梦幻吉他

外国抒情音乐改编的吉他曲

蒋敏华 编著

北京体育大学出版社

前　言

与狂热的港台歌星的追星族相比，这几年吉他爱好者似乎冷静得多，面对下海赶商潮的诱惑，面对学习充实的压力，面对摇滚乐颠狂的刺激，面对择业竞争的挑战……，我们如何面对这个世界？每个人都问过自己，可你却多了一项爱好，要在日复一日的紧张中，给自己留出一段面对吉他的时间，用你的双手和双耳与琴交流，只有弹琴的人与理解音乐的人能够感受你此时的快慰。我清楚地知道，在全国几百万弹吉他的朋友中，除极少数外，他们都并不将此作为专业的追求与谋生的手段，只是爱好，这就足够了。

于是喧嚣的世界暂时恢复了平静，学习和工作的压力得以缓解，不快的人际关系被音乐润滑。音乐王国的魅力就在于，你可以崇拜大师而自封“国王”，音乐这种用耳与心去感受的艺术是最具张弛力的！

时下，音乐发烧在京城及全国一些大城市大有燎原之势，不论国产的还是进口的音响器材都卖得火火的，对软件CD的收藏更是到了极端，某某作品唯某某指挥，“DDD”（全数码录音、模拟、制作）之后终于又有了“4D”（从麦克风的传导开始就采用数码技术），耳朵的分辨力和鉴赏力大大提高，应该肯定这种自觉或稍带些盲目的发烧友队伍的扩大，对提高音乐修养与品味是积极的，但也无情地以经济实力在器材的软硬件上划分出三六九等。

可是有一点是每一位音乐发烧友都承认的，无论多好的重播设备或录音制品，它的还原终究与现场的实际音响有差别，这就是音乐会永远有听众的原因。

谈了这一大段似乎与吉他不太相干的内容，只是想使每位弹吉他的朋友从中悟出一点，即你每天练琴或演奏时从指尖中流淌出来的那一串串音符是最真实不过的了！这也是每个权威或每本教程中都要求的

“用心”去弹，中国语言的奇妙就在于字的组合，因此我认为用心去弹和用心去听，那种感受是不同的。

这本书作为《魅力吉他》的姊妹篇，保持了改编曲的抒情与优美，在弹完古典作曲家严谨而古板的练习曲后，不妨轻松一下，弹弹这些小曲，从中不难体味到音乐旋律性带来的舒坦。

与此书作者殷春相识已有几年了，从他身上我常能感觉到热爱吉他的每位朋友所共有的那种执着与热情，大家都很忙，唯一的联系仅限于很长时间里偶尔通一封短信，知道他在滇池畔的昆明苦读硕士，妻子在数千公里外的东北也在读硕士，两口子都读研究生又有孩子的家庭，日子的艰辛与清苦就可想而知了。再后来，又送来了这本书稿，同时他又来到了海河边的南开大学攻读博士，深层的意义是更高层次上的充实自己，而简单的理由，在南方长大一介书生样的他解释道：“为了看雪，也为了离妻子近些。”

今天，我只知道他仍很忙，但琴却陪他渡过了十年寒窗，此中的苦与乐，就只有弹琴者与琴能品尝出了。

真正还在弹琴的，大概也就是这些淡泊功利并不断纯净心灵的人了。

知识可以助益子人的一生，音乐更可以陪伴人的一生，不想成家却又可以伴你到海角天涯的就是吉他。

愿好梦成真，愿虚幻成实。

叶茉

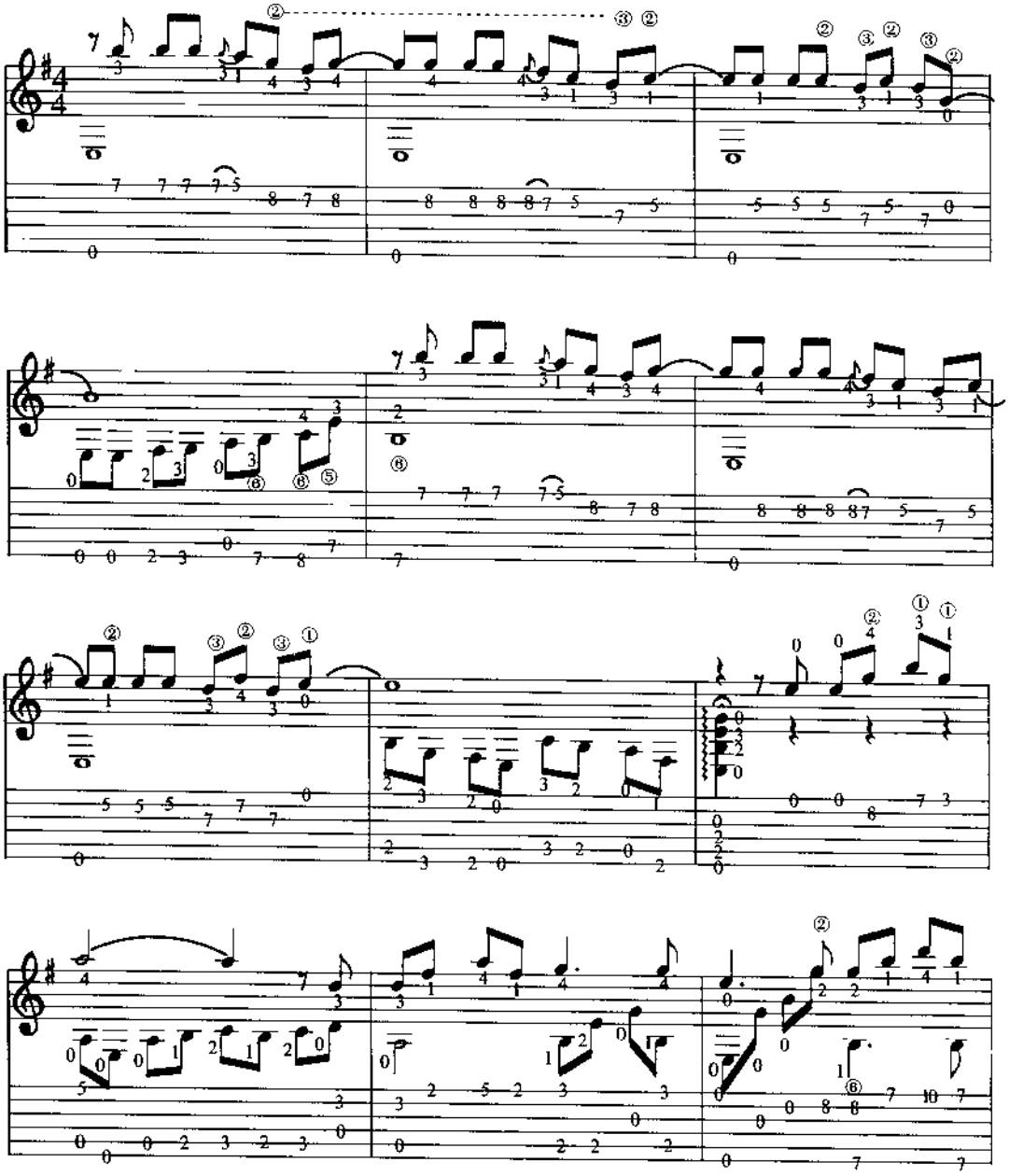
1994年初夏于北京

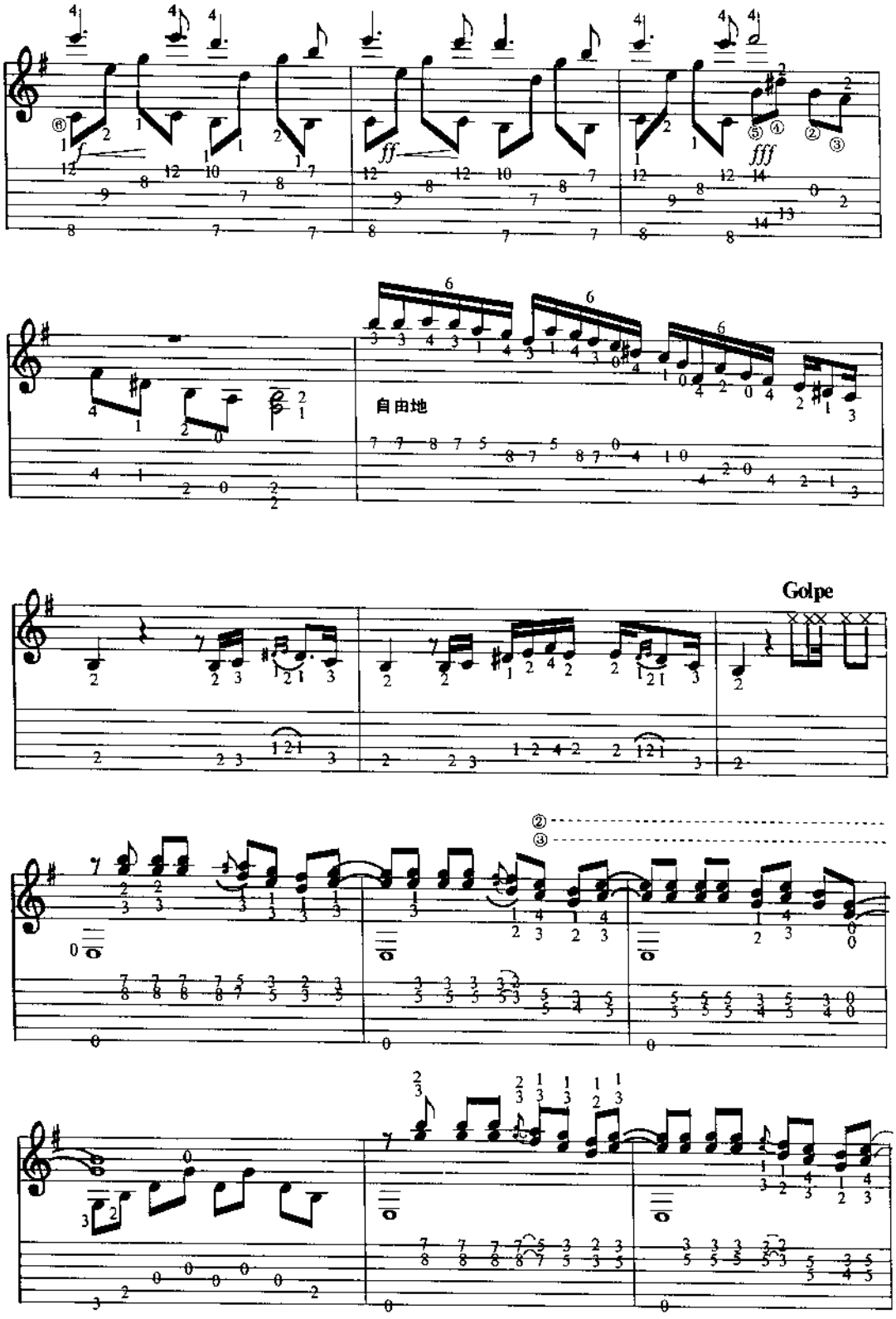
目　　次

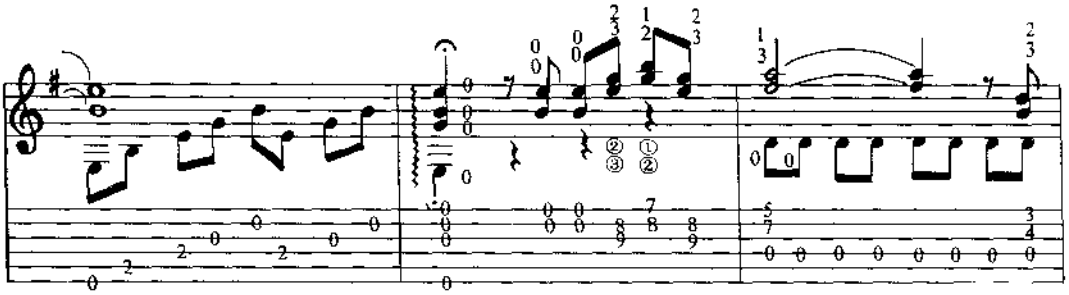
1. 悲伤的西班牙 ……(1)
2. 人们的梦 ……(5)
3. 梦之果 ……(9)
4. 天使之恋 ……(13)
5. 比利蒂斯 ……(16)
6. 通向米兰之路 ……(19)
7. 对你的誓言 ……(23)
8. 你需要我 ……(27)
9. 托内罗 ……(30)
10. 怀旧 ……(34)
11. 长夜柔情 ……(37)
12. 周日别来 ……(43)
13. 红河谷 ……(47)
14. 流浪者之歌 ……(52)
15. 爱之颂 ……(55)
16. 少女梭连桑拉 ……(58)
17. 你微笑的倩影 ……(63)
18. 你是我的一切 ……(68)
19. 午后别离 ……(71)
20. 麦卡莱纳 ……(75)
21. 托卡塔 ……(79)
22. 回首当年 ……(83)
23. 莱迪亚的主题 ……(87)
24. 记忆 ……(91)
25. 我的路(美国电影《夺标》主题曲) ……(97)
26. 圣经新约(电影《出埃及记》主题曲) ……(101)
27. 蒙娜·丽莎 ……(105)
28. 赫尔南多小酒馆(二重奏) ……(109)

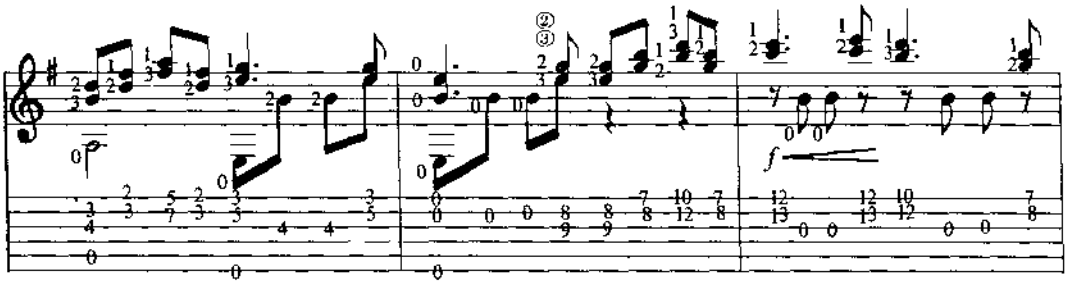
悲伤的西班牙

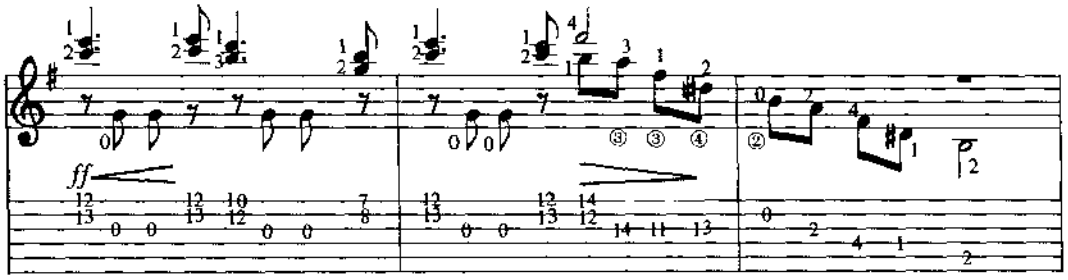
原曲:尼古拉·安捷罗斯

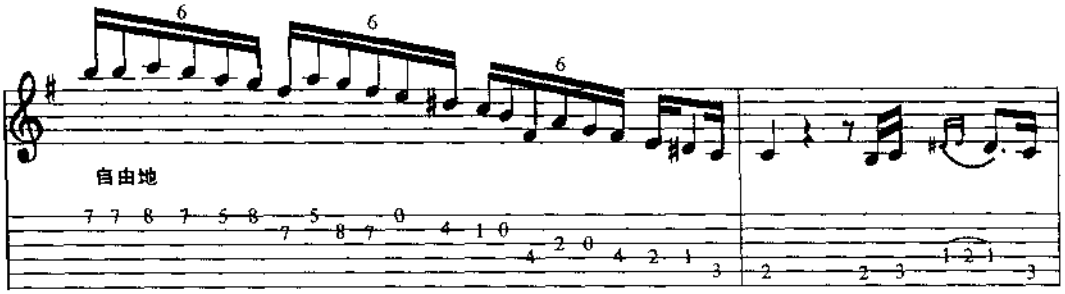


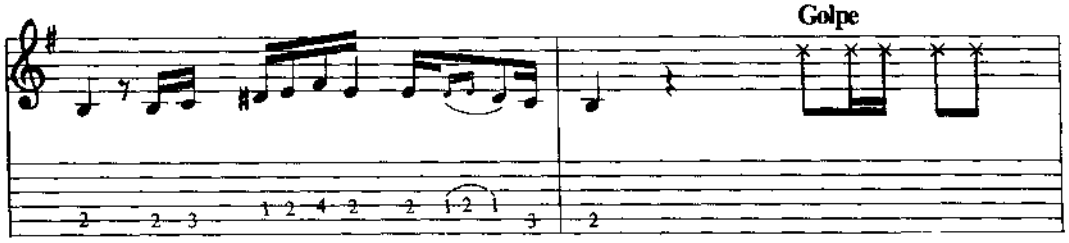

f
ff
fff
自由地
Golpe

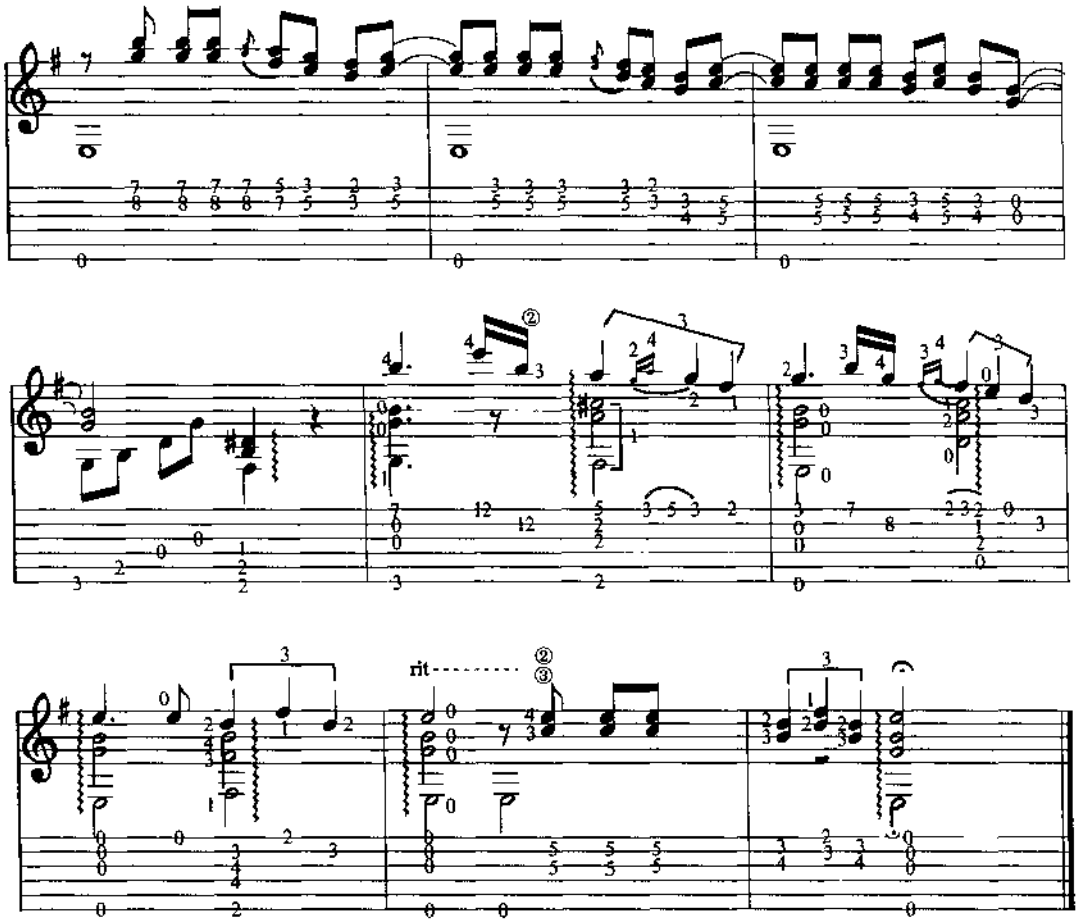



f


ff


自由地


Golpe

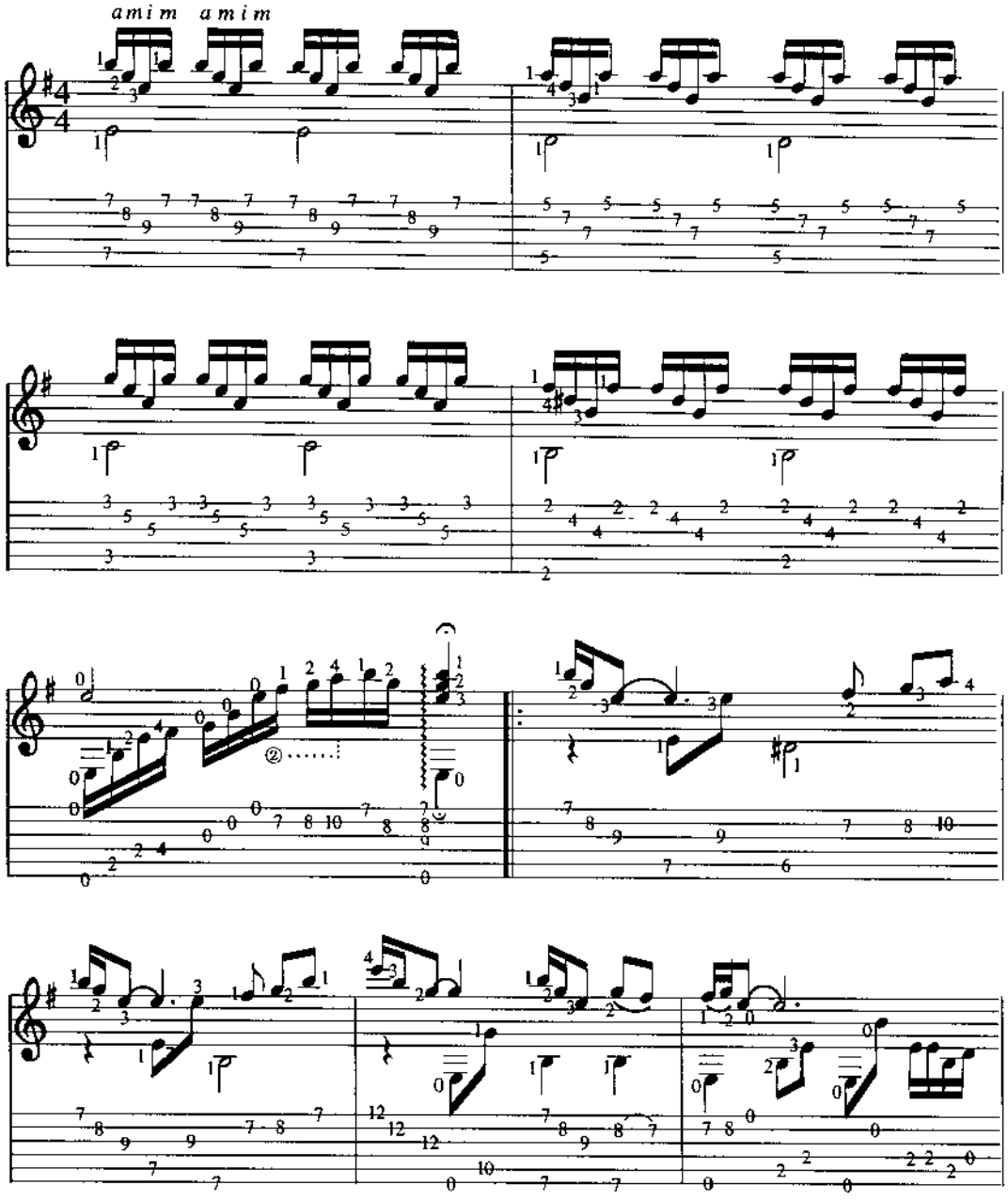


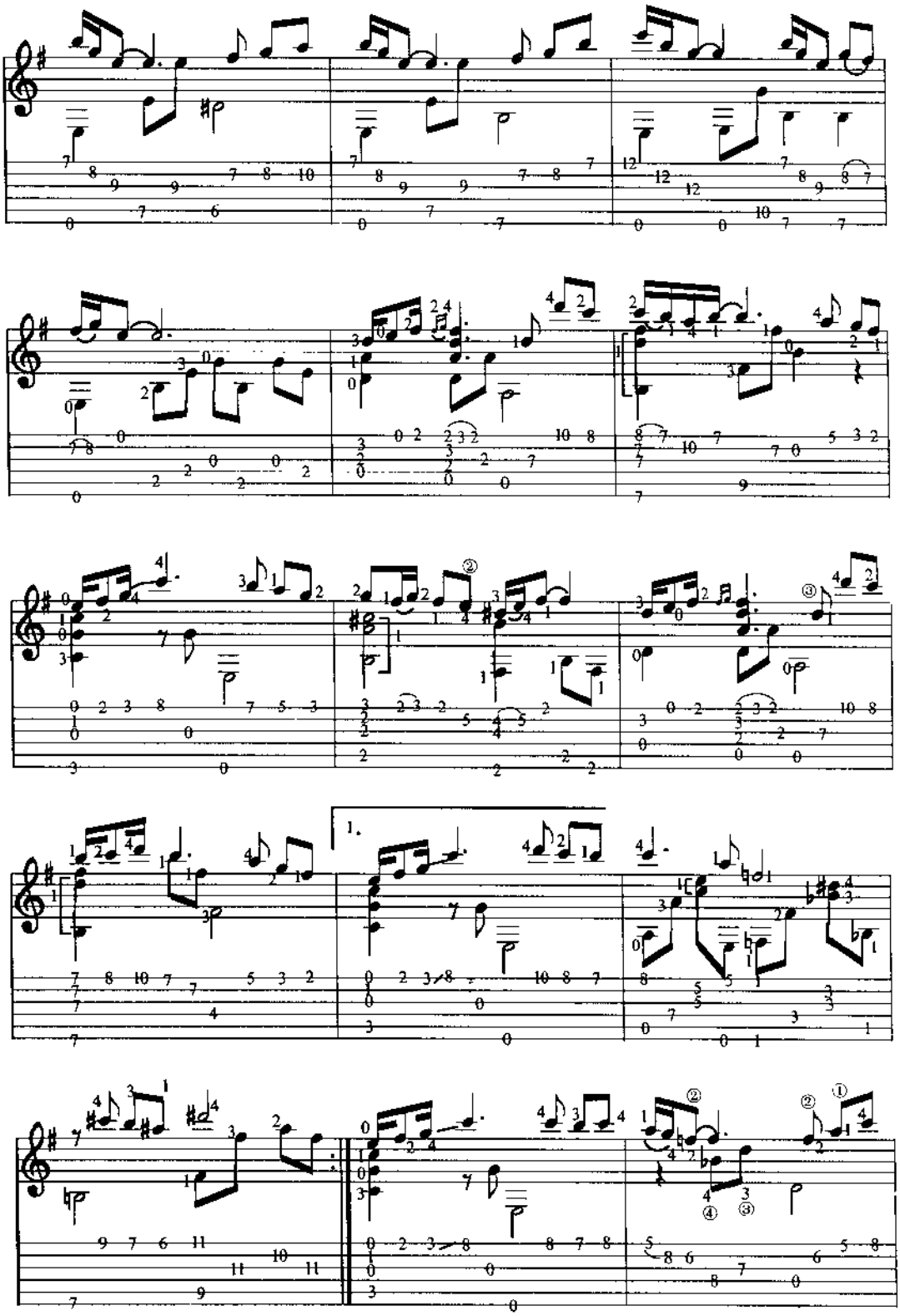
悲伤的西班牙

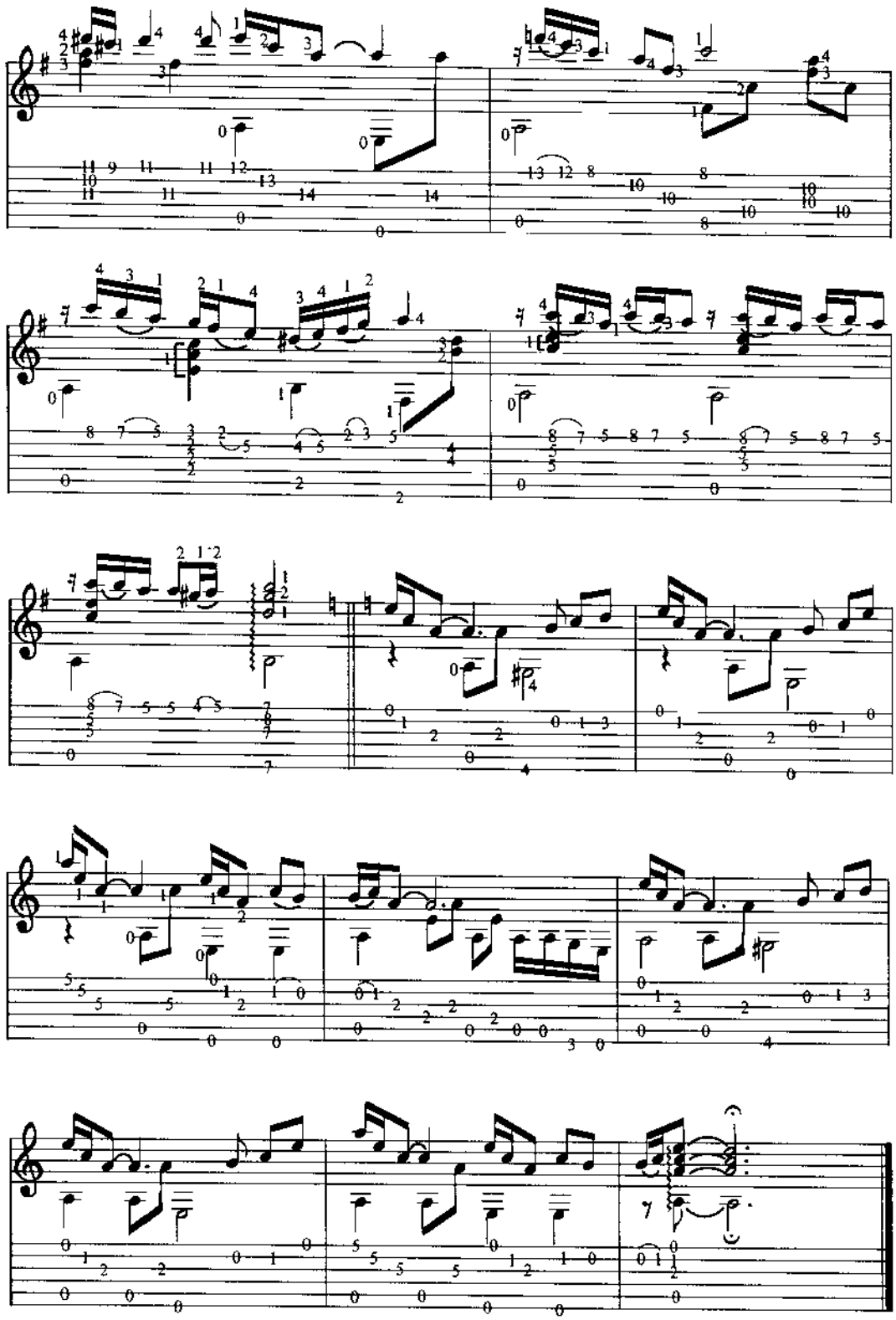
这是尼古拉·安捷罗斯第二张专辑主题曲，象我改编收集在《魅力吉他》中的“镜中的安娜”、“花”等曲子一样，这支曲子充分体现了尼古拉优美的旋律，它们总是那样朴实而又令人神往。改编曲中虽没有了原曲弗拉门哥风格的伴奏，但蕴藏在旋律内部并由响板演奏突出的节奏，却仍然描绘出斗牛士家乡西班牙南部的风土人情。全曲演奏虽不难，但第17～20小节和第36～39小节的华彩需多练才出得来那般潇洒的韵味，这部分可多听原磁带参照练习。

人们的梦

原曲:尼古拉·安捷罗斯

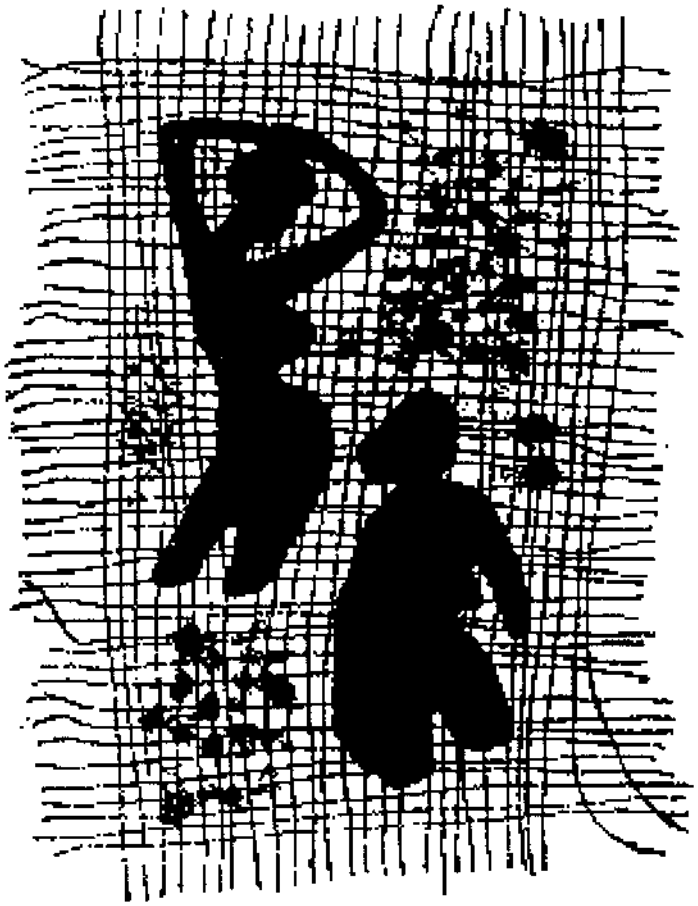






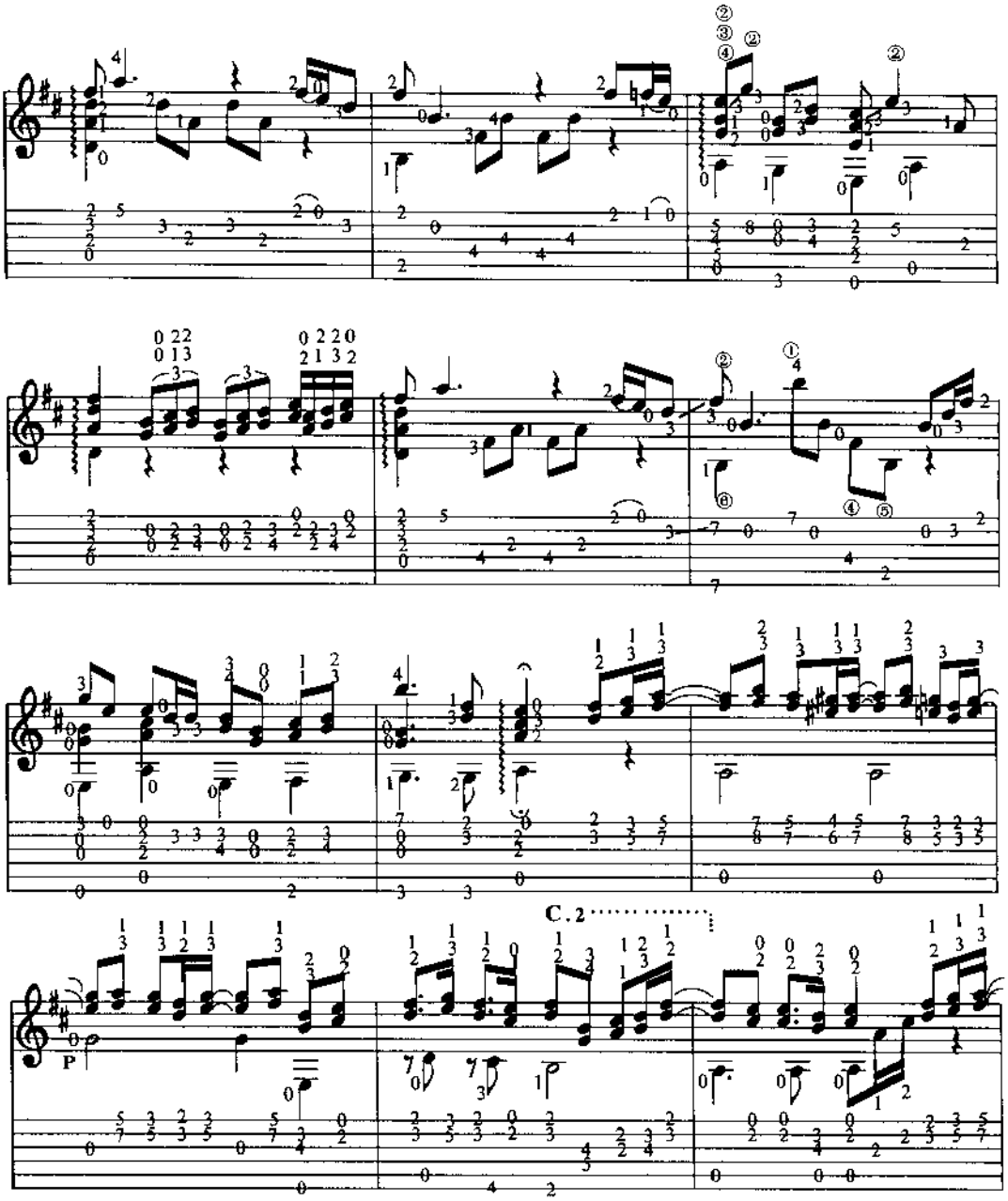
人们的梦

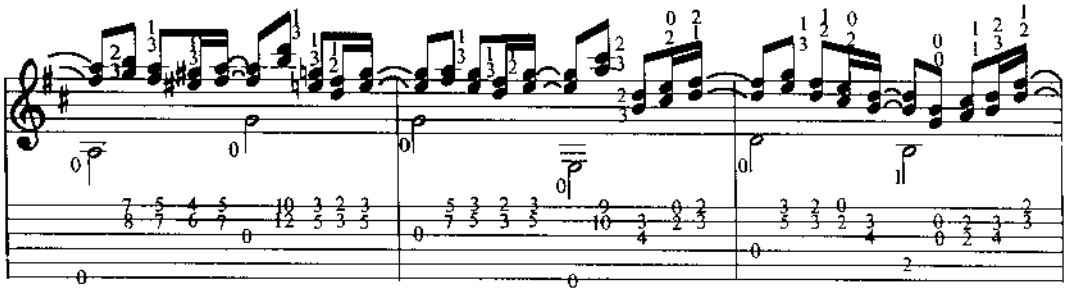
国内出版尼古拉的演奏磁带就是以这支曲名为标题的。一个和弦的几个音便变化成一个主题，演绎出绚丽多姿的梦景。不知是音符上飘浮的梦，还是梦里流淌的旋律，“吉他上的每一个音符竟能如此打动人们的心房”。改编曲新加的前4节分解和弦，应尽可能弹得轻柔飘渺，全曲速度宜稍慢，从容不迫。

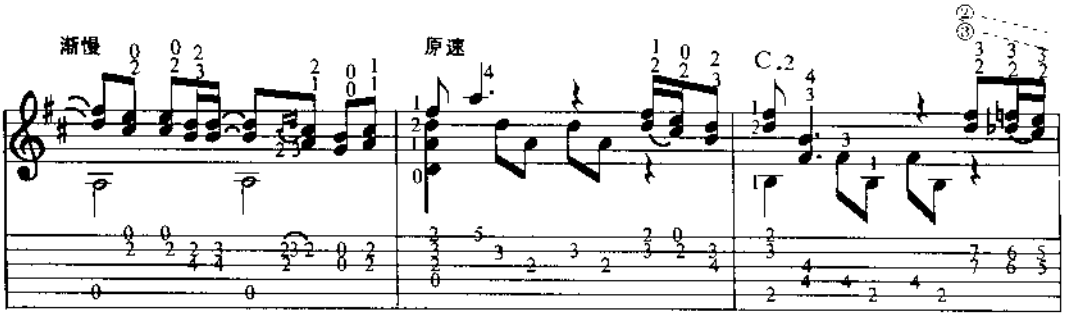


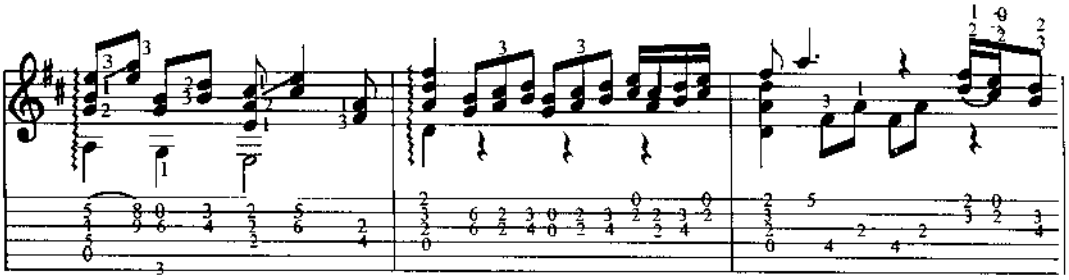
梦之果

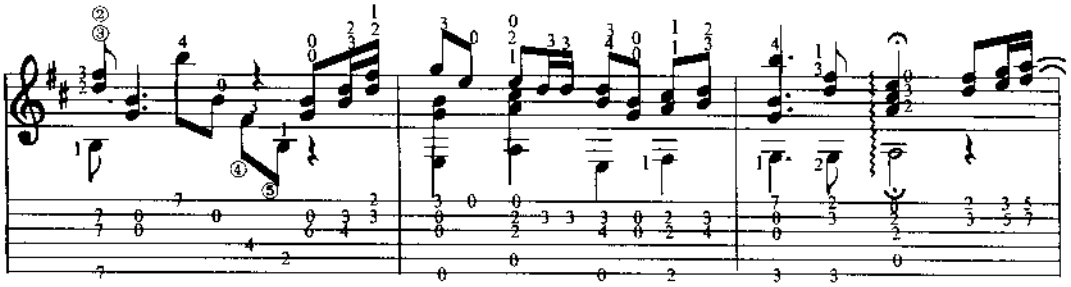
原曲:尼古拉·安捷罗斯

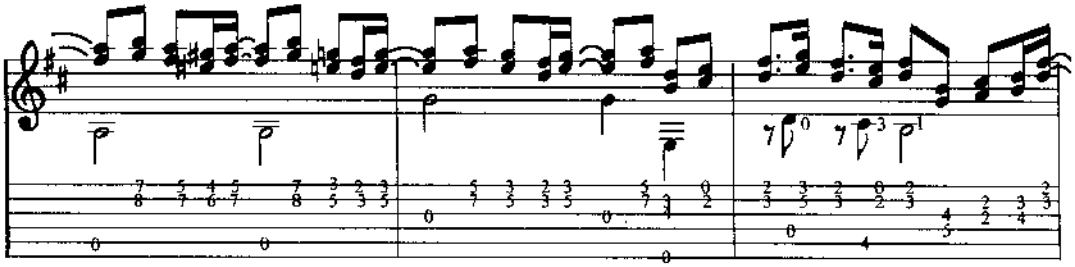


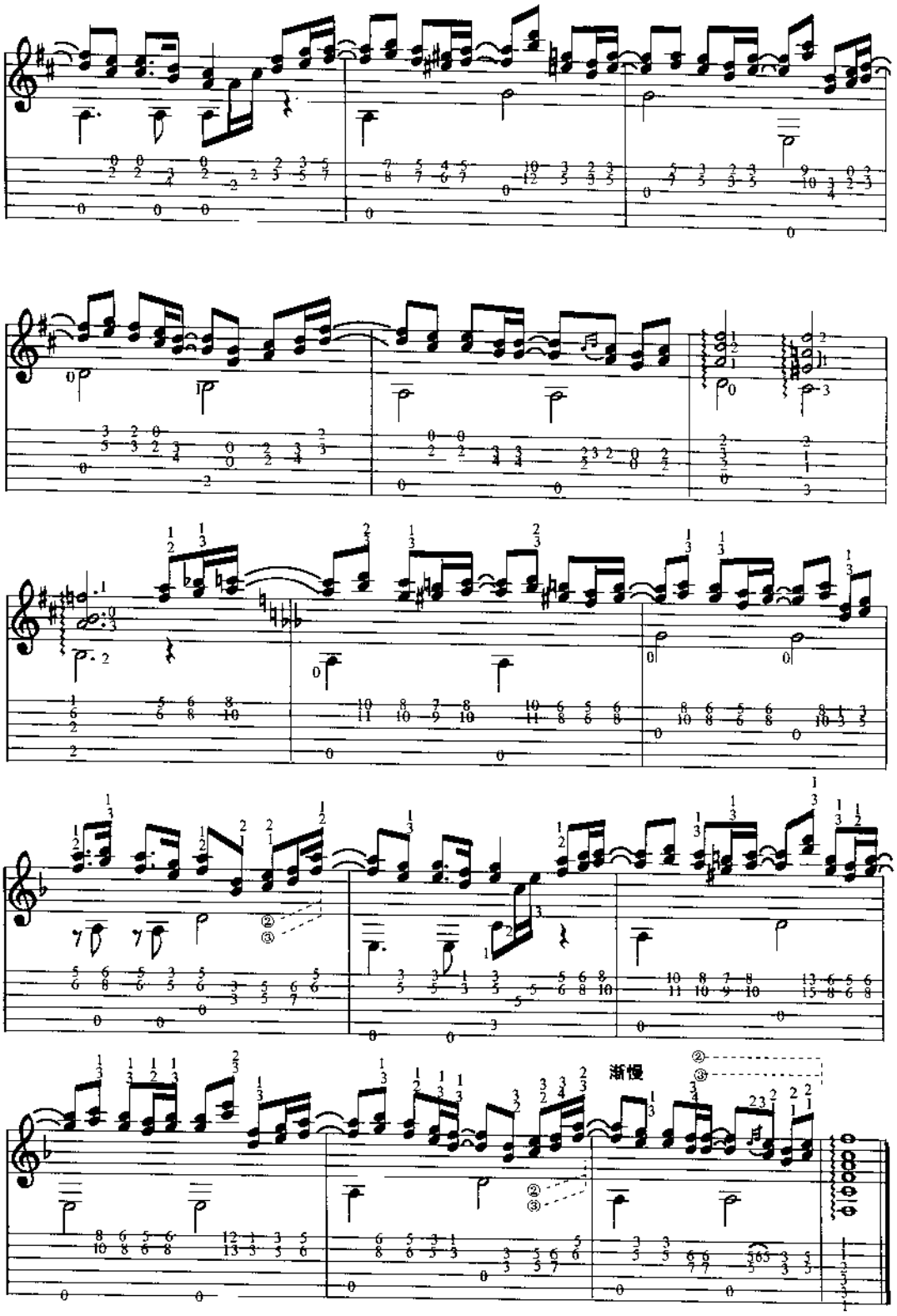



渐慢
原速
C.2





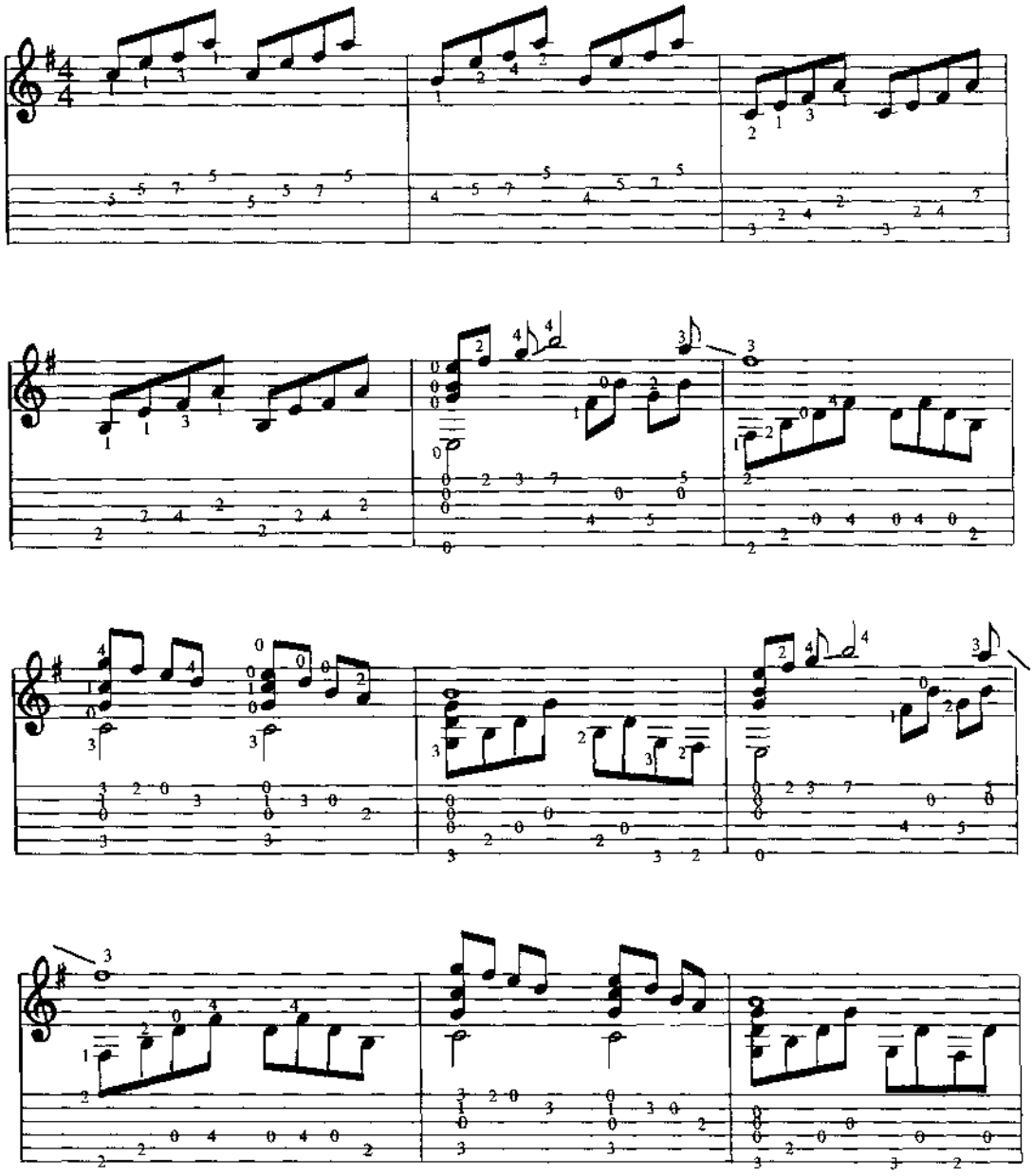


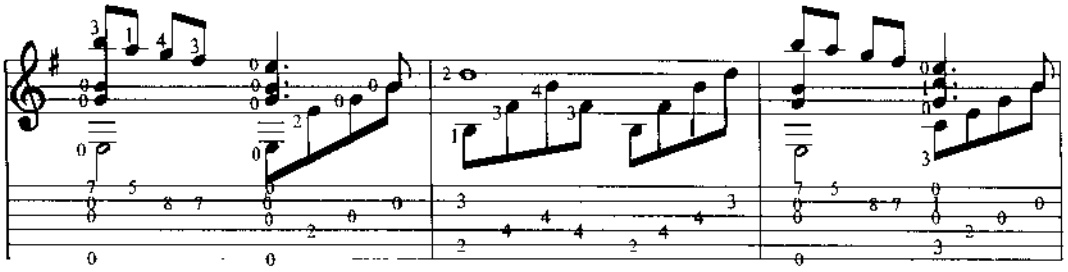

渐慢

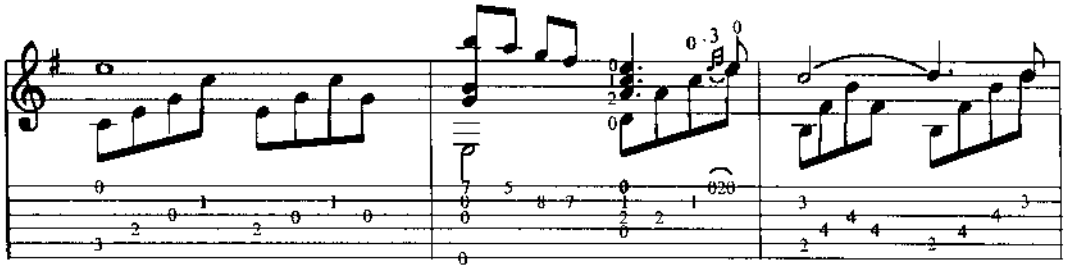
梦之果

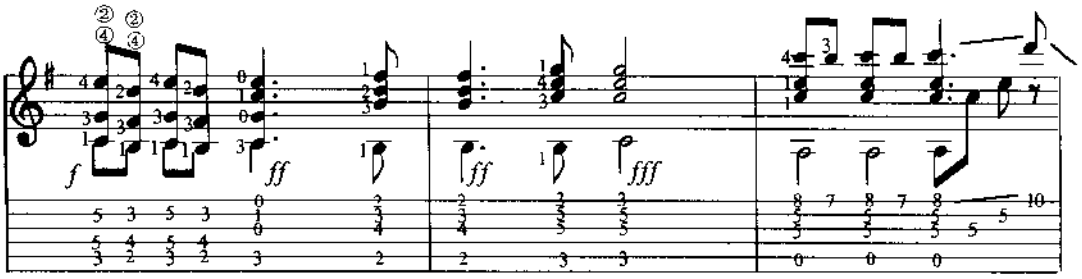
又是一个梦！也许正是因为人们梦中丰富的色彩，艺术家才会有那么多写不完的梦。曲子开始显出一种沉思的意味，短小的引子反复到第 8 小节后情绪有所变化，双音奏出的旋律略显忧郁，并不断高涨，之后又跌入沉思。这部分的旋律极美，但跨小节线的连音很不容易奏好。这里再提醒一下读者：连音线连接的音只弹前一个，后一个音右手不弹，左手按紧弦让音延续够时值。若将曲中连音线后一音也用右手弹出，这支曲子的魅力便减了不少，请多听原磁带。

