

赵毅 编著

【名曲精点系列】
演奏提示版

古筝 创作曲精选

Gu Zheng

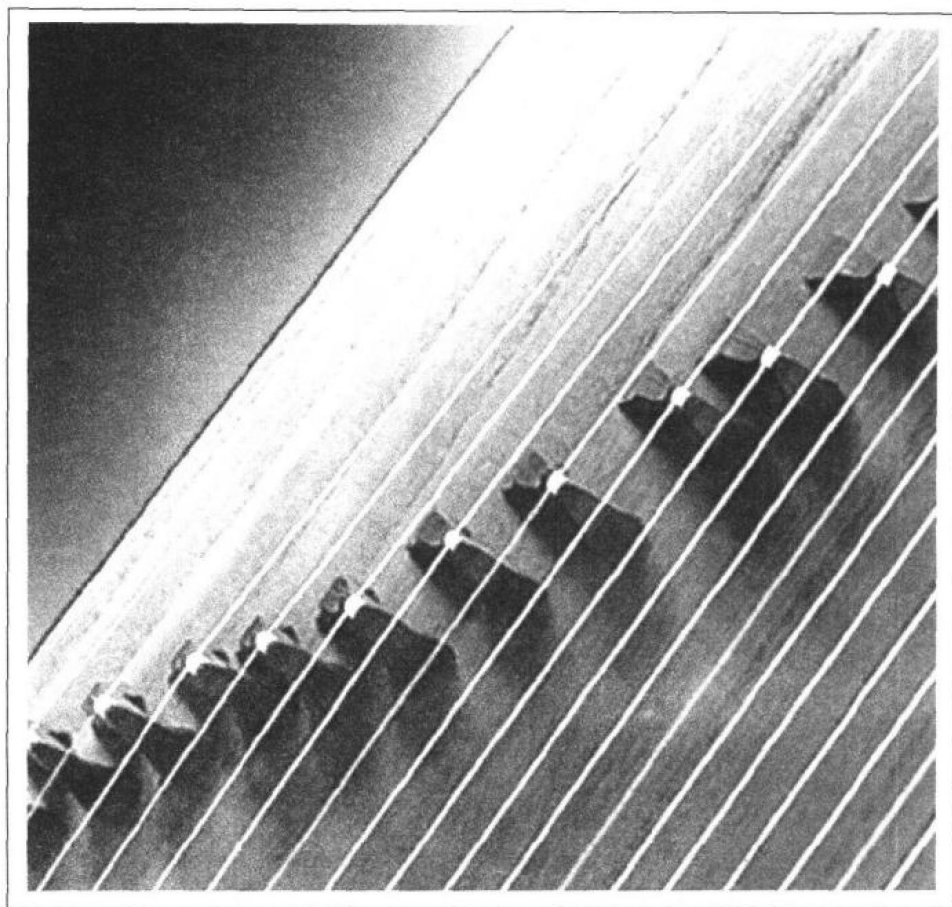
Gu Zheng
chuang zuo qu
jing xuan

湖南文艺出版社

古筝创作曲精选

(演奏提示版)

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1. 渔舟唱晚

姜树华 曲 曹 正 订谱

1=D $\frac{4}{4}$

慢板

3 3 5 6' 2 2 | 3 5' 3 32 1 1' 6 | 5 5 - 6 1 5 6 1 1 |

mf *p*

6 1 6 5 3' 5 6 6 5 6 6 | 1 2 3 3 - 5 5 3 2 2 2 3 3 2 1 1' |

p

5 1 6 5 5 6 1 5 6 1 1 | 4 6 1 6 5 3' 4 6 6 3 6' | 5 5 5 5 5 6 6 |

$\frac{5}{4}$ $\frac{4}{4}$

1 i' 1 i 6 5 5' 5 * | 2 2' 1 1 1 1 2 2 | 3 3 3' * 6 6' 1 |

mf

2 2 3 5 * | 5 4 1 1 2 2 3 3 3 5 5 | 2 5 6' |

p

1 i i 5 i | 1 i i 5 i | 1 i' 3 i 6 | 5 5 | 5 6 6 1 i' |

f *p*

6 i' 6 i 6 5 | 4 * | 4 * | 2 * | 2 * 2 4 4 |

3 5 5 6 6 | 2 1 i' i 6 5 5 | 6 * 3 3 | 5 5 3 2 2 | 3 * 1 1 |

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{6}{6}$ *p* *mf*

2 2 1 6 6 | 3 1 1 6 5 5 6 | 5 5 3 5 6 i | 2 5 5 2 3 5 6 | 3 3 1 2 3 5 |

$\frac{2}{4}$ $\frac{3}{4}$ *mp*

由慢逐渐加快反复三遍

渐慢

$\overset{\sim}{2} \underset{\cdot}{2} \quad \underline{\underline{6 \ 1 \ 2 \ 3}} \mid \overset{\sim}{1} \underset{\cdot}{1} \quad \underline{\underline{5 \ 6 \ 1 \ 2}} \mid \overset{\sim}{6} \underset{\cdot}{6} \quad \underline{\underline{3 \ 5 \ 6 \ 1}}$

pp

$\overset{\sim}{5} \underset{\cdot}{5} \quad \underline{\underline{5 \ *}} \parallel \frac{2}{4} \overset{\sim}{5} \underset{\cdot}{5} \quad \underline{\underline{5 \ *}}$

