

Universal Multiple-Octet Coded Character Set
International Organization for Standardization
Organisation Internationale de Normalisation

Международная организация по стандартизации

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Title: Request to discuss how to handle the Sanban Sign for Chinese folk music and local operas
Source: Eiso Chan (陈永聪, Culture and Art Publishing House)
Status: Individual Contribution
Action: For consideration by IRG
Date: 2022-02-15

0. Background

After the staff / western music notation (五线谱/五线谱) and the number music notation (简谱/简谱) were used widely in China, the folk music researchers realized that there was a special kind of rhythm form which had been used long ago in China, and this form is still common today, so they need a “new” beat sign to record this form.

Prof. Péng Shìduān (彭世端) defined the music used this kind of rhythm form is the “free beat music with uneven time position, uneven rhythm, which cannot be measured by fixed time interval (beat) and cannot beat.” (时位不匀整的, 非均分律动的, 不能用固定时距(拍)来衡量的, 打不出拍子来的自由节拍音乐。) Prof. Xiàng Qiánkūn (向乾坤) inherited this definition in his research. Now the researchers used the following symbol to record this kind of rhythm form consistently, but it's hard to know who was the first one to use it. Please see Fig. 0.1. We can call it as the Sanban Sign now. Prof. Péng mentioned this sign had been used in the book 《中国戏曲音乐集成(陕西卷)》 in 1983 in her paper, and this sign had been accepted and used by more and more researchers since 1980s. As Fig. 2.23 shows, the Sanban Sign is also used in Hong Kong SAR.

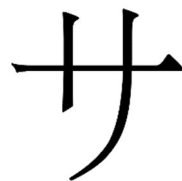


Fig. 0.1 Sanban Sign

Earlier, the researchers only used the Han character “散” at the same position of the scores to record this kind of rhythm form. Please see Fig. 0.2, which is the music score of Master Méi Lánfāng’s (梅兰芳/梅蘭芳) performance.

紅線盜盒
西皮
HUNG-HSIEN'S THEFT OF THE BOX.
綴玉軒詞
梅蘭芳譜

倒板
散
接上-----

打三更-----月明風靜-----
原板
倉扎
接吳鈞陳錦帶-----

獨自思忖想當日
rit.
想當日-----

天曹中-----冰香擎磬-----白滿紅塵
rit.
58
北北倉
滿紅塵-----

35

Fig. 0.2 Hung-hsien's Theft of the Box, the Peking Opera
The video is [here](#).

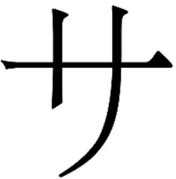

1. Proposals

There are 5 methods to handle the Sanban Sign as bellow, and I list the reasons at the same time. I request the IRG experts reviewing these 5 methods and providing the constructive feedbacks.

1.1. Encode as a separate CJKUI

Compared with Fig. 0.2 and the evidence in Section 2, we can know the Sanban Sign is used as the same as the CJKUI “散” in Fig. 0.2, so it’s reasonable to accept it as the CJKUI. In Section 2, we can find out this sign is often designed as the Sung/Ming style in the scores.

If this method is accepted, the metadata of this character is shown as below, and I will request UTC to include it in UAX #45 later.

Glyph	IDS	RS	FS	Var.	Src. Ref.
		1.2 or 140.0	2 or 0	N/A or U+5344	XX-XXXXX

The variant information should be discussed in Section 1.4 in this document.

1.2. Encode as a separate symbol like the CJK punctuation

The Sanban Sign is not really used in any Han running text as a common Han character, but it’s necessary for the mainland China. This method is considered to encode it in the Ideographic Symbols and Punctuations block.

If this method is accepted, the encoding suggestion is shown as below.

U+16FE5	CHINESE SANBAN SIGN
---------	---------------------

The UCD information in UnicodeData.txt is shown as below.

16FE5;CHINESE SANBAN SIGN;Lm;0;L;;;;;N;;;;;

The information in VerticalOrientation.txt is shown as below.

16FE5	; U # Lm	CHINESE SANBAN SIGN
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1.3. Encode as a separate musical symbol

The Sanban Sign is always used with the staff / western music notation and the number music notation, so it could also encode it as a musical symbol in the Musical Symbols block. On the other hand, it’s sometimes used with the Gongche Notation for the Cantonese Opera in Hong Kong SAR as Fig. 2.23 shows, so the

vertical orientation information is needed for this method.

If this method is accepted, the encoding suggestion is shown as below. According to SC2 N4783, U+1D1E9 and U+1D1EA will be used for the Iranian Notation, so I suggest choosing U+1D1EB.

U+1D1EB	CHINESE SANBAN SIGN
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The UCD information in UnicodeData.txt is shown as below.

1D1EB;CHINESE SANBAN SIGN;Lm;So;0;L;;;;;N;;;;;
--

The information in VerticalOrientation.txt is shown as below.

