

鲍 元 恺

BAO YUANKAI

炎 黄 风 情

中国汉族民歌主题 24 首管弦乐曲

总 谱

CHINESE SIGHTS AND SOUNDS

24 Pieces by Themes on Chinese folktunes For Symphony Orchestra

SCORE

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SCORE

第一组曲 燕赵故事 Suit 1. Yan Zhao gu shi
Heibei Folk Songs Stories on the Lands of Ancient Yan and Zhao

- | | | |
|--------------------|---------------------|----|
| 1. 小白菜 Xiaobaicai_ | Little Cabbage | 1 |
| 2. 小放牛 Xiaofangniu | The Little Cowherd | 4 |
| 3. 茉莉花 Molihua | Jasmine | 16 |
| 4. 对 花 Duihua | Dialogue on Flowers | 20 |

第二组曲 云岭素描 Suit 2. Yun ling su miao
Yunnan Folk Songs Sketches of the Highland of Yuannan

- | | | |
|------------------------------------|-------------------------------|----|
| 1. 小河淌水 Xiaohe Tangshui | Flowing Stream | 45 |
| 2. 放马山歌 Fang Ma shange | Song of Wrangler | 57 |
| 3. 雨不洒花花不红 Yu bu sahua hua bu hong | Blossoming for Rainwater | 63 |
| 4. 猜调 Caidiao | Song of Riddles | 69 |
| 弦乐版 | Version for Strings Orchestra | 81 |

第三组曲 黄土悲欢 Suit 3. Huang tu bei huan
Shannxi Folk Songs Sadness and Happiness on the Yellow Soil Highland

- | | |
|--|-----|
| 1 女娃担水.主题变奏曲 Nuwa danshui Theme and Variation by Folksong of Shannxi | 88 |
| 2 夫妻逗趣 .Fuqi douqu The Amusing Couple | 99 |
| 3 走绛州 .Zou Jiangzhou Going to Jiangzhou | 107 |
| 4 兰花花. Lan Huahua Lan Huahua | 119 |

第四组曲 巴蜀山歌 Suit 4. Ba Shu shan ge
Sichuan Folk Songs Mountain Songs of the Ancient States Ba and Shu

- | | |
|---|-----|
| 1 槐花几时开. Huaihua jishi kai Expecting the Blossom of Scholartree | 137 |
| 2. 黄杨扁担 Huangyang biandan Yellow Poplar Shouldering Pole | 146 |
| 3. 绣 荷 包 Xiu hebao Embroider a Pouch | 157 |
| 4. 太阳出来喜洋洋 Taiyang Chulai Xiyangyang Happy Sunrise | 163 |

第五组曲 江南雨丝 Suit 5. Jiang nan yu si
Jiangsu Folk Songs Drizzle in the South

- | | |
|--|-----|
| 1. 无锡景 Wuxi Jing The Scenery of Wuxi | 179 |
| 2. 杨柳青(拨奏曲) Yangliuqing Green Willow (Pizzicato) | 192 |
| 3. 拔根芦柴花 Bagen Luchaihua Pulling out a Reed Catkin | 197 |
| 4. 紫竹调 Zizhudiao Bamboo-flute Tune | 204 |

第六组曲 太行春秋 Suit 6. Taihang chun qiu
Shanxi Folk Songs Seasons in Taihang Mountains

- | | |
|--|-----|
| 1. 走西口 Zou Xikou Going to West Gate | 211 |
| 2 闹元宵. Nao Yuanxiao Happy Lantern Festival | 215 |
| 3. 爬山调 Pashan diao A Tune of Mountain Climbing | 232 |
| 4. 看秧歌 Kan Yangge Going to Watch Yangge Dance | 236 |

乐 队 编 制 ORCHESTRATION

3 Flauti (III. Piccolo)
2 Oboi (II. Corno inglese)
2 Clarinetti (B, A)
2 Fagotti
4 Corni (F)
3 Trombe (B)
3 Tromboni
Tuba

Timpani
Cassa
Piatti
Castanets
Tam—tam
Silofono
Companelli
Wood Block
Tirangle
Whip
Sleigh Belles(马铃)
Tangu (堂鼓)
Tangluo (堂锣)
Bangu (板鼓)
Xiaocha (小镲)
Xiaoluo (小锣)

Sanxian (三弦)
Banhu (板胡)

Piano
Arpa

Violini I.
Violini II.
Viola
Violoncelli
Contrabassi

小白菜

1

Mini Cabbage

Andante

solo con sord.

Violini I. *mp*

Violini II. *mp*

Viola *mp*

Violoncelli *mp*

6 *tutti con sord.*

mf

tutti con sord.

mf

tutti con sord.

mf

tutti con sord.

mf

11

mp

p

p

mp

p

pizz

p

16

pp

pp

pp

mp

arco

mp

Moderato*tutti senza sord.*

21

sul G

mf *tutti senza sord.* *mp*

26

sul G

mf *mp* *p*

31

*allargando****piu mosso***

mf *pizz* *tutti pizz*

36

f *mf*

41

mp

46

rit. solo

unis

p

solo arco

p

51

p

rit.

56

arco

pp

pp

pp

pp

小 放 牛

The Little Cowherd

Commodo

1

solo *tr* *mf*

Fl.I.II.

Ob.I.II.

3 Cor.

Tr.(B).I.II.

Timp.

Sif.

Arpa

F^b C^b

G^b F[#]

V-ni.I.

V-ni.II.

V-le

V-c

C-b

6

Andante ♩ = 66

Fl.I.II.

Ob.I.II.

Arpa

V-ni.I.

V-ni.II.

V-le

V-c

div.

mp

mf

pizz

p

11

Fl.I.II.

Ob.I.II.

Arpa

V-ni.I.

V-ni.II.

V-c

tr

mp

mp

16

Fl.I.II. *6*

Ob.I.II.

3 Cor. *mp*

Arpa

V-ni.I. *div.*

V-ni.II. *div.*

V-le

V-c

C-b

unis.

mf

div. arco

pizz

21

Fl.I.II.

Ob.I.II.

3 Cor.

Arpa

V-ni. I.

V-ni.II.

V-le

V-c

C-b

26 7

Fl. I. II. *rit.*

Ob. I. II.

3 Cor.

Arpa

V-ni. I.

V-ni. II.

V-le

V-c

C-b

32 **Allegretto Vivo** $\text{♩} = 128$

Ob. I. II. *solo* *mf*

3 Cor. *mp*

Arpa

V-ni. I. *pizz* *mp*

V-ni. II. *pizz* *mp*

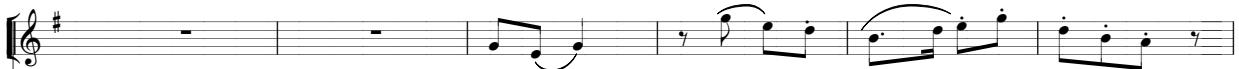
V-le *pizz* *mp*

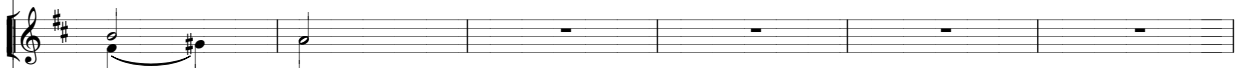
V-c *unis. pizz* *mf*

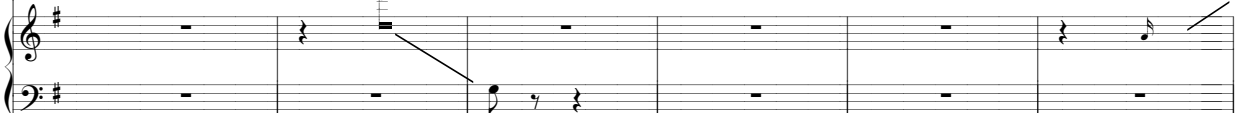
C-b *mf*

arco *mf* *arco* *mf* *div.*

38

Ob.I.II. 

3 Cor. 

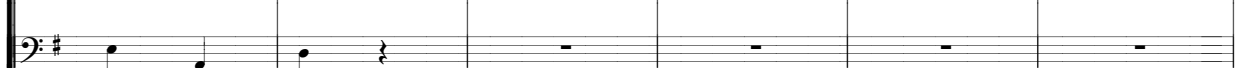
Arpa 

V-ni.I. *pizz* 

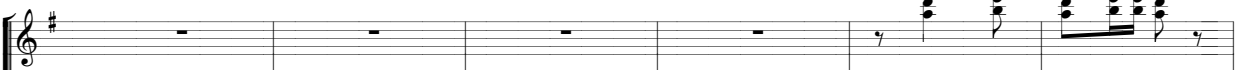
V-ni.II. *pizz* 

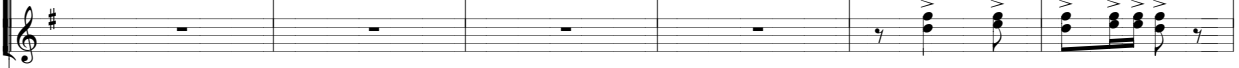
V-le *unis.* *mp* 

V-c 

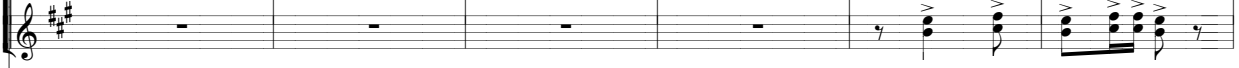
C-b 

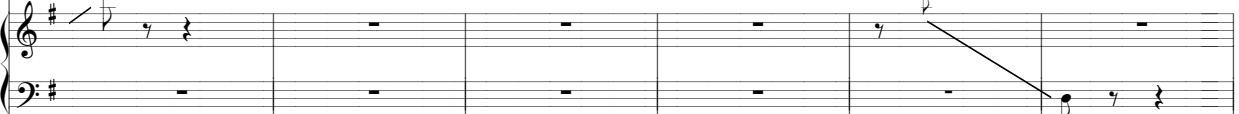
44

Fl.I.II. 

Ob.I.II. 

3 Cor. 

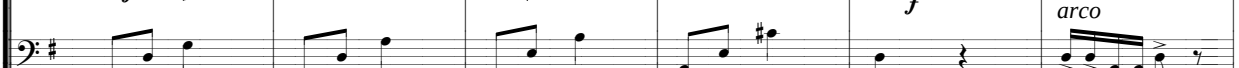
Tr.I.II. 

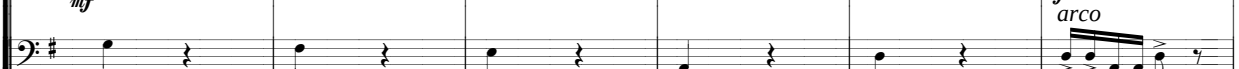
Arpa 

V-ni. I. *arco* *mf* 

V-ni.II. *arco* *mf* 

V-le *div.* *mf* *unis. arco* *f* 

V-c *mf* 

C-b *mf* 

50

Fl.I.II. *mf*

3 Cor. *mp*

Arpa

V-ni.I. *pizz mp* *arco mf*

V-ni.II. *pizz mp* *arco*

V-le *pizz mp* *div. mf*

V-c *pizz*

C-b *pizz*

56

Fl.I.II.

3 Cor.

Arpa

V-ni I. *pizz*

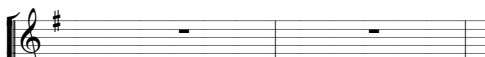
V-ni.II. *pizz*

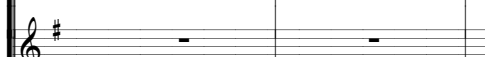
V-le *unis.*

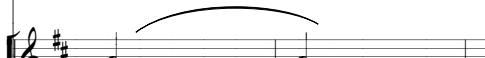
V-c

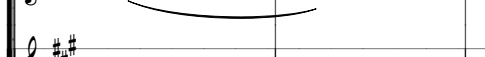
C-b

62

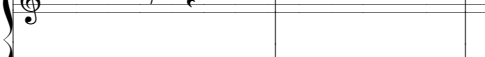
Fl.I.II. 

Ob.I.II. 

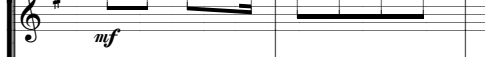
3 Cor. 

Tr.(B).I.II. 

Arpa 

V-ni.I. *arco* *mf* 

V-ni.II. *arco* *mf* 

V-le *div.* *mf* 

V-c *mf* 

C-b *mf* 

f *unis. arco* *arco* *f* *arco* *f* *arco* 

68

3 Cor. 

Silof. *mf* 

Arpa 

V-ni.I. *pizz* 

V-ni.II. *pizz* 

V-le *pizz* 

V-c *pizz* 

C-b *pizz* 

mf *arco* *mf* *arco* *mf* *div.* *mf* *unis.* *mf* *pizz* *mf* 

80

Fl. I. II.

Ob. I. II.

3 Cor.

Tr. I. II.

Silof.

Arpa

V-ni I.

V-ni II.

V-le

V-c

C-b

86

Fl.I.II.

Ob.I.II.

3 Cor.

Tr.(B).I.II.

Silf.

V-ni.I.

V-ni.II.

V-le

V-c

C-b

f

fp

p

mp

arco

f

p

92

Presto

Fl.I.II.

Ob.I.II.

3 Cor.

Tr.I.II.

Silof.

Arpa

V-ni I.

V-ni.II.

V-le

V-c

C-b

f

mf

p

arco

f

pizz

f

p

97

Fl.I.II.

Ob.I.II.

3 Cor.

Tr.(B).I.II.

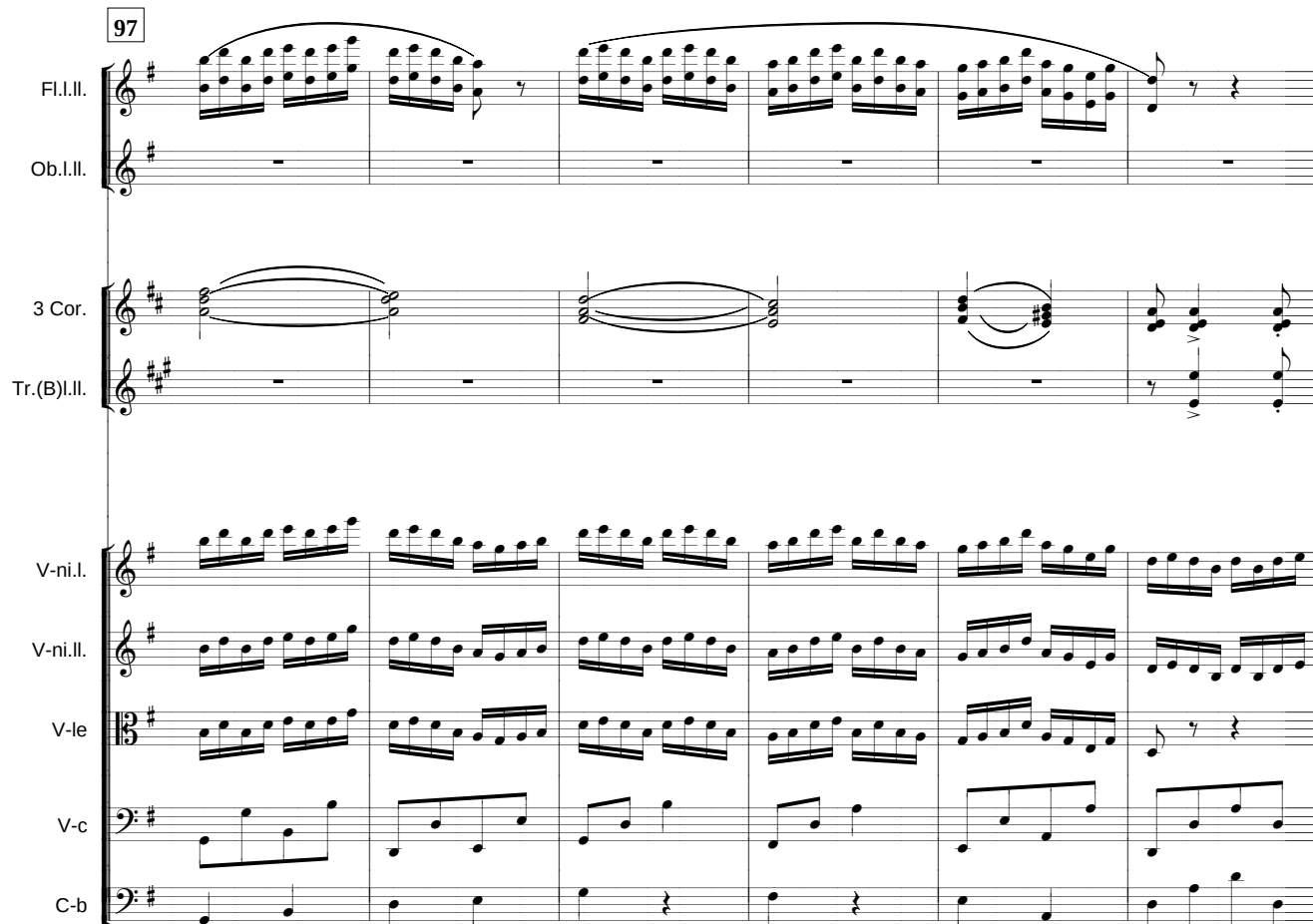
V-ni.I.

V-ni.II.

V-le

V-c

C-b



103

Fl.I.II.

Ob.I.II.

3 Cor.

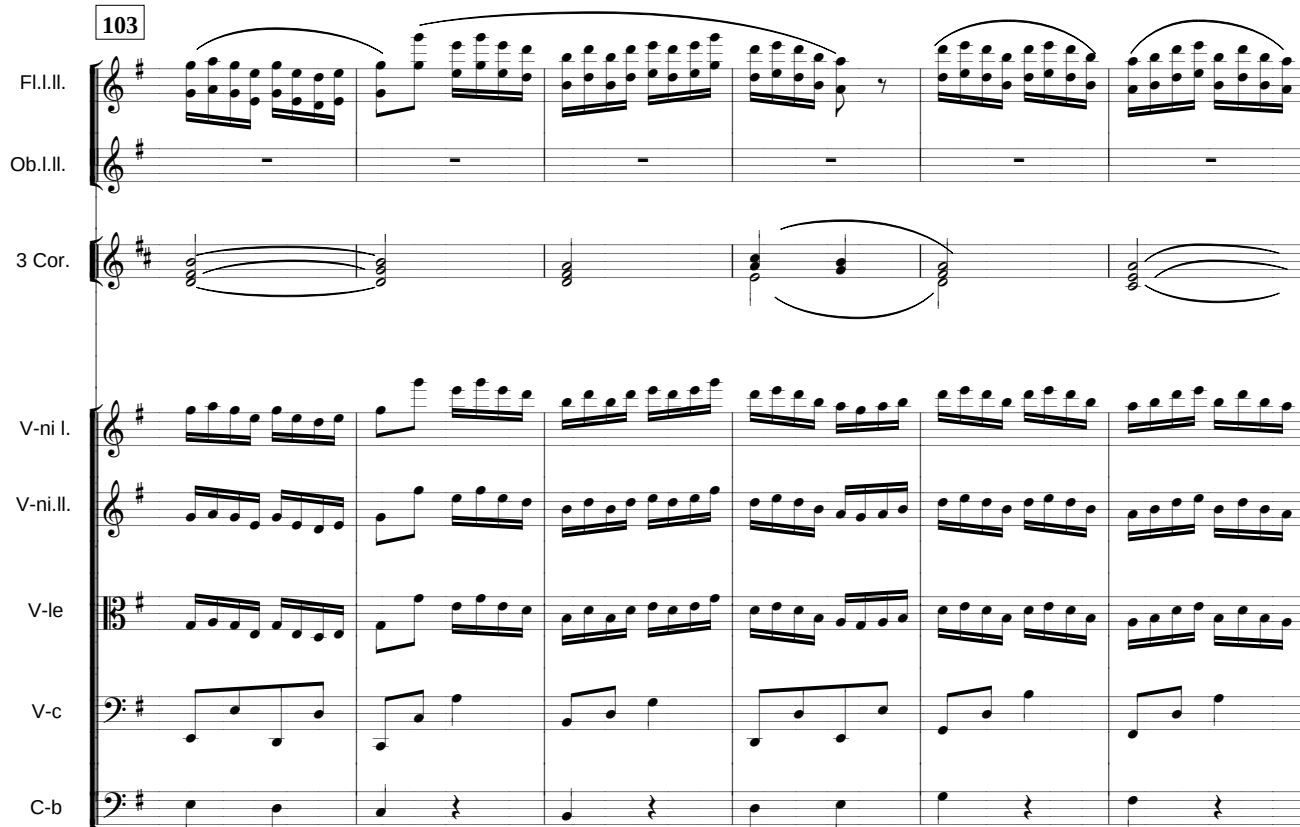
V-ni I.

V-ni.II.

V-le

V-c

C-b



109

Fl. I. II.

Ob. I. II.

3 Cor.

Tr. (B) I. II.

Timp.

Arpa

V-ni. I.

V-ni. II.

V-le

V-c

C-b

ff

ff

ff

f

pp

pp

pizz

arco

pp

115

3 Cor.

Tr. I. II.

V-ni. I.

V-ni. II.

