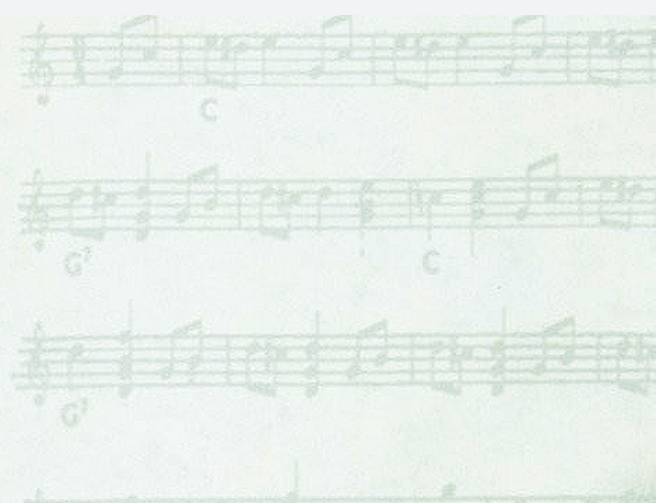
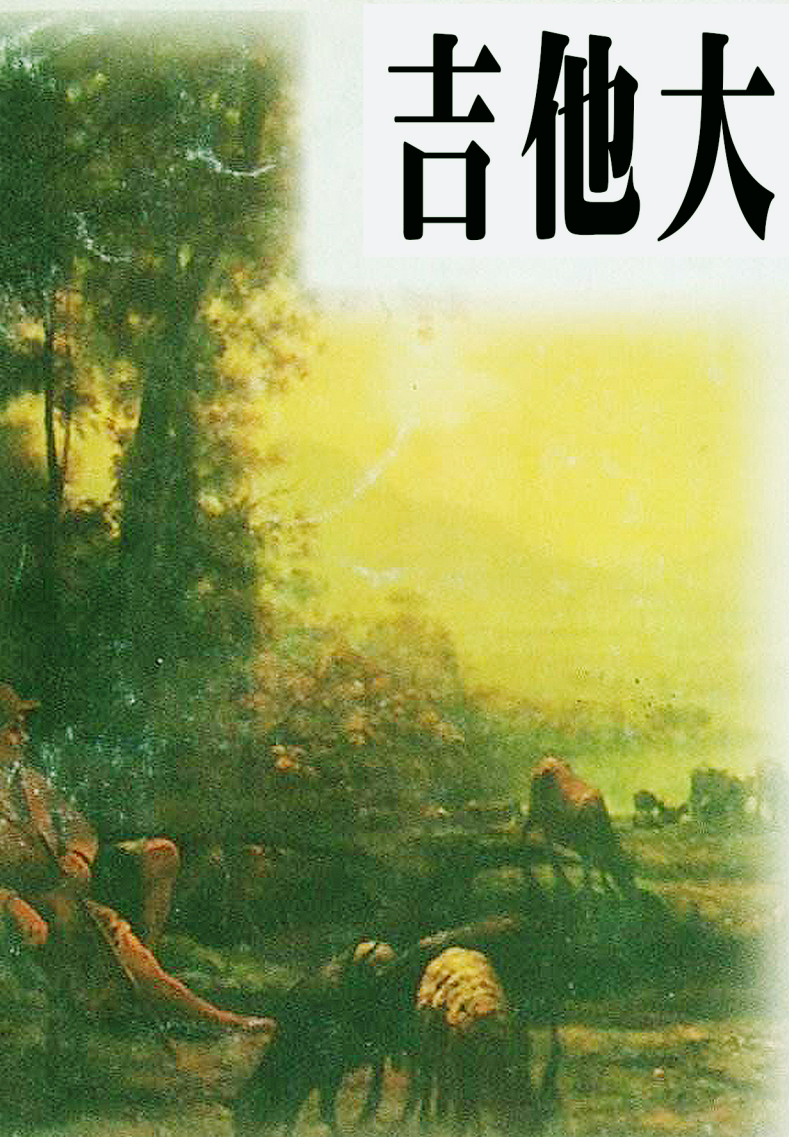


◆ 山东文艺出版社 ◆

◆ 王芸 ◆ 蒋晓苏 ◆ 编

吉他大师塞戈维亚

选定右手指法 练习120条



The
Christopher
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Films

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练习说明

本书是根据现代伟大的吉他教育家、演奏家赛戈维亚在基吉亚纳音乐学院讲学中用的吉他教材选编的。是吉他练习中的精华部分。

本书不论是对于初学者还是已具备一定水平的演奏者，都是必不可少的练习条目。一些已享有盛名的吉他大师，如阿部保夫、桑杰士等人还仍然在坚持练习。但有些初学者却恰恰忽视了这一点，认为只要会弹了，就可以不必再练习了，往往使演奏技巧不能尽快地提高或者干脆半途而废。

练习中，首先应注意：对于以下的练习曲，不要单一地进行弹奏，而要结合其他的吉他教本，按程度进行配合，循序渐进地练习。虽然这些练习十分重要，但如果单纯的一条条弹下去，而不和教本中规定的曲目相同步地进行练习，则不容易收到明显的效果。

优秀的练习曲是为了优秀的演奏。何况后面的一些条目难度较大，不是短时间内能够奏效的。对于初学者来说，更应该避免长时间枯燥的练习。所以，既要持之以恒，又要有计划性。

其次，练习中一定要按照乐谱中规定的指法去弹奏。为了右手达到高水平的运用，曲中有些指法编排得难度很大，但这是前人经验的总结，对提高演奏水平有很大的作用，所以一定要按规定指法认真练习，不得随意更改。

学习吉他，基础一定要打好。当你的演奏技巧达到较高水平时，可逐渐形成自己的风格并加以创新。没有坚定的基础，不可能踏踏实实地前进。没有创新和多种多样的风格，则吉他的生命也就结束了。

第三点要注意的是，虽然反复地练习具有重大的意义，但只用一种勾上（Alaire）弹法（也有译为悬空弹法），效果不够全面；应该同时运用勾上弹法和平行（Apoyando）弹法（也有译靠弦弹法）进行练习。就是开头的低音用拇指以平行弹法弹出，别的手指用勾上弹法，随后的拇指则象圆滑奏那样不必将手指抬高再把以后的低音用勾上弹法弹出。（这当然是指在固定的拍节里有两个以上须要用拇指来弹奏的音。）

本书右手和左手的符号为：

右手：*p*——大指

i——食指

m——中指

a——无名指

左手：①——食指

②——中指

③——无名指

④——小指

◎——空弦

只要你不中断吉他的演奏，那么，这些练习将终生伴随着你，使你永远受益。

只要勤加练习，相信你的进步将会与日俱增。

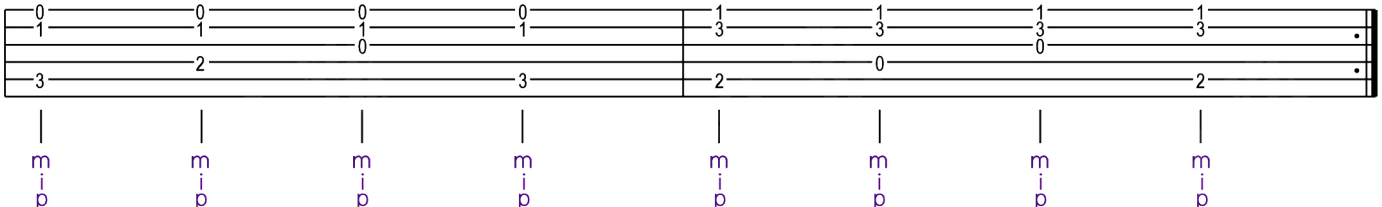
编 者

1987年冬于泉城济南

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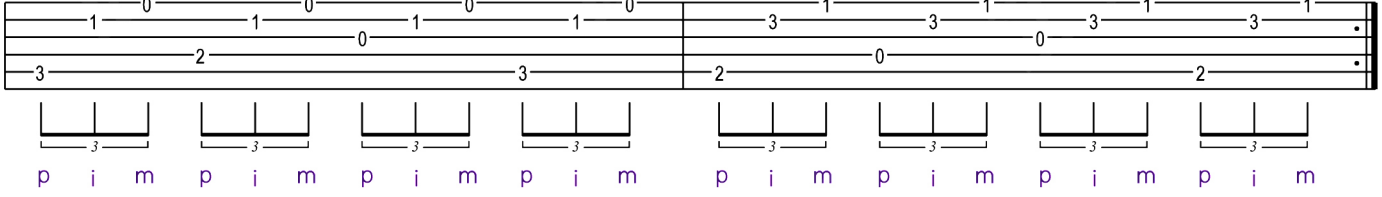
(一)

No.1



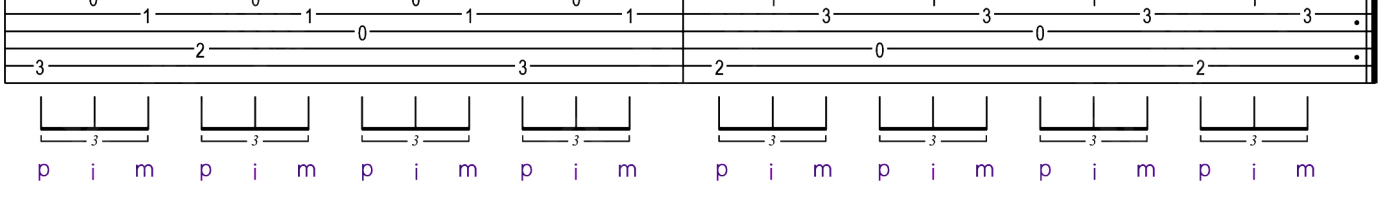
Exercise No. 1: A two-measure exercise on a six-string guitar. The first measure contains four measures of eighth notes: index (1) on strings 1-2, middle (2) on strings 2-3, ring (3) on strings 3-4, and pinky (4) on strings 4-5. The second measure contains four measures of eighth notes: index (1) on strings 5-4, middle (2) on strings 4-3, ring (3) on strings 3-2, and pinky (4) on strings 2-1. The exercise ends with a double bar line.

No.2



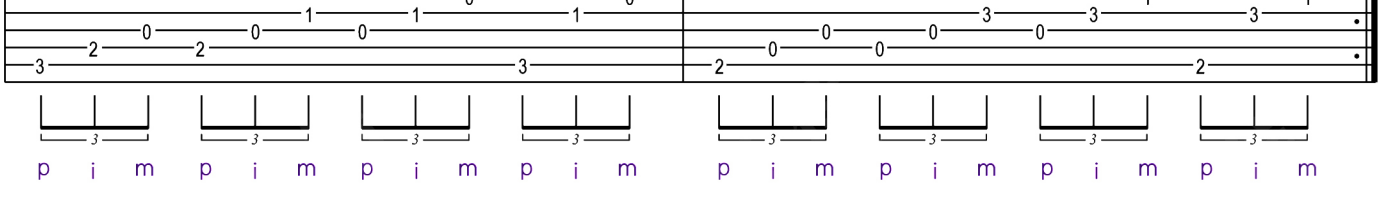
Exercise No. 2: A two-measure exercise. The first measure contains four measures of eighth notes: index (1) on strings 1-2, middle (2) on strings 2-3, ring (3) on strings 3-4, and pinky (4) on strings 4-5. The second measure contains four measures of eighth notes: index (1) on strings 5-4, middle (2) on strings 4-3, ring (3) on strings 3-2, and pinky (4) on strings 2-1. The exercise ends with a double bar line.

