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张杞著

# 音乐剧经典曲目

## 演唱指导

—— 女声卷(1)

# Musical



时代出版传媒股份有限公司  
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YINYUEJU JINGDIAN QUMU YANCHANG ZHIDAO

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图书在版编目(CIP)数据

音乐剧经典曲目演唱指导——女声卷(1)/徐元勇,张杞茗编  
著. —合肥:安徽文艺出版社,2015.10

ISBN 978-7-5396-5520-8

I. ①音… II. ①徐… ②张… III. ①女声-音乐剧-歌曲-世界-选集 IV. ①J652.4

中国版本图书馆CIP数据核字(2015)第217399号

出版人:朱寒冬

责任编辑:成怡

装帧设计:徐睿

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出版发行:时代出版传媒股份有限公司 [www.press-mart.com](http://www.press-mart.com)

安徽文艺出版社 [www.awpub.com](http://www.awpub.com)

地址:合肥市翡翠路1118号 邮政编码:230071

营销部:(0551)63533889

印制:合肥创新印务有限公司 (0551)64456946

---

开本:880×1230 1/16 印张:9.75 字数:200千字

版次:2015年10月第1版 2015年10月第1次印刷

定价:23.00元

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(如发现印装质量问题,影响阅读,请与出版社联系调换)

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# 前 言

我1998年考入上海音乐学院攻读博士学位时，便开始对我国古代音乐，以及当今流行音乐加以关注、学习和研究。在上海攻读博士学位期间，除完成了古代音乐研究方面的博士学位论文《明清俗曲流变之研究》之外，还做了一样与当今流行音乐教学与研究相关的事情；开始从事流行音乐演唱的教学与研究。通过对于流行演唱教学实践经验的思考、归纳、梳理，总结出一套规律性的法则，创立了流行演唱教学体系——斜开唱法，并在著名的《音乐生活》杂志上公开连载。近二十年的教学实践和理论研究工作，让这种演唱方法的科学性得到了充分的验证。事实上，从歌唱生理上讲歌唱方法只有两种：运用于类似艺术歌曲、歌剧咏叹调等演唱方面的“竖开唱法”；运用于流行歌曲演唱上的“斜开唱法”。但是，当下的世界歌唱界，凡演唱西方歌剧咏叹调、艺术歌曲，其运用的主要演唱方法被称之为美声唱法（Bel Canto）。迄今为止，好像也就这一种演唱方法的名称为人们所熟知和认可。而类似我国传统音乐、流行音乐等的演唱方法更是没有理论依据。从众多演唱音乐剧唱段歌手运用的歌唱实际情况以及演唱效果来看，我认为属于“竖斜歌唱方法”。

张杞茗是我的声乐硕士研究生，毕业于南京艺术学院音乐剧演唱专业。多年来一直醉心于音乐剧的研究之中，不仅从国外收集了几乎所有音乐剧唱段曲谱，还整理了大量音乐剧研究著述。这本教材的选编和写作，她付出了大量的劳动。

本教材在研究了国内外其他同类教材之后，做了一些不同的尝试和努力。首先，音乐剧一定是先有剧本，再有音乐，故在学习剧目唱段时首先要对该剧要有一个总体的熟悉和了解；同时，音乐剧也是由一个接一个的唱段连接而成，剧中的每个人物都用自己的演唱讲述自己的故事，推动剧情发展。所以，为了使演唱者更好地把握这些作品，本教材在演唱提示部分对剧情和人物角色所表达的思想感情做了说明。其次，音乐剧独特的艺术形式及它的多元性，直接推动了它演唱技巧的多样性，教材提示部分依据作品风格的不同，根据竖斜歌唱理论有侧重点地进行了分析。最后，为了方便在演唱更好地贴近原创，教材提示部分也配备了歌词大意。

其实，这些唱段早就运用于我们的本科、研究生教学之中，我与我的学生们也经常研讨这些曲目。希望我们选编的这些曲目大家能够喜欢，所撰写的演唱指南能够对歌唱者有所帮助。

徐元勇

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# 缺心眼的乐天派 A Cockeyed Optimist

选自《南太平洋》

奥斯卡·汉默斯坦二世 词  
理查德·罗杰斯 曲

Moderato

C/G

G

C/G

G

E<sup>b</sup><sub>7</sub>/G

First system of piano introduction. Treble clef, key signature of one sharp (F#), common time. Starts with a forte (f) dynamic. Chords are indicated above the staff: C/G, G, C/G, G, E<sup>b</sup><sub>7</sub>/G. The bass line consists of simple chords and single notes.

