

# 平均律钢琴曲集

約·塞·巴赫作曲

第一集

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上海音乐出版社

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約·塞·巴 赫 作 曲  
勃路諾·本德熱里尼編訂

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約·塞·巴赫

1685—1750

# 平均律鋼琴曲集第一集

## 序曲一

Andante con moto (♩ = 108).

*p legato, molto tenuto ed uguale*

1)

(♩)

\*)

(♩) II

\*) (segue similmente)

1) 手指的动作愈小愈好,校訂者認為这一首乐曲可用踏板,但他用括弧來标明.

System 1: Treble and bass clefs. Treble clef contains a melodic line with slurs and fingerings (3, 2, 4, 3, 5). Bass clef contains a supporting line with slurs and fingerings (3, 4, 3, 5).

System 2: Treble clef contains a melodic line with slurs and fingerings (3, 5, 2, 3, 5, 4, 3). Bass clef contains a supporting line with slurs and fingerings (3, 1, 3). Dynamics: *p*, *cresc. a poco a poco*.

System 3: Treble clef contains a melodic line with slurs and fingerings (1, 2, 4, 1, 2, 3). Bass clef contains a supporting line with slurs and fingerings (3, 4). Dynamics: *mf sempre cresc.*. Performance markings: *(Red. \* (Red. \* Red. \* (Red. \*)*

System 4: Treble clef contains a melodic line with slurs and fingerings (3, 5, 2, 5). Bass clef contains a supporting line with slurs and fingerings (2, 1). Dynamics: *f*, *più f*. Performance marking: *(Red. \*) (simile)*

System 5: Treble clef contains a melodic line with slurs and fingerings (2, 4). Bass clef contains a supporting line with slurs and fingerings (5, 3). Dynamics: *ff*, *dim. a poco a poco*.

System 6: Treble clef contains a melodic line with slurs and complex fingerings (3 5 3 1 4 2 1 4, 1 3 1, 1 3 5 3 1 4, 5 1). Bass clef contains a supporting line with slurs and fingerings (1, 3, 1). Dynamics: *p*, *allargando*, *p*. Performance markings: *(Red. Sc \* (Red. \*) (Red. \*)*

2) 低音必須彈得比較洪亮.

# 賦格一

Andante (♩ = 66)

四声部

*mf* *legatissimo, con perfetta uguaglianza di suono*

*mf marc.*

*sempre legatissimo*

*mf marc.*

*mf marc.*

*mf marc.*

*mf marc.*

*mf marc.*

*mf marc.*


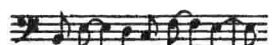
*cresc.*

*f*


*mf marc.*

主題

对題

从第2小节的十六分音符产生第4小节上方声部的音群和所有其他同样的音群。从主题片段  产生第12小节的低音部 .

- 1) 学生大都把这两个三十二分音符弹奏得太快。
- 2) 这个小小的渐弱使高音部主题的进入更明显。
- 3) 第三指应该移过第五指而不要跳越，声音要正确地连起来。
- 4) 第四指从第三指下面移过去。
- 5) 显示部到此结束，一系列的间插段开始，主题以卡农形式反复出现。

6)  $f^\sharp$  应该弹奏得较主题中的音符轻些，否则会造成这样的效果：.



The musical score consists of four systems of two staves each (treble and bass clef). The notation includes complex rhythmic patterns, fingerings, and dynamic markings. Key markings include *marc.*, *poco rit.*, *a tempo*, *cresc.*, *dim.*, *calmo*, and *allargando*. There are also some performance instructions in Chinese characters: "7) 当校訂者認為需要加上裝飾音,而在巴赫的原稿上並沒有時,就把它放在括号內。", "8) 這A不要彈成斷奏,要保持着直到彈奏下一個A為止。", "9) 應該用左手的大拇指替代右手的大拇指,但不要重複彈奏這音符。", and "10) 緊接段;主音持續音。".

