

# 梵 · 舞 · 樂

*Music and Dance Dedicated to the Celestial Realm*

作 曲：林 茵 茵

Composer : Yin-Yin Lin

# 梵 · 舞 · 樂

## Music and Dance Dedicated to the Celestial Realm

### 樂曲解說：

每人心中皆信仰著不同的神明與宗教，但所有宗教皆以悲天憫人的情懷為出發點。本曲融合東西方樂器闡述個人的東方哲思。由作曲者心中最微觀的幾幅台灣即景，表達出悲天憫人之情懷。

A 段（1~40 小節），以風吹竹林之聲為發想，由大磬揭開序幕，在稀疏有致的點狀與小塊狀的音樂織度內，變幻著微妙的音樂色彩。主要音為 B<sup>b</sup> 與 A<sup>b</sup>，引導出下一段的 E<sup>b</sup> 及 D<sup>b</sup> 中心音。此段著重在虛音的運用，如多項樂器的泛音與滑音、裝飾音、打擊用刷子刷、用木琴棒尾端刮、將樂器放入水中、用弓拉的聲響、琵琶各種音色的變化、古箏的雁柱左側聲音、仿風聲的扣搖、用手掌拍打弦、掃弦、弦樂的撥奏、弓背奏、及多音裝飾音等多樣素材。

B 段（41~81 小節），靈感源自南管音樂，由古箏刮奏開始。脫胎自南管常以一二音為主來開展的手法，整段強調 E<sup>b</sup> 與 D<sup>b</sup> 中心音之同音與二度音程加裝飾音與滑音的應用與各種變化。除了延續第一段的虛無縹緲的音響之外，為此二音設計了虛實交錯的旋律線與音色變化，但皆圍繞著賦予傳統南管全新音響的理念。過門以速度對比、打擊與其他樂器配置對比切換的小段落為主軸，營造一個小高潮，結束在二胡與大提琴奏至最高音的戲劇性休止上。

C 段（81~165 小節）由不同速度、音樂素材與音樂織度對比的多段落構成，段落結構為 Ca—Cb—Ca'—Cc—Cd—Ce—Cc'—Cf—Cg—Cc''—Ch—Ci。

先以規律的打擊音響開始，象徵廟會迎神儀式的序幕。Ca、Cb、Ca'、Cc、Cd、Cc'、Cc'' 段為快的段落，描述乩童起乩的過程，強調韻律式的節奏與重音變化，以似原住民舞蹈的重拍起舞。Ca、Ca' 段的音程以增四加完五為主音，Cc、Cc'、Cc'' 段則以五聲音階為主，Cb 及 Cd 段則為乩童旋律動機。整體展現爆發性的音響，如突強的跳音、多音音群（連音與旋律）、音堆、各部輪流堆疊的同音反覆、快速的裝飾音；細部素材如琵琶的掃拂、並弦、古箏的掃搖、雙音、琵琶與古箏打擊化的音響、強大的打擊樂輪番上陣、弦樂強而有力的顫弓奏與分弓……等。這些段落藉由小小的乩童一角展現民間豐沛的生命力。

慢的段落包括 Ce、Cf、Cg、Ch、Ci 等段落。其中，Ce 段為似小調的動機變奏，Cg 段則為帶點歌仔戲與國劇色彩的旋律段落，Ch 段更是完全反璞歸真，描述宗教似的莊嚴音樂。Ci 段首尾呼應，以 A 音為原點開展各音程堆疊出層面音響的另一大高潮後，回歸到以 E<sup>b</sup> 音為中心的線條、點狀與層面音響的 Coda（166~177 小節），最後只剩下琵琶漸行漸遠的同音泛音，有如飄在雲端上。

# 梵 · 舞 · 樂

## Music and Dance Dedicated to the Celestial Realm

### Music Introduction

Each person may believe in different gods and can even have various religions. However, the spirit of all religions should be teaching people to be philanthropic and sympathetic towards people around them. I interpret my Oriental philosophical thinking by integrating both Oriental and Western instruments. I start from micro-scenes in Taiwan to express the feelings of compassion for vitality in the mundane world.

Paragraph A begins from measure 1 to 40. I have been inspired by the sound of the breeze gently blowing in a bamboo forest. It starts with the Chin, which is the symbol of the commencement of temple practice. The music centers on two main notes—B<sup>b</sup> and A<sup>b</sup>, leading to the center notes of next paragraph-- E<sup>b</sup> and D<sup>b</sup>.






Paragraph B starts from measure 41 to 81. The inspiration of the style in this paragraph is derived from traditional Nankuan music (“Southern Winds” music) but the composer creates a new sound of it. This paragraph centers on E<sup>b</sup> and D<sup>b</sup>, by using the same note or minor second or major second with glissando, small or wide vibrato. The music is full of empty and real sound, and tone colors. The interlude switches between the percussions and other instruments with the contrast in tempo, so as to reach a peak and ends up with dramatic stop of the highest note of Erhu and the violoncello.

Paragraph C from measure 81 to 165 is composed of various tempo, texture, and motives segments. The structure is Ca—Cb—Ca'—Cc—Cd—Ce—Cc'—Cf—Cg—Cc''—Ch—Ci.



The paragraph depicts the ceremony of the temple fair and the person who can understand and communicate with the gods when he or she in a frenetic and spiritual circumstances. There are numerous accents notes and rhythmic motives in the music, which is rather similar to the dance of aborigines. The music is intended to present the rich vitality in the world of mortals. In the end, only the harmonic of Pipa is left, as if it is flying high in the clouds.

