

TRANSCRIPTIONS OF TAIWANESE FOLKSONGS IN THE FORM  
OF INTERMEDIATE VIOLIN DUETS WITH OVERALL  
PEDAGOGICAL PLAN FOR YOUNG STUDENTS

by

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Last, I am extremely grateful to my dearest parents and sister, for their unconditional support, love, and care. Without them, I would not be who I am today. I am fortunate indeed to have them as my family!

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## **Introduction**

This educational violin-duet book is designed to enable intermediate level violinists to explore the beauty of Asian folk music while mastering various essential technical and ensemble skills. With this goal in mind, the author has created two-violin transcriptions of twelve selected Taiwanese folksongs. Although the parts are identified as Violins I and II, these duets are designed to be performed by two students of equal facility. This repertoire will enable students to gain collaborative experience with duet playing at an earlier stage than is commonly the case, and will stimulate their sensitivity to intonation and rhythm.

In these transcriptions, the first violin and second violin parts often alternate the melody and harmony symmetrically, enabling them to participate in both leading and accompanying roles. Furthermore, the students are learning to hear the same tune from different perspectives while simultaneously working to balance and blend their sound as an ensemble. The duets are harmonically self-contained, eliminating the need for an accompanying piano part.

A variety of compositional methods and violin techniques are combined to enrich students' learning experience. The use of natural harmonics, broken chords, and glissandi facilitates students' intonation control and hand-frame building. A mixture of left-hand pizzicato, right-hand pizzicato, and bowed passages promotes aspects of physical coordination commonly used in violin playing. Moreover, students explore a variety of textures and tonal landscapes with these duets, such as pentatonic modes, bitonality, and ostinato accompaniment.

With the goal of training students to keep a steady pulse and play together, the rhythmic settings include examples with one part playing a rhythmic drone or subdivided pattern, as well as both parts playing the same rhythms. The rhythmic roles are balanced between the two parts, requiring both players to listen attentively to each other and to interact accordingly.

The author has integrated images and characters from the folk songs in these transcriptions to stimulate the student's creativity and imagination. For example, the technique of onomatopoeia is employed here by calling upon a wide range of violin sounds and articulations to evoke train whistles, raindrops, thunder, etc.

The music is arranged in keys that allow the players to tune frequently to open strings, thereby helping them to develop their relative pitch, and strengthening their ability to play with consistent intonation. The pitch range fits predominantly into first and third positions with the occasional use of second position and some natural harmonics reaching into higher positions.

The songs are selected based on melody, rhythm, style, and lyrics. All of these folksongs are originally sung in Taiwanese (also known as Hokkien, a branch of Southern Min Chinese dialect), with the exception of the song "*The Snail and the Oriole Birds*" which is sung in Mandarin. These songs are familiar to millions of Taiwanese as well as the Hokkien-speaking populations of Southeast Asia. An introduction precedes each duet score, providing the historical context and lyrics of each song as well as the author's compositional ideas, pedagogical highlights, and violin practicing exercises.

The difficulty level of the duets is generally progressive, in that they become gradually more demanding during the course of the twelve songs. Depending on the students' age and development level, to simply play the notes and rhythms at a moderate tempo will be an appropriate challenge for some, while to realize the dynamics, articulations, and characters at full tempo can challenge more advanced students. A lot of the information and historical background will be of more interest to older students; in the case of younger students, the teacher may want to decide which points would be especially worth mentioning for each student.



For research and reference materials, the author has focused on the pedagogical studies of the Suzuki Violin Method, the Mimi Zweig String Pedagogy, and the Royal Conservatory Violin Series along with the supplemental materials used by the String Academy of the Jacobs School of Music. The author also drew inspiration from a wide range of two-violin repertoire, but especially from the duo works of Bartók and Ligeti.

## 1. The Snail and the Oriole Birds (蝸牛與黃鸝鳥)

Historical context:

This playful song, published in 1979, is composed by Hong-Wen Chen (陳弘文) with lyrics by Jian-Chang Lin (林建昌). In this song, the snail disregards the laughs of the oriole birds and continues climbing up the grapevine to eat the grapes. The story of the snail encourages people to pursue their goal even though the journey may be time-consuming and challenging. Also, when you think someone is behaving foolishly, don't jump to conclusions – they may actually have a good reason for their actions.

Lyrics:

In front of the door is a grapevine.  
Its green, tender shoots have just started to sprout.  
A snail carries his heavy shell, climbing up step by step.

Two oriole birds sit on the grapevine.  
They laugh at the snail, saying,  
“It will be a long time before the grapes are ripe.  
Why are you climbing now?”

Says the snail,  
“Don't laugh at me, orioles.  
By the time I reach the grapes, they will be ripe.”

Compositional ideas:

- Snail climbing with his heavy shell: double stops with tenuto (Vn. II mm. 5–8)
- Oriole birds' laughing: accented tremolo (Vn. I mm. 9–14; Vn. II mm. 19–22)
- Snail speaking slowly: the theme in augmentation (Vn. I mm. 19–28)
- Climbing motion: upward glissando (Vn. II mm. 25–26)
- Snail eating ripened grapes: two pizzicato quarter notes (Vn. II mm. 27–28)

Pedagogical highlights:

Left hand

- Natural harmonics
- Glissando
- Pizzicato

Right hand

- Broken intervals with string crossing
- Double stops with open string
- Accented tremolo

Musical terms

- **Andante**: (“walking, going, fluent” in Italian) playing in a moderately slow tempo.
- **Leggiero**: “light, delicate” in Italian.
- **Tremolo**: (“trembling, shaking, quavering” in Italian) rapidly repeating a single note with very short bow strokes.

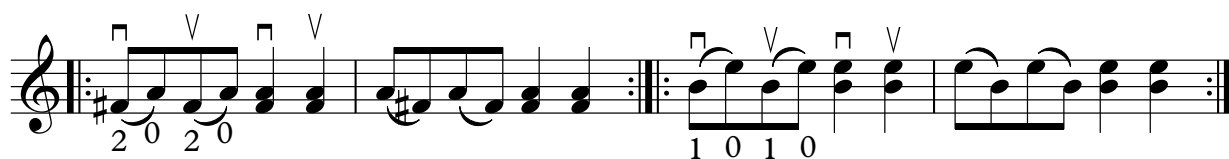
- **Glissando:** sliding from one note to another without a break (from *glisser*: “to slide” in French). Also known as *portamento*.
- **Poco Rit.** (abbreviation for Poco Ritardando or Poco Ritenuto): slightly slowing down in Italian (*Poco*: “little, slightly”; *Ritardando*: from *ritardare* “to delay”; *Ritenuto*: from *ritenere* “to detain, hold back”).

# Practicing Exercises

Exercises for double stops (mm. 5–8)

1. Upper Half

2. Lower Half



Whole Bow



Exercises for matching the 4th finger with open string (mm. 1, 9)

Détaché

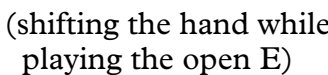
1. Middle of the Bow

2. At Frog

3. At Tip



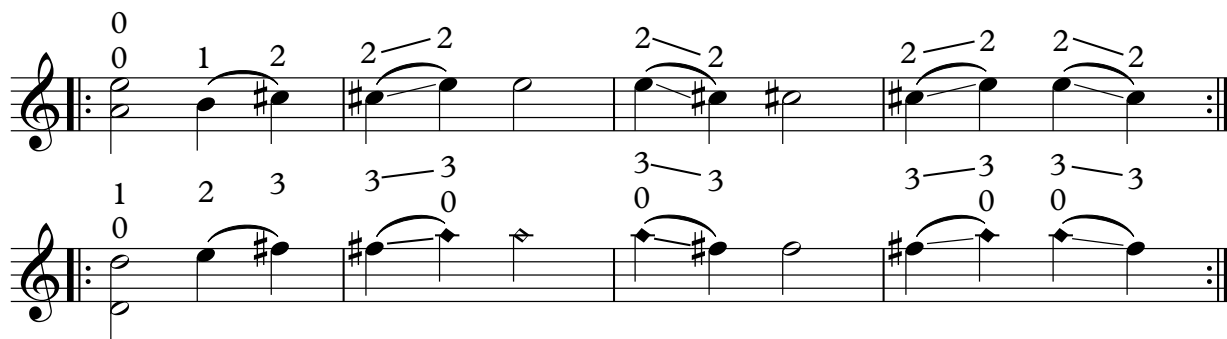
Shifts are slow.  
Whole Bow



Using very short bow and engaging mainly wrist and finger (feeling like – almost dropping the bow; up-bow is the rebound of the down-bow)

- 
- The musical score for 'The Rose Tree' is presented in five systems, each on a single staff. The notation is in treble clef with a key signature of one flat (B-flat). The first system begins with a repeat sign and a double bar line. The second system includes a '3' above the first measure, indicating a triplet. The third system also begins with a repeat sign and a double bar line. The fourth and fifth systems continue the melody, with the fifth system ending with a repeat sign and a double bar line. The melody is characterized by its simplicity and the use of eighth and sixteenth notes, with rests indicating the vocal line's phrasing.

Shifts are slow.  
Whole Bow



# 1. The Snail and the Oriole Birds

(蝸牛與黃鸝鳥)

(♩ = 63)

**Andante**

arranged by Yu-Chen Hsu

Violin I

*mf* *leggiero*

Violin II

*mp*

5

9

13

3 0

Detailed description: This is a musical score for two violins. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Andante' with a quarter note equal to 63 beats per minute. The first system (measures 1-4) shows Violin I with a melody starting on a quarter rest, followed by eighth and sixteenth notes, and Violin II with a steady eighth-note accompaniment. Measure 5 has a first ending bracket. The second system (measures 5-8) continues the themes. Measure 9 has a second ending bracket. The third system (measures 9-12) features a change in dynamics for Violin I to 'mp' and Violin II to 'mf leggiero'. Measure 13 has a third ending bracket. The fourth system (measures 13-16) concludes the piece with a final cadence in measure 16, marked with a '3 0' fingering for a triplet.

17 (The snail speaking)

*f* *mp*

21

4

25

*gliss.* *poco rit.* *gliss. 3* *pizz. +* *mf* *poco rit.*

## 2. The Springtime Hill (滿山春色)

Historical context:

The song, published in 1939, is composed by Chiu-Lin Chen (陳秋霖 1911-1992) with lyrics by Da-Ru Chen (陳達儒 1917-1992). The lyrics describe a young, loving couple visiting a beautiful hill in the spring. The melody is set in a D major pentatonic scale (D–E–F#–A–B).

Lyrics:

The hill is bursting with spring.  
What a beautiful place to wander about!  
Look, there are two loving ducks swimming in the lake!  
You and I are just like them–  
Youthful, happy, and free.

The hill is bursting with spring.  
What a relaxing place for a leisurely stroll!  
Rows of birds fill half of the sky.  
My heart always belongs to you.  
The colorful flowers celebrate our future.