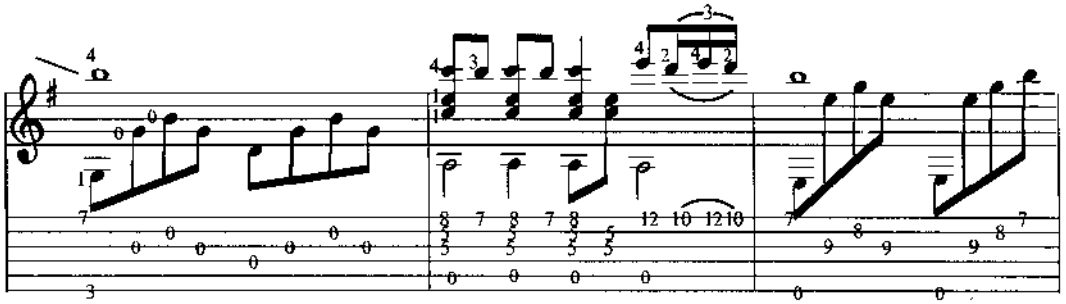
天 使 之 恋

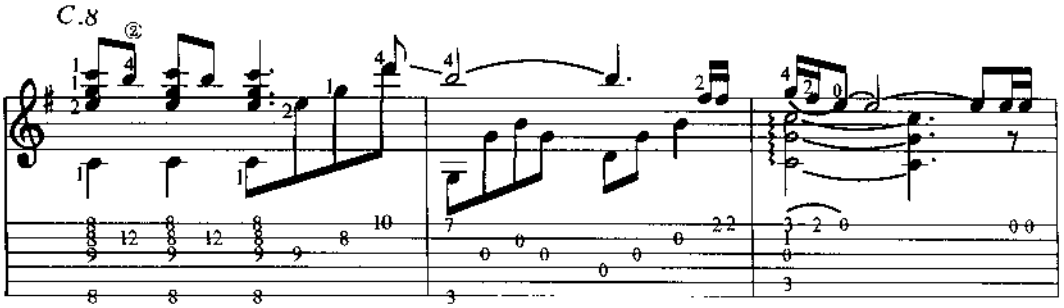


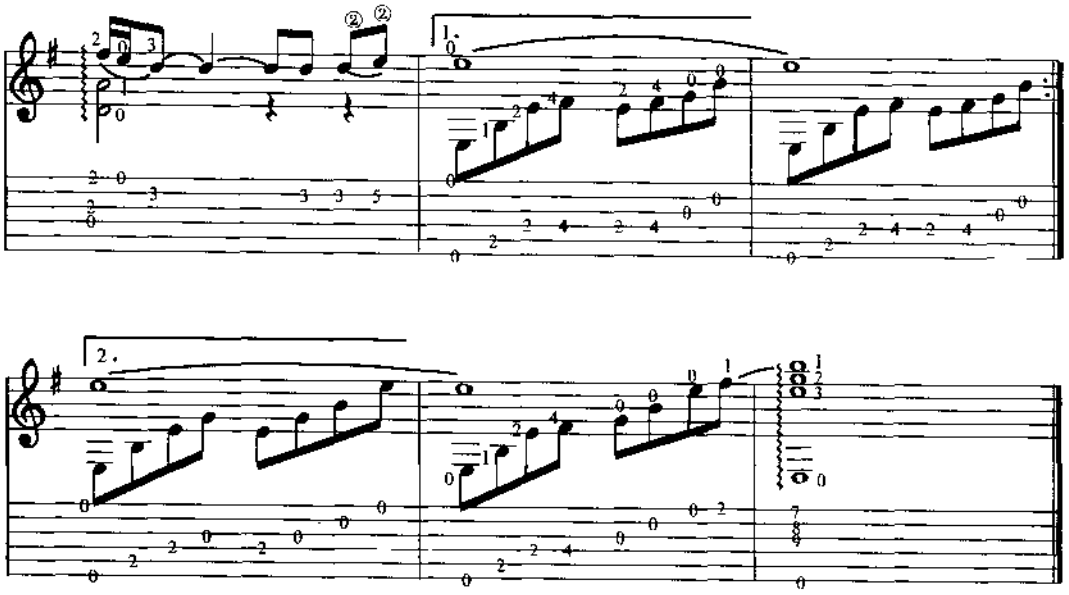





f
ff
ff
fff

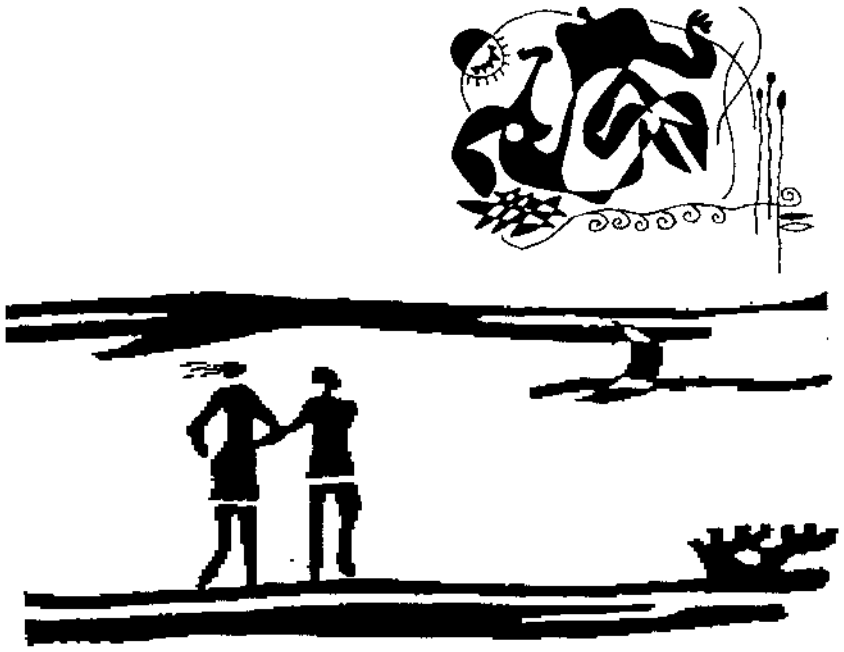



C.8

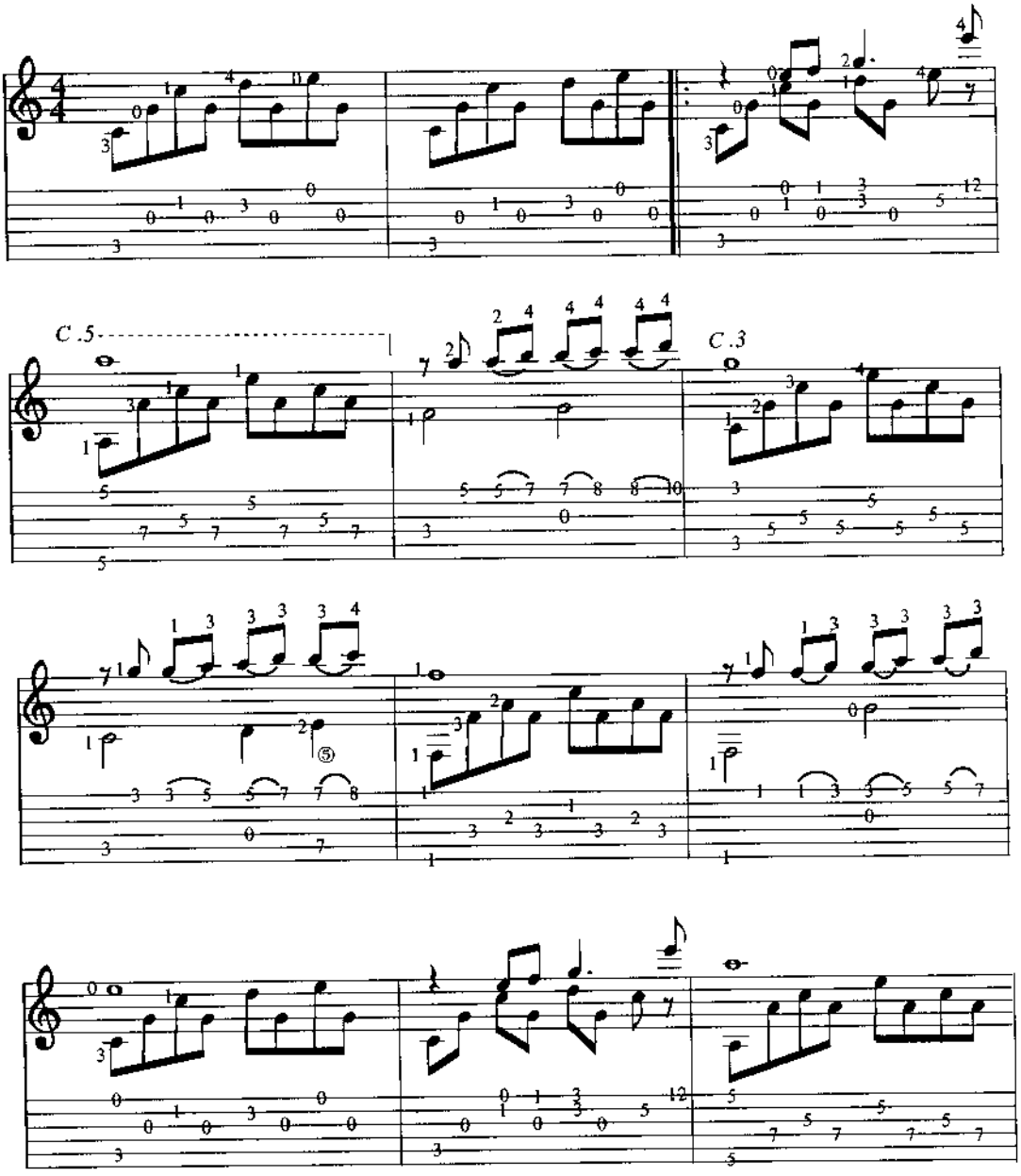


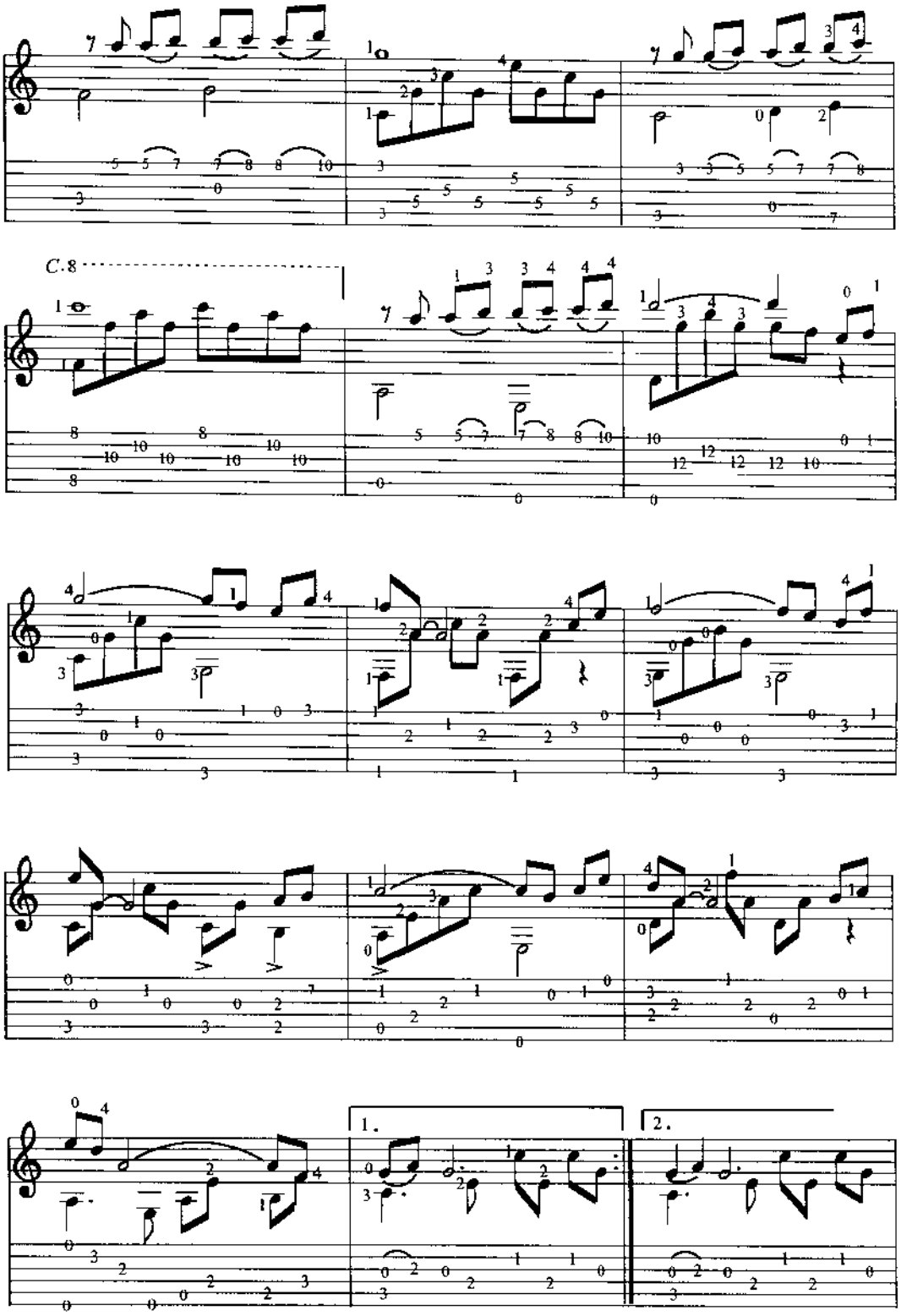
天使之恋

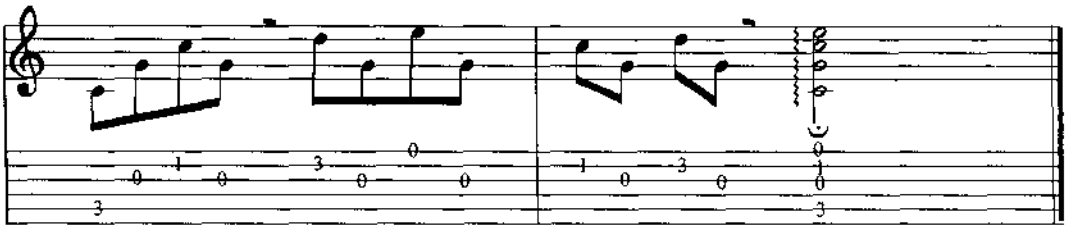
这是支简单的小曲，滑音很动听，改编时强调了这一点。为什么取这个曲名，不知道，也许是天使之恋也如凡人般风花雪月，愁绪潇潇。全曲演奏极其简单，只是注意第 19、20 小节的运指，这里每个和弦的音都要弹清楚，并注意强度记号。



比利蒂斯
Bilitis

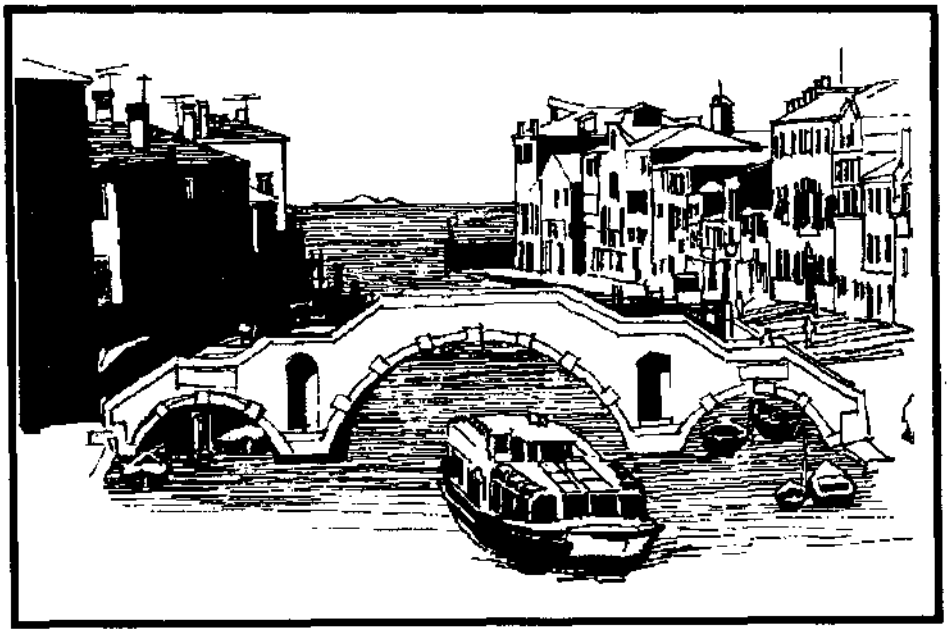



C.8
1.
2.

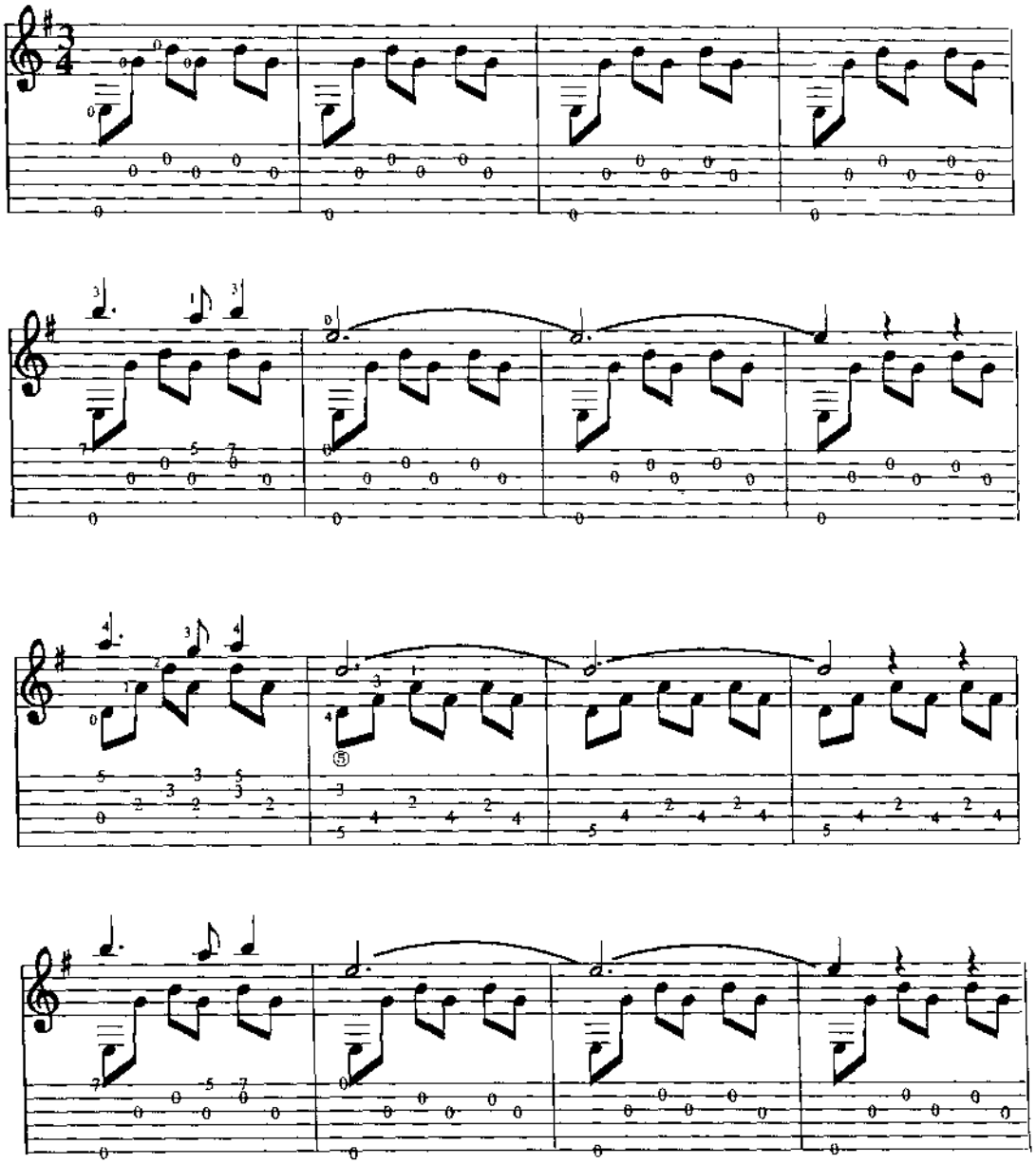


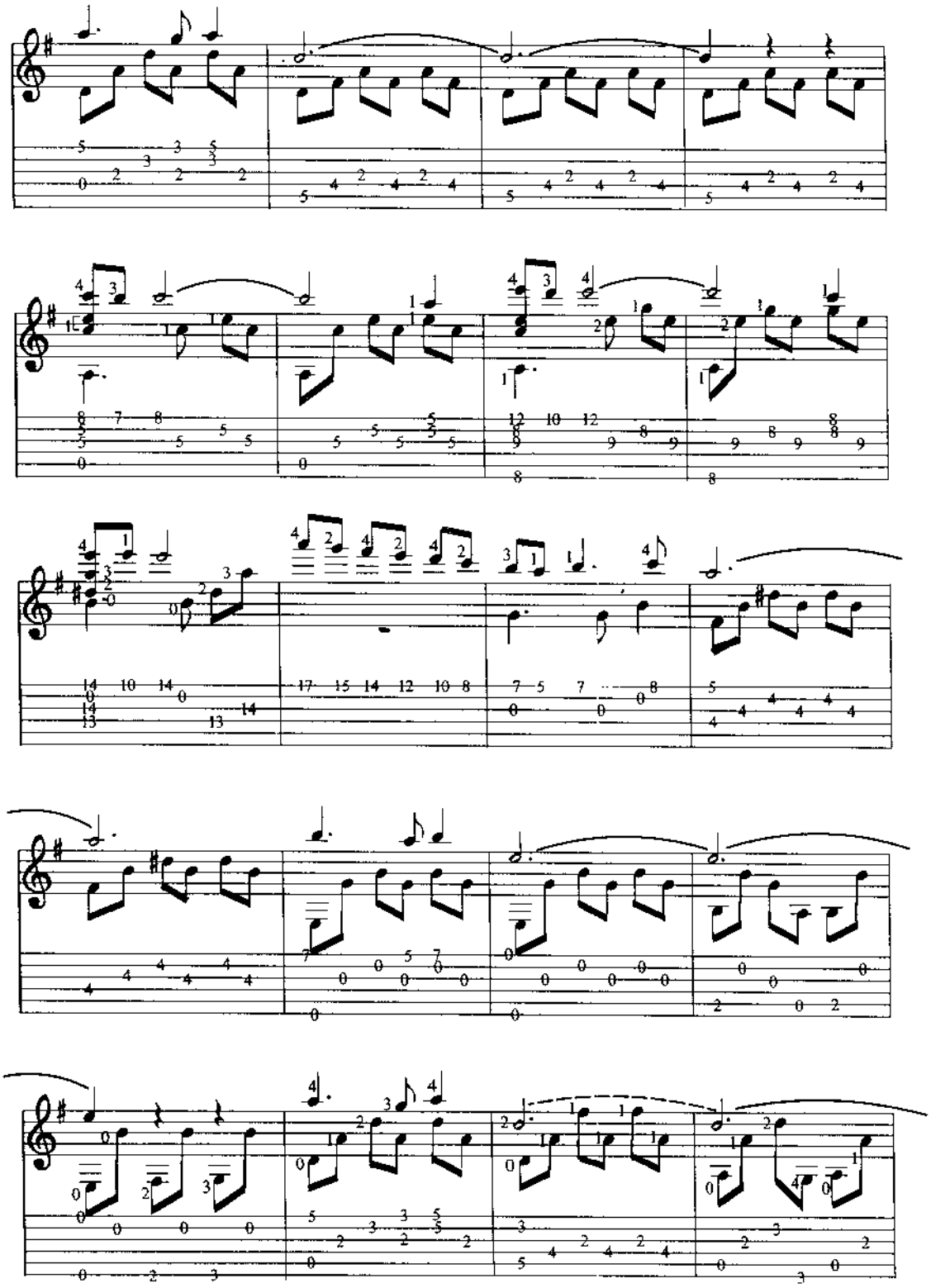
比利蒂斯

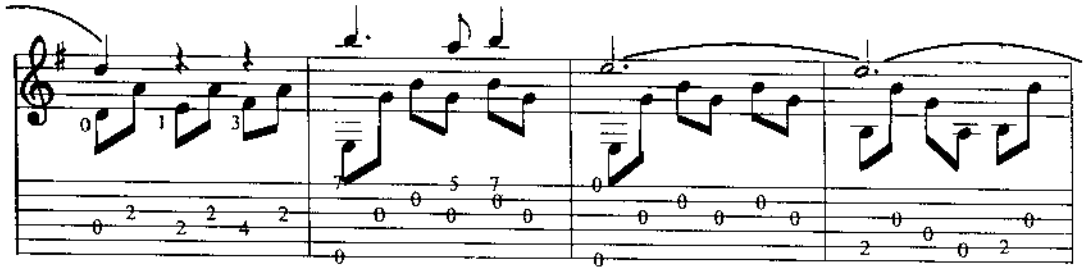
比利蒂斯，是那装满阳光和回忆的小镇，还是位有双水汪汪大眼睛的恋人？相信你吉他上流出的旋律不会让你感到像读到这曲名时一样的迷茫，它如小溪般清纯，沁人心脾；似草原般广阔，诱人遐想。啊，美丽的比利蒂斯！

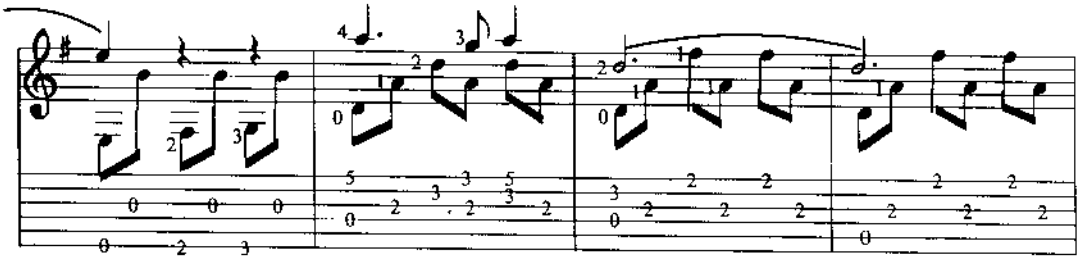


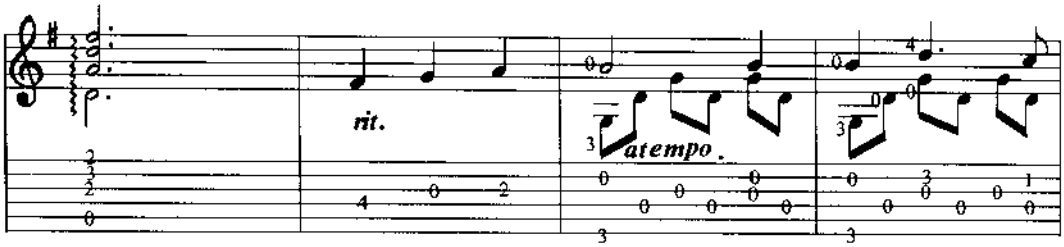
通向米兰之路

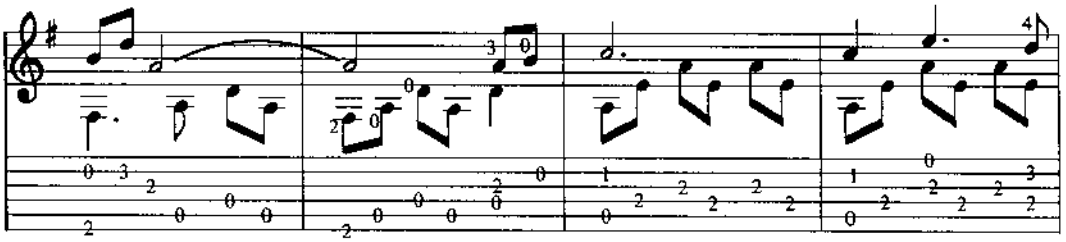


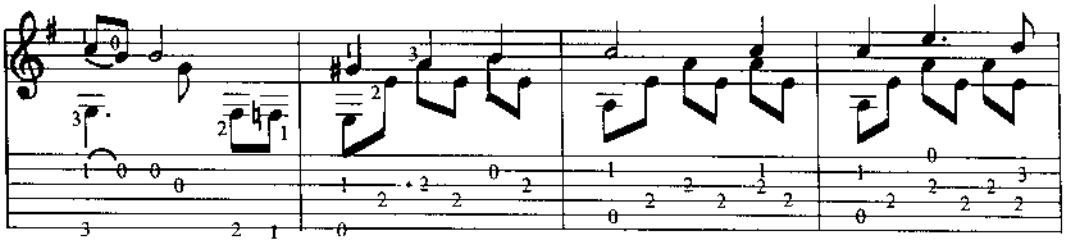


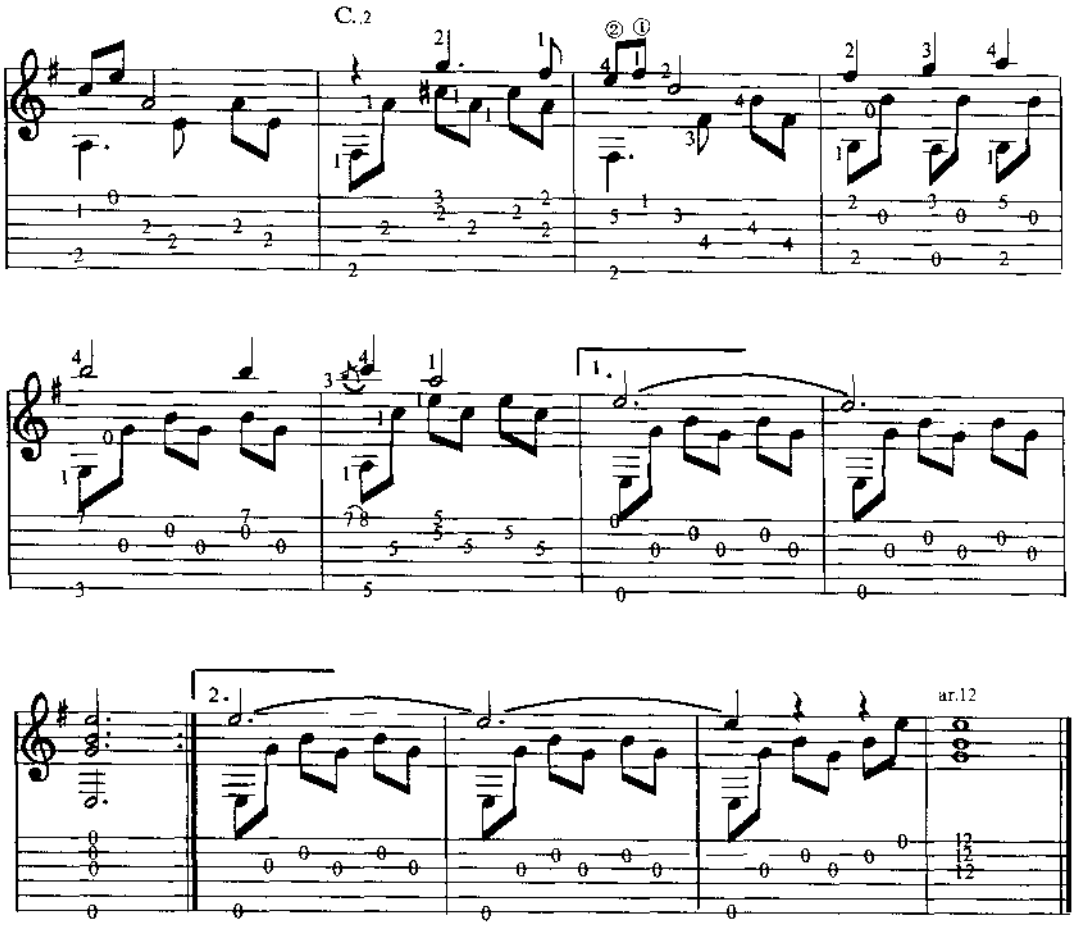





rit.
a tempo



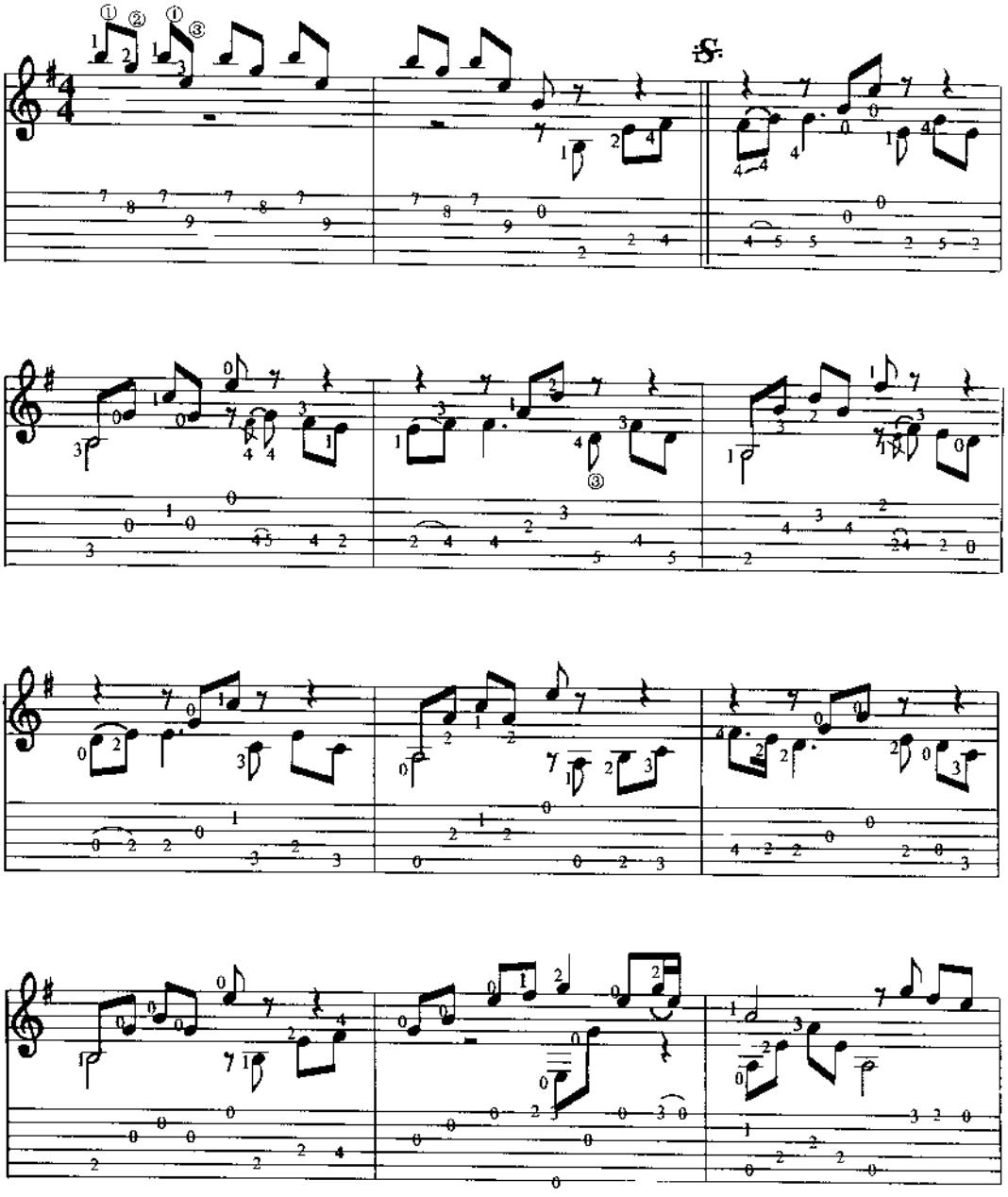


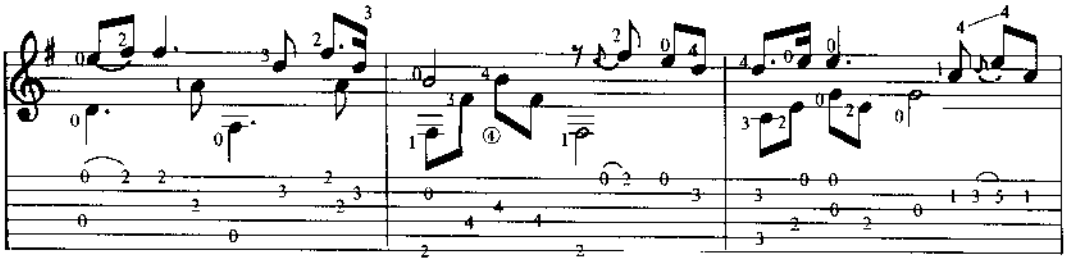


通向米兰之路

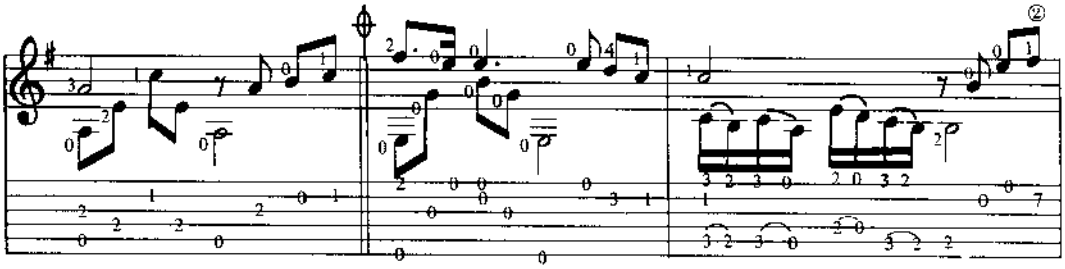
有太多的轻音乐乐队改编过这支曲子，有太多的乐器奏过它的旋律。与双簧管、小号等乐器比起来，吉他演奏这种长音较多，比较悠扬的曲子似乎意犹未尽，这支吉他舞曲清新的旋律，是其他乐器所不能比拟的。这支曲子演奏很简单，吉他颗粒性的音色发挥得也较充分。

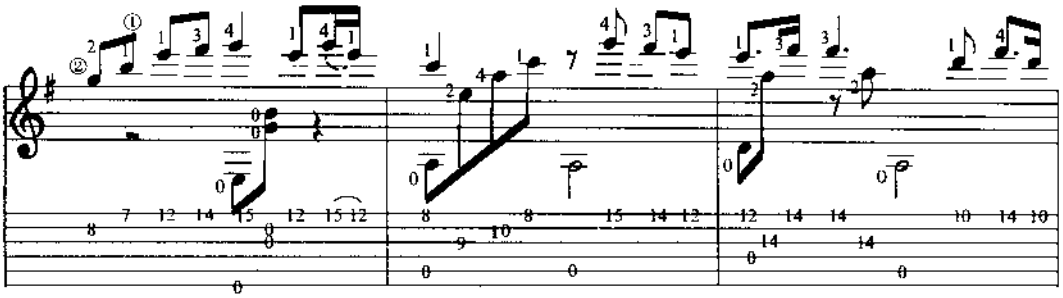
对 你 的 誓 言



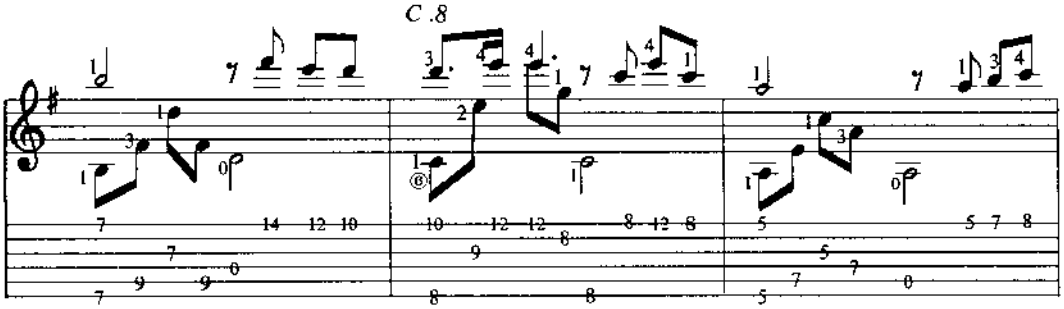


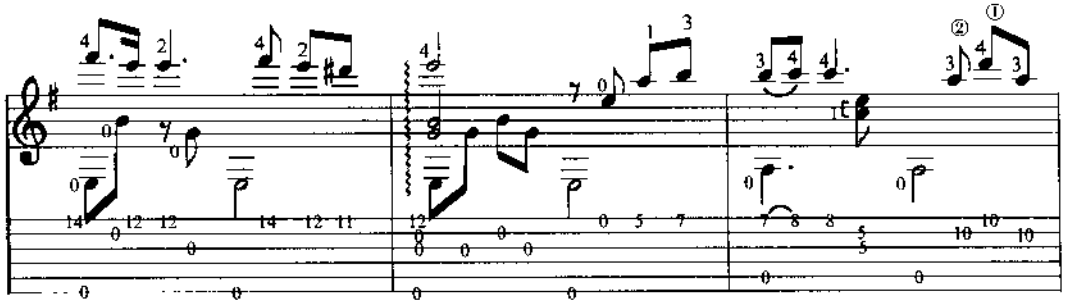
to Coda

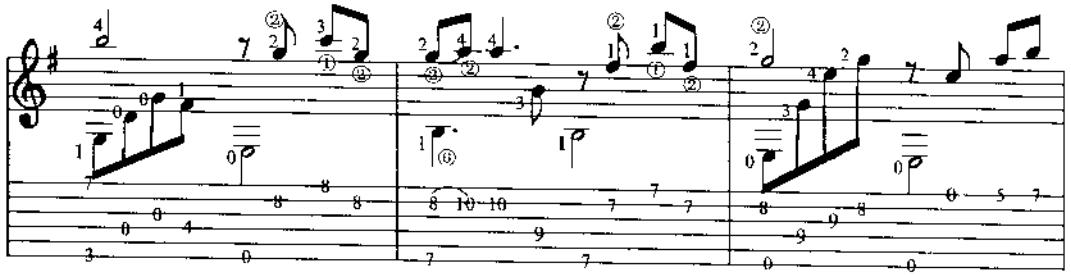


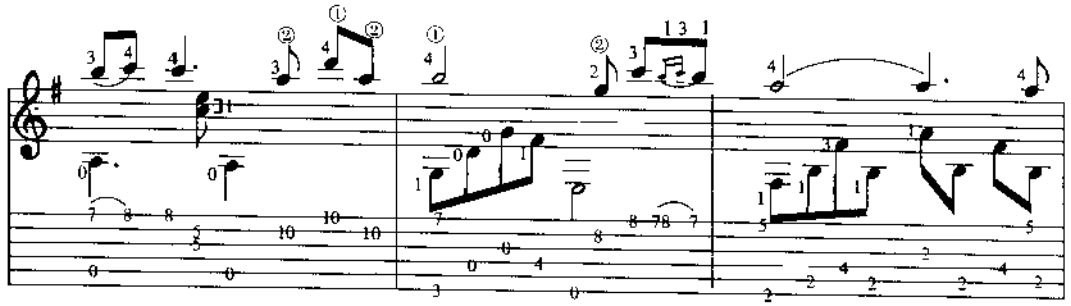


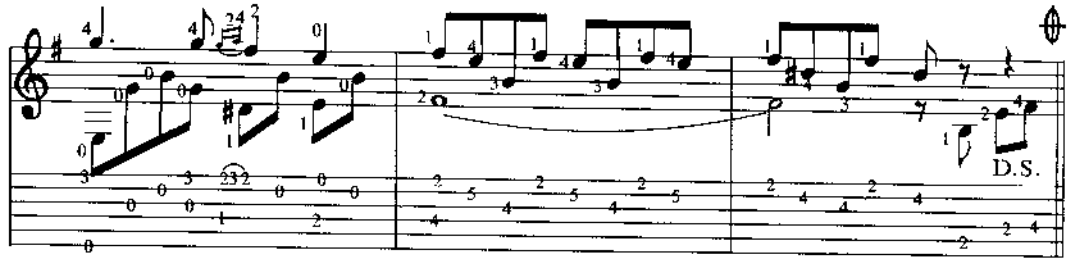
C .8

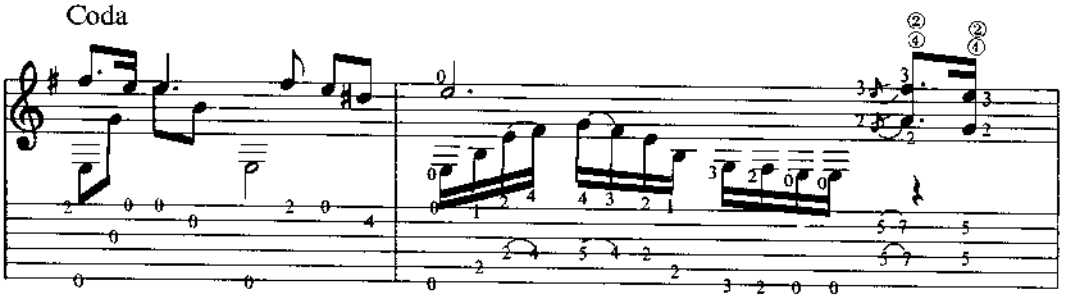


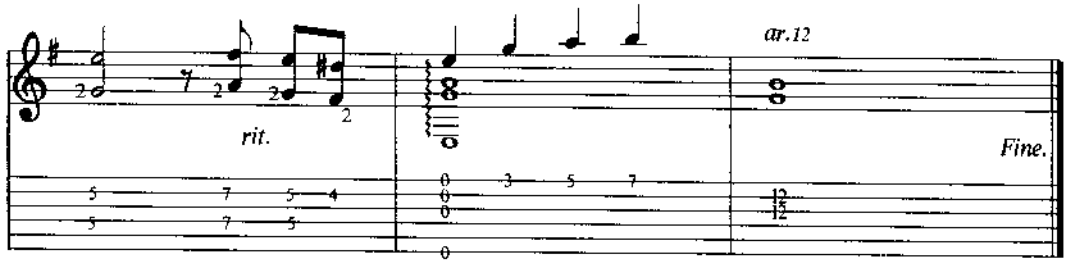







D.S.


Coda

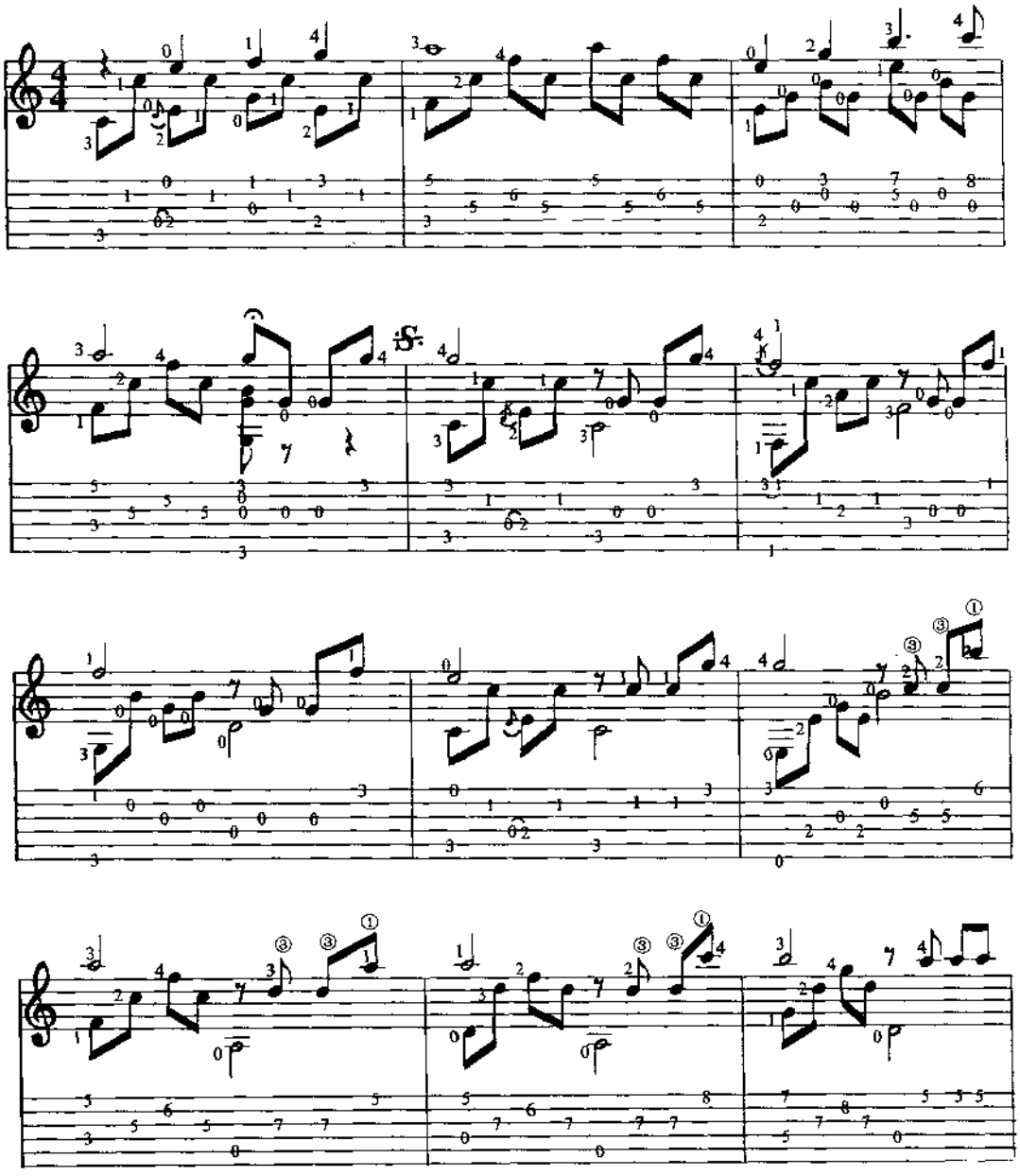

rit.
ar.12
Fine.

