

贝多芬的钢琴奏鸣曲

——以整个贝多芬钢琴奏鸣曲创作风格演变为视角

By 浙大古盟 MuzBuz

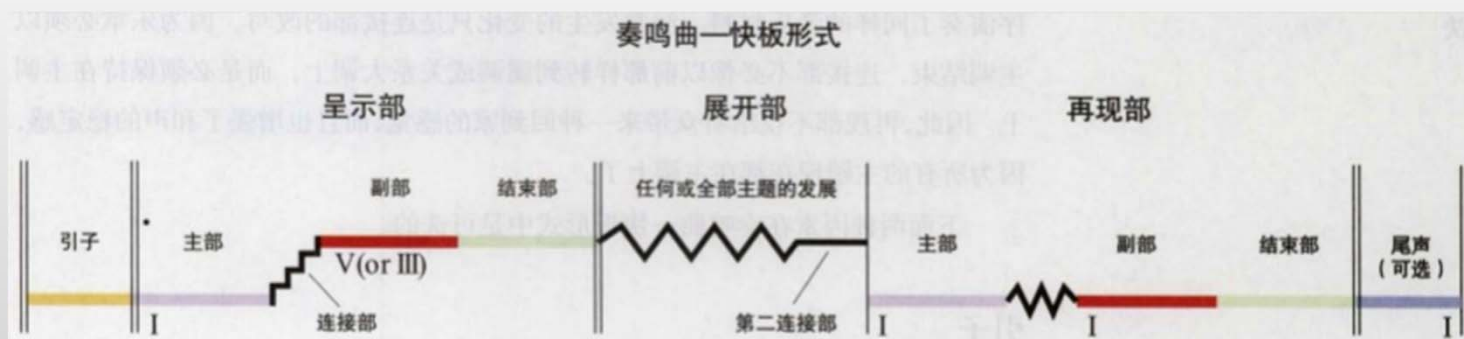
2018.4.21

回顾·引入：奏鸣曲“Sonata”

- 奏鸣曲：通常的概念
 - 器乐 (sonare/to sound) 相对于康塔塔“Cantata” (contare/to sing)
 - (带伴奏的)独奏 (巴洛克之后, 相对于交响“Sinfonia”, 协奏“Concerto”等)
- 奏鸣曲：发展
 - 最早的奏鸣曲: Arcangelo Corelli (小提琴), Domenico Scarlatti (键盘乐器)
- 奏鸣曲：作为形式 / 容器
 - 成熟的奏鸣曲体例 (见莫扎特的奏鸣曲)
 - 三乐章 (快-慢-快) ; 奏鸣曲式 (Sonata-allegro form)

古典奏鸣曲范式

- 三个乐章(movements):
- 1. Sonata – allegro form 奏鸣曲式
- 2. Slow movement (andante, adagio, etc)
- 3. Rondo 回旋曲式 (or sonata – rondo form)



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 - 三乐章 (快-慢-快); 奏鸣曲式 (Sonata-allegro form)
- 奏鸣曲：精神内涵 (形式与内容的辩证关系)
 - 奏鸣曲式: 戏剧性 (古典戏剧三一律, 集中的对比与冲突)
 - 奏鸣曲的音乐性格: 适合表现的主题与感情的深广度
 - 贝多芬的突破: 对形式的改革表现更丰富的内容 (本讲核心线索)

定义、特征

贝多芬的钢琴奏鸣曲

- 时代的十字路口：古典主义 vs 浪漫主义
 - 时代思潮·作曲家风格·作品语言（共性→→个性）
- 贝多芬：特色各异的32首钢琴奏鸣曲
 - 每一首的创作都是一次关于音乐语言的实验
 - 被誉为钢琴文献中的“圣经新约”

