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陆明 / 编

*101 Great Hits
from
Old Times*

怀旧金曲

101

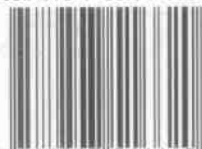
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永远（代序）

程乃珊

在万物瞬息即变、一天一个样、三天大变样的今天，我们生活中还能有“永远”吗？

有的！十八年来，只要你在东方电台 94.7 兆赫“怀旧金曲”节目播放时间打开收音机，就能听到这样一曲温馨深情的旋律——《永远》（Always）。在 2002 年 8 月前，它一直是这档很海派的音乐节目的开始曲，至今仍是这档节目的背景音乐。

这首歌曲诞生于 1925 年，由美籍俄国人欧文·柏林创作。欧文·柏林这个名字，我们可能不大熟悉，但是他创作的《白色圣诞》是我们大家熟悉喜爱的。或许因为不得不永远流离祖国故土，欧文的旋律总带着深沉的沧桑感……

《永远》（Always）的创作灵感，来自欧文·柏林与富家女子坠入爱河却遭到女方家庭强烈反对之际，他对女孩子的真诚表白：“我将永远爱你/此情真诚不腻/生活不会永远圆满/但我与你相伴/岂止一时、一日、一年/而是永远……”

音乐是无国界的，早在二十世纪二十年代的老上海，不少西化洋派的青年在他们婚礼上，特别选这首曲子作背景音乐！即使在后来，对西方文化封闭的年月，对英文老歌情有独钟的部分老上海人，在心里，仍珍藏着这张唱片！

时尚兴怀旧，然而真正的怀旧，犹如两列相逆而行的列车在一瞬间的相遇，你在对面逆行的窗口认出失散多年的挚友，对方也认出你

了,尤如天雷勾着地火,只闪烁之间,一切又过去了,但大家都看到对方微笑。因此引发的种种联想,所谓四目传情!虽然只是一纵即逝的瞬间,但这个瞬间会定格成为《永远》(Always)!

音乐是接驳我们心灵在时空隧道驰骋的列车,而音乐人,这里包括作曲和电台 DJ 及大量幕后工作人员,则是为我们的列车开山铺轨的先驱!喝水不忘掘井人,我们会记住他们的名字:冯秉友、老王伯伯(王奕贤)、却利林、张培、方舟、陆明……其中冯秉友已永远离开我们,他在二十世纪八十年代初首辟的“立体声之友”节目尤如清晨第一束透过树丛的晨光,令沉寂一时的上海上空重新响起外国流行音乐的电波!记得“立体声之友”刚刚开播时真的是一穷二白,冯秉友自己踩着一辆“老坦克”去音乐发烧友家中收觅音乐带,我就是这样认识冯秉友的。当时我们提供的一盘平·克劳斯贝大系列乐带中就有《白色圣诞》和《永远》。而与陆明的相识则是 1989 年在“逢博酒家”举行的“立体声之友”开播 500 期歌迷会上——她是秀外惠中的最好演绎,一位从外语学院毕业不久的清纯女孩子,从此就是十八年君子之交淡如水的情谊!

十八年!足以令呱呱坠地的婴儿走向成人,在世俗眼光中,一件事总要有功利可得才肯做,“怀旧金曲”的观众对象,多为上海滩老白领,老白领大都白白顶了只“老克勒”美誉帽子,消费力根本不能与今天白领相比,广告商自然不大愿上这档节目,其后果听众也心知肚明。但活跃在这个频率的几位主持,除了工作调动外,尤如守护神样,合着“永远”的节律,以听众熟悉的声调准时准点出现!

他们,是将花样年华无私奉献给听众的陆明、两位年逾八秩的老上海王奕贤和却利林。十八年来,在听众与节目制作者的呵护下,这

档节目已修炼成名副其实的老字号：曲目老、播放资历老（已满 900 期），主持人老（光老王伯伯和却利林两位的资历就是一部上海近代都会史）、主持方式老，这种在沪港两地异地合作制作的方式其实很有创意。还在“一国两制”之前，沪港间就可以有如此和谐的合作，至今不间断、不重复地坚持了十八年之久，在上海还寻不出第二个这样的节目。

沪港两位老上海十八年不问报酬甚至自贴腰包为听众服务。

从技术上讲，是十分落后的；却利林用老式盒带将节目录好，再用口述方式现场即兴主持，然后托便人带到上海，再拷贝到电脑，音质效果当然差一点，但因为是老歌反而有种老唱片的味道。两位老人就这样隔着现实空间共同合作，配合默契和谐打造了这样一台十分海派的音乐品牌。这档节目的粉丝年龄可谓是上不封顶，而最年轻的，是上海音乐学院钢琴系的一位女研究生……有老听众在告别人世时，他们的后代遵循其遗愿，用“英语怀旧金曲”的录音选曲为他们送行……！海外游子每次离沪，总要带上几盒家人早期为他们录下的节目。却利林一声“我是香港却利林”一口纯正标准的老上海闲话，根本已成为老上海一个符号，我曾开玩笑对他说：你的声音应该申请非物质文化遗产。这个小开出身的资深音乐人“白相”游艇、骑马，热衷开“派对”，这样小资情调一个“老克勒”却在上海各阶层都拥有粉丝。一次的士司机一边开车一边“听壁脚”（偷听别人的私语），当确认坐在他身边的“老克勒”就是却利林，喜出望外，坚持不肯收车钱，只求与却利林留一张合影……还有一位退休海军舰长，自己病弱已不能出门了，却利林来上海时却会特别快递给他两条高级香烟。

相比却利林的高调、外向，老顽童性格，上海老王伯伯则是很典型

的老派上海白领气质——很浓郁的老派英国绅士风范。难怪八十年代一位英国 DJ 在参观上海电台时偶遇在“立体声之友”义务帮忙的老王伯伯，竟然向他脱帽致意：您是我在中国见到的第一位真正的绅士！

我们最喜欢去老王伯伯家，他家里的音乐资料收藏丰富，音响效果又好。老王伯伯的家就住在新天地旁边，那种富有上海符号的公馆式石库门，老王伯伯从出生到成家至今，一直住在这幢房子里，房间也一直就是这间二楼厢房。我们一到，王伯母就会去弄堂口买几笼小笼，那种已蒸得外壳油腻腻内垫席草的正宗小笼架式而今已不多见：吃着小笼包，有怀旧老歌作陪衬，再听老王伯伯讲老上海……真有人生何求之意！

没有这档节目，我就不会认得两位老伯伯、张培、方舟、陆明及众多同道发烧友。当然人生是没有“如果”的，但我还是要说，如若与这些好朋友擦肩而过，那是多大的损失！

在怀旧金曲迎来 900 期华诞之际，衷心企望“永远”一曲永远常伴。

生活在上海有数不清的好，其中一好就是因为有《永远》的旋律。

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我对你唯一所求

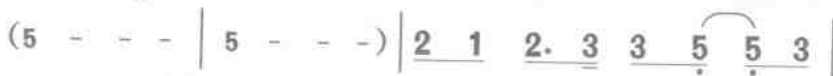
All I Ask Of You

作词:查尔斯·哈特|Charles Hart

作曲:安德鲁·劳伊德·韦伯|Andrew Lloyd Webber

记谱:洪韵

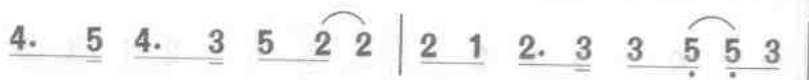
1 = C $\frac{4}{4}$



(男) no more talk of dark-ness, for-



get these wibe-eyed fears, I'm here, no-thing can harm you, my



words will warm and calm you, let me be your free-dom, let



day-light dry your tears, I'm here, with you be-side you, to



guard you and to guide you. (女) Say you love me eve-ry

6 6 6 7 7 | 1. 7 6 5 1 3 |
wa - king mo-ment, turn my head with talk of

$\frac{53}{5}$ - - - | 2 2 2 1 3 5 | 6 6 6 7 7 |
summertime, Say you need me with you now and al- ways,

3 4 5 5 5 5. 4 1. 6 | 5 - 5. 2 |
pro-miseme that all you say is ture, that's

3 5 3 2 1 - | 0 0 0 0 |
all I ask of you.

0 0 2 1 2 3 | 3 5 5 2 1 2 3 |
(男) let me be your shel - ter, let me be your

5. 6 3 5 4 3 | 5 2 2 3 4. 5 4. 3 |
light, your'e safe no one will find you, your fears are for be -

5 2 2 2. 1 2. 3 | 3 5 5 3 2. 1 2 3 |
hind you, (女) all I want is free-dom, a world with no more

5. 6 3 5 4 3 | 5 2 2 3 4. 5 4. 3 |
 night, and you al-ways be - side me, To hold me and to

5 2 2. 5 2 2 | 2 1 3 5 6. 6 |
 hide me, (男) then Say you'll share with me one love, one

6 7 7 1. 7 | 6 5 0 1 3 ⁵³5 - |
 life time, let me lead you from your solitude,

5 - 2 2 | 2 1 3 5 6. 6 |
 Say you want me with you here, be -

6 7 7 3 4 5 5 5 | ^(ritard.) 5. 4 1 6 5 - |
 side you, any- where you go let me go too,

0 0 2 3 5 3. 2 | 1 - - - |
 that's all I ask of you.

2 2 2 1 3 5 | 6. 6 6 7 7 |
 (女) Say you'll share with me one love, one life time,

1̣. 7 6 5 1 3

$\frac{53}{\text{C}}$ 5

(合) Say the word and I will follow you,

2̣ 2̣ 2̣ 1 3. 5

6. 6 6 7̣ 7̣

share each day with me, each night each morning,

1. 5 5 4 0 4

1̣. 6 5 -

Say you love me (男) you know I do.

(ritard.)

2 2 0 2 3 5 3 2

(2̣ 2̣ 2̣ 1 3 5

1 - - -

(合) love me that's all I ask of you.

6. 6 6 7̣ 7̣

1̣. 7 6 5 1 3

$\frac{53}{\text{C}}$ 5

2̣ 2̣ 2̣ 1 3 5

6. 6 6 7̣ 7̣

3 4 5 5 5 5 4 1 6̣

5 - - -)

0 0 0 0 2 | 2. 2 3 5 3 2 |

(合) love me, that's all I ask of

1 - - - | 1 - - - ||
you.

歌曲简介

《剧院魅影》(The phantom of the opera)取材于法国作家卡斯頓·勒胡的同名小说,是安德魯·勞伊德·韋伯最为成功的音乐剧。1986年在伦敦首演。迄今已在二十多个国家的一百多个城市上演了六万五千余场,总收入超过16亿英镑。曾获包括托尼奖、奥利弗奖在内的五十多项英美戏剧奖。观众总数近6000万。从2004年12月18日到2005年3月13日,该剧在上海大剧院连演百场,上座率达99%,共有17万人次观看,创造了音乐剧中国演出的新记录。

剧情描写十九世纪时一位主宰巴黎歌剧院的神秘人物,因被毁容,面目极为狰狞可怕,所以一直隐匿地下。后来他爱上了年轻有为的女高音歌唱家克里斯汀,煞费苦心助其登上明星宝座,但克里斯汀却爱上了年轻贵族拉乌尔,两人最终设法摆脱了他的控制,远走高飞,令这个以“音乐天使”自诩的剧院幽灵黯然神伤。这首《我对你唯一所求》是第一幕中克里斯汀对拉乌尔倾吐心曲时所唱。

梦里寻你

All I Have To Do Is Dream

词曲: 费利斯·布莱思特 | Felice Bryant &

邦利斯·布莱思特 | Bondleaux Bryant

演唱: 艾佛利兄弟 | The Everly Brothers

1 = C $\frac{4}{4}$

$\overbrace{3 \ 2 \ 1 \ 5 \ 6} \quad - \quad | \quad 6 \quad 6 \quad 5. \quad \underline{4} \quad |$

Dream,

dream, dream, dream, When

$3 \quad 3 \quad 3 \quad - \quad | \quad 0 \quad \underline{4 \ 4} \quad 5. \quad \underline{4} \quad |$

I want you

in my arms, when

$3 \quad 3 \quad 3 \quad - \quad | \quad 0 \quad \underline{4 \ 4} \quad \underline{4 \ 4} \quad 5. \quad \underline{4} \quad |$

I want you

and all your charms, when-

$\underline{3 \ 2} \quad 3 \quad 6 \quad \overbrace{3 \ 2} \quad | \quad \underline{1 \ 1} \quad \underline{1 \ 1} \quad 2. \quad \underline{2} \quad |$

ev - er I want you,

all I have to do is

$\overbrace{3 \ 2 \ 1 \ 5 \ 6} \quad - \quad | \quad 6 \quad 6 \quad 5. \quad \underline{4} \quad |$

dream,

dream, dream, dream. When

3 3 3 - | 0 4 4 5. 4 |
I feel blue in the night, and

3 3 3 - | 0 4 4 4 5. 4 |
I need you to hold me tight, when-

3 2 3 6 3 2 | 1 1 1 1 2. 2 |
ev - er I want you, all I have to do is

3 2 1 5 6 1 2 | 1 - - - |
dream.

6 6 6 6 6 - | 5 5 5 5 5 - |
I can make you mine, taste your lips of wine,

4 4 4 - 5 4 | 3 - - - |
an - y - time night or day.

6 6 6 6 6 - | 0 7 5. 5 |
On - ly trouble is, gee - whiz, I'm

6 6 6 5. #4 | 5 - - 0 4 |
drea-ming my life a - way. I

3 3 3 - | 0 4 4 4 5. 4 |
need you so that I could die. I

3 3 3 - | 0 4 4 4 5. 4 |
love you so and that is why when -

3 2 3 6 3 2 | 1 1 1 1 2. 2 |
ev - er I want you, all I have to do is

3 2 1 5 6 1 2 | 1 - - - ||
dream.

怀旧絮语

怀旧是一份人人都挥之不去的情感，它的载体却是因人而异，各有不同，但最能包容这种情感的莫过于音乐。“今夜曲中闻折柳，何人不起故园情”，我想，音乐就是有这样的妙处，它能从寻常和琐碎的往事中，提炼出美好而值得珍视的记忆。

永 远

Always

1 = C $\frac{3}{4}$

词曲: 欧文·伯林 | Irving Berlin

5̣. 6̣ 1 2 | 3 - - | 5 3 - |
I'll be lov - ing you, al - ways.

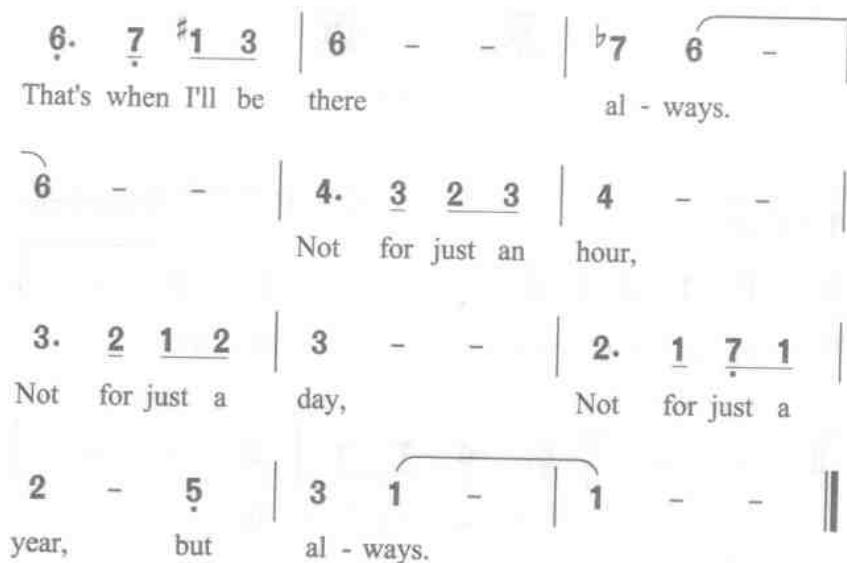
3 - - | 5̣. 6̣ 7 1 | 2 - - |
With a love that's true,

3 1 - | 1 - - | 5̣. 6̣ 1 2 |
al ways. When the things you

3 - - | 7̣. #1 3 #4 | #5 - - |
planned need a help - ing hand,

7̣. #1 #2 #4 | 6 - - | #5 3 - | 3 - 2 |
I will un - der - stand, al - ways, al - ways.

5̣. 6̣ 1 2 | 3 - - | 5 3 - | 3 - - |
Days may not be fair, al - ways.



歌曲简介

欧文·柏林(1888—1989)是最杰出的美国词曲作家。原籍俄国西伯利亚的捷蒙,4岁时随全家移居美国。因家境极端贫困,8岁便外出打工谋生,后成为街头流浪歌手。19岁时发表第一首歌曲《来自阳光明媚的意大利的玛丽》。1911年以一首《亚历山大的拉格泰姆乐队》名扬全国。此后他的歌曲创作如泉涌般一发而不可收,至二十世纪四十年代达到巅峰。

1925年欧文·柏林和富家女子艾琳·麦基结为伉俪,这桩亲事遭到麦基父亲的强烈反对,但柏林却由此生出灵感,写出了这首《永远》向妻子表明心迹。歌中唱道:“我将永远爱你,此情真诚不腻。生活不会永远圆满,但我与你相伴,岂止一时、一日、一年,而是永远。”此歌被公认为是柏林风格最为柔和的作品之一,面世后深受大众喜爱。人们不仅把它当作质朴感人的爱情歌曲,更将其视为对纯真友情、亲情的赞颂与讴歌。“怀旧金曲”节目在2002年8月份前,一直将其用作开始曲;至今仍把它作为背景音乐。许多听众朋友多年来始终把这首歌曲列为最钟爱的曲目之一。

奇 异 恩 典

Amazing Grace

词曲: 约翰·牛顿 | John Newton

1 = G $\frac{3}{4}$

5 | 1 - 3 | 3 - 2 | 1 - 6 |

1. A - maz - ing Grace! How sweet the
2. Though man - y dang - ers, toils and

5 - 5 | 1 - 3 | 3 - 2 |

sound that saved a wretch like
snares, I have al - read - y

5 - - | 5 - 5 | 5 - 5 3 |

me. I once was
come Tis grace has

1 - 5 | 6 - 1 6 | 5 - 5 |

lost, but now am found Was
brought me safe thus far and

1 - 3 | 3 - 2 | 1 - - | 1 - 5 |

blind, but now I see 'Twas
grace will lead me home The

1 - 3 | 3 - 2 | 1 - 6̣ | 5̣ - 5̣ |
 grace that taught my heart to fear and
 Lord has prom - ised good to me. His

1 - 3 | 3 - 2 | 5̣ - - |
 grace my fears re - lieved.
 word my hope se - cures.

5̣ - 5̣ | 5̣ - 5̣ 3̣ | 1 - 5̣ |
 How pre - cious did that
 He will - my shield and

6̣ - 1̣ 6̣ | 5̣ - 5̣ | 1 - 3 |
 grace ap - pear the hour I
 por - tion - be as long as

3 - 2 | 1 - - | 1 - ||
 first be - lieved.
 like en - dures.

歌曲简介

《奇异恩典》原是美国作曲家约翰·牛顿(1725—1807)写的一首圣歌。其歌词几经变化,目前所用的歌词十九世纪便在美国南部乡间流传。它最早由于为影片《艾丽斯的饭店》所用而引起关注。后来朱迪·柯林斯和琼·贝兹等著名歌手的演唱更有推介之功,事实上早就超越了宗教歌曲的范畴。这首歌曲旋律欢快流畅,历来深受年轻人喜爱。一首已有两百年历史的老歌能得到青少年的青睐,这一现象本身就被不少评论家视为奇迹。

我如此爱你

And I Love You So

词曲: 唐·麦克林 | Don Mclean

1 = C $\frac{4}{4}$

0 5 6 7 1̇ | 4 - 0 0 |

1.3. And I love you so,

2. And you love me too,

0 0. 2 4 5 6 7 | 3 - 0 0 |

The peo - ple ask me how,

4
Your thoughts are just for me,

0 3 3 4 5. 6 | 4 - 0 0 |

How I've lived till now,
You set my spir - it free

0 0 3 4 3 2 1 | 5 - - - |

I tell them I don't know.

I'm hap - py that you do.

0 0 5 5 6 7 1̇ | 4 - 0 0 |

I guess they un - der - stand.

The book of life is brief,

0 0 4 4 5 6 7 | 3 - 0 0 |

How lone-ly life has been,
And once a page is read,

0 0 1 3 4 5 6 | 4 - 0 0 |

But life be - gan a - gain,
All but love is dead,

0 0 3 4 3 2 1 | 1 - - - |

The day you took my hand, }
That is my be - lief. }

0 0 0 0 5 | 3̣ - - 3̣ | 3̣ - - 3̣ |

And yes, I know how

3̣ 2̣ 2̣ 1̣ 2̣ - | 0 0 0 0 | 0 0 6 3̣ 2̣ 2̣ 1̣ |

lone - ly life can be, The shad-ows fol-low
(love-less)

2̣ - - 2̣ 2̣ | 2̣ 1̣ 1̣ 5 5 -

me and the night won't set me free



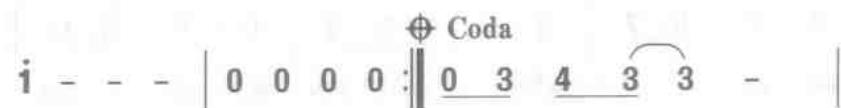
But I don't let the



eve - ning get me down,



Now - that you're a - round



me

⊕ Coda

2nd.D.C.

I tell them -



I don't know.

怀旧絮语

如果把怀旧比作一支画笔，它在我们脑海中勾勒的画面，或许就是老人的絮絮叨叨；小巷和弄堂里小贩熟悉的吆喝；在虫声唧唧的草丛中寻寻觅觅；枕着淙淙溪流仰望满天星斗……而当来自往昔的音乐响起的时候，您是否会觉得，那些耳熟能详的旋律，往往会与这些记忆中的片断不谋而合呢？

今晚你寂寞吗

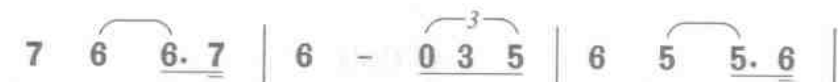
Are You Lonesome Tonight

词曲: L. 汉德曼、R. 图尔克 | L. Handman & R. Turk

1 = C $\frac{3}{4}$



Are you lone- Some to - night? Do you



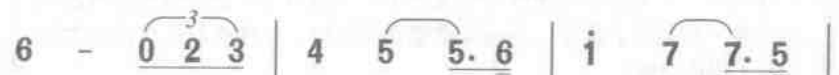
miss me to - night? Are you sor - ry we



drift - ed a - part? Does your



mem - o - ry stay to a bright sum-mer



day, when I kissed you and called you — sweet -

3 - - | 0 0 5. 6 | ^b7 6 5 |
heart Do the chairs in your

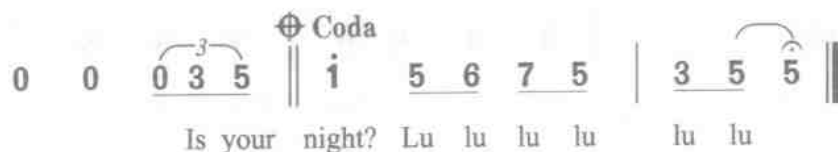
1̇ 6 6. 1̇ | 5 4 4. 3 | 4 - 0 6 7 |
par - lor seem emp - ty and bare Do you

1̇ 7 6 | 2̇ 7 7. 2̇ | 6 5 5. #4 |
gaze at your door step and pic - ture me

5 - 0 3 5 | 1̇ - 7. 1̇ | 7 - 0 7 1̇ |
there Is your heart filled with pain shall I

3̇ 2̇ 2. 3̇ | 2̇ 0 0 #5 6 | 1̇ - 0 7 6 |
come back a gain Tell me dear Are you

⊕
7 1̇ 1. 2̇ | ^{I.} 1̇ - - | 0 0 3. 5 : || ^{II.} 1̇ - - |
lone-some to - night? Are you night?



歌曲简介

在美国流行音乐史上,大概还没有谁能像埃尔维斯·普莱斯利(1935—1977)那样,在其生前和身后都能产生如此巨大和深远的影响。普莱斯利来自密西西比州的一个贫困家庭。18岁高中毕业后找到了一份卡车司机的工作。次年他的歌唱才华得到太阳唱片公司老板的赏识,以一曲《肯塔基的蓝月亮》一举成名。此后,他凭借令人炫目的业绩蜚声全国。成为千百万青少年的偶像。到1958年参军前,已经完成了“将南方黑人的都市节奏与北方白人的乡村气息糅为一体,进而推导出充满朝气、令人耳目一新的反叛之音”的使命。他的音乐打破了当时美国南方仍很僵硬的阶级屏障,推动了不同种族文化的融合。有行家指出,他的不同凡响之处不在于个人在摇滚史上的建树,而在于代表了一种崭新文化现象。

《今晚你寂寞吗》是普莱斯利的代表作之一。此歌出现在二十世纪二十年代,普莱斯利在1960年演唱时,仅采用了原作后半部分的词曲,并加上富有哲理的大段深沉独白。这番推陈出新使歌曲的感召力陡增,不久便登上美国排行榜榜首,并逗留了六周之久。第二年又连续四周在英国排行榜称雄。

环游世界

Around The World

作词:哈罗德·亚当逊|Harold Adamson

作曲:维克托·扬|Victor Young

1 = C $\frac{3}{4}$

5 ||: $\dot{1}$ - 5 | 7 - 5 | 6 - 3 |

A - round the world I've searched for

3. $\underline{5}$ $\underline{6}$ $\underline{4}$ | 6. $\underline{5}$ $\underline{6}$ $\underline{5}$ | 6. $\underline{5}$ $\underline{6}$ $\underline{5}$ |

you, I travelled on, when hope was gone, to keep a

6 - 7 | 7 - 5 | $\dot{1}$ - 6 |

ren - dez - vous. I knew some -

7 - 5 | 6 - 7 | 7. $\underline{5}$ $\underline{6}$ $\underline{5}$ |

where, some - time, some - how, you'd look at

6. $\underline{5}$ $\underline{6}$ $\underline{5}$ | 6. $\underline{5}$ $\underline{6}$ $\underline{5}$ | 6 - 3 |

me, and I would see the smile you're smil - ing

3 - 5 | $\dot{1}$ - 5 | 7 - 5 |
now. It might have been in

6 - 3 | 3. 5 6 5 | 6. 5 6 5 |
Coun - ty Town, or in New York, in Gay Pa -

$\flat 7$. 6 $\sharp 5$ 6 | $\dot{3}$ - $\dot{2}$ | $\dot{2}$ - 6 |
ree or e - ven Lon - don Town. No

$\dot{2}$ - $\dot{1}$ | 7. 6 $\sharp 5$ 6 | $\dot{1}$ - 3 |
more will I go all a - round the

5. $\sharp 4$ 5 $\sharp 5$ | 6 - 4 | 7 - 5 |
world, for I have found my world in

I. $\dot{1}$ - - | $\dot{1}$ 0 5 : II. $\dot{1}$ - - | $\dot{1}$ - ||
you. (A-) you.

歌曲简介

美国哥伦比亚影业公司1956年出品的影片《八十天环游世界》系根据凡尔纳的同名科幻名著改编。为之作曲的维克托·扬是二十世纪三十至五十年代中期在美国流行乐坛执牛耳的人物，尤其在电影配乐方面成就卓著。但由于种种原因，先后二十次获奥斯卡奖提名却一无所获。直到去世的当年，才因这部影片荣膺奥斯卡最佳电影作曲奖。这首《环游世界》是该片的插曲。

时光流逝

As Time Goes By

词曲: 赫尔曼·哈普费尔德 | Herman Hupfeld

1 = D $\frac{4}{4}$

3 ||: 4. 3 2. 1 2. 3 | 5. 4 3. 2 4. 5 |

You must re-mem-ber this, a kiss is still a kiss, a

1̇. 7 6. 5 6 - | 0 0 0 7 |

sigh is just a sigh. The

2̇. 1̇ 7. 6 7 1̇ | 5 5 1 2 |

fun-da-mem-tal things ap-ply, as time goes

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

by. And when two lo-vers woo they,

5. 4 3. 2 4. 5 | 1̇. 7 6. 5 6 - |

still say, "I love you", on that you can re-ly.

0 0 0 7 | 2̇. 1̇ 7. 6 7 1̇ |

No mat-ter what the fu-ture

5 5 1 2 | 1 - - - |
brings, as time goes by.

1 - 0 0 | 1 2 1 6 6 6 |
Moon-light and love songs

6. $\flat 7$ 6. $\sharp 5$ 6 - | 2 3 2 6 6 6 |
ne - ver out of date, hearts full of pas - sion,

6. 7 6. 5 6 - | 3 4 3 i i i |
jeal - ou s-y and hate. Wo - man needs man and

i. 7 i. 7 2 7 | 6 6 3 3 |
man must have is mate, that no one can de -

5 - - 0 3 | 4. 3 2. 1 2 2 3 |
ny. It's still the same old sto - ry, a

5. 4 3. 2 4 4 5 | i. 7 6. 5 6 - |
fight for love and glo - ry, a case of do or die.

0 0 0 7 | 2. 1 7. 6 7 1 |

The world will al - ways wel - come

5 5 - 3 | 5 - 5 - |

lov - ers, as time goes

I. 1 - - 0 3 :|| II. 1 - 1 ||

by. you by.

歌曲简介

《时光流逝》最初是作为插曲为1931年上演的一部音乐喜剧《来者皆是客》所用，获得很大成功。同年7月在纽约发表，1942年又被影片《卡萨布兰卡》选作插曲。因其优美的旋律，感物伤怀的情调，恰好契合了特定氛围，被行家视为不可多得的点睛之笔，电影歌曲的典范之作。

我们的时光

A Time For Us

作词: 拉里·库西克、埃迪·斯尼德 | Larry Kusik, Eddie Snyder

作曲: 尼诺·罗塔 | Nino Rota

1 = $\flat B$ $\frac{3}{4}$

0 6 1̇ 7 ||: 3. 3 5 3 | 6. 6 5 4 |

A time for us, some day there'll be. When chains are

5. 5 4 3 | 2. 3 2 1 2 | 3. 6 1̇ 7 |

torn by cour-age born of a love that's free. A time when

3. 3 5 3 | 6 - 6 6 | 2̇ - - |

dreams so long de - nied can flour -

7 - 7 3 | 1̇. 7 6 5 | 1̇ 7 6 5 |

ish As we un - veil the love we now must

6 - 6 1̇ | 3̇ - 3̇ 1̇ | 2̇ - 2̇ 3̇ |

hide. A time for us, at

4̇ - 4̇ 2̇ | 3̇ - 3̇ 1̇ | 2̇ - 2̇ $\flat 7$ |

last to see. A life worth -

$\dot{1}$ - $\dot{1}$ 6 | $\dot{7}$ - 7 5 | 6. 6 $\dot{1}$ 7 |
 while for you and me. And with our

3. 3 5 3 | 6. 6 5 4 | 5. 5 4 3 |
 love through tears and thorns, we will en - dure as we pass

2. 3 2 1 2 | 3. 6 $\dot{1}$ 7 | 3. 3 5 3 |
 sure - ly through every storm. A time for us, some-day there'll

6 - 6 6 | $\dot{2}$ - - | 7 - 7 3 |
 be a new world. A

$\dot{1}$. 7 6 5 | $\dot{1}$ 7 6 5 |
 world of shin - ing hope for you and

I. 6. 6 $\dot{1}$ 7 :|| II. $\hat{6}$ - - ||
 me. A time for me.

歌曲简介

尼诺·罗塔(1911—1979)是意大利著名作曲家,写有大量不同体裁的作品,在他的八十余部电影配乐中,1968年为美国派拉蒙公司的莎剧影片《罗密欧与朱莉叶》所作的音乐无疑是最出色的。影片在世界各地热映的第二年,先是亨利·曼契尼对该片主题音乐的轻音乐改编曲大获成功,登上排行榜的榜首,随后词作家拉里·库西克和埃迪·斯尼德为之填上歌词,名为《我们的时光》,经由歌星安迪·威廉姆斯首唱而广为流传。

友谊地久天长

Auld Lang Syne

爱尔兰民歌

1 = G $\frac{4}{4}$

5. | 1. 1 1 3 | 2. 1 2 3 |
Should auld ac - quaint - ance be for - got, and

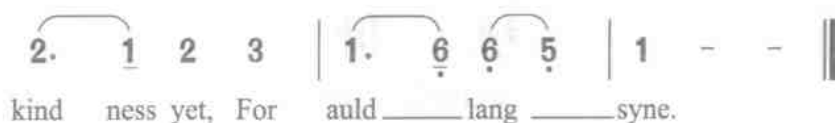
1 1 3 5 | 6 - - 6 |
nev - er brought to mind? Should

5. 3 3 1 | 2. 1 2 3 |
auld ac - quaint ance be for - got and

1. 6 6 5 | 1 - 0 6 |
days of auld lang syne? For

5. 3 3 1 | 2. 1 2 6 |
auld lang syne, my dear, For

5. 3 3 5 | 6 - - 6 | 5. 3 3 1 |
auld lang syne, We'll take a cup o'



歌曲简介

《友谊地久天长》是苏格兰民歌。其歌词可能在十六世纪即已出现，作者已无从考证。但曲调几经变更，直至1798年才正式见诸《苏格兰民间曲调选集》。此歌在国际上被广泛用作欢庆场合，特别是新年前夕亲朋相聚结束时的道别曲。在英国，通常需众人胳膊交叉相握，情真意切地同声歌唱。贝多芬曾在作品中援引。1964年东京奥林匹克运动会则开了在大型仪式上采用此歌的先河。

秋 叶

Autumn Leaves

作词: 琼尼·莫瑟 | Johnny Mercer

作曲: 约瑟夫·科斯玛 | Joseph Kosma

1 = G $\frac{4}{4}$

6	7	1	:	4	-	-	-
1. The	fall	- ing		leaves			
2. (I	see	your)		lips.			

4	5	6	7		3	-	3	-
drift	by	the			win	-	dow.	
The	sum	- mer			kiss	-	es.	

3	4	5	6		2	-	-	-
The	au	- turn			leaves			
The	sun	burned			hands			

1.	2	3	#4	#5		1	-	-	-
	of	red	and		gold.				

0	6	7	1	:	2.	2	7	2	1
I	see	your			I	used	to		

6	-	-	-		6	0	#5	6
hold.						since	you	



歌曲简介

《秋叶》原本是一首法国歌曲。1950年美国词作家琼尼·莫瑟为此歌的后半阙填上英语歌词，使其独立成篇。歌中以飘落的秋叶借喻失恋者的惆怅心态，是一首略带伤感的抒情佳作。歌曲面世后颇受歌手青睐，先后有包括平·克劳斯贝在内的十多人演唱，但反响平平。反倒是罗杰·威廉姆斯1955年录制的钢琴曲版本风靡一时，连续四周在排行榜上独占鳌头，唱片销量突破250万张。此后这首歌才开始深入人心。

美丽的梦神

Beautiful Dreamer

词曲: 斯蒂芬·福斯特 | Stephen Foster

1 = C $\frac{9}{8}$

(1̇ 7 1̇ 5. 3. | 2 [#]1 2 6. 6.)

5 4 3 3 2 [#]1 2 6 7 | 1̇. 1̇. 1̇.)

1̇ 7 1̇ 5. 3. | 2 [#]1 2 6. 6.

1. Beau - ti - ful dreamer wake un - to me.
2. Beau - ti - ful dreamer out on the sea.

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

Star - light and dewdrops are waiting for thee;
Mer - maids are chanting the mild lo - re lie;

1̇ 7 1̇ 5. 3. | 2 [#]1 2 6. 6.

Sounds of the rule world heard in the day,
O - ver the stream - let va - pors are borne,

5 7 6 6 5 4 4 3 2 | 1̇. 1̇. 1̇.

Lull'd by the moon - light have all pass'd a - way!
wait - ing to fade at the bright com - ing morn.

5 4 2 7. 6.

6 5 3 1. 1.

Beau - ti - ful dreamer,

queen of my song.

Beau - ti - ful dreamer,

beam on my heart.

1 7 1 6. 2 1

7 1 6 5. 5.

List while I woo thee with soft me - lo - dy;

E'en as the moon on the stream-let and sea;

1 7 1 5. 3.

2 #1 2 6. 6.

Gone are the cares of

life's bu - sy throng.

Then will all clouds of

sor - row de - part.

5 7 6 6 5 4 4 3 2

3. 3. 3.

Beau - ti - ful dream - er, a - wake un - to me!

6 7 1 1 5 3 $\frac{5}{4}$ 4 3 2

1. 1. 1.

Beau - ti - ful dream - er, a - wake un - to me!

歌曲简介

《美丽的梦神》是一首旋律动人，充满梦幻色彩的抒情佳作，独具一种朦胧和忧郁之美，堪称美国歌曲大师斯蒂芬·福斯特最出色的作品之一。福斯特17岁开始歌曲创作，到39岁英年早逝，共写了150余首歌曲。他晚年贫病交加，但仍创作不辍，《美丽的梦神》就是他去世前几天所写。

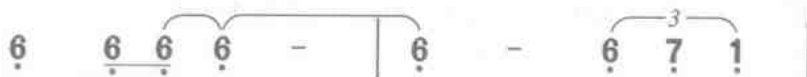
热 吻

Besame Mucho

作词：“阳光”斯卡拉 | Sunny Skylar

作曲：孔苏埃洛·贝拉斯克斯 | Consuelo Velazque

1 = F $\frac{4}{4}$



1. Be - sa - me,

Be - sa - me

2. Be - sa - me,

Be - sa - me



Mu - cho

Mu - cho



Each time I thing to your kiss I hear mu - sic di -
co - mo si fue - ra es ta no - che la ul - ti - ma

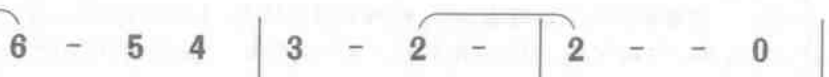


vine

Be -

vez

Be -



sa - me Mu - cho

sa - me Mu - cho



Hold me, my dar-ling, and say that you'll al-ways be
Que ten-go mie-do per-der-te pre-der-te o-tro



mine
vez



This joy is some-thing new My arms en-fold-ing you,
Quie-ro te ner-te muy cer-ca mi-rar-me en tus



Nev-er knew this thrill be-fore,
O-jos ver-fe jun-to a mi,



Who ev-er thought I'd be hold-ing you close to me,
Pien-sa que tal vez ma-fla-na yo ya es-ta-te



Whisp'-ring "It's you I a-dore."
le-jos muy le-jos de ti



Dear - est one

if you should

Be - sa - me

Be - sa - me



leave

me

Mu -

cho



Each lit - tle dream would take wing and my life would be

Co - mo si fue - ra es - ta no - che la ul - ti - ma



through

Be -

vez

Be -



sa - me

Mu - cho

sa - me

Mu - cho

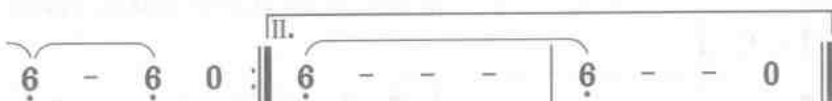


Love me for - ev - er and

Que ten - go mis - do per



make all my dreams come true
der - te per - der - to a - mor



true.
mor.

歌曲简介

这首歌1941年出自墨西哥著名女作曲家孔苏埃洛·贝拉斯克斯的手笔。1944年经由吉米·多尔西乐队传入美国，由该乐队的当家歌手基蒂·卡伦和鲍勃·埃伯利共同演绎，唱片销量超过了百万。但同年由初出茅庐的歌手安迪·鲁塞尔演唱的（英语与西班牙语）双语版本，更是获得了异乎寻常的成功。他热烈而亲切的歌声还因为被自动点唱机所采用而响彻美国。

人们通常将这首歌与苏格兰民歌《友谊地久天长》和夏威夷民歌《珍重再见》相提并论，把它们誉为世界三大骊歌。

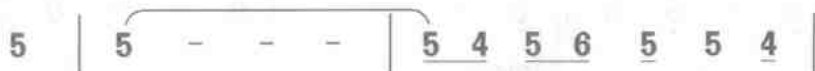
蓝 月 亮

Blue Moon

作词:洛伦兹·哈特|Lorenz Hart

作曲:理查德·罗杰斯|Richard Rogers

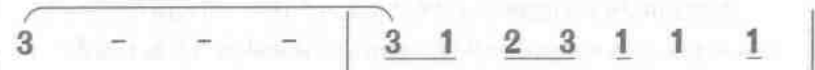
1 = C $\frac{4}{4}$



Blue moon, you saw me stand-ing a -



lone, with-out a dream in my



heart, with-out a love of my



own. Blue moon,



you knew just what I was there for,



you heard me say-ing a pray'r for?



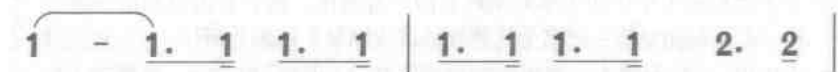
Some-one I real-ly could care for.



and then there Sud-den-ly ap-peared be-



fore me the on-ly one my arms will ev-er



hold. I heard some bod-y whis-per "Please a-



dore me" and when I looked the moon had tured to



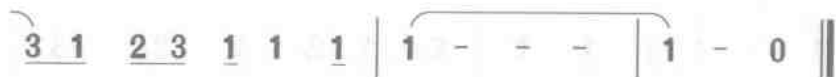
gold! Blue moon



now I'm no long-er a - lone,



with-out a dream in my heart



with out a love of my own.

歌曲简介

《蓝月亮》是著名音乐剧创作搭档洛伦兹·哈特和理查德·罗杰斯二十世纪三十年代初进军好莱坞后的一首杰作。而它的面世却是一波三折。此歌最初是为一部名为《将我造就成明星》的影片所作，却未被制片人所用。以往习惯于一帆风顺的他们不甘被“退货”的命运，在修改了歌词之后，又推荐给影片《曼哈顿传奇》，再次遭到婉拒。后来还是米高梅下属的一家音乐出版社相中了这首歌，但提出了修改歌词的条件。最终，这首歌以《蓝月亮》的名称出版，其唱片的发行量超过百万。这是哈特/罗杰斯搭档为数寥寥的没有附着于电影及戏剧的歌曲之一，却也是他们最成功的作品之一。

忧愁河上的桥

Bridge Over Troubled Water

词曲: 保罗·西蒙 | Paul Simon

1 = C $\frac{4}{4}$



1.2. When you're wea - ry
down and out



feel - in' small,



When you're on the street,



when tears are in your eyes.
when eve - ning falls so hard.



