

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：韩亚红



百花美术设计部
电脑工作室制作

中外名曲 吉他弹奏宝典

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

ISBN 7-5306-4391-6



9 787530 643914 >

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

The background of the cover is a monochromatic, misty landscape. In the foreground, several bare, gnarled trees with intricate branch structures stand on a grassy or rocky terrain. In the middle ground, a small, dark-roofed building, possibly a traditional Chinese pavilion or house, is partially visible through the haze. The background features rolling hills or mountains, all shrouded in a thick, ethereal mist that creates a sense of depth and tranquility. The overall tone is serene and artistic.

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



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)

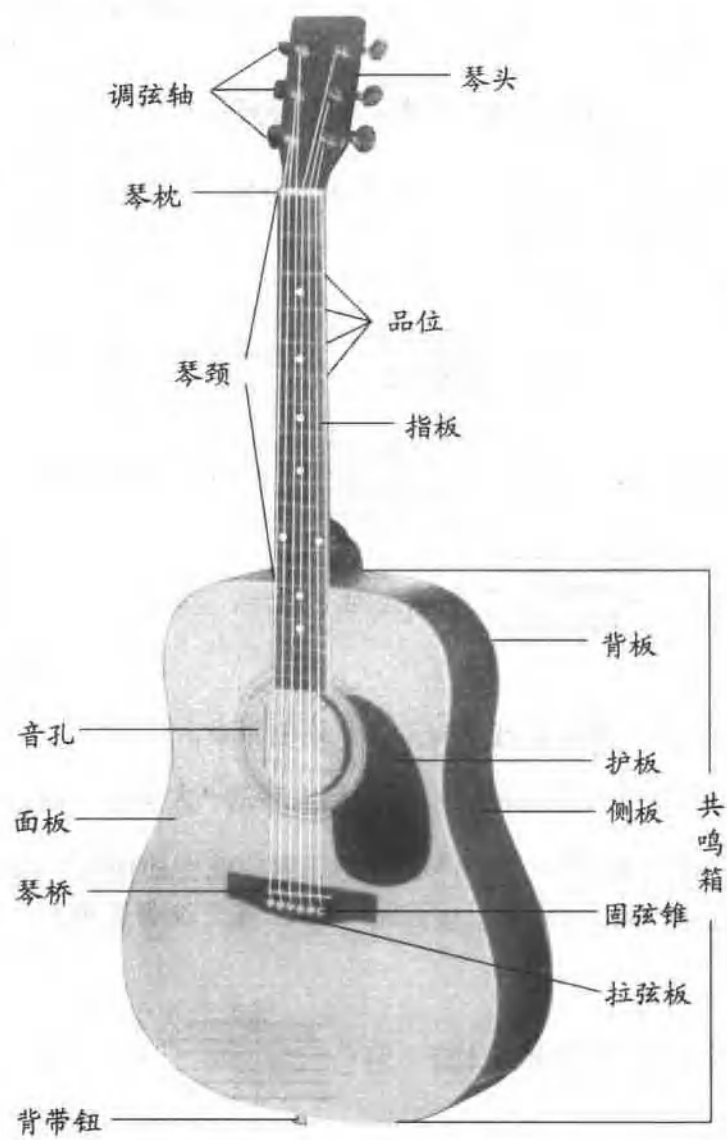
(二) 乐曲部分

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

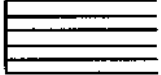
※：①、②、③、④、⑤、⑥表示弦序，从细弦算起。

※：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；“”

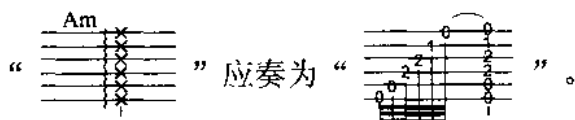
表示向上扫六根弦；“”表示先向下扫一、二、三弦，再向上扫一、二、三弦。


※：“.”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：




※：“”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。

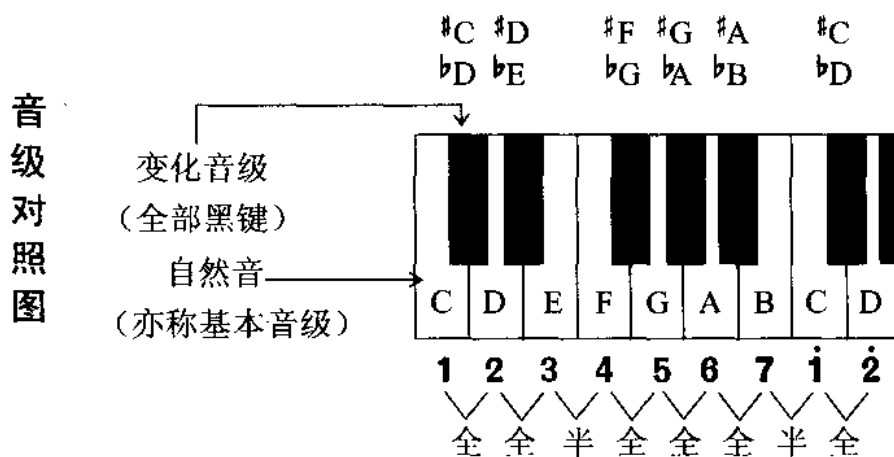
※：“D.S”、“D.C”、“”，三种记号一般是在小反复号“”用过之后，仍需要反复时才用到。

※：“”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。

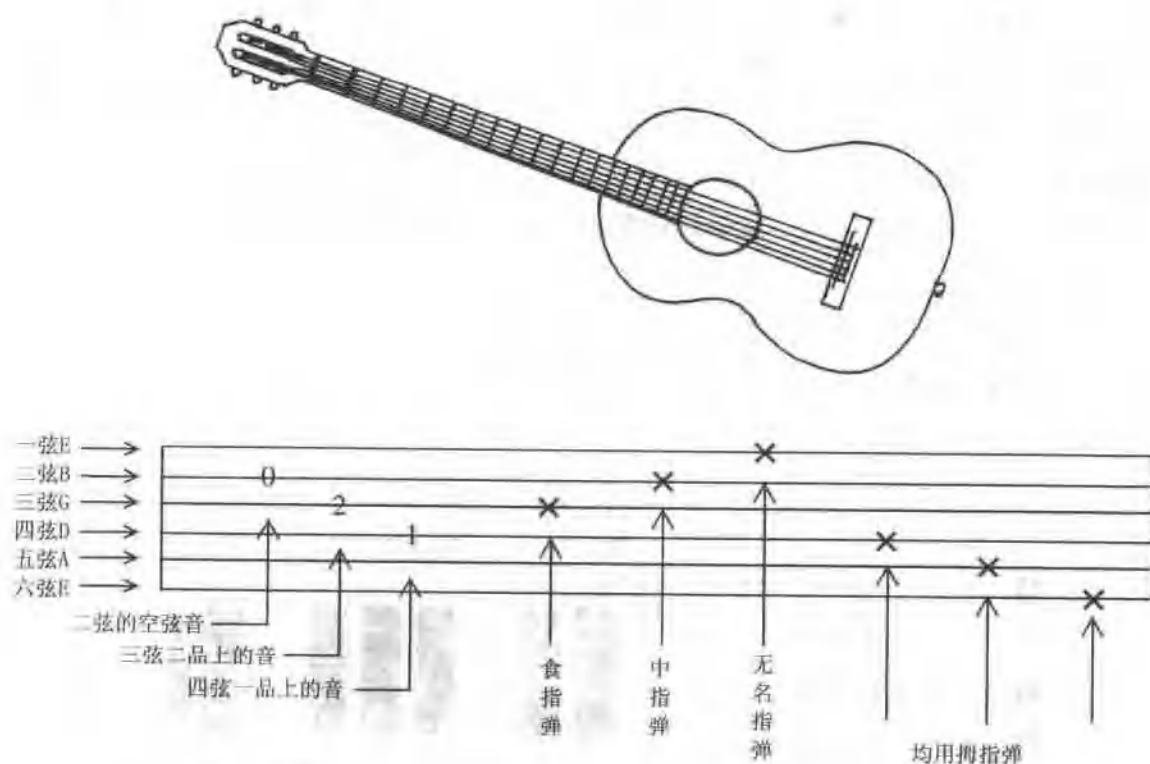


音级小说明

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 “ $\overset{\times}{\uparrow}$ ---” = 全音符 = “**1** ---”

② “ $\overset{\times}{\uparrow}$ - ” = 二分音符 = “**1** - ”

③ “ $\overset{\times}{\uparrow}$ ” = 四分音符 = “**1**”

④ “ $\overset{\times}{\downarrow}$ ” = 八分音符 = “**1**”

⑤ “ $\overset{\times}{\downarrow}$ ” = 十六分音符 = “**1**”

六线谱的休止符: (与五线谱中的一样)

① “ $\overset{\times}{\downarrow}$ ” = 四分休止符

② “ $\overset{\times}{\downarrow}$ ” = 八分休止符

③ “ $\overset{\times}{\downarrow}$ ” = 十六分休止符

“ $\overset{\times}{\downarrow}$ ” = 简谱的 “0”

“ $\overset{\times}{\downarrow}$ ” = 简谱的 “0”

“ $\overset{\times}{\downarrow}$ ” = 简谱的 “0”

(三) 六线谱的记法对照:

例 1 (四季歌) 简 谱 $1=C \frac{2}{4}$

$\dot{3} \quad \dot{3} \quad \dot{2} \mid \dot{1} \quad \dot{2} \quad \dot{1} \quad 7 \mid 6 \quad 6 \mid 6 \quad - \mid$

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



例 2 (草原牧歌) 简 谱 $1=C \frac{2}{4}$

$6 \quad 6 \quad \dot{1} \quad \dot{3} \quad \dot{3} \mid 6 \quad 6 \quad \dot{1} \quad \dot{3} \quad \dot{3} \mid \dot{3} \quad \dot{3} \quad \dot{2} \quad \dot{1} \quad \dot{2} \mid \dot{3} \quad - \mid$

六线谱 $1=C \frac{2}{4}$



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

$0 \quad 5 \quad 1 \quad 3 \mid 5 \quad 5 \quad 6 \mid 5 \quad 4 \quad 3 \mid 5 \quad - \mid$

六线谱 $1=A \frac{2}{4}$



例 4 (风雨兼程) 简 谱 $1=G \frac{4}{4}$

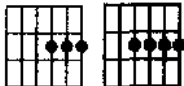
$3. \quad 5 \quad 6 \quad \dot{1} \mid \dot{1} \quad 3 \quad 2 \quad 1 \quad - \mid$

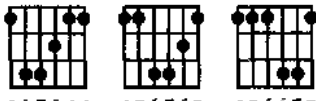
六线谱 $1=G \frac{4}{4}$ (空弦音: $6 \quad 3 \quad 1 \quad 5 \quad 2 \quad 6$)



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: “ $\dot{2}$ $\dot{3}$ ” 音符 “ $\dot{2}$ ” 和 “ $\dot{3}$ ” 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: “ $\dot{2}$ $\dot{3}$ ” “ $\dot{3}$ $\dot{2}$ ” (手指不变)

② 打出: “ $\dot{2}$ $\dot{3}$ ” “ $\dot{1}$ $\dot{2}$ ” (手指有变化)

③ 勾出: “ $\dot{5}$ $\dot{3}$ ” “ $\dot{3}$ $\dot{2}$ ” (手指有变化)

(五) 保留指:



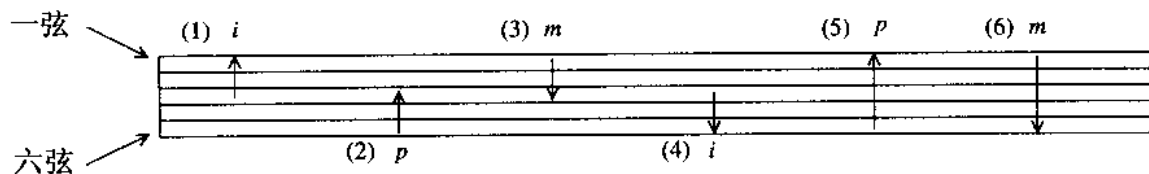
在不影响旋律进行的情况下, 暂时不用的手指仍停留在弦上待用, 叫做保留指。上例中打“×”的音都可用保留指。

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。 |



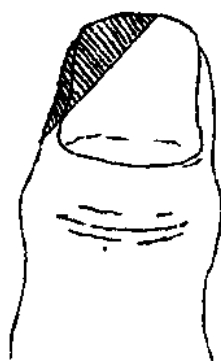
C. 右手切音、扫弦技巧简介

右手扫弦或切音时触弦部位

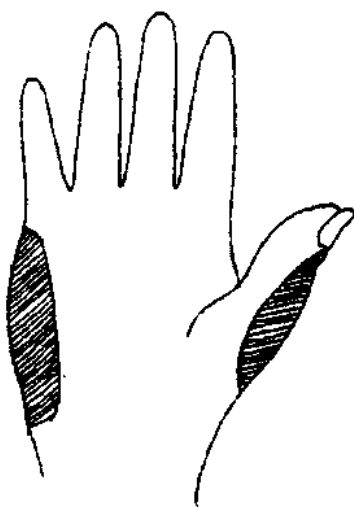
(一)
右手其他手指扫弦
时的触弦部位
(正反方向均如此)



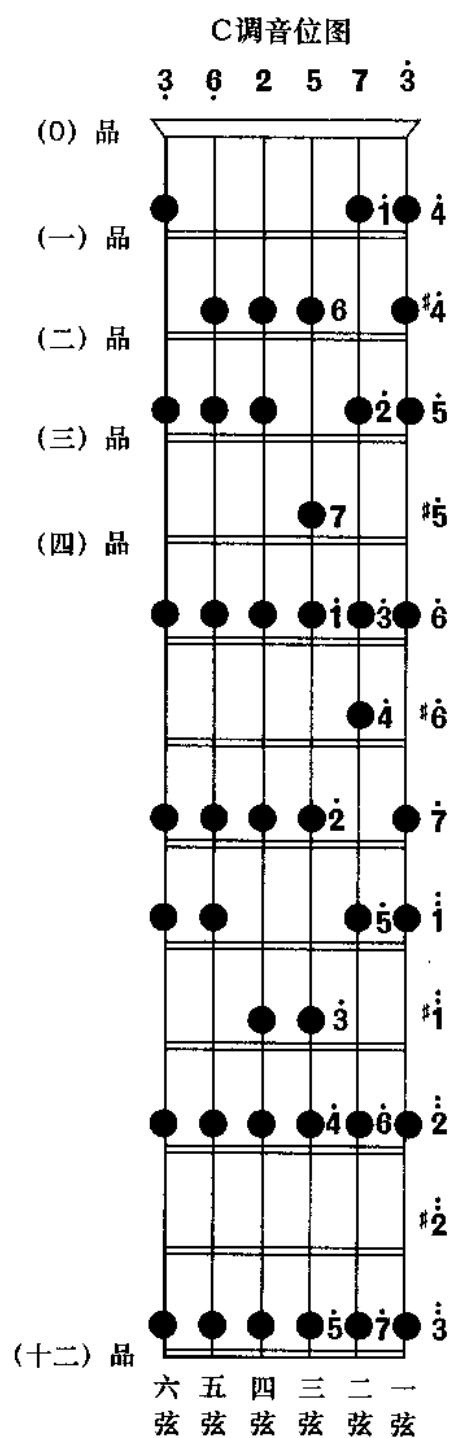
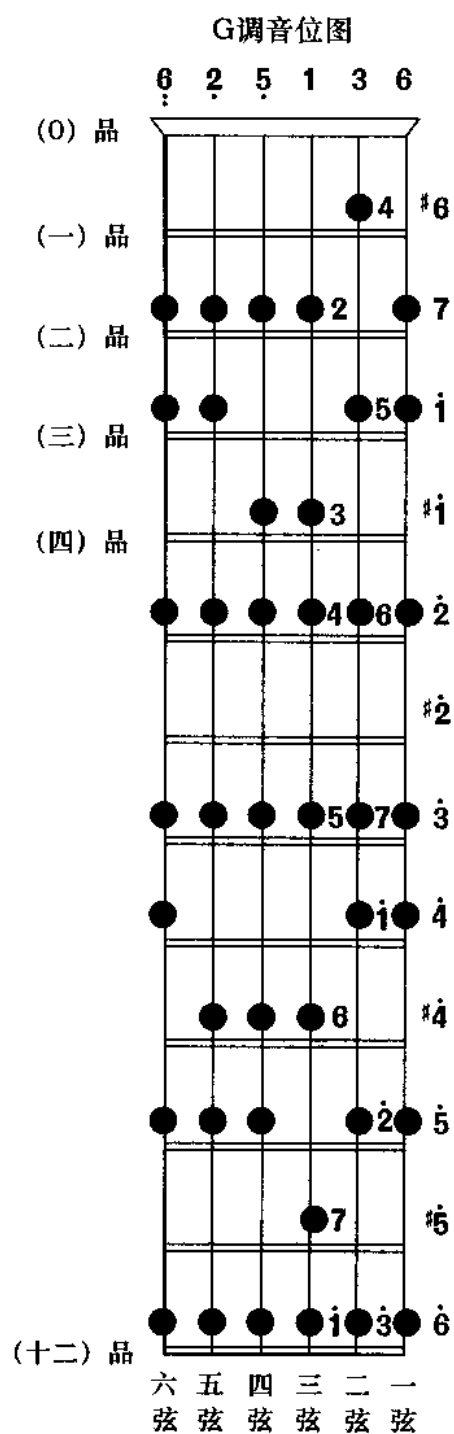
(二)
右手大拇指扫弦时
的触弦部位
(正反方向均如此)



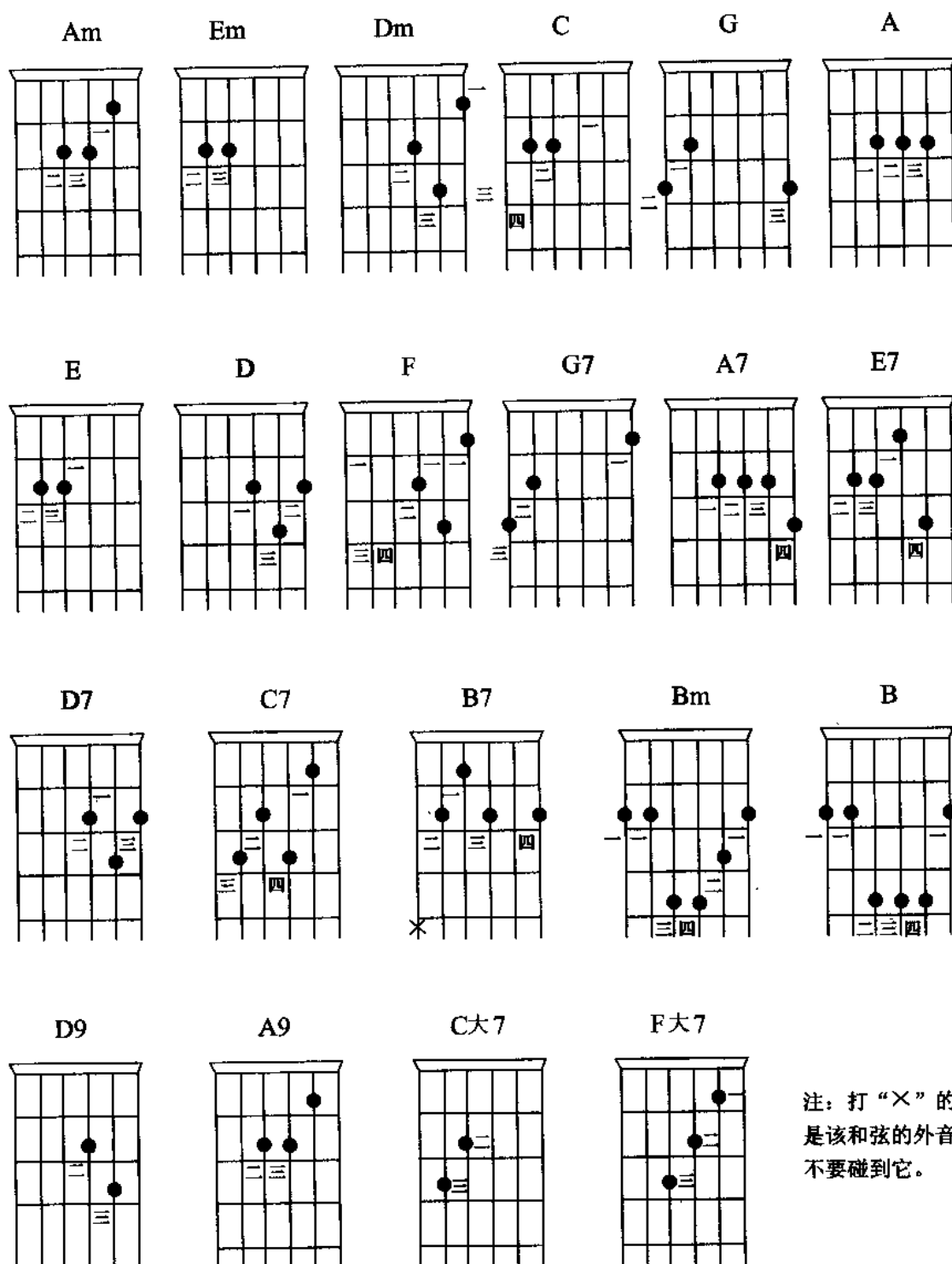
(三)
右手切音时的两种
不同的触弦部位



C、G 调 音 位 图



常用和弦图



各调音阶及常用和弦图

(一) C 调音阶

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

1. C大调基本和弦

C 1 3 5
根音

1				1
2		2		
3	3	4		

5 1 3 5 1̣ 3̣
根音

主和弦

F 4 6 1̣
根音

1	1			1	1
2			2		
3	3	4			

4̣ 1̣ 4 6 1̣ 4̣
根音

下属和弦

G7 5 7 2̣ 4̣
根音

1					1
2	2				
3	3				

5 7 2̣ 5̣ 7̣ 4̣
根音

属七和弦

2. a小调基本和弦

Am 6̣ 1̣ 3̣
根音

1				1
2		2	3	
3				

3̣ 6̣ 3̣ 6̣ 1̣ 3̣
根音

主和弦

Dm 2 4̣ 6̣
根音

1				1
2			2	
3			4	

6̣ 2 6̣ 2̣ 4̣
根音

下属和弦

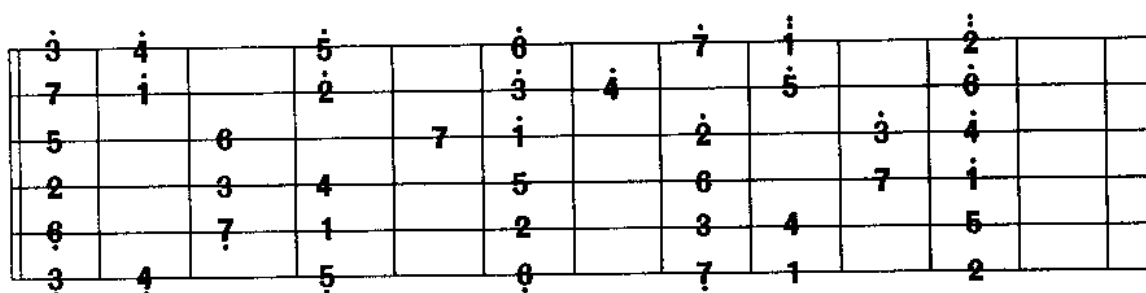
E7 3 [#]5̣ 7̣ 2̣
根音

1			1	
2	2	3		
3			4	

3 7̣ 3̣ [#]5̣ 2̣ 3̣
根音

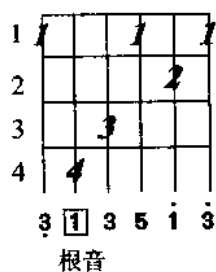
属七和弦

(二) #C 调音阶



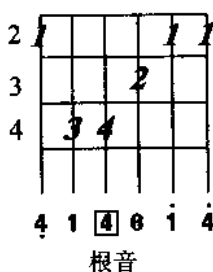
1. #C 大调基本和弦

#C **[1]** 3 5
根音



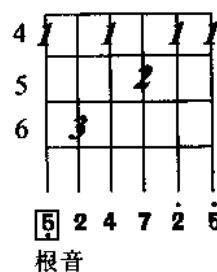
主和弦

#F **[4]** 6 1
根音



下属和弦

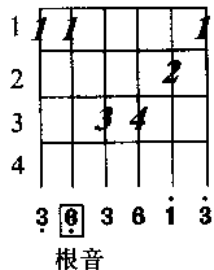
#G7 **[5]** 7 2 4
根音



属七和弦

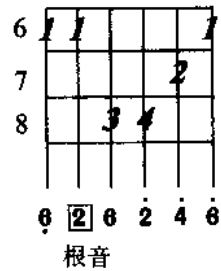
2. bB 小调基本和弦

bBm **[6]** 1 3
根音



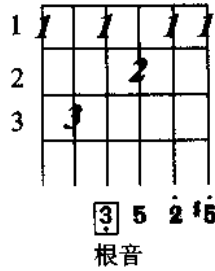
主和弦

bEm **[2]** 4 6
根音



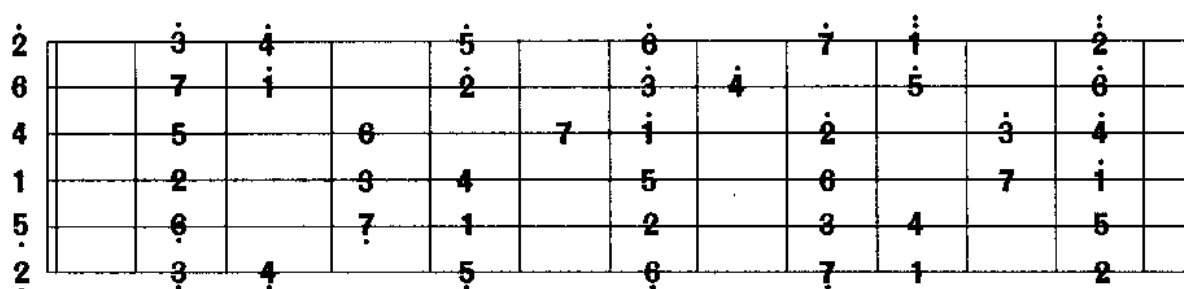
下属和弦

F7 **[3]** #5 7 2
根音



属七和弦

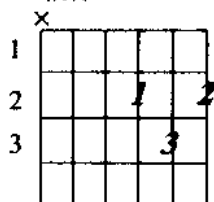
(三) D调音阶



1. D大调基本和弦

D 1 3 5

根音



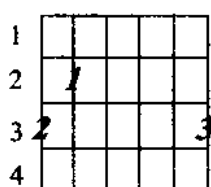
5 1 5 $\dot{1}$ $\dot{3}$

根音

主和弦

G 4 6 $\dot{1}$

根音



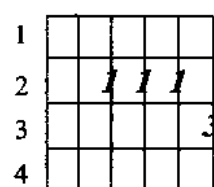
4 6 1 4 6 $\dot{1}$

根音

下属和弦

A7 5 7 $\dot{2}$ $\dot{4}$

根音



2 5 2 5 7 $\dot{4}$

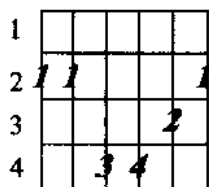
根音

属七和弦

2. b小调基本和弦

Bm 6 1 3

根音



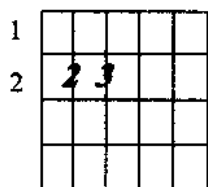
3 6 3 6 $\dot{1}$ $\dot{3}$

根音

主和弦

Em 2 4 6

根音



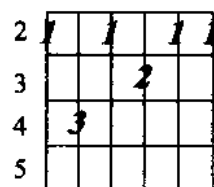
2 6 2 4 6 2

根音

下属和弦

$\sharp F7$ 3 $\sharp 5$ 7 $\dot{2}$

根音

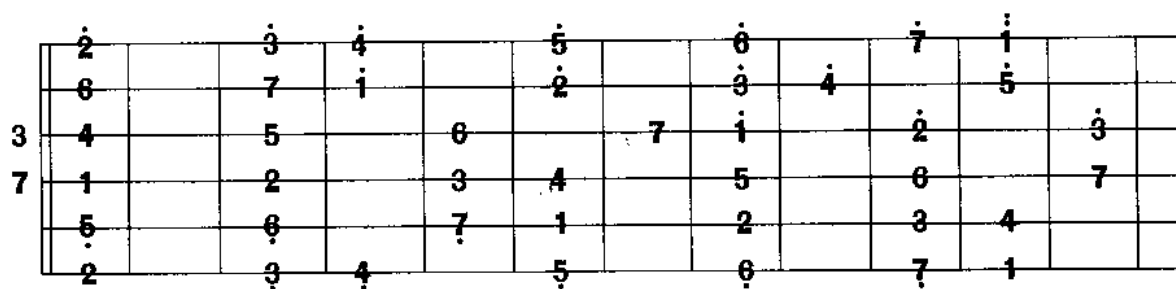


3 7 2 $\sharp 5$ 7 $\dot{3}$

根音

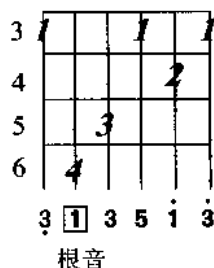
属七和弦

(四) $\flat E$ 调音阶



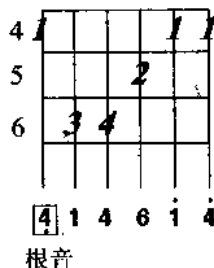
1. $\flat E$ 大调基本和弦

$\flat E$ $\boxed{1}$ 3 5
根音



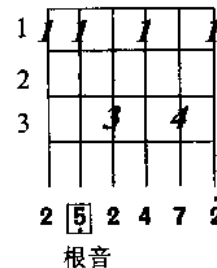
主和弦

$\flat A$ $\boxed{4}$ 6 $\dot{1}$
根音



下属和弦

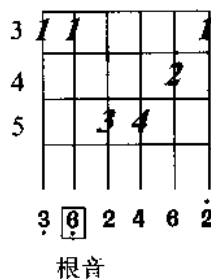
$\flat B7$ $\boxed{5}$ 7 $\dot{2}$ $\dot{4}$
根音