贝多芬早期钢琴奏鸣曲的结构

- 四个乐章（Grande Sonate 大奏鸣曲）：

1. Sonata – allegro form

2. Slow movement

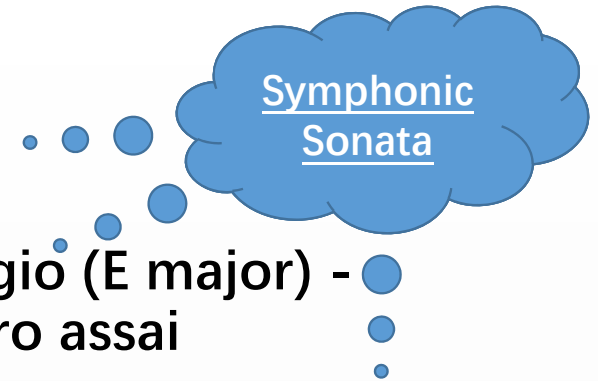
3. Minuet / Scherzo, and trio

A（小步舞曲）	B（三声中部）	A（小步舞曲）
: A: : BA:	: C: : DC:	ABA

4. Sonata – rondo form

- 相对于三个乐章的古典奏鸣曲形式
- 有时候会省去其中一个乐章，或合并两个乐章的功能
- 四个乐章是遵从交响曲范式（形式与内容的关系？）

- 3 Piano Sonatas, Op. 2 (each 4 movements)
 - No.1 in F minor (1793-95)
 - No.2 in A major (1794-95)
 - **No.3 in C major (1794-95) Allegro con brio - Adagio (E major) - Scherzo. Allegro (C major) & Trio (A minor) - Allegro assai**
- **Piano Sonata No.4 in Eb major, Op.7 ("Grand Sonata", 1796-97)**
 - I. *Allegro molto e con brio* (Eb major)
 - II. *Largo con gran espressione* (C major)
 - III. *Allegro* (Eb major) - *Trio* (Eb minor)
 - IV. *Rondo. Poco Allegretto e grazioso* (Eb major)
- 3 Piano Sonatas, Op. 10
 - No.5 in C minor ("Little Pathétique", 1795-97)
Allegro molto e con brio - Adagio molto (A-flat major) - *Prestissimo*
 - No.6 in F major (1796-98) *Allegro - Allegretto* (F minor) - *Presto*
 - **No.7 in D major (1797-98)**

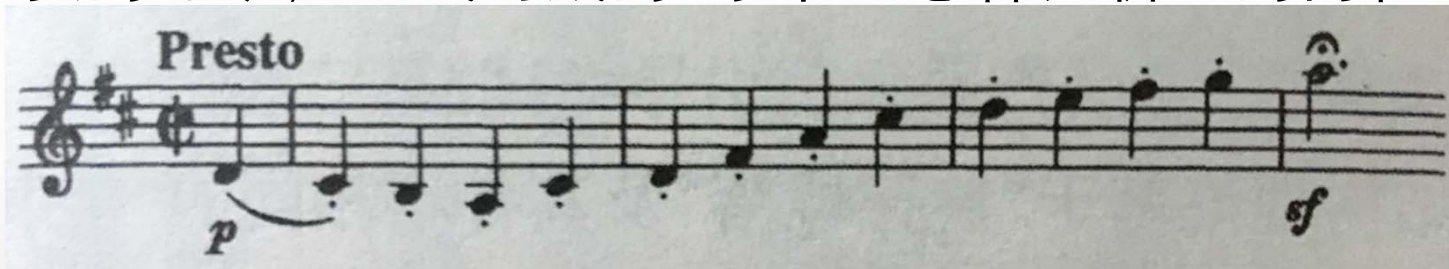


Piano Sonata in D major, Op. 10/3

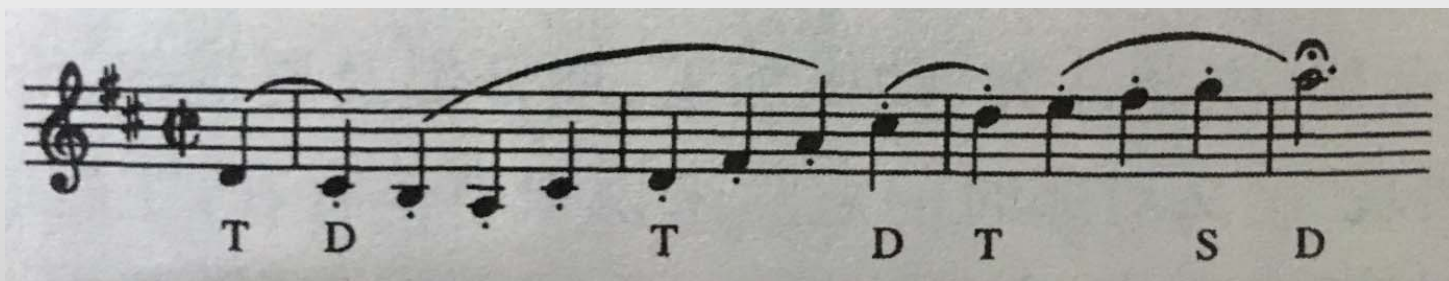
- I. Presto
 - Four-note motif
- II. Largo e mesto (D minor)
 - Massive grief: climax in the symphonic coda
 - Sonority: so rich, especially in the low register
- III. Minuet. Allegro
 - A lyrical triumph
- IV. Rondo. Allegro
 - Repeated question & expressive answer

