

水牛漫步

The Ambling Water Buffalo

♩ = ca. 40

The musical score is arranged in three systems, each containing staves for Violin (VI.), Violoncello (VC.), and Piano (Pf.).

- System 1:**
 - Violin:** Starts with a first ending bracket. Dynamics include *pp*, *mf*, and *p*.
 - Violoncello:** Features a *mf* dynamic and a *pizz. gliss.* marking.
 - Piano:** Features a *ppp* dynamic and a *mf* dynamic.
- System 2:**
 - VI.:** Includes a triplet of eighth notes marked *pizz.*, followed by *arco.* passages. Dynamics range from *mp* to *f*, *pp*, and *sfz*.
 - VC.:** Includes *arco.* passages and a *pizz. gliss.* marking. Dynamics include *mf*, *f*, and *p*. A 7-measure rest is indicated.
 - Pf.:** Features a *mp* dynamic and a *ppp* dynamic with a *cresc.* marking.
- System 3:**
 - VI.:** Includes triplet markings and dynamics of *mf*, *f*, *f*, and *mf*.
 - VC.:** Includes a *pizz. gliss.* marking and dynamics of *p*, *f*, *p*, and *sfz*.
 - Pf.:** Features triplet markings and dynamics of *mf*, *mp*, *f*, *mf*, *f*, and *p*.

VI. *mf*³ *mf* < *f* > *mp* *mf* *mp* *sfz* *pizz.* *stacc.*

VC. *mf*³ < *f* *sfz* > *p* *fp* *mf*³ < *f* *mp* > *p* *pp* < *mp*

Pf. *pp* *cresc.* *mf* *sfz* *mp* *3*

VI. *pp* *ff*

VC. *f* *mp* *mp* *cresc.*

Pf. *mp* *cresc.* *f* *mf*³ *cresc.* *ff*

VI. *accel.* *sfz* *sfz* *sfz* *sfz*

VC. *sfz* *accel.* *p* *mf* *mp* *f* *mf* *ff* *mp* *f*

Pf. *sfz* *accel.* *p* *mp* *mf* *sfz* *f* *sfz* *mp* *3* *mf* *5* *cresc.*

♩ = ca. 76

13

VI. *mf* *f*

VC. *mf* *f* *mp* *mf*

Pf. *mf* *mp* *ff*

15

VI. *f* *mp cresc.* *sfz*

VC. *mf* *mp* *p* *mf* *f* *sfz*

Pf. *sfz* *ff*

17

VI. *ppp* *mf* *sfz* *gliss.*

VC. *ppp* *mf* *sfz* *gliss.*

Pf. *ppp* *mf* *mp* *mf*

19

VI. *f sfz* *f sfz* *f sfz* *f sfz* *mp* *f* *sfz*

VC. *ff* *f sfz* *f sfz* *sfz*

Pf. *sfz* *sfz* *sfz* *sfz* *f* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

5 7

21

VI. *rit.* *fp* *pp* *p* *mp* *mf* *p*

VC. *rit.* *mf* *pp* *p* *mp* *mf* *p*

Pf. *sfz* *rit.* *mp* *f*

$\text{♩} = \text{ca. } 40$

23

VI.