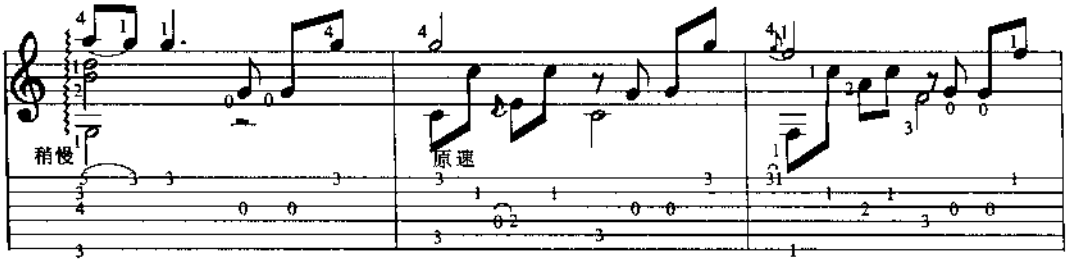
对你的誓言

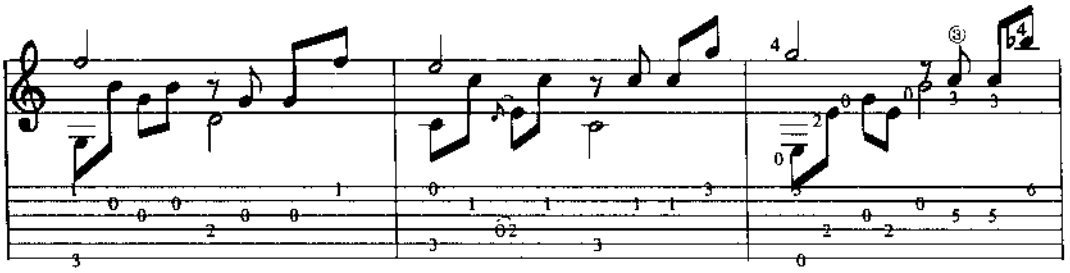
有多少誓言能抵得上这种音乐带给情人的温馨呢?分别用低、中、高音奏出的旋律洋溢着幸福,诉说着切切的关怀。虽然轻音细语,但它能淹没呼啸的风,遮挡冰冷的雨。

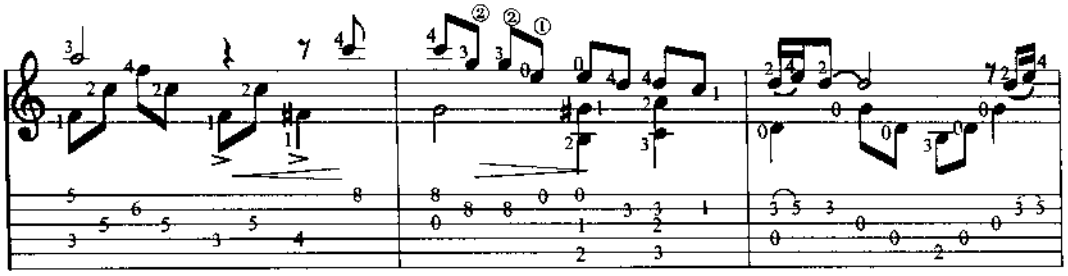
你需要我

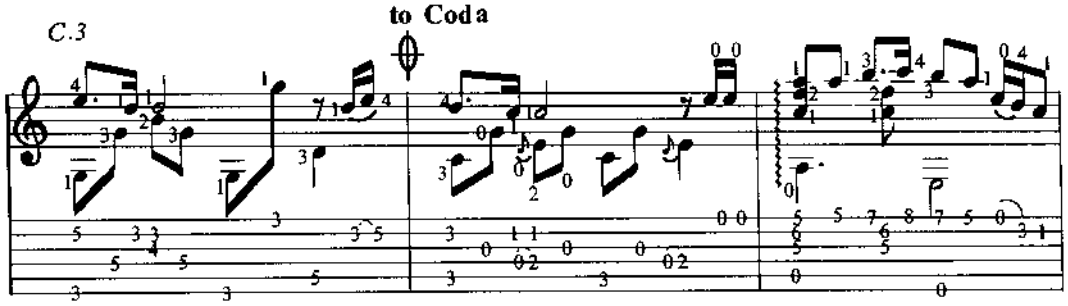
You Need Me

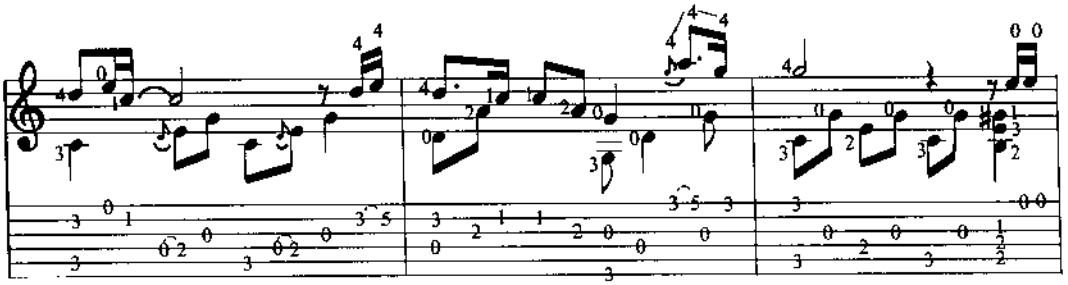


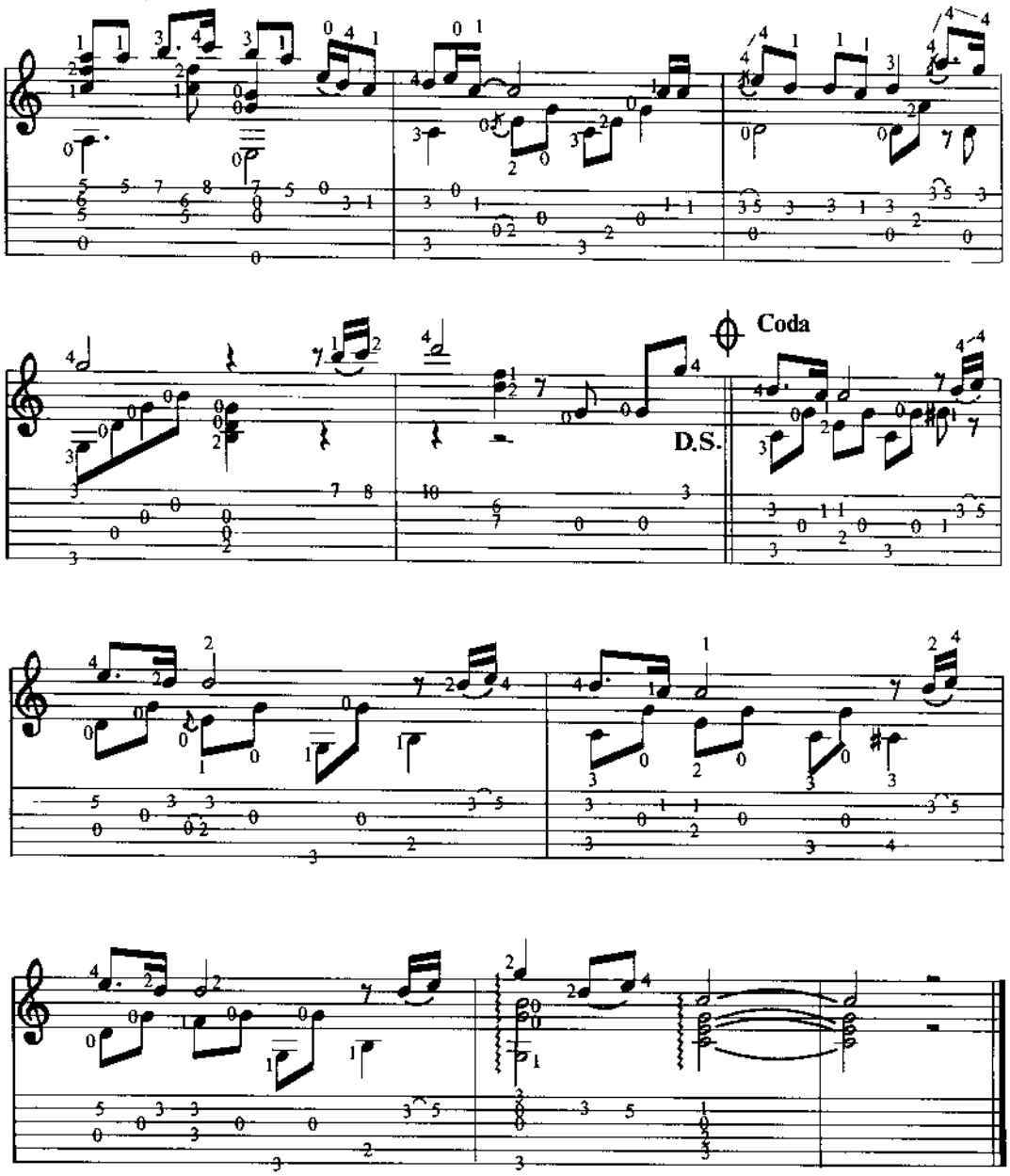

稍慢
原速






C.3
to Coda

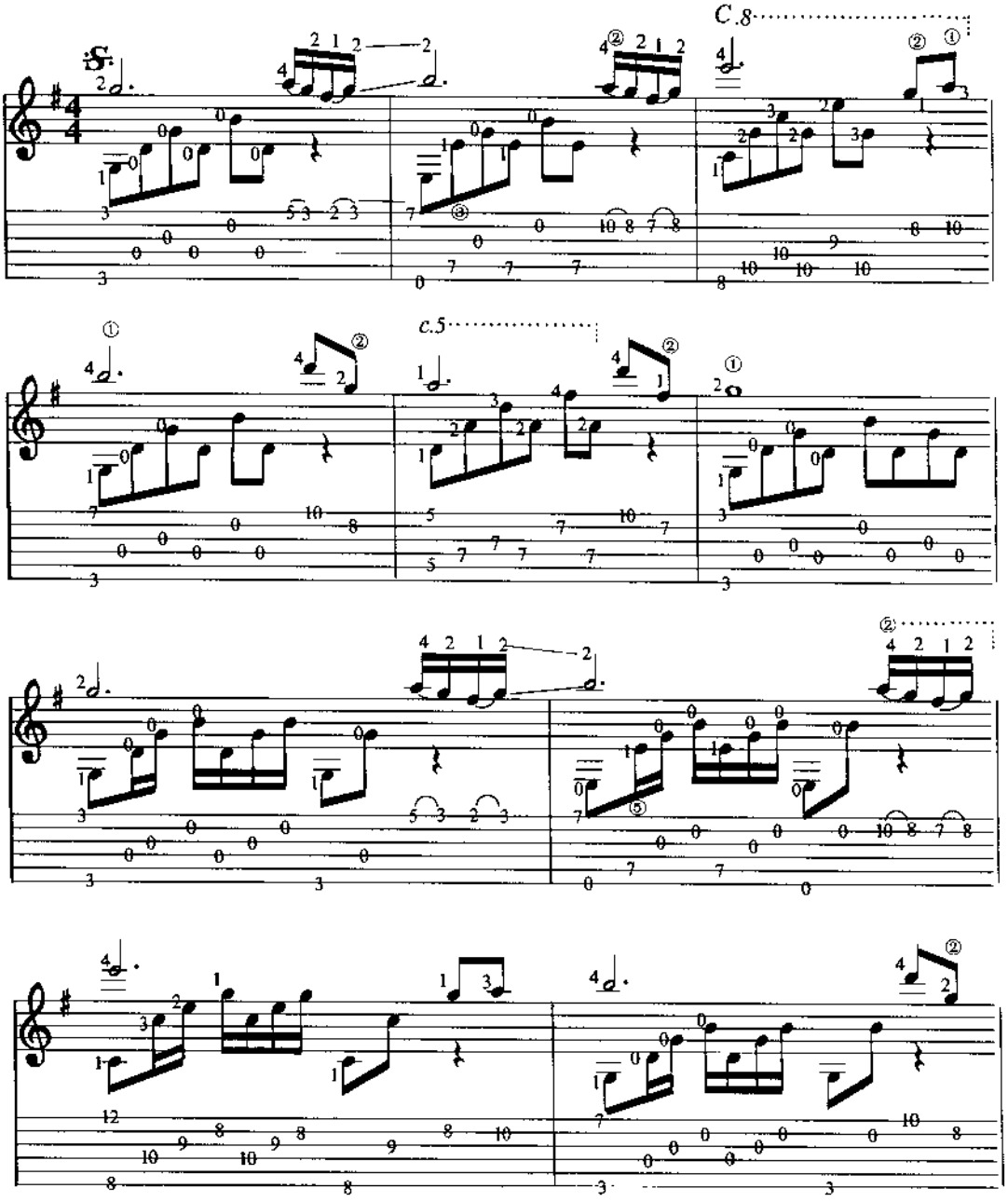


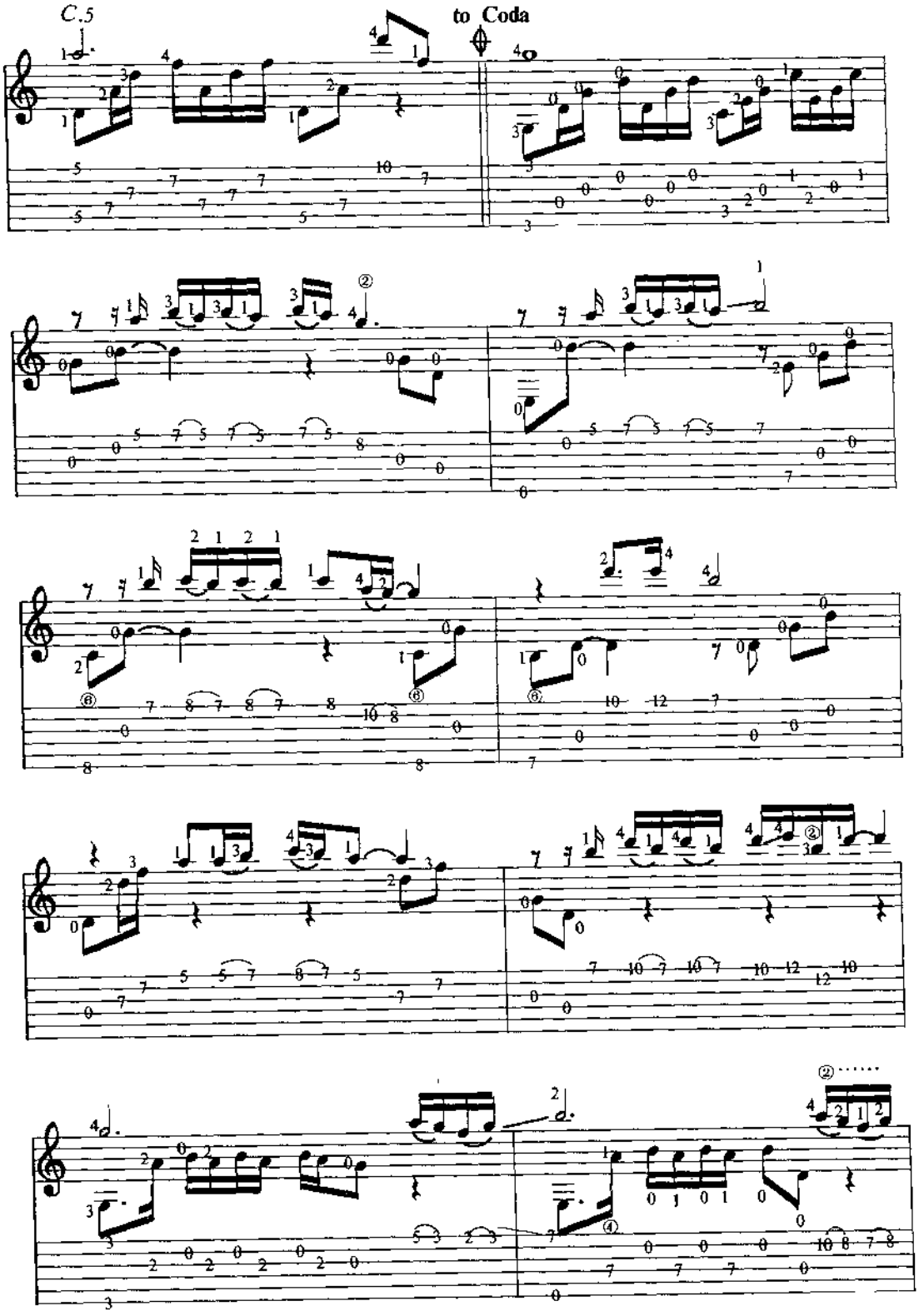


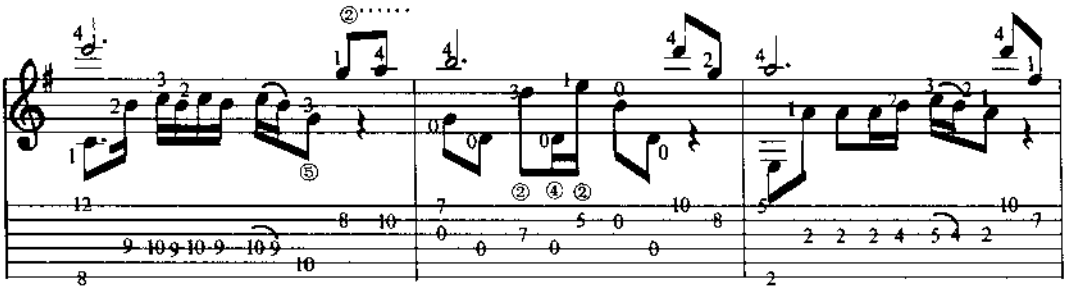
你需要我

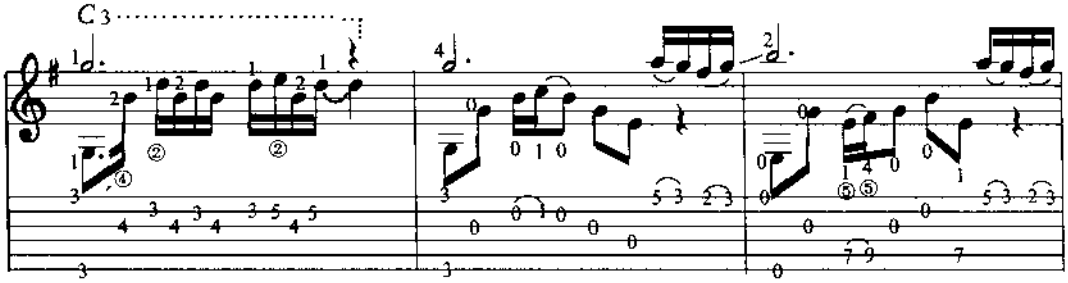
曲名似乎很武断，可娓娓的吟唱却温柔地萦绕在耳边。许多吉他乐队都奏过这支曲子。装饰音是曲中最有特色的地方，请用心弹奏。

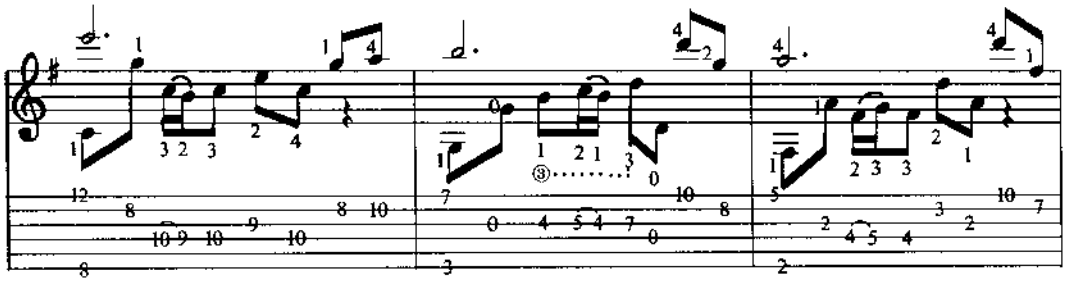
托 内 罗
Tornero

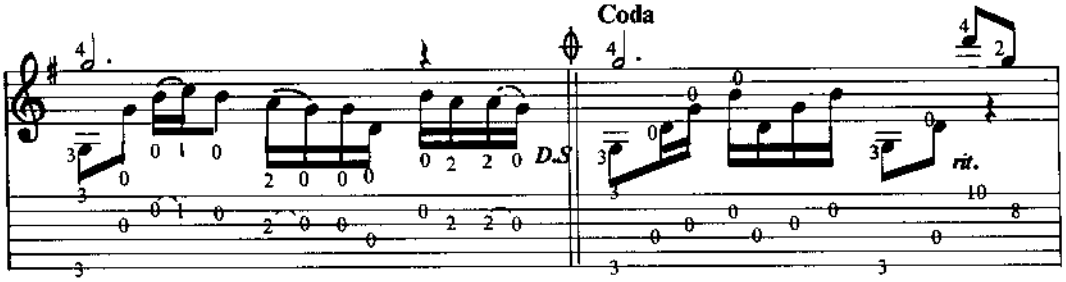


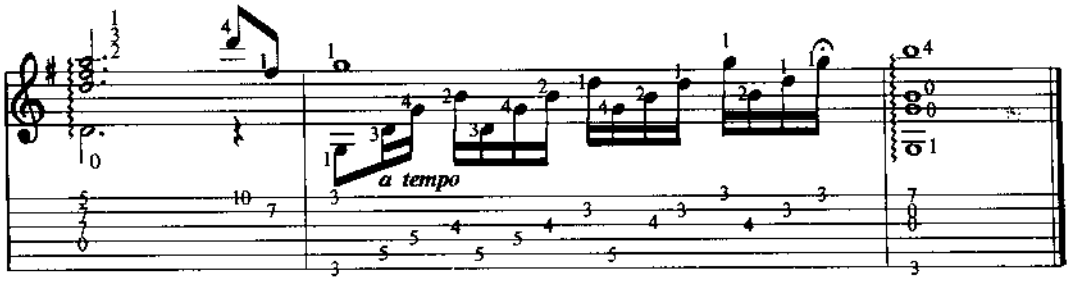

C.5
to Coda




C 3



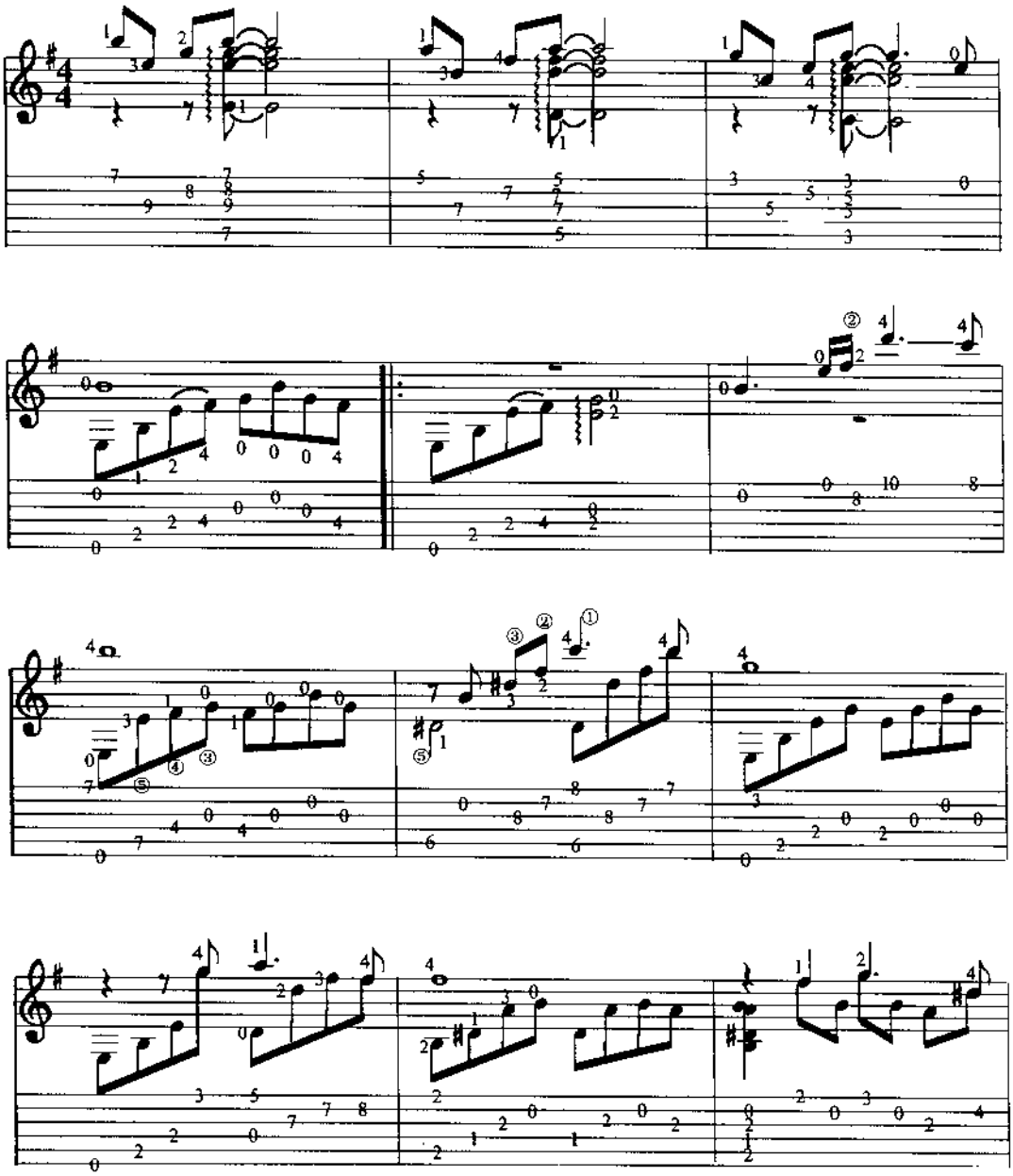

Coda
D.S
rit.

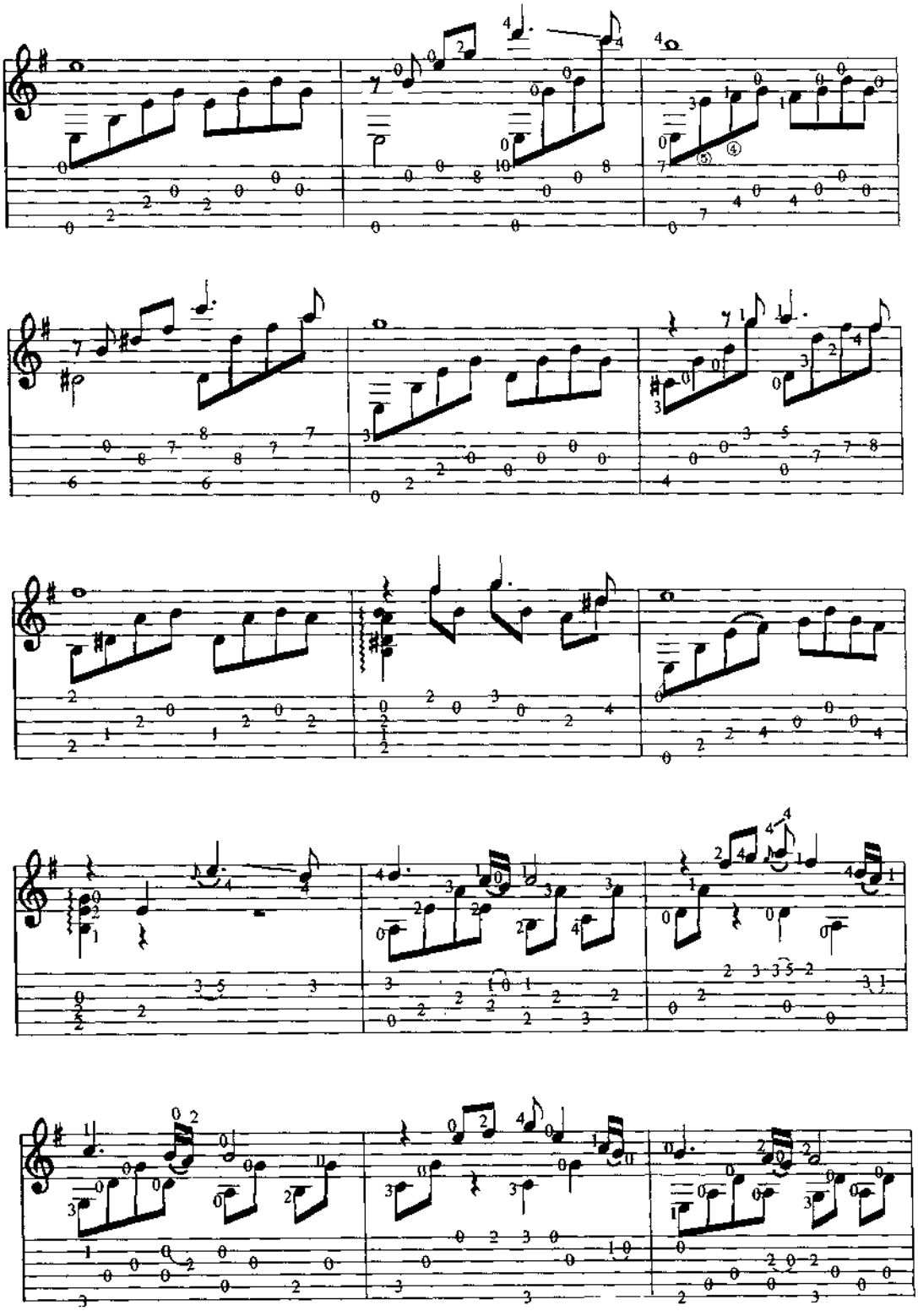

a tempo

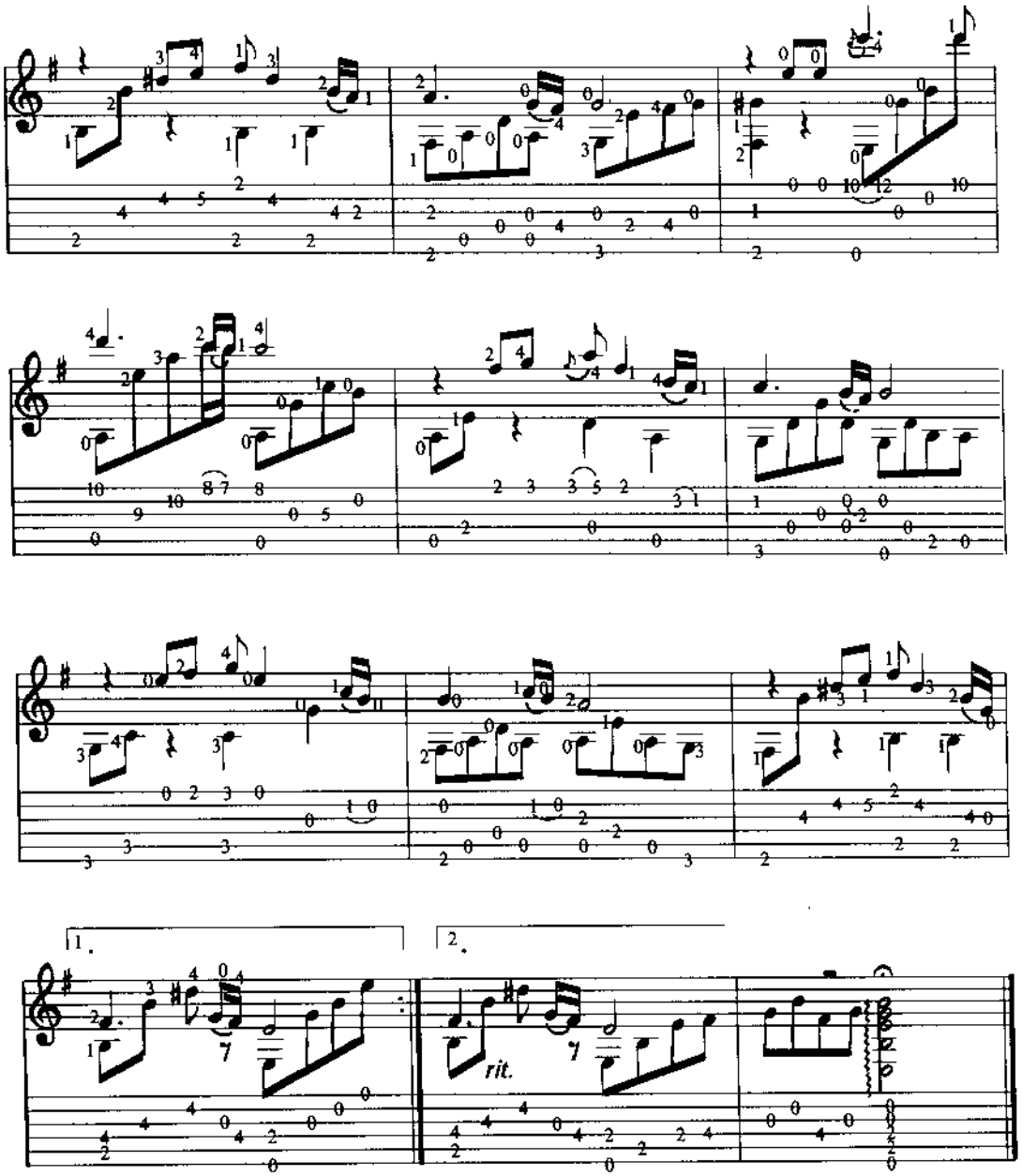
托内罗

这是支结构非常精巧的小曲。在分别吟唱了a、b段动人的旋律之后，又将二者有机地揉在一起，作为乐曲的两个声部交叉进行。这种手法在拥有多种乐器的轻音乐乐队中处理起来可谓得心应手，但这里只有一把吉他独奏，虽然左、右手指法都较容易，却是需要一定的乐感，要花费些功夫才能处理好。

怀 旧
Nostalgia



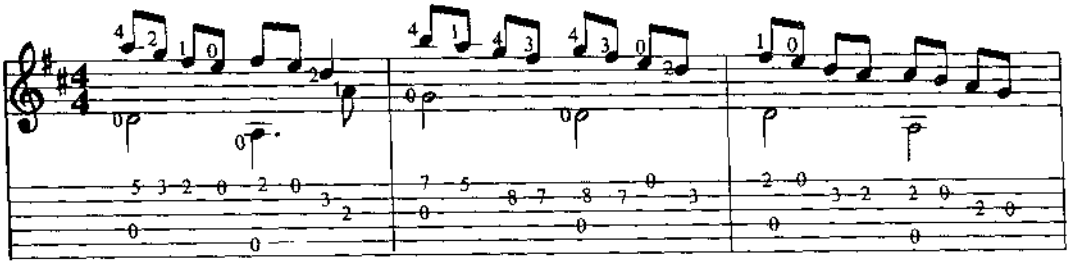


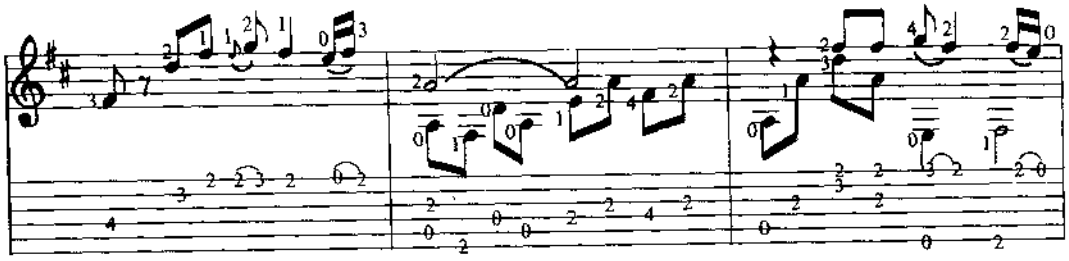


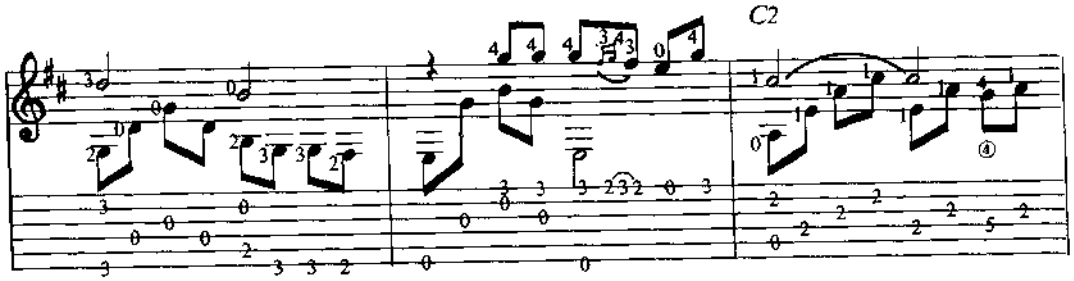
怀旧

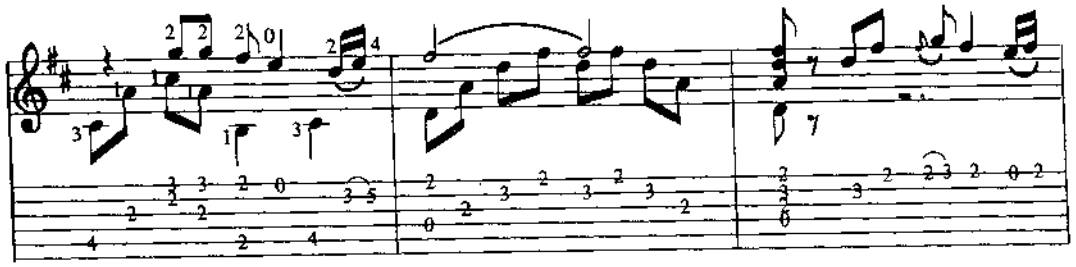
用慢板速度在你的吉他上完整地弹一遍，你对此曲会有一种似曾相识的感觉，尽管你也许从来没听过。如果将此曲与收编在《魅力吉他》中的“乡愁”对比一下，便会发现二者反映的情绪惊人地相似，它们似乎是孤苦浪人两段艰难而又诗意的旅程，或说是他旅途上左、右两边的风景。连曲名二者也是“一样”的：在英文中，“乡愁”和“怀旧”都用“Nostalge”一词，只是我在翻译时依自己的喜好和感觉作了取舍选择。读者尽可在自己的琴上去寻找自己的感觉，不必拘泥于这里的译名，去区分哪是“怀旧”，哪又是“乡愁”。

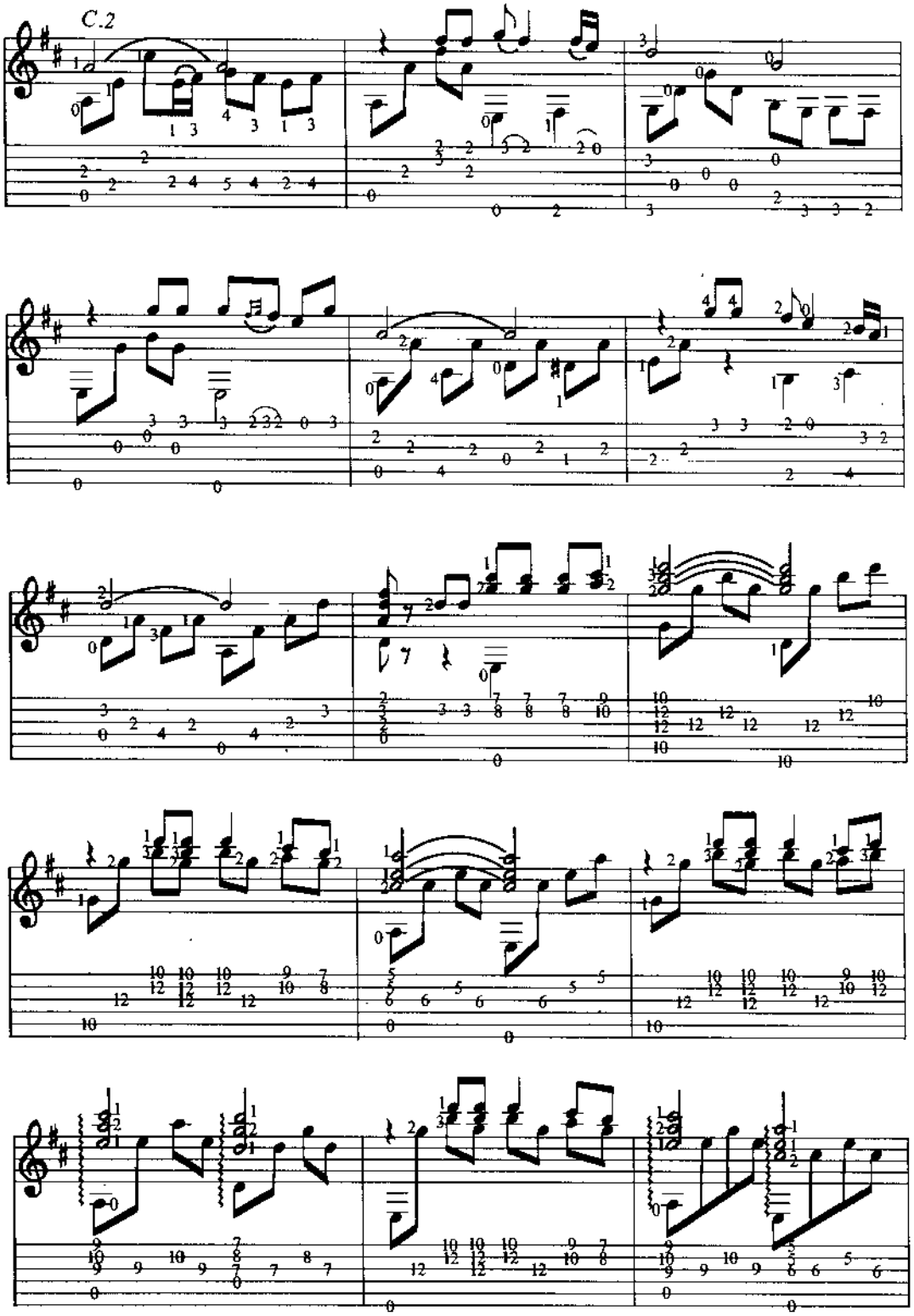
长夜柔情
Through The Night

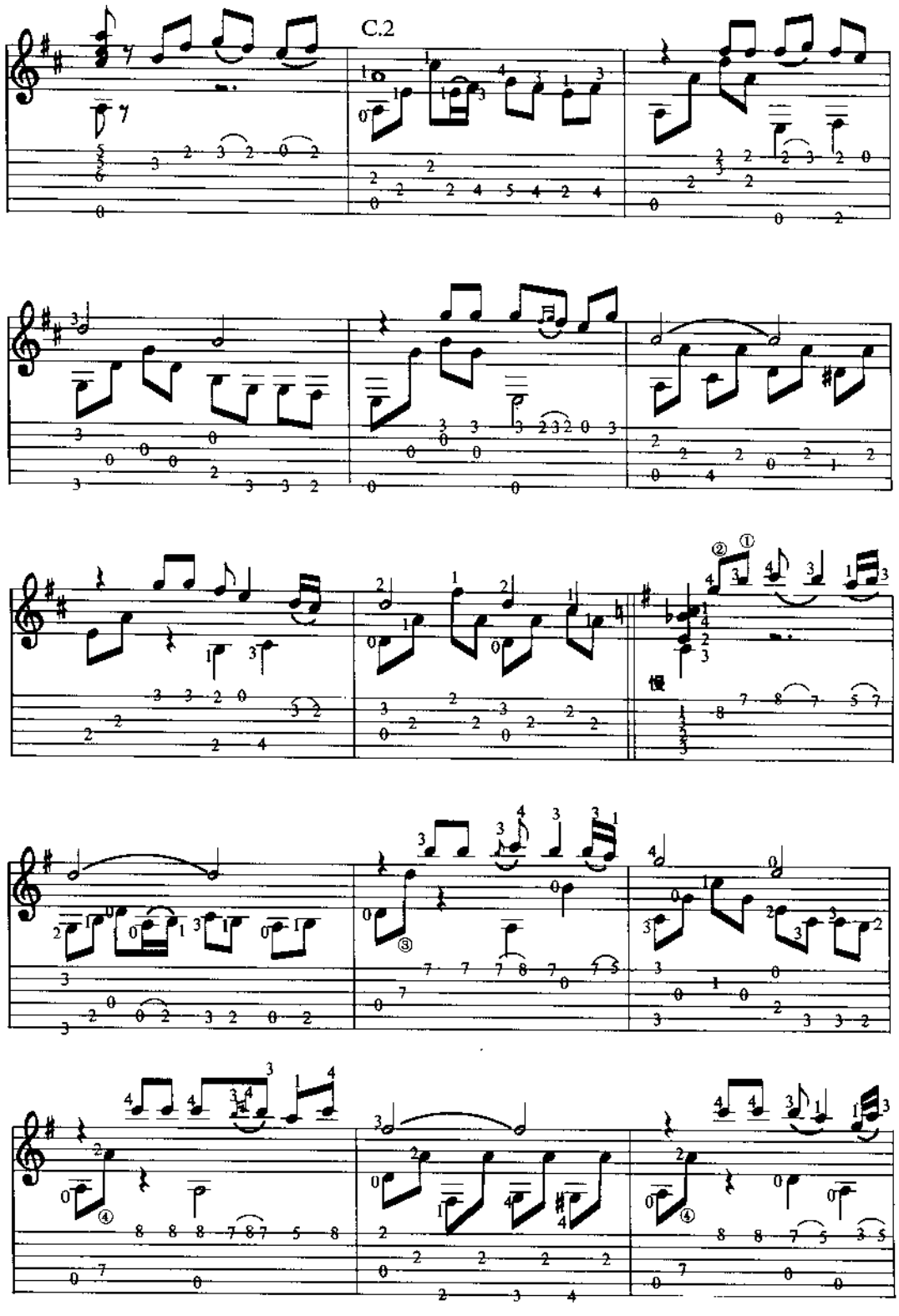


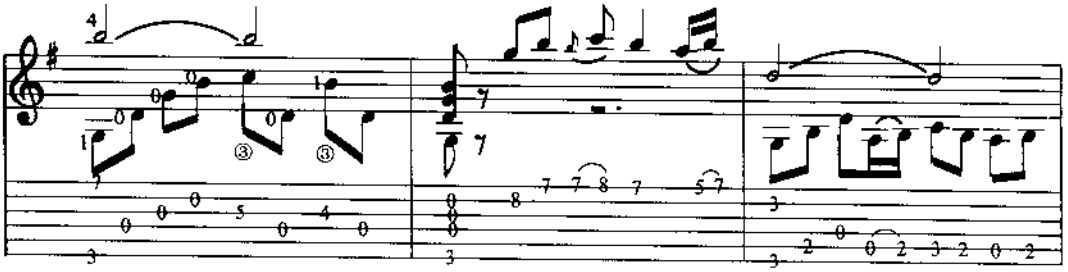


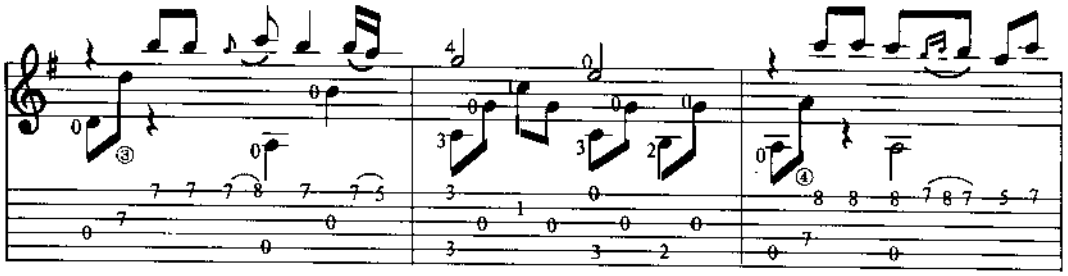


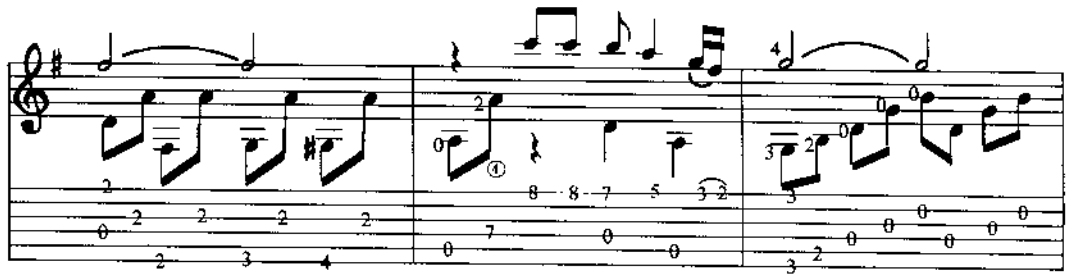


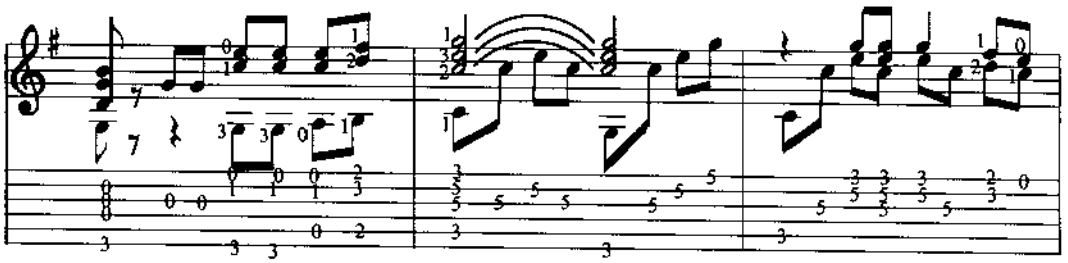

C.2

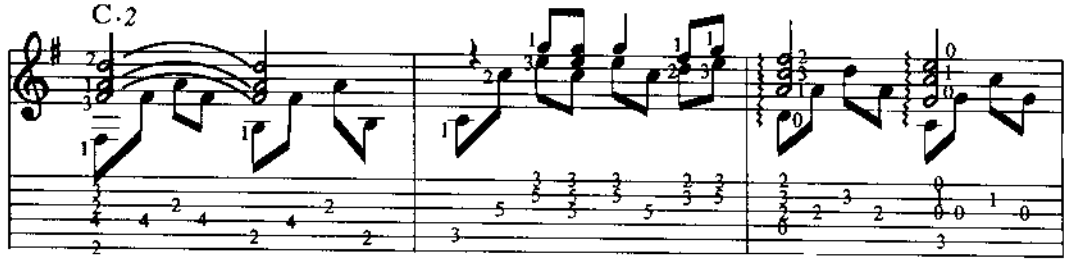

C.2

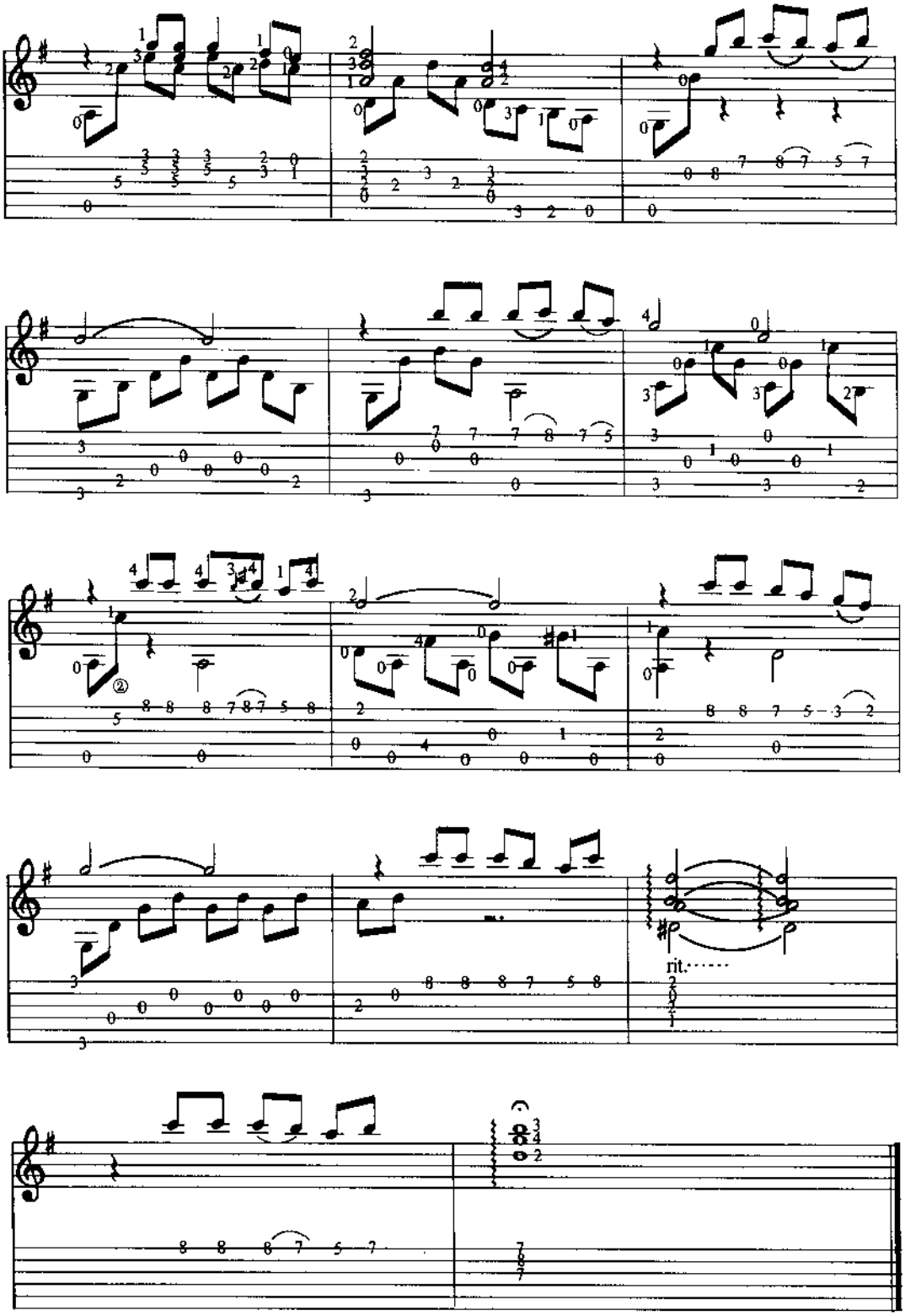









C.2

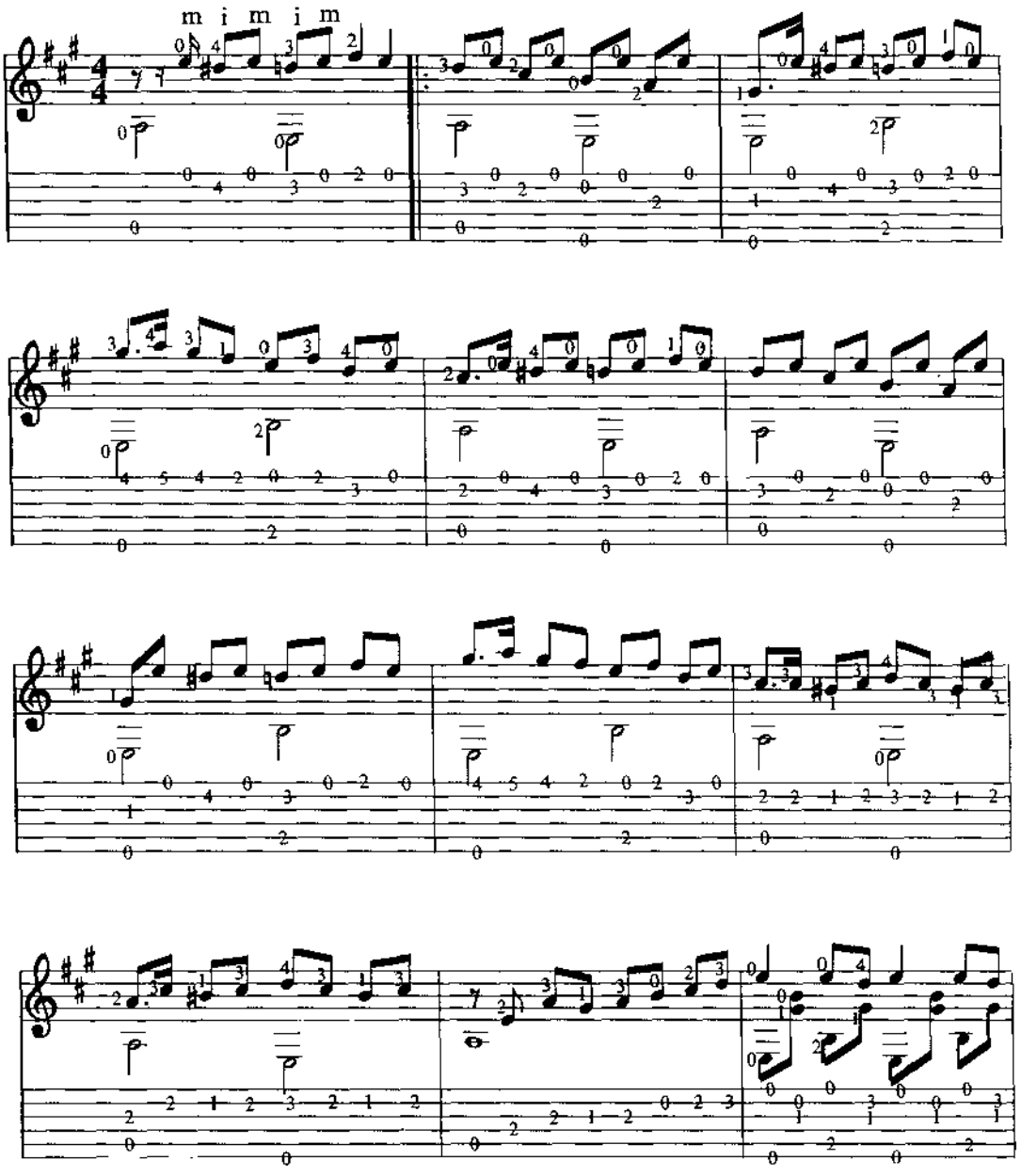

rit.

