

From the Arranger

When the 1.3-mile Old Caoling Tunnel opened in 1924, it joined the beachside area of Fulong with Yilan City in the far North of Taiwan, via a branch line of the Taiwan Railways Administration.

As passenger demand increased, the line eventually became redundant, and a new larger train tunnel was constructed alongside the original. However, the Old Caoling Tunnel was reopened in 2009 as a delightful, retrofitted bikeway, now a major attraction of the district.

The tune of “Diu Diu Dang,” is said to have originated in the early 1800’s with some of the first settlers in Taipai. Lyrics were supplied shortly thereafter by Taiwanese educator and historian, Hsu Ping-Ting.

The words describe the relentless forward motion of the train and the rhythmic drips of water (reproduced by the *diu diu dang* phrase) that fall like a gentle, persistent rain on the carriages traveling through the tunnel.

The folk song is well-known by all ages and stands as a revered part of Taiwanese culture.

Pronunciation Guide*

HUEI <i>hway</i>	CHIA <i>chya</i>	GIA <i>jya</i>	KAO <i>kahoh</i>	ITO <i>eetoh</i>				
AMA <i>ahmah</i>	ITO <i>eetoh</i>	DIU <i>deeo</i>	AYO <i>ahyoh</i>	BONG <i>bawng</i>	KANG <i>kahng</i>	LAI <i>lī</i>		
BONG <i>bawng</i>	KANG <i>kahng</i>	E <i>ee</i>	TSU <i>tsoo</i>	ITO <i>eetoh</i>				
DIU <i>deeo</i>	DIU <i>deeo</i>	DANG <i>dahng</i>	A <i>ah</i>	ITO <i>eetoh</i>				
AMA <i>ahmah</i>	ITO <i>eetoh</i>	DIU <i>deeo</i>	A <i>ah</i>	ITO <i>eetoh</i>	DI <i>dee</i>	LO <i>loh</i>	LAI <i>lī</i>	

*In preparing the most correct pronunciation of any foreign language it is always a good idea to reinforce your understanding with outside resources. These may include the many online help sites that are available, as well as seeking out native speakers and instructors in that language to be sure that the pronunciation is as authentic as possible.

9 *mf*

Huei chia gia kao i - to a - ma i - to diu a - yo bong kang - lai, a - yo

mf

Huei chia gia kao i - to a - ma i - to diu a - yo bong kang - lai, a - yo

12

bong kang - lai.

bong kang - lai.

15

Huei chia gia kao i - to a - ma i - to diu a - yo bong kang - lai, a - yo

Diu diu diu diu diu diu

18

bong kang - lai.

diu diu dang.

21 *mp*

Bong kang e tsu i - to diu diu dang a i - to a - ma i - to diu a i - to

mp

Bong kang e tsu i - to diu diu dang a i - to a - ma i - to diu a i - to

mp

mp

24

di lo lai. Bong kang e tsu i - to

di lo lai. Bong - kang e tsu i - to

33

bong kang-lai, a-yo bong kang-lai.

bong kang-lai, a-yo bong kang-lai.

36

Huei chia gia kao i-to a-ma i-to diu a-yo

Diu diu diu diu

45 *f* *p* *f* *p* *mf* *molto rit.*

sh sh ch ch ch ch ch ch ch

ch ch ch ch ch ch ch ch ch ch ch ch ch ch ch ch ch

molto rit.

molto rit.

48 *ff* *pp* *ff* *pp* *f*

ch ch ch ch ch ch ch sh

ch ch ch ch ch ch ch sh

molto rit.

f

Sandpaper Blocks

Diu Diu Dang (Steam Locomotive Song)

Traditional Taiwanese Folk Song
Arranged by Douglas E. Wagner

Steadily (♩ = ca. 112)

The musical score is written for Sandpaper Blocks in 4/4 time, B-flat major, and consists of 47 measures. The tempo is marked 'Steadily' with a quarter note equal to approximately 112 beats per minute. The score is divided into nine systems, each starting with a measure number. The first system (measures 1-4) begins with a piano (*p*) dynamic and a crescendo leading to a mezzo-piano (*mp*) dynamic. The second system (measures 5-8) starts with a mezzo-forte (*mf*) dynamic and features a double bar line with a '2' above it in measures 6, 7, and 8. The third system (measures 9-11) continues with double bar lines and '2' markings in measures 10, 11, and 12. The fourth system (measures 13-15) features a crescendo leading to a mezzo-piano (*mp*) dynamic. The fifth system (measures 16-18) has double bar lines with '2' markings in measures 17 and 18. The sixth system (measures 19-22) features a crescendo leading to a mezzo-forte (*mf*) dynamic. The seventh system (measures 23-25) has double bar lines with '2' markings in measures 24 and 25. The eighth system (measures 26-28) features a crescendo leading to a mezzo-forte (*mf*) dynamic. The ninth system (measures 29-31) has double bar lines with '2' markings in measures 30 and 31. The tenth system (measures 32-34) features a crescendo leading to a mezzo-forte (*mf*) dynamic. The eleventh system (measures 35-37) has double bar lines with '2' markings in measures 36 and 37, followed by a *molto rit.* marking. The final system (measures 38-47) features a crescendo leading to a final double bar line.

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