



# On The Composition And Performance Of The Song Of Burying Flower From The TV Series Dream Of The Red Chamber

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ARTICLE INFO	ABSTRACT
	<p>The 1987 version of the hit TV series <i>Dream of the Red Chamber</i> has had a great influence in China. The film adaptation of <i>Dream of the Red Chamber</i>, aside from being a classic work of literature in its own right, marks a breakthrough in its development. It greatly enriched the content and form of literary dissemination and expanded the realm of <i>Dream of the Red Chamber</i> within the film and television art domain. Wang Li Ping, in particular, took four years to craft the first 13 episodes of film and television art and earned widespread acclaim. The series' unique artistic charm and the representative songs are truly inspiring and delightful. This paper aims to introduce the literary masterpiece <i>Dream of the Red Chamber</i> and delve into the 1987 TV adaptation of it to shed light on Wang Li Ping's successful adaptation and songwriting for <i>Dream of the Red Chamber</i>. It will approach this topic through an examination of major aspects such as the creation background, lyrics, singing and emotional processing.</p> <p><b>Keywords:</b> Dream of the Red Chamber, The Song of Burying Flower, Songwriting</p>

## Introduction

Inaugurating the boundless cosmos, who sowed the seeds of affection? All for the sake of profound sentiments under the moon's gentle caress. Yet, alas, the heavens lament, the heart aches with the passing days, and in moments of solitude, one attempts to convey their simple feelings. Thus unfolds the mournful tale, known as *Dream of the Red Chamber*. These few lines suffice to paint a genuine portrait of Bao Dai's love in this classical Chinese masterpiece. In just a few verses, it captures the essence of the love between Baoyu and Daiyu in the classical Chinese masterpiece. Whenever one reads this poem, it feels as though they have immersed themselves in this realm and deeply experience the sorrows and joys of youthful love.

Authored by Cao Xueqin, *Dream of the Red Chamber* is a literary masterpiece of profound philosophical and artistic significance. It holds an irreplaceable position in both Chinese and world literary history. Wang Liping's creation of thirteen theme songs for the 1987 TV adaptation of *Dream of the Red Chamber* serves as the finishing touch that contributes significantly to its literary and artistic representation. Particularly, in the composition of *The Song of Burying Flower* one gains a profound appreciation for the unique artistic value within *Dream of the Red Chamber*.

## Chapter 1: Background of The Song of Burying Flower

### 1.1 *Dream of the Red Chamber* and its 1987 TV Adaptation

*Dream of the Red Chamber* authored by Cao Xueqin during the Qianlong period of the Qing Dynasty, is of an autobiographical nature. Throughout the novel, the author subtly conceals reflections on life "born in splendor, perishing in decline." A tapestry-like narrative structure is employed to weave multiple threads into a complex tapestry of story development. Cao Xueqin abandoned the traditional concept-driven character portrayal in novels but instead drew close to life with unreserved, unvarnished realism, which bestowed upon the work a high degree of artistic authenticity. The novel is crafted with exceptional artistry, while the language attains the

pinnacle of ancient Chinese novelistic language artistry, which highlights the distinctiveness of the novel in the literary creation of its time. Moreover, Cao Xueqin's realism in his writing style exposes the decay and decline of feudal society and the darkness and wickedness of feudal powers, which represents a powerful critique of the feudal system and reveals the inevitable trend of the decline of feudal families in that era. *Dream of the Red Chamber* opened up a new path for Chinese literary creation and made an indelible contribution to the development of contemporary literature.

The adaptation and widespread popularity of the 1987 TV version of *Dream of the Red Chamber* captured immense love and acclaim nationwide. This not only unprecedentedly promoted the dissemination and influence of the novel but also drove its music onto the stage of art. It earned the favor of countless artists and enthusiasts of both the series and its music. The musical composition for the 1987 TV adaptation of *Dream of the Red Chamber* radiates boundless artistic charm. The songs exhibit a unique artistic expressiveness within the narrative to illuminate the entire television series.