D大调钢琴奏鸣曲 之 动机分析

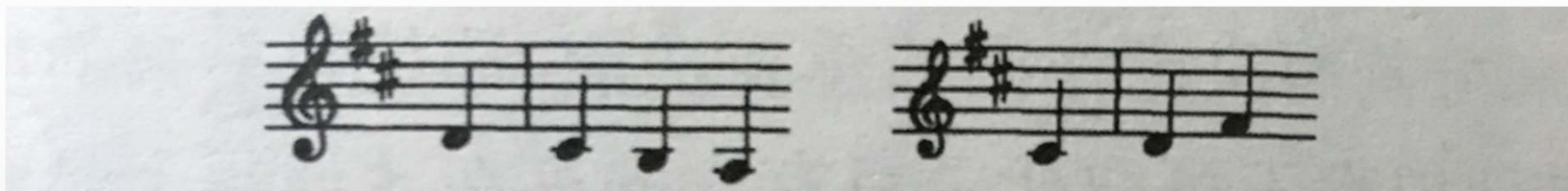
- 贝多芬：D大调钢琴奏鸣曲（op. 10之3）第一乐章开头扣人心弦的脉动，一气呵成的4小节。怎样分析它的内在结构呢？



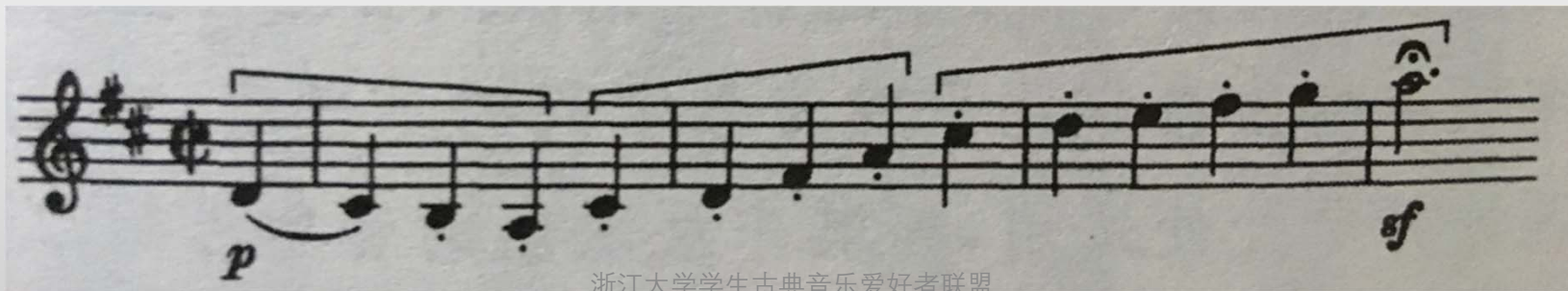
- Hugo Riemann于1918年对该乐谱中开头两个音连线要求的“Legato”，推导出以下分句线并给以和声注解：



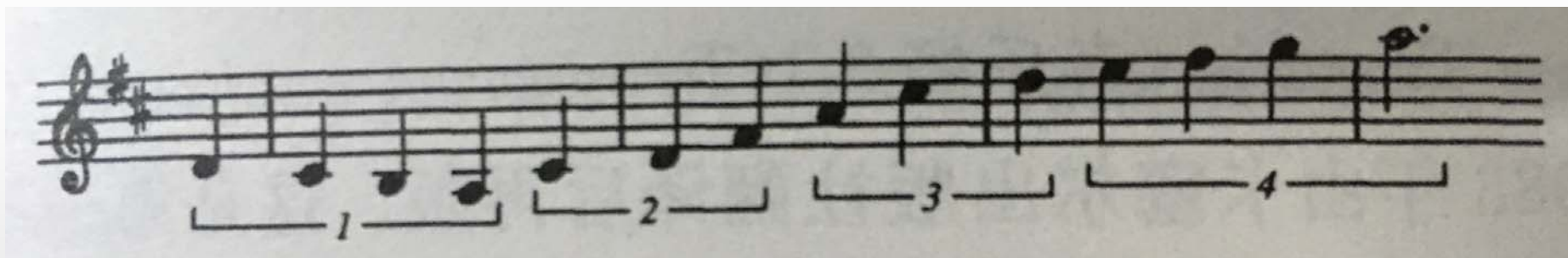
- Jürgen Uhde在1970年却强调开头素材，并概括出两个贯穿全曲的核心：



