

高級口琴練習法

郁郁星編



上海中華書局印行

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序 言

在五年前，當我作口琴練習法的時候，口琴音樂正在萌芽時代，那時學者的態度，似乎是一種好奇心的驅使。嗣後提倡者多，口琴會遍地林立，迨乎而今，早已成爲一種普遍的藝術。這在音樂教育的推進方面，收效極宏；可是我感覺到有一層危險：因爲口琴的盛行，却造就一種歪曲的音樂意識，或者可說是一種畸形的音樂概念。我們如把一般的口琴吹奏者留心考察一下，可以發現他們所奏的東西，有十之七八爲稍有音樂才能的人聆了所欲搖頭的。這固然是程度的低劣有以致之，但大部份還是他們樂於趨向意識不正的途徑，因而失去了口琴的真正價值。我國人民的心理，往往對於低級趣味的事情，大家便趨之若鶩，如果是高尚而複雜一些的事，便裹足不前了；試看梵華鈴或鋼琴人才之缺乏，甚至學者也很稀少，便是一個例證；雖然有人說梵華鈴鋼琴都是貴族化，但其學習之匪易而爲學者所畏懼，終爲不可掩的事實。口琴說難不難，說容易倒也未必，單看年來吹奏口琴者何慮千萬，欲求優良的演奏家，能得幾人至於傑出的人材，

更如鳳毛麟角了。由此觀之，無論何種藝術，不下深切的苦功，不走正當的途徑，是得不到成功的。口琴學者之所以不能有多大成就，我以為指導者應負全部的責任：假如一個指導者自己程度還不夠，那末還是多下些功夫悉心去研究，不必在自己程度未到以前，就好為人師，賣弄自己的技能，吸引人們來學那淺近無聊的奏法和樂曲，學者給他貽誤了，口琴音樂也受到致命的摧殘。因為學者蒙受了低級興趣的灌輸，祇知向淺近的途上進行，以為這就是音樂的享受，於是離開真正音樂的門徑愈遠，形成了現在一般口琴吹奏者的淺薄意識。要知提倡口琴的真意，是在介紹音樂；口琴自身的能力雖然很渺小，但我們為口琴所抱負的使命却很偉大；應當儘量運用其能力，以適應音樂的旨趣，那才有非常的價值。所以為指導者不僅要切實教授一切奏法，而且要透澈地把各種奏法融會到音樂的運用上去，然後可以使學者得悉音樂的真諦，而不致流入歧途，而同時方足以提高口琴在音樂上的地位。著者程度雖很淺薄，但是這個意識却認得非常確切，歷年的研究參考，深知口琴的能力，足以表現不少極有價值的名貴樂曲；尤其是看到日本在近年

來所發明的各種新異的奏法，真可令人驚訝！乃益信口琴在音樂上有很大的效用。我既作口琴練習法倡導於前，自當繼續前志，續編此高級口琴練習法一書，旨在使學者貫徹口琴如何能與音樂儘量地溝通。海內不乏高明，幸有以指正之。

郁郁星序於蘇州東吳大學

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——離別母校及大吳
口琴會之紀念作——

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高級口琴練習法

第一章 總論

我們已學過了口琴練習法，關於初步的吹奏法是全會了。諸君在練習時大概有些覺得非常枯燥吧？可是學成了以後，又覺得怎樣？初學者往往喜奏曲譜，而不願練習音階和拍子，結果他們的成績怎樣？諸君中有成有敗，其中的利弊，諒必都已體會過，不用我再曉曉；可是在開頭我還要叮嚀諸君一過，在練習高級奏法時，還得要練習音階和拍子，務須待純熟準確後，方可吹奏曲譜。諸君如已將口琴練習法中各項奏法練習純熟，則本書的高級奏法保可一學就會，否則隨處都是困難，但也不要灰心，如學高級奏法時遇有困難，不妨多練練前書的初步奏法，祇要能忍耐細心，持之以恆，則所有困難便能迎刃而解了。

在前書中我們已知口琴的奏法有單音、伴奏、和音、隔八、震音、撲音、滑音等等，因為和本書的高級奏法有密切的關係，所以我把它們提要歸納在下面，以便參考：

記號爲 Vibrato……………。(此記號曲譜中往往不記出,須由奏者自己去體會。)

7: 滑音奏法

A. 顫音奏法 —— 將主音右方之音,迅速而連續地交互奏出,其記號爲 Tr~~~~~。

B. 琶音奏法 —— 奏旋律時,須由低八度之音起,滑溜地奏到主音,其記號爲 }。

以上的幾種,都是淺近的奏法,在口琴練習法中,均已詳細說明;此外關於樂識、樂語等,也不在本書的範圍內,一概從略。諸君在開始學習高級奏法以前,讓我先來講一些口琴進化的梗概:歐美派的半音口琴, (Chromonica) 我已另著專書,且與本書無關,姑且不提。單說日本派的口琴,其進步真是出人意外!前幾年他們所用的奏法,大概不外乎口琴練習法中所述的幾種。我可以舉出一件事實來證明:在幾年前,日本的口琴名家川口章吾,春柳振作,及松原千加士等,他們都有編號的口琴樂譜發行,那時的樂譜,大多可用平常的方法奏出;可是後來逐漸變得複雜了,譜上常有新異的記載發現,要是不明其理,或者理是明白了,而不經另外練習一番,却休想吹奏成調!反過來說,要是能

熟諳其道，那末吹奏時自然異常優美動聽了。因此口琴奏法的進步，在樂譜上很可以看出來。例如川口章吾早年曾出一張樂譜名沙漠商隊 (Desert Caravan)，後來又出了一張同樣的，內容已修改過了，最後又出了一張，則其中奏法大非昔比，從前所沒有的大小伴奏咧、半音咧、變調咧，這譜上却都有了；同時其他各名家亦均互相競爭改良，於是口琴的吹奏法，便愈趨於進化之境。其中有三個卓越的人才：一個是佐藤秀郎，一個是上原秋雄，另一個是宮田東峯。這三人可說是晚近日本口琴界的三傑，高級奏法之流行，便是這三人的功績。現今我國口琴雖然盛行，高深的奏法却還不大聽見，普通所常聽到的，還是舊時的那些初步奏法，吹奏者好像已是十分自滿了。豈知日本口琴藝術的精進，大有一日千里之勢，他們所演奏的真有出神入化之妙！我們那裏能望其項背！照他們現在的趨勢而推測，則將來口琴奏法之更趨精深完美，乃屬意想中事，那末我們當何等虛心去研究呢！

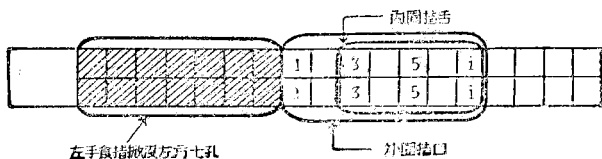
高級奏法初練習時，祇用一具普通口琴也够了，但到後來，每人至少須備二琴：一是C調，一是C[#]調，如能兼備其他各調的口琴，當然更好；因為口琴的調子

多，則吹奏時變化也多，這全視學者的口琴程度和音樂知識而定口琴的使用。但無論如何，二具口琴是必不可少的，已經有 C 調的人，則去配一 C[#] 調，如已有 A 調，則配以 A[#]，好在現今市上各調口琴都有出售，不難覓到。

第二章 高音伴奏

以前我們知道有低音伴奏,是用舌在吹奏旋律時,同時在左方彈擊。例如奏 5 時,則伴奏為 3 1 或 3 1 5; 奏 6 則為 4 2 或 4 2 7。現在的所謂高音伴奏,就是舌的彈擊不在左方,而在右方。奏 5 時,其伴奏為 $\dot{1}$ $\dot{3}$ 或 $\dot{1}$ $\dot{3}$ $\dot{5}$; 奏 6 則為 7 $\dot{2}$ 或 7 $\dot{2}$ $\dot{4}$,其餘可以依此類推。這一點,表面上似乎很容易,其實舌在左方彈擊,差不多已成習慣,一旦欲改在右方彈擊,委實轉變不易,因此不經長時練習,決難奏效。在初試時,舌非常僵硬,好像在初練低音伴奏時一樣有些格格不入;可是有一個便利的方法:譬如奏廿一孔口琴上之 1,先以左手食指將口琴左方七孔擱沒,復以口銜住琴;將舌安放於右方,而於左唇隙先奏旋律 1,然後試以舌彈擊,即能得高音伴奏。如下圖:

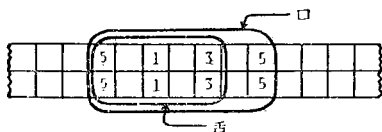
(圖 一)



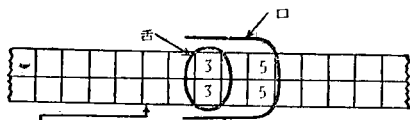
第三章 大小伴奏

大小伴奏，一名交響伴奏，它和普通低音伴奏不同的地方，是在於普通的低音伴奏是呆板的，而大小伴奏則比較靈活了。例如奏兩拍子的1——，平均地加上四個普通低音伴奏，我們便覺得這四個伴奏都是呆板一律的，若是加上了大小伴奏的記號 $\underline{\Delta} \underline{\Delta} \underline{\Delta} \underline{\Delta}$ ，那末奏出來的和弦，前後便稍有不同了。它的奏法並不十分難習，大伴奏就是普通低音伴奏，而小伴奏則為旋律左方第二穴之三度音。譬如奏 $\overset{5}{\underline{\Delta} \underline{\Delta} \underline{\Delta} \underline{\Delta}}$ 的大小伴奏，用圖說明如後：

(圖二) 大伴奏



(圖三) 小伴奏

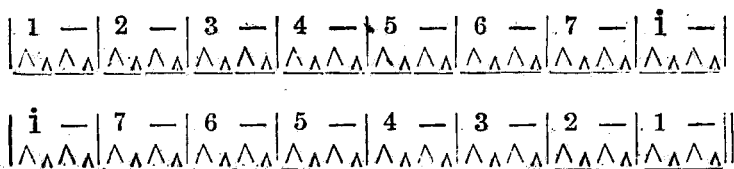


左手將琴略向外推使左唇隙脫離口琴

先奏一個大伴奏，然後用左手將琴略向外推，使左唇隙脫離口琴，同時舌亦縮小，僅以舌尖彈擊，則所

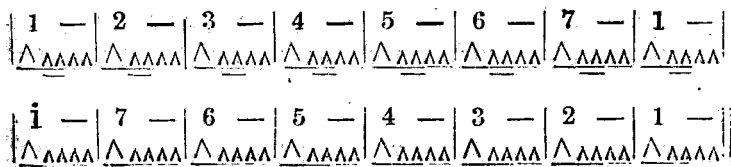
練習二

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練習三

2/4



練習四

2/4



練習五

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$$\left| \begin{array}{c} 1 - \cdot \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 2 - \cdot \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 3 - \cdot \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 4 - \cdot \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 5 - \cdot \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 6 - \cdot \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 7 - \cdot \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 1 - \cdot \\ \wedge \wedge \wedge \end{array} \right|$$

$$\left| \begin{array}{c} \dot{1} - \cdot \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 7 - \cdot \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} \dot{6} - \cdot \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 5 - \cdot \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 4 - \cdot \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 3 - \cdot \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 2 - \cdot \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 1 - \cdot \\ \wedge \wedge \wedge \end{array} \right| \parallel$$

練習六

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$$\left| \begin{array}{c} 1 - 1 \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 2 - 2 \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 3 - 3 \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 4 - 4 \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 5 - 5 \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 6 - 6 \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 7 - 7 \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} \dot{1} - \dot{1} \\ \wedge \wedge \wedge \end{array} \right| \parallel$$

$$\left| \begin{array}{c} \dot{1} - 1 \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 7 - 7 \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 6 - 6 \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 5 - 5 \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 4 - 4 \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 3 - 3 \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 2 - 2 \\ \wedge \wedge \wedge \end{array} \right| \left| \begin{array}{c} 1 - \cdot \\ \wedge \wedge \wedge \end{array} \right| \parallel$$

第四章 分解和音

和音奏法已有三度、五度、及八度(即隔八)等三種和音,每奏一旋律,祇限用一種和音伴奏,譬如奏旋律兩拍子的 5 ——,如用隔八和音吹奏,同時三度或五度和音就不用了;如用了三度或五度和音,也決不再用隔八和音。現在我們所欲學的新方法,便是在奏一旋律時,要輪流把三度、五度、及隔八三種和音應用上去。換句話說,就是在吹奏一個單音時,要有三個不同的低音,分別伴奏着。這個奏法便叫分解和音,或稱分析伴奏。例如奏 5 ——,它的分解和音如下:

$$A. \quad \left| \begin{array}{c} 5 \\ \underline{5 \ 1} \quad \underline{3 \ 1} \end{array} \right|$$

$$B. \quad \left| \begin{array}{c} 5 \\ \underline{5 \ 3} \quad \underline{1 \ 3} \end{array} \right|$$

$$C. \quad \left| \begin{array}{c} 5 \\ \underline{051} \quad \underline{3 \ 1} \end{array} \right|$$

$$D. \quad \left| \begin{array}{c} 5 \\ \underline{051} \quad \underline{3131} \end{array} \right|$$

在奏 5 —— 的旋律時,同時要奏出 $\underline{5131}$ 或 $\underline{5313}$ 或 $\underline{051} \quad \underline{31}$ 或 $\underline{051} \quad \underline{3131}$ 等。又如奏 6 ——,則其分解和音如下:

A. | $\begin{array}{c} 6 \\ \hline 7 \ 2 \ 4 \ 2 \end{array}$ |

B. | $\begin{array}{c} 6 \\ \hline 7 \ 4 \ 2 \ 4 \end{array}$ |

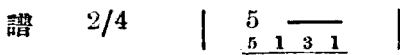
C. | $\begin{array}{c} 6 \\ \hline 0 \ 7 \ 2 \ 4 \ 2 \end{array}$ |

D. | $\begin{array}{c} 6 \\ \hline 0 \ 7 \ 2 \ 4 \ 2 \ 4 \ 2 \end{array}$ |

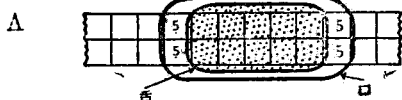
E. | $\begin{array}{c} 6 \\ \hline 6 \ 7 \ 2 \ 4 \ 2 \end{array}$ |

F. | $\begin{array}{c} 6 \\ \hline 6 \ 7 \ 2 \ 6 \ 7 \ 2 \ 4 \end{array}$ |

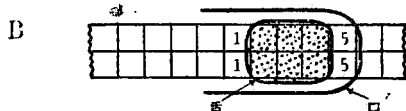
其餘可依此類推。這個奏法中包含三度、五度、隔八等三種和音，全賴舌的運用，却不能照前書中的和音奏法逐個吹奏。因為在加入分解和音時，旋律須保持拍子的長度，不能使其中斷。若照和音奏法的方法逐一加入，則嘴唇收放之際，必致旋律中斷。故我們練習分解和音時，腦中不必記着從前的和音奏法怎樣可以應用上去，我們祇要先明瞭其理，然後照新的方法學去，倒比較容易。現在諸君已學過前章的大小伴奏，一定不會有甚麼困難的。茲以 5 —— 為例，把分解和音奏法的步驟，逐一畫圖說明如下：



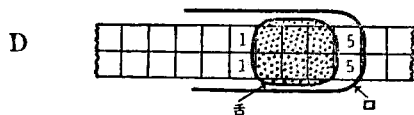
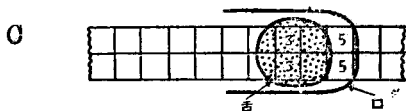
(圖四) 分解和音



左唇隙離開口琴



3 音用舌尖彈出



圖四,A 是隔八和音奏法,舌蓋住中部,高低兩 5 在左右兩唇隙同時奏出。B 爲五度和音奏法,左手將琴向外略推,使左唇隙脫離口琴,同時將舌略爲收小,吹出半拍的 1。此時要注意旋律 5 須仍在繼續響鳴。奏出 5 1 兩音以後,接着便奏三度和音 3,如 C,將琴

再向外推開，使唇在琴上之地位愈小，僅右唇隙仍在琴上吹奏旋律，同時舌亦須收起，僅用舌尖在 3 的穴上輕輕一彈，舌尖彈過後不必再移開，接着便向左伸張一些，使唇與舌的形狀完全像 B 一樣，如 D。在以上四圖中很容易看出在奏分解和音時，口形的大小和舌的位置。這是 5 —— 的例子，別的音也大同小異，都可照此類推。總之分解和音的奏法，就是八度、五度、三度三種和音的遞換交奏。在譜上的寫法，是分兩行，上行大字的音符是旋律，下項小字的便是分解和音，其拍子數也和每節的旋律一樣。舉例如下：

$$\text{譜 } 2/4 \quad \left| \begin{array}{c} \dot{1} \\ \underline{013} \quad \underline{5353} \end{array} \right| \begin{array}{c} \dot{1} \quad 0 \quad 0 \\ \underline{10} \end{array} \right|$$

在獨奏曲譜中，如遇見上面一類的記載，便是要用分解和音去吹奏，不要以為是兩個人吹奏的。學習時心宜細靜，初練時往往因舌僵硬，不能將此種和音分析地奏出，其實既有實際的方法，祇要不過難而退，決無不能練成之理，如果一旦能夠吹奏自如，便覺快樂無窮了！

分解和音

練習一

2/4

1 — <u>1353</u>	2 — <u>4676</u>	3 — <u>3515</u>	4 — <u>6727</u>	5 — <u>5131</u>	6 — <u>7242</u>	7 — <u>2464</u>	1 — <u>1353</u>
$\dot{1}$ — <u>1353</u>	7 — <u>2464</u>	6 — <u>7242</u>	5 — <u>5131</u>	4 — <u>6727</u>	3 — <u>3515</u>	2 — <u>4676</u>	1 — <u>1353</u>

練習二

2/4

1 — <u>1355</u>	2 — <u>4767</u>	3 — <u>3151</u>	4 — <u>6272</u>	5 — <u>5313</u>	6 — <u>7424</u>	7 — <u>2646</u>	$\dot{1}$ — <u>1535</u>
$\dot{1}$ — <u>1535</u>	7 — <u>2646</u>	6 — <u>7424</u>	5 — <u>5313</u>	4 — <u>6272</u>	3 — <u>3151</u>	2 — <u>4767</u>	1 — <u>1535</u>

練習三

3/4

1 — <u>013 53</u>	2 — <u>046 76</u>	3 — <u>035 15</u>	4 — <u>067 27</u>	5 — <u>051 31</u>	6 — <u>072 42</u>	7 — <u>024 64</u>	$\dot{1}$ — <u>013 53</u>
1 — <u>013 53</u>	7 — <u>024 64</u>	6 — <u>072 42</u>	5 — <u>051 31</u>	4 — <u>067 27</u>	3 — <u>035 15</u>	2 — <u>046 76</u>	1 — <u>013 53</u>

練習四

2/4

1 —	2 —	3 —	4 —	5 —	6 —	7 —	i —
0 1 3 5 1	0 4 6 7 4	0 3 5 1 3	0 6 7 2 6	0 5 1 3 5	0 7 2 4 7	0 2 4 6 2	0 1 3 5 1
i —	7 —	6 —	5 —	4 —	3 —	2 —	1 —
0 1 3 5 1	0 2 1 6 2	0 7 2 4 7	0 5 1 3 5	0 6 7 2 6	0 3 5 1 3	0 4 6 7 4	0 1 3 5 1

練習五

2/4

1 —	2 —	3 —	4 —	5 —	6 —	7 —	i —
0 3 5353	0 4 6 7 6 6 0 3 5	1 5 1 5	6 7 2 7 2 7	5 1 3 1 3 1	6 7 2 4 2 4 2	0 2 4 6 4 6 4	0 1 3 5 3 5 3
i —	7 —	6 —	5 —	4 —	3 —	2 —	1 —
0 3 5 3 5 3	0 2 4 6 4 6 4	0 7 2 4 2 4 2	0 5 1 3 1 3 1	6 7 2 7 2 7	6 3 5 1 5 1 5	0 4 6 7 6 7 6	0 1 3 5 3 5 3

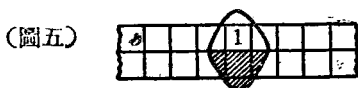
練習六

2/4

1 —	2 —	3 —	4 —	5 —	6 —	7 —	i —
1 3 5 3 5 3 1	4 6 7 6 7 6 4	3 5 1 5 1 5 3	6 7 2 7 2 7 6 5 3 1 3 1 5	7 2 4 2 4 2 7	2 4 6 4 6 4 2	1 3 5 3 5 3 1	5 3 1
i —	7 —	6 —	5 —	4 —	3 —	2 —	1 —
1 3 5 3 5 3 1	2 4 6 4 6 4 2	7 2 4 2 4 2 7	5 1 3 1 3 1 5	6 7 2 7 2 7 6 5 3 1 3 1 5	7 2 4 2 4 2 7	4 6 7 6 7 6 4	1 3 5 3 5 3 1

第五章 單穴旋律

我們所用的震音口琴，有上下兩行穴，穴內的音是上下相同的，我們現在爲欲將一樂曲在口琴上，充分地表演出它幽雅的情緒，於是有一個新的奏法，叫做單穴旋律，就是奏時用嘴唇把上行穴或下行穴遮沒，祇用一行穴的單音；同時再加手法的震音。這樣奏出來的音，極像梵華鈴用指顫動出的震音，因此又名梵華鈴奏法。這個奏法在吹奏上是非常容易，口形和單音奏法一般，祇消把琴略偏向上或向下：吹上行穴則向下，用下唇蓋沒下行穴；吹下行穴則向上，而用上唇蓋沒上行穴。如圖五與圖六：



下唇蓋沒下行穴

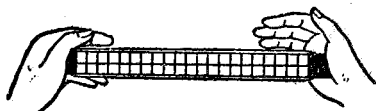
上唇蓋沒上行穴



奏上行穴或下行穴，並不一定。按普通經驗而論，往往上行穴的音不及下行穴來得準確；在這種情形

之下，祇能就下行穴吹奏。但在奏下行穴時，加手法震音頗不便利，所以要是上行穴的音很準確，我們還是奏上行穴為宜。其次是欲加手法震音，這和我們以前學過的撲音奏法，不但手法兩樣，而且效果也微有不同。撲音的手法，是把琴執在左手姆指與食指之間，其餘三指和右手合成一個氣室，吹奏時用右手的撲動，使這氣室繼續地一開一闔，便有震顫之音發出；單穴旋律的手法，是把琴執在左手姆指食指及中指三指之間；琴之右端擱於右手近大姆指處之手掌上，然後合右手之其餘四指，在琴之後背加以撲動。如圖七：

(圖 七)



至於手法的效果和撲音有甚麼不同呢？諸君一試之後，便可知道。用撲音奏法時，聲音的顫動率太強，有一種汪汪的聲音發出，縱然以單穴吹奏，還不能免；因此改用上述的手法，則其顫聲微弱，有如梵華鈴之曼妙。諸君如施用於播音器或留聲片上，尤有特別顯明的判異。單穴旋律的記號為 Single…… 或 Violino……。

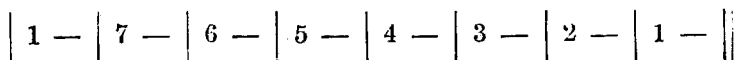
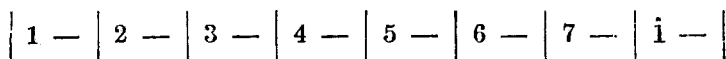
用手法時,右手的撲動往往不易靈活,故須多練習。練時可不必吹奏,等手法練熟時,再與吹奏同練。此種奏法常在幽靜之曲中,或在樂曲反覆時奏用之。單穴旋律有時也要加入低音伴奏,或和音奏法,奏時均以單穴出之。

單穴旋律

練習一

2/4

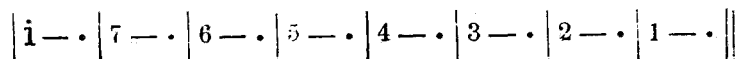
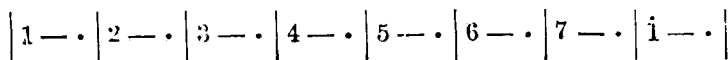
Single.....



練習二

2/4

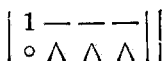
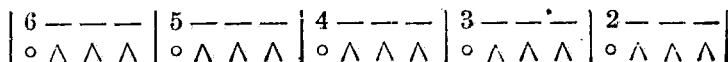
Single.....



練習三

4/4

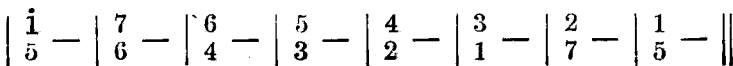
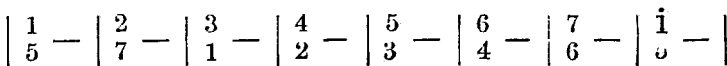
Single.....



練習四

2/4

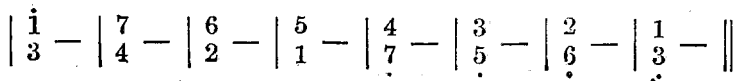
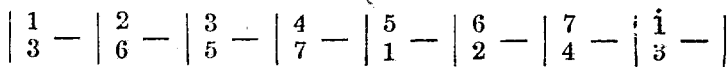
Single.....



練習五

2/4

Single.....



