



# 笙

高級教程  
盧思泓編著



賽馬會中國音樂  
教育及推廣計劃  
2016-2018



Allegro

C 調音階 I



Allegro

C 調音階 II



C 調練習曲 I

Allegro moderato

Wohlfahrt Op. 45 Book one No. 1



## C 調練習曲 II (在不同的八度上演奏)

Wohlfahrt Op. 45 Book No. 1  
adopt. By Loo Sze Wang

Allegro moderato

4 *f*

5

9

13

17

21

25

## 小夜曲

(Andante Cantabile from String Quartet No.8)

Andante Cantabile (♩ = 92)

Franz Joseph Haydn, Hob.Ⅲ: No. 17

5

*p dolce*

*mf*

*mf*

*p*

*mf*

*p*

*pp*

*p*

*poco rit.*

留意!

留意!

留意!

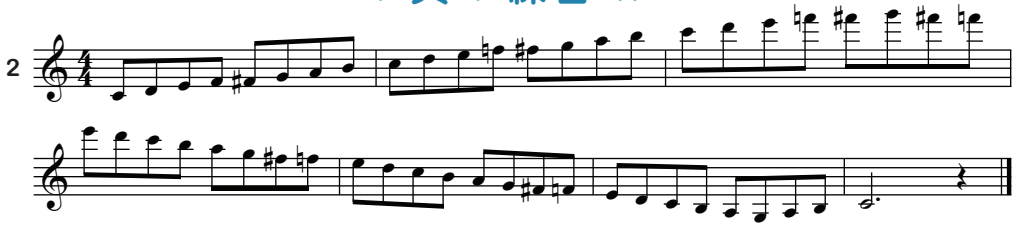
留意!



## F 與 #F 練習 I



## F 與 #F 練習 II



學習重點: 弄清F與#F位置

**Allegro moderato**

Wohlfahrt Op. 45 Book No. 2  
adopt.By Loo Sze Wang





## 沉思 (Meditation)

Andante semplice (♩ = 76)

Franz Joseph Haydn, Hob.Ⅲ: No. 17

1 *p*

9

14 *dim. p cresc. cresc.*

19 *cresc. f dim. p*

24 *cresc. f p* 留意!

29 *p cresc. f più f tutta forza*

34 *molto maestoso p*

39 *esp.*

44



dim. *p*

Detailed description: This musical staff shows measures 44 to 48. It begins with a half note G4, followed by eighth notes A4, B4, C5, and D5. The melody continues with quarter notes and eighth notes, ending with a half note G4. A dynamic marking of *dim.* is placed above the final measure, and *p* is placed below the staff.

49



*cresc.* *cresc.* *cresc.*

Detailed description: This musical staff shows measures 49 to 53. It features a series of eighth-note patterns with slurs. The first measure starts with a half note G4. Dynamic markings of *cresc.* are placed below the staff at measures 49, 51, and 53. A hairpin symbol is used between measures 49-50 and 51-52.

54




*f* *dim.* *p* *cresc.*

Detailed description: This musical staff shows measures 54 to 58. It contains eighth-note patterns with slurs. Dynamic markings of *f*, *dim.*, *p*, and *cresc.* are placed below the staff at measures 54, 55, 56, and 58 respectively.

59

留意



*mf* *sempre cresc.*

Detailed description: This musical staff shows measures 59 to 63. It features eighth-note patterns with slurs. A circled asterisk is placed above the second measure, with the Chinese characters '留意' (Attention) written above it. Dynamic markings of *mf* and *sempre cresc.* are placed below the staff at measures 60 and 62 respectively.

64



*f* *tutta forza* *molto maestoso*

Detailed description: This musical staff shows measures 64 to 68. It contains eighth-note patterns with slurs. Dynamic markings of *f*, *tutta forza*, and *molto maestoso* are placed below the staff at measures 64, 66, and 68 respectively.

69



*f* *dim.* *p*

Detailed description: This musical staff shows measures 69 to 73. It begins with eighth notes with accents (>). The melody then consists of half notes and whole notes. Dynamic markings of *f*, *dim.*, and *p* are placed below the staff at measures 69, 71, and 73 respectively. A hairpin symbol is used at the end of the staff.

Allegro

### G調音階



### G調練習曲 I

Moderato

Wohlfahrt Op. 45 Book one No. 3



## G調練習曲 II

Wohlfahrt Op. 45 Book one No. 3  
adopted by Loo Sze Wang

Moderato

3

*f*

## C與 $\sharp$ C練習

學習重點：弄清C與 $\sharp$ C位置

**Allegro**

1

Musical notation for exercise 1, **Allegro**, 2/4 time, key of D major. The piece consists of two staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody and ends with a double bar line.

## $\sharp$ D與 $\sharp$ G練習

**Moderato**

2

Musical notation for exercise 2, **Moderato**, 2/4 time, key of D major. The piece consists of one staff of music. The melody is written in eighth and sixteenth notes, featuring a mix of natural and sharp notes.

**Moderato**

Musical notation for exercise 2, **Moderato**, 2/4 time, key of D major. The piece consists of one staff of music. The melody is written in eighth and sixteenth notes, featuring a mix of natural and sharp notes.

Allegretto

Wohlfahrt Op. 45 Book one No. 4

3

*mf*



Allegro

Wohlfahrt Op. 45 Book one No. 22

1 *f*



# C大調練習曲

Allegro moderato

Gariboldi Op. 131 no. 1

1. *dolce* *p*

5 *p*

9 *p*

13 *p* *dolce*

17 *p*

21 *cresc.* *dim.* *Ten.*

25

29 *p*

33

*p* *e cresc.*

37

*p*

41

*p e cresc.* *Brillante*

45

*cresc.*

49

*f*

## 歡樂的草原

遼闊 自由地

張之良曲  
盧思泓編

1

6

10

14

稍快的中板

21

歌唱地

27

33



39



45

*mp*



51

*f*



56



61

*f*



66

*rit. . . .*



72 快板 歡騰地



78

*mf*



84



*mp*

Musical notation for measures 84-89. The staff shows a sequence of chords and melodic lines. Measure 84 starts with a chord of G4, B4, D5. The music concludes with a *mp* dynamic marking.

90



Musical notation for measures 90-95. The staff features a melodic line with slurs and ties, primarily consisting of eighth and quarter notes.

96



Musical notation for measures 96-101. The staff contains a complex rhythmic pattern with many sixteenth notes, including chords and single notes.

102



Musical notation for measures 102-107. The staff continues the complex rhythmic pattern from the previous system, with dense sixteenth-note passages.

108



Musical notation for measures 108-113. The staff shows a continuation of the rhythmic complexity, ending with a melodic phrase in the final measure.

114



Musical notation for measures 114-123. The staff features a melodic line with slurs and ties, similar to the notation in measures 90-95.

124



*mp*

Musical notation for measures 124-129. The staff shows a rhythmic pattern of eighth notes with various accidentals. A *mp* dynamic marking is present at the beginning.

130



Musical notation for measures 130-135. The staff continues the rhythmic pattern from the previous system, featuring eighth-note passages.

136



Musical notation for measures 136-141. The staff concludes with a melodic phrase and a final chord, similar to the notation in measures 90-95.

142



148



156



162



168



174



180



185



190





G大調

Allegretto

Gariboldi Op. 131 no. 16

1 *mf*

4 *p*

8 *p* *e scherzando*

12 *p*

16

20 *p*

24 *sf*

28 *sf*

# 笙 高級教程

32

*sf*

36

*sf* *cresc.*

40

44

*p*

48

*p*

51

*p*

54

*cresc.*

36簧笙低一八度

57

*f*

36簧笙低一八度

# Murmuring Zephyr Idyl

Murmurando, con delicatezza

A. Jensen  
arr. Albert E. Wier

1

*p*

*mf* *dim.* *dim.*

*mf* *mf*

*f* *p leggiero*

*mf*

36簧笙低一八度

The musical score is written for the Sheng instrument in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of eight staves of music. The first staff begins with a '2' above the staff, indicating a second ending. The piece starts with a piano (*p*) dynamic and features a melodic line with various articulations like slurs and accents. The dynamics fluctuate, including mezzo-forte (*mf*) and decrescendo (*dim.*) markings. A section of sixteenth-note runs is marked *f* (forte) and *p leggiero* (piano, light). A bracket under the first sixteenth-note run is labeled '36簧笙低一八度', indicating a transposition instruction for the instrument. The score concludes with a final melodic phrase.

The musical score consists of seven staves of music in G major (one sharp). The notation includes various rhythmic patterns, slurs, and dynamic markings. The first staff begins with a *p quasi* marking. The second staff features a *f* marking. The fifth staff includes a *dim.* marking followed by a *p* marking. The sixth staff has an *mf* marking and a *rit.* marking. The seventh staff starts with *a tempo* and *pp* markings, and includes a performance instruction: "36簧笙低一八度" (36簧笙低一八度), which is written below a bracketed section of the music. The score concludes with a *pp* marking.

## D調音階

1

不合36簧

學習重點: 弄清G<sup>#</sup>與G、A<sup>#</sup>與A的位置

2

不合36簧

## D大調

Allegro

Gariboldi Op. 131, no. 7

1

7

13

19

25

31

37

43

36簧笙低一八度

36簧笙低一八度

*f* *p*

*cresc.* *p*

*cresc.*

*p*

49

*cresc.*

54

*p*

59

*p e cresc.*

64

*cresc.*

69

*cresc.*

74

*cresc.*

79

*cresc.*

Presto

Wohlfahrt Op.45 Book one No. 13  
adopted by Loo Sze wang

1

*f*

*simile.*



The image displays six staves of musical notation for a Sheng instrument, arranged vertically. The notation is written in a treble clef with a key signature of one sharp (F#). The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, often grouped in pairs or fours. Each staff begins with a dynamic marking of  $v$  (pizzicato). The notation includes various articulation marks such as accents ( $>$ ) and slurs. The first four staves show a progression of rhythmic motifs, with the fourth staff featuring a prominent slur over a final chord. The fifth staff continues the rhythmic patterns, and the sixth staff concludes with a final melodic phrase and a double bar line.

### A調音階

Moderato

1



Musical notation for exercise 1, first system. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The melody consists of eighth and sixteenth notes.



Musical notation for exercise 1, second system. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The melody continues with eighth and sixteenth notes, ending with a quarter rest.

Moderato

Wohlfahrt Op.45 Book one No. 10

2



Musical notation for exercise 2, first system. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The melody starts with a forte (*f*) dynamic marking. It features eighth and sixteenth notes.



Musical notation for exercise 2, second system. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Continuation of the melody.



Musical notation for exercise 2, third system. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Continuation of the melody.



Musical notation for exercise 2, fourth system. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Continuation of the melody, ending with a quarter rest.

### A大調練習曲

Andante

Gariboldi Op.131 No. 11

1 *dolce* *p*

5 *p*

9

13

17

21 *Tempo* *riten.* *p* *e dolce*

25 *p*

29 *poco più* *p*



## Chanconne

Allegretto

August Durand arr. Albert E. Wier

1 *p* *mf*

6 *mf*

11 *poco rit.*

17 *mf a tempo*

23 *cresc.*

28 *f*

33

38 *p*

43 *allarg.*

# 笙 高級教程

48

*rit.* ----- *Fine.*

54 *a tempo*

*mf*

60

*f*

66

*f*

72

*f*

77

*cresc.* ----- *ff*

82

*ff*

87

*ff*

93

*p*

*D.C. al Fine senza Replica.*

### F 調練習曲



不合36簧笙



Moderato

Wohlfahrt Op.45 Book one No. 10



\*原曲為3/4拍

## F大調練習曲

Andante

Gariboldi Op. 131 No. 5

1

4

7

11

14

17 **A Tempo**

20

23



26

Musical notation for measure 26, featuring a treble clef and a key signature of one flat. The measure contains a sequence of eighth notes with slurs and accents (>). The notes are grouped into triplets, indicated by a '3' below the notes. The dynamics include accents (>) and a piano (*p*) marking.

29

Musical notation for measure 29, featuring a treble clef and a key signature of one flat. The measure contains a sequence of eighth notes with slurs and accents (>). The notes are grouped into triplets, indicated by a '3' below the notes. The dynamics include a fortissimo (*sf*) marking, a decrescendo (*dim.*) marking, and a piano (*p*) marking.

32

Musical notation for measure 32, featuring a treble clef and a key signature of one flat. The measure contains a sequence of eighth notes with slurs and accents (>). The notes are grouped into triplets, indicated by a '3' below the notes.

35

Musical notation for measure 35, featuring a treble clef and a key signature of one flat. The measure contains a sequence of eighth notes with slurs and accents (>). The notes are grouped into triplets, indicated by a '3' below the notes. The dynamics include a piano (*p*) marking.

38

Musical notation for measure 38, featuring a treble clef and a key signature of one flat. The measure contains a sequence of eighth notes with slurs and accents (>). The notes are grouped into triplets, indicated by a '3' below the notes.

41

Musical notation for measure 41, featuring a treble clef and a key signature of one flat. The measure contains a sequence of eighth notes with slurs and accents (>). The notes are grouped into triplets, indicated by a '3' below the notes.

## ♭B 與 ♮B 練習 I



## ♭B 與 ♮B 練習 II



Moderato

Wohlfahrt Op. 45 Book one No. 6



## Allegro moderato

Wohlfahrt Op. 45 Book one No.5

arr. Loo Sze Wang

1

*f*

## $\flat$ B大調

Andantino mosso

Gariboldi Op. 131 No. 9

1 *p* 3

6 *dim.* 3

11 *mf* 3 3 3

16 3 3

21 3 3 3 3

26 3 3 3 *p* 3

31 3 3

36 *Più mosso* 3 3 *p*



## Moderato

Wohlfahrt Op. 45 Book one No. 20

Adopt. By Loo Sze Wang

*f*

*riten.* ----- *a tempo*

The musical score consists of six staves of music in G minor (one flat). The notation includes various rhythmic values, slurs, and dynamic markings. The first five staves contain melodic lines with slurs and ties. The third staff includes the marking *riten.* followed by a dashed line and *a tempo*. The sixth staff begins with *molto riten.* and ends with a double bar line. A dynamic marking *p* is placed below the final staff, with horizontal lines extending to the left and right.



## 鵝鑾鼻之春

Adagio 柔美溫馨地

盧亮輝作曲

6

Rubato 自由地

*mp*

10 由慢漸快

14

17 由慢漸快

*p* *mf*

20 Adagio

3

27 a tempo 讚美地

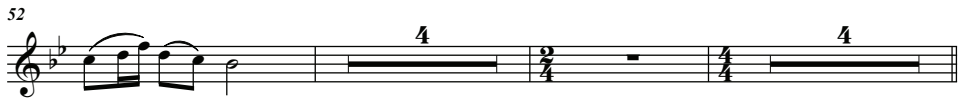
*mf*

31

*mp*

34

*f*



83

*mp*

86

89

92

96

100

*mp* *cresc.*

103

*mf*

106

*cresc.* *f*

109

*p*

111

*mf* *cresc.*

113

*rall.* *f*

116

120

124 輕巧地

*mf*

128

*mp* *mf*

131

*ff*

134



*mf*

Musical notation for measure 134, featuring a series of chords and a melodic line. The dynamic marking is *mf*.

137



*ff*

Musical notation for measure 137, featuring a series of chords. The dynamic marking is *ff*.

139



*mf*

Musical notation for measure 139, featuring a melodic line. The dynamic marking is *mf*.

142



*mf* *f* *mf*

Musical notation for measure 142, featuring a melodic line with dynamic markings *mf*, *f*, and *mf*.

146



*f*

Musical notation for measure 146, featuring a series of chords and a melodic line. The dynamic marking is *f*.

148



*cresc.* *mf* *f*

Musical notation for measure 148, featuring a series of chords and a melodic line. The dynamic markings are *cresc.*, *mf*, and *f*.

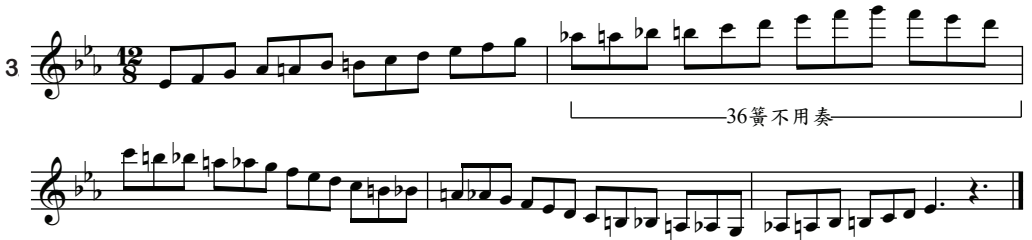
## E<sup>b</sup> 調音階 I



## E<sup>b</sup> 調音階 II



學習重點：弄清A<sup>b</sup>與A、B<sup>b</sup>與B的位置



## Moderato

## Wohlfahrt Op. 45 Book one No. 11

4

The musical score is written for the Sheng instrument. It features a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Moderato'. The piece is identified as 'Wohlfahrt Op. 45 Book one No. 11'. The score consists of seven staves of music, each containing eighth-note triplets. The piece ends with a double bar line and repeat dots.

Allegro

Wohlfahrt Op. 45 Book one No. 12

1 *f*



1 

## Moderato

Wohlfahrt Op. 45 Book one No. 19

1 

## $\flat$ E 大調

Andantino

Gariboldi op. 131 No. 13

1. 

5. 

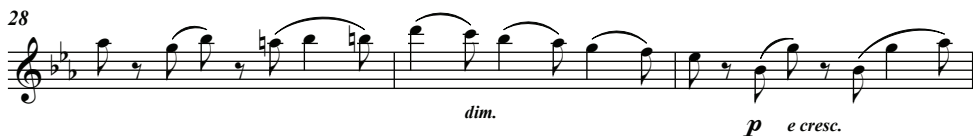
9. 

13. 

17. 

21. 

25. 

28. 

31



dim.

Musical notation for measure 31, featuring a treble clef, a key signature of two flats, and a 4/4 time signature. The melody consists of eighth and quarter notes with slurs. A *dim.* (diminuendo) marking is present at the end of the measure.

34



*p* *p* *p*

Musical notation for measure 34, featuring a treble clef, a key signature of two flats, and a 4/4 time signature. The melody consists of eighth and quarter notes with slurs. Three *p* (piano) markings are placed below the notes.

37



*Ten.*  
*p*

Musical notation for measure 37, featuring a treble clef, a key signature of two flats, and a 4/4 time signature. The melody consists of eighth and quarter notes with slurs. A *Ten.* (Tension) marking is above the first measure, and a *p* (piano) marking is below the second measure.

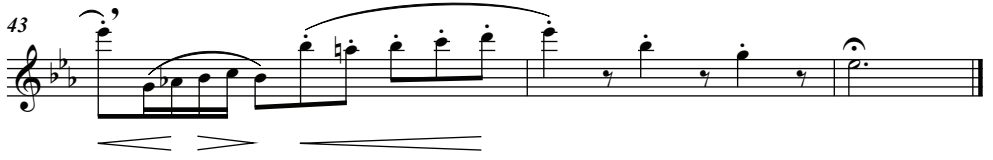
40



*p*

Musical notation for measure 40, featuring a treble clef, a key signature of two flats, and a 4/4 time signature. The melody consists of eighth and quarter notes with slurs. A *p* (piano) marking is placed below the first measure.

43



Musical notation for measure 43, featuring a treble clef, a key signature of two flats, and a 4/4 time signature. The melody consists of eighth and quarter notes with slurs.

## Second Mazurka

Ben J. Godard Op. 54

Arr. Albert E. Wier

1

*p* *f*

*p* *f*

*ff*

*p* *ff*

*p* *f* *cresc.*

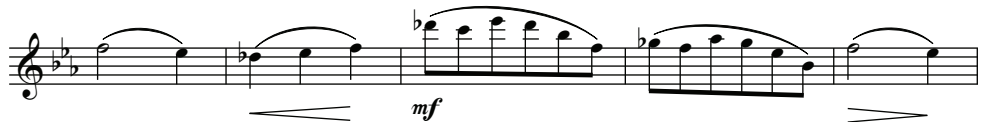
*f* *mf* *ff*

*ff* *p*

*f*



## Tranquillo



# 笙 高級教程

*f*

*rit.* ----- *a tempo*

*p* *f*

*ff*

*ff*

*p* *f*

Detailed description of the musical score: The score is written in G major (one sharp) and 4/4 time. It consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and features a melodic line with eighth and sixteenth notes. The second staff includes a ritardando (*rit.*) section followed by a return to tempo (*a tempo*), with dynamics ranging from piano (*p*) to forte (*f*). The third staff continues the melodic development. The fourth through eighth staves are characterized by frequent triplet patterns, with dynamics including fortissimo (*ff*). The ninth staff returns to a piano (*p*) dynamic. The final staff concludes with a forte (*f*) dynamic. The score uses various musical notations including slurs, accents, and dynamic markings to guide the performer.

*p* *p*

*dim.* *pp* *cresc.*

*f* *dim.*

*pp*

*f* *p*

*pp* *p*

**Animato**

*ff*

Allegro

Wohlfahrt Op. 45 Book one No. 18

1.

*mf* *mf* *mf*

*mf* *f* *rit.*

*a tempo*  
*mf*

*mf*

*mf*

*mf*



The image displays a musical score for the Sheng instrument, consisting of three staves of music. The key signature is one sharp (F#), indicating G major. The first staff begins with a treble clef and a key signature of one sharp. It contains four measures of music, each starting with a slur over a series of sixteenth notes. The second staff continues with four measures, also featuring slurs over sixteenth-note passages. The third staff begins with a dynamic marking of *mf* (mezzo-forte) and contains four measures, with a dynamic marking of *f* (forte) appearing in the third measure. The music concludes with a double bar line and a repeat sign. The notation includes various articulation marks such as slurs and accents.

Wohlfahrt Op. 45 Book one No. 27  
Adopt. By Loo Sze Wang

Moderato

1

※ T K T K

v

The musical score is written in G major (one sharp) and 3/4 time. It consists of seven staves of music. The first four staves feature a melodic line with eighth and sixteenth notes, often beamed together. The fifth staff includes dynamic markings: *p* (piano) and *f* (forte). The sixth and seventh staves continue the melodic development, ending with a final cadence.

\*原曲節奏為3/4拍

\*原曲速度為Allegro

# The Fountain

Morceau de Salon

C. BOHM

Allegretto

Arr. Albert E. Wier

*mf legato*

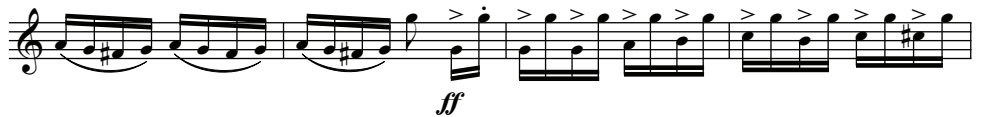
1. 2.

*mf*

⊕ to Coda

# 笙 高級教程

Maestoso



Coda.



Allegretto

Wohlfahrt Op. 45 Book one No. 28

1

*f*

*rit.*

*a tempo*

Moderato

Wohlfahrt Op.45 Book one No.16

The musical score is written for the Sheng instrument. It begins with a treble clef and a 3/4 time signature. The first staff starts with a dynamic marking of *mf*. The music consists of eight staves of notation, each containing several measures of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The key signature is one sharp (F#), and the tempo is marked as Moderato. The score concludes with a double bar line at the end of the eighth staff.

Moderato

Wohlfahrt Op. 45 Book one No. 29

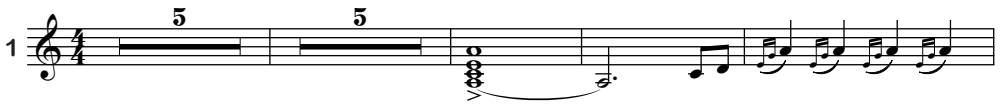
1 *f*





## 夢幻般的起伏

王寶康 曲  
蕭唯真 配器



46



50



54

自由地



58

由慢渐快



62



64

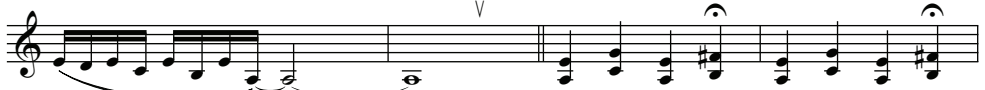


66



70

rit.



*p*

*mp*

74 快板

78

83

87 rit. 快板 mp

91 突慢一倍

95 突快 稍慢

99

103 Allegro f

# The Rain

## Characteristique

Presto

C. BOHM  
arr. Loo Sze Wang

1. *sempre staccato*

*p*

*fp*

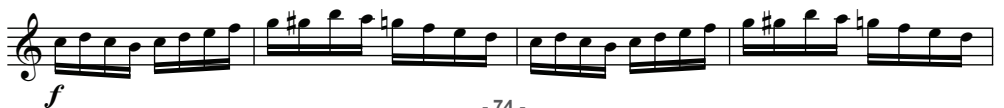
1. 2.

*p* *cresc.*

*f* *f*

*mf* *pp*

*p* *cresc.* *ff*



The image displays a musical score for the Sheng instrument, consisting of four staves of music. The first two staves feature a continuous sixteenth-note pattern, starting with a *cresc.* (crescendo) marking and reaching a *f* (forte) dynamic. The third staff introduces a melodic line with a *ff* (fortissimo) dynamic. The fourth staff continues with a melodic line, also marked *ff*, and includes a fermata over a final note. The score is written in a single system with four staves.

## 舞動情懷

-為36簧高音加鍵笙與琵琶而作-

趙俊毅 曲  
盧思泓 訂譜

A Rubato, appassionato ♩ = ca. 48 - 52

B Allegro



18

*fp*

24

*f*

30

*f*

35

40

*rit.*

*f* *mf*

**C** *Meno mosso, cantabile* ♩ = 120

51

*mf*

57

*p* *mf* *p* *mf*

62 *f*

66 *f* *p*

70 *f* *p*

73 *f* *mf* *cresc.*

76 *ff* *accel.*

79

82 *p* *ff* ♩ = 144

86 *sfz* *f*

**D**

*mf*

97

102

*mf* *fp*

107

112

116

121

**E** Furioso ♩ = 152

131



136



140



145



150



155



159



164





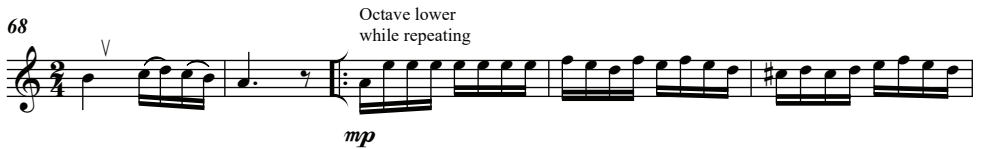
63



68

Octave lower while repeating

*mp*



73

1.



78

2.

*mf*



83



88

*f*



93



99

Meno Mosso

2

*mp*



104



109



113



117



120



123



127



131



135



139



144



147



151

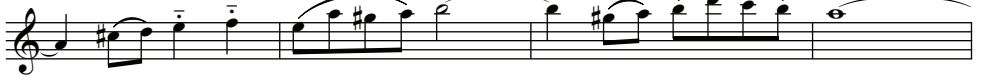


155

Broaden



159



163







198

mp

Musical notation for measure 198, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes eighth and sixteenth notes with accents (>) and a dynamic marking of *mp*.

202

Musical notation for measure 202, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes eighth and sixteenth notes with a dynamic marking of *mp*.

206

mf

Musical notation for measure 206, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes eighth and sixteenth notes with a dynamic marking of *mf*.

210

Musical notation for measure 210, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes eighth and sixteenth notes.

214

mf

Musical notation for measure 214, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes eighth and sixteenth notes with a dynamic marking of *mf*.

218

Musical notation for measure 218, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes eighth and sixteenth notes.

222

f

Musical notation for measure 222, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes eighth and sixteenth notes with accents (>) and a dynamic marking of *f*. The piece concludes with a double bar line and a 3/8 time signature.

226

Musical notation for measure 226, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes eighth and sixteenth notes.

231

Musical notation for exercise 231, measures 1-4. The piece is in 2/4 time. The first measure contains a treble clef, a key signature of one sharp (F#), and a repeat sign. The subsequent three measures continue the melodic line with eighth notes and quarter notes. The piece concludes with a double bar line and a repeat sign.

235

Musical notation for exercise 235, measures 1-4. The piece is in 3/8 time. The first measure contains a treble clef, a key signature of one sharp (F#), and a repeat sign. The subsequent three measures continue the melodic line with eighth notes and quarter notes. The piece concludes with a double bar line and a repeat sign. The dynamic marking *mp* is placed below the first measure.

239

Musical notation for exercise 239, measures 1-4. The piece is in 2/4 time. The first measure contains a treble clef, a key signature of one sharp (F#), and a repeat sign. The subsequent three measures continue the melodic line with eighth notes and quarter notes. The piece concludes with a double bar line and a repeat sign.

243

Musical notation for exercise 243, measures 1-4. The piece is in 2/4 time. The first measure contains a treble clef, a key signature of one sharp (F#), and a repeat sign. The subsequent three measures continue the melodic line with eighth notes and quarter notes. The piece concludes with a double bar line and a repeat sign. The dynamic marking *f* is placed below the first measure.

247

Musical notation for exercise 247, measures 1-4. The piece is in 2/4 time. The first measure contains a treble clef, a key signature of one sharp (F#), and a repeat sign. The subsequent three measures continue the melodic line with eighth notes and quarter notes. The piece concludes with a double bar line and a repeat sign.

251

Musical notation for exercise 251, measures 1-4. The piece is in 2/4 time. The first measure contains a treble clef, a key signature of one sharp (F#), and a repeat sign. The subsequent three measures continue the melodic line with eighth notes and quarter notes. The piece concludes with a double bar line and a repeat sign. The dynamic marking *ff* is placed below the first measure.

255

Musical notation for exercise 255, measures 1-4. The piece is in 2/4 time. The first measure contains a treble clef, a key signature of one sharp (F#), and a repeat sign. The subsequent three measures continue the melodic line with eighth notes and quarter notes. The piece concludes with a double bar line and a repeat sign.

## 笙協奏曲 虹

第一樂章 生命

劉文金 作曲

1 *Grave Rubato* ♩ = 56 *rit.* ♩ = 52

8 *mf* 3 3

12 3 3 3

15 6 12

17 3 3 *f* *mf* ♩ = 56

21 *mp* *f*

24 *p* 3 3 3 3

27 *mp*

29 *f* *mp*

31

*mf* *f*

Musical notation for measure 31, starting with a dynamic marking of *mf* and ending with *f*. The notation includes a triplet of eighth notes and a half note.

34

Musical notation for measure 34, featuring a triplet of eighth notes and a half note.

37

Musical notation for measure 37, featuring a triplet of eighth notes and a half note.

40

*mp*

Musical notation for measure 40, featuring a triplet of eighth notes and a half note. The dynamic marking *mp* is indicated.

43

*f* ♩ = 60

Musical notation for measure 43, featuring a triplet of eighth notes and a half note. The dynamic marking *f* and tempo marking ♩ = 60 are indicated.

51

*mf* *accel.*

Musical notation for measure 51, featuring a triplet of eighth notes and a half note. The dynamic marking *mf* and tempo marking *accel.* are indicated.

52

*a tempo*

Musical notation for measure 52, featuring a triplet of eighth notes and a half note. The tempo marking *a tempo* is indicated.

53

Musical notation for measure 53, featuring a triplet of eighth notes and a half note.

54



55



56



57



61



65



68



*mf*

69





84

*mf*

87

90

92

*rit.*

94

$\text{♩} = 50$

*f*

101

104

*mf* *mp*

107

*f* *p* *mp* *pp*



## 第二樂章 風雨

Grave Rubato      Allegro ♩ = 132

2

7

2

*f*

12

16

20

22

24

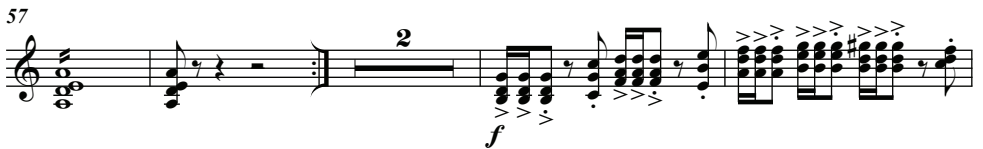
29

8

*mf*

40

*f*



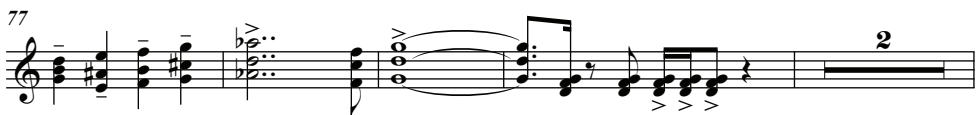
73



75



77



83

*ff*



87



89

*rit.*

*ff*

E 加任意音團



94

Grave Rubato ♩ = 46

*mf* *mp*



97

*rit.*

*p* *pp*







61 *mp*

66 *f*

71 *mp* *mf*

74 *f*

77

80

86

88

# 笙 高級教程

括號內低音可省略

90 *rit.* 2

97 ♩ = 52 *f*

100

102

104

106

109 *mf* *mp* *f* *rit.*

113 ♩ = 46 *p* *ff*



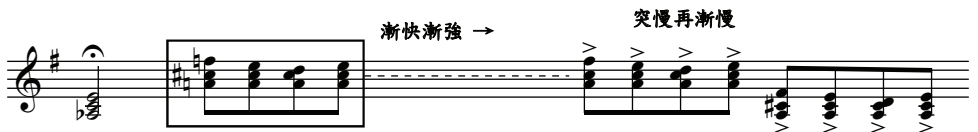
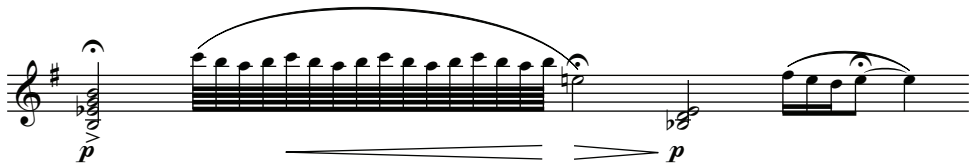


4 ♩ = 72

5

6 ♩ = 90

7 ♩ = 108



11



12



13



14 稍快



15



16



17  $\text{♩} = \#8$

$\text{♩} = \#8$

18

$\text{♩} = \#8$

19

1. 2.

20  $\text{♩} = 192$

加快

21  $\text{♩} = 210$



笙 獨奏

## 情谷 38簧笙協奏曲

賴巧姍 曲

揭幕

急躁地 Presto (♩ = 100)

1 *mf*

6

11

16 *mf* *rit.*

23 沉重地 Allegretto (M.M. ♩ = c. 100) *mf*

36 *f*

42 *f*

48 *f*

54 強而有力地 *f*

Musical notation for measure 54, starting with a 4-measure rest, followed by a series of chords and eighth notes. The dynamic is *f*.

63

Musical notation for measure 63, featuring chords and eighth notes. The dynamic is *f*.

69 *mf*

Musical notation for measure 69, starting with a 4-measure rest, followed by chords with accents. The dynamic is *mf*.

78 *f*

Musical notation for measure 78, starting with chords with accents, a 4-measure rest, and then chords and eighth notes. The dynamic is *f*.

87 *mp*

Musical notation for measure 87, featuring chords and eighth notes. The dynamic is *mp*.

92 呼舌

Musical notation for measure 92, featuring chords and eighth notes. The dynamic is *f*.

97

Musical notation for measure 97, featuring chords and eighth notes. The dynamic is *f*.

102 *ff*

Musical notation for measure 102, featuring chords with accents. The dynamic is *ff*.

107

*rit.*

111 **Rubato** 夢幻地 Andante (♩ = c. 72)

*mp*

123

127

131

135

*f*

139

143

*f*



147



151



155

(單)



159

呼舌

*mp*



164

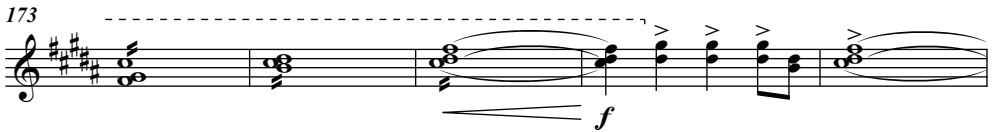


169



173

*f*



178



183

188

*mp*

193

*p* *rit.*

201 Allegro (♩ = c. 168)

*f*

→ 如此類推

208

212

219

223



*mf*

Musical notation for measure 223, featuring a treble clef, a key signature of one flat, and a melody with accents and slurs. The dynamic marking *mf* is indicated below the staff.

227



*f*

Musical notation for measure 227, featuring a treble clef, a key signature of one flat, and a melody with accents and slurs. The dynamic marking *f* is indicated below the staff.

232



Musical notation for measure 232, featuring a treble clef, a key signature of one flat, and a melody with accents and slurs. The dynamic marking *f* is indicated below the staff.

237



*p* *p*

Musical notation for measure 237, featuring a treble clef, a key signature of one flat, and a melody with accents and slurs. The dynamic marking *p* is indicated below the staff.

241



Musical notation for measure 241, featuring a treble clef, a key signature of one flat, and a melody with accents and slurs.

243



Musical notation for measure 243, featuring a treble clef, a key signature of one flat, and a melody with accents and slurs.

245



*cresc.* *accel.*

Musical notation for measure 245, featuring a treble clef, a key signature of one flat, and a melody with accents and slurs. The dynamic markings *cresc.* and *accel.* are indicated below the staff.

247



Musical notation for measure 247, featuring a treble clef, a key signature of one flat, and a melody with accents and slurs.

249 Prestissimo (♩ = 120)

254

259 *f*

264

269

274

278 *rit.*

*cresc.*

282 寬廣地 Moderato (♩ = c. 88)

*ff*

289

293

297

301

305

309

313

317

321

*p* *f*

325

*fp*

329 *Allegro* (♩ = c. 168)

*f*

332

*rit.*

335 *Moderato* (♩ = c. 80)

*f* *ff* *rit.* *fp*

笙 獨奏

## 蟬 Cicada

黃學揚 曲

### 一. 蟬之趣

Alfred Wong 2009

自古以來，人們對蟬最感興趣的莫過於是它的鳴聲。它為詩人墨客們所歌頌，並以詩來抒發高潔的情懷，更有甚者選用小巧玲瓏的籠裝養著蟬來置於房中聽其聲，以得歡心。

1  $\text{♩} = 88$

右  $p$

拍數：1 2 3 4 5 6 7 8 9 10 1 2 3 4 5 6 7 8 9 10 (1 2 3 4) 1 2 3 4

左

3 3 3 3 3

$fff$   $p$   $p$

4 5 6 7 8 9 (1 2 3 4) 1 (2 3 4) 1 2 (1 2 3 4) 1 2

6

$ff$   $ppp$

3 4 1 2 3 4 5 6 1 2 (3 4) 1 (2 3 4)

$mf$

1 2 3 4 5 6 7 1 (2 3 4) 1 2 3 4 5 1 2 3 4 5 6 7

10 11 12 13 14 15 (1 2 3 4) 1 3 2 3 4 1 3 2 3 (1 2 3 4)

6

1 2 3 4 5 6 1 2 3 4 5 6 7 8 1 (2 3 4)

## 二. 樓高飲露

2

當蟬落在樹枝上高歌，一面用它的尖細的口器刺入樹木枝幹吸食汁液。  
由於蟬棲於高枝，餐風露宿，不食人間煙火，則其所喻之人品，自屬於清高一型。



## 三．金蟬脫殼

大約在每年的六月底到七月，尤其是雨后的夜晚，蟬便會破土而出，爬到樹上或草棵上，努力的將全新的身軀蛻變出來，歷時三至五個小時。

3

The musical score is written for a Sheng instrument and consists of six systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor). The score begins with a dynamic marking of *sfz* (sforzando) in the first system, which then transitions to *mp* (mezzo-piano) and *mf* (mezzo-forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several long, sweeping melodic lines that span across multiple systems, indicating a continuous melodic flow. The score concludes with a final dynamic marking of *ff* (fortissimo) in the sixth system.