V-c

C-b

pizz

p

121

Ob.I.II. *solo*
mp

3 Cor.

V-ni.I.

V-ni.II.

V-le

V-c

C-b

126

Fl.I.II.

Ob.I.II. *ff* *a2*

3 Cor. *ff*

Tr.I.II. *ff*

Timp. *ff*

Arpa *f*

V-ni.I. *ff*

V-ni.II. *ff*

V-le *arco* *ff*

V-c *arco* *ff*

C-b *arco* *ff*

茉莉花

Jasmine

1 Andante Gragioso

Score for measures 1-4, marked **1 Andante Gragioso**. The music is in 4/4 time with a key signature of two sharps (F# and C#). The instruments are Violin II (V-ni.II.), Violin I (V-ni.I.), Viola (V-le), Violoncello (V-c), and Contrabasso (C-b). Dynamics include *mf* (mezzo-forte) and *p* (piano). The Violin I part includes a *div.* (divisi) marking and an 8-measure rest. The Viola and Violoncello parts include a *pizz.* (pizzicato) marking. The Contrabasso part includes a *p* marking.

5

a tempo

Score for measures 5-8, marked **5** and *a tempo*. The music continues in 4/4 time with a key signature of two sharps. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The Violin I part includes a *sol* (soli) marking. The Viola part includes a *pizz.* (pizzicato) marking. The Violoncello part includes a *pizz.* (pizzicato) marking. The Contrabasso part includes a *p* marking. The Violin II part includes a *r* (ritardando) marking. The Violin I part includes a *unis.* (unison) marking. The Viola part includes a *sol* (soli) marking. The Violoncello part includes a *sol* (soli) marking. The Contrabasso part includes a *sol* (soli) marking.

10

Score for measures 9-12, marked **10**. The music continues in 4/4 time with a key signature of two sharps. Dynamics include *p* (piano). The Violin I part includes a *p* marking. The Viola part includes a *p* marking. The Violoncello part includes a *p* marking. The Contrabasso part includes a *p* marking. The Violin II part includes a *p* marking. The Violin I part includes a *p* marking. The Viola part includes a *p* marking. The Violoncello part includes a *p* marking. The Contrabasso part includes a *p* marking. The Violin II part includes a *p* marking. The Violin I part includes a *p* marking. The Viola part includes a *p* marking. The Violoncello part includes a *p* marking. The Contrabasso part includes a *p* marking.

15

Musical score for measures 15-19. The score is written for five staves. The key signature is two sharps (F# and C#). The time signature is 12/8. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are *pp* (pianissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte). The score shows a progression of musical ideas across the five staves, with some staves having multiple lines of music.

20

Musical score for measures 20-23. The score is written for five staves. The key signature is two sharps (F# and C#). The time signature is 12/8. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are *mf* (mezzo-forte) and *pizz* (pizzicato). The score shows a progression of musical ideas across the five staves, with some staves having multiple lines of music. The notation includes a triplet in measure 22.

24

Musical score for measures 24-28. The score is written for five staves. The key signature is one sharp (F#). The time signature is 12/8. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are *mp* (mezzo-piano). The score shows a progression of musical ideas across the five staves, with some staves having multiple lines of music.

29

Measures 29-33 of a musical score. The score is written for five staves: two treble staves, a middle staff in 3/8 time, and two bass staves. The key signature has one sharp (F#). Measures 29-30 show a piano (*p*) dynamic. Measures 31-32 show a mezzo-piano (*mp*) dynamic. Measure 33 shows a mezzo-forte (*mf*) dynamic. The music features a mix of eighth and sixteenth notes, with some slurs and accents.

34

Measures 34-37 of a musical score. The score is written for five staves: two treble staves, a middle staff in 3/8 time, and two bass staves. The key signature has one sharp (F#). Measures 34-35 show a piano (*p*) dynamic. Measures 36-37 show a piano-piano (*pp*) dynamic. The word "arco" is written above the first and second staves in measures 36 and 37. The music features a mix of eighth and sixteenth notes, with some slurs and accents.

38

Measures 38-41 of a musical score. The score is written for five staves: two treble staves, a middle staff in 3/8 time, and two bass staves. The key signature has one flat (Bb). Measures 38-41 show a forte (*f*) dynamic. The word "pizz" is written above the middle staff in measure 38. The music features a mix of eighth and sixteenth notes, with some slurs and accents.

42

mf

mf

mf

mf

mf

46

mf

mf

mf

mp

mp

50

ri

p

div

ppp

mp

div

ppp

mp

div

ppp

mp

pp

ppp

对 花

Dialogue on Flowers

Allegro vivace ♩ = 128

Fl. *a2* *f* *mf*

Fl. Picc. *f* *mf*

Ob. *a2* *f* *mf*

Cl. *f* *mf*

Fag. *a2* *f* *mf*

Cr. *f*

Trb. *f*

Tb. *f*

Timp. *ff*

Pat. *mp*

C.g. Tamb. *mp*

Vibr. *mp*

Silof. *mp*

Cast. W.b. *mp*

A. *f* *mf*

Allegro ♩ = 128

VI. I *f* *mf*

VI. II *f* *mf*

Vle. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

Fl.

Fl. Picc.

Ob.

Cl.

Fag.

Cr.

Trb.

Tb.

Timp.

Pat.

C.g.
Tamb.

Vibr.

Cast.
W.b.

A.

VI. I

VI. II

Vle.

Vc.

Cb.

f

mf

mp

Fl.

Fl. Picc.

Ob.

Cl.

Fag.

Cr.

Trb.

Tb.

Timp.

Pat.

C.g.
Tamb.

Vibr.

Cast.
W.b.

A.

VI.I

VI.II

Vle.

Vc.

Cb.

mp

p

solo

pp

mf

pizz.

mp

15

Fl.

Fl. Picc.

Ob.

Cl.

Fag.

Cr.

Trb.

Tb.

Timp.

Pat.

C.g.
Tamb.

Vibr.

Cast.
W.b.

A.

VI. I

VI. II

Vle.

Vc.

Cb.

The musical score for page 23, rehearsal mark 15, features a variety of instruments. The woodwind section includes Flute, Flute/Piccolo, Oboe, Clarinet, and Bassoon. The brass section consists of Cor, Trumpet, and Trombone. The percussion section includes Timpani, Percussion, Cymbal, Vibraphone, and Castanets/Woodblocks. The piano part is marked 'A.'. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key with one flat and a 4/4 time signature. The rehearsal mark 15 is indicated by a box containing the number 15. The page number 23 is in the top right corner.

Fl.

Fl. Picc.

Ob.

Cl.

Fag.

Cr.

Trb.

Tb.

Timp.

Pat.

C.g.
Tamb.

Vibr.

Cast.
W.b.

A.

VI. I

VI. II

VI.

Vc.

Cb.

a2

f

a2

f

a2

f

mf

mf

f

arco

arco

arco

f

arco

f

arco

f

Fl. *mp* *f* *mf* *f*

Fl. Picc. *f* *f* *f*

Ob. *mp* *f* *mf* *f*

Cl. *f* *mf* *f*

Fag. *mp* *f* *mf* *f*

Cr. *mp* *f* *mp* *f*

Trb. *f*

Tb. *f*

Timp.

Pat. *mp* *f*

C.g. Tamb.

A.

VI.I *f*

VI.II *f*

Vle. *f*

Vc. *f*

Cb. *f*

[illegible]

35

Fl.

Fl.Picc.

Ob.

Cl.

Fag.

Cr.

Trb.

Tb.

Timp.

C.g.
Tamb.

Vibr.

Silof.

A.

VI.I

VI.II

Vle.

Vc.

Cb.

This is a page from a musical score, likely for a symphony orchestra. The score is written in 3/4 time and includes various instruments. The instruments listed on the left are: Fl. (Flute), Fl. Picc. (Piccolo), Ob. (Oboe), Cl. (Clarinet), Fag. (Bassoon), Cr. (Horn), Trb. (Trumpet), Tb. (Trombone), Timp. (Timpani), C.g. Tamb. (Cymbal), Vib. (Vibraphone), Silof. (Snare Drum), Cast. W.b. (Castanet), A. (Acoustic Bass), VI. I (Violin I), VI. II (Violin II), Vle. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The score includes dynamic markings such as 'f' (forte) and 'a2' (second octave). The music is written in a key signature of one flat (B-flat) and features complex rhythmic patterns, including sixteenth and thirty-second notes. The score is divided into measures, with some measures containing rests and others containing active musical notation. The overall style is that of a classical orchestral score.

45

This page of the musical score is for a symphony orchestra, featuring woodwinds, brass, percussion, and strings. The score is in 4/4 time and includes various dynamics and articulations.

Woodwinds:

- Fl.** (Flute): Starts with a quarter note G4, followed by a half note A4, then a quarter note B4. In the 7/8 measure, it plays a quarter note G4, followed by a half note A4. In the 2/4 measure, it plays a quarter note G4.
- Fl. Picc.** (Flute Piccolo): Starts with a quarter note G4, followed by a half note A4, then a quarter note B4. In the 7/8 measure, it plays a quarter note G4, followed by a half note A4. In the 2/4 measure, it plays a quarter note G4.
- Ob.** (Oboe): Starts with a quarter note G4, followed by a half note A4, then a quarter note B4. In the 7/8 measure, it plays a quarter note G4, followed by a half note A4. In the 2/4 measure, it plays a quarter note G4.
- Cl.** (Clarinet): Starts with a quarter note G4, followed by a half note A4, then a quarter note B4. In the 7/8 measure, it plays a quarter note G4, followed by a half note A4. In the 2/4 measure, it plays a quarter note G4.
- Fag.** (Bassoon): Starts with a quarter note G4, followed by a half note A4, then a quarter note B4. In the 7/8 measure, it plays a quarter note G4, followed by a half note A4. In the 2/4 measure, it plays a quarter note G4.

Brass:

- Cr.** (Cornet): Starts with a quarter note G4, followed by a half note A4, then a quarter note B4. In the 7/8 measure, it plays a quarter note G4, followed by a half note A4. In the 2/4 measure, it plays a quarter note G4.
- Trb.** (Trumpet): Starts with a quarter note G4, followed by a half note A4, then a quarter note B4. In the 7/8 measure, it plays a quarter note G4, followed by a half note A4. In the 2/4 measure, it plays a quarter note G4.
- Tb.** (Trombone): Starts with a quarter note G4, followed by a half note A4, then a quarter note B4. In the 7/8 measure, it plays a quarter note G4, followed by a half note A4. In the 2/4 measure, it plays a quarter note G4.

Percussion:

- Timp.** (Timpani): Starts with a quarter note G4, followed by a half note A4, then a quarter note B4. In the 7/8 measure, it plays a quarter note G4, followed by a half note A4. In the 2/4 measure, it plays a quarter note G4.
- C.g. Tamb.** (Cymbal): Starts with a quarter note G4, followed by a half note A4, then a quarter note B4. In the 7/8 measure, it plays a quarter note G4, followed by a half note A4. In the 2/4 measure, it plays a quarter note G4.
- Vibr.** (Vibraphone): Starts with a quarter note G4, followed by a half note A4, then a quarter note B4. In the 7/8 measure, it plays a quarter note G4, followed by a half note A4. In the 2/4 measure, it plays a quarter note G4.
- Silof.** (Silofo): Starts with a quarter note G4, followed by a half note A4, then a quarter note B4. In the 7/8 measure, it plays a quarter note G4, followed by a half note A4. In the 2/4 measure, it plays a quarter note G4.
- Cast. W.b.** (Castanets): Starts with a quarter note G4, followed by a half note A4, then a quarter note B4. In the 7/8 measure, it plays a quarter note G4, followed by a half note A4. In the 2/4 measure, it plays a quarter note G4.

Strings:

- A.** (Violin): Starts with a quarter note G4, followed by a half note A4, then a quarter note B4. In the 7/8 measure, it plays a quarter note G4, followed by a half note A4. In the 2/4 measure, it plays a quarter note G4.
- VI. I** (Violin I): Starts with a quarter note G4, followed by a half note A4, then a quarter note B4. In the 7/8 measure, it plays a quarter note G4, followed by a half note A4. In the 2/4 measure, it plays a quarter note G4.
- VI. II** (Violin II): Starts with a quarter note G4, followed by a half note A4, then a quarter note B4. In the 7/8 measure, it plays a quarter note G4, followed by a half note A4. In the 2/4 measure, it plays a quarter note G4.
- Vle.** (Viola): Starts with a quarter note G4, followed by a half note A4, then a quarter note B4. In the 7/8 measure, it plays a quarter note G4, followed by a half note A4. In the 2/4 measure, it plays a quarter note G4.
- Vc.** (Violoncello): Starts with a quarter note G4, followed by a half note A4, then a quarter note B4. In the 7/8 measure, it plays a quarter note G4, followed by a half note A4. In the 2/4 measure, it plays a quarter note G4.
- Cb.** (Contrabass): Starts with a quarter note G4, followed by a half note A4, then a quarter note B4. In the 7/8 measure, it plays a quarter note G4, followed by a half note A4. In the 2/4 measure, it plays a quarter note G4.

Andante $\text{♩} = 64$

50

Fl. *solo* *mf*

Cl. *solo* *mf*

Cast. W.b.

A. *mp*

{

55

Fl.

Cl.

Cast

A.

{

60

Fl.

Cl.

Cast

A.

Fl.

Ob.

Cl.

Vibr.

Cast.
W.b.

A.

VI.I

VI.II

solo

div

mp

div

mp

70

$$\{$$

80

The first system of the musical score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cr.), Castanets (Cast. W.b.), Violin I (VI.I), Violin II (VI.II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The Flute, Clarinet, Bassoon, and Cor Anglais parts are mostly rests, with some melodic lines in measures 4 and 5. The Castanets part features a rhythmic pattern of eighth and sixteenth notes. The Violin I and II parts play a melodic line with slurs and accents, marked *mp* and *mf*. The Viola part plays a rhythmic pattern of eighth notes, marked *mp* and *mf*. The Violoncello part plays a rhythmic pattern of eighth notes, marked *mp* and *mf*. The Contrabass part plays a rhythmic pattern of eighth notes, marked *mp* and *mf*.

Fl. *mp* *mf* II.

Ob. *mf*

Cl. *mp* *mf*

Fag. *mp*

Cr. *mp*

Vibr.

Cast. W.b.

A. *mp*

Vi.I

Vi.II

Vle. *mp*

Vc. *mp*

Cb. *mp*

85

Fl.

Ob.

Cl.

Vibr.

A. *arco*

Vle. *mp* *arco*

Vc. *mp* *pizz.*

Cb. *mp*

passione

Fl. *a2*

Fl. Picc.

Ob.

Cl.

Fag.

Cr.

Trb.

Tb.

Timp.

Pat.

C.g. Tamb.

Vibr.

Silof.

A.

passione

VI. I

VI. II

Vle.

Vc.

Cb.

unis

unis

arco

This musical score page, numbered 95, contains staves for the following instruments:

- Fl.** (Flute): Melodic line with slurs and ties.
- Fl. Picc.** (Flute Piccolo): Melodic line with slurs and ties.
- Ob.** (Oboe): Harmonic accompaniment with slurs.
- Cl.** (Clarinet): Harmonic accompaniment with slurs.
- Fag.** (Bassoon): Harmonic accompaniment with slurs.
- Cr.** (Cornet): Harmonic accompaniment with slurs.
- Trb.** (Trumpet): Harmonic accompaniment with slurs.
- Tb.** (Trombone): Harmonic accompaniment with slurs.
- Timp.** (Timpani): Rested.
- Pat.** (Percussion): Rested.
- C.g. Tamb.** (Cymbal/Gong): Triplet patterns.
- Vibr.** (Vibraphone): Rested.
- Silof.** (Slof): Rested.
- Cast. W.b.** (Castanets/Woodblock): Rested.
- A.** (Piano): Rested.
- VI. I** (Violin I): Melodic line with slurs.
- VI. II** (Violin II): Melodic line with slurs.
- Vle.** (Viola): Melodic line with slurs.
- Vc.** (Violoncello): Melodic line with slurs.
- Cb.** (Contrabass): Harmonic accompaniment with slurs.

The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The woodwinds and strings play melodic lines with various articulations, while the brass and percussion provide harmonic support. The piano part is currently resting.

Fl. *mf* *a2*

Fl. Picc. *mf*

Ob. *mf* *f*

Cl. *mf* *f*

Fag. *mf* *f*

Cr.

Trb. *mf* *f*

Tb. *f*

Timp.

Pat.

C.g. Tamb. *mf* *f*

Vibr.

Silof.

A.

VI.I *mp* *mf* *f*

VI.II *mp* *mf* *f*

Vle. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

Fl.

Fl. Picc.

Ob.

Cl.

Fag.

Cr.

Trb.

Tb.

Timp.

Pat.

C.g.
Tamb.

Vibr.

Silof.

Cast.
W.b.

A.

VI. I

VI. II

Vle.

Vc.

Cb.

solo

mf

mp

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

Fl. *mp*
 Fl. Picc. *mp*
 Ob.
 Cl. *mp*
 Fag. *p*
 Cr. *p* / *mp*
 Trb.
 Tb.
 Timp.
 Pat.
 C.g. Tamb.
 Vibr.
 Silof.
 Cast. W.b. *cast.*
 A. *B^b*
 VI. I
 VI. II
 Vle.
 Vc.
 Cb.

Musical score for page 38, featuring woodwinds, brass, and strings. The score is written for a full orchestra. The woodwind section includes Flute (Fl.), Flute Piccolo (Fl. Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cr.). The brass section includes Trumpet (Trb.), Trombone (Tb.), Timpani (Timp.), Percussion (Pat.), Cymbal/Gong (C.g. Tamb.), Vibraphone (Vibr.), and Snare Drum (Silof.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vc.), and Double Bass (Cb.). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The score is marked with dynamics such as *mp* (mezzo-piano) and *p* (piano). The key signature is one flat (B-flat), and the time signature is 7/8.

Fl. *mf* *f*

Fl. Picc. *f*

Ob. *mf* *f*

Cl. *mf* *f*

Fag. *mf* *f*

Cr. *f*

Trb. *f*

Tb. *f*

Timp. *f*

Pat. *f*

C.g. Tamb. *f*

Vibr. *f*

Silof. *f*

Cast. W.b. *f*

A. *f*

a2

Allegro vivace ♩ = ♩

Vi. I. *arco*

Vi. II. *f arco*

Vle. *f arco*

Vc. *f arco*

Cb. *f arco*

f

Fl. *solo* *mp* *a2* *f* *mf* *f*

Fl. Picc. *f* *mf* *f*

Ob. *mp* *f* *mf* *f*

Cl. *f* *mf* *f*

Fag. *mp* *f* *mf* *f*

Cr. *mp* *f* *mp* *f*

Trb. *f* *f* *f*

Tb. *f* *f* *f*

Timp. *f* *f* *f*

Pat. *f* *f* *f*

C.g. Tamb. *f* *f* *f*

Vibr. *f* *f* *f*

Silof. *f* *f* *f*

A. *f* *f* *f*

Vi. I *f* *f* *f*

Vi. II *f* *f* *f*

Vle. *f* *f* *f*

Vc. *f* *f* *f*

Cb. *f* *f* *f*

Fl. *mp*

Fl. Picc. *mf*

Ob. *mf*

Cl. *mp*

Fag. *mp*

Cr. *p*

Trb.

Tb.

Timp.

Pat.

C. g. Tamb.

Vibr.

Silof. *mf*

A.

VI. I *mp*

VI. II *mp*

Vle. *pizz* *mp*

Vc. *pizz* *mp*

Cb. *pizz.* *mf*

Detailed description: This page contains a musical score for measures 120 through 124. The score is written for a large orchestra. The woodwind section includes Flute (Fl.), Flute Piccolo (Fl. Picc.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The brass section includes Cornet (Cr.), Trumpet (Trb.), and Trombone (Tb.). The percussion section includes Timpani (Timp.), Snare Drum (Pat.), and Cymbal/Tam-tam (C. g. Tamb.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *pizz.* (pizzicato). The woodwinds and strings play complex rhythmic patterns, while the brass and percussion provide harmonic support. The score is written in 4/4 time and includes a key signature of one flat (B-flat).

Fl. *mf* *f*

Fl. Picc. *f*

Ob. *f*

Cl. *mf* *f*

Fag. *mf* *f*

Cr.

Trb. *mf*

Tb. *mf*

Timp. *mf*

Pat.

C.g. Tamb.

Vibr.

Silof.

Cast. W.b.

A.

Vi. I *f*

Vi. II *f*

Vle. *f*

Vc. *f*

Cb. *f*

Detailed description: This is a page of a musical score, page 42, starting at measure 125. The score is for a large orchestra and string ensemble. The woodwind section (Flute, Flute Piccolo, Oboe, Clarinet, Bassoon) has complex passages with dynamic markings of mezzo-forte (mf) and forte (f). The brass section (Trumpet, Trombone) has sustained chords, with the Trombone marked mezzo-forte (mf). The percussion section includes Timpani (mf), Snare Drum, Cymbals, and Vibraphone. The string section (Violins I & II, Viola, Violoncello, Contrabass) plays a rhythmic pattern of eighth notes, with the lower strings marked forte (f). The score is written in 2/4 time and features various musical notations including slurs, ties, and dynamic markings.

