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星海音乐学院图书馆

特藏文献

捐赠者：



旋律抑扬顿挫，节奏有张有弛，加上西方文化的介入，动感，音乐令人振奋向上。

注：此曲公开发表于三十年代初，在创作手法上看，堪称“土”、“洋”结合的典范。三、四十年代，沿海城市出现的阶段性的商业性繁荣，带来了音乐表演上的舞曲化、爵士化。吕文成的《步步高》、《醒狮》，陈文述的《惊涛》、《狂欢》、《迷离》等，都是这个时期的产物。从音乐史的角度认识这一批作品，使得我们承认：吕文成、陈文述等人应该是现代中国民族轻音乐的先驱人物之一。

4/4 1=G (1533) 甜蜜的苹果

林浩然曲

中快电

Handwritten musical notation in staff notation, featuring various notes, rests, and bar lines. The notation includes dynamic markings such as π , π^{π} , and π^{π} , and articulation markings such as $\checkmark$ and π^{π} . The notation is written in a simplified staff notation style, with notes represented by numbers and dots, and rests represented by horizontal lines. The notation is organized into measures separated by vertical bar lines.

First line: π $\dot{1}$ $\underline{\dot{3}}$ $\underline{\dot{2}\dot{1}}$ $\underline{\dot{2}\dot{2}}$ | $\dot{1}$ $\underline{\dot{2}}$ $\underline{\dot{3}}$ $\underline{\dot{5}}$ | $\underline{\dot{3}\dot{2}}$ $\underline{\dot{1}\dot{2}}$ $\dot{3}$ - | $\dot{5}$ $\underline{\dot{1}}$ $\underline{\dot{6}\dot{5}}$ $\underline{\dot{4}\dot{6}}$ |

Second line: $\dot{5}$ - $\underline{\dot{0}\dot{5}}$ $\underline{\dot{6}\dot{7}}$ | $\underline{\dot{1}\dot{7}\dot{6}}$ $\dot{5}$ $\underline{\dot{3}\dot{5}}$ $\underline{\dot{1}\dot{3}}$ | $\underline{\dot{2}\dot{3}\dot{2}}$ $\dot{1}$ $\underline{\dot{3}\dot{1}}$ $\underline{\dot{2}\dot{5}}$ | $\dot{4}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ |

Third line: $\dot{5}$ - $\underline{\dot{0}\dot{5}}$ $\underline{\dot{6}\dot{7}}$ | $\underline{\dot{1}\dot{7}\dot{6}}$ $\dot{5}$ $\underline{\dot{3}\dot{5}}$ $\underline{\dot{1}\dot{3}}$ | $\underline{\dot{2}\dot{3}\dot{2}}$ $\dot{1}$ $\underline{\dot{3}\dot{1}}$ $\underline{\dot{2}\dot{5}}$ | $\dot{4}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ |

Fourth line: π $\dot{7}$ - $\underline{\dot{5}\dot{1}\dot{2}}$ $\underline{\dot{3}\dot{4}}$ | $\checkmark$ $\dot{5}$ - $\underline{\dot{5}\dot{7}\dot{6}}$ $\underline{\dot{5}\dot{1}}$ | π^{π} $\dot{7}$ - $\underline{\dot{5}\dot{7}\dot{6}}$ $\underline{\dot{5}\dot{1}}$ | $\dot{7}$ $\dot{6}$ $\dot{5}$ $\dot{4}$ |

Fifth line: $\dot{3}$ $\dot{2}$ $\dot{1}$ - | $\underline{\dot{1}\dot{5}}$ $\underline{\dot{3}\dot{5}}$ $\underline{\dot{1}\dot{5}}$ $\underline{\dot{3}\dot{5}}$ | $\dot{1}$ $\dot{1}$ $\underline{\dot{0}\dot{1}}$ $\underline{\dot{7}\dot{6}}$ | $\dot{5}$ $\dot{5}$ $\dot{6}$ $\dot{5}$ - |

Sixth line: $\underline{\dot{0}\dot{5}}$ $\underline{\dot{5}\dot{5}}$ $\dot{2}$ - | $\underline{\dot{0}\dot{5}}$ $\underline{\dot{5}\dot{5}}$ $\dot{3}$ - | π $\dot{2}$ - $\underline{\dot{5}\dot{5}\dot{5}}$ $\underline{\dot{3}\dot{3}}$ | $\dot{2}$ - $\underline{\dot{5}\dot{4}}$ $\underline{\dot{3}\dot{4}}$ |

Seventh line: $\dot{1}$ - $\underline{\dot{3}\dot{2}}$ $\underline{\dot{1}\dot{2}}$ | $\underline{\dot{3}\dot{2}\dot{1}}$ - π^{π} $\underline{\dot{0}\dot{6}}$ | $\dot{5}$ $\dot{5}$ $\dot{5}$ $\underline{\dot{6}\dot{5}}$ $\underline{\dot{1}\dot{1}}$ | $\dot{1}$ - $\dot{6}$ $\dot{5}$ |

Eighth line: $\dot{4}$ - $\dot{5}$ $\underline{\dot{4}\dot{2}}$ | $\dot{3}$ - $\dot{1}$ $\dot{6}$ | $\dot{5}$ - $\underline{\dot{0}\dot{3}}$ $\underline{\dot{3}\dot{3}}$ | $\checkmark$ $\dot{2}$ - $\underline{\dot{0}\dot{5}}$ $\underline{\dot{3}\dot{5}}$ |