*poco a poco accel.* (音的次序隨意)

轉*legato*

## 四. 夏日蟬鳴

聽到了蟬鳴，也告知了仲夏的來臨。在土裡苦熬了三至五年，終於重獲新生，但這新生命只有短短的兩週，所以要把握時間好好的鳴叫，給未來的新生命譜曲。

4

笙 (21簧傳統笙及36簧鍵笙)

## 七月

伍卓賢

I. 火  $\text{♩} = 52$       【36簧笙】(平穩氣息)  
累積音

1 *p*

8

15

22 *fff*

29 *mf* *mp*

36 *mf*      笙華彩

41

43 慢起漸快

44 *f* *pp* *mp*

47 *f* *mp* *f* **II 飄** ♩ = 58 (Tempo I) 5

56 *mp*

60

64 *mf*

68 *mf* *accel.*

72 ♩ = 63 (Tempo II) 3 *mf*

77 *rit.* *f*

# 笙 高級教程

80 **Tempo I**  
*mf* 6 6 6

82 6 (b) (b) (b)

84 3 3 6

86 3 3 (b) *f*

89 3

92 3 3 3

95 *accel.* **Tempo II** 【21簧傳統笙】 *rit.*  
*ff* 6 *mf* *f* 6

104 **Tempo I**  
*mf* 6 6 3

107 (歴)

6 6 3 6

110

3 6 6 3 3

112

3 3 3 6

115

6 6 6 6

117 (和)

6 6 3 6 6

120

6 3 6

122 (和)

6 6 6 3 3

124 (單)

*f*

126 (和)

128 (單)

130 (和)

132 (和)

135 (和)

137

139 (單)

141 (單)

143 (和) (單) (和)

3 3 6 *ff*

145

*ff*

147

6 6 6 6 6 6 *ff*

入聲叫嚷 (152小節漸弱, 155小節第一遍完後停)

149

*fff*

**A** A段4小節不斷重複, B段稍後加入, B段演在A段之上, 以A段作為背景音樂

152 B段完結後, A段團員與B段團員在C段會合 (186-188小節的長音為緩衝以等待A段完整4小節的完成)

B段為快板, 速度與A段不同

**B** B段以笙定速度, 而指揮負責帶領A段速度

156 (和) 根據旋律加花, 慢起漸快

*f* *ff*

161

*ff*

166

*ff*



170



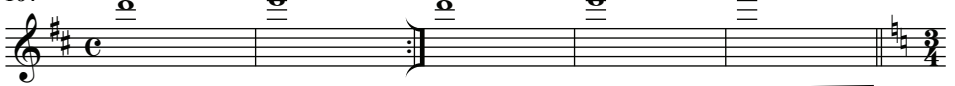
175



180



184



C

189



201



206



209



211

Musical notation for measure 211, featuring a treble clef, a key signature of one sharp (F#), and a series of eighth-note triplets with slurs.

214

Musical notation for measure 214, featuring a treble clef, a key signature of one sharp (F#), and a first ending bracket over a series of eighth-note triplets.

218

Musical notation for measure 218, featuring a treble clef, a key signature of one sharp (F#), and a series of eighth-note triplets with slurs.

222

Musical notation for measure 222, featuring a treble clef, a key signature of one sharp (F#), and a series of eighth-note triplets with slurs.

226

Musical notation for measure 226, featuring a treble clef, a key signature of one sharp (F#), and a dynamic marking of forte (*f*) followed by mezzo-piano (*mp*).

231

Musical notation for measure 231, featuring a treble clef, a key signature of one sharp (F#), and a series of eighth-note triplets with slurs.

234

Musical notation for measure 234, featuring a treble clef, a key signature of one sharp (F#), and a series of eighth-note triplets with slurs.

239

Musical notation for measure 239, featuring a treble clef, a key signature of one sharp (F#), and a dynamic marking of mezzo-forte (*mf*).

243

Musical notation for measure 243, featuring a series of chords and a fermata with a '2' above it.

249

249 *mf*

Musical notation for measure 249, featuring a melodic line with triplets and a dynamic marking of *mf*.

252

252

Musical notation for measure 252, featuring a melodic line with triplets.

255

255

Musical notation for measure 255, featuring a melodic line with triplets.

257

257

Musical notation for measure 257, featuring a melodic line with triplets.

260

260 *cresc.*

Musical notation for measure 260, featuring a melodic line with triplets and a dynamic marking of *cresc.*

263

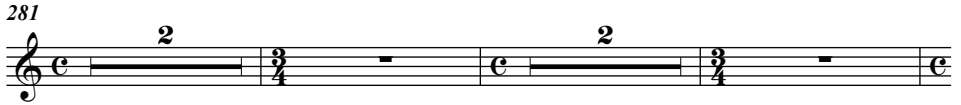
263 *ff*

Musical notation for measure 263, featuring a melodic line with triplets and a dynamic marking of *ff*.

273

273 *f*

Musical notation for measure 273, featuring a melodic line with triplets and a dynamic marking of *f*.



309

312

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commissioned by and dedicated to Loo Sze Wang

## 憶牆樹

Remembrance of the Stonewall Trees

for 37-reed sheng

鄧慧中

Joyce Wai-chung Tang

2017

Melancholy, freely ♩ = 82

1 呼舌

3 呼舌

6 花舌

A Sentimental

10

13 poco rit.

B With rubato, ♩ = 78

17

20 *pp* *p* *mp* 3 5

22 *f* *p* 3 5

24 *mp* *p* 3

27 *mf* *mp* *mf* *p* 3 6

30 *p* *mp* *p* *mf* *poco accel.* ♩ = 84 5 3

33 *p* *mf* *f* *mp* 5

37 *mf* *f* 6 6 3 5

40 *mp* *f* *pp* *accel.* 5 6 \*

# 笙 高級教程

C Agitated, ♩ = 100

42 *ff* *p* *mp* *ff*

45 *p* *mp* *f* *p*

48 *mp* *p* *mf* *p*

51 *mp* *f*

54 *ff* *p*

57 *ff* *mp* *p* *mp*

60 *mf* *p* *mp* *f* *mp*

64 *f* *mp* *ff*



67 *mp*

71 *p* *rit.*

74 *poco rit.* *pp*

**D** Sentimental, ♩ = 80

76 *p* *mf* *pp* *mp* *< mf >*

呼舌

79 *p* *mp* *p* *mp* *mf* *pp*

喉顫音

83 *p* *pp* *p*

86 *poco accel.* *mp* *mf* *p*

喉顫音

**E** ♩ = 84

89 *mp* *mf* *pp* *mp* *mf*

92 *p* *f* *ff* *p* *mf*

95 *ff* *fff* *p* *mf* *take time*

100 ♩ = 80 呼舌 *p* *mp* *mf* **F** With spirit, ♩ = 100 鋸氣

103 *mp* *f*

107 *mf* *f*

111 鋸氣 *mf* *mp*

115 *mf* *f* *mf* *f*

119 *sf mp* *sf mp* *ff*

122

*mf* *mp* *f*

126

*mf* *f* *ff* *mf*

129

*f* *mp* *f* *accel.*

133

*mf* *sf* *f* *ff* *sf* *mf* *sf mf*

137

*f* *fff* *f* *ff*

141

*fff* *pp*

**G** Distantly, with rubato, ♩ = 84

144

*p* *pp* *mp* *p* *mp*

呼舌

**H** With spirit, ♩ = 100

148

*pp* *f* *ff* *mf* *ff*

Solo Sheng

## 幽鳳聲如剪

Hark the Phoenix Solitaire

為笙與樂隊而作 for sheng & orchestra

Commissioned by Chinese Music Virtuosi in 2016 with sponsorship from CASH Music Fund

蘇鳴樂坊2016年委約創作·費用由「CASH音樂基金」贊助

CHAN Hing-yan 陳慶恩

Autumn 2015 秋

Revised Spring 2017 春修訂

**1 PRELUDE** ♩ = 88 *Misterioso*

右 *ffz* *molto* *ffz* *molto*

左 *ffz* *molto* *ffz* *molto* *ffz* *molto*

**2** *G.P.* *f* *mp* *ffz* *molto* *ffz* *ffz* *molto* *ffz*

*G.P.* *ffz* *G.P.*

**3** *gliss.* *gliss.* *f* *mp*

4

Dynamic markings:  $f$   $\rightarrow$   $mp$

Performance instructions: *gliss.*

5

Dynamic markings:  $ffz$ ,  $mf$ ,  $molto$ ,  $ffz$

Performance instructions: *molto*

Technical markings: 3, 5, 7

Dynamic markings:  $ffz$ ,  $ffzp$ ,  $mf$ ,  $ffz$

Technical markings: 3, 5, 7

6

Dynamic markings:  $ffz$ ,  $ffzp$ ,  $molto$ ,  $ffz$ ,  $molto$ ,  $f$   $\rightarrow$   $mp$

Performance instructions: *molto*

Technical markings: 3

Section marking: G.P.

7 FANFARE ♩ = 128

Musical score for exercise 7, Fanfare. It consists of two staves in 3/4 time. The first staff has a treble clef and the second has an alto clef. The piece starts with a 3/4 measure of rest, followed by a 2/4 measure of rest, then a 3/4 measure of a chord (G4, B4, D5) with an accent (>) and a fermata. This is followed by a 2/4 measure of a chord (G4, B4, D5) with an accent (>) and a fermata. The piece ends with a 3/4 measure of a chord (G4, B4, D5) with an accent (>) and a fermata. The dynamic marking *f sempre* is placed above the first staff and below the second staff.

8

Musical score for exercise 8. It consists of two staves in 2/4 time. The first staff has a treble clef and the second has an alto clef. The piece starts with a 2/4 measure of a chord (G4, B4, D5) with an accent (>) and a fermata, followed by a 2/4 measure of a chord (G4, B4, D5) with an accent (>) and a fermata. This is followed by a 2/4 measure of a chord (G4, B4, D5) with an accent (>) and a fermata. The piece ends with a 2/4 measure of a chord (G4, B4, D5) with an accent (>) and a fermata. The dynamic marking *ff sempre* is placed above the first staff and below the second staff. The dynamic marking *fp* is placed above the first staff and below the second staff.

9

Musical score for exercise 9. It consists of two staves in 2/4 time. The first staff has a treble clef and the second has an alto clef. The piece starts with a 2/4 measure of a chord (G4, B4, D5) with an accent (>) and a fermata, followed by a 2/4 measure of a chord (G4, B4, D5) with an accent (>) and a fermata. This is followed by a 2/4 measure of a chord (G4, B4, D5) with an accent (>) and a fermata. The piece ends with a 2/4 measure of a chord (G4, B4, D5) with an accent (>) and a fermata. The dynamic marking *f sempre* is placed above the first staff and below the second staff.

10

Musical score for exercise 10. It consists of two staves in 2/4 time. The first staff has a treble clef and the second has an alto clef. The piece starts with a 2/4 measure of a chord (G4, B4, D5) with an accent (>) and a fermata, followed by a 2/4 measure of a chord (G4, B4, D5) with an accent (>) and a fermata. This is followed by a 2/4 measure of a chord (G4, B4, D5) with an accent (>) and a fermata. The piece ends with a 2/4 measure of a chord (G4, B4, D5) with an accent (>) and a fermata. The dynamic marking *ff sempre* is placed above the first staff and below the second staff. The dynamic marking *fp* is placed above the first staff and below the second staff.

11

*f sempre*

*f sempre*

12

*ff*

*fp*

*ff*

*fp*

13

*f sempre*

*f sempre*

14 Cadenza I  
ad lib. freely

*p* *mp* *mf*

*p* *mp* *mf*

15 A tempo ♩ = 128

tongue click

modo ord.

*fp* *ff sempre* *sfz* *fmp* *p* *pp*

modo ord.

*fp* *ff sempre* *fmp* *p* *pp*

G.P.

16 ♩ = 44 freely (NOT conducted)

Musical notation for exercise 16, featuring a treble clef, 2/4 time signature, and a triplet of eighth notes.

17 CADENZA ♩ = 60 flexible

Musical notation for exercise 17, a cadenza with two staves, various dynamics (*sfz*, *ff*, *f*, *mp*), and articulation (accents, slurs). Includes the instruction "鋸氣" (saw breath) with a slur over the first staff.

18 ← ♩ = ♩ → (♩ = 30)

Musical notation for exercise 18, featuring two staves, 3/2 time signature, and a dynamic marking of *p*.

19 ← ♩ = ♩ → (♩ = 60 flexible)

Musical notation for exercise 19, a cadenza with two staves, various dynamics (*sfz*, *fz sempre*), and articulation (accents, slurs). Includes the instruction "鋸氣" (saw breath) with a slur over the first staff.



20  $\leftarrow \text{♩} = \text{♩} \rightarrow$   
(♩ = 30)

*sfz sempre*

21  $\leftarrow \text{♩} = \text{♩} \rightarrow$  (♩ = 60 flexible)  
22  $\leftarrow \text{♩} = \text{♩} \rightarrow$  (♩ = 30)

*fz*

鋸氣

23 (♩ = 60 flexible)

*f sempre*

*fz*

*f sempre*

鋸氣

*ffz*

*ffz*

鋸氣

*fz sempre*

**24**  $\text{♩} = 128$  Grotesque, satirical!

*fz* *fz* *fz* *fz* *fz*

*fz* *fz* *fz*

**25**

*molto* *ffz* *f sempre*

**26**

*fz*

27

Musical score for exercise 27, measures 27-30. The score is written for two staves in 4/4 time. The key signature has one sharp (F#). The first staff contains a melodic line with accents and a *molto* marking. The second staff contains a bass line with accents and a *ffz* marking. The piece concludes with a double bar line and a 4/4 time signature.

28

Musical score for exercise 28, measures 28-31. The score is written for two staves in 3/4 time. The key signature has one sharp (F#). The first staff contains a melodic line with accents and a *fz* marking. The second staff contains a bass line with accents and a *fz* marking. The piece concludes with a double bar line and a 3/4 time signature.

29

30

Musical score for exercise 29, measures 29-30. The score is written for two staves in 4/4 time. The key signature has one sharp (F#). The first staff contains a melodic line with accents and a *f* marking. The second staff contains a bass line with accents and a *f* marking. The piece concludes with a double bar line and a 4/4 time signature.

31

Musical score for exercise 31, measures 31-34. The score is written for two staves in 4/4 time. The key signature has one sharp (F#). The first staff contains a melodic line with accents and a *f* marking. The second staff contains a bass line with accents and a *f* marking. The piece concludes with a double bar line and a 4/4 time signature.

32 A tempo (♩ = 120)

## II

PURCELL:  
The Queen's Funeral March from Music for the Funeral of Queen Mary

33 ♩ = 44 like a fragment of Renaissance music



笙 高級教程  
34-35  
*f<sub>z</sub>* *f<sub>z</sub>* *f<sub>z</sub>*

36  
*f<sub>z</sub>* *f<sub>z</sub>*

*f<sub>z</sub>* *f<sub>z</sub>* *f<sub>z</sub>*

37  
*mp* *sempre* *gliss.* *gliss.* *f*

38

Exercise 38 consists of two staves. The upper staff begins with a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4. The lower staff starts with a half note G3, followed by a half note F3, and a half note E3. The piece concludes with a dynamic marking of *f*. Glissando markings (*gliss.*) are present over the final notes of both staves.

39

Exercise 39 is a two-staff piece. The upper staff starts with a half note G4, followed by a half note F4, and a half note E4. It then features a triplet of eighth notes (D5, C5, B4), a quintuplet of eighth notes (A4, G4, F4, E4, D4), and a septuplet of eighth notes (C4, B3, A3, G3, F3, E3, D3). The lower staff mirrors this structure with a half note G3, half note F3, half note E3, and the same triplet, quintuplet, and septuplet patterns. Dynamic markings include *ffzp*, *ffz*, *mf*, *molto*, and *ffz*. A *mp* marking is also present at the beginning of the lower staff.

This block continues exercise 39. The upper staff begins with a half note G4, followed by a half note F4, and a half note E4. It then features a triplet of eighth notes (D5, C5, B4), a quintuplet of eighth notes (A4, G4, F4, E4, D4), and a septuplet of eighth notes (C4, B3, A3, G3, F3, E3, D3). The lower staff mirrors this structure with a half note G3, half note F3, half note E3, and the same triplet, quintuplet, and septuplet patterns. Dynamic markings include *mf*, *ffz*, *ffzp*, and *ffz*.

40 like a mini cadenza, flexible!

鋸氣

Exercise 40 is a two-staff piece. The upper staff starts with a half note G4, followed by a half note F4, and a half note E4. It then features a triplet of eighth notes (D5, C5, B4), a quintuplet of eighth notes (A4, G4, F4, E4, D4), and a septuplet of eighth notes (C4, B3, A3, G3, F3, E3, D3). The lower staff mirrors this structure with a half note G3, half note F3, half note E3, and the same triplet, quintuplet, and septuplet patterns. Dynamic markings include *molto*, *ff*, *sfz*, and *sfz*.

7 *f* *ffz* *ffz* *ffz*

Cadenza II

*sfz* *sempre* 3 3

41 A tempo (♩ = 88)

*ffzp* *molto* *ffz* *molto*  
*ffz* *molto* *ffzp* *molto*

*ffz* *ffz* *ffz*  
*ffzp* *ffz* *ffz* *ff sempre*



Two staves of musical notation. The upper staff is in treble clef with a key signature of one flat and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the upper staff and a more complex, rhythmic accompaniment in the lower staff, including triplets and slurs.

42 A tempo (♩ = 88) *rall.*

Two staves of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 4/4 time. The piece starts with a tempo of 88 bpm and a 'rall.' (rallentando) marking. It features a triplet of eighth notes in both staves. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano).

43 FUNERAL MARCH ♩ = 88 (♩ = 44)

← ♩ = ♩ →

44

Two staves of musical notation in 8/4 time. Exercise 43 is a 'FUNERAL MARCH' with a tempo of 88 bpm. It features a melodic line with a 'niente' (fading) dynamic marking. Exercise 44 is a continuation with a tempo of 44 bpm, marked with a box. It features a melodic line with a 'niente' dynamic and a bass line with triplets and a 'mf' (mezzo-forte) dynamic.

Two staves of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 8/4 time. The piece features a melodic line with a 'niente' dynamic and a bass line with triplets and a 'mf' dynamic. The tempo is 88 bpm.

45

3 5 3 *mf* *p*

3 5 3 *mf* *p*

*niente* *mp* *mf*

*mf*

*mp* *mf*

*mp*

46

*mp* *mp* *mp*

*mp* *mp*

47

2

3 *mp* 5

2

3 *mp* 5

## III

48 Doppio più lento ♩ = 44 freely (not conducted)

49

50 FARBEN ♩ = 64 - 68 (conducted)

4

niente *mp* *p*

4

*mp*

51

*mf* niente *mp* *p*

*mf* *mp*

52

mf

mf

53

mf

mf

f

f

54

ff

ff

A mini cadenza (20 - 25 seconds)  
centred around the note F#  
may be inserted here.

55

Cadenza III

mf

f

f

Rehs. 56 - 57 very slow flutter-tongue  
like the phantom voice from an old chamber organ!

56 FAREWELL ♩ = 88 melancholic

Musical score for rehearsal 56, measures 1-3. It consists of three staves. The top two staves are in treble clef with a 3/4 time signature. The bottom staff is in bass clef. The music features a melodic line in the upper staves and a harmonic accompaniment in the lower staff. Dynamics include *mp* and a "(sing!)" instruction.

Musical score for rehearsal 56, measures 4-6. It consists of three staves. The top two staves are in treble clef with a 3/4 time signature. The bottom staff is in bass clef. The music continues with melodic and harmonic lines. Dynamics include *mp* and a "(sing!)" instruction.

57

Musical score for rehearsal 57, measures 1-3. It consists of three staves. The top two staves are in treble clef with a 3/4 time signature. The bottom staff is in bass clef. The music features a melodic line in the upper staves and a harmonic accompaniment in the lower staff. Dynamics include *mp*.

mp

58 5 59 2 2 *molto rall.* -----

60

锯齿气

pp *molto*

*fz sempre*

*fz sempre*

锯齿气

*fz sempre*

*fz sempre*

First system of musical notation for笙. Treble staff contains a triplet of eighth notes and a quintuplet of eighth notes. Bass staff contains a triplet of eighth notes and a quintuplet of eighth notes. Dynamics include *ffz*.

Second system of musical notation for笙. Treble staff has a quintuplet of eighth notes. Bass staff has a quintuplet of eighth notes. Dynamics include *ffz*.

Third system of musical notation for笙. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics include *ff sempre*.

Fourth system of musical notation for笙. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Lower staff has a triplet of eighth notes. Dynamics include *mf sempre* and *(sing!)*.

Loo Sze Wang

## Cadenza I

First staff: *f* *sub p*

Second staff: *f* *sub p*

Third staff: *f* *accel.*

Loo Sze Wang

## Cadenza II

First staff: *f*

Second staff: *mp* *accel.*

Third staff: *f*

Fourth staff: *f* *cedez*



*mp*

*sf* *sf* *ff* *a tempo*

Cadenza III

Loo Sze Wang

*sf* *sf*

*ad. lib* *sf*



## 我是一個兵選段 I

1=D

$\frac{2}{4}$   $\overset{\cdot}{3}\overset{\cdot}{5}$  - |  $\overset{\cdot}{3}\overset{\cdot}{5}$  - | (胡)  $\overset{\cdot}{1}\overset{\cdot}{5}\overset{\cdot}{1}\overset{\cdot}{3}\overset{\cdot}{1}\overset{\cdot}{3}$  |  $\overset{\cdot}{5}\overset{\cdot}{5}\overset{\cdot}{5}$   $\overset{\cdot}{6}\overset{\cdot}{6}$  |  $\overset{\cdot}{5}\overset{\cdot}{3}\overset{\cdot}{1}\overset{\cdot}{5}$  |  $\overset{\cdot}{3}\overset{\cdot}{1}\overset{\cdot}{5}\overset{\cdot}{1}$  |  $\overset{\cdot}{3}\overset{\cdot}{1}\overset{\cdot}{5}\overset{\cdot}{1}$  |  $\overset{\cdot}{3}\overset{\cdot}{1}\overset{\cdot}{5}\overset{\cdot}{1}$  |

*f*

9

$\overset{\cdot}{3}\overset{\cdot}{1}\overset{\cdot}{5}\overset{\cdot}{1}$  |  $\overset{\cdot}{3}\overset{\cdot}{1}$  |  $\overset{\cdot}{3}$  - |  $\overset{\cdot}{3}\overset{\cdot}{3}\overset{\cdot}{3}\overset{\cdot}{3}$  |  $\overset{\cdot}{3}\overset{\cdot}{3}\overset{\cdot}{3}\overset{\cdot}{3}$  (胡) |  $\overset{\cdot}{5}\overset{\cdot}{1}\overset{\cdot}{1}\overset{\cdot}{1}\overset{\cdot}{6}$  |  $\overset{\cdot}{5}$  - |  $\overset{\cdot}{5}\overset{\cdot}{3}\overset{\cdot}{3}\overset{\cdot}{3}\overset{\cdot}{1}$  |  $\overset{\cdot}{2}$  - |

*mf*

18

$\overset{\cdot}{5}\overset{\cdot}{5}\overset{\cdot}{5}\overset{\cdot}{5}$   $\overset{\cdot}{3}$  |  $\overset{\cdot}{3}\overset{\cdot}{2}\overset{\cdot}{1}\overset{\cdot}{6}$  |  $\overset{\cdot}{5}\overset{\cdot}{5}\overset{\cdot}{6}\overset{\cdot}{1}$  |  $\overset{\cdot}{5}\overset{\cdot}{6}\overset{\cdot}{5}\overset{\cdot}{3}\overset{\cdot}{5}$  |  $\overset{\cdot}{5}\overset{\cdot}{1}\overset{\cdot}{1}\overset{\cdot}{1}\overset{\cdot}{6}$  |  $\overset{\cdot}{5}\overset{\cdot}{6}\overset{\cdot}{5}\overset{\cdot}{3}\overset{\cdot}{5}$  |  $\overset{\cdot}{5}\overset{\cdot}{3}\overset{\cdot}{3}\overset{\cdot}{3}\overset{\cdot}{1}$  |

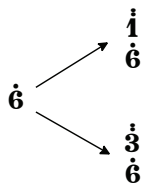
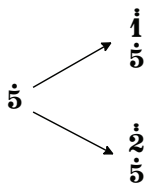
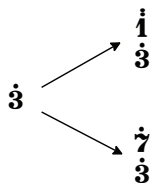
25

$\overset{\cdot}{2}\overset{\cdot}{1}$   $\overset{\cdot}{7}\overset{\cdot}{6}$  |  $\overset{\cdot}{5}\overset{\cdot}{6}\overset{\cdot}{6}\overset{\cdot}{1}\overset{\cdot}{2}$  |  $\overset{\cdot}{3}\overset{\cdot}{3}\overset{\cdot}{3}\overset{\cdot}{5}\overset{\cdot}{3}$  |  $\overset{\cdot}{2}\overset{\cdot}{1}\overset{\cdot}{2}\overset{\cdot}{3}\overset{\cdot}{2}$  |  $\overset{\cdot}{1}$ .  $\overset{\cdot}{5}$  |  $\overset{\cdot}{3}\overset{\cdot}{3}\overset{\cdot}{3}\overset{\cdot}{3}\overset{\cdot}{3}$  |  $\overset{\cdot}{2}\overset{\cdot}{2}\overset{\cdot}{2}\overset{\cdot}{3}\overset{\cdot}{3}$  |

32

$\overset{\cdot}{3}\overset{\cdot}{2}\overset{\cdot}{2}\overset{\cdot}{1}\overset{\cdot}{1}\overset{\cdot}{1}$  |  $\overset{\cdot}{6}\overset{\cdot}{6}\overset{\cdot}{6}\overset{\cdot}{1}\overset{\cdot}{1}\overset{\cdot}{1}$  |  $\overset{\cdot}{1}\overset{\cdot}{6}\overset{\cdot}{6}\overset{\cdot}{5}\overset{\cdot}{5}$  |  $\overset{\cdot}{5}\overset{\cdot}{6}\overset{\cdot}{6}\overset{\cdot}{1}\overset{\cdot}{2}$  |  $\overset{\cdot}{3}\overset{\cdot}{3}\overset{\cdot}{3}\overset{\cdot}{5}\overset{\cdot}{3}$  |  $\overset{\cdot}{2}\overset{\cdot}{1}\overset{\cdot}{2}\overset{\cdot}{3}\overset{\cdot}{2}$  |  $\overset{\cdot}{1}$  - ||

我們不難看到，胡天泉和音的分別主要在於D調的 $\overset{\cdot}{3}\overset{\cdot}{4}\overset{\cdot}{5}\overset{\cdot}{6}$ 四音當中，除在前表中列出的和音外，還有以下的組合可供演奏者選擇，演奏者可按其運指的流暢及音色的喜好，自行選擇和音組合。



## 胡天泉和音的演奏建議

我是一個兵選段 II 的 (A)

$\frac{2}{4}$  5̣ 1̣ 1̣ 1̣ 6̣ 可奏成 5̣ 1̣ 1̣ 1̣ 6̣

此音以單音演奏，可使往後的1̣更明顯，效果更好。

我是一個兵選段 II 的 (B)

$\frac{2}{4}$  1̣ 5̣ 1̣ 2̣ 3̣ 4̣ | 5̣ 3̣ 2̣ 2̣ | 可奏成 5̣ 2̣ 5̣ 6̣ 1̣ 1̣ | 1̣ 1̣ 6̣ 6̣ |

這樣演奏，運指十分流暢，可常使用。

我是一個兵選段 II 的 (C)

$\frac{2}{4}$  5̣ 2̣ 3̣ | 5̣ 2̣ 3̣ | 5̣ 2̣ 3̣ 5̣ 2̣ 3̣ | 可奏成 5̣ 6̣ 1̣ | 5̣ 6̣ 1̣ | 5̣ 6̣ 1̣ 5̣ 6̣ 1̣ |

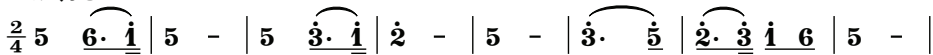
或 選擇  $\frac{2}{5}$ ，「5」音會較突出，但運指較困難  
可奏成

選擇  $\frac{1}{5}$ ，運指較流暢，但「5」音不比  $\frac{2}{5}$  突出。

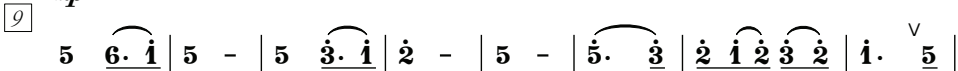
請按譜演奏下曲。在胡天泉和音的段落中，可用不同的和音組合作嘗試，從中選擇自己喜好的演奏方式，老師亦當然需要從旁指導啊！

## 我是一個兵選段 II

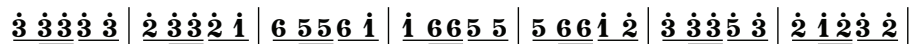
如歌地



*mp*

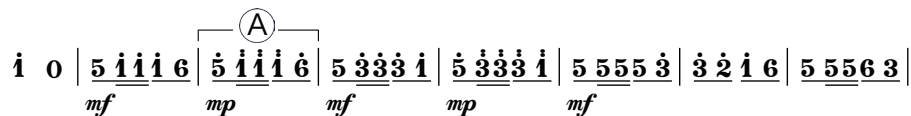


17 (胡)

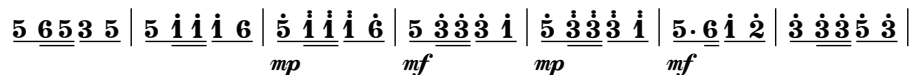


*mf*

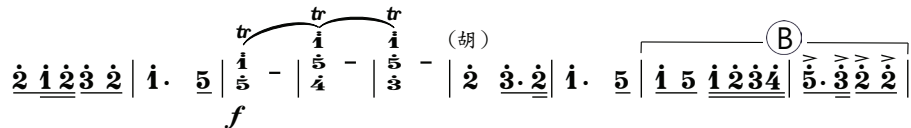
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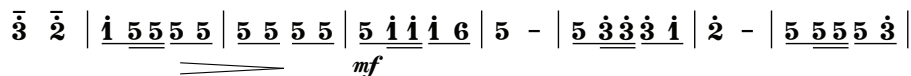
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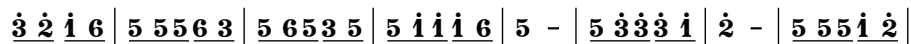
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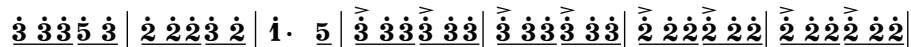
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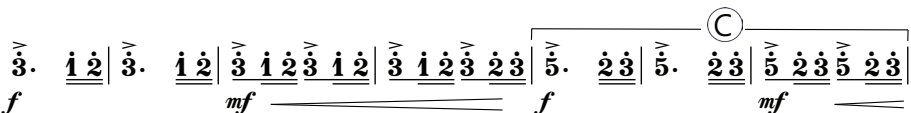
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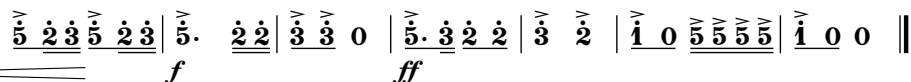
64




71



78



## 沂蒙山歌 — 準備練習

a)  $\frac{2}{4}$   $\underline{\underline{\dot{3} \dot{3} \dot{2} \dot{3} \dot{3} \dot{2}}}$  | x4 →  x 4

b)  $\frac{2}{4}$   $\underline{\underline{\dot{1} \dot{1} \dot{1} \dot{1} \dot{1} \dot{1} \dot{1}}}$  | x4 →  $\underline{\underline{\dot{1} \dot{1} \dot{1} \dot{1} \dot{1} \dot{1} \dot{1}}}$  | x 4

↓ 低一個八度

$\frac{2}{4}$   $\underline{\underline{\dot{1} \dot{1} \dot{1} \dot{1} \dot{1} \dot{1} \dot{1}}}$  | x 4

胡天泉和音

c)  $\left| \begin{array}{c} \frac{3}{4} \\ \underline{\underline{\dot{1} \dot{1} \dot{1} \dot{3} \dot{2} \dot{5}}} \end{array} \right| \left| \begin{array}{c} \underline{\underline{\dot{3} \dot{3} \dot{3} \dot{2} \dot{1} \dot{3}}} \end{array} \right| \left| \begin{array}{c} \underline{\underline{\dot{2} \dot{2} \dot{2} \dot{1} \dot{6} \dot{2}}} \end{array} \right| \left| \begin{array}{c} \underline{\underline{\dot{1} \dot{1} \dot{1} \dot{6} \dot{5} \dot{0}}} \end{array} \right| :$   
 $\left| \begin{array}{c} \frac{3}{4} \\ \underline{\underline{\dot{1} \dot{3} \dot{2} \dot{1} \dot{3} \dot{1}}} \end{array} \right| \left| \begin{array}{c} \underline{\underline{\dot{3} \dot{3} \dot{3} \dot{3} \dot{3} \dot{3}}} \end{array} \right| \left| \underline{\underline{\quad \quad \quad}} \right| \left| \underline{\underline{\quad \quad \quad}} \right| : \text{空格與雙音相同}$

d) G調與D調

1=G

(雙)

$\frac{3}{4}$   $\underline{\underline{\dot{1} \dot{3} \dot{2} \dot{3}}} | \underline{\underline{\dot{5} \dot{2} \dot{7} \dot{6} \dot{5}}} | \underline{\underline{\dot{6} - -}} | \underline{\underline{\dot{1} - \dot{2}}} | \underline{\underline{\dot{7} \cdot \dot{6} \dot{5} \dot{3}}} | \underline{\underline{\dot{5} - -}} ||$



1=G

(單)

$\frac{3}{4}$   $\underline{\underline{\dot{1} \dot{3} \dot{2} \dot{3}}} | \underline{\underline{\dot{5} \dot{2} \dot{7} \dot{6} \dot{5}}} | \underline{\underline{\dot{6} - -}} | \underline{\underline{\dot{1} - \dot{2}}} | \underline{\underline{\dot{7} \cdot \dot{6} \dot{5} \dot{3}}} | \underline{\underline{\dot{5} - -}} ||$

1=D

(單)

$\frac{3}{4}$   $\underline{\underline{\dot{1} \dot{3} \dot{2} \dot{3}}} | \underline{\underline{\dot{5} \dot{2} \dot{7} \dot{6} \dot{5}}} | \underline{\underline{\dot{6} - -}} | \underline{\underline{\dot{1} - \dot{2}}} | \underline{\underline{\dot{7} \cdot \dot{6} \dot{5} \dot{3}}} | \underline{\underline{\dot{5} - -}} ||$



# 笙 高級教程

46

〔二〕快、熱烈  
(傳)

rit.

$\overset{\frown}{7 \cdot} \overset{\frown}{6} \overset{\frown}{5} \overset{\frown}{3} \mid 5 - - \mid 5 - - \parallel 2 \underline{3} \underline{3} \underline{5} \underline{5} \underline{5} \mid \frac{2}{4} 3 \underline{5} \underline{5} 3 2 \mid 3 \overset{\frown}{3} \mid$

$\underbrace{\hspace{4em}}_{f}$

52

$\frac{3}{4} 2 \underline{3} \underline{3} \underline{5} \underline{5} \underline{5} \mid \frac{2}{4} 3 \underline{5} \underline{5} 3 2 \mid \overset{\frown}{1} \overset{\frown}{1} \mid \frac{3}{4} 1 \underline{2} \underline{2} \underline{3} \underline{3} \underline{3} \mid \frac{2}{4} 2 \underline{3} \underline{3} 2 \underline{7} \mid \overset{\frown}{6} \overset{\frown}{6} \mid$

58

(雙)

$\frac{3}{4} 6 \underline{1} \underline{1} \underline{2} \underline{2} \underline{2} \mid \frac{2}{4} \underline{7} \underline{2} \underline{2} \underline{7} \underline{6} \mid \overset{\frown}{5} \overset{\frown}{5} \mid \frac{3}{4} 5 \underline{6} \underline{6} \underline{1} \underline{1} \underline{1} \mid \frac{2}{4} 6 \underline{1} \underline{1} \underline{6} \underline{5} \mid \overset{\frown}{6} \overset{\frown}{6} \mid$

64

$\frac{3}{4} 5 \underline{6} \underline{6} \underline{1} \underline{1} \underline{1} \mid \frac{2}{4} 6 \underline{1} \underline{1} \underline{6} \underline{5} \mid \overset{\frown}{4} \overset{\frown}{4} \mid \frac{3}{4} 4 \underline{5} \underline{5} \underline{6} \underline{6} \underline{6} \mid \frac{2}{4} 5 \underline{6} \underline{6} \underline{5} \underline{4} \mid \overset{\frown}{2} \overset{\frown}{2} \mid$

70

稍慢

$\frac{3}{4} 2 \underline{4} \underline{4} \underline{5} \underline{5} \underline{5} \mid \frac{2}{4} 3 \underline{5} \underline{5} \underline{3} \underline{2} \mid \overset{\frown}{1} \overset{\frown}{1} \mid$	<table border="1" style="border-collapse: collapse;"> <tr> <td style="padding: 5px;"> <math>\frac{3}{4}</math> </td> <td style="padding: 5px;"> <math>\underline{\underline{555555555555555555}}</math> </td> <td style="padding: 5px;"> <math>\underline{\underline{555555555555555555}}</math> </td> </tr> <tr> <td style="padding: 5px;"> <math>2</math> </td> <td style="padding: 5px;"> <math>0 \ 5 \ 0 \ 2 \ 0</math> </td> <td style="padding: 5px;"> <math>3 \ 0 \ 5 \ 0 \ 1 \ 0</math> </td> </tr> </table>	$\frac{3}{4}$	$\underline{\underline{555555555555555555}}$	$\underline{\underline{555555555555555555}}$	$2$	$0 \ 5 \ 0 \ 2 \ 0$	$3 \ 0 \ 5 \ 0 \ 1 \ 0$
$\frac{3}{4}$	$\underline{\underline{555555555555555555}}$	$\underline{\underline{555555555555555555}}$					
$2$	$0 \ 5 \ 0 \ 2 \ 0$	$3 \ 0 \ 5 \ 0 \ 1 \ 0$					

21簧高一八度

75

$\underline{\underline{555555555555555555}}$	$\underline{\underline{555555555555555555}}$	$\underline{\underline{555555555555555555}}$	$\underline{\underline{555555555555555555}}$
$2 \ 0 \ 2 \ 0 \ 2 \ 0$	$2 \ 0 \ 5 \ 0 \ 2 \ 0$	$3 \ 0 \ 2 \ 0 \ 6 \ 0$	$1 \ 0 \ 1 \ 0 \ 1 \ 0$

79

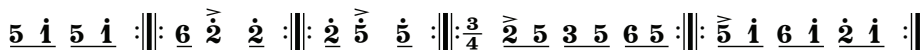
$\underline{\underline{555555555555555555}}$	$\underline{\underline{555555555555555555}}$	$\underline{\underline{555555555555555555}}$	$\underline{\underline{555555555555555555}}$
$1 \ 0 \ 3 \ 0 \ 2 \ 0$	$5 \ 0 \ 7 \ 0 \ 5 \ 0$	$6 \ 0 \ 6 \ 0 \ 6 \ 0$	$1 \ 0 \ 1 \ 0 \ 2 \ 0$

83

$\underline{\underline{555555555555555555}}$	$\underline{\underline{555555555555555555}}$	(雙)
$7 \ 0 \ 6 \ 0 \ 3 \ 0$	$5 \ 0 \ 5 \ 0 \ 5 \ 0 \parallel$	$\frac{2}{4} 2 \overset{\frown}{5} \ \underline{5} \mid 2 \ \underline{5} \ \underline{2} \ \underline{5} \parallel \overset{\frown}{5} \ \overset{\frown}{1} \ \overset{\frown}{1} \mid$

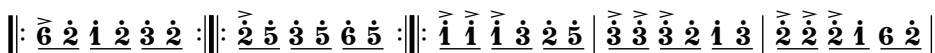


88

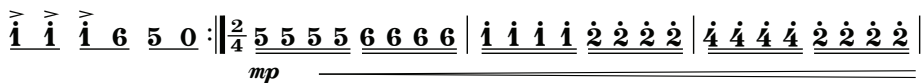


93

(胡)加速!!

