

男声卷

外国音乐剧 独唱作品选

杨靖、张媛编 / 杨靖、张媛译词

人民音乐出版社
PEOPLE'S MUSIC PUBLISHING HOUSE

男声卷

外国音乐剧 独唱作品选

杨 靖、张 媛编 / 杨 靖、张 媛译词

Waiguo Yinyueju Duchang Zuopin xuan Nanshengjuan

图书在版编目 (CIP) 数据

外国音乐剧独唱作品选. 男声卷 / 杨靖, 张媛编. — 北京: 人民音乐出版社, 2012. 7

ISBN 978-7-103-03976-2

I. ①外… II. ①杨… ②张… III. ①歌舞剧-男声-独唱-歌曲-世界-选集 IV. ①J652.4

中国版本图书馆 CIP 数据核字 (2010) 第 079151 号

责任编辑: 汪小鹏、李亚芳

责任校对: 袁 蓓

人民音乐出版社出版发行

(北京市东城区朝阳门内大街甲 55 号 邮政编码: 100010)

Http://www.rymusic.com.cn

E-mail: rmyy@rymusic.com.cn

新华书店北京发行所经销

北京美通印刷有限公司印刷

635 × 927 毫米 8 开 40.5 印张

2012 年 7 月北京第 1 版 2012 年 7 月北京第 1 次印刷

印数: 1-2,000 册 定价: 128.00 元

版权所有 翻版必究

凡购买本社图书, 请与读者服务部联系。电话: (010) 58110591

网上售书电话: (010) 58110650 或 (010) 58110651

如有缺页、倒装等质量问题, 请与出版部联系调换。电话: (010) 58110533

目 录

1. 赞扬女性 选自音乐剧《小夜曲》(1)
In Praise Of Women from *A Little Night Music*
2. 繁复生活 选自音乐剧《阿依达》(12)
Elaborate Lives from *Aida*
3. 拉达梅斯的信 选自音乐剧《阿依达》(21)
Radames' Letter from *Aida*
4. 防线告急 选自音乐剧《安妮拿起你的枪》(24)
My Defenses Are Down from *Annie Get Your Gun*
5. 加斯顿 选自音乐剧《美女与野兽》(29)
Gaston from *Beauty and the Beast*
6. 我只在乎 选自音乐剧《芝加哥》(39)
All I Care About from *Chicago*
7. 伴 侣 选自音乐剧《伴侣》(47)
Company from *Company*
8. 嫁给我一会儿 选自音乐剧《伴侣》(52)
Marry Me A Little from *Company*
9. 抱歉—感激 选自音乐剧《伴侣》(65)
Sorry - Grateful from *Company*
10. 勇 气 选自音乐剧《该死的扬基》(72)
Heart from *Damn Yankees*
11. 无限财富 选自音乐剧《偷心大少》(77)
Great Big Stuff from *Dirty Rotten Scoundrels*
12. 繁星满天 选自音乐剧《艾薇塔》(90)
On This Night Of A Thousand Stars from *Evita*
13. 如此的一场马戏 选自音乐剧《艾薇塔》(94)
Oh What A Circus from *Evita*

14. 我喜欢你 选自音乐剧《范妮》(107)
I Like You from *Fanny*
15. 奇迹中的奇迹 选自音乐剧《屋顶上的提琴手》(111)
Miracle Of Miracles from *Fiddler on the Roof*
16. 不能停下 选自音乐剧《浑身是劲》(118)
I Can't Stand Still from *Footloose*
17. 恩 赐 选自音乐剧《上帝福音》(125)
All Good Gifts from *Godspell*
18. 美丽城市 选自音乐剧《上帝福音》(131)
Beautiful City from *Godspell*
19. 迷失在黑暗中 选自音乐剧《杰克与海德》(137)
Lost In The Darkness from *Jekyll & Hyde*
20. 我的爱 选自音乐剧《晴光翡冷翠》(141)
Love To Me from *The Light in the Piazza*
21. 无尽的黑夜 选自音乐剧《狮子王》(148)
Endless Night from *The Lion King*
22. 鱼儿们 选自音乐剧《小美人鱼》(156)
Les Poissons from *The Little Mermaid*
23. 我是马丁·吉雷 选自音乐剧《马丁·吉雷》(162)
I'm Martin Guerre from *Martin Guerre*
24. 赢得正义 选自音乐剧《马丁·吉雷》(173)
Justice Will Be Done from *Martin Guerre*
25. 晚安西贡 选自音乐剧《搬出去》(179)
Goodnight Saigon from *Movin' Out*
26. 舞吧, 艾斯梅拉达 选自音乐剧《巴黎圣母院》(186)
Danse Mon Esmeralda from *Notre Dame de Paris*
27. 大教堂时代 选自音乐剧《巴黎圣母院》(194)
Le Temps Des Cathédrales from *Notre Dame de Paris*
28. 月 亮 选自音乐剧《巴黎圣母院》(201)
Lune from *Notre Dame de Paris*
29. 和你在一起 选自音乐剧《九岁》(207)
Only With You from *Nine*