I'll dry them all.

6 6

I will com - fort you.

1̣ - - 0 | 0 3 2 1̣ 2̣ |

I'm on your side.

I'm take your part.

2̣ - - 2̣ 5̣ | 5̣. 5̣ 3̣ 2̣ 1̣ |

oh
oh

When times get
When dark - ness

1̣. 2̣ 3̣ - - | 0 5 3̣ 2̣ |

rough
comes

and friends just
and pain is

1̣ - 2̣. 2̣ | 2̣ - 3̣ 2̣ |

can't be found.
all a - round. }

Like a

1̣ - 7 6 | 6 5. 3̣ 5. |

bridge o - ver trou - bled wa - ter.

0 6 1̣ 2̣ 3̣ | 1̣ - 3̣ 2̣ |

I will lay me down. Like a

$\dot{1}$ - 7 6 | 6 5. 3 5. |
 bridge o - ver trou - bled wa - ter.

0 6 $\dot{1}$ 2 3 | $\dot{1}$ - - (0 |
 I will lay me down.

$\overbrace{4}$ | 0 0 0) 4 4 :|| $\overbrace{12.}$ 6 5. 6 $\dot{1}$. |
 2. when you're trou - bled wa - ter

0 $\dot{1}$ 2 $\dot{1}$ 7 | $\dot{1}$ - - - | $\dot{1}$ - - (0 |
 I will lay me down

$\overbrace{8}$ | 0 0 0) 6 6 | 5. 4 3 - - |
 Sail on sil - ver girl.

0 0 0 6 7 | 5 - - - | 0 6 $\flat 7$ 6 |
 Sail on by, your time has

5 - - $\dot{1}$ 6 | 6 - - 6 6 |
 come to shine. All your

5. 6 5 3 2 1 - | 0 0 0 0 | 0 3 2 1 |

dreams are on their way.

See how they

2 - - 0 5 | 5 - - 5 5 |

shine,

Oh,

if you

5. 4 3 - | 0 5 3 2 |

need

a friend

I'm

sail - ing

1 - 2. 2 | 2 - 3 2 |

right

be

hind.

Like

a

1 - 7 6 | 6 5. 6 1. |

bridge

o - ver

trou - bled

wa - ter.

0 1 2 1 7 1 | 1 - 3 2 |

I will ease your mind.

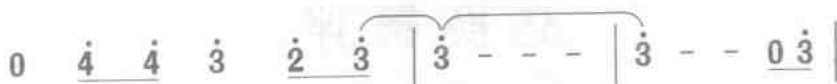
Like a

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

bridge

o - ver

trou - bled wa - ter.



I will ease your mind.



歌曲简介

保罗·西蒙1941年出生在美国新泽西州。15岁时与中学同学加芬克尔结成搭档，1965年推出的单曲《沉默之声》是他们二重唱的首次重大成功，两人的合作由此进入战果辉煌的全盛时期。但这个黄金组合到1970年便戛然而止。在录制这首《忧愁河上的桥》之时，他们已到互不往来的地步。但毋庸讳言，此歌仍代表了这个创作型组合的最高水准。无论是曲调的隽永、歌词的立意还是两人松弛自如，真诚纯净的演绎，都成为此歌迅速流传、被听众和行家视为经典的理由。这首歌被推崇的程度，从迄今已有二百多位歌手翻唱可见一斑。

1970年，《忧愁河上的桥》在美国排行榜上连续6周夺冠。同年获“最佳歌曲”和“最佳当代歌曲”两项格莱美奖，以其为主打歌曲的同名专辑，也捧得四项格莱美奖。

交 换 舞 伴

Changing Partners

作词: 乔·达里安 | Joe Darion

作曲: 拉莱·高蒙 | Larry Coleman

1 = A $\frac{3}{4}$

3 5 ||: 1 3 5 | $\dot{3}$ $\dot{1}$ $\dot{1}$ $\dot{2}$ |
We were waltz - ing to - geth - er to a

$\dot{3}$. $\dot{3}$ $\dot{2}$ $\dot{1}$ | 6 - 4 3 |
drea - my me - lo - dy. When they

2 4 6 | $\dot{2}$ 7 7 $\dot{2}$ |
called out "Change Part - ners." And you

$\dot{1}$. 5 6 4 | 3 - 3 5 |
waltzed a - way from me. Now my

1 3 5 | $\dot{3}$ $\dot{1}$ $\dot{1}$ $\dot{2}$ |
arms feel so emp - ty, as I

$\dot{3}$. $\dot{3}$ $\dot{2}$ $\dot{1}$ | 6 - 6 7 |
gaze a - round the floor. And I'll

$\dot{1}$ $\dot{1}$ 7 6 | 5 3 3 5 |
 keep on "Chang - ing Part - ners," till I

4 3 2 | 1 - 3 5 | 1 3 5 |
 hold you once more! Though we danced for one

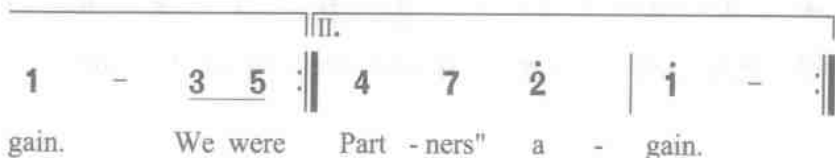
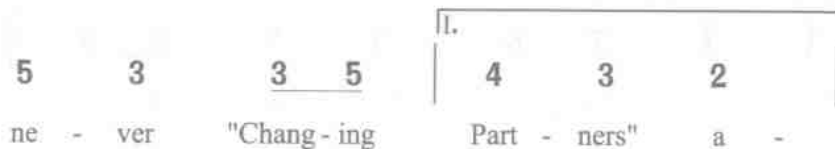
$\dot{3}$ $\dot{1}$ $\dot{1}$ $\dot{2}$ | $\dot{3}$. $\dot{3}$ $\dot{2}$ $\dot{1}$ | 6 - 4 3 |
 mo - ment, and too soon we had to part. In that

2 4 6 | $\dot{2}$ 7 7 $\dot{2}$ |
 won - der - ful mo - ment some - thing

$\dot{1}$. 5 6 4 | 3 - 3 5 | 1 3 5 |
 hap - pened to my heart! So I'll keep "Chang - ing

$\dot{3}$ $\dot{1}$ $\dot{1}$ $\dot{2}$ | $\dot{3}$. $\dot{3}$ $\dot{2}$ $\dot{1}$ |
 Part - ners" till you're in my arms and

6 - 6 7 | $\dot{1}$ $\dot{1}$ 7 6 |
 then. Oh! My dar - ling I will



怀旧絮语

怀旧是一篇做不完的文章。“人生易老天难老”，但对逝去岁月的感怀因人而异，千差万别，用文字描述往往显得苍白，即使是精辟的刻画也难免随着时间的推移而失色，而用丰富多采的风格、细致入微的手法展现怀旧情感之复杂、之细微，正是音乐之所长。喜欢音乐吧，因为它奏出的怀旧旋律，会永远在我们的心底源源流淌……

亲 近 你

Close To You

词曲: 伯特·巴卡拉克 | Burt Bacharach

蒙尔·大卫 | Hal David

1 = C $\frac{4}{4}$

$\hat{6}$ $\hat{1}$ | 5 - 5. 4 5. 6 | 3 - - 3 5 |
Why do birds sud - den - ly ap - pear ev - 'ry

7 - - 3 5 | $\dot{1}$ - - 0 |
time you are near?

$\hat{6}$ $\hat{1}$ 5 5 - | $\hat{6}$ $\hat{1}$ 6 5 - |
Just like me they long to be

$\hat{6}$ $\hat{1}$ 5 5 - | 5 0 $\hat{6}$ $\hat{1}$ |
close to you. Why do

5 - 5 4 5 6 | 3 - - 3 5 |
stars fall down from the sky, ev - 'ry

7 - - 3 5 | $\dot{1}$ - - 0 |
time you walk by?

7 - - 3 5 | i - - 0 |
you all a - round.

(重复渐渐消失)

6̣ 1 5̣ 5 - | 6̣ 1 6̣ 5 - | 6̣ 1 5̣ 5 - :||
Just like me they long to be close to you.

歌曲简介

在二十世纪的六十年代末到八十年代初，卡伦·卡彭特纯美、深沉、略带忧郁的歌声，不知拨动了多少美国人的心弦。她的哥哥理查德·卡彭特是全才型的音乐人，从演唱、演奏、制作到歌曲创作都得心应手。卡彭特兄妹组合起步于1965年，最初几年有其他成员加盟，但都不怎么成功。他们期待知音的过程，也是不断自我修炼和完善的过程。卡彭特在这期间拜师学习声乐知识，在汲取披头士、比琪和“海滩男孩”等乐队的众家之长的基础上自成风格。1969年7月，他们凭借这首《亲近你》首次跻身单曲排行榜，连续5周称雄，并获得金唱片奖。此后，卡彭特兄妹的事业之路便一马平川，除了两度捧得格莱美最佳二重唱奖，从1970到1980年，兄妹组合的唱片销售量始终位居美国演唱组合之冠。他们的知名度也仅次于猫王普莱斯利。

男 孩 丹 尼

Danny Boy

词曲: 弗里德里克·爱德华·韦瑟利 | F.E Weatherly

1 = C $\frac{4}{4}$

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

Oh, Dan-ny Boy the pipes, the pipes are call - ing. From glen to

5. 6 5 3 1 3 | 2 - 2 7 1 2 |

glen and down the moun-tain side. The Sum-mer's

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

gone and all the ros-es fall - ing. It's you, it's

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

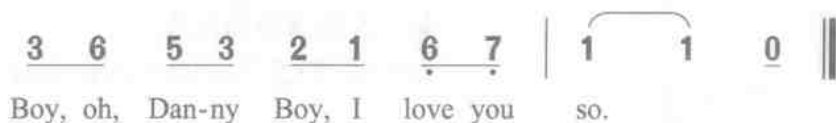
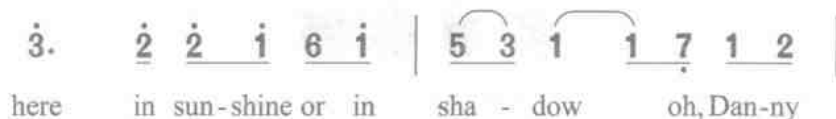
you must go and I must bide. But come ye

i. 7 7 6 5 6 | 5 3 1 1 5 6 7 |

back when sum-mer's in the mea - dow, or when the

i. 7 7 6 5 3 | 2 - 2 5 5 5 |

val - ley's hushed and white with show. It's I'll be



歌曲简介

弗里德里克·爱德华·韦瑟利(1848—1929)是英国律师,爱好作曲。1910年他写了一首叫做《男孩丹尼》的歌,但并不成功。时隔两年,他收到远在美国的亲戚寄来一份在当地非常流行的《伦敦德里小调》的歌谱,无意中发现它的曲调仿佛是为《男孩丹尼》的歌词度身定做的一番,便将两者合而为一,次年修改后仍以《男孩丹尼》之名发表。这首歌具有鲜明的爱尔兰民歌风味,是爱尔兰传统节日圣帕特里克节的必备曲目。但韦瑟利从未去过爱尔兰。

多娜多娜

Donna Donna

歌词选自:意第绪民谣

作曲:肖隆·塞孔达 | Sholom Secunda

1 = C $\frac{4}{4}$

3	6	<u>7 1</u>	2		3	6	<u>7 1</u>	2	
1.	On	a	wag - on		bound	for	mar -	ket,	
2.	Stop	com	plain - ing		said	the	far -	mer,	
3.	Calves	are	easi - ly		bound	and	slaughter -	ed,	

0	<u>3 6</u>	4	<u>3 2</u>		1	2	3	-	
	there's	a	calf with a		wonder -	ful	eye.		
	who	told	you a		calf	to	be.		
	ne -	ver	know - ing the		rea -	sons	why.		

3	6	<u>7 1</u>	2		3	6	<u>7 1</u>	2	
High	a -	bove	him		there's	a	swal -	low,	
Why	don't	you	have		wings	to	fly	with,	
But	who -	ev -	er		trea -	sures	free -	dom	

0	<u>3 6</u>	4	<u>3 2</u>		1	7	6	-	
	wing-ing	swift -	ly		through	the	sky.		
	like	a	swal - low so		proud	and	free.		
	like	the	swal-lows, have		learnt	to	fly.		

0 5 5 5 4 | 3 2 1 - 0 1 |
How the winds are laugh - ing, they

2. 2 5 4 | 3 - - - |
laugh with all their might.

0 5 5 5. 4 | 3 2 1. 2 |
Laugh and laugh the whole day through, and

3. 2 1 7. | 6 - - - |
half the sum - mer's night.

7 7 7 7 2. 2 | 1 2 3 - 0 |
Don - na, Don - na, Don - na, Don - na.

2 2 2 2 5 5 4 | 3 - - - |
Don - na, Don - na, Don - na Don.

7 7 7 7 2. 2 | 1 2 3 - - |
Don - na, Don - na, Don - na, Don - na.

3 7 1 2 1 7 | 6 - - 0 ||
Don - na, Don - na, Don - na, Don.

怀旧絮语

如果没有音乐的风帆，很难想象怀旧之舟何以遨游四海。记得柴科夫斯基的《如歌的行板》曾把托尔斯泰感动得热泪盈眶，说他从中听到了俄罗斯的灵魂。那么，在博大浩繁的怀旧音乐宝库里寻寻觅觅，我们又何尝不能从中感受到人生跋涉的印记；体验到痛苦、欢乐与诸多磨难的交响，捕捉到久藏心底的情感波澜呢？

多 来 咪

Do-Re-Mi

选自《音乐之声》

词曲: 奥斯卡·哈默斯坦二世 | Oscar Hammerstein II

理查德·罗杰斯 | Richard Rogers

1 = C $\frac{2}{4}$



Let's



start at the ver - y be - gin - ning! A



ve - ry good place to start, When you



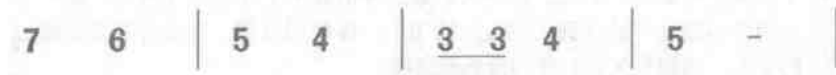
read you be - gin with A, B, C - When you



sing you be - gin with Do - re - mi,



Do - re - mi, Do - re - mi. The



first three notes just hap - pen to be.

1 2 | 3 - | (1 2 | 3 0) |
Do - re - mi, Do - re - mi,

1 2 3 4 | 5 6 7 0̂ | 0 0 | 0 0 |
Do - re - mi - fa sol - la - ti, (Spoken: All right, I'll make it easier, listen.)

0 0 | (1 i 7 6 | 5 4 3 2) | 1. 2 |
Doe a

3. 1 | 3 1 | 3 0 | 2. 3 |
deer, a fe - male deer. Ray, a

4 4 3 2 | 4 - | 4 - | 3. 4 |
drop of gold-en sun. Me, a

5. 3 | 5 3 | 5 - | 4. 5 |
name I call my self. Far, a

6 6 5 4 | 6 - | 6 - | 5. 1 |
long, long way to run. Sew, a

2 3 4 5 | 6 - | 6 - | 6. 2 |
nee - dle pull - ing thread, La, a

3 #4 5 6 | 7 - | 7 - | 7. 3 |
 note to fol-low sol. Tea, a

#4 #5 6 7 | i - | i 7 b7 | 6 4 |
 drink with jam and bread. That will bring us

7 5 | i 5 | 3 2 | 1 0 2 |
 back to Do - oh - oh - oh! Doe, a

3. 1 | 3 1 | 3 - | 2 0 3 |
 deer, a fe - male deer. Ray, a

4 4 3 2 | 4 - | 4 - | 3 0 4 |
 drop of gold-en sun. Me, a

5. 3 | 5 3 | 5 - | 4 0 5 |
 name I call my - self. Far, a

6 6 5 4 | 6 - | 6 - | 5. 1 |
 long long way to run. Sew. a

2 3 4 5 | 6 - | 6 - | 6. 2 |
 nee - dle pull - ing thread. La, a

$\underline{3} \ \underline{\sharp 4} \ \underline{5} \ \underline{6} \mid \overbrace{7 -} \mid 7 - \mid 7. \quad \underline{3} \mid$
 note to fol-low sol. Tea, a

$\underline{\sharp 4} \ \underline{\sharp 5} \ \underline{6} \ \underline{7} \mid \overbrace{1 -} \mid 1 \ \underline{7} \ \underline{\flat 7} \mid 6 \ 4 \mid 7 \ 5 \mid$
 drink with jam and bread. That will bring us back to

$\underline{1} \ 5 \mid 3 \ 2 \mid 1. \ \underline{2} \mid 3. \ \underline{1} \mid 3 \ 1 \mid$
 Doe, oh oh oh Doe, a deer, a fe-male

$\underline{3} - \mid 2. \ \underline{3} \mid \underline{4} \ \underline{4} \ \underline{3} \ \underline{2} \mid \overbrace{4 -} \mid$
 deer. Ray, a drop of gold-en sun.

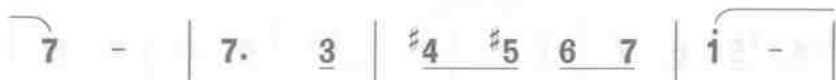
$\overbrace{4 -} \mid 3. \ \underline{4} \mid 5. \ \underline{3} \mid 5 \ 3 \mid$
 Me, a name I call my -

$\underline{5} - \mid 4. \ \underline{5} \mid \underline{6} \ \underline{6} \ \underline{5} \ \underline{4} \mid \overbrace{6 -} \mid$
 self. Far, a long long way to run.

$\overbrace{6 -} \mid 5. \ \underline{1} \mid \underline{2} \ \underline{3} \ \underline{4} \ \underline{5} \mid \overbrace{6 -} \mid$
 Sew, a nee-dle pull-ing thread.



La, a note to fol-low sol.



Tea, a drink with jam and bread.



That will bring us back to doe!



Do-re-mi - fa-sol-la-ti - do, sol, do.

歌曲简介

音乐剧《音乐之声》是音乐剧创作黄金搭档理查德·罗杰斯和奥斯卡·哈默斯坦的最后一次合作的产物。该剧的故事发生在第二次世界大战爆发前夕的奥地利。凡心未泯的修女玛丽亚应聘到退役海军上校冯·特拉普家，担任七个孩子的家庭教师。她的真诚大方、善解人意和多才多艺征服了孩子们的心，也博得了上校的敬重和爱慕。经过种种磨难，两人终成眷属。后来他们全家机智逃脱纳粹的纠缠，登上阿尔卑斯山，沐浴在和平与自由的阳光下。

该剧1959年在美国纽约百老汇首演。第二年摘得最佳音乐剧、最佳女主角、女配角等五项托尼奖。1965年，搬上银幕的《音乐之声》更是掀起票房高潮，当年便荣膺最佳影片、最佳导演等多项奥斯卡奖。

世界的末日

The End Of The World

作词: 希尔薇娅·戴 | Sylvia Dee

作曲: 阿瑟·肯特 | Arthal Kent

1 = C $\frac{4}{4}$

3 3 2 1 3 6 | 5 2 - 0 |
Why does the sun go on shin - ing?

1 1 7 6 1 4 | 3 - - 0 |
Why does the sea rush to shore?

2 6 6 5 6 | 7 5 3 5 0 3 |
Don't they know it's the end of the world, cause

6 5 4 3 2 3 | 4 - - 0 |
you don't love me an - y - more?

3 3 2 1 3 6 | 5 2 - 0 |
Why do the birds go on sing - ing?

1 1 7 6 1 4 | 3 - - 0 |
Why do the stars glow a - bove?

2 6 6 5 6 | 7 5 3 5 0 3 |
Don't they know it's the end of the world? It

6 4 2 1 7 2 | 1 - 0 1 |
end-ed when I lost your love. I

6 6 1 1 4 4 6 6 | 5 3 - 1 |
wake up in the morn-ing and I won-der why

7 7 2 2 4 6 6 | 5 - 0 0 6 |
ev-'ry thing's the same as it was. I

7 5 3 5 5 6 | 7 5 3 5 0 3 |
can't un-der-stand, no I can't un-der-stand how

6 5 4 3 2 3 | 4 - - 0 |
life goes on the way it does!

3 3 2 1 3 6 | 5 2 - 0 |
Why does my heart go on beat-ing?

1 1 7 6 1 4 | 3 - - 0 |
Why do these eyes of mine cry?

2 6 6 5 6 | 7 5 3 5 0 3 |
Don't they know it's the end of the world? It

6 4 2 1 7 2 | 1 - - 0 ||
end - ed when you said good-bye.

怀旧絮语

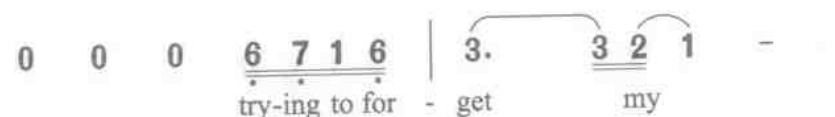
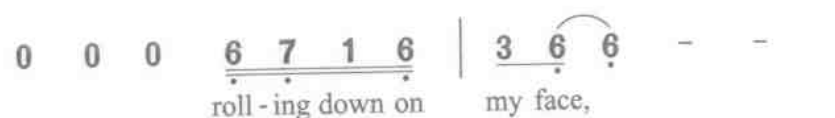
如果把怀旧比作一块银幕，那么它呈献的固然会有波澜壮阔的画面，但更多的恐怕都是些细微、琐碎的镜头：亲朋故旧的行状；儿时玩伴的恶作剧；萍水相逢却让你刻骨铭心的经历；雪中送炭之时才感悟的珍贵情谊……当这点点滴滴都在音乐的陪伴下——闪现，你会发现这是一种多么美妙的精神享受。

情 感

Feelings

词曲:莫里斯·阿尔伯特 | Morris Albert

1 = G $\frac{4}{4}$



0 0 0 7 1 2 | 3 - - - | 0 0 0 0 |
 feel-ings of love.

6. 1 1 - | 1 0 6 5 4 3 4 |
 Feel - ings for all my life I'll

5 - 5 0 0 | 0 0 5 4 3 2 3 |
 feel it. I wish I've nev-er

4. 4 3 4 - | 0 0 4 3 2 1 2 |
 met you, girl. You'll nev-er come a -

3 - - - | 0 0 0 0 | 6 - 6 0 0 |
 gain, Feel - ings,

0 6 5 4 | 5 - 5 0 0 |
 wo wo wo, feel - ings,

0 5 4 3 | 4 - 4 0 0 |
 wo wo wo, feel you

0 0 0 7 7 1 2 | 3 - - - |
 a - gain in my arms.

0 0 0 0 | 0 3 6 6 - | 0 0 0 3 2 2 1 |
 Feel-ings feel-ings like I've

3. 2 2 1 2 2 | 0 0 0. 6 3 2 2 1 |
 nev - er lost you and feel-ings like I'll

3. 2 2 1 2 2 | 0 0 0 7 7 1 2 |
 nev - er have you a-gain in my

3 - - 0 | 0 0 0 0 | 6. 1 1 - |
 { heart. } Feel - ings
 { life. }

1 0 6 5 4 3 4 | 5 - 5 0 0 |
 for all my life I'll feel it.

0 0 5 4 3 2 3 | 4. 3 4 - |
 I wish I've nev-er met you, girl.

0 0 4 3 2 1 2 | 3 - - - | 0 0 0 0 ||
 You'll nev-er come a - gain

6 - 6 0 0 | 0 6 5 4 |
 Feel - ings, wo wo wo,

5 - 5 0 0 | 0 5 4 3 |
 feel ings, wo wo wo,

4 - 4 0 0 | 0 0 0 7 7 1 2 |
 feel - ings a - gain in my

3 - - - | 0 0 0 0 :||
 arms. (重复渐渐消失)

歌曲简介

《情感》是二十世纪七十年代欧美各国电台点播率最高的歌曲之一。其作者是一位名叫莫里斯·阿尔伯特的巴西歌手。他原本对自己的前程并不看好,觉得早晚会的流落街头。但随着这首歌1975年在墨西哥排行榜登顶,接着又先后征服各国排行榜,阿尔伯特也一跃成为国际知名歌星。

五百英里

Five Hundreds Miles

词曲: 赫迪·韦斯特 | Hedy West

1 = C $\frac{4}{4}$

5̣ 1̣ | 3̣. 3̣ 2̣ 1̣. | 3̣ - 2̣ 1̣. |
If you miss the train I'm on. You will

2̣. 3̣ 2̣ 1̣. | 6̣ - - 6̣ 1̣ |
know that I am gone. You can

2̣. 3̣ 2̣ 1̣. | 6̣ 5̣. 5̣ 5̣ 6̣. 1̣ |
hear the whis-tle blow a hun-dred

1̣ - - - | 1̣. 1̣ 1̣ 1̣ |
miles. A hun-dred

3̣. 3̣ 2̣ 1̣. | 3̣. 3̣ 2̣ 1̣. |
miles, a hun-dred miles, a hun-dred

2̣. 3̣ 2̣ 1̣. | 6̣ - - 6̣ 1̣ |
miles, a hun-dred miles. You can

2. 3 2 1.

hear the whis-tle

| 6 5. 5 5 6 1 |

blow a hun-dred

1 - - - | 1 0 1 1 |

miles.

Lord, I'm

3 - 2 1.

one, Lord, I'm

| 3 - 2 1 |

two, Lord, I'm

2. 3 2 1.

three, Lord, I'm

| 6 - - 6 1 |

four, Lord, I'm

2. 3 2 1.

five hun - dred

| 6 5. 5 5 6 1 |

miles a - way from

1 - - - | 1.

home.

1 1 1 |

A - way from

3. 3 2 1.

home, a - way from

| 3. 3 2 1 |

home, a - way from

2. 3 2 1. | 6 - - 6 1 |
 home, a - way from home. Lord, I'm

2. 3 2 1. | 6 5. 5 5 6 1 |
 five hun - dred miles a - way from

1 - - - | 1 0 1 1 |
 home. Not a

3 - 2 1. | 3 - - 2 1 |
 shirt on my back. Not a

2. 3 2 1. | 6 - - 6 1 |
 pen - ny to my name. Lord, I

2. 3 2 1. | 6 5. 5 5 6 1 |
 can't go back home, this a -

1 - - - | 1 0 1 1 |
 way. This a

3 - 2 1. | 3 - 2 1 |
way, this a - way, this a -

2. 3 2 1. | 6 - - 6 1 |
way this a - way, Lord, I

2. 3 2 1. | 6 5 0 6 1 |
can't go back home this a -

1 - - - | 1 - 0 0 || *D.S. al* $\oplus$ Coda
way.

$\oplus$ Coda
0 0 1 1 | 6. 5 4 3. |
You can hear the whis - tle

2. 5 6 1 | 1 - - - | 1 - ||
blow a hun - dred miles.

怀旧絮语

往事浩瀚，但往事并不如烟，因为借助怀旧这架“显微镜”，我们能把记忆深处的某个细节变得如此清晰，宛若眼前。确实，穿越时光隧道，透过枝枝蔓蔓，去芜存菁，找准人生的旅途中某个特定的人或事，怀旧的“定位”功能有时是很神奇的。但怀旧功能的激活，往往少不了音乐的引导与启迪。

家乡的绿草地

Green, Green Grass Of Home

词曲: 库里·普特曼 | Carly Putman

1 = C $\frac{4}{4}$

0 0 0 3 4 $\sharp 4$ | 5 - - 5 5 |

The old home town looks the

6 5 - 5 5 | 6 6 - 6 6 |

same as I step down from the

5 - 0 5 $\dot{1}$ $\dot{2}$ | $\dot{3}$ $\dot{3}$ $\dot{3}.$ $\dot{3}$ |

train. And there to meet me is my

$\dot{4}$ - $\dot{3}.$ $\dot{1}$ | 7 $\dot{2}$ - - |

ma - ma and pa - pa.

0 0 0 $\dot{1}$ $\dot{1}$ $\dot{3}$ | 5 5 5. $\dot{3}$ |

And down the road I look and

$\dot{4}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ | 0 $\dot{1}$ $\dot{1}$ 7. $\dot{1}$ |

there runs Ma - ry, hair of gold and

$\dot{2}$ $\dot{1}$ $\underline{7}$ $\underline{6}$ $\underline{6}$ | $5.$ $\underline{5}$ $\dot{1}.$ $\dot{1}$ |
 lips like cher-ries. It's good to touch the

$\dot{2}$ $\dot{2}$ $\dot{1}$ $\underline{7}$ | $\dot{1}$ - - - |
 green green grass of home.

0 0 5 5 | $\dot{5}$ - $\dot{5}.$ $\underline{\dot{4}}$ |
 Yes, they'll all come to

$\dot{4}$ $\dot{3}$ - $\underline{\dot{3}}$ $\underline{\dot{2}}$ | $\dot{1}$ $\dot{1}$ - $\underline{\dot{2}}$ $\dot{1}$ |
 meet me, arms a reach - ing, smil-ing

$\dot{1}$ $\underline{6}$ - 5 | 5. $\underline{5}$ $\dot{1}.$ $\dot{1}$ |
 sweet - ly. It's good to touch the

$\dot{2}$ $\dot{2}$ $\dot{1}$ $\underline{7}$ | $\dot{1}$ - - - | $\dot{1}$ - 0 0 ||
 green green grass of home.

歌曲简介

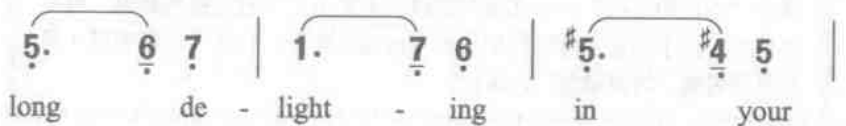
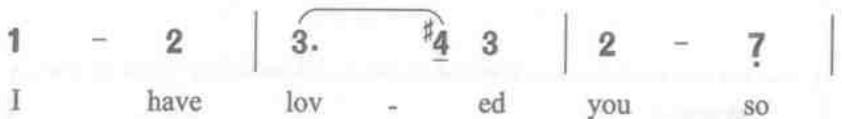
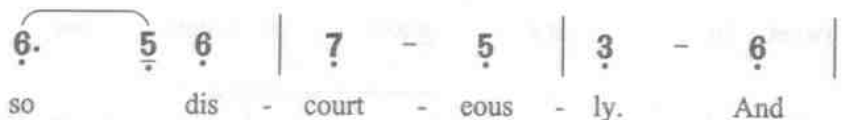
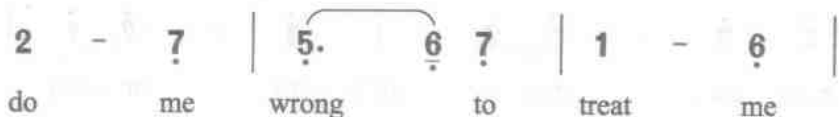
由库里·普特曼在1967年以民歌形式写成的这首《家乡的绿草地》，通过一个被关禁闭的士兵的口吻，描写了对家乡和亲人的深切思念。被誉为“不朽的民歌”。它在参与越战的美军士兵中激起强烈共鸣，对反战情绪起到了推波助澜的作用。经由汤姆·琼斯、帕蒂·佩奇和琼·贝兹等著名歌手的演唱而广为流行。

绿 袖 子

Green Sleeves

英国民歌

1 = G $\frac{3}{4}$



6 - 6 | 6 - - | 5 - - |
com - pan - y. Green -

5. 4 3 | 2 - 7 | 5. 6 7 |
sleeves was all my joy.

1 - 6 | 6. 5 6 | 7 - 5 |
Green sleeves was my de -

3 - - | 5 - - | 5. 4 3 |
light. Green - sleeves was my

2 - 7 | 5. 6 7 | 1. 7 6 |
heart of gold and who but

5. 4 5 | 6 - - | 6 - ||
la - dy green - sleeves.

歌曲简介

《绿袖子》是一首英国民谣，可能在十六世纪中期就已出现。由于被第一部结构完整的民谣歌剧《乞丐歌剧》(1728年首演)所采用而广为流传。这是一首伤感的情歌，曲调典雅而略带凄美。人们对它的欣赏早已超越其本身的含义，而把它当成美好情感的载体。几百年来，《绿袖子》衍生了多个独唱、合唱版本，而据其改编的器乐曲更是不计其数。

治愈这个世界

Heal The World

词曲:迈克尔·杰克逊 | Michael Jackson

记谱:李林

1 = A $\frac{4}{4}$

5 6 1 ||: 1

5 1 2 2

1 2 3

1. There's a place _____ in your heart _____ and I know
 2. _____ to know why _____ there's a love
 3. _____ so _____ high, _____ let our spir

3 4 5 5 3 3 2 0 5 6 1

_____ that it _____ is love. _____ And this place _____
 _____ that con _____ not lie. _____ Love is strong, _____
 _____ its nev _____ er die. _____ In my heart, _____

1. 5 5 1 2 2 4 3 3 2 6

_____ could be much bright _____ er thom _____ to mor
 _____ it on - ly cares _____ of joy - ful giv
 _____ I feel you _____ are all _____ my broth

6 5. 0. 5 5 6 1

_____ row. _____ And if you _____
 _____ ing. _____ If we try _____
 _____ ers. _____ Cre - ate a world _____

1 5 1 2 2. 1 1 2 3

— real - ly try — you'll find there's —
 — we shall see — in this bliss —
 — with no fear, — to - geth - er we —

3 4 5 5 3 3 2 0 5 6 1

no need — to cry. — In this place —
 we can — not feel — fear or dread. —
 dry hap — py tears. — See the na —

1. 5 5 1 2 2 4 3 3 2 6

— you'll feel there's — no hurt — or sor —
 — we stop ex - ist — ing and — start liv —
 — tions twrn their — swords in — to plow —

6 5. 0 0 1 1

row. There are —
 ing. Then it —
 shares. We could —

1 6 i 7 7 5 0 5 5

— ways to get — there if you
 — feels that al — ways
 — real - ly get — there, if you

6 5 6 6 1 2 3 3 5 0 2 2 3 |

care e - nough _ for the liv _ ing. Make a
 love's e - nough _ for us grow _ ing. So, make a
 cared e - nough _ for the liv _ ing. Make a

3 2 2 2 0 0 5 6 5 | 6 5 5 5 0 5 6 1 |

lit-tle space, _ make a bet - ter place...
 bet-ter world, _ make a bet - ter world... } Heal the world,-
 lit-tle space, _ to make a bet - ter place... }

1 - 0 3 3 3 | 3 4 4 4 - 0 2 |

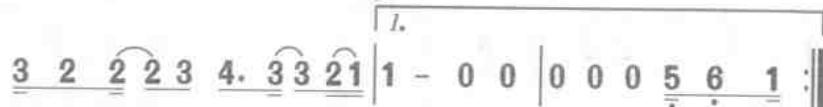
_ make it a bet - ter place _ for

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

you and - for me - and - the en - tire hum - an race. - There are

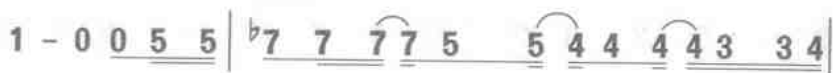
0 6 1 7 7 5 0 5 5 | 6 5 6 6 1 2 3 3 5 0 2 3 |

peo - ple dy - ing, if you care e-nough - for the liv - ing make a



bet-ter place-for you and - for - me.

If you want -



me.

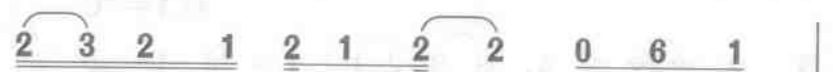
And the dream we were con-ceived in will - re-veal a



joy-ful face. And the world we once be-lieved-in will - shine a-



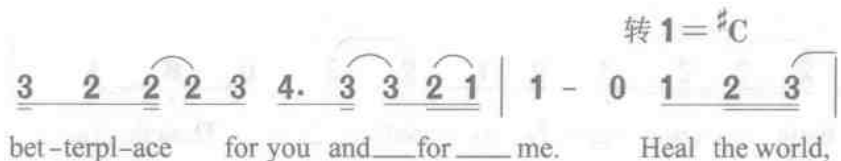
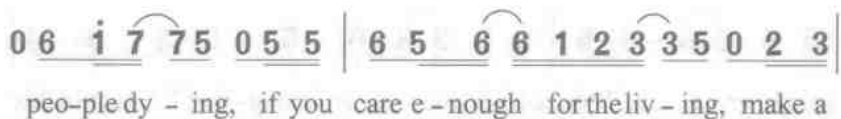
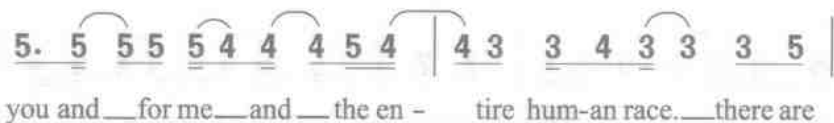
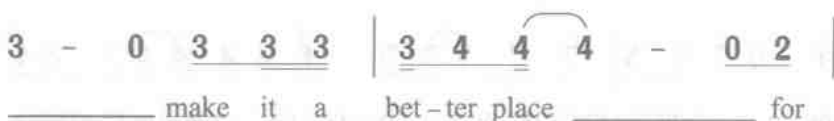
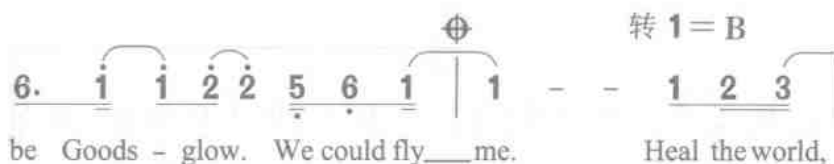
gain in grace. Then who do me - keep strang-ling life, would this



earth, - cru - ci - fy its soul? Though it's



plain to see this world is heav - en - ly, -



5. 5 5 5 5 5 4 4 4 5 4 |
 you and _____ for me _____ and _____ the en -

4 3 3 4 3 3 3 5 | 0 6 1 7 7 5 0 5 5 |
 tire hum-an race. _____ There are peo-ple dy - ing, if you

6 5 6 6 1 2 3 3 5 0 2 3 |
 care e - nough for the liv - ing, make a

3 2 2 2 3 4. 3 3 2 1 |
 bet - ter place _____ for you and _____ for _____

1 - 0 3 5 | 0 6 1 7 7 5 0 5 5 |
 me. There are peo - ple dy - ing, if you

6 5 6 6 1 2 3 3 5 0 2 3 |
 care e - nough _____ for the liv - ing, make a

3 2 2 2 3 4. 3 3 2 1 |

bet - ter place _____ for you and _____ for _____

1 - 0 3 5 | 0 6 1 7 7 5 0 5 5 |

me. There are peo-ple dy - ing, if you

6 5 6 6 1 2 3 3 5 0 2 3 |

care e - nough _____ for the liv - ing, make a

3 2 2 2 3 4. 3 3 2 1 |

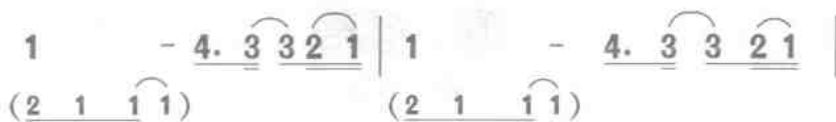
bet - ter place _____ for you and _____ for _____

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

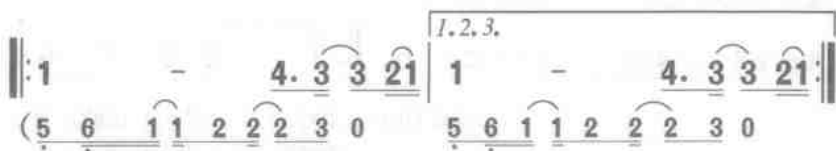
(2 1 1 1)

me. You and - for - me, you and - for -

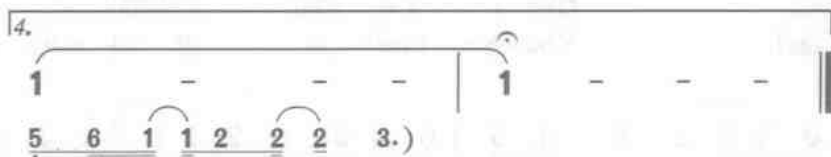
Make a bet-ter place, make a



me. You and ___ for ___ me, you and ___ for ___
bet-ter-place, - make a bet-ter-place,-



me. you and ___ for ___ me. you and ___ for ___
Heal the world - we liv - ing, save it for - our chil - dren.



me. _____
save it for - our chil - dren.

