family (GH, EH, ZH) are also present. The score includes various musical notations such as slurs, accents, and dynamic markings like 'div.' and 'unis.'.

332

This musical score is for a large orchestra, divided into woodwind, brass, string, and percussion sections. The key signature is G major and the time signature is 3/4.

- Woodwind Section (Staves 1-10):** Includes BD (Bassoon), QD (Clarinet), XinD (Saxophone), GYSh (Alto Saxophone), ZYSh (Tenor Saxophone), DYSh (Baritone Saxophone), GYSN (Alto Saxophone), ZYSN (Tenor Saxophone), DYSN (Baritone Saxophone), DYC (Bassoon), and BDYC (Baritone Saxophone).
- String Section (Staves 11-16):** Includes YQ (Violin), LQ (Violin), PP (Viola), ZR (Violin), DR (Violin), Timp (Timpani), Perc. 1, Perc. 2, Perc. 3, DTGu (Tom-tom), XTGu (Tom-tom), Vib. (Vibraphone), and YL (Cymbal).
- Brass Section (Staves 17-19):** Includes GH (Trumpet), EH (Trumpet), ZH (Trumpet), Vc. (Violin), and Cl. (Clarinets).
- Other Instruments:** The score also includes parts for QD, XinD, GYSh, ZYSh, DYSN, DYC, BDYC, YQ, LQ, PP, ZR, DR, Timp, Perc. 1-3, DTGu, XTGu, Vib., YL, HP (Harp), GH, EH, ZH, Vc., and Cl.

The score features several dynamic markings, including *p* (piano) and *cresc* (crescendo). There are three distinct sections marked with a **3/4** time signature change, occurring at the beginning of the first system, the middle of the second system, and the middle of the third system.

338

5. 下锚

This musical score is for the piece "5. 下锚" (5. 下锚). It is a full orchestral score for a symphony orchestra and a traditional Chinese ensemble. The score is written for 338 measures. The key signature has one sharp (F#), and the time signature is 4/4. The tempo and dynamics are marked *ff* (fortissimo). The instruments included are:

- Woodwinds:** BD (梆笛), QD (曲笛), XinD (新笛), GYSh (高音笙), ZYSh (中音笙), DYSh (低音笙), GYSN (高音唢呐), ZYSN (中音唢呐), DYSN (低音唢呐), DYC (低音管), BDYC (倍低音管).
- Strings:** YQ (扬琴), LQ (柳琴), PP (琵琶), ZR (中阮), DR (大阮), Timp. (定音鼓), Perc. 1 (打击乐1), Perc. 2 (打击乐2), Perc. 3 (打击乐3), DTGu (大堂鼓), XTGu (小堂鼓), Vib. (颤音琴), YL (云锣), CH (高胡), EH (二胡), ZH (中胡), Vc. (大提琴), Cb. (倍大提琴).
- Keyboard:** Hp. (钢琴).

The score features complex rhythmic patterns, often in groups of three (trios), and includes dynamic markings such as *ff* and accents. The piece concludes with a final *ff* marking and a 4/4 time signature.

BD 梆笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSh 低音笙
GYSN 高音唢呐
ZYSN 中音唢呐
DYSN 低音唢呐
DYC 低音管
BDYC 倍低音管
YQ 扬琴
LQ 柳琴
PP 琵琶
ZR 中阮
DR 大阮
Timp. 定音鼓
Perc. 1 打击乐1
Perc. 2 打击乐2
Perc. 3 打击乐3
DTGu 大堂鼓
XTGu 小堂鼓
Vib. 颤音琴
YL 云锣
Hp. 竖琴
GH 高胡
EH 二胡
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

Lento ad lib.

Bangdi 梆笛

Qudi 曲笛

Xindi 新笛

Gaoyin Sheng 高音笙

Zhongyin Sheng 中音笙

Diyin Sheng 低音笙

Gaoyin Suona 高音唢呐

Zhongyin Suona 中音唢呐

CiZhongyin Suona 次中唢呐

Diyin Guan 低音管

Beidiyin Guan 倍低音管

Lento ad lib.

Yangqin 扬琴

Liuqin 柳琴

Pipa 琵琶

Sanxian 三弦

Zhongruan 中阮

Daruan 大阮

Lento ad lib.