The image displays a page from a musical score, likely for a full orchestra. The score is written in 3/4 time and features a variety of musical notations including dynamics, articulation, and phrasing. The instruments listed on the left include Flute (Fl.), Flute/Piccolo (Fl. Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horns (Cr.), Trumpets (Trb.), Trombones (Tb.), Timpani (Timp.), Percussion (Pat.), Cymbals (C.g. Tamb.), Vibraphone (Vibr.), Snare Drum (Silof.), Castanets (Cast. W.b.), and Violins (A.). The score is divided into measures, with some measures containing multiple staves for different instruments. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *f* (forte) and *arco* (arco). The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 3/4.

[illegible]

Flowing Stream

1 Largo

[illegible]

6

2 Cor.

Glock

P-no

Arpa

V-ni .I.

V-ni .II.

V-le

V-c

C-b

due Ped.

ad lib

pp

9 **Adagio**

C-ingl.

V-ni .I.

V-ni .II.

V-le

V-c

C-b

This musical score is for the first system of a piece titled 'Adagio', starting at measure 9. The score is written for six instruments: C-ingl. (Cello), V-ni .I. (Violin I), V-ni .II. (Violin II), V-le (Viola), V-c (Violoncello), and C-b (Contrabasso). The key signature has one flat (B-flat). The C-ingl. part begins with a half note G2, followed by a half note G3, then a series of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C13

14

C-ingl.

P-no

V-ni .I.

V-ni .II.

V-le

V-c

C-b

mf

p

div.

mp

div.

mp

div.

mp

18

C-ingl.

P-no

V-ni .I.

V-ni .II.

V-le

mp

p

p

p

22

Fl.

C-ingl.

P-no

Arpa

V-ni .I.

V-ni .II.

V-le

V-c

C-b

mf

mp

F $\sharp$ E $\flat$

26

Fl.

Arpa

V-ni .I.

V-ni .II.

V-le

V-c

C-b

p

30

Fl.

Arpa

V-ni .I.

V-ni .II.

V-le

V-c

C-b

mf

mf

mf

pizz *mf*

mf

p

34

Fl.

Cl.

Fag.

2 Cor.

P-no

Arpa

V-ni .I.

V-ni .II.

V-le

V-c

C-b

mp

mp

mp

p

pp

6

6

39

Fl.

Cl.(B)

Fag.

2 Cor.

Glock

P-no

Arpa

V-ni .I.

V-ni .II.

V-le

V-c

C-b

43

Fl. *mf* *tr*

Cl.(B) *p*

Fag.

2 Cor. *mp*

Glock

P-no *tr* *S^{ca}*

Arpa *F[♯] E[♭] D[♭] C[♯]*

V-ni .I. *mp*

V-ni .II. *mp*

V-le *mp*

V-c *mp*

C-b

46

Fl. *mf*

Cl.(B) *mf*

Fag. *f*

2 Cor. *mf*

P-no *mf*

Arpa *f* *8va*

V-ni .I. *f* *unis.*

V-ni .II. *f*

V-le *f* *unis.*

V-c *f* *unis.*

C-b *f*

50

Fl.

Cl.(B)

Fag.

ff

2 Cor.

P-no

Arpa

V-ni .I.

ff

f

V-ni .II.

ff

f

V-le

ff

f

V-c

ff

f

C-b

ff

54

Fl.

Cl.(B)

Fag.

2 Cor.

P-no

Arpa

V-ni .I.

V-ni .II.

V-le

V-c

C-b

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

63 *rit.*

Fl.

Cl.(B)

2 Cor.

Glock

P-no

Arpa

8va

pp

rit.

V-ni .I.

V-ni .II.

V-le

V-c

C-b

mf

mf

mf

mf

mf

Song of Wrangler

1 Allegretto

[illegible]

15

Perc.

Archi

ff *mf* *ff* *mf*

arco *ff* *f* *pizz* *mf* *f*

ff *mp*

Measures 15-21. Percussion (Perc.) and strings (Archi) are shown. Percussion has a melodic line with triplets and rests. Strings have a rhythmic pattern of eighth notes. Dynamics include *ff*, *mf*, *f*, and *mp*. Playing techniques include *arco* and *pizz*.

22

Perc.

Archi

ff *ff* *ff*

pizz *arco* *ff* *arco* *ff* *arco* *f* *ff*

Measures 22-28. Percussion (Perc.) and strings (Archi) are shown. Percussion continues with a melodic line. Strings play chords and have a melodic line. Dynamics include *ff* and *f*. Playing techniques include *pizz* and *arco*.

Andante

29 *solo* *mf* *tutti* *mf* *pizz* *mf* *pizz* *mf*

Archi

35 *mp* *div.* *mp* *div.* *mp* *mf* *unis.* *p* *mf* *unis.* *arco* *p* *mf* *mp*

Archi

41 *mf* *p* *mp* *div.* *mp* *p* *div.* *mp* *p* *mf* *mp*

Archi

47

Archi

mf

p

un.

un.

mp

pizz

arco

mf

53

Archi

f

mp

rit.

p

p

p

arco

p

solo

58 Allegretto

Perc.

pp

pp

pp

Archi

71

71

Perc.

Archi

arco

pizz

f

mf

mp

77

Perc.

Archi

pizz

mf

f

f

83

Perc.

Archi

p

ff

fff

fff

mp

ff

fff

fff

雨不洒花花不红

Blossoming for Rainwater

63

1 Moderato

The musical score is for a piece titled "雨不洒花花不红" (Blossoming for Rainwater). It is marked "1 Moderato". The score is written for a full orchestra, including woodwinds, strings, and harp. The key signature is B-flat major (two flats). The time signature is 3/4. The score is divided into two systems. The first system includes Flute I, II, III; Oboe I, II; Clarinet in B-flat I, II; Bassoon I, II; Arpa (Harp); and Comptin (Comptin). The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings are mostly silent in the first system, with some woodwinds playing in the second system. The harp and Comptin are playing throughout. The Comptin part features a series of triplets in the second system. The strings are playing a sustained, low, and soft sound throughout the piece.

Fl.I.II. *pp*

Ob.I.II.

Cl.(B).I.II. *pp*

Fag.I.II.

Arpa *p*

Comptin *p*

V-ni 1.

V-ni 2.

V-le *div.* *pp*

V-c *div.* *pp*

C-b *div.* *pp*

6

Fl.I.II. 3/4 4/4

Cl.(B).I.II. 3/4 4/4

Fag.I.II. *solo* *mf* 3/4 4/4

Arpa 3/4 4/4

Compnli 3/4 4/4

V-ni 1. *pp* *div.* *mp* 3/4 4/4

V-ni 2. *pp* *div.* *mp* 3/4 4/4

V-le 3/4 4/4

V-c 3/4 4/4

C-b 3/4 4/4

11

Ob.I.II. *solo* *mf* 3/4 4/4 3/4

Cl.I.II. 3/4 4/4 3/4

Fag.I.II. *mp* *mf* *mf* 3/4 4/4 3/4

Arpa *mf* 3/4 4/4 3/4

Compnli 3/4 4/4 3/4

V-ni I. 3/4 4/4 3/4

V-ni.II. 3/4 4/4 3/4

15

Fl.II. Muta Picc.

Fl.II. *p*

Ob.I.II. *mp*

Cl.(B).I.II. *pp* *p*

Fag.I.II. *p*

Arpa *mp*

Compnli

V-ni 1. *p*

V-ni 2. *p*

V-le *unis. pizz*

V-c *unis. pizz*

C-b *mp*

19

Picc. *mf*

Ob.I.II. *mf*

Cl.I.II. *mf*

Arpa *mf*

Compnli

V-le *p*

V-c *p*

C-b

23 Picc. solo

Muta Fl.

Fl.I.III. *mp*

Ob.I.III.

Cl.(B).I.II. *mp*

Arpa *mp*

V-ni 1.

V-le

V-c

C-b

26

Fl.I.III. *a2*

Ob.I.III. *a2*

Cl.I.II. *a2*

Fag.I.III. *a2*

Arpa

V-ni I. *mf*

V-ni II. *div.* *mf* *arco* *mf* *unis.*

V-le *mf* *arco*

V-c *mf* *div. pizz*

C-b

30

Fl.I.II. *mp*

Ob.I.II. *mp*

Cl.(B).I.II. *mp*

Fag.I.II. *mp*

Arpa

V-ni 1. *pizz*

V-ni 2. *pizz*

V-le *pizz*

V-c *pizz*

C-b *unis.* *div.* *mp*

34

Fl.I.II. *solo*

Ob.I.II. *mp*

Cl.I.II.

Fag.I.II.

Arpa *p*

V-ni I. *f* *mp*

V-ni II. *f* *mp*

V-le *f* *mp*

V-c *f*

C-b *unis.* *p*

38

Ob.I.II.

Arpa

Compnli

V-ni 1.

V-ni 2.

V-le

V-c

C-b

arco div.
arco div. pp
pp

42

Fl.I.II.

Ob.I.II.

Cl.I.II.

Arpa

Compnli

V-ni I.

V-ni.II.

V-le

V-c

C-b

pp
rit.
pp
rit.

猜 调

69

Song of Riddles

单管管弦乐版

Vivo Scherzando

Score for the first system of instruments, marked **Vivo Scherzando**. The key signature is one sharp (F#) and the time signature is 2/4. The instruments and their parts are:

- Picc.** (Piccolo): Melodic line with accents and slurs, starting with a forte (*f*) dynamic.
- Fl.** (Flute): Melodic line with accents and slurs, starting with a forte (*f*) dynamic.
- Ob.** (Oboe): Melodic line with accents and slurs, starting with a forte (*f*) dynamic.
- Cl.(A)** (Clarinet in A): Melodic line with accents and slurs, starting with a forte (*f*) dynamic.
- Fag.** (Bassoon): Melodic line with accents and slurs, starting with a forte (*f*) dynamic.
- 2 Cor.** (Cor Anglais): Harmonic accompaniment with a mezzo-forte (*mf*) dynamic.
- Arpa** (Harp): Harmonic accompaniment with a forte (*f*) dynamic.

Vivo Scherzando

Score for the second system of instruments, marked **Vivo Scherzando**. The key signature is one sharp (F#) and the time signature is 2/4. The instruments and their parts are:

- V-ni 1.** (Violin 1): Melodic line with accents and slurs, starting with a forte (*f*) dynamic.
- V-ni 2.** (Violin 2): Melodic line with accents and slurs, starting with a forte (*f*) dynamic. Includes a *div.* (divisi) marking.
- V-le** (Viola): Melodic line with accents and slurs, starting with a forte (*f*) dynamic.
- V-c** (Violoncello): Melodic line with accents and slurs, starting with a forte (*f*) dynamic. Includes a *pizz* (pizzicato) marking.
- C-b** (Contrabasso): Melodic line with accents and slurs, starting with a forte (*f*) dynamic. Includes a *pizz* (pizzicato) marking.

5

Picc. *mp*

Fl. *mp*

Ob. *mf*

Cl.(A) *mp*

Fag. *mf*

2 Cor. *mf*

Arpa

V-ni 1. *mp* *pizz* *f*

V-ni 2. *mp* *unis.* *pizz* *f*

V-le *mp* *pizz* *f*

V-c *mp* *f*

C-b *mp*

10

Picc.

Fl.

V-ni 1.

V-ni 2.

V-le

V-c

C-b

f

15

Picc.

Fl.

Ob.

Cl.

Fag.

2 Cor.

Arpa

V-ni I.

V-ni II.

V-le

V-c

C-b

mf

mp

ff

arco

arc

3

3

Muta C-Ingl.

21

Fl.

Cl.(A)

Fag.

2 Cor.

V-ni 1. *pizz*

V-ni 2. *pizz*

V-le *pizz*

V-c

C-b

27

Picc.

Fl.

Cl.

Fag.

2 Cor.

Arpa

V-ni I.

V-ni II.

V-le

V-c

C-b

f

f

f

f

mf

q2

f

pizz f

f

pizz f

f

32 **Andante**

C-ingl. *mp*

Fag. *mp*

Arpa *mp*

37

Fl. *mf*

C-ingl. *Muta Ob.*

Fag.

Arpa

V-ni. I. *arco* *mf* *div.*

V-ni. II. *mf* *div.*

V-le *arco* *mf* *div.*

V-c *(pizz)* *mf* *div.*

C-b *(pizz)* *mf*

42

Fl.

V-ni 1.

V-ni 2.

V-le

V-c

C-b

47

Fl.

2 Cor.

Arpa

V-ni I.

V-ni II.

V-le

V-c

C-b

solo

mp

div.

mp

mp

mp

arco unis.

mf

52

2 Cor.

Arpa

V-ni 1.

V-ni 2.

V-le

V-c

rit.

57

Arpa

V-ni I.

V-ni II.

V-le

V-c

C-b

rit.

unis.

unis.

solo

tutti div.

Vivo Scherzando

63

Picc. *f*

Fl. *f*

Ob. *f*

Cl.(A) *f*

Fag. *f*

2 Cor. *mf*

Arpa *f*

Vivo Scherzando

V-ni 1. *f*

V-ni 2. *div.* *f*

V-le *f*

V-c *f* pizz

C-b *f* pizz

68

Picc.

Fl.

Ob.

Cl.(A)

Fag.

2 Cor.

Arpa

V-ni 1.

V-ni 2.

V-le

V-c

C-b

mp

mf

pizz

unis. pizz

mp

77

73

Perc.

Fl.

V-ni. I.

V-ni. II.

V-le

V-c

C-b

The musical score for measures 73-76 features a complex texture. The Percussion and Flute parts play a rhythmic pattern of eighth notes, with the Flute also including slurs and accents. The Violin I and II parts play a dense texture of sixteenth notes, with the Violin I part including a forte dynamic marking. The Viola and Cello parts play a descending eighth-note line, with the Cello part including a forte dynamic marking.

77

Picc.

Fl.

Cl.(A)

V-ni 1.

V-ni 2.

V-le

V-c

C-b

arco

ff

mf

ff

arco

ff

arco

ff

82

Fl.

Ob.

Cl.

Fag.

2 Cor.

Arpa

V-ni I.

V-ni II.

V-le

V-c

C-b

mf

mp

3

3

pizz

pizz

pizz

mf

mf

91

91

Picc.

Fl.

Cl.

Fag.

2 Cor.

V-ni. I.

V-ni. II.

V-le

V-c

C-b

arco

pizz

arco

6

96

Picc. *f*

Fl. *f*

Cl.(A) *f*

V-ni 1. *ff*

V-ni 2. *ff*

V-le *ff*

V-c *ff*

C-b *ff*

100

Picc.

Fl.

Cl.

2 Cor. *sf p*

V-ni I. *pizz p*

V-ni II. *pizz p*

V-le *pizz p*

V-c *pizz p*

C-b *pizz p*

猜 调

81

Song of Riddles

弦乐版 Version for Strings Orchestra

Vivo Scherzando

First system of the score, measures 1-5. The score is for a string orchestra (Violins I, Violins II, Violas, Cellos, and Double Basses) in 2/4 time, key of D major. The tempo/mood is **Vivo Scherzando**. The first measure is marked **f** (forte). The second measure is marked **f** (forte). The third measure is marked **f** (forte). The fourth measure is marked **mf** (mezzo-forte). The fifth measure is marked **mf** (mezzo-forte). The string parts are marked **f** (forte) and **mf** (mezzo-forte). The double bass part is marked **f** (forte) and **mf** (mezzo-forte). The string parts are marked **f** (forte) and **mf** (mezzo-forte). The double bass part is marked **f** (forte) and **mf** (mezzo-forte).

Second system of the score, measures 6-10. The score is for a string orchestra (Violins I, Violins II, Violas, Cellos, and Double Basses) in 2/4 time, key of D major. The tempo/mood is **Vivo Scherzando**. The first measure is marked **mp** (mezzo-piano). The second measure is marked **mp** (mezzo-piano). The third measure is marked **f** (forte). The fourth measure is marked **f** (forte). The fifth measure is marked **mp** (mezzo-piano). The string parts are marked **mp** (mezzo-piano) and **f** (forte). The double bass part is marked **mp** (mezzo-piano) and **f** (forte). The string parts are marked **mp** (mezzo-piano) and **f** (forte). The double bass part is marked **mp** (mezzo-piano) and **f** (forte).

Third system of the score, measures 11-15. The score is for a string orchestra (Violins I, Violins II, Violas, Cellos, and Double Basses) in 2/4 time, key of D major. The tempo/mood is **Vivo Scherzando**. The first measure is marked **mp** (mezzo-piano). The second measure is marked **mp** (mezzo-piano). The third measure is marked **mp** (mezzo-piano). The fourth measure is marked **mp** (mezzo-piano). The fifth measure is marked **mp** (mezzo-piano). The string parts are marked **mp** (mezzo-piano) and **f** (forte). The double bass part is marked **mp** (mezzo-piano) and **f** (forte). The string parts are marked **mp** (mezzo-piano) and **f** (forte). The double bass part is marked **mp** (mezzo-piano) and **f** (forte).

15

arco

ff

arco

mf

ff

arco

ff

arco

ff

20

pizz

f

pizz

f

pizz

f

f

f

24

28

28

29

30

31

pizz

pizz

32 **Andante Elevato**

32

33

34

35

36

37

arco

G sul

mp

arco

mp

38

38

39

40

41

42

43

arco

mf

div.

mf

div.

mf

pizz

div.

pizz

mf

44

Musical score for measures 44-49. The score is written for five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is one sharp (F#). The time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). Performance instructions include *unis.* (unison) and *div.* (divisi). The Cello and Double Bass parts include an *arco* instruction.

50

Musical score for measures 50-56. The score is written for five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is one sharp (F#). The time signature is 3/4. The music continues with similar rhythmic patterns. Dynamics include *mp* and *mf*. Performance instructions include *unis.* and *rit.* (ritardando).

57

Largo

Musical score for measures 57-62. The score is written for five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is one sharp (F#). The time signature changes to 2/4. The tempo is marked **Largo**. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano), *f* (forte), and *mp* (mezzo-piano). Performance instructions include *solo*, *tutti*, and *div.* (divisi). The Cello and Double Bass parts include an *arco* instruction.

a tempo

64

64

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

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

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

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

69

69

f *mf* *f* *mf* *f* *mf*

pizz *f* *mf* *f* *mf* *f*

pizz *f* *mf* *f* *mf* *f*

arco *f* *mf* *f* *mf* *f*

f *mf* *f* *mf* *f* *mf*

74

74

f *mf* *f* *mf* *f* *mf*

pizz *f* *mf* *f* *mf* *f*

pizz *f* *mf* *f* *mf* *f*

arco *f* *mf* *f* *mf* *f*

f *mf* *f* *mf* *f* *mf*

78

arco
ff
mf
ff
mf
ff
mf
ff
mf

83

pizz
f
f
f
f
f
f
f
f

87

f

91

p *mp*

95

arco *mf* *ff*

100

pizz *p*

变奏曲

《女娃担水》主题

Theme and Variation by Folksong of Shannxi

Andante

Score for the first system (measures 1-4) of the Theme and Variation by Folksong of Shannxi. The tempo is Andante. The key signature is one flat (B-flat). The time signature is 4/4.

Instrumentation: V-ni.I, V-ni.II, V-le, V-c, C-b.

Measure 1: V-ni.I, V-ni.II, and V-le are silent. V-c plays a quarter note B-flat, followed by a half note A-flat, and a quarter note G-flat. C-b is silent. Dynamics: *mf*.

Measure 2: V-ni.I, V-ni.II, and V-le are silent. V-c plays a half note F-flat, followed by a quarter note E-flat, and a quarter note D-flat. C-b is silent.

Measure 3: V-ni.I, V-ni.II, and V-le are silent. V-c plays a half note C-flat, followed by a quarter note B-flat, and a quarter note A-flat. C-b is silent.

Measure 4: V-ni.I, V-ni.II, and V-le are silent. V-c plays a half note G-flat, followed by a quarter note F-flat, and a quarter note E-flat. C-b is silent.

Score for the second system (measures 5-9) of the Theme and Variation by Folksong of Shannxi. The tempo is Andante. The key signature is one flat (B-flat). The time signature is 4/4.

Measure 5: V-ni.I, V-ni.II, and V-le are silent. V-c plays a quarter note B-flat, followed by a half note A-flat, and a quarter note G-flat. C-b is silent. Dynamics: *mp*.

Measure 6: V-ni.I, V-ni.II, and V-le are silent. V-c plays a half note F-flat, followed by a quarter note E-flat, and a quarter note D-flat. C-b is silent. Dynamics: *mf*.

Measure 7: V-ni.I, V-ni.II, and V-le are silent. V-c plays a half note C-flat, followed by a quarter note B-flat, and a quarter note A-flat. C-b is silent. Dynamics: *p*.

Measure 8: V-ni.I, V-ni.II, and V-le are silent. V-c plays a half note G-flat, followed by a quarter note F-flat, and a quarter note E-flat. C-b is silent. Dynamics: *p*.

Measure 9: V-ni.I, V-ni.II, and V-le are silent. V-c plays a half note D-flat, followed by a quarter note C-flat, and a quarter note B-flat. C-b is silent. Dynamics: *mp*.

Score for the third system (measures 10-14) of the Theme and Variation by Folksong of Shannxi. The tempo is Andante. The key signature is one flat (B-flat). The time signature is 4/4.