No.3



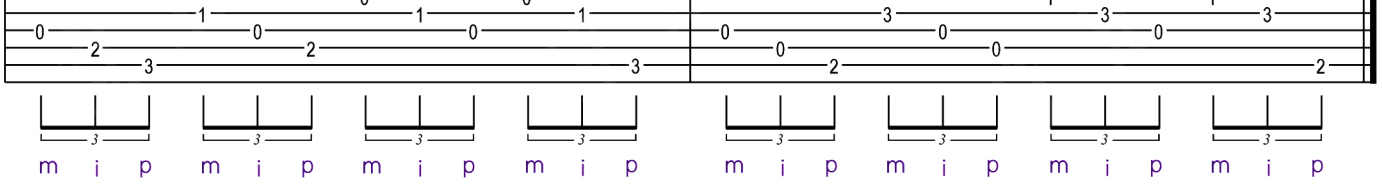
Exercise No. 3: A two-measure exercise. The first measure contains four measures of eighth notes: index (1) on strings 1-2, middle (2) on strings 2-3, ring (3) on strings 3-4, and pinky (4) on strings 4-5. The second measure contains four measures of eighth notes: index (1) on strings 5-4, middle (2) on strings 4-3, ring (3) on strings 3-2, and pinky (4) on strings 2-1. The exercise ends with a double bar line.

No.4



Exercise No. 4: A two-measure exercise. The first measure contains four measures of eighth notes: index (1) on strings 1-2, middle (2) on strings 2-3, ring (3) on strings 3-4, and pinky (4) on strings 4-5. The second measure contains four measures of eighth notes: index (1) on strings 5-4, middle (2) on strings 4-3, ring (3) on strings 3-2, and pinky (4) on strings 2-1. The exercise ends with a double bar line.

No.5



Exercise No. 5: A two-measure exercise. The first measure contains four measures of eighth notes: index (1) on strings 1-2, middle (2) on strings 2-3, ring (3) on strings 3-4, and pinky (4) on strings 4-5. The second measure contains four measures of eighth notes: index (1) on strings 5-4, middle (2) on strings 4-3, ring (3) on strings 3-2, and pinky (4) on strings 2-1. The exercise ends with a double bar line.

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$$\left(\begin{array}{c} \text{---} \\ \text{---} \end{array} \right)$$

No.6

No.7

No.8

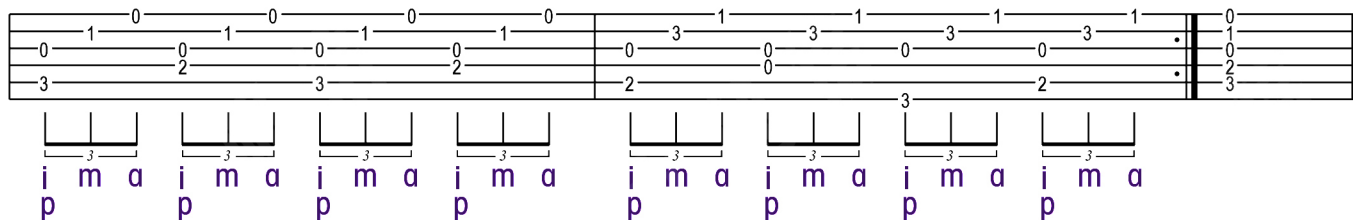
No.9

No.10

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(三)

No.11



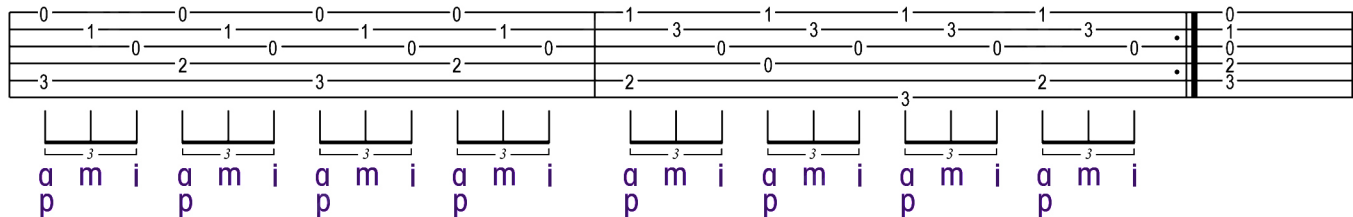
Exercise No. 11: A six-measure piece. The first four measures are in the key of D major (F# and C#), and the last two are in the key of A major (F#). The exercise features a consistent rhythmic pattern of eighth notes. The first four measures use a 1-0-2-3 fingering pattern, while the last two use a 1-3-0-2 pattern. The exercise concludes with a double bar line and a repeat sign.

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

i m a i m a i m a i m a i m a i m a i m a

p p p p p p p p

No.12



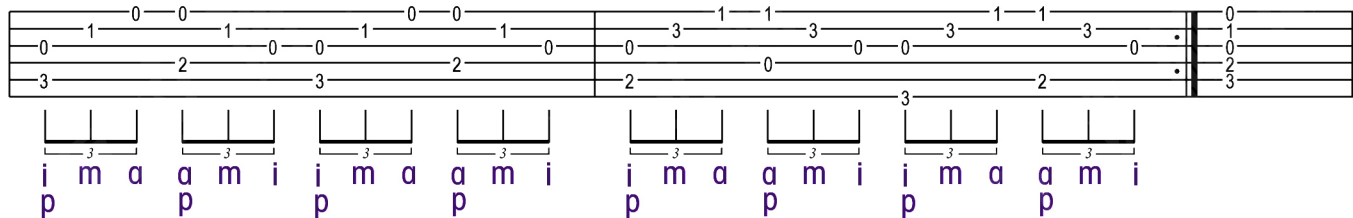
Exercise No. 12: A six-measure piece. The first four measures are in the key of D major (F# and C#), and the last two are in the key of A major (F#). The exercise features a consistent rhythmic pattern of eighth notes. The first four measures use a 1-0-2-3 fingering pattern, while the last two use a 1-3-0-2 pattern. The exercise concludes with a double bar line and a repeat sign.

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

a m i a m i a m i a m i a m i a m i a m i a m i

p p p p p p p p

No.13



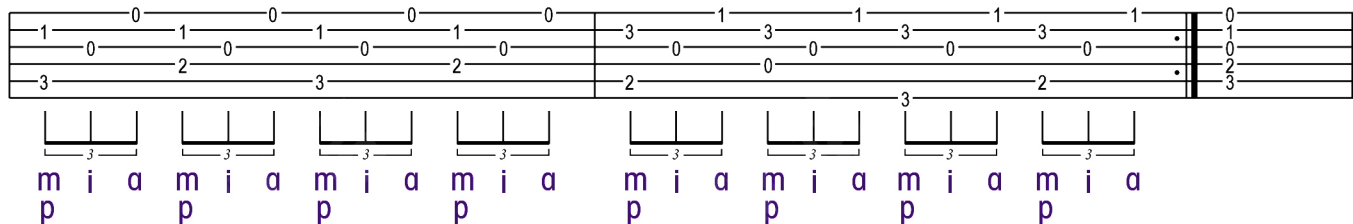
Exercise No. 13: A six-measure piece. The first four measures are in the key of D major (F# and C#), and the last two are in the key of A major (F#). The exercise features a consistent rhythmic pattern of eighth notes. The first four measures use a 1-0-2-3 fingering pattern, while the last two use a 1-3-0-2 pattern. The exercise concludes with a double bar line and a repeat sign.

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

i m a a m i i m a a m i i m a a m i i m a

p p p p p p p p

No.14



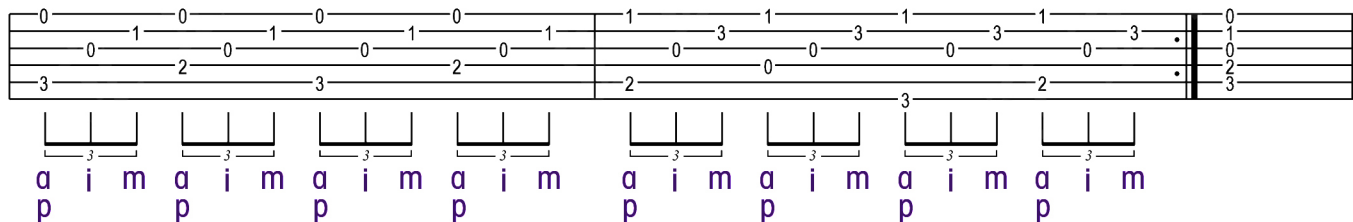
Exercise No. 14: A six-measure piece. The first four measures are in the key of D major (F# and C#), and the last two are in the key of A major (F#). The exercise features a consistent rhythmic pattern of eighth notes. The first four measures use a 1-0-2-3 fingering pattern, while the last two use a 1-3-0-2 pattern. The exercise concludes with a double bar line and a repeat sign.

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

m i a m i a m i a m i a m i a m i a m i a

p p p p p p p p

No.15



Exercise No. 15: A six-measure piece. The first four measures are in the key of D major (F# and C#), and the last two are in the key of A major (F#). The exercise features a consistent rhythmic pattern of eighth notes. The first four measures use a 1-0-2-3 fingering pattern, while the last two use a 1-3-0-2 pattern. The exercise concludes with a double bar line and a repeat sign.

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

a i m a i m a i m a i m a i m a i m a

p p p p p p p p

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(四)

No.16

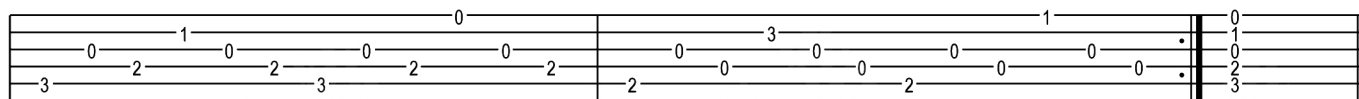


Diagram for No. 16. The first measure shows a sequence of notes: 0 (open), 1 (first fret), 0 (open), 2 (second fret), 0 (open), 2 (second fret), 0 (open), 2 (second fret). The second measure shows: 0 (open), 3 (third fret), 0 (open), 0 (open), 1 (first fret), 0 (open), 0 (open), 0 (open). The diagram includes fret numbers above the strings and fingering numbers (1, 2, 3) below the strings. Below the diagram, the fingering sequence is written: p m i a m i p m i a m i p m i a m i.

p m i a m i p m i a m i p m i a m i

No.17

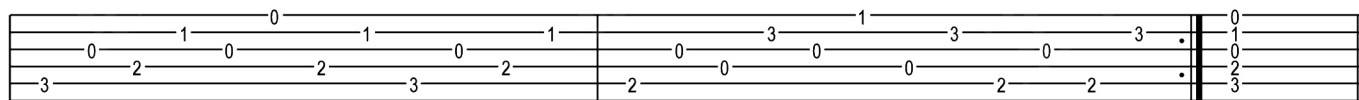


Diagram for No. 17. The first measure shows: 0 (open), 1 (first fret), 0 (open), 1 (first fret), 0 (open), 1 (first fret), 0 (open), 1 (first fret). The second measure shows: 0 (open), 3 (third fret), 0 (open), 0 (open), 3 (third fret), 0 (open), 0 (open), 2 (second fret). The diagram includes fret numbers above the strings and fingering numbers (1, 2, 3) below the strings. Below the diagram, the fingering sequence is written: p i p i p i p i p i p i p i p i p i.

