

# 南洋 笛声



CHARMS OF NANYANG

新加坡国际华乐作曲大赛  
获奖作品集(一)

Singapore International Competition  
for Chinese Orchestral Composition  
Winning Compositions I





# PREFACE



As Singapore's only professional, national Chinese orchestra, the Singapore Chinese Orchestra (SCO) has the responsibility to create and develop, promote and preserve the country's culture and the arts.

Our excellent geographical location and rich history have provided conditions favourable for the orchestra to grow into a unique and outstanding performing group which we are so proud of today.

Since SCO's inception, we have not ceased to explore the artistic direction we should take. As a result, the orchestra, rooted firmly in Southeast Asia where different cultures and customs from the region converged, has evolved into one with East-meet-West and Nanyang flavour characteristics.

In multi-racial Singapore, SCO began early to incorporate non-Chinese music into its repertoire in order to be an orchestra for everyone. Such music includes Malay and Indian pieces as well as those from the West, all of which expressing their respective unique culture and history. It has helped SCO stand out from among the other Chinese orchestras in the region too.

The first SCO International Competition for Chinese Orchestral Compositions was held in 2006. It was an effort to "seek direction by throwing stones" and attract talented composers to create "Chinese orchestral works with strong Nanyang flavour".

To date, we have a good number of these works in our repertoire collected over the years from the competition. They are not only popular with our local audience, but also received rave reviews when they were performed by well-known orchestras overseas.

With all conditions for growth in our favour, we have seen more and more people appreciate, play and even compose Chinese orchestral music in recent years. On our part, we spared no effort to nurture and develop promising musicians and composers we found over the years.

Besides the competition, SCO also commissioned composers to create new works. The composers and their outstanding compositions came from Singapore, Malaysia, mainland China as well as Hong Kong, Taiwan and other places.

Worthy of mention is the emergence of a group of young and talented composers who, inspired and encouraged by their seniors, has shown a growing interest in Chinese orchestral music. They have started to experiment and create Chinese music too.

The competition and commissions have not only given the composers a new direction and theme for their new works, but also provided them with greater creative space and opportunities to grow and develop. Their successes have, in turn, given Chinese orchestral music in Singapore a new impetus and eco-system for growth. What a positive outcome it has been!

SCO's growth and development would not be possible without the support of fellow musicians and our friends. We thank especially our Patron, Prime Minister Lee Hsien Loong for his many years of support and encouragement. He had donated generously and financed two editions of the SCO International Competition for Chinese Orchestral Compositions.

Another important person is SCO music director and conductor Yeh Tsung. It was he who first mooted the idea of "Chinese orchestral music with strong Nanyang flavour". Under his baton and leadership, SCO has become a world-renowned Chinese orchestra and occupies an important place on the international stage today.

This publication of Nanyang music scores contains six award-winning works, each of them with its unique subject matter and language of expression. They include those of Mr Law Wai Lun, SCO's first and present Resident Composer and a Singapore Cultural Medallion recipient, Mr Simon Kong Su Leong and Mr Yii Kah Hoe, both Malaysians and important composers in Southeast Asia who have been working very closely with SCO.

The others are Miss Tang Lok Yin, a composer from Hong Kong, a Chinese Special Administrative Region which has a strong historical link to Southeast Asia and Mr Eric Watson, a British-born composer and Cultural Medallion recipient who moved to Singapore earlier and is very well-versed in Nanyang flavour music today. Mr Watson was also SCO's third Resident Composer.

The youngest among them is Wang Chenwei, an up-and-coming and member of a new generation of Singapore composers who are our hope for the future.

Looking back, this publication is only small achievement on our part after many years of exploration to establish a uniquely SCO artistic direction. It is also an opportunity for us to share with you our efforts in promoting and preserving Chinese orchestral music to ensure its continuity and growth in Singapore.

