

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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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。



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

10mm

15mm
safe zone

“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 restrain is opposite to the first. The orchestra is irregular and fragmentized 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 (筝)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
筝

Vivacissimo luminoso (♩=72)

Sheng solo
笙

Vibraphone

motor off
soft mallet

排鼓

plastic mallet

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

Vivacissimo luminoso (♩=72)

Erhu
二胡

Zhonghu
中胡

Gehu
革胡

Diyin Gehu
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

This musical score is for the piece "The Legend of the White Snake" (白蛇传). It is a full orchestration featuring a variety of traditional Chinese instruments alongside a Western percussion ensemble. The score is divided into two main sections, both marked with a large 'A' in a box.

Traditional Chinese Instruments:

- Long Di (曲笛):** Features melodic lines with trills (花舌) and dynamic markings like *mp*, *f*, and *pp*.
- DD (大笛):** Provides harmonic support with notes like *p* and *ff*.
- YQ (扬琴):** Plays a steady accompaniment with dynamics *pp* and *p*.
- PP (琵琶):** Adds texture with notes like *mp*.
- DR (大阮):** Plays a rhythmic accompaniment with notes like *mp*.
- SX (三弦):** Provides a similar rhythmic accompaniment to the DR with notes like *mp*.
- Zheng (筝):** Features a melodic line with a "泛音" (harmonic) section and a "按弦" (bending) section, with dynamics like *mp*.
- SH solo (笙):** Plays a melodic line with a "泛音" section and a "按弦" section, with dynamics like *mp*.

Western Percussion Ensemble:

- Perc. 1 (打击乐1):** Features a complex rhythmic pattern with dynamics *pp*, *ff*, and *pp*.
- Perc. 2 (打击乐2):** Features a complex rhythmic pattern with dynamics *pp*, *f*, and *pp*.
- Perc. 3 (打击乐3):** Features a complex rhythmic pattern with dynamics *f* and *fff*.
- Perc. 4 (打击乐4):** Features a complex rhythmic pattern with dynamics *mf*.
- Perc. 5 (打击乐5):** Features a complex rhythmic pattern with dynamics *sf* and *p*.

Other Instruments:

- EH (二胡):** Features a melodic line with dynamics *mp*.
- ZH (中胡):** Features a melodic line with dynamics *mp*.
- GeH (革胡):** Features a melodic line with dynamics *mp*.
- DYGeH (倍大提琴):** Features a melodic line with dynamics *mp*.

B

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

B

EH
二胡

ZH
中胡

GeH
革胡

DYGeH
倍大提琴

泛音

泛音

沙钹

大拔放在鼓膜上
敲打大拔

sul D

21

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

花舌
大氣聲

大氣聲

mp

p

mp

mf

poco a poco crescendo

p

poco a poco crescendo

f

f

f

f

C

C

C

This musical score is for the piece "The Legend of the White Snake" (白蛇传). It is written for a large ensemble, including traditional Chinese instruments and a Western percussion section. The score is divided into three systems, each marked with a large "D" in a box, indicating a specific section or measure range.

System 1 (Measures 1-4):

- Long Di (曲笛):** Features a melodic line with a trill (33) and a grace note (花舌) in measure 3.
- DD (大笛):** Provides harmonic support with a trill (33) and a grace note (花舌) in measure 3.
- YQ (扬琴):** Plays a steady accompaniment.
- PP (琵琶):** Features a melodic line with a trill (33) and a grace note (花舌) in measure 3.
- DR (大阮):** Provides harmonic support with a trill (33) and a grace note (花舌) in measure 3.
- SX (三弦):** Provides harmonic support with a trill (33) and a grace note (花舌) in measure 3.
- Zheng (筝):** Provides harmonic support with a trill (33) and a grace note (花舌) in measure 3.