Measure 10: V-ni.I, V-ni.II, and V-le are silent. V-c plays a quarter note B-flat, followed by a half note A-flat, and a quarter note G-flat. C-b is silent. Dynamics: *mp*.

Measure 11: V-ni.I, V-ni.II, and V-le are silent. V-c plays a half note F-flat, followed by a quarter note E-flat, and a quarter note D-flat. C-b is silent. Dynamics: *mf*.

Measure 12: V-ni.I, V-ni.II, and V-le are silent. V-c plays a half note C-flat, followed by a quarter note B-flat, and a quarter note A-flat. C-b is silent. Dynamics: *mf*.

Measure 13: V-ni.I, V-ni.II, and V-le are silent. V-c plays a half note G-flat, followed by a quarter note F-flat, and a quarter note E-flat. C-b is silent. Dynamics: *mf*.

Measure 14: V-ni.I, V-ni.II, and V-le are silent. V-c plays a half note D-flat, followed by a quarter note C-flat, and a quarter note B-flat. C-b is silent. Dynamics: *mf*.

15

p *mp* *p* *mf* *div.*

21

f *ff* *p* *sf* *ff* *p* *sf* *p* *unis.* *div.*

26

mf *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *unis.* *div.*

Moderato

31 *unis.*
mp
unis.
mp
unis.
mp

37

43

49

Musical score for measures 49-55. The score is written for five staves: Treble 1, Treble 2, Alto, Bass 1, and Bass 2. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex texture with multiple voices. Measure 49 has a *p* dynamic. Measure 50 has a *unis.* marking. Measure 51 has a *p* dynamic. Measure 52 has a *mp* dynamic. Measure 53 has a *mp* dynamic. Measure 54 has a *mp* dynamic. Measure 55 has a *mp* dynamic.

56

Musical score for measures 56-62. The score is written for five staves: Treble 1, Treble 2, Alto, Bass 1, and Bass 2. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex texture with multiple voices. Measure 56 has a *p* dynamic. Measure 57 has a *p* dynamic. Measure 58 has a *pp* dynamic. Measure 59 has a *mf* dynamic. Measure 60 has a *mf* dynamic. Measure 61 has a *mf* dynamic. Measure 62 has a *mf* dynamic.

63

Musical score for measures 63-68. The score is written for five staves: Treble 1, Treble 2, Alto, Bass 1, and Bass 2. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex texture with multiple voices. Measure 63 has a *mf* dynamic. Measure 64 has a *mf* dynamic. Measure 65 has a *mf* dynamic. Measure 66 has a *mf* dynamic. Measure 67 has a *mf* dynamic. Measure 68 has a *mf* dynamic.

69

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

pizz *mp* *pizz* *mf* *mp* *mf*

75

f *p* *f* *p* *f* *p*

arco *f* *arco* *f* *arco* *f*

81

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

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

Allegretto

87

87

f *mf* *f* *mf* *f*

92

f div. *mf* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

97

ff *p* *ff* *unis.* *ff* *p* *pizz* *p* *pizz* *p* *ff* *ff*

101

p *mf* *p* *f*

105

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

110

f *ff* *p* *f* *mf* *f* *ff* *arco* *ff* *arco* *ff* *mp*

115

Musical score for measures 115-118. The score is written for five staves. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The dynamics are marked *mp* (mezzo-piano) in measures 116, 117, and 118. The first two staves have rests in measures 115 and 116, then enter in measure 117. The third staff has a continuous melodic line. The fourth and fifth staves have a continuous bass line.

119

Musical score for measures 119-122. The score is written for five staves. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The dynamics are marked *cresc.* (crescendo) in measures 119, 120, 121, and 122. The first two staves have a continuous melodic line. The third staff has a continuous bass line. The fourth and fifth staves have a continuous bass line.

123

Musical score for measures 123-126. The score is written for five staves. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The dynamics are marked *fff* (fortissimo) in measures 123, 124, 125, and 126. The first two staves have a continuous melodic line. The third staff has a continuous bass line. The fourth and fifth staves have a continuous bass line. The word *pizz* (pizzicato) is written above the first three staves in measures 123, 124, and 125. The dynamics are marked *mp* (mezzo-piano) in measures 125 and 126.

127

arco

mf

arco

mf

mf

mf

132

pizz

arco

pizz

arco

137

mf

142

mp

146

p
pizz
mp
pizz
arco
mp

150

mf
arco
mf
mp
mp

154

mp

mp

arco

mp

ff

ff

ff

ff

158

p

p

p

p

p

163

f

f

f

f

f

mf

mf

ff

ff

ff

夫妻逗趣

99

The Amusing Couple

Allegro Vivace

Score for the first system of "The Amusing Couple" (夫妻逗趣), marked **Allegro Vivace**. The score is in 2/4 time and key of D major. The instruments listed are Banhu, Sanxian, 3Tr.(B), Bangu, Xialuo, P-no, V-ni.I., V-ni.II., V-le, V-c, and C-b.

The first system shows the initial entry of the instruments. The Banhu, Sanxian, and P-no are silent. The 3Tr.(B) and Bangu enter with a forte (*f*) dynamic. The Xialuo enters with a forte (*f*) dynamic. The V-ni.I., V-ni.II., V-le, V-c, and C-b enter with a forte (*f*) dynamic. The V-ni.I., V-ni.II., V-le, V-c, and C-b have a *pizz* (pizzicato) marking. The V-le, V-c, and C-b have an *arco* (arco) marking. The V-ni.I., V-ni.II., V-le, V-c, and C-b have a *mp* (mezzo-piano) marking.

Score for the second system of "The Amusing Couple" (夫妻逗趣), marked **Allegro Vivace**. The score is in 2/4 time and key of D major. The instruments listed are Banhu, 3Tr.(B), Bangu, Xialuo, V-ni.I., V-ni.II., V-le, V-c, and C-b.

The second system shows the continuation of the instruments. The Banhu enters with a mezzo-forte (*mf*) dynamic. The 3Tr.(B) and Bangu are silent. The Xialuo enters with a mezzo-forte (*mf*) dynamic. The V-ni.I., V-ni.II., V-le, V-c, and C-b enter with a mezzo-forte (*mf*) dynamic. The V-ni.I., V-ni.II., V-le, V-c, and C-b have a *pizz* (pizzicato) marking. The V-le, V-c, and C-b have an *arco* (arco) marking. The V-ni.I., V-ni.II., V-le, V-c, and C-b have a *mp* (mezzo-piano) marking.

13

Banhu

Sanxian

3Tr.(B)

Bangu

Xialuo

P-no

V-ni.I.

V-ni.II.

V-le

V-c

C-b

19

Banhu

Sanxian

Bangu

Xiaoluo

V-ni I.

V-ni.II.

V-le

V-c

C-b

25

Banhu

Sanxian

3Tr.(B)

Bangu

Xialuo

P-no

V-ni.I.

V-ni.II.

V-le

V-c

C-b

32

Sanxian

Bangu

V-ni.I.

V-ni.II.

V-le

V-c

C-b

38

Banhu

Sanxian

Bangu

P-no

V-ni.I.

V-ni.II.

V-le

V-c

C-b

44

Banhu

Sanxian

Bangu

Xialuo

P-no

V-ni.I.

V-ni.II.

V-le

V-c

C-b

50

Banhu

Sanxian

Bangu

Xialuo

V-ni.I.

V-ni.II.

V-le

V-c

C-b

56

Bangu

P-no

V-ni 1

V-ni 2

V-le

V-c

62

Bangu

Xiaoluo

P-no

f

S^{va}

f

68

Bangu

Xiaoluo

P-no

black key gliss

mf

74

3Tr.(B)

Bangu

Xiaoluo

P-no

V-ni 1

V-ni 2

V-le

V-c

C-b

ff

ff

arco

ff

arco

ff

arco

ff

arco

ff

79

3Tr.(B)

Bangu

V-ni.I.

V-ni.II.

V-le

V-c

C-b

84

3Tr.(B)

Bangu

Xiailuo

P-no

V-ni 1

V-ni 2

V-le

V-c

C-b

90

Banhu

Sanxian

3Tr.(B)

Bangu

Xialuo

P-no

V-ni.I

V-ni.II

V-le

V-c

C-b

[illegible]

走 绛 州

107

Going to Jiangzhou

Allegretto

2 Cl.(B) *mf*

3 Cor. *mf*

2 Tr. *mf*

W-Block *f* *ff*

P-no *f* *ff*

Banhu *mf*

V-ni.I. *pizz* *f* *arco* *mf* *f* *mf*

V-ni.II. *pizz* *f* *arco* *mf* *f* *mf*

V-le *mf* *f* *pizz* *mf*

V-c *mf* *f* *pizz* *ff* *mf*

C-b *mf* *f* *ff* *mf*

6

P-no *mf*

Banhu

V-ni.I. *mp*

V-ni.II. *mp*

V-le *mp*

V-c *mp*

C-b *mp*

11

W-Block

P-no

Banhu

V-ni.I.

V-ni.II.

V-le

V-c

C-b

16

P-no

Banhu

V-ni I.

V-ni.II.

V-le

V-c

C-b

arco

pizz

f

f

f

To Coda Φ

21

2 Cl.(B)

P-no

P-no

Banhu

V-ni.I.

V-ni.II.

V-le

V-c

C-b

arco

arco

arco

arco

arco

arco

26

2 Cl.

P-no

Banhu

V-ni I.

V-ni.II.

V-le

V-c

C-b

pizz

mf

pizz

mf

pizz

mf

mf

mf

31

2 Cl. (B)

3 Cor.

P-no

V-ni. I.

V-ni. II.

V-le

V-c

C-b

mp

41

2 Cl.(B)

3 Cor.

P-no

V-ni.I. pizz arco

V-ni.II. pizz arco

V-le pizz arco

V-c arco

C-b arco

46

2 Cl.

3 Cor. sf p

W-block mf mp f mf

P-no f mf ff f

V-ni.I. pizz f pizz mf ff f

V-ni.II. pizz f mf ff f

V-le pizz f mf ff f

V-c pizz f mf ff f

C-b

51

2 Tr. *p*

W-Block *p* *f* *8va*

P-no *mf*

V-ni.I. *arco* *f* *mf*

V-ni.II. *arco* *f* *mf*

V-le *pizz* *mf*

V-c *pizz* *mf*

C-b *pizz* *mf*

56

W-block *8va*

P-no *p*

V-ni.I.

V-ni.II.

V-le

V-c

C-b

61

W-Block

P-no

V-ni.I.

V-ni.II.

V-le

V-c

C-b

66

2 Tr.

W-block

P-no

V-ni.I.

V-ni.II.

V-le

V-c

C-b

71

2 Tr.

W-Block

P-no

V-ni.I.

V-ni.II.

V-le

V-c

C-b

pizz

8^{va}

76

2 Tr.

W-block

V-ni I.

V-ni.II.

V-le

V-c

C-b

f

mf

mf

mf

mf

mf

81

2 Tr.

W-Block

V-ni.I.

V-ni.II.

V-le

V-c

C-b

86

2 Tr.

W-block

V-ni I.

V-ni.II.

V-le

V-c

C-b

91

2 Tr.

W-Block

V-ni.I.

V-ni.II.

V-le

V-c

C-b

91

92

93

94

95

96

2 Tr.

W-block

V-ni I.

V-ni.II.

V-le

V-c

C-b

96

97

98

99

100

107

P-no

兰 花 花

119

Lan Huahua

Adagio

Fl.I.II. 4/4

Ob.I.II. 4/4

Cl.(B).I.II. 4/4 *a2*

Fag.I.II. 4/4 *a2* *ff*

3 Cor. 4/4

Tr.(B).I.II. 4/4

Timp. 4/4 *pp* *ff*

Compnli 4/4

Tam-tam 4/4

Arpa 4/4

Adagio

V-ni.I. 4/4 *pp* *ff*

V-ni.II. 4/4 *pp* *ff*

V-le 4/4 *pp* *ff*

V-c 4/4 *pp* *ff*

C-b 4/4 *pp* *ff*

5

Fl.I.II. *mf*

Ob.I.II.

Cl.(B).I.II. *mf*

3 Cor. *mp*

Arpa

V-ni.I. *mf* *G sul*

V-ni.II. *mf*

V-le *mf*

V-c *mf*

C-b *mf*

div. *mp*

div. *mp*

div. *mp*

pizz *mp*

10

Ob.

Arpa

V-ni.I. *V*

V-ni.II. *V*

V-le *8* *unis.*

V-c *8*

C-b

15

Ob.I.II.

Compnli

Arpa

V-ni.I.

V-ni.II.

V-le

V-c

C-b

mp

mp

mp

mf

20

Comp.

Arpa

V-ni.I.

V-ni.II.

V-le

V-c

p

p

p

mp

25

Fl.I.II. *f*

Ob.I.II. *f*

Cl.(B).I.II. *f*

Fag.I.II. *a2* *f*

3 Cor. *mf*

Tr.(B).I.II. *mf*

Timp.

Compnli

Tam-tam

Arpa

V-ni.I. *f* *8va*

V-ni.II. *f*

V-le *f*

V-c *f*

C-b *f*

[illegible]

35

allargando

Fl.I.II. *a* 2 *f* *fff*

Ob.I.II. *f*

Cl.(B).I.II. *f*

Fag.I.II. *f*

3 Cor. *f* *sf p* *fff*

Tr.(B).I.II. *f* *sf p* *fff*

Timp. *pp* *f* *sf p* *fff*

Compni

Tam-tam

Arpa

allargando

V-ni.I. *f* *ff*

V-ni.II. *f* *ff*

V-le *f* *ff*

V-c *f* *ff*

C-b *f* *sf p* *ff*

39 *a tempo*

Arpa *mp*

V-ni.I. *mp*

V-ni.II. *mp*

V-le *mp* *pizz* *p*

V-c *mp* *p*

43

2 Fl. *p*

2 Ob. *p*

2 Cl. *p*

2 Fg. *p*

Arpa *pp*

V-ni.I.

V-ni.II.

V-le

47 **Allegro**

Fl. I. II.

Ob. I. II.

Cl. (B.) I. II.

Fag. I. II.

3 Cor.

Tr. (B.) I. II.

Timp.

Compnli

Tam-tam

Arpa

V-ni. I.

V-ni. II.

V-le

V-c

C-b

The first system of the musical score, labeled '47' and 'Allegro'. It features staves for Fl. I. II., Ob. I. II., Cl. (B.) I. II., Fag. I. II., 3 Cor., Tr. (B.) I. II., Timp., Compnli, Tam-tam, Arpa, V-ni. I., V-ni. II., V-le, V-c, and C-b. The woodwinds and strings have specific melodic lines, while the percussion and harp are mostly silent or have simple accompaniment.

[illegible]

53 *tr* *tr* **Adagio**

Fl.I.II. *tr* *tr*

Ob.I.II.

Cl.(B).I.II. *tr* *tr*

Fag.I.II.

3 Cor.

Tr.(B).I.II.

Adagio *accel.* *3* *3*

Timp. *mf* *ff*

Tam-tam

Arpa *ff*

V-ni.I. *mf* *fff*

V-ni.II. *mf* *fff*

V-le *mf* *fff*

V-c *mf* *fff*

C-b *mf* *fff*

57 *acell* **Largo**

Timp. *mf* *ff*

V-ni.I. *ff*

V-ni.II. *ff*

V-le *ff*

V-c *ff*

C-b

62

3 Cor. *p*

2 Tr. *p*

Timp. *pp*

V-ni.I. *mp*

V-ni.II. *mp*

V-ni.I. *mp*

V-ni.I. *mp*

67 **Adagio**

Fl.I.II. *mp*

Ob.I.II. *mp*

Cl.(B).I.II. *mp*

Fag.I.II. *mp*

Adagio

Timp. *fff* *p*

Tam-tam *ff*

Arpa

V-ni.I.

V-ni.II.

V-le

V-c

C-b

72

2 Fl. *p*

2 Ob. *p*

2 Cl. *p*

3 Cor. *p*

Timp.

77

Fl.I.II.

Ob.I.II. *solo*
mp

Cl.(B).I.II.

Fag.I.II.

3 Cor.

Tr.(B).I.II.

Timp.

Compni

Tam-tam

Arpa

V-ni.I. *G sul*
mp

V-ni.II. *G sul*
mp

V-le *G sul*
mp

V-c *mp*

C-b *mp*

81

Fl.I.II.

Ob.I.II.

Cl.(B).I.II.

Fag.I.II.

3 Cor.

Tr.(B).I.II.

Timp.

Compni

Tam-tam

Arpa

V-ni.I. *G sul*

V-ni.II. *G sul*

V-le *G sul*

V-c

C-b

Detailed description of the musical score: The score is for measures 81 through 85. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has mostly rests, with the Oboe playing a melodic line in measures 81-85. The brass section (3 Cornets, Trumpet) has rests. The percussion section (Tympani, Cymbals, Tam-tam) has rhythmic patterns. The harp has a sustained G note in measure 83. The string section (Violins I & II, Viola, Violoncello, Contrabass) has a sustained G note in measures 81-85, indicated by the 'G sul' marking.

[illegible]

90

Fl.I.II.

Ob.I.II.

Cl.(B).I.II.

Fag.I.II.

3 Cor.

Tr.(B).I.II.

Timp.

Comptnli

Tam-tam

Arpa

V-ni.I.

V-ni.II.

V-le

V-c

C-b

The musical score for measures 90-93 features the following details:

- Measures 90-91:** Flute I & II, Oboe I & II, Clarinet (B) I & II, and Bassoon I & II play chords. The Arpa part consists of sustained chords. The string section (Violin I, Violin II, Viola, Violoncello, and Contrabass) plays a rhythmic pattern of eighth notes, starting with a half rest in measure 90.
- Measure 92:** The woodwinds continue with their chords. The Arpa part changes to a new chord. The string section continues the eighth-note pattern.
- Measure 93:** The woodwinds play chords. The Arpa part changes again. The string section continues the eighth-note pattern.

Dynamic markings for the strings include *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte).

94 *rit.* **Lento**

Fl.I.II. *rit.* **Lento**

Ob.I.II.

Cl.(B).I.II.

Fag.I.II.

3 Cor.

Tr.(B).I.II.

Timp.

Compli

Tam-tam

Arpa *p*

Solo V-ne *mp* **lento**

V-ni.I. *mp* *rit.* *mf* *pp* *arco div.* *pp*

V-ni.II. *mp* *mf* *pp* *arco div.* *pp*

V-le *mp* *mf* *pp*

V-c *mp* *mf* *pp*

C-b *mp* *mf* *pp*

98 *rit.*

Fl.I.II. *rit.*

Ob.I.II.

Cl.(B).I.II.

Fag.I.II.

3 Cor.

Tr.(B).I.II.

Timp. *rit.* *pp*

Compnli

Tam-tam

Arpa

Solo V-ne

V-ni.I. *rit.*

V-ni.II.

V-le *arco* *pp*

V-c *arco* *pp*

C-b *arco* *pp*

槐花几时开

137

Expecting the Blossom of Scholartree

1 Adagio

Fl. I. II.

Ob.

Cl. (B) I. II.

Fag.

Cor. I. II.

P-no

V-ni. I.

V-ni. II.

V-le

V-c

C-b

2

Ob.

P-no

4

Ob.

P-no

V-ni.II.

V-le

div. con sord.

mp

7

Ob.

P-no

V-ni I.

V-ni.II.

V-le

div. con sord.

mp

8^{va}

7

5

9

Ob.

P-no

V-ni I.

V-ni.II.

V-le

p

3

3

3

11

Fl.I.III. *p* *rit.*

Ob. *p*

Cl.(B).II. *p*

Fag. *p*

Cor.I.II. *pp*

P-no

V-ni.I. *unis.* *pp* *rit.*

V-ni.II. *unis.* *pp*

V-le *pp* *con sord.*

V-c *pp* *con sord. pizz*

C-b *pp*

Commodo

14 *solo*

2 Cor. *mp*

V-ni I. *div.* *pp*

V-ni.II. *div.* *pp*

V-le *div.* *pp*

V-c *div.* *pp*

C-b *div.* *pp*

[illegible][illegible]

24

Fl. I, II.

Cl. (B) I, II.

Cor. I, II.

V-ni. I.

V-ni. II.

V-le.

V-c.

C-b.

rit.

pp

pp

28

ad lib.

Fl.

P-no

V-ni. I.

V-ni. II.

V-le.

V-c.

mf

p

mf

p

mf

p

mf

p

senza sord.

senza sord.

senza sord.

senza sord.

32

Fl.I.II. *pp*

Ob. *pp*

Cl.(B).I.II. *pp*

Fag. *pp*

Cor.I.II. *pp*

P-no

35 Piu mosso

Fl.I.II. *f*

Ob. *f*

Cl.I.II. *f*

Fag. *f*

2 Cor. *f*

P-no *ff*

V-ni I. *f*

V-ni II. *f*

V-le *div. f*

V-c *f* senza sord.

C-b *f*

Fl.I.II. *mp* *mf*

Ob. *mp* *mf*

Cl.(B).I.II. *mp* *mf*

Fag. *mp* *mf*

Cor.I.II. *mp* *mf*

V-ni.I. *mf*

V-ni.II. *mf*

V-le *mp* *mf*

V-c *mp* *mf*

C-b *mp*

Fl.I.II.