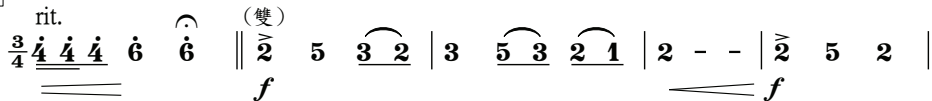


98

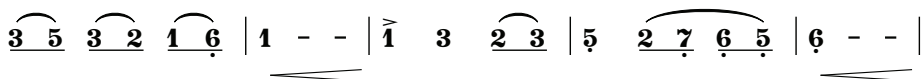


轉 1=G  
寬廣地(約慢一倍)  
(雙)

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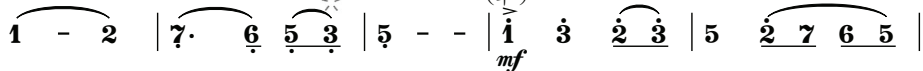
107



112

Cédez

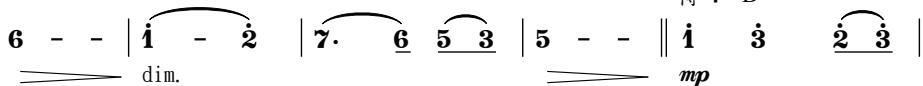
(單)



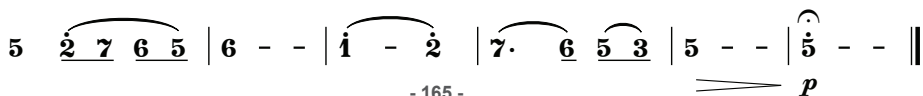
117

meno mosso

轉 1=D



122



## 龍鳳呈祥 — 準備練習


D 調單音練習

a)  $\frac{2}{4}$   $\underline{\underline{1\ 2\ 3\ 5}}\ \underline{\underline{6\ 5\ 3\ 2}}\ | \underline{\underline{1\ 2\ 3\ 5}}\ \underline{\underline{6\ 5\ 3\ 2}}\ | \times 4$        $\frac{2}{4}$   $\underline{\underline{2\ 3\ 5\ 6}}\ \underline{\underline{1\ 6\ 5\ 3}}\ | \underline{\underline{2\ 3\ 5\ 6}}\ \underline{\underline{1\ 6\ 5\ 3}}\ | \times 4$

$\frac{2}{4}$   $\underline{\underline{1\ 2\ 3\ 5}}\ \underline{\underline{6\ 5\ 3\ 2}}\ | \underline{\underline{1\ 2\ 3\ 5}}\ \underline{\underline{6\ 5\ 3\ 2}}\ | \times 4$        $\frac{2}{4}$   $\underline{\underline{2\ 3\ 5\ 6}}\ \underline{\underline{1\ 6\ 5\ 3}}\ | \underline{\underline{2\ 3\ 5\ 6}}\ \underline{\underline{1\ 6\ 5\ 3}}\ | \times 4$

$\frac{2}{4}$   $\underline{\underline{1\ 5\ 1\ 5}}\ \underline{\underline{1\ 5\ 1\ 2}}\ | \underline{\underline{1\ 5\ 1\ 5}}\ \underline{\underline{1\ 5\ 1\ 2}}\ | \times 4$

D 調雙音練習

b)  $\frac{2}{4}$   $\underline{\underline{5\ 3\ 5\ 6}}\ \underline{\underline{1\ 0\ 2}}\ | \underline{\underline{6\ 1\ 5\ 4}}\ \underline{\underline{3}}\ | \rightarrow$     
 21簧笙  
 此部分頗難！

節奏練習

c)  $\frac{2}{4}$   $\underline{\underline{1\ 2\ 3\ 5}}\ \underline{\underline{2\ 1\ 7\ 6}}\ | \underline{\underline{1}}\ -\ | \rightarrow$   $\underline{\underline{1\ 2\ 3\ 5}}\ \underline{\underline{5\ 3\ 2\ 1\ 7\ 6}}\ | \underline{\underline{1}}\ -\ |$    
 快一倍

(傳)

d)  $\frac{2}{4}$   $\underline{\underline{2}}\ \underline{\underline{2}}\ \underline{\underline{3}}\ | \underline{\underline{2}}\ \underline{\underline{2}}\ \underline{\underline{3}}\ | \underline{\underline{5}}\ \underline{\underline{5}}\ \underline{\underline{6}}\ | \underline{\underline{5}}\ \underline{\underline{5}}\ \underline{\underline{6}}\ | \underline{\underline{7}}\ \underline{\underline{7}}\ \underline{\underline{6}}\ | \underline{\underline{7}}\ \underline{\underline{7}}\ \underline{\underline{6}}\ ||$    
 此音  $\frac{7}{4}$

(雙)

e)  $\frac{2}{4}$   $\underline{\underline{7}}\ \underline{\underline{2\ 2}}\ \underline{\underline{7}}\ \underline{\underline{6}}\ | \underline{\underline{7}}\ \underline{\underline{2\ 2}}\ \underline{\underline{7}}\ \underline{\underline{6}}\ | \underline{\underline{2\ 3\ 3}}\ \underline{\underline{2}}\ \underline{\underline{7}}\ | \underline{\underline{2\ 3\ 3}}\ \underline{\underline{2}}\ \underline{\underline{7}}\ ||$    
 此音  $\frac{7}{4}$



小快板  
(胡)

46

$\dot{2}$   $\underline{\underline{\dot{3}\dot{3}\dot{2}}}$   $\underline{\underline{\dot{2}}}$  |  $\dot{2}$   $\underline{\underline{\dot{3}\dot{3}\dot{5}}}$   $\underline{\underline{\dot{5}}}$  |  $\dot{5}$   $\underline{\underline{\dot{5}\dot{6}\dot{7}}}$   $\underline{\underline{\dot{7}}}$  |  $\dot{7}$   $\underline{\underline{\dot{2}}}$   $\underline{\underline{\dot{7}\dot{6}}}$  |  $\dot{5}$   $\dot{0}$   $\dot{5}$   $\dot{0}$  |  $\underline{\underline{\underline{\dot{3}\dot{3}\dot{3}\dot{3}\dot{6}\dot{2}}}}$  |

*f*

52

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

*f*

58

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

*ff* *f*

64

$\dot{2}$   $\underline{\underline{\dot{3}\dot{3}\dot{5}}}$   $\underline{\underline{\dot{5}}}$  |  $\underline{\underline{\dot{5}\dot{6}\dot{7}}}$   $\underline{\underline{\dot{7}}}$  |  $\dot{7}$   $\underline{\underline{\dot{2}}}$   $\underline{\underline{\dot{7}\dot{6}}}$  |  $\dot{5}$   $\dot{0}$   $\dot{5}$   $\dot{0}$  | ( $\underline{\underline{\dot{5}\dot{2}}}$   $\underline{\underline{\dot{7}\dot{2}\dot{7}\dot{6}}}$  |  $\underline{\underline{\dot{5}\dot{6}}}$   $\underline{\underline{\dot{5}\dot{0}}}$  |)

70

$\dot{3}$  或可不按

$\underline{\underline{\underline{\dot{3}\dot{3}\dot{3}\dot{3}}}}$  |  $\underline{\underline{\underline{\dot{3}\dot{3}\dot{3}\dot{3}}}}$  |  $\underline{\underline{\underline{\dot{3}\dot{3}\dot{3}\dot{3}}}}$  |  $\underline{\underline{\underline{\dot{3}\dot{3}\dot{3}\dot{3}}}}$  |  $\underline{\underline{\underline{\dot{3}\dot{3}\dot{3}\dot{3}\dot{3}\dot{3}\dot{3}\dot{3}}}}$  |

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

*mp* *f*

75

$\underline{\underline{\underline{\dot{3}\dot{3}\dot{3}\dot{3}\dot{3}\dot{3}}}}$  |  $\underline{\underline{\underline{\dot{3}\dot{3}\dot{3}\dot{3}}}}$  |  $\underline{\underline{\underline{\dot{3}\dot{3}\dot{3}\dot{3}}}}$  |  $\underline{\underline{\underline{\dot{3}\dot{3}\dot{3}\dot{3}}}}$  | (雙)

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

*ff*

80

稍快

$\frac{3}{4}$   $\underline{\underline{\underline{\dot{3}\dot{3}\dot{3}\dot{3}\dot{2}\dot{1}}}}$   $\underline{\underline{\dot{6}\dot{1}}}$  |  $\frac{2}{4}$   $\underline{\underline{\dot{2}\dot{2}}}$   $\underline{\underline{\dot{3}}}$  |  $\underline{\underline{\dot{2}\dot{2}}}$   $\underline{\underline{\dot{3}}}$  |  $\underline{\underline{\dot{5}\dot{5}}}$   $\underline{\underline{\dot{6}}}$  |  $\underline{\underline{\dot{5}\dot{5}}}$   $\underline{\underline{\dot{6}}}$  |  $\underline{\underline{\dot{7}\dot{7}}}$   $\underline{\underline{\dot{6}}}$  |

86

$\underline{\underline{\underline{\dot{7}\dot{7}\dot{6}}}}$  |  $\underline{\underline{\underline{\dot{7}\dot{2}\dot{2}\dot{7}\dot{6}}}}$  |  $\underline{\underline{\underline{\dot{7}\dot{2}\dot{2}\dot{7}\dot{6}}}}$  |  $\underline{\underline{\underline{\dot{2}\dot{3}\dot{3}\dot{2}\dot{7}}}}$  |  $\underline{\underline{\underline{\dot{2}\dot{3}\dot{3}\dot{2}\dot{7}}}}$  |  $\underline{\underline{\underline{\dot{2}\dot{3}\dot{3}\dot{2}\dot{3}\dot{3}}}}$  |

92

(傳)

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

*mp* *f*

98

$\underline{\underline{\underline{\underline{\dot{1}\dot{1}}}}}$  |  $\underline{\underline{\underline{\underline{\dot{1}\dot{1}\dot{1}\dot{1}\dot{1}\dot{1}\dot{1}\dot{1}}}}}$  |  $\underline{\underline{\underline{\underline{\dot{1}\dot{1}\dot{1}\dot{1}\dot{1}\dot{1}\dot{1}\dot{1}}}}}$  |  $\underline{\underline{\underline{\underline{\dot{1}\dot{1}\dot{1}\dot{1}\dot{3}}}}}$  |  $\underline{\underline{\underline{\underline{\dot{2}\dot{1}\dot{2}\dot{3}}}}}$  |  $\underline{\underline{\underline{\underline{\dot{1} - | \dot{1} - | \dot{1} \dot{0} \dot{0}}}}}$  ||

rit.

## 沂蒙新歌 — 準備練習

1=D  
(胡)

a)  $\frac{2}{4}$   $\underline{\dot{2}} \underline{\dot{5}} \underline{\dot{2}} \underline{\dot{3}} \underline{\dot{5} \cdot \dot{3}} \underline{\dot{2}} \underline{\dot{2}} \underline{\dot{1}} \mid \underline{\dot{2} \dot{3} \dot{2} \dot{1}} \underline{\dot{2}} \mid \underline{\dot{2}} \underline{\dot{5}} \underline{\dot{2}} \mid \overset{\#}{\underline{\dot{3} \cdot \dot{5} \dot{3} \dot{2}}} \mid \underline{\dot{1}} \underline{\dot{1}} \underline{\underline{6}} \mid \underline{\underline{56561}} \parallel$

一如以往，「5」可有不同和音組合的選擇，以上是樂句中各「5」音的建議。

## 胡天泉和音（G調）

與雙音完全相同 | 胡式特點 | 單音

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

1=G 請以胡天泉和音練習以下樂句：

(胡)

b)  $\frac{4}{4}$   $\underline{\underline{1}} \underline{\underline{5}} \underline{\underline{3}} \underline{\underline{2}} \underline{\underline{3}} \underline{\underline{5}} \mid \underline{\underline{6}} - \underline{\underline{6}} \underline{\underline{3}} \underline{\underline{5}} \underline{\underline{6}} \mid \underline{\underline{1}} \cdot \underline{\underline{2}} \underline{\underline{3}} \underline{\underline{2}} \underline{\underline{7}} \underline{\underline{6}} \mid \underline{\underline{5}} - - - \parallel$

(留意，與雙音一致啊!)

c)  $\frac{4}{4}$   $\overset{tr(胡)}{\underline{\underline{0}}}$   $\overset{\underline{\underline{5}}}{\underline{\underline{3}}}$   $\underline{\underline{\dot{2}} \underline{\underline{\dot{3}} \underline{\underline{\dot{1}}}}$   $\overset{tr(胡)}{\underline{\underline{0}}}$   $\overset{\underline{\underline{5}}}{\underline{\underline{7}}}$   $\underline{\underline{6}} \underline{\underline{5}} \underline{\underline{3}} \mid \underline{\underline{0}} \underline{\underline{5}} \underline{\underline{3}} \underline{\underline{5}} \underline{\underline{\dot{2}} \cdot \underline{\underline{\dot{3}} \underline{\underline{\dot{2}} \underline{\underline{\dot{3}} \underline{\underline{7}}}}$   $\underline{\underline{6}} - - - \parallel$

(留意，這句充滿胡式和音特色!)



53 轉1=G  
廣板 稍自由

$\dot{2} \dot{2} \underline{6 \underline{6}} \mid \underline{\dot{1} \dot{1}} \underline{\dot{2} \dot{2}} \mid \underline{\dot{3} \dot{3}} \underline{\dot{1} \dot{1}} \mid \underline{\dot{2} \dot{2}} \underline{\dot{3} \dot{3}} \parallel \frac{1}{4} \underline{\dot{2} \dot{2}} \mid \frac{4}{4} \underline{\dot{2} \dot{2}} - \overset{\dot{2}}{\underset{7}{5}} \overset{\dot{2}}{\underset{7}{5}} \overset{\dot{2}}{\underset{7}{5}} - \overset{\dot{2}}{\underset{7}{5}} \overset{\dot{2}}{\underset{7}{5}} \underline{\underline{6 \underline{5 \underline{3 \underline{2}}}}}$

*mf*  $\longleftarrow$  *f*

59

$3 - \underline{5 \underline{3}} \underline{2 \underline{1 \underline{6 \underline{1}}}} \mid 2 - \underline{1 \underline{5 \underline{3}}} \underline{2 \underline{3 \underline{5}}} \mid \underline{6 - 6} \underline{3 \underline{5 \underline{6}}} \mid 1 \cdot \underline{2 \underline{3 \underline{2}}} \underline{7 \underline{6}}$

63 Tranquillo  
(單)

$\dot{5} - - \underline{\dot{2} \dot{2}} \mid \dot{5} - 6 \underline{5 \underline{3 \underline{2}}} \mid \overset{35}{\underline{3}} - \underline{5 \underline{3}} \underline{2 \underline{3 \underline{5 \underline{6}}}} \mid \overset{23}{\underline{2}} - - \underline{\dot{2} \dot{2}}$

*mp*

67

$5 - 6 \underline{5 \underline{3 \underline{2}}} \mid \overset{35}{\underline{3}} - \underline{5 \underline{3}} \underline{2 \underline{3 \underline{5 \underline{6}}}} \mid \frac{2}{4} \overset{32}{\underline{1}} - \mid \frac{4}{4} 0 \overset{tr}{\underset{5}{(胡)}} \underline{\dot{2} \dot{3} \dot{1}} 0 \overset{tr}{\underset{5}{(胡)}} \underline{7 \underline{6 \underline{5 \underline{3}}}}$

*mp*

71

$0 \underline{5 \underline{3 \underline{5}}} \underline{\overset{*}{\dot{2} \dot{3} \dot{2} \dot{3} \dot{7}}} \mid 6 - 0 \underline{1 \underline{6 \underline{1 \underline{2}}}} \mid \overset{67}{\underline{3}} \underline{6 \underline{5 \underline{3 \underline{5 \underline{2}}}} \cdot 3 \mid \underline{2 \underline{3 \underline{6}}} \underline{\overset{5}{\underline{6 \underline{5}}}} \cdot \overset{(\text{單})}{\underline{\underline{6 \underline{1 \underline{2 \underline{3}}}}}}$

75 (胡)

$\overset{f}{\dot{5}} \cdot \underline{3 \underline{2 \underline{3}}} \cdot \underline{5} \mid \overset{3}{\underline{3 \underline{2 \underline{1}}} \overset{3}{\underline{6 \underline{1 \underline{3 \underline{2}}}}} - \mid \dot{5} \cdot \underline{3 \underline{2 \underline{3}}} \cdot \underline{5} \mid \overset{3}{\underline{3 \underline{2 \underline{3}}} \overset{3}{\underline{2 \underline{1 \underline{6 \underline{1}}}}} -$

*f*  $\gt$  *f*

79

$\underline{\dot{2} \dot{5} \underline{3 \underline{2}} \underline{7 \underline{5}}} \mid \underline{6 - 6} \underline{3 \underline{5 \underline{6}}} \mid 1 \cdot \underline{2 \underline{3 \underline{2}}} \underline{7 \underline{6}} \mid \frac{3}{4} 5 - - \parallel$

*mp*

83 轉1=D rit. 轉快板

$\frac{2}{4} \underline{\dot{2} \dot{5}} \mid \underline{\dot{3} \underline{2 \underline{7 \underline{5}}}} \mid \overset{67}{\underline{6}} - \mid \underline{6 \underline{3 \underline{5 \underline{6}}}} \mid 1 \cdot \underline{\dot{2}} \mid \underline{\dot{3} \underline{2 \underline{7 \underline{6}}}} \mid \underline{5 \underline{0 \underline{0}}}$

90 (胡)

$\underline{\underline{3}} \mid \underline{\dot{2} \dot{5}} \underline{\dot{2}} \mid \overset{\vee}{\underline{\dot{3}}} \underline{\dot{5} \underline{\dot{3}}} \mid \underline{\dot{2} \dot{2}} \underline{\dot{1}} \mid \underline{\underline{\dot{2} \underline{\dot{3} \underline{\dot{2} \underline{\dot{1}} \underline{\dot{2}}}}}}$

*mf*

97

$\underline{\dot{2} \dot{5}} \underline{\dot{2}} \mid \overset{\vee}{\underline{\dot{3}}} \underline{\dot{5} \underline{\dot{3} \underline{\dot{2}}}} \mid \underline{\dot{1} \dot{1}} \underline{6} \mid \underline{5 \underline{6 \underline{5 \underline{6}}}} \underline{\dot{1}} \mid \underline{\dot{3} \dot{3}} \underline{\dot{3}} \mid \underline{\dot{2} \dot{3}} \underline{\dot{2} \underline{7}}$









40 [三] 如歌地  
(單)

$\underline{\underline{6 \cdot 6 \cdot 6 \cdot 6 \cdot 6 \cdot 6}} \mid \underline{\underline{6 \cdot 6 \cdot 6 \cdot 6 \cdot 6 \cdot 6}} \mid 6 - \mid \underline{6 \cdot \underline{\underline{\dot{1}}} 6 5} \mid 3 \overset{23}{\underset{2}{\curvearrowright}} \mid \underline{1 \quad 6} \mid$

*mp*

46

$\underline{1 \cdot 6} \mid \underline{6 \underline{\dot{1}} \overset{56}{\curvearrowright} 5} \mid \overset{35}{\underset{3}{\curvearrowright}} - \mid 3 - \mid 6 - \mid \underline{6 \cdot \underline{\underline{\dot{1}}} 6 5} \mid 3 \overset{23}{\underset{2}{\curvearrowright}} \mid \underline{1 \quad 6} \mid$

54 [四](胡)

$\underline{2 \cdot 5} \mid \underline{3 \cdot 5} 1 \mid \overset{1}{\underset{6}{\curvearrowright}} - \mid 6 - \mid 6 - \mid \underline{6 \cdot \underline{\underline{\dot{1}}} 6 5} \mid 3 \quad 2 \mid 1 \quad 5 \mid$

*mf*

62

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

68

$\underline{6 \quad 6 \quad 6 \quad 6 \quad 6 \quad 6} \mid \underline{6 \quad 6 \quad 6 \quad 6 \quad 6 \quad 6} \mid \underline{6 \quad 6 \quad 6 \quad 2 \quad 2 \quad 2} \mid \underline{3 \quad 3 \quad 3 \quad 5 \quad 5 \quad 5} \parallel \overset{*}{f} \underline{6 \quad 3 \quad 3 \quad 3 \quad 3 \quad 3} \mid \underline{3 \quad 3 \quad 3 \quad 3 \quad 3 \quad 3} \parallel$

*f*

74 (傳)

$\underline{2 \quad 2 \quad 2 \quad 3 \quad 3 \quad 3} \mid \underline{5 \quad 5 \quad 5 \quad 7 \quad 7 \quad 7} \parallel \overset{*}{f} \underline{\dot{1} \quad 6 \quad 6 \quad 6 \quad 6 \quad 6} \mid \underline{6 \quad 6 \quad 6 \quad 6 \quad 6 \quad 6} \parallel \overset{*}{mp} \underline{5 \quad 6 \quad 6 \quad \dot{1} \quad 6 \quad 6} \mid \underline{\dot{1} \quad 6 \quad 6 \quad \dot{1} \quad 2 \quad 2} \parallel$

*f* *mp*

80 accel.

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

86 rall. (胡) [五] 稍慢 寬廣地

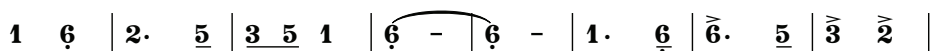
$\underline{6 \quad 7 \quad 6 \quad 5} \mid \underline{6 \quad 7 \quad 6 \quad 5} \mid \overset{\sim}{\underline{6 \quad 6 \quad 7 \quad 7}} \overset{\sim}{\underline{6 \quad 6 \quad 7 \quad 7}} \mid \overset{\sim}{\underline{6 \quad 6 \quad 7 \quad 7}} \overset{\sim}{\underline{6 \quad 6 \quad 7 \quad 7}} \mid 6 - \mid \overset{\sim}{6 \cdot 5} \mid 3 \quad 2 \mid$

*fff*

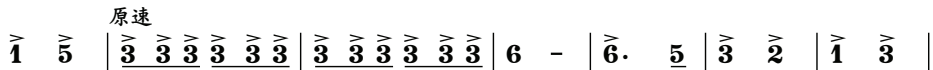
93

$\underline{1 \quad 6} \mid \underline{1 \cdot 6} \mid 6 \quad 5 \mid \underline{3 -} \mid 3 - \mid 6 - \mid \overset{\sim}{6 \cdot 5} \mid 3 \quad 2 \mid$

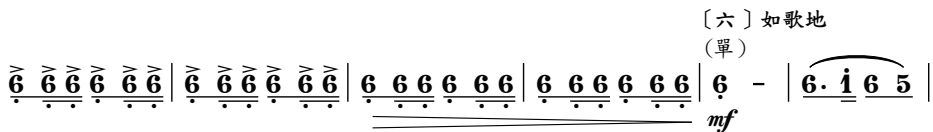
101



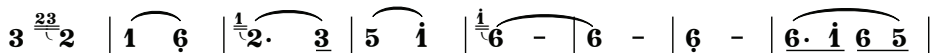
109



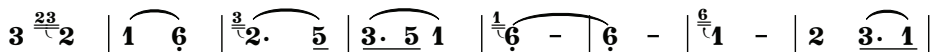
116



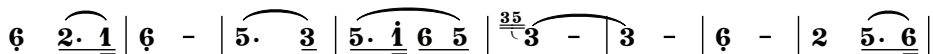
122



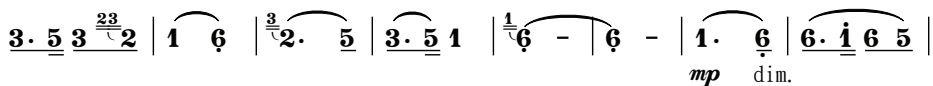
130



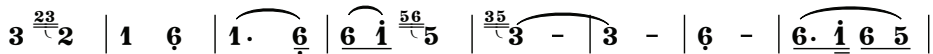
138



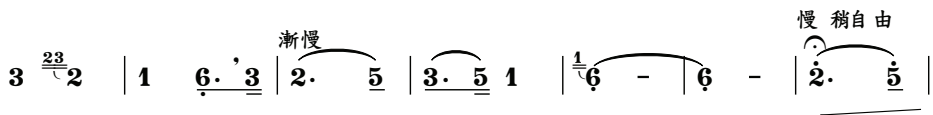
146



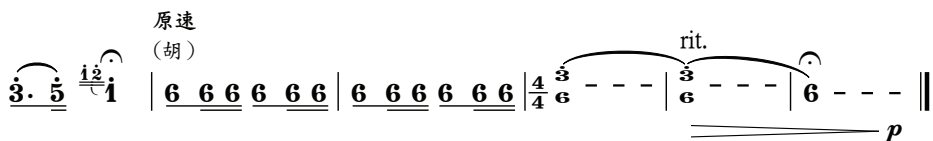
154



162



169







## 歷音


歷音是已故笙宗師閻海登老師首創的演奏技巧，在其代表作品「晉調」運用以後，便廣泛受各演奏家的青睞，應用於各不同的獨奏作品當中。

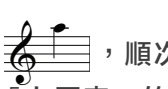

此技巧集中於樂器  的四個音，技巧的記錄符號有兩種



1)  及 2) ，請詳看以下解釋：

原則：不論是1) 或 2)，演奏者都應首先將  長按。

1.  表示從  開始，順次再按 ，從而做出「下歷音」的效果。

即  簡譜可記成  $1=D$   


2. 則表示從 ，順次再按 ，從而做出「上歷音」的效果。

即  簡譜可記成  $1=D$   


「歷音」是一種「指法上的聲效技巧」，從前方羅列的四音，在笙上造出獨特的聲效。而按樂曲的需要，或許不一定每一次均用上所有的音，請看一下兩個例子：

例（一）：只有「下歷音」，四音均用上。

1=D 譜例 將所有音列出

例（二）：同樣只有「下歷音」，由於旋律為 $\dot{6}$ ，因此用不上 $\dot{5}$ 。

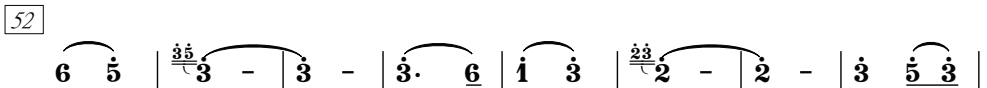
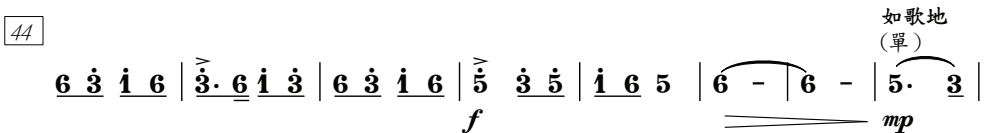
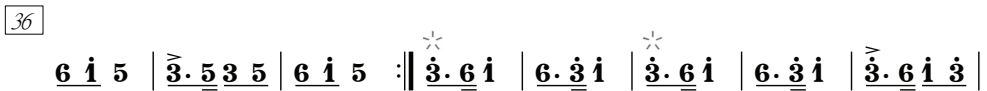
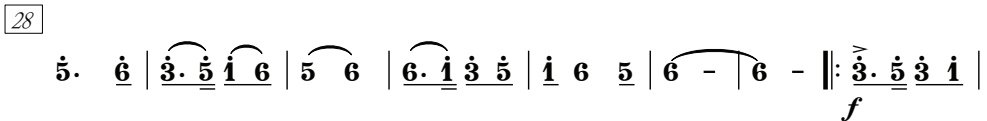
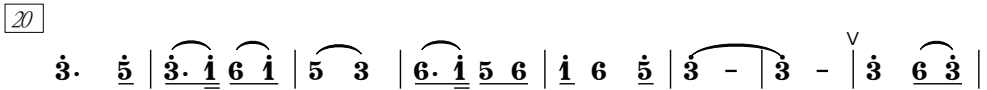
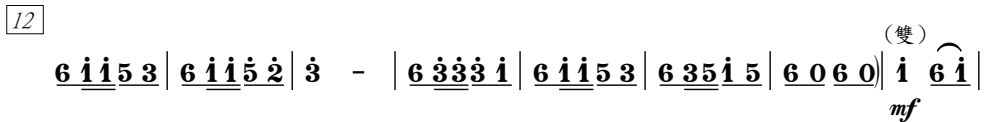
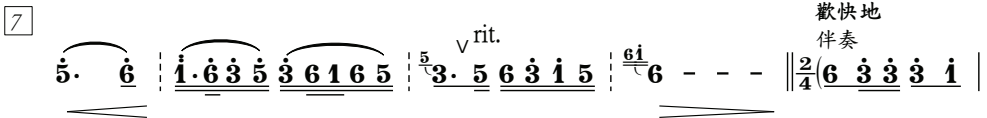
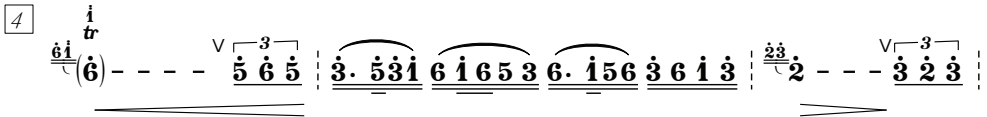
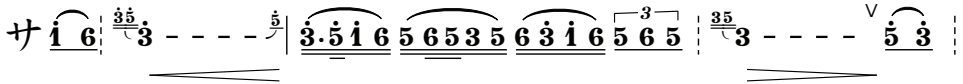
1=D

## 湘江美

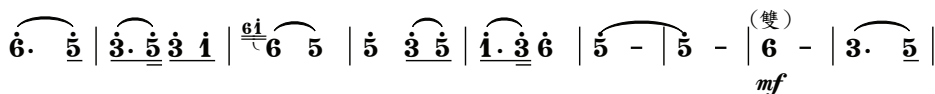
1=D

開朗、自由地  
(單音)

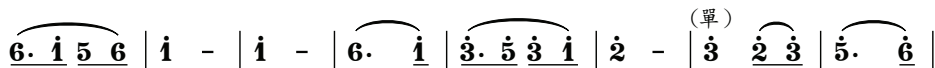
趙恕心 曲  
張之良



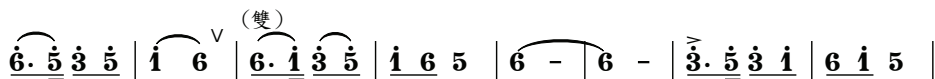
60



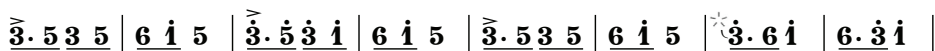
69



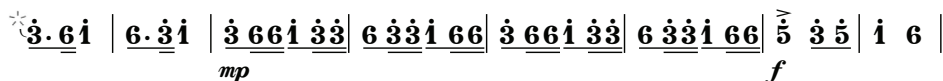
77



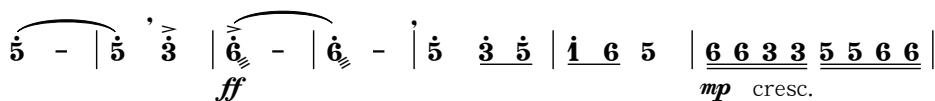
85



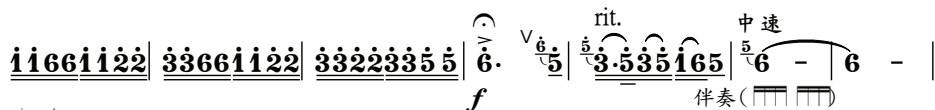
93



101

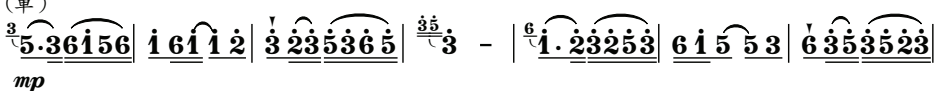


108

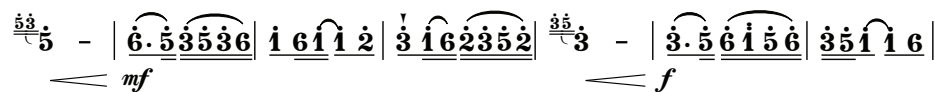


♩ = ♩  
讚美地 中速

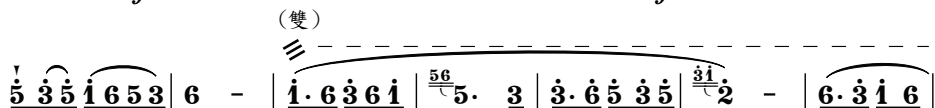
115



122



129





136

(單)

$\underline{5} \underline{6} \underline{5} \underline{3} \mid \underline{1} \underline{6} \underline{1} \underline{3} \underline{5} \underline{1} \mid \overset{61}{\underline{6}} - \mid \overset{\frown}{\underline{6} \cdot \underline{5} \underline{3} \underline{5} \underline{3} \underline{6}} \mid \overset{\frown}{\underline{5} \underline{3} \underline{5}} \underline{5} \underline{6} \mid \underline{1} \underline{6} \underline{5} \underline{3} \underline{6} \underline{1} \underline{3} \mid \overset{\frown}{\underline{2} \underline{1} \underline{2}} \overset{\frown}{\underline{2} \underline{3}} \mid$

$\triangleleft$  *mf*

143

漸慢

熱烈的快板  
伴奏

$\overset{5}{\underline{3}} \cdot \overset{V}{\underline{5} \underline{6} \underline{5} \underline{6} \underline{1}} \mid \overset{\frown}{\underline{2} \underline{3} \underline{1} \underline{2} \underline{3}} \overset{V}{\underline{5}} \mid \overset{\frown}{\underline{5} \underline{3} \underline{5} \underline{1} \underline{6} \underline{5}} \mid \overset{5}{\underline{6}} - \mid \overset{\frown}{\underline{6} \underline{3} \underline{3} \underline{3} \underline{1}} \mid \overset{\frown}{\underline{6} \underline{1} \underline{1} \underline{5} \underline{3}} \mid \overset{\frown}{\underline{6} \underline{3} \underline{5} \underline{1} \underline{5}} \mid$

150

(雙)

$\underline{6} \underline{0} \underline{6} \underline{0} \mid \overset{\frown}{\underline{1} \underline{1} \underline{6} \underline{1} \underline{6} \underline{1}} \mid \underline{3} \underline{3} \underline{5} \mid \underline{3} \underline{1} \underline{6} \underline{1} \underline{6} \underline{1} \mid \underline{5} \underline{5} \underline{3} \mid \underline{1} \underline{6} \underline{1} \underline{5} \underline{6} \mid \underline{1} \underline{6} \underline{5} \mid$

*mf*

157

$\overset{V}{\underline{3}} \cdot \overset{\frown}{\underline{5}} \mid \overset{\frown}{\underline{3} \underline{5} \underline{6} \underline{5} \underline{3}} \mid \overset{\frown}{\underline{3} \underline{3} \underline{3} \underline{6} \underline{3} \underline{3}} \mid \overset{\frown}{\underline{5} \underline{5} \underline{5} \underline{5} \underline{6}} \mid \overset{\frown}{\underline{3} \underline{5} \underline{5} \underline{1} \underline{6} \underline{6}} \mid \overset{\frown}{\underline{5} \underline{5} \underline{5} \underline{5} \underline{6}} \mid \overset{\frown}{\underline{6} \underline{6} \underline{1} \underline{1} \underline{3} \underline{3} \underline{5} \underline{5}} \mid$

*f* *mf*

164

$\underline{1} \underline{1} \underline{6} \underline{6} \underline{5} \underline{5} \underline{3} \underline{3} \mid \overset{V}{\underline{6}} \cdot \overset{\frown}{\underline{3}} \mid \overset{\frown}{\underline{1} \underline{6} \underline{5} \underline{3} \underline{6}} \mid \overset{\frown}{\underline{3} \cdot \underline{5} \underline{3} \underline{1}} \mid \underline{6} \underline{1} \underline{5} \mid \overset{\frown}{\underline{3} \cdot \underline{5} \underline{3} \underline{5}} \mid \underline{6} \underline{1} \underline{5} \mid$

*f* *f*

171

$\overset{\frown}{\underline{3} \cdot \underline{5} \underline{3} \underline{1}} \mid \underline{6} \underline{1} \underline{5} \mid \overset{\frown}{\underline{3} \cdot \underline{5} \underline{3} \underline{5}} \mid \underline{6} \underline{1} \underline{5} \mid \overset{\frown}{\underline{3} \cdot \underline{6} \underline{1}} \mid \overset{\frown}{\underline{6} \cdot \underline{3} \underline{1}} \mid \overset{\frown}{\underline{3} \cdot \underline{6} \underline{1}} \mid \overset{\frown}{\underline{6} \cdot \underline{3} \underline{1}} \mid$