Datanggu 大堂鼓

Malay Drum 马来鼓

Tambourine 铃鼓

Malay Gong 马来锣

Camelan Gong 甘美兰锣

Vibraphone 颤音琴

Yunluo 云锣

Lento ad lib.

Gaohu 高胡

Erhu 二胡

Zhonghu 中胡

Violoncello 大提琴

Contrabass 倍大提琴

2 Allegro (♩=132)

BD 梆笛
QD 曲笛
XinD 新笛
CYSH 高音笙
ZYSH 中音笙
DYSH 低音笙
CYSN 高音唢呐
ZYSN 中唢呐
DYG 低音管
BDYG 倍低音管

Allegro (♩=132)

YQ 扬琴
LQ 柳琴
PP 琵琶
SX 三弦
ZR 中阮
DR 大阮

Allegro (♩=132)

DTCu 小堂鼓
Malay dm 马来鼓
Tamb 铃鼓
Malay gng 马来锣
Gamelan gng 甘美兰锣
Vib. 颤音器
YL 云锣

Allegro (♩=132)

GH 高胡
EH 二胡
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

7

BD 梆笛 *mf*

QD 曲笛 *mf*

XinD 新笛

GYSh 高音笙 *mf*

ZYSh 中音笙 *mf*

DYSh 低音笙 *mf*

CYSN 高音唢呐

ZYSN CZYSN 中唢

DYG 低音管 *mf*

BDYG 倍低音管 *mf*

YQ 扬琴 *mf*

LQ 柳琴 *mf*

PP 琵琶 *mf*

SX 三弦 *mf*

ZR 中阮 *mf*

DR 大阮 *mf*

DTCu 小堂鼓 *mf*

Malay dm 马来鼓 *mf*

Tamb 铃鼓

Malay gng 马来锣

Camelan gng 甘美兰锣

Vib. 颤音器

YL 云锣

GH 高胡 *mf*

EH 二胡 *mf*

ZH 中胡 *mf*

Vc. 大提琴 *mf* pizz.

Cb. 倍大提琴 *mf* arco

14

BD 梆笛
QD 曲笛
XinD 新笛
GYSH 高音笙
ZYSH 中音笙
DYSH 低音笙
GYSN 高音唢呐
ZYSN 中音唢呐
DYG 低音管
BDYG 倍低音管
YQ 扬琴
LQ 柳琴
PP 琵琶
SX 三弦
ZR 中阮
DR 大阮
DTGu 小堂鼓
Malay dm 马来鼓
Tamb 铃鼓
Malay gng 马来锣
Gamelan gng 甘美兰锣
Vib. 颤音器
YL 云锣
GH 高胡
EH 二胡
ZH 中胡
Ve. 大提琴
Cb. 倍大提琴

pizz. arco

20

BD 梆笛

QD 曲笛

XinD 新笛

GYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

SX 三弦

ZR 中阮

DR 大阮

DTCu 小堂鼓

Malay dm 马来鼓

Tamb 铃鼓

Malay gng 马来锣

Camelan gng 甘美兰锣

Vib. 颤音器

YL 云锣

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

p

mp

pizz.

BD 梆笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSh 低音笙
GYSN 高音唢呐
ZYSN CZYSN 中唢
DYG 低音管
BDYG 倍低音管

YQ 扬琴
LQ 柳琴
PP 琵琶
SX 三弦
ZR 中阮
DR 大阮

DTCu 小堂鼓
Malay dm 马来鼓
Tamb 铃鼓
Malay gng 马来锣
Gamelan gng 甘美兰锣
Vib. 颤音器
YL 云锣

GH 高胡
EH 二胡
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

The musical score for page 28 is arranged in a multi-staff format. The top section contains woodwind instruments: BD (梆笛), QD (曲笛), XinD (新笛), GYSh (高音笙), ZYSh (中音笙), DYSh (低音笙), GYSN (高音唢呐), ZYSN CZYSN (中唢), DYG (低音管), and BDYG (倍低音管). The middle section features string and keyboard instruments: YQ (扬琴), LQ (柳琴), PP (琵琶), SX (三弦), ZR (中阮), and DR (大阮). The bottom section includes traditional Chinese instruments: DTCu (小堂鼓), Malay dm (马来鼓), Tamb (铃鼓), Malay gng (马来锣), Gamelan gng (甘美兰锣), Vib. (颤音器), and YL (云锣). The final section contains Western string instruments: GH (高胡), EH (二胡), ZH (中胡), Vc. (大提琴), and Cb. (倍大提琴). The score includes various musical notations such as dynamics (mf, cresc.), articulation (arco, pizz.), and phrasing (slurs, breath marks).