7) 当校訂者認為需要加上裝飾音,而在巴赫的原稿上並沒有時,就把它放在括号內。

8) 這A不要彈成斷奏,要保持着直到彈奏下一個A為止。

9) 應該用左手的大拇指替代右手的大拇指,但不要重複彈奏這音符。

10) 緊接段;主音持續音。



序曲二

Allegro (♩ = 120).

*f* energico, articolato

The musical score consists of six systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The first system includes the instruction '*f* energico, articolato'. The score is filled with sixteenth-note patterns and includes various fingering numbers (1-5) and accents. The second system ends with the word 'segue'. The third system includes the marking 'dim.' and ends with 'segue'. The fourth system includes the marking 'p'. The fifth system includes the marking 'cresc. a poco a poco'. The sixth system continues the sixteenth-note patterns.

1)  $\text{f}$   $\text{più f}$


2) Presto. *meno f* *meno f*

$\text{ff}$  *meno f*  $\text{f}$

*sempre molto f* *poco rit.* Adagio. *f come recitativo*

5)  $\text{f}$

Allegro. *f* *dim.* *mf sempre allargando* *p*


1) 校訂者認為左手合理的彈奏法是： .

2) 这一个和下面兩個关于速度的指示 (adagio, allegro) 都是巴赫寫的。

3) 彈成長休止符較合適。

4) 为了使上方和下方声部之間的卡農更明顯，須審慎地注意音調上的强弱層次。

5) 这D應該和E連接起來，必須保持不放，直到琶音的最先四个音都彈奏完畢為止。

6) 可以这样彈奏： .

# 賦格二

Allegretto (♩ = 80).

三声部

*il suono sia dolce ma pieno poco stacc.*  
*pochissimo stacc.*  
*più stacc.*

*p pochiss. stacc. cresc.*  
*mf*

*mf*  
*p*  
*cresc.*

*f*  
*p*  
*f*

主题  
 对题  
 調性的答题

1) 整个賦格可以始終連奏。

2) 这三个音符 應該彈奏得非常輕, 否則会被誤認為主題的开始。

3) 彈奏法:

4) 上方声部的進行脫胎于对題的反行, 下方声部也脫胎于对題



Musical score system 1, first system. Treble and bass clefs. Includes dynamics: *p*, *p*, *p*, *p*, *p*, *p*, *cresc.*, *mf*, *p*. Includes fingerings and articulation marks like *T*.

Musical score system 2, second system. Treble and bass clefs. Includes dynamics: *cresc.*, *mf*, *cresc.*. Includes fingerings and articulation marks like *T*.

Musical score system 3, third system. Treble and bass clefs. Includes dynamics: *mf*, *cresc.*, *f*. Includes fingerings and articulation marks like *T*.

Musical score system 4, fourth system. Treble and bass clefs. Includes dynamics: *largamente*, *rit. a tempo*, *molta voce*, *f*, *dim.*, *rit.*, *p*. Includes fingerings and articulation marks like *T*.

5) 低音部必須彈奏得輕,使中間部分的主題更明顯。

6) 彈奏法: *legg.*  
*marc.*

7) 見注解 6)。

8) 見注解 5)。

9) 从此处到結尾,左手用八度彈奏較適合:

# 序曲三

Veloce (♩ = 92).

The sheet music is organized into eight systems, each containing a treble clef staff and a bass clef staff. The piece is in 3/8 time and marked 'Veloce' with a tempo of quarter note = 92. The key signature consists of three sharps (F#, C#, G#).