歌曲简介

流行歌王迈克尔·杰克逊热衷公益慈善事业，是世界上以个人名义捐助慈善事业最多的人，他以一己之力创建了近40个国际慈善捐助基金会，屡获人道主义大奖和诺贝尔和平奖提名。除了身体力行，他的古道热肠更是通过歌声表露无遗。这首《治愈这个世界》写于1911年，是他著名的“公益歌曲三部曲”之一（另两首是《天下一家》和《地球之歌》），歌中以诚恳、圣洁的口吻呼唤世界和平，企盼为孩子们营造一个美好的世界。此歌被誉为“世界上最动听的歌曲”，杰克逊本人也曾表示这是他最中意和自豪的作品之一。

嘿，裘蒂

Hey, Jude

词曲: 保罗·麦卡特尼 | Paul McCartney

约翰·列农 | John Lennon

1 = G-C $\frac{4}{4}$

(2 5 2 5 2. 1 4 3 2 1 | 2 5 2 5 3) 5 ||: 3 - 3 3 5 6 |

1, 2. Hey Jude don't make it
Jude don't be a

2 - - 2 3 | 4 1 0 1 7 5 |

bad, take a sad song and make it
fraid, You were made to go out and

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

be - tter, Re - me-ber to let her in - to your
get her, The mi-nute you let her un - der your

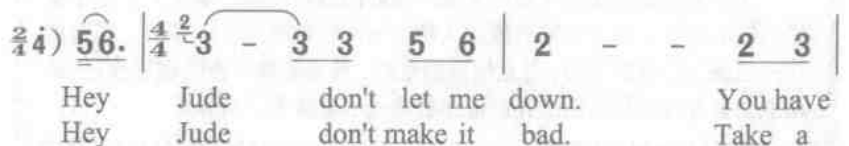
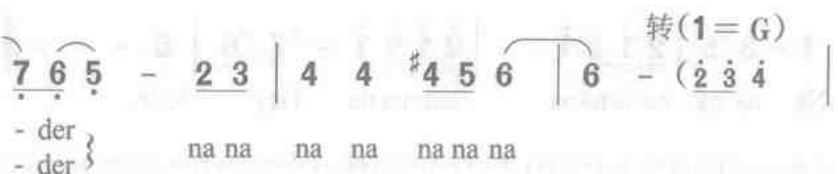
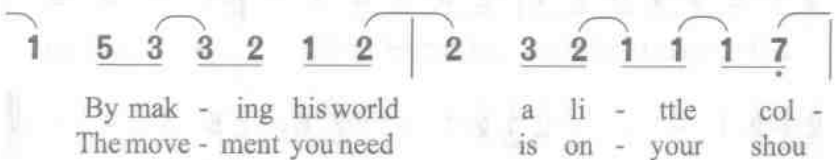
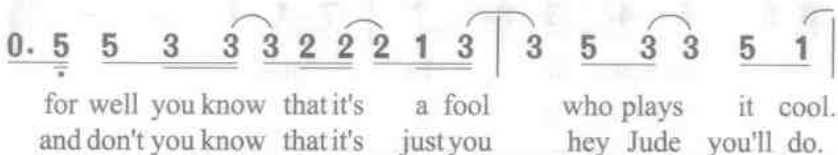
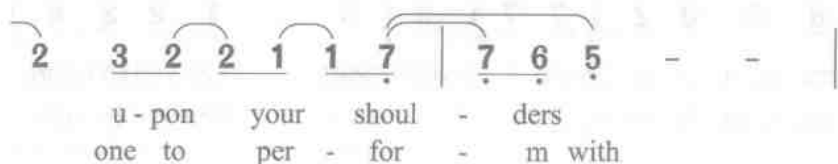
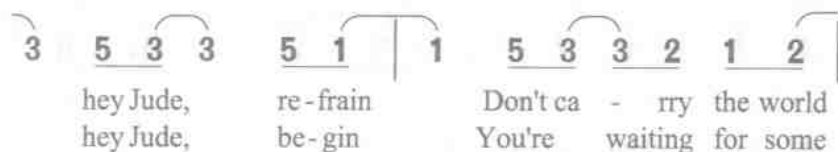
5 - 1 2 3 6 | 5 0 5 4. 3 3 7 1 |

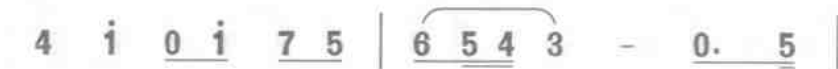
heart, Then you can start to make it be -
skin, Then you be - gin to make it be -

转(1 = C)

1 - - (5) ||: 0. 5 5 3 3 3 2 2 2 1 3 |

tter. (Hey) 3. And an - y time you feel the pain
tter. 4. So let it out and let it in





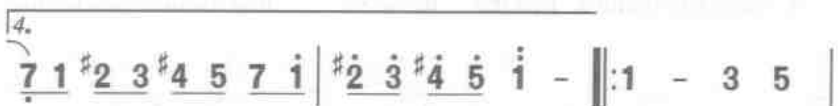
found her how go and gether re -
sad song and make it better re -



me-mber to let her in - to your heart, Then you can start
me-mber to let her un - der skin, Then you be - gin



to make it be - tter.
to make it be -



ter bet-ter bet-ter bet-ter bet-ter bet-ter Ah Na na na



nanana na nanana na Hey Jude,



Na na na nanana nanana Hey Jude.

怀旧絮语

怀旧未必非到满头飞霜时才成为我们的精神需求，事实上，除了懵懵懂懂的孩子，每个年龄阶段的人都会不同程度地有求于怀旧，因为这往往是缓释生活的压力，寻觅情感的寄托，求得心理平衡的理想途径，而最能引发并且助长我们的怀旧情感的莫过于丰富多彩的音乐。

可爱的家

Home Sweet Home

词曲:亨利·毕晓普|R.Bishop

1 = C $\frac{2}{4}$

0 0 1 2 | 3. 4 4. 5 | 5 3 5 | 4. 3 4 2 |

Mid - pleas - ures and pal - a-ces though we may

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

roam be it e - ver so hum-ble. There's no place like

1 1 5 | 1. 7 $\frac{7}{4}$ 6. 5 | 5 3 5 | 4. 3 4 2 |

home. A charm from the skies seems to hal - low us

3 3 5 | 1. 7 $\frac{7}{4}$ 6. 5 | 5 3 5 | 4. 3 4 2 |

there which seek thro' the world is ne'er met with else

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

where. Home home! sweet, sweet home. There's



no place like home. There's no place like home.

歌曲简介

这首歌的歌词出自美国演员和剧作家约翰·佩恩（1791—1852）的剧本《米兰女孩克拉里》。曲作者亨利·毕晓普（1786—1855）是享有盛誉的英国作曲家，1842年受封爵士，是音乐家中第一位获此殊荣者。他写有大量合唱曲和歌剧，但绝大多数今已不传，《可爱的家》是仅存的几首歌曲之一。歌中描绘了游子的思乡情结，最后都归结为“人间没有比家更好的地方”，言简意切，曲调优雅，有着动人心弦的魅力，是世界上流传最广的歌曲之一。

我永远爱你

I Will Always Love You

词曲: 罗莉·帕顿 | Dolly Parton

1 = A $\frac{4}{4}$

廿 $\underline{3} \ 5.$ $\overset{3}{\underline{2}} \ \overset{3}{\underline{2}} \ 3 \ 3.$ $\hat{0} \ 2 \ 4 \ 5 \ \underline{3} \ \underline{2} \ \underline{3} \ 3. \ 0 \ 0$

If I should s-tay

$\underline{3} \ \underline{2} \ \underline{2} \ \underline{1} \ 1.$ $\underline{3} \ \underline{2} \ \underline{2} \ \underline{1} \ 1.$ $0 \ 6 \ \hat{6}.$ $\underline{5} \ \underline{6} \ \underline{7} \ \underline{6}$

I would only be in your way.

$\underline{5}.$ $0 \ 4 \ \underline{5} \ \underline{6} \ 1.$ $\underline{2} \ \underline{3} \ \underline{2} \ \underline{3} \ \underline{3} \ 0 \ 2 \ 4 \ \underline{5}$

So I'll go. But I know

$\underline{3} \ \underline{2} \ \underline{3} \ \underline{3} \ 0 \ 0 \ \underline{3} \ \underline{2} \ \underline{2} \ \underline{1} \ \hat{1}$ $\underline{1} \ \underline{2} \ \underline{3} \ \underline{2} \ \underline{1} \ 1. \ 0$

I'll think of you every step of

$\underline{6} \ \hat{6} \ \underline{5} \ \underline{6} \ \underline{7} \ \underline{6} \ \underline{7} \ \underline{6} \ \underline{7} \ \underline{6} \ 5.$ $5 \ - \ \underline{6} \ 0 \ 0 \ \underline{5} \ |$

the way. And

$\frac{4}{4} \ \hat{1} \ - \ - \ \hat{1} \ \underline{2} \ | \ \hat{1}.$ $0 \ \hat{1} \ \underline{7} \ \underline{7} \ \underline{7} \ 0 \ |$

I will al-ways

0 2̣ 1̣ 1̣. 2̣ 3̣ 2̣ 3̣ 2̣ 1̣ 1̣ | 1̣ 0 1̣ 7̣ 7̣ 7̣ |
 love you will al-ways

0. 2̣ 1̣ - - | 1̣ - 1̣ 1̣ 2̣ 7̣ 6̣ 6̣ 5̣ |
 love you.

6̣ 5̣ 6̣ 5̣ 6̣ 0 0. 5̣ | 7̣ 7̣ 6̣ 5̣ 5̣ 0 0 0 |
 My darling you.

2̣ 1̣ 2̣ 2̣ 0 0 0 3̣ 5̣ 6̣ | 3̣. 3̣ 3̣ 0 0 2̣ |
 Mm. Bitter s - weet me -

4̣ 3̣. 3̣ 0 0 0 3̣ 2̣ 1̣ | 1̣ 1̣ 1̣ 0. 3̣ 2̣ 1̣ 1̣ 1̣ 0 |
 mories. That is all I'm ta - king

6̣ 6̣ 6̣ 5̣ 6̣ 7̣ 6̣ 5̣ 0 3̣ 5̣ | 3̣ 5̣. 0 1̣. 0 |
 with me. So good-bye please

0 1̣ 2̣ 3̣ 3̣ 0 0 3̣ 2̣ 3̣ | 3̣ 1̣. 0 3̣ 2̣ 3̣ 2̣ 1̣. 0 5̣ 6̣ |
 don't cry, we both know I'm not what you

6 5 6 7 6 7 6 5 5 0 1 1 | 1 - - 1 2 1 |
 need and I

1 0 1 7 7. 7 7 2 1 | 1. 2 3 2 3 2 1 1 |
 will al - ways love you

1 7 1 7 7. 1 7 0 2 1 | 1 - - - |
 I will al - ways love you.

1 - 5 3 2 1 | 1 0 0 0 0 | 6 | 0 0 0 3 5 |
 I

0 3 0 0 3 2 1 2 3 | 0 3 0 0 6 6. |
 hope like treat you kind. And I

2 1. 0 3 3 2 1. 1 0 6 | 6. 5 6 7 6 5 0 5 6 1 |
 hope you have all you've dreamed of and I wish

1 3 0 6 3 5 5 3 | 5 3 2 1. 1 1 0 5 6 1 1 |
 you joy and happiness but above all

1 0 0 1 7 7 5 . 5 6 3 | 6 . 5 6 7 6 5 0 1 |

this I wish you love. And

1 - - 1 2 1 | 1 . 1 7 7 . 7 7 2 1 |

I will al - ways love

1 . 2 3 2 3 2 1 1 1 1 | 1 . 1 7 5 5 5 2 1 |

you I will al - ways love you

1 - 1 . 1 1 | 1 . 7 7 1 0 2 1 |

I will always love

1 1 5 3 2 1 0 1 1 1 | 1 - 7 5 5 5 0 5 |

you I will al - ways lo - ve you

5 - - 3 3 | 1 . 1 1 1 7 5 5 0 5 |

I will always love

5 5 . 5 5 . 2 3 2 3 2 | ♪ 1 1 7 7 5 5 5 5 6 1 1 . 2 3 2 3 2

you.

1̇ 6̇5̇ 5̇ 0̇ 0̇ ^{2̇3̇2̇}1̇ - - 1̇ - - - 6̇5̇6̇5̇ 6̇. 0̇

5̇ 6̇7̇ 7̇5̇5̇ 5̇ 0̇ 5̇ 3̇ 2̇3̇2̇ 2̇ 0̇ 3̇2̇3̇2̇ 1̇6̇5̇ 0̇ 5̇

Mm...

always

love

6̇ 3̇ 2̇ 0̇ 5̇ - - - 5̇ - 1̇ - 3̇ - 0̇ 0̇ ||

you.

怀旧絮语

怀旧是每个人内心深处的一个舞台。我们“光顾”它的次数和自己的年龄、阅历成正比。而这个舞台上的保留剧目，其剧情波澜壮阔也好，波澜不惊也罢，总能让我们趣味盎然，备感珍惜。其理由，既有像普希金所说的那样，一切过去了的东西，都会变得如此美丽；也因为动人心弦的怀旧音乐，把舞台上的景观烘托得如此亲切、温馨……

禁不住爱你

I Can't Stop Loving You

词曲:唐·吉布森 | Don Gibson

1 = C $\frac{4}{4}$

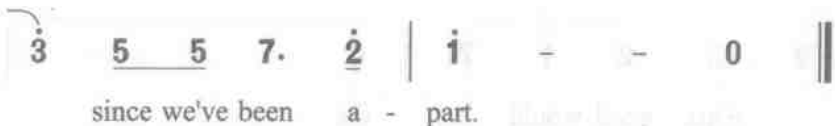
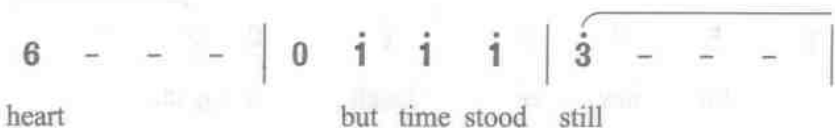
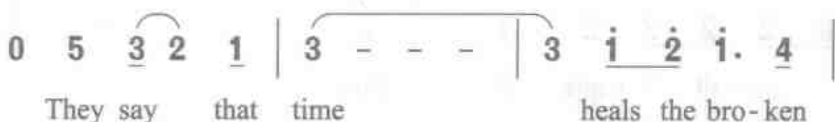
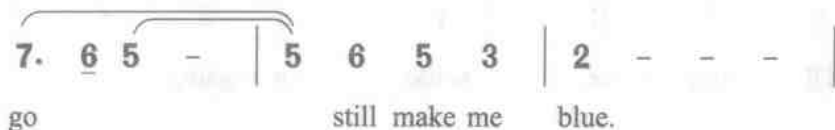
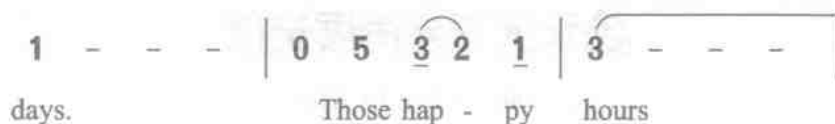
0 $\dot{3}$ $\dot{3}$ $\dot{2}$ | $\dot{1}$ $\underline{6}$ $\underline{6}$ - | $\underline{6}$ $\underline{4}$ $\underline{4}$ $\underline{5}$ $\underline{6}$ |
I can't stop lov-ing you. I've made up my

$\underline{5}$ - - - | 0 1 3 6 | $\underline{5}$ $\underline{4}$ $\underline{2}$ - |
mind to live in mem-or-y

$\underline{2}$ $\underline{2}$ $\underline{3}$ 1 2 | 3 - - - | 0 $\dot{3}$ $\dot{3}$ $\dot{2}$ |
of the lone-some time. I can't stop

$\dot{1}$ $\underline{6}$ $\underline{6}$ - | $\underline{6}$ $\underline{4}$ $\underline{4}$ $\underline{5}$ $\underline{6}$ | $\underline{5}$ - - - |
want-ing you us-less me to say

0 1 3 6 | $\underline{5}$ $\underline{4}$ $\underline{2}$ - | $\underline{2}$ $\underline{5}$ $\underline{5}$ $\underline{5}$ $\underline{3}$ $\underline{3}$ |
so I'll just live my life in dreams of ye-ster-



怀旧絮语

怀旧不是恋旧。恋旧是沉溺于往事，只要是旧的都是好的，其中淤积了更多伤感的成分。怀旧则是在逝去的岁月中，捕捉有意义的东西，从回味欣赏转化为感恩、励志，进而有了对现实生活的珍惜。同样重温一首老歌，恋旧者或许只是感慨于人生易老，对怀旧者则成了一种令心境爽然的精神洗礼。

我永远不会再展笑颜

I'll Never Smile Again

词曲:露思·洛 | Ruth Love

1 = C $\frac{4}{4}$

$\hat{5}$ $\hat{7}$ $\hat{6}$ | $\dot{1}$ $\underline{2}$ $\underline{2}$ - |
I'll nev - er smile a - gain,

$\underline{0}$ $\underline{2}$ $\underline{2}$ $\underline{3}$ $\underline{2}$ $\underline{1}$ | $\underline{3}$ - - - |
un - til I smile at you.

$\underline{3}$ $\underline{5}$ $\underline{7}$ $\underline{6}$ | $\dot{1}$ $\underline{2}$ $\underline{2}$ - |
I'll nev - er laugh a - gain,

$\underline{2}$ $\underline{3}$ $\underline{2}$ $\overset{3}{\underline{1}}$ $\underline{7}$ | $\underline{6}$ - - - |
what good would it do.

$\underline{6}$ - - $\underline{6}$ | $\underline{3}$ $\underline{3}$ $\underline{3}$ $\underline{3}$ |
For tears would fill my

$\underline{1}$ - - $\underline{3}$ | $\underline{5}$ $\underline{5}$ $\underline{5}$ $\underline{5}$ |
eyes, my heart would re - a -

3 - - #5 | 7 7 7 - |
 lize, that our ro - mance

7 - 7 - | 5 - - - |
 is through.

5 5 7 6 | i. 2 2 - |
 I'll nev - er love a - gain,

0 2 2 3 2 1 | 3 - - - |
 I'm so in love with you.

3 5 7 6 | i. 2 2 - |
 I'll nev - er thrill a - gain

2 3 2 1 7 | 3 - - - |
 to some bod - y new.

3 - 0 1 | 3 - - 2 |
 With - in my

4 - - 3 | 7̣ 1̣ 3 5 6 |
heart I know I will nev - er

7 - - 6 | i̇. 2 2 - |
start to smile a - gain,

0 6 7̣ 1̣ 3 3 | 1̣ - - - | 1̣ - - ||
un - til I smile at you.

歌曲简介

很少有流行歌曲经典会完全来自作者的直接生活感受，毫无艺术加工的成分。而《我永远不会再展笑颜》却是一个成功的特例。

露思·洛是一支叫做伊娜·雷·胡顿的女子乐队的钢琴手。1939年，她新婚不久的丈夫在芝加哥意外去世。回到家乡多伦多的洛回忆起曾经的幸福生活，在悲痛欲绝中一气呵成写下了这首《我永远不会再展笑颜》。在当地拥有一支广播乐团的珀西·费斯不久即在电台引进此歌。第二年，刚加入托米·多尔西乐团的弗兰克·辛纳特拉唱了这首歌，在几个月内便风靡美国。可以说，正是辛纳特拉、多丽斯·戴等众多歌手的先后诠释，使露思·洛仅凭这一首热门歌曲便能在流行音乐史上留名。

梦中相见

I'll See You In My Dream

作词: 古斯·卡恩 | Gus Kahn

作曲: 伊斯汉姆·琼斯 | Isham Jones

1 = F $\frac{4}{4}$

7 - | 6 - 1 - | 2 - 3 - | 2 - - - |
I'll see you in my dream

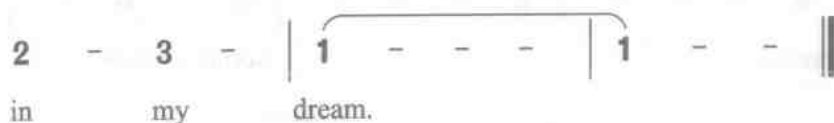
2 - - - | 3 - 5 - | 6 - 7 - |
Hold you in my

6 - - - | 6 - - - | 6 - 6 - |
dream. Some one

7 - #1 - | 5 3 5 3 | 3 - - - |
took you out of my arms,

3 - 6 - | 7 - 1 - | 3 2 3 2 |
still I feel the thrill of your charms.

2 - - - | 6 - 1 - | 2 - 3 - |
Lips that once were



歌曲简介

《梦中相见》诞生于二十世纪二十年代。曲作者伊斯汉姆·琼斯是当时最走红的乐队领班之一，也是一位声名显赫的多产作曲家。《梦中相见》当年一经推出便不脛而走，成为最受欢迎的流行歌曲之一。到了五十年代，它更因被众多娱乐场所用作舞会的告别音乐而家喻户晓。

我爱你，因为

I Love You, Because

作词: 瑞思·康宁汉 | Ryan Cunningham

作曲: 约舒亚·萨尔茨曼 | Joshua Salzman

1 = C $\frac{3}{4}$

5 - 5 1 | 1 - 0 5 |

I love you be -

1̇ 3̇ 2̇ 1̇ 6 | 6 1̇ - |

cause you under - stand me

5 - 4 5 | 1̇ 6 5 3 2 |

every sin - gle thing I try to do.

2 - 0 | 5 - 5 1 | 1 - 3 5 |

You're al-ways there to

1̇ 3̇ 2̇ 1̇ 6 | 6 1̇ - |

lend a hel - ping hand dear

0 6 5 1̇. | 7 6 7. 1̇ |

I love you, most of all be -

2. 1 2 1 | 1 - 0 1 |
 cause you're you. No

||: 1 6 6 4 6 | 1 6 2 1 5 6 |
 1. ma - tter what the world may say a - bout
 2. ma - tter what may - be the style of

6 5. 3 | 2 - 0 3 |
 me I know your
 season I know your

4 5 5 1 7 | 7 7 7 - |
 love will al - ways see me through.
 heart will al - ways be true.

5 - 5 1 | 1 - 0 3 5 |
 I love you for the
 I love you for a

1 3 2 1 6 | 6 1 - |
 way you ne - ver doubt me.
 hundr - ed thous - and rea - sons. }

0 6 5. i̇ | 7 6 7. 2̇ |

But most of all be - cause you're

i̇ - - | 1. 0 0 0 i̇ : || 2. (0 5 4 | 3 - -) ||

you.

No

怀旧絮语

怀旧不是感伤物换星移的无情，而是重掂逝水流年的价值。怀旧的对象没有大小和重要次要之分，那些令我们刻骨铭心的时刻自不待言，许多年前的一个不怎么在意的细节，一次偶然的经历，都足以让我们的心头漾起暖意，牵出连绵思绪。如果再加上点音乐，怀旧的画面想必会更加引人入胜。

因情生爱

I Love You For Sentimental Reasons

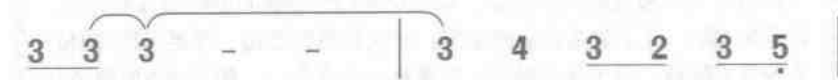
作词:迪克·沃森 | Deek Watson

作曲:威廉·贝斯特 | William Best

1 = F $\frac{4}{4}$



I love you for sen-ti-men-tal



rea-sons. I hope you do be -



lieve me. I'll give you my



heart. I



love you. And you a-lone were

3. 5 3 - | 3 4 3 2 3 5 |
 meant for me. Please give your lov - ing

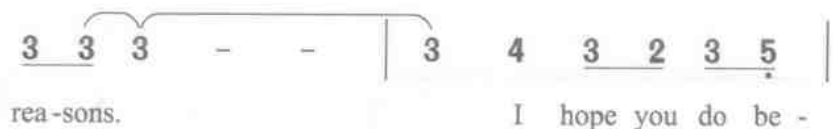
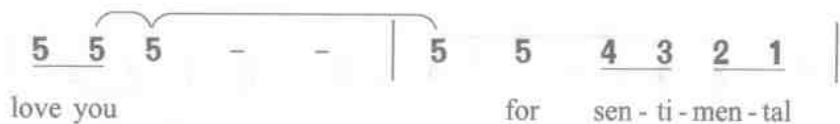
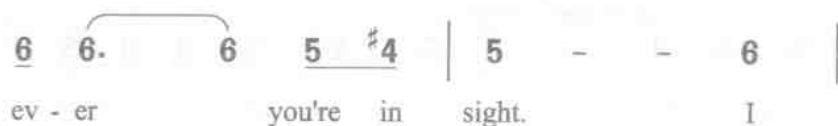
1. 3 1 - | 1 3 2 1 7 2 |
 heart to me, and say we'll nev - er

1 - - - | 1 - - 1 |
 part. I

6 6 6 7. 6 | 5 5 - - |
 think of you ev - 'ry morn - ing,

4 4 4 6. 5 | 3 - - - |
 dream of you ev - 'ry night.

2 2 2 4. 3 | 2 1 - 3 |
 Dar - ling I'm nev - er lone - ly when -



怀旧絮语

怀旧是久久回荡在游子心中的一支思乡曲。它饱蘸故乡泥土的芬芳，负载着至为珍贵的亲情和友情。谁都不会嫌弃它的曲调如何陈旧，内容如何落伍。相反，随着人生轨迹的日益延伸，它的每一次唱响，只会令人更觉妩媚、动听。

想 象

Imagine

词曲: 约翰·列农 | John Lennon

1 = C $\frac{4}{4}$

0. 3 5 5 5 5 7 7 6 | 6 0 0 0 |
I - magine there's no hea - ven.

0 5 5 5 7 7 7 6 | 6 0 0 0 |
It's easy if you try.

0 5 5 5 7 7 6 | 6 0 0 0 0 |
No hell below us.

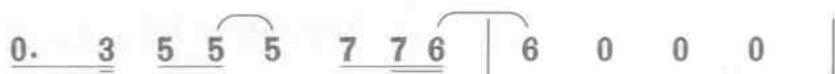
0 0. 5 5 5 7 7 6 | 6 0 0 0 |
Above us on - ly sky.

0. 6 1 6 1 1 3 3 | 2 6 6 0 0 |
I - magine all the peo - ple

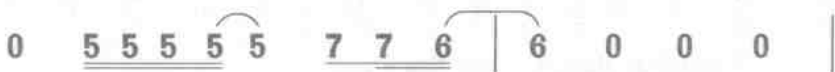
7 7 7 7 7 1 2 | 2 - 3 5 5 3 2 |
li - ving for today.



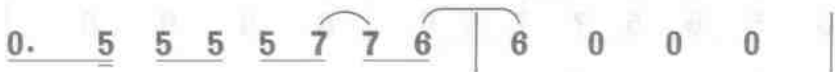
I - magine there's no country.



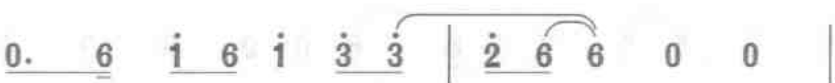
It isn't hard to do.



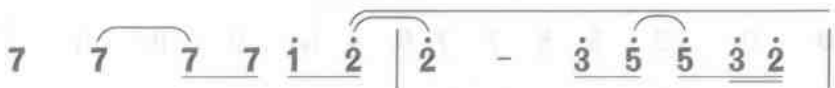
Nothing to kill or die for.



And no re - li - gion too.



I - magine all the peo - ple



li - ving life in peace.



You may say I'm a drea - mer.



But I'm not the on - ly one.

0. 6 6 1 7. 2 7 6 6 7 | 1 1 6 6 0 0 |

I hope some-day

you join us.

0 0 1 1 2. 2 1 | 2 1 1 0 0 |

And the world

will

live as one.

0. 5 5 5 5 5 7 7 6 | 6 0 0 0 0 |

I - magine no

possession.

0 5 5 5 5 7 7 6 | 6 0 0 0 |

I - wonder if you

can.

0. 5 5 5 5 5 7 7 6 | 6 0 0 0 |

No need for greed

no hun - ger.

0. 3 5 5 5 5 0 7 7 6 | 6 0 0 0 0 |

A brother - hood

of man.

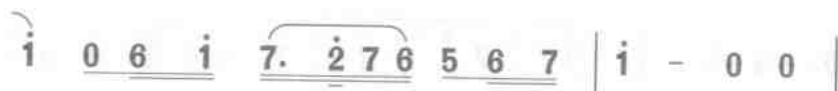
0. 6 1 6 1 3 3 | 2 6 6 0 0 0 |

I - magine all the peo - ple

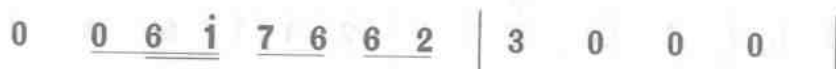
7 7 7 7 1 2 | 2 - 3 5 5 3 2 |

sha - ring

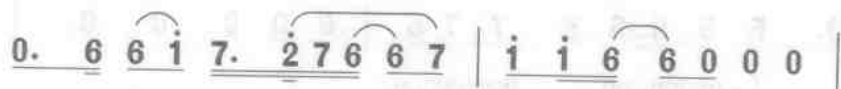
all the world.



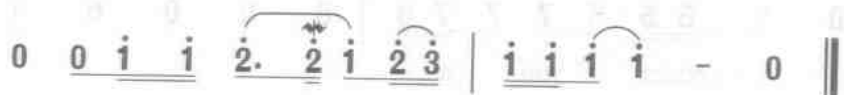
You may say I'm a drea-mer.



But I'm not the on-ly one.



I hope some-day you join us.



And the world will live as one.

歌曲简介

《想象》是英国甲壳虫乐队解散后，其主唱约翰·列侬独自创作，在1971年推出的一支名曲。歌中充满了对人类祥和安宁生活的美好憧憬。即使在几十年之后的今天，这首旋律并不复杂，内容质朴无华的流行歌曲听来依然如此感人。在众多英国歌迷心目中，《想象》是他们不容置疑的最爱。美国“911事件”之后，无数美国人致电电台和电视台点播此歌。或许，只有在经历了如此惨痛的精神创伤之后，人们才会愈发感知此歌安抚和慰藉心灵的妙处。

我已坠入爱河

I'm In The Mood For Love

作词: 道奇·菲尔德 | Dothy Fields

作曲: 吉米·麦克休 | Jimmy McHugh

1 = C $\frac{4}{4}$

5 6 3 4 5 - | 4 5 2 3 4 - |
Love-ly in - ter - lude! Most ro-man-tic mood

3 4 1 2 3 3 | 6 5 - - |
and your at - ti - tude is right dear,

1 - 1 - | 5 6. 3 4. 2 5 | 3 - - - |
sweet - heart. You have me un-der a spell.

3 - 0 0 | 5 6 3 4 5 - | 4 5 2 3 4 - |
Now my dream is real! That is why I feel

3 4 1 2 3 3 | 7 - - - | 7 - 3 - |
such a strong ap-peal to - night. Some - how.

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

All my rea-son takes flight.

Dear,

||: ³3 4 3 2 1 | 2 - - - | ³2 3 4 5 6 |

I'm in the mood for love,

sim-ply be-cause you're

7 i - - | 2 7 2 7 ^b7 | 6 i - - |

near me.

Fun-ny, but when you're near me,

6 5 6 5 ? | 5 - - - | ³3 4 3 2 1 |

I'm in the mood for love,

hea-ven is in your

2 - - - | ³2 3 4 5 6 | 7 i - - |

eyes,

bright as the stars we're un-der.

2 7 2 7 ^b7 | 6 i - - | 6 5 6 5 ? |

Oh! Is it an - y won - der,

I'm in the mood for

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

love?

Why stop to think of whe-ther



this lit-tle dream might fade?

We've put our hearts to-



ge - ther,

now we are one,

I'm not a-fraid!



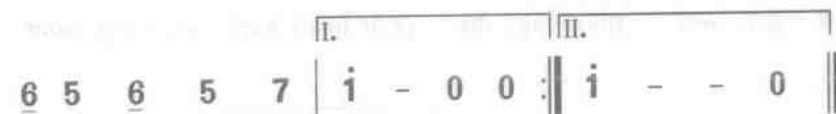
If there's a cloud a - bove,

if it should rain we'll



let it!

But for to-night, for - get it!



I'm in the mood for Love.

Love.

歌曲简介

吉米·麦克休(1985—1969)是二十世纪五十年代最杰出的美国作曲家之一。他成名后乐于向人们讲述童年时代母亲给自己上音乐课的情景：母亲鼓励他在钢琴上即兴作曲，如果他弹出的旋律属于“原创”，就奖赏一枚五美分的硬币；如果是“抄袭”，便在他的指关节上轻敲一下以示惩罚。他凭借1935年为影片《每晚八点》写的这首插曲《我已坠入爱河》，从母亲那里“赚”了一大把硬币。

我参加了你的婚礼

I Went To Your Wedding

词曲: J.M. 罗宾逊 | J.M. Robinson

1 = $\flat F$ $\frac{3}{4}$

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

I went to your wed-ding al- tho' I was dread-ing the

5 - 5 | 5 - 3 | 2 - - | 2 - 5 |

thought of los - ing you. The

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

or - gan was play-ing, my poor heart kept say - ing, your

3 - 3 | 4 - 7̣ | 1̣ - - | 1̣ - 1̣ |

dreams, your dreams are thru. You

6 6 6 | 6 - - | 5 5 5 | 5 - 5 |

came down the aisle wear-ing a smile a

4 3 4 | 6 - 5 | 5 - - | 5 - 1̣ |

vis-ion of love - li - ness. I

6 6 6 | 6 - 6 | 5 5 5 | 3 - 3 |

ut - tered a sign, then whis - pered good - bye, good -

3 - 2 1 | 3 - 2 | 2 - - | 2 - 5 |

bye to my hap - pi - ness. Your

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

moth - er was cry - in' your fa - ther was cry - in' and

5 - 5 | 5 - 3 | 2 - - | 2 - 5 |

I was cry - in' too. The

1 7 1 | 2 5. 5 | 3 2 3 | 4 - 7 |

tear-drops were fall - ing be - cause we were los - ing

1 - - | 1 - - | 1 - - | 1 0 ||

you.

歌曲简介

帕蒂·佩奇是二十世纪五、六十年代最成功的美国流行女歌手之一，仅在五十年代她的唱片销量就突破了6000万张，令同时期的所有其他女歌手望尘莫及。她还是多轨录音技术的开拓者之一。《我参加了你的婚礼》是她在1952年推出的一首热门乡村歌曲，歌中以伤感的口吻，描述了一位小伙子违心地参加曾热恋过的女友的婚礼时惆怅而痛苦的心态。

什 锦 菜

Jambalaya

词曲: 汉克·威廉斯 | Hank Williams

1 = C $\frac{4}{4}$

0 0 3 5 ||: 6 - 3 5 5 |

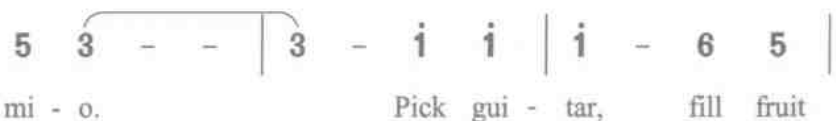
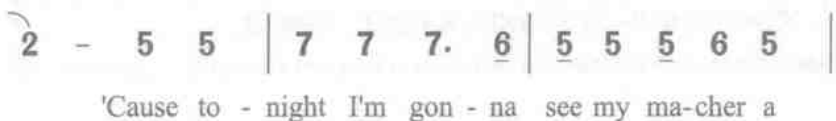
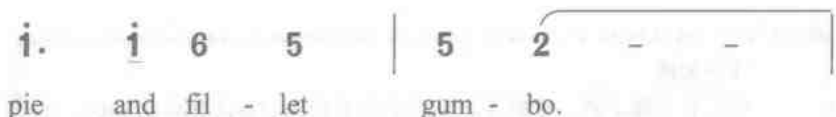
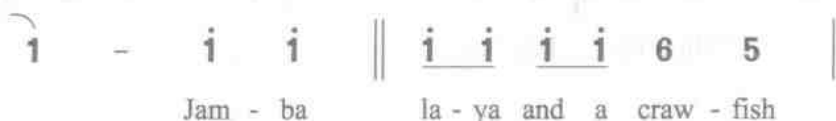
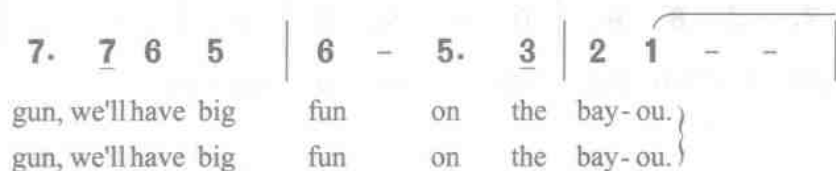
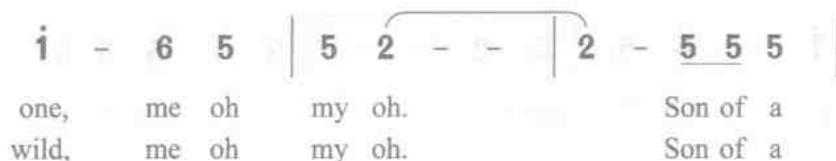
1. Good - bye Joe, me got - ta
2. (Thi - bo -) daux, Fon - tain —

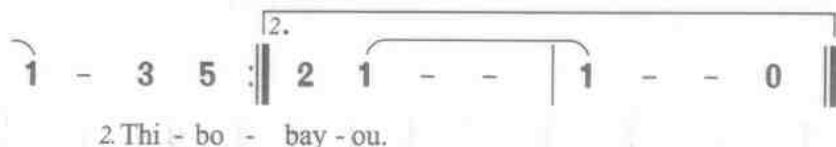
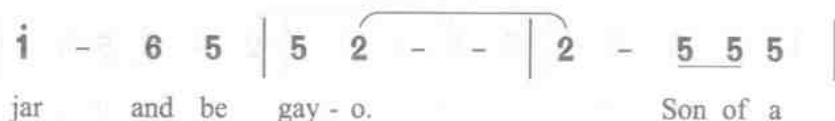
6. 6 5 3 | 5 2 - - |
go. me oh my oh.
eaux the place is buzz - in'.

2 - 5 5 5 | 7. 7 7 6 |
Me got - ta go pole the
Kin - folk come to see Y -

5 5 6. 5 | 5 3 - - |
pi - rogue down the bay - ou.
vonne — by the doz - en.

3 - i i | i. i 6 5 |
My y - vonne, the sweet - get
Dress in style and go hog





怀旧絮语

怀旧有点像烹调，原料无非是对逝去岁月的完整或零碎的记忆；调料则是个人的生活体验、积累、见识和修养。而如何掌握“火候”，就和我们此一时或彼一时的心情密切相关。在这里，我们精心挑选的音乐或许能对您作出一道怀旧的佳肴有所启迪、有所助益。

金发珍妮

Jeanie With The Light Brown Hair

词曲: 斯蒂芬·福斯特 | Stephen Foster

1 = F $\frac{4}{4}$

6 | 5. 3 4 3 2 1 | 3 0 5̣ 6̣ 1 - |

I dream of Jean-ie with the light brown - hair.

1 2 3 i̇ 6 | 5. 3 2 1 2 0 6 |

Borne, like a va - por on the sum - mer air. I

5. 3 4 3 2 1 | 3 0 5̣ 6̣ 1 - |

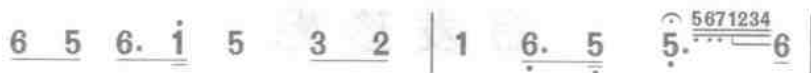
see her trip-ping where the bright streams - play.

2 #4 5 6 7 i̇ 3 6 | 5 #4 4 5 - |

Hap - py as the dai - sies that dance on her way.

2 3 2 1 2 3. 2 | 1 7̣ 1 3 5 - |

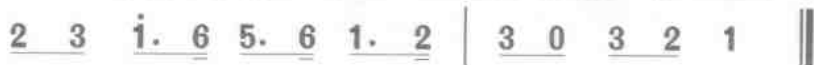
Man - y were the wild notes her mer-ry voice would pour.



Man - y were the blithe birds that war - bled them o'er oh! I



dream of Jean - ie with the light brown hair.



Float - ing, like a va - por on the soft sum - mer air.

歌曲简介

在美国歌曲大师斯蒂芬·福斯特的作品中，怀旧和思念题材占了相当大的比重。其中的佼佼者，如《故乡的亲人》和《我的肯塔基故乡》，分别被佛罗里达州和肯塔基州选作州歌，还没有其他作曲家能享受这一殊荣。这首《金发的珍妮》据说是为缅怀离他而去的妻子所作，作者在动人心弦的旋律中注入了真挚的情感和无尽的惆怅，表达了深切的眷恋之情。

铃儿响叮当

Jingle Bells

词曲:詹姆斯·皮埃尔彭特 | James Lorel Pierpont

1 = G $\frac{4}{4}$

5 3 2 1 5. 5 5 | 5 3 2 1 6. 0 |

1. Dash-ing through the snow. In a one-horse o - pen sleigh!

2. Now the ground is white. Go it white you're young,

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

O'er the fields we go laugh-ing all the way.

7 | 5 5 4 2 3 1 5 |

Take the girls to-night, and sing this sleigh-ing song. Just

5 3 2 1 5. 0 | 5 3 2 1 6. 6 |

Bells on bob - tail ring, mak-ing spir - its bright. What

5 3 2 1 5. 5

get a bob - tail ring, two for - ty for - his speed. Then

6 4 3 2 5 5 5 5 | 6 5 4 2 1. 0 |

fun it is to ride and sing a sleigh-ing song to-night! }
hitch him to an o - pen sleigh, and crack! you'll take lead! }

3 3 3 3 3 | 3 5 1. 2 3 - |

Jin-gle Bells, Jin-gle Bells, Jin-gle all the way.

4 4 4. 4 4 3 3 3 3 | 3 2 2 1 2 5 0 |

Oh! What fun it is to ride in a one-horse o-pen sleigh!

3 3 3 3 3 | 3 5 1. 2 3 - |

Jin-gle Bells, Jin-gle Bells, Jin-gle all the way!

4 4 4. 4 4 3 3 3 3 | 5 5 4 2 1. 0 ||

Oh! what fun it is to ride in a one-horse o-pen sleigh!

歌曲简介

这首歌的词曲作者是詹姆斯·皮埃尔彭特(1822—1893)，关于创作背景有不同说法。一是作者回想起乘坐雪橇在风雪中疾驰的童年往事，有感而发；还有一种说法是作者受到朋友的鼓励，将一首即兴弹奏的小曲填上歌词。至今马萨诸塞州和乔治亚州仍就作者创作此歌的地点各执一词。1857年此歌以《马拉雪橇》之名在波士顿首次发表；1859年再次发表时改为《铃儿响叮当》，但均未产生多大影响。歌曲原本与圣诞毫无关联，可能因歌词中满天风雪、雪橇等意象与圣诞老人的传说相合，在流传过程中渐受大众喜爱，成为流行程度仅次于《平安夜》的圣诞歌曲。

夏日最后的玫瑰

The Last Rose Of Summer

爱尔兰民歌

填词:托马斯·摩尔 | Thomas Moore

1 = F $\frac{3}{4}$

1. 2 | 3 1. 7 $\frac{7}{\text{c}}$ 6. 5 | 5 3. 1. 2 |
 'Tis the last rose of sum - mer, left

3 5 3 $\frac{3}{\text{c}}$ 2. 1 | 1 1 0 1. 2 |
 bloom - ing a - lone; All her

3 1. 7 $\frac{7}{\text{c}}$ 6. 5 | 5 3. 1. 2 | 3 5 3 $\frac{3}{\text{c}}$ 2. 1 |
 love - ly com - pan - ions, are fad - ed and

1 1 0 5. 3 | 1. 7 6. 5 | 5 3 5. 3 |
 gone. No flow - er of her kin - dred, no

1. 7 6 $\sharp 5$ | 6. $\frac{76\sharp 56}{\text{c}}$ 7 $\hat{1}$ 1. 2 | 3 1. 7 $\frac{7}{\text{c}}$ 6. 5 |
 rose - bud is high. To re - fleck back her

5 3 0 1. 2 | 3 5 3 $\frac{23}{\text{c}}$ 2. 1 | 1 - 0 ||
 blush - es, or give sign for sign.

