

贾达群

Jia Daqun

狂想曲

Rhapsody

梨园腔魂

The Spirit of the Tunes from the Traditional Operatic Circle

为独奏唢呐与大型民族管弦乐团

for Solo Chinese Suona and Large Chinese Traditional Orchestra

(2019)

• 总谱 •
SCORE



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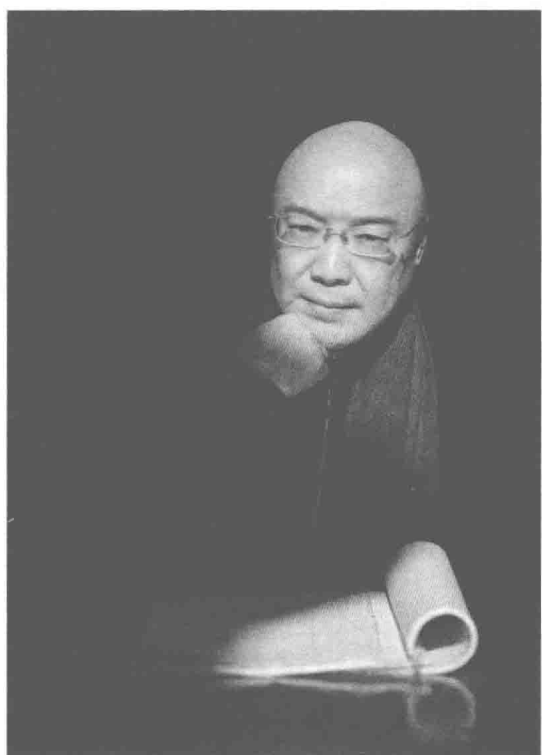
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贵州师范学院内部使用



贾达群，作曲家、理论家。中国第五代音乐家群体中在创作、理论和教育诸领域富于创造和开拓精神，成果丰厚，并具有国内外影响力的代表之一。现为上海音乐学院作曲与作曲理论二级教授、博士生导师，上海音乐学院贺绿汀中国音乐高等研究院高级研究员，享受国务院政府特殊津贴。兼任中国音乐家协会理论委员会副主任，作曲与作曲理论学会副会长，音乐分析专委会主任，教育部人文社科重点基地（中央音乐学院音乐研究所）学术委员，教育部中国艺术教育研究院（中国美院）特聘教授，杭州师范大学艺术教育研究院特聘教授，《音乐研究》《音乐艺术》《音乐探索》等学术期刊编委。

贾达群曾任国务院学位委员会艺术学科评议组第五、第六届成员（2003—2015），全国艺术专业研究生教育培养指导委员会委员（2005—2015），上海音乐学院研究生部主任（2001—2014），上海音乐学院学科办主任（2008—2014），浙江音乐学院（筹）副院长（2014.10—2016.03）。

创作并出版大量各种体裁和风格的音乐作品。主要创作有：大型交响乐作品3部、室内交响曲2部、协奏曲3部、民族器乐协奏曲4部、歌剧1部、舞剧2部、弦乐四重奏4部、打击乐作品5部、各种室内乐14部等。出版个人音乐作品专辑唱片和视频光盘5张（Naxos, 2015、2016、2017；SMPH&SLAV, 2019）。作品《弦乐四重奏》1991年获日本“第十二届IRINO室内乐国际作曲比赛”大奖，《蜀韵》被评为“20世纪华人经典”，《回旋曲》《龙凤图腾》《两乐章交响曲》《巴蜀随想》等在国家级作曲比赛中获奖。

撰写数十篇（部）有关音乐创作和分析的研究论文与著述。论文《结构对位》获教育部第五届高校人文社科优秀成果二等奖（2009），《结构分析学导引》获中国音乐金钟奖理论银奖（2011），专著《结构诗学》获教育部第六届高校人文社科优秀成果三等奖（2013），专著《作曲与分析》获上海市第十四届哲学社会科学优秀成果奖学科学术一等奖（2018）。出版有关音乐理论和分析的学术专著两部：《结构诗学》（2009）和《作曲与分析》（2016）。

