




宋 涛编

 **大提琴教程**  
**练习曲分集**

第二册

人民音乐出版社

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# 前 言

为满足大提琴专业教学及广大业余爱好者的需要,编者从中、外各类型大提琴教材及演奏曲目中,选择较优秀的部分,按教学的系统要求,同时又考虑到选材的广泛多样,分类选编成这套《大提琴教程》,其中包括三个分集:

1. 练习曲分集(共三册)
2. 乐曲分集(共三册)
3. 音阶练习分集(一册)

本册是《大提琴教程》中练习曲分集的第二册。在少量的低把位综合练习曲之后,即开始学习拇指把位。本册的内容是按左手的几种较常用的拇指把位顺序安排的。右手的各类技术课题,则根据练习进度的需要,有时前后交错;有时侧重单一的弓法练习;有时是综合练习,均与左手的拇指把位练习配合进行。

教师也可以根据学生的不同情况,对本教程的某些部分作适当调整,例如提前学习某些拇指把位练习曲;对某些学生可以少选用某些类型的练习曲等。

本册可与本教程中乐曲分集的第二册配合使用。

本教程的编成,得到中央音乐学院及附中的领导和大提琴教师,以及大提琴教师学会中上海、沈阳、四川、西安、天津、广州、南京、武汉、吉林等音乐、艺术院校大提琴教师的大力支持,在此深表谢意。

本教程原由我与王连三先生合作编写,但在我们编出练习曲分集第一册及乐曲分集第一册之后,王连三先生不幸于1986年4月因病逝世。谨以本教程的全部完稿、出版,表示我深挚的悼念!

宋 涛

1986年夏 于中央音乐学院

## Preface

With the aim of satisfying the needs of both professional teaching and amateur studying, the present editor, observing the demand of pedagogical procedure and the consideration of wide-rang selecting, compiled categorically this series of "Course of Cello Playing" through selecting a great number of outstanding works from various cello teaching materials and repertoires published both in home and abroad.

The "Course of Cello Playing" includes the following three sub-series:

- (1) Series of Etudes (in three volumes);
- (2) Series of Pieces (in three volumes);
- (3) Series of Scale Exercises (in one volume).

This is the second volume of Series of Etudes.

Song Tao

Central Conservatory of Music

Beijing, China

June, 1986.

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\* 拇指把位, 是左手拇指与 1、2、3、4 指都在指板上按音 (各手指按一定的规律排列) 所形成的把位的统称。大提琴演奏艺术发展的早期, 主要使用低把位音域, 拇指在琴颈后面不按音。拇指把位的运用, 使左手的技巧大为扩展, 这是使大提琴发展成今天这样具有丰富的表现力的独奏乐器的重要条件之一。当代不少著名演奏家对此仍在不断探索中。

拇指把位大致可以分为 3 类:

(1) 以拇指所按音为把位的基础, 各手指分别距离大二或小二度音程按音。

(2) 以拇指所按音为把位的基础, 各手指分别距离大、小三度 (有的距离二度或四度以上) 音程按音。

(3) 拇指较频繁地变换按音位置; 有时在指板上快速移动; 有时 (第 1—5 把位内) 在指板上 (按音) 和在琴颈后面 (不按音) 前后移动; 有时演奏滑音、泛音、装饰音等。以上这些, 也可以看成是多种多样的拇指技术, 因为把位的观念已不明显了。初学拇指把位者应先学 (1) 类, 掌握好基本的拇指把位姿势, 并熟悉各把位内五个手指在四条弦上的按音位置, 然后再学 (2) 类。至于 (3) 类, 在近代的作品中运用得多些, 本册中较少涉及。

编者以拇指在 A 弦上所处的音高位置的名称来分别标明各拇指把位, 例如拇指按在 a<sup>1</sup> (小字一组) 上所形成的把位, 就称为 a<sup>1</sup> 拇指把位。余类推。

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\* "Thumb position" refers to all positions formed by the thumb when combined with any of the remaining fingers of left hand, when placed on the finger board (each finger arranged in order according to the principles). In the early period of cello playing art, the range of low positions are used extensively, for which the thumb is idle behind the finger board. The utilization of the thumb position greatly enhances skills of the left hand. It is a very important aspect in cello playing, allowing for rich expressions. Many famous virtuosos of the present age still explore it unceasingly.

The thumb position may be divided into three types:

(1) Beginning with the thumb, the consecutive fingers press according to a major or minor second interval.

(2) Beginning with the thumb, the consecutive fingers press according to major third or minor third interval (some of them according to second, fourth or larger interval).

(3) The thumb changes its location frequently,

A. Moving rapidly on the finger board.

B. At times (within 1st-5th position) it moves to and fro on the finger board (when pressing) and behind the neck (when not pressing).

