

靜夜談玄 *Jingye Tan Xuan*

24. Quiet Evening Talk on Metaphysics

商調 *Shang* (*re=2*) mode: 1 2 4 5 6 1 2 ;
 main tonal center on 1, secondarily 5 and 2;
 phrases ending 2 often lead to endings on 1;
 here 1 is usually pitched between B_b and B.
 Draft reconstruction John Thompson (2013)

Only in 太音希聲 *Taiyin Xisheng* (1625) Lyrics from 道藏 : 元始說先天道德經 *Yuanshishuo Xiantian Dao De Jing* in the Daoist Canon, but with many words missing or changed (mostly indicated here by circles).

I. (Canon I/1)

slow and free

真妙妙也，
Zhen miao miao ye.

真元元也，
Zhen yuan yuan ye.

不獨妙妙

5

真神神也。真真也，
zhen shen shen ye, zhen zhen ye.

真道道也。
zhen dao dao ye.

奇奇玄玄

(+) 真庄庄。多匈鑾匈。匈匈
zhen zhang zhang. duo xiong lan xiong. xiong xiong

10

道與德。德與物。萬物得矣。
dao yu de. de yu wu. wan wu de yi.

道與德。德與物。萬物得矣。
dao yu de. de yu wu. wan wu de yi.

道與德。德與物。萬物得矣。
dao yu de. de yu wu. wan wu de yi.

2. (I/2)

18

物 得) 道 生 , 道 (失) 物 死 ,
Wu de dao sheng . dao shi Wu si .

萬物 死

大九 庚 𠂔 六 淘 色 芽 紫 芽。

22

A musical score for a two-part vocal piece. The top staff uses a bass clef and the bottom staff uses an alto clef. The lyrics are written below the notes. The first section ends with a repeat sign and a double bar line, followed by a section starting with '七' (7). The lyrics are: 得失相生，道同出入。入。 shi xiang sheng . dao tong chu ru .

(I/3)

26

The musical score consists of two staves of music. The top staff uses Western-style notation with a bass clef, and the bottom staff uses traditional Chinese musical notation with various symbols like '九' (jiu), '十' (shi), '十一' (shizi), '十二' (shizi), '三' (san), '六' (liu), '五' (wu), '四' (si), '七' (qi), and '八' (ba). The lyrics are written in both Chinese characters and Pinyin. A box labeled '得失同' (de shi tong) with a 'ee' symbol is placed over the notes for '失' (shi) and '同' (tong). Handwritten annotations in red and blue ink are present, including '大九' (da jiu) above '九', '夕十' (xi shi) above '十', '夕十一' (xi shizi) above '十一', '夕十二' (xi shizi) above '十二', '三' (san) above '三', '六' (liu) above '六', '大九' (da jiu) above '九' in the second measure, '夕十一' (xi shizi) above '十一' in the second measure, '业' (ye) above '业' in the second measure, '五' (wu) above '五', '四' (si) above '四', '七' (qi) above '七', and '八' (ba) above '八'.

30

故其(得)有得謂之同，
Gu *qi* (*de*) *you* *de* *wei* *zhi* *tong,*
 德 *de*



也也也。

3. Canon has this 1st phrase
at end of previous section

35 (I/4)

有 You 得 de 有 you 失 shi, 失 shi 德 de 歸 gui 道 dao, 道 dao 致 zhi 一 yi,

大九勾勾勾。大六雷遯 ① 廿四雷遯。

40

一 yi 致 zhi 入 ru 真 zhen, 體 ti 真 zhen 應 ying 變 bian, 真 zhen (入 ru 致 zhi) (神) shen.

大九勾勾勾。大六雷遯 ① 廿四雷遯。

45

神致神, (神)入元, 元致元, 元入妙。湛兮似或存, 非象(非)聲。
Shen zhi shen, shen ru yuan, yuan zhi yuan, yuan ru miao. Zhan xi si huo cun, fei xiang (fei) sheng.

大九雷遯 ① 廿四雷遯 ② 廿四雷遯 ③ 廿四雷遯 ④ 廿四雷遯 ⑤ 廿四雷遯 ⑥ 廿四雷遯 ⑦ 廿四雷遯 ⑧

53

獨立於元始, 元始之妙。
Du li yu yuan shi, yuan shi zhi miao.