練習六

試以單穴旋律,吹奏第四章的分解和音練習曲。

第六章 高低半音

在一切的震音口琴上，都沒有升降半音的裝置，這是我們一向引為缺憾的。但現在我們可以把五線譜上所有的 \sharp 和 \flat 全部吹奏出來，這便是口琴的偉大進化！以前種種因沒有高低半音而發生的困難，也可以打破不少，於是口琴的吹奏，便不能不認真；不然便顯得淺薄無聊！因此所奏的樂曲，也不能不嚴格精選了。諸君如將本書後面所附的樂曲翻開一看，有那一曲沒有高低半音的記號？有那一曲的奏法不是力求音樂化？諸君已學過 口琴練習法 中的曲譜，那是何等粗淺平淡！現在學了各種高級奏法，我可以斷言對於膚淺的曲子，一定不高興去吹奏，因之口琴奏法的進化也就是提高我們的音樂程度。口琴既有高低半音可以奏出，則我們以後學習的範圍更形擴大；欲求精深的成就，也愈不易。所以從現在起，口琴已踏進音樂的正階，學者更宜慎重將事，最重要的是在於增進音樂的涵養，切忌有粗躁傲慢之心，而要有一種虛心研究的態度。因為高低半音的奏法，雖不難學習，但是欲神妙地應用，若無充分的音樂修養，便不能成功了。

譬如說：諸君的口琴技術已很精深了，但如沒有人編製好口琴樂譜供給你們，那末諸位去吹奏甚麼？而且前人所編的樂譜，因為口琴藝術日益進步，逐漸變成陳舊而不適於用，諸位在此情形之下，用甚麼方法去解決呢？老是吹奏舊譜麼？當然是乏味的；即使有人在繼續不斷地編製新譜出來，供給你們吹奏，但你們的程度就永遠變成平庸；因為你們祇是仰人鼻息，漸漸地失去了創作的力量；人家是在逐步前進，你們自己却一輩子落後了！因此日本的口琴大家宮田東蜂氏在教授他的學生時，常叫他們自己去編製樂譜，他就是欲發揮他們的創作力，使他們自己去找尋真諦，做教授的不過盡引導之責罷了。這可顯得日本的口琴吹奏者對於音樂修養的注重。

我們在學習高低半音奏法以前，不能不先懂一些五線譜的知識，使諸君將來有不少的便利。現在諸君的程度已不比初學，簡譜的一切看法早已嫻熟，正可以進一步研究些五線譜的看法。但諸君不要誤會，以為從此口琴欲用五線譜了。不，我們仍不廢簡譜，乃因以後的奏法，都有高低半音及變調等等關係，如果不懂五線譜，這些關係便無從發現。諸君見到後面簡

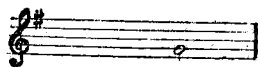
譜的樂曲，關於高低半音及變調等，不是都明白地寫着麼？諸君以為這是誰告訴你們的呀？就是五線譜的原譜上教我們加高低半音或變調的呀！我們為合於口琴吹奏起見，乃編成簡譜，却並非是著者隨意可以加一個 \sharp 或 \flat 上去的。那末諸君總可以明瞭此後的吹奏口琴，對於五線譜的知識是怎樣重要了！

關於五線譜的知識，詳細講起來，有一本書好寫，本書祇限口琴，不得不從略而寫。有望諸君對於其他音樂原理之專書多多涉獵參考。在五線譜上最不易弄清楚而占最重要地位的，便是調的關係。調共有十二個，在五線譜上的記載如下：

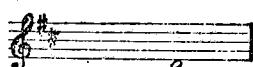
C 調



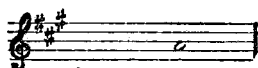
G 調



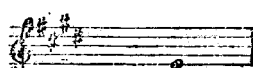
D 調



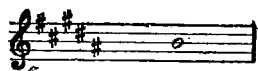
A 調



E 調



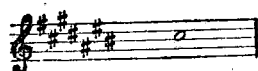
B 調



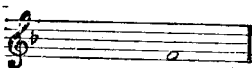
升 F 調



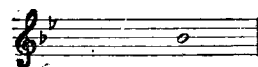
升 C 調



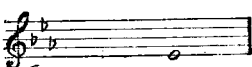
F 調



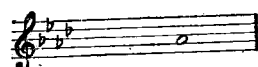
降 B 調



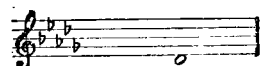
降 E 調



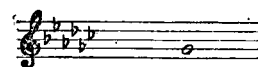
降 A 調



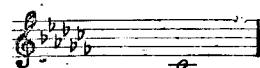
降 D 調



降 G 調

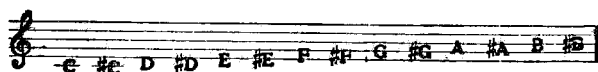


降 C 調



調的寫法有上面的十五種，而實際祇有十二調。因升 C 就是降 D；升 F 就是降 G；降 C 就是 B。他們的寫法雖不同；但在鋼琴上則係同一位置。學者可參閱下面的音階次序，則調的原理就容易明白了：

音階的次序與調的位置



上面的音階有兩種寫法,但實際上是毫無分別的。我們從這上面歸併起來,便得十二調如下:

#C或 bD		#D或 bE		#F或 bG		#G或 bA		#A或 bB	
C	D	E	F	G	A	B			

調名對照

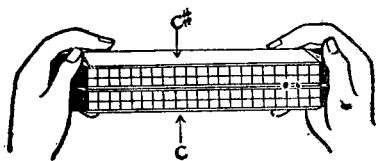
日 英 口 音	名	嬰 \wedge 或變 $=$		嬰 $=$ 或變 \flat		嬰 \wedge 或變 \flat		嬰 \flat 或變 \sharp		嬰 \sharp 或變 \square	
	名	C Sharp	D Sharp	D Flat	E Flat	F Sharp	G Sharp	A Sharp	A Flat	B Flat	
	譯名	升C或降D	升D或降E			升F或降G	升G或降A	升A或降B			
	音階	#1 或 $b2$	#2 或 $b3$			#4 或 $b5$	#5 或 $b6$	#6 或 $b7$			
音階	1	2	3	4	5	6	7				
中譯名	C調	D調	E調	F調	G調	A調	B調				
英名	Key of C	Key of D	Key of E	Key of F	Key of G	Key of A	Key of B				
日名	\wedge 調	$=$ 調	\flat 調	\wedge 調	\flat 調	\sharp 調	\square 調				

以上所述的音階和調,是屬於長音階的。還有一種音階,叫短音階,另外也有十二調。這與我們現在的口琴無關,等講短音階口琴奏法時再說明(見第七章)。

每一個調的調名，即是該調的主音。例如 G 調，則其主音 1 即為 G；又如 E 調之主音 1，即為 E。餘類推。

欲在口琴上吹奏這麼許多調以及一切升降半音，我們須備二具口琴，一是 C 調，一是 C[#]調。有了這兩琴，則無論變調或升降便可應用無盡。這便是所謂高低半音的奏法。我們在學習這個奏法時，一時頗不易純熟，因為手中欲將二琴同時執住，吹奏時須將二琴移上移下交換吹奏，而仍保持音之連貫性；因此我們練習時，就得留心於交換發音之是否清楚圓滑。執琴的方法，是將兩琴同時用兩手執住，C 調在下，C[#]調在上，（但有時用 C[#]調主奏，則 C 調在上，C[#]調在下。）如圖八：

（圖 八）



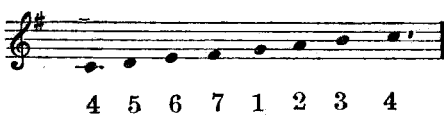
C[#]調的音階，全部的音比 C 調高半音。譬如 C[#]調中的 1，即等於 C 調[#]1。但在 C 調的琴中，並無[#]1的裝置，故在譜中遇[#]1時，就要改吹 C[#]調中的 1。又如 C[#]調中的 5，即等於 C 調的[#]5 或 b6；C 調的口琴中，既無[#]5

或 $b6$ 的裝置，則吹奏時又不得不改奏 $C^\#$ 調中的5。其餘的音也是一樣。凡遇 $\#$ 或 b 時，都要移在 $C^\#$ 調上去吹奏。

高低半音的奏法很是簡易，但是它的用法却很複雜。我現在又要回到調的方面來了：我們用的琴是 C 與 $C^\#$ 二調，如果遇到別種調的曲子，應用甚麼方法去吹奏？這裏我要提出四種方法：

1. C 調奏法——把無論甚麼調的譜，都當作 C 調看法，遇有 $\#$ 或 b ，則移在 $C^\#$ 琴上吹奏。舉例如下：

G 調之原來奏法

A. 

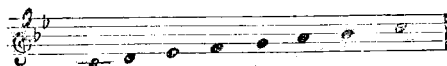
G 調之 C 調奏法



降B 調之原來奏法

B. 


降 B 調之 C 調奏法



1 2 $b3$ 4 5 6 $b7$ $\dot{1}$
 或 1 2 $\#2$ 4 5 6 $\#6$ $\dot{1}$

E 調之原來奏法

C.



6 7 1 2 3 4 5 6


E 調之 C 調奏法



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

降 A 調之原來奏法

D.



3 4 5 6 7 1 2 3

降 A 調之 C 調奏法



1 $b2$ $b3$ 4 5 $b6$ $b7$ 1
 或 1 $\#1$ $\#2$ 4 5 $\#5$ $\#6$ 1
 或 $\#7$ $\#1$ $\#2$ $\#3$ 5 $\#5$ $\#6$ $\#7$

以上四例，調子各別，若按 C 調讀法，復加高低半音，雖讀法不同，而實際上的音，與原調之音高低相同。如 A 例 G 調音階中之 7，按 C 調讀法則為 #4；其所以為 #4 之故，則以開首在譜上有一個 #，在 C 調音階中第四音的位置上。這就是告訴你在 G 調譜中的 C 調音階，所有 4 音一律須加 #。這 4 音升高半音以後，便成 G 調中的 7，在鋼琴是用同一琴鍵，在口琴則係同一簧片。又如 B 例降 B 調，先看譜上有兩個 b，一在第三線上，一在第四間中。這就是說凡在此線上與間中之音，一律須降低半音。按 C 調此兩音乃係 3 與 7，故降 B 調依 C 調奏時，3 與 7 即須唱成 b3 與 b7，或 #2 與 #6。其餘的調也可依此類推。總之無論甚麼調的譜，可先按 C 調讀，而後加以升降。

這種奏法在別的樂器中多是如此，不過所用的音名不是 1 2 3 4 5 6 7 而是 C D E F G A B 而已。我們欲在兩個口琴中吹奏出十二個調及高低半音，在普通的應用上，自以此法為最善；但在變調時，口琴所奏的伴奏，在和聲上頗多不合；因此 C 調奏法於伴奏不甚適宜，祇能用於合奏或獨奏旋律而輔以鋼琴或六弦琴(Guitar)的伴奏，則甚佳妙。

2. 統一奏法 —— 把無論甚麼調，都照原調，在 C 調琴中吹奏，高低半音則仍在 C[#] 琴中奏出。換句話說，就是不受調的限制，與從前用一琴吹奏一般，不過現在欲奏出高低半音罷了。這方法在普通吹奏上很易奏效，不但使學者感覺興趣，且可趁此多練習高低半音之加法。但此種奏法祇適用於簡易之樂曲，如遇必須變調的曲子，則不能不用 C 調閱譜法去吹奏，不過閱譜法又多了一層曲折：如果原調本是 C 而中途變調，那是不生問題，儘管照 C 調奏法而加以升降。假定原調不是 C 調，而中途復另變他調，若不熟悉調的關係，便不能應付了。譬如原調為 G，今用 C 調口琴吹奏，原無不可，但中途却變成 C 調，如仍用 C 調口琴吹奏，則等於不變；因為原調 G 的唱法，是以 C 調口琴吹奏的，今原調忽變為 C，當然應奏成他調，方足以表明曲中變調的所在。然則當奏何調呢？茲舉例以說明之：



譜表中前節為 G 調，其中的 7 音已經升高過半音了；後節變成 C 調，就是說前節所升高半音的 7 音，

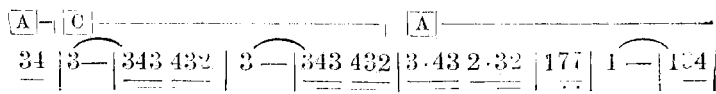
現在不用再升高，要還原了。(♮就是還原的記號)從升高到還原，當然就是降低，所以現在的 7 音要降低半音，變成 $b7$ 或 $\#6$ 。在 C 調中降低 7 音即為 F 調，所以要奏成 F 調，方為適合。其中的原理，不能詳細在此解釋，學者須自己去參考研究。我祇能告訴你們一個結論：就是當用 C 調口琴吹奏甲調的唱法時，如果中途忽變乙調，可仍按甲調的唱法再加升降，即構成變調。譬如像上述的 G 調，中途變為 C 調，可仍依 G 調的唱法而將 7 音降低即可。

3. 對調奏法 —— 對調奏法不限定用 C 與 C $\#$ 二琴，就是原譜是甚麼調，就用甚麼調的口琴去吹奏。這樣非得全備十二調的琴不可，事實上恐非多數人所能實行；但我們如欲作深切的研究，而求造詣的高深，或欲窮其變而發其巧，則似不能不全備之。且在應用上亦較為廣泛，這是專門學者所採取的實驗方法，普通吹奏者儘可不必採用。

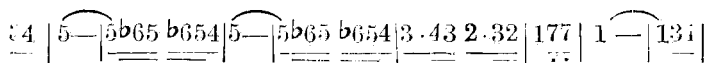
4. 代奏法 —— 我們在奏 C 調口琴時，遇有高低半音，通常是以 C $\#$ 調口琴奏出。現在不用 C $\#$ 調，而用另一調的口琴代奏之。這便叫代奏法。代奏的效用有二：一是使發音圓滑；一是變更伴奏的和弦。舉兩例來說

明。譬如像東方舞曲(Kismet——Markey 見附曲)的開始，是用 C A 兩琴吹奏的，如果不諳代奏法的施用，那末這個譜一定要 A 與 A[#]兩琴才好吹奏，但其圓滑性却遠遜於代奏法了。茲將該曲首段之兩種奏法對照如下：

[C A] 2/4 Kismet (代奏法)



[A A[#]] 2/4 Kismet (A A[#]交奏)



以上兩種譜，諸君試比較吹奏之，便知代奏法的妙用。至於第二效用，欲變更伴奏的和弦，則又必須要用代奏法了。和弦在口琴中本是固定的，譬如用 C 調琴奏 6 的和弦為 7 2 4，若我們代用 A 調琴奏其中之 1 及伴奏 1 3 5，則其所得結果即為 C 調之 6，而其和弦乃變成 C 調之 6[#]1 3。這一種效用很趨於和聲化，但用法甚繁，不僅要備齊各調口琴，而且於和聲學，作曲學，均須有些根底，方可儘量變化施用。所以我們對於代奏法應在何時何處施用，簡直無法可以說

明。總之關於高低半音的奏法，全在於音樂的修養，程度愈深，則愈善變化，也愈有巧妙。諸君在學習時還當多參考一些關於音樂知識的書籍；著者祇能盡說明口琴奏法之責，對於樂理的詳解，却不在本書的範圍了。

第七章 短音階口琴奏法

在前篇已提起過有一種音階叫短音階。它和長音階的分別：就是長音階的規則，在第三第四兩音及第七第八兩音之間的音程，必須爲半音；短音階的規則，則在第二第三兩音及第五第六兩音之間的音程，須爲半音。長音階是以 1 爲起始，短音階則以 6 爲起始。茲列其音階如下：

長音階



短音階



短音階的階名，完全就是長音階的階名；其所以有長短之分者，因長音階之第一音 1 到第三音 3 爲長三度，故名長音階，短音階之第一音 6 到第三音 1

爲短三度，故名短音階。長短兩音階，都是由五個全音及兩個半音組織而成。長音階中以 1 爲主調音，短音階中則以 6 爲主調音，故短音階是以長音階之第六音 6 爲第一音，也可以說 A 調短音階，就等於 C 調長音階，在奏唱上以及在琴上的地位，毫無分別，不過作曲法不同而已。我們既知 A 短調與 C 長調有直接的關係，那末其他各調的相互關係，也很容易推想出來。茲將長短音階各調的關係對照如下：

長音階調	短音階調
C	A
G	E
D	B
A	F \sharp
E	C \sharp
C \flat 或 B	G \sharp 或 A \flat
F	D
B \flat	G
E \flat	C
A \flat	F
C \sharp 或 D \flat	B \flat 或 A \sharp
F \sharp 或 G \flat	E \flat 或 D \sharp

照上面所述，短音階好像和長音階完全一樣，短調的曲子可用長調的琴去吹奏，又何必再用甚麼短

音階的口琴呢？學者如果沒有習過音樂的原理，便不易領會它的妙處。原來短調的音階，共有三種：一種叫自然短音階，一種叫和聲短音階，還有一種叫旋律短音階。分列如下：

A. 自然短音階

$$6 \quad \overset{\frown}{7 \quad 1} \quad 2 \quad \overset{\frown}{3 \quad 4} \quad 5 \quad 6$$

B. 和聲短音階

$$6 \quad \overset{\frown}{7 \quad 1} \quad 2 \quad \overset{\frown}{3 \quad 4} \quad \#5 \quad 6$$

C. 旋律短音階

$$\text{上行 } 6 \quad \overset{\frown}{7 \quad 1} \quad 2 \quad 3 \quad \#4 \quad \#5 \quad \overset{\frown}{6}$$

$$\text{下行 } 6 \quad \#5 \quad \#4 \quad \overset{\frown}{3 \quad 2} \quad \overset{\frown}{1 \quad 7} \quad 6$$

我們要用的短音階口琴，便是根據第二種和聲短音階的原理。這個琴的發明已久，但一向無人注意，近年以來始流行於日本。著者在十年前曾在某琴行發現過，但那時不明其理，照平常口琴一般的吹奏，竟連 1 2 3 4 5 6 7 $\dot{1}$ 的音階，都奏不成，當時也沒有十分留意，後來心裏很覺詫異，爲甚麼那具琴和別的不同呢？就想去買它回來，可是已買不到了。直到近年有日本佐藤秀郎發行的唱片，和宮田東峯所編的短調樂曲，都非普通口琴所能吹奏，詳加研究，才知是短

音階口琴,也有各種調子的。不過現在市上沒有出售,大概不久吹法普及以後,這種口琴必能流行。現在唯一的辦法,便是靠自己改造。改造的方法,先備 A 調長音階口琴一具,(至少須廿一孔)再按下列音階中的降記號,分別用手術將簧片改造:

A 長音階

1	2	3	4	5	6	7	1	2	3	4	5	6	7	i	2̇	3̇	4̇	5̇	6̇	7̇	i̇
		↓			↓				↓			↓				↓			↓		
		b3			b6				b3			b6				b3̇			b6̇		

A 短音階

1	2	b3	4	5	b6	7	1	2	b3	4	5	b3	7	1	2̇	b3̇	4̇	5̇	b6̇	7̇	i̇	
=	6̇	7̇	1̇	2̇	3̇	4̇	#5̇	6̇	7̇	1̇	2̇	3̇	4̇	#5̇	6̇	7̇	1̇	2̇	3̇	4̇	#5̇	6̇

在上列長音階中,如將 3, 6 兩音一律降低半音,那末就變成 A 調短音階了。改造的方法並不十分難,祇要將琴拆開,用小刀在簧片的根部削薄,如圖九中 A 的部分,音就會降低。

(圖 九)



短音階口琴的吹法和長音階的稍有不同，短音階口琴中沒有 5，祇有 #5，而且是吸的；還有 6 是吹而不是吸的。茲列其音階及吹吸方法如下：

短音階口琴音階之排列及其吹吸方法

(廿一孔)

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

吸吹吸吹吸吹吸吹吸吹吸吹吸吹吸吹吸吹吸吹吸

我們在練習短音階口琴時，祇要記着 6 吹 #5 吸。這兩音吹奏純熟後，便沒有甚麼困難了。至於這種口琴到底有甚麼用處呢？我們知道長音階和短音階的樂性表現，完全不同，長音階樂曲多沉毅宏莊，清麗婉轉；短音階則富有陰沉鬱悶的氣息，而屬於悲感抒情之類。長音階的樂曲多 5, 1 兩音，短音階則以 6, 3 為主，5 是差不多不用的。此外在和聲方面，長短兩音階也各有各的規則。我們的短音階口琴，也和長音階口琴一般，和弦是固定的；不過從前知道長音階口琴中所有的和弦，都是由 1 3 5 和 2 4 6 7 所組成，（見口琴練習法第十七頁表格）現在 6, 和 #5 兩音是改造成的，那末所有的和弦也大部份被牽動，因此在短音階口琴中伴奏出的和弦，和長音階截然不同。茲將

短音階口琴所有的三度五度八度等和音的配合列表如下:

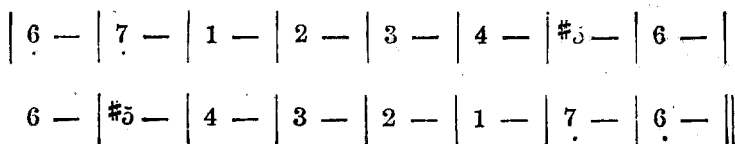
吹 音	吸 音	名 稱
	4 [#] 5	二 度 和 音
13, 6 ¹	24, [#] 57, 7 ²	三 度 和 音
33	2 [#] 5, 47	四 度 和 音
6 ³	[#] 5 ² , 7 ⁴	五 度 和 音
16, 3 ¹	27, 4 ² , 7 [#] 5	六 度 和 音
	[#] 5 ⁴	七 度 和 音
11, 3 ³ , 6 ⁶	2 ² , 44, [#] . [#] 5, 77	八 度 和 音
(註) 此表係以口琴音階之排列為根據		

短音階的樂曲,在五線譜中有時註明有 Minor 字樣,但有時並不註明,我們鑒定時,可以開始第一音為標準,倘是 6 音,則必為短音階無疑,有時以 3 開始的,也多是短音階。這種短音階的曲子,雖然用長音階口琴也可以吹奏,但欲求合於音樂化,則不得不用短音階的口琴。在口琴樂譜中,凡用短音階口琴時,都在開首和調子一同註明。如 A 短調, E 短調 等,可不必自己去鑒別。如欲在五線譜樂曲中尋找適合於口琴吹奏的短音階曲調,那就要看鑒定的能力,和編曲的手腕了。

短音階口琴奏法

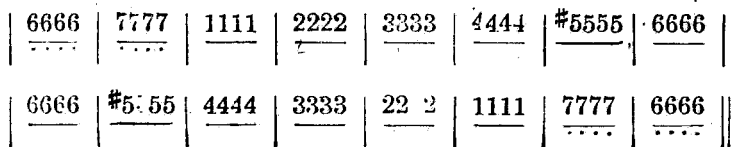
練習一

2/4



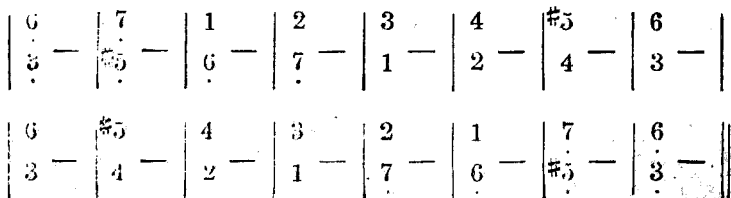
練習二

2/4



練習三

2/4



練習四

2/4

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

練習五

2/4

6	7	1	2	3	4	#5	6
0613	24#5	0136	04#57	0361	0#572	6724	0613
6	#5	4	3	2	1	7	6
0613	6724	6#572	0361	0#57	0136	24#5	0613

練習六

2/4

6	7	1	2	3	4	#5	6
613 613	24#5 245	136 136	4#57 457	361 361	#572 572	724 724	613 613
6	#5	4	3	2	1	7	6
13 613	724 724	#572 572	361 361	4#5 7457	136 136	24#5 245	613 613

練習七

3/4

6 — .	7 — .	1 — .	2 — .	3 — .	4 — .	#5 — .	6 — .
06 1313	02 4#545	01 3636	04 #5757	03 6161	0#5 7272	07 2424	06 1313
6 — .	#5 — .	4 — .	3 — .	2 — .	1 — .	7 — .	6 — .
06 1313	07 2424	0#5 7272	03 6161	04 #5757	01 3636	0# 4#545	06 1313

練習八

3/4

6 — .	7 — .	1 — .	2 — .	3 — .	4 — .	#5 — .	6 — .
06 131	024#542	013631	04#5754	036163	0#57275	072427	061316
6 — .	#5 — .	4 — .	3 — .	2 — .	1 — .	7 — .	6 — .
061316	072427	0#57275	036163	04#5754	013631	024#542	061316

第八章 選曲與其他

口琴的樂譜，日本是唯一出產地。近來國內也有不少人在模仿發行，但多淺薄的作品，祇宜於初學者吹奏，如果程度較深的人便覺得味同嚼蠟。就是日本的譜，以前所發行的雖不下數千百種，大部份都已成了陳迹，到了最近高級奏法流行的時候，也祇能供初級吹奏者去欣賞了。我們高級的學者，却要跟最新的潮流而進。從日本方面可以得到的參考：有佐藤秀郎的短調ハ一モニカ曲集，宮田東蜂及上原秋雄編曲的新興ハ一モニカ樂譜等。至於川口章吾的樂譜，其最新發行的幾種，也進入了高級的途徑；其餘如春柳振作，松原千加士等，都有不少高級的作品。但我們的程度被提高以後，往往嫌他們出譜太少，不_够我們吹奏，因此我們不得不自己去選曲及編製了。從初級以至高級，在這一個長期的階段內，學者們已吹奏過不少樂曲，當然有很多經驗，對於口琴樂曲的變化，自會有一種心得，正可以去選曲試編。我這裏所要講的，便是關於選曲與編曲的一些經驗話。我們要知道樂曲之多，簡直不可勝數，而且非盡為口琴所能吹奏；若沒

有經驗，那末選擇起來，殊有無所適從之概。所以我們在選擇樂曲之前，要定好一些標準：第一，先觀察一個樂曲升降記號多不多？若是不多，那就比較容易編製；要是升降記號很多，則須用統一奏法或代奏法以出之。這便看編曲者手腕靈活與否以及樂養的深淺如何了。所以初學編曲者，最好先從 C, G, F 三調入手，同時要選半音較少的樂曲，則容易編製。第二，觀察該樂曲的旋律是否優美？有許多樂曲是專為鋼琴演奏用的，完全是表演鋼琴的藝術以及和聲的佳妙。若是欲在一本鋼琴曲集中選編口琴樂譜，這一點便不可不注意。因為這一類樂曲的旋律，非常曲折，而且需要和聲陪襯着一同進行，方能有美妙之感，單獨的旋律是極端枯燥的。換一方面說，若是在梵華鈴曲集中去選編口琴樂譜，也要注意有許多樂曲是祇許在梵華鈴上演奏的，有時輕快急速，有時柔和幽靜，絕對非口琴所能摹擬。諸君要多編過幾回，便會感覺到此。第三，在選曲時已定了某曲可以編為口琴樂譜，當詳細考慮須依何種方法去編製，才能最便利於口琴的吹奏，最神似於原曲的精神。用 C 調奏法呢？還是用代奏法或其他呢？譬如像匈牙利舞曲第五 (Hungarian Dance N.)

5—Brahms見附曲)一曲,是用代奏法編成,以C A兩調的口琴交換吹奏,可說是最便利也沒有了。若是用C與C[#]二琴或對調A與A[#]二琴去吹奏,就大大麻煩了。可是諸君在未見該曲的口琴樂譜以前,如果祇看原譜,能想到怎樣去應用代奏法麼?這又要看學者的程度和經驗怎樣了。所以一個口琴家的條件,並不是吹得好就完了,同時又要善於識曲,選曲,和編曲。使口琴與音樂打成一片,要給與人們一種印象:口琴不光是口琴,而同時是音樂。換句話說,一個口琴家須是一個音樂家,才能稱爲口琴家。我國的口琴家近來真是多如過江之鯽,真實本領毫無,祇是誇大誑,不但無選曲和編曲的能力,連口琴的吹奏法都未學成。這樣的口琴家,豈不被東西洋人所笑!要知口琴的藝術,原是由日本及德國輸入的,程度的高低,他們豈有不知!我們學了他們一些皮毛,就敢自大,豈不貽笑大方!所以我在拙著半音口琴吹奏法一書中,曾告誡學者:口琴的應用無窮,程度縱高,也萬不可傲視誇張。諸君現在學的是高級口琴練習法,程度是和半音口琴吹奏法的學者們在同一水平線上,諒必都已深知口琴的用處,可說是廣大無邊,我們切不可再有自滿之心。著者

在講述方面縱不能算得詳盡，但綜合口琴練習法，半音口琴吹奏法及高級口琴練習法三本書所有的材料，或者要比你們的口琴指導者，講得豐富而切實。可是我知道學者中有不少高明之士，他們因處於讀者或參考者的地位，好像和一般學者一樣，其實他們的程度都比我高，我那裏敢統稱他們爲學者，實在爲了我寫作人的關係，不得不如此。我在這裏特別聲明，要請他們原諒，同時也歡迎他們和一般的學者隨時指教。

關於高級口琴練習的方法已全部講完，或許在奏法方面還有許多其他名稱，但終不脫本書各種方法的範圍。學者自可舉一反三。這裏我爲學者便於參考起見，關於口琴的書籍和唱片，一一介紹於后：

I 口琴書籍

1. 口琴練習法 (郁郁星著 中華書局)
2. 高級口琴練習法 (郁郁星著 中華書局)
3. 半音口琴吹奏法 (郁郁星著 現代書局)
4. 標準口琴名曲選 (郁郁星編 錦文堂書局)
5. 最新口琴吹奏法 (王慶勛著 商務印書館)
6. 口琴吹奏法 (黃涵秋譯 開明書店)

7. 續口琴吹奏法 (黃涵秋編 開明書店)
8. 口琴吹奏法 (石人望編 上海口琴樂譜出版社)
9. 口琴如何吹奏(柯政和編譯 北平中華樂社)
10. 口琴吹奏法 (潘金聲編 北新書局)

II 口琴唱片

1. Victor——佐藤秀郎短音階口琴獨奏
 - A. 巴黎風光 (分解和音,單穴旋律.)
 - B. 宵待草 (分解和音,單穴旋律.)
2. Regal——上原秋雄口琴獨奏
 - A. Solvejg's Song (代奏法.)
 - B. La Paloma (分解和音,統一奏法.)
 - C. Double Eagle March (代奏法,大小伴奏,高音伴奏.)
 - D. Sweet Tango (代奏法.)
 - E. Julian Tango (代奏法.)

(其他關於初級奏法以及和上述諸片奏法雷同者不錄.)