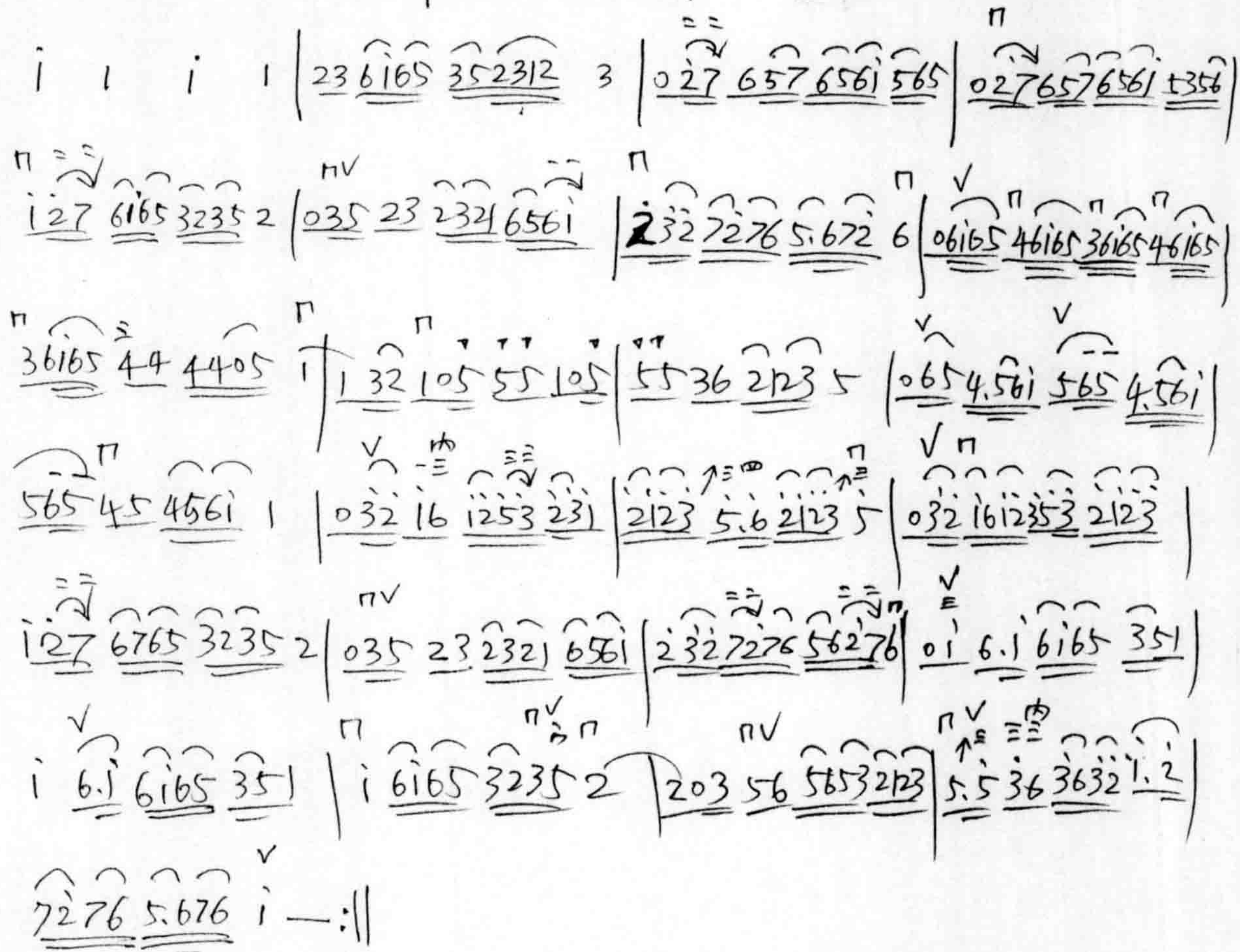
Ninth line: π $\underline{\dot{1}\dot{5}}$ $\underline{\dot{3}\dot{5}}$ $\dot{1}$ $\dot{1}$ | $\underline{\dot{0}\dot{1}}$ $\underline{\dot{7}\dot{6}}$ $\underline{\dot{5}\dot{5}}$ $\underline{\dot{5}\dot{2}}$ | $\checkmark$ $\dot{1}$ $\underline{\dot{5}\dot{6}\dot{5}}$ $\dot{1}$ - :||

注：作于四十年代。曲调清新、流丽、优美

中慢速

锦城春

邵铁江鸟曲铁伟订了摺号



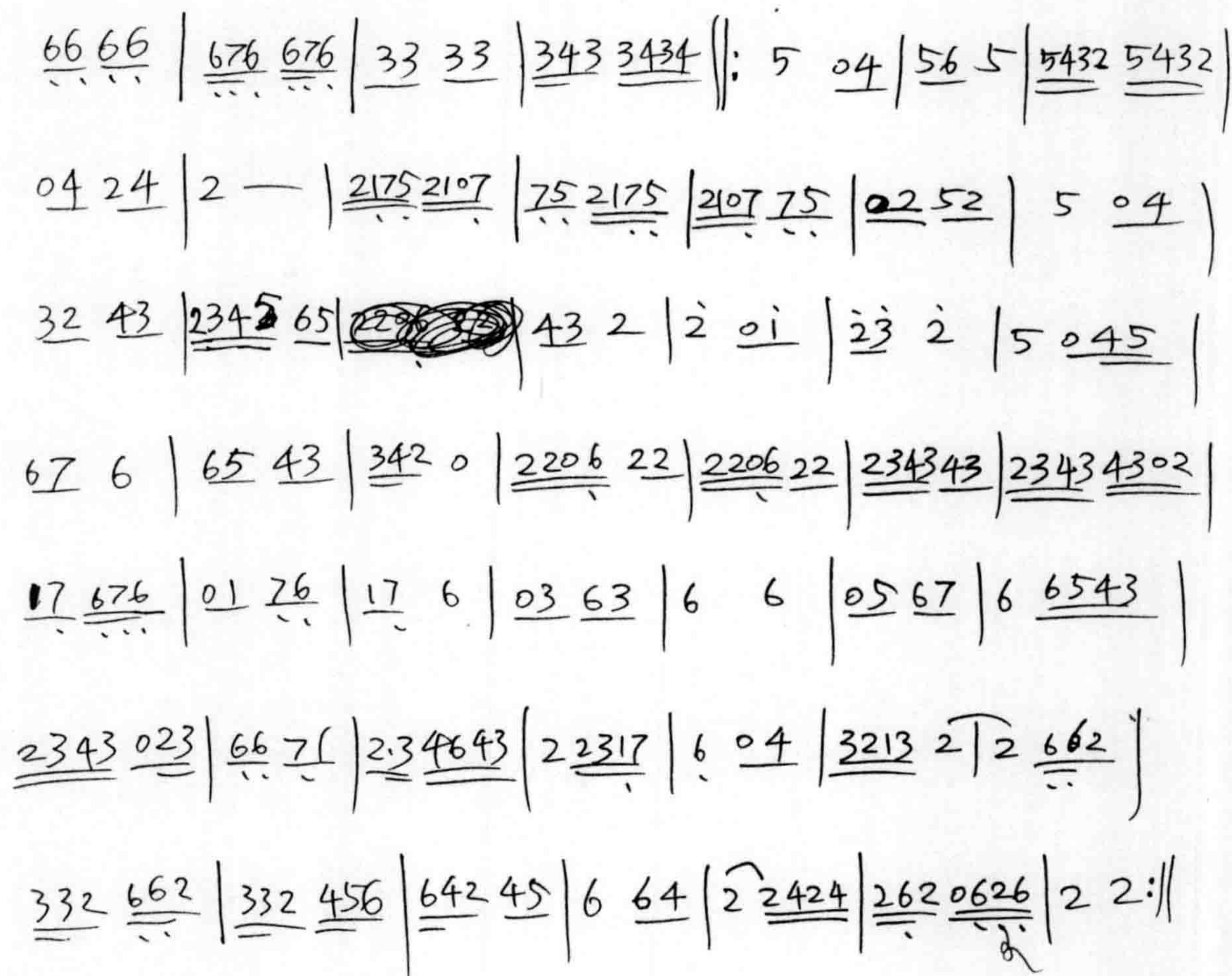
注：此曲作于四十年代中后期。音乐写得有如繁花似锦，给人以健朗、自信之感受。与作者的另一首《流牧行云》之凄迷感伤，大显其趣。