大九雷遯 ⑨ 大六雷遯 ⑩ 大九雷遯 ⑪ 大六雷遯 ⑫ 大三雷遯 ⑬ 大三雷遯 ⑭

(I/5)

57

元始 (以)真妙觀, 元失 (以)真妙聽。
Yuan shi (yi) zhen miao guan, yuan shi (yi) zhen miao ting.

與
與

早苟 早苟 早苟 已 早苟。 已 早苟 早苟 已 早苟。

4.

61

妙觀(見非象之象。)妙聽聞無聲之聲。
Miao guan jian fei xiang zhi xiang Miao ting wen wu sheng zhi sheng.

非象是象象。

早苟 早苟 已 早苟 早。 已 六 每 舊 洪 勾 早

This phrase moved from previous section.

65

大象無形, 無逃吾妙觀。太音希聲,(無逃吾妙聽。
da xiang wu xing. Wu tao wu miao guan. tai yin xi sheng, Wu tao wu miao shang.

無極無上。

(大)已 洪 壓。每 舊 洪 已 洪 壓 写 洪 壓。已 舊 洪 壓 壓

73

吾以妙爲無極無上。
wu yi miao wei wu ji wu shang.

吾故無極無上。

大九 已 勻 等 合 勻 洪 去 已。 廉

78 (I/6)

A musical score for 'Wu Gu' (吾故). The top staff shows the lyrics '吾 (故) 無 極 無 上 真 妙。' with corresponding Pinyin and English labels: Wu (gu), wu ji, wu shang zhen miao. The bottom staff shows the lyrics '大九 海 勾 四 句 巴 滯 三 等 莫 潤 十 先 直。' with corresponding Chinese characters. A box highlights the character '故' (gu) in the first measure. A red stamp in the third measure reads '眞無妙' (Zhen Wu Zhao).

5. The original version of this music
is now also adapted for Section 13.

83

A handwritten musical score for the piece '真妙真元'. The score consists of two staves of music with lyrics written below them. The lyrics are: '真妙真元, 真元不可元。 真妙真神, 真神不可神。' The notes are represented by dots and dashes on the staff, and the lyrics are written in both Chinese characters and pinyin. There are also some handwritten annotations, such as '眞妙不可妙' with a 'lee' underlined, and '眞神' in a box.

191

97

97

真道不可真。真妙極矣。
Zhen dao bu ke zhen. zhen miao ji yi.

平箇良箇也。平六七良。下九也。平箇。平三也。

To compensate for the removal of the three phrases of text the gin version had that were not in the Canon text, three musical phrases have been removed (they repeated mm. 91-96),

6. (Canon II/1)

105

105

眞妙太上，太上眞妙。
Zhen miao tai shang, tai shang zhen miao.
太和勾池七。 池七和勾。

109

(II/2)

妙生元，元生神，神生真，真生道，
 Miao sheng yuan. yuan sheng shen. shen sheng zhen. zhen sheng dao.

(多+) 中+ 端。也勾勾。畜+也也。也。也。

114

2

A musical score for '道生德' (Dào shēng dé) featuring lyrics in Chinese and Pinyin. The score consists of two staves of music with corresponding lyrics below them. The lyrics are:

道 生 德， 德 生 德， 德 生 德， 妙，
Dǎo shēng dé . dé shēng dé . dé shēng dé . miào .

The score includes traditional Chinese characters at the bottom, such as '妙' (miào), '德' (dé), '生' (shēng), '道' (dǎo), '外' (wài), '中' (zhōng), and '国' (guó).

118

2

妙生無，無生有，有則有，無則無。
 miao sheng wu . wu sheng you . You ze you . wu ze wu .

(女) 翱 穗 滴 萍 句 句 句 句

6. (cont.)

122

有無相生，陰陽相推，太化變易。
you wu xiang sheng. yin yang xiang tui. Tai hua bian yi.

芭 莎 巴 ⑥ 芭 莎 巴 ⑦ 芭 莎 五 六 ⑧

(II/3)

126

120
妙無體也。有有無無，無無有有，吾居(微妙之常。)
miao wu ti ye. You you wu wu. wu wu you you. wu ju wei miao zhi chang.
妙常也

注：每句四拍，第一拍为弱起，第二拍起强拍。

7. (II/4)

138

146

140

元(之)常曰 妙。妙(之)常曰 吾。居 無極 矣。不可視，不可聽，
Yuan zhi chang yuemiao miao zhi chang yue wu . ju wu ji yi . bu ke shi . bu ke ting .

