Zhong Wai Ming Qu Ji Ta Tan Zou Bao Dian

中外名曲

吉他弹奏宝典

刘天礼 孙鹏 /编配

赠送
演奏示范
VCD

●悲伤的西班牙 ●雨滴 ●爱的罗曼史
●玫瑰花 ●秋日的私语

百花文艺出版社
BAIHUA LITERATURE AND
ART PUBLISHING HOUSE

责任编辑：王 燕
封面设计：路丞红

中外名曲
吉他弹奏宝典

- 秋日的私语
- 鸽子
- 致艾丽丝
- 童年的回忆
- 蓝色的爱
- 爱的罗曼史
- 爱情的故事
- 西班牙女郎
- 水边的阿狄丽娜
- 月亮代表我的心
- 镜中的安娜
- 梁祝

ISBN7-5306-4391-6
J·141 定价：18.00元
（含VCD一张）

中外名曲
吉他弹奏宝典

刘天礼 孙鹏/编配

图书在版编目（CIP）数据

中外名曲吉他弹奏宝典 / 刘天礼著. —天津：百花文艺出版社，2006.1
ISBN 7-5306-4391-6

Ⅰ.中… Ⅱ.刘… Ⅲ.六弦琴—器乐曲—世界—选集 Ⅳ.J657.32

中国版本图书馆CIP数据核字（2005）第139523号

百花文艺出版社出版发行
地址：天津市和平区西康路35号
邮编：300051
e-mail:bhpubl@public.tpt.tj.cn
http://www.bhpubl.com.cn
发行部电话：（022）23332651　　邮购部电话：（022）27116746

全国新华书店经销
天津市房地产管理局印刷所印刷

※

开本880×1230毫米　1/16　印张7.375　插页2
2006年1月第1版　　2006年1月第1次印刷
印数：1-6000册　　定价：18.00元

天礼音乐工作室编写人员：

刘天礼　孙　鹏　孙美玲
符　晓　魏　青　李翠文
潘向东　赵哲亮　刘秉诚
孙　文　王小兵　李　娜
张文浩　李淑童　钱莉娜

BH
百花文艺出版社
BAIHUA LITERATURE AND ART PUBLISHING HOUSE

作 者 简 介

刘天礼 我国著名音乐教育家、民谣吉他演奏家、北京青年吉他协会会长、天礼艺校校长、中法艺术家友好协会会员、中央电视台和北京电视台吉他讲座主讲人，北京广播学院副教授。

艺术简历

刘天礼先生毕业于中国音乐学院理论作曲系，精通多种乐器，毕业后分配到湖南省歌舞团任手风琴和电吉他独奏演员。1980 年调入北京广播学院团委任音乐辅导教师。1980 年创作的校歌《校园里有一排年轻的白杨》曾在国内外获奖并出版（法国、韩国）。1988 年、1990 两次在中央电视台主讲大型民谣吉他讲座，学员达数百万人次，并开办全国函授，教授作曲、配器、吉他、键盘、声乐，影响广泛。

主要作品

《电声乐队配器法》、《作曲法》、《通俗唱法歌唱要领》、《吉他弹唱研究》、《民谣吉他经典》（一、二、三集）、《民谣吉他经典教程》、《电视吉他讲座》、《电吉他基本技巧》、《跟名家学吉他 VCD》（一、二、三集）、《青少年学吉他 VCD》（一、二、三、四、五、六集）等著作共五十多部。

孙鹏 北京青年吉他协会副会长，青年吉他演奏家、教育家。1990 年师从中国著名吉他教育家、演奏家刘天礼老师，开始学习民谣吉他及音乐理论知识，1999 年毕业于北京广播学院。2000 年任中国青少年艺术新人选拔赛吉他组评委。自 1998 年协助刘天礼老师处理青年吉他协会事宜及编著吉他教材至今。2002 年与刘天礼老师合著的《吉他自学宝典》1、2 集，《吉他直通车》1、2 集，《吉他特快》等数本教材受到全国吉他爱好者的推崇与好评。

目　录

（一）基础知识部分

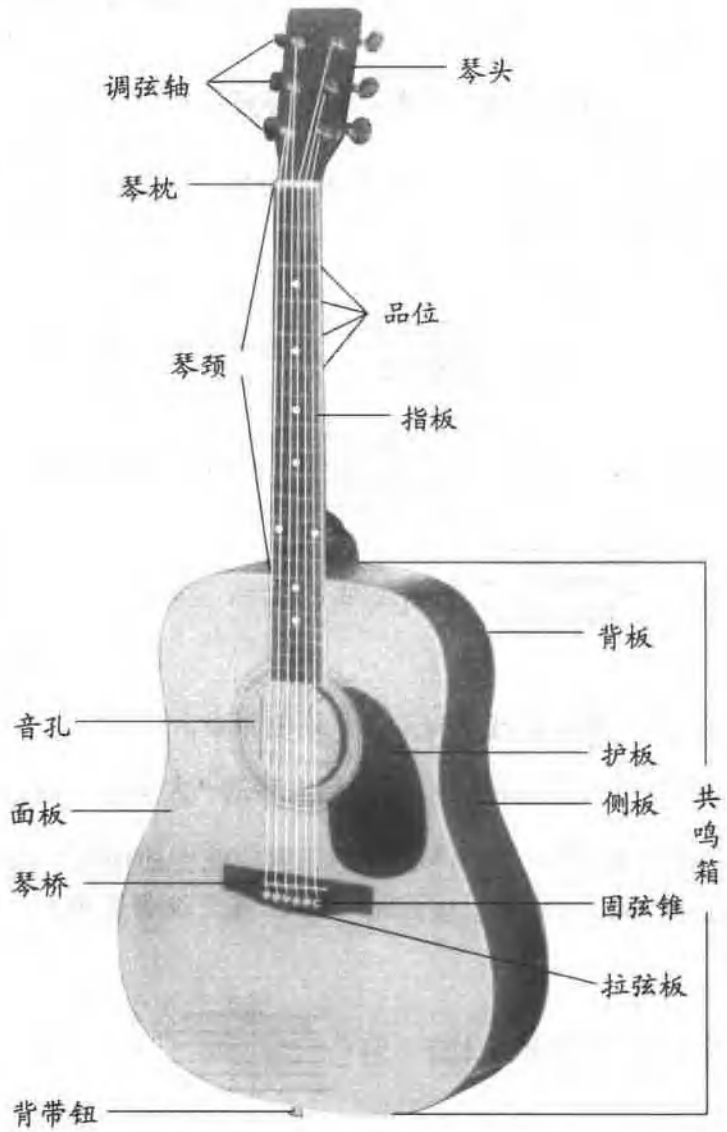
1．吉他构造图 ……（1）
2．常用标记简介 ……（2）
3．六线谱简介 ……（4）
4．常用技巧简介 ……（6）
5．C、G 调音位图 ……（9）
6．常用和弦图 ……（10）
7．各调音阶及常用和弦图 ……（11）

（二）乐曲部分

1．月亮代表我的心 ……（23）
2．渔舟唱晚（盘） ……（25）
3．梁　祝（盘） ……（28）
4．瑶族舞曲（盘） ……（29）
5．老人与海 ……（31）
6．紫竹调 ……（33）
7．浏阳河 ……（36）
8．北国之春（盘） ……（38）
9．绿岛小夜曲 ……（40）
10．潜海姑娘 ……（42）
11．爱的罗曼史（盘） ……（44）
12．叶塞尼娅（盘） ……（46）
13．罗密欧与朱丽叶（盘） ……（47）
14．秋日的私语（盘） ……（48）
15．爱的协奏曲 ……（50）
16．童年的回忆 ……（53）
17．蓝色的爱（盘） ……（55）
18．雨　滴（盘） ……（57）
19．绿袖子 ……（60）
20．月　光 ……（63）
21．爱情的故事 ……（65）
22．鸽　子（盘） ……（66）
23．四只小天鹅（盘） ……（69）
24．运运的旋律（盘） ……（70）
25．拿波利舞曲（盘） ……（72）
26．西班牙女郎（盘） ……（73）
27．少女波尔卡 ……（76）
28．镜中的安娜（一） ……（78）
29．镜中的安娜（二） ……（82）
30．多瑙河之波 ……（86）
31．悲伤的西班牙（盘） ……（91）
32．水边的阿狄丽娜 ……（93）
33．奇异的关联 ……（95）
34．苏塔娜美拉 ……（97）
35．珍珠项链 ……（99）
36．玫瑰花 ……（101）
37．致艾丽丝 ……（104）
38．西班牙斗牛士（盘） ……（108）
39．杜丘之歌（盘） ……（111）

基础知识部分

吉 他 构 造 图



常 用 标 记 简 介

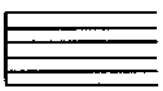
※：①、②、③、④、⑤、⑥表示弦序，从细弦算起。

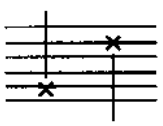
※：p、i、m、a、ch 分别表示右手的拇指、食指、中指、无名指、小指。

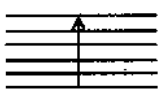
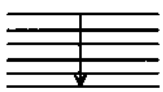
※：一、二、三、四分别表示左手的食、中、无名、小指。

※：〈0〉、〈一〉、〈二〉、〈三〉、〈四〉、〈五〉……表示指板上的品位，空弦为零品，自上而下计算。

※：C、D、A、Am、G7、E7……表示和弦标记。

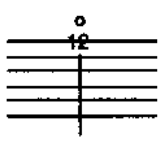
※：“  ”六线谱标记，自上而下分别为吉他的一、二、三、四、五、六弦。

※：“×”表示弹弦，如：“  ”表示先弹五弦，再弹二弦。

※：“↑ ↓”表示扫弦，如“  ”表示向下扫六根弦；“  ”表示向上扫六根弦；“ ”表示先向下扫一、二、三弦，再向上扫一、二、三弦。

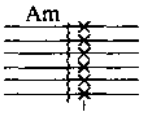
※：“.”切音记号（也称止音记号）表示切断声音。

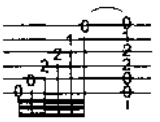
开放和弦（即带有空弦音的和弦），一般用右手的“大鱼际”部位 或“小鱼际”部位 来切音，封闭和弦（不带有空弦音的横按和弦）一般用左手的“虚按”方法来切音，（即左手按弦时“虚”“实”交替变换）。切音是一种常用的技巧。

※：“○”泛音记号，记在该音上方。如“ 

”表示一弦十二品上的泛音。

※：“ ”琶音记号，表示由低音到高音，顺序奏出各音。如“Am”和弦的琶音：

“ 

” 应奏为“  ”。

※：“ 𝄆 | 𝄇 ”小反复记号，表示双线内的部分要反复一次。

※：“D.S”或“ 𝄋 ”，大反复记号，表示从前面的“ 𝄋 ”处开始反复。

※：“D.C”表示从头反复。

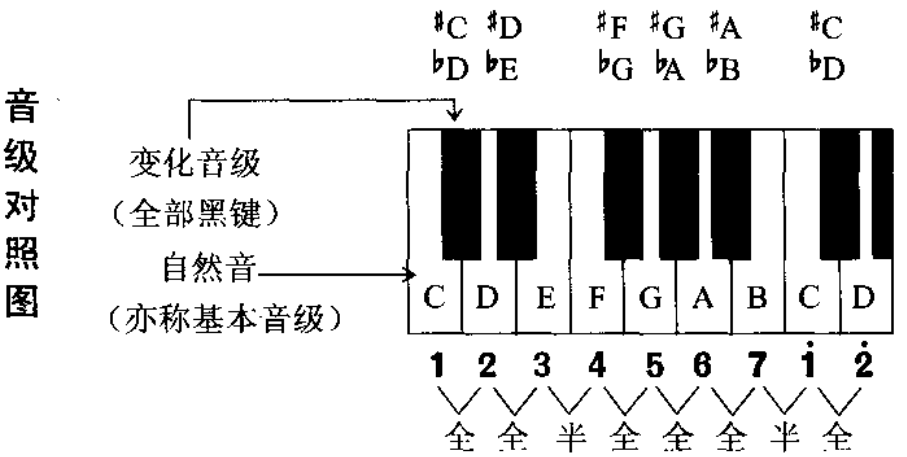
※：“D.S”、“D.C”、“ 𝄋 ”，三种记号一般是在小反复号“ 𝄆 | 𝄇 ”用过之后，仍需要反复时才用到。

※：“ 𝄐 ”延音记号，表示该音可自由延长。如记在小节线上，则表示该处要休止一下。

※：“P”勾弦记号。

※：“S”滑弦记号。

※：“H”打弦记号。

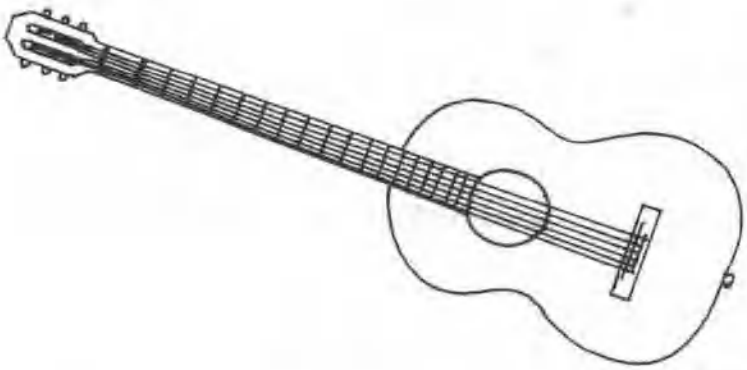


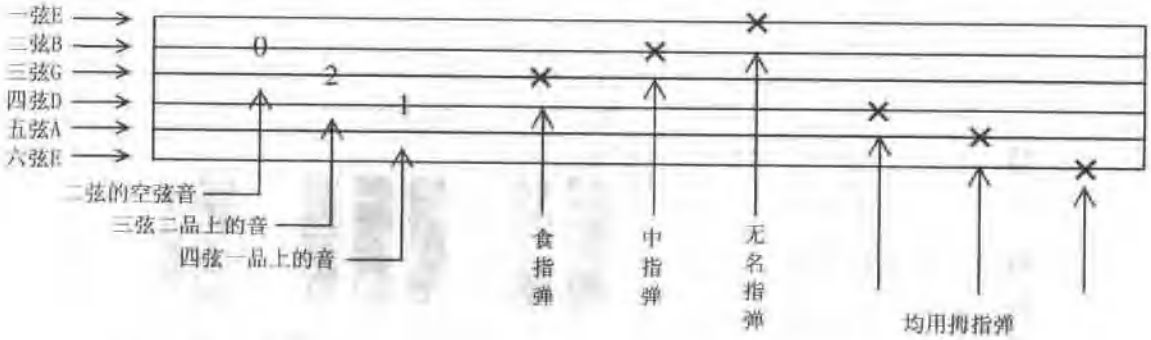
音级小说明

从上图中可以看到，在音乐的音级系列中，高低重复出现的共有十二个音（亦称十二平均律），在这十二个音中，有七个是基本音级（即键盘上的白键子），也就是平时所说的 1、2、3、4、5、6、7，其他五个音是变化音级（即键盘上的黑键子），每个黑键有两上名称，如D与E之间的黑键可以称为升D，也可以称为降E。吉他也是十二平均律的乐器，即每升高一个品位就升高半音，了解到这一点，就可以在吉他上找到任何一个音。

六 线 谱 简 介

（一）六线谱图解：





（二）六线谱的音符：

① “ ---” = 全音符 = “**1** --- ”

② “ - ” = 二分音符 = “**1** - ”　　③ “ ” = 四分音符 = “**1**”

④ “ ” = 八分音符 = “ **1** ”　　⑤ “ ” = 十六分音符 = “ **1** ”

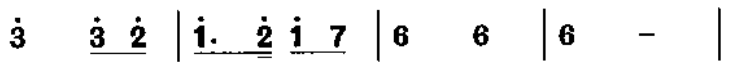
六线谱的休止符：（与五线谱中的一样）

① “ ” = 四分休止符　② “ ” = 八分休止符　③ “ ” = 十六分休止符

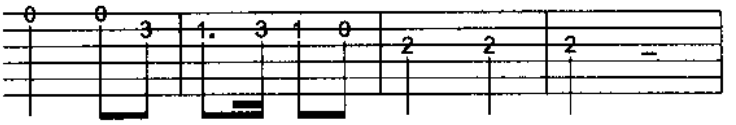
“ ” = 简谱的“**0**”　“ ” = 简谱的“**0**”　“ ” = 简谱的“**0** ”

（三）六线谱的记法对照：

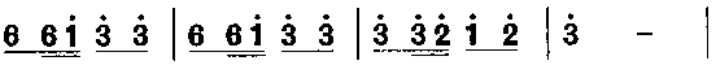
例 1（四季歌） 简　谱 1=C $\frac{2}{4}$



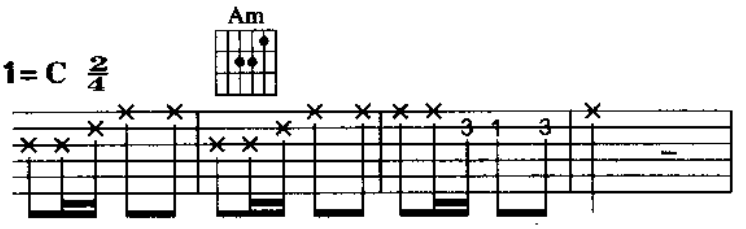
六线谱 1=C $\frac{2}{4}$（空弦音：3 7 5 2 6 3）



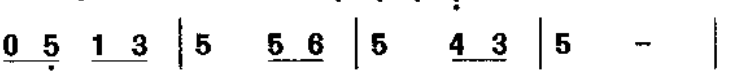
例 2（草原牧歌） 简　谱 1=C $\frac{2}{4}$



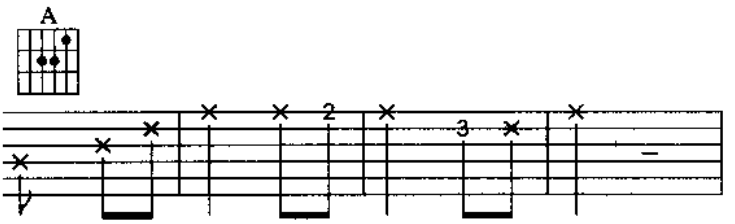
六线谱 1=C $\frac{2}{4}$



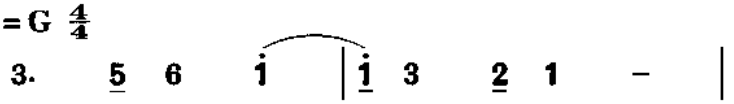
例 3（西西里岛） 简　谱 1=A $\frac{2}{4}$（空弦音：5 2 ♭7 4 1 5）



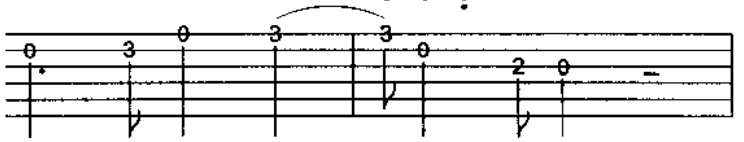
六线谱 1=A $\frac{2}{4}$



例 4（风雨兼程） 简　谱 1=G $\frac{4}{4}$

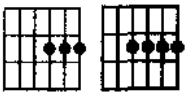


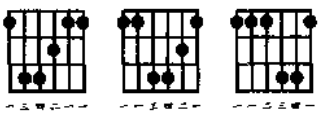
六线谱 1=G $\frac{4}{4}$（空弦音：6 3 1 5 2 6）



常 用 技 巧 简 介

A. 左手演奏技巧简介

（一）小横按：  一般用左手一指按，有时也用二指，三指很少用，四指不用。

（二）大横按：  大横按的练习要适量，防止左手的“劳损”。

（三）揉　弦： ① 手指横向运动，产生波音　②压弦：手指按在两品之间，有节律地压弦，产生波音。

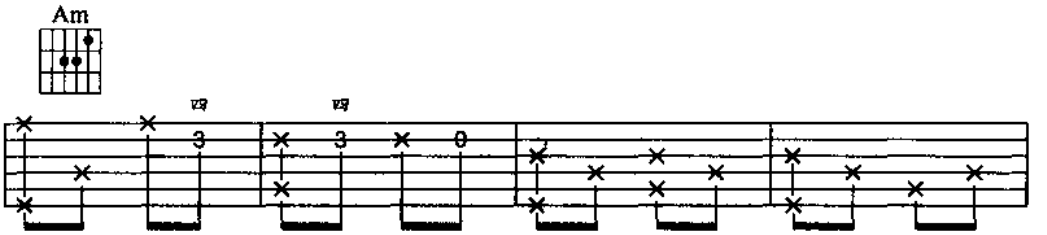
（四）连　线： “2 3” 音符 “2” 和 “3” 上面的那条弧线叫连线，有连线的音，一般只弹第一个音，后面的滑出，或打出，或勾出。

①滑出 “2 3”　　“3 2”　（手指不变）

②打出：“2 3”　　“1 2”　（手指有变化）

③勾出：“5 3”　　“3 2”　（手指有变化）

（五）保留指：



在不影响旋律进行的情况下，暂时不用的手指仍停留在弦上待用，叫做保留指。上例中打“×”的音都可用保留指。

B. 右手扫弦技巧简介

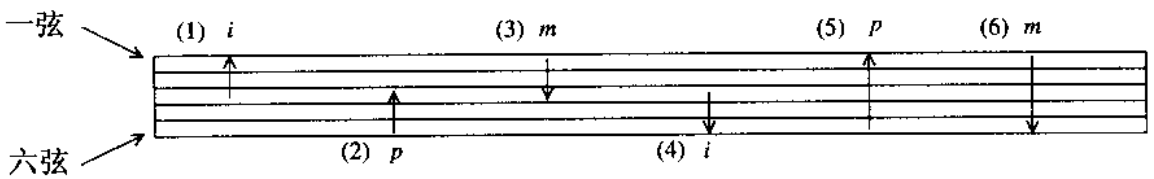
右手扫弦记号图解

下面图中的六条线表示吉他的六根弦，自上而下分别为① ② ③ ④ ⑤ ⑥弦，左为琴头方向，右为琴尾方向；纵箭头“↑ ↓”画在弦上，表示扫弦时所触到的弦，前者向下，后者向上。曲线纵箭头“↑ ↓”是琶音的记号，表示把声音顺序拨出。（请把“标记说明”一章记熟，面后再看图试奏），下面是各种扫弦记号与图示的对照参考图：