# 記 譜 說 明

## 笛 Ti :

|   |       |                           |
|---|-------|---------------------------|
|  | 小幅度抖音 | small vibrato             |
|  | 大幅度抖音 | wide vibrato              |
|  | 滑音    | glissando                 |
|  | 裝飾音滑音 | grace note with glissando |
|  | 花舌    | flutter                   |








## Oboe :

|   |       |               |
|---|-------|---------------|
|  | 小幅度抖音 | small vibrato |
|  | 大幅度抖音 | wide vibrato  |




## 琵琶 Pipa :

|    |                   |   |
|----|-------------------|---|
| ◦  | 泛音 ( 自然或人工出來之泛音 ) | natural or artificial harmonic  |
| ≡  | 滾奏                | Pipa's unique tremolo with fingers playing to and fro   |
| L  | 拍                 | Bartok pizz. with thumb   |
| K  | 提                 | Bartok pizz. with thumb and forefinger  |
| +  | 煞                 | put one finger of left hand under one string in order to produce snaredrum-like sound           |
| ⊕  | 絞二弦               | cross and play two strings simultaneously   |
| ][ | 並弦                | gather and play two strings simultaneously  |
| ,  | 擻                 | left hand finger pluck the string on the fingerboard, so as to produce harmonic-like sound      |
| ┘  | 打音                | lift up left hand finger and press on the string  |
| ⋈  | 摘                 | right hand thumb press on the string and play on the lower part to produce woodblock-like sound |
| ↑  | 最高音 ( 不定音高 )      | the highest note ( without definite pitch )   |

## 古箏 Zheng :

|   |             |  |
|---|-------------|--|
|  | 扣搖          | left hand move to and fro when right hand play in order to produce wind-like sound |
|  | 掃 (無特定音群)   | sweep the strings ( without certain cluster )                                      |
|  | 掃 (有特定音群)   | sweep the strings ( within definite cluster )                                      |
|  | 拍琴弦或敲琴蓋     | slap on the strings or on the wooden cover   |
|  | 在音區內掃搖      | sweep to and fro on the strings between the range                                  |
|  | 快速刮奏        | scrape down or up in high-speed  |
|  | 泛音 (同音或高八度) | harmonic ( the same pitch or a perfect eighth high )                               |

## 打擊 Percussion :

|   |   |   |
|---|---|---|
| 寺廟木魚五顆由低至高  |    | Five temple blocks from low to high as written                                    |
|    | 小鈸悶擊、大鼓擊鼓邊  | clash small Chinese cymbals without resonance or strike Chinese drum near the rim |
|  | 小鈸剝擊、大鼓擊鼓框  | strike the Chinese cymbals vertically or strike Chinese drum on the rim           |
| 風鈴由低至高  |  | Wind chimes from low to high written  |
|  | 自然延長尾音  | L.V.  |
|  | 大鑼或三角鐵放入水中 (臉盆或水桶內)   | Put big Chinese Tam Tam or triangle in the water ( in big washbowl or bucket )    |

### ※ Percussion I :

Five temple blocks (T.B.), slapstick (st.), bamboo wind chimes (B.W.C), wind chimes (W.C.), largest Chinese Tam-Tam (L.T.), big Tam-Tam (B.T.), small Tam-Tam (S.T.), Southern Bangzi (S.B.), four Timpanis (Timp.), Chinese bass drum (C.B.D.), small Chinese cymbals (S.C.Cym.), Large Suspended Cymbal (L.S.Cym.), Suspended Cymbal (S. Cym.), and triangle (tri.), and hand bell (H.D.).

### Percussion II :

Large Chin, large Suspended Cymbal (L.S.Cym), Suspended Cymbals (S.Cym.), small Chinese Cymbals (S.C.Cym.), a set of five pitched Chinese drum (Pai Ku) (P.K.), Chinese bass drum (C.B.D.), Chinese small drum (C.S.D), slapstick (St.), Southern Bangzi (S.B.), bamboo wind chimes (B.W.C.), wind chimes (W.C.), largest Chinese Tam-Tam (L.T.), big Tam-Tam (B.T.), small Tam-Tam (S.T.), triangle (tri.), Chimes, and hand bell (H.D).

## 二胡 Erhu :

|              |                   |   |
|--------------|-------------------|---|
| ◦            | 泛音 ( 自然或人工出來之泛音 ) | natural or artificial harmonic          |
| ~~~~~        | 小幅度抖音             | small vibrato                           |
| ~~~~~        | 大幅度抖音             | wide vibrato                            |
| —/—          | 滑音                | glissando                               |
| <i>pizz.</i> | 撥奏                | pizzicato                               |
| ↑            | 最高音 ( 不定音高 )      | highest note ( without definite pitch ) |
| ♯            | 顫弓奏               | tremolo                                 |

## Violoncello :

|                  |                   |   |
|------------------|-------------------|---|
| col legno        | 弓背奏               | col legno battuto                               |
| col legno tratto | 弓背拉奏              | col legno tratto                                |
| ~~~~~            | 小幅度抖音             | small vibrato                                   |
| ~~~~~            | 大幅度抖音             | wide vibrato                                    |
| sul pont.        | 近橋奏               | sul ponticello                                  |
| sul tasto        | 近指板奏              | sul tasto                                       |
| ⊕                | 打音                | lift up left and finger and press on the string |
| <i>pizz.</i>     | 撥奏                | pizzicato                                       |
| ♭                | 巴爾托克 <i>pizz.</i> | Bartok pizzicato                                |
| ↑                | 最高音 ( 不定音高 )      | highest note ( without definite pitch )         |

# 梵 · 舞 · 樂

## Music and Dance Dedicated to the Celestial Realm

作曲：林茵茵  
Composer: Yin-Yin Lin

♩ = ca. 50

The musical score is arranged in a vertical staff system. From top to bottom, the instruments are:

- Ti**: Treble clef, 4/4 time signature.
- Oboe**: Treble clef, 4/4 time signature.
- Pipa**: Treble and Bass clefs, 4/4 time signature.
- Zheng (D, E, F, A, B)**: Treble and Bass clefs, 4/4 time signature.
- Percussion I 1 (I 1 and I 2 are one player)**: Treble clef, 4/4 time signature. Includes dynamics: *mp*, *p < mp*, *p*, *f*. Includes the instruction: T. B. 寺廟木魚 (Temple Wood Fish).
- II 1 (II 1 and II 2 are one player)**: Treble clef, 4/4 time signature. Includes dynamics: *f*, *p*, *f*, *f*. Includes the instruction: L. T. with brush 秦來鑼用刷子 (Qinlai Drum using brush).
- Erhu**: Treble clef, 4/4 time signature.
- Violoncello**: Bass clef, 4/4 time signature.

※ 打擊 I : 寺廟木魚五顆一組、拍板、竹風鈴、風鈴、秦來鑼、大鑼、小鑼、南梆子、定音鼓、大鼓、小鈸、低音吊鈸、吊鈸、三角鐵、碰鈴  
 打擊 II : 大磬、低音吊鈸、吊鈸、小鈸、排鼓、大鼓、小堂鼓、拍板、南梆子、竹風鈴、風鈴、秦來鑼、大鑼、小鑼、三角鐵、管鐘、碰鈴

Percussion I : Five temple blocks (T.B.), slapstick (st.), bamboo wind, chimes (B.W.C.), wind chimes (W.C.), largest Chinese Tam-Tam (L.T.), big Tam-Tam (B.T.), small Tam-Tam (S.T.), Southern Bangzi (S.B.), four Timpanis (Timp.), Chinese bass drum (C.B.D.), small Chinese cymbals (S.C.Cym.), Large Suspended Cymbal (L.S.Cym.), Suspended Cymbal (S. Cym.), and triangle (tri.), and hand bell (H.D.).

Percussion II : Large Chin, large Suspended Cymbal (L.S.Cym), Suspended Cymbals (S.Cym.), small Chinese Cymbals (S.C.Cym.), a set of five pitched Chinese drum (Pai Ku) (P.K.), Chinese bass drum (C.B.D.), Chinese small drum (C.S.D), slapstick (St.), Southern Bangzi (S.B.), bamboo wind chimes (B.W.C.), wind chimes (W.C.), largest Chinese Tam-Tam (L.T.), big Tam-Tam (B.T.), small Tam-Tam (S.T.), triangle (tri.), Chimes, and hand bell (H.D.).

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

on the left side of the bridge  
琴碼左側

Percussion I I

L.S. Cym. with bow  
低音吊鈸用弓拉

B. T. in the water  
大鑼放入水中

II I

C.B.D.  
大鼓

Erhu

Vc.

col legno

pizz.



9

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I 1

Percussion II 1

Erhu

Vc.

*f p < f p f*

*sfz*

*mp < f mf*

扣搖左右多次來回  
*pp* *ff* *p*

L. S. Cym. with brush  
低音吊鈸用刷子

T. B.  
寺廟木魚

B. T. with brush  
大鑼用刷子

*p*

*sfz*

*p < mp*

tri. in the water out of water  
三角鐵放入水中再拿出來

*p* *mp* *p*

S. Cym. with bow  
吊鈸用弓拉

*mp* *mf* *pp*

13

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I I

II I

Erhu

Vc.

*mf*  $\rightrightarrows$  *mp*

*f*  $\rightrightarrows$  *mp*  $\leftarrow$  *f*

*mf*  $>$  *mp*  $<$  *mf* *p*  $<$  *f* *mp*

*f*  $\rightrightarrows$  *pp*

*mf* *mp* *f*  $>$  *p*

*pp*  $\leftarrow$  *mf*

*mf*  $\rightrightarrows$  *p* *p*  $<$  *f*

*mf*  $\rightrightarrows$  *mp* *mf*  $<$  *fp*

*mf* *mp*  $\leftarrow$  *mf*

L.T. with the end of marimba mallet scratching  
用木琴棒尾端刮奏來鐘背面中間(劃幾下後再劃下去)

T. B.  
寺廟木魚

S. Cym. with soft marimba mallet  
吊鈸用軟木琴棒

S. Cym. with hard marimba mallet  
吊鈸用硬木琴棒

P. K.  
排鼓

*pizz.*

17

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I I

Percussion II I

Erhu

Vc.

並弦  
[ ]

虛按 press slightly

on the left side of the bridge  
雁柱左側向下掃

寺廟木魚  
T. B.

吊鈸用軟木琴棒  
S. Cym. with soft marimba mallet

大鼓鼓棒磨擊  
S. Cym. with fingers

吊鈸用手指  
C. B. D. scratch

小鈸磨擊  
rub against the S.C. Cym.

大鼓用手拍  
C. B. D. with hand

*f mp < f*

*sfz*

*p < fp < f > < f >*

*sfz*

*mp > p mf < p*

*sfz*

*mf mp mf p f fp f*

*pp < mp pp < p p < mp*

*pp < mp*

*mp*

*f > pp*

*mp > p mp < mf < pp*

sul pont.

21

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I I

II I

Erhu

Vc.

*mp* < *ff* > *pp*

*p* < *mf* > *p*

*p* < *mf* > *mp* < *f* > *f* > *pp* < *mp*

*p* < *mf* > *p*

*mf* < *sfz*

*mf* > *p*

*p* < *mf* > *p*

S. Cym. with soft mallet  
吊鈸用軟木琴棒

*pp* < *mp*

P. K.  
排鼓

*mpfp* *mp*

*mp* < *mf* > *mp* < *mf* > *p* < *f* > *pp*

*sfz* *mp* < *mf* > *p* < *mf* > *sfz*

*pizz.* *pizz.*

25

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I I

Percussion II I

Erhu

Vc.