(化) 外 太 太 太 太 太
外 太 太 太 太 太
外 太 太 太 太 太
外 太 太 太 太 太
后 太 太 太 太 太
后 太 太 太 太 太
后 太 太 太 太 太
后 太 太 太 太 太

8.

158

不 可 摶， 不 可 有，
Bu ke tuan bu ke you
矣 矣。
矣。

162

不 可 無， 不 可 元， 不 可 神， 不 可 真， 不 可 道，
Bu ke wu. bu ke yuan. bu ke shen. bu ke zhen. bu ke dao.
矣。

169

入乎無上，(同)乎無極，是謂真妙矣。
Ru hu wu shang. (tong) hu wu ji. shi wei zhen miao yi.
矣。

(Canon III/1)

176

真妙(非聲)非象，實非聲象，其上不(皦)，其下不昧。
Zhen miao (fei sheng) fei xiang. shi fei sheng xiang. qi shang bu (jiao). qi xia bu mei.
矣。

* From here to the end of Sectin 8 the words and tablature do not seem to line up in any way. To fix this the tablature punctuation was largely ignored, two notes were added (m. 176), and two phrases were repeated (mm. 180-1 and 187-8). See also m. 198.

8. (cont. [III/2])

183

恍 (兮) 恍 兮, 杏 杏 冥 冥, 真 妙 妙
 Huang xi hu xi. miao miao ming ming. zhen miao miao zhen.
 恍惚矣

187

視 不 見, 聽 不 聞。
 Shi bu jian. ting bu wen.

III/3

(元 Yuan 始 shi 於 yu 太 tai 妙,) miao. 寂 xi 玄 xi. 翱 liao 玄 xi.
 吾元始之妙

繩 sheng 兮, *湛 zhan 然 ran 不 bu 可 ke 名 ming.
 凡可以冥, (皆屬名數,) 是二非一。凡不可名, 道爲一矣。

* These last five notes were moved from the beginning of Section 9, where they had been paired to words that belonged elsewhere. The text below this (凡可以冥...), is from the Canon commentary; it has been removed and its tablature moved to the new Section 14. Also see comment at bottom of previous page.

9. (III/4)

202

* 元 妙, 神 妙, 真 妙, 道 妙, miao.

206

天 地 虚 妙, 陰 陽 同 妙, (先 後 妙。) miao. (text not in Canon)

10.

210

日 月 合 妙, 五 行 合 妙, (八 卦 雜 妙,) miao. 萬 物 盡 妙。

(III/5)

219

至 虚 至 靜, 吾 曰 虛 靜。

* m. 202ff: The tablature that originally was the first phrase in this section is now the last phrase in the previous section, while its text has been moved to mm. 228-231 so that its position accords with its position in the Canon text.

10. (cont.)

224

Musical score for 'Miao Shi Fei Miao' (妙始非妙) with lyrics and performance markings. The score consists of two staves. The top staff uses bass clef and has lyrics in Chinese and English. The bottom staff uses bass clef and includes musical markings like '元始之妙' (yuan shi zhi miao), '早' (zao), '上' (shang), '下' (xia), '五' (wu), '六' (liu), '七' (qi), '八' (ba), '九' (jiu), '十' (shi), and '三' (san). A circled note on the bottom staff is labeled '5.6'. A note on the top staff is circled and labeled 'this phrase restored from m.202 (q.v.; new music)'.

(Canon IV/1)

232

The musical score consists of two staves of music for bass (Bass clef) on a four-line staff. The lyrics are as follows:

孰	以	元	元,	孰	以	神	神,
Zhi	yi	yuan	yuan.	zhi	yi	shen	shen.

Below the notes are seal script characters corresponding to the lyrics:

孰 以 元 元, 孰 以 神 神,
𠩺 𠩠 𠩢 𠩢, 𠩠 𠩠 𠩢 𠩢。

236

A musical score for the character 'Zhen' (真). The top staff shows a melody in G major with lyrics: '孰以眞眞，孰以道道，孰以名名。' Below it, another staff continues with '眞' (Zhen) and '眞' (Zhen). The bottom staff features traditional Chinese characters: '足空' (Zu Kong), '画' (Hua), '足空' (Zu Kong), '国' (Guo), '足空' (Zu Kong), '与' (Yu), '写' (Xie), '大五' (Da Wu), '大五' (Da Wu), '句' (Ju), '句' (Ju), '句' (Ju), and '句' (Ju).

