

五. 貝多芬第九號小提琴奏鳴曲，作品編號四十七 《克羅采》(Kreutzer)演奏詮釋的探討

二十世紀初俄國著名小提琴家兼教師奧爾 (Leopold Auer, 1845–1930) 曾經這樣論述過貝多芬：“沒有一個作曲家像貝多芬那麼仔細地在譜上說明‘力度’和‘色彩變化’，這足以證明他是多麼重視‘力度變化’的準確表達。...而‘速度’與‘色彩變化’是演奏解釋一首作品最重要的原則，因為它們揭示出作品的音樂內容。¹”由此可知，演奏者如何做出最符合樂曲風格表達的詮釋，除了對於樂曲結構有深入的了解外，還必須從貝多芬所標示的‘速度’、‘力度’以及‘色彩變化’來研究音樂的進行，以達到完整的演奏表現。

5.1 速度 (tempo) 的處理

第三章曾提過這首奏鳴曲是由一個大小二度組成的三音音型動機支配主題的發展，但是在各個樂章中貝多芬分別運用速度或節奏織度的改變，讓樂曲段落之間更增加張力的變化。然而，速度主宰著樂曲風格的進行，透過正確的演奏速度與動機發展的分析將可讓演出者的詮釋更合乎樂曲應有的風格表現。就演奏者而言，所謂合乎音樂表現的速度則以樂曲基本速度的設定與隨著音樂張力進行而產生的彈性速度變化最為重要。

根據Robert Philip對於二十世紀初小提琴演奏家錄音資料的研究²，雖然當時演奏發展與學術研究沒有很密切的關聯，但是這些大師或多或少是承傳自貝多芬的學生，因此在他們的演奏中仍保留了貝多芬本人的音樂特色。而Philip將他們對《克羅采》奏鳴曲第一樂章中呈示部速度的變化整理(表 5.1.1)分析，提供了藉由速度變動來改變音樂性格詮釋的另一個參考點。他發現不同於現在的小提琴家，這些早期演奏家的錄音顯示了在活力充沛的樂段加快速度；在溫和的樂段中放慢速度的共同現象。以現在演奏的觀點，會接受在有限度的範圍下速度舒緩的效果變化，但認為無標示的自行加快速度是缺乏訓練的拉奏。然而，早期的小提琴家卻認為利用速度微調方式將音樂張力自然表現是塑造樂曲獨特風格的條件。

¹ 陳沁紅 著，*貝多芬小提琴研究*。台北：全音樂譜出版社。民 90，頁 165。

² Philip, Robert. “Traditional habits of performance in early-twentieth-century recording of Beethoven” in *Performing Beethoven*. Robin Stowell ed., pp.195–204. Cambridge: Cambridge University Press, 1996.

表 5.1.1 (貝多芬，作品四十七，第一樂章，呈示部，大師演奏速度變化的情況)

	Thibaud Cortot 1929	Huberman Friedman 1930	Kreisler Rupp 1936	Busch Serkin 1941	Szigeti Arrau 1944
Adagio sostenuto					
Bar 1	♩ = 30	♩ = 32	♩ = c. 52	♩ = 30	♩ = 26
Bar 5	♩ = 34	♩ = 46	♩ = 44	♩ = 34	♩ = 30
Bar 9	♩ = 38	♩ = 40	♩ = 50	♩ = 36	♩ = 32
Bar 13	♩ = 36	♩ = 40	♩ = 56	♩ = 36	♩ = 40
Presto					
Bar 19	♩ = 170	♩ = 152	♩ = 136	♩ = 176	♩ = 160
Bar 28	♩ = 164	♩ = 152	♩ = 144	♩ = 176	♩ = 160
Bar 45	♩ = 156	♩ = 160	♩ = 148	♩ = 168	♩ = 166
Bar 73	♩ = 156	♩ = 164	♩ = 152	♩ = 168	♩ = 160
Bar 91 (dolce)	♩ = 110	♩ = 112	♩ = 124	♩ = 152	♩ = c. 116
Bar 107	♩ = 110	♩ = 108	♩ = 116	♩ = 152	♩ = 120
Bar 117 (tempo I)	♩ = 154	♩ = 160	♩ = 148	♩ = 168	♩ = 160
Bar 144	♩ = 136	♩ = 148	♩ = 136	♩ = 160	♩ = 144
Bar 176	♩ = 152	♩ = 160	♩ = 144	♩ = 160	♩ = 160