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

No.18

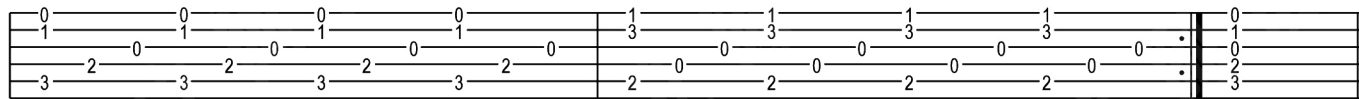


Diagram for No. 18. The first measure shows: 0 (open), 1 (first fret), 0 (open), 1 (first fret), 0 (open), 1 (first fret), 0 (open), 1 (first fret). The second measure shows: 1 (first fret), 3 (third fret), 1 (first fret), 3 (third fret), 1 (first fret), 3 (third fret), 1 (first fret), 3 (third fret). The diagram includes fret numbers above the strings and fingering numbers (1, 2, 3) below the strings. Below the diagram, the fingering sequence is written: a m p p i a m p p i a m p p i a m p p i a m p p i a m p p i.

a m p p i a m p p i a m p p i a m p p i a m p p i a m p p i a m p p i

No.19

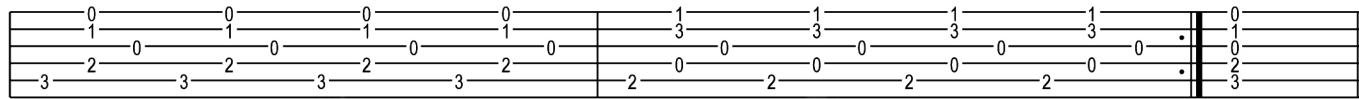


Diagram for No. 19. The first measure shows: 0 (open), 1 (first fret), 0 (open), 1 (first fret), 0 (open), 1 (first fret), 0 (open), 1 (first fret). The second measure shows: 1 (first fret), 3 (third fret), 1 (first fret), 3 (third fret), 1 (first fret), 3 (third fret), 1 (first fret), 3 (third fret). The diagram includes fret numbers above the strings and fingering numbers (1, 2, 3) below the strings. Below the diagram, the fingering sequence is written: p a m p i p a m p i p a m p i p a m p i p a m p i p a m p i p a m p i p a m p i.

p a m p i p a m p i p a m p i p a m p i p a m p i p a m p i p a m p i p a m p i

No.20

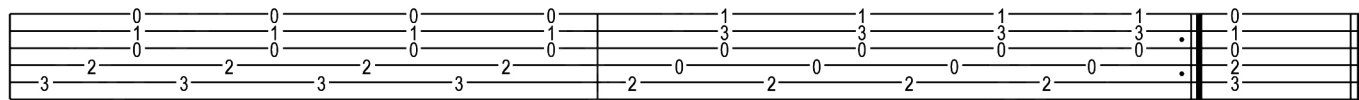


Diagram for No. 20. The first measure shows: 0 (open), 2 (second fret), 0 (open), 2 (second fret), 0 (open), 2 (second fret), 0 (open), 2 (second fret). The second measure shows: 1 (first fret), 3 (third fret), 1 (first fret), 3 (third fret), 1 (first fret), 3 (third fret), 1 (first fret), 3 (third fret). The diagram includes fret numbers above the strings and fingering numbers (1, 2, 3) below the strings. Below the diagram, the fingering sequence is written: p p a m i p p a m i p p a m i p p a m i p p a m i p p a m i p p a m i p p a m i.

p p a m i p p a m i p p a m i p p a m i p p a m i p p a m i p p a m i p p a m i

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(五)

No.21

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

3 3 3 3 3 3 3 3

a m p a m p i a m p a m p i

The Rose Tree

No.22

The image shows a musical score for the song "The Rose Tree". It includes a piano accompaniment and a vocal line. The piano part features a bass line with triplets and a treble line with chords. The vocal line is a single melody line. The score is in 3/4 time and G major.

No.23

[illegible]

No.24

No.25

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(六)

No.26

[illegible]

No.27

No.28

[illegible]

No.29

No.30

The diagram shows a musical score for a 95-measure piece, divided into two systems of 48 and 47 measures respectively. The notation is on a four-staff system. The first system (measures 1-48) features a key signature of one flat (B-flat) and a common time signature (C). The second system (measures 49-95) features a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody is written in a soprano-like voice, with lyrics 'pipmiapa impi' repeated twice. The lyrics are written in purple. The notation includes various musical symbols such as notes, rests, and bar lines. The first system ends with a double bar line, and the second system ends with a double bar line. The measure numbers 95, 48, and 47 are indicated at the beginning of their respective systems.

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(七)

No.31

98

p i m a m i p i m a m i

No.32

101

p a m i m a p a m i m a

No.33

104

p i a p i m p i a p i m

No.34

107

p i p i m a p i p i m a

No.35

110

p a m a m i p a m a m i

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(八)

No.36

Figure 1 shows a musical score for a 4-part setting of the "Credo" in G major, BWV 243. The score is for Soprano, Alto, Tenor, and Bass voices. It features a key signature of one sharp (F#) and a common time signature (C). The music is in a homophonic style with a clear harmonic structure. The Soprano part starts with a half note G4, followed by a quarter note A4, and then a half note B4. The Alto part starts with a half note E4, followed by a quarter note F#4, and then a half note G4. The Tenor part starts with a half note C4, followed by a quarter note D4, and then a half note E4. The Bass part starts with a half note G2, followed by a quarter note A2, and then a half note B2. The score includes a repeat sign and a double bar line. Below the staff, there are labels for the notes: m, p, i, p, i.

No.37

The diagram illustrates the construction of a 3D tensor T from a 2D tensor T_0 . The top part shows T_0 as a 4x4 grid of numbers (0, 1, 2, 3) with a vertical line separating the first two columns from the last two. Below T_0 , there are four 3D tensors, each represented as a 4x4x4 cube. The first two cubes are labeled 'p i p i' and the last two are labeled 'p m p i'. The bottom part shows the resulting 3D tensor T as a 4x4x4 cube, which is the sum of the four 3D tensors above it.

No.38

Diagram illustrating a 4-bit ripple-carry adder circuit. The circuit takes two 4-bit inputs and produces a 4-bit sum and a carry-out. The inputs are 0000 and 1111. The sum is 1110, and the carry-out is 1. The circuit is labeled with 'p i p i' and 'm'.

No.39

[illegible]

No.40

Diagram illustrating a 2D lattice structure (likely a square lattice) with a vertical line separating the left and right halves. The lattice is divided into four quadrants by a vertical line. The top row of the left quadrant has labels 0-0, 0-0, 0-0, 0-0. The top row of the right quadrant has labels 1-1, 1-1, 1-1, 1-1. The second row of the left quadrant has labels 0, 0, 0, 0. The second row of the right quadrant has labels 0, 0, 0, 0. The third row of the left quadrant has labels 2, 2, 2, 2. The third row of the right quadrant has labels 0, 0, 0, 0. The bottom row of the left quadrant has labels 3, 3, 3, 3. The bottom row of the right quadrant has labels 2, 2, 2, 2. To the right of the grid, there are four vertical lines with labels 0, 1, 2, 3. Below the grid, there are two sets of four small squares, each set labeled with 'm m' and 'p i p i' in purple.

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(九)

No.41

Exercise No. 41 notation and fingering diagrams. The notation shows two measures of music on a six-string guitar. The first measure contains a sequence of eighth notes: 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0. The second measure contains a sequence of eighth notes: 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1. Below the notation are two sets of fingering diagrams. The first set shows the fingers p, i, p, i for the first measure. The second set shows the fingers m, m, p, i for the second measure.

No.42

Exercise No. 42 notation and fingering diagrams. The notation shows two measures of music on a six-string guitar. The first measure contains a sequence of eighth notes: 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0. The second measure contains a sequence of eighth notes: 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1. Below the notation are two sets of fingering diagrams. The first set shows the fingers p, i, p, i for the first measure. The second set shows the fingers m, m, p, i for the second measure.

No.43

Exercise No. 43 notation and fingering diagrams. The notation shows two measures of music on a six-string guitar. The first measure contains a sequence of eighth notes: 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0. The second measure contains a sequence of eighth notes: 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1. Below the notation are two sets of fingering diagrams. The first set shows the fingers m, p, i, p, i for the first measure. The second set shows the fingers m, p, i, p, i for the second measure.

No.44

Exercise No. 44 notation and fingering diagrams. The notation shows two measures of music on a six-string guitar. The first measure contains a sequence of eighth notes: 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0. The second measure contains a sequence of eighth notes: 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1. Below the notation are two sets of fingering diagrams. The first set shows the fingers m, p, i, p, i for the first measure. The second set shows the fingers m, p, i, p, i for the second measure.

No.45

Exercise No. 45 notation and fingering diagrams. The notation shows two measures of music on a six-string guitar. The first measure contains a sequence of eighth notes: 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0, 0-0. The second measure contains a sequence of eighth notes: 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1. Below the notation are two sets of fingering diagrams. The first set shows the fingers m, p, i, p, i for the first measure. The second set shows the fingers m, p, i, p, i for the second measure.

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(+)

No.46

[illegible]

No.47

[illegible]

No.48

[illegible]

No.49

[illegible]

No.50

[illegible]

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(十一)

No.51

Exercise No. 51 notation and fingering diagram. The notation shows a sequence of notes on a six-string guitar, with fingerings (0-3) and a final measure with a repeat sign. The fingering diagram below shows the sequence of fingerings: m i p, m i, m i, m i, m i p, m i, m i, m i, m i.

No.52

Exercise No. 52 notation and fingering diagram. The notation shows a sequence of notes on a six-string guitar, with fingerings (0-3) and a final measure with a repeat sign. The fingering diagram below shows the sequence of fingerings: m i p, m i, m i, m i, m i p, m i, m i, m i, m i.

No.53

Exercise No. 53 notation and fingering diagram. The notation shows a sequence of notes on a six-string guitar, with fingerings (0-3) and a final measure with a repeat sign. The fingering diagram below shows the sequence of fingerings: m i p, m i, m i, m i, m i p, m i, m i, m i, m i.