241

A musical score for 'Wu Qiang' on two staves. The top staff uses a bass clef and the bottom staff uses a treble clef. The lyrics are written below the notes, with Pinyin below the Chinese characters. The score includes several performance markings: '(大五)' and '(五)' under the first measure; '(四)' and '(四)' under the second measure; '(三)' and '(三)' under the third measure; and '(四)' and '(四)' under the fourth measure. There is also a circular diagram with Chinese characters and arrows at the end of the score.

11. (IV/2)

247

247

然 Ran 後 hou 合 he 爲 wei 元, yuan. 散 san 爲 wei 神, shen.

而 *lae*

This first phrase (text and music) moved here from the end of Sec. 10

6.2 6.4 7.0

252

Musical score for the piece '一致' (Zhiyi). The score consists of two staves of music with lyrics in Chinese and Pinyin. The lyrics are: 至一爲真，萬變爲道。 物。 一致 (Zhiyi). The score includes musical notation with stems and dots, and lyrics written below the notes. A box highlights the first note of the first measure with the label '一致' (Zhiyi).

256

Musical score for 'Xiao Sheng' (小生) with lyrics and traditional notation. The lyrics are:

升清降濁，布列精魂，*(變化之道，
Sheng qing jiang zhuo. bu lie jing hun. * (bian hua zhi
道，
dao.)

The score includes two staves of music with corresponding lyrics. Below the lyrics, there is traditional Chinese notation consisting of characters and numbers indicating pitch and rhythm. A box labeled '降清' (Jiāngqīng) is placed over the first note of the second measure.

260

Musical score for '窮象極形' (Qiong Xiang Ji Xing) with lyrics and traditional Chinese notation.

窮象極形，復歸乎妙。)

Qiong xiang ji xing, fu gui hu miao .

矣

Traditional Chinese notation below the score:

- 窮: 𠂔 (Qiong)
- 象: 象 (Xiang)
- 極: 極 (Ji)
- 形: 形 (Xing)
- 復: 復 (Fu)
- 歸: 歸 (Gui)
- 乎: 乎 (Hu)
- 妙: 妙 (Miao)

* Here this section, spreading out the words, ended "吾始乎妙". Then Section 12 began with "變化之道. . . 復歸乎妙。" Switching these accords with the Canon text. From here the *guqin* text becomes very different from the Canon version.

12. (Canon V/1)

265

The musical score consists of two staves. The top staff is in bass clef (F) and the bottom staff is in treble clef (G). The lyrics are written in both Chinese characters and Pinyin with English translations. Below the notes, traditional Chinese characters are written vertically under each note.

* 吾始乎妙，萬靈不神，
Wu shi hu miao , wan ling bu shen ,

色。迄。苟。固。
迄。苟。每。勿。
色。迄。苟。固。
first time
it's not 妙。

269

273

非不神，妙靈無照。非不名，妙法無因。
Fei bu shen, miao ling wu zhao, fei bu ming, miao fa wu yin.

苟苟苟苟苟。苟苟苟。苟苟苟。苟苟。

277

The musical score consists of three staves. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The lyrics are written in both Pinyin and traditional Chinese characters. A box highlights the phrase '妙。緣無對' (Miaowuì). The traditional Chinese characters at the bottom are written in cursive script.

非不生，妙境無緣。妙妙無對，是謂獨立。
Fei bu sheng, miao jing wu lu, miao miao wu dui, shi wei du li.
妙。緣無對。Miaowuì.

妙。緣無對。Miaowuì.

* See comment at end of previous section. On this page the music is much like the original but with phrasings changed to fit the lyrics, which had to be re-aligned.

12. (cont. [V/2])

283

A musical score for '不子不孫' featuring lyrics in Chinese and English. The score consists of two staves. The top staff uses bass clef and has lyrics: '不子不孫, 同乎無獨。' (Bu zi bu sun, tong hu wu du,) and '(出入綿綿, 同乎無門。' (chu ru mianmian, Tong hu wu men,) followed by a repeat sign. The bottom staff uses soprano clef and has lyrics: '生' (sheng) and '這底六。每句四四句。' (Zhi di Liu. Mei ju Si Si Ju.)