（1）用食指向下扫 1、2、3 弦；　　（2）用拇指向下扫 4、5、6 弦；

（3）用中指向上扫 1、2、3 弦；　　（4）用食指向上扫 4、5、6 弦；

（5）用拇指向下扫六根弦；　　（6）用中指向上扫六根弦。

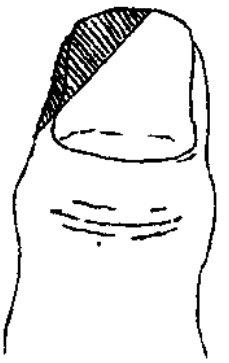


C. 右手切音、扫弦技巧简介

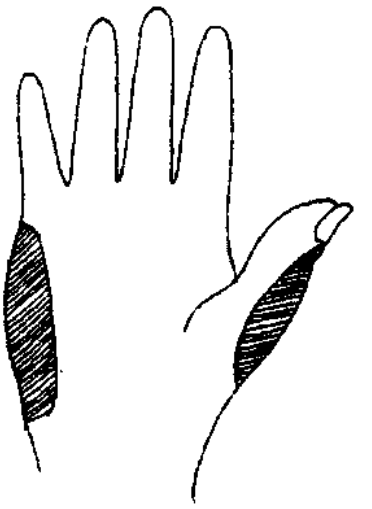
右手扫弦或切音时触弦部位

（一）
右手其他手指扫弦
时的触弦部位
（正反方向均如此）

（二）
右手大拇指扫弦时
的触弦部位
（正反方向均如此）

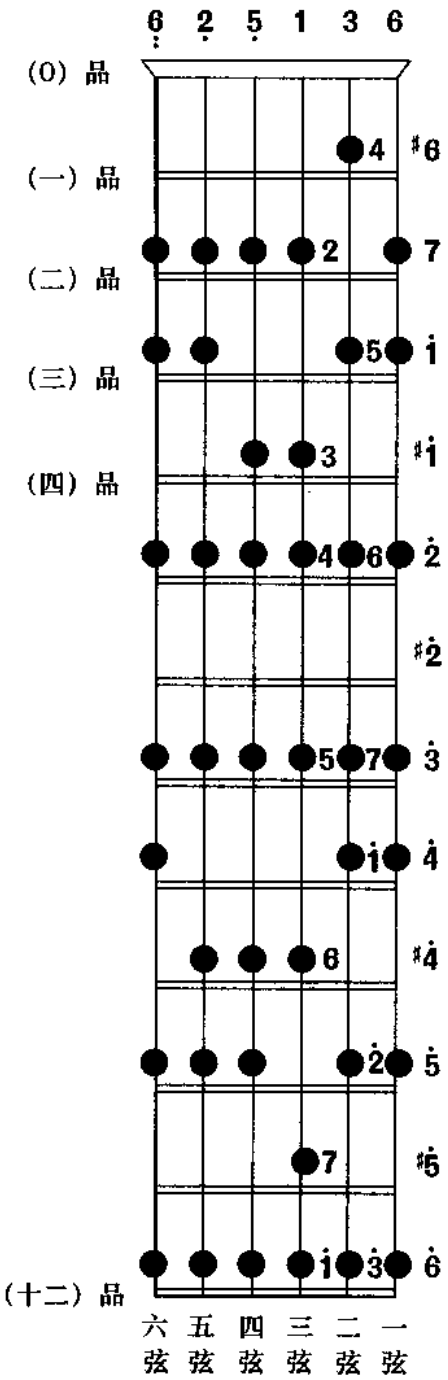


（三）
右手切音时的两种
不同的触弦部位

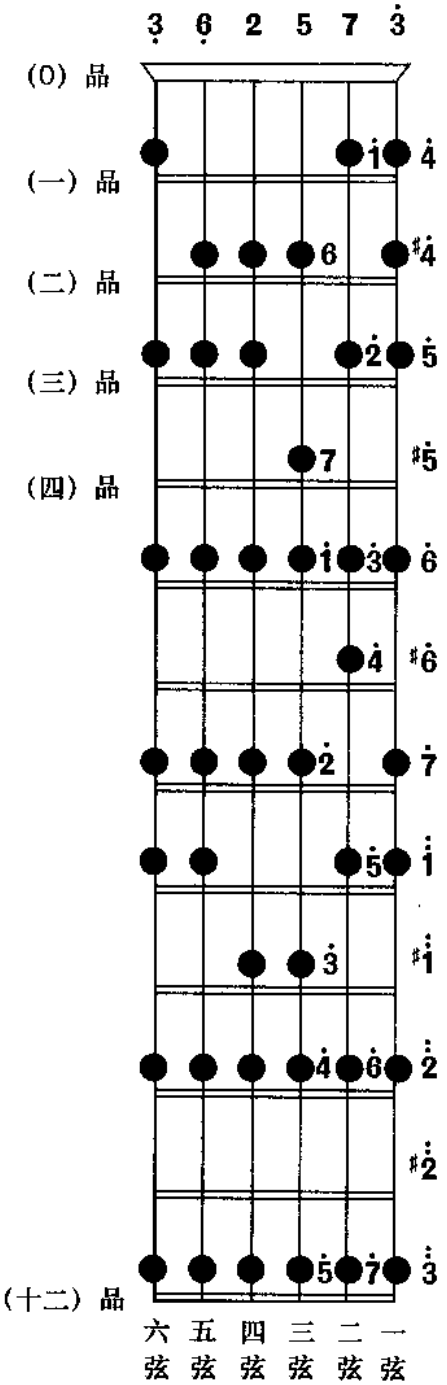


C、G 调 音 位 图

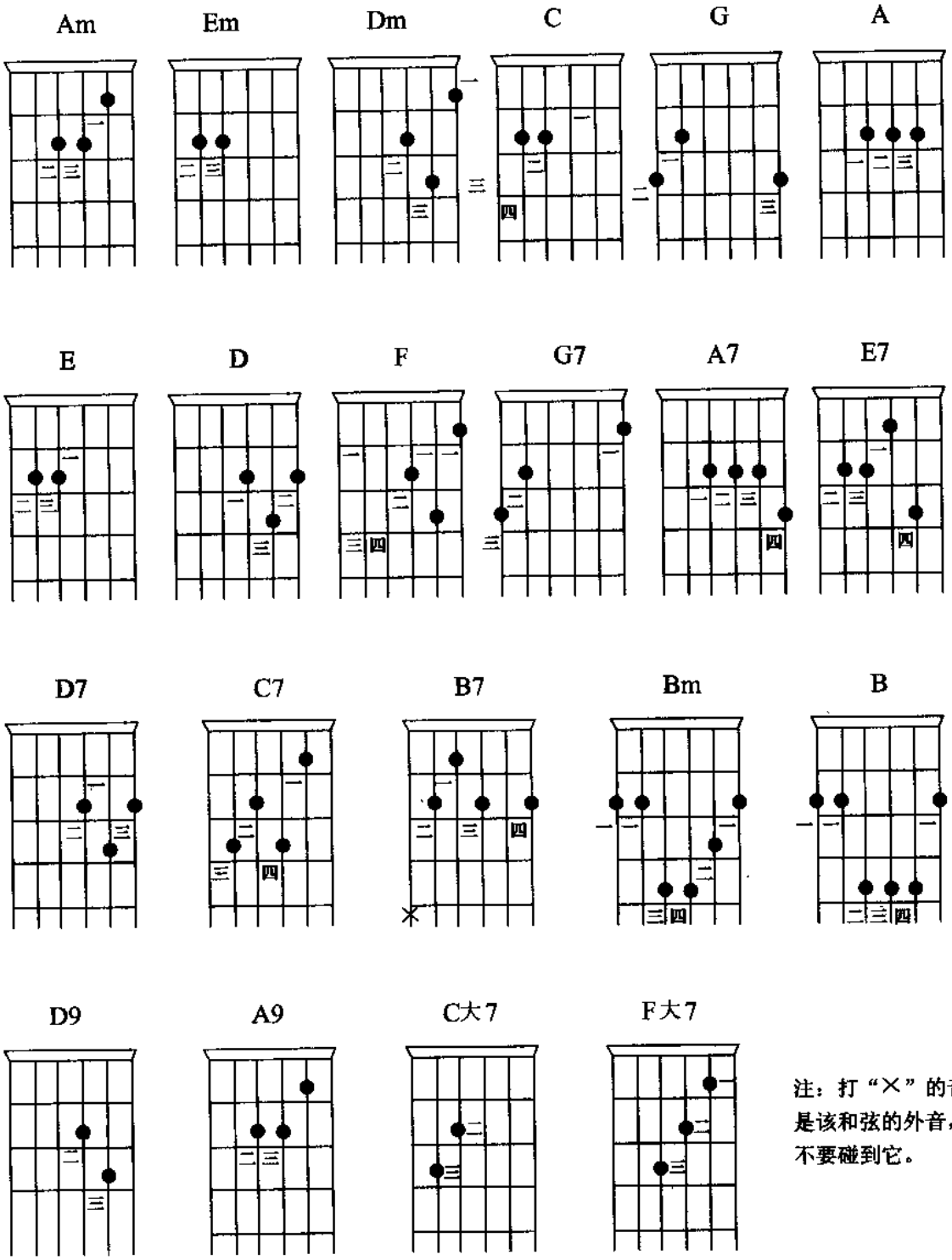
G调音位图



C调音位图



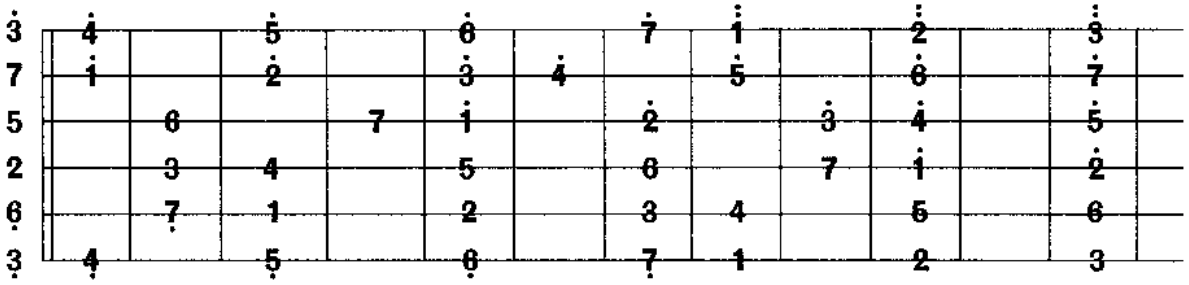
常 用 和 弦 图



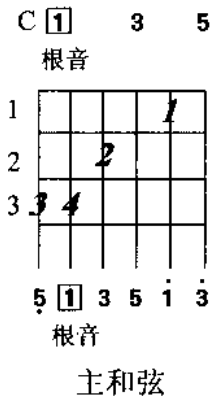
注：打“×”的音，是该和弦的外音，不要碰到它。

各调音阶及常用和弦图

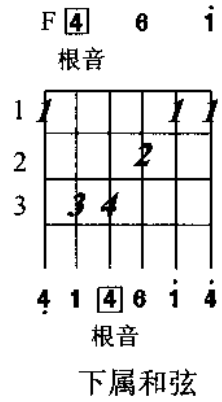
（一）C调音阶



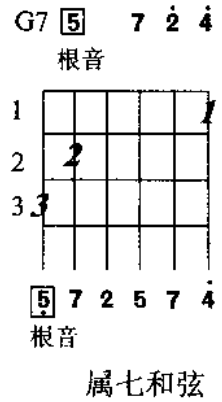
1. C大调基本和弦



主和弦

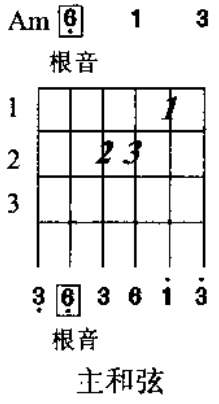


下属和弦

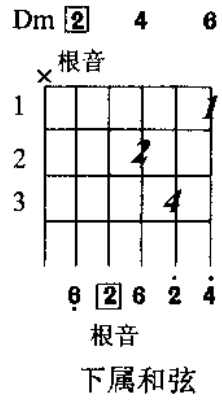


属七和弦

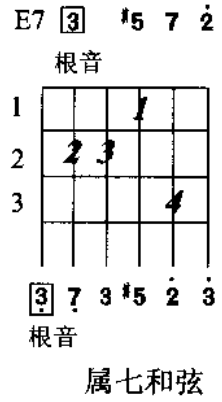
2. a小调基本和弦



主和弦

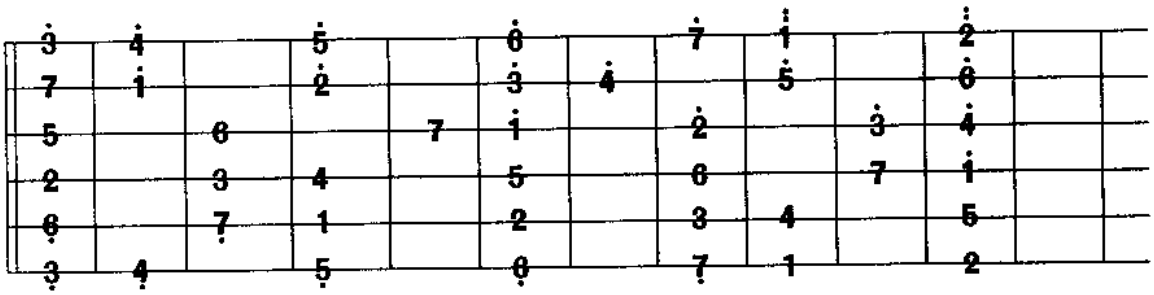


下属和弦

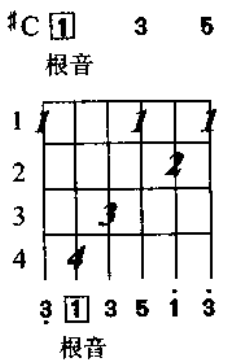


属七和弦

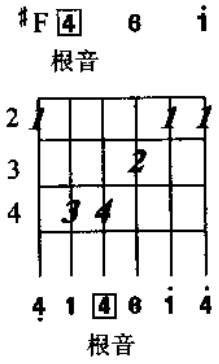
(二)♯C调音阶



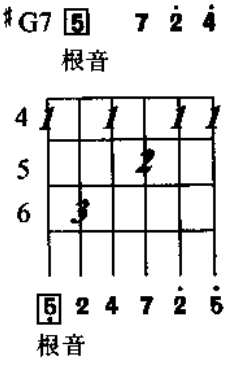
1.♯C大调基本和弦



主和弦

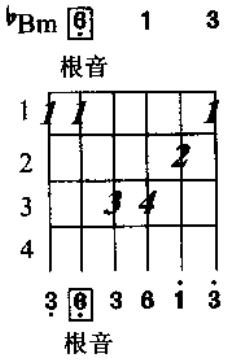


下属和弦

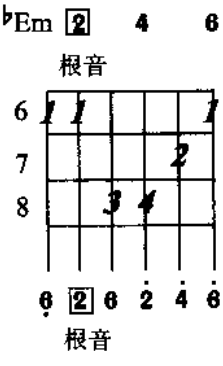


属七和弦

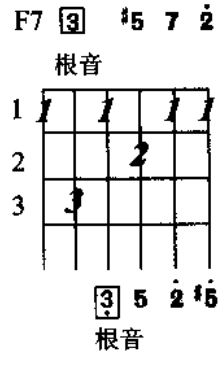
2.♭b小调基本和弦



主和弦

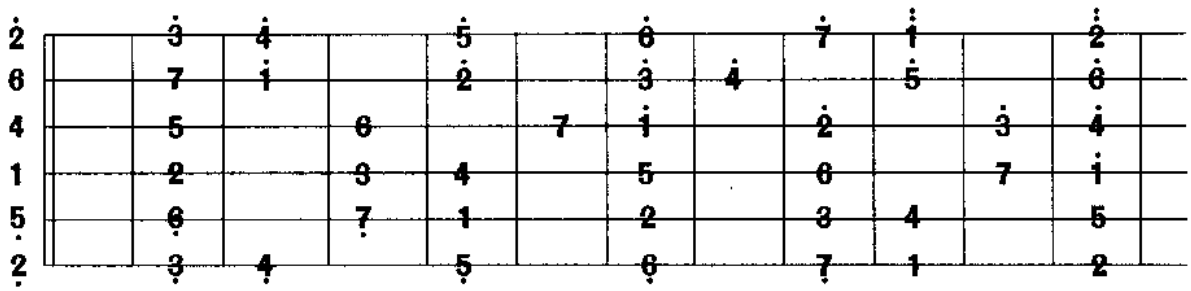


下属和弦

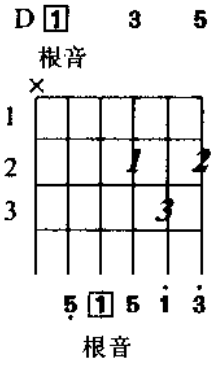


属七和弦

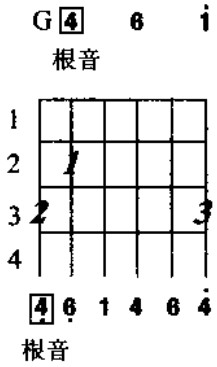
（三）D调音阶



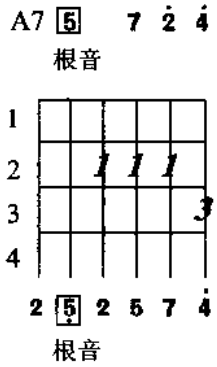
1. D大调基本和弦



主和弦

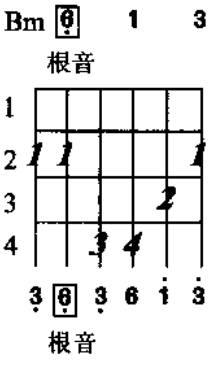


下属和弦

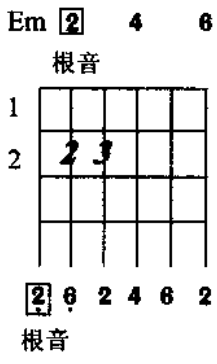


属七和弦

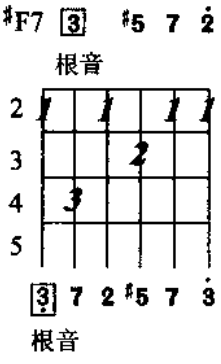
2. b小调基本和弦



主和弦

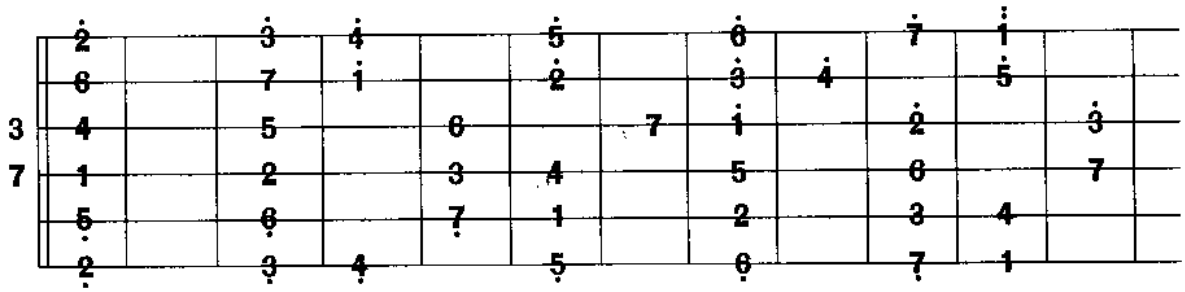


下属和弦

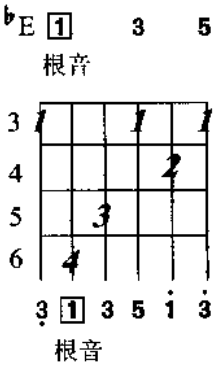


属七和弦

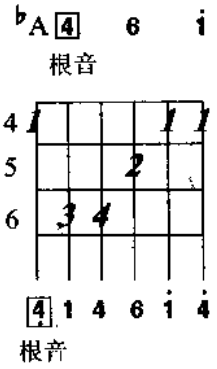
（四）♭E调音阶



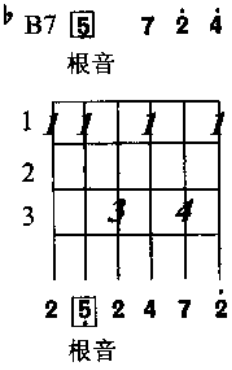
1.♭E大调基本和弦



主和弦

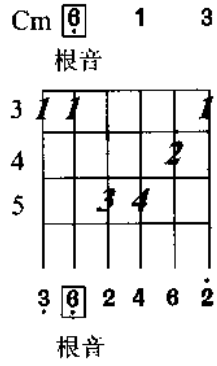


下属和弦

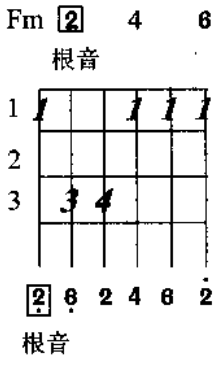


属七和弦

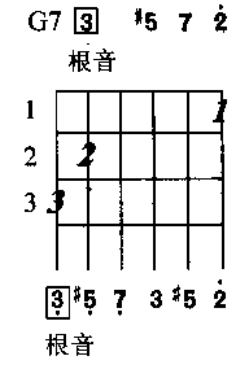
2. C小调基本和弦



主和弦

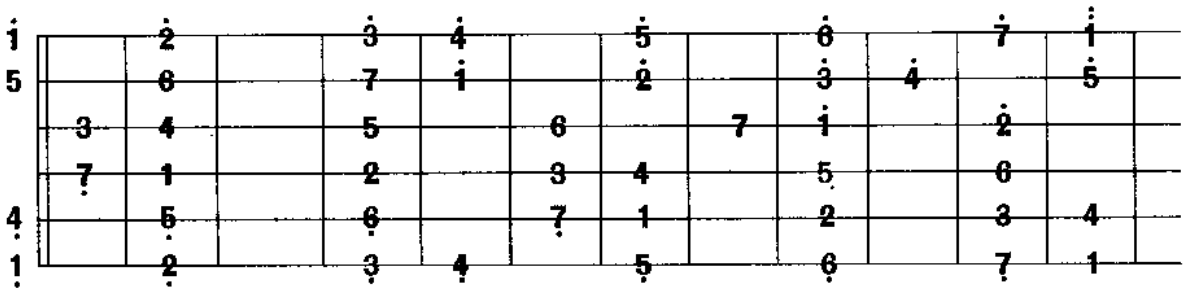


下属和弦

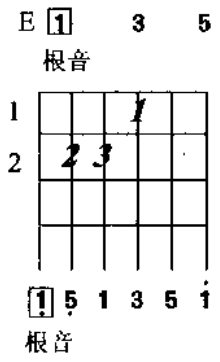


属七和弦

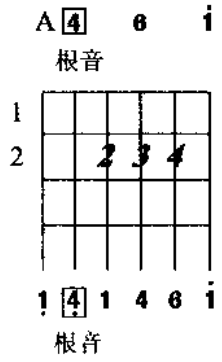
（五）E调音阶



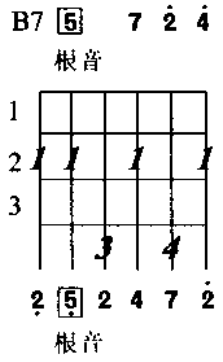
1. E大调基本和弦



主和弦

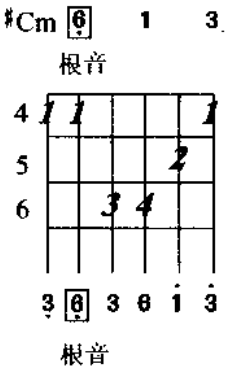


下属和弦

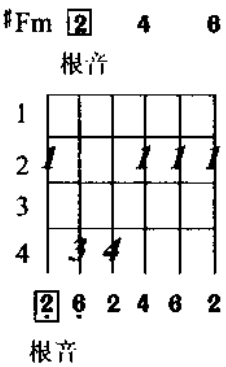


属七和弦

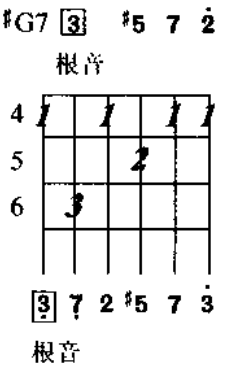
2. ♯C小调基本和弦



主和弦

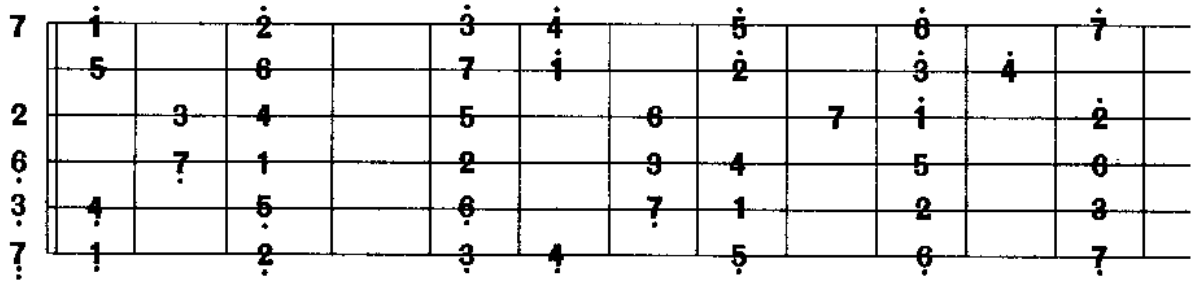


下属和弦

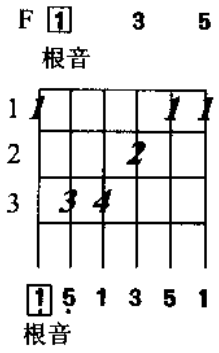


属七和弦

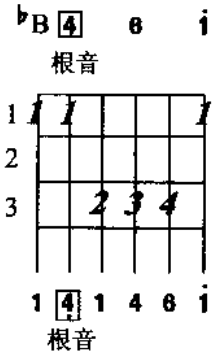
（六）F调音阶



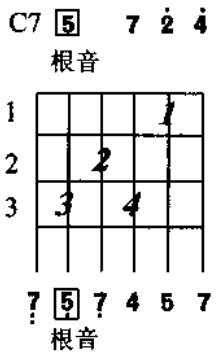
1. F大调基本和弦



主和弦

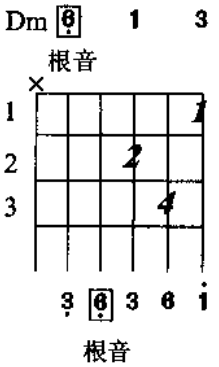


下属和弦

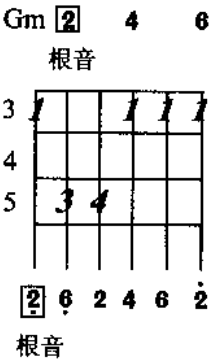


属七和弦

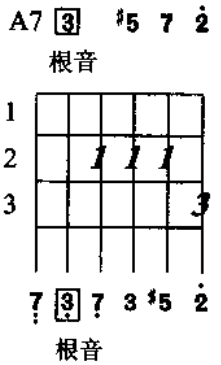
2. d小调基本和弦



主和弦

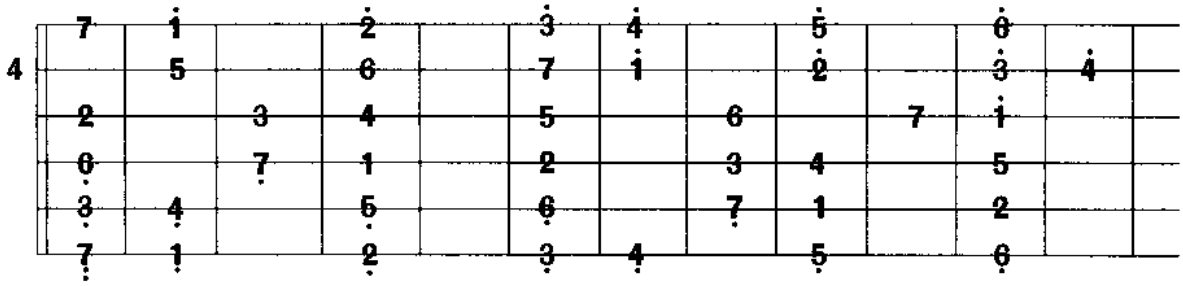


下属和弦

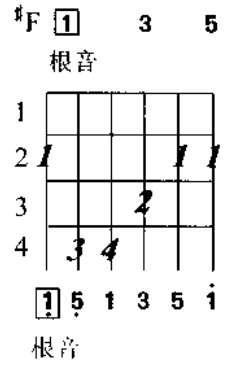


属七和弦

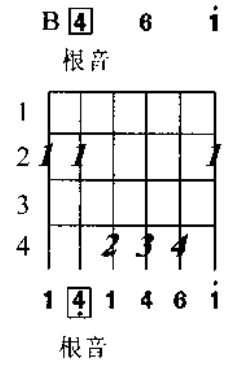
（七）♯F调音阶



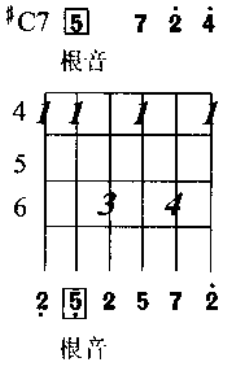
1. ♯F大调基本和弦



主和弦

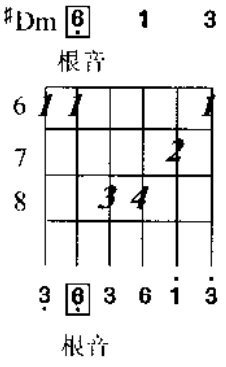


下属和弦

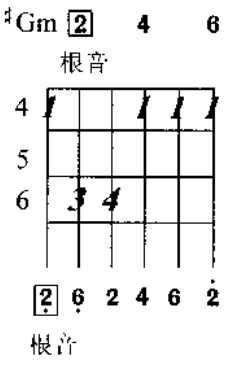


属七和弦

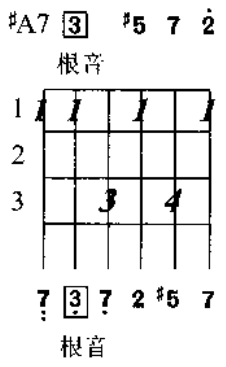
2. ♯d小调基本和弦



主和弦

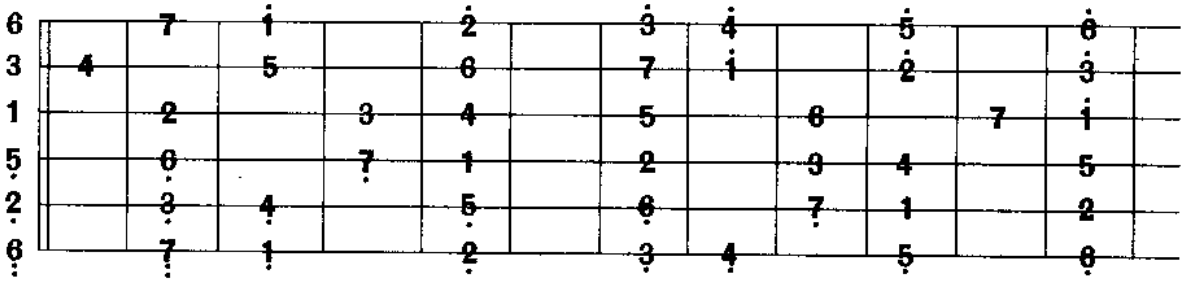


下属和弦

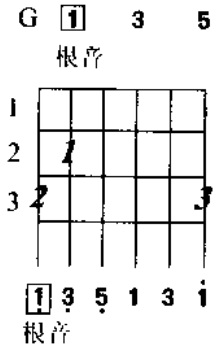


属七和弦

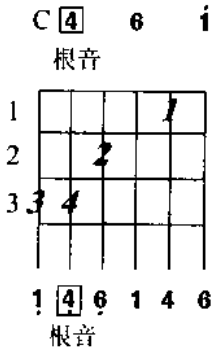
（八）G调音阶



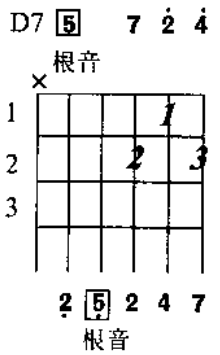
1. G大调基本和弦



主和弦

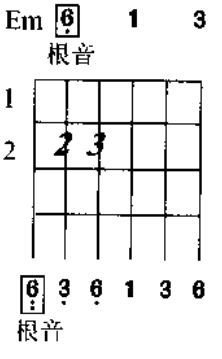


下属和弦

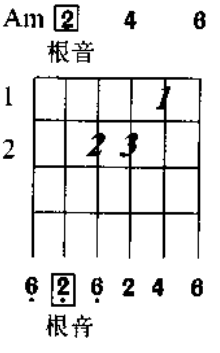


属七和弦

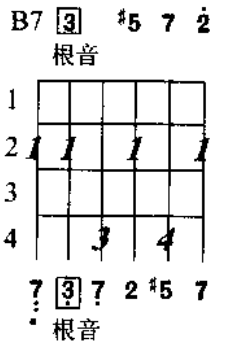
2. e小调基本和弦



主和弦

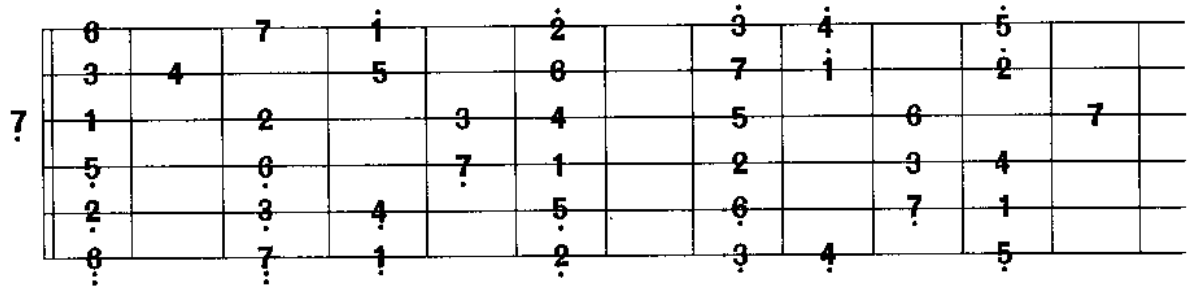


下属和弦

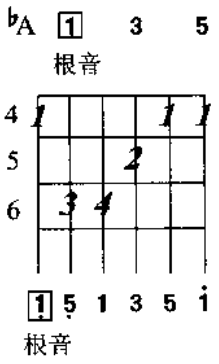


属七和弦

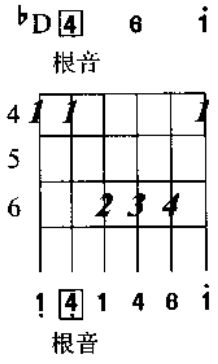
（九）♭A 调音阶



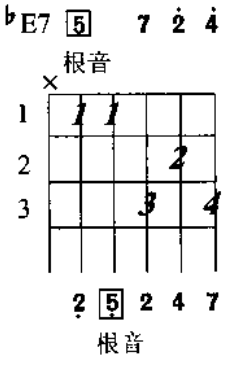
1. ♭A大调基本和弦



主和弦

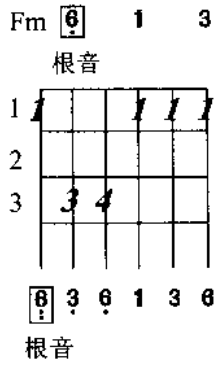


下属和弦

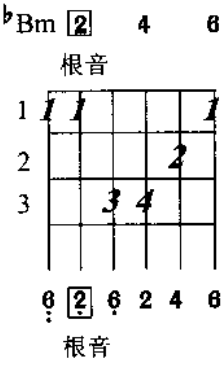


属七和弦

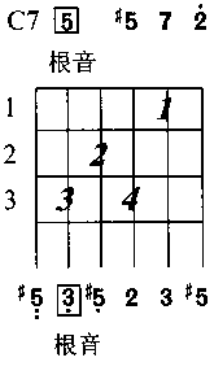
2. f小调基本和弦



主和弦

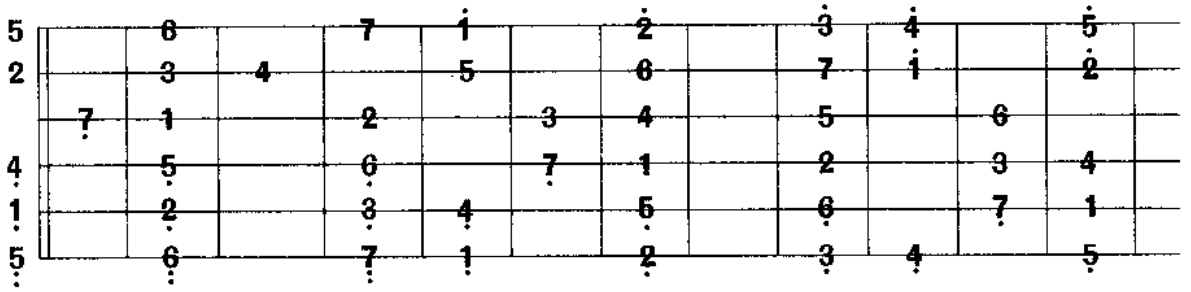


下属和弦

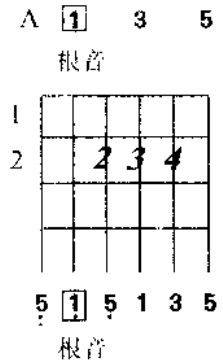


属七和弦

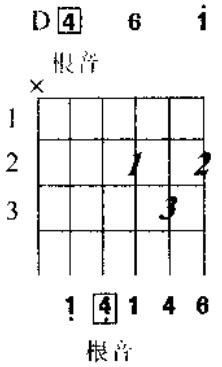
（十）A调音阶



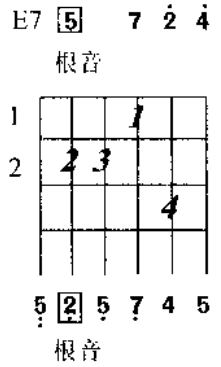
1. A大调基本和弦



主和弦

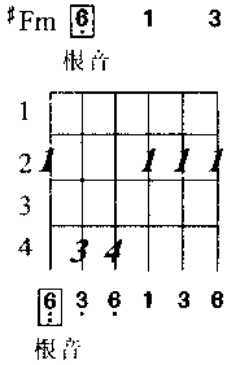


下属和弦

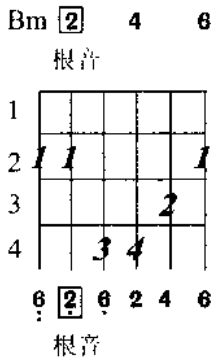


属七和弦

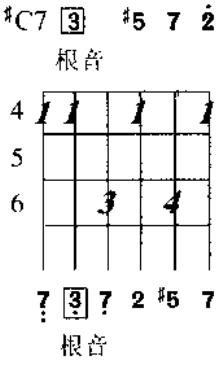
2. ♯f小调基本和弦



主和弦

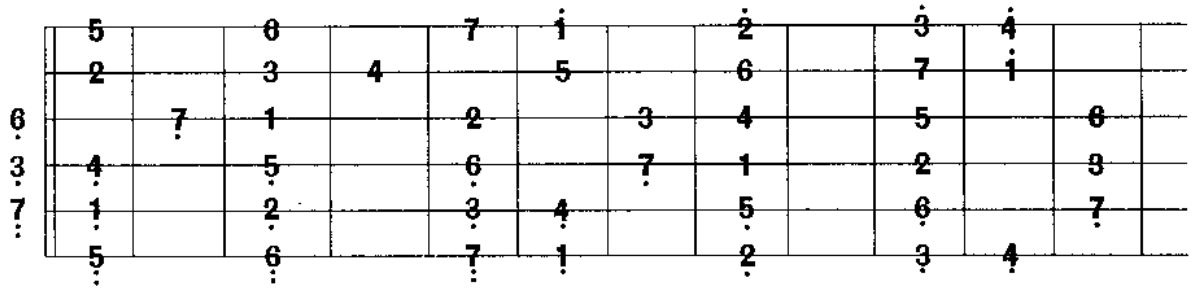


下属和弦

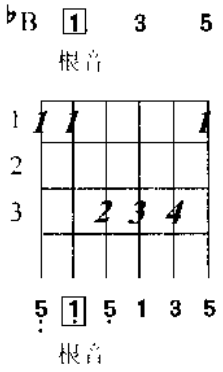


属七和弦

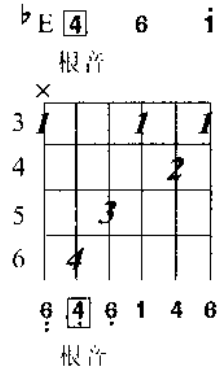
（十一）♭B 调音阶



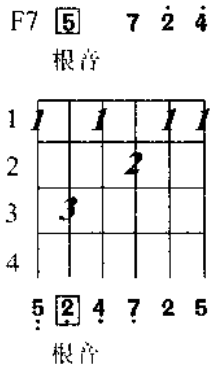
1. ♭B大调基本和弦



主和弦

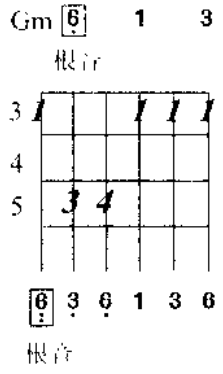


下属和弦

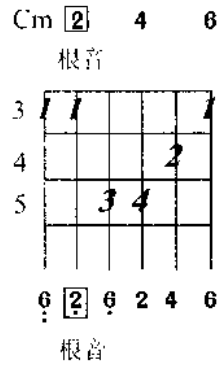


属七和弦

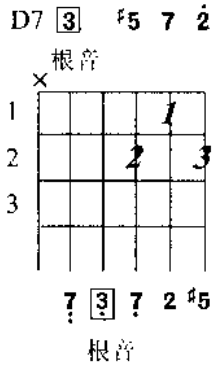
2. g小调基本和弦



主和弦

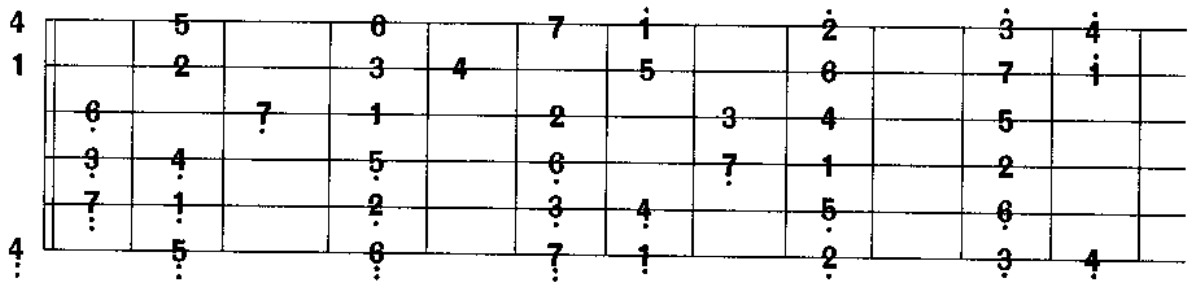


下属和弦

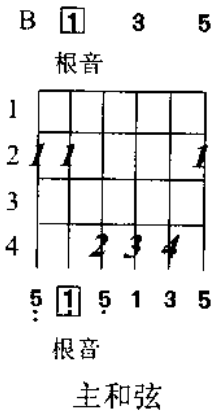


属七和弦

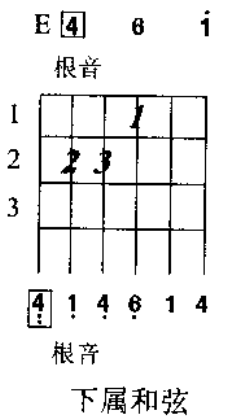
（十二）B调音阶



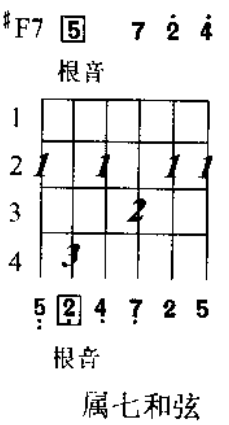
1. B大调基本和弦



主和弦

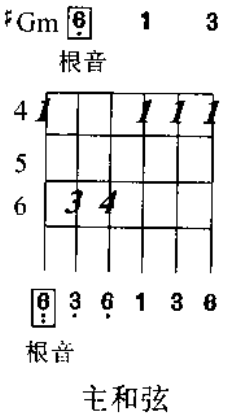


下属和弦

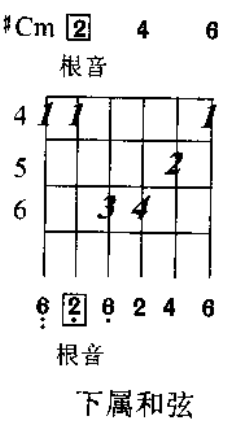


属七和弦

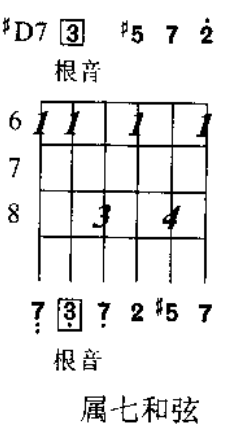
2. ♯g小调基本和弦



主和弦



下属和弦

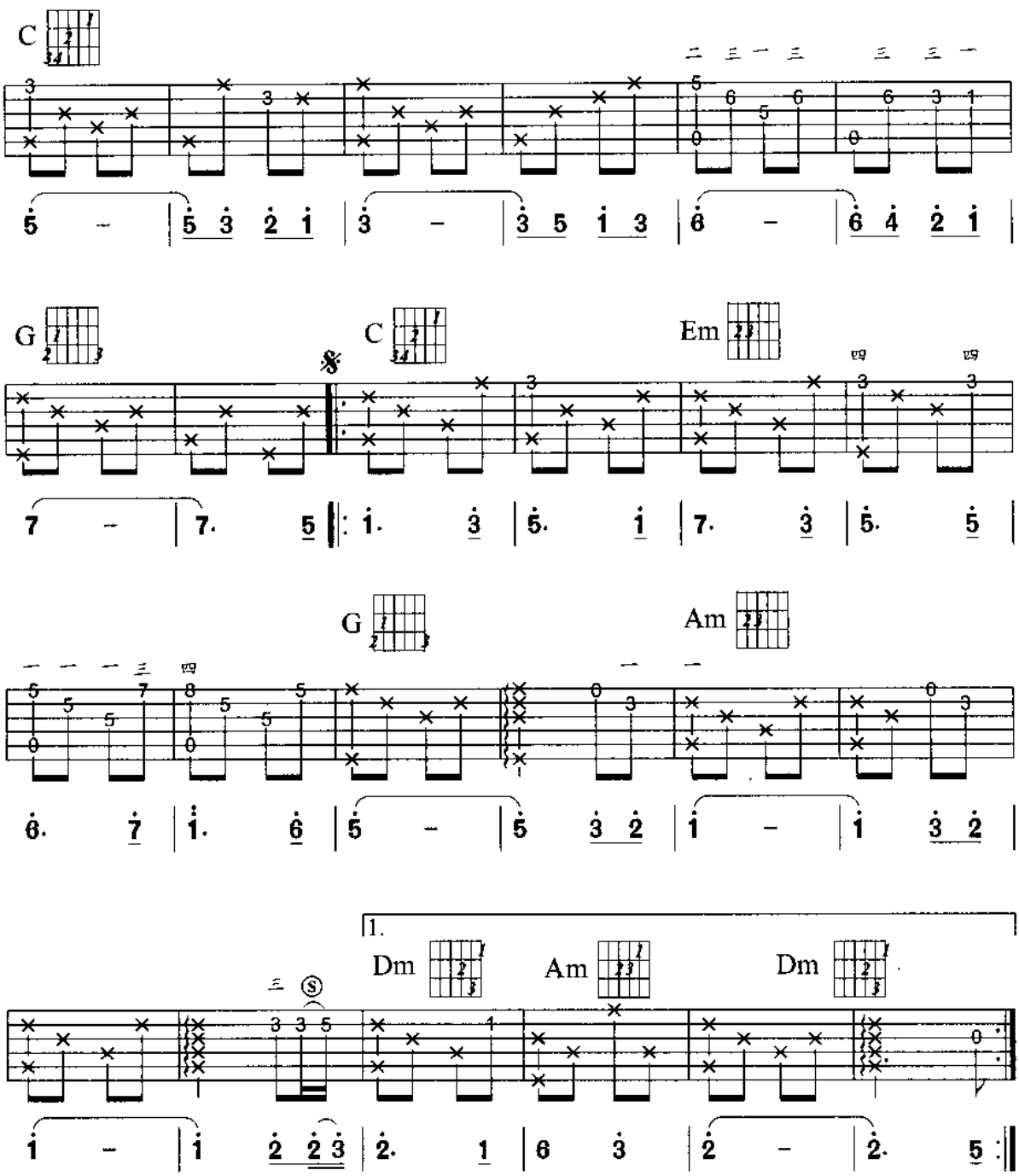


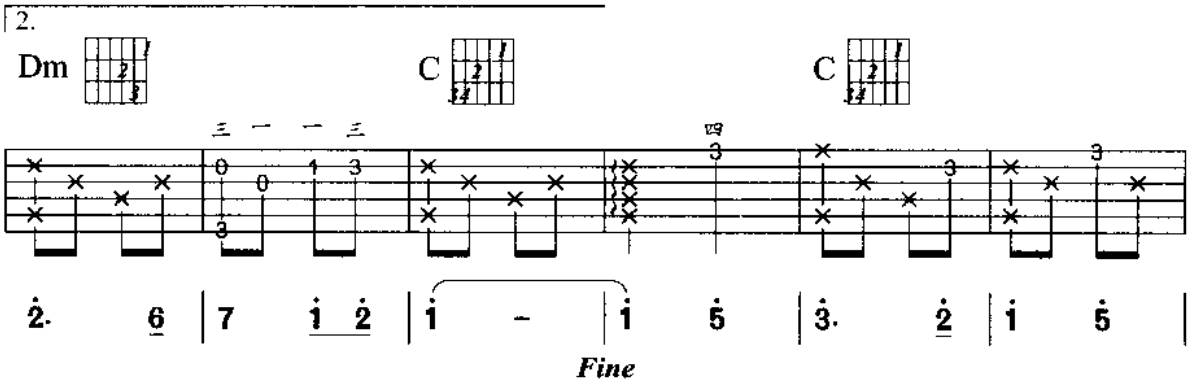
属七和弦

月亮代表我的心

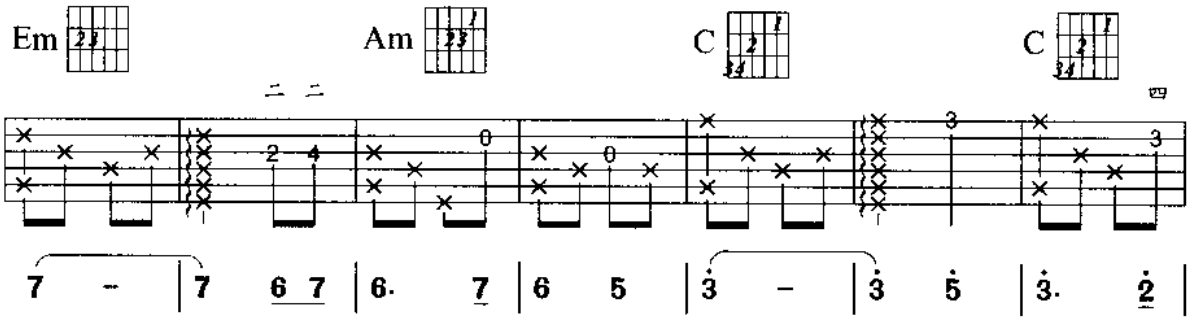
1=C $\frac{2}{4}$

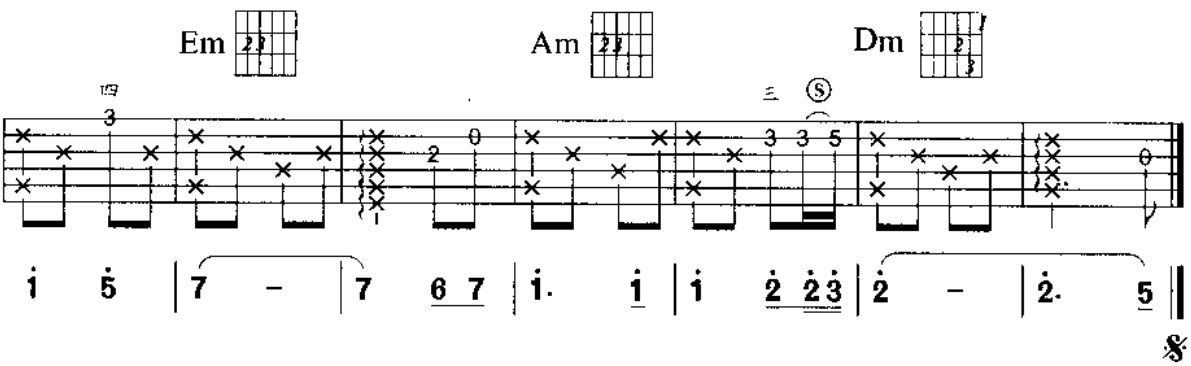
汤　　尼　曲
刘天礼　记谱编配




2.
Dm
C
C
三 一 一 三
四
2· 6 | 7 i 2 | i - i 5 | 3· 2 | i 5 |

Fine

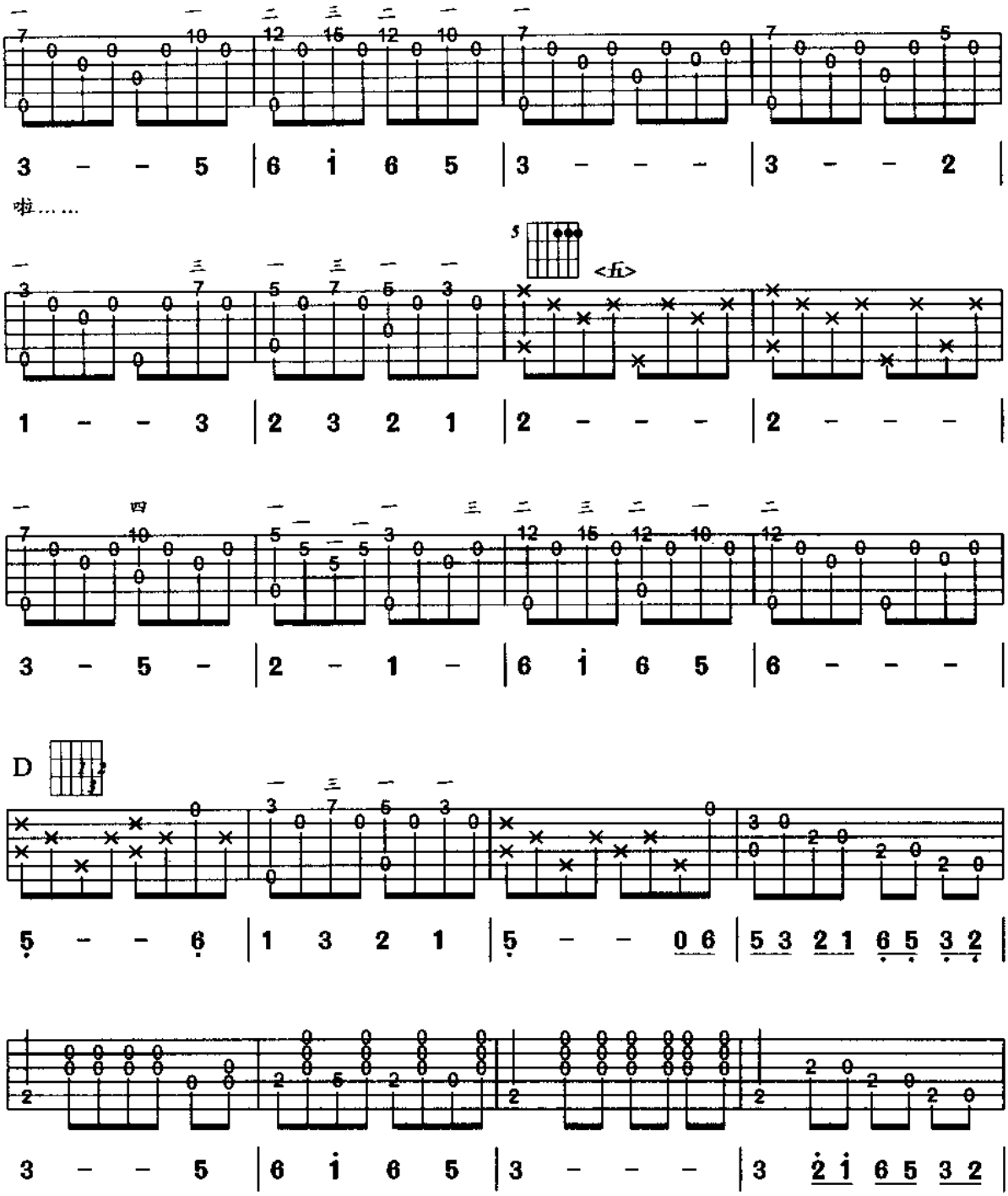

Em
Am
C
C
二 二
四
7 - | 7 6 7 | 6· 7 | 6 5 | 3 - | 3 5 | 3· 2 |

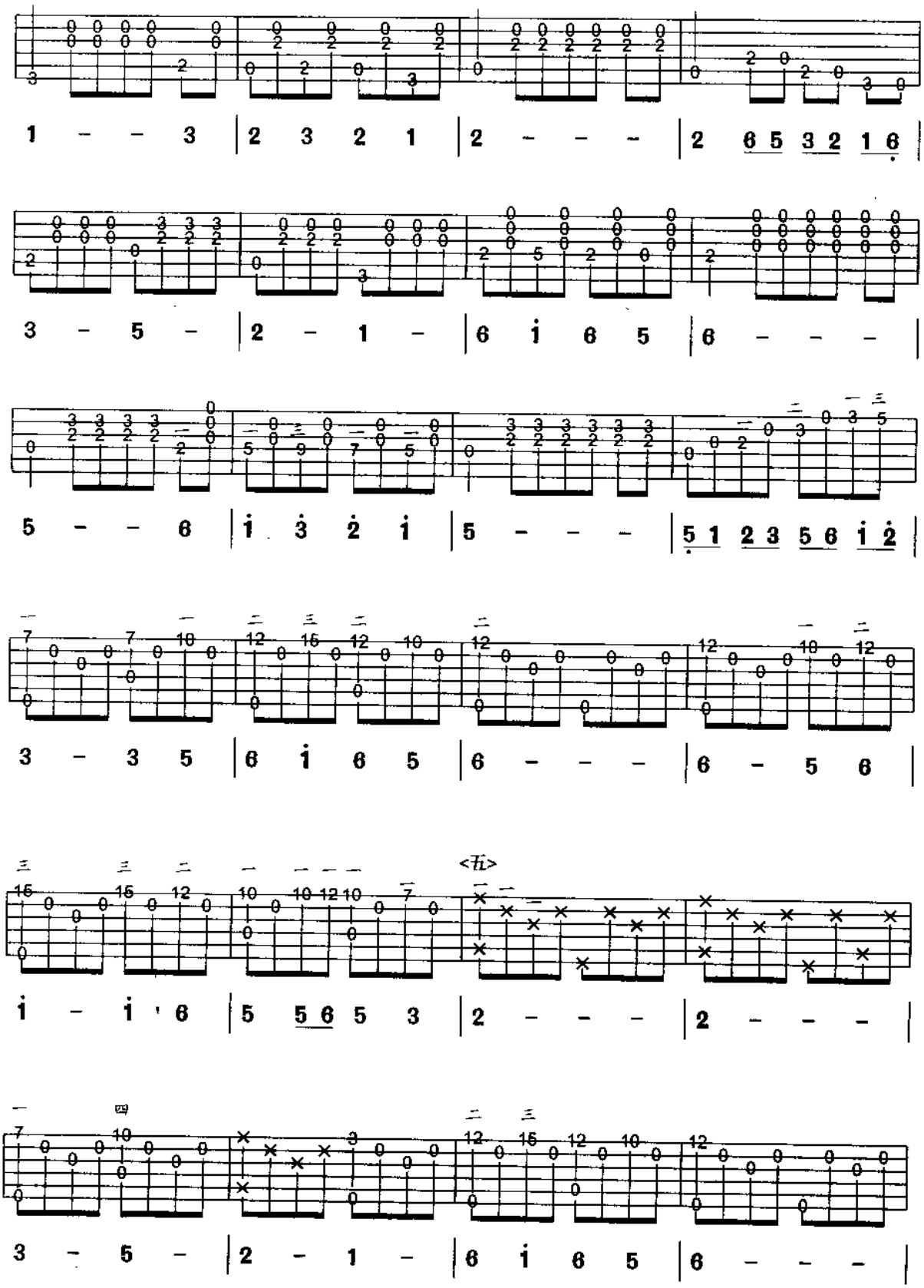

Em
Am
Dm
四
三 Ⓢ
i 5 | 7 - | 7 6 7 | i· i | i 2 23 | 2 - | 2· 5 |
𝄋

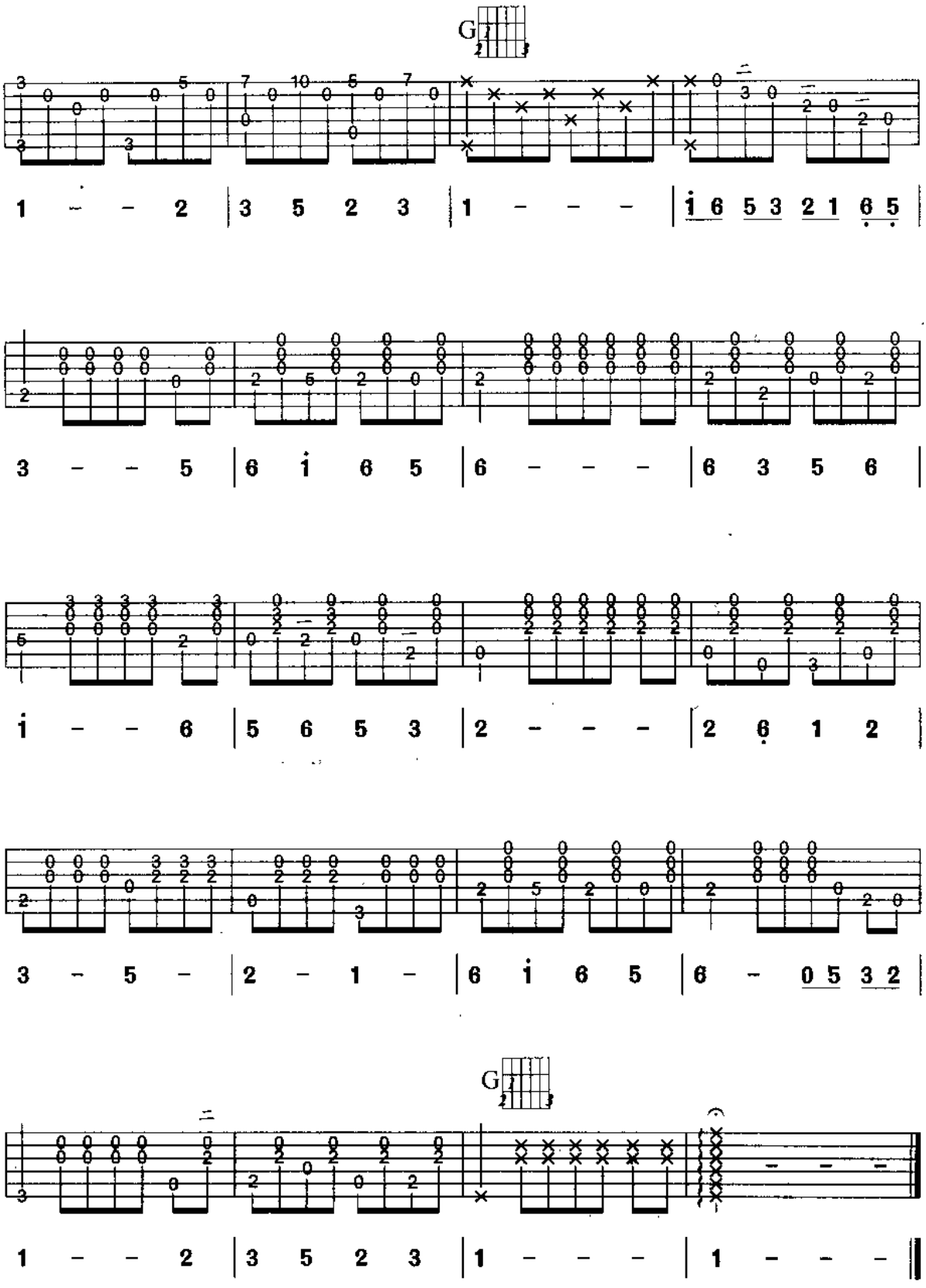
渔舟唱晚

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

刘天礼　记谱编配



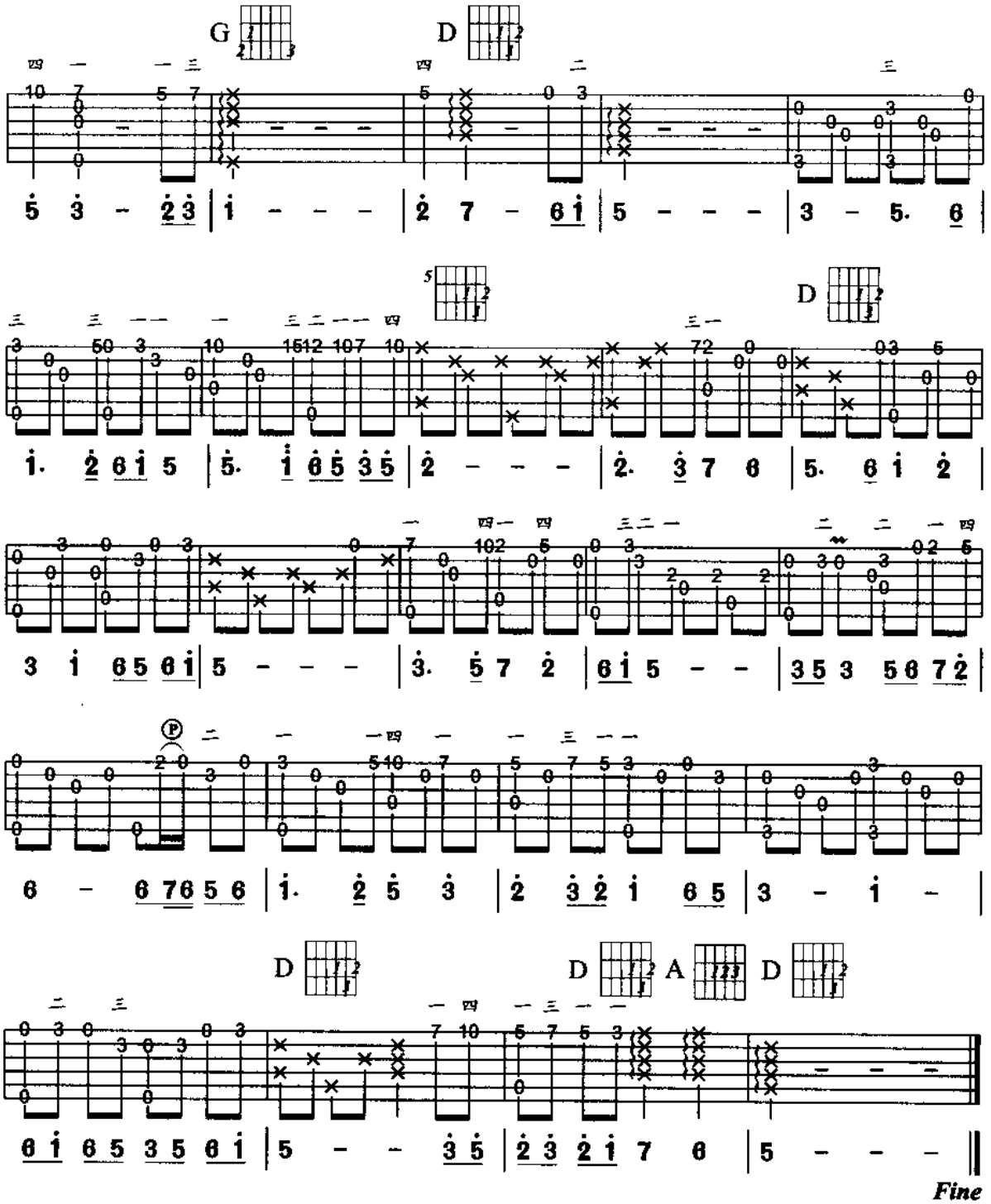

1 – – 3 | 2 3 2 1 | 2 – – – | 2 6 5 3 2 1 6
3 – 5 – | 2 – 1 – | 6 i 6 5 | 6 – – –
5 – – 6 | i 3 2 i | 5 – – – | 5 1 2 3 5 6 i 2
3 – 3 5 | 6 i 6 5 | 6 – – – | 6 – 5 6
i – i 6 | 5 5 6 5 3 | 2 – – – | 2 – – –
3 – 5 – | 2 – 1 – | 6 i 6 5 | 6 – – –


G
1 – – 2 | 3 5 2 3 | 1 – – – | i 6 5 3 2 1 6 5
3 – – 5 | 6 i 6 5 | 6 – – – | 6 3 5 6
i – – 6 | 5 6 5 3 | 2 – – – | 2 6 1 2
3 – 5 – | 2 – 1 – | 6 i 6 5 | 6 – 0 5 3 2
G
1 – – 2 | 3 5 2 3 | 1 – – – | 1 – – –

梁　　祝

陈钢　何占豪　曲
刘天礼　记谱编配

1=G　$\frac{4}{4}$

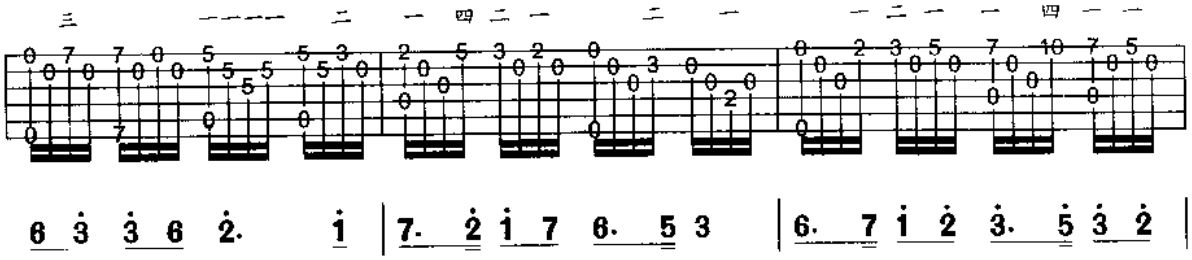


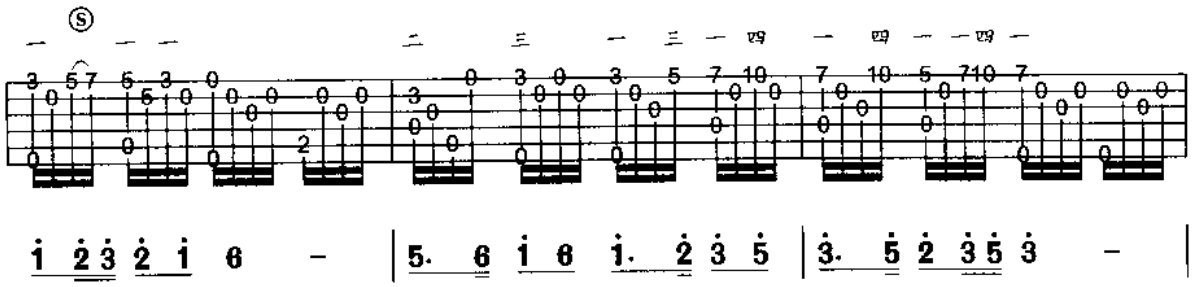
Fine

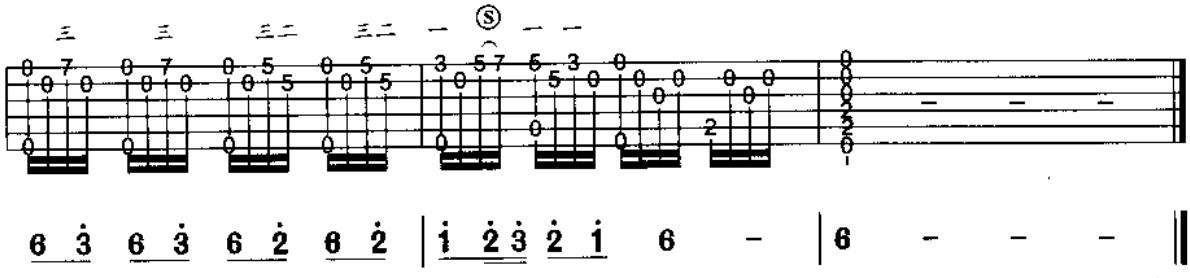
瑶 族 舞 曲

刘铁山、茅沅　曲
刘天礼　记谱编配

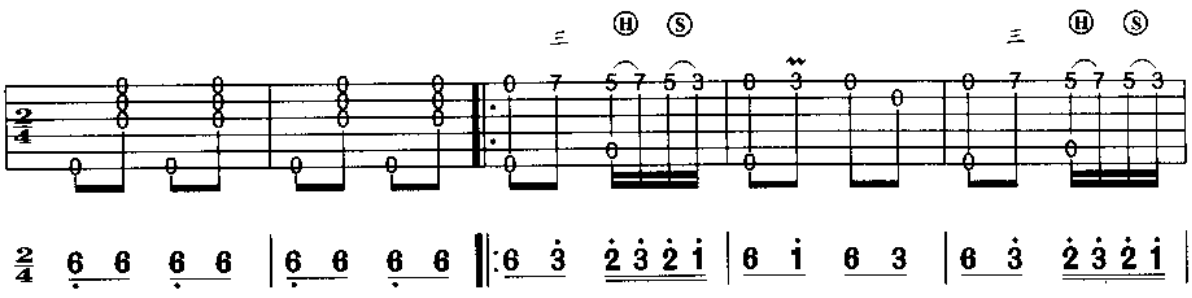
1= G $\frac{4}{4}$ $\frac{2}{4}$

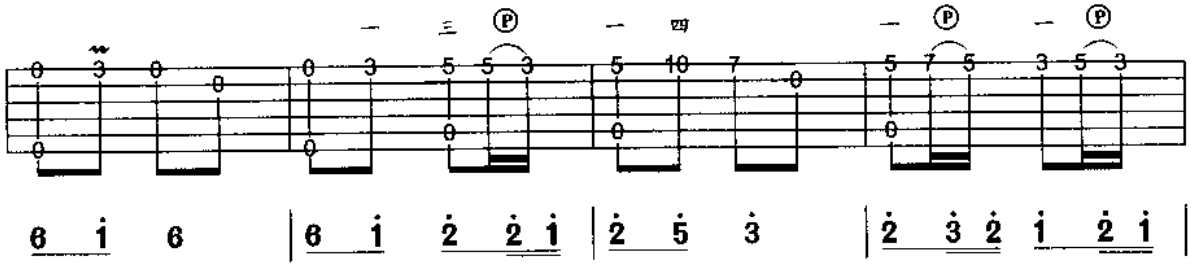


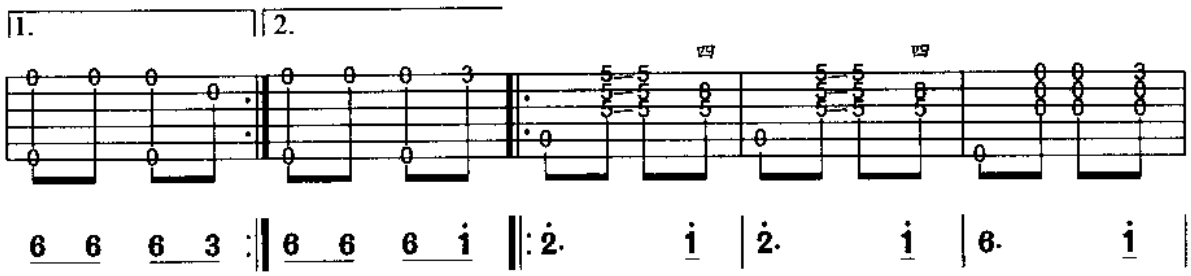


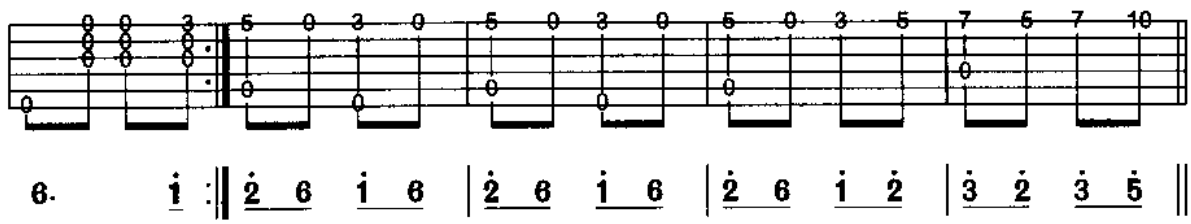


Fine




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


1.
2.
6 6 6 3 : 6 6 6 i : 2. i | 2. i | 6. i


6. i : 2 6 i 6 | 2 6 i 6 | 2 6 i 2 | 3 2 3 5

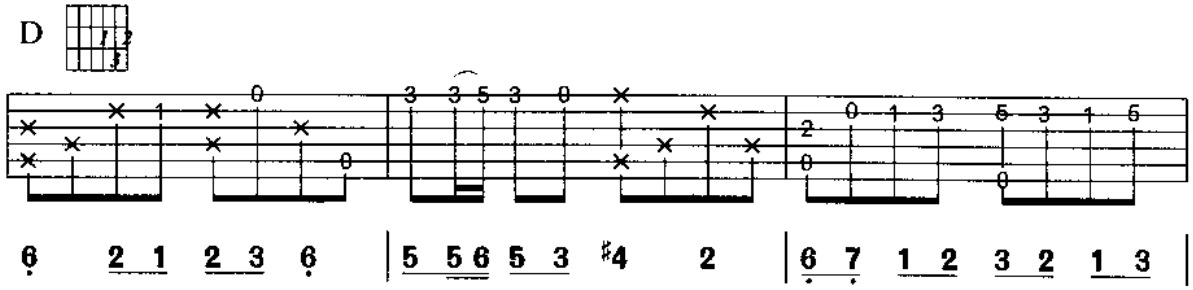
D.C.

老 人 与 海

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

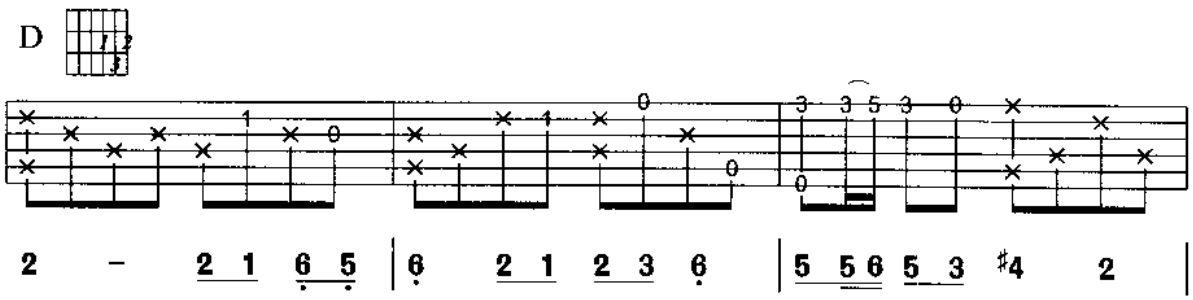
刘天礼　记谱编配

D



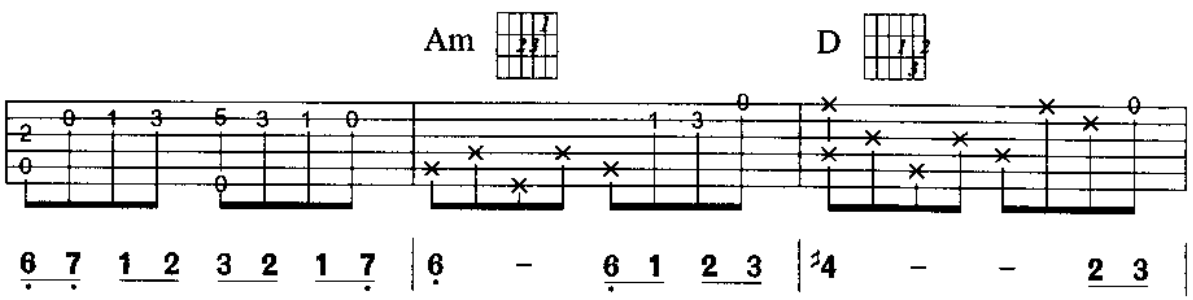
6 2 1 2 3 6 | 5 5 6 5 3 ♯4 2 | 6 7 1 2 3 2 1 3 |

D



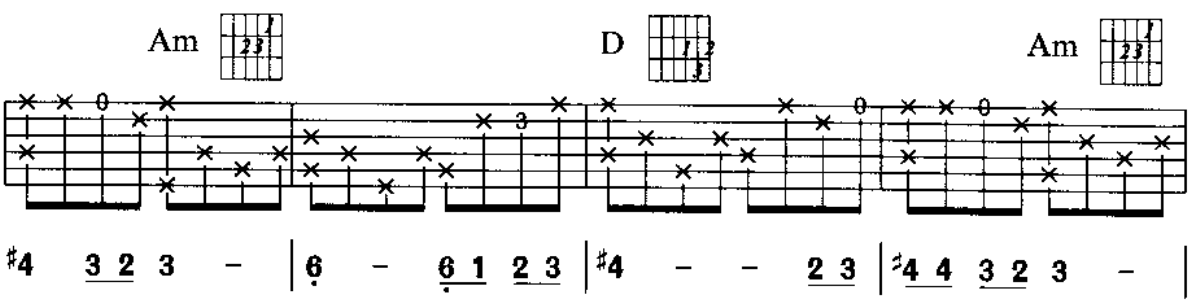
2 – 2 1 6 5 | 6 2 1 2 3 6 | 5 5 6 5 3 ♯4 2 |

Am　D

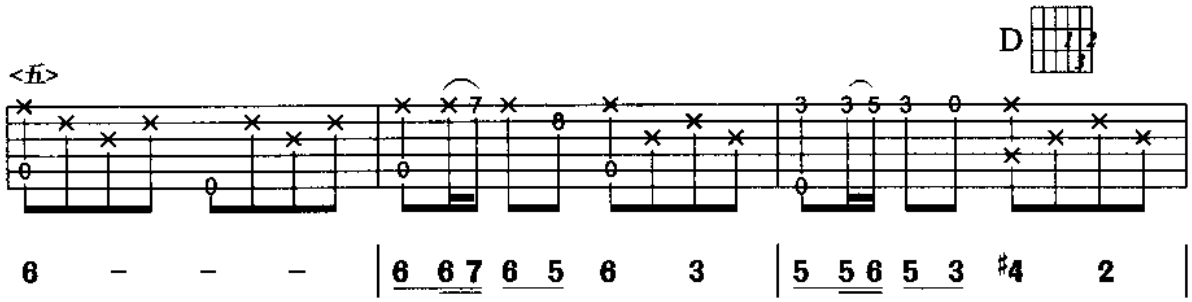


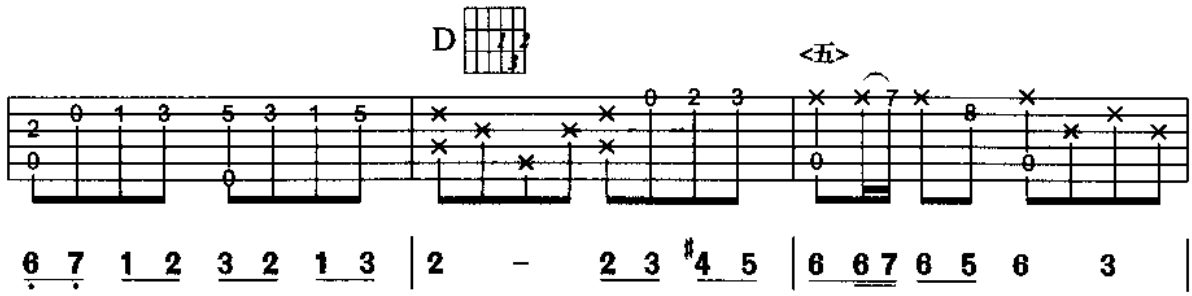
6 7 1 2 3 2 1 7 | 6 – 6 1 2 3 | ♯4 – – 2 3 |

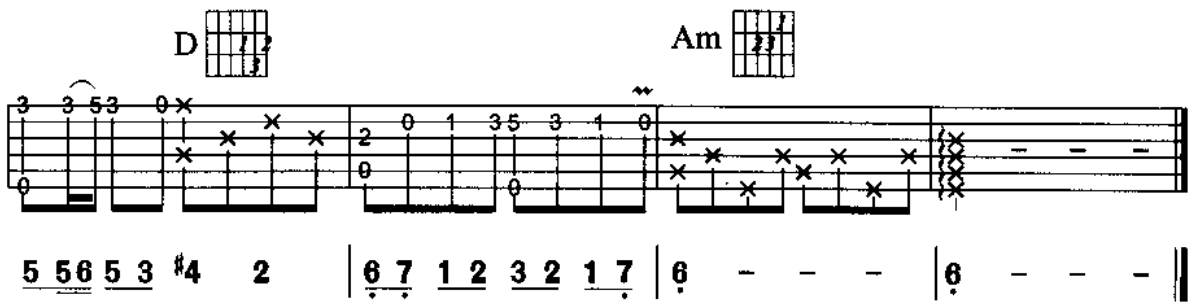
Am　D　Am



♯4 3 2 3 – | 6 – 6 1 2 3 | ♯4 – – 2 3 | ♯4 4 3 2 3 – |


D
<扫>
6 – – – | 6 6 7 6 5 6 3 | 5 5 6 5 3 ♯4 2


D
<扫>
6 7 1 2 3 2 1 3 | 2 – 2 3 ♯4 5 | 6 6 7 6 5 6 3

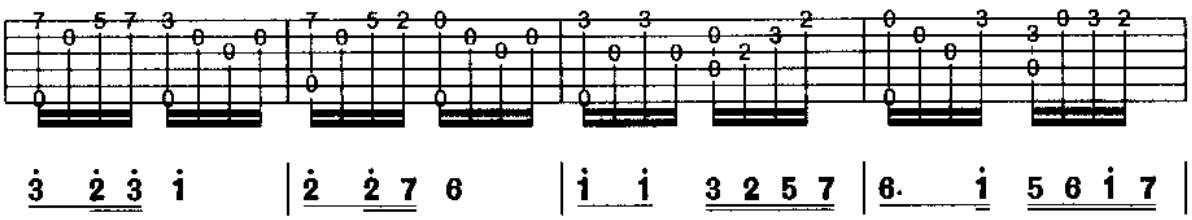

D
Am
5 5 6 5 3 ♯4 2 | 6 7 1 2 3 2 1 7 | 6 – – – | 6 – – –

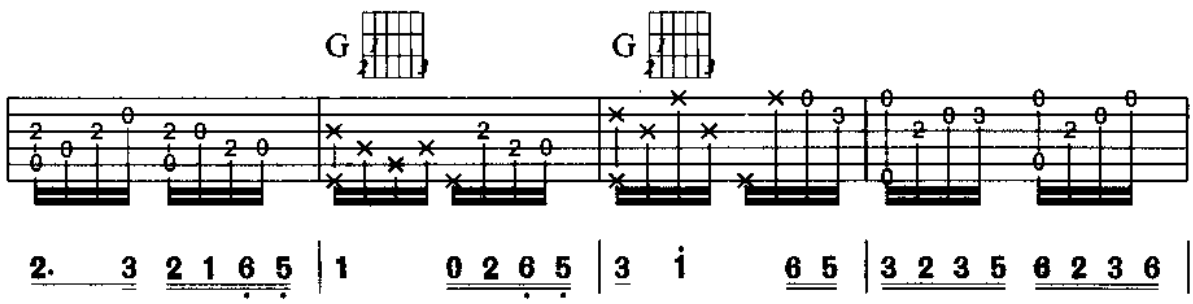
紫 竹 调

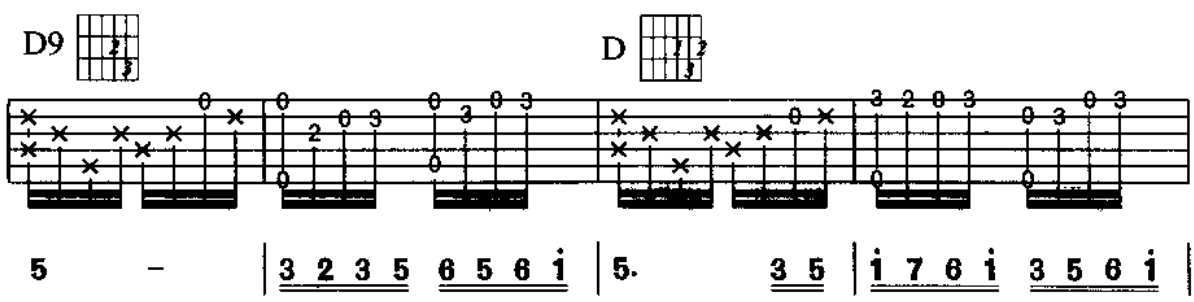
1=G $\frac{2}{4}$

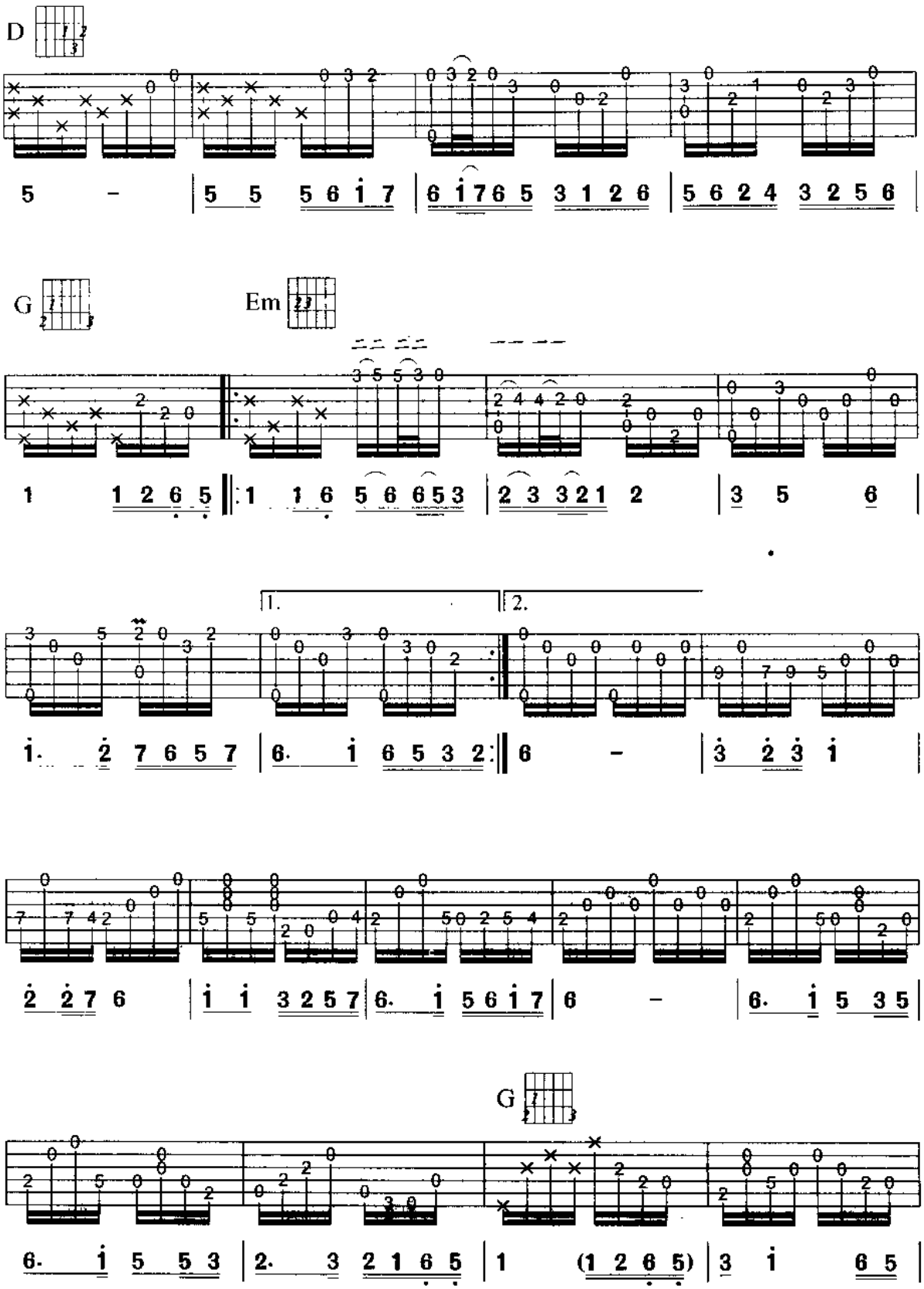
刘天礼　记谱编配

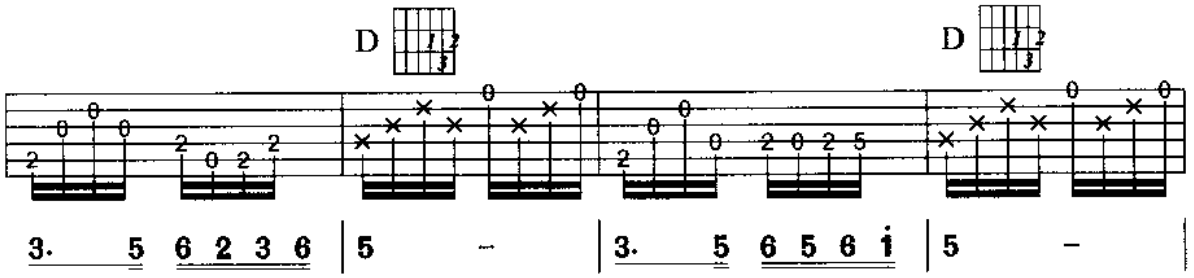
中速

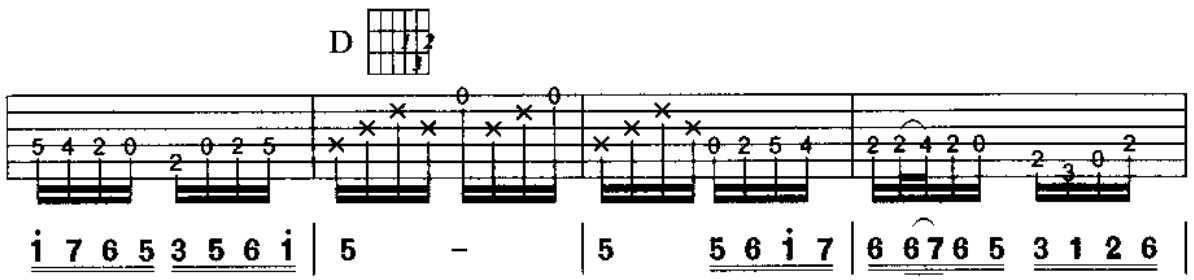


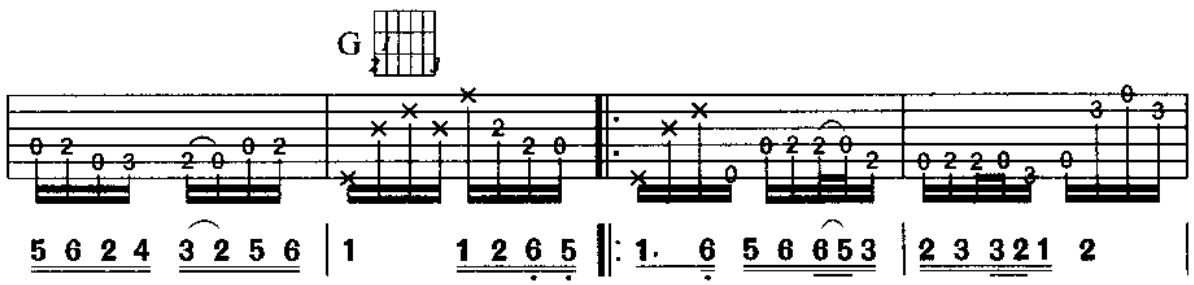


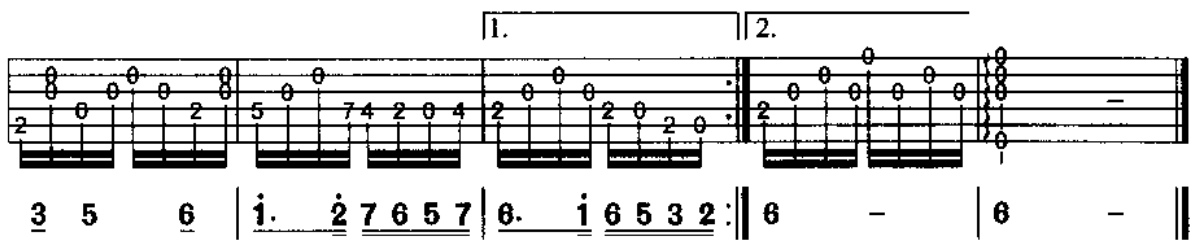



D
5 – | 5 5 5 6 i 7 | 6 i 7 6 5 3 1 2 6 | 5 6 2 4 3 2 5 6
G
Em
1 1 2 6 5 ‖: 1 1 6 5 6 6 5 3 | 2 3 3 2 1 2 | 3 5 6
1.
2.
i· 2 7 6 5 7 | 6· i 6 5 3 2 :‖ 6 – | 3 2 3 i
2 2 7 6 | i i 3 2 5 7 | 6· i 5 6 i 7 | 6 – | 6· i 5 3 5
G
6· i 5 5 3 | 2· 3 2 1 6 5 | 1 (1 2 6 5) | 3 i 6 5