The hill is bursting with spring,  
Welcoming us to visit.  
We walk hand in hand, singing folk tunes with joy.  
Our hearts are connected.  
How wonderful it is to be young!  
How unique is our love!

Compositional ideas:

- The melodic line and the pizzicato accompaniment alternate between the two voices (mm. 1–16)
- Two people singing together: the passage played in unison (mm. 17–24)
- Theme is played by both parts in canon (mm. 25–41)

Pedagogical highlights:

Left hand

- Natural harmonics

Right hand

- Pizzicato with string crossing

Musical terms

- **Pentatonic scale:** a scale containing five notes within an octave (from *pente*: “five” in Greek). This tune is in a D Major pentatonic scale, using the five pitches D–E–F#–A–B (it can be thought of as a D major scale without the fourth note G and the seventh note C#).
- **Moderato:** “restrained, moderate” in Italian.
- **Espressivo:** “expressive” in Italian.



- **Canon:** “rule” in English (from the Greek word *kanōn*). As a musical technique, it means that one melodic line is imitated contrapuntally by another. It is also known as “catch” or “round.” In this piece, the melody begins with the second violin part but is imitated by the first violin successively (starting one quarter note later).

# Practicing Exercises

Exercises for natural harmonics (mm. 25–41)

**Tips for playing natural harmonics:**

1. Left-hand fingers must be in tune and not over pressed
2. Straight bow and slightly closer to bridge than for normal notes
3. Use sufficient bow pressure and speed

Whole Bow

The musical score is divided into two main sections. The first section, labeled 'Whole Bow', consists of four staves of music. Each staff begins with a treble clef and a 4/4 time signature. The first staff includes a 'V' marking above the first measure. The notes are primarily whole notes and half notes, with fingerings (0, 4) and (4, 0) indicated above the notes. The second section consists of four staves of music. The first two staves of this section feature triplet markings (3) above the notes. The last two staves of this section feature doublet markings (2) above the notes. The notes are primarily whole notes and half notes, with fingerings (0, 3, 0) and (0, 2) indicated above the notes. The score includes various musical notations such as treble clefs, time signatures, and dynamic markings.

## 2. The Springtime Hill (滿山春色)

(♩ = 92)

**Moderato**

arranged by Yu-Chen Hsu

Violin I

Violin II

*pizz.*

*pizz.*

*arco*

*espress.*

*arco*

6

11

16

21

25

29

33

37

### 3. An Old Train Song (丢丢铜仔)

Historical context:

This playful tune is based on a traditional children's song originating in Yilan (a city in Taiwan). The history of this song can be traced back to the time when the first railroad was built in Taiwan around 1890. Since there are many mountains in Taiwan, tunnels were constructed for railroads and highways to pass through. The tune was rearranged by the composer Quan-Sheng Lu (吕泉生 1916-2008) in 1942, and was published in the following year. The Chinese title of the song is pronounced as “*Diu Diu Tong*” in Taiwanese (a branch of Southern Min Chinese dialects) to imitate the sound of dripping water in the tunnel. The melody uses an A Major pentatonic scale (A–B–C#–E–F#).

Lyrics:

The train goes into the tunnel.  
In the tunnel, the water... *plip-plop-plip-plop*... drips down.

Compositional ideas:

- Quasi-ostinato accompaniment with offbeat accents (Vn. II mm. 1–6; Vn. I mm. 7–14)
- The sound of dripping water in the tunnel (with echo effect): half-step glissando (Vn II mm. 9, 34; Vn. I m. 35)
- Train's whistles: half-note double stops (mm. 15, 17, 41, 43)
- Train's engine momentum: repeating eighth notes (mm. 16, 18, 42, 44)
- Train approaching to the station: music with crescendo (mm. 15–23); leaving the station: music with diminuendo (mm. 41–49)
- Theme is played by both parts in canon at the fourth (mm. 26–40)

Pedagogical highlights:

Left hand

- Fast half-step glissando
- Natural harmonics with glissando
- Using the 4th finger for broken octaves and perfect fourths

Right hand

- Double stops with open string
- Up-down bowing patterns with offbeat accents

Musical term

- **Appoggiatura**: a grace note or passing tone that is stressed (from *appoggiatura*: “to lean upon, rest” in Italian).

# Practicing Exercises

Exercises for half-step glissando (mm. 8–9; 33–34)

1. Upper Half
2. Lower Half

2 0 1 1 2 0 1 1 2 0 1 1

2 0 1 1 2 1

3 0 1 2 2 3 1 2 2 2 2

3 1 2 2 3 2

Exercises for glissando (mm. 24–25; 50–51)

Shifts are slow.

Whole Bow

1 1 2 3 3 0 1 1 3 3 0 3 0 0

0 4 0 4 0 4 0 4 0 4

Exercises for retaking (circling) the bow (mm. 15–17; 41–43)

Whole Bow

0 1

from the frog from the tip

(丟丟銅仔)

**Lively**

*arranged by* Yu-Chen Hsu

17

26

*f*

*f*

32

*gliss.*

*gliss.*

38

*f*

45

*mf* *pp*

*mf* *pp*



#### 4. Moonlight Sorrow (月夜愁)

Historical Context:

The original melody of “*Moonlight Sorrow*” is from a folksong of the people indigenous to the Taiwanese plains. George Mackay (馬偕 1844-1901), a Canadian missionary, collected the tune and arranged it into a hymn called “*Naomi*.” In 1933, Yu-Hsien Deng (鄧雨賢 1906-1944) rearranged the melody and collaborated with the lyricist Tian-Wang Chou (周添旺 1910-1988), publishing the song as “*Moonlight Sorrow*.” The lyrics tell the story of a woman who waits for her lover but he does not appear. Sensing that she has been abandoned, she laments under the moonlight to express her sadness and sorrow. During World War II, Taiwan was still colonized by Japan. This popular song was arranged into a Japanese patriotic song, called “*Soldier's Wife*.”

Lyrics:

The moon lights up the three-lane road<sup>1</sup>  
With a gentle breeze.  
The man I await has not yet come.  
Having deep doubts in my heart.  
Can't figure out his thinking.  
Ah, the lamenting moonlight.

Alone, late in the night,  
I am yearning for you.  
The crying cicadas and the shadow of the trees deepen my sorrow.  
My heart aches and my tears fall.  
Ah, meaningless moonlight.

Maybe we are meant to be strangers.  
Why did you leave me my love?  
Maybe I can only meet you in my dreams.  
The mournful song will not end.  
Ah, sorrowful moonlight.

Compositional ideas:

- Using glissando to enhance the feeling of yearning
- Theme in strict canon form (mm. 1–18)
- Mordent ornaments against syncopation (mm. 19–27)

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
<sup>1</sup> This is a reference to the roads built on the site of the old Taipei City Walls, which used a three-lane design with landscaped sidewalks.

Pedagogical highlights:

Left hand

- Glissando
- Pizzicato
- Natural harmonics
- Upper mordent effect (single-trill ornament)

Musical terms

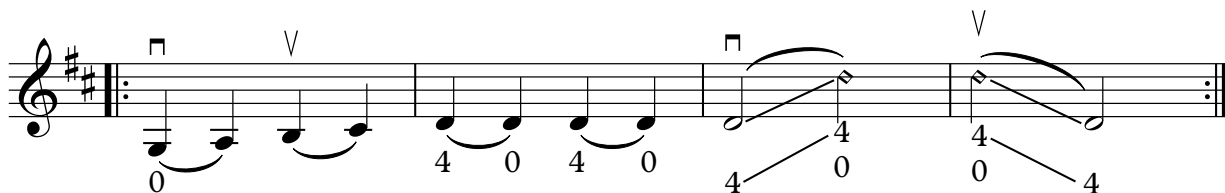
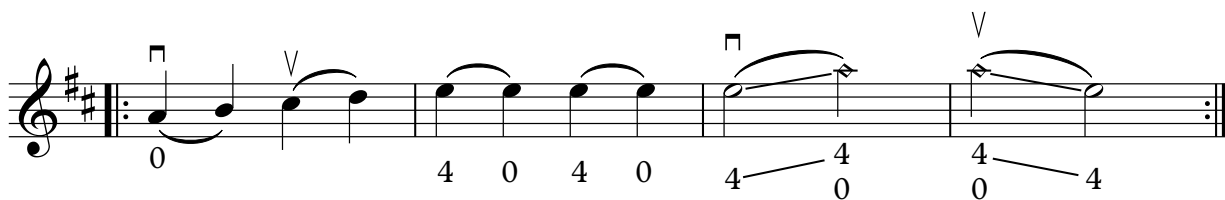
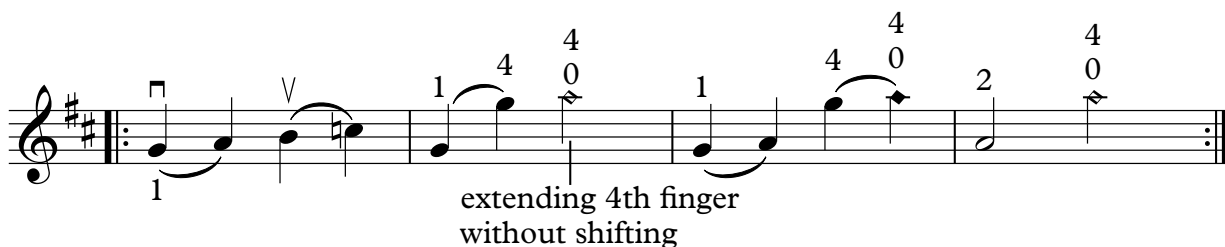
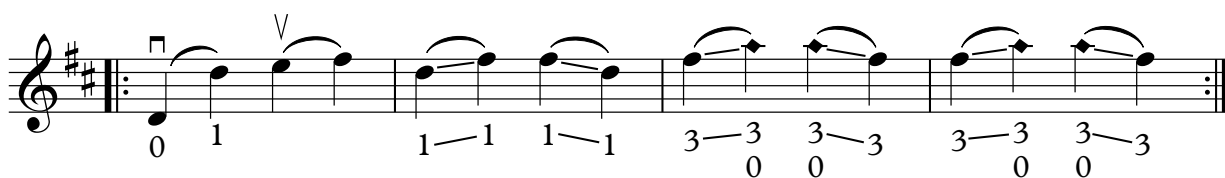
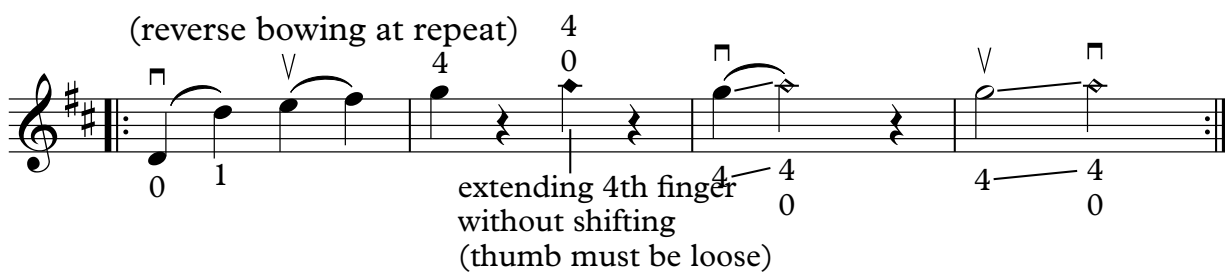
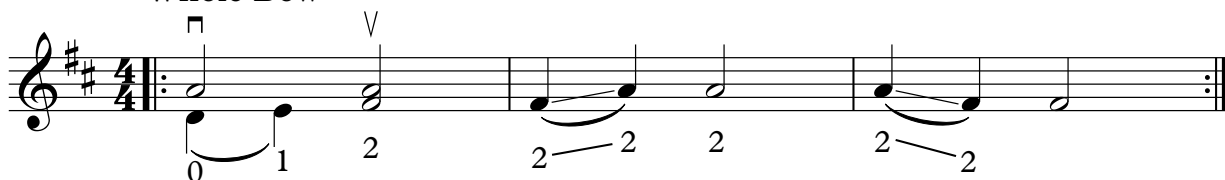
- **Sim.** (abbreviation for Simile): continue to play with the similar effect (*simile* “similar, like” in Italian).
- **Mordent:** A rapid alternation of a note with the note immediately below or above (from *mordere*: “to bite” in Italian), usually marked as “.