相比较

1=C $\frac{3}{4}$
稍快

南岛春光

谭沛作曲



注：此曲作于四十年代，其令人惊讶之处是节奏的奇特，又是早年音乐对于外来因素的吸取，是取“大胆引进，不拘一格”之态度。练习者可自行安排弓指法（甚至当作一般的练习曲来订）此曲的主音“2”，从风格考虑，似全部都用空弦为好。

1=C 4/4

中速

相见欢

五线谱作曲

金其伟订正抄写

0.6 | 5̣ 1̣ 6̣ 5̣ 3̣ 5̣ 2̣ 2̣ 3̣ 2̣ 1̣ | 6̣ 1̣ 2̣ 3̣ 2̣ 1̣ 6̣ 5̣ | 5̣ 0.6 | 5̣ 1̣ 6̣ 1̣ 6̣ 5̣ 3̣ 5̣ 6̣ 1̣ 6̣ 5̣ |

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

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

5̣ 5̣ 2̣ 1̣ 2̣ 3̣ 5̣ 5̣ 2̣ 1̣ 2̣ 3̣ | 5̣ 6̣ 4̣ 3̣ 2̣ 1̣ | 0.6 | 5̣ 1̣ 0̣ 6̣ 3̣ 5̣ 0.6 1̣ |

5̣ 5̣ 5̣ 6̣ 1̣ 2̣ 3̣ 0.6 | 5̣ 5̣ 5̣ 5̣ 1̣ 3̣ 2̣ 0.6 | 5̣ 0̣ 6̣ 1̣ 0̣ 6̣ 5̣ 0.6 |

5̣ 0̣ 6̣ 1̣ 0̣ 2̣ 3̣ 0.6 | 5̣ 0̣ 6̣ 1̣ 0̣ 3̣ 2̣ 0.6 | 5̣ 1̣ 6̣ 5̣ 3̣ 5̣ 2̣ 5̣ 6̣ 5̣ 3̣ |

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

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

3̣ 5̣ 2̣ 3̣ 5̣ 6̣ 1̣ 0.6 | 5̣ 1̣ 6̣ 5̣ 3̣ 5̣ 2̣ 2̣ 3̣ 2̣ 1̣ | 6̣ 1̣ 2̣ 3̣ 2̣ 1̣ 6̣ 5̣ 0.6 |

5̣ 1̣ 6̣ 1̣ 6̣ 5̣ 3̣ 5̣ 6̣ 1̣ 5̣ 5̣ 5̣ 6̣ 1̣ 2̣ || 3̣ 5̣ 6̣ 1̣ 5̣ - 0 ||

注：此曲作于四十年代。曲调生动、活泼，描写了人们离别后的喜悦。

1=C 4/4 彩云追月
稍快抒情地

任光曲
李惟宁记

$$(1. \underline{5} \underline{5} \underline{5} | \underline{5} \underline{5} \underline{5} \underline{5} | 4. \underline{6} \underline{6} \underline{6} | 1. \underline{5} \underline{5} \underline{5}) || : \overset{n}{\underline{5}}. \overset{n}{\underline{6}} \overset{n}{\underline{12}} \overset{n}{\underline{35}} |$$

$$6 - - - | \underline{6} \overset{\sim}{\underline{1}} \underline{6} \overset{\sim}{\underline{53}} \underline{5} | \underline{6} \overset{\sim}{\underline{1}} \underline{6} \overset{\sim}{\underline{53}} \underline{5} | \underline{6} \overset{\sim}{\underline{1}} \underline{6} \overset{\sim}{\underline{53}} \underline{56} | \overset{\sim}{\underline{3}} - - - |$$

$$\underline{3} \overset{\sim}{\underline{5}} \underline{3} \overset{\sim}{\underline{21}} \underline{2} | \underline{3} \overset{\sim}{\underline{5}} \underline{3} \overset{\sim}{\underline{21}} \underline{2} | \underline{3} \overset{\sim}{\underline{5}} \underline{3} \overset{\sim}{\underline{2756}} | 1 - - - (4. \underline{6} \underline{6} \underline{6} |$$

$$1. \underline{5} \underline{5} \underline{5}) | \overset{\sim}{\underline{1}} \overset{\sim}{\underline{23}} \overset{\sim}{\underline{65}} \underline{3} | \overset{\sim}{\underline{1}}. \underline{5} \underline{6} - | \overset{\sim}{\underline{1}} \overset{\sim}{\underline{57}} \overset{\sim}{\underline{65}} | \overset{\sim}{\underline{3}} - - - |$$

$$\overset{\sim}{\underline{23}} \overset{\sim}{\underline{54}} \underline{3} - | \underline{3}. \underline{2} \underline{6} - | \overset{\sim}{\underline{56}} \overset{\sim}{\underline{53}} \overset{\sim}{\underline{35}} \underline{2} | 1 - - - (4. \underline{6} \underline{6} \underline{6} |$$

$$1. \underline{5} \underline{5} \underline{5}) | \overset{\sim}{\underline{23}} \overset{\sim}{\underline{235}} \underline{2} - | \underline{5}. \underline{6} \underline{6} - | \overset{\sim}{\underline{23}} \overset{\sim}{\underline{5653}} \underline{2} - | \underline{7}. \underline{6} \underline{6} - |$$

$$\overset{\sim}{\underline{76}} \overset{\sim}{\underline{23}} \overset{\sim}{\underline{65}} \overset{\sim}{\underline{12}} | \overset{\sim}{\underline{54}} \overset{\sim}{\underline{67}} \overset{\sim}{\underline{05}} \overset{\sim}{\underline{05}} | \overset{\sim}{\underline{7}} - - - | \overset{\sim}{\underline{7}} - - - | \underline{5} \underline{6} \overset{\sim}{\underline{56}} \underline{7} - |$$

$$\underline{5}. \underline{3} \underline{7} - | \underline{5} \underline{6} \overset{\sim}{\underline{56}} \underline{7} - | \underline{7}. \underline{6} \underline{7} - | \overset{\sim}{\underline{67}} \overset{\sim}{\underline{63}} \overset{\sim}{\underline{56}} \overset{\sim}{\underline{52}} | \overset{\sim}{\underline{35}} \overset{\sim}{\underline{37}} \overset{\sim}{\underline{67}} \overset{\sim}{\underline{65}} |$$

$$\overset{\sim}{\underline{37}} \overset{\sim}{\underline{56}} \underline{7} \underline{3} | \overset{\sim}{\underline{1}} - - - (4. \underline{6} \underline{6} \underline{6} | 1. \underline{5} \underline{5} \underline{5}) ||$$