$\overset{\sim}{1} \underset{\cdot}{1} \quad \overset{\sim}{1} \underset{\cdot}{1} \ * \mid \overset{\sim}{6} \underset{\cdot}{6} \quad \underline{\underline{6 \ *}} \mid \overset{\sim}{2} \underset{\cdot}{2} \quad \underline{\underline{2 \ *}} \mid \overset{\sim}{1} \underset{\cdot}{1} \quad \underline{\underline{1 \ *}} \mid \overset{\sim}{3} \underset{\cdot}{3} \quad \underline{\underline{3 \ *}}$

f

$\overset{\sim}{2} \underset{\cdot}{2} \quad \underline{\underline{2 \ *}} \mid \overset{\sim}{5} \underset{\cdot}{5} \quad \underline{\underline{5 \ *}} \mid \overset{\sim}{3} \underset{\cdot}{3} \quad \underline{\underline{3 \ *}} \mid \overset{\sim}{6} \underset{\cdot}{6} \quad \underline{\underline{6 \ *}} \mid \overset{\sim}{5} \underset{\cdot}{5} \quad \underline{\underline{5 \ *}}$

$\overset{\sim}{1} \underset{\cdot}{1} \quad \underline{\underline{1 \ *}} \mid \overset{\sim}{5} \underset{\cdot}{5} \quad \underline{\underline{5 \ *}} \mid \overset{\sim}{6} \underset{\cdot}{6} \quad \underline{\underline{6 \ *}} \mid \overset{\sim}{3} \underset{\cdot}{3} \quad \underline{\underline{3 \ *}} \mid \overset{\sim}{5} \underset{\cdot}{5} \quad \underline{\underline{5 \ *}}$

f

$\overset{\sim}{2} \underset{\cdot}{2} \quad \underline{\underline{2 \ *}} \mid \overset{\sim}{3} \underset{\cdot}{3} \quad \underline{\underline{3 \ *}} \mid \overset{\sim}{1} \underset{\cdot}{1} \quad \underline{\underline{1 \ *}} \mid \overset{\sim}{2} \underset{\cdot}{2} \quad \underline{\underline{2 \ *}} \mid \overset{\sim}{6} \underset{\cdot}{6} \quad \underline{\underline{6 \ *}}$

$\overset{\sim}{1} \underset{\cdot}{1} \quad \underline{\underline{1 \ *}} \parallel$

自由地 由快渐慢

$\overset{\sim}{1} \underset{\cdot}{1} \quad \underline{\underline{1 \ *}} \parallel \overset{\sim}{5} \underset{\cdot}{5} \quad \overset{\sim}{5} \underset{\cdot}{5} \quad \overset{\sim}{5} \underset{\cdot}{5} \quad \overset{\sim}{6} \underset{\cdot}{6} \quad \overset{\sim}{1} \underset{\cdot}{1}$

p

慢起渐快

$\overset{\sim}{5} \underset{\cdot}{5} \quad \underline{\underline{5 \ *}} \parallel \overset{\sim}{1} \underset{\cdot}{1} \quad \underline{\underline{1 \ *}} \quad \overset{\sim}{5} \underset{\cdot}{5} \quad \underline{\underline{5 \ *}}$

mp

渐慢

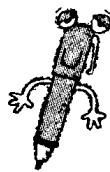
$\underline{\underline{6 \ 6}} \quad \underline{\underline{3 \ 3}} \mid \underline{\underline{5 \ 5}} \quad \underline{\underline{2 \ 2}} \mid \underline{\underline{3 \ 3}} \quad \underline{\underline{6 \ 6}} \mid \underline{\underline{3 \ 3}} \quad \underline{\underline{2 \ 2}} \parallel$



演奏提示

此曲是娄树华于二十世纪三十年代以古曲《归去来》为素材发展而成。又一说系金灼南根据山东传统筝曲《双板》等改编。现广为流传的娄本前半部分与金本相同，后半部分为娄本所独有。

乐曲的开始部分，以舒缓的节奏、优美典雅的旋律，描绘出一幅夕阳映照万顷碧波的画面。演奏时应以自然、舒展的动作去表现这段音乐；对左手作韵技法的运用，也要以原谱为依据，不能随意添加按、颤、滑音，以保持曲调的质朴美。当音乐进行到以 $\overset{\sim}{1} \underset{\cdot}{1} \underline{\underline{6 \ 5 \ 5}}$ 为种子材料作逐层递降，音乐活泼而富有情趣。当它再次变化反复时，采用五声音阶的回旋层层下落，这个旋律不但风格性很强，而且优美动听，确有“唱晚”之趣。乐曲后半部分以三次反复将先递升后递降的旋律结合成一个循环圈，速度在反复中逐次加快，表现了心情喜悦的渔人悠然自得，片片白帆随波逐流，渔舟满载而归的情景。

