

$\text{♩} = \text{約} 120$

(一) 劍舞

SWORD DANCE

1973. 8. 2.

FL I II $\text{♩} \text{C}$

ob I II $\text{♩} \text{C}$

CL I II $\text{♩} \text{C} \#$

BS I II $\text{♩} \text{C}$

Trp I $\text{♩} \text{C} \#$

Trb I $\text{♩} \text{C}$

Cyb. B.D. C

堂鼓 C

單皮鼓 C S/P

TT C

Pf $\text{♩} \text{C}$ $\text{♩} \text{C}$

Vm I $\text{♩} \text{C}$ *arco*

Vm II $\text{♩} \text{C}$ *arco*

vla $\text{♩} \text{C}$ *arco* *div*

vc $\text{♩} \text{C}$ *pizz* *arco*

cb $\text{♩} \text{C}$ *pizz* *arco*

(或)

○ Bass Drum or Timpani

○ 堂鼓 or Tenor drum (or Tom Tom)

○ 單皮鼓 or wood block

○ 小鼓 or Triangel

This is a handwritten musical score for a symphony orchestra. The score is written on multiple staves, including treble and bass clefs, and includes various musical notations such as notes, rests, and dynamic markings. The score is organized into measures, with vertical bar lines separating them. The dynamic markings include *mf* (mezzo-forte) and *f* (forte). The score is written in a style typical of a composer's draft or a conductor's score. The notation includes stems, beams, and various note heads, along with rests and slurs. The overall layout is a standard musical score format, with the staves arranged vertically and the music written from left to right.

FL
ob
CL
BS
Trp
Trb
CY
TIMP
堂鼓
單皮鼓
TT
pf
Vm I
Vm II
vld
vc
CB

This is a handwritten musical score for a symphony orchestra, consisting of approximately 15 staves. The score is divided into two systems, each with a double bar line. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics markings like *pp*, *mf*, and *ff* are present throughout. There are also numerous articulation marks, including accents and slurs. The score appears to be a rehearsal or working draft, given the handwritten nature of the ink and the presence of some corrections and markings.

台灣省政府教育廳交響樂團

Handwritten musical score for a full orchestra. The score is written on 15 staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings such as *dim*, *tr*, *Al.*, *arco*, and *mf*. The score is divided into measures by vertical bar lines.

- FL** (Flute): *dim*, *tr*, *Al.*
- ob** (Oboe): *tr*
- CL** (Clarinet): *tr*
- BS** (Bassoon): *tr*
- Trp** (Trumpet): *dim*
- Torb** (Trombone): *dim*
- CY B.P.** (Cymbals/Bells/Plate)
- 堂鼓** (Tanggu)
- 单皮鼓** (Shanpipu)
- TT** (Toms/Tam-tams)
- Pf** (Piano): *dim*
- Vm I** (Violin I): *dim*
- Vm II** (Violin II): *dim*
- vla** (Viola): *dim*
- VC** (Violoncello)
- CB** (Contrabass): *arco*

This is a handwritten musical score for a symphony orchestra, consisting of approximately 15 staves. The score is written in a single system with four measures. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings like *mf* (mezzo-forte) are used throughout. There are also markings that appear to be "A2" or "A2" with a "3" below it, possibly indicating a second ending or a specific performance instruction. The score is written in a clear, legible hand, and the paper shows some signs of age and wear.

台灣省政府教育廳交響樂團

Handwritten musical score for a symphony orchestra, featuring staves for various instruments and dynamic markings.

Instruments and Staves:

- FL (Flute)
- Ob (Oboe)
- CL (Clarinet)
- BS (Bassoon)
- Trp (Trumpet)
- Trb (Trombone)
- CY B.D. (Cymbal/Bell)
- 堂鼓 (Tanggu)
- 單皮鼓 (Shanpipu)
- TT (Timpani)
- Pf (Piano)
- Vm I (Violin I)
- Vm II (Violin II)
- Vld (Viola)
- VC (Violoncello)
- CB (Contrabass)

Dynamic Markings: *cresc* (crescendo), *f* (forte), *mf* (mezzo-forte).

The score is organized into four measures across the top. The first measure shows the initial dynamics and articulation. The second measure includes a *cresc* marking. The third measure features a *f* marking. The fourth measure includes a *mf* marking. The notation includes various note values, rests, and articulation marks such as accents and slurs.

This is a handwritten musical score for a symphony orchestra, consisting of approximately 15 staves. The score is divided into four measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, beams, and slurs. Performance markings are present throughout, including *mf* (mezzo-forte), *f* (forte), *arco* (arco), and *pp* (pianissimo). The score appears to be a page from a larger manuscript, with some staves containing only rests or specific rhythmic patterns.

台灣省政府教育廳交響樂團

FL

ob

CL

BS

Trp

Trb

CY
B.D.P.

堂鼓

單皮鼓

TT

Pf

Vm I

Vm II

Vla

Vc

CB

Handwritten musical score for a symphony orchestra and Chinese percussion. The score is divided into four measures. The first measure shows the beginning of the piece with various instruments. The second measure includes dynamic markings like "cresc" and "f". The third measure continues the musical development. The fourth measure features a "tr" (trumpet) section with "tr" markings and a "miss" marking. The percussion parts include "堂鼓" (Tanggu) and "單皮鼓" (Shanpipi).

This is a handwritten musical score for a symphony orchestra, consisting of approximately 15 staves. The score is divided into five measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "dim" (diminuendo) is written above several staves in measures 1, 2, 3, and 4, indicating a gradual decrease in volume. The score is written in a style typical of a composer's manuscript, with some corrections and annotations visible. The bottom of the page shows several empty staves, suggesting the score continues on the following page.

poco poco cresc

5/4

FL

ob

CL

BS

Trp

Trb

CY

B.D.

堂鼓

鞀鼓

TT

Pf

Vm I

Vm II

Vla

Vc

Cb

cresc

cresc

cresc

cresc

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

cresc

cresc

5/4

5/4

5/4

5/4

5/4

5/4

cresc

Handwritten musical score for the first system, consisting of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is in treble clef with a key signature of one sharp. The third staff is in treble clef with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one sharp. The fifth staff is in bass clef with a key signature of one sharp. The music includes various notes, rests, and dynamic markings such as *cresc*, *urcia*, and *ff*. A vertical bar line is present after the second measure.

cresc

Handwritten musical score for the second system, consisting of five staves. The top staff is in treble clef with a key signature of one sharp. The second staff is in treble clef with a key signature of one sharp. The third staff is in treble clef with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one sharp. The fifth staff is in bass clef with a key signature of one sharp. The music includes various notes, rests, and dynamic markings such as *cresc*, *ff*, and *q*. A vertical bar line is present after the second measure.

cresc

Handwritten musical score for the third system, consisting of five staves. The top staff is in treble clef with a key signature of one sharp. The second staff is in treble clef with a key signature of one sharp. The third staff is in treble clef with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one sharp. The fifth staff is in bass clef with a key signature of one sharp. The music includes various notes, rests, and dynamic markings such as *cresc*, *ff*, and *q*. A vertical bar line is present after the second measure.

cresc

Handwritten musical score for the fourth system, consisting of five staves. The top staff is in treble clef with a key signature of one sharp. The second staff is in treble clef with a key signature of one sharp. The third staff is in treble clef with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one sharp. The fifth staff is in bass clef with a key signature of one sharp. The music includes various notes, rests, and dynamic markings such as *cresc*, *ff*, and *q*. A vertical bar line is present after the second measure.