注：任光生于1932（一说1935）年在上海作此曲。在外省，一直当做民乐合奏来演绎；在广东，却已逐渐在演奏上加入了韵味，所以，不少听众就把它当为一首很优美动听的广东音乐了。

1=C J=144 4/4

惊涛

陈文达曲

李其伟订了编法

有气势地

$\dot{1} - \dot{2}^{\underline{\underline{\dot{0}}}} \circ \mid \dot{6} - \dot{5}^{\underline{\underline{\dot{0}}}} \circ \mid \dot{4} - \dot{3}^{\underline{\underline{\dot{0}}}} \circ \mid \underline{\underline{\underline{\dot{3}\dot{3}\dot{2}\dot{2}}}} \underline{\underline{\underline{\dot{3}\dot{3}\dot{4}\dot{4}}}} \underline{\underline{\underline{\dot{5}\dot{5}\dot{6}\dot{5}\dot{4}\dot{4}}}} \mid \underline{\underline{\underline{\dot{3}\dot{3}\dot{2}\dot{2}}}} \mid \dot{1} \dot{0} \underline{\underline{\underline{\dot{1}\dot{2}\dot{3}\dot{4}}}}} \mid$

$\parallel: \dot{5} \dot{5} \underline{\underline{\underline{\dot{3}\dot{5}\dot{6}}}} \mid \dot{5} \dot{0} \dot{4} \underline{\underline{\underline{\dot{3}\dot{4}\dot{5}\dot{1}}}}} \mid \underline{\underline{\underline{\dot{3}\dot{4}\dot{5}}}} \dot{2}^{\underline{\underline{\underline{\dot{1}}}}}} - \mid \dot{3} - \underline{\underline{\underline{\dot{2}\dot{3}\dot{2}\dot{1}}}}} \mid \underline{\underline{\underline{\dot{6}\dot{7}\dot{6}\dot{5}\dot{3}\dot{4}\dot{3}\dot{5}}}}} \mid$

$\dot{7} - - - \underline{\underline{\underline{\dot{0}\dot{6}\dot{5}}}}} \mid \dot{3} \dot{7} \underline{\underline{\underline{\dot{3}\dot{7}\dot{0}\dot{6}}}}} \mid \dot{5} \underline{\underline{\underline{\dot{5}\dot{6}\dot{7}\dot{6}}}}} \underline{\underline{\underline{\dot{5}\dot{6}\dot{5}\dot{6}}}}} \mid \underline{\underline{\underline{\dot{5}\dot{6}\dot{5}\dot{6}}}}} \underline{\underline{\underline{\dot{5}\dot{3}\dot{5}\dot{4}}}}} \mid \underline{\underline{\underline{\dot{3}\dot{2}}}}} \mid \underline{\underline{\underline{\dot{5}\dot{1}\dot{0}\dot{5}}}}} \mid$

$\underline{\underline{\underline{\dot{1}\dot{5}\dot{1}\dot{2}}}}} \underline{\underline{\underline{\dot{3}\dot{3}}}}} \underline{\underline{\underline{\dot{0}\dot{6}}}}} \mid \underline{\underline{\underline{\dot{2}\dot{6}}}}} \underline{\underline{\underline{\dot{2}\dot{6}\dot{2}\dot{3}}}}} \underline{\underline{\underline{\dot{4}\dot{4}\dot{0}\dot{7}}}}} \mid \underline{\underline{\underline{\dot{3}\dot{7}\dot{3}\dot{7}\dot{3}\dot{4}}}}} \underline{\underline{\underline{\dot{5}\dot{5}\dot{0}\dot{1}}}}} \mid \underline{\underline{\underline{\dot{4}\dot{1}\dot{4}\dot{1}\dot{4}\dot{5}}}}} \underline{\underline{\underline{\dot{6}\dot{6}\dot{5}\dot{6}\dot{4}\dot{5}}}}} \mid \dot{3} \dot{3} - - \mid$

$\dot{3} \underline{\underline{\underline{\dot{2}\dot{3}\dot{2}\dot{1}\dot{1}\dot{2}}}}} \mid \dot{3} \underline{\underline{\underline{\dot{4}\dot{4}\dot{3}\dot{5}\dot{1}\dot{2}}}}} \mid \dot{3} \underline{\underline{\underline{\dot{3}\dot{4}\dot{5}\dot{3}\dot{0}\dot{4}}}}} \mid \dot{5} \dot{3} - \underline{\underline{\underline{\dot{2}\dot{3}}}}} \mid \underline{\underline{\underline{\dot{5}\dot{1}\dot{6}\dot{7}\dot{2}}}}} \mid$

$\underline{\underline{\underline{\dot{2}\dot{3}\dot{4}\dot{4}\dot{3}\dot{4}\dot{3}\dot{2}\dot{1}\dot{2}}}}} \mid \underline{\underline{\underline{\dot{3}\dot{1}\dot{0}\dot{3}\dot{1}\dot{2}\dot{3}\dot{1}}}}} \mid \underline{\underline{\underline{\dot{0}\dot{3}\dot{1}\dot{3}\dot{1}\dot{0}\dot{1}\dot{0}}}}} \parallel \underline{\underline{\underline{\dot{1}\dot{2}\dot{3}\dot{4}}}}} \dot{5} \mid \underline{\underline{\underline{\dot{5}\dot{3}\dot{5}\dot{6}\dot{5}\dot{0}\dot{4}\dot{3}\dot{4}\dot{5}\dot{1}\dot{3}\dot{4}}}}} \mid$
反复到此全曲结束

$\dot{5} \underline{\underline{\underline{\dot{3}\dot{4}\dot{6}\dot{5}\dot{0}\dot{4}\dot{4}\dot{5}\dot{3}\dot{2}\dot{1}\dot{0}\dot{5}}}}} \mid \underline{\underline{\underline{\dot{1}\dot{1}\dot{0}\dot{7}\dot{0}\dot{3}\dot{1}}}}} \mid \underline{\underline{\underline{\dot{7}\dot{0}\dot{7}\dot{0}\dot{7}\dot{6}}}}} \mid \underline{\underline{\underline{\dot{6}\dot{0}\dot{6}\dot{0}\dot{6}\dot{3}\dot{1}\dot{7}\dot{6}\dot{0}\dot{1}\dot{7}}}}} \mid$