# Practicing Exercises

Exercises for glissando and natural harmonics

Shifts are slow.

Whole Bow



(月夜愁)

**Andante**

*arranged by* Yu-Chen Hsu

Violin I

Violin II

Andante

mf gliss.

gliss.

4 4 4 0

0 2

0 0 2

10

1 0 4 1

1 0 4

14

4 0

2

gliss.

4 0

2

18 Closer to tip

*p* *mf* 0

21

*sim.* *gliss.* *gliss.* *f* *p* 0 3-3 0 2

24

*gliss.* *sim.* 0 4 4 4

27

*mf* *mf* 0 3 + + 3

30

*pizz.* *arco* *mp* *gliss.* *pizz.*

33

*arco* *mp* *gliss.* *gliss.*

## 5. Miss Peach Blossom Takes the Boat (桃花過渡)

Historical context:

This old folksong is a common tune in the Vehicle-and-Drum Drama of Taiwanese Opera (歌仔戲之車鼓陣) and Three-role Tea-picking Drama of Hakka Opera (客家山歌採茶戲). There are many versions of these lyrics, but all of them are written for a duet, sung by the two characters, the old bachelor boatman and the young Miss Peach Blossom. In the story, the boatman challenges Peach Blossom to play a game that involves praising each other in turn according to the months of the lunar calendar. If she wins, he will give her a ride crossing the river; if she loses, she will marry him (not a very even arrangement!). After Peach Blossom agrees, they sing the song together. The lyrics include funny and sarcastic compliments, and refer to traditional customs and festivals in Chinese culture. At the end, Peach Blossom wins the game and successfully crosses the river. The melody employs an F major pentatonic scale (F–G–A–C–D). This version of lyrics is based on the duet performance by Tsan-Sheng Lee (李讚聲) and Ling Ling (玲玲).

Lyrics:

(Him): January is the month people get married!  
The single lady sits alone in the empty room.  
Waiting for a husband while holding the teapot.  
Eating betel nuts and putting on makeup.

(Her): February is the beginning of Spring!  
You, bachelor boatman, stay on the boat carrying people crossing the lake.  
On the deck you eat; under the deck you sleep.  
If caught by the water spirit, your life will be taken away.

(Him): March is the month of Tomb-sweeping Day!  
If the King recruits warriors for the war,  
We can be the famous warrior couple,  
I, the General Zongbao Yang, and you  
The Heroine Guiying Mu.

(Her): April is the season of Summer!  
You, bachelor boatman, remain alone at the shore.  
No rice to cook for meals.  
How dare you pester me for love?

(Him): May is the month of the Dragon Boat Festival.  
You, beautiful Peach Blossom, are coquettish but blind in love.  
If you fall in love with a handsome ladies' man,  
You will be in trouble.

(Her): June is the season of the first harvest.  
You, bachelor boatman, stay on the boat  
Carrying people crossing the lake.

No wife to repair your ripped clothes.  
You wear them until they are sweaty and infested.

(Him): July is the season that leaves are falling.  
If someone marry you, incontinent Peach Blossom,  
All neighbors along the street will laugh.  
Laughing at you, Peach Blossom, who pees all the time.

(Her): August is the season of dew!  
You, bachelor boatman, are still carrying people crossing the lake.  
If you are idle, there is no next meal.  
If your boat breaks, you are finished.

(Him): September is the season that persimmons turn red!  
Peach Blossom's beautiful looks can kill.  
Attracting me an old bachelor will be okay.  
Attracting a married man can get you in trouble.

(Her): October is the time for the ancestor worship cult!  
You, bachelor boatman, don't dream of marrying me.  
If you miss me during the day, you give yourself a hard time.  
If you miss me during the night, you only have the comforter to hug.

(Him): November is the month of the winter solstice.  
The bigfoot lady pretends having small feet.  
Eight inches from the top, nine inches at bottom,  
The size is as big as my boat.

(Her): December is the end of a year.  
Making rice cakes to pay homage to the ancestors.  
The married couples live happily together.  
You, bachelor boatman, have nothing but the chilly wind.

#### Compositional ideas:

- Using the melody of "Brother John" as counter melody (mm. 26–41)
- The last appearance of the theme is played in unison, representing the happy ending that Miss Peach Blossom and the boatman cross the river together (mm. 42–49)

#### Pedagogical highlights:

##### Left hand

- Broken chords with pizzicato (Vn. I mm. 1–7; Vn. II mm. 9–16)
- Brief use of second position

##### Right hand

- Frequent string crossing
- Double stops with open string



Musical term

- **Allegro con brio**: playing in a lively tempo with energy (*Allegro*: “merry, cheerful, lively”; *con*: “with”; *brio*: “vivacity, vigor, energy” in Italian).

# Practicing Exercises

Exercises for second position (mm. 36–37; 43–45)

From middle of the bow

Two staves of musical notation in 4/4 time, key of B-flat major. The first staff contains measures 36-37 with fingerings 0, 1, 2, 1-1, 1-1, 1-1, 2 and bowing marks. The second staff contains measures 43-45 with fingerings 3, 4, 3, 2, 1, 2, 2-2, 2-2, 2-2, 1 and bowing marks.

1. Upper Half

2. Lower Half

Two staves of musical notation in 4/4 time, key of B-flat major. The first staff contains measures 36-37 with fingerings 0, 2, 1, 1, 4, 1, 2 and bowing marks. The second staff contains measures 43-45 with fingerings 1, 4, 2, 3, 1, 2, 2, 1 and bowing marks.

# 5. Miss Peach Blossom Takes the Boat (桃花過渡)

(♩ = 104)

**Allegro con brio**

arranged by Yu-Chen Hsu

Violin I

Violin II

*f*

*pizz.*

*mp*

*pizz.*

*mp*

*arco*

*f*

*arco*

*f*

6

11

16

21

26

*mp*

*mf*

4

31

*mf*

*mp*

36

*mf*

*mp*

41

*f*

*mf*

46

*mf*

*mp*

## 6. A Cloudy Day (天黑黑)

### Historical Context:

The lyrics of “*A Cloudy Day*” are from an old children’s rhyme. The song version was first published in 1965 with the music written by Fu-Yu Lin (林福裕 1931-2004), who composed the melody based on the diction of the rhyme in Taiwanese. The melody uses an E minor hexatonic scale (E–F#–G–A–B–D). The lyrics describe a funny story happening on a dark, cloudy day.

### Lyrics:

The dark, cloudy sky is about to rain.  
The grandpa lifts up a hoe to dig out some taros.  
Digging and digging,  
He digs out a mud loach<sup>2</sup>.  
How funny it is!

Grandpa wants to cook the loach salty,  
But grandma wants to cook it bland.  
The two of them fight for the pot and end up dropping it.  
Clink! Clank! Clunk!  
Ha! Ha! Ha!

### Compositional ideas:

- Juxtaposing the original theme with the theme in augmentation (mm. 1–23)
- Bitonality in the middle section (mm. 24–35). The second violin plays the melody set in an A minor hexatonic scale (A–B–C–D–E–G) while the first violin plays the fragmented melody in an E minor hexatonic scale (E–F#–G–A–B–D)
- The fortissimo tremolos represent the sudden, heavy rain and growling thunder
- The offbeat double-stop passage with pizzicato represents the small water drops from the roof or trees after the rain (mm. 36–46)
- The clash of the major seconds with appoggiaturas is suggestive of slipping in the rain

### Pedagogical highlights:

#### Left hand

- Appoggiatura
- Glissando

#### Right hand

- Fast string crossing from single note to double stops (appoggiatura)
- Double-stop pizzicato with open string
- Double-stop tremolo with fortissimo

#### Musical terms

- **Hexatonic scale:** a scale containing six notes within an octave (from *hex*: “six” in Greek). This tune is in E minor hexatonic scale, using the six pitches E–F#–G–A–B–D (it can be thought of as E natural minor scale without the sixth note C).

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<sup>2</sup> A kind of fish

- **Allegretto:** playing in a moderately fast, lighthearted tempo (less fast than *Allegro*).
- **Bitonality:** using two keys simultaneously.

# Practicing Exercises

Exercises for grace notes with string crossing (mm. 5; 9; 28; 40)

Whole Bow

Whole Bow

(keep 2nd finger down)

(keep 3rd finger down)

(keep 2nd finger down)

(keep 3rd finger down)

# Exercises for glissando (mm. 22–23; 34)

Shifts are slow  
Whole Bow

(A string)

# Exercises for tremolo (mm. 24–33)

Using very short bow and engaging mainly wrist and finger

(feeling like – almost dropping the bow, up-bow is the rebound of the down-bow)

1. At the tip

2. At the middle



# 6. A Cloudy Day (天黑黑)

(♩ = 88)

**Allegretto**

arranged by Yu-Chen Hsu

Violin I

*mf* *leggiero*

Violin II

*p* *dreamy*

7

13

19

*gliss.*

*gliss.*

*fp*

*fp*

24

*p fp* *fp* *fp* *fp*

*mf* *leggiero*

30

*fp* *fp*

*gliss.*

36

*f* *leggiero* *pizz.* *mf*

*mf* *arco*

42

*p* *gliss.* *pizz.* *pp* *pizz.*

*mp* *pp*

## 7. The Dusk at Tamsui (淡水暮色)

Historical context:

Tamsui (“Freshwater” in Chinese) refers to the northern district of Taipei where the Tamsui River flows into the Taiwan Strait. When lyricist, Jun-Lin Yeh (葉俊麟 1921-1998), and composer, Yi-Feng Hong (洪一峰 1927-2010), visited Tamsui in 1957, they were inspired by the beautiful dusk at the riverside, the bustling Fishermen’s Wharf, and the historic Old Street, and later wrote the song together. The melody employs an A Major pentatonic scale (A–B–C#–E–F#).

