

Lu-Yan Guo
DUETS FOR TWO
CELLOS
VOLUME 7

郭律严

**大提琴二重奏
演奏教程**

7



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

国际皮亚蒂格尔斯基年会主席

美国洛杉矶大提琴学会主席

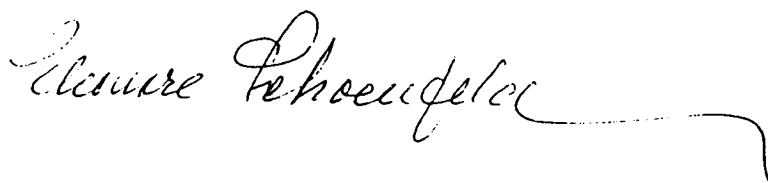
The volumes of **DUETS FOR TWO CELLOS** by Lu-Yan Guo are providing outstanding pedagogical literature.

The variety of these delightful duets is stimulating to the students imagination, sense of style, and tone quality. I consider playing with and listening to another string instrument a most valuable experience for ear training, and for the development of future string ensemble playing.

The duets are excellent material for studies and performances, as demonstrated beautifully on the corresponding CD "Melodies for Two Cellos" played by Lu-Yan Guo and his talented cellist-composer daughter Tina Guo.

ELEONORE SCHOENFELD

Professor of Cello, University of Southern California, School of Music Director, International Gregor Piatigorsky Seminar for Cellists, Los Angeles President, Los Angeles Violoncello Society

A handwritten signature in cursive script, reading "Eleonore Schoenfeld", followed by a long horizontal flourish.

Eleonore Schoenfeld

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

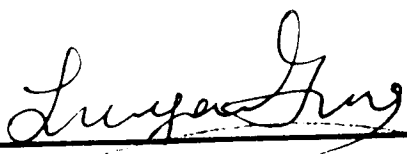
INTRODUCTION

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.



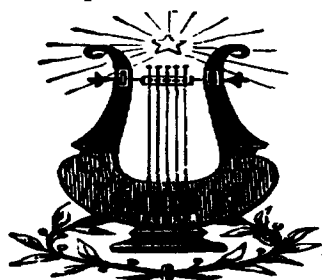
Lu-Yan Guo

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Allegretto

Cesar Cui

1

I. *pizz. arco* *pizz. arco* *pizz. arco* *pizz. arco*

II. *mf pizz. arco.* *pizz. arco.* *pizz. arco.* *pizz. arco.*

5

pizz. arco *pizz. arco* *pizz. arco* *pizz. arco* *pizz. arco* *pizz. arco*

10

pizz. arco *p* *pizz. arco* *pizz. arco*

15

f *pizz. arco* *pizz. arco* *pizz. arco* *pizz. arco* *mf*

20

f *pizz. arco* *pizz. arco* *pizz. arco* *pizz. arco* *p* *f*

25

p *pizz. arco*

30

pizz. arco *pizz. arco* *pizz. arco* *f*

35

4 0 3 3 4 0 3 4 0 3

40

f 0 3 4 2 1 1 3

45

p *pizz. arco* *pizz. arco* *pp* *pizz. arco* *pizz. arco* *ppp* *pizz.*

广 板

Largo

〔波〕F. F. 肖邦

F. Chopin

郭律严改编

arr. Lu-Yan Guo

The score is written for piano and consists of five systems of staves. The first system is labeled 'I.' and 'II.' for the right and left hands respectively. The tempo is 'Largo' and the key signature has two flats (B-flat major). The score includes various musical notations such as slurs, ties, and fingerings (1-4). Dynamic markings include 'mf' (mezzo-forte) and 'p' (piano). The score is numbered 1, 4, 6, 8, and 11 at the beginning of each system.

14

Measures 14-16 of a piano piece. The key signature has two flats (B-flat and E-flat). Measure 14 features a treble clef with a half note B-flat and a bass clef with a half note E-flat. Measures 15 and 16 contain complex melodic lines in both staves with numerous slurs and fingerings. Measure 16 ends with a fermata over a whole note chord in the treble and a half note in the bass.

17

Measures 17-19. Measure 17 continues the melodic development. Measure 18 begins with a piano (*p*) dynamic marking. Measure 19 features a fermata over a whole note chord in the treble and a half note in the bass.

20

Measures 20-22. Measure 20 starts with a piano (*p*) dynamic. Measure 21 features a forte (*f*) dynamic marking. Measure 22 ends with a fermata over a whole note chord in the treble and a half note in the bass.

23

Measures 23-25. Measure 23 begins with a piano (*p*) dynamic. Measure 24 features a crescendo hairpin. Measure 25 ends with a fermata over a whole note chord in the treble and a half note in the bass.

26

Measures 26-28. Measure 26 begins with a piano (*p*) dynamic. Measure 27 features a crescendo hairpin. Measure 28 ends with a fermata over a whole note chord in the treble and a half note in the bass, marked with a piano-piano (*pp*) dynamic.

波 尔 卡

Polca

民 歌

Folk Song

郭律严改编

Allegro moderato

1

I. *f*

II.

5

9

13

17

p

V V

V V

21

Trill (V) in measure 24.

25

Triplet of eighth notes in measures 26-28, with fingerings 2, 3, and 4.

29

Triplet of eighth notes in measures 30-32, with fingerings 1, 2, and 3.

33

Triplet of eighth notes in measures 34-36, with fingerings 1, 2, and 3.

37

Triplet of eighth notes in measures 38-40, with fingerings 1, 2, and 3.