属七和弦

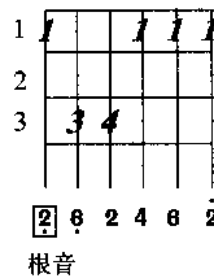
2. C 小调基本和弦

Cm $\boxed{6}$ 1 3
根音



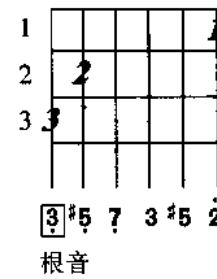
主和弦

Fm $\boxed{2}$ 4 6
根音



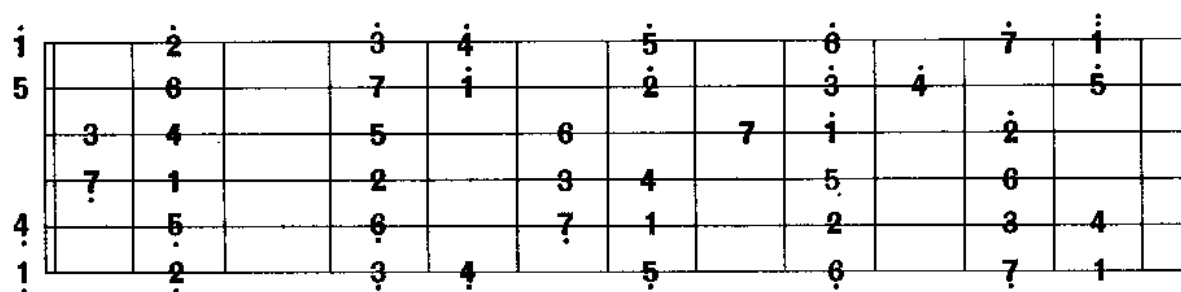
下属和弦

G7 $\boxed{3}$ $\sharp 5$ 7 $\dot{2}$
根音



属七和弦

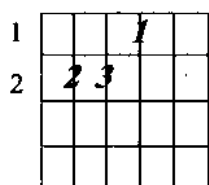
(五) E 调音阶



1. E 大调基本和弦

E **[1]** 3 5

根音



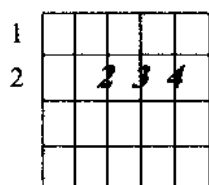
[1] 5 1 3 5 1

根音

主和弦

A **[4]** 6 1

根音



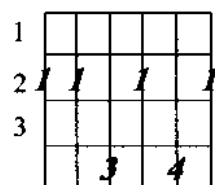
1 **[4]** 1 4 6 1

根音

下属和弦

B7 **[5]** 7 2 4

根音



2 **[5]** 2 4 7 2

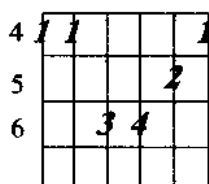
根音

属七和弦

2. #C 小调基本和弦

#Cm **[6]** 1 3

根音



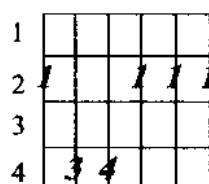
3 **[6]** 3 6 1 3

根音

主和弦

#Fm **[2]** 4 6

根音



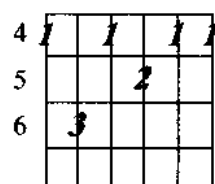
[2] 6 2 4 6 2

根音

下属和弦

#G7 **[3]** #5 7 2

根音

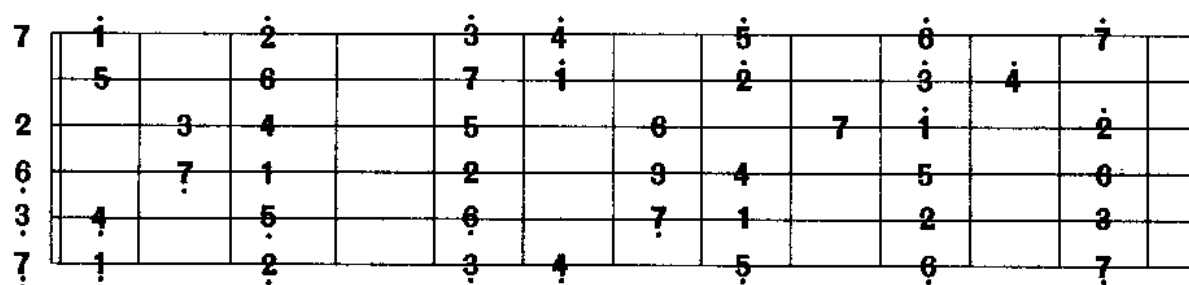


[3] 7 2 #5 7 3

根音

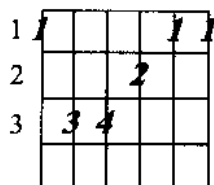
属七和弦

(六) F调音阶



1. F大调基本和弦

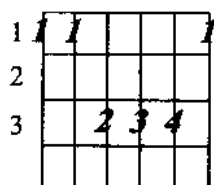
F 1 3 5
根音



1 5 1 3 5 1
根音

主和弦

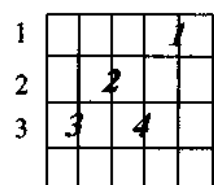
\flat B 4 6 i
根音



1 4 1 4 6 i
根音

下属和弦

C7 5 7 $\dot{2}$ 4
根音

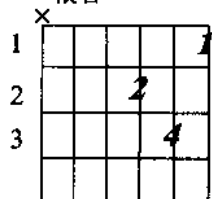


7 5 7 4 5 7
根音

属七和弦

2. d小调基本和弦

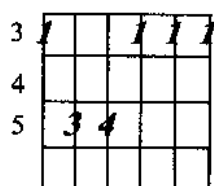
Dm 6 1 3
根音



3 6 3 6 i
根音

主和弦

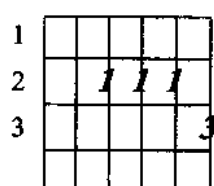
Gm 2 4 6
根音



2 6 2 4 6 $\dot{2}$
根音

下属和弦

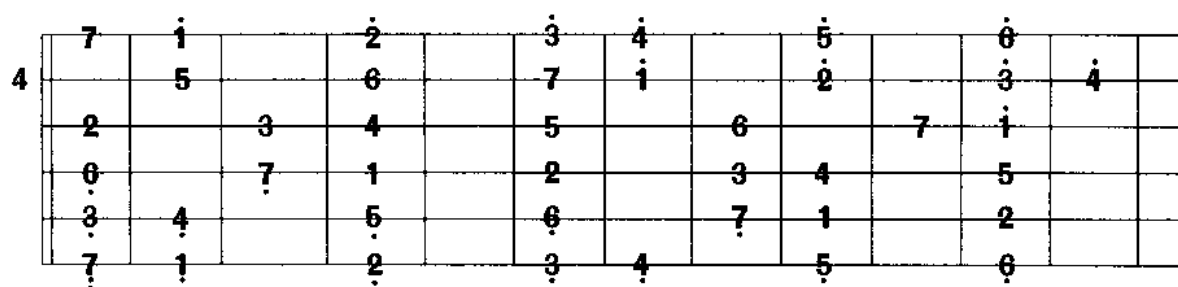
A7 3 $\sharp 5$ 7 $\dot{2}$
根音



7 3 7 3 $\sharp 5$ $\dot{2}$
根音

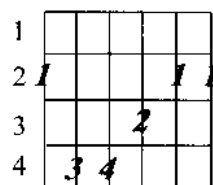
属七和弦

(七) $\sharp F$ 调音阶



1. $\sharp F$ 大调基本和弦

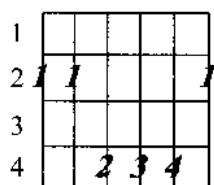
$\sharp F$ $\boxed{1}$ 3 5
根音



$\boxed{1}$ 5 1 3 5 1
根音

主和弦

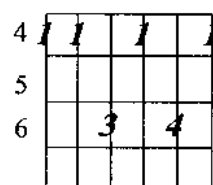
B $\boxed{4}$ 6 1
根音



1 $\boxed{4}$ 1 4 6 1
根音

下属和弦

$\sharp C7$ $\boxed{5}$ 7 2 4
根音

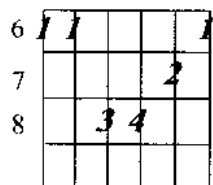


2 $\boxed{5}$ 2 5 7 2
根音

属七和弦

2. $\sharp d$ 小调基本和弦

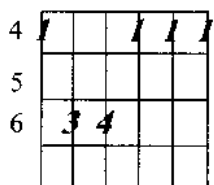
$\sharp Dm$ $\boxed{6}$ 1 3
根音



3 $\boxed{6}$ 3 6 1 3
根音

主和弦

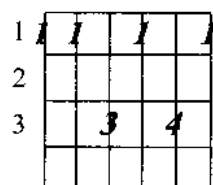
$\sharp Gm$ $\boxed{2}$ 4 6
根音



$\boxed{2}$ 6 2 4 6 2
根音

下属和弦

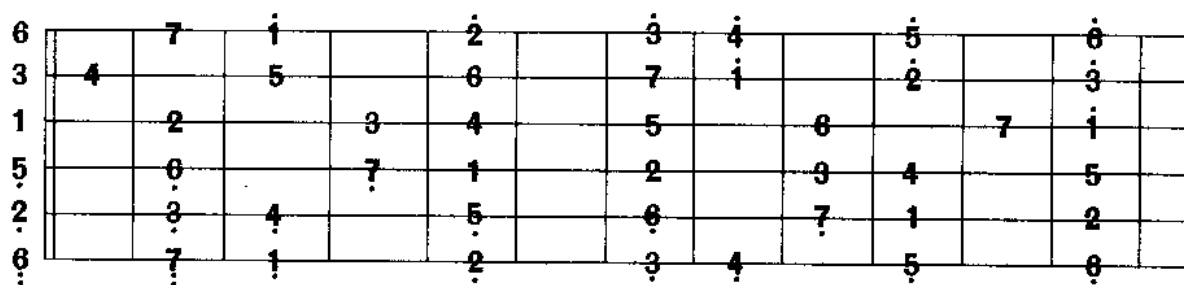
$\sharp A7$ $\boxed{3}$ $\sharp 5$ 7 2
根音



7 $\boxed{3}$ 7 2 $\sharp 5$ 7
根音

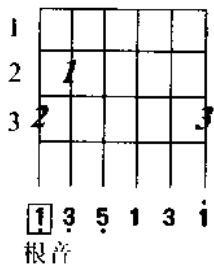
属七和弦

(八) G调音阶



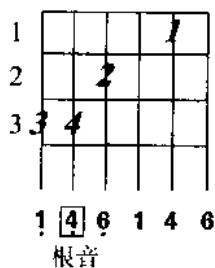
1. G大调基本和弦

G **1** 3 5
根音



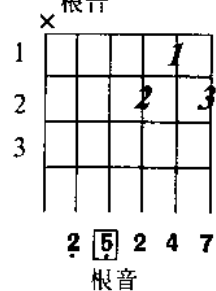
主和弦

C **4** 6 **1**
根音



下属和弦

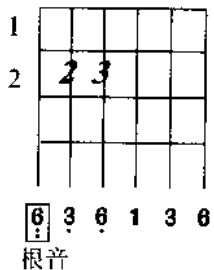
D7 **5** 7 **2** **4**
根音



属七和弦

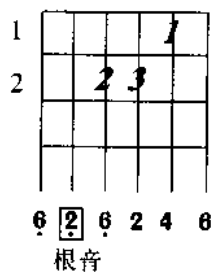
2. e小调基本和弦

Em **6** 1 3
根音



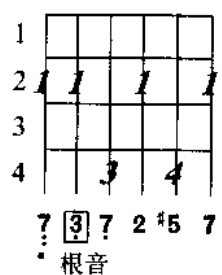
主和弦

Am **2** 4 6
根音



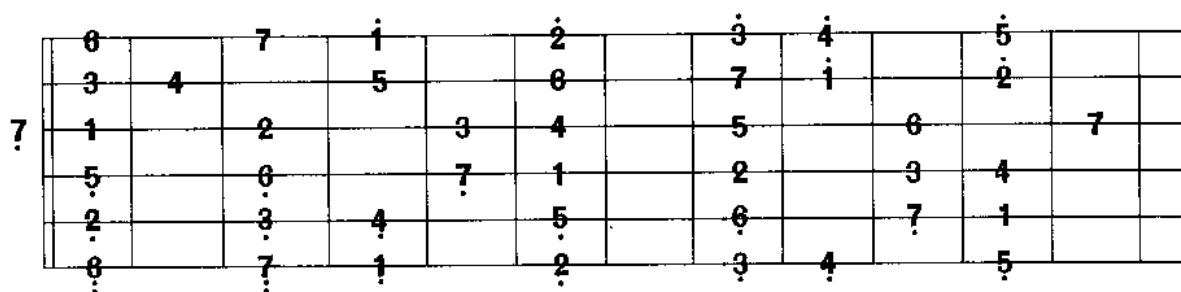
下属和弦

B7 **3** **#5** 7 **2**
根音



属七和弦

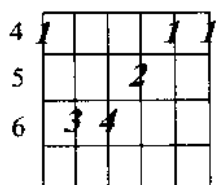
(九) $\flat A$ 调音阶



1. $\flat A$ 大调基本和弦

$\flat A$ $\boxed{1}$ 3 5

根音



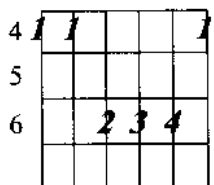
$\boxed{1}$ 5 1 3 5 $\dot{1}$

根音

主和弦

$\flat D$ $\boxed{4}$ 6 $\dot{1}$

根音



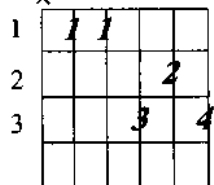
$\dot{1}$ $\boxed{4}$ 1 4 6 $\dot{1}$

根音

下属和弦

$\flat E7$ $\boxed{5}$ 7 $\dot{2}$ 4

根音



$\dot{2}$ $\boxed{5}$ 2 4 7

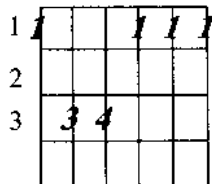
根音

属七和弦

2. f 小调基本和弦

Fm $\boxed{6}$ 1 3

根音



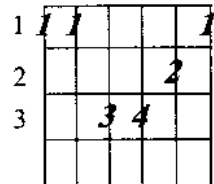
$\boxed{6}$ 3 6 1 3 6

根音

主和弦

$\flat Bm$ $\boxed{2}$ 4 6

根音



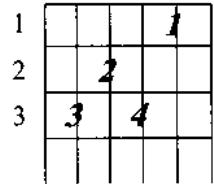
6 $\boxed{2}$ 6 2 4 6

根音

下属和弦

$C7$ $\boxed{5}$ $\sharp 5$ 7 $\dot{2}$

根音

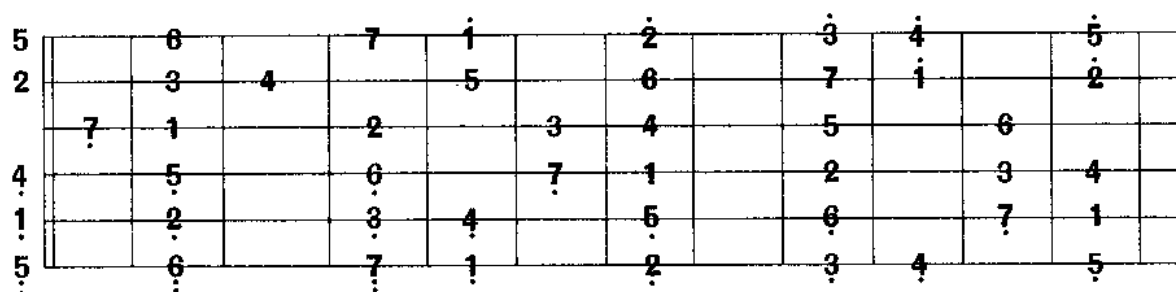


$\sharp 5$ $\boxed{3}$ $\sharp 5$ 2 3 $\sharp 5$

根音

属七和弦

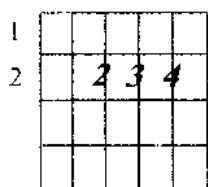
(十) A调音阶



1. A大调基本和弦

A 1 3 5

根音



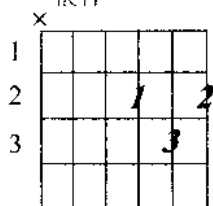
5 1 5 1 3 5

根音

主和弦

D 4 6 1

根音



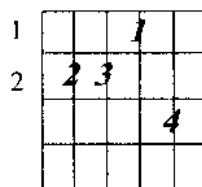
1 4 1 4 6

根音

下属和弦

E7 5 7 2 4

根音



5 2 5 7 4 5

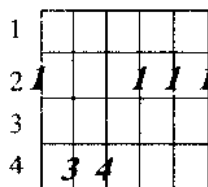
根音

属七和弦

2. f小调基本和弦

\sharp Fm 6 1 3

根音



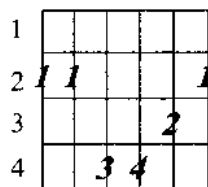
6 3 6 1 3 6

根音

主和弦

Bm 2 4 6

根音



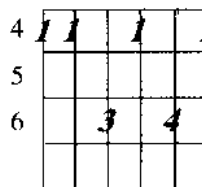
6 2 6 2 4 6

根音

下属和弦

\sharp C7 3 \sharp 5 7 2

根音



7 3 7 2 \sharp 5 7

根音

属七和弦

(十一) $\flat B$ 调音阶

	5		6		7	$\dot{1}$		$\dot{2}$		$\dot{3}$	$\dot{4}$		
	2		3	4		5		6		7	$\dot{1}$		
6		7	1		2		3	4		5		6	
3	4		5		6		7	1		2		3	
7	1		2		3	4		5		6		7	
·	5		6		7	1		2		3	4		

1. $\flat B$ 大调基本和弦

$\flat B$ $\boxed{1}$ 3 5
根音

1	1				1
2					
3		2	3	4	
5	$\boxed{1}$	5	1	3	5

根音

主和弦

$\flat E$ $\boxed{4}$ 6 $\dot{1}$
根音

3	1		1	1	
4			2		
5		3			
6	4				
6	$\boxed{4}$	6	1	4	6

根音

下属和弦

F7 $\boxed{5}$ 7 $\dot{2}$ $\dot{4}$
根音

1	1	1	1	1	
2		2			
3	3				
4					
5	$\boxed{2}$	4	7	2	5

根音

属七和弦

2. g 小调基本和弦

Gm $\boxed{6}$ 1 3
根音

3	1		1	1	1
4					
5	3	4			
$\boxed{6}$	3	6	1	3	6

根音

主和弦

Cm $\boxed{2}$ 4 6
根音

3	1		1	1	
4			2		
5		3	4		
6	$\boxed{2}$	6	2	4	6

根音

下属和弦

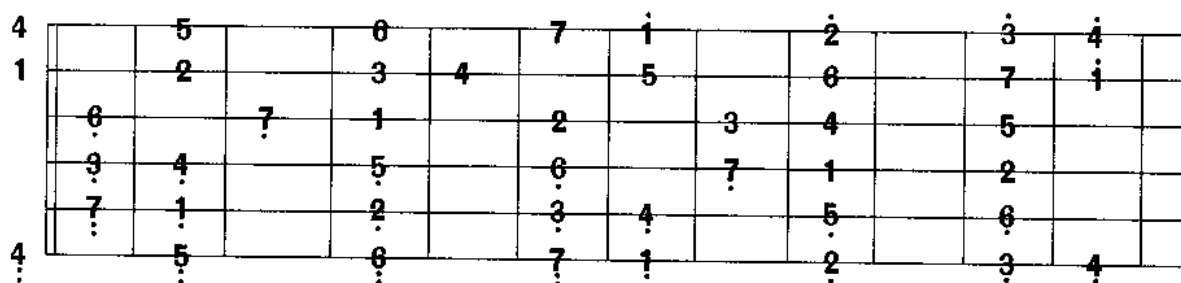
D7 $\boxed{3}$ $\sharp 5$ 7 $\dot{2}$
根音

1			1		
2		2	3		
3					
7	$\boxed{3}$	7	2	$\sharp 5$	

根音

属七和弦

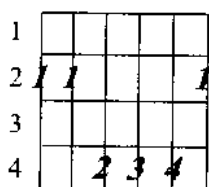
(十二) B调音阶



1. B大调基本和弦

B 1 3 5

根音



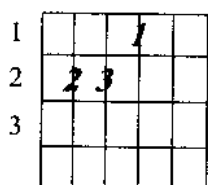
5 1 5 1 3 5

根音

主和弦

E 4 6 1

根音



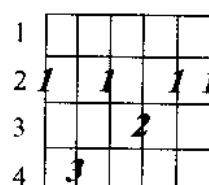
4 1 4 6 1 4

根音

下属和弦

$\sharp F7$ 5 7 2 4

根音



5 2 4 7 2 5

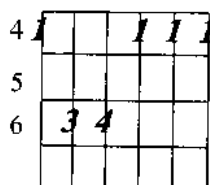
根音

属七和弦

2. $\sharp g$ 小调基本和弦

$\sharp Gm$ 6 1 3

根音



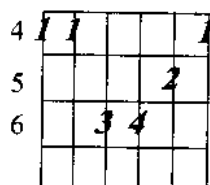
6 3 6 1 3 6

根音

主和弦

$\sharp Cm$ 2 4 6

根音



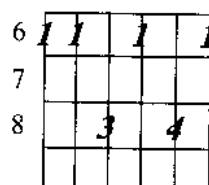
6 2 6 2 4 6

根音

下属和弦

$\sharp D7$ 3 $\sharp 5$ 7 2

根音



7 3 7 2 $\sharp 5$ 7


根音

属七和弦

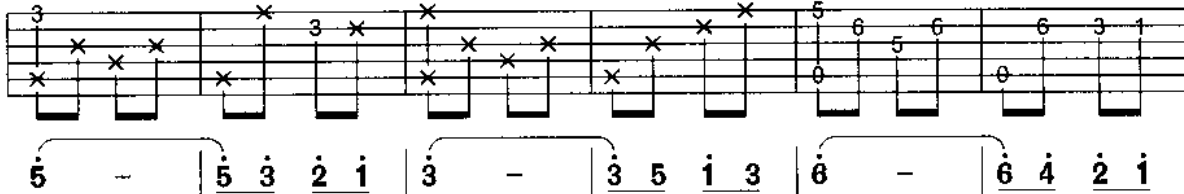
月亮代表我的心

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




汤 尼 曲
刘天礼 记谱编配

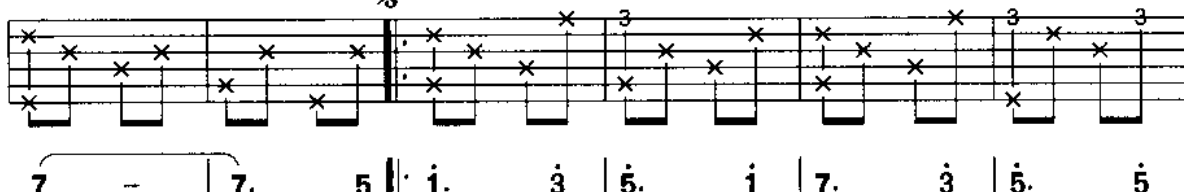
C 

二 三 一 三 三 一





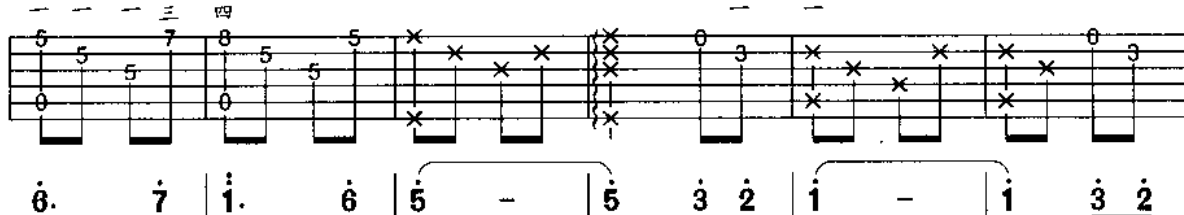
5 - | 5 3 2 1 | 3 - | 3 5 1 3 | 6 - | 6 4 2 1 |

G  C  Em 






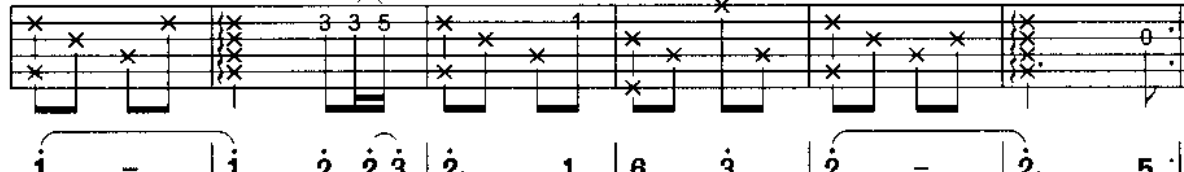
7 - | 7. 5 | : 1. 3 | 5. 1 | 7. 3 | 5. 5 |

G  Am 



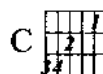
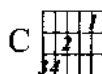
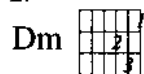
6. 7 | 1. 6 | 5 - | 5 3 2 | 1 - | 1 3 2 |

1.  Am  Dm 



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

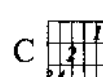
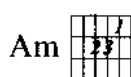
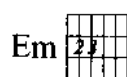
2.



三 一 一 三

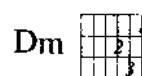
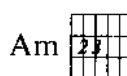
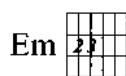
2. 6 | 7 1 2 | 1 - | 1 5 | 3. 2 | 1 5 |

Fine



二 二

7 - | 7 6 7 | 6. 7 | 6 5 | 3 - | 3 5 | 3. 2 |



三 ⑤

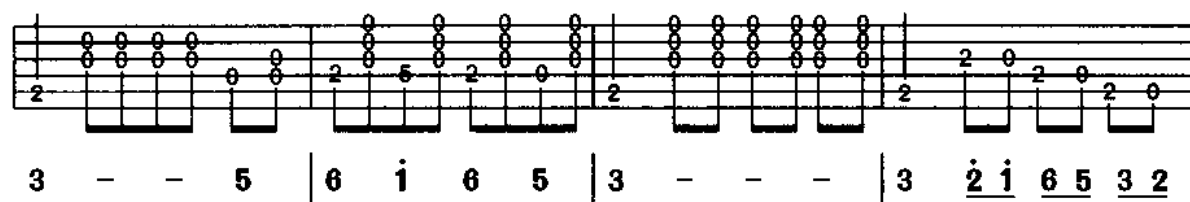
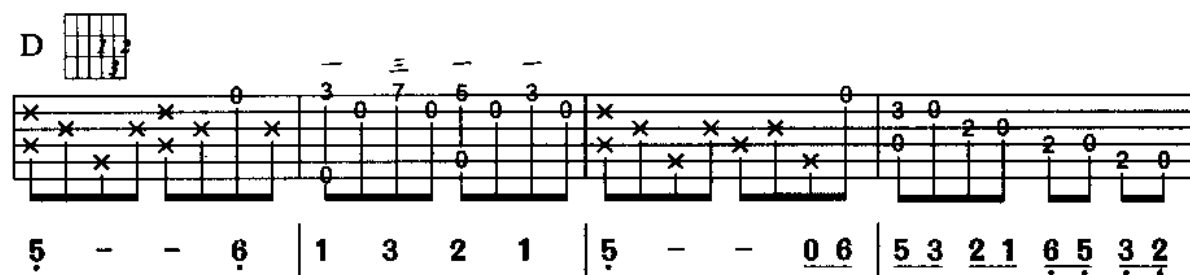
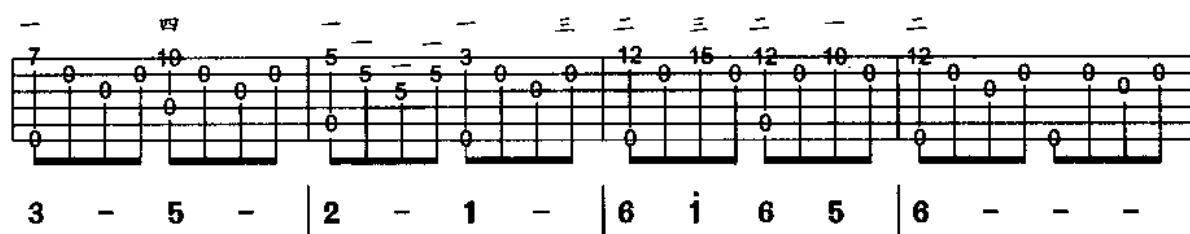
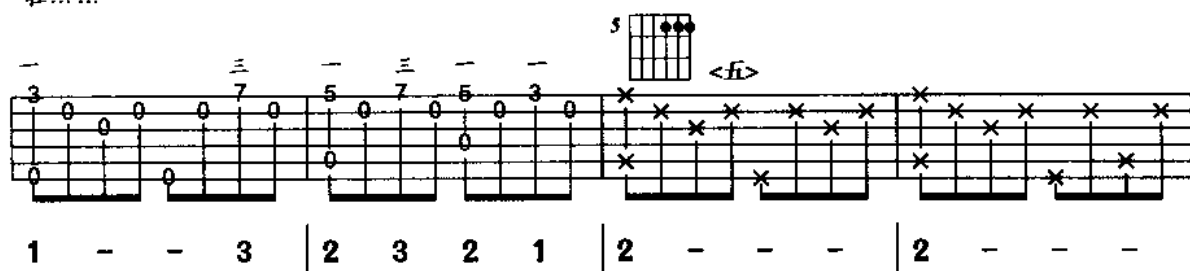
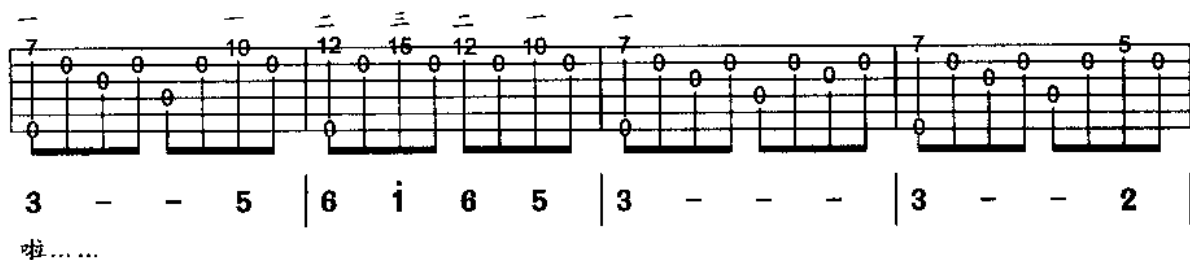
1 5 | 7 - | 7 6 7 | 1. 1 | 1 2 2 3 | 2 - | 2. 5 ||

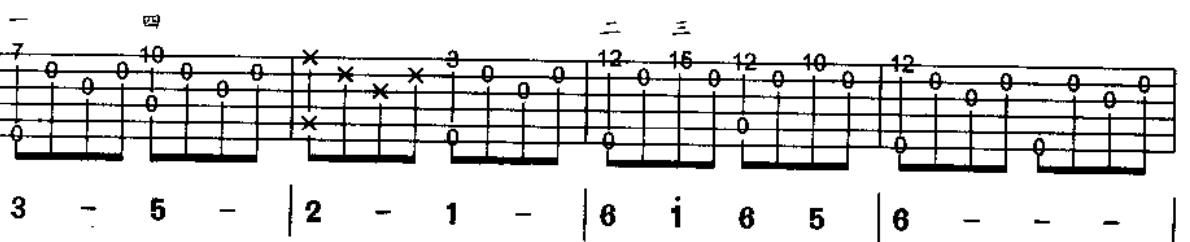
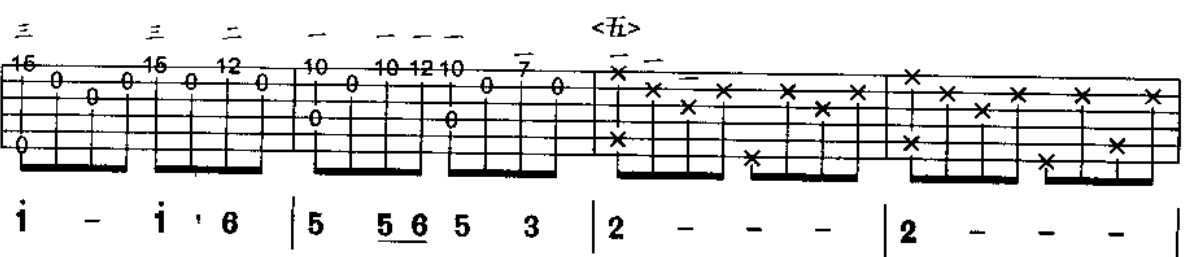
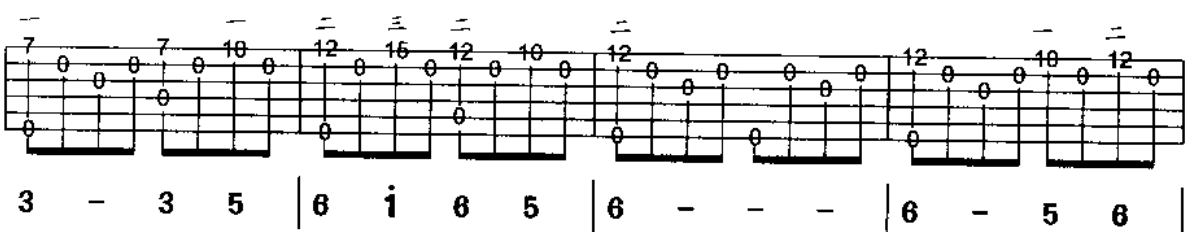
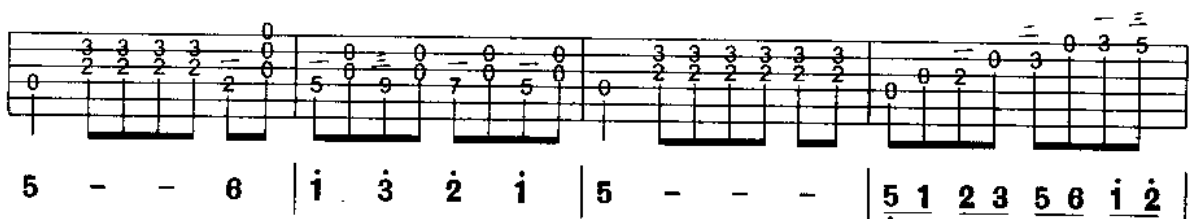
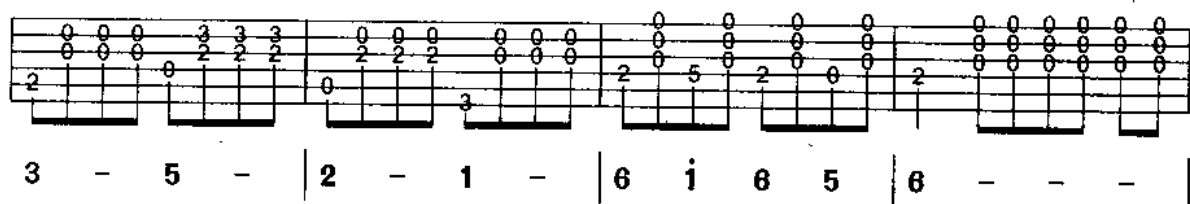
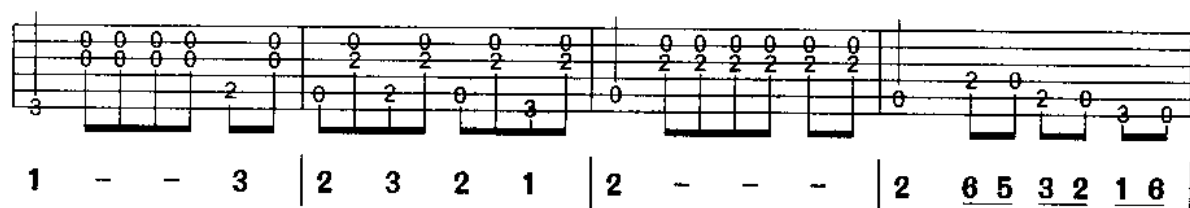
8