Lyrics:

The sun is sinking to the west,  
Painting the water with multiple colors.  
Men, women, and children  
All waiting for the return of fish boats.  
From the half-opened window of a brothel,  
Flows a sad song.  
Ah, no one understands her sorrow!

The veiled moon sheds a white ray  
From which emerges Mt. Shamao.  
The reflections on the river change colors.  
The ocean winds become chilly blasts.  
A little bird can’t find its partner,  
Resting on the bow of a ship by the shore.  
Ah, the bird’s beautiful calling touches my heart!

The dusk of Tamsui is poetic  
With night fog surrounding the area.  
The hollow sound of a church bell  
Resonates with my lonely heart,  
Carrying toward the sea.  
Ah, the unforgettable scene grieves my heart!

Compositional ideas:

- Tamsui is one of the places the author visited frequently during the years studying the Bachelor of Music in Taipei. The town’s vitality is pictured by the rhythmic patterns with pizzicato and the accents throughout the piece.
- The accented notes with open strings and natural harmonics (popping out irregularly between both parts) represent the gleaming reflection of the sun on the rippling surface of the river (mm. 17–20)

Pedagogical highlights:

Left hand

- Combination of left-hand and right-hand pizzicato
- Glissando

- Natural harmonics

Right hand

- Long-short bow pattern with accented syncopation

Musical term

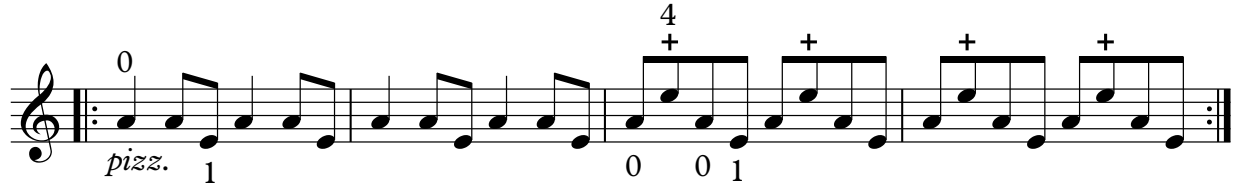
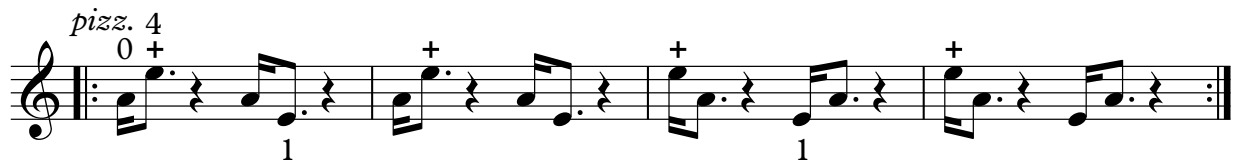
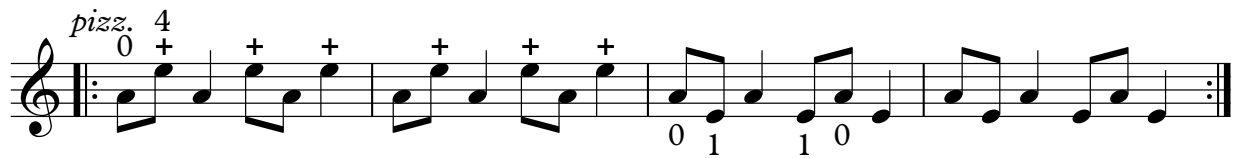
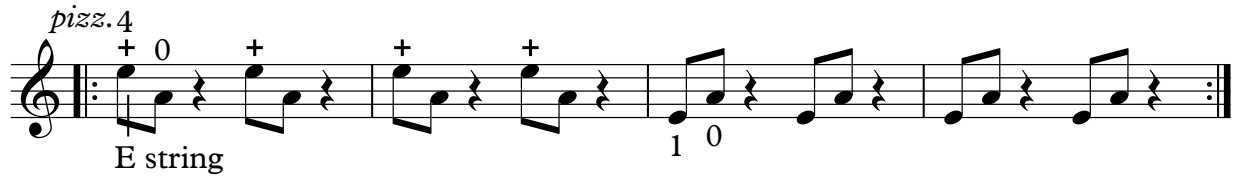
- **Con anima:** “with spirit” in Italian (*con*: “with”; *anima*: “life, spirit, soul”).

## Practicing Exercises

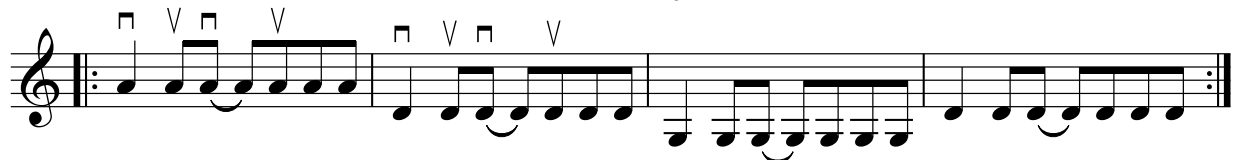
Exercises for alternating right-hand and left-hand pizzicato (mm. 1–4; 9–12)

+ : left-hand pizzicato

(using 4th finger to pluck open E string)

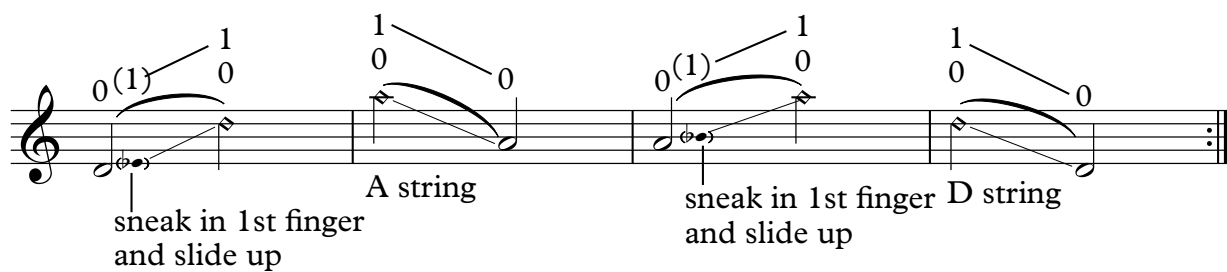
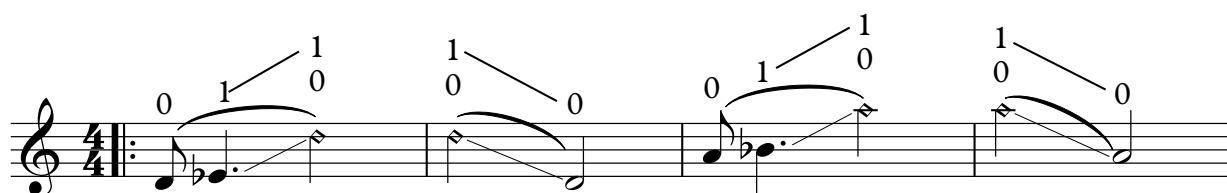
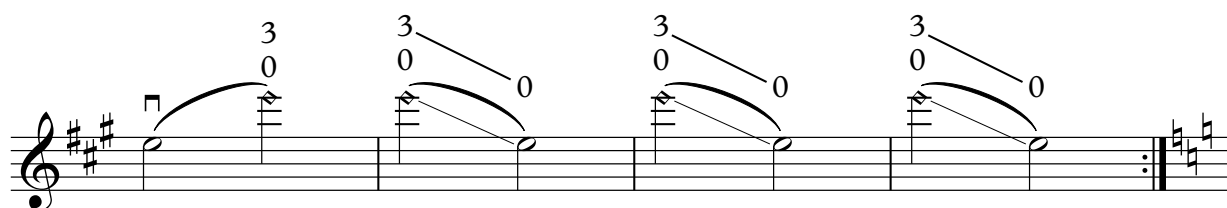
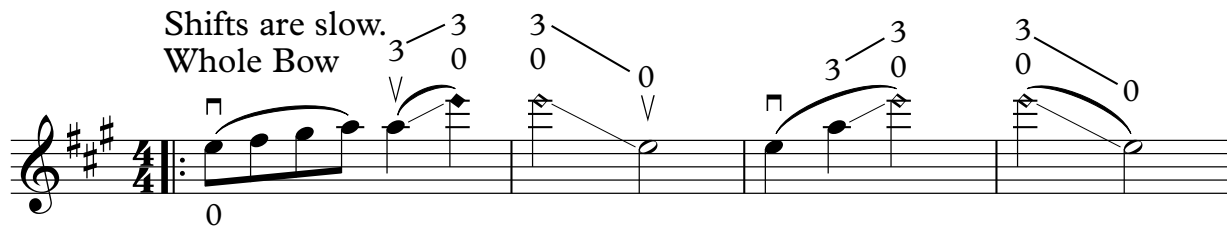


Exercises for syncopated rhythm (mm. 5–8; 13–16)



# Exercises for glissando (mm. 39–40)

Shifts are slow.  
Whole Bow



(淡水暮色)

## Moderato con anima

*arranged by* Yu-Chen Hsu

Violin I

Violin II

4

7

11

*f*

*pizz.*

*mp*

*arco*

*gliss.*

*mp*

*f*

*mp*

*gliss.*

1

15

*mp*

19

*mf* *mp* *f*

22

*mf*

25

*arco* *gliss.*



29

*f*

*pizz.*  $\frac{4}{+}$

*mp*

32

1

gliss.

4

arco

35

4

*mp*

## 8. If We Open Our Mind (阮若打開心內的門窗)

### Historical Context:

In the 1950s, many Taiwanese moved from the countryside to urban areas to seek better employment opportunities. The conflicts among peoples of different backgrounds and the challenges of living in a competitive environment resulted in nostalgic sentiments among migrants about their hometowns. In 1958, lyricist, Chang-Xiong Wang (王昶雄 1916-2000), and composer, Quan-Sheng Lu (呂泉生 1916-2008), wrote this bittersweet song to encourage people to remain hopeful and positive during difficult times.

### Lyrics:

If we open our mind, we will see the beautiful springtime.  
Even if spring is short,  
It can always make us forget the hard times.  
Where are you, springtime?  
I hope you are always in our mind.  
If we open our mind, we will see the beautiful springtime.

If we open our mind, we will see those whom we love.  
Even if they are gone,  
It can always make us feel better for the moment.  
Where are you, those whom I love?  
I want to keep you always in my mind.  
If we open our mind, we will see those whom we love.

If we open our mind, we will see the fields of our hometown.  
Even if the hometown is thousands of miles away,  
This can always help ease our yearning.  
Where are you, my hometown?  
I want to keep you always in my mind.  
If we open our mind, we will see the fields of our hometown.