$\underline{\underline{\underline{\dot{6}\dot{0}\dot{6}\dot{0}\dot{6}\dot{3}\dot{1}\dot{6}\dot{1}\dot{6}}}}} \mid \underline{\underline{\underline{\dot{3}\dot{0}\dot{3}\dot{0}\dot{3}\dot{6}}}}} \mid \underline{\underline{\underline{\dot{6}\dot{2}\dot{2}\dot{6}\dot{6}\dot{2}\dot{2}\dot{6}\dot{6}\dot{3}}}}} \mid \underline{\underline{\underline{\dot{3}\dot{6}\dot{6}\dot{3}\dot{3}\dot{6}\dot{6}\dot{3}\dot{3}\dot{6}\dot{6}\dot{3}\dot{3}}}}} \mid$

$\underline{\underline{\underline{\dot{1}\dot{1}\dot{6}\dot{6}\dot{6}\dot{6}\dot{3}\dot{3}\dot{0}\dot{1}\dot{6}}}}} \mid \underline{\underline{\underline{\dot{3}\dot{0}\dot{3}\dot{0}\dot{3}\dot{6}}}}} \mid \underline{\underline{\underline{\dot{6}\dot{1}-\dot{7}-\dot{6}-\dot{1}\dot{4}\dot{3}\dot{5}\dot{7}\dot{7}\dot{6}\dot{7}\dot{6}\dot{5}\dot{3}-\dot{1}}}}} \mid$

$\underline{\underline{\underline{\dot{3}\dot{6}\dot{7}\dot{6}\dot{3}\dot{3}\dot{0}}}}} \mid \underline{\underline{\underline{\dot{0}\dot{4}\dot{0}\dot{5}\dot{3}\dot{3}\dot{0}}}}} \mid \underline{\underline{\underline{\dot{2}\dot{3}\dot{4}\dot{2}\dot{5}\dot{1}\dot{2}\dot{3}\dot{4}}}}} \parallel$

注：此曲作于1935年间。乐曲结构精致，音乐迴荡起伏，很有气势，形象地描述了海景的奇丽、变幻莫测的气氛。

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

西江月

陳德鉅曲

♩ 慢板

Handwritten musical notation for the piece "Xijiangyue" (西江月) by Chen Deju. The notation is written in a system of numbers (1-7, 0) representing notes, with various musical symbols above and below the notes, including slurs, accents, and dynamic markings (mf, mp, p, f). The notation is organized into measures separated by vertical bar lines. The piece is in 4/4 time and C major.

Dynamic markings include: mf , p , mp , f .

Accents and slurs are used throughout the notation to indicate phrasing and emphasis.

(向世于1930
年左右的)

注：表达俗世感情、平民意识乃是广东音乐之擅长。而《西江月》，旋律优美悠扬，意境沉稳、飘逸而旷远，当中透露的是一丝恬淡而又超然的中国古典文人情怀，而这一切，却又出自当代作者陳德鉅足见之手。此曲与一般写风花雪月、写鸳鸯鱼的广东小曲自是不同，可见作者的文化素养、心灵感悟与生活阅历自是与一般的民间艺人有所区别。读者可从优美的长弓及细致的滑指去感受曲中意趣。附：陳德鉅(1907—1970)

2/4 = C(52)

朱中慢

朱顶鹤曲

钟伟据黄日进演奏记谱

Handwritten musical notation in staff notation, featuring various notes, rests, and dynamic markings. The notation is written in a simplified system, likely for a specific instrument or voice.

Staff 1: $\overset{\pi}{\underset{\pi}{065}} \parallel \overset{\pi}{33} \overset{\pi}{356} \mid \overset{\pi}{112323} \overset{\pi}{43456} \mid \overset{\pi}{165} \overset{\pi}{35.3} \mid \overset{\pi}{21235653} \overset{\pi}{235635} \mid \overset{\pi}{132356} \mid \overset{\pi}{132} \overset{\pi}{16.2} \mid$

Staff 2: $\overset{\pi}{1612} \overset{\pi}{3.212} \mid \overset{\pi}{3.5} \overset{\pi}{6165} \mid \overset{\pi}{3.565} \overset{\pi}{3.6} \mid \overset{\pi}{307} \overset{\pi}{607} \mid \overset{\pi}{6765} \overset{\pi}{3235} \mid \overset{\pi}{6135} \overset{\pi}{656} \mid \overset{\pi}{77} \overset{\pi}{7276} \mid$

Staff 3: $\overset{\pi}{5.676} \overset{\pi}{1} \mid \overset{\pi}{5.6} \overset{\pi}{162356} \mid \overset{\pi}{1.32356} \overset{\pi}{1} \mid \overset{\pi}{6.765} \overset{\pi}{456} \mid \overset{\pi}{216165} \overset{\pi}{4.561} \mid \overset{\pi}{506} \overset{\pi}{5653} \mid$

Staff 4: $\overset{\pi}{235} \overset{\pi}{34321} \mid \overset{\pi}{205} \overset{\pi}{205} \mid \overset{\pi}{252.6} \overset{\pi}{5522} \mid \overset{\pi}{5522} \overset{\pi}{1} \mid \overset{\pi}{5.3} \overset{\pi}{232.4} \mid \overset{\pi}{351} \overset{\pi}{2} \mid$

Staff 5: $\overset{\pi}{5.6} \overset{\pi}{231} \mid \overset{\pi}{363} \overset{\pi}{503} \mid \overset{\pi}{2321} \overset{\pi}{5321} \mid \overset{\pi}{506} \overset{\pi}{551} \mid \overset{\pi}{206} \overset{\pi}{517171} \mid \overset{\pi}{232.6} \overset{\pi}{564.5} \mid$

Staff 6: $\overset{\pi}{343432} \overset{\pi}{723432} \mid \overset{\pi}{1.235} \overset{\pi}{231} \mid 2 \overset{\pi}{065} \parallel 2. 0 \parallel$

注：粤乐中类似这样的短小精干的小曲不少，~~此曲~~黄日进教授云：“旋律音阶疏密、简繁错落有致，旋律带有解游戏的特点。”