40

BD 梆笛
QD 曲笛
XinD 新笛
GYS 高音笙
ZYS 中音笙
DYS 低音笙
CYSN 高音唢呐
ZYSN 中唢呐
DYC 低音管
BDYC 倍低音管
YQ 扬琴
LQ 柳琴
PP 琵琶
SX 三弦
ZR 中阮
DR 大阮
DTGu 小堂鼓
Malay dm 马来鼓
Tamb 铃鼓
Malay gmg 马来锣
Gamelan gmg 甘美兰锣
Vib. 颤音器
YL 云锣
GH 高胡
EH 二胡
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

dim. 3 3 3 3
dim. 3 3 3 3
dim. 3 3 3 3
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
mf
dim. 3 3 3 3
dim. 3 3 3 3
dim.
dim. 3 3 3 3
dim.
dim.

46

BD 梆笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSh 低音笙
GYSN 高音唢呐
ZYSN 中音唢呐
DYG 低音管
BDYG 倍低音管

YQ 扬琴
LQ 柳琴
PP 琵琶
SX 三弦
ZR 中阮
DR 大阮

DTCu 小堂鼓
Malay dm 马来鼓
Tamb 铃鼓
Malay gng 马来锣
Camelan gng 甘美兰锣
Vib. 颤音器
YL 云锣

GH 高胡
EH 二胡
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

ad lib.

50

XinD 新笛

GYSH 高音笙

ZYSH 中音笙

DYSH 低音笙

GYSN 高音唢呐

ZYSN CZYSN 中唢呐

LQ 柳琴

DTCu 小堂鼓

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

ad lib.

mp

f

solo

52

GYSN 高音唢呐

ZYSN CZYSN 中唢呐

DTCu 小堂鼓

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

f

a tempo

54

BD 梆笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSh 低音笙
GYSN 高音唢呐
ZYSN CZYSN 中唢
DYG 低音管
BDYG 倍低音管

a tempo

YQ 扬琴
LQ 柳琴
PP 琵琶
SX 三弦
ZR 中阮
DR 大阮

a tempo

DTCu 小堂鼓
Malay dm 马来鼓
Tamb 铃鼓
Malay gng 马来锣
Camelan gng 甘美兰锣
Vib. 颤音器
YL 云锣

a tempo

GH 高胡
EH 二胡
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

60

BD 梆笛
QD 曲笛
XinD 新笛
CYSH 高音笙
ZYSH 中音笙
DYSH 低音笙
CYSN 高音唢呐
ZYSN 中唢呐
DYSN 低音唢呐
BDYC 倍低音管
YQ 扬琴
LQ 柳琴
PP 琵琶
SX 三弦
ZR 中阮
DR 大阮
DTGu 小堂鼓
Malay dm 马来鼓
Tamb 铃鼓
Malay gmg 马来锣
Gamelan gmg 甘美兰锣
Vib. 颤音器
YL 云锣
GH 高胡
EH 二胡
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

cresc.

div.

Detailed description: This page contains a musical score for 28 instruments. The instruments are listed on the left side of the page. The score is organized into systems. The first system includes woodwinds (BD, QD, XinD, CYSH, ZYSH, DYSH, CYSN, ZYSN, DYSN, BDYC), strings (YQ, LQ, PP, SX, ZR, DR), and percussion (DTGu, Malay dm, Tamb, Malay gmg, Gamelan gmg, Vib., YL). The second system includes strings (GH, EH, ZH, Vc., Cb.). The score features various musical notations such as notes, rests, and dynamic markings like 'cresc.' and 'div.'. The page number '60' is located at the top left.