**Terence HO NMP**  
Executive Director

10mm

15mm

safe zone

# 序



新加坡华乐团作为本地唯一的专业国家级华乐团，肩负文化的传承、发展和创新的使命。独特的地理位置和历史渊源，使华乐团吸收了其文化养分，并发展成为一支别具一格、出类拔萃的华乐团。

自创团起，我们就在不断地寻找自己的文化定位。扎根于东南亚的新加坡华乐团被多元文化所灌溉，因地缘、风俗、民情的差异，使其形成了融汇中西，又具南洋风韵的特性。在新加坡，由于多元民族的独特风貌，近年来陆续出现了许多以华乐演奏的非华族乐曲，如马来、印度音乐和西洋乐曲。这些乐曲，充分表现了其他民族的音乐风格和文化特征，也是我国华乐较其他地区的华乐更有特色的凭证。2006年第一届新加坡国际华乐作曲大赛，曾是我们探索道路上一次成功的“投石问路”。比赛吸引了众多优秀的作曲家，“具有南洋特色的华乐”创作也初具概念。时至今日，我们已经积累了一批优秀的具有南洋风格的华乐作品，它们不但在本地流传，也被众多知名的海外乐团演奏，并获得好评！

配合天时、地利、人和的情况下，我们看到越来越多人欣赏华乐、演奏华乐、甚至创作华乐。我们也不遗余力地培养和扶持优秀的音乐家和作曲家。除了比赛，华乐团也委约作曲家创作新作品，他们来自新加坡，马来西亚，中国大陆，港台地区与海外。人才涌现，佳作不断！另一值得欣慰的是，在前辈的带领和鼓舞下，许多杰出的青年音乐家、作曲家也崭露头角，他们对华乐产生了浓厚的兴趣，开始尝试为华乐队谱写作品。比赛、委约，耳目一新的风格主题，给作曲家提供了更多更广的发展空间和创作领域，而他们的成长也为华乐发展注入了一股新动力新生态，产生了良性循环。

华乐团发展至今，离不开各位同行与朋友们的大力支持。感谢我们的赞助人李显龙总理多年来的支持与鼓励，总理曾慷慨解囊，资助了两届新加坡国际华乐作曲大赛。另有一人功不可没，即新加坡华乐团音乐总监葉聰先生，他最先提出了“具有南洋特色的华乐”概念，在他的执棒带领下，华乐团在业界声名鹊起，在国际舞台上占有一席之地。

本次出版的南洋华乐曲集，精选了六部获奖作品，选材新颖，各具特色。六位优秀的作曲家包括：罗伟伦先生，新加坡文化奖得主，也是新加坡华乐团的第一任及现任驻团作曲家；马来西亚作曲家余家和与江赐良先生，是东南亚音乐界的中流砥柱，也是华乐团的良师益友；邓乐妍女士来自香港，而香港与东南亚有着深厚的历史渊源；新加坡文化奖得主，英籍作曲家 Mr Eric Watson 早年移民来新加坡，这里已成为他的家和创作源泉之地，对于南洋风格，他有一番独到的见解和演绎，Mr Watson 曾是华乐团第三任驻团作曲家；后起之秀王辰威，他是本地年轻一代作曲家中的佼佼者之一，华乐事业，后继有人。

独倚斗南楼上望，春风回处紫澜生。这本曲集的出版，是多年探索的一个小结，也借此与大家交流共勉，为华乐事业的发展 and 传承，尽到绵薄之力。

何伟山 官委议员  
行政总监

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Honorary Award

荣誉奖



Playlist



Website

Scan the QR Code to access the audio recordings of compositions at the SCO website.

请扫码进入新加坡华乐团网址，欣赏作品的部分演奏片段。





# **TAPESTRIES - TIME DANCES**

## **挂毯：时光飞舞**



**Eric Watson**

埃里克·沃森



# COMPOSER

ERIC WATSON

埃里克·沃森

Born in the UK, Eric Watson received tertiary musical training at Trinity College of Music in London where his principal studies were piano, violin, composition, and conducting for which he was awarded the Ricordi prize. After graduating he worked as repetiteur in opera and music director for musicals.