1D1EB	; U # So	CHINESE SANBAN SIGN
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1.4. Unify to U+5344

The Sanban Sign is derived from the CJKUI “散”, which is the same as the Jianzi fingering letter “散” (𪛗). The individual letter form of the Jianzi fingering letter “散” (𪛗) is similar to U+5344 (𪛗) not U+8279 (𪛗), and U+8279 (𪛗) should be used for the part of “荡吟/蕩吟” (𪛗) and “荡猱/蕩猱” (𪛗) in Jianzi musical notation, so it's better to map to the Sanban Sign to U+5344 not others in this method.

If this method is accepted, I will request to add this form as IVS later.

Note that VS17 and VS18 have been registered for HANYO-DENSHI and Moji_Joho sets.

1.5. Unify to U+30B5

It's not hard to realize the glyph for the Sanban Sign is very similar to U+30B5 Katakana Letter Sa (サ), and Katakana Letter Sa (サ) is derived from the CJKUI “散” as well. However, the default typographical forms between them are totally different. The one for Katakana Letter Sa is the Kai style, but the one for the Sanban Sign is the Sung/Ming style. The Sanban Sign is mainly used in mainland China and Hong Kong SAR, and all the Hiragana and Katakana letters are included in GB/T 2312-1980, GB 18030 and HKSCS-2016, so the glyphs for the Katakana Letter Sa in all the default or basic serif text typefaces must follow the Kai style. If we decide to unify the Sanban Sign to U+30B5 (サ), maybe we need to add the Sanban Sign to the SVS, otherwise the end users will hard to use the right form of the Sanban Sign.

I still don't support this method.

5.新翻羽调绿腰

杨洁明曲
王伟华订指法

由慢渐快

快起

$\overset{>}{7} \overset{>}{6} \overset{>}{6} \overset{>}{6}$ $\overset{>}{5} \overset{>}{6} \overset{>}{6} \overset{>}{6}$ $\overset{>}{4} \overset{>}{3} \overset{>}{3} \overset{>}{3}$ $\overset{>}{2} \overset{>}{3} \overset{>}{3} \overset{>}{3}$ $\overset{>}{4} \overset{>}{3} \overset{>}{3} \overset{>}{3}$ $\overset{>}{2} \overset{>}{3} \overset{>}{3} \overset{>}{3}$ $\overset{>}{5} \overset{>}{4} \overset{>}{5} \overset{>}{6}$ $\overset{>}{7} \overset{>}{6} \overset{>}{7} \overset{>}{2}$ $\overset{>}{3} \overset{>}{2} \overset{>}{3} \overset{>}{5}$ $\overset{>}{6} \overset{>}{5} \overset{>}{6} \overset{>}{7}$ $\overset{>}{6} \overset{>}{5} \overset{>}{6} \overset{>}{7}$
 I 0 II

由慢渐快

【轻盈绿腰舞】中板 柔美地

[illegible]

(X) 3. 4 | 3 3 3 2 | 3 3 3 5 | 3 3 5 6 6 1 7 | 6 - | 7 6 7 6 5 | 3 6. 1 |
6 mp X X X 3 6 3 mf 6 6
(X) (X) (X)

$\begin{array}{ccccccc} \overset{\curvearrowright}{5} & \overset{\curvearrowright}{6} & \overset{\curvearrowright}{6} & \overset{\curvearrowright}{1} & \overset{\curvearrowright}{3} & \overset{\curvearrowright}{1} & | \\ 0 & & & & & & \\ \hline \end{array}$
 $\begin{array}{ccccccc} \overset{\curvearrowright}{2} & \overset{\curvearrowright}{6} & & & & & | \\ \overset{\curvearrowright}{2} & & & & & & \\ \hline \end{array}$
 $\begin{array}{ccccccc} \overset{\curvearrowright}{2} & \overset{\curvearrowright}{2} & \overset{\curvearrowright}{2} & \overset{\curvearrowright}{3} & & & | \\ \times & & & & & & \\ \hline \end{array}$
 $\begin{array}{ccccccc} \overset{\curvearrowright}{2} & \overset{\curvearrowright}{2} & \overset{\curvearrowright}{2} & \overset{\curvearrowright}{3} & & & | \\ \times & & & & & & \\ \hline \end{array}$
 $\begin{array}{ccccccc} \overset{\curvearrowright}{5} & \overset{\curvearrowright}{3} & \overset{\curvearrowright}{2} & \overset{\curvearrowright}{3} & \overset{\curvearrowright}{5} & \overset{\curvearrowright}{6} & | \\ & & & & & & \\ \hline \end{array}$
 $\begin{array}{ccccccc} \overset{\curvearrowright}{1} & - & & & & & | \\ & & & & & & \\ \hline \end{array}$
 $\begin{array}{ccccccc} \overset{\curvearrowright}{3} & \overset{\curvearrowright}{2} & \overset{\curvearrowright}{3} & \overset{\curvearrowright}{2} & \overset{\curvearrowright}{6} & & | \\ \hline \end{array}$