第一樂章：

Adagio sostenuto樂段雖然為一個獨立的導奏³ (independent introduction)，但在第 13–18 小節，貝多芬已經將Presto半音動機在此做先現的準備。這段落同時具有過渡與結束的涵義，因此速度上可依據音樂的張力進行稍作前進和後退的彈性變化(譜 5.1.1)。

³ Stein, Leon 著，音樂的結構與風格：音樂形式的分析與研究 (*Structure and Style: The study and analysis of music forms.*)。潘皇龍 譯，台北：全音樂譜出版社。民 77，頁 58。

譜 5.1.1 (貝多芬，作品四十七，第一樂章，第 1-21 小節)

The image shows a page of a musical score for Beethoven's Opus 47, first movement. The score is in G major, 3/4 time, and marked 'Adagio sostenuto'. It features a piano introduction with dynamic markings like *f*, *p*, *fpp*, and *cresc.* The tempo changes to 'Presto' at measure 17. A blue circular stamp with '1896' is visible at the bottom center of the score.

另外，根據徹爾尼 (Carl Czerny, 1791–1857) 對於貝多芬鋼琴奏鳴曲，作品二之一，第一樂章中第一個樂句(譜 5.1.2)的演奏描述⁴：“... from the 4th bar of this movement a slight ritardando and crescendo commences, which is increased to the pause.” 以及貝多芬演奏自己作品的習慣 “... he would hold the tempo back during a crescendo, creating a crescendo with ritardando, which had a very beautiful and most striking effect.”⁵ 這些對於速度的詮釋觀點可以運用到本文所討論的作品四十七，第一樂章中第 138–144 小節(譜 5.1.3)以及再現部的第 459–465 小節與Coda樂段的第 533–547 小節(譜 5.1.4)。由於它是具有張力推移的功能，因此以漸強和稍微漸慢的處理可製造更寬廣的效果。

⁴ Czerny, Carl. *On the proper performance of all Beethoven's works for the piano*, pp.22–23, Paul Badura-Skoda ed. Wien: Universal Edition, 1970.

⁵ Stowell, Rabin. *The Early Violin and Viola: A Practical Guide*, p.147. Cambridge: Cambridge University Press, 2001.

譜 5.1.2 (貝多芬鋼琴奏鳴曲，作品二之一，第一樂章，第 1-8 小節)

§ 10. *SONATA N^o 1. (Op. 2. N^o 1.)
Allegro. $\text{♩} = 104$. Mälzel's Metronome.

First Movement.

The score shows the first eight measures of the first movement. It is in G major, 2/4 time, and begins with a piano (p) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment of chords and eighth notes.

譜 5.1.3 (貝多芬，作品四十七，第一樂章，第 133-149 小節)

The score covers measures 133 to 149. It continues the melodic and harmonic development from the previous section. The right hand has a more active role with slurs and accents, while the left hand maintains a steady accompaniment. The dynamics are marked with *sf* (sforzando) throughout the passage.

譜 5.1.4 (貝多芬，作品四十七，第一樂章，第 532-548 小節)

The score covers measures 532 to 548. This section is characterized by a more complex texture with frequent slurs and accents in both hands. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment of chords and eighth notes. The dynamics are marked with *ff* (fortissimo) and *sf* (sforzando).

第二樂章：

貝多芬利用節奏基本時值分割 (diminution) 的變化來裝飾旋律:主題(譜 5.1.5) 以八分音符為樂曲進行的脈動；第一變奏(譜 5.1.6)將原先主題八分音符的單位切割成十六分音符三連音的分解和絃，增加音樂前進的動力；第二變奏(譜 5.1.7)則縮減為三十二分音符的快速音型；第三變奏(譜 5.1.8)為十六分音符歌唱式的旋律線條，音樂在此轉為較緩和的進行；第四變奏(譜 5.1.9)融合三十二分音符六連音與三十二分音符，以 3：2 的混和節奏加強了音樂滾動前進的特色。

由於貝多芬給予第二樂章 *Andante* 的標示，因此在演奏時必須先以快速音符的音樂進行當作樂曲速度的設定，以避免快速音群的拉奏產生匆促慌張的感覺。此外，第三變奏和第四變奏由於運用平行大小調 (Minore / Maggiore) 音色明暗的互換，促使演奏者為了張力變化的設計而有較彈性的速度處理，以便增加樂曲炫技的表現。