### 1.2 Wang Liping and Dream of the Red Chamber

Wang Liping, a native of Changchun, Jilin province, is a nationally acclaimed composer. The music for the 1987 TV adaptation of *Dream of the Red Chamber* represents Wang's pioneering work. It stands for four and a half years of dedicated efforts, during which he invested all his energies into research and composition. He delved into every aspect of the story with great care, including character traits, plotlines, and emotions, and ultimately produce thirteen musical compositions: "Introduction", "Prelude", "In vain", "Burying Flowers", "Red Bean Song", "Qing Wen Song", "Autumn Window and Rainy Eve", "Inscriptions of Three Pieces", "Song of Zilingzhou", "Sighing Xiangling", "Smart and Tired", "Dividing Flesh and Bone", and "Good Enough Song".

Each of his thirteen songs carries the classic resonance of *Dream of the Red Chamber*. General Secretary Xi once remarked in a literary symposium, "Throughout history, every literary masterpiece is the crystallization of accumulated efforts. The charm of literature is invariably the reflection of internal richness. All enduring works and timeless classics are bound to be the result of unwavering determination and wholehearted dedication." These words not only lend support to Cao Xueqin's "Dream of the Red Chamber" but also to Wang's creation of thirteen songs for the 1987 TV adaptation. Particularly, Wang's composition of *The Song of Burying Flower* demonstrates a profound integration with the novel's characters and storyline. He painstakingly speculated and researched the psychological activities of each character and often shed tears during his deep immersion in the creative process. The musical compositions for the 1987 TV adaptation of *Dream of the Red Chamber* as the finishing touch, reach extraordinary heights and drive *Dream of the Red Chamber* to even greater level.

### Section 3: The Creative Significance and Influence of The Song of Burying Flower

The music of *Dream of the Red Chamber*, to date, is the solitary complete and systematically adapted artistic work based on a classical masterpiece. In the musical composition for the 1987 TV adaptation of *Dream of the Red Chamber*, many songs arouse deep resonance that captivate our hearts. When I, as a student majoring in national vocal arts, sing these pieces with heartfelt dedication, I feel as though I have become immersed in the scenes and unable to extricate myself. Perhaps, this is the essence of Wang's composition. The one among these thirteen musical interludes, that leaves the most indelible impression with significant influence and emotional impact, is undoubtedly the profoundly poignant *The Song of Burying Flower*. Its melody permeates the entire television series with a substantial impact.

The story of *The Song of Burying Flower* finds its inception in the novel's portrayal of "Daiyu Buries the Flowers" long before the 1987 TV adaptation of *Dream of the Red Chamber* was filmed. 1962 Yue Opera version had already vividly presented the story in the form of a stage play. In the Yueju version of *Dream of the Red Chamber*, "Daiyu Buries the Flowers" occupies a large amount of space. Characterized by a theatrical style of interpretation and a rich display of stage artistry, it became a highlight of the entire production. Notably, it also laid the groundwork for future creative adaptations. *The Song of Burying Flower* is a poem universally praised throughout the ages in *Dream of the Red Chamber* and stands as one of the most artistically successful compositions. Originating from the twenty-seventh chapter of the novel, it reads, 'Droplets of green dew playfully adorn Lady Yang; among the painted butterflies, a swallow mourns fading petals.' Lin Daiyu visits Bao Yu at night, and due to a mistaken identity by Qing Wen, she refuses to open the door, suspecting Baoyu. Filled with sorrow, grief, and a sense of injustice, she sees, beneath the flower mound, the withered flowers as a reminder of their ill-fated life. From the depths of her heart, she pens *The Song of Burying Flower*. This poem serves as a quintessential representation in shaping the character of Lin Daiyu, as well as an embodiment of Daiyu's lamentation over her own fate. The televised adaptation of the *Dream of the Red Chamber* in the 1987 version, coupled with Wang's perfect musical composition, vividly and flawlessly portrays the story of "Daiyu Buries the Flowers. As the most influential and expressive song in the whole series, *The Song of Burying Flower* conveys emotions with unparalleled richness and delicacy with admiration, affection, and enduring popularity. Wang invested one year and nine months in the composition of *The Song of Burying Flower*. When he mentions his songwriting for *Dream of the Red Chamber* his emotions are exceedingly complex. Each song for *Dream of the Red Chamber* was hard-won; the music did not spring from his imagination but was painstakingly sought within the pages of the book. Wang once remarked that if Cao Xueqin had been a composer, he would

have written in a similar vein. The songwriting for *The Song of Burying Flower* feels more like an excavation from between the lines of ' *Dream of the Red Chamber* '.