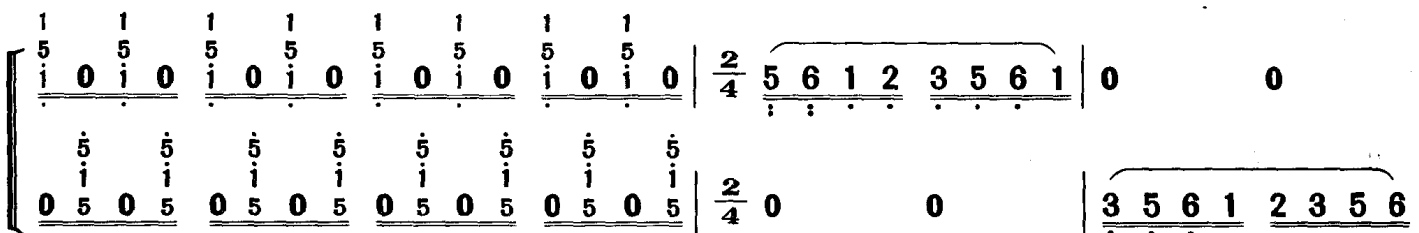
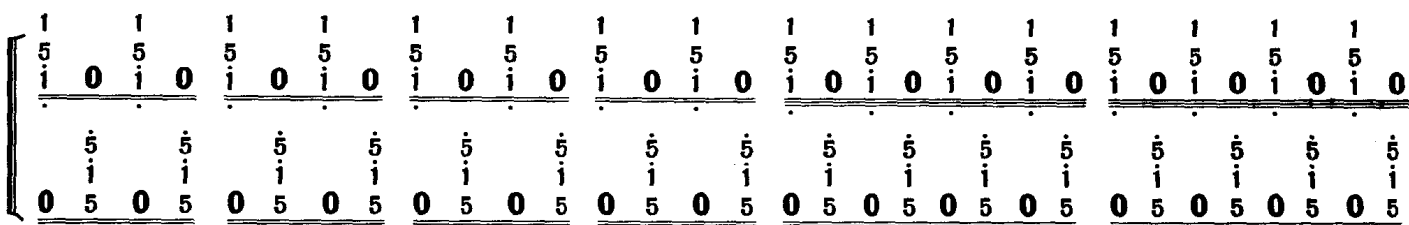
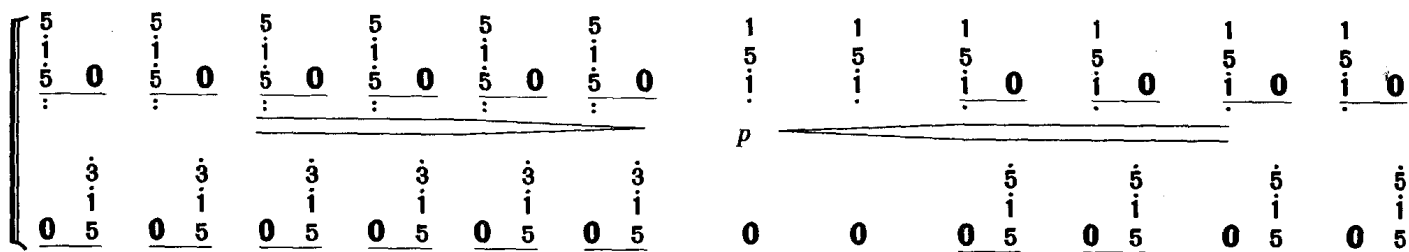
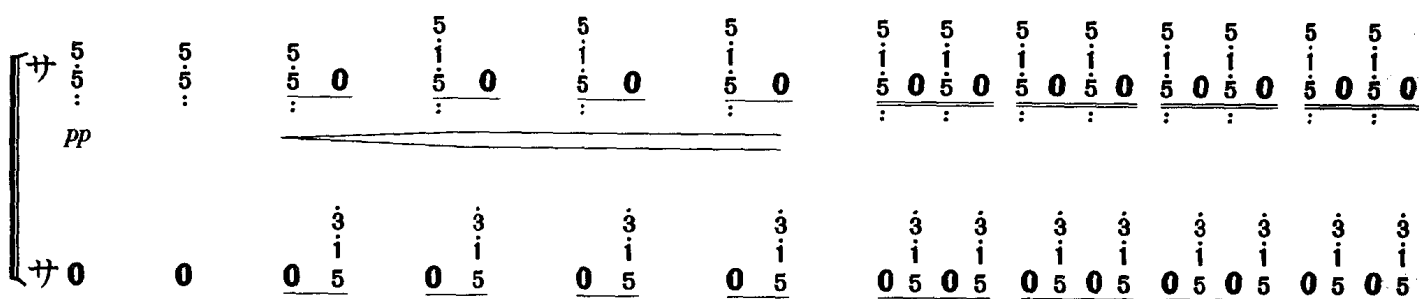