Adagio (♩ = 66)

65

BD 梆笛

QD 曲笛

XinD 新笛

CYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

CYSN 高音唢呐

ZYSN 中唢呐

DYCN 低音管

BDYC 倍低音管

ff *f* *mp* *mp*

Adagio (♩ = 66)

YQ 扬琴

LQ 柳琴

PP 琵琶

SX 三弦

ZR 中阮

DR 大阮

ff *f* *p* *mp* *p*

Adagio (♩ = 66)

DTGu 小堂鼓

Malay dm 马来鼓

Tamb 铃鼓

Malay gng 马来锣

Camelan gng 甘美兰锣

Vib. 颤音器

YL 云锣

f *mf* *p*

Adagio (♩ = 66)

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

ff *mp* *mp*

70

BD 梆笛

QD 曲笛

XinD 新笛

CYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

CYSN 高音唢呐

ZYSN CZYSN 中唢

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

SX 三弦

ZR 中阮

DR 大阮

DTCu 小堂鼓

Malay dm 马来鼓

Tamb 铃鼓
Malay gng 马来锣

Gamelan gng 甘美兰锣

Vib. 颤音器

YL 云锣

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

75

BD 梆笛

QD 曲笛

XinD 新笛

GYSH 高音笙

ZYSH 中音笙

DYSH 低音笙

CYSN 高音唢呐

ZYSN CZYSN 中唢

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

SX 三弦

ZR 中阮

DR 大阮

DTCu 小堂鼓

Malay dm 马来鼓

Tamb 铃鼓
Malay gng 马来锣

Camelan gng 甘美兰锣

Vib. 颤音器

YL 云锣

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

Detailed description of the musical score: The score is for page 75 and is written in G major (one sharp) and 4/4 time. It features a large ensemble of instruments. The woodwinds (BD, QD, XinD) are mostly silent, with XinD playing a melodic line starting in measure 3. The reeds (GYSH, ZYSH) play a melodic line starting in measure 3, marked with a mezzo-forte (mf) dynamic. The bassoon (DYSH) plays a low, sustained line. The brass (CYSN, ZYSN, CZYSN, DYG, BDYG) are silent. The strings (YQ, LQ, PP, SX, ZR, DR) play a rhythmic accompaniment. The ZR (Zhongruan) has a prominent melodic line. The percussion (DTCu, Malay dm, Tamb, Malay gng, Camelan gng, Vib., YL) are silent. The bowed strings (GH, EH, ZH, Vc., Cb.) play a melodic line starting in measure 3, with the Vc. (Violin) playing a more active role than the Cb. (Double Bass).

85

BD 梆笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSh 低音笙
GYSN 高音唢呐
ZYSN 中唢呐
DYG 低音管
BDYG 倍低音管

YQ 扬琴
LQ 柳琴
PP 琵琶
SX 三弦
ZR 中阮
DR 大阮

DTCu 小堂鼓
Malay dm 马来鼓
Tamb 铃鼓
Malay gng 马来锣
Camelan gng 甘美兰锣
Vib. 颤音器
YL 云锣

GH 高胡
EH 二胡
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

90

BD 梆笛

QD 曲笛

XinD 新笛

CYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

CYSN 高音唢呐

ZYSN CZYSN 中唢

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

SX 三弦

ZR 中阮

DR 大阮

DTCu 小堂鼓

Malay dm 马来鼓

Tamb 铃鼓

Malay gng 马来锣

Gamelan gng 甘美兰锣

Vib. 颤音器

YL 云锣

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

95

BD 梆笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSh 低音笙
GYSN 高音唢呐
ZYSN 中音唢呐
DYG 低音管
BDYG 倍低音管

YQ 扬琴
LQ 柳琴
PP 琵琶
SX 三弦
ZR 中阮
DR 大阮

DTCu 小堂鼓
Malay dm 马来鼓
Tamb 铃鼓
Malay gng 马来锣
Camelan gng 甘美兰锣
Vib. 颤音器
YL 云锣

GH 高胡
EH 二胡
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

100

BD 梆笛

QD 曲笛

XinD 新笛

CYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

CYSN 高音唢呐

ZYSN CZYSN 中唢

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

SX 三弦

ZR 中阮

DR 大阮

DTCu 小堂鼓

Malay dm 马来鼓

Tamb 铃鼓

Malay gmg 马来锣

Gamelan gmg 甘美兰锣

Vib. 颤音器

YL 云锣

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

p

pizz.

div.