30. 谁买男孩 选自音乐剧《奥利弗》(215)
 Boy For Sale from *Oliver*
31. 荣耀之歌 选自音乐剧《吉屋出租》(218)
 One Song Glory from *Rent*
32. 圣塔菲 选自音乐剧《吉屋出租》(225)
 Santa Fe from *Rent*
33. 你应该被爱 选自音乐剧《余兴表演》(236)
 You Should Be Loved from *Side Show*
34. 难道你不要百老汇 选自音乐剧《街景》(242)
 Wouldn't You Like To Be On Broadway from *Street Scene*
35. 日落大道 选自音乐剧《日落大道》(249)
 Sunset Boulevard from *Sunset Boulevard*
36. 小夜曲 选自音乐剧《学生王子》(261)
 Serenade from *The Student Prince*
37. 人类的儿子 选自音乐剧《泰山》(266)
 Son Of Man from *Tarzan*
38. 每个时代 选自音乐剧《泰坦尼克》(274)
 In Every Age from *Titanic*
39. 依旧 选自音乐剧《泰坦尼克》(281)
 Still from *Titanic*
40. 巴黎之夜 选自音乐剧《维克多, 维多利亚》(288)
 Paris By Night from *Victor/Victoria*
- 音乐剧作品简介 (300)

赞 扬 女 性 | In Praise Of Women

选自音乐剧《小夜曲》

from *A Little Night Music*

斯蒂芬·桑德海姆词曲

Lyrics and Music by Stephen Sondheim

Tempo di Polonaise

CARL-MAGNUS:

She would-n't... There-fore they

did-n't... So then it was-n't... Not un-less it... Would she? She

(*simile*)

does-n't... God knows she need-n't... There-fore it's not.

He'd nev - er... There - fore they have - n't... Which make the

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half rest, followed by a quarter note G4 with a sharp sign, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with quarter notes and rests in the left hand.

ques - tion ab - so - lute - ly... Could she? She dare - n't... There - fore I

The second system continues the musical score. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment maintains the rhythmic pattern from the first system, with some chordal changes in the right hand.

must - n't... What ut - ter rot! Fi -

The third system of the musical score. The vocal line begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the established rhythmic and harmonic structure.

del - i - ty is more than mere dis - play, It's what a man ex - pects from

The fourth system of the musical score. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand.

life. Fi - del - i - ty like mine to Dé - si - rée And

rit. Char - lotte, my de - vot - ed wife. *a tempo* (etc.).....

f *p rit.* *a tempo* *mp*

The pa - pers... He men - tioned pa - pers, Some le - gal

pa - pers which I did - n't see there... Where were they? The god - damn

pa - pers she had to sign? What

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The lyrics are "pa - pers she had to sign? What". The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef. The music features a mix of eighth and quarter notes, with some rests and dynamic markings.

non - sense... He brought her pa - pers, They were im - por - tant so he had to

The second system continues the musical score. The vocal line lyrics are "non - sense... He brought her pa - pers, They were im - por - tant so he had to". The piano accompaniment continues with similar rhythmic patterns and chord structures, maintaining the one-flat key signature.

be there. I'll kill him... Why should I both - er? The wom - an's

The third system of the score features the vocal line lyrics "be there. I'll kill him... Why should I both - er? The wom - an's". The piano accompaniment continues to support the vocal melody with harmonic accompaniment.

mine! Be - sides, no mat - ter what one

The fourth and final system on this page shows the vocal line lyrics "mine! Be - sides, no mat - ter what one". The piano accompaniment concludes the system with a final chord and melodic flourish.

might in - fer, One must have faith to some de - gree. The

least that I can do is trust in her The way that Char - lotte trusts in

rit.