譜 5.1.5 (貝多芬，作品四十七，第二樂章，第 1-15 小節：主題)

The image shows a musical score for the first 15 measures of the second movement of Beethoven's Op. 47, 'Andante con Variazioni'. The score is written for piano and is in 2/4 time. It features a treble and bass clef. The tempo is marked 'Andante con Variazioni'. The key signature has one flat (B-flat). The score includes various dynamics such as *p*, *sf*, and *cresc.*, and includes a trill (tr) in the final measure. The score is divided into two systems, with the first system containing measures 1-8 and the second system containing measures 9-15. The first system is marked 'cantabile' and the second system is marked 'cresc.'.

譜 5.1.6 (貝多芬，作品四十七，第二樂章，第 55-63 小節：第一變奏)

Musical score for Variation I (Var. I) of Beethoven's Op. 47, No. 2, measures 55-63. The score is in 2/4 time and B-flat major. It features a piano accompaniment with a steady eighth-note pattern in the left hand and a melody in the right hand. The right hand melody includes trills and dynamic markings such as *pp*, *sf*, and *cresc.*. The left hand accompaniment includes dynamic markings like *sf* and *cresc.*. The score is divided into three systems of two staves each.

譜 5.1.7 (貝多芬，作品四十七，第二樂章，第 82-89 小節：第二變奏)

Musical score for Variation II (Var. II) of Beethoven's Op. 47, No. 2, measures 82-89. The score is in 2/4 time and B-flat major. It features a piano accompaniment with a steady eighth-note pattern in the left hand and a melody in the right hand. The right hand melody includes dynamic markings such as *p leggiermente*, *pp*, *cresc.*, and *sf/p*. The left hand accompaniment includes dynamic markings like *pp* and *sf/p*. The score is divided into three systems of two staves each.

譜 5.1.8 (貝多芬，作品四十七，第二樂章，第 109-118 小節：第三變奏)

Var. III
Minore

109

Minore

p

cresc.

112

sf

pp

fp espress.

cresc.

cresc.

p

116

p

This musical score for Variation III is in 3/4 time and D minor. It consists of three systems of staves. The first system (measures 109-111) features a piano introduction with a crescendo. The second system (measures 112-115) is marked *sf* and *pp*, with a section of *fp espress.* and a crescendo. The third system (measures 116-118) begins with a piano (*p*) dynamic and continues with a crescendo.

譜 5.1.9 (貝多芬，作品四十七，第二樂章，第 136-143 小節：第四變奏)

Var. IV
Maggiore

136

Maggiore

dolce

138

tr

140

tr

pizz

tr

142

cresc.

arco

p cantabile

This musical score for Variation IV is in 3/4 time and D major. It consists of four systems of staves. The first system (measures 136-137) is marked *dolce*. The second system (measures 138-139) features a trill (*tr*). The third system (measures 140-141) includes a pizzicato (*pizz*) section and another trill (*tr*). The fourth system (measures 142-143) begins with a crescendo (*cresc.*) and ends with an *arco* section marked *p cantabile*.

第三樂章：

六八拍的塔朗特拉舞曲 (Tarantella) 風格，為了顧及快速度的音樂進行與準確持續的節奏，每小節以兩大拍來算。然而，拉奏時不能將短音的時值縮短 (♩) → ♩，以免破壞樂曲三連音進行的律動⁶ (譜 5.1.10)。

譜 5.1.10 (貝多芬，作品四十七，第三樂章，第 1-15 小節)

在第 489-501 小節，連續 Adagio 與 Tempo I (Presto) 大幅度差距的速度交替 (譜 5.1.11)，演奏時必須留意張力即時轉換的明確處理。

譜 5.1.11 (貝多芬，作品四十七，第三樂章，第 483-502 小節)

⁶ Szigeti, Joseph. *The Ten Beethoven Sonatas for Piano and Violin*, p.53. Urbana, Illinois: American String Teachers Association, 1965.