Ob.

Cl.I.II.

Fag.

2 Cor.

P-no

V-ni I.

V-ni.II.

V-le

V-c

C-b

a tempo

48 *al tempo*

C-ingl.

mp

div.

V-ni I.

div. pp

V-ni II.

div. pp

V-le

div. pp

V-c

pp

C-b

pp

52

Fl.I.II.

C-ing

Cl.(B).I.II.

Fag.

V-ni.I.

V-ni.II.

V-le

V-c

C-b

mp

mf

pp

unis.

div.

57

Fl.I.II.

Cl.I.II.

2 Cor.

V-ni. I.

V-ni.II.

V-le

V-c

C-b

pp

rit.

黄 杨 扁 担

Yellow Poplar Shouldering Pole

Allegretto

1

Fl.I.II. *f*

Ob.I.II. *f*

Cl.(B).I.II. *f*

Fag.I.II. *f*

4 Cor. *f*

3 Tr.(B) *f*

3 Tr-ni. *f*

Allegretto

V-ni I. *f*

V-ni II. *f*

V-le *f*

V-c *f*

C-b *f*

mf

mf

mf

mf

pizz

6

Fl.I.II.

mp

Ob.I.II.

Cl.(B).I.II.

mp

Fag.I.II.

4 Cor.

3 Tr.(B)

3 Tr-ni.

V-ni I.

p

V-ni II.

p

V-le

p

pizz

V-c

C-b

Detailed description of the musical score: The score is for page 147, measures 6 through 10. The key signature has one flat (B-flat). The time signature is 4/4. The instruments are arranged in three systems. The first system includes Flute I/II, Oboe I/II, Clarinet (B) I/II, and Bassoon I/II. The second system includes 4 Cornets, 3 Trumpets (B), and 3 Trumpets (natural). The third system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Measure 6 starts with a box containing the number '6'. Flute I/II and Clarinet (B) I/II have a *mp* dynamic marking. The Viola part has a *pizz* (pizzicato) marking. The Violoncello and Contrabass parts have a *p* (piano) dynamic marking. The score includes various musical notations such as rests, notes, beams, and slurs.

11

Fl.I.II.

Cl.(B).I.II.

Fag.I.II.

Cor.I.II.

V-ni I.

V-ni II.

V-le

V-c

C-b

pizz

f

pizz

f

pizz

f

arco

arco

pizz

f

f

16

Fl.I.II.

Ob.I.II.

Cl.I.II.

Fag.I.II.

V-ni I.

V-ni II.

V-le

V-c

C-b

mp

solo

mp

mp

mp

mp

mp

21

Ob.I.II.

Fag.I.II.

V-ni I. .

V-ni II.

V-le

V-c

C-b

arco

arco

arco

arco

26

Ob.I.II.

Cl.I.II.

Fag.I.II.

4 Cor.

V-ni I.

V-ni II.

V-le

V-c

C-b

mp

p

mp

mf

div.

div.

30

Fl.I.II.

Ob.I.II.

Cl.(B).I.II.

Fag.I.II.

4 Cor.

3 Tr.(B)

3 Tr-ni.

V-ni I.

V-ni II.

V-le

V-c

C-b

arco

Measures 30-34. The score is for a symphony orchestra. Measures 30-34 are shown. The key signature is B-flat major (two flats). The time signature is 4/4. The woodwinds (Flute I & II, Oboe I & II, Clarinet in B-flat I & II, Bassoon I & II) play a melodic line. The brass (4 Cornets, 3 Trumpets in B-flat, 3 Trumpets in natural) play a harmonic line. The strings (Violins I & II, Viola, Violoncello, Double Bass) play a rhythmic pattern. The double bass part is marked 'arco'.

35

Fl. I. II.

Ob. I. II.

Cl. (B) I. II.

Fag. I. II.

4 Cor.

3 Tr. (B)

3 Tr. ni.

V-ni I.

V-ni II.

V-le

V-c

C-b

This musical score page contains measures 35 through 38. The woodwind section (Flutes I & II, Oboes I & II, Clarinets in Bb I & II, Bassoons I & II) and the brass section (4 Cornets, 3 Trumpets in Bb, 3 Trumpets natural) play a rhythmic pattern of eighth notes with a dynamic of *f* (forte) starting in measure 35. The string section (Violins I & II, Viola, Violoncello, Contrabass) provides harmonic support with a similar rhythmic pattern, also marked *f*. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The score is written for a full orchestra, with parts for each instrument clearly delineated by staves and a brace on the left.

40

Fl.I.II. *f*

Ob.I.II. *f*

Cl.(B).I.II. *f*

Fag.I.II. *f*

4 Cor. *f*

3 Tr.(B) *f*

3 Tr-ni. *f*

V-ni I. *f* *mf*

V-ni II. *f* *mf*

V-le *f* *mf*

V-c *f* *mf*

C-b *f*

[illegible]

50

Fl.I.II.

Fag.I.II.

solo

mf

55

Ob.I.II.

Cl.I.II.

Fag.I.II.

4 Cor.

solo

61

Fl.I.II.

Ob.I.II.

Cl.I.II.

Fag.I.II.

4 Cor.

This musical score page contains three systems of staves for a woodwind and horn ensemble. The first system (measures 50-54) features Flute I/II and Bassoon I/II. The second system (measures 55-59) includes Oboe I/II, Clarinet I/II, Bassoon I/II, and four Cornets. The third system (measures 60-61) includes Flute I/II, Oboe I/II, Clarinet I/II, Bassoon I/II, and four Cornets. The key signature is one sharp (F#), and the time signature alternates between 2/4 and 3/4. Dynamics include *mf* (mezzo-forte) and *solo* markings. The notation includes various note values, rests, and articulation marks.

72

The first system of the musical score features five staves. The top two staves are for Violins I and II (V-ni I. and V-ni II.), both in treble clef with a key signature of one sharp (F#). Violin I starts in 3/4 time, while Violin II starts in 2/4 time. The next two staves are for Viola (V-le) and Cello (V-c), both in bass clef. The Viola part begins in 13/8 time, while the Cello part begins in 3/4 time. The bottom staff is for the Double Bass (C-b), in bass clef, starting in 3/4 time. The music is divided into measures by vertical bar lines. The first measure of the system is in 3/4 time, and the subsequent measures are in 2/4 time. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like 'p' (piano) and 'div.' (divisi).

D.C. al Fine

78

Fl. I. II.

Ob. I. II.

Cl. (B) I. II.

Fag. I. II.

4 Cor.

3 Tr. (B)

3 Tr. ni.

V-ni I.

V-ni II.

V-le

V-c

C-b

mf

mf

mf

mp

mp

mp

div.

unis.

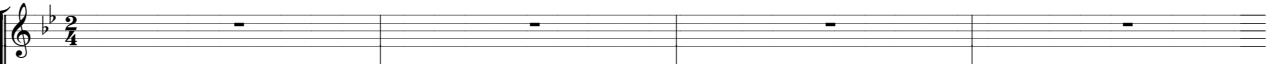
accelrando

绣荷包

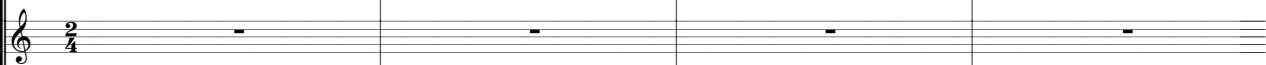
Embroidering Pouch

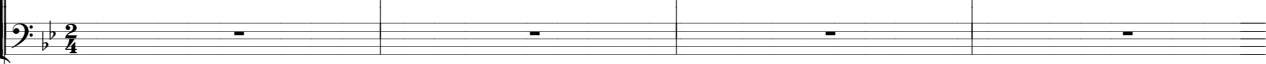
157

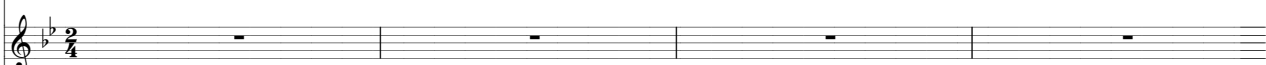
Moderato Sognando

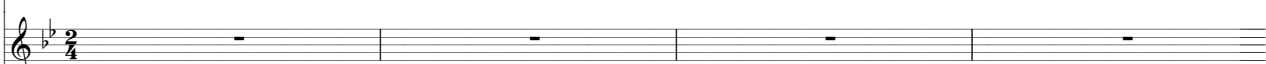
Fl. I, II. 

Ob. I, II. 

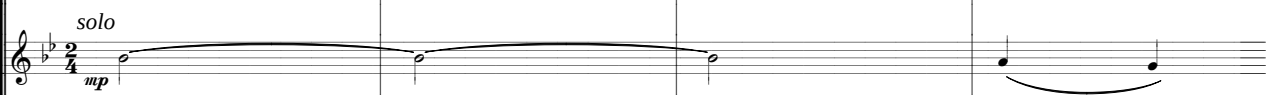
Cl. (B) I, II. 

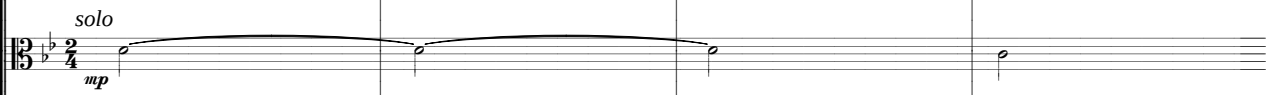
Fag. I, II. 

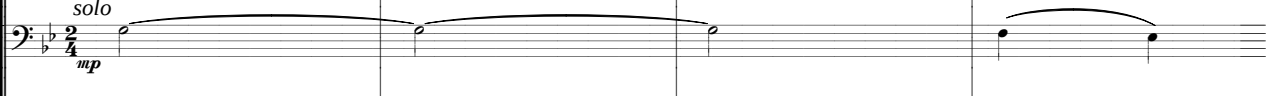
Arpa 

Comp. 

V-ni I. *solo mp* 

V-ni II. *solo mp* 

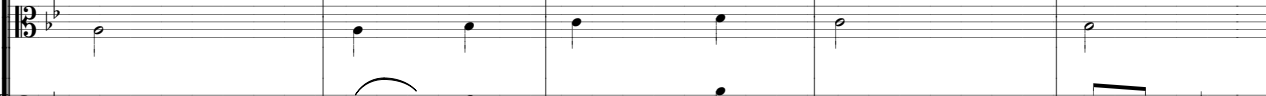
V-le *solo mp* 

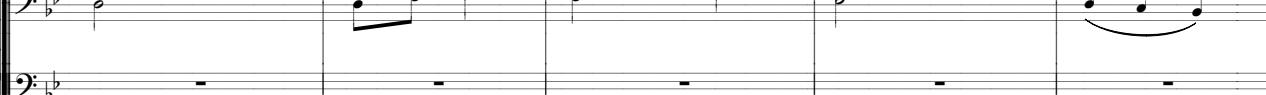
V-c *solo mp* 

C-b 

5 

V-ni II. 

V-le 

V-c 

C-b

10 *tutti*

V-ni I. *mp*

V-ni II. *tutti*

V-le *mp*

V-c *tutti*

C-b *mp*

15

V-ni I.

V-ni II.

V-le

V-c

C-b

19

Fl. I. II.

Cl. I. II.

Fag. I. II.

Arpa

Compnli

V-ni I. *pizz*

V-ni II. *pizz*

V-le *pizz*

23

Fl. I. II.

Cl. (B) I. II.

Fag. I. II.

Arpa

Comp.

V-ni I.

V-ni II.

V-le

V-c

C-b

pizz

pizz

28

Ob. I. II.

Cl. I. II.

Fag. I. II.

V-ni I.

V-ni II.

V-le

V-c

C-b

mp

p

arco

pp

arco

pp

arco

pp

arco

pp

p

Fl. I. II.

Ob. I. II.

Cl. (B) I. II.

Fag. I. II.

Arpa

V-ni I.

V-ni II.

V-le

V-c

C-b

Fl. I. II.

Ob. I. II.

Cl. I. II.

Fag. I. II.

V-ni I.

V-ni II.

V-le

V-c

C-b

42

Fl.I.II. *mp*

Ob.I.II. *mp*

Cl.(B).I.II. *mp*

Fag. I.II. *mp*

V-ni I. *mp*

V-ni II. *mp*

V-le *mp*

V-c *mp*

C-b *mp* arco

47

Fl.I.II. *pp* *mf* *a tempo*

Ob.I.II. *pp* *mf* *a tempo*

Arpa *p*

V-ni I. *pp* *mf* *unis.* *a tempo*

V-ni II. *pp* *mf* *unis.* *a tempo*

V-le *pp* *mf* *a tempo*

V-c *p* *mf* *a tempo*

C-b *p* *mf* *a tempo*

53

Fl.I.II. *mp* *rit.*

V-ni I. *mp* *rit.*

V-ni II. *mp*

V-le *mp*

V-c *mp*

C-b *mp*

Adagio

58

Fl.I.II. *p*

Cl.I.II.

Arpa *pp*

Adagio

V-ni I.

V-ni II. *p*

V-le *p*

V-c *p*

C-b *p*

太阳出来喜洋洋

163

Happy Sunrise

Allegro Violendo

Fl.I.II. *ff* *tr*

Picc. *ff* *tr*

Ob.I.II. *ff*

Cl.(B).I.II. *ff*

Fag.I.II. *ff*

Cor.I.II. *ff*

Cor.III.IV. *ff*

3 Tr.(B) *ff*

Tr-ni.I.II. *ff*

Ill. e Tuba *ff*

Timp. *ff*

Piatti

Cassa

Arpa

Allegro Violendo

V-ni I. *ff*

V-ni II. *ff*

V-le *ff*

V-c *ff*

C-b *ff*

[illegible]

12

Fl.I.II.

Picc.

Ob.I.II.

Cl.(B).I.II.

Fag.I.II.

Cor.I.II.

Cor.III.IV.

3 Tr.(B)

Tr-ni.I.II.

Ill. e Tuba

Timp.

Piatti

Cassa

Arpa

V-ni I.

V-ni II.

V-le

V-c

C-b

17

Fl. I, II. Picc. Ob. I, II. Cl. (B) I, II. Fag. I, II. Cor. I, II. Cor. I, II. Cor. III, IV. 3 Tr. (B) Tromb. I, II, III. Tuba. Timpani. Piatti. Cassa. Arpa. V-ni I. V-ni II. Vla. V-cl. C-b.

Rehearsal mark 17. The score includes staves for Flutes I & II, Piccolo, Oboes I & II, Clarinet in B-flat I & II, Bassoon I & II, Cor Anglais I, II, & III, Trumpets in B-flat, Trombones I, II, & III, Tuba, Timpani, Cymbals, Snare Drum, Arpa, Violins I & II, Viola, Violoncello, and Double Bass. The music features various melodic lines, rests, and dynamic markings such as *f* and *fz*.

22

Fl.I.II. *mf*

Picc. *mf*

Ob.I.II. *mf*

Cl.(B).I.II. *mf*

Fag.I.II. *mf*

Cor.I.II. *mp*

Cor.III.IV. *mp*

27

Fl.I.II. *f*

Picc. *f*

Ob.I.II. *f*

Cl.(B).I.II. *f*

Fag. I.II. *f*

Cor.I.II. *f*

Cor.III.IV. *f*

Timp. *f*

V-ni I. *f* *div.*

V-ni.II. *f* *div.*

V-le *f* *div.*

32

Fl.I.II. *f*

Picc. *f*

Ob.I.II. *f*

Cl.(B).I.II. *f*

Fag.I.II. *f* *a2*

Cor.I.II. *f*

Cor.III.IV. *f*

3 Tr.(B) *f*

Tr-ni.I.II.

Ill. e Tuba *f*

Timp.

Piatti

Cassa

Arpa

V-ni I.

V-ni II.

V-le

V-c *f*

C-b *f*

37

Fl.I.II.

Picc.

Ob.I.II.

Cl.(B).I.II.

Fag.I.II.

Cor.I.II.

Cor.III.IV.

3 Tr.(B)

Tr-ni.I.II.

III. e Tuba

Timp.

Piatti

Cassa

Arpa

V-ni I.

V-ni II.

V-le

V-c

C-b

42

Fl. I. II. *ff*

Picc. *ff*

Ob. I. II. *ff*

Cl. (B) I. II. *ff*

Fag. I. II. *ff*

Cor. I. II. *ff*

Cor. III. IV. *ff*

3 Tr. (B) *ff*

Tr. ni. I. II. *ff*

III. e Tuba *ff*

Timp. *ff*

Piatti

Cassa

Arpa

V-ni I. *div.*

V-ni II. *div.*

V-le *div.*

V-c *div.*

C-b

47

Fl.I.II. *a2 tr*

Picc.

Ob.I.II.

Cl.(B).I.II.

Fag.I.II.

Cor.I.II.

Cor.III.IV.

3 Tr.(B)

Tr-ni.I.II.

Ill. e Tuba

Timp. *ff*

Piatti

Cassa

Arpa

V-ni I. *ff unis*

V-ni II. *ff unis*

V-le *ff unis*

V-c *ff*

C-b *ff*

52

Fl.I.II. *tr*

Picc. *fff*

Ob.I.II. *fff*

Cl.(B).I.II. *fff*

Fag.I.II. *fff*

Cor.I.II. *fff*

Cor.III.IV. *fff*

3 Tr.(B)

Tr-ni.I.II.

Ill. e Tuba *fff*

Timp. *fff*

Piatti *ff*

Cassa *fff*

Arpa

V-ni I. *fff*

V-ni II. *fff*

V-le *fff*

V-c *fff*

C-b *fff*

57

Fl.I.II.

Picc.

Ob.I.II.

Cl.(B).I.II.

Fag.I.II.

Cor.I.II.

Cor.III.IV.

3 Tr.(B)

Tr-ni.I.II.

III. e Tuba

Timp.

Piatti

Cassa

Arpa

V-ni I.

V-ni II.

V-le

V-c

C-b

ff

62

rit.

Fl.I.II.

Picc.

Ob.I.II.

Cl.(B).I.II.

Fag.I.II.

Cor.I.II.

Cor.III.IV.

3 Tr.(B)

Tr-ni.I.II.

III. e Tuba

Timp.

Piatti

Cassa

Arpa

rit.

V-ni I.

V-ni II.

V-le

V-c

C-b

66 *a tempo*

Fl.I.II. *mf*

Picc.

Ob.I.II.

Cl.(B).I.II.

Fag.I.II.

Arpa *a tempo*

V-ni I.

V-ni II. *pizz mf*

V-le *pizz mf*

V-c

C-b

71

Fl.I.II.

Picc.

Timp.

Arpa *ff*

V-ni I.

V-ni II.

V-le

77

Fl.I.II. *f*

Picc. *f*

Ob.I.II. *f*

Cl.(B).II. *f*

Fag.I.II. *f*

Cor.I.II. *f*

Cor.III.IV. *f*

3 Tr.(B) *f*

Tr-ni.I.II. *f*

III. e Tuba *f*

Timp. *f*

Piatti

Cassa

Arpa

arco

V-ni I. *f* *arco div.*

V-ni II. *f* *arco div.*

V-le *f* *arco div.*

V-c *f* *arco*

C-b *f*

[illegible]

[illegible]

无锡景

The Seenery at Wuxi

179

Adagio

1

solo
ad lib. *tr.*

Fl. I, II. *mp* *mf*

C-Ingl.

Cl. (A), I, II. *solo* *mp*

Cor. I, II. *ad lib.* *p*

Arpa *ad lib.* *mp* *mf*

Glock. *p*

Adagio

V-ni. I. *pp* *mf*

V-ni. II. *pp* *mf*

V-le. *pp* *mf*

V-c.

C-b.

6

Fl. I, II. *mp* *p*

Arpa *mp*

11 Andante

Arpa

Glock

V-ni. I.

V-ni. II.

V-le

V-c

C-b

16

Arpa

V-ni. I.

21

Fl. I. II.

Cl. I. II.

Arpa

V-ni. I.

27

Fl. I, II, III

C-Ing.

Cl. (A), I, II

Arpa

V-ni. I.

V-ni. II.

V-le

V-c

div.
mp

div.
mp

div.
mp pizz

mp

33

C-Ing.

V-ni. I.

V-ni. II.

V-le

V-c

C-b

mf

mp

mf

mp

mf

arco

pizz

mf

39

Fl.I.II. - - - - -

C-Ingl. *mf* *mf* *mf* *mf* *mf*

Cl.(A).I.II. - - - - -

Arpa - - - - -

V-ni.I. *mp* *mf* *mp*

V-ni.II. *mp* *mf* *mp*

V-le *mp* *pizz* *mp*

V-c *mp* *pizz* *mp*

C-b - - - - -

44

Fl.I.II. *mf* *tr*

Arpa - - - - -

Glock - - - - -

V-ni I. *p* *unis.*

V-ni.II. *p* *unis.*

V-le - - - - -

V-c *arco*

C-b - - - - -

49

Fl.I.II. *f*

Cl.(A).I.II. *f*

Cor.I.II. *mf*

Arpa *f*

V-ni.I. *f*

V-ni.II. *f*

V-le *f*

V-c *f*

C-b *f*

53

Fl.I.II.