2. 庆丰年

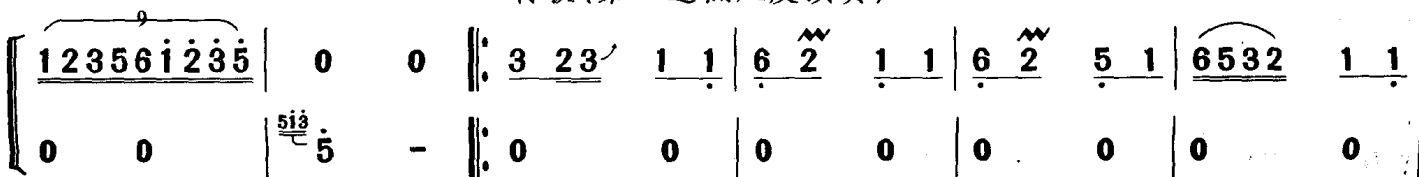
赵玉斋 曲

1=D

速度较自由



行板(第二遍低八度演奏)



1.		2.											
5	5	5	5	5̇3̇2̇1̇	6̇ i̇	2̇3̇2̇1̇	6̇1̇2̇3̇	5	5	3̇3̇2̇3̇	5̇ 5̇	3̇5̇3̇2̇	1̇ 1̇
5	0	5	0										
5̇5̇	3̇3̇	5̇	3̇3̇					5̇5̇	5̇				
0	1̇1̇	0	1̇	0	0	0	0	0	1̇1̇	0	1̇	0	0

1.		2.		1.		2.							
2	1	1	6	2321	6 6	5 5	5 5	4. 5	6 54	4. 5	5̇3̇2̇1̇24	5 55	5 5

0	0	5	0	3̇ 2̇3̇	5̇5̇5̇	3̇ 2̇3̇	1̇1̇1̇0	1̇2̇3̇5̇	2̇ 5̇	6	6	6	6
		5̇		3̇ 2̇3̇	5̇5̇5̇0	3̇ 2̇3̇	1̇1̇1̇0	1̇2̇3̇5̇	2̇ 5̇	6	6	6	6

