

民謠鋼琴演奏

155

(最新風格 左右手交替 獨奏 伴奏)

FOLK-SONGS FOR PIANO PLAYING



萬里晴空，極目無垠，
攀登松柏高崗，遠眺白浪滾滾，
朵朵浪花，帶來鄉音聲聲。

全音樂譜出版社

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馬 樂 天 編 曲

全 音 樂 譜 出 版 社

民謠鋼琴演奏155

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編曲者 馬樂天

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前言

「民謠鋼琴演奏 155」一書，純以民謠爲主題，所謂「民謠」可以廣義解釋爲本輯的簡稱；其中包括各型民歌與流傳數十年的懷念老歌，也偶有幾曲近期新歌，舉凡大眾愛好喜悅的，幾已入編，惜優美動聽的曲調，不勝枚舉，難免滄海遺珠之憾，故暫以 152 首爲依據。民謠權威安那妥·勞根 (Anatole Loquin) 說：「任何曲調，接受過一番大流行洗禮後，仍繼續膾炙人口者，便可視作民謠」。

近年來愛好彈奏民謠鋼琴者，與日俱增，亟需更多能適應時代的民謠鋼琴樂譜問世，爰效班門弄斧，貿然啓筆，經兩易寒暑，脫稿於茲，志在拋磚引玉，盼海內外先輩高明不吝賜正，謹序。

民謠鋼琴演奏 6 大特點

1. 民謠鋼琴演奏編寫目的與進度，乃針對一般愛好民歌民謠鋼琴彈奏的樂友們，期望借此一束，能激盪起彈奏鋼琴的濃郁興趣。同時也企盼能增強柔弱的左手功能。緣此，本曲集特別重視左右手交替練習，以冀左右手的彈奏技巧能逐漸趨向平衡，故於每首樂曲低音部，斟酌某個樂段，專以左手指彈奏主旋律，當其時，右手指則徘徊於高音部作集體或分散和絃的伴奏。本曲集可作爲個人消遣或其他演奏場合中隨身良伴。
2. 民謠鋼琴演奏曲式編寫程序，大都含有四小節以上的前奏 (Intro)，間奏 (Inter) 及尾奏 (Ending)。並以 (A)(B)(C) 區劃出樂曲段落，俾在彈奏時便於尋覓，最後一遍返回至 (A) 段主旋律時，多半轉入高八度音位彈奏，以示高潮感。音符上方附有 V 標號者乃樂曲起唱處。
3. 民謠鋼琴演奏，偶爾巧遇知音場合，欲展歌喉，高哼一曲時，獨奏即可灌充伴奏，恰似紅花襯上綠葉，效果相得益彰。
4. 民謠鋼琴演奏，附有常用簡易和絃名號，依據這些和絃名號，可以進行即興變奏或自由伴奏。本曲集乃爲最佳範本，良辰難逢，希莫蹉跎。
5. 民謠鋼琴演奏，珍集各方歷久彌新，耳熟能詳，扣人心絃的懷念老歌及鄉土難忘民謠，內容廣泛豐碩，包羅古今中外金曲，共計 155 首，人人愛聽，愛哼、愛奏。其樂融融，興緻盎然。
6. 民謠鋼琴演奏，每曲左右手註有數字指法，並非絕對的，爲了適應個人手指便捷，可以修訂，只要能看懂五線譜，按圖索驥，易學易彈，不論爵士或古典均可適用，也可作爲教學題材。本演奏曲集的推出，使您在煩囂的空間裡，公餘之暇，藉着琴韻解千愁，而獲得心曠神怡，陶醉在美妙的旋律與歌聲裡，使您在人生的旅途上更美麗絢爛，一帆風順，前途無量。

PREFACE

“155 Folk Songs For piano playing” is a song collection book of folk songs including those all time popular folk songs with some new ones. I regret I am unable to collect all popular songs to this book due to limited paper. But the 155 folk songs collected herein may serve as representatives of innumerable others. It is said by Anatole Loquin, an expert of folk songs, that Any song may be called a folk song if it can continue its popularity after it is appreciated and popular for a period of time.