Cl.I.II.

Cor.I.II.

Arpa

V-ni I.

V-ni.II.

V-le

V-c

C-b

57

Fl.I.II.

Cl.(A).I.II.

Cor.I.II.

Arpa

V-ni.I.

V-ni.II.

V-le

V-c

C-b

61

Fl.I.II.

Cl.I.II.

Cor.I.II.

Arpa

V-ni.I.

V-ni.II.

V-le

V-c

C-b

solo

mp

65

Fl.I.II.

Cor.I.II.

Arpa

Glock

Adagio

solo ad lib.

68

Fl.I.II.

Cl.I.II.

Cor.I.II.

Arpa

V-ni I.

V-ni II.

V-le

V-c

C-b

72 *solo*

Fl. I. II.

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

Arpa

V-ni. I.

V-ni. II.

V-le

2/4

78

Arpa

solo

V-ni I.

83

Arpa

V-ni I.

88

Arpa

V-ni I.

88

Arpa

V-ni I.

93

Fl.I.II. *mp*

Cl.(A).I.II. *mp*

Arpa

V-ni.I. *tutti div. mp*

V-ni.II. *div. mp*

V-le *div. mp*

V-c *pizz mp*

C-b

98

Fl.I.II. *mf*

Arpa

V-ni I. *mf*

V-ni.II. *mf*

V-le *mf*

V-c *arco mf*

C-b *pizz mf*

103

Fl.I.II. *mp*

Arpa

V-ni.I. *mp*

V-ni.II. *mp*

V-le *mp*

V-c *mp*

C-b

108

Fl.I.II. *mf*

Arpa

Glock

V-ni. I. *mf*

V-ni. II. *mf*

V-le *unis.*

V-c *pizz*

C-b

121

Fl.I.II.

Cl.(A).I.II.

Cor.I.II.

Arpa

V-ni.I.

V-ni.II.

V-le

V-c

C-b

125

Fl.I.II.

Cl.I.II.

Cor.I.II.

Arpa

V-ni I.

V-ni.II.

V-le

V-c

C-b

129 *rit.*

Fl.I.II.

Cl.(A).I.II.

Cor.I.II.

Arpa

V-ni.I.

V-ni.II.

V-le

V-c

C-b

solo *rit.* *mp*

133 *rit.* **Adagio**

Fl.I.II.

Cl.I.II.

Arpa

Glock

V-ni.I.

V-ni.II.

V-le

ad lib. *mp* *solo* *mp* *rit.*

杨柳青

拨奏曲

Green Willow (Pizzicato)

Allegro Giocoso

V-ni .I. *pizz*
 V-ni .II. *pizz*
 V-le *pizz*
 V-c
 C-b

6

12

18

18

pizz

pizz

24

24

mf

mf

mf

mf

mf

30

30

mf

mf

mf

mf

mf

36

mp mp mp p p p

42

ff p ff p ff ff ff

48

mf mf mf ff ff f f f

54

54

mf *mp* *f*

60

60

66

66

mp *mp* *mp*

72

p *f* *p* *f* *p* *f*

78 *accelerando*

The musical score for measures 78-82 is marked *accelerando*. It consists of five staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef and a key signature of two sharps. The third staff has a bass clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps. The fifth staff has a bass clef and a key signature of two sharps. The score includes various dynamic markings: *sf* (sforzando), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The time signatures change from 3/4 to 2/4 to 3/8. The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests.

84

Vivo

Measures 84-88 of the musical score. The tempo is marked 'Vivo' and the dynamics are 'ff' (fortissimo). The score is in 2/4 time and features four staves. The first staff (treble clef) has a key signature of two sharps (F# and C#). The second staff (treble clef) has a key signature of one sharp (F#). The third staff (bass clef) has a key signature of one sharp (F#). The fourth staff (bass clef) has a key signature of two sharps (F# and C#). The music consists of rhythmic patterns with accents and slurs. Measure 84 starts with a rest in the first and fourth staves, followed by notes in the second and third staves. Measures 85-88 continue the rhythmic patterns across all staves.

拔根芦柴花

197

Allegretto

Pulling up Reed catkin

Fl.I.II. *f* *mf*

Cor.I.II. *mf* *mp*

Cor.III. *mf* *mp*

Silof. *mf* *Silof.*

Glock. *mf*

Bangu *f* *mf*

P-no *mf*

V-ni.I. *f* *mf* *pizz*

V-ni.II. *f* *mf* *pizz*

V-le *f* *mf* *pizz*

V-c *f* *pizz*

C-b *f* *pizz*

6

Cor.I.II.

Cor.III.

Bangu

P-no

V-ni I.

V-ni.II.

V-le

V-c

C-b *f*

17

The musical score is arranged in ten staves, each labeled with an instrument or vocal part on the left. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into five measures by vertical bar lines.

- Cor.I.II.** and **Cor.III.**: Both parts are in treble clef. Cor.I.II. starts with a whole rest in the first measure, followed by a half rest in the second, and then a half note G4 in the third, fourth, and fifth measures. Cor.III. follows a similar pattern but with a half note F#4 in the third, fourth, and fifth measures. Both parts have a *mp* (mezzo-piano) dynamic marking in the third measure.
- Glock**: In treble clef, it plays a half note G4 in the first measure, a half note F#4 in the second, and then rests in the third, fourth, and fifth measures.
- Bangu**: In bass clef, it plays a half note G2 in the first measure, a half note F#2 in the second, and then rests in the third, fourth, and fifth measures.
- P-no**: In grand staff (treble and bass clefs), it plays a continuous melody. The right hand starts with a half note G4, followed by a half note F#4, and then a half note G4. The left hand plays a similar pattern but an octave lower. Dynamics include *mp* and *mf* (mezzo-forte).
- V-ni. I.** and **V-ni. II.**: Both parts are in treble clef. They play a continuous melody, starting with a half note G4, followed by a half note F#4, and then a half note G4. Dynamics include *mf*.
- V-le**: In bass clef, it plays a continuous melody, starting with a half note G2, followed by a half note F#2, and then a half note G2. Dynamics include *mf*.
- V-c** and **C-b**: Both parts are in bass clef. They play a continuous melody, starting with a half note G2, followed by a half note F#2, and then a half note G2. Dynamics include *mf*.

22

Cor.I.II. *mf* *mp*

Cor.III. *mf* *mp*

Bangu *mf* *mp*

P-no *f* *mf*

V-ni.I. *mp* *mf* *mp*

V-ni.II. *mp* *mf* *mp*

V-le *mp* *mf* *mp*

V-c *f* *mp*

C-b *f* *mp*

28

Cor.I.II. *f* *mf*

Cor.III. *mf* *Silof.*

Silof. *mf*

Bangu *f* *mf*

P-no

V-ni.I. *arco* *f*

V-ni.II. *arco* *f*

V-le *arco* *f*

V-c *arco* *f* *pizz*

C-b *arco* *f* *pizz*

33

Fl.I.III. *mf*

Bangu

P-no *p*

V-ni.I. *div.3* *p*

V-ni.II. *div.3* *p*

V-le *pizz* *mp*

V-c *mp*

C-b *mp*

Measures 33-36. The score features a complex arpeggiated figure in the piano, a tremolo in the violins, and a pizzicato figure in the viola. The flute and bassoon parts are more melodic, while the cello and contrabass provide a simple rhythmic foundation.

37

Fl.I.III.

P-no

V-ni I.

V-ni.II.

V-le

V-c

C-b

Measures 37-40. The piano part continues with the arpeggiated figure. The flute and bassoon parts continue their melodic lines. The violins continue their tremolo, and the viola continues its pizzicato figure. The cello and contrabass continue their rhythmic pattern.

41

Fl.I,II.

P-no

V-ni.I.

V-ni.II.

V-le

V-c

C-b

45

Fl.I,II.

P-no

V-ni.I.

V-ni.II.

V-le

V-c

C-b

49

Fl.III.

Silof.
Glock

P-no

V-ni.I.

V-ni.II.

V-le

V-c

C-b

Glock

8va

8va

[illegible]

58

Fl.I.II.

Cor.I.II.

Cor.III.

Silof. Glock

P-no

V-ni.I.

V-ni.II.

V-le

V-c

C-b

62

Fl.I.II.

Cor.I.II.

Cor.III.

Glock Silof.

Bangu

P-no

V-ni I.

V-ni.II.

V-le

V-c

C-b

紫竹调

Melody of Bamboo

Moderato

Fl. $\frac{2}{4}$

Arpa $\frac{2}{4}$ *mf*

W-block $\frac{2}{4}$

V-ni I. $\frac{2}{4}$ *mf*

V-ni II. $\frac{2}{4}$ *mf*

V-le $\frac{2}{4}$ *pizz* *mf*

V-c $\frac{2}{4}$ *pizz* *mf*

C-b $\frac{2}{4}$ *pizz* *mf*

Arpa $\frac{2}{4}$ *mp*

W-block $\frac{2}{4}$

V-ni I. $\frac{2}{4}$ *mp*

V-ni II. $\frac{2}{4}$ *mp*

V-le $\frac{2}{4}$ *mp*

V-c $\frac{2}{4}$ *mp*

C-b $\frac{2}{4}$ *mp*

6

11

Arpa

W-block

V-ni I.

V-ni II.

V-le

V-c

C-b

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

16

Arpa

W-block

V-ni I.

V-ni II.

V-le

V-c

C-b

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

21

Fl.

Arpa

W-block

V-ni I. *pizz*

V-ni II. *pizz*

V-le

V-c

C-b

26

Fl.

Arpa

W-block

V-ni I.

V-ni II.

V-le

V-c

C-b

31

Fl.

Arpa

W-block

V-ni I.

V-ni II.

V-le

V-c

C-b

p *mp* *mf*

36

Fl.

Arpa

W-block

V-ni I.

V-ni II.

V-le

V-c

C-b

mp *mf*

41

Arpa

W-block

V-ni I.

V-ni II.

V-le

V-c

C-b

46

Arpa

W-block

V-ni I.

V-ni II.

V-le

V-c

51

Arpa

W-block

V-ni I.

V-ni II.

V-le

V-c

C-b

p *mp* *mf*

div.

Detailed description: This system contains measures 51 through 55. The Arpa part consists of arpeggiated chords. V-ni I and V-ni II play sustained notes, with 'div.' markings above the final measure. V-le plays chords. V-c and C-b play moving lines. Dynamics are marked as *p*, *mp*, and *mf*.

56

Arpa

W-block

V-ni I.

V-ni II.

V-le

V-c

C-b

mp *mf*

unis.

Detailed description: This system contains measures 56 through 60. The Arpa part consists of arpeggiated chords. V-ni I, V-ni II, and V-le play sustained notes, with 'unis.' markings above the final measure. V-c and C-b play moving lines. Dynamics are marked as *mp* and *mf*.

Adagio

2.

61

Fl.

Arpa

W-block

V-ni I.

V-ni II.

V-le

V-c

C-b

Adagio

65

Fl.

Arpa

W-block

V-ni I.

V-ni II.

V-le

V-c

C-b

走西口

211

Going to West Gate

Adagio **Andante Cantabile**

V-ni. I *div.* *pp* *f* *mp* *unis.*

V-ni. II *div.* *pp* *f* *mp* *unis.*

V-le *div.* *pp* *f* *mp* *unis.*

V-c *div.* *pp* *f* *mp* *unis.*

C-b *pp* *f* *mp* *pizz*

6

pp *mf* *p*

div. *pp* *mf* *p*

div. *pp* *mf* *p*

pp *mf* *p*

pp *mf* *p*

11

mf *div.*

unis. *mf* *p*

uni s. *mf* *p*

mf *p*

mf *p*

16

p *pp* *pp* *pp* *pp*
mp *p* *arco* *div. arco* *pizz*

21

mp *mf* *mp* *mf* *non div.*
uni arco *s.*

27

f *mp* *p* *p* *p*
uni *f* *mf* *sf* *p*
f *mp* *p* *p* *p*
mf *sf*

32

pp *p* *p* *p* *p* *div. V*

38

f *f* *f* *mf* *mf* *mf*

43

pp *pp* *pp* *pp* *pp* *pp*

48 Violin solo

mf

pizz

mp

pizz

mp

pizz

mp

53

Allargando

f

f

f

f

57 Grava

ff

arco

ff

arco

ff

arco

mp

sf

p

fff

fff

fff

fff

mp

sf

p

fff

闹元宵

Celebrating the Lantern Festival

215

Allegro Vivo

Fl.I.II. *ff* *tr* *a2*

Picc. *ff*

Ob.I.II. *ff* *tr* *a2*

Cl.(A).II. *ff* *tr* *a2*

Fag.I.II. *ff*

Cor.I.II. *ff*

Cor.III.IV. *ff*

3 Tr.(B) *ff*

3 Tr-ni *ff*

Suona唢呐

Tanggu堂鼓
Tangluo堂锣

Arpa

Allegro Vivo

V-ni.I. *ff*

V-ni.II. *ff*

V-le *ff*

V-c *ff*

C-b *ff*

6

Fl.I.II.

Picc.

Ob.I.II.

Cl.(A).I.II.

Fag.I.II.

Cor.I.II.

Cor.III.IV.

3 Tr.(B)

3 Tr-ni

Tangu 堂鼓
Tangluo 堂锣

Arpa

V-ni.I.

V-ni.II.

V-le

V-c

C-b

Measures: 6, 7, 8, 9

Time signatures: 3/4, 2/4

16

Fl. I. II.

Picc.

Ob. I. II.

Cl. (A) I. II.

Fag. I. II.

Cor. I. II.

Cor. III. IV.

3 Tr. (B)

3 Tr. ni

Suona 唢呐

Tanggu 堂鼓

Tangluo 堂锣

Piano

V. ni. I.

V. ni. II.

V. le

V. c.

C. b.

22

Fl. I. II.

Picc.

Ob. I. II.

Cl. (A) I. II.

Fag. I. II.

Cor. I. II.

Cor. III. IV.

3 Tr. (B)

3 Tr. ni

Suona 唢呐

Tanggu 堂鼓
Tangluo 堂锣

V-ni. I.

V-ni. II.

V-le

V-c

C-b

f

27

Fl.I.II.

Picc.

Ob.I.II.

Cl.(A).I.II.

Fag.I.II.

Cor.I.II.

Cor.III.IV.

3 Tr.(B)

3 Tr-ni

Suona 唢呐

Tanggu 堂鼓

Tangluo 堂锣

V-ni.I.

V-ni.II.

V-le

V-c

C-b

f

mp

f

mp

f

pizz

arco

mp

pizz

arco

mp

pizz

arco

mp

pizz

arco

mp

pizz

mp

32

Fl. I. II. *f* *a2*

Picc. *f*

Ob. I. II. *f* *a2*

Cl. (A). II. *f* *a2*

Fag. I. II.

Cor. I. II. *f*

Cor. III. IV. *f*

3 Tr. (B) *f*

3 Tr. ni *f*

Suona 唢呐

Tanggu 堂鼓
Tangluo 堂锣

Arpa

V-ni. I. *f*

V-ni. II. *f*

V-le *f*

V-c *pizz* *f* *arco* *f*

C-b *f*

38

Fl.I.II.

Picc.

Ob.I.II.

Cl.(A).I.II.

Fag.I.II.

Cor.I.II.

Cor.III.IV.

3 Tr.(B)

3 Tr-ni

Suona 唢呐

Tanggu 堂鼓
Tangluo 堂锣

Arpa

V-ni.I.

V-ni.II.

V-le

V-c

C-b

arco

f

43

Fl.I.II. Picc. Ob.I.II. Cl.(A).I.II. Fag.I.II.

Cor.I.II. Cor.III.IV. 3 Tr.(B) 3 Tr-ni

Tanggu 堂鼓 Tangluo 堂锣

Arpa

V-ni.I. V-ni.II. V-le V-c C-b

49

Fl.I.II.

Picc.

Ob.I.II.

Cl.(A).II.

Fag.I.II.

Cor.I.II.

Cor.III.IV.

3 Tr.(B)

3 Tr-ni

Tangu 堂鼓
Tangluo 堂锣

Arpa

V-ni.I.

V-ni.II.

V-le

V-c

C-b

mf

f

54

Fl.I.II. *ff*

Picc. *ff*

Ob.I.II. *ff*

Cl.(A).II. *ff*

Fag.I.II. *ff*

Cor.I.II. *ff*

Cor.III.IV. *ff*

3 Tr.(B) *ff*

3 Tr-ni *ff*

Tanggu 堂鼓

Tangluo 堂锣

Arpa

V-ni.I. *ff*

V-ni.II. *ff*

V-le *ff*

V-c *ff*

C-b *ff*

60

Fl.I.II. Picc. Ob.I.II. Cl.(A).I.II. Fag.I.II. Cor.I.II. Cor.III.IV. 3 Tr.(B) 3 Tr-ni. Tangu 堂鼓 Tangluo 堂锣. Arpa. V-ni.I. V-ni.II. V-le. V-c. C-b.

The musical score for measures 60-63 is written for a large orchestra. The woodwind section (Flutes I & II, Piccolo, Oboes I & II, Clarinet in A I & II, Bassoon I & II) features melodic lines with trills and slurs. The brass section (Cori I & II, Cori III & IV, 3 Trumpets in B, 3 Trumpets in C) plays sustained chords. The percussion section includes Tangu (堂鼓) and Tangluo (堂锣). The Arpa (Harp) plays a descending and ascending arpeggiated figure. The string section (Violins I & II, Viola, Violoncello, Contrabass) provides a rhythmic and harmonic foundation with eighth-note patterns.

65

Fl. I. II.

Picc.

Ob. I. II.

Cl. (A). II.

Fag. I. II.

Cor. I. II.

Cor. III. IV.

3 Tr. (B)

3 Tr. ni

Tanggu 堂鼓
Tangluo 堂锣

Arpa

V. ni. I.

V. ni. II.

V. le

V. c

C. b

70

To Coda $\oplus$ rit.

Fl.I.II.

Picc.

Ob.I.II.

Cl.(A).I.II.

Fag.I.II.

Cor.I.II.

Cor.III.IV.

3 Tr.(B)

3 Tr-ni

Tanggu 堂鼓
Tangluo 堂锣

Arpa

rit

rit.

8va

V-ni.I.

V-ni.II.

V-le

V-c

C-b

Moderato

75

Fl.I.II.

Arpa

81

Fl.I.II.

Arpa

V-ni I.

V-ni II.

V-le

V-c

mf

86

Fag. I.II.

Cor.I.II.

Cor.III.IV.

Arpa

V-ni I.

V-ni II.

V-le

V-c

C-b

pizz

mf

91

Fl.I.II. *f*

Ob.I.II. *f*

Fag.I.II.

Cor.I.II. *mf*

Cor.III.IV. *mf*

V-ni.I. *f*

V-ni.II. *f*

V-le *pizz*

V-c *f pizz*

C-b *f*

96

rit.

Allegro

Fl.I.II.

Ob.I.II.

Fag. I.II.

Arpa *p*

V-ni I. *pp*

V-ni.II. *pp*

V-le *arco* *pp*

V-c *arc* *pp*

C-b *arco* *pp*

101

D.C. al Coda ➦ Coda

Fl.I.II. *fff*

Picc. *fff*

Ob.I.II. *fff*

Cl.(A).II. *fff*

Fag.I.II. *fff*

Cor.I.II. *mf* *fff*

Cor.III.IV. *fff*

3 Tr.(B) *fff*

3 Tr-ni *fff*

Tanggu 堂鼓 *p* *ff*

Tangluo 堂锣

Arpa

V-ni.I. *f* *fff*

V-ni.II. *f* *fff*

V-le *f* *fff*

V-c *f* *fff*

C-b *f* *fff*

5

This musical score page contains measures 5 through 8 of the piece. The instrumentation includes Flute I & II, Oboe, Clarinet I & II, Cor Anglais I & II, Arpa (Harp), Violin I & II, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 5 features a melodic line for the Oboe and a sustained chord for the Flutes. Measure 6 shows a melodic line for the Clarinet and a sustained chord for the Flutes. Measure 7 features a melodic line for the Cor Anglais and a sustained chord for the Flutes. Measure 8 features a melodic line for the Arpa and a sustained chord for the Flutes. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *solo*.

9

Fl. I. II.

Cl. (A) I. II.

Cor. I. II.

Arpa

Measures 9-11. Flute I and II, Clarinet A I and II, and Cor Anglais I and II play sustained chords. The Arpa (Harp) plays a triplet figure in measures 9 and 10, then rests in measure 11.

12

Fl. I. II.

Cl. I. II.

Cor. I. II.

Arpa

V-ni I.

V-ni II.

V-le

V-c

C-b

Measures 12-14. Flute I and II, Clarinet I and II, and Cor Anglais I and II play sustained chords. The Arpa (Harp) plays a triplet figure in measure 12, then rests in measures 13 and 14. Violins I and II, Viola, Violoncello, and Contrabasso play sustained chords. The Arpa (Harp) plays a triplet figure in measure 12, then rests in measures 13 and 14.

16

Fl. I.II.

Ob.

Cl.(A) I.II.

Arpa

V-ni.I.

V-ni.II.

V-le

V-c

C-b

20

Ob.

Arpa

V-ni I.

V-ni.II.