Second system of piano introduction. Treble clef, key signature of one sharp (F#), common time. Chords are indicated above the staff: G, A<sub>7</sub>. The melody in the treble clef features a long slur over the final two measures.

D<sub>7</sub>sus

D<sub>7</sub>

C/D

D<sub>7</sub>

G

*not fast*

Vocal and piano accompaniment for the first line of lyrics. Treble clef, key signature of one sharp (F#), common time. Chords are indicated above the staff: D<sub>7</sub>sus, D<sub>7</sub>, C/D, D<sub>7</sub>, G. The vocal line has a fermata over the first two notes. The piano accompaniment includes a piano (p) dynamic marking. Lyrics: When the sky is the

G<sup>+</sup>

G<sub>6</sub>

Vocal and piano accompaniment for the second line of lyrics. Treble clef, key signature of one sharp (F#), common time. Chords are indicated above the staff: G<sup>+</sup>, G<sub>6</sub>. The vocal line features a triplet of eighth notes. The piano accompaniment includes a piano (p) dynamic marking. Lyrics: bright canary yellow, I for



音乐剧经典曲目演唱指导

女声卷 (1)

Dm7 G7 Dm7

get ev - 'ry cloud I've ev - er seen,

G7 C Cdim7

so they call me a cock - eyed

Gmaj7 G6 Am7

op - ti - mist. Im - ma - ture and in -

D7 G(add9) G

cur - a - bly green. I have

heard peo - ple rant and rave and bel - low,

that we're done and we might as well be

dead, but I'm on - - - ly a

cock - eyed op - ti - mist. And I



# 音乐剧经典曲目演唱指导

## 女声卷 (1)

Am7 D7 G6  
can't get it in - to my head.

G Bm Bm#5  
I hear the hu - man race is

C#m7 F#7 Bm  
fall - ing on its face, and has - n't ver - y

Bm7 C#m7 F#7 C#m7 F#+  
far to go, but

*poco rall.* *a tempo*

*sempre p*

B Bmaj7 C#m7

ev - 'ry whip - poor - will, is sell - ing me a

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols B, Bmaj7, and C#m7 are placed above the staff.

F#7 D A13

bill, And tell - ing me it just ain't

Detailed description: This system contains the next three measures. The vocal line continues with a dotted quarter note B4, followed by quarter notes C5, D5, and E5. The piano accompaniment continues with similar rhythmic patterns. Chord symbols F#7, D, and A13 are placed above the staff.

Am7/D D7 C/D D7 G

so. I could say life is

Detailed description: This system contains the next three measures. The vocal line has a long note for 'so.' followed by quarter notes G4, A4, and B4. The piano accompaniment features a more active bass line. Chord symbols Am7/D, D7, C/D, D7, and G are placed above the staff.

G+ G6 3

just a bowl of jel - lo and ap -

Detailed description: This system contains the final three measures. The vocal line has a long note for 'just a bowl of' followed by a triplet of quarter notes G4, A4, and B4. The piano accompaniment features a triplet of eighth notes in the right hand. Chord symbols G+ and G6 are placed above the staff.



# 音乐剧经典曲目演唱指导

## 女声卷 (1)

Dm7 G7 Dm7

pear more in - tel - li - gent and smart,

G7 C Cdim

but I'm stuck like a dope with a

*poco cresc.*

G A7 D7

thing called hope, and can't get it

D7#5 Bm7 G Gmaj7 G7

out of my heart!

*dim.*

*Yinyueju Jingdian Dumu*  
*Yanchang Xhidao*

Chord progression: Cmaj9, C, Cmaj7, C6, Am7/D, D7, Am/D, D7, C, G, C(add9), G, Eb7/G, G.

Lyrics: Not this heart!

Performance markings: *p*, *dim.*, *ped.*, *p*.

The score is written for piano and voice. It consists of five systems of staves. The first system includes a vocal line with lyrics 'Not this' and a piano accompaniment. The second system includes a vocal line with lyrics 'heart!' and a piano accompaniment. The third system includes a vocal line and a piano accompaniment. The fourth system includes a vocal line and a piano accompaniment. The fifth system includes a vocal line and a piano accompaniment. The piano accompaniment features various chords and melodic lines, including a *ped.* marking in the final system.