*mp* *mp f* *mf* *f* *p* *fp* *f > mp* *f > p*

*mp* *p* *mf* *p* *f*

S. T. with brush  
小鑼用鐵刷

P. K. with hand  
排鼓用手輕拍

S. Cym. with brush  
吊鈸用鐵刷

T. B.  
寺廟木魚

L.S. Cym. with bow  
低音吊鈸用弓拉

*mf* *p < mp* *mf* *pp* *f > p* *f > p* *f > p <* *f > p*

*pizz.* *arco.* *mf* *f* *mp* *p* *mp* *f mp < >*

*pizz.* *mf* *sfz* *mp* *mf* *pizz.* *mf*

29

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I I

II I

Erhu

Vc.

mp sfz mp sfz

mp p < mf p fp fp < >

T. B. 寺廟木魚 小鼓剝擊  
f > p mf

C. B. D. with hand 大鼓用手拍  
p

S. Cym. with brush 吊鈸用鐵刷  
pp < mp

p < mf > pp p < fp mp < mf > p

arco. mp > p

col legno tratto p

33

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I 1

II 1

Erhu

Vc.

slap with R. H.  
右手手掌拍弦  
3

slap with L. H.  
左手手掌拍弦  
sfz

3

左右左右

*p* *pp* *f*

*p* *f* *pp* *mf* *p*

7 3

L. T. with the end of marimba mallet  
用木琴棒刮泰來鐘背面中間(劃下去)

T. B.  
寺廟木魚

*f*

*p* *mf* *sfz*

P. K.  
排鼓  
5

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

5

*mp* *mf* *pp*

col legno

*mp* *f* *p*

37

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I I

II I

Erhu

Vc.

*f > mp*

*p < f*

*mp mf f sfz p mf*

*f mp mf*

*mp <*

*p mp f > mp < f*

rub against the S.C. Cym.  
小鈸磨擊

剝擊

T. B.  
寺廟木点

B. W. C. with hand  
竹風鈴用手撥，待其自然消失至聽不見

*mf > p*

*mp p mf f p*

*mf > p*

*arco.*

*sfz mf mp*

*p mp < mf mp*

*pizz.*

*p < mf mp*



♩ = ca. 54

41

Ti

Oboe

Pipa

scrape down in high-speed  
刮奏

*ff* *fffz*

on the left side of the bridge  
雁柱左側

*ord. f*

Percussion I 1

St. 拍板  
B. W. C with mallet 竹風鈴用木琴棒  
T. B. 寺廟木魚

共 1 人  
(I 1 and I 2 are one player)

Timp. 定音鼓

Percussion II 1

S. Cym. 吊鼓  
tri. 三角鐵  
w.c. with hand 風鈴由低至高用手撥

共 1 人  
(II 1 and II 2 are one player)

P. K. 排鼓

II 2

Erhu

Vc.

45

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I 1

I 2

Percussion II 1

II 2

Erhu

Vc.

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

*mp* *f* *pp* *mp*

*pp* *mf* *p* *f*

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

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

T. B. 寺廟木魚  
 H. D. 碰鈴

L. T. with brush  
 泰來鑼用刷子

49

Ti

Oboe

Pipa

Zheng  
(D> E- F A> B>)

Percussion I 1

I 2

Percussion II 1

II 2

Erhu

Vc.

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

*p* *mp* *mf* *p*

*f* *p* *p* *f* *pp*

*mf p* *f > mf* *mp* *mf* *pp*

W. C. with hand  
風鈴用手撥

*ppp* *p* *mp* *pp*

S. Cym. scratch with tri. stick  
吊鈸刮奏(用三角鐵棒)

tri.  
三角鐵

*ppp* *mp* *p* *mp*

*sfz*

*mp*

*fp* *f* *p* *mf > p*

53

Ti

Oboe

Pipa

Zheng  
(D<sup>b</sup> E<sup>b</sup> F A<sup>b</sup> B<sup>b</sup>)

Percussion I 1

I 2

Percussion II 1

II 2

Erhu

Vc.

*mp*

*mp < sfz*

*p < sfz*

*mp < mf mp*

*sfz*

*p < f mp — f mf p mp <*

S. T. with brush  
小鑼用鐵刷打

*pp < mp > pp*

L.S. Cym. with brush  
低音吊鈸用鐵刷

*pp < mf > pp*

*f mp > pp*

*f mp > pp*

*mf < f mp*

*mf > mp fp < mf pp*

57

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I 1

Percussion II 1

Erhu

Vc.

*f p* *mf* *p* *mp* *p* *mf*

*mp < mf* *p* *f* *p* *f* *p* *sffz*

*p* *mfpp* *f > p*

向上掃

*sffz* *mp* *mf p* *sffz*

C.B.D.  
大鼓

B. W. C. with hand  
竹風鈴用手撥

*pp* *mp* *p* *pp*

S. Cym. with brush  
吊鈸用刷子

*p < mp*

with brush  
用刷子

*p sfz* *mp > p*

*f > pp* *p*

61

Ti

Oboe

Pipa

Zheng  
(D<sup>+</sup> E<sup>+</sup> F A<sup>+</sup> B<sup>+</sup>)

Percussion I 1

Percussion II 1

Percussion II 2

Erhu

Vc.