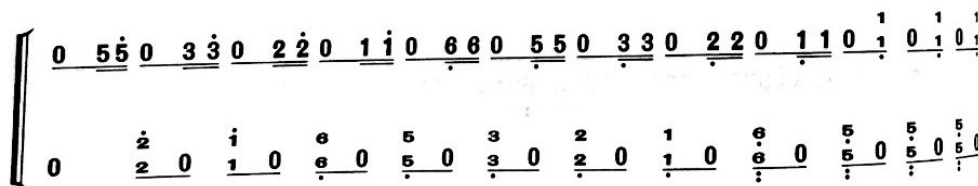
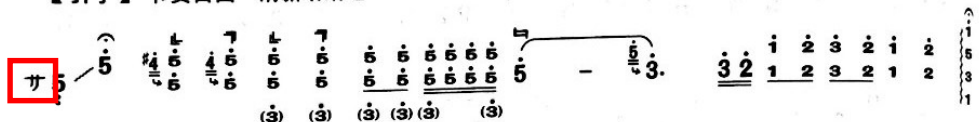
[illegible]

28. 闹元宵

$$1 = G \frac{2}{4}$$

曹东扶编

【引子】 节奏自由 清新明朗地



$\text{♩} = 54$ 优美、如歌地

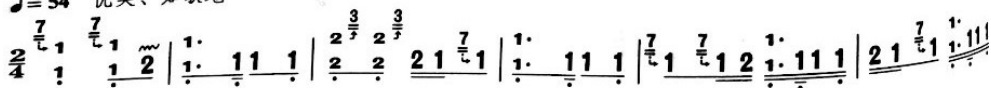


Fig. 2.3 [12], p. 78

31. 幸福渠水到俺村

1=D

沈立良、项斯华、范上娥曲

♩ = 52 气势磅礴地

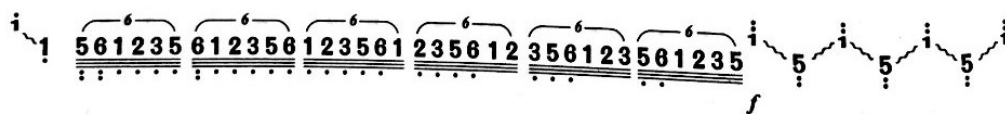
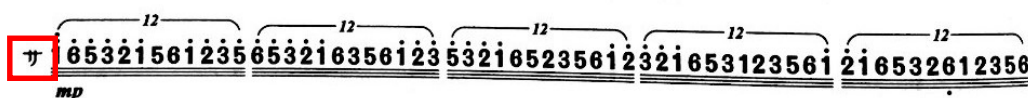
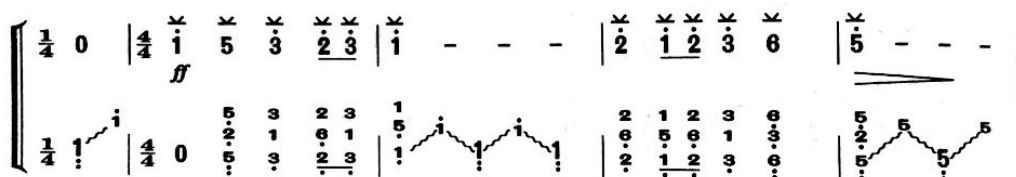


Fig. 2.4 [12], p. 94

梅花三弄

古 曲
汤良兴编订

1 = D $\frac{3}{4}$ $\frac{2}{4}$

サ 2 1 6 | 5 6 2 2 6 - | 3. 2 1 6 1 1 |

1 2 1 6 2 2 6 3. 2 1 6 1 1

(三) (II) (三) X (II) X X X X X (三)

2 1 5 5 | 5. 3 2 | 1 5 5 | 5. 3 2 | 1. 2 1 2 3 | 3 5 5 5 - |

1 5 1 5 1 5

(三) (X)

2 5 6 1 6 5 | 3 3 3. 6 2 5 5 1 | 6 6 5 3 | 3. 2 | 1. 2 |

5 3 0 5 1 6 6 5 3 3. 2 1. 2

(-) (-) (-) (X) (三)

1 2 3 6 5 | 3 5 5. 3 2 | 2 1. 2 3 | 2. 3 5 6 | 3 3. 2 1 6 1 1 |

(三) (II) II - (-) II 5 3 2 3 5 6 3 3. 2 1 6 1 1

(三) (II) II (II) II II (三) X (三)

(X)

Fig. 2.5 [7], p. 64

浏阳河

1=G (定弦: 1 5 6 2) 2/4

湖南民歌
刘德海改编

从慢到快

渐慢

从慢到快

渐慢

从慢到快

2 1 3 1 5 1 3 1 2 1 3 1 5 1 3 1 2 1 6 5 5 2 6 2 1 2 2

|| ≡ (≡) - ≡ - ≡ (-) ≡ (-)