No.54

Exercise No. 54 notation and fingering diagram. The notation shows a sequence of notes on a six-string guitar, with fingerings (0-3) and a final measure with a repeat sign. The fingering diagram below shows the sequence of fingerings: m i p, m i, m i, m i, m i p, m i, m i, m i, m i.

No.55

Exercise No. 55 notation and fingering diagram. The notation shows a sequence of notes on a six-string guitar, with fingerings (0-3) and a final measure with a repeat sign. The fingering diagram below shows the sequence of fingerings: m i p, m i, m i, m i, m i p, m i, m i, m i, m i.

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(+二)

No.56

[illegible]

No.57

[illegible]

No.58

No.59

[illegible]

No.60

[illegible]

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(十三)

No.61

No.62

[illegible]

No.63

[illegible]

No.64

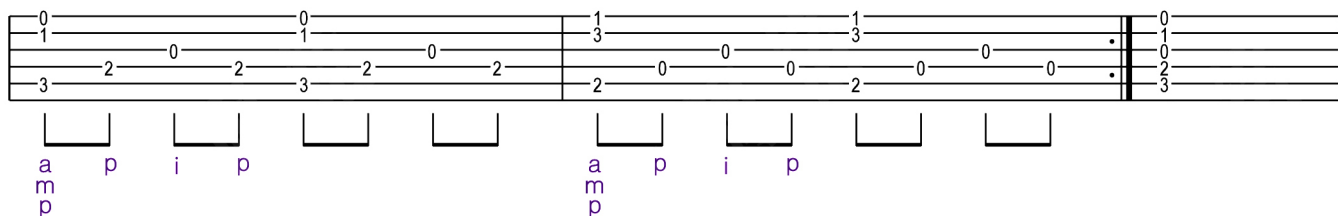
No.65

[illegible]

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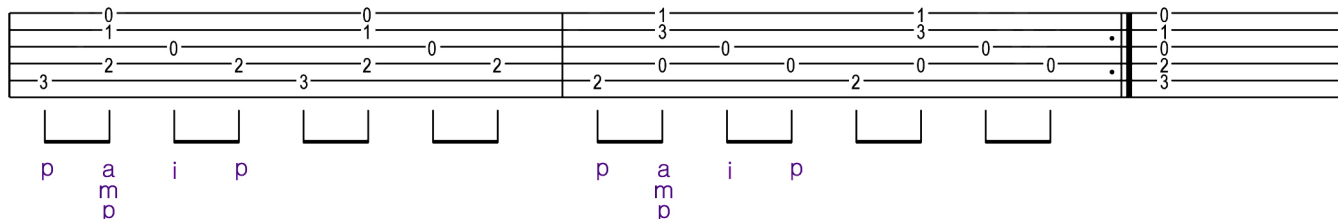
(十四)

No.66



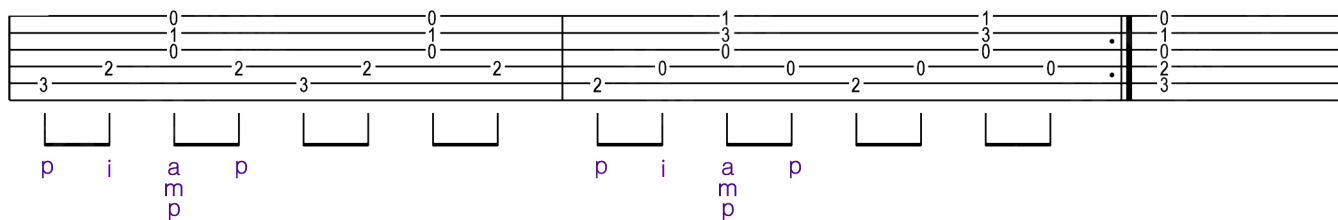
Exercise No. 66 consists of two measures. The first measure has a treble clef and a key signature of one flat. The notes are: G4 (0), A4 (1), B4 (2), C5 (3), B4 (2), A4 (1), G4 (0). The second measure has a treble clef and a key signature of one flat. The notes are: G4 (0), A4 (1), B4 (2), C5 (3), B4 (2), A4 (1), G4 (0). The fingerings are: 1, 2, 3, 2, 1, 0. The dynamics are: p, i, p, a m p, i, p.

No.67



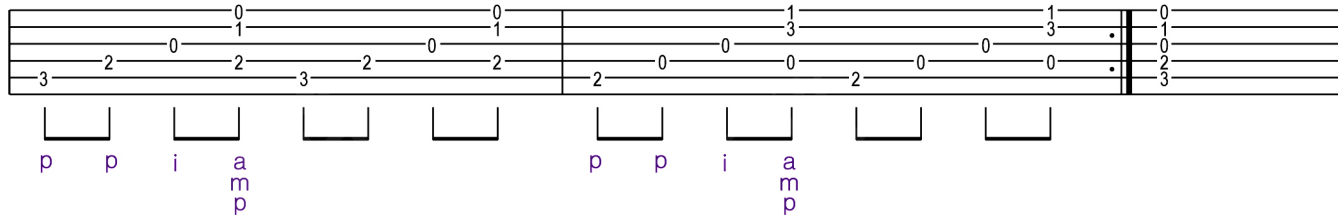
Exercise No. 67 consists of two measures. The first measure has a treble clef and a key signature of one flat. The notes are: G4 (0), A4 (1), B4 (2), C5 (3), B4 (2), A4 (1), G4 (0). The second measure has a treble clef and a key signature of one flat. The notes are: G4 (0), A4 (1), B4 (2), C5 (3), B4 (2), A4 (1), G4 (0). The fingerings are: 1, 2, 3, 2, 1, 0. The dynamics are: p, a m p, i, p, p, a m p, i, p.

No.68



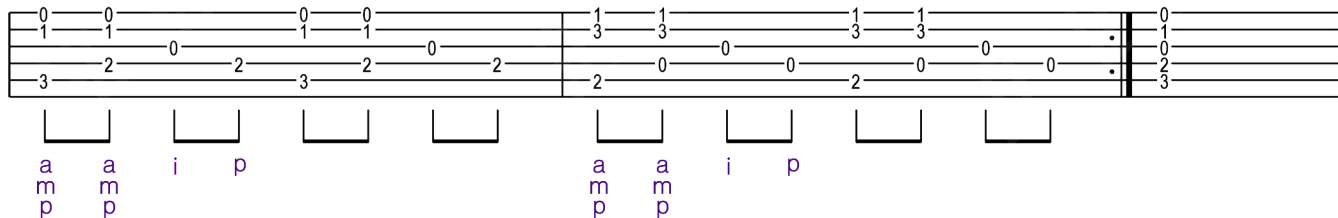
Exercise No. 68 consists of two measures. The first measure has a treble clef and a key signature of one flat. The notes are: G4 (0), A4 (1), B4 (2), C5 (3), B4 (2), A4 (1), G4 (0). The second measure has a treble clef and a key signature of one flat. The notes are: G4 (0), A4 (1), B4 (2), C5 (3), B4 (2), A4 (1), G4 (0). The fingerings are: 1, 2, 3, 2, 1, 0. The dynamics are: p, i, a m p, p, i, a m p, p.

No.69



Exercise No. 69 consists of two measures. The first measure has a treble clef and a key signature of one flat. The notes are: G4 (0), A4 (1), B4 (2), C5 (3), B4 (2), A4 (1), G4 (0). The second measure has a treble clef and a key signature of one flat. The notes are: G4 (0), A4 (1), B4 (2), C5 (3), B4 (2), A4 (1), G4 (0). The fingerings are: 1, 2, 3, 2, 1, 0. The dynamics are: p, p, i, a m p, p, p, i, a m p.

No.70

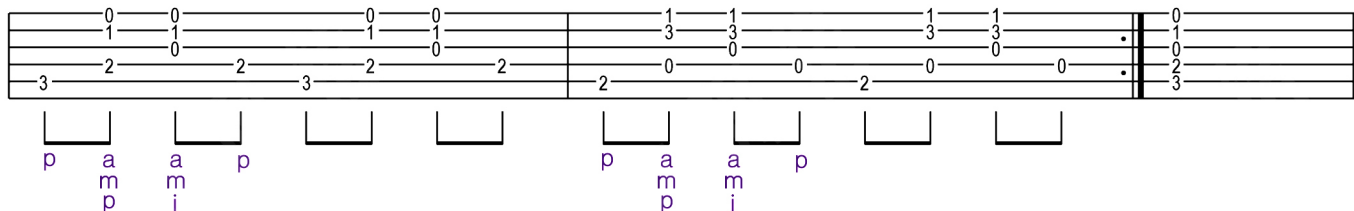


Exercise No. 70 consists of two measures. The first measure has a treble clef and a key signature of one flat. The notes are: G4 (0), A4 (1), B4 (2), C5 (3), B4 (2), A4 (1), G4 (0). The second measure has a treble clef and a key signature of one flat. The notes are: G4 (0), A4 (1), B4 (2), C5 (3), B4 (2), A4 (1), G4 (0). The fingerings are: 1, 2, 3, 2, 1, 0. The dynamics are: a m p, a m p, i, p, a m p, a m p, i, p.

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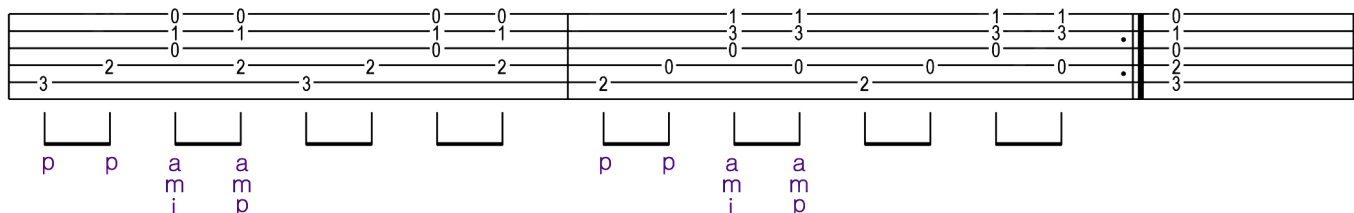
(十五)

No.71



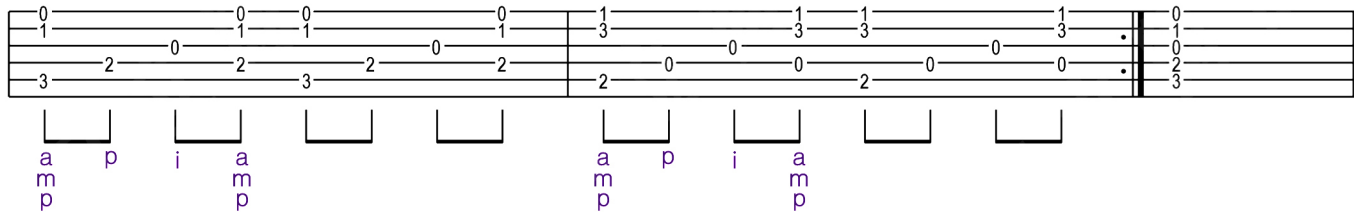
Exercise No. 71 is a 4-measure piece. The first two measures contain a sequence of notes on the first string (0, 1, 0, 1) and the third string (3, 2, 2, 3). The last two measures contain a sequence of notes on the first string (1, 3, 1, 3) and the third string (2, 0, 0, 2). The exercise concludes with a double bar line and a final measure containing notes on the first string (0, 1, 0, 2) and the third string (3, 2, 2, 3). Fingerings are indicated by numbers 1, 2, 3, and 0 (open string). Dynamics are marked as p (piano) and a m p (mezzo-piano).

