



古典吉他

独奏重奏曲精选

1

吴子彪 编著

上海教育出版社



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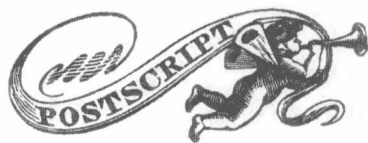
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Andante (M.M. = 74)

小 草

歌剧《芳草心》主题曲

张卓娅、王祖皆曲
子 彪改编

01

05

09

13

17

21

2.

C.5

B

f

TAB

25

C.2

C.5

C.2

TAB

29

rit.

TAB

33

rit.

TAB

没有花香，没有树高，
我是一棵无人知道的小草。
从不寂寞，从不烦恼，
你看我的伙伴遍天涯海角。

春风啊春风你把我吹绿，
阳光啊阳光你把我照耀。
河流啊山川你抚育了我，
大地啊母亲把我紧紧拥抱。

(向彤、何兆华词)

[乐曲简介]

本曲是歌剧《芳草心》的主题曲，描绘一个无欲无求、乐于奉献的小女兵甘做“无人知道的小草”的豁达情怀。因词意质朴感人、曲调朗朗上口，在20世纪80年代广泛传唱。2008年本曲被授予以“公益流行歌曲的开拓性代表作品”之美誉而入选“改革开放30年”30首金曲之一。

红莓花儿开

古典独奏曲

Adagietto (M.M. ♩ = 70)

杜纳耶夫斯基曲
子 彪改编

First system of the musical score. It features a treble and bass staff with a 2/4 time signature. The music begins with a forte (f) dynamic. The bass staff includes fingerings (1, 2, 3, 4) and a 2/4 time signature. The system concludes with a crescendo leading into the next system.

Second system of the musical score, starting at measure 6. It includes a mezzo-piano (mp) dynamic marking. A section marked 'A' is indicated by a circled 'A' above the staff. The system ends with a mezzo-piano (mp) dynamic marking.

Third system of the musical score, starting at measure 11. It includes a mezzo-piano (mp) dynamic marking. The system concludes with a mezzo-piano (mp) dynamic marking.

Fourth system of the musical score, starting at measure 16. It includes a mezzo-forte (mf) dynamic marking. The system concludes with a mezzo-piano (mp) dynamic marking.

Fifth system of the musical score, starting at measure 21. It includes a mezzo-forte (mf) dynamic marking. The system concludes with a mezzo-forte (mf) dynamic marking.

26

31

36

41

[演奏提示]

本曲选自苏联电影插曲。原曲以女声重唱的形式诉说了集体农庄一位多情的姑娘爱上小伙子却又羞于启齿的内心独白，委婉动听的旋律与丰富多彩的和声将恋爱中的少女情怀描绘得淋漓尽致，是20世纪50年代流行歌曲中不可多得的有极高艺术品味的作品之一。改编为吉他独奏曲后，演奏须注意以下几点：

1. 不论为了表现节奏感觉还是副旋律行进，本曲的低声部都须采用靠弦拨法，以弹出结实、饱满的低音来作衬托或呼应。高声部的主旋律，可以用勾上拨法，但要注意与和弦的拨弦在音色音量上有所区别，使其浮现出来。

2. 本曲分两段处理，六小节引子后进入A段，要控制力度以活泼轻巧的节律来表现。B段副歌要弹得舒展流畅，可放开力度加大起伏以尽情表现。

3. 本曲亦可将A段连弹两遍再进入B段，但A段第一遍结束时的十六分音符须作休止。

月光

古典独奏曲

Allegretto poco (M.M. ♩ = 88)

索 尔曲

A

Measures 1-5 of the piece. The right hand (RH) features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand (LH) provides harmonic support with chords and fingerings (0, 2, 3, 4). The tempo is marked *mp* (mezzo-piano).

06

Measures 6-10. The RH continues the melodic development. The LH has more complex chordal textures. The tempo is marked *mf* (mezzo-forte).

11

Measures 11-15. The RH features a series of slurs and grace notes. The LH continues with harmonic accompaniment.

B

16

Measures 16-20. A section marker **B** is present. The RH has a melodic phrase starting with a slur. The LH provides a steady accompaniment. The tempo is marked *pp* (pianissimo).

21

Measures 21-25. The RH continues with a melodic line. The LH has a more active accompaniment. The tempo is marked *mf* (mezzo-forte).

26

Right hand: Treble clef, key of D major. Measures 26-30 show a melodic line with various fingerings (0, 1, 2, 3, 4) and articulation marks.

Left hand: Bass clef. Measures 26-30 show a bass line with octaves and chords, including fingerings (0, 2, 3, 4, 5) and a dynamic marking of *f*.

31

Right hand: Treble clef. Measures 31-35 show a melodic line with fingerings (1, 2, 3, 4, 1) and a dynamic marking of *mp*.

Left hand: Bass clef. Measures 31-35 show a bass line with fingerings (1, 2, 3, 4) and a dynamic marking of *mp*. A 'rit.' marking is present at measure 31.

36

Right hand: Treble clef. Measures 36-40 show a melodic line with fingerings (1, 2, 3, 4) and a dynamic marking of *p*.

Left hand: Bass clef. Measures 36-40 show a bass line with octaves and chords, including fingerings (3, 4, 1, 2, 3) and a dynamic marking of *f*.