歌曲简介

《夏日最后的玫瑰》原来是一支历史悠久的爱尔兰民歌，歌词屡经变化。十九世纪时爱尔兰著名诗人托马斯·摩尔为之重新填词，定名为《夏日最后的玫瑰》，并收入其编纂的《爱尔兰歌曲集》，此后逐渐在世界上广泛流传。据说贝多芬曾亲自校订这首歌；门德尔松也据以写过一首钢琴幻想曲，它还屡屡被歌剧和影片所引用，可见其影响之大。

最后的华尔兹

The Last Waltz

词曲: 巴里·梅森 | Barry mason

莱斯·里德 | Les Reed

1 = D $\frac{3}{4}$

mf

($\dot{1}$ - - ||: 7 - - | 6 - - | 5 - -) |

0. 2 3. 2 3. 2 | 3. $\dot{1}$ 6 3 | 2 - - |

1. I wond-ered should I go or should I stay,

2. Thought the love we had was go-ing strong,

2 - 0 | 0. $\dot{6}$ 1. $\dot{6}$ 1. $\dot{6}$ | 6. 5 3 2 |

the band had on-ly one more song to
thr-ough the good and bad we'd get a-

3 - - | 3 - 0 2 | 3. 2 3. 2 3. 2 |

play.

And then I saw you out the

long.

And then the flame of

3. $\dot{1}$ 6 3 | 2 - - | 2 - 0 |

cor-ner of my eye,

love died in you eye,

(0 $\dot{6}$)
my

0. 6 1. 6 1. 6 | 6 5 7 | 1 - - |
 a lit - tle girl a - lone and so shy. }
1. 6)
 heart was broken in two when you said good - bye.

5 6 7 | 1̣ - - | 7 - 5 |
 I had the last waltz with

6 - - | 6 - - | 7 7. 7 |
 you, two lone - ly

7 6. 5 | #4 6 5 - | 5 - - |
 peo - ple to - geth - er.

3̣ - - | 2̣ - 1̣ | 2̣ - 1̣ |
 I fell in love with

2 - 0 4 | 6 6. 6 | 5 - 0 7 |
 you, the last waltz should last for -

7 1 - :|| 0 0 7 i | 2 - i |
 ev - er. It's all ov - er

6 - 7 i | 2 - i | ^b6 - ^b7 6 |
 now no - thing left to say, just my

5 - 5 5 | 6 7 i | 3 - - |
 tears and the orch - es - tra play -

2 - - | 3. 2 3. 2 3 | i 6 3 |
 ing. La la la la la la la la la

2 - - | 2 - - | 1. 6 1. 6 1 |
 la, la la la la la

6 5 7 | 1 - - | 5 6 7 |
 la la la la. I had the

1̇ - - | 7 - 5 | 6̣ - - |
last waltz with you,

6̣ - - | 7 7. 7 | 7 6. 5 |
two lone - ly peo - ple to -

#4 6̣ 5 - | 5 - - | 3̇ - - |
ge - ther. I

2̇ - 1̇ | 2̇ - 1̇ | 2 - 0 4 |
fell in love with you, the

6 6. 6 | 5 - 0 7 | 7 1 - |
last waltz should last for - ev - er.

(7 - - | 6 - - | 5 - -) |

3. 2 3. 2 3 | 1̇ 6 3 | 2 - - ||
La la la la la la la la

怀旧絮语

如果把纷繁的回忆比作在海滩上尽情嬉戏的浪潮，那么怀旧就像是潮水退去之后，精心挑选适合心意的贝壳。它们未必光彩夺目，晶莹剔透，却往往因为是苦乐年华的见证而令我们备感珍惜。现在就让我们在美妙音乐的陪伴下，一起来体味忆海拾贝的快乐吧。

让我把你叫作心上人

Let Me Call You Sweetheart

作词: 贝斯·斯雷特·沃特林 | Beth Slater Whitson

作曲: 莱昂·怀德曼 | Leo Friedman

1 = G $\frac{3}{4}$

$\dot{3}$ - $\dot{5}$ | $\dot{1}$ - $\dot{2}$ | $\dot{3}$ $\dot{5}$ - | $\sharp\dot{4}$ - $\dot{5}$ |
Let me call you sweet-heart, I'm in

$\dot{6}$ - - | $\dot{6}$ - - | $\dot{6}$ - - | $\dot{6}$ - 0 |
love with you.

$\dot{7}$ - $\sharp\dot{6}$ | $\dot{7}$ - $\dot{1}$ | $\dot{2}$ $\dot{7}$ - | $\dot{6}$ - $\dot{7}$ |
Let me hear you whis-per that you

$\dot{5}$ - - | $\dot{5}$ - - | $\dot{5}$ - - | $\dot{5}$ - 0 |
love me too.

$\dot{3}$ - $\dot{5}$ | $\dot{1}$ - $\dot{2}$ | $\dot{3}$ $\dot{5}$ - | $\sharp\dot{4}$ - $\dot{5}$ |
Keep the love light glowing in your

6 - - | 6 - - | 2 - - | 2 - - |
 eyes so true.

2 - 1 | 7 - 1 | 3 5 - | 4 - 3 |
 Let me call you sweet-heart, I'm in

6 - - | 7 - - | 1 - - | 1 - - ||
 love with you.

怀旧絮语

怀旧是对逝去岁月的一种牵挂。这种牵挂是无条件的，我们会为曾经的美好而欢欣；却不会因为往事的苦涩而回避。因为对人生的沧桑感怀，惟有从悲喜交集的回忆中才能油然而生。这种牵挂往往又是突如其来，一段熟悉的旋律，一首久违的乐曲，都会在我们的心头激起抚今追昔的波澜……

孤独的牧羊人

The Lonely Goatherd

作词: 奥斯卡·汉默斯塔二世 | O. Hammerstein

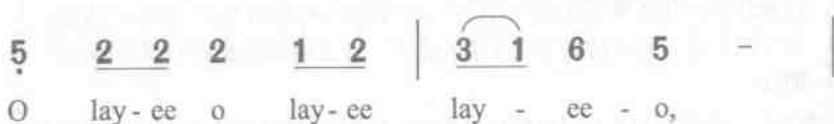
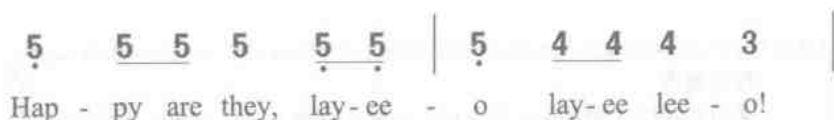
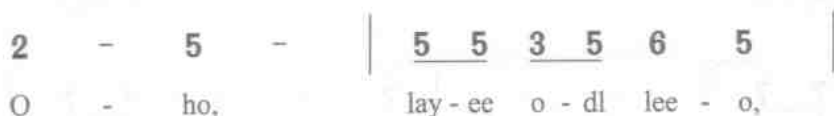
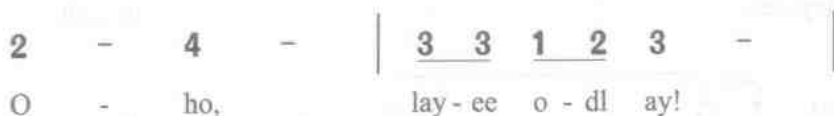
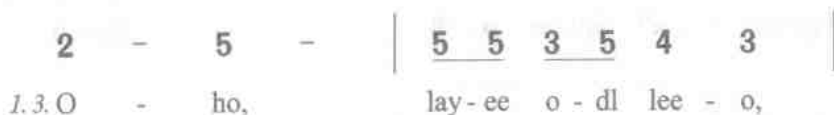
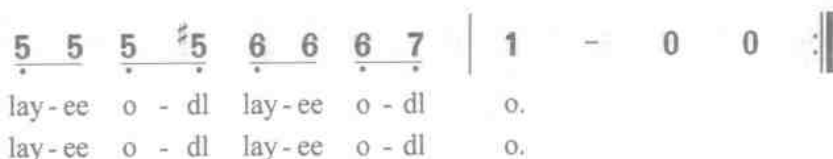
作曲: R. 罗杰斯 | R. Rodgers

1 = F $\frac{4}{4}$
mp

	5	5	5	5	5	5	4	4	3
1. {	High	on	a	hill	was	a	lone - ly	goat -	herd:
	Folks	in	a	town	that	was	quite re -	mote, heard:	
2. {	Prince	on	the	bridge	of	a	cas - tle -	moat, heard:	
	Men	in	the	midst	of	a	ta - ble d'hote,	heard:	
3. {	One	lit - tle	girl	in	a		pale pink	coat, heard:	
	Soon	her	ma - ma	with	a		gleam - ing	gloat, heard:	

5	5	5	5	5	5	5	5	5	6	5	-
lay - ee	o - dl,	lay - ee	o - dl	lay - ee	o - dl	lay - ee	o - dl	lay - ee	- o.		
lay - ee	o - dl,	lay - ee	o - dl	lay - ee	o - dl	lay - ee	o - dl	lay - ee	- o.		
lay - ee	o - dl,	lay - ee	o - dl	lay - ee	o - dl	lay - ee	o - dl	lay - ee	- o.		
lay - ee	o - dl,	lay - ee	o - dl	lay - ee	o - dl	lay - ee	o - dl	lay - ee	- o.		
lay - ee	o - dl,	lay - ee	o - dl	lay - ee	o - dl	lay - ee	o - dl	lay - ee	- o.		

5	5	5	5	5	5	5	4	4	3
Loud	was	the	voice	of	the		lone - ly	goat -	herd:
Lust - y	and	clear	from	the			goat - herds	throat	heard:
Men	on	a	road	with	a		load	to	tote heard:
Men	drink - ing	beer	with	the			foam	a - float	heard:
She	yo - dled	back	to	the			lone - ly	goat -	herd:
What	a	du - et	for	a			girl	and	goat - herd:



5 5 5 5 5 5 | 5 4 4 3 |
soon the du - et will be - come a tri - o.

5 5 5 #5 6 6 6 7 | 1 - - 5 5 |
lay - ee o - dl lay - ee o - dl o, ho - di

5 5 5 - - | 5 - - 5 5 |
lay - ee - ho - di

6 6 6 - - | 6 - - 6 6 |
lay - ee - ho - di

7 7 7 - - | 7 - - 7 7 |
lay - ee - ho - di

1 1 5 3 3 1 5 3 | 1 - 0 0 ||
lay - ee - o - dl lee - e o - dl lay.

怀旧絮语

怀旧是从记忆的存档中觅得可与现实比照的片段。如果没有现实的参照，搜检如烟往事，大概只能徒增落花有意，流水无情式的伤感。我们或许只有在往事与现实的对比中，才会悟出理想的含义、奋斗的价值、人生的真谛。而在这思绪的时空转换中，音乐应该是我们再理想不过的朋友。

爱情是蓝色的

Love Is Blue

作词:布赖恩·布莱克本 | Brian Blaukburn

作曲:安德烈·波普 | Andre Popp

1 = G $\frac{4}{4}$

3 - 2. 1 | 7 6 5 - |
Blue, blue my world is blue.

6 1 7 1. 6 | 5 6 5 3 - |
Blue is my world now I'm with-out you.

3 - 2. 1 | 7 6 5 - |
Grey, grey, my life is grey.

6 1 7 1 6 | #5 #4 5 6 - |
Cold is my heart since you went a - way.

6 - - 0 | 3 - 2. 1 |
Red, red, my

7 6 5 - | 6 1 7 1. 6 |
eyes are red. Cry - ing for you a -

$\underline{5} \quad \underline{6} \quad 5 \quad 3 \quad - \quad | \quad 3 \quad - \quad 2. \quad \underline{1} \quad |$
 lone in my bed. Green, green my

$7 \quad 6 \quad 5 \quad - \quad | \quad 6 \quad \underline{1} \quad \underline{7} \quad 1. \quad 6 \quad |$
 jeal - ous heart, I doubt - ed you and

$\sharp 5 \quad \sharp 4 \quad 5 \quad 6 \quad - \quad | \quad 6 \quad - \quad - \quad 0 \quad |$
 now we're a - part.

$3 \quad - \quad 4 \quad - \quad | \quad 5 \quad - \quad - \quad \underline{3} \quad \underline{1} \quad |$
 When we met, how the

$1 \quad - \quad 6 \quad - \quad | \quad 5 \quad - \quad - \quad - \quad |$
 bright sun shone.

$3 \quad - \quad 5 \quad - \quad | \quad 2 \quad - \quad - \quad \underline{3} \quad \underline{4} \quad |$
 Then love died, now the

$4 \quad - \quad - \quad \underline{2} \quad \underline{7} \quad | \quad 1 \quad - \quad - \quad 0 \quad |$
 rain - bow is gone.

3 - 2. 1 | 7 6 5 - |
Black, black, the nights I've known,

6 1 7 1. 6 | 5 6 5 3 - |
long - ing for you so lost and a - lone.

3 - 2. 1 | 7 6 5 - |
{ Gone, gone the love we knew, }
{ Blue, blue my world is blue, }

6 1 7 1. 6 | I.
Blue is my world now I'm with-out you.

6 - - 0 :|| II. 5 4 5 6 - | 6 - - 0 ||
I'm with-out you.

歌曲简介

《爱情是蓝色的》是一首法国歌曲。在1967年的欧洲电视歌唱大赛上，它作为卢森堡歌手维基·林德洛斯的参赛曲目，并未引起多大反响，仅获得第四名。但保尔·莫里亚据以改编的轻音乐曲却广受欢迎。其唱片1968年1月在美国上榜后排名扶摇直上，仅5周便登上冠军宝座。后来由布赖恩·布莱克本填上英语歌词的版本，得到了许多歌手的青睐。

爱情故事

Love Story

作词: 卡尔·西格曼 | Carl Sigman

作曲: 弗朗西斯·莱 | Francis Lai

记谱: 李林

1 = C $\frac{4}{4}$



- | | |
|---------------------------|------------------------------|
| 1. Where do I be-gin | to tell the sto - ry of how |
| 2. With her first hel-lo | she gave a mean-ing to this |
| 3. How long does it last? | Can love be mea-sured by the |



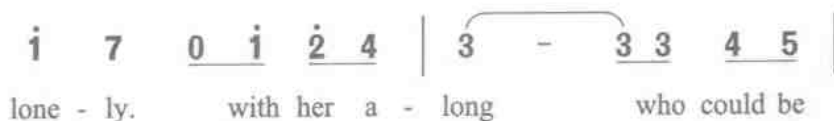
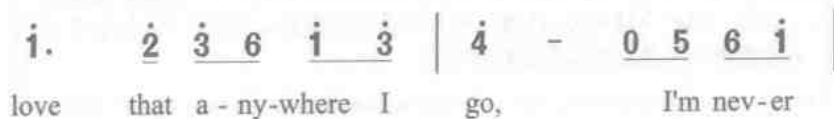
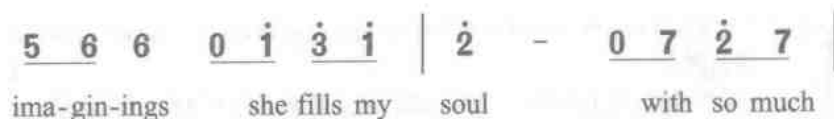
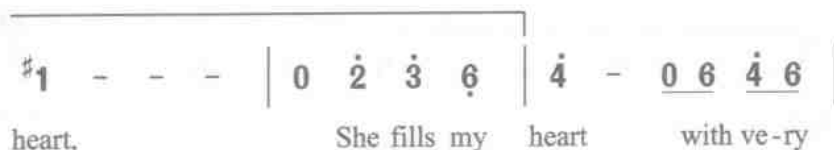
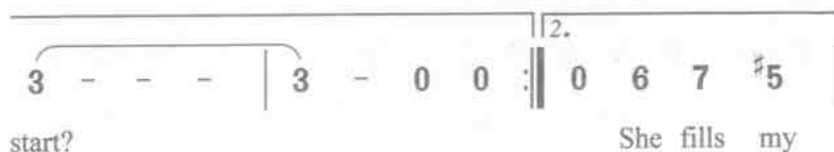
great a love can be.	The sweet love sto-ry that is
emp-ty world of mine;	There'd nev - er be an - oth - er
hours in a day?	I have no an-swernow, but

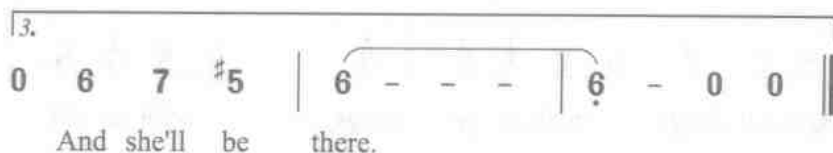
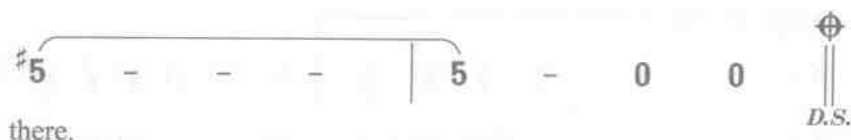


old - er than the sea.	The sim - ple truth a - bout the
love, an - oth - er time!	She came in - to my life and
this much I can say;	I know I'll need her till the



love she brings to me.	Where do I
made the liv - ing fine.	
stars all burn a - way.	





歌曲简介

《爱情故事》是1970年上映的一部同名美国影片的主题歌。曲作者是有当代欧洲浪漫情调大师之称的法国作曲家弗朗西斯·莱。他迄今已为一百多部影片作曲。当初他看到影片的样片深受感动，含着热泪写出了配乐，由卡尔·西格曼为其中的爱情主题填上英语歌词，形成了这首感人至深，风行全球的经典情歌。影片曾获七项奥斯卡奖的提名，但最终只有弗朗西斯·莱如愿捧得最佳音乐奖。

回忆

Memory

作词:特雷弗·努恩 | Trevor Nunn

作曲:安德鲁·劳伊·韦伯 | Andrew Lloyd Webber

1 = C $\frac{12}{8}$



1. Mid - night, not a sound from the
2. Mem - 'ry all a - long in the



pave - ment, has the moon lost her
moon - light, I can dream of the



mem - 'ry, she is smil - ing a -
old days, I was beau - ti - ful



lone. In the lamp - light the with - ered leaves col -
then. I re - men - ber the time I knew what



lect at my feet, and the wind be - gins to
hap - pi - ness was, let the mem - 'ry live a -

$\frac{6}{8}$ 1. 1. :|| $\frac{12}{8}$ 7. 3. 7. 6. |

moan.
gain }

Ev - 'ry street lamp

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

seems to beat a fa - tal - is - tic

2. 2. 2. 0. | 5. 5. 5 7 7 6 5 |

warn - ing.

Some - one mut-ters and a

#4. 4. 4 6 6. | 0² 5 7² 7 7. #i. |

street lamp gut-ters,

and soon it will be

2. 6² 6 6. 0. | i. i. i 7 i 2 i 6 |

morn - ing.

Day - light, I must wait for the

i. i. i 7 i 2 i 5 |

sun - rise,

I must think of a

6. 6. 6 4 5 6 5 4 |

new

life,

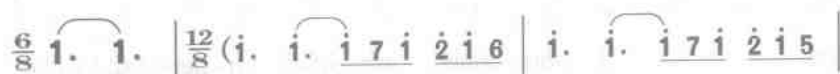
and I must - n't give



in. When the dawn comes, to - night will be a



mem-o - ry too, and a new day will be -



gin.



Burnt - out ends



of smok - ey days, the stale cold smell of



morn - ing. The street lamp dies, an-oth-er



night is o-ver, an - oth - er day is



dawn - ing, Touch me, it's so eas-y to

1. 1. 1 7 1 2 1 5 |
leave me, all a - long with the

6. 6. 6 4 5 6 5 4 |
mem - 'ry of my day in the

3. 3. 3. 3 5 | 5. 2 3 4² 5 6² 7 |
sun. If you touch me, you'll un - der - stand what

1 7 6 5. 5. 3 1 | 5. 5. 5. 6 1 |
hap - pi - ness is. Look, a new day has be -

(1 5 b7 6 5 3 4 2 |
1. 1. 1. 1. | 3 1 2 7 1 5 5. |
gun.

1 5 b7 6 5 3 4 2 | 3 1 2 7 1. 1.) ||

歌曲简介

英国作曲家韦伯的杰作《猫》，被誉为世界四大经典音乐剧之一，它取材于诗人艾略特的诗集《老猫精》。1981年在伦敦首演引起轰动，次年在美国百老汇公演也获得空前成功。1983年获七项美国戏剧界最高荣誉——托尼奖，并囊括英国所有戏剧大奖。剧中的一曲《回忆》运用优美跌宕的音乐语汇，细致入微地描绘了主人公在失意彷徨之际对过去美好岁月的追忆和呼唤。这首歌多年盛行不衰，已成为音乐剧历史上的不朽经典。迄今先后被150余位艺术家演绎，出现了600多个声乐、器乐版本。

密苏里圆舞曲

The Missouri Waltz

作词: 詹姆斯·R.沙农 | James R. Shannon

作曲: 约翰·瓦伦汀·艾波尔 | John Valentine Eppel

1 = C $\frac{3}{4}$

Slow and dreamy

mp

($\dot{5}$ $\sharp\dot{5}$ | $\dot{6}$ - - | $\dot{3}$ - - | $\dot{1}$. $\dot{2}$ $\dot{3}$ $\dot{6}$ |

$\dot{5}$ $\sharp\dot{4}$ $\sharp\dot{4}$) | $\overset{p}{\dot{3}}$ $\dot{3}$. $\sharp\dot{2}$ $\dot{3}$. $\dot{1}$ | $\sharp\dot{2}$ $\dot{2}$. $\sharp\dot{1}$ $\dot{2}$. $\sharp\dot{2}$ |

Hush - a-bye, my ba - by, slum - ber -

$\dot{3}$ $\dot{3}$. $\sharp\dot{2}$ $\dot{3}$. $\sharp\dot{2}$ | $\dot{1}$ - - |

time is com - in' soon;

$\dot{3}$ $\dot{3}$. $\sharp\dot{2}$ $\dot{3}$. $\dot{1}$ | $\sharp\dot{2}$ $\dot{2}$. $\sharp\dot{1}$ $\dot{2}$. $\sharp\dot{2}$ |

Rest your head up - on my breast while

$\dot{3}$ $\dot{3}$. $\sharp\dot{2}$ $\dot{3}$. $\sharp\dot{2}$ | $\dot{1}$ - 7 |

mom - my hums a tune. The

6 1̣. 2̣ | 1̣ 6. b6 | 5 1̣ 2̣ |
 sand - man is call - in' where shad - ows are

1̣ 5. 1̣ #1̣ | 2̣. #1̣ 2̣ | 6 - 7 1̣ |
 fall - in'. While the soft breez - es sigh, as in

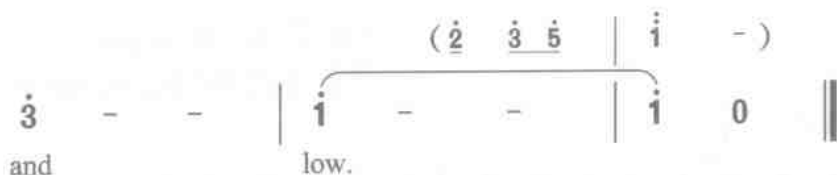
2̣. #1̣ 2̣ | 5 - - | 3̣ 3̣. #2̣ 3̣. 1̣ |
 days long gone by. 'Way down in Mis -

b2̣ 2̣. #1̣ 2̣. #2̣ | 3̣ 3̣. #2̣ 3̣. 2̣ |
 sou - ri where I heard this mel - o -

(0 3̣ 5̣ 1̣ 3̣)
1̣ - - | 3̣ 3̣. #2̣ 3̣. 1̣ |
 dy. When I was a

b2̣ 2̣. #1̣ 2̣. #2̣ | 3̣ 3̣. #2̣ 3̣. b2̣ |
 lit - tle child on my mom - my's

1̣ - 7 | 6 1̣. 2̣ | 1̣ 6. b6 |
 knee. The old folks were hum - min'. Their



怀旧絮语

怀旧是陶冶情操的必修课。如果说讲课的老师是多彩的阅历，那么教材则是酸甜苦辣的生活感受。在人生的道路上，得意也好，失落也罢；不论是一帆风顺，还是踉跄前行，一旦往事在记忆的库存中归档，就成了值得我们思念和回味的精神财富。而音乐，往往能使我们怀旧的思绪变得更加鲜活、流畅……

蒙娜·丽莎

Mona Lisa

词曲:雷·埃文斯|Ray Evans

杰伊·利文思顿|Jay Livingston

1 = G $\frac{4}{4}$

$\underline{\underset{\cdot}{5}} \ \underline{\underset{\cdot}{6}} \ \underline{\underset{\cdot}{7}} \ \underline{\underset{\cdot}{1}} \ \underline{\underset{\cdot}{2}} \ \underline{\underset{\cdot}{1}} \ \underline{\underset{\cdot}{7}} \ \underline{\underset{\cdot}{6}} \mid \underline{\underset{\cdot}{5.}} \ \underline{\underset{\cdot}{3}} \ \underline{\underset{\cdot}{6}} \ \underline{\underset{\cdot}{3}} \ \underline{\underset{\cdot}{5}} \ - \mid$
In a vil-la in a lit-tle old I-tal ian town

$\underline{\underset{\cdot}{5}} \ \underline{\underset{\cdot}{\sharp 4}} \ \underline{\underset{\cdot}{\flat 4}} \ \underline{\underset{\cdot}{6}} \ \underline{\underset{\cdot}{5}} \ \underline{\underset{\cdot}{\sharp 4}} \ \underline{\underset{\cdot}{\flat 4}} \ \underline{\underset{\cdot}{2}} \mid \underline{\underset{\cdot}{1}} \ - \ - \ - \mid$
lives a girl whose beau-ty shames the rose.

$\underline{\underset{\cdot}{1}} \ \underline{\underset{\cdot}{6}} \ \underline{\underset{\cdot}{7}} \ \underline{\underset{\cdot}{2}} \ \underline{\underset{\cdot}{1}} \ \underline{\underset{\cdot}{3}} \ \underline{\underset{\cdot}{3}} \ \underline{\underset{\cdot}{3}} \mid \underline{\underset{\cdot}{1}} \ \underline{\underset{\cdot}{6}} \ \underline{\underset{\cdot}{7}} \ \underline{\underset{\cdot}{2}} \ \underline{\underset{\cdot}{1}} \ - \mid$
Man-y yearn to love her but their hopes all tum-ble down.

0 $\overset{3}{\underline{\underset{\cdot}{3} \ \underset{\cdot}{2} \ \underset{\cdot}{1}}} \ 2 \ \overset{3}{\underline{\underset{\cdot}{0} \ \underset{\cdot}{1} \ \underset{\cdot}{7}}} \mid \underline{\underset{\cdot}{1}} \ - \ - \mid$
What does she want? No one knows!

转(1 = C $\frac{4}{4}$)

$\underline{\underset{\cdot}{5}} \ \underline{\underset{\cdot}{\sharp 4}} \mid \underline{\underset{\cdot}{6}} \ \underline{\underset{\cdot}{5}} \ \underline{\underset{\cdot}{5}} \ \underline{\underset{\cdot}{\sharp 4}} \ \underline{\underset{\cdot}{6}} \ \underline{\underset{\cdot}{5}} \ \underline{\underset{\cdot}{3}} \ \underline{\underset{\cdot}{1}} \mid$
Mo - na Li - sa, Mo - na Li - sa men have

$\underline{\underset{\cdot}{6}} \quad \underline{\underset{\cdot}{5}} \quad - \quad \underline{\underset{\cdot}{1}} \quad \underline{\underset{\cdot}{7}} \quad | \quad \underline{\underset{\cdot}{7}} \quad \underline{\underset{\cdot}{6}} \quad \underline{\underset{\cdot}{6}} \quad \underline{\underset{\cdot}{5}} \quad \underline{\underset{\cdot}{5}} \quad \underline{\underset{\cdot}{3}} \quad \underline{\underset{\cdot}{b4}} \quad \underline{\underset{\cdot}{5}} \quad |$
 named you. You're so like the la - dy with the mys - tic

$\underline{\underset{\cdot}{2}} \quad - \quad - \quad \underline{\underset{\cdot}{6}} \quad \underline{\underset{\cdot}{\sharp 5}} \quad | \quad \underline{\underset{\cdot}{7}} \quad \underline{\underset{\cdot}{6}} \quad \underline{\underset{\cdot}{4}} \quad \underline{\underset{\cdot}{3}} \quad \underline{\underset{\cdot}{b5}} \quad \underline{\underset{\cdot}{4}} \quad \underline{\underset{\cdot}{4}} \quad \underline{\underset{\cdot}{2}} \quad \underline{\underset{\cdot}{\sharp 1}} \quad |$
 smile. Is it on - ly 'cause you're lone - ly they have

$\underline{\underset{\cdot}{3}} \quad \underline{\underset{\cdot}{2}} \quad - \quad \underline{\underset{\cdot}{5}} \quad \underline{\underset{\cdot}{6}} \quad | \quad \underline{\underset{\cdot}{7}} \quad \underline{\underset{\cdot}{b1}} \quad \underline{\underset{\cdot}{2}} \quad \underline{\underset{\cdot}{3}} \quad \underline{\underset{\cdot}{4}} \quad \underline{\underset{\cdot}{6}} \quad \underline{\underset{\cdot}{6}} \quad \underline{\underset{\cdot}{5}} \quad \underline{\underset{\cdot}{4}} \quad |$
 blamed you for that Mo - na Li - sa strange - ness - in your

$\underline{\underset{\cdot}{3}} \quad - \quad - \quad \underline{\underset{\cdot}{5}} \quad \underline{\underset{\cdot}{\sharp 4}} \quad | \quad \underline{\underset{\cdot}{6}} \quad \underline{\underset{\cdot}{5}} \quad \underline{\underset{\cdot}{5}} \quad \underline{\underset{\cdot}{\sharp 4}} \quad \underline{\underset{\cdot}{6}} \quad \underline{\underset{\cdot}{5}} \quad \underline{\underset{\cdot}{5}} \quad \underline{\underset{\cdot}{3}} \quad \underline{\underset{\cdot}{1}} \quad |$
 smile? Do you smile to tempt a lov - er Mo - na

$\underline{\underset{\cdot}{6}} \quad \underline{\underset{\cdot}{5}} \quad \underline{\underset{\cdot}{5}} \quad \underline{\underset{\cdot}{1}} \quad \underline{\underset{\cdot}{7}} \quad | \quad \underline{\underset{\cdot}{7}} \quad \underline{\underset{\cdot}{6}} \quad \underline{\underset{\cdot}{6}} \quad \underline{\underset{\cdot}{5}} \quad \underline{\underset{\cdot}{5}} \quad \underline{\underset{\cdot}{3}} \quad \underline{\underset{\cdot}{4}} \quad \underline{\underset{\cdot}{5}} \quad |$
 Li - sa. Or is this your way to hide a brok - en

$\underline{\underset{\cdot}{6}} \quad - \quad - \quad \underline{\underset{\cdot}{4}} \quad \underline{\underset{\cdot}{5}} \quad | \quad \underline{\underset{\cdot}{b6}} \quad \underline{\underset{\cdot}{6}} \quad \underline{\underset{\cdot}{b7}} \quad \underline{\underset{\cdot}{1}} \quad \underline{\underset{\cdot}{7}} \quad \underline{\underset{\cdot}{6}} \quad |$
 heart? Man - y dreams have been brought to your

$\underline{\underset{\cdot}{b6}} \quad \underline{\underset{\cdot}{5}} \quad - \quad \underline{\underset{\cdot}{b6}} \quad \underline{\underset{\cdot}{5}} \quad | \quad \underline{\underset{\cdot}{5}} \quad \underline{\underset{\cdot}{7}} \quad - \quad \underline{\underset{\cdot}{6}} \quad \underline{\underset{\cdot}{5}} \quad |$
 door - step, they just lie there, and they

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

die there. Are you warm, are you real, Mo-na

6 5 0 5 6 5 | 4 5 3 2 4 5 3 2 | 1 - - 0 ||

Li-sa. Or just a cold and lone-ly love-ly work of art?

歌曲简介

《蒙娜·丽莎》最初是美国影片《美军上尉凯瑞》的插曲，出自著名歌曲创作搭档雷·埃文斯与杰伊·利文思顿之手。曾在1950年获第23届奥斯卡最佳电影歌曲奖。此歌亦是奈特·金·科尔的成名作。在此之前，科尔已以爵士钢琴家闻名。二十世纪五十年代，他凭借此歌首次在排行榜夺冠，成为美国家喻户晓的流行歌手。1959年，卡尔·曼以乡村摇滚风格改编并演唱的版本也轰动一时，唱片销量超过百万。

月 亮 河

Moon River

作词: 强尼·麦瑟 | Johnny Mercer

作曲: 亨利·罗西尼 | Henry Mancini

1 = C $\frac{3}{4}$

5 - - | $\dot{2}$ $\dot{1}$ - | 7. 6 5 4 |
Moon riv - er wid - er than a

5 - 1 | 7. 6 5 4 | 5 - 1 |
mile, I'm cross - ing you in style some

2 - - | 2 - 3 | 1 - - |
day. Old dream

5 3. 2 | 1 - - | 5 3. 2 |
mak - er, your heart break - er where -

1 3 5 | $\dot{1}$ 7 7. 6 | 7 6 6. 5 |
ev - er you're go - in' I'm go - in' your

6 - - | 5 - - | $\dot{2}$ $\dot{1}$ - |
way. Two drift - ers,

7. 6 5 4 | 5 - 1 | 7. 6 5 4 |
off to see the world. There's such a lot of

5 - 1 | 2 - - | 2 - 3 |
world to see. We're

1 - - | 3 - 5 | i - - |
aft - er the same

i - i | 5 - - | 5 7 6 5 4 |
rain - bow's end, wait-in' round the

5 - - | 5 1 7 6 5 4 | 5 - - |
bend, my Huck-le-ber-ry friend.

1 - - | 4 - 2 | 2 - 3 |
Moon riv - er and

I. 1 - - | 1 0 0 :|| II. 1 - - | 1 - - ||
me. me.

歌曲简介

《月亮河》是美国派拉蒙公司摄于1961年的影片《蒂凡尼的早餐》的插曲。影片本身早已淡出人们的记忆，但其中担任主演的奥黛丽·赫本坐在窗前，手抚吉他，深情吟唱《月亮河》的场景，却是公认的经典画面。这首歌深沉悠远，低回婉转，令人回味无穷，至今魅力不衰。1961年此歌获格莱美最佳年度歌曲奖。同年还摘得第34届奥斯卡最佳歌曲奖。

我的邦妮

My Bonnie

1 = G $\frac{6}{8}$

英格兰民歌

$\dot{5}$ | $\dot{3}$. $\dot{2}$ $\dot{1}$ $\dot{2}$. $\dot{1}$ $\dot{6}$ | $\dot{5}$. $\dot{3}$ $\dot{5}$ |
My Bon - nie is o - ver the o - cean. My

$\dot{3}$. $\dot{2}$ $\dot{1}$ $\dot{1}$. $\dot{7}$ $\dot{1}$ | $\dot{2}$. $\dot{2}$ $\dot{5}$ |
Bon - nie is o - ver the sea. My

$\dot{3}$. $\dot{2}$ $\dot{1}$ $\dot{2}$. $\dot{1}$ $\dot{6}$ | $\dot{5}$ $\dot{3}$. $\dot{5}$ | $\dot{6}$ $\dot{2}$ $\dot{1}$ $\dot{7}$ $\dot{6}$ $\dot{7}$ |
Bon - nie is o - ver the o - cean. Oh, bring back" Bon - nie to

$\dot{1}$ - - | $\dot{5}$. $\dot{1}$. | $\dot{6}$. $\dot{2}$. |
me! Bring back, bring back,

$\dot{7}$ $\dot{7}$ $\dot{7}$ $\dot{7}$ $\dot{6}$ $\dot{7}$ | $\dot{1}$ $\dot{2}$ $\dot{3}$. | $\dot{5}$. $\dot{1}$. |
bring back, my Bon - nie to me, to me! Bring back

$\dot{6}$. $\hat{\dot{2}}$ $\dot{1}$ | $\dot{7}$ $\dot{7}$ $\dot{7}$ $\dot{7}$ $\dot{6}$ $\dot{7}$ | $\dot{1}$. $\dot{1}$ ||
bring back. Oh bring back My Bon - nie to me!

怀旧絮语

在都市的急管繁弦中沉溺已久，总难免对宁静淡泊的需求。但结庐在人境，而无车马喧这样的境界，不仅当你悠游林下、徜徉乡间之时，在对往事的追怀中又何尝不能寻觅呢？此刻，我们何妨在轻松雅致的音乐陪伴之下，再来作一番潇洒超脱的怀旧之旅呢？

我心依旧

My Heart Will Go On

作词: 威尔·詹宁斯 | Will Jennings

作曲: 詹姆斯·霍纳 | James Horner

1 = F $\frac{4}{4}$

(1 2 | 2 3 3 3 2 1 | 2 5 5 6 5 4 3 |

1 6 - 4 | 4 5 5 - 1 2 | 2 3 3 - 4 3 2 1 |

2 5 5 - 3 5 | 6 - 5 - | 3 - - - | 2 - - -) |

||: 1. 1 1. 1 | 7 1 - 1 |

1. E - very night in my dreams I
2. Love can touches one time and

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

see you I feel you.
last for a life - time.

1. 1 1 1 7 | 7 1 - 1 5 |

That is how I know you go
And ne-ver let go till we're

5 - - - | 5 - 0 0 | 1 - 1 1 7 |
 on. Far a - cross the
 gone. Love was when I

7 1 - 0 1 | 7 1 - 2 2 |
 dis - tance and spaces be - tween
 loved you, one true time I

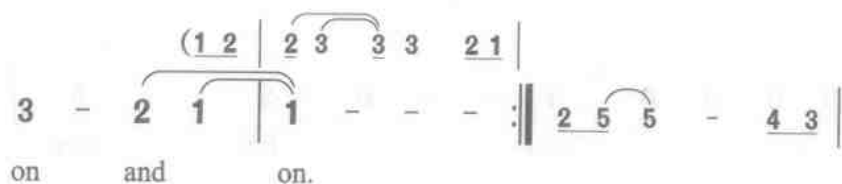
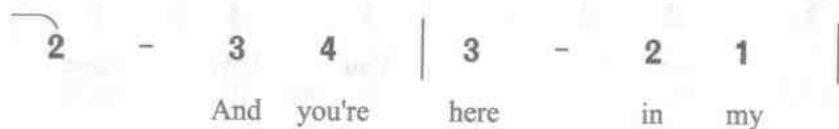
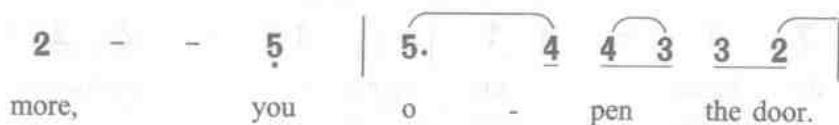
3. 2 2 - | 1. 1 1 1 |
 hold us. You have come
 to. In my life we'll

7 1 - 0 7 5 | 5 - - - |
 to show you go on.
 al - ways (0 1 | 2 5 5 - 0) }
 go on.

0 0 0 0 | 1 - - 0 | 2 - - 5 |
 Near, far, whe -

5. 4 4 3 3 2 | 2 - 3. 4 |
 re - ver you are, I be -

3 - 2 1 1 | 7 1 - 0 7 |
 lieve that the heart does go



转 1=A



1 - - - | 2 - - 5 | 5. 4 3 ³/₂ 2 2 |
 you're here, there's no - thing I fear.

2 - 3 4 3 | 3 - 2 1 1 7 7 |
 And I know that my heart

7. 1 1 - 0 7 6 | 6 - 6 7 6 5 |
 will go on.

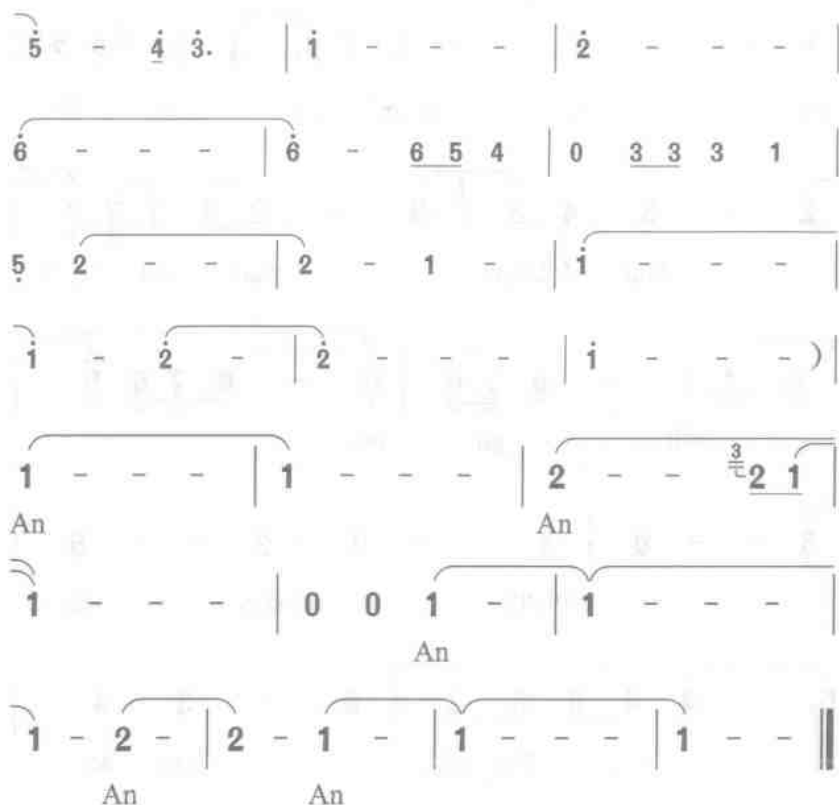
5 - - 0 | 1 - - 0 | 2 - - 5 |
 We'll stay fo -

5. 4 4 3 3 2 | 2 - 3 4 |
 re - ver this way, you are

3 - 2 1 1 7 | 7 1 - 7 |
 safe in my heart, and my

7 1 - 2 3 | 3 2 2 1 2 1 7 |
 heart will go on and

1 - - 1 7 1 | 2 - - - | (5 - - - |
 on.



