



# 跟杨雪霏学吉他

## 入门级

杨雪霏 编著



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# 跟杨雪霏学吉他入门级

杨雪霏 编著



欢迎来到吉他的世界！这本书针对的是初学者。你可以在享受音乐的同时发展吉他的基本演奏技巧。在这本书中我选择了多种音乐风格的乐曲。我坚信在学琴的早期阶段，初学者应该注意：节奏、音色、乐句和声部。节奏是音乐的基础；吉他的音色也许是最初吸引我们的一个主要原因；我们的乐器是弹拨乐器，所以一定要使它有歌唱性；同时我们可以充分利用吉他的和声功能与复调性质让音乐富有立体感。我个人很喜欢弹奏这些作品，希望你也能喜欢。无论你在哪个学习阶段，我们都不能忘记弹奏吉他是为了享受音乐带给我们的乐趣。

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保持节奏稳定,第一拍是和弦时,拍子不要推后。

# 伤感的华尔兹

Valse Triste

蒂埃里·蒂塞兰德  
Thierry Tisserand

♩ = ca 140

The musical score for "Valse Triste" is written in treble clef, 3/4 time, and the key of D major (one sharp). The tempo is marked as "ca 140" (approximately 140 beats per minute). The score consists of 16 measures, divided into two systems of four measures each.

**Measure 1:** Starts with a *mf* (mezzo-forte) dynamic. The first measure is marked *l.v.* (lento vivace). The melody begins with a half note D4, followed by a quarter note E4, and a quarter note F#4. The bass line has a half note D3, followed by a quarter note E3, and a quarter note F#3. The first measure is marked *mf*.

**Measure 2:** The melody continues with a half note G4, followed by a quarter note A4, and a quarter note B4. The bass line has a half note G3, followed by a quarter note A3, and a quarter note B3. The first measure is marked *mf*.

**Measure 3:** The melody continues with a half note C5, followed by a quarter note B4, and a quarter note A4. The bass line has a half note C4, followed by a quarter note B3, and a quarter note A3. The first measure is marked *mf*.

**Measure 4:** The melody continues with a half note G4, followed by a quarter note F#4, and a quarter note E4. The bass line has a half note G3, followed by a quarter note F#3, and a quarter note E3. The first measure is marked *mf*.

**Measure 5:** The melody continues with a half note F#4, followed by a quarter note E4, and a quarter note D4. The bass line has a half note F#3, followed by a quarter note E3, and a quarter note D3. The first measure is marked *mf*.

**Measure 6:** The melody continues with a half note E4, followed by a quarter note D4, and a quarter note C4. The bass line has a half note E3, followed by a quarter note D3, and a quarter note C3. The first measure is marked *mf*.

**Measure 7:** The melody continues with a half note D4, followed by a quarter note C4, and a quarter note B3. The bass line has a half note D3, followed by a quarter note C3, and a quarter note B2. The first measure is marked *mf*.

**Measure 8:** The melody continues with a half note C4, followed by a quarter note B3, and a quarter note A3. The bass line has a half note C3, followed by a quarter note B2, and a quarter note A2. The first measure is marked *mf*.

**Measure 9:** The melody continues with a half note B3, followed by a quarter note A3, and a quarter note G3. The bass line has a half note B2, followed by a quarter note A2, and a quarter note G2. The first measure is marked *mf*.

**Measure 10:** The melody continues with a half note A3, followed by a quarter note G3, and a quarter note F#3. The bass line has a half note A2, followed by a quarter note G2, and a quarter note F#2. The first measure is marked *mf*.

**Measure 11:** The melody continues with a half note G3, followed by a quarter note F#3, and a quarter note E3. The bass line has a half note G2, followed by a quarter note F#2, and a quarter note E2. The first measure is marked *mf*.