## Chapter 2: Analysis of the composition of *The Song of Burying Flowers* 2. 1 Analysis of the Character of "Lin Daiyu

Lin Daiyu is one of the heroines in "Dream of the Red Chamber". When it comes to Lin Daiyu, the impressions that come to mind most often are her melancholy sensitivity, emotional depth, exceptional intelligence, and abundant talent. Her love story with Jia Baoyu runs through the entire novel. In *The Song of Burying Flowers*, these characteristics of Lin Daiyu are vividly portrayed.

Lin Daiyu is the granddaughter of Lady Dowager Jia. Due to her mother's early passing, she was entrusted to the care of the Jia family. Growing up under their roof, she was deeply influenced by her environment. Every step she took was cautious and meticulous. Moreover, Daiyu's frail health from a young age, coupled with her innate self-doubt, anxiety, and sensitivity, further solidified her personality traits. Daiyu's pessimistic nature also allowed her to perceive the social realities earlier than most. Scholars of the novel have assessed Lin Daiyu, stating, "Lin Daiyu is the only character in 'Dream of the Red Chamber' who elicits both love and hate. She enjoys the clearest mind and the highest level of intelligence among all the characters in 'Dream of the Red Chamber'."

Lin Daiyu's inner world is exceedingly delicate and suspicious, yet she is also reserved in her demeanor.

She makes adept use of poetry to express her innermost emotions. In *The Song of Burying Flowers*, Lin Daiyu metaphorically likens herself to a flower as she use it as a vessel to pour out her heart full of worries and the indescribable sorrow and indignation she harbors. This theme of burying flowers and the accompanying emotional expression permeate the entire poem and shows the complexity of Lin Daiyu's inner world. It reveals her strong dissatisfaction, struggle, pride, resistance against the oppression of the feudal class and forces, and her use of these emotions to lament her own fate. It also, under the backdrop of her circumstances, reflects her pessimistic and melancholic sentiments rooted in a sense of hopelessness and uncertainty about the future. *The Song of Burying Flowers*, a beautifully composed poem that eloquently conveys the feelings embedded in the author's heart, is characterized by profound emotions.

### 2.2 Appreciation of the Lyrics of *The Song of Burying Flowers*

Each line in *The Song of Burying Flowers*, expresses and reveals the innermost feelings of Daiyu:

"The flowers wither and scatter, filling the sky, red fades and fragrance dissipates, who will show pity? The threads sway softly in the spring pavilion, fallen petals lightly touch the embroidered curtain."

These lines vividly depict the scene in the flower mound at that time. The once vibrant flowers have now withered, their vibrant red hues and alluring fragrances faded. Who will have compassion for them? Soft spider silk sways between the pavilions and towers, seeming to be broken yet not. Willow catkins carried by the wind cover the embroidered curtains.

"Three hundred and sixty days in a year, wind and frost relentless in their assault; how long can the bright and beautiful last? Once adrift, hard to find again."

These lines convey the idea that, "In three hundred and sixty-five days of the year, what kind of days do we truly experience? Harsh winds and severe frosts mercilessly ravage the blossoms. How long can the brilliance and beauty of blooming flowers endure? These two segments share the same melody and deeply carry Daiyu's contemplation and sorrow upon her witness to the scene in the garden during the burial of flowers.

"Flowers bloom easy to see, hard to find in adversity; before the steps, the burial of flowers brings sorrow. Leaning on the flower hoe, tears fall, splattering the empty branches with bloodstains. I wish for wings beneath my shoulders, to fly with the flowers to the end of the sky." These lines serve as the transitional sentence that push the piece to its climax. "It's easy to see the flowers bloom, but once they fall, they are hard to find. This burial of flowers troubles me, standing in front of the steps. Holding the flower hoe, I secretly shed a few tears, as if I see traces of blood on the fallen petals. I hope to grow wings beneath my shoulders, flying with these withering flowers to the end of the sky. These lines allow us to glimpse Daiyu's inner sorrow. She uses the flower as a metaphor to seemingly write about the flower, but in reality, to express her own sentiments.

