

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，为华乐事业的发展和传承，尽到绵薄之力。

何伟山 官委议员
行政总监

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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。

15mm

safe zone

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10mm

15mm

safe zone



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

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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 *Ispirazione 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



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WINDS (吹奏乐器)

Bangdi (梆笛)		Gaoyin Sheng (高音笙)	
Qudi (曲笛)		Zhongyin Sheng (中音笙)	
Xindi (新笛)		Diyin Sheng (低音笙)	
Gaoyin Suona (高音唢呐)		Gaoyin Guan (高音管)	
Diyin Suona (低音唢呐)		Diyin Guan (低音管)	
Keyed Zhongyin Suona (加键中音唢呐)		Keyed Diyin Guan (加键低音管)	
Keyed Cizhongyin Suona (加键次中音唢呐)		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 *mp* *fp* *fp* *mf*

mf *mf* *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)

mf *mf* *mp* *mf*

深沉地
♩ = 60

Timpani 定音鼓

Yunluo 云锣

Vibraphone 颤音琴

Marimba 马林巴

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 *fp* *mp* *fp* *mp*

mp *fp* *mp* *fp* *mp*

mp *fp* *mp* *fp* *mp*

mp *fp* *mp* *fp* *mp*

sf *mf* *sf*

fp *mf* *sf*

(软槌)

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

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*

The musical score is arranged in a vertical stack for the following instruments (from top to bottom):

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

Dynamic markings include *mf*, *mp*, *f*, and *fp*. Performance directions include "音色由暗至亮" (Timbre from dark to bright) and "换加键中音唢呐" (Change to key-in middle saxophone). The score features numerous triplet markings and fermatas.

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

CYG 高音管

f

mf

mp

f

(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

mf

mf (随意弹奏左码弦)

Crescendo

Diminuendo

輝煌地

♩=80

Timp. 定音鼓

YL 云锣

Vib. 颤音琴

Mba. 马林巴

mp

mf

(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

f

ff

arco

ff

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

DYG 低音管

BDYG 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*

This musical score page (numbered 70) contains page 59 of a composition. It features a large ensemble of instruments. The instruments listed on the left side are:

- BD 梆笛 (Baxi)
- QD 曲笛 (Qudi)
- XinD 新笛 (Xindi)
- CYSh 高音笙 (Gaoyin Sheng)
- ZYSh 中音笙 (Zhongyin Sheng)
- DYSh 低音笙 (Diyin Sheng)
- GYSN 高音唢呐 (Gaoyin Suona)
- DYSN 低音唢呐 (Diyin Suona)
- DYC 低音管 (Diyin Guan)
- BDYC 倍低音管 (Beidiyin Guan)
- GYC 高音管 (Gaoyin Guan)
- YQ 扬琴 (Yangqin)
- LQ 柳琴 (Liuqin)
- PP 琵琶 (Pipa)
- ZR 中阮 (Zhongruan)
- DR 大阮 (Daru)
- DSX 大三弦 (Daxian)
- Zheng 筝 (Zheng)
- Timp. 定音鼓 (Dingyigu)
- YL 云锣 (Yunluo)
- Vib. 颤音琴 (Chanyin)
- Mba. 马林巴 (Malinba)
- GH 高胡 (GaoHu)
- EH 1 二胡1 (Erhu 1)
- EH 2 二胡2 (Erhu 2)
- ZH 中胡 (ZhongHu)
- Vc. 大提琴 (Daciqin)
- Cb. 倍大提琴 (Beidaciqin)

The score includes various musical notations such as dynamics (e.g., *mp*, *mf*, *f*, *ff*, *fp*), articulation (e.g., *acc.*, *rit.*), and performance instructions like "宏亮" (bright) and "换加键低音管" (change to key-change bassoon). The piece concludes with a double bar line at the end of the page.

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* *p* (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* *mf*

LQ 柳琴 *mf* *ff* *fff* *mf*

PP 琵琶 *mf* *ff* *fff* *mf*

ZR 中阮 *mf* *ff* *fff* *mf*

DR 大阮 *mf* *ff* *fff* *mf*

DSX 大三弦 *mf* *ff* *fff* *mf*

Zheng 筝 *mf* *ff* *fff* *mf*

Timp. 定音鼓 *ff* *fff* *mf*

YL 云锣 *ff* *fff* *mf*

Vib. 颤音琴 *ff* *fff* *mf*

Mba. 马林巴 *ff* *fff* *mf*

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*