179

$\overset{\frown}{\underline{3} \cdot \underline{6} \underline{1} \underline{3}} \mid \overset{\frown}{\underline{6} \underline{3} \underline{1} \underline{6}} \mid \overset{\frown}{\underline{3} \cdot \underline{6} \underline{1} \underline{3}} \mid \overset{\frown}{\underline{6} \underline{3} \underline{1} \underline{6}} \mid \overset{\frown}{\underline{3} \cdot \underline{6}} \mid \overset{\frown}{\underline{3} \underline{6}} \overset{\frown}{\underline{3} \underline{6}} \mid \overset{\frown}{\underline{3} \cdot \underline{6}} \mid \overset{\frown}{\underline{3} \underline{6}} \overset{\frown}{\underline{3} \underline{6}} \mid$

187

(胡)

(雙)

$\overset{\frown}{\underline{1} \underline{6}} \cdot \underline{3} \mid \overset{\frown}{\underline{1} \underline{6}} \underline{3} \overset{\frown}{\underline{1} \underline{6}} \underline{3} \mid \overset{\frown}{\underline{1} \underline{6}} \cdot \underline{3} \mid \overset{\frown}{\underline{1} \underline{6}} \underline{3} \overset{\frown}{\underline{1} \underline{6}} \underline{3} \mid \overset{\frown}{\underline{6}} \cdot \underline{5} \mid \overset{\frown}{\underline{3} \underline{5} \underline{5} \underline{3} \underline{5} \underline{5}} \mid \overset{\frown}{\underline{1} \underline{3} \underline{3} \underline{3} \underline{6} \underline{6}} \mid \overset{\frown}{\underline{5} \underline{6} \underline{5} \underline{3}} \mid$

*ff*

195

$\underline{1} \underline{1} \underline{1} \underline{1} \underline{1} \underline{1} \mid \underline{6} \underline{1} \underline{1} \underline{6} \underline{6} \underline{6} \mid \underline{5} - \mid \overset{\frown}{\underline{5}} - \mid \overset{\frown}{\underline{6}} \cdot \underline{5} \mid \overset{\frown}{\underline{3} \underline{5} \underline{5} \underline{3} \underline{5} \underline{5}} \mid \overset{\frown}{\underline{1} \underline{3} \underline{3} \underline{3} \underline{6} \underline{6}} \mid \overset{\frown}{\underline{5} \underline{6} \underline{5} \underline{3}} \mid$

203

$\overset{\frown}{\underline{5} \underline{5} \underline{5} \underline{5} \underline{5} \underline{5}} \mid \overset{\frown}{\underline{3} \underline{5} \underline{5} \underline{3} \underline{1} \underline{1}} \mid \overset{\frown}{\underline{6} \underline{1} \underline{1} \underline{3} \underline{1} \underline{1}} \mid \overset{\frown}{\underline{6}} \overset{V}{\underline{5} \cdot \underline{3}} \mid \overset{\frown}{\underline{6}} - \mid \overset{\frown}{\underline{6}} - \mid \overset{\frown}{\underline{6}} \overset{\frown}{\underline{5} \cdot \underline{3}} \mid \overset{\frown}{\underline{6}} \underline{0} \underline{0} \parallel$

*ff*

## 彝寨歡歌 — 準備練習

1=D(單)

a)  $\frac{2}{4}$   $\underline{\underline{3}} \underline{\underline{6}} \underline{\underline{1}} \underline{\underline{2}} \underline{\underline{3}} \underline{\underline{3}} \underline{\underline{3}} - \mid \underline{\underline{3}} \underline{\underline{6}} \underline{\underline{1}} \underline{\underline{2}} \underline{\underline{3}} \underline{\underline{3}} \underline{\underline{1}} \underline{\underline{2}} - \mid \underline{\underline{6}} \underline{\underline{1}} \underline{\underline{2}} \underline{\underline{1}} \underline{\underline{6}} \underline{\underline{3}} \mid \underline{\underline{3}} - \mid \underline{\underline{3}} \underline{\underline{3}} \underline{\underline{1}} \underline{\underline{2}} \underline{\underline{1}} \underline{\underline{6}} \mid \underline{\underline{6}} - \parallel$

b) 以胡天泉和音演奏以上樂句。

1=D(雙)

c)  $\frac{2}{4}$   $\underline{\underline{6}} \underline{\underline{1}} \underline{\underline{2}} \underline{\underline{3}} \underline{\underline{2}} \underline{\underline{3}} \mid \underline{\underline{5}} \underline{\underline{3}} \underline{\underline{5}} \underline{\underline{6}} \underline{\underline{5}} \underline{\underline{6}} \mid \underline{\underline{1}} \underline{\underline{6}} \underline{\underline{1}} \underline{\underline{2}} \underline{\underline{1}} \underline{\underline{2}} \mid \underline{\underline{3}} - \mid \times 4$

(21簧用  $\frac{6}{3}$ ，即  代替)

1=G(單)

d)  $\frac{6}{8}$   $\underline{\underline{6}} \underline{\underline{6}} \underline{\underline{3}} \underline{\underline{6}} \underline{\underline{6}} \underline{\underline{1}} \mid \underline{\underline{3}} \underline{\underline{3}} \underline{\underline{2}} \underline{\underline{3}} \underline{\underline{3}} \underline{\underline{6}} \mid \underline{\underline{3}} \underline{\underline{3}} \underline{\underline{6}} \underline{\underline{1}} \underline{\underline{1}} \underline{\underline{3}} \mid \underline{\underline{2}} \underline{\underline{1}} \underline{\underline{1}} \underline{\underline{1}} \underline{\underline{1}} \underline{\underline{1}} \mid$   
 $\underline{\underline{6}} \underline{\underline{3}} \underline{\underline{6}} \underline{\underline{1}} \mid \underline{\underline{3}} \underline{\underline{2}} \underline{\underline{3}} \underline{\underline{6}} \mid \underline{\underline{3}} \underline{\underline{6}} \underline{\underline{1}} \underline{\underline{3}} \mid \underline{\underline{2}} \underline{\underline{1}} \underline{\underline{1}} \underline{\underline{1}} \underline{\underline{1}} \underline{\underline{1}} \mid$   
 $\underline{\underline{6}} \underline{\underline{3}} \underline{\underline{6}} \underline{\underline{1}} \mid \underline{\underline{3}} \underline{\underline{2}} \underline{\underline{3}} \underline{\underline{6}} \mid \underline{\underline{3}} \underline{\underline{6}} \underline{\underline{1}} \underline{\underline{3}} \mid \underline{\underline{2}} \underline{\underline{1}} \underline{\underline{1}} \mid$   
 $\underline{\underline{6}} \underline{\underline{3}} \underline{\underline{6}} \underline{\underline{1}} \mid \underline{\underline{3}} \underline{\underline{2}} \underline{\underline{3}} \underline{\underline{6}} \mid \underline{\underline{3}} \underline{\underline{6}} \underline{\underline{1}} \underline{\underline{3}} \mid \underline{\underline{2}} \underline{\underline{1}} \underline{\underline{1}} \mid$

1=G(雙)

e)  $\frac{6}{8}$   $\underline{\underline{3}} \underline{\underline{4}} \underline{\underline{3}} \cdot \mid \underline{\underline{6}} \underline{\underline{1}} \underline{\underline{6}} \cdot \mid \underline{\underline{2}} \underline{\underline{3}} \underline{\underline{2}} \underline{\underline{1}} \underline{\underline{6}} \mid \underline{\underline{6}} \underline{\underline{4}} \underline{\underline{3}} \cdot \parallel$




1=G(單)

f)  $\frac{6}{8}$   $\underline{\underline{5}} \underline{\underline{5}} \underline{\underline{5}} \underline{\underline{3}} \underline{\underline{1}} \underline{\underline{3}} \underline{\underline{6}} \cdot \mid \underline{\underline{5}} \underline{\underline{5}} \underline{\underline{5}} \underline{\underline{3}} \underline{\underline{1}} \underline{\underline{3}} \underline{\underline{6}} \cdot \mid$

$\underline{\underline{5}} \cdot \underline{\underline{3}} \underline{\underline{1}} \underline{\underline{3}} \underline{\underline{6}} \cdot \mid \underline{\underline{5}} \cdot \underline{\underline{3}} \underline{\underline{1}} \underline{\underline{3}} \underline{\underline{6}} \cdot \mid$

## G 調的歷音

G 調的歷音與 D 調完全一致，只是當中的  四個音，

在 D 調中稱為  $\dot{5} \dot{6} \dot{7} \dot{1}$ ，在 G 調則稱為  $\dot{2} \dot{3} \dot{4} \dot{5}$ 。

1=G

譜例

g)  $\frac{2}{4}$   $\dot{3} \cdot$   $\underline{\underline{6}}$  |  $\underline{\underline{\dot{3} \quad 6 \quad \dot{3} \quad 6}}$  | →  $\underline{\underline{\dot{5} \quad \dot{5} \cdot \quad \dot{3} \cdot}}$   $\underline{\underline{6 \quad \dot{3} \quad 6 \quad \dot{3} \quad 6}}$  |

將所有音列出

1=G

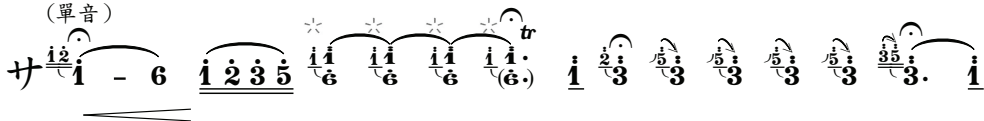
h)  $\frac{2}{4}$   $\dot{2} \cdot$   $\underline{\underline{6}}$  |  $\underline{\underline{\dot{2} \quad 6 \quad \dot{2} \quad 6}}$  | →  $\underline{\underline{\dot{5} \quad \dot{5} \quad \dot{3} \quad \dot{3} \cdot \quad \dot{2} \cdot}}$   $\underline{\underline{6 \quad \dot{2} \quad \dot{3} \quad \dot{3} \quad \dot{5} \quad \dot{2} \quad 6}}$  |

## 彝寨歡歌

楊守成 曲

1=D

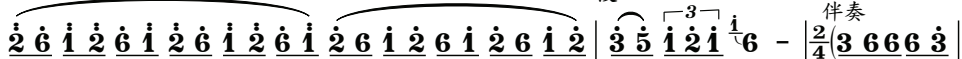
自由 高亢  
(單音)



漸快

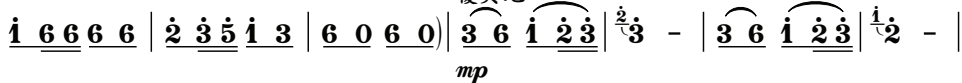
慢

中板  
伴奏



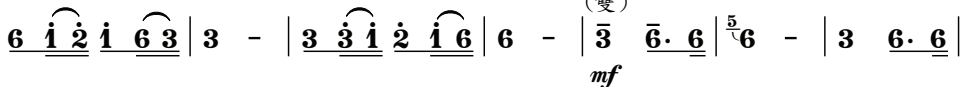
4

優美地



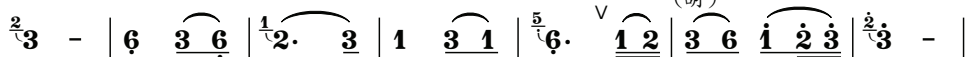
11

(雙)



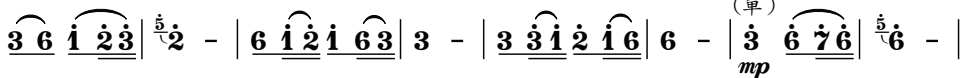
18

(胡)



25

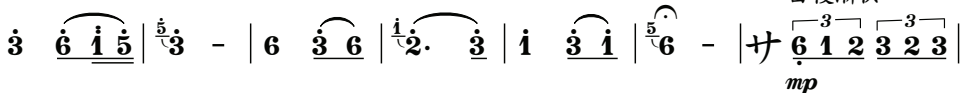
(單)



33

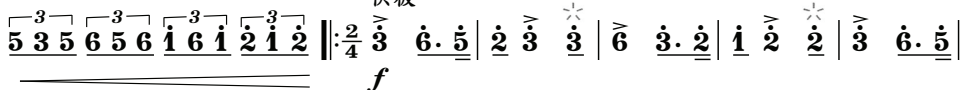
(雙)

由慢漸快

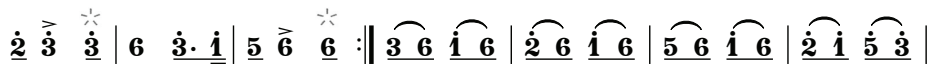


40

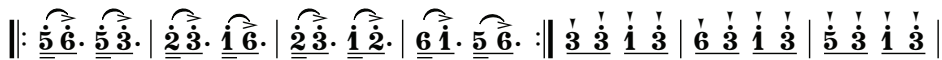
快板



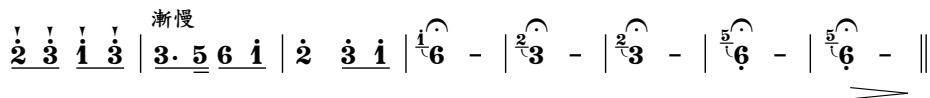
46



53



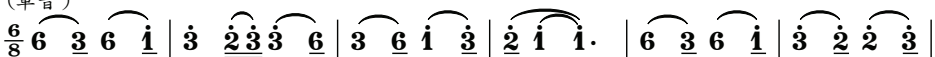
60



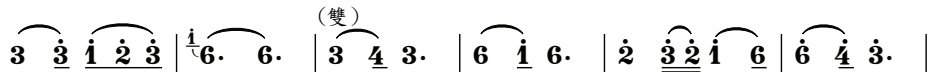
轉 1=G

歌唱地  
(單音)

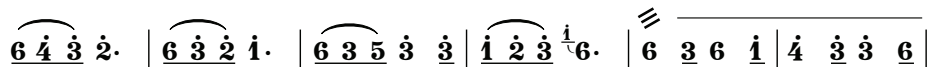
68



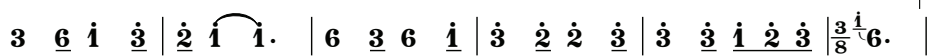
74



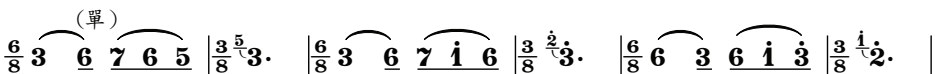
80



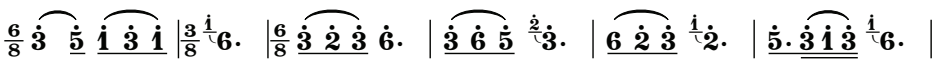
86



92



98



104

♪ = ♪  
伴奏

(雙)

5. 3̣ 1̣ 3̣ 1̣ 6̣. |  $\frac{2}{4}$  3̣ 6̣ 6̣ 6̣ 3̣ | 1̣ 6̣ 6̣ 6̣ 6̣ | 2̣ 3̣ 5̣ 1̣ 3̣ | 6̣ 0 6̣ 0 | 3̣ 6̣ 1̣ 2̣ 3̣ | 2̣ 3̣ - |

111

rit. 慢起漸快

3̣ 6̣ 1̣ 2̣ 3̣ | 1̣ 2̣ - | 6̣ 1̣ 2̣ 1̣ 6̣ 3̣ | 3̣ - | 3̣ 3̣ 1̣ 2̣ 1̣ 6̣ | 6̣ - || 3̣ 6̣ 1̣ 6̣ |

*mp*

118

小快板

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

*f*

125

*f*

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

133

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

139

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

*f*

145

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

*mf* *f* *mf*

152

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

157

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

161

突慢

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

(單音)

5̣ 6̣ - 6̣ - ||  
0 3̣ | 6̣ 0 ||

## 放排 — 準備練習 歷音練習

在此曲中，「上歷音」、「下歷音」均有出現。  
請看下列：

嚴格而言，這  $\dot{1}$  音是不用寫的。

在這裏，或許學生會覺得有點奇怪，為何從  $\dot{6}$  開始做上歷音，到往後的音只是  $\dot{3}$ ，比  $\dot{6}$  的音高還要低呢……

如學生發現這問題，老師或許可嘉許一下，因為該學生的觀察力不俗。

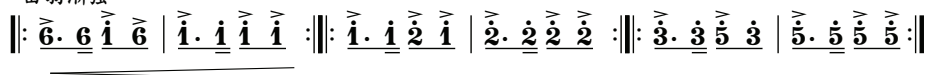
解釋：如前所述，其實笙的歷音純粹是一種「指法上的聲效技巧」，與音高並無絕對的關係。所以如果在樂譜上看上以上的情況，學生的左手按指示做出上歷音，往後按上  $\dot{1}$ /<sub>3</sub> 音便成了，讓我們再多看一個例子。



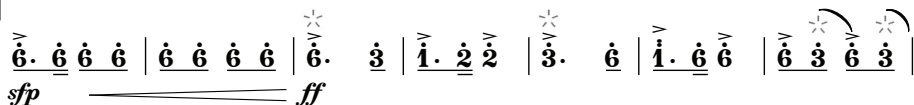




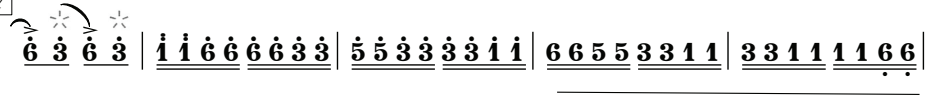
119 由弱漸強



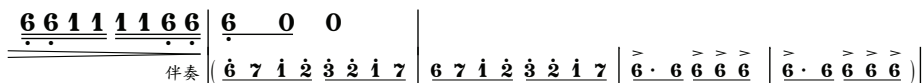
125



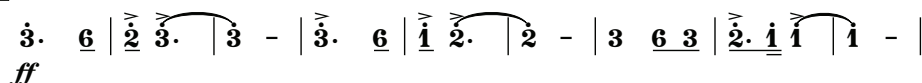
132



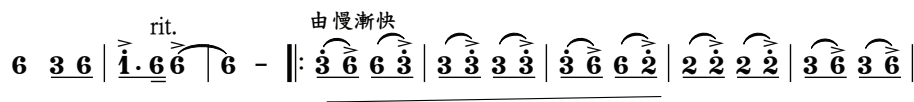
137



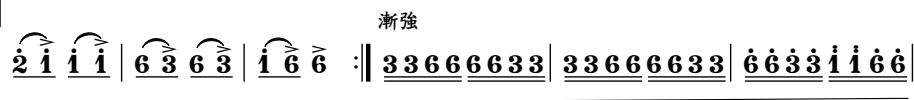
142



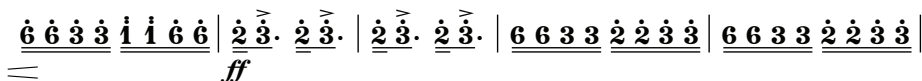
151



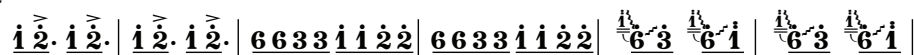
159



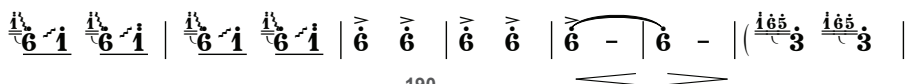
165



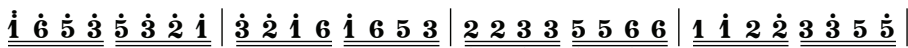
170



176

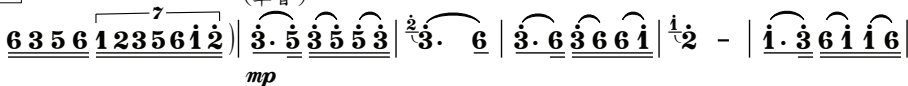


183

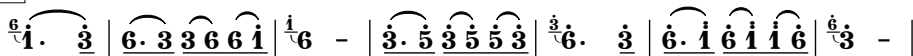


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稍慢的中板  
(單音)



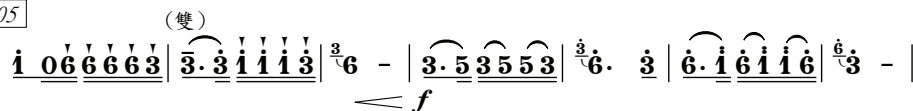
193



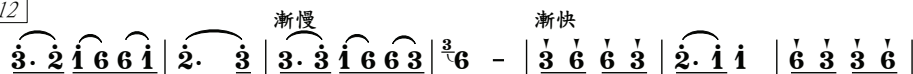
200



205

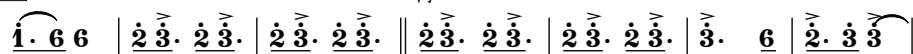


212

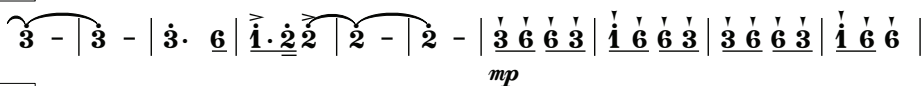


219

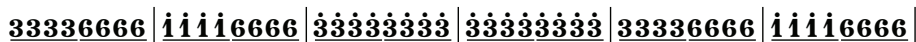
轉1=G



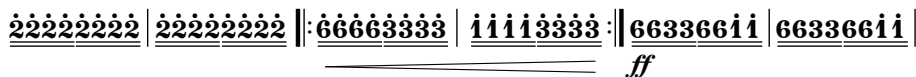
226



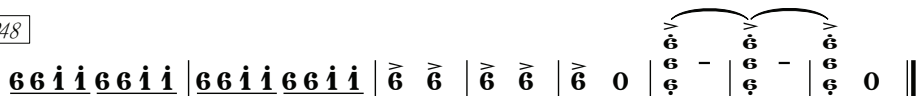
236



242



248




## 湘江春歌 — 準備練習

a)  $\overset{\sim}{6} \longrightarrow \underline{\underline{676}}$ .

b)  $\overset{\sim}{5} \longrightarrow \underline{\underline{565}}$ .


1=D  
(單)

c)  $\frac{2}{4} \overset{i}{6} \cdot \overset{i}{1} \mid \underline{\underline{6 \cdot \overset{i}{1} 6 5}} \quad \underline{\underline{3 5 3}} \mid \underline{\underline{6 \overset{i}{1}}} \quad \underline{\underline{3 \overset{\cdot}{5} 3 \overset{i}{1}}} \mid 6 \overset{\#}{5} 3 \mid \overset{i}{6} - \parallel$

( $\overset{\#}{5}$ ，即 )

1=G  
(傳)

d)  $\frac{2}{4} 6 \quad \underline{\underline{6 \overset{i}{1}}} \mid \underline{\underline{6 \overset{i}{1} 6 5}} \quad \underline{\underline{3 5 3}} \mid \underline{\underline{6 \overset{i}{1}}} \quad \underline{\underline{3 \overset{\cdot}{5} 3 \overset{i}{1}}} \mid 6 \overset{\#}{5} 3 \mid 6 - \parallel$

( $\overset{\#}{5}$ ，即 )

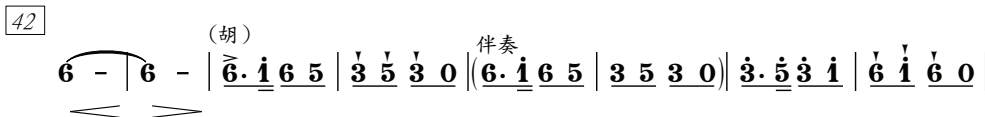
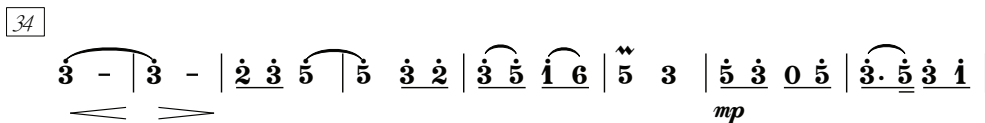
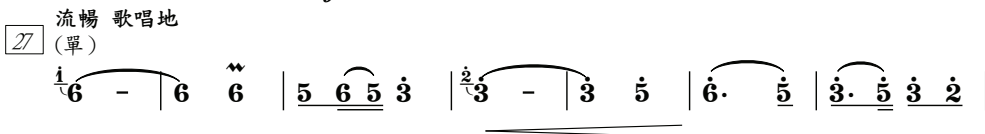
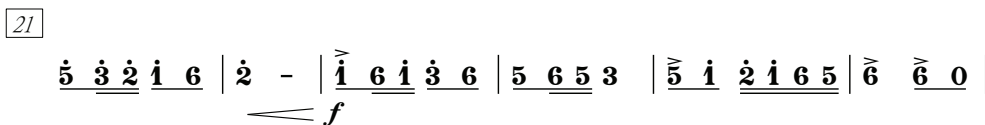
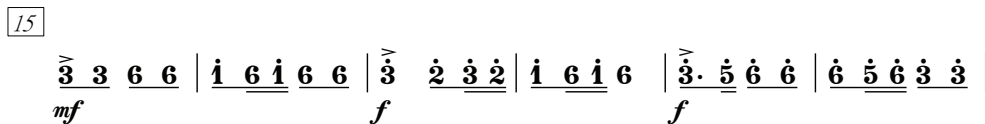
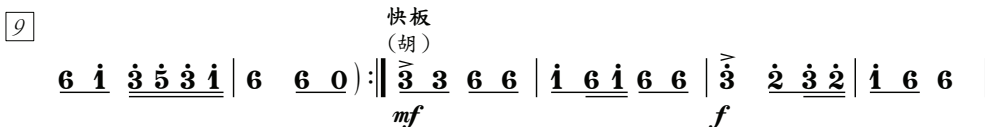
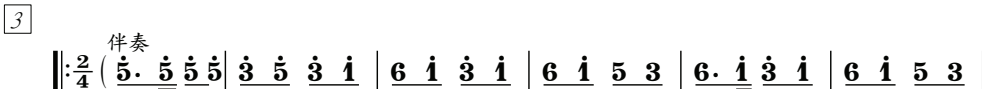
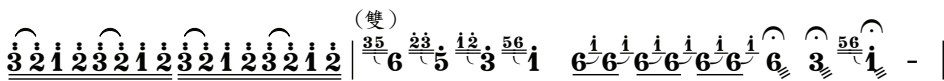
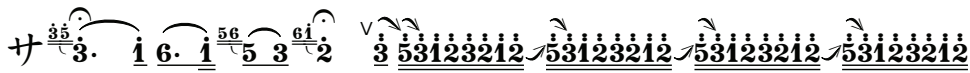
D調跟G調的 $\overset{\#}{5}$ 音，必須弄清楚啊！

## 湘江春歌

1=D

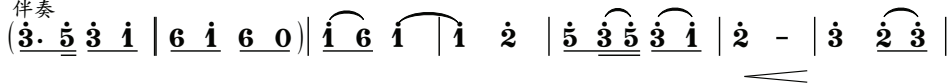
(單) 引子 散板 山水秀麗

李作明、翁鎮發 曲

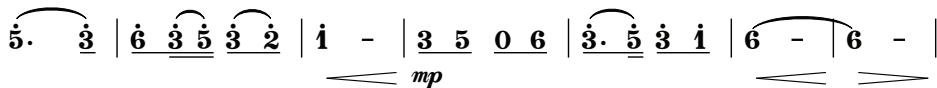


50

伴奏



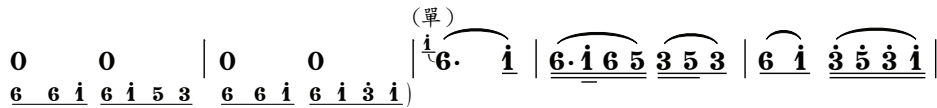
57



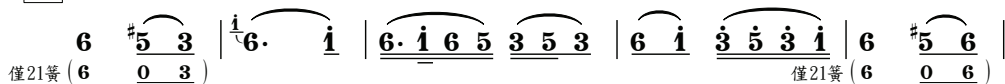
64



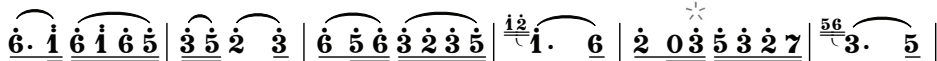
69



74

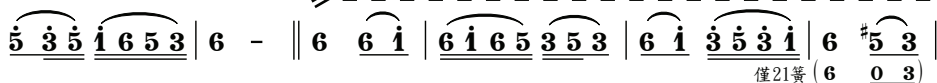


79

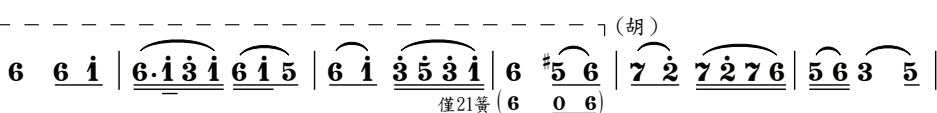


(傳)  
轉 1=G

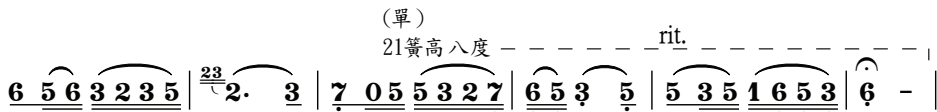
85



91



97

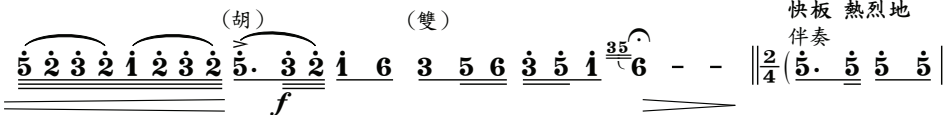
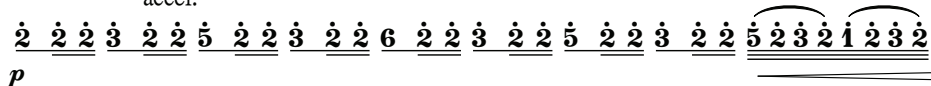


103

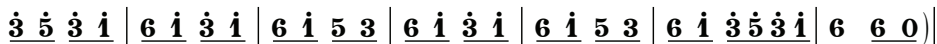
自由地



accel.

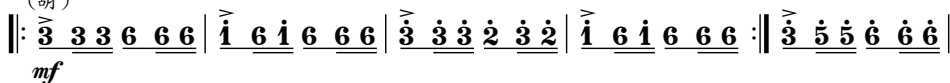


105

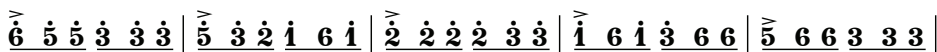


112

(胡)



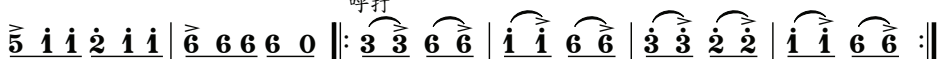
117



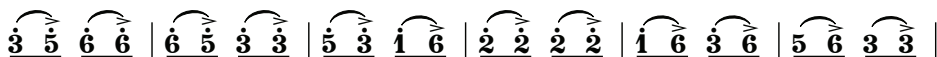
122

(傳)

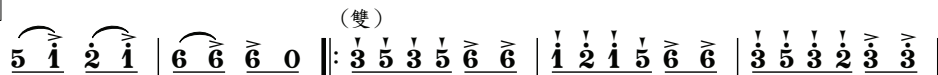
呼打



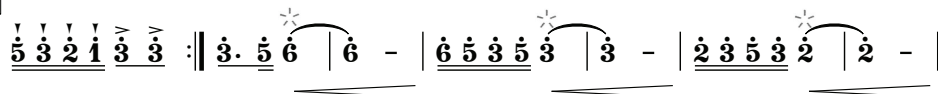
128



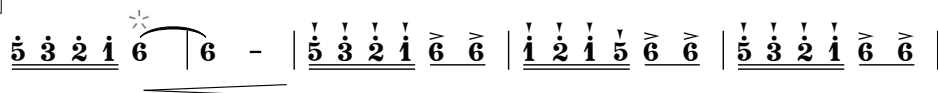
134



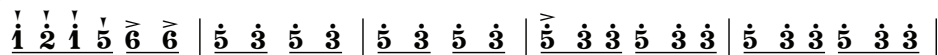
139



146



151



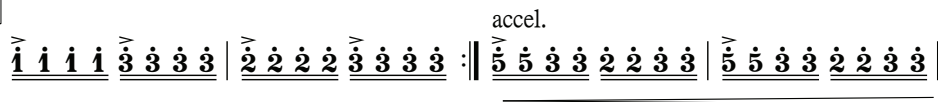
156



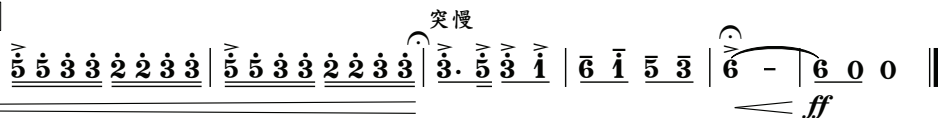
160



164



168





## 春雨

張之良 曲

自由地 (雙) (6) 慢起漸快 (單)

廿  $f$   $p$

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

7

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

10 慢  $\text{♩} = 68$

(雙)

6 1 2 3 | 5 - | 6 - | 1 - |  $\frac{2}{4}$  5 2 3 2 3 2 3 2 3 | 2 3 2 3 2 3 2 3 |

16

2 3 2 3 2 3 2 3 | 2 3 2 3 2 3 2 3 | 2 3 2 3 2 3 2 3 | 2 3 2 3 2 3 2 3 |

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

20

2 3 2 3 2 3 2 3 | 2 3 2 3 2 3 2 3 | 2 3 2 3 2 3 2 3 | 2 3 2 3 2 0 |

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

24  $\text{♩} = 68$  快一倍、喜悅地

$mp$   $mf$   $mp$

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

30

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

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

$mf$   $mp$

36

$\begin{array}{c} \dot{2} \ \dot{2} \\ \underline{\underline{6 \ 6}} \end{array} \ 0 \ \underline{\underline{3 \ 2}} \ | \ \begin{array}{c} \dot{1} \ \dot{1} \\ \underline{\underline{6 \ 6}} \end{array} \ 0 \ \underline{\underline{1 \ 2}} \ | \ \begin{array}{c} \underline{\underline{3 \ 5 \ 6 \ 1}} \ \underline{\underline{2 \ 1 \ 6 \ 5}} \\ \underline{\underline{1 \ 3 \ 3 \ 3}} \ \underline{\underline{6 \ 6 \ 3 \ 3}} \end{array} \ | \ 3 \ - \ | \ \begin{array}{c} \underline{\underline{3 \cdot \ 5 \ 6}} \ \underline{\underline{1 \ 5}} \\ \underline{\underline{7 \cdot \ 3 \ 3 \ 3 \ 3}} \end{array} \ | \ 7 \ - \ |$

*mp* *mf*

42

$\begin{array}{c} \underline{\underline{1 \cdot \ 3 \ 2}} \ \underline{\underline{1 \ 6}} \\ \underline{\underline{6 \cdot \ 6 \ 6 \ 6 \ 3}} \end{array} \ | \ 6 \ - \ | \ \begin{array}{c} \underline{\underline{3 \cdot \ 5 \ 6}} \ \underline{\underline{5 \ 3}} \\ \underline{\underline{1 \cdot \ 1 \ 1 \ 1 \ 1}} \end{array} \ | \ \begin{array}{c} \underline{\underline{1 \ 6 \ 5 \ 3}} \ 5 \\ \underline{\underline{3 \ 3 \ 3 \ 7}} \ 2 \end{array} \ | \ \begin{array}{c} \text{rall.} \\ \underline{\underline{3 \cdot \ 5 \ 2}} \ \underline{\underline{1 \ 6}} \\ \underline{\underline{1 \cdot \ 3 \ 6 \ 6 \ 3}} \end{array} \ | \ 3 \ - \ ||$

*f* *mf*

48

(雙)  $\begin{array}{c} \underline{\underline{4 \ 3}} \ \underline{\underline{5}} \ \underline{\underline{3}} \ - \ | \ \underline{\underline{3}} \ - \ - \ - \ | \ \underline{\underline{1}} \ \underline{\underline{6}} \ \underline{\underline{1}} \ - \ | \ \underline{\underline{1}} \ - \ - \ - \ || \ \frac{2}{4} \ \underline{\underline{5 \ 6 \ 5}} \ \underline{\underline{3 \ 5}} \ | \ \underline{\underline{2 \ 1 \ 6 \ 6}} \end{array}$

*mf* *f* 快板 (雙)

54

(單)  $\underline{\underline{2 \ 3 \ 3 \ 3}} \ \underline{\underline{1 \ 3 \ 3 \ 3}} \ | \ \begin{array}{c} \text{(雙)} \\ \underline{\underline{6 \ 1 \ 2 \ 2}} \end{array} \ | \ \underline{\underline{5 \ 6 \ 5}} \ \underline{\underline{3 \ 5}} \ | \ \underline{\underline{2 \ 1 \ 6 \ 6}} \ | \ \begin{array}{c} \text{(單)} \\ \underline{\underline{1 \ 2 \ 2 \ 2}} \ \underline{\underline{5 \ 2 \ 2 \ 2}} \end{array} \ | \ \begin{array}{c} \text{(雙)} \\ \underline{\underline{5 \ 3 \ 2 \ 1}} \end{array} \ |$

60

$\underline{\underline{1 \ 2 \ 1}} \ \underline{\underline{6 \ 1}} \ | \ \underline{\underline{5 \ 4 \ 2 \ 2}} \ | \ \begin{array}{c} \text{(單)} \\ \underline{\underline{5 \ 6 \ 6 \ 6}} \ \underline{\underline{4 \ 6 \ 6 \ 6}} \end{array} \ | \ \underline{\underline{2 \ 4 \ 5 \ 5}} \ | \ \underline{\underline{1 \ 2 \ 1}} \ \underline{\underline{6 \ 1}} \ | \ \underline{\underline{5 \ 4 \ 2 \ 2}} \ |$

(雙)

66

(單)  $\underline{\underline{4 \ 5 \ 5 \ 5}} \ \underline{\underline{1 \ 5 \ 5 \ 5}} \ | \ \begin{array}{c} \text{(雙)} \\ \underline{\underline{1 \ 6 \ 5 \ 4}} \end{array} \ || \ \begin{array}{c} \text{(單)} \\ \underline{\underline{3 \ 5 \ 3 \ 5 \ 6 \ 5 \ 6 \ 5}} \end{array} \ | \ \underline{\underline{6 \ 1 \ 6 \ 1 \ 2 \ 1 \ 2 \ 1}} \ || \ \underline{\underline{3 \ 5 \ 6 \ 5 \ 6 \ 1 \ 2 \ 1}} \ | \ \underline{\underline{3 \ 5 \ 6 \ 5 \ 6 \ 1 \ 2 \ 1}} \ |$