D
D
3. 5 6 2 3 6 | 5 – | 3. 5 6 5 6 i | 5 –


D
i 7 6 5 3 5 6 i | 5 – | 5 5 6 i 7 | 6 6 7 6 5 3 1 2 6

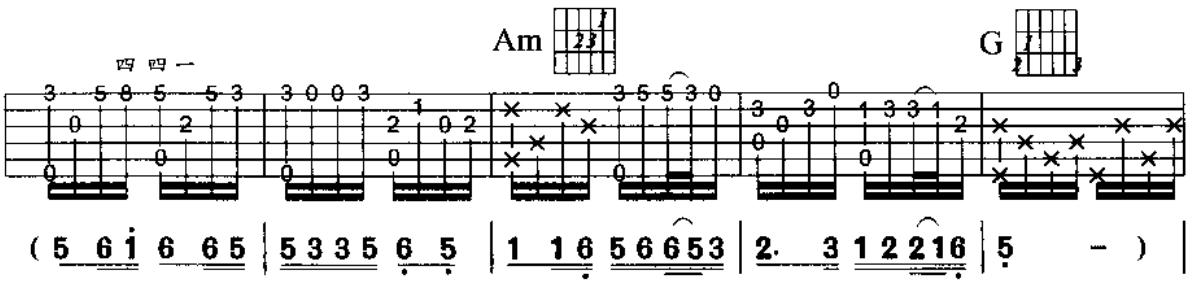

G
5 6 2 4 3 2 5 6 | 1 1 2 6 5 | 1. 6 5 6 6 5 3 | 2 3 3 2 1 2

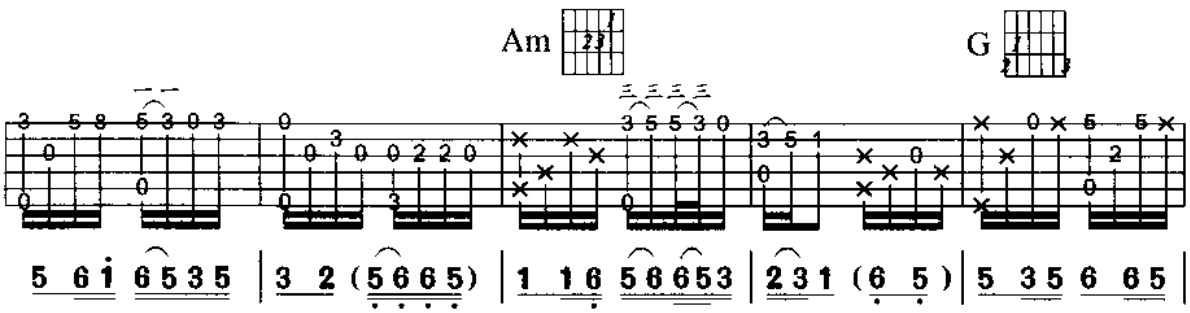

1.
2.
3 5 6 | i. 2 7 6 5 7 | 6. i 6 5 3 2 | 6 – | 6 –

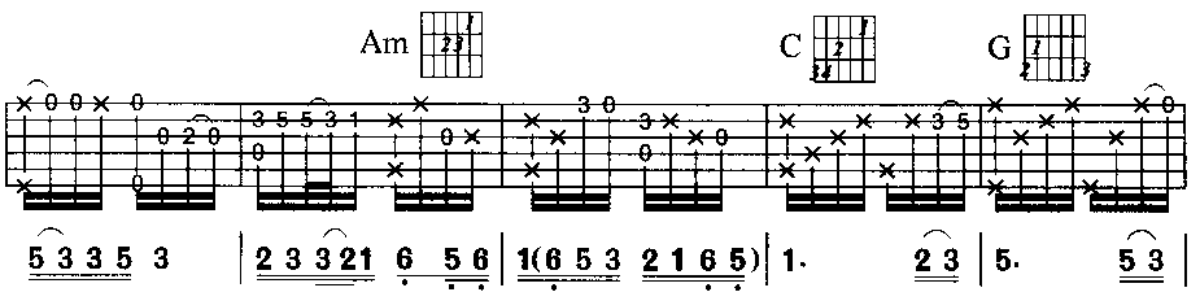
浏 阳 河

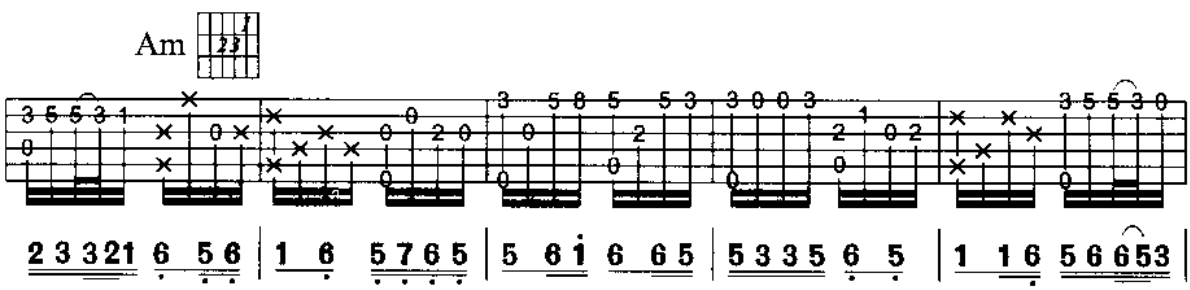
1=C $\frac{2}{4}$

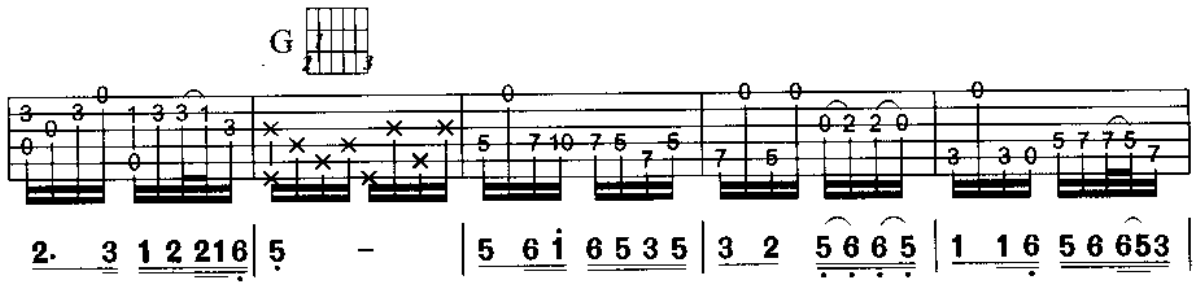
湖 南 民 歌
刘天礼 记谱编配

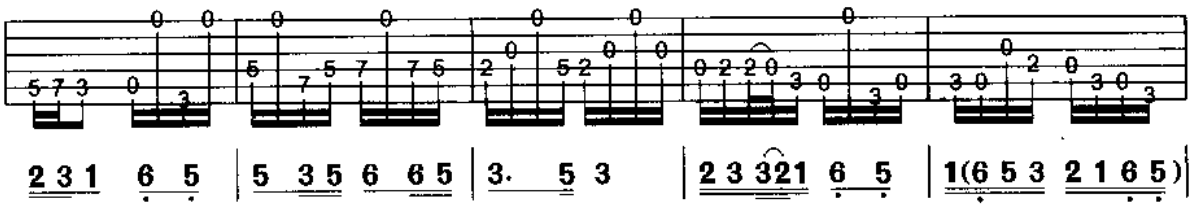


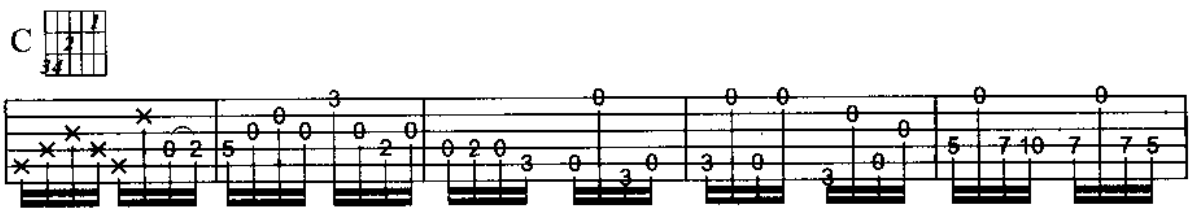


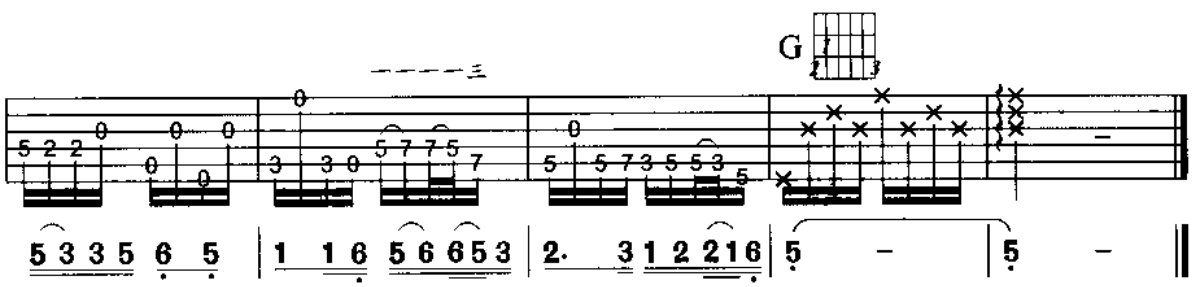





G
2· 3 1 2 2 1 6 | 5 – | 5 6 i 6 5 3 5 | 3 2 5 6 6 5 | 1 1 6 5 6 6 5 3


2 3 1 6 5 | 5 3 5 6 6 5 | 3· 5 3 | 2 3 3 2 1 6 5 | 1(6 5 3 2 1 6 5)

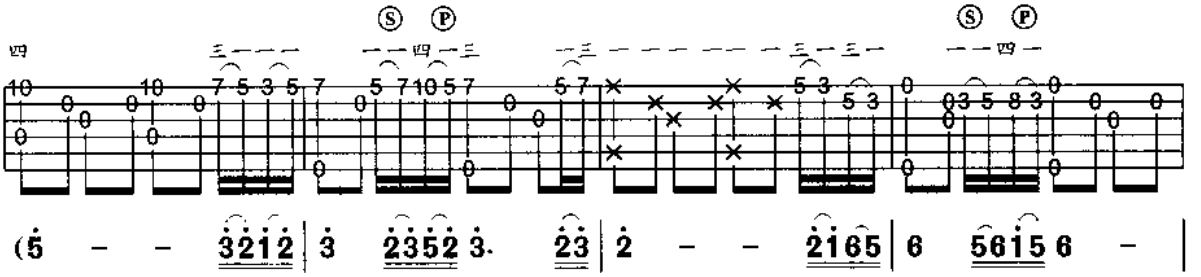

C
1· 2 3 | 5· 3 | 2 3 2 1 6 5 6 | 1 (6 5 1 6 5) | 5 6 i 6 6 5


G
5 3 3 5 6 5 | 1 1 6 5 6 6 5 3 | 2· 3 1 2 2 1 6 | 5 – | 5 –

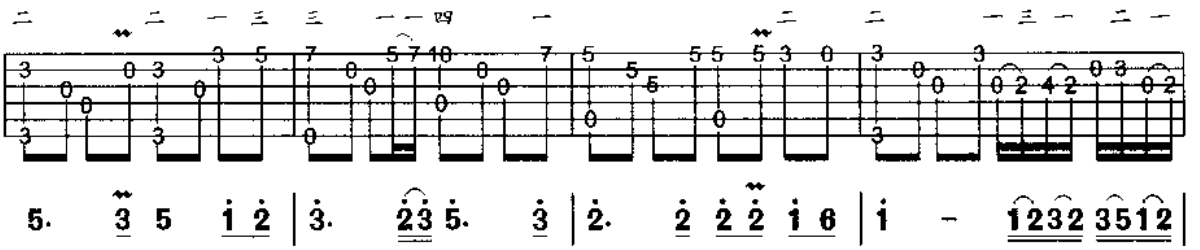
北 国 之 春

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

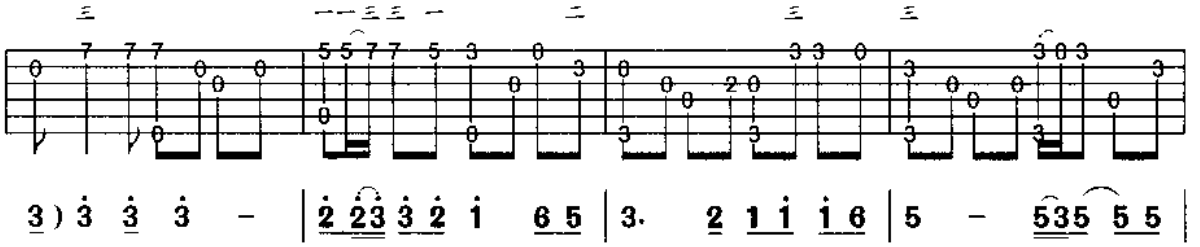
日 本 民 歌
刘天礼 记谱编配



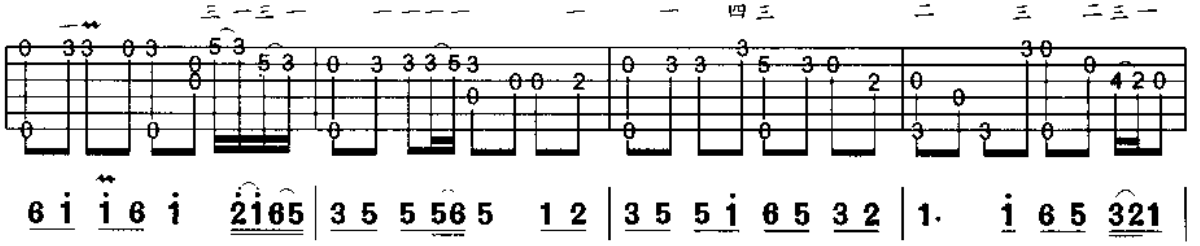
(5 – – 3 2 1 2 | 3 2 3 5 2 3. 2 3 | 2 – – 2 1 6 5 | 6 5 6 1 5 6 – |



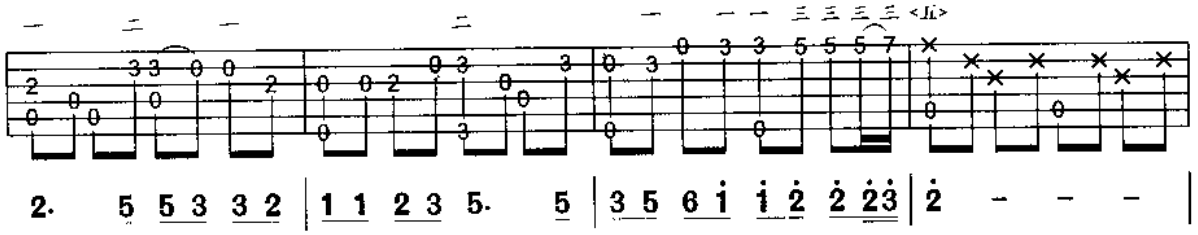
5. 3 5 1 2 | 3. 2 3 5. 3 | 2. 2 2 2 1 6 | 1 – 1 2 3 2 3 5 1 2 |

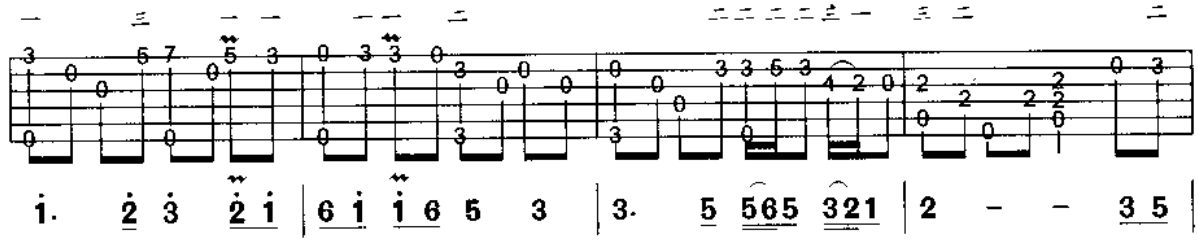


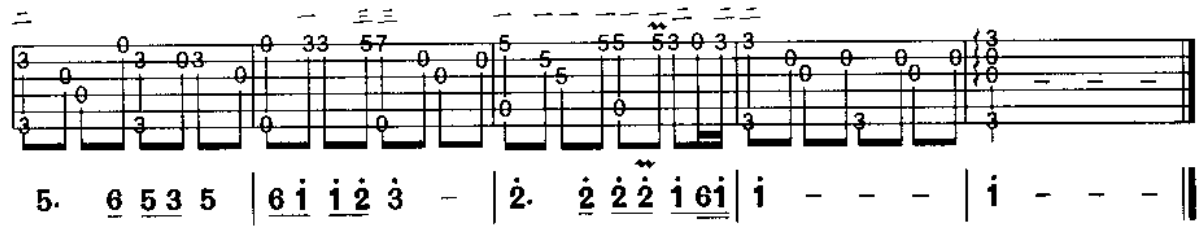
3) 3 3 3 – | 2 2 3 3 2 1 6 5 | 3. 2 1 1 1 6 | 5 – 5 3 5 5 5 |



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


2. 5 5 3 3 2 | 1 1 2 3 5. 5 | 3 5 6 i i 2 2 2 3 | 2 - - - |

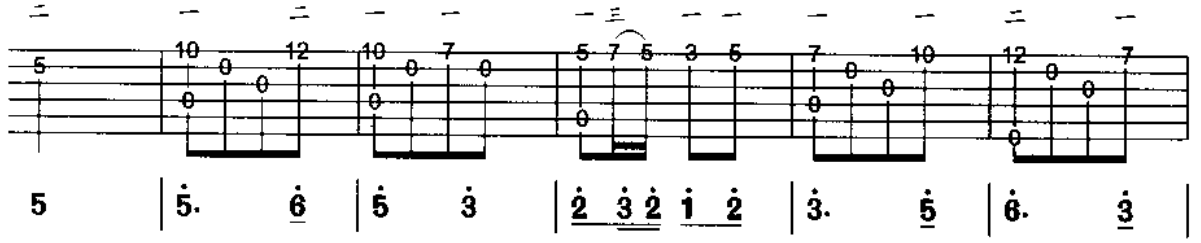

i. 2 3 2 i | 6 i i 6 5 3 | 3. 5 5 6 5 3 2 1 | 2 - - 3 5 |

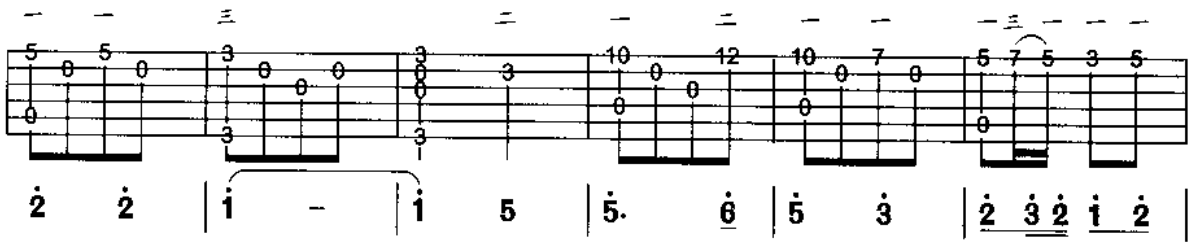

5. 6 5 3 5 | 6 i i 2 3 - | 2. 2 2 2 i 6 i | i - - - | i - - - ||

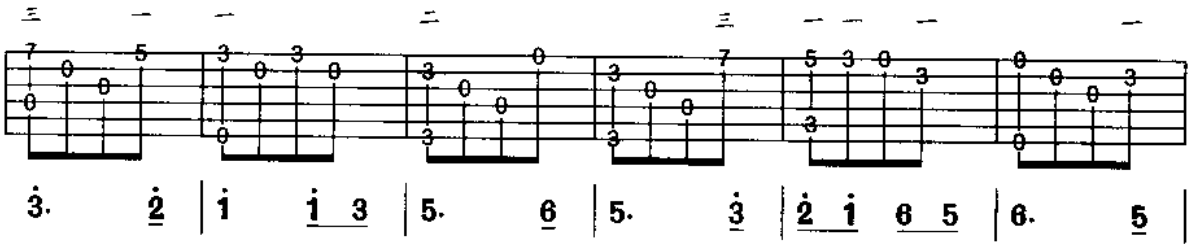
绿岛小夜曲

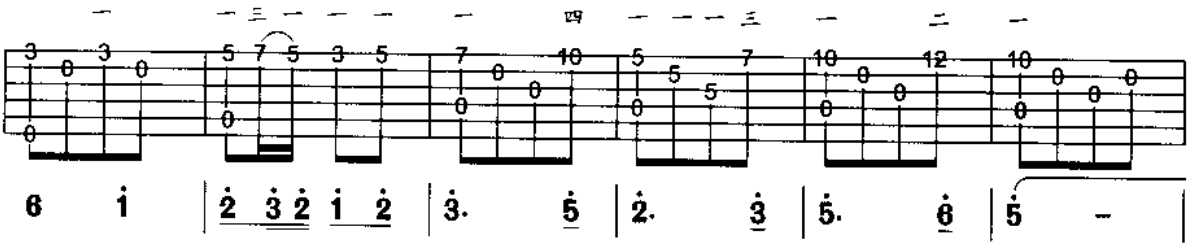
1=G $\frac{2}{4}$

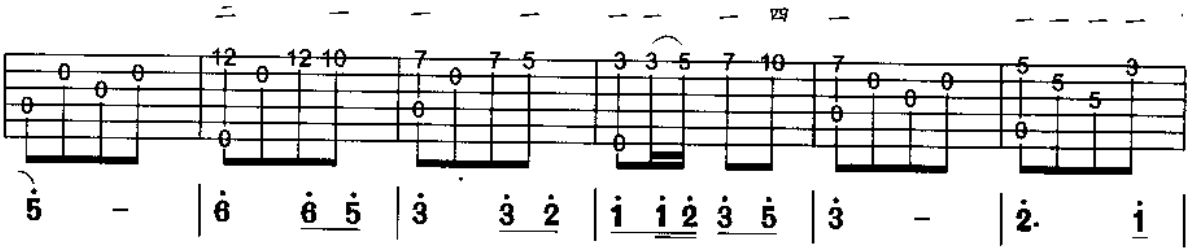
刘天礼　记谱编配

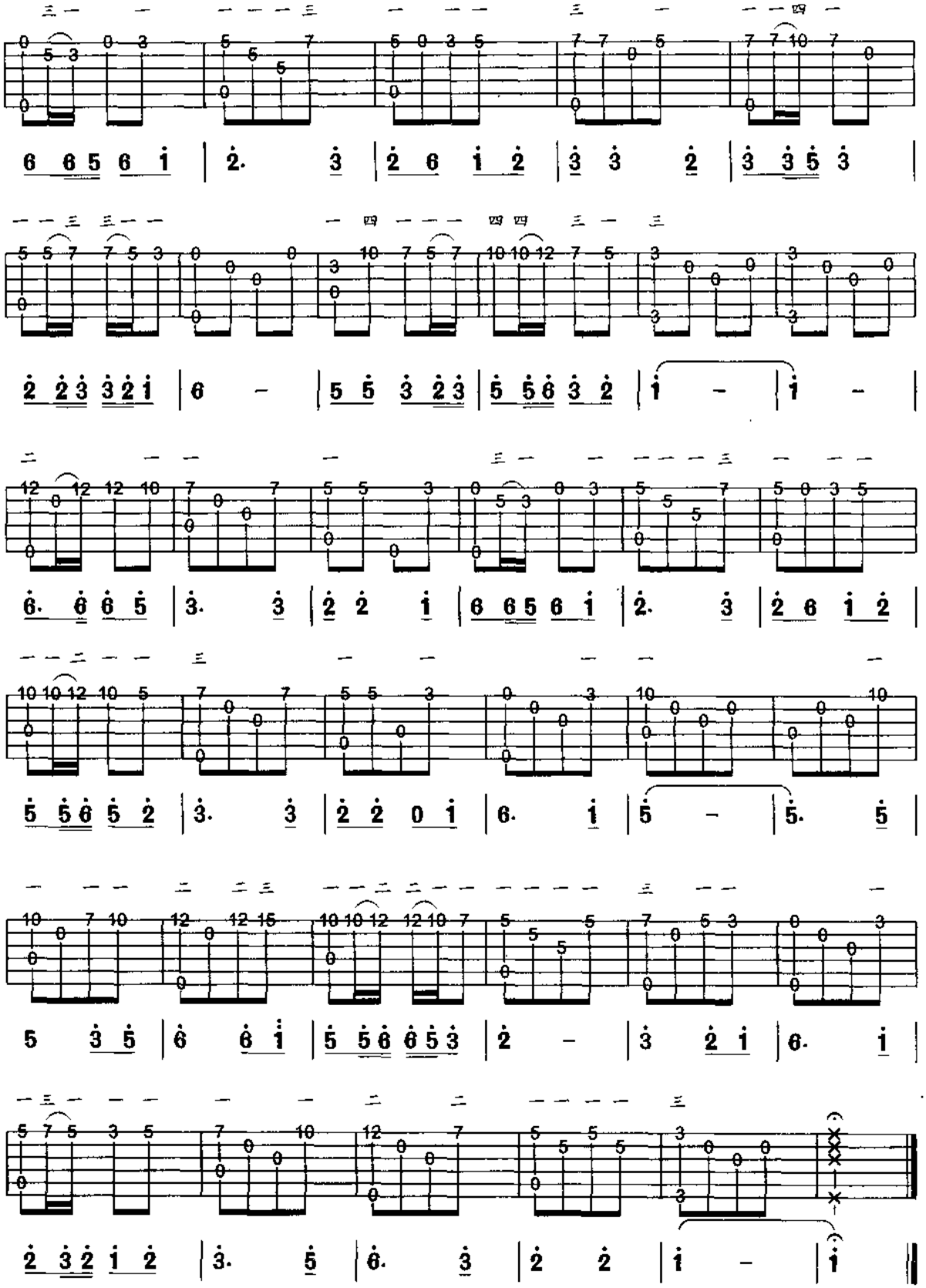








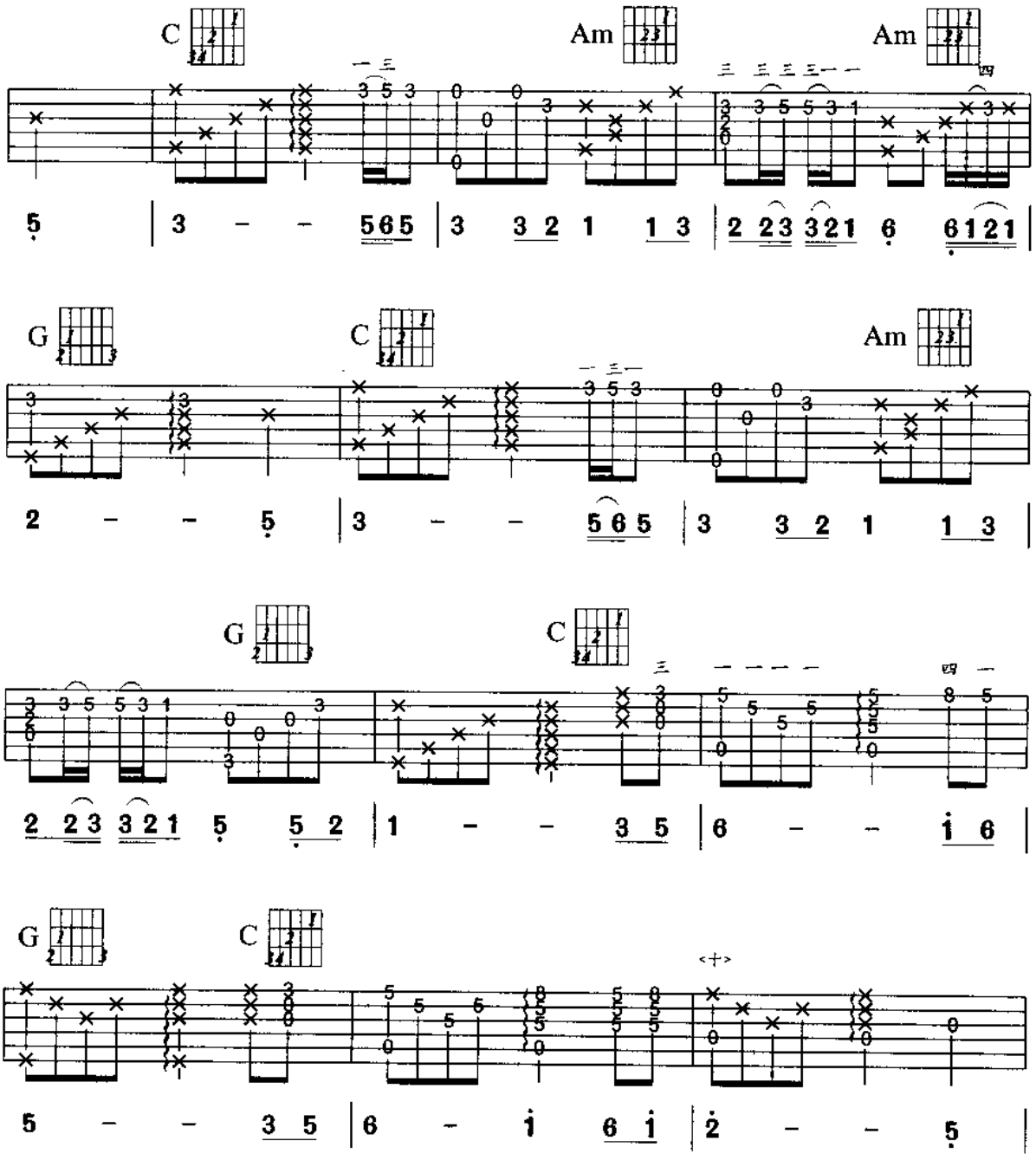


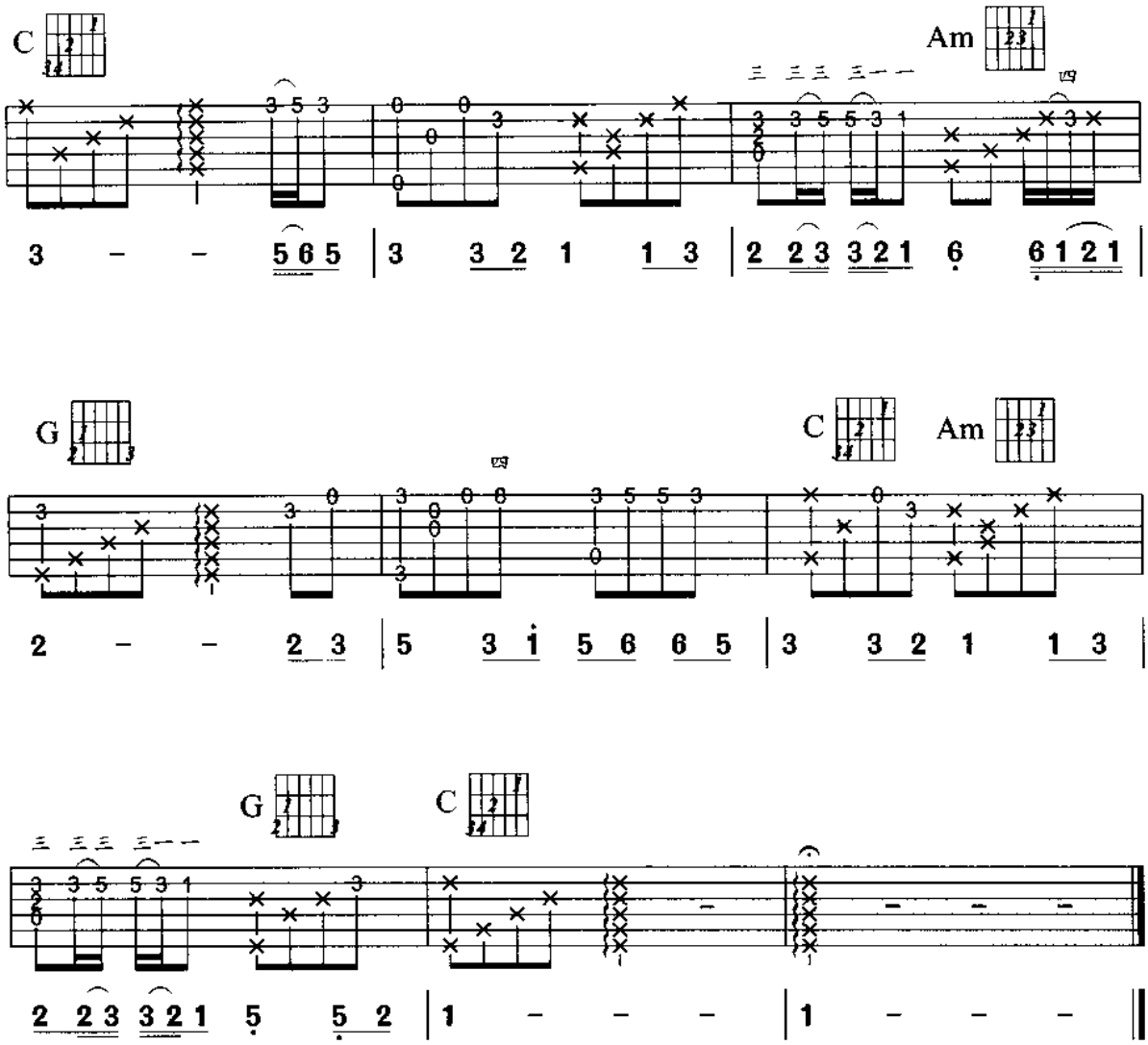


潜 海 姑 娘

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

王 立 平 曲
刘天礼 记谱编配

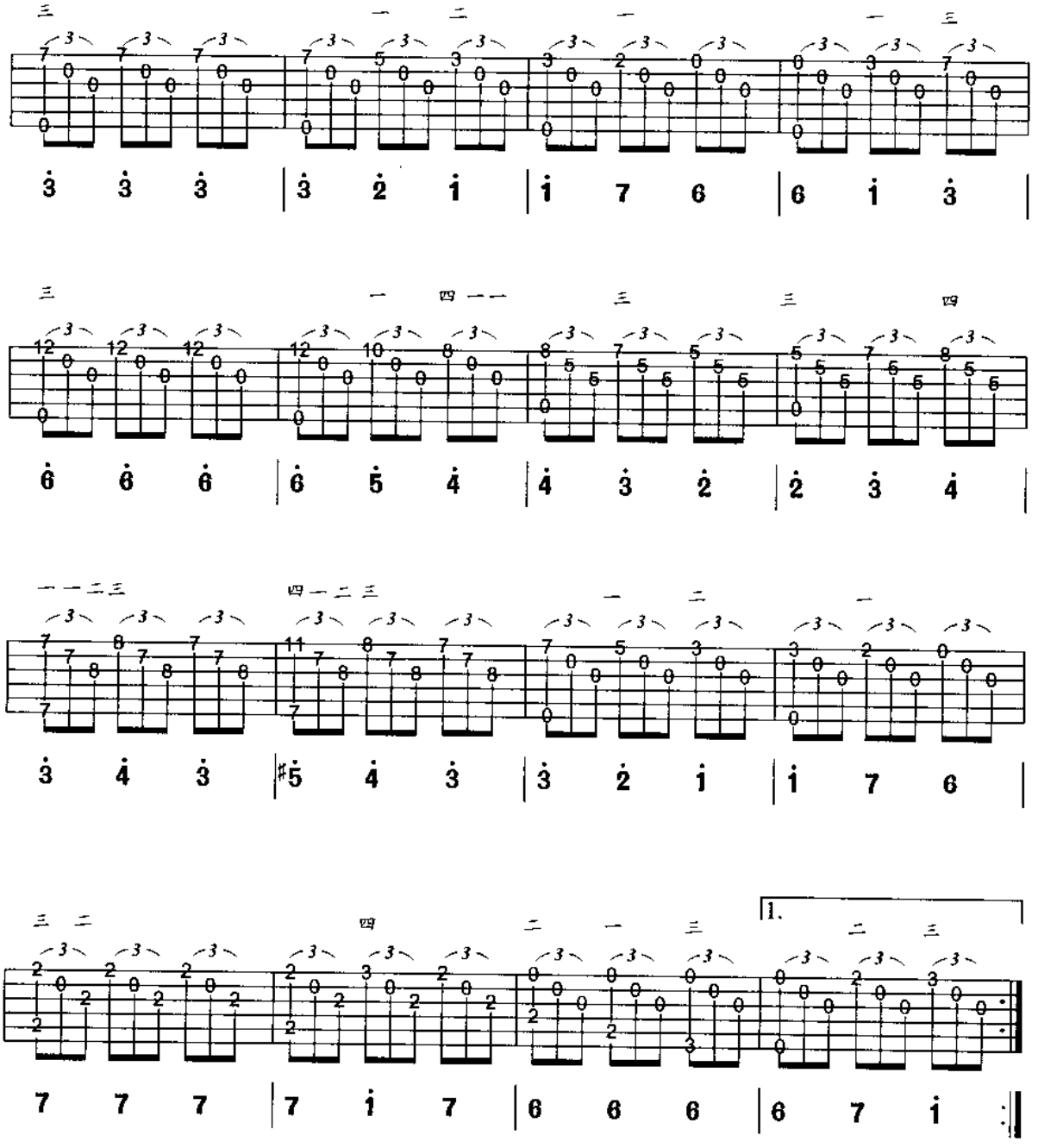


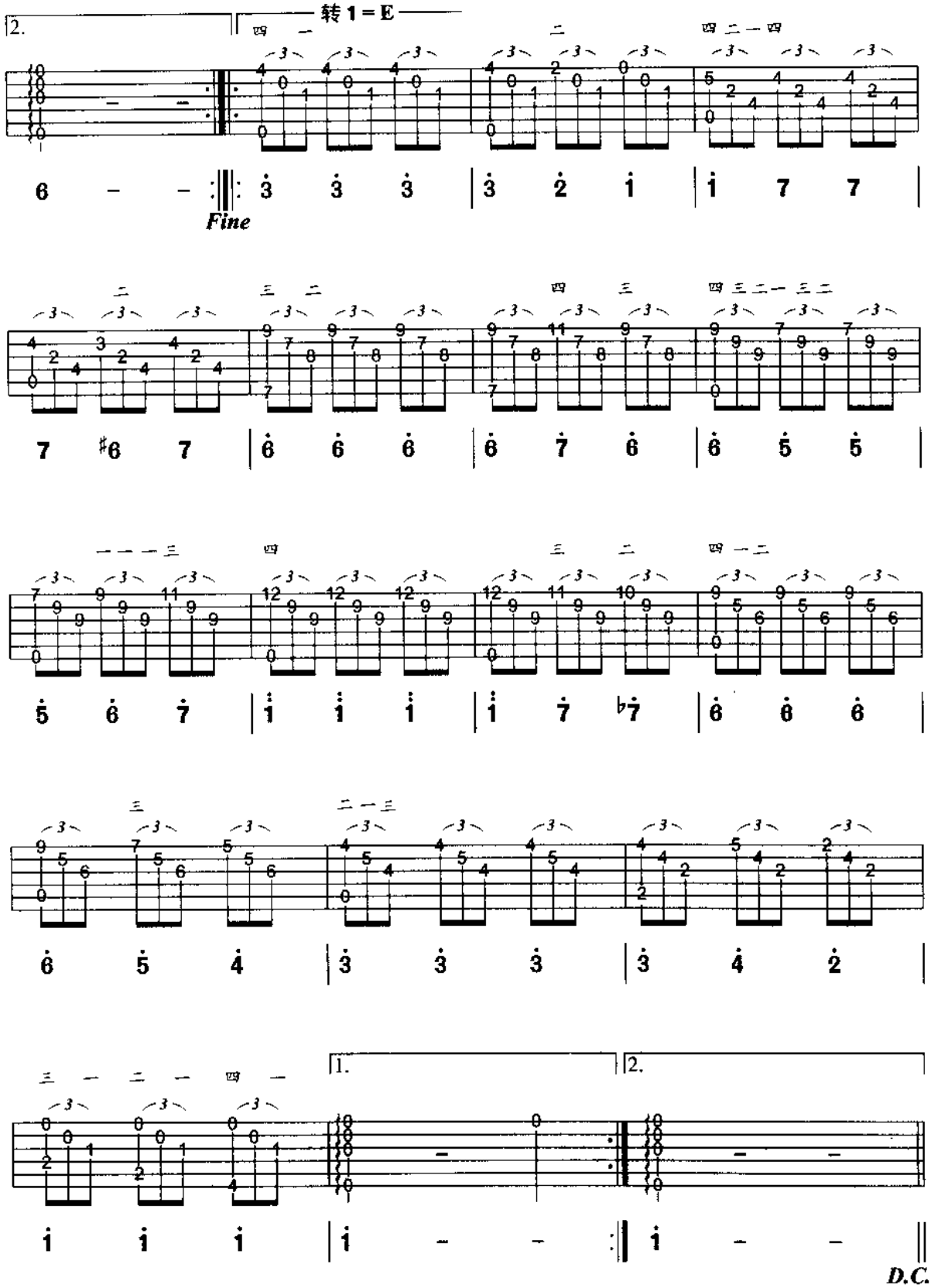

C
Am
3 – – 5 6 5 | 3 3 2 1 1 3 | 2 2 3 3 2 1 6 6 1 2 1
G
C
Am
2 – – 2 3 | 5 3 1 5 6 6 5 | 3 3 2 1 1 3
G
C
2 2 3 3 2 1 5 5 2 | 1 – – – | 1 – – –

爱的罗曼史

1=G $\frac{3}{4}$

耶佩斯 曲
刘天礼 编配

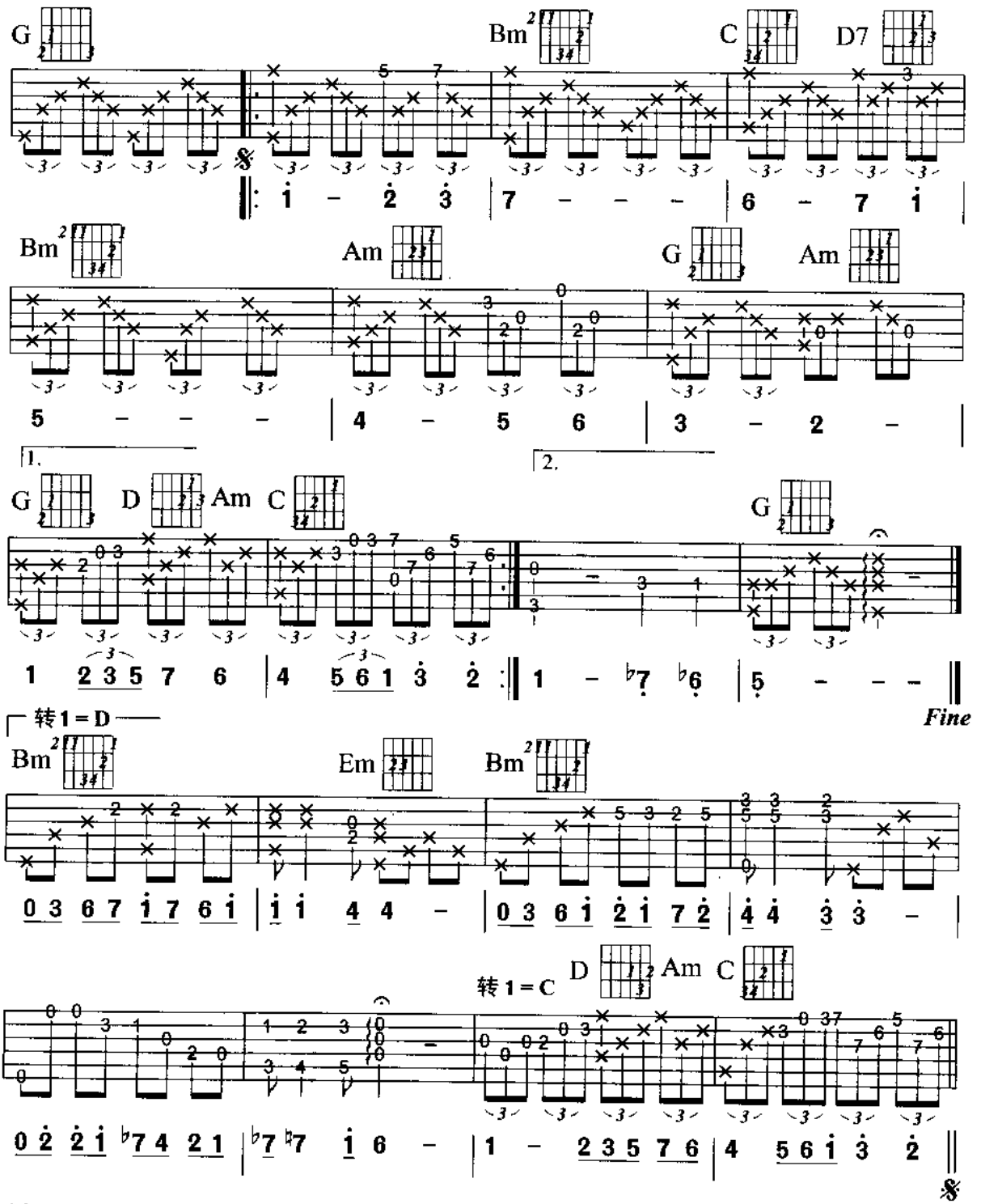



2.
转 1 = E
Fine
1.
2.
D.C.