"To the end of the sky, where can one find a fragrant hill? To the end of the sky, where can one find a fragrant hill? Better to store delicate bones in a brocade pouch, burying them in pure earth. Inherently pure, leaving as pure, stronger than sinking in muddy waters." These lines represent the climax of the entire poem and the entire composition. They vividly express Daiyu's melancholy and her helplessness and lamentation towards her own fate in this world of beauty and brevity. "Even if we fly to the end of the sky, where can we find a burial mound for flowers? It's better to store your delicate and beautiful bones in a brocade pouch and bury them in clean soil. Let yourself be born pure, leave in purity, stronger than getting tainted and sinking in muddy waters."

"And now, if you die, who will bury you? I don't even know when I will meet my end. Today, I bury these fallen flowers, and people laugh at my foolishness. But who will bury me in the years to come?" This line is Daiyu's inner lamentation. "Oh, flower, today you die and I bury you. But I don't know when my unfortunate day will come, when I will suddenly leave. Today, as I bury these fallen and wilted flowers, people laugh at my

foolishness. But who will bury me in the years to come?" The burial person by the flowers once again thought of themselves, to lament their fate, as if she had already expected the end of the original.

"To the end of the sky, where can one find a fragrant hill? To the end of the sky, where can one find a fragrant hill? Watch as spring fades and petals scatter, this is when a beauty ages and dies. Once spring ends, beauty ages, flowers fall, and people die, the fates of both flower and person become unknown."

All the verses in *The Song of Burying Flowers*, employ rich metaphors, ostensibly describing flowers, but in reality, using them as metaphors for people. They express Daiyu's lamentation for her melancholic and tragic life.

### 2.3 Musical Analysis of *The Song of Burying Flowers* The curvilinear diagram is as follows.

Introduction A B C

1—7              8—26              27—42              43—58

A (Complete reproduction) C (Variable reproduction)

Connection (59-60) Supplementary (93-100)

(61—76)              (77—92)

The whole piece is a multi-part structure developed by the variation technique. The entire piece consists of 100 bars with a 4/4 rhythm. Bars 1 to 7 serve as the introduction. In the introduction, the melodic motifs are prominent. The composition can be divided into two main structures: the presentation part and the reproduction part. In the presentation part, A, B, and C are three themes presented in parallel. They are developed into musical segments without a clear hierarchy. Each section is created with the use of techniques like exposition, development, transition, and conclusion. The reproduction part into two parts: A, which is a complete reproduction of the presented part, and C, which is variation reproduction, covering only a portion of the presented part. Following this, bars 93-100 serve as a supplement. The supplementary part is an expansion of the variation reproduction (C section), reaching unprecedented musical heights. This brings a fresh elevation to the ideas and emotions expressed throughout the entire composition of *The Song of Burying Flowers*.

## Chapter 3: Vocal Performance Analysis of *The Song of Burying Flower*

In the rendition of *The Song of Burying Flowers*, it is of utmost importance to achieve flawless execution and delivery. Wang's composition of *The Song of Burying Flowers*, for the opera "Dream of the Red Chamber" incorporates a significant amount of inner emotions. Therefore, the vocal performance of *The Song of Burying Flowers*, is different from ordinary songs. It requires meticulous attention to enunciation, breath control, vocal placement, singing style, emotional expression, and other subtle details

### 3.1 Vocal Technique Analysis of *The Song of Burying Flower*,

As a vocal work based on classical poetry, *The Song of Burying Flower* places great emphasis on precise and well-rounded pronunciation, as well as controlled breath and vocal placement during the performance.

#### 3.1.1 Enunciation and Articulation

In the complete rendition of *The Song of Burying Flower*, special attention should be given to enunciation and articulation in the following aspects:

The word "花" (huā - flower) at the beginning and the word "天" (tiān - sky) in the climax are crucial. The mouth should not open too wide. Enunciation should be quick, accurate, and clear. The pronunciation of "飞" (fēi - fly) should emphasize the rhyme and should not be overly forceful.