VC. *mf cresc.* *f* *sfz* *aliss.*

Pf. *mf* *f* *f* *mp*

25

VI. *ff* *f sfz* *f sfz* *f sfz* *f sfz*

VC. *ff* *mf* *pizz.*

Pf. *f* *mp*

27

VI. *p* *f sfz*

VC. *arco.* *mf* *pizz.* *sfz*

Pf. *f* *cresc.* *mf* *f* *mp*

29

VI. *mp* *miss.* *sfz* *mf* *f* *mp*

VC. *arco.* *mf* *pp* *mf* *p* *pp* *mf* *p*

Pf. *mf* *f* *p* *pp* *mf* *p* *mf* *mp* *mf* *p*

31

VI. *p cresc.* *f* *f* *pp* *mp*

VC. *p cresc.* *pp* *mp*

Pf. *fff* *f* *mp*

臺灣彌猴嬉遊曲

The Formosa Macaque Divertimento

$\text{♩} = \text{ca. } 104$

The musical score is divided into three systems. The first system (measures 1-2) features Violin, Violincello, and Piano. The Violin part starts with a first ending bracket and includes dynamics like *sfz*, *pp*, *ff*, and *p*. The Violincello part has dynamics *p*, *ff*, *p*, and *mf > pf*. The Piano part has a *sfz* dynamic. The second system (measures 3-4) includes Violin (VI.), Violincello (VC.), and Piano (Pf.). The Violin part has dynamics *fff*, *p*, *ppp*, *f*, *pp*, and *f*. The Violincello part includes *arco.*, *mf*, *pizz.*, *sfz*, *arco.*, and *f*. The Piano part has dynamics *f > p*, *sfz*, *p*, *sfz*, and *sfz*. The third system (measures 5-6) also includes Violin (VI.), Violincello (VC.), and Piano (Pf.). The Violin part has dynamics *sfz*, *fp*, *p*, *mf*, and *p*. The Violincello part includes *pizz.*, *mf*, *arco.*, *p*, *ff*, *p*, *mp*, *sfz*, *arco.*, *mp*, *p*, *ff*, and *p*. The Piano part has dynamics *mf*, *3*, and *sfz*.

VI. *pizz.* *arco.*
mp \triangleleft *f* *mp* \triangleleft *ff* \triangleright *mp* *f* *p*

VC. *mf* \triangleleft *ff* *sffz* *mf* \triangleleft *f* *f* \triangleright *p*

Pf. *fff* *sffz* *fff* *sffz*

VI. *mf* *p* *mf* *f* \triangleleft *mp* *mp* *p* *f*

VC. *mp* \triangleleft *sffz* *mp* *f* \triangleleft *ff* *pp* \triangleleft *ffp*

Pf. *sffz* *sffz* *mp* *ff* *mf* *sffz* *p* *sffz*

VI. *p* \triangleleft *ffp* *f* \triangleright *p* *mf* *mp* \triangleleft *ff*

VC. *fff* *p* \triangleleft *ff* \triangleright *p* *f* *mp* \triangleleft *f* *mp*

Pf. *f* \triangleleft *fff* *mp* *mf* *sffz* *ff* \triangleleft *fff* *mf* \triangleleft *ff*

13

VI. *f* *ff* *fff* *mf* *fff*

VC. *pizz.* *sfz* *f* *arco.*

Pf. *f* *f* *f*

sfz

15

VI. *sfz* *ff* *mp* *sfz* *pizz.* *mp* *mf* *arco.*

VC. *ff* *sfz* *sfz* *sfz* *pizz.* *arco.* *mf* *ff* *mf* *sfz*

Pf. *ff* *fff* *sfz* *sfz* *sfz* *mp*

17

VI. *pp* *f* *mp* *pp* *ff* *pizz.* *fffz* *arco.* *fffz*

VC. *p* *f* *mp* *f* *p* *mf* *ff* *ff* *fff*

Pf. *f* *3 cresc.* *ff* *f* *mf* *sfz* *ff*

19

VI. *f sfz ff p < f mp < mf mp* *pizz. arco.*

VC. *f sfz p mf sfz* *pizz. arco.*

Pf. *sfz mp < f sfz sfz mp < f f sfz*

21

VI. *f sfz p < f > p p < mf mf > mp ff f < ff*

VC. *mp ff fp < f > p sfz p < f < ff*

Pf. *ff sfz f ff sfz*

23

VI. *pp cresc. ff fff* *pizz.*

VC. *pp cresc. ff fff mp cresc. ff*

Pf. *f sfz sfz fff sfz*

VI. *arco.* *sfz* *fp* \triangleleft *f* *f p* *ff*

VC. *fff* *mp f* *f* \triangleright *mf* *fp* *ff*

Pf. *pp* *sfz* *sfz* *mf < ff*

VI. *fff* *ff* *mf < ff* *gliss*

VC. *fff* *mf ff* *f*

Pf. *sfz* *sfz* *ff* *sfz* *fff*

VI. *mp* *f < ff* *ff > mp* *f > p* *arco.* *mp < f* *mf* *fffz* *pizz.*

VC. *mf* \triangleright *ff* *sfz* *pizz.* *mf* *arco.* *mf > p* *pizz.* *fffz*

Pf. *mf* *sfz* *f* *ff* *mf* *fff* *mf* *f* *fffz*

静・夜 思

Traquility.Nocturnal Mediation

♩ = ca. 56

The score is divided into three systems. The first system (measures 1-3) features the Violin, Violoncello, and Piano. The Violin part has a first ending bracket and a dynamic marking of *p > ppp*. The Piano part has dynamics of *ppp*, *pp*, *mp > ppp*, *pp*, and *ppp*. The second system (measures 4-6) includes Violin (VI.), Violoncello (VC.), and Piano (Pf.). The Violoncello part has dynamics of *mf < ff*, *p*, *f*, and *sfz*. The Piano part has dynamics of *pppp*, *pp*, *ppp*, *ff*, and *ppp*. The third system (measures 7-9) includes Violin (VI.), Violoncello (VC.), and Piano (Pf.). The Violin part has a *free gliss.* marking and dynamics of *fp*, *pp*, *ff*, and *pp*. The Violoncello part has dynamics of *ff*, *mp*, *sfz p < f > p*, and *pp*. The Piano part has dynamics of *ff*, *sfz*, *mf*, *ff*, *fp*, *ff*, *mp*, *pp*, *sfz*, *mf*, and *mp*.