叶塞尼娅

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

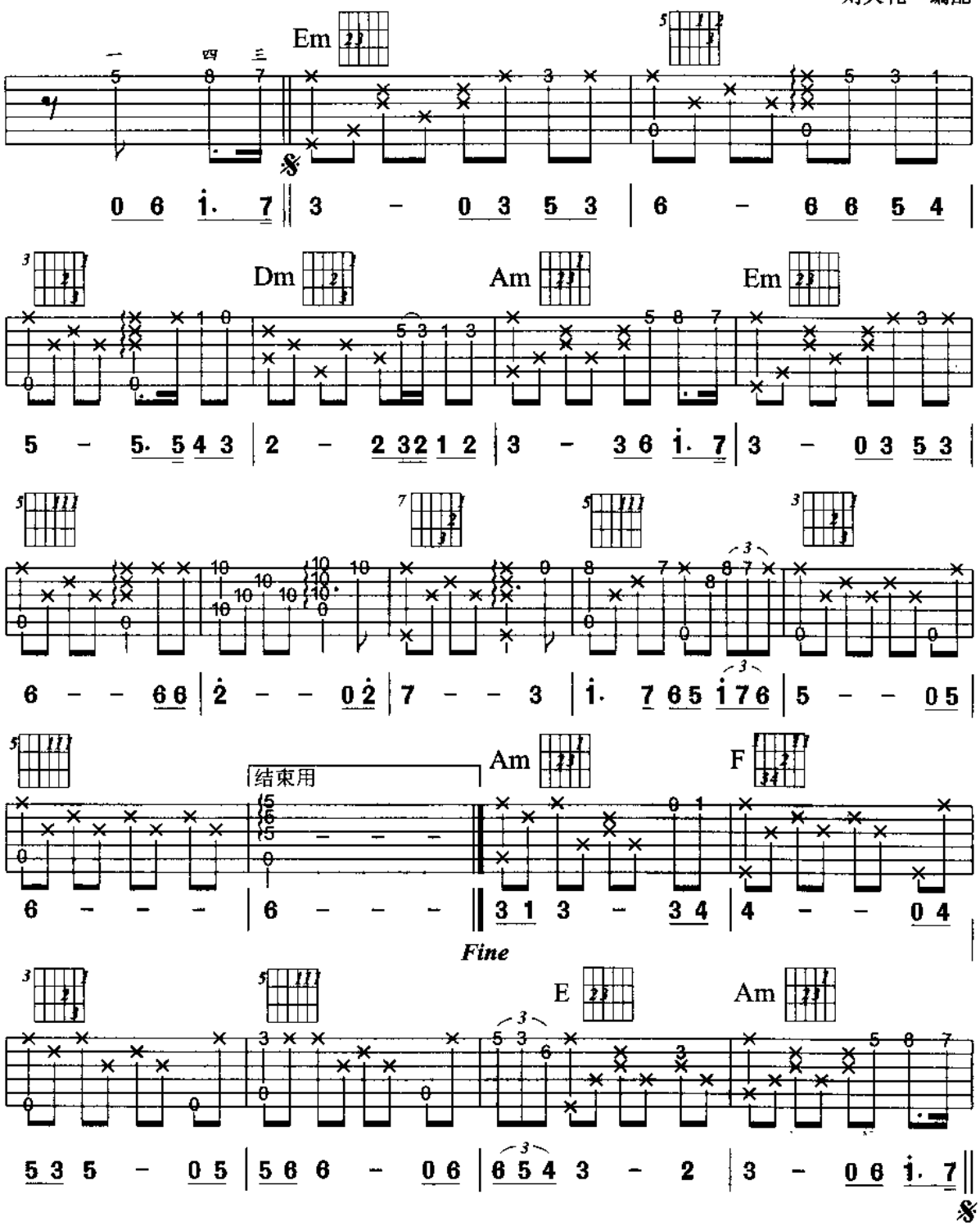
刘天礼　编配



罗密欧与朱丽叶

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

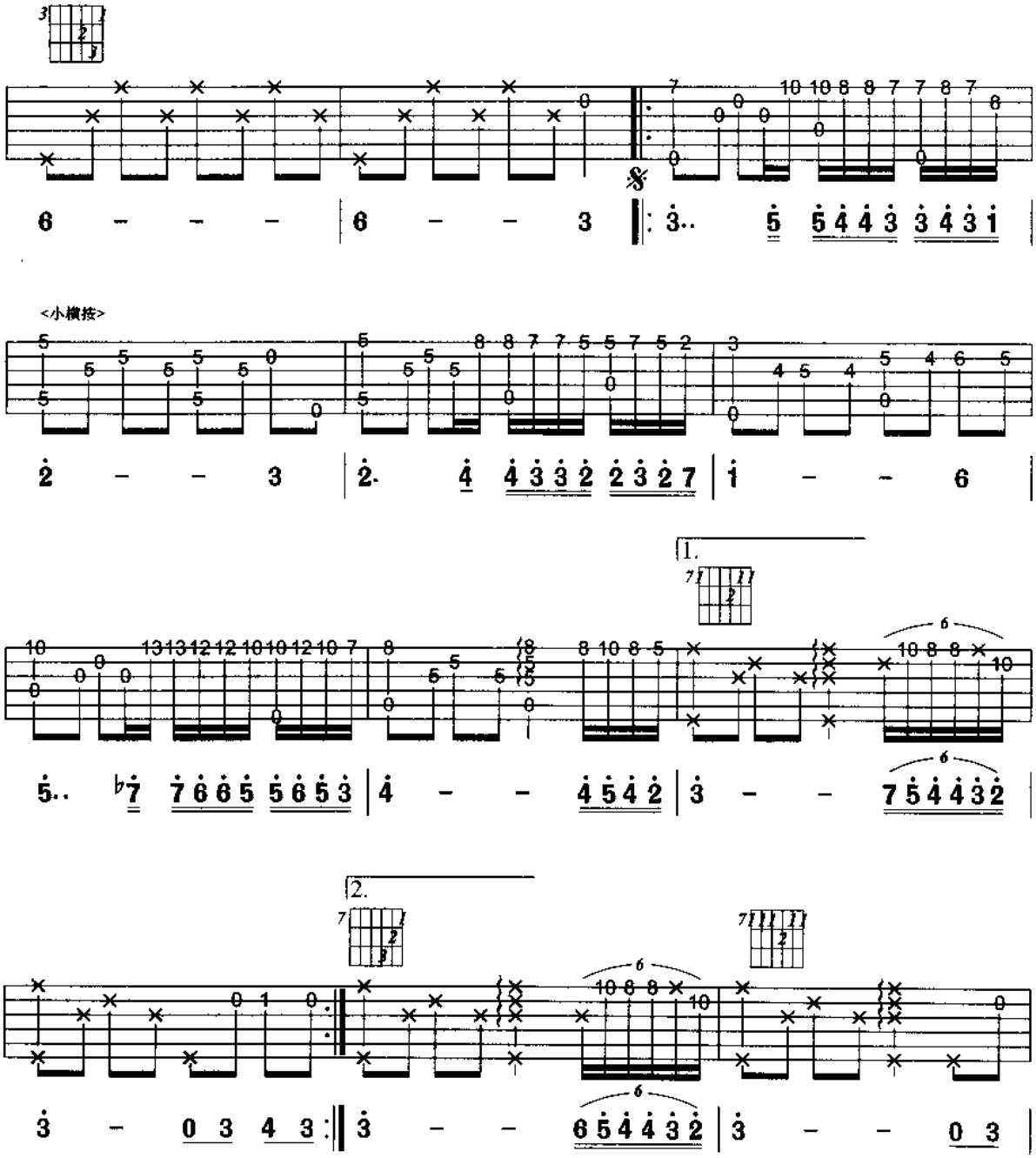
N · 罗塔　曲
刘天礼　编配

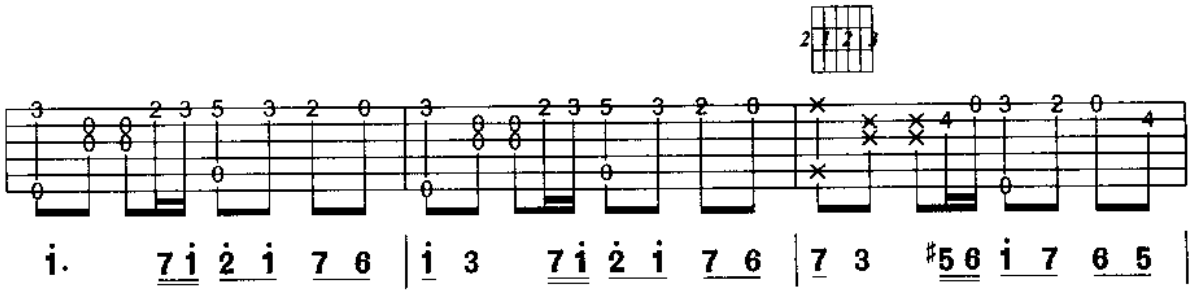


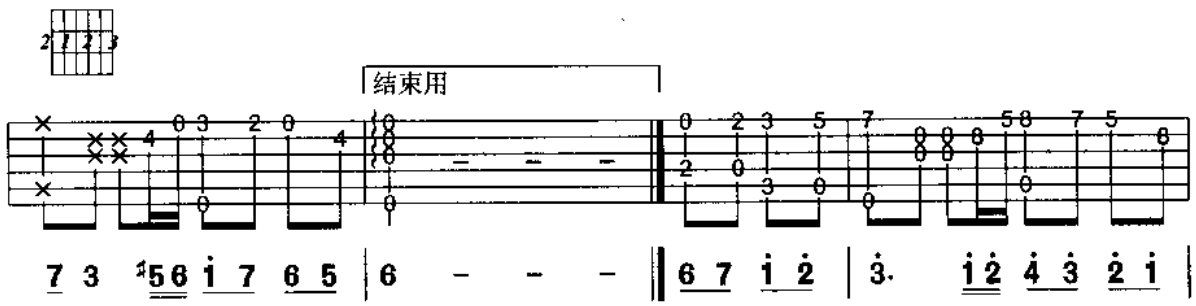
秋日的私语

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

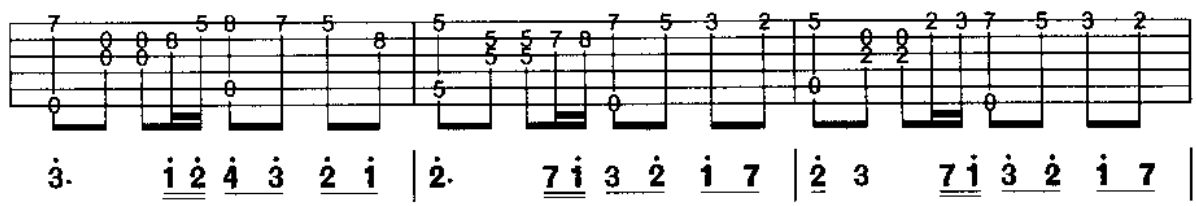
〔法〕奥列维埃·图森
〔法〕保罗·德·塞内维尔 曲
刘　天　礼　编配

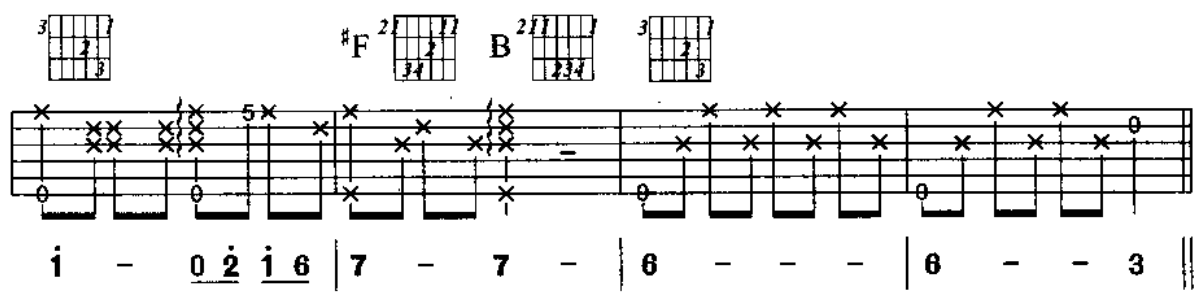



i· 7 i 2 i 7 6 | i 3 7 i 2 i 7 6 | 7 3 ♯5 6 i 7 6 5 |


结束用
7 3 ♯5 6 i 7 6 5 | 6 – – – | 6 7 i 2 | 3· i 2 4 3 2 i |

Fine


3· i 2 4 3 2 i | 2· 7 i 3 2 i 7 | 2 3 7 i 3 2 i 7 |

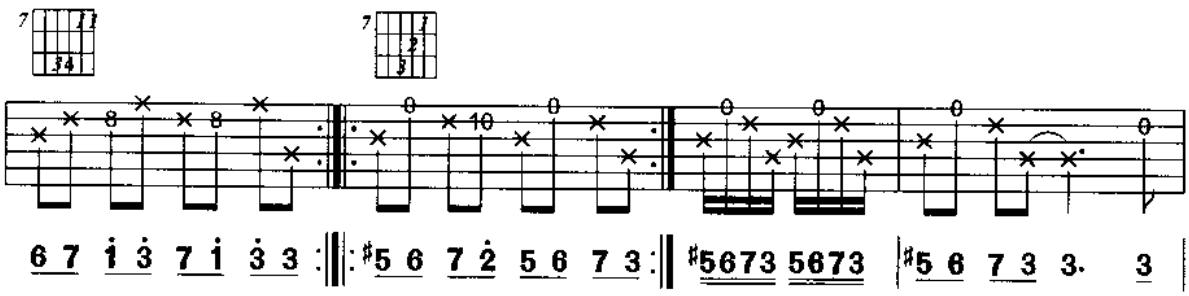

♯F B
i – 0 2 i 6 | 7 – 7 – | 6 – – – | 6 – – 3 ||

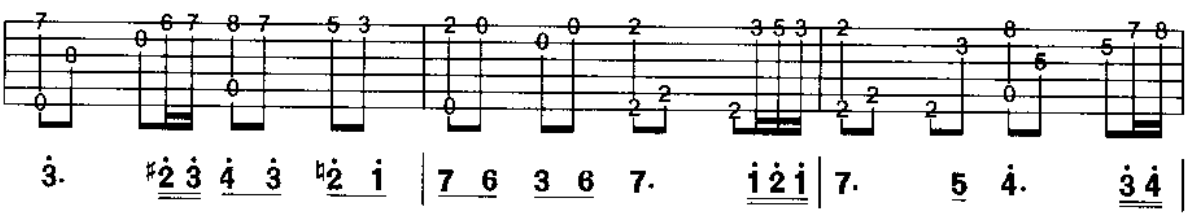
𝄋

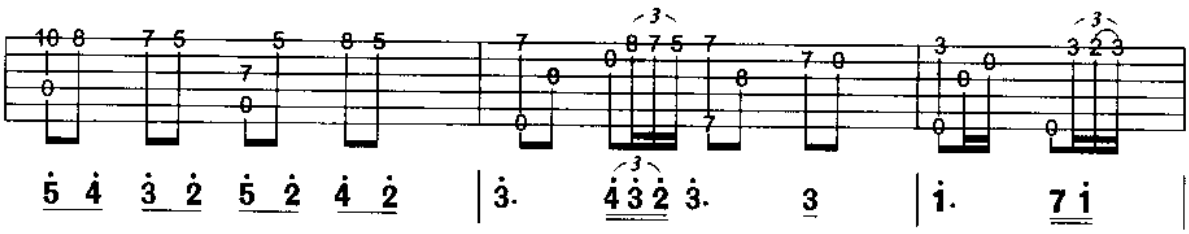
爱的协奏曲

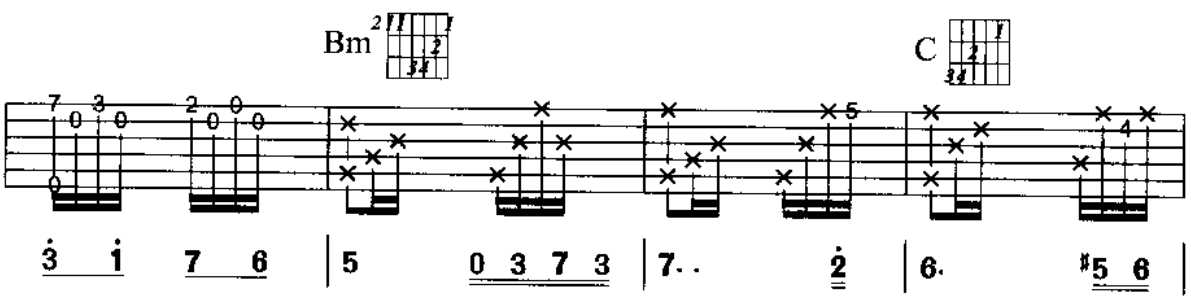
1=G $\frac{4}{4}$ $\frac{2}{4}$

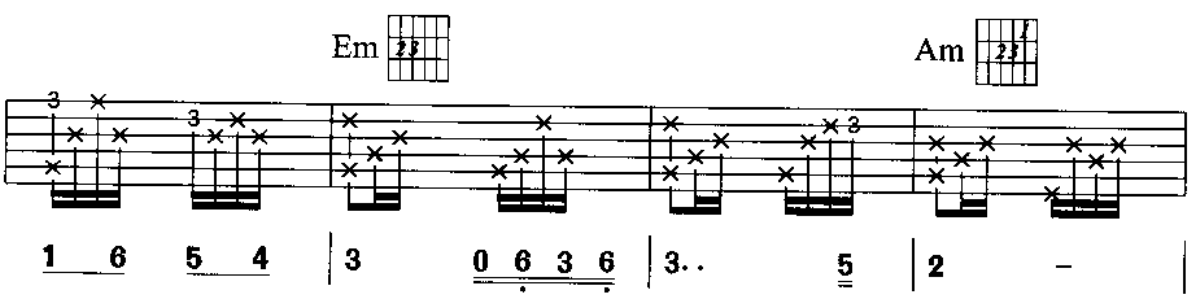
刘天礼　改编

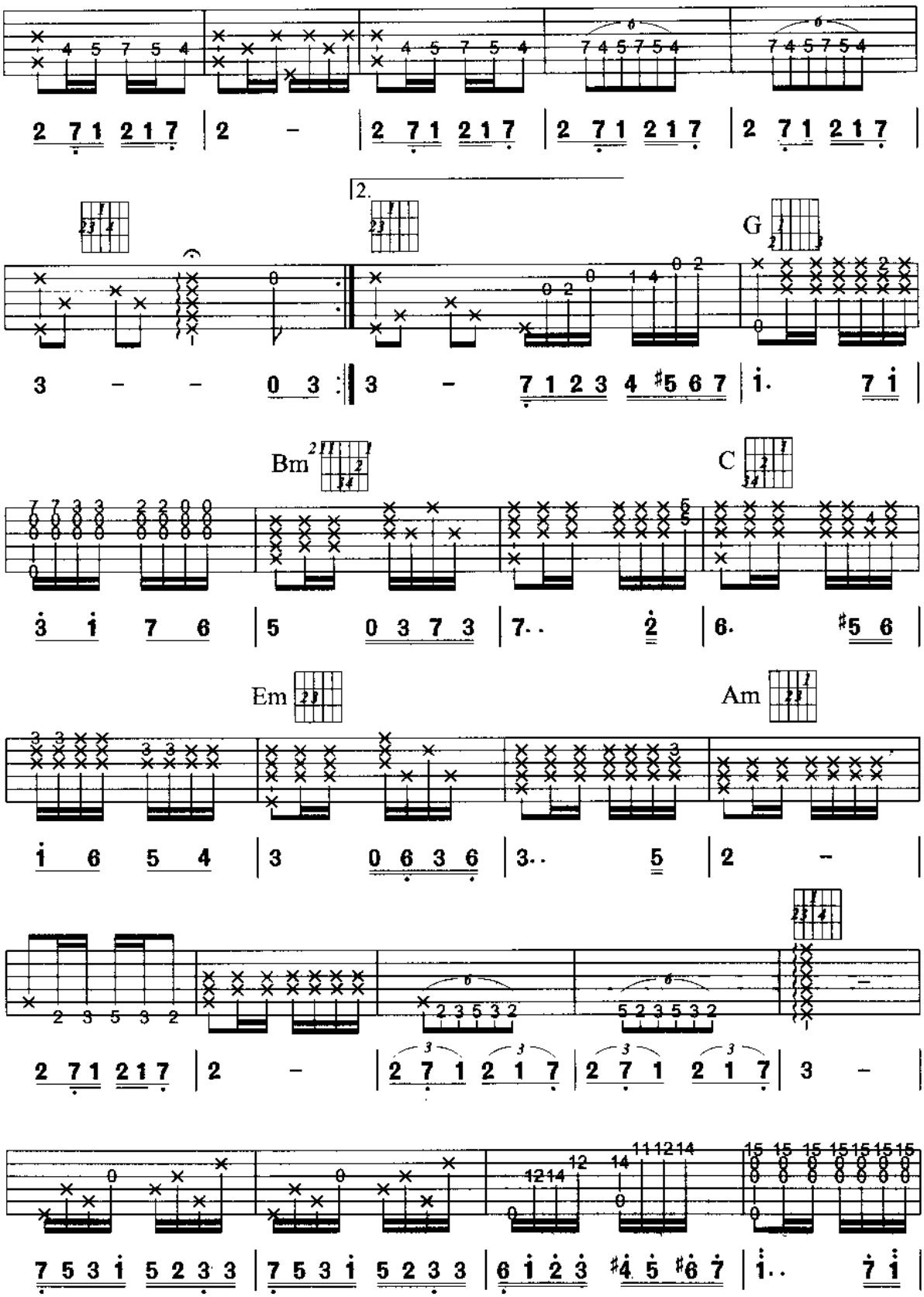


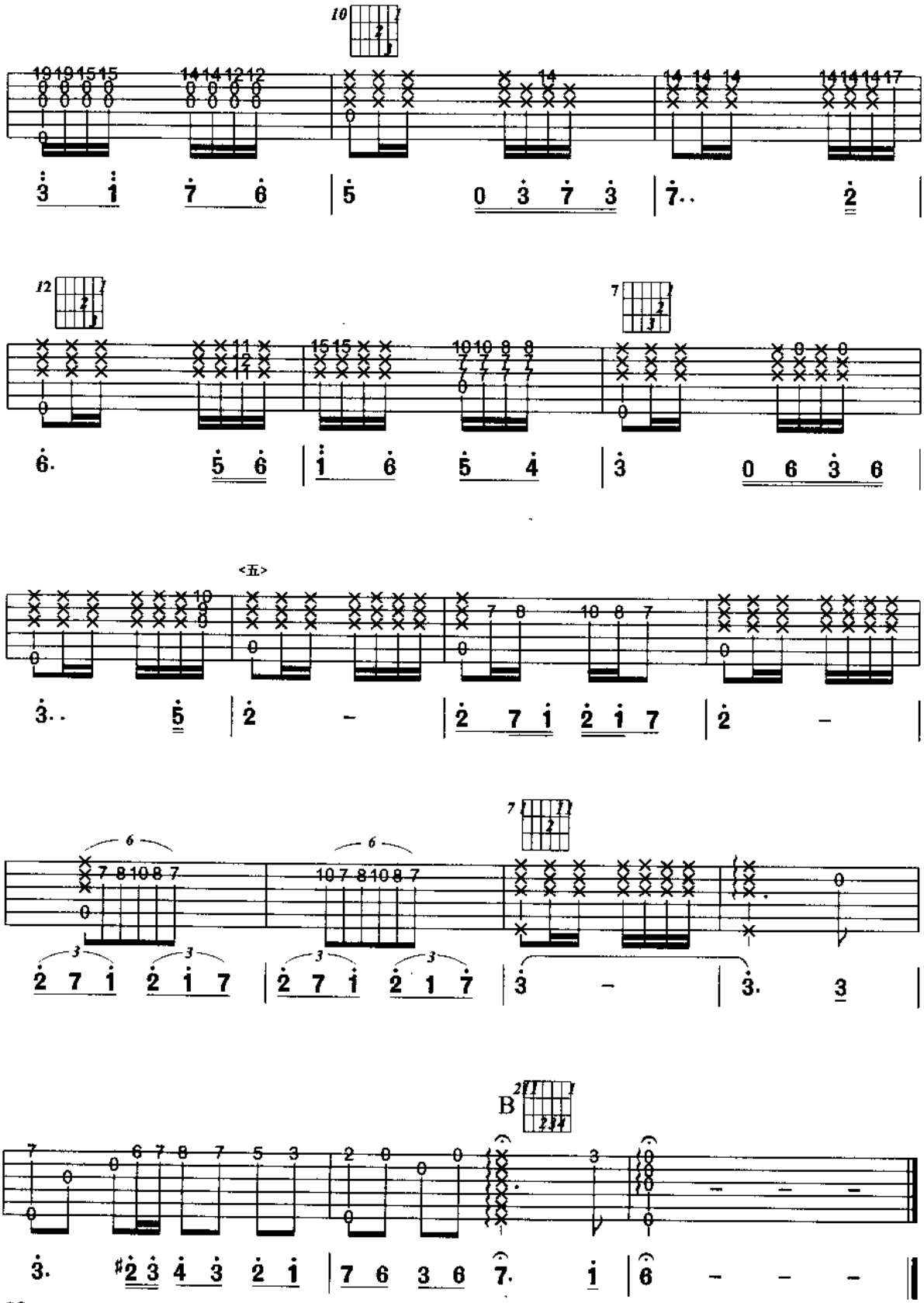








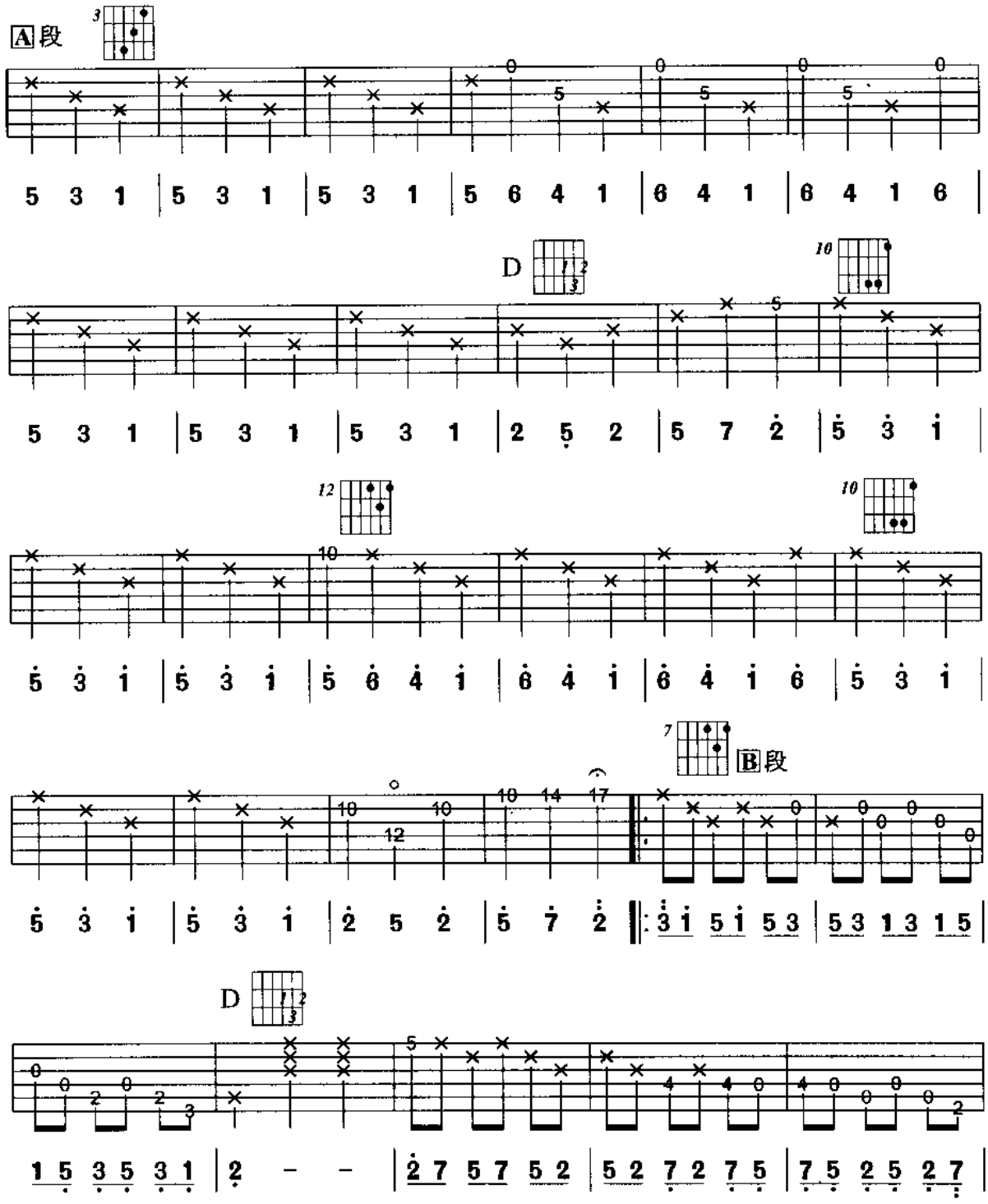

2. G
Bm C
Em Am

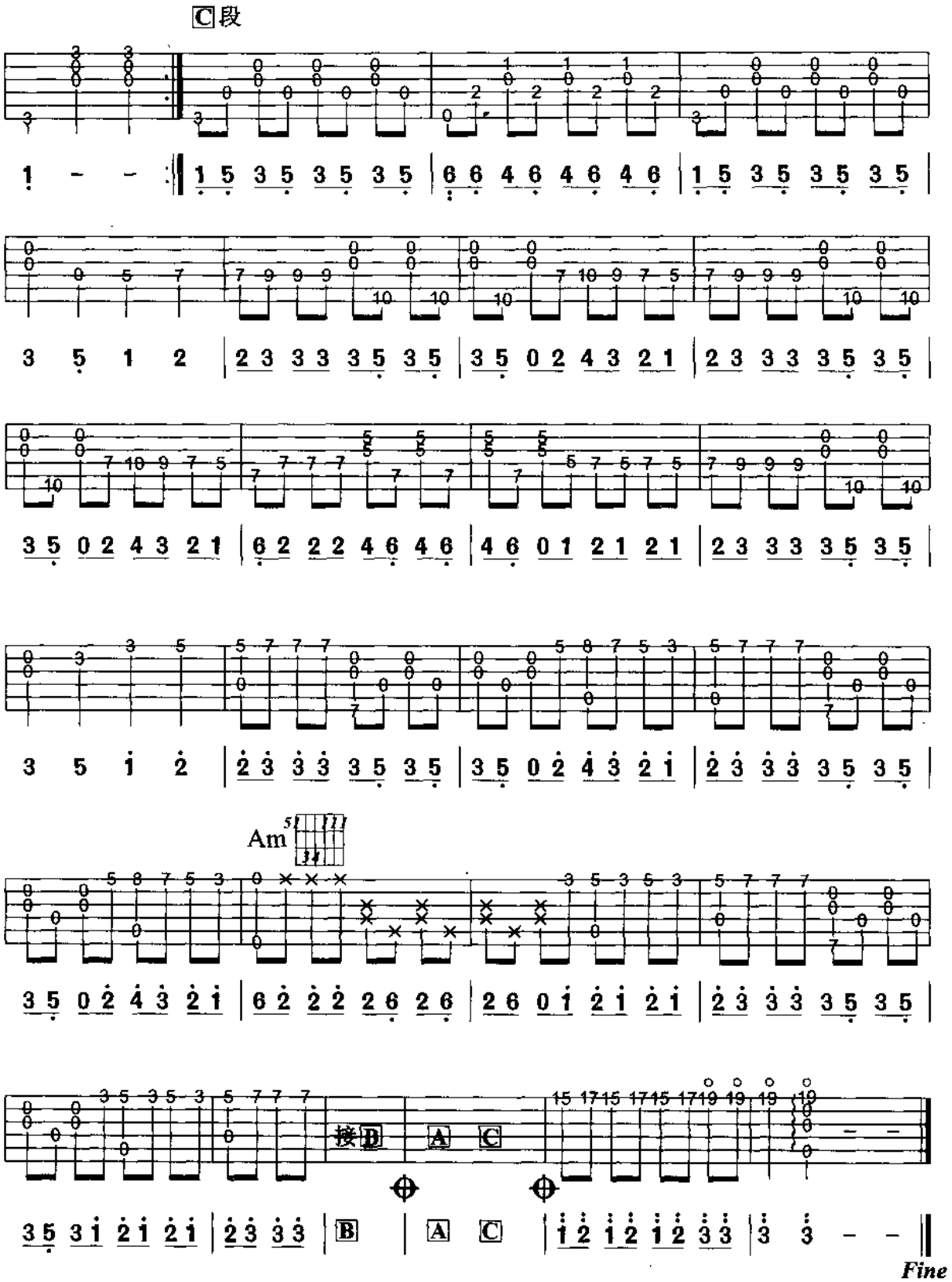

<五>
B

童年的回忆

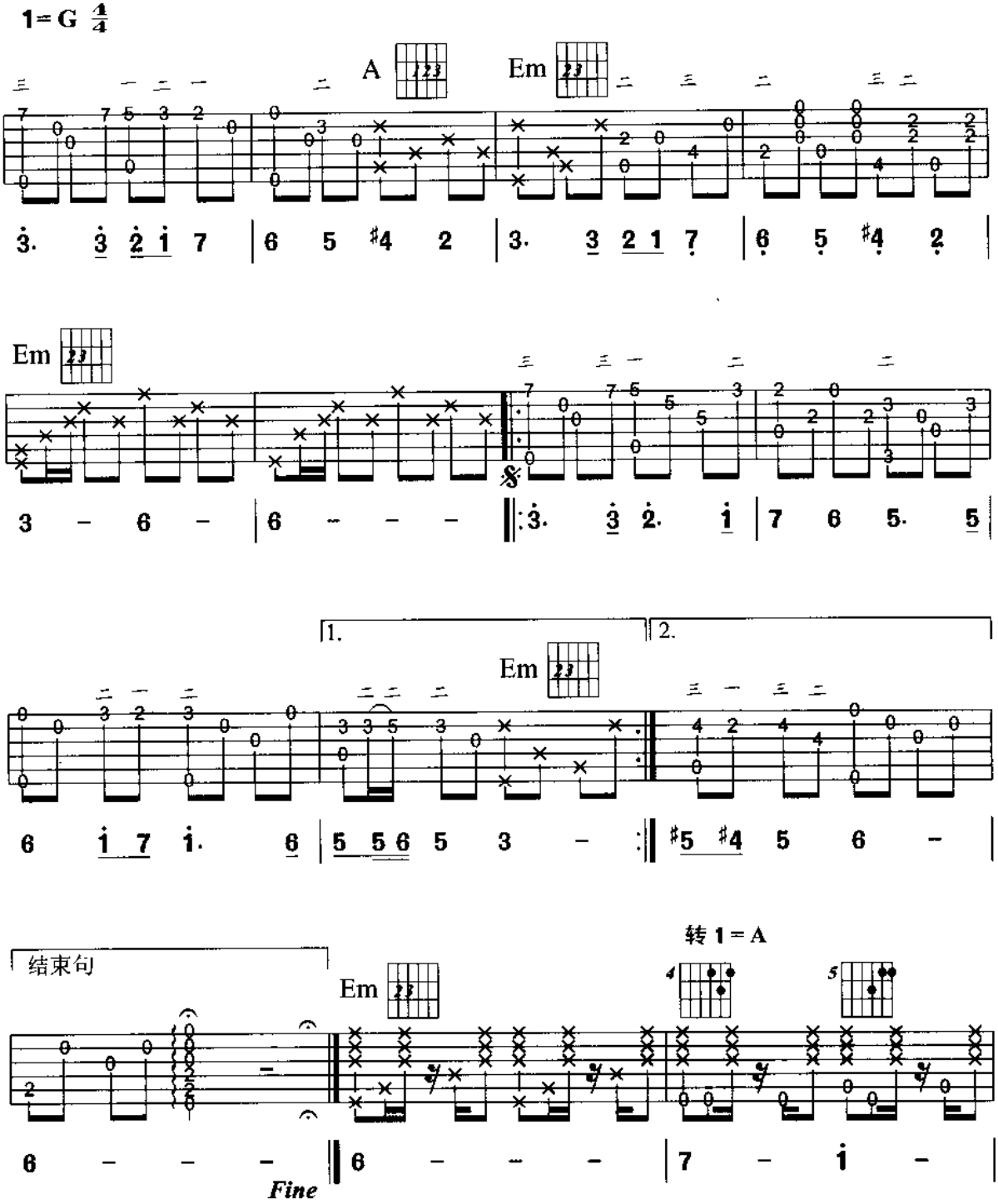
1=G $\frac{4}{4}$ $\frac{3}{4}$

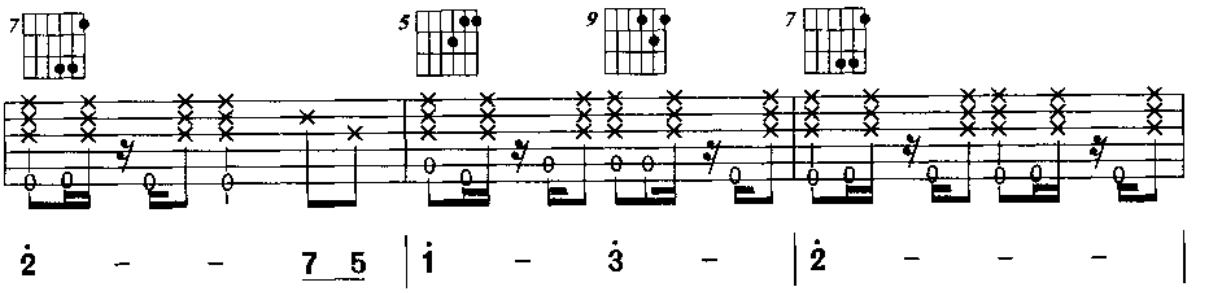
森奈维尔 曲
图　森

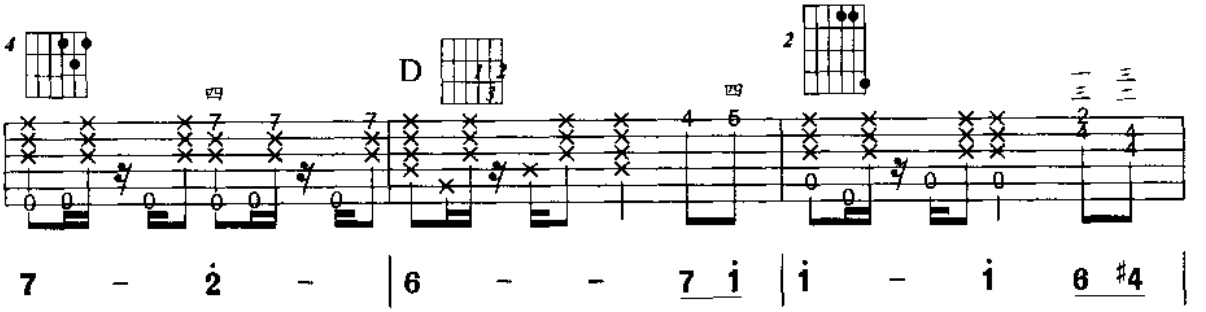



C段
Am
接D
A C
B
A C
Fine

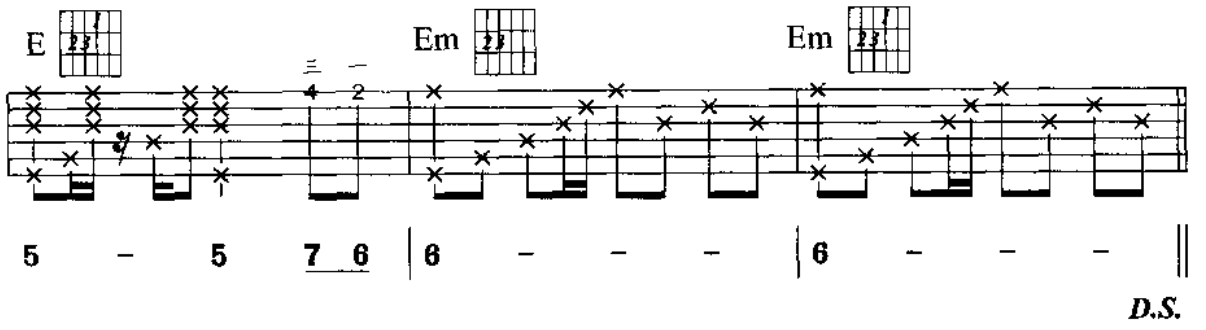
蓝 色 的 爱







转 1=G



D.S.

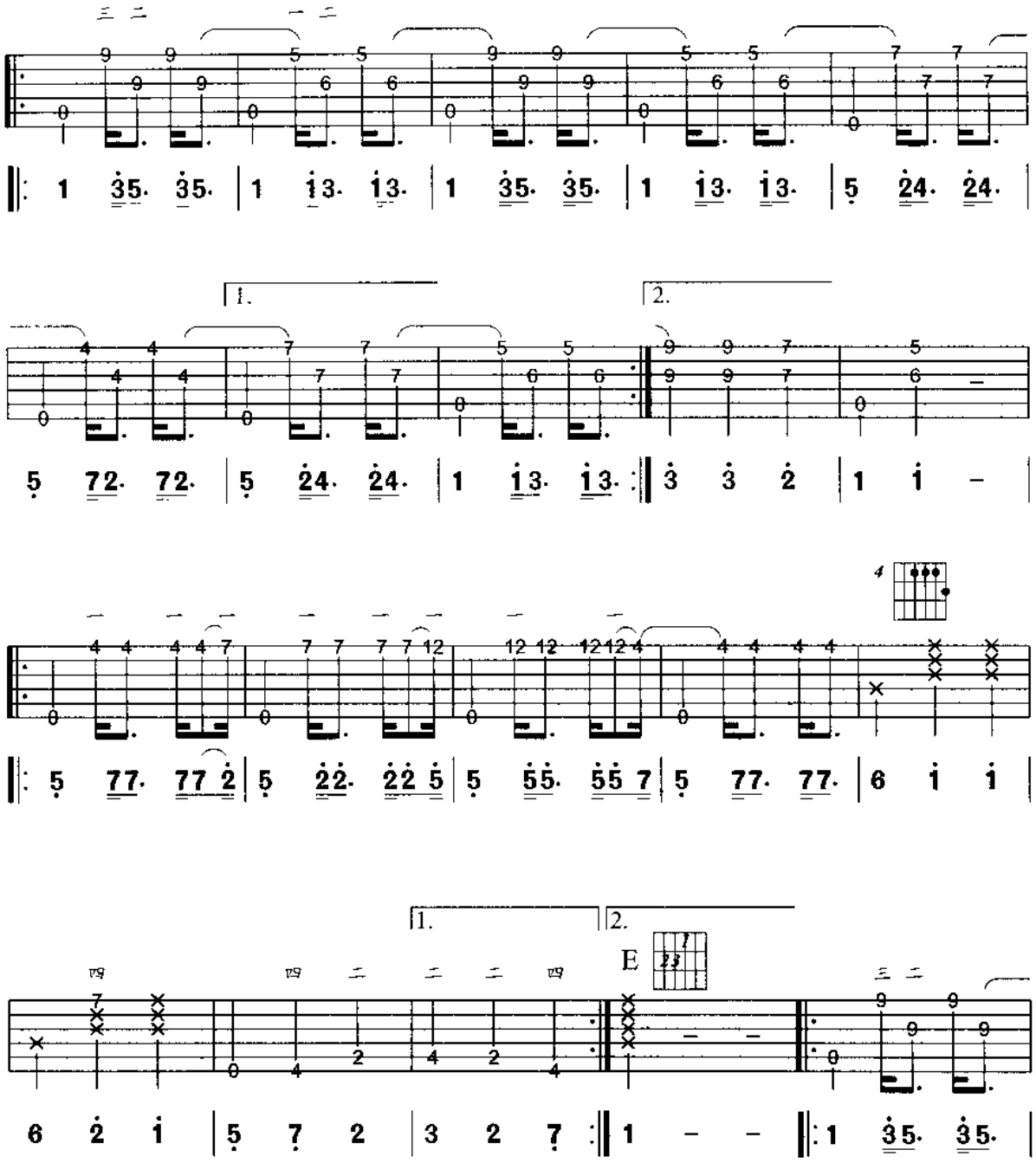
技巧说明：

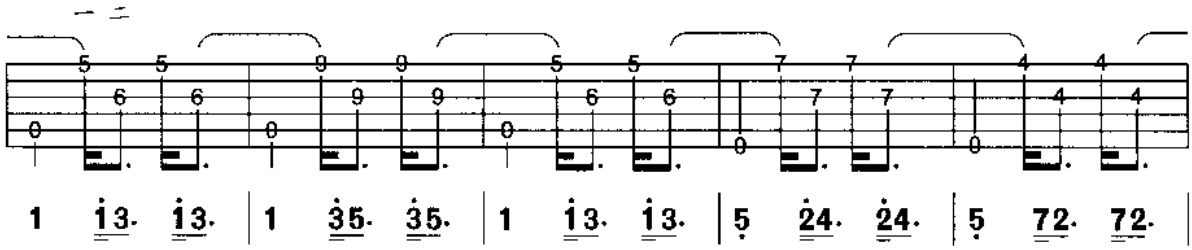
前面我们曾提到过“靠弦”弹法和“上勾”弹法，这里说明一下。我们平时弹奏，一般都是用“上勾”弹法，也称为自然弹法，手指弹弦是向斜上方勾。“靠弦”则不同，需要让手指先靠在弦上，而后再弹，弹的方向与“上勾”弹法相反，是向斜下方弹，等于是用手指先压靠住弦，并有一点力度，（而非轻轻地触摸）然后再向面板的方向弹去，这样弹出来的声音浑厚、结实。上勾弹法发出的声音较薄、较虚。一般常用上勾弹法，因其弹法自然、简单，个别需要加大力度的地方，尤其是在低音区，则常要用靠弦弹法。

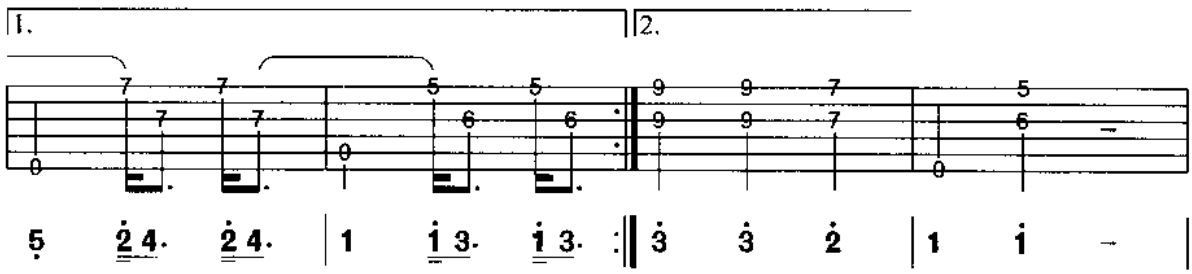
雨　　滴

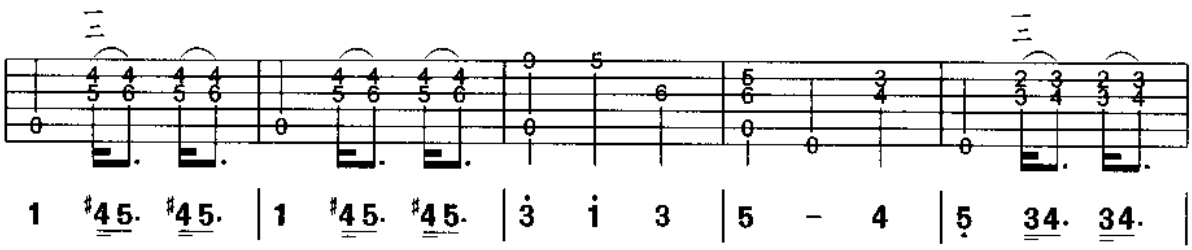
1= A $\frac{3}{4}$

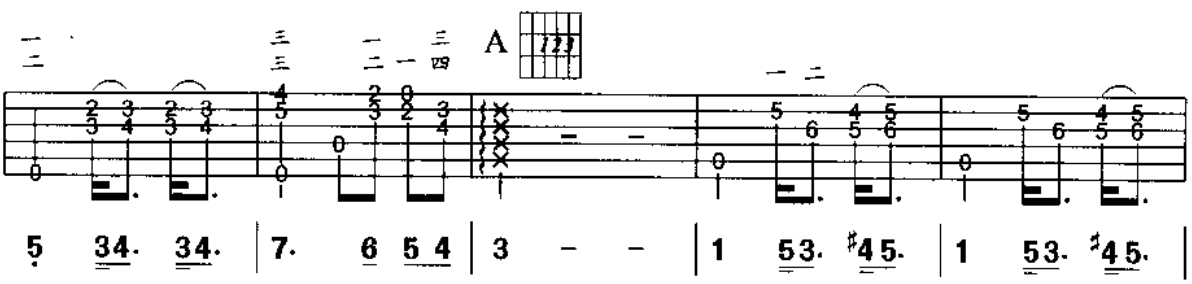
林　　赛　曲
刘天礼　记谱编配

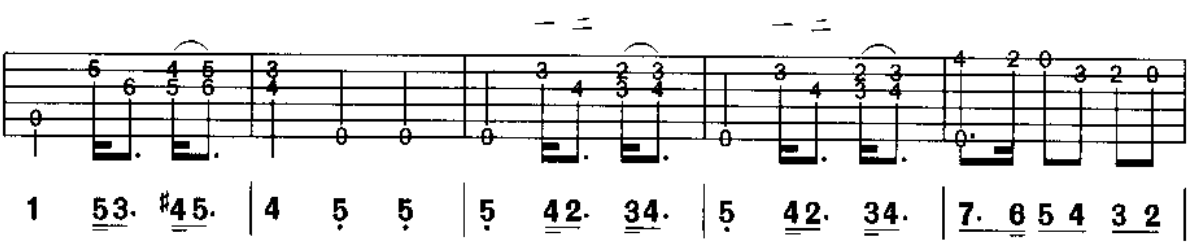


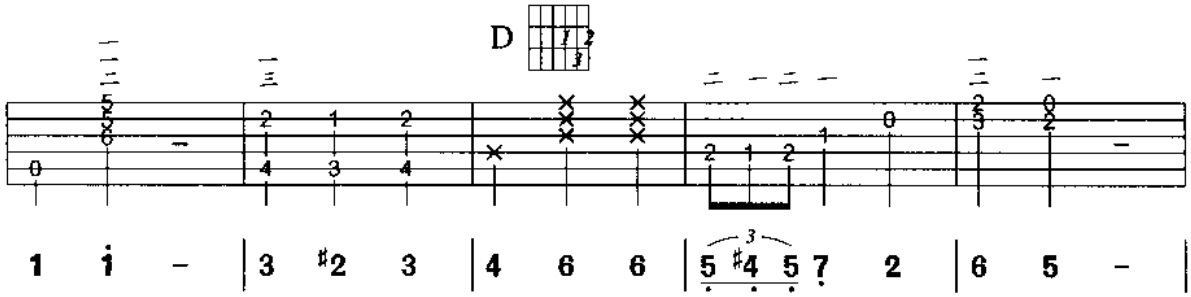

1 i3. i3. | 1 35. 35. | 1 i3. i3. | 5 24. 24. | 5 72. 72.

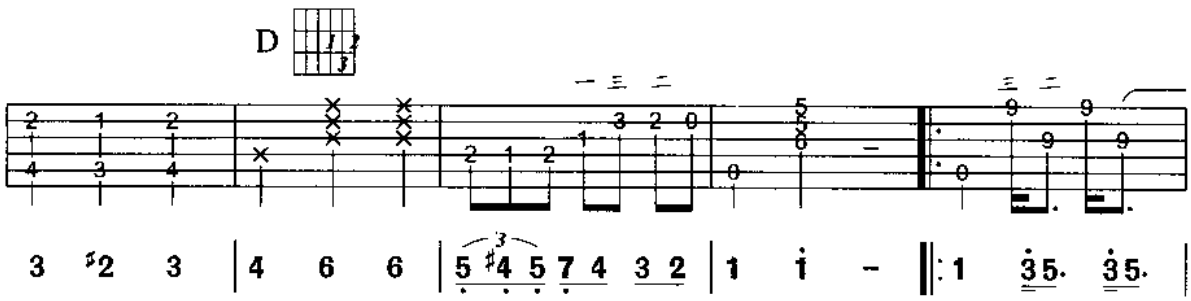

1.
2.
5 24. 24. | 1 i3. i3. :‖ 3 3 2 | 1 i –

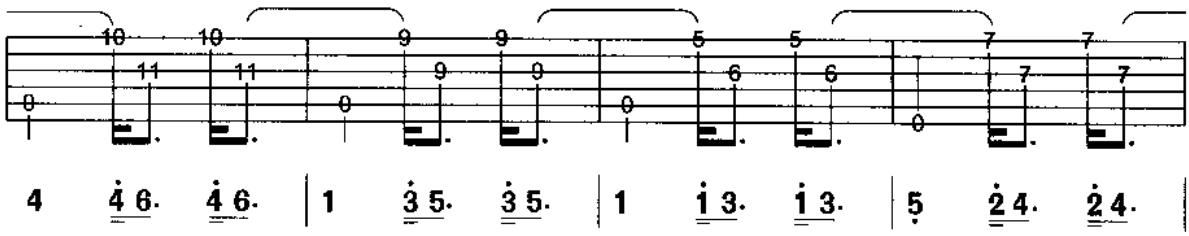

1 ♯45. ♯45. | 1 ♯45. ♯45. | 3 i 3 | 5 – 4 | 5 34. 34.

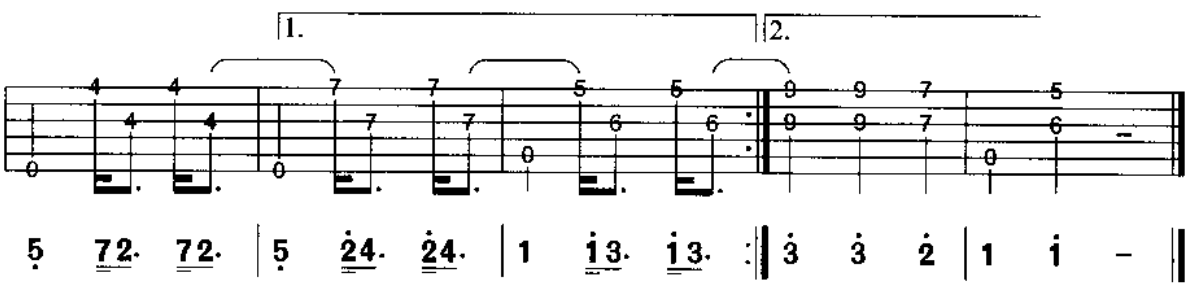

A
5 34. 34. | 7. 6 5 4 | 3 – – | 1 53. ♯45. | 1 53. ♯45.


1 53. ♯45. | 4 5 5 | 5 42. 34. | 5 42. 34. | 7. 6 5 4 3 2


D
1 i – | 3 ♯2 3 | 4 6 6 | 5 ♯4 5 7 2 | 6 5 –


D
3 ♯2 3 | 4 6 6 | 5 ♯4 5 7 4 3 2 | 1 i – ‖: 1 3 5. 3 5.

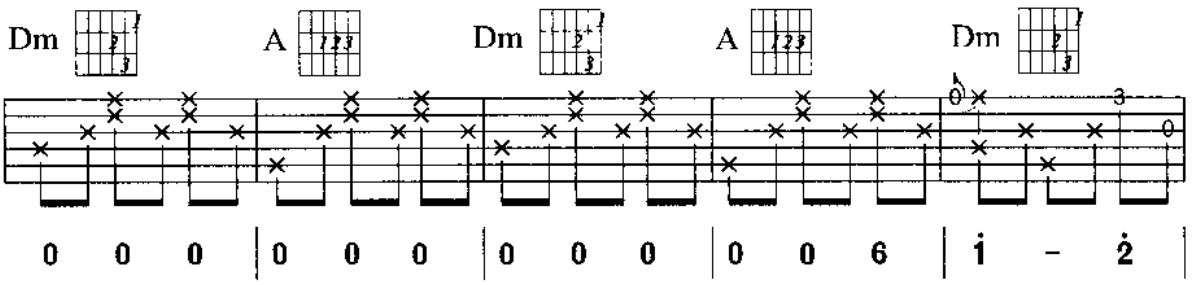

4 4 6. 4 6. | 1 3 5. 3 5. | 1 i 3. i 3. | 5 2 4. 2 4.