This section contains many words with "j, q, x" pronunciations. Due to the influence of regional dialects, extra care should be taken with these words to avoid leaking air during enunciation and articulation. The pronunciation should be clear and precise.

Throughout the entire song, there are many closed syllables like "逼" (bī - compel), "几" (jǐ - how many), and "觅" (mì - seek). In enunciation and articulation, relaxation is key. It's advisable to first correctly pronounce these words in Mandarin and then incorporate them into the performance.

#### 3.1.2 Breath Control and Vocal Placement

In the performance of *The Song of Burying Flower*, the mastery of breath control and vocal placement is demonstrated through precise management of sustained notes and maintaining breath support during pauses. This element should harmoniously blend with the expression of emotions. From bar 8 to bar 42 of the piece, numerous phrases incorporate rhythmic patterns with staccato notes. It is imperative in the performance to seamlessly merge breath control with vocal production, ensuring continuity of sound even during pauses in singing. In the climactic phrase "天尽头， 何处有香丘" (tiān jìn tóu, hé chù yǒu xiāng qiū - To the end of the sky, where can one find the fragrant mound), breath should be deeply rooted, providing a robust foundation for the voice. High pitches should be securely grounded, imparting a sense of power to the sound. In the concluding phrase, where the melody decelerates and mellows, the command over breath and vocal placement



becomes even more pivotal. Even the gentlest notes should be underpinned by solid support, and breath should flow without interruption. This is what engenders a feeling of vast, otherworldly desolation.

### 3.2 Emotional Analysis of the Vocal Performance in *The Song of Burying Flower*

Bars 8 to 26 constitute the first section of the song (refer to the score). This part primarily combines a declarative and narrative emotional tone. It deeply encapsulates the melancholy that Daiyu feels when she gazes upon the garden while burying the flowers. Each line appropriately employs rhythmic patterns with staccato notes. The essence of this entire section lies in the precise and meticulous control of these staccato notes, allowing for a nuanced expression of emotions. It unfolds slowly, with a touch of sorrow. In the first segment, a female ensemble is utilized to create an atmosphere that portrays Daiyu's melancholy as she

buries the flowers. It starts with the sound "dol" note and uses  as the motivating factor for this section. The small staccato notes in the melody serve as crucial rhythmic elements, essential for breath control and mastery in the performance. The first line, "花谢花飞飞满天，红消香断有谁怜？" ("Petals fall and flowers scatter, filling the sky; Red fades, fragrance severs, who offers sympathy?") creates a contrast in the rendition. The first line, where "红" (hóng - red) and "香" (xiāng - fragrance) are broken, is followed by the second line, where they are connected. The initial sound of "花" (huā - flower) is soft, with a slight pause after it, creating a sensation of sound breaking while breath continues. The handling of staccato rhythm in this segment fully conveys this sense of desolation. The second segment shifts to a solo performance, transitioning from chorus to solo, which intensifies the feeling of desolation and misery. The emotional expression becomes more refined, with a less pronounced use of staccato rhythm compared to the first segment, but with a stronger narrative emotion. The performance in this segment emphasizes the last line, "一朝漂泊难寻觅" ("One day, adrift and hard to find"). This song incorporates elements of traditional opera, with a highlighted, clear, and bright vocal line, and a more nuanced expression of emotions. On the surface, it laments the flowers' plight under the harshness of wind and frost, but in reality, it serves as Daiyu's indictment of the heartless feudal reality.

From bar 27 to bar 42 constitutes the second section of the entire song. This segment of the performance exhibits a comparatively more fervent overall emotional intensity than the preceding part. Employing both male-female choruses and alternating solos, it lays the groundwork for the climax in the subsequent section. This part encompasses prolonged notes and connected phrases, demanding a judicious modulation of breath to effectively control the emotional delivery of the song. The initial two lines, "花开易见落难寻，阶前愁煞葬花人！" ("Flowers bloom and fall, easy to find but hard to keep; Before the steps, the one burying the flowers is grief-stricken!") are sung in unison by both male and female voices. The voices should be as deep and harmonized as possible, creating an atmosphere of vast emptiness and stillness. The next four lines, "独倚花锄偷洒泪，撒上空枝见血痕；愿奴胁下生双翼，随花飞到天尽头" ("Leaning on the flower hoe, tears fall in secret; Sprinkling on bare branches, stains of blood are seen; I wish to grow wings beneath my robes, and follow the flowers to the ends of the sky") have the first two lines sung by male voices and the latter two lines sung by female voices.