*mp*

72

$\underline{\underline{3 \ 3 \ 3 \ 3}} \ \underline{\underline{2 \ 2 \ 2 \ 2}} \ | \ \underline{\underline{1 \ 1 \ 1 \ 1}} \ \underline{\underline{6 \ 6 \ 6 \ 6}} \ | \ \underline{\underline{2 \ 1 \ 2 \ 3}} \ \underline{\underline{5 \ 3 \ 5 \ 6}} \ | \ \underline{\underline{1 \ 6 \ 5 \ 6 \ 5}} \ \underline{\underline{3 \ 2}} \ | \ 1 \ \underline{\underline{3 \ 5}} \ |$

*V*

77

$\left[ \begin{array}{c} \underline{\underline{6 \ -}} \ | \ \underline{\underline{6 \ 1}} \ | \ \underline{\underline{2 \ 1 \ 6}} \ | \ \underline{\underline{5 \ 6 \ 5 \ 3}} \ | \ \underline{\underline{1 \cdot \ 3}} \ | \ \underline{\underline{2 \ 1 \ 6}} \\ \underline{\underline{0 \ 6 \ 1}} \ | \ \underline{\underline{2 \ 3}} \ | \ \underline{\underline{2 \ 3}} \ | \ \underline{\underline{3 \ 1 \ 6}} \ | \ \underline{\underline{3 \ 5 \ 3}} \ | \ \underline{\underline{6 \ -}} \end{array} \right]$

83

$$\left[ \begin{array}{c} \overset{\frown}{5 -} \quad \overset{\frown}{5 \quad 3 \quad 5} \quad \overset{\frown}{6 -} \quad 6 \quad \dot{1} \quad \dot{2} \quad \overset{\frown}{\dot{1} \quad 6} \quad \overset{\frown}{5 \quad 6 \quad 5} \quad 3 \\ \overset{\frown}{3 \quad 2 \quad 1 \quad 6} \quad 5 \quad 0 \quad 0 \quad \overset{\frown}{6 \quad 1} \quad 2 \quad 3 \quad 2 \quad 3 \quad 3 \quad \overset{\frown}{1 \quad 6} \end{array} \right]$$

89

$$\left[ \begin{array}{c} \overset{\frown}{1. \quad 3} \quad \overset{\frown}{2 \quad 1 \quad 6} \quad \overset{\frown}{1 -} \quad 1 \quad \overset{\frown}{3 \quad 5} \quad \overset{\frown}{6 -} \quad 6 \quad \overset{\frown}{\dot{1} \quad \dot{2}} \\ \overset{\frown}{5 \quad 6 \quad 5} \quad 6 - \quad \overset{\frown}{6 \quad 5 \quad 3 \quad 5} \quad 6 \quad 0 \quad \overset{\frown}{0 \quad 3 \quad 2 \quad 1} \quad 2 \quad 0 \end{array} \right]$$

95

$$\left[ \begin{array}{c} \overset{\frown}{3 -} \quad 3 \quad \dot{2} \quad \overset{\frown}{\dot{1}. \quad 3} \quad \dot{2} \quad \overset{\frown}{\dot{1} \quad 6} \quad \overset{\frown}{2 -} \quad 2 \quad \overset{\frown}{\dot{1} \quad 2} \\ \overset{\frown}{0 \quad 6 \quad 5 \quad 6} \quad 3 \quad 0 \quad 0 \quad 0 \quad 0 \quad 0 \quad 0 \quad 0 \quad 0 \quad 0 \end{array} \right]$$

101

$$\left[ \begin{array}{c} \overset{\frown}{3 -} \quad 3 \quad \overset{\frown}{\dot{2} \quad \dot{3}} \quad \overset{\frown}{5 -} \quad 5 \quad 2 \quad \overset{\frown}{3. \quad 5} \quad \dot{2} \quad \overset{\frown}{\dot{1} \quad 6} \\ \overset{\frown}{0 \quad 6 \quad 5 \quad 3} \quad 6 \quad 0 \quad \overset{\frown}{0 \quad \dot{2} \quad \dot{1} \quad 6} \quad 5 \quad 0 \quad 0 \quad 0 \quad 0 \quad 0 \end{array} \right]$$

107

$$6 - \quad 6 - \quad \overset{\text{(雙)}}{\overset{\frown}{5 \quad 6 \quad 5}} \quad 3 \quad 5 \quad \overset{\text{(單)}}{\overset{\frown}{2 \quad \dot{1} \quad 6}} \quad 6 \quad \overset{\text{(雙)}}{\overset{\frown}{2 \quad 3 \quad 3 \quad 3 \quad 1 \quad 3 \quad 3 \quad 3}} \quad \overset{\text{(雙)}}{\overset{\frown}{6 \quad 1 \quad 2 \quad 2}}$$

*f*

113

$$\overset{\frown}{5 \quad 6 \quad 5} \quad 3 \quad 5 \quad \overset{\text{(單)}}{\overset{\frown}{2 \quad \dot{1} \quad 6}} \quad 6 \quad \overset{\text{(雙)}}{\overset{\frown}{1 \quad 2 \quad 2 \quad 2 \quad 5 \quad 2 \quad 2 \quad 2}} \quad 5 \quad 3 \quad 2 \quad 1 \quad \overset{\frown}{\dot{1} \quad \dot{2} \quad \dot{1} \quad 6 \quad \dot{1}} \quad \overset{\frown}{5 \quad 4 \quad 2 \quad 2}$$

119

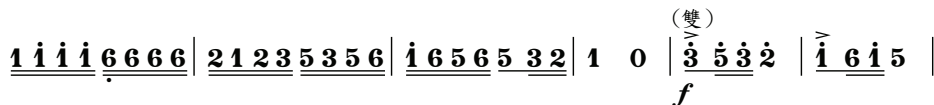
$$\overset{\text{(單)}}{\overset{\frown}{5 \quad 6 \quad 6 \quad 6 \quad 4 \quad 6 \quad 6 \quad 6}} \quad \overset{\text{(雙)}}{\overset{\frown}{2 \quad 4 \quad 5 \quad 5}} \quad \overset{\frown}{\dot{1} \quad \dot{2} \quad \dot{1} \quad 6 \quad \dot{1}} \quad \overset{\frown}{5 \quad 4 \quad 2 \quad 2} \quad \overset{\text{(單)}}{\overset{\frown}{4 \quad 5 \quad 5 \quad 5 \quad 1 \quad 5 \quad 5 \quad 5}} \quad \overset{\text{(雙)}}{\overset{\frown}{\dot{1} \quad 6 \quad 5 \quad 4}}$$

125

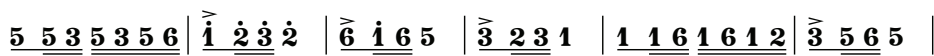
$$\overset{\text{(單)}}{\overset{\frown}{3 \quad 5 \quad 3 \quad 5 \quad 6 \quad 5 \quad 6 \quad 5}} \quad \overset{\frown}{6 \quad \dot{1} \quad 6 \quad \dot{1} \quad \dot{2} \quad \dot{1} \quad \dot{2} \quad \dot{1}} \quad \overset{\frown}{3 \quad 5 \quad 6 \quad 5 \quad 6 \quad \dot{1} \quad \dot{2} \quad \dot{1}} \quad \overset{\frown}{3 \quad 5 \quad 6 \quad 5 \quad 6 \quad \dot{1} \quad \dot{2} \quad \dot{1}} \quad \overset{\frown}{3 \quad 3 \quad 3 \quad 3 \quad 2 \quad 2 \quad 2 \quad 2}$$

*mp*

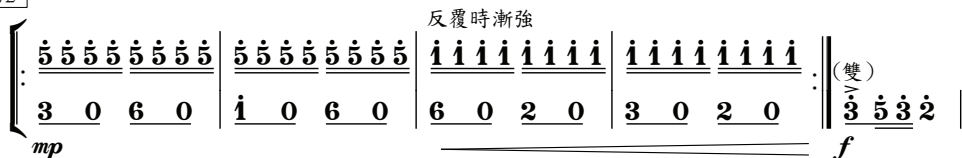
130



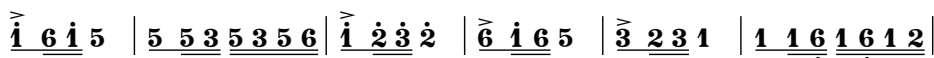
136



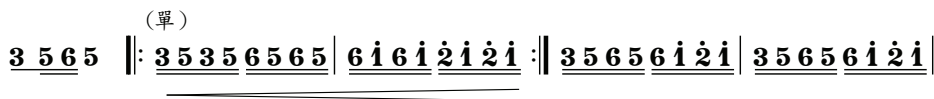
142



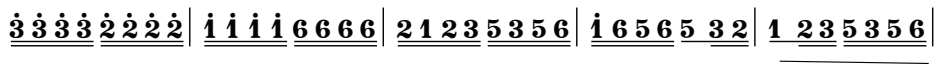
147



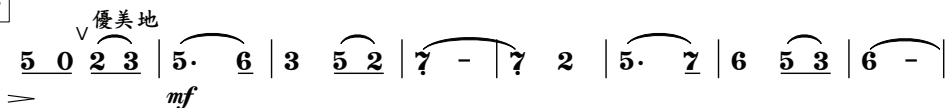
153



158



163



171



# 笙 高級教程

180

(雙) (單) (雙)

$\underline{\underline{5\ 6\ 5\ 3\ 5}} \mid \underline{\underline{2\ 1\ 6\ 6}} \mid \underline{\underline{2\ 3\ 3\ 3\ 1\ 3\ 3\ 3}} \mid \underline{\underline{6\ 1\ 2\ 2}} \mid \underline{\underline{5\ 6\ 5\ 3\ 5}} \mid \underline{\underline{2\ 1\ 6\ 6}} \mid$

*f*

186

(單) (雙) (單)

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

*ff*

191

(雙) (單)

$\underline{\underline{3\ 5\ 6\ 6}} \mid \underline{\underline{2\ 3\ 2}} \underline{\underline{7\ 2}} \mid \underline{\underline{6\ 5\ 3\ 3}} \mid \underline{\underline{5\ 6\ 6\ 6\ 2\ 6\ 6\ 6}} \mid \underline{\underline{2\ 7\ 6\ 5}} \mid$

196

$\left[ \begin{array}{l} \underline{\underline{3\ 3\ 3\ 3\ 3\ 3\ 3\ 3}} \mid \underline{\underline{3\ 3\ 3\ 3\ 3\ 3\ 3\ 3}} \mid \underline{\underline{2\ 2\ 2\ 2\ 2\ 2\ 2\ 2}} \mid \underline{\underline{2\ 2\ 2\ 2\ 2\ 2\ 2\ 2}} \mid \\ \underline{\underline{3\ 0\ 5\ 0}} \mid \underline{\underline{6\ 0\ 5\ 0}} \mid \underline{\underline{2\ 0\ 1\ 0}} \mid \underline{\underline{6\ 0\ 1\ 0}} \mid \end{array} \right] \begin{array}{l} \text{(雙)} \\ \text{cresc.} \end{array}$

*mp*

201

$\underline{\underline{6\ 6\ 5\ 5\ 6\ 6\ 5\ 5}} \mid \underline{\underline{6\ 6\ 1\ 1\ 6\ 6\ 1\ 1}} \mid \underline{\underline{2\ 2\ 1\ 1\ 2\ 2\ 1\ 1}} \mid \text{||:} \underline{\underline{3\ 3\ 5\ 5\ 6\ 6\ 5\ 5}} \mid \underline{\underline{6\ 6\ 1\ 1\ 2\ 2\ 1\ 1}} \text{||}$

*mf* *cresc.*

206

慢

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

*f*

210

$\left[ \begin{array}{l} \underline{\underline{2\ 3\ 2\ 3}} \underline{\underline{2\ 3\ 2\ 3}} \mid \underline{\underline{2\ 3\ 2\ 3}} \underline{\underline{2\ 3\ 2\ 3}} \mid \underline{\underline{2\ 3\ 2\ 3}} \underline{\underline{2\ 3\ 2\ 3}} \mid \underline{\underline{2\ 3\ 2\ 3}} \underline{\underline{2\ 3\ 2\ 3}} \mid \underline{\underline{2\ 3\ 2\ 3}} \underline{\underline{2\ 3\ 2\ 3}} \mid \\ \underline{\underline{6\ 1}} \mid \underline{\underline{3\ 2\ 1}} \mid \underline{\underline{2}} \mid \underline{\underline{2\ 1}} \mid \underline{\underline{3\ 5}} \mid \end{array} \right]$

215

rit.

$\left[ \begin{array}{l} \underline{\underline{2\ 3\ 2\ 3}} \underline{\underline{2\ 3\ 2\ 3}} \mid \underline{\underline{2\ 3\ 2\ 3}} \underline{\underline{2\ 3\ 2\ 3}} \mid \underline{\underline{2\ 3\ 2\ 3}} \underline{\underline{2\ 3\ 2\ 3}} \mid \underline{\underline{2\ 3\ 2\ 3}} \underline{\underline{2\ 3\ 2\ 3}} \mid \\ \underline{\underline{2\ 1\ 6}} \mid \underline{\underline{6}} \mid \underline{\underline{6}} \mid \underline{\underline{6}} \mid \end{array} \right] \underline{\underline{2\ 0\ 0}} \mid \underline{\underline{6\ 0\ 0}} \mid$

## 十八板 — 準備練習

剝氣：以”se”及”kei”兩個發音的動作，演奏十六分音符，而se的力度比kei為大。

$\overset{\sim}{se}$     $\overset{\sim}{kei}$     $\overset{\sim}{se}$     $\overset{\sim}{kei}$     $\overset{\sim}{se}$     $\overset{\sim}{kei}$   
 ↓   ↓   ↓   ↓   ↓   ↓

$\frac{2}{4}$  2̣ 3̣ 3̣ 2̣ 3̣ 2̣ 1̣ | 2̣ 3̣ 3̣ 2̣ 3̣ 2̣ 1̣ | 6 1̣ 1̣ 6 1̣ 6 1̣ | 2̣ 2̣ 2̣ 2̣ 2̣ 2̣ 2̣ 2̣ |  
*mp*

6 1̣ 1̣ 0 5 5 | 1̣ 1̣ 1̣ 1̣ 1̣ 1̣ 1̣ 1̣ | 0 5 0 1̣ 6 | 5 5 5 5 5 5 5 | 6 5 5 6 |

5 5 5 5 5 | 5 5 5 6 | 1̣ 6 1̣ 6 1̣ 6 | 5 6 1̣ 6 5 |  $\overset{\sim}{1̣}$  - |



# 笙 高級教程

64 刹氣 一 轉快板

$\underline{\underline{\dot{2}\dot{3}\dot{2}\dot{1}\dot{1}\dot{6}}}$  |  $\dot{1}$  0  $\dot{5}$  ||  $\underline{\underline{\dot{3}\dot{3}\dot{3}\dot{3}\dot{3}\dot{3}}}$  |  $\underline{\underline{\dot{3}\dot{3}\dot{3}\dot{3}\dot{3}\dot{3}}}$  | 0  $\dot{5}$   $\dot{3}$  |  $\underline{\underline{\dot{2}\dot{3}\dot{3}\dot{2}\dot{1}}}$  |  $\underline{\underline{6\dot{1}\dot{1}\dot{6}\dot{1}}}$  |

*f*

71

$\underline{\underline{\dot{2}\dot{1}}}$  |  $\dot{1}$  |  $\underline{\underline{\dot{5}\dot{3}\dot{3}\dot{5}\dot{3}}}$  |  $\underline{\underline{\dot{2}\dot{1}}}$  |  $\dot{1}$  |  $\underline{\underline{6\dot{1}\dot{1}\dot{6}\dot{1}}}$  |  $\dot{2}$  |  $\dot{1}$  |  $\underline{\underline{55665566}}$  |  $\underline{\underline{5566\dot{1}}}$  |

78

$\underline{\underline{\dot{2}\dot{1}}}$  |  $\underline{\underline{\dot{5}\dot{3}\dot{3}\dot{5}\dot{3}}}$  | 0  $\underline{\underline{\dot{5}\dot{5}}}$  |  $\underline{\underline{\dot{2}\dot{1}}}$  |  $\underline{\underline{\dot{5}\dot{3}\dot{3}\dot{5}\dot{3}}}$  | 0  $\underline{\underline{\dot{5}\dot{5}}}$  |  $\underline{\underline{\dot{2}\dot{1}}}$  |  $\underline{\underline{\dot{5}\dot{3}\dot{3}\dot{5}\dot{3}}}$  | 0  $\underline{\underline{\dot{5}\dot{5}}}$  | (傳)

$\underline{\underline{\dot{2}\dot{1}}}$  |  $\underline{\underline{\dot{5}\dot{3}\dot{3}\dot{5}\dot{3}}}$  | 0  $\underline{\underline{\dot{5}\dot{5}}}$  | 0  $\underline{\underline{\dot{5}\dot{5}}}$  | 0  $\underline{\underline{\dot{5}\dot{5}}}$  | 0  $\underline{\underline{\dot{5}\dot{5}}}$  |  $\underline{\underline{\dot{5}\dot{3}\dot{3}\dot{2}\dot{1}\dot{1}}}$  |  $\underline{\underline{\dot{3}\dot{1}\dot{1}\dot{2}\dot{1}\dot{1}}}$  |  $\underline{\underline{\dot{5}\dot{3}\dot{3}\dot{2}\dot{1}\dot{1}}}$  |

*ff*

85

$\underline{\underline{\dot{3}\dot{1}\dot{1}\dot{2}\dot{1}\dot{1}}}$  |  $\underline{\underline{55665566}}$  |  $\underline{\underline{5566\dot{1}}}$  |  $\underline{\underline{\dot{5}\dot{5}\dot{5}\dot{5}\dot{5}\dot{5}}}$  |  $\underline{\underline{\dot{5}\dot{5}\dot{0}}}$  |  $\underline{\underline{5\dot{0}}}$  |  $\underline{\underline{0\dot{5}}}$  |  $\underline{\underline{0\dot{5}\dot{5}}}$  |  $\underline{\underline{\dot{1}\dot{1}\dot{1}\dot{1}\dot{1}\dot{1}}}$  |  $\underline{\underline{\dot{1}\dot{1}\dot{1}\dot{1}}}$  |

*f*

92

$\underline{\underline{55665566}}$  |  $\underline{\underline{5566\dot{1}}}$  ||  $\underline{\underline{5\dot{0}}}$  |  $\underline{\underline{0\dot{5}}}$  |  $\underline{\underline{0\dot{5}\dot{5}}}$  | (胡)  $\underline{\underline{\dot{1}\dot{1}\dot{6}\dot{6}\dot{5}\dot{5}\dot{4}\dot{4}}}$  |  $\underline{\underline{5\dot{5}\dot{6}\dot{6}\dot{5}\dot{5}}}$  |  $\underline{\underline{\dot{1}\dot{1}\dot{6}\dot{6}\dot{5}\dot{5}\dot{4}\dot{4}}}$  |

*p*

99

$\underline{\underline{5\dot{5}\dot{6}\dot{6}\dot{5}\dot{5}}}$  |  $\underline{\underline{4\dot{6}\dot{5}}}$  |  $\underline{\underline{\dot{1}\dot{1}\dot{6}\dot{6}\dot{5}\dot{5}\dot{4}\dot{4}}}$  |  $\underline{\underline{5\dot{5}\dot{6}\dot{6}\dot{5}\dot{5}}}$  |  $\underline{\underline{\dot{3}\dot{2}}}$  |  $\underline{\underline{\dot{1}\dot{2}\dot{2}\dot{3}\dot{5}}}$  |  $\underline{\underline{\dot{2}\dot{3}\dot{6}\dot{5}}}$  |

(傳) 慢

107 慢板

$\dot{1}$  0 ||  $\underline{\underline{\dot{2}\dot{2}\dot{2}}}$  |  $\underline{\underline{\dot{5}\dot{6}\dot{5}}}$  | (單)  $\underline{\underline{\dot{3}\dot{5}\dot{6}\dot{3}\dot{2}}}$  | (傳)  $\underline{\underline{\dot{1}\dot{2}\dot{3}\dot{5}}}$  |  $\underline{\underline{\dot{2}\dot{3}\dot{2}\dot{1}\dot{1}\dot{6}}}$  |  $\dot{1}$  - |

*f* *p* *mp*

114 頓氣

$\underline{\underline{\dot{2}\dot{3}\dot{1}\dot{6}}}$  |  $\underline{\underline{5\dot{6}\dot{1}}}$  |  $\underline{\underline{6\dot{1}\dot{6}\dot{5}}}$  | (胡)  $\underline{\underline{\dot{3}\dot{5}\dot{1}(\dot{6})\dot{5}(\dot{6})\dot{5}\dot{4}}}$  |  $\underline{\underline{4(\dot{5})\dot{3}\dot{2}}}$  | (傳)頓氣  $\underline{\underline{\dot{1}\dot{2}\dot{3}\dot{5}}}$  |

*f* *p*

122 稍慢

$\underline{\underline{\dot{2}\dot{3}\dot{2}\dot{1}\dot{5}\dot{6}}}$  |  $\underline{\underline{\dot{1}\dot{2}\dot{5}\dot{3}}}$  |  $\underline{\underline{\dot{2}\dot{3}\dot{2}\dot{1}\dot{5}\dot{6}}}$  |  $\underline{\underline{\dot{1}\dot{2}\dot{1}}}$  |  $\underline{\underline{\dot{1}\dot{1}\dot{6}}}$  |  $\underline{\underline{5\dot{6}\dot{5}}}$  |  $\underline{\underline{5\dot{0}}}$  ||

*mf* *p*



## 大起板 — 準備練習

1=D

(雙)

- a)  $\underline{\dot{3}} \underline{\dot{5}} \underline{\dot{5}} \underline{\dot{1}} \underline{\dot{2}} \underline{\dot{3}} \underline{\dot{5}} \underline{\dot{5}} \underline{\dot{1}} \underline{\dot{2}} \mid \underline{\dot{3}} \underline{\dot{5}} \underline{\dot{5}} \underline{\dot{1}} \underline{\dot{2}} \underline{\dot{3}} \underline{\dot{5}} \underline{\dot{5}} \underline{\dot{1}} \underline{\dot{2}} \mid$  或可奏成  $\overset{\dot{3}}{\underline{\dot{5}} \underline{\dot{5}} \underline{\dot{2}}} \overset{\dot{3}}{\underline{\dot{5}} \underline{\dot{5}} \underline{\dot{2}}} \mid \overset{\dot{3}}{\underline{\dot{5}} \underline{\dot{5}} \underline{\dot{2}}} \overset{\dot{3}}{\underline{\dot{5}} \underline{\dot{5}} \underline{\dot{2}}} \mid$

1=D

(胡)

- b)  $\frac{2}{4} \dot{5} \dot{5} \mid \dot{1} - \mid \overset{\frown}{\dot{1}} \dot{5} \mid \dot{4} - \mid \dot{2} \overset{\frown}{\dot{1}} \dot{2} \mid \dot{4} \overset{\frown}{\dot{2}} \dot{4} \mid \overset{\frown}{\dot{2}} \dot{1} \text{ 7} \mid \dot{1} - \mid$

可建議奏成如下

- $\dot{5} \dot{5} \mid \dot{1} - \mid \overset{\frown}{\dot{1}} \dot{5} \mid \dot{4} - \mid \overset{\frown}{\dot{6}} \dot{5} \overset{\frown}{\dot{6}} \dot{4} \mid \overset{\frown}{\dot{1}} \overset{\frown}{\dot{6}} \overset{\frown}{\dot{1}} \overset{\frown}{\dot{6}} \overset{\frown}{\dot{5}} \overset{\frown}{\dot{4}} \mid \overset{\frown}{\dot{6}} \overset{\frown}{\dot{5}} \overset{\frown}{\dot{4}} \overset{\frown}{\dot{2}} \overset{\frown}{\dot{1}} \text{ 7} \mid \dot{1} - \mid$

同樣

1=D

(胡)

- c)  $0 \overset{\frown}{\dot{6}} \overset{\frown}{\dot{1}} \dot{5} \dot{5} \mid$  可奏成  $0 \overset{\frown}{\dot{6}} \overset{\frown}{\dot{1}} \overset{\frown}{\dot{1}} \overset{\frown}{\dot{5}} \overset{\frown}{\dot{5}} \mid$

(胡)

- d)  $\underline{\dot{5}} \underline{\dot{5}} \underline{\dot{6}} \underline{\dot{1}} \underline{\dot{6}} \underline{\dot{5}} \mid \underline{\dot{6}} \underline{\dot{5}} \underline{\dot{3}} \underline{\dot{5}} \underline{\dot{2}} \underline{\dot{2}} \mid$  可奏成  $\underline{\dot{5}} \underline{\dot{5}} \underline{\dot{6}} \underline{\dot{1}} \underline{\dot{6}} \underline{\dot{5}} \mid \underline{\dot{1}} \underline{\dot{6}} \underline{\dot{5}} \underline{\dot{3}} \underline{\dot{5}} \underline{\dot{2}} \underline{\dot{2}} \mid$



60 (胡) (雙)

0 6̣ 1̣ 5̣ 5̣ | 0 6̣ 1̣ 5̣ 5̣ | 0 6̣ 1̣ 5̣ 6̣ 1̣ | 5̣ 6̣ 1̣ 5̣ 6̣ 1̣ | 5̣ 6̣ 1̣ 5̣ 6̣ 1̣ | 5̣ 5̣ 5̣ 5̣ 5̣ |

*f*

66

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

72 (胡) (雙) (胡)

3̣ 2̣ 3̣ 1̣ 2̣ 2̣ ||: 5̣ 5̣ 6̣ 1̣ 6̣ 5̣ | 6̣ 5̣ 3̣ 5̣ 2̣ 2̣ | 3̣ . 2̣ 3̣ 2̣ | 1̣ 2̣ 3̣ 2̣ :| 0 3̣ 5̣ 2̣ 2̣ | 0 3̣ 5̣ 2̣ 2̣ |

*mp* *f* *p*

79 (雙)

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

*f* *ff*

86

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

92 (傳) \*

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

98 (雙)

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

*f* *f*

105

0 2̣ 5 | 2̣ 2̣ 2̣ 2̣ 2̣ | 0 2̣ 5 | 2̣ 2̣ 2̣ 2̣ 5 5 | 2̣ 2̣ 2̣ 2̣ 5 5 | 2̣ 2̣ 2̣ 2̣ 5 2̣ | 2̣ 2̣ 5 2̣ |

*mf* *mp*

112

2̣ 2̣ 5 2̣ | 2̣ 2̣ 2̣ 2̣ 5 2̣ | 2̣ 2̣ 2̣ 2̣ 5 2̣ | 2̣ 5 5 5 2̣ | 2̣ 2̣ 2̣ 2̣ 5 5 | 1̣ 2̣ 2̣ 1̣ 5 |

118

1̣ 2̣ 2̣ 1̣ 5 | 1̣ 2̣ 2̣ 1̣ 2̣ | 1̣ 2̣ 2̣ 1̣ 2̣ | 1̣ 0 5̣ | 1̣ 5̣ - | 1̣ 5̣ - | 1̣ 5̣ - | 1̣ 5̣ - |

*sf*

# 笙 高級教程

tr  
 $\dot{1}$   $\dot{1}$   $\dot{1}$   $\dot{1}$  (雙)  
 $\dot{2}$   $\dot{2}$   $\dot{2}$   $\dot{2}$  ||  $\dot{5}$   $\dot{3}$   $\dot{2}$   $\dot{2}$  |  $\dot{3}$   $\dot{2}$   $\dot{3}$   $\dot{1}$   $\dot{2}$   $\dot{2}$  ||:  $\dot{5}$   $\dot{3}$   $\dot{5}$   $\dot{3}$  |

133 (傳)  
 $\dot{5}$   $\dot{3}$   $\dot{2}$   $\dot{2}$  |  $\dot{1}$   $\dot{1}$   $\dot{6}$   $\dot{6}$   $\dot{1}$   $\dot{1}$   $\dot{6}$   $\dot{6}$  |  $\dot{1}$   $\dot{1}$   $\dot{3}$   $\dot{3}$   $\dot{2}$   $\dot{2}$  :||  $\dot{2}$   $\dot{5}$   $\dot{2}$   $\dot{2}$  |  $\dot{2}$   $\dot{5}$   $\dot{2}$   $\dot{2}$  |  $\dot{2}$   $\dot{5}$   $\dot{2}$   $\dot{5}$  |  $\dot{2}$   $\dot{5}$   $\dot{2}$   $\dot{5}$  |

140  
 $\dot{3}$   $\dot{1}$   $\dot{1}$   $\dot{3}$   $\dot{1}$   $\dot{1}$  |  $\dot{3}$   $\dot{1}$   $\dot{1}$   $\dot{3}$   $\dot{1}$   $\dot{1}$  |  $\dot{5}$   $\dot{1}$   $\dot{1}$   $\dot{5}$   $\dot{1}$   $\dot{1}$  |  $\dot{5}$   $\dot{1}$   $\dot{1}$   $\dot{5}$   $\dot{1}$   $\dot{1}$  |  $\dot{5}$   $\dot{1}$   $\dot{5}$   $\dot{1}$  |  $\dot{5}$   $\dot{1}$   $\dot{5}$   $\dot{1}$  |

146  

$\dot{1}$ $\dot{5}$	$\dot{1}$ $\dot{5}$	$\dot{1}$ $\dot{5}$	$\dot{1}$ $\dot{5}$	$\dot{1}$ $\dot{5}$	$\dot{1}$ $\dot{5}$	$\dot{1}$ $\dot{5}$	$\dot{1}$ $\dot{5}$	$\dot{1}$ $\dot{5}$	$\dot{1}$ $\dot{5}$	$\dot{1}$ $\dot{5}$	$\dot{1}$ $\dot{5}$	$\dot{1}$ $\dot{5}$	$\dot{1}$ $\dot{5}$	$\dot{1}$ $\dot{5}$	$\dot{1}$ $\dot{5}$	$\dot{1}$ $\dot{5}$	
$\dot{2}$	0	$\dot{2}$	0	$\dot{3}$	0	$\dot{3}$	0	$\dot{2}$	0	$\dot{2}$	0	$\dot{1}$	0	$\dot{1}$	0	$\dot{2}$	0

*p*

153  

$\dot{1}$ $\dot{5}$	$\dot{1}$ $\dot{5}$	$\dot{1}$ $\dot{5}$	$\dot{1}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	
$\dot{1}$	0	$\dot{1}$	0	$\dot{2}$	0	$\dot{2}$	0	$\dot{3}$	0	$\dot{3}$	0	$\dot{2}$	0	$\dot{2}$	0	$\dot{1}$	0

160  

$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$	$\dot{5}$ $\dot{5}$															
$\dot{1}$	0	$\dot{2}$	0	$\dot{1}$	0	$\dot{1}$	0	$\dot{1}$	$\dot{2}$	$\dot{2}$	$\dot{1}$	$\dot{6}$	$\dot{1}$	$\dot{2}$	$\dot{2}$	$\dot{1}$	$\dot{6}$	$\dot{1}$	$\dot{1}$	$\dot{1}$	$\dot{1}$	$\dot{1}$	$\dot{1}$	$\dot{1}$	$\dot{1}$	$\dot{1}$	$\dot{1}$	$\dot{1}$	$\dot{1}$	$\dot{1}$	$\dot{1}$

(雙)

166 (傳)  
 $\dot{7}$   $\dot{7}$   $\dot{7}$   $\dot{7}$   $\dot{7}$   $\dot{7}$   $\dot{7}$   $\dot{7}$  |  $\dot{7}$   $\dot{7}$   $\dot{7}$   $\dot{7}$   $\dot{7}$   $\dot{7}$   $\dot{7}$   $\dot{7}$  |  $\dot{6}$   $\dot{6}$   $\dot{6}$   $\dot{6}$   $\dot{6}$   $\dot{6}$   $\dot{6}$   $\dot{6}$  |  $\dot{6}$   $\dot{6}$   $\dot{6}$   $\dot{6}$   $\dot{6}$   $\dot{6}$   $\dot{6}$   $\dot{6}$  ||:  $\dot{5}$   $\dot{6}$   $\dot{1}$   $\dot{5}$   $\dot{3}$  |  $\dot{5}$   $\dot{6}$   $\dot{1}$   $\dot{5}$   $\dot{3}$  :||  
*f*

172 稍慢  
 $\dot{5}$   $\dot{5}$   $\dot{3}$   $\dot{3}$   $\dot{5}$   $\dot{5}$   $\dot{3}$   $\dot{3}$  |  $\dot{5}$   $\dot{5}$   $\dot{3}$   $\dot{3}$   $\dot{5}$   $\dot{5}$   $\dot{3}$   $\dot{3}$  |  $\dot{5}$  0  $\dot{5}$  0 |  $\dot{5}$  0  $\dot{5}$  0 |  $\dot{3}$   $\dot{2}$   $\dot{3}$   $\dot{5}$  |  $\dot{6}$   $\dot{5}$   $\dot{3}$   $\dot{5}$   $\dot{2}$   $\dot{3}$  |  $\dot{1}$  0 0 ||  
*mf* *f*

## 晉調

\*晉調原曲為E調笙，以A調指法演奏。然而現金一般以D調笙為主，如以相同指法演奏，樂曲則轉為G調。

1=G

a)  $\underline{\dot{1}} \ \underline{7} \ \underline{6} \ \underline{\dot{1}} \ \underline{7} \ \underline{6} \mid \longrightarrow \begin{array}{c} \overset{\dot{5}}{\text{-----}} \\ \dot{5} \ \#4 \ \dot{3} \\ \underline{\dot{1}} \ \underline{7} \ \underline{6} \end{array} \begin{array}{c} \overset{\dot{5}}{\text{-----}} \\ \dot{5} \ \#4 \ \dot{3} \\ \underline{\dot{1}} \ \underline{7} \ \underline{6} \end{array} \mid \times 10$

b)  $\underline{\underline{\dot{1} \ 7 \ 6 \ 5}} \ \underline{\underline{\dot{1} \ 7 \ 6 \ 5}} \mid \longrightarrow \begin{array}{c} \overset{\dot{5}}{\text{-----}} \\ \dot{5} \ \#4 \ \dot{3} \ \dot{2} \\ \underline{\dot{1}} \ \underline{7} \ \underline{6} \ \underline{5} \end{array} \begin{array}{c} \overset{\dot{5}}{\text{-----}} \\ \dot{5} \ \#4 \ \dot{3} \ \dot{2} \\ \underline{\dot{1}} \ \underline{7} \ \underline{6} \ \underline{5} \end{array} \mid \times 10$





91

$\overbrace{2222222222222222}^{\frown}$	$\overbrace{2222222222222222}^{\frown}$	$\overbrace{2222222222222222}^{\frown}$
2 0 5 0 3 0 5 0	2 0 3 0 2 0 $\dot{1}$ 0	7 0 2 0 7 0 6 0

94

$\overbrace{2222222222222222}^{\frown}$	$\overbrace{2222222222222222}^{\frown}$	$\overbrace{2222222222222222}^{\frown}$
7 0 2 0 7 0 6 0	$\dot{1}$ 0 2 0 3 0 5 0	2 0 $\dot{1}$ 0 7 0 6 0

97

$\overbrace{2222222222222222}^{\frown}$	$\overbrace{2222222222222222}^{\frown}$	$\overbrace{2222222222222222}^{\frown}$
5 0 $\dot{1}$ 0 6 0 $\dot{1}$ 0	5 0 6 0 5 0 3 0	5 0 3 0 5 0 6 0

100

$\overbrace{2222222222222222}^{\frown}$	$\overbrace{2222222222222222}^{\frown}$	$\overbrace{2222222222222222}^{\frown}$
$\dot{1}$ 0 6 0 $\dot{1}$ 0 3 0	2 0 3 0 2 0 $\dot{1}$ 0	7 0 2 0 7 0 6 0

103

$\overbrace{2222222222222222}^{\frown}$	$\overbrace{2222222222222222}^{\frown}$	$\overbrace{2222222222222222}^{\frown}$
$\dot{1}$ 0 2 0 3 0 5 0	2 0 $\dot{1}$ 0 7 0 6 0	5 0 $\dot{1}$ 0 6 0 $\dot{1}$ 0

106

$\overbrace{2222222222222222}^{\frown}$	$\overbrace{2222222222222222}^{\frown}$	$\overbrace{2222222222222222}^{\frown}$
5 0 6 0 5 0 3 0	5 0 6 0 3 0 2 0	$\dot{1}$ 0 6 0 $\dot{1}$ 0 3 0

109

$\overbrace{2222222222222222}^{\frown}$	$\overbrace{2222222222222222}^{\frown}$	$\overbrace{2222222222222222}^{\frown}$
2 0 3 0 2 0 $\dot{1}$ 0	7 0 2 0 7 0 6 0	2 0 3 0 2 0 5 0

112

$\overbrace{2222222222222222}^{\frown}$	$\overbrace{2222222222222222}^{\frown}$	$\overbrace{2222222222222222}^{\frown}$
$\dot{1}$ 0 2 0 7 0 6 0	5 0 $\dot{1}$ 0 6 0 $\dot{1}$ 0	5 0 6 0 3 0 2 0



115 [五] 快板 (胡)  
伴奏

$\frac{2}{4}$   $\dot{1}$   $(\underline{3\ 5\ 6})$  |  $\underline{1\ 6\ 1\ 3}$  |  $\underline{2\ 3\ 2\ 1}$  |  $\underline{7\ 2\ 7\ 6}$  |  $\underline{2\ 3\ 2\ 5}$  |  $\underline{1\ 2\ 7\ 6}$  |  $\underline{5\ 1\ 6\ 1}$  |  $5$  )  $\overset{\text{>}}{5}$  |

*sf*

123

$\overset{\text{>}}{2}$   $\overset{\text{>}}{5}$   $\overset{\text{>}}{3}$   $\overset{\text{>}}{5}$  |  $\overset{\text{>}}{2}$   $\overset{\text{>}}{5}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{1}$  |  $\overset{\text{>}}{7}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{7}$   $\overset{\text{>}}{2}$  |  $\overset{\text{>}}{7}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{7}$   $\overset{\text{>}}{2}$  |  $\overset{\text{>}}{1}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{3}$   $\overset{\text{>}}{5}$  |  $\overset{\text{>}}{2}$   $\overset{\text{>}}{1}$   $\overset{\text{>}}{7\ 6}$  |  $\overset{\text{>}}{5}$   $\overset{\text{>}}{1}$   $\overset{\text{>}}{1}$   $\overset{\text{>}}{6}$   $\overset{\text{>}}{1}$  |

*f*

130

$\underline{5\ 6\ 5\ 3}$  |  $\overset{\text{>}}{2}$   $\overset{\text{>}}{5}$   $\overset{\text{>}}{3}$   $\overset{\text{>}}{5}$  |  $\overset{\text{>}}{2}$   $\overset{\text{>}}{3}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{1}$  |  $\overset{\text{>}}{7}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{7}$   $\overset{\text{>}}{2}$  |  $\overset{\text{>}}{7}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{7}$   $\overset{\text{>}}{2}$  |  $\overset{\text{>}}{1}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{3}$   $\overset{\text{>}}{5}$  |  $\overset{\text{>}}{2}$   $\overset{\text{>}}{1}$   $\overset{\text{>}}{7\ 6}$  |