V-le

V-c

24

Fl. I.II.

Ob.

solo

mp

V-ni.I.

V-ni.II.

V-le

V-c

C-b

28

Fl. I.II.

Cl. I.II.

Arpa

V-ni. I.

V-ni. II.

V-le

V-c

C-b

pp

看秧歌

Going to Watch Yangge Dance

Allegretto Vivo

Fl. I, II, III. *a2* *ff*

Picc. *ff*

Ob. I, II, III. *a2* *ff*

Cl. I, II, III. *a2* *ff*

Fag. I, II. *ff*

Cor. I, II, III. *ff*

Cor. III, IV. *ff*

Tr. (B) I, II. *ff*

Tr. III. *ff*

Tr-ni I, II. *ff*

Tr-ni III. Tuba *ff*

Timp. *ff*

Silof. *ff*

小堂鼓
Tanggu
大堂鼓 *f*

Xiaocha/小镲
Tangluo/堂锣 *f*

Bangu/板鼓 *f*

Arpa

Allegretto Vivo

V-ni. I. *ff*

V-ni. II. *ff*

V-le. *ff*

V-c. *ff*

C-b. *ff*

5

Fl.I.II.

Picc.

Ob.I.II.

Cl.I.II.

Fag.I.II.

Cor.I.II.

Cor.III.IV.

Tr.(B).I.II.

Tr.III.

Tr-ni I.II.

Tr-ni.III.
Tuba

Timp

Silof.

小堂鼓
Tanggu
大堂鼓

Xiaocha/小镲
Tangluo堂锣

Bangu板鼓

Arpa

V-ni.I.

V-ni.II.

V-le

V-c

C-b

10

Fl.I.II.

Picc.

Ob.I.II.

Cl.I.II.

Fag.I.II.

Cor.I.II.

Cor.III.IV.

Tr.(B).I.II.

Tr.III.

Tr-ni I.II.

Tr-ni.III.
Tuba

Timp

Silof.

Xiaoluo/小锣

小堂鼓
Tanggu
大堂鼓

Xiaocha/小钹
Tangluo/堂锣

Bangu/板鼓

Arpa

V-ni.I.

V-ni.II.

V-le

V-c

C-b

14

Fl.I.II.

Picc.

Ob.I.II.

Cl.I.II.

Fag.I.II.

Cor.I.II.

Cor.III.IV.

Tr.(B).I.II.

Tr.III.

Tr-ni.I.II.

Tr-ni.III.
Tuba

Timp

Silof.

Xiaoluo小锣

小堂鼓
Tanggu
大堂鼓

Xiaocha小镲
Tangluo堂锣

Bangu板鼓

Arpa

V-ni.I.

V-ni.II.

V-le

V-c

C-b

18

Cor.I.II. 

Cor.III.IV. 

Tr.(B).II. 

Tr.III. 

Tr-ni I.II. 

Tr-ni.III. Tuba 

Timp 

Silof. 

Xiaoluo小锣 

小堂鼓 Tanggu 大堂鼓 

Xiaocha小钹 Tangluo堂锣 

Bangu板鼓 

23

Tanggu 

Cha/Luo 

Bangu 

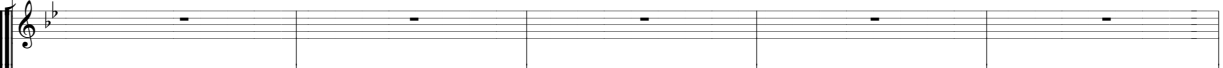
28

Picc.  *mf*

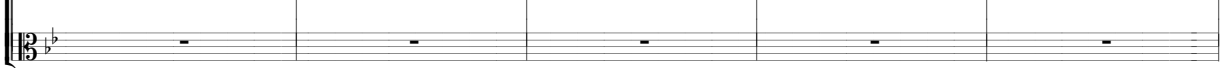
小堂鼓
Tanggu
大堂鼓 

Xiaocha/小镲
Tangluo堂锣 

Bangu板鼓  *mf*

V-ni.I. 

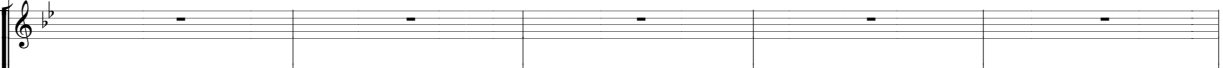
V-ni.II. 

V-le 

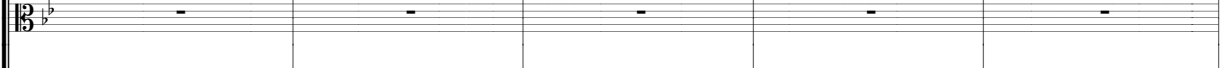
33

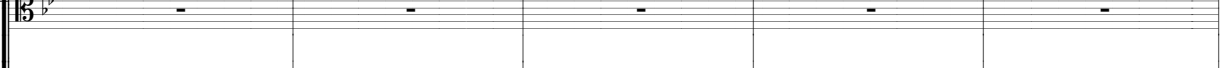
Picc. 

Bangu 

V-ni I. 

V-ni II. 

V-le 

V-c 

C-b 

38

Picc.

Bangu板鼓

V-ni.I.

V-ni.II.

V-le

V-c

C-b

43

Picc.

Bangu板鼓

Arpa

V-ni I.

V-ni II.

V-le

V-c

C-b

48

Fl.I.III. *mf*

Picc.

Ob.I.II.

Cl.I.III. *mf*

Fag.I.II. *mf*

Cor.I.II. *mp*

Cor.III.IV.

Tr.(B).I.II.

Tr.III.

Tr-ni I.II.

Tr-ni.III.
Tuba

Timp

Silof.

Xiaolu小锣

小堂鼓
Tanggu
大堂鼓

Xiaocha小镲
Tangluo堂锣

Bangu板鼓

Arpa

V-ni.I. *mf*

V-ni.II. *mf*

V-le *mf*

V-c *pizz mf*

C-b *mf*

53

Fl.I.II. Picc. Ob.I.II. Cl.I.II. Fag.I.II.

Cor.I.II. Cor.III.IV. Tr.(B).II. Tr.III. Tr-ni.I.II. Tr-ni.III. Tuba

Timp. Silof. Xiaoluo/小锣 小堂鼓 Tanggu 大堂鼓 Xiaocha/小钹 Tangluo/堂锣 Bangu/板鼓

Arpa

V-ni.I. V-ni.II. V-le. V-c. C-b.

con sord.

pizz

58

Fl.I.II. Picc. Cl.I.II. Fag.I.II. Cor.I.II. Cor.III.IV. Tr.(B).I.II. Tr.III. Timp. Silof. Xiaoluo/小锣 小堂鼓 Tanggu 大堂鼓 Xiaocha/小钹 Tangluo/堂锣 Bangu/板鼓 Arpa V-ni.I. V-ni.II. V-le V-c C-b

mp

arco

arc

63

Fl.I.II. *f* *a2*

Picc. *f* *a2*

Ob.I.II. *f* *a2*

Cl.I.II. *f* *a2*

Fag.I.II. *f* *a2*

Cor.I.II. *f*

Cor.III.IV. *f*

Tr.(B).I.II. *f*

Tr.III. *f*

Tr-ni I.II. *f*

Tr-ni.III. Tuba *f*

Timp *f*

小堂鼓 Tanggu 大堂鼓 *f*

Xiaocha 小镲 Tangluo 堂锣

Arpa

V-ni.I. *f*

V-ni.II. *f*

V-le *f*

V-c *f*

C-b *f* *arco*

73

Fl. I, II. Picc. Ob. I, II. Cl. I, II. Fag. I, II. Cor. I, II. Cor. III, IV. Tr. (B), II. Tr. III. Tr-ni I, II. Tr-ni III. Tuba. Timp. Silof. Xiaoluo 小锣 小堂鼓 Tanggu 大堂鼓 Xiaocha 小钹 Tangluo 堂锣 Bangu 板鼓 V-ni I. V-ni II. V-le V-c C-b

The score is for measures 73 through 77. The key signature has two flats (B-flat and E-flat). The woodwind section (Flutes, Piccolo, Oboes, Clarinets, Bassoons, Cor Anglais, Trumpets, Trombones, Trumpets in C, and Tuba) plays a melodic line with various articulations, including accents and slurs. The brass section (Cor Anglais, Trumpets, Trombones, and Tuba) provides harmonic support with chords and rhythmic patterns. The percussion section includes Timpani, Snare Drum, and various Chinese drums and cymbals (Xiaoluo, Tanggu, Xiaocha, Tangluo, Bangu). The string section (Violins I and II, Viola, Violoncello, and Contrabass) plays a steady rhythmic pattern.

78

Fl. I. II. *ff*

Picc. *ff*

Ob. I. II. *ff*

Cl. I. II. *ff*

Fag. I. II. *ff*

Cor. I. II. *ff*

Cor. III. IV. *ff*

Tr. (B) I. II. *ff*

Tr. III. *ff*

Tr-ni. I. II. *ff*

Tr-ni. III. Tuba *ff*

Timp

Silof. *ff*

Xiaoluo 小锣

小堂鼓
Tanggu 大堂鼓

Xiaocha 小铙
Tangluo 堂锣

Bangu 板鼓

Arpa

V-ni. I. *ff*

V-ni. II. *ff*

V-le *ff*

V-c *ff*

C-b *ff*

82

Fl.I.II. $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Picc. $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Ob.I.II. $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Cl.I.II. $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Fag.I.II. $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Cor.I.II. $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Cor.III.IV. $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Tr.(B).I.II. $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Tr.III. $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Tr-ni I.II. $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Tr-ni.III. Tuba $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Timp $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Silof. $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Xiaoluo/小锣 $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

小堂鼓 Tanggu 大堂鼓 $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Xiaocha/小镲 Tangluo 堂镲 $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Bangu 板鼓 $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Arpa $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

Arpa $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

V-ni.I. $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

V-ni.II. $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

V-le $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

V-c $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

C-b $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

86

Fl.I.II.

Fl.III.

Picc.

Ob.I.II.

Cl.I.II.

Fag.I.II.

Cor.I.II.

Cor.III.IV.

Tr.(B).I.II.

Tr.III.

Tr-ni I.II.

Tr-ni.III.
Tuba

Silof.

小堂鼓
Tanggu
大堂鼓

Xiaocha/小镲
Tangluo堂锣

Bangu板鼓

Arpa

V-ni.I.

V-ni.II.

V-le

V-c

C-b

91

Fl.I.II.

Picc.

Ob.I.II.

Cl.I.II.

Fag.I.II.

Cor.I.II.

Cor.III.IV.

Tr.(B).I.II.

Tr.III.

Tr-ni I.II.

Tr-ni.III.
Tuba

Timp

Silof.

Xialuo小锣

小堂鼓
Tanggu
大堂鼓

Xiaocha小钹
Tangluo堂锣

Bangu板鼓

Arpa

V-ni.I.

V-ni.II.

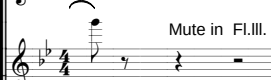
V-le

V-c

C-b

94

Fl.I.II.  

Picc.  

Ob.I.II.  

Cl.I.II.  

Fag.I.II.  

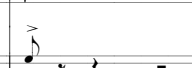
Cor.I.II.  

Cor.III.IV.  

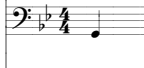
Tr.(B).I.II.  

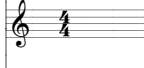
Tr.III.  

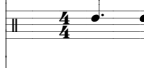
Tr-ni I.II.  

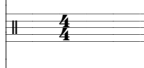
Tr-ni.III. Tuba  

Timp  

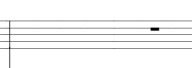
Xiaoluo/小锣  

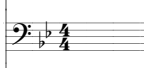
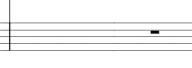
小堂鼓
Tanggu
大堂鼓  

Xiaocha/小钹
Tangluo/堂锣  

Bangu/板鼓  

Arpa  

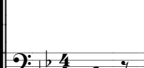
Arpa  

V-ni.I.  

V-ni.II.  

V-le  

V-c  

C-b  

98

Xiaoluo小锣

小堂鼓
Tanggu
大堂鼓

Xiaocha小镲
Tangluo堂锣

Bangu板鼓

Arpa

V-ni. I.

V-ni. II.

V-le

V-c

C-b

102

Xiaoluo小锣

小堂鼓
Tanggu
大堂鼓

Xiaocha小镲
Tangluo堂锣

Bangu板鼓

V-ni. I.

V-ni. II.

V-le

V-c

C-b

107

Fl.I.III.

Fl.III.

Xiaoluo小锣

小堂鼓
Tanggu
大堂鼓

Xiaocha小钹
Tangluo堂锣

Bangu板鼓

Arpa

V-ni.I.

V-ni.II.

V-le

V-c

C-b

112

Fl.I.III.

Fl.III.

Bangu板鼓

V-ni I.

V-ni II.

V-le

V-c

C-b

117

Fl.I.II.

Fl.III.

Bangu板鼓

Arpa

V-ni.I.

V-ni.II.

V-le

V-c

C-b

122

Fl.I.II.

Fl.III.

Bangu板鼓

Arpa

V-ni I.

V-ni II.

V-le

V-c

C-b

126

Fl.I.II. *mf*

Picc.

Ob.I.II.

Cl.I.II. *mf*

Fag.I.II. *mf*

Cor.I.II.

Cor.III.IV.

Tr.(B).I.II.

Tr.III.

Tr-ni I.II.

Tr-ni.III.
Tuba

Timp

Xiaoluo小锣

小堂鼓
Tanggu
大堂鼓

Xiaocha小钹
Tangluo堂锣

Bangu板鼓

Arpa

V-ni.I. *mf*

V-ni.II. *mf*

V-le *mf*

V-c *pizz mf*

C-b *mf*

131

Fl.I.II. Picc. Ob.I.II. Cl.I.II. Fag.I.II.

Cor.I.II. Cor.III.IV. Tr.(B).I.II. Tr.III. Tr-ni.I.II. Tr-ni.III. Tuba

Timp.

Xiaoluo/小锣
小堂鼓
Tanggu
大堂鼓

Xiaocha/小镲
Tangluo/堂锣

Bangu/板鼓

Arpa

V-ni.I. V-ni.II. V-le. V-c. C-b.

con sord.

pizz

136

Fl.I.II.
 Picc.
 Ob.I.II.
 Cl.I.II.
 Fag.I.II.
 Cor.I.II.
 Cor.III.IV.
 Tr.(B).I.II.
 Tr.III.
 Tr-ni I.II.
 Tr-ni.III. Tuba
 Timp
 Xiaoluo/小锣
 小堂鼓
 Tanggu 大堂鼓
 Xiaocha/小钹
 Tangluo堂锣
 Bangu板鼓
 Arpa
 V-ni.I.
 V-ni.II.
 V-le
 V-c
 C-b

The score is for measures 136-139. The key signature has two flats (B-flat and E-flat). The woodwinds (Flute, Piccolo, Oboe, Clarinet, Bassoon) play melodic lines with some rests. The brass section (Cori, Trumpets, Trombones, Tuba) has sustained notes or rests. The percussion section includes Timp, Xiaoluo, Tanggu, Xiaocha, Tangluo, and Bangu. The strings (Violins, Viola, Violoncello, Double Bass, and Contrabass) play a rhythmic pattern, with the Violins and Viola marked *arco* and the Violoncello and Double Bass marked *arc*.

140

Fl. I. II. III.

Picc.

Ob. I. II. III.

Cl. I. II. III.

Fag. I. II.

Cor. I. II. III.

Cor. III. IV.

Tr. (B). II.

Tr. III.

Tr-ni. I. II.

Tr-ni. III.
Tuba

Timp

Xialuo 小锣

小堂鼓
Tanggu
大堂鼓

Xiaocha 小钹
Tangluo 堂锣

Bangu 板鼓

Arpa

V-ni. I.

V-ni. II.

V-le

V-c

C-b *arco*

144

Fl.I.III.

Picc.

Ob.I.III.

Cl.I.III.

Fag.I.II.

Cor.I.III.

Cor.III.IV.

Tr.(B).I.II.

Tr.III.

Tr-ni I.II.

Tr-ni.III.
Tuba

Timp

Xiaoluo/小锣

小堂鼓
Tanggu
大堂鼓

Xiaocha/小钹
Tangluo堂锣

Bangu板鼓

Arpa

V-ni.I.

V-ni.II.

V-le

V-c

C-b

ff

148

Fl. I. II.

Picc.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. I. II.

Cor. III. IV.

Tr. (B). II.

Tr. III.

Tr-ni I. II.

Tr-ni. III.
Tuba

Timp

Xiaoluo/小锣

小堂鼓
Tanggu
大堂鼓

Xiaocha/小铙
Tangluo/堂锣

Bangu/板鼓

V-ni. I.

V-ni. II.

V-le

V-c

C-b

152 *allargando*

Fl.I.II. 

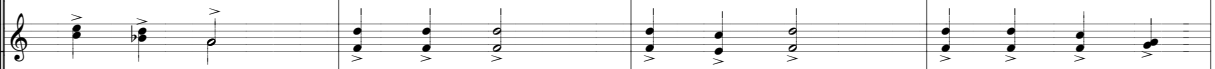
Picc. 

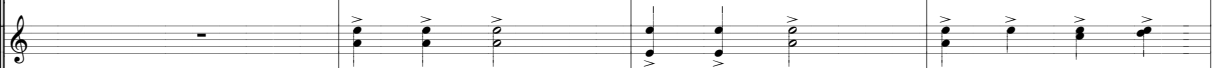
Ob.I.II. 

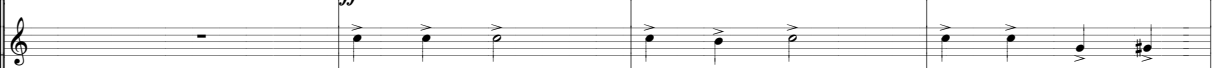
Cl.I.II. 

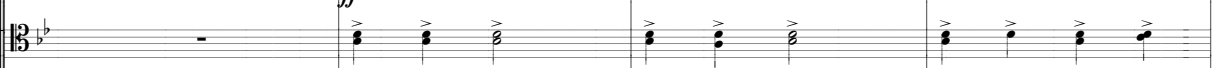
Fag.I.II. 

Cor.I.II. 

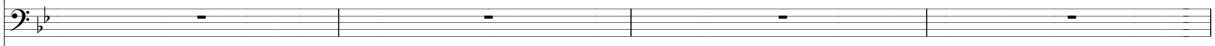
Cor.III.IV. 

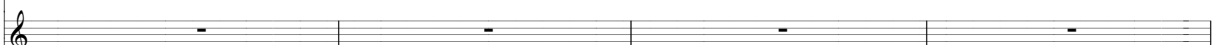
Tr.(B).I.II. 

Tr.III. 

Tr-ni I.II. 

Tr-ni.III. Tuba 

Timp 

Xiaoluo/小锣 

小堂鼓
Tanggu
大堂鼓 

Xiaocha/小钹
Tangluo/堂锣 

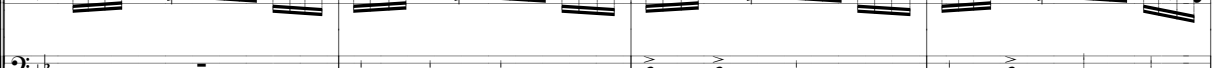
Bangu/板鼓 

V-ni.I. 

V-ni.II. 

V-le 

V-c 

C-b 

allargando

156

Andante *accel.* *a tempo*

Fl.I.II.

Picc.

Ob.I.II.

Cl.I.II.

Fag.I.II.

Cor.I.II.

Cor.III.IV.

Tr.(B).II.

Tr.III.

Tr-ni.I.II.

Tr-ni.III.
Tuba

Timp

Silof.

Xiaoluo/小锣

小堂鼓
Tanggu
大堂鼓

Arpa

Andante *accel.* *a tempo*

V-ni.I.

V-ni.II.

V-le

V-c

C-b

161

Fl.I.III. Picc. Ob.I.III. Cl.I.III. Fag.I.III.

Cor.I.III. Cor.III.IV. Tr.(B).II. Tr.III. Tr-ni.I.III. Tr-ni.III. Tuba

Timp. Silof.

小堂鼓 Tanggu 大堂鼓

Xiaocho小镲 Tangluo堂锣

Bangu板鼓

Arpa

V-ni.I. V-ni.II. V-le. V-c. C-b.

166

Fl. I. II.

Picc.

Ob. I. II.

Cl. I. II.

Fag. I. II.

Cor. I. II.

Cor. III. IV.

Tr. (B) I. II.

Tr. III.

Tr. ni I. II.

Tr. ni. III.
Tuba

Timp.

Silof.