Fig. 2.6 [7], p. 102

撒尼人民心向红太阳

1=D (1 5 弦)

高快华曲

慢速 高亢、深情地

节奏自由

2/4 1 5 4 1 1.. 3 1 5 3 4 1 1 5 3 3 5 6 5 1 -)

2/4 1 5 4 1 1.. 3 1 5 3 4 1 1 5 3 3 5 6 5 1 -)

• 49 •

Fig. 2.7 [5], p. 49

觅

杨青曲
成海华改编

Rubato

扬琴 I

扬琴 II

鼓

Fig. 2.8 [13], p. 50

第四狂想曲

王建民曲
成海华改编

扬琴 I

扬琴 II

fp

Fig. 2.9 [13], p. 67

七十七 越王怨

(吴王怨)

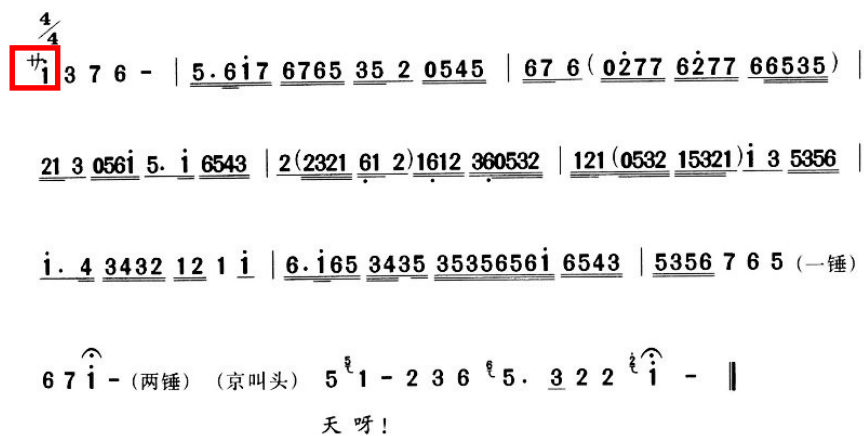


Fig. 2.10 [14], p. 41

一百六十三 寒宵吊影

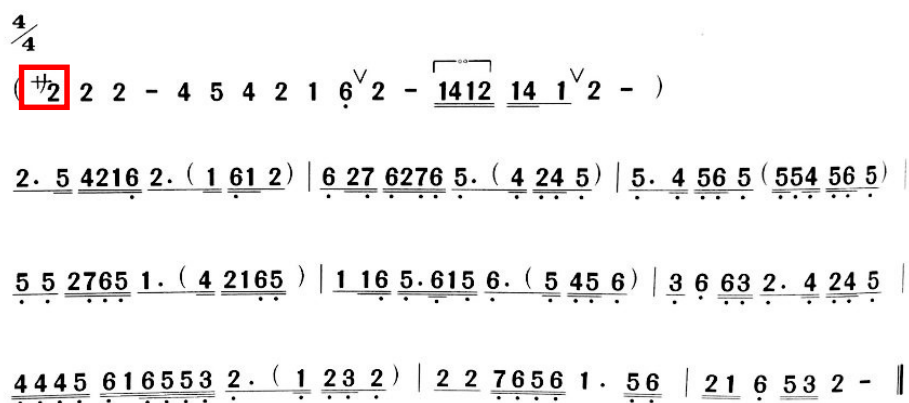


Fig. 2.11 [14], p. 94

曲十六

1=G

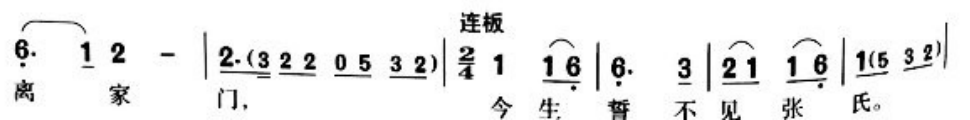
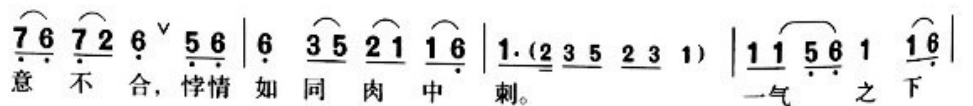
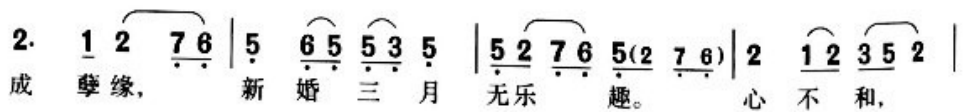
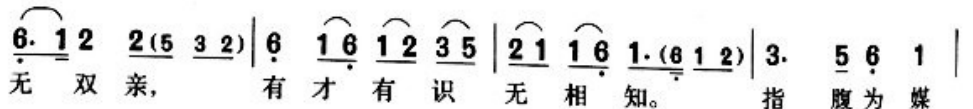
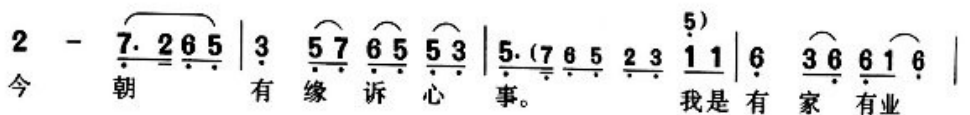
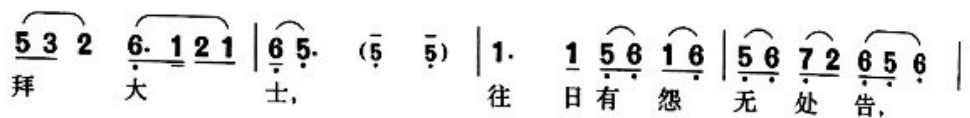
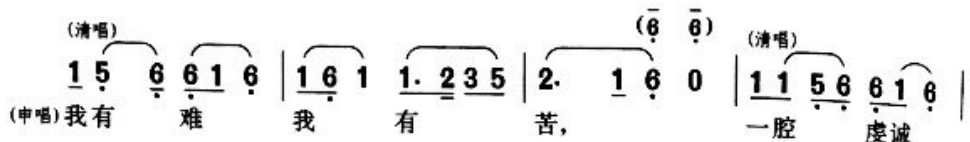
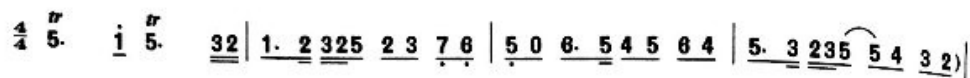
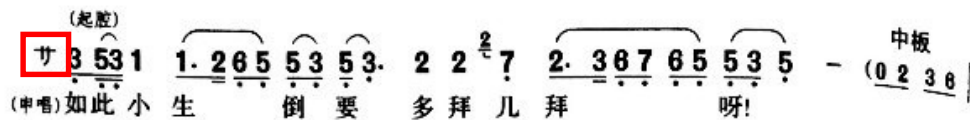


Fig. 2.12 [9], p. 102

宋士杰唱【西皮】

周信芳 演唱

1 1 1 1 1 1⁵ 3⁶ - (3 3)⁵ 3 3⁶ - 2 - 1 (1 76. 2 1

上 写 田 伦