高級演奏曲曲目

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G&A# 2/4

JULIAN TANGO

E. Donato

宮田東峯編

Tango A#

f

6 —	4 —	4 6 6 6	6 5 4	6 —
<u>Λ Λ Λ</u>	<u>Λ Λ</u>	<u>Λ Λ Λ Λ</u>	<u>Λ Λ</u>	<u>Λ Λ Λ</u>

3 .	3 —	7 —	7 2 2 2	2 1 7
<u>Λ Λ</u>	<u>Λ Λ Λ</u>	<u>Λ Λ</u>	<u>Λ Λ Λ Λ</u>	<u>Λ Λ</u>

6 0 3	6 0 0	⊗ G p	1 5 6 5	6 5 4
<u>Λ Λ</u>	<u>Λ Λ</u>		<u>Λ Λ Λ Λ</u>	<u>Λ Λ</u>

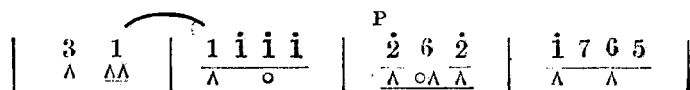
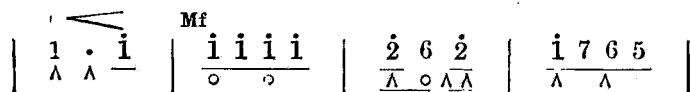
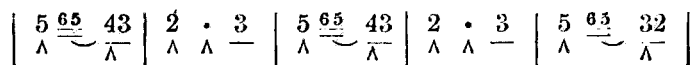
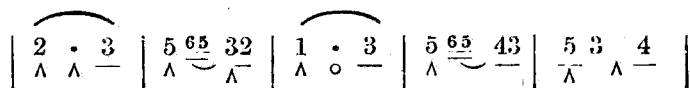
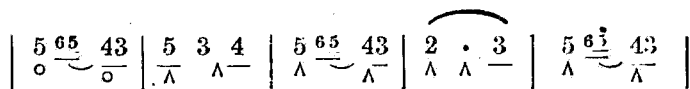
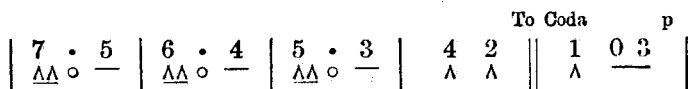
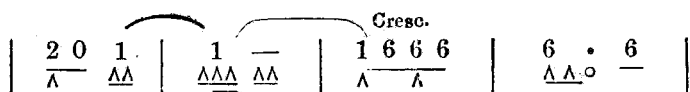
3 0 2	2 —	2 4 5 4	5 4 3
<u>Λ Λ</u>	<u>Λ Λ Λ Λ</u>	<u>Λ Λ</u>	<u>Λ Λ</u>

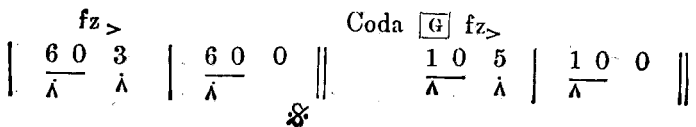
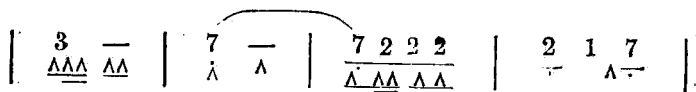
2 0 1	1 —	1 6 6 6	6 . 1̇
<u>Λ Λ</u>	<u>Λ Λ Λ Λ</u>	<u>Λ Λ</u>	<u>Λ Λ</u>

7 . 7	6 . 6	5 . 5	4 . 4
<u>Λ Λ</u>	<u>Λ Λ</u>	<u>Λ Λ</u>	<u>Λ Λ</u>

6 0 5	3 4 5	1 5 6 5	6 5 4
<u>Λ Λ</u>	<u>Λ</u>	<u>Λ Λ Λ Λ</u>	<u>Λ Λ</u>

3 0 2	2 —	2 4 5 4	5 4 3
<u>Λ Λ</u>	<u>Λ Λ Λ Λ</u>	<u>Λ Λ</u>	<u>Λ Λ</u>





G&G# 4/4

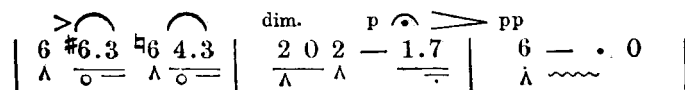
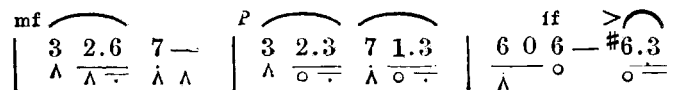
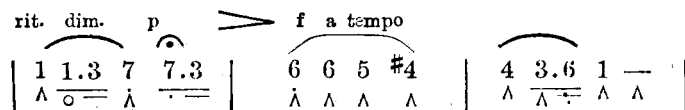
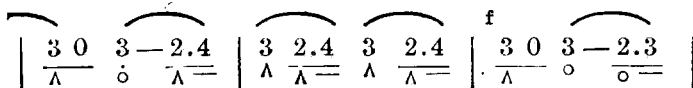
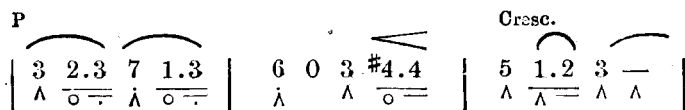
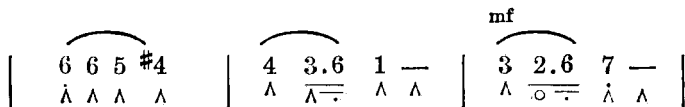
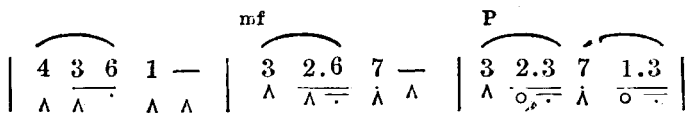
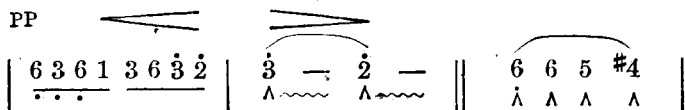
ELEGIE

Massenet

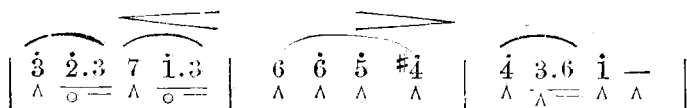
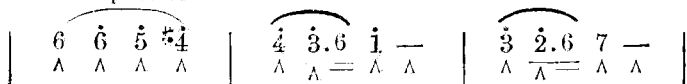
宮田東峯編

Triste et tres lento

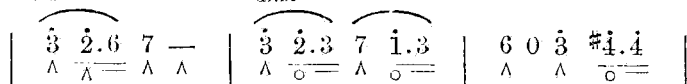
PP



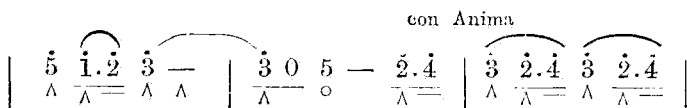
molto espressivo



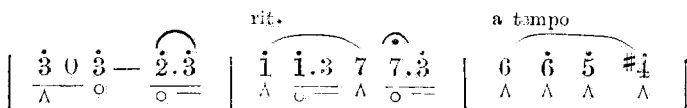
mf



dim.

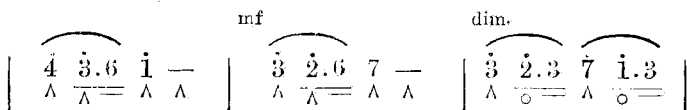


con Anima



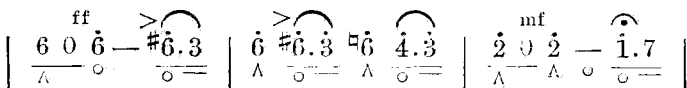
rit.

a tempo



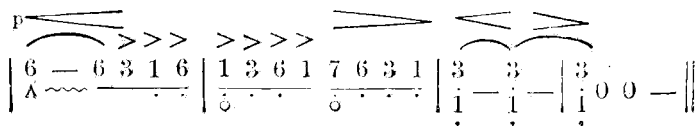
mf

dim.



ff

mf



p

A, A# & C 4/4 HUMORESKE

A. Dvorak

川口章吾編

Allegro moderato grazioso

[A] pp

pp

mf

f

P

fz dim. e rit. pp a tempo

rit.

$\left| \begin{array}{c} \dot{1}07 \quad \dot{2}0\dot{1} \quad 70\dot{2} \quad \dot{1}06 \\ \underline{\Lambda} \quad \underline{\circ} \quad \underline{\Lambda} \quad \underline{\Lambda} \end{array} \right| \left| \begin{array}{c} 5 \quad \#2 \quad \#4 \quad \#2 \\ 3 \quad \#7 \quad \#2 \quad \#7 \end{array} \right| \left| \begin{array}{c} 5 \quad \dot{1} \quad - \quad 0 \\ \underline{\circ} \quad \underline{\Lambda} \quad \underline{\Lambda} \end{array} \right| \right|$

f **C** piu mosso

$\left| \begin{array}{c} 6 \quad \bar{7} \quad \bar{1} \quad \bar{7} \quad 1 \quad 7 \quad 6 \\ \underline{\Lambda} \quad \underline{\Lambda} \quad \underline{\Lambda} \quad \underline{\circ} \end{array} \right| \left| \begin{array}{c} 5 \quad 2 \quad 3 \quad 5 \cdot \\ \underline{\Lambda} \quad \underline{\circ} \quad \underline{\Lambda} \quad \underline{\circ} \end{array} \right| \left| \begin{array}{c} 6 \quad \bar{7} \quad \bar{1} \quad \bar{7} \quad 1 \quad 7 \quad 6 \\ \underline{\Lambda} \quad \underline{\Lambda} \quad \underline{\Lambda} \quad \underline{\circ} \end{array} \right| \right|$

dim. **f** **fz**

$\left| \begin{array}{c} 5 \quad 3 \quad 1 \quad - \\ \underline{\Lambda} \quad \underline{\Lambda} \quad \underline{\Lambda} \quad - \end{array} \right| \left| \begin{array}{c} 6 \quad \bar{7} \quad \bar{1} \quad \bar{7} \quad 1 \quad 7 \quad 6 \\ \underline{\Lambda} \quad \underline{\Lambda} \quad \underline{\Lambda} \quad \underline{\circ} \end{array} \right| \left| \begin{array}{c} 5 \quad 6 \quad 5 \quad 2 \quad 3 \quad 5 \cdot \\ \underline{\Lambda} \quad \underline{\Lambda} \quad \underline{\Lambda} \quad \underline{\circ} \end{array} \right| \right|$

dim. **f**

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$\left| \begin{array}{c} 5 \quad 7 \quad 6 \quad 5 \quad 2 \quad 3 \quad 6 \quad 5 \cdot \\ \underline{\Lambda} \quad \underline{\circ} \quad \underline{\Lambda} \quad \underline{\Lambda} \quad \underline{\circ} \end{array} \right| \left| \begin{array}{c} 6 \quad \bar{7} \quad \bar{1} \quad \bar{7} \quad 7 \cdot \quad 2 \quad 1 \quad 7 \quad 6 \\ \underline{\Lambda} \quad \underline{\Lambda} \quad \underline{\Lambda} \quad \underline{\circ} \end{array} \right| \left| \begin{array}{c} 5 \quad 2 \quad 3 \quad 2 \quad 1 \cdot \\ \underline{\Lambda} \quad \underline{\Lambda} \quad \underline{\Lambda} \quad \underline{\circ} \end{array} \right| \right|$

8va..... **f**

$\left| \begin{array}{c} 6 \quad \bar{7} \quad \dot{1} \quad \bar{7} \quad \dot{2} \quad \dot{1} \quad 7 \quad 6 \\ \underline{\Lambda} \quad \underline{\Lambda} \quad \underline{\Lambda} \quad \underline{\circ} \end{array} \right| \left| \begin{array}{c} 5 \quad 6 \quad \bar{5} \quad \bar{2} \quad 3 \quad 5 \cdot \\ \underline{\Lambda} \quad \underline{\Lambda} \quad \underline{\Lambda} \quad \underline{\circ} \end{array} \right| \left| \begin{array}{c} 6 \quad \bar{7} \quad \dot{1} \quad \bar{7} \quad \dot{1} \quad 7 \quad 6 \\ \underline{\Lambda} \quad \underline{\Lambda} \quad \underline{\Lambda} \quad \underline{\circ} \end{array} \right| \right|$

dim. e rit. **pp** a tempo

$\left| \begin{array}{c} 6 \quad \dot{5} \quad \dot{4} \quad 5 \cdot \quad 3 \quad - \\ \underline{\Lambda} \quad \underline{\Lambda} \quad \underline{\circ} \quad \underline{\circ} \end{array} \right| \left| \begin{array}{c} 5 \quad 102 \quad 102 \quad 305 \quad 605 \\ \underline{\Lambda} \quad \underline{\circ} \quad \underline{\Lambda} \quad \underline{\Lambda} \end{array} \right| \left| \begin{array}{c} \dot{1}07 \quad \dot{2} \quad \dot{1} \quad 70\dot{2} \quad \dot{1}06 \\ \underline{\Lambda} \quad \underline{\circ} \quad \underline{\Lambda} \quad \underline{\Lambda} \end{array} \right| \right|$

pp

$\left| \begin{array}{c} 505 \quad 605 \quad \dot{1}06 \quad 503 \\ \underline{\Lambda} \quad \underline{\circ} \quad \underline{\Lambda} \quad \underline{\Lambda} \end{array} \right| \left| \begin{array}{c} 2 \quad - \quad - \quad - \\ \underline{\circ} \quad \underline{\Lambda} \quad \underline{\Lambda} \quad \underline{\Lambda} \end{array} \right| \left| \begin{array}{c} 102 \quad 102 \quad 305 \quad 605 \\ \underline{\Lambda} \quad \underline{\circ} \quad \underline{\Lambda} \quad \underline{\Lambda} \end{array} \right| \right|$

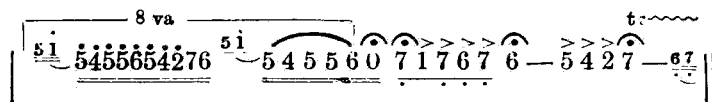
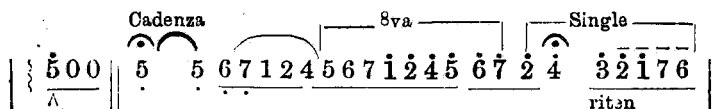
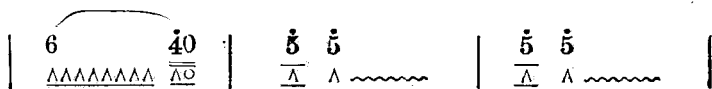
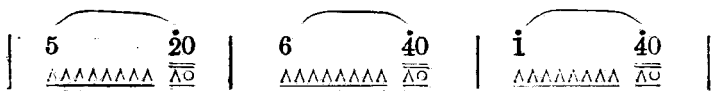
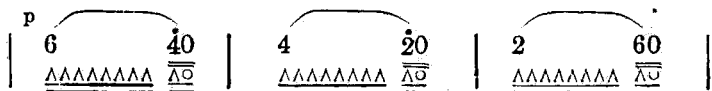
G: F#

Serenade

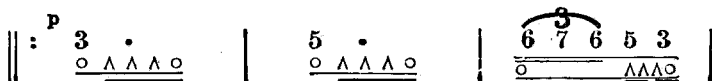
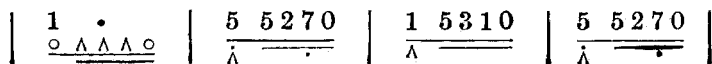
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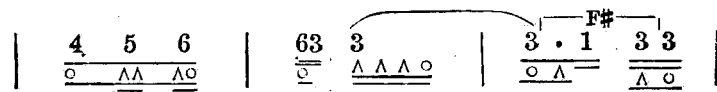
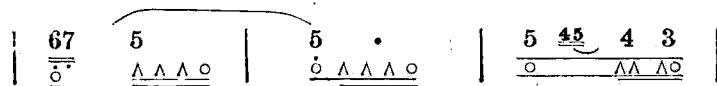
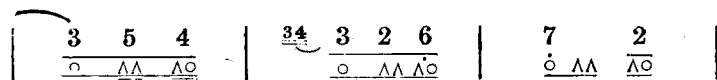
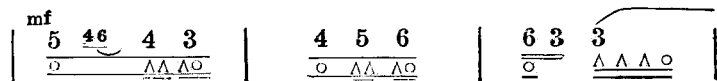
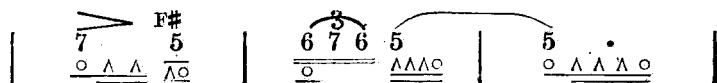
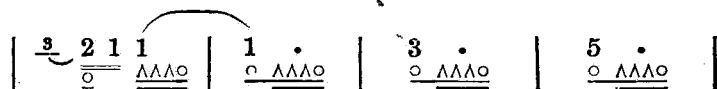
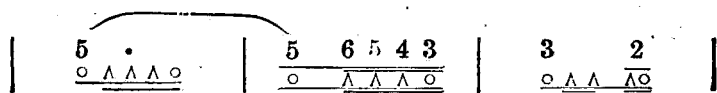
宮田東峯編

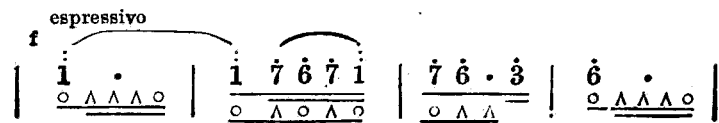
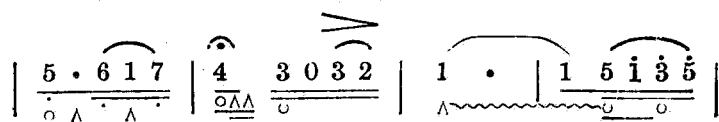
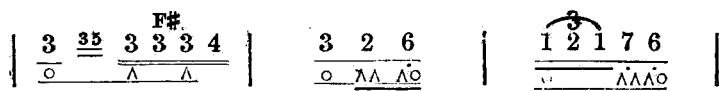
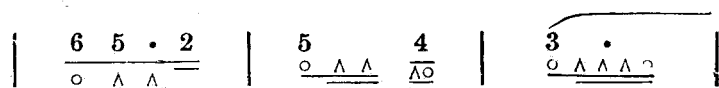
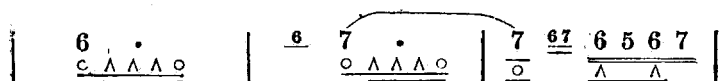
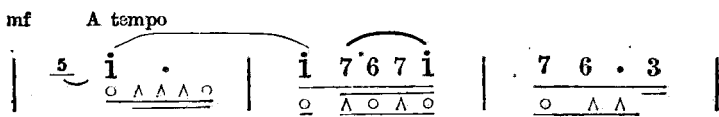
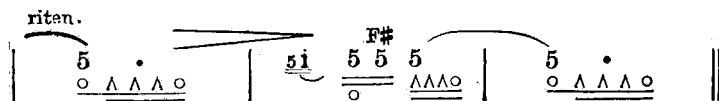
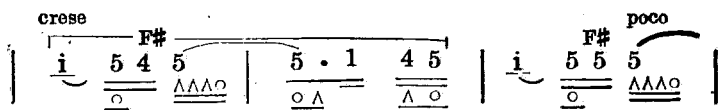
3/8 Allegretto Moso

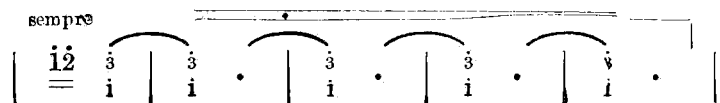
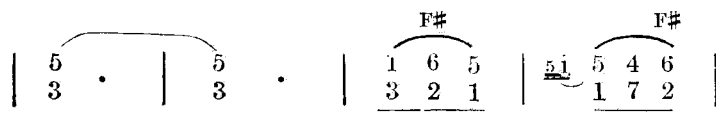
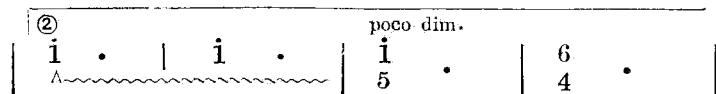
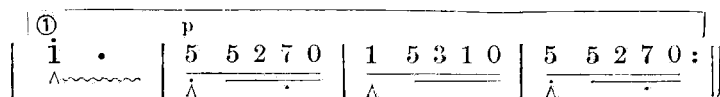
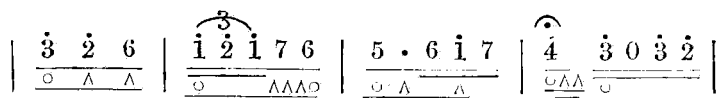
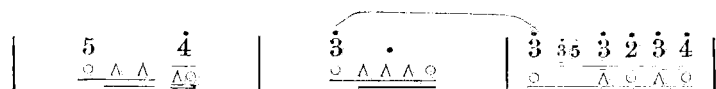


Allegro Cantabile









f

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

$\circ \wedge \wedge \wedge \wedge \wedge$ | $\circ \wedge \wedge \wedge \wedge \wedge$ | $\circ \wedge \wedge \wedge \wedge \wedge$

p

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

$\wedge \circ$ | \circ | $\circ \wedge \wedge \wedge \wedge \wedge$ | $\wedge \circ$ | \circ

mf *ritard.*

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

$\circ \wedge \wedge \wedge \wedge \wedge$ | $\wedge \circ$ | \circ | $\circ \wedge \wedge \wedge \wedge \wedge$ | \wedge

$7 \overset{3}{7} \#1 2$ | $4 \overset{3}{6} 5$ | $\frac{1}{3} - \cdot$ | $\frac{1}{3} 0 0$

\wedge | \wedge | $\frac{1}{3}$ | $\frac{1}{3}$

B *Piu Animato*

f

$\overset{3}{3} - \cdot$ | $\overset{3}{3} \overset{2}{6} \overset{1}{3} \# \overset{4}{7} \overset{5}{1} \overset{6}{2}$ | $7 - \cdot$ | $\overset{6}{2} - \cdot$

$\overset{3}{3}$ | $\overset{3}{3} \overset{2}{6} \overset{1}{3} \# \overset{4}{7} \overset{5}{1} \overset{6}{2}$ | 7 | $\overset{6}{2}$

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

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

pp *f*

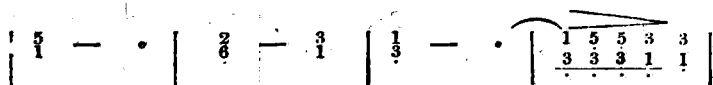
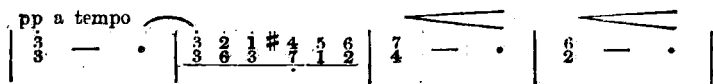
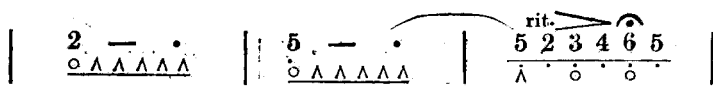
$1 5 5 3 3$ | $\dot{1} - \cdot$ | $\dot{1} 7 6 \#2 3 \#4$

$3 3 3 1 1$ | $\circ \wedge \wedge \wedge \wedge \wedge$ | $\wedge \circ \circ$

dim.

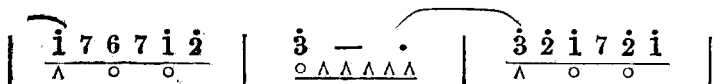
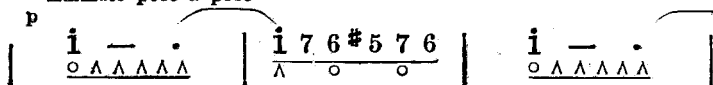
$5 - \cdot$ | $\#4 - \cdot$ | $3 - \cdot$

$\circ \wedge \wedge \wedge \wedge \wedge$ | $\circ \wedge \wedge \wedge \wedge \wedge$ | $\circ \wedge \wedge \wedge \wedge \wedge$

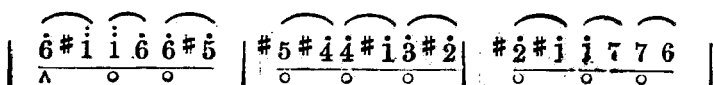
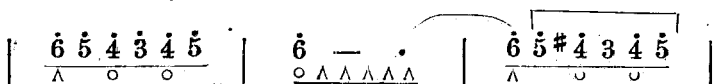
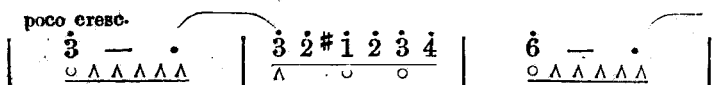


Animato poco a poco

p



poco cresc.