歌曲简介

这首《我心依旧》是影片《泰坦尼克号》的主题歌。出自好莱坞主流电影作曲家詹姆斯·霍纳手笔的本片配乐，以两个主题贯穿始终，一是描写“泰坦尼克号”沉没的灾难音乐主题；另一个就是在《我心依旧》的基础上变奏、发展而成的爱情主题。作为剧情推演，人物塑造的点睛之笔，此歌出现在片尾，旋律由平缓到激昂，从缠绵到高潮，最后归结于荡气回肠的悲剧情境，别具一种起伏跌宕、千回百转、余韵悠悠、回味无穷的魅力。

由加拿大歌手塞琳娜·迪翁诠释的此歌，荣获第70届奥斯卡最佳电影歌曲奖，并在美国公告牌杂志排行榜冠军宝座逗留了16周之久。

忠贞不渝的爱

Nothing's Gonna Change My Love For You

词曲: 盖里·格罗茨 | Gerry Goffin

麦克尔·马瑟 | Michael Masser

记谱: 洪韵

1 = $\sharp C \quad \frac{2}{4}$

3 5 ||: 5 3 5 5 3 5 | 0 3 5 2̇ 1̇ |

1. If I had to live my life with-out you near
2. (with) you I see for - ever, al - so clear - ly,
3. If the road a - head is not so
4. I'll be there for you, if you should need

6 3 3. 1 | 7 1̇ 7 7 5 | 3. 1 1 |

me, the days would all be emp - ty,
I might have been in love before,
easy, our love will lead the way for us,
me, you don't have to change a thing,

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

the night would seem so long. With
but it never felt this str - ong.
like a guid - ing st - ar.
I love you just the way you are.



Our dreams are young and we both know they'll take us
So come with me and share the view. I'll help you



where we - want to go. Hold me now. Touch me now
see for - ever too. Hold me now. Touch me now



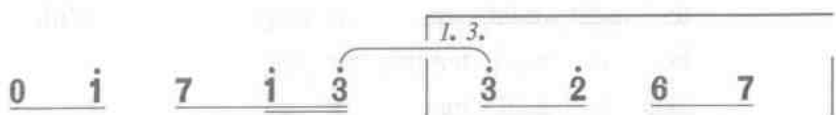
I don't want to live with - out you.
I don't want to live with - out you.



Nothing go - nna chan - ge my love for you. You



ou - ght to know by now how much I love you.



One thing you can be sure



I'll never ask for more

than your lo - ve



through, but nothing's gonna change my love for you.

转调 1 = A

(前 1̣ = 后 7)



D.C. Fine. though but nothing's gonna change my love



Nothing go - nna change my love for you. You



ou ght to know by now

how much I love you.



One thing you can

be sure of



I'll never ask for more than your love.



Nothing go - nna chan ge my love for you, You



ou ght to know by now how much I love you.



One thing you can be sure through, but nothing's



change my love for you.

怀旧絮语

音乐可以让我们不受时空限制，给了我们无限的回溯空间。如果说怀旧经常生发于旧景重现、老友相逢、睹物思人之际，那么音乐却能在无所凭藉的情况下，骤然把我们带人特定的怀旧境界。一支经典名曲引发的怀旧情感，往往要比岁月的留痕，珍藏的信物来得更加辽远、深刻，给心灵带来的撞击也更加强烈、厚重。

哦，苏珊娜

Oh! Susanna

词曲：斯蒂芬·福斯特 | Stephen Foster

1 = G $\frac{2}{4}$

<u>1</u> <u>2</u>		<u>3</u> <u>5</u>	<u>5</u> <u>6</u>		<u>5</u> <u>3</u>	<u>1</u> <u>2</u>	
1. I		came	from		A - la -	ba - ma,	with my
2. I		jumped	a - board		de	te - le - graph,	and
<u>3</u> <u>3</u>	<u>2</u> <u>1</u>		2.	<u>1</u> <u>2</u>		<u>3</u> <u>5</u>	<u>5.</u> <u>6</u>
ban - jo	on my		knee.	I'm		going to	Lou - si
trab - bled	down de		riber,	De		'lec - tric	flu - id
<u>5</u> <u>3</u>	<u>1.</u> <u>2</u>		<u>3</u> <u>3</u>	<u>2</u> <u>2</u>			
a - na,	my		true	love		for	to
mag - ni - fied,	and		killed	five		hun - dred	
1.	<u>1</u> <u>2</u>		<u>3</u> <u>5</u>	<u>5.</u> <u>6</u>			
see.	It		rain	all		night	the
niggers.	De		full	rine		bust,	de
<u>5</u> <u>3</u>	<u>1.</u> <u>2</u>		<u>3</u> <u>3</u>	<u>2</u> <u>1</u>			
day	I		left,	the		weath - er	it was
horse	run		off,	I		real - ly	though I
<u>2</u>	<u>0</u> <u>1</u> <u>2</u>		<u>3</u> <u>5</u>	<u>5</u> <u>6</u>			
day.	The		sun	so		hot	
die.	I		shut	my		eyes	to

5. 3 1. 2 | 3 3. 2. 2 |
 froze to death, Su - san-na, don't you
 hold my breath, Su - san-na, don't you

1 0 | 4 4 | 6 6 6 |
 cry. } Oh! Su - san-na, Oh
 cry. }

5. 5 3 1 | 2 0 1 2 | 3 5 5. 6 |
 don't you cry for me. I've come from A - la -

5 3 1 2 | 3 3 2. 2 | 1. ||
 ba-ma, with my ban-jo on my knee.

歌曲简介

斯蒂芬·福斯特(1826—1864)是第一位真正意义上的美国流行歌曲作曲家。他祖籍爱尔兰,在美国南方长大,自幼深受黑人音乐的熏陶,对作曲纯属无师自通。他的创作将欧洲音乐传统与黑人音乐元素融会贯通,形成在质朴中显神奇,于伤感中见真情的鲜明特色。其作品由于具有浓郁的乡土气息,往往被误认为是民歌。福斯特毕生写了二百多首歌曲,其中包括《故乡的亲人》、《金发珍妮》、《美丽的梦神》和《老黑奴》等多首不朽的杰作。

《哦,苏珊娜》作于1847年。当时福斯特在匹兹堡的一家仓库担任管理员,他发起组织了一支业余男声合唱团。其中一位团员的妻子苏珊形象楚楚动人,性格活泼开朗,这给了福斯特强烈的创作冲动。次年美国西部兴起淘金狂潮,据说无数淘金者正是齐声高唱着《哦,苏珊娜》奔赴加利福尼亚,此歌的风靡程度由此可见一斑。

老人河

Ol' Man River

作词: 奥斯卡·哈默斯坦二世 | Oscar Hammerstein II

作曲: 杰尔姆·克恩 | Jerome Kern

1 = C $\frac{4}{4}$

$\dot{5}$ $\dot{5}$ $\dot{6}$ $\dot{1}$ $\dot{6}$ | $\dot{5}$ $\dot{5}$ $\dot{6}$ $\dot{1}$ $\dot{2}$ |
Ol' Man Riv - er, dat Ol' Man Riv - er. He

$\dot{3}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{2}$ | $\dot{3}$ $\dot{5}$ $\dot{6}$ $\dot{5}$ $\dot{6}$ |
must know swap - in', but didn't say noth - in'. He

$\dot{5}$ $\dot{5}$ $\dot{3}$ $\dot{2}$ $\dot{3}$ | $\dot{5}$ $\dot{5}$ $\dot{3}$ $\dot{2}$ $\dot{3}$ |
jus' keeps roll - in'. He keeps on roll - in' a -

$\dot{1}$ - - - | $\dot{1}$ - - - $\dot{0}$ $\dot{5}$ |
long. He

$\dot{5}$ $\dot{5}$ $\dot{6}$ $\dot{1}$ $\dot{6}$ | $\dot{5}$ $\dot{5}$ $\dot{6}$ $\dot{1}$ $\dot{2}$ |
don't plant' ta - ters, he don't plant cot - ton, An'

3 5 6 5 6 | 1̣ 1̣ 7 6 7 |
 dem dat plants' em is soon for - got - ten. But

5 5 3 2 3 | 5 5 3 2 3 |
 Ol' Man Riv - er, he jus' keeps roll - in' a

1 - - - | 1 0 0 0 |
 long.

7 5 6. 1̣ | 7 5 6 - |
 You an' me, we sweat an' at rain.

7. 7 5 6. 6 1̣ | 7 5 6 - |
 Bod - y all ach - In' an' racked with pain.

5 0 3 #4 - | 5 3 #4 - |
 "Tote dat barge" "Lift dat bale"

5. 5 3. 3 #4 6. 6 | 5 3 2 - |
 Git a lit - tle drunk an' you land in jail,

5̣ 5̣ 6̣ 1̣ 6̣ | 5̣ 5̣ 6̣ 1̣ 2̣ |
 Ah gits wea - ry an' sick of try - in', Ah'm

3̣ 5̣ 6̣ 5̣ 6̣ | 1̣ 1̣ 2̣ 1̣ 2̣ |
 tired of liv - in' an' skeered of dy - in'. But

3̣ 3̣ 2̣ 1̣ 2̣ | 3̣ 3̣ 2̣ 1̣ 2̣ |
 Ol' Man Riv - er, he jus' keeps roll - in' a -

I. 1̣ - 0 0 | 0 0 0 0 : II. 1̣ - - - | 1̣ 0 0 0 ||
 long. long.

歌曲简介

美国著名作曲家杰尔姆·克恩(1885-1945)最大的成就,当属他与脚本作家奥斯卡·哈默斯坦二世携手打造的音乐剧《表演船》。而《老人河》则是其中最具影响的插曲。该剧首演时,克恩与黑人男低音歌唱家保罗·罗伯逊尚在酝酿此歌,直到其伦敦版上演时才拿出。在剧中首唱此歌的是歌手朱尔斯·布莱索,但真正使这首歌走向世界的,却要归功于保罗·罗伯逊的诠释。据该剧改编者埃德娜·费贝尔夫人在其自传中这样描述头一次听到克恩在钢琴上弹奏并演唱此歌的情景:“我的心被震撼了,泪水夺眶而出。我马上意识到,这首歌的寿命会远远超过克恩和我。从那以后,每当我听到它,心中总会翻腾起情感的波澜。”

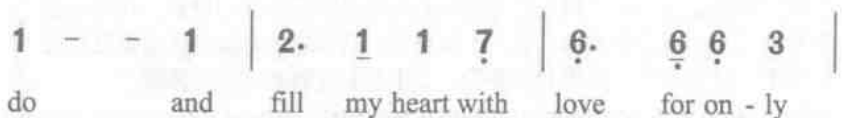
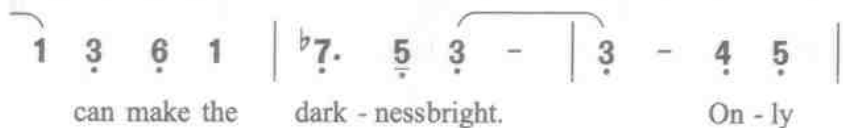
只有你

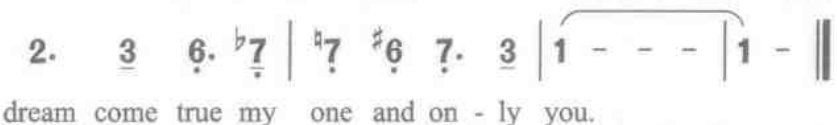
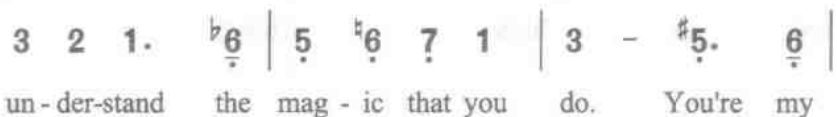
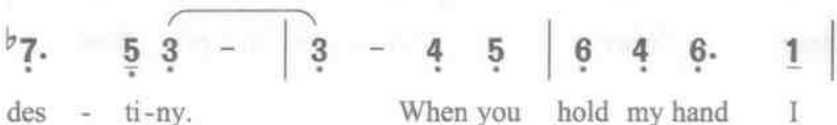
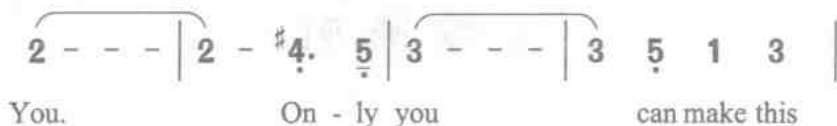
Only You

作词: 巴克·拉姆 | Buck Ram

作曲: 安德·兰德 | Ande Rand

1 = G $\frac{4}{4}$





怀旧絮语

怀旧的天空并不都是蔚蓝、晴朗。但你会发现，即使是阴雨、闪电和乌云，都会令我们生出一种莫名的亲切。因为从回味和感悟的角度而言，悲哀和喜悦、痛苦和甜蜜、挫折和成功带给我们的收获永远都是等价的。我们何妨经常在音乐的伴随下，对这片怀旧的天空作一番新的巡视？

飞越彩虹

Over The Rainbow

作词: E. Y. 哈堡 | E.Y. harburg

作曲: 哈罗德·亚伦 | Harold Arlen

1 = C $\frac{4}{4}$

1 - $\dot{1}$ - | 7 5 6 7 $\dot{1}$ |
Some - where o - ver the rain - bow

1 - 6 - | 5 - - - | $\dot{6}$ - 4 - |
way up high. There's a

3 1 2 3 4 | 2 $\dot{7}$ 1 2 3 |
land that I heard once in a lull - a

1 - 0 0 | 1 - $\dot{1}$ - | 7 5 6 7 $\dot{1}$ |
by. Some - where o - ver the rain - bow

1 - 6 - | 5 - - - | $\dot{6}$ - 4 - |
skies are blue. And the

3 1 2 3 4 | 2 7 1 2 3 |
 dreams that you dare to dream real-ly do come

1 - - 0 5 | 3 5 3 5 3 5 3 5 |
 true. Some - day I'll wish up on a star and

4 5 4 5 4 5 4 5 | 6 - 6 - |
 wake up where the clouds are far be - hind me.

6 - - 0 5 | 3 5 3 5 3 5 3 5 |
 Where trou-ble a melt like lem-on drops, a -

#4 6 4 6 4 6 4 6 | 7 - 7 - |
 way, a - bove the chim-ney tops that's where you'll

2̣ - 6 - | 1 - 1̣ - | 7 5 6 7 1̣ |
 find me. Some-where o - ver the rain - bow

1 - 6 - | 5 - - - | 6̣ - 4 - |
 blue - birds fly. Birds fly

3 1 2 3 4 | 2 7 1 2 3 | 1 - - 0 ||
o - ver the rain - bow, why then on why can't I?

歌曲简介

米高梅公司1939年出品的《绿野仙踪》，堪称美国童话歌舞影片的经典之作。究其成功的原因，除了丰富的想象力、奇妙的情节和热情洋溢的表演，由该片主演朱迪·加仑演唱的插曲《飞越彩虹》也是画龙点睛之笔。这首歌融合了流行和传统黑人音乐元素，旋律优美，境界迷人，问世后引起轰动效应。当时美国正处于经济危机，它甚至起到了提振民心的效果，按一位作家的说法，成了“表达孩子们对摆脱萧条年代的希冀的圣歌。”

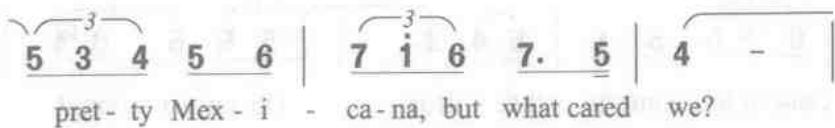
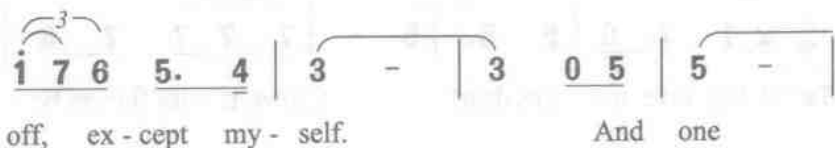
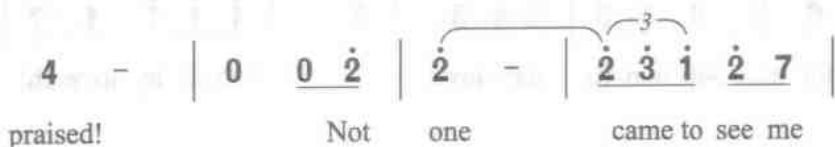
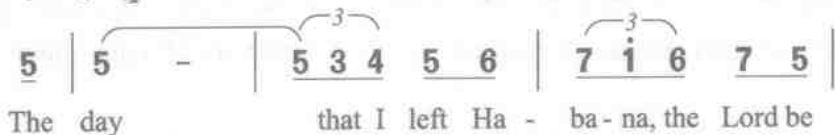
《飞跃彩虹》曾在排行榜冠军位置上逗留7周之久。并获得第12届奥斯卡最佳歌曲奖。

鸽子

La Paloma

词曲: 塞巴斯蒂安·伊拉迪尔 | Sebastian Iradier

1 = C $\frac{2}{4}$



$\overset{3}{\underline{1\ 7\ 6}}\ \underline{5.}\ \underline{4}\ | \ 3\ -\ | \ \overset{3}{\underline{1\ 1\ 1}}\ \underline{1\ 7}\ |$
 came a - long with me. If to thy win - dow

$\overset{3}{\underline{2\ 2\ 1}}\ \underline{7\ 6}\ | \ \underline{6}\ \underline{5.}\ | \ 5\ -\ | \ \overset{3}{\underline{7\ 7\ 7}}\ \underline{7\ 6}\ |$
 ev - er shall comea wee dove. Treat it with kind - ness

$\overset{3}{\underline{6\ 5\ 5}}\ \underline{5\ 6}\ | \ \underline{5\ 4}\ \underline{3.}\ | \ 3\ -\ | \ \overset{3}{\underline{1\ 1\ 1}}\ \underline{1.}\ \underline{7}\ |$
 for thou wilt find 'tis me - love. Tell it thy love ah!

$\overset{3}{\underline{2\ 2\ 1}}\ \underline{7.}\ \underline{6}\ | \ \underline{6}\ \underline{5.}\ | \ 5\ -\ | \ \overset{3}{\underline{7\ 7\ 7}}\ \underline{7\ 6}\ |$
 Tell it thy love for me, dear! Crown if with flow'rs be -

$\overset{3}{\underline{6\ 5\ 5}}\ \underline{5\ 6}\ | \ \underline{5\ 4}\ \underline{3.}\ | \ \overset{3}{\underline{3\ 5\ 5}}\ \overset{3}{\underline{5\ 6\ 4}}\ |$
 cause it has come to thee - dear. Do, my dar - ling, I

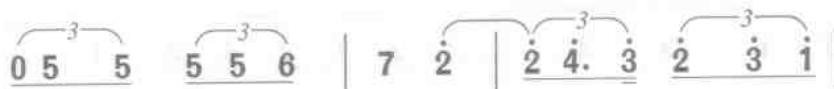
$5\ -\ | \ \overset{3}{\underline{0\ 5\ 5}}\ \overset{3}{\underline{5\ 5\ 6}}\ | \ 7\ \overset{3}{\underline{2}}\ |$
 play! Thou must give me thy love ah!



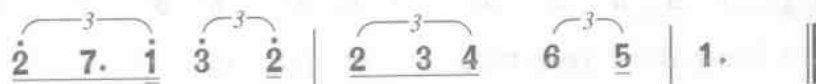
so come with me, come with me, dar - ling,



come with me where I dwell! Do, my dar - ing. I pray!



Thou must give me thy love ah! So come with me,



come with me, dar - ling, come with me where I dwell.

怀旧絮语

如果把怀旧比作心灵的按摩师，那么深藏在我们记忆深处的喜怒哀乐，便犹如锤、揉、捻、拍等种种按摩手法，它们有轻重缓急之别，有遒劲温柔之分，其效果或让人开怀，或令人唏嘘，或使人感慨……而在这精神抚慰的过程之中，我们为什么不能请各具其妙的音乐相伴始终？

麻烦你，邮差先生

Please Mister Postman

词曲: 罗伯特·贝特曼 | Robert Bateman

1 = C $\frac{4}{4}$

5 6 5 6 5 | 6 5 6 5 6 3 |

(Stop) Oh yes, wait a min-ute, Mis-ter Post-man

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

Wait,

Mis-ter Post-man.

||: 0 5 5 5 5 5. | 5 6 5 5 - |

1.2 Please, Mister post-man, look and see

Post-man

Oh,

0 6 6 5 6 6 6 6 | 6 7 6 6 - |

if there's a le-tter in your bag for me.

yeah

Please,

Mis-

0 6 6 6 6. | 6 6 7 6 6 - |

Why is it ta-king such a long-time

ter Post-man.

Oh - yeah -

0 6 7 6 7 7 6 | 7 i 7 7 - |
 for me to hear that boy of mine?

0 3 5 5 3 1 | 3 4 3 3 2 3 2 |
 1. There must be some word to-day
 2. So ma-ny days you passed me by,

1 1 6 1 1. | 1 1 2 1 1 - |
 from my boy friend so far a-way.
 see the tears standing in my eyes.

0 4 4 2 4 4. | 4 5 4 4 - |
 Please, Mister Postman, look and see
 You did-n't stop to make me feel bet - ter

0 5 5 3 5 5 5 | 6 5 3 5 5 6 5 |
 if there's a let - ter, a let - ter for me.
 by lea-ving me a card or a let - ter. Mis - ter

1. 0 5 6 5 6 5 6 5 | 6 5 6 5 6 3 |
 I've been standing here wai-ting, Mis-ter Post - man,

0 6 3 2 | 3 2 3 3 2 1 |
so pa - tinent - ly

0 2 3 2 3 - | 0 2 3 2 3 2. |
for just a card or just a letter

0 5 3 5 5 5 5 | 6 5 3 5 5 6 5 5 :||
saying he's returning home to me. Mis - ter

2.
6 3 - - | 0 0 0 6 |
Mis - ter Postman, look and see,
Post - man

3 2 1 - 0 6 | 6. 3 3 2 1 2 |
if there's a letter in your bag for me.
Oh, yeah Please, please - Mis - ter

3 2 3 2 | 3 2 1 0 5 6 5 |
Why is it tak - ing such a long - time,
Post - man. Why don't you

6 5 3 5 0 6 5 | 6 5 6 6 5 6 5 |

check it and see one more time for me? You got - ta

||: 1 1 7 7 6 6 5 5 | (0 5 1 3 5 1 2 3 5 1) |

wait a min-ute, wait a min-ute,

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

wait a min-ute, wait a min-ute Ooo

Mis - ter

3 2 3 2 | 3 2 1 0 5 5 5 |

Mis - ter Post - man look and see,

Post - man, come on, de -

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

liv - er the let - ter, the sooner the bet - ter.

歌曲简介

卡伦·卡彭特的歌大都具有长于旋律、略带伤感的民谣风格，但在1974年推出的这首《麻烦你，邮差先生》却以铿锵有力的递进式节奏、戏谑活泼的口吻，成为她的经典曲目中的一个例外。此歌在美英两国分别位居排行榜的首席和第二。并且是卡彭特兄妹演唱组的第10张金唱片。

雨点不停地往我头上掉

Raindrops Keep Fallin' On My Head

作词: 哈尔·戴维 | Hal David

作曲: 伯特·巴卡拉克 | Burt Bacharach

1 = F $\frac{4}{4}$

3 3. 3 4. 3 2. 1 | 3. 0 0 0. 5. |

Rain - drops keep fall - in' on my head, and

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

just like the guy whose feet are too big for his

7 0 6. 5 3. 7. | 7. 0 6. 0 |

bed. Noth - in' seems to fit. Those

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

rain - drops are fall - in' on my head. They keep fall - in'

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

so I just did me some talk - in' to the

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

sun. And I said I did - n't like the

3 4 2 1 | 7 0 6. 5 3. 7 |
 way he got things done sleep - in' on the

7. 0 6. 0 | 5 5. 3 4. 5 4. 3 |
 job. Those rain - drops are fall - in' on my

5 5. 3 4 5. | 0 1 1 2 |
 head. They keep fall - in'. But there's one

3 - 0 5. 2 | 2. 0 0 3. 4 | 4 3 2 2 1. 3 |
 thing I know. The blues they send to meet

3 2. 3 4. 6 | 6 5. 0 0. 3 | 6 5 5 5 0. 3 |
 me won't de - feat me. It won't be long till

7 6 5 5 3. 2 | 2 1. 3 3 2. |
 hap - pi - ness steps up to greet me.

2 0 0 0 | 3 3. 3 4. 3 2. 1 |
 Rain - drops keep fall - in' on my

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

head, but that does - n't mean my eyes will

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

soon be turn - in' red. Cry - in's not for

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

me 'cause I'm nev - er gon - na stop the

5 5. 3 4 5. | 0 1 1 2 | 3 - - 0 |

rain by com - plain - in'. Be - cause I'm free

0 1. 1 6. 5 1 | 3 2 1 1 - - ||

noth - in's wor - ty - in' me.

歌曲简介

《雨点不停地往我头上掉》是美国影片《江洋大盗》(1969)的插曲,有评论家把著名影星保罗·纽曼精湛的演技、出色的摄影和这首歌并称为影片获得巨大商业性成功的三个原因。歌曲的唱片发行量堪称当时之冠;上榜不久便位居第一;并获得第42届奥斯卡最佳电影歌曲奖。作曲家伯特·巴卡拉克和词作家哈尔·戴维是歌曲创作的黄金搭档,而《雨点不停地往我头上掉》则为他们以诸多佳作“征服”六十年代画上了一个圆满的句号。

红 河 谷

Red River Valley

加拿大民歌

1 = G $\frac{4}{4}$

0 0 5̣ 1 | 3 - 3 3 | 3 - 2 3 |

1. From this va - lley they said you were

2. Then come sit by my side if you

3. For a long time, my dar - ling, I've

2 1 - - | 0 0 5̣ 1 | 3 - 1 3 |

leav - ing.

We shall miss your bright

love me.

Do not ha - sten to

wait - ed

for the sweet words

5 - 4 3 | 2 - - - | 0 0 5̣ 4 |

eyes and sweet smile

for you

bid me a - dieu.

Just re -

you never would say.

Now at

3 - 3 2 | 1 - 2 3 |
 take with you all of the
 mem - ber the Red River
 last all my fond hopes

5 4 - - | 0 0 6 ^b6 |
 sun - shine that has
 Va - lley and the
 have vanished for they

5 - 7 1 | 2 - 3 2 | 1 - - - ||
 brigh - tened our path - way a - while.
 cow - boy that's loved you so true.
 say that you're go - ing a - way.

怀旧絮语

怀旧是每个人心灵深处的一座灯塔，它永远在昭示人性的本真，生命的真谛。不论人生的轨迹向何处延伸，也不论心路历程如何铺就，我们永远会对它的闪烁和导引心存感激，并且因为它荡涤心理尘埃，驱走精神疲惫的功效而受益终生。那么，您是不是觉得，音乐是这座灯塔取之不竭的能源之一？

放 开 我

Release Me

作词: E. 米勒 | E. Miller

作曲: W. S. 史蒂文森 | W. S. Stevenson

1 = F $\frac{4}{4}$

5 - - $\sharp 4$ | $\sharp 4$ 3 5. 4 | 6 - - - | 6 - - 0 6 |

1. Please re - lease me, let me go. For

2. I have found a new love dear. And

7 - - 6 | 5 4 - 4 5 | 3 - - - | 0 0 0 0 5 |

I don't love you an - y more. To

I will al - ways want her near. Her

5 - - $\sharp 4$ | $\sharp 4$ 3 5. 4 | 6 - - - | 6 - 0 6 |

waste our lives would be a sin. Re -

lips are warm while yours are cold. Re -

5 3 - 3 | 3 5 - 7 2 | 1 - - - | 0 0 0 0 ||

lease me and let me love a - gain.

lease me my dar - ling let me go.

怀旧絮语

怀旧是在心中构筑一个洁净的氛围。在那里，一切世故都会显得可笑；所有功利的想头都会遁于无形；都市的喧嚣让位于宁静的牧歌；生活的烦恼被空灵的情怀所替代……而音乐对此番境界往往有勾勒之功，经营之力。有时候，音乐更像是一位启发我们置身其中的浑然天成的“导游”。

雨的节奏

Rhythm Of Falling Rain

作词:丹尼尔·奥唐纳尔|Daniel O'Donnel

1 = C $\frac{4}{4}$

6 5 5 3 3 2 2 1 | 2. 1 1 1. |

1. Lis - ten to the rhy - thm of the fall - ing rain,

2. On - ly girl I care a - bout has gone a - way,

6 5 5 3 3 2 3 5 | 5 - - 0 1 |

tel - ling me just what a fool I've been. I
looking for a brand new start. But

6 5 5 3 3 2 2 1 | 2 1 1 1. 6 |

wish that it would go and let me cry in rain, and
lit - tle does she know that when she left that day, a -

1 2 1 2 6. 7 | 1 - - 1 | 6 6 5 6 5 6 1 |

let me be a - lone a - gain. The 3. Rain, please tell me know. Does
long with her she took my heart. 4. Rain, won't you tell her that I



that seem fair for her to steal my heart a-way when
love her so? P - lea- se ask the sun to set her



she doesn't care? I can't love a - nother when my
heart a - glow. Rain in her heart and let the



heart's some - where far a - way. The
love we knew start to grow.



Oh lis - ten to the fall - ing rain

(Fade)



pitter - patter, pitter - patter Oh

怀旧絮语

好雨知时节，当春乃发生。怀旧就像是适时的春雨，总能在我们的
心灵需要滋润之际悄然而至。但它有程度的差异，效果的不同。滂沱淋
漓之势固然痛快；淅淅沥沥却也能带来盎然春意。

在此等待

Right Here Waiting

词曲:理查德·马克斯 Richard Marx

1 = $\flat D$ $\frac{4}{4}$

0 0 5 1 1 2 | 2 3 0 3 2 1 2 |

1. Oceans apart

day af - ter day

2. I took for granted

all the times

2 1 6 6 0 6 7 | 1 1 2 0 7 6 5 |

and I slowly go in - sane.

that I thought would last somehow.

5 - 5 1 2 2 | 2 3 3 0 3 1 2 1 |

I hear your voice

on the line.

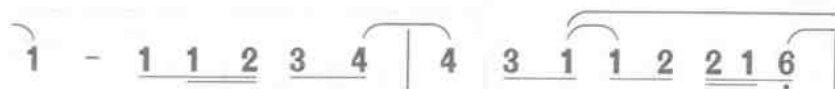
I hear the laughter

I taste the tears.

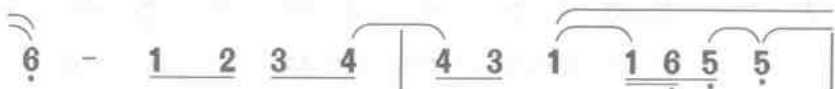
2 1 6 6 - 6 7 | 1 1 2 0 7 1 1 - |

But it doesn't stop the pain.

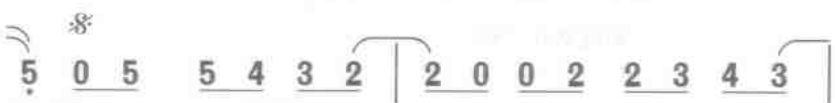
But I can't get near you now.



If I see you next to never.
Oh I can't you see it baby.



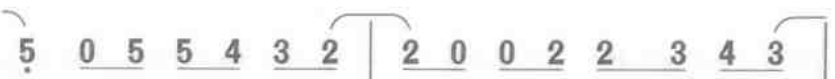
How can we say for-ever.
You've got me going cra - zy. }



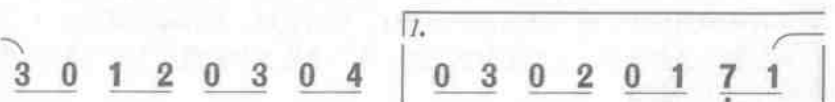
Where - ev - er you go, what-ev - er you do,



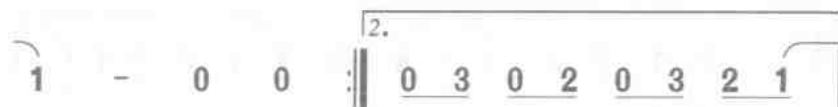
I will be ri - ght here wai - ting for you.



What ev - er it takes or how my heart breaks,



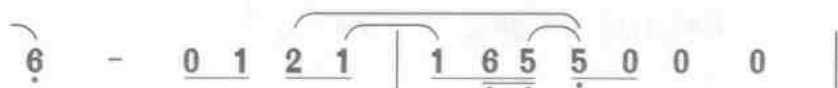
I will be right here wai - ting for you



wai - ting for you



I wonder how we can sur-vive



this romance.



But in the end if I'm with you



I'll take the chance.

D.S.

怀旧絮语

怀旧不属于意气风发的年龄，却总要发生在饱览世相百态之后的岁月。但这并不是说，怀旧只能收获老气横秋的感慨。相反，我们从对陈年往事的追忆中，每每能品出新的意味、新的意境。正像那些经历过时间打磨的经典老歌，它们的隽永之处，在于总能在我们的心中激荡起不同于以往的涟漪。

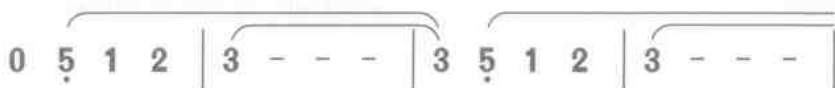
巴比伦河

Rivers of Babylon

作词:布伦特·多维 | Brent Dowe

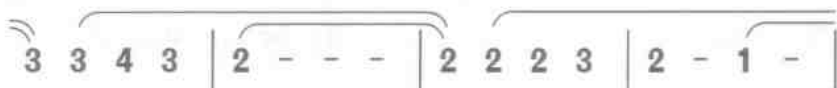
作曲:特雷弗·麦克诺顿 | Trevor Mc Naughton

1 = G $\frac{4}{4}$



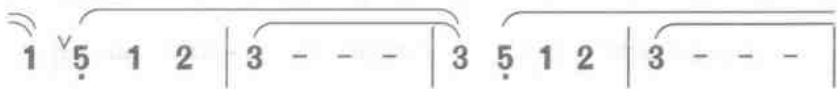
Mm

Mm



Mm

Mm



Ah

Ah



Ah

Ah



By the ri - vers of

Ba - by - lon

0 5 1 2 | 3 - - - | 0 3 4 3 |
 there we sat down Yeah we

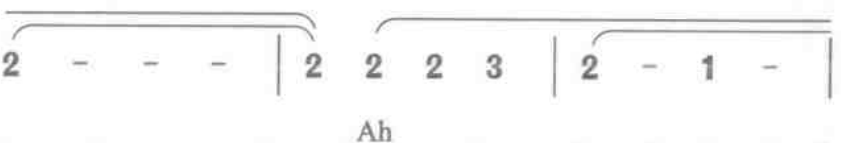
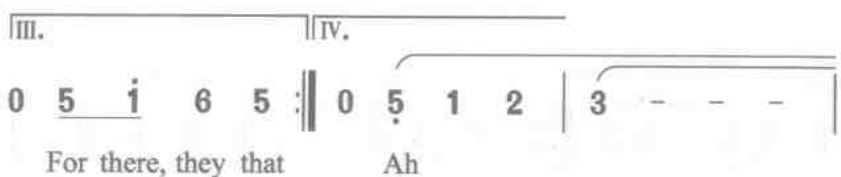
2 1 1 0 | 0 2 2 2 2 3 |
 wept when we re - mem - bered

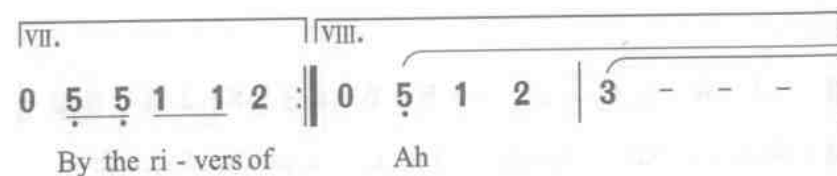
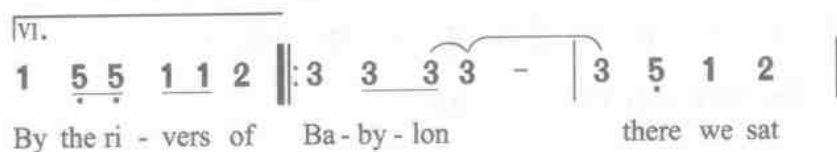
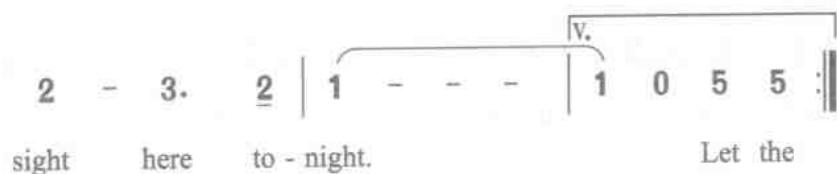
2 1 - 0 | I. 0 5 5 1 1 2 :||
 Zi - on. By the ri - vers of

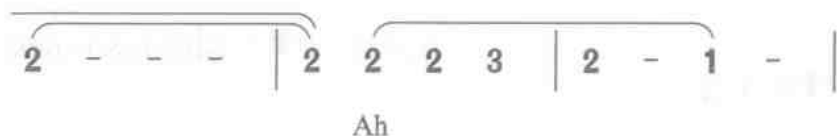
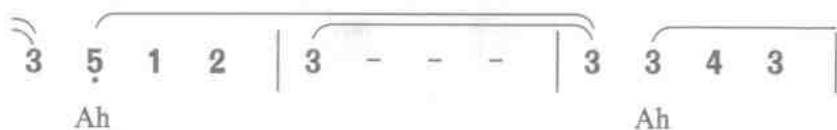
II.
 0 5 1 6 5 ||: 3 3 3 2 3 2 2 |
 For there they that carried us a - way in cap -

3 3 3 3 0 2 | 1 1 2 1 6 |
 tiv - i - ty re - quir - ing of us a

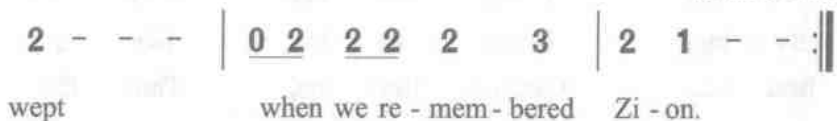
1 - 0 5 | 1 1 1 1 2 |
 song. Now how shall we sing the







(Repeat & fade)



怀旧絮语

怀旧犹如精神旅游，它没有舟车劳顿之苦。不存在摩肩接踵的烦恼；却有着无与伦比的便捷；只消一次不经意间的邂逅、一张旧照片、一片泛黄的枫叶，就能使我们跨越时光隧道，享受到回味带来的乐趣，咀嚼沧桑引起的缅怀。现在我们何妨与音乐为伴，再来作一次精神之旅呢？

远 航

Sailing

词曲: 加文·萨什兰 | Gavin Sutherland

1 = G $\frac{4}{4}$

(4 6^b 7 4 4 6 7 4 4 6 7 4 4 6 7 4 | 1 5 1 3 1 5 1 3 5 5 1 3 1 5 1 3 |

4 6^b 7 4 4 6 7 4 4 6 7 4 4 6 7 4 | 1 5 1 3 1 5 1 3 0) 5 6 ||

1. I am
2. (I am)
3. (Can you)

||: 1 1 0 3 5 | 6 6 0 6. 5 |

sail - ing, I am sail - ing, home a -
fly - ing, I am fly - ing, like a
hear me, Can you hear me, Thro' the

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

gain 'cross the sea. I am
bird 'cross the sky. I am
dark night far a - way. I am

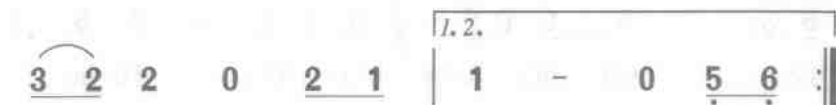


sail - ing storm - y wa - ters. To be

fly - ing pass - ing high clouds. To be

0. 5 6 3

dy - ing for-ev - er try - ing. To be



near you to be free. 2. I am

with you to be free. 3. Can you

with you who can

3.