雖然徹爾尼在論述中清楚地在樂譜上標示貝多芬認定的詮釋敘述(表 5.1.2)，並且將正確速度設定為演奏貝多芬作品的首要條件。但基於研究的態度，將歸納其他學者與演奏家對於樂曲的演奏速度(表 5.1.3)，以提供詮釋時參考使用：

表 5.1.2 (徹爾尼對於“克羅采”奏鳴曲的詮釋敘述)

樂章 & 標題		詮釋敘述
I.	Adagio	莊重且有表情的演奏 The introduction must be performed with majesty and expression.
	Presto	強調力度與速度的表現 ...very marked, extremely quick and loud, performed with the greatest energy.
II.	Andante	富有表情的旋律線條，但不可拖延節拍 ...contribute to a highly melodious and expressive (but not dragging) performance.
	Var. I	輕快的斷奏 (staccato) 演奏三連音 ...more lively, and the triplets in <i>staccato</i> .
	Var. II	保持在輕巧小聲 (piano) 的音色 ...very lightly and <i>piano</i> , follow all the modifications of tone of the Violin.
	Var. III	富有表情的輕快圓滑奏 ...extremely legato, and with earnest expression; but lively, otherwise it would appear spun out.
	Var. IV	按照主題的速度演奏，加上細緻的裝飾音處理 ...in the time of the theme, with the most tender delicacy, and the embellishments light and rounded.
III.	Presto	快速輕快燦爛的斷奏，幽默刺激地拉奏旋律線條 Very quick, and as brilliant and fiery as the first movement, but much more lively. All the quavers must be played <i>staccato</i> , ...and melody with piquant and humorous.

表 5.1.3 (《克羅采》奏鳴曲三個樂章演奏的速度比較：M.M.)

樂章 標題	I.		II.					III.
	Adagio sostenuto	Presto	Andante con Variation	Var. I	Var. II	Var. III minor	Var. IV Maggiore	Presto
Czerny ⁷	♩ = 72	♩ = 144	♩ = 88					♩ = 88
Herwegh ⁸	♩ = 42	♩ = 152	♩ = 84	♩ = 96	♩ = 96	♩ = 92	♩ = 84	♩ = 176
Rostal ⁹	♩ = ca. 63–76	♩ = ca. 138–168	♩ = ca. 88–104	♩ = ca. 108–126	♩ = ca. 108–126	♩ = ca. 80–92	♩ = ca. 80–92	♩ = ca. 168–192
Oistrakh Oborin 1962	♩ = ca. 62–68	♩ = ca. 126–138	♩ = ca. 82–86	♩ = ca. 96–104	♩ = ca. 96–104	♩ = ca. 76–88	♩ = ca. 84–86	♩ = ca. 144–184
Menuhin Kempff 1970	♩ = ca. 72–76	♩ = ca. 126–132	♩ = ca. 92	♩ = ca. 96	♩ = ca. 110	♩ = ca. 80	♩ = ca. 82	♩ = ca. 152
Perlman Ashkenazy 1973	♩ = ca. 60–66	♩ = ca. 120–140	♩ = ca. 86	♩ = ca. 92	♩ = ca. 108	♩ = ca. 86	♩ = ca. 76	♩ = ca. 168
Zukerman Barenboim 1973	♩ = ca. 68–78	♩ = ca. 126–140	♩ = ca. 86	♩ = ca. 96	♩ = ca. 102	♩ = 100	♩ = ca. 80–84	♩ = ca. 168–174
Szeryng Haebler 1979	♩ = ca. 60–78	♩ = ca. 120–136	♩ = ca. 92	♩ = ca. 100	♩ = ca. 108	♩ = ca. 86	♩ = ca. 80	♩ = ca. 152
Vengerov Markovich 1991	♩ = ca. 72–82	♩ = ca. 136–144	♩ = ca. 92	♩ = ca. 108	♩ = ca. 106	♩ = ca. 78	♩ = ca. 88	♩ = ca. 166

⁷ Czerny, Carl. *On the proper performance of all Beethoven's works for the piano*, pp.72–74, Paul Badura-Skoda ed. Wien: Universal Edition, 1970.

⁸ Herwegh, Marcel. *Technique: d'Interprétation sous forme d'Essai d'Analyse Psychologique Expérimentale — appliquée aux Sonates pour Piano et Violon de Beethoven*, p.153–163. Paris: Magasin Musical, 1926.

⁹ Rostal, Max. *Beethoven The Sonatas for Piano and Violin: Thoughts on their Interpretation*, p.32. New York: Da Capo Press, 1985.