其他相关奖项还有：“四川省有突出贡献的优秀专家”（1996），美国亚洲基金会、古根海姆基金创作研究奖（2005），教育部“全国百篇优秀博士论文指导教师奖”（2007），宝钢优秀教师奖（2008），上海市优秀文艺人才奖（2010），上海市育才奖（2014）等。并持续获得诸多国内外的音乐创作委约。完成上海市教委科研项目两项：《结构分析对我国新世纪音乐创作的核心价值》（2007）、《音乐的观念及其形式化程序》（2015）。国家社科基金艺术学项目一项：《音乐结构：形态、构态、对位以及二元性》（2015），以及国家艺术基金大型舞台音乐创作一项：《交响舞乐·蝶恋传奇》（2017—2018）。

JIA Daqun, a distinguished Chinese composer and musical theorist, enjoys special government allowances of the State Council of China. JIA Daqun is currently a senior professor of composition and theory and supervisor of doctoral student at Shanghai Conservatory of Music, and a senior researcher of He Luting Advanced Research Institute for Chinese Music at SHCM. He is also a trustee and vice chairman of the theory council of Chinese Musicians Association, vice chairman of Society of Composition & Theory of CMA, member of the Academic Council of Institute of musicology at CCOM, senior professor of the institute of Art Education in China at China Academy of Arts, and editorial board member of several academic periodicals, such as *Music Research*, *Music Art* and *Musical Explore* etc..

JIA is former member of the Appraisal Group for Art Subjects of the Academic Degrees Committee under the State Council of China (2003–2015), Supervision Board member of National MFA Professional Degree in China (2005–2015), Dean of the Graduate Study Programs (2001–2014) and Director of the Office of the Academic Subjects and Specialties Programming Committee of SHCM (2008–2014), and a vice president of Zhejiang Conservatory of Music (2014.10–2016.03).

He has composed numerous works in various musical styles, including 3 large symphonic works, 2 chamber symphonic works, 3 concertos, 4 concertos of Traditional Instruments Orchestra, 1 opera, 2 large dance music for Orchestra, 4 string quartets, 5 percussion works and 14 chamber works in different instrumentation. He released five CDs and D9 of personal compositions by NAXOS (2015, 2016, 2017) and SMPH&SLAV (2019). His *String Quartet* (1988) won the 12th *IRINO Prize* in Japan (1991), and other compositions, such as *Rondo, for Clarinet and Piano* (1984), *The Dragon and Phoenix Totem, for Pipa and Orchestra* (1985), *Symphony in Two Movements* (1986–1987) and *Symphonic Prelude-Bashu Capriccio* (1996) have been awarded prizes in major Chinese national composition competitions. His work *Flavor of Bashu, for two violins, piano and percussion* (1995) was named “Chinese Classic Musical Composition of the Twentieth century” by the Chinese government.

He has published many articles and two books concerning composition and music analysis. His article *The Counterpoint of the Structures* won the second prize in the “Outstanding achievements in humanities and social science for colleges and universities” category issued by the Ministry of Education (2009) and his book of *Poetics of Musical Structure* was the third prize-winner in 2013. His *Instruction of the Structural Analytics* received a silver medal in the Golden Bell Awards for his profound understanding of music theory (2011). He just published his new book of *Composition and Analysis* in 2016, and it is awarded the first prize of Academic discipline in the 14th Shanghai outstanding achievement award of philosophy and social science. His contribution to music theory has been widely recognized and frequently cited in academic research field in recent years.

Other awards of his are “Expert of Excellence with outstanding contribution of Sichuan Province” by Sichuan Provincial CCP Committee and Sichuan Government in 1996, “Grantee of ACC (Asian Cultural Council) and the Guggenheim Foundation” in 2005, “Instructor of A Hundred Excellent Doctoral Dissertations in China in 2007” by The Ministry of Education in China, the “Bao Steel Excellent Teacher Award in 2008” by the committee of the Cultural Foundation of Bao Steel, “Shanghai Excellent Art Talents Prize” in 2010, and “Shanghai Builders Award” in 2014 etc..