- 对Carl Dahlhaus来说，开头毫无疑问地应划分成4+4+6音组，然而他承认有这样一种可能性的存在，即第二组亦可由三音（c#-d-f#）组成，原因是它与尾声主题（f#-g-b）相一致。



- 最不可思议但却引人注目的当属Dieter Schnabel的解释，他在这里坚持四度原则



- 四个音组均以开头音组1的素材为基础，各组相互影响并作了变奏：音组4为音组1之倒影；2则取材于4，只是缺少了中间一个音；将2作倒影逆行便衍生出3

D大调钢琴奏鸣曲 之 动机展开

7. **Presto.**

p *sf* *p*

cresc. *ff.* *ff.* *ff.* *p*

- 1
- 2
- 3
- 4

贝多芬钢琴奏鸣曲 第一乐章主属走向举例

- Op. 2, no. 2: going directly to V of V
- Op. 2, no. 3: a sudden move from a half cadence on the dominant to the dominant major
- Op. 7: through the subdominant leading to the dominant minor
- Op. 10, no. 2: through V of iii
- Op. 10, no. 3: through a half cadence of relative minor
*D major (tonic) => B minor → F# cadence => A major (dominant)
=> G major (subdominant coda, reduce tension) – G minor*
- 贝多芬在不同奏鸣曲中使用了各不相同的主属关系过渡方式!!!

- Piano Sonata No.8 in C minor, Op.13 ("Pathétique", 1798)
 - Grave - Allegro di molto e con brio
 - Adagio cantabile (A \flat major)
 - Rondo. Allegro
- 2 Piano Sonatas, Op.14
 - No.9 in E major (1798)
Allegro - Allegretto (E minor) - Rondo. Allegro comodo
 - No.10 in G major (1798-99)
Allegro - Andante (C major) - Scherzo. Allegro assai
- Piano Sonata No.11 in B \flat major, Op.22 (1799-1800)
Allegro con brio - Adagio con molto espressione (E \flat major) –
Minuet (B \flat major)- Trio (G minor) - Rondo. Allegretto

世纪之交的探索

- 第一交响曲大约写于1799-1800年间
 - 3rd movement: *Menuetto (Allegro molto e vivace)* – a dance movement?
 - Characteristics of *Scherzo*: tempo, accents, dynamics, phrase lengths
- 19世纪初开始在奏鸣曲中尝试打破常规的乐章次序
- Piano Sonata No.12, Op.26 (1800–01)
 - 4 movements: ←该体例为肖邦第二钢琴奏鸣曲所效仿
 - I. *Andante con variazioni*
 - II. *Scherzo. Allegro molto*
 - III. *Marcia funebre sulla morte d'un eroe. Maestoso andante*
 - IV. *Allegro*

from the **vast tragedy**
in the slow movement
of Op. 10 / 3

Sonata *quasi una fantasia*

- Published separately Attaca
- Piano Sonata No.13, Op.27 No.1 (1800-01)
 - I. *Andante – Allegro – Tempo I*
 - II. *Allegro molto e vivace* (C minor)
 - III. *Adagio con espressione* (A-flat major)
 - IV. *Allegro vivace*
- Piano Sonata No.14, Op.27 No.2 (1801)
 - I. *Adagio sostenuto*
 - II. *Allegretto*
 - III. *Presto agitato*

- Piano Sonata No.15 in D major, Op.28 (*"Pastoral"*, 1801)
- Piano Sonata No.16 in G major, Op.31, No.1 (1802)
- Piano Sonata No.17 in D minor, Op.31, No.2 (*"The Tempest"*, 1802)
- Piano Sonata No.18 in Eb major, Op.31, No.3 (*"The Hunt"*, 1802)