- System 1:** Starts with a piano (*p*) dynamic. The right hand features a series of eighth-note patterns with fingerings 5, 2, 1, 4, 3, 4, 5, 4, 3, 2, 1, 2, 3, 1, 4. The left hand has a steady eighth-note accompaniment with fingerings 4, 3, 2, 3, 4, 2.
- System 2:** Continues the eighth-note patterns. Fingerings in the right hand include 3, 4, 3, 2, 1, 2, 1, 2, 1, 4, 5. The left hand fingerings are 1, 3, 5, 4, 2, 4, 1, 5, 2, 1, 5, 2, 5, 1, 2, 8, 4, 3, 1.
- System 3:** The right hand has fingerings 4, 1, 3, 1, 4, 1, 5, 4, 3, 1, 4. The left hand has fingerings 2, 1, 2, 5, 4, 5, 4, 5, 4, 5, 4.
- System 4:** Includes a *cresc.* marking. The right hand has fingerings 3, 4, 1, 2, 4, 3, 1, 4. The left hand has fingerings 2, 2, 1, 4, 2, 1, 5, 2, 5, 1, 5, 2, 2.
- System 5:** Features a *f* (forte) dynamic. The right hand has fingerings 4, 3, 4, 3, 2, 3, 4, 3, 2, 3, 4, 3, 2, 1, 3, 2, 4. The left hand has fingerings 1, 2, 3, 4, 4, 1, 3, 2, 3, 1, 3, 1, 2, 3, 1, 2, 3.
- System 6:** Continues with *f* dynamics. The right hand has fingerings 5, 4, 5, 4, 5, 3, 2, 1, 3. The left hand has fingerings 2, 1, 2, 3, 4, 2, 1, 2, 3, 1.
- System 7:** Ends with a piano (*p*) dynamic. The right hand has fingerings 1, 3, 2, 2. The left hand has fingerings 1, 3, 5, 3, 1, 3, 1, 4, 5, 2, 5, 1, 5, 2, 1, 5, 2, 1, 2.

4 4 4 3 4 5 4 3 2 1 2 3 1 4  
 (4 3 2 3 4 2)  
 3 2 1 5 4 8 2 3 4  
*p*

3 1 1 3 1 8  
*puguale* *cresc. u poco a poco*  
 5 4 5 1 3

4 5 2 4 4 5 2 1 2  
*p*

1 3 5 1 2 1 2 3 4 5 3 1 2 4  
 (1)  
*p* (1)

1 5 2 1 2 5 3 2 1  
*fp* *cresc. a poco*  
 3 1 1 1 3 1 3

5 4 5 5 5 5

2 3 5 1 2 4 4 3 2 1 1 2 4 1 4  
*f* *un poco largam.*  
 5 3 2 5 4 5 3 2 1 5



# 賦格三

Allegro moderato (♩ = 96).

三声部

*mf*  
*ben accentato, con brio ed esatta misura*

*mf*

*marc.*

*fp* 1)

*leggero*

*cresc.*

2) *marc.*  
*mf*

*marc. ma sotto voce*

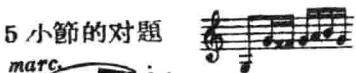
主題

对題

第二对題

調性的答題

1) 脱胎于第 5 小節的对題



2) 彈奏法:



3) 2 3 4 1

*p*

*leggero*

*cresc.*

4) 1

*mf*

*marc.*

*allargando a tempo*

*f*

*p*

5) 2

*dim.*

*p*

*non troppo legato*

*sempre p*

*f*

*marc.*

3) 脱胎于第 9 小节上方声部的对题



4) 大拇指按住 G<sup>#</sup> 直到小指弹出 A 音为止。

5) 出现第 7 8 两小节上方声部的对位



energico

poco legato

4 3 1 2 5 3 4 4 3 1 2 5 3 4 3

1 2 1 2 5 1 2 1 5 2 3 1 3 2 3

3 2 3 3 1 2 1 2 1

2 2 32 3

f marc.

2 1 2 2 1 1 3 2 4 5

1 1

poco legato

energico

4 4 1 5 2 1 2 1 2 5 2 5 1 2 1 2

2 1 2 1 2 5 4 1 2 1 2

5 4 2 3 1 5 3 1 1 marc.

1 2 3 1 3 2 1 3 2 1 4 2 1 2 3 1 4 3 2 1

1 3 1 2 1 2 3 1 3 2 1

3 4 5 3 1 2 3 1 3 1 3

3 2 1 2 4 6) 7 1

2 1 1 1 3 2 1 5

marc.

7 9