贾达群：大型民族器乐协奏套曲《梨园》

大型民族器乐协奏套曲《梨园》作为新中国 70 周年华诞的献礼之作，获得了上海民族乐团的委约和上海大剧院艺术中心艺术发展基金的资助，也是上海音乐出版社的年度重点出版项目。

“协奏套曲”是作曲家贾达群创立的一种大型作品体裁，其定义为：一是套曲中包含数首为不同独奏乐器而作的协奏类乐曲；二是套曲中的数首协奏类作品具有统一的音乐主旨；三是套曲内每一首协奏类乐曲既可单独演奏，也可集合演奏。作为一个大型的集合作品，其作品结构应符合传统曲式中奏鸣套曲曲式的基本规范。

大型民族器乐协奏套曲《梨园》包含四部协奏类乐曲，分别冠之以“序曲”“随想曲”“即兴曲”和“狂想曲”。先后采用中国传统戏曲中川剧、昆曲、京剧与秦腔的音乐素材，其形式为独奏打击乐器加上川剧锣鼓打击乐组合、独奏竹笛、独奏二胡加上京剧三大件组合以及唢呐与大型民族管弦乐团。

该套曲中的四部乐曲名称及形式如下：

1. 《序曲·梨园鼓韵（Prelude - The Rhyme of Gong & Drum Text from the Traditional Operatic Circle），为中国独奏打击乐、川剧锣鼓与民族管弦乐团》，演奏时长约 11 分钟。

2. 《随想曲·梨园竹调（Capriccio - The Melodies of Bamboo from the Traditional Operatic Circle），为竹笛与大型民族管弦乐团》，演奏时长约 18 分钟。

3. 《即兴曲·梨园弦诗（Impromptu - The Poem of String from the Traditional Operatic Circle），为二胡、京剧三大件与大型民族器乐团》，演奏时长约 16 分钟。

4. 《狂想曲·梨园腔魂（Rhapsody - The Spirit of the Tunes from the Traditional Operatic Circle），为唢呐与大型民族管弦乐团》，演奏时长约 20 分钟。

作品总时长为 65-70 分钟。

作者从中国传统文化之魂的戏曲艺术中获取当代传承的创作灵感，在架构作品结构时采用古老昆曲艺术的曲牌体程式化手法，套曲的结构原则充分体现了洋为中用的创作特色，四部乐曲的名称生动体现了中西合璧的风格特征。在标题中圆点前半部分呈现的是国际化语境下的普适性，在标题中圆点的后半部分则彰显了浓郁的中国梨园传统特色。运用中国传统戏曲中的素材来进行当代的音乐创作，既有利于弘扬中华优秀传统文化、彰显中华民族艺术特色，又有利于让中国当代的音乐创作在世界乐坛上留下独特的印记。这便是作者创作《梨园》的初心。

由于西方管弦乐写作经过数百年积累，已经形成诸多定式和规律，而中国民族器乐管弦乐虽已拥有不少优秀作品，但在理论和实践上都还属于起步阶段，远比西方管弦乐写作有着更为宽广的创新空间。民族器乐在音色和演奏技法以及在乐队组合上所具有的独特性、多变性、不确定性有着更为令人着迷和神往的魅力，作者在作品中对此进行了研究性、创新性的探索实践。

Jia Daqun: Large-scale Chinese Instruments Concerti Suite - *Traditional Operatic Circle*

As a tribute to the 70th anniversary of the founding of the People's Republic of China, this work was commissioned by *Shanghai National Orchestra* and obtained the financial support by the *Art development fund of Shanghai Grand Theatre*. It is also the annual key publishing project of *Shanghai Music Publishing House*.

Concerti Suite is a large-scale work genre created by composer Jia Daqun. Its definition is as follows:

1. The suite includes several concertos for different solo instruments. 2. several concertos in the suite should have a unified theme. 3. each concerto in the suite can be performed individually or collectively, however, when performed as a suite, the structure of the work must meet the basic requirements of the Sonata-suite of the traditional form.