A WELL-ESTABLISHED TRADITION

- 18世纪的作曲家们喜欢以三个或六个为一组发表重要的作品
- 海顿通常一次接受六部交响曲或四重奏的创作委约，而他多数的晚期钢琴三重奏和数部钢琴奏鸣曲则成三发表
- 贝多芬通常采用三个一组的方式，除了早期的六部弦乐四重奏(Op.18)
- 贝多芬钢琴奏鸣曲中的例子：Op. 2 (Nos. 1-3), Op. 10 (Nos. 5-7), Op. 31 (Nos. 16, 17 *'Tempest'*, 18 *'Hunt'*)
- 贝多芬青年时的三部钢琴三重奏 Piano Trio Op. 1
- 贝多芬中期前三部弦乐四重奏 String Quartet Op.59 “Razumovsky”
- 成三发表作品，三首相互对照衬托，彰显个性多样化

参考莫扎特的最后3部交响曲

- Piano Sonata No.15 in D major, Op.28 (*"Pastoral"*, 1801)
- Piano Sonata No.16 in G major, Op.31, No.1 (1802)
 - I. *Allegro vivace*
 - II. *Adagio grazioso*
 - III. *Rondo. Allegretto - Presto*
- Piano Sonata No.17 in D minor, Op.31, No.2 (*"The Tempest"*, 1802)
 - I. *Largo - Allegro*
 - II. *Adagio*
 - III. *Allegretto*
- Piano Sonata No.18 in Eb major, Op.31, No.3 (*"The Hunt"*, 1802)
 - I. *Allegro*
 - II. *Scherzo. Allegretto vivace*
 - III. *Menuetto. Moderato e grazioso*
 - IV. *Presto con fuoco*

- 1800-02: 钢琴奏鸣曲创作试验密集期 (No.12~18)
 - No.12: 四个乐章从单主题出发, 每个乐章使用不同曲式、不同音乐形象
 - No.13~14: 幻想曲构思方法, 乐章间连续, 一体化; No.14单动机构思
 - No.15: 朴素的诙谐感: 力度与和声的微妙安排, 约德尔(rustic)
 - No.16~18: 音乐形象反差极大, 其后十年作品所含性格面貌几近成型
- No.15 田园式的 (头尾俩乐章) 👁️ 开头: 扩大化的呈示
 - 简单动机
 - 构建短句
 - 短句重复、变化
 - 对比主题 (并置、衍生)
- No.16 幽默的开头 Comic
- No.17 哀伤的开头 Tragic
- No.18 抒情的开头 Lyric

风格style (外)
性格character (内)

呈示核心素材
引人入胜 (形成)
丰满化 (变化)

中期钢琴奏鸣曲中的浪漫元素

- 从第21钢琴奏鸣曲开始，贝多芬以新的角度回顾了他以往的创作实验，同时融入了更多浪漫主义的音乐语言
- 3个乐章？ 2个乐章？ 与第14(月光)奏鸣曲比较？ (第二乐章的作用地位)

Piano Sonata No.21 in C major, Op.53 (“Waldstein”, 1803-04)

- I. *Allegro con brio*
- II. *Introduzione: Adagio molto (attacca)*
- III. *Rondo. Allegretto moderato – Prestissimo*

Piano Sonata No.23 in F minor, Op.57 (“Appassionata”, 1804-05)

- I. *Allegro assai*
- II. *Andante con moto (attacca)*
- III. *Allegro ma non troppo – Presto*

- 早期写作的两首多芬重(在浪漫音乐)语言的奏形式 “Leichte Sonata”
 - Lyrical two-movement sonatas: Nos. 22, 24
 - Concise form: No. 25
 - Dramatic three-movement sonatas: No. 21, 23, 26 (*Logical development with the sequence of three movements altogether*)
- Piano Sonata No.26 in Eb major, Op.81a (*“Les adieux”, 1810*)
 - Originally titled „*Das Lebewohl*“. Vienna, 4 May 1809, on the departure of His Royal Highness, the esteemed Archduke Rudolf
 - I. *Das Lebewohl. Adagio*
 - II. *Abwesenheit. Adante espressivo*
 - III. *Das Wiedersehen. Vivacissimamente*

Belastungen und Veränderungen

- 1812-1817: 艰辛的岁月(发生了什么?), 大型作品创作数量减少
- Piano Sonata No.27 in E minor, Op.90 (1814)
 - I. *Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck*
(with liveliness and absolutely with sensation and expression)
 - II. *Nicht zu geschwind und sehr singbar vorgetragen*
(presented not too fast and very singable)
- Reliance on the Mozartean model of Beethoven's earliest years
 - final mvt. of Op.90: *Nicht zu geschwind und sehr singbar vorgetragen*
Tempo translation by Charles Rosen is *Allegretto molto cantabile*.
“Both tempo and character are reminiscent of the finale of op.22.”
 - final mvt. of Op.96 (Violin Sonata No.10, 1812): variation, *Poco Allegretto*