No.72



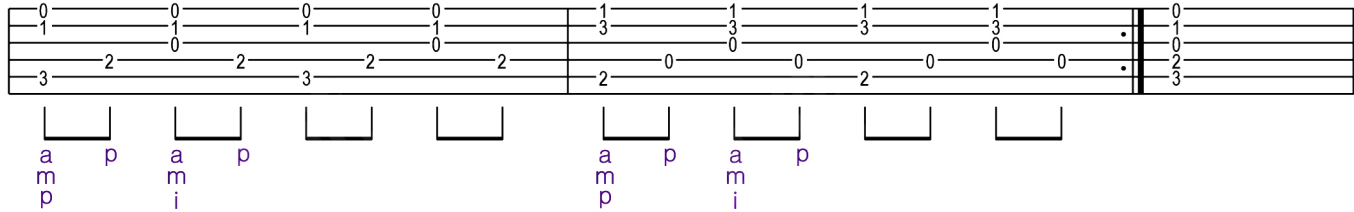
Exercise No. 72 is a 4-measure piece. The first two measures contain a sequence of notes on the first string (0, 1, 0, 1) and the third string (3, 2, 2, 3). The last two measures contain a sequence of notes on the first string (1, 3, 1, 3) and the third string (2, 0, 0, 2). The exercise concludes with a double bar line and a final measure containing notes on the first string (0, 1, 0, 2) and the third string (3, 2, 2, 3). Fingerings are indicated by numbers 1, 2, 3, and 0 (open string). Dynamics are marked as p (piano) and a m p (mezzo-piano).

No.73



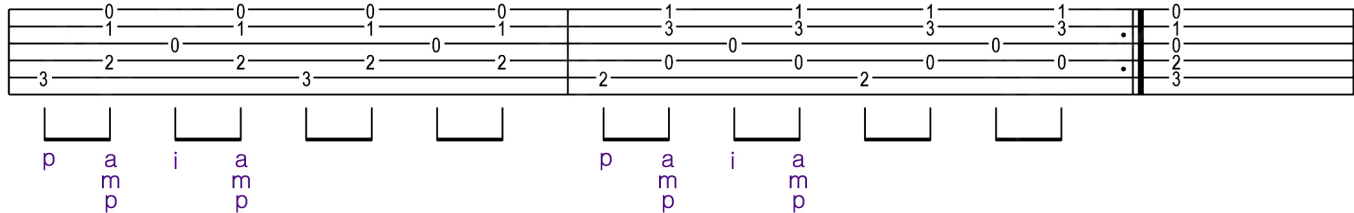
Exercise No. 73 is a 4-measure piece. The first two measures contain a sequence of notes on the first string (0, 1, 0, 1) and the third string (3, 2, 2, 3). The last two measures contain a sequence of notes on the first string (1, 3, 1, 3) and the third string (2, 0, 0, 2). The exercise concludes with a double bar line and a final measure containing notes on the first string (0, 1, 0, 2) and the third string (3, 2, 2, 3). Fingerings are indicated by numbers 1, 2, 3, and 0 (open string). Dynamics are marked as a m p (mezzo-piano) and p (piano).

No.74



Exercise No. 74 is a 4-measure piece. The first two measures contain a sequence of notes on the first string (0, 1, 0, 1) and the third string (3, 2, 2, 3). The last two measures contain a sequence of notes on the first string (1, 3, 1, 3) and the third string (2, 0, 0, 2). The exercise concludes with a double bar line and a final measure containing notes on the first string (0, 1, 0, 2) and the third string (3, 2, 2, 3). Fingerings are indicated by numbers 1, 2, 3, and 0 (open string). Dynamics are marked as a m p (mezzo-piano) and p (piano).

No.75



Exercise No. 75 is a 4-measure piece. The first two measures contain a sequence of notes on the first string (0, 1, 0, 1) and the third string (3, 2, 2, 3). The last two measures contain a sequence of notes on the first string (1, 3, 1, 3) and the third string (2, 0, 0, 2). The exercise concludes with a double bar line and a final measure containing notes on the first string (0, 1, 0, 2) and the third string (3, 2, 2, 3). Fingerings are indicated by numbers 1, 2, 3, and 0 (open string). Dynamics are marked as p (piano) and a m p (mezzo-piano).

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(十六)

No.76

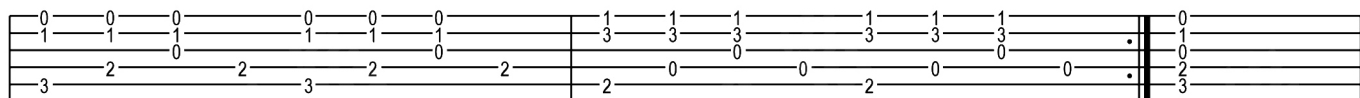


Diagram for No. 76. The notation shows a sequence of fingerings (0, 1, 2, 3) across six strings. Below the notation, the fingerings are grouped into four pairs: (a, m), (a, m), (a, m), and (p). The first pair is labeled 'a m p' and the second pair is labeled 'a m p'.

No.77

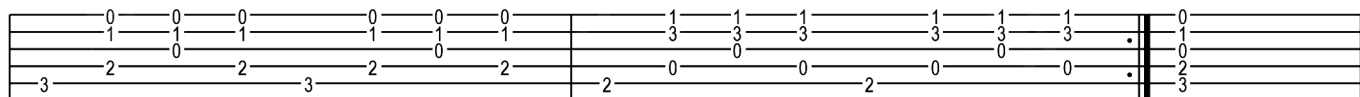


Diagram for No. 77. The notation shows a sequence of fingerings (0, 1, 2, 3) across six strings. Below the notation, the fingerings are grouped into four pairs: (p, a), (a, m), (a, m), and (a, m). The first pair is labeled 'p a m p' and the second pair is labeled 'p a m p'.

No.78

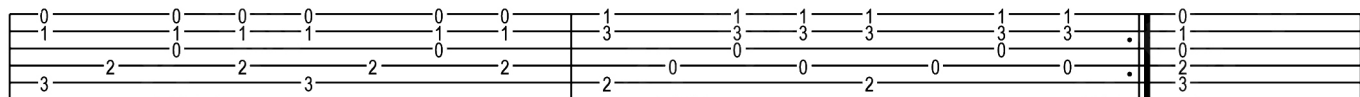


Diagram for No. 78. The notation shows a sequence of fingerings (0, 1, 2, 3) across six strings. Below the notation, the fingerings are grouped into four pairs: (a, m), (p, a), (a, m), and (a, m). The first pair is labeled 'a m p' and the second pair is labeled 'a m p'.

No.79

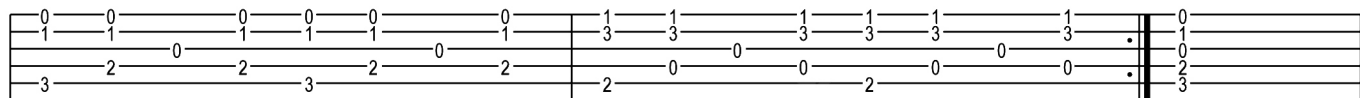


Diagram for No. 79. The notation shows a sequence of fingerings (0, 1, 2, 3) across six strings. Below the notation, the fingerings are grouped into four pairs: (a, m), (a, m), (i, a), and (a, m). The first pair is labeled 'a m p' and the second pair is labeled 'a m p'.

No.80

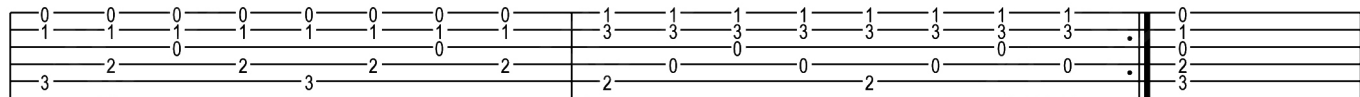
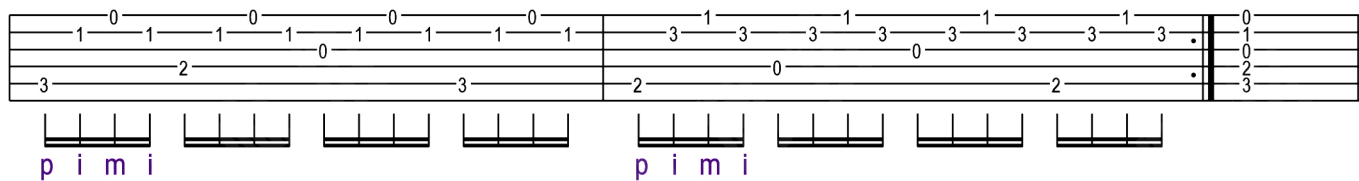


Diagram for No. 80. The notation shows a sequence of fingerings (0, 1, 2, 3) across six strings. Below the notation, the fingerings are grouped into four pairs: (a, m), (a, m), (a, m), and (a, m). The first pair is labeled 'a m p' and the second pair is labeled 'a m p'.

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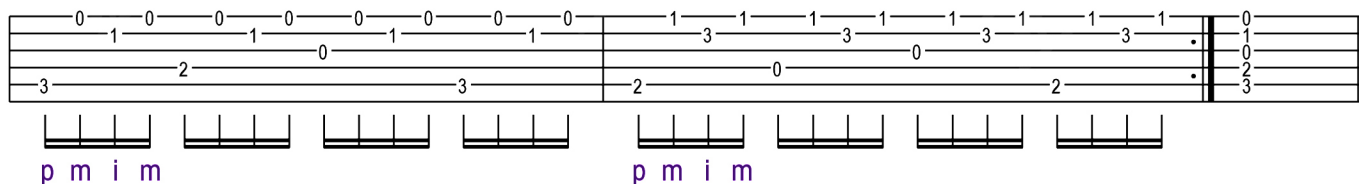
(十七)

No.81



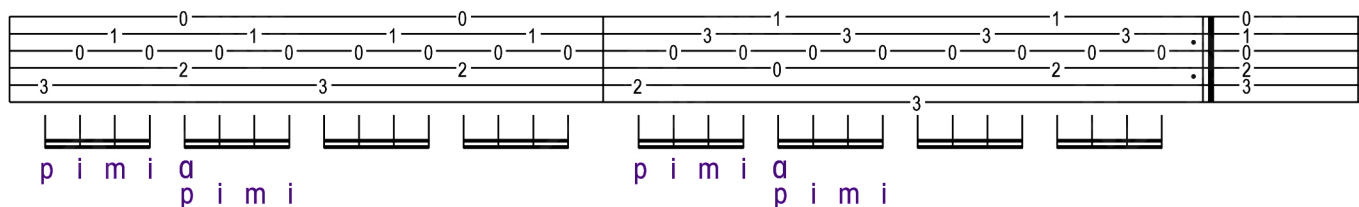
Exercise No. 81 consists of two measures. The first measure has a treble clef and a bass clef. The treble clef has a sequence of notes: 1 (first finger), 0 (open), 1 (first finger), 1 (first finger), 0 (open), 1 (first finger), 1 (first finger), 0 (open), 1 (first finger). The bass clef has a sequence of notes: 3 (third finger), 2 (second finger), 0 (open), 3 (third finger). The second measure has a treble clef and a bass clef. The treble clef has a sequence of notes: 3 (third finger), 1 (first finger), 3 (third finger), 3 (third finger), 1 (first finger), 3 (third finger), 3 (third finger), 1 (first finger), 3 (third finger). The bass clef has a sequence of notes: 2 (second finger), 0 (open), 2 (second finger). The exercise ends with a double bar line. Below the staff, there are two groups of fingerings: 'p i m i' for the first measure and 'p i m i' for the second measure.