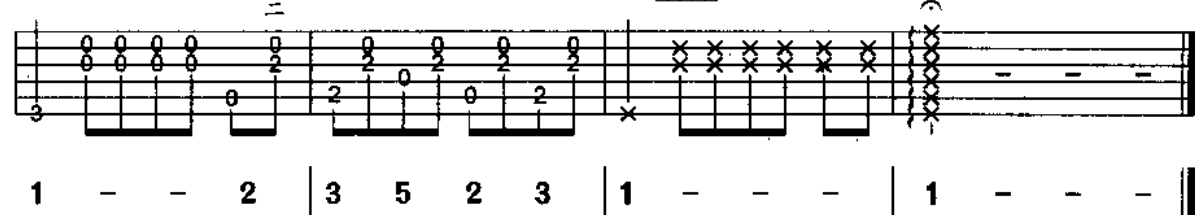
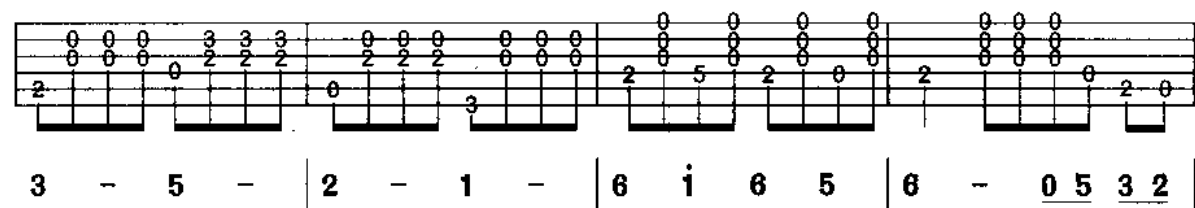
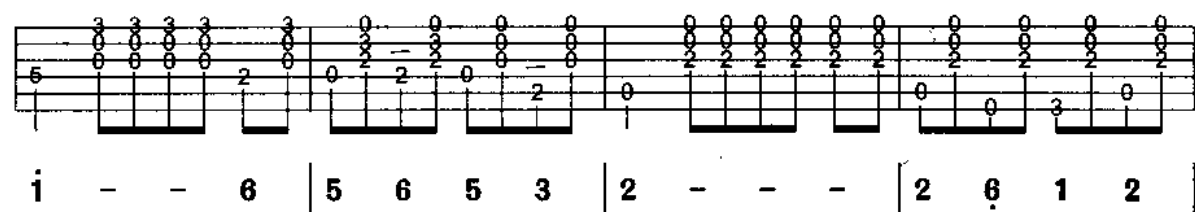
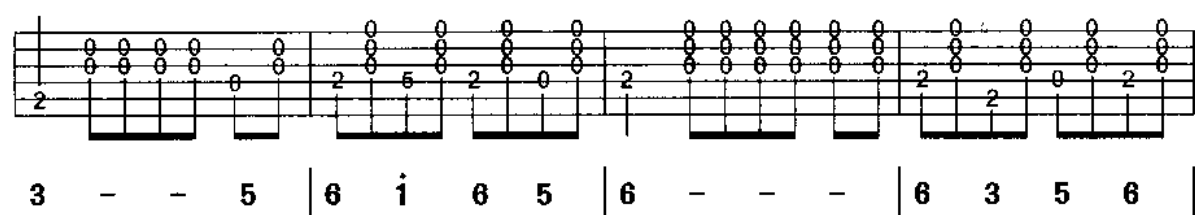
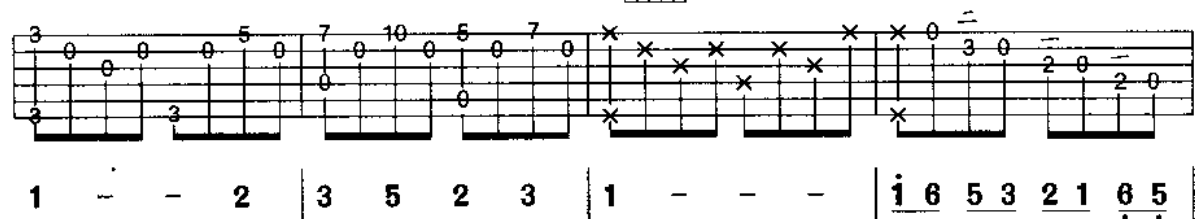
渔舟唱晚

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

刘天礼 记谱编配







梁 祝

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

陈钢 何占豪 曲
刘天礼 记谱编配

[illegible]

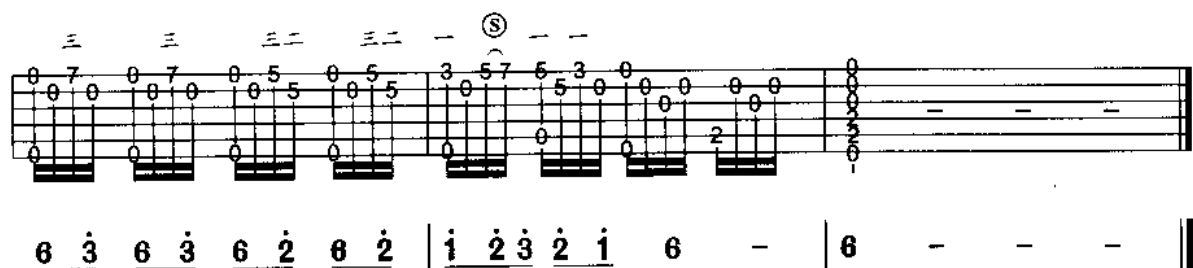
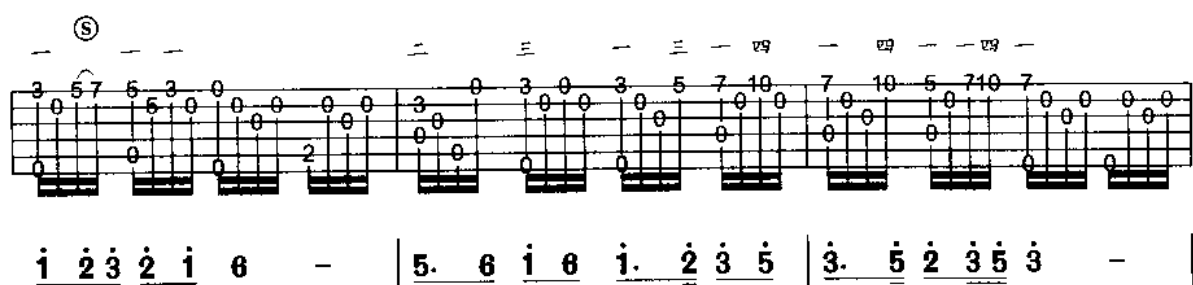
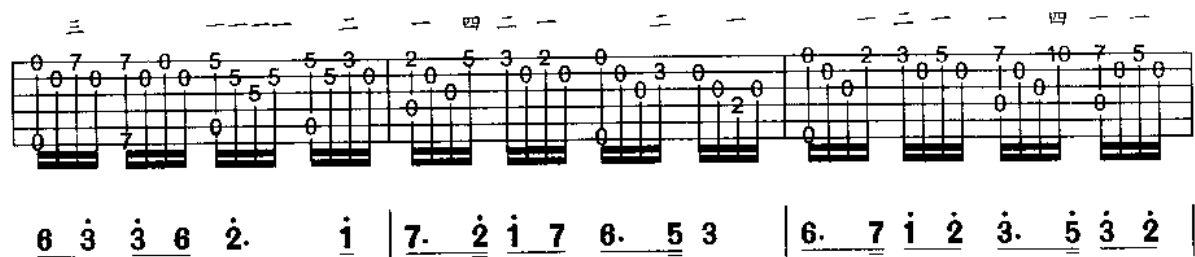
Fine

瑶族舞曲

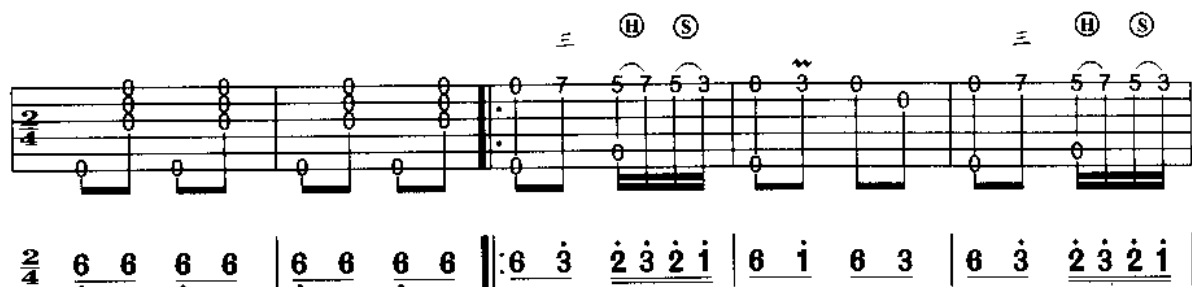
1=G $\frac{4}{4}$ $\frac{2}{4}$

刘铁山、茅沅 曲

刘天礼 记谱编配



Fine



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

1. 2.

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


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

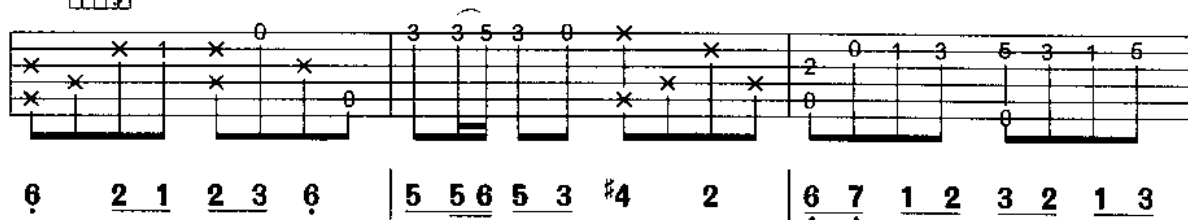
D.C.

老 人 与 海


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

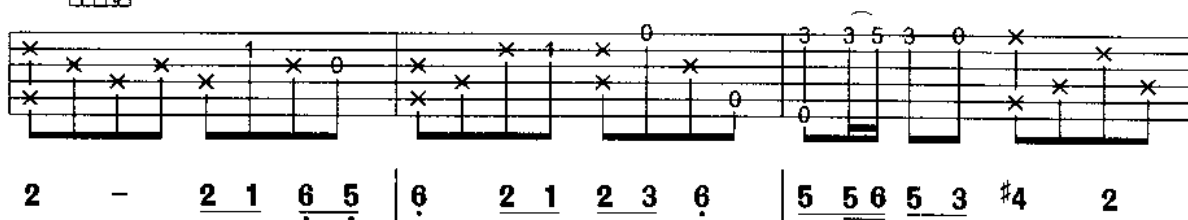
刘天礼 记谱编配

D 





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

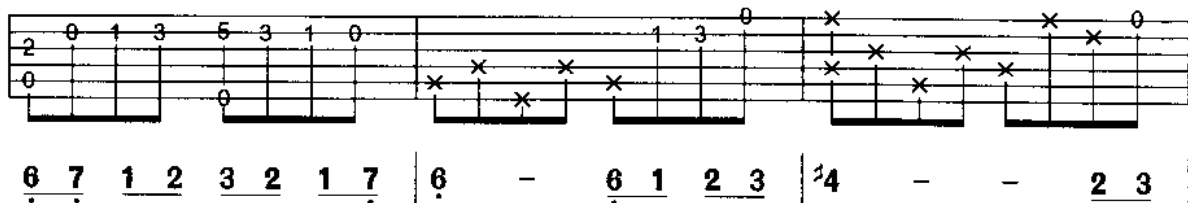
D 




2 - 2 1 6 5 | 6 2 1 2 3 6 | 5 5 6 5 3 #4 2 |

Am 


D 

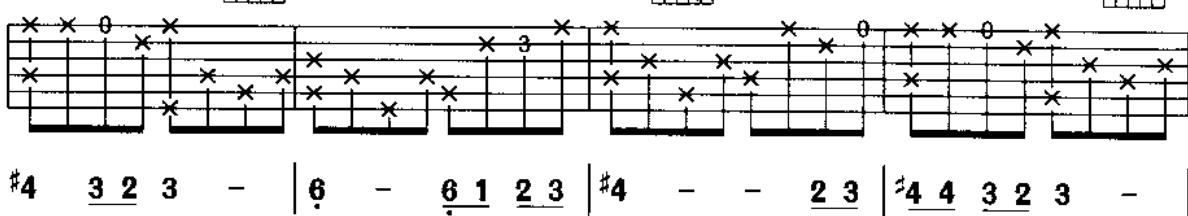


6 7 1 2 3 2 1 7 | 6 - 6 1 2 3 | #4 - - 2 3 |

Am 

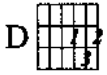
D 

Am 




#4 3 2 3 - | 6 - 6 1 2 3 | #4 - - 2 3 | #4 4 3 2 3 - |

<H>




6 - - - | 6 6 7 6 5 6 3 | 5 5 6 5 3 #4 2 |

D




6 7 1 2 3 2 1 3 | 2 - 2 3 #4 5 | 6 6 7 6 5 6 3 |

D



Am



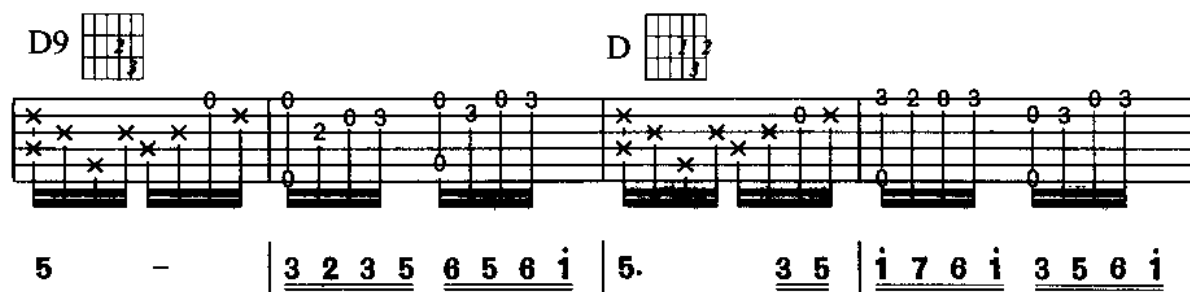
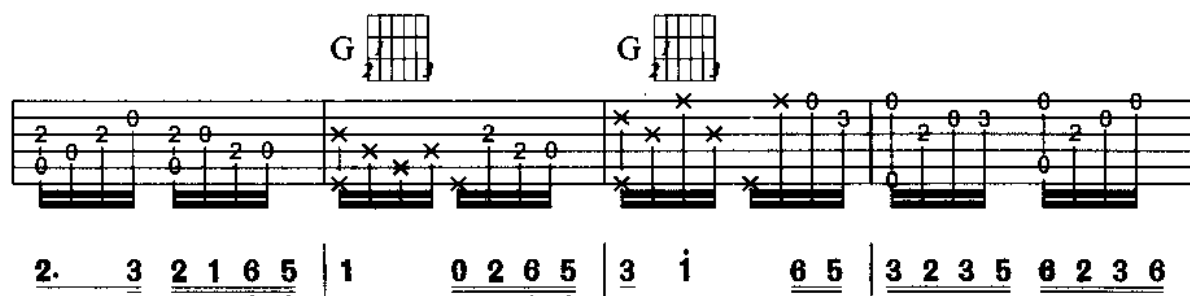
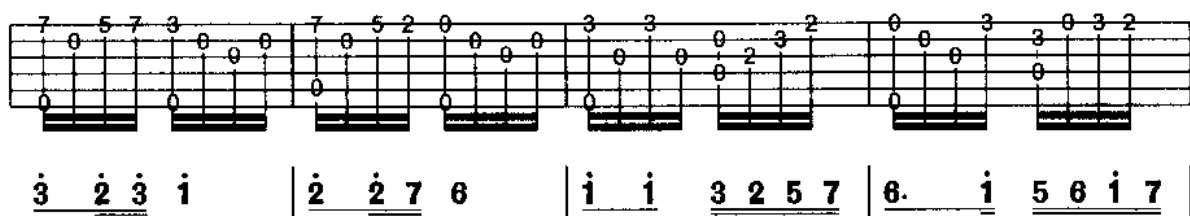
5 5 6 5 3 #4 2 | 6 7 1 2 3 2 1 7 | 6 - - - | 6 - - - ||


紫竹调

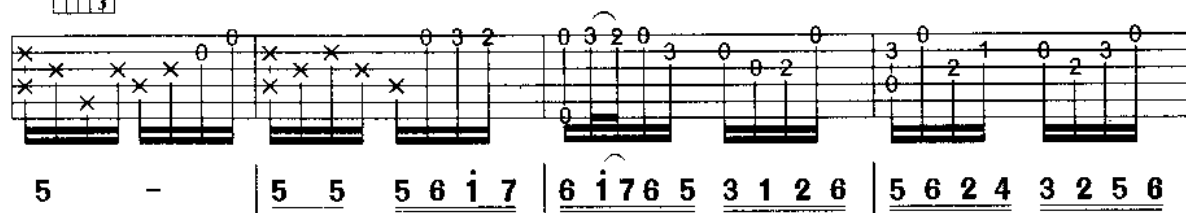
1 = G $\frac{2}{4}$

刘天礼 记谱编配

中速




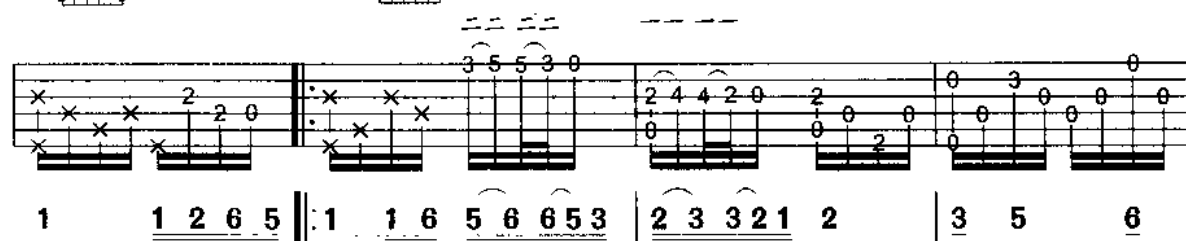
D 



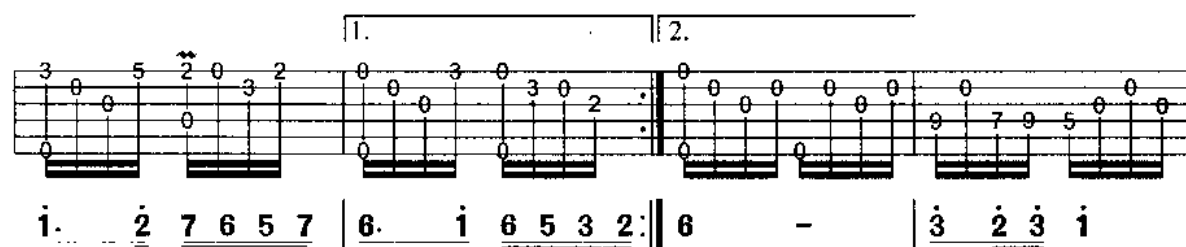
5 - | 5 5 5 6 1 7 | 6 1 7 6 5 3 1 2 6 | 5 6 2 4 3 2 5 6 |

G 

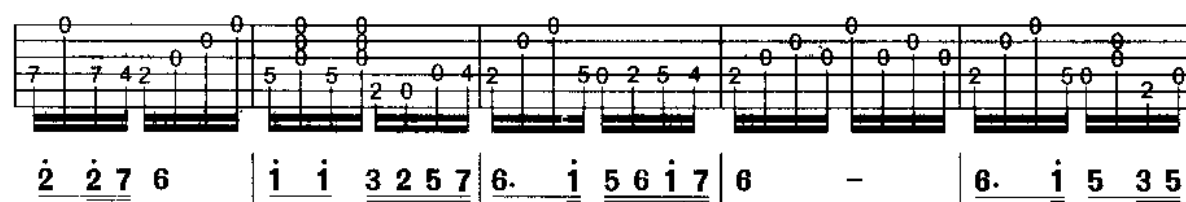
Em 



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

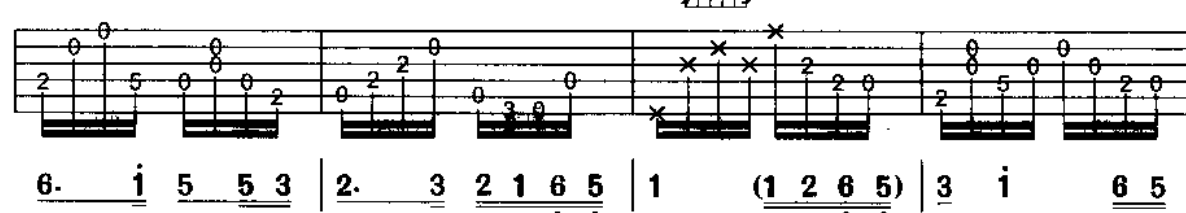


1. 3 0 5 2 0 3 2 | 0 0 3 0 3 0 2 | 2. 0 0 0 0 0 0 0 | 0 7 0 5 0 0 0 |





2 2 7 6 | 1 1 3 2 5 7 | 6. 1 5 6 1 7 | 6 - | 6. 1 5 3 5 |

G 





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

D 





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

D 




1 7 6 5 3 5 6 1 | 5 - | 5 5 6 1 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 | 1. 2 7 6 5 7 | 6. 1 6 5 3 2 || 6 - | 6 - ||

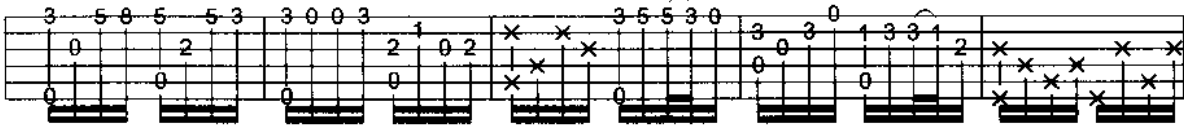
浏 阳 河

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



湖 南 民 歌
刘天礼 记谱编配

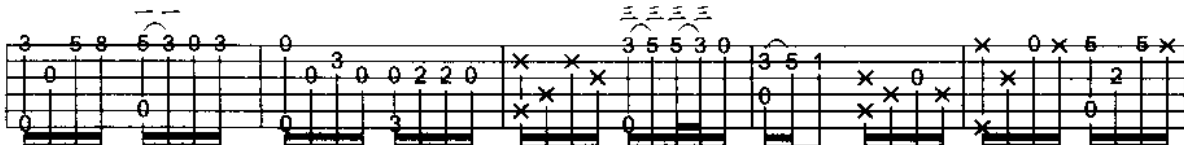
四 四 一

Am  G 






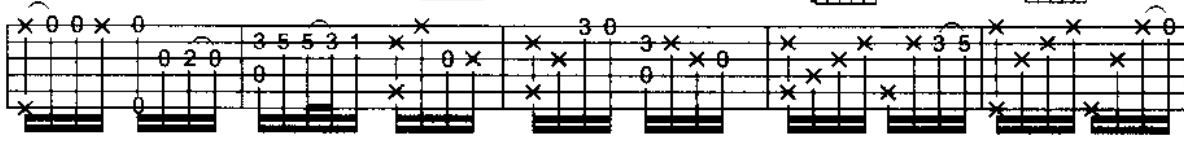
(5 6 $\dot{1}$ 6 6 5 | 5 3 3 5 6 5 | 1 1 6 5 6 6 5 3 | 2. 3 1 2 2 1 6 | 5 -) |

Am  G 





5 6 $\dot{1}$ 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 |

Am  C  G 





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

Am 




2 3 3 2 1 6 5 6 | 1 6 5 7 6 5 | 5 6 $\dot{1}$ 6 6 5 | 5 3 3 5 6 5 | 1 1 6 5 6 6 5 3 |


G 




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

[illegible]

二 二 三 三 一 二 二 三 一

3 0 3 3 5 7 0 5 7 10 0 7 | 5 5 5 5 5 3 0 3 0 3 0 2 4 2 0 3 0 2

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

三 一 三 三 一 二 三 三 三

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

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

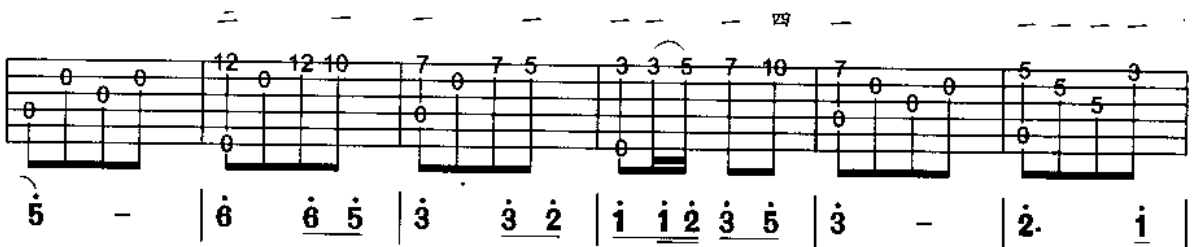
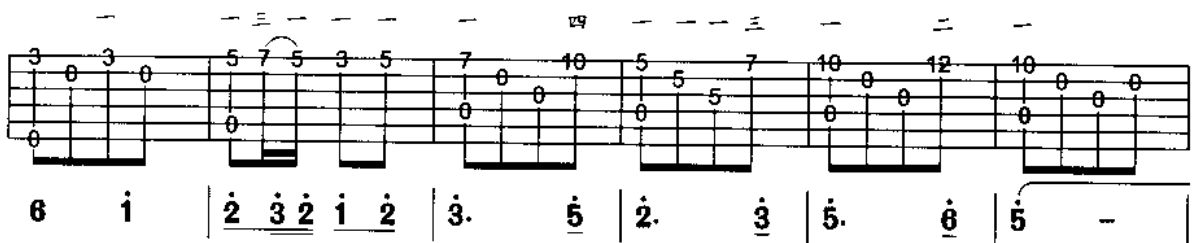
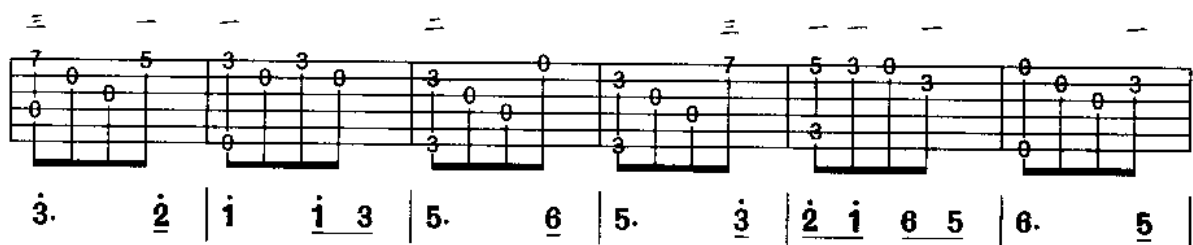
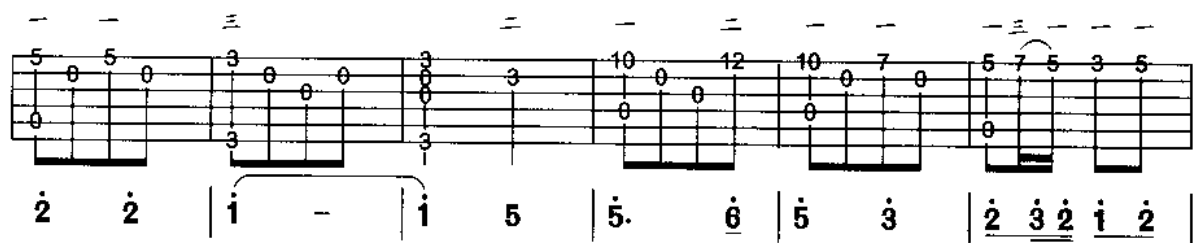
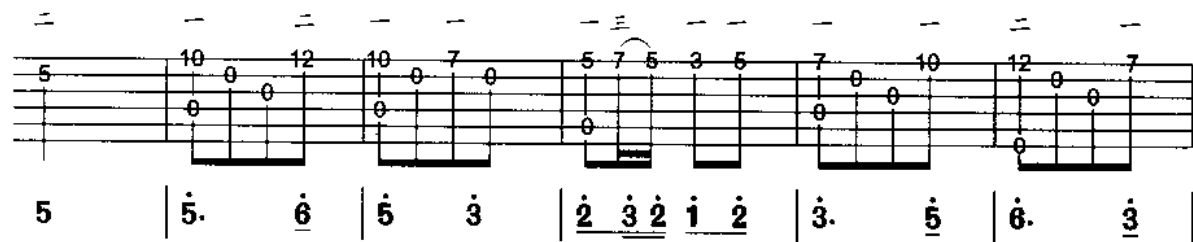
1. 2 3 2 1 | 6 1 1 6 5 3 | 3. 5 5 6 5 3 2 1 | 2 - - 3 5 |

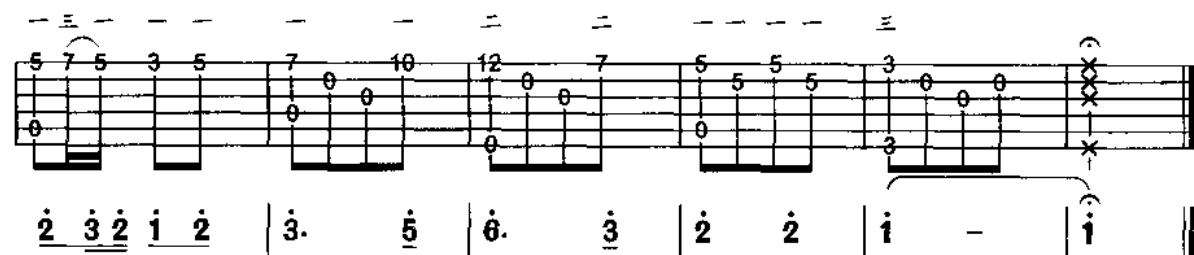
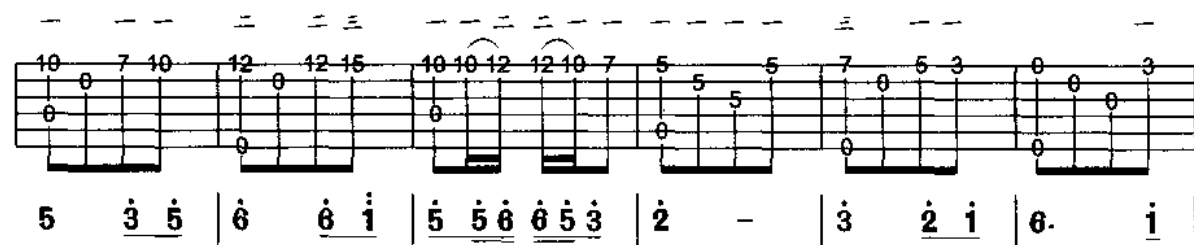
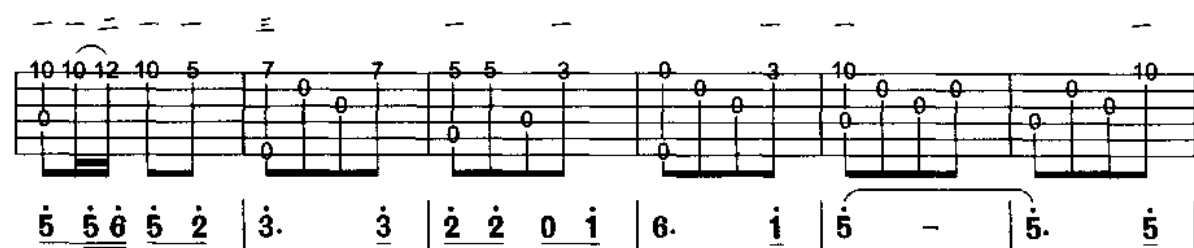
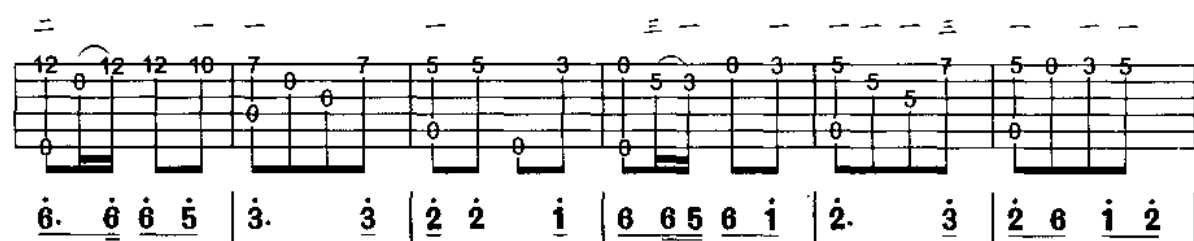
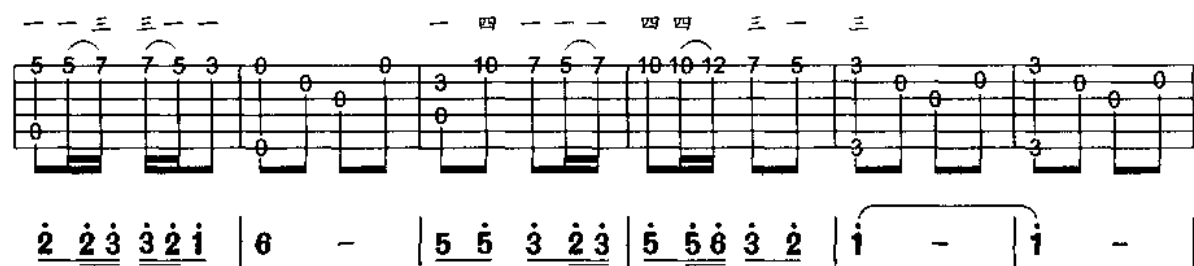
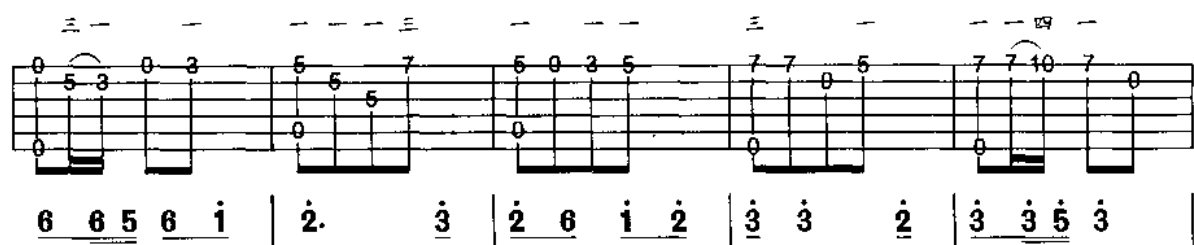
5. 6 5 3 5 | 6 1 1 2 3 - | 2. 2 2 2 1 6 1 | 1 - - - | 1 - - - ||