287

281

萬物歸無，不見其元宰。
wan wu gui wu , bu jian qi yuan zai .

大+勾 大+勾 大+勾 勾 大+勾 勾 大+勾 勾 勾 大+勾 勾

(V/3)

291

The musical score consists of two staves. The top staff is in bass clef and the bottom staff is in treble clef. The lyrics are written in both Chinese characters and Pinyin. Below the staffs, traditional Chinese musical notation is provided, featuring vertical stems with horizontal strokes and small diamonds above them.

吾始於妙，寂兮寥兮，繩繩兮，湛然兮。廓然兮，
Wu shi yu miao, ji xi liaoxi, sheng sheng xi, zhan ran xi, kuo ran xi.

大勾勾勾勾六庄六 大勾 廿廿五勾勾勾勾

295

* From mm. 285-299 lyrics from the Canon text have mostly replaced the qin version lyrics, which did not seem to form a coherent part of the Canon text; the original tablature was then re-phrased to fit (with a few notes changed). The last five musical phrases of the original Section 13 are now in the Coda.

13. (Canon VI/1)

300 *don't rush*

* 自然非妙，妙非自然，吾元始於妙。
 Zi ran fei miao, miao fei zi ran, wu yuan shi yu miao.

mm.300-313: new music

大七句。大五句。大八句。大九句。

304

其上不皦，恍兮惚兮，其下不昧，惚兮恍（兮）。
 Qi shang bu jiao, huang xi, hu xi, qi xia bu mei, hu xi huang xi.

大七句。大六句。大五句。大四句。大三句。大二句。

309

恍惚混蒙，上下同妙，妙恍妙惚，非象非物。
 Huang hu hun meng, shang xia tong miao, miao huang miao hu, fei xiang fei wu.

大九句。大八句。大七句。大六句。大五句。大四句。大三句。大二句。

(VI/2)

314

吾始元元，妙惚妙恍，非物非象。
 Wu shi yuan yuan, miao hu miao huang, fei wu fei xiang.

Tablature here from Section 5

大九句。大八句。大七句。大六句。大五句。大四句。大三句。大二句。

* The original Section 13 is quite short; its content is now included as two parts of the new Section 14. The present Section 13, as indicated, mixes new material with passages from Sections 5 and the original Section 14.

13. (cont.)

320

吾始神
Wu shi shen
神, shen,
杳杳冥冥, 明, 非
miao miao ming ming, fei
杳 miao 非
非 fei 形。
xing.

大九也大九上大上也。 大九也大九也。 大九也大九也。 大九也大九也。

326

吾始真
Wu shi zhen
真, zhen,
冥冥杳杳, 非形。
ming ming miao fei xing
非妙。
fei miao,

大九也大九上大上也。 大九也大九也。 大九也大九也。 大九也大九也。

332

吾始道
Wu shi dao
道, dao,
精中有一真, zhen,
自然之道。
zi ran zhi
dao.

Tablature for this line repeats mm314-9

大九也大九也。 大九也大九也。 大九也大九也。 大九也大九也。

(VI/3)

338

道法自然, 自然真(道, 真者) zi ran zhen dao, zhen zhe
自然之号, 吾不知其自然。 zi ran zhi hao, wu bu zhi qi zi ran.

大九也大九也。 大九也大九也。 大九也大九也。 大九也大九也。

Tablature for these two bars is new

Tablature is from the end of Section 5,
adapted to these lyrics and extended at end

13. (cont. [VI/4])

347

(真 法 神, 神 法 元, 元 法 妙, 妙 無 法。)
 Zhen fa shen, shen fa yuan, yuan fa miao, miao wu fa.

Tablature these 4 bars is new

351

故 妙 爲 萬 法 之 宗。無 法 法, 無 元 元,
 Gu miao wei wan fa zhi zong. wu fa fa, wu yuan yuan,

mm351-366: tablature and lyrics from the first half of the original Section 14

物

355

無 神 神, 無 貞 貞, 無 道 道,
 wu shen shen, wu zhen zhen, wu dao dao,

359

無 無 無, 無 有 有。*(吾 之) 至 妙, 入 元 始 之 妙。
 wu wu wu, wu you you. *Wu zhi zhi miao, ru yuan shi zhi miao.