$\underline{1} \underline{1} \underline{6} \underline{5} \underline{3} - \underline{2} \underline{1} \underline{0} \underline{1} - \underline{1} \underline{6} \underline{3} - 2 \underline{1} - \underline{2} \underline{1} \underline{1} \underline{1} \underline{2} -$
 顿(呐)首 拜:

$\frac{2}{4}$ 【慢长锤】 0 $\underline{\underline{6}}$ | 2 1 $\underline{\underline{6\ 1\ 2\ 1}}$ | 2 1 1 2 | $\underline{\underline{3\ 2\ 3\ 5}}\ \underline{\underline{6\ 5\ 3\ 5}}$ | $\underline{\underline{2\ 1\ 5}}\ \underline{\underline{5\ 5\ 3\ 2}}$
 $\frac{2}{4}$ 0 0 | 0 0 | 0 0 | 0 0 | 0 0

Fig. 2.13 [8], p. 136

雷万春唱【西皮】

汪笑侬 演唱
百代 唱片
吴春礼 记谱

3 3⁵ 3 35 3. 2 5 5 3 12. 2 2 2 121 (1 1 6 2 6 1)

闻 听 得 贤 公 主

3 353 21. $\vee \frac{3}{\text{C}}$ 3. 1 $\vee \overset{\frown}{2}$ - $\frac{3}{\text{C}}$ 2 $\frac{3}{\text{C}}$ 2 3 4 3. 2 1 2 3 1 2 -

兵 临 城 下,

【西皮·慢板】

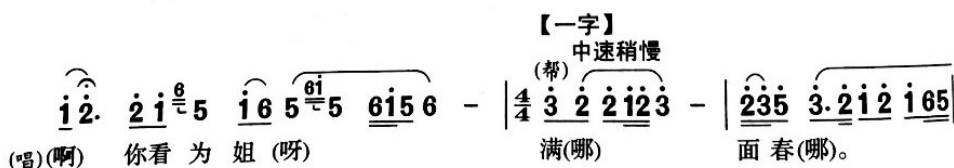
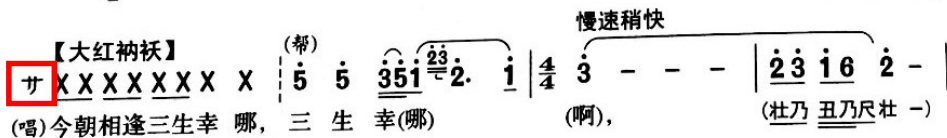
Fig. 2.14 [8], p. 154