5

104

BD 梆笛

QD 曲笛

XinD 新笛

CYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

CYSN 高音唢呐

ZYSN CZYSN 中唢

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

SX 三弦

ZR 中阮

DR 大阮

DTCu 小堂鼓

Malay dm 马来鼓

Tamb 铃鼓

Malay gng 马来锣

Camelan gng 甘美兰锣

Vib. 颤音器

YL 云锣

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

108

BD 梆笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSh 低音笙
GYSN 高音唢呐
ZYSN CZYSN 中唢
DYG 低音管
BDYG 倍低音管

YQ 扬琴
LQ 柳琴
PP 琵琶
SX 三弦
ZR 中阮
DR 大阮

DTCu 小堂鼓
Malay dm 马来鼓
Tamb 铃鼓
Malay gng 马来锣
Gamelan gng 甘美兰锣
Vib. 颤音器
YL 云锣

GH 高胡
EH 二胡
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

The musical score for page 108 is arranged in a standard orchestral format. It features a variety of instruments, including traditional Chinese instruments like the Banhu (GH, EH, ZH), Erhu (EH), and various flutes (BD, QD, XinD). The score is divided into two systems. The first system includes woodwinds (flutes, shengs, suonas, reeds) and strings (qin, erhu, zhonghu, cello, double bass). The second system includes percussion (small drum, Malay drum, gong, gamelan) and vibraphone. The score includes dynamic markings such as *mf*, *cresc.*, and *f*, and includes a key signature of one sharp (F#) and a common time signature (C). The notation is in Western staff notation with treble and bass clefs.

Allegro (♩=132)

113

BD 梆笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSh 低音笙
GYSN 高音唢呐
ZYSN CZYSN 中唢
DYC 低音管
BDYC 倍低音管

Allegro (♩=132)

YQ 扬琴
LQ 柳琴
PP 琵琶
SX 三弦
ZR 中阮
DR 大阮

Allegro (♩=132)

DTGu 小堂鼓
Malay dm 马来鼓
Tamb 铃鼓
Malay gmg 马来锣
Camelan gmg 甘美兰锣
Vib. 颤音器
YL 云锣

Allegro (♩=132)