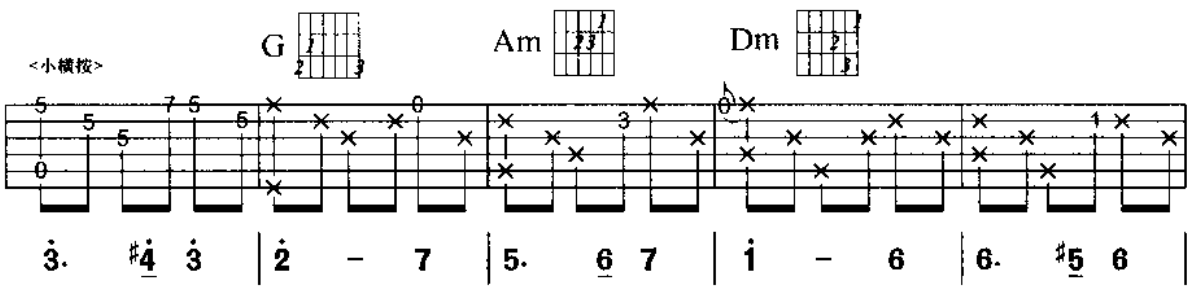

1.
2.
5 7 2. 7 2. | 5 2 4. 2 4. | 1 i 3. i 3. :‖ 3 3 2 | 1 i –

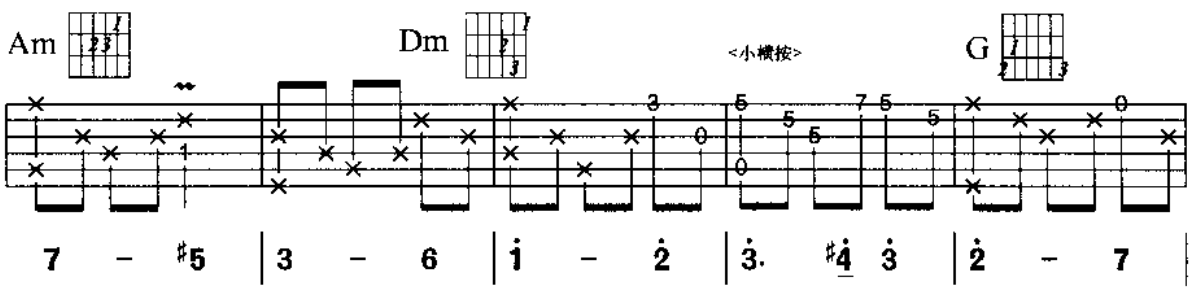
绿 袖 子

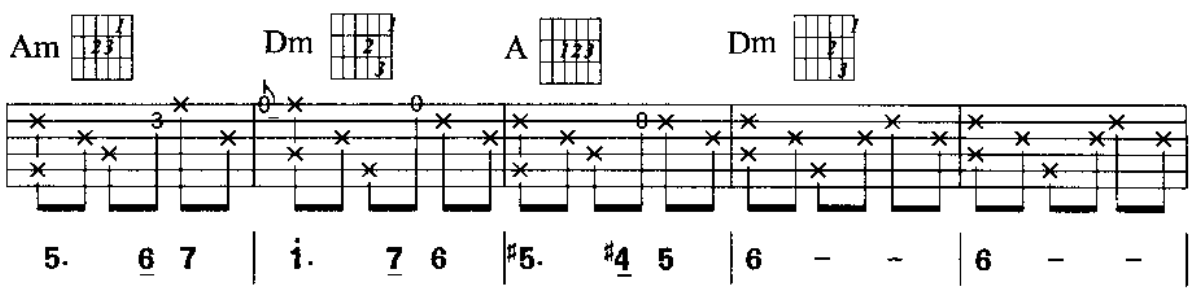
1=F $\frac{3}{4}$

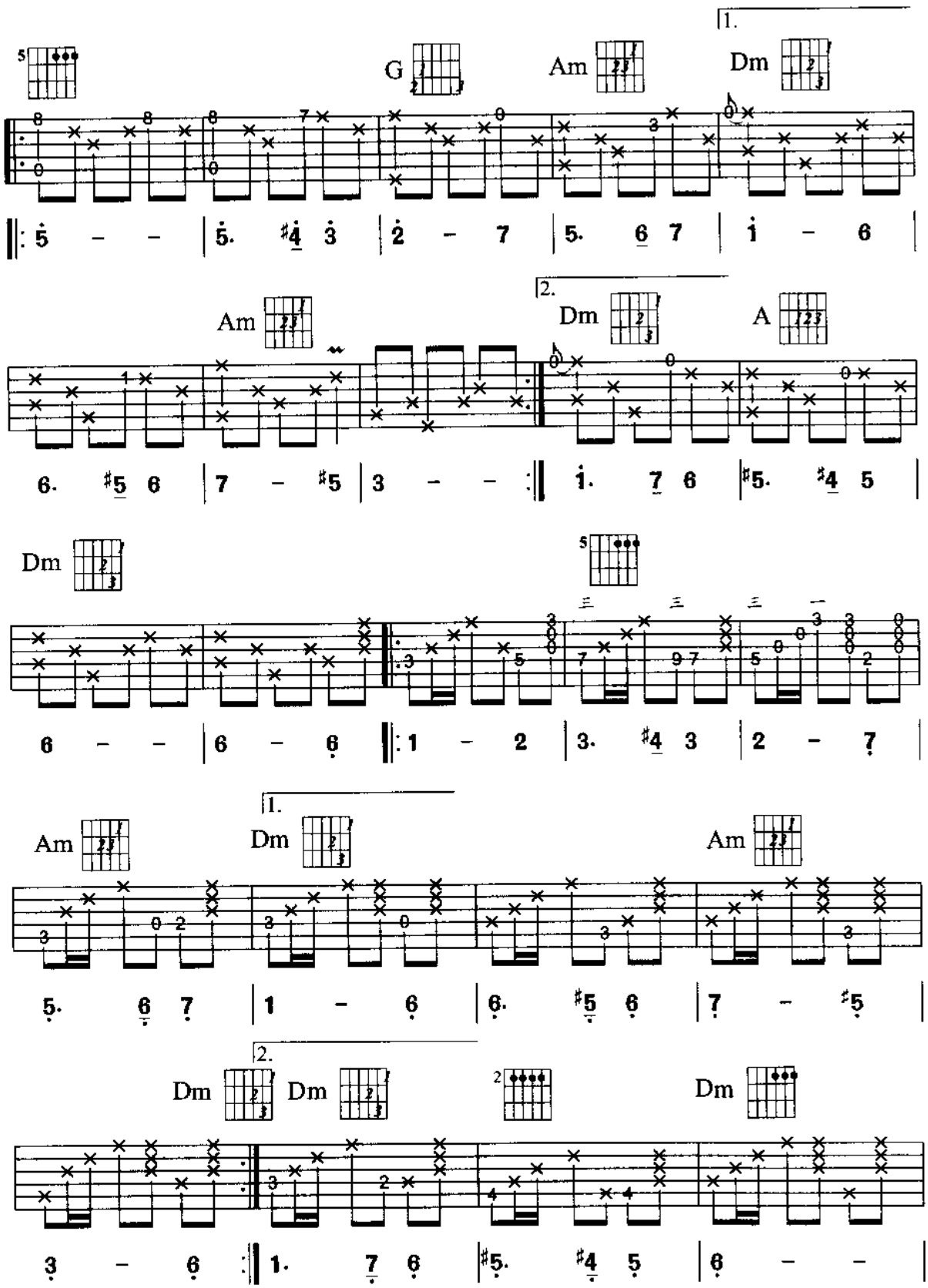
英 国 民 歌
刘天礼 记谱编配

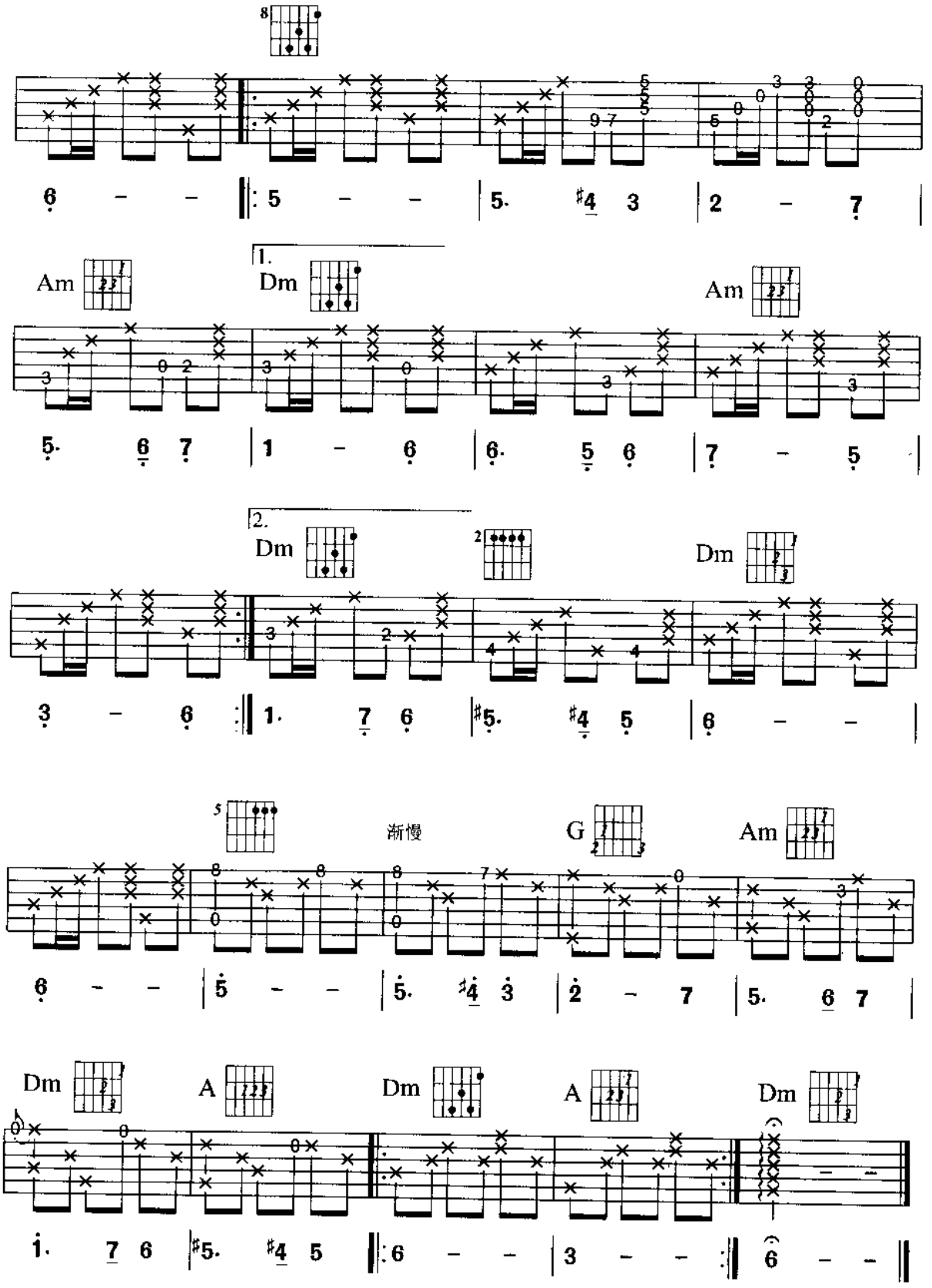




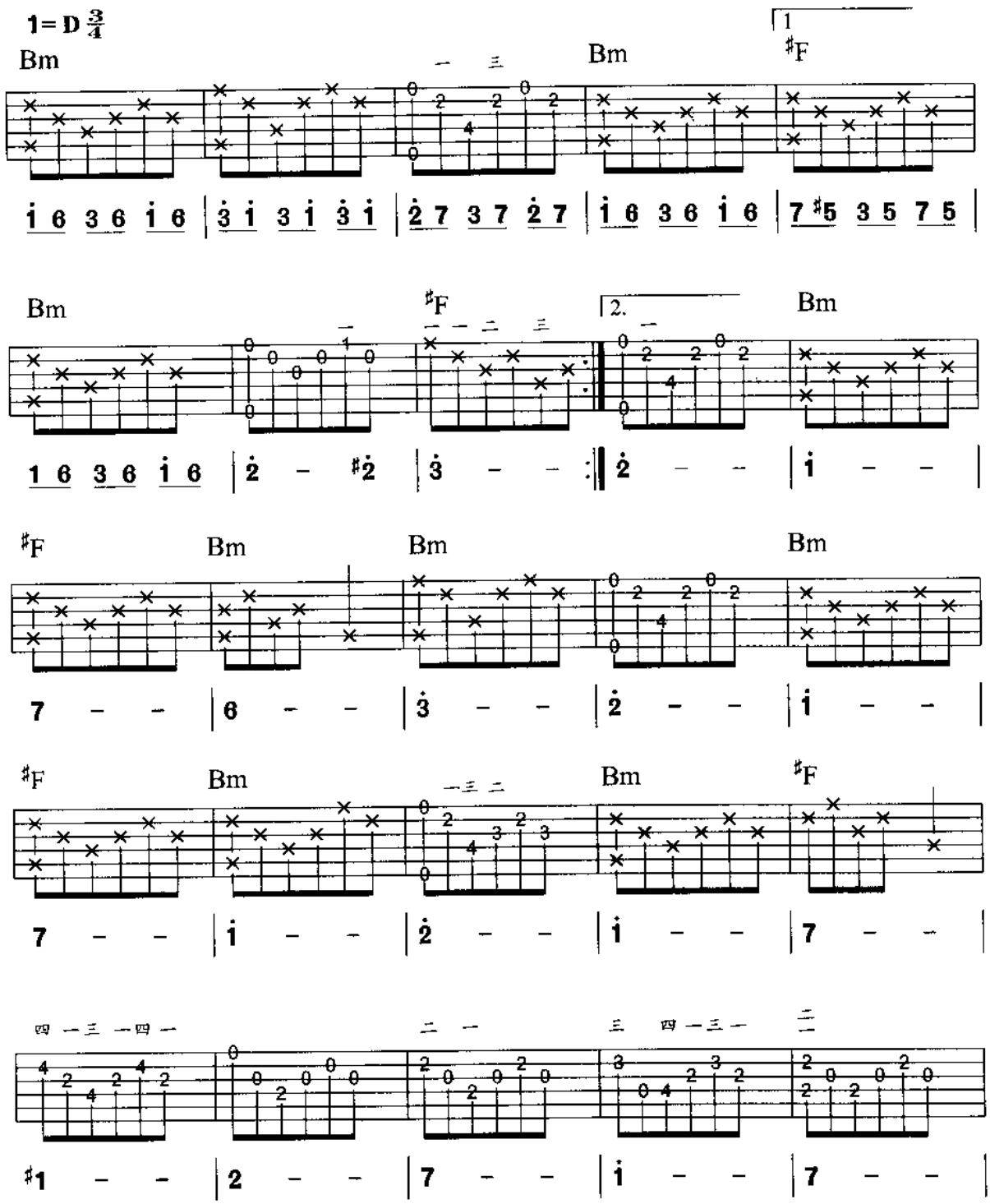


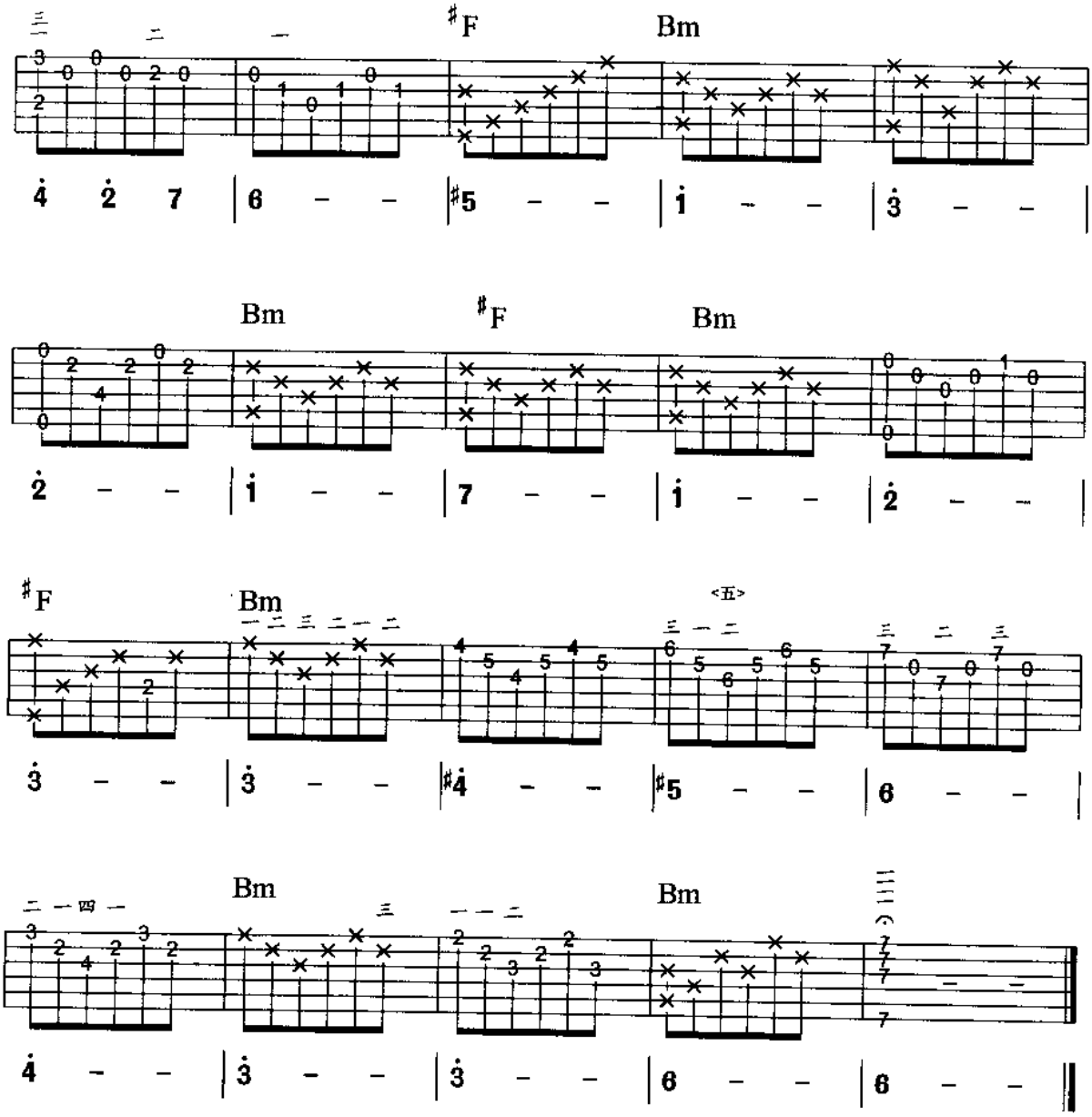



1.
5
G
Am
Dm
: 5 – – | 5. ♯4 3 | 2 – 7 | 5. 6 7 | 1 – 6
2.
Am
Dm
A
6. ♯5 6 | 7 – ♯5 | 3 – – :| 1. 7 6 | ♯5. ♯4 5
Dm
5
6 – – | 6 – 6 |: 1 – 2 | 3. ♯4 3 | 2 – 7
1.
Am
Dm
Am
5. 6 7 | 1 – 6 | 6. ♯5 6 | 7 – ♯5
2.
Dm
Dm
2
Dm
3 – 6 :| 1. 7 6 | ♯5. ♯4 5 | 6 – –

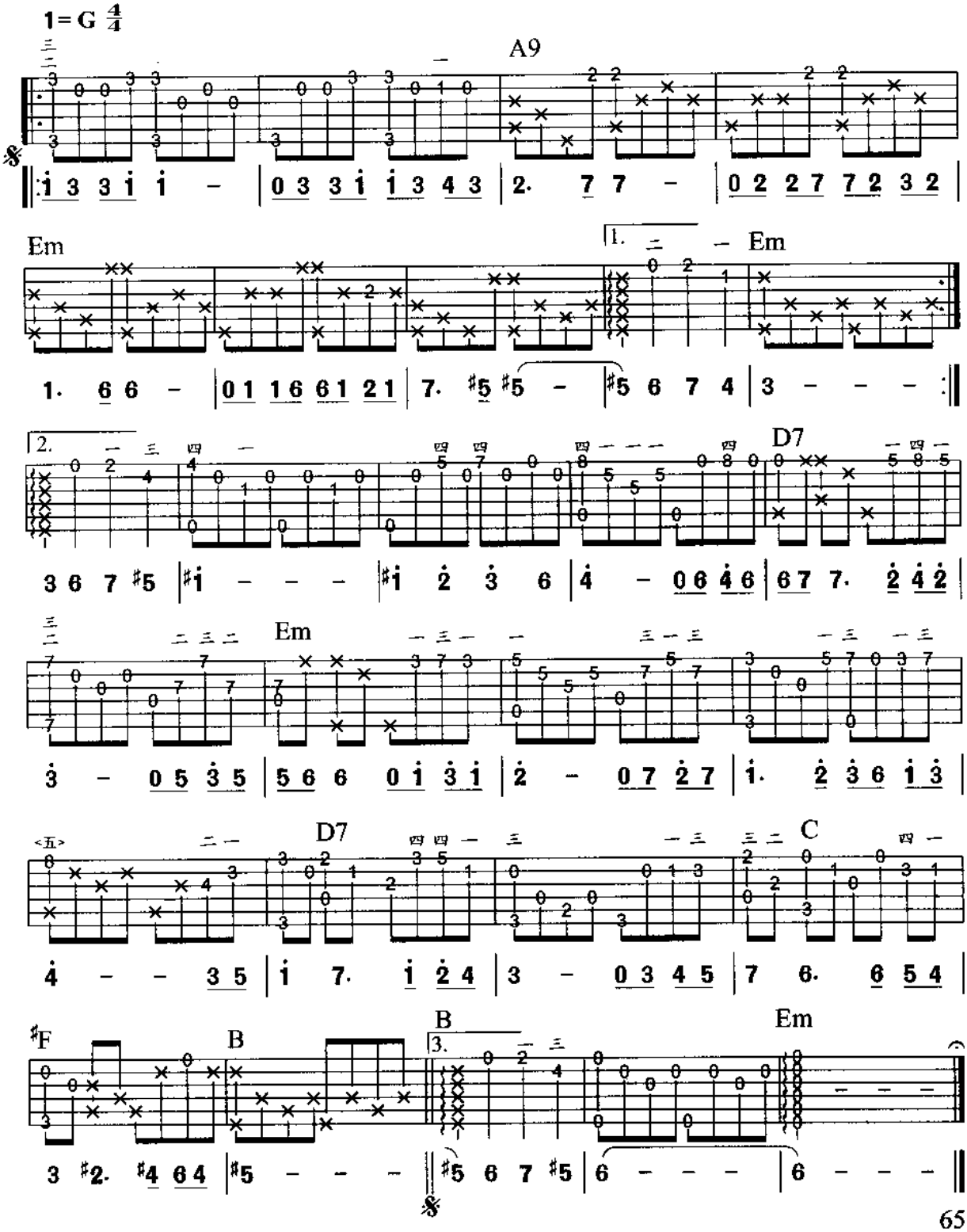

Am
Dm
Am
Dm
Dm
Dm
渐慢
G
Am
Dm
A
Dm
A
Dm

月　　光




♯F
Bm
Bm
♯F
Bm
♯F
Bm
<五>
Bm
Bm

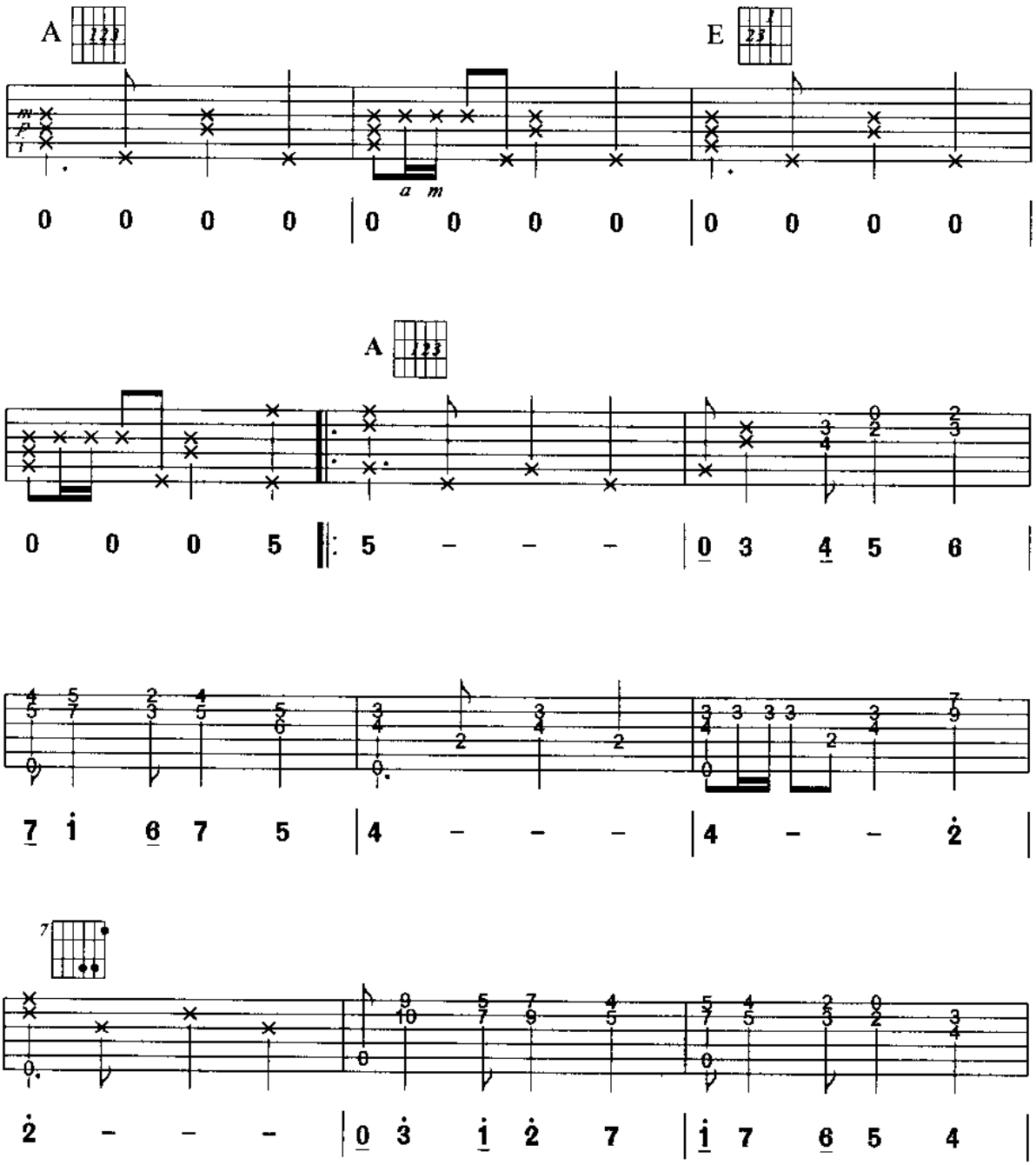
爱情的故事

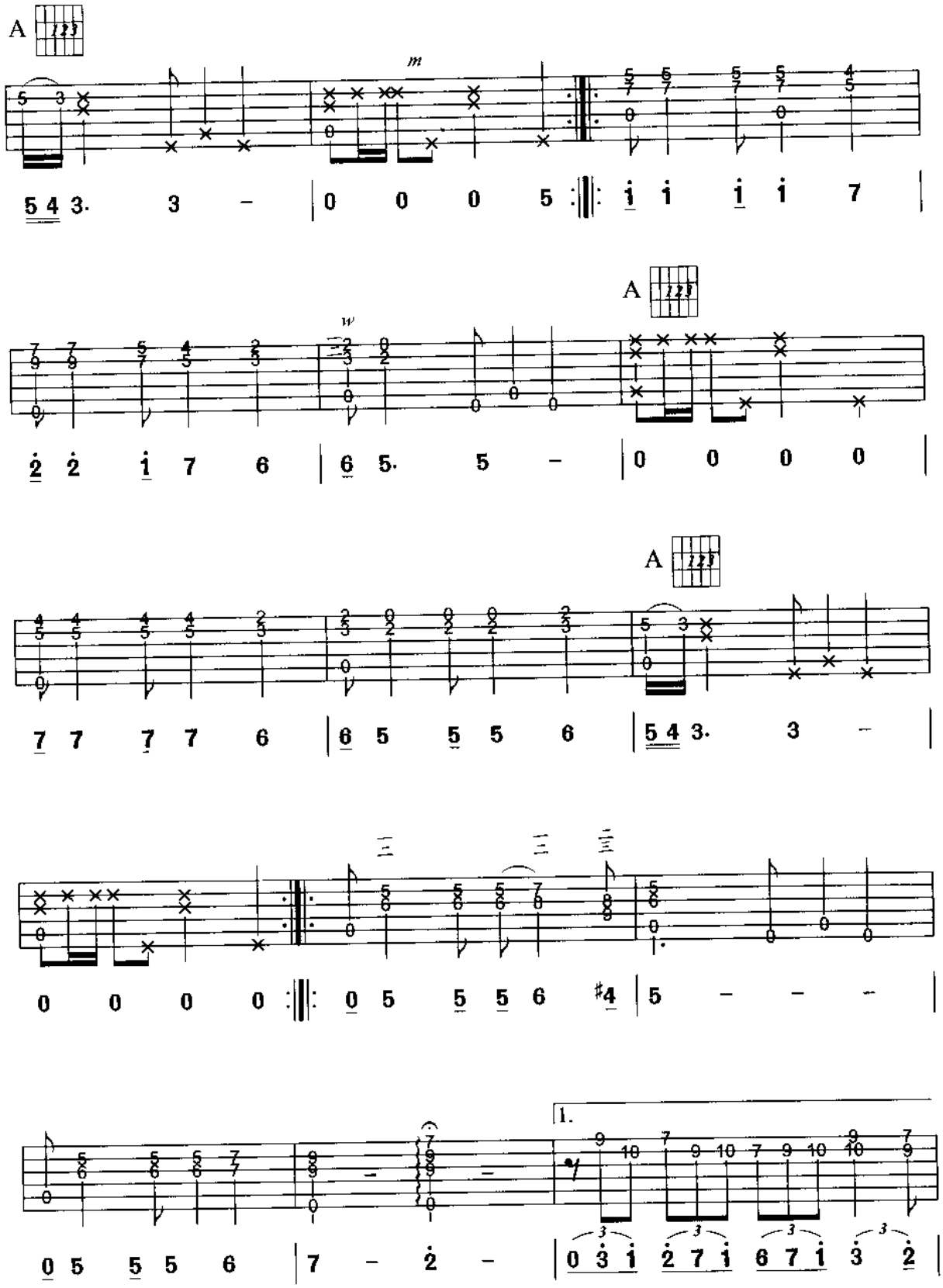


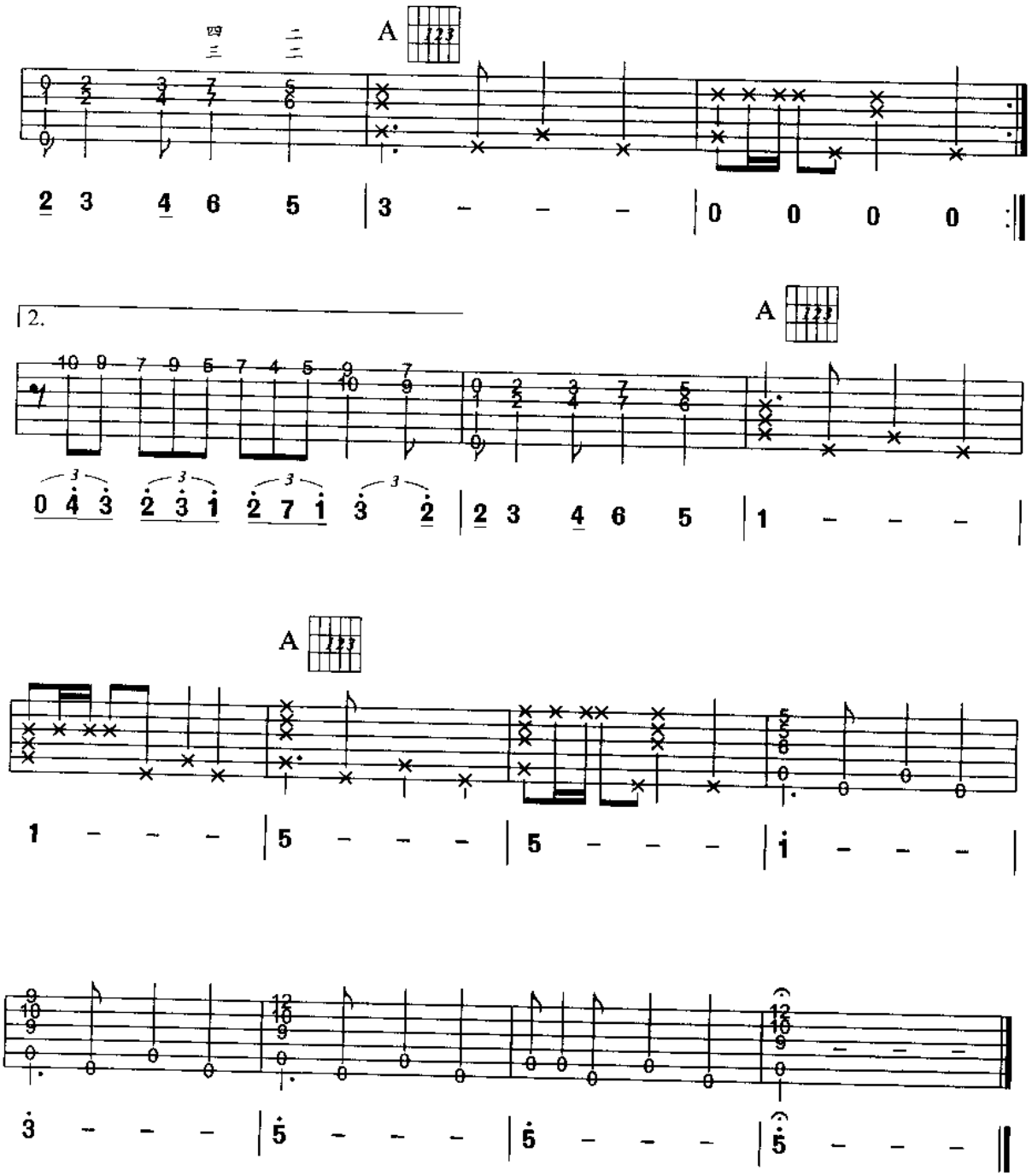
鸽　　子

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

伊 拉 迪 尔　曲
刘天礼　记谱编配




A
m
5 4 3· 3 – | 0 0 0 5 :‖: i i i i 7
A
w
2 2 i 7 6 | 6 5· 5 – | 0 0 0 0
A
7 7 7 7 6 | 6 5 5 5 6 | 5 4 3· 3 –
0 0 0 0 :‖: 0 5 5 5 6 #4 | 5 – – –
1.
0 5 5 5 6 | 7 – 2 – | 0 3 i 2 7 i 6 7 i 3 2

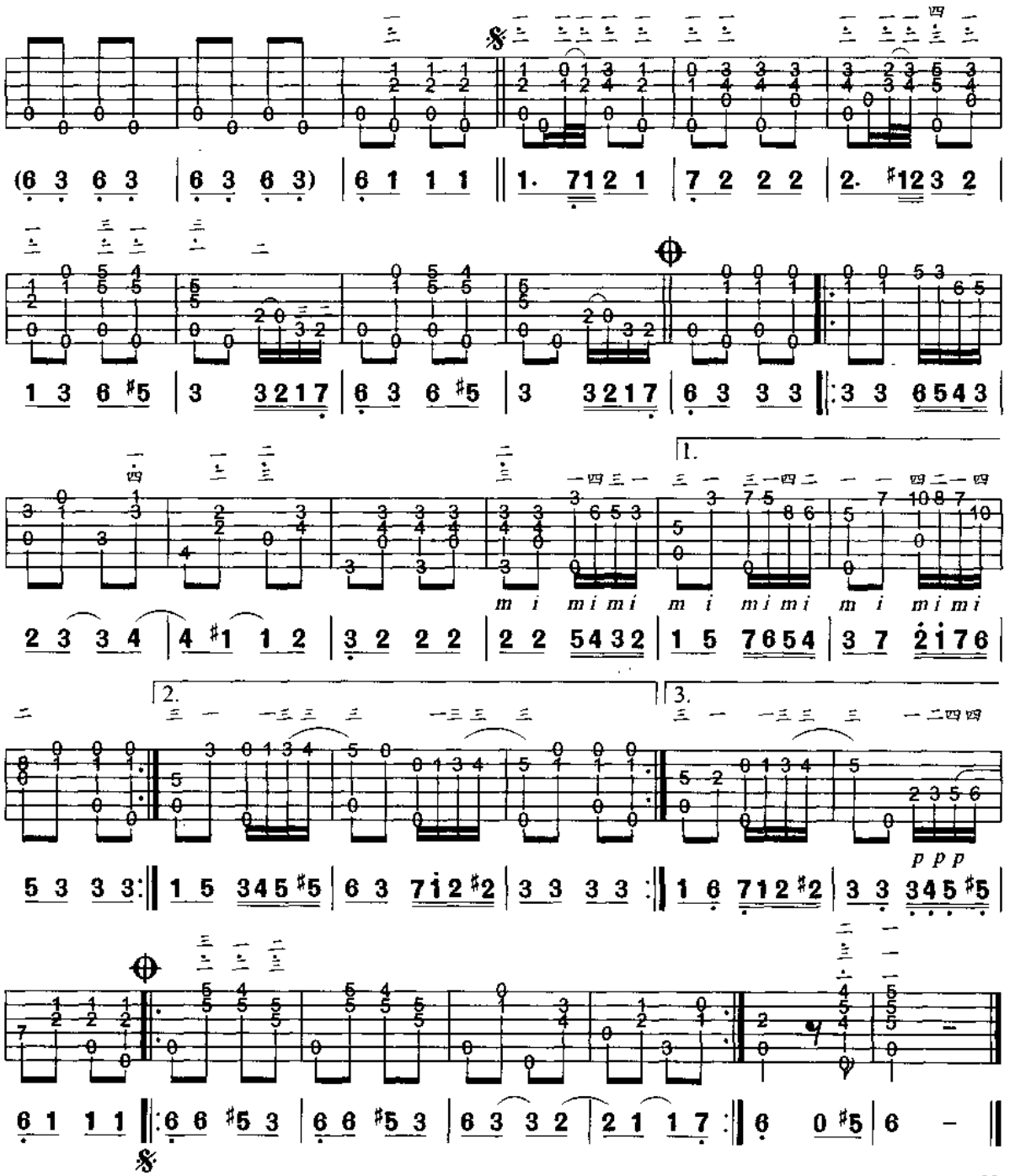

A
2 3 4 6 5 | 3 – – – | 0 0 0 0 :||
2.
A
0 4 3 2 3 1 2 7 1 3 2 | 2 3 4 6 5 | 1 – – – |
A
1 – – – | 5 – – – | 5 – – – | 1 – – – |
3 – – – | 5 – – – | 5 – – – | 5 – – – ||

四只小天鹅

选自舞剧《天鹅湖》

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

柴可夫斯基　作曲
刘天礼　记谱编配

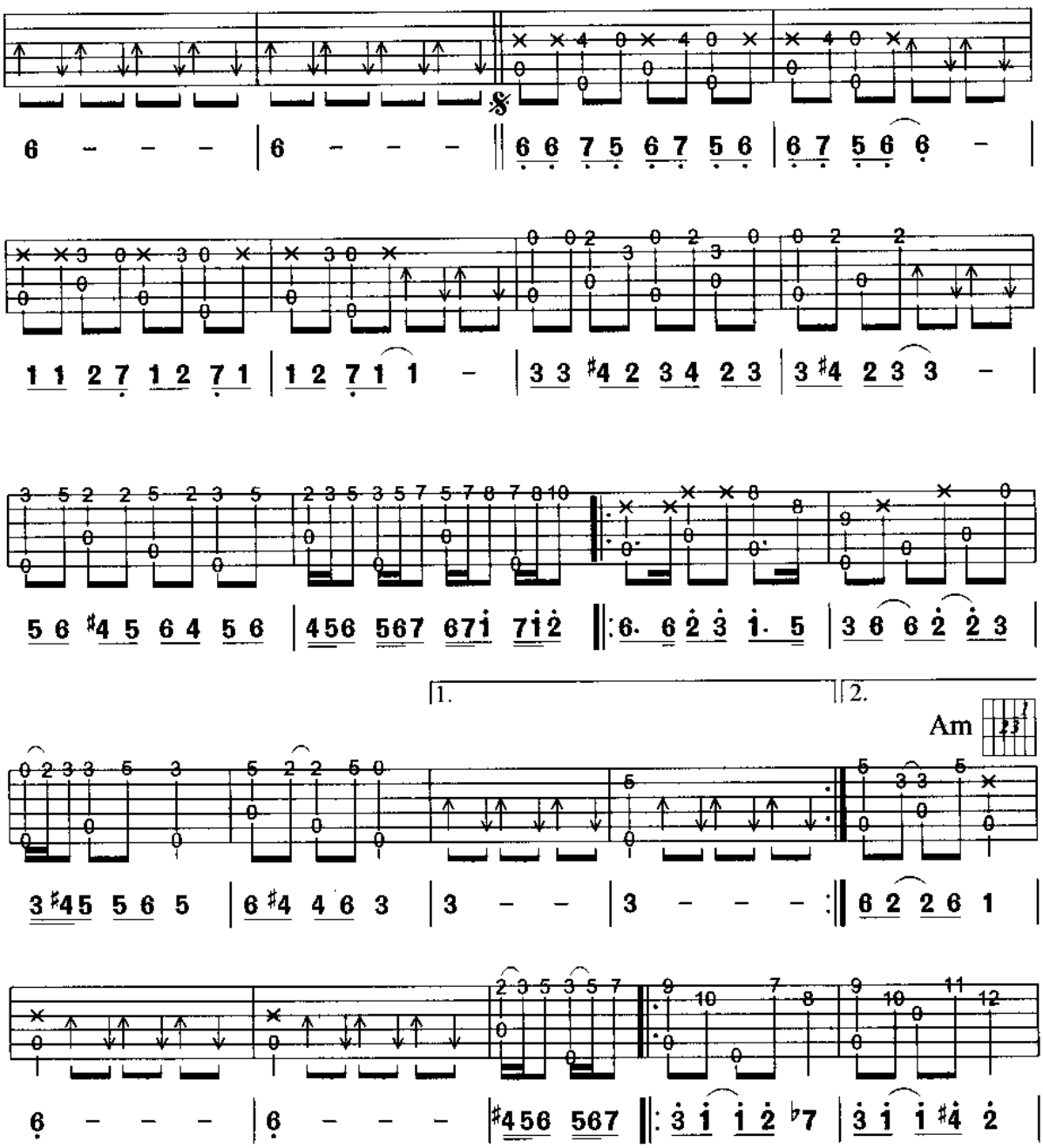


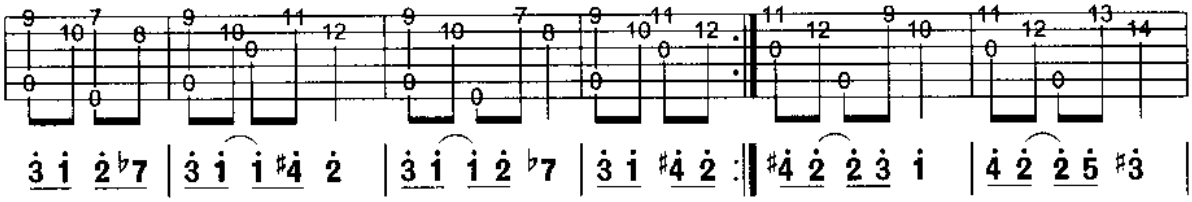
运 动 的 旋 律

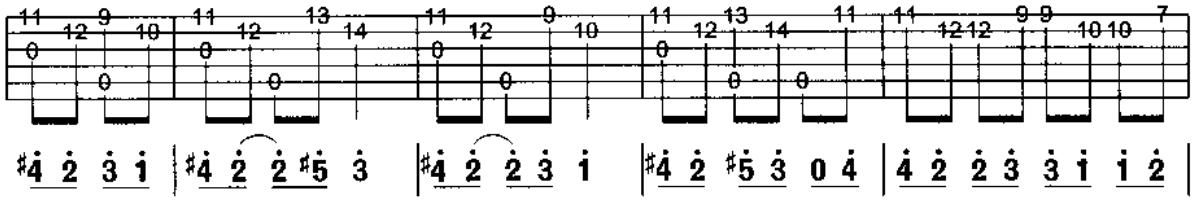
1=C $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

