

钢琴

# 泰勒曼

## 小幻想曲12首

德国朔特音乐出版社  
上海教育出版社



Telemann  
**12 Little Fantasias**  
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# 泰勒曼 小幻想曲12首

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## 前言

这本泰勒曼为键盘乐器而作的幻想曲集,选自麦克斯·赛弗尔特(Max Seiffert)编辑的三套(每套包括十二首)幻想曲集。这三套幻想曲集几年前已经出版,然而,至今尚未引起钢琴演奏家和钢琴教师们的注意,但愿这本小曲集能够改变这一状况。

格·菲·泰勒曼(G·P·Telemann,1681—1767)在1737年以后的一段时间内写了这些幻想曲。这三套曲集体现了那个时代的各种不同风格,本集是其中具有意大利—德国风格的第一套,编者认为这些乐曲是最优秀的一部分。此外,意大利—德国风格比起法国、英国和波兰风格更为我们所熟悉,可能因为它们更近似巴赫和亨德尔的作品。同时,这些幻想曲是钢琴教学中适用的乐曲,可以作为学习巴赫创意曲之前理想的入门教材,人们将会发现它们比巴赫的创意曲更为简易,主调性更强,右手弹奏独奏声部,左手配以简单的低音,从技术角度来看,也较之巴赫的二部创意曲容易。

原版中,幻想曲即由两部分构成,乐曲的第二部分结束后,应重复弹奏第一部分。乐谱中,泰勒曼并未标上力度记号,括号内的力度标记由编者所加。弹奏中考虑改变或增强力度时,必须谨慎,要清晰地表现出各乐段之间的对比。

关于装饰音,泰勒曼仅以小十字形记号在一些音符上方简单地标明,而让弹奏者自行选择具体的装饰音弹奏方式。本集中标上的记号(tr, ~等)以及在乐谱下方标明的弹奏方式,也都是编者对装饰音演奏的建议。所有由编者增加的部分,包括一些外加的装饰音(可以由弹奏者自由删减的)都放在括号内。尽管在古钢琴演奏时代,分句的处理是不言而喻的,但编者仍然以分句标记(')标出,以便于今天的钢琴演奏者演绎,指法也应根据乐句的划分来选择确定(参见幻想曲第二首的第二小节)。

有时,声部之间需要填入一些音符,使其更为完整,而当时的演奏者都会自动地在弹奏中进行补充,现在编者在必要处,以小体字加进了这些音符。\*在第七首幻想曲中,Largo的左手部分都用现代记谱法()替换了传统记谱法()。

埃里契·道夫兰  
Erich Doflein

\* 译者注:参见幻想曲第二首,Adagio的第四小节。

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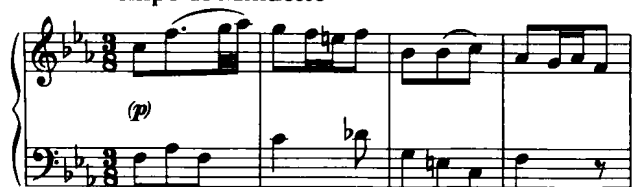
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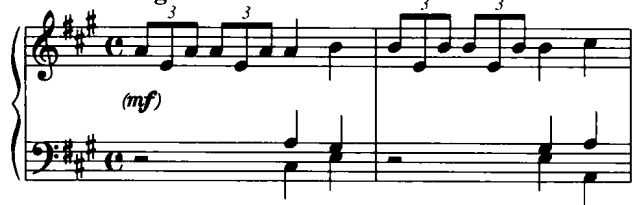
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# 小幻想曲 12 首

G·P·泰勒曼  
Georg Philipp Telemann  
1681-1767

## 幻想曲

1

**Allegro**

(*mf*)

(Echo)

2-1

4

2 1 1 4 3 3 3 3 3 3

(*p*)

4 5 2 4

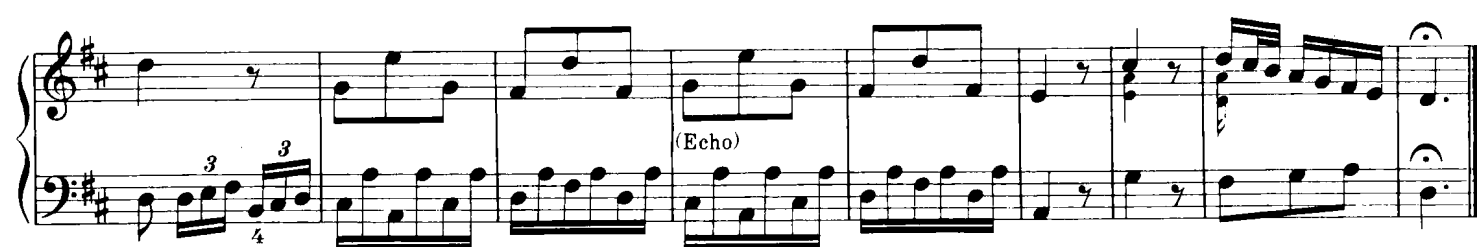
(Echo)