*pp* *sffz* *>pp*

*mp* *ff* *sfz* *pp* *f* *p*

scrape down in high-speed  
刮奏

T. B. 寺廟木魚  
3

S. Cym. with soft marimba mallets  
吊鈸用軟木琴棒

T. B. 寺廟木魚  
3

tri. 三角鐵

L.T. with soft marimba mallets  
大鑼用軟木琴棒

W. C. with hand  
風鈴用手撥

*mp* *p* *mp < f* *p < mp* *f mp* *mp* *p < mp* *p*

*mp* *mf* *f* *mf > p* *f > pp*

*fmp* *< mfp* *mp* *mf* *p* *fmp* *< f* *p*

*pizz.*

65

Ti

Oboe

Pipa

Zheng  
(D<sup>b</sup> E<sup>b</sup> F A<sup>b</sup> B<sup>b</sup>)

Percussion I 1

I 2

Percussion II 1

II 2

Erhu

Vc.

*mp* *pp*

*mp* *p*

*pp* *f* *p* *mf* *pp* *f* *mf* *f*

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

*mf* *pp* *mf* *pp*

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

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

*mp* *p* *mp* *sfz* *mp*

*pp* *mf* *p* *pp*

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

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

B. W. C. 竹風鈴 T. B. 寺廟木魚 H. D. 磁鈴

C.B.D. 大鼓 S. Cym. with brush 吊鈸用鐵刷 S. T. 小鑼

*pizz.* *arco.*

♩ = ca. 76 *accel.*      ♩ = ca. 60

69

Ti

Oboe

Pipa

Zheng  
(D, E, F, A, B)

change to D E F# A B strings  
*accel.* 換 D E F# A B 定弦

on the left side of the bridge  
雁柱左側

Percussion I 1

C.B.D. 大鼓      S.T. 小鑼      B.T. S.T. 大鑼 小鑼      T.B. 寺廟木魚

II 1

Erhu

Vc.

*pp* *mp* *p*      *mp* *f*      *p* *mp* <      *p* < *mf*      *mp* < *f*

*accel.*  
rub against the S.C. Cym. tremolo to each other  
小鈸磨擊 顫擊

正常奏 *ord.*      悶擊      正常

S. Cym. with brush  
吊鈸用鐵刷

中食大食

3 3 3 3

3 3

3 3

3 3



♩ = ca. 88 ♩ = ca. 60

**Ti**  
*f*

**Oboe**

**Pipa**  
*mp* *p < mf* *mp*

**Zheng**  
 (D> E> F A> B>)

knock on the cover  
 敲右琴蓋

*mf* ————— *f*

left hand slap on the strings  
 左手手掌打低音區琴弦

**Percussion I**

B. T.      S. T.      S. Cym.      B. W. C.      T. B.  
 大鑼      小鑼      吊鈸      竹風鈴      寺廟木魚

*mp*      *mf*      *mf* ————— *f*      *p < mf*

**II**

S. t.      C.B.D.  
 拍板      大鼓

*sfz*      *p*      *mp*      *mf* ————— *f*

**Erhu**  
*mp* < *mf*

**Vc.**  
*pizz.* *s* *arco.*  
*p < mp > p*      *p* ————— *mf* *mp < mf*

77

Ti  
*p*  $\leftarrow$  *mp*  $\leftarrow$  *mf* *f*  
*p piu mosso*

Oboe  
*sfz*  
*mf mp*  $\leftarrow$  *f p*

Pipa  
*p*  $\leftarrow$  *mp*  $\leftarrow$  *mf*  $\leftarrow$  *fp*  $\leftarrow$  *mf* *mp*  
*p piu mosso*  
*a tempo*  
*p*  $\leftarrow$  *f*

Zheng  
(D> E> F A> B>)  
*p piu mosso*  
*pp*  $\leftarrow$  *mf*  
*a tempo*  
*mp*  $\leftarrow$  *fp*  $\leftarrow$  *ff* > *p*  $\leftarrow$  *mp*  
*f* > *mp* *p.f* > *mp*

Percussion I I

II I  
tri.  
三角鐵  
*mp*

Erhu  
*mp*  $\leftarrow$  *p*  
*p piu mosso*  
*f*  $\leftarrow$  *p*  
*mp* > *pp* *mf* > *p* *mf*  $\leftarrow$  *f* *mp* < *mf* > *p*

Vc.  
*mp*  
*mp* < *mf* > *mp* <

在此音區內掃拂

$\text{♩} = \text{ca. } 100$   
*accel.*

81

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I I

II I

Erhu

Vc.

*f*

*accel.*

*mp*  $\text{—}$  *f*

( II )

*f*

*accel.*

B. W. C. with mallets  
竹風鈴用木琴棒

S. C. Cym.  
小鼓 自然磨開

T. B.  
寺廟木魚

*p*  $\text{—}$  *mf*

*mp* *mf*

*mf*  $\text{—}$  *f*

*accel.*  
S. Cym.  
吊鼓

C. S. D.  
小堂鼓

C. B. D.  
大堂鼓

*pp*  $\text{—}$  *mp* *p* *mp* *mp* *mf* *p*  $\text{—}$  *f* *mp*  $\text{—}$

*f* > *p* < *ff*  
from sul pont to sul tasto  
tremolo from slow to fast

*accel.*

*ffp*  $\text{—}$  *ff*

♩ = ca. 126

♩ = ♩

86

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I I

II I

Erhu

Vc.

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

*pp* *f* *p* *mf* *f* *p* *f* *f*

*p* *f* *f* *sfz* *sfz* *p* *f* *f*

*sfz* *mp* *mf* *f*

*f* *mf < f* *f*

*f* *mf < f* *f*

[ 由慢至快

右手手掌拍高音區琴弦

左手手掌拍低音區琴弦

琴柱左側由慢至快拂

向下掃

S. C. Cym.  
小鈸悶擊

C.B.D.  
大鼓

S. T.  
小鑼

90

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I 1  
C.B.D. 大鼓

Percussion II 1  
T.B. 寺廟木魚

Erhu

Vc.