Since 1991 Eric has lived in Singapore where he is active as composer, conductor, music technologist and pedagogue. His experience embraces opera, musical theatre, film and television and he has written scores in many diverse and different genres including Electro-Acoustic music, Gamelan and Chinese Orchestra. In 2001 he was the composer and musical director for the Singapore National Day parade for which he recorded an orchestral score with the Singapore Symphony Orchestra and again in 2007 he wrote and arranged orchestral music for National Day this time with four different orchestra's, the Singapore Symphony Orchestra, the Singapore Chinese Orchestra, a smaller Indian ensemble and a Malay ensemble.

In 2006 Eric Watson was awarded first prize in the Singapore Chinese Orchestra International Composition Competition for his work, *Tapestries I - Time Dances*; and in 2011 he wrote the first prize winning piece *Aftermath* for the Singapore Piano and Violin competition.

Since residing in Singapore he has written the musical, *A River In Time* in which he achieved a fusion of Western orchestra, gamelan and small Chinese orchestra, followed by second musical, *Land of A Thousand Dreams*. Numerous other works include *Singapura*, a set of orchestra variations based on the local melody of the same name; *The Wind* for Symphonic Band and Chorus, *Samarkand* a concert march for symphonic band, *Concerto for Chinese Orchestra and Tabla* and *Songs of the North*, a concerto grosso for Chinese orchestra, Fiddle, English Concertina, Pipa and Dizi, *Tapestries II - The Land Beneath the Wind* for Chinese orchestra, *The Golden Orb* for harp ensemble and a short symphonic piece *Intersections* written for the orchestra of the musicmakers. In 2014 Eric was awarded the Kou Pao Kun Award in Arts and Culture for New Immigrant. In 2016 to 2018 Eric was composer-in-residence at the SCO. In 2019 Eric Watson was conferred the Cultural Medallion the most prestigious award in recognition of artistic excellence and distinction in arts and culture an artist can receive in Singapore.

In his pedagogical work Eric Watson takes a special interest in teaching both classical and contemporary orchestration, composition, jazz and improvisational techniques. He is one of the composers and conductors for the Asian Traditional Orchestra and his activities as performer, composer and lecturer has taken him to many parts of South East Asia, China, Japan, Australia and Europe.

埃里克·沃森出生于英国，在伦敦圣三一学院接受高等音乐教育，主修钢琴、小提琴、作曲，以及指挥。他在指挥方面表现尤为杰出，获颁里科ordi (Ricordi) 指挥大奖。毕业后，沃森曾担任歌剧合唱团的声乐指导及音乐剧音乐总监。

沃森自1991年起定居于新加坡，并身兼担任作曲家、指挥家、音乐技师、教育家多职。音乐阅历丰富多元的沃森曾参与的领域涵盖歌剧、音乐剧、影视等。他也曾为多种风格迥异的作品谱曲，其中包括电声音乐、甘美兰、华乐等。沃森于2001年担任新加坡国庆庆典音乐创作兼音乐总监，并与新加坡交响乐团合作录制管弦乐曲。2007年，他再度为新加坡国庆庆典作曲、编曲，而此次合作的对象包含四个不同的乐团，既新加坡交响乐团、新加坡华乐团、小型印度乐队、马来乐队。

2006年，沃森凭作品《挂毯I：时光飞舞》(Tapestries I - Time Dances) 荣获新加坡国际华乐作曲比赛首奖。2011年，沃森作品《后果》(Aftermath) 也在新加坡钢琴与小提琴比赛获得第一名的大奖。

自移居新加坡以来，沃森创作了两出音乐剧，分别为融汇西洋乐、甘美兰、小型华乐团的《时间之河》(A River In Time) 以及《千梦之地》(Land of A Thousand Dreams)。沃森其他作品还包括改编为乐团变奏曲的本地民谣的《新加坡拉》(Singapura)、交响乐团及合唱团作品《风》(The Wind)、交响乐团进行曲《撒马尔罕》(Samarkand)、《塔布拉鼓与华乐的对话》、融合华乐、小提琴、英式六角手风琴、琵琶、笛子的大协奏曲《北方之歌》(Songs of the North)、华乐曲《挂毯II：风下之地》(Tapestries II - The Land Beneath the Wind)、竖琴合奏曲《黄金之球》(The Golden Orb)，以及为创乐者交响乐团(The Orchestra of the Music Makers) 创作的小型交响乐曲《交汇点》(Intersections)。沃森在2014年获颁郭宝崑文化艺术奖的新移民杰出贡献奖，并于2016年至2018年成为新加坡华乐团驻团作曲家。2019，沃森荣获新加坡文化界最高荣誉—新加坡文化奖。