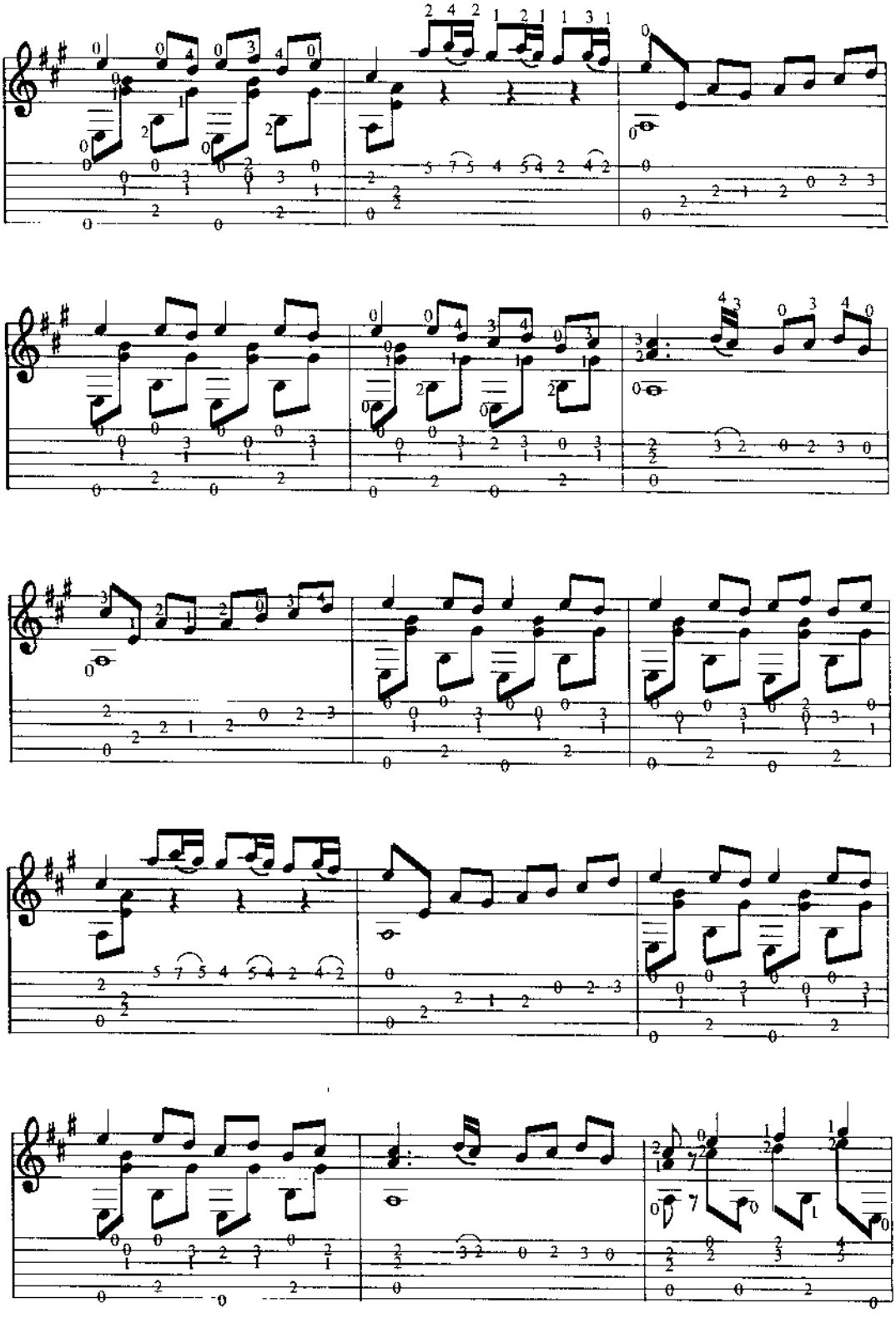
长夜柔情

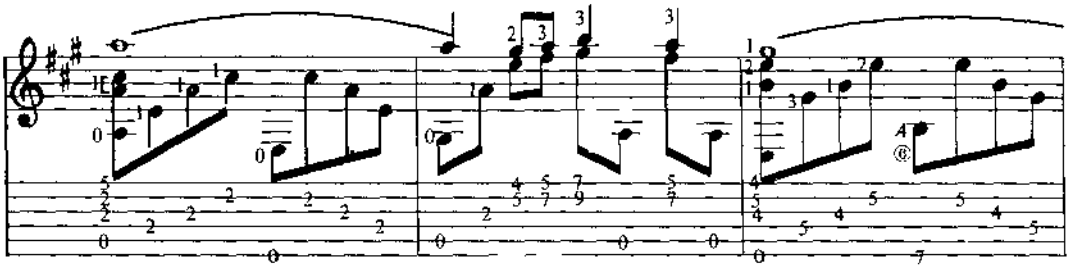
这是根据欧美同名流行歌曲改编的。虽说黑暗代表邪恶，可现代文学艺术中夜色却更多地蕴含了温情和浪漫，漫漫长夜中点点滴滴真真的柔情确是使人心醉。听这支歌曲，你会为词曲所表达的情谊深深感动，而在你的吉他上来弹这支改编曲，相信也会沉醉其中。

周日别来

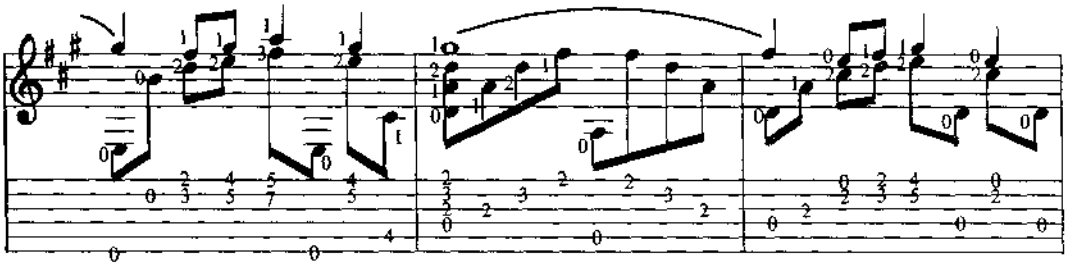
Never On Sunday



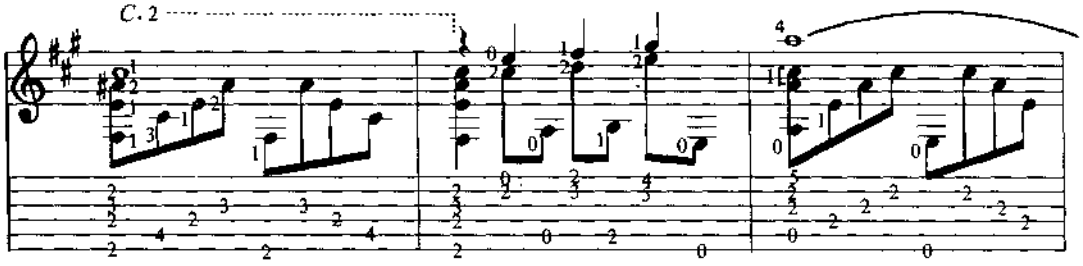


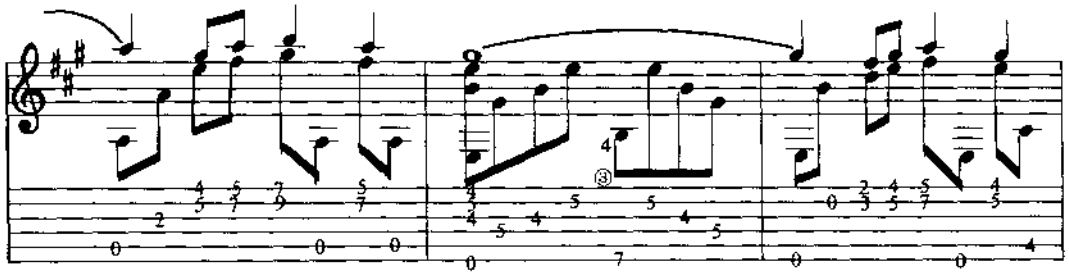


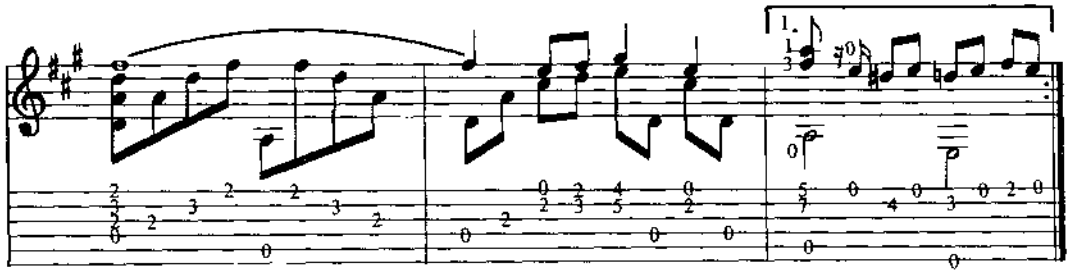
C.4

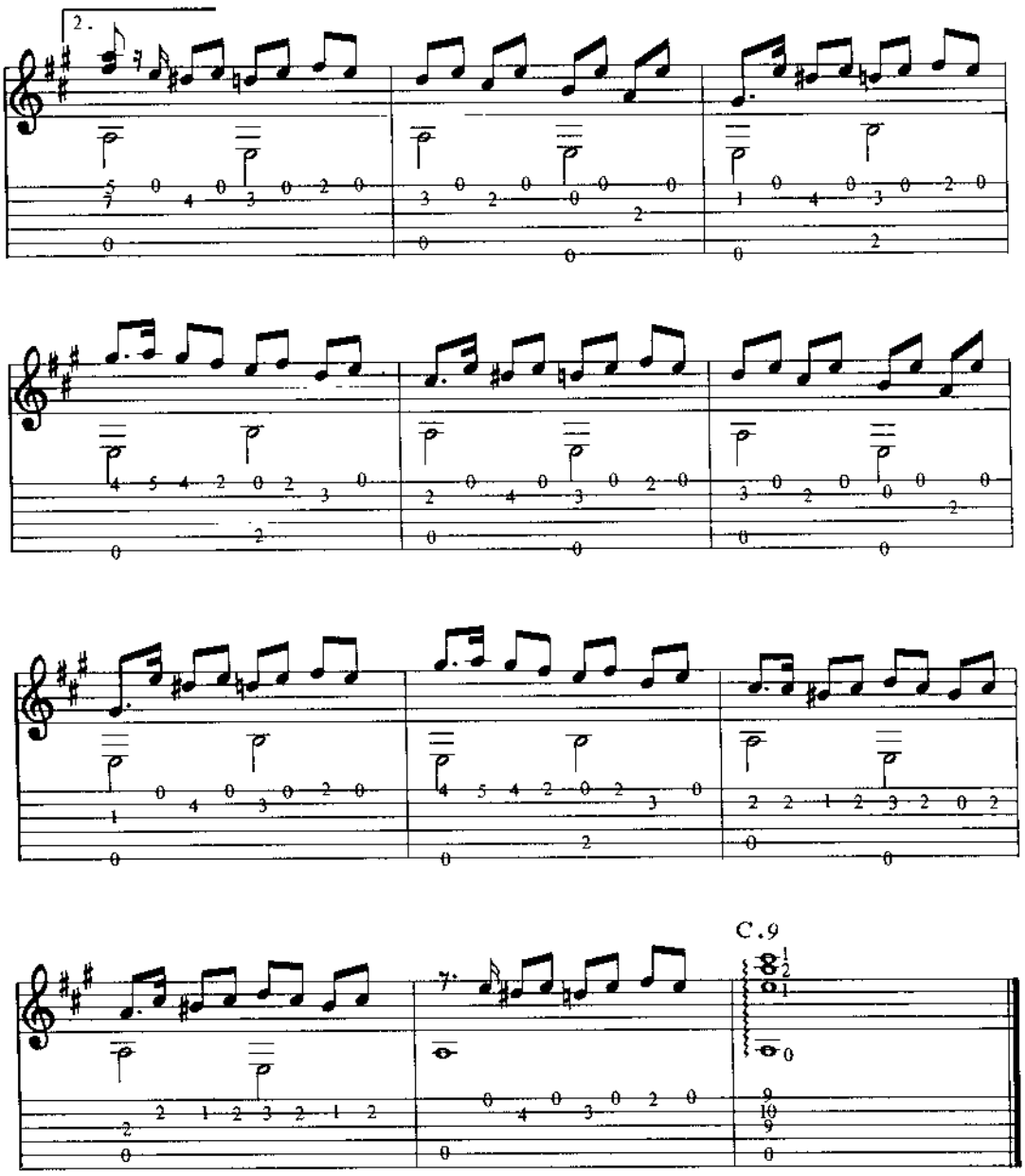


C. 2





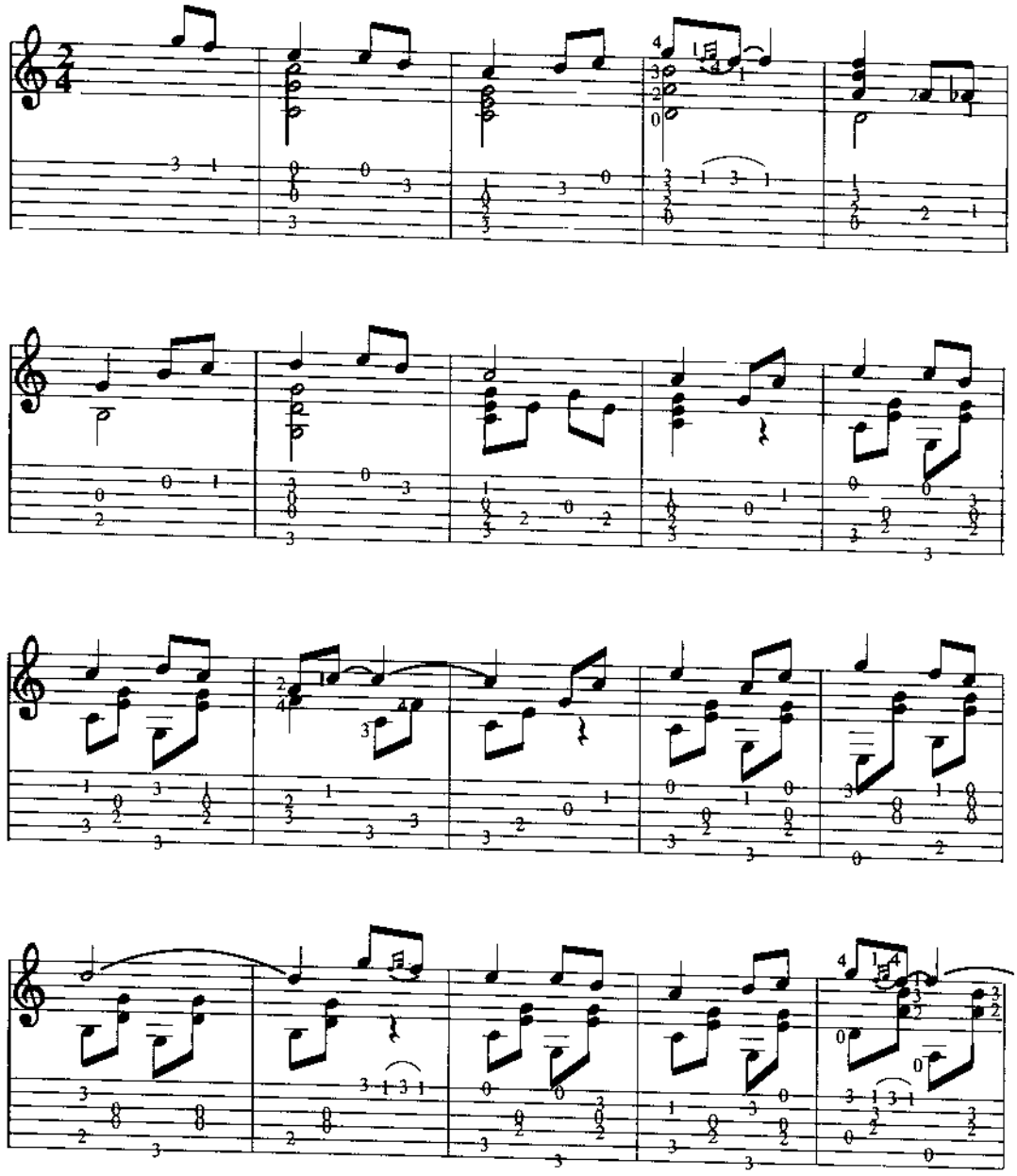


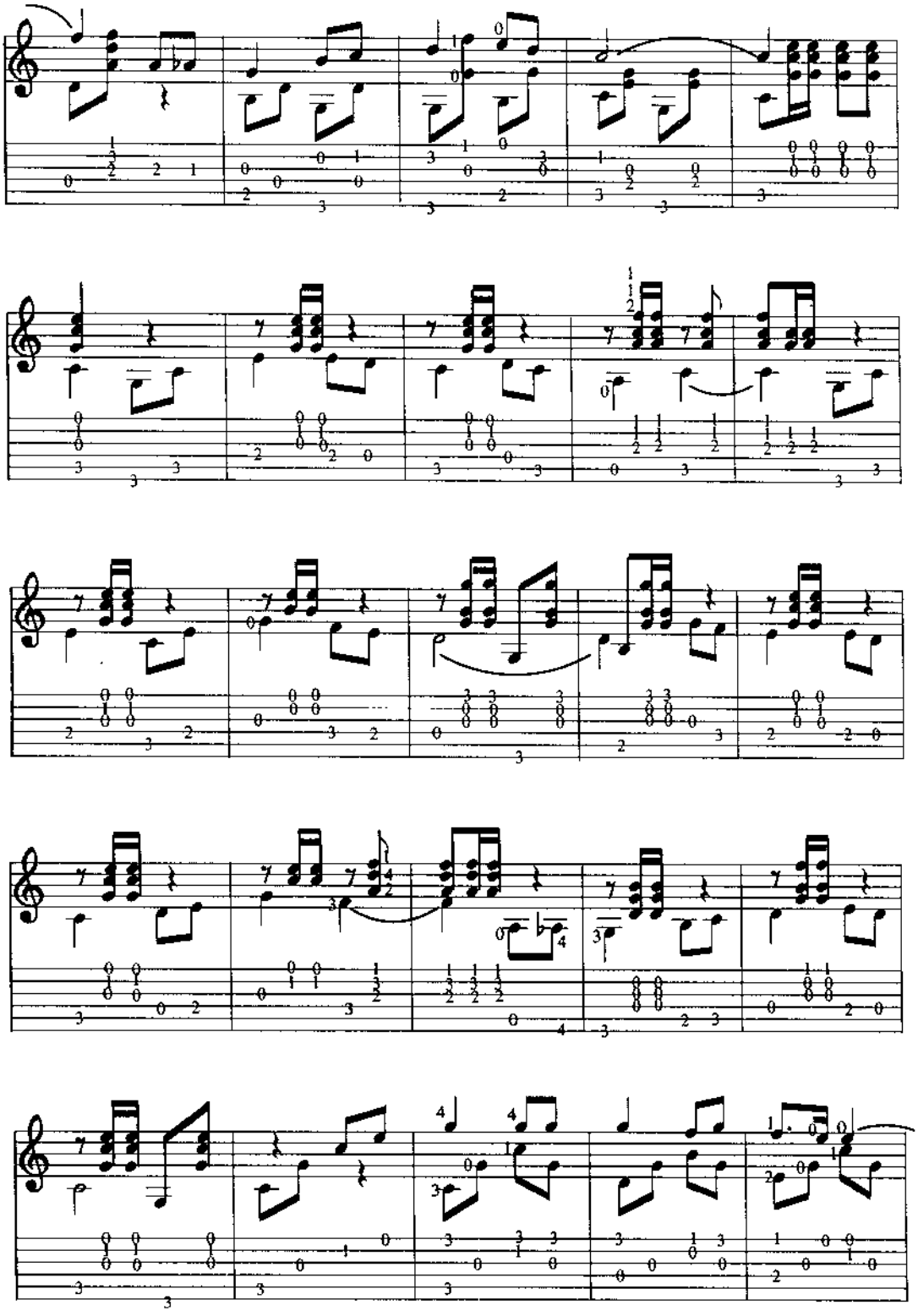


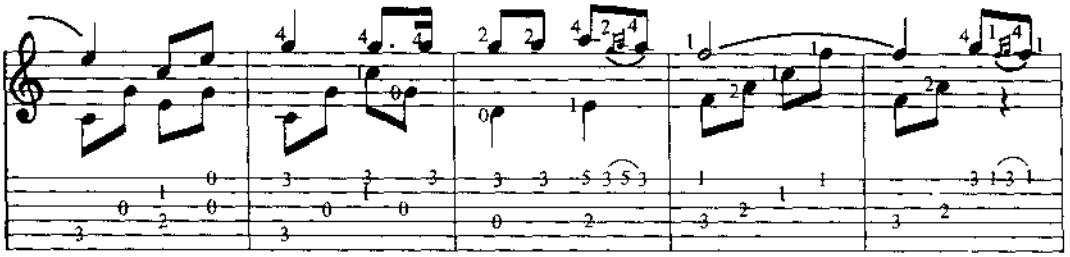
周日别来

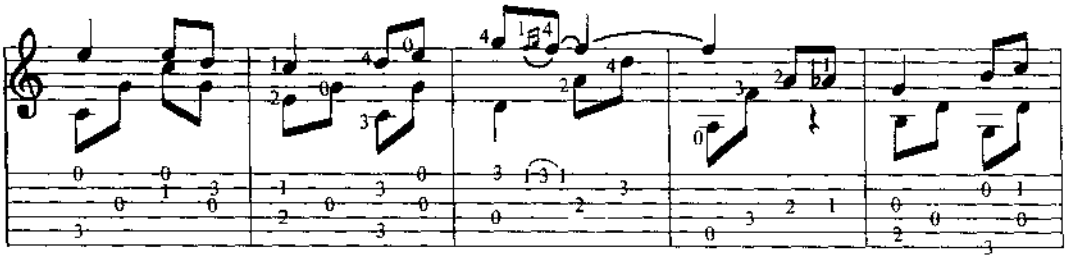
根据美国流行歌曲《Never on Sunday》改编。旋律同歌词一般诙谐幽默。为了突出戏剧性的效果，这里根据原曲基调加进了一段新的音乐素材，其中的附点节奏强调曲子活泼的动感，因此甚是动听。

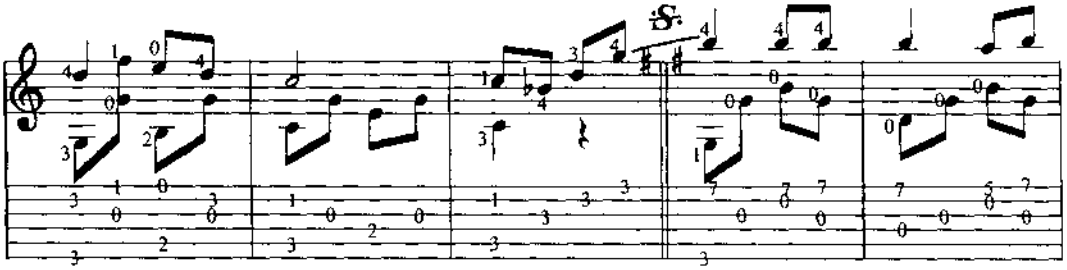
红 河 谷

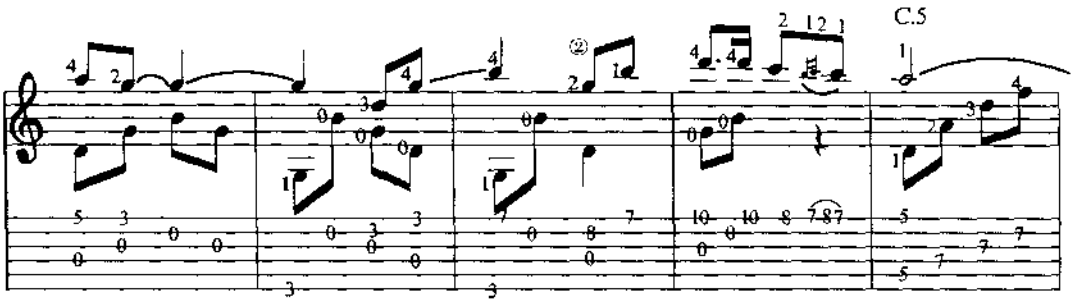


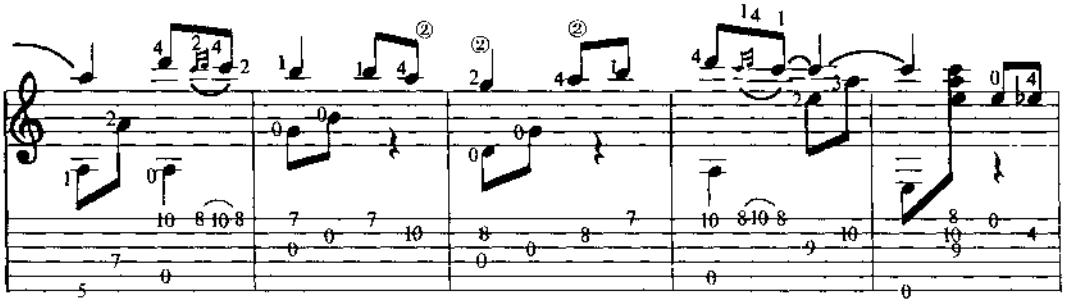


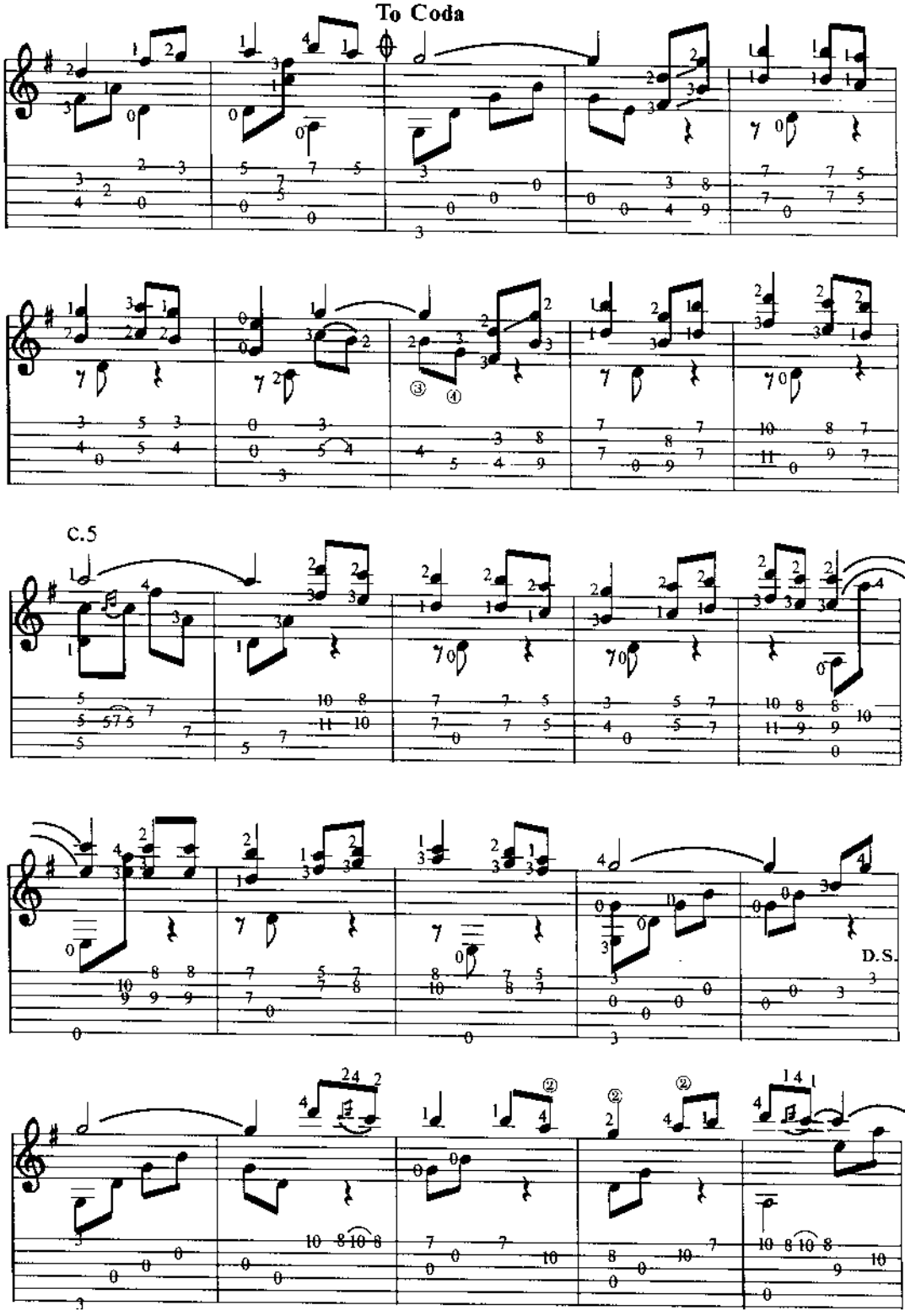


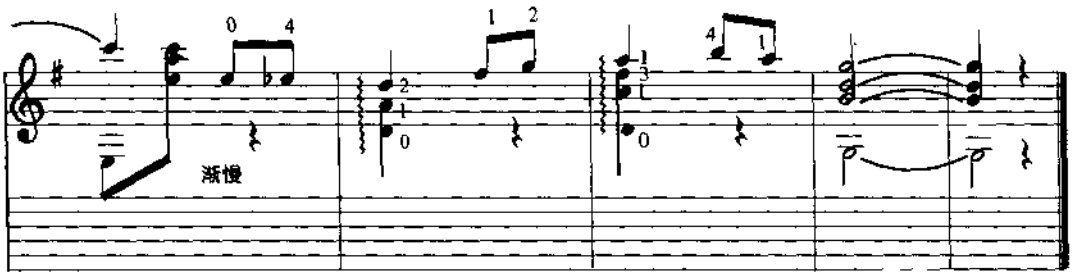





C.5



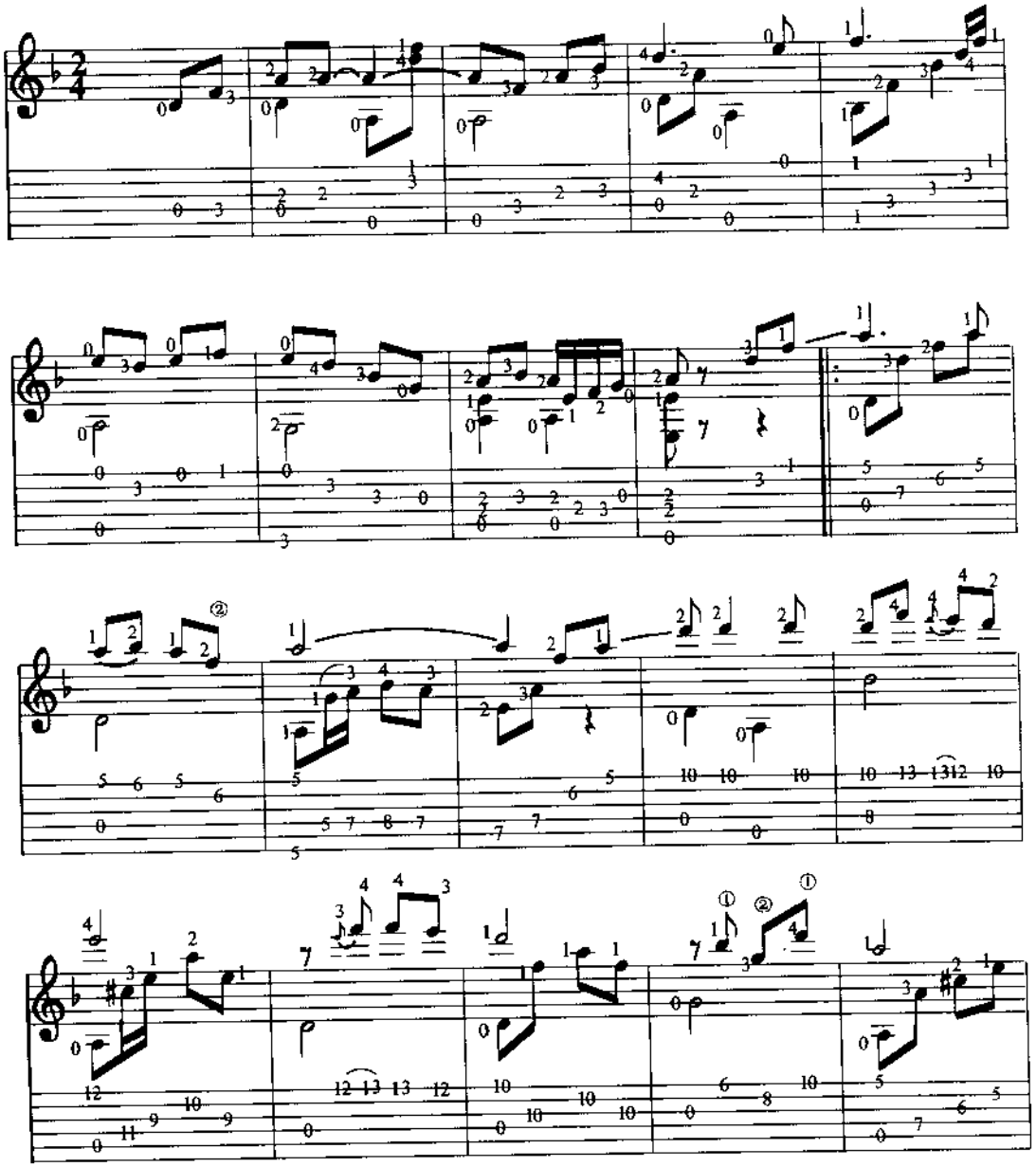

To Coda
C.5
D.S.

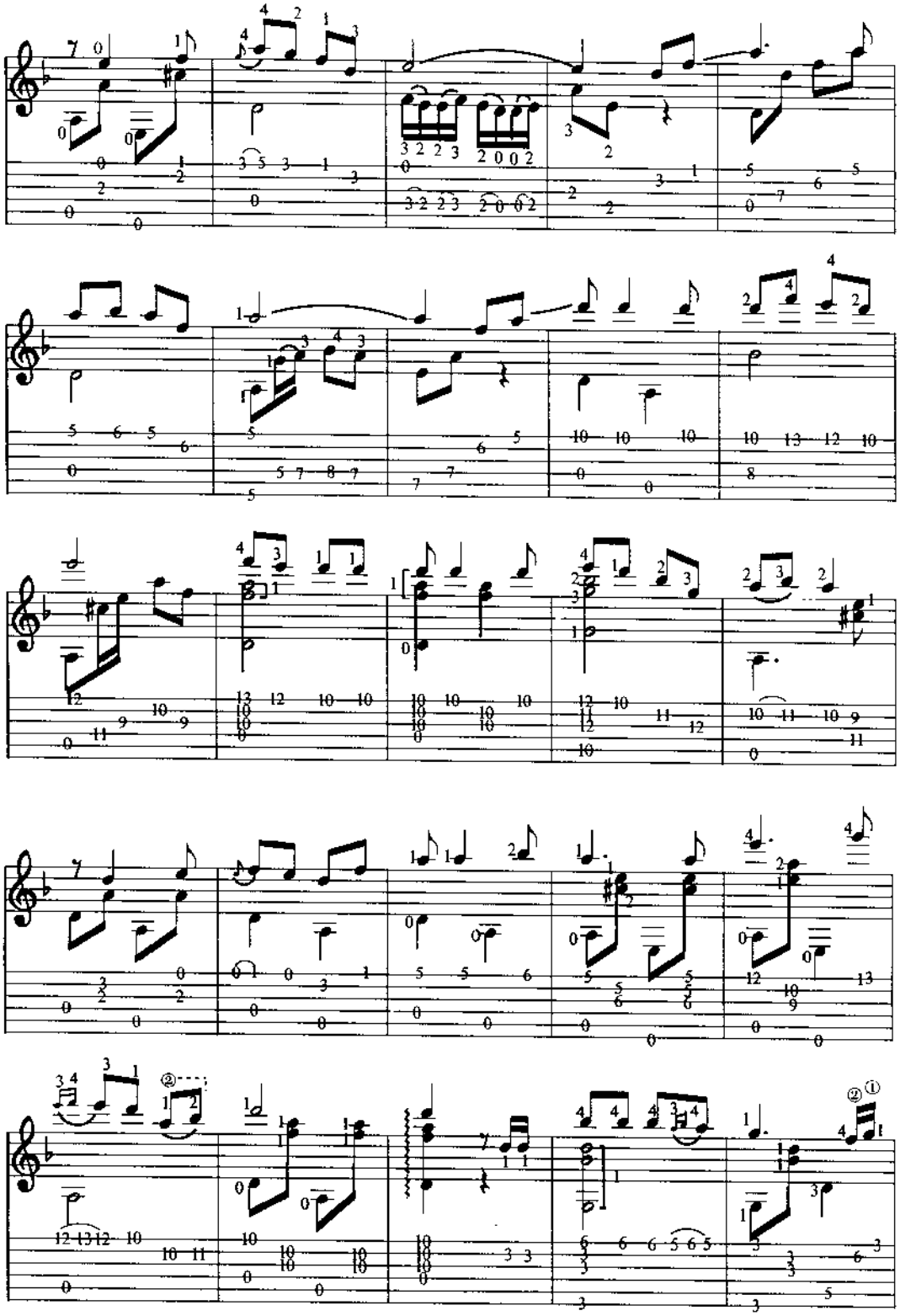


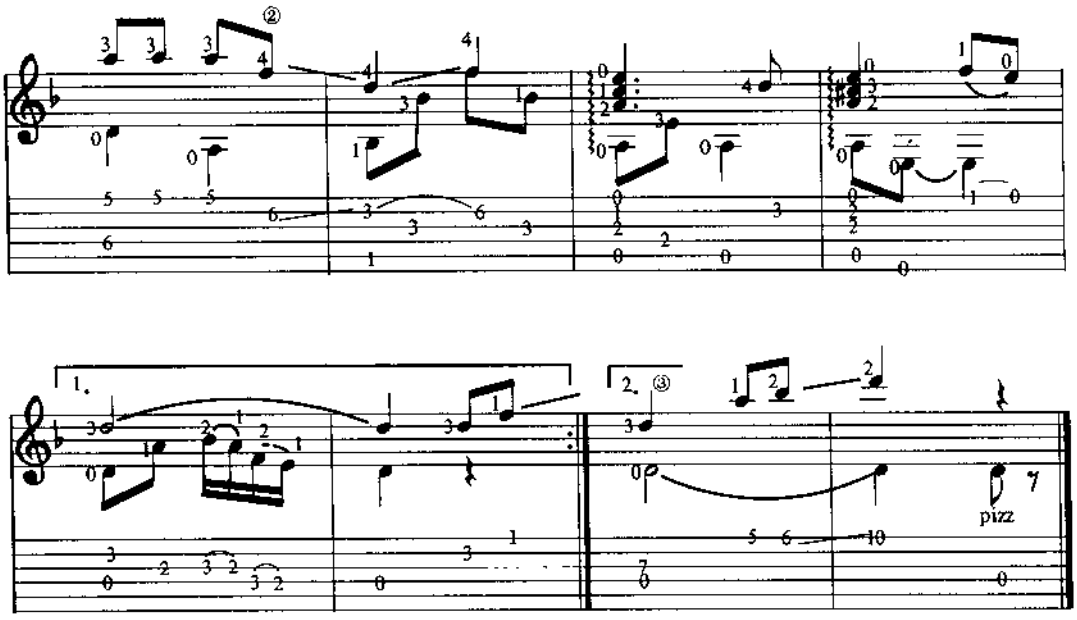
红河谷

真正能长久不衰的好歌太少了，而“红河谷”便是这样一首隽永之作。“走过来坐在我的身旁，不要离别得这样匆忙，想一想你走后我的痛苦，想一想你留给我的悲伤”，这上口的歌词，和那传唱了几代人的曲调，与真正的爱情一样，时间愈久，愈散发浓郁的醇香。

流浪者之歌



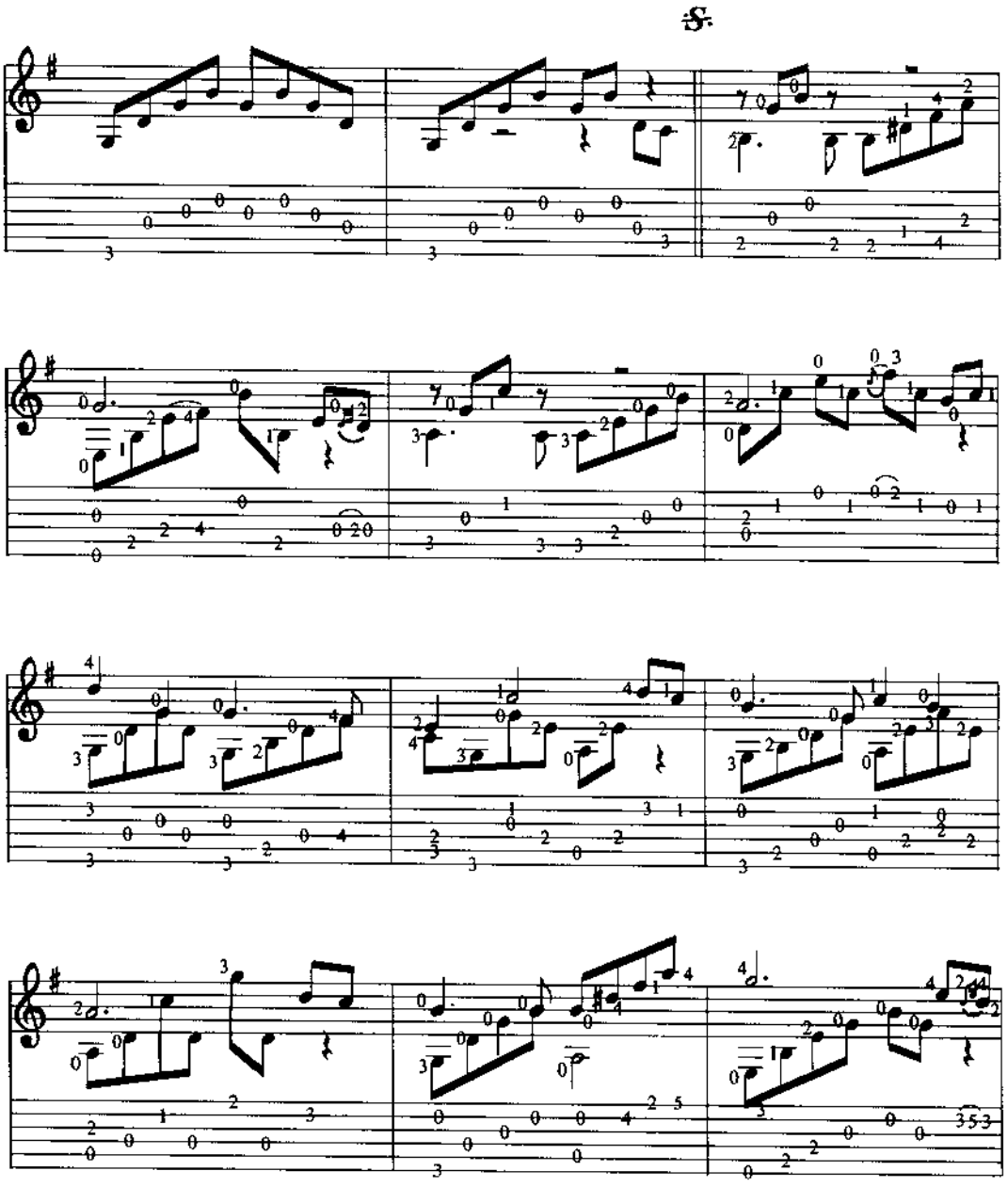


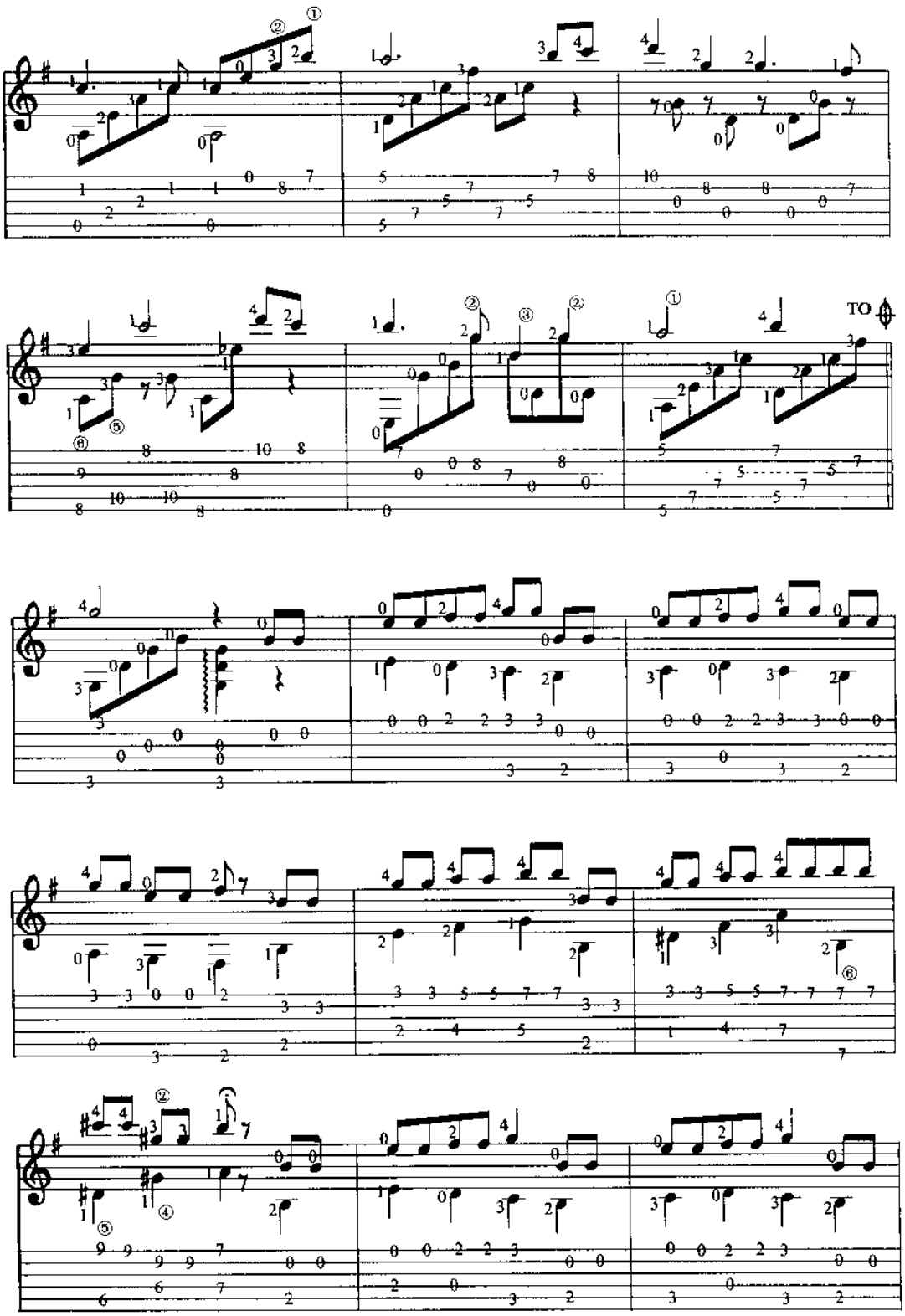


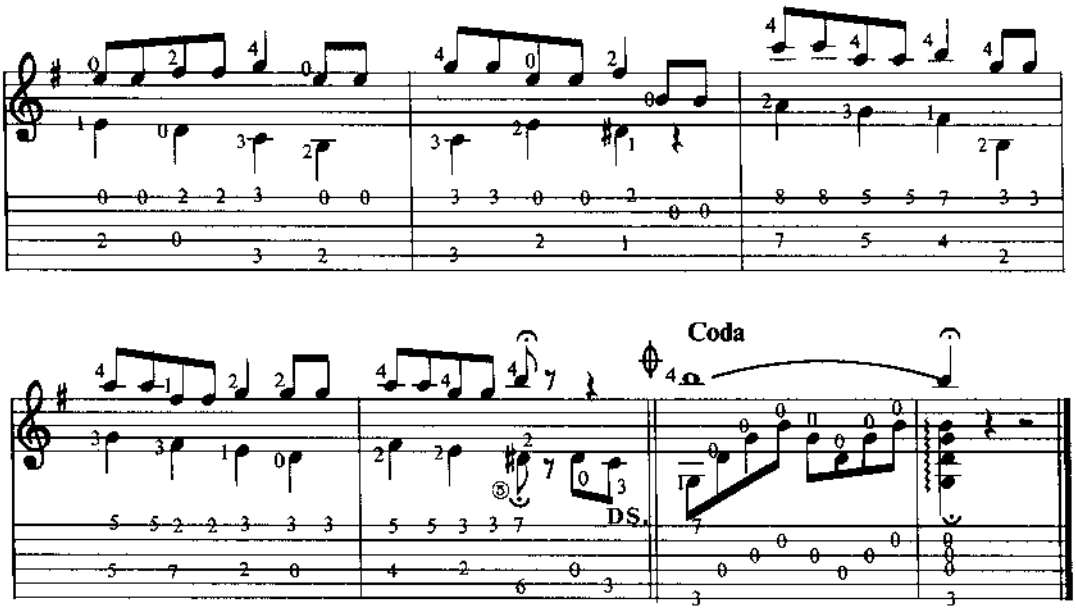
流浪者之歌

不知从什么时候起吉他与流浪联系在一起：印象中的流浪者行囊旁，总斜挂着一把暗哑的六弦琴。当今之世真正去流浪的人大略没有了，然而，在喧嚣的现代生活中，许多四处奔波的人怀揣着的心，却不停地行在流浪之旅。那么，何不在六弦上逗留，吐露些孤寂和酸楚，寻些温存和亲情？