(见《广东音乐新曲选》人民音乐出版社 1997年12月版)
黄编著

1=C $\frac{2}{4}$ $\frac{1}{4}$
1=84

午夜遥闻铁马声

何与单曲

03 ||: 55 53 | 5 03 | 2 2 3 | 55 53 | 2 2 3 | 55 53 | 22 21 |

2 03 | 22 21 | 2 03 | 2 2 2 | 12 17 | 55 57 | 1 02 | 11 12 |

45 42 | 11 15 | 4. 5 | 45 42 | 1 — | 71 71 | 2. 5 | 45 46 |

5 06 | 56 54 | 2. 3 | 23 27 | 2. 3 | 23 27 | 2 0 | 66 65 |

6. 6 | 56 54 | 5 — | 44 45 | 7 — | 44 45 | 7 — | 77 71 |

2. 3 | 23 21 | 2. 3 | 23 21 | 2. 2 | 12 17 | 5. 6 | 55 54 |

5. 6 | 56 54 | 5 06 | 56 54 | 2. 3 :|| $\frac{1}{4}$ ^{1. — 2. —} _{由慢到快} 23 | 21 | 23 | 21 |

22 ||: 223 | 55 | 66 | 55 | 223 | 55 | 3532 | 33 | 112 | 33 | 3532 | 33 |

112 | 33 | 3532 | 11 | 556 | 11 | 223 | 11 | 556 | 11 :|| 223 | 11 |

556 | 12 | 21 | 1[?] ||

注：作者是何氏家族琵琶曲，雅派代表人物之一，乐曲是拨弹
木特色，用弓胡来奏，要突出轻巧活泼之趣，尤其是曲中
“2”音，尽量用空弦，保持亮丽透明的音色。

1=C $\frac{2}{4}$
中快速

尼姑下山

曲
余其伟订正杨传

$\overset{\pi}{6} \cdot \overset{\pi}{6} | \overset{\pi}{6} \cdot \overset{\pi}{5} | \overset{\pi}{1} \cdot \overset{\pi}{6} | \overset{\pi}{5} \cdot 0 | \overset{\pi}{5} \cdot 1 | \overset{\pi}{6} \cdot \overset{\pi}{5} | \overset{\pi}{6} \cdot \overset{\pi}{5} | 3 | \overset{\pi}{0} \overset{\pi}{5} \overset{\pi}{2} | \overset{\pi}{3} \cdot 0 | \overset{\pi}{6} \cdot \overset{\pi}{6} |$
 $\overset{\pi}{6} \cdot \overset{\pi}{5} | \overset{\pi}{1} \cdot \overset{\pi}{6} | \overset{\pi}{5} \cdot 0 | \overset{\pi}{5} \cdot 1 | \overset{\pi}{6} \cdot \overset{\pi}{5} | \overset{\pi}{6} \cdot \overset{\pi}{5} | 3 | \overset{\pi}{0} \overset{\pi}{5} \overset{\pi}{2} | \overset{\pi}{3} \cdot 0 | \overset{\pi}{3} \overset{\pi}{5} \overset{\pi}{3} \overset{\pi}{2} | \overset{\pi}{1} \overset{\pi}{6} \overset{\pi}{1} \overset{\pi}{2} |$
 $\overset{\pi}{3} \overset{\pi}{0} \overset{\pi}{6} | \overset{\pi}{5} \cdot 1 | \overset{\pi}{6} \cdot \overset{\pi}{5} | \overset{\pi}{2} \cdot 0 | \overset{\pi}{3} \overset{\pi}{2} \overset{\pi}{1} \overset{\pi}{3} | \overset{\pi}{2} \overset{\pi}{7} \overset{\pi}{6} | \overset{\pi}{0} \overset{\pi}{1} \overset{\pi}{5} \overset{\pi}{7} | \overset{\pi}{6} \cdot 0 | \overset{\pi}{1} \overset{\pi}{1} \overset{\pi}{6} | \overset{\pi}{1} \overset{\pi}{6} \overset{\pi}{5} | \overset{\pi}{3} \overset{\pi}{5} \overset{\pi}{6} \overset{\pi}{1} |$
 $\overset{\pi}{5} \cdot 0 | \overset{\pi}{5} \cdot 3 | \overset{\pi}{5} \overset{\pi}{3} \overset{\pi}{2} | \overset{\pi}{0} \overset{\pi}{1} \overset{\pi}{2} | \overset{\pi}{3} \cdot 0 | \overset{\pi}{1} \cdot 3 | \overset{\pi}{2} \cdot 1 | \overset{\pi}{2} \overset{\pi}{7} \overset{\pi}{6} | \overset{\pi}{0} \overset{\pi}{1} \overset{\pi}{5} \overset{\pi}{3} | \overset{\pi}{6} \cdot 0 : ||$

注：此曲反复奏时，有的乐句可用3/4度演奏

1=C 4/4
中慢速

和尚思妻

古曲
余其伟订记

5.6 1276 5. 32 | 1.6 5765 1. 61 | 2.5 3 2123 1.7 |

63 2176 5. 65 | 4.6 5 4.6 5.3 | 26 453 5. 35 |

2.5 3 2123 1.7 | 61 321 2. 5 | 3.2 12 3. 61 |

5.3 2123 5. 27 | 6 1 35 6156 1.7 | 6165 3561 5. 32 |

12 1.6 561 565 | 36 2123 5. 27 | 6 6 1 23 227 |

67 6 661 235 227 | 63 576156 1. 27 | 6156 127 6356 127 |

63 2176 5. — ||

注：此曲为《三宝佛》之一段。由这一段加花衍化而成。扬琴独奏《倒垂簾》，读者如有兴趣，可将两曲对照一下，可知加花修整之后的《倒垂簾》，不失为另一种创新也。

1=C (5 2)⁴/₄

春风得意

梁以忠曲

$$\overset{\pi}{\underbrace{2.3}} \overset{V}{\underbrace{5}} \underbrace{123} \underbrace{7261} \mid \overset{\pi}{\underbrace{5}} \overset{\pi}{\underbrace{527}} \overset{\pi}{\underbrace{6356}} \overset{\pi}{\underbrace{16535}} \mid \overset{\pi}{\underbrace{23}} \overset{\pi}{\underbrace{1612}} \overset{\pi}{\underbrace{3}} \overset{\pi}{\underbrace{053}} \mid \overset{\pi}{\underbrace{2123}} \overset{\pi}{\underbrace{5432}} \overset{\pi}{\underbrace{1}} \overset{\pi}{\underbrace{1235}} \mid$$

$$\overset{\pi}{\underbrace{2376}} \overset{\pi}{\underbrace{5}} \overset{\pi}{\underbrace{5356}} \overset{\pi}{\underbrace{1276}} \mid \overset{\pi}{\underbrace{5}} \overset{\pi}{\underbrace{0765}} \overset{\pi}{\underbrace{3}} \overset{\pi}{\underbrace{1}} \mid \overset{\pi}{\underbrace{727}} \overset{\pi}{\underbrace{6561}} \overset{\pi}{\underbrace{565}} \overset{\pi}{\underbrace{076}} \mid \overset{\pi}{\underbrace{5356}} \overset{\pi}{\underbrace{1.7}} \overset{\pi}{\underbrace{6165}} \overset{\pi}{\underbrace{361}} \mid$$

