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安徽文艺出版社

# 爱之欢乐

丁芷诺 / [德] 戈德霍夫 编订

Zhinuo Ding / Brukhard Godhoff

Liebesmunde

My Favorite Violin Pieces

小提琴经典小品系列

*Liebesfreud*


# 爱之欢乐

(钢琴伴奏谱)

丁芷诺/[德]戈德霍夫 编订

Zhinuo Ding/Brukhard Godhoff

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 安徽文艺出版社

*Anhui Literature & Art Publishing House*

**图书在版编目(CIP)数据**

爱之欢乐 / 丁芷诺, (德) 戈德霍夫编订. — 合肥: 安徽文艺出版社, 2004. 8  
(小提琴经典小品系列③)  
ISBN 7-5396-2449-3

I. 爱... II. ①丁... ②戈... III. 小提琴-器乐曲-世界-选集 IV. J657.21

中国版本图书馆 CIP 数据核字(2004)第 034738 号

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**爱之欢乐**

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责任编辑: 洪少华

出版: 安徽文艺出版社(合肥市金寨路 381 号)

邮政编码: 230063

网 址: [www.awpub.com](http://www.awpub.com)

发 行: 安徽文艺出版社发行科

印 刷: 合肥市星光印务有限责任公司

开 本: 640×935 1/8

印 张: 15

字 数: 300,000

印 数: 3000

版 次: 2004 年 8 月第 1 版 2004 年 8 月第 1 次印刷

标准书号: ISBN 7-5396-2449-3

定 价: 28.00 元(含光盘)

(本版图书凡印刷、装订错误可及时向承印厂调换)

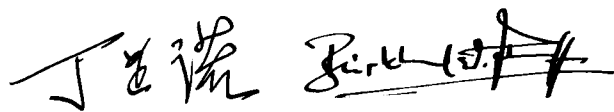
# 前言

在小提琴发展的三百年中，除了大型的协奏曲、奏鸣曲外，还有许多我们称作“小品”的小型乐曲。这些乐曲大多数由民歌改编，也有的原来并不是小提琴的曲目，而是声乐或钢琴作品，因其旋律动听、富有特点，后改编为小提琴曲而闻名于世，堪称世界名曲。

学习演奏这些小曲是小提琴学生学习的重要内容。通过这些乐曲，我们能学会歌唱、呼吸、分句、吐字，各种轻快、连贯又充满激情的右手运弓，也能学会富有表现力的左手揉音、滑指、换把的技巧和弹性的节奏变化。通过这些乐曲，广泛地接触不同国家、不同地区的音乐，可以大大地丰富我们的音乐语汇，培养音乐感。这些小品既是平时练习的好教材，又是舞台演出的好曲目。

这次我和戈德霍夫先生选编了五十五首小品，分为《春之歌》、《沉思》、《爱之欢乐》、《祷告》四册。弓指法是小提琴演奏中表现音乐的重要手段，作为一名优秀的小提琴演奏家，戈德霍夫的弓指法有着显著的个人特点。他的音色富有人声歌唱的魅力，他的揉音有着扣人心弦的激动。这次出版的四册曲集，基本上是按照他所用的弓指法编定的，但为了照顾程度较浅的学生学习方便，有的也采用了两种指法。

四册曲集中，每册除钢琴伴奏谱和小提琴分谱外，还附有根据戈德霍夫先生担任小提琴演奏而录制的CD唱片，其中有几首是由他的学生吴正瑜、卡娜、聂菲尼和旦尼尔演奏的。钢琴伴奏由韩国钢琴家赵贤淑担任。希望大家能使用这四册曲集并通过戈德霍夫先生的演奏，欣赏并熟悉这些乐曲，进而更加热爱小提琴，热爱音乐。



（上海音乐学院丁芷诺、戈德霍夫）

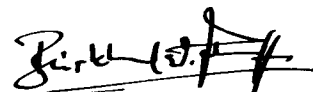
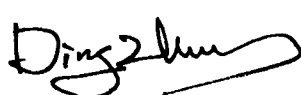
# Foreword

In the past 300 years the art of violin playing underwent many stages and has now reached an unprecedented level of quality. Today it is no longer enough for the performing violinist to study only the so-called big repertoire such as concertos and sonatas but he should also learn how to play the shorter works of great composers. Many of these compositions are inspired by folk songs or are adapted from piano and vocal works.

By studying these short works, which often contain all the qualities of more important works in a very condensed way, the performing student will acquire more artistry and style. He will have to learn how to sing, breathe and organize the music. These short works are like little jewels and all display distinctive characters of different countries and of different times, so that the violinist will have to use his whole imagination in order to bring out the atmosphere and the style of each of them. In achieving this, the performing violinist will learn how to improve his vibrato, his sound quality and art of bowing. These short works are not only very important as teaching material but are also extremely popular in concert programs throughout the world.

Mr. Godhoff and I have chosen 55 pieces to be published into four books and each book will include the CD recorded by Mr. Godhoff and the pianist Hyun Sook Cho. As a gift to his students some pieces played by Ms. Wu Zheng Yu, Ms. Cana Ohta, Mr. Nie Fei Ni and Mr. Daniel Kim. Piano part played by Korea Pianist Ms. Hyunsook Cho.