In recent years, more and more piano players Like to play folk songs and they need more up-to date folk song notations for piano playing.

I, therefore, spend two years to collect and compile this book as my sincere contribution to all folk song piano players and will welcome all comments and direction at any time.

6 Major Functions of Folk Song Piano Playing

1. The collection and order-making of folk songs for piano playing in this book is designed Chiefly for innovating the interest of piano players and training their fingers, especially for training the skill and balance of both hands. Thus the bass clefs are always included with the main melody assigned to the left-hand fingers So that righthand fingers may transpose and play on the G clef with broken chords or arpeggios. This book is a desirable collection of folk songs for personal amusement or public performance.
2. The arrangement of this collection of folk songs for piano playing usually contains four bars of Introduction, Interlude and Ending and Symbols A. B. and C are used to separat sections for convenience of playing, but, when returning to section A, the main melody is usually played with an octave higher. The sign "V" upon the notes indicates the voice start or main melody beings.
3. The Folk Song piano playing may also accompany the singing of folk songs, In this case, it may achieve better amusement.
4. As the Folk Song piano playing provides with usual easy chord symbols, it will teach you how to improvise or ad-lib. This is the best piano method for You! And time is precious to You!
5. The Folk Song piano playing is a collection of various favorite folk songs, such as the old memorial tunes, the country melodies, the eastern and western popular songs. There are 155 in all, we believe that everybody would like to hear, to play and to sing them.
6. The Folk song piano playing has each tune added with fingering symbols, but, if needed, you may play with your own fingering, however, if only you know the notes, You will never find any difficuties in playing.

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夢

Old Folk At Home

S. C. Foster

slow

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melody with various ornaments and fingerings (e.g., 1 2 3 5 1, 3, 1, 3 2 1 2, 3 2 1 2, 3 2 1 2). The bass staff begins with a bass clef and a common time signature (C). It contains a bass line with chords and fingerings (e.g., 1 2 3 5 1, 3, 1, 3 2 1 2, 3 2 1 2, 3 2 1 2). Chords are labeled as D, Em, Bm, and A7. The system ends with a double bar line and a repeat sign.

⑧ 8va.

①

The second system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melody with various ornaments and fingerings (e.g., 1 2 3 5 1, 3, 1, 3 2 1 2, 3 2 1 2, 3 2 1 2). The bass staff begins with a bass clef and a common time signature (C). It contains a bass line with chords and fingerings (e.g., 1 2 3 5 1, 3, 1, 3 2 1 2, 3 2 1 2, 3 2 1 2). Chords are labeled as D, Em, D/F#, G, D/F#, D/A, and A7. The system ends with a double bar line and a repeat sign.

The third system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melody with various ornaments and fingerings (e.g., 1 2 3 5 1, 3, 1, 3 2 1 2, 3 2 1 2, 3 2 1 2). The bass staff begins with a bass clef and a common time signature (C). It contains a bass line with chords and fingerings (e.g., 1 2 3 5 1, 3, 1, 3 2 1 2, 3 2 1 2, 3 2 1 2). Chords are labeled as D, Em, D/F#, G, D/F#, A7, and D. The system ends with a double bar line and a repeat sign.

The fourth system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melody with various ornaments and fingerings (e.g., 1 2 3 5 1, 3, 1, 3 2 1 2, 3 2 1 2, 3 2 1 2). The bass staff begins with a bass clef and a common time signature (C). It contains a bass line with chords and fingerings (e.g., 1 2 3 5 1, 3, 1, 3 2 1 2, 3 2 1 2, 3 2 1 2). Chords are labeled as A7, Bm7, Em7, and A7. The system ends with a double bar line and a repeat sign.

First system of musical notation. Treble and bass staves. Chords: D, Em, D/F#, G, D/F#, A7, D. Fingering numbers are present below the notes.

Second system of musical notation. Treble and bass staves. Chords: D, Em, D/F#, G, D/F#, D/A. A circled 'B' is above the first measure. Fingering numbers are present below the notes.