6 5 1 2 3 # 5 / f # 5 /
2 3 5 7 1 3 3

5 3 p 5 3 5 1 3 5 1 3 1 3 1

a tempo dim. 5 3 5 3

C&A

Sweet Tango

Stafford

宮田東峯編

2/4 Tango

C →

mf

$\begin{array}{c} 6 \ 0 \ 3 \quad 3 \ 3 \\ \hline \circ \cdot \ \underline{\Delta} \quad \underline{\Delta} \ \dot{\Delta} \end{array}$	$\begin{array}{c} 6 \ 0 \ 3 \quad 3 \ 6 \\ \hline \circ \cdot \ \underline{\Delta} \quad \underline{\Delta} \ \dot{\Delta} \end{array}$	$\begin{array}{c} 3 \ 6 \ 7 \ 1 \quad 3 \ 3 \\ \hline \dot{\Delta} \cdot \ \underline{\Delta} \quad \underline{\Delta} \ \underline{\Delta} \end{array}$
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$\begin{array}{c} 3 \ 4 \quad 2 \cdot \\ \hline \circ \cdot \ \underline{\Delta} \quad \underline{\Delta} \ \underline{\Delta} \end{array}$	$\begin{array}{c} 2 \ 1 \ 3 \ 1 \quad 7 \ 6 \\ \hline \circ \cdot \ \underline{\Delta} \quad \underline{\Delta} \ \dot{\Delta} \end{array}$	$\begin{array}{c} 6 \quad 7 \ \text{---} \\ \hline \dot{\Delta} \cdot \ \underline{\Delta} \ \underline{\Delta} \ \underline{\Delta} \end{array}$
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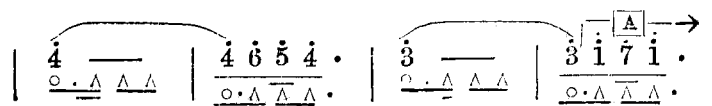
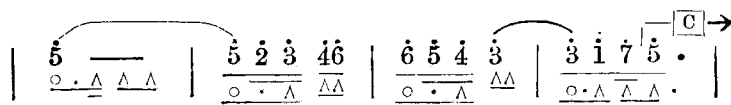
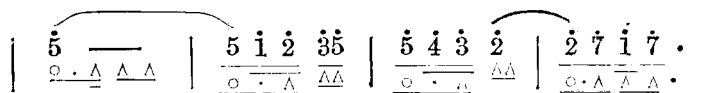
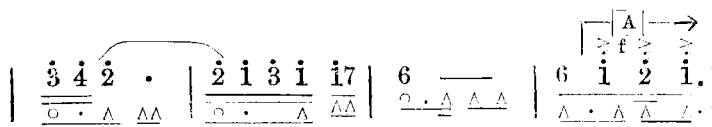
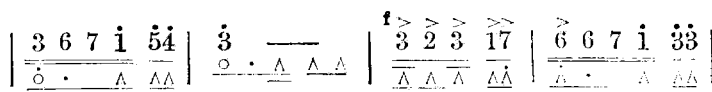
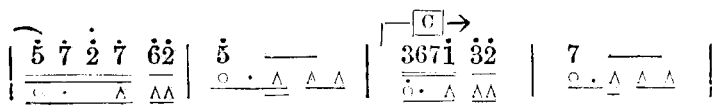
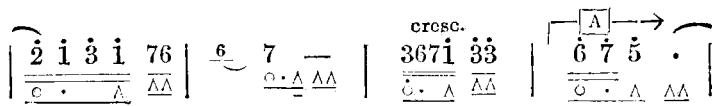
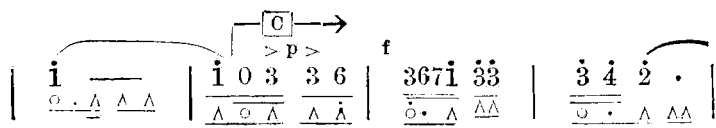
$\begin{array}{c} 3 \ 6 \ 7 \ 1 \quad 3 \ 3 \\ \hline \circ \cdot \ \underline{\Delta} \quad \underline{\Delta} \ \underline{\Delta} \end{array}$	<p style="text-align: center;">A →</p> $\begin{array}{c} 6 \ 7 \ 5 \cdot \\ \hline \circ \cdot \ \underline{\Delta} \quad \underline{\Delta} \ \underline{\Delta} \end{array}$	$\begin{array}{c} 5 \ 7 \ 2 \ 7 \quad 6 \ 2 \\ \hline \circ \cdot \ \underline{\Delta} \quad \underline{\Delta} \ \underline{\Delta} \end{array}$
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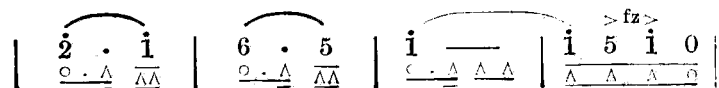
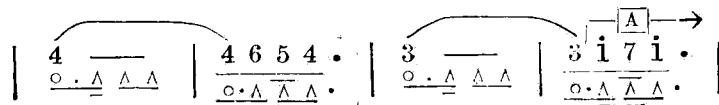
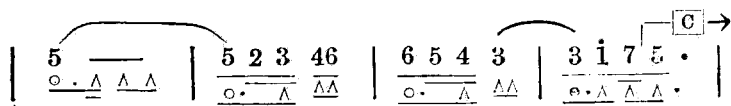
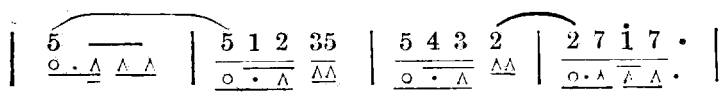
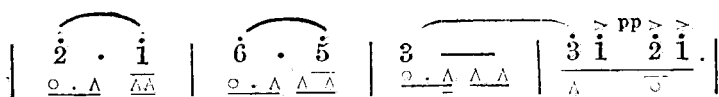
$\begin{array}{c} \cdot \ \text{---} \\ \hline \circ \cdot \ \underline{\Delta} \quad \underline{\Delta} \ \underline{\Delta} \end{array}$	<p style="text-align: center;">C →</p> $\begin{array}{c} 3 \ 6 \ 7 \ 1 \quad 3 \ 2 \\ \hline \circ \cdot \ \underline{\Delta} \quad \underline{\Delta} \ \underline{\Delta} \end{array}$	$\begin{array}{c} 7 \ \text{---} \\ \hline \circ \cdot \ \underline{\Delta} \quad \underline{\Delta} \ \underline{\Delta} \end{array}$
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$\begin{array}{c} 3 \ 6 \ 7 \ 1 \quad 5 \ 4 \\ \hline \circ \cdot \ \underline{\Delta} \quad \underline{\Delta} \ \underline{\Delta} \end{array}$	$\begin{array}{c} 3 \ \text{---} \cdot \\ \hline \circ \cdot \ \underline{\Delta} \quad \underline{\Delta} \ \underline{\Delta} \end{array}$	<p style="text-align: center;">f</p> $\begin{array}{c} > > > \quad > > \\ 3 \ 2 \ 3 \quad 1 \ 7 \\ \hline \underline{\Delta} \ \underline{\Delta} \ \underline{\Delta} \quad \underline{\Delta} \ \underline{\Delta} \end{array}$
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<p style="text-align: center;">p ></p> $\begin{array}{c} 6 \ 6 \ 7 \ 1 \quad 3 \ 3 \\ \hline \underline{\Delta} \cdot \ \underline{\Delta} \quad \underline{\Delta} \ \underline{\Delta} \end{array}$	$\begin{array}{c} 3 \ 4 \ 2 \cdot \\ \hline \circ \cdot \ \underline{\Delta} \quad \underline{\Delta} \ \underline{\Delta} \end{array}$	$\begin{array}{c} 2 \ 1 \ 3 \ 1 \quad 1 \ 7 \\ \hline \circ \cdot \ \underline{\Delta} \quad \underline{\Delta} \ \underline{\Delta} \end{array}$
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$\begin{array}{c} 6 \ \text{---} \\ \hline \circ \cdot \ \underline{\Delta} \quad \underline{\Delta} \ \underline{\Delta} \end{array}$	<p style="text-align: center;">A →</p> <p style="text-align: center;">mf ></p> $\begin{array}{c} 6 \ \dot{1} \ 2 \ \dot{1} \cdot \\ \hline \underline{\Delta} \ \underline{\Delta} \quad \underline{\Delta} \ \underline{\Delta} \end{array}$	$\begin{array}{c} 5 \ \text{---} \\ \hline \circ \cdot \ \underline{\Delta} \quad \underline{\Delta} \ \underline{\Delta} \end{array}$
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G&F

Barcarolle

E. Riveia
宮田東峯編

6/8 Moderato

C

pp pizz

$\dot{3} \ 0 \ 3 \ \ 6 \ 0 \ 3$ $\underline{\Delta \ \circ \ \Delta} \quad \underline{\Delta \ \circ \ \Delta}$	$6 \ 0 \ 3 \ \ 6 \ 0 \ 3$ $\underline{\Delta \ \circ \ \Delta} \quad \underline{\Delta \ \circ \ \Delta}$	<p>p</p> $\dot{3} \ . \ \overset{3}{\dot{2} \ \dot{3} \ \dot{2}} \ \dot{1} \ \dot{2}$ $\underline{\Delta \ \circ \ \Delta} \quad \underline{\Delta \ \circ \ \Delta}$
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$\overset{3}{\dot{3} \ \dot{6} \ \dot{3}} \ \overset{3}{\dot{2} \ \dot{3} \ \dot{2}} \ \dot{1} \ 7$ $\underline{\Delta \ \circ \ \Delta} \quad \underline{\Delta \ \circ \ \Delta}$	$\dot{1} \ \dot{3} \ 6 \ \ 7 \ \dot{3} \ 3$ $\underline{\Delta \ \circ \ \Delta} \quad \underline{\Delta \ \circ \ \Delta}$	$\dot{1} \ 7 \ 6 \ 6 \ .$ $\underline{\Delta \ \circ \ \Delta} \quad \underline{\Delta \ \circ \ \Delta}$
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$\dot{3} \ . \ \overset{3}{\dot{2} \ \dot{3} \ \dot{2}} \ \dot{1} \ \dot{2}$ $\underline{\Delta \ \circ \ \Delta} \quad \underline{\Delta \ \circ \ \Delta}$	$\overset{3}{\dot{3} \ \dot{6} \ \dot{3}} \ \overset{3}{\dot{2} \ \dot{3} \ \dot{2}} \ \dot{1} \ 7$ $\underline{\Delta \ \circ \ \Delta} \quad \underline{\Delta \ \circ \ \Delta}$	$\dot{1} \ \dot{3} \ 6 \ \ 7 \ \dot{2} \ 5$ $\underline{\Delta \ \circ \ \Delta} \quad \underline{\Delta \ \circ \ \Delta}$
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$\dot{3} \ \dot{2} \ \dot{1} \ \dot{1} \ 0$ $\underline{\Delta \ \circ \ \Delta} \quad \underline{\Delta \ \circ \ \Delta}$	<p>mp</p> $5 \ . \ \overset{3}{4 \ 5 \ 4 \ 3 \ 2}$ $\underline{\Delta \ \circ \ \Delta} \quad \underline{\Delta \ \circ \ \Delta}$	$\dot{3} \ 5 \ \dot{1} \ \ \dot{2} \ 5 \ 5$ $\underline{\Delta \ \circ \ \Delta} \quad \underline{\Delta \ \circ \ \Delta}$
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$\dot{3} \ \dot{2} \ \dot{1} \ \dot{1} \ .$ $\underline{\Delta \ \circ \ \Delta} \quad \underline{\Delta \ \circ \ \Delta}$	$5 \ . \ \overset{3}{4 \ 5 \ 4 \ 3 \ 2}$ $\underline{\Delta \ \circ \ \Delta} \quad \underline{\Delta \ \circ \ \Delta}$	$\dot{3} \ 5 \ \dot{1} \ \ \dot{2} \ 5 \ 5$ $\underline{\Delta \ \circ \ \Delta} \quad \underline{\Delta \ \circ \ \Delta}$
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$\dot{3} \ \dot{2} \ \dot{1} \ \dot{1} \ 0$ $\underline{\Delta \ \circ \ \Delta} \quad \underline{\Delta \ \circ \ \Delta}$	$333333 \ 333333$ $111111 \ 111111$	<p>TO CODA</p> $333333 \ 333333$ $111111 \ 111111$
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<p>mf</p> $\dot{3} \ . \ \overset{3}{\dot{2} \ \dot{3} \ \dot{2}} \ \dot{1} \ \dot{2}$ $\underline{\Delta \ \circ \ \Delta} \quad \underline{\Delta \ \circ \ \Delta}$	$\overset{3}{\dot{3} \ \dot{6} \ \dot{3}} \ \overset{3}{\dot{2} \ \dot{3} \ \dot{2}} \ \dot{1} \ 7$ $\underline{\Delta \ \circ \ \Delta} \quad \underline{\Delta \ \circ \ \Delta}$	$\dot{1} \ \dot{3} \ 6 \ \ 7 \ \dot{3} \ 3$ $\underline{\Delta \ \circ \ \Delta} \quad \underline{\Delta \ \circ \ \Delta}$
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$\begin{array}{c} \text{6} \cdot \text{6} \text{0} \text{0} \\ \text{△} \text{○} \text{△} \quad \text{△} \text{○} \text{○} \end{array}$	F piaz $\begin{array}{c} \text{p} \text{1} \text{5} \text{1} \text{3} \quad \text{3} \text{0} \text{5} \\ \text{△} \quad \text{3} \text{0} \text{1} \end{array}$	$\begin{array}{c} \text{1} \text{5} \text{1} \quad \text{3} \text{0} \text{5} \\ \text{△} \quad \text{1} \text{3} \quad \text{3} \text{0} \text{1} \end{array}$
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$\begin{array}{c} \text{1} \cdot \text{1} \text{7} \text{3} \\ \text{○} \text{△} \text{△} \quad \text{△} \end{array}$	$\begin{array}{c} \text{7} \cdot \text{7} \text{6} \text{3} \\ \text{○} \text{△} \text{△} \quad \text{△} \end{array}$	$\begin{array}{c} \text{6} \text{5} \text{3} \quad \text{1} \text{2} \text{1} \text{7} \text{1} \\ \text{○} \text{△} \text{△} \quad \text{△} \end{array}$
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$\begin{array}{c} \text{3} \text{2} \text{5} \text{0} \\ \text{○} \text{△} \text{△} \quad \text{△} \quad \text{○} \end{array}$	$\begin{array}{c} \text{1} \cdot \text{1} \text{7} \text{3} \\ \text{○} \text{△} \text{△} \quad \text{△} \end{array}$	$\begin{array}{c} \text{7} \cdot \text{7} \text{6} \text{3} \\ \text{○} \text{△} \text{△} \quad \text{△} \end{array}$
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$\begin{array}{c} \text{6} \text{5} \text{1} \quad \text{2} \text{3} \text{2} \text{5} \text{3} \\ \text{○} \text{△} \text{△} \quad \text{△} \end{array}$	$\begin{array}{c} \text{1} \cdot \text{1} \text{0} \text{0} \\ \text{○} \text{△} \text{△} \quad \text{△} \end{array}$	<i>mf</i> $\begin{array}{c} \text{2} \cdot \text{2} \text{3} \text{4} \\ \text{2} \text{7} \quad \text{1} \text{2} \end{array}$
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$\begin{array}{c} \text{5} \text{4} \text{3} \text{7} \cdot \\ \text{3} \text{2} \text{1} \quad \text{4} \end{array}$	$\begin{array}{c} \text{2} \cdot \text{2} \text{3} \text{4} \\ \text{2} \text{7} \quad \text{1} \text{2} \end{array}$	$\begin{array}{c} \text{5} \text{4} \text{3} \text{7} \cdot \\ \text{3} \text{2} \text{1} \quad \text{4} \end{array}$
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rit. e molto dim.

$\begin{array}{c} \text{7} \text{7} \text{7} \text{7} \text{7} \text{7} \quad \text{7} \text{7} \text{7} \text{7} \text{7} \text{7} \\ \text{4} \text{4} \text{4} \text{4} \text{4} \text{4} \quad \text{4} \text{4} \text{4} \text{4} \text{4} \text{4} \end{array}$	$\begin{array}{c} \text{7} \text{7} \text{7} \text{7} \text{7} \text{7} \quad \text{7} \text{7} \text{7} \text{7} \text{7} \text{7} \\ \text{4} \text{4} \text{4} \text{4} \text{4} \text{4} \quad \text{4} \text{4} \text{4} \text{4} \text{4} \text{4} \end{array}$	<i>p</i> a tempo $\begin{array}{c} \text{1} \cdot \text{1} \text{7} \text{3} \\ \text{○} \text{△} \text{△} \quad \text{△} \end{array}$
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$\begin{array}{c} \text{7} \cdot \text{7} \text{6} \text{3} \\ \text{○} \text{△} \text{△} \quad \text{△} \end{array}$	$\begin{array}{c} \text{6} \text{5} \text{3} \quad \text{1} \text{2} \text{1} \text{7} \text{1} \\ \text{○} \text{△} \text{△} \quad \text{△} \end{array}$	$\begin{array}{c} \text{3} \text{2} \text{5} \quad \text{5} \text{6} \text{5} \text{4} \text{5} \\ \text{○} \text{△} \text{△} \quad \text{△} \end{array}$
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$\begin{array}{c} \text{1} \cdot \text{1} \text{0} \text{0} \\ \text{○} \text{△} \text{△} \quad \text{△} \text{○} \text{○} \end{array}$	$\begin{array}{c} \text{2} \cdot \text{2} \text{3} \text{4} \\ \text{○} \text{△} \text{△} \quad \text{△} \end{array}$	$\begin{array}{c} \text{6} \text{5} \text{3} \quad \text{1} \text{7} \text{6} \\ \text{△} \quad \text{△} \end{array}$
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C
✂
⊕
CODA

rall.

p

$\begin{array}{c} \overbrace{5 \ 3 \ 6 \ 4} \\ \underline{\Lambda \quad \circ \quad \Lambda} \end{array} \quad \begin{array}{c} \overbrace{3 \ 2 \ 5} \\ \underline{\Lambda} \end{array} \quad \left \quad \begin{array}{c} \overbrace{1 \ 0 \ 5} \\ \underline{\Lambda \ \circ \ \Lambda} \end{array} \quad \begin{array}{c} \overbrace{1 \ 0 \ 0} \\ \underline{\Lambda \ \circ \ \circ} \end{array} \quad \right $	$\begin{array}{c} \overbrace{\dot{3} \ .} \\ \underline{\Lambda \ \circ \ \Lambda} \end{array} \quad \begin{array}{c} \overbrace{\dot{2} \ \dot{3} \ \dot{2} \ \dot{1} \ \dot{2}} \\ \underline{\Lambda \quad \quad \circ \ \Lambda} \end{array} \quad \left \right.$	$\begin{array}{c} \overbrace{\dot{3} \ 6 \ \dot{3}} \\ \underline{\Lambda \ \circ \ \Lambda} \end{array} \quad \begin{array}{c} \overbrace{\dot{2} \ \dot{3} \ \dot{2} \ \dot{1} \ 7} \\ \underline{\Lambda \quad \quad \circ \ \Lambda} \end{array} \quad \left \quad \begin{array}{c} \overbrace{\dot{1} \ \dot{3} \ 6} \\ \underline{\Lambda \ \circ \ \Lambda} \end{array} \quad \begin{array}{c} \overbrace{7 \ \dot{3} \ 3} \\ \underline{\Lambda \ \circ \ \Lambda} \end{array} \quad \left \quad \begin{array}{c} \overbrace{\dot{1} \ 7 \ 6 \ 6 \ .} \\ \underline{\Lambda \quad \quad \circ \ \Lambda \quad \Lambda \ \circ \ \Lambda} \end{array} \quad \left \right.$
<p>single-</p> <p>pp rall. e dim. Poco a poco</p> $\begin{array}{c} \overbrace{\dot{3} \ .} \\ \underline{\Lambda \ \circ \ \circ} \end{array} \quad \begin{array}{c} \overbrace{\dot{2} \ \dot{3} \ \dot{2} \ \dot{1} \ \dot{2}} \\ \underline{\Lambda} \end{array} \quad \left \quad \begin{array}{c} \overbrace{\dot{3} \ 6 \ \dot{3}} \\ \underline{\Lambda \ \circ \ \circ} \end{array} \quad \begin{array}{c} \overbrace{\dot{2} \ \dot{3} \ \dot{2} \ \dot{1} \ 7} \\ \underline{\Lambda} \end{array} \quad \left \quad \begin{array}{c} \overbrace{1 \ \dot{3} \ 6} \\ \underline{\Lambda} \end{array} \quad \begin{array}{c} \overbrace{7 \ \dot{3} \ 3} \\ \underline{\Lambda} \end{array} \quad \left \right.$	$\begin{array}{c} \overbrace{6 \quad \quad \cdot} \\ \underline{\Lambda \ \circ \ \Lambda \ \Lambda \ \circ \ \Lambda} \end{array} \quad \left \quad \begin{array}{c} \overbrace{6 \quad \quad \cdot} \\ \underline{\Lambda \ \circ \ \Lambda \ \Lambda \ \circ \ \Lambda} \end{array} \quad \left \quad \begin{array}{c} \overbrace{6 \ 0 \ 0} \\ \underline{\Lambda \ \circ \ \circ} \end{array} \quad \overbrace{0 \ 0} \quad \left \right. \right.$	

B&G#

Hungarian Dance No. 5.

J. Brahms

宮田東峯編

2/4 Allegro

f B

$\begin{array}{c} \text{3} \cdot \text{6} \\ \hline \text{O} \ \Delta \ \text{O} \ \Delta \end{array}$	$\begin{array}{c} \text{i} \cdot \text{6} \\ \hline \text{O} \ \Delta \ \text{O} \ \Delta \end{array}$	$\begin{array}{c} \text{G\#} \\ \hline \text{7} \cdot \text{i}^{\flat} \\ \hline \text{O} \ \Delta \ \text{O} \ \Delta \end{array}$		$\begin{array}{c} \text{i} \text{ — } \\ \hline \text{O} \ \Delta \ \text{O} \ \Delta \end{array}$
$\begin{array}{c} \text{4} \cdot \text{56} \\ \hline \text{O} \ \Delta \ \Delta \end{array}$	$\begin{array}{c} \text{3} \text{ — } \\ \hline \text{O} \ \Delta \ \text{O} \ \Delta \end{array}$	$\begin{array}{c} \text{2117} \ \text{7} \cdot \text{3} \\ \hline \text{O} \ \Delta \ \text{O} \ \Delta \end{array}$	$\begin{array}{c} \text{6} \text{ — } \\ \hline \text{O} \ \Delta \ \text{O} \ \Delta \end{array}$	
N				
$\begin{array}{c} \text{3} \cdot \text{67} \\ \hline \text{O} \ \Delta \ \text{O} \ \Delta \end{array}$	$\begin{array}{c} \text{3} \cdot \text{i} \\ \hline \text{O} \ \Delta \ \text{O} \ \Delta \end{array}$	$\begin{array}{c} \text{7} \cdot \text{i}^{\flat} \\ \hline \text{O} \ \Delta \ \Delta \end{array}$	$\begin{array}{c} \text{i} \text{ — } \\ \hline \text{O} \ \Delta \ \text{O} \ \Delta \end{array}$	

leggiero

p

$\begin{array}{c} \text{4564} \ \text{3453} \\ \hline \text{O} \ \Delta \ \text{O} \ \Delta \end{array}$	$\begin{array}{c} \text{2342} \ \text{1231} \\ \hline \text{O} \ \Delta \ \text{O} \ \Delta \end{array}$	$\begin{array}{c} \text{2117} \ \text{7} \cdot \text{3} \\ \hline \text{O} \ \Delta \ \text{O} \ \Delta \end{array}$	
$\begin{array}{c} \text{sf} \\ \text{6} \ \text{6} \ \text{0} \\ \hline \text{O} \ \Delta \ \Delta \ \text{O} \end{array}$	$\begin{array}{c} \text{f} \\ \text{3} \cdot \text{6} \\ \hline \text{O} \ \Delta \ \text{O} \ \Delta \end{array}$	$\begin{array}{c} \text{i} \cdot \text{6} \\ \hline \text{O} \ \Delta \ \text{O} \ \Delta \end{array}$	
G\#			
$\begin{array}{c} \text{7} \cdot \text{i}^{\flat} \\ \hline \text{O} \ \Delta \ \Delta \end{array}$	$\begin{array}{c} \text{i} \text{ — } \\ \hline \text{O} \ \Delta \ \text{O} \ \Delta \end{array}$	$\begin{array}{c} \text{4} \cdot \text{56} \\ \hline \text{O} \ \Delta \ \Delta \end{array}$	$\begin{array}{c} \text{3} \text{ — } \\ \hline \text{O} \ \Delta \ \text{O} \ \Delta \end{array}$
N			
$\begin{array}{c} \text{2117} \ \text{7} \cdot \text{3} \\ \hline \text{O} \ \Delta \ \text{O} \ \Delta \end{array}$	$\begin{array}{c} \text{6} \text{ — } \\ \hline \text{O} \ \Delta \ \text{O} \ \Delta \end{array}$	$\begin{array}{c} \text{3} \cdot \text{6} \ \text{136i} \\ \hline \text{O} \ \Delta \ \text{O} \ \Delta \end{array}$	$\begin{array}{c} \text{3} \cdot \text{i} \\ \hline \text{O} \ \Delta \ \text{O} \ \Delta \end{array}$

leggiere

p

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

○ △ △ | ○ △ ○ △ | ○ △ | ○ △ |

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

○ △ ○ △ | ○ △ | ○ △ | ○ △ | ○ △ | ○ △ |

f

3̇ 3̇ | 4̇ . 3̇ | 0 4̇ 3̇ 4̇ | 5̇4̇3̇5̇ 4̇ |

○ △ ○ △ | ○ △ ○ △ | ○ △ △ | ○ △ ○ △ |

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

○ △ ○ △ | ○ △ ○ △ | ○ △ △ | ○ △ △ | △ | △ |

poco riten.

p

7̇ 7̇ | 2̇ 1̇ 7̇ | 7̇ 1̇ 7̇ 1̇ | 2̇1̇7̇2̇ | 1̇0 |

○ △ ○ △ | ○ △ ○ △ | ○ △ ○ △ | ○ △ △ | ○ △ | △ |

a tempo

sf

5̇0 | 0 . 5̇ | 6̇ 0 | 7̇ 0 | 2̇ 1̇ 1̇ 7̇1̇ | 2̇1̇7̇1̇2̇ | 1̇0 :||

△ | △ | △ △ | △ △ | △ △ △ △ | △ △ | △ △ |

Vivace

f

1̇ 5̇ 5̇ 5̇ | 5̇ 4̇ 3̇ 4̇ | 5̇ 5̇ | 1̇ 5̇ 5̇ 5̇ |

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

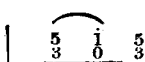
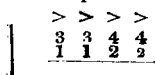
poco rit.

P

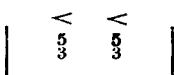
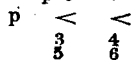
5̇ 4̇ 3̇ 2̇ | 1̇ 1̇ | 3̇ 4̇ | 3̇ 2̇ |

3̇ 2̇ 1̇ 2̇ | 3̇ 3̇ | 3̇ 4̇ | 3̇ 2̇ |

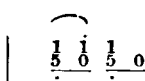
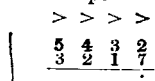
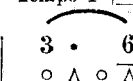
a tempo



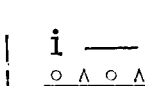
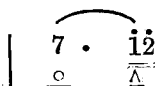
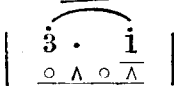
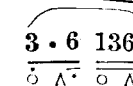
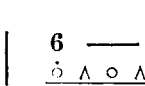
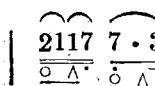
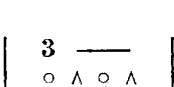
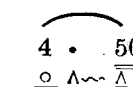
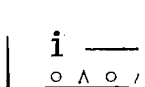
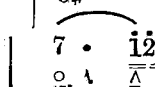
poco rit.



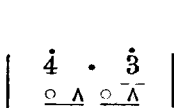
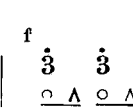
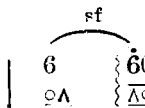
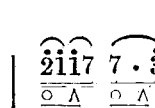
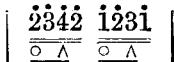
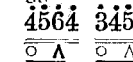
a tempo

Tempo I B

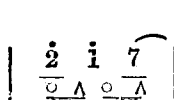
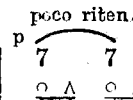
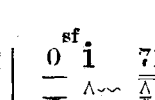
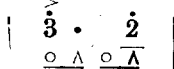
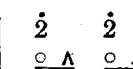
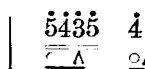
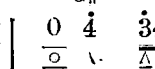
G#



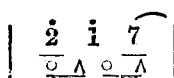
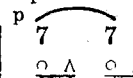
Leggiero



G#



poco riten.



