

Lu-Yan Guo
DUETS FOR TWO
CELLOS
VOLUME 5

郭律严
大提琴二重奏
演奏教程

5



人民音乐出版社
People's Music Publishing House

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序 一

郭律严所著的《大提琴二重奏演奏教程》是一套独特的、有高度水准的教材。

这是一套多样化的、令人愉快的二重奏曲集，它可以激发学生的想像力，领受各种音乐风格及和声的品性。我认为大提琴和另一种弦乐器演奏，是听音训练的极好机会。同时也会增强未来的合奏能力。

由郭律严和他的天才女儿郭婷娜（少年大提琴家、作曲家）所录制的非常美妙的《两把大提琴的旋律》CD唱盘，就足以说明这套二重奏曲集是高质量的教材，可供学生训练和音乐会的演奏使用。

爱里诺·桑费尔德

美国南加州大学音乐学院大提琴教授、主席

国际皮亚蒂格夫斯基年会主席

美国洛杉矶大提琴学会主席

序 二

我热忱地向广大演奏大提琴的朋友们——无论是老师还是学生、专业或业余的，推荐郭律严先生编写的这套教材，因为它有很高的实用价值，它正是我们非常短缺和需要的。

参加重奏与单独演奏的不同在于：重奏演奏要善于倾听其它声部，并想方设法与之做良好的配合。这要求演奏者在建立和掌握良好的音准、节奏、和声概念基础上，锻炼敏捷的反应和协调能力；还包括对力度、音色的调整，对作品织体、曲式的分析，从而做到处理好自己的“位置”——即在唱主角时，要善于表达自己；在当配角时，要做好恰如其分的烘托。在实际生活中，要把技艺相当、情趣相投、还要有足够的共同磨合时间的演奏员组合起来进行重奏，困难确实不少。而从二重奏入手较为简便，再采用同一乐器组合，可能就更切实可行，既可由老师领着学生练，也可由同学一起合，还可利用录音手段，自己来搭配练习。在此我情不自禁地要夸耀大提琴这件乐器的优越性。因为除大提琴外，我还没有听说别的乐器自己单成一组重奏或合奏被誉为达到世界一流的水平。众所周知，柏林爱乐交响乐团 12 位大提琴家的重奏演奏，令人折服，惊震国际乐坛。德国大提琴家汤姆森多次录音合成的重奏，完全可与拔萃的四重奏媲美。这都因大提琴是件弓弦乐器中音域最宽、高低音俱全、音色又最接近人声的迷人乐器。在我国，大提琴的使用面极宽，除用于独奏、重奏外，更多是作为合奏乐器被用于交响乐团、管弦乐队（包括民乐队、戏曲乐队也都采用

大提琴)。郭律严先生的这套由浅入深的二重奏演奏教程,从由初学起就培养演奏者的重奏、合奏意识,积累经验,这足以说明它是学用结合的好教材。当然,其意义还远不止这点。如今音乐的美育功能已为越来越多的人所理解,日本音乐教育家铃木镇一倡导“才能教育”,即通过对幼儿进行器乐训练来培养人才。他说:“不一定使每一个儿童都成为专业演奏人才,而是要把他们培养成为具有高尚品格的人。”目前我国众多的儿童都是独生子女的情况下,如果从小就学习乐器,参加重奏练习,通过潜移默化地灌输,使他们能时刻主动自觉地想着与别人协调,树立合作的精神,懂得耐心聆听他人意见,善解人意,善于处理人际关系等。这些,难道能不令人向往吗!

听说郭律严先生已开始编写大提琴四重奏教材,我们期待他的新成果,为大提琴事业的发展作出新贡献!

司徒志文

1998.10. 北京

编 者 的 话

从我多年的教学和表演工作中发现,不仅是我本人,就连我的学生都喜欢演奏室内乐并从中获益。这一发现促使我汇编了自己在小提琴、大提琴及大提琴二重奏方面的作品。大部分作品曾由上海重奏小组在美国的电视和广播中演奏并播出过,演出的反响是肯定的、热烈的。这些作品有两方面的作用:第一、有助于发展团体演出和提高视奏技巧;第二、它为演奏会、音乐会提供了有价值的材料来源和曲目。

这些作品主要分成两部分。师生可一起仔细练习各自部分,待掌握各自部分后,可共同演奏二重奏。

在进行二重奏练习时,要提供一个和声框架,这样有助于掌握调性和分句。同样为三重奏、四重奏或管弦乐队练习打下一个坚实的基础。

学生演奏可不用钢琴伴奏,这将便于演出地点和排练时间的安排。

郭 律 严

1998年12月

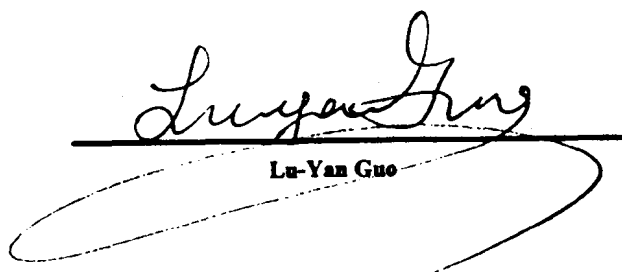
INTRODUCTION

During my years of teaching and performing, I found that my students enjoyed and profited by playing Chamber music as much as I do myself. This discovery motivated me to compile a collection of my original compositions for Violin and Cello as well as Cello Duets. Most of the pieces have been played by the Shanghai Duo on TV or radio in the US. The response to these performances was positive and enthusiastic. These pieces are useful in two levels: First they are excellent for developing skills in ensemble playing and sight reading; Second, they provide a valuable source of material for recital and concert programs.