Main Topic: 贝多芬的晚期钢琴奏鸣曲

- 不同于往常的风格（贝多芬在想什么？）
- Piano Sonata No.28 in A major, Op.101 (1815-16)
- Piano Sonata No.29 in B \flat major, Op.106 (1817-18)
- Piano Sonata No.30 in E major, Op.109 (1820)
- Piano Sonata No.31 in A \flat major, Op.110 (1821)
- Piano Sonata No.32 in C minor, Op.111 (1821-22)
- 思路更广，织体复调化，动机发展方式更复杂

规模的巅峰：四乐章结构的PK

- **No.28 in A major, Op.101**
 - I. Etwas lebhaft, und mit der innigsten Empfindung. Allegretto, ma non troppo
 - II. Lebhaft. Marschmäßig. Vivace alla marcia
 - III. Langsam und sehnsuchtsvoll. Adagio, ma non troppo, con affetto
 - IV. Geschwind, doch nicht zu sehr und mit Entschlossenheit. Allegro
- **No.29 in Bb major, Op.106 ("Hammerklavier")**
 - I. Allegro
 - II. Scherzo: Assai vivace
 - III. Adagio sostenuto
 - IV. Introduzione: Largo - Fuga: Allegro risoluto

Die Große Sonate für das Hammerklavier

- **No.28 in A major, Op.101**
- I. Somewhat lively, and with the deepest emotion. Allegretto, ma non troppo
- II. Lively. March moderate. Vivace alla marcia
- III. Slowly and longingly. Adagio, ma non troppo, con affetto
- IV. Fast, but not too much and with determination. Allegro
- **No.29 in Bb major, Op.106 ("Hammerklavier")**
- I. Allegro
- II. Scherzo: Assai vivace
- III. Adagio sostenuto (*sustained*)
- IV. Introduzione: Largo - Fuga: Allegro risoluto (*resolute*)

贝多芬晚年创作特点

- 将巴洛克时期甚至更早盛行而在古典主义时期式微的复调手法引入古典主义风格最标志性的奏鸣曲式中 - 赋格段落
- 前古典时期传统：单乐思（动机）发展 - 变奏曲
 - Op. 106的动机：（e.g. 开头的）下行三度（大/小三度）
- 前古典时期传统：调式和声的再探索
- 贝多芬式幽默（粗暴的和声，强烈谐谑性）
 - 别具一格的谐谑曲乐章。Op. 106的谐谑曲是对第一乐章动机的滑稽模仿
- 槌子键琴·音域拓宽和音色丰富·柔音踏板·戏剧性的力量对比
 - Fortepiano / Hammerklavier: una corda (踩下) / tre corda (释放)
 - 出现率极高的ppp（极弱）和fff（极强）
- 钢琴奏鸣曲乐章长度（前所未有的）扩展：尤其是慢板与赋格乐章
 - Op. 106成为贝多芬这一理念发展的顶峰
 - 更强烈的多乐章结构中重心后移的倾向，前两个乐章愈发简化（见Op. 109-111）

耳聋的贝多芬：
“违背”听觉的音乐

- Piano Sonata No.30 in E major, Op.109
 - I. Vivace ma non troppo. Adagio espressivo
 - II. Prestissimo (Scherzando) (案例学习: 保证结构完整但浓缩内容)
 - III. Gesangvoll, mit innigster Empfindung. Andante molto cantabile ed espressivo (Variation)
- Piano Sonata No.31 in A \flat major, Op.110
 - I. Moderato cantabile molto espressivo
 - II. Scherzo: Allegro molto
 - III. Adagio ma non troppo. Fuga: Allegro ma non troppo
- Piano Sonata No.32 in C minor, Op.111
 - I. Maestoso - Allegro con brio ed appassionato (*blended with scherzando*)
 - II. Arietta: Adagio molto semplice cantabile (Variation)

“The last three piano sonatas were clearly conceived as a set, but Beethoven must have considered it an advantage commercially to have them published separately.”