G#

a tempo

2 *ef* *ff*

7 $\dot{1}$ $\overline{7\dot{1}}$ | $\overline{\dot{2}\dot{1}7\dot{2}}$ $\dot{1}0$ | $\overline{5\ 0}$ $\overline{0\cdot 5}$ | $\overline{6\ 0}$ $\overline{7\ 0}$ |

$\frac{7}{\underline{0}} \frac{\dot{1}}{\underline{\wedge}} \frac{\overline{7\dot{1}}}{\underline{0\ \wedge}}$ | $\frac{\overline{\dot{2}\dot{1}7\dot{2}}}{\underline{0\ \wedge}}$ $\frac{\dot{1}0}{\underline{\wedge 2}}$ | $\frac{\overline{5\ 0}}{\underline{\wedge 0}}$ $\frac{\overline{0\cdot 5}}{\underline{0\cdot \wedge}}$ | $\frac{\overline{6\ 0}}{\underline{\wedge 0}}$ $\frac{\overline{7\ 0}}{\underline{\wedge 0}}$ |

2 $\dot{1}$ $\dot{1}$ $\overline{7\dot{1}}$ | $\overline{\dot{2}\dot{1}7\dot{1}\dot{2}}$ $\dot{1}0$ || $\{\frac{\dot{1}\ 0}{\underline{\wedge 0}}\}$ $\{\frac{5\ 0}{\underline{\wedge 0}}\}$ | $\{\frac{\dot{1}\ 0}{\underline{\wedge 0}}\}$ 0 ||

$\frac{2}{\underline{\wedge}} \frac{\dot{1}}{\underline{\wedge}} \frac{\dot{1}}{\underline{\wedge}} \frac{\overline{7\dot{1}}}{\underline{\wedge}}$ | $\frac{\overline{\dot{2}\dot{1}7\dot{1}\dot{2}}}{\underline{\wedge}}$ $\frac{\dot{1}0}{\underline{\wedge 0}}$ || $\{\frac{\dot{1}\ 0}{\underline{\wedge 0}}\}$ $\{\frac{5\ 0}{\underline{\wedge 0}}\}$ | $\{\frac{\dot{1}\ 0}{\underline{\wedge 0}}\}$ 0 ||

F, F# 3/4

BERCEUSE
from "Jocelyn"B. Godard
宮田東峯編

Andante

$\begin{array}{|c|c|c|c|} \hline p & \dot{3} \text{ — } \cdot & \dot{2} \quad \dot{3} \quad \dot{2} & \dot{3} \text{ — } \cdot & \dot{2} \quad \dot{7} \quad \dot{1} & \hline & 5 & 4 \quad 5 \quad 4 & 5 & 6 \quad 4 \quad 5 & \hline \end{array}$

$\begin{array}{|c|c|c|c|} \hline & \text{trill} & \text{trill} & \text{trill} & \hline & \begin{array}{|c|c|c|} \hline 6 \quad 7 \quad 1 \\ 4 \quad 2 \quad 0 \quad 3 \end{array} & \begin{array}{|c|} \hline \text{trill} \\ \hline \end{array} & \begin{array}{|c|c|c|} \hline 7 \quad 1 \quad 2 \\ 4 \quad 2 \quad 0 \quad 6 \end{array} & \begin{array}{|c|c|c|} \hline 1 \quad 2 \quad 3 \\ 5 \quad 3 \quad 0 \quad 5 \end{array} & \hline \end{array}$

$\begin{array}{|c|c|c|} \hline \begin{array}{|c|c|c|c|c|c|} \hline 2 \quad 5 \quad 3 \quad 5 \quad 4 \quad 5 \\ 6 \quad 0 \quad 5 \quad 0 \quad 7 \quad 0 \end{array} & \text{trill} & \text{dim.} & \begin{array}{|c|c|c|c|c|c|} \hline 2 \quad 5 \quad 3 \quad 4 \quad 2 \quad 3 \\ 6 \quad 0 \quad 5 \quad 7 \quad 6 \quad 5 \end{array} & \hline \end{array}$

$\begin{array}{|c|c|c|} \hline \begin{array}{|c|c|c|c|c|c|} \hline 1 \quad 2 \quad 7 \quad 1 \quad 6 \quad 7 \\ 3 \quad 6 \quad 4 \quad 3 \quad 2 \quad 4 \end{array} & \# & \begin{array}{|c|c|c|c|} \hline 5 \cdot \quad 6 \quad 4 \quad 6 \\ 1 \cdot \quad 2 \quad 7 \quad 2 \end{array} & \text{rit.} & \begin{array}{|c|c|c|c|c|c|} \hline \# \quad 5 \quad 6 \quad 1 \quad 7 \quad 1 \quad 7 \quad 6 \\ 1 \quad 2 \quad 3 \quad 7 \quad 4 \quad 2 \end{array} & \hline \end{array}$

$\begin{array}{|c|c|c|c|} \hline pp & \# \quad 5 \text{ — } 7 & 7 \cdot \quad 7 \quad 7 \quad 7 & 3 \text{ — } 4 & 3 \cdot \quad 2 \quad 1 \quad 7 & \hline & 1 & \cdot & & \cdot & \hline \end{array}$

$\begin{array}{|c|c|c|c|} \hline & 6 \text{ — } \cdot & pp & \begin{array}{|c|c|c|} \hline 2 \quad 3 \quad 2 \\ 6 \quad 5 \quad 6 \end{array} & f & \begin{array}{|c|c|c|} \hline 3 \text{ — } 6 & \text{cresc.} & \begin{array}{|c|c|c|} \hline 1 \cdot \quad 1 \quad 7 \quad 6 \\ \cdot & \cdot & \cdot \end{array} & \hline \end{array} & \hline \end{array}$

$\begin{array}{|c|c|c|c|} \hline & 1 \text{ — } 1 & \begin{array}{|c|c|c|} \hline 2 \cdot \quad 2 \quad 1\#6 \\ \cdot & \cdot & \cdot \end{array} & \begin{array}{|c|c|} \hline 2 \text{ — } 2\#4 & f & \begin{array}{|c|c|} \hline 4 \text{ — } 1 \\ 6 & \end{array} & \hline \end{array} & \hline \end{array}$

p

1 3 — 11 | #4 #6 — 65 43 | 6 — 6 | #6 6 65 #4 4 43

pp

4 5 6 2 3 4 | 6 — • | 5 — • ||

4/4 Andante

6 16 #6#7 3 1 | 4 — 4 — | 4171 32#7#6

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6 — 5 — | 6 16 #6#7 3 1 | 5 — 4 • 4

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rall. *a tempo*

6 — 5 4 2 | 16 3 • 2 1 • 4 | 4 — 4 —

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4 #7 — 5 | 5 • 4 34 1 • 6 | 1 — 1 —

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p *f*

1 4 — 4 | 3 — 6 1 | 2 — 5 • 4

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ppp

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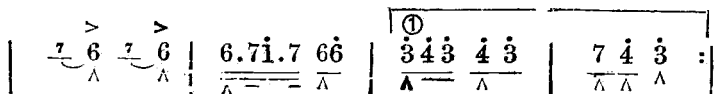
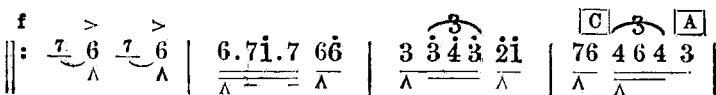
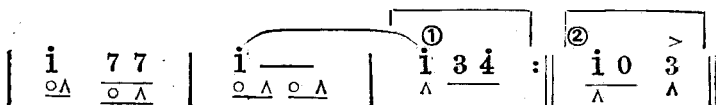
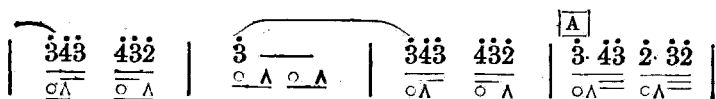
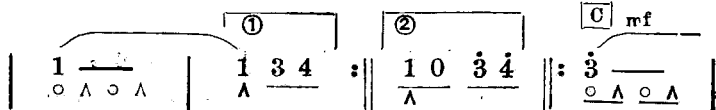
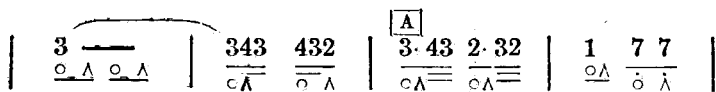
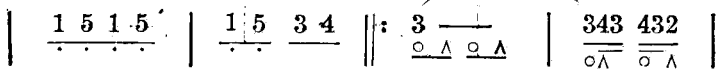
[A&C] 2/4

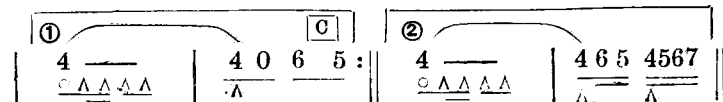
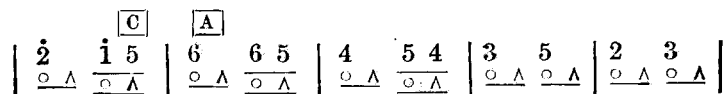
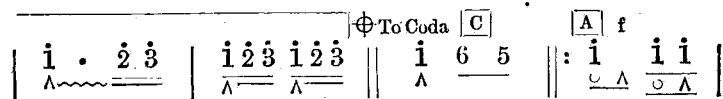
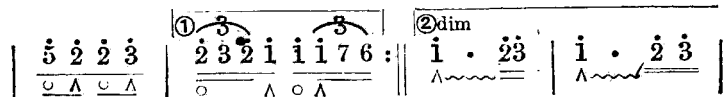
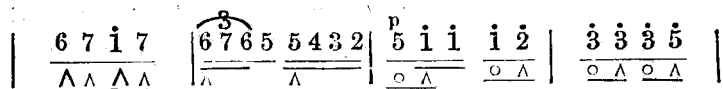
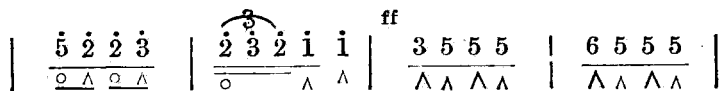
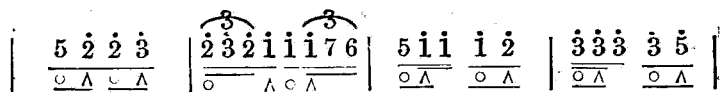
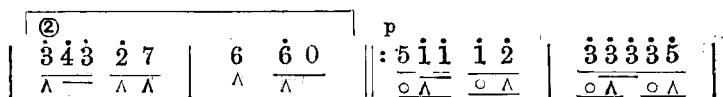
KISMET
(Oriental Dance)Markey
郁郁星編

Allegretto

[A] p

[C] p





A&G

MARCHE MILITAIRE

Schubert

春柳振作編

2/4

A Allegro

f

4 1 1 7 1 | 4 1 1 7 1 | 4 1 4 1 | 4 1 6 1 |

Λ Λ Λ Λ | Λ Λ Λ Λ | Λ Λ Λ Λ | Λ Λ Λ Λ |

4 1 4 6 | **ff** i — | **P** > 2 i 7 | > 6 7 6 |

Λ Λ Λ Λ | Λ Λ | ○ Λ Λ Λ Λ Λ | ○ Λ Λ Λ Λ Λ |

> 5 6 7 | > 2 . 3 2 0 | > 2 i 7 | > 3 2 7 |

○ Λ Λ Λ Λ Λ | ○ Λ Λ Λ Λ | ○ Λ Λ Λ Λ Λ | ○ Λ Λ Λ Λ Λ |

i 2 i 7 i 7 | 6 7 1 23#45 | **f** 6 6 6 5 6 |

Λ Λ Λ Λ | Λ Λ Λ Λ | Λ Λ Λ Λ | Λ Λ Λ Λ |

7 i > 2 | 6 7 > i | 7 6 > 5 | 6 6 6 5 6 |

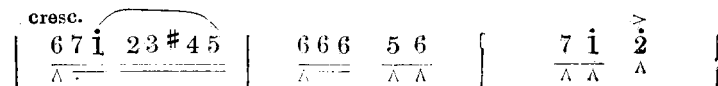
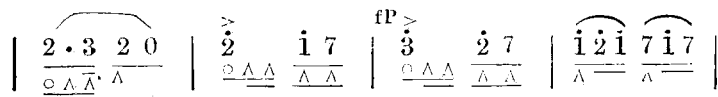
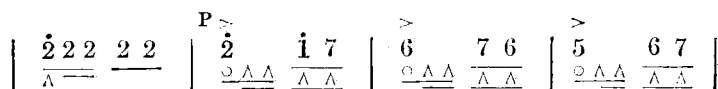
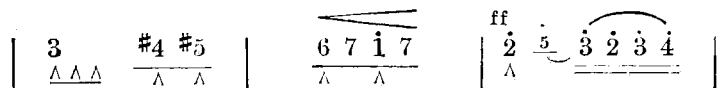
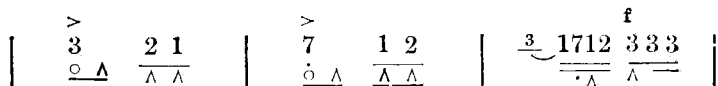
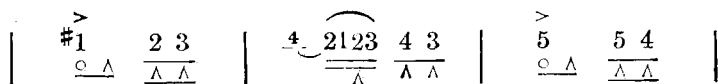
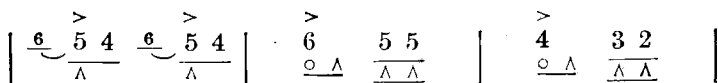
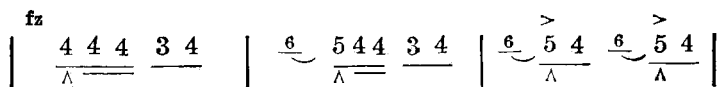
Λ Λ Λ Λ | Λ Λ Λ Λ | Λ Λ Λ Λ | Λ Λ Λ Λ |

7 i > 2 | **A** 7 i 2 . 3 | ① i 1 1 1 1 :|| ② 1 5 5 5 5 ←

Λ Λ Λ Λ | Λ Λ Λ Λ | Λ Λ Λ Λ | Λ Λ Λ Λ |

G > i 6 6 #5 6 | > i 6 6 #5 6 || **f** > i 6 i 6 | > i 6 i 6 |

Λ Λ Λ Λ | Λ Λ Λ Λ || Λ Λ Λ Λ | Λ Λ Λ Λ |



$\left| \begin{array}{c} 6\ 7 \\ \Lambda\ \Lambda \end{array} \right| \begin{array}{c} \overset{v}{i} \\ \Lambda \end{array} \left| \begin{array}{c} 7\ 6 \\ \Lambda\ \Lambda \end{array} \right| \begin{array}{c} \overset{v}{5} \\ \Lambda \end{array} \left| \begin{array}{c} 6\ 6\ 6 \\ \Lambda\ \Lambda\ \Lambda \end{array} \right| \begin{array}{c} 5\ 6 \\ \Lambda\ \Lambda \end{array} \left| \begin{array}{c} 7\ i \\ \Lambda\ \Lambda \end{array} \right| \begin{array}{c} \overset{v}{2} \\ \Lambda \end{array} \left| \right.$

$\left| \begin{array}{c} \textcircled{1} \\ \Lambda \end{array} \right| \begin{array}{c} \overset{v}{6\ 5\ 6.7} \\ \Lambda\ \Lambda \end{array} \left| \begin{array}{c} 5\ 7\ 7 \\ \Lambda\ \Lambda \end{array} \right| \begin{array}{c} 7\ 7 \\ \Lambda\ \Lambda \end{array} \left| \begin{array}{c} 6\ 6\ 6 \\ \Lambda\ \Lambda \end{array} \right| \begin{array}{c} \overset{\frown}{\#5\ 6} \\ \Lambda \end{array} \left| \begin{array}{c} i\ 6\ 6 \\ \Lambda\ \Lambda \end{array} \right| \begin{array}{c} \overset{\frown}{\#5\ 6} \\ \Lambda \end{array} \left| \right.$

$\left| \begin{array}{c} \textcircled{2} \text{ A} \\ \Lambda \end{array} \right| \begin{array}{c} \overset{v}{3\ 4\ 5.6} \\ \Lambda\ \Lambda \end{array} \left| \begin{array}{c} 4\ 1\ 1 \\ \Lambda\ \Lambda \end{array} \right| \begin{array}{c} \overset{\frown}{7\ 1} \\ \Lambda \end{array} \left| \begin{array}{c} \overset{v}{4\ 1\ 1} \\ \Lambda\ \Lambda \end{array} \right| \begin{array}{c} \overset{\frown}{7\ 1} \\ \Lambda \end{array} \left| \begin{array}{c} \overset{v}{4\ 1\ 4\ 1} \\ \Lambda\ \Lambda \end{array} \right| \left| \right.$

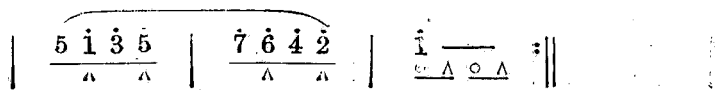
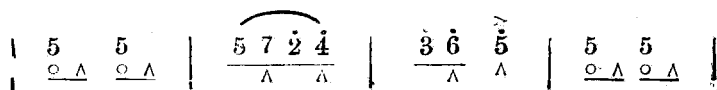
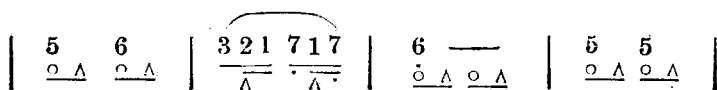
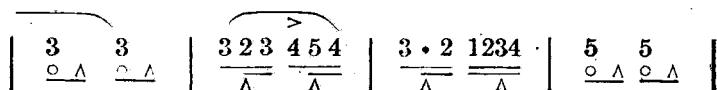
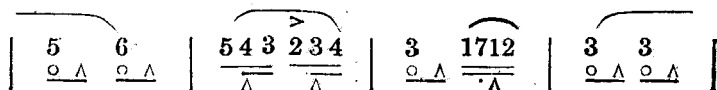
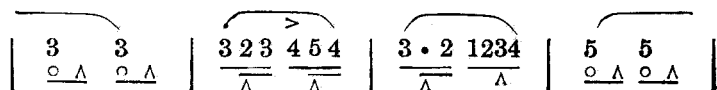
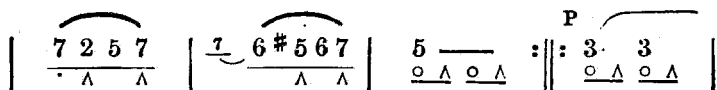
$\left| \begin{array}{c} 4\ 1\ 6\ 1 \\ \Lambda \end{array} \right| \left| \begin{array}{c} 4\ i\ i \\ \Lambda\ \Lambda\ \Lambda \end{array} \right| \begin{array}{c} i\ i \\ \Lambda\ \Lambda \end{array} \left| \begin{array}{c} i \\ \Lambda \end{array} \right| \text{Fine.} \left| \right.$

Trio $\left[\begin{array}{c} G \\ P \end{array} \right] \left| \begin{array}{c} 5 \\ \circ\ \Lambda \end{array} \right| \begin{array}{c} 5 \\ \circ\ \Lambda \end{array} \left| \begin{array}{c} 5 \\ \circ\ \Lambda \end{array} \right| \begin{array}{c} 5 \\ \circ\ \Lambda \end{array} \left| \begin{array}{c} \overset{v}{5\ 4\ 3} \\ \Lambda\ \Lambda \end{array} \right| \begin{array}{c} \overset{v}{2\ 3\ 2} \\ \Lambda\ \Lambda \end{array} \left| \right.$

$\left| \begin{array}{c} 1.7 \\ \Lambda \end{array} \right| \begin{array}{c} \overset{\frown}{1234} \\ \Lambda \end{array} \left| \begin{array}{c} 5 \\ \circ\ \Lambda \end{array} \right| \begin{array}{c} 5 \\ \circ\ \Lambda \end{array} \left| \begin{array}{c} 5 \\ \circ\ \Lambda \end{array} \right| \begin{array}{c} 5 \\ \circ\ \Lambda \end{array} \left| \begin{array}{c} \overset{\frown}{6\ 7\ i} \\ \Lambda\ \Lambda \end{array} \right| \begin{array}{c} \overset{\frown}{2\ i\ 6} \\ \Lambda\ \Lambda \end{array} \left| \right.$

$\left| \begin{array}{c} 5.5 \\ \Lambda \end{array} \right| \begin{array}{c} \overset{\frown}{1234} \\ \Lambda \end{array} \left| \begin{array}{c} 5 \\ \Lambda \end{array} \right| \begin{array}{c} 5 \\ \Lambda \end{array} \left| \begin{array}{c} 5 \\ \Lambda \end{array} \right| \begin{array}{c} 5 \\ \Lambda \end{array} \left| \begin{array}{c} \overset{\frown}{\#4\ 3\ 2\ 1} \\ \Lambda\ \Lambda \end{array} \right| \left| \right.$

$\left| \begin{array}{c} 7\ 2\ 5\ 7 \\ \Lambda\ \Lambda \end{array} \right| \left| \begin{array}{c} 7 \\ \Lambda \end{array} \right| \begin{array}{c} \overset{\frown}{6\ \#5\ 6\ 7} \\ \Lambda\ \Lambda \end{array} \left| \begin{array}{c} 5 \\ \Lambda \end{array} \right| \begin{array}{c} 2\ 2\ 5 \\ \Lambda \end{array} \left| \begin{array}{c} \overset{\frown}{5\ \#4\ 3} \\ \Lambda \end{array} \right| \begin{array}{c} \overset{\frown}{3\ 2\ 2\ 1} \\ \Lambda \end{array} \left| \right.$



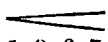
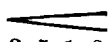
D. C. al Fine.


C&A

Solvejg's Song
(Peer Gynt)

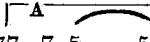
E. Grieg
宮田東峯編


4/4 Unpoco andante

C P  | 3̣ - 1̣ 3̣ 6̣ 7̣ | | 7̣6̣ 5̣ - 5̣ - | | 5̣ - 3̣ 5̣ 1̣ 2̣ | 


f  7̣ 3̣ - 0 | | ^AP 2̣ 2̣ 5̣ 5̣ - 0 | | PP 2̣ 5̣ - 0 |

 3̣ 1̣ - 3̣ 1̣ 0 | | ^{PP} 3̣ 6̣ 3̣ 6̣ | | 3̣ 6̣ 3̣ 3̣ | ^P-cantabile

6̣ 7̣ 1̣ 2̣ 3̣ 4̣ | 4̣ 3̣ 3̣ 1̣ 6̣ 6̣ 1̣ | | ^A1777 7̣ 5̣ . 5̣ | 

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

^A1777 7̣ 5̣ . 5̣ | | ^A3̣ 1̣ - 3̣ 1̣ 0 5̣ | | ^A5721 1̣ 5̣ 4̣ | | 2̣ 4̣ 3̣ 1̣ . 1̣ |

rit.  1̣ 7̣ 7̣ 6̣ 3̣ . 5̣ | | ^A5721 1̣ 5̣ 5̣ 4̣ | | ^A2243 1̣ . 1̣ |

a tempo

$\left| \begin{array}{c} \overset{\Lambda}{\dot{1}} \overset{\Lambda}{7} \overset{\Lambda}{7} \overset{\Lambda}{7} \quad \overset{\Lambda}{7} \overset{\Lambda}{5} \cdot \overset{\circ}{5} \end{array} \right| \left| \begin{array}{c} \overset{\circ}{\dot{3}} - \overset{\circ}{\dot{3}} \quad \overset{\circ}{\dot{1}} \overset{\circ}{0} \overset{\circ}{5} \end{array} \right| \left| \begin{array}{c} \overset{\Lambda}{5} \overset{\Lambda}{7} \overset{\Lambda}{\dot{2}} \overset{\Lambda}{\dot{1}} \quad \overset{\Lambda}{\dot{1}} \overset{\Lambda}{\dot{5}} \overset{\Lambda}{\dot{4}} \end{array} \right|$

$\left| \begin{array}{c} \overset{\Lambda}{\dot{2}} \overset{\Lambda}{\dot{4}} \overset{\Lambda}{\dot{3}} \overset{\Lambda}{\dot{1}} \cdot \overset{\circ}{\dot{1}} \end{array} \right| \left| \begin{array}{c} \text{rit.} \quad \overset{\circ}{\dot{1}} \overset{\circ}{7} \overset{\circ}{7} \overset{\circ}{6} \quad \overset{\circ}{\dot{3}} \cdot \overset{\circ}{5} \end{array} \right| \left| \begin{array}{c} \text{a tempo} \quad \overset{\Lambda}{5} \overset{\Lambda}{7} \overset{\Lambda}{\dot{2}} \overset{\Lambda}{\dot{1}} \quad \overset{\Lambda}{\dot{1}} \overset{\Lambda}{\dot{5}} \overset{\Lambda}{\dot{4}} \end{array} \right|$

$\left| \begin{array}{c} \overset{\Lambda}{\dot{2}} \overset{\Lambda}{\dot{2}} \overset{\Lambda}{\dot{4}} \overset{\Lambda}{\dot{3}} \overset{\Lambda}{\dot{1}} \cdot \overset{\circ}{\dot{1}} \end{array} \right| \left| \begin{array}{c} \overset{\Lambda}{\dot{1}} \cdot \overset{\circ}{7} \quad \overset{\circ}{7} \overset{\circ}{1} \quad \overset{\circ}{7} \cdot \overset{\circ}{6} \end{array} \right| \left| \begin{array}{c} \overset{\circ}{6} \overset{\circ}{7} \quad \overset{\circ}{6} - \overset{\circ}{6} \overset{\circ}{0} \overset{\circ}{\dot{5}} \end{array} \right| \left| \begin{array}{c} \overset{\Lambda}{\dot{1}} \end{array} \right|$

$\text{Allegretto} \quad \left| \begin{array}{c} \frac{3}{4} \text{ PP} \quad \overset{\Lambda}{\dot{5}} \cdot \overset{\circ}{\dot{6}} \overset{\circ}{\dot{5}} \cdot \overset{\circ}{\dot{4}} \overset{\circ}{\dot{3}} \cdot \overset{\circ}{\dot{4}} \end{array} \right| \left| \begin{array}{c} \overset{\Lambda}{\dot{5}} \overset{\circ}{\dot{5}} \quad \overset{\Lambda}{\dot{1}} \end{array} \right| \left| \begin{array}{c} \overset{\Lambda}{\dot{5}} \cdot \overset{\circ}{\dot{6}} \overset{\circ}{\dot{5}} \cdot \overset{\circ}{\dot{4}} \overset{\circ}{\dot{3}} \cdot \overset{\circ}{\dot{4}} \end{array} \right|$

$\left| \begin{array}{c} \overset{\Lambda}{\dot{5}} \quad \overset{\circ}{\dot{1}} \quad \overset{\Lambda}{\dot{1}} \end{array} \right| \left| \begin{array}{c} \overset{\Lambda}{\dot{5}} \overset{\circ}{0} \quad \overset{\circ}{\dot{6}} \quad \overset{\Lambda}{\dot{1}} \end{array} \right| \left| \begin{array}{c} \overset{\Lambda}{\dot{6}} \overset{\circ}{\dot{5}} \overset{\circ}{\dot{6}} \overset{\circ}{\dot{5}} \overset{\circ}{\dot{3}} \overset{\Lambda}{\dot{1}} \end{array} \right|$

$\left| \begin{array}{c} \overset{\Lambda}{\dot{3}} \overset{\Lambda}{\dot{2}} \overset{\circ}{\dot{3}} \overset{\circ}{\dot{2}} \quad \overset{\circ}{7} \overset{\circ}{5} \overset{\circ}{7} \end{array} \right| \left| \begin{array}{c} \overset{\Lambda}{\dot{1}} \overset{\circ}{\dot{3}} \quad \overset{\circ}{\dot{5}} \quad \overset{\Lambda}{\dot{1}} \end{array} \right| \left| \begin{array}{c} \overset{\Lambda}{\dot{5}} \quad \overset{\circ}{7} \cdot \overset{\circ}{\dot{6}} \end{array} \right|$

$\left| \begin{array}{c} \overset{\circ}{7} \overset{\circ}{\dot{6}} \overset{\circ}{\dot{5}} \overset{\circ}{\dot{6}} \quad \overset{\circ}{\dot{5}} \overset{\circ}{\dot{3}} \overset{\Lambda}{\dot{1}} \end{array} \right| \left| \begin{array}{c} \overset{\Lambda}{\dot{3}} \overset{\Lambda}{\dot{2}} \overset{\circ}{\dot{3}} \overset{\circ}{\dot{2}} \quad \overset{\circ}{7} \overset{\circ}{5} \overset{\circ}{7} \end{array} \right| \left| \begin{array}{c} \text{poco rit.} \quad \overset{\Lambda}{\dot{2}} \overset{\circ}{5} \overset{\circ}{7} \overset{\circ}{\dot{2}} \quad \overset{\circ}{5} \overset{\circ}{7} \overset{\circ}{\dot{2}} \end{array} \right|$

$\frac{4}{4} \quad \left| \begin{array}{c} \overset{\circ}{\dot{1}} - \overset{\circ}{\dot{5}} - \end{array} \right| \left| \begin{array}{c} \overset{\circ}{\dot{1}} - \overset{\circ}{0} \quad \overset{\circ}{0} \end{array} \right| \left| \begin{array}{c} \text{mf} \quad \overset{\circ}{\dot{3}} - \overset{\circ}{1} \overset{\circ}{3} \overset{\circ}{6} \overset{\circ}{7} \end{array} \right|$

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 P 3 6 — 0 | PP 3 6 — 0 | PP 1 — 1 — ||