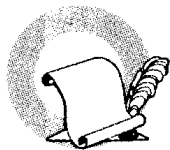
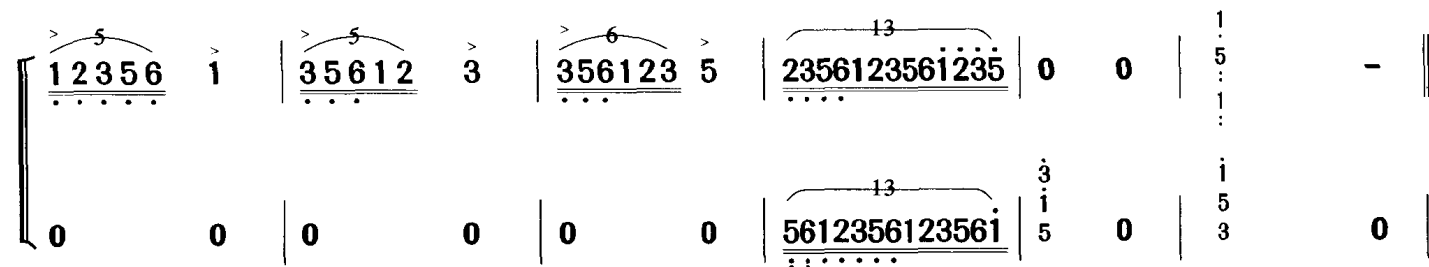
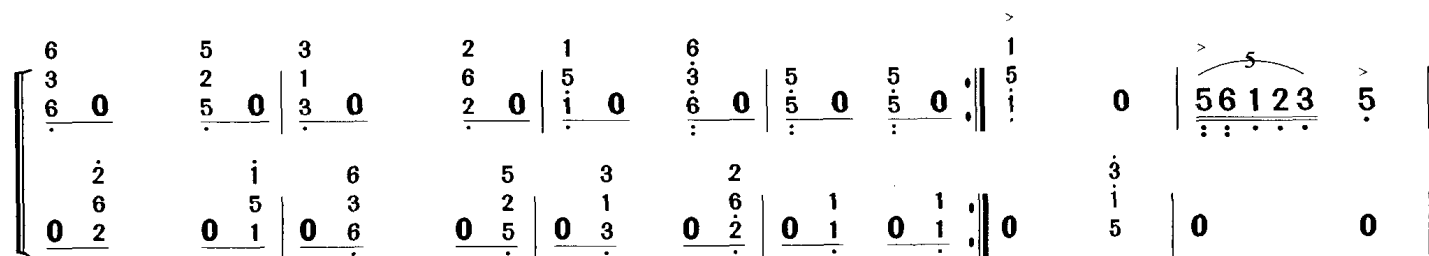
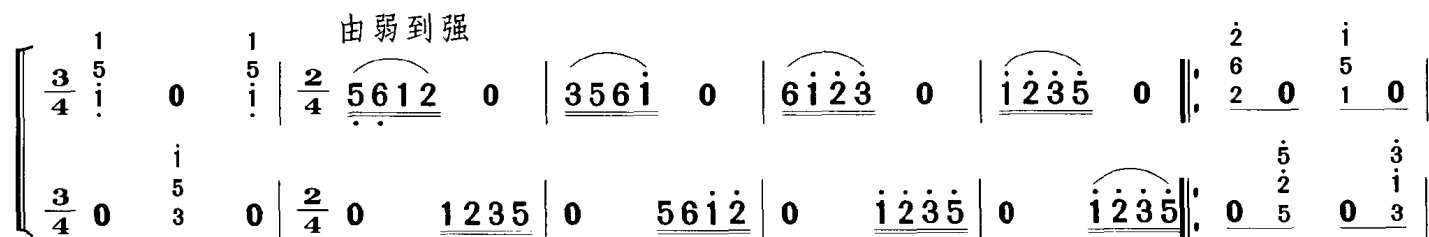
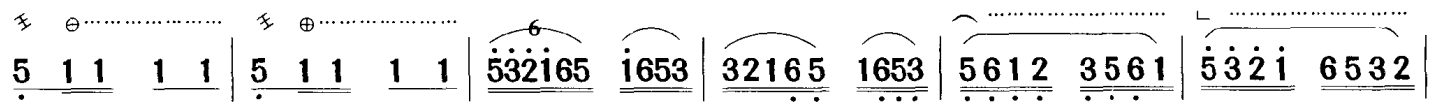
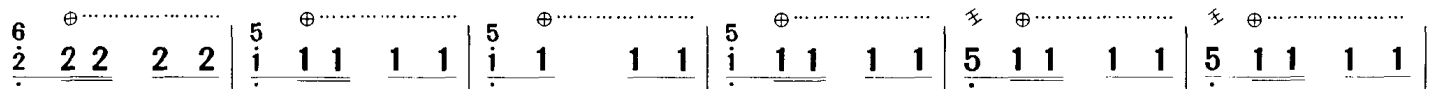
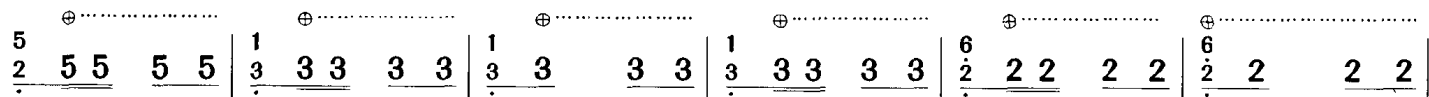
6	5	6	4	6	5	6	7	6	5	55	5	5	5	3	2	1	1	2	3	5	2	1	5	5	5	5	5	2	1	
6	5	6	4	6	5	6	7	6	5	55	5	5	5	5	3	2	1	1	2	3	5	2	1	5	5	5	5	5	2	1

6	5	6	4	5	55	5	5	1̇2̇3̇5̇	2̇3̇2̇1̇	1̇2̇3̇5̇	5̇3̇2̇1̇	2̇3̇5̇6	1̇2̇3̇5̇	3	4	0	5	0	
6	5	6	4	5	55	5	5	1̇2̇3̇5̇	2̇3̇2̇1̇	1̇2̇3̇5̇	5̇3̇2̇1̇	2̇3̇5̇6	1̇2̇3̇5̇	3	4	0	5	0	
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

4	4	6	5	55	5	5	4.	3	2	3	5	55	5	5	1̇ 1̇ 2̇	3̇ 5̇	2̇ 3̇ 5̇	2̇ 1̇
4	4	6	5	55	5	5	4.	3	2	3	5	55	5	5	1̇ 1̇ 2̇	3̇ 5̇	2̇ 3̇ 5̇	2̇ 1̇

6	5	6	7	6	5	55	5	5	4	4	6	5653	23	5	56	1	2̇3̇	5̇	3̇5̇3̇5̇	2̇3̇2̇1̇
6	5	6	7	6	5	55	5	5	4	4	6	5653	23	5	56	1	2̇3̇	5̇	3̇5̇3̇5̇	2̇3̇2̇1̇

3̇5̇3̇5̇	2̇3̇2̇1̇	3̇. 5̇	1̇ 6̇1̇	5̇	55	5	5	6765	6523	5̇ 5̇ 5̇	5̇ 5̇	5̇ 5̇	5̇ 5̇	6765	3561
3̇. 5̇	1̇ 6̇1̇	5̇	55	5	5	6765	6523	5̇ 5̇ 5̇	5̇ 5̇	5̇ 5̇	5̇ 5̇	5̇ 5̇	5̇ 5̇	6765	3561
0	0	0	0	5	-	0	0	5	-	0	0	5	-	0	0