VI. *ff* *mp* *f* *p*

VC. *pizz.* *sfz* *sfz*

Pf. *mp* *sfz* *sfz* *mp* *f*

VI. *sfz* *pp* *sfz* *mf* *ppp*

VC. *arco.* *pp* *mp* *ff* *sfz p* *pp* *f* *pizz.* *pp*

Pf. *pppp* *mf* *sfz* *mp* *pp* *sfz* *p*

VI. *ppp* *p* *sfz* *p* *f* *pp* *free gliss.*

VC. *arco.* *mp* *ff* *mp* *pp* *ff* *p* *sfz*

Pf. *sfz* *p* *pp* *ppp* *pppp* *f* *sfz*

19

VI. *pizz.* *mp* *f* *ppp* *mp* *mf* *f* *fff* *sfz* *arco.*

VC. *mp sfz* *sfz* *f* *pp* *mp* *mf* *p* *sfz* *sfz* *pizz.* *arco.*

Pf. *fff* *sfz sfz* *pp* *mf* *sfz* *sfz* *ff > mf*

22

VI. *mf* *p < f* *sfz* *pp* *free gliss.* *f* *sfz* *pizz.*

VC. *mp* *p* *mf* *ff* *pp* *mp* *ppp < f* *sfz* *pizz.*

Pf. *mp* *p* *pp* *mf*

8

25

VI. *arco.* *ff* *fff* *sfz* *fp < mf > p*

VC. *sfz* *mp* *ff* *sfz* *f p* *mf < mp > pp*

Pf. *ppp < mp* *mp* *mf* *p* *mp* *pp*

28 *Col legno*

VI. $mf < f$ $ff > p < f$ $mf < f$

VC. p sfz sfz $p < f > p$

Pf. f mp p mp

31 sfz

VI. sfz

VC. sfz

Pf. sfz

櫻花鉤吻鮭之舞

The Dance of Oncorhynchus Masou Formosanus

♩ = ca. 60

The musical score is arranged in systems. The first system includes Violin, Violincello, and Piano. The second system includes VI, VC, and PF. The third system includes VI, VC, and PF. The score features various musical notations such as triplets, slurs, and dynamic markings. The tempo is marked as approximately 60 beats per minute.