No.82



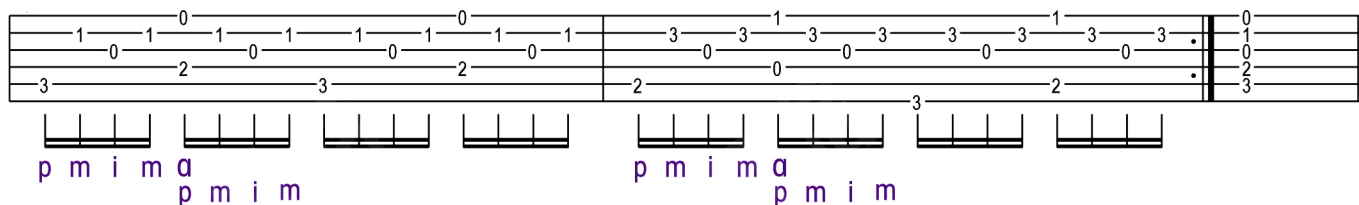
Exercise No. 82 consists of two measures. The first measure has a treble clef and a bass clef. The treble clef has a sequence of notes: 0 (open), 1 (first finger), 0 (open), 0 (open), 1 (first finger), 0 (open), 0 (open), 1 (first finger), 0 (open). The bass clef has a sequence of notes: 3 (third finger), 2 (second finger), 0 (open), 3 (third finger). The second measure has a treble clef and a bass clef. The treble clef has a sequence of notes: 1 (first finger), 3 (third finger), 1 (first finger), 3 (third finger), 1 (first finger), 3 (third finger), 1 (first finger), 3 (third finger), 1 (first finger). The bass clef has a sequence of notes: 2 (second finger), 0 (open), 2 (second finger). The exercise ends with a double bar line. Below the staff, there are two groups of fingerings: 'p m i m' for the first measure and 'p m i m' for the second measure.

No.83



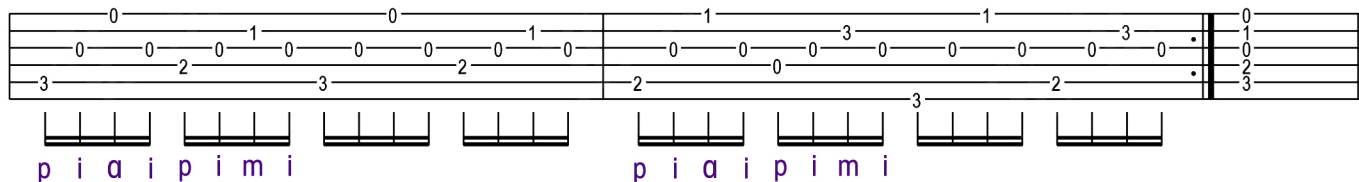
Exercise No. 83 consists of two measures. The first measure has a treble clef and a bass clef. The treble clef has a sequence of notes: 1 (first finger), 0 (open), 1 (first finger), 0 (open), 1 (first finger), 0 (open), 1 (first finger), 0 (open). The bass clef has a sequence of notes: 3 (third finger), 2 (second finger), 0 (open), 3 (third finger). The second measure has a treble clef and a bass clef. The treble clef has a sequence of notes: 0 (open), 3 (third finger), 1 (first finger), 3 (third finger), 0 (open), 3 (third finger), 0 (open), 3 (third finger), 0 (open). The bass clef has a sequence of notes: 2 (second finger), 0 (open), 2 (second finger), 3 (third finger). The exercise ends with a double bar line. Below the staff, there are two groups of fingerings: 'p i m i a p i m i' for the first measure and 'p i m i a p i m i' for the second measure.

No.84



Exercise No. 84 consists of two measures. The first measure has a treble clef and a bass clef. The treble clef has a sequence of notes: 1 (first finger), 1 (first finger), 0 (open), 1 (first finger), 1 (first finger), 1 (first finger), 0 (open), 1 (first finger), 1 (first finger). The bass clef has a sequence of notes: 3 (third finger), 2 (second finger), 0 (open), 3 (third finger). The second measure has a treble clef and a bass clef. The treble clef has a sequence of notes: 3 (third finger), 3 (third finger), 1 (first finger), 3 (third finger), 3 (third finger), 3 (third finger), 1 (first finger), 3 (third finger), 3 (third finger). The bass clef has a sequence of notes: 2 (second finger), 0 (open), 2 (second finger), 3 (third finger). The exercise ends with a double bar line. Below the staff, there are two groups of fingerings: 'p m i m a p m i m' for the first measure and 'p m i m a p m i m' for the second measure.

No.85



Exercise No. 85 consists of two measures. The first measure has a treble clef and a bass clef. The treble clef has a sequence of notes: 0 (open), 0 (open), 2 (second finger), 0 (open), 1 (first finger), 0 (open), 0 (open), 2 (second finger), 0 (open), 1 (first finger), 0 (open). The bass clef has a sequence of notes: 3 (third finger), 2 (second finger), 0 (open), 3 (third finger). The second measure has a treble clef and a bass clef. The treble clef has a sequence of notes: 1 (first finger), 0 (open), 0 (open), 0 (open), 3 (third finger), 0 (open), 0 (open), 0 (open), 1 (first finger), 0 (open), 3 (third finger), 0 (open). The bass clef has a sequence of notes: 2 (second finger), 0 (open), 2 (second finger), 3 (third finger). The exercise ends with a double bar line. Below the staff, there are two groups of fingerings: 'p i a i p i m i' for the first measure and 'p i a i p i m i' for the second measure.

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No.86

Exercise No. 86 consists of two measures. The first measure contains a sequence of notes with fingerings: 0, 0, 0, 1, 0, 0, 0, 1, 3, 2, 0, 2, 0, 1. The second measure contains: 1, 1, 1, 3, 1, 1, 1, 3, 0, 0, 0, 0, 0, 0, 3. Below the notation are two groups of fingerings: 'p a i a p a i m' and 'p a i a p a i m'.

No.87

Exercise No. 87 consists of two measures. The first measure contains a sequence of notes with fingerings: 0, 1, 0, 1, 0, 1, 0, 1, 0, 3, 2, 0, 3, 2, 0, 1, 0. The second measure contains: 1, 3, 1, 3, 1, 3, 1, 3, 0, 3, 0, 3, 2, 3, 0. Below the notation are two groups of fingerings: 'p i m a' and 'p i m a'.

No.88

Exercise No. 88 consists of two measures. The first measure contains a sequence of notes with fingerings: 0, 1, 0, 1, 0, 1, 0, 1, 0, 3, 2, 0, 3, 2, 0, 1, 0. The second measure contains: 1, 3, 1, 3, 1, 3, 1, 3, 0, 3, 0, 3, 2, 3, 0. Below the notation are two groups of fingerings: 'p a m i' and 'p a m i'.

No.89

Exercise No. 89 consists of two measures. The first measure contains a sequence of notes with fingerings: 0, 1, 1, 0, 2, 2, 0, 1, 1, 0, 2, 3, 2, 0, 2, 0. The second measure contains: 1, 3, 3, 0, 0, 0, 3, 3, 0, 3, 0, 0, 3, 0, 0. Below the notation are two groups of fingerings: 'p p i m a m i i' and 'p p i m a m i i'.

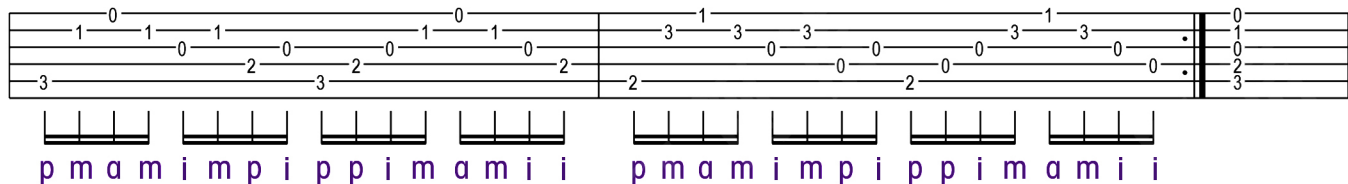
No.90

Exercise No. 90 consists of two measures. The first measure contains a sequence of notes with fingerings: 0, 1, 0, 1, 0, 1, 0, 1, 0, 3, 2, 0, 3, 2, 0, 1, 0. The second measure contains: 1, 0, 0, 0, 3, 1, 0, 0, 0, 3, 2, 3, 0, 2, 0. Below the notation are two groups of fingerings: 'p a m i p i m a' and 'p a m i p i m a'.

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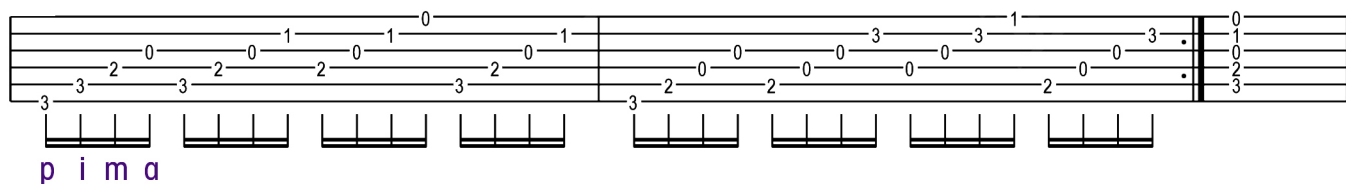
(十九)

No.91



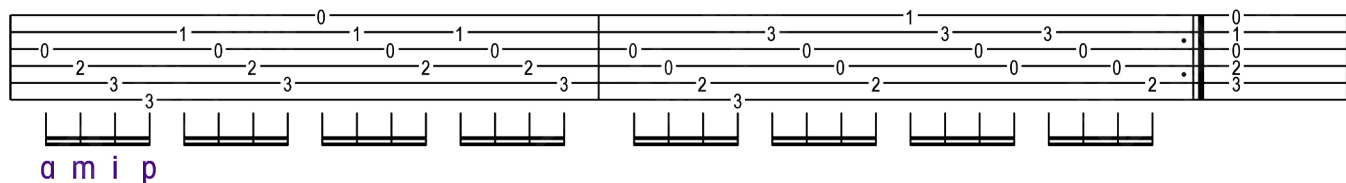
Exercise No. 91 notation. It consists of two measures. The first measure has a treble clef and a bass clef. The treble clef has notes G4 (1), A4 (0), B4 (1), C5 (0), D5 (1), E5 (0), F#5 (1), G5 (0). The bass clef has notes G3 (3), F3 (2), E3 (3), D3 (2), C3 (0), B2 (2), A2 (0), G2 (2). The second measure has a treble clef and a bass clef. The treble clef has notes G4 (3), A4 (1), B4 (3), C5 (3), D5 (0), E5 (3), F#5 (1), G5 (3). The bass clef has notes G3 (2), F3 (0), E3 (2), D3 (0), C3 (0), B2 (2), A2 (0), G2 (2). Below the notation are two groups of fingerings: p m a m i m p i p p i m a m i i and p m a m i m p i p p i m a m i i.