Say. 4. Can you hear - me. Can you hear me, thro' the

5.(We are) sail - ing. We are sail - ing, home a -



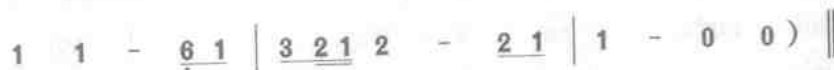
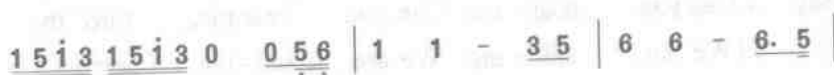
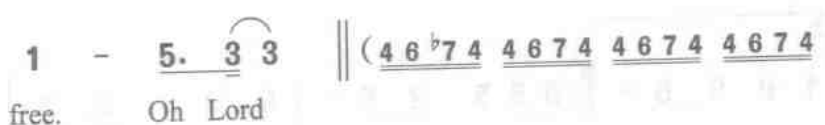
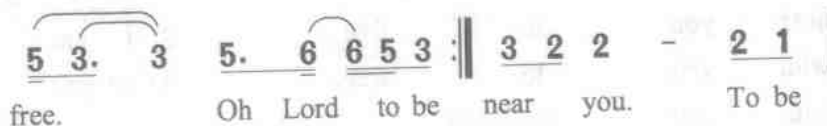
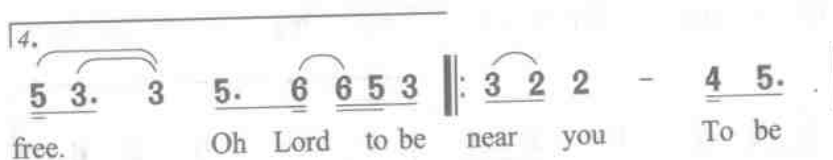
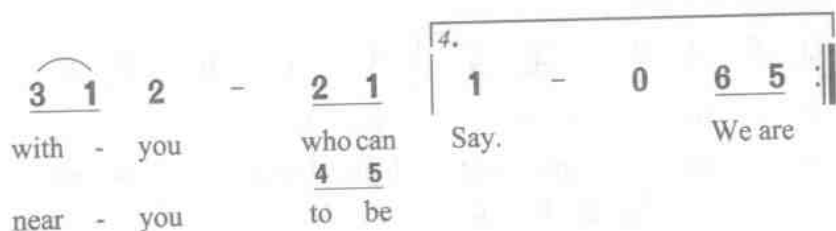
dark - night far a - way. I am

gain - 'cross the sea. We are



dy - ing, for - ev - er try - ing, to be

sail - ing storm - y wa - ters, to be



歌曲简介

《远航》出自英国摇滚巨星洛德·斯蒂沃德的1975年专辑《跨越大西洋》。这是一首旋律舒缓、意境开阔的抒情慢歌，与斯蒂沃德独特的歌喉、激情洋溢的演绎相得益彰。被视为他的标志性歌曲，亦是公认的爱情歌曲的经典之作。

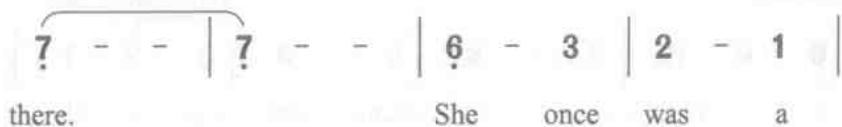
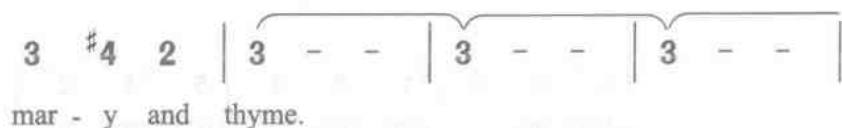
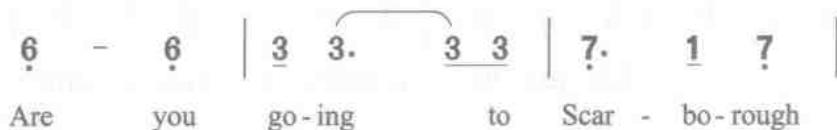
斯卡波罗集市

Scarborough Fair

词曲: 保罗·西蒙 | P. Simon

A. 加芬科尔 | A. Garfunkel

1 = G $\frac{3}{4}$



7 6 5 | 6 - - | 6 - - | 6 - - |
true love of mine.

(0 6 6 | 5 6 5 |
(On the side of a
0 0 0 | 6 6 6 | 3 3 3 | 7 1 7 |
Tell her to make me a cam - bric

1 7 6 | 6 6 5 | 3)
hill in the deep for - est green)
6 - - | 6 - - | 0 3 5 | 6 - 5 |
shirt. Pars- ley, sage, rose -

(5 6 5 | #4 3 4 | 5 #4 2 |
(Trac- ing of spar - row on snow-crest - ed
3 #4 2 | 3 - - | 3 - - | 3 - - |
mar - y and thyme.

3.) (5 6 6 |
brown) (Blan-kets and
0 0 6 | 6 - 6 | 5 - 3 | 3 2 1 |
With - out no seams - nor nee - dle

5 5 5 | 5 6 5 | 6 - 6)
 bed-clothes the child of the moun - tain

7 - - | 7 - - | 6 - 3 | 2 - 1 |
 work. Then she'll be a

(1 7 1 | 2 1 7 | 1 7 5 |
 (sleep un - a - ware of the clar - i - on

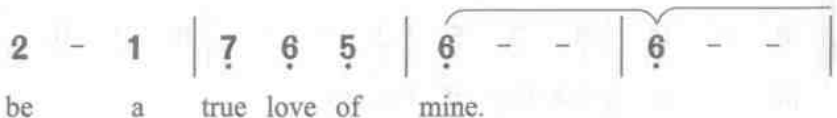
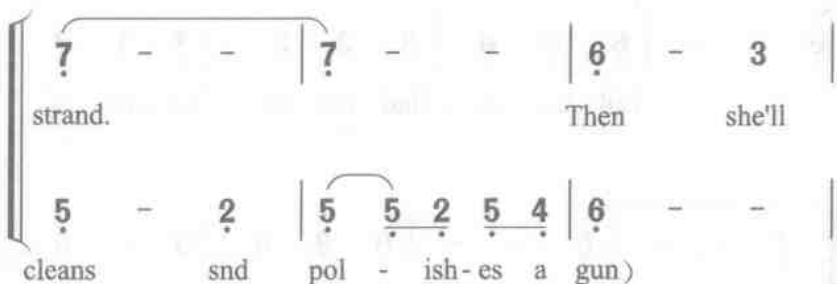
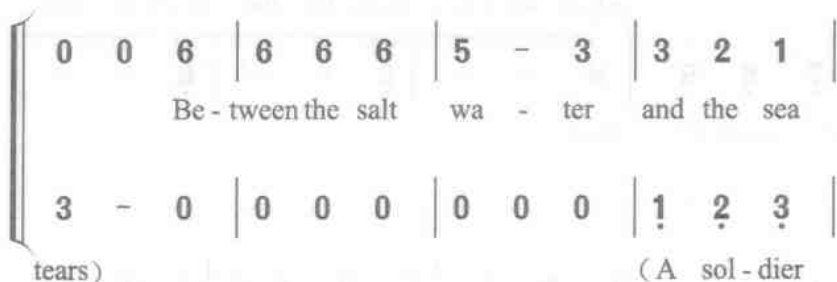
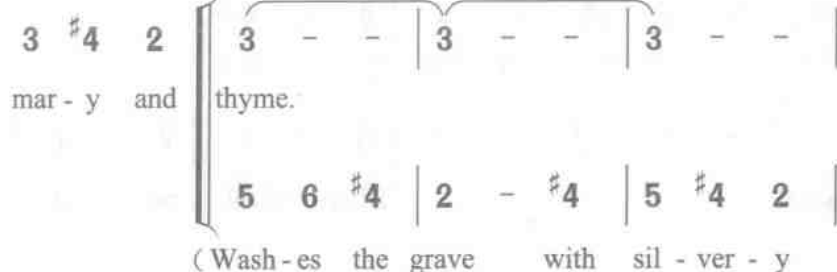
7 6 5 | 6 - - | 6 - - | 6 - - |
 true love of mine.

6 - - | 0 0 0 | 0 0 6 6 | 5 6 5)
 call) (On the side of a

6 - - | 6 6 6 | 3 3 3 | 7 1 7 |
 Tell her to find me an ac - re of

7 - - | 6 - - | 0 3 5 | 6 - 5 |
 land. Pars - ley, sage, rose -

6 - 6 | 6 6 5 | 3 - - | 0 0 0 |
 lill a sprink - ling of leaves)





Tell her to reap it with a



sick - le of leath - er.

Pars - ley,



(War bel - lows blaz - ing in scar - len bat - tal - ions)



sage, rose - mar - y and



thyme.



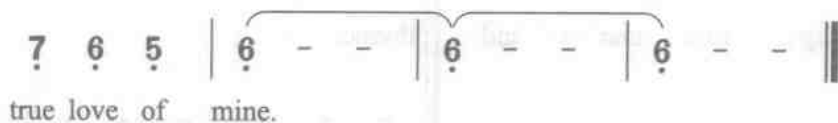
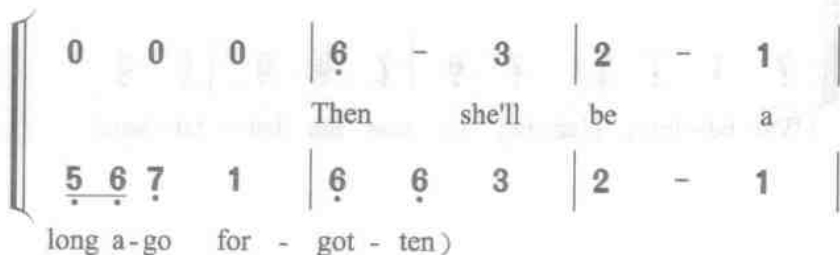
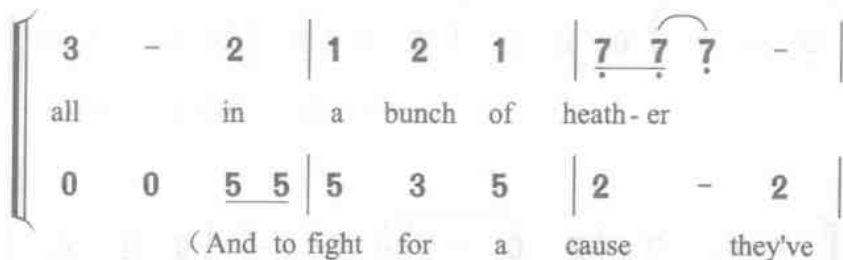
(Gen - er - als or - der their



And gath - er it



sol - diers to kill)



歌曲简介

《斯卡波罗集市》原是一首大约产生于十三世纪的苏格兰民歌，作者不详。曾有过多种版本，后经英国民歌复兴之父埃旺·麦科尔（1915-1989）考订并收入他编的一本民歌集中。英国民歌手马丁·卡西在此歌基础上进行再创作，使之成为一首优美的爱情歌曲。1962年，正在纽约大学攻读英国文学专业的保罗·西蒙从卡西那里学到了这首歌，后来他别出心裁地把自己的一首反战歌曲《山坡上》作为副歌加入其中，赋予其和平反战主题。1968年，他与加芬科尔合作的经过改编加工的二重唱版本，随着被影片《毕业生》选作插曲而广为流传。

以吻封笺

Sealed With A Kiss

作词: P.马代尔 | P.Udell

作曲: G.格尔德 | G.Geld

1 = F $\frac{4}{4}$

0 6 6 1. 1 3. 3 | 2 - - 1 7 |
 Tho' we got - ta say good - bye for the

1 6 - - | 4 4 2 5 5 2 |
 sum - mer, Darl - ing I prom - ise you

3. 3 6 5 4 3 | 4 - - 5 4 |
 this "I'll send you all my love" ev - 'ry

3 3 2 3 1 6 | 0 0 2 1 7 |
 day in a let - ter. Sealed with a

6 6. 6 1. 1 3. 3 | 2 - - 1 7 |
 kiss. Guess it's gon - na be a cold lone-ly

1 6 - 0 6 | 4 4 2 5. 2 |
 sum - mer. But I'll fill the emp - ti -

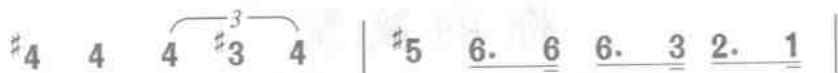
3. 3 6 5 4 3 | 4 - - 5 4 |
 ness. I'll send you all my dream ev - 'ry

3 3 2 3 1 6 | 0 0 2 1 7 |
 day in a let - ter. Sealed with a

6 - - 0 6 | #4 4 - 3 2 | 3 3 - 0 6 |
 kiss. I'll see you in the sun - light. I'll

#4 4 4 3 2 | 3 - - 0 6 |
 hear your voice ev - 'ry - where. I'll

#4 4 4 3 2 | 3 3 - 3 |
 run to ten - der - ly hold you. But



dar - ling you won't be there, I don't wan - na say good-



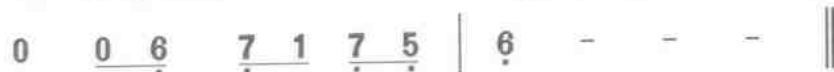
bye for the sum - mer,



Know - ing the love we'll miss. Oh, let us make a



pledge to meet in Sep - tem - ber.



And sealed it with a kiss.

怀旧絮语

怀旧不是采摘芬芳的花朵，而是赏析缤纷的落叶。这些落叶看似平常，却凝结着岁月的风霜；镌刻着笑靥和泪痕；留下了磨难的烙印；印证了人生的足迹，值得将它们永远保存在记忆的书页中。性之所至，驻目把玩，更有适时应景的音乐在耳畔助兴，不失为生活的一大情趣。

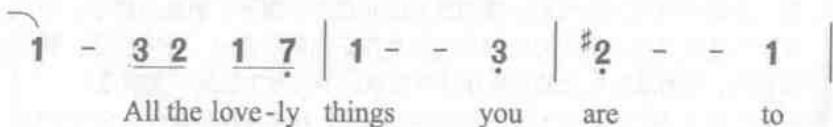
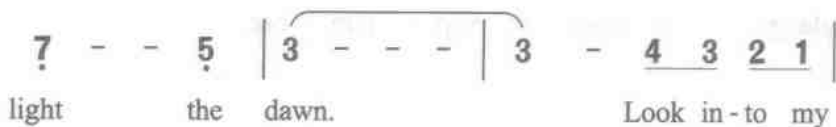
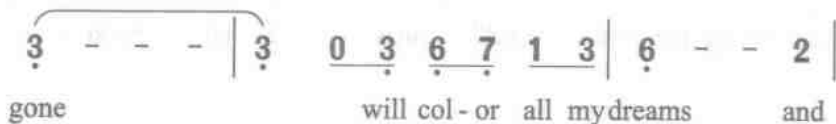
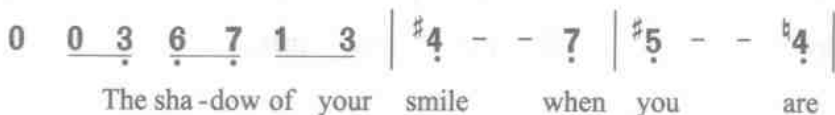
你的笑影

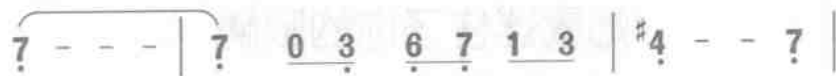
The Shadw of Your Smile

作词: P.F. 韦伯斯特 | P.F. Webster

作曲: J. 曼德 | J. Mand

1 = G $\frac{4}{4}$





me. Our wist-ful lit-tle star was



far too high. A tear-drop kissed your



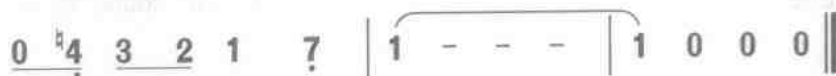
lips and so did I.



Now when I re-mem-ber spring. All the joy that



love can bring. I will be re-mem-ber-ing



the sha-dow of your smile.

怀旧絮语

老歌凝聚的是岁月的风霜；汇拢的是人生的感悟。它们的基调不论是欢欣还是悲哀；歌词不论是华丽还是朴实，往往能触及我们心中最软弱的部分。老歌之所以能穿越岁月的长廊，依旧令我们动容，令我们珍视，不仅因为它们优美隽永的旋律，更因为它们毫不走样地传递了那份本真，那份沧桑。

烟雾迷住了你的眼睛

Smoke Gets In Your Eyes

作词: 奥托·哈尔巴赫 | Otto Harbach

作曲: 杰罗姆·科恩 | Jerome Kern

1 = C $\frac{4}{4}$

Somewhat freely

p

(0 $\flat 7$ $\dot{5}$ $\dot{4}$ $\flat \dot{3}$ 7 $\dot{1}$ 5 | 4 5 $\flat 3$ 3 2) |

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

They asked me how I knew my true love was

$\dot{1}$ - - - | $\dot{1}$ - $\dot{2}$ $\dot{1}$ $\sharp 5$ 6 |

true. I of course re -

7 - 6 $\sharp 5$ $\dot{6}$ 1 | 5 - 6 5 $\dot{5}$ $\dot{6}$ |

plied. Some-thing here in - side, can-not be de -

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

nied. They said some - day you'll

4 - 3 5 4 2 | $\dot{1}$ - - - |
 find, all who love are blind.

$\dot{1}$ - $\dot{2}$ $\dot{1}$ $\sharp 5$ 6 | 7 - 6 $\sharp 5$ 6 1 |
 When your heart's on fire, you must re - a -

(0 5 $\dot{3}$ $\dot{2}$ $\dot{1}$ 5 6 3 |
 5 - 6 5 $\dot{5}$ 6 | 1 - - - |
 lize smoke gets in your eyes.

$\dot{2}$ $\dot{3}$ 1 1 1) 1 = $\flat A$
 $\dot{1}$ - - - | 3 5 $\dot{3}$ $\dot{3}$ 7 $\dot{2}$ $\dot{1}$ |
 So I chaffed them and I

3 5 7 7 6 5 6 1 | 5 - 5 - |
 gai - ly laughed to think they could doubt my

5 - - - | 3 5 $\dot{3}$ $\dot{3}$ 7 $\dot{2}$ $\dot{1}$ |
 love. Yes - to - day my love has

3 5 7 7 6 $\sharp 5$ $\sharp 4$ | 3 - 3 - |
 flown a - way. I am with - out my

2 - - - | 1 - 7̣ 2 1 6̣ |
love. Now laugh-ing friends de -

4 - 3 5 4 2 | 1̣ - - - |
ride. Tears I can-not hide.

1̣ - 2̣ 1̣ #5 6 | 7 - 6 #5 6 1 3 |
So I smile and say, "When a love-ly flame

5 - 6 5 5 6 | 1̣ - - - | 1̣ - (1̣ 0) ||
dies, smoke gets in your eyes."

歌曲简介

二十世纪三十年代美国经济大萧条,也必不可免地波及演艺圈。但就在百老汇奄奄一息之际,却有一出名为《罗贝塔》的轻歌舞剧依然吸引了大量观众。说来令人难以置信,该剧的成功,居然是叨了一首忧愁而哀伤的主题歌《烟雾迷住了你的眼睛》的光。

这首歌的出现颇具偶然性。著名作曲家杰罗姆·科恩起初只是想为《罗贝塔》写一首幕间曲,后来临时改变主意,把早先为一部广播连续剧所作,但未被采用的一首进行曲稍加改动,放慢速度,请人填上歌词,使之成为该剧的插曲。歌手玛塔拉在该剧首演时唱了这首歌,当即引起轰动。以后歌星艾伦·邓恩又在同名电影中诠释此歌,更使其不胫而走。可以毫不夸张地说,人们对这首歌的喜爱之情,一直延续到七、八十年之后的今天。

某个美丽的夜晚

Some Enchanted Evening

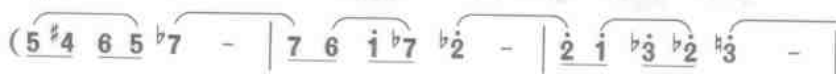
词曲: 奥斯卡·哈默斯坦二世 | Oscar Hammerstein II

理查德·罗杰斯 | Richard Rodgers

1 = C $\frac{4}{4}$

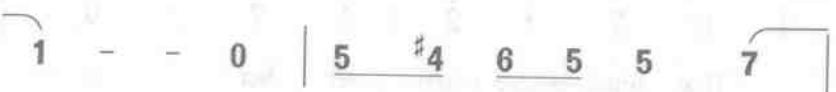
Freely

f



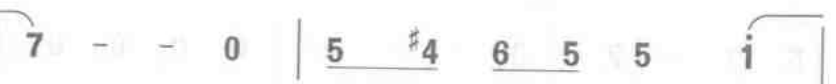
1. Some en - chant - ed eve - ning,

2. Some en - chant - ed eve - ning,



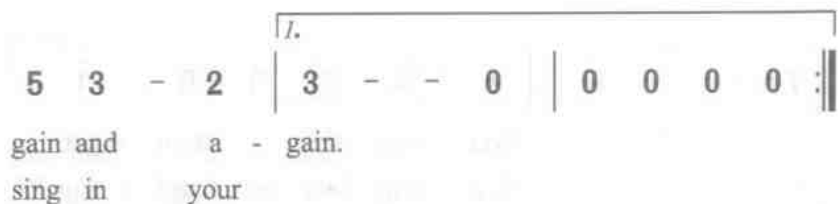
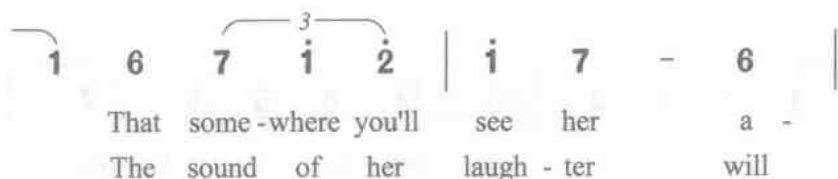
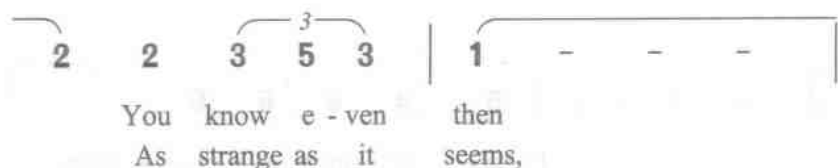
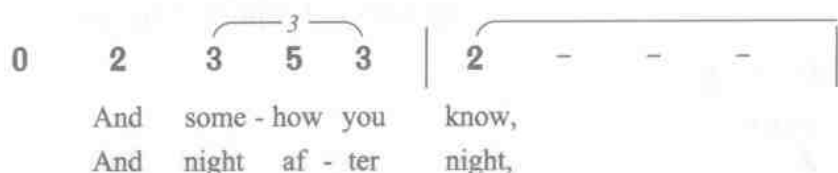
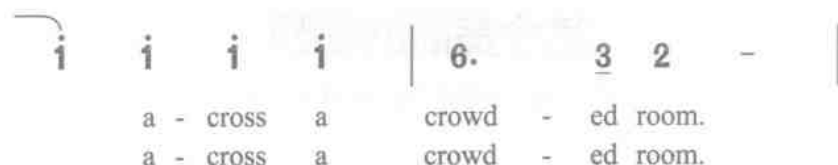
You may see a stran - ger;

Some - one may be laugh - ing;



You may see a stran - ger

You may hear her laugh - ing





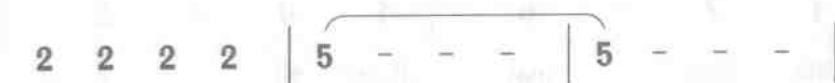
dreams.

Who can ex-plain it?



Who can tell you why?

Fools give you reas - ons;



Wise men nev - er try.



Some en - chant - ed eve - ning,



When you find your true love.



When you feel her call you

a - cross a



crowd - ed room;

Then fly to her



side

And make her your



own,

or all through your



life

you

may

dream

all

a



lone.

Once you have found her,



nev - er let her go.

Once you have found her,



nev - er

let

her

go.

歌曲简介

《某个美丽的夜晚》出自词曲名家罗杰斯和哈默斯坦联手打造的音乐剧《南太平洋》。剧中主角埃米尔·德·贝克是一位法国中年画家，他对美国海军女少尉内利·福布什一见倾心。经过一番波折，两人终于走到了一起。这首歌就是德·贝克向福布什表达其爱慕之情时所唱。

音乐之声

The Sound Of Music

词曲: 奥斯卡·哈默斯坦二世 | Oscar Hammerstein II

理查德·罗杰斯 | Richard Rodgers

1 = F $\frac{4}{4}$

5 | 6 5 4 3 - | 0 2 1 7 6 |
The hills are a - live with the sound of

7 - 7 - | 0 0 0 1 | 2 1 7 6 - |
mu - sic. With songs they have sung

0 7 1 2 3 | 4 - - - | 4 - - 5 |
for a thou-sand years. The

6 5 4 3 - | 0 2 1 7 6 |
hills fill my heart with the sound of

7 - 7 - | 0 0 0 7 | 1 2 3 4 5 6 |
mu - sic My heart wants to sing ev-'ry

$\dot{7}$ - - 1 | 1 - - - | 1 1 1 $\dot{7}$ $\flat\dot{7}$ |
 song it hears. My heart wants to

$\dot{6}$ $\dot{6}$ $\dot{6}$ $\sharp\dot{7}$ $\dot{7}$ $\dot{7}$ | 1 1 3 1 $\dot{7}$ |
 beat like the wings of the birds that rise from the

$\dot{6}$ - $\dot{7}$ $\dot{7}$ | 1 - - $\dot{7}$ | $\dot{6}$ $\dot{6}$ $\dot{7}$ $\dot{7}$ $\dot{7}$ |
 lake to the trees. My heart wants to sign like a

1 1 5 $\underline{3\ 1}$ | 2 - 2 2 |
 chime that flies from a church on a

2 - - 1 | $\dot{6}$ $\dot{6}$ $\dot{6}$ $\dot{7}$ $\dot{7}$ $\dot{7}$ |
 breeze. To laugh like a brook when it

1 1 3 $\underline{1\ 7}$ | $\dot{6}$ - $\dot{7}$ $\dot{7}$ |
 trips and falls o - ver stones on its

1 - - 1 | 3 - 1 3 | $\dot{7}$ - - $\dot{7}$ $\dot{7}$ |
 way. To sing through the night like a

1 $\underline{2\ 3}$ $\sharp 4$ $\underline{5\ 6}$ | 5 - - 5 |
 lark who is learn - ing to pray. I

6 5 4 3 - | 0 2 1 7 6 |
go to the hills when my heart is

7 - 7 - | 0 0 0 1 | 2 1 7 6 - |
lone - ly. I know I will hear

0 7 1 2 3 | 4 - - - | 4 - - #4 |
what I've heard be - fore. My

5 3 4 5 - | 5 3 4 5 5 |
heart will be blessed with the sound of

5 - 1 - | 1 - 1 4 | 7 - - - |
mu - sic. And I'll sing

(6 5 4 | 3 -)
7 - - - | 1 - - - | 0 0 ||
once more.

怀旧絮语

怀旧是对往事的重新估价。岁月荏苒，在催白头发的同时，也打磨了练达的胸怀，开阔的视野，使我们能以客观、平实的心态回溯既往，将曾经的磨难视为人生的必修课，对曾经的幼稚付之一笑。如果把怀旧心态比作音乐，那么它已经滤除了浮躁之类的嘈杂之声，进入了养性怡神的境界。经常品味又何乐而不为呢？

寂 静 之 声

The Sound Of Silence

词曲: 保罗·西蒙 | Paul Simon

1 = F $\frac{4}{4}$

(6 3 1 3 6 3 1 3 | 6 3 1 3 6 3 1 3) |

0 6 6 1 1 3 3 | 2 - - - |

Hel-lo dark-ness my old friend,

0 5 5 5 5 7 7 2 2 | 1 - - - |

I've come to talk with you a - gain.

0 1 1 1 1 3 3 5 5 | 6 - 5 - |

Be-cause a vi-sion soft-ly creep - ing

0 1 1 3 3 5 5 | 6 - 5 - |

left it's seeds while I was sleep - ing.

0 1 1 6 6. | 6 6 7 1 1. |

And the vi-sion that was plant-ed

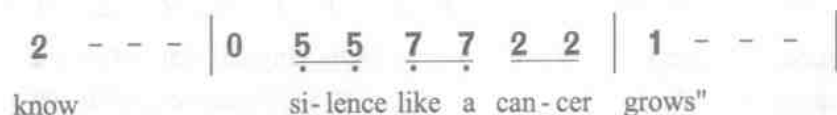
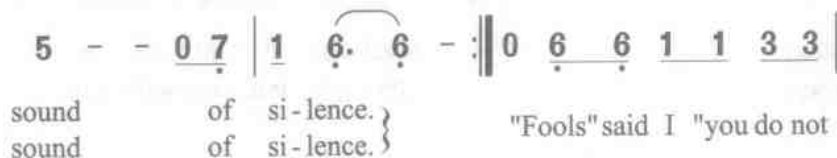
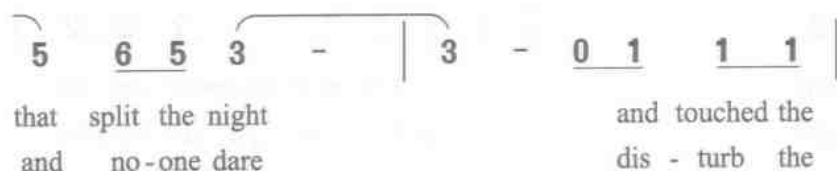
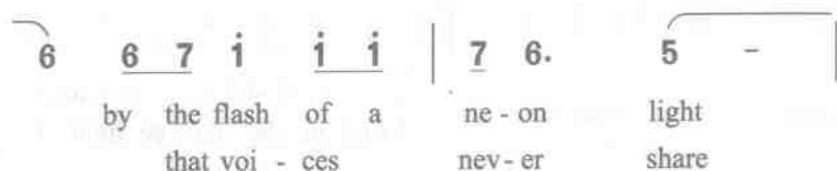
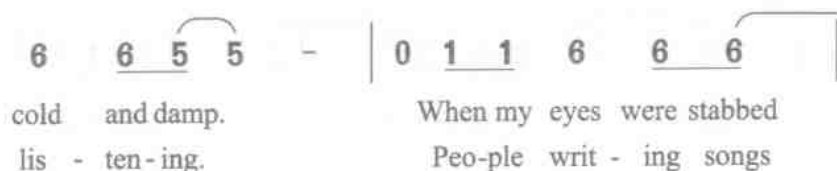
7 6. 5 - | 5 6 5 3 - | 3 - 0 1 1 1 |
 in my brain still re-mains with-in the

5 - - 0 7 | 1 6. 6 - || 0 6 6 6 1 1 3 3 |
 sound of si-lence. { In rest-less dreams I walked a-
 And in the nak-ed light I

2 - - - | 0 5 5 5 7 7 2 2 |
 lone nar-row streets of cob-ble
 saw ten thou-sand peo-ple may-be

1 - - - | 0 1 1 3 3 5 5 |
 stone, neath the ha-lo of a
 more. Peo-ple talk-ing with-out

6. 5 5 - | 0 1 1 1 3 3 5 5 |
 street lamp. I turned my col-lar to the
 speak-ing. Peo-ple hear-ing with-out



0 1 1 3 3 5 5 | 6. 5 5 - |

"Hear my words that I might teach you.

0 1 1 3 3 5 5 | 6. 5 5 - |

Take my arms that I might reach you".

0 1 1 6 - | 6 7 i i | 7 6. 5 - |

But my words like si - lent rain drops fell

0 0 0 0 || $\frac{2}{4}$ 0 0 7 || $\frac{4}{4}$ 1 1. 1. 1 1 |

and echo - ed in the

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

wells of si - lence. And the peo - ple bowed and

2 - - - | 0 5 5 7 7 2 2 | 1 - - - |

prayed to the ne - on god they made.

0 1 1 3 3 5 5 | 6. 5 5 - |

And the sign flashed out it's warn - ing,

0 1 1 3 3 5 5 | 6. 5 5 - |

in the words that it was form - ing.

0 1 1 3 5 5 | 6 6 6 6 6 7 |

And the sings said "The words of the pro-phets are

1 1 1 1 7 6. | 5 - 5 5 6 5 4 |

writ - ten on the sub - way walls and ten - e - ment

3 - - 0 7 | 1 1. 1 1 1 |

halls" And whis - pered in the

5 - - 0 7 | 1 6. 6 - | 0 0 0 0 ||

sound of si - lence.

怀旧絮语

怀旧往往是对浩瀚往事的归纳与提炼。它崇尚简洁，忌讳繁琐。对热闹喧哗敬而远之，对袅袅炊烟、潺潺清泉情有独钟。是的，对饱经岁月风霜的心灵来说，或许惟有这种淡雅与恬静，才能产生畅快与慰藉的效果。而了无痕迹地营造曲径通幽的怀旧境界，正是音乐之所长。

温柔的倾诉

Speak Softly Love

作词:拉里·库西克|Larry kusik

作曲:尼诺·罗塔|Nino Rota

1 = C $\frac{4}{4}$

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

Speak softly love, and hold me warm against your

3 - 0 3 6 1 | 7 6 1 6 7 6 3 $\flat$ 3 |

heart. I feel your words, the tender trembling mo-ment

2 - 0 2 4 $\sharp$ 5 | 7 - 7 2 4 $\sharp$ 5 |

start. We're in a world our ve - ry

6 - 0 6 1 5 | 4 3 5 4 4 3 3 $\sharp$ 5 |

own, shar-ling a love that on - ly few have ever

6 - 0 6 6 $\flat$ 6 | 5 - 7 6 4 |

know. Wine colored days warmed by the

3 - 0 3 5 3 | 2 - 2 2 4 #2 | 3 - 0 3 6 1 |
 sun deep velvet night when we're one. Speak softly

7 6 1 6 7 6 4 5 | 3 - 0 3 6 1 |
 love, so no one hears us but the sky. The vows of

7 6 1 6 7 6 3 3 | 2 - 0 2 4 #5 |
 love me make will live un - til we die. My life is

7 - 7 2 4 #5 | 6 - 0 6 1 5 |
 yours and all the cause you came in

4 3 5 4 4^v 3 3 #5 | 6 - - - ||
 to my world with love, so softly love.

怀旧絮语

怀旧不会带来意外的惊喜。我们从中能感受到的，只会是回溯人生旅途之际的感慨；理顺生活积累之余的充实；或者是盘点经验教训之后的感悟……这难道不也是可喜的收获？这正像欣赏昔日的音乐，我们不在乎它是老调重弹还是花样翻新，注重的是它能否引发心灵的震颤，带给我们回味的欢欣。

天堂里的陌生人

Stranger In Paradise

作词: 罗伯特·莱特 | Robert Wright

作曲: 乔治·弗里斯特 | George Forrest

1 = F $\frac{4}{4}$

2 2 6 - | 6 5 6 4 3 2 |

Take my hand I'm a strang - er in

3 4 5 - - | 0 6 3 2 1 |

par - a - dise. All lost in a

6 6 2 - | 2 3 2 1 7 |

won - der - land, a strang - er in

1 7 6 - - | 0 7 1 3 |

par - a - dise. If I stand

2 2 6 - | 6 5 6 4 3 2 |

star - ry eyed, that's a dan - ger in

3 4 5 - - | 0 6 3 2 1 |
 par - a - dise. For mor - tals who

6 6 2 - | 2 3 2 1 7 |
 stand be - side, an an - gel like

转(1 = $\flat D$)
 1 - - - | 0 1 1 1 | 1 - - - |
 you. I saw your face,

1 1 $\flat 2$ $\flat 3$ | $\flat 3$ - 4 - | 4 - $\flat 2$ $\flat 3$ $\flat 4$ |
 and I as - cend - ed out of the

5. 5 5 - | 5 - 5 4 5 |
 com - mon place in to the'

$\flat 6$ - - - | 0 $\flat 6$ 6 6 | $\flat 6$ - - - |
 rare! some-where in space

$\flat 6$ 6 $\flat 7$ 6 | $\dot{1}$ - 5 - | 0 5 5 5 |
 I hang sus - pend - ed un - til I

$\sharp 4$ - - - | 4 $\sharp 4$ 5 6 5 $\flat 4$ |
 know there's a chance that you

3 - - - | 0 3 4 5 4 3 |
 care. Won't you an - swer the

2 2 6 - | 6 5 6 4 3 2 |
 fer - vent prayer of a strang - er in

3 4 5 - - | 0 6 3 2 1 |
 par - a dise? Don't send me in

$\dot{6}$ $\dot{6}$ 2 - | 2 3 2 1 $\dot{7}$ |
 dark des - pair from all that I

1 7 6 - - | 0 7 1 2 3 |
 hun - ger for. But o - pen your

2 2 6 - | 6 5 6 4 3 2 |
 an - gel's arms to the strang - er in

3 4 5 - - | 0 6 5 4 3 |
 par - a - dise. And tell him that

6 6 2 - | 2 3 2 1 7 |
 he need be a strang - er no

1 - - - | 1 - - - | 1 - - - ||
 more.

怀旧絮语

怀旧如同欣赏一部旧影片，不论是黑白还是彩色；无声也好，有声也罢；它对我们见证昔日岁月都弥足珍贵。有时无声胜似有声，黑白比彩色更具价值，因为这两种形态代表着我们记忆深处最为朴实、最为纯真的东西。但不管怎样，寻觅与这部影片的情节吻合的音乐，往往能起到与影片相得益彰的效果。

幻 觉

Stardust

作词:米切尔·帕里什|Mitchell Parish

作曲:霍奇·卡迈克尔|H.Carmichael

1 = C $\frac{4}{4}$

0 1 3 1 2 7 1 6 | 7 6 5 - - |

And now the pur-ple dusk of twi - light time,

4 3 #2 3 1 7 #5 3 | #1 - - - |

steals a - cross the mea - dows of my heart.

0 2 4 6 2 4 6 | 5 3 5 1 - - |

High up in the sky the lit - tle stars climb,

7 7 #2 6 7 2 6 | 5 5 5 - - |

al - ways re-mind-ing me that we're a - part.

0 1 3 1 2 7 1 6 | 7 6 5 - - |

You wan-dered down the lane and far a - way,

4 3 #2 3 1 7 #5 3 | #1 - - - |
 leav - ing me a song that will not die.

0 2 4 6 2 4 6 | 5 3 5 1 - |
 Love is now the star-dust of yes - ter - day.

0 5 6 4 5 3 4 2 | 1 - 1 7 1 #1 |
 The mu - sic of the years gone by. Some - times I

2 #1 6 4 | 2 4 6 3 | 3 - - - |
 won - der why I spend the lone - ly night

2 1 b6 4 2. 2 | 1 5 1 - |
 dream - ing of a song. The mel - o - dy

7 3 7 5 3 - | 0 6 1 6 4 5 3 4 |
 haunts my rev - er - ie. And I am once a - gain with

2 - 2 3 2 | 5 5 5 - | 0 2 3 5 2 #2 5 |
 you, when our love was new, and each kiss an in-spir-

3 - 6 - | 6 - - 3̇ | 3̇ 2̇ 1̇ 6 3 #4 |
a - tion. But that was long a - go, now

7 2 ^b2 1 1 6 ^b2 | 5 5 6 2̇ 2̇ 6 |
my con - so - la - tion is in the star-dust of a

5 - - 1̇ | 2̇ 1̇ 6 4 | 2 4 6 3̇ |
song. Be - side a gar - den wall, when stars are

3̇ - - - | 2̇ 1̇ ^b6 4 2. 2̇ | 1̇ 5 1̇ - |
bright, you are in my arms, the night-in- gale

7 3̇ 7 5 3 - | 0 6 1̇ 6 4 5 3 4 |
tells his fair - y tale of par - a - dise, where ros - es

2 - 2 3 2 | 5 #4 ^b4 - | 4 - - 1 2 |
grew tho' I dream in vain. In my



heart it will re - main. My star-dust mel - o - dy,



the mem-o - ry of love's re frain.

歌曲简介

《幻觉》这首歌是一位爱好音乐的年轻律师灵感的产物。

1927年深秋的一个傍晚，刚刚成为律师的霍奇·卡迈克尔回到母校印地安那大学，独自漫步校园，回味学生时代的往事。在一处人称“求爱墙”的地方，他悄然倚墙而坐，遥望繁星点点的夜空。蓦然，脑海里涌现出一组奇妙的旋律，他赶紧到校内唯一有钢琴的学生餐厅，坐在钢琴前边弹边记边改，不一会儿就写成了一首优美、明快的钢琴小品，他采纳了一个老同学的建议，将其命名为《幻觉》。后来，有人将其放慢节奏，填上歌词，使之成了一首有着梦幻意境的抒情歌曲。

《幻觉》问世多年来，得到了无数人的喜爱。早在二十世纪四十年代，其唱片销售量就达到当时堪称奇迹的100万张。到七十年代，《幻觉》的声乐及器乐唱片版本竟达千种之多。有人甚至断言，如果哪家出版社要出版美国流行歌曲选萃之类的书，那么浮现在编辑脑际的头一首歌，肯定会是《幻觉》。

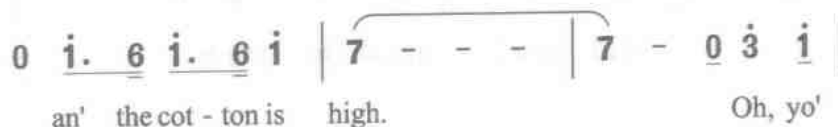
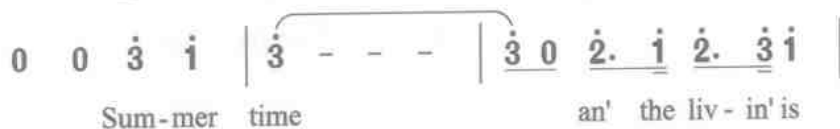
夏日时光

Summer Time

作词: 杜波斯·海华德 | DuBose Heyward

作曲: 乔治·格什温 | George Gershwin

1 = C $\frac{2}{2}$



$\dot{3}$ $\dot{2}$ $\dot{1}$ - | $\dot{1}$ $\dot{6}$ - - - | $\dot{6}$ - - - |
 don' yo' cry.

$\dot{6}$ 0 0 0 | 0 0 $\dot{3}$ $\dot{3}$ $\dot{1}$ | $\dot{3}$ $\dot{3}$ - - |
 One of these morn-in's

0. $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{2}$ $\dot{3}$ $\dot{1}$ | $\dot{6}$ - $\dot{3}$ - |
 you' goin' to rise up sing - in'.

$\dot{3}$. 0 $\dot{3}$ $\dot{1}$ | $\dot{2}$ $\dot{2}$ $\dot{2}$ $\dot{2}$ - |
 Then you'll spread yo' wings

0 $\dot{1}$. $\dot{6}$ $\dot{1}$. $\dot{6}$ $\dot{1}$ | $\dot{7}$ - - - | $\dot{7}$ - 0 $\dot{3}$ $\dot{3}$ $\dot{1}$ |
 an' you'll take - the sky. But till that

$\dot{3}$ $\dot{3}$. $\dot{3}$ - | 0 $\dot{2}$. $\dot{1}$ $\dot{2}$. $\dot{3}$ $\dot{1}$ |
 morn - in' there's a noth - in' can



怀旧絮语

怀旧如同一个长长的画廊，其中陈列的画作往往差异悬殊，各具风采。有的如山岳般厚重、浪涛般汹涌；有的如袅袅炊烟般轻盈、绵绵春雨般亲切；也有的像叮咚的山泉般清澈、鸟语花香般鲜活……它们能从浩瀚的记忆中脱颖而出，必定契合了我们特定的心理需求；也每每缘于美妙音乐的启迪和导引。

超 级 明 星

Superstar

作词:邦妮·布兰列特|Bonnie Bramlett

作曲:莱昂·鲁塞尔|Leon Russell

1 = C $\frac{4}{4}$



1. Long a - go

and oh so far a-way

2. Lone - li-ness

is such a sad a-ffair



I fell in love with you

be-fore the

and I can hard-ly wait

to be with



second show.