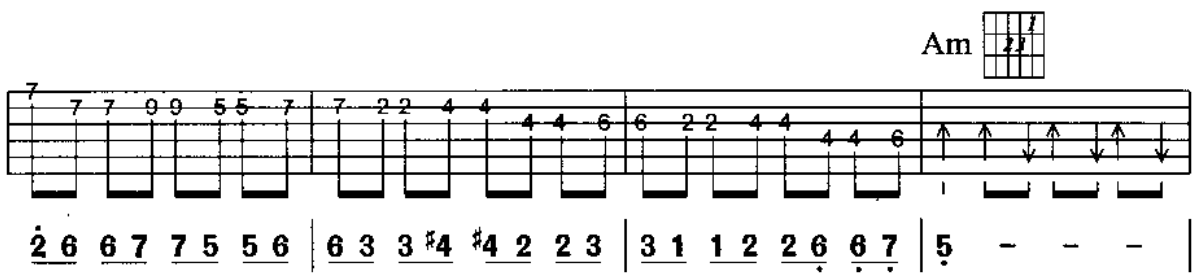
《动物世界》主题曲
刘天礼　记谱编配

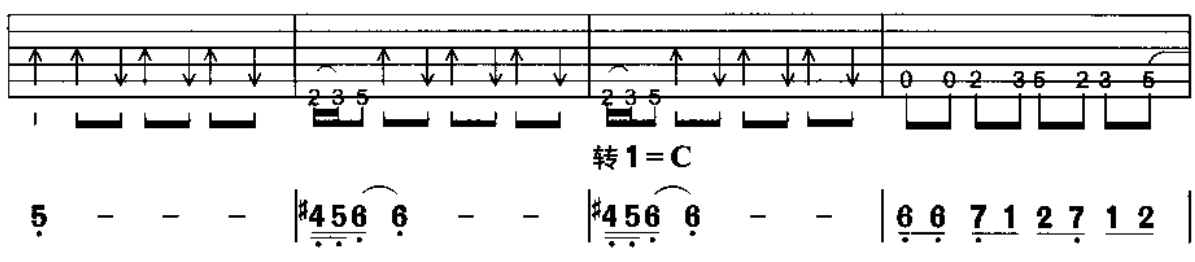
Am

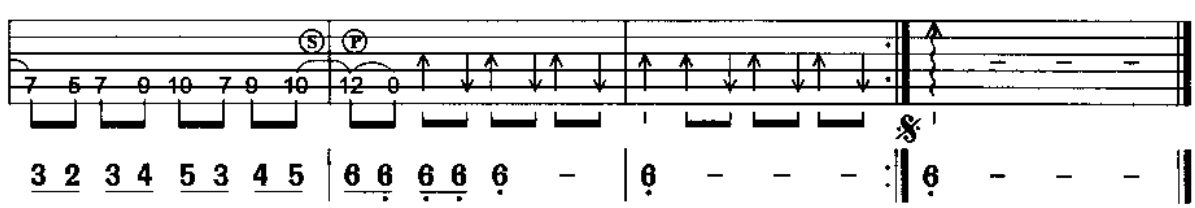










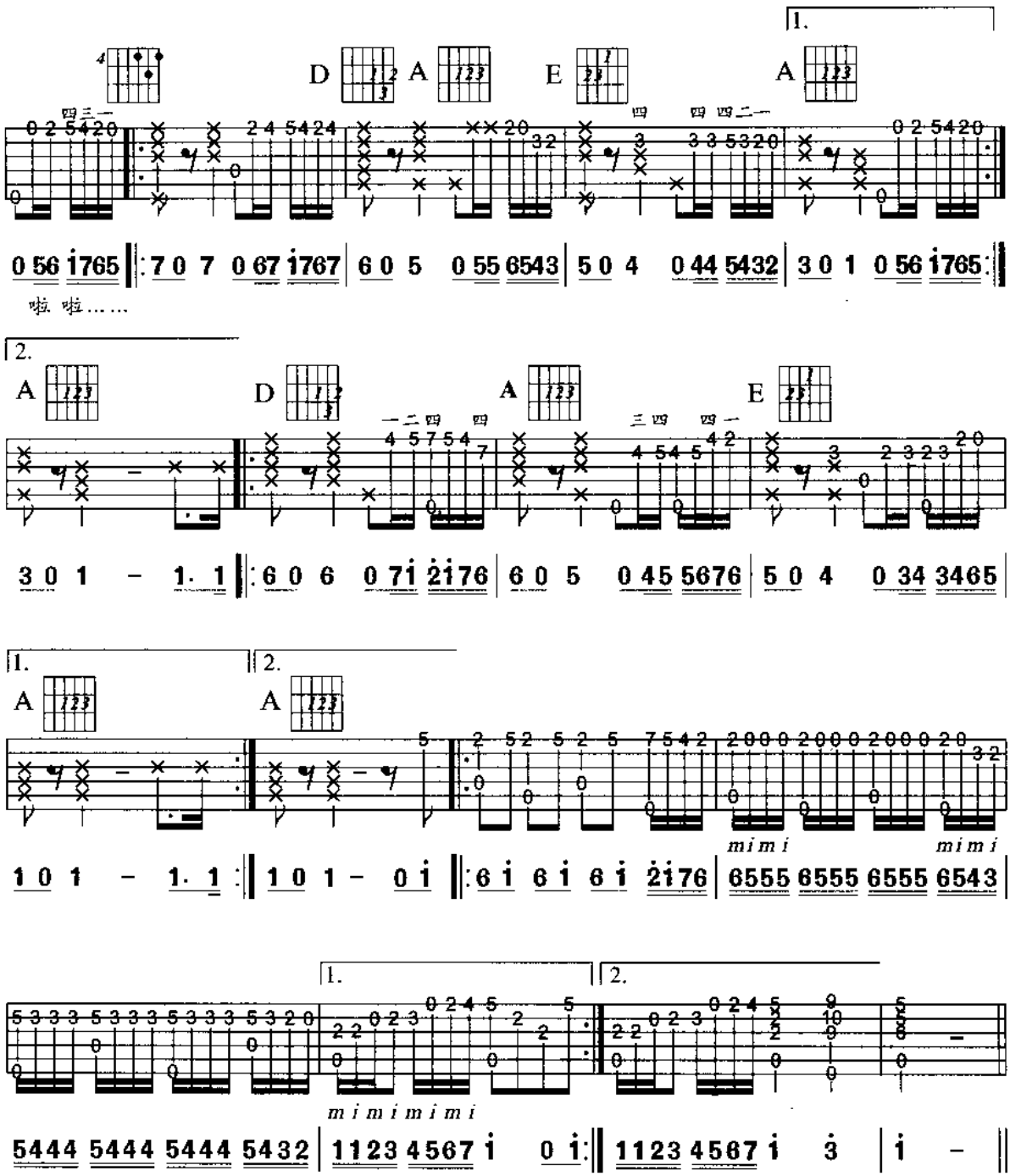


Fine

拿波利舞曲

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

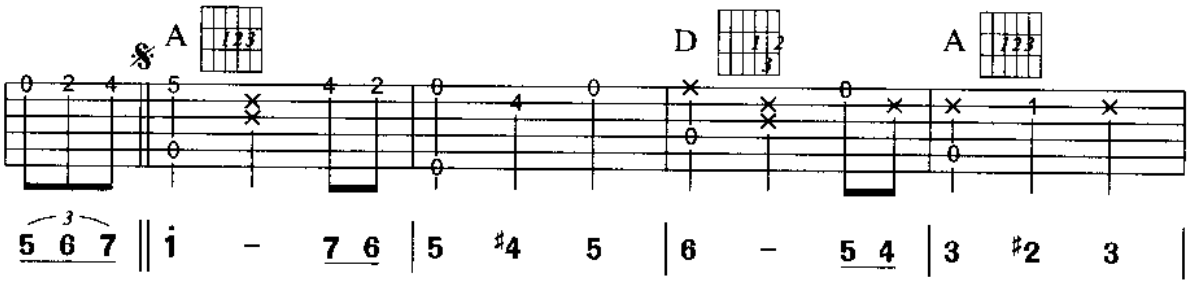
柴可夫斯基　作曲
刘天礼　记谱编配



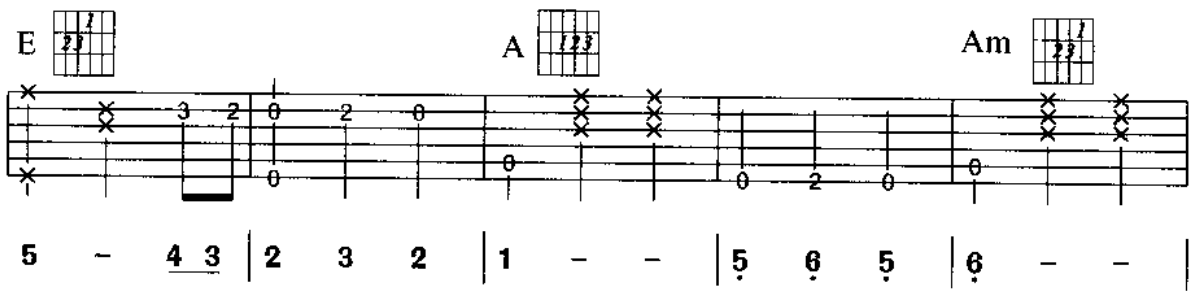
西班牙女郎

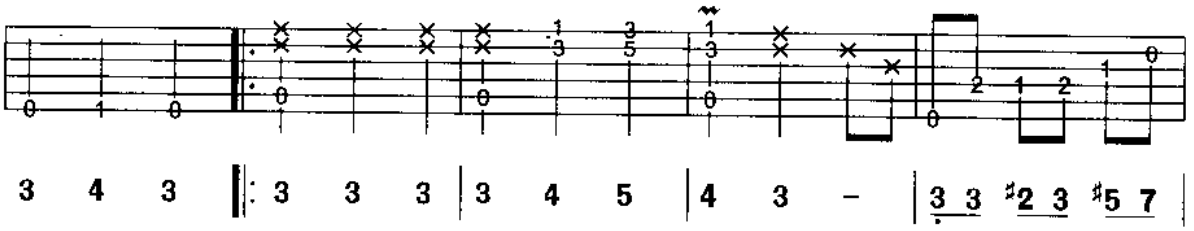
1=A $\frac{3}{4}$

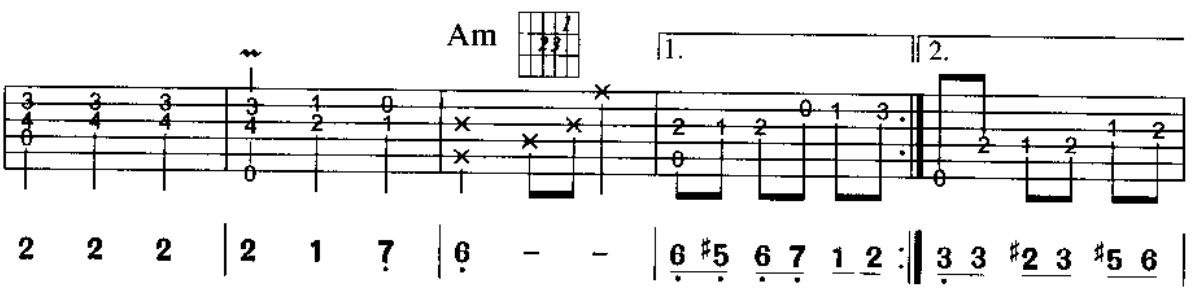
西班牙民谣
刘天礼　编配

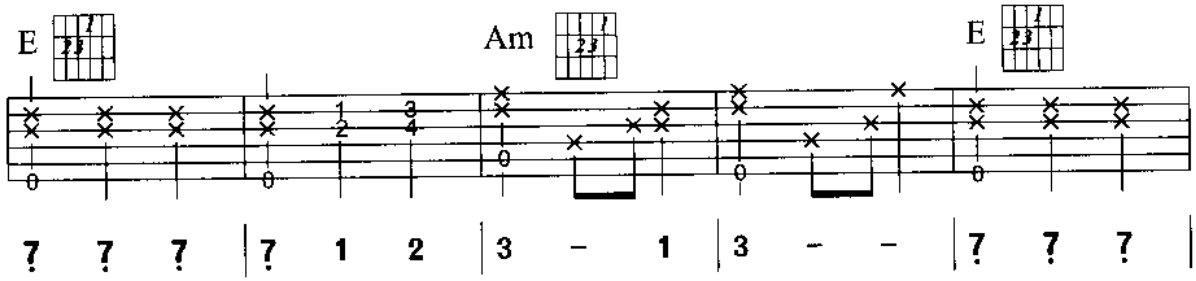


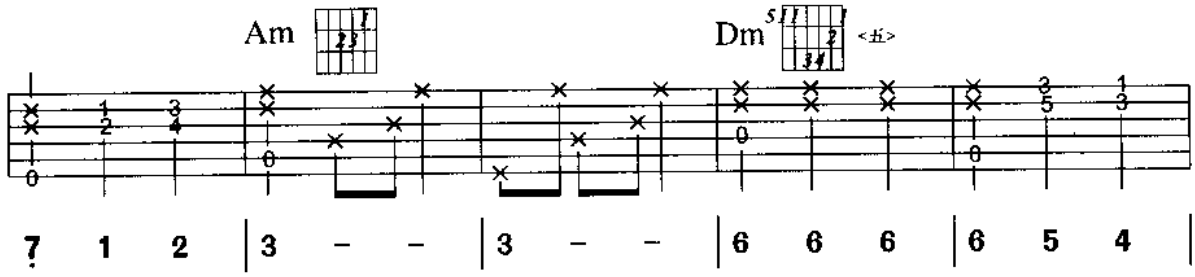
转1=C

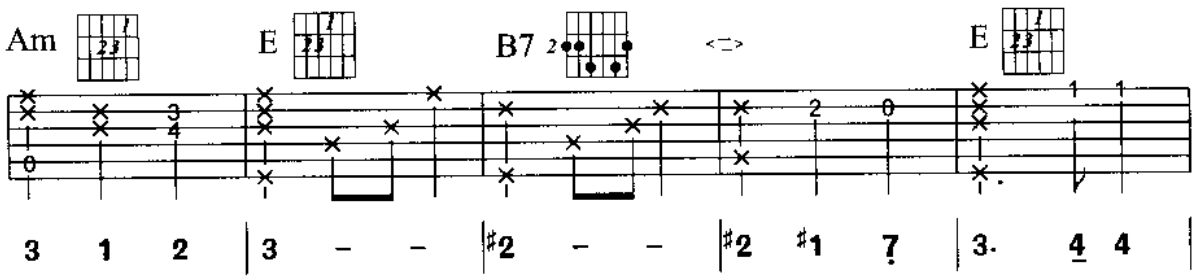


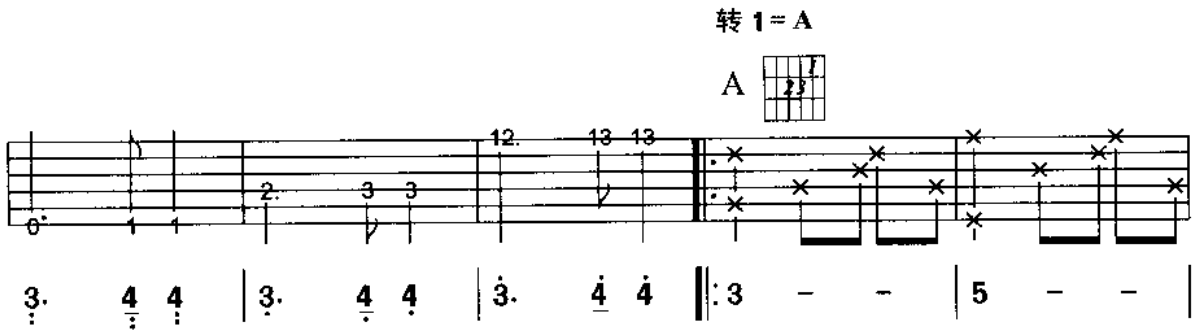


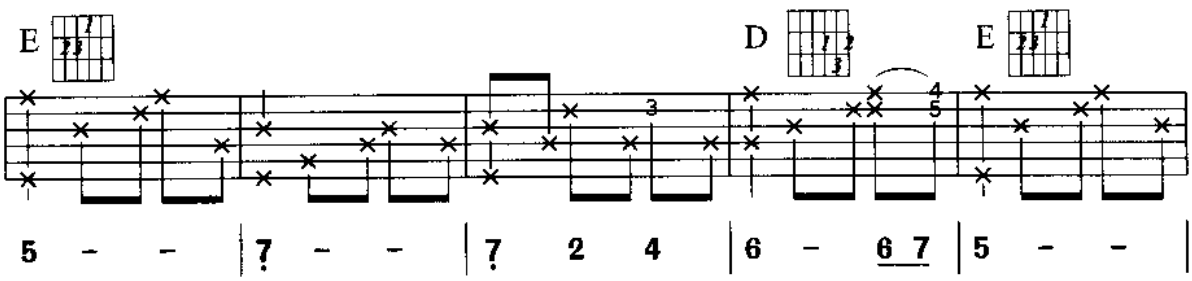


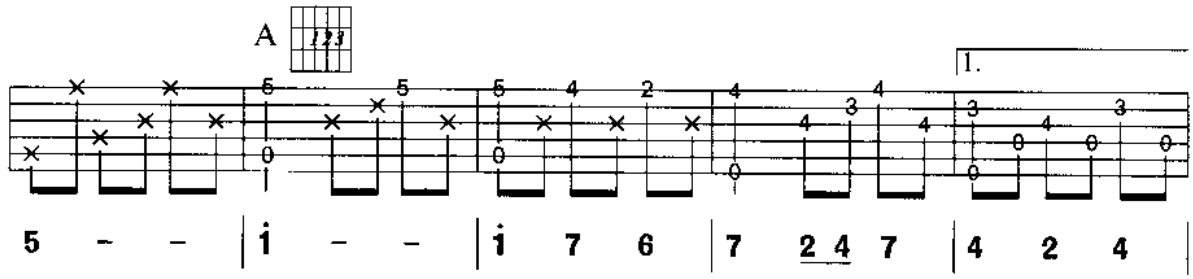

E
Am
E
7 7 7 | 7 1 2 | 3 – 1 | 3 – – | 7 7 7

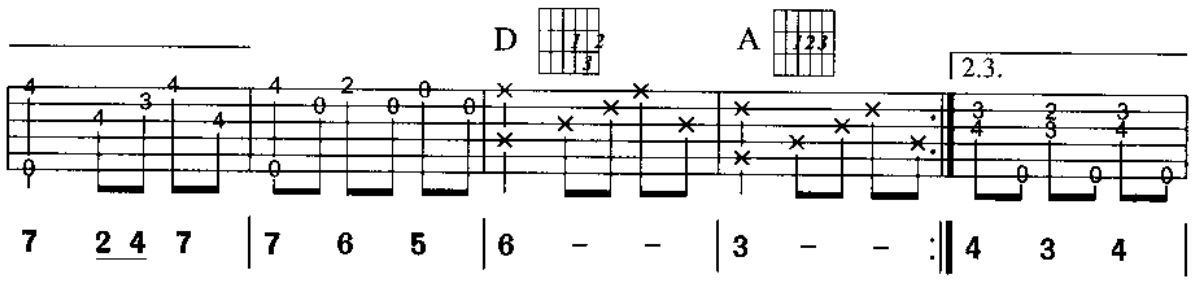

Am
Dm
7 1 2 | 3 – – | 3 – – | 6 6 6 | 6 5 4

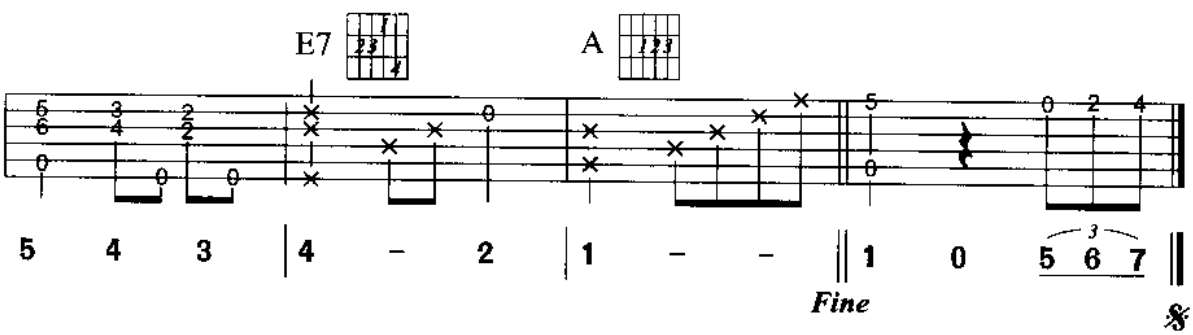

Am
E
B7
E
3 1 2 | 3 – – | ♯2 – – | ♯2 ♯1 7 | 3. 4 4


转 1=A
A
3. 4 4 | 3. 4 4 | 3. 4 4 | 3 – – | 5 – –

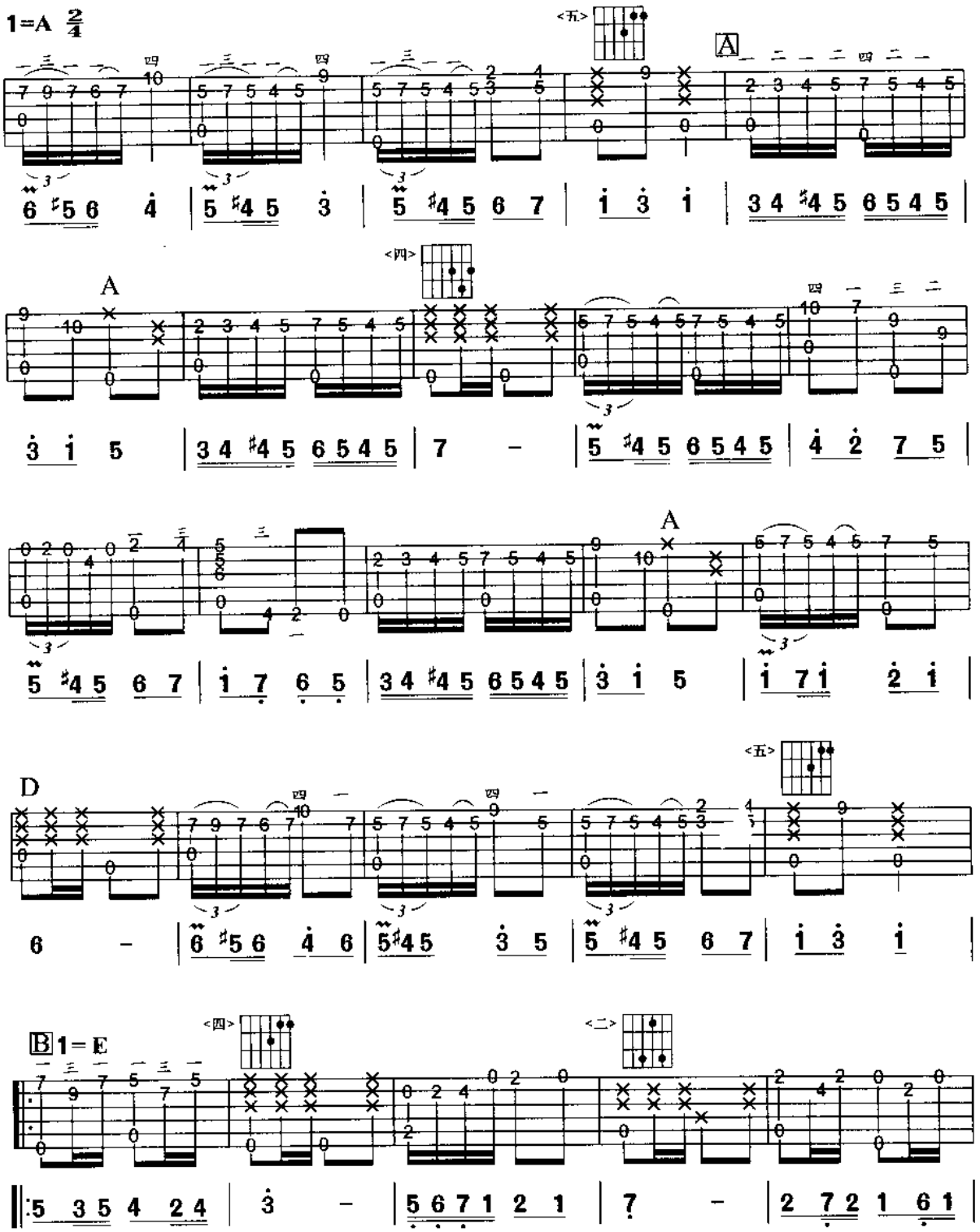

E
D
E
5 – – | 7 – – | 7 2 4 | 6 – 6 7 | 5 – –

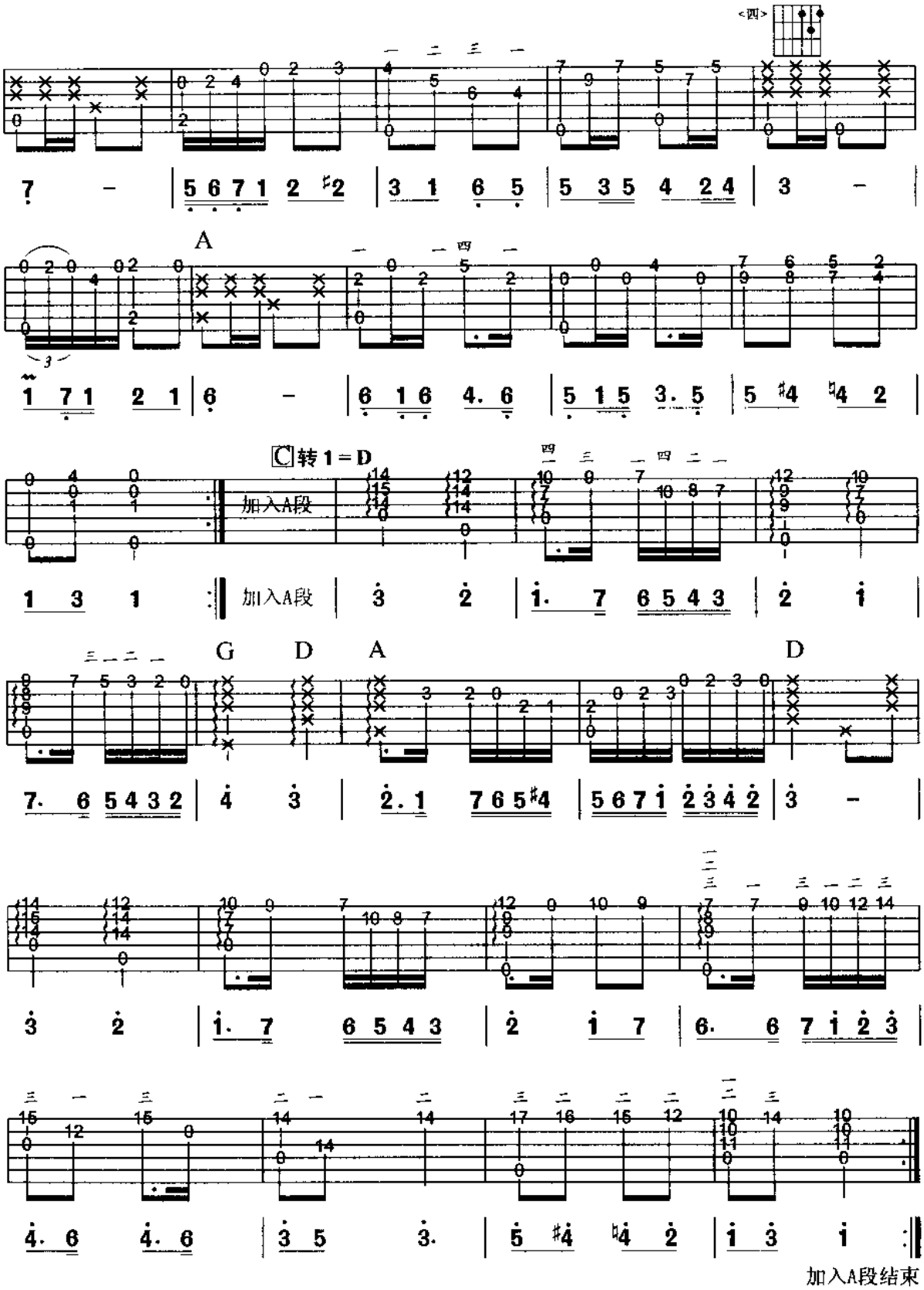

A
1.
5 – – | i – – | i 7 6 | 7 2 4 7 | 4 2 4


D
A
2.3.
7 2 4 7 | 7 6 5 | 6 – – | 3 – – :‖ 4 3 4


E7
A
5 4 3 | 4 – 2 | 1 – – ‖ 1 0 5 6 7 ‖
Fine
𝄋

少女波尔卡

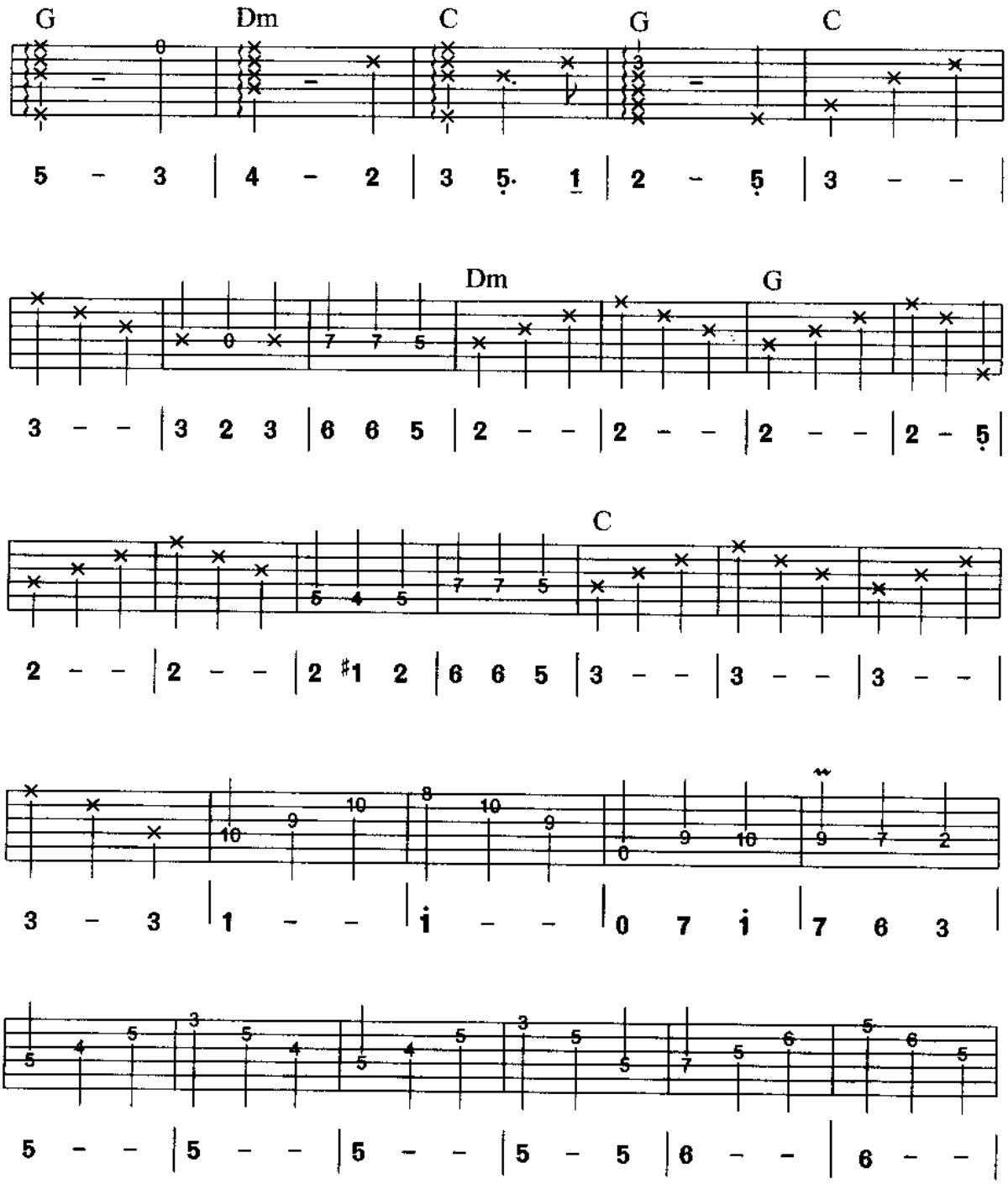


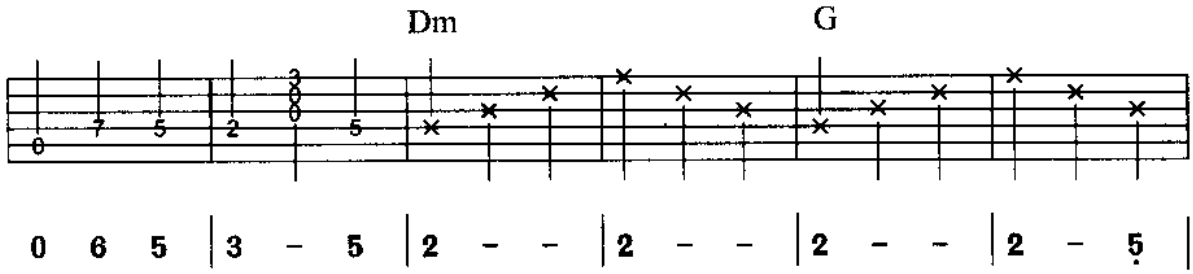

7 – | 5 6 7 1 2 ♭2 | 3 1 6 5 | 5 3 5 4 2 4 | 3 –
A
1 7 1 2 1 | 6 – | 6 1 6 4. 6 | 5 1 5 3. 5 | 5 ♯4 ♮4 2
C转1=D
1 3 1 | 加入A段 | 3 2 | 1. 7 6 5 4 3 | 2 1
G D A D
7. 6 5 4 3 2 | 4 3 | 2. 1 7 6 5 ♯4 | 5 6 7 1 2 3 4 2 | 3 –
3 2 | 1. 7 6 5 4 3 | 2 1 7 | 6. 6 7 1 2 3
4. 6 4. 6 | 3 5 3. | 5 ♯4 ♮4 2 | 1 3 1