爱 之 颂

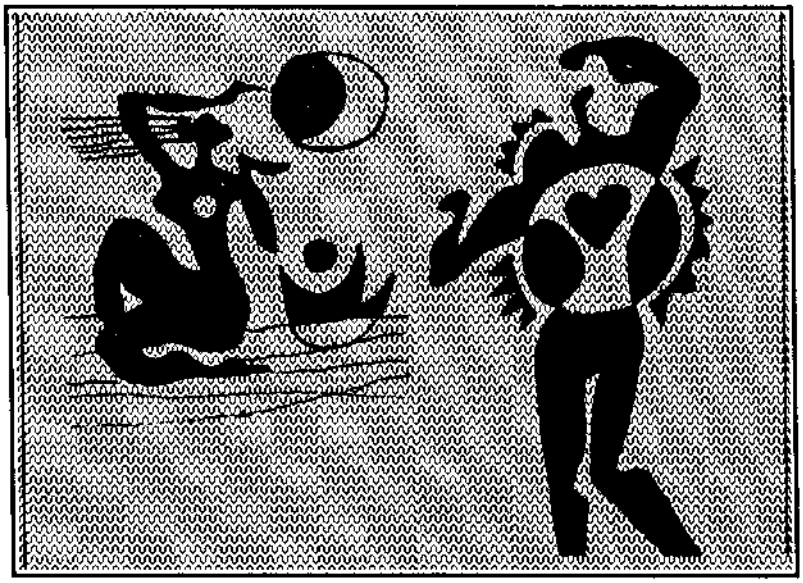



TO



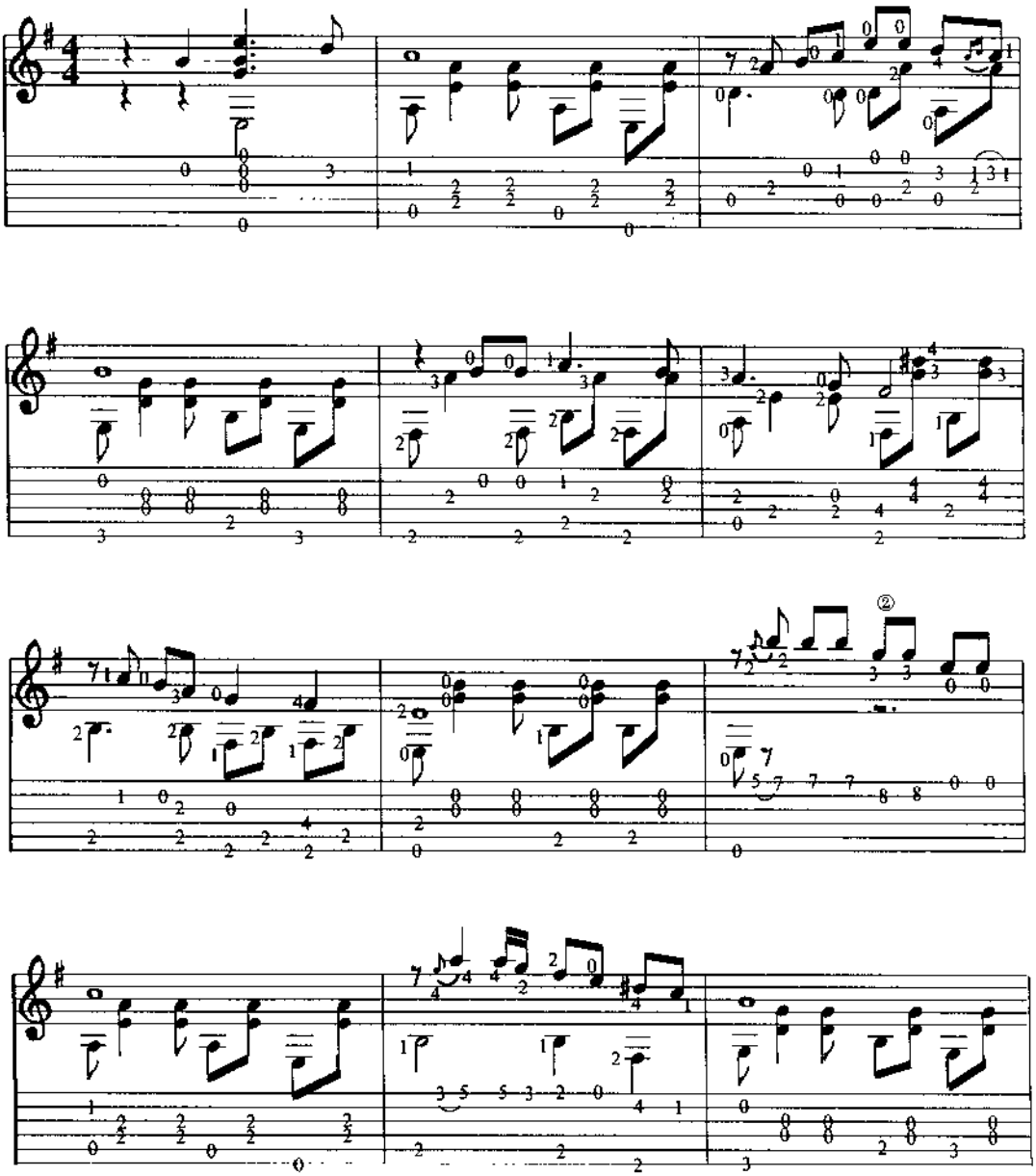
爱之颂

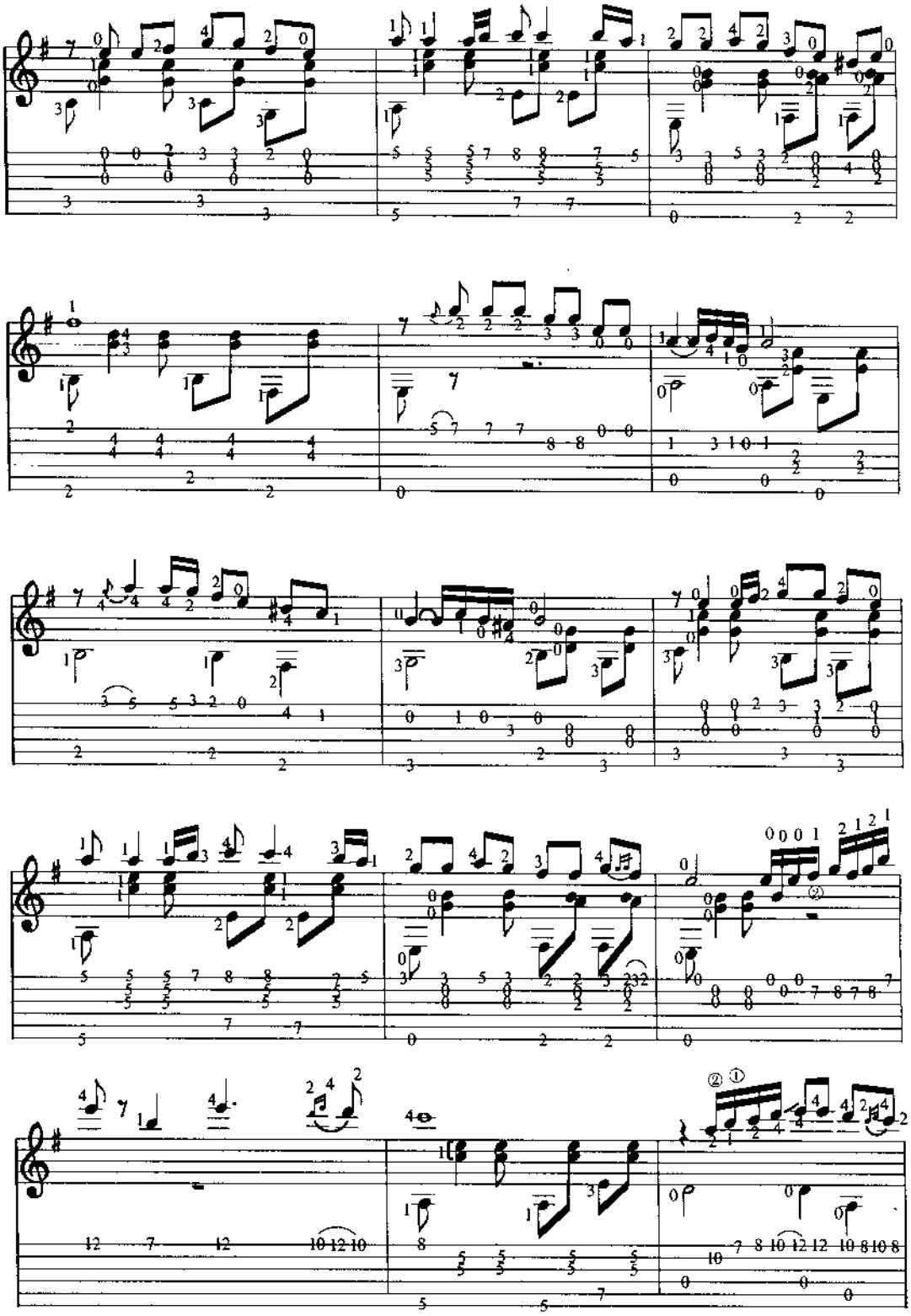
① 看到曲名易使人想起贝多芬第九交响曲中那著名的合唱"欢乐颂"。乐曲前半段进行曲风格庄严的旋律似乎是在歌唱人间伟大的博爱，这与"欢乐颂"歌颂的世界和平、友谊相似。② 注意这段旋律第一次出现在低音区，在谱上音符符干朝下。后半段活泼跳跃的旋律又象是欢快奔流的圣洁的爱之泉水，令人心旷神怡。这段除了旋律应弹得流畅之外，低音进行也要多加注意。

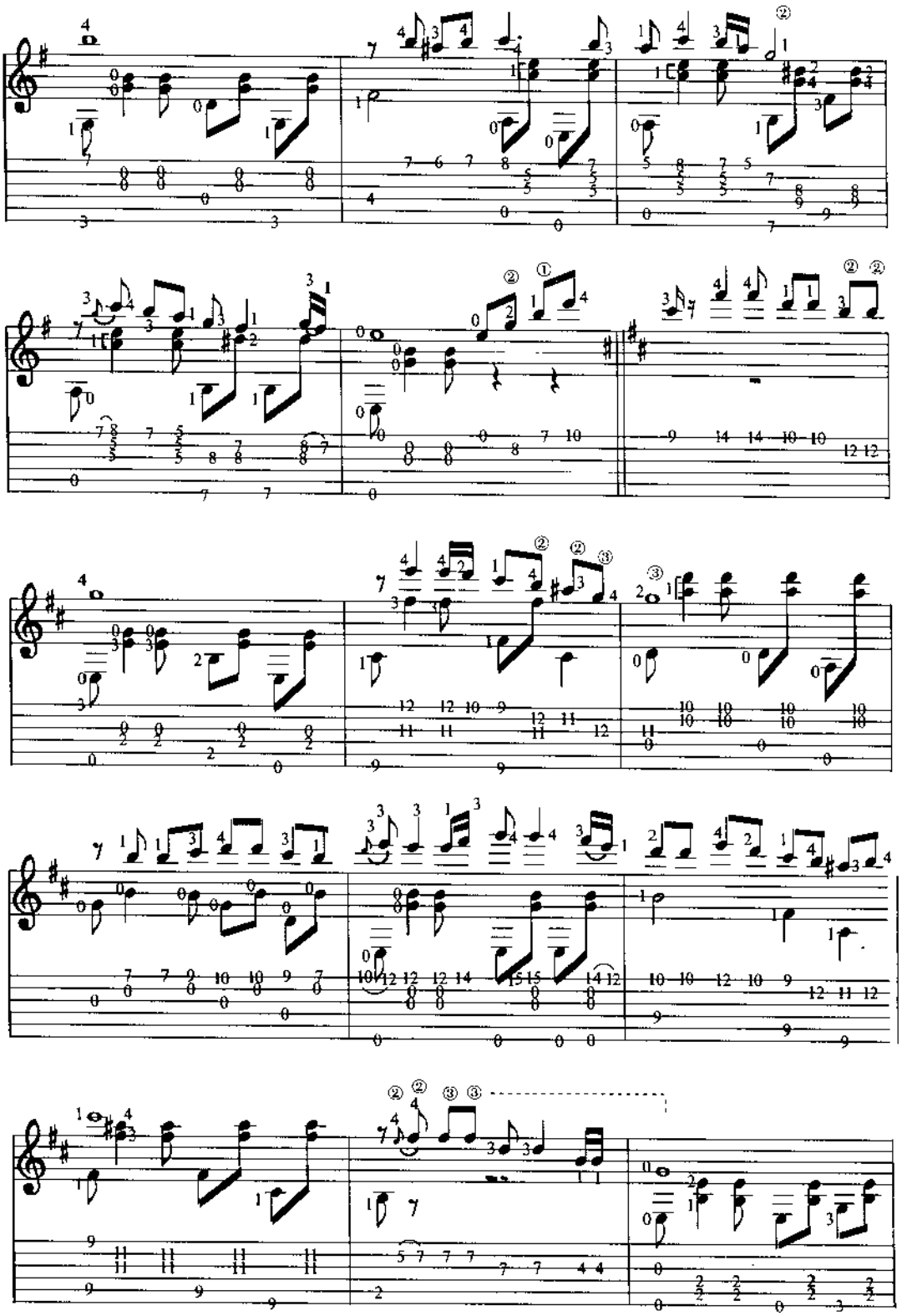


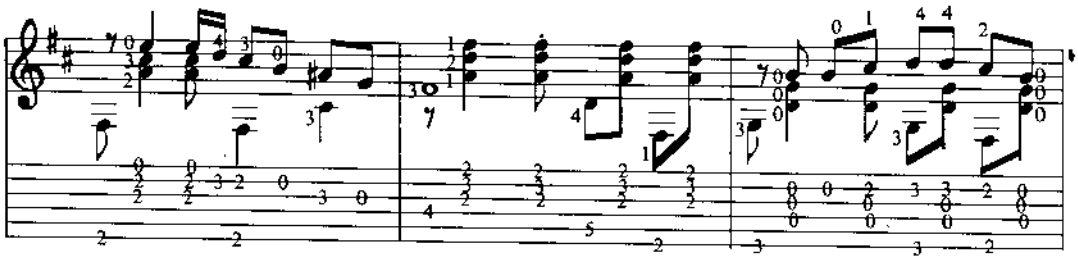
少女梭连桑拉

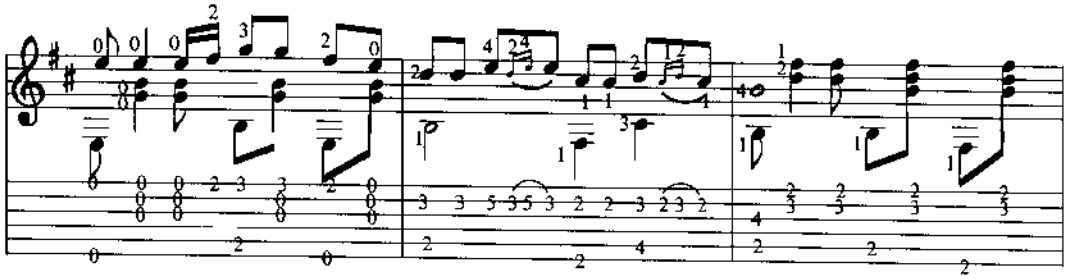
Solenzara

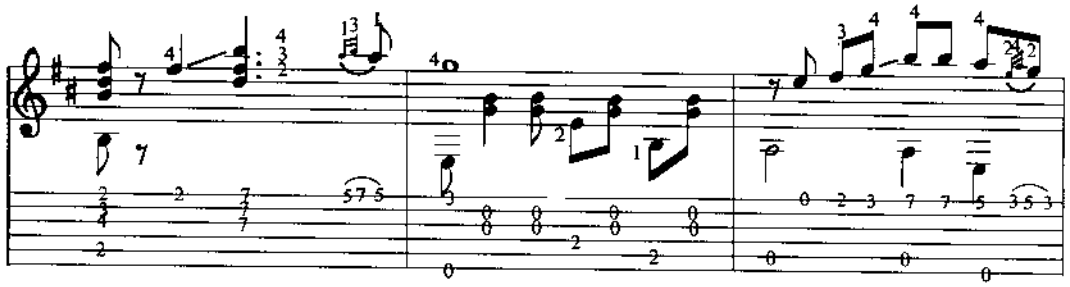


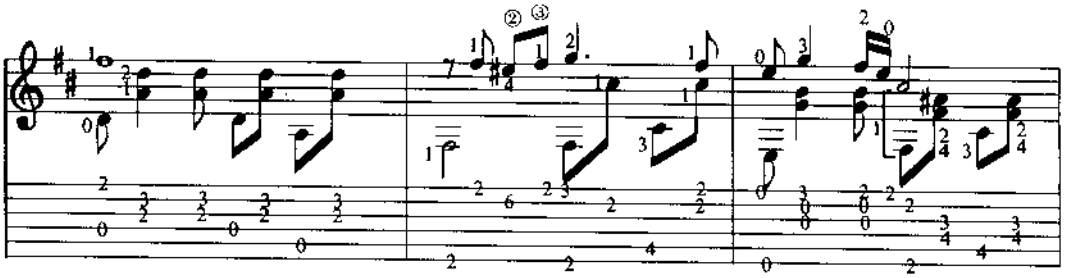


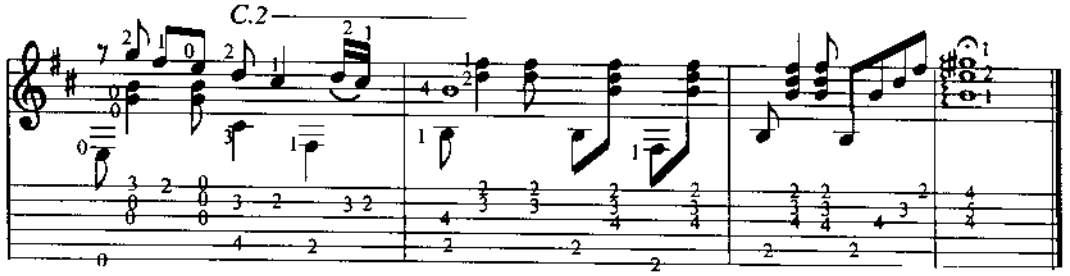










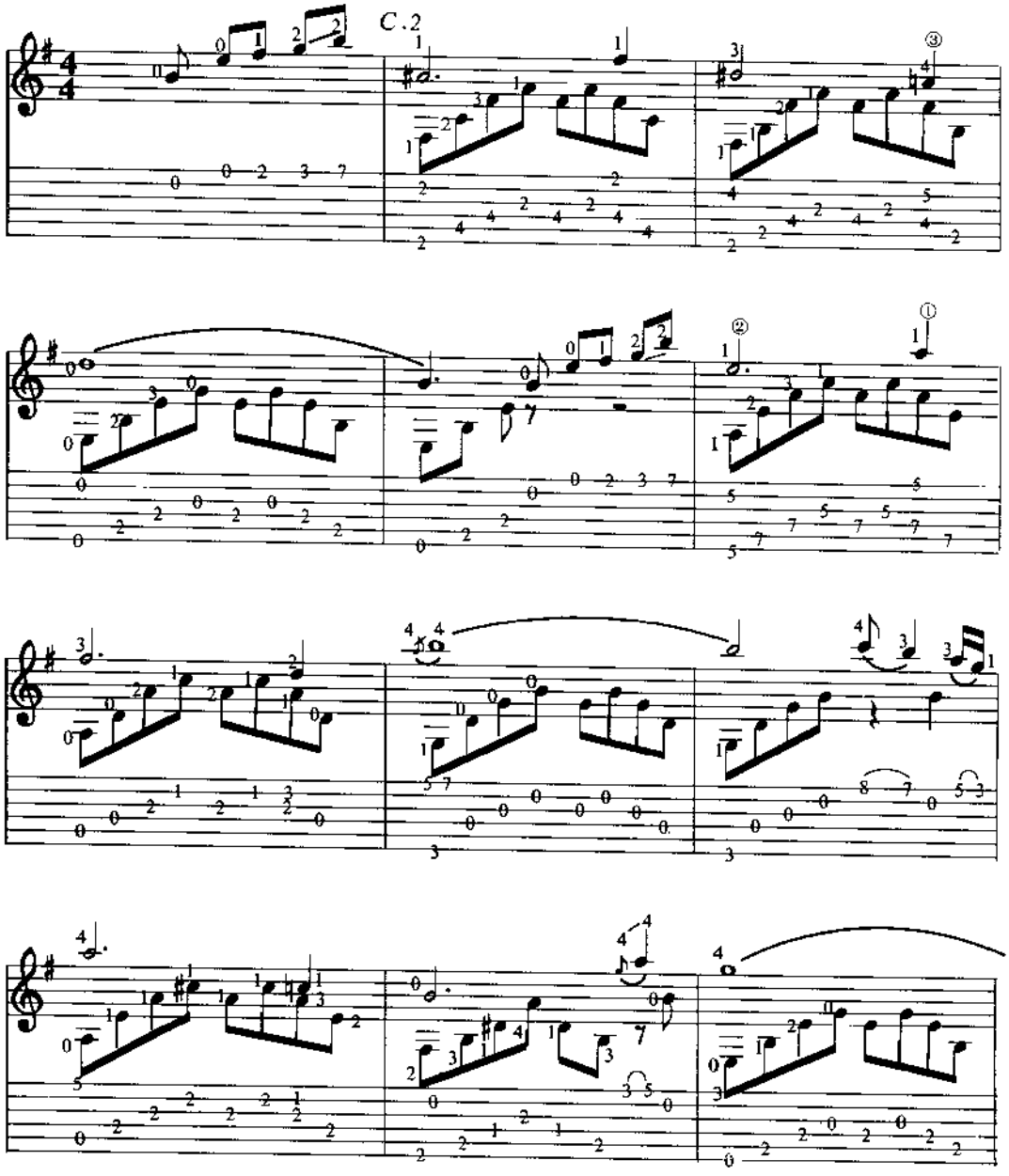

C.2

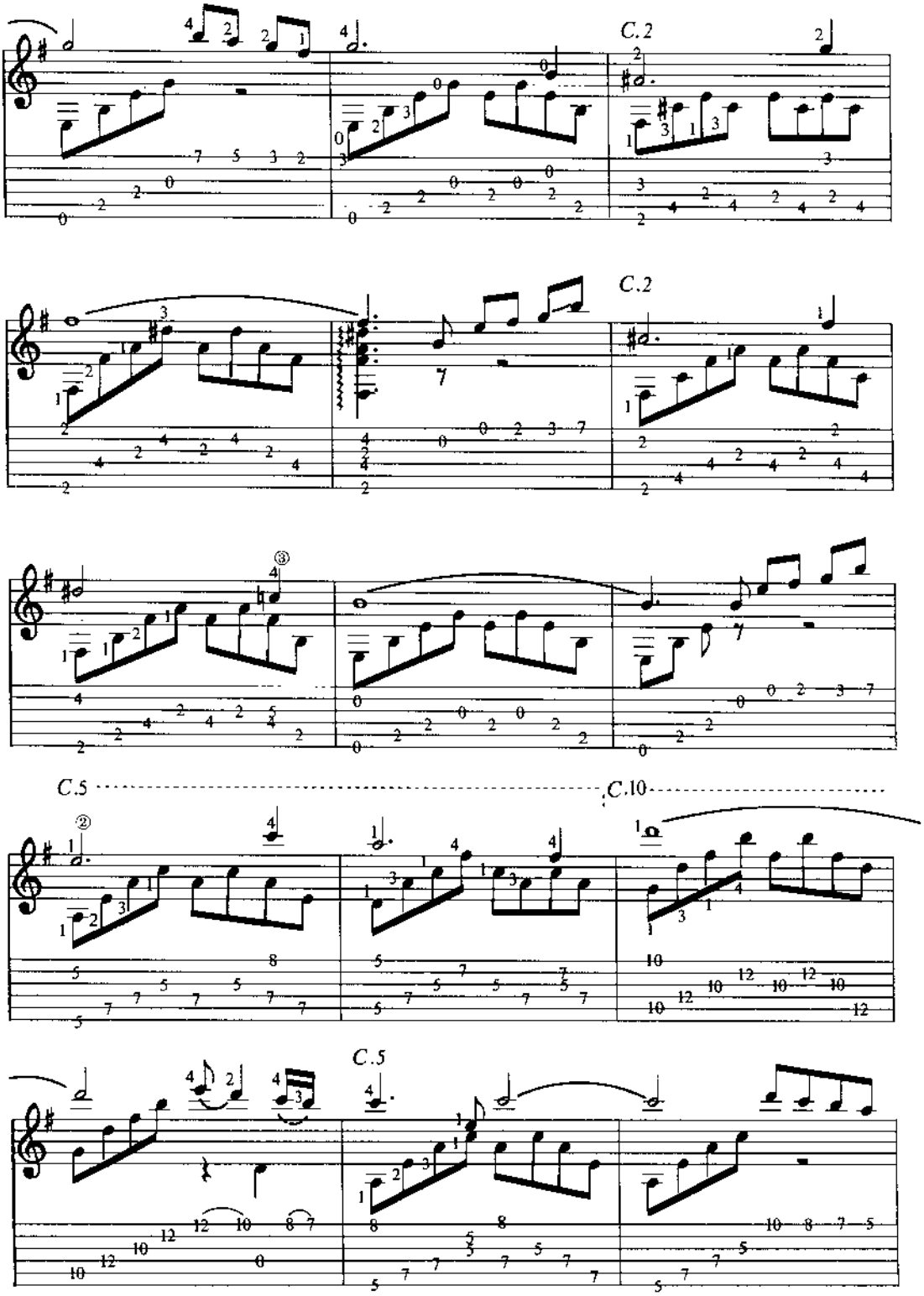
少女梭连桑拉

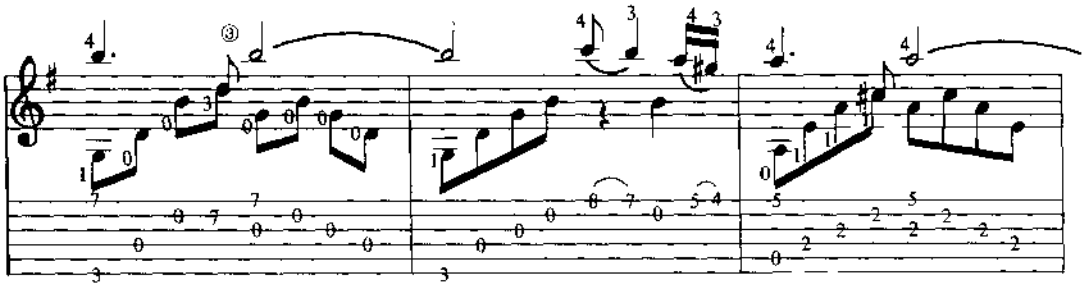
听到这支曲子，好象看见一位沉浸在憧憬中的少女在热情地舞蹈。典型的伦巴节奏伴奏还是容易掌握的，但由于速度较快、左手运指需多练才能体现得出那奔放的热情。第33小节的变调处理要干净利落，为此这一小节第一个休止一定要强调出来。变调后高音区的旋律左手在较高品位，这增加了演奏难度。

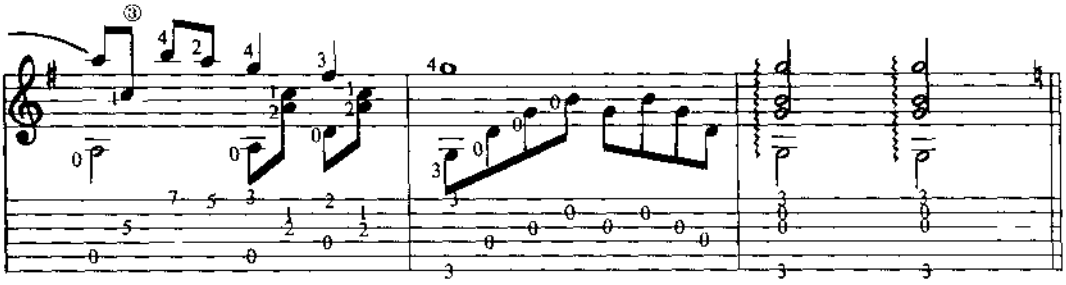
你微笑的倩影

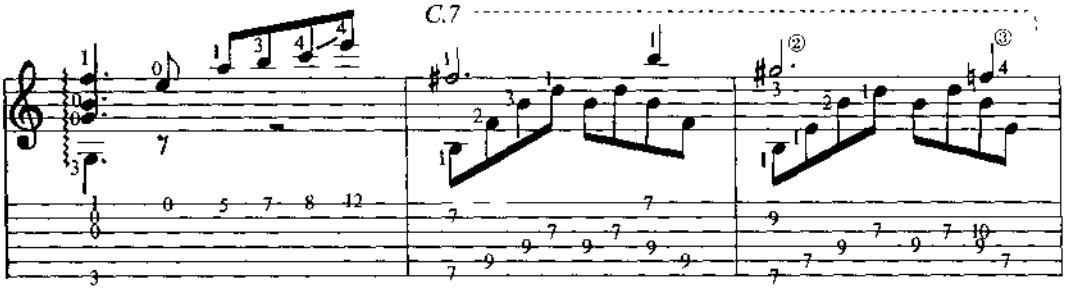
The Shadow Of You Smile

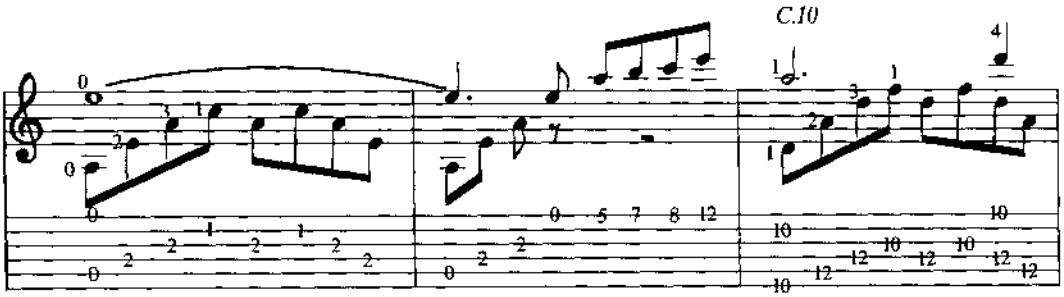


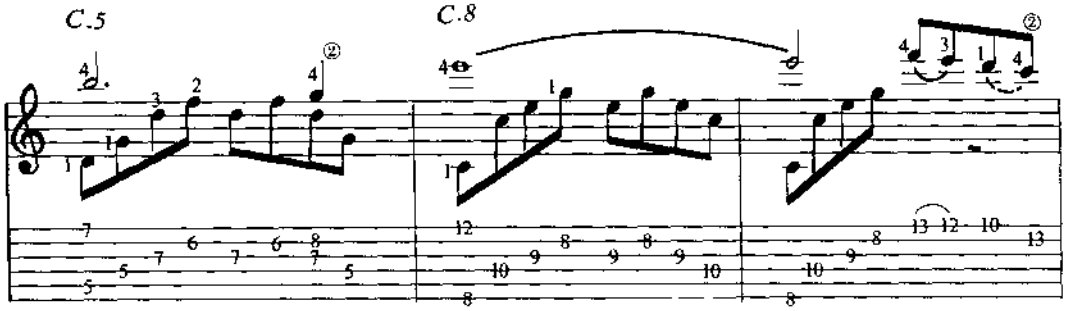

C.2
C.2
C.5
C.10
C.5

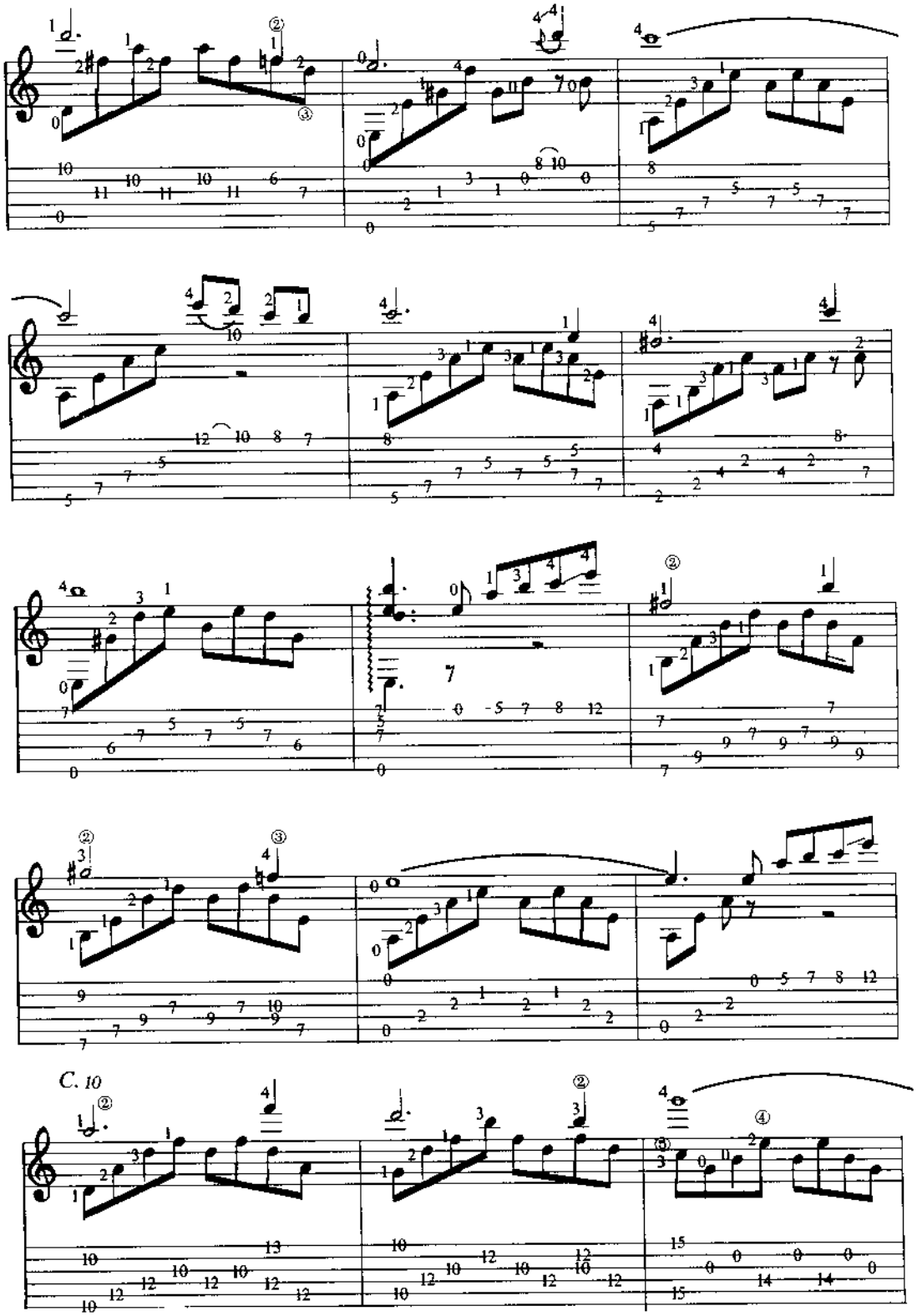


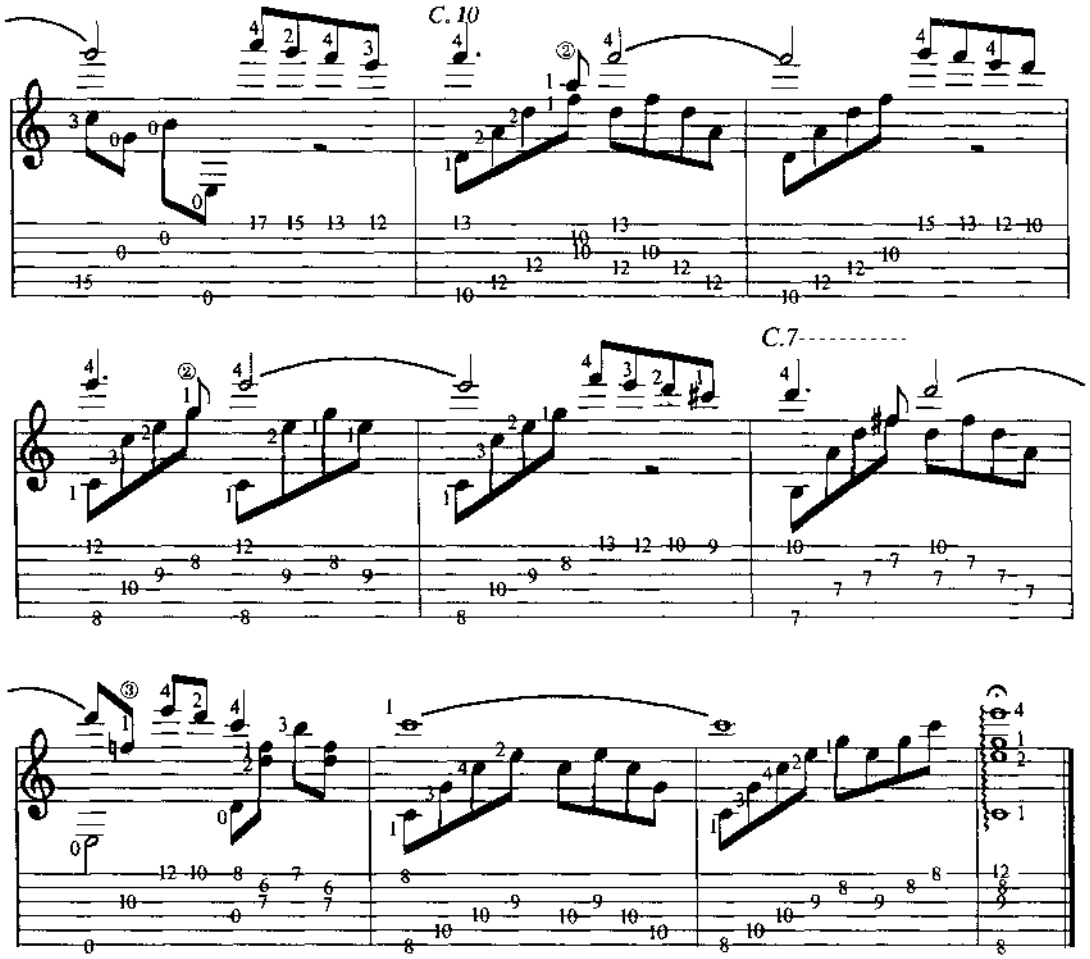



C.7


C.10

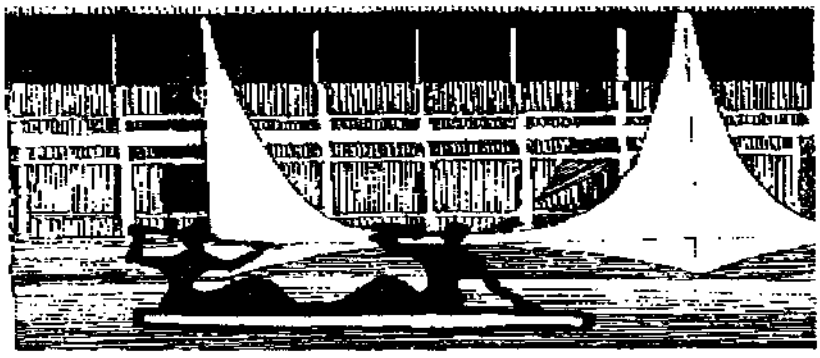

C.5
C.8


C. 10



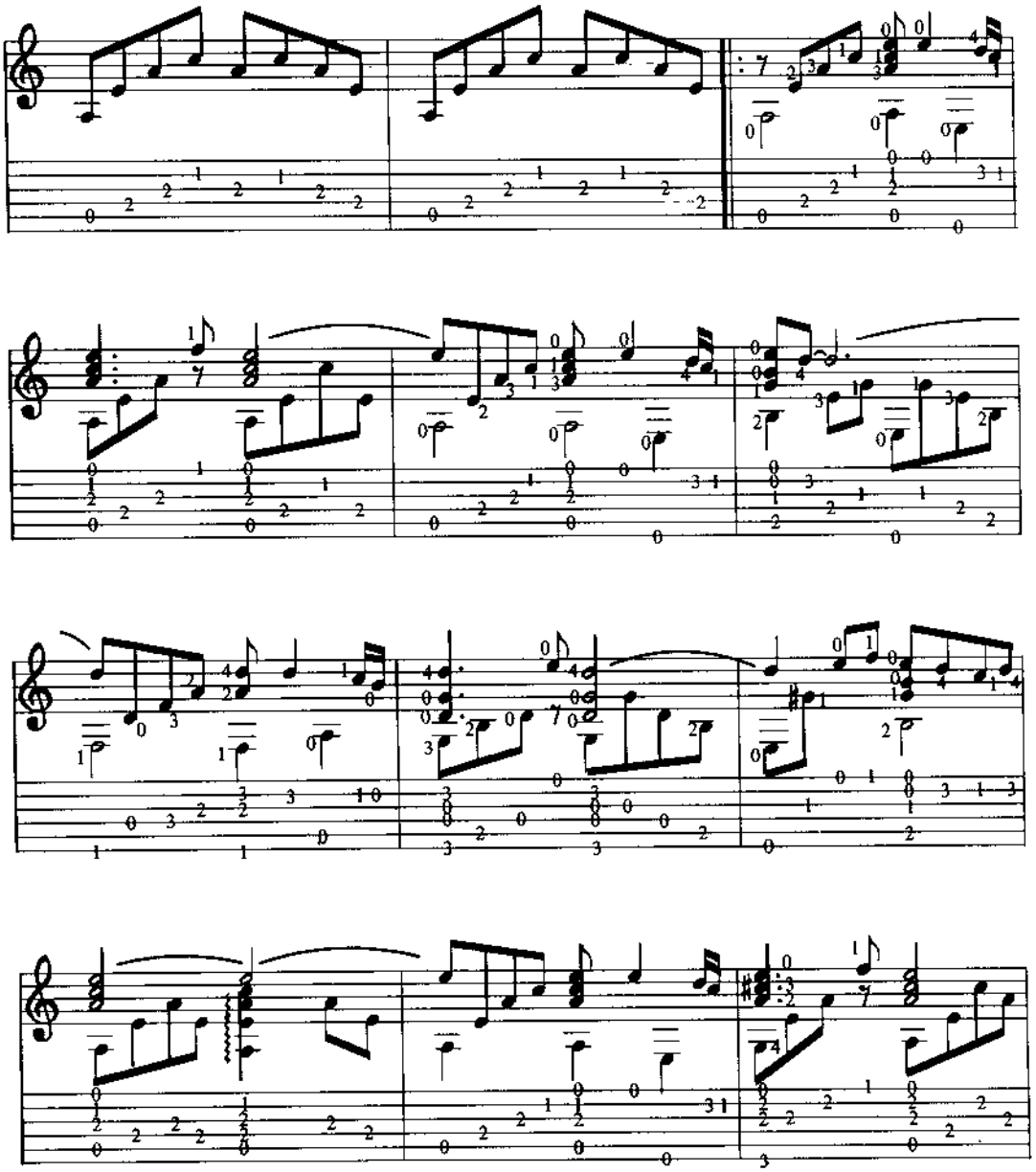
你微笑的倩影

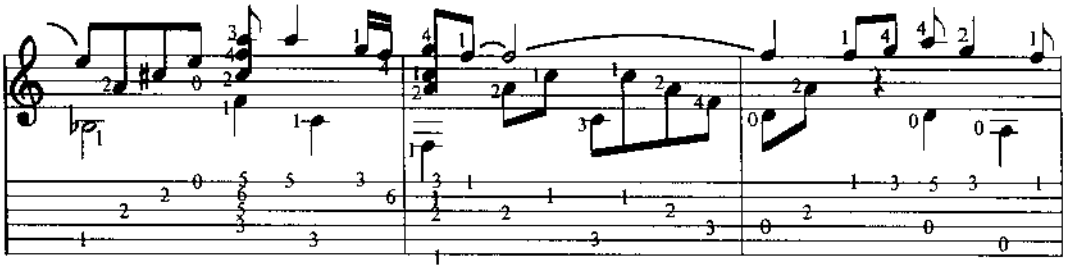
大多数读者都可能熟悉这支著名的曲子。听听它的歌词，你会更加为之着迷："你离去时微笑的倩影，伴我一个个梦景，照亮我每个黄昏，我的眼眸仍沉浸在你昨日的温情里。然而，我俩向往的那颗星星太高太远，只换得泪水滑过我的面庞，你的嘴唇。永远永远，我都会忆起往日的欢乐，你微笑的倩影。"曲子表现的是失去爱的忧伤。改编曲借助了克莱德曼式的伴奏音型，弹奏时宜平稳。

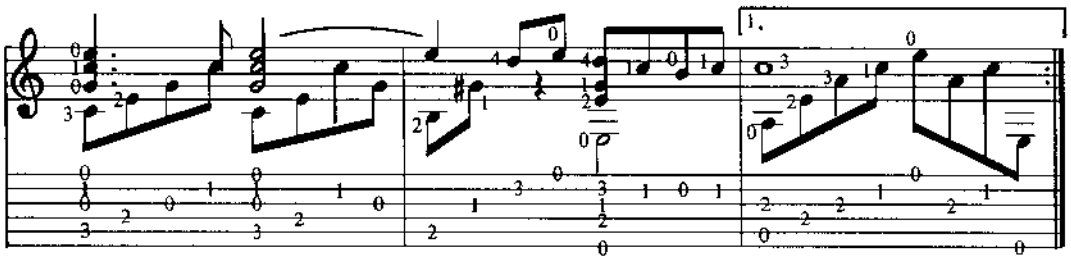


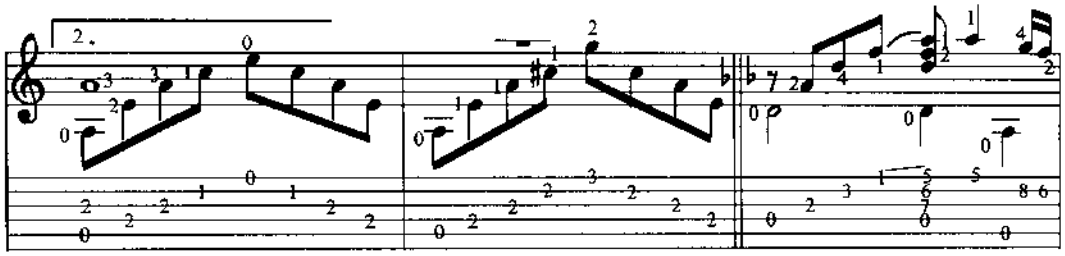
你 是 我 的 一 切

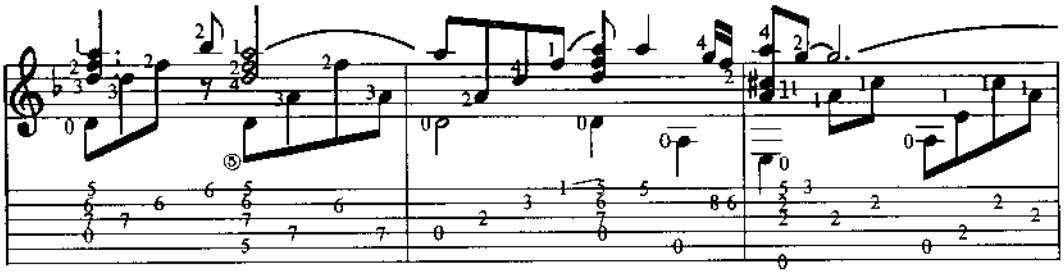
You Mean Everything To Me

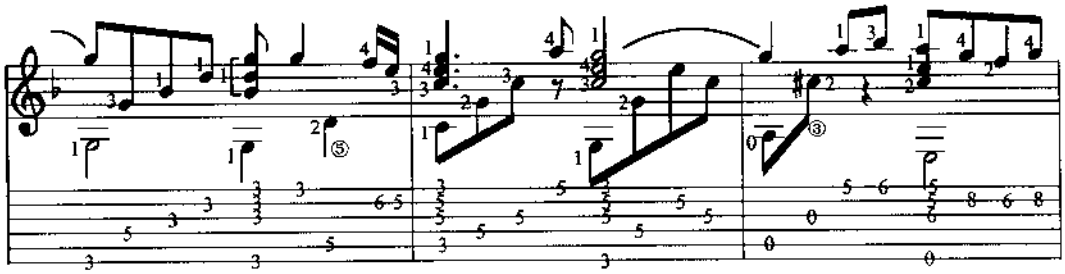


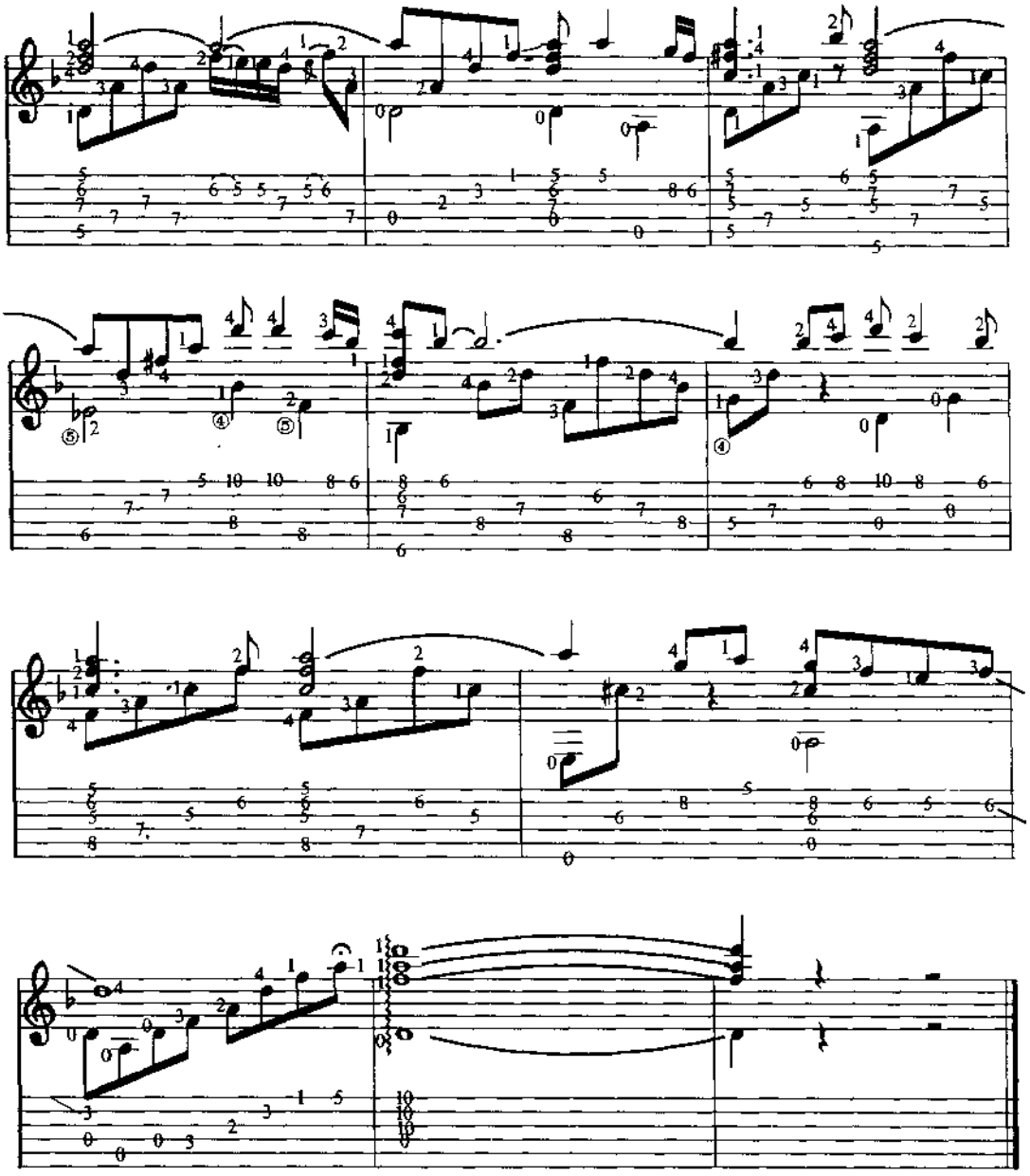



1.


2.