Your gui-tar

you a - gain.

What to say



it sounds so

sweet and clear

to make you

come a - gain



but you're not rea - lly hear,
come back to me a - gain



it's just the ra - dio.
and play your sad gui - tar. }



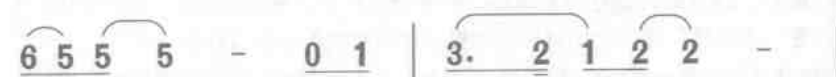
Don't you re - mem - ber you told me you loved me



ba - by. You said you'd be coming back this way again



ba - by. Baby baby baby baby oh



ba - by I love you.

To coda



1.

3 3 2 1 - | (7̣. 6̣ 5̣ - |

I really do

3̣ - 0 7̣ 6̣ 7̣ | 1̣ 7̣ 6̣ - - | 6̣ 5̣ 1̣ - - |

1̣ - 0 6̣ 7̣ 1̣ | 2̣ - 1̣ - | 6̣ - 5̣ - |

2.

6̣ - 7̣ - | 6̣ 7̣ - 3̣ 6̣) :|| 3̣ 3̣ 5̣ 3̣ - |

I really do,



coda

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

D.S. I really do.

怀旧絮语

怀旧可以发生在成功之时，沮丧之际，但更多的时候，怀旧是不需要理由的。怀旧在我们的情感世界中，犹如一泓清泉，一缕凉风，一道风景，时不时闪现在内心深处，经常给我们带来欣赏的喜悦、回味的快意。或许没有什么会比音乐更能揭示怀旧对我们意味着什么……

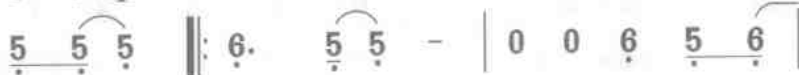
村路带我回家

Take Me Home, Country Roads

词曲: B.达诺夫、T.尼维特、约翰·丹弗

B. Danoff, T. Nivert, J. Denve

1 = G $\frac{4}{4}$



1. Al-most heav-en West Vir-gi
2. (All my) mem-'ries gath-er' round



- ia Blue Ridg
her min-er's



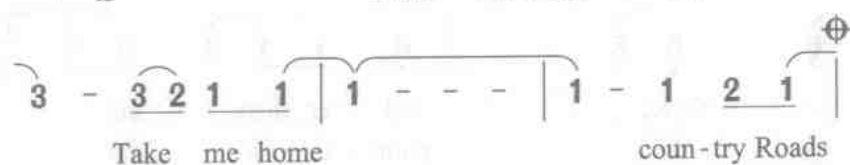
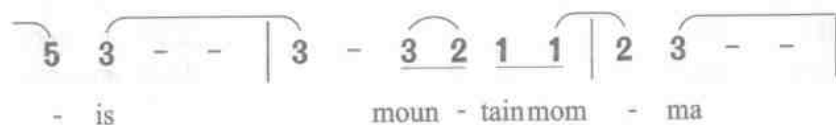
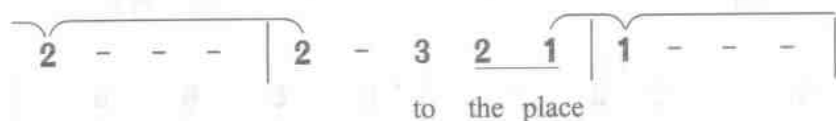
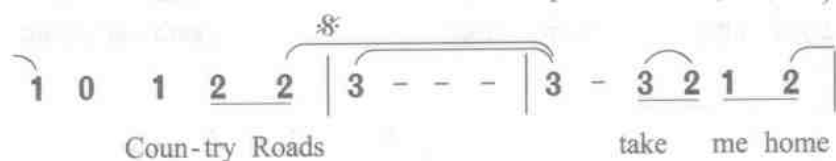
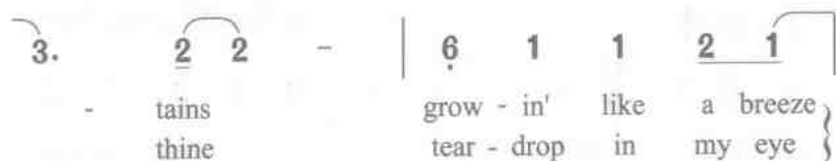
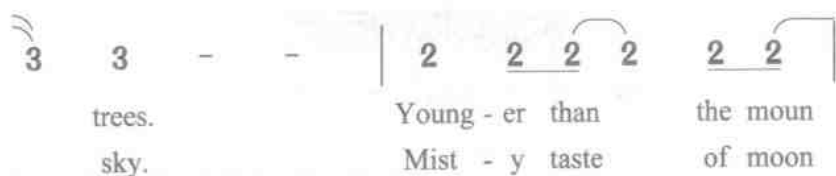
Moun-tain She-nan-do-ah
la-dy stran-ger to blue

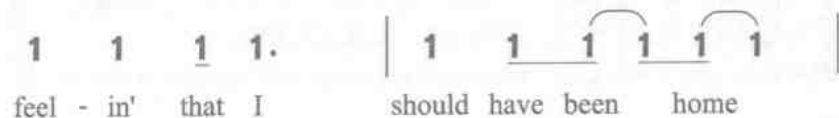
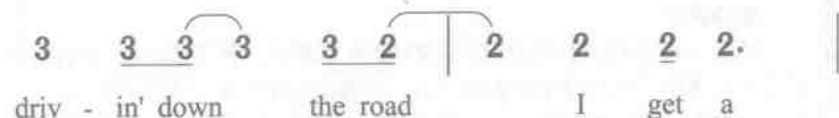
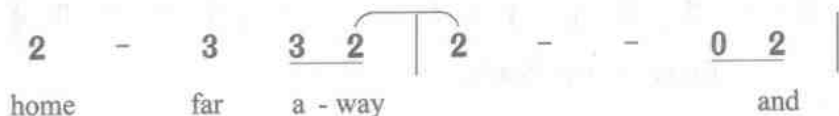
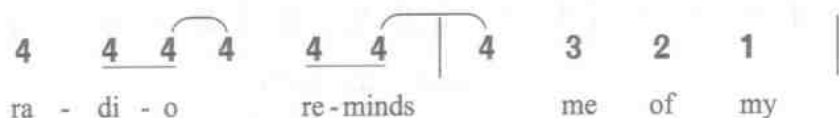
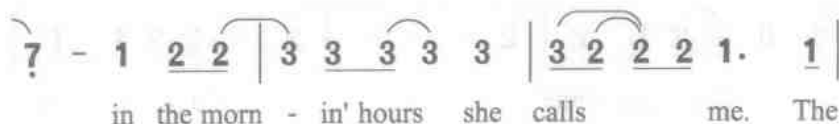
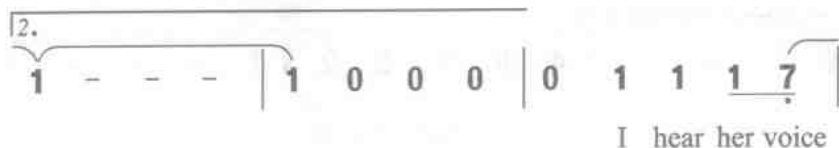
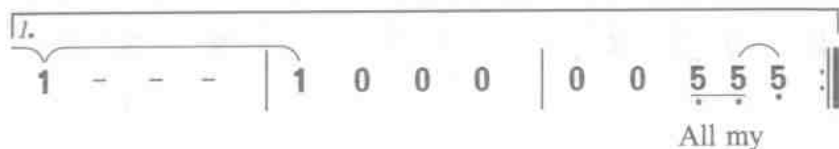


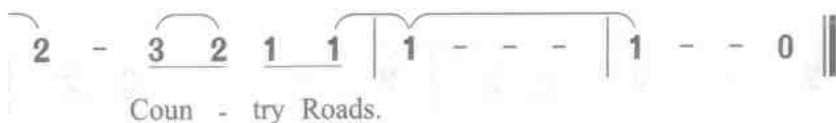
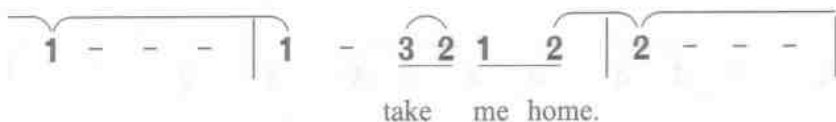
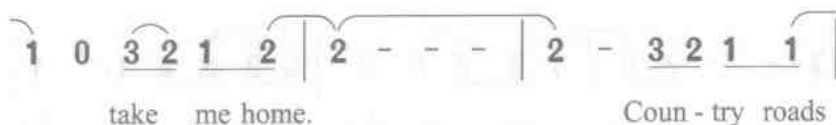
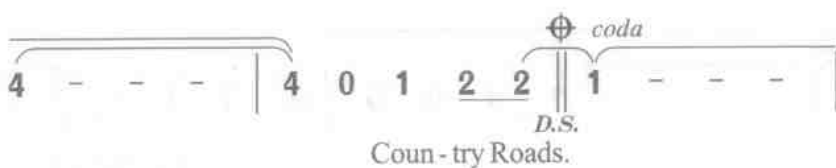
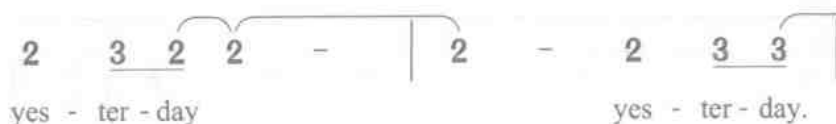
Riv-er. Life is old
wa-ter. Dark and dus



there, old-er than the
- ty paint-ed on the







歌曲简介

约翰·丹弗(1943-1997)是美国著名乡村歌手。他演唱的歌曲大都出自本人手笔,具有抒情民歌的风格,内容也健康清新。他的歌喉质朴流畅,具有极强的艺术感染力。在三十余年的歌坛生涯中,丹弗共获得8张白金唱片和21张金唱片,二十世纪九十年代仅三张个人精选专辑的发行量就逾千万。这首《村路带我回家》是他的代表作之一。

田纳西圆舞曲

Tennessee Waltz

作词: 瑞德·斯围子德 | Redd Steward

作曲: 皮·维·金 | Pee Wee King

记谱: 洪韵

1 = C $\frac{3}{4}$

1 2 | 3 5 5 | 1 2 | 3 5 5 | 1̇ 2̇ |

I was danc-ing with my dar-ling to the

3̇ 5̇ 5̇ | 3̇ 2̇ | 1̇ 6 | 1̇ 2̇ | 1̇ 5. | 1̇ |

Ten-nes - see waltz when an old friend I

6 5 3 | 2 - - | 2 - | 1 2 |

hap - pened to see. In - tro -

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

duced him to my loved one and while they were
(her)

1̇ 6 | 1̇ | 1̇ 5. | 3 | 4 3 2 |

waltz-ing, my friend stole my sweet-heart from

1 - - | 1 - | 1̇ 2̇ | 3̇ 5. | 3̇ |

me. I re - mem ber the

$\dot{2}$ - $\dot{3}$ $\dot{3}$ | $\dot{2}$ $\dot{1}$ 4 6 | 5 - $\dot{1}$ $\dot{1}$ |
 night and the Ten - nes - see Waltz. Now I

$\dot{1}$ 6 5 | $\underline{3}$ 6 5 3 | $\overset{\frown}{2}$ - - |
 know just how much I have lost.

$\overset{\frown}{2}$ - $\underline{1}$ 2 | $\underline{3}$ 5 5 $\underline{1}$ 2 | $\underline{3}$ 5 5 $\dot{1}$ $\dot{2}$ |
 Yes, I lost my lit-tle dar-ling the

$\underline{\dot{3}}$ $\underline{\dot{5}}$ $\underline{\dot{5}}$ $\underline{\dot{3}}$ $\underline{\dot{2}}$ | $\dot{1}$ $6.$ $\underline{\dot{2}}$ | $\dot{1}$ 5 3 |
 night. They were play - ing the beau - ti - ful

4 3 2 | $\overset{\frown}{1}$ - - | 1 - ||
 Ten nes see Waltz.

歌曲简介

帕蒂·佩奇是二十世纪五、六十年代在美国家喻户晓的女歌手，她对各种类型的歌曲都驾轻就熟，但尤为擅长演绎乡村和西部风格的歌曲，这方面最典型的例子莫过于大家熟知的《田纳西圆舞曲》。据说当初连佩奇自己也不看好此歌，觉得最多放在唱片的B面，为有可能走红的歌曲作陪衬。但没想到此歌推出后引起极大轰动，唱片售出了几百万张，成了她经久不衰的招牌歌曲，还十分难得地被田纳西州定为州歌。

感谢回忆

Thanks For The Memory

作词: 莱昂·罗宾 | Leo Robin

作曲: 拉尔夫·兰格尔 | Ralph Rainger

1 = F $\frac{4}{4}$

($\sharp$ 4. 4 4. 4 5 5 5 5 | $\flat$ 6. 6 6 6 6 6 6 | $\sharp$ 6 6 - 3 |

$\hat{1}$ - - -) ||: 5 - 0 3. 2 | 1. 6 6 - 0 5 |

1. Thanks for the mem-o-ry of

2. Thanks for the mem-o-ry of

6. 6 6 5 $\flat$ 7 7 0 | $\sharp$ 7. 7 7 5 1 1 0 1 |

can - dle light and wine, cas - tles on the Rhine, the
sen - ti ment-al verse, noth - ing in my purse, and

$\sharp$ 1. 1 1. 1 2. 2 2. 2 | 3. 3 3 3 4 4 5 |

Par - the-non and mo-mentson the Hud-son Riv-er Line. How
chuck-les when the preach-er said "For bet - ter or for worse". How

6 6 0 1 | 2 - - 0 |

love - ly it was!

love - ly it was!

5 - 0 3. 2 | 1. 6 6 - 0 5 |
 Thanks for the mem - o - ry of
 Thanks for the mem - o - ry of

6. 6 6 5 ^b7 7 0 | ^b7. 7 7 5 1 1 0 1 |
 rain - y af - ter - noons, swing - y Har - lem tunes, and
 lin - ge - rie with lace, pils - ner by the case, and

#1. 1 1. 1 2. 2 2. 2 | 3. 3 3 3 4 4 5 |
 mo - tor trips and burn - ing lips and burn - ing toast and prunes. How
 how I jumped the day you trumped my one and on - ly ace. How

6 6 0 1 | 2 - - 0 |
 love - ly it was!
 love - ly it was!

^b3 3 3 2 2 2 | 1 1 0 5 |
 Ma - ny's the time that we feast - ed and
 We said good - bye with a high - ball; Than

^b3 3 3 2 2 2 | #1 1 0 1 |
 ma - ny's the time that we fast - ed. Oh,
 I got as "high" as a stee - ple. But

2 2. 2 5 5. 5 | 6 6 0 7 |
 well, it was swell while it last - ed; we
 we were in - tel - li - gent peo - ple; no

2 2 2 0 5 | #2 2 2 3 |
 did have fun and no harm done. And
 tears, no fuss, Hur - ray for us. So

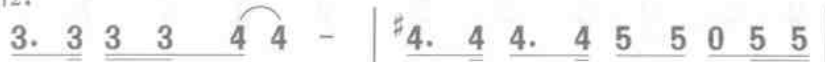
5 - 0 3. 2 | 1. 6 6 - 0 5 |
 thanks for the mem - o - ry of
 thanks for the mem - o - ry and

6. 6 6 5 b7 7 0 | #7. 7 7 5 1 1 0 1 |
 sun - burns at the shore, nights in Sing - a - pore. You
 strict - ly en - tre - nous, dar - ling, how are you? And

#1. 1 1. 1 2. 2 2. 2 | 1. 3. 3 3 3 4 4 5 |
 might have been a head - ache but you nev - er were a bore, so
 how are all the lit - tle dreams that

6 6 - 3 | 1 - - 0 :||
 thank you so much.

12.



nev- er did come true?

Awf-'ly glad I met you, chee-ri-



o and too-dle-oo and thank you so much!

怀旧絮语

怀旧有时就像是一面滤色镜，它能使昔日浓墨重彩的情景归于平淡；也能把曾经的过节和纠葛化为理解。它在我们回溯以往的人生道路之际，不知不觉中纠正了我们视角的偏颇，为我们悄然“还原”着生活的真谛。不知您是否觉得，音乐应该是这面滤色镜不可或缺的组成部分？

喷泉里的三枚硬币

Three Coins In The Fountain

作词: 萨米·卢恩 | Sammy Cahn

作曲: 米尔·斯泰因 | Mule Styne

1 = C $\frac{4}{4}$

0 6 5 4 3 | 5 2 - - |
Three coins in the foun - tain.

4 4 3 2 1 2 | 3 - - - |
Each one seek-ing hap - pi - ness.

1 1 1 2 3 | 2 6 - - |
Thrown by three hope-ful lov - ers.

2 2 1 7 6 7 | 1 - - - |
Which one will the foun - tain bless?

0 6 5 4 3 | 5 2 - - |
Three hearts in the foun - tain.

4 4 3 2 1 2 | 3 - - - |
Each heart long-ing for its home.

1 1 1 2 3 | 2 6 - - |
 There they lie in the foun - tain.

2 2 1 7 6 7 | 1 - - - |
 Some - where in the heart of Rome.

i i 7 6 5 6 | 5 - - - |
 Which one will the foun - tain bless?

i i 2 i b7 b6 | 5 - - - |
 Which one will be foun - tain bless?

0 6 5 4 3 | 5 2 - - |
 Three coins in the foun - tain.

4 4 3 2 1 2 | 3 - - - |
 Through the rip - ples how they shine.

1 1 1 2 3 | 2 6 - - |
 Just one wish will be grant - ed.

2 2 2 1 7 6 7 | 1 - - 3 5 | i - - 4 6 |

One heart will wear a val-en - tine. Make it mine! Make it

i - - 4 6 | i - - - | i - - 0 ||

mine! Make it mine!

歌曲简介

罗马市中心广场上的特莱维喷泉，只是这座历史名城众多的旅游景点之一。但从1954年之后，它却成了罗马最吸引游客的名胜之一，这不能不归功于影片《罗马之恋》的主题歌《喷泉里的三枚硬币》。这部二十世纪福克斯公司1954年出品的影片描写三位美国女郎在喷泉中投下三枚硬币，企盼自己能像传说的那样交上好运，最后果真各自觅得如意郎君。为影片配唱此歌的是一支名为“四埃斯”的男声四重唱组合，但弗朗克·辛纳特拉在影片原声带中的演唱，却使此歌广为流传，并为特莱维喷泉起到了绝妙的推销作用。

老橡树上的黄丝带

Tie A Yellow Ribbon Round The Old Oak Tree

作词:欧文·列文|Irwin Levine

作曲:拉塞尔·布朗|L.Russell Brown

1 = C $\frac{4}{4}$

(0 1 3 5 | 6 5 6 6 5 3 | 0 7 3 5 |

6 5 6 6 5 3 | 0 6 2 4 | 5 4 5 5 4 2 |

0 7 7 2 | 4 5 4. 3 2 ||: 1) 1 1 3 5 |

1. I'm com - in' home

2. Bus Dri - ver

5 5 5 1 7 | 7 - - - | 0 0 0 3 5 |

I've done my time,
please look for me.

now I've
'Cause I

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

got to know what is
could - n't bear to see

and isn't mine.
what I might see,



If you re - ceived my
I'm real - ly still in



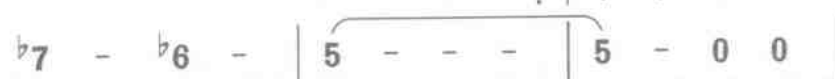
let - ter tell - in' you I'd soon be free.
pri - son and my love she holds the key.



Then you'll know just what to do
sim - ple ye - llow rib - bon's what I



if you still want me. If you
need to set me free. I wrote and



still want me.
told her please. }

1. 5 6 3. | 5 1. 2 1 |

Tie a ye - llow ri - bbon round the

7 - 6. 5 | 5 - 6 5 | ^b7 - 6 - |

old oak tree. It's been three long

5 - 6 5 | 6 - 5. 4 | 4 - 0 0 6 |

years do you still want me? If

5 4. 5 4 | 5 4. 1 2 | 3 - 3 - |

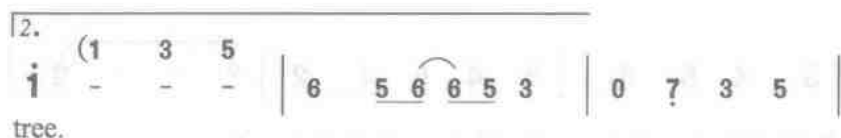
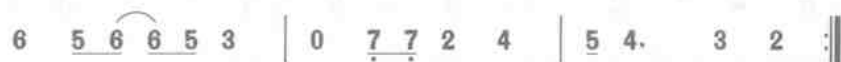
I don't see a ri - bbon round the old oak

2 1. 0 0 2 | 3 3 3 3 0 1 | 3 3 3 3 - |

tree. I'll stay on the bus for - get a - bout us

0 3 3 5 6. | 7 - - 6 | 5 4. 5 4 |

put the blame on me. If I don't see a



4. 4 5 4.

me and now the

5 4 5 4.

whole damn bus is

5 4 1 2

cheer- ing and I

3. 3 5 6

can't be - lieve I

7 - - 6

see a

5 4 5 4.

hund - red ye - llow

5 4 0 1 2

ri - bbon round the lod

3 - - 2

3 5. 5 6

oak

21. 1 -

tree.

1 - - -

1 0 0 0

歌曲简介

《老橡树上的黄丝带》是根据二十世纪七十年代发表在美国《纽约邮报》上的一篇小说创作的叙事歌曲，小说的主人公刑满释放前写信与妻子约定，如果她仍念旧情，乐于他的回归，就在房前的老橡树上系一条黄丝带。结果长途汽车上所有的乘客都和他一起翘首盼望，他们等到的是老橡树上几乎挂满了黄丝带……这首歌的词曲作者分别是欧文·列文和拉塞尔·布朗。以托尼·奥兰多为主唱的“黎明”乐队演绎的版本唱片销量达到550万张。歌曲在1973年8月连续4周称雄排行榜。由于这首歌的广泛影响，在美国，人们往往以家家户户挂出黄丝带表达对从战场回归，或历经艰辛重获自由者的欢欣之情。

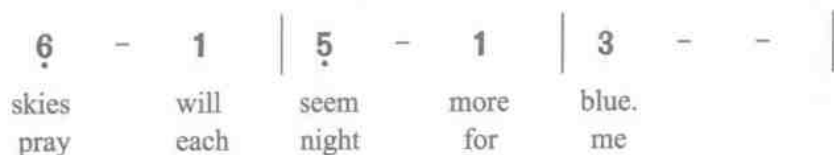
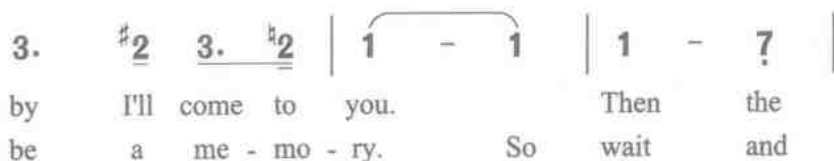
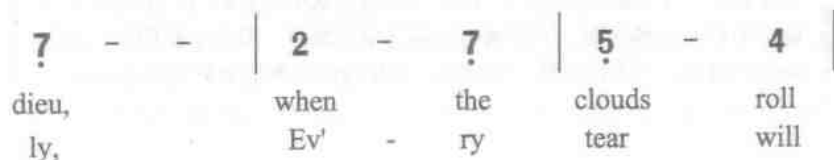
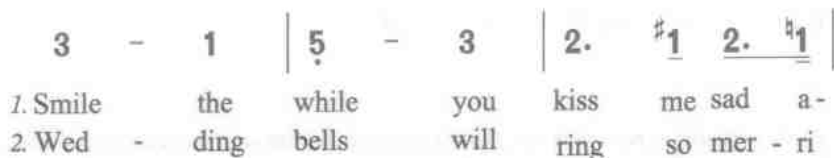
重逢有日

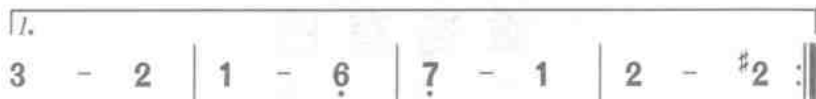
Till We Meet Again

作词: 雷蒙·B.伊甘 | Ray mend B.Egan

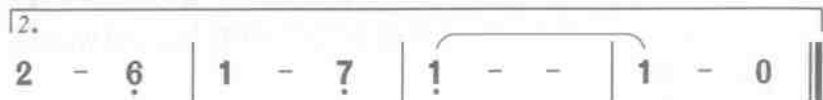
作曲: 理查德·怀廷 | Richard Whiting

1 = F $\frac{3}{4}$





Down in lo - ver's Lane, my dea - ry,



till we meet a - gain.

怀旧絮语

即兴发挥，是爵士音乐的精华，但又何尝不是怀旧的特征。如果把记忆比作一个浩瀚的素材库，那么怀旧就是从中随意取材，借以构成一幅幅慰藉心情的画面，它们的色泽或许早已斑驳，但带给我们的，却是崭新的意境，无穷的回味。而音乐，会使这些画面更加灵动飞扬……

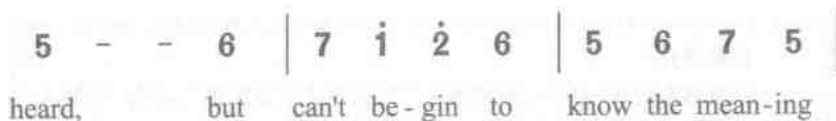
太 年 轻

Too Young

作词: 茜尔维娅·迪伊 | Sylvia Dee

作曲: 西德尼·利普曼 | Sidney Lippman

1 = $\flat B$ $\frac{4}{4}$





not too young to know. This



love will last too years may



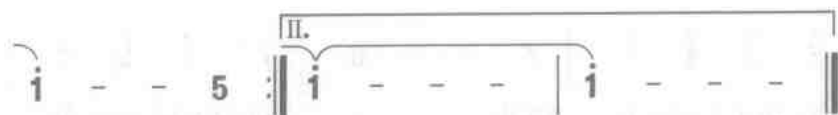
go. And then, some -



day they may re - call, we were



not too young at all.



They all.

歌曲简介

这首歌发表于1951年,首唱者是二次世界大战期间因与格伦·米勒乐队合作而成名的低吟歌手琼尼·德斯蒙德,引起热烈反响,但此歌走红全国却有赖于奈特·金·科尔深情并茂的演绎。它也成为这位著名歌星的第四首唱片销量过百万的保留曲目(另外三首是《自然之子》、《小女孩子》和《蒙娜·丽莎》)。

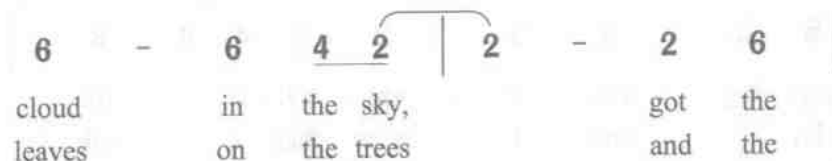
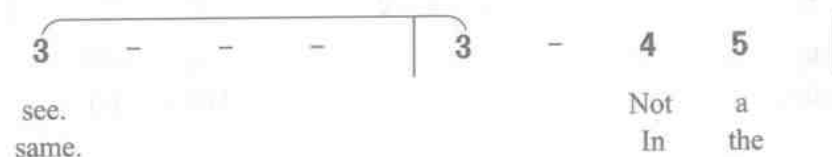
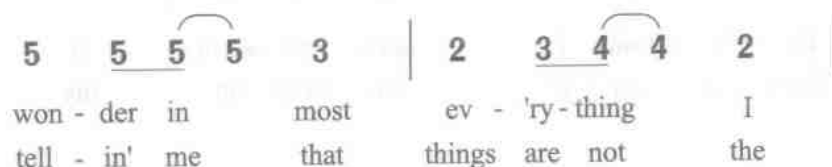
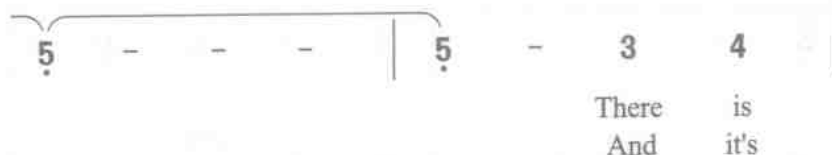
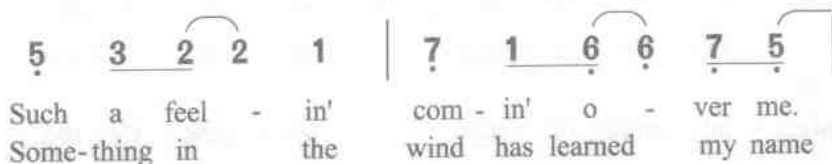
世界之巔

Top Of The World

作词: 约翰·贝提斯 | John Bettis

作曲: 理查德·卡彭特 | Richard Carpenter

1 = G $\frac{4}{4}$



5 - 4 5. | 3 - 2 3 |
 sun in my eyes. And I
 touch of the breeze, There's a

0 4 4 3 4 | 4 3 2 1 5 |
 won't be sur - prised if it's a dream.
 4
 pleas - in' sense of hap - pi - ness for me.

5 - - - | 5 - 0 0 |

5 3 2 1. | 7 1 6 6 7 |
 Ev - 'ry - thing I want the world to
 There is on - ly one wish on my

5 - - - | 5 - 3 4 |
 be is now
 mind. When this

5 5. 5 3 | 2 3 4 4 6 |
 com - ing true e - spe - cial - ly for
 day is thru I hope that I will



me.
find

And the
that to -



rea - son is
mor - row will

clear be it's be -
just the



cause you are

here. You're the

5 5
same for you and

me. All I



near - est thing to
need will be

heav - en that I've
mine if you are



seen.
here. }

I'm on the top of the world



look-ing down on cre - a - tion and the

3 5 5 3 2 | 2 3 4 4 6 | 6 5 - - |
on - ly ex - pla - na - tion I can find.

0 0 4 5 | 6 - 5 6. | 7 - 6 7 |
Is the love that I've found ev - er

1 1 1 5. | 6 0 5 4 | 3 5 4 3 |
since you're been a - round, your loves put me at the

2 - 1 7 | 1 - - - ||
top of the world.

歌曲简介

卡伦·卡彭特唱红的歌曲，大都是她哥哥理查德与词作者约翰·贝提斯（John Bettis）合作的成果。一次，贝提斯在闲谈中提到，他曾与他人合作写过一首名为《世界之巅》的歌，但不怎么成功。理查德对这个题目顿生灵感，决定据此写一首歌，且不假思索地弹出了前奏。但一开始他们并不看重此歌，只是将其列入一张将出的专辑。后来卡伦·卡彭特在巡演过程中每当唱起这首歌，无不引起热烈反响，这才考虑出单曲唱片，却被乡村歌手琳·安德森占得先机，她的翻唱版本迅速登上了乡村歌曲榜的首席。但这也无异于为卡彭特兄妹的成功起到预热作用。1973年10月，此歌登顶单曲排行榜，成为他们的第一首冠军歌曲。

试 回 首

Try To Remember

作词: 汤姆·琼斯 | Tom Jones

作曲: 哈维·施密特 | Harvey Schmidt

1 = G $\frac{3}{4}$

3. 3 3 | 3 2 1 | 4. 4 4 |

1. Try to re - mem - ber the kind of Sep -

2. Try to re - mem - ber when life was so

4. 5 6 | 5 - 3 | 1 - 5 |

tem - ber when life was slow and

ten - der that no one wept ex -

6 - 4 | 2 6 6 - | 3. 3 3 |

oh, so mel - low. Try to re -

cept the wil - low. Try to re -

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

mem - ber the kind of Sep - tem - ber when

mem - ber when life was so ten - der that

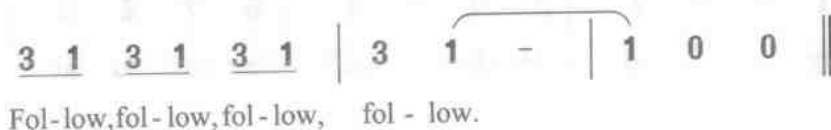
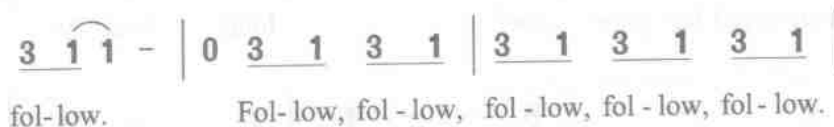
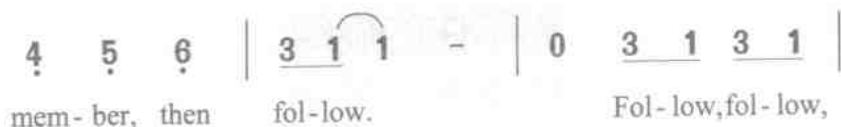
5 - 3 | 1 - 5 | 6 - 4 |
 grass was green and grain was
 dreams were kept be side your

2 6 6 - | 5. 5 5 | 5 4 3 |
 yel - low. Try to re - mem - ber the
 pil - low. Try to re - mem - ber when

4. 4 4 | 4 3 2 | 3. 3 3 |
 kind of Sep - tem - ber when you were a
 life was so ten - der that love was an

3 2 1 | 2 - 2 | 7 5 5 - |
 ten - der and cal - low fol - low. }
 em - ber a - bout to bil - low. }

3. 3 3 | 3 2 1 | 4. 4 4 |
 Try to re - mem - ber and if you re -



歌曲简介

《试回首》是二十世纪六十年代百老汇音乐剧《异想天开》的主题歌。尽管该剧1960年就已首演，但此歌直到1965年才经由埃德·埃姆斯的演唱成名，并创造了唱片销售新纪录。《异想天开》在格林威治村剧院能连续二十多年热演不衰，可以说主要得益于《试回首》、《快下雨了》和《他们就是你们》等三首歌。特别是《试回首》，更被公认为是成全这个音乐剧传奇故事的头号功臣。

锁不住的旋律

Unchained Melody

作词: H. 伊富特 | H. Earet

作曲: A. 诺恩 | A. North

1 = G $\frac{4}{4}$

1 - - 2 | 1 - - 2 | 3 1 - 1 |
Oh, my love, my dar - ling, I've

5̣ 7̣ 2 3 | 1 - - 2 | 1 - 3̣ 4̣ |
hun - gered for your touch a long, lone - ly

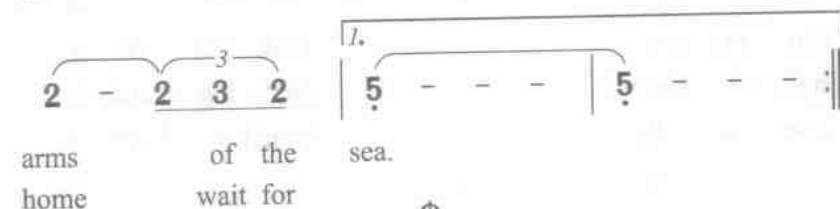
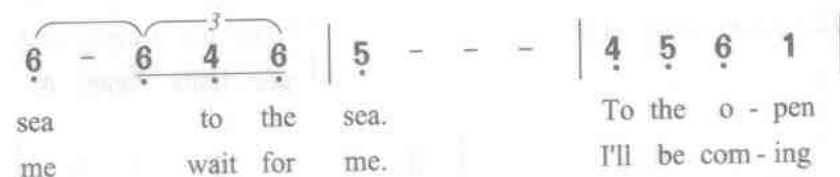
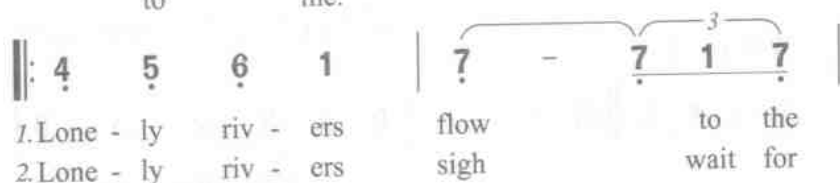
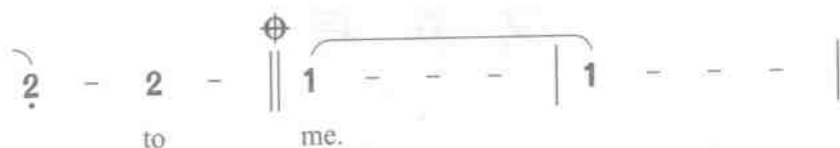
5̣ - - - | 5̣ - - 5̣ | 1 - - 2 |
time. And time goes

1 - - 2 | 3 1 - 1 | 5̣ 7̣ 2 3 |
by so slow - ly and time can do so

1 - - 2 | 1 - - 1 | 5̣ - - - |
much. Are you still mine?

5̣ - - 4 | 3 1 5̣ - | 5̣ - - 2 |
I need your love I

1 5̣ 3̣ - | 3̣ - 7̣ - | 6̣ 4̣ 2̣ - |
need your love. God speed your love



怀旧絮语

将心灵放归记忆之林, 从中寻觅曾经亲历的人、事、风景; 回味人生旅途中的阳光和风雨, 幸福与痛苦……这, 便是怀旧。怀旧的关键是一个“旧”字, 确实, 我们思绪回溯的一切, 唯有与这个字相关, 才会让我们觉得如此熟悉, 如此亲切。然而焉知从这个“旧”字不能翻出一点新的感悟和意蕴? 尽管这往往需要一点音乐的启迪和助力。

文 森 特

Vincent

词曲:唐·麦克利恩 | Don Mclean

1 = G $\frac{4}{4}$

5 6 1 2 || : 3 - - - | 0 0 3 2 1 6 |

1.2.3. Starry starry night

paint your pal - ette
flam - ing flowers that
por - traits hung in

2 3 6 - - | 0 0 3 2 1 6 |

blue and grey
bright - ly blaze
emp - ty halls

look out on a
swir - ing clouds in
frameless heads on

2 3 6 - 0 7 | 1 7 6 5 6 7 1 2 |

summer's day with eyes that know the dark - ness in - my
vio - let haze re - flect in Vincent's eyes of chi - na
nameless wall with eyes that watch the world and can't for -

3 - 5 6 1 2 | 3 - - - |

soul. Shadows on the hills
blue. Colors chan - ging hue

5 5

get. Like the strange's that they've met

0 0 3 2 1 6 6 | 3 2 6 - - |

sketch the trees and the daf - fo - dils
morning fields of am - ber grain

0 3
the rag - ged men in rag - ged clothes

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

catch the breeze and the win - ter chills in
weathered fac - es lined in pain are

0 3
the sil - ver thorn of bloo - dy rose lies

1 7 6 5 6 7 1 2 | 1 - - - |

colors on the snowy linen land.
soothed be - neath the artist's loving hand.
crushed and brok - en on the virgin snow.

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

Now I un - der - stand
Now I un - der - stand
Now I think I know

0 - 2 3 4 5 | 3. 3 3 - |

what you tried to say to me,
what you tried to say to me,

what you tried to say 5 6 5 4 3 3
say to me,

0 3 4 3 2 1 6 | $\frac{2}{\underline{\underline{3}}}$ 2 2 - - |

how you suffered for your san - i - ty,

how you suffered for your san - i - ty,

0 6 5 6 5 3 2 1

how you suffered for your san - i - ty,

0 2 2 $\frac{3}{\underline{\underline{5}}}$ 3 2 1 | 2 2 3 4 3 2 1 6 |

how you tried to set them free. They would not listen they did

how you tried to set them free. They would not listen they did

how you tried to set them free. They would not listen they're not

2 3 6 6 - | 0 0 5 7 1 2 7 |

not know how.

not know how.

listening still.

Per - haps they'll lis - ten

1 - - - | 0 0 5 6 1 2 | 1 1 1 2 3 |

now.

Star-ry star-ry now. For they could not

3 2 - - | 0 5 2 2 3 4 |

love you

but still your love was

5 - - - | 0 3 4 5 | 6 5 5 4 4 3 3 4 |

true

and when no hope was left in-side on that

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

star-ry star-ry night you took your life as lov-ers of-ten

3 - 0 3 3 | 4 3 3 2 2 3 0 3 |

do. But I could have told you Vincent this

4 3 3 2 2 1 7 1 | 0 3 2 1 7 |

world was nev-er meant for one as beauti-ful as

1 - - - | 0 0 5 6 1 2 | 1 6 3 3 - |

you. Star-ry star-ry listen-ing still.

0 0 6 7 1 2 3 | 5 - - - | 5 - ||

Par-haps they never will.