$$\overset{\pi}{\underbrace{56}} \overset{\pi}{\underbrace{1612}} \overset{\pi}{\underbrace{353}} \overset{\pi}{\underbrace{05}} \mid \overset{\pi}{\underbrace{3532}} \overset{\pi}{\underbrace{1.235}} \overset{\pi}{\underbrace{2123}} \overset{\pi}{\underbrace{132}} \mid \overset{\pi}{\underbrace{73}} \overset{\pi}{\underbrace{6367}} \overset{\pi}{\underbrace{232}} \overset{\pi}{\underbrace{076}} \mid \overset{\pi}{\underbrace{5.672}} \overset{\pi}{\underbrace{676}} \overset{\pi}{\underbrace{5.672}} \overset{\pi}{\underbrace{632}} \mid$$

$$\overset{\pi}{\underbrace{7672}} \overset{\pi}{\underbrace{5.657}} \overset{\pi}{\underbrace{2.76}} \mid \overset{\pi}{\underbrace{2.}} \overset{\pi}{\underbrace{5}} \overset{\pi}{\underbrace{3532}} \overset{\pi}{\underbrace{7}} \mid \overset{\pi}{\underbrace{6567}} \overset{\pi}{\underbrace{556}} \overset{\pi}{\underbrace{7}} \overset{\pi}{\underbrace{076}} \mid \overset{\pi}{\underbrace{2}} \overset{\pi}{\underbrace{7}} \overset{\pi}{\underbrace{6765}} \overset{\pi}{\underbrace{3243}} \mid$$

$$\overset{\pi}{\underbrace{2.}} \overset{\pi}{\underbrace{32}} \overset{\pi}{\underbrace{7.235}} \overset{\pi}{\underbrace{276}} \mid \overset{\pi}{\underbrace{5}} \overset{\pi}{\underbrace{5.676}} \overset{\pi}{\underbrace{5}} \overset{\pi}{\underbrace{0276}} \mid \overset{\pi}{\underbrace{565}} \overset{\pi}{\underbrace{01}} \overset{\pi}{\underbrace{2376}} \overset{\pi}{\underbrace{565}} \mid \overset{\pi}{\underbrace{3537}} \overset{\pi}{\underbrace{6356}} \overset{\pi}{\underbrace{1}} \overset{\pi}{\underbrace{031}} \mid$$

$$\overset{\pi}{\underbrace{35}} \overset{\pi}{\underbrace{5.672}} \overset{\pi}{\underbrace{6123}} \overset{\pi}{\underbrace{761}} \mid \overset{\pi}{\underbrace{5}} \overset{\pi}{\underbrace{065}} \overset{\pi}{\underbrace{3.561}} \overset{\pi}{\underbrace{535}} \mid \overset{\pi}{\underbrace{2.3}} \overset{\pi}{\underbrace{5}} \overset{\pi}{\underbrace{123}} \overset{\pi}{\underbrace{7261}} \mid \overset{\pi}{\underbrace{5}} \overset{\pi}{\underbrace{527}} \overset{\pi}{\underbrace{6356}} \overset{\pi}{\underbrace{16535}} \mid$$

$$\overset{\pi}{\underbrace{23}} \overset{\pi}{\underbrace{1612}} \overset{\pi}{\underbrace{3}} \overset{\pi}{\underbrace{035}} \mid \overset{\pi}{\underbrace{2123}} \overset{\pi}{\underbrace{5432}} \overset{\pi}{\underbrace{1.}} \overset{\pi}{\underbrace{65}} \mid \overset{\pi}{\underbrace{3.561}} \overset{\pi}{\underbrace{576}} \overset{\pi}{\underbrace{5356}} \mid \overset{\pi}{\underbrace{12376}} \overset{\pi}{\underbrace{565}} \overset{\pi}{\underbrace{0765}} \overset{\pi}{\underbrace{3}} \mid$$

$$\overset{\pi}{\underbrace{727}} \overset{\pi}{\underbrace{6561}} \overset{\pi}{\underbrace{5}} \overset{\pi}{\underbrace{076}} \mid \overset{\pi}{\underbrace{5356}} \overset{\pi}{\underbrace{1.7}} \overset{\pi}{\underbrace{6165}} \overset{\pi}{\underbrace{33561}} \mid \overset{\pi}{\underbrace{56}} \overset{\pi}{\underbrace{1612}} \overset{\pi}{\underbrace{3}} \overset{\pi}{\underbrace{327}} \mid \overset{\pi}{\underbrace{6123}} \overset{\pi}{\underbrace{135}} \overset{\pi}{\underbrace{2312}} \overset{\pi}{\underbrace{332}} \mid$$

$$\overset{\pi}{\underbrace{73}} \overset{\pi}{\underbrace{6367}} \overset{\pi}{\underbrace{232}} \overset{\pi}{\underbrace{076}} \mid \overset{\pi}{\underbrace{5.672}} \overset{\pi}{\underbrace{676}} \overset{\pi}{\underbrace{5.672}} \overset{\pi}{\underbrace{63532}} \mid \overset{\pi}{\underbrace{7672}} \overset{\pi}{\underbrace{5.657}} \overset{\pi}{\underbrace{2}} \overset{\pi}{\underbrace{076}} \mid \overset{\pi}{\underbrace{5}} \overset{\pi}{\underbrace{5.676}} \overset{\pi}{\underbrace{5}} \overset{\pi}{\underbrace{076}} \mid$$

$$\overset{\pi}{\underbrace{52}} \overset{\pi}{\underbrace{5.672}} \overset{\pi}{\underbrace{765672}} \overset{\pi}{\underbrace{6.5}} \mid \overset{\pi}{\underbrace{3235}} \overset{\pi}{\underbrace{2321}} \overset{\pi}{\underbrace{7176}} \overset{\pi}{\underbrace{5.7}} \mid \overset{\pi}{\underbrace{6567}} \overset{\pi}{\underbrace{235}} \overset{\pi}{\underbrace{5}} \overset{\pi}{\underbrace{035}} \mid \overset{\pi}{\underbrace{2}} \overset{\pi}{\underbrace{2535}} \overset{\pi}{\underbrace{2}} \overset{\pi}{\underbrace{2376}} \mid$$

$$\overset{\pi}{\underbrace{5.6}} \overset{\pi}{\underbrace{5676}} \overset{\pi}{\underbrace{5}} \overset{\pi}{\underbrace{05}} \mid \overset{\pi}{\underbrace{3235}} \overset{\pi}{\underbrace{2321}} \overset{\pi}{\underbrace{7176}} \overset{\pi}{\underbrace{53272}} \mid \overset{\pi}{\underbrace{6567}} \overset{\pi}{\underbrace{235}} \overset{\pi}{\underbrace{5}} \text{—} \parallel$$