Bars 43 to 58 form the central section of *The Song of Burying Flower*, and it is also the climax of the entire piece. The melody is both passionate and heart-wrenching, expressing the helplessness and tears of Daiyu. Through the medium of flowers, Daiyu sings about her life's circumstances and destiny. Who can listen to this without being moved? "天尽头，何处有香丘？天尽头，何处有香丘？" ("To the ends of the sky, where can one find a land of fragrance? To the ends of the sky, where can one find a land of fragrance?") This marks the emotional climax of Daiyu. In the performance, the emotions should be poignant and fervent, while considering the delicate "sickly beauty" inherent to Daiyu's character. Therefore, it's important to strike a balance between voice and emotion, avoiding excessive dramatization. The repetition of "天尽头" is particularly significant in this section, with the second repetition requiring even more poignant and desolate emotions. The solo singing in these lines should pay special attention to conveying the emotional color, harmonizing voice and emotion. The addition of drum beats between the two repetitions of "天尽头" emphasizes the emotional depth conveyed by the author. The last four lines, "未若锦囊收艳骨，一抔净土掩风流，质本洁来还洁去，强于污浊陷泥沟" ("Rather than preserving beauty in an embroidered bag, I'd prefer a handful of clean earth to bury my sorrow; Purity remains pure, despite the dirt and mire") return to the initial calm atmosphere with alternating male and female voices.

The passage emphasizes the maximization of emotional expression, particularly in the lines "At the end of the sky, where is the fragrant autumn? At the end of the sky, where is the fragrant autumn?" This achieves the highest sublimation of emotional expression throughout the entire piece, as Lin Daiyu looks up to the sky and sighs, revealing her innermost thoughts. The emotions within Lin Daiyu's heart are entirely conveyed through the song. Witnessing the wilting of the flowers is akin to witnessing everything she has experienced. In the feudal society of that time, her discontent and resistance to feudal oppression, her helpless sighs about her own destiny, and her longing for ideal love and life are all vividly expressed. Every word carries a sense of sorrow, and every note is filled with a mournful tone, resembling weeping and lamentation.

From bar 61 to bar 76, this melody revisits the beginning to highlight Daiyu's delicate beauty, imbued with both lamentation and resignation. "Now you bury the flowers, who knows when you will meet your end?" These two lines vividly portray how Daiyu buries the flowers and connects it to her own life, while expressing her sighs and helplessness from the heart. In singing these two lines, the coldness is emphasized in both voice and emotion. The line "Now you bury the flowers and people laugh as you're foolish" should be sung with greater strength to carry a hint of derisive laughter. In "Who will bury you in years to come," there should be a slight pause in the middle of "years," with the sound cutting off but the breath continuing. This section vividly and delicately depicts Daiyu's state of mind and feelings as she compares herself to the flowers. In the performance, efforts should be made to convey the sense of desolation, desolation, and sorrow as much as possible through voice and emotion.

The bars 77 to 100 mark the conclusion of the entire piece. The final section of *The Song of Burying Flower*, is quite artistic as it reiterates the climax with "At the end of the sky, where is the fragrant hill," to emphasize the central theme and emotions, and intensify the tragic coloration of the ending. The first two lines in the performance reach the emotional climax of the entire song. However, considering that it needs to align with the original work and reflect Daiyu's fragility, the focus should be on the sublimation and sincerity of emotion rather than on a powerful voice. "Look at the spring withering and flowers splattering... Flowers fall, people die, both uncertain," these lines sing of Daiyu's ultimate helplessness and sigh towards reality. The ending phrase "Flowers fall, people die, both uncertain" is repeated three times. The effect conveyed by each repetition is markedly different, with the voice growing weaker and slower each time. However, the position of the voice should be held, and the breath controlled properly. The last line should be sung an octave higher, achieving the highest point of the entire piece with sustained notes on "1" and "2," followed by a gradual weakening to conclude the entire song. This section exhibits significant emotional fluctuations in singing, with a strong artistic coloration. This is where Wang's remarkable skill lies, which not only moves us as listeners, but also brings tears to his eyes as he wrote this passage...