f p rit.

a tempo

me.

a tempo

Ca - pa - ble, pli - a - ble

wom - en... Wom - en... Un - der - stand - ing and re -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It contains three measures of music with lyrics: "wom - en...", "Wom - en...", and "Un - der - stand - ing and re -". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady bass line and chords in the right hand, with a long slur spanning across the three measures.

li - a - ble, Know - ing their place. In -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has three measures with lyrics: "li - a - ble,", "Know - ing", "their place.", and "In -". The piano accompaniment continues with the same bass line and chords, with a long slur across the three measures.

suf - fer - a - ble, yes, but gen - tle, Their weak - ness - es - are in - ci -

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has three measures with lyrics: "suf - fer - a - ble, yes, but gen - tle,", "Their weak - ness - es - are", and "in - ci -". The piano accompaniment continues with the same bass line and chords, with a long slur across the three measures.

den - tal. A func - tion - al but or - na - men - tal

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line has three measures with lyrics: "den - tal.", "A func - tion - al", and "but or - na - men - tal". The piano accompaniment continues with the same bass line and chords, with a long slur across the three measures.

Race. Dur - a - ble, sen - si - ble

wom - en... Wom - en... Ver - y near - ly in - dis -

pen - sa - ble crea - tures of grace. God

knows the fool - ish - ness a - bout them, But if one had to do with -

out them, The world would surely be a poorer - - if

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "out them, The world would surely be a poorer - - if". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present in the second measure of the piano part.

pur - er - - place. The

The second system continues the vocal line with the lyrics "pur - er - - place. The". The piano accompaniment continues with chords and a bass line. The vocal line ends with a fermata over the word "place".

hip-bath... A - bout that hip-bath... How can you slip and trip in - to a

The third system features the lyrics "hip-bath... A - bout that hip-bath... How can you slip and trip in - to a". The piano accompaniment includes a specific instruction *R.H.* (Right Hand) in the second measure, indicating a change in the right-hand part. The vocal line continues with a melodic line.

hip-bath? The pa-pers... Where were the pa-pers? Of course he

The fourth system contains the lyrics "hip-bath? The pa-pers... Where were the pa-pers? Of course he". The piano accompaniment continues with chords and a bass line. The vocal line concludes with the lyrics "Of course he".

might have tak - en back the pa - pers... She would - n't... There - fore they

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a series of eighth notes, followed by a quarter note, a quarter rest, and a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

did - n't... The wom - an's... mine!

The second system continues the musical score. The vocal line has a melodic phrase followed by a long note with a fermata. The piano accompaniment includes a dynamic marking of *p* (piano) and features a more complex rhythmic pattern with chords in the right hand and a bass line in the left hand.

The third system concludes the musical score. The vocal line features a long note with a fermata. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and features a complex rhythmic pattern with chords in the right hand and a bass line in the left hand. The system ends with a double bar line.

赞 扬 女 性

选自音乐剧《小夜曲》

作词、作曲：斯蒂芬·桑德海姆

她不会……所以他们没有……
所以那不是……除非那……她会吗？
她不会……
上帝知道她不需要……所以那不是。

他从不……所以他们没有……
这让问题绝对得……她能吗？
她不敢……所以我绝不能……多么彻底的堕落！
忠诚不是演出来的，那是一个男人对生活的期待。
忠诚就像我对德西蕾和夏洛特，我忠贞的妻子。

文件……他提到那些文件，我没有看到的一些法律文件……
它们在哪？她不得不签的讨厌的文件？
废话！
他带给她文件，很重要的，所以他必须在场。

我要杀了他！
为什么我要？
这个女人是我的！
一个人无所谓作何推断，都应该心存一份信任。
最起码我能做的就是相信她，就像夏洛特相信我一样。
能干的，容易受影响的女人，女人……
善解人意，又懂得分寸。

难以忍受，是的，但要温柔。
她们的弱点是善变的，一个实用却又虚饰的群体。

耐劳的,明智的女人,女人……

几近完美的必不可少的生物。

上帝知道她们的愚蠢,

假如没有她们,这个世界无疑将变得更单调,但也更纯净。

坐浴……关于那坐浴……

你怎能滑进那坐浴中?

文件……文件在哪里?

当然,他可能已经拿回了那些文件。

她不会……所以他们没有……这个女人是我的!