注：此曲作于三十年代末期。全曲流畅、悠扬，给人以甘畅、舒展之感，故常在粤曲中填词演唱。本曲希望练习者自行按拍子、指法（如曲中开头6小节所示），曲中一些常见的音型（如 $\underline{27}$ 、 $\underline{076}$ 、 $\underline{3561}$ 、 $\underline{6535}$ 等），书中其它曲目已演奏手法标明，练习者可借鉴运用，尝试各种处理。书中另一些未标明指法的曲目（如《渔村夕照》、《仙山凤》、《月影寒梅》等），亦可如此处理。经反复实践，练习者定有收获。

1=C (5 2)_{2/4}
♩=66

柳浪闻莺

谭沛黎曲 陈萍佳改编
余其伟订了指法

0.6 | 5.0 6 5.0 6 | 5.1 6.1 5.1 6.1 | 5.5 5.6 5.5 5.6 | 5. 6.5 6.1 | 2.3 2.1 | 6.1 5. | 3.2 3.5 6.1 |

6.5 3. | 3. 5.3 2. | 1. 0.6 1. | 2. 3.2 | 1.3 6.1 | 2.3 4.6 | 0.5 0.6 5.1 | 4.5 6.1 |

5.6 4.5 | 3. 6.5 | 3. 3. 5. | 1.2 7. | 6.7 6.5 3.2 3.5 | 2.5 0.5 | 1.2 5.5 | 1.2 3.5 |

2.3 6. | 1.0 6. 5.0 6. | 5.0 6. 5.6 5.3 | 5.6 5. | 5.0 3. 2.0 3. | 2.0 3. 2.3 2.1 | 2.3 2.0 2. | 5.0 5. 1.0 2. |

5.0 5. | 1.2 7. 6. 5.0 3. | 2.0 3. 5.0 3. | 2.0 2.1 2.3 | 4.3 2.2 | 5.6 5.4 3.2 | 1.0 2. 5.0 5. | 1.0 2. 5.0 5. |

1.0 6.7 6.5 | 2.1 2.3 5.1 | 1.6 5. 3.5 | 0.1 6.6 1. | 2.5 6.5 4. | 3.2 1.5 | 1. 6. | 5.5 3.2 |

1. 5.6 | 1. 1. 6. | 5.6 3.5 6. | 5.6 5.3 | 2. 6.1 | 5. 5.6 | 5.6 3.5 2. | 3.5 3.2 |

1. 3.2 | 1. 1. 2. | 3.2 3.5 5.6 | 5. 5. 3.5 | 2. 3.2 | 1.2 3.2 3.5 | 2.1 2.3 1.7 | 6.5 6.1 2.3 |

1.2 7.6 | 5. 5. | 1.7 2.7 | 6.3 5. | 5.6 5.6 | 5. 0.5 | 1.3 2.3 5. | 2. 5. |

1.3 2.3 5. | 1. 3.2 | 1.2 3.5 2.1 7.6 | 5. 6.1 | 5.5 3.2 | 5. 6.1 | 5.5 3.2 | 1. 5. |

注：此曲作于四、五十年代间。曲调清新、清明丽，意境美丽空灵。

“以模拟对答的手法写了柳绿如烟，莺声如歌，歌随风送，起伏有致的美丽景色。”（黄日进编著《广东音乐与歌曲选》）

1=C 4/4 2/4 1=64 得胜令

古曲 黄锦培编曲
余其伟订3拍8分

Handwritten musical notation for the piece "得胜令" (De Sheng Ling). The notation is written in a system of numbers and symbols, representing musical notes and rhythms. The notation is organized into several lines, with some lines starting with a key signature or time signature (e.g., 1=C, 4/4, 2/4, 1=64). The notation includes various symbols such as $\hat{}$, $\sim$, π , ∇ , and ∇^{π} , which likely represent specific musical techniques or ornaments. The notation is written in a style that is common in traditional Chinese musical notation, with numbers representing notes and symbols representing rhythms or ornaments. The notation is organized into several lines, with some lines starting with a key signature or time signature (e.g., 1=C, 4/4, 2/4, 1=64). The notation includes various symbols such as $\hat{}$, $\sim$, π , ∇ , and ∇^{π} , which likely represent specific musical techniques or ornaments. The notation is written in a style that is common in traditional Chinese musical notation, with numbers representing notes and symbols representing rhythms or ornaments.

注：此曲又名《雁落平沙》。曲中后半部份（即2/4拍）为黄锦培教授于五十年代中改编而成。关于《得胜令》及其改编的详情，读者可参阅《广东音乐欣赏》一书，黄锦培著（广州音乐学院学报1984年5月初版）

1=C 4/4 慢板 水龙吟 古曲

$\overset{\text{IV}}{\underline{561}} \overset{\text{IV}}{\underline{3.561}} 5. \underline{32} | \underline{1.235} \underline{2327} \underline{6156} \underline{121} | \overset{\text{IV}}{\underline{343}} \overset{\text{IV}}{\underline{065}} \overset{\text{IV}}{\underline{31}} \overset{\text{IV}}{\underline{316}} |$

$\underline{532} \underline{1512} \underline{343065} | \underline{31} \underline{653} \overset{\text{IV}}{\underline{232}} \overset{\text{IV}}{\underline{032}} | \overset{\text{IV}}{\underline{1.235}} \overset{\text{IV}}{\underline{232}} \overset{\text{IV}}{\underline{1.235}} \overset{\text{IV}}{\underline{227}} |$

$\underline{62} \underline{1276} 5 \overset{\text{IV}}{\underline{13}} | \overset{\text{IV}}{\underline{136}} \overset{\text{IV}}{\underline{5.3}} \overset{\text{IV}}{\underline{223}} \overset{\text{IV}}{\underline{5.3}} | \overset{\text{IV}}{\underline{113}} \overset{\text{IV}}{\underline{5.6}} \overset{\text{IV}}{\underline{5653}} \overset{\text{IV}}{\underline{235}} |$

$\overset{\text{IV}}{\underline{032}} \overset{\text{IV}}{\underline{1.232}} 1. \underline{6} | \underline{5645} \underline{3.2} \underline{1.2} \underline{1.2} | \overset{\text{IV}}{\underline{121}} \overset{\text{IV}}{\underline{03}} \overset{\text{IV}}{\underline{2321}} \overset{\text{IV}}{\underline{7276}} |$

5 — 0 0 //

注：此曲奏末要有悠然而古村的味道。