A&C 3/4

MENUET

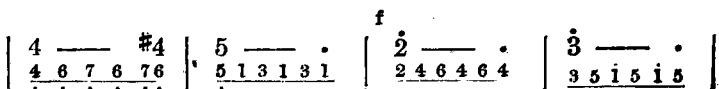
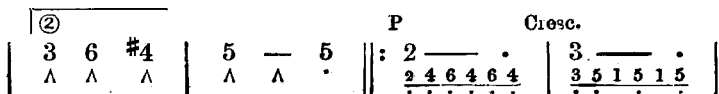
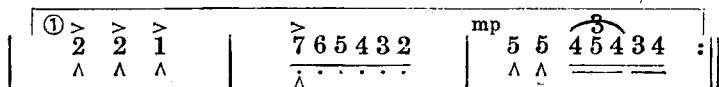
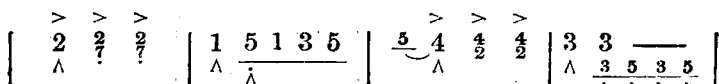
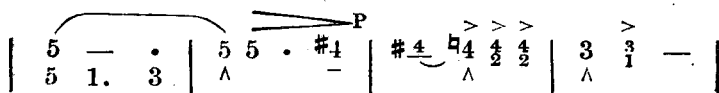
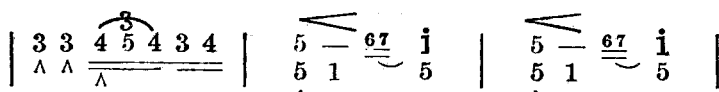
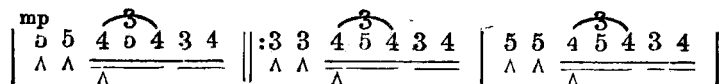
J. Paderewski

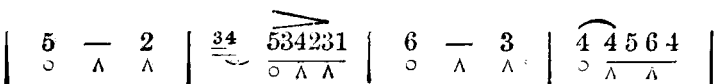
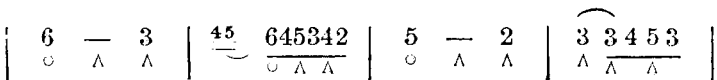
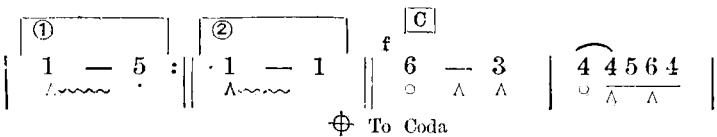
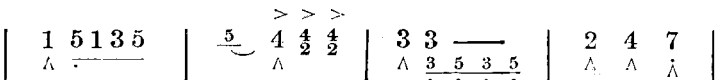
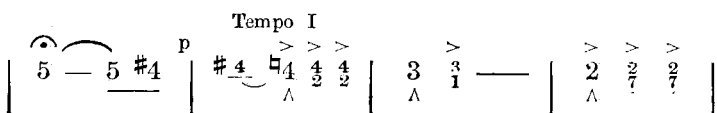
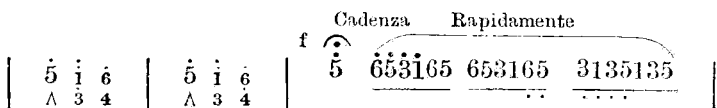
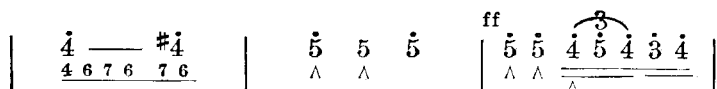
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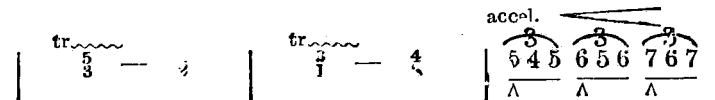
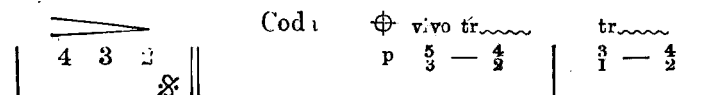
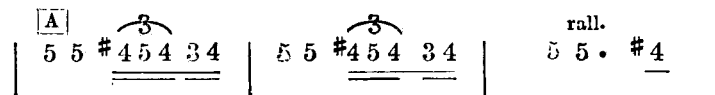
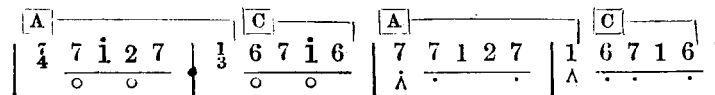
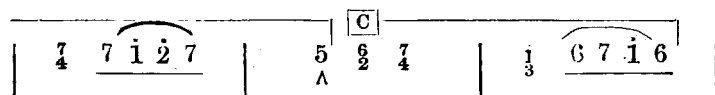
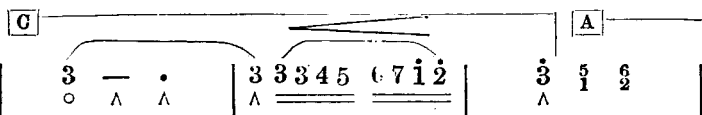
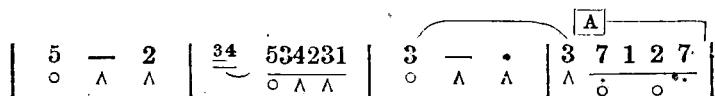
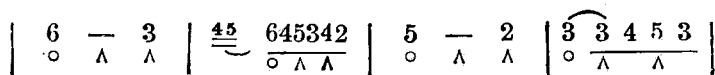
宮田東峯編

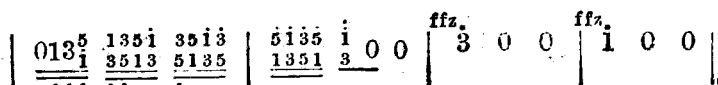
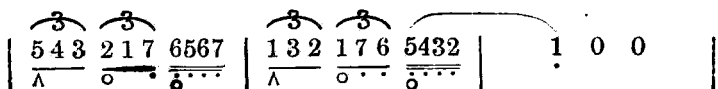
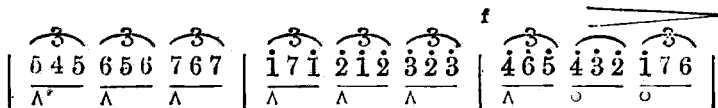
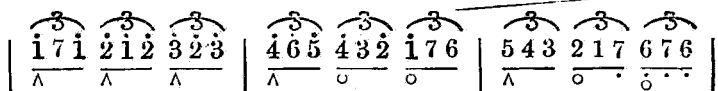
A Allegretto

✻









B&G#

BERCEUSE SLAVE

Andantino 2/4

F. Neruda Op. 11

宮田東峯編

B

$\begin{array}{cccc} 3 & 3 & 6 & 3 \\ 1 & 1 & 4 & 1 \end{array}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
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P

$\begin{array}{cc} 3 & 6 \ 1 \ 6 \\ \circ \ \Delta & \Delta \ \Delta \end{array}$	$\begin{array}{cc} 7 & 3 \\ \circ \ \Delta & \Delta \ \Delta \end{array}$	$\begin{array}{ccc} \overset{\text{G}\#}{\square} & & \\ 2 \ 3 & 1 \ 2 \ 7 & \\ \circ \ \Delta & \Delta \ \Delta & \end{array}$	$\begin{array}{cc} 6 & 3 \\ \circ \ \Delta & \Delta \ \Delta \end{array}$
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$\begin{array}{cc} 3 & 6 \ 1 \ 6 \\ \circ \ \Delta & \Delta \ \Delta \end{array}$	$\begin{array}{cc} 7 & 3 \\ \circ \ \Delta & \Delta \ \Delta \end{array}$	$\begin{array}{ccc} \overset{\text{G}\#}{\square} & & \\ 2 \ 3 & 1 \ 2 \ 7 & \\ \circ \ \Delta & \Delta \ \Delta & \end{array}$	$\begin{array}{ccc} 6 & \cdot & 0 \\ \circ \ \Delta & \Delta \ \Delta & \circ \end{array}$
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PP

$\begin{array}{cc} 3 & 6 \ 1 \ 6 \\ \circ \ \Delta & \Delta \ \Delta \end{array}$	$\begin{array}{cc} 7 & 3 \\ \circ \ \Delta & \Delta \ \Delta \end{array}$	$\begin{array}{ccc} \overset{\text{G}\#}{\square} & & \\ 2 \ 3 & 1 \ 2 \ 7 & \\ \circ \ \Delta & \Delta \ \Delta & \end{array}$	$\begin{array}{cc} 6 & 3 \\ \circ \ \Delta & \Delta \ \Delta \end{array}$
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$\begin{array}{cc} 3 & 6 \ 1 \ 6 \\ \circ \ \Delta & \Delta \ \Delta \end{array}$	$\begin{array}{cc} 7 & 3 \\ \circ \ \Delta & \Delta \ \Delta \end{array}$	$\begin{array}{ccc} \overset{\text{G}\#}{\square} & & \\ 2 \ 3 & 1 \ 2 \ 7 & \\ \circ \ \Delta & \Delta \ \Delta & \end{array}$	$\begin{array}{ccc} 6 & \cdot & 0 \\ \circ \ \Delta & \Delta \ \Delta & \circ \end{array}$
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mf

$\begin{array}{ccc} \overset{\text{G}\#}{\square} & & \\ 7 \ 3 \ 6 & \underline{5 \ 6} & \\ \circ \ \Delta & \Delta \ \Delta & \end{array}$	$\begin{array}{cc} 5 & 3 \\ \circ \ \Delta & \Delta \ \Delta \end{array}$	$\begin{array}{ccc} \overset{\text{G}\#}{\square} & & \\ 6 \ 2 \ 6 \ 5 & & \\ \circ \ \Delta & \Delta \ \Delta \ \Delta & \end{array}$	$\begin{array}{ccc} \underline{5 \ 4} & 3 & 7 \\ \circ \ \Delta & \Delta \ \Delta & \end{array}$
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$\begin{array}{ccc} \overset{\text{G}\#}{\square} & & \\ 7 \ 3 \ 6 & \underline{5 \ 6} & \\ \circ \ \Delta & \Delta \ \Delta & \end{array}$	$\begin{array}{cc} 5 & 3 \\ \circ \ \Delta & \Delta \ \Delta \end{array}$	$\begin{array}{ccc} \overset{\text{G}\#}{\square} & & \\ 6 \ 2 \ 6 \ 5 & & \\ \circ \ \Delta & \Delta \ \Delta \ \Delta & \end{array}$	$\begin{array}{ccc} \underline{5 \ 4} & 3 & \cdot \ 0 \\ \circ \ \Delta & \Delta \ \Delta & \circ \end{array}$
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f $\begin{array}{|c|c|} \hline 3 & 7 \dot{2} \\ \hline \circ \Delta & \Delta \Delta \\ \hline \end{array} \quad \begin{array}{|c|c|} \hline \dot{1} & 7 & 6 \\ \hline \circ \Delta & \Delta \Delta \\ \hline \end{array} \quad \text{dim rit.} \quad \begin{array}{|c|c|c|c|} \hline 7 & 3 & 7 & \dot{1} \\ \hline \circ \Delta & \Delta \Delta & \Delta \Delta & \Delta \\ \hline \end{array} \quad \begin{array}{|c|c|c|c|} \hline \dot{1} & 7 & 6 & \dot{2} & 4 \\ \hline \circ & & & & \\ \hline \end{array} \quad \left| \right.$

p $\begin{array}{|c|c|} \hline 1 & 6 \\ \hline 5 & 4 \\ \hline \end{array} \quad \begin{array}{|c|c|} \hline 1 & 7 & 6 \\ \hline 3 & 4 & 4 \\ \hline \end{array} \quad \begin{array}{|c|c|c|} \hline 1 & 6 & \dot{3} \\ \hline 3 & 4 & \underline{1} \\ \hline \end{array} \quad \text{mf} \quad \begin{array}{|c|} \hline \dot{3} \\ \hline 1 \\ \hline \end{array} \quad \left| \right.$

dim $\begin{array}{|c|c|} \hline \dot{1} & 6 \\ \hline 3 & 4 \\ \hline \end{array} \quad \begin{array}{|c|c|} \hline 1 & 7 & 6 \\ \hline 3 & 4 & 4 \\ \hline \end{array} \quad \begin{array}{|c|c|c|} \hline \text{tr} \\ \hline \text{G}\sharp & 7 & 6 \dot{7} \\ \hline 3 & 1 & \\ \hline \end{array} \quad \begin{array}{|c|c|c|} \hline \text{G}\sharp & \text{Accel.} \\ \hline \dot{1} & & \\ \hline \circ \Delta & \Delta & \Delta \\ \hline \end{array} \quad \left| \right.$

$\begin{array}{|c|c|} \hline \dot{1} & \text{---} \\ \hline \circ \Delta & \Delta \\ \hline \end{array} \quad \begin{array}{|c|c|c|} \hline \dot{1} & 5 & 1 & 5 \\ \hline 3 & 3 & 3 & \\ \hline \end{array} \quad \begin{array}{|c|c|c|} \hline 1 & 5 & 1 & 5 \\ \hline 3 & 3 & 3 & \\ \hline \end{array} \quad \text{p Animato} \quad \begin{array}{|c|c|c|c|} \hline > & > & > & > \\ \hline 5 & 5 & \dot{1} & 6 & 4 \\ \hline \circ \Delta & \Delta & \Delta & \Delta & \Delta \\ \hline \end{array} \quad \left| \right.$

$\begin{array}{|c|c|c|} \hline > & > & > \\ \hline 2 & 2 & 5 & 3 & 1 \\ \hline \circ \Delta & \Delta & \Delta & \Delta & \Delta \\ \hline \end{array} \quad \begin{array}{|c|c|c|} \hline & > & > \\ \hline 5 & 1 & 6 & 7 \\ \hline \circ \Delta & \Delta & \Delta & \Delta \\ \hline \end{array} \quad \begin{array}{|c|c|c|} \hline > & > & \\ \hline 1 & 3 & 5 \\ \hline \circ \Delta & \Delta & \Delta \\ \hline \end{array} \quad \begin{array}{|c|c|c|c|} \hline > & > & > & > \\ \hline 5 & 5 & \dot{1} & 6 & 4 \\ \hline \circ \Delta & \Delta & \Delta & \Delta & \Delta \\ \hline \end{array} \quad \left| \right.$

$\begin{array}{|c|c|c|} \hline > & > & > \\ \hline 2 & 2 & 5 & 3 & 1 \\ \hline \circ \Delta & \Delta & \Delta & \Delta & \Delta \\ \hline \end{array} \quad \begin{array}{|c|c|c|} \hline & > & > \\ \hline 5 & 1 & 6 & 7 \\ \hline \circ \Delta & \Delta & \Delta & \Delta \\ \hline \end{array} \quad \begin{array}{|c|c|c|} \hline & & & \\ \hline 1 & \text{---} & & \\ \hline \circ \Delta & \Delta & \Delta & \Delta \\ \hline \end{array} \quad \text{PP} >> \begin{array}{|c|c|c|c|} \hline > & > & > & > \\ \hline 5 & 5 & \dot{1} & 6 & 4 \\ \hline \circ \Delta & \Delta & \Delta & \Delta & \Delta \\ \hline \end{array} \quad \left| \right.$

$\begin{array}{|c|c|c|c|} \hline > & > & > & > \\ \hline 2 & 2 & 2 & 5 & 3 & 1 \\ \hline \circ \Delta & \Delta & \Delta & \Delta & \Delta & \Delta \\ \hline \end{array} \quad \begin{array}{|c|c|c|c|} \hline > & > & > & > \\ \hline 5 & 5 & 5 & 1 & 6 & 6 & 6 & 7 \\ \hline \circ \Delta & \Delta & \Delta & \Delta & \Delta & \Delta & \Delta & \Delta \\ \hline \end{array} \quad \begin{array}{|c|c|c|c|} \hline > & > & > & > \\ \hline 1 & 1 & 1 & 3 & 5 \\ \hline \circ \Delta & \Delta & \Delta & \Delta & \Delta \\ \hline \end{array} \quad \left| \right.$

$\begin{array}{|c|c|c|c|} \hline > & > & > & > \\ \hline 5 & 5 & 5 & \dot{1} & 6 & 7 & 6 & 4 \\ \hline \circ \Delta & \Delta & \Delta & \Delta & \Delta & \Delta & \Delta & \Delta \\ \hline \end{array} \quad \begin{array}{|c|c|c|c|} \hline > & > & > & > \\ \hline 2 & 2 & 2 & 5 & 3 & 5 & 3 & 1 \\ \hline \circ \Delta & \Delta & \Delta & \Delta & \Delta & \Delta & \Delta & \Delta \\ \hline \end{array} \quad \text{rit.} \quad \begin{array}{|c|c|c|c|} \hline > & > & > & > \\ \hline 5 & 5 & 5 & 1 & 6 & 6 & 6 & 7 \\ \hline \circ \Delta & \Delta & \Delta & \Delta & \Delta & \Delta & \Delta & \Delta \\ \hline \end{array} \quad \left| \right.$

B poco a poco rit

1 ——— | 3 7 i | 17 6 3 | 7 3 7 i |

○ △ ○ △ | ○ △ △ △ | ○ △ △ △ | ○ △ △ △ |

17 6 . 0 | 3 7 1 | 17 6 3 | 7 3 7 1 |

○ △ △ ○ | ○ △ △ △ | ○ △ △ △ | ○ △ △ △ |

dim.

17 6 ——— | 32 1 ——— | 17 6 ——— | 32 i ——— |

△ △ △ ○ | 3 5 3 | 4 6 4 | 3 5 3 |

G#

17 i ——— | i ——— | 17 6 ——— | 6 ——— |

3 5 3 | 3 5 3 | 4 6 4 | 4 6 4 :||

Rapidly Cadenza rit

67i763 67i763 67i763 67i763 67i763 176713 6i3565 3i ||

a tempo Poco a poco dim.

6 ——— | 6 ——— | 6 ——— | 6 ——— |

6 2 4 2 | 6 2 4 2 | 6 2 4 2 | 6 2 4 2 |

G# →

5 i ——— | i ——— | i ——— | i 0 ||

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

(註) | / | = 同前節

B♭ & A

UNDER THE DOUBLE EAGLE

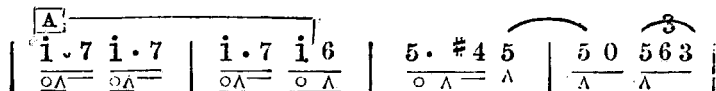
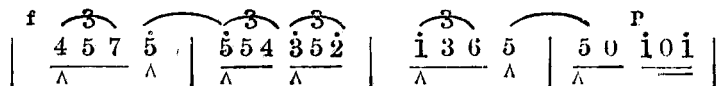
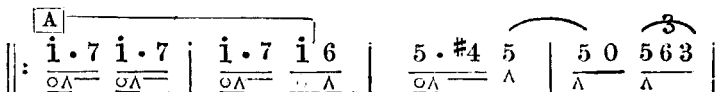
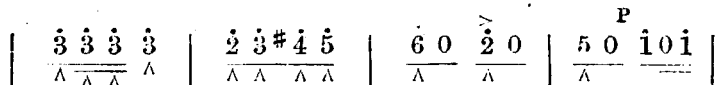
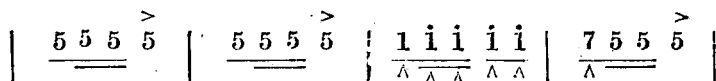
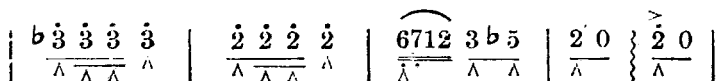
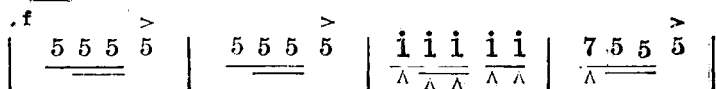
2/4

(March)

J.F. Wagner

郁郁星編

B♭ Tempo di Marcia



$\left| \begin{array}{c} \overset{3}{\curvearrowright} \\ \underline{2 \ 5 \ 7} \quad \overset{>}{\dot{2}} \\ \Lambda \quad \Lambda \end{array} \right| \quad \left| \begin{array}{c} \overset{3}{\curvearrowright} \\ \underline{2 \ 4 \ 6} \quad \overset{>}{\dot{2}} \\ \Lambda \quad \Lambda \end{array} \right| \quad \left| \begin{array}{c} \overset{>}{\dot{5}} \ \overset{>}{\dot{5}} \ \overset{>}{\dot{5}} \quad \underline{\underline{5 \ 5}} \\ \Lambda \end{array} \right| \quad \left| \begin{array}{c} \textcircled{1} \ P \\ \underline{\underline{5 \ 0}} \quad \underline{\underline{\dot{1} \ 0 \ \dot{1}}} \\ \Lambda \end{array} \right| \quad \left| \right|$

$\left| \begin{array}{c} \textcircled{2} \\ \underline{\underline{5 \ 5 \ 6 \ 7}} \\ \cdot \quad \cdot \quad \cdot \end{array} \right| \quad \text{Marcato} \quad \left| \begin{array}{c} \overset{>}{\dot{1}} \quad \overset{>}{\dot{5}} \\ \underline{\underline{0 \ V}} \quad \underline{\underline{0 \ V}} \end{array} \right| \quad \left| \begin{array}{c} \overset{>}{3} \quad \overset{>}{7} \ \overset{>}{1} \\ \underline{\underline{0 \ V}} \quad \underline{\underline{0 \ V}} \end{array} \right| \quad \left| \begin{array}{c} \overset{>}{6} \quad \overset{>}{5} \\ \underline{\underline{0 \ V}} \quad \underline{\underline{0 \ V}} \end{array} \right| \quad \left| \right|$

$\left| \begin{array}{c} \overset{>}{3} \quad \overset{>}{\cdot} \quad \overset{>}{3} \\ \underline{\underline{0 \ V \ V}} \quad \underline{\underline{V \ V}} \end{array} \right| \quad \left| \begin{array}{c} \overset{>}{5} \quad \overset{>}{4} \\ \underline{\underline{0 \ V}} \quad \underline{\underline{0 \ V}} \end{array} \right| \quad \left| \begin{array}{c} \overset{>}{2} \quad \overset{>}{5} \\ \underline{\underline{0 \ V}} \quad \underline{\underline{0 \ V}} \end{array} \right| \quad \left| \begin{array}{c} \overset{>}{3} \quad \text{—} \\ \underline{\underline{0 \ V \ V \ V \ V}} \end{array} \right| \quad \left| \right|$

$\left| \begin{array}{c} \overset{>}{1} \quad \overset{>}{\cdot} \quad \overset{>}{5} \\ \underline{\underline{0 \ V \ V}} \quad \underline{\underline{V \ V}} \end{array} \right| \quad \left| \begin{array}{c} \overset{>}{1 \cdot 1} \quad \overset{>}{5 \cdot 5} \\ \underline{\underline{0 \ V}} \quad \underline{\underline{0 \ V}} \end{array} \right| \quad \left| \begin{array}{c} \overset{>}{3 \cdot 3} \quad \overset{>}{7 \cdot 1} \\ \underline{\underline{0 \ V}} \quad \underline{\underline{0 \ V}} \end{array} \right| \quad \left| \begin{array}{c} \overset{>}{6} \quad \overset{>}{5} \\ \underline{\underline{0 \ V}} \quad \underline{\underline{0 \ V}} \end{array} \right| \quad \left| \right|$

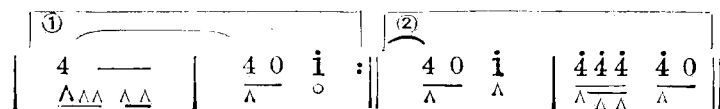
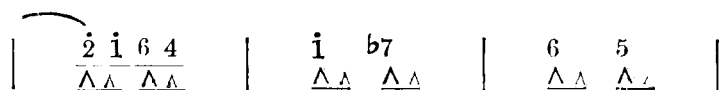
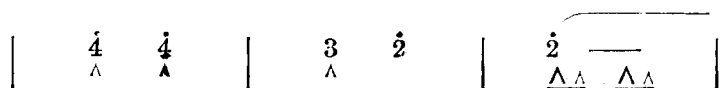
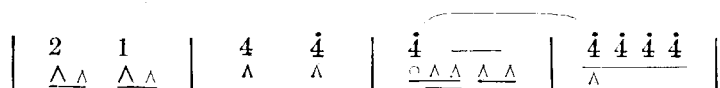
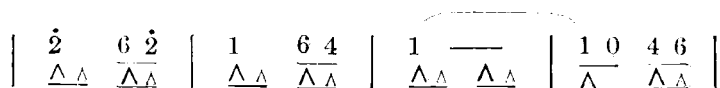
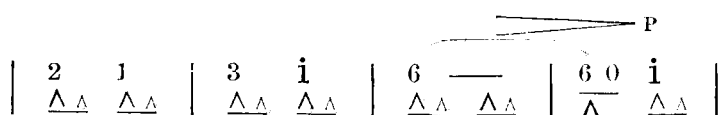
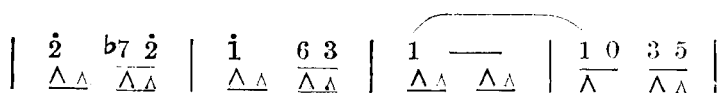
$\left| \begin{array}{c} \overset{>}{3} \quad \overset{>}{\cdot} \quad \overset{>}{3} \\ \underline{\underline{0 \ V \ V}} \quad \underline{\underline{V \ V}} \end{array} \right| \quad \left| \begin{array}{c} \overset{>}{5 \cdot 5} \quad \overset{>}{4 \cdot 4} \\ \underline{\underline{0 \ V}} \quad \underline{\underline{0 \ V}} \end{array} \right| \quad \left| \begin{array}{c} \overset{>}{2 \cdot 2} \quad \overset{>}{5 \cdot 5} \\ \underline{\underline{0 \ V}} \quad \underline{\underline{0 \ V}} \end{array} \right| \quad \left| \begin{array}{c} \overset{>}{\dot{1} 5 5} \quad \overset{>}{\dot{1} 5 5} \\ \underline{\underline{\Lambda}} \quad \underline{\underline{\Lambda}} \end{array} \right| \quad \left| \right|$

$\left| \begin{array}{c} \textcircled{1} \\ \underline{\underline{\dot{1} \ 5 \ 6 \ 7}} \\ \cdot \quad \cdot \quad \cdot \end{array} \right| \quad \left| \begin{array}{c} \textcircled{2} \\ \underline{\underline{\dot{1} \ \dot{1} \ \dot{1} \ \dot{1} \ 0}} \\ \Lambda \quad \Lambda \quad \Lambda \quad \Lambda \end{array} \right| \quad \text{Trio} \quad \left| \begin{array}{c} \underline{\underline{4 \ 6}} \quad \underline{\underline{1 \ 6}} \\ \underline{\underline{4 \ 4}} \quad \underline{\underline{4 \ 4}} \end{array} \right| \quad \left| \begin{array}{c} \text{P} \\ \underline{\underline{4 \ 6}} \quad \underline{\underline{\dot{1}}} \\ \underline{\underline{\Lambda \ \Lambda}} \end{array} \right| \quad \left| \right|$

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$\text{dolce} \quad \left| \begin{array}{c} \overset{>}{\dot{2}} \quad \underline{\underline{6 \ \dot{2}}} \\ \underline{\underline{\Lambda \ \Lambda}} \quad \underline{\underline{\Lambda \ \Lambda}} \end{array} \right| \quad \left| \begin{array}{c} \underline{\underline{1}} \quad \underline{\underline{6 \ 4}} \\ \underline{\underline{\Lambda \ \Lambda}} \quad \underline{\underline{\Lambda \ \Lambda}} \end{array} \right| \quad \left| \begin{array}{c} \underline{\underline{1}} \quad \text{—} \\ \underline{\underline{\Lambda \ \Lambda}} \quad \underline{\underline{\Lambda \ \Lambda}} \end{array} \right| \quad \left| \begin{array}{c} \underline{\underline{1 \ 0}} \quad \underline{\underline{4 \ 6}} \\ \underline{\underline{\Lambda}} \quad \underline{\underline{\Lambda \ \Lambda}} \end{array} \right| \quad \left| \right|$

$\left| \begin{array}{c} \underline{\underline{2}} \quad \underline{\underline{1}} \\ \underline{\underline{\Lambda \ \Lambda}} \quad \underline{\underline{\Lambda \ \Lambda}} \end{array} \right| \quad \left| \begin{array}{c} \underline{\underline{4}} \quad \underline{\underline{2}} \\ \underline{\underline{\Lambda \ \Lambda}} \quad \underline{\underline{\Lambda \ \Lambda}} \end{array} \right| \quad \left| \begin{array}{c} \underline{\underline{3}} \quad \text{—} \\ \underline{\underline{\Lambda \ \Lambda}} \quad \underline{\underline{\Lambda \ \Lambda}} \end{array} \right| \quad \left| \begin{array}{c} \underline{\underline{3 \ 0}} \quad \underline{\underline{\dot{1}}} \\ \underline{\underline{\Lambda}} \quad \underline{\underline{\Lambda \ \Lambda}} \end{array} \right| \quad \left| \right|$