演奏提示

此曲创作于1955年。乐曲主题旋律取材于流行在山东地区的传统筝曲《小溪流水》，并吸取了北方民间锣鼓节奏，表现了农民喜庆丰收的欢乐场面。这首乐曲在当时开创性地使用了一些新的左手演奏技法，除运用左手在琴码左侧颤、按、滑等传统技法外，还移至琴码右侧弹弦，既可弹奏和弦，又为旋律伴奏，还可与右手交替弹奏构成快速的旋律，丰富和发展了古筝的演奏技巧。同时，此曲还运用了大指小关节密摇、大幅度的花指弹奏、借鉴琵琶的扫弦技法和模仿锣鼓节奏的“点柱哑音”技法——左手中指按于琴码上端，右手弹弦，使其发出余音短促的沙哑音响等，都获得了良好的效果。这首乐曲是建国初期具有代表性的创作筝曲之一，对后来的筝曲创作和演奏上继续开发“双手弹筝”技法产生过积极的影响。

特殊演奏记号说明：

“⊕”右手拨弹，左手食指点柱，似鼓声。



$\left[\begin{array}{l} \cdot \frac{2}{4} \quad 0 \quad \overset{>}{\dot{5}} \quad \dot{3} \\ \cdot \frac{2}{4} \quad \underset{\cdot}{5} \quad \underset{\cdot}{2} \quad \underset{\cdot}{5} \end{array} \right] \left| \begin{array}{l} \overset{3}{\dot{2}} \quad \overset{3}{\dot{6}\dot{5}\dot{3}} \quad \dot{2} \quad \dot{2} \\ \underset{\cdot}{5} \quad \underset{\cdot}{5} \end{array} \right| \left[\begin{array}{l} \underset{\cdot}{6} \quad \underset{\cdot}{5} \quad \underset{\cdot}{6} \quad \underset{\cdot}{\dot{1}} \\ \underset{\cdot}{6} \quad \underset{\cdot}{3} \quad \underset{\cdot}{6} \quad \underset{\cdot}{3} \end{array} \right] \left| \begin{array}{l} \overset{3}{\dot{2}} \quad \overset{3}{\dot{6}\dot{5}\dot{3}} \quad \dot{2} \quad \dot{2} \\ \underset{\cdot}{6} \quad \underset{\cdot}{3} \quad \underset{\cdot}{6} \quad \underset{\cdot}{3} \end{array} \right| \left[\begin{array}{l} 0 \quad \dot{3} \quad \dot{2} \quad \dot{2} \\ \underset{\cdot}{6} \quad \underset{\cdot}{3} \quad \underset{\cdot}{6} \quad \underset{\cdot}{3} \end{array} \right] \left| \begin{array}{l} 0 \quad \dot{3} \quad \dot{2} \quad \dot{2} \\ \underset{\cdot}{6} \quad \underset{\cdot}{3} \quad \underset{\cdot}{6} \quad \underset{\cdot}{3} \end{array} \right|$

$\left[\begin{array}{l} \frac{3}{4} \quad 0 \quad \dot{3} \quad \dot{2} \quad \dot{3} \quad \dot{2} \quad \dot{3} \\ \frac{3}{4} \quad \underset{\cdot}{6} \quad \underset{\cdot}{3} \quad \underset{\cdot}{6} \quad \underset{\cdot}{3} \quad \underset{\cdot}{6} \quad \underset{\cdot}{3} \end{array} \right] \left| \begin{array}{l} \frac{2}{4} \quad \dot{2} \quad \dot{3} \quad \dot{2} \quad \dot{3} \\ \frac{2}{4} \quad \underset{\cdot}{6} \quad \underset{\cdot}{3} \quad \underset{\cdot}{6} \quad \underset{\cdot}{3} \end{array} \right| \left[\begin{array}{l} \dot{2} \quad \overset{\curvearrowright}{\dot{1}} \quad \overset{\curvearrowright}{\dot{1}} \quad \overset{\curvearrowright}{\dot{1}} \\ 0 \quad 0 \end{array} \right] \left| \begin{array}{l} \overset{\curvearrowright}{\dot{1}} \quad \overset{\curvearrowright}{\dot{1}} \quad \overset{\curvearrowright}{\dot{1}} \quad \overset{\curvearrowright}{\dot{1}} \\ 0 \quad 0 \end{array} \right|$

激烈地

$\left[\begin{array}{l} \overset{18}{\dot{6}\dot{5}\dot{3}\dot{2}\dot{1}\dot{6}\dot{5}\dot{3}\dot{2}\dot{1}\dot{6}\dot{5}\dot{3}} \\ \underset{\cdot}{\dot{2}} \end{array} \right] \left[\begin{array}{l} 0 \\ 0 \end{array} \right] \left[\begin{array}{l} 0 \\ 0 \end{array} \right] \left[\begin{array}{l} 0 \\ 0 \end{array} \right] \left[\begin{array}{l} 1 \\ 0 \end{array} \right] \left[\begin{array}{l} (1) \rightarrow (i) \rightarrow (i) \\ (i) \rightarrow (5) \rightarrow (5) \end{array} \right] \left[\begin{array}{l} (i) \rightarrow (i) \\ (i) \rightarrow (5) \end{array} \right]$