Traditional Operatic Circle is such a work. This suite consists of four concertos which selected four musical genre, such as *Prelude*, *Capriccio*, *Impromptu* and *Rhapsody*, and employed the materials derived from *Sichuan local opera*, *Kunqu*, *Beijing opera* and *Shan local opera* respectively. They are composed for solo Chinese percussion with gong & drum of *Sichuan local opera*, solo bamboo flute, solo er-hu with three instruments of *Beijing opera*, and solo suona, with a large Chinese national orchestra.

The titles and forms of the four concerti pieces in this suite are as follows:

1. **Prelude** - *The Rhyme of Gong & Drum Text from the Traditional Operatic Circle*, about 11 minutes.
2. **Capriccio** - *The Melodies of Bamboo from the Traditional Operatic Circle*, about 18 minutes.
3. **Impromptu** - *The Poem of String from the Traditional Operatic Circle*, about 16 minutes.
4. **Rhapsody** - *The Spirit of the Tunes from the Traditional Operatic Circle*, about 20 minutes.

The total length of the work is about 65-70 minutes.

The composer obtains the inspiration of contemporary inheritance from the drama art, the soul of traditional Chinese culture, and combines the stylized approach of the *Qupai* of the ancient Kunqu opera in the structure of the work. The structural principle of the *Suite* fully embodies the creation characteristics of the foreign for the Chinese, and the titles of the four concertos vividly reflect the characteristics of Chinese and Western styles. The first half of the dot in the title shows the universality in the international context, while the second half of the dot in the title shows the strong traditional characteristics of Chinese *Operatic circle*. Using materials from Chinese traditional operas to create contemporary music is not only conducive to promoting traditional Chinese culture and highlighting the artistic characteristics of the Chinese nation, but also beneficial to leaving a unique mark on the world music stage for the creation of Chinese contemporary music. This is the original intention of the composer to create *Operatic circle*.

After hundreds of years of accumulation, Western orchestral writing has formed many patterns and rules. We have a lot of outstanding works for Chinese national orchestra, but no matter in theory and practice it is still in its initial stage and there is much more room for development than Western orchestral writing. Chinese instrumental music, which is enchanting with its uniqueness, variability and uncertainty in tone color and performance techniques, as well as in the combination of the band, has attracted Chinese composers to research and explore. In this work, the composer has carried out the research-based and innovative exploration and practices.

乐队编制

梆笛	2
曲笛	2
新笛	2
高音笙	2
中音笙	2
低音笙	1
高音唢呐	2
中音唢呐	2
次中音唢呐	1
低音唢呐	1

扬琴	2
柳琴	4
琵琶	6
中阮	6
大阮	4
箏	2

打击乐 7

- 4 定音鼓
- I. 1 板鼓, 1 中国大鼓, 1 音树, 1 对碰铃, 1 吊钹, 1 铃鼓, 1 攪铃
 - II. 3 堂鼓 (大、中、小), 2 铙钹 (中、大), 1 对碰铃, 1 吊钹, 1 三角铁
 - III. 5 排鼓, 3 牛铃, 1 吊钹, 1 沙槌
 - IV. 1 梆子, 1 大锣 (T-tam), 1 对大鑼, 1 吊钹
 - V. 钢片琴 (Glockenspiel), 5 木鱼, 1 小军鼓 (S.D.), 1 吊钹
 - VI. 5 木鱼, 1 大鼓 (B.D.), 1 吊钹

独奏唢呐 (F, ^bB, c, d, f 调)

高胡	8
二胡I	8
二胡II	8
中胡	8
大提琴	8
低音提琴	6

打击乐设置与筝的定弦

定音鼓

I 板鼓 中国大鼓 音树 碰铃 S. Cymb. 铃鼓 攪玲

II 3堂鼓 S. Cymb. 三角铁

III 5排鼓 3牛玲 (大、中、小) S. Cymb. 沙锤

IV 梆子 乐队大镲 T-tam (大) S. Cymb.

V 钢片琴 8va-1 5木鱼 S. D. S. Cymb.

VI 5木鱼 B. D. S. Cymb.