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Don Jose

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宮田東峯編

2/4 Allegro

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$\left| \begin{array}{c} \underline{3} \\ \underline{\Delta\ \Delta\ \Delta\ \Delta\ \Delta} \end{array} \right| \quad \left| \begin{array}{c} \underline{4\ 4\ 4\ 4} \\ \underline{\Delta\ \Delta\ \Delta\ \Delta\ \Delta} \end{array} \right| \quad \left| \begin{array}{c} \underline{4} \quad \underline{46\#54} \\ \underline{\Delta\ \Delta\ \Delta} \quad \underline{\Delta\ \Delta} \end{array} \right| \quad \left| \begin{array}{c} \underline{3\ 7\ 3\ 7} \\ \underline{\Delta\ \Delta\ \Delta\ \Delta} \end{array} \right|$

$\left| \begin{array}{c} \underline{3} \\ \underline{\Delta\ \Delta\ \Delta\ \Delta\ \Delta} \end{array} \right| \quad \left| \begin{array}{c} \text{P} \quad \text{G} \\ \underline{3\ \dot{1}\ \dot{2}\ \dot{3}} \\ \underline{\Delta} \quad \underline{\circ} \end{array} \right| \quad \left| \begin{array}{c} \underline{\dot{2}\ \dot{4}\ \dot{2}\ \dot{1}\ 7} \quad \underline{\dot{2}\ \dot{1}\ 6} \\ \underline{\circ} \quad \underline{\Delta} \quad \underline{\circ} \quad \underline{\Delta} \end{array} \right|$

$\left| \begin{array}{c} \underline{1\ 7\ 5} \quad \underline{7\ 6\ 5} \\ \underline{\circ\ \Delta} \quad \underline{\circ\ \Delta} \end{array} \right| \quad \left| \begin{array}{c} \underline{6\ 5\ 3} \quad \underline{5} \\ \underline{\circ\ \Delta} \quad \underline{\circ\ \Delta} \end{array} \right| \quad \left| \begin{array}{c} \underline{5\ 5\ 6} \quad \underline{\dot{1}\ 7\ \dot{2}\ 7} \\ \underline{\circ\ \Delta} \quad \underline{\circ\ \Delta} \end{array} \right|$

$\left| \begin{array}{c} \underline{5} \\ \underline{\circ\ \Delta\ \circ\ \Delta} \end{array} \right| \quad \left| \begin{array}{c} \underline{5\ 4\ 3} \quad \underline{2\ 3} \\ \underline{\circ\ \Delta} \quad \underline{\circ\ \Delta} \end{array} \right| \quad \left| \begin{array}{c} \underline{1} \\ \underline{\circ\ \Delta\ \circ\ \Delta} \end{array} \right| \quad \left| \begin{array}{c} \underline{1\ \dot{1}\ \dot{2}\ \dot{3}\ \dot{2}\ \dot{1}\ \dot{3}} \\ \underline{\circ\ \Delta} \quad \underline{\circ\ \Delta} \end{array} \right|$

$\left| \begin{array}{c} \underline{\dot{2}\ 7\ \dot{1}} \quad \underline{\dot{2}\ \dot{1}\ 7\ \dot{2}} \\ \underline{\circ\ \Delta} \quad \underline{\circ\ \Delta} \end{array} \right| \quad \left| \begin{array}{c} \underline{\dot{1}\ 6\ 7} \quad \underline{\dot{1}\ 7\ 6\ 7} \\ \underline{\circ\ \Delta} \quad \underline{\circ\ \Delta} \end{array} \right| \quad \left| \begin{array}{c} \underline{5\ 5\ 5} \quad \underline{5\ 5} \\ \underline{\Delta} \quad \underline{\circ} \end{array} \right|$

$\left| \begin{array}{c} \underline{5\ 5\ 6} \quad \underline{\dot{1}\ 7\ 6\ 7} \\ \underline{\circ\ \Delta} \quad \underline{\circ\ \Delta} \end{array} \right| \quad \left| \begin{array}{c} \underline{5\ 3\ 4} \quad \underline{6\ 5\ 4\ 3} \\ \underline{\circ\ \Delta} \quad \underline{\circ\ \Delta} \end{array} \right| \quad \left| \begin{array}{c} \underline{2\ 2\ 3} \quad \underline{5\ 4\ 3\ 2} \\ \underline{\circ\ \Delta} \quad \underline{\circ\ \Delta} \end{array} \right|$

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$\left| \begin{array}{c} \underline{1\ \cdot} \quad \underline{1} \\ \underline{\Delta\ \Delta\ \Delta} \quad \underline{\Delta\ \Delta} \end{array} \right| \quad \left| \begin{array}{c} \underline{7} \\ \underline{\Delta\ \Delta\ \Delta\ \Delta\ \Delta} \end{array} \right| \quad \left| \begin{array}{c} \underline{6\ \cdot} \quad \underline{1} \\ \underline{\Delta\ \Delta\ \Delta\ \Delta} \quad \underline{\circ\ \Delta} \end{array} \right| \quad \left| \begin{array}{c} \underline{7} \\ \underline{\Delta\ \Delta\ \Delta\ \Delta\ \Delta} \end{array} \right|$

3 $\underline{\underline{\Delta \Delta \Delta \Delta \Delta}}$ | 3 $\overset{\text{P}}{\underline{\underline{\Delta}}}$ $\overset{\text{G}}{\overset{\rightarrow}{1}}$ $\overset{\cdot}{2}$ $\overset{\cdot}{3}$ | $\overset{\cdot}{2}$ $\overset{\cdot}{3}$ $\overset{\cdot}{2}$ $\overset{\cdot}{1}$ $\overset{\cdot}{7}$ $\overset{\cdot}{2}$ $\overset{\cdot}{1}$ $\overset{\cdot}{6}$ |

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

$\overset{\cdot}{5}$ $\overset{\cdot}{5}$ $\overset{\cdot}{4}$ $\overset{\cdot}{3}$ $\overset{\cdot}{2}$ $\overset{\cdot}{3}$ | $\overset{\cdot}{1}$ | $\overset{\cdot}{1}$ $\overset{\cdot}{7}$ $\overset{\cdot}{5}$ $\overset{\cdot}{7}$ $\overset{\cdot}{6}$ $\overset{\cdot}{5}$ | $\overset{\cdot}{6}$ $\overset{\cdot}{5}$ $\overset{\cdot}{3}$ $\overset{\cdot}{5}$ | $\overset{\cdot}{5}$ $\overset{\cdot}{5}$ $\overset{\cdot}{6}$ $\overset{\cdot}{1}$ $\overset{\cdot}{7}$ $\overset{\cdot}{2}$ $\overset{\cdot}{7}$ |

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E 短調

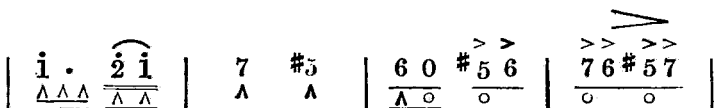
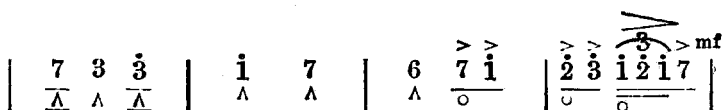
Tango Mother

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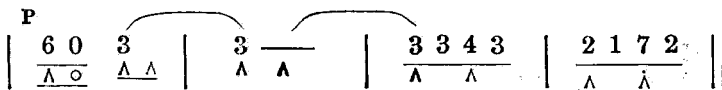
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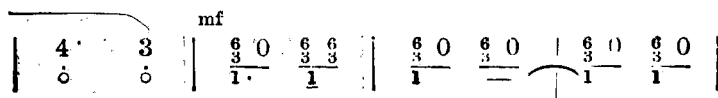
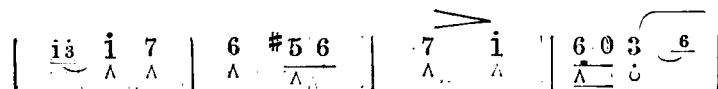
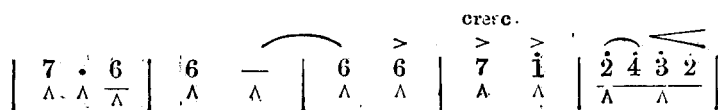
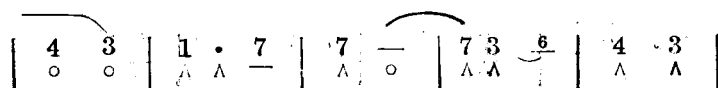
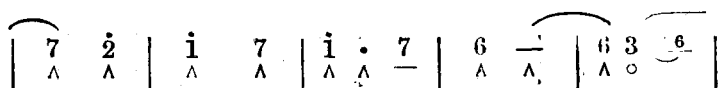
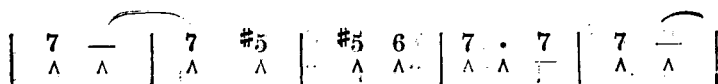
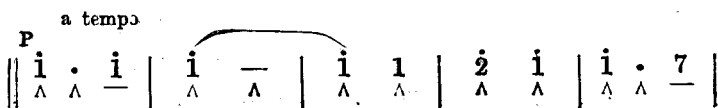
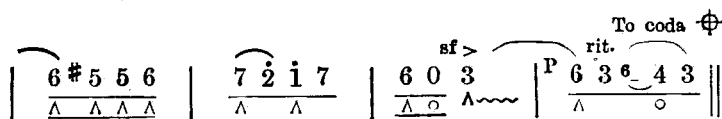


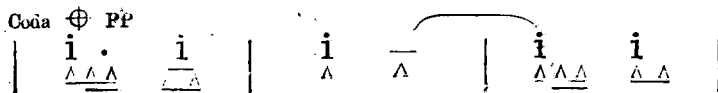
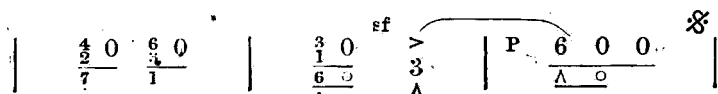
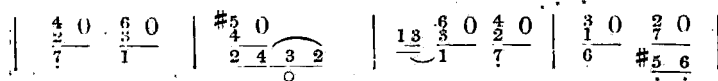
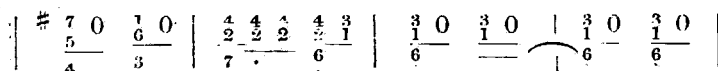
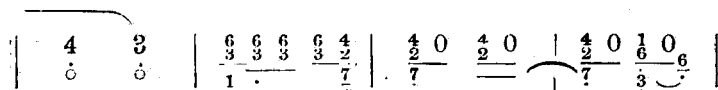
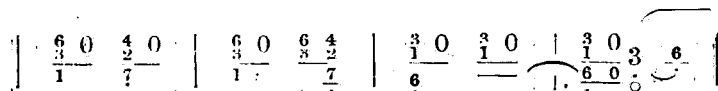
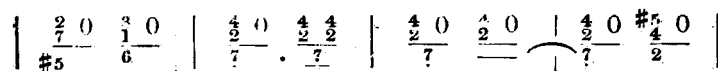
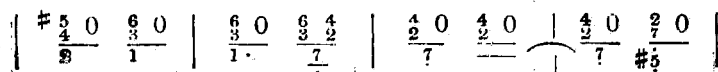
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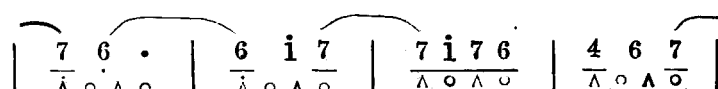
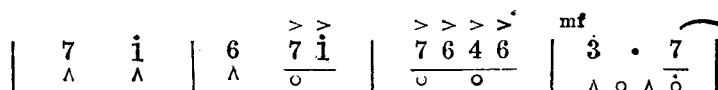
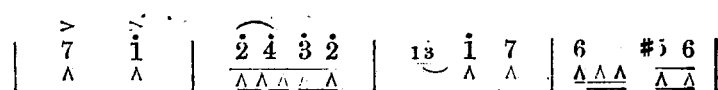
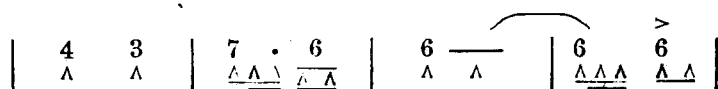
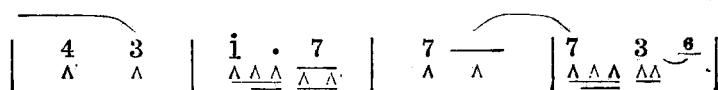
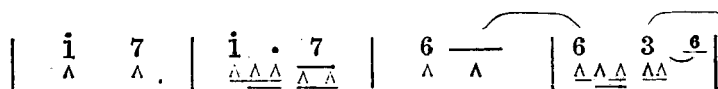
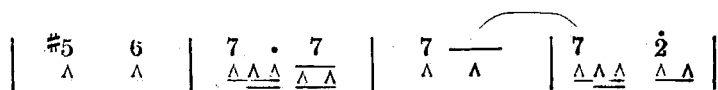
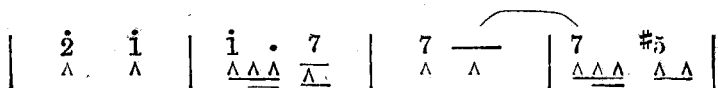


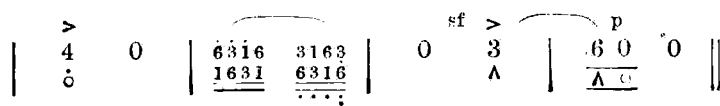
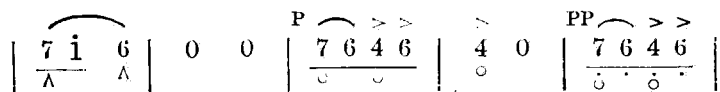
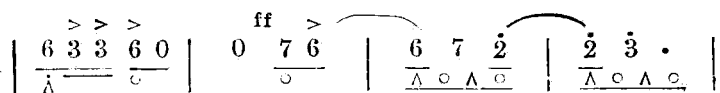
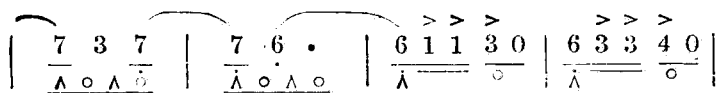
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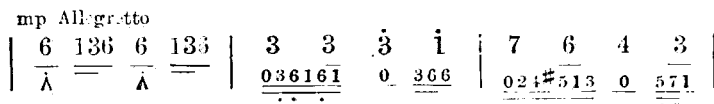
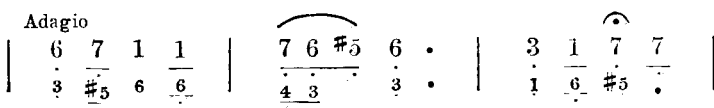
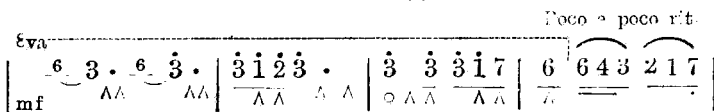
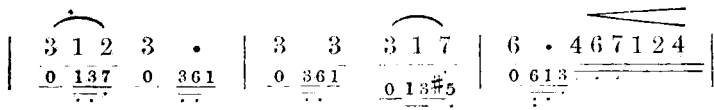
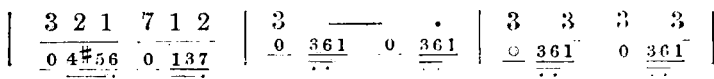
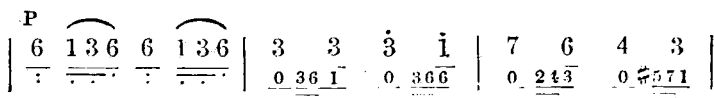
A 短調 6/8

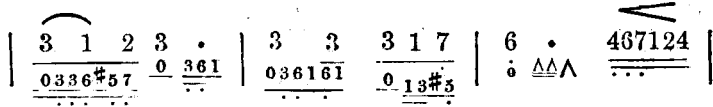
宵待草

多忠亮作曲
佐藤秀郎編

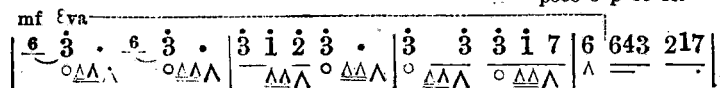
(敘情小曲)

Allegretto

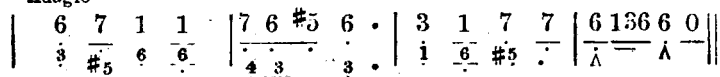




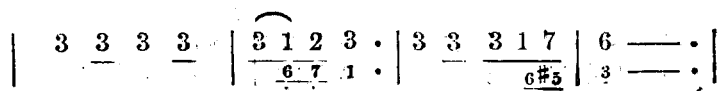
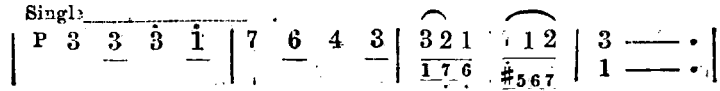
poco e poco rit.



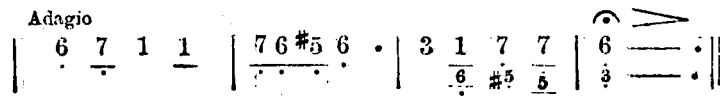
Adagio



Single



Adagio



A短調 & C 2/4 VIEW OF PARIS

佐藤秀郎奏
郁 郁 星 編

A短調

P

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

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2 — | 3 2 3 4 6 | 3 1 2 3 3̇ |

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PP

mf

2̇ 2̇ 2̇ 2̇ 1̇ 2̇ | 3 — | 3 6 1 2 3 0 2 1 |

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3 — | 4 2 3 4 6 7 6 | f #5 — |

Λ Λ Λ Λ Λ Λ | Λ Λ Λ Λ | Λ Λ Λ Λ Λ Λ Λ Λ |

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

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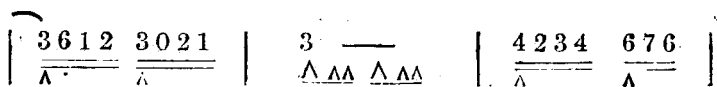
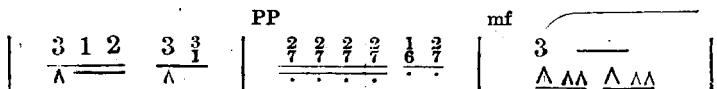
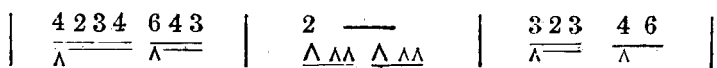
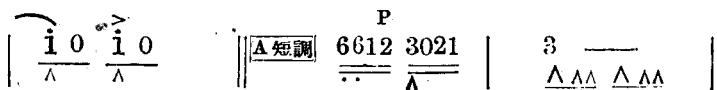
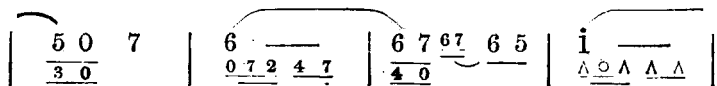
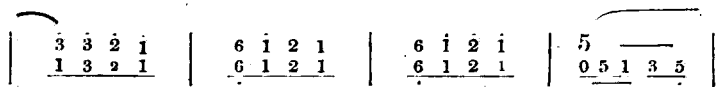
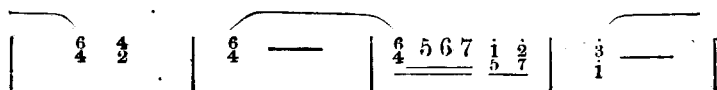
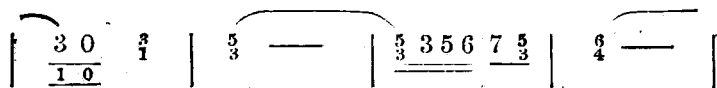
mf

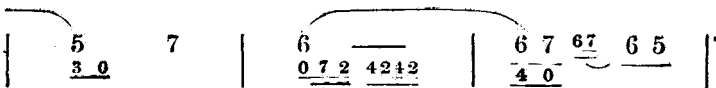
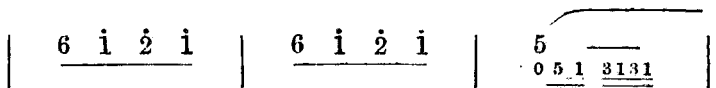
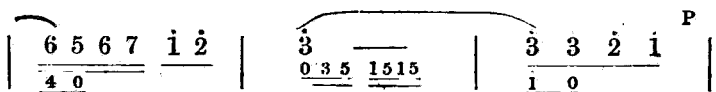
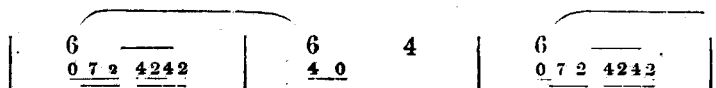
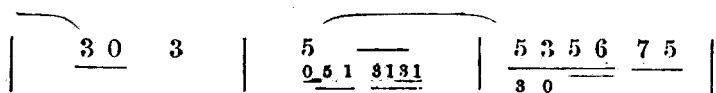
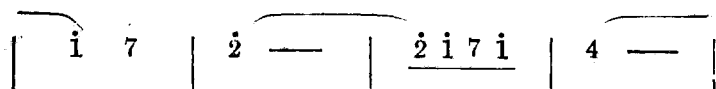
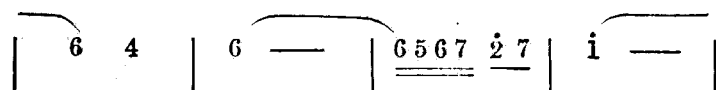
3 — | 3 6 1 2 3 0 2 1 | 3 — |

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4 2 3 4 6 4 3 | 2 — | 3 2 3 4 6 |

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Toco rit.

1 | 1 | 5 | i ||
0 1 3 5353 | 1 0 5 i ||

C & C #
A minor

3/4

BAGATELLE

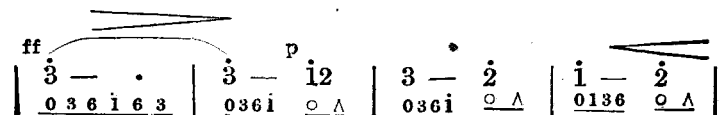
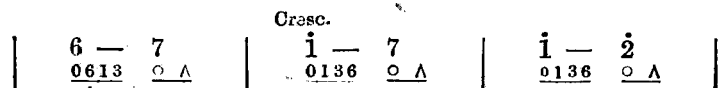
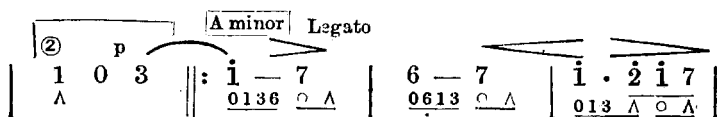
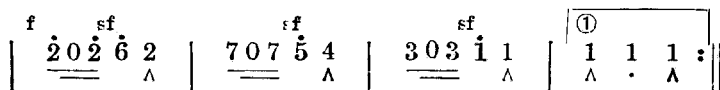
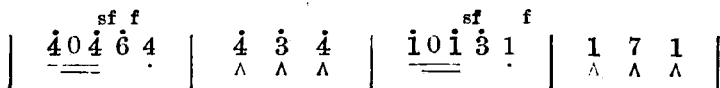
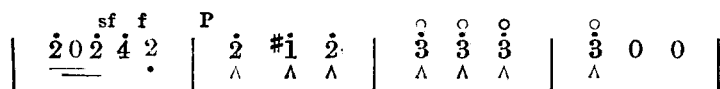
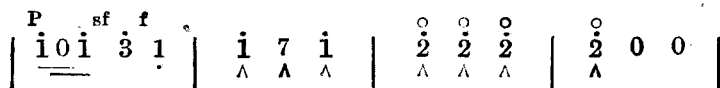
L. van Beethoven

郁郁星編

(OP. 33, No. 2)

Allegro

C&C#



$\dot{3} \cdot \dot{4} \dot{3} \dot{2}$ | $\dot{1} - \dot{2}$ | $\dot{3} - \dot{2}$ | $\dot{1} - 7$ |
cresc. *dim.*
 $\underline{036 \Delta \circ \Delta}$ | $\underline{0136 \circ \Delta}$ | $\underline{0361 \Delta}$ | $\underline{0136 \circ \Delta}$ |

① P $\underline{6 - \cdot}$ | $\underline{6 - 3}$ | ② P $\underline{6 - \cdot}$ | $\underline{6 - 7}$ |
 $\underline{0613 16}$ | $\underline{1360}$: | $\underline{0613 16}$ | $\underline{136 \circ}$ |

C&C# *sf f* $\underline{\dot{1} \dot{0} \dot{1} \dot{3} \dot{1}}$ | $\dot{1} \ 7 \ \dot{1}$ | $\overset{\circ}{2} \ \overset{\circ}{2} \ \overset{\circ}{2}$ | $\overset{\circ}{2} \ 0 \ 0$ |
 $\Delta \ \Delta \ \Delta$ | $\Delta \ \Delta \ \Delta$ | $\Delta \ \Delta \ \Delta$ | Δ |

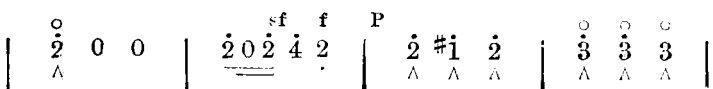
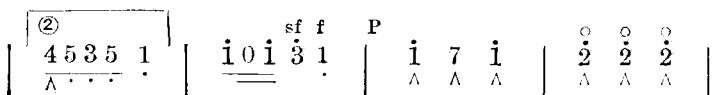
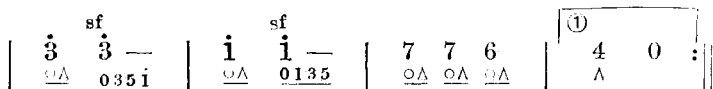
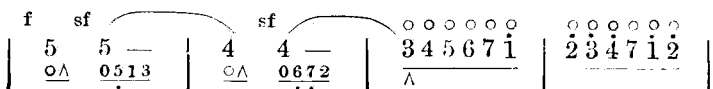
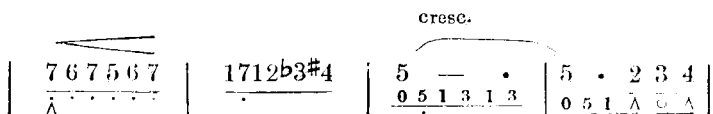
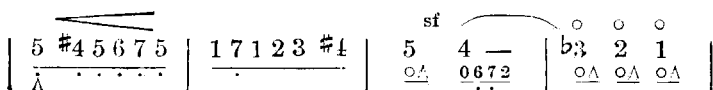
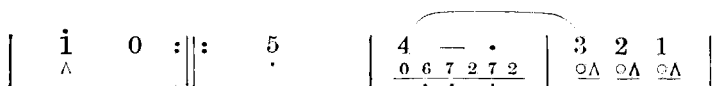
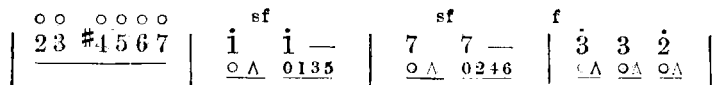
sf f $\underline{\dot{2} \dot{0} \dot{2} \dot{4} \dot{2}}$ | P $\dot{2} \ \# \dot{1} \ \dot{2}$ | $\overset{\circ}{3} \ \overset{\circ}{3} \ \overset{\circ}{5}$ | $\overset{\circ}{3} \ 0 \ 0$ |
 $\Delta \ \Delta \ \Delta$ | $\Delta \ \Delta \ \Delta$ | $\Delta \ \Delta \ \Delta$ | Δ |

sf f $\underline{\dot{4} \dot{0} \dot{4} \dot{6} \dot{4}}$ | P $\dot{4} \ \dot{3} \ \dot{4}$ | $\underline{\dot{1} \dot{0} \dot{1} \dot{3} \dot{1}}$ | $\dot{1} \ 7 \ \dot{1}$ |
 $\Delta \ \Delta \ \Delta$ | $\Delta \ \Delta \ \Delta$ | $\Delta \ \Delta \ \Delta$ | $\Delta \ \Delta \ \Delta$ |

sf $\underline{\dot{2} \dot{0} \dot{2} \dot{6} \dot{2}}$ | $\underline{7 \ 0 \ 7 \ \dot{5} \ 4}$ | $\underline{3 \ 0 \ 3 \ \dot{1} \ 1}$ | $1 \ 1$ |
 Δ | Δ | Δ | Δ |