5.2 力度記號 (dynamic) 的連接

貝多芬的學生里斯 (Ries) 曾敘述他跟貝多芬學琴的上課狀況：“... If I made a mistake in passages or missed notes or leaps which he frequently wanted emphasized he seldom said anything; but if I was faulty in expression, in *crescendos*, etc., or in the character of the music, he grew angry because, as he said, the former was accidental while the latter disclosed lack of knowledge, feeling, or attentiveness.”¹⁰ 由此可知，演奏貝多芬的作品必須專注地處理樂譜上所標註的指示、力度與表情記號，這樣才能表達出貝多芬獨特的音樂風格。

大提琴家卡薩爾斯 (Pablo Casals, 1876–1973) 對於如何將貝多芬作品風格完整演奏的建議是 “...when you play Beethoven it is much better to exaggerate the accents. Contrast! Always contrast between tender and rough. Those changes are wonderful—Beethoven!”¹¹ 貝多芬在《克羅采》奏鳴曲時常以大幅度的力度變化來賦予樂句的性格，其中以(漸)強突然變弱與弱突然變強來表現。此外，樂句中 *forte* 與 *piano* 的連接大多屬於階梯式的變化，只有少數地方有加上 *cresc.* 或 *dim.* 和 *decresc.* 來連接音量的標示。根據 Jelly d’Aranyi 的估算，小提琴部分的樂譜 *sf* 總共出現了 262 次，其中不包含 *fp* 或 *ff* 的記號¹²。因此，為了將這些效果精確地表現，在拉奏此樂曲時必須利用左手抖音 (vibrato) 與右手拉弓長度與壓力的控制來製造這些特殊的音響變化¹³。以下挑選一些代表性的例子：

1. (漸)強突然變弱的樂句：

第一樂章中，第 8–13 小節(譜 5.2.1)終止式和絃的掛留倚音、第 41–47 小節(譜 5.2.2)旋律進行方向與節奏織體的轉變、第 116–124 小節(譜 5.2.3)旋律和節奏音型的交替；第二樂章中，第 12–13 小節(譜 5.2.4)樂句延伸的銜接；第三樂章中，第 30–38 小節(譜 5.2.5)不同音色表現的樂句重複、第 57–65 小節(譜 5.2.6)過渡樂段與新主題樂句的轉接、第 96–103 小節(譜 5.2.7)過渡樂段中節奏音型的轉折，這些情況都必須以瞬間減少右手拉弓的操作來達到音樂的要求。

¹⁰ Forbes, Elliot ed. *Thayer’s Life of Beethoven*, p.295. Princeton, New Jersey: Princeton University Press, 1989.

¹¹ Szigeti, Joseph. *The Ten Beethoven Sonatas for Piano and Violin*, p.45. Urbana, Illinois: American String Teachers Association, 1965.

¹² Stowell, Rabin. *The Early Violin and Viola: A Practical Guide*, p.150. Cambridge: Cambridge University Press, 2001.

¹³ Brown, Clive. “The Notation of Accents and Dynamic,” in *Classical and Romantic Performing Practice 1750–1900*, pp.59–137. Oxford: Oxford University Press, 1999.

譜 5.2.1 (貝多芬，作品四十七，第一樂章，第 8-13 小節)

Musical score for measures 8-13 of the first movement of Beethoven's Op. 47, No. 1. The score is in G major and 3/4 time. It features a piano introduction with a treble clef and a grand staff. The piano part has a bass clef. Dynamics include cresc., sfp, sf, and p. The piano part has a 2/3 time signature at the end.

譜 5.2.2 (貝多芬，作品四十七，第一樂章，第 37-48 小節)

Musical score for measures 37-48 of the first movement of Beethoven's Op. 47, No. 1. The score is in G major and 3/4 time. It features a piano introduction with a treble clef and a grand staff. The piano part has a bass clef. Dynamics include cresc., sf, and sf. The piano part has a 5/8 time signature at the end.

譜 5.2.3 (貝多芬，作品四十七，第一樂章，第 115-126 小節)

Musical score for measures 115-126 of the first movement of Beethoven's Op. 47, No. 1. The score is in G major and 3/4 time. It features a piano introduction with a treble clef and a grand staff. The piano part has a bass clef. Dynamics include cresc., p, and f. The piano part has a 4/4 time signature at the end.

譜 5.2.4 (貝多芬，作品四十七，第二樂章，第 8-15 小節)

Musical score for Beethoven's Op. 47, 2nd movement, measures 8-15. The score is in 3/4 time and features a piano accompaniment and a vocal line. The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line is marked *cantabile* and includes dynamics such as *p*, *sf*, *cresc.*, and *tr*.