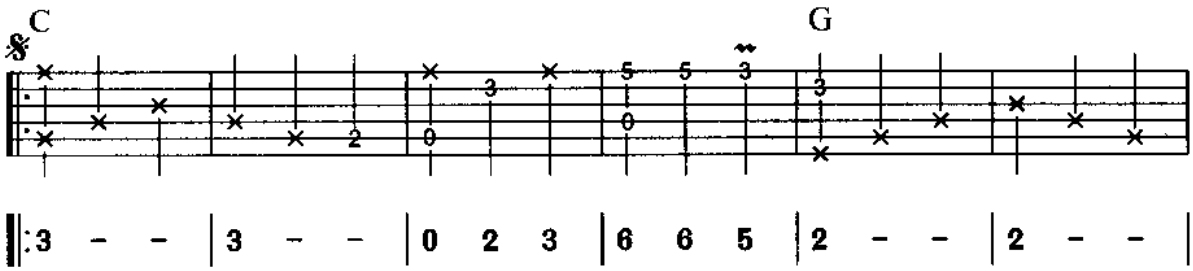
加入A段结束

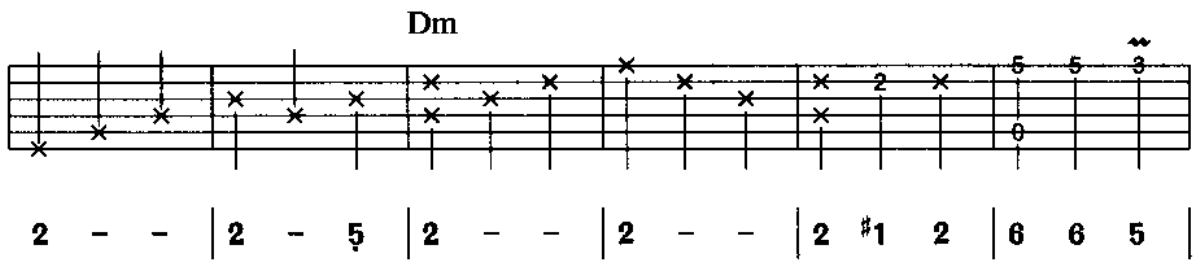
镜中的安娜〈一〉

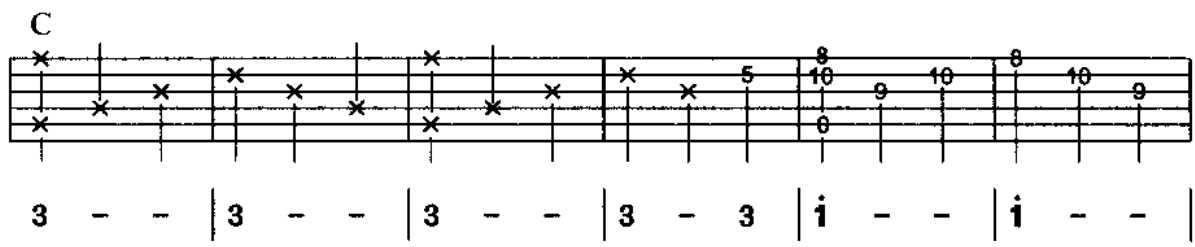
1=C $\frac{3}{4}$

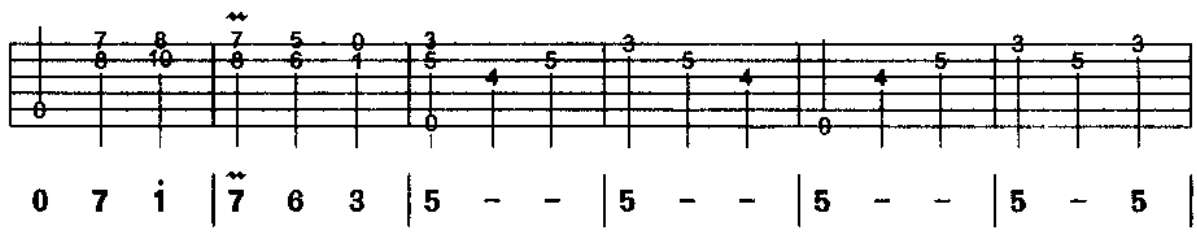


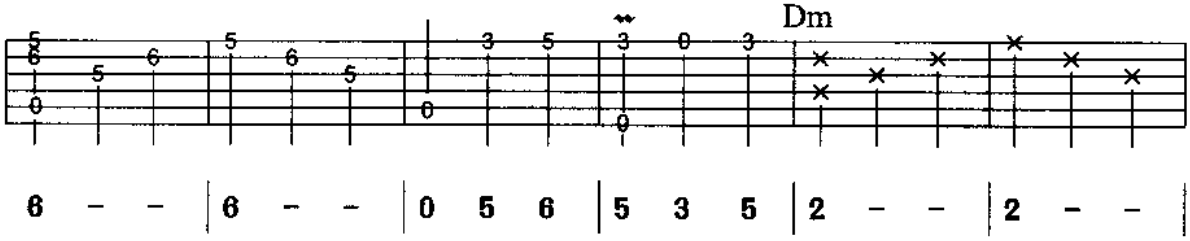

Dm
G
0 6 5 | 3 – 5 | 2 – – | 2 – – | 2 – – | 2 – 5

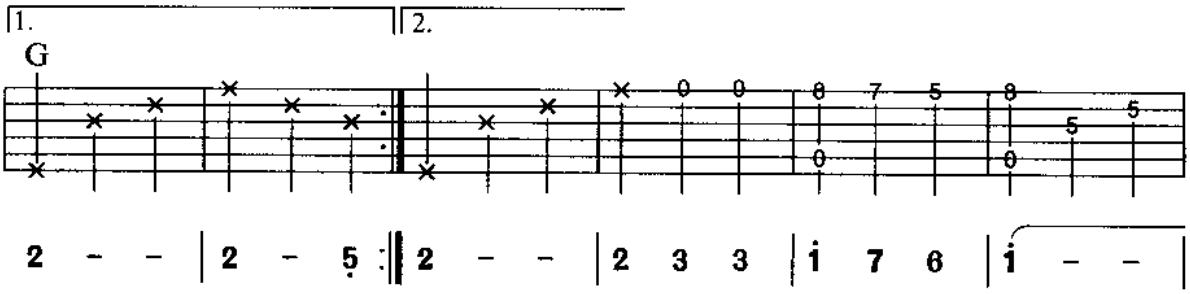

C
G
:3 – – | 3 – – | 0 2 3 | 6 6 5 | 2 – – | 2 – –

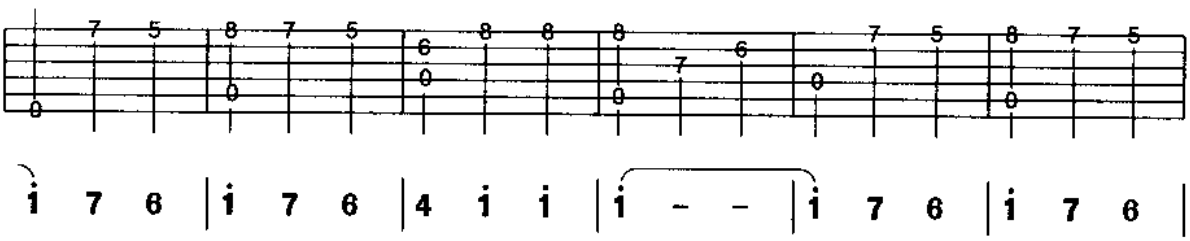

Dm
2 – – | 2 – 5 | 2 – – | 2 – – | 2 #1 2 | 6 6 5

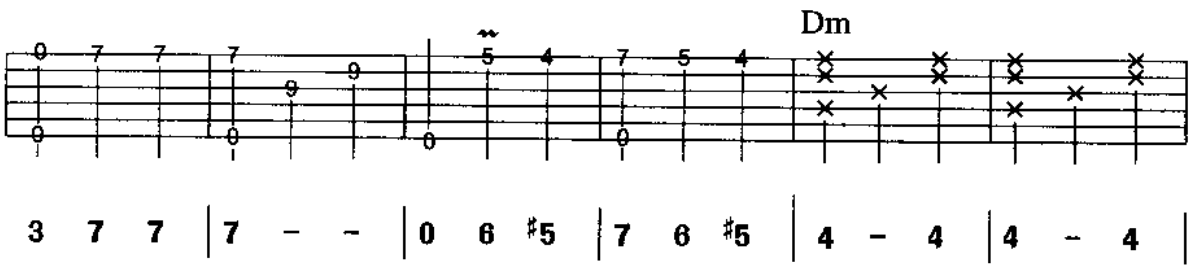

C
3 – – | 3 – – | 3 – – | 3 – 3 | 1 – – | 1 – –

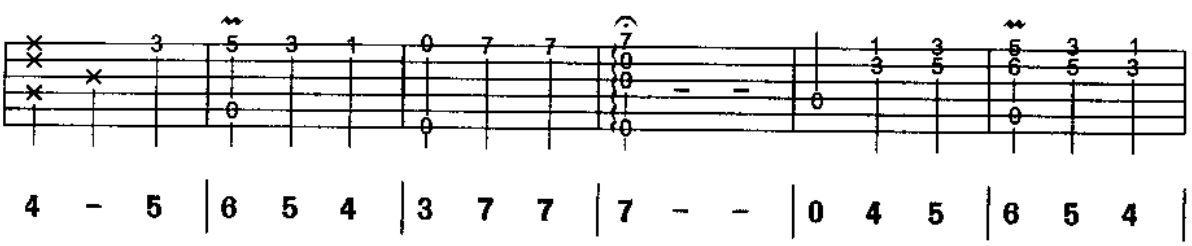

0 7 1 | 7 6 3 | 5 – – | 5 – – | 5 – – | 5 – 5

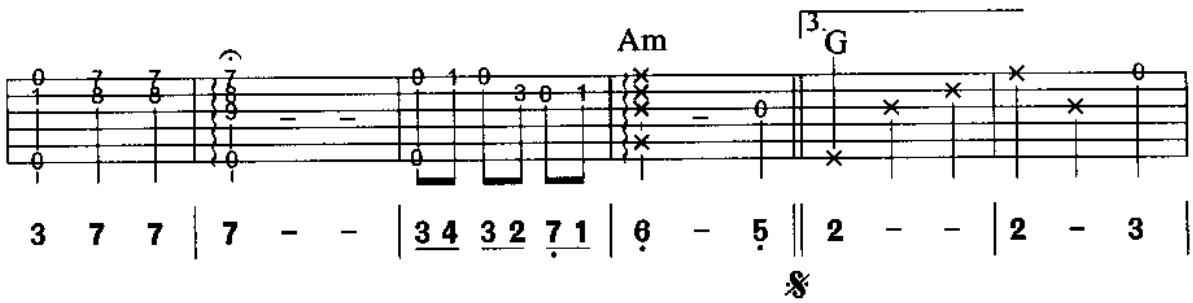

Dm
6 – – | 6 – – | 0 5 6 | 5 3 5 | 2 – – | 2 – –

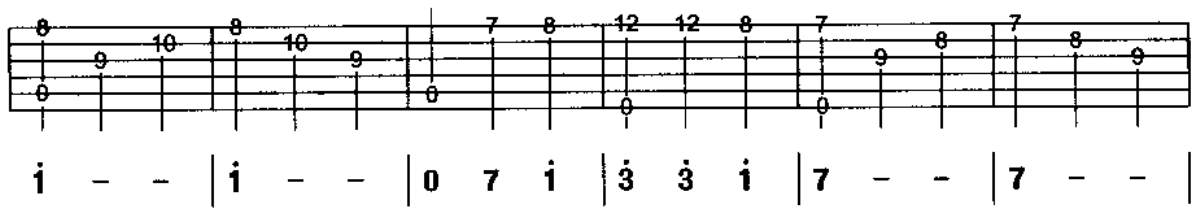

1.
2.
G
2 – – | 2 – 5 : | 2 – – | 2 3 3 | i 7 6 | i – –

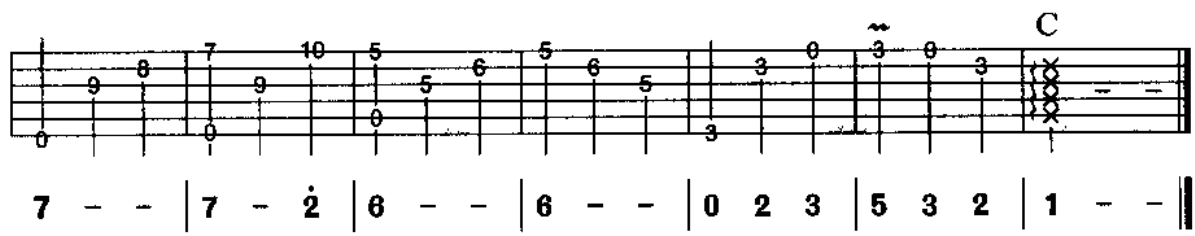

i 7 6 | i 7 6 | 4 i i | i – – | i 7 6 | i 7 6


Dm
3 7 7 | 7 – – | 0 6 ♯5 | 7 6 ♯5 | 4 – 4 | 4 – 4


4 – 5 | 6 5 4 | 3 7 7 | 7 – – | 0 4 5 | 6 5 4


Am
G
3
3 7 7 | 7 – – | 3 4 3 2 7 1 | 6 – 5 || 2 – – | 2 – 3 |

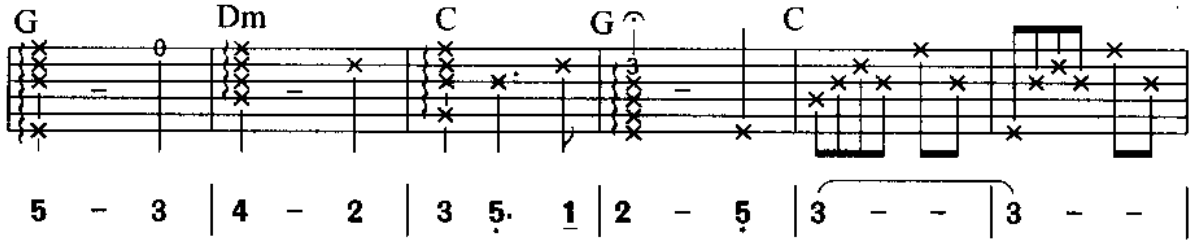

i – – | i – – | 0 7 i | 3 3 i | 7 – – | 7 – – |

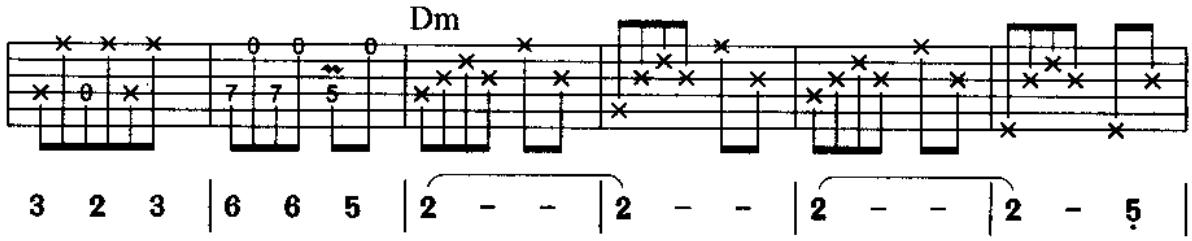

C
7 – – | 7 – 2 | 6 – – | 6 – – | 0 2 3 | 5 3 2 | 1 – – |

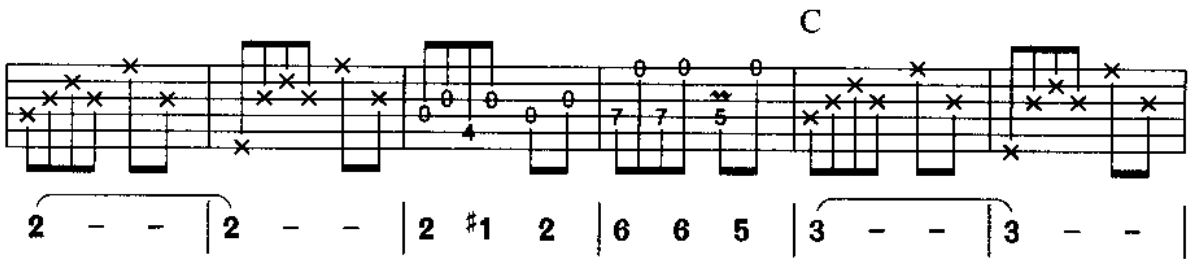
镜中的安娜〈二〉

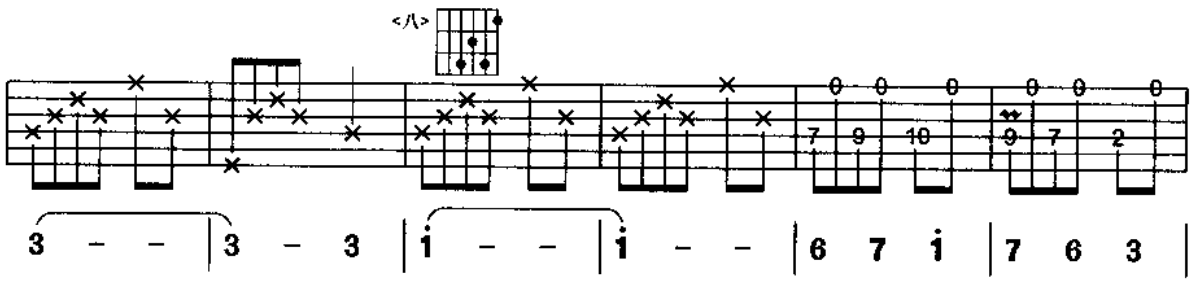
1=C $\frac{3}{4}$

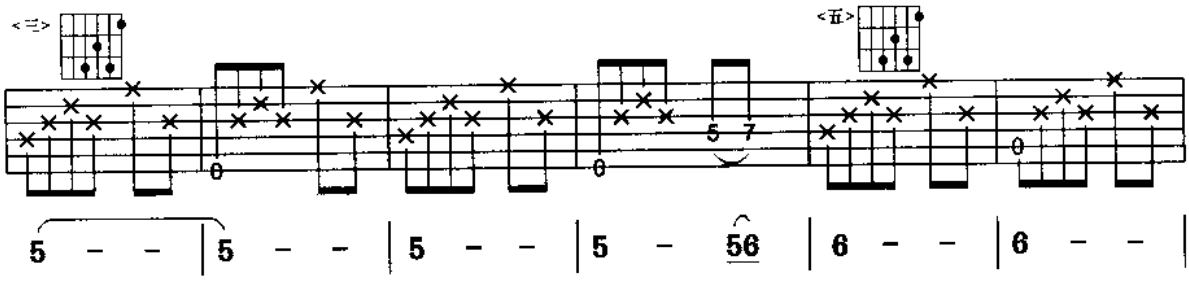
刘天礼 编配

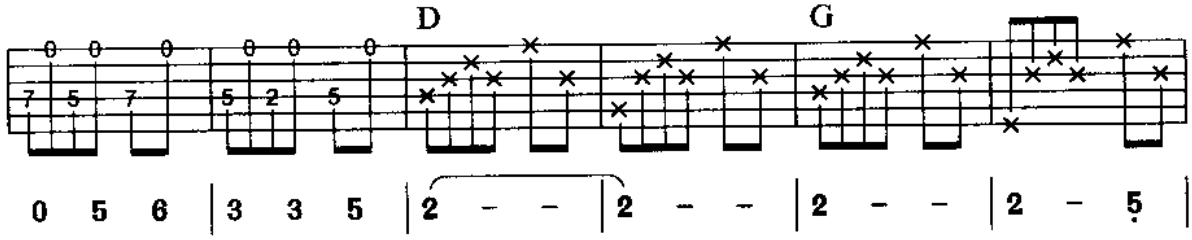


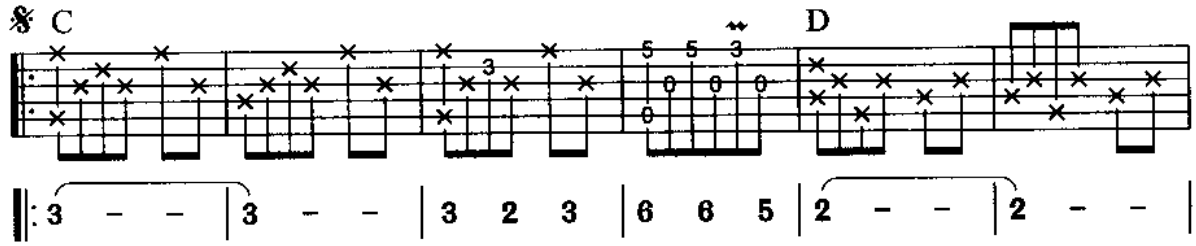


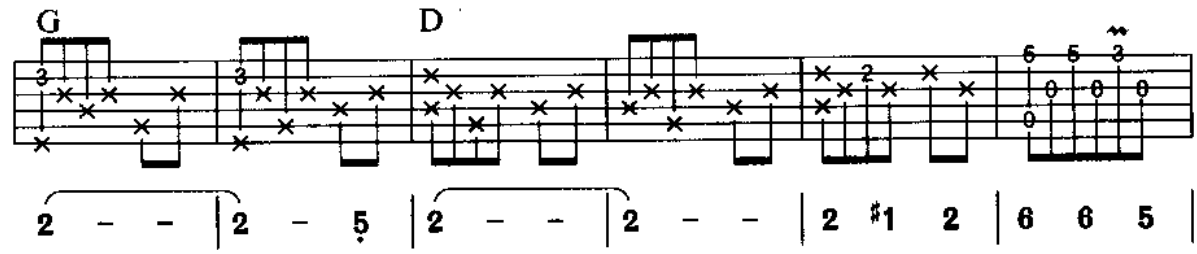


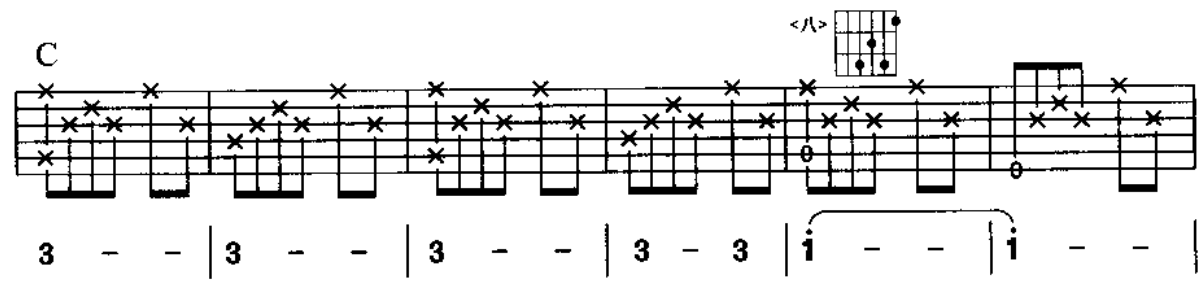


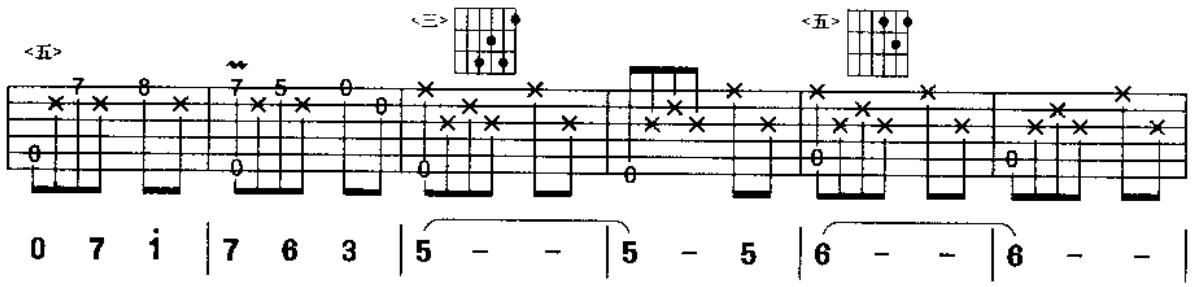

<三>
<五>
5 - - | 5 - - | 5 - - | 5 - 56 | 6 - - | 6 - -

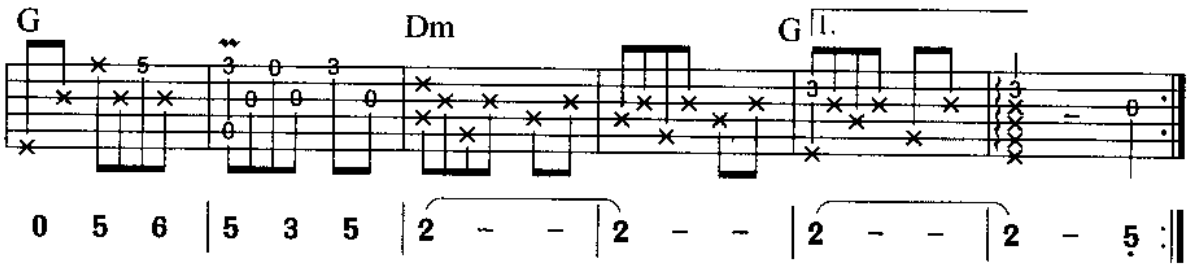

D
G
0 5 6 | 3 3 5 | 2 - - | 2 - - | 2 - - | 2 - 5

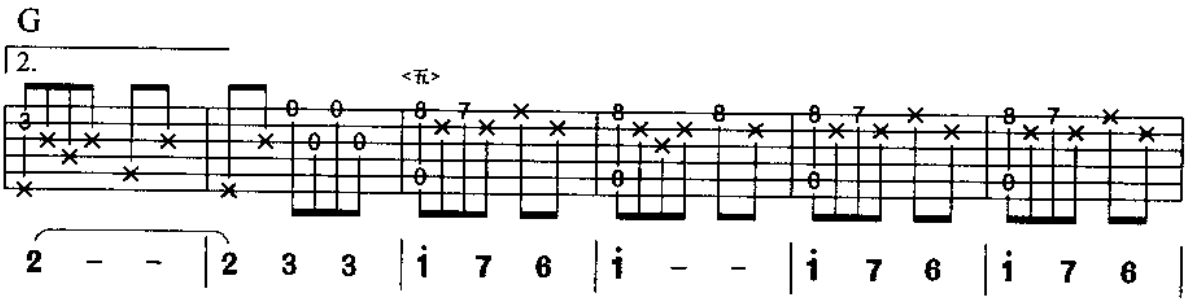

C
D
3 - - | 3 - - | 3 2 3 | 6 6 5 | 2 - - | 2 - -

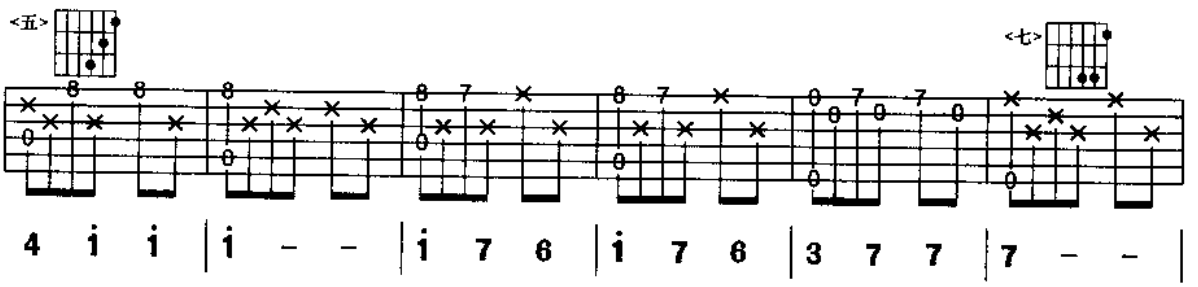

G
D
2 - - | 2 - 5 | 2 - - | 2 - - | 2 #1 2 | 6 6 5

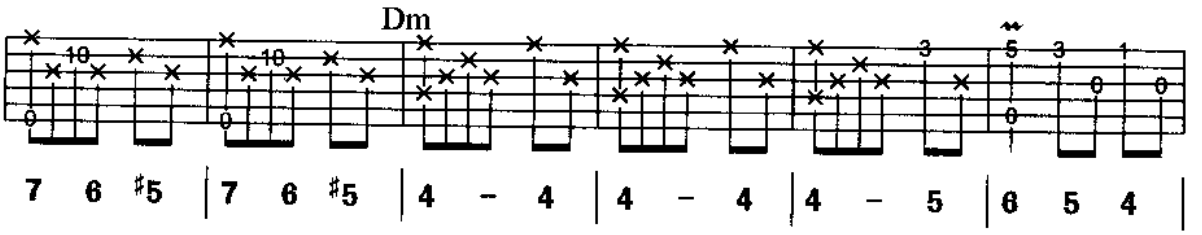

<八>
C
3 - - | 3 - - | 3 - - | 3 - 3 | i - - | i - -

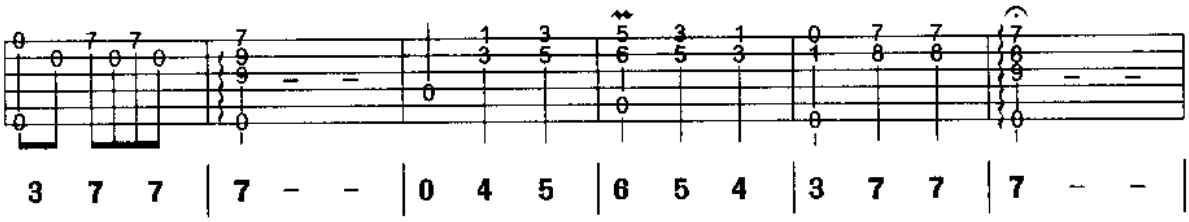

<五>
<三>
<五>
0 7 i | 7 6 3 | 5 – – | 5 – 5 | 6 – – | 6 – –

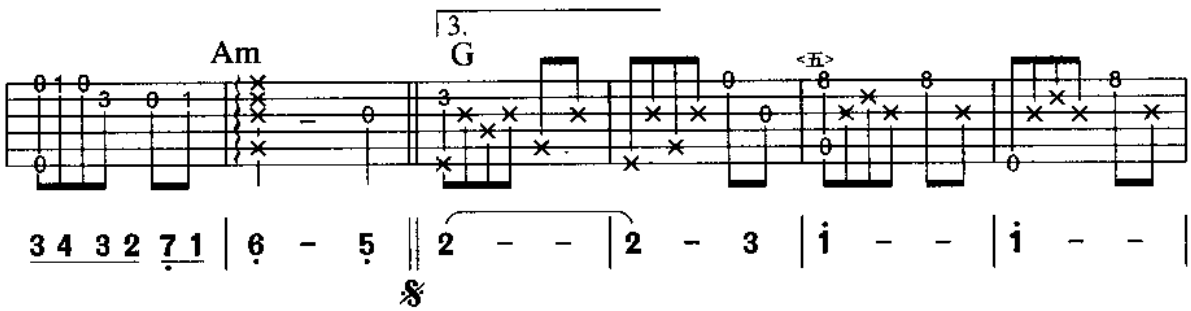

G
Dm
G
1.
0 5 6 | 5 3 5 | 2 – – | 2 – – | 2 – – | 2 – 5

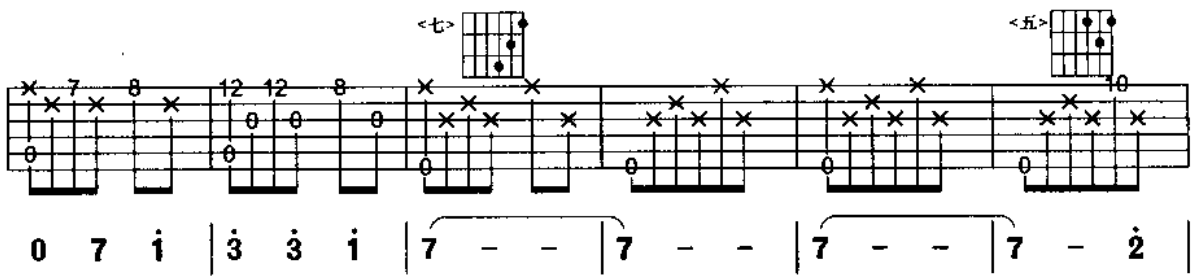

G
2.
<五>
2 – – | 2 3 3 | i 7 6 | i – – | i 7 6 | i 7 6

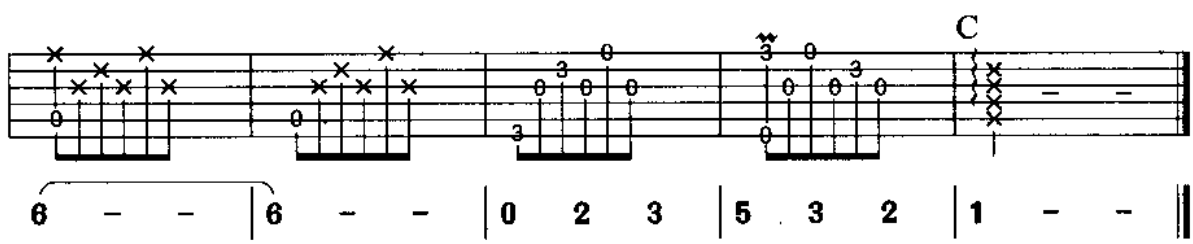

<五>
<七>
4 i i | i – – | i 7 6 | i 7 6 | 3 7 7 | 7 – –


Dm
7 6 ♯5 | 7 6 ♯5 | 4 – 4 | 4 – 4 | 4 – 5 | 6 5 4


3 7 7 | 7 – – | 0 4 5 | 6 5 4 | 3 7 7 | 7 – –

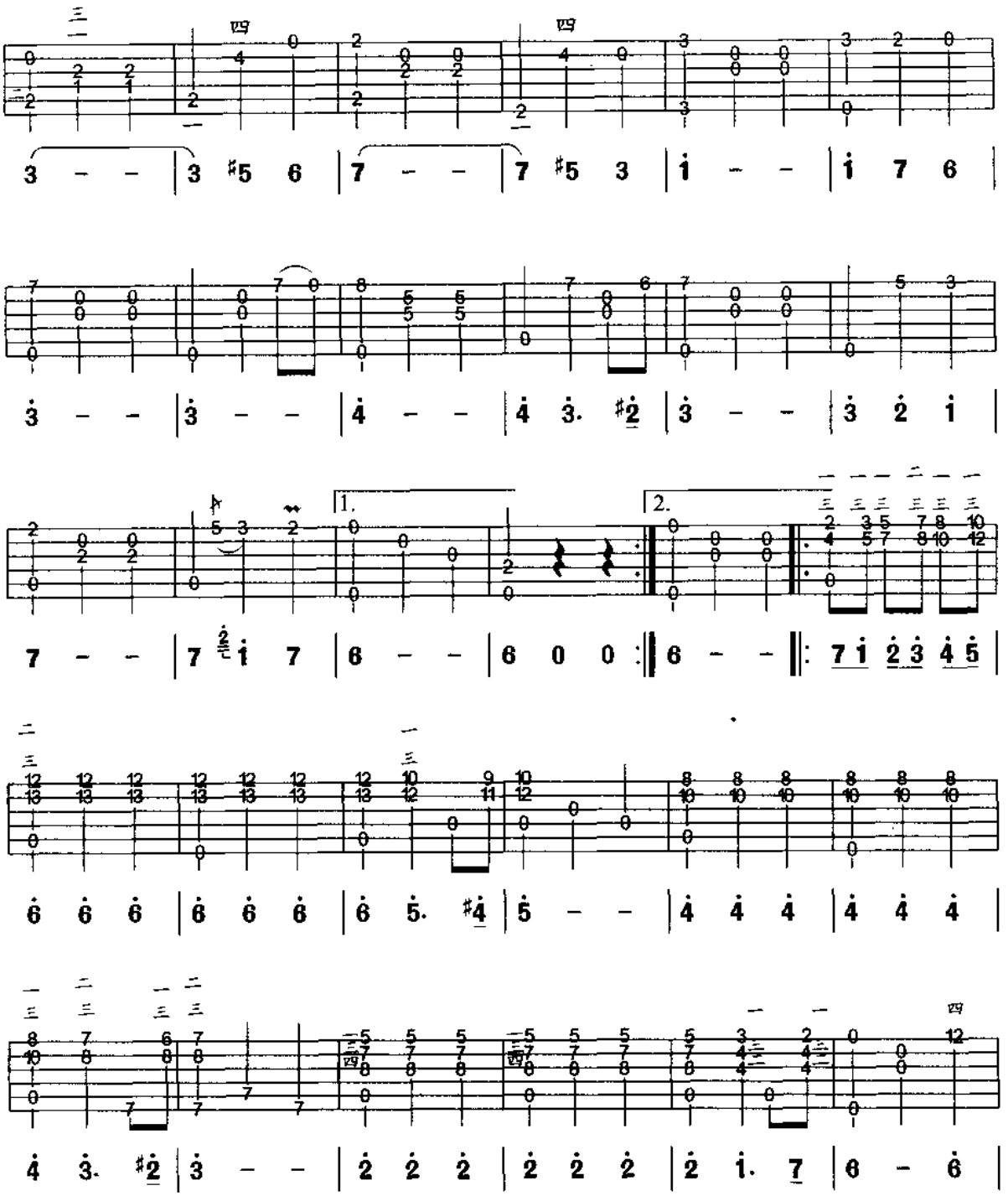

Am
3.
G
<五>
3 4 3 2 7 1 | 6 – 5 | 2 – – | 2 – 3 | i – – | i – –

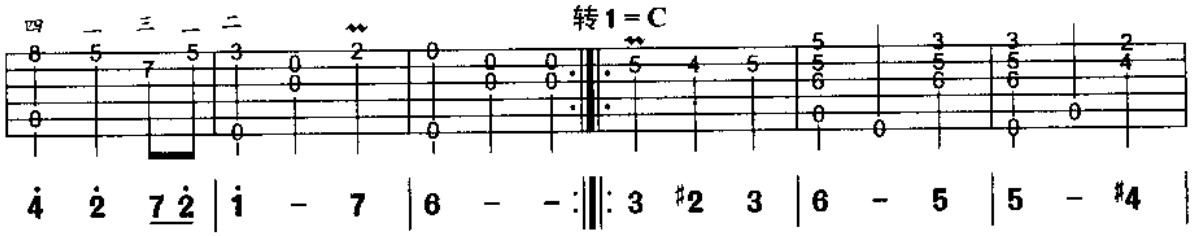

<七>
<五>
0 7 i | 3 3 i | 7 – – | 7 – – | 7 – – | 7 – 2

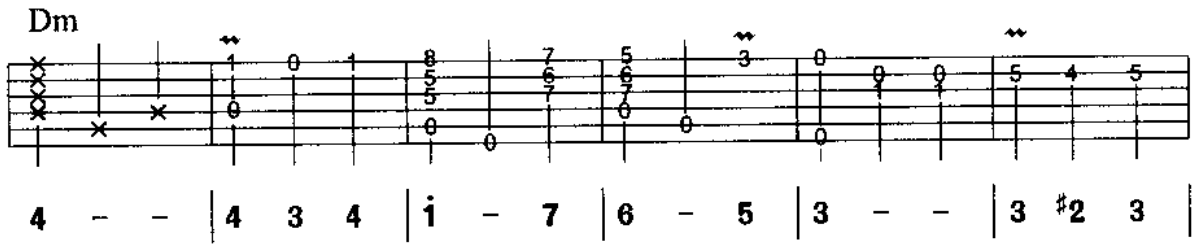

C
6 – – | 6 – – | 0 2 3 | 5 3 2 | 1 – –

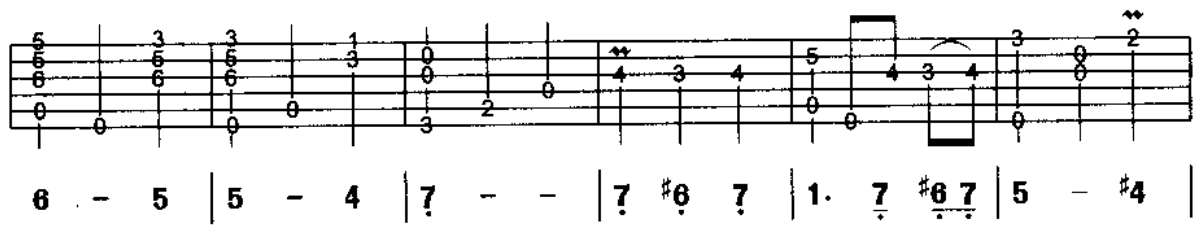
多瑙河之波

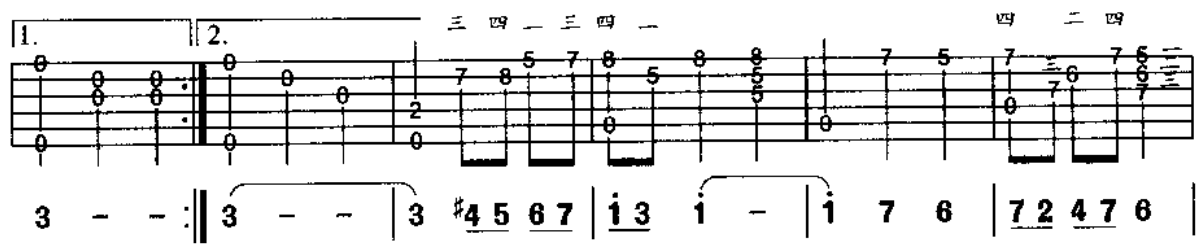
1=G $\frac{3}{4}$

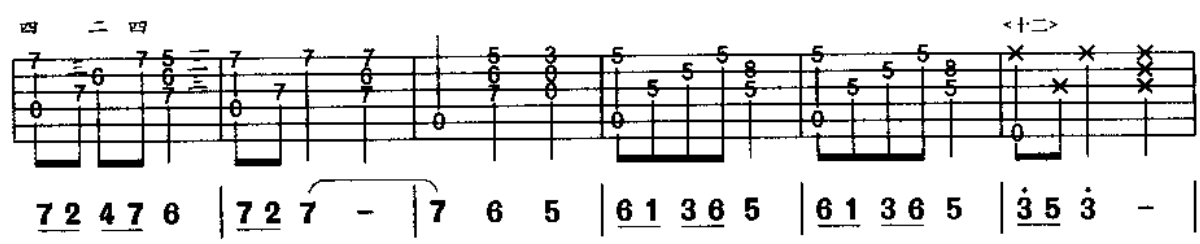


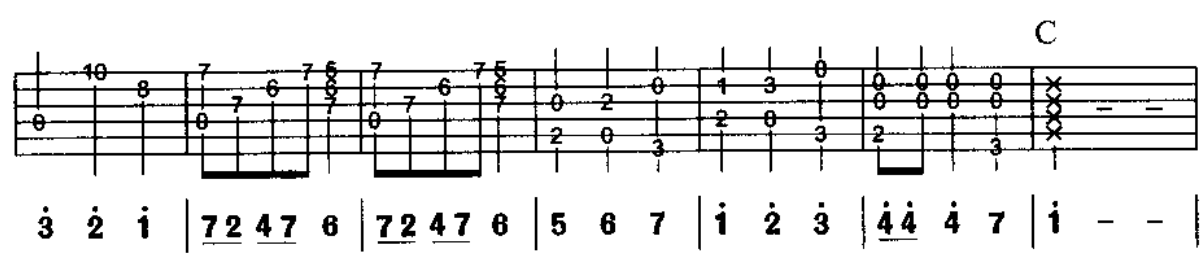

转1=C


Dm

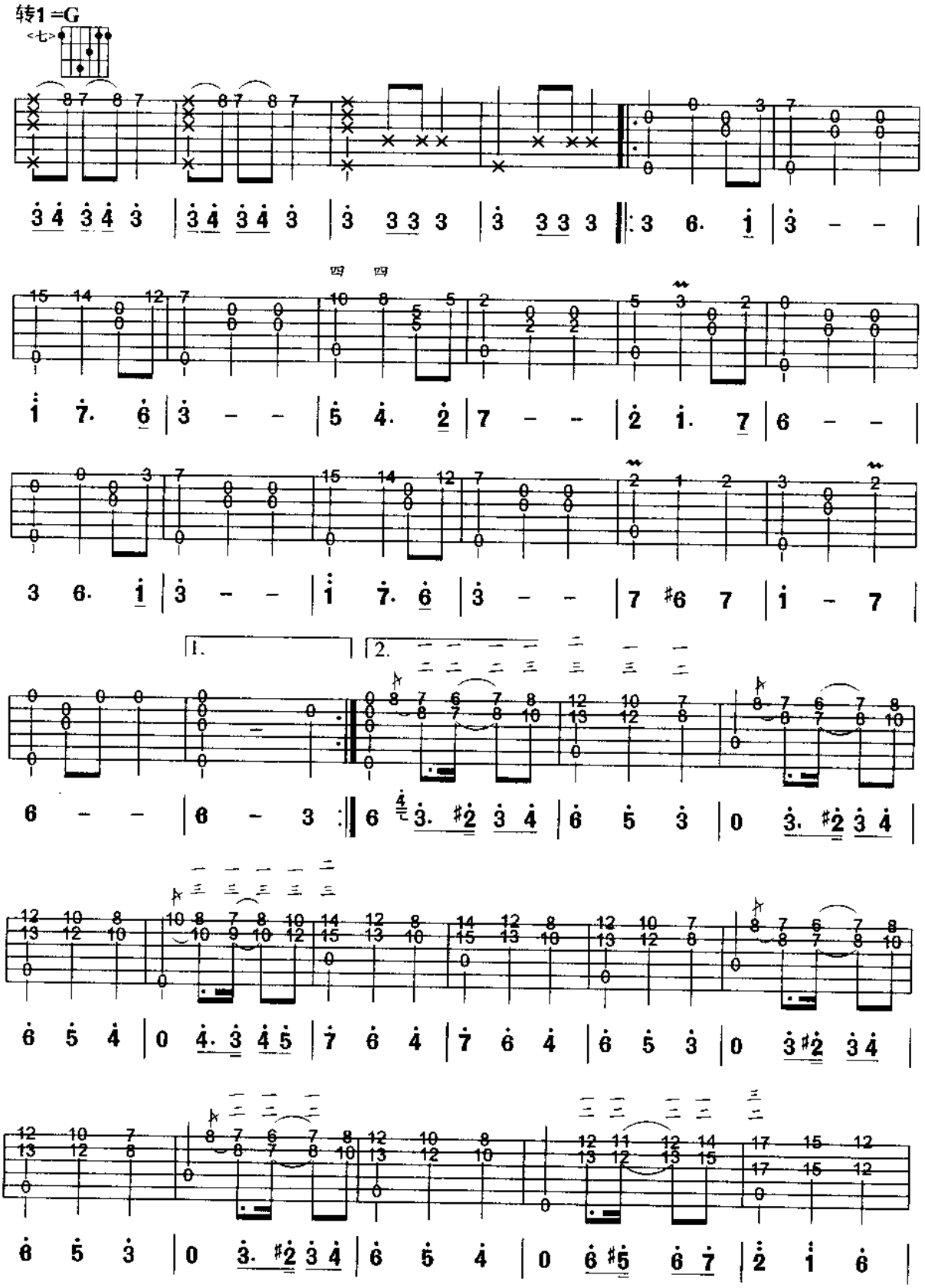


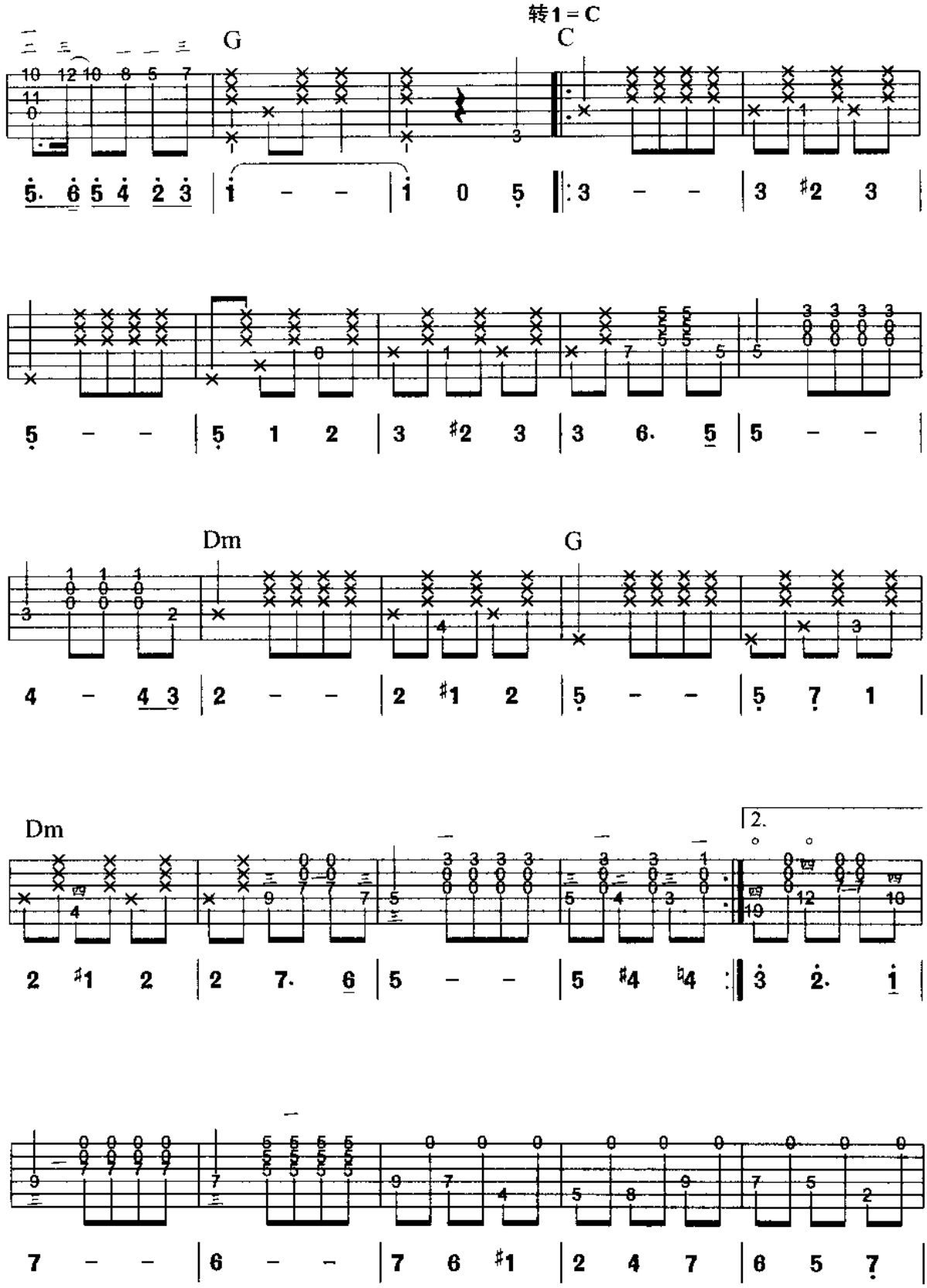

1.
2.

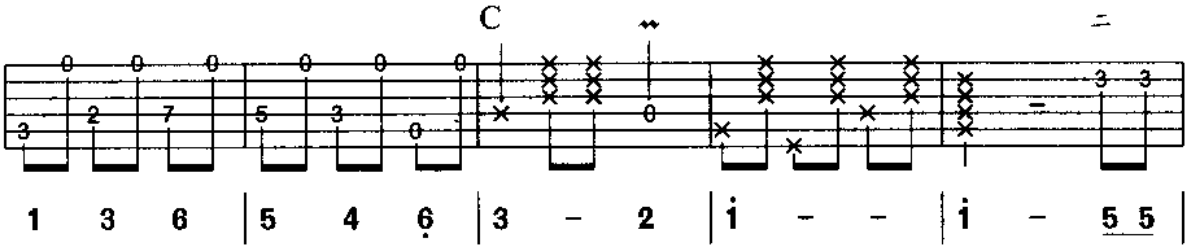

〈十二〉

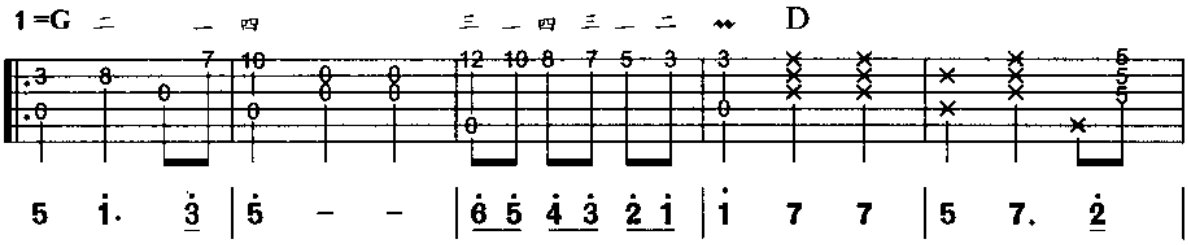

C

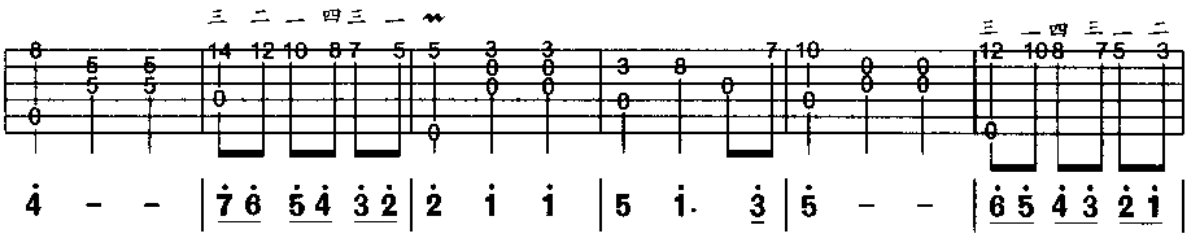
转1 =G

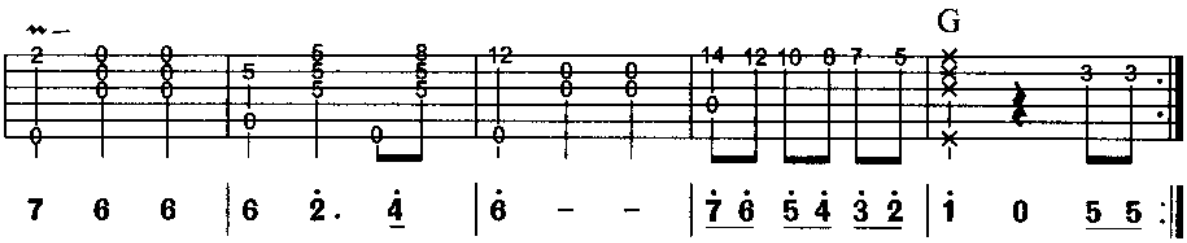


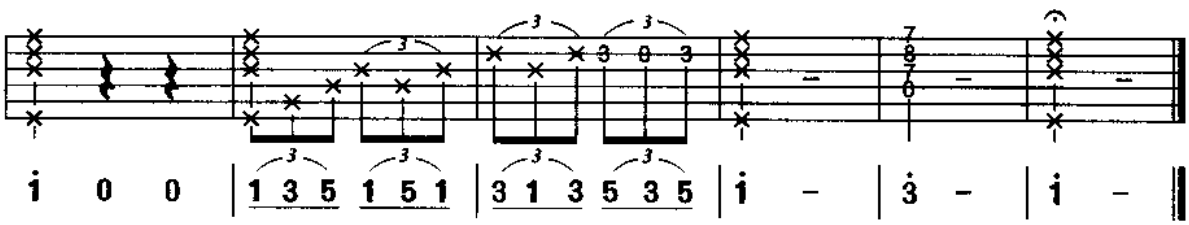

转1 = C
G
C
Dm
G
Dm
2.


C
二
1 3 6 | 5 4 6 | 3 – 2 | i – – | i – 5 5


1=G 二 一 四
三 一 四 三 一 二
D
5 i. 3 | 5 – – | 6 5 4 3 2 i | i 7 7 | 5 7. 2


三 二 一 四三 一
三 一四 三 一 二
4 – – | 7 6 5 4 3 2 | 2 i i | 5 i. 3 | 5 – – | 6 5 4 3 2 i

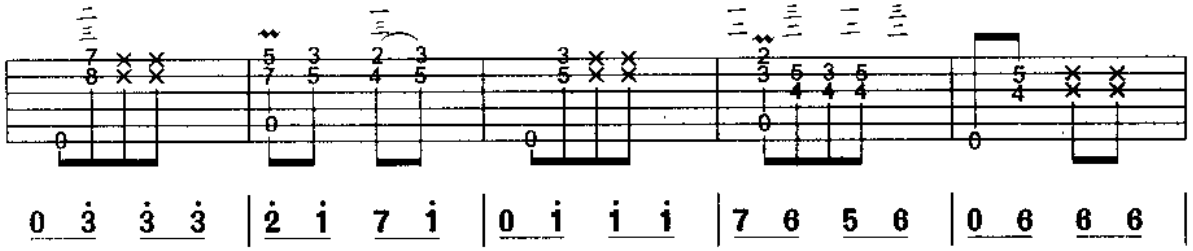

一
G
7 6 6 | 6 2. 4 | 6 – – | 7 6 5 4 3 2 | i 0 5 5 :

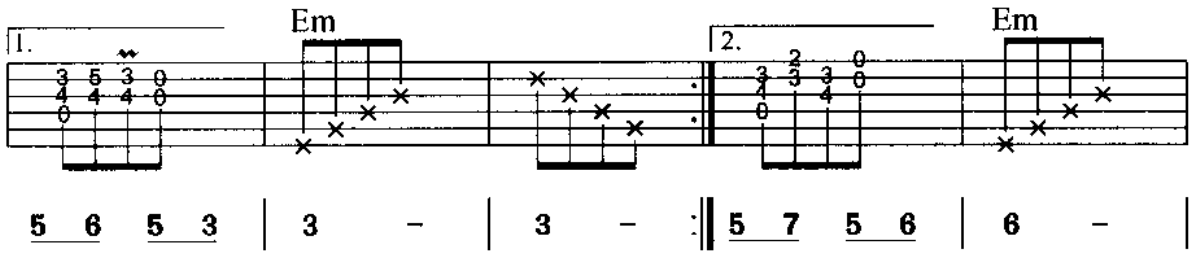

i 0 0 | 1 3 5 1 5 1 | 3 1 3 5 3 5 | i – | 3 – | i –

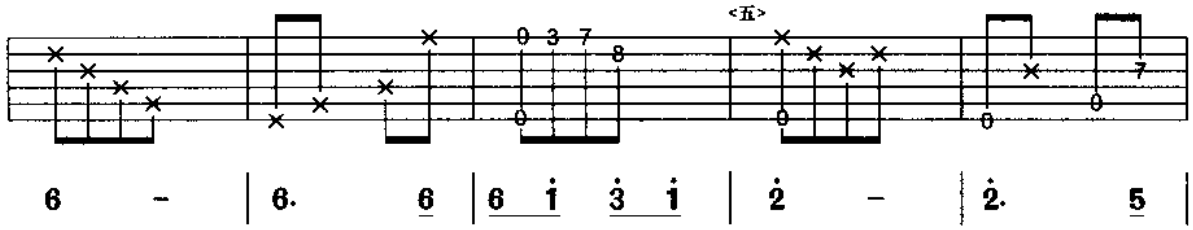
悲伤的西班牙

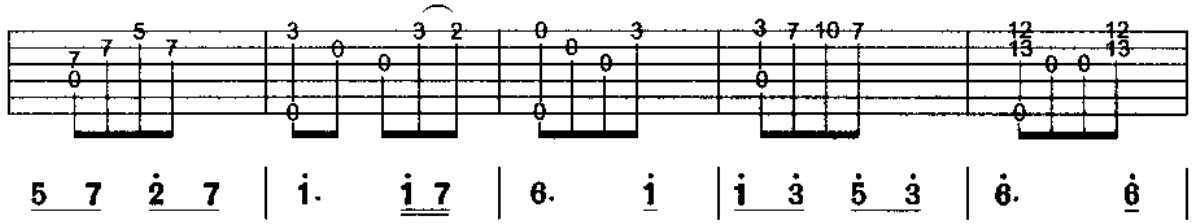
1=G $\frac{2}{4}$

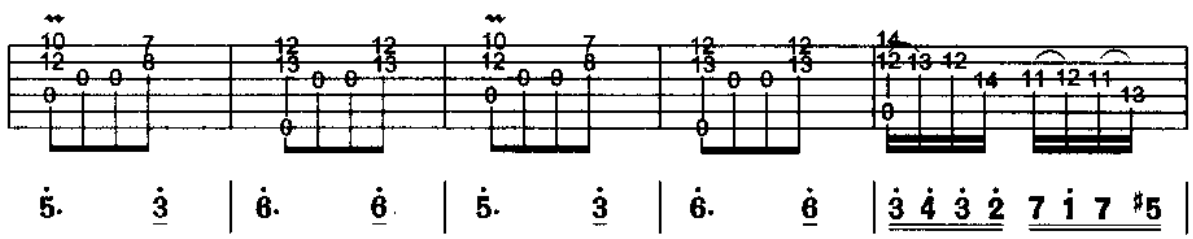
西班牙民谣
刘天礼　编配

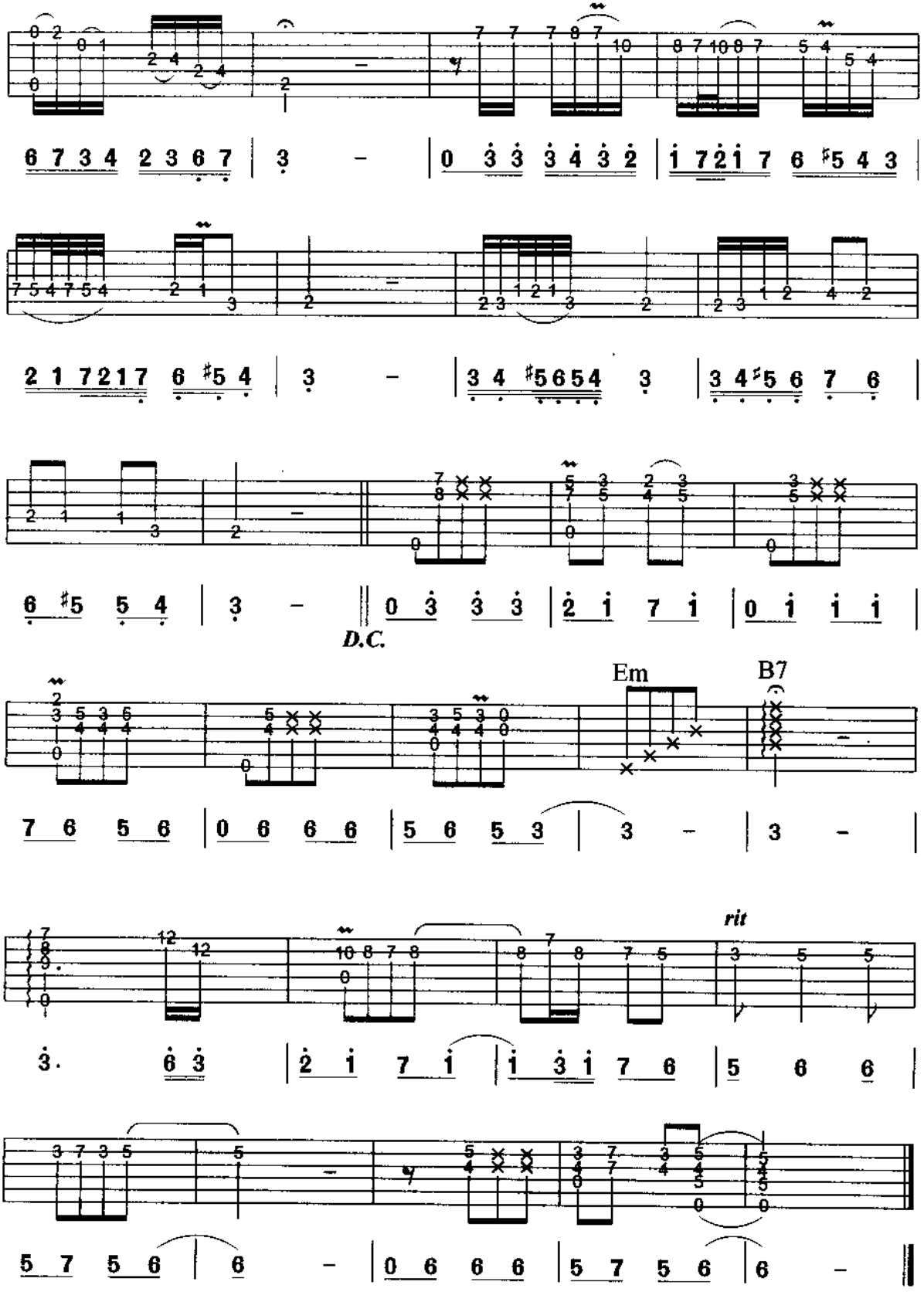








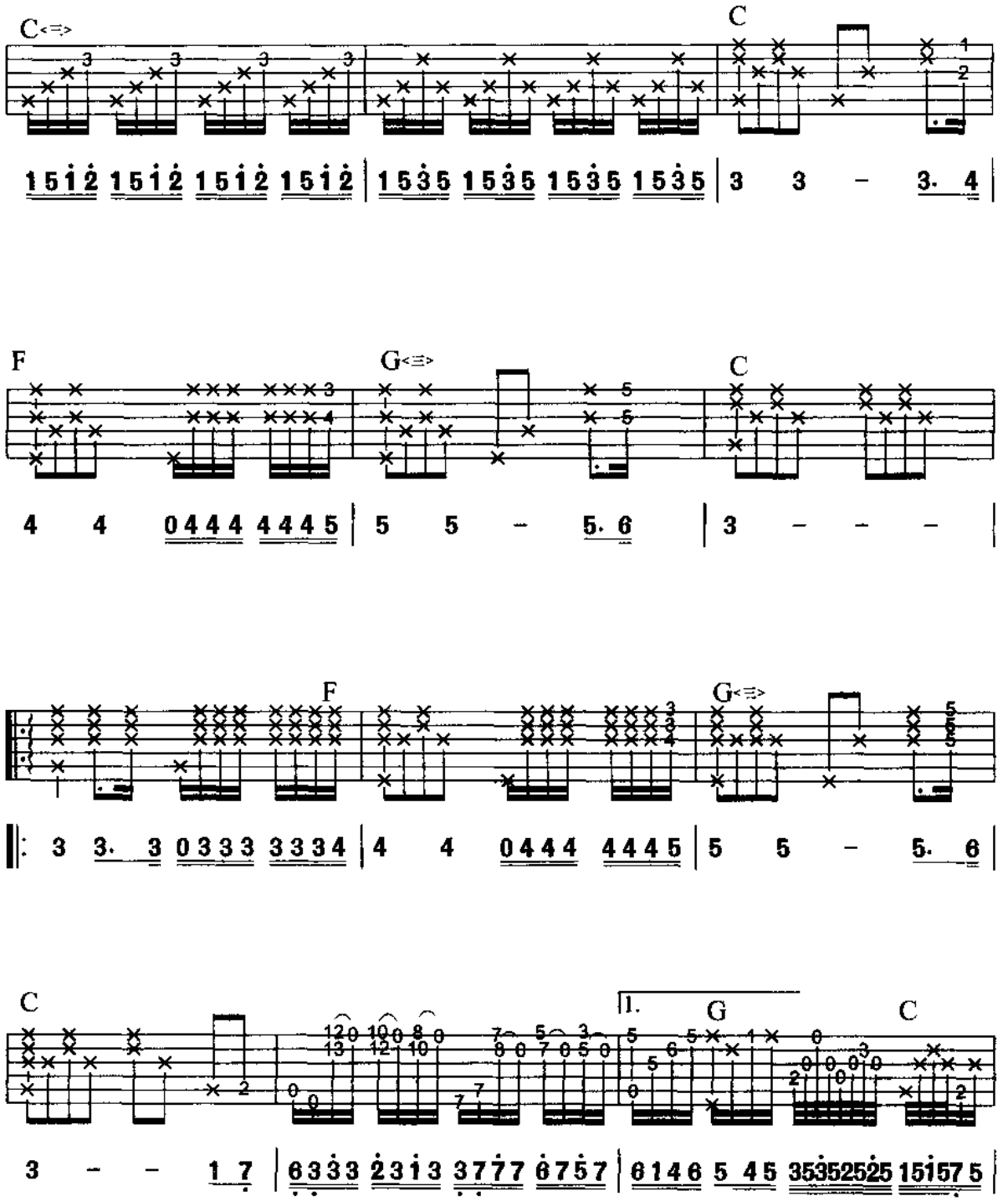


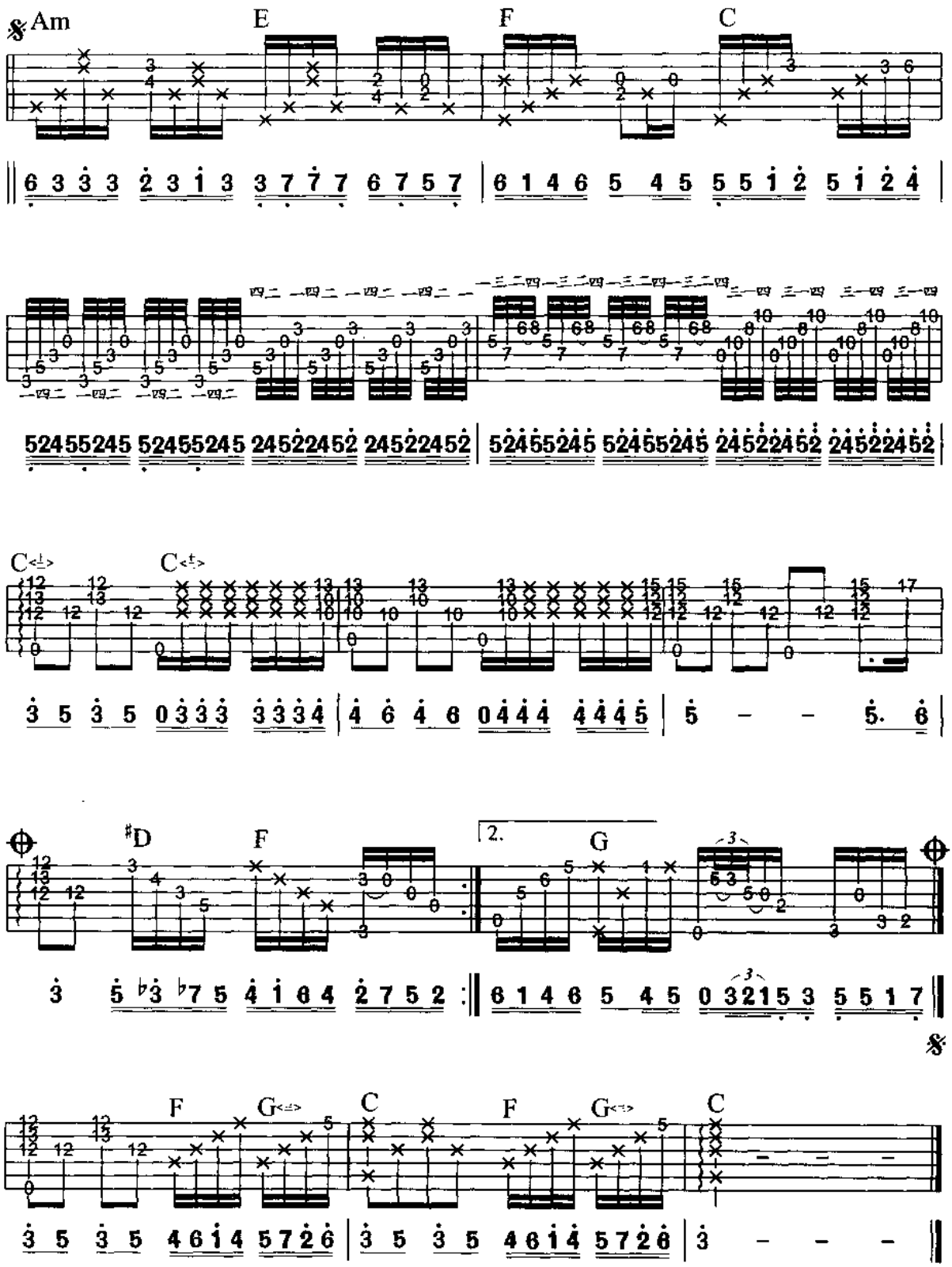

D.C.
Em
B7
rit

水边的阿狄丽娜

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

刘天礼 编配

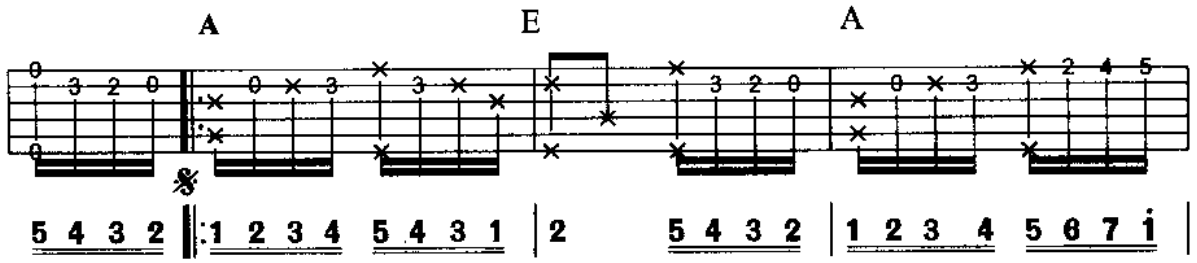


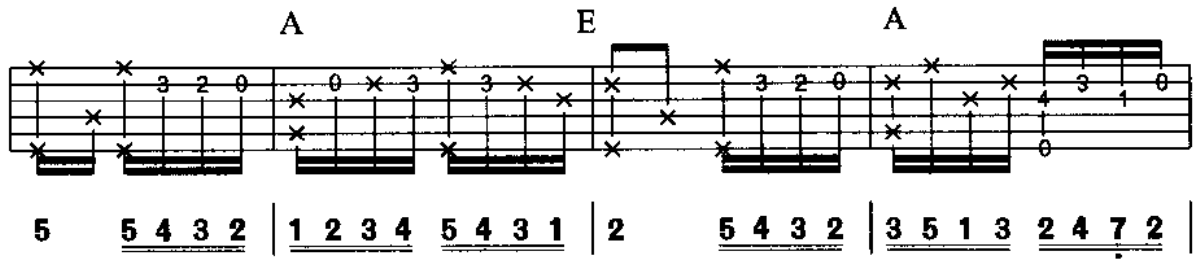

Am
E
F
C
6 3 3 3 2 3 1 3 3 7 7 7 6 7 5 7 | 6 1 4 6 5 4 5 5 5 1 2 5 1 2 4
52455245 52455245 24522452 24522452 | 52455245 52455245 24522452 24522452
C
C
3 5 3 5 0333 3334 | 4 6 4 6 0444 4445 | 5 - - 5. 6
D
F
2.
G
3 5 ♭3 ♭7 5 4 1 6 4 2 7 5 2 : | 6 1 4 6 5 4 5 0 3215 3 5 5 1 7
F
G
C
F
G
C
3 5 3 5 4614 5726 | 3 5 3 5 4614 5726 | 3 - - -

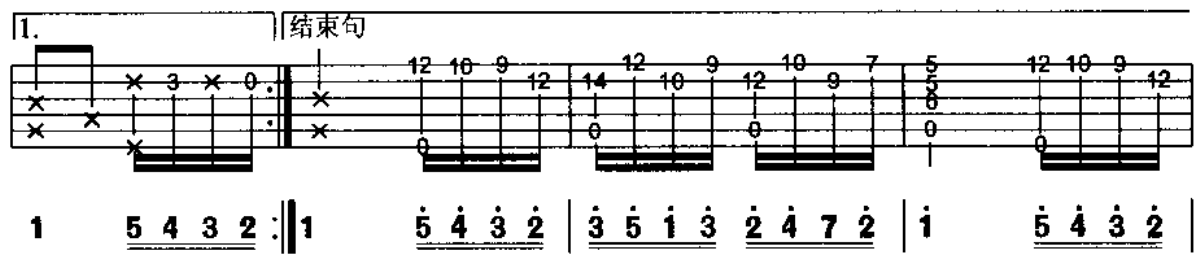
注：奏大反复𝄋→𝄋时要跳过 ⊕ →⊕ 。

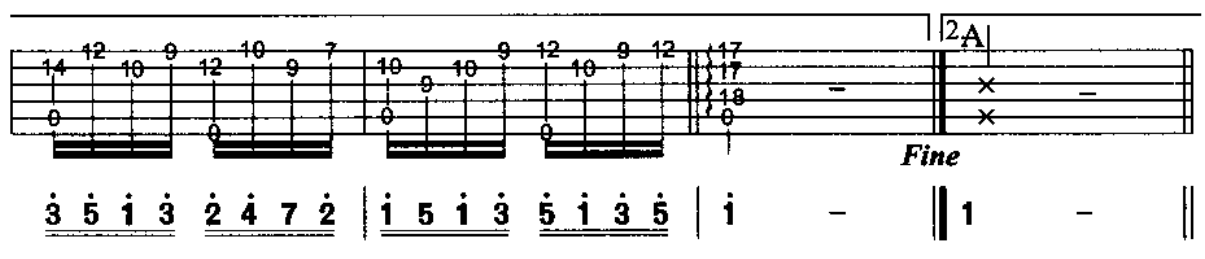
奇异的关联

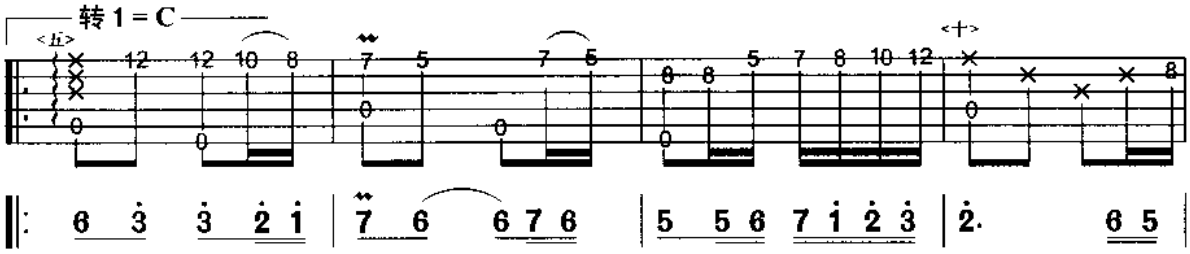
1=A $\frac{2}{4}$

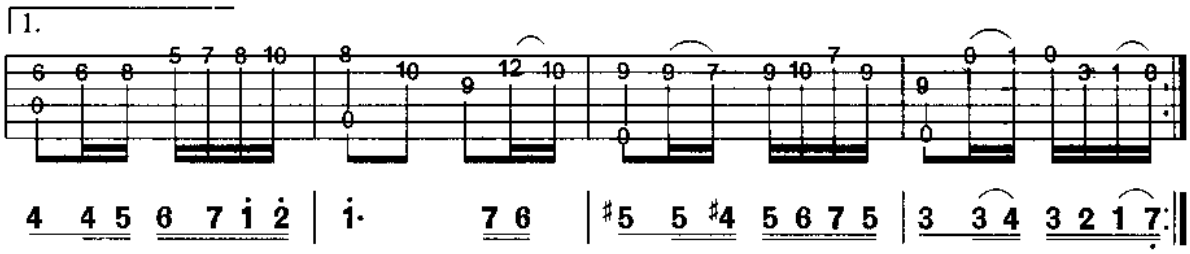


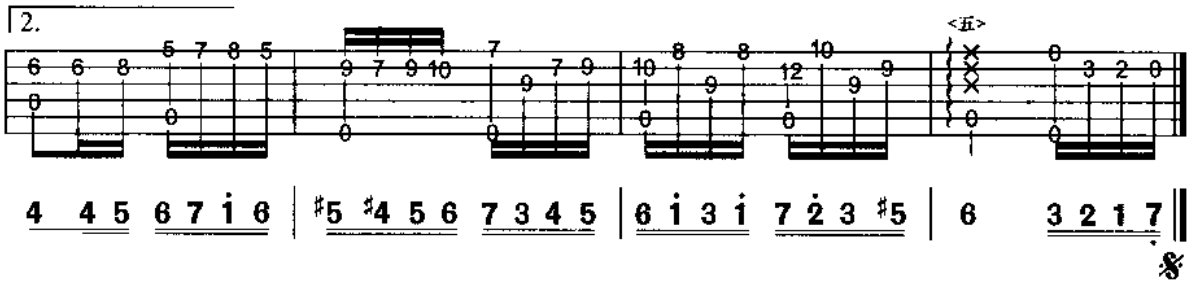






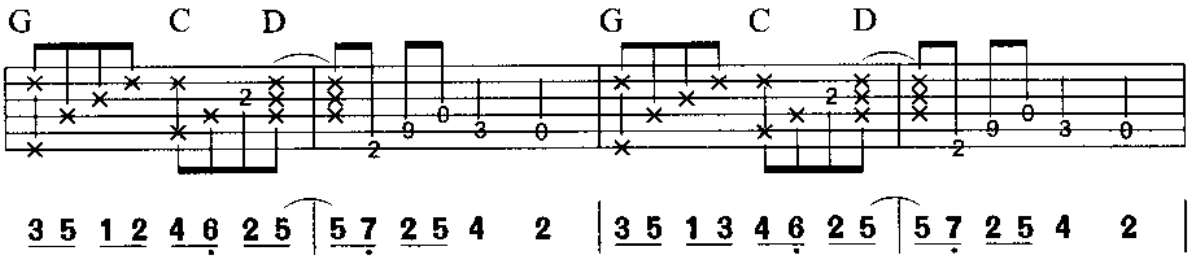

转 1 = C

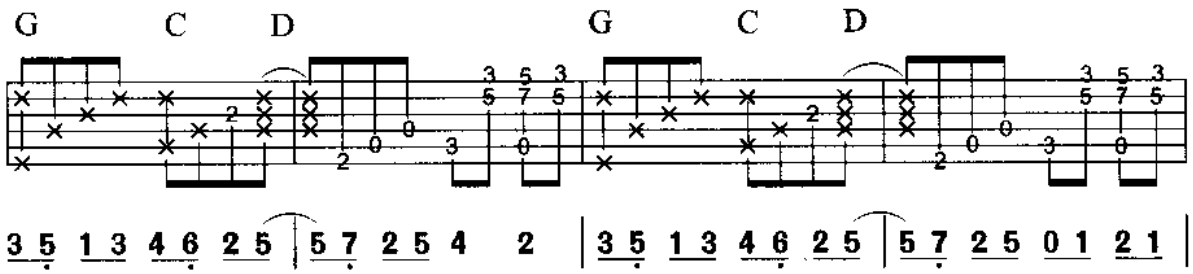

1.

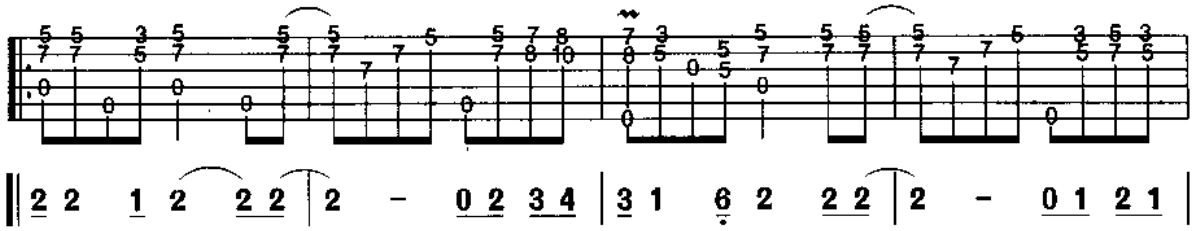

2.

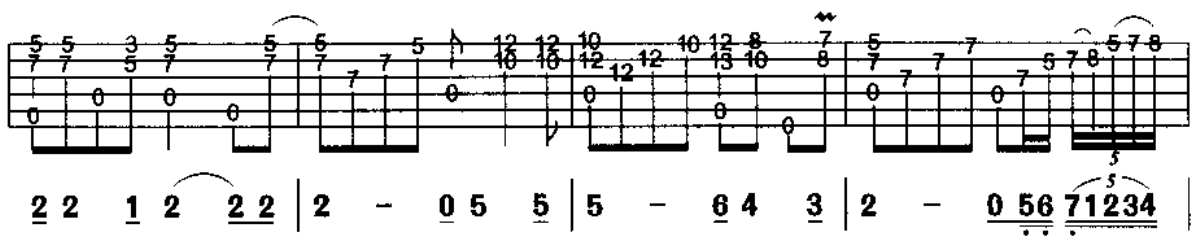
苏塔娜美拉

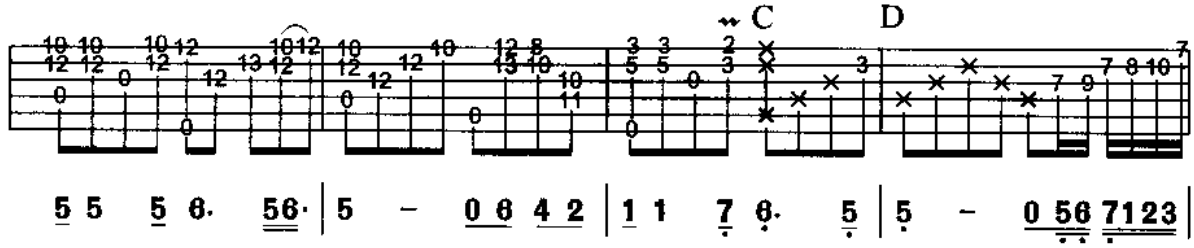
1=G $\frac{4}{4}$

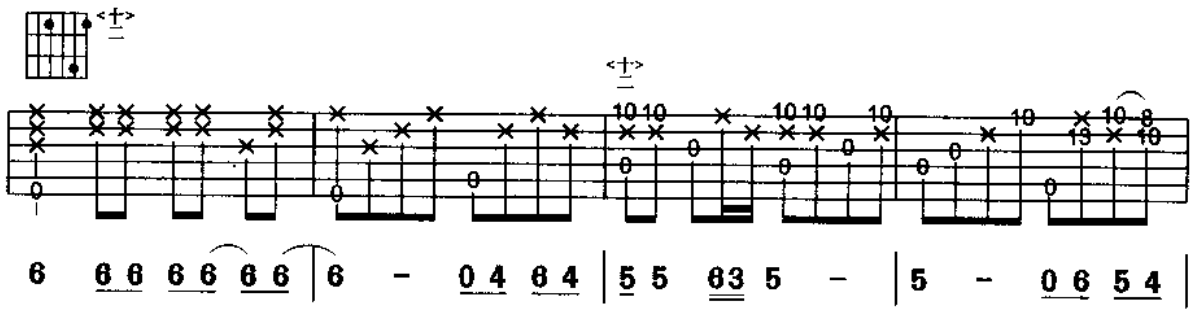


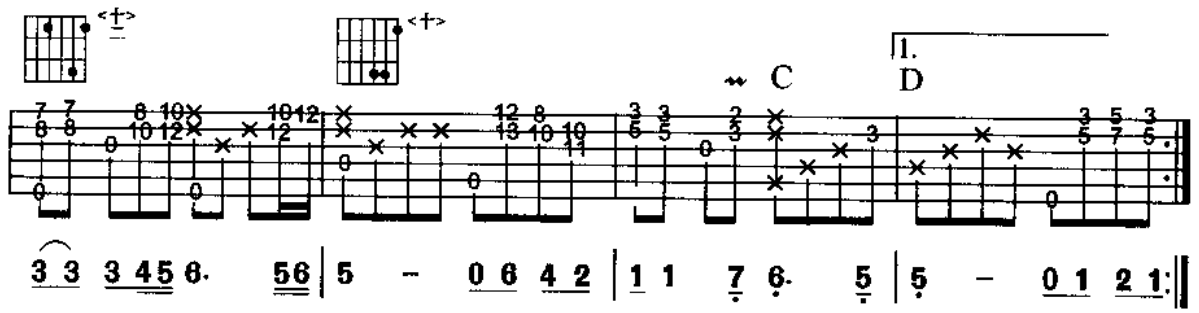


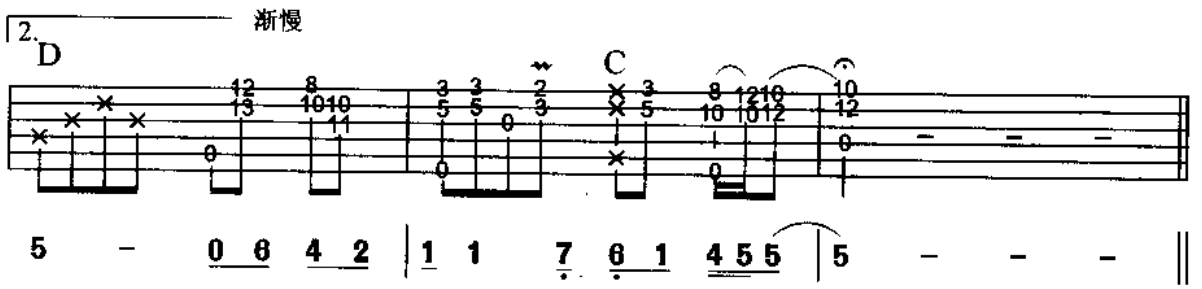





C
D
5 5 5 6· 56· | 5 – 0 6 4 2 | 1 1 7 6· 5 | 5 – 0 56 7123


6 6 6 6 6 6 | 6 – 0 4 6 4 | 5 5 63 5 – | 5 – 0 6 5 4

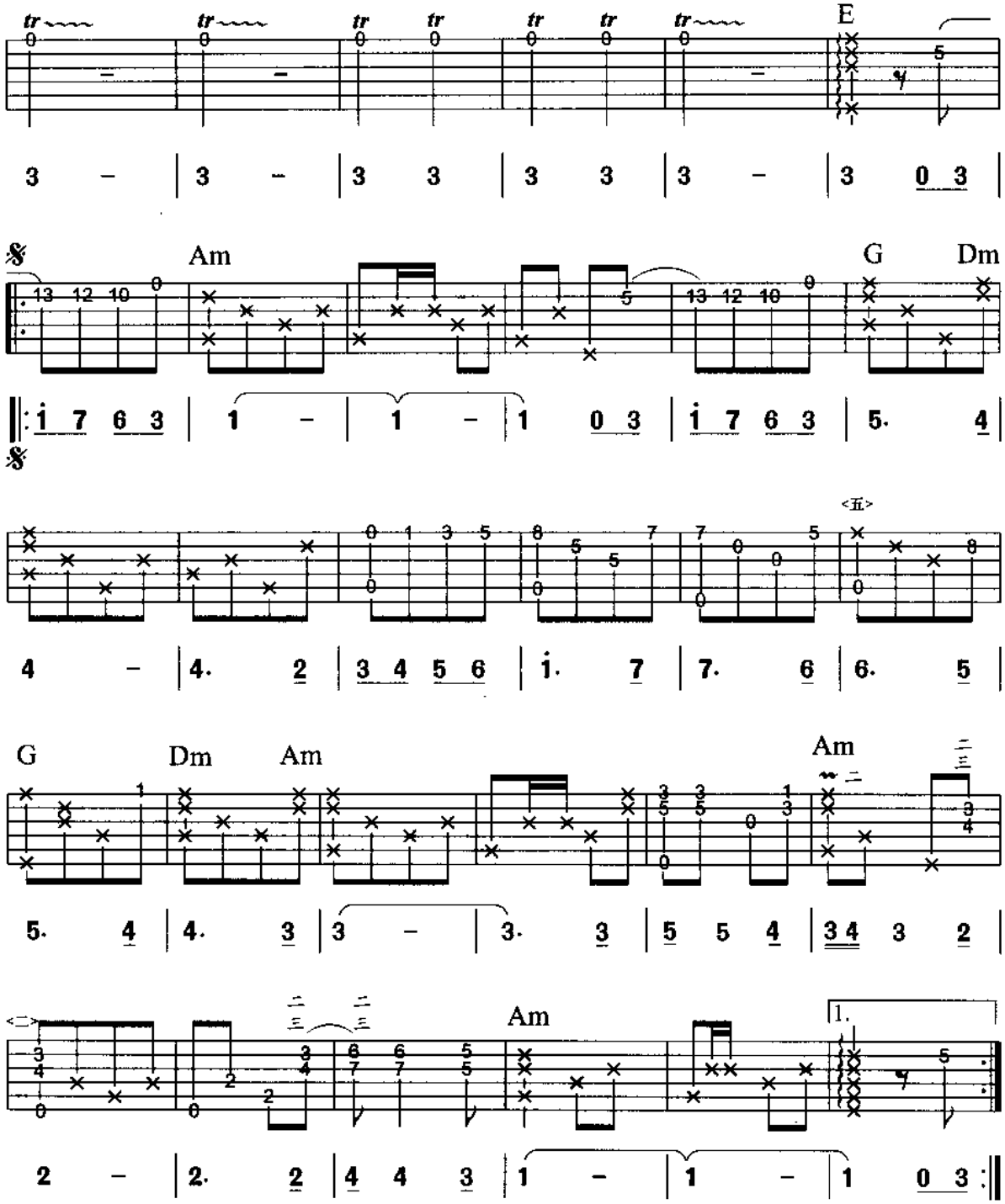

C
1.
D
3 3 3 45 6· 56 | 5 – 0 6 4 2 | 1 1 7 6· 5 | 5 – 0 1 2 1:

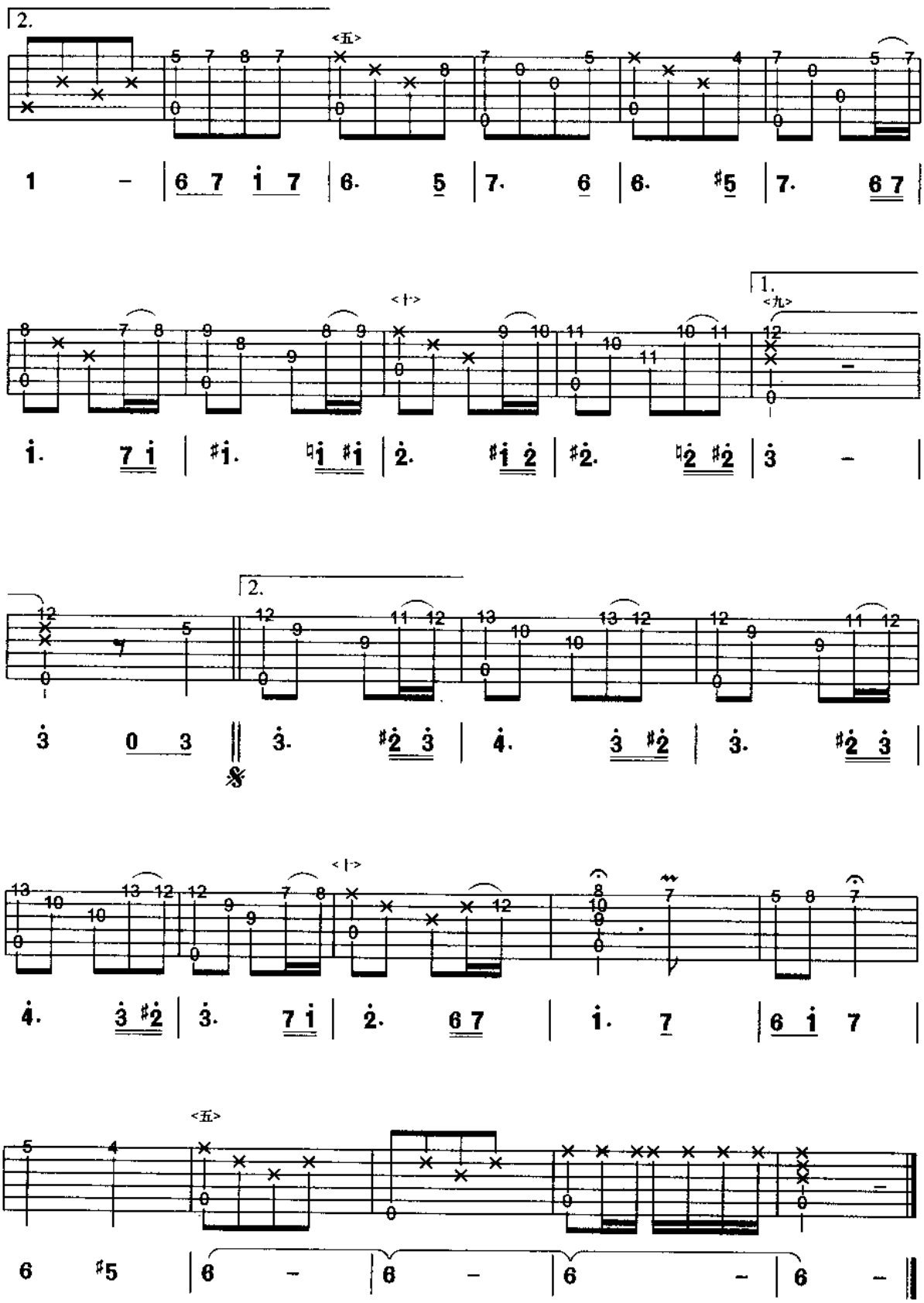

渐慢
2.
D
C
5 – 0 6 4 2 | 1 1 7 6 1 455 | 5 – – –

珍 珠 项 链

刘天礼 改编

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



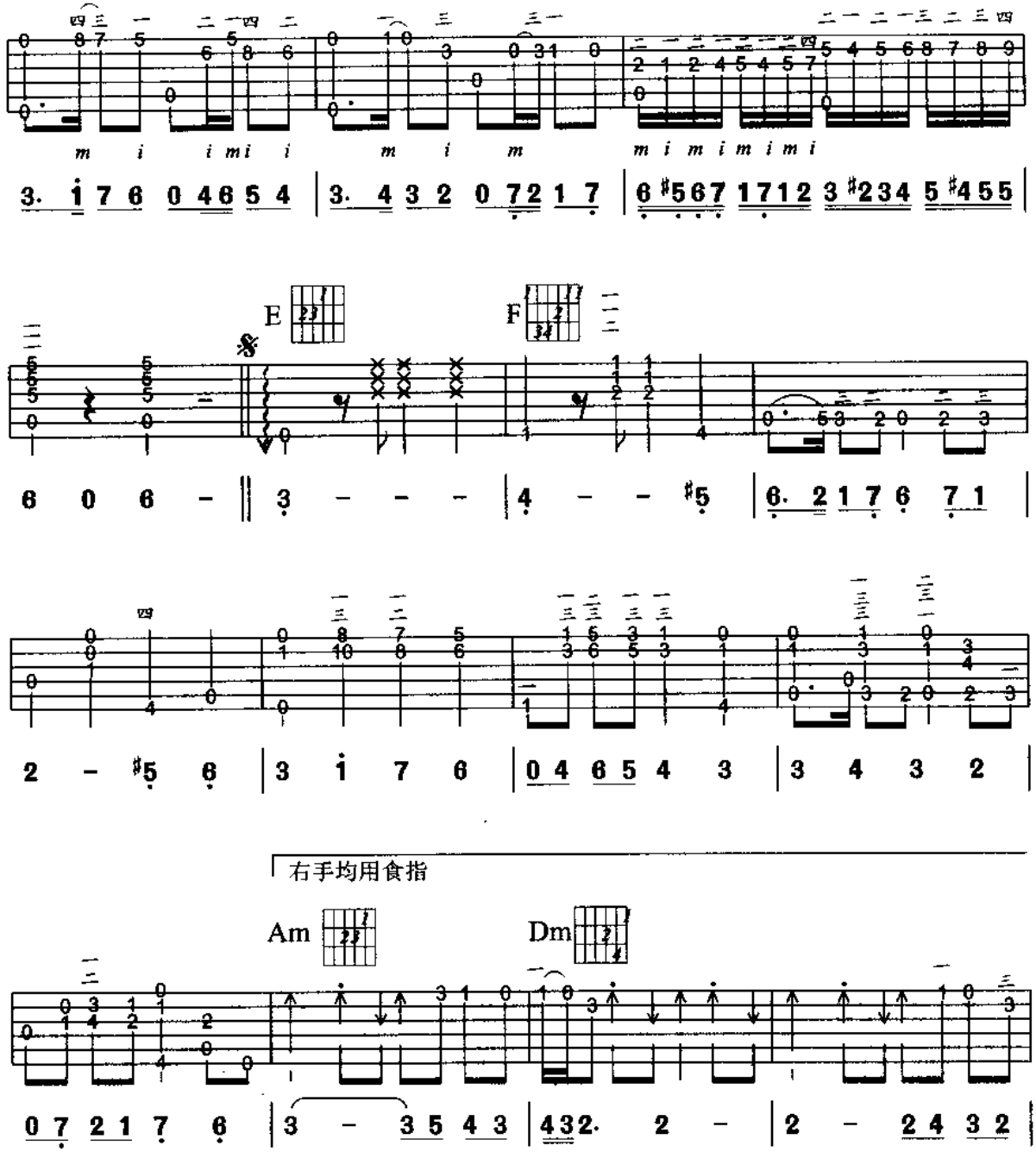

2.
<五>
1 – | 6 7 i 7 | 6. 5 | 7. 6 | 6. ♯5 | 7. 6 7 |
<十>
1.
<九>
i. 7 i | ♯i. ♭i ♯i | 2. ♯i 2 | ♯2. ♭2 ♯2 | 3 – |
2.
3 0 3 | 3. ♯2 3 | 4. 3 ♯2 | 3. ♯2 3 |
<十>
4. 3 ♯2 | 3. 7 i | 2. 6 7 | i. 7 | 6 i 7 |
<五>
6 ♯5 | 6 – | 6 – | 6 – | 6 – |