绿岛小夜曲

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

刘天礼 记谱编配



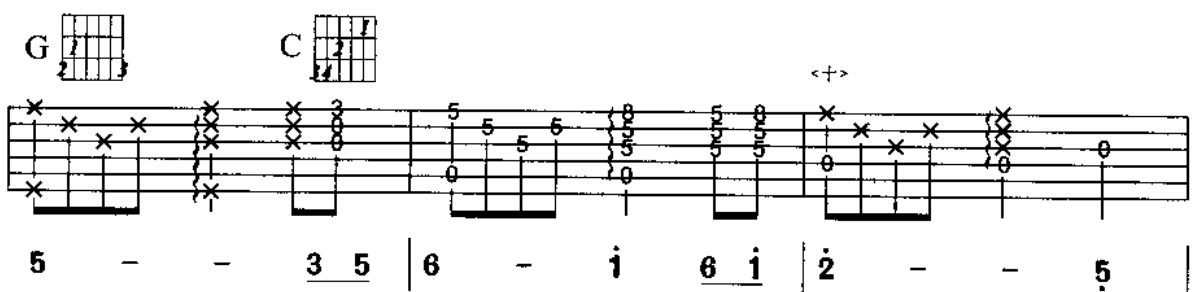
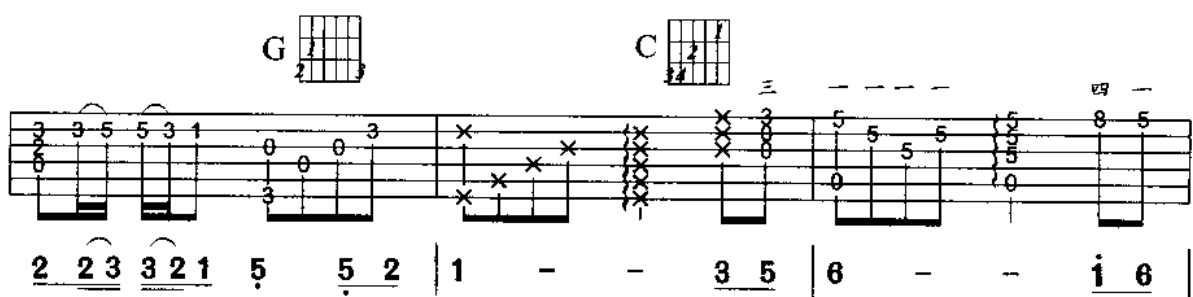
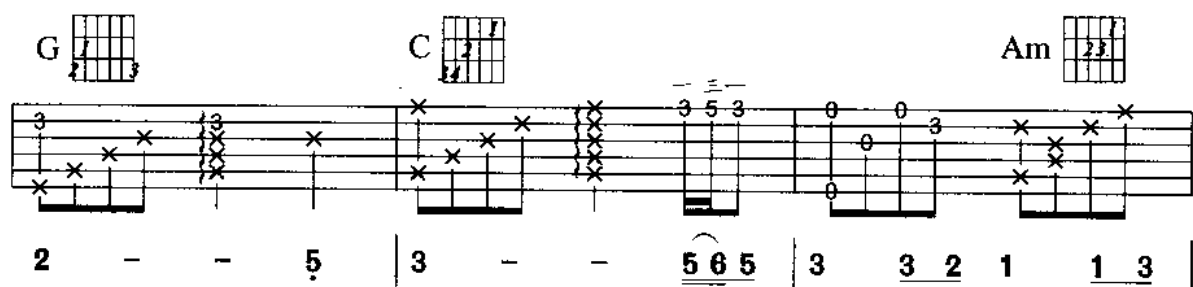
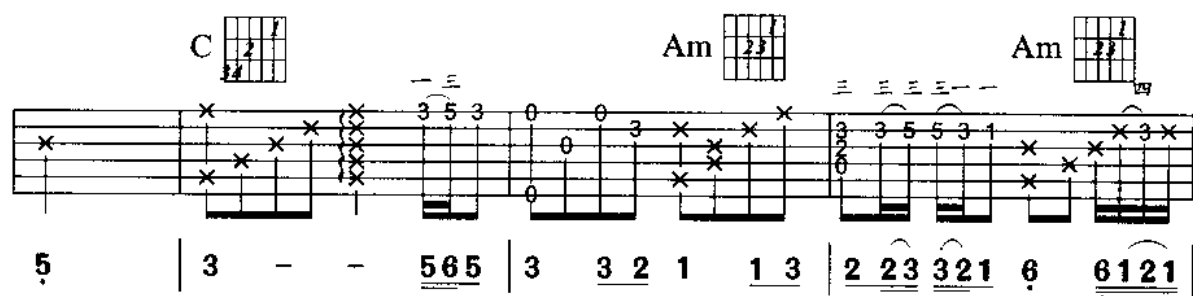




潜海姑娘

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 

四

3 0 3 0 0 6 3 5 5 3 x 0 3 x x x

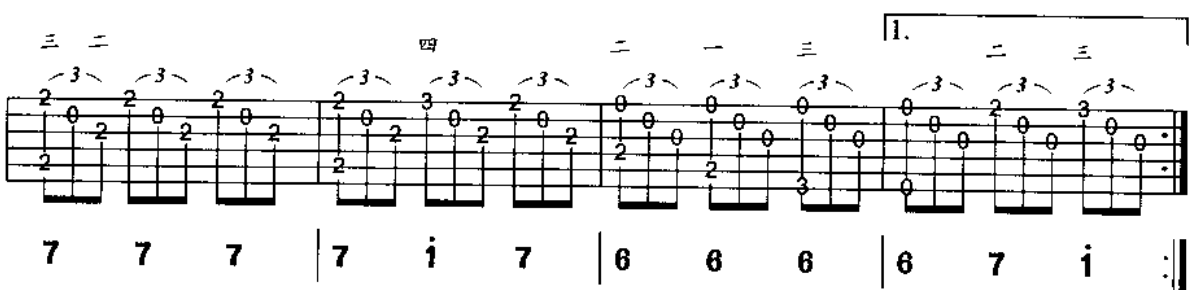
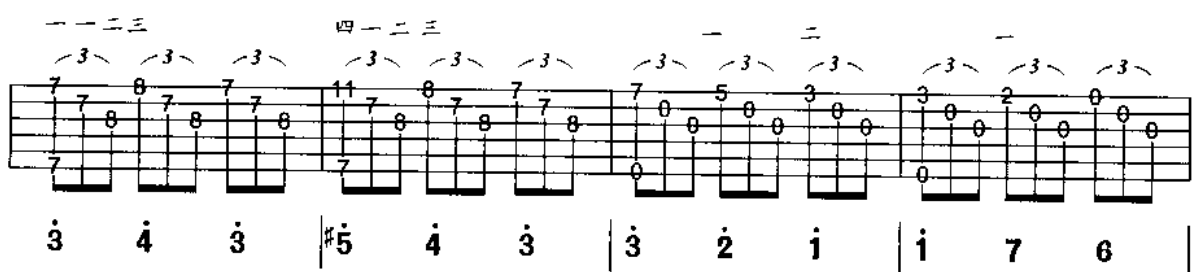
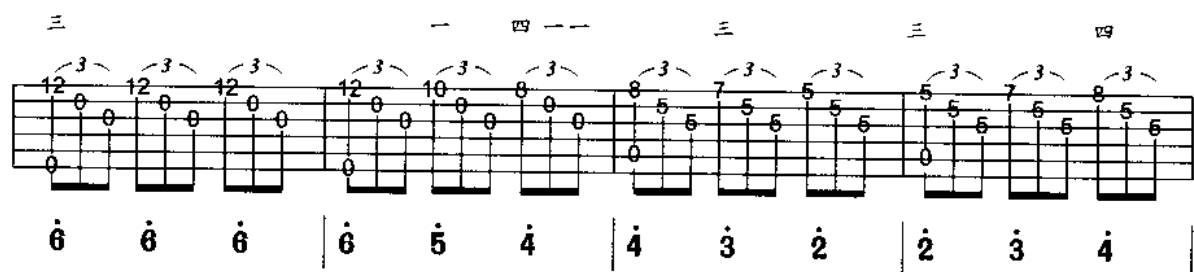
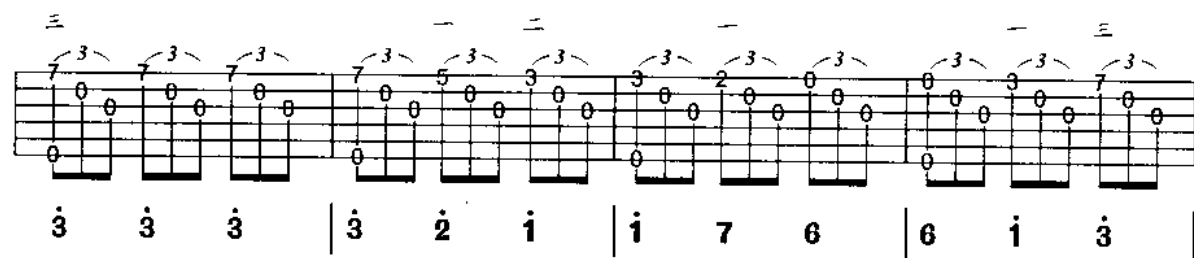
x x x x x x x x x x x x x

2 - - 2 3 5 3 1 5 6 6 5 3 3 2 1 1 3

爱的罗曼史

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

耶佩斯 曲
刘天礼 编配



2. 转 1 = E

6 - - :||: 3̇ 3̇ 3̇ | 3̇ 2̇ 1̇ | 1̇ 7 7 |

Fine

7 #6 7 | 6̇ 6̇ 6̇ | 6̇ 7 6̇ | 6̇ 5̇ 5̇ |

5̇ 6̇ 7̇ | 1̇ 1̇ 1̇ | 1̇ 7̇ b7̇ | 6̇ 6̇ 6̇ |

6̇ 5̇ 4̇ | 3̇ 3̇ 3̇ | 3̇ 4̇ 2̇ |

1. 2.

1̇ 1̇ 1̇ | 1̇ - - :|| 1̇ - - ||

D.C.





叶塞尼娅


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


刘天礼 编配

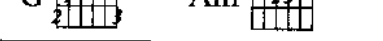
G Bm C D7





The first system of musical notation for 'The Wind' is shown. It consists of a single staff with a treble clef. The key signature has one flat (B-flat). The time signature is 3/4. The notation includes a series of eighth notes, some beamed in groups of three, and some marked with an 'x'. Above the staff, there are four chord diagrams: G, Bm, C, and D7. Below the staff, there are fingerings: 1, 2, 3, 7, 6, 7, 1. The system ends with a double bar line.

Bm  Am  G  Am 










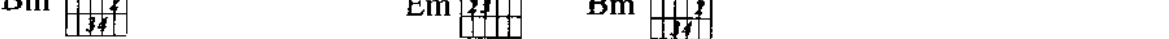
1.   Am C  2. 

1 2 3 5 7 6 | 4 5 6 1 3 2 :| 1 - b7 b6 | 5 - - -




└ 转 1 = D ──

Fine

Bm  Em  Bm 



转 1 = C

D  Am  C 

0 0 3 1 0 2 0 1 2 3 0 0 - 0 0 0 2 3 0 3 0 3 7 0 3 7 6 5 7 6

0 2 2 1 7 4 2 1 7 7 1 6 - 1 - 2 3 5 7 6 4 5 6 1 3 2

罗密欧与朱丽叶

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

N·罗塔 曲

刘天礼 编配

— 四 三 Em 2 3 5 3 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1

秋日的私语

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

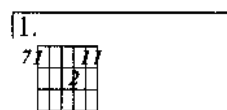
[法] 奥列维埃·图森 曲
[法] 保罗·德·塞内维尔
刘 天 礼 编配



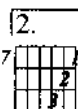
First system of musical notation. The staff shows a sequence of notes with 'x' marks above them, indicating specific fret positions. The bass line below the staff contains the following notes: 6, -, -, -, 6, -, -, 3, followed by a repeat sign and then 3, 5, 5, 4, 4, 3, 3, 4, 3, 1.

<小横按>

Second system of musical notation. The staff shows a sequence of notes with 'x' marks above them. The bass line below the staff contains the following notes: 2, -, -, 3, 2, 4, 4, 3, 3, 2, 2, 3, 2, 7, 1, -, -, 6.



First ending of musical notation. The staff shows a sequence of notes with 'x' marks above them. The bass line below the staff contains the following notes: 5, 7, 7, 6, 6, 5, 5, 6, 5, 3, 4, -, -, 4, 5, 4, 2, 3, -, -, 7, 5, 4, 4, 3, 2.



Second ending of musical notation. The staff shows a sequence of notes with 'x' marks above them. The bass line below the staff contains the following notes: 3, -, 0, 3, 4, 3, 3, -, -, 6, 5, 4, 4, 3, 2, 3, -, -, 0, 3.

爱的协奏曲

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

刘天礼 改编

7

7

6 7 $\dot{1}$ $\dot{3}$ 7 $\dot{1}$ $\dot{3}$ 3 :||: $\sharp 5$ 6 7 $\dot{2}$ 5 6 7 3 :||: $\sharp 5$ 6 7 3 5 6 7 3 $\sharp 5$ 6 7 3 3. 3 |

7

7

3. $\sharp 2$ $\dot{3}$ $\dot{4}$ $\dot{3}$ $\flat 2$ $\dot{1}$ | 7 6 3 6 7. $\dot{1}$ $\dot{2}$ $\dot{1}$ | 7. 5 $\dot{4}$. $\dot{3}$ $\dot{4}$ |

10 8 7 6 5 8 5 7 0 8 7 5 7 7 0 3 0 3 2 3

5 $\dot{4}$ $\dot{3}$ $\dot{2}$ 5 $\dot{2}$ $\dot{4}$ $\dot{2}$ | 3. $\dot{4}$ $\dot{3}$ $\dot{2}$ 3. 3 | $\dot{1}$. 7 $\dot{1}$ |

Bm

C

7 0 3 2 0 0 0 x x x x x 5 x x x x 4 x

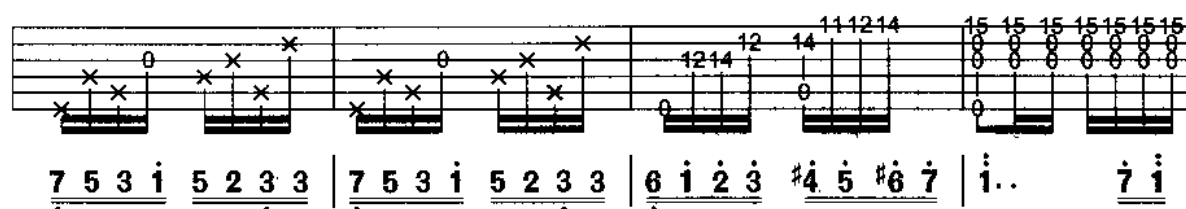
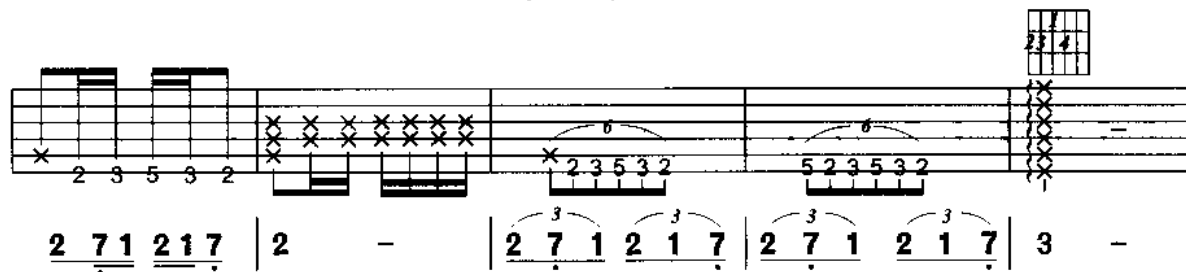
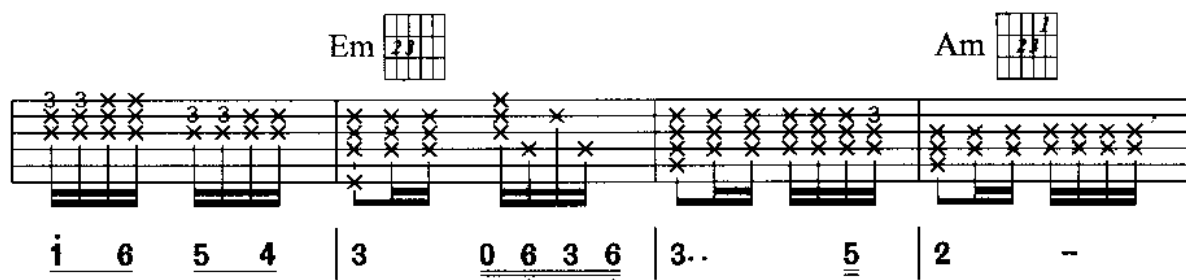
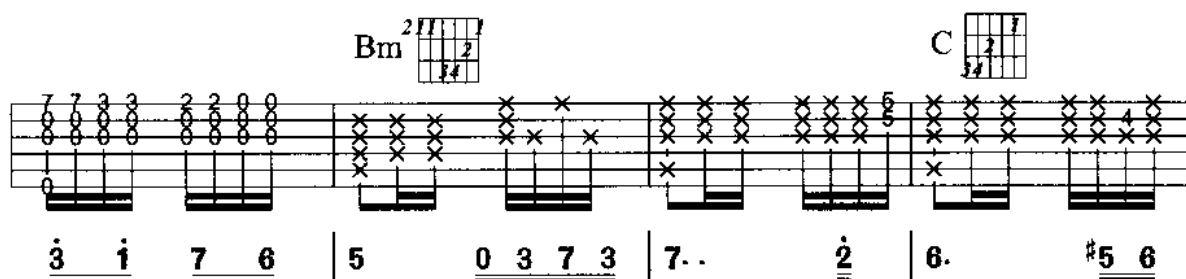
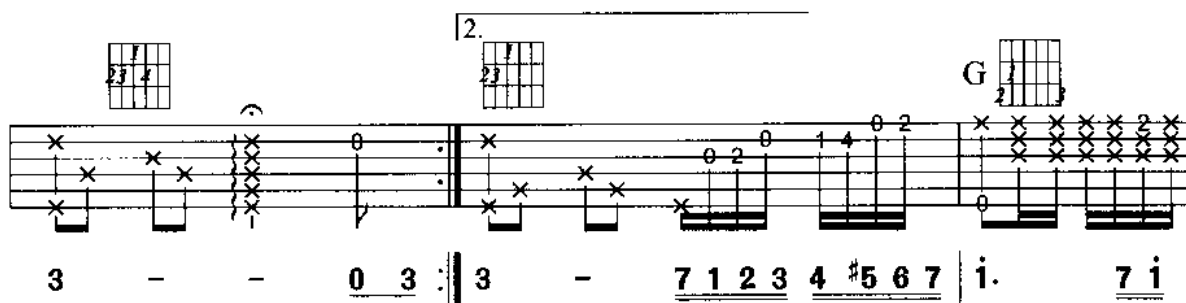
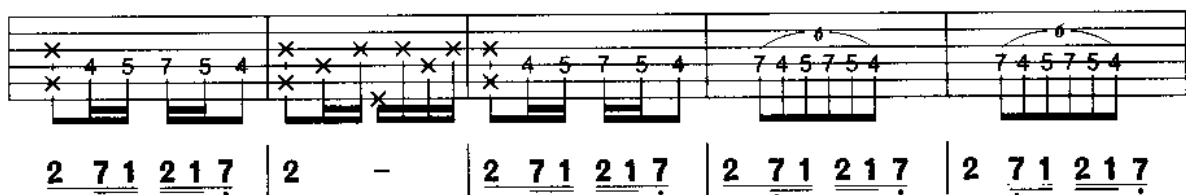
3 $\dot{1}$ 7 6 | 5 0 3 7 3 | 7.. $\dot{2}$ | 6. $\sharp 5$ 6 |

Em

Am

3 x 3 x x x x x x x x 3 x x x x x x

1 6 5 4 | 3 0 6 3 6 | 3.. 5 | 2 - |



10

3̇ 1̇ 7̇ 6̇ | 5̇ 0 3̇ 7̇ 3̇ | 7̇.. 2̇

12

6̇. 5̇ 6̇ | 1̇ 6̇ 5̇ 4̇ | 3̇ 0 6̇ 3̇ 6̇

<五>

3̇.. 5̇ 2̇ - | 2̇ 7̇ 1̇ 2̇ 1̇ 7̇ | 2̇ -

7

2̇ 7̇ 1̇ 2̇ 1̇ 7̇ | 2̇ 7̇ 1̇ 2̇ 1̇ 7̇ | 3̇ - 3̇. 3̇

B

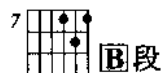
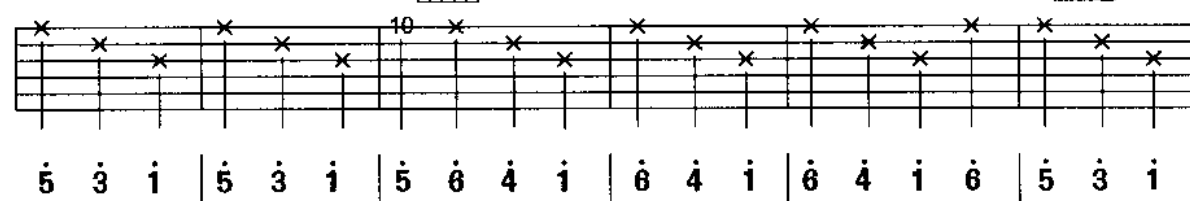
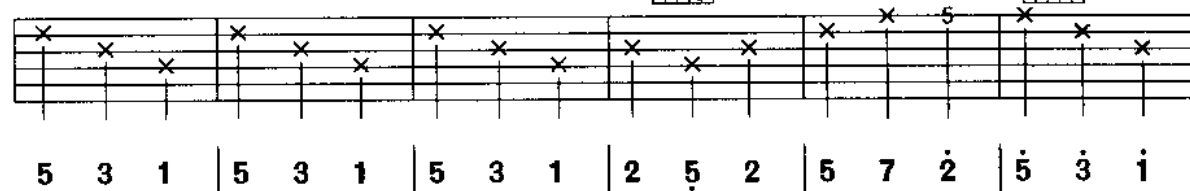
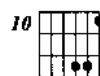
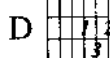
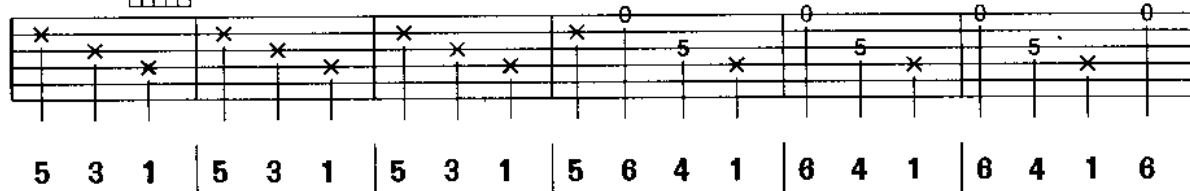
3̇. #2̇ 3̇ 4̇ 3̇ 2̇ 1̇ | 7̇ 6̇ 3̇ 6̇ 7̇. 1̇ | 6̇ - - -

童年的回忆

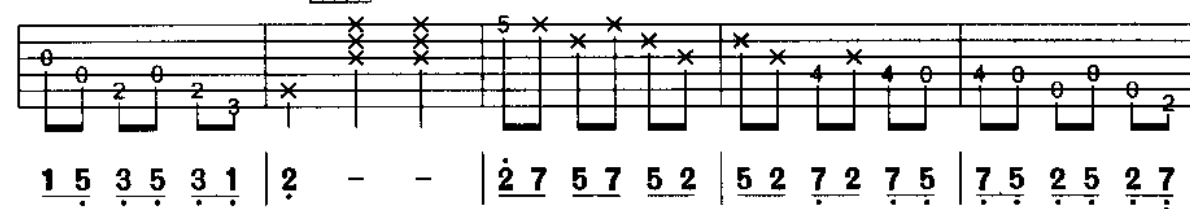
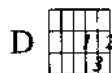
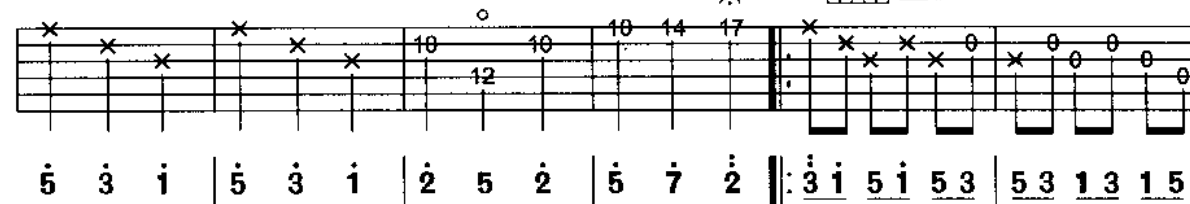
1=G $\frac{4}{4}$ $\frac{3}{4}$

森奈维尔 曲
图 森

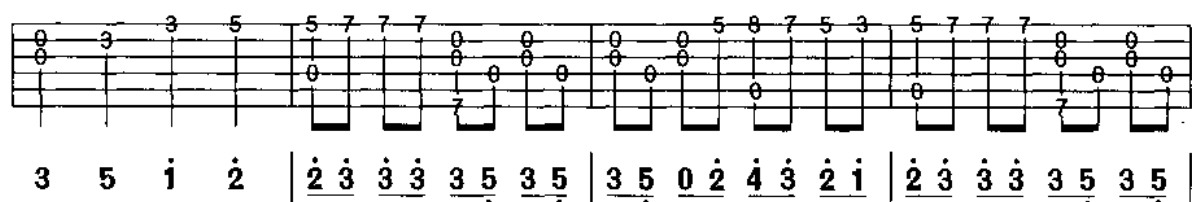
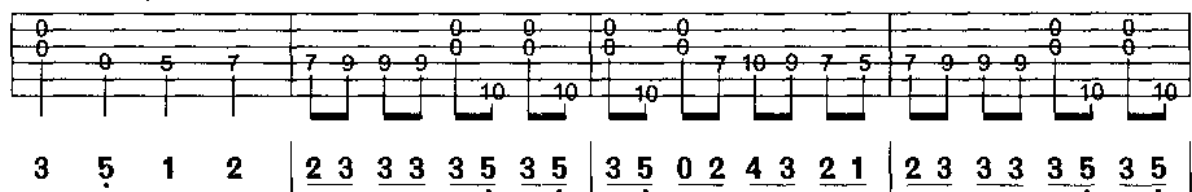
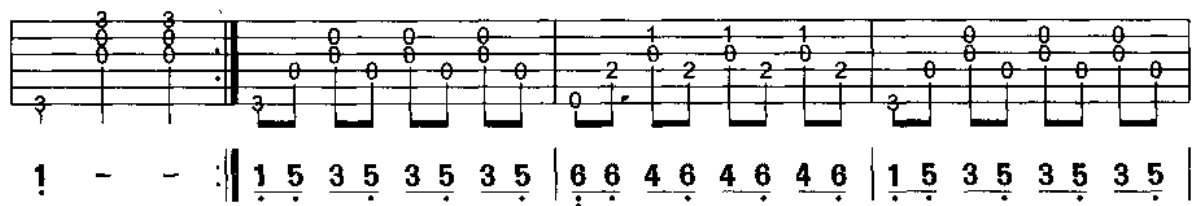
A段



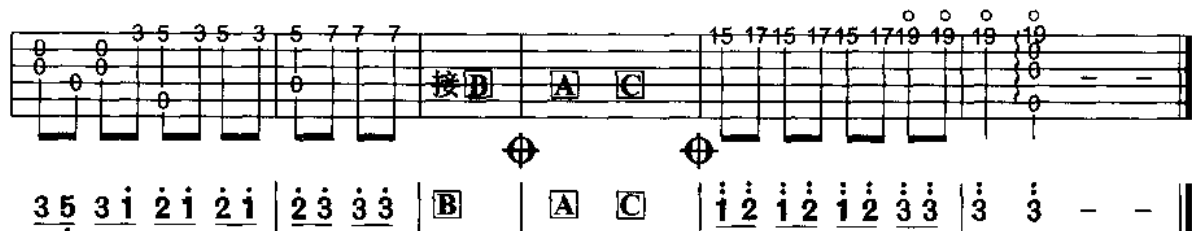
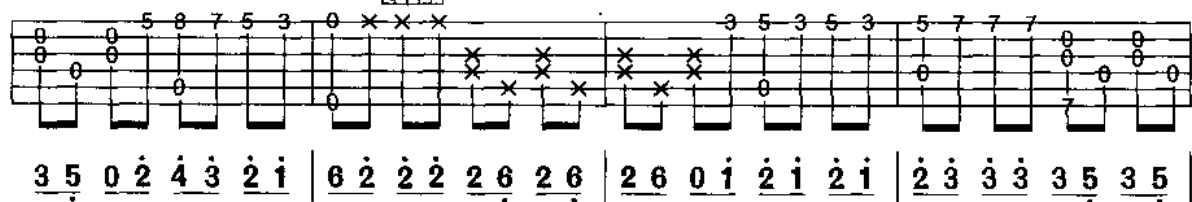
B段



□段



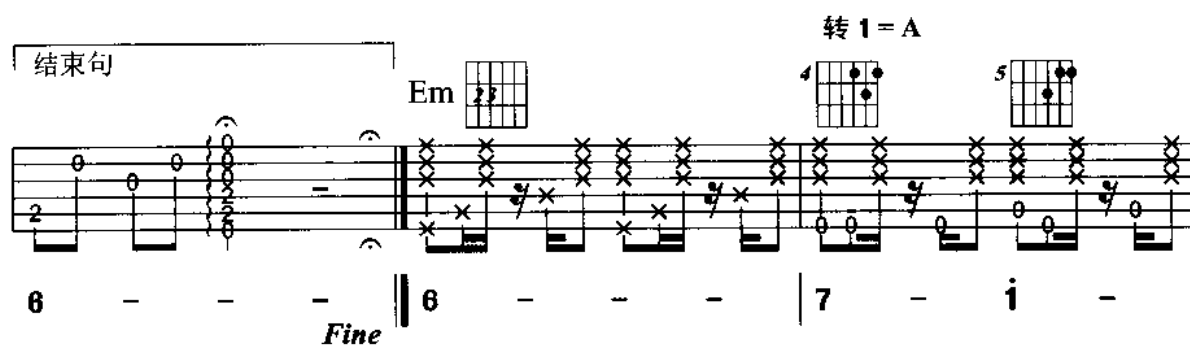
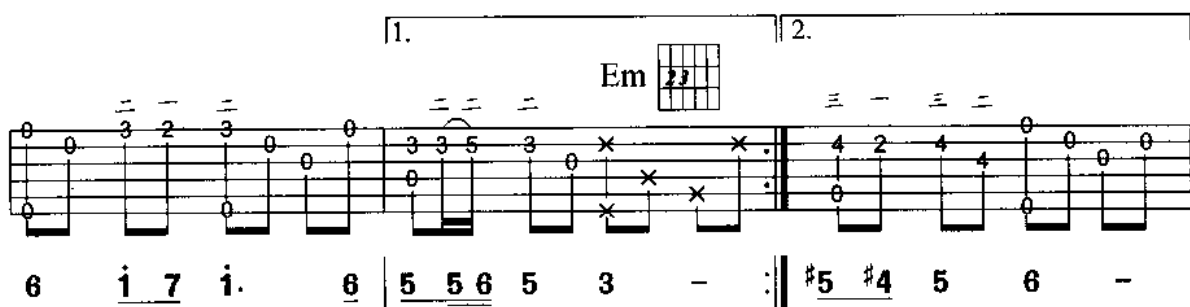
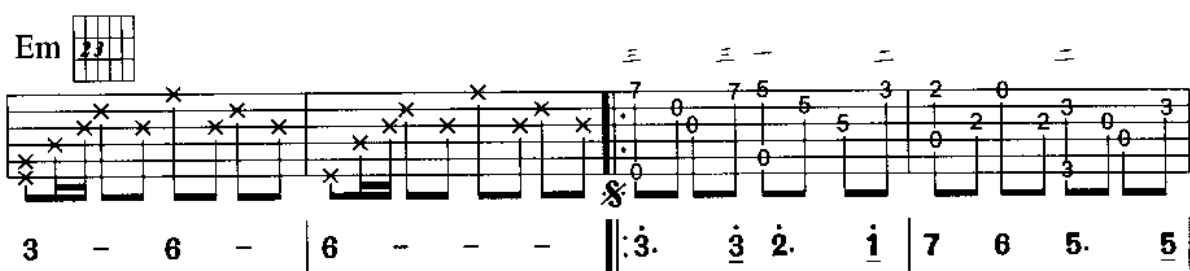
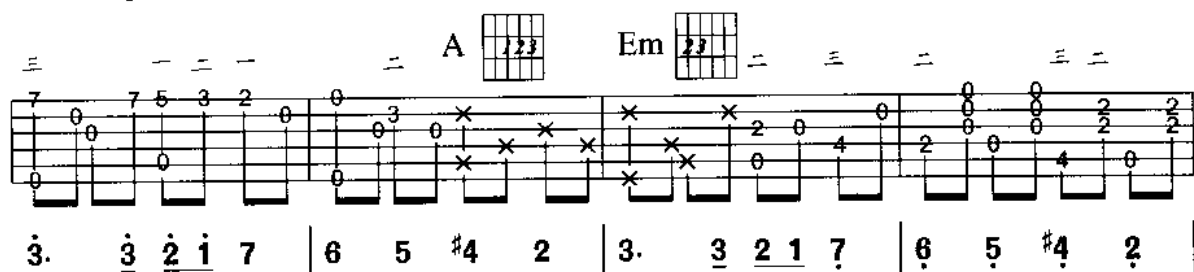
Am



Fine

蓝色的爱

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



7 5 9 7

2 - - 7 5 | 1 - 3 - | 2 - - -

4 D 2

7 - 2 - | 6 - - 7 1 | 1 - 1 6 #4

转 1 = G

E Em Em

5 - 5 7 6 | 6 - - - | 6 - - - ||

D.S.