筝 I

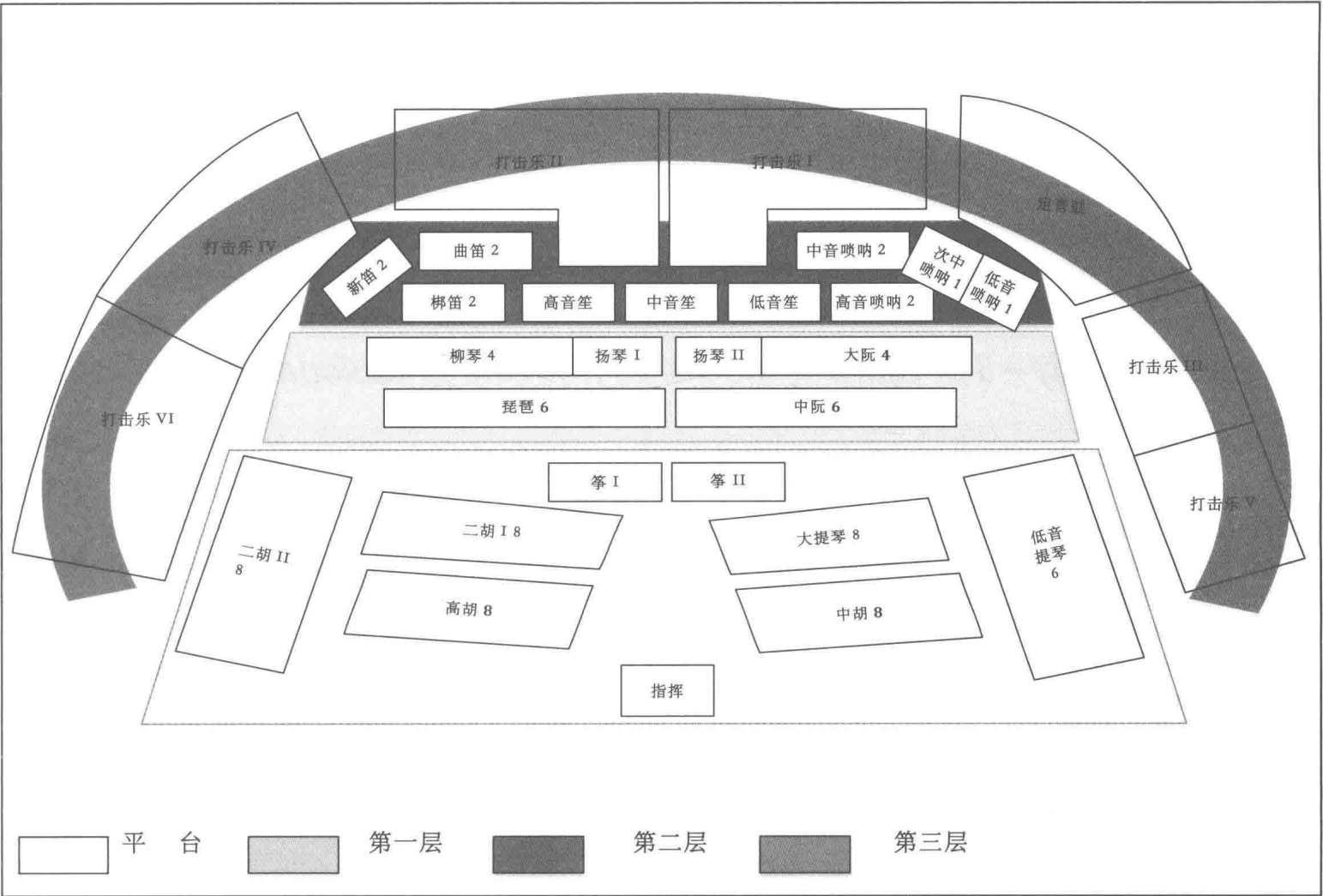
Musical notation for Zither I, showing a treble and bass staff with a sequence of notes.

筝 II

Musical notation for Zither II, showing a treble and bass staff with a sequence of notes.