Mr. Godhoff is an outstanding violinist and teacher, his fingerings and bowings have a very special quality. His sound and vibrato are like the voice of a great singer and are very moving. This edition's fingerings and bowings are those of Mr. Godhoff, the alternative ones which sometimes appear are for the use of beginners as a second choice.





**丁芷诺** 上海音乐学院教授。1962年毕业于上海音乐学院。1960年参加柏林舒曼国际弦乐四重奏比赛获奖。毕业后留校任教，从事小提琴及室内乐教学，培养了许多学生，其中1985年和1988年指导的两组学生四重奏分别获得英国朴茨茅斯国际比赛第二名和第四名。1994年指导“东方”四重奏又获意大利波契亚尼国际比赛特别优秀奖。她的学生中不少在国际国内小提琴独奏比赛中获奖。作为室内乐指挥，组织指挥了多支室内乐队，在厦门鼓浪屿、哈尔滨、成都、苏州、雁荡山等地举行弦乐夏令营，经常受到北京、上海交响乐团及“爱乐女”室内乐团的邀请指挥该团的室内音乐会。作为音乐教育家，多年来她改编了深受中外听众欢迎的弦乐四重奏、小提琴齐奏、弦乐合奏等，其中根据多年教学经验写出的《小提琴基本功强化训练教材》一书受到好评，被评为文化部优秀教材一等奖。

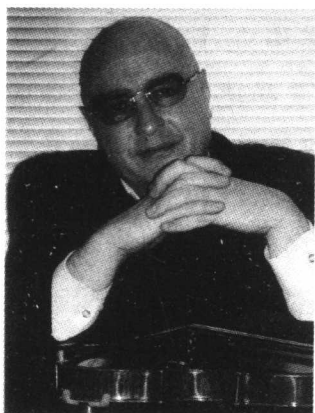
**Prof. Zhinuo Ding** was born in Shanghai, after graduated from Shanghai Conservatory of Music majoring violin performance in 1962. She was appointed as a member of violin faculty Conservatory of Music. In July 1960, as a member of Shanghai lady's quartet, the group was awarded Fourth Prize at the Schumann International String Quartet Competition.

Throughout her teaching career, many students or her awarded major prizes in national and international competitions. In 1985 and 1988, two groups of string quartet coached by her, were awarded 2nd and 4th prizes in the Portsmouth International String Quartet Competition. In 1994, the Qrient String Quartet coached by her was awarded a special mention prize in the Premio Paolo Borciani Competition in Italy. In 2002 her strdent won the first prize at the 29th Vierstemp International Violin competition.

As conductor of chamber orchestra, she performs regularly with Beijing, Shanghai, Guangzhou and many other symphony orchestra.

As a music educator, she wrote, arrange and published many books on violin performance, string chamber music, and string quartet, Her book "Intensive Basic Training of Violin Playing" receivde the first prize giving by Culture Ministry of China.





**布尔哈德·戈德霍夫** 德国小提琴演奏家、教育家。毕业于美国印地安那州立大学，师从著名小提琴教授古利和金戈尔德。曾先后担任德国斯特拉斯堡、汉诺弗、多圣多夫等交响乐团的首席，并经常以独奏家身份在欧洲、亚洲及美国等地演出。曾任法国土鲁斯音乐学院教授，法国皇家旦尼希音乐节音乐总监，加拿大维多利亚音乐学院聘他为杰出小提琴教授及该院弦乐系主任。他录制的唱片如维尔当小品、莫扎特奏鸣曲等获优秀唱片奖。2002年6月他应聘为上海音乐学院小提琴教授。

**Prof. Brukhard Godhoff** is a distinguished violinist. Recording artist and pedagogue. He studied with Franco Gulli and Joseph Gingold at Indiana University and undertook Artist-Diploma and chamber music studies with Beaux-Arts Trio. Georgy Sebok and Janos Staker. He has been Concertmaster with many organizations. Including the Philharmonic in Kaiserslautern. And the National Operas in Strasbourg, Hannover and Dusseldorf. He has performed throughout Europe, Russia, Asia, and the United States.

Most recently he was Professor of Violin at the Conservatoire National de Musique de Toulouse. France. And President and Artistic Director of the Royal Danish Music Festival in southern France.

Professor Godhoff has several CDs to his credit, including world premiere recordings of pieces by Henri Vieuxtemps and Alfred Schmittke. Concertos by Joseph and Michael Haydn and Jean Francaix. the Mozart Sonatas for Violin, and Tea-Time Ensemble, a recording of salon music. In June 2001, Professor Godhoff came to Canada to head the String Department of the Victoria Conservatory of Music.

In June 2002 he was appointed Distinguished Professor of Violin at the Shanghai Conservatory of Music. In this short time he obtained great achievements with his students and got a special award for his work from the Shanghai Conservatory of Music. Many of his students won national and international prizes.