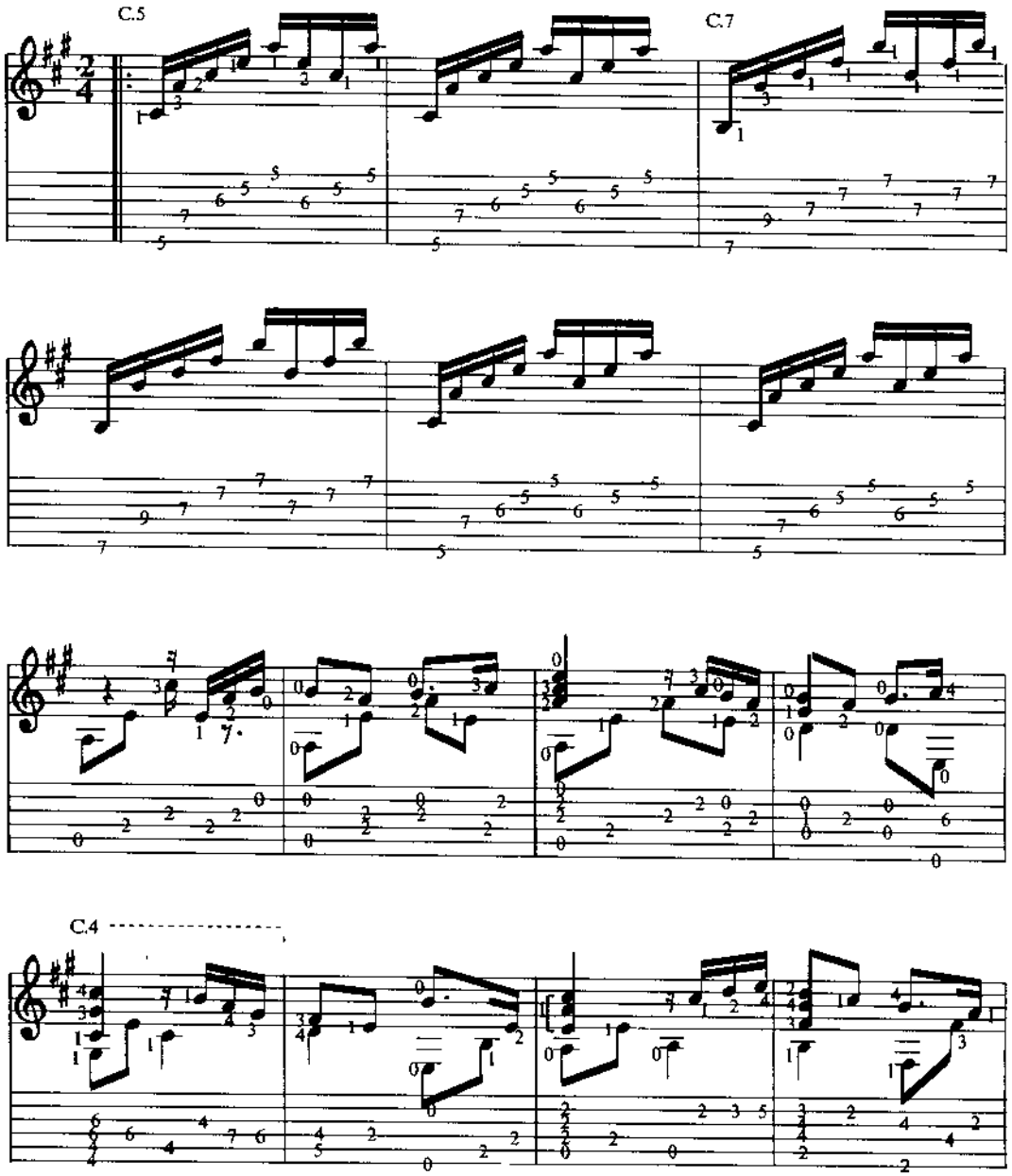


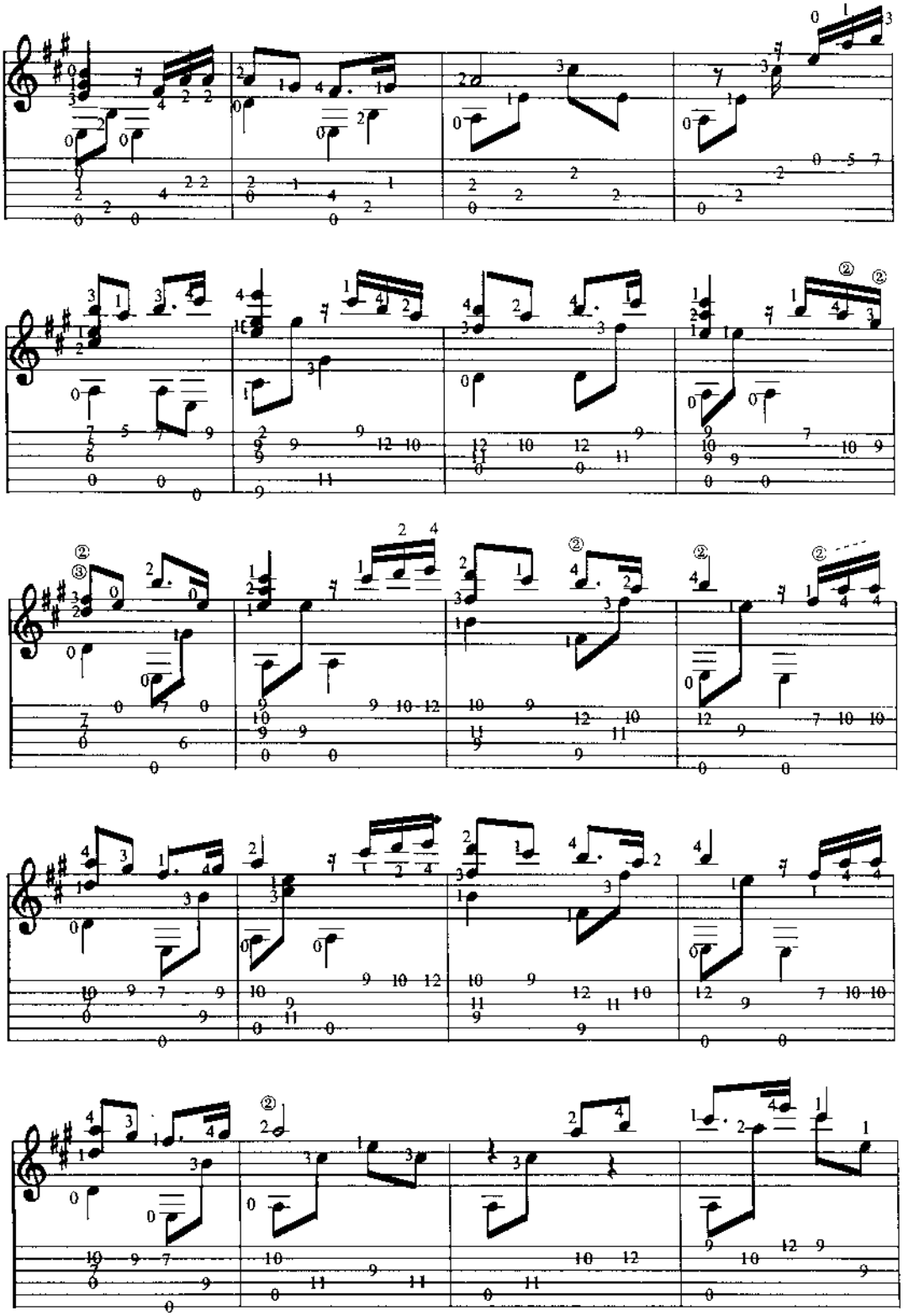


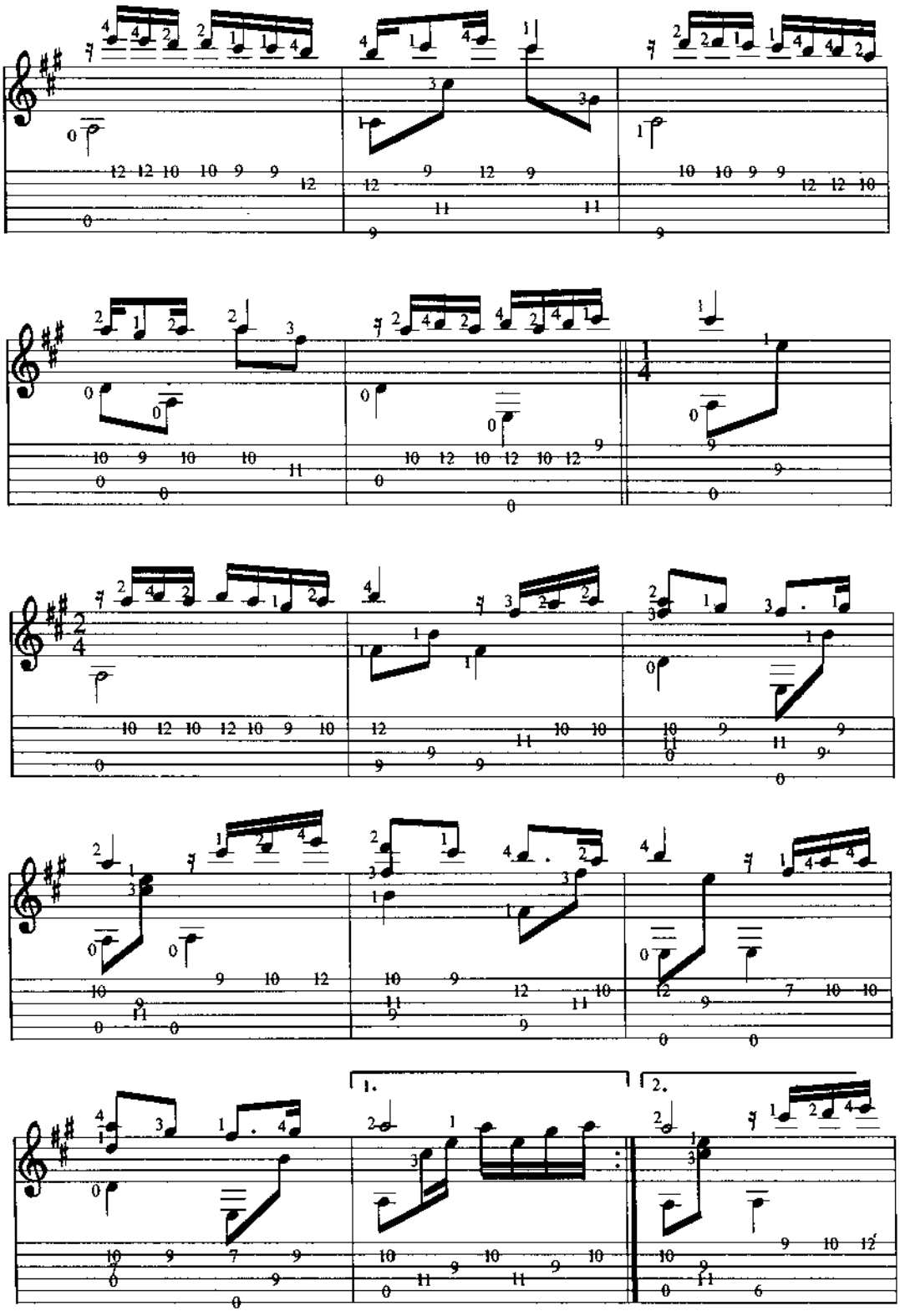
你是我的一切

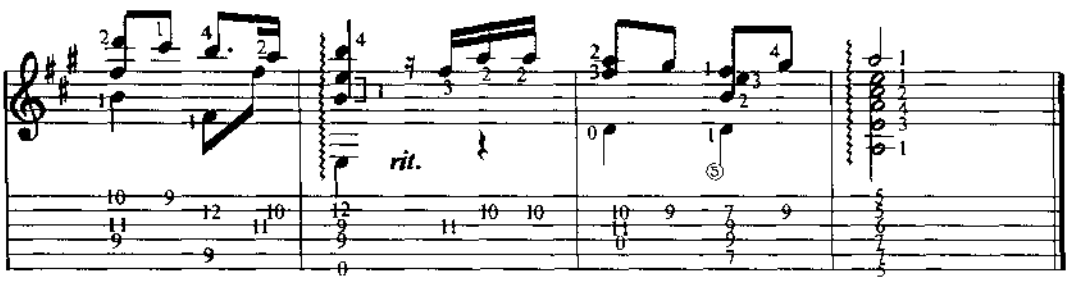
弹起这支曲子，你简直就象听到一阵无望的呻吟，它是风中飘曳的落叶的悲歌，也是夜深人静时远方传来的凄泣。由 a 小调变为 d 小调吟唱主题，为的正是强调这种悲情。整个曲子速度稍慢，力度可随情绪变化而相应改变。

午后别离





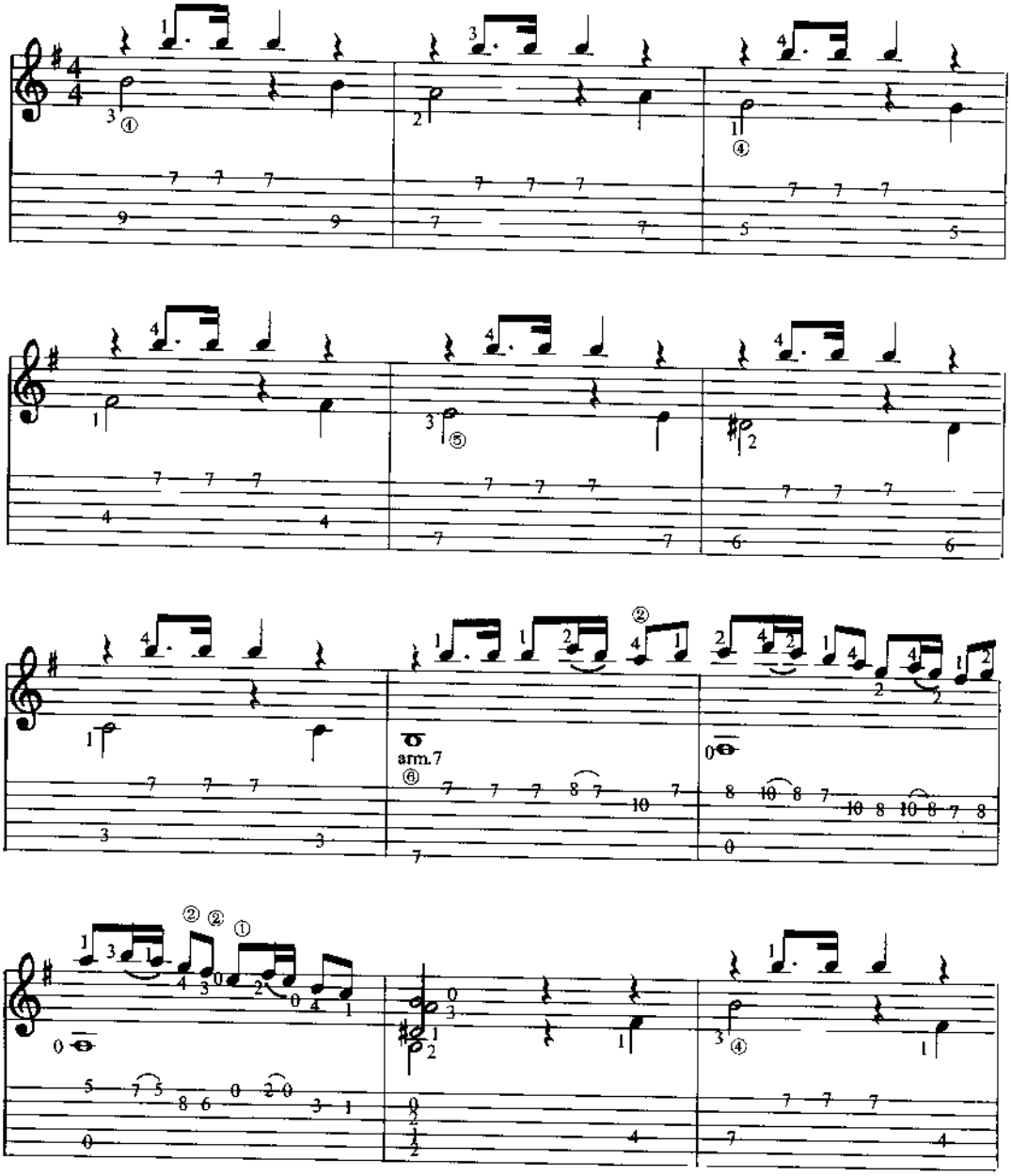

1.
2.

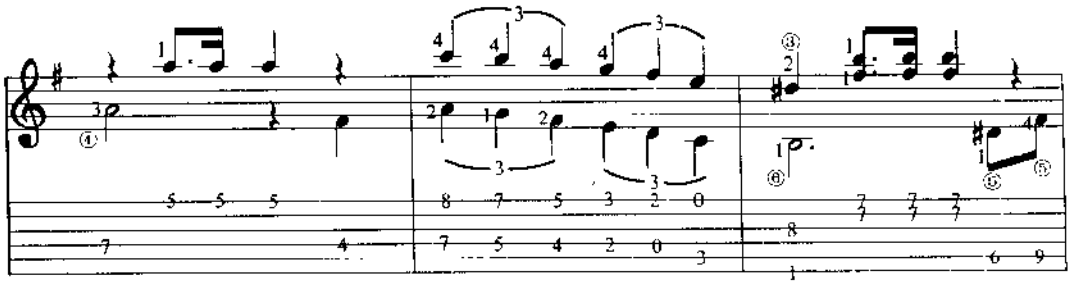


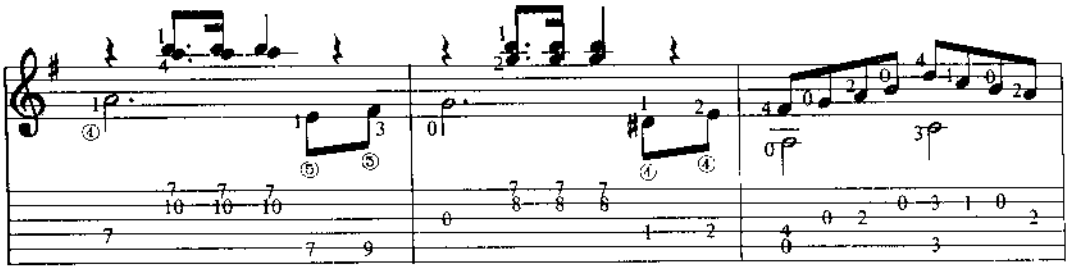
午后别离

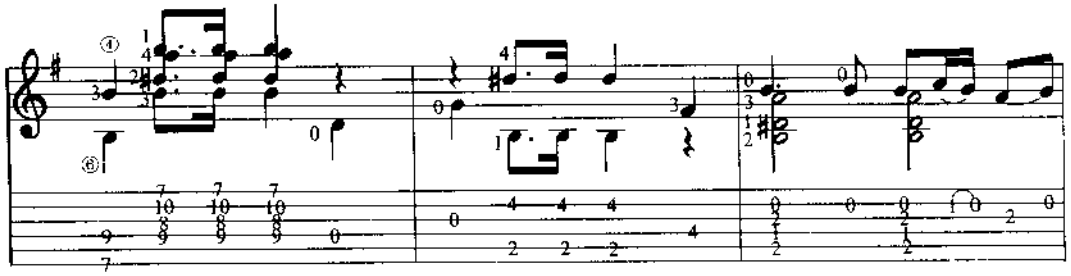
克莱德曼钢琴原曲。似不忍离去的脚步，眷恋依依不舍送别的双眼，又如絮絮叨叨的叮咛。听不出多少哀愁，更多的是恳切的祝福。

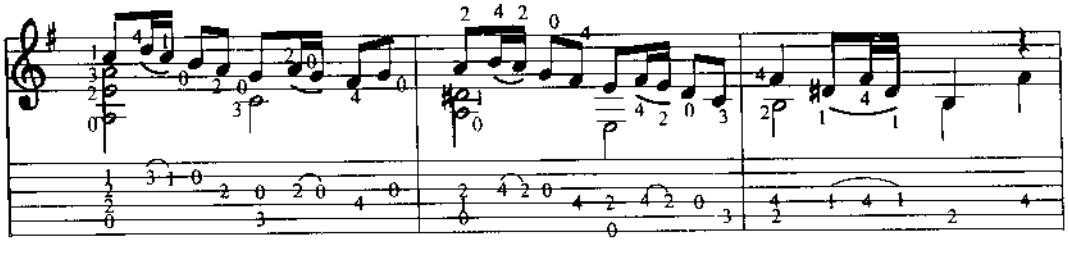
麦卡莱纳

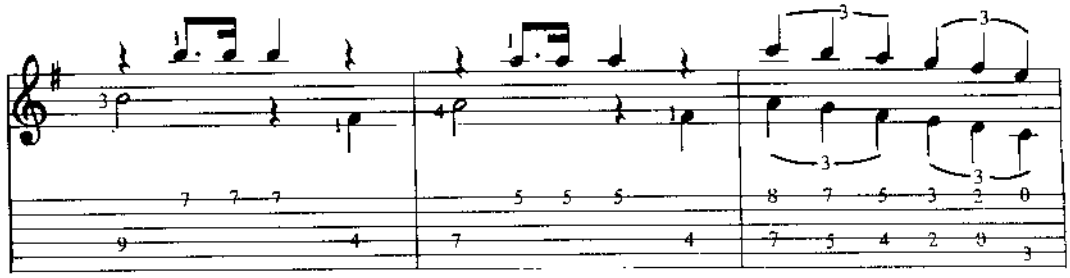


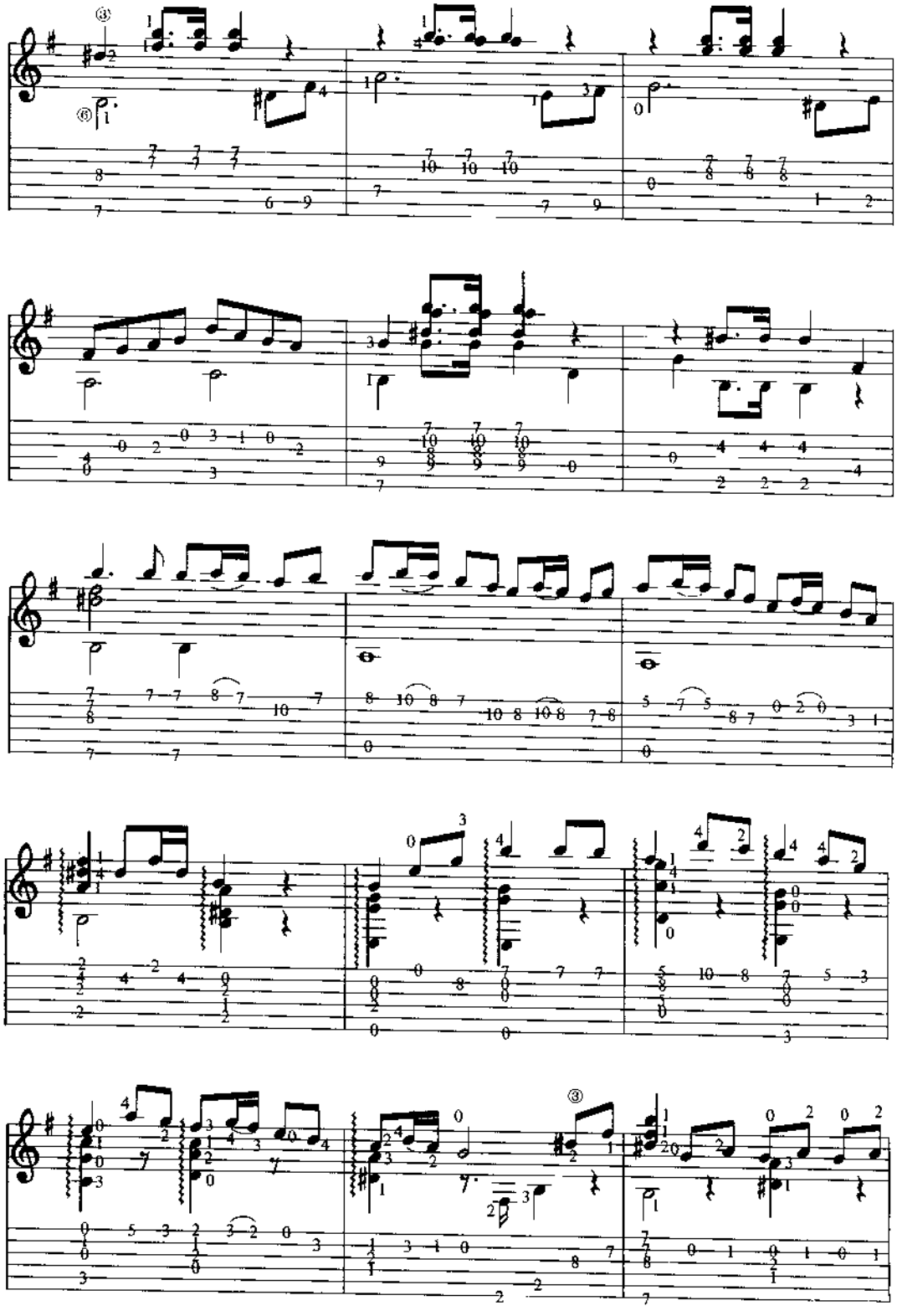


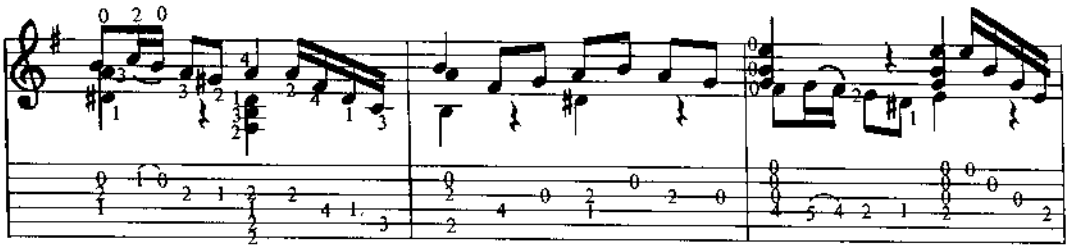


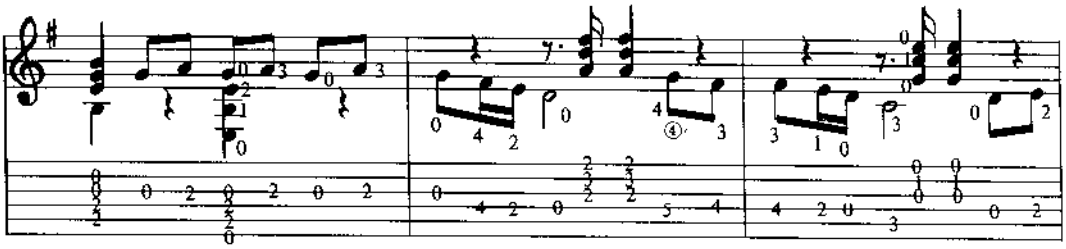


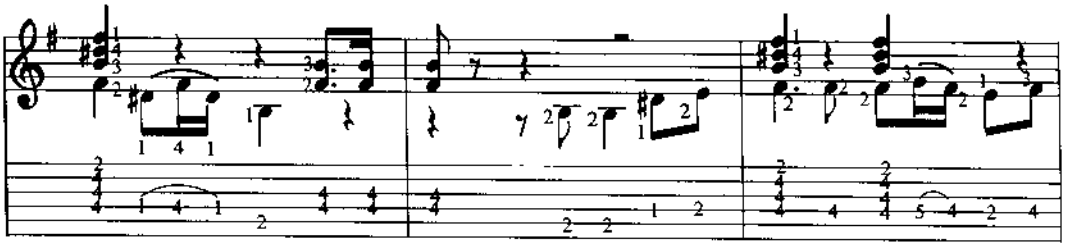


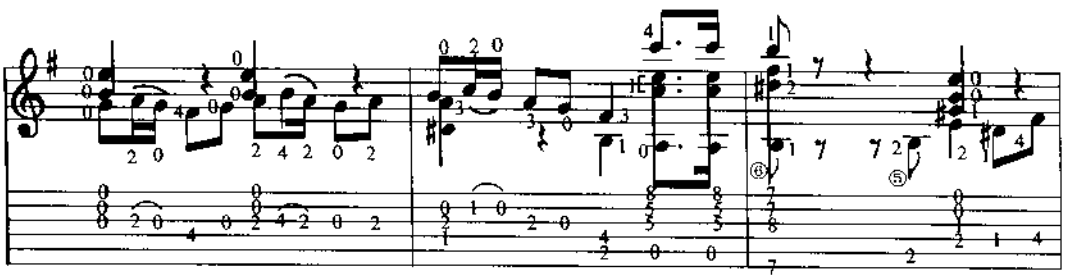


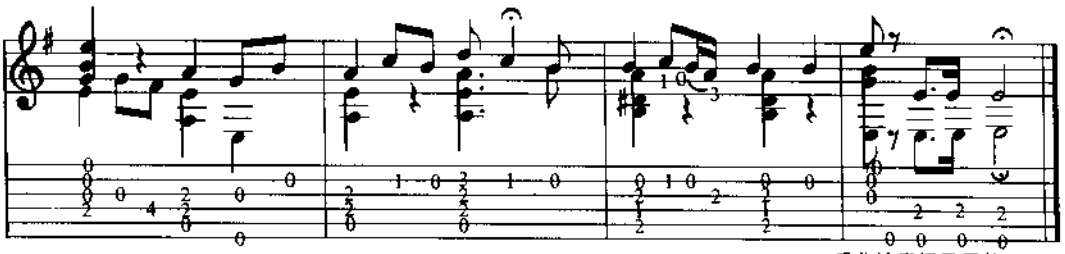






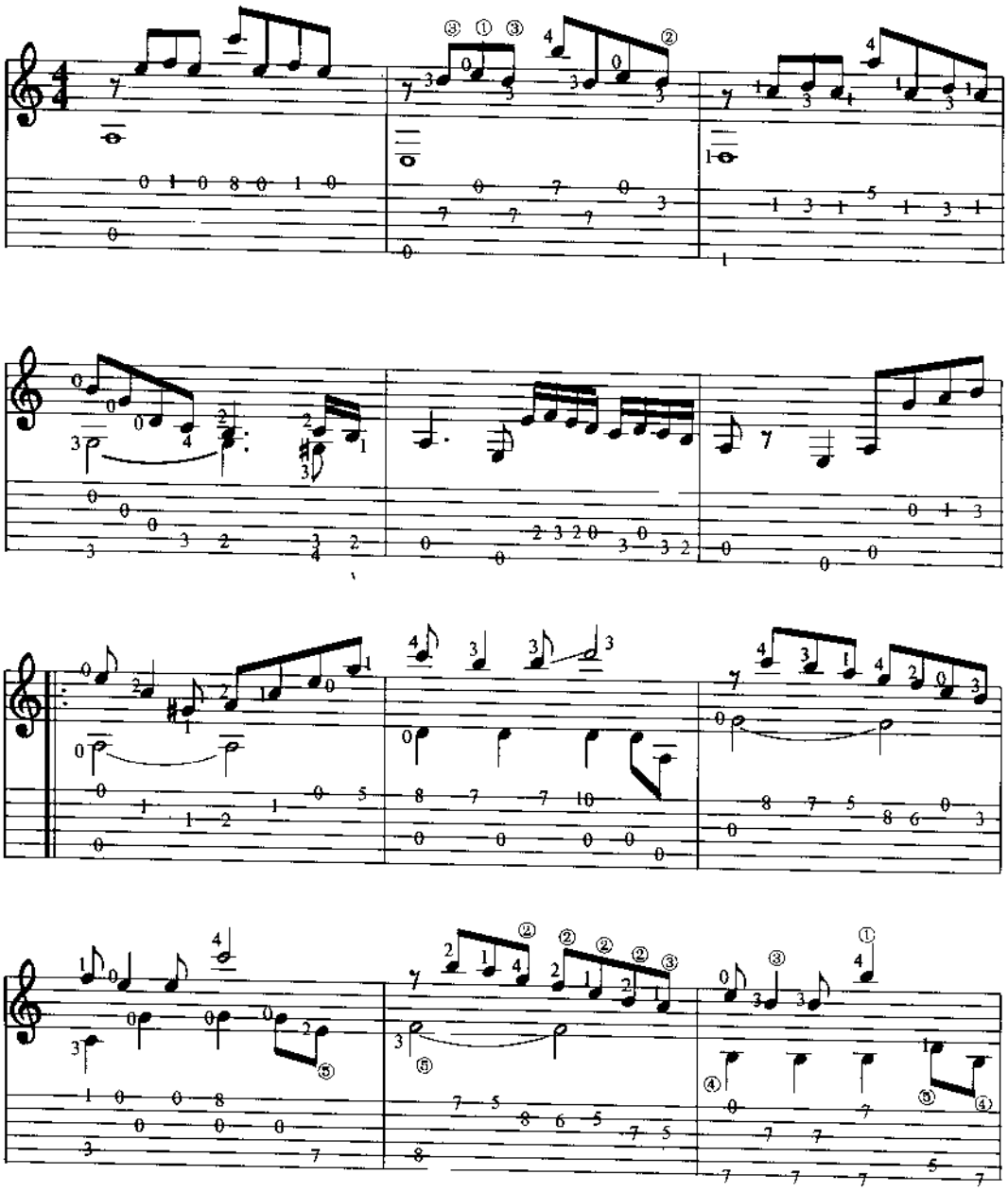


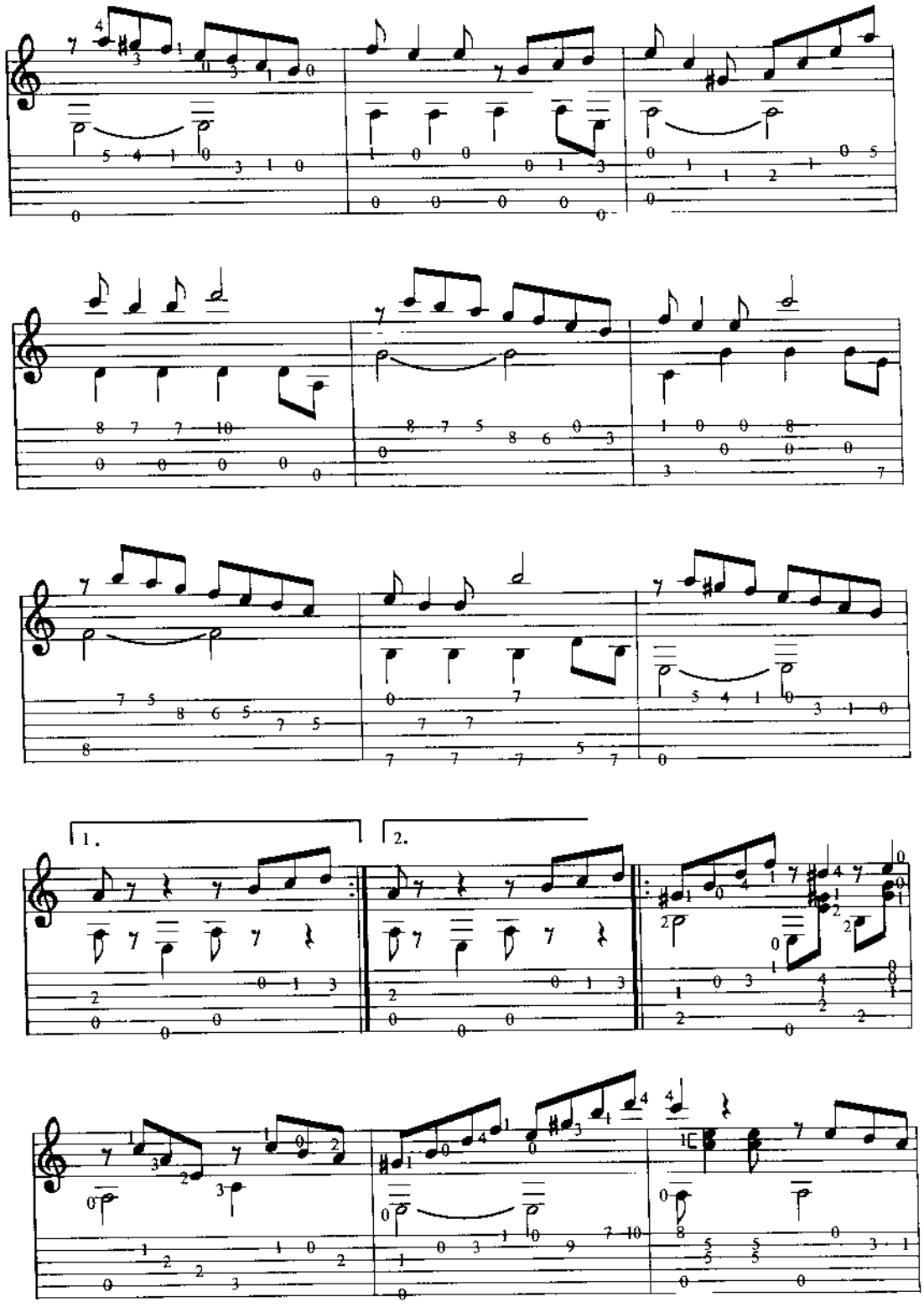


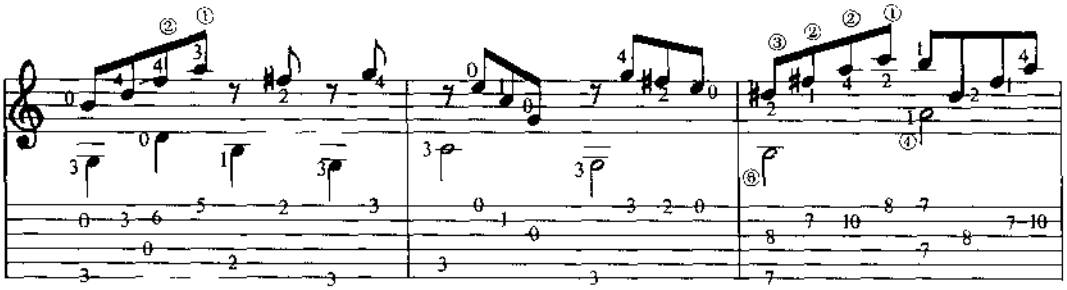


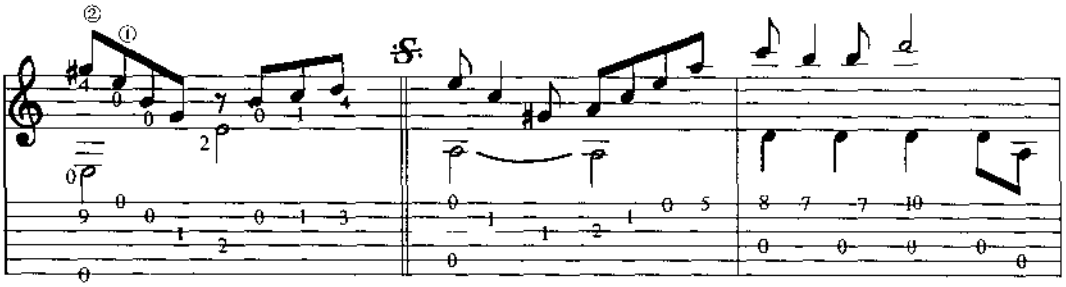
（乐曲演奏提示见第90页）

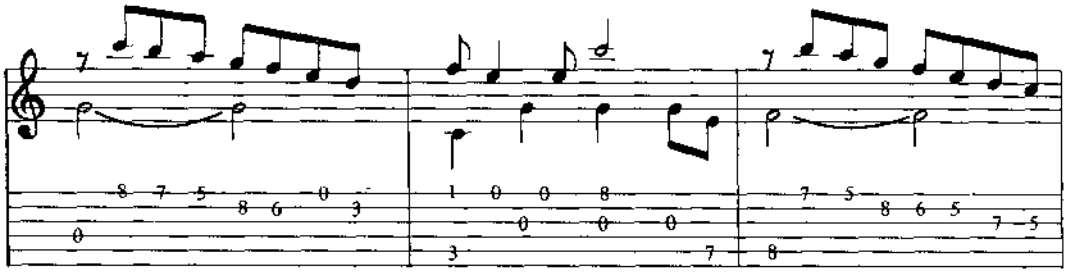
托 卡 塔
Toccata

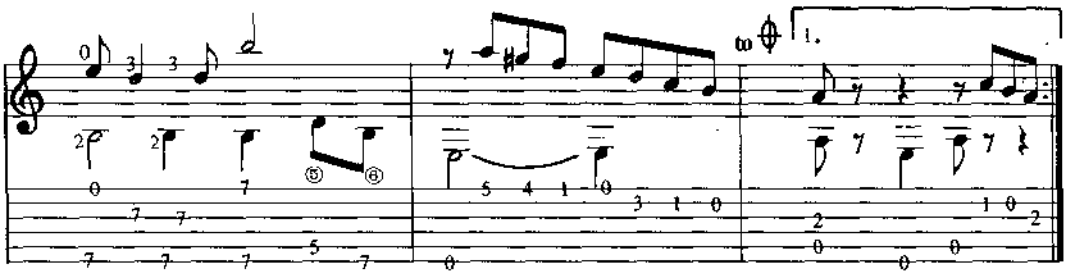


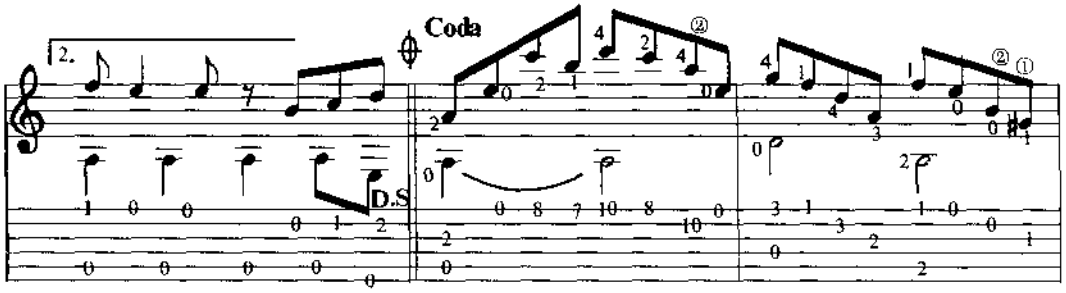

1.
2.

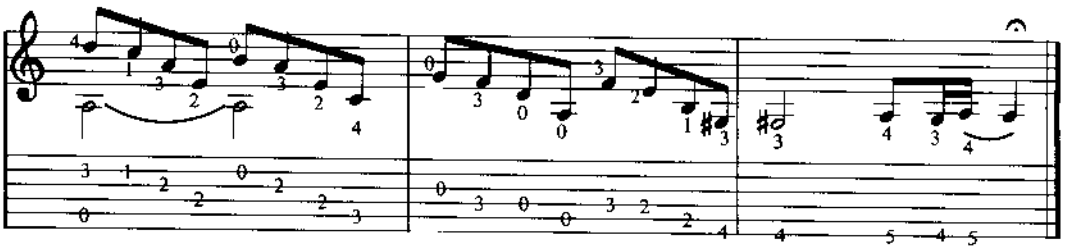



S.



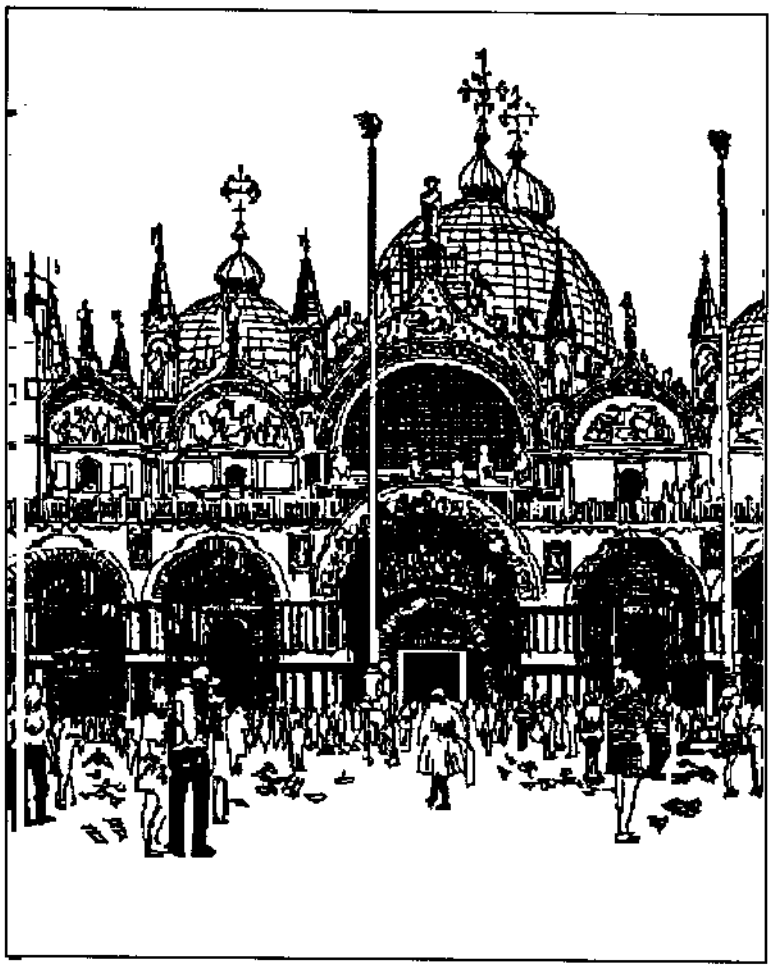

1.


2.
Coda
D.S



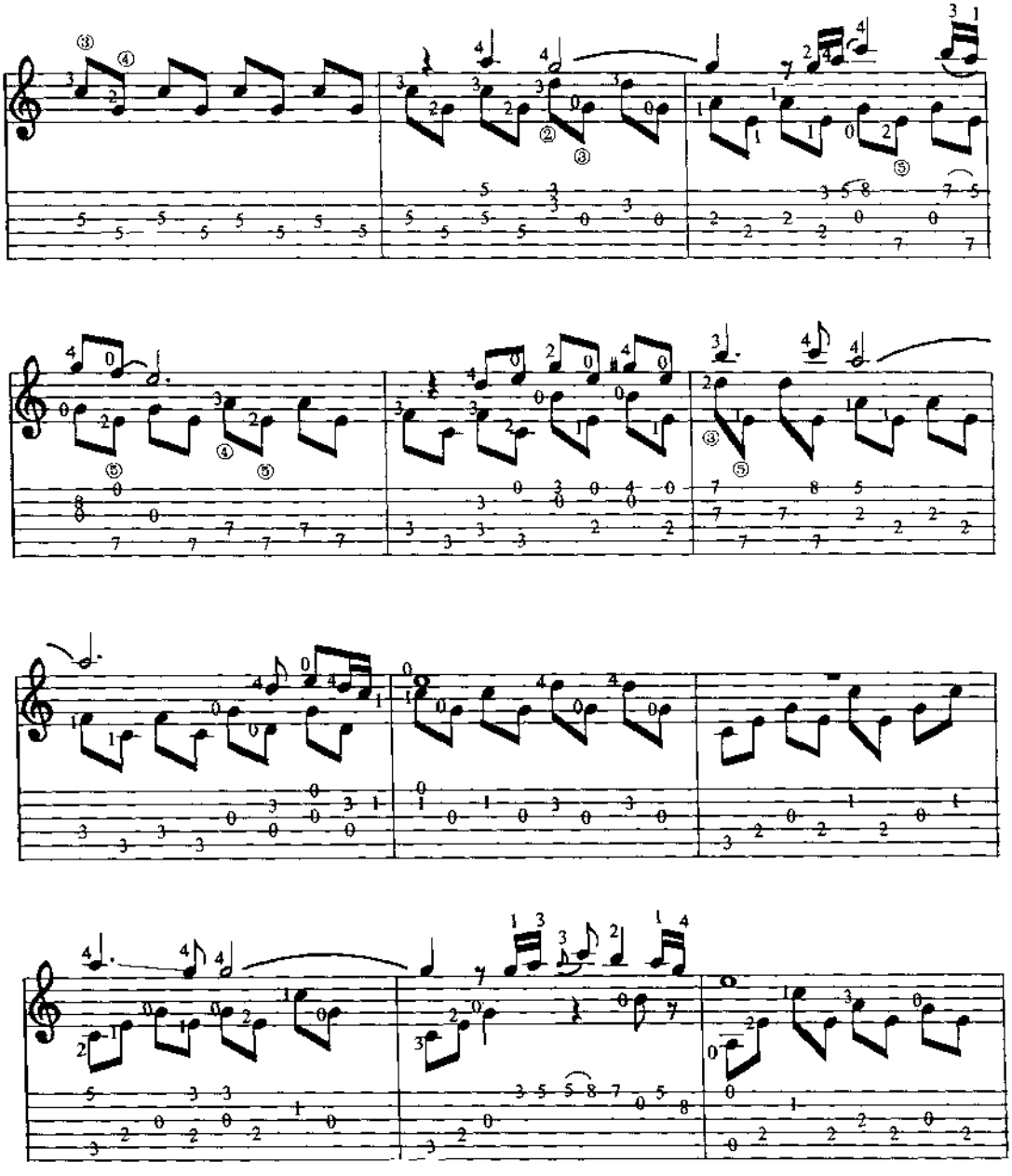
托卡塔

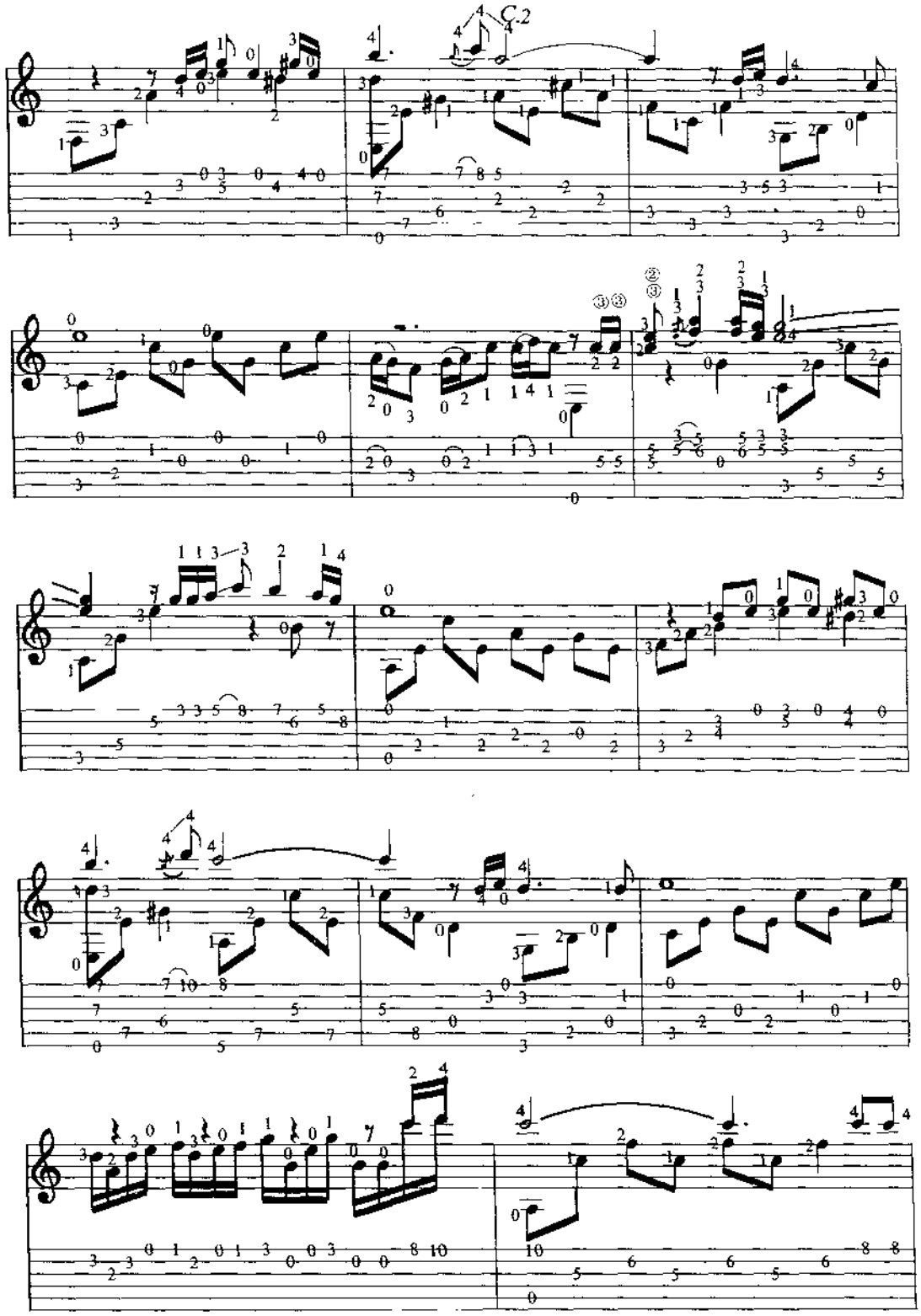
探戈曲。它既通俗、动听，又有相当的音乐深度。从演奏方便的角度，在改编时尽量避免了复杂的和弦指法。演奏速度可比一般探戈舞曲稍快些。