無

14. (new section[Canon VII]/1)

367 (120 words divided 44+32+44)

觀至妙 無間。無始，無極，無盡，無際，無央。
Zhi miao wu jian, wu shi, wu ji, wu jin, wu ji, wu yang.
 mm. 367-76: music & lyrics from 1st half of old Sec. 13

375

無間 (無無間，無始無無始，
wu jian wu wu jian, wu shi wu wu shi,

mm 377-88: new music

中九外九外九。六上三下四。中九(五六)。

379

無極無無極，無盡無盡，
wu ji wu wu ji, wu jin wu wu jin,

大九中九四中。中九三上中九二下中九。

383

無際無無際，無央無無央。
wu ji wu wu ji, wu yang wu wu yang.

大九二中九六中六中空。中九三中九四中三。

(VII/2)

391 32 words (8x4)

The image shows a musical score for a piece titled "Wu Shi Wu Yang". The lyrics are written in both Chinese characters and Pinyin. The score consists of two staves of music with corresponding lyrics below them. At the bottom, there is also a row of traditional Chinese characters representing a rhythmic or melodic pattern.

* 吾 始 無 央， 有 無 一 體。
Wu shi wu yang, you wu yi ti.

苟 简 大七 (五)。 句 五 句 五。

395

A musical score for a vocal piece. The top staff shows a bass clef, a key signature of one sharp, and a common time signature. The lyrics are written below the notes: 吾始無際，混合太爲。 Wu shi wu ji, hun he tai wei. The bottom staff shows a bass clef and a common time signature. The lyrics are written below the notes: (大七) 勿勿勿勿。 勿勿勿勿。 夕鬱蠻蠻。 (da-7) Wu Wu Wu Wu. Wu Wu Wu Wu. Xi Yu Man Man.

399

A musical score for 'Tian di liu he' on two staves. The lyrics are: 天地六合, 巨细一妙。 The notes correspond to the lyrics: Tian (long note), di (short note), liu (long note), he (short note), ju (long note), xi (short note), yi (short note), and miao (long note). Below the score, traditional Chinese notation is written under each note. The first four notes have circular boxes above them: the first contains '大上' (Dà Shàng), the second '四' (Sì), the third '六' (Lù), and the fourth '三' (Sān). The last four notes have circular boxes below them: the fifth contains '九' (Jiǔ), the sixth '九' (Jiǔ), the seventh '二' (Èr), and the eighth '三' (Sān). The final note has a box above it containing '四' (Sì) and '六' (Lù).

402

妙游巨細，執觀其體。
 Miao you ju xi, zhi guan qi ti.

 (大七) 四
 (六五) 三
 (四三) 二
 (三二) 一
 大空
 空
 空空空

* mm.391-406: the music here is from the end of the original Section 8; mm399-406 was paired to Canon commentary

(VII/3)

407 (44 words)

吾 曰 無 形， 無 聲， 無 名。
 Wu yue wu xing, wu sheng wu ming.
 mm.407-419: new music

吾 曰 無 形， 無 聲， 無 名。
 Wu yue wu xing, wu sheng wu ming.

411

無 始 妙， 中 妙， 三 無 之 妙。
 Wu shi miao, zhong miao, san wu zhi miao.
 mm.411-415: new music

無 始 妙， 中 妙， 三 無 之 妙。
 Wu shi miao, zhong miao, san wu zhi miao.

416

吾 元 始 至 道， 是 謂 極 樂。
 Wu yuan shi zhi dao, shi wei ji le.
 mm.416-419: new music

吾 元 始 至 道， 是 謂 極 樂。
 Wu yuan shi zhi dao, shi wei ji le.

420

妙 遊 含 容 之 器， 與 天 地 萬 無 爲 終。 然 極 而 不 罷。
 Miao you han rong zhi qi, yu tian di wan wu wei zhong, ran ji er bu jin.
 mm. 420-28: music from the second half of old Section 13

妙 遊 含 容 之 器， 與 天 地 萬 無 爲 終。 然 極 而 不 罷。
 Miao you han rong zhi qi, yu tian di wan wu wei zhong, ran ji er bu jin.