If we open our mind, we will see the beautiful dreams of youth.  
Even if there is no hope in front of us,  
This can always ease my sorrow for the moment.  
Where are you, beautiful youthful dreams?  
I want to keep you always in our mind.  
If we open our mind, we will see the beautiful dreams of youth.

### Compositional ideas:

- Glissando effect portrays the feeling of yearning
- Using natural harmonics to create pure and dreamy sound.

Pedagogical highlights:

Left hand

- Frequent use of natural harmonics (there is always a preparation note preceding a harmonic note, using the same finger at the same spot to facilitate the action).
- Glissando
- Lowered 4th finger (mm. 22, 46)

Right hand

- Broken-chord accompaniment
- Legato bow stroke

Musical term

- **Cantabile:** “singing” in Italian.

# Practicing Exercises

## Exercises for natural harmonics in first position

Whole Bow

2  
0

3  
0

4  
0

4  
0

2 (sharp)  
0

3  
0

4  
0

4  
0

## Exercises for glissando and natural harmonics

Shifts are slow.

Whole Bow

1

1

1

1

1

0

0

1

2

3

3

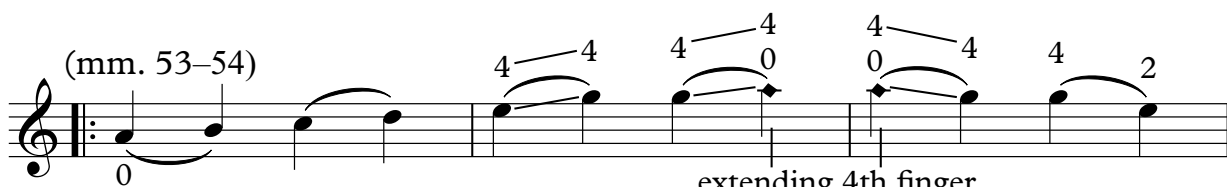
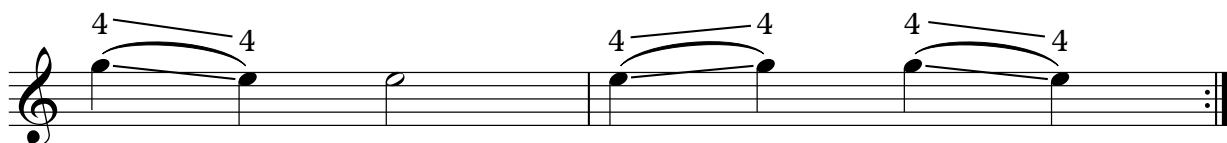
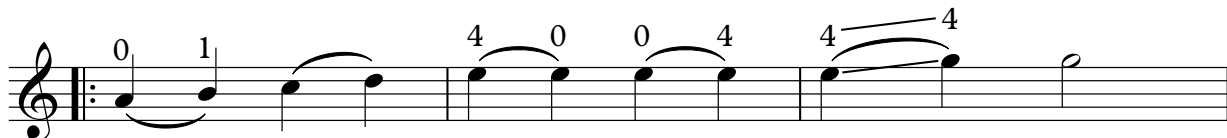
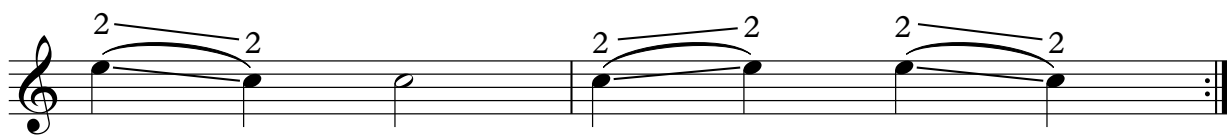
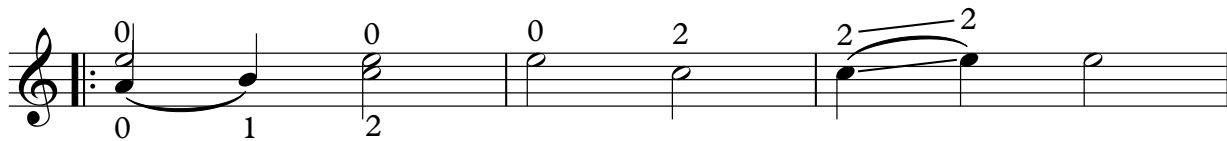
3

3

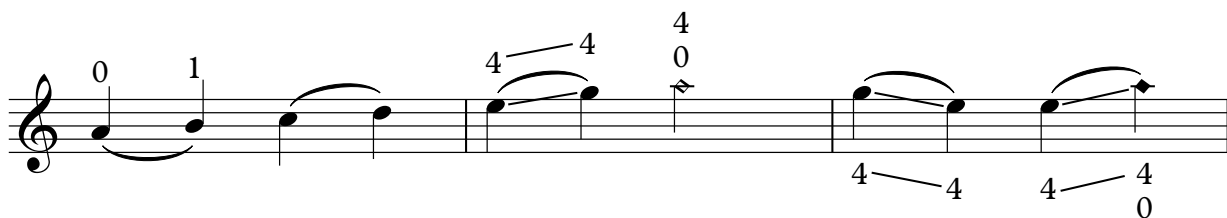
3

3

3



extending 4th finger  
without shifting



# 8. If We Open Our Mind

(阮若打開心內的門窗)

(♩ = 76)

**Andante Cantabile**

arranged by Yu-Chen Hsu

Violin I

*mf*

*gliss.*

Violin II

*mp*

*gliss.*

7

13

*gliss.*

*mp*

*f*

19

*gliss.*

25

3 0 4 0

*mf*

*gliss.*

0 2 4 4

31

3 0 3 0

*gliss.*

0 3-3 2 0 2

37

4

*gliss.*

*f*

*mp*

43

0 2 4 2

*gliss.*

3 3 0

49

*mf*

*mp*

*poco rit.*

*poco rit.*

## 9. The Summer Rain Keeps Falling Down (西北雨直直落)

### Historical Context:

The summer rain in Taiwan is usually a thunderstorm that occurs in the afternoon for about an hour. The lyrics of this song had their origins in a traditional children's rhyme. In the 1960s, Min Huang (黃敏 1927-2012) composed the melody based on the rhyme's diction (the intonation of the words spoken in Taiwanese). The lyrics include two stanzas. The first stanza tells the story of the Carp fish's journey to get married under the heavy rain. The second stanza tells the story of the Egret bird's journey home under the heavy rain. The melody is set in a C Major pentatonic scale (C–D–E–G–A).

### Lyrics:

The summer rain keeps falling down.  
The Carp is heading to his bride's home to get married.  
Brother Snakehead hits the gongs and drums for celebration.  
The matchmaker, Aunt Catfish, can't find her way under this dark sky.  
Aunt Lighting Bug hurries here to brighten up the way.  
The summer rain keeps falling down.

The summer rain keeps falling down.  
The Egret hurries home, flying over the mountain, crossing the stream.  
She can't find her nest and tumbles over.  
What can she do under this dark sky?  
The Earth-fairy couple kindly guides the way.  
The summer rain keeps falling down.

### Compositional ideas:

- Rain drops: pizzicato (Vn. II mm. 1–16; Vn. I mm. 18–33); staccato at the tip of the bow (Vn. II mm. 35–45; Vn. I mm. 47–57)
- Sudden, heavy rain and growling thunder: accented tremolos
- Sleepy people dozing off (or snoring): the theme in augmentation with crescendo and fortepiano (mm. 35–66)
- Quasi-ostinato accompaniment (mm. 1–33)

### Pedagogical highlights:

#### Left hand

- Frequent use of 4th finger
- Natural harmonics
- Glissando

#### Right hand

- Pizzicato
- “A punta d’arco” passage
- Double stops with open string



#### Musical terms

- **Ostinato:** (“obstinate, stubborn, persistent” in Italian) a continuously repeated melodic or rhythmic phrase.
- **A punta d’arco:** (*a*: “at”; *punta*: “point”; *arco*: “bow”) at the point or tip of the bow.

# Practicing Exercises

Exercises for glissando and natural harmonics (mm. 46; 58)

Shifts are slow.

Whole Bow

The image shows two staves of musical notation in 4/4 time. The first staff contains two measures of music. The first measure has a glissando (indicated by a wavy line) from the open string to the 4th fret, with a bowing mark (V) above it. The second measure has a natural harmonic (indicated by a diamond) on the 4th fret, with a bowing mark (V) above it. The second staff contains two measures of music. The first measure has a natural harmonic (indicated by a diamond) on the 4th fret, with a bowing mark (V) above it. The second measure has a natural harmonic (indicated by a diamond) on the 4th fret, with a bowing mark (V) above it. The notation includes fingerings (0, 4) and bowing directions (V, reverse bowing at repeat).

Exercises for double-stop tremolo

Using very short bow and engaging mainly wrist and finger

(feeling like – almost dropping the bow; up-bow is the rebound of the down-bow)

1. At the tip

2. At the middle

The image shows four staves of musical notation in 4/4 time. Each staff contains two measures of music. The first measure of each staff has a double-stop tremolo (indicated by a wavy line) on the 4th fret, with a bowing mark (V) above it. The second measure of each staff has a double-stop tremolo (indicated by a wavy line) on the 4th fret, with a bowing mark (V) above it. The notation includes fingerings (0, 4) and bowing directions (V, reverse bowing at repeat).

# 9. The Summer Rain Keeps Falling Down (西北雨直直落)

(♩ = 88)

**Moderato**

arranged by Yu-Chen Hsu

Violin I

*mf* *leggiero*

Violin II

*pizz.* *mp* (2 1)

7

13

4 0

*fp*

*arco*

*f*

18 *pizz.* *mp* (2 1)

*f* *leggiero*

24

30

arco

*fp*

4 0

*fp*

35

*mp*

*fp*

*fp*

*fp*

*fp*

*a punta d'arco*

*p*

4 0

4 0

4 0

42

*fp*

*fp*

*fp*

*fp*

*fp*

*a punta d'arco*

*p*

*mp*

*fp*

*mp*

*soliss.*

48

4 0 4 0 4 0

*f*

55

4 0 4 0 4 0

*mp* *fp* *f*

63

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

69

0 1 0 1b 0 1b

*ff* *ff*

## 10. Yearning for the Spring Breeze (望春風)

Historical Context:

This song, published in 1933, is composed by Yu-Hsien Deng (鄧雨賢 1906-1944) with lyrics by Lin-Chiu Lee (李臨秋 1909-1979). Lee's lyrics were inspired by the poem in *The Story of the Western Wing*<sup>3</sup> (西廂記) that described a girl waiting for the man she loves to marry her. Like "Moonlight Sorrow," the song was adapted into a Japanese patriotic song, called "*The Mother Earth is Calling on You*," during World War II. The melody uses a G Major pentatonic scale (G–A–B–D–E).

Lyrics:

Waiting alone under the streetlamp  
While the cold wind blows into my face.  
Seventeen or eighteen, still unmarried,  
Caught sight of a young man.

Indeed handsome with a beautiful face.  
Which family does he belong to?  
Wanting to ask him but embarrassed,  
Butterflies in my stomach.