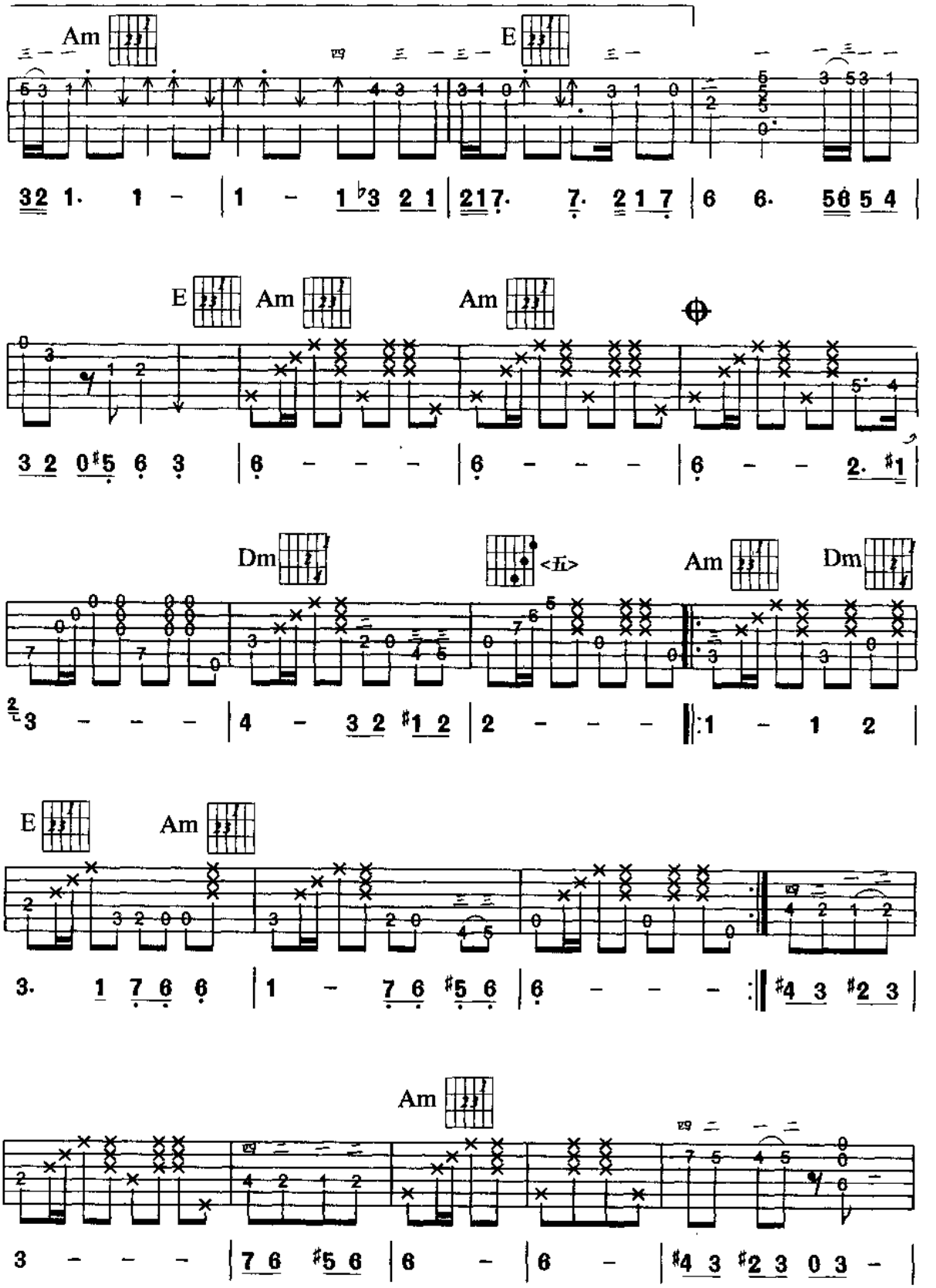
玫 瑰 花

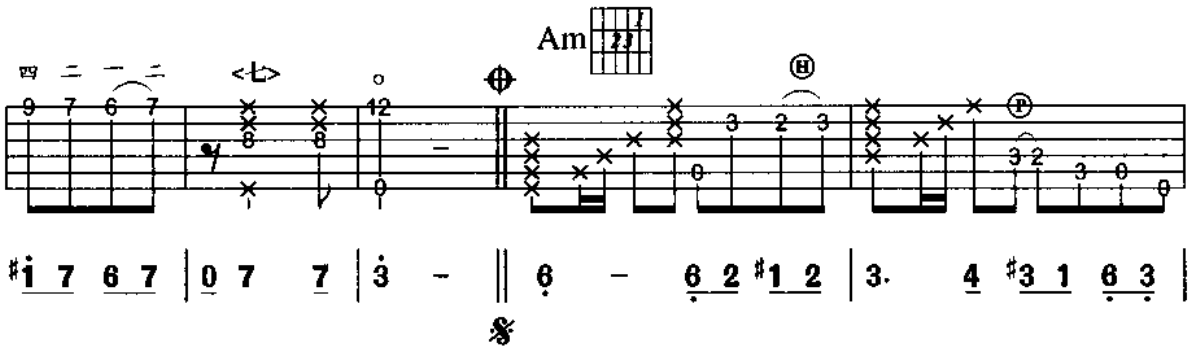
(新编新版)

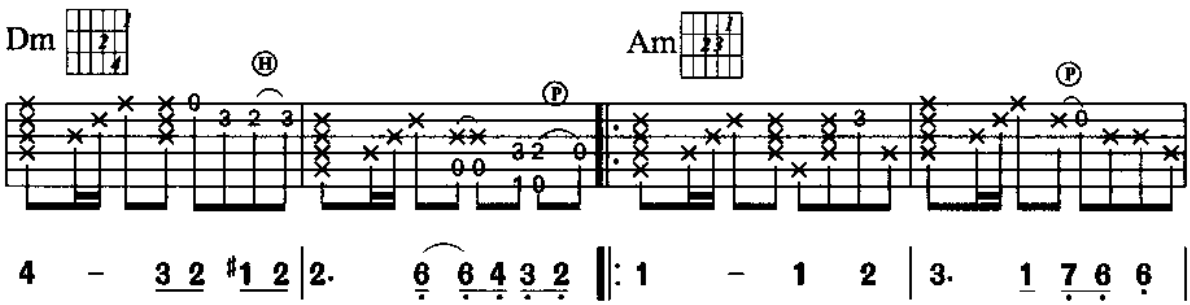
1=C $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

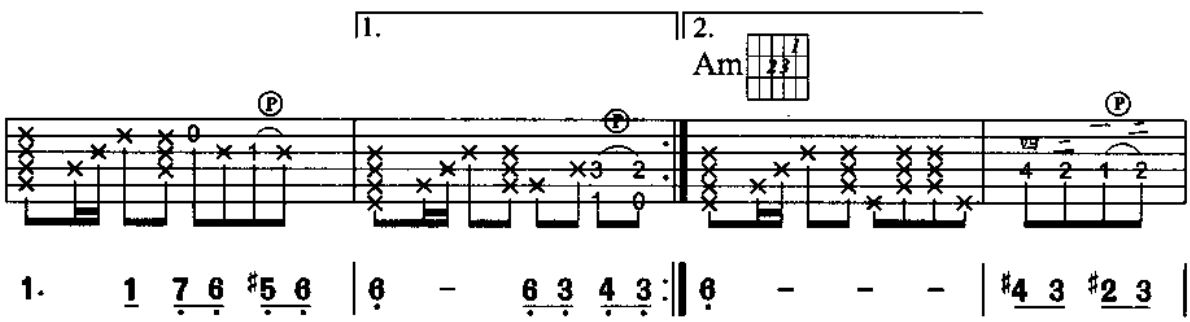
新 疆 民 歌
刘天礼 记谱编配

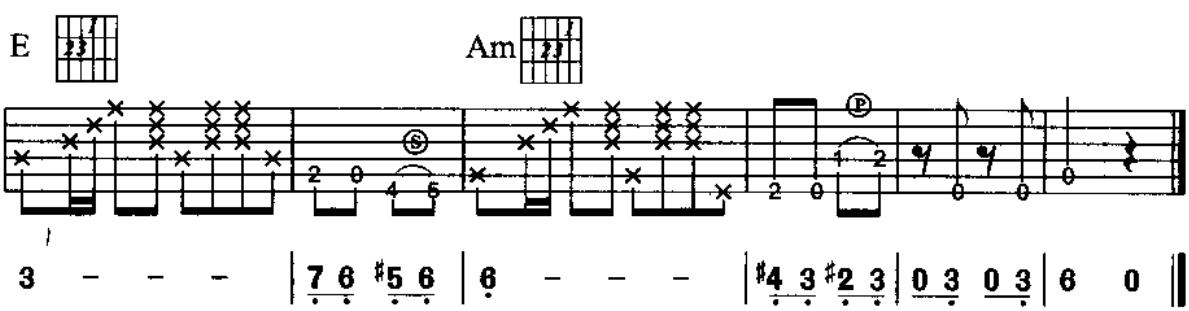



Am
E
32 1· 1 – | 1 – 1 ♭3 2 1 | 217· 7· 217 | 6 6· 5654 |
E
Am
Am
3 2 0 ♯5 6 3 | 6 – – – | 6 – – – | 6 – – 2· ♯1 |
Dm
<Fl>
Am
Dm
2/4 3 – – – | 4 – 32 ♯12 | 2 – – – | 1 – 1 2 |
E
Am
3· 176 6 | 1 – 76 ♯56 | 6 – – – | ♯43 ♯23 |
Am
3 – – – | 76 ♯56 | 6 – | 6 – | ♯43 ♯23 03 – |


Am
H
P


Dm
Am
H
P
P

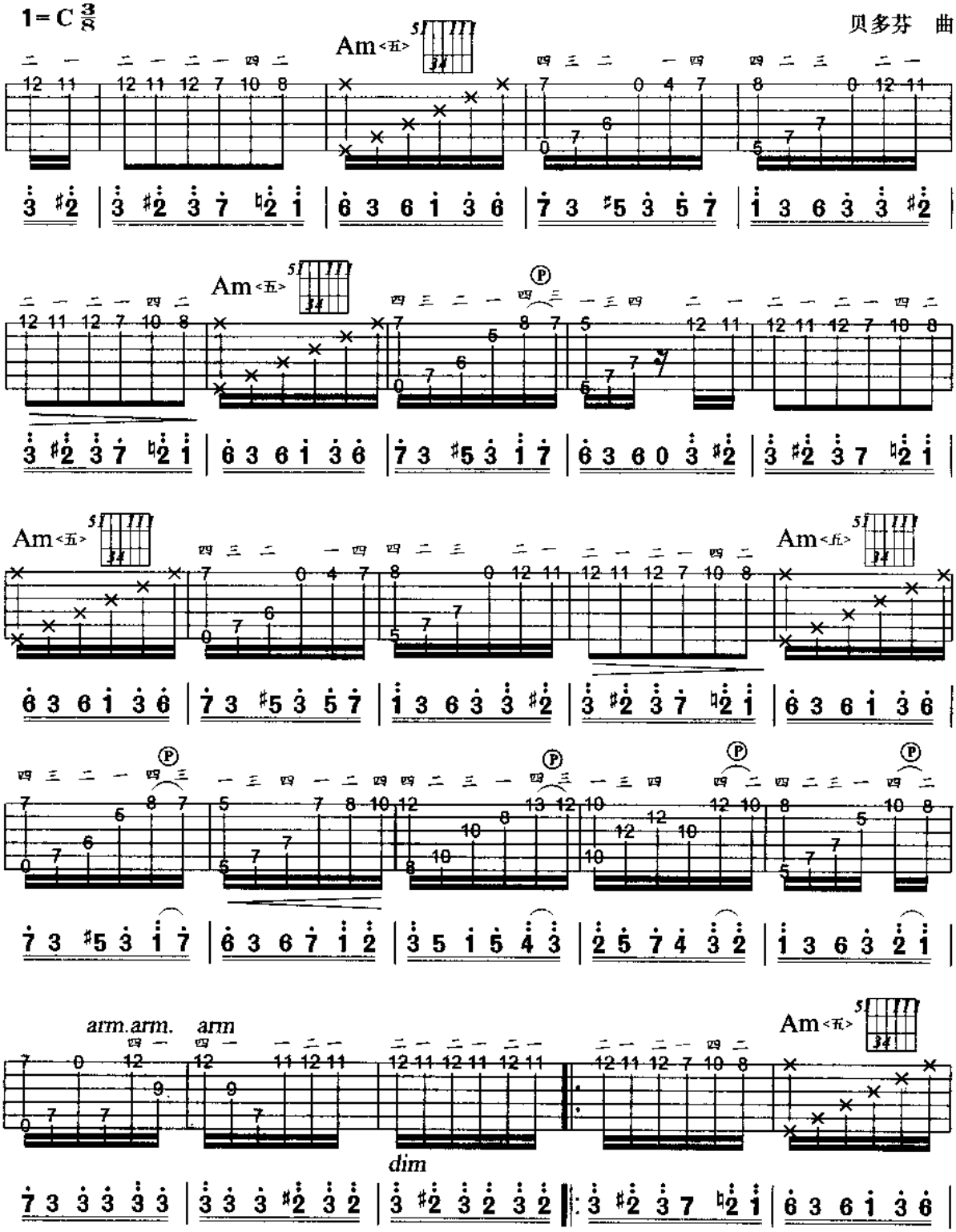

1.
2.
Am
P
P
P

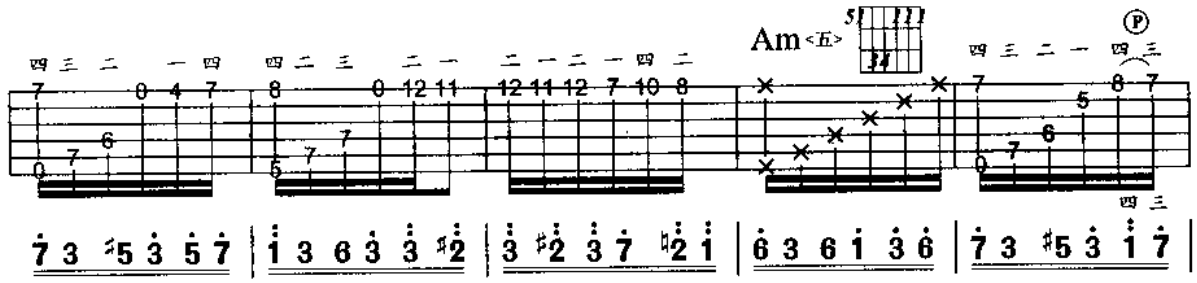

E
Am
S
P

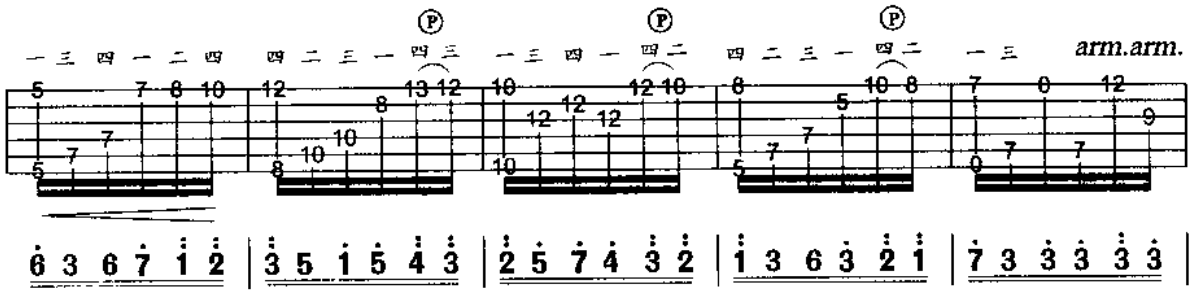
致 艾 丽 丝

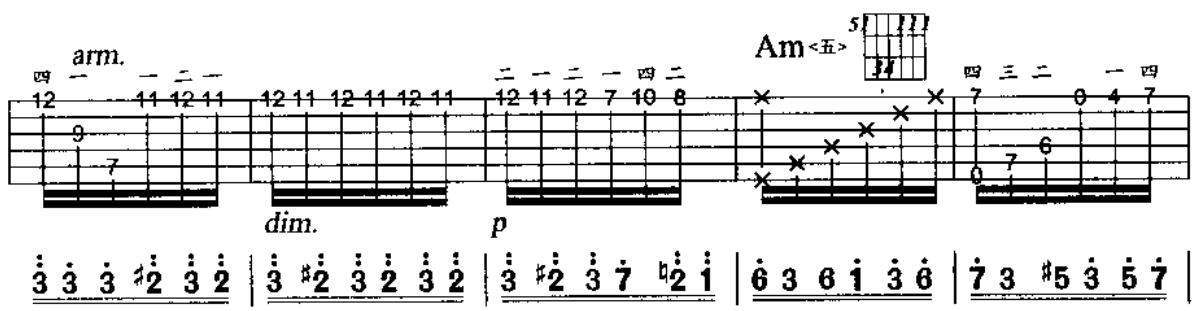
1=C $\frac{3}{8}$

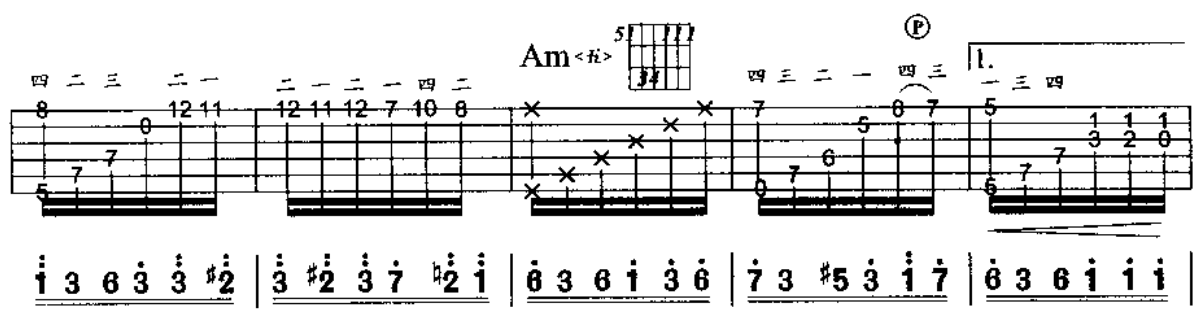
贝多芬 曲

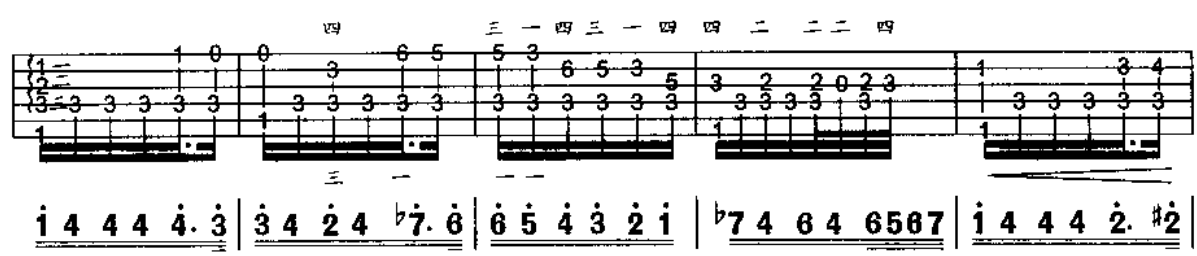


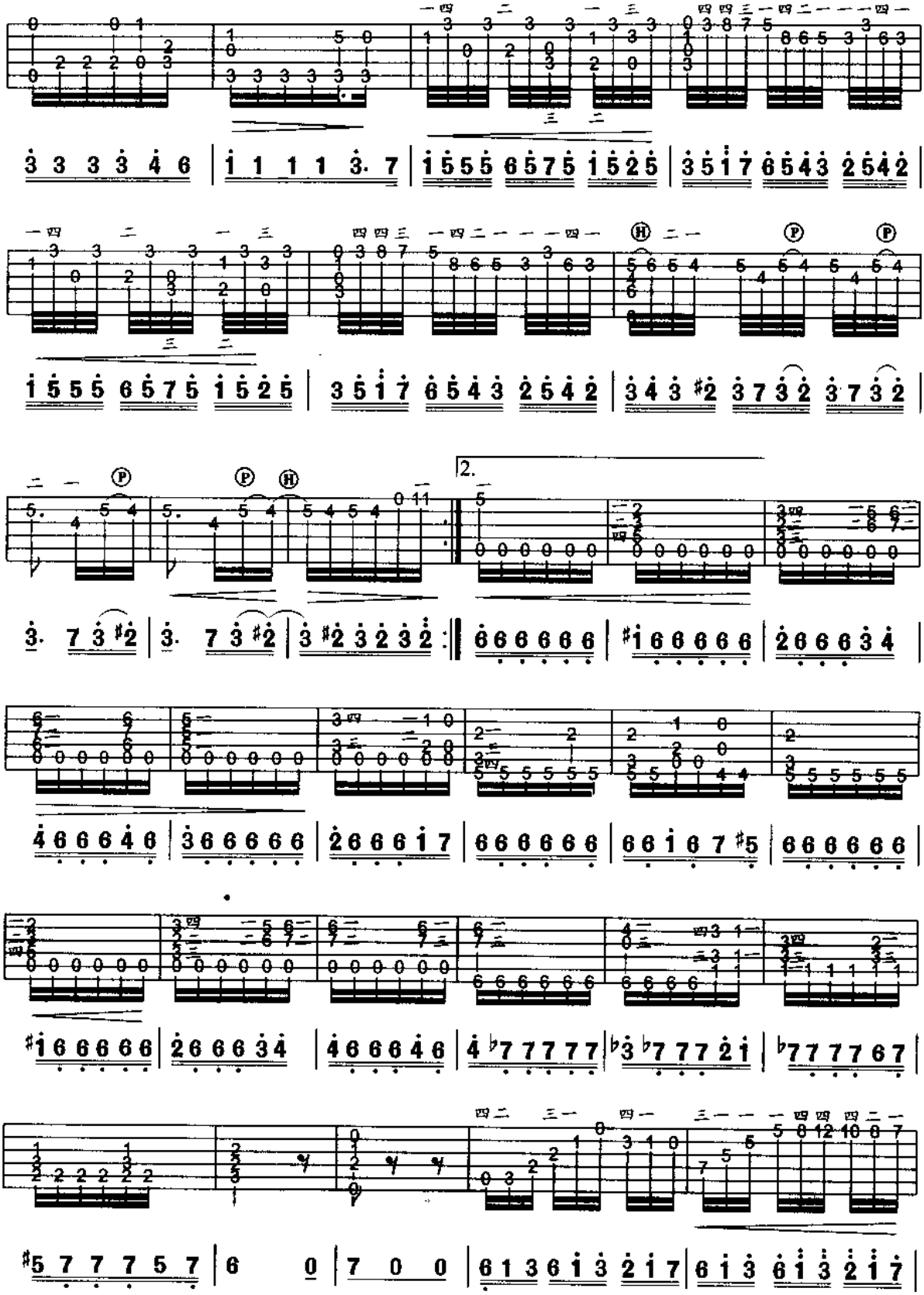

Am<五>
arm.arm.

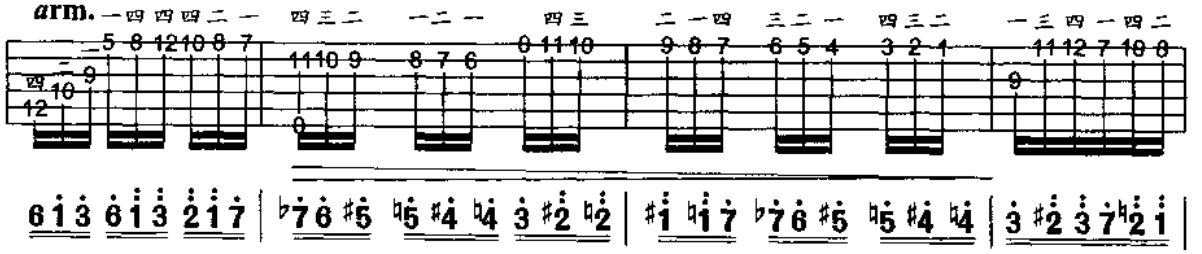


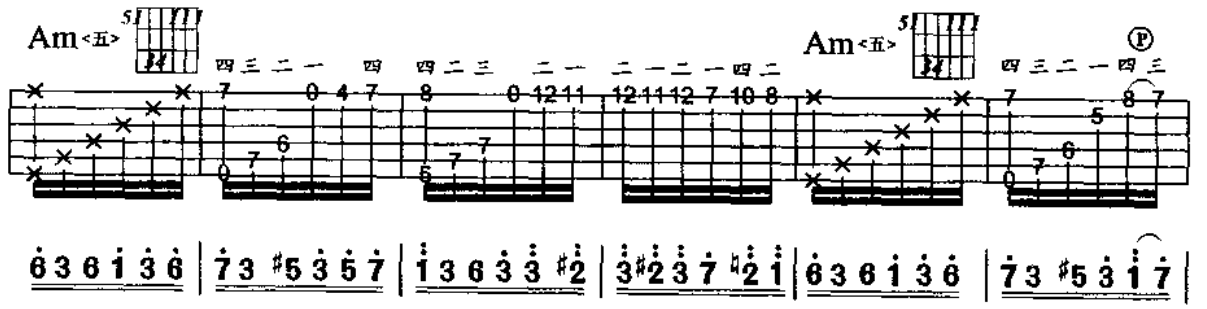

arm.
Am<五>
dim.
p

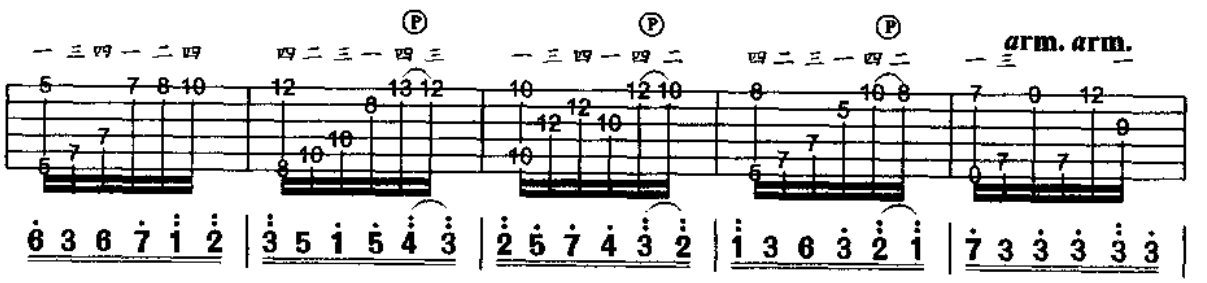

Am<五>
1.

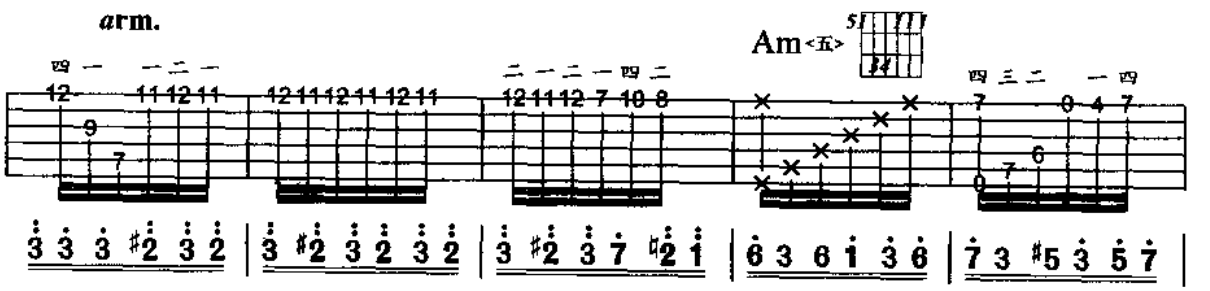


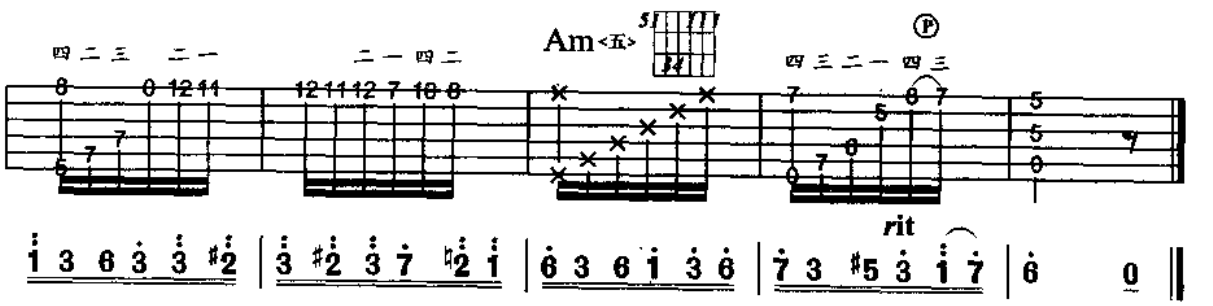



arm.


Am<五>
Am<五>


arm. arm.

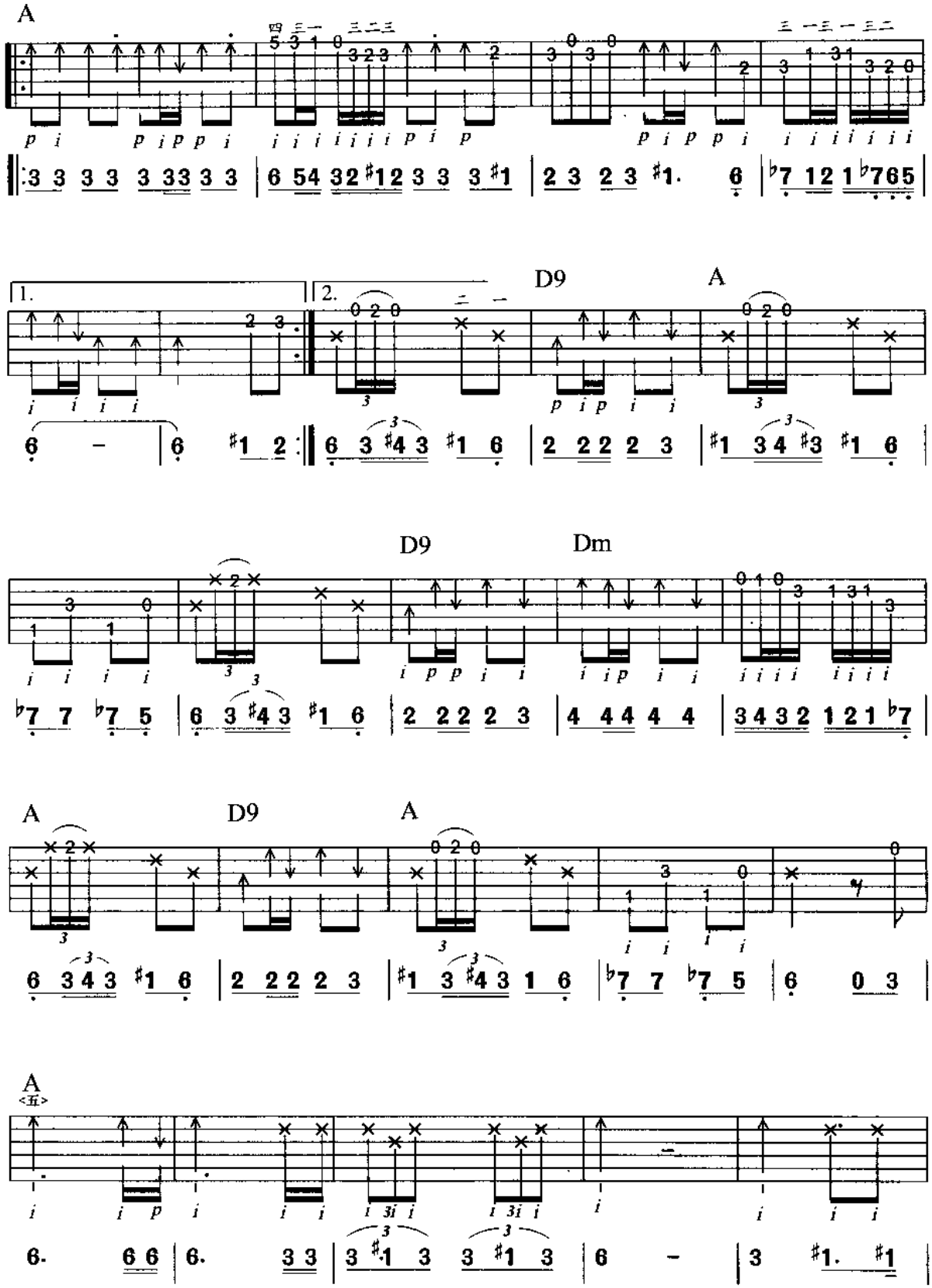

arm.
Am<五>

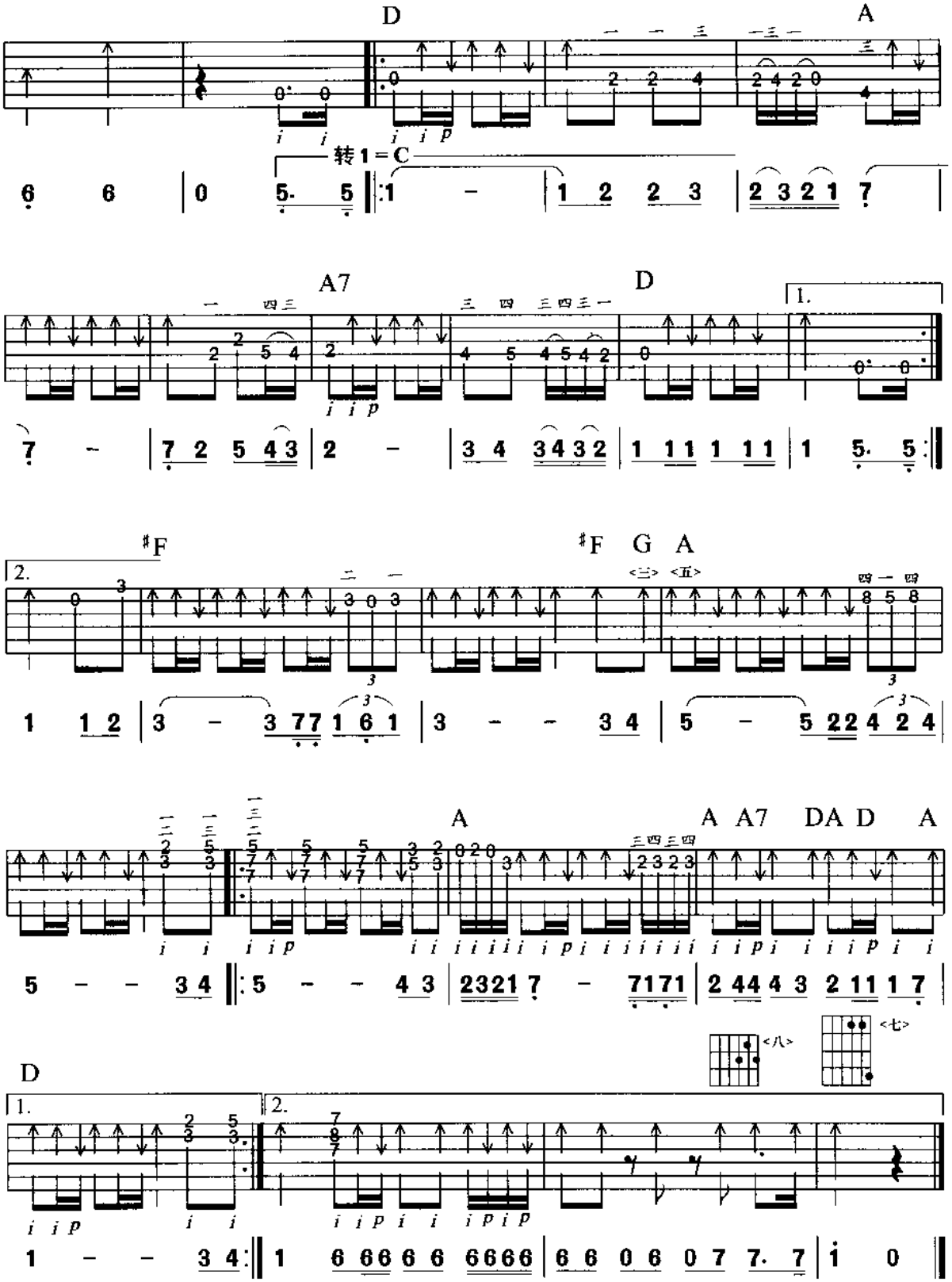

Am<五>
rit

西班牙斗牛士

西班牙乐曲
刘天礼 编配

1=C $\frac{4}{4}$ $\frac{2}{4}$ 快速


A
D9
A
D9
Dm
A
D9
A
A



注：反复第二次时，可以加入唱。 D.C.

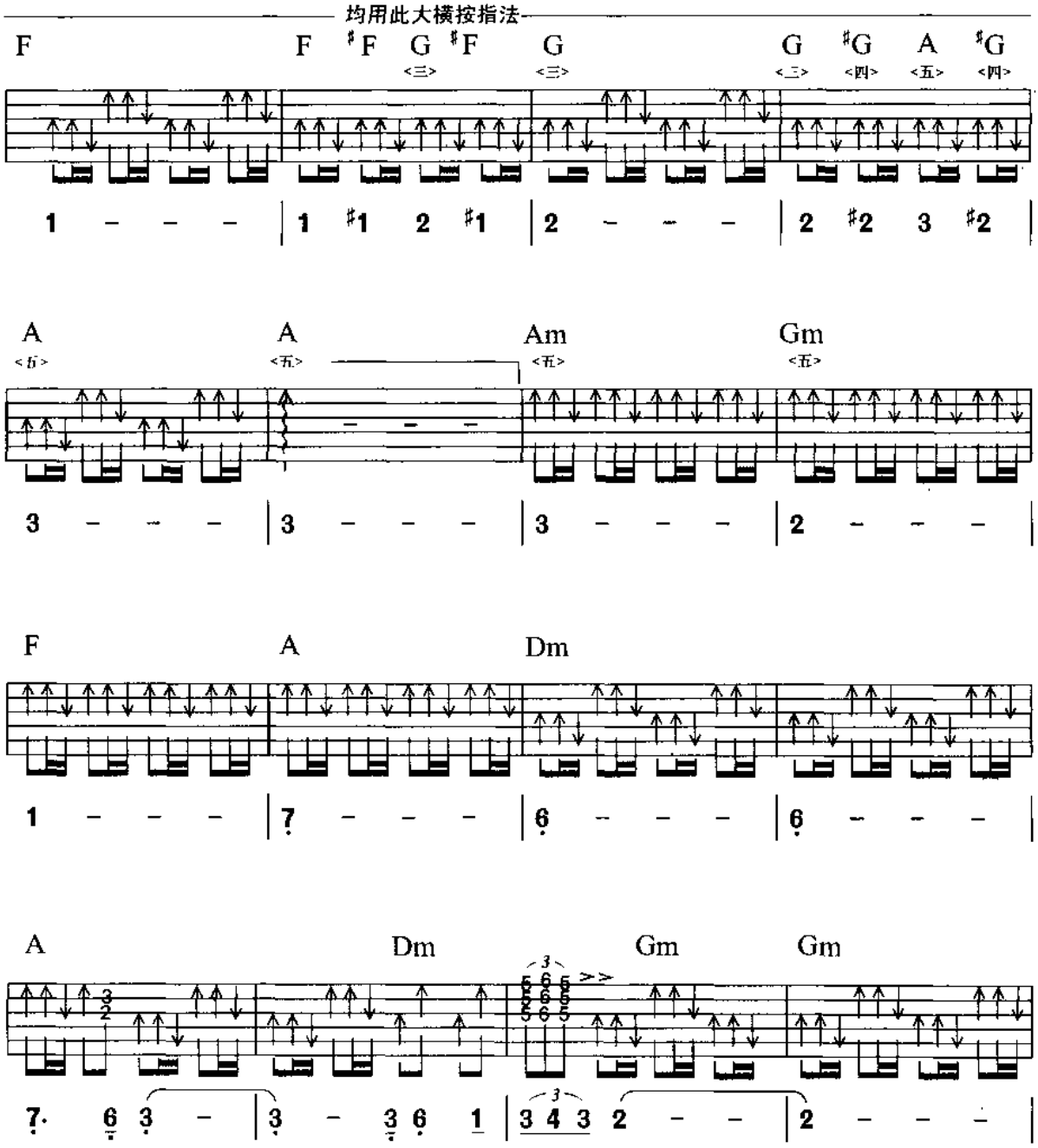
杜 丘 之 歌

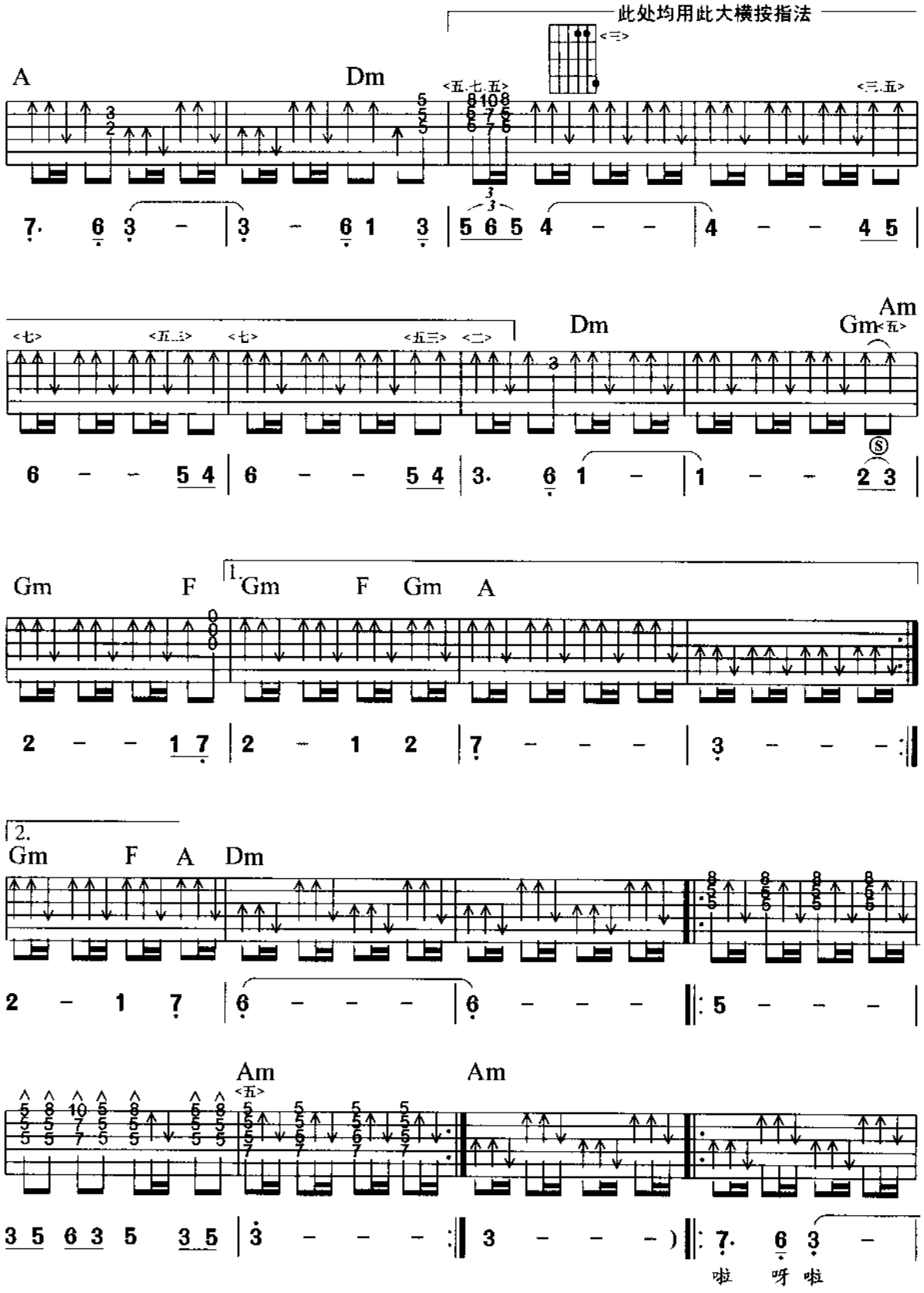
《追　捕》插曲

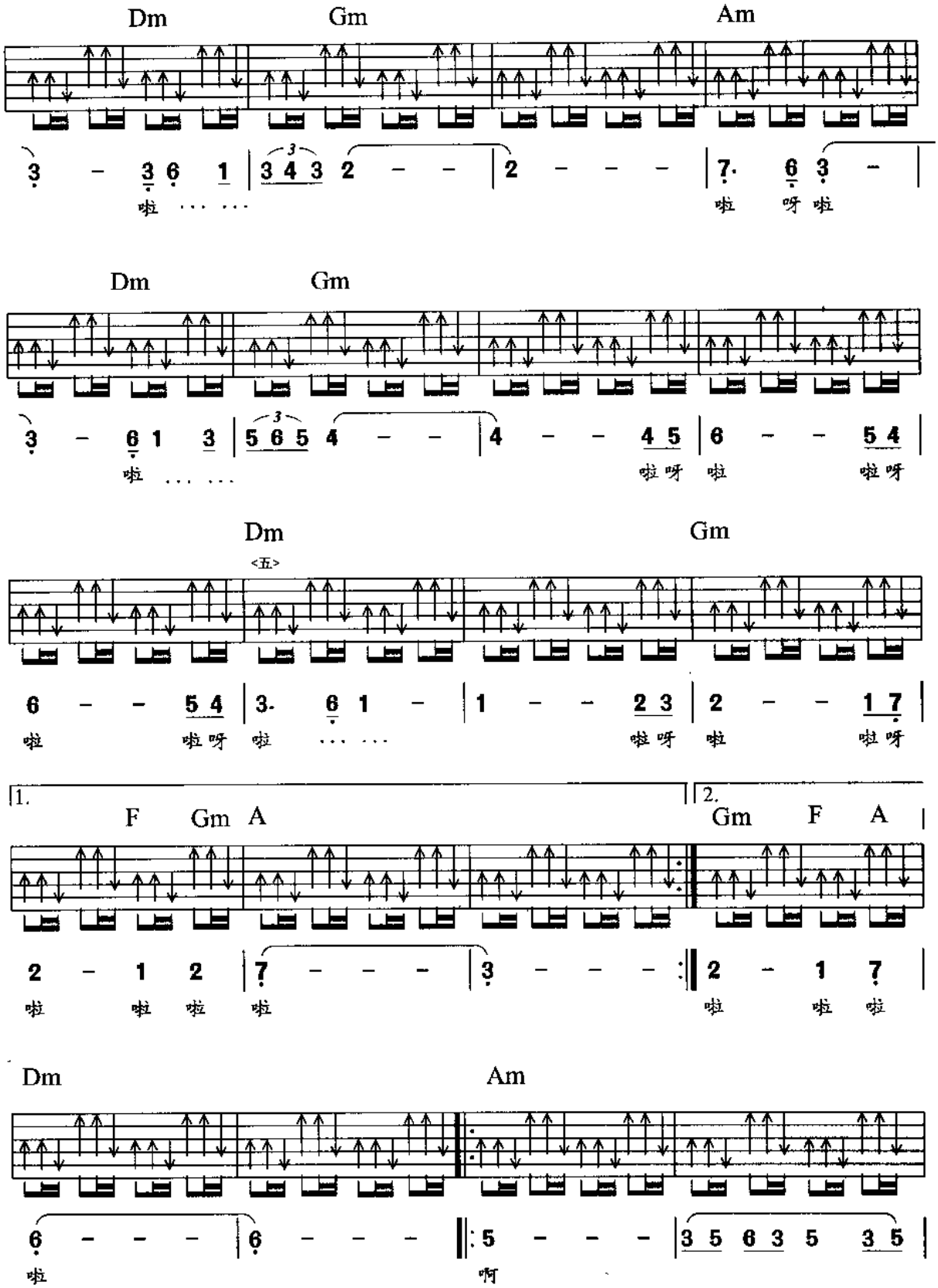
刘天礼　编配

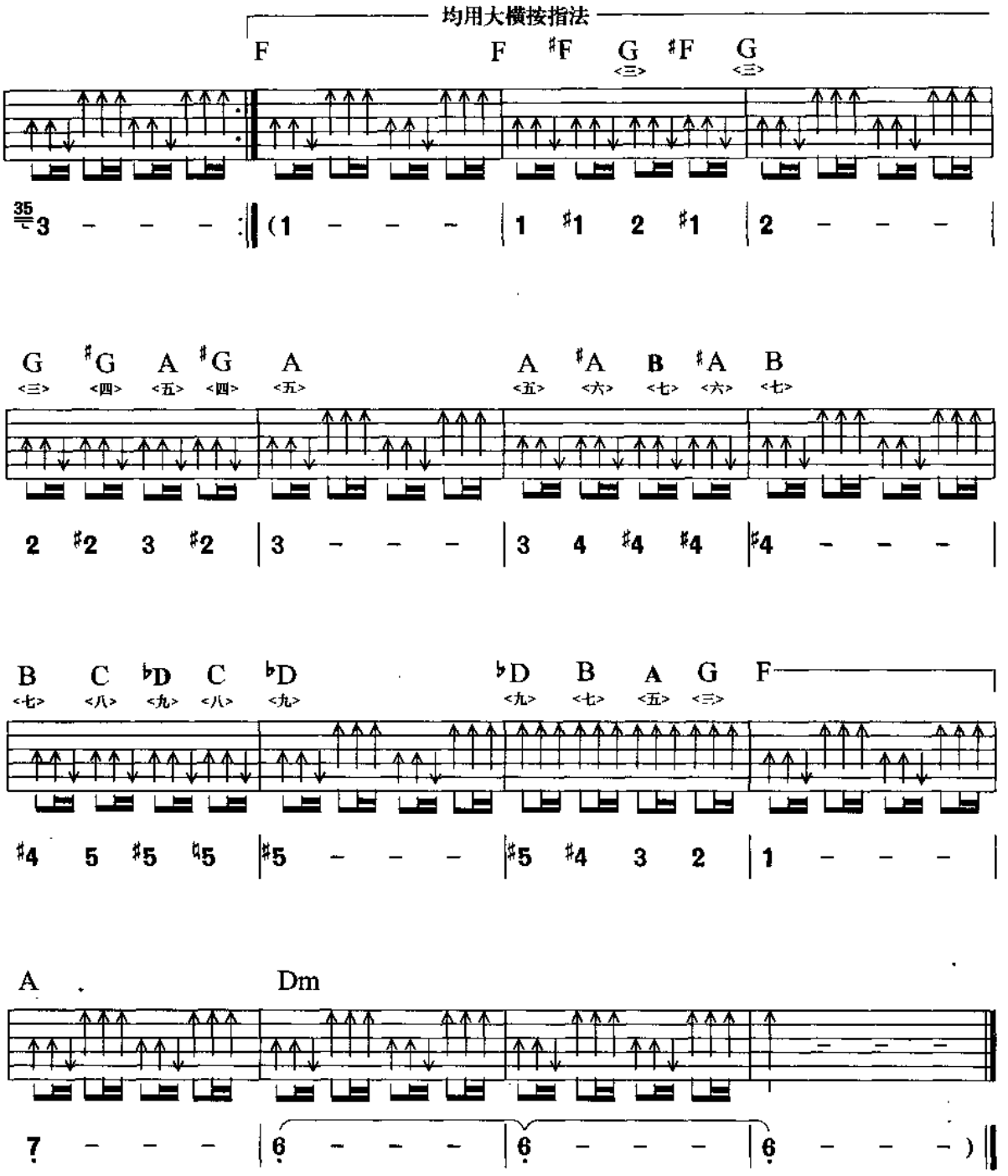
1=F　$\frac{4}{4}$　中速

均用此大横按指法




此处均用此大横按指法
A
Dm
Dm
Am
Gm
Gm
F
Gm
F
Gm
A
1.
2.
Gm
F
A
Dm
Am
Am
啦 呀 啦


Dm
Gm
Am
3 - 3 6 1 | 3 4 3 2 - - | 2 - - - | 7· 6 3 -
啦 … … 啦 呀 啦
Dm
Gm
3 - 6 1 3 | 5 6 5 4 - - | 4 - - 4 5 | 6 - - 5 4
啦 … … 啦呀 啦 啦呀
Dm
<五>
Gm
6 - - 5 4 | 3· 6 1 - | 1 - - 2 3 | 2 - - 1 7
啦 啦呀 啦 … … 啦呀 啦 啦呀
1.
F Gm A
2 - 1 2 | 7 - - - | 3 - - - :
啦 啦 啦 啦
2.
Gm F A
2 - 1 7
啦 啦 啦
Dm
Am
6 - - - | 6 - - - ‖: 5 - - - | 3 5 6 3 5 3 5
啦 啊



演奏要领：

这首乐曲气势恢弘，振奋人心，有很好的舞台效果，但有一些是难度，主要是两点，一是右手连续打节奏容易疲劳，所以右手打节奏时要放松，要有转腕动作，二是左手持续按也易疲劳，所以左手在按横按时，要实按与虚按不断地、快速地交替，这样会减轻力度。在平时练习时，则要全部用虚按的办法，轻轻地按在弦上，以免右手的劳损。