$\left[\begin{array}{l} (i) \rightarrow (2) \\ (i) \end{array} \right] \left[\begin{array}{l} (1) \rightarrow (i) \rightarrow (5) \\ (i) \rightarrow (6) \rightarrow (5) \end{array} \right] \left[\begin{array}{l} (5) \rightarrow (i) \\ (i) \rightarrow (2) \end{array} \right] \left[\begin{array}{l} (i) \\ (i) \end{array} \right] \left[\begin{array}{l} (1) \rightarrow (i) \\ (i) \end{array} \right]$

$\left[\begin{array}{l} \overset{2}{\dot{1}} \\ 0 \end{array} \right] \left[\begin{array}{l} 0 \\ 0 \end{array} \right] \left[\begin{array}{l} 0 \\ 0 \end{array} \right] \left[\begin{array}{l} (i) \rightarrow 3 \\ 0 \end{array} \right] \left[\begin{array}{l} \overset{2}{\dot{2}} \\ 0 \end{array} \right] \left[\begin{array}{l} 0 \\ 0 \end{array} \right] \left[\begin{array}{l} (5) \rightarrow \overset{5}{3} \rightarrow (i) \\ (1) \rightarrow (5) \end{array} \right] \left[\begin{array}{l} (i) \rightarrow (5) \rightarrow (5) \\ (5) \rightarrow (5) \end{array} \right]$

$\left[\begin{array}{l} (i) \rightarrow (5) \\ (5) \rightarrow \overset{2}{i} \\ (i) \rightarrow (5) \\ (5) \rightarrow \overset{1}{6} \\ (i) \rightarrow (5) \\ (5) \rightarrow \overset{6}{5} \\ (5) \rightarrow (5) \\ (5) \end{array} \right] \left[\begin{array}{l} (5) \rightarrow \overset{5}{3} \\ (5) \rightarrow (5) \\ (5) \rightarrow \overset{3}{2} \\ (5) \rightarrow (5) \\ (5) \rightarrow \overset{2}{1} \\ (3) \rightarrow (5) \\ (5) \rightarrow \overset{1}{6} \\ (2) \rightarrow (5) \end{array} \right]$

Diagram showing fingerings for notes 5, 1, 5, 6, 5, 5 with arrows indicating finger movements.

Diagram showing rhythmic notation with notes 0, 0, 56126123, 12352356, 35615612, 61231235 and a final note with a question mark.

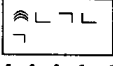
坚强有力

First system of musical notation in 2/4 time, featuring sixteenth-note runs and rests.

Second system of musical notation, including slurs and accents over notes.

Third system of musical notation, featuring a triplet and a fermata.


Fourth system of musical notation, including slurs and accents over notes.



 $\left[\begin{array}{l} \underline{1111} \underline{3333} \mid \underline{5555} \underline{6666} \parallel \overset{\hat{1}}{1} - \mid 1 \parallel 3. \underline{5} \parallel \underline{1.} \underline{5} \underline{3} \underline{5} \mid \underline{1.} \underline{5} \underline{3} \underline{5} \mid \end{array} \right.$

 $\left[\begin{array}{l} \mid \mid \mid \mid \parallel 0 \underline{2} \mid \mid - \parallel 0 \quad 0 \mid 0 \quad 0 \mid \end{array} \right.$

 (5)



 $\left[\begin{array}{l} \underline{1030} \underline{1030} \mid \underline{1030} \underline{1030} \mid \overset{6}{\underset{\cdot}{6}} \underline{1010} \mid \overset{6}{\underset{\cdot}{6}} \underline{66} \underline{66} \mid \overset{6}{\underset{\cdot}{6}} \underline{1010} \mid \overset{3}{\underset{\cdot}{3}} \underline{33} \underline{33} \mid \end{array} \right.$

 $\left[\begin{array}{l} \underline{0505} \underline{0505} \mid \underline{0505} \underline{0505} \mid 0 \quad \underline{0202} \mid 0 \quad 0 \mid 0 \quad \underline{0202} \mid 0 \quad 0 \mid \end{array} \right.$

$\left[\begin{array}{l} \underline{3010} \underline{3010} \mid \underline{3010} \underline{3010} \mid \underline{3030} \underline{3030} \mid \underline{3030} \underline{3030} \mid \overset{5}{\underset{\cdot}{5}} \underline{3.} \underline{5} \mid \overset{6}{\underset{\cdot}{6}} \overset{\hat{3}}{\underline{321}} \underline{5} \underline{6} \mid \end{array} \right.$

 $\left[\begin{array}{l} \underline{0202} \underline{0202} \mid \underline{0202} \underline{0202} \mid \underline{0202} \underline{0202} \mid \underline{0202} \underline{0202} \mid 0 \quad 0 \mid \overset{1}{\underset{\cdot}{1}} \quad 0 \mid \end{array} \right.$