在音區內掃搖

向下掃

*ff* *f* *ff* *rit.*

*ff* *f* *ff* *rit.*

*f* *fp* *f* *f* *mp* *rit.* *f* *mp*

*f* *pp* *f* *mp* *rit.*

*ff* *f* *f* *f* *rit.* *f* *mp* *f*

*fp* *fp* *f* *mf* *ff* *f* *rit.*

♩ = ca. 80

94

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I 1  
Timp. 定音鼓

Percussion I 2  
T. B. 寺廟木魚 S. B. 南椰子

Erhu

Vc.

輪四弦

在此音區內來回掃拂

向下掃

*fmp* < *f* *mf* < *ff*

*pp* < *mp* < *mf*

*ff*

*fp* *pp* < *fmp* < *mf* < *f* < *fp* < *f*

*pp* < *fp* < *mp* < *f*

*p* < *f*

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

*fp* < *mf* < *p* < *mf* < *f* < *mf* < *fmp*

98

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I 1

II 1

Erhu

Vc.

正常奏

向下掃

向上掃

雁柱左側

C.B.D.  
大鼓

B. W. C.  
竹風鈴

P. K.  
排鼓

*f*

*mp* < *f mp*

*fp* < *fp* < *f* < *mf* < *f* < *p* < *mf* > *p* < *mf* < *f* < *fp*

*sfz* < *mf* < *f* < *mf* < *f* < *mf* < *f*

*mp* on the left side of the bridge  
雁柱左側

*pp*

*sfz*

*mp* < *mf*

*mf* < *f* > *mp*

*mf* > *mp* < *mf* < *f*

*f*

*f*

*mf* < *f*

♩ = ca. 88                      ♩ = ca. 126                      ♩ = ca. 88

102

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I I

II I

Erhu

Vc.

*ff*   *p* < *f*   *ff*   *mp* < *mf*

*p* < *f*   *f*   *mp* < *mf*

*f*   *f*   *mf* < *f*   *f*

*p* < *f*   *f*   *mp* < *mf*   *f*

*sfz*   *mf*   *f*

*f*   *p*   *mf*

*ff*   *f*   *mp*   *f*   *f*

*mp* < *f*   *f*   *mp*   *f*   *f*

knock on    slap on the board  
the board   手拍面板 with a palm  
指關節拍面板

在此音區內掃拂    slap on the strings.    knock on the cover  
右手掌拍    右手掌拍    敲琴蓋  
高音區琴弦    高音區琴弦

slap on the strings  
左手掌拍低音區琴弦

T. B.    S. T.    S. T.    Timp.  
寺廟木魚    小鑼    小鑼    定音鼓

P. K.  
排鼓



$\text{♩} = \text{ca. } 126$

106

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I 1

II 1

Erhu

Vc.

*ff*

*f*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

向上掃

向下掃

Chimes  
管鐘

Detailed description of the musical score: The score is for page 27, measures 106-109. It features seven staves. The top two staves are for Ti and Oboe, both in 8/8 time. The third staff is for Pipa, with a bass line. The fourth staff is for Zheng, with '向上掃' (upward sweep) and '向下掃' (downward sweep) markings. The fifth staff is for Percussion I 1, with a dynamic of *ffz*. The sixth staff is for II 1 (Chimes), with a dynamic of *ff*. The seventh staff is for Erhu and Vc., with dynamics of *f* and *ff* respectively. The tempo is marked as  $\text{♩} = \text{ca. } 126$ . The key signature has one flat (Bb). The score includes various musical notations such as accents, slurs, and dynamic markings.

♩ = ca. 88

110

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I I

II I

Erhu

Vc.

use the flesh of R. H. edge and sweep  
用手掌肉在弦上方掃

C.B.D. 大鼓

T. B. 寺廟木魚

S. B. 南梆子

C. B. D. 大鼓

B. T. 大鑼

S. T. 小鑼

S. Cym. 吊鈸

*f* *ff* *mf* *f* *p* *mf* *rit.* *mp*

*mf* *f* *mf* *p* *mf* *fp* *mf* *rit.*

*mp* *mf* *p* *mf* *mp* *mf* *p* *f* *mf* *rit.*

*mf* *mp* *mf* *mp* *f* *ff* *rit.*

*pp* *mf* *fp* *mf*

*fp* *f* *p* *rit.*

*p* *mp* *rit.*

*f* *ff* *mf* *p* *rit.*

*f* *ff* *fp* *mf* *mp* *p* *rit.*

♩ = ca. 50

114

Ti

*p* < *mp*

*mf* — *f* > *mp* < *f* > *mp* *f* *mp* < *mf* > < *mf*

Oboe

*mp*

*p*

Pipa

*p* — *fp* — *f* — *mp*

*mp* — *mf*

Zheng  
(D> E> F A> B>)

from slow to fast  
由慢至快

*pp*

*p*

*p* — *f*

*mp* — *mf*

Percussion I I

Timp.  
定音鼓

*p*

*pp* — *mp* > *p*

II I

Erhu

*fmp* < *f* *mf* —

*f* > < > *mf*

Vc.

*mp*

*p* — *mf* — *mp*

118

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I I

II I

Erhu

Vc.