## 音乐剧经典曲目演唱指导

### 女声卷 (1)

#### 歌词:

When the sky is the bright canary yellow,  
I forget every cloud I've ever seen,  
So they call me a cockeyed optimist.  
Immature and incurably green.  
I have heard people rant and rave and bellow,  
That we're done and we might as well be dead,  
But I'm only a cockeyed optimist.  
And I can't get it into my head.

I hear the human race is falling on its face,  
And hasn't very far to go,  
But every whippoorwill,  
Is selling me a bill,  
And telling me it just ain't so.  
I could say life is just a bowl of Jello,  
And appear more intelligent and smart,  
But I'm stuck like a dope with a thing called hope,  
And I can't get it out of my heart!  
Not this heart!

#### 歌词大意:

当天空呈现淡黄色的微明，  
我就忘记了每一片烦恼的云朵，  
所以他们称我缺心眼的乐天派。  
一个不成熟，无可救药的乐天派！  
我听见世人都在咆哮、抱怨，  
说我们早该死去，且毫不值得同情，  
但我就是个缺心眼的乐天派。  
我不会这样考虑事情。

我听说全人类，  
正丢尽了万物之灵的脸面，  
而且无路可走，前途渺茫。  
但是每一只小夜莺都轻轻告诉了我，  
说事情并非这样。  
我要说，生活就像一碗果冻，  
看起来格外斑斓又漂亮。  
永不言弃，那就是希望，  
它一直闪亮在我心房，  
我的心房！

### 演唱提示:

这部音乐剧讲述了第二次世界大战期间在南太平洋的一个小岛上,一位来自美国乡村、投身军旅,担任战地护士的少女尼莉,与在岛上遇见的一个法国籍种植园主埃米尔的爱情故事。

*A Cockeyed Optimist* (《缺心眼的乐天派》)是音乐剧中小护士尼莉向种植园主埃米尔自我介绍时,谈到她自己的信念及对善良人性的坚定信心。特别是在第二次世界大战背景之下,她仍然相信希望就在不远的远方。这首歌曲按G大调演唱,演唱音域在小字组b到小字二组d之间。演唱时要有扎实的中声区歌唱基础,演唱时在语气上一方面是小护士尼莉的自我介绍,另一方面还要表现出主人翁看到人类善良的一面并抱有坚定的信心及对世界和生活永不言弃的积极态度。

“When the sky is the bright canary yellow, I forget every cloud I've ever seen, so they called me a cockeyed optimist.”的三句是尼莉介绍自己是一个“不成熟,无可救药的乐天派”。在语气上要做到“类说演唱”,表达她并不是真正地忘记了烦恼,忘记世人咆哮、抱怨的态度,而是由于自己天生是一个“缺心眼的乐天派”。要表达这样的一种心境同时要配合有所变化的演唱速度,特别是“I forget”和“optimist”。在演唱这首作品时,也要把握好音量的大小,力度的强弱对人物的情感表达也是非常重要的。在“I hear the human race, is falling on its face, and hasn't very far to go, but every whip - poor - will.”四句述说世人的消极态度,但歌者内心还是坚定事情并非如此,对生活充满希望。为了再次坚定自己的信心,又演唱出了:“I could say life is just a bowl of Jello.”和“Not this heart!”其中对于音量的变化对比及把握则显得格外重要。



# 只要你善待妈妈

## When You're Good to Mama

选自《芝加哥》

弗瑞德·艾博 词  
约翰·坎德尔 曲

**Slowly**

*f* *mf*

*ad lib.*

Ask an - y of the chicks in my

*Fm* *F7*

*mp*

*B<sup>b</sup>m* *E<sup>b</sup>7* *A<sup>b</sup>*

pen, they'll tell you I'm the big - gest moth - er hen. I

D<sup>b</sup> B<sup>b</sup>m/G Fm Fdim

love them all and all of them love me, be-cause the sys-tem works, the sys-tem called

C<sub>7</sub> Fdim/C C<sub>7</sub> Fm C<sub>7</sub>(sus4)/G C<sub>7</sub>

re - ci - proc - i - ty! \_\_\_\_\_

*f*

Fm C<sub>7</sub>(sus4)/G C<sub>7</sub> F

Got a lit - tle  
If you want my

*mf* *mf*

Fm

mot - to, al - ways sees me through, \_\_\_\_\_  
gra - vy, pep - per my ra - gout, \_\_\_\_\_