譜 5.2.5 (貝多芬，作品四十七，第三樂章，第 24-39 小節)

Musical score for Beethoven's Op. 47, 3rd movement, measures 24-39. The score is in 3/4 time and features a piano accompaniment and a vocal line. The piano part includes triplets and dynamics such as *sf* and *p*. The vocal line is marked *A* and includes dynamics such as *sf* and *p*.

譜 5.2.6 (貝多芬，作品四十七，第三樂章，第 55-68 小節)

Musical score for Beethoven's Op. 47, 3rd movement, measures 55-68. The score is in 3/4 time and features a piano accompaniment and a vocal line. The piano part includes dynamics such as *sf*, *ff*, and *p*. The vocal line is marked *B* and includes dynamics such as *sf* and *p*.

譜 5.2.7 (貝多芬，作品四十七，第三樂章，第 91-105 小節)

2. 弱馬上變強的樂句：

第一樂章中，第 59-63 小節(譜 5.2.8)節奏織體的轉換；第三樂章中，第 194-201 小節(譜 5.2.9)調區終止式的強調等。演奏時，右手的弓要立即拉開長度並且以左手的手指加大抖音來製造豐潤的音響。

譜 5.2.8 (貝多芬，作品四十七，第一樂章，第 55-66 小節)

譜 5.2.9 (貝多芬，作品四十七，第三樂章，第 193–204 小節)



3. 強中突強(*sf*)的樂句：

第一樂章中，第 61–71 小節(譜 5.2.10)、第 81–84 小節(譜 5.2.11)；第三樂章中，第 56–62 小節(譜 5.2.12)等。

譜 5.2.10 (貝多芬，作品四十七，第一樂章，第 61–71 小節)

小提琴*sf*的音，用弓稍微拉長來區分有無重音的標示¹⁴；和絃拉奏要跟隨著鋼琴琶音音型表現出樂句線條的前進方向。



¹⁴ Loft, Abram. *Violin and Keyboard: The Duo Pepertoire*, vol. II, p.44–45. Portland, Oregon: Amadeus Press, 1991.

譜 5.2.11 (貝多芬，作品四十七，第一樂章，第 77-88 小節)

為了讓小提琴第 81-84 小節快速音群的 sf 音更響亮，可以嘗試增加拉空弦E音¹⁵。



譜 5.2.12 (貝多芬，作品四十七，第三樂章，第 55-68 小節)

sf 的標示是要求小提琴演奏者在單絃與雙絃交替拉奏的同時，必須兼顧此過渡樂段張力持續推移的音響效果。



¹⁵ Rostal, Max. *Beethoven The Sonatas for Piano and Violin: Thoughts on their Interpretation*, p.141. New York: Da Capo Press, 1985.

4. 弱中突強(*sf*)的樂句：

第一樂章，第 268–288 小節(譜 5.2.13)利用交替轉換的節奏型態及鋼琴不同音域的色彩將音樂堆疊出層次的張力，因此小提琴應以拉弓的長度變化來強調三次 *sf* 和 *p* 對比力度的表現。但在第二樂章中，第 9–10 與 14 小節(譜 5.2.14)若太強調主題中的 *sf* 會破壞優美旋律的進行，必須小心地處理這些音的拉奏，儘可能以小幅度的 “>” 來處理 *sf* 的表現¹⁶；第三樂章中，第 2–6 小節(譜 5.2.15)亦相同。

譜 5.2.13 (貝多芬，作品四十七，第一樂章，第 266–289 小節)

¹⁶ Stowell, Rabin. *The Early Violin and Viola: A Practical Guide*, p.150. Cambridge: Cambridge University Press, 2001.

譜 5.2.14 (貝多芬，作品四十七，第二樂章，第 8-15 小節)

Musical score for Beethoven's Op. 47, 2nd movement, measures 8-15. The score is in 3/4 time and features a cantabile melody in the right hand and a piano accompaniment in the left hand. The right hand starts with a *p* dynamic, followed by *sf*, *cresc.*, *p*, and *sf*. The left hand features a steady eighth-note accompaniment with dynamics of *sf*, *cresc.*, *p*, *cresc.*, and *sf*. A trill (*tr*) is present in the right hand at the end of the passage.