*mf* > *p*      *p* < < *mp*

*mf* < *f* > *mp* < *mf* > *mp* *f*      > *mf* < < *f* > > *mp*

*f* *mp*      *p* < *mp* *p*      *pp* ————— *p*      *p*      *mf* *mp*

*p* < *mf* *mp*

*pp* < *mp*

*p* < *f*

W. C.  
風鈴

*pp*

P. K.  
排鼓

*p* < *mp* *p* ————— *f*

*mf* ————— *fmp* < < *f* ————— *ff*

*mf* ————— *f* > > *mp* < *mf* < < *f* >

from slow to fast  
由慢至快

輪二弦

♩. = ca. 126

122

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I I

Chimes  
管鐘

II I

Erhu

Vc.

向上掃

mf

f

f

f

ff

f 向下掃

mf

Timp.  
定音鼓

f

ff

ff

f

f

mp

f

♩ = ca. 66

126 \*

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I I

II I

Erhu

Vc.

全部泛音

W. C. 風鈴由低音至高音區

T. B. 寺廟木魚

S. B. 南梆子

W. C. 風鈴

tri. 三角鐵

S. Cym. with soft marimba mallet 吊鈸用軟木琴棒

B. W. C. with hand 竹風鈴用手撥

*p* *mp* *mf*

*mp* *mp* *mf*

*pp*

*pp* *p*

*ppp* *p*

*mf p mpp sfz pp*

*ppp*

*pp* *p* *p*

*mp* *mf* *mp* *pp*

*mp* *f* *mp*

*p* *mp* *mp*

*mp*

130

accel.

Ti

*p*  $\longleftarrow$  *mf*  $\longrightarrow$  *mp*

*mp*  $\longrightarrow$  *p*

Oboe

*mp*  $\longrightarrow$  *p*

Pipa

*pp*

*mp*

*mf*

accel.

Zheng  
(D $\flat$  E $\flat$  F A $\flat$  B $\flat$ )

*pp*

*fp*  $\longrightarrow$  *mf*

*p*

*mp*  $\longrightarrow$  *mf*

*mp*  $\longrightarrow$  *mf*

Percussion I I

II I

Erhu

*p*  $\longrightarrow$  *mp*

*p*  $\longrightarrow$  *mp*

*mf* *mp*  $\longleftarrow$  *f*

accel.

accel.

Vc.

*p*

*p*

*f* *p*  $\longleftarrow$  *f*

sul pont.

♩ = ca. 84

Ti

Oboe

*mf*

Pipa

*mp*

*mf*

*mf*

*mp*

Zheng  
(D> E> F A> B>)

*mp*

*mf*

*mp*

*p*

*mf*

Percussion I I

W. C.  
風鈴

*mp*

S. Cym. with mallets  
吊鈸用木琴棒

II I

*pp*

*mf*

Erhu

*mp*

*p*

*mp*

*mf*

*mp*

*mf*

Vc.

*p*

*mf*

*pp*

*p*

*pp*



♩ = ca. 168

138 *accel.*

Ti

*p* < *mp*

*f* < *ff*

*f*

Oboe

*accel.*

*f* < *ff*

Pipa

*accel.*

*mf* *mp*

*f* < *ff*

*mp* *f*

Zheng  
(D> E> F A> B>)

*accel.*

*mf* > *mp*

*mp* < *f*

*ff*

*p*

*mp*

Percussion I 1

*accel.*

Timp.  
定音鼓

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

II 1

Erhu

*accel.*

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

Vc.

*accel.*

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

♩ = ca. 184

142

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I I

II I

Erhu

Vc.

The musical score consists of eight staves. The top staff (Ti) begins at measure 142 with a melodic line marked  $f$  that transitions to  $p$ . The Oboe staff starts in measure 143 with a  $f$  dynamic, followed by  $mf$ ,  $mp$ , and  $f$ . The Pipa staff has a  $mf$  dynamic in measure 143, then  $f$ ,  $mp$ , and  $f$ . The Zheng staff (with fretting  $D> E> F A> B>$ ) has  $mf$  and  $f > p$  dynamics in measure 142, and  $f$  in measure 145. The Percussion I I staff has a  $f$  dynamic in measure 142. The Erhu staff has  $f$  in measure 142,  $f > mf$  in measure 143, and  $mf$ ,  $p$ , and  $f$  in measure 145. The Vc. staff has  $f$  in measure 142,  $mf > f$  in measure 143, and  $p$ ,  $mf$ , and  $f$  in measure 145. A performance instruction '向下掃' (sweep downwards) is written above the Zheng staff in measure 145.

146

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I I

II I

Erhu

Vc.

*f*

*f*

*mp* *f*

*f* *mp* *f*

*f* *mp* *f*

*ff*

*ff*

*mp* *f*

*f* *ff*

*f* *ff*

輪四弦

向上掃

T. B.  
寺廟木魚

S. Cym.  
吊鈸

B. W. C. with mallets  
竹風鈴皆用木琴棒

C.B.D.  
大鼓

Timp.  
定音鼓

♩ = ca. 76

150  
Ti

Musical staff for Ti instrument, starting at measure 150. The staff contains a melodic line with dynamics *mp*, *mf*, and *mp* indicated by slurs.

Oboe

Musical staff for Oboe instrument. The staff is mostly empty until measure 150, where it begins with a melodic line. Dynamics *f*, *mf*, and *mp* are indicated.

Pipa

Musical staff for Pipa instrument, consisting of a treble and a bass clef. The treble clef staff has a melodic line with dynamics *mf*, *f*, *mf*, *mp*, and *f*. The bass clef staff is mostly empty.

Zheng  
(D> E> F A> B>)

Musical staff for Zheng instrument, consisting of a treble and a bass clef. Both staves are empty throughout the page.

Percussion I I

Musical staff for Percussion I I instrument. The staff is empty until measure 150, where it begins with a rhythmic pattern. Dynamics *mp*, *mf*, and *mp* are indicated. Above the staff, the text "T.B. 寺廟木魚" is written.