Hoping to marry him,  
To have him as my husband.  
Secretly the affection keeps growing.  
Waiting and wondering when he will propose.  
My youthfulness is blooming.

Heard someone approaching outside, and  
Opened the door to check.  
The moon mocks at my naiveté –  
To be fooled by the wind.

Compositional ideas:

- Contrasting middle section (Maestoso): the theme changes from G Major in 4/4 to G minor in 3/4 (mm. 19–34)
- Double-stop passage featuring melody on one string with drone on another open string (Vn. I mm. 19–26; Vn. II mm. 27–34)
- Yearning feeling: glissando effect
- Chinese-style ornaments in the recapitulation (mm. 35–42)

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<sup>3</sup>The poem is written by Yuan Zhen (元稹 779-831) called *The Night of the Full Moon* (明月三五夜).

Pedagogical highlights:

Left hand

- Use of second position
- Frequent use of glissando
- Lowered 1st and 4th fingers
- Upper mordent effect (single-trill ornament)
- Natural harmonics

Right hand

- Syncopation with string crossing
- Broken intervals with string crossing
- Double stops with open string
- Tremolo with accents

Musical terms

- **Maestoso**: “majestic” in Italian.
- **Poco Accel.** (abbreviation for Poco Accelerando): gradually go a little faster (*poco* “little, slightly”; *accelerando* “hastening, quickening” in Italian).

## Practicing Exercises

Exercises for second position and glissando (mm. 2–6)

Shifts are slow.

Whole Bow

The first section contains four staves of music in 4/4 time. The first staff begins with a repeat sign and includes fingerings 0, 1, 2, and 1-1, 1-1, 1, 1. The second staff continues with fingerings 0, 1, 1, 2, 3-3, 3, 2, 1, 1, 3, 3-3, 3, 2, 1. The third staff includes fingerings 0, 1, 1, 2, 3-3, 3-3, 3-3, 3-3, 3-3, 3-3. The fourth staff includes fingerings 3-3, 1, 3-3, 1, 3-3, 1, 3-3, 1, 3-3, 1. The music features various bowing techniques such as accents (V), slurs, and glissandos.

Exercises for augmented second  
from middle of the bow

The second section contains three staves of music in 4/4 time. The first staff includes fingerings 0, 1, 2, 1, 2, 3, 2, 1. The second staff includes fingerings 1, 1, 1, 1, 1, 1, 1, 1. The third staff includes fingerings 1, 1, 1, 1, 1, 1, 1, 1. The music features various bowing techniques such as accents (V), slurs, and glissandos.



### Third position

Third position

1 2 3

3 2 1

3 2 1

3 2 1

### Melodic G minor scale in first position

Whole Bow (with fast-slow bow pattern)

0 1 0 1

2 1 4 0 3 0 3

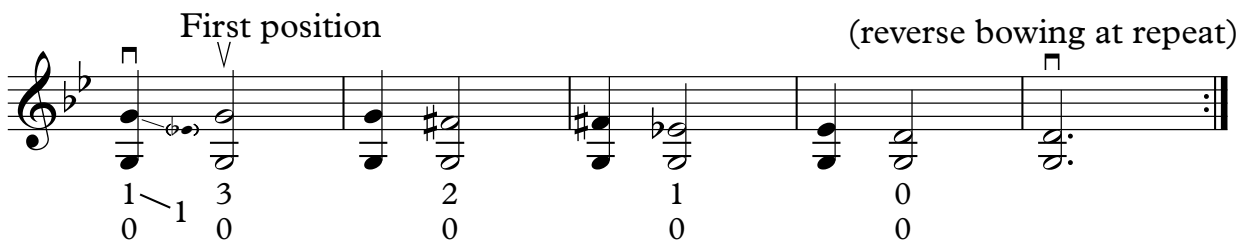
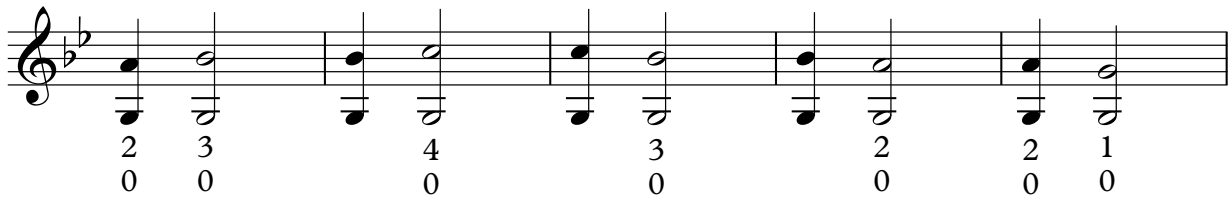
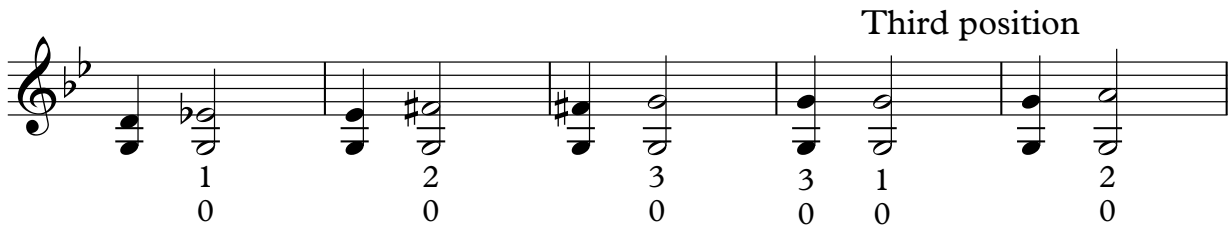
### Harmonic G minor scale in first position

0 1 0 1

2 1 4 0 3 0 3

# Exercises for double stops in G minor (mm. 19–34)

Start with equal weight on both G and D strings, then gradually lean more weight on D string until 70% weight on D string and 30% weight on G string



# 10. Yearning for the Spring Breeze (望春風)

(♩ = 76)  
**Andante Cantabile** arranged by Yu-Chen Hsu

Violin I *mf*

Violin II *mp*

5 *gliss.* *gliss.*

9 *mp* *mf*

13 *f*

(♩ = 66)  
**Maestoso**

17 *poco rit.* 0

*poco rit.* *mp*

21

25

*mp*

*f*

29

33 **Tempo I**

*poco accel.*

*mf* 0 1-1 *gliss.*

*poco accel.* *mp* 4

37 *mp* 0 1 *gliss.* 1-1

40 *mf* 2 1 2 1 0

## 11. Loving You in Four Seasons (四季紅)

### Historical Context:

This love duet, published in 1938, is another collaborative work by lyricist Lin-Chiu Lee (李臨秋 1909-1979) and composer Yu-Hsien Deng (鄧雨賢 1906-1944). The song has four stanzas corresponding to the four seasons, and a couple sings about their love throughout the year.

### Lyrics:

(Both): Spring's flowers are fragrant. The lovebirds' hearts tremble together.

(Him): I'd like to tell you something, but not sure if I may.

(Her): What is it?

(Him): What else can it be!

(Her): Your face is smiling. Your eyes are laughing.

(Both): Our love blooms like the crimson flowers.

(Both): Summer's breeze blows gently. The lovebirds sail on the lake.

(Him): I'd like to tell you something, but not sure if I may.

(Her): What is it?

(Him): What else can it be!

(Her): Your face is smiling. Your eyes are laughing.

(Both): The sun's reflection in the water is dazzlingly red.

(Both): Autumn's moon shines through the window. The lovebirds yearn for each other.

(Him): I'd like to tell you something, but not sure if I may.

(Her): What is it?

(Him): What else can it be!

(Her): Your face is smiling. Your eyes are laughing.

(Both): The rouge on the lips is cardinal red.

(Both): Winter's frost is freezing cold. The lovebirds keep drinking the liquor.

(Him): I'd like to tell you something, but not sure if I may.

(Her): What is it?

(Him): What else can it be!

(Her): Your face is smiling. Your eyes are laughing.

(Both): How bright is the flame of our love!

### Compositional ideas:

- Allegretto (Spring): use of pizzicato accompaniment
- Scherzoso (Summer): melody with offbeat accents and ostinato accompaniment
- Minore (Autumn): changing from G Major in 4/4 to G minor in 3/4
- Tempo I (Winter): juxtaposing the theme (Vn. I) with the melody of *Yearning for the Spring Breeze* (Vn. II)

Pedagogical highlights:

Left hand

- Natural harmonics
- Lowered 1st and 4th fingers
- Chromatic passages (mm. 29, 49)

Right hand

- Pizzicato
- Frequent bow retakes (mm. 16–23)

Musical terms

- **Scherzoso**: “joking, playful” in Italian (from *scherzo* “joke”).
- **Minore**: “minor key” in Italian.
- **Meno Mosso**: playing in a slower tempo (*Meno* “less”; *Mosso* “agitated, to move” in Italian).
- **Tempo I** (abbreviation for Tempo Primo): resuming the music’s initial tempo after a tempo change (*Primo* “first” in Italian).

## Practicing Exercises

### Exercises for second position (mm. 16–21; 50–54)

Shifts are slow.

## Whole Bow

Whole Bow

1. Upper Half  
2. Lower Half

## Exercises for natural harmonics

### 1. Upper Half

## 2. Lower Half

2. Lower Half

The musical score for '2. Lower Half' consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a double bar line with repeat dots. The notation includes eighth and sixteenth notes, some beamed together, and rests. Fingering numbers (0, 3) are placed below the notes. The second staff continues the melody with similar notation and fingering. The third staff concludes the piece with a double bar line and a key signature change to one flat (Bb). The score is written in a clean, black-and-white style.



Exercises for augmented second  
from middle of the bow

First system of musical notation (treble clef, key of B-flat major). It consists of four measures. The first measure starts with a double bar line and a repeat sign, followed by a half note G2 (fingering 0), a quarter note A2 (fingering 1), and a quarter note B-flat2 (fingering 1). The second measure contains a half note B2 (fingering 2), a quarter note C3 (fingering 3), and a quarter note D3 (fingering 2). The third measure contains a half note E3 (fingering 1), a quarter note F#3 (fingering 2), and a quarter note G3 (fingering 1). The fourth measure contains a half note A3 (fingering 1), a quarter note B-flat3 (fingering 1), and a quarter note C4 (fingering 1). Bowing marks (V) are placed above the first and third measures. Fingering numbers are placed above the notes. Arrows indicate bow direction: down for the first and third measures, up for the second and fourth measures.

Third Position

Second system of musical notation (treble clef, key of B-flat major). It consists of four measures. The first measure starts with a double bar line and a repeat sign, followed by a half note G2 (fingering 1), a quarter note A2 (fingering 2), and a quarter note B-flat2 (fingering 2). The second measure contains a half note B2 (fingering 3), a quarter note C3 (fingering 3), and a quarter note D3 (fingering 3). The third measure contains a half note E3 (fingering 1), a quarter note F#3 (fingering 2), and a quarter note G3 (fingering 1). The fourth measure contains a half note A3 (fingering 1), a quarter note B-flat3 (fingering 1), and a quarter note C4 (fingering 1). Bowing marks (V) are placed above the first and third measures. Fingering numbers are placed above the notes. Arrows indicate bow direction: down for the first and third measures, up for the second and fourth measures.