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# 浪漫曲 Romance

[德]约阿希姆  
Joseph Joachim

Andantino

小提琴  
Violin

sul D

*doce assai*

钢琴  
Piano

*p*

*sempre piano e legato*

D

cre - - - - - scen - - - - - do

sul A

III

*dim.*

*pp*

*mf*

*dim.*

First system of musical notation. The upper staff features a melodic line with a crescendo leading to a section marked 'A'. The piano accompaniment begins with a *pp* (pianissimo) dynamic and includes a crescendo. The lower staff provides harmonic support with sustained notes and moving lines.

Second system of musical notation. The upper staff continues the melodic development with dynamics *p*, *cresc.*, *f*, and *dim.*. The piano accompaniment features a *pp* section and complex chordal textures. The lower staff continues the harmonic foundation.

Third system of musical notation, marked *agitato e espress.* (agitated and expressive). The upper staff shows a dynamic shift from *pp* to *mf*. The piano accompaniment includes a *pp* section followed by *mf* and *p* dynamics, with more complex textures. The lower staff continues the harmonic support.

Fourth system of musical notation. The upper staff begins with a *sul D* (sul ponticello) instruction and a *mf* dynamic. The piano accompaniment features a *mf* section and complex textures. The lower staff continues the harmonic support.

First system of the musical score. The upper staff features a melodic line with a crescendo marking and a triplet of eighth notes marked with a forte (f) dynamic. The lower staff provides harmonic support with a crescendo marking and a decrescendo (dim.) marking, ending with a piano (p) dynamic. The key signature has two flats, and the time signature is 3/4.

Second system of the musical score. The upper staff begins with a D major chord and is marked *com passioe*. The lower staff includes a crescendo marking and features several triplet markings. The system concludes with a piano (p) dynamic.

Third system of the musical score. The upper staff contains a melodic line with a D major chord and a G major chord. The lower staff is characterized by continuous triplet markings in both hands. The system ends with a piano (p) dynamic.

Fourth system of the musical score. The upper staff is marked *sempre più agitato* and features a fortissimo (ff) dynamic. The lower staff includes a forte (f) dynamic and a sforzando (sf) dynamic. The system concludes with a triplet of eighth notes marked with a forte (f) dynamic.

*dim. e riten.* *a tempo*

*p* *dolce e con anima*

*mf* *cresc.* *f* *f*

*mf* *cresc.* *f*

*mf* *sul D* *diminuendo sempre*

*mf* *diminuendo - sempre - al*

*dolce* *p* *dim.* *pp* *sempre legato*

*A*

musical score system 1

treble clef: *cresc.* *sul A*

piano: *sempre legato*

musical score system 2

treble clef: *dim.* *pp*

piano: *pp*

musical score system 3

treble clef: *cresc.* *f*

piano: *crescendo*

musical score system 4

treble clef: *cresc.* *allargando*

piano: *p*

*a tempo* *dolce* *dim.* *p*

*sempre* *pp* *legato assai* *tr* *pp*

*tr* *perdendosi* *p*

*sul D* *pp* *ppp* *2do.*

# 切分音 Syncopation

[奥] 克莱斯勒  
Kreisler

小提琴  
Violin

*Allegretto grazioso*

钢琴  
Piano

The musical score is written for Violin and Piano. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *Allegretto grazioso*. The score consists of five systems of music. The Violin part is written on a single staff, and the Piano part is written on a grand staff (treble and bass clefs). The score features various syncopated rhythms, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *f* (forte). There are also accents and slurs. The score ends with a double bar line and a repeat sign.





First system of musical notation. The upper staff (treble clef) begins with a forte (*sf*) dynamic, followed by a piano (*p*) dynamic. The lower staff (bass clef) begins with a forte (*sf*) dynamic, followed by a piano (*p*) dynamic. The tempo marking *grazioso a tempo* appears above the upper staff. The system concludes with a *rit.* (ritardando) marking above the upper staff.



Second system of musical notation. The upper staff (treble clef) continues the melodic line. The lower staff (bass clef) continues the accompaniment with a steady eighth-note pattern.



Third system of musical notation. The upper staff (treble clef) features a *cresc.* (crescendo) marking. The lower staff (bass clef) also features a *cresc.* marking. The system concludes with a piano (*p*) dynamic marking.



Fourth system of musical notation. The upper staff (treble clef) continues the melodic line. The lower staff (bass clef) continues the accompaniment. The system concludes with a *cresc.* (crescendo) marking.

First system of musical notation, measures 1-4. The treble staff features a melodic line with accents and slurs. The piano accompaniment in the bass staff consists of rhythmic chords. Dynamics include *cresc.* (crescendo) and *grazioso* (graceful).

Second system of musical notation, measures 5-8. The melodic line continues with slurs and accents. The piano accompaniment maintains a steady rhythmic pattern. Dynamics include *p* (piano).

Third system of musical notation, measures 9-12. The melodic line shows a crescendo. The piano accompaniment features more complex chordal textures. Dynamics include *cresc.* (crescendo).

Fourth system of musical notation, measures 13-16. The melodic line concludes with a strong accent. The piano accompaniment features a final chordal texture. Dynamics include *sf* (sforzando) and *leggero* (light).