II I

Musical staff for Percussion II I instrument. The staff is empty until measure 150, where it begins with a rhythmic pattern. Dynamics *mf* and *mf* are indicated. Above the staff, the text "C.B.D. 大鼓" and "L.T. S.T. 大鑼 小鑼" is written.

Erhu

Musical staff for Erhu instrument. The staff contains a melodic line with dynamics *mf* indicated by a slur.

Vc.

Musical staff for Violoncello instrument. The staff contains a bass line with dynamics *mp* and *mf*. The word "pizz." is written above the first few notes, and "cresc." is written below the staff.

154

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I 1  
S. Cym. with marimba mallets  
吊鈸用木琴槌

Percussion II 1  
H. D. 磁鈴  
磁鈴

Erhu

Vc.

T. B.  
寺廟木魚

W. C. with hand  
風鈴用手撥

*mp* *mp* *p*

*mp* *mp* *mf* *p* *mp*

*mf* *f* *mp* *p*

*p* *mp* *pp* *mp*

*mp* *mp* *p*

*mf* *mp* *mf*

*mp* *mf* *mp* *mf* *mp*

158

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I 1  
tri. 三角鐵  
S. Cym. with brush 吊鈸用鐵刷

II 1  
B. W. C. 竹風鈴

Erhu

Vc.

*mp* *f* *fp* *f* *mf* *f* *mp* *f* *fmp* *f*

*mp* *f* *fp* *f* *mf* *f* *mp* *f* *fmp* *f*

*fpp* *f* *p* *mf* *fp* *f* *p* *f* *fp* *fmp* *f*

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

*sfz* *pp* *f*

*pp* *mp* *pp*

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

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

**162**

**Ti**  
*f p f f f f*  
*f fpp ff*  
 accel. to the last note at least 7-9 sec.s  
*ad lib.* 自由地加快至最末音 至少7-9秒

**Oboe**  
*f p f f f f*  
*f fpp ff*  
 accel. to the last note at least 7-9 sec.s  
*ad lib.* 自由地加快至最末音 至少7-9秒

**Pipa**  
*f fp < f mp < f*  
 輪四弦  
*mp cresc.*  
*f fpp ff*  
 accel. to the last note at least 7-9 sec.s  
*ad lib.* 自由地加快至最末音 至少7-9秒

**Zheng (D> E> F A> B>)**  
*f p f f mp < fmp < f*  
*mf*  
*f fpp ff*  
 accel. to the last note at least 7-9 sec.s  
*ad lib.* 自由地加快至最末音 至少7-9秒

**Percussion I 1**  
 W. C. 風鈴  
*pp*  
 T. B. 寺廟木魚  
*mp < mf*  
 S. Cym. with mallets 吊鈸用木琴棒  
*fpp < f*  
 at least 7-9 sec.s 至少7-9秒

**Percussion II 1**  
 C.B.D. 大鼓  
*mp < mf*  
 C.B.D. 大鼓  
*p < f*  
 at least 7-9 sec.s 至少7-9秒  
 泰來鐘 L. V.  
 (所有樂器快消失時才打以收尾音)

**Erhu**  
*mf mp p fp < f*  
*piu mosso p cresc.*  
*f fpp ff*  
 accel. to the last note at least 7-9 sec.s  
*ad lib.* 自由地加快至最末音 至少7-9秒

**Vc.**  
*f mp p < f fp < f*  
*mp*  
*f fpp ff*  
 accel. to the last note at least 7-9 sec.s  
*ad lib.* 自由地加快至最末音 至少7-9秒

a tempo primo (♩ = ca. 50)

166

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I I

II I

Erhu

Vc.

up on the board middle  
上 (左手按指上方) 中 (正常弹奏位置)

near bridge  
下 (近琴桥)

middle  
中

up on the board  
上

middle  
中

back to D> E> F A> B> strings  
换 D> E> F A> B> 定弦

Timp.  
定音鼓

P. K.  
排鼓

*mp* < *mf* < *f* *mp* < *f*

*p* < *f* *p* < *sfz*

*fp* < *f* *mp* < *fmp* < *mf* < *f* > *pf*

*fp* < *f* *mp* < *mf* < *f* > *mp*

*pp* < *mf* < *p*

*pp* < *p*

*p* < *f* *fp* < *mf* < *fmp* < *fmp* < *f* *p* < *f*

*fp* < *f* *mp* < *f* < *p*



170

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I I

II I

Erhu

Vc.

*p* *sfz* *mp f*

*f* *fp*

*sfz* *mp* *sfz*

*mp* *mp* *pp* *f* *mp* *fp* *f*

扣搖左右來回多次

B. W. C.  
竹風鈴用木琴棒撥

T. B.  
寺廟木魚

P. K.  
排鼓

S. C. Cym. tremolo  
小鈸顫擊 to each other 問擊

*mf* *p < mf* *sfz*

*mp* *sfz*

174

Ti

Oboe

Pipa

Zheng  
(D> E> F A> B>)

Percussion I I

II I

Erhu

Vc.

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

*p* *f* *mp* *f* *p* *f* *mp* *pp*

*pp* *cresc.* *f* *mp* *p > pp*  
*morendo*

*pp* *cresc.* *mf > p* *mf* *fp* *f* *mp* *mf* *p*

Timp.  
定音鼓

B. W. C. with hand  
竹風鈴用手撥，待其自然消失至聽不見

L. V.

L.T. with brush  
泰來鑼用鐵刷

L. V.

*p*

*p* *mp* *fp* *f* *mp* *f* *mp* *f* *p* *pp*

*p* *f* *mp* *f* *mp* *f* *mp* *pp*

natural smae note harmonic  
同音泛音

虛按 press slightly

柱音

*pizz.*