身为教育家的沃森的教学兴趣主要围绕古典管弦乐编曲、现代管弦乐编曲、作曲、爵士乐、即兴演奏技巧等方面。他是亚洲传统乐团(Asian Traditional Orchestra) 的作曲兼指挥之一，并以演奏家、作曲家、讲师的身份活跃于东南亚、中国、日本、澳洲和欧洲。



# SYNOPSIS

10mm

15mm

safe zone

The composer was intrigued and inspired by the examples of tapestries woven as historical documents and the stories told by the rich colours and inter-weaving threads; this piece attempts to weave the many strands of Nanyang history together with the kaleidoscopic vibrancy of tapestry.

Nanyang refers to Southeast Asia in the 19th and 20th century when migrants venturing from Southern China, India and other places, established a life for themselves, and both integrated with and influenced the local culture. In this work, the composer aims to re-tell their history, journey and life through the tapestry of his music. The structure of this piece of music is cyclical - pausing as it moves along; lingering over a stretch of melody or harmony but always with a central theme recurring. Its uniqueness also stems from the fact that it draws from diverse influences including Southeast Asian gamelan orchestra, Indian classical and Western orchestral music. The sub-theme *Time Dances* is derived from photographer-poet Carlos Reyes-Manzo's poem from his collection of poetry *Oranges in Times of Moon*, a description of his artistic experience.

Composed by Eric Watson who was previously SCO's composer-in-residence, this work was awarded the First Prize at the inaugural Singapore International Competition for Chinese Orchestral Composition in 2006.

作曲家对于挂毯十分着迷，并受此手艺深深启发。他认为，编织的挂毯可为历史记录的一种，其中的缤纷色彩及交织的线条诉说着多个耐人寻味的故事。这首曲子旨在把南洋历史的多个面向及绚丽多彩的挂毯色调编织成为独特的艺术景象。

“南洋”一词指的是19及20世纪的东南亚地区。当时，许多来自中国南部和印度等地区的移民迁移到东南亚，就此落地生根。这些移民不仅融入当地社会，同时也影响了当地文化。在本作品中，作曲家试图将这些移民的历史、旅程、生命，通过如挂毯般交织重叠的乐章重新演绎。这首曲子的结构呈现出回环的特色，时而停滞，时而在某段旋律或共鸣处徘徊逗留，但始终环绕着主旋律展延开来。另外，作品独特之处源自于其广泛多元的音乐元素，其中包括东南亚的加美兰音乐、印度古典乐，及西方交响乐。副题“时光飞舞”出自摄影师兼诗人Carlos Reyes-Manzo的诗集*Oranges in Times of Moon*。此诗句形容的是诗人在艺术创作方面的体验。

此曲由曾担任新加坡华乐团驻团作曲家的埃里克·沃森创作，并于2006年新加坡华乐团国际华乐作曲大赛荣获创作大奖第一奖。

"Music, when soft voices die, vibrates in the memory." - Percy Bysshe Shelley

"Tapestries is the memory of soft voices interwoven in our lives and the resonances of time dancing." - Eric Watson

"当柔和的声音消逝时，音乐会在记忆中振动。" - 珀西·比希·雪莱

"挂毯是记忆，是生命中交织的柔和声音的记忆；挂毯是共鸣，是时间起舞所产生的共鸣。" - 埃里克·沃森



# INSTRUMENTATION



## WINDS (吹奏乐器)

Bangdi / Xiaodi (梆笛 / 小笛)	Soprano Sheng (高音笙)	Suona (唢呐)
Qudi / Xiaodi (曲笛 / 小笛)	Alto Sheng (中音笙)	Alto Suona (中音唢呐)
Xindi (新笛)	Bass Sheng (低音笙)	Tenor Suona (次中音唢呐)
		Bass Suona (低音唢呐)
		Guan (管)