No.92



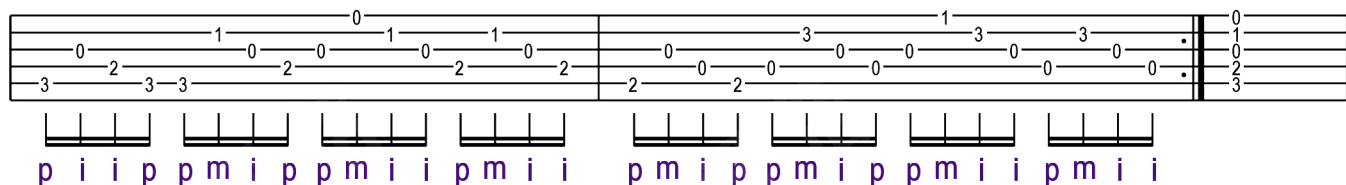
Exercise No. 92 notation. It consists of two measures. The first measure has a treble clef and a bass clef. The treble clef has notes G4 (0), A4 (1), B4 (0), C5 (1), D5 (0), E5 (1), F#5 (0), G5 (1). The bass clef has notes G3 (3), F3 (2), E3 (3), D3 (2), C3 (0), B2 (2), A2 (0), G2 (2). The second measure has a treble clef and a bass clef. The treble clef has notes G4 (3), A4 (0), B4 (3), C5 (3), D5 (0), E5 (3), F#5 (1), G5 (3). The bass clef has notes G3 (2), F3 (0), E3 (2), D3 (0), C3 (0), B2 (2), A2 (0), G2 (2). Below the notation are two groups of fingerings: p i m a and p i m a.

No.93



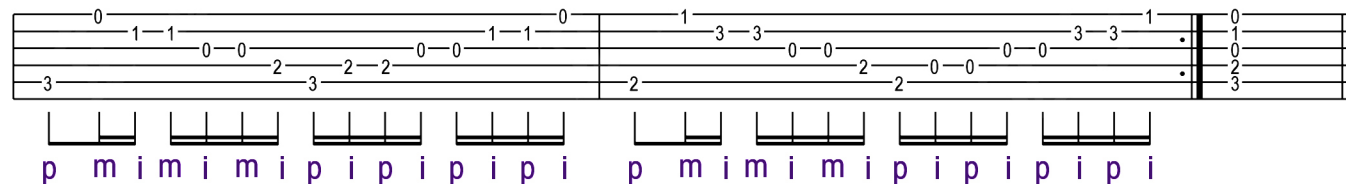
Exercise No. 93 notation. It consists of two measures. The first measure has a treble clef and a bass clef. The treble clef has notes G4 (0), A4 (1), B4 (0), C5 (1), D5 (0), E5 (1), F#5 (0), G5 (1). The bass clef has notes G3 (3), F3 (2), E3 (3), D3 (2), C3 (0), B2 (2), A2 (0), G2 (2). The second measure has a treble clef and a bass clef. The treble clef has notes G4 (3), A4 (0), B4 (3), C5 (3), D5 (0), E5 (3), F#5 (1), G5 (3). The bass clef has notes G3 (2), F3 (0), E3 (2), D3 (0), C3 (0), B2 (2), A2 (0), G2 (2). Below the notation are two groups of fingerings: a m i p and a m i p.

No.94



Exercise No. 94 notation. It consists of two measures. The first measure has a treble clef and a bass clef. The treble clef has notes G4 (0), A4 (1), B4 (0), C5 (1), D5 (0), E5 (1), F#5 (0), G5 (1). The bass clef has notes G3 (3), F3 (2), E3 (3), D3 (2), C3 (0), B2 (2), A2 (0), G2 (2). The second measure has a treble clef and a bass clef. The treble clef has notes G4 (3), A4 (0), B4 (3), C5 (3), D5 (0), E5 (3), F#5 (1), G5 (3). The bass clef has notes G3 (2), F3 (0), E3 (2), D3 (0), C3 (0), B2 (2), A2 (0), G2 (2). Below the notation are two groups of fingerings: p i i p p m i p p m i i p m i i and p m i p p m i p p m i i p m i i.

No.95



Exercise No. 95 notation. It consists of two measures. The first measure has a treble clef and a bass clef. The treble clef has notes G4 (0), A4 (1), B4 (1), C5 (0), D5 (0), E5 (2), F#5 (2), G5 (0). The bass clef has notes G3 (3), F3 (2), E3 (3), D3 (2), C3 (0), B2 (2), A2 (0), G2 (2). The second measure has a treble clef and a bass clef. The treble clef has notes G4 (3), A4 (0), B4 (3), C5 (3), D5 (0), E5 (3), F#5 (1), G5 (3). The bass clef has notes G3 (2), F3 (0), E3 (2), D3 (0), C3 (0), B2 (2), A2 (0), G2 (2). Below the notation are two groups of fingerings: p m i m i m i p i p i p i p i and p m i m i m i p i p i p i p i.

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(二十)

No.96

338

p i p i p a m i

No.97

341

m a i m p i p i m a i a p i p i

No.98

344

p i m i p i m i

No.99

347

m i p i m i p i

No.100

350

p a m i p i m a p a m i p i m a

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$$(\begin{smallmatrix} - & + & - \end{smallmatrix})$$

No.101

The second system of musical notation for 'The Little Boat' consists of a treble and bass staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody continues from the first system, with notes and rests corresponding to the lyrics 'p i a i a i a i m i p i p i p i'. The system concludes with a double bar line.

No. 102

The second system of musical notation for 'The Little Boat' consists of a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a five-line staff. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The little boat' are written below the staff, aligned with the notes: 'The' under G4, 'little' under A4, 'boat' under Bb4, and 'The little boat' under the final half note D4.

No.103

The second system of musical notation continues the melody. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The bass line consists of a single note, D3 (half). The system concludes with a double bar line.

No.104

The Rose Tree

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 0 2 3 2 3 2 3 2 3 2 3 2 3 2 3

p i p i p i m i m i m i m i m i

p p p

2 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0

p i p i p i m i m i m i m i m i

p p p

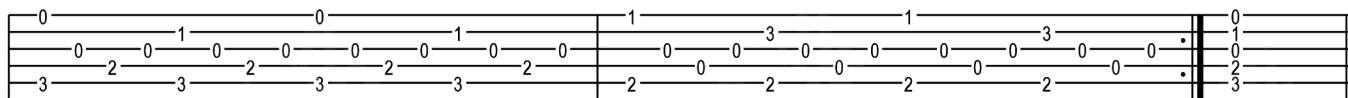
No.105

[illegible]

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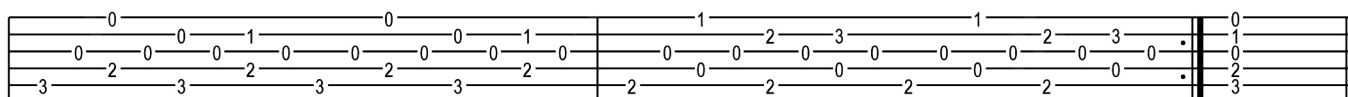
(二十二)

No.106



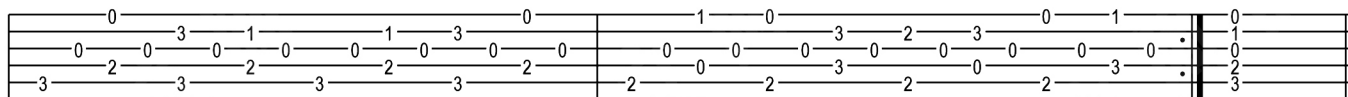
Exercise No. 106 notation. It consists of two measures. The first measure has a treble clef and a key signature of one flat. The notes are: G4 (0), A4 (1), B4 (0), C5 (1), D5 (0), E5 (2), F5 (0), G5 (2), A5 (0), B5 (2), C6 (0), D6 (2), E6 (0), F6 (2), G6 (0). The second measure has a treble clef and a key signature of one flat. The notes are: G4 (1), A4 (3), B4 (1), C5 (3), D5 (0), E5 (0), F5 (0), G5 (0), A5 (0), B5 (0), C6 (0), D6 (0), E6 (0), F6 (0), G6 (0). The exercise ends with a double bar line. Below the notation, there are two rows of fingerings: the first row contains 'a i i m i i a i i m i i a i i m i i' and the second row contains 'p p p p p p p p p p p p p p p p'.

No.107



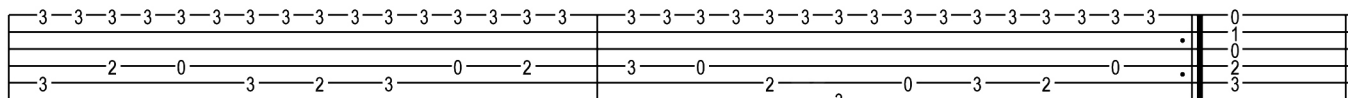
Exercise No. 107 notation. It consists of two measures. The first measure has a treble clef and a key signature of one flat. The notes are: G4 (0), A4 (0), B4 (0), C5 (1), D5 (0), E5 (0), F5 (0), G5 (1), A5 (0), B5 (2), C6 (0), D6 (2), E6 (0), F6 (2), G6 (0). The second measure has a treble clef and a key signature of one flat. The notes are: G4 (1), A4 (2), B4 (3), C5 (0), D5 (0), E5 (2), F5 (3), G5 (0), A5 (2), B5 (3), C6 (0), D6 (2), E6 (3), F6 (0), G6 (0). The exercise ends with a double bar line. Below the notation, there are two rows of fingerings: the first row contains 'p i a i m i i p i a i m i i p i a i m i m i p i a i m i m i' and the second row contains 'p p p p p p p p p p p p p p p p'.