Violin
pp cresc. *3*

Violincello
pp *3* *p* *mp*

Piano
ppp *5* *mp* *3* *3* *pp* *3* *9* *9*

VI.
mf *3* *mp*

VC.
mf *6* *mf* *pp* *f* *mp*

Pf.
pp cresc. *mf p* *mp* *5*

VI.
p < mp *p < mp* *p < mp* *mp < mf* *mf* *mp*

VC.
mp cresc. *f* *mp* *3* *mf* *3* *p*

Pf.
mp *10* *10* *mf* *5* *f*

3

VI. *mf* 9 3 5 6

VC. *p* 3 *cresc.* 3 *mf* 5

Pf. *pp* *cresc.* 5 5 *mp* 3

VI. *mf* 7 *f* *p* *cresc.* 6 *mf*

VC. 3 *mp* 6 *f*

Pf. *f* 10 *pp* *cresc.* 10 *f* 6

VI. *p* *cresc.* 5 6 *f* 6

VC. *mf* 5 5 3

Pf. *pp* *cresc.* 3 6 7 *f*

VI. *arco.* *mp* *mf* *p* *p* *mf* *mf* *mp* *mp* *mp* *p* *pp*

VC. *mp* *cresc.* *mf* *cresc.*

Pf. *mp* *fff* *p*³

VI. *mp* *mf* *mf*

VC. *f* *cresc.* *ff* *mf*

Pf. *p* *pp* *cresc.* *mf* *p*

VI. *p* *cresc.* *ff* *ff* *mp*

VC. *p* *cresc.* *ff* *sfz*

Pf. *p*

19

VI. *mp* *mf* *mf* *mp*

VC. *ff* *dim.* *mp* *fp*

Pf. *mp* *mf* *sfz* *fffz*

21

VI. [Rest]

VC. *mp* *f*

Pf. *sfz* *fffz* *mf* *cresc.* *ff* *fffz*

23

VI. *sfz* *sfz* *p* *f* *p* *cresc.* *ff*

VC. *mf* *mp* *p* *cresc.* *ff*

Pf. *sfz* *sfz* *sfz* *mp* *f*

VI. *sfz* *mp* *cresc.* *mf* *f* *mf*

VC. *sfz* *mf* *f* *mp* *mf*

Pf. *f* *pp* *mf* *mp*

VI. *f* *ff*

VC. *f* *ff* *ff* *mf* *ff* *mf* *ff* *mf* *f*

Pf. *f* *ff* *ff* *mf* *f* *ff* *mf* *f*

VI. *fff* *fff*

VC. *fff* *fff*

Pf. *fff* *fff*

待聲音自然消失

秋 飈

Autumn Typhoons

♩ = ca. 52

Violin

Violincello

Piano

3

VI.

VC.

Pf.

5

VI.

VC.

Pf.

VI. *sfz mf* *accel.* *< f >* *mp* *mf* *sfp* *sfp* *mp* *< fp*

VC. *mp* *accel.* *f* *mf* *fp* *< f* *p* *< f* *p* *f* *f*

Pf. *p* *3* *< f* *accel.* *ff* *< sfz* *ff* *fff* *ff*

♩ = ca. 60

VI. *fp* *< mp* *mp* *f* *p* *< mp* *mf* *mp* *p* *< f* *sfp* *ffp* *< ff*

VC. *p* *f* *p* *< f* *p* *mp* *mf* *p* *p* *f* *mfp*

Pf. *ff* *f* *p* *sfz* *pp* *< ff* *mf* *ff* *sfz*

♩ = ca. 60

VI. *p* *mf* *< f* *sfz* *fp* *mf* *mp* *f* *p* *< mf* *p* *sfp* *ff*

VC. *f* *p* *f* *mp* *f* *mp* *p* *< mp* *p* *f* *mp* *< fp* *pp* *< f* *mp*

Pf. *mp* *< f* *ff* *sfz* *mf* *ff* *fp* *mf* *ff*

VI. *f* *accel.* *ff* *p* *f* *sfzp* *f* *pp* *sfz* *ff* *p* *fp* *ff* *sfzp* *fff*

VC. *mp* *f* *sfzp* *mp* *p* *f* *p* *sfzp* *mf* *mp* *sfz* *mp* *f* *ff* *fp* *p* *mf*

Pf. *fff* *fff* *mp* *sfz* *f* *sfzp* *fff*

VI. *ff* *p* *p* *f* *ff* *p* *ff* *fp* *ff* *p* *p* *mf* *p* *f*

VC. *mp* *f* *p* *f* *p* *mp* *sfzp* *f* *p* *sfz* *ff* *sfzp* *ff* *mf* *fp*

Pf. *mf* *ff* *fp* *ff*

♩ = ca. 76

VI. *p* *ff* *sfzp* *f* *mp* *f* *mp* *f* *sf* *fp* *ff*

VC. *f* *sfzp* *ff* *ff* *sfzp* *fp* *ff* *p* *f* *sfzp* *ff*

Pf. *sfzp* *fff* *fff* *ff* *mf* *ff* *mf* *mp* *ff* *sfzp*

VI. *fff* *p* *sfz* *pp* *ff* *mp* *sf* *fff* *pp* *fff* *p* *fff* *p* *f* *p* *sfzp* *ff* *sfz* *p* *f*

VC. *fff* *sfp* *f* *p* *sfp* *ff* *p* *sf* *fff* *mp* *sf* *p* *fffz* *p* *f* *p* *mp* *fff* *p*

Pf. *mf* *fff* *mf* *fff* *fffz* *fffz* *fff* *pp* *mf*

VI. *ff* *mp* *mp* *f* *mp* *fff* *mf* *f* *f* *ff* *mf* *mf* *p*

VC. *fff* *sfz* *p* *f* *p* *mf* *f* *mp* *fffz* *mp* *mf* *sfp* *mf*

Pf. *ff* *mp* *mf* *mf* *f* *ff* *mp* *mf* *p*

VI. *sfz* *p* *pp* *mp* *mf* *pp* *mp*

VC. *mp* *pp* *sf* *f* *pp* *mp* *pp* *fff* *mp*

Pf. *rit.* *sfz* *mp* *mf*