## PLUCKED STRINGS (弹拨乐器)

Yangqin (扬琴)	Zhongruan (中阮)	Harp (竖琴)
Liuqin / Gaoyin Ruan (柳琴 / 高音阮)	Daruan (大阮)	Guzheng (箏)
Pipa (琵琶)	Sanxian (三弦)	

## PERCUSSION (打击乐器)

### Percussion 1 (打击乐1)

Timpani (定音鼓)  
Suspended Cymbal (吊镲)

### Percussion 2 (打击乐2)

Congas (康加鼓)  
3 Paigu (3排鼓)  
Suspended Cymbal (吊镲)

### Percussion 3 (打击乐3)

Temple Blocks (木鱼)  
Antique Cymbals (古钹)  
Suspended Cymbal (吊镲)

### Percussion 4 (打击乐4)

Tom-toms (通通鼓)  
Snare drum (小军鼓)

### Percussion 5 (打击乐5)

Suspended Cymbal (吊镲)  
Bass Drum (大军鼓)  
Tam-tam (大低锣)

### Percussion 6 (打击乐6)

Vibraphone (大钢片琴)  
Suspended Cymbal (吊镲)

## BOWED STRINGS (弓弦乐器)

Gaohu (高胡)  
Erhu (二胡)  
Zhonghu (中胡)  
Violoncello (大提琴)  
Double Bass (低音提琴)

# Tapestries I: Time Dances

## 挂毯: 时光飞舞

Eric Watson

埃里克·沃森

Andante, Very Calm

$\text{♩} = 70$

Bandi/ Xiaodi 梆笛/小笛

Qudi/ Xiaodi 曲笛/小笛

Xindi 新笛

Gaoyin Sheng 高音笙

Zhongyin Sheng 中音笙

Cizhongyin Sheng 低音笙

Suona 唢呐

Zhongyin Suona 中音唢呐

Cizhongyin Suona 次中音唢呐

Diyin Suona 低音唢呐

Guan 管

Andante, Very Calm

$\text{♩} = 70$

Yang Qin 扬琴

Liuqin/Caoyin Ruan 柳琴/高音阮

Pipa 琵琶

Zhongruan 中阮

Daruan 大阮

Sanxian 三弦

Guzheng 古筝

Harp 竖琴

Andante, Very Calm

$\text{♩} = 70$

Percussion 1 打击乐1

Percussion 2 打击乐2

Percussion 3 打击乐3

Percussion 4 打击乐4

Percussion 5 打击乐5

Percussion 6 打击乐6

Andante, Very Calm

$\text{♩} = 70$

Caohu 高胡

Erhu 二胡

Zhonghu 中胡

Violoncello 大提琴

Double Bass 低音提琴



15

BD/XD

QD/XD

XianD

GYSh

ZYSh

CZYSh

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

CH

EH

ZH

Vc.

Db.

Timp.

C#

C#

F#

(8)



3/4

*espressivo, quasi improvisatory*

B.D.

*mf*

BD/XD

QD/XD

XinD

GYSb

ZYSb

CZYSb

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

CH

EH

ZH

Vc.

Db.

This page of a musical score contains 24 staves. The top two staves, BD/XD and QD/XD, feature complex rhythmic patterns with slurs and accents. The QD/XD staff includes a *mf* dynamic marking. The remaining staves (XinD, CYS, ZYS, CZYS, SN, ZYSN, CZYSN, DYSN, Guan, YQ, LQ, PP, ZR, DR, SX, Zheng, Hp., Perc. 1-6, GH, EH, ZH, Vc., Db.) are mostly empty, with some long horizontal lines and a circled '8' at the beginning of the GH staff, indicating rests or specific performance instructions.



41

BD/XD

QD/XD

XinD

GYSb

ZYSb

CZYSb

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

GH

EH

ZH

Vc.

Db.