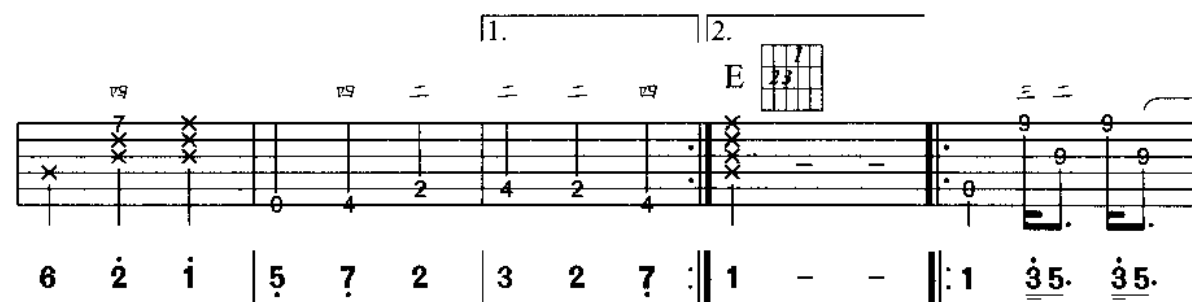
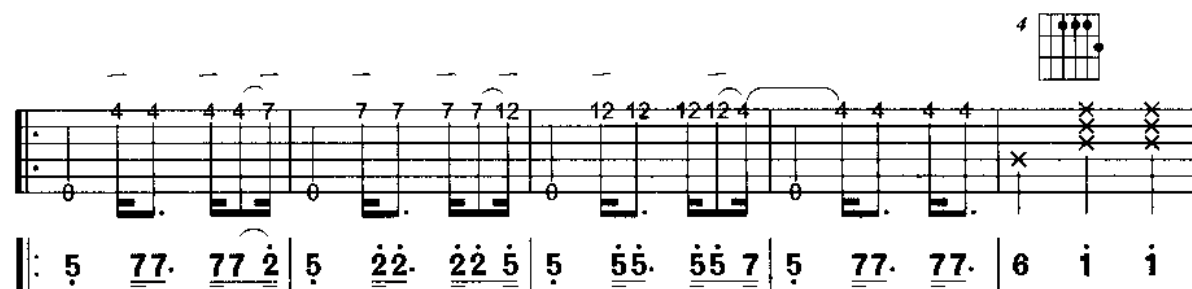
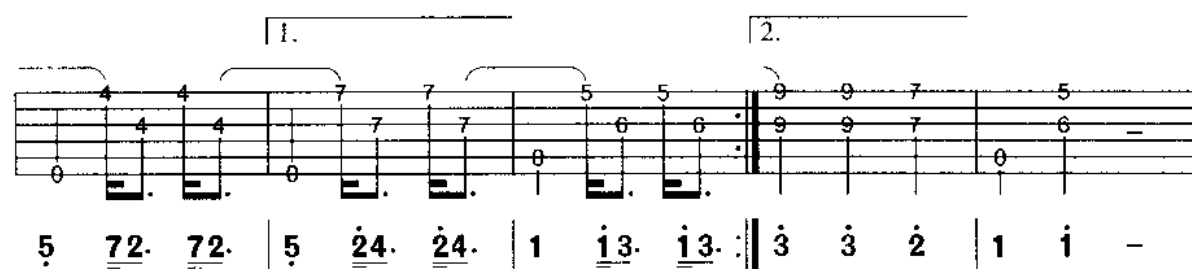
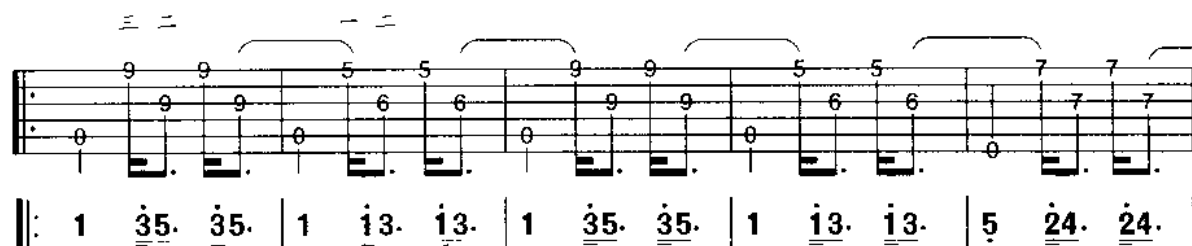
技巧说明:

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




First system of musical notation. The staff shows fingerings (5, 6, 9, 5, 7, 4) and tablature (0, 6, 6, 9, 9, 6, 6, 7, 7, 4, 4). Below the staff is the corresponding fretboard notation: 1 13. 13. | 1 35. 35. | 1 13. 13. | 5 24. 24. | 5 72. 72. |

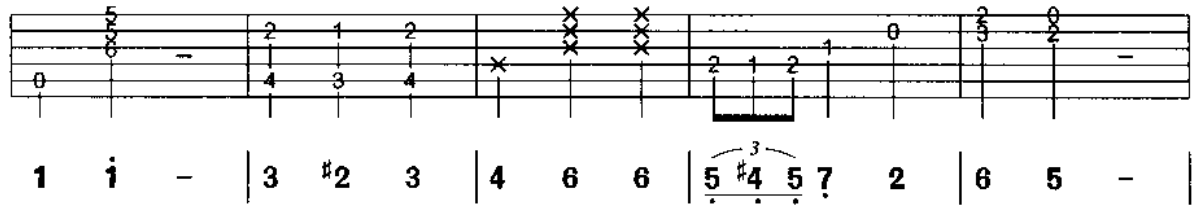
Second system of musical notation, including first and second endings. The staff shows fingerings (7, 5, 9, 7, 5) and tablature (0, 7, 7, 5, 6, 6, 9, 9, 7, 5, 6). Below the staff is the corresponding fretboard notation: 5 24. 24. | 1 13. 13. :|| 3 3 2 | 1 i - |

Third system of musical notation. The staff shows fingerings (4, 5, 4, 5, 4, 5, 9, 5, 5, 3, 2, 3, 4) and tablature (0, 5, 6, 5, 6, 5, 6, 6, 6, 4, 3, 4, 3, 4). Below the staff is the corresponding fretboard notation: 1 #45. #45. | 1 #45. #45. | 3 i 3 | 5 - 4 | 5 34. 34. |


Fourth system of musical notation, including a capo (A) and fingerings. The staff shows fingerings (2, 3, 4, 2, 3, 4, 4, 2, 3, 4, 5, 6, 4, 5, 5, 6, 4, 5) and tablature (0, 3, 4, 3, 4, 0, 3, 2, 3, 4, 5, 6, 5, 6, 0, 6, 5, 6). Below the staff is the corresponding fretboard notation: 5 34. 34. | 7. 6 5 4 | 3 - - | 1 53. #45. | 1 53. #45. |

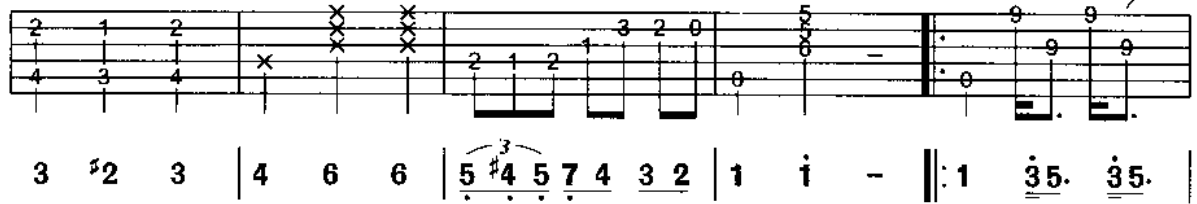
Fifth system of musical notation. The staff shows fingerings (6, 4, 5, 3, 3, 3, 3, 4, 2, 0, 3, 2, 0) and tablature (0, 6, 5, 6, 4, 0, 0, 3, 4, 3, 4, 0, 6, 5, 6, 3, 2, 0). Below the staff is the corresponding fretboard notation: 1 53. #45. | 4 5 5 | 5 42. 34. | 5 42. 34. | 7. 6 5 4 3 2 |

D 

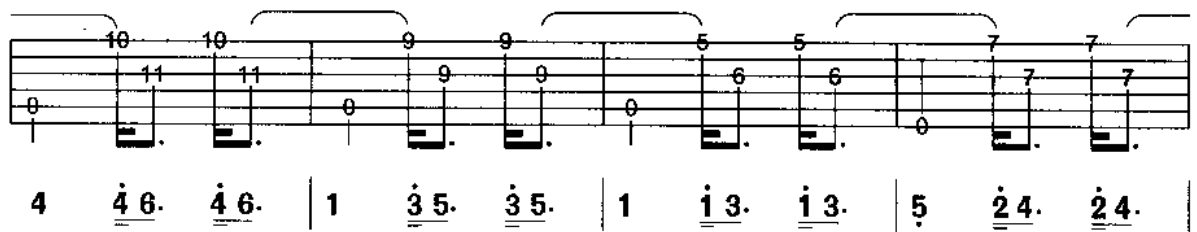


1 i - | 3 #2 3 | 4 6 6 | 5 #4 5 7 2 | 6 5 -

D 

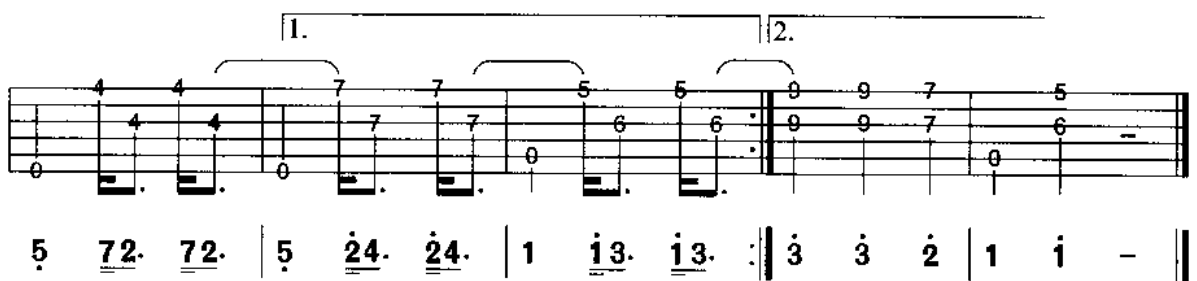


3 #2 3 | 4 6 6 | 5 #4 5 7 4 3 2 | 1 i - ||: 1 3 5. 3 5.



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

Dm A Dm A Dm

0 0 0 | 0 0 0 | 0 0 0 | 0 0 6 | i - 2 |

<小横按> G Am Dm

3. #4 3 | 2 - 7 | 5. 6 7 | i - 6 | 6. #5 6 |

Am Dm <小横按> G

7 - #5 | 3 - 6 | i - 2 | 3. #4 3 | 2 - 7 |

Am Dm A Dm

5. 6 7 | i. 7 6 | #5. #4 5 | 6 - - | 6 - - |

5

G

Am

Dm

1.

||: 5 - - | 5. $\sharp 4$ 3 | 2 - 7 | 5. 6 7 | 1 - 6 |

2.

Am

Dm

A

6. $\sharp 5$ 6 | 7 - $\sharp 5$ | 3 - - :|| 1. 7 6 | $\sharp 5$. $\sharp 4$ 5 |

Dm

5

6 - - | 6 - 6 ||: 1 - 2 | 3. $\sharp 4$ 3 | 2 - 7 |

1.

Am

Dm

Am

5. 6 7 | 1 - 6 | 6. $\sharp 5$ 6 | 7 - $\sharp 5$ |

2.

Dm

Dm

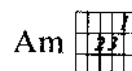
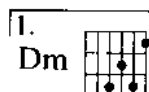
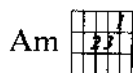
2

Dm

3 - 6 :|| 1. 7 6 | $\sharp 5$. $\sharp 4$ 5 | 6 - - |



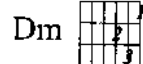
6 - - ||: 5 - - | 5. #4 3 | 2 - 7 |



5. 6 7 | 1 - 6 | 6. 5 6 | 7 - 5 |

2.

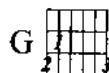
Dm



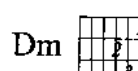
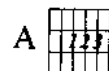
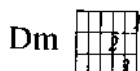
3 - 6 :|| 1. 7 6 | #5. #4 5 | 6 - - |



渐慢



6 - - | 5 - - | 5. #4 3 | 2 - 7 | 5. 6 7 |



1. 7 6 | #5. #4 5 ||: 6 - - | 3 - - :|| 6 - - ||

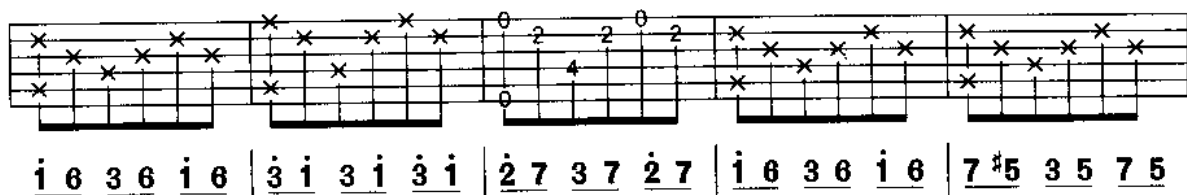
月光

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

Bm

Bm

1
#F

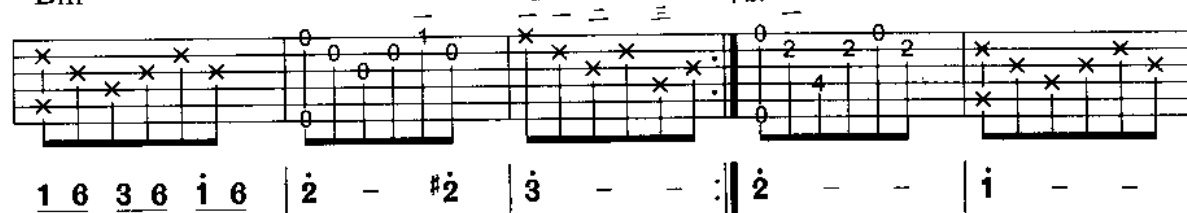


Bm

#F

2.

Bm

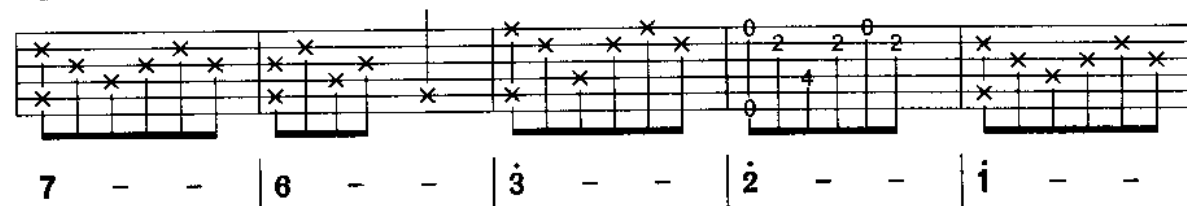


#F

Bm

Bm

Bm

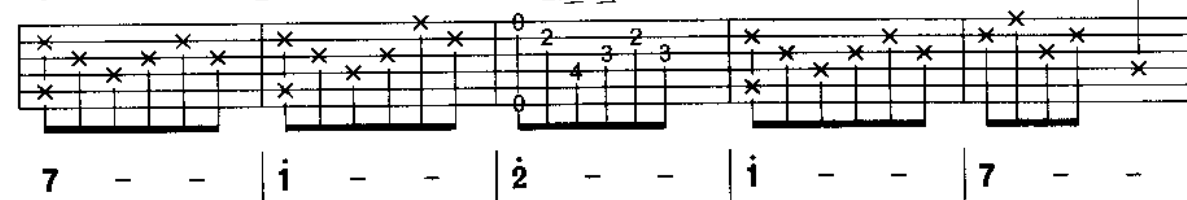


#F

Bm

Bm

#F

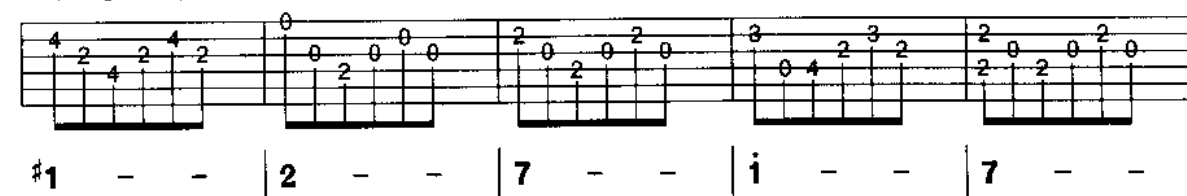


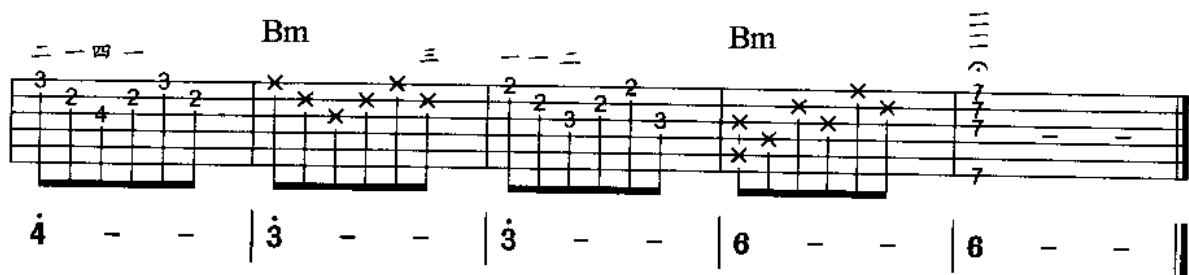
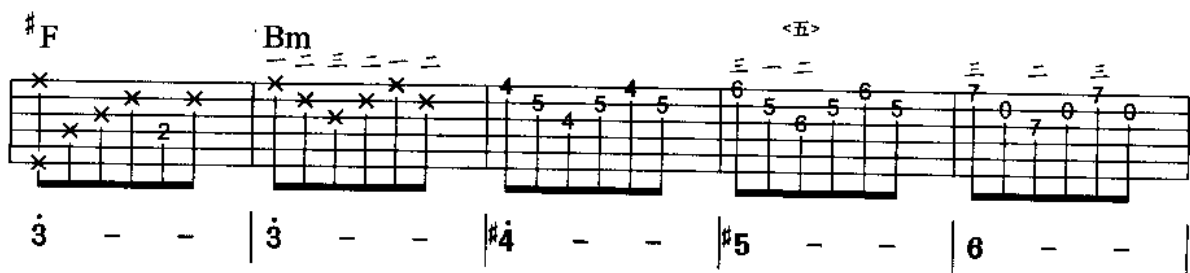
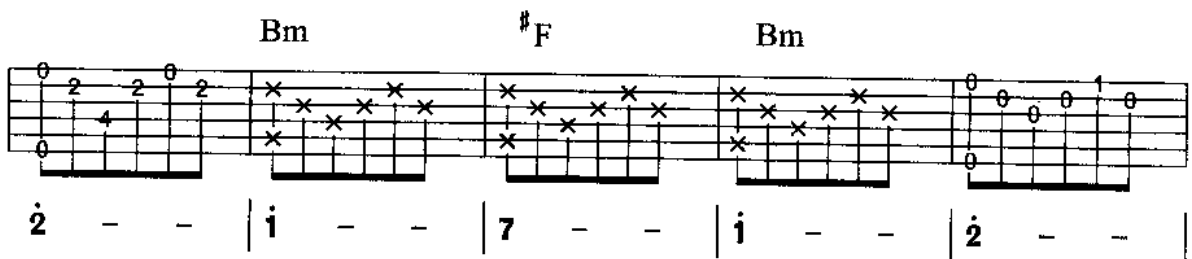
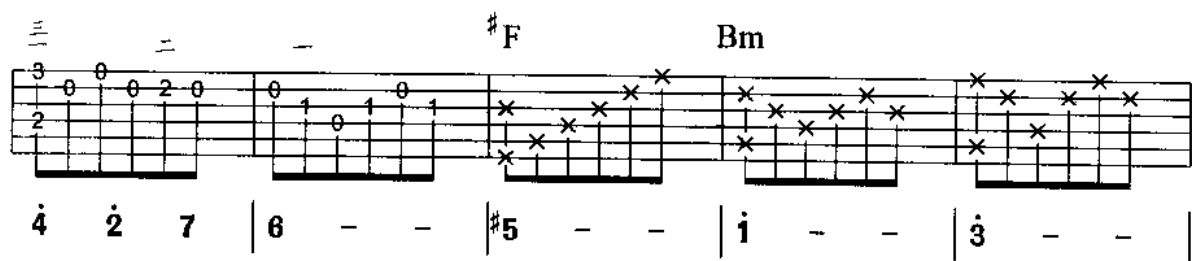
四 一 三 一 四 一

二 一

三 四 一 三 一

二





爱情的故事

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

A9


3 0 0 3 3 0 0 0 | 0 0 3 3 0 1 0 | x x 2 2 x x x | x x 2 2 x x x

i 3 3 i i - | 0 3 3 i i 3 4 3 | 2. 7 7 - | 0 2 2 7 7 2 3 2

Em

1. 6 6 - | 0 1 1 6 6 1 2 1 | 7. #5 #5 - | #5 6 7 4 | 3 - - - :

Detailed description: This is the first system of musical notation for 'The Rose Tree'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The first measure is a half note G4 (labeled '1.'). The second measure is a half note A4 (labeled '6'). The third measure is a half note B-flat4 (labeled '6'). The fourth measure is a half note G4 (labeled '0'). The fifth measure is a half note F4 (labeled '1'). The sixth measure is a half note E4 (labeled '1'). The seventh measure is a half note D4 (labeled '6'). The eighth measure is a half note C4 (labeled '2'). The ninth measure is a half note B-flat4 (labeled '1'). The tenth measure is a half note A4 (labeled '7.'). The eleventh measure is a half note G4 (labeled '#5'). The twelfth measure is a half note F4 (labeled '#5'). The thirteenth measure is a half note E4 (labeled '#5'). The fourteenth measure is a half note D4 (labeled '6'). The fifteenth measure is a half note C4 (labeled '7'). The sixteenth measure is a half note B-flat4 (labeled '4'). The seventeenth measure is a half note A4 (labeled '3'). The eighteenth measure is a half note G4 (labeled '-'). The nineteenth measure is a half note F4 (labeled '-'). The twentieth measure is a half note E4 (labeled '-'). The system ends with a double bar line and repeat dots.

2. 

[illegible]

<五> 二一 D7 四四一 三 一三 三二 C 四一

4 - - 3 5 | i 7. i 2 4 | 3 - 0 3 4 5 | 7 6. 6 5 4

The second system of musical notation for 'The Rose Tree' in F# major. It begins with a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. Above the staff, the chords F# (F# major), B (B major), B (B major), and Em (E minor) are indicated. The melody consists of eighth and sixteenth notes, with some notes marked with 'x' to indicate fingerings. Below the staff, the fingering is written as: 3 #2. #4 6 4 | #5 - - - || #5 6 7 #5 | 6 - - - | 6 - - - |. The system ends with a double bar line.

鸽子

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

伊拉迪尔 曲
刘天礼 记谱编配

A

0 0 0 0 | 0 0 0 0 | 0 0 0 0 |


A

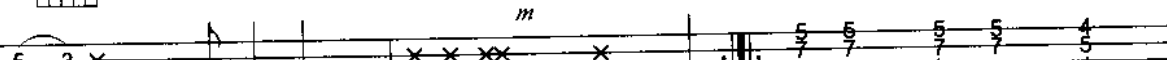
0 0 0 5 ||: 5 - - - | 0 3 4 5 6 |

7 $\dot{1}$ 6 7 5 | 4 - - - | 4 - - $\dot{2}$ |

7

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

A 


5 4 3. 3 - 0 0 0 5 :||: 1 1 1 1 7

[illegible]

The second system of the musical score for 'The Rose Tree' is shown. It continues the melody and accompaniment from the first system. The melody is written on a single staff with a treble clef. The accompaniment is written on a single staff with a bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The system concludes with a final measure containing a whole note G4 and a whole rest.

[illegible][illegible]

四 三 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

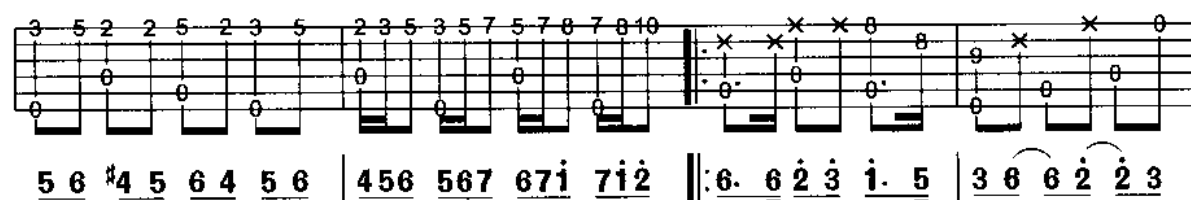
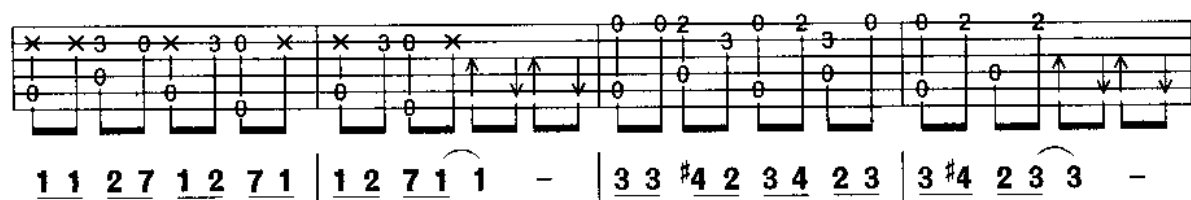
刘天礼 记谱编配

运动的旋律

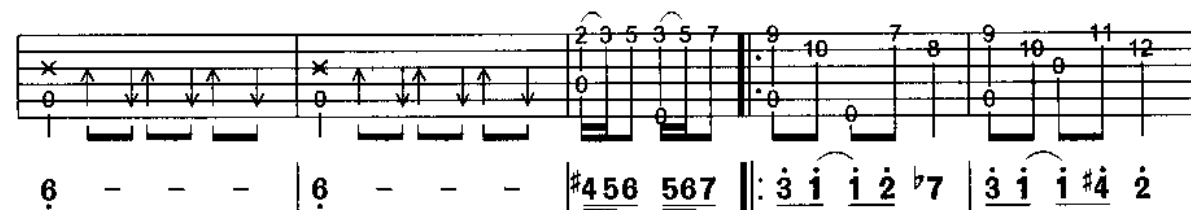
1=C $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

《动物世界》主题曲
刘天礼 记谱编配

Am 



1. 2.




9 10 7 9 10 11 12 9 10 7 8 9 10 11 12 11 12 9 10 11 12 13 14

3̣ 1̣ 2̣ 7̣ | 3̣ 1̣ 1̣ #4̣ 2̣ | 3̣ 1̣ 1̣ 2̣ 7̣ | 3̣ 1̣ #4̣ 2̣ :|| #4̣ 2̣ 2̣ 3̣ 1̣ | 4̣ 2̣ 2̣ 5̣ #3̣ |

11 12 9 10 11 12 13 14 11 12 9 10 11 12 13 14 11 11 12 12 9 9 10 10 7

#4̣ 2̣ 3̣ 1̣ | #4̣ 2̣ 2̣ #5̣ 3̣ | #4̣ 2̣ 2̣ 3̣ 1̣ | #4̣ 2̣ #5̣ 3̣ 0̣ 4̣ | 4̣ 2̣ 2̣ 3̣ 3̣ 1̣ 1̣ 2̣ |

Am 

7 7 7 9 9 5 5 7 7 2 2 4 4 4 4 6 6 2 2 4 4 4 4 6

2̣ 6̣ 6̣ 7̣ 7̣ 5̣ 5̣ 6̣ | 6̣ 3̣ 3̣ #4̣ #4̣ 2̣ 2̣ 3̣ | 3̣ 1̣ 1̣ 2̣ 2̣ 6̣ 6̣ 7̣ | 5̣ - - - |

↑ ↑ ↓ ↑ ↓ ↓ 2 3 5 2 3 5 0 0 2 3 5 2 3 5

转 1 = C

5̣ - - - | #4̣ 5̣ 6̣ 6̣ - - | #4̣ 5̣ 6̣ 6̣ - - | 6̣ 6̣ 7̣ 1̣ 2̣ 7̣ 1̣ 2̣ |

7 5 7 9 10 7 9 10 12 0 ↑ ↑ ↑ ↓ ↓ ↓ ↑ ↑ ↑ ↓ ↓ ↓

3̣ 2̣ 3̣ 4̣ 5̣ 3̣ 4̣ 5̣ | 6̣ 6̣ 6̣ 6̣ 6̣ - | 6̣ - - - :|| 6̣ - - - ||

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





四三一 四 四四二一

0 2 5 4 2 0 | 2 4 5 4 2 4 | x x x x 2 0 | 3 3 5 3 2 0 | 0 2 5 4 2 0 |

0 5 6 1 7 6 5 | 7 0 7 0 6 7 1 7 6 7 | 6 0 5 0 5 5 6 5 4 3 | 5 0 4 0 4 4 5 4 3 2 | 3 0 1 0 5 6 1 7 6 5 |

啦啦……



2.



A  D  A  E 

一二四 四 三四 四一

4 5 7 5 4 7 4 5 4 5 4 2 3 2 3 2 0

3 0 1 - 1. 1 : 6 0 6 0 7 1 2 1 7 6 6 0 5 0 4 5 5 6 7 6 5 0 4 0 3 4 3 4 6 5

1.  2. 