41

Right hand: Treble clef. Measures 41-45 show a melodic line with fingerings (1, 2, 3, 4) and a dynamic marking of *f*.

Left hand: Bass clef. Measures 41-45 show a bass line with octaves and chords, including fingerings (2, 3, 4, 1, 2, 3) and a dynamic marking of *p*.

46

Right hand: Treble clef. Measures 46-50 show a melodic line with fingerings (1, 2, 3, 4) and a dynamic marking of *pp*.

Left hand: Bass clef. Measures 46-50 show a bass line with fingerings (2, 3, 4) and a dynamic marking of *pp*. A 'poco rit. dim.' marking is present at measure 46.

玛祖卡舞曲

古典独奏曲

Vivacissimo (M.M. = 152)

佚名曲

01

A

mf

06

11

C.7

16

B

f

p

21

p

26

TAB

31

TAB

36

TAB

41

TAB

46

TAB

Fine

51

56

61

D.S.

[演奏提示]

玛祖卡(Mazurka)是16世纪起源于欧洲波兰民间的一种中速三拍子舞曲,18世纪传入德国,19世纪传入法国、英国而演变为欧洲宫廷的舞会常用曲。肖邦、柴科夫斯基、格林卡等音乐大师皆以此为体裁创作过大量精彩作品。与“华尔兹”不同,“玛祖卡”的节奏强音通常落在小节的第二拍或第三拍上(而非第一拍),这是我们在演奏时必须留意的。本曲演奏其他要点如下:

1. A段俏丽流畅的旋律是靠连串的圆滑奏装饰起来的,左手既要清晰地打出圆滑奏音色,又要准确控制音符的时值,使之在平稳行进的节奏中体现出来。

2. B段转入属调,旋律在低声部,要弹出缠绵起伏之感,右手拇指宜用靠弦弹法,左手换把要注意保持低声部的连接,不要有明显的断音。

3. C段转入下属调,旋律乐句以三度音程的形式出现在高声部,要弹出轻巧欢快之感,右手宜用勾弦弹法,左手尽量利用保留指在弦上滑行。

4. 本曲为三段体,演奏顺序为:A-B-A-C-A。

古典独奏曲

Andante (M.M. ♩ = 64)

陕西民歌
子彪改编

赶牲灵

8

C.2

15

C.2

22

C.2

29

I. 2.

我俩时光

古典独奏曲

Andantino (M.M. ♩ = 72)

电影《罗密欧与朱丽叶》主题曲

罗 塔曲

子 彪改编

First system of the musical score for "我俩时光". The system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is Andantino (M.M. ♩ = 72). The first measure is marked with a C.7 chord and an Em chord. The second measure is marked with a C.3 chord and an Am7 chord. The third measure is marked with a Bm7 chord. The fourth measure is marked with an Em chord. The bass staff shows fingerings for the left hand (T, A, B) and the right hand (1, 2, 3, 4, 5, 6, 7, 8, 9, 10).

Second system of the musical score, starting at measure 5. The system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The first measure is marked with a Bm7 chord. The second measure is marked with a C chord. The third measure is marked with a G chord. The fourth measure is marked with an Am chord. The bass staff shows fingerings for the left hand (T, A, B) and the right hand (1, 2, 3, 4, 5, 6, 7, 8, 9, 10).

Third system of the musical score, starting at measure 9. The system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The first measure is marked with an Em chord. The second measure is marked with a Bm7 chord. The third measure is marked with a C chord. The fourth measure is marked with an Am chord. The bass staff shows fingerings for the left hand (T, A, B) and the right hand (1, 2, 3, 4, 5, 6, 7, 8, 9, 10). The instruction "poco cresc." is written below the staff.

Fourth system of the musical score, starting at measure 13. The system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The first measure is marked with a C.2 chord and a Bm chord. The second measure is marked with an Em chord. The third measure is marked with a Bm chord. The fourth measure is marked with a C.5 chord. The bass staff shows fingerings for the left hand (T, A, B) and the right hand (1, 2, 3, 4, 5, 6, 7, 8, 9, 10).

Fifth system of the musical score, starting at measure 17. The system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The first measure is marked with a G chord. The second measure is marked with a D chord. The third measure is marked with a C.5 chord and an Am chord. The fourth measure is marked with an Em chord. The fifth measure is marked with a C.5 chord and an F chord. The bass staff shows fingerings for the left hand (T, A, B) and the right hand (1, 2, 3, 4, 5, 6, 7, 8, 9, 10). The instruction "f" is written below the staff.

22 C.3 Bm C.2 Em Bm C

27 G Am Em Bm C

32 Am C.5 Bm C.2 Em Em Bm7 Em

37 Em

[演奏提示]

本曲是著名电影作曲家尼诺·罗塔为影片《殉情记》（即《罗密欧与朱丽叶》）所写的一首主题曲。这首短短的乐曲，以朴实无华的旋律娓娓道出了人类最真挚的爱情而荣获奥斯卡最佳电影音乐创作奖，让人不得不相信：最好的往往就是最简单自然的。用吉他演奏本曲基本上没有技巧难度，主要在于体会和找对感觉。演奏顺序为：引子-AB-AB-A。A段为叙述段，宜弹得平实些；B段为抒发段，可弹得激越些。

奔向月亮

古典独奏曲

Vivace (M.M. = 104)

赫 迈 尔 曲
子 彪 改编

05

C.5

mf

09

C.3

f

13

C.3

17

2.

12.am

mp