

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



10mm

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，为华乐事业的发展和传承，尽到绵薄之力。

何伟山 官委议员
行政总监

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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。

10mm

15mm
safe zone



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)
Datanggu (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)

Score for **Admiral of the Seven Seas**, **I. The Voyage 海路**, **1. 庆典** (Adagio, ♩=72).

Instrumentation:

- 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)
- Yangqin (扬琴)
- Liuqin (柳琴)
- Pipa (琵琶)
- Zhongruan (中阮)
- Daruan (大阮)
- 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)
- Contrabass (倍大提琴)

Key Features:

- Tempo:** Adagio (♩=72).
- Time Signature:** 4/4.
- Key Signature:** One sharp (F#).
- Dynamic Markings:** *ff* (fortissimo), *pp* (pianissimo), *f* (forte), *ppp* (pianississimo).
- Performance Instructions:** *div.* (divisi), *unis.* (unison).
- Section Markers:** **1. 庆典** (Celebration).

The score is divided into three main sections, each starting with a **Adagio (♩=72)** tempo marking. The first section features woodwinds and brass instruments. The second section features string instruments and percussion. The third section features string instruments and percussion.

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

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

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
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大提琴

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BD
梆笛

QD
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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

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定音鼓

Perc. 1
打击乐1

Perc. 2
打击乐2

Perc. 3
打击乐3

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YQ
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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

46

慢起渐快

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

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

Hp.

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

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
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ZR
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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

Cb.
倍大提琴

68

[illegible]