58. 今朝相逢三生幸

《王熙凤·诨尤》王熙凤(旦)唱段

徐 棻 编剧
竞 华 作曲
萧开蓉 演唱
李远松 记谱

1 = C $\frac{4}{4}$



286

Fig. 2.15 [10], p. 286

62. 频频思来暗暗想

《凤仪亭》貂蝉(旦)唱段

沈铁梅 演唱
刘 枫 记谱

1 = $\flat B$ $\frac{2}{4}$

【红袄袄·二流】

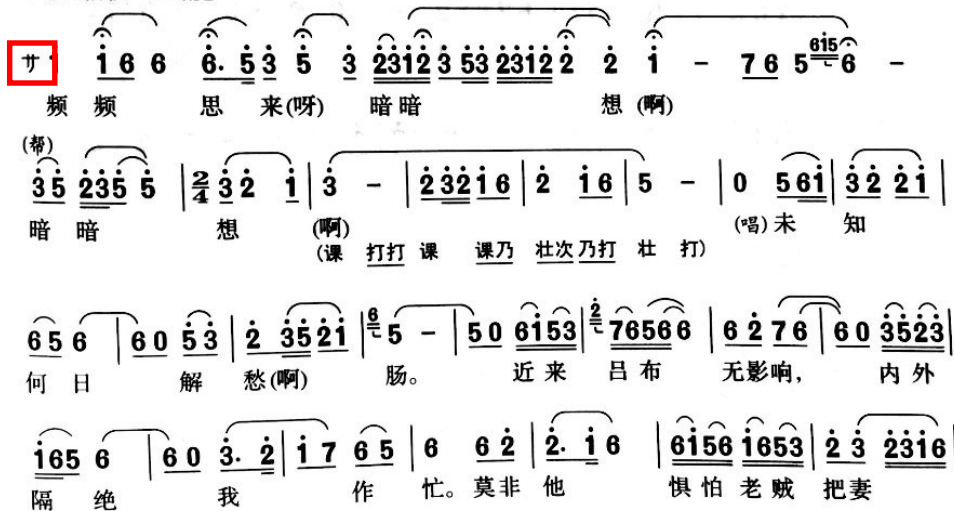


Fig. 2.16 [10], p. 307

子喉平喉对唱

苕萝访艳

黎普泽 作曲
陈小汉 曾 楚唱

1=C + (1.7 6.15.6 1.3 235 6i65 35234 3 -)

【旦诗白】红颜花貌病恹恹，父母双亡暗自怜，未解浣纱人薄命，清流尤自映
婵娟！ 【锦城春】1=G $\frac{4}{4}$ (6i 5356 i -) |

i 1 i 1(6535) | 235 6i65 35234 353 | 027 65.3
【旦唱】凄然，凄然， 人羡我西施 貌似桃李艳， 身世寒微遭

i76i 565 | 027 6i5 656i 5356 | i.7 6i65 6i653235
战乱复 何言， 争似男儿立 志鹏程 远， 建功不负好 华

232 | (035) 2.3 2327 656i | 2(3532) 727276 5i35
年。 戍边守疆英勇为 国 邦， 女子有 志亦 难 如

676 | 06i65 46i65 36i65 46i65 | 36i65 444405
愿。 春归去，花凋谢，罡风恶，新枝嫩，飞花片片舞散风

121 || 【滚花】1=C + (65 36i 5.6 43 2345 35 5 1 -)
前。

653 276 1.2 32 (6536132) 77 65 35 (776535)
日来自于江 畔浣 纱， 午夜梦 回

43.4 32 761 - (352351 -) 677 276 567 6 - (一捶)
悲 世乱。 越女也知 亡国恨，

15 276 6232761 5.7 6764 3-5 - (352.312765-)
国仇家 恨恨 绵 绵。

平喉独唱

秋江冷艳

小明星唱

【滚花】1=C # (3 5 2 3 5 1 -) 3 $\dot{6}$ $\dot{5}$ $\dot{1}$ $\dot{2}$ 3 (3 5 1 2 3)
秋 来 惹 得

$\dot{2}$ $\dot{1}$ $\dot{5}$ $\dot{7}$ $\dot{7}$ $\dot{6}$ $\dot{5}$ $\dot{5}$ $\dot{6}$ $\dot{7}$ $\dot{7}$ $\dot{6}$ $\dot{5}$ $\dot{6}$ - 【慢板】 $\frac{4}{4}$ (0 $\dot{7}$ $\dot{2}$ $\dot{6}$ $\dot{3}$ $\dot{2}$ $\dot{7}$ $\dot{2}$ $\dot{6}$ $\dot{7}$ $\dot{6}$) |
痴 魂 断。