A  A 

5 2 5 2 5 2 5 7 5 4 2 2 0 0 0 2 0 0 0 2 0 0 0 2 0 3 2

mimi mimi

1 0 1 - 1. 1 :| 1 0 1 - 0 i :| 6 i 6 i 6 i 2 i 7 6 | 6555 6555 6555 6543

1. 2.

m i m i m i m i

5444 5444 5444 5432 | 1123 4567 i 0 i: | 1123 4567 i 3 | i -

西班牙女郎

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

西班牙民谣
刘天礼 编配

First system of guitar notation and numbered bass lines. The guitar staff includes chords A, D, and A. The bass line is as follows:

5 6 7 || $\dot{1}$ - 7 6 | 5 $\sharp 4$ 5 | 6 - 5 4 | 3 $\sharp 2$ 3 |

转 1 = C

Second system of guitar notation and numbered bass lines. The guitar staff includes chords E, A, and Am. The bass line is as follows:




5 - 4 3 | 2 3 2 | 1 - - | 5 6 5 | 6 - - |

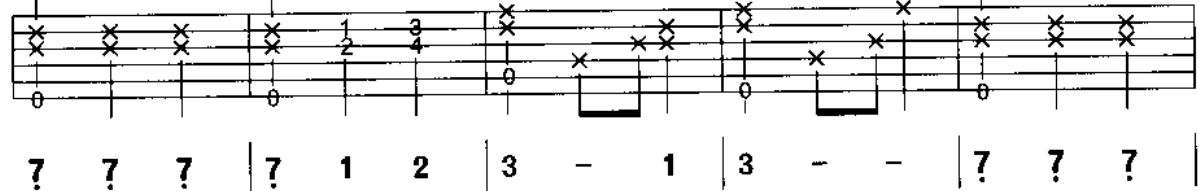
Third system of guitar notation and numbered bass lines. The bass line is as follows:

3 4 3 || 3 3 3 | 3 4 5 | 4 3 - | 3 3 $\sharp 2$ 3 $\sharp 5$ 7 |



Fourth system of guitar notation and numbered bass lines. The guitar staff includes a chord Am. The bass line includes first and second endings. The first ending is as follows:


2 2 2 | 2 1 7 | 6 - - | 6 $\sharp 5$ 6 7 1 2 :|| 3 3 $\sharp 2$ 3 $\sharp 5$ 6 |

E  Am  E 







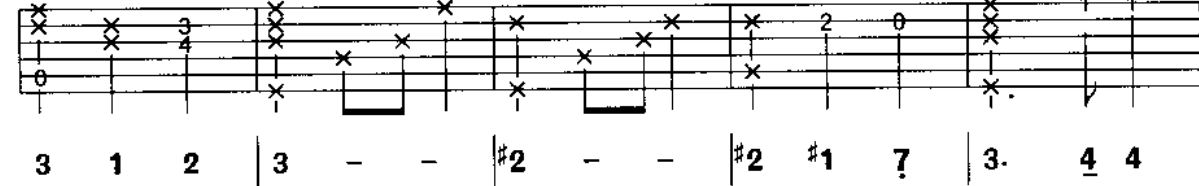
7 7 7 | 7 1 2 | 3 - 1 | 3 - - | 7 7 7 |

Am  Dm  <H>




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 |

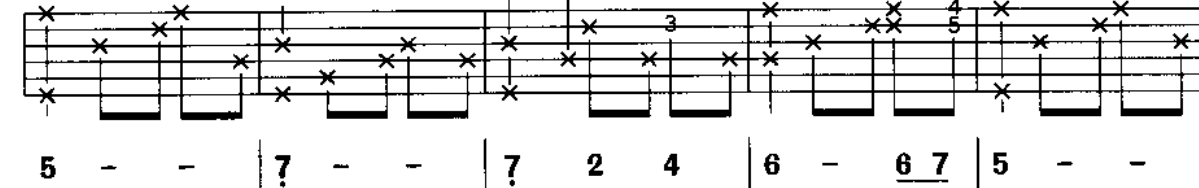
转 1=A

A 





3. 4 4 | 3. 4 4 | 3. 4 4 || 3 - - | 5 - - |

E  D  E 





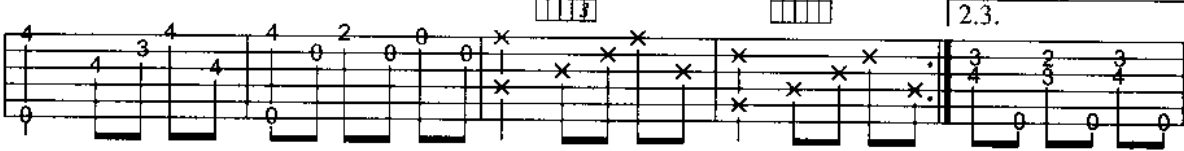
5 - - | 7 - - | 7 2 4 | 6 - 6 7 | 5 - - |

A 






5 - - | i - - | i 7 6 | 7 2 4 7 | 4 2 4 |

D  A 



7 2 4 7 | 7 6 5 | 6 - - | 3 - - :|| 4 3 4 |

E7  A 

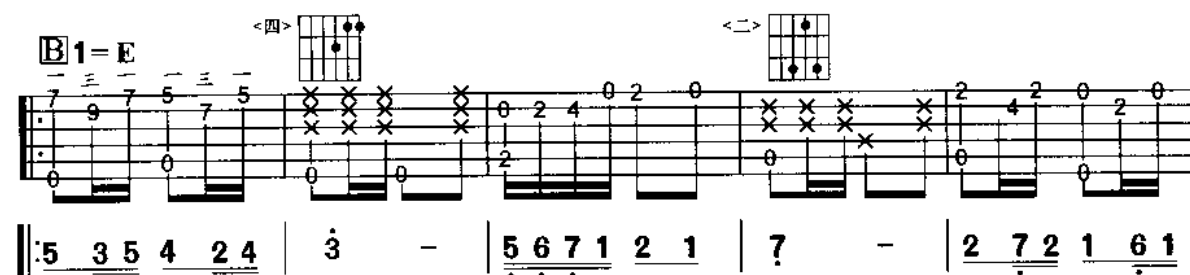
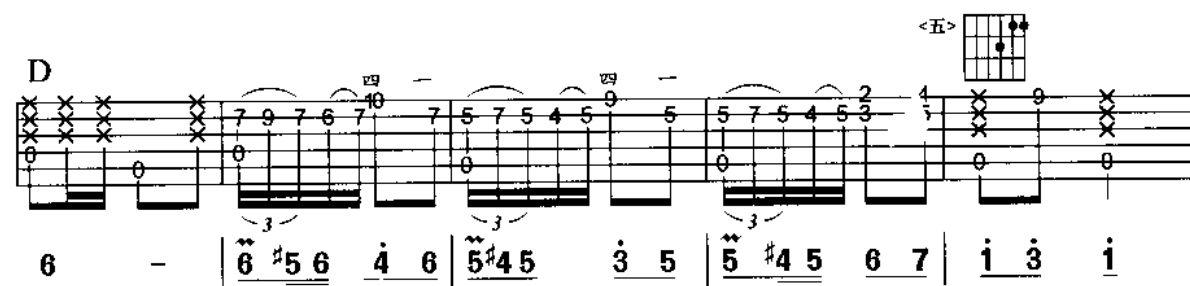
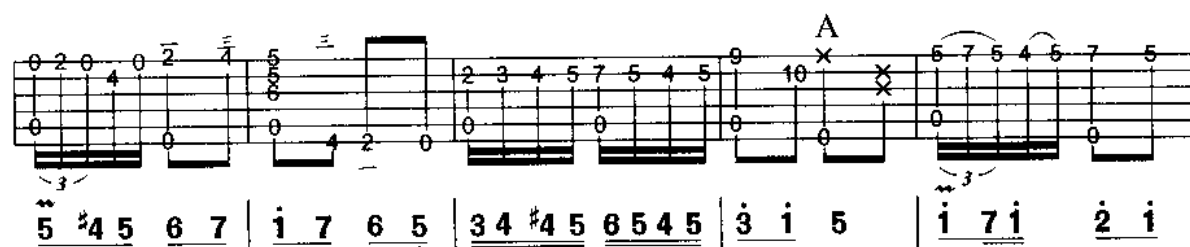
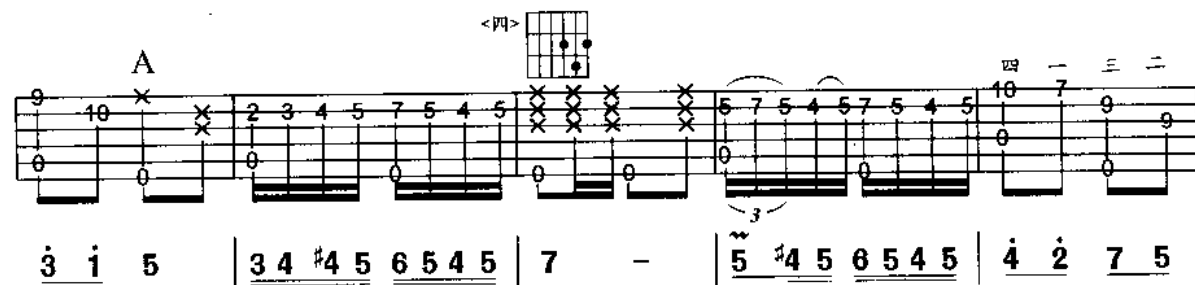
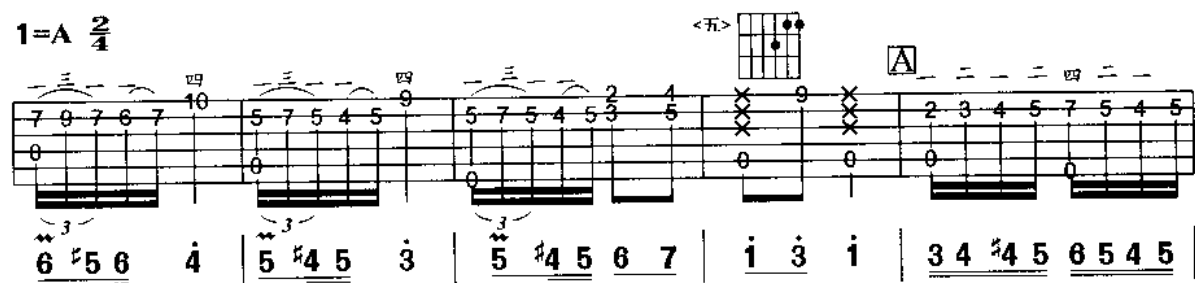


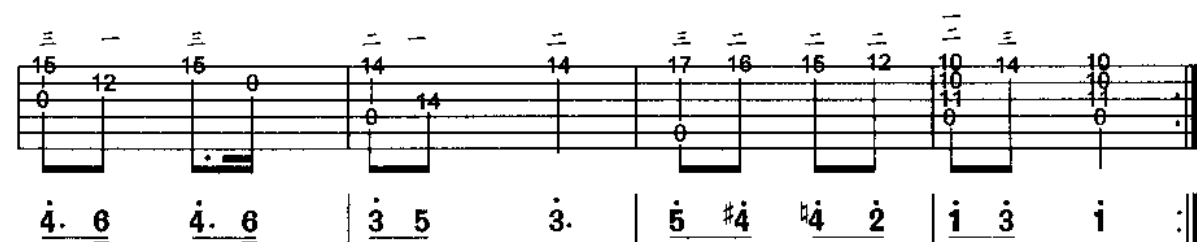
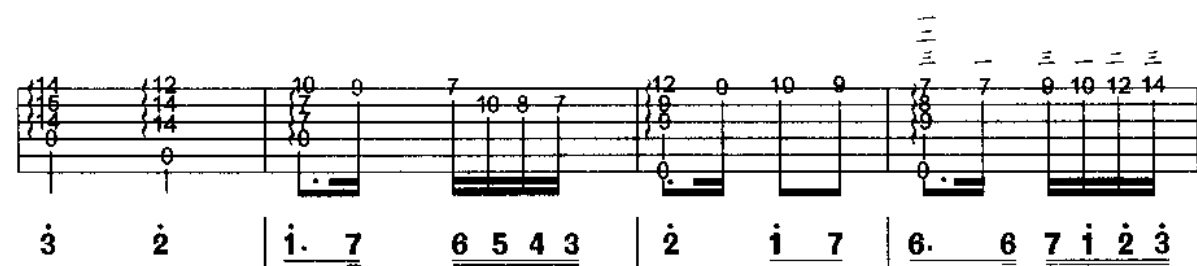
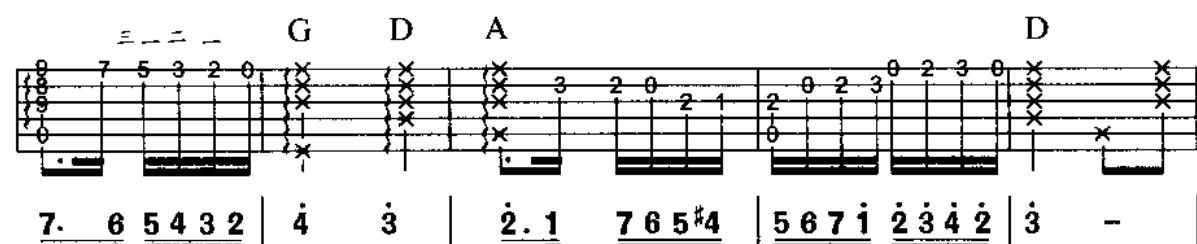
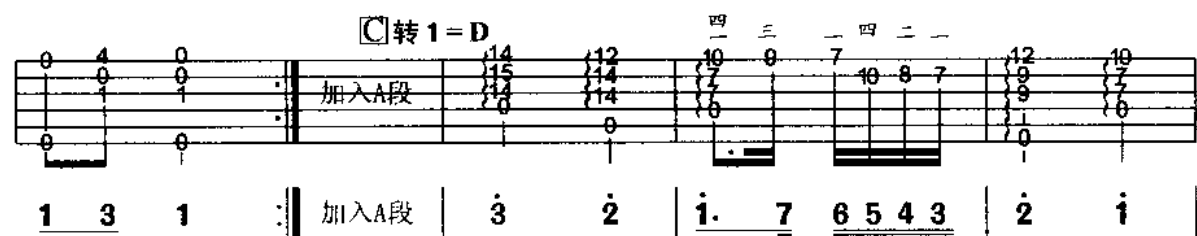
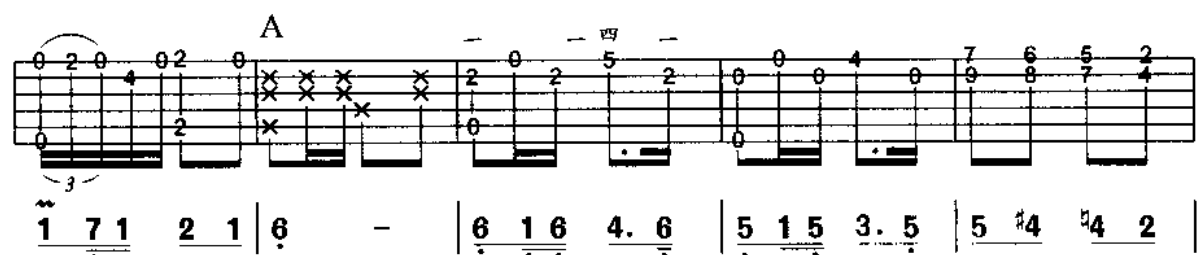
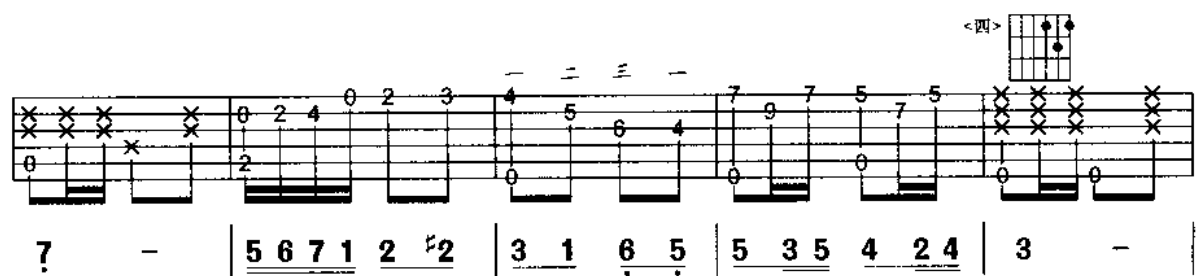
5 4 3 | 4 - 2 | 1 - - || 1 0 5 6 7 ||

Fine

少女波尔卡

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





加入A段结束

镜中的安娜〈一〉

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

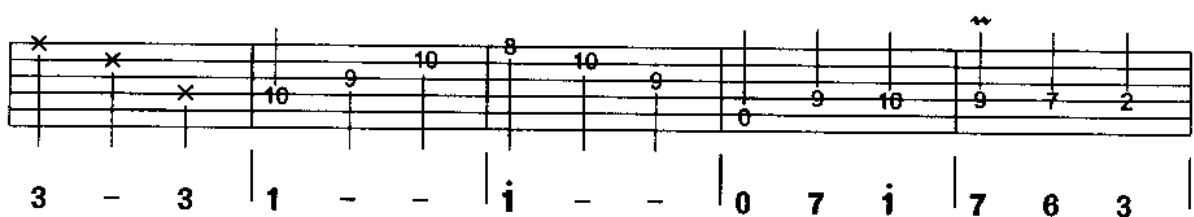
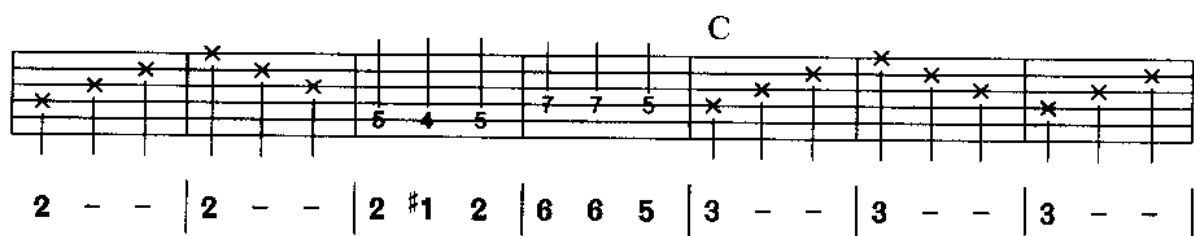
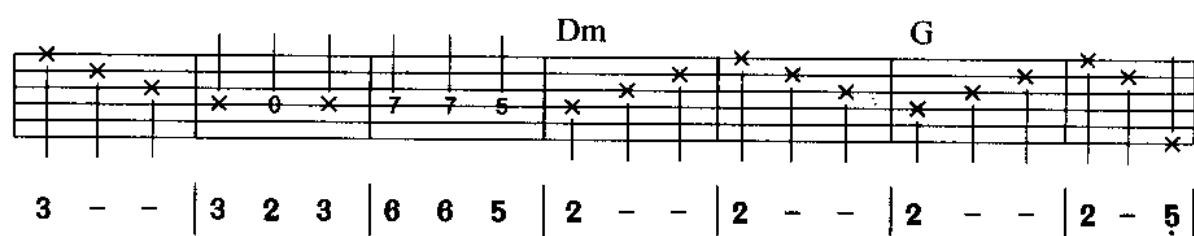
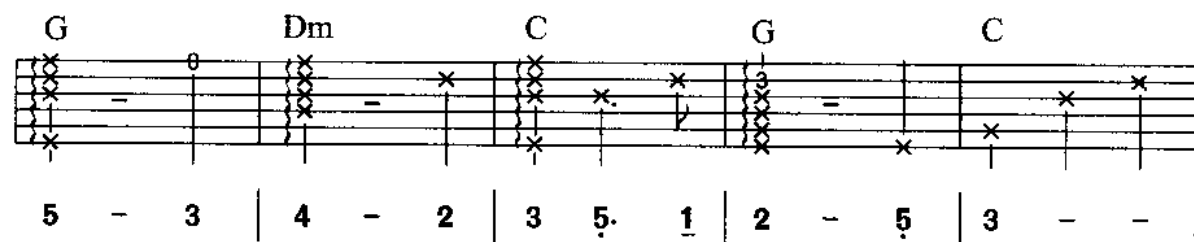


Diagram 1.10: A guitar fretboard diagram for a 6-string guitar, showing a sequence of notes and chords. The fretboard is divided into six measures. The first measure shows the notes 0, 7, 5, 2, 3, 0. The second measure shows the notes 5, 2, 3, 0, 5, 2. The third measure shows the notes 2, 3, 0, 5, 2, 3. The fourth measure shows the notes 2, 3, 0, 5, 2, 3. The fifth measure shows the notes 2, 3, 0, 5, 2, 3. The sixth measure shows the notes 2, 3, 0, 5, 2, 3. The chords Dm and G are indicated above the fretboard.

First staff of the 'C' section. The notation includes a treble clef, a key signature of one flat, and a common time signature. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass staff has: C3 (half), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), Bb3 (quarter), C4 (half). There are also some accidentals and fingerings indicated.

[illegible]

C

3 - - | 3 - - | 3 - - | 3 - 3 | 1̇ - - | 1̇ - -

0 7 1̇ | 7̇ 6 3 | 5 - - | 5 - - | 5 - - | 5 - 5

5 6 5 3 5 3 0 3 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 |

0 7 7 7 0 0 5 4 7 5 4 Dm

3 7 7 | 7 - - | 0 6 #5 | 7 6 #5 | 4 - 4 | 4 - 4 |

x 3 5 3 1 0 7 7 7 1 3 3 5 5 3 1

4 - 5 | 6 5 4 | 3 7 7 | 7 - - | 0 4 5 | 6 5 4 |

Am ³G

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

1 - - | 1 - - | 0 7 1 | 3 3 1 | 7 - - | 7 - - |

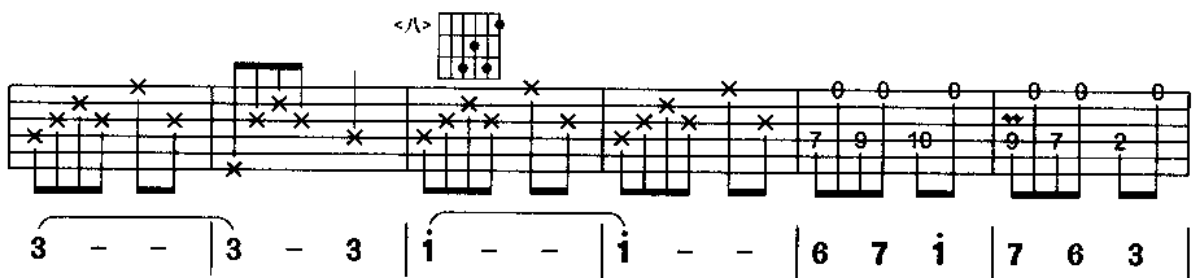
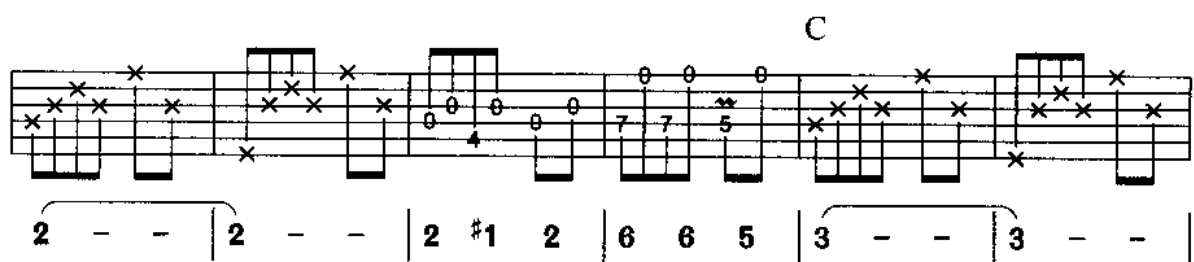
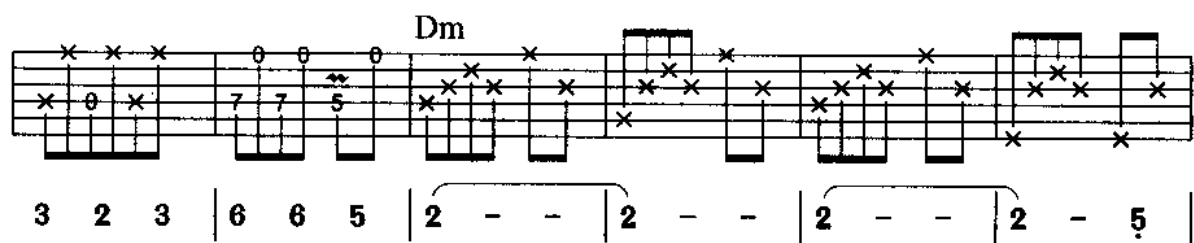
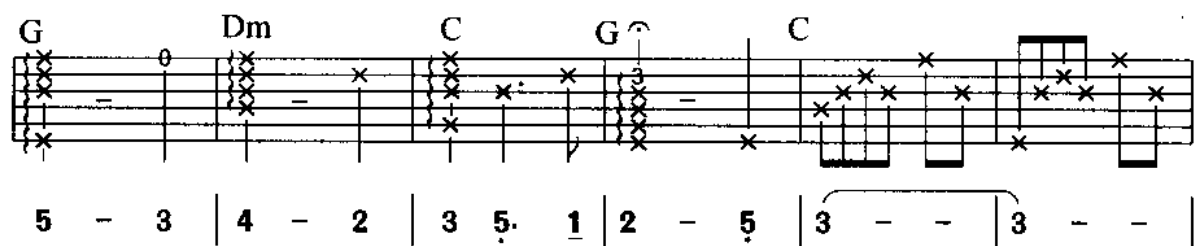
C

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>

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 |

C

3 - - | 3 - - | 3 - - | 3 - 3 | 1 - - | 1 - - |





<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>    

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 |

The second system of musical notation for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). The lower staff is a bass clef. The melody is written on the upper staff, and the bass line is on the lower staff. The notation includes various musical symbols such as notes, rests, and accidentals. The piece concludes with a double bar line.

The second system of musical notation continues the piece. It begins with a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. Above the staff, the chord 'Am' is indicated. The notation includes various musical symbols such as notes, rests, and accidentals. Below the staff, there is a sequence of numbers: 3 4 3 2 7 1 | 6 - 5 || 2 - - | 2 - 3 | i - - | i - -. A double bar line with a repeat sign is placed after the first measure of the second line.

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

多瑙河之波

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

三 四 四

0 2 2 4 0 2 0 0 4 0 3 0 0 3 2 0

2 2 2 2 2 2 2 3 0 0

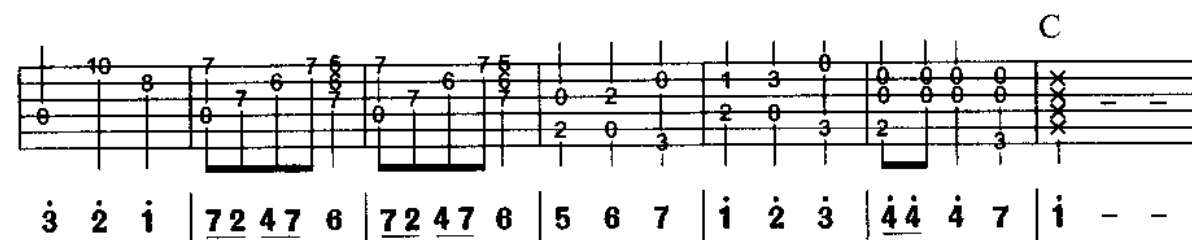
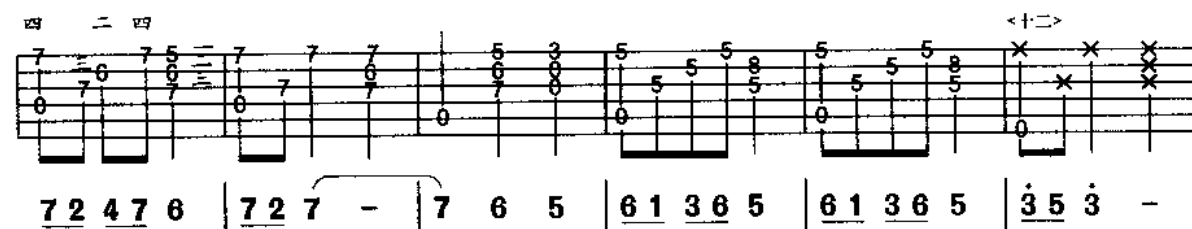
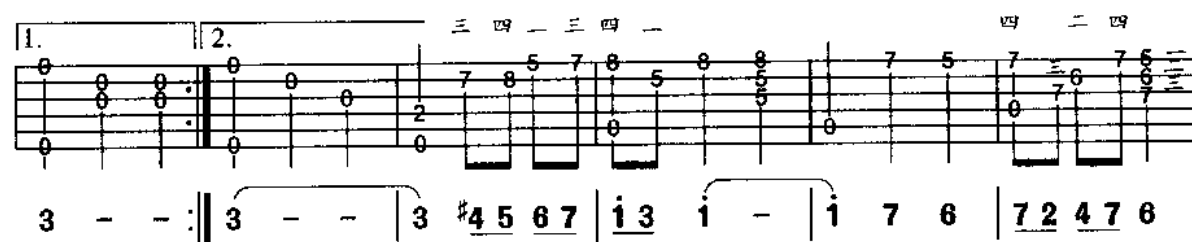
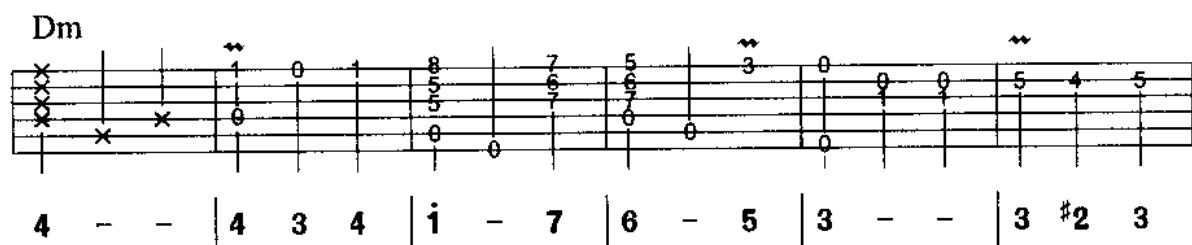
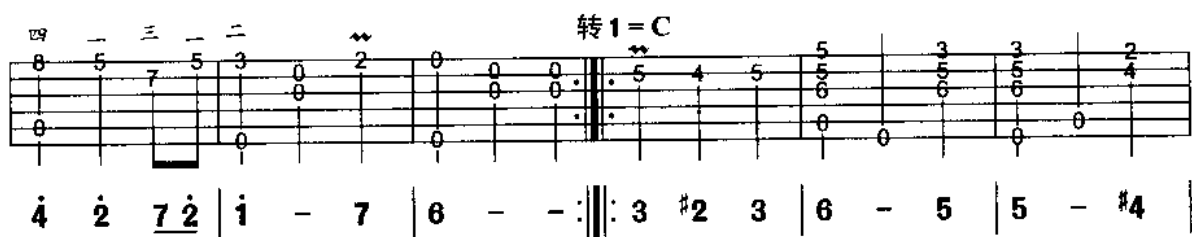
3 - - 3 #5 6 7 - - 7 #5 3 i - - i 7 6

2 0 0 5 3 2 0 0 0 2 0 0 0 0 2 3 5 7 8 10

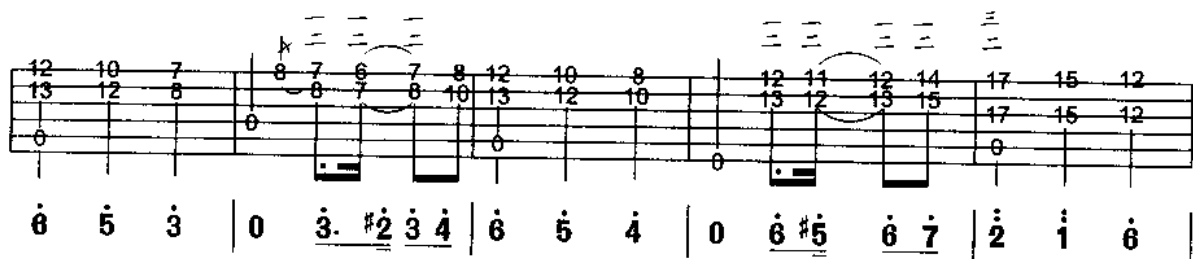
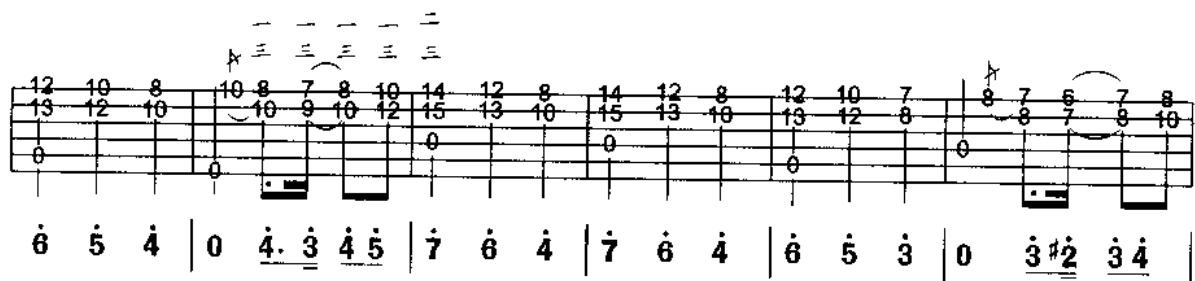
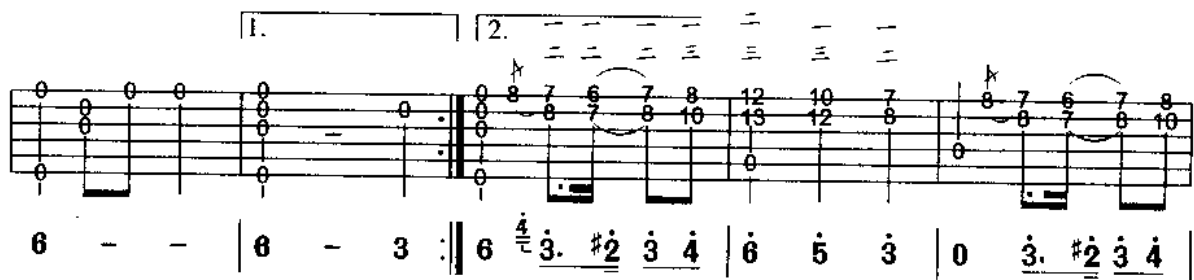
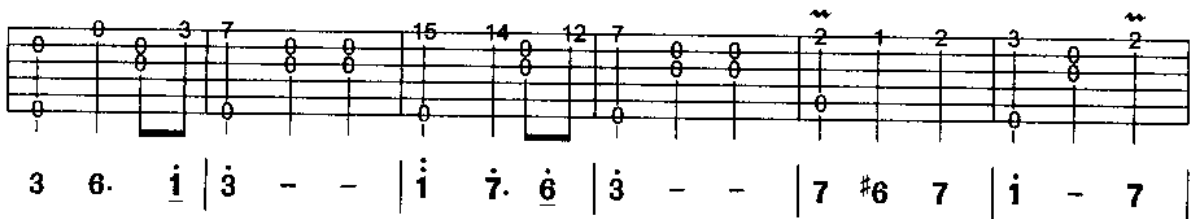
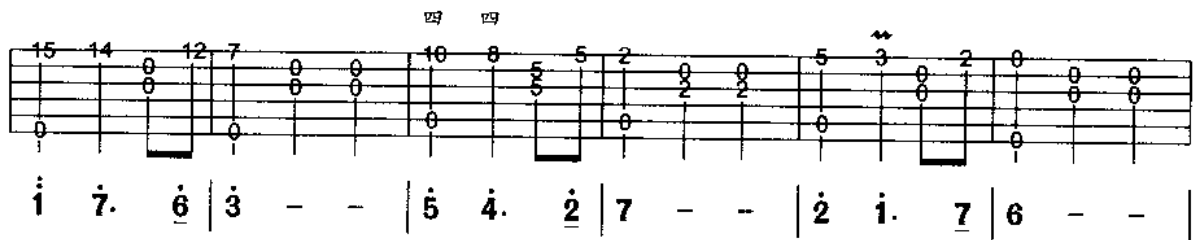
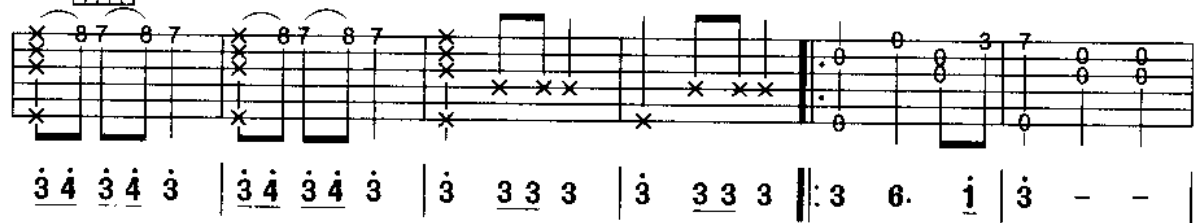
0 2 2 0 0 0 0 0 0 0 0 0 0 0 0 4 5 7 8 10 12

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

[illegible]



<七>



转1=C
C

G

5. 6 5 4 2 3 | 1 - - | 1 0 5 || 3 - - | 3 #2 3 |

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

Dm

G

4 - 4 3 | 2 - - | 2 #1 2 | 5 - - | 5 7 1 |

Dm

2 #1 2 | 2 7. 6 | 5 - - | 5 #4 b4 :|| 3 2. 1 |

7 - - | 6 - - | 7 6 #1 | 2 4 7 | 6 5 7 |

First staff of music for 'The Rose Tree'. It is in C major (one sharp, F#) and 2/4 time. The melody consists of eighth and quarter notes. The lyrics 'The Rose Tree' are written below the staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The lyrics are: 'The Rose Tree'.