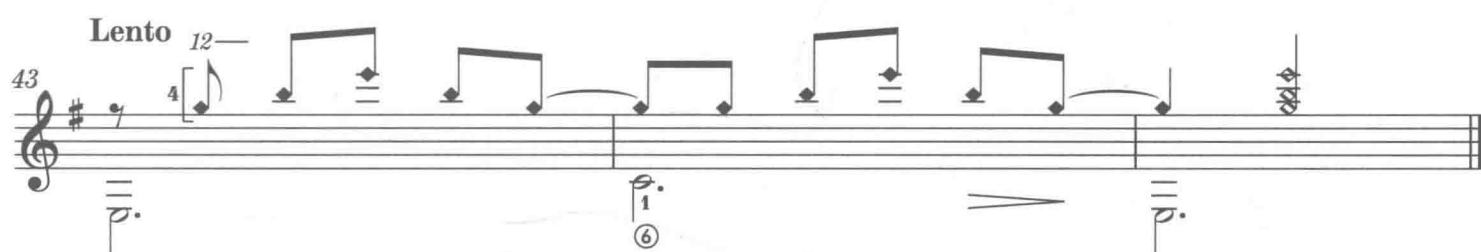
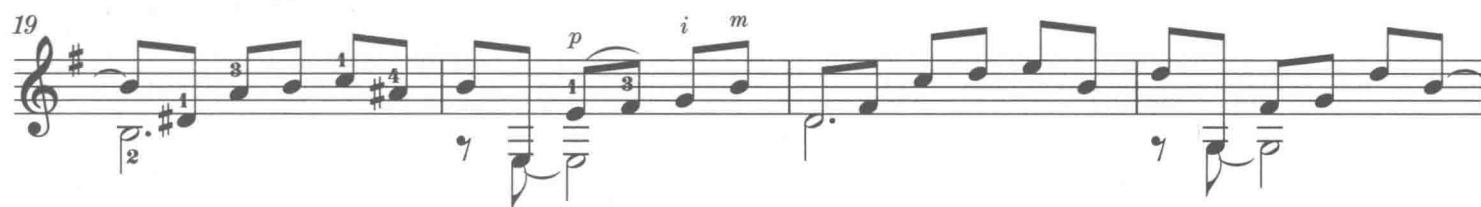
**Measure 12:** The melody continues with a half note F#3, followed by a quarter note E3, and a quarter note D3. The bass line has a half note F#2, followed by a quarter note E2, and a quarter note D2. The first measure is marked *mf*.

**Measure 13:** The melody continues with a half note E3, followed by a quarter note D3, and a quarter note C3. The bass line has a half note E2, followed by a quarter note D2, and a quarter note C2. The first measure is marked *mf*.

**Measure 14:** The melody continues with a half note D3, followed by a quarter note C3, and a quarter note B2. The bass line has a half note D2, followed by a quarter note C2, and a quarter note B1. The first measure is marked *mf*.

**Measure 15:** The melody continues with a half note C3, followed by a quarter note B2, and a quarter note A2. The bass line has a half note C2, followed by a quarter note B1, and a quarter note A1. The first measure is marked *mf*.

**Measure 16:** The melody continues with a half note B2, followed by a quarter note A2, and a quarter note G2. The bass line has a half note B1, followed by a quarter note A1, and a quarter note G1. The first measure is marked *mf*.



这三首都是民歌，桤丛是威尔士民歌，绿袖子和斯卡巴拉集市是英格兰民歌，注意乐句和歌唱性。

## 绿袖子

Greensleeves

保罗·格瑞斯改编

arr. Paul Gerrits

Musical score for Greensleeves, measures 1-13. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of sustained notes, primarily on the second and third lines of the staff. Measure numbers 1, 5, 9, and 13 are indicated at the start of their respective lines.

## 桤丛

The Ash Grove

保罗·格瑞斯改编

arr. Paul Gerrits

Musical score for The Ash Grove, measures 1-4. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of sustained notes, primarily on the second and third lines of the staff. Measure numbers 1 and 4 are indicated at the start of their respective lines. The score ends with a double bar line and the word "Fine".

8 *m* 4 -1 4 0 1 4 *i*

13 *m* 4 3 -3 *D.C. al Fine*

The first system of the musical score for 'Scarborough Fair' consists of two staves. The first staff begins at measure 8 and ends at measure 12. It features a melody with notes marked with fingerings (4, -1, 4, 0, 1, 4) and an 'i' (fingerless). The second staff begins at measure 13 and ends at measure 17. It continues the melody with notes marked with fingerings (4, 3, -3) and concludes with the instruction 'D.C. al Fine'. Both staves have a bass line with sustained notes and dynamic markings like *p*.