System 2 (Measures 5-8):

- SH solo (笙):** Features a melodic line with a trill (33) and a grace note (花舌) in measure 5.
- Perc. 1 (打击乐1):** Provides a steady accompaniment.
- Perc. 2 (打击乐2):** Provides a steady accompaniment.
- Perc. 3 (打击乐3):** Features a melodic line with a trill (33) and a grace note (花舌) in measure 5.
- Perc. 4 (打击乐4):** Provides a steady accompaniment.
- Perc. 5 (打击乐5):** Provides a steady accompaniment.

System 3 (Measures 9-12):

- EH (二胡):** Features a melodic line with a trill (33) and a grace note (花舌) in measure 9.
- ZH (中胡):** Provides harmonic support with a trill (33) and a grace note (花舌) in measure 9.
- GeH (革胡):** Provides harmonic support with a trill (33) and a grace note (花舌) in measure 9.
- DYGeH (倍大提琴):** Provides harmonic support with a trill (33) and a grace note (花舌) in measure 9.

Score for the orchestral arrangement of "The Legend of the White Snake" (白蛇传). The score is written for a large ensemble, including traditional Chinese instruments and Western instruments.

Instrumentation:

- Long Di (笛) - Flute
- DD (大笛) - Large Flute
- YQ (扬琴) - Yangqin (Hammered Dulcimer)
- PP (琵琶) - Pipa
- DR (大阮) - Dabao (Large Banhu)
- SX (三弦) - Sanxian
- Zheng (筝) - Zongzi
- SH solo (笙) - Sheng (Solo)
- Perc. 1 (打击乐1) - Percussion 1
- Perc. 2 (打击乐2) - Percussion 2
- Perc. 3 (打击乐3) - Percussion 3
- Perc. 4 (打击乐4) - Percussion 4
- Perc. 5 (打击乐5) - Percussion 5
- EH (二胡) - Erhu
- ZH (中胡) - Zhonghu
- GeH (革胡) - Gehu
- DYGeH (倍大提琴) - Double Bass

Key Performance Indicators (KPIs):

- Tempo: 3/4
- Key: E major
- Dynamic Range: *pp* (pianissimo) to *ff* (fortissimo)

Score Structure:

The score is divided into measures, with a key signature change to E major indicated by a box labeled "E". The score includes various musical notations, including notes, rests, and dynamic markings.

Instrumental Parts:

- Long Di (笛):** Starts with a melodic line, followed by a series of notes and rests.
- DD (大笛):** Plays a series of notes, including a triplet of eighth notes.
- YQ (扬琴):** Provides a rhythmic accompaniment, featuring a series of notes and rests.
- PP (琵琶):** Plays a series of notes, including a triplet of eighth notes.
- DR (大阮):** Provides a rhythmic accompaniment, featuring a series of notes and rests.
- SX (三弦):** Plays a series of notes, including a triplet of eighth notes.
- Zheng (筝):** Provides a rhythmic accompaniment, featuring a series of notes and rests.
- SH solo (笙):** Plays a series of notes, including a triplet of eighth notes.
- Perc. 1 (打击乐1):** Provides a rhythmic accompaniment, featuring a series of notes and rests.
- Perc. 2 (打击乐2):** Provides a rhythmic accompaniment, featuring a series of notes and rests.
- Perc. 3 (打击乐3):** Provides a rhythmic accompaniment, featuring a series of notes and rests.
- Perc. 4 (打击乐4):** Provides a rhythmic accompaniment, featuring a series of notes and rests.
- Perc. 5 (打击乐5):** Provides a rhythmic accompaniment, featuring a series of notes and rests.
- EH (二胡):** Provides a rhythmic accompaniment, featuring a series of notes and rests.
- ZH (中胡):** Provides a rhythmic accompaniment, featuring a series of notes and rests.
- GeH (革胡):** Provides a rhythmic accompaniment, featuring a series of notes and rests.
- DYGeH (倍大提琴):** Provides a rhythmic accompaniment, featuring a series of notes and rests.