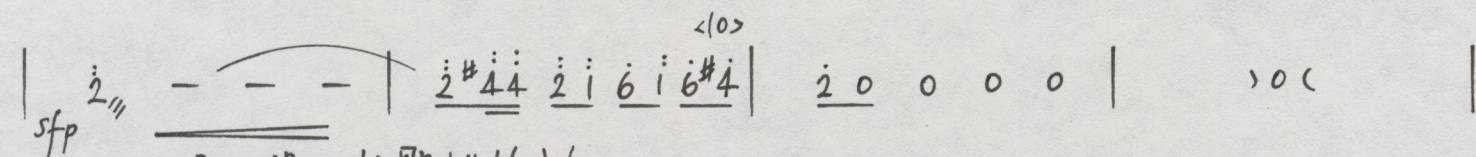
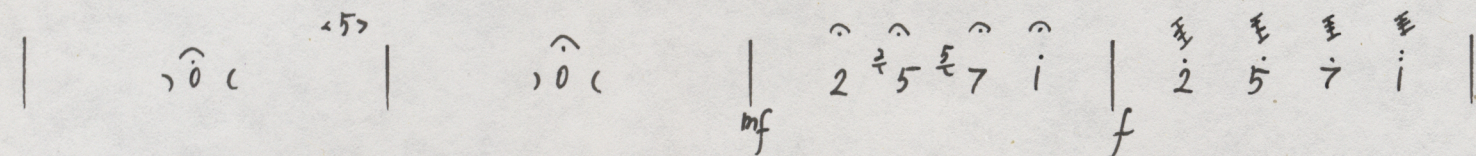
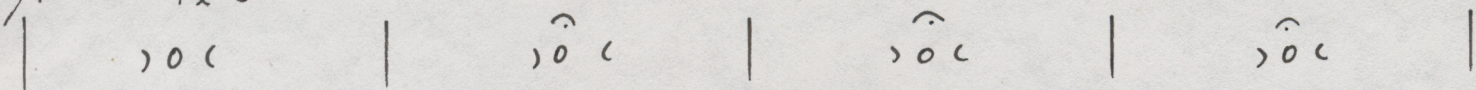
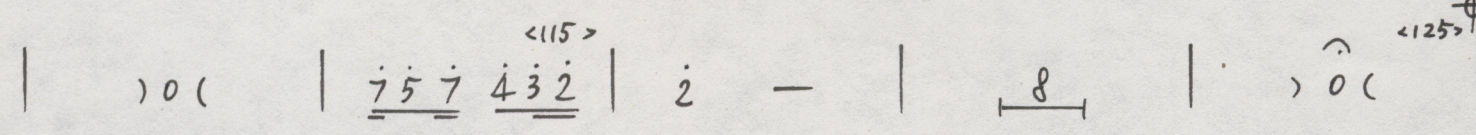
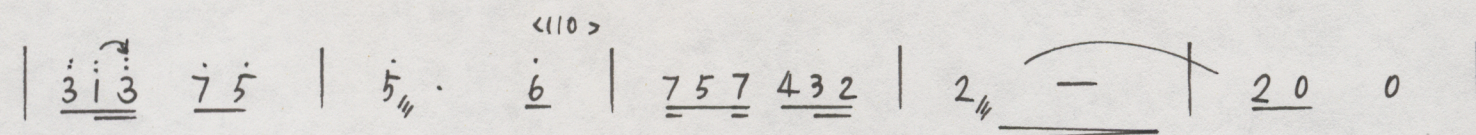
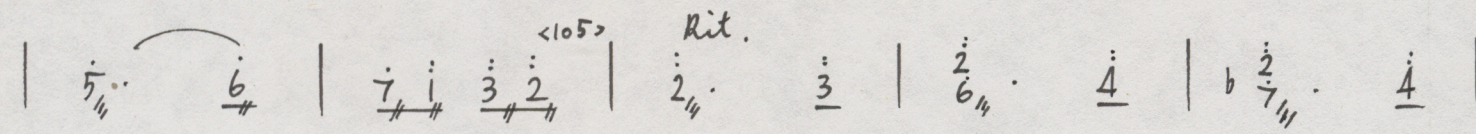
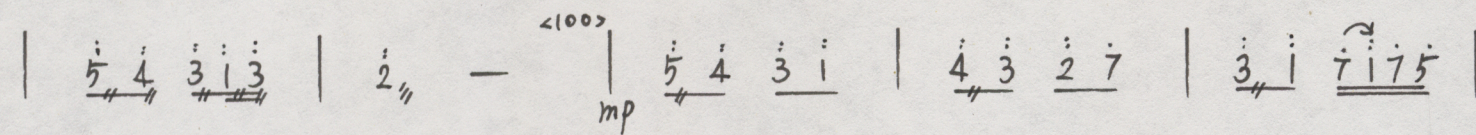
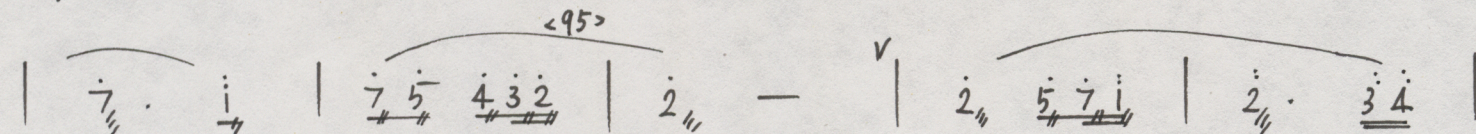
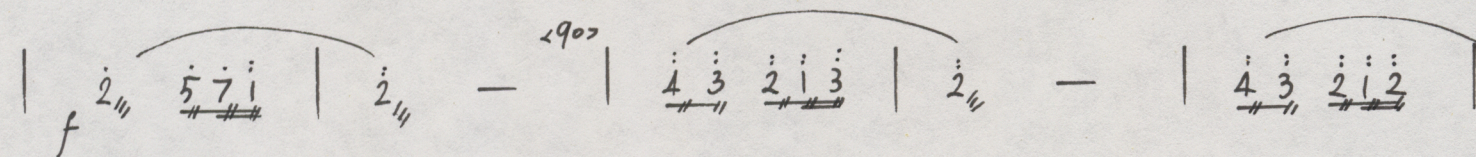
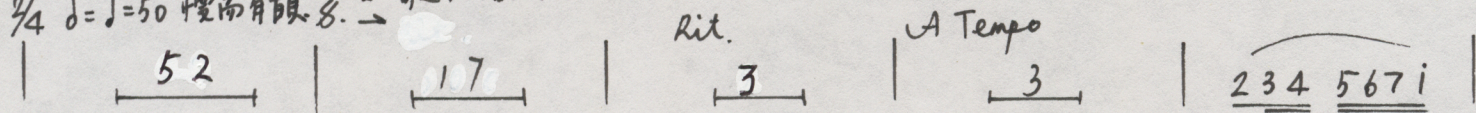