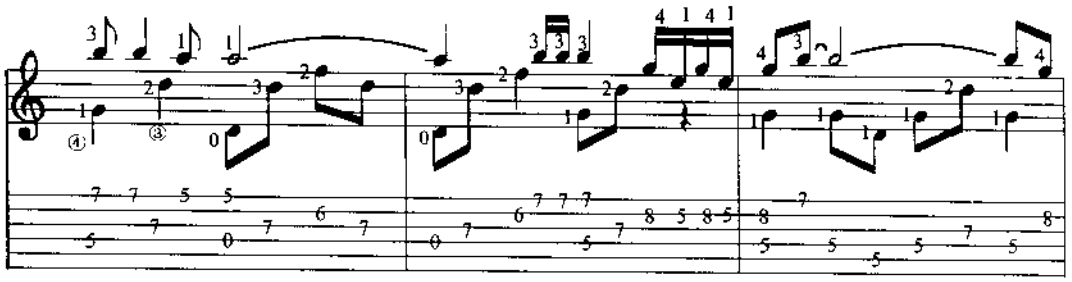


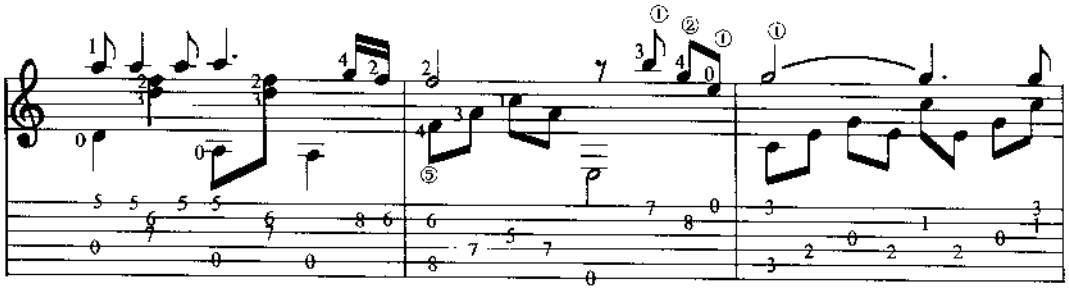
回 首 当 年

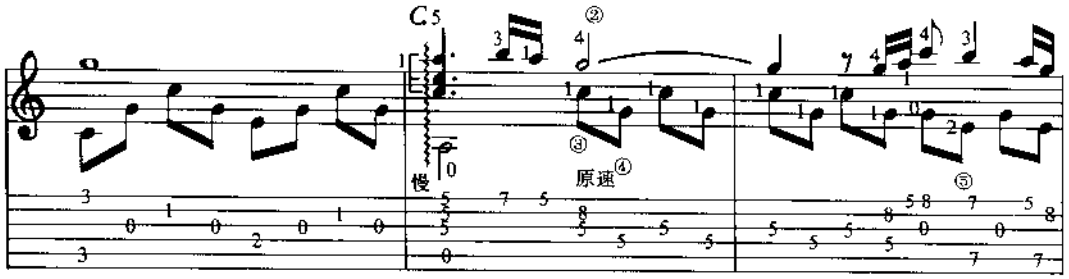
The Way We Were

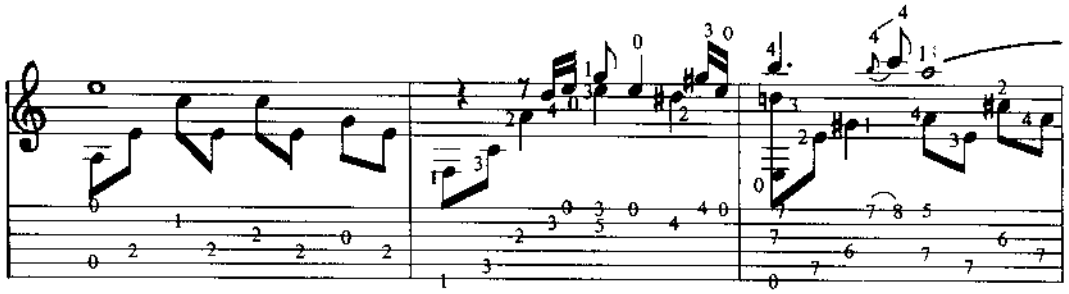


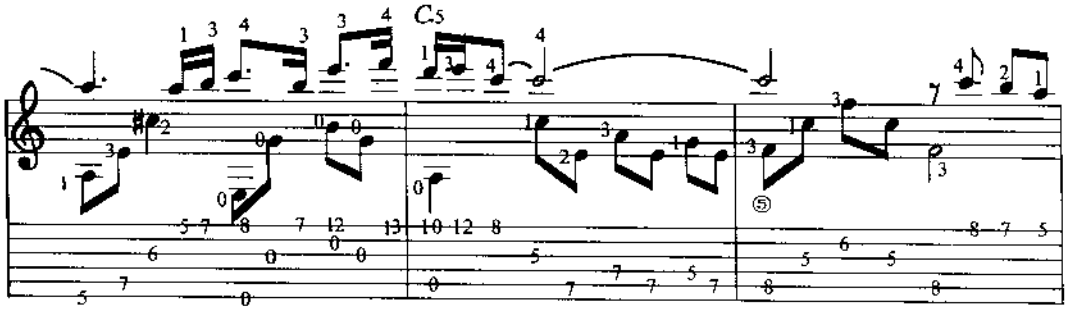


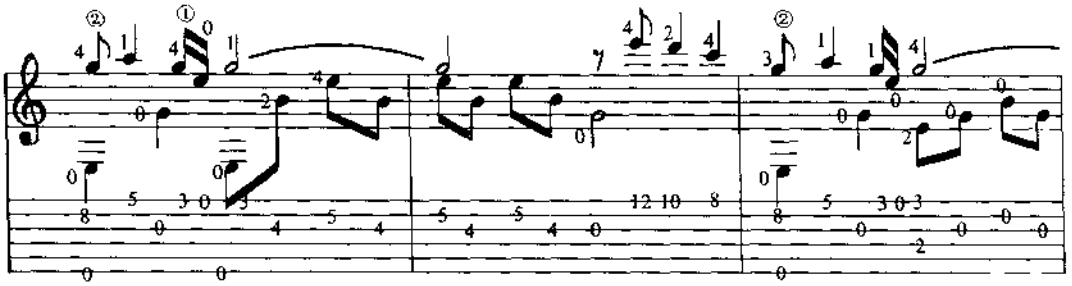


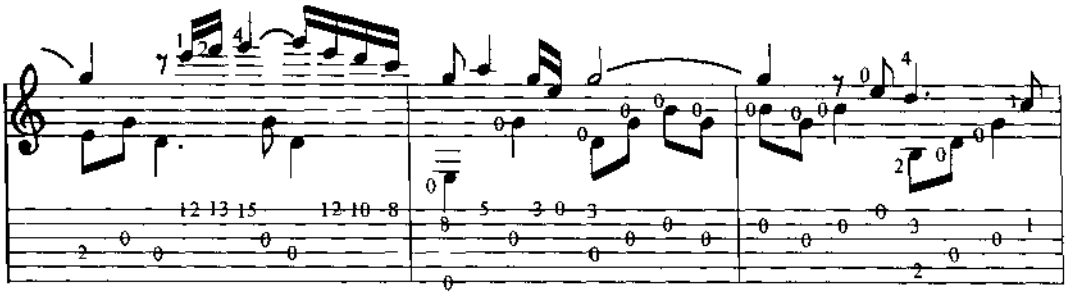


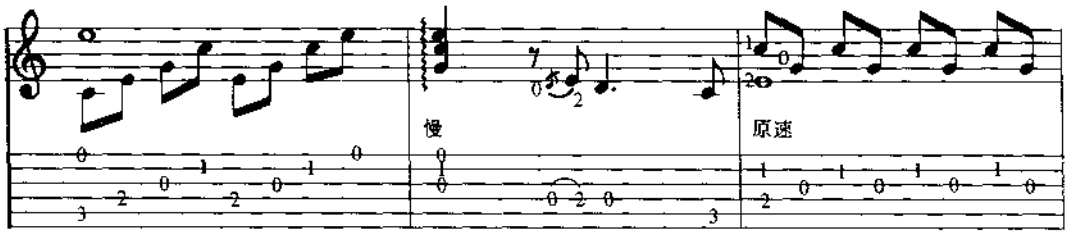

C5
慢
原速

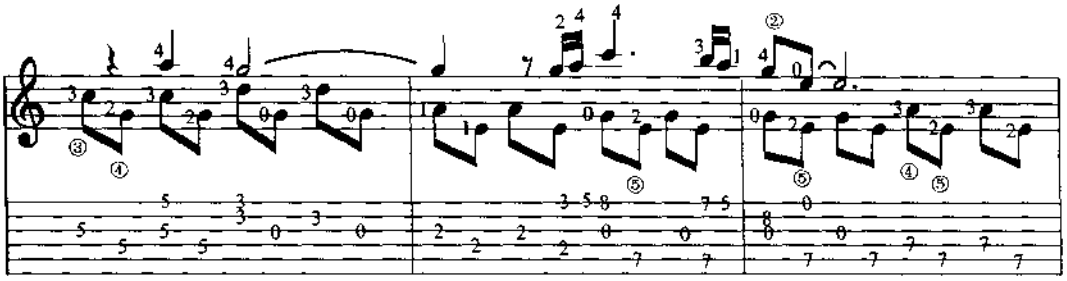


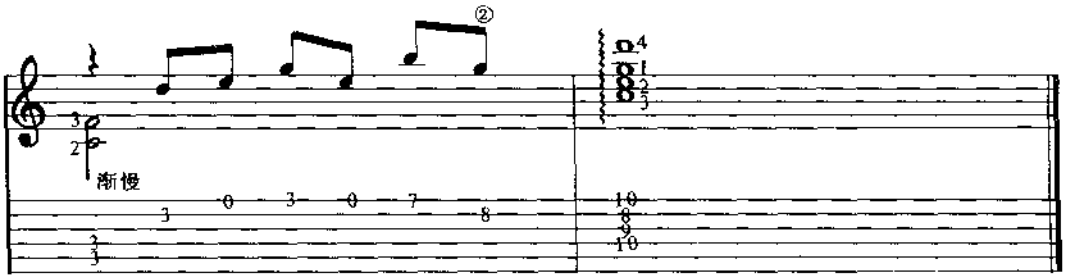

C5







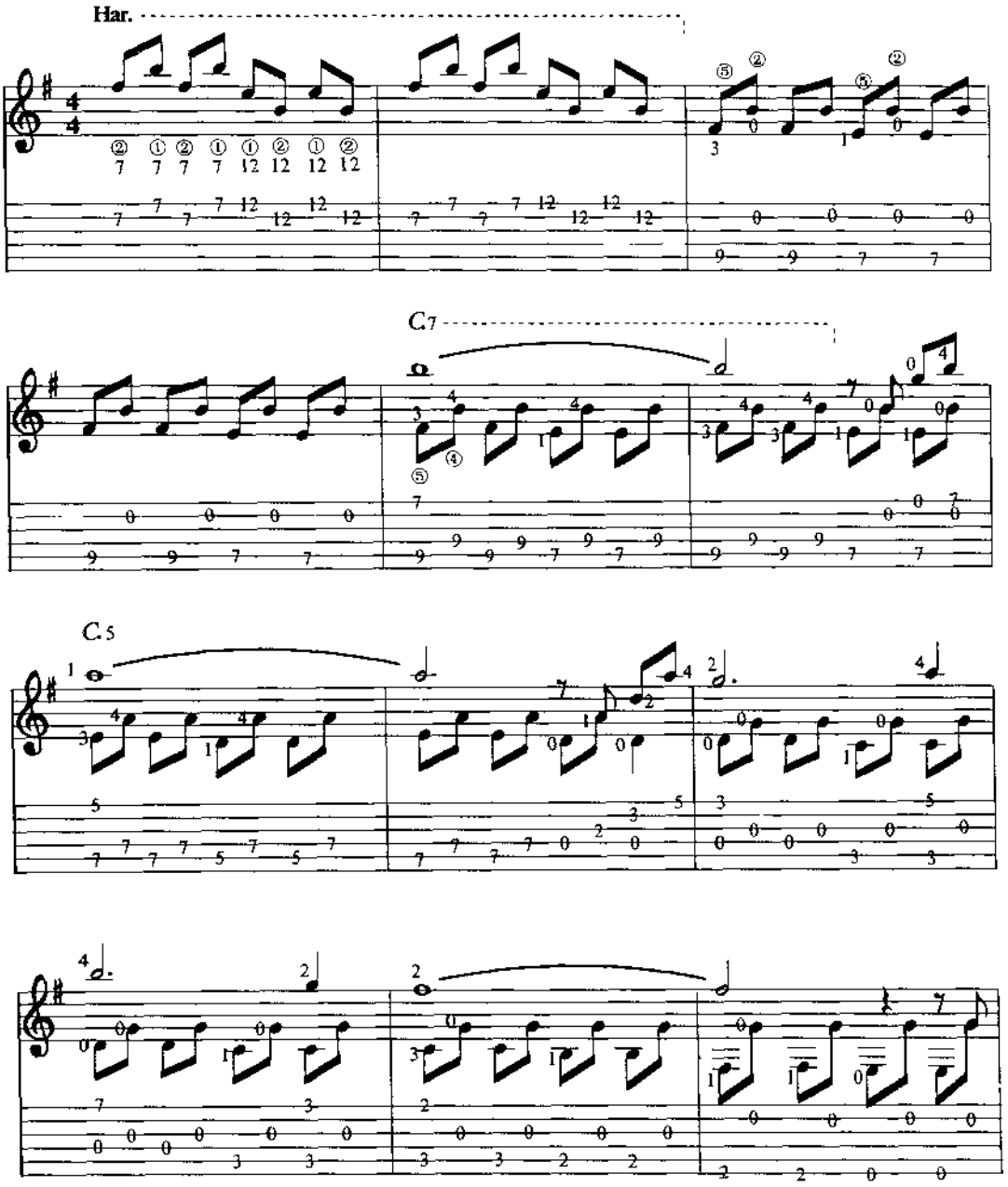


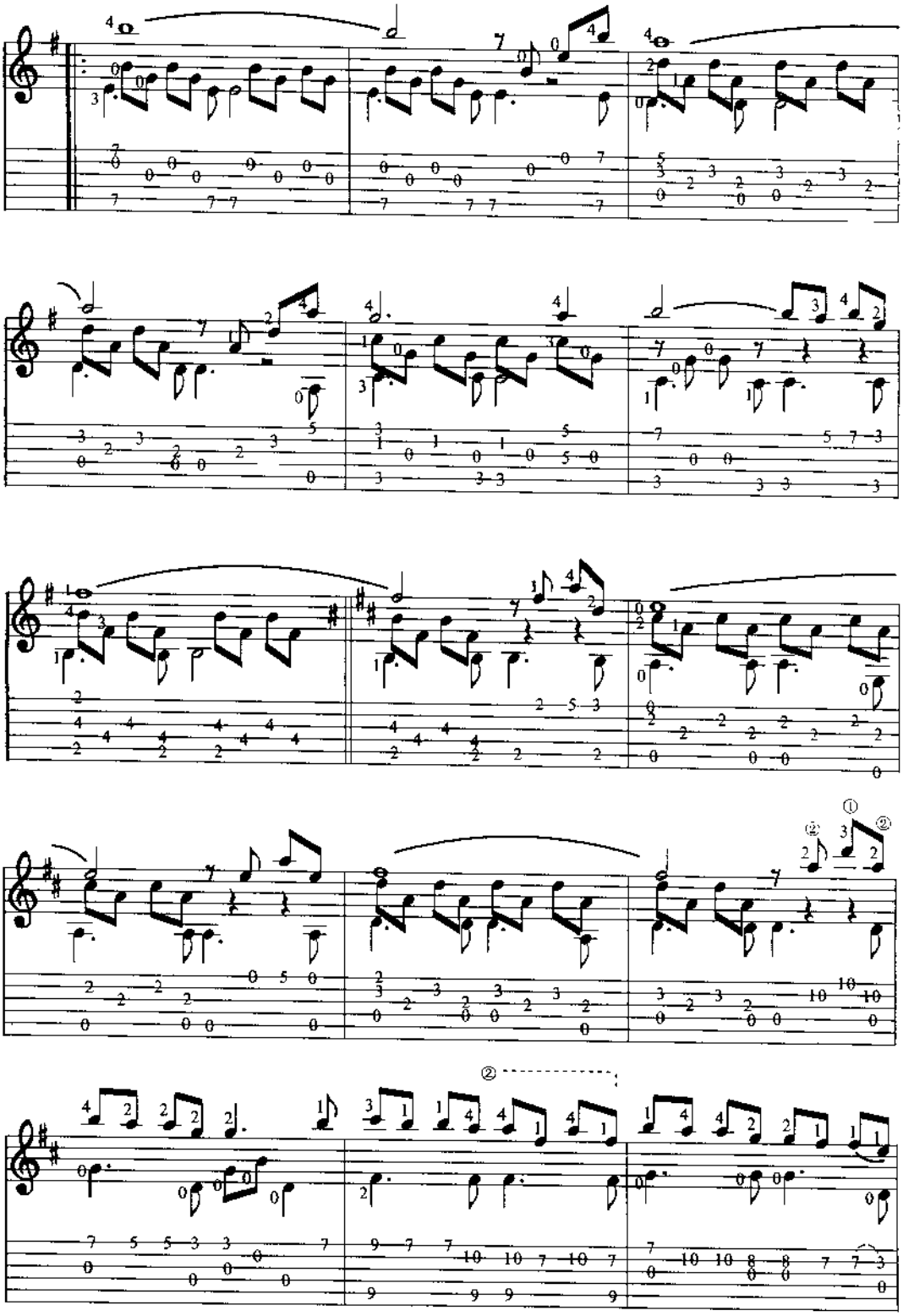


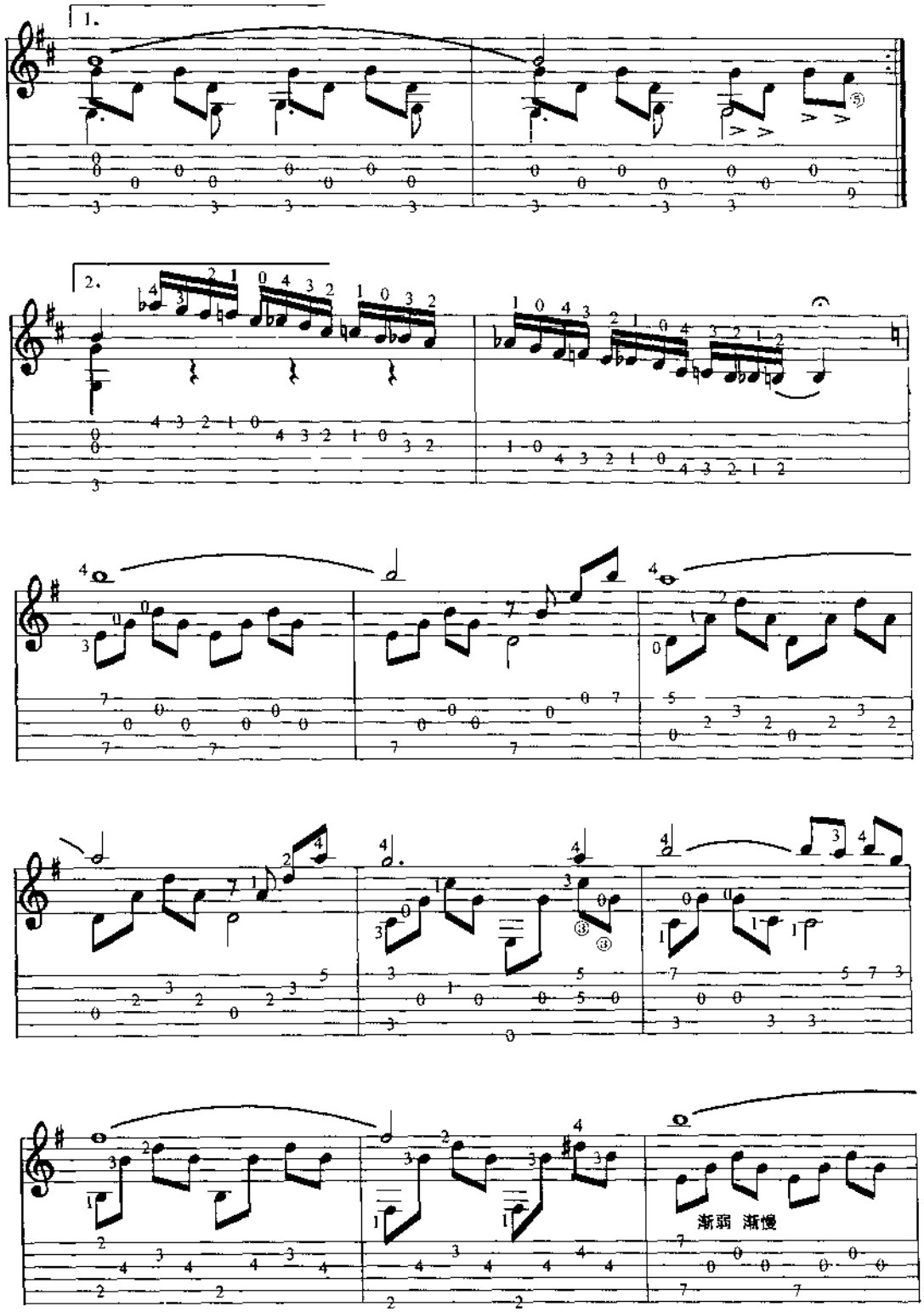
（乐曲演奏提示见第90页）

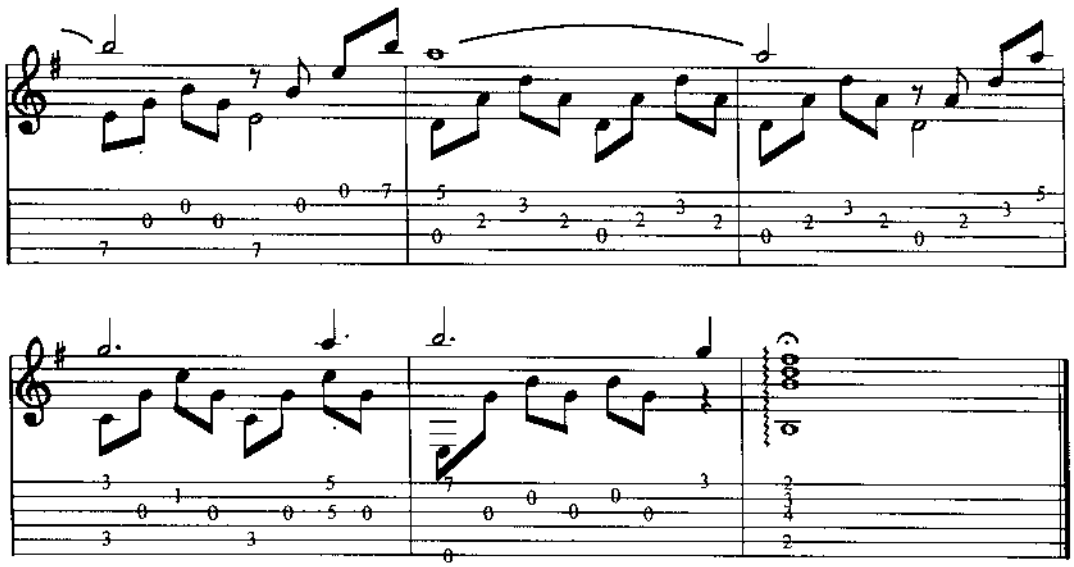
莱迪亚的主题

Nadia's Theme






1.
2.
渐弱 渐慢



麦卡莱纳

虽然全部都是古典吉他演奏法，但表现的却是弗拉门哥风格。固定的音型和交替出现的高低音似乎蕴育着某种不安，这种不安一直延续到终曲最后一小节出现了 e 小调主音，才使人轻松下来。这是一首相当雅致的作品。

回首当年

这是获奥斯卡金奖的同名电影《The Way We Were》的插曲。影片情深意切，歌曲也使人心中升起阵阵怀旧情绪，故而影片上映之后，此曲受到众多歌星和各种乐器演奏者的青睐。摇篮曲般的节奏上渐渐高涨的旋律剥落一层层蒙在记忆上的泥灰，使过去的一幕幕都象原来那样简单、清新地展现 —— 一切都那样美好，可一切都已成了过去！

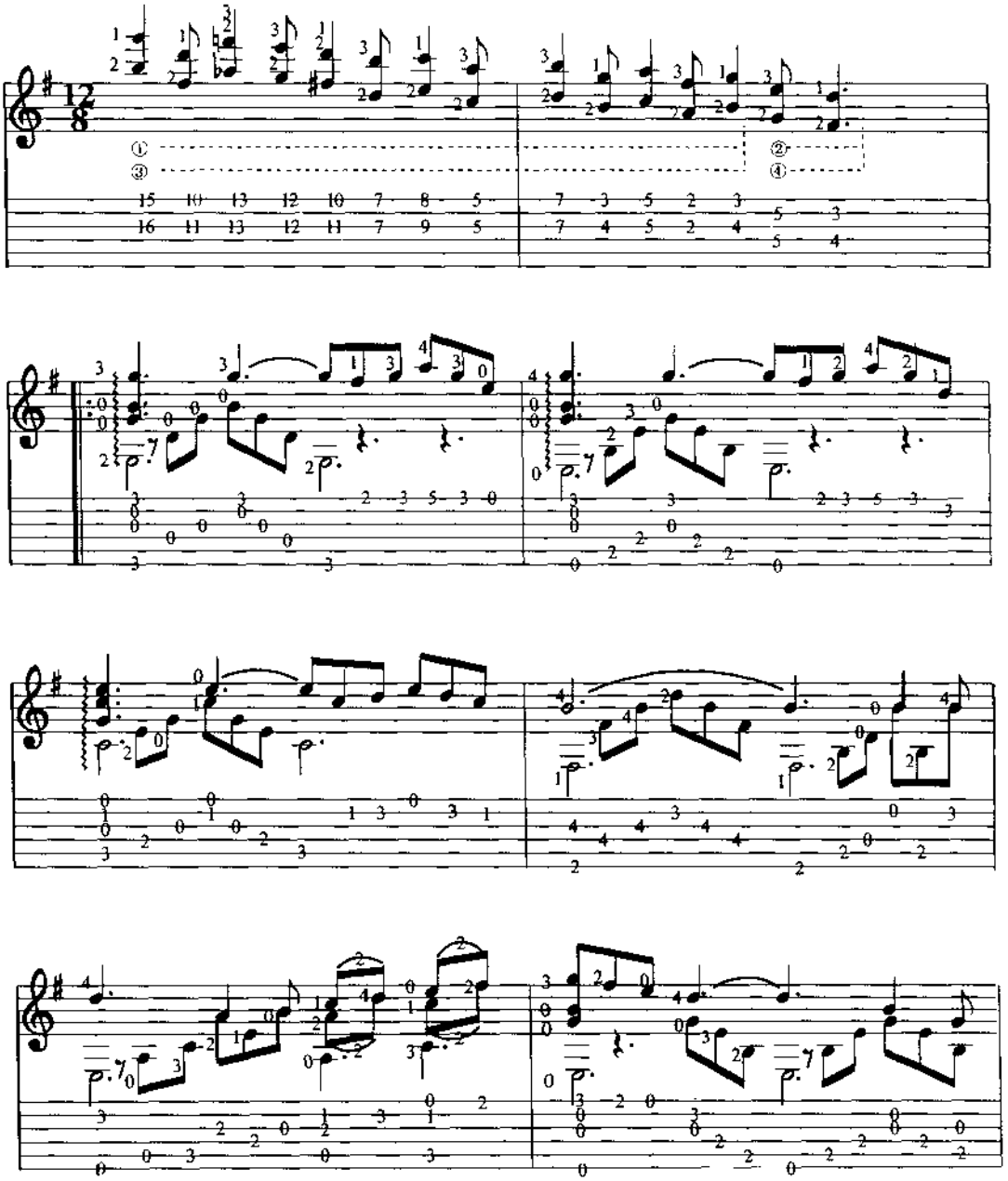
莱迪亚的主题

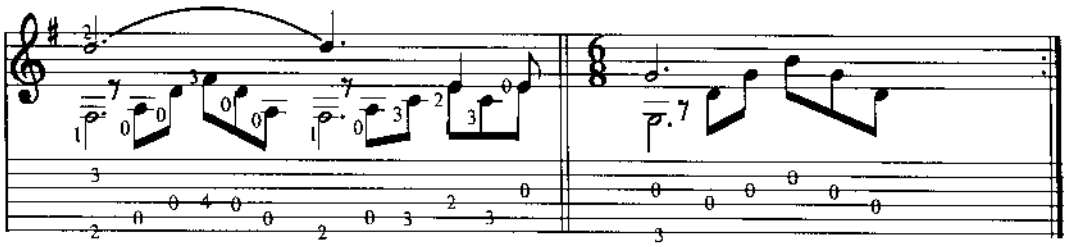
沉稳的节奏上时隐时现的歌唱，犹如海风吹来的远方呼唤，旷野里大自然舒缓的鼻息。尽管吉他上长音不易延续，但因为这段旋律太迷人，你仍然会听后便沉浸进那虚幻绝美的氛围里。乐谱中间有反复记号内的部分，是三个声部在同时进行，低声部相当于轻音乐队中的电贝司，要弹得富于弹性，最上一个声部是旋律，需用靠弦奏法，使音色饱满而柔美，分解和弦伴奏宜轻一些，万不可喧宾夺主。

回 忆

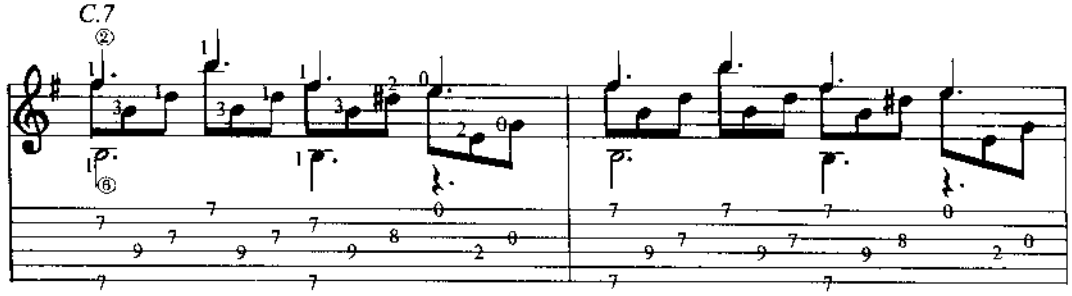
Memory

自由 宽广

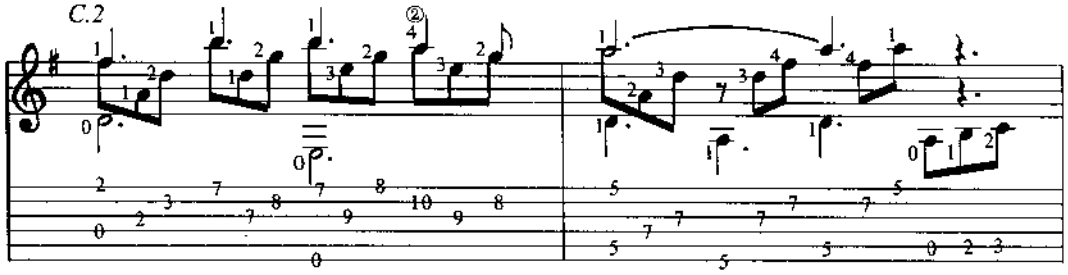


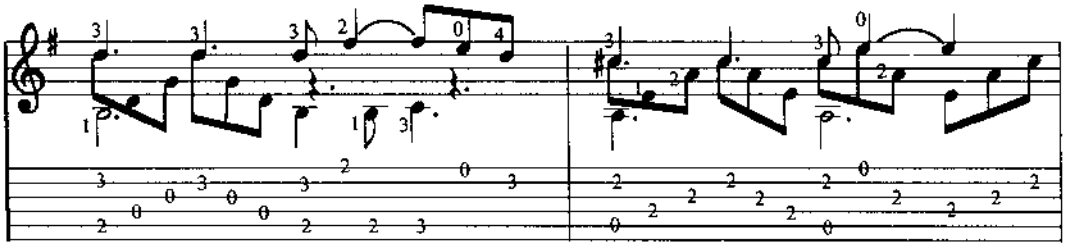


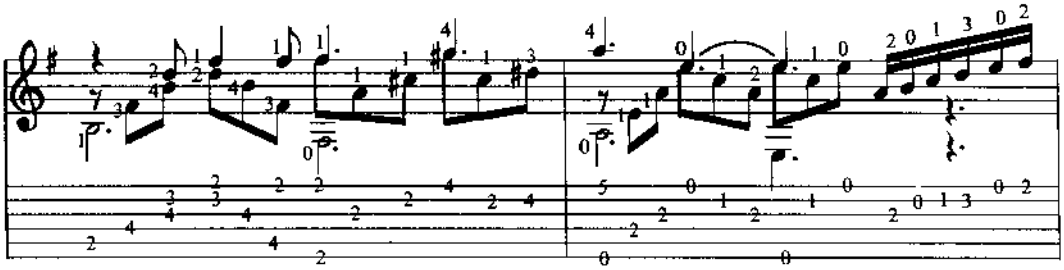
C.7

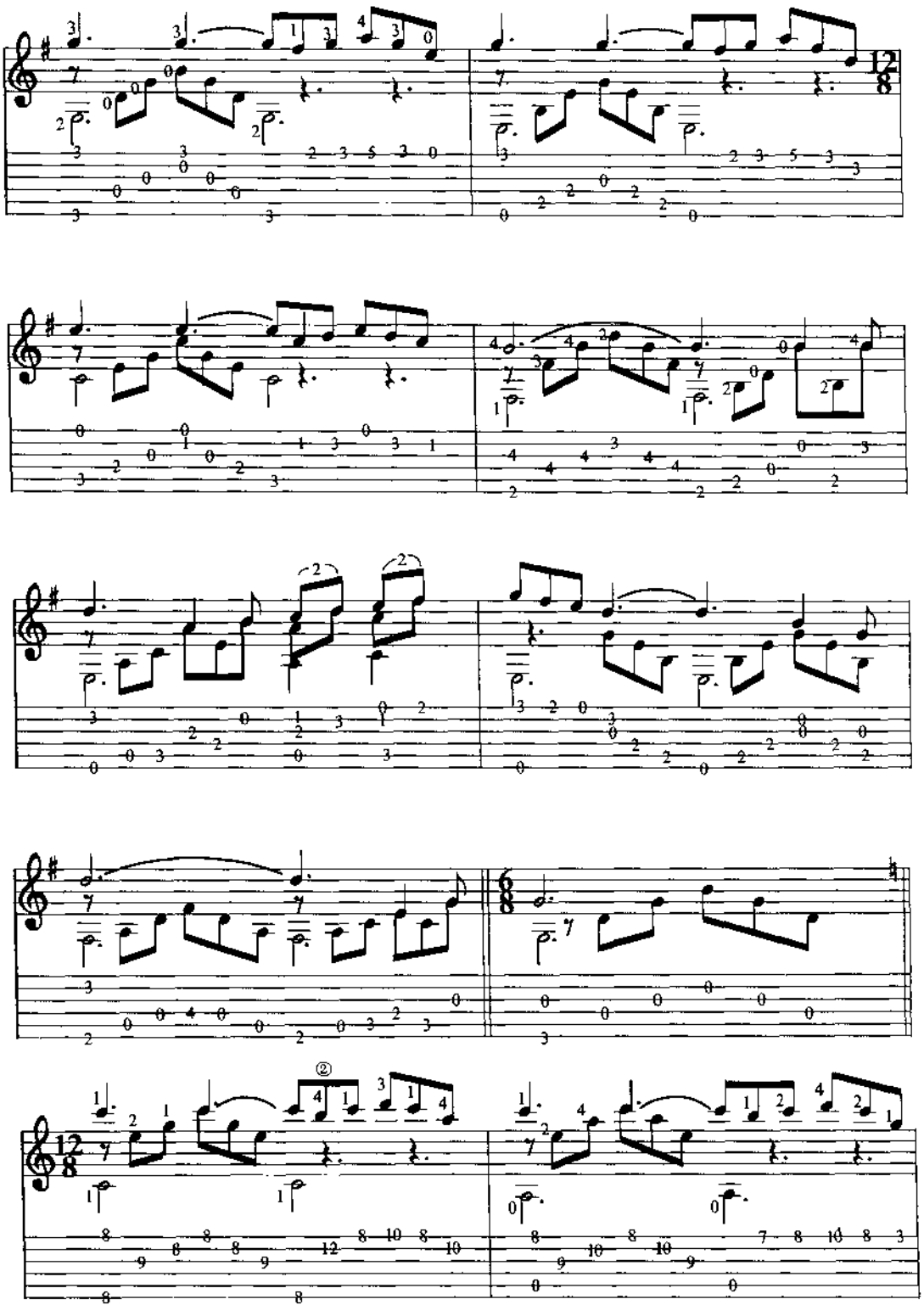


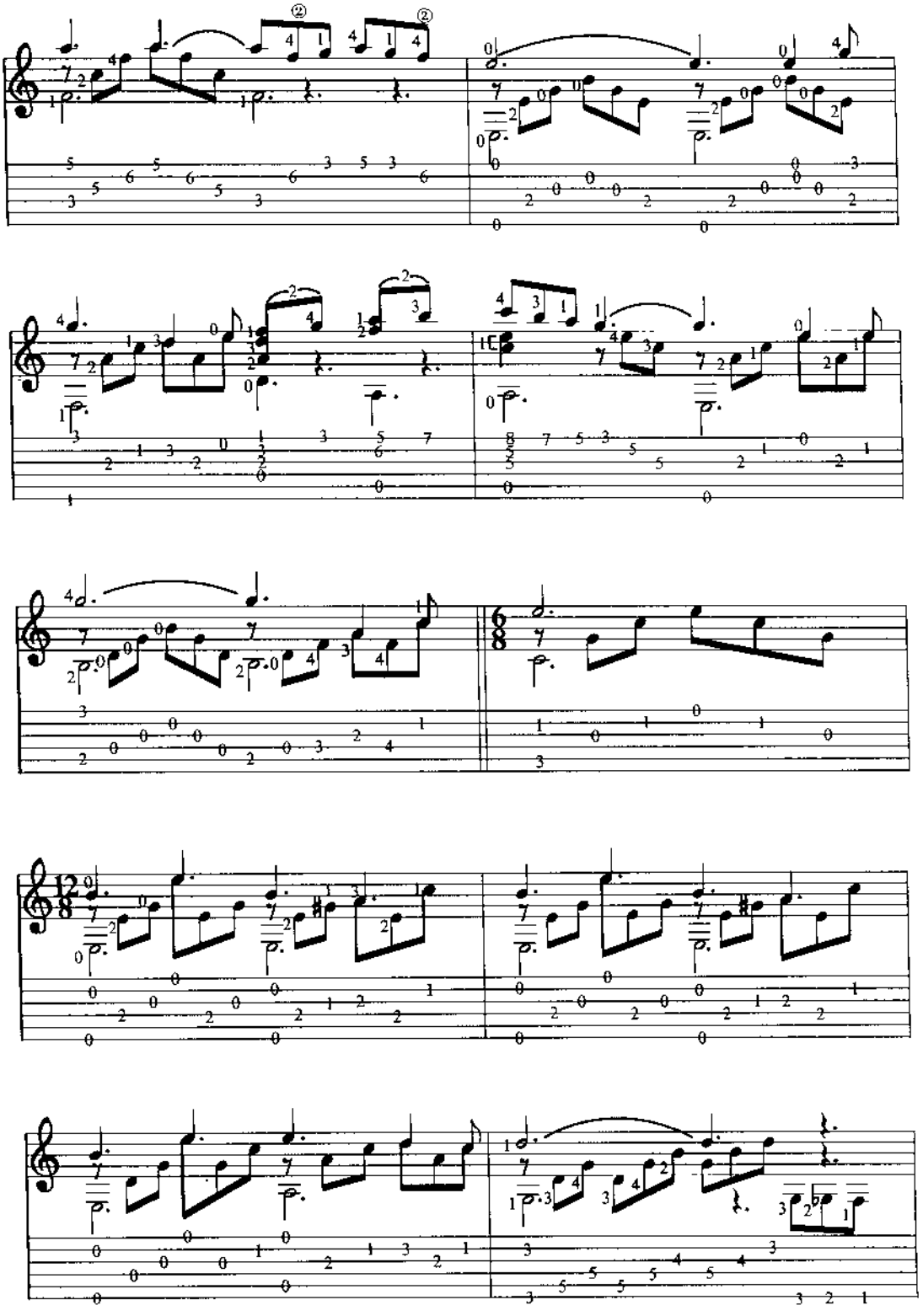
C.2

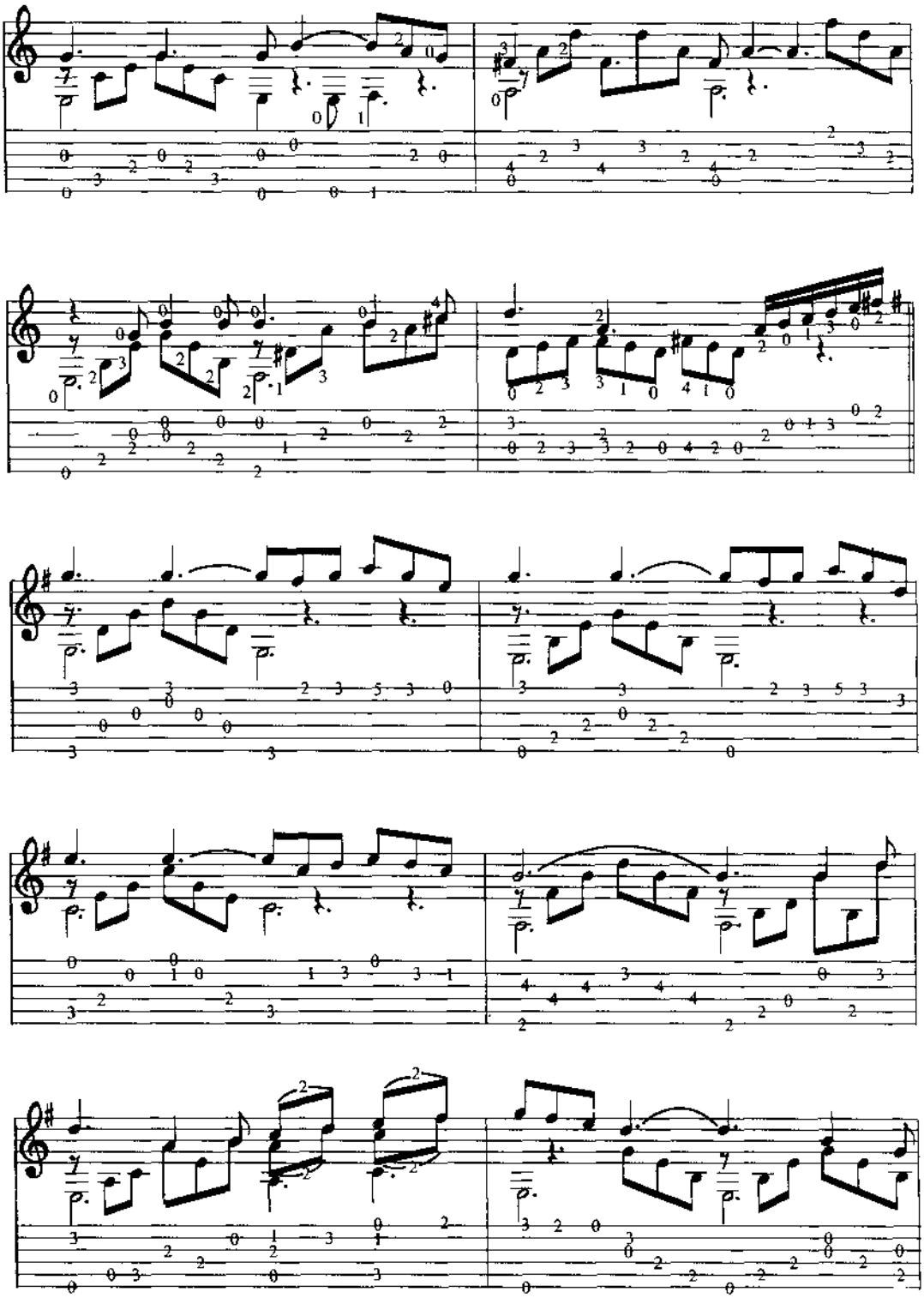


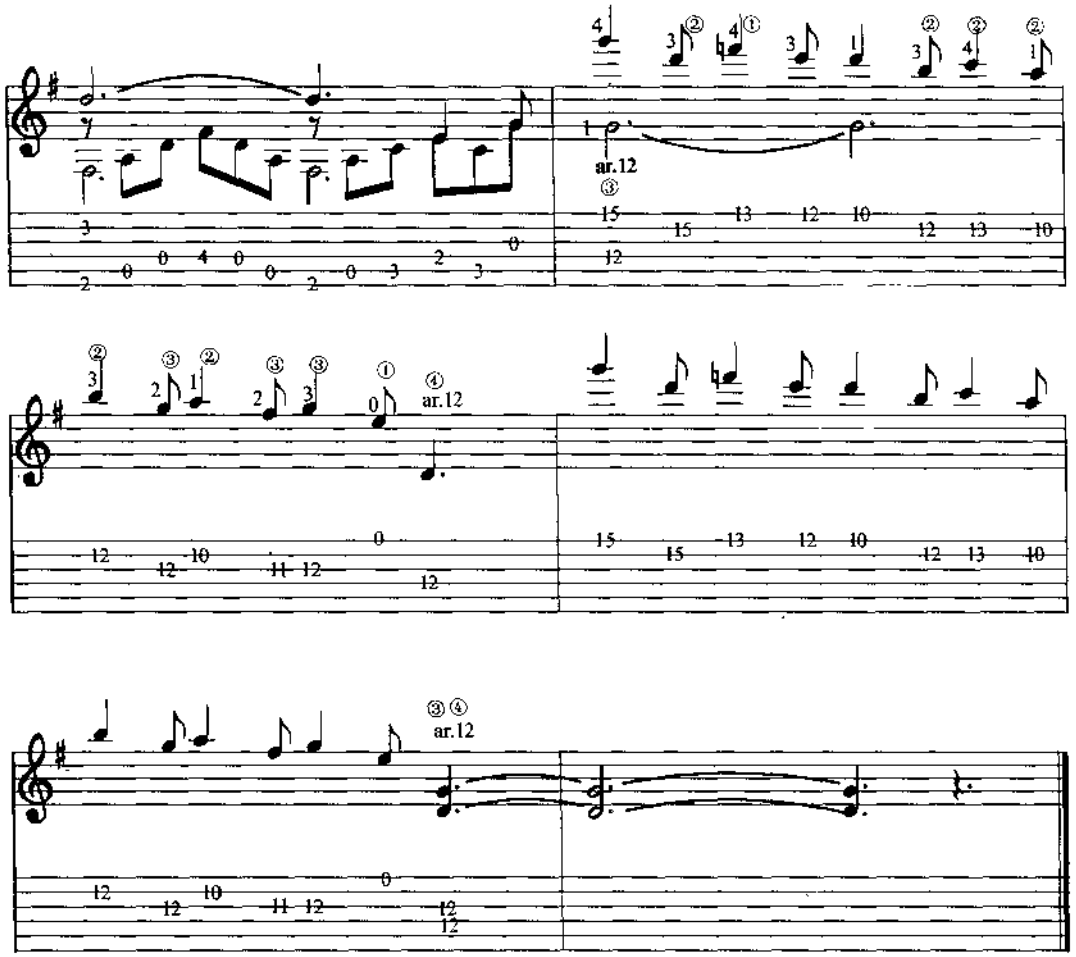








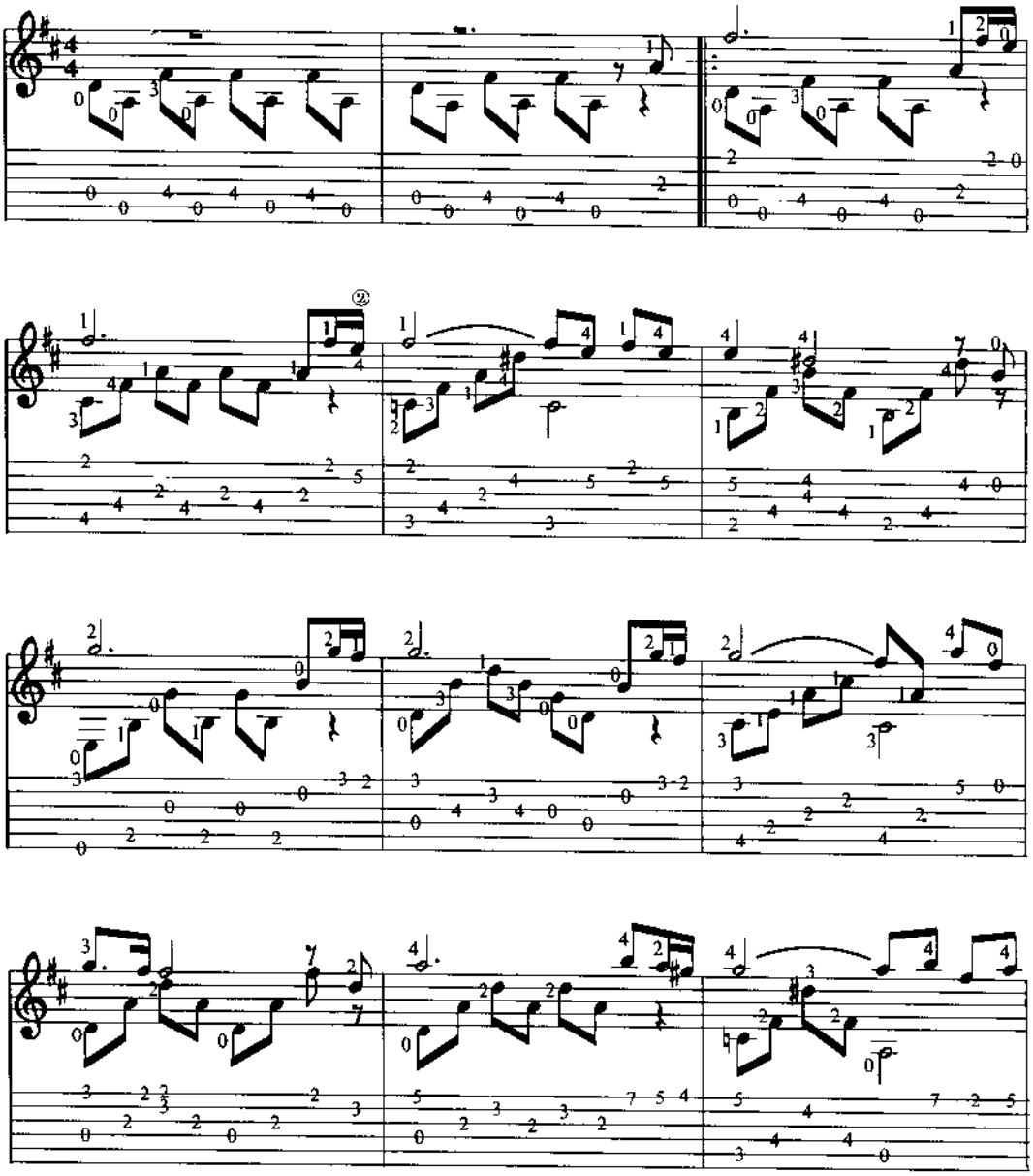


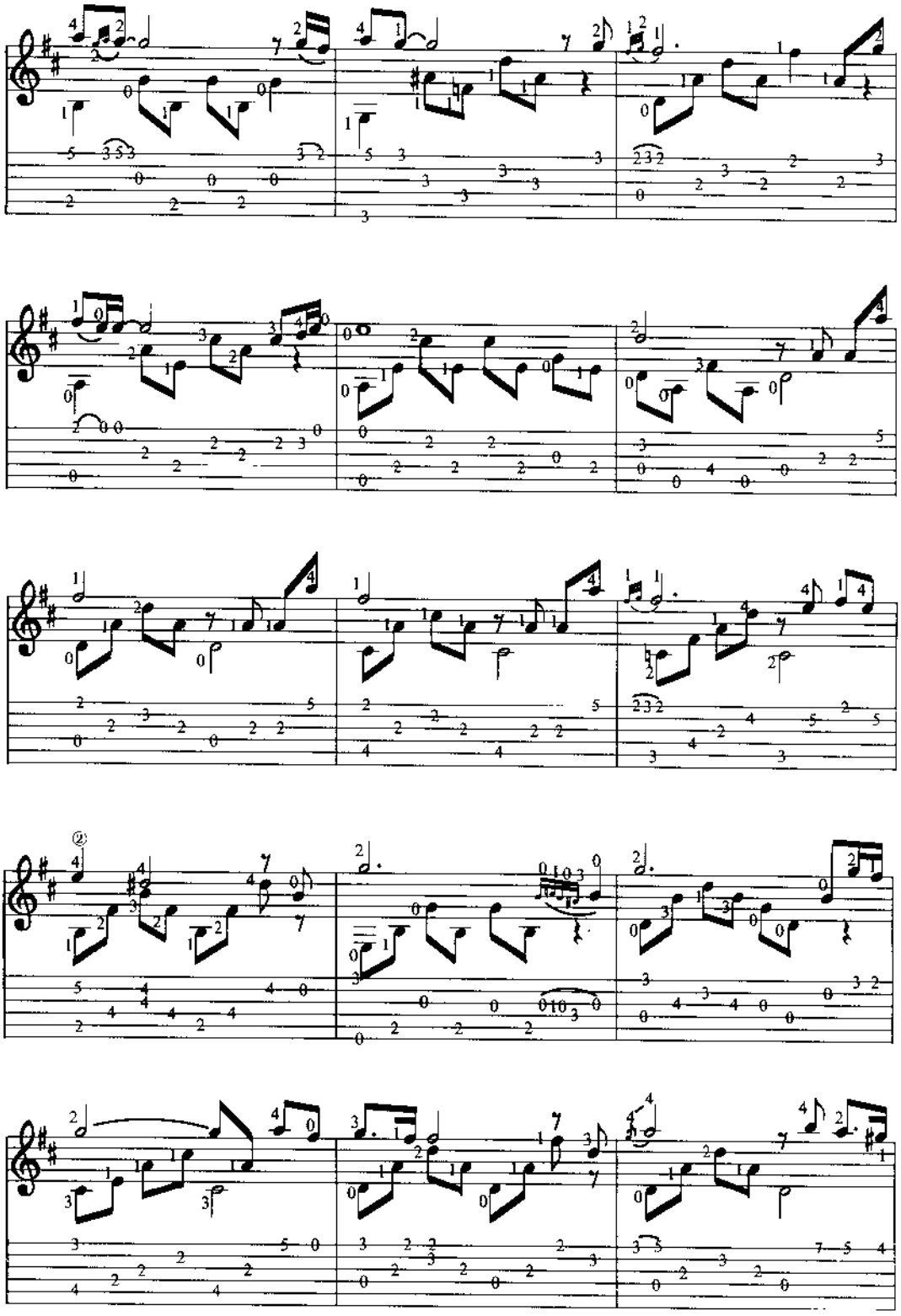


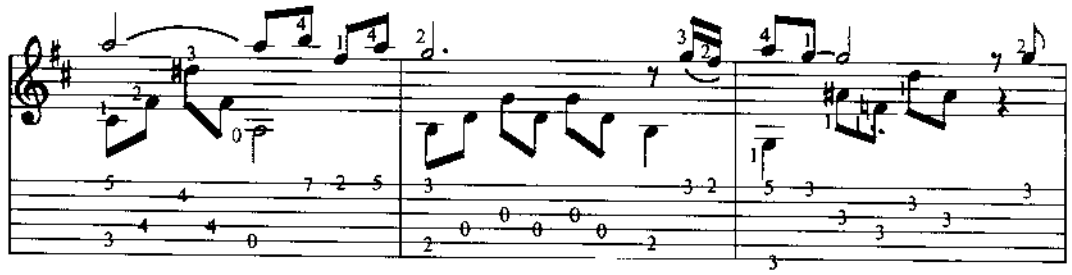
回　忆

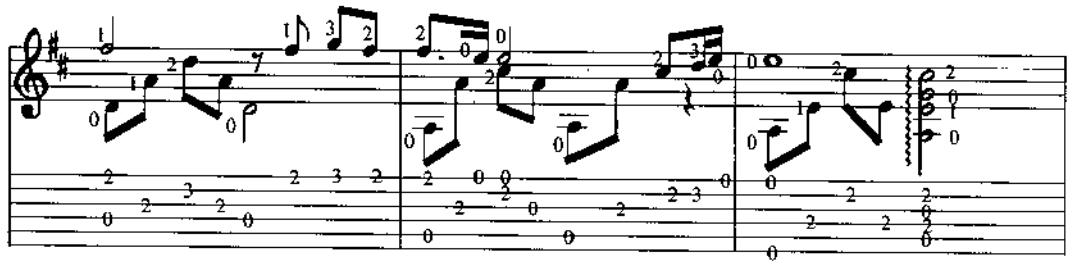
这也许是我国听众最熟悉的一支轻音乐曲，原为一首美国歌曲，气势宏大而抒情，包括许多世界著名美声唱法的歌唱家都唱过这支歌，而改编后用各种乐器（主要是弦乐和管乐）演奏的轻音乐，也深得世界各地听众由衷地赞叹。在简短的引子之后，流畅的三连音奏出a段主题，一开始便让人无限遐想，心潮随乐曲进行而澎湃。在重复a段之后，第11小节乐曲进入b段，与a段高吭洒脱不同，这里情绪有了明显变化，舒缓而深沉。在原来G大调上重现a段后，a段旋律突然又出现在C大调上，顿然进入更深远开阔的境地。最后乐曲回到G大调，并以开始的引子作结束。这支吉他改编曲左手指法变化稍难，请大家多练习；另要注意b段的演奏，节奏变化较大，可处理得稍自由些；还有a段在三连音中有几个八分音符，要奏准不是很容易的事，可以听听其他轻音乐改编曲作参考。

