

送我一枝玫瑰花

$$1 = \mathbf{b}^T \mathbf{E}$$

(探戈——波列娜舞曲)

歌織民改新疆
新黎錦光

旋律 I	$\frac{4}{4}$	$\overset{>}{3} \cdot \underset{f}{\underline{1}} \underline{7} \underline{6} \underline{0} \underline{4} \underline{6} \underline{5} \underline{4}$	$\frac{4}{4}$	$\overset{>}{3} \cdot \underline{4} \underline{3} \underline{2} \underline{0} \underline{7} \underline{2} \underline{1} \underline{7}$	$\frac{4}{4}$	$\overset{>}{6^{\#}} \overset{>}{5} \overset{>}{6} \overset{>}{7} \overset{>}{i} \overset{>}{7} \overset{>}{i} \overset{>}{2} \overset{>}{3} \overset{>}{4} \overset{>}{5} \overset{>}{4} \overset{>}{5}$
旋律 I	$\frac{4}{4}$	$\overset{>}{3} \cdot \underset{f}{\underline{3}} \underline{2} \underline{1} \underline{0} \underline{6} \underline{i} \underline{7} \underline{6}$	$\frac{4}{4}$	$\overset{>}{\overset{>}{5}} \underline{6} \underline{5} \underline{4} \underline{0} \underline{2} \underline{4} \underline{3} \underline{2}$	$\frac{4}{4}$	$\overset{>}{1} \quad - \quad - \quad - \quad 2$
和 声	$\frac{4}{4}$	$\overset{>}{6} \underset{f}{\underline{3}} \underline{2} \underline{1} \underline{0} \underline{0} \underline{0}$	$\frac{4}{4}$	$\overset{>}{\overset{>}{5}} \underset{f}{\underline{2}} \underline{1} \underline{0} \underline{0} \underline{0}$	$\frac{4}{4}$	$\overset{>}{6} \underset{f}{\underline{1}} \underline{0} \quad - \quad - \quad \frac{7}{2} \frac{7}{1}$
低 音	$\frac{4}{4}$	$\overset{>}{6} \underset{f}{\underline{3}} \underline{2} \underline{1} \underline{0} \underline{0} \underline{0}$	$\frac{4}{4}$	$\overset{>}{3} \underline{2} \underline{1} \underline{0} \underline{0} \underline{0}$	$\frac{4}{4}$	$\overset{>}{6} \quad - \quad - \quad - \quad 3$
打 碎	$\frac{4}{4}$	$0 \quad 0 \quad 0 \quad 0$	$\frac{4}{4}$	$0 \quad 0 \quad 0 \quad 0$	$\frac{4}{4}$	$0 \quad 0 \quad 0 \quad 0$
打 碎	$\frac{2}{4}$	$0 \quad 0 \quad 0 \quad 0$	$\frac{2}{4}$	$0 \quad 0 \quad 0 \quad 0$	$\frac{2}{4}$	$0 \quad 0 \quad 0 \quad 0$

6 0 4 0 3 0 2 0 | 0 7 2 i 7 6 0 | 3 - - - |
mf

6 0 1 7 6 7 1 | 2 - #5 6 0 | 3 i 7 6 |
p

5 1 0 4 0 5 1 0 6 2 1 0 | 15 2 7 0 5 2 7 0 5 2 1 0 | 3 6 0 3 6 0 3 6 0 3 6 0 |
mp