$\left[\begin{array}{l} \overset{i}{1} \overset{\hat{3}}{\underline{532}} \underline{6} \overset{i}{1} \mid \overset{2}{2} \overset{\hat{3}}{\underline{653}} \overset{i}{1} \overset{2}{2} \mid \overset{3}{3} \overset{\hat{3}}{\underline{165}} \underline{2} \overset{3}{3} \mid \overset{3}{4} \overset{\hat{5}}{\underline{5}} - - \mid \overset{2}{4} \overset{\hat{3}}{\underline{3.5}} \overset{\hat{6}}{\underline{6}} \mid \overset{i}{1} \overset{\hat{2}}{\underline{2}} \overset{\hat{6}}{\underline{6}} \mid \end{array} \right.$

 $\left[\begin{array}{l} \overset{3}{\underset{\cdot}{3}} \quad 0 \mid \overset{5}{\underset{\cdot}{5}} \quad 0 \mid \overset{6}{\underset{\cdot}{6}} \quad 0 \mid \overset{3}{4} \overset{\hat{5}}{\underline{61235}} \overset{\hat{5}}{\underline{61235}} \overset{\hat{5}}{\underline{61235}} \mid \overset{2}{4} 0 \quad 0 \mid 0 \quad 0 \mid \end{array} \right.$

$\left[\begin{array}{l} \overset{\hat{3}}{\underline{3.}} \overset{\hat{5}}{\underline{5}} \overset{\hat{6}}{\underline{6}} \mid \overset{1}{\underline{1.}} \overset{2}{\underline{2}} \overset{\hat{6}}{\underline{6}} \mid \overset{\hat{6}}{\underline{6030}} \overset{\hat{6}}{\underline{6030}} \mid \overset{\hat{6}}{\underline{6030}} \overset{\hat{6}}{\underline{6030}} \mid \overset{\hat{6}}{\underline{6050}} \overset{\hat{3}}{\underline{3020}} \mid \overset{i}{1} \overset{\hat{6}}{\underline{60}} \overset{\hat{5}}{\underline{5030}} \mid \end{array} \right.$

 $\left[\begin{array}{l} 0 \quad 0 \mid 0 \quad 0 \mid \underline{0505} \underline{0505} \mid \underline{0505} \underline{0505} \mid \underline{0605} \underline{0302} \mid \underline{0106} \underline{0503} \mid \end{array} \right.$

$\left[\begin{array}{l} \underline{2010} \underline{6050} \mid \underline{3020} \underline{1060} \mid \underline{5030} \underline{2010} \mid \overset{\hat{6}}{\underline{6}} - \mid \overset{\hat{6}}{\underline{6}} - \mid \overset{\hat{6}}{\underline{6666}} \overset{\hat{6}}{\underline{6666}} \mid \end{array} \right.$

 $\left[\begin{array}{l} \underline{0201} \underline{0605} \mid \underline{0302} \underline{0106} \mid \underline{0503} \underline{0201} \mid 0 \quad \overset{\hat{6}}{\underline{6}} \mid 0 \quad \overset{\hat{6}}{\underline{6}} \mid \overset{mf}{\overset{3}{\underset{\cdot}{3}}} \quad 0 \mid \end{array} \right.$

p

<u>1111 2222</u>	<u>6666 6666</u>	<u>6666 6666</u>	<u>6666 6666</u>	<u>1111 2222</u>	<u>3333 3333</u>
3 1 0	3 1 0	3 1 0	3 1 0	3 1 0	3 1 0

<u>3333 3333</u>	<u>3333 2222</u>	<u>1111 2222</u>	<u>3333 2222</u>	<u>3333 5555</u>	<u>6666 6666</u> <u>5555 5555</u>
3 1 0	3 1 0	3 1 0	3 1 0	3 1 0	0 0

<u>6666 6666</u> <u>5555 5555</u>	<u>2222 2222</u> <u>1111 1111</u>	<u>2222 2222</u> <u>1111 1111</u>	<u>6666 6666</u>	<u>1111 2222</u>	<u>6666 6666</u>
0	0	0	(!) 1 1	(!) 1 1	(!) 1 1

<u>6666 6666</u>	<u>6666 6666</u>	<u>1111 2222</u>	<u>3333 3333</u>	<u>3333 3333</u>	<u>3333 2222</u>
(!) 1 1	(!) 1 1	(!) 1 1	(!) 1 1	(!) 1 1	(!) 1 1

<u>1111 2222</u>	<u>3333 2222</u>	<u>3333 5555</u>	<u>16532165 32165321</u>	<u>6</u>	<u>1. 2</u>	<u>6</u>	<u>6</u>
(!) 1 1	(!) 1 1	(!) 1 1	<i>ff</i>	<i>p</i>			
			<u>53216532 16532165</u>	1	0	1	0

<u>6</u>	<u>1. 2</u>	<u>3 3</u>	<u>3. 2 1 2</u>	<u>3 2 3 5</u>	<u>6</u>	<u>6</u>	<u>6060 6060</u>
1	0	1	0	1	0	1	0
							<i>f</i> <u>0606 0606</u>