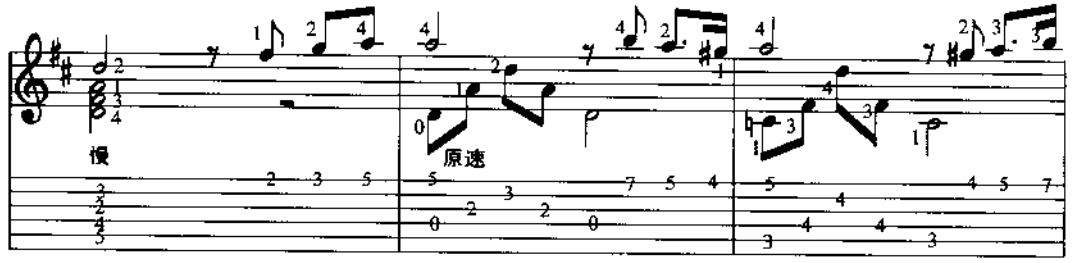
我 的 路
My Way
（美国影片《夺标》主题曲）

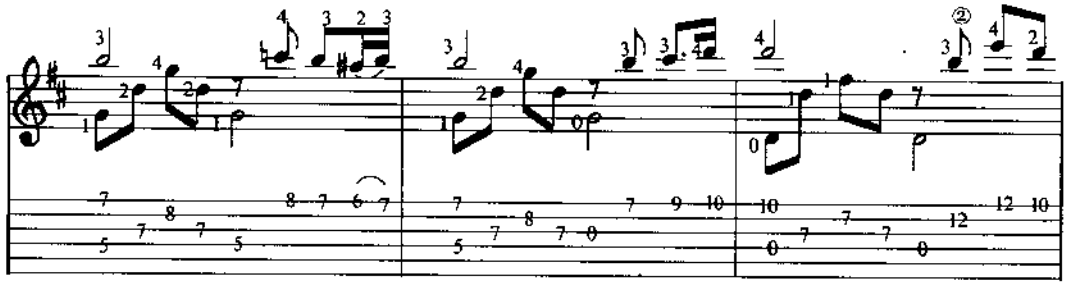




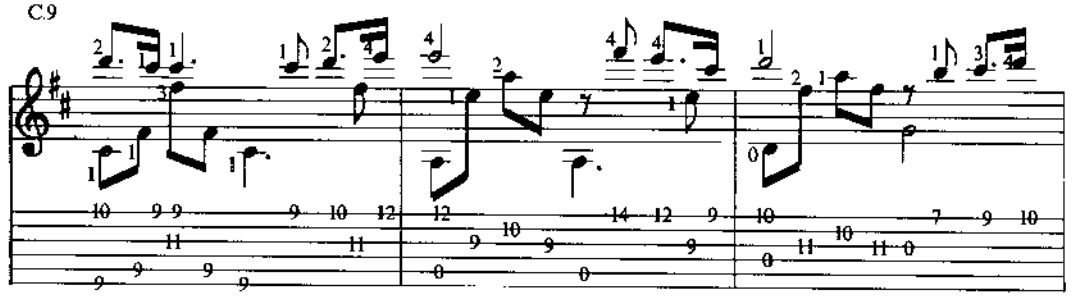


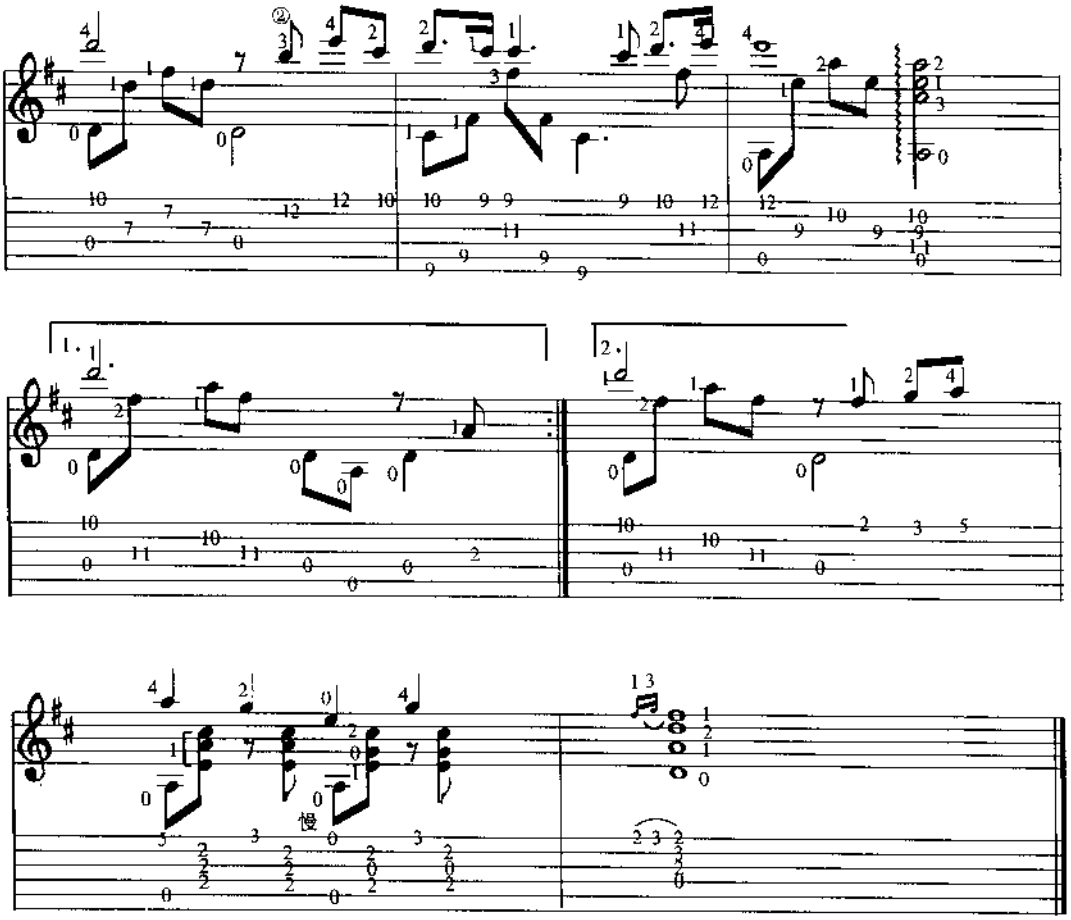






C9

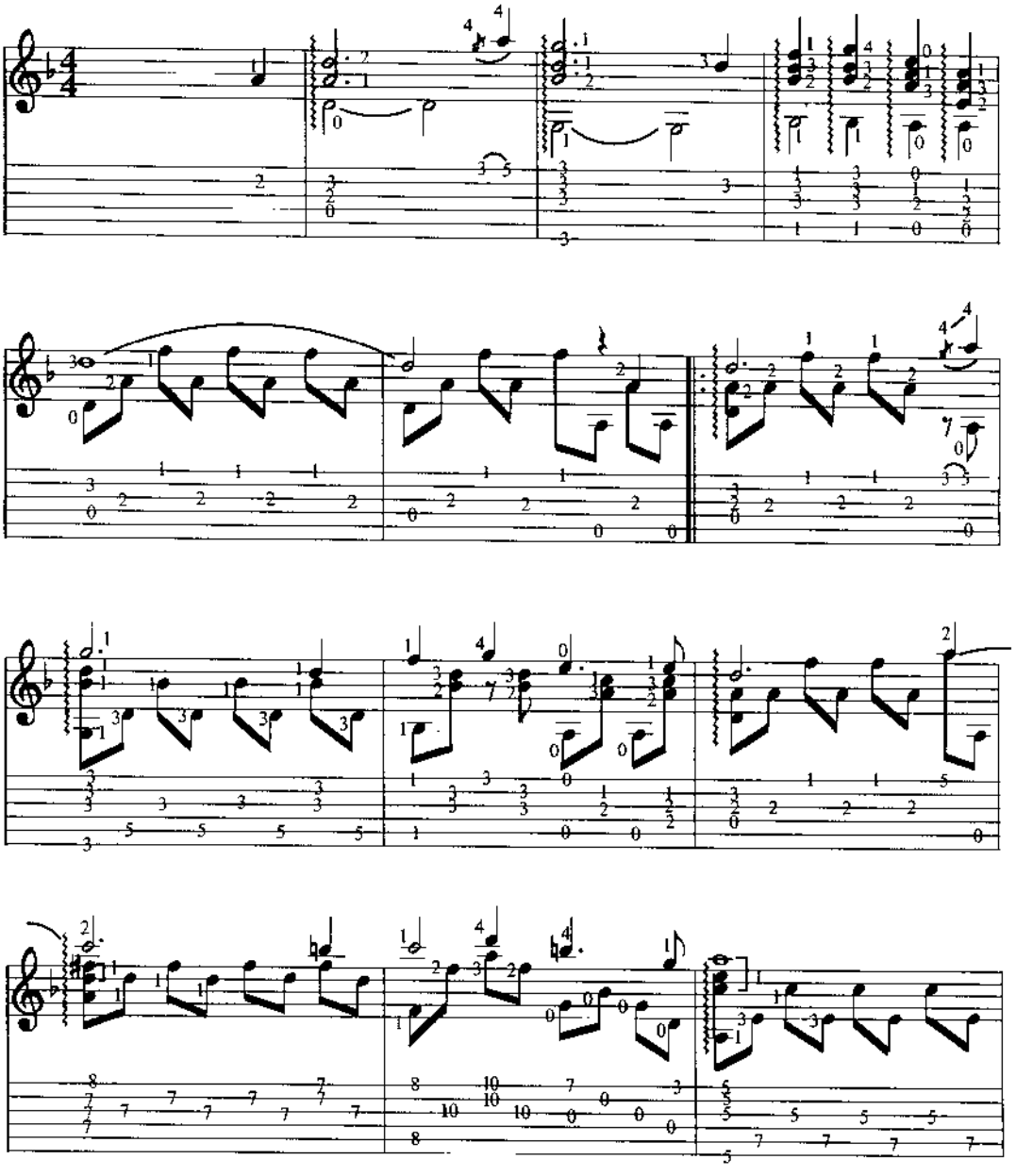


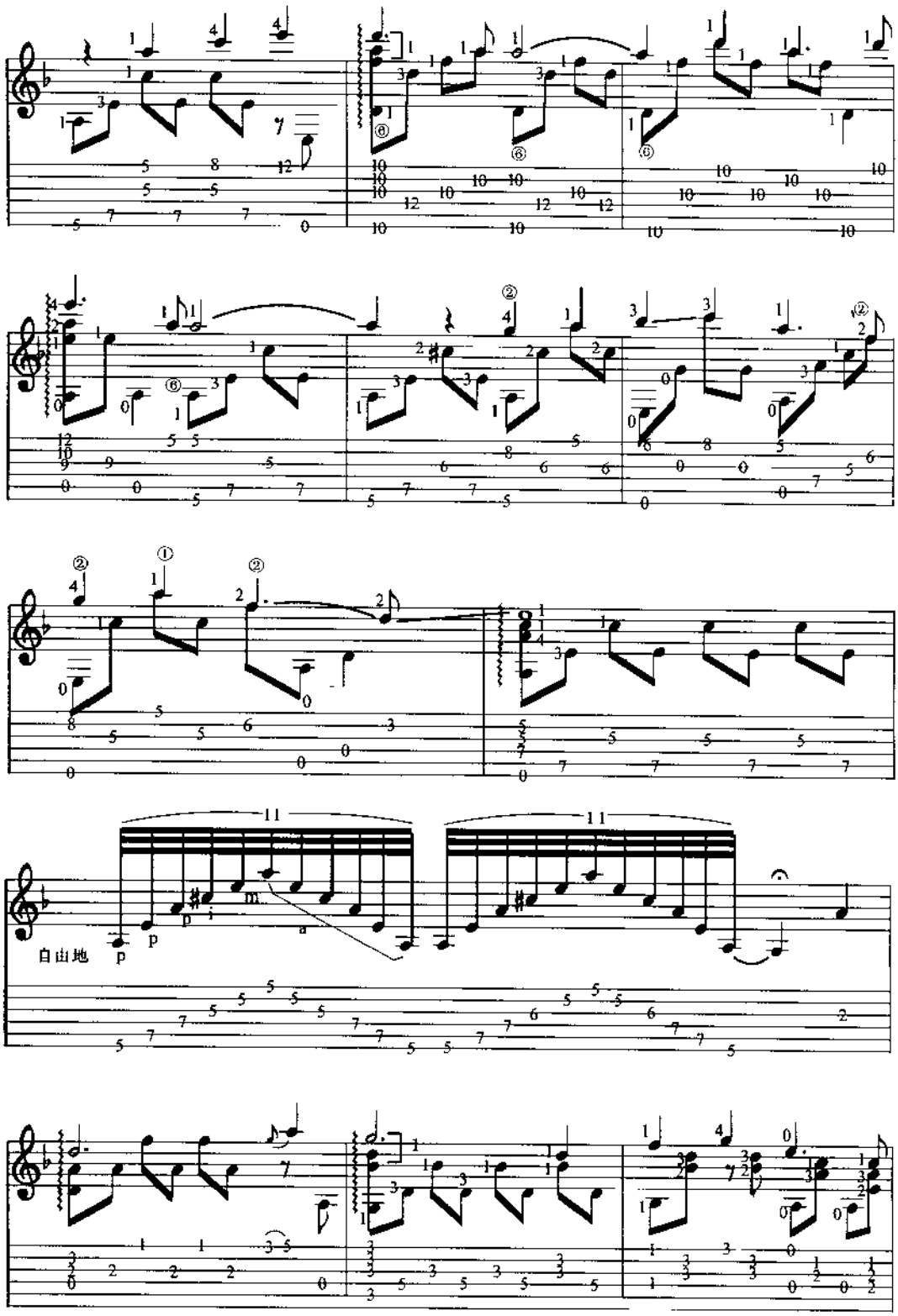


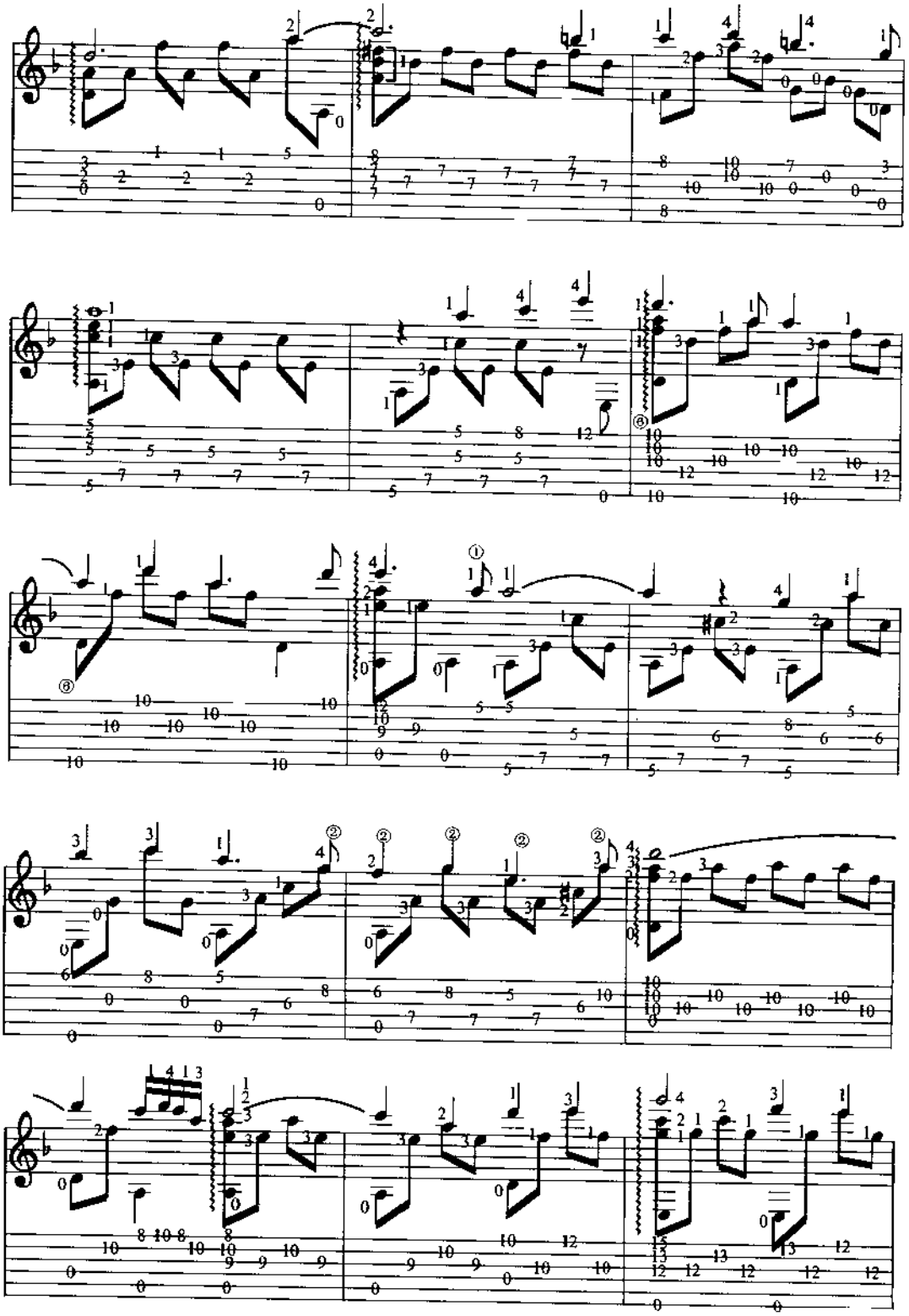
我的路

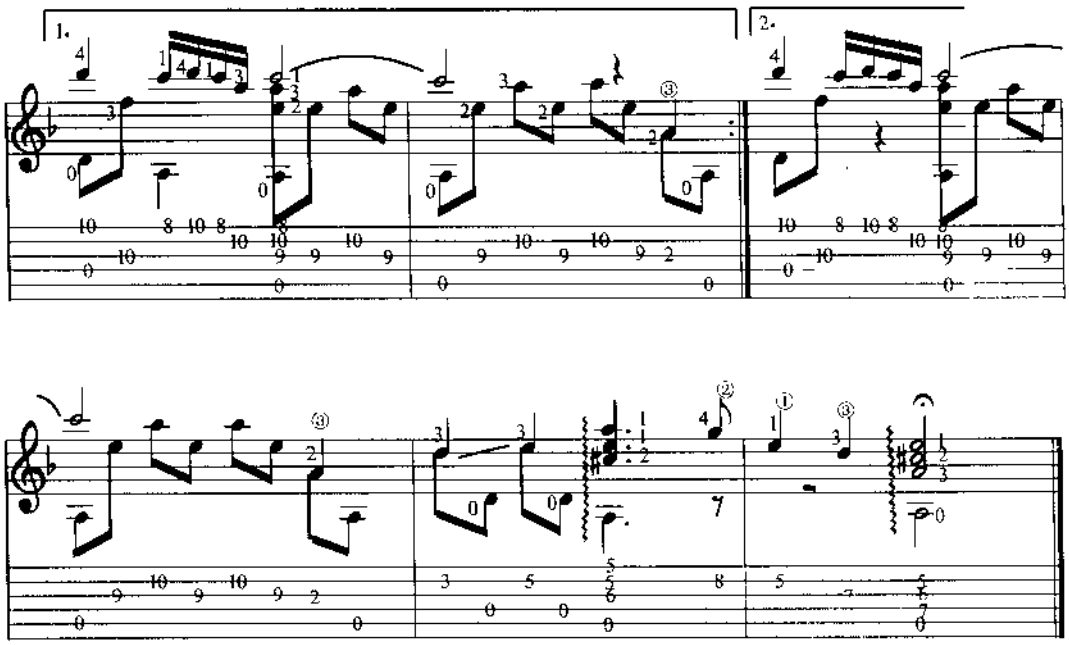
美国电影《夺标》主题曲“我的路”，被评为1970年美国最佳金曲。歌中叙述了一个运动员为夺标而做出的努力与奋斗，颂扬了他那朝向目标百折不挠的意志和信心。初一听，你只会感到它的曲调优美迷人，但仔细回味，却听得出奋斗的足音，感受到失败时的痛苦和成功后的喜悦。全曲节奏可弹得自由些，但力度要有强弱变化，表现一种戏剧性的情绪。

圣 经 新 约
Exodus
（电影《出埃及记》主题）



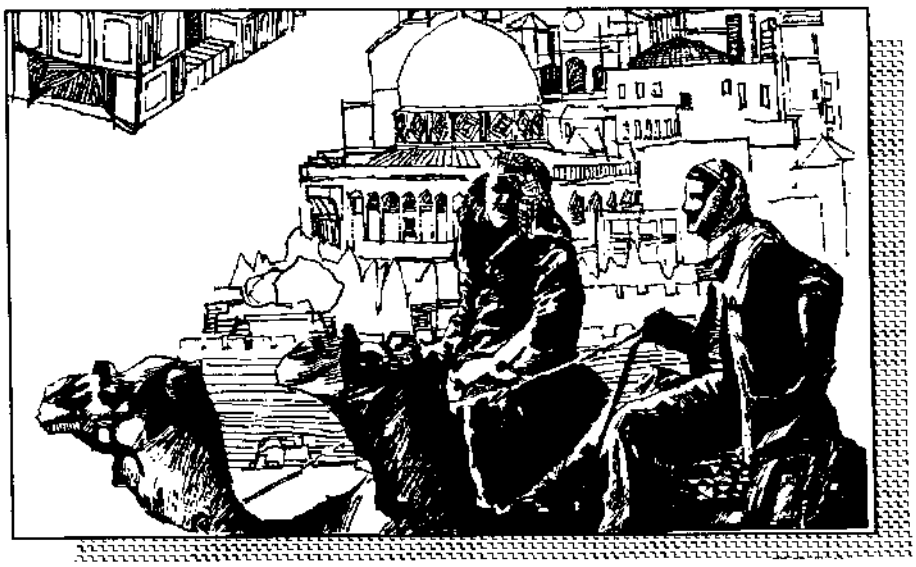

自由地
p





圣经新约

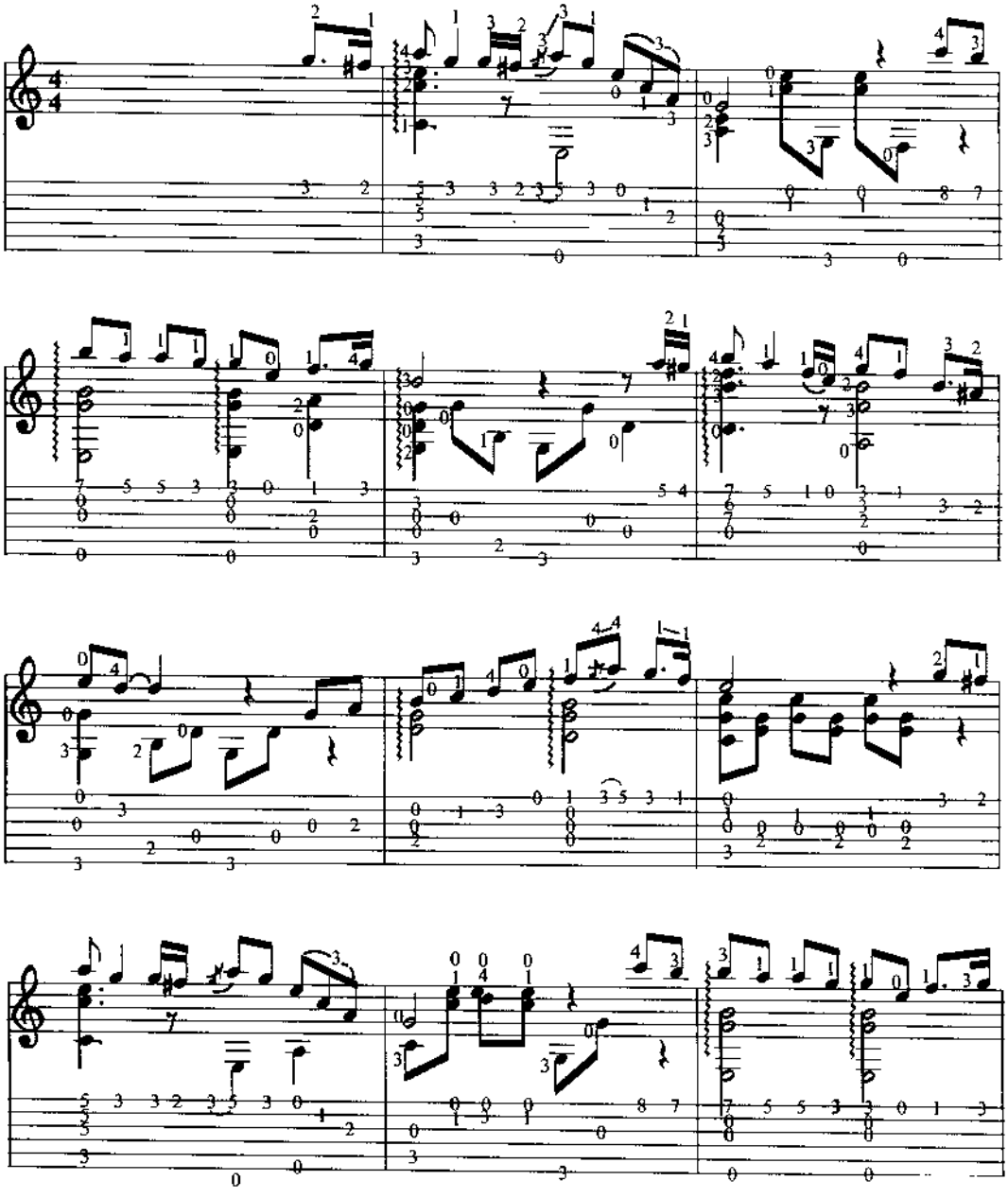
美国电影《出埃及记》记述了圣经中摩西受耶和华的圣谕，带领受埃及人奴役的以色列人走出埃及的故事。这是摩西一行走向上帝赐予他们的土地迦南时摩西唱的“这古老的土地是我的，上帝将它赐予了我。当太阳东升，照亮它连绵的山丘和宽阔的平原，你会看见孩子们在自由地嘻戏，…… ”。弹奏时用中庸速度，音色力求丰满厚实，表现歌中那神圣的使命感。

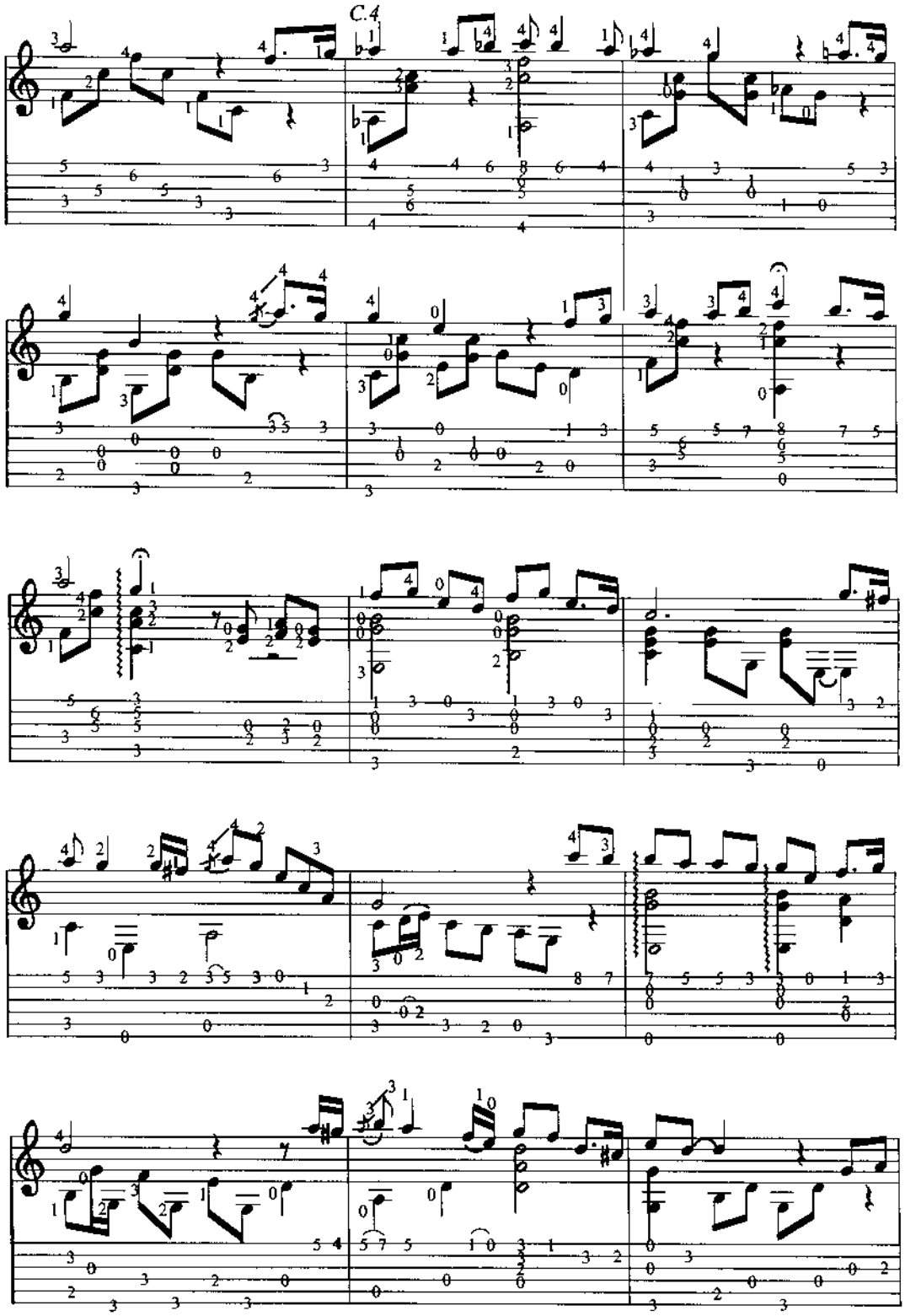


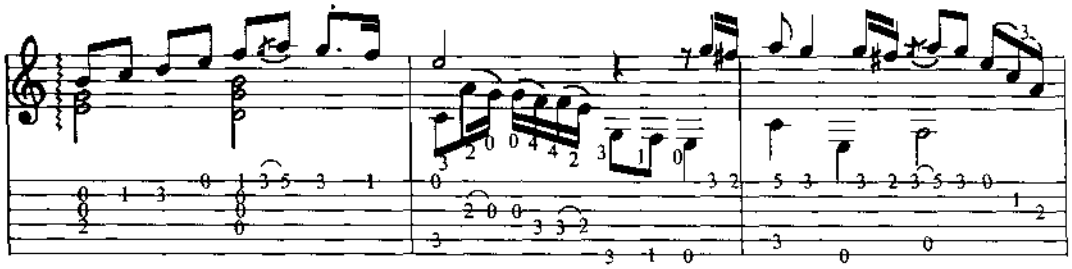
蒙娜·丽莎
Mona Lisa

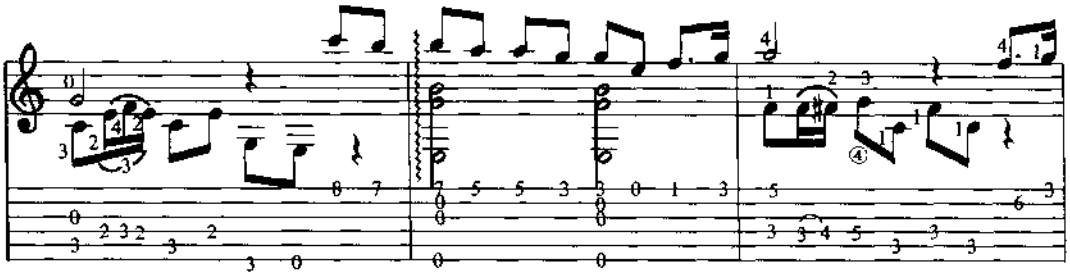
原曲: 雷蒙德·伊文思

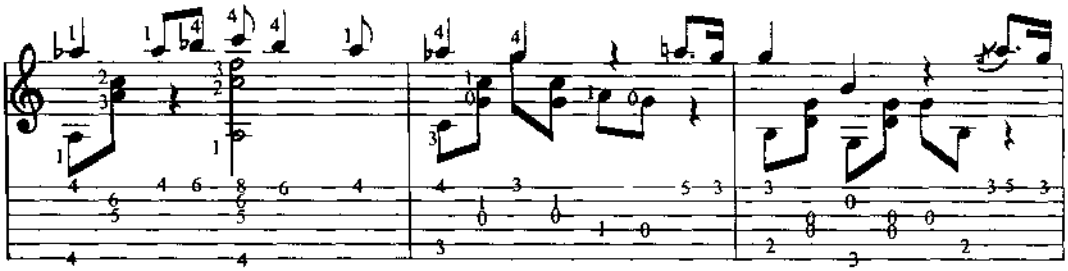
自由地

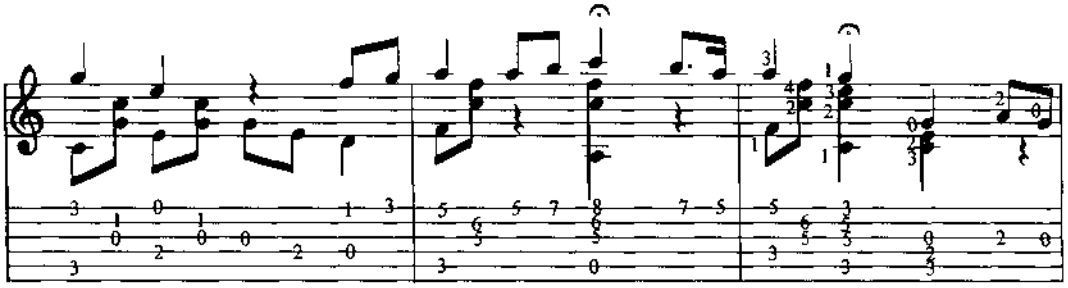


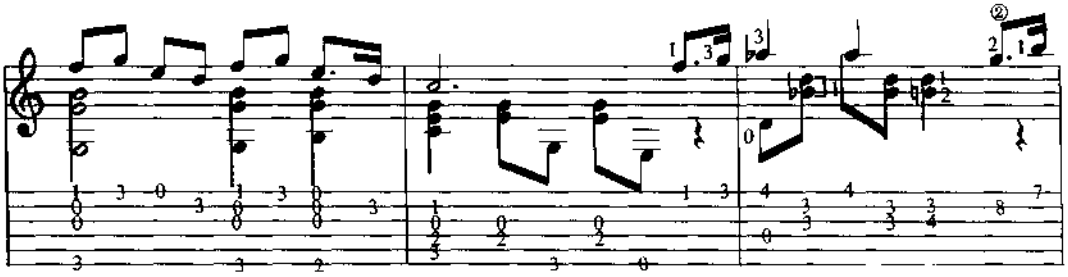

C.4

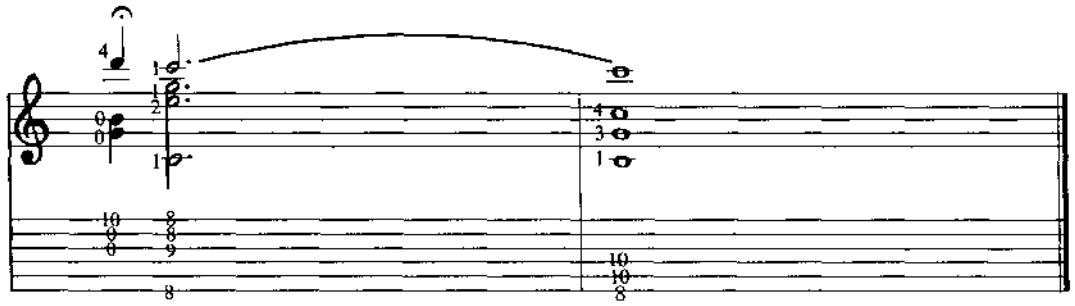












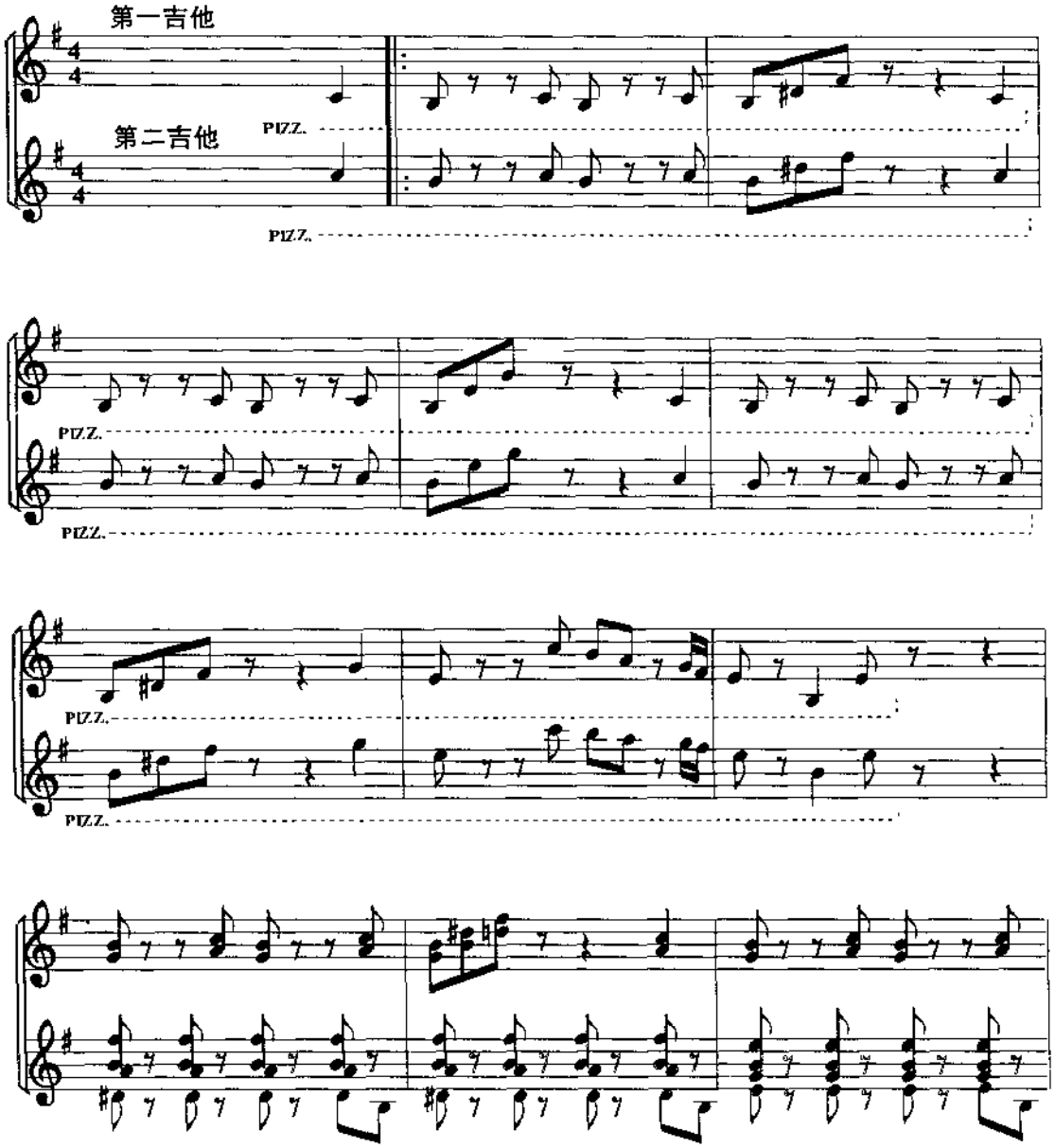
蒙娜丽莎

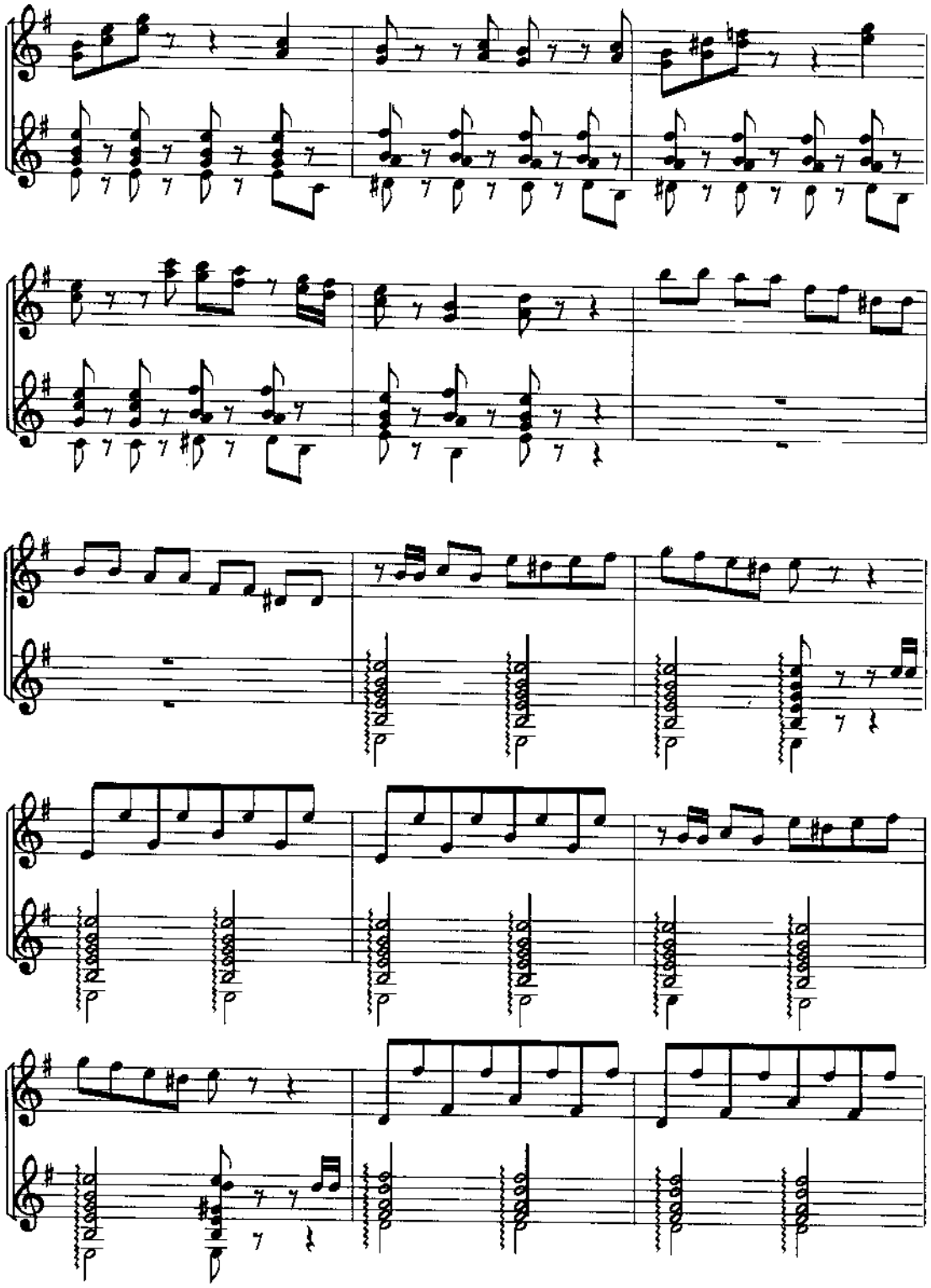
“蒙娜丽莎，人们叫你蒙娜丽莎，你那神秘的笑容脸上挂，是否因为你那清静、寂寞的生涯，使你笑容庄严、神奇又高雅？你永远地向人微笑，蒙娜丽莎，是否是为遮掩心中的甜酸和苦辣？多少人满怀激情来探寻，多少遐想，多少梦幻！你是真，还是假？蒙娜丽莎，是否只是一幅冷漠、美丽的肖像画?!”

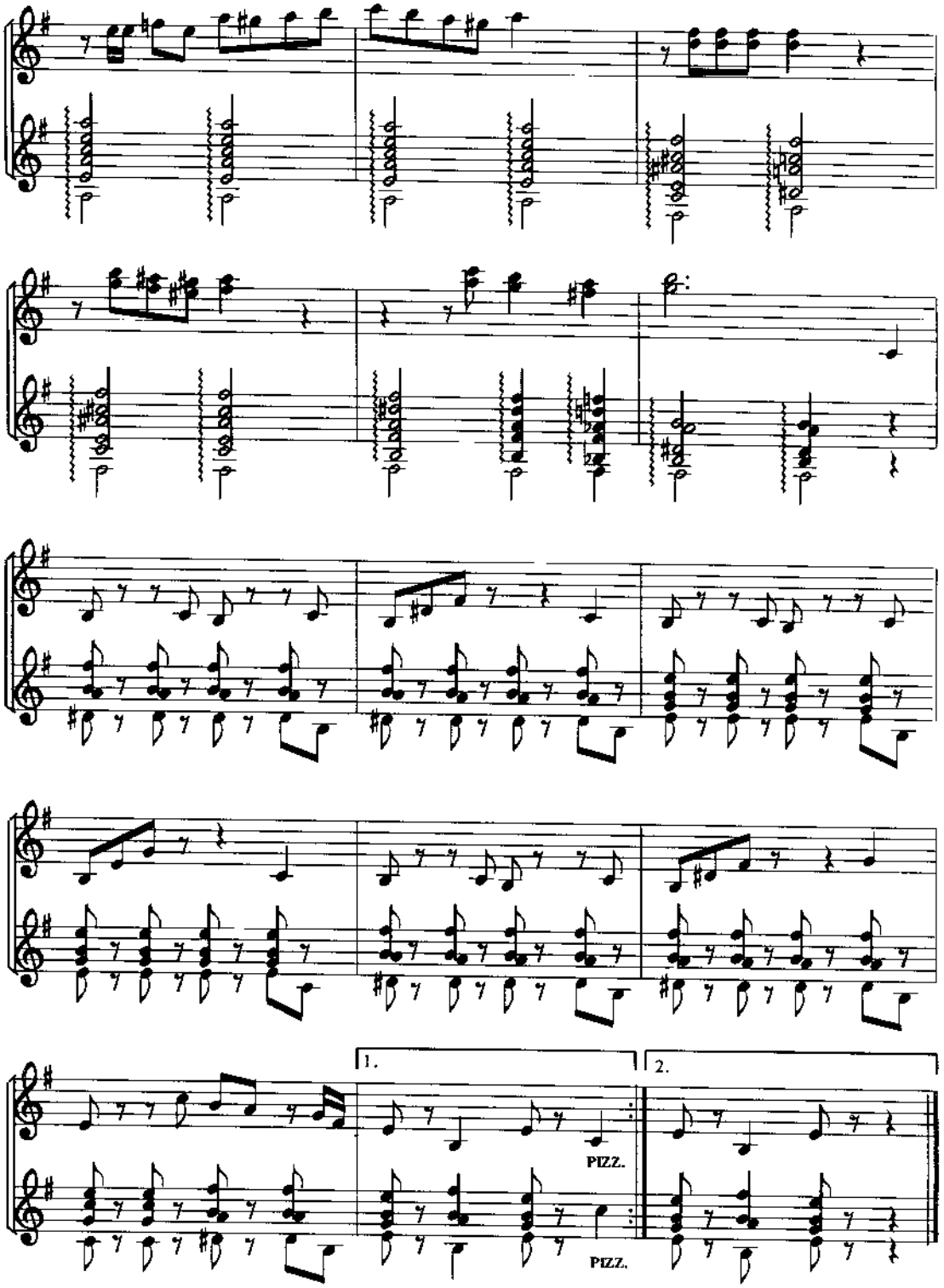
这是此曲的歌词，去你的琴上探寻吧！相信它仍能激起你多少遐想，多少梦幻、不朽的蒙娜丽莎！

赫尔南多小酒馆

（二 重 奏）

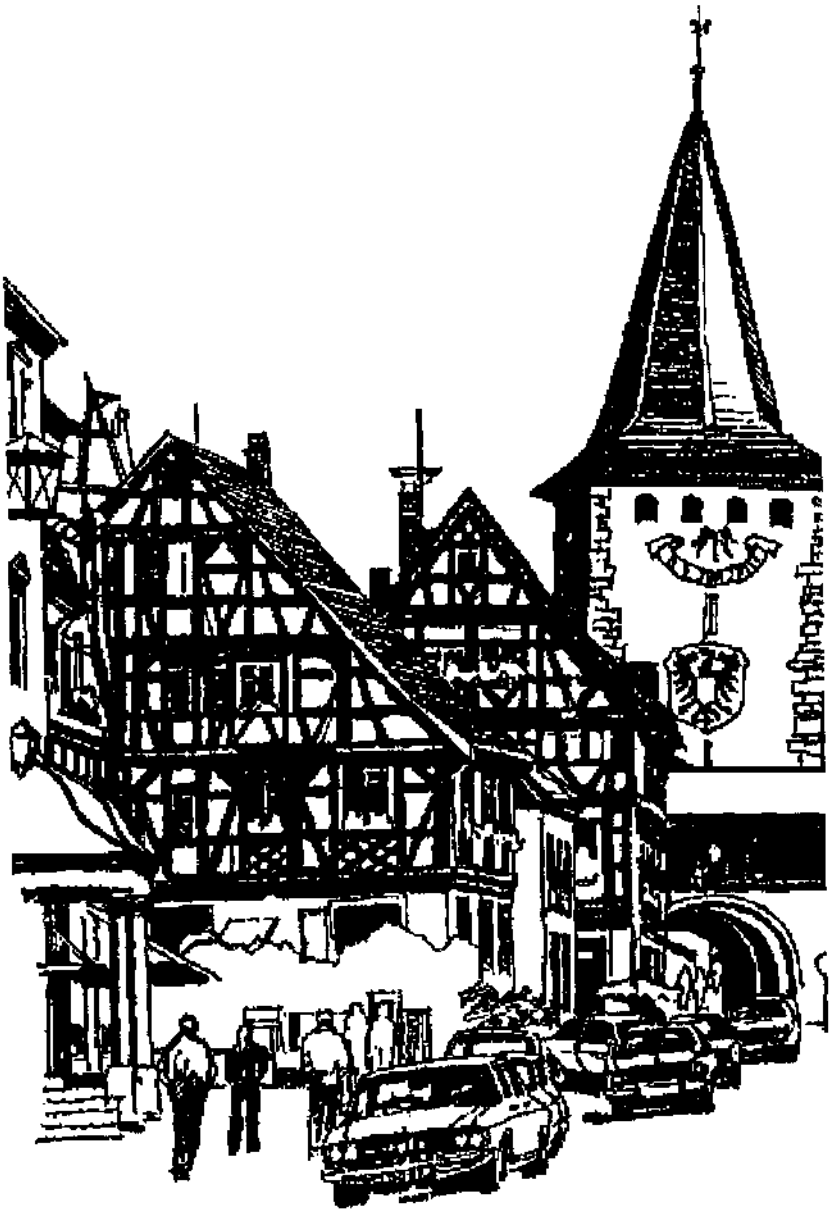


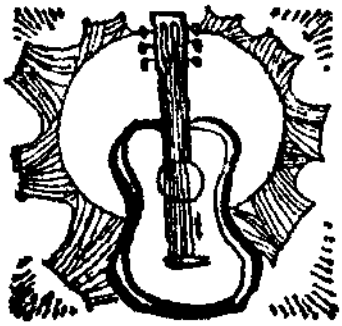



1.
2.
PIZZ.
PIZZ.

赫尔南多小酒馆

这支被称作是“最佳探戈曲”的曲子充满了一种神秘的色彩。主题第一次出现时两把吉他都用拨奏，表现模糊不定的感觉，之后主音吉他用双音奏主题，第二吉他演奏探戈节奏。此曲的演奏较简单，但休止符要奏得准确，这是探戈曲子的关键，所以弹奏之前不妨先作些切音练习。



附:记谱说明

1. 曲谱上行为五线谱,下行为六线谱。
2. 五线谱中的 1、2、3、4 分别表示左手食指、中指、无名指、小指;
   0 表示空弦音;
   p、i、m、a 分别表示右手的大拇指、食指、中指和无名指;
   ①、②、③、④、⑤、⑥ 分别表示吉他的 1 ~ 6 弦。
3. 六线谱中六条线从上到下分别代表吉他第① ~ ⑥ 根弦;
   六线谱中某线上的数字表示是某一品位。例如从上往下数第二条线上标有数字"5",则表示该音需在吉他第②弦(B 弦)第 5 品上弹出;同理,需同时弹出的和弦音也应按要求分别按住不同音品。
4. 本书所采用的六线谱记谱方法,是一种简略的记谱法(只记弦别与品位),各音符或休止符的具体弹奏(休止)时值则参考五线谱中各音符的相应时值。