Exercises for G minor harmonic scale  
from the frog



Exercises for glissando  
from the frog



(四季紅)

### Allegretto (Spring)

*arranged by* Yu-Chen Hsu

The image displays a musical score for the song "The Rose Tree". It consists of two systems of music, each with a vocal line and a guitar accompaniment line. The key signature is one sharp (F#), and the time signature is 3/4.

**System 1 (Measures 1-5):**

- Measure 1:** Vocal line starts with a treble clef, a key signature of one sharp, and a tempo marking of *mp*. The guitar line starts with a treble clef, a key signature of one sharp, and a tempo marking of *mf*. Both lines have a *pizz.* (pizzicato) marking.
- Measure 2:** The vocal line has a *arco* (arco) marking. The guitar line has a *arco* marking.
- Measure 3:** The vocal line has a *f* (forte) marking. The guitar line has a *f* marking.
- Measure 4:** The vocal line has a *pizz.* marking. The guitar line has a *pizz.* marking.
- Measure 5:** The vocal line has a *+* (plus) marking. The guitar line has a *+* marking.

**System 2 (Measures 6-10):**

- Measure 6:** The vocal line has a *mf* (mezzo-forte) marking. The guitar line has a *f* marking.
- Measure 7:** The vocal line has a *mf* marking. The guitar line has a *mf* marking.
- Measure 8:** The vocal line has a *f* marking. The guitar line has a *f* marking.
- Measure 9:** The vocal line has a *mf* marking. The guitar line has a *f* marking.
- Measure 10:** The vocal line has a *+* marking. The guitar line has a *+* marking.

The score includes various musical notations such as notes, rests, and dynamic markings. The guitar line also includes fret numbers (0, 1, 2, 3, 4) and a *pizz.* marking.

( ♩ = 100 )

## Scherzoso (Summer)

14 **Scherzoso (Summer)**

1 *gliss.*

*poco rit.*

*mp*

*f*

*poco rit.*

18

2 3

*f*

*mp*

21

1 0

4

24

1

1

0 2

3

0 1

3 0

3 0

27

3

3 0

4

4 0

1 1

(♩ = 76)

# Minore (Autumn)

*meno mosso*

30

*poco rit.*

*meno mosso*

*mp*

*mp*

34

*mf*

*mf*

37

*(G)*

*(D)*

40

*(D)*

*(A)*

44

*mp*

*gliss.*

*mp*

47

*poco accel.*

*poco accel.*

(D)

(G)

### Tempo I (Winter)

50

*gliss.*

*f*

*f*

54

*dim.*

*dim.*

*gliss.*

*p*

*p*

## 12. The Rainy Night Flower (雨夜花)

### Historical Context:

This tune was first published in 1933 as a children's song called "*Spring*" with lyrics by Han-Chen Liao (廖漢臣 1912-1980) and music by Yu-Hsien Deng (鄧雨賢 1906-1944). In 1934, lyricist Tian-Wang Chou (周添旺 1911-1988) wrote new lyrics to Deng's music and published the song as "*Rainy Night Flower*." The lyrics tell of a woman who moved to the city from the countryside, fell in love with a womanizer, was later abandoned, and became a geisha – like a flower falling in the rain of a dark night. The song was also adapted into a Japanese patriotic song, called "*Honorable Soldiers*" during World War II. The melody employs a G Major pentatonic scale (G–A–B–D–E).

### Lyrics:

The rainy night flower,  
The rainy night flower,  
Falling from the wind and rain.  
It sighs day after day, but no one notices it.  
The fallen flower on the ground can't go back.

The petals fall to the ground,  
The petals fall to the ground.  
Is there someone to look after them?  
The heartless wind and rain ruined my future.  
What can be done with the fallen petals?

Heartless rain,  
Heartless rain,  
Does not care about my future.  
It does not care about my fragility,  
Taking the light away from my future.

Rain keeps dropping down,  
Rain keeps dropping down,  
Bring me to the pond of suffering.  
How can you separate me from my leaves and branches –  
Never to be seen again.

### Compositional ideas:

- Risoluto section: changing from G Major in 4/4 to G minor in 3/4, and using Tango rhythm with ostinato accompaniment (mm. 10–33).

### Pedagogical highlights:

#### Left hand

- Chromatic passages (Vn. I mm. 2–6, 31; Vn. II mm. 9, 30, 35–39)
- Glissando
- Use of tritone (Vn. I m. 15, Vn. II mm. 17–18, 25, 32)

Right hand

- Ricochet
- Ostinato accompaniment in Tango style (Vn. II mm. 10–19; Vn. I mm. 20–28)

Musical terms

- **Dolce**: “sweet or gentle” in Italian.
- **Risoluto**: “resolved, decisive” in Italian.
- **Ricochet**: bow rebound one or more times off the string (from the French word *Ricochet*).
- **Ossia**: “alternatively” in Italian (from *o sia*: “or let-it-be”).
- **Tritone**: an interval consisting of three whole tones (augmented fourth or diminished fifth).



## Practicing Exercises

Exercises for glissando with natural harmonics (mm. 3–5; 36–38)

Shifts are slow for glissando.  
from the frog

moving 4th finger without shifting

extending 4th finger without shifting

Exercises for ricochet (mm. 10–11; 20–21)

gently throw the bow onto string and let it bounce off naturally  
from middle of the bow (with loose bow hold)

**4 to 6 notes per stroke, not necessary to be exactly 6 notes**  
from middle of the bow

retake to middle

retake to middle

Exercises for augmented second  
from middle of the bow

Three staves of musical notation for augmented second exercises. The first staff starts with a treble clef, key signature of one flat, and 4/4 time signature. It contains a sequence of notes with fingerings 0, 1, 2, 1, 2, 3 and bowing marks (V and square). The second and third staves continue the exercise with similar notation and fingerings.

Exercises for half-step finger patterns in first position  
loosen left-hand thumb to help finger stretching  
from middle of the bow

Five staves of musical notation for half-step finger patterns. Each staff begins with a treble clef, key signature of one flat, and 4/4 time signature. The exercises consist of half-step patterns with various fingerings (0, 1, 2, 3, 4) and bowing marks (V and square).

# 12. The Rainy Night Flower (雨夜花)

(♩ = 66)  
**Andante**

arranged by Yu-Chen Hsu

Violin I

*mp*

*gliss.*

Violin II

*mf* *dolce*

5

*gliss.*

9

(♩ = 76)  
**Risoluto** *ricochet*

*poco accel.*

*f*

12

*f*

*mp*

15

18

21

24

27

*f*

*ricochet*

*mp*

*pizz.*

*f*

4

1

2

0

6

0

1

1

3

+

(Ossia)

31

arco

*f*

pizz.

(Ossia)

32

arco

*poco rit.*

**Tempo I**

*mf dolce*

*mp*

*poco rit.*

35

*gliss.*

*gliss.*

38

*gliss.*

*poco rit.*

*poco rit.*

## Appendix A

### Flat–Natural–Sharp Three-Position Exercises (Stretching Fingers without Shifting)

Whole Bow

The musical score is written in 4/4 time and consists of eight staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The exercises are as follows:

- Staff 1:** Starts with a square bowing symbol (□) and a V-shaped bowing symbol (V). The first measure has a finger number '0' below the note. The second measure has a finger number '1' above the note. The third measure has a finger number '1' above the note. The fourth measure has a finger number '1' above the note. The fifth measure has a finger number '1' above the note. The sixth measure has a finger number '2' above the note. The seventh measure has a finger number '2' above the note. The eighth measure has a finger number '2' above the note. The ninth measure has a finger number '2' above the note.
- Staff 2:** The first measure has a finger number '2' above the note. The second measure has a finger number '3' above the note. The third measure has a finger number '3' above the note. The fourth measure has a finger number '3' above the note. The fifth measure has a finger number '3' above the note. The sixth measure has a finger number '4' above the note. The seventh measure has a finger number '4' above the note. The eighth measure has a finger number '4' above the note. The ninth measure has a finger number '4' above the note.
- Staff 3:** The first measure has a finger number '4' above the note. The second measure has a finger number '1' above the note. The third measure has a finger number '1' above the note. The fourth measure has a finger number '1' above the note. The fifth measure has a finger number '1' above the note. The sixth measure has a finger number '1' above the note. The seventh measure has a finger number '2' above the note. The eighth measure has a finger number '2' above the note. The ninth measure has a finger number '2' above the note. The tenth measure has a finger number '2' above the note.
- Staff 4:** The first measure has a finger number '2' above the note. The second measure has a finger number '3' above the note. The third measure has a finger number '3' above the note. The fourth measure has a finger number '3' above the note. The fifth measure has a finger number '3' above the note. The sixth measure has a finger number '4' above the note. The seventh measure has a finger number '0' above the note. The eighth measure has a finger number '4' above the note. The ninth measure has a finger number '4' above the note. The tenth measure has a finger number '4' above the note.
- Staff 5:** The first measure has a finger number '4' above the note. The second measure has a finger number '0' above the note. The third measure has a finger number '1' above the note. The fourth measure has a finger number '0' above the note. The fifth measure has a finger number '1' above the note. The sixth measure has a finger number '1' above the note. The seventh measure has a finger number '1' above the note. The eighth measure has a finger number '2' above the note. The ninth measure has a finger number '2' above the note. The tenth measure has a finger number '2' above the note.
- Staff 6:** The first measure has a finger number '2' above the note. The second measure has a finger number '3' above the note. The third measure has a finger number '3' above the note. The fourth measure has a finger number '3' above the note. The fifth measure has a finger number '3' above the note. The sixth measure has a finger number '4' above the note. The seventh measure has a finger number '0' above the note. The eighth measure has a finger number '4' above the note. The ninth measure has a finger number '4' above the note. The tenth measure has a finger number '4' above the note.
- Staff 7:** The first measure has a finger number '4' above the note. The second measure has a finger number '0' above the note. The third measure has a finger number '1' above the note. The fourth measure has a finger number '0' above the note. The fifth measure has a finger number '1' above the note. The sixth measure has a finger number '1' above the note. The seventh measure has a finger number '1' above the note. The eighth measure has a finger number '2' above the note. The ninth measure has a finger number '2' above the note. The tenth measure has a finger number '2' above the note.
- Staff 8:** The first measure has a finger number '2' above the note. The second measure has a finger number '3' above the note. The third measure has a finger number '3' above the note. The fourth measure has a finger number '3' above the note. The fifth measure has a finger number '3' above the note. The sixth measure has a finger number '4' above the note. The seventh measure has a finger number '4' above the note. The eighth measure has a finger number '4' above the note. The ninth measure has a finger number '4' above the note.