3 3 3 3 5

2 1 3 2 3 4

(*mf*)

2



### Adagio



## 幻想曲

**Presto**

2 *(mf)*

5 3

3

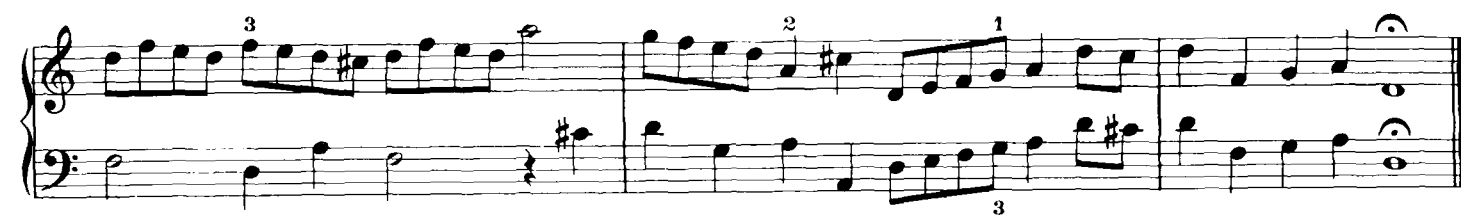
3

3-5

2 1

3-5

3 1



D. C.

*Si replica la prima Fantasia*<sup>①\*</sup>

\*) 亦可用自由分解琶音弹奏。

①\* 译者注：第二首幻想曲演奏结束后再重复演奏第一首。

## 幻想曲

## Vivace

3

(mf)

31

2

1

2

1

4

3

1

2

4

1

4

4

2

(f)

(p)

1

5

2

1

4

3

4

3

2

1

tr

3

tr

5

1

3

1

2

2

2

3

tr

(mf)

1

2

2

2

3

4

4

4

1

3

2

2

2

2

tr

tr

2

3

3

3

4

4

3

2

1

2

1

3

1

3

2

1

4

3

2

4

2

1

3

tr

4

2

1

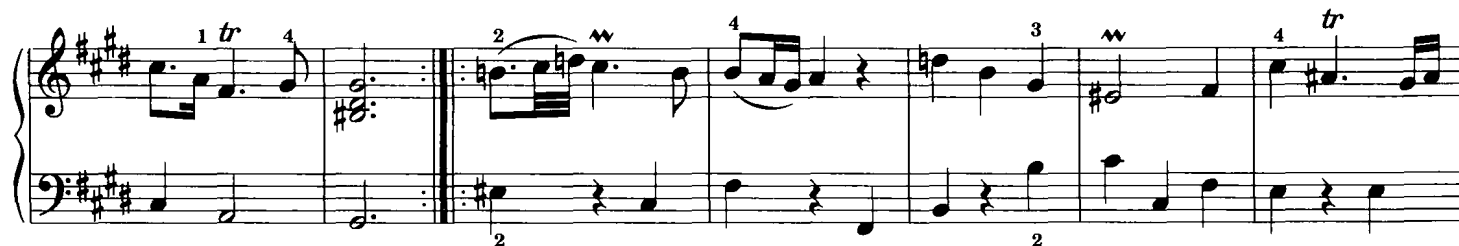
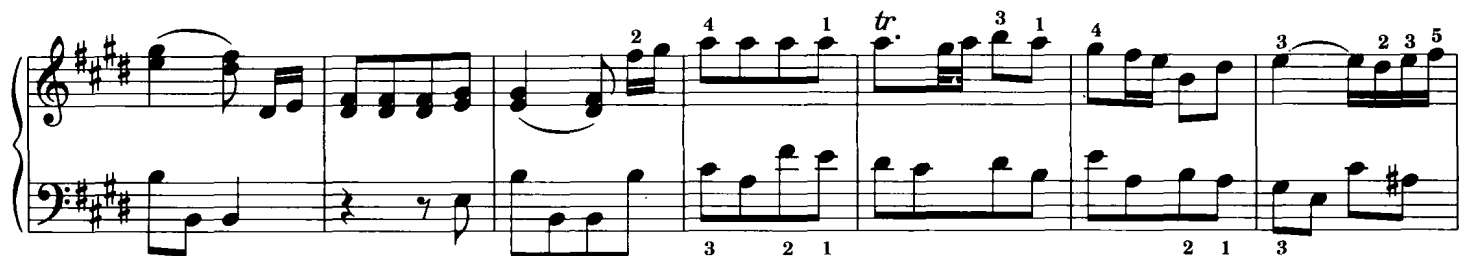
3