歌曲简介

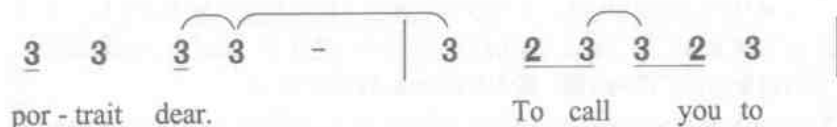
荷兰伟大画家文森特·梵高有一幅名作《星夜》，画面上的星星和月亮都明亮异常，它们和漩涡状的云一起充满了碧蓝的夜空。那回旋的曲线，强烈的色彩对比和夸张的特征，带给人们无穷的幻想和灵魂深处的震撼。美国民谣歌手唐·麦克利恩正是从《星夜》得到灵感，创作了这首《文森特》，在歌中他以叙事的风格将读画的感受娓娓道来，表达了对梵高的敬佩和敬意。此歌因成功解读了画家孤独的内心世界、阐释了画家毕生不曾被人理解的艺术理想而广受赞誉，由此也得到阿姆斯特丹梵高纪念馆的青睐，成为每位参观者的必听曲目。

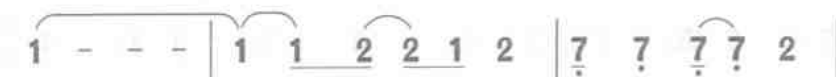
非常想你

The Very Thought Of You

词曲: 雷·诺布尔 | Ray Noble

1 = G $\frac{4}{4}$





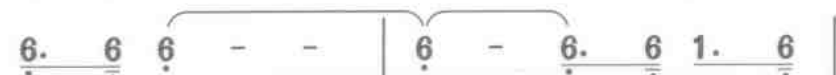
mind. For sleep - ing or wak-ing, dear, I



find the ve - ry



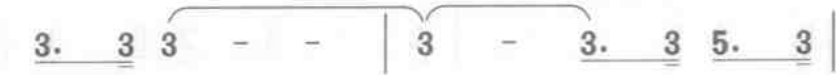
thought of you. And I for -



get to do the lit - tle



or - di - na - ry things that ev - ry - one



ought to do. I'm liv - ing

5. 3 5. 3 | 2 2 - 1 | 3. 1 3. 1 |
in a kind of day-dream. I'm hap - py as a

7 - - 6 | 5. 3 5. 6 | 7 7 - 1 |
king, And fool - ish tho' it may seem. To

2 - 2. 1 6. 4 | 2 - 2 0 3 5. 3 |
me that's ev - 'ry - thing. The mere i -

5. 5 5 - - | 5 - 5. 3 5. 3 |
dea of you. The long - ing

6. 6 6 - - | 6 - 6. 6 1. 6 |
here for you. You'll nev - er

1. 6 1. 6 | 1. 6 1 6 1 |
know how slow the mo - ments go till I'm

3. 3 3 - - | 3 - 3. 3 5. 3 |
near to you. I see your

5. 3 5. 3 | 2 2 - 1 |
face in ev - ry flo - wer your

3. 1 3. 1 | 6 - 6 0 3 5. 3 |
eyes in stars a - bove. It's just the

5. 5 5 5. 3 5. 3 | 5. 5 5 - 3 |
thought of you. The ve - ry thought of you, my

I.
1 - - - | 1 0 0. 3 5. 3 :||
love. The ve - ry

II.
1 - - - | 1 - - - ||
love.

怀旧絮语

怀旧犹如一把神奇的筛子，用一种叫做“时间”的特殊材料构成，它能够滤去种种不快，留下值得珍视的回忆。它更有一种“美化”的功能，可以将积怨化为笑谈，让平淡之事别具意义；把枯燥变得有声有色；将磨难点化成财富。而这把“筛子”的种种魅力，从来都和音乐有着不解之缘。

回首往事

The Way We Were

作词: 安伦·伯格曼 | Alan Bergman

玛丽琳·伯格曼 | Marilyn Bergman

作曲: 马尔文·哈姆利什 | Marvin Hamlisch

1 = C $\frac{4}{4}$

Slowly

mp simply

6 - 5 - | 0 5 6 1 7 6 5 | 3 - - - |

Mem - 'ries light the cor-ners of my mind.

0 2 3 5 3 #5 3 | 7 - 6 - |

Mist - y wa-ter - col - or mem - 'ries

6 0 2 3 2. 1 | 3 - - - |

of the way we were.

0 0 0 1 3 | *mp* 6 - 5 - |

Scat-tered pic - tures

0 5 6 1 7 6 5 | 3 - - - |

of the smiles we left be - hind,

0 2 3 5 3 [#]5 3 | 7 - 6 - |
 Smiles we gave to one an - oth - er

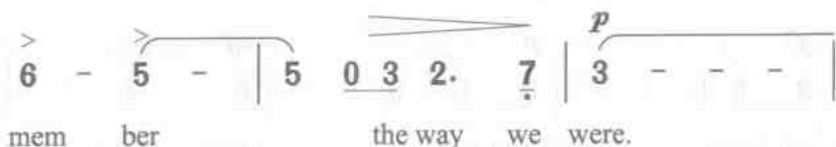
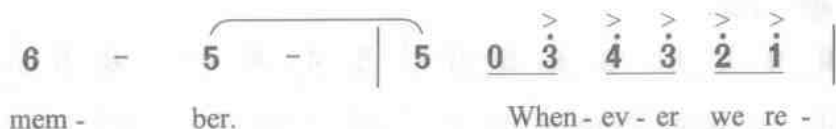
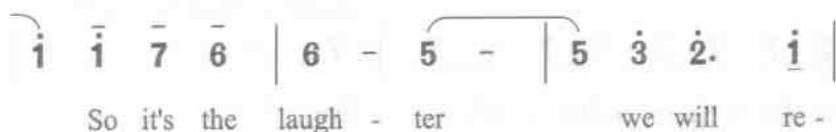
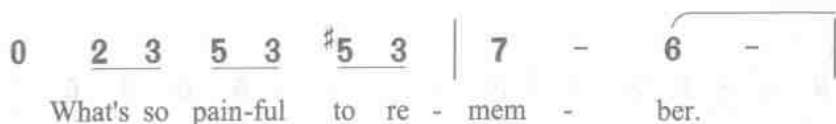
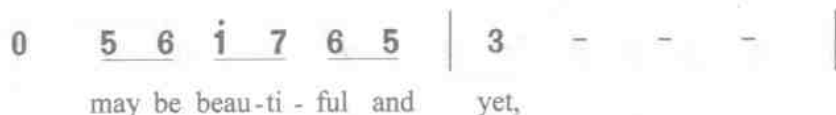
6 0 2 3 2. 1 | 3 - - - | 0 0 0 0 |
 for the way we were.

mf
1 1 1 1 1 1 1 1 | 7 6 6 - - |
 Can it be that it was all so sim - ple then,

7 7 7 7 7 7 6 5 | 7 - - - |
 or has time re - writ - ten ev' - ry line?

mf cresc.
6 6 6 6 6 6 5 6 | 5 4 4 - 6 5 |
 If we had the chance to do it all a - gain, tell me,

f 3 5 5 - - | *p* 3 5 5 - - | *mf broadly* 6 - 5 - |
 would we? Could we? Mem - 'ries



pp dying away



The way we were.

歌曲简介

《回首往事》是好莱坞摄于上世纪七十年代早期的一部怀旧风格的影片。相对于影片本身而言，其插曲和配乐显然更加令人难忘。尤其是该片主演、著名女歌星芭芭拉·史翠珊演唱的同名主题歌，已成为拨动无数人心弦的流行歌曲经典之作。作曲家马尔文·哈姆利什凭借这首歌曲和影片配乐，在1973年夺得最佳电影歌曲和最佳戏剧配乐两项奥斯卡奖，同年还获得格莱美最佳歌曲奖。

今晚你的神韵

The Way You Look Tonight

作词: 多梦茜·菲尔兹 | Dorothy Fields

作曲: 查罗姆·科恩 | Jerome Kern

1 = D $\frac{2}{2}$

(0 $\sharp 4$ $\underline{5}$ $\underline{1}$ | 1 5 6 - | 0 $\dot{3}$ $\dot{2}$ - | 0 7 6 - |

0 3 2 -) ||: 5 - - - | 1 - - - |

1. Some - day
2. Love - ly

2 3 4 3 | 2 - - - |

when I'm aw - fly low,
with your smile so warm,

3 4 5 4 | 3 - - - |

when the world is cold,
and your cheek so soft,

4 5 6 5 | 4 5 6 7 |

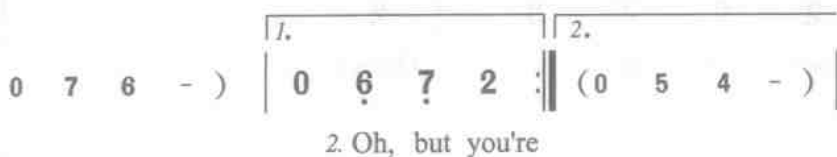
I will feel a glow just think - ing
There is noth - ing for me but to

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

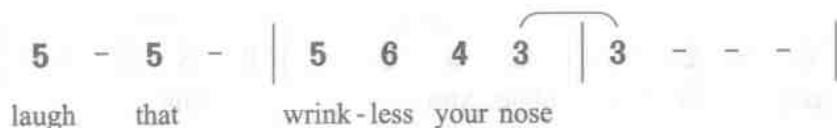
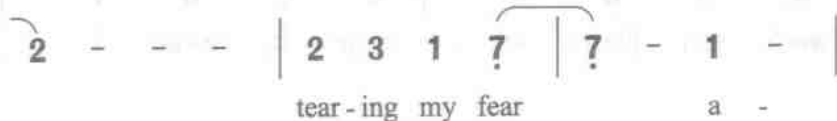
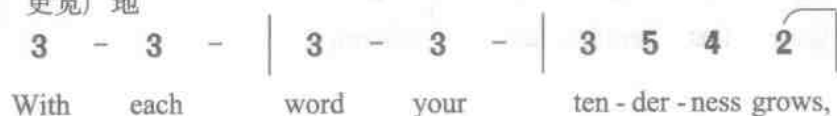
of you and the way you
love you just the way you



转调 1 = F
(前 $\flat 7$ = 后 5)



更广泛地



转调 1 = D (前 3 = 后 5)

3 - - 0 | 5 - - - | 1 - - - |
Love - ly,

2 3 4 3 | 2 - - - |
nev - er, nev - er change,

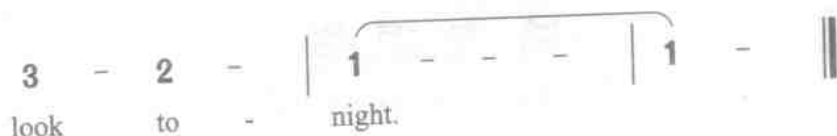
3 4 5 4 | 3 - - - |
keep that breath - less charm,

4 5 6 5 | 4 5 6 7 |
won't you please ar - range it, 'cause I

1 - - - | 1 - - - | 2 3 5 4 |
love you, just the way you

3 - 2 - | 1 5 6 - | 0 3 2 - |
look to - night, Mm Mm

0 7 6 - | 0 3 2 - | 2 3 5 4 |
Mm Mm Just the way you



歌曲简介

弗雷德·阿斯泰尔 (1899 - 1987) 是美国著名舞蹈家，也是出色的歌手，不少歌曲经由他的演绎而走红，并焕发持久的生命力。这些歌曲的作者如克恩、格什温、波特尔和伯林等名家大都在这样或那样的场合说过类似的话：某一首新写的歌早晚得让阿斯泰尔来唱一唱。他没有受过歌唱训练，然而经过自身努力得以跻身三十年代最杰出的流行歌手之列。他对流行歌曲的贡献和为其注入的活力是许多具有感人歌喉的歌手所无法比拟的。《今晚你的神韵》系阿斯泰尔为其主演的影片《摇摆时代》配唱的一首插曲，亦是他的经典之作，1936年获奥斯卡最佳电影歌曲奖。

将 来 怎 样

Whatever Will Be, Will Be

作词: 查伊·利文斯通 | Jay Livingston

作曲: 瑞伊·伊文斯 | Ray Evans

1 = C $\frac{3}{4}$

1	2	3	5	-	3	5	-	3
1. When	I	was	just	a	lit	-	tle	
2. When	I	was	up	and	fell		in	
3. Now	I	had	child	-	ren	of	my	

5	-	-	3	5	<u>0 3</u>	6	5	-
girl,			I	asked	my	-	mo	ther,
(boy,)								
love,			I	asked	my	lov	-	er,
						(sweet	-	heart,)
own,			They	asked	their	mo	-	ther,

6	5	3	4	-	-	4	-	-
"What	will	I	be?					
"What	lies	a	-	head?				
"What	will	I	be?					

7	1̇	2̇	1̇	7	-	6	7	1̇
Will	I	be	pret	-	ty?	Will	I	be
			(hand	-	some?)			
Will	we	have	rain	-	bows?"	Day	af	-
			pret	-	ty?			
Will	I	be	(hand	-	some?)	Will	I	be

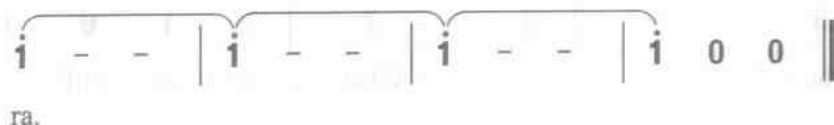
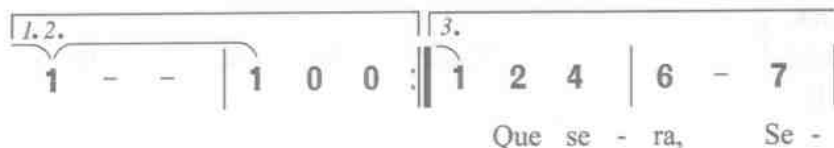
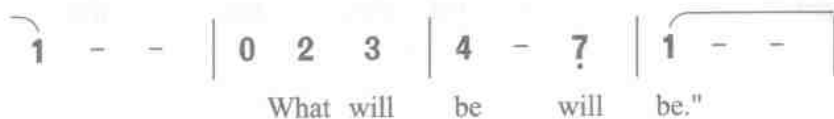
7	-	-		4	5	6		5	-	7	
rich?"				Here's	what	she		said		to	
day?"				Here's	what	my		lov	-	er	
rich?"				I	tell	them		(sweet - heart)			
								ten	-	der	-

1	-	-		0	i.	^b 7		6	-	4	
me.											
said. }				"Que		Se	-	ra,		Se	
ly. }											

6	-	-		6	-	7		2	i	6	
ra.						What	-	ev	-	er	will

5	-	1		3	-	-		3	0	[#] 4	
be,		will		be.						The	

6	5	3		5	-	2		5	-	-	
fu - tures	not			ours		to		see.			



怀旧絮语

怀旧是在记忆深处的踏青之旅，在那里我们得以卸下面具，舒展精神，呼吸田野的乡土气息，远离已在耳鼓膜磨出老茧来的都市喧嚣，抛却已使心灵变得沉闷、麻木的人情世故。在此过程中你会发现，音乐就像是原野的清风，适时的瑞雪和夏雨，总能带给我们心旷神怡的感受。

当一个孩子出生的时候

When A Child Is Born

作词: 弗雷德·杰伊 | Fred Jay

作曲: 奇罗·达米科 | Ciro Dammicco

1 = D $\frac{4}{4}$

0 5 1 2 ||: 3 - 2 3 4 7 |

1. A ray of hope flick - ers in the
2. (A si - lent) wish sails the sev - en
3. (A so - re) hue set - tles all a -

1 - 0 5 1 3 | 5 - 6 7 6 3 |

sky. A ti - ny star lights up way up
seas. The wind of change whisp - er in the
round. You got the feel you're on solid

2 - - 0 6 5 | 6 5 4 7. 1 2 7 |

high, all a - cross the land draws a brand new
trees. And the walls of doubt crum - ble toss and
ground. For a spell of two no one seems for

5 - 0 3 2 1 | 5 - 2 3 4 7 |

morn. This comes to pass when a child is
torn This comes to pass when a child is
lorn. This comes to pass when a child is

1. 2.					3.					
1	-	0	5	1 2	:	1	-	-	0	
born.						2. A		si - lent		born.
born.						3. A		so - re		

怀旧絮语

生活中谁都少不了节假日的调剂，而怀旧，又何尝不像是给自己的心情放假？在此时此刻，我们能以完全松弛的心态回溯往事，感慨沧桑。而当众多老友、故旧济济一堂，共叙当年之时，您是不是有迎来盛大节日之想呢？那么，为什么不能让音乐为我们的假期添彩助兴呢！

如果有所爱

When I Fall In Love

作词:爱德华·海曼|Edward Heyman

作曲:维克托·杨|Victor Young

1 = $\flat$ E $\frac{4}{4}$

5 1 4 3 | 1 - - - |

1. When I fall in love,

2. When I give my heart,

5 1 4 3 | 1 2 - - |

it will be for - ever.

it will be com - ple - tely.

5 1 6 5 | 4 - - 3 |

Or I'll ne - ver fall in

Or I'll ne - ver give my

2 - - - | 2 - - 3 4 |

love.
heart.

In a
And the

1.
 5. 1 1 1 | 3 2 - 3 4 |
 rest - less world like this is. Love is
 mo - ment I can

5 3 4 5 3 4 | 5 - - 4 5 |
 en - ded be - fore it's be - gun and too

6. 2 2 2 | 4 3 - 4 5 |
 many moon - light kisses seem to

6 4 5 6 4 6 | 5 - - - :||
 cool in the warmth of the sun.

2.
 7 6 - 6 | 6 5 - 6 |
 feel that, you feel that way

4 - - 2 | 5 1 4 3 |
 too is when I fall in



歌曲简介

维克托·杨(1900-1956)是美国著名作曲家和指挥,在电影方面的成就尤为突出,共为350多部影片配乐。这首《如果有所爱》作于1952年,是他与词作家爱德华·海曼合作的成果。几十年来演绎者络绎不绝,其中最早的奈特·金·科尔,后来的胡里奥·伊格莱西亚斯和里克·阿斯特列录制的唱片都热销一时。此歌还屡被电影所引用,最近的一次是成为1993年影片《西雅图不眠夜》的插曲。

歌词大意是:如果有所爱,这爱将经久不衰,否则何必有此情感。在这喧闹的尘世间,真诚爱情难得一见。花前月下海誓山盟,阳光下却变得冷若冰霜。当我献上爱心,这心将永远忠诚,否则何必吐露胸怀。除非你我心心相印,我才会与你相爱。

我爱你一如当年

When You Were Sweet Sixteen

词曲:詹姆斯·桑顿 James Thornton

1 = C $\frac{4}{4}$

Slowly and somewhat freely throughout

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

When first I saw the love-light in your eye and

4 2 4 5 7 6 5 6 | 5 - - 0 5 |

heard the voice like sweet-est mel-o-dy speak

3 1 3 5 1̇ 7 2̇ 1̇ | 6 - - 0 6 |

words of love to my en-rap-tured soul, the

6 7 1̇ 6 5 6 3. 2̇ | 1 - - 0 3 |

world had naught but joy in store for me. E'en

2. 5 5 5 5 6 7 | 5 - - 0 3 |

though we're drift-ing down life's stream a-part, your

2 5 6 7 2̇ 7 6 5 | 7 - - 0 3 |

face I still can see in dreams do-main, I

2. 5 5 5 5 6 7 | 5 - - 0 3 |

know that it would ease my break-ing heart to

2 5 6 7 2̇ 7 6. 5 | 5 6 7 0 3 |

hold you in my arms just once a - gain. I

3 1 3 5 i̇ 3̇ 2̇. i̇ | 6 - - 0 4 |

love you as I nev - er loved be - fore, since

4 2 4 5 7 6 5. 6 | 5 - - 0 3 |

first I met you on the vil - lage green. Come

3 1 3 5 i̇ 3̇ 2̇. i̇ | 6 - - 0 6 |

to me or my dream of love is o'er; I

6 7 2̇. i̇ 6 5 6 7 i̇ ^{very freely} ³ |

love you as I loved you when you were

3̇ i̇ 2̇ 3̇ 2̇. i̇ | i̇ - i̇ 0 ||

sweet, when you were sweet six - teen.

歌曲简介

关于这首《我爱你一如当年》的来历，传说着这么一段趣闻：作者詹姆斯·桑顿是三十年代百老汇轻歌舞剧明星兼作曲。他有酗酒之好，每每在酩酊大醉之际做出越轨举动。桑顿的妻子也是一位歌舞剧演员，有一次她面对酒后失态，变得如此粗暴、陌生的丈夫，半是试探半是担心地发问：“你还爱我吗？”“当然”，桑顿不假思索地回答，“我爱你一如当年。”此话一经出口，他心中骤觉似有所动，赶紧索来纸笔，奋笔疾书，一首唱片发行量达百万张的流行歌曲就这样在不经意中诞生了。

白色圣诞

White Christmas

词曲: 厄尔温·柏林 | Irving Berlin

1 = C $\frac{4}{4}$

3 - - - | 4 3 $\sharp 2$ 3 | 4 - - - |

I'm dream-ing of a White

$\sharp 4$ 5 - - | 6 - 7 $\dot{1}$ | $\dot{2}$ $\dot{1}$ 7 6 |

Christ-mas, just like the ones I used to

5 - - - | 5 - 1 2 | 3 - 3 - |

know. Where the tree - tops

3 6 - 5 | 1 - 1 - | 1 5 - 4 |

glis - ten, and chil - dren lis - ten to

3 - - - | 4 3 2 1 |

hear sleigh bells in the

2 - - - | 2 - - - | 3 - - - |

snow. I'm

4 3 [#]2 3 | 4 - - - |
 dream - ing of a white

[#]4 5 - - | 6 - 7 ⁱ |
 Christ - mas. With ev - 'ry

² ⁱ 7 6 | 5 - - - |
 Christ - mas card I write.

5 - 1 2 | 3 - 3 - | 3 6 - 5 |
 "May your days be me - rry and

ⁱ - - - | ⁱ - 1 2 | 3 - 3 - |
 bright. And may all your

6. ⁷ ⁷ ⁷ | 1 - - - | 1 - - - ||
 Christ - mas-es be white."

歌曲简介

1942年上映的《假日旅馆》是一部美国歌舞片。由于两位巨星——著名舞蹈家弗雷德·阿斯泰尔和红歌星平·克劳斯贝的精湛表演而获得空前成功。特别是克劳斯贝演唱的插曲《白色圣诞》，引起了极为热烈的反响，当年荣获奥斯卡最佳歌曲奖。后来更是流传全球，成为欧美各国圣诞节的必备曲目。

昨日再来

Yesterday Once More

词曲:理查德·卡彭特 Richard Carpenter

约翰·贝蒂斯 John Bettis

1 = C $\frac{4}{4}$

0 0 0 1 1 2 | 3 5 5 3 5 3 |

1. When I was young I'd lis - ten to the
2. (Look in') back on how it was in

6 5 3 3 3 5 | 6 7 3 5 5 |

ra - di - o wait - in' for my fav - 'rite songs.
years gone by and the good times that I had

6 - 0 3 5 | 6 3 2 1 7 |

When they played I'd sing a - long,
makes to - day seem rath - er sad,

7. 5 3 5 3 2 - - - |

it makes me smile.
so much has changed.

0 0 0 1 1 2 | 3 5 5 5 3 5 3 |

Those were such hap - py times and not so
It was songs of love that I would

6 5 3 3 3 5 | 6 7 3 5 6 |
 long a - go how I won - dered where they'd gone.
 sing to them and I'd mem - o - rise each word.

6 - 7 2 | 1 7 6 6 6 7 1 7 |
 But they're back a - gain just like a
 Those old me - lo - dies still sound so

1 7 6 6 6 7 | 1 1 6 1 2 |
 long lost friend all the songs I love so well. }
 good to me as they melt the years a - way. }

2 0 1 2 | 3 3 3 3 3 2 1 |
 Ev - 'ry sha - la - la - la ev - 'ry

7 1 7 6 6 3 5 | 5 - - - |
 wo wo still shines.

0 0 0 1 2 | 3 3 3 3 3 2 1 |
 Ev - 'ry shing - a - ling - a - ling that they're

7 1 7 6 6 3 5 | 5 - - - |

start-in' to sing so fine.

0 0 0 6 7 | 1 7 1 2 2 1 7 |

{ When they get to the part where he's
All my best mem-o - rise come back

1 7 1 2 2 1 2 | 3 3 2 1 6 |

break-ing her heart it can real - ly make me cry
clear - ly to me some can ev - en make me cry

6 3 3 6 6 3 | 5 - - - |

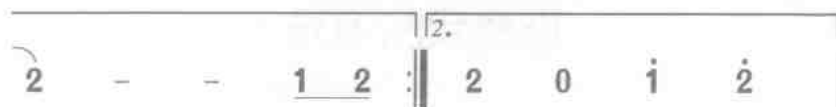
just like be - fore. }
just like be - fore. }

0 0 3 3 2 1 1 2 | 3 - 3 4 2 |

It's yes-ter-day once more.

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

(Shoo-bie do lang lang.)



2. Look in'

Ev - 'ry



Sha-la - la - la

ev - 'ry

wo

wo

still shines



ev-'ry shing - a - ling - a - ling that they're



start-in' to sing

so fine

Ev - 'ry

怀旧絮语

卡伦·卡彭特的一首《昨日再来》，曾勾起了多少人的怀旧情怀。是的，漫漫人生是由多少个“昨日”积攒而来，而其中所蕴涵的百般滋味，又岂是欢乐与悲哀这样单纯的字眼所能概括。那么，我们为什么不能把诸多感怀交付给音乐，让音乐与我们的的心声唱和呢？

你是我的阳光

You Are My Sunshine

作词: 吉米·戴维斯 | Jimmie Davis

作曲: 查尔斯·米切尔 | Charles Mitchell

1 = E $\frac{4}{4}$

0 5̣ 1 2 | 3 - 3 - | 0 3 #2 3 |

1. The oth - er night dear, as I lay

2. I al - ways love you, and make you

3. You told me once dear, you really

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

sleep - ing. I dream I held you

hap - py. If you still on - ly

love me. And no one else could

0 6̣ 5̣ 4 | 3 - - - | 0 1 2 3 |

in my arms.

When I a -

say the same.

But if you

come be - tween.

But now you

4 - 6 - | 0 6 5 4 | 3 - 1 - |

woke dear I was mis - tak - en.
leave me and love an - oth - er.
left me and love an - oth - er.

0 5 1 2 | 3 - - 4 | 2 - - 3 |

When I a - hung my head and
You re - gret it all some -
Yes, you shat - tered all my

1 - - - :|| 0 5 1 2 | 3 - 3 - |

cry. You are my sun - shine.
day.
dreams,

0 3 #2 3 | 1 - 1 - | 0 1 2 3 |

My on - ly sun - shine, You make me

4 - 6 - | 0 6 5 4 | 3 - - - |

hap - py when skies a gray.

0 1 2 3 | 4 - 6 - | 0 6 5 4 |

You'll ne - ver know dear. how much I

3 - 1 - | 0 5 1 2 | 3 - - 4 |

love you please don't take my

2 - 2 3 | 1 - - - | 1 - - - ||

sun shine a - way.

歌曲简介

这首歌的词作者吉米·戴维斯曾两度(1944年和1960年)出任路易斯安那州的州长,但此前他已是小有名气的民歌手,并热衷于创作,毕生写有三四百首歌词,但成功者仅此一首。

此歌诞生在一个晴朗的日子里。作者在经历了连绵的阴雨之后,见到明媚的阳光备感喜悦,心中似有所动,便提笔写下了这首触景生情的《你是我的阳光》。但找人谱曲之后,始终得不到录音机会,他向唱片公司据理力争,却被怀疑脑子是否有病。直到1931年他才在芝加哥录制了这首歌,却毫无反响。1940年影片《带我回到俄克拉荷马》引用了此歌,也未引起关注。最终还是借助著名歌星平·克劳斯贝的演唱,人们才开始意识到这首歌的价值所在。

你不孤独

You Are Not Alone

词曲: K. 凯利 | K. Kelly

1 = C $\frac{4}{4}$

(2 1 4 6 | 5 - - - | 0 1̣ 7̣ 1̣ 5 - |

5)

||: 0 0. 5̣ 3 2 1̣ 1̣ 7̣ 1̣ | 1 - 3 2 1̣ 1̣ 7̣ 1̣ |

1. A - no - ther day has gone, I'm still all a - lone,

(0. 5)

2. Just the other night, I thought I heard you cry.

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

how could this be you're not here with me,

(0. 4)

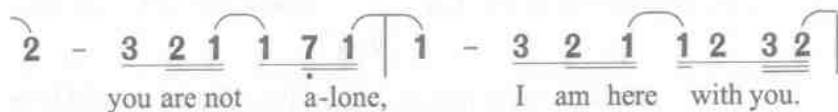
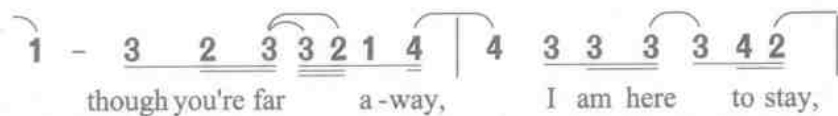
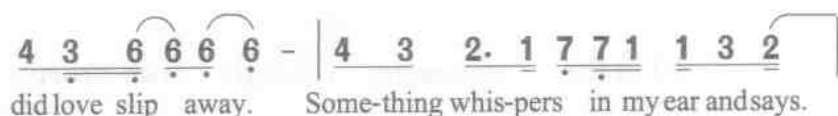
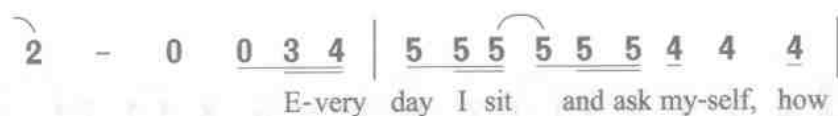
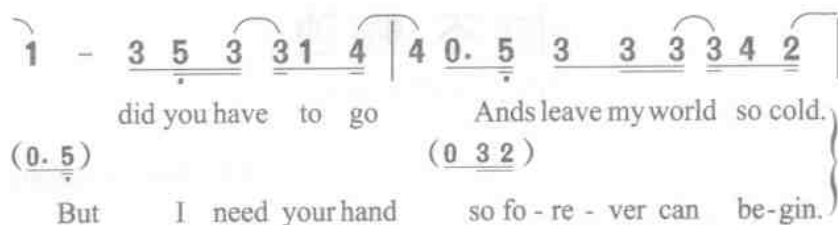
Asking me to come, And hold you in my arms

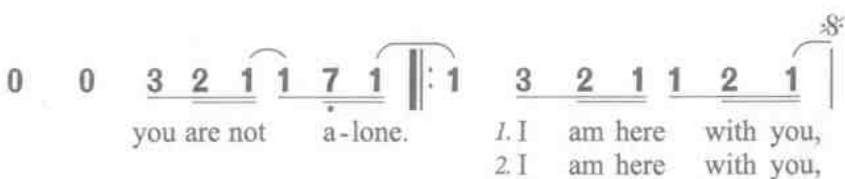
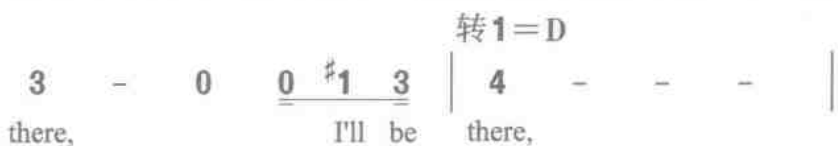
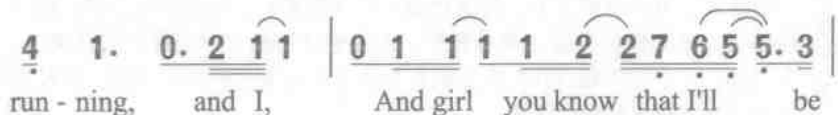
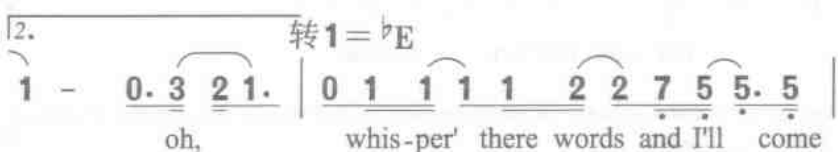
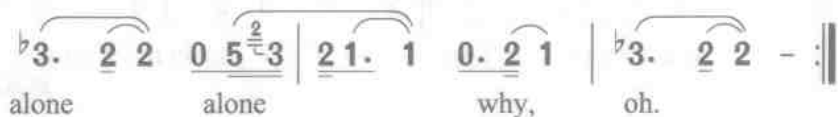
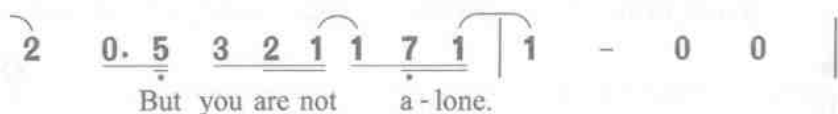
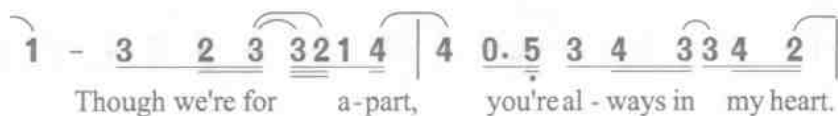
2 0. 5̣ 3 2 1̣ 1̣ 7̣ 1̣ | 1 - 3 2 1̣ 1̣ 2 1̣ |

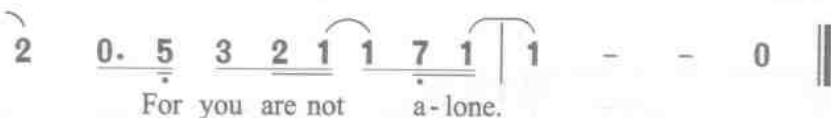
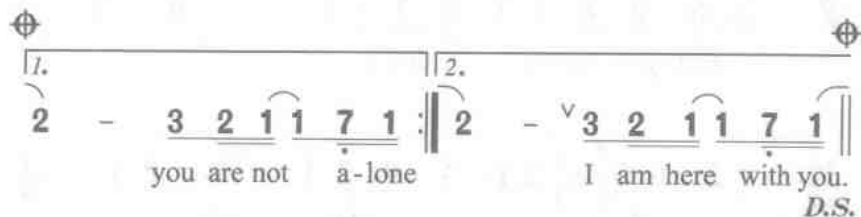
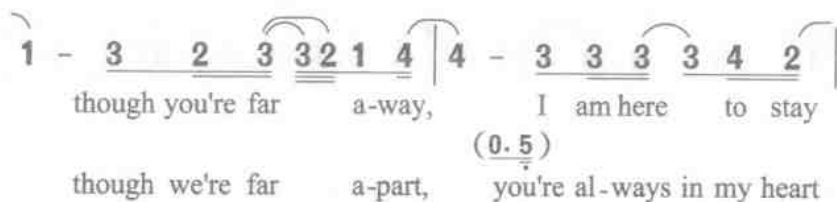
you ne - ver said good - bye. Some one tell me why

(0. 5)

I can hear your prayers. your bur - dens I will hear.







怀旧絮语

法国著名作曲家圣-桑说过：“音乐始于词尽之处”。确实，释放怀旧的情怀，可以诉诸文字，付诸行动。但诉诸文字，终有词穷之时；付诸行动，势必仰仗机缘。惟有音乐，才能使怀旧的空间变得无限开阔。有时候，一支曾拨动过我们心弦的昔日金曲名作激起的怀旧情感，会胜过多少文学描述和影视形象。

你鼓舞了我

You Raise Me Up

作词: 布伦敦·格雷厄姆 | Brendan Graham

作曲: 罗尔夫·勒弗兰 | Rolf Lovdand

记谱: 成城

1 = D $\frac{4}{4}$

(5 1 | 3. 1 2 1 6 | 5 1 1. 7 1 3 | 5. 1 6 5 3 |

2 - - 5 7 | 1. 4 7. 6 5 4 | 5 - 1 - |

0 1 1 2 3. 5 | 3. 2 1 6 1 | 1 - - - |

1 - 0 5 1 2 | 3. 1 2 1 1 6 |

When I am down and oh my soul so

5 1 1. 7 1 3 | 5. 1 6 5 5 3 |

weary. when troubles come and my heart burdened

2 - 0 5 6 7 | 1 - 7 6 5 4 |

be, then I am still and wait here in the

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

si - lence un - til you come and sit a while with

1 - 0 5 6 7 | i - 7 6 5 4 |
me. You raise me up so I can stand on

5 3 3 5 6 7 | i - 7 6 5 4 |
moun - tain you raise me up to, walk on stormy

5 - - 5 7 | i - 7 6 5 4 |
seas I am strong. When I am on your

5 i - 5 4 4 | 3. 4 3 2 1 7. 7 |
shoul - ders you raise me up to more than I can

1 - - - | (i. 7 7 6 5 | 6. 5 5 3 1 |
be.

4. 5 3. 2 | 1 -) 0 5 6 7 |
You raise me

i - 7 6 5 4 | 5 3 3 5 2 7 |
up so I can stand on mountains you raise me

$\dot{1}$ - 7 6 5 4 | 5 - - 5 7 |
 up to, walk on stormy seas, I am

$\dot{1}$ - 7 6 5 4 | 5 $\dot{1}$ $\dot{1}$ 1 5 4 |
 strong. And I am on your shoulders, you raise me

3. 4 3 2 1 7 7 | 1 - - - |
 up to more than I can be.

转 1 = $\flat E$

$\frac{2}{4}$ 0 5 6 7 | $\frac{4}{4}$ $\dot{1}$ - 7 6 5 4 |
 You raise me up so I can stand on

5 3. 5 2 7 | $\dot{1}$ - 7 6 5 4 |
 mountains. You raise me up to walk on stormy

5 - - 2 7 | $\dot{1}$ - 7 6 5 4 |
 seas. I am strong and I am on your

5 $\dot{1}$.. 1 5 4 | 3. 4 4 3 2 1 7 |
 shoulders. You raise me up to more than I can



be. You raise me up so I can stand on



mountains. You raise me up to walk on stormy



seas. I am strong and I am on your



shoulders. You raise me up to more than I can.



You raise me up to



more than I can.

歌曲简介

《你鼓舞了我》是爱尔兰组合“神秘园”成员罗尔夫·勒弗兰从爱尔兰民歌《男孩丹尼》获得灵感而写成的一首曲子，邀请爱尔兰著名作家布伦敦·格雷厄姆为之填词，并在神秘园2002专辑《红月》中首次发布。这首充满真挚感恩情怀的歌曲问世以来，已被许多歌手和声乐组合翻唱过，其中以“凯尔特女人”和“西域男孩”组合演绎的版本最为完美。由于这首歌的旋律优美，歌词质朴感人，虽是新歌但却深受中老年听众的喜爱，用“一见如故”来形容一点也不为过。

附录

怀旧金曲 CD 目录

CD1

1. 《我对你唯一所求》(All I Ask Of You)演唱:Cliff Richard & Sarah Brightman 4'10"
2. 《梦里寻你》(All I Have To Do Is Dream)演唱:Everly Brothers 2'20"
3. 《永远》(Always)演唱:Kenny Rogers 2'38"
4. 《奇异恩典》(Amazing Grace)演唱:Nana Mouskouri 4'13"
5. 《我如此爱你》(And I Love You So)演唱:Perry Como 3'17"
6. 《治愈这个世界》(Heal The World)演唱:Michael Jackson 4'30"
7. 《我永远爱你》(I Always Love You)演唱:Whitney Houston 4'23"
8. 《禁不住爱你》(I Can't Stop Loving You)演唱:Ray Charles 4'14"
9. 《想象》(Imagine)演唱:John Lenon 3'05"
10. 《最后的华尔兹》(The Last Waltz)演唱:Engelbert Humperdinck 3'00"
11. 《让我把你叫作心上人》(Let Me Call You Sweetheart)演唱:Rose Marie 2'52"
12. 《回忆》(Memory)演唱:Babra Streisand 3'5"
13. 《我心依旧》(My Heart Will Go On)演唱:Celine Dion 4'38"
14. 《忠贞不渝的爱》(Nothing's Gonna Change My Love For You)
演唱:Glen Medeiros 3'58"
15. 《飞跃彩虹》(Over The Rainbow)演唱:Judy Garland 3'35"

CD2

1. 《麻烦你,邮差先生》(Please Mister Postman)演唱:Carpenters 2'47"
2. 《雨点不停地往我头上掉》(Raindrops Keep Fallin' On My Head)
演唱:B. J. Thomas 2'46"

3. 《雨的节奏》(Rhythm Of Falling Rain)演唱: The Cascade 2'53"
4. 《在此等待》(Right Here Waiting)演唱: Richard Marx 4'21"
5. 《远航》(Sailing)演唱: Rod Stewart 4'36"
6. 《斯卡波罗集市》(Scarborough Fair)演唱: Sarah Brightman 4'11"
7. 《某个美丽的夜晚》(Some Enchant Evening)演唱: Jo Stafford 3'11"
8. 《音乐之声》(Sound Of Music)演唱: Julie Andrews 5'07"
9. 《超级明星》(Superstar)演唱: Carpenters 3'40"
10. 《试回首》(Try To Remember)演唱: Nana Mouskouri 3'09"
11. 《文森特》(Viecent)演唱: Don Mclean 3'58"
12. 《回首往事》(The Way We Were)演唱: Babra Streisand 3'31"
13. 《你并不孤独》(You Are Not Alone)演唱: Michael Jackson 4'29"
14. 《你鼓舞了我》(You Raise MeUp)演唱: Celtic Woman 4'52"

后 记

《怀旧金曲》始播于1992年12月20日。节目的创办者之一查理林多年前定居香港,在经商的同时,还是拥有数万张密纹和激光唱片的超级“发烧友”。另一位创办者王奕贤是邮电系统的退休职员,早在八十年代中期就参与电台的外国音乐节目的编辑工作。是对音乐的共同爱好,使这两位分别迈过花甲和古稀之年的老人在诞生不久的东方电台开始了多年的合作。迄今播出已满900期,以一万二千余首老歌和器乐曲,铺就了一条令人流连忘返的怀旧音乐小径。18年来,先后有张培、方舟、无方、梁妮、康杰和陆明等六位主持人担任了《怀旧金曲》的主持人。在大家的共同努力下,这档节目不仅深深吸引了广大中老年听众,也得到了不少其他年龄层次的听众的青睐,成为东方广播电台音乐频率的一档品牌节目。

这本集子里收入的101首歌曲,绝大部分就是选自在这个节目里经常播出的脍炙人口的金曲名作,它们大多是上个世纪三十至七十年代的经典老歌,堪称经历了岁月洗礼的珠玑之作。从三四十年代的《烟雾迷住了你的眼睛》、《蒙娜丽莎》;五十年代的《忧愁河上的桥》、《只有你》,到六、七十年代的《回忆》、《村路带我回家》,均为各个时期的代表作,有的源自电影、音乐剧;有的曾在排行榜一枝独秀;有的因为一个偶然的机缘不胫而走……这些歌曲内容健康向上,歌词浅显生动,或讴歌纯真的爱情,或彰显亲情友情,或不乏人生哲理;都不曾遭受商业气息的“污染”,具有旋律优美动听,篇幅短小精悍,琅琅上口,易唱易学的特点。我想,像《怀旧金曲》这样藉此类曲目独撑局面的节

目能有如此旺盛的生命力,这本身就印证了这些经典老歌的不朽魅力。

为便于听众赏析,我们对其中 61 首歌曲附有一段说明性的文字,内容不拘一格:可以是对词曲作者或歌手的介绍;对歌曲的追根寻源;亦不妨由有关的掌故、传说或评论构成。在其余 40 首歌曲之后则缀以每期节目中有关怀旧的絮语。在整理歌谱过程中,得到了冯程和杨怡君的热心相助,在此谨表衷心感谢。

这本歌集是我们在节目播出 900 期之际为听众朋友奉上的一束清香淡雅的音乐之花,愿它能为您的休闲生活增添一份雅兴。