## Appendix B

### Half-Step Scale Exercises (Stretching Fingers without Shifting)

String G-D

1. Upper Half

2. Lower Half

String G-D exercises, measures 1-4. The notation is in 4/4 time, treble clef, with a key signature of one sharp (F#). Measure 1 starts with a square box and a V-shaped bow mark. The notes and fingerings are: G (0), A (1), B (1), C# (2), D (2), E (3), F# (3), G (4). Measure 2: G (0), A (1), B (1), C# (2), D (2), E (3), F# (3), G (4). Measure 3: G (4), A (4), B (3), C# (3), D (2), E (2), F# (1), G (0). Measure 4: G (4), A (4), B (3), C# (3), D (2), E (2), F# (1), G (0). The piece ends with a double bar line.

String D-A

String D-A exercises, measures 1-4. The notation is in 4/4 time, treble clef, with a key signature of one sharp (F#). Measure 1 starts with a square box and a V-shaped bow mark. The notes and fingerings are: D (0), E (1), F# (1), G (2), A (2), B (3), C# (3), D (4). Measure 2: D (0), E (1), F# (1), G (2), A (2), B (3), C# (3), D (4). Measure 3: D (4), E (4), F# (3), G (3), A (2), B (2), C# (1), D (0). Measure 4: D (4), E (4), F# (3), G (3), A (2), B (2), C# (1), D (0). The piece ends with a double bar line.

# String A-E

The musical score for String A-E consists of four staves, each containing a sequence of notes with fret numbers and accidentals. The first staff begins with a repeat sign and a trill (tr) over the first note. The notes and fret numbers are: 0, 1, 1, 2, 2, 3, 3, 4. The second staff continues the sequence: 0, 1, 1, 2, 2, 3, 3, 4. The third staff continues: 4, 4, 3, 3, 2, 2, 1, 0. The fourth staff continues: 4, 4, 3, 3, 2, 2, 1, 0, and ends with a double bar line and repeat sign.



## Appendix C

### Natural Harmonics on Violin

Tips for playing natural harmonics:

1. Left-hand fingers must be in tune and not over pressed
2. Straight bow and slightly closer to bridge than for normal notes
3. Use sufficient bow pressure and speed

**G string**

(basic chord)

**D string**

(basic chord)

**A string**

(basic chord)

**E string**

(basic chord)

## Appendix D

### Original Chinese Song Lyrics

#### 1. 蝸牛與黃鸝鳥 (The Snail and the Oriole Birds)

詞：林建昌 曲：陳弘文

啊門啊前一棵葡萄樹，啊嫩啊嫩綠地剛發芽，  
蝸牛背著那重重的殼呀，一步一步地往上爬。

啊樹啊上兩隻黃鸝鳥，啊嘻啊嘻哈哈在笑牠，  
葡萄成熟還早地很哪，現在上來幹什麼？！

啊黃啊黃鸝兒不要笑，等我爬上它就成熟了。

#### 2. 滿山春色 (The Springtime Hill)

詞：陳達儒 曲：陳秋霖

滿山春色，美麗好遊賞，第一相好水底的鴛鴦，  
你咱可比彼款的模樣，青春快樂這時尚自由。

滿山春色，逍遙好自在，半天鳥隻自由排歸排，  
阮的心肝永遠為妳愛，萬紫千紅祝賀咱將來。

滿山春色，歡迎咱七桃，沿路牽手爽快唱山歌，  
心心相印青春尚界好，咱的愛情實在世間無。

#### 3. 丟丟銅仔 (An Old Train Song)

曲：宜蘭童謠，1942 年由呂泉生採集並於隔年改編

火車行到伊都，阿末伊都丟，唉唷磅空內。  
磅空的水伊都，丟丟銅仔伊都，阿末伊都，丟仔伊都滴落來。

#### 4. 月夜愁 (Moonlight Sorrow)

詞：周添旺 曲：鄧雨賢

月色照在三線路，風吹微微，等待的人那抹來，  
心內真可疑，想抹出彼個人，啊～怨嘆月暝。

更深無伴獨相思，秋蟬哀啼，月光所照的樹影，  
加添阮傷悲，心頭酸目屎滴，啊～無聊月暝。

敢是註定無緣份，所愛的伊，因何乎阮放抹離，  
夢中來相見，斷腸詩唱抹止，啊～憂愁月暝。

#### 5. 桃花過渡 (Miss Peach Blossom Takes the Boat)

詞曲：歌仔戲（車鼓調）

此歌詞為海野武沙 (本名李讚聲) 和大籬玲玲 (本名郭淑英) 對唱版本

正月人迎尪囉！單身娘子守空房，嘴吃檳榔面抹粉，手捧漩壺等待尪。

\*[晃啊囉的晃！挨啊囉的挨！挨啊囉的挨啊哩都晃啊囉的晃！]

二月立春分囉！無好狗拖替渡船，船頂食飯船底睡，水鬼拖去無神魂\*

三月是清明囉！文王交戰暗點兵，阿伯可比楊宗保，桃花可比穆桂英\*

四月是熱天囉！無好狗拖守港邊，一日三頓無米煮，也敢對阮糕糕纏\*

五月龍船鬚囉！桃花生美愛風流，手拿雨傘隨人走，愛著緣投無尾柳\*

六月人收冬囉！無好狗拖撐渡人，衫褲穿破無人補，穿甲出汗遂生蟲\*

七月樹落葉囉！娶著桃花愛撒尿，厝邊頭尾人愛笑，笑你桃花愛撒尿\*

八月是白露囉！無好狗拖提橫渡，要吃不作叫艱苦，船杯打斷面著黑\*

九月红柿紅囉！桃花生美割吊人，割吊阿伯無要緊，割吊有某害死人\*

十月十月燒囉！阿伯憨想阮袂著，日時想阮真艱苦，暝時想阮摟被舖\*

十一月是冬至囉！大腳查某假小蹄，八寸鞋面九寸底，恰大阿伯的船杯\*

十二月是年終囉！掙具做粿敬祖公，有尪有婿人塊爽，阿伯你著誅冬風\*

#### 6. 天黑黑 (A Cloudy Day)

詞：台灣唸謠 曲：林福裕

天黑黑欲落雨，阿公仔舉鋤頭欲掘芋，  
掘啊掘，掘啊掘，掘著一尾旋鰻鼓，咿呀嘿嘯真正趣味。

阿公仔欲煮鹹，阿嬤欲煮淡，  
倆個相打弄破鼎，咿呀嘿嘯隆咚叱咚噲，哇哈哈

## 7. 淡水暮色 (The Dusk at Tamsui)

詞：葉俊麟 曲：洪一峰

日頭將要沉落西，水面染五彩，  
男女老幼咧等待，漁船倒返來，  
桃色樓窗門半開，琴聲訴悲哀，  
啊～幽怨的心情無人知。

朦朧月色白光線，浮出紗帽山，  
河流水影色變換，海風陣陣寒，  
一隻小鳥找無伴，歇在船頭岸，  
啊……美妙的啼叫動心肝。

淡水黃昏帶詩意，夜霧罩四邊，  
教堂鐘聲心空虛，響對海面去，  
埔頂燈光真稀微，閃閃像天星，  
啊……難忘的情景引心悲。

## 8. 阮若打開心內的門窗 (If We Open Our Mind)

詞：王昶雄 曲：呂泉生

阮若打開心內的門，就會看見五彩的春光，  
雖然春天無久長，總會暫時消阮滿腹辛酸。  
春光春光你何在？望你永遠在阮心內。  
阮若打開心內的門，就會看見五彩的春光。

阮若打開心內的窗，就會看見心愛彼的人，  
雖然人去樓也空，總會暫時給阮心頭輕鬆。  
所愛的人今何在？望你永遠在阮心內，  
阮若打開心內的窗，就會看見心愛彼的人。

阮若打開心內的門，就會看見故鄉的田園，  
雖然路途千里遠，總會暫時給阮思念想要返。  
故鄉故鄉今何在？望你永遠在阮心內。  
阮若打開心內的門，就會看見故鄉的田園。

阮若打開心內的窗，就會看見青春的美夢。  
雖然前途無希望，總會暫時消阮滿腹怨嘆。  
青春美夢今何在？望你永遠在阮心內。  
阮若打開心內的窗，就會看見青春的美夢。

### 9. 西北雨直直落 (The Summer Rain Keeps Falling Down)

詞：台灣唸謠 曲：黃敏

西北雨直直落，  
鯽仔魚欲娶某，鮎鮎兄拍鑼鼓，  
媒人婆土虱嫂，日頭暗找無路，  
趕緊來火金姑，做好心來照路，  
西北雨直直落。

西北雨直直落，  
白鷺鸞來趕路，搬山嶺過溪河，  
找無巢跌一倒，日頭暗怎樣好，  
土地公土地婆，做好心來帶路，  
西北雨直直落。

### 10. 望春風 (Yearning for the Spring Breeze)

詞：李臨秋 曲：鄧雨賢

獨夜無伴守燈下，冷風對面吹，  
十七八歲未出嫁，見著少年家，  
果然標緻面肉白，誰家人子弟，  
想要問伊驚歹勢，心內彈琵琶。

想要郎君作尪婿，意愛在心裡，  
等待何時君來採，青春花當開，  
聽見外面有人來，開門該看覓，  
月娘笑阮憨大呆，被風騙不知。

### 11. 四季紅 (Loving You in Four Seasons)

詞：李臨秋 曲：鄧雨賢

(合) 春天花清香，雙人心頭齊震動。  
(男) 有話想要對你講，不知通也不通。  
(女) 叨一項？(男) 敢也有別項！(女) 肉紋笑，目睷降。  
(合) 你我戀花朱朱紅。

(合) 夏天風輕鬆，雙人坐船在遊江。  
(男) 有話想要對你講，不知通也不通。  
(女) 叨一項？(男) 敢也有別項！(女) 肉紋笑，目睷降。  
(合) 水底日頭朱朱紅。

(合) 秋天月照窗，雙人相好有所望。  
(男) 有話想要對你講，不知通也不通。  
(女) 叨一項？(男) 敢也有別項！(女) 肉紋笑，目睷降。  
(合) 嘴唇胭脂朱朱紅。

(合) 冬天霜雪凍，雙人燒酒飲袂茫。  
(男) 有話想要對你講，不知通也不通。  
(女) 叨一項？(男) 敢也有別項！(女) 肉紋笑，目睷降。  
(合) 愛情熱度朱朱紅。

## 12. 雨夜花 (The Rainy Night Flower)

詞：周添旺 曲：鄧雨賢

雨夜花，雨夜花，受風雨吹落地。  
無人看見每日怨嗟，花謝落土不再回。

花落土，花落土，有誰人倘看顧，  
無情風雨誤阮前途，花蕊哪落欲如何。

雨無情，雨無情，無想阮的前程，  
並無看顧軟弱心性，乎阮前途失光明。

雨水滴，雨水滴，引阮入受難池，  
怎樣乎阮離葉離枝，永遠無人倘看見。

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