P $\dot{5}$ | $\underline{5 - \cdot}$ | $\underline{4 - \cdot}$ | $\overset{\circ}{3} \ \overset{\circ}{4} \ \overset{\circ}{5} \ \overset{\circ}{6} \ \overset{\circ}{7} \ \overset{\circ}{1}$ |
 $\underline{057313}$ | $\underline{067272}$ | $\underline{\Delta \ \Delta \ \Delta \ \Delta \ \Delta \ \Delta}$ |

$\overset{\circ}{2} \ \overset{\circ}{3} \ \overset{\circ}{4} \ \overset{\circ}{5} \ \overset{\circ}{6} \ \overset{\circ}{7}$ | *sf* $\dot{1} \ 5 -$ | *sf* $4 \ 4 -$ | *cresc.* $\overset{\circ}{3} \ \# \overset{\circ}{4} \ \overset{\circ}{5} \ \overset{\circ}{6} \ \overset{\circ}{7} \ \overset{\circ}{1}$ |
 $\underline{0 \ \Delta \ 0513}$ | $\underline{0 \ \Delta \ 0672}$ | $\underline{\Delta \ \Delta \ \Delta \ \Delta \ \Delta \ \Delta}$ |



$\overset{\circ}{3}$ 0 0 | $\underline{\underline{404}} \overset{sf}{6} \overset{f}{4}$ | $\overset{\wedge}{4} \overset{\wedge}{3} \overset{\wedge}{4}$ | $\underline{\underline{101}} \overset{sf}{3} \overset{f}{1}$ |

P $\overset{\wedge}{1} \overset{\wedge}{7} \overset{\wedge}{1}$ | **f** $\underline{\underline{202}} \overset{sf}{6} \overset{f}{2}$ | $\underline{\underline{707}} \overset{sf}{5} \overset{f}{4}$ | $\underline{\underline{303}} \overset{sf}{1} \overset{f}{1}$ |

P 1 1 1 | **f** $\underline{\underline{101}} \overset{sf}{3} \overset{f}{1}$ | **P** $\overset{\wedge}{5} \overset{\wedge}{1} \overset{\wedge}{4} \overset{\wedge}{7} \overset{\wedge}{3} \overset{\wedge}{1}$ | **staccato** $\underline{\underline{2222222}}$ |

2 $\overset{\wedge}{2}$ 0 | **P** $\underline{\underline{202}} \overset{sf}{4} \overset{f}{2}$ | **P** $\overset{\wedge}{6} \overset{\wedge}{2} \overset{\wedge}{5} \overset{\wedge}{\#1} \overset{\wedge}{4} \overset{\wedge}{2}$ | **staccato** $\underline{\underline{3333333}}$ |

3 3 0 | **P** $\underline{\underline{404}} \overset{sf}{6} \overset{f}{4}$ | **p** $\overset{\circ}{1} \overset{\circ}{4} \overset{\circ}{b7} \overset{\circ}{3} \overset{\circ}{6} \overset{\circ}{4}$ | **f** $\underline{\underline{101}} \overset{sf}{3} \overset{f}{1}$ |

p $\overset{\circ}{5} \overset{\circ}{1} \overset{\circ}{4} \overset{\circ}{7} \overset{\circ}{3} \overset{\circ}{1}$ | **f** $\underline{\underline{202}} \overset{sf}{6} \overset{f}{2}$ | **dim.** $\underline{\underline{707}} \overset{f}{5} \overset{f}{4}$ | $\underline{\underline{1111111}}$ |

$\overset{\wedge}{1} \overset{\wedge}{1} 0$ | $\underline{\underline{707}} \overset{sf}{4} \overset{f}{5}$ | **P** $\overset{\wedge}{7} \overset{\wedge}{\#6} \overset{\wedge}{7}$ | $\underline{\underline{707}} \overset{sf}{6} \overset{f}{5}$ |

P $\overset{\wedge}{7} \overset{\wedge}{\#6} \overset{\wedge}{7}$ | **f** $\underline{\underline{707}} \overset{f}{\#5} \overset{f}{4}$ | $\underline{\underline{707}} \overset{f}{5} \overset{f}{4}$ | **P** $\underline{\underline{303}} \overset{f}{1} \overset{f}{1}$ |

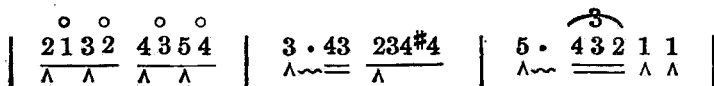
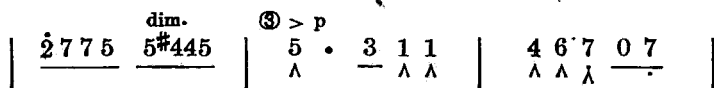
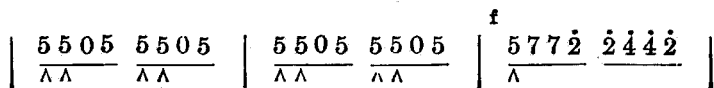
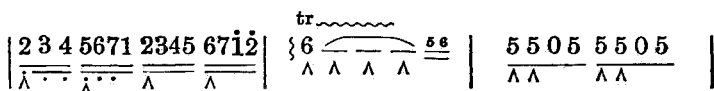
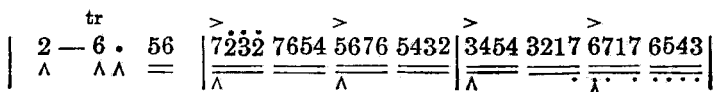
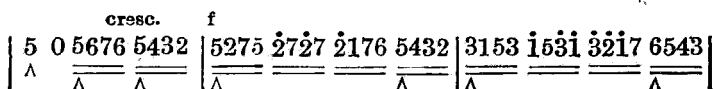
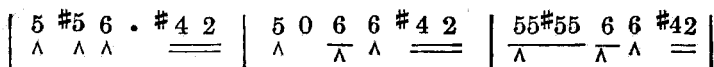
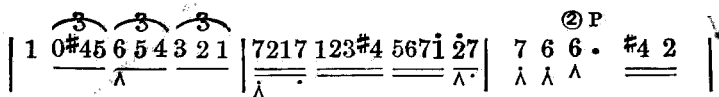
B♭ & B 4/4 Rondo in B Flat Major W.A.Mozart

郁都星編

Allegretto grazioso

①p>

5 . 3 1 1	4 6 7 0 7	$\overset{\circ}{2} \overset{\circ}{1} \overset{\circ}{3} \overset{\circ}{2} \overset{\circ}{4} \overset{\circ}{3} \overset{\circ}{5} \overset{\circ}{4}$
\wedge — \wedge \wedge	\wedge \wedge \wedge —	\wedge \wedge \wedge \wedge
3 . 4 3 $\underline{234\#4}$	5 . $\overset{3}{432} 1 1$	4 6 7 0 7
\wedge \wedge \wedge \wedge	\wedge \wedge \wedge \wedge	\wedge \wedge \wedge —
$\underline{1362} \underline{17}$	$\overset{\circ}{1} \overset{\circ}{5} \overset{\circ}{6} \overset{\circ}{7} \overset{\circ}{1} \overset{\circ}{2} \overset{\circ}{3} \overset{\circ}{4}$	f > 5 . 3 1 1
\wedge \wedge \wedge \wedge	\wedge . . .	\wedge — \wedge \wedge
4 { 6 7 0 7	$\overset{\circ}{2} \overset{\circ}{1} \overset{\circ}{3} \overset{\circ}{2} \overset{\circ}{4} \overset{\circ}{3} \overset{\circ}{5} \overset{\circ}{4}$	3 . 4 3 $\underline{234\#4}$
\wedge { \wedge \wedge \wedge —	\wedge \wedge \wedge \wedge	\wedge \wedge \wedge \wedge
5 . $\overset{3}{432} 1 1 1 1$	4 { 6 7 0 7	$\overset{3}{1} \overset{3}{5} \overset{3}{6} \overset{3}{4} \overset{3}{2} \overset{3}{5} \overset{3}{3} \overset{3}{1} \overset{3}{4} \overset{3}{2} \overset{3}{7}$
\wedge \wedge \wedge \wedge	\wedge { \wedge \wedge \wedge —	\wedge \wedge \wedge \wedge
1 0 5 1 7 1 2	3 $\overset{3}{1} \overset{3}{1} \overset{3}{1} \overset{3}{2}$	$\overset{2}{0} \overset{2}{5} \overset{2}{1} \overset{2}{2} \overset{2}{3}$
\wedge —	\wedge \wedge \wedge \wedge	\wedge \wedge \wedge
4 $\overset{4}{2} \overset{4}{2} \overset{4}{5}$	$\overset{3}{1} 0 1 \underline{323\#4}$	$\overset{3}{5} \overset{3}{0} \overset{3}{5} \overset{3}{6} \overset{3}{7} \overset{3}{6} \overset{3}{5} \overset{3}{\#4} \overset{3}{3} \overset{3}{2}$
\wedge \wedge \wedge	\wedge \wedge \wedge \wedge	\wedge \wedge \wedge \wedge



$\begin{array}{c} 4 \ 6 \ 7 \ 0 \ 7 \\ \wedge \ \wedge \ \wedge \end{array}$	$\begin{array}{c} 1 \ 3 \ 6 \ 2 \ 1 \ 7 \\ \wedge \quad \wedge \quad \wedge \ \wedge \end{array}$	$\begin{array}{c} \circ \circ \circ \ \circ \circ \circ \circ \\ 1 \ 5 \ 6 \ 7 \ 1 \ 2 \ 3 \ 4 \\ \wedge \ \cdot \ \cdot \ \cdot \end{array}$
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$\begin{array}{c} f > \\ 5 \cdot \ 3 \ 1 \ 1 \\ \wedge \quad \quad \wedge \ \wedge \end{array}$	$\begin{array}{c} 4 \ 6 \ 7 \ 0 \ 7 \\ \wedge \ \wedge \ \wedge \end{array}$	$\begin{array}{c} 2 \ 1 \ 3 \ 2 \ 4 \ 3 \ 5 \ 4 \\ \wedge \ \wedge \quad \wedge \ \wedge \end{array}$
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$\begin{array}{c} 3 \cdot \ 4 \ 3 \ 2 \ 3 \ 4 \ #4 \\ \wedge \sim \quad \quad \wedge \end{array}$	$\begin{array}{c} > \quad \quad \quad \textcircled{3} \\ 5 \cdot \ 4 \ 3 \ 2 \ 1 \ 1 \ 1 \ 1 \\ \wedge \quad \quad \quad \wedge \ \wedge \end{array}$	$\begin{array}{c} 4 \ \{ \ 6 \ 7 \ 0 \ 7 \\ \wedge \ \wedge \ \wedge \end{array}$
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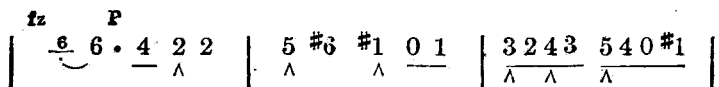
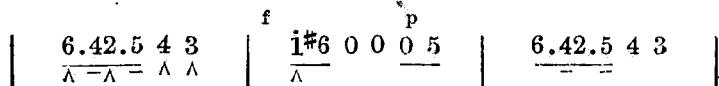
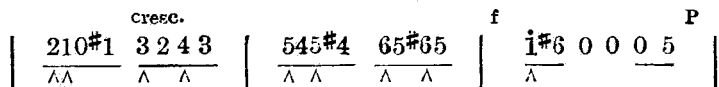
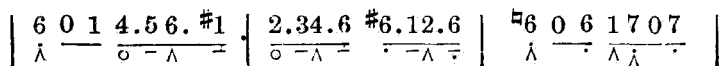
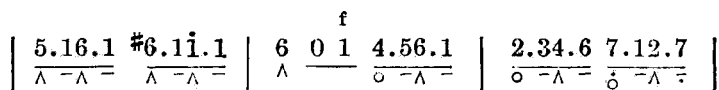
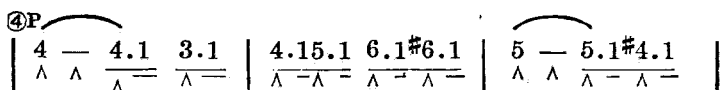
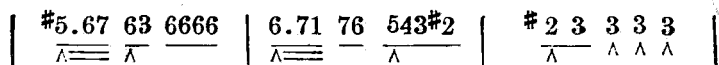
$\begin{array}{c} \textcircled{3} \quad \textcircled{3} \quad \textcircled{3} \quad \textcircled{3} \\ \dot{1} \ 5 \ 3 \ 6 \ 4 \ 2 \ 5 \ 3 \ 1 \ 4 \ 2 \ 7 \\ \wedge \quad \circ \quad \wedge \quad \wedge \end{array}$	$\begin{array}{c} p \\ 1 \ 0 \ 5 \ 1 \ 7 \ 1 \ 2 \\ \wedge \quad \quad \quad \wedge \ \wedge \end{array}$	$3 \ \overset{3}{1} \ \overset{3}{1} \ \overset{4}{2}$
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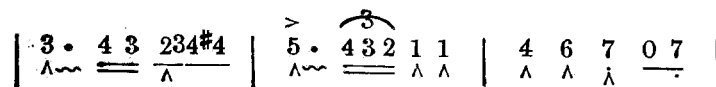
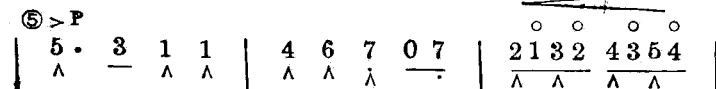
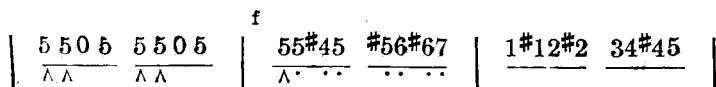
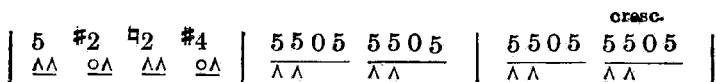
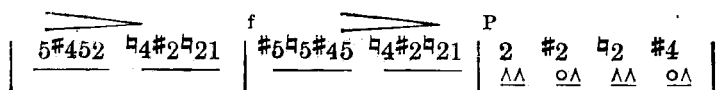
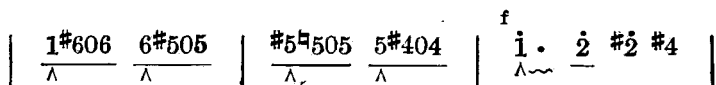
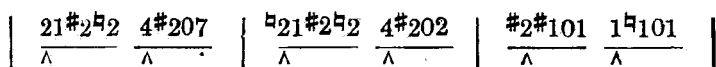
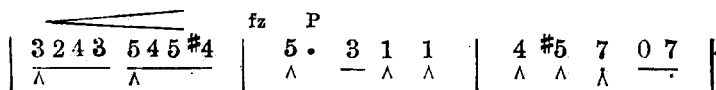
$\begin{array}{c} \frac{2}{7} \ 0 \ 5 \ 2 \ 1 \ 2 \ 3 \\ \wedge \quad \quad \quad \wedge \end{array}$	$4 \ \overset{4}{2} \ \overset{4}{2} \ \overset{5}{3}$	$\overset{3}{1} \ 0 \ 1 \ 3 \ 2 \ 3 \ 4 \\ \wedge \quad \quad \quad \wedge \ \wedge \end{array}$
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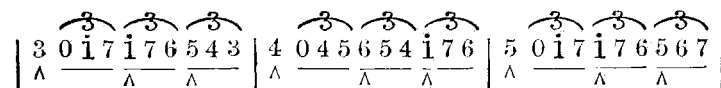
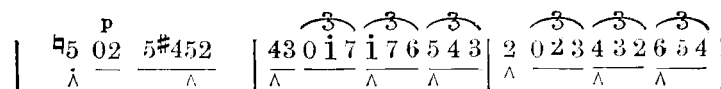
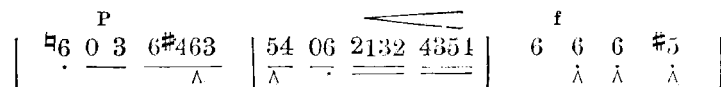
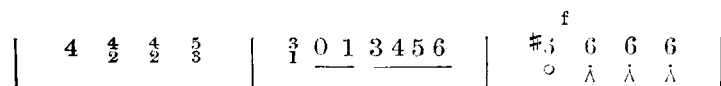
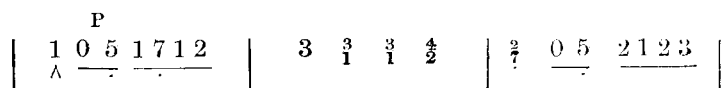
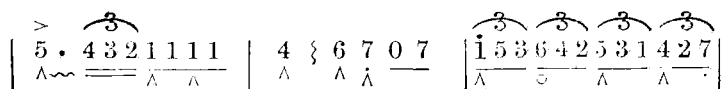
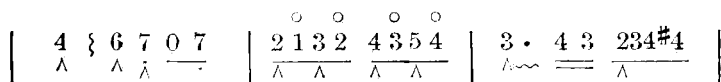
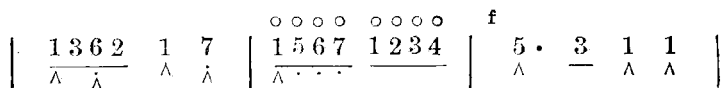
$\begin{array}{c} 5 \ 5 \ 5 \ 5 \\ \circ \ \wedge \ \wedge \ \wedge \end{array}$	$\begin{array}{c} \#5 \quad \quad \quad \textcircled{3} \\ \wedge \quad \quad \quad \wedge \end{array}$	$\begin{array}{c} 6 \quad \quad \quad \#2 \quad \quad \\ \wedge \quad \quad \quad \wedge \end{array}$
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$\begin{array}{c} f \\ 3 \ 0 \cdot \ 3 \ 3 \\ \wedge \quad \quad \quad \wedge \end{array}$	$\begin{array}{c} > \quad \quad \quad \textcircled{3} \\ \dot{1} \cdot \ 7 \ 6 \ 5 \ 6 \ 3 \\ \wedge \quad \quad \quad \wedge \ \wedge \end{array}$	$\begin{array}{c} 4 \ 0 \cdot \ 6 \ 6 \ 6 \\ \wedge \quad \quad \quad \wedge \ \wedge \end{array}$
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$\begin{array}{c} > \quad \quad \quad \textcircled{3} \\ 4 \cdot \ \dot{3} \ \dot{2} \ \dot{1} \ \dot{2} \ 4 \\ \wedge \quad \quad \quad \wedge \ \wedge \end{array}$	$\begin{array}{c} 3 \ 0 \ #2 \ 3 \ \dot{1} \ 7 \ 6 \\ \wedge \quad \quad \quad \wedge \end{array}$	$\begin{array}{c} \#5 \cdot \ 6 \ 7 \ 6 \ 6 \ \#2 \ \dot{3} \ \dot{1} \ 6 \\ \wedge \quad \quad \quad \wedge \end{array}$
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$\left| \begin{array}{c} 3303 \quad 440\#4 \\ \wedge \wedge \quad \wedge \wedge \end{array} \right| \left| \begin{array}{c} 550\#5 \quad 6677 \\ \wedge \wedge \quad \wedge \end{array} \right| \left| \begin{array}{c} \overset{f}{3i3i3i3i3i3i3i} \\ \wedge \quad \wedge \end{array} \right|$

$\left| \begin{array}{c} 3i3i3i3i3i3i3i \\ \wedge \quad \wedge \end{array} \right| \left| \begin{array}{c} \text{Poco rit.} \\ 3i3i3i3i3i3i3i \\ \wedge \quad \wedge \end{array} \right| \left| \begin{array}{c} \text{a tempo fz} \\ \overset{f}{3} - 0576172 \\ \wedge \quad \wedge \end{array} \right|$

Finale mp

$\left| \begin{array}{c} 172 \quad 1324 \quad 324 \quad 3546 \\ \wedge \quad \wedge \quad \wedge \quad \wedge \end{array} \right| \left| \begin{array}{c} \overset{>}{5} \cdot 3 \quad 1 \quad 1 \\ \wedge \quad \wedge \quad \wedge \end{array} \right| \left| \begin{array}{c} 4 \quad \{ \quad 6 \quad 7 \quad 0 \\ \wedge \quad \wedge \quad \wedge \end{array} \right|$

$\left| \begin{array}{c} \overset{P>}{5} \cdot \#2 \quad 1111 \\ \wedge \quad \wedge \quad \wedge \quad \wedge \end{array} \right| \left| \begin{array}{c} 4 \quad \{ \#5 \quad 7 \quad 0 \\ \wedge \quad \wedge \quad \wedge \end{array} \right| \left| \begin{array}{c} \overset{f}{1i2\#2} \quad \#2i\#6\#5 \\ \wedge \quad \wedge \end{array} \right|$

$\left| \begin{array}{c} \#5 \quad \#4 \\ \wedge \quad \wedge \end{array} \right| \left| \begin{array}{c} \overset{p}{5505} \quad 5505 \\ \wedge \wedge \quad \wedge \wedge \end{array} \right| \left| \begin{array}{c} \text{cresc.} \\ 5505 \quad 5505 \\ \wedge \wedge \quad \wedge \wedge \end{array} \right|$

$\left| \begin{array}{c} 5505 \quad 5505 \\ \wedge \wedge \quad \wedge \wedge \end{array} \right| \left| \begin{array}{c} \overset{f}{5772} \quad 2332 \\ \wedge \quad \wedge \end{array} \right| \left| \begin{array}{c} \text{dim.} \\ 2775 \quad 5\#445 \\ \wedge \quad \wedge \end{array} \right|$

$\left| \begin{array}{c} \overset{P}{5} \quad \#4 \quad \#4 \quad - \quad 4 \\ \wedge \quad \wedge \quad \wedge \quad \wedge \end{array} \right| \left| \begin{array}{c} 4 \quad 4 \quad 4 \quad 4 \\ \wedge \quad \wedge \quad \wedge \quad \wedge \end{array} \right| \left| \begin{array}{c} \overset{P}{3} \quad 5 \quad 4 \quad 3 \\ \wedge \quad \wedge \quad \wedge \quad \wedge \end{array} \right|$

$\left| \begin{array}{c} \text{cresc.} \\ 4 \quad 6 \quad 5 \quad \#4 \\ \wedge \quad \wedge \quad \wedge \quad \wedge \end{array} \right| \left| \begin{array}{c} 5 \quad \#6 \quad \#6 \quad \#5 \\ \wedge \quad \wedge \quad \wedge \quad \wedge \end{array} \right| \left| \begin{array}{c} \overset{f}{6606} \quad \overset{>}{4406} \\ \wedge \wedge \quad \wedge \wedge \end{array} \right|$

$\left| \begin{array}{c} 5505 \\ \wedge \wedge \end{array} \right| \begin{array}{c} \overset{\wedge}{3}305 \\ \wedge \wedge \end{array} \left| \begin{array}{c} 4404 \\ \wedge \wedge \end{array} \right| \begin{array}{c} \overset{\wedge}{2}204 \\ \wedge \wedge \end{array} \left| \begin{array}{c} 3303 \\ \wedge \wedge \end{array} \right| \begin{array}{c} \hat{i}i03 \\ \wedge \wedge \end{array} \left| \right.$

mf $\left| \begin{array}{c} 2202 \\ \wedge \wedge \end{array} \right| \begin{array}{c} i i i 2 \\ \wedge \wedge \end{array} \left| \begin{array}{c} 3302 \\ \wedge \wedge \end{array} \right| \begin{array}{c} \text{cresc.} \\ i i i 3 \\ \wedge \wedge \end{array} \left| \begin{array}{c} 440\#4 \\ \wedge \wedge \end{array} \right| \begin{array}{c} 550\#5 \\ \wedge \wedge \end{array} \left| \right.$

$\left| \begin{array}{c} 6677 \\ \wedge \wedge \end{array} \right| \begin{array}{c} i i i 2 \\ \wedge \wedge \end{array} \left| \begin{array}{c} \text{ffz} \\ \#2. i. 7i \\ \underline{\underline{\underline{\quad}}}$

$\begin{array}{c} 5765671\#2 \\ \underline{\underline{\underline{\quad}}}\end{array} \quad \begin{array}{c} 3\#4567i2\# \\ \underline{\underline{\underline{\quad}}}\end{array} \quad \begin{array}{c} 4567i2\#4 \\ \underline{\underline{\underline{\quad}}}\end{array} \quad \begin{array}{c} \text{ff} \\ 5 \\ \underline{\underline{\underline{\quad}}}\end{array} \quad \begin{array}{c} \text{f} \\ 0.1 \\ \underline{\underline{\underline{\quad}}}\end{array} \quad \left. \begin{array}{c} \text{tr} \\ 2 \\ \underline{\underline{\underline{\quad}}}\end{array} \right\} \text{---}$

$\begin{array}{c} \#1234567\# \\ \underline{\underline{\underline{\quad}}}\end{array} \quad \begin{array}{c} i2\#4\# \\ \underline{\underline{\underline{\quad}}}\end{array} \quad \begin{array}{c} 54\#2 \\ \underline{\underline{\underline{\quad}}}\end{array} \quad \begin{array}{c} \text{stacc to} \\ 4\#2i \\ \underline{\underline{\underline{\quad}}}\end{array} \quad \begin{array}{c} \text{dim. c ritard.} \\ 3\#2i7 \\ \underline{\underline{\underline{\quad}}}\end{array} \quad \begin{array}{c} 2i76 \\ \underline{\underline{\underline{\quad}}}\end{array}$

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

a tempo p

$\left| \begin{array}{c} \overset{\wedge}{5} \\ \wedge \end{array} \right| \begin{array}{c} 3 \\ \wedge \end{array} \left| \begin{array}{c} 1 \\ \wedge \end{array} \right| \begin{array}{c} 1 \\ \wedge \end{array} \left| \begin{array}{c} 4 \\ \wedge \end{array} \right| \left\{ \begin{array}{c} 6 \\ \wedge \end{array} \right. \begin{array}{c} 7 \\ \wedge \end{array} \left. \right| \begin{array}{c} 0 \\ \wedge \end{array} \left| \begin{array}{c} 7 \\ \wedge \end{array} \right| \left| \begin{array}{c} 2132 \\ \wedge \wedge \end{array} \right| \begin{array}{c} 4354 \\ \wedge \wedge \end{array} \left| \right.$

$\left| \begin{array}{c} 3. \\ \wedge \end{array} \right| \begin{array}{c} 43 \\ \wedge \end{array} \left| \begin{array}{c} 234\#4 \\ \wedge \end{array} \right| \left| \begin{array}{c} \text{f} \\ 5.432 \\ \wedge \end{array} \right| \begin{array}{c} 1111 \\ \wedge \wedge \end{array} \left| \begin{array}{c} 4 \\ \wedge \end{array} \right| \left\{ \begin{array}{c} 6 \\ \wedge \end{array} \right. \begin{array}{c} 7 \\ \wedge \end{array} \left. \right| \begin{array}{c} 0 \\ \wedge \end{array} \left| \begin{array}{c} 4 \\ \wedge \end{array} \right| \left. \right.$

867.5

0022