乐队舞台座位图

Stage Arrangement



关于《狂想曲·梨园腔魂》

信天游的高亢苍凉，花儿的跌宕委婉，腰鼓的生命激情，秦腔的情感张力形成了黄土高原和西北风情在我心中的记忆……这记忆日积月累，渐生情愫，这情愫时常萦绕，挥之不去，终于借《梨园腔魂》得以抒发其沉淀的感怀。

作为大型民族器乐协奏套曲《梨园》的最后一部作品，我用类似奏鸣曲式的结构将前面所提及的音声素材，特别是秦腔音乐中的素材进行了选择、凝练和再造，使其特点和风格更为集中、鲜明。同时，庞大的曲体形式和多重的结构对位也恰当并得体地为这部套曲的总体结构划上了圆满的句号。

音乐的当代标志与传统韵律及个人风格的融合，始终是我音乐创作关注的焦点，也是我音乐创作必须达到的一个基本要求。《梨园腔魂》从传统里降生，在“狂想”中发展，音腔裹魂魄，腔魂铸精神。

作品时长：约 20 分钟

About *Rhapsody – The Spirit of the Tunes from the Traditional Operatic Circle*

Xintianyou rhyme's high and desolate, *Flower*, the local melodies of northwest of China, its ups and downs euphemism, *Waist drum*'s passion for life, *Shanxi Opera*'s emotional tension formed the loess plateau and northwest customs in my memory... This memory accumulated over a long period of time, gradually develop feelings, this feelings lingering, finally through "*The Spirit of the Tunes from the Traditional Operatic Circle*" to express its precipitation feelings in my mind.

As the last work of *the Traditional Operatic Circle*, a concerto-like divertimento for large Chinese traditional orchestra, I selected, condensed and recreated the above-mentioned materials, especially those in Shanxi opera music, with a sonata-like structure, so as to make their features and styles more concentrated and distinct. At the same time, the huge form and multiple structure counterpoint are also appropriate and suitable for the overall structure of this divertimento draw a full stop.

The fusion of music's contemporary logo, traditional rhythm and personal style has always been the focus of my music creation and a basic requirement that my music meet. *The Spirit of the Tunes* is born from the tradition, in the development of *rhapsody*, and the tune lines wrapped soul, the soul of the tune casting spirit.

The duration of the work: about 20 minutes.

狂想曲·梨园腔魂

为唢呐与大型民族管弦乐团

Rhapsody: The Spirit of the Tunes from the Traditional Operatic Circle
for Chinese Solo Suona and Large Chinese Traditional Orchestra

贾达群
Jia Daqun

♩ = 44

Musical score for the first system, featuring various instruments in 4/4 time. The instruments listed on the left are:

- 梆笛 (Bangdi)
- 曲笛 (Qudi)
- 新笛 (Xindi)
- 高音笙 (Gao Yin Sheng)
- 中音笙 (Zhong Yin Sheng)
- 低音笙 (Di Yin Sheng)
- 高音唢呐 (Gao Yin Suona)
- 中音唢呐 (Zhong Yin Suona)
- 中音唢呐 (Zhong Yin Suona)
- 低音唢呐 (Di Yin Suona)
- 扬琴 I (Yangqin I)
- 扬琴 II (Yangqin II)
- 柳琴 (Liuchen)
- 琵琶 (Pipa)
- 中阮 (Zhong Ruan)
- 大阮 (Da Ruan)
- 古筝 I (Guzheng I)
- 古筝 II (Guzheng II)
- 定音鼓 (Ding Yin Gu)
- 打击乐 I (Dagile I)
- 打击乐 II (Dagile II)
- 打击乐 III (Dagile III)
- 打击乐 IV (Dagile IV)
- 打击乐 V (Dagile V)
- 打击乐 VI (Dagile VI)

The score shows rests for all instruments in the first measure, followed by a series of measures with rests and some initial notation for the Suona instruments.

(C调唢呐)

Continuation of the musical score, featuring the Solo Suona (C调唢呐) and the String section (高胡, 二胡 I, 二胡 II, 中胡, 大提琴, 低音提琴). The tempo remains ♩ = 44.