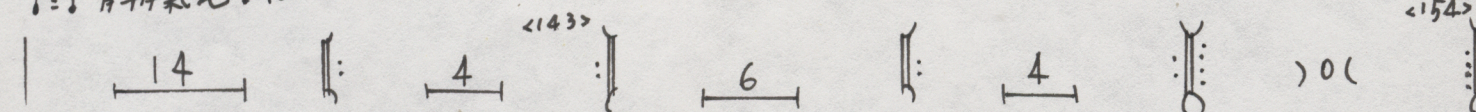
$\frac{4}{4}$ 1=C 優美而自由地



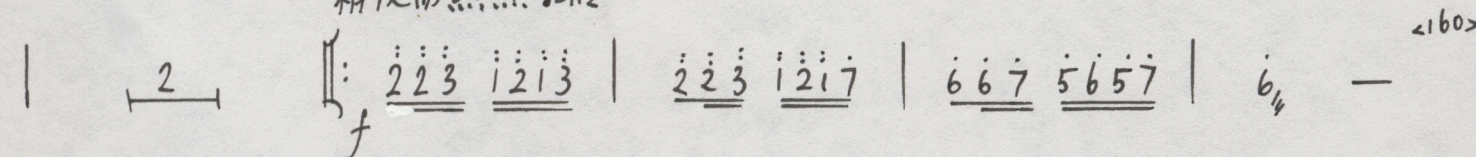
$\frac{2}{4}$ ♩ = ♩ = 50 慢而有韻 8. 如 哥 之 似 的 ♩ = 60