Third system of musical notation. Treble and bass staves. Chords: A7, D, Em, D/F#, G. Fingering numbers are present below the notes.

Fourth system of musical notation. Treble and bass staves. Chords: D/F#, A7, D, A7, Bm7. Fingering numbers are present below the notes.

Fifth system of musical notation. Treble and bass staves. Chords: Em, A7, D, Em, D/F#, G. Fingering numbers are present below the notes.

Handwritten musical score system 1. Treble and bass staves. Chords: D/F#, A7, D, Inter, Em. Fingering numbers are present below the notes.

Handwritten musical score system 2. Treble and bass staves. Chords: Bm, A7, D.S. (Da Capo). Includes a section marked "8. 8va." and a circled "A".

Handwritten musical score system 3. Treble and bass staves. Chords: D/F#, A7, D, Ending, Em. Includes a section marked "Ending".

Handwritten musical score system 4. Treble and bass staves. Chords: Bm, A7. Includes a section marked "8. 8va." and a circled "A".

山 歌

The Country Folk Song

流行民謠

CM. slow

The first system of musical notation is in C major, 4/4 time, marked 'CM. slow'. It consists of two staves. The melody in the treble clef starts with a quarter rest, followed by a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The bass line in the bass clef starts with a half note C3, followed by a half note F3, and then a series of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. Chords are indicated as Cm7 and Gm7.

The second system of musical notation continues the piece. It features a key signature change to B-flat major (two flats) and a 4/4 time signature. The melody in the treble clef starts with a quarter rest, followed by a half note Bb4, a quarter note C5, a half note D5, and a quarter note E5. The bass line in the bass clef starts with a half note Bb3, followed by a half note F3, and then a series of eighth notes: G3, A3, Bb3, C4, D4, E4, F4, G4. Chords are indicated as Cm7, Gm7, and Cm7.

The third system of musical notation continues the piece. It features a key signature change to E-flat major (three flats) and a 4/4 time signature. The melody in the treble clef starts with a quarter rest, followed by a half note Eb4, a quarter note F5, a half note G5, and a quarter note A5. The bass line in the bass clef starts with a half note Eb3, followed by a half note F3, and then a series of eighth notes: G3, A3, Bb3, C4, D4, E4, F4, G4. Chords are indicated as Fm, Gm, Eb, and Gm.

The fourth system of musical notation continues the piece. It features a key signature change to C major and a 4/4 time signature. The melody in the treble clef starts with a quarter rest, followed by a half note C5, a quarter note D5, a half note E5, and a quarter note F5. The bass line in the bass clef starts with a half note C3, followed by a half note F3, and then a series of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. Chords are indicated as Cm7, Cm7, and Fm7. The system ends with a double bar line and the word 'Inter'.

First system of musical notation. Treble and bass staves. Chords: Cm, Cm7. Dynamics: *f*. Fingerings: 1, 2, 3, 4, 5. A circled 'C' is above the treble staff.

Second system of musical notation. Treble and bass staves. Chords: E^b, Fm, Cm. Dynamics: *f*. Fingerings: 1, 2, 3, 4, 5.

Third system of musical notation. Treble and bass staves. Chords: Fm, E^b, Gm, Cm. Dynamics: *f*. Fingerings: 1, 2, 3, 4, 5.

Fourth system of musical notation. Treble and bass staves. Chords: Cm. Dynamics: *p-pp*. A circled 'D' is above the treble staff. Fingerings: 1, 2, 3, 4.

Fifth system of musical notation. Treble and bass staves. Chords: Cm. Dynamics: *mf*. Fingerings: 1, 2, 3, 4.

Handwritten musical score for piano and violin. The piano part is in the lower staff, and the violin part is in the upper staff. The key signature is one flat (B-flat). The piano part begins with a 7/8 time signature and a 'dim' (diminuendo) marking. The violin part begins with a 5/8 time signature and a 'Bra When Repeat' marking. Both parts end with a double bar line and repeat dots. The piano part has a slur over the first two measures, and the violin part has a slur over the first two measures.