譜 5.2.15 (貝多芬，作品四十七，第三樂章，第 1-7 小節)

Musical score for Beethoven's Op. 47, 3rd movement, measures 1-7. The score is in 6/8 time and features a *Presto* tempo. The right hand has a melody with dynamics of *p*, *sf*, *sf*, and *sf*. The left hand has a piano accompaniment with dynamics of *ff*, *p*, and *sf*. The score includes fingerings (1, 2, 1, 2, 3, 5, 1, 2, 3, 1, 4) and a trill (*tr*) in the left hand.



5.3 為了結合鋼琴音響特質的小提琴演奏詮釋

這首《克羅采》奏鳴曲是貝多芬專門為卓越的小提琴演奏家和鋼琴家所設計，並且是一首為了在音樂廳演奏讓大眾欣賞而寫的作品。因此，樂器演奏技巧的操作與音響效果的製造都是為了追求完善音樂表現應有的研究課題。本節將依照樂章的順序，以鋼琴的音響做為參考指標來探討小提琴詮釋的表現方法以達到樂曲風格一致的表達。

第一樂章：

1. 雖然樂曲是由小提琴開始四小節主題樂句，但鋼琴隨即以更豐富的和聲織度重複相似的旋律。因此，小提琴在此(譜 5.3.1)必須克服慢板和絃拉奏與旋律聲部導向 (voice-leading) 以及音色和力度變化的問題，拉奏出莊重沉穩且富有表現力的氣氛。

譜 5.3.1 (貝多芬，作品四十七，第一樂章，第 1-13 小節)

前四小節的弓法： □ ▽, □ ▽, □ ▽, □ ▽
 □ ▽, □ ▽, □ ▽, □ ▽

指法： 12 24, 13 14 12, 23
 12 24, 13 14 23, 12
 34 13, 13 14 23, 12

The image shows a musical score for the first movement of Beethoven's Opus 47. The score is in 3/4 time, key of A major, and marked 'Adagio sostenuto'. It features a violin part and a piano accompaniment. The piano part has dynamic markings like *f*, *sf*, *p*, and *cresc.* The violin part has dynamic markings like *f* and *sf*. The score is numbered 9 and 14.

2. Presto 樂段主題仍是由小提琴開始，同樣地鋼琴馬上銜接並重複(譜 5.3.2)。為了讓兩項樂器“打點(•)”音符(斷音)的發音 (articulation) 相似，小提琴必須模仿鋼琴的音色拉奏出短硬的 martelé 或 spiccato (thrown bow)。

譜 5.3.2 (貝多芬，作品四十七，第一樂章，第 17–36 小節)

第 19 小節用 martelé 的弓法：

□, □, √ □ √ □, √ □ √ □, ...

或用 spiccato (thrown bow) 的弓法：√, √, □ √ □ √, □ √ □ √, ...

3. 第 45–60 小節(譜 5.3.3)、第 234–238 小節(譜 5.3.4)與第 246–250 小節(譜 5.3.5)，這些分解三度或八度音型的使用雖然源自於維奧蒂 (G. B. Viotti)¹⁷，但它們更常在貝多芬的鋼琴樂曲中出現，可說是個鋼琴的音樂語彙。所以小提琴拉奏時，左手指按弦的動作要與彈奏鋼琴類似，讓小提琴快速音群的音響更清晰。

譜 5.3.3 (貝多芬，作品四十七，第一樂章，第 43–60 小節)

¹⁷ Kaplan, Mark. “Beethoven’s chamber music with piano: seeking unity in mixed sonorities.” in *The Cambridge companion to Beethoven*, Glenn Stanley ed., p.138–139. Cambridge: Cambridge University Press, 2000.

雖然是 *p* 的表情記號，但為了能清楚分出聲部的層次，可使用混合小跳弓 (sautillé) 和分弓 (détaché) 的拉奏方式，以調和鋼琴的音響¹⁸。

The image shows a musical score for piano, measures 43 to 55. The score is written in treble and bass clefs. It features complex rhythmic patterns and fingerings. The dynamics are marked with *p* (piano) and *pp* (pianissimo). The score includes various articulations such as slurs and accents. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into three systems, with measure numbers 43, 49, and 55 indicated at the beginning of each system.

譜 5.3.4 (貝多芬，作品四十七，第一樂章，第 234-238 小節)

The image shows a musical score for piano, measures 234 to 238. The score is written in treble and bass clefs. It features complex rhythmic patterns and fingerings. The dynamics are marked with *p* (piano). The score includes various articulations such as slurs and accents. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The score is divided into two systems, with measure numbers 234 and 238 indicated at the beginning of each system.

