

Yangguan Sandie

Three Variations on the Yang Pass Theme is an adaptation of a famous Tang dynasty poem by Wang Wei 王維 titled “*Seeing Yuan Er off to Anxi* 《送元二使安西》”, where Anxi is a part of the Tang frontier, between modern-day Gansu and Xinjiang.

Due to the reference of Wei city (where this poem is composed), this piece is also called *Weicheng Qu* 渭城曲 or “Wei City Song”. Even today, this piece is popular among not just guqin players, but for all instruments as a signature piece of Han Chinese music.

This popular tune was first recorded as a guqin piece in the *Zheyin Shizi Qinpu* 《浙音釋字琴譜》 of 1491, and has appeared in over 30 surviving texts in various lengths and versions, with additional lyrics from the original poem below:

渭城朝雨浥輕塵。客舍青青柳色新。

勸君更盡一杯酒。西出陽關無故人。

The morning rain at Weicheng dampens the light dust,

The inn is green with the color of new willows.

I offer thee one more cup of wine.

For west past Yangguan, there will be no old acquaintances.



Players bidding farewell and departing after a Toronto guqin gathering.
“The hostels are verdant and the willows are fresh...” - Wang Wei
Photo taken by the author, June 2007.

陽
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疊

陽關三疊 Three Variations on the Yang Pass Theme

Modified from Guqin Quji (1962)
Score rearranged by Juni Yeung

Ruibin Tuning 蕤賓調 (+5)

(1) $\text{♩} = 40$

大七 臣 五 向 辰 五 向 辰 正 芍 四 五 六 芍 芍 五 七 六 旬 六 芍。
清和日當春、渭城朝雨浥輕塵。

大七 五 客 舍 青 青 柳 色 新 芍 四 芍 三 芍 芭。
勸君更盡一盃酒、

旬 五 七 六 旬 六 芍 芍 五 四 芍 芭 芍 芭 七 美。
西出陽關無故人。霜夜與霜晨。遑行、遑行、

芍 芭 芭 芭 色 九 芭 芍 芍 五 四 芍 芭。
惆悵役此身。

最 最 最 最 最 最 最 最 最 最 最 最。
歷苦辛、歷苦辛、歷歷苦辛、宜自珍、宜自珍。

(2)

臣 芍 五 芍 芍 芍 正 大七 七 美 芭 七 美 芭 立 芍 芍 六 芭 美。
渭城朝雨浥輕塵。客舍青青柳色新、

Tuning: Match harmonics: String III @ 4th/10th hui with String V @ 5th/9th hui; tighten V.

^去箏 ^去箏 ^{尚下}箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏
 勸君更盡一盃酒，西出陽關無故人。

^大箏 ^集箏 ^下箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏
 依依顧戀不忍離，淚滴沾巾！無復相輔仁、

^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏
 感懷、感懷、思君十二時辰。商參各一垠。

^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏
 誰相因、誰相因、誰可相因？

^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏
 日馳神、日馳神。

^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏
 渭城朝雨浥輕塵。客舍青青柳色新、

^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏 ^去箏
 勸君更盡一盃酒，西出陽關無故人。



芒五四筍筍。向^作筍 轟立 筍筍筍^{色九} 芒筍。
 芳草遍如茵。旨酒、旨酒、未 飲心已 先醇。



「筍^六^美筍^作。筍^美筍^美筍^立 筍筍筍。筍^美筍^立 筍筍筍。
 載馳駟、載馳駟。何日 言 旋軒轅？能 酌 幾多巡？



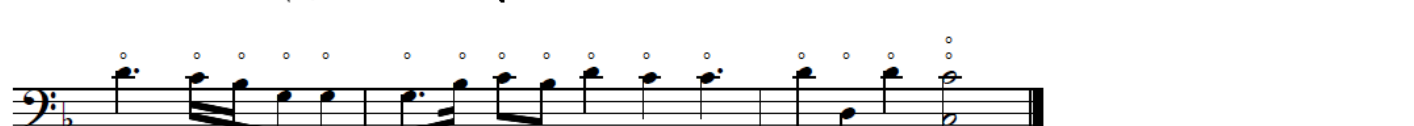
筍筍筍筍筍筍筍筍^{集六} 立 筍筍 筍筍。筍。 的 傷悲、楚 天湘水隔遠濱。
 千巡有盡、寸裡難眠。無窮



芒五四筍筍。筍^美筍^美筍^美。 作。 筍^美筍^美筍^美筍^{集九} 筍^{尚下十八}。
 期早托鴻鱗。尺素申、尺素申、尺素 頻申。
ritard.



筍 筍 筍。 上 作。 如 相 親。



筍^省 斥五向筍。向五向筍^作。 筍^美筍^美。 也^六 筍^正。
 噫！從今一別，兩地相思入夢頻。聞雁來賓。

Lesson Pointers

- Am I keeping the phrases separate and distinct, as if reciting the original poem?
- Can I memorize this piece without mistaking the sections from each other?
 - Remember the distinct features of each “variation” – there are unique phrases in each one, and if you remember the order of appearance for these phrases, you can cut down on redundant memorization.
- Am I controlling and adding my own treatment of the phrases to embellish the performance?
 - Try to grab a feel on your artist’s credit – add little decorations here and there, and experiment where the limit is and how floral a piece may be, especially when it is accompanied by song or another instrument.
- Is my new tuning correct?
 - Double check using two ways:
 - Match open string V, with pressed 10th *hui* of string III,
 - Harmonics 9th *hui* of string V, with (harmonics) 10th *hui* of string III.
 - Make sure that other strings or pegs aren’t loosened while adjusting to the new pitch.