$\dot{1}$ $\dot{6}$ $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{2}$ $\dot{3}$ $\dot{5}$ $\dot{5}$ $\dot{5}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ (5 3 2 1) | $\dot{3}$ $\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{7}$ $\dot{6}$ $\dot{2}$ $\dot{2}$ $\dot{1}$ $\dot{7}$ $\dot{6}$ $\dot{5}$ (6 $\dot{1}$ $\dot{6}$ $\dot{5}$) |
怯 西 风, 罗 衣 薄,

$\dot{3}$ $\dot{2}$ $\dot{3}$ $\dot{5}$ $\dot{6}$ $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{1}$ $\dot{3}$ $\dot{5}$ $\dot{6}$ $\dot{1}$ $\dot{5}$ $\dot{3}$) $\dot{2}$ $\dot{7}$ | $\dot{3}$ $\dot{5}$ $\dot{3}$ $\dot{2}$ $\dot{7}$ $\dot{6}$ $\dot{5}$ (3) $\dot{6}$ $\dot{2}$ $\dot{7}$ $\dot{6}$ (3 $\dot{7}$ $\dot{6}$ $\dot{6}$ $\dot{3}$ $\dot{2}$ $\dot{7}$) |
怅 望 疏 林 淡 月,

$\dot{6}$ $\dot{2}$ $\dot{7}$ $\dot{6}$ $\dot{5}$ (3 5) $\dot{3}$ $\dot{1}$ $\dot{1}$ $\dot{2}$ $\dot{3}$ (3 2 1 2 | 3 5 3) $\dot{5}$ $\dot{5}$ $\dot{5}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{0}$ $\dot{5}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{5}$ $\dot{2}$ $\dot{1}$ $\dot{1}$ $\dot{2}$ |
夜 色 萧

$\dot{5}$ $\dot{3}$ $\dot{5}$ $\dot{0}$ $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{5}$ $\dot{1}$ (1 2 3 5 1 3 2 1) $\dot{1}$ | $\dot{1}$ $\dot{6}$ $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{2}$ $\dot{3}$ $\dot{3}$ $\dot{1}$ $\dot{5}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ (5 3 2 1) |
然。 我 听 秋 砧,

$\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{5}$ $\dot{3}$ $\dot{2}$ $\dot{2}$ $\dot{7}$ $\dot{6}$ $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{7}$ $\dot{6}$ $\dot{1}$ $\dot{5}$ (6 $\dot{1}$ $\dot{6}$ $\dot{5}$) | $\dot{3}$ $\dot{2}$ $\dot{3}$ $\dot{5}$ $\dot{6}$ $\dot{1}$ $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{3}$ $\dot{5}$ $\dot{6}$ $\dot{1}$ $\dot{5}$ $\dot{3}$ $\dot{5}$) |
悲 冷 落,

$\dot{2}$ $\dot{0}$ $\dot{5}$ $\dot{3}$ $\dot{5}$ $\dot{1}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{7}$ $\dot{6}$ $\dot{5}$ $\dot{1}$ $\dot{2}$ $\dot{3}$ (1 2 3 5 3) $\dot{3}$ $\dot{1}$ | $\dot{5}$ $\dot{1}$ $\dot{5}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{7}$ $\dot{6}$ $\dot{6}$ $\dot{5}$ $\dot{5}$ $\dot{3}$ $\dot{5}$ |
抚 到 寒 襟, 惊 觉 啼 痕

$\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{5}$ $\dot{3}$ $\dot{2}$ $\dot{7}$ | $\dot{6}$ $\dot{7}$ $\dot{6}$ $\dot{5}$) $\dot{2}$ $\dot{1}$ $\dot{5}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{0}$ $\dot{5}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{7}$ $\dot{6}$ $\dot{1}$ | $\dot{2}$ (6 5 3 5 2 3 4 3 2 7 2 |
点 点。

$\dot{6}$ $\dot{2}$ $\dot{7}$ $\dot{6}$ $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{1}$ $\dot{2}$) || 【下西岐】 $\frac{4}{4}$ $\dot{2}$ $\dot{3}$ $\dot{2}$ (3 5) $\dot{2}$ $\dot{6}$ $\dot{4}$ $\dot{5}$ | $\dot{3}$ $\dot{0}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{5}$ $\dot{7}$ |
婉 转 长 眷 念, 忆 起 晴 雯 已

$\dot{6}$ $\dot{5}$ $\dot{1}$ | $\dot{2}$ $\dot{0}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{2}$ $\dot{3}$ | $\dot{2}$ (6 5 3 5) $\dot{2}$ $\dot{3}$ $\dot{5}$ $\dot{2}$ $\dot{6}$ $\dot{1}$ $\dot{2}$ || 【西皮】 $\frac{4}{4}$ |
逝 作 仙, 相 思 最 苦 哭 声 天, 偏 教 红 粉 负 了 冤。