GH 高胡
EH 二胡
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

118

DYG 低音管

BDYG 倍低音管

DTGu 小堂鼓

Malay dm 马来鼓

Vc. 大提琴

Cb. 倍大提琴

124

DYG 低音管

BDYG 倍低音管

DTGu 小堂鼓

Malay dm 马来鼓

Vc. 大提琴

Cb. 倍大提琴

130

CYSN 高音喇叭

ZYSN 中喇叭

BDYG 倍低音管

DTGu 小堂鼓

Malay dm 马来鼓

Tamb 铃鼓
Malay gng 马来锣

Vc. 大提琴

Cb. 倍大提琴

136

GYSN
高音唢呐

ZYSN
CZYSN
中唢

BDYC
倍低音管

DTGu
小堂鼓

Malay dm
马来鼓

Tamb
铃鼓
Malay gng
马来锣

Vc.
大提琴

Cb.
倍大提琴



142

GYSN
高音唢呐

ZYSN
CZYSN
中唢

BDYC
倍低音管

DTGu
小堂鼓

Malay dm
马来鼓

Tamb
铃鼓
Malay gng
马来锣

Vc.
大提琴

Cb.
倍大提琴



148

GYSN
高音唢呐

ZYSN
CZYSN
中唢

BDYC
倍低音管

DTGu
小堂鼓

Malay dm
马来鼓

Tamb
铃鼓
Malay gng
马来锣

Vc.
大提琴

Cb.
倍大提琴

153

GYSN 高音唢呐

ZYSN CZYSN 中唢

BDYC 倍低音管

DTGu 小堂鼓

Malay dm 马来鼓

Tamb 铃鼓
Malay gng 马来锣

Vc. 大提琴

Cb. 倍大提琴

158

GYSN 高音唢呐

ZYSN CZYSN 中唢

BDYC 倍低音管

DTGu 小堂鼓

Malay dm 马来鼓

Tamb 铃鼓
Malay gng 马来锣

Vc. 大提琴

Cb. 倍大提琴

162

BD 梆笛

QD 曲笛

XinD 新笛

GYSN 高音唢呐

ZYSN CZYSN 中唢

BDYC 倍低音管

DTGu 小堂鼓

Malay dm 马来鼓

Tamb 铃鼓
Malay gng 马来锣

Vc. 大提琴

Cb. 倍大提琴

167

BD 梆笛

QD 曲笛

XinD 新笛

CYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

ZYSN CZYSN 中唢

DYC 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

SX 三弦

ZR 中阮

DR 大阮

DTGu 小堂鼓

Malay dm 马来鼓

Tamb 铃鼓
Malay gng 马来锣

Camelan gng 甘美兰锣

Vib. 颤音器

YL 云锣

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

172

BD 梆笛

QD 曲笛

XinD 新笛

CYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

CYSN 高音唢呐

ZYSN CZYSN 中唢

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

SX 三弦

ZR 中阮

DR 大阮

DTCu 小堂鼓

Malay dm 马来鼓

Tamb 铃鼓

Malay gng 马来锣

Gamelan gng 甘美兰锣

Vib. 颤音器

YL 云锣

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

177

BD 梆笛
 QD 曲笛
 XinD 新笛
 GYSh 高音笙
 ZYSh 中音笙
 DYSh 低音笙
 GYSN 高音唢呐
 ZYSN 中音唢呐
 DYC 低音管
 BDYC 倍低音管
 YQ 扬琴
 LQ 柳琴
 PP 琵琶
 SX 三弦
 ZR 中阮
 DR 大阮
 DTGu 小堂鼓
 Malay dm 马来鼓
 Tamb 铃鼓
 Malay gng 马来锣
 Camelan gng 甘美兰锣
 Vib. 颤音器
 YL 云锣
 GH 高胡
 EH 二胡
 ZH 中胡
 Vc. 大提琴
 Cb. 倍大提琴

Detailed description of the musical score: The score is for page 177 and features a large ensemble of instruments. The instruments are listed on the left side of the page. The score is written in standard musical notation with treble and bass clefs. The key signature is G major (one sharp). The time signature is 2/4. The score is divided into measures, with some measures containing dynamic markings such as *p* (piano) and *f* (forte). The instruments include traditional Chinese instruments like the Banhu, Erhu, Pipa, and Sheng, as well as Western instruments like the Violin, Cello, and various drums and percussion. The score is a complex orchestration with multiple parts for each instrument, showing a variety of rhythmic patterns and melodic lines.

182

BD 梆笛
QD 曲笛
XinD 新笛
GYSH 高音笙
ZYSH 中音笙
DYSH 低音笙
GYSN 高音唢呐
ZYSN CZYSN 中唢
DYG 低音管
BDYG 倍低音管

YQ 扬琴
LQ 柳琴
PP 琵琶
SX 三弦
ZR 中阮
DR 大阮

DTCu 小堂鼓
Malay dm 马来鼓
Tamb 铃鼓
Malay gmg 马来锣
Gamelan gmg 甘美兰锣
Vib. 颤音器
YL 云锣

GH 高胡
EH 二胡
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

187

This musical score is for a large ensemble, likely a traditional Chinese orchestra. It consists of 20 staves, each representing a different instrument. The score is written in a Western staff notation system with a key signature of one sharp (F#) and a common time signature (C). The instruments listed on the left are: BD (梆笛), QD (曲笛), XinD (新笛), GYSh (高音笙), ZYSh (中音笙), DYSh (低音笙), GYSN (高音唢呐), ZYSN (中音唢呐), DYC (低音管), BDYC (倍低音管), YQ (扬琴), LQ (柳琴), PP (琵琶), SX (三弦), ZR (中阮), DR (大阮), DTCu (小堂鼓), Malay dm (马来鼓), Tamb (铃鼓), Malay gng (马来锣), Camelan gng (甘美兰锣), Vib (颤音器), YL (云锣), GH (高胡), EH (二胡), ZH (中胡), Vc (大提琴), and Cb (倍大提琴). The score shows a complex arrangement of melodic lines and rhythmic patterns across the instruments.

192

BD 梆笛
QD 曲笛
XinD 新笛
GYSH 高音笙
ZYSH 中音笙
DYSH 低音笙
GYSN 高音唢呐
ZYSN 中唢呐
DYG 低音管
BDYG 倍低音管

YQ 扬琴
LQ 柳琴
PP 琵琶
SX 三弦
ZR 中阮
DR 大阮

DTCu 小堂鼓
Malay dm 马来鼓
Tamb 铃鼓
Malay gng 马来锣
Gamelan gng 甘美兰锣
Vib. 颤音器
YL 云锣

GH 高胡
EH 二胡
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

197

BD 梆笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSh 低音笙
GYSN 高音唢呐
ZYSN 中音唢呐
DYG 低音管
BDYG 倍低音管