* Since the pieces are mostly in two parts, student and teacher can go over each part carefully together. When each part is mastered, student and teacher can play as a Duet, taking separate parts.

* Practicing Duets provides a harmonic framework that will help intonation and phrasing as well as laying a good foundation for trio, quartet, or orchestra playing.

* Student performances can be held without needing piano accompaniment. This can often be convenient in terms of location and rehearsal time.



Lu-Yan Guo

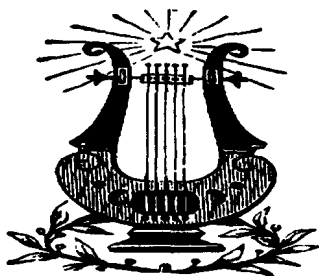
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波 尔 卡

Polca

郭律严

Lu-Yan Guo

Allegro

1

I. *mf*

II.

6

11

16

f

21

p

Detailed description of the musical score: The score is for a piece titled '波尔卡' (Polca) in G major (one sharp) and 2/4 time, marked 'Allegro'. It is composed by Lu-Yan Guo. The score is written for piano and consists of two staves, I and II. The key signature has one sharp (F#). The time signature is 2/4. The piece starts with a first ending bracket over measures 1-5. Measure 1 has a first ending bracket over measures 1-5. Measure 6 has a first ending bracket over measures 6-10. Measure 11 has a first ending bracket over measures 11-15. Measure 16 has a first ending bracket over measures 16-20. Measure 21 has a first ending bracket over measures 21-25. The dynamics are marked as *mf* (mezzo-forte) at the beginning, *f* (forte) at measure 16, and *p* (piano) at measure 21. There are many articulation marks (accents) throughout the score, particularly on the right hand. Fingerings are indicated by numbers 1-4.

26

31

36

41

45

49

Measures 49-53 of a piano piece. The music is in G major (one sharp). The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamic markings include *f* (forte) at measure 49 and *p* (piano) at measure 53. Accents are marked with 'V' above the notes.

54

Measures 54-58 of a piano piece. The right hand continues the melodic line with slurs and accents. The left hand features a more active accompaniment, including a *ff* (fortissimo) section in measure 57. Dynamic markings include *f* (forte) at measure 54 and *ff* (fortissimo) at measure 57. Accents are marked with 'V' above the notes.

59

Measures 59-63 of a piano piece. The right hand features a melodic line with slurs and accents. The left hand provides a rhythmic accompaniment with chords and single notes. Dynamic markings include *p* (piano) at measure 61. Accents are marked with 'V' above the notes.

64

Measures 64-68 of a piano piece. The right hand features a melodic line with slurs and accents. The left hand provides a rhythmic accompaniment with chords and single notes. Dynamic markings include *f* (forte) at measure 65. Accents are marked with 'V' above the notes.

69

Measures 69-73 of a piano piece. The right hand features a melodic line with slurs and accents. The left hand provides a rhythmic accompaniment with chords and single notes. Accents are marked with 'V' above the notes.

74

Measures 74-78 of a piano piece. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, including slurs and accents. The left hand provides a harmonic accompaniment with eighth and sixteenth notes. Measure 78 ends with a fermata.

79

Measures 79-83. Measure 79 includes a triplet in the left hand (3 1 1 2) and a forte (*f*) dynamic marking. Measures 80-83 continue the melodic and harmonic patterns with various fingerings and accents.

84

Measures 84-88. Measure 84 starts with a piano (*p*) dynamic. Measure 88 includes a mezzo-forte (*mf*) dynamic marking and a triplet in the right hand (3 1 1 3).

89

Measures 89-92. This system shows a continuation of the melodic and harmonic themes, with measure 92 ending with a fermata.

93

Measures 93-97. Measure 93 includes a triplet in the right hand (3 1 1). Measure 97 concludes the system with a fortissimo (*ff*) dynamic marking and a final cadence.

抒情曲

Cavatina

郭律严

Lu-Yan Guo

Andante

1

I. *mp*

II. *mp*

6

11

16

21

The musical score is written for two parts, I and II, in G major (one sharp) and 4/4 time. The tempo is marked 'Andante'. The score is divided into measures, with measure numbers 1, 6, 11, 16, and 21 indicated. Part I begins at measure 1 and ends at measure 21. Part II begins at measure 6 and ends at measure 21. The score includes various musical notations such as notes, rests, slurs, and fingerings. Dynamics include *mp* (mezzo-piano) and *pp* (pianissimo). The piece concludes with a final chord in measure 21.

26

mp

31

36

41

46

50

f

55

59

63

rit.

p

The sheet music is written for piano in F# major (one sharp) and 12/8 time. It consists of four systems, each with a treble and bass staff. The first system (measures 50-54) begins with a forte (*f*) dynamic. The second system (measures 55-58) continues the melodic and harmonic development. The third system (measures 59-62) features a variety of note values and rests. The fourth system (measures 63-66) includes a ritardando (*rit.*) marking and ends with a piano (*p*) dynamic. Fingerings are indicated by numbers 1-4 above notes. The piece concludes with a double bar line and a repeat sign.