No.108



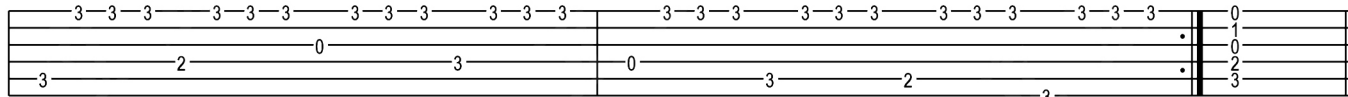
Exercise No. 108 notation. It consists of two measures. The first measure has a treble clef and a key signature of one flat. The notes are: G4 (0), A4 (3), B4 (1), C5 (1), D5 (3), E5 (0), F5 (2), G5 (0), A5 (2), B5 (3), C6 (0), D6 (2), E6 (0), F6 (2), G6 (0). The second measure has a treble clef and a key signature of one flat. The notes are: G4 (1), A4 (0), B4 (3), C5 (2), D5 (3), E5 (0), F5 (1), G5 (0), A5 (0), B5 (0), C6 (3), D6 (0), E6 (3), F6 (0), G6 (0). The exercise ends with a double bar line. Below the notation, there are two rows of fingerings: the first row contains 'p i a i m i i p i a i m i i p i a i a i m i m i m i a i a i' and the second row contains 'p p p p p p p p p p p p p p p p'.

No.109



Exercise No. 109 notation. It consists of two measures. The first measure has a treble clef and a key signature of one flat. The notes are: G4 (3), A4 (3), B4 (3), C5 (3), D5 (3), E5 (3), F5 (3), G5 (3), A5 (3), B5 (3), C6 (3), D6 (3), E6 (3), F6 (3), G6 (3). The second measure has a treble clef and a key signature of one flat. The notes are: G4 (3), A4 (3), B4 (3), C5 (3), D5 (3), E5 (3), F5 (3), G5 (3), A5 (3), B5 (3), C6 (3), D6 (3), E6 (3), F6 (3), G6 (3). The exercise ends with a double bar line. Below the notation, there are two rows of fingerings: the first row contains 'm i m i p p' and the second row contains 'm i m i p p'.

No.110

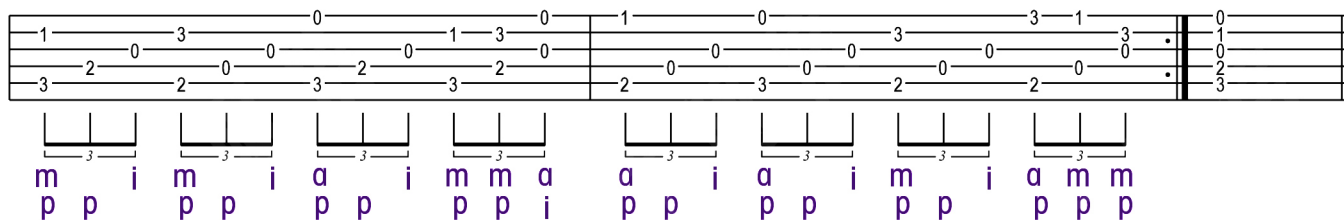


Exercise No. 110 notation. It consists of two measures. The first measure has a treble clef and a key signature of one flat. The notes are: G4 (3), A4 (3), B4 (3), C5 (3), D5 (3), E5 (3), F5 (3), G5 (3), A5 (3), B5 (3), C6 (3), D6 (3), E6 (3), F6 (3), G6 (3). The second measure has a treble clef and a key signature of one flat. The notes are: G4 (3), A4 (3), B4 (3), C5 (3), D5 (3), E5 (3), F5 (3), G5 (3), A5 (3), B5 (3), C6 (3), D6 (3), E6 (3), F6 (3), G6 (3). The exercise ends with a double bar line. Below the notation, there are two rows of fingerings: the first row contains 'p i m i p i m i p i m i p i m i' and the second row contains 'p i m i p i m i p i m i p i m i'.

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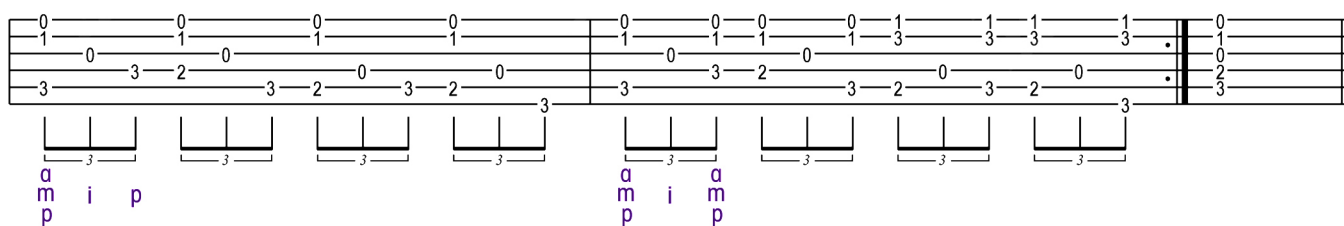
(二十三)

No.111



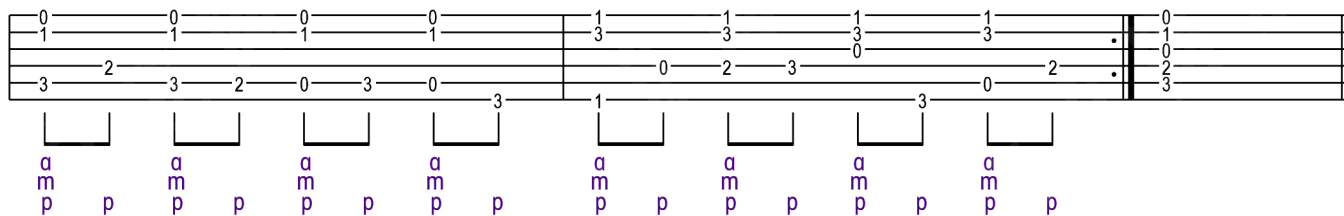
Exercise No. 111 consists of two measures. The first measure contains a sequence of eighth notes: 1-0-3-0-1-3-0-1-0-3-1-3-0-1-3-0. The second measure contains: 1-0-3-1-3-0-1-3-0-1-3-0-1-3-0-1. Fingering is indicated by numbers 1-3. The exercise is played with a plectrum (p) and includes accents (a) and slurs (i, m, a, p, p, i, a, m, m, p, p, p).

No.112



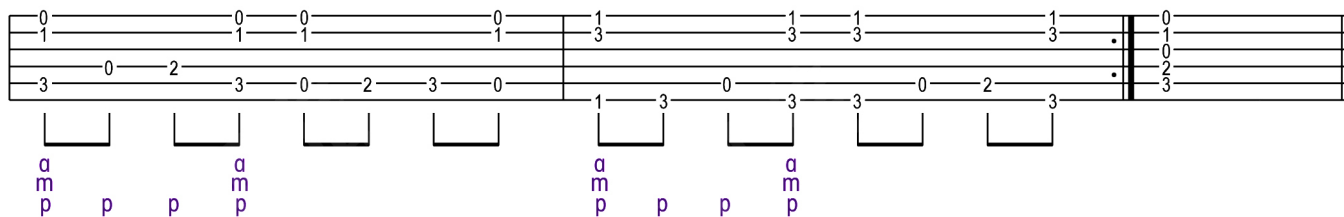
Exercise No. 112 consists of two measures. The first measure contains a sequence of eighth notes: 0-1-0-1-0-1-0-1-0-1-0-1-0-1-0-1. The second measure contains: 0-1-0-1-0-1-0-1-0-1-0-1-0-1-0-1. Fingering is indicated by numbers 1-3. The exercise is played with a plectrum (p) and includes accents (a) and slurs (i, m, p, a, m, p, a, m, p).

No.113



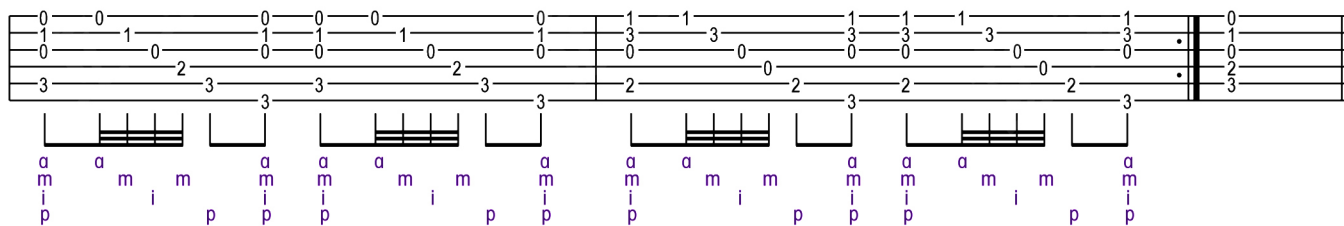
Exercise No. 113 consists of two measures. The first measure contains a sequence of eighth notes: 0-1-0-1-0-1-0-1-0-1-0-1-0-1-0-1. The second measure contains: 1-3-0-2-3-0-2-3-0-2-3-0-2-3-0-2. Fingering is indicated by numbers 1-3. The exercise is played with a plectrum (p) and includes accents (a) and slurs (m, p, a, m, p, a, m, p, a, m, p, a, m, p).

No.114



Exercise No. 114 consists of two measures. The first measure contains a sequence of eighth notes: 0-1-0-1-0-1-0-1-0-1-0-1-0-1-0-1. The second measure contains: 1-3-0-2-3-0-2-3-0-2-3-0-2-3-0-2. Fingering is indicated by numbers 1-3. The exercise is played with a plectrum (p) and includes accents (a) and slurs (m, p, a, m, p, a, m, p, a, m, p, a, m, p).

No.115



Exercise No. 115 consists of two measures. The first measure contains a sequence of eighth notes: 0-1-0-1-0-1-0-1-0-1-0-1-0-1-0-1. The second measure contains: 1-3-0-2-3-0-2-3-0-2-3-0-2-3-0-2. Fingering is indicated by numbers 1-3. The exercise is played with a plectrum (p) and includes accents (a) and slurs (m, i, m, a, m, i, m, a, m, i, m, a, m, i, m).

(二十四)

The musical score for 'The Rose Tree' is presented on a grand staff with five systems. Each system contains a vocal line (soprano, alto, and tenor parts) and a piano accompaniment line. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is a simple, catchy tune that repeats with variations. The piano accompaniment provides a steady, rhythmic foundation. The score concludes with a double bar line and repeat dots.

The musical score consists of three systems. Each system has three staves. The first staff of each system contains a sequence of numbers (0, 1, 2, 3) with horizontal lines connecting them, indicating a sequence of notes or chords. The second staff contains a sequence of numbers (0, 1, 2, 3) with horizontal lines connecting them, indicating a sequence of notes or chords. The third staff contains a sequence of numbers (0, 1, 2, 3) with horizontal lines connecting them, indicating a sequence of notes or chords. Below the staves is a keyboard diagram with 12 keys, labeled 'a', 'm', 'i', 'p' from left to right. The keys are represented by vertical lines, with some keys having horizontal lines above them, indicating a sequence of notes or chords.

[illegible]