*f*

137 (傳) (胡)

$\overset{\text{>}}{5}$   $\overset{\text{>}}{1}$   $\overset{\text{>}}{1}$   $\overset{\text{>}}{6}$   $\overset{\text{>}}{1}$  |  $\underline{5\ 6\ 5\ 3}$  |  $\underline{5\ 3\ 5\ 6}$  |  $\underline{1\ 6\ 1\ 3}$  |  $\overset{\text{>}}{2}$   $\overset{\text{>}}{5}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{5}$  |  $\overset{\text{>}}{2}$   $\overset{\text{>}}{5}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{5}$  |  $\overset{\text{>}}{1}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{3}$   $\overset{\text{>}}{5}$  |

*f*

144 (單) (胡)

$\overset{\text{>}}{2}$   $\overset{\text{>}}{1}$   $\overset{\text{>}}{7\ 6}$  |  $\underline{5\ 1\ 6\ 1}$  |  $\underline{5\ 6\ 5\ 3}$  |  $\overset{\text{>}}{5}$   $\overset{\text{>}}{6}$   $\overset{\text{>}}{3}$   $\overset{\text{>}}{2}$  |  $\overset{\text{>}}{1}$   $\overset{\text{>}}{6}$   $\overset{\text{>}}{1}$   $\overset{\text{>}}{3}$  |  $\overset{\text{>}}{2}$   $\overset{\text{>}}{5}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{5}$  |  $\overset{\text{>}}{2}$   $\overset{\text{>}}{5}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{5}$  |

*f*

151

$\overset{\text{>}}{2}$   $\overset{\text{>}}{5}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{5}$  |  $\overset{\text{>}}{2}$   $\overset{\text{>}}{1}$   $\overset{\text{>}}{7\ 6}$  |  $\underline{5\ 1\ 6\ 1}$  |  $\overset{\text{>}}{5}$   $\overset{\text{>}}{5}$   $\overset{\text{>}}{5}$   $\overset{\text{>}}{3}$   $\overset{\text{>}}{3}$   $\overset{\text{>}}{3}$  |  $\overset{\text{>}}{2}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{1}$   $\overset{\text{>}}{1}$   $\overset{\text{>}}{1}$  |  $\underline{7\ 7\ 7\ 7\ 7\ 7\ 7\ 7}$  |

*mp*

157

$\underline{7\ 7\ 7\ 7\ 7\ 7\ 7\ 7}$  |  $\underline{1\ 7\ 6\ 1\ 7\ 6}$  |  $\underline{1\ 7\ 6\ 1\ 7\ 6}$  |  $\underline{1\ 7\ 6\ 1\ 7\ 6}$  |  $\underline{1\ 7\ 6\ 1\ 7\ 6}$  |  $\underline{1\ 7\ 6\ 1\ 7\ 6}$  |  $\underline{1\ 7\ 6\ 5\ 1\ 7\ 6\ 5}$  |

*mf* *f*

163

$\underline{1\ 7\ 6\ 5\ 1\ 7\ 6\ 5}$  |  $\underline{1\ 7\ 6\ 5\ 1\ 7\ 6\ 5}$  |  $\underline{1\ 7\ 6\ 5\ 1\ 7\ 6\ 5}$  ||  $\overset{\text{>}}{2}$   $\overset{\text{>}}{5}$   $\overset{\text{>}}{3}$   $\overset{\text{>}}{5}$  |  $\overset{\text{>}}{2}$   $\overset{\text{>}}{5}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{1}$  |  $\overset{\text{>}}{7}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{7}$   $\overset{\text{>}}{2}$  |

*ff*

169

$\overset{\text{>}}{7}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{7}$   $\overset{\text{>}}{2}$  |  $\overset{\text{>}}{1}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{1}$   $\overset{\text{>}}{2}$  |  $\overset{\text{>}}{1}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{7\ 6}$  |  $\underline{5\ 1\ 6\ 1}$  |  $\underline{5\ 6\ 5\ 3}$  |  $\underline{1\ 2\ 3\ 5\ 1\ 2\ 3\ 5\ 0}$  |

1.  $\underline{5\ 6\ 5\ 3}$  | 2.  $\underline{5\ 6\ 5\ 3}$  |

175 中速 (傳)

$\underline{2\ 2\ 1\ 2\ 3}$  |  $\underline{5\ 5\ 3\ 5\ 6}$  |  $\underline{3\ 5\ 6\ 5\ 3\ 2}$  |  $\underline{1\ 1\ 6\ 1\ 2}$  |  $\underline{3\ 3\ 5\ 3\ 5\ 3\ 2}$  |  $\underline{1\ 1\ 2\ 3\ 5}$  |

*f*

181

$\overset{\text{>}}{2}$  |  $\overset{\text{>}}{1}$   $\overset{\text{>}}{5}$  |  $\overset{\text{>}}{7}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{7}$   $\overset{\text{>}}{2}$  |  $\overset{\text{>}}{7}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{7}$   $\overset{\text{>}}{2}$  |  $\overset{\text{>}}{7}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{7}$   $\overset{\text{>}}{2}$  |  $\overset{\text{>}}{7}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{7}$   $\overset{\text{>}}{2}$  |  $\overset{\text{>}}{7}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{7}$   $\overset{\text{>}}{2}$  |  $\overset{\text{>}}{7}$   $\overset{\text{>}}{2}$   $\overset{\text{>}}{7}$   $\overset{\text{>}}{2}$  |  $\overset{\text{>}}{5}$  - ||

*sf* *mp* *mf*

## 微山湖船歌 — 準備練習

舌顫：將舌頭懸於口腔中，連續快速做出” Sho-sho-sho-sho” 的動作，使氣流形成波浪狀而震動簧片。

1=G

a)  $\frac{2}{4}$   $\underline{\dot{1}} \underline{\dot{5}}$   $\rightarrow$   $\begin{matrix} \dot{5} \square & \dot{5}\dot{5}\dot{5}\dot{5} \\ \underline{\dot{2}\dot{3}\dot{4}} \underline{\dot{5}} & \underline{\dot{4}\dot{3}\dot{2}} \\ \dot{1} & \dot{5} \end{matrix}$

b)

Tu

The notation shows a sequence of notes on a staff. The first measure contains two notes,  $\dot{3}$  and  $\dot{3}$ , with a trill symbol above the first one and the label 'Tu' above it. The second measure contains a series of notes:  $\dot{3}$ ,  $\dot{3}$ ,  $\dot{3}$ ,  $\dot{3}$ ,  $\dot{3}$ ,  $\dot{3}$ ,  $\dot{3}$ ,  $\dot{3}$ ,  $\dot{3}$ ,  $\dot{3}$ . A long horizontal line with a dash underneath spans across the second and third measures. The third measure contains two notes,  $\dot{3}$  and  $\dot{1}$ , with a dash to their right. The fourth measure contains a single note,  $\dot{5}$ , with a dash to its right. The entire sequence is enclosed in large square brackets.

## 微山湖船歌

1=G

(一) 湖水金波

肖江、善平 曲

舌頭 - - - - - 舌頭 - - - - - 1<sup>V</sup>

0 1 5 1 5 - 0 1 5 1 5 - 3 5. 3 5 3. 3. 2 1 - <sup>V</sup>

$\frac{56}{5}$  - - - - -  $\frac{56}{5}$  - - - - - 0 0 0 0 0 0

*mf*

舌頭 - - - - - 1<sup>V</sup>

3 5. 3 5 3. 3 2 1 - | 3 5. 3 5 3. 2 0 1 6 - |  $\frac{2}{4}$  1 5 0 6 5 |

5 - - - - - 3 5. 3 5 3. 2 0 1 6 - |  $\frac{2}{4}$  1 5 0 6 5 |

中速稍快  
 (二) 搖櫓歌  
 (胡)

*f*

5

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

(單音)

3 3 3 3 | 3 2 1. |

5 - | 5 - |

11

(單音)

7 1 5 6 5 7 3 5 7 1 | 1 3 2 3 2 1 | 1 6 6 5 7 3 5 7 1 | 1 3 2 5 | 3 5 3 2 7 1 (2) |

(3 5 3.)

5 -

16

(2) 3 5 5 3 2 | 2 1 6 0 1 | 4 5 6 5 5 3 0 | 5 6 1 0 3 | 2 5 6 5 |

(雙)

*f*

21

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

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

5 - | 5 - |

*f*

26

(單音)

7 1 5 6 5 7 3 5 7 1 | 1 3 2 3 2 1 | 1 6 6 5 7 3 5 7 1 | 1 3 2 5 | 3 5 3 2 7 1 (2) |

5 -

*f*



73

$\dot{2} \dot{6} \dot{2} \overset{z}{\dot{4}} \overset{b}{\dot{1}} \overset{0}{7} | \dot{1} \dot{6} \dot{1} \dot{6} \cdot \dot{5} \dot{6} \dot{1} | \overset{23}{\dot{2}} \cdot \dot{4} \dot{5} | \dot{4} \dot{2} \dot{1} \dot{6} \cdot \dot{5} \dot{6} \dot{1} | \overset{23}{\dot{2}} \dot{2} - | \underset{mf}{\dot{6} \dot{2} \dot{6} |}$

(雙)

79

$5 \overset{\#}{4} \overset{\#}{5} 3 2 | 1 2 1 \dot{6} \cdot \dot{5} \dot{6} 1 | 2 \cdot \overset{\#}{3} \overset{\#}{2} | 1 2 1 \dot{6} \cdot \dot{5} \dot{6} 1 | \overset{23}{\dot{2}} \dot{2} - |$

84

輕巧 (單) 碎吐 -----

(雙) 激情地 -----

$||: 5 \overset{\#}{4} \overset{\#}{5} \dot{6} \dot{1} \overset{b}{\dot{4}} | 5 0 0 5 5 5 \overset{\#}{4} 2 || \dot{2} \dot{5} \dot{4} \dot{5} | \dot{6} \dot{6} \dot{5} \dot{4} \cdot \dot{3} | \dot{2} \cdot \dot{4} \dot{2} \dot{1} \dot{6} \dot{1} 5 \dot{6} |$

2nd  $\underline{5 \overset{\#}{5} \overset{\#}{4} 5}$  *f*

89

----- (單)

$\dot{1} \cdot \dot{6} | \underline{\underline{\dot{2} \dot{3} \dot{2} \dot{1} \dot{2} \dot{3} \dot{5} \dot{3} \dot{2}}} | \dot{1} \cdot \dot{6} | \dot{2} \dot{2} \dot{3} \dot{2} \dot{5} \cdot \dot{3} | \dot{2} \dot{2} \overset{b}{\dot{1}} \overset{b}{\dot{6}} | \underline{\underline{\dot{6} \cdot \dot{7} \dot{6} \dot{5} \dot{3} \dot{5} \dot{3} \dot{2}}} |$

>

95

$\overset{1}{\dot{2}} \left[ \begin{array}{l} \dot{6} \\ \dot{3} \end{array} \right] \left[ \begin{array}{l} \dot{5} \\ \dot{2} \end{array} \right] \overset{3}{4} \underline{\underline{\dot{3} \cdot \dot{5} \dot{3} \dot{2} \overset{b}{\dot{2}} \overset{b}{\dot{1}}}} | \overset{2}{4} \underline{\underline{\dot{6} \dot{2} \dot{5} \dot{3} \dot{5}}} | \dot{2} \cdot \dot{3} | \underline{\underline{\dot{2} \dot{3} \dot{2} \dot{1}}} | \underline{\underline{\dot{2} \dot{5} \dot{3} \dot{2} \overset{\#}{\dot{1}}}} |$

(雙)

101

(單)

$\dot{6} \dot{2} \dot{2} \dot{3} | \dot{1} \dot{7} \dot{6} \dot{5} | \underline{\underline{\dot{6} \cdot \dot{7} \dot{6} \dot{5} \dot{3} \dot{5} \dot{3} \dot{2}}} | \overset{1}{\dot{2}} \cdot \overset{V}{\underline{\underline{\dot{5} \dot{6}}}} \overset{rit.}{\underline{\underline{\dot{3} \dot{3} \dot{2} \dot{1} \dot{2} \dot{6} \dot{1}}}} | \overset{23}{\dot{2}} \dot{2} - |$

107

(雙) [四] 撒網歌 快板

$\overset{3}{4} \underline{\underline{\dot{2} \cdot \underline{\underline{\dot{2} \dot{2} \dot{6}}} \dot{2}}} \underline{\underline{\dot{6}}} | \underline{\underline{\dot{2} \dot{2} \dot{6} \dot{2} \dot{6}}} | \overset{\vee}{\underline{\underline{\dot{2} \cdot \dot{2} \dot{2} \dot{6}}} \dot{2}} \underline{\underline{\dot{6}}} | \underline{\underline{\dot{2} \dot{2} \dot{6} \dot{2} \dot{6}}} | \underline{\underline{\dot{5} \cdot \dot{5} \dot{5} \dot{2}}} \overset{\vee}{\underline{\underline{\dot{5}}}} \underline{\underline{\dot{2}}} |$

*f* *mp* *f*

112

$\underline{\underline{\dot{5} \dot{5} \dot{2} \dot{5} \dot{2}}} | \overset{\vee}{\underline{\underline{\dot{5} \cdot \dot{5} \dot{5} \dot{2}}} \overset{\vee}{\underline{\underline{\dot{5}}}}} \underline{\underline{\dot{2}}} | \underline{\underline{\dot{5} \dot{5} \dot{2} \dot{5} \dot{2}}} | \overset{5}{\underline{\underline{\dot{2} \dot{2}}}} \overset{5}{\underline{\underline{\dot{5}}}} - | \overset{6 \cdot \dot{1}}{\underline{\underline{\dot{3} \cdot \dot{5}}}} | \overset{2}{\underline{\underline{\dot{2} \dot{3} \dot{6}}}} \overset{2}{\underline{\underline{\dot{2}}}} \overset{\$}{\underline{\underline{\dot{6}}}} - | \overset{2}{\underline{\underline{\dot{2}}}} - |$

*mp*



## 紅花遍地開 — 準備練習

1=D 1=

(胡)

a)  $\frac{2}{2}$  2̣ 2̣ 2̣ 2̣ 5̣ 2̣ 2̣ 2̣ 2̣ 3̣ | 1̣ 1̣ 1̣ 1̣ 2̣ 1̣ 7̣ 7̣ 6̣ 1̣ | 2̣ 2̣ 2̣ 2̣ 5̣ 1̣ 7̣ 7̣ 6̣ 1̣ | 5̣ 5̣ 5̣ 5̣ 2̣ 5̣ 5̣ 5̣ 5̣ 6̣ ||

樂曲的小快板，首次以D調演奏，重複時卻以G調演奏，千萬不能弄錯。

1=D

(胡)

b)  $\frac{2}{4}$  1̣ 5̣ 6̣ 1̣ 2̣ | 3̣ (6̣<sup>tr</sup>) 5̣ 6̣ 4̣ 3̣ | 2̣ 3̣ 5̣ 1̣ 7̣ 6̣ 1̣ | 2̣. 3̣ 5̣ | 2̣ 2̣ 0 6̣ 1̣ |

5̣ 5̣ 0 6̣ 1̣ | 5̣ 6̣ 1̣ 5̣ 4̣ 3̣ | 2̣ 3̣ (5̣<sup>tr</sup>) 2̣ 1̣ 7̣ | 6̣ 2̣ 1̣ 7̣ 6̣ 5̣ | 1̣. 0 ||

演奏建議

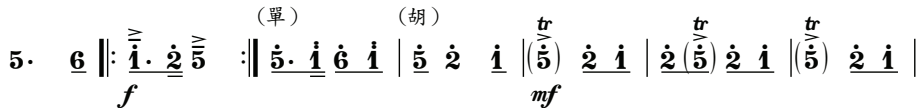
$\frac{2}{4}$  5̣ 2̣ 3̣ 5̣ 6̣ | 1̣ 1̣<sup>tr</sup> 1̣ | 6̣ 1̣ 1̣ 5̣ 4̣ 3̣ 5̣ | 6̣. 1̣ 1̣ | 6̣ 6̣ 0 6̣ 1̣ |

1̣ 1̣ 0 6̣ 1̣ | 5̣ 6̣ 1̣ 5̣ 4̣ 3̣ | 2̣ 3̣ (5̣<sup>tr</sup>) 2̣ 1̣ 7̣ | 6̣ 6̣ 5̣ 4̣ 3̣ 2̣ | 5̣. 0 ||

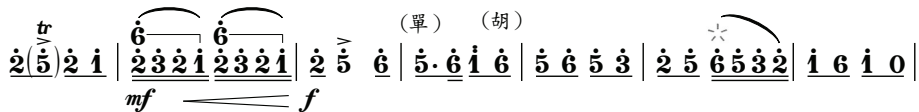




34

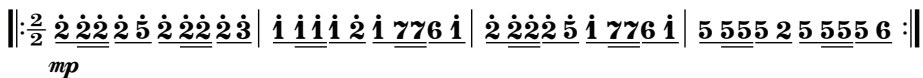


41

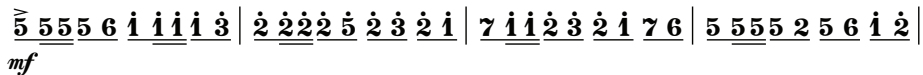


48

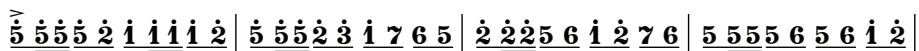
小快板



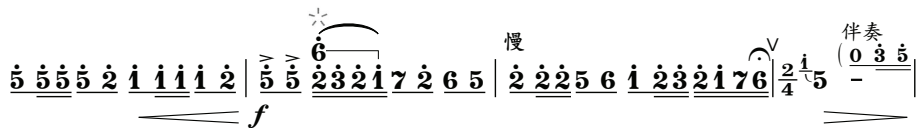
52



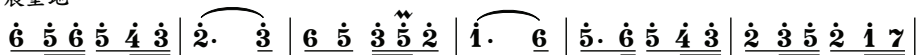
56



60



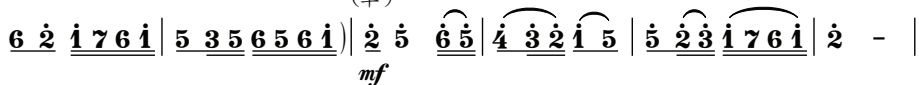
64

中慢板  
展望地

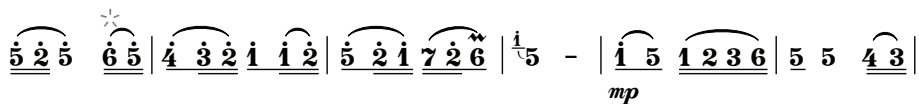
70

中板歌唱地

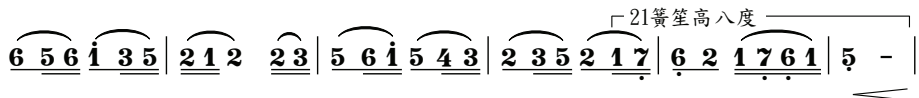
(單)



76

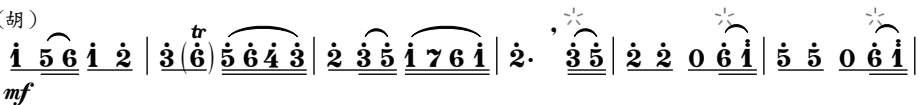


82



88

(胡)





## 林卡月夜 — 準備練習

1=G 此曲有頗多的八度雙音組合，宜先多練習。

a)  $\frac{2}{4}$   $\overset{\frown}{\underset{\cdot}{1} \ \underset{\cdot}{2} \ \underset{\cdot}{3} \ \underset{\cdot}{1} \ \underset{\cdot}{6}} \ | \ \overset{\frown}{\underset{\cdot}{5} \ \underset{\cdot}{6} \ \underset{\cdot}{1}} \ | \ \overset{\frown}{\underset{\cdot}{2} \ \underset{\cdot}{3} \ \underset{\cdot}{5}} \ | \ \overset{\frown}{\underset{\cdot}{3} \ \underset{\cdot}{2} \ \underset{\cdot}{3} \ \underset{\cdot}{1} \ \underset{\cdot}{6}} \ | \ \overset{\frown}{\underset{\cdot}{1} \ \underset{\cdot}{2} \ \underset{\cdot}{3} \ \underset{\cdot}{1} \ \underset{\cdot}{6}} \ | \ \overset{\frown}{\underset{\cdot}{5} \ \underset{\cdot}{6} \ \underset{\cdot}{1}} \ |$   
*mp*  
 $\overset{\frown}{\underset{\cdot}{2} \ \underset{\cdot}{3} \ \underset{\cdot}{5} \ \underset{\cdot}{3}} \ | \ \overset{\frown}{\underset{\cdot}{2} \ \underset{\cdot}{3} \ \underset{\cdot}{1} \ \underset{\cdot}{3}} \ | \ \overset{\frown}{\underset{\cdot}{2} \ \underset{\cdot}{-}} \ | \ \overset{\frown}{\underset{\cdot}{2} \ \underset{\cdot}{-}} \ | \ \underset{\cdot}{2} \ \underset{\cdot}{0} \ || \times 10$


1=D 留意吐音的位置，x 的地方不用吐音。

慢速 抒情 幸福地

b)  $\frac{2}{4}$   $\underset{\cdot}{0} \ \underset{\cdot}{0} \ | \ \overset{x}{\underset{\cdot}{0} \ \overset{\frown}{\underset{\cdot}{6} \ \overset{\frown}{\underset{\cdot}{5} \ \overset{\frown}{\underset{\cdot}{6} \ \overset{\frown}{\underset{\cdot}{5} \ \overset{\frown}{\underset{\cdot}{3}}}}}} \ | \ \underset{\cdot}{5} \ \underset{\cdot}{-} \ | \ \overset{\downarrow}{\underset{\cdot}{5} \ \overset{\frown}{\underset{\cdot}{6} \ \overset{\frown}{\underset{\cdot}{5} \ \overset{\frown}{\underset{\cdot}{3} \ \overset{\frown}{\underset{\cdot}{2} \ \overset{\frown}{\underset{\cdot}{6} \ \overset{\frown}{\underset{\cdot}{1}}}}}} \ | \ \underset{\cdot}{2} \ \underset{\cdot}{-} \ | \ \overset{\downarrow}{\underset{\cdot}{2} \ \overset{\frown}{\underset{\cdot}{5} \ \overset{\frown}{\underset{\cdot}{3} \ \overset{\frown}{\underset{\cdot}{6} \ \overset{\frown}{\underset{\cdot}{5} \ \overset{\frown}{\underset{\cdot}{6} \ \overset{\frown}{\underset{\cdot}{5}}}}}} \ |$   
*mf*  
 $\overset{\downarrow}{\underset{\cdot}{3} \ \overset{\frown}{\underset{\cdot}{6} \ \overset{\frown}{\underset{\cdot}{5} \ \overset{\frown}{\underset{\cdot}{2} \ \overset{\frown}{\underset{\cdot}{5} \ \overset{\frown}{\underset{\cdot}{6} \ \overset{\frown}{\underset{\cdot}{5}}}}}} \ | \ \overset{\downarrow}{\underset{\cdot}{6} \ \overset{\frown}{\underset{\cdot}{-}} \ \underset{\cdot}{1}} \ | \ \overset{\downarrow}{\underset{\cdot}{5} \ \overset{\frown}{\underset{\cdot}{6} \ \overset{\frown}{\underset{\cdot}{5} \ \overset{\frown}{\underset{\cdot}{2} \ \overset{\frown}{\underset{\cdot}{6} \ \overset{\frown}{\underset{\cdot}{5} \ \overset{\frown}{\underset{\cdot}{3}}}}}} \ | \ \overset{\downarrow}{\underset{\cdot}{5} \ \overset{\frown}{\underset{\cdot}{5} \ \overset{\frown}{\underset{\cdot}{0} \ \overset{\frown}{\underset{\cdot}{3}}}} \ | \ \overset{\downarrow}{\underset{\cdot}{6} \ \overset{\frown}{\underset{\cdot}{5} \ \overset{\frown}{\underset{\cdot}{6} \ \overset{\frown}{\underset{\cdot}{1}}}} \ |$   
 $\overset{\downarrow}{\underset{\cdot}{5} \ \overset{\frown}{\underset{\cdot}{-}} \ \underset{\cdot}{6}} \ | \ \overset{\downarrow}{\underset{\cdot}{2} \ \overset{\frown}{\underset{\cdot}{3} \ \overset{\frown}{\underset{\cdot}{5} \ \overset{\frown}{\underset{\cdot}{3} \ \overset{\frown}{\underset{\cdot}{2} \ \overset{\frown}{\underset{\cdot}{1}}}}}} \ | \ \underset{\cdot}{2} \ \underset{\cdot}{-} \ | \ \overset{\downarrow}{\underset{\cdot}{3} \ \overset{\frown}{\underset{\cdot}{2} \ \overset{\frown}{\underset{\cdot}{1} \ \overset{\frown}{\underset{\cdot}{2} \ \overset{\frown}{\underset{\cdot}{0}}}}}} \ | \ \overset{\downarrow}{\underset{\cdot}{2} \ \overset{\frown}{\underset{\cdot}{1} \ \overset{\frown}{\underset{\cdot}{2} \ \overset{\frown}{\underset{\cdot}{6}}}} \ |$   
 $\overset{\downarrow}{\underset{\cdot}{2} \ \overset{\frown}{\underset{\cdot}{-}} \ \underset{\cdot}{0} \ \underset{\cdot}{0} \ \overset{\downarrow}{\underset{\cdot}{6}} \ | \ \overset{\downarrow}{\underset{\cdot}{1}} \ | \ \overset{\downarrow}{\underset{\cdot}{2} \ \overset{\frown}{\underset{\cdot}{1} \ \overset{\frown}{\underset{\cdot}{2}}} \ | \ \overset{\downarrow}{\underset{\cdot}{6}} \ \overset{\downarrow}{\underset{\cdot}{5} \ \overset{\frown}{\underset{\cdot}{6}}} \ | \ \overset{\downarrow}{\underset{\cdot}{2} \ \overset{\frown}{\underset{\cdot}{-}}} \ ||$   
*rit.*  
 $\overset{\downarrow}{\underset{\cdot}{5} \ \overset{\frown}{\underset{\cdot}{2} \ \overset{\frown}{\underset{\cdot}{3} \ \overset{\frown}{\underset{\cdot}{5} \ \overset{\frown}{\underset{\cdot}{3} \ \overset{\frown}{\underset{\cdot}{2} \ \overset{\frown}{\underset{\cdot}{1}}}}}} \ | \ \overset{\downarrow}{\underset{\cdot}{2} \ \overset{\frown}{\underset{\cdot}{-}}} \ ||$

快速

c)  $\frac{2}{4}$   $\overset{\frown}{\underset{\cdot}{6} \ \overset{\frown}{\underset{\cdot}{2} \ \overset{\frown}{\underset{\cdot}{3} \ \overset{\frown}{\underset{\cdot}{2} \ \overset{\frown}{\underset{\cdot}{2} \ \overset{\frown}{\underset{\cdot}{7} \ \overset{\frown}{\underset{\cdot}{5}}}}}} \ | \ \overset{\frown}{\underset{\cdot}{2} \ \overset{\frown}{\underset{\cdot}{2} \ \overset{\frown}{\underset{\cdot}{5} \ \overset{\frown}{\underset{\cdot}{6} \ \overset{\frown}{\underset{\cdot}{5} \ \overset{\frown}{\underset{\cdot}{5} \ \overset{\frown}{\underset{\cdot}{3} \ \overset{\frown}{\underset{\cdot}{1}}}}}} \ | \times 10$

d) 1=D  $\frac{2}{4}$   $\overset{\frown}{\underset{\cdot}{1} \ \overset{\frown}{\underset{\cdot}{b3} \ \overset{\frown}{\underset{\cdot}{5}}}} \ | \ \overset{\frown}{\underset{\cdot}{1} \ \overset{\frown}{\underset{\cdot}{-}}} \ | \ \overset{\frown}{\underset{\cdot}{1} \ \overset{\frown}{\underset{\cdot}{-}}} \ | \ \overset{\frown}{\underset{\cdot}{1} \ \overset{\frown}{\underset{\cdot}{-}}} \ | \ \overset{\frown}{\underset{\cdot}{1} \ \overset{\frown}{\underset{\cdot}{-}}} \ | \ \overset{\frown}{\underset{\cdot}{1} \ \overset{\frown}{\underset{\cdot}{-}}} \ ||$   


## 林卡月夜

1=G

慢自由 清澈地  
(單音)

徐超銘 曲

小快板 歡樂地 ♩=132

笙 6 7 2̣. *p* 6 2̣ 3̣ 2̣ 7 2̣ 2̣ 2̣ -  $\frac{2}{4}$  2̣ 0 0 |

笙 0 2̣ 0 0 2̣ 3̣ 5̣.  $\frac{2}{4}$  5̣ 0 0 | 0 0 | 0 0 | 0 0 |

笙 0 0 0 0 0 5̣  $\frac{2}{4}$  5̣ 0 0 |

*mp* < 伴奏 (2 2̣ 5̣ | 2 2̣ 5̣ | 2 5̣ 2 5̣ | 2 2̣ 5̣ |

*pp*

7

伴奏 2 2̣ 5̣ | 2 2̣ 5̣ | 5 6 5 3 | 2 2̣ 5̣ | 5 6 6 5 | 2 6 | 2 6 6 2 | 6 5 |

*mp* *mf* *f*

15

伴奏 2 3 5 6 | 5 3 3 1 | 2 2̣ 5̣ | 2 0 || (單) 2̣. 3 | 5̣ 6 5 3 | 2̣. 5̣ | 3 2 3 6 1 |

*mp* *mf*

23

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

*mp*

31

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

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

39 (雙)

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

*f* *mp* *f*

46

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

*mp* *f*

54

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

*f* *p*











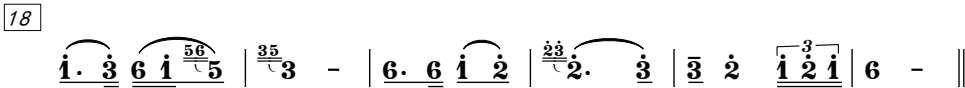
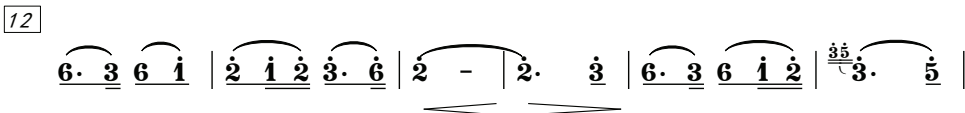
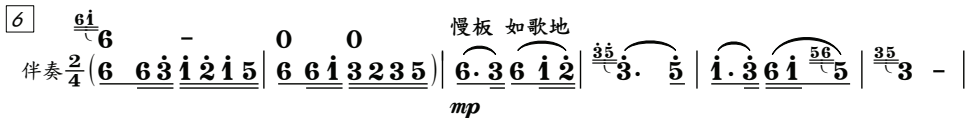
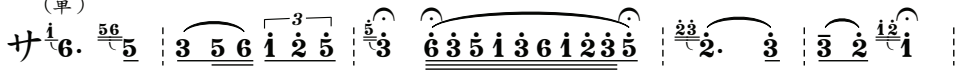
## 牧場春色

1=D

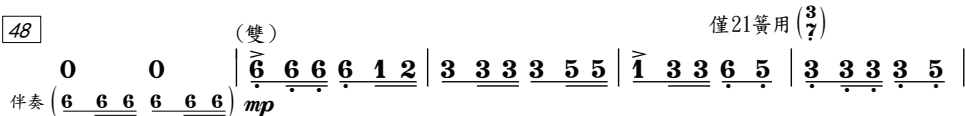
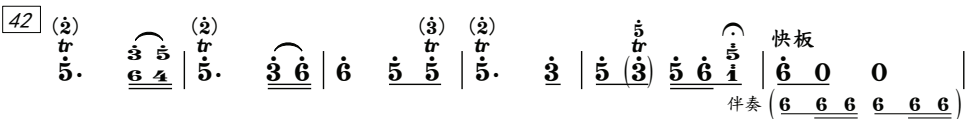
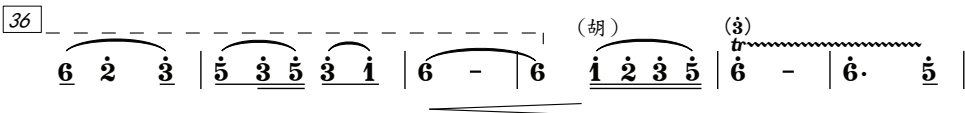
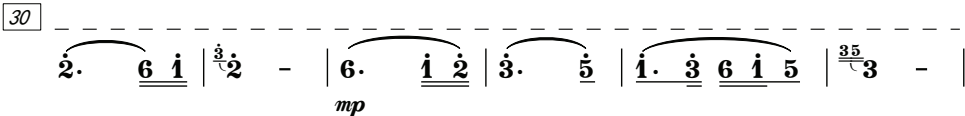
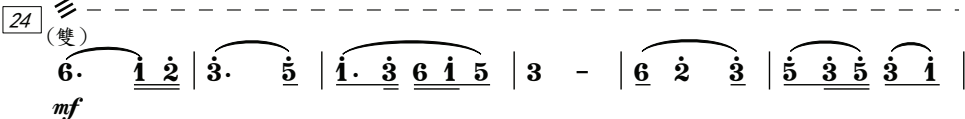
遼闊 自由地

曹建國 曲

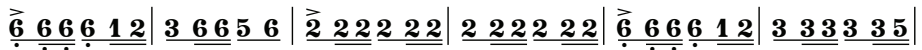
(單)



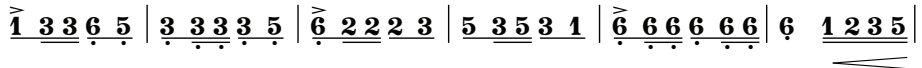
轉 1=G



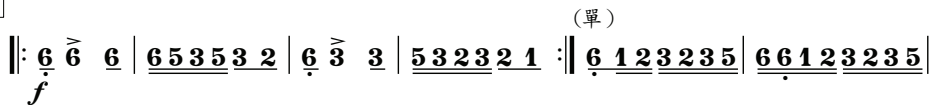
53



59



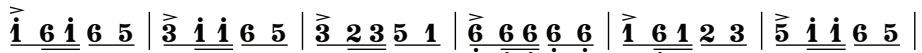
65



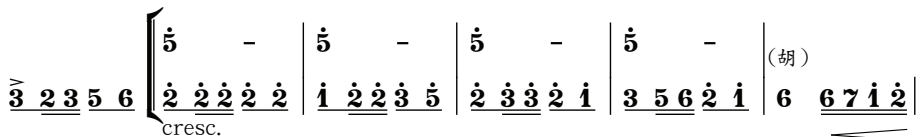
71



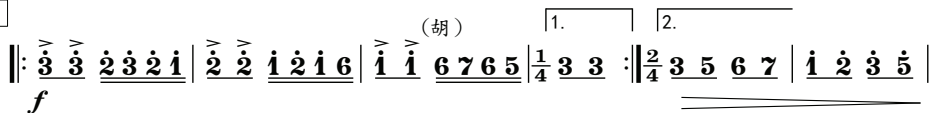
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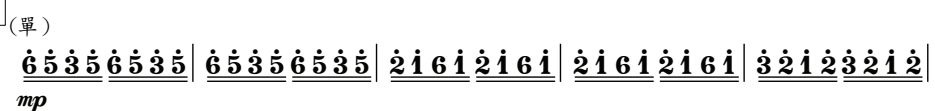
84



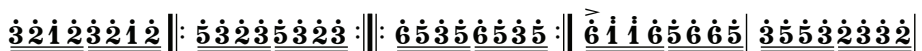
90



96



101



106

(傳)

$\underline{\underline{5\ 6\ 6\ 5\ 3\ 5\ 5\ 3}} \mid \underline{\underline{2\ 3\ 3\ 2\ 1\ 2\ 2\ 1}} \mid \overset{\frown}{6 -} \mid \overset{\frown}{6 -} \mid \overset{\frown}{\underset{ff}{6}\ 3} \mid \overset{\frown}{6\ \underline{1}\ \underline{2}} \mid \overset{\frown}{3 -}$

113

(雙)

$\underline{\underline{3 -}} \mid \overset{\frown}{\underset{ff}{6}\ 3} \mid \overset{\frown}{6\ \underline{1}\ \underline{3}} \mid \overset{\frown}{6 -} \mid \overset{\frown}{6 -} \mid \underline{\underline{5\ 3\ 5\ 6\ 5\ 6}} \mid \underline{\underline{1\ 6\ 1\ 2\ 1\ 2}}$

120

(單) (雙) (單)

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

125

(雙)

$\underline{\underline{5\ 6\ 7\ 1\ 2\ 3\ 4\ 5}} \mid \overset{\frown}{\underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{6}} \mid \overset{\frown}{\underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{6}} \mid \overset{\frown}{\underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{6}} \mid \overset{\frown}{\underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{6}} \mid \overset{\frown}{\underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{6}}$

130

$\overset{\frown}{\underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{6}} \mid \overset{\frown}{2 -} \mid \overset{\frown}{\underset{\cdot}{2}\ \underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{6}} \mid \overset{\frown}{3 -} \mid \overset{\frown}{\underset{\cdot}{3}\ \underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{6}} \mid \overset{\frown}{6 -} \mid \overset{\frown}{\underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{6}\ \underset{\cdot}{6}}$

137

(傳)

$\frac{3}{4} \overset{\frown}{0} \overset{\frown}{3} \overset{\frown}{3} \overset{\frown}{3} \mid \frac{2}{4} \overset{\frown}{2} \overset{\frown}{2} \overset{\frown}{3} \overset{\frown}{1} \mid \overset{\frown}{6} \overset{\frown}{0} \overset{\frown}{0} \mid \overset{\frown}{3} \overset{\frown}{1} \mid \overset{\frown}{6} \overset{\frown}{0} \overset{\frown}{0} \mid \overset{\frown}{6\ 6\ 6\ 6\ 6\ 6\ 6\ 6} \mid \overset{\frown}{6\ 0\ 6\ 0}$

*p*

144

$\overset{\frown}{\underline{\underline{6\ 6\ 6\ 6\ 6\ 6\ 6\ 6}}} \mid \overset{\frown}{\underline{\underline{5\ 5\ 5\ 5\ 5\ 5\ 5\ 5}}} \mid \overset{\frown}{\underline{\underline{5\ 5\ 5\ 5\ 5\ 5\ 5\ 5}}} \mid \overset{\frown}{\underline{\underline{5\ 5\ 5\ 5\ 5\ 5\ 5\ 5}}} \mid \overset{\frown}{\underline{\underline{5\ 5\ 5\ 5\ 5\ 5\ 5\ 5}}}$

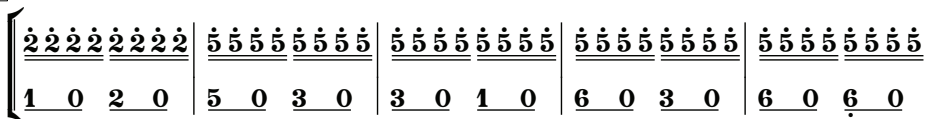
$\underline{\underline{6\ 0\ 1\ 0}} \mid \underline{\underline{3\ 0\ 1\ 0}} \mid \underline{\underline{3\ 0\ 5\ 0}} \mid \underline{\underline{1\ 0\ 3\ 0}} \mid \underline{\underline{6\ 0\ 5\ 0}}$

149

$\overset{\frown}{\underline{\underline{3\ 3\ 3\ 3\ 3\ 3\ 3\ 3}}} \mid \overset{\frown}{\underline{\underline{3\ 3\ 3\ 3\ 3\ 3\ 3\ 3}}} \mid \overset{\frown}{\underline{\underline{2\ 2\ 2\ 2\ 2\ 2\ 2\ 2}}} \mid \overset{\frown}{\underline{\underline{2\ 2\ 2\ 2\ 2\ 2\ 2\ 2}}} \mid \overset{\frown}{\underline{\underline{2\ 2\ 2\ 2\ 2\ 2\ 2\ 2}}}$

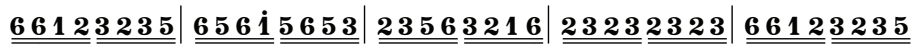
$\underline{\underline{3\ 0\ 1\ 0}} \mid \underline{\underline{3\ 0\ 5\ 0}} \mid \underline{\underline{2\ 0\ 5\ 0}} \mid \underline{\underline{6\ 0\ 1\ 0}} \mid \underline{\underline{2\ 0\ 5\ 0}}$

154



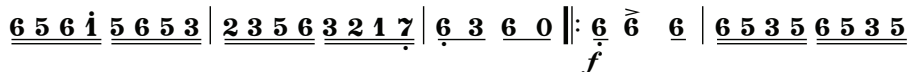
159

(單)



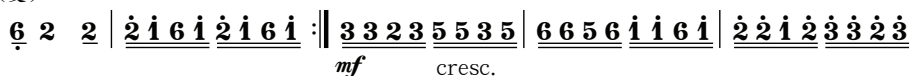
164

(雙)

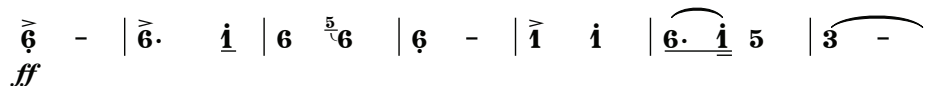


169

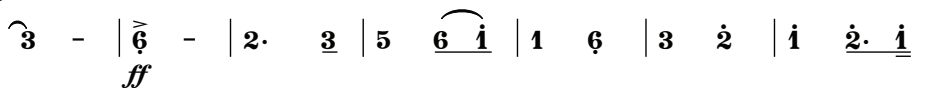
(雙)



174

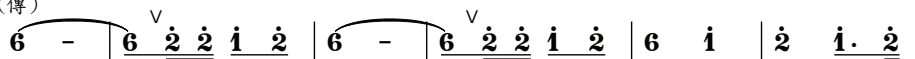


181



188

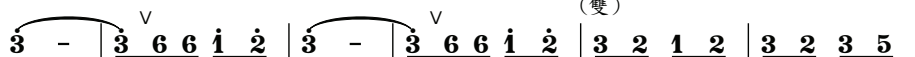
(傳)



194

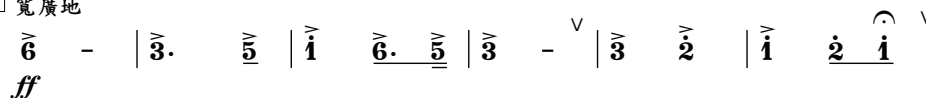
rall.