YQ 扬琴
LQ 柳琴
PP 琵琶
SX 三弦
ZR 中阮
DR 大阮

DTCu 小堂鼓
Malay dm 马来鼓
Tamb 铃鼓
Malay gng 马来锣
Camelan gng 甘美兰锣
Vib. 颤音器
YL 云锣
GH 高胡
EH 二胡
ZH 中胡
Vc. 大提琴
Cb. 倍大提琴

Presto con fuoco (♩ = 152)

202

BD 梆笛

QD 曲笛

XinD 新笛

CYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

CYSN 高音唢呐

ZYSN CZYSN 中唢

DYC 低音管

BDYC 倍低音管

Presto con fuoco (♩ = 152)

YQ 扬琴

LQ 柳琴

PP 琵琶

SX 三弦

ZR 中阮

DR 大阮

Presto con fuoco (♩ = 152)

DTGu 小堂鼓

Malay dm 马来鼓

Tamb 铃鼓

Malay gng 马来锣

Gamelan gng 甘美兰锣

Vib. 颤音器

YL 云锣

Presto con fuoco (♩ = 152)

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

207

BD 梆笛

QD 曲笛

XinD 新笛

GYSH 高音笙

ZYSH 中音笙

DYSH 低音笙

GYSN 高音唢呐

ZYSN CZYSN 中唢

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

SX 三弦

ZR 中阮

DR 大阮

DTCu 小堂鼓

Malay dm 马来鼓

Tamb 铃鼓
Malay gng 马来锣

Camelan gng 甘美兰锣

Vib. 颤音器

YL 云锣

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

212

BD 梆笛

QD 曲笛

XinD 新笛

GYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

ZYSN 中音唢呐

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

SX 三弦

ZR 中阮

DR 大阮

DTGu 小堂鼓

Malay dm 马来鼓

Tamb 铃鼓

Malay gng 马来锣

Gamelan gng 甘美兰锣

Vib. 颤音器

YL 云锣

GH 高胡

EH 二胡

ZH 中胡

Ve. 大提琴

Cb. 倍大提琴

用手击鼓 鼓心 鼓边

217

BD 梆笛

QD 曲笛

XinD 新笛

CYSh 高音笙

ZYSh 中音笙

DYSh 低音笙

GYSN 高音唢呐

ZYSN CZYSN 中唢

DYG 低音管

BDYG 倍低音管

YQ 扬琴

LQ 柳琴

PP 琵琶

SX 三弦

ZR 中阮

DR 大阮

DTGu 小堂鼓

Malay dm 马来鼓

Tamb 铃鼓
Malay gmg 马来锣

Camelan gmg 甘美兰锣

Vib. 颤音器

YL 云锣

GH 高胡

EH 二胡

ZH 中胡

Vc. 大提琴

Cb. 倍大提琴

222

BD 梆笛
QD 曲笛
XinD 新笛
GYSh 高音笙
ZYSh 中音笙
DYSH 低音笙
GYSN 高音唢呐
ZYSN 中音唢呐
DYG 低音管
BDYG 倍低音管
YQ 扬琴
LQ 柳琴
PP 琵琶
SX 三弦
ZR 中阮
DR 大阮
DTGu 小堂鼓
Malay dm 马来鼓
Tamb 铃鼓
Malay gng 马来锣
Gamelan gng 甘美兰锣
Vib. 颤音器
YL 云锣
GH 高胡
EH 二胡
ZH 中胡
Vc. 大提琴
Ch. 倍大提琴

鼓槌

大钹

unis.

sf

fff

南洋
笛
聲



CHARMS OF NANYANG

Singapore International Competition for
Chinese Orchestral Composition Winning Compositions I

新加坡国际华乐作曲大赛
获奖作品集(一)

Published by 发行/出版:

Singapore Chinese Orchestra 新加坡华乐团

Address 地址:

7 Shenton Way, Singapore Conference Hall, Singapore 068810
珊顿道7号, 新加坡大会堂, 新加坡邮区 068810

Telephone 电话: (65) 6557 4025 **Fax 传真:** (65) 6557 2756

Website 网址: www.sco.com.sg

Engraver 乐谱排版师: Mr Avik Chari

Chinese calligraphy 封面题字:

Mr Choo Thiam Siew 朱添寿先生

Printed in Singapore by 印刷单位:

Art & Craft Printing Pte Ltd, Singapore

ISBN: 978-981-14-4255-1

Copyright © 2020 Singapore Chinese Orchestra Co. Ltd. All rights reserved.
NFS

Published by:

发行

Supported by:

支持单位