The Solo Suona part includes dynamic markings: *mp*, *mf*, *mp*, *f*, *mp*. The string section includes dynamic markings: *pp*, *p*, *mp*.

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5

梆笛

曲笛

新笛

高音笙

中音笙

低音笙

扬琴 I

扬琴 II

柳琴

琵琶

中阮

大阮

古筝

打击乐 I 铃鼓

打击乐 III 牛铃

打击乐 V 钢片琴

独奏唢呐 (bB调唢呐)

高胡

二胡 I

二胡 II

中胡

大提琴

低音提琴

9

梆笛

曲笛

新笛

高音笙

中音笙

低音笙

扬琴 I

扬琴 II

钢琴

琵琶

中阮

大阮

古筝 II

定音鼓

独奏唢呐

高胡

二胡 I

二胡 II

中胡

大提琴

低音提琴

3
梆笛
曲笛
新笛
高音笛
中音笛
低音笛

This musical score is for the piece "The Legend of the White Snake" (白蛇传). It is arranged for a large ensemble of traditional Chinese instruments and vocal soloists. The score is divided into two systems, each containing four measures. The instruments and vocal parts are as follows:

- 扬琴 I (Yangqin I):** Played in the bass clef, starting with a *mp* dynamic and moving to *p* and *mf*.
- 扬琴 II (Yangqin II):** Also in the bass clef, following a similar dynamic pattern of *mp*, *p*, *mf*, and *f*.
- 柳琴 (Liulin):** Played in the treble clef, featuring a *div.* (divisi) section with dynamics ranging from *mf* to *f*.
- 琵琶 (Pipa):** Treble clef, with dynamics of *mf* and *mp*.
- 中阮 (Zhongruan):** Treble clef, with dynamics of *mp* and *p*.
- 大阮 (Daru):** Bass clef, with dynamics of *mp* and *f*.
- 古筝 I (Guzheng I):** Treble clef, with dynamics of *f* and *mp*.
- 古筝 II (Guzheng II):** Treble clef, with dynamics of *mf* and *mp*.

The score includes various musical notations such as slurs, ties, and dynamic markings (*mp*, *p*, *mf*, *f*) to guide the performers. The overall style is characteristic of traditional Chinese music, with a focus on melodic and rhythmic interplay between the instruments.

打击乐 I

打击乐 II

打击乐 III

堂鼓（鼓边）

mf

f

f

笛奏唢呐

1

高胡

二胡 I

二胡 II

中胡

大提琴

低音提琴

This page of the musical score, numbered 17, contains the following instruments and parts:

- Flutes (长笛):** Three staves at the top, with dynamic markings *mp*, *f*, and *ff*.
- Reeds (单簧管):** Two staves below the flutes, with dynamic markings *mp*, *f*, and *ff*.
- Violins (小提琴):** Two staves, with dynamic markings *mp*, *f*, and *ff*.
- Violas (中提琴):** Two staves, with dynamic markings *mp*, *f*, and *ff*.
- Cellos (大提琴):** Two staves, with dynamic markings *mp*, *f*, and *ff*.
- Bass (低音提琴):** Two staves, with dynamic markings *mp*, *f*, and *ff*.
- Piano (钢琴):** Two staves, with dynamic markings *mp*, *f*, and *ff*.
- Harmonica (笙):** Two staves, with dynamic markings *mp*, *f*, and *ff*.
- Drum (定音鼓):** Two staves, with dynamic markings *mp*, *f*, and *ff*.
- 打击乐 I (打击乐 I):** Two staves, with dynamic markings *mp*, *f*, and *ff*.
- 打击乐 II (打击乐 II):** Two staves, with dynamic markings *mp*, *f*, and *ff*.
- 打击乐 III (打击乐 III):** Two staves, with dynamic markings *mp*, *f*, and *ff*.
- 打击乐 IV (打击乐 IV):** Two staves, with dynamic markings *mp*, *f*, and *ff*.
- 打击乐 V (打击乐 V):** Two staves, with dynamic markings *mp*, *f*, and *ff*.
- 独奏唢呐 (独奏唢呐):** Two staves, with dynamic markings *mp*, *f*, and *ff*.
- 高胡 (高胡):** Two staves, with dynamic markings *mp*, *f*, and *ff*.
- 二胡 I (二胡 I):** Two staves, with dynamic markings *mp*, *f*, and *ff*.
- 二胡 II (二胡 II):** Two staves, with dynamic markings *mp*, *f*, and *ff*.
- 中胡 (中胡):** Two staves, with dynamic markings *mp*, *f*, and *ff*.
- 大提琴 (大提琴):** Two staves, with dynamic markings *mp*, *f*, and *ff*.
- 低音提琴 (低音提琴):** Two staves, with dynamic markings *mp*, *f*, and *ff*.