2

4

1

2



D. C.

## 幻想曲

Allegro

4 *(mf)*

1 2

5 2 1 4 1)

1 2 4 5 5 2 1 4

2) 2 3 2 2 2 1

3) (*tr*) (*p*)

4) 1

1)亦可以下列方式弹奏颤音。



或



2)或如1)弹奏装饰音。



4)亦可选用这种装饰音



弹奏方式如:





D. C.  
Si replica la 3. Fantasia

5)装饰音可以如4)方式弹奏。

## 幻想曲

**Vivace**

5

*(f)*

3 2 1 (4 3) 1

1 1 4 2

3 1 1 4 2

2 3 2 1

5 3 (*p*)

(*p*) 4

(*mf*)

2 4 1 2

2 4

(Echo) (*mf*)

1 1 1 2 1 4

3 1 1 3

First system of the musical score. The treble clef staff contains a melody with eighth and sixteenth notes, featuring a *p* (piano) dynamic marking. The bass clef staff provides a harmonic accompaniment with eighth notes. Fingering numbers 1, 2, 3, and 4 are indicated above the treble staff, and 1 and 2 are indicated below the bass staff.

Second system of the musical score. The treble clef staff continues the melody with a *mf* (mezzo-forte) dynamic marking. The bass clef staff continues the accompaniment. Fingering numbers 3, 5, 1, 3, 1, 3, and 3 are indicated below the bass staff.

Third system of the musical score. The treble clef staff features a more active melody. The bass clef staff continues the accompaniment. A *f* (forte) dynamic marking appears in the treble staff. Fingering numbers 4, 1, 5, 2, and 1 are indicated above the treble staff and below the bass staff.

Fourth system of the musical score. The treble clef staff has a melody with eighth notes. The bass clef staff continues the accompaniment. Fingering numbers 2, 2, 1, 2, and 1 are indicated below the bass staff.

Fifth system of the musical score. The treble clef staff has a melody with eighth notes. The bass clef staff continues the accompaniment. An *(Echo)* marking is present in the treble staff, and a *f* (forte) dynamic marking is in the bass staff. Fingering numbers 3, 5, 3, 1, 4, and 2 are indicated above the treble staff.

Sixth system of the musical score, marked **Largo**. The time signature changes to 6/8. The treble clef staff has a melody with a *mf* (mezzo-forte) dynamic marking. The bass clef staff has a chordal accompaniment. A *p* (piano) dynamic marking is in the treble staff. A fermata is placed over the first measure of the treble staff.

Seventh system of the musical score. The treble clef staff has a melody with a *mf* (mezzo-forte) dynamic marking. The bass clef staff has a chordal accompaniment. Fingering numbers 5, 3, 1, and 2 are indicated above the treble staff. A fermata is placed over the last measure of the treble staff.

## Tempo di Minuetto

6

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both with a key signature of two flats (B-flat major). The time signature is 3/8. The score is divided into six systems, each containing a piano (p) and bass (b) staff. The first system starts with a piano (p) dynamic and includes fingerings 1, 2, 5, 2, 4, 4, 2. The second system includes dynamics (mf), (p), and (mf), and a trill (tr). The third system includes fingerings 1, 3, 2, 5, 4, 4, 1. The fourth system includes fingerings 4, 3, 2, 4, 5, 4, 1, and a trill (tr). The fifth system includes a trill (tr), dynamics (mf), and fingerings 4, 2, 4, 3, 5, 1, 2. The sixth system includes fingerings 1, 3, 1, and a piano (più f) dynamic. The score concludes with a final measure in the sixth system.

Measures 1-10 of the musical score. The key signature has two flats (B-flat major). The time signature is 4/4. The score includes various fingerings (1-5) and dynamic markings: *(p)* (piano), *(mf)* (mezzo-forte), and *(tr)* (trill). The notation includes sixteenth and thirty-second notes, as well as rests.

**Largo**

Measures 11-16 of the musical score. The tempo is marked **Largo**. The key signature remains two flats. The time signature changes to 3/4. The score includes chords, trills (*tr*), and the dynamic marking *(mf)*. Fingerings are indicated for several notes.

D. C.  
Si replica la 5. Fantasia