Xiaoluo 小锣

小堂鼓
Tanggu
大堂鼓

Xiaocha 小钹
Tangluo 堂锣

Bangu 板鼓

V. ni. I.

V. ni. II.

V. le

V. c

C. b

鲍元恺

炎黄风情

中国汉族民歌主题 24 首管弦乐曲

(一) 燕赵故事

1. 小白菜

这是我在童年听到的第一首民歌——一首流传久远的歌，它表现了一个失去母亲的孩子遭受继母虐待的悲惨境遇，和他对生母的怀念之情。我以这首民歌的凄婉旋律为基础，用弦乐刻画主人公对往日温暖亲情的眷恋，以及为母亲送葬情景的回忆。中间部分的旋律是我根据河北民歌《哭五更》的音调重新创作的，其中有哀伤的呜咽，无奈的叹息，也有短暂的憧憬。当旋律重新回到《小白菜》时，小提琴以充满幻想的空灵音响把人们带到了这苦命孩子寄希望于天国的依稀梦境之中。

2. 小放牛

这是一首农村歌舞曲，曾被编成京剧和昆曲短剧而流传全国。

清晨，阳光明媚，清风拂煦，牧童在牛背上吹着竹笛悠然自得地走出村口。路上，一位美丽的村姑向牧童问路，牧童则以“赵州石桥什么人修？玉石栏杆什么人留？什么人骑驴桥上走？什么人推车轧了一道沟？”一连串问题请村姑回答，作为指路的条件。聪明的村姑有问必答，一一应对，二人边唱边舞，一派天真。乐曲用音色对置的手法表现一问一答的诙谐情趣，最后以乐队的全奏将欢乐气氛推向高潮。

3. 茉莉花

中国各地特别是东部各省几乎都有旋律、歌词各不相同的《茉莉花》长期流传。我选取了我的祖籍河北沧州地区的《茉莉花》的旋律。这是一首优雅细腻，精致委婉的歌曲，表现了少女以茉莉花自喻，对美好爱情充满幻想的烂漫情怀。由小提琴、中提琴先后演奏的《茉莉花》旋律，时而恬淡宁静，时而含情脉脉，时而以不协和和弦表现少女偶上心头的一缕愁绪。当另一旋律与《茉莉花》重唱时，则像是一首爱的颂歌。然后，音乐转入沉思，又在结尾时凭添一丝惆怅。

4. 对花

“春季里来什么花儿开？春季里开的是迎春花……”对句歌是民歌中常见的形式，而依季节次序问答花名则是对句歌中常见的内容。这首乐曲的主题采用的是河北沧州地区的《对花》，中部则是另一首沧州民歌《放风筝》的旋律。

全曲以多变的节奏、对置的音色和丰富的力度变化描绘出对歌场上欢腾热烈的场面：一连串喋喋不休的反复音调，像是场外熙熙攘攘的人群呼喊助威。中部插入的慢板则是手执竹板击节入场的女子表演“落子”（莲花落）的舞蹈场面。

(二) 云岭素描

1. 小河淌水

“月亮出来亮汪汪，想起我的阿哥在深山，哥象月亮天上走，山下小河淌水清悠悠。”这是一首即景生情，情景交融的云南情歌。

乐曲以原曲歌词提供的时间（月夜）、空间（山下小河旁）为背景，用弦乐高音区的模糊音响模拟朦胧月夜，用钢琴、竖琴、钢片琴的丁冬音响模拟小河流淌。恬美的英国管和明亮的长笛先后唱出柔美动人的旋律。当乐曲转为全体弦乐齐奏时，低声部模拟“阿哥”以放慢一倍的同一旋律热烈应和，把炽烈的爱情之歌推向高潮。

2. 放马山歌

“正月放马正月正，赶起马来登路程；二月放马百草发，小马吃草顺山爬……”这首流传全国的云南民歌，表现了放马人豪爽的性格。乐曲中使用打击乐器和小提琴的滑奏模拟马铃、马蹄、马鞭声和放马人的吆喝声。中部以《赶马调》的悠闲舒缓节奏和甜美平稳旋律刻画放马人途中休憩的情景。

3. 雨不洒花花不红

“哥是天上一条龙，妹是地上花一蓬，龙不翻身不下雨，雨不洒花花不红。”这首云南情歌歌词语语双关，言简情深；旋律调式独特，婉转动人，曾在各地广为流传。乐曲以象征雨滴的三连音音型贯穿全曲，先后用大管、单簧管加短笛以及弦乐木管的交替演奏这优美迷人的旋律。

4. 猜调

这首幽默诙谐的云南童谣以“绕口令”式的节奏表现了姐妹问答对歌的活泼情趣：“小乖乖来小乖乖，我们说给你们猜：什么长，长上天？哪样长，海中间？什么长长街前卖嘛？哪样长长妹跟前？”“……银河长，长上天；莲藕长，海中间；银线长长街前卖，丝线长长妹跟前。”乐曲以木管乐器的明亮音色和弦乐拨奏的轻快节奏突出显现了旋律的戏谑气氛，中部引用了另一首云南民歌《安宁州》的优美旋律。

原作为单管小型管弦乐队演奏的。1997年应中国交响乐团之约，另作弦乐版。

(三) 黄土悲欢

1. 女娃担水

乐曲的主题是一首反映旧时代农村女子苦难生活的陕北民歌。全曲采用传统的变奏曲体裁，从多侧面揭示苦难中的女子的内心世界。主题和最初的两个变奏凄楚悲凉，第三变奏刻画了主人惆怅不安的心理活动，第五变奏表现了她向悲惨命运的无力的抗争。最后一个变奏又回到悲凉的主题，而且变得更加孱弱纤细——苦难是难以摆脱的。

2. 夫妻逗趣

“说你呀，邋遢呀，真邋一得遢呀，头上的金丝么乱呀如麻呀，娃他妈！”这首对唱描绘了一对夫妻相互取笑的嬉戏场面。三弦和板胡象征一对嬉戏中的夫妻。钢琴的不协和音和小堂锣的滑稽音色强化了乐曲的喜剧色彩，半音调性对置和节拍错位更使乐曲充满幽默感。

3. 走绛州

这首歌流行于陕西和山西，表现了主人公肩挑扁担口唱歌谣步履轻快地向绛州进发的愉快心情。板胡的旋律轻松愉快，小提琴的固定音型好像扁担上下忽闪的颤动，全曲展现出一幅优美的乡间画面。

4. 兰花花

《兰花花》是一首产生于陕北流传于全国的叙事歌曲。歌曲强烈控诉了旧时代包办婚姻对自由爱情的摧残，歌颂了反叛封建礼教，追求幸福婚姻的青年女子兰花花。然而，在封建社会，她不可避免地要以生命为代价而走向悲剧的结局。

乐曲的第一部分以柔美的双簧管和热情的大提琴表现兰花花和她的情人充满幻想的甜蜜爱情。中段以铜管的强暴威严和弦乐的悲恸哭诉象征兰花花的抗争和愤怒，定音鼓和大锣的哀鸣预示了悲剧的结局。乐曲结尾，定音鼓沉闷地奏出主题，留下了最后的微弱呼唤。

(四) 巴蜀山歌

1. 槐花几时开

巴山蜀水，培育了四川人勤劳、爽朗而富于幽默感的性格。这首词曲并茂的《槐花几时开》是一曲典型的四川山歌。歌词只有四句，却情景交融，意味深长：“高高山上一树槐，手把栏杆望郎来，娘问女儿望啥子，我望槐花几时开。”其旋律也十分别致，从全曲最高音起，每句歌词拆为两个乐节，并加入四川山歌特有的衬字，起伏婉转，扣人心弦。

乐曲由双簧管、圆号、弦乐、长笛和英国管先后演奏这首山歌的优美旋律。和声以另一调性做背景衬托，描绘了一个远景近景既分离又相合的山村画面。

2. 黄杨扁担

这是一首四川秀山花灯调，表现了小夥子挑担到酉州送米，却兴致勃勃地观察酉州姑娘梳头打扮的情景。歌词俏皮风趣，四川民歌特有的衬词更增添了歌词的幽默感：“黄杨扁担软溜溜哇(姐里哈里呀)，挑一担白米下酉州哇(姐呀姐呀) 下酉州哇(哥里哈里呀)。”

乐曲以强劲的全奏刻画小夥子彪悍的形象，中段以一首山歌的二重唱表现年轻挑夫休憩时悠然自得的神态。

3. 绣荷包

《绣荷包》是中国民歌中常见的题材，表现少女为情人绣荷包时的兴奋与羞涩心态。荷包是男人系于腰间用以装钱和零星物品的布袋，女子常以荷包赠与情人作为定情物。民歌中《绣荷包》以四川、山西和云南的三首流传最广。

乐曲从弦乐四重奏开始，然后转为木管，间以竖琴的装饰性滑奏和长笛的华彩乐句，宛若姑娘手中的飞针走线。

4. 太阳出来喜洋洋

这是一首爽朗明快的四川山歌：“太阳出来喜洋洋，挑起扁担上山岗，手中拿把开山斧，不怕虎豹和豺狼。”乐队全奏贯穿全曲，铜管乐器粗野的呐喊，弦乐从压抑到爆发的转接，以及定音鼓的狂躁敲击，表现了雄性勃发的阳刚之气。

(五) 江南雨丝

1. 无锡景

以锡山、惠山和太湖闻名于世的江南名城无锡，历来是诗人、画家和音乐家的灵感之源。以无锡为题的名曲，一是阿炳的《二泉映月》，一是这首江南小调《无锡景》：“天下第二泉，惠山脚半边，泉水碧清，茶叶泡香片，锡山相对惠泉山，山脚下，两半边，开个泥佛店。”这首管弦乐曲以清秀的木管音色和朦胧的弦乐音色描绘了无锡秀美迷人的湖光山色。

2. 杨柳青

这是一首欢快活泼的扬州小调。“杨柳青”是原歌中的衬词，并无特别含义。这首小调歌词不固定，常填入诙谐，风趣，欢快的词句。乐曲采用弦乐拨奏，从两个声部开始，逐步转入全部弦乐的拨奏，并以拨奏模拟民间打击乐的锣鼓节奏，突出了乐曲的欢快气氛和俏皮性格。

3. 拔根芦柴花

这是一首江都县的秧田歌，“拔根芦柴花”系原曲衬句。“白米饭好吃要把秧来栽，鲜鱼汤好喝要把网来拈……”乐曲以钢琴和长笛先后演奏这首秧田歌的轻快旋律，弦乐拨奏和清脆的板鼓伴奏之，勾画了一幅秀美的江南图景。

4. 紫竹调

这原是一首流行于苏州的市井爱情小调，后成为上海沪剧曲牌。其歌词经历代艺人传播修改，成为一首含蓄有趣的情歌：“一根紫竹直苗苗，送与哥哥做管箫，箫儿对著口，口儿对著箫，箫中吹出开花调。问哥哥，这管箫儿好不好？”乐曲以弦乐和二胡、琵琶、曲笛演奏旋律，竖琴的晶莹琶音与之相和，颇具江南丝竹的风格。

(六) 太行春秋

1. 走西口

《走西口》讲述的是过去年代生活在黄土高原贫瘠地区的人们背井离乡，到口外谋生的故事，流行于山西、陕西的北部和内蒙古西部。各地的《走西口》内容相近，曲调却有很大差异。这里所采用的是山西小调的旋律：“哥哥你走西口，小妹妹我实难留，手拉著哥哥的手，一直送到小村口。”乐曲以如泣如诉的弦乐音色和细腻落错的复调声部淋漓尽致地表现了一对情人依依不舍的离愁别绪——这里有缠绵悱恻的喃喃私语，更有肝肠欲断的生离死别。

2. 闹元宵

“正月十五闹元宵，太原城里好热闹，这一边灯耍龙摆尾，那一边秧歌扭得好。”这是一首欢腾热烈的山西民歌，表现了元宵节之夜人们兴高采烈的心情。乐曲以铜管的引子和唢呐的曲调把人们带到了一年一度的元宵晚会气氛之中。当人们沉浸在节日之夜的欢乐之中的时候，一曲深情的《绣荷包》缓缓流入人们心田：“初一到十五，十五的月儿高，那春风吹动杨柳呀杨柳梢。”表现了“每逢佳节倍思亲”的独特心境。

3. 爬山调

爬山调流行于山西河曲和内蒙古武川一带，亦称山曲。它同陕北的信天游在结构上十分相近，都是散板式的上下句结构。内容亦同爱情题材为主，乐曲由两首爬山调联合而成，我们从中可以看到山村男女青年以山曲表达心声的情景。

4. 看秧歌

秧歌是北方农村流行的一种边歌边舞的民间歌舞，山西的秧歌以晋中地区的祁太秧歌最为著称。祁太秧歌产生在祁县、太谷，以叙事歌曲和短剧为主。这一首《看秧歌》本身就是一首秧歌曲，描述了一对姐妹结伴到邻村看秧歌，一路上趣事层出的情景。乐曲突出了秧歌的打击乐音响，以北方特有的火爆气氛把音乐推向高潮。

BAO YUANKAI

YANHUANG FENGQING

Chinese Sights and Sounds

24 Pieces by Themes on Chinese folktunes For Symphony Orchestra

Suit 1. Yan Zhao gu shi Hebei Folk Songs *Stories on the Lands of Ancient Yan and Zhao*

1. Xiaobaicai Little Cabbage

This is a very popular folk song talking about how a boy was ill-treated by his stepmother. Apart from the touching melody, the strings were being highlighted to imitate the boy's sorrow. He missed his mother very much and the composer made use of another Hebei folk song "Crying at the Daybreak" to show the boy's weeping sadness, helpless sighs and transient expectation. In the end, the violin brings us to the misty dreamland which the poor boy is longing for.

2. Xiaofangniu The Little Cowherd

It is a dance tune about the dialogue between a little cowherd boy and a clever country girl. When the girl asked the boy to show her the way, she was being tested with lots of questions. However, the intelligent girl had given the correct answers. Their conversations contribute to a joyful and amusing atmosphere. The sentiments were pushed to a climax by the full orchestra.

3. Molihua Jasmine

There were many tunes or songs named "Jasmine" that could be found all over China especially the eastern provinces. This piece is from Cangzhou in Hebei Province with elegant and delicate melody. The tune is played by violin and viola, describing how a girl projects herself as a jasmine flower and dreams about romantic love.

4. Duihua Can You Guess What Flower It Is

The format of questions and answers is often found in folk songs especially about the flowers' names. This tune is one of them from Cangzhou which is merged with another folk song "Flying the Kite" in the middle part of the piece. The changeable rhythms, contrasted tone colors and frequent shifts of dynamics depict a noisy and gay picture of the cheerful crowd.

Suit 2. Yun ling su miao Yunnan Folk Songs *Sketches of the Highland of Yunnan*

1. Xiaohe Tangshui Flowing Stream

This is a Yunnan folk song describing how a girl is missing her lover under a moonlit night. Different instruments were used to picture the scenery such as the string instruments for the moonlit night, the piano, harp and glock for the flowing stream. The touching melody is then played by the English horn and flute respectively. The music reaches its pinnacle when the low register part representing the boy friend played at half speed and is accompanied by the full string ensemble.

2. Fang Ma shange Song of Wrangler

This popular Yunnan folk song describes how the herdsman is grazing their horses on the pasture land and mountain. It also shows the bold and straightforward character of the herdsman. Percussion and violins are used to

mimic the sounds of horse bells, hoofs and whips. Another wrangling tune with slow tempo and sweet melody appears in the middle part of the piece which shows the peacefulness of the herdsman when taking a rest during his work.

3. Yu bu sahua hua bu hong Blossoming for Rainwater

It is a well-known Yunnan folk song in a pun form by which the girl is like a cluster of flowers and her lover is like a dragon in the sky. The melody and mode of this tune are unique and beautiful. Triplet pattern, which symbolizes raindrops, is used all over the piece. The bassoon, clarinet, piccolo and woodwind instruments are used respectively to interpret this fascinating melody.

4.Caidiao Song of Riddles

This is a children's folk rhyme from Yunnan. In the rhythm of tongue twister, the song depicts how the two sisters are engaging in questions and answers. The mood is humorous and vivid which can be reflected by woodwind and string instruments. The middle part of the piece borrows the melodic tune of another Yunnan folk song "Anningzhou".

Suit 3. Huang tu bei huan Shannxi Folk Songs

Sadness and Happiness on the Yellow Soil Highland

1. Nuwa danshui Theme and Variation by Folksong of Shannxi

The theme of the melody originates from a Shaanxi folk song which is talking about a country girl's hard life. The music develops in different traditional variations that probes the girl's feelings in many aspects. The tone is sad and melancholy which shows her disconsolate and hard feelings. It also depicts her attempt to struggle against her miserable life.

2.Fuqi douqu The Amusing Couple

It describes the amusing scene of a couple who are laughing at each other. A three-stringed Chinese plucked instrument and the banhu symbolize the couple respectively. The discord of piano and humorous tone color of small gong further strengthens the comic flavor of the theme.

3.Zou Jiangzhou Going to Jiangzhou

It is a popular song in Shaanxi and Shanxi which shows a cheerful man with a carrying pole on his shoulder humming when approaching Jiangzhou. The beautiful country scenery is illustrated by the light-hearted and happy tune of banhu while the fixed sound pattern of violin imitates the elastic movement of the pole on his shoulder.

4.Lan Huahua Lady Lan Huahua

This song is from the north of Shaanxi Province talking about a brave girl called Lan Huahua. She protested against feudalism and pursued her own happy marriage. Her struggle ends in tragedy and finally costs her life. The music begins with oboe and cello to depict their passionate love. Then the brass and strings come in to symbolize her struggle and wrath. In the end, the theme is recapitulated by the kettle drum and finally leads to the tragic ending of the story.

Suit 4. Ba Shu shan ge Sichuan Folk Songs

Mountain Songs of the Ancient States Ba and Shu

1.Huaihua jishi kai Expecting the Blossom of Scholartree

Sichuan people are known for their diligence, straightforwardness and humor. This is a typical Sichuan folk song talking about how a girl is missing her lover. The tone is amusing and unique. The beautiful melody is recapitulated by the oboe, horn, string instruments, flute and English horn respectively while the harmony in another mode pictures the village scenery.

2. Huangyang biandan Yellow Poplar Shouldering Pole

This Sichuan folk song talks about a young man watching the girls in Qiuzhou to do make-ups on his way carrying a load of rice there too. The music begins with the full orchestra to portray the strong young man while the duet in the middle part of the piece depicts the leisurely and relaxing mood during his rest.

3. Xiu hebao Embroider a Pouch

Embroidering pouch is a very popular theme among Chinese folk songs. It shows the excitement and shyness of young girls when embroidering pouch for their lovers. Girls always give a pouch to their lovers as a token of love. The music begins with string quartet, and is followed by the woodwind, harp and flute respectively. It is just like the shuttling thread in her hand.

4. Taiyang Chulai Xiyangyang Happy Sunrise

This is a lively and straightforward folk song from Sichuan Province. It describes the happiness and pride of children when they climb up the hills to work. The melody is played by the full orchestra. With the highlights of brass, strings and kettledrums, the masculine tone of the piece is further strengthened.

Suit 5. Jiang nan yu si

Jiangsu Folk Songs

Drizzle in the South

1. Wuxi Jing The Scenery of Wuxi

Wuxi in Jiangnan Province is famous for its beautiful scenery which is also the source of inspiration for poets, painters and musicians. Such as the "Moon Reflected in Two Streams" and this folk song are both well-known tunes talking about Wuxi. This orchestral version of the folk song depicts the charming scenery by both the woodwind and strings.

2. Yangliuqing Green Willow

It is an animated and brisk Yangzhou folk song. It is named so because it uses "green willow" as a foil in the lyric which is meaningless. The lyric is changeable with humorous and cheerful words. Pizzicato is applied among all strings and is even used to imitate the rhythm of gongs and drums. The delightful and active tone of the melody is then fully expressed.

3. Bagen Luchaihua Pulling out a Reed Catkin

It is a folk song in Jiangdu County which is always sung when transplanting seeds in the rice fields. Accompanied by the strings in pizzicato and small drums, the tune is played by piano and flute respectively to portray this beautiful Jiangnan scenery.

4. Zizhudiao Bamboo-flute Tune

It used to be a popular love tune in Suzhou and is then become a mode of tune for Shanghai local opera Huju. The lyric is implicit and amusing. Accompanied by the harp, the melody is played by the strings in the style of Jiangnansizu.

Suit 6. Taihang chun qiu

Shanxi Folk Songs

Seasons in Taihang Mountains

1. Zou Xikou Going to West Gate

Popular in Shanxi, Northern Shaanxi and Western Inner Mongolia, this folk song talks about the migration of the poor people from the Highlands for a better living. The music adopts the Shanxi tune with the theme of the sad separation between two lovers. Their feelings are depicted by the strings and the polyphony parts of the orchestra.

2. Nao Yuanxiao Happy Lantern Festival

This is a cheerful Shanxi folk song showing the happiness and excitement of people when celebrating the Lantern Festival. The introductory brass and tunes by suona lead to the climax of the festive joy. Then a soft and emotional tune of "Embroidering Pouch" appears to depict the sentiment of missing their own family under this annual gala.

3. Pashan diao A Tune of Mountain Climbing

Popular in Hequ, Shanxi Province and Wuchuan, Inner Mongolia, the structure of mountain tunes is similar to that of Xintianyou in the Northern Shaanxi Province. Both of them are in sanban (no tempo) and also have the main theme of love. This piece is composed of two mountain tunes which shows how the young village people express their love through those songs.

4. Kan Yangge Going to Watch Yangge Dance

It is a country dance popular in the villages of Northern China. This piece talks about two sisters who go to see the dance and have met lots of interesting things. Percussion is highlighted to depict the rhythm and also the liveliness of the dance.