(雙)



200

寬廣地

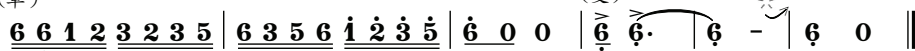


206

快

(單)

(雙)

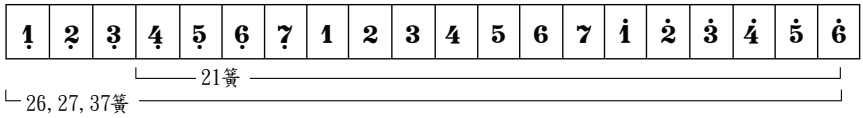


## A 調

在前方簡譜的教材中罵我們都集中在D調及G調的曲目中。無可否認此兩調已涵蓋大部分的曲目，先把這兩調的各種指法弄清楚是必須的。接著我們便要學習在笙曲目中，另外兩個雖不及D,G調常用，但還是會用上的調號—「A調」及「C調」。

在過往的練習中，學員對音樂中的調號已有一定認識，在學習A調及C調時理應事半功倍

在A調中，所有G音均變成G#



學員或許（又再一次）要花一點時間將以上的簡譜諗熟，當中的厭煩是能夠理解的，學員可利用中級頁 至頁 的短曲作練習，相信能對新調號的學習有一定的幫助。

至於傳、雙、胡德指法，請學員以五絃譜自行思考當中的關係，所有組合（除G#音外\*）完全一致。

\* ,

## 阿細歡歌 — 準備練習

請對照簡譜中的樂段

[二] 流暢地

Four staves of musical notation in G major (one sharp). The first two staves are melodic lines with slurs and accents. The last two staves are accompaniment lines with chords and slurs.

[三]

(雙)

(胡)

First staff of section [三]. The first part is for '雙' (Double) with a forte (*sf*) dynamic. The second part is for '胡' (Hu) with a piano (*p*) dynamic.

(雙)

(胡)

Second staff of section [三]. The first part is for '雙' (Double) with a forte (*sf*) dynamic. The second part is for '胡' (Hu) with a piano (*p*) dynamic.

(單)

(傳)

Third staff of section [三]. The first part is for '單' (Single) with a mezzo-forte (*mf*) dynamic. The second part is for '傳' (Chuan) with a fortissimo (*ff*) dynamic.

## 阿細歡歌

1=D

〔一〕快速 歡騰熱烈地

胡天泉、林偉華 曲  
(1981年)

$\dot{1}$   $\dot{1}$   $\dot{1}$   $\dot{1}$   $\dot{5}$   $\dot{5}$   $\dot{5}$  (胡)  $\dot{1}$  (胡)  
 $\underline{3}$   $\underline{3}$   $\underline{3}$   $\underline{1}$   $\underline{1}$   $\underline{1}$   $\underline{1}$  |  $\underline{1}$   $\underline{1}$   $\underline{1}$   $\underline{5}$   $\underline{1}$   $\underline{1}$   $\underline{5}$  |  $\underline{1}$   $\underline{1}$   $\underline{1}$   $\underline{5}$   $\underline{1}$   $\underline{1}$   $\underline{5}$  |  $\underline{1}$   $\underline{5}$   $\underline{4}$   $\underline{3}$   $\underline{2}$  |  $\underline{1}$  ( $\underline{1}$   $\underline{1}$   $\underline{3}$   $\underline{1}$   $\underline{3}$   $\underline{5}$  |  
*ff*

6 |  $\underline{5}$   $\underline{1}$   $\underline{1}$   $\underline{3}$   $\underline{1}$   $\underline{3}$   $\underline{5}$  |  $\underline{5}$   $\underline{1}$   $\underline{1}$   $\underline{3}$   $\underline{1}$   $\underline{3}$  |  $\underline{5}$   $\underline{3}$   $\underline{5}$   $\underline{3}$   $\underline{1}$   $\underline{3}$  |  $\underline{5}$   $\underline{1}$   $\underline{1}$   $\underline{3}$   $\underline{1}$   $\underline{3}$  |  $\underline{1}$   $\underline{3}$   $\underline{3}$   $\underline{1}$   $\underline{5}$   $\underline{5}$  |  
*mf*

11 |  $\underline{5}$   $\underline{1}$   $\underline{1}$   $\underline{3}$   $\underline{1}$   $\underline{3}$  |  $\underline{5}$   $\underline{3}$   $\underline{5}$   $\underline{3}$   $\underline{1}$   $\underline{3}$  |  $\underline{5}$   $\underline{1}$   $\underline{1}$   $\underline{3}$   $\underline{1}$   $\underline{3}$  |  $\underline{1}$   $\underline{3}$   $\underline{3}$   $\underline{1}$   $\underline{1}$  |  $\underline{1}$   $\underline{4}$   $\underline{5}$   $\underline{6}$   $\underline{6}$  |

16 (胡) |  $\underline{1}$   $\underline{6}$   $\underline{1}$   $\underline{6}$   $\underline{5}$   $\underline{5}$  |  $\underline{1}$   $\underline{1}$   $\underline{1}$   $\underline{5}$   $\underline{3}$   $\underline{5}$  |  $\underline{3}$   $\underline{1}$   $\underline{1}$   $\underline{2}$   $\underline{1}$   $\underline{1}$  |  $\underline{1}$   $\underline{4}$   $\underline{5}$   $\underline{6}$   $\underline{6}$   $\underline{6}$  |  $\underline{1}$   $\underline{6}$   $\underline{1}$   $\underline{6}$   $\underline{5}$   $\underline{5}$  |  
 dim. *f*

21 |  $\underline{1}$   $\underline{1}$   $\underline{1}$   $\underline{5}$   $\underline{3}$   $\underline{5}$  |  $\underline{3}$   $\underline{1}$   $\underline{1}$   $\underline{2}$   $\underline{1}$   $\underline{1}$  |  $\underline{5}$   $\underline{1}$   $\underline{2}$   $\underline{3}$  |  $\underline{3}$  - - |  $\underline{5}$   $\underline{1}$   $\underline{2}$   $\underline{1}$  |  
 (單) *mp*

26 |  $\underline{1}$  - - |  $\underline{5}$   $\underline{1}$   $\underline{3}$   $\underline{5}$  |  $\underline{5}$  - - |  $\underline{1}$   $\underline{5}$   $\underline{6}$   $\underline{5}$   $\underline{3}$  |  $\underline{3}$  - - |  $\underline{5}$   $\underline{1}$   $\underline{2}$   $\underline{3}$  |

32 |  $\underline{3}$  - - |  $\underline{5}$   $\underline{1}$   $\underline{2}$   $\underline{1}$  |  $\underline{1}$   $\underline{6}$  - - |  $\underline{1}$   $\underline{4}$   $\underline{5}$   $\underline{6}$  |  $\underline{6}$  -  $\underline{1}$  |  $\underline{1}$   $\underline{5}$   $\underline{6}$   $\underline{5}$   $\underline{3}$  |

38 |  $\underline{3}$   $\underline{5}$  - - ||  $\underline{5}$   $\underline{1}$   $\underline{3}$   $\underline{5}$   $\underline{1}$   $\underline{5}$  |  $\underline{3}$   $\underline{1}$   $\underline{5}$   $\underline{3}$   $\underline{1}$   $\underline{5}$  |  $\underline{3}$   $\underline{5}$   $\underline{1}$   $\underline{3}$   $\underline{5}$   $\underline{1}$  |  $\underline{3}$   $\underline{1}$   $\underline{5}$   $\underline{3}$   $\underline{1}$   $\underline{5}$  |  
 1=A  
 〔二〕流暢地

43 |  $\underline{3}$   $\underline{5}$   $\underline{1}$   $\underline{3}$   $\underline{5}$   $\underline{3}$  |  $\underline{5}$   $\underline{3}$   $\underline{1}$   $\underline{5}$   $\underline{3}$   $\underline{1}$  |  $\underline{5}$   $\underline{1}$   $\underline{3}$   $\underline{5}$   $\underline{1}$   $\underline{3}$  |  $\underline{5}$   $\underline{3}$   $\underline{1}$   $\underline{5}$   $\underline{3}$   $\underline{1}$  |  $\underline{5}$   $\underline{1}$   $\underline{3}$   $\underline{1}$   $\underline{3}$   $\underline{5}$  |  $\underline{5}$   $\underline{3}$   $\underline{5}$   $\underline{3}$   $\underline{1}$   $\underline{5}$  |

49 |  $\underline{6}$   $\underline{1}$   $\underline{3}$   $\underline{1}$   $\underline{3}$   $\underline{5}$  |  $\underline{6}$   $\underline{5}$   $\underline{3}$   $\underline{1}$   $\underline{6}$   $\underline{5}$  |  $\underline{4}$   $\underline{6}$   $\underline{1}$   $\underline{6}$   $\underline{1}$   $\underline{4}$  |  $\underline{6}$   $\underline{4}$   $\underline{1}$   $\underline{6}$   $\underline{4}$   $\underline{1}$  |  $\underline{5}$   $\underline{1}$   $\underline{3}$   $\underline{5}$   $\underline{1}$   $\underline{3}$  |  $\underline{5}$   $\underline{3}$   $\underline{1}$   $\underline{5}$   $\underline{3}$   $\underline{5}$  |

55 (三)  
(雙) (胡)

*sf*  $\dot{1}$   $\underline{666}$   $\dot{1}$   $\underline{65}$  |  $\overset{\vee}{6}$   $\underline{565}$   $\underline{153}$  | *p*  $\overset{\vee}{\dot{1}}$   $\underline{666}$   $\dot{1}$   $\underline{65}$  |  $\overset{\vee}{6}$   $\underline{565}$   $\underline{153}$  |

59 (雙) (胡)

*sf*  $\overset{\vee}{6}$   $\underline{555}$   $\underline{653}$  |  $\overset{\vee}{5}$   $\underline{353}$   $\underline{115}$  | *p*  $\overset{\vee}{6}$   $\underline{555}$   $\underline{653}$  |  $\overset{\vee}{5}$   $\underline{353}$   $\underline{115}$  |

63 (單) (傳)

*mf*  $\underline{65}$   $\underline{65}$   $\underline{65}$  |  $\underline{65}$   $\underline{65}$   $\underline{65}$  | *ff*  $\underline{6655}$   $\underline{6655}$   $\underline{6655}$  |  $\underline{6655}$   $\underline{6655}$   $\overset{\vee}{665}$  |

67 [四] 慢板 悠揚委婉 自由地

伴奏  $\overset{3}{5}$  - -  $\overset{3}{5}$   $\overset{3}{5}$   $\overset{3}{5}$   $\overset{3}{5}$   $\overset{3}{5}$  |  $\overset{3}{5}$  - -  $\overset{3}{5}$   $\overset{3}{5}$   $\overset{3}{5}$   $\overset{3}{5}$  - - - |  $\overset{3}{4}$   $\overset{5}{3}$  .  $\overset{\vee}{1}$   $\overset{\vee}{2}$   $\overset{\vee}{1}$  |

*mp*

69

$\overset{\vee}{1}$  .  $\overset{\vee}{6}$   $\overset{\vee}{6}$   $\overset{\vee}{1}$   $\overset{\vee}{2}$  |  $\overset{6}{1}$  - - | 0 0 0 |  $\overset{5}{5}$   $\overset{1}{1}$   $\overset{2}{2}$   $\overset{3}{3}$  |  $\overset{2}{3}$  - - |

*p*

74

$\overset{3}{5}$   $\overset{5}{6}$   $\overset{1}{1}$   $\overset{2}{2}$  |  $\overset{1}{2}$  - - |  $\overset{5}{5}$   $\overset{1}{1}$   $\overset{3}{3}$   $\overset{5}{5}$  |  $\overset{3}{5}$  - - |  $\overset{5}{3}$   $\overset{1}{1}$   $\overset{3}{3}$   $\overset{1}{1}$   $\overset{6}{6}$  |  $\overset{6}{1}$  - - |

80

$\overset{5}{5}$   $\overset{1}{1}$   $\overset{3}{3}$   $\overset{5}{5}$   $\overset{3}{5}$  |  $\overset{5}{5}$   $\overset{3}{3}$   $\overset{3}{1}$   $\overset{1}{1}$   $\overset{6}{6}$  |  $\overset{1}{1}$  .  $\overset{3}{3}$   $\overset{3}{3}$   $\overset{5}{5}$  |  $\overset{3}{5}$  - - |  $\overset{3}{5}$   $\overset{3}{5}$   $\overset{3}{5}$  |

85

$\overset{5}{5}$   $\overset{1}{1}$   $\overset{5}{5}$   $\overset{3}{3}$   $\overset{5}{5}$  |  $\overset{5}{5}$   $\overset{3}{3}$   $\overset{3}{1}$   $\overset{1}{1}$   $\overset{6}{6}$  |  $\overset{3}{3}$  0 0  $\overset{5}{5}$   $\overset{6}{6}$   $\overset{1}{1}$  |  $\overset{6}{1}$  -  $\overset{6}{6}$  |  $\overset{6}{1}$   $\overset{6}{1}$   $\overset{6}{1}$  |

90 伴奏

$\overset{6}{1}$  - - | 0 0 0 |  $\overset{5}{5}$   $\overset{1}{1}$   $\overset{2}{2}$   $\overset{3}{3}$  |  $\overset{3}{3}$  - - |  $\overset{3}{3}$  - - |  $\overset{5}{5}$   $\overset{6}{6}$   $\overset{1}{1}$   $\overset{2}{2}$  |

*mf*

96

$\overset{2}{2}$  - - |  $\overset{2}{2}$  - - |  $\overset{5}{5}$   $\overset{1}{1}$   $\overset{3}{3}$   $\overset{5}{5}$  |  $\overset{5}{5}$  - - |  $\overset{5}{5}$  - - |

$\overset{0}{0}$  0  $\overset{1}{1}$   $\overset{2}{2}$  |  $\overset{1}{2}$   $\overset{1}{2}$   $\overset{1}{2}$  | 0 0 0 | 0 0  $\overset{3}{3}$   $\overset{5}{5}$  |  $\overset{3}{5}$   $\overset{3}{5}$   $\overset{3}{5}$  |

*mf*





157

$\begin{array}{l} \underline{\underline{5\ 5\ 5\ 5\ 5\ 5\ 5\ 5}} \quad \underline{\underline{5\ 5\ 5\ 5\ 5\ 5\ 5\ 5}} \quad \underline{\underline{5\ 5\ 5\ 5\ 5\ 5\ 5\ 5}} \quad \underline{\underline{5\ 5\ 5\ 5\ 5\ 5\ 5\ 5}} \quad \underline{\underline{5\ 5\ 5\ 5\ 5\ 5\ 5\ 5}} \\ \underline{\underline{5\ 0\ 1\ 0}} \quad \underline{\underline{2\ 0\ 1\ 0}} \quad \underline{\underline{5\ 0\ 1\ 0}} \quad \underline{\underline{2\ 0\ 3\ 0}} \quad \underline{\underline{5\ 0\ 1\ 0}} \end{array}$

162

$\begin{array}{l} \underline{\underline{5\ 5\ 5\ 5\ 5\ 5\ 5\ 5}} \quad \underline{\underline{5\ 5\ 5\ 5\ 5\ 5\ 5\ 5}} \quad \underline{\underline{5\ 5\ 5\ 5\ 5\ 5\ 5\ 5}} \quad \underline{\underline{1\ 1\ 1\ 1\ 1\ 1\ 1\ 1}} \quad \underline{\underline{1\ 1\ 1\ 1\ 1\ 1\ 1\ 1}} \\ \underline{\underline{2\ 0\ 1\ 0}} \quad \underline{\underline{5\ 0\ 1\ 0}} \quad \underline{\underline{2\ 0\ 1\ 0}} \quad \underline{\underline{1\ 0\ 4\ 0}} \quad \underline{\underline{5\ 0\ 4\ 0}} \end{array}$

167

$\begin{array}{l} \underline{\underline{1\ 1\ 1\ 1\ 1\ 1\ 1\ 1}} \quad \underline{\underline{1\ 1\ 1\ 1\ 1\ 1\ 1\ 1}} \quad \underline{\underline{1\ 1\ 1\ 1\ 1\ 1\ 1\ 1}} \quad \underline{\underline{1\ 1\ 1\ 1\ 1\ 1\ 1\ 1}} \quad \underline{\underline{1\ 1\ 1\ 1\ 1\ 1\ 1\ 1}} \\ \underline{\underline{1\ 0\ 4\ 0}} \quad \underline{\underline{5\ 0\ 6\ 0}} \quad \underline{\underline{1\ 0\ 4\ 0}} \quad \underline{\underline{5\ 0\ 4\ 0}} \quad \underline{\underline{1\ 0\ 4\ 0}} \end{array}$

172

$\begin{array}{l} \underline{\underline{1\ 1\ 1\ 1\ 1\ 1\ 1\ 1}} \\ \underline{\underline{5\ 0\ 4\ 0}} \end{array} \quad \begin{array}{l} > \\ \underline{\underline{1\ 1\ 4\ 4\ 5\ 5\ 4\ 4}} \end{array} \quad \underline{\underline{1\ 1\ 4\ 4\ 5\ 5\ 6\ 6}} \quad \begin{array}{l} > \\ \underline{\underline{1\ 1\ 4\ 4\ 5\ 5\ 4\ 4}} \end{array} \quad \underline{\underline{1\ 1\ 4\ 4\ 5\ 5\ 6\ 6}} \quad \text{☆}$

*mf*

177

piu mosso

$\begin{array}{l} \frac{3}{4} \quad \underline{\underline{1\ 4\ 4\ 4\ 4\ 4\ 4\ 4}} \quad \underline{\underline{1\ 4\ 4\ 4\ 4\ 4\ 4\ 4}} \quad \parallel \quad 1=G \quad \text{爆花舌} \quad \text{爆花舌} \\ \underline{\underline{5\ 1\ 1\ 3}} \quad | \quad \underline{\underline{1 - 3}} \quad | \quad \underline{\underline{5\ 3\ 5\ 3}} \quad | \quad \underline{\underline{1 - 3}} \end{array}$

*f* *ff*

183

$\underline{\underline{5\ 1\ 1\ 3}} \quad | \quad \underline{\underline{1 - 3}} \quad | \quad \underline{\underline{5\ 5\ 1\ 5\ 3}} \quad | \quad \underline{\underline{5 - -}} \quad \parallel \quad 1=D \quad \text{爆花舌} \quad \text{爆花舌}$

$\underline{\underline{5\ 1\ 1\ 3}} \quad | \quad \underline{\underline{1 - 3}} \quad | \quad \underline{\underline{5\ 3\ 5\ 3}}$

( $\frac{5}{2}$ ) ← 21簧

190

$\underline{\underline{1 - 3}} \quad | \quad \underline{\underline{5\ 1\ 1\ 3}} \quad | \quad \underline{\underline{1 - 3}} \quad | \quad \underline{\underline{5\ 5\ 1\ 5\ 3}} \quad | \quad \underline{\underline{5 - -}} \quad | \quad \underline{\underline{5\ 1\ 1\ 1\ 5\ 5\ 3}}$

*sf*

196

$\underline{\underline{5\ 3\ 3\ 3\ 1\ 1\ 5}} \quad | \quad \underline{\underline{5\ 1\ 1\ 1\ 5\ 5\ 3}} \quad | \quad \underline{\underline{5\ 3\ 3\ 3\ 1\ 1\ 5}} \quad | \quad \underline{\underline{5\ 5\ 6\ 6\ 5\ 5\ 6\ 6\ 5\ 5\ 6\ 6}}$

*sf* *sf* *sf* *mf* cresc.

200

$\underline{\underline{1\ 1\ 2\ 2\ 1\ 1\ 2\ 2\ 1\ 1\ 2\ 2}} \quad | \quad \underline{\underline{5\ 5\ 6\ 6\ 5\ 5\ 6\ 6\ 5\ 5\ 6\ 6}} \quad | \quad \underline{\underline{1\ 1\ 2\ 2\ 1\ 1\ 2\ 2\ 1\ 1\ 2\ 2}}$

203

$\begin{array}{l} \underline{\underline{5\ 5\ 5\ 5\ 5\ 5\ 5\ 5}} \quad \underline{\underline{5\ 5\ 5\ 5\ 5\ 5\ 5\ 5}} \quad \underline{\underline{5\ 5\ 5\ 5\ 5\ 5\ 5\ 5}} \quad \underline{\underline{5\ 5\ 5\ 5\ 5\ 5\ 5\ 5}} \quad \underline{\underline{5\ 5\ 5\ 5\ 5\ 5\ 5\ 5}} \\ \underline{\underline{2\ 2\ 2\ 2\ 2\ 2\ 2\ 2}} \quad \underline{\underline{2\ 2\ 2\ 2\ 2\ 2\ 2\ 2}} \quad \underline{\underline{2\ 2\ 2\ 2\ 2\ 2\ 2\ 2}} \quad \underline{\underline{2\ 2\ 2\ 2\ 2\ 2\ 2\ 2}} \quad \underline{\underline{2\ 2\ 2\ 2\ 2\ 2\ 2\ 2}} \\ \underline{\underline{7\ 7\ 7\ 7\ 7\ 7\ 7\ 7}} \quad \underline{\underline{7\ 7\ 7\ 7\ 7\ 7\ 7\ 7}} \quad \underline{\underline{7\ 7\ 7\ 7\ 7\ 7\ 7\ 7}} \quad \underline{\underline{7\ 7\ 7\ 7\ 7\ 7\ 7\ 7}} \quad \underline{\underline{7\ 7\ 7\ 7\ 7\ 7\ 7\ 7}} \\ \underline{\underline{5\ 5\ 5\ 5\ 5\ 5\ 5\ 5}} \quad \underline{\underline{5\ 5\ 5\ 5\ 5\ 5\ 5\ 5}} \quad \underline{\underline{5\ 5\ 5\ 5\ 5\ 5\ 5\ 5}} \quad \underline{\underline{5\ 5\ 5\ 5\ 5\ 5\ 5\ 5}} \quad \underline{\underline{5\ 5\ 5\ 5\ 5\ 5\ 5\ 5}} \quad \underline{\underline{5\ 0\ 1}} \end{array}$

*ff* *fff*

$\begin{array}{l} \text{♩} \\ \text{♩} \\ \text{♩} \\ \text{♩} \end{array}$

## 藏族舞曲 — 準備練習

以下複調難度頗高，請先練習。

1=D

a)  $\frac{2}{4}$

$\dot{3} \cdot$	$\dot{5} \dot{6}$	$\dot{1} \cdot$	$\dot{2}$	$\dot{1} \ \dot{2} \ \dot{1}$	$\dot{6} -$	$\dot{5} \cdot$	$\dot{6} \dot{5}$
$\overbrace{\dot{5} \ \dot{3} \ \dot{5} \ \dot{3} \ \dot{5} \ \dot{3} \ \dot{5} \ \dot{3}}$		$\overbrace{\dot{6} \ \dot{3} \ \dot{6} \ \dot{3} \ \dot{6} \ \dot{3} \ \dot{5} \ \dot{3}}$		$\overbrace{\dot{5} \ \dot{3} \ \dot{5} \ \dot{3} \ \dot{5} \ \dot{3} \ \dot{5} \ \dot{3}}$		$\overbrace{\dot{6} \ \dot{3} \ \dot{6} \ \dot{3} \ \dot{6} \ \dot{3} \ \dot{6} \ \dot{3}}$	

$\dot{3} \cdot$	$\dot{2}$	$\dot{1}$	$\dot{2} \ \dot{3}$	$\dot{2} -$	$\dot{3} \ \dot{5} \ \dot{6} \ \dot{1} \ \dot{6}$	$\dot{5} \ \dot{1} \ \dot{6} \ \dot{5} \ \dot{3}$
$\overbrace{\dot{5} \ \dot{3} \ \dot{5} \ \dot{3} \ \dot{5} \ \dot{3} \ \dot{5} \ \dot{3}}$		$\overbrace{\dot{6} \ \dot{3} \ \dot{6} \ \dot{3} \ \dot{6} \ \dot{3} \ \dot{6} \ \dot{3}}$		$\overbrace{\dot{6} \ \dot{2} \ \dot{6} \ \dot{2} \ \dot{6} \ \dot{2} \ \dot{6} \ \dot{2}}$	$\overbrace{3 \ \underline{1235}}$	$\overbrace{6 \ \underline{5653}}$

1.				2.			
$\underline{\underline{\dot{6} \ \dot{1} \ \dot{2} \ \dot{3}}}$	$\underline{\underline{\dot{2} \ \dot{1} \ \dot{6} \ \dot{1}}}$	$\dot{2}$	$-$	$\underline{\underline{\dot{6} \ \dot{1} \ \dot{2} \ \dot{3}}}$	$\underline{\underline{\dot{2} \ \dot{1} \ \dot{6} \ \dot{5}}}$	$\dot{6}$	$-$
$\overbrace{\underline{\underline{\dot{6} \ \dot{1} \ \dot{2} \ \dot{3} \ \dot{2} \ \dot{1} \ \dot{6} \ \dot{1}}}}$		$\overbrace{\underline{\underline{\dot{2} \ \dot{1} \ \dot{6} \ \dot{1} \ \dot{2} \ \dot{3} \ \dot{2} \ \dot{1} \ \dot{6} \ \dot{1}}}}$		$\overbrace{\underline{\underline{\dot{6} \ \dot{1} \ \dot{2} \ \dot{3} \ \dot{2} \ \dot{1} \ \dot{6} \ \dot{5}}}}$		$\underline{\underline{6}}$	$\underline{\underline{-}}$
2	3	$\underline{\underline{3 \ 5 \ 6 \ 7 \ 6 \ 5 \ 3 \ 2}}$		2	3	$\underline{\underline{6}}$	$\underline{\underline{-}}$

1=A

b)

$\underline{\underline{\dot{6} \ \dot{6} \ \dot{6} \ \dot{1}}}$	$\underline{\underline{3 \ 3 \ 2}}$	$\underline{\underline{3 \ 3}}$	$\underline{\underline{3 \ 1 \ 6}}$
$\downarrow$		$\downarrow$	
$\underline{\underline{\dot{6} \ \dot{6} \ \dot{6} \ \dot{1} \ 2}}$	$\underline{\underline{3 \ 3 \ 3 \ 2}}$	$\underline{\underline{3 \ 3 \ 3 \ 3}}$	$\underline{\underline{1 \ 6}}$
$\underline{\underline{\dot{6} \ \dot{6} \ \dot{6} \ \dot{1} \ 2}}$	$\underline{\underline{3 \ 3 \ 3 \ 2}}$	$\underline{\underline{3 \ 3 \ 3 \ 3}}$	$\underline{\underline{1 \ 6}}$
$\underline{\underline{6 \cdot \ 1 \ 2}}$	$\underline{\underline{3 \ 3 \ 3 \ 2}}$	$\underline{\underline{3 \ 3 \ 3 \ 3}}$	$\underline{\underline{1 \ 6}}$

## 藏族舞曲

魏元根 曲

1=D

〔一〕小廣板

如歌、柔美地

(單)

伴奏  $\text{||: } \frac{2}{4} ( \underline{\underline{6\ 6}} \overset{66}{\underline{\underline{6\ 6\ 6\ 6}}} | \underline{\underline{3\ 3}} \overset{33}{\underline{\underline{3\ 3\ 3\ 3}}} ) \text{||}$  笙  $\underline{\underline{6\cdot\ 1\ 2\ 3\ 5\ 6}} | \underline{\underline{6\ 5\ 6}} \underline{\underline{6\ 5\ 6}} | \underline{\underline{5\ 6\ 5\ 3\ 6\ 1}}$   
*p* *mf*

6  $\underline{\underline{2\ 1\ 2}} \underline{\underline{2\ 1\ 2}} \text{||} : \underline{\underline{3\cdot\ 6\ 5\ 6}} | \underline{\underline{3\ 5\ 3}} \underline{\underline{2\ 1}} | \underline{\underline{3\cdot\ 5\ 6\ 1\ 2\ 1}} | \underline{\underline{1\ 6\ 5\ 6\ 1\ 6\ 5\ 6}} \text{||}$

11  $\left[ \begin{array}{c} \underline{\underline{3\cdot\ 5\ 6}} \underline{\underline{1\cdot\ 2}} | \underline{\underline{1\ 2\ 1}} | \underline{\underline{6}} - | \underline{\underline{5\cdot\ 6\ 5}} \\ \underline{\underline{5\ 3\ 5\ 3\ 5\ 3\ 5\ 3}} | \underline{\underline{6\ 3\ 6\ 3\ 6\ 3\ 5\ 3}} | \underline{\underline{5\ 3\ 5\ 3\ 5\ 3\ 5\ 3}} | \underline{\underline{6\ 3\ 6\ 3\ 6\ 3\ 6\ 3}} | \underline{\underline{5\ 2\ 5\ 2\ 5\ 2\ 5\ 2}} \end{array} \right]$

16  $\left[ \begin{array}{c} \underline{\underline{3\cdot\ 2}} | \underline{\underline{1\ 2\ 3}} | \underline{\underline{2}} - | \underline{\underline{3\ 5\ 6\ 1\ 6}} | \underline{\underline{5\ 1\ 6\ 5\ 3}} \\ \underline{\underline{5\ 3\ 5\ 3\ 5\ 3\ 5\ 3}} | \underline{\underline{6\ 3\ 6\ 3\ 6\ 3\ 6\ 3}} | \underline{\underline{6\ 2\ 6\ 2\ 6\ 2\ 6\ 2}} | \underline{\underline{3}} \underline{\underline{1\ 2\ 3\ 5}} | \underline{\underline{6}} \underline{\underline{5\ 6\ 5\ 3}} \end{array} \right]$

21  $\left. \begin{array}{l} 1. \underline{\underline{6\ 1\ 2\ 3\ 2\ 1\ 6\ 1}} | \underline{\underline{2}} - \\ \underline{\underline{2}} \quad \underline{\underline{3}} \quad \underline{\underline{3\ 5\ 6\ 7\ 6\ 5\ 3\ 2}} \end{array} \right\| \left. \begin{array}{l} 2. \underline{\underline{6\ 1\ 2\ 3\ 2\ 1\ 6\ 5}} | \underline{\underline{6}} - \\ \underline{\underline{2}} \quad \underline{\underline{3}} \quad \underline{\underline{6}} - \end{array} \right\|$

25  $\left[ \begin{array}{c} 0 \quad 0 | 0 \quad 0 \text{||} \underline{\underline{3\ 6\ 1\ 2\ 3\ 2\ 3\ 5}} | \underline{\underline{6\ 3\ 5\ 1\ 6\ 5\ 3\ 6}} \\ \underline{\underline{3\ 3\ 3\ 3\ 3\ 3\ 3\ 3}} | \underline{\underline{6\ 6\ 6\ 6\ 6\ 6\ 6\ 6}} \text{||} \underline{\underline{6\cdot\ 1\ 2\ 3\ 5\ 6}} | \underline{\underline{6\ 5\ 6}} \underline{\underline{6\ 5\ 6}} \end{array} \right]$   
 伴奏 *mp* *f*

29  $\left[ \begin{array}{c} \underline{\underline{5\ 6\ 1\ 2\ 3\ 1\ 6\ 5}} | \underline{\underline{3\ 1\ 6\ 3\ 2\ 6\ 1\ 2}} | \underline{\underline{3\ 6\ 3\ 6\ 5\ 6\ 5\ 3}} | \underline{\underline{6\ 3\ 5\ 3\ 2\ 3\ 2\ 1}} \\ \underline{\underline{5\ 6\ 5\ 3\ 6\ 1}} | \underline{\underline{2\ 1\ 2}} \quad \underline{\underline{6}} | \underline{\underline{3\cdot\ 6\ 5\ 6}} | \underline{\underline{3\ 5\ 3\ 2\ 1}} \end{array} \right]$

33

3 2 3 5 6 1 2̇ 1̇ | 6 3 5 6 1̇ 6 1̇ 2̇ | (雙) rit. (單音)

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

*f*

(二) 快板 熱情地

38

6̇ - | 6̇ 0 0 | 0 0 | 0 0 || (2̇ 3̇ 1̇ 2̇ 3̇ 1̇ | 6 6 6 0) ||

*p* < > *ff* 伴奏 (6 6. 5 6 6 6. 5 6 6 6 0)

45

(雙)

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

*f*

51

跳躍地

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

*mp*

57

6̇ 1̇ 1̇ 3̇ 5̇ 5̇ | 2̇ 2̇ 2̇ 2̇ 3̇ 3̇ | 1̇ 2̇ 3̇ 2̇ 1̇ 6̇ 5̇ | 6̇ 6̇ 6̇ 6̇ 0 || (2̇ 3̇ 1̇ 2̇ 3̇ 1̇ | 6 6 6 0) ||

*p* *mp*

63

(單)

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

*mf* *sf* *sf*

68

激情地

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

*f*

73

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

*mf* *f*

78 轉 1=A

(單) (雙) (單) (雙)

$\dot{2}$  - -  $\overset{6}{\underline{\underline{23567\dot{2}}}}$  ||  $\dot{6}$  - -  $\overset{6}{\underline{\underline{12356\dot{1}}}}$  |  $\dot{2}$  - -  $\dot{3}$  |  $\dot{1}$   $\dot{2}$  -  $\dot{1}$  |  $\dot{6}$  - -  $\overset{5}{\underline{\underline{\dot{3}\dot{2}\dot{1}65}}}$

83 稍快

(雙) (單) (雙)

$3$  - -  $\overset{5}{\underline{\underline{\dot{2}\dot{1}653}}}$  |  $2$  - -  $1$  |  $\overset{T}{\underline{\underline{6\cdot 1}}}$   $\overset{*}{\underline{\underline{23}}}$   $\overset{T}{2}$   $\overset{T}{1}$   $\overset{*}{\underline{\underline{65}}}$  |  $\frac{2}{4}$   $\overset{*}{6}$   $\overset{*}{\underline{\underline{6\cdot 5}}}$  |  $\overset{T}{6}$   $\overset{T}{6}$   $\overset{T}{6}$   $\overset{*}{\underline{\underline{6\cdot 5}}}$  |  $\overset{T}{6}$   $\overset{T}{6}$   $\overset{T}{6}$   $0$  |

*mf*

89

$||: 2$   $\overset{*}{\underline{\underline{2\cdot 1}}}$  |  $\overset{T}{6}$   $\overset{T}{6}$   $\overset{T}{6}$   $0$   $||: 3$   $\overset{*}{\underline{\underline{3\cdot 2}}}$  |  $\overset{T}{3}$   $\overset{T}{3}$   $\overset{*}{\underline{\underline{3\cdot 2}}}$  |  $\overset{T}{3}$   $\overset{T}{3}$   $\overset{T}{3}$   $0$   $||: 6$   $\overset{*}{\underline{\underline{5\cdot 6\cdot 5}}}$  |  $\overset{T}{3}$   $\overset{T}{3}$   $\overset{T}{3}$   $0$   $||:$

*ff*

96

$\overset{*}{6}$   $\overset{*}{\underline{\underline{6\cdot 5}}}$  |  $\overset{T}{3}$   $\overset{T}{3}$   $\overset{T}{3}$   $\overset{*}{\underline{\underline{33}}}$  |  $2$   $\overset{*}{\underline{\underline{2\cdot 1}}}$  |  $\overset{T}{6}$   $\overset{T}{6}$   $\overset{T}{6}$   $\overset{*}{\underline{\underline{66}}}$  |  $6$   $\overset{*}{\underline{\underline{6\cdot 5}}}$  |  $\overset{T}{3}$   $\overset{T}{3}$   $\overset{T}{3}$   $\overset{*}{\underline{\underline{33}}}$  |