C. To achieve glissandi, harmonics, and other decorative effects.

To achieve a grasp of thumb position, the beginner should master the first type, understanding the basic gesture of the thumb position, and becoming familiar with the locations of each finger on the different strings. After this, one may learn the second type. The third type, which is used somewhat frequently in modern works.

The author names each thumb position according to the name of the location of the thumb on the A string. For example, the position is called a<sup>1</sup> thumb position when the thumb is pressed on a<sup>1</sup> (A above middle C in treble clef).

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# 一、低把位综合练习

1.

[奥] J.梅尔克曲 Op.11, No.1  
J. Merk(1795—1862)

Tempo ad libitum

2.

J.梅尔克曲 Op.11, No.2

Allegro ma non troppo

U.H.V 3

3.

[德]F.库默尔曲  
F. Kummer  
(1797—1879)

Andantino

*cantabile*

The musical score is written for bass guitar in 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andantino' and the mood is 'cantabile'. The score consists of ten staves of music. The first staff starts with a 2/8 time signature. The music features various techniques including slurs, fingerings (1-4), and dynamic markings such as *mf*, *p*, *f*, and *pp*. There are also markings for *cresc.* and *rit.*. The score concludes with a double bar line and a fermata.



4.

*Allegretto*

王相乾曲

The musical score is written in bass clef with a key signature of two sharps (D major) and a 2/4 time signature. It consists of ten staves of music. The notation includes various rhythmic values, slurs, and fingerings (numbers 1-4) above notes. There are several trills and triplets. The piece concludes with a double bar line and a final chord consisting of a D major triad (D, F#, A) with a '3' below the bass line, indicating a third ending or a specific fingering.

## 5.

〔俄〕Я. 罗森塔曲  
Я. Розенталь  
(1861—1926)

Adagio

The musical score is written in bass clef with a 3/4 time signature and a key signature of one sharp (F#). It consists of ten staves of music. The tempo is marked 'Adagio'. The piece features a variety of fingerings and articulations, including slurs and accents. The final staff includes a 'rit.' (ritardando) marking.

6.

Allegro vivace con allegrezza

J. 梅尔克曲 Op.11, No. 9

The musical score consists of ten staves of bass clef notation. The key signature is one flat (B-flat) and the time signature is 3/8. The piece is marked 'Allegro vivace con allegrezza'. The first staff begins with a dynamic marking of *p* and includes the instruction 'M.'. The score is filled with sixteenth-note patterns, often grouped in pairs or fours, with various fingering numbers (1, 2, 3, 4) and accents. Dynamics change throughout, including *p* and *mf*. The notation includes slurs, ties, and repeat signs.

This page of musical notation features 12 staves of music in bass clef. The key signature is one flat (B-flat). The music consists of continuous eighth-note patterns with various fingerings indicated by numbers 1, 2, 3, and 4. Dynamic markings include *p* (piano) at the beginning of the first two staves and *cresc.* (crescendo) at the bottom of the final staff. The notation includes slurs, accents, and specific fingering instructions for complex passages.

*cresc.*

*f*

7.

Andantino commodo

[苏]Н.格拉诺夫斯基曲  
Н. Грановский

*mf*

*p*

*rit.*

*a tempo*

*p*

*rit.*

*pp*

二、a<sup>1</sup> 拇指把固定把位练习及综合练习

8.

Moderato

王连三曲  
(1926—1986)

9.

Andantino

〔苏〕P. 萨波日尼可夫曲  
P. Сапожников

10.

Scherzando

F. 库默尔曲

11.

Moderato

张力科曲

Musical score for piece 11, Moderato, in G major and 2/4 time. The score includes a guitar accompaniment with chords (A, D A D, G, C G C, G C G) and a melody with various fingerings and dynamics like 'a tempo', 'rit.', and 'pizz.'.

12.

Allegretto

P. 萨波日尼可夫曲

Musical score for piece 12, Allegretto, in G major and 3/8 time. The score includes a melody with various fingerings and dynamics like 'mf', 'Fine. fg', and 'D.C.'.

13.

箫

Andante cantabile

汉族民歌

Musical score for piece 13, Andante cantabile, in G major and 2/4 time. The score includes a melody with various fingerings and dynamics like 'mf'.

J. 梅尔克曲 Op.11, No. 3

Moderato

*p*

*cresc.*

*p*

*cresc.*

*f*

*p*

*f*

*p*

*cresc.*

*mf*

*f*

*f*



15.

[德]F.多曹尔曲  
F. Dotzauer  
(1783—1860)

Poco allegro

*f marcato*

*simile*

The musical score consists of ten staves of music for a bass clef instrument, likely a cello or double bass. The music is written in 4/4 time and begins with a dynamic marking of *f marcato*. The tempo is indicated as *Poco allegro*. The score includes various fingerings (1-4) and includes a section marked *simile*. The key signature has one sharp (F#), and the piece concludes with a double bar line.