1=G 二 一 四 三 一 四 三 一 二 ♪ D

三 二 一 四 三 一 ~

4 - - | 7 6 5 4 3 2 | 2 1 1 | 5 1. 3 | 5 - - | 6 5 4 3 2 1

The second system of the musical score for 'The Rose Tree' is shown. It continues the melody from the first system. The notation includes a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a five-line staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The piece ends with a double bar line.

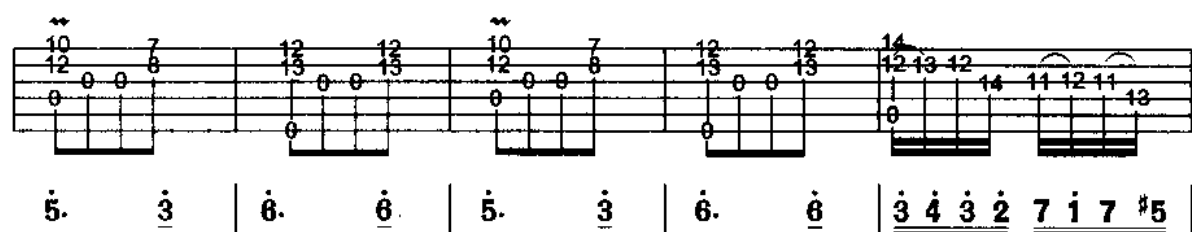
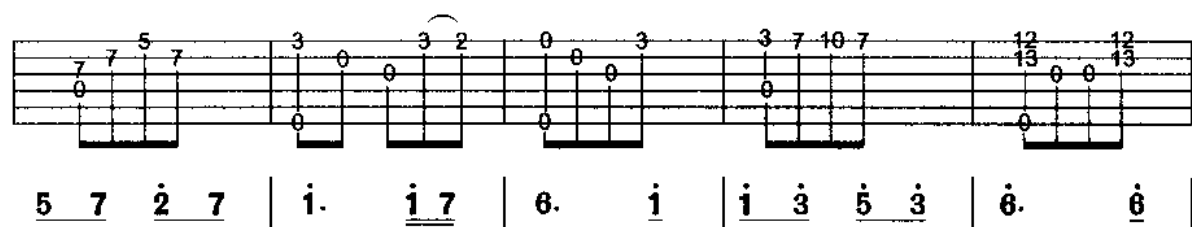
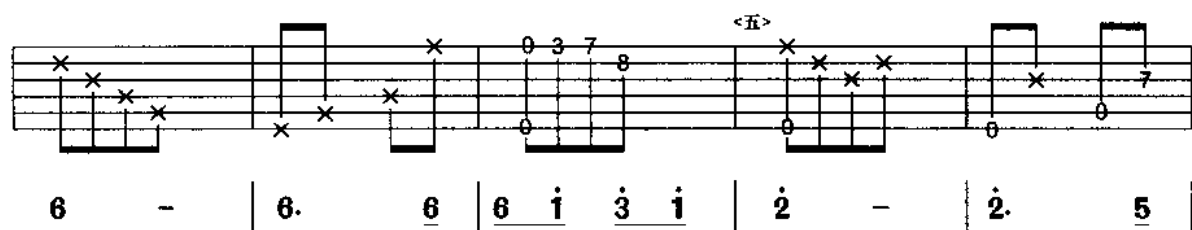
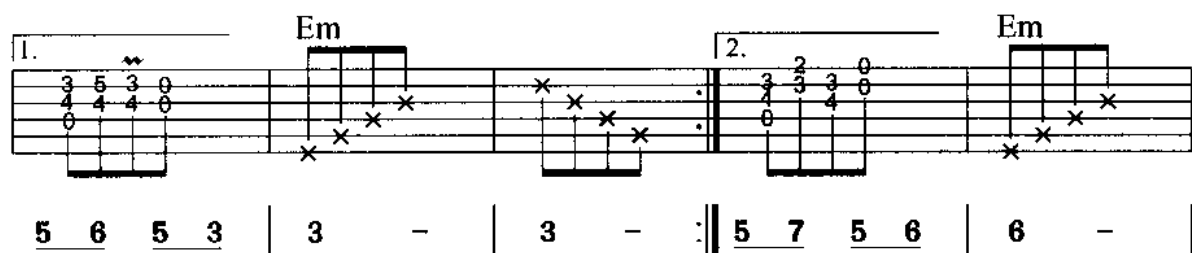
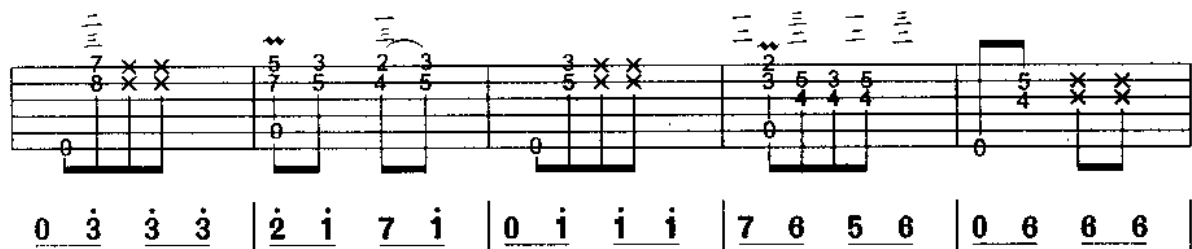
i 0 0 | $\overset{3}{1\ 3\ 5}$ $\overset{3}{1\ 5\ 1}$ | $\overset{3}{3\ 1\ 3}$ $\overset{3}{5\ 3\ 5}$ | *i* - | $\dot{3}$ - | *i* - ||

悲伤的西班牙

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

西班牙民谣

刘天礼 编配



The second system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with various ornaments, including a mordent and a grace note. The lower staff is a bass clef with a key signature of one flat (B-flat). It contains a bass line with various ornaments, including a mordent and a grace note. The system concludes with a double bar line.

The second system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains six measures of music. The first measure has a quarter note G4 (labeled '2') and a quarter note F4 (labeled '1'). The second measure has a quarter note E4 (labeled '1') and a quarter note D4 (labeled '3'). The third measure has a half note C4 (labeled '2'). The fourth measure is a whole rest. The fifth measure has a quarter note G4 (labeled '7'), a quarter note F4 (labeled '8'), and a quarter note E4 (labeled '9'). The sixth measure has a quarter note D4 (labeled '5'), a quarter note C4 (labeled '3'), and a quarter note B3 (labeled '2'). The lower staff is a bass clef with a key signature of one flat. It contains six measures of music. The first measure has a quarter note G3 (labeled '6'), a quarter note F3 (labeled '#5'), and a quarter note E3 (labeled '5'). The second measure has a quarter note D3 (labeled '4') and a quarter note C3 (labeled '3'). The third measure has a half note B2 (labeled '3'). The fourth measure is a whole rest. The fifth measure has a quarter note G2 (labeled '0'), a quarter note F2 (labeled '3'), and a quarter note E2 (labeled '3'). The sixth measure has a quarter note D2 (labeled '2'), a quarter note C2 (labeled '1'), and a quarter note B1 (labeled '7'). The piece ends with a double bar line and the instruction 'D.C.' (Da Capo).

水边的阿狄丽娜

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

刘天礼 编配

F **G** **C**

The first system of musical notation for 'The Rose Tree' is presented on a three-staff system. The first staff contains a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a single melodic line. The first measure is a quarter note F4, followed by a quarter note G4, and then a half note A4. The second measure is a quarter note Bb4, followed by a quarter note C5, and then a half note D5. The third measure is a quarter note E5, followed by a quarter note F5, and then a half note G5. The fourth measure is a quarter note A5, followed by a quarter note Bb5, and then a half note C6. The fifth measure is a quarter note D6, followed by a quarter note E6, and then a half note F6. The sixth measure is a quarter note G6, followed by a quarter note A6, and then a half note Bb6. The seventh measure is a quarter note C7, followed by a quarter note D7, and then a half note E7. The eighth measure is a quarter note F7, followed by a quarter note G7, and then a half note A7. The ninth measure is a quarter note Bb7, followed by a quarter note C8, and then a half note D8. The tenth measure is a quarter note E8, followed by a quarter note F8, and then a half note G8. The eleventh measure is a quarter note A8, followed by a quarter note Bb8, and then a half note C9. The twelfth measure is a quarter note D9, followed by a quarter note E9, and then a half note F9. The thirteenth measure is a quarter note G9, followed by a quarter note A9, and then a half note Bb9. The fourteenth measure is a quarter note C10, followed by a quarter note D10, and then a half note E10. The fifteenth measure is a quarter note F10, followed by a quarter note G10, and then a half note A10. The sixteenth measure is a quarter note Bb10, followed by a quarter note C11, and then a half note D11. The seventeenth measure is a quarter note E11, followed by a quarter note F11, and then a half note G11. The eighteenth measure is a quarter note A11, followed by a quarter note Bb11, and then a half note C12. The nineteenth measure is a quarter note D12, followed by a quarter note E12, and then a half note F12. The twentieth measure is a quarter note G12, followed by a quarter note A12, and then a half note Bb12. The twenty-first measure is a quarter note C13, followed by a quarter note D13, and then a half note E13. The twenty-second measure is a quarter note F13, followed by a quarter note G13, and then a half note A13. The twenty-third measure is a quarter note Bb13, followed by a quarter note C14, and then a half note D14. The twenty-fourth measure is a quarter note E14, followed by a quarter note F14, and then a half note G14. The twenty-fifth measure is a quarter note A14, followed by a quarter note Bb14, and then a half note C15. The twenty-sixth measure is a quarter note D15, followed by a quarter note E15, and then a half note F15. The twenty-seventh measure is a quarter note G15, followed by a quarter note A15, and then a half note Bb15. The twenty-eighth measure is a quarter note C16, followed by a quarter note D16, and then a half note E16. The twenty-ninth measure is a quarter note F16, followed by a quarter note G16, and then a half note A16. The thirtieth measure is a quarter note Bb16, followed by a quarter note C17, and then a half note D17. The thirty-first measure is a quarter note E17, followed by a quarter note F17, and then a half note G17. The thirty-second measure is a quarter note A17, followed by a quarter note Bb17, and then a half note C18. The thirty-third measure is a quarter note D18, followed by a quarter note E18, and then a half note F18. The thirty-fourth measure is a quarter note G18, followed by a quarter note A18, and then a half note Bb18. The thirty-fifth measure is a quarter note C19, followed by a quarter note D19, and then a half note E19. The thirty-sixth measure is a quarter note F19, followed by a quarter note G19, and then a half note A19. The thirty-seventh measure is a quarter note Bb19, followed by a quarter note C20, and then a half note D20. The thirty-eighth measure is a quarter note E20, followed by a quarter note F20, and then a half note G20. The thirty-ninth measure is a quarter note A20, followed by a quarter note Bb20, and then a half note C21. The fortieth measure is a quarter note D21, followed by a quarter note E21, and then a half note F21. The forty-first measure is a quarter note G21, followed by a quarter note A21, and then a half note Bb21. The forty-second measure is a quarter note C22, followed by a quarter note D22, and then a half note E22. The forty-third measure is a quarter note F22, followed by a quarter note G22, and then a half note A22. The forty-fourth measure is a quarter note Bb22, followed by a quarter note C23, and then a half note D23. The forty-fifth measure is a quarter note E23, followed by a quarter note F23, and then a half note G23. The forty-sixth measure is a quarter note A23, followed by a quarter note Bb23, and then a half note C24. The forty-seventh measure is a quarter note D24, followed by a quarter note E24, and then a half note F24. The forty-eighth measure is a quarter note G24, followed by a quarter note A24, and then a half note Bb24. The forty-ninth measure is a quarter note C25, followed by a quarter note D25, and then a half note E25. The fiftieth measure is a quarter note F25, followed by a quarter note G25, and then a half note A25. The fifty-first measure is a quarter note Bb25, followed by a quarter note C26, and then a half note D26. The fifty-second measure is a quarter note E26, followed by a quarter note F26, and then a half note G26. The fifty-third measure is a quarter note A26, followed by a quarter note Bb26, and then a half note C27. The fifty-fourth measure is a quarter note D27, followed by a quarter note E27, and then a half note F27. The fifty-fifth measure is a quarter note G27, followed by a quarter note A27, and then a half note Bb27. The fifty-sixth measure is a quarter note C28, followed by a quarter note D28, and then a half note E28. The fifty-seventh measure is a quarter note F28, followed by a quarter note G28, and then a half note A28. The fifty-eighth measure is a quarter note Bb28, followed by a quarter note C29, and then a half note D29. The fifty-ninth measure is a quarter note E29, followed by a quarter note F29, and then a half note G29. The sixtieth measure is a quarter note A29, followed by a quarter note Bb29, and then a half note C30. The sixty-first measure is a quarter note D30, followed by a quarter note E30, and then a half note F30. The sixty-second measure is a quarter note G30, followed by a quarter note A30, and then a half note Bb30. The sixty-third measure is a quarter note C31, followed by a quarter note D31, and then a half note E31. The sixty-fourth measure is a quarter note F31, followed by a quarter note G31, and then a half note A31. The sixty-fifth measure is a quarter note Bb31, followed by a quarter note C32, and then a half note D32. The sixty-sixth measure is a quarter note E32, followed by a quarter note F32, and then a half note G32. The sixty-seventh measure is a quarter note A32, followed by a quarter note Bb32, and then a half note C33. The sixty-eighth measure is a quarter note D33, followed by a quarter note E33, and then a half note F33. The sixty-ninth measure is a quarter note G33, followed by a quarter note A33, and then a half note Bb33. The seventieth measure is a quarter note C34, followed by a quarter note D34, and then a half note E34. The seventy-first measure is a quarter note F34, followed by a quarter note G34, and then a half note A34. The seventy-second measure is a quarter note Bb34, followed by a quarter note C35, and then a half note D35. The seventy-third measure is a quarter note E35, followed by a quarter note F35, and then a half note G35. The seventy-fourth measure is a quarter note A35, followed by a quarter note Bb35, and then a half note C36. The seventy-fifth measure is a quarter note D36, followed by a quarter note E36, and then a half note F36. The seventy-sixth measure is a quarter note G36, followed by a quarter note A36, and then a half note Bb36. The seventy-seventh measure is a quarter note C37, followed by a quarter note D37, and then a half note E37. The seventy-eighth measure is a quarter note F37, followed by a quarter note G37, and then a half note A37. The seventy-ninth measure is a quarter note Bb37, followed by a quarter note C38, and then a half note D38. The eightieth measure is a quarter note E38, followed by a quarter note F38, and then a half note G38. The eighty-first measure is a quarter note A38, followed by a quarter note Bb38, and then a half note C39. The eighty-second measure is a quarter note D39, followed by a quarter note E39, and then a half note F39. The eighty-third measure is a quarter note G39, followed by a quarter note A39, and then a half note Bb39. The eighty-fourth measure is a quarter note C40, followed by a quarter note D40, and then a half note E40. The eighty-fifth measure is a quarter note F40, followed by a quarter note G40, and then a half note A40. The eighty-sixth measure is a quarter note Bb40, followed by a quarter note C41, and then a half note D41. The eighty-seventh measure is a quarter note E41, followed by a quarter note F41, and then a half note G41. The eighty-eighth measure is a quarter note A41, followed by a quarter note Bb41, and then a half note C42. The eighty-ninth measure is a quarter note D42, followed by a quarter note E42, and then a half note F42. The ninetieth measure is a quarter note G42, followed by a quarter note A42, and then a half note Bb42. The hundredth measure is a quarter note C43, followed by a quarter note D43, and then a half note E43. The hundred-first measure is a quarter note F43, followed by a quarter note G43, and then a half note A43. The hundred-second measure is a quarter note Bb43, followed by a quarter note C44, and then a half note D44. The hundred-third measure is a quarter note E44, followed by a quarter note F44, and then a half note G44. The hundred-fourth measure is a quarter note A44, followed by a quarter note Bb44, and then a half note C45. The hundred-fifth measure is a quarter note D45, followed by a quarter note E45, and then a half note F45. The hundred-sixth measure is a quarter note G45, followed by a quarter note A45, and then a half note Bb45. The hundred-seventh measure is a quarter note C46, followed by a quarter note D46, and then a half note E46. The hundred-eighth measure is a quarter note F46, followed by a quarter note G46, and then a half note A46. The hundred-ninth measure is a quarter note Bb46, followed by a quarter note C47, and then a half note D47. The hundred-tieth measure is a quarter note E47, followed by a quarter note F47, and then a half note G47. The hundred-first measure is a quarter note A47, followed by a quarter note Bb47, and then a half note C48. The hundred-second measure is a quarter note D48, followed by a quarter note E48, and then a half note F48. The hundred-third measure is a quarter note G48, followed by a quarter note A48, and then a half note Bb48. The hundred-fourth measure is a quarter note C49, followed by a quarter note D49, and then a half note E49. The hundred-fifth measure is a quarter note F49, followed by a quarter note G49, and then a half note A49. The hundred-sixth measure is a quarter note Bb49, followed by a quarter note C50, and then a half note D50. The hundred-seventh measure is a quarter note E50, followed by a quarter note F50, and then a half note G50. The hundred-eighth measure is a quarter note A50, followed by a quarter note Bb50, and then a half note C51. The hundred-ninth measure is a quarter note D51, followed by a quarter note E51, and then a half note F51. The hundred-tieth measure is a quarter note G51, followed by a quarter note A51, and then a half note Bb51. The hundred-first measure is a quarter note C52, followed by a quarter note D52, and then a half note E52. The hundred-second measure is a quarter note F52, followed by a quarter note G52, and then a half note A52. The hundred-third measure is a quarter note Bb52, followed by a quarter note C53, and then a half note D53. The hundred-fourth measure is a quarter note E53, followed by a quarter note F53, and then a half note G53. The hundred-fifth measure is a quarter note A53, followed by a quarter note Bb53, and then a half note C54. The hundred-sixth measure is a quarter note D54, followed by a quarter note E54, and then a half note F54. The hundred-seventh measure is a quarter note G54, followed by a quarter note A54, and then a half note Bb54. The hundred-eighth measure is a quarter note C55, followed by a quarter note D55, and then a half note E55. The hundred-ninth measure is a quarter note F55, followed by a quarter note G55, and then a half note A55. The hundred-tieth measure is a quarter note Bb55, followed by a quarter note C56, and then a half note D56. The hundred-first measure is a quarter note E56, followed by a quarter note F56, and then a half note G56. The hundred-second measure is a quarter note A56, followed by a quarter note Bb56, and then a half note C57. The hundred-third measure is a quarter note D57, followed by a quarter note E57, and then a half note F57. The hundred-fourth measure is a quarter note G57, followed by a quarter note A57, and then a half note Bb57. The hundred-fifth measure is a quarter note C58, followed by a quarter note D58, and then a half note E58. The hundred-sixth measure is a quarter note F58, followed by a quarter note G58, and then a half note A58. The hundred-seventh measure is a quarter note Bb58, followed by a quarter note C59, and then a half note D59. The hundred-eighth measure is a quarter note E59, followed by a quarter note F59, and then a half note G59. The hundred-ninth measure is a quarter note A59, followed by a quarter note Bb59, and then a half note C60. The hundred-tieth measure is a quarter note D

The second system of musical notation continues the piece. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff with various note values and rests. The bass line is indicated by a series of 'x' marks on a five-line staff. The system concludes with a double bar line and a repeat sign.

C

1. G C

3 - - 1 7 | 6333 2313 3777 6757 | 6146 5 45 35352525 151575

Detailed description: This is the first system of musical notation for the song 'The Wind'. It features a single melodic line on a five-line staff. The notation includes various musical symbols such as eighth notes, quarter notes, and rests. Above the staff, there are several 'x' marks, likely indicating fingerings or breath marks. Below the staff, there are numbers (3, 1, 7, 6, 3, 3, 3, 2, 3, 1, 3, 3, 7, 7, 7, 6, 7, 5, 7, 6, 1, 4, 6, 5, 4, 5, 3, 5, 3, 5, 2, 5, 2, 5, 1, 5, 1, 5, 7, 5) which appear to be a form of musical shorthand or tablature. The system is divided into three measures by vertical bar lines. The first measure contains a rest followed by a quarter note '1' and a quarter note '7'. The second measure contains a sequence of eighth notes: '6333', '2313', '3777', and '6757'. The third measure contains a sequence of eighth notes: '6146', '5', '45', '35352525', and '151575'. Above the staff, there are several 'x' marks, likely indicating fingerings or breath marks. The system is labeled with 'C' at the beginning and '1. G C' above the staff.

First system of musical notation for 'The Wind'. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure is marked with a chord symbol 'Am' and contains a whole note chord. The second measure is marked with a chord symbol 'E' and contains a whole note chord. The third measure is marked with a chord symbol 'F' and contains a whole note chord. The fourth measure is marked with a chord symbol 'C' and contains a whole note chord. The fifth measure is marked with a chord symbol 'Am' and contains a whole note chord. The sixth measure is marked with a chord symbol 'E' and contains a whole note chord. The seventh measure is marked with a chord symbol 'F' and contains a whole note chord. The eighth measure is marked with a chord symbol 'C' and contains a whole note chord. The system ends with a double bar line. Below the staff, there is a sequence of numbers: 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.

C♯> C♯>

3 5 3 5 0 3 3 3 3 3 3 4 | 4 6 4 6 0 4 4 4 4 4 4 5 | 5 - - 5. 6

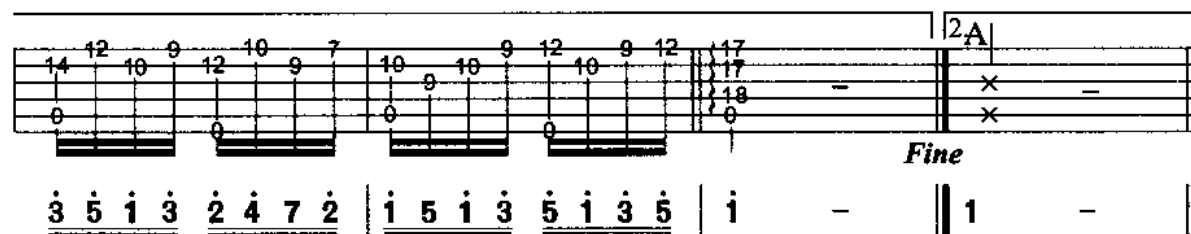
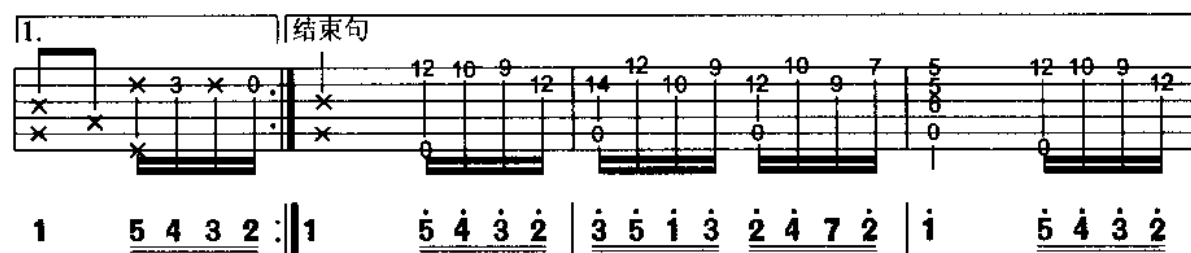
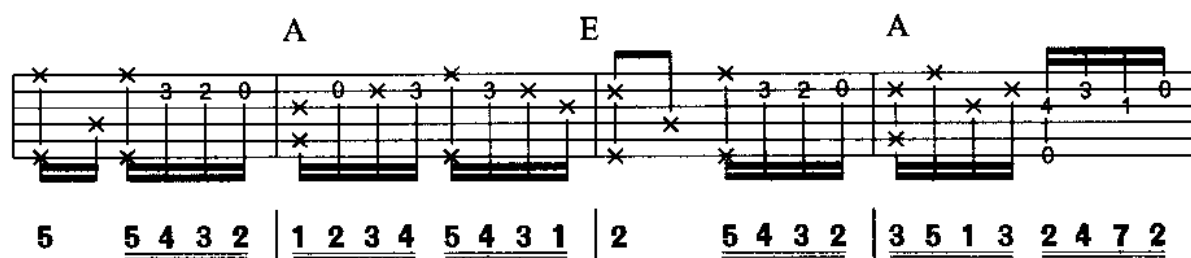
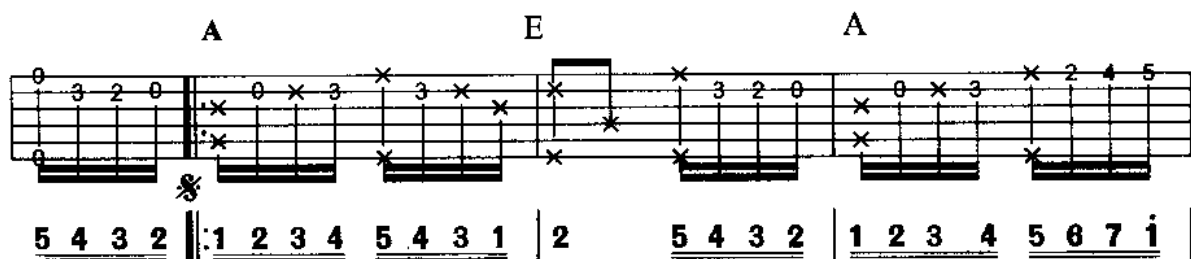
♩ 12 12 3 4 3 5 X X X 3 0 0 0 0 5 6 5 X 1 X 5 3 5 0 2 0 3 2

3 5 b3 b7 5 4 1 0 4 2 7 5 2 :|| 6 1 4 6 5 4 5 0 3 2 1 5 3 5 5 1 7 ||

注：奏大反复 $\text{※} \rightarrow \text{※}$ 时要跳过 $\oplus \rightarrow \oplus$ 。

奇异的关联

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



转 1 = C

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

1.

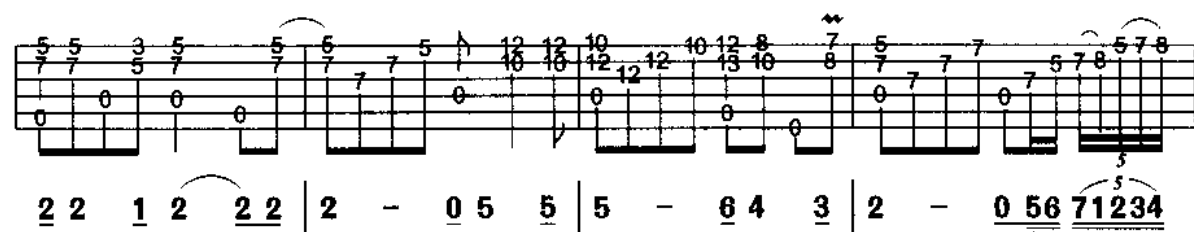
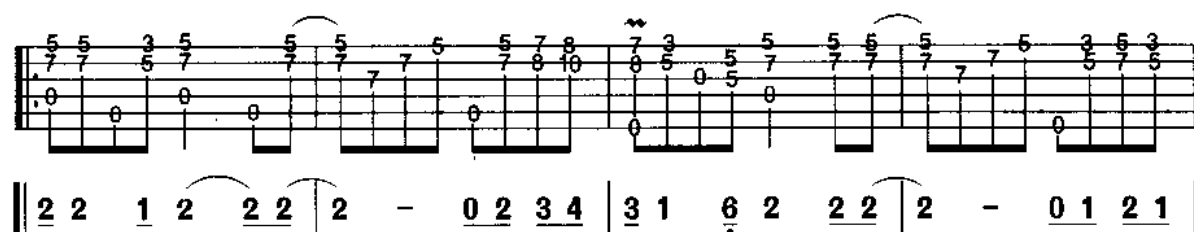
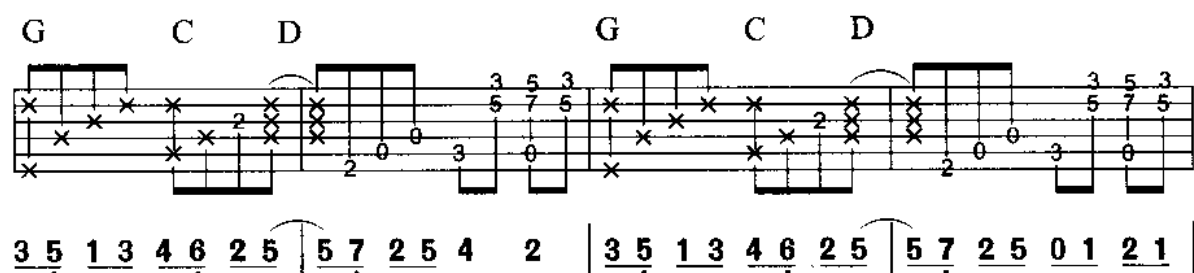
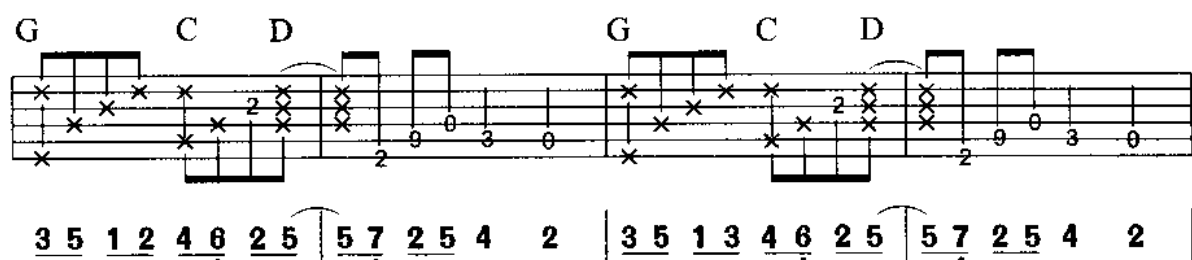
4 4 5 6 7 1 2 | 1. 7 6 | #5 5 #4 5 6 7 5 | 3 3 4 3 2 1 7 ||


2.


