

# 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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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。





# 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.

王辰威现任馨乐团 (The TENG Company) 研究教育部主任，主笔624页英文书《馨华乐配器指南》，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)

<b>Percussion 1 (打击乐1)</b> Timpani (定音鼓)	<b>Percussion 2 (打击乐2)</b> Suspended Cymbal (吊镲)	<b>Percussion 3 (打击乐3)</b> 2 Low Gongs (2 低音锣)
<b>Percussion 4 (打击乐4)</b> Snare drum (小军鼓)	<b>Percussion 5 (打击乐5)</b> Bass Drum (大军鼓)	<b>Percussion 6 (打击乐6)</b> 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:

II

4

4

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

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 *Kompang*, *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大抄锣（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

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 Kompang, 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。

WANG Chenwei  
王辰威

## 宽广地 Largo (♩=54)

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

宽广地 Largo (♩=54)

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

宽广地 Largo (♩=54)

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



10

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

ZYC  
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

rit. . . . . A tempo (♩=54)

rit. . . . . A tempo (♩=54)

同样 节奏

rit. . . . . A tempo (♩=54)

rit. . . . . A tempo (♩=54)

16

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

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

[illegible]

25

BD 1.2  
梆笛 1.2

QD 1.2  
曲笛 1.2

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

DD  
大笛

G调 (Dadi in G)  
solo  
mf

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



[illegible]

32

BD 1.2  
梆笛 1.2

QD 1.2  
曲笛 1.2

C 调曲笛 (Qudi in C)  
solo  
*p*

DD  
大笛

GYSh 1.2  
高音笙 1.2

ZYSh 1.2  
中音笙 1.2

DYSh  
低音笙

*p*

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. . . . . 自由地 Freely

YQ  
扬琴

*p*

*pp*

LQ  
柳琴

PP  
琵琶

ZR  
中阮

*p*

*pp*

DR  
大阮

*mp*

*pp*

Guzheng  
古筝

rit. . . . . 自由地 Freely

Gongs  
低音锣

*mp*

Mba.  
马林巴

*p*

*pp*

rit. . . . . 自由地 Freely

GH  
高胡

*p*

*pp*

EH1  
二胡1

*mp*

*p*

EH2  
二胡2

*mp*

*p*

ZH  
中胡

*mp*

*p*

Vc.  
大提琴

*mp*

*pp*

Cb.  
低音提琴

*mp*

*pp*

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*

3

3

3

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)

Asli rhythm

Rebana  
马来手鼓

Mba.  
马林巴

*mp*

*pp*

*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

pizz.

*mp*

*p*

pizz.

*mp*

*p*





49 1. solo (Xiaohu in C without membrane)

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