11

This page of a musical score contains 24 staves, each representing a different instrument or section. The staves are arranged vertically and are as follows:

- BD/XD**: Woodblock/Xylophone, featuring a complex rhythmic pattern with many sixteenth notes and rests.
- QD/XD**: Qiqin/Xylophone, featuring a complex rhythmic pattern with many sixteenth notes and rests.
- XinD**: Xun, a woodwind instrument, with a whole rest.
- GYSh**: Guayue Sheng, a woodwind instrument, with a whole rest.
- ZYSh**: Zuyue Sheng, a woodwind instrument, with a whole rest.
- CZYSh**: Chuyue Sheng, a woodwind instrument, with a whole rest.
- SN**: Suona, a woodwind instrument, with a whole rest.
- ZYSN**: Zuyue Suona, a woodwind instrument, with a whole rest.
- CZYSN**: Chuyue Suona, a woodwind instrument, with a whole rest.
- DYSN**: Duiyu Suona, a woodwind instrument, with a whole rest.
- Guan**: Guan, a woodwind instrument, with a whole rest.
- YQ**: Pipa, featuring a melodic line with eighth and sixteenth notes.
- LQ**: Luqin, featuring a melodic line with eighth and sixteenth notes.
- PP**: Pipa, featuring a melodic line with eighth and sixteenth notes.
- ZR**: Zuyue Ruan, a woodwind instrument, with a whole rest.
- DR**: Duiyu Ruan, a woodwind instrument, with a whole rest.
- SX**: Suona, a woodwind instrument, with a whole rest.
- Zheng**: Zheng, a zither, with a whole rest.
- Hp.**: Harp, featuring a melodic line with eighth and sixteenth notes.
- Perc. 1**: Percussion 1, with a whole rest.
- Perc. 2**: Percussion 2, with a whole rest.
- Perc. 3**: Percussion 3, with a whole rest.
- Perc. 4**: Percussion 4, with a whole rest.
- Perc. 5**: Percussion 5, with a whole rest.
- Perc. 6**: Percussion 6, featuring a melodic line with eighth and sixteenth notes.
- GH**: Gonghu, a guqin, with a whole rest.
- EH**: Erhu, a two-stringed fiddle, with a whole rest.
- ZH**: Zhuyue, a woodwind instrument, with a whole rest.
- Vc.**: Violoncello, with a whole rest.
- Db.**: Double Bass, with a whole rest.

17

BD/XD

QD/XD

XinD

CYSh

ZYSh

CZYSh

SN

ZYSN

CZYSN

DYSN

Guan

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

CH

EH

ZH

Vc.

Db.

tr

7

Snare drum (snares on)

pp

Cym.

pp

⑧

Allegro con moto

♩ = 120

50

BD/XD

QD/XD

XinD

CYSh

ZYSh

CZYSh

SN

ZYSN

CZYSN

DYSN

Guan

Allegro con moto

♩ = 120

YQ

LQ

PP

ZR

DR

SX

Zheng

Hp.

Allegro con moto

♩ = 120

Perc. 1

Congas

Perc. 2

Perc. 3

Tom-toms

Perc. 4

Tam-tam

Perc. 5

Perc. 6

Allegro con moto

♩ = 120

GH

EH

ZH

Vc.

Db.



55

BD/XD  
QD/XD  
XinD  
GYSh  
ZYSh  
CZYSh  
SN  
ZYNS  
CZYNS  
DYSN  
Guan  
YQ  
LQ  
PP  
ZR  
DR  
SX  
Zheng  
Hp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5  
Perc. 6  
CH  
EH  
ZHI  
Vc.  
Db.

Detailed description: This page of a musical score, numbered 55, contains 28 staves for various instruments. The instruments listed on the left are: BD/XD, QD/XD, XinD, GYSh, ZYSh, CZYSh, SN, ZYNS, CZYNS, DYSN, Guan, YQ, LQ, PP, ZR, DR, SX, Zheng, Hp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5, Perc. 6, CH, EH, ZHI, Vc., and Db. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes treble and bass clefs, various note values, rests, and articulation marks. The Perc. 2 staff uses a drum set notation with vertical lines and stems. The Vc. and Db. staves feature long, sweeping lines indicating sustained or moving bass parts.