Fig. 2.18 [6], p. 61

第一场 报 警

【大锣圆场】

0 哪 | $\frac{2}{4}$ 大大 大 台 | 仓 七 七 七 | 台 七 七 七 | 慢速 仓 七 七 台 七 七 |

渐快

仓 七 仓 七 | 仓 七 台 七 | 仓 台 七 | 仓 七 | 仓 七 |

【大锣归位】

仓 大 台 | 仓 . 哪 | 仓 台 | 仓 - | 仓 0 ||
(紧接开幕曲)

开 幕 曲

慢速 雄壮地

サ 3 3 5 6 5 3 5 6 2 1 2 7 6 - | $\frac{2}{4}$ 0 1 6 5 |
(哪 - 仓 令 台

3 3 5 | 6 1 6 5 | 3 3 5 | 6 5 6 | 0 2 1 2 |
七 台 乙 台 仓 大 八 令 台 七 台 乙 台 仓 七 仓 大 八 令 台

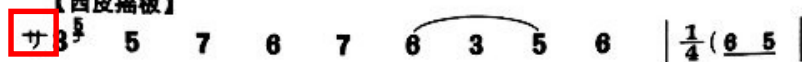
1 2 1 2 | 1 2 6 | 0 1 2 | 3 2 1 2 | 0 1 6 5 |
七 台 乙 台 仓 七 令 仓 0 0 0 0 0 台 台 台

003

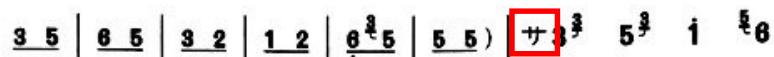
Fig. 2.19 [15], p. 3



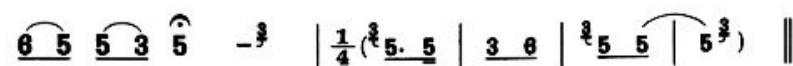
【西皮摇板】



(韩玉娘唱)可恨老贼心肠狠,



棒打鸳鸯



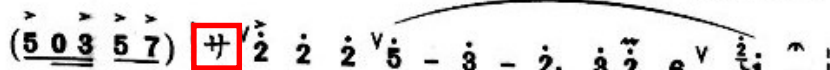
两离分。

Fig. 2.20 [15], p. 163

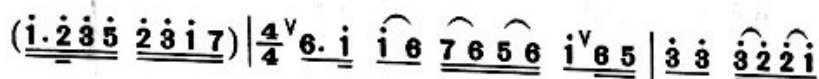
例 14: 《画女情·离别》

1=C

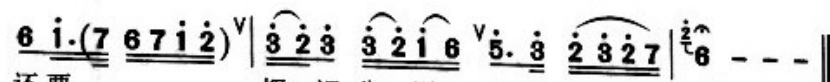
孙徐春演唱



(潘振华) 苍天啊!



为什么到如今我们恩爱夫妻



还要

挥泪告别天各一方?

Fig. 2.21 [17], p. 107

5 6
不

我的嫂子

(《苦菜花》冯大娘唱)

1 = #F

薛恩厚、高琛 作词
贺 飞 等 作曲
筱 白 玉 霜 演唱

【散板】

6 5
サ (2 . 3 4 - 6 - 5 -) 5 6 2 1 - 7 6 6 7 6 2 3 5 -
(仓) 我的 嫂子 咽喉 哽 哽

(76
叫 了 一 声 娘, 鲜 血 淋 淋

2 2
6 6 5 6 2 1 7 6 5 - 3 - 2 - 1 - 7 6 5 6 2 7 -
湿透 衣 裳, 伤 在 儿 身

1 5
2 2 7 2 3 5 3 2 2 3 2 2 7 6 5 5 5 5 3 - (2 . 3 4 - 6 -
疼 在 娘 心 上。

Fig. 2.22 [16], p. 11

旦：【花】^サ乙反工反工尺尺乙士尺尺工反工反工尺乙上乙士乙上乙士合仁合士
杜鵑 頻向耳邊 啼，

工士六·反工六工尺乙·尺工尺工尺乙尺
不如歸，

士伏上·乙士乙士合士乙士合飯·合士士·乙士合
不如歸，

尺^尺仁^尺尺乙士·乙士合 仁合·士乙^尺上^尺乙乙上乙士乙上乙 士·乙士
不如歸去^呀 罷。(士)

平喉滾花唱腔著名唱段有《人生長恨水長東》，當中透過唱腔的抑揚頓挫，把陸游得悉唐琬已死的悲愴心情表露無遺。

生：【沉花下句】^サ乙·乙乙 尺工士工工反工尺工尺上 士上·尺工反工尺工
唉 咍咍，忍不住錐心 泣血 問

蒼 尺·工尺工尺上尺工尺上士乙士合合^上·尺工士乙士合士乙士合士^合
穹 8 (合)

六 工反工尺工反工尺乙尺·工反工反工尺工 乙乙·尺乙士合·乙士·上合
天 罷 天， 你既生 陸游 有傲 世才，

Fig. 2.23 [18], p. 87

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(End of Document)