This page of the musical score contains the following instruments and parts:

- 笛笛 (Di Di):** Flute parts with dynamic markings *ff* and *mf*.
- 笛笛 (Di Di):** Flute parts with dynamic markings *ff* and *mf*.
- 笛笛 (Di Di):** Flute parts with dynamic markings *ff* and *mf*.
- 高音笙 (Gao Yin Sheng):** High Pitch Sheng with dynamic markings *ff* and *mf*.
- 中音笙 (Zhong Yin Sheng):** Middle Pitch Sheng with dynamic markings *ff* and *mf*.
- 低音笙 (Di Yin Sheng):** Low Pitch Sheng with dynamic markings *ff* and *mf*.
- 扬琴 I (Yang Qin I):** Piano I with dynamic markings *mp* and *mf*.
- 扬琴 II (Yang Qin II):** Piano II with dynamic markings *mp* and *mf*.
- 柳琴 (Liu Qin):** Willow Flute with dynamic markings *mp* and *mf*.
- 琵琶 (Pi Pa):** Pipa with dynamic markings *mp* and *mf*.
- 中阮 (Zhong Ruan):** Middle Poon with dynamic markings *mp* and *mf*.
- 大阮 (Da Ruan):** Large Poon with dynamic markings *mp* and *mf*.
- 古筝 I (Gong Zheng I):** Gu Zheng I with dynamic markings *mp* and *mf*.
- 古筝 II (Gong Zheng II):** Gu Zheng II with dynamic markings *mp* and *mf*.
- 定音鼓 (Ding Yin Gu):** Timpani with dynamic markings *f* and *mf*.
- 打击乐 I (Da Ji Yue I):** Percussion I with dynamic markings *mf* and *mf*.
- 打击乐 II (Da Ji Yue II):** Percussion II with dynamic markings *mf* and *mf*.
- 打击乐 III (Da Ji Yue III):** Percussion III with dynamic markings *mf* and *mf*.
- 打击乐 IV (Da Ji Yue IV):** Percussion IV with dynamic markings *mf* and *mf*.
- 打击乐 V (Da Ji Yue V):** Percussion V with dynamic markings *p* and *f*.
- 独奏唢呐 (Du Zou Suo Na):** Solo Suona with dynamic markings *port* and *port*.
- 高胡 (Gao Hu):** Gao Hu with dynamic markings *mf* and *mf*.
- 二胡 I (Er Hu I):** Er Hu I with dynamic markings *mf* and *mf*.
- 二胡 II (Er Hu II):** Er Hu II with dynamic markings *mf* and *mf*.
- 中胡 (Zhong Hu):** Zhong Hu with dynamic markings *mf* and *mf*.
- 大提琴 (Da Ti Qin):** Cello with dynamic markings *pizz.* and *mf*.
- 低音提琴 (Di Yin Ti Qin):** Double Bass with dynamic markings *pizz.* and *mf*.

2

$\text{♩} = 88$

22

梆笛

曲笛

新笛

高音笙

中音笙

低音笙

扬琴 I

扬琴 II

柳琴

琵琶

中阮

大阮

古筝 I

古筝 II

打击乐 I

打击乐 II

打击乐 III

独奏唢呐

2

$\text{♩} = 88$

高胡

二胡 I

二胡 II

中胡

大提琴

低音提琴