¹⁸ Rostal, Max. *Beethoven The Sonatas for Piano and Violin: Thoughts on their Interpretation*, p.140. New York: Da Capo Press, 1985.

譜 5.3.5 (貝多芬，作品四十七，第一樂章，第 244–253 小節)

4. 在第 583–591 小節(譜 5.3.6)，小提琴為了拉奏出較豐厚的音色，可嘗試改用G弦高把位代替D弦順手的按指¹⁹。

譜 5.3.6 (貝多芬，作品四十七，第一樂章，第 575–591 小節)

¹⁹ Szigeti, Joseph. *The Ten Beethoven Sonatas for Piano and Violin*, p.53. Urbana, Illinois: American String Teachers Association, 1965.

第二樂章：

1. 第一變奏(譜 5.3.7)十足是個鋼琴主導音樂而小提琴加花裝飾的段落，因此小提琴相同音高重覆的三連音除了必須跟著鋼琴旋律前進外，還要與鋼琴分解和絃三連音伴奏的音色相仿。

譜 5.3.7 (貝多芬，作品四十七，第二樂章，第 55–60 小節)

55 Var. I
sempre piano
tr
p
sf
cresc.

58
sf

2. 第二變奏(譜 5.3.8)，為了讓圓滑奏和斷音的音色更調和以及符合鋼琴 *p* 音響的彈奏，小提琴的拉奏可以運用不同的弓法操作來縮小音色上的差距。

譜 4.3.8 (貝多芬，作品四十七，第二樂章，第 82–83 小節)

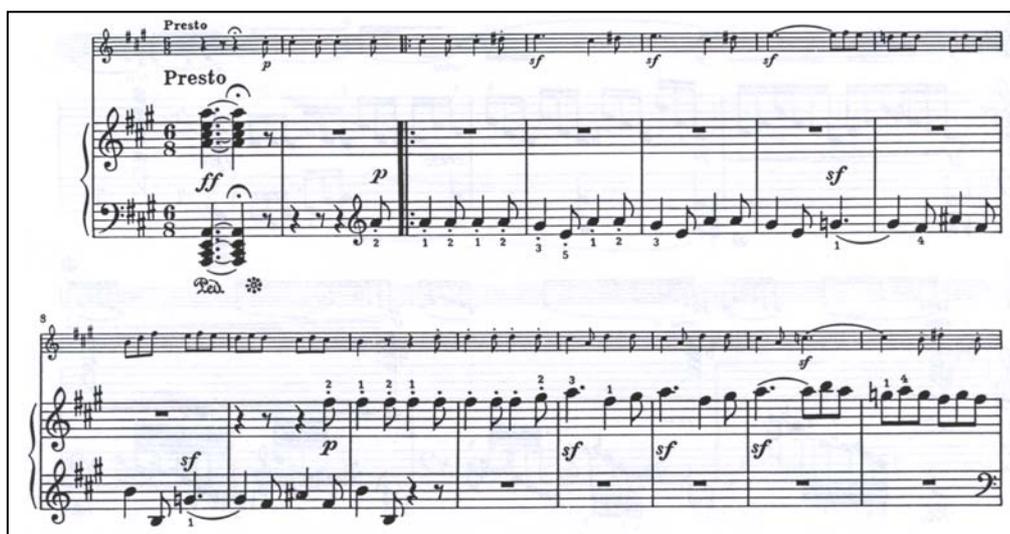
弓法： $\underline{\vee} \square \vee, \square \vee \square, \dots$ 或 $\square \underline{\vee \vee}, \dots$ 或 $\underline{\vee} \square \square, \dots$

82 Var. II
p leggiermente
p

第三樂章：

1. 全曲為了符合塔朗特拉舞曲 (Tarantella) 的風格與鋼琴斷音的音色，小提琴拉奏時必須注意拉弓的長度和位置以製造跳躍的音響(譜 5.3.9)。

譜 5.3.9 (貝多芬，作品四十七，第三樂章，第 1-15 小節)



2. 呈示部第 127-145 小節(譜 5.3.10)與再現部第 404-424 小節，為了讓小提琴和鋼琴的旋律是相同的音色表現，小提琴必須在每音之間的連接稍作空隙。

譜 5.3.10 (貝多芬，作品四十七，第三樂章，第 127-150 小節)