♩ = ♩ 有朝氣地 ♩ = 100



稍快而熱烈 ♩ = 112



Handwritten musical score for the piece "Tianshan Red Flower" (天山紅花), Part 2, for the instrument Lichun (柳琴). The score is written in a system of numbered notation (1-7) with various musical symbols and dynamics.

The score is organized into measures, with some measures containing multiple notes or rests. The notation includes various musical symbols such as $\frac{1}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, and $\frac{4}{4}$ 2. The score also includes dynamic markings like f (forte), mf (mezzo-forte), and mp (mezzo-piano).

Key features of the notation include:

- Measures 1-4: $\underline{\dot{2}\dot{2}\dot{3}} \underline{\dot{4}\dot{5}\dot{4}\dot{3}} | \underline{\dot{2}\dot{2}\dot{3}} \underline{\dot{1}\dot{2}\dot{1}\dot{7}} | \underline{\dot{6}\dot{5}\dot{6}} \underline{\dot{4}\dot{3}} | \dot{2}_{//} - | \underline{\dot{6}\dot{6}\dot{7}} \underline{\dot{5}\dot{6}\dot{5}\dot{7}} |$
- Measures 5-8: $\underline{\dot{6}\dot{6}\dot{7}} \underline{\dot{6}\dot{7}\dot{6}\dot{5}} | \underline{\dot{3}\dot{4}\dot{3}\dot{2}} \underline{\dot{1}\dot{2}\dot{1}\dot{3}} | \dot{2}_{//} \underline{\dot{2}\dot{3}\dot{4}\dot{5}} | \underline{\dot{6}\dot{6}\dot{7}} \underline{\dot{5}\dot{6}\dot{5}\dot{7}} | \underline{\dot{6}\dot{6}\dot{7}} \underline{\dot{6}\dot{7}\dot{6}\dot{5}} |$
- Measures 9-12: $\underline{\dot{3}\dot{4}\dot{3}\dot{2}} \underline{\dot{1}\dot{2}\dot{1}\dot{3}} | \underline{\dot{2}\dot{2}\dot{3}\dot{4}} \underline{\dot{5}\dot{6}\dot{7}\dot{1}} | \underline{\dot{2}\dot{2}\dot{3}} \underline{\dot{1}\dot{2}\dot{1}\dot{3}} | \dot{2}_{//} - | \underline{\dot{2}\dot{2}\dot{3}} \underline{\dot{1}\dot{2}\dot{1}\dot{7}} |$
- Measures 13-16: $\dot{6}_{//} - | \underline{\dot{2}\dot{2}\dot{3}} \underline{\dot{4}\dot{5}\dot{4}\dot{3}} | \underline{\dot{2}\dot{2}\dot{3}} \underline{\dot{1}\dot{2}\dot{1}\dot{7}} | \underline{\dot{6}\dot{7}\dot{5}\dot{6}} \underline{\dot{4}\dot{5}\dot{3}\dot{4}} | \dot{2}_{//} - |$
- Measures 17-20: $f \dot{2}_{//} \dot{1}_{//} | \dot{7}_{//} \dot{6}_{//} | \underline{\dot{5}\dot{5}\dot{6}} \underline{\dot{4}\dot{5}\dot{4}\dot{3}} | \underline{\dot{2}\dot{2}\dot{3}\dot{4}} \underline{\dot{5}\dot{6}\dot{7}\dot{1}} | \dot{2}_{//} \dot{1}_{//} |$
- Measures 21-24: $\dot{7}_{//} \dot{6}_{//} | \underline{\dot{5}\dot{5}\dot{6}} \underline{\dot{4}\dot{3}} | \dot{2} \underline{0} | \dot{2} \underline{0} \underline{0} | \underline{3} |$
- Measures 25-28: $\frac{1}{4} 0 | \frac{2}{4} \underline{\dot{2}\dot{5}\dot{5}} \underline{\dot{5}\dot{5}\dot{5}\dot{5}} | \underline{\dot{1}\dot{1}} \underline{\dot{7}\dot{6}\dot{7}\dot{2}} | \underline{\dot{6}\dot{7}\dot{6}\dot{5}} \underline{\dot{3}\dot{4}\dot{3}\dot{2}} | \underline{\dot{1}\dot{7}\dot{1}\dot{2}} \underline{\dot{3}\dot{4}\dot{2}\dot{3}} |$