6 0 6 0 6 0 6 0 | 3 0 3 0 3 6 0 | 6 0 6 0 6 0 6 0 |
mp

X X X X | ^xX X 0 X X X 0 | X p X X X |
p

X X X X | X X X X | 0 0 0 0 |
p

4 - - #5 | 6 0 2 1 7 6 0 7 i 2 | - #5 6 0 |
p

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

4 2 6 0 4 2 6 0 | 3 2 7 0 4 2 6 0 3 2 6 0 | 3 2 7 0 4 2 6 0 |
p

6 0 6 0 6 0 7 0 | 6 0 6 0 6 0 6 0 | 7 0 7 0 #5 6 0 |
p

^xX X 0 X X 0 | X X X X | ^xX X 0 X X 0 |
p

0 0 0 0 | 0 0 0 0 | 0 0 0 0 |
p

3 - 3 5 4 3 | 4 3 2 2 | 2 - 2 4 3 2 |
f

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

3 6 0 3 6 0 3 6 0 | 4 2 6 0 4 2 6 0 4 2 6 0 | 2 8 0 2 8 0 2 8 0 |
mf

6 0 6 0 6 0 6 | 2 0 2 0 0 2 3 4 | 5 0 5 0 5 0 #5 0 |
p

X X X X | X X X X | X X X X |
p

X X X X | X X X X | X X X X |
p

32 1 1 - - | i - i b3 2 1 | 2i 7 7 7 2 i 7 |

32 1 1 - - | 0 1 4 6 1 b3 2 1 | 76#5 5 5 7 6 5 |

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

X X X X | X X X X | X 0 X 0 X X X |

X X X X | X X X X | X 0 X 0 X |

转1=b A

> 6 0 6 6 58 5 4 | 3 2 0 #5 6 0 6 | 0 0 0 0 0 |

> 6 1 1 34 3 2 | 1 7 0 3 6 0 | 0 361 3 0 0 0 |

> 6 0 6 0 0 0 0 0 | 0 1 0 3 | 6 6 6 6 6 |

(板) X X 0 0 | 0 0 0 0 | 0 |

(萨巴伊) X XX X X XX X 0 X |

(手鼓) X 0 0 0 | 0 0 0 0 | X 0 X 0 X |

0 0 0 0 | 6. 6 6 6 6 | 2. #i | 2 3 3 - - |

0 0 0 0 | 0 361 3 0 0 0 | 0 3 0 6 5 3 #1 |

0 6 6 6 6 0 6 | 0 6 6 6 6 0 6 | 0 6 6 6 6 0 6 |

6 0 1 0 3 | 6 0 1 0 3 | 6 0 3 0 6 |

X XX X X XX X 0 X | X XX X X XX X 0 X | X XX X X XX X 0 X |

X xx x X x X | X 0 X 0 X | X xx x X x X |

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

0 624 6 0 0 | 0 6 0 6 4 3 #5 | 6 361 3 0 0 |

0 6 6 6 6 6 | 0 6 6 6 6 6 | 0 6 6 6 6 6 | 0 6 6 6 6 6 |

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

X XX X X XX X 0 X | X XX X X XX X 0 X | X XX X X XX X 0 X |

X 0 x 0 X | X xx x X x X | X 0 x 0 X |

4 3 0 i 7. 6 6 | i ii i i 7 6 #5 6 | 6 - - - |

mp 0 0 0 0 7 6 | 6 4 2 2 4 3 2 | i 7 6 0 3 #5 6 3 |

0 6 6 6 6 6 | 0 6 6 6 6 6 | 0 6 6 6 6 6 | 0 6 6 6 6 6 |

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

X XX X X XXX 0 X | X XX X X XX X 0 X | X XX X X XX X 0 X |

X xx x X x X | X 0 x 0 X | X xx x X x X |

0 i i i 2 | 3 3 0 i 7. 6 6 | i ii i i 7 6 #5 6 |

f 3 6 6 6 6 7 | i i 0 6 #5. 6 3 | 4 4 4 4 6 #5 6 3 |

0 66 6 6 6 6 0 66 | 0 66 6 6 6 6 0 66 | 0 66 6 6 6 6 0 66 |

mf 0 1 0 3 | 6. 0 3. 0 6 | 4. 0 3. 0 3 |

X XX X X XX X 0 X | X XX X X XX X 0 X | X XX X X XX X 0 X |

X 0 x 0 X | X xx x X x X | X xx x X x X |

6 67 1712 3 0 3 0 | 6. 6 6 6 6 | 2. *1 | 2 3 3 - - |

3 0 0 0 0 | 0 361 3 0 0 | 0 0 1 6 5 3 #1 |

0 0 0 0 | 0 6 6 6 6 | 0 6 3 6 6 6 |

6. 0 0 8 | 6 0 1 0 | 6 0 8 0 6 |

X 0 0 0 | X XX X X XX X 0 X | X XX X X XX X 0 X |

X 0 0 0 | 0 0 0 0 | 0 0 0 0 |

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

0 624 6 0 0 0 | 0 6 6 4 4 3 3 #5 | 6 - - 0 3 |

0 6 6 6 6 0 0 | 0 6 6 6 6 6 0 | 0 6 6 6 6 6 0 |

2 0 6 0 6 | 2 0 4 0 3 | 6 0 1 0 3 |

(萨巴伊)
X XX X X XX X 0 X | X XX X X XX X 0 X | X XX X X XX X 0 X |

3 3 0 1 7. 6 6 | 1 11 1 1 7 6 #5 6 6 | 6 - 6 6 1 3 6 |

6 1 3 - 0 76 | 6 4 2 2 4 3 2 | 1 7 6 6 0 |

0 6 6 0 6 6 0 | 0 6 6 0 6 6 0 | 0 6 6 0 6 6 0 |

6 0 1 0 6 | 2 0 4 0 3 | 6 0 1 0 3 |

X XX X X XX X 0 X | X XX X X XX X 0 X | X XX X X XX X 0 X |

f

i i 0 i i 2 | 4 3 3 i 7. 6 6 | i ii i i 7. 6 #5 6 |

3 3 0 3 3 #5 | 6 6 3 #5. 6 6 | 4 4 4 4 6 #5. 6 3 |

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

6 0 1 0 3 | 6 0 3 0 6 | 4 0 3 0 3 |

X XX X X XX X 0 X | X XX X X XX X 0 X | X XX X X XX X 0 X |

D.S.

6 - - - | 0 0 #i 7 #6 7 7 7 | 7 7 3 0 0 |

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

6 0 1 0 3 | 7 0 #1 0 3 | 0 7 7 7 3 0 0 |

X XX X X XX X 0 X | X XX X X XX X 0 X | X XX X X XX X 0 |

尾声

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

6 6 6 6 7 | i i 6 #5. 6 3 | 0 4 4 6 #5 6 3 |

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

6 0 1 0 3 | 6 0 3 0 6 | 4 0 3 0 3 |

X XX X X XX X 0 X | X XX X X XX X 0 X | X XX X X XX X 0 X |

Musical score page showing measures 6 through 10. The score includes two staves for a two-octave C major scale, a bass staff, and a treble staff. Measure 6 starts with a rest followed by a sixteenth-note scale run. Measures 7-10 show a continuation of the scale run with various rests and note heads. Measure 10 concludes with a half note G4.

3	-	-	-		3	-	-	-		6	-	-	-	-		
0	0	<u>7</u>	<u>6</u>	<u>#5</u>	<u>6</u>	<u> </u>	<u>6</u>	-	-	-	<u>6</u>	-	<u>4</u>	<u>3</u>	<u>#2</u>	<u>3</u>
0	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u> </u>	<u>0</u>									
6	<u>0</u>	<u>1</u>	<u>0</u>	<u>3</u>	<u> </u>	<u>6</u>	<u>0</u>	<u>1</u>	<u>0</u>	<u>3</u>	<u> </u>	<u>6</u>	<u>0</u>	<u>1</u>	<u>0</u>	<u>3</u>
X XX	X X	XX X	0 X		X XX	X X	XX X	0 X		0	0	0	0	0	0	