贝多芬晚年的其他主要作品

• 迪亚贝利主题变奏曲 讨论：

• 庄严弥撒

• 第九交响曲

• 晚期弦乐四重奏

•

贝多芬创作生涯早中期的划分是否有明确的界线？这样的划分是否科学？

尝试根据你的理解来描述贝多芬（如：就钢琴音乐体裁而言）创作风格变化的过程。

谢谢大家!

Discography of Piano Sonatas by Ludwig van Beethoven (1770-1827)

Op.	Title	Key	Date	Op.	Title	Key	Date
2/1	Piano Sonata No.1	F minor	1793-95	31/2	Piano Sonata No.17 ("Tempest")	D minor	1802
2/2	Piano Sonata No.2	A major	1794-95	31/3	Piano Sonata No.18 ("Hunt")	E♭ major	1802
2/3	Piano Sonata No.3	C major	1794-95	49/1	Piano Sonata No.19	G minor	1797
7	Piano Sonata No.4 ("Grand Sonata")	E♭ major	1796-97	49/2	Piano Sonata No.20	G major	1795-96
10/1	Piano Sonata No.5	C minor	1795-97	53	Piano Sonata No.21 ("Waldstein")	C major	1803-04
10/2	Piano Sonata No.6	F major	1796-97	54	Piano Sonata No.22	F major	1804
10/3	Piano Sonata No.7	D major	1797-98	57	Piano Sonata No.23("Appassionata")	F minor	1804-05
13	Piano Sonata No.8 ("Pathétique")	C minor	1797-98	78	Piano Sonata No.24("A Thérèse")	F♯ major	1809
14/1	Piano Sonata No.9	E major	1798-99	79	Piano Sonata No.25 ("Cuckoo")	G major	1809
14/2	Piano Sonata No.10	G major	1799	81a	Piano Sonata No.26 ("Les adieux")	E♭ major	1809-10
22	Piano Sonata No.11	B♭ major	1800	90	Piano Sonata No.27	E minor	1814
26	Piano Sonata No.12 ("Funeral March")	A♭ major	1800-01	101	Piano Sonata No.28	A major	1816
27/1	Piano Sonata No.13 ("Quasi una fantasia")	E♭ major	1800-01	106	Piano Sonata No.29("Hammerklavier")	B♭ major	1816-18
27/2	Piano Sonata No.14("Moonlight")	C♯ minor	1801	109	Piano Sonata No.30	E major	1820
28	Piano Sonata No.15 ("Pastoral")	D major	1801	110	Piano Sonata No.31	A♭ major	1821-22
31/1	Piano Sonata No.16	G major	1802	111	Piano Sonata No.32	C minor	1821-22

Discography of String Quartets by Ludwig van Beethoven (1770-1827)

Op.	Title	Key	Date	Notes
18/1	String Quartet No.1	F major	1798-1800	
18/2	String Quartet No.2 ("Compliments")	G major	1798-1800	
18/3	String Quartet No.3	D major	1798-1800	
18/4	String Quartet No.4	C minor	1798-1800	
18/5	String Quartet No.5	A major	1798-1800	
18/6	String Quartet No.6	B \flat major	1798-1800	
59/1	String Quartet No.7	F major	1806	
59/2	String Quartet No.8	E minor	1806	
59/3	String Quartet No.9	C major	1806	
74	String Quartet No.10 ("Harp")	E \flat major	1809	
95	String Quartet No.11 ("Serioso")	F minor	1810-1911	
127	String Quartet No.12	E \flat major	1822-1925	
130	String Quartet No.13	B \flat major	1826	2nd version. 1st version (including Op.133) in 1825
131	String Quartet No.14	C \sharp minor	1825-1926	
132	String Quartet No.15 ("Heiliger Dankgesang")	A minor	1823-1925	
133	Große Fuge	B \flat major	1825-1926	finale to 1st version of Op.130; arranged for piano 4 hands as Op.134
135	String Quartet No.16	F major	1826	

MULTIFACETED Beethoven

- 6 Bagatelles, op. 126 (1824)
 - IV. Presto
 - V. Quasi allegretto
 - VI. Presto – Andante amabile e con moto – Tempo I
- The Ruins of Athens, incidental music, op. 113 (1811)
 - Chorus of dervishes
 - Turkish march
- *Rondo alla ingharese quasi un capriccio* in G major, op. 129
 - Rage Over a Lost Penny, Vented in a Caprice (1795~1798, incomplete)

Exotic

&

Diverse

&

Humorous