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

苏塔娜美拉

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







2. 渐慢

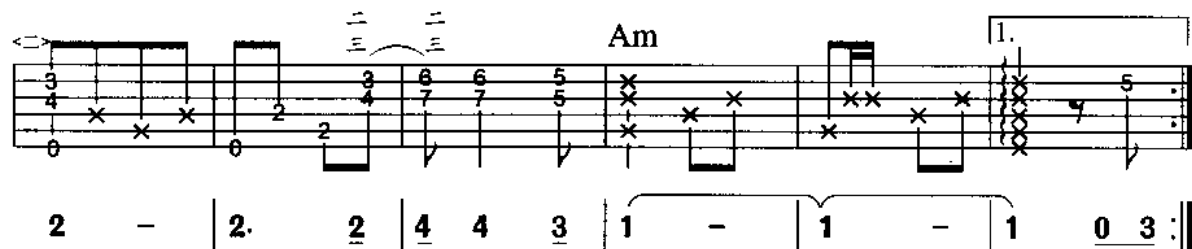
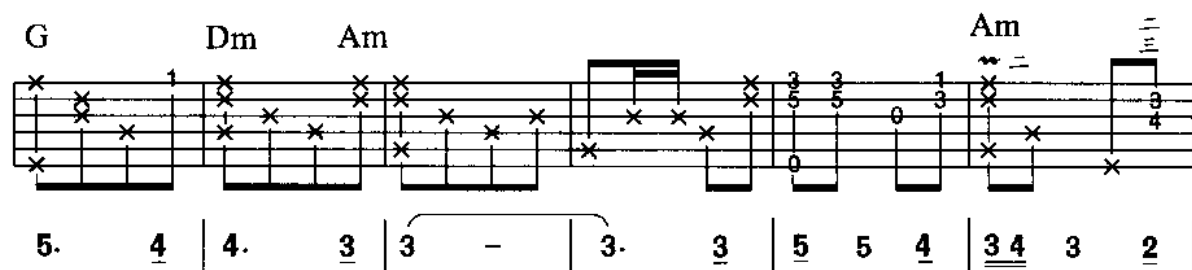
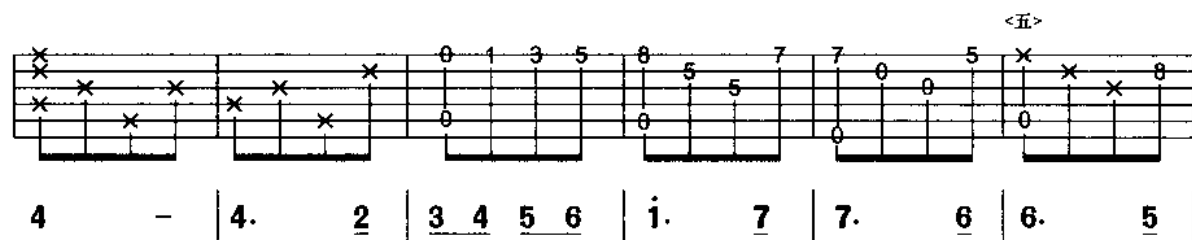
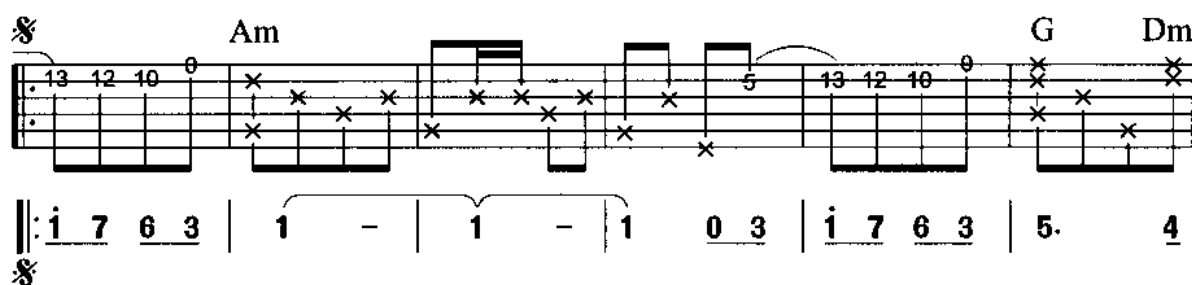
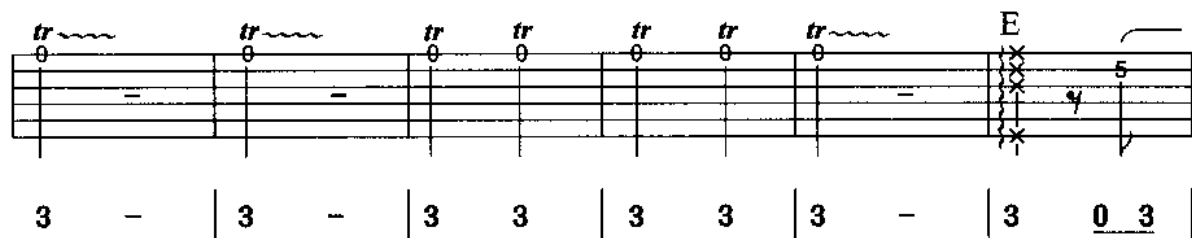
The musical score for the second ending is written on a single staff. It begins with a '2.' indicating the second ending and a '渐慢' (Ritardando) instruction. The key signature has one sharp (F#), and the time signature is 3/4. The melody consists of eighth and quarter notes, with some notes marked with an 'x' above them. The score ends with a double bar line. Below the staff, the fingering is indicated by numbers 1-5, with some numbers underlined.

5 - 0 6 4 2 | 1 1 7 6 1 4 5 5 | 5 - - -

珍珠项链

刘天礼 改编

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



2.

1 - | 6 7 i 7 | 6. 5 | 7. 6 | 6. #5 | 7. 6 7 |

1.

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>

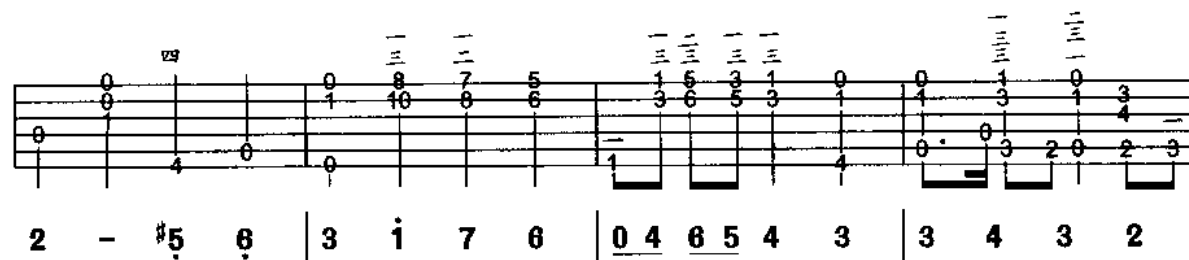
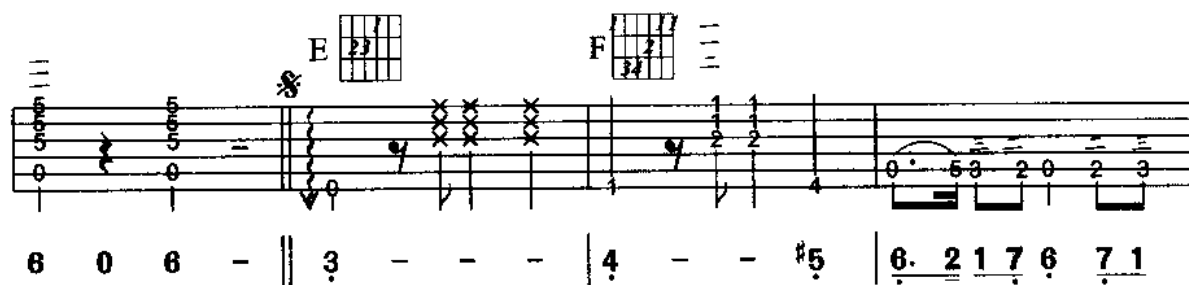
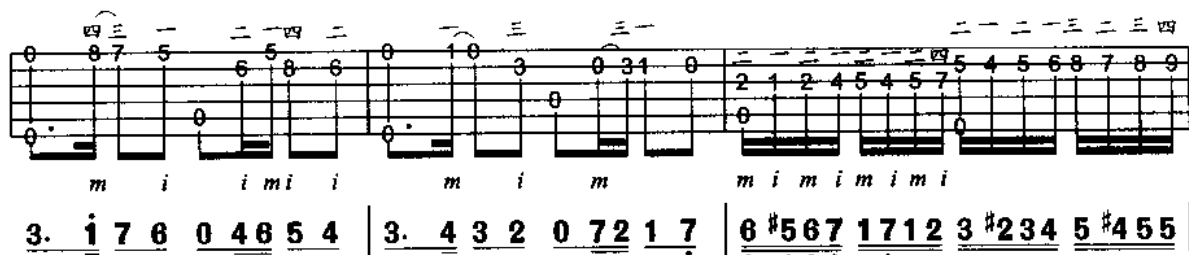
6 #5 | 6 - | 6 - | 6 - | 6 - ||

玫 瑰 花

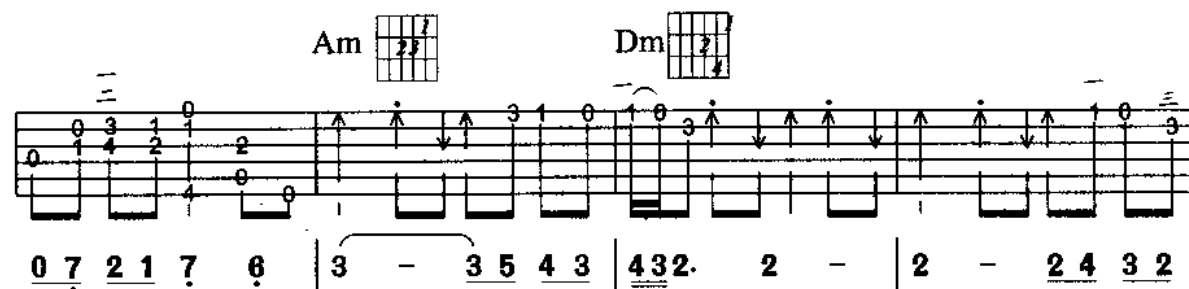
(新编新版)

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

新 疆 民 歌
刘天礼 记谱编配






右手均用食指




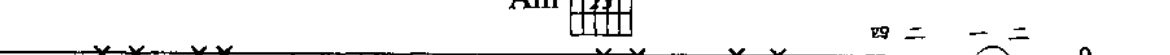
[illegible]

The first system of musical notation for 'The Rose Tree'. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. Above the staff, there are four chord diagrams: E major, A minor, A minor, and a whole note chord (represented by a circle with a cross). The melody starts with a whole note G4, followed by a half note F#4, and then a half note E4. The rest of the system consists of eighth and sixteenth notes, with many notes marked with an 'x' to indicate fretted positions. Below the staff, the fret numbers are written: 3 2 0# 5 6 3 for the first measure, and 6 - - - 6 - - - 6 - - - 2. #1 for the subsequent measures.


E  Am 

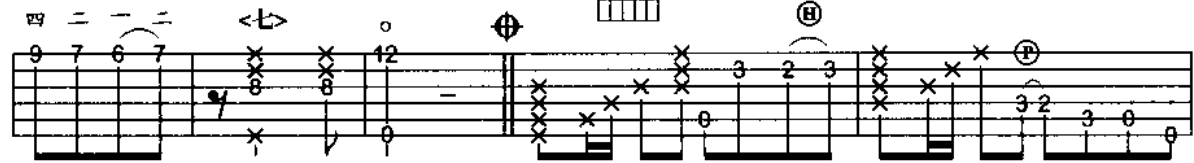
3. 

Am 





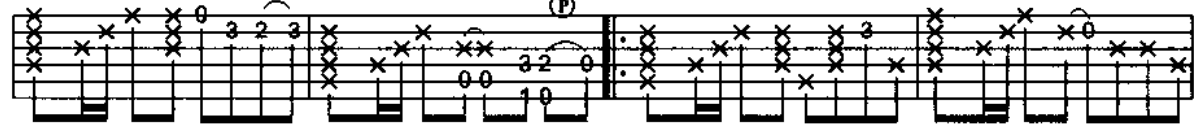
3 - - - | 7 6 #5 6 | 6 - | 6 - | #4 3 #2 3 0 3 -

Am 




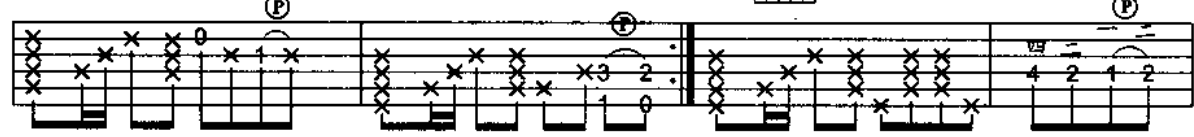
#1 7 6 7 | 0 7 7 | 3 - || 6 - 6 2 #1 2 | 3. 4 #3 1 6 3 |

Dm  Am 





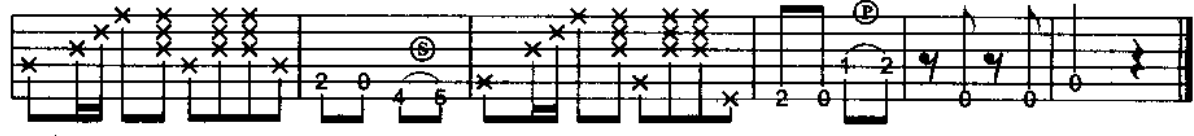
4 - 3 2 #1 2 | 2. 6 6 4 3 2 || 1 - 1 2 | 3. 1 7 6 6 |

1. 2. Am 



1. 1 7 6 #5 6 | 6 - 6 3 4 3 || 6 - - - | #4 3 #2 3 |

E  Am 




3 - - - | 7 6 #5 6 | 6 - - - | #4 3 #2 3 | 0 3 0 3 | 6 0 ||

致艾丽丝

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

贝多芬 曲


Am <五> 

二 一 二 一 二 一 四 二 四 三 二 一 四 四 二 三 二 一

12 11 12 11 12 7 10 8 x x x x 7 0 4 7 8 0 12 11

0 7 6 5 7 7

$\dot{3} \# \dot{2} \mid \dot{3} \# \dot{2} \dot{3} \dot{7} \flat \dot{2} \dot{1} \mid \dot{6} \dot{3} \dot{6} \dot{1} \dot{3} \dot{6} \mid \dot{7} \dot{3} \# \dot{5} \dot{3} \dot{5} \dot{7} \mid \dot{1} \dot{3} \dot{6} \dot{3} \dot{3} \# \dot{2} \mid$

Am <五>  (P)

二 一 二 一 四 二 四 三 二 一 四 三 一 三 四 二 一 二 一 二 一 四 二

12 11 12 7 10 8 x x x x 7 5 8 7 5 12 11 12 11 12 7 10 8

0 7 6 0 7 6 6 7 7

$\dot{3} \# \dot{2} \dot{3} \dot{7} \flat \dot{2} \dot{1} \mid \dot{6} \dot{3} \dot{6} \dot{1} \dot{3} \dot{6} \mid \dot{7} \dot{3} \# \dot{5} \dot{3} \dot{1} \dot{7} \mid \dot{6} \dot{3} \dot{6} 0 \dot{3} \# \dot{2} \mid \dot{3} \# \dot{2} \dot{3} \dot{7} \flat \dot{2} \dot{1} \mid$

Am <五>  Am <五> 

四 三 二 一 四 四 二 三 二 一 二 一 二 一 四 二

x x x x x 7 0 4 7 8 0 12 11 12 11 12 7 10 8 x x x x

0 7 6 5 7 7

$\dot{6} \dot{3} \dot{6} \dot{1} \dot{3} \dot{6} \mid \dot{7} \dot{3} \# \dot{5} \dot{3} \dot{5} \dot{7} \mid \dot{1} \dot{3} \dot{6} \dot{3} \dot{3} \# \dot{2} \mid \dot{3} \# \dot{2} \dot{3} \dot{7} \flat \dot{2} \dot{1} \mid \dot{6} \dot{3} \dot{6} \dot{1} \dot{3} \dot{6} \mid$


(P) (P) (P) (P)

四 三 二 一 四 三 一 三 四 一 二 四 四 二 三 一 四 三 一 三 四 四 二 四 二 三 一 四 二

7 6 8 7 5 7 8 10 12 10 8 13 12 10 12 12 10 12 10 8 5 10 8

0 7 6 6 7 7 8 10 10 10 10 7 7

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

arm. arm. arm Am <五> 

四 一 四 一 二 一 二 一 二 一 二 一 四 二

7 0 12 12 11 12 11 12 11 12 11 12 11 12 7 10 8 x x x x

0 7 7 9 9 7

$\dot{7} \dot{3} \dot{3} \dot{3} \dot{3} \dot{3} \mid \dot{3} \dot{3} \dot{3} \# \dot{2} \dot{3} \dot{2} \mid \dot{3} \# \dot{2} \dot{3} \dot{2} \dot{3} \dot{2} \mid \dot{3} \# \dot{2} \dot{3} \dot{7} \flat \dot{2} \dot{1} \mid \dot{6} \dot{3} \dot{6} \dot{1} \dot{3} \dot{6} \mid$

dim

四三二 一四 四二 三 二一 二一 二一 四二 Am<E> 四三二一 四三

7 0 4 7 8 0 12 11 12 11 12 7 10 8 x x x x x 7 5 8 7

0 7 6 5 7 7 x x x x x 0 7 6

7 3 5 3 5 7 | 1 3 6 3 3 2 | 3 2 3 7 2 1 | 6 3 6 1 3 6 | 7 3 5 3 1 7

一三四一 二四 (P) 四二 三一 四三 (P) 一三四一 四二 四二 三一 (P) 四二 一三 arm.arm.

5 7 8 10 12 8 13 12 10 12 12 12 10 8 5 10 8 7 0 12 9

5 7 7 8 10 10 10 12 12 12 5 7 7 0 7 7

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

arm.

Am <五>

dim.

p

3 3 3 2 3 2 | 3 2 3 2 3 2 | 3 2 3 7 2 1 | 6 3 6 1 3 6 | 7 3 #5 3 5 7

四 二 三 二 一 二 一 二 一 四 二

8 0 12 11 12 11 12 7 10 8

Am <五>

四 三 二 一 四 三

7 5 0 7 5 1 1 1

5 7 7 6 7 7 3 2 0

1. 一 三 四

1 3 6 3 3 #2 | 3 #2 3 7 #2 1 | 0 3 6 1 3 6 | 7 3 #5 3 1 7 | 6 3 6 1 1 1

四 三 一 四 三 一 四 四 二 二 二 四

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

3 3

1 1

三 一

1 4 4 4 4. 3 | 3 4 2 4 b7. 6 | 6 5 4 3 2 1 | b7 4 6 4 6 5 6 7 | 1 4 4 4 2. #2

0 0 1 | 1 5 0 | 1 3 3 3 3 | 1 3 3 3 | 0 3 8 7 5 | 6 6 5 3 | 6 3

0 2 2 2 0 3 | 0 3 3 3 3 3 | 0 2 0 3 | 2 0 | 3 | 0 3 7 5 | 6 6 5 3 | 6 3

三 二

3̇ 3̇ 3̇ 3̇ 4̇ 6̇ | i̇ 1̇ 1̇ 1̇ 3̇. 7̇ | i̇ 5̇ 5̇ 5̇ 6̇ 5̇ 7̇ 5̇ | i̇ 5̇ 2̇ 5̇ | 3̇ 5̇ i̇ 7̇ 6̇ 5̇ 4̇ 3̇ | 2̇ 5̇ 4̇ 2̇

一四 二 三 四四三 一四二 一四一 (H) 二 (P) (P)

1 3 3 3 3 1 3 3 0 3 0 7 5 8 6 5 3 6 3 5 6 5 4 5 4 5 4 5 4

0 0 2 0 2 0 3 0 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

1 5 5 5 6 5 7 5 1 5 2 5 3 5 1 7 6 5 4 3 2 5 4 2 3 4 3 #2 3 7 3 2 3 7 3 2

[illegible]

The first system of musical notation for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains six measures of music. The lower staff is a bass clef with a key signature of one flat (B-flat). It contains six measures of music. The melody is written in the upper staff, and the bass line is in the lower staff. The notes are as follows:

Measure	Upper Staff (Treble)	Lower Staff (Bass)
1	G4, A4, Bb4, A4, G4	G2, A2, Bb2, A2, G2
2	F4, E4, D4, C4, Bb3	F2, E2, D2, C2, Bb1
3	A4, Bb4, A4, G4, F4	A2, Bb2, A2, G2, F2
4	E4, D4, C4, Bb3, A3	E2, D2, C2, Bb1, A1
5	G4, A4, Bb4, A4, G4	G2, A2, Bb2, A2, G2
6	F4, E4, D4, C4, Bb3	F2, E2, D2, C2, Bb1

[illegible]

#5 7 7 7 5 7 | 6 0 | 7 0 0 | 6 1̣ 3̣ 6 1̣ 3̣ 2̣ 1̣ 7 | 6 1̣ 3̣ 6 1̣ 3̣ 2̣ 1̣ 7

[illegible]

Am<五>

四三二一 四 四二三 二一 二一二一四二

7 0 4 7 8 0 12 11 12 11 12 7 10 8

Am<五>

四三二一四三

7 5 8 7

6̣3̣6̣1̣3̣6̣ | 7̣3̣#5̣3̣5̣7̣ | 1̣3̣6̣3̣3̣#2̣ | 3̣#2̣3̣7̣#2̣1̣ | 6̣3̣6̣1̣3̣6̣ | 7̣3̣#5̣3̣1̣7̣

一 三 四 一 二 四 四 二 三 一 四 三 一 三 四 一 四 二 四 二 三 一 四 二 一 三 四 一 二 四 *arm. arm.*

5 7 8 10 12 8 13 12 10 12 12 10 8 5 10 8 7 9 12

5 7 7 8 10 10 10 12 10 5 7 7 0 7 7

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

arm.

Am<五>

四 一 二 一 二 一 二 一 二 一 四 二

12 11 12 11 12 11 12 11 12 11 12 7 10 8

9 7

Am<五>

四 三 二 一 四

7 0 4 7

0 7 6

3 3 3 #2 3 2 | 3 #2 3 2 3 2 | 3 #2 3 7 #2 1 | 6 3 6 1 3 6 | 7 3 #5 3 5 7

四二二 二一 二一四二 Am<五> 四三二一 四三

8 0 12 11 12 11 12 7 10 8 x x x x 7 5 0 7 5 5 0

6 7 7 x x x x 0 7 0 0 7

1 3 6 3 3 #2 3 #2 3 7 2 1 0 3 6 1 3 6 7 3 #5 3 1 7 6 0

rit

西班牙斗牛士

1=C $\frac{4}{4}$ $\frac{2}{4}$ 快速

西班牙乐曲
刘天礼 编配

E E F F G F E E F G F

i i P

3 33 3 33 3 33 3 4 | 4 44 4 44 4 44 5 4 | 3 33 3 33 3 33 3 4 | 4 44 4 44 4 44 5 4 |

p i *i i* *i i P* *i i*

3 3 3 3 3 3 7 $\dot{1}$ | $\dot{3}$ - - $\dot{2}$ $\dot{3}$ $\dot{2}$ | 7 - - $\sharp 5$ 6 | 7 - 7 6 5 4 |

(Lala la la lala la la la la la la la

E

3 - - 7 $\dot{1}$ | $\dot{3}$ - $\dot{3}$ $\dot{2}$ $\dot{1}$ 7 6 7 | $\dot{1}$ $\dot{2}$ $\dot{1}$ 7 $\dot{1}$ - $\flat 7$ 6 $\sharp 5$ 6 | $\flat 7$ $\dot{1}$ 7 6 $\flat 7$ - 6 $\sharp 5$ 4 $\sharp 5$ |

la lala la la la la lala lala la la lala la la la

6 7 6 $\sharp 5$ 6 6 6 5 4 || 3 33 3 33 3 33 3 4 | 4 44 4 44 4 44 5 4 :||

la la lala la la la lala lala lala lala lala lala lala la la

A

The first system of the musical score for 'The Rose Tree' is in 3/4 time. It consists of a vocal melody and a piano accompaniment. The vocal line starts with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter and eighth notes. The system ends with a double bar line.

p i p i p i i i i i i i p i p

p i p p i i i i i i i i i i i i

3 3 3 3 3 3 3 3 6 54 32 #1 2 3 3 3 #1 2 3 2 3 #1. 6 7 12 1 7 6 5

The musical notation for the guitar solo is presented on a single staff. It begins with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The notation includes various fret numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and various musical symbols (e.g., accidentals, dynamics, articulation). The notation is divided into two systems by a double bar line. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The notation is written in a style that is common for guitar solos, with a focus on the fret numbers and the melodic line. The notation is presented in a way that is easy to read and understand, with a clear indication of the fret numbers and the musical symbols. The notation is presented in a way that is easy to read and understand, with a clear indication of the fret numbers and the musical symbols.

D9 Dm

1 3 0 1 3 0 1 3 0 1 3 0

i i i i i i i i i i i i

i p p i i i i p i i i i i i i i i i

$\flat 7 \ 7 \ \flat 7 \ 5 \mid 6 \ 3 \ \sharp 4 \ 3 \ \sharp 1 \ 6 \mid 2 \ 2 \ 2 \ 2 \ 3 \mid 4 \ 4 \ 4 \ 4 \ 4 \mid 3 \ 4 \ 3 \ 2 \ 1 \ 2 \ 1 \ \flat 7$

A D9 A

6 3 4 3 #1 6 | 2 2 2 2 3 | #1 3 #4 3 1 6 | b7 7 b7 5 | 6 0 3

[illegible]

D A

转 1 = C

6 6 | 0 5. 5. || 1 - | 1 2 2 3 | 2 3 2 1 7

A7 D

7 - | 7 2 5 4 3 | 2 - | 3 4 3 4 3 2 | 1 1 1 1 1 | 1 5. 5. ||

#F #F G A

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

A A A7 DA D A

5 - - 3 4 || 5 - - 4 3 | 2 3 2 1 7 - 7 1 7 1 | 2 4 4 4 3 2 1 1 1 7

D

1 - - 3 4 || 1 6 6 6 6 6 6 6 6 | 6 6 0 6 0 7 7. 7 | i 0 ||

注: 反复第二次时, 可以加入唱。

D.C.

杜丘之歌

《追捕》插曲

1=F $\frac{4}{4}$ 中速

刘天礼 编配

均用此大橫按指法。

F F \sharp F G \sharp F G G \sharp G A \sharp G
 <三> <三> <四> <五> <四>

1 - - - | 1 \sharp 1 2 \sharp 1 | 2 - - - | 2 \sharp 2 3 \sharp 2

A **A** **Am** **Gm**
 <5> <5> <5> <5>

3 - - - | 3 - - - | 3 - - - | 2 - - -

F A Dm

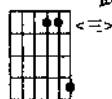
1 - - - | 7 - - - | 6 - - - | 6 - - -

Detailed description: This musical notation is for the first system of 'The Rose Tree'. It consists of a treble and bass staff. The treble staff contains a series of eighth notes with stems pointing up and down, indicating a specific fingering or bowing technique. The bass staff contains a series of eighth notes with stems pointing up and down. The notation is divided into four measures by vertical bar lines. The first measure is labeled 'F', the second 'A', and the third 'Dm'. The fourth measure is unlabeled. Below the staff, the numbers 1, 7, 6, and 6 are written, each followed by three dashes, indicating a sequence of notes or chords.

A Dm Gm Gm

7. 6 3 - | 3 - 3 6 1 | 3 4 3 2 - - | 2 - - -

此处均用此大横按指法



A Dm

<五七五> <三> <五>

7. 6 3 - | 3 - 6 1 3 | 5 6 5 4 - - | 4 - - 4 5 |

Dm Am Gm<五>

<七> <五> <七> <五> <三>

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

Gm F 1. Gm F Gm A

2 - - 1 7 | 2 - 1 2 | 7 - - - | 3 - - - :||

2. Gm F A Dm

2 - 1 7 | 6 - - - | 6 - - - ||: 5 - - - |

Am Am

<五>

3 5 6 3 5 3 5 | 3 - - - :|| 3 - - -) ||: 7. 6 3 -

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 呀

Dm Gm
 <五>

6 - - 5 4 | 3. 6 1 - | 1 - - 2 3 | 2 - - 1 7 |
 啦 啦 呀 啦 ... 啦 呀 啦 呀

1. F Gm A 2. Gm F A

2 - 1 2 | 7 - - - | 3 - - - :|| 2 - 1 7 |
 啦 啦 啦 啦 啦 啦 啦

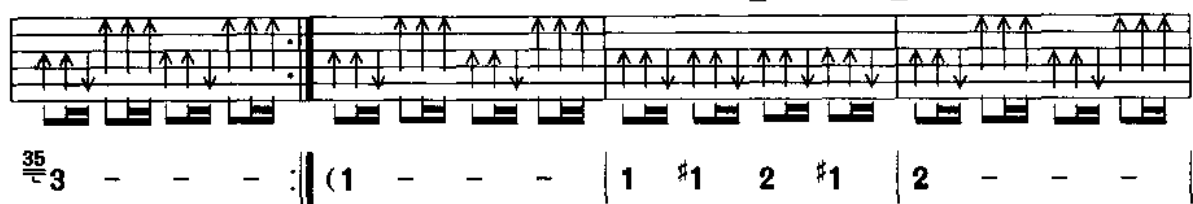
Dm Am

6 - - - | 6 - - - || 5 - - - | 3 5 6 3 5 3 5 |
 啦 啊

均用大横按指法

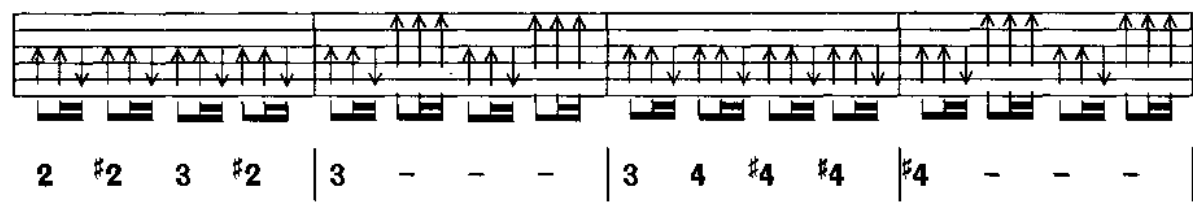
F F \sharp F G \sharp F G

<三> <三> <四> <三> <七>



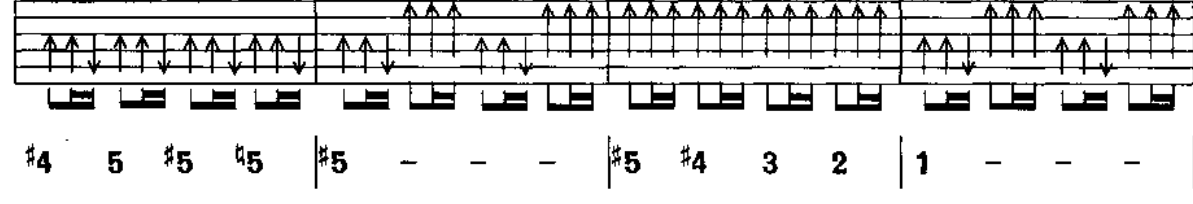
G \sharp G A \sharp G A A \sharp A B \sharp A B

<三> <四> <五> <四> <五> <五> <六> <七> <六> <七>

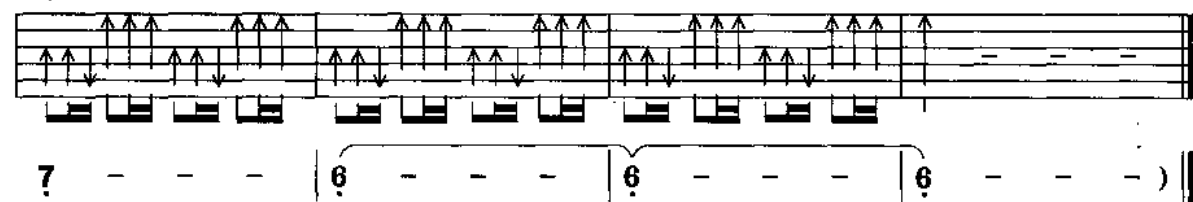


B C \flat D C \flat D \flat D B A G F

<七> <八> <九> <八> <九> <九> <七> <五> <三>



A Dm



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。