- Measures 29-32: $\underline{\dot{5}\dot{0}} \underline{\dot{4}\dot{3}} | \underline{\dot{2}\dot{2}\dot{2}} \underline{\dot{2}\dot{2}\dot{2}\dot{2}} | \underline{\dot{2}\dot{0}} \underline{\dot{5}\dot{6}\dot{7}\dot{1}} | \dot{2}_{//} - | \underline{\dot{2}\dot{0}} \underline{\dot{5}\dot{6}\dot{7}\dot{1}} |$
- Measures 33-36: $mf \dot{2}_{//} \dot{5}_{//} | \dot{4}_{//} \dot{3}_{//} | f \dot{2} - | \underline{\dot{2}\dot{0}} \underline{\dot{3}\dot{2}\dot{1}\dot{7}} | mp \dot{6}_{//} - |$
- Measures 37-40: $\underline{\dot{6}\dot{0}} \underline{\dot{5}\dot{6}\dot{5}\dot{7}} | \dot{6}_{//} \dot{5}_{//} | \dot{4}_{//} \dot{3}_{//} | \underline{\dot{2}\dot{2}\dot{2}} \underline{\dot{4}\dot{5}\dot{4}\dot{3}} | \underline{\dot{2}\dot{0}} \underline{0} : ||$
- Measures 41-44: $\frac{4}{4} 2. - | \frac{3}{4} \underline{\dot{2}\dot{0}} \underline{0} \underline{0} \underline{0} | \underline{3} | \underline{1\dot{5}} | \underline{1\dot{5}} | \underline{1\dot{5}} | \dot{2}_{//} \underline{\dot{5}} \underline{\sharp\dot{4}\dot{5}} |$
- Measures 45-48: $\dot{1}_{//} - \dot{6} | \underline{\dot{5}_{//}} \underline{\dot{6}} \underline{\dot{4}\dot{3}} | \dot{2}_{//} - - | \underline{\dot{2}_{//}} \underline{\dot{5}_{//}} \underline{\dot{6}_{//}} | \dot{2} \dot{1} \dot{7}_{//} |$

Additional markings include $\langle 165 \rangle$, $\langle 170 \rangle$, $\langle 175 \rangle$, $\langle 180 \rangle$, $\langle 185 \rangle$, $\langle 195 \rangle$, $\langle 200 \rangle$, $\langle 205 \rangle$, $\langle 210 \rangle$, $\langle 216 \rangle$, $\langle 231 \rangle$, $\langle 246 \rangle$, and $\langle 250 \rangle$.

Handwritten musical notation for the piece « 天山紅花 » (Tianshan Red Flower), page 3 of the score. The notation is written on a single staff with a key signature of one sharp (F#) and a time signature of 2/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

The notation is organized into measures, with some measures containing multiple notes or rests. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Key markings and symbols include:

- Dynamic markings: f (forte), mf (mezzo-forte).
- Articulation: $\sim$ (breath mark), $\wedge$ (accent).
- Ornaments: $<255>$, $<260>$, $<265>$, $<270>$, $<285>$, $<290>$.
- Tempo/Style: $1/4$ (quarter note), $2/4$ (half note).
- Rehearsal marks: 1 , 2 , 3 , 4 , 5 , 6 .
- Section markers: Coda , FINE .

The notation is written on a single staff with a key signature of one sharp (F#) and a time signature of 2/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.