15. (new section[Canon VIII])

429 (44 words)

A musical score for 'Wan Wu Wei Zhong' on bass clef staff. The lyrics are: 妙與天地萬物爲終，盡吾無終。 The notes correspond to the lyrics: Miao (dot), yu (dash), tian (dash), di (dash), wan (dot), wu (dash), wei (dash), zhong (dot), jin (dot), wu (dash), wu (dash), zhong (dot).

mm. 429-32 : new music

A musical score for 'Jinghu' (京胡) on a bass clef staff. The lyrics are written below the notes in Chinese characters. The lyrics are: '京剧六管' (Beijing Opera Six Instruments), '京剧弓箭' (Beijing Opera Bow and Arrow), '京剧上场' (Beijing Opera Go On Stage), '京剧远中' (Beijing Opera Far and Near). The music consists of six eighth-note groups followed by a sixteenth-note group, then a eighth-note group, and finally a single eighth note.

433

Musical score for 'Miaoyu' (妙與天地萬物爲元) with lyrics in Chinese and English. The score consists of two staves. The top staff uses a bass clef and the bottom staff uses a soprano clef. The lyrics are aligned with the notes.

妙與天地萬物爲元，始吾無始。
Miao yu tian di wan wu wei yuan, shi wu wu shi .

(mm 433-45 : music from second half of the old Sec. 14; but its lyrics moved to the coda)

A musical score for 'Xiangtang Sheng' on a bass clef staff. The lyrics are written in Chinese characters below the notes. The lyrics are: 沟沟沟沟沟沟沟沟沟沟沟沟。上上上上。

437

A musical score for the Chinese poem 'De You Qi Zhong'. The score consists of two staves. The top staff uses a bass clef and has four measures. The bottom staff uses a soprano clef and has five measures. The lyrics are written below the notes, corresponding to the musical phrases.

淘也淘也。兵五 萍与省
外淘上合连庄三十六。

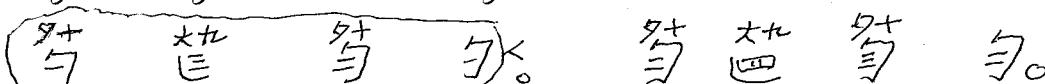
441

A musical score for the character '妙' (mào). The top staff is in bass clef, and the bottom staff is in treble clef. The lyrics are: 德遊至妙，與物還矣。 (de yóu zhì mào, yǔ wù hái yǐ.) The notes correspond to the Chinese characters: 茅 (mào), 莽 (mǎng), 猛 (měng), 呂 (lǚ), 莫 (mò), 莠 (mǎo). The note for '莫' (mò) is a whole note, while the others are eighth notes.

尾聲 Coda (Canon IX)

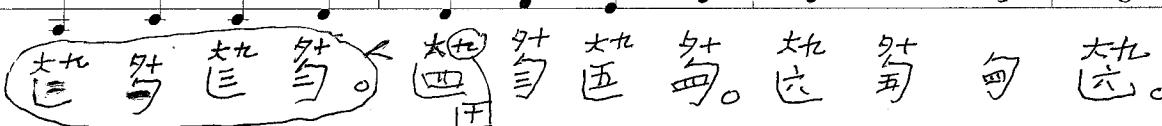
446

* 妙 遊 無 碰， 元 遊 無 知，
 Miao you wu ai, yuan you wu zhi,



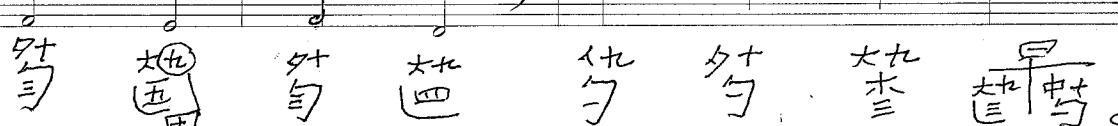
450

神 遊 無 方， 真 遊 無 變， 道 遊 無 體。
 Shen you wu fang, zhen you wu bian, dao you wu ti.



454

德 遊 無 名， 無 遊 無 間。
 De you wu ming, wu you wu jian.



458

是 謂 與 物 同 遊。 出 生 入 死 之 道 盡。
 Shi wei yu wu tong you, chu sheng ru si zhi dao jin.



* The music mm. 446-457 comprises tablature moved from the end of Section 12 (except mm. 446-7 and 450, which are new). The lyrics were originally paired to the music at the end of Section 14 but mm. 458-end is the original closing.