*The Song of Burying Flower*, composed by Cao Xueqin, makes everyone sigh with regret. Wang once said that among all the women, Lin Daiyu was not only the cleverest, but also the most clear-headed. This is why she suffered the most; her suffering was the most profound. However, being merely mournful is not enough to express the depth of Cao Xueqin's writing. The composition of this song, for four and a half years, leads me to believe that what Wang wrote is not just a composition for *Dream of the Red Chamber*, but a profound understanding of Cao Xueqin and the emotions he continued for his *Dream of the Red Chamber*...

### Conclusion

The lyrics and melodies of *The Song of Burying Flower* evoke heartbreak with every line, and even decades later, its artistic charm remains undiminished. *Dream of the Red Chamber* was Cao Xueqin's lifelong creation and dedication, and Wang Liping, through thorough study of the original work, unearthed and composed a musical rendition that fully embodies the ideas within the original work. It vividly reflects every part of Wang's dedication to his creative process. At the same time, the music of *Dream of the Red Chamber*, also displays the richness of the novel and provides insight into the breadth and depth of social life at the time. Moreover, it serves as a defence of the ideals of truth, goodness, and beauty. In every aspect of his literary and artistic achievements, it radiates boundless charm.

After a period of study and research, together with the successful solo concert dedicated to *Dream of the Red Chamber* held last semester, I have not only gained a solid understanding of the songs from *Dream of the Red Chamber* but have also gained a deeper insight into this classical masterpiece. The composition of music for *Dream of the Red Chamber* has not only enriched and developed the literary and cinematic arts related to the novel, but also fully embodies the profound and extensive nature of Chinese culture with a profound impact on future generations. Let us, the younger generation, devote more efforts to the learning and promotion of traditional Chinese culture and art in our future study. Additionally, from the creative process of *Dream of the Red Chamber* and its music, it is essential to be aware that success is not achieved overnight but requires diligent cultivation. That every ounce of effort put in will yield its own reward. We must uphold a meticulous, patient, and persevering spirit in everything we do.

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### Appendix

葬花吟

曹雪芹词  
王立平曲  
杨嘉希配伴奏

(1)

(3)

(6)

(10)

(14)

18

飘 香 柳, 落 絮 轻 沾  
能 几 时? 一 朝 飘 泊

(18)

22

扑 绣 窗。  
难 寻 帘。

(22)

26

窗。  
花 开 易 见

(26)

29

落 难 寻, 阶 前 犹 独  
窗 难 寻, 阶 前 犹 独

(29)

33

谢 花 人! 独 倚 花 窗 偷 洒 泪。 洒 上

(33)

37

空 枝 见 血 痕, 怨 奴 膝 下 生 双 翼, 随 花

(37)



41

飞到天尽头

(41)

43

天尽头, 何处

(43)

45

处有香丘?

(45)

47

天尽头, 何处

(47)

49

处有香丘? 未若锦囊收艳

(49)

52

骨, 一抔净土掩风流, 质本

(52)

55



借来还结去, 强于污 弹脑栗 肉。

(55)

59

尔 今 死 去

(59)

63

依 收 帶, 木 卜 依 身

(63)

67

何 日 表? 依 今

(67)

(70)

71



他 年 静 雪 知 是

(73)

76

谁? 天 尽

(76)

78

头, 何 处 有 香

(78)

80

丘? 天 尽

(80)

82

头, 何 处 有 香

(82)

84

丘? 试看春残花渐落, 便是红颜老死

(84)

88

时, 一朝春尽红颜老, 花落

(88)

人 亡 問 不 知! 花 落 人 亡 兩 不

(91)

知! 花 落 人 亡

(94)

兩 不 知!

(97)