# 斯卡巴拉集市

Scarborough Fair

保罗·格瑞斯改编

arr. Paul Gerrits

*Calmo* *m* *m* *m* *i* 4 4 1 4

8 *a* 4 *m* *m* , 4 4 1 4

15 *a* 4 *m* *m* , 4 4 1 4

21 *a* 4 *m* *m* , 4 4 1 4

27 *a* 4 *m* *m* , 4 4 1 4

The second system of the musical score for 'Scarborough Fair' consists of five staves. The first staff begins at measure 18 and ends at measure 22. It features a melody with notes marked with fingerings (4, 4, 1, 4) and an 'i' (fingerless). The second staff begins at measure 23 and ends at measure 27. It continues the melody with notes marked with fingerings (4, 4, 1, 4) and an 'i' (fingerless). The third staff begins at measure 28 and ends at measure 32. It continues the melody with notes marked with fingerings (4, 4, 1, 4) and an 'i' (fingerless). The fourth staff begins at measure 33 and ends at measure 37. It continues the melody with notes marked with fingerings (4, 4, 1, 4) and an 'i' (fingerless). The fifth staff begins at measure 38 and ends at measure 42. It continues the melody with notes marked with fingerings (4, 4, 1, 4) and an 'i' (fingerless). Both staves have a bass line with sustained notes and dynamic markings like *p*.

注意突出双音中的旋律。

# 献给马里奥的探戈

Tango por Mario

杰拉德·蒙特勒伊

Gérard Montreuil

♩ = 108

5

9

13

17

21

Coda

2x rit.

D.C. al  $\oplus$  e Coda

注意节奏,尤其是切分音。

# 卡率普索

Calypso

杰拉德·蒙特勒伊

Gérard Montreuil

$\text{♩} = 69$

5

9

13

17

21

Coda

*D.C. al Coda*

*fff*

注意摇摆的节奏,低音线条要清晰。

# 刚 果

Congo

杰拉德·蒙特勒伊

Gérard Montreuil

♩ = 116    ♩ = ♩<sup>3</sup> ♩

4

8

12

16

D.C. al  $\Phi$  e Coda

Coda

注意和弦要保留 3 拍,同时突出旋律即和弦的最高音,跟随乐句连线弹奏。

# 手摇风琴

Hurdy-gurdy

杰拉德·蒙特勒伊

Gérard Montreuil

♩ = 108

II 4. 3. *sim.* 3. 3.

6 4. 1. 4. 4.

11 4. 3. 3. 4. 3.

17 4. 3. 4. 3. 3.

23 2. 1. 3. 3.

28 4. 4. 4. 4.

旋律和伴奏要分开,伴奏要轻,尽力找到 a 指的最佳音色。

# 初恋

First Love

杰拉德·蒙特勒伊  
Gérard Montreuil

*Liberamente*

12

5

*Fine*

10

15

20

*D.C. al Fine*

圆滑音要弹清楚。

# 阿拉伯旋律

Arabian Melody

劳伦·梅纳海

Laurent Méneret

Libre  
IV  
pizz.

ord.

mf

IV

5

f

I

mp

9

pizz.

rit.

pp

Dansant

ord.

mf

13

17

21

rit.

25

p

罗卡是一位著名的西班牙诗人,这首乐曲应突出西班牙音乐的节奏,低音要弹奏得果断、有颗粒性。在乐曲的第一部分大拇指用靠弦。

# 罗 卡

Lorca

劳伦·梅纳海

Laurent Méneret

**Allegro**

The musical score for 'Lorca' is written in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of seven staves of music. The first staff starts with a *mf* dynamic and includes fingerings 2, 1, 3, and 2. The second staff begins at measure 6 with a *f* dynamic and includes fingerings 4 and 2. The third staff begins at measure 11 with a *mf* dynamic and includes fingerings 1, 3, 2, and 2. The fourth staff begins at measure 16 with a *mf* dynamic and includes fingerings 3 and 2. The fifth staff begins at measure 21 with a *f* dynamic and includes fingerings 3 and 2. The sixth staff begins at measure 26 with a *f* dynamic and includes fingerings 3 and 2. The seventh staff begins at measure 31 with a *mf* dynamic and includes fingerings 3 and 2. The piece concludes with a *ff* dynamic. The score includes various musical notations such as accents, slurs, and articulation marks. A section labeled 'III' is indicated above the staff starting at measure 31.

爱尔兰舞曲通常生气勃勃,加重第一拍和第三拍,反复时加快!

## 爱尔兰舞曲

Irish dance

克劳德·加格农改编  
arr. Claude Gagnon

$\text{♩} = 80$

4

8

11

15