102

$\overset{*}{2}$   $\overset{*}{\underline{\underline{2\cdot 1}}}$  |  $\overset{T}{6}$   $\overset{T}{6}$   $\overset{T}{6}$   $\overset{*}{\underline{\underline{66}}}$  |  $\overset{*}{\underline{\underline{6666}}}$   $\overset{*}{\underline{\underline{55}}}$  |  $\overset{*}{\underline{\underline{33333333}}}$  |  $\overset{*}{\underline{\underline{22221111}}}$  |  $\overset{*}{\underline{\underline{66666666}}}$  |

*mp*

108

$\overset{*}{\underline{\underline{6553333}}}$  |  $\overset{*}{\underline{\underline{2116666}}}$  |  $\overset{*}{\underline{\underline{6553333}}}$  |  $\overset{*}{\underline{\underline{2116666}}}$   $||: 2$   $\overset{*}{\underline{\underline{116666}}}$  |  $2$   $\overset{*}{\underline{\underline{116666}}}$   $||:$

*f* *p* 漸強

114

(雙)

$\overset{*}{\underline{\underline{155611}}}$  |  $\overset{*}{\underline{\underline{266122}}}$  |  $\overset{*}{\underline{\underline{33112233}}}$  |  $\overset{*}{\underline{\underline{55223355}}}$  |  $\overset{*}{\underline{\underline{6\bar{3}}}}$  |  $\overset{*}{\underline{\underline{5\bar{1}}}}$  |

*mf* *f* *ff*

120

突慢

笙  $6\ 0\ 0$

$||: \overset{T}{6}$   $\overset{T}{6}$   $\overset{T}{6}$   $\overset{T}{6}$   $\overset{T}{6}$   $\overset{T}{6}$  |  $\overset{T}{6}$   $\overset{T}{6}$   $\overset{T}{6}$   $\overset{T}{6}$   $\overset{T}{6}$   $\overset{T}{6}$   $||:$  伴奏  $(6\ 5\ 3\ 6\ 1)$  |  $\overset{23}{\underline{\underline{2\cdot 3}}}$  |  $\overset{*}{\underline{\underline{3\cdot 56121}}}$  |

125

$\left[ \begin{array}{c} \overset{*}{\underline{\underline{6}}} - \\ \overset{*}{\underline{\underline{3\ 3\ 33\ 3\ 3\ 3\ 3}}} \end{array} \middle| \begin{array}{c} 0\ 0 \\ \overset{*}{\underline{\underline{2\ 2\ 22\ 2\ 2\ 2\ 2}}} \end{array} \right] ||: \text{〔三〕 談諧 富有彈性}$

(單音)

$\overset{*}{\underline{\underline{6\cdot 1}}}$   $\overset{*}{\underline{\underline{2332}}}$  |  $\overset{*}{\underline{\underline{333316}}}$   $||:$

*mf*






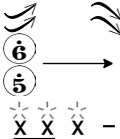


## 山鄉 — 準備練習

樂曲中有仿雞啼及仿鳥鳴的段落，記錄方法如下：

⊗ 中的X僅代表笙笛的位置，演奏者實不用吹奏該管的實際音高。

例 I  即用7音的笙笛吹奏滑音，先從低至高，再從高至低，但整個過程中實際不用吹奏7音。

例 II  即用5及6兩支笙笛同時吹奏滑音，從低到高，並於高音區處，以花舌奏出 x x x - 的節奏，到樂句後段再從高音區滑回低音，但同樣整個過程不用吹奏  $\overset{\cdot}{6}$ / $\underset{\cdot}{5}$  兩音。

## 山鄉

伊永仁 曲  
盧思泓 編

1=D

山谷晨曲

仿山谷迴音

$3^2$   $2 - 3 \ 6 \ 1 \ 2 \ 1 \ 2 -$   $\overset{2}{2}\overset{6}{6}\overset{2}{2}\overset{6}{6}$  22222222  $\overset{3}{3}\overset{5}{5}$   $3 - 5 \ 7 \ 2 \ 3 \ 2 \ 3 -$   $\overset{3}{3}\overset{7}{7}\overset{3}{3}\overset{7}{7}$  33333333

*mp*

3 仿雞啼 仿鳥鳴

$\overset{7}{7}\overset{3}{3}$   $\overset{5}{5}$   $\overset{6}{6} \ 1 \ 1 \ 1 \ 6 \ 2 \ 3 \ 2 \ 1 \ 2 \ 6$   $\overset{6}{6} \ \overset{5}{5} \ \overset{5}{5}$   $\overset{6}{6} \ \overset{5}{5} \ \overset{5}{5}$

*mf*  $\rightarrow$  *p* *mf* *mp*

6

$\overset{6}{6} \ \overset{1}{1} \ \overset{5}{5} \ \overset{1}{1}$   $\leftrightarrow$   $\overset{3}{3} \ \overset{7}{7}$

*mp*  $\rightarrow$  *mf*

$\overset{6}{6} \ \overset{5}{5} \ \overset{5}{5} \ \overset{6}{6}$   $\rightarrow$   $\overset{1}{1} \ \overset{5}{5}$

$\overset{6}{6} \ \overset{5}{5} \ \overset{5}{5} \ \overset{6}{6}$   $\rightarrow$   $\overset{1}{1} \ \overset{5}{5} \ \overset{5}{5} \ \overset{6}{6}$

\*演奏者可自行決定三個方塊內的次序和次數。

7

$\overset{3}{3}$   $\rightarrow$   $\rightarrow$   $\rightarrow$   $\rightarrow$   $\rightarrow$

*p* 伴奏  $\frac{2}{4} (2 - | 3 - | 2 - ) ||$

11 慢板

$\overset{3}{3} \ 2 \cdot \ 3 \ 1 \ 6 \ 1 | 2 \cdot \ 3 | 1 \cdot \ 3 \ 2 \ 1 \ 2 | 1 \ 6 \cdot | \overset{5}{5} \ 6 \ 2 \ 3 | 3 \ 2 \ 1 \ 6 \ 5 |$

*mf*

17

$2 \cdot \ 5 \ 6 \ 6 | 5 - \left[ \overset{5}{5} - \overset{5}{5} - \right. | \left. 2 \cdot \ 3 \ 5 \ 6 \ 1 | 2 \cdot \ 1 | 1 \ 3 \ 2 \ 1 \ 2 | 1 \ 6 \ 1 \ 2 |$

23

$\overset{1}{1} \ \overset{7}{7} \ \overset{6}{6} \ \overset{4}{4} | \overset{7}{7} \ \overset{6}{6} \ \overset{4}{4} \ \overset{3}{3} \ \overset{6}{6} \left[ \overset{1}{1} - \overset{1}{1} - \right. | \left. \overset{6}{6} - \overset{6}{6} - \right. | \left. \overset{5}{5} - \overset{5}{5} - \right. | \left. \overset{6}{6} \ \overset{1}{1} \ \overset{6}{6} \ \overset{5}{5} \ \overset{3}{3} | 5 \cdot \ 1 | \overset{6}{6} \ \overset{1}{1} \ \overset{6}{6} \ \overset{5}{5} \ \overset{3}{3} | 2 - -$

29 呼舌(雙) ----- (傳) (雙)

**6** | 2̣ 1̣ 6̣ 1̣ | 2̣ 3̣ | 5̣ 3̣ 2̣ 1̣ 2̣ | 3 - | 2 5̣ 3̣ | 2̣ 1̣ 6̣ 5̣ |

*mf*

41 -----

2̣ 2̣ 6̣ | 5 - | 5̣ 6̣ 5̣ 6̣ 5̣ 6̣ 5̣ 6̣ | 5̣ 6̣ 5̣ 6̣ 5̣ 6̣ 5̣ 6̣ | 5̣ 6̣ 5̣ 6̣ 5̣ 6̣ 5̣ 6̣ | 5̣ 6̣ 5̣ 6̣ 5̣ 6̣ 5̣ 6̣ |

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

*mp*

47 -----

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

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

52 (雙) rit. 慢起漸快 (胡)

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

*sf* *sf*

58 (單) 快板

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

*sf* *sf* *mf*

64

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

70

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

76

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



131

$\left[ \begin{array}{c} \underline{6} \quad \underline{\dot{2}} \quad | \quad \underline{\dot{2}} \quad \underline{\dot{3}} \quad | \quad \underline{\dot{2}} \quad \underline{\dot{1}} \quad | \quad \underline{6} \quad \underline{5} \quad | \quad \underline{\dot{2}} \quad \underline{5} \quad | \quad \underline{6} \quad \underline{6} \quad | \\ \underline{\dot{2}} \quad \underline{\dot{6}} \quad \underline{\dot{5}} \quad \underline{\dot{6}} \quad | \quad \underline{\dot{2}} \quad \underline{\dot{6}} \quad \underline{\dot{5}} \quad \underline{\dot{6}} \quad | \quad \underline{\dot{2}} \quad \underline{\dot{6}} \quad \underline{\dot{5}} \quad \underline{\dot{6}} \quad | \quad \underline{\dot{2}} \quad \underline{\dot{6}} \quad \underline{\dot{5}} \quad \underline{\dot{6}} \quad | \quad \underline{\dot{2}} \quad \underline{\dot{6}} \quad \underline{\dot{5}} \quad \underline{\dot{6}} \quad | \quad \underline{\dot{2}} \quad \underline{\dot{6}} \quad \underline{\dot{5}} \quad \underline{\dot{6}} \quad | \end{array} \right]$

137

$\left[ \begin{array}{c} \underline{5} \quad - \quad | \quad \underline{5} \quad - \quad | \quad \underline{\hspace{2cm}} \quad | \quad \underline{0} \quad \underline{\dot{2}} \quad \underline{\dot{3}} \quad \underline{5} \quad | \quad \underline{6} \quad \underline{5} \quad \underline{6} \quad \underline{\dot{1}} \quad | \quad \left[ \begin{array}{c} \underline{\overset{tr}{5}} \quad - \quad | \quad \underline{\overset{tr}{5}} \quad - \quad | \\ \underline{(\dot{2})} \quad - \quad | \quad \underline{(\dot{2})} \quad - \quad | \end{array} \right] \end{array} \right]$

145

$\underline{0} \quad \underline{5} \quad \underline{6} \quad \underline{\dot{1}} \quad | \quad \underline{\dot{2}} \quad \underline{\dot{3}} \quad \underline{\dot{1}} \quad \underline{\dot{2}} \quad | \quad \left[ \begin{array}{c} \underline{\overset{tr}{5}} \quad - \quad | \quad \underline{\overset{tr}{5}} \quad - \quad | \\ \underline{(\dot{3})} \quad - \quad | \quad \underline{\dot{2}} \quad \underline{\dot{1}} \quad | \end{array} \right] \quad \text{(雙)} \quad | \quad \underline{6} \quad \underline{\dot{2}} \quad \underline{\dot{2}} \quad \underline{\dot{1}} \quad \underline{6} \quad |$

150

$\underline{5} \cdot \quad \underline{\dot{1}} \quad | \quad \underline{6} \cdot \quad \underline{\dot{1}} \quad | \quad \underline{6} \quad \underline{5} \quad \underline{3} \quad | \quad \underline{5} \quad - \quad | \quad \underline{5} \quad \underline{\dot{1}} \quad | \quad \underline{6} \cdot \quad \underline{\dot{1}} \quad | \quad \underline{6} \quad \underline{5} \quad \underline{3} \quad |$

157

$\text{(傳)} \quad \underline{\underline{\underline{2} \ 2 \ 2 \ 2 \ 5 \ 5 \ 5 \ 5}} \quad | \quad \underline{\underline{\underline{6} \ 6 \ 6 \ 6 \ \dot{1} \ \dot{1} \ \dot{1} \ \dot{1}}} \quad | \quad \underline{\underline{\underline{\dot{2}} \ \dot{5} \ \dot{3} \ \dot{1}}} \quad | \quad \underline{\underline{\underline{\dot{2}} \ \dot{3} \ \dot{6} \ \dot{1}}} \quad | \quad \text{(胡)} \quad \underline{\underline{\underline{\dot{2}} \ \dot{2} \ \dot{2} \ \dot{5} \ \dot{3} \ \dot{1}}} \quad |$   
*sfp* *f* *mp*

162

$\underline{\underline{\underline{\dot{2}} \ \dot{3} \ \dot{2} \ \dot{1} \ \dot{2} \ 0}} \quad | \quad \text{(傳)} \quad \underline{\underline{\underline{\dot{2}} \ \dot{5} \ \dot{3} \ \dot{1}}} \quad | \quad \underline{\underline{\underline{\dot{2}} \ \dot{3} \ \dot{6} \ \dot{1}}} \quad | \quad \text{(胡)} \quad \underline{\underline{\underline{\dot{2}} \ \dot{2} \ \dot{2} \ \dot{3} \ \dot{1} \ 6}} \quad | \quad \underline{\underline{\underline{5 \ 6 \ 5 \ 3 \ 2 \ 0}}} \quad | \quad \text{(傳)} \quad \underline{\underline{\underline{\overset{b}{5}} \ \overset{b}{5} \ \overset{b}{6} \ 0 \ \overset{b}{6}}} \quad |$   
*f* *mp* *p*

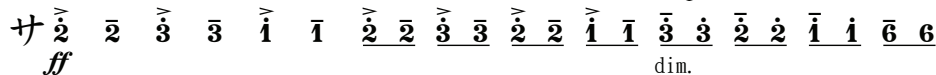
168

$\underline{\underline{\underline{\overset{b}{5}} \ \overset{b}{5} \ \overset{b}{6} \ 0 \ \overset{b}{6}}} \quad | \quad \underline{\underline{\underline{\dot{1}} \ \dot{1} \ \dot{2} \ 0 \ \dot{2}}} \quad | \quad \underline{\underline{\underline{\dot{1}} \ \dot{1} \ \dot{2} \ 0 \ \dot{2}}} \quad | \quad \underline{\underline{\underline{\dot{4}} \ \dot{4} \ \dot{5} \ 0 \ \dot{5}}} \quad | \quad \underline{\underline{\underline{\dot{4}} \ \dot{4} \ \dot{5} \ 0 \ \dot{5}}} \quad | \quad \underline{\underline{\underline{\overset{b}{7}} \ \overset{b}{7} \ \dot{1} \ 0 \ \dot{1}}} \quad |$   
cresc.

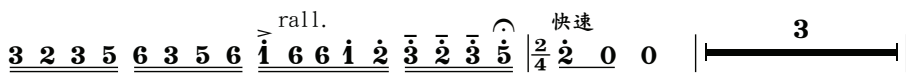
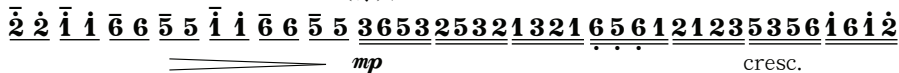
174

$\underline{\underline{\underline{\overset{b}{7}} \ \overset{b}{7} \ \dot{1} \ 0 \ \dot{1}}} \quad | \quad \underline{\underline{\underline{\overset{b}{7}} \ \overset{b}{7} \ \dot{1} \ \dot{1} \ \dot{1} \ \dot{1} \ \dot{2} \ \dot{2}}} \quad | \quad \underline{\underline{\underline{\dot{2}} \ \dot{2} \ \dot{4} \ \dot{4} \ \dot{2} \ \dot{2} \ \dot{4} \ \dot{4}}} \quad | \quad \underline{\underline{\underline{\dot{2}} \ \dot{2} \ \dot{4} \ \dot{4} \ \dot{4} \ \dot{4} \ \dot{5} \ \dot{5}}} \quad | \quad \text{rall.} \quad \underline{\underline{\underline{\overset{b}{7}} \ \overset{b}{7} \ \dot{1} \ \dot{1} \ \dot{7} \ \dot{7} \ \dot{1} \ \dot{1}}} \quad |$

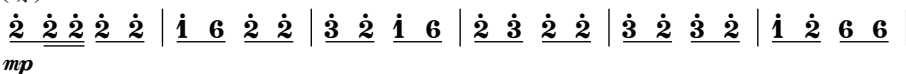
179 (雙) 慢起漸快



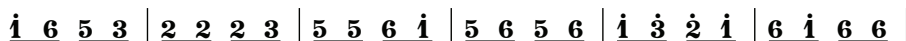
(傳) 快



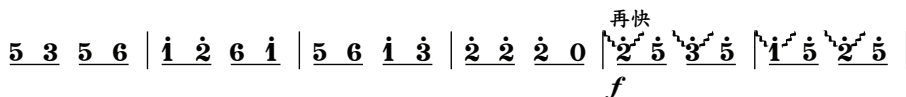
184 (胡)



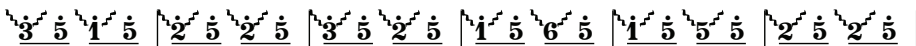
190



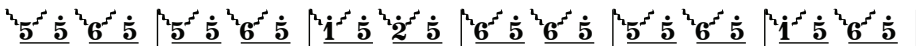
196



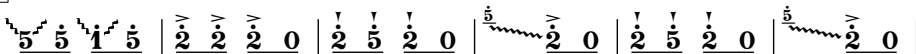
202



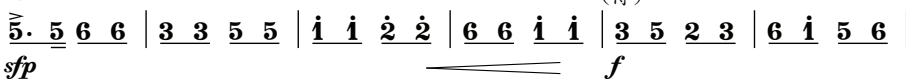
208



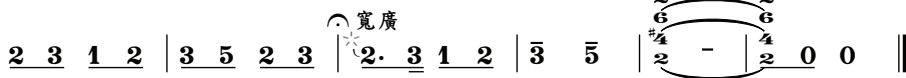
214



220 (雙)



226



## C 調

與學習A調的情況相同，讓我們先看看C調各音與五絃譜的對應表。

部分笙沒有這音

部分笙沒有這兩音

6 7 (1) 2 3 (4) 5 6 7 1̇ 2̇ 3̇ 4̇ 5̇ 6̇ 7̇ 1̇ 2̇ 3̇

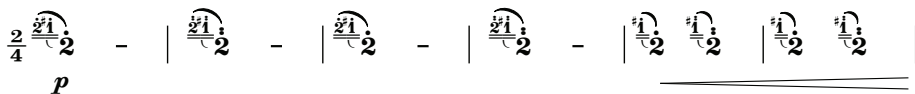
按本系統學習至此，學生應已能了解五絃譜的運用，而C調各音則與五絃譜的記錄方法甚為接近，相信不會太難適應。

## 騎竹馬

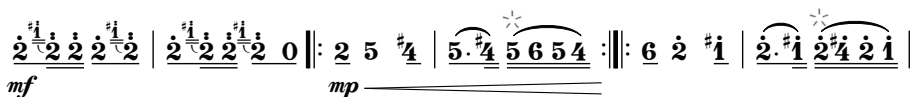
肖江、善平曲

1=C

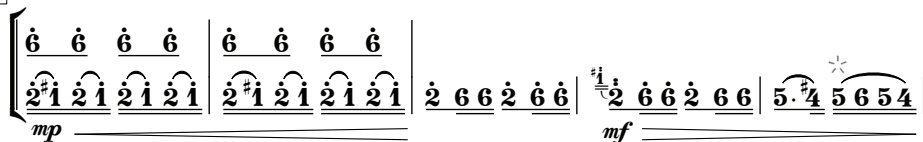
(單)快速 活躍地



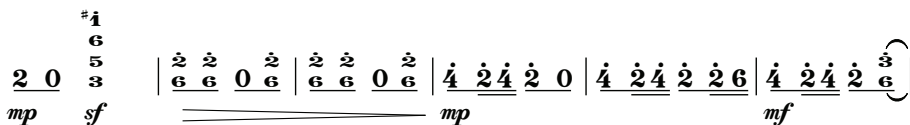
7



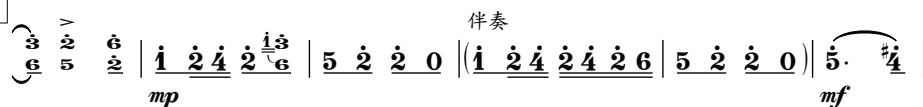
13



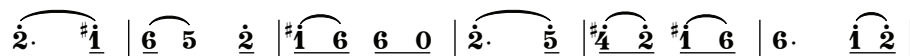
18



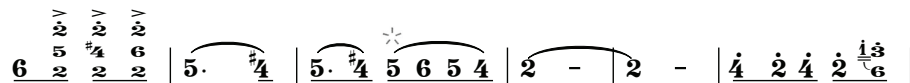
24



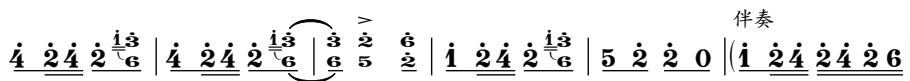
30



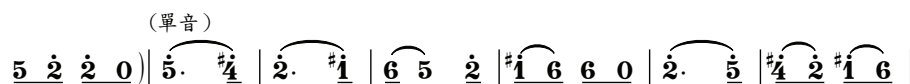
36



42



48





55

6.  $\overset{\text{h)}}{\underline{\dot{1} \dot{2}}} | \overset{\text{y}}{\underline{6 \overset{\text{y}}{5} \overset{\text{y}}{\#4} \overset{\text{y}}{6}}} | \underline{5. \overset{\#}{4}} | \overset{\text{☆}}{\underline{5. \overset{\#}{4} 5 6 5 4}} | \underline{2 -} | \underline{2 -} | \underline{\overset{\#}{4} 5 4 2 6} |$   
*mp*

62

$\overset{\text{h}}{\underline{6 \overset{\text{h}}{1} \dot{2}}} | \overset{\#}{1} | \underline{6 6 5 \overset{\#}{4} 6} | \underline{5 6 5 \overset{\#}{4} 2 0} | \underline{\overset{\#}{4} \overset{\#}{4} 5 4} | \underline{\dot{2} 6} | \overset{\text{h}}{\underline{6 \overset{\text{h}}{1} \dot{2}}} | \underline{\dot{1}} | \underline{6 6 5 \overset{\#}{4} 6} |$   
*mf*

68

$\underline{\overset{\text{h}}{5} \overset{\text{h}}{6} \overset{\text{h}}{5} \overset{\#}{4} 5 0} | \underline{\overset{\text{h}}{2} \overset{\text{h}}{1} \overset{\text{h}}{2} \overset{\text{h}}{1} \overset{\text{h}}{2} \overset{\text{h}}{6}} | \underline{\overset{\text{h}}{2} \overset{\text{h}}{1} \overset{\text{h}}{2} \overset{\text{h}}{1} \overset{\text{h}}{2} \overset{\text{h}}{6}} | \underline{\overset{\#}{4} \overset{\#}{4} 5 4} | \underline{\overset{\text{h}}{5} \overset{\text{h}}{4} 5 \overset{\text{h}}{2}} | \underline{\overset{\#}{4} \overset{\#}{4} 5 4} \overset{\text{h}}{5} \overset{\text{h}}{2} |$   
*mp* *mf*

73

$\left[ \begin{array}{l} \overset{\text{h}}{2} \overset{\text{h}}{2} \overset{\text{h}}{2} \overset{\text{h}}{2} | \overset{\text{h}}{2} \overset{\text{h}}{2} \overset{\text{h}}{2} \overset{\text{h}}{2} \\ \underline{\overset{\#}{4} \overset{\#}{4} 5 4} \underline{\overset{\#}{4} 5 4} | \underline{\overset{\#}{4} \overset{\#}{4} 5 4} \underline{\overset{\#}{4} 5 4} \end{array} \right] \overset{\text{(雙)}}{\underline{\overset{\text{h}}{2} \overset{\text{h}}{6} \overset{\text{h}}{6} \overset{\text{h}}{6} \overset{\text{h}}{5} | \overset{\text{h}}{5} \overset{\text{h}}{\overset{\#}{4}}} | \underline{\overset{\text{h}}{2}} | \underline{\overset{\#}{1} 6 6 6 5} |$   
*p* *f*

78

$\underline{\overset{\text{h}}{5} \overset{\text{h}}{\overset{\#}{4}}} \underline{2} ||: \underline{6 2 2 \overset{\#}{4} 2 2} | \underline{6 2 2 \overset{\text{h}}{6} 2 2} ||: \underline{6 2 2 6 \overset{\text{h}}{1} \overset{\text{h}}{1}} | \overset{\text{h}}{\underline{\dot{2}}} - |$   
*mp* *f*

83

$\left[ \begin{array}{l} \overset{\text{h}}{2} - | \underline{6 \overset{\text{h}}{2} 6 \overset{\text{h}}{2}} | \underline{6 \overset{\text{h}}{2} 6 \overset{\text{h}}{2}} | \underline{6 \overset{\text{h}}{2} 6 \overset{\text{h}}{2}} | \underline{6 \overset{\text{h}}{2} 6 \overset{\text{h}}{2}} | \underline{6 \overset{\text{h}}{2} 6 \overset{\text{h}}{2}} | \underline{6 \overset{\text{h}}{2} 6 \overset{\text{h}}{2}} \\ \underline{0 6 5 4} | \underline{2 -} | \underline{5. \overset{\#}{4}} | \underline{2 -} | \underline{2} | \underline{5 \overset{\#}{4}} | \underline{5. \overset{\text{h}}{2}} \end{array} \right]$   
*mp*

89

$\left[ \begin{array}{l} \underline{6 \overset{\text{h}}{2} 6 \overset{\text{h}}{2}} | \underline{6 \overset{\text{h}}{2} 6 \overset{\text{h}}{2}} | \underline{6 \overset{\text{h}}{2} 6 \overset{\text{h}}{2}} | \underline{6 \overset{\text{h}}{2} 6 \overset{\text{h}}{2}} | \underline{6 \overset{\text{h}}{2} 6 \overset{\text{h}}{2}} | \underline{6 \overset{\text{h}}{2} 6 \overset{\text{h}}{2}} | \underline{6 \overset{\text{h}}{2} 6 \overset{\text{h}}{2}} \\ \underline{2 \overset{\#}{1} 6} | \underline{6 -} | \underline{6 \overset{\text{h}}{1}} | \underline{2 -} | \underline{5. \overset{\text{h}}{6}} | \underline{2 \overset{\#}{1} 6} | \underline{6 -} \end{array} \right]$

96

$\left[ \begin{array}{l} \underline{6 \overset{\text{h}}{2} 6 \overset{\text{h}}{2}} | \underline{6 \overset{\text{h}}{2} 6 \overset{\text{h}}{2}} | \underline{6 \overset{\text{h}}{2} 6 \overset{\text{h}}{2}} | \underline{6 \overset{\text{h}}{2} 6 \overset{\text{h}}{2}} | \underline{6 \overset{\text{h}}{2} 6 \overset{\text{h}}{2}} | \underline{6 \overset{\text{h}}{2} 6 \overset{\text{h}}{2}} | \underline{6 \overset{\text{h}}{2} 6 \overset{\text{h}}{2}} \\ \underline{2 -} | \underline{\overset{\#}{4} \overset{\text{h}}{6}} | \underline{5 -} | \underline{5 \overset{\text{h}}{2} \overset{\#}{1}} | \underline{6 -} | \underline{5. \overset{\#}{4}} | \underline{2 -} \end{array} \right]$



103

$\left[ \begin{array}{c} \dot{6} \dot{2} \dot{6} \dot{2} \quad \dot{6} - \quad \dot{5} \cdot \quad \sharp 4 \quad \dot{2} - \quad \dot{2} \quad \dot{5} \sharp 4 \quad \dot{5} \cdot \quad \dot{2} \quad \dot{2} \quad \sharp 1 \dot{6} \\ \underline{2} \quad \sharp 4 \underline{5} \quad \underline{6} \underline{2} \underline{6} \underline{2} \quad \underline{6} \underline{2} \underline{6} \underline{2} \quad \underline{6} \underline{2} \underline{6} \underline{2} \quad \underline{6} \underline{2} \underline{6} \underline{2} \quad \underline{6} \underline{2} \underline{6} \underline{2} \quad \underline{6} \underline{2} \underline{6} \underline{2} \quad \underline{6} \underline{2} \underline{6} \underline{2} \end{array} \right]$   
 (6) (6)  
 ↖ 21及26簧笙可用6取代2

110

$\left[ \begin{array}{c} \dot{6} - \quad \dot{6} \quad \dot{6} \dot{1} \quad \dot{2} - \quad \dot{5} \cdot \quad \dot{6} \quad \dot{2} \quad \sharp 1 \dot{6} \quad \dot{6} - \quad \dot{2} - \\ \underline{6} \underline{2} \underline{6} \underline{2} \quad \underline{6} \underline{2} \underline{6} \underline{2} \quad \underline{6} \underline{2} \underline{6} \underline{2} \quad \underline{6} \underline{2} \underline{6} \underline{2} \quad \underline{6} \underline{2} \underline{6} \underline{2} \quad \underline{6} \underline{2} \underline{6} \underline{2} \quad \underline{6} \underline{2} \underline{6} \underline{2} \end{array} \right]$

117

$\left[ \begin{array}{c} \sharp 4 \cdot \quad \dot{6} \quad \dot{5} - \quad \dot{5} \quad \dot{2} \sharp 1 \quad \dot{6} - \quad \dot{5} \cdot \quad \sharp 4 \quad \dot{2} - \quad \dot{2} - \\ \underline{6} - \quad \underline{6} \underline{2} \underline{6} \underline{2} \quad \underline{6} \underline{2} \underline{6} \underline{2} \quad \underline{6} \underline{2} \underline{6} \underline{2} \quad \underline{6} \underline{2} \underline{6} \underline{2} \quad \underline{6} \underline{2} \underline{6} \underline{2} \quad \underline{6} \underline{2} \underline{6} \underline{2} \quad \underline{6} \underline{2} \underline{6} \underline{2} \end{array} \right]$

124

$\underline{4} \underline{2} \underline{4} \underline{2} \overset{>}{\underline{4} \underline{2} \underline{6}} \quad \underline{4} \underline{2} \underline{4} \underline{2} \overset{>}{\underline{4} \underline{2} \underline{6}} \quad \underline{4} \underline{2} \underline{4} \underline{2} \overset{>}{\underline{4} \underline{2} \underline{6}} \quad \underline{5} \underline{2} \underline{2} \underline{0} \quad \underline{4} \underline{2} \underline{4} \underline{2} \overset{>}{\underline{4} \underline{2} \underline{6}} \quad \underline{4} \underline{2} \underline{4} \underline{2} \overset{>}{\underline{4} \underline{2} \underline{6}}$

130

$\underline{4} \underline{2} \underline{4} \underline{2} \overset{>}{\underline{4} \underline{2} \underline{6}} \quad \underline{5} \underline{2} \underline{2} \underline{5} \underline{5} \quad \sharp 4 \underline{5} \underline{2} \underline{5} \underline{5} \quad \sharp 4 \underline{5} \underline{2} \underline{2} \underline{2} \quad \sharp 1 \underline{2} \underline{6} \underline{2} \underline{2} \quad \sharp 1 \underline{2} \underline{6} \underline{5} \underline{5}$   
 漸強

136

$\sharp 4 \underline{5} \underline{2} \underline{5} \underline{5} \quad \sharp 4 \underline{5} \underline{2} \underline{2} \underline{2} \quad ||: \sharp 1 \underline{2} \underline{6} \underline{2} \underline{2} :|| \overset{>}{\underline{2} \underline{6}} \overset{>}{\underline{5}} \overset{>}{\underline{5}} \overset{>}{\sharp 4} \underline{2} \quad \sharp 1 \underline{6} \underline{5}$   
*f*

142

(單)  
 $\overset{>}{\underline{5}} \sharp 4 \underline{2} \quad \underline{6} \underline{2} \underline{2} \sharp 4 \underline{2} \underline{2} \quad \underline{6} \underline{2} \underline{2} \overset{>}{\underline{6}} \underline{2} \underline{2} \quad \underline{6} \underline{2} \underline{2} \sharp 4 \underline{2} \underline{2} \quad \underline{6} \underline{2} \underline{2} \overset{>}{\underline{6}} \underline{2} \underline{2} \quad \underline{6} \underline{2} \underline{2} \underline{6} \underline{2} \underline{2}$

148

$\underline{6} \underline{2} \underline{2} \underline{6} \underline{2} \underline{2} \quad \overset{>}{\underline{6}} \underline{0} \quad \overset{>}{\underline{2}} \underline{0} \quad \underline{6} \underline{6} \underline{2} \underline{2} \quad \underline{6} \underline{6} \underline{2} \underline{2} \quad \underline{6} \underline{6} \underline{2} \underline{2} \quad \underline{6} \underline{6} \underline{2} \underline{2}$   
*sf*

153

$\left[ \begin{array}{c} \overset{\cdot}{6} \overset{\cdot}{2} \overset{\cdot}{6} \overset{\cdot}{2} \quad \overset{\cdot}{6} \overset{\cdot}{2} \overset{\cdot}{6} \overset{\cdot}{2} \quad \overset{\cdot}{6} \overset{\cdot}{2} \overset{\cdot}{6} \overset{\cdot}{2} \quad \overset{\cdot}{6} \overset{\cdot}{2} \overset{\cdot}{6} \overset{\cdot}{2} \quad \overset{\cdot}{6} \overset{\cdot}{2} \overset{\cdot}{6} \overset{\cdot}{2} \quad \overset{\cdot}{6} \overset{\cdot}{2} \overset{\cdot}{6} \overset{\cdot}{2} \quad \overset{\cdot}{6} \overset{\cdot}{2} \overset{\cdot}{6} \overset{\cdot}{2} \\ 2 \ 0 \ 0 \ 2 \quad 5 \ 0 \ 0 \ 4 \quad 2 \ 0 \ 0 \quad 0 \ 5 \ 4 \quad 5 \ 0 \ 0 \ 2 \quad 2 \ 0 \ 1 \ 6 \quad 6 \ 0 \ 0 \end{array} \right]$

160

$\left[ \begin{array}{c} \overset{\cdot}{6} \overset{\cdot}{2} \overset{\cdot}{6} \overset{\cdot}{2} \quad \overset{\cdot}{6} \overset{\cdot}{2} \overset{\cdot}{6} \overset{\cdot}{2} \quad \overset{\cdot}{6} \overset{\cdot}{2} \overset{\cdot}{6} \overset{\cdot}{2} \quad \overset{\cdot}{6} \overset{\cdot}{2} \overset{\cdot}{6} \overset{\cdot}{2} \quad \overset{\cdot}{6} \overset{\cdot}{2} \overset{\cdot}{6} \overset{\cdot}{2} \quad \overset{\cdot}{6} \overset{\cdot}{2} \overset{\cdot}{6} \overset{\cdot}{2} \quad \overset{\cdot}{6} \overset{\cdot}{2} \overset{\cdot}{6} \overset{\cdot}{2} \\ 0 \ 6 \ 1 \quad 2 \ 0 \ 0 \ 2 \quad 5 \ 0 \ 0 \ 6 \quad 2 \ 0 \ 1 \ 6 \quad 6 \ 0 \ 0 \quad 2 \ 0 \ 0 \ 2 \quad 4 \ 0 \ 0 \ 6 \end{array} \right]$

167

$\left[ \begin{array}{c} \overset{\cdot}{6} \overset{\cdot}{2} \overset{\cdot}{6} \overset{\cdot}{2} \quad \overset{\cdot}{6} \overset{\cdot}{2} \overset{\cdot}{6} \overset{\cdot}{2} \quad \overset{\cdot}{6} \overset{\cdot}{2} \overset{\cdot}{6} \overset{\cdot}{2} \quad \overset{\cdot}{6} \overset{\cdot}{2} \overset{\cdot}{6} \overset{\cdot}{2} \quad \overset{\cdot}{6} \overset{\cdot}{2} \overset{\cdot}{6} \overset{\cdot}{2} \quad \overset{\cdot}{6} \overset{\cdot}{2} \overset{\cdot}{6} \overset{\cdot}{2} \\ 5 \ 0 \ 0 \quad 0 \ 2 \ 1 \quad 6 \ 0 \ 0 \ 6 \quad 5 \ 0 \ 0 \ 4 \quad 2 \ 0 \ 0 \quad 0 \ 0 \end{array} \right]$

173 (雙)

$\overset{\cdot}{4} \ 2 \ 2 \ 1 \ 6 \ 6 \mid \overset{\cdot}{4} \ 2 \ 2 \ 1 \ 6 \ 6 \mid \overset{\cdot}{5} \ 4 \ 4 \ 4 \ 2 \ 2 \mid \overset{\cdot}{5} \ 4 \ 4 \ 4 \ 2 \ 2 \mid \overset{\cdot}{5} \ 5 \ 4 \ 4 \ 5 \ 5 \ 4 \ 4 \mid$

178

$\overset{\cdot}{5} \ 5 \ 4 \ 4 \ 5 \ 5 \ 4 \ 4 \mid \overset{\cdot}{5} \ 5 \ 4 \ 4 \ 2 \ 2 \ 1 \ 1 \mid \overset{\cdot}{2} \ 2 \ 4 \ 4 \ 5 \ 5 \ 6 \ 6 \mid \overset{\cdot}{1} \ 6 \ 1 \ 6 \mid \overset{\cdot}{1} \ 6 \ 1 \ 6 \mid$   
*f*

183

(單)  
 $\overset{\cdot}{1} \ 6 \ 1 \ 6 \ 5 \mid \overset{\cdot}{5} \ 4 \ 6 \mid \overset{\cdot}{5} \ 4 \ 4 \ 4 \ 2 \ 2 \mid \overset{\cdot}{2} \ 1 \ 1 \ 1 \ 6 \ 6 \mid \overset{\cdot}{2} \ 1 \ 1 \ 1 \ 6 \ 6 \mid 6 \ 5 \ 5 \ 4 \ 2 \ 2 \mid$

189

$\overset{\cdot}{5} \cdot \overset{\cdot}{4} \quad \overset{\cdot}{5} \ 6 \ 5 \ 4 \mid 2 \ 0 \quad \overset{\cdot}{1} \ 6 \ 3 \quad \overset{\cdot}{2} \ - \quad \overset{\cdot}{2} \ - \quad \overset{\cdot}{2} \ - \quad \overset{\cdot}{2} \ 6 \ 3 \mid$   
*sf*      *mp*      *sf*

195

舌頭、自由地  
 $\overset{\cdot}{2} \ 6 \ - \mid \overset{\cdot}{2} \ 6 \ - \mid \overset{\cdot}{2} \ 6 \ - \mid \overset{\cdot}{2} \ 6 \ - \mid \overset{\cdot}{2} \ 6 \ 4 \ - \mid \overset{\cdot}{2} \ 6 \ 4 \ - \mid$   
*mp*      *p*

201

$\overset{\cdot}{2} \ 7 \ 4 \ - \mid \overset{\cdot}{2} \ 7 \ 4 \ - \mid \overset{\cdot}{2} \ 7 \ 5 \ - \mid \overset{\cdot}{2} \ 7 \ 5 \ - \mid \overset{\cdot}{2} \ 7 \ 5 \ - \mid \overset{\cdot}{2} \ 7 \ 5 \ - \mid \overset{\cdot}{6} \ 2 \ 0 \parallel$   
*pp*      *sf*

