

盧炎合唱曲《大瓠》之啟發

蔡凌蕙

國立臺北藝術大學傳統音樂學系 專任副教授兼系主任

作曲家盧炎於 2000 年完成〈大瓠〉，其編制為混聲十二部合唱，將《莊子·逍遙遊》中之「大瓠」典故（「無用之用是為大用」）¹譜為樂曲，全長約十一分鐘。「無用」與「大用」有如一體兩面，作曲家也運用幾項不同技巧，使聽眾經常能在簡單的音樂中感受到二元對比。筆者將針對四個技巧層面（音高、織度、歌詞處理，以及引用）各舉數例，希望使讀者理解其趣味並獲得啟發。

一、音高

盧炎在曲譜前附上音組列表，包括三組和絃與應句之音高素材：

圖 1：音類表，左為第一組和絃，右為應句

Figure 1 shows handwritten musical notation for two groups of chords and phrases. The left group is titled '合唱曲第一組和絃' and the right group is titled '應句'. Both groups consist of 12 rows of numbers representing pitch classes (1-10, 0 for octave).

| 合唱曲第一組和絃 | | | | | | | | | | | |
|----------|----|----|----|----|----|--|--|--|--|--|--|
| 4 | 11 | 8 | 11 | 1 | 10 | | | | | | |
| 5 | 0 | 9 | 0 | 2 | 11 | | | | | | |
| 6 | 1 | 10 | 1 | 3 | 0 | | | | | | |
| 7 | 2 | 11 | 2 | 4 | 1 | | | | | | |
| 8 | 3 | 0 | 3 | 5 | 2 | | | | | | |
| 9 | 4 | 1 | 4 | 6 | 3 | | | | | | |
| 10 | 5 | 2 | 5 | 7 | 4 | | | | | | |
| 11 | 6 | 3 | 6 | 8 | 5 | | | | | | |
| 0 | 7 | 4 | 7 | 9 | 6 | | | | | | |
| 1 | 8 | 5 | 8 | 10 | 7 | | | | | | |
| 2 | 9 | 6 | 9 | 11 | 8 | | | | | | |
| 3 | 10 | 7 | 10 | 0 | 9 | | | | | | |

| 應句 | | | | | | | | | | | |
|----|----|----|----|----|----|------|----|--|--|--|--|
| 5 | 5 | 3 | 10 | 1 | 8 | 5 | 11 | | | | |
| 6 | 6 | 4 | 11 | 2 | 9 | (6) | 5 | | | | |
| 7 | 7 | 5 | 0 | 3 | 10 | (7) | 6 | | | | |
| 8 | 8 | 6 | 1 | 4 | 11 | (8) | 7 | | | | |
| 9 | 9 | 7 | 2 | 5 | 0 | (9) | 8 | | | | |
| 10 | 11 | 8 | 3 | 6 | 1 | (10) | 9 | | | | |
| 11 | 11 | 9 | 4 | 7 | 2 | (11) | 10 | | | | |
| 0 | 0 | 10 | 5 | 8 | 3 | (0) | 11 | | | | |
| 1 | 1 | 11 | 6 | 9 | 4 | (1) | 10 | | | | |
| 2 | 2 | 0 | 7 | 10 | 5 | (2) | 11 | | | | |
| 3 | 3 | 1 | 8 | 11 | 6 | (3) | 10 | | | | |
| 4 | 4 | 2 | 9 | 0 | 7 | (4) | 11 | | | | |

簡單說明「第一組和絃」，以及「應句」與「變應句」如下：

¹ 惠子謂莊子曰：「魏王貽我以大瓠之種，我樹之成，而實五石。以盛水漿，其堅不能自舉也。剖之以為瓠，則瓠落無所容。非不鳴然大也，吾為其無用而捨之。」莊子曰：「夫子固拙於用大矣，宋人有善為不龜手之藥者，世世以泝澠洗為事。客聞之，請買其方百金。聚族而謀曰：『我世世為泝澠洗，不過數金；今一朝而鬻技百金，請與之。』客得之，以說吳王。越有難，吳王使之將，冬與越人水戰，大敗越人，裂地而封之。能不龜手一也，或以封，或不免於泝澠洗，則所用之異也。今子有五石之瓠，何不慮以為大樽而浮乎江湖？而憂其瓠落無所容，則夫子猶有蓬之心也夫！」

譜 1 : mm.1-7

大 瓠

莊子：逍遙遊 1

1. 「第一個和絃」：於 1-4 小節，女高音第三部（後文簡稱 S3）以降所演唱的長音和絃，即為音類表「第一個和絃」第一列：(4, 11, 8, 11, 1, 10) — 由下而上，以一個大三和絃與一個大六度音程組成；
2. 「第一個和絃」之移位：於 5-6 小節，S3 聲部以降之長音，仍由音類表「第一個和絃」移位構成：(9, 4, 1, 4, 6, 3)，與第一列相距完全四度。
3. 「應句」（一個稍迂迴的中國五聲音階旋律）：第 1-4 小節之女高音第一、二部（後文簡稱 S1, S2），音高來自音類表「應句」第一列：(5, 5, 3, 10, 1, 8)，並外加來自「第一個和絃」的(4,1)。

「變應句」：第 4-6 小節，女低音第一、二部(A1, A2)音高來自第一列：(3, 3, 1, 9, 11, 7, 2, 8)。雖與上例「應句」音列相異，但作曲家將此二處設計為一對平行的樂句。

根據上述第 1, 2 點的觀察，可發現兩組和絃相距完全四度，使得此八個聲部於 mm.4-5 的平移完全四度，正好能與第 3 點的五聲音階旋律的兩組下行完全四度呼應。第 3, 4 點之平行樂句，則是為了使歌詞中的「惠子謂」「莊子曰」形成對稱結構。

上述結構，於此曲第 32 小節起再現，將譜 1 的和絃移高大六度，「應句」和截短的「變應句」聲部移低，先後由男低音、男高音呈現，唱出「莊子曰：夫子...」。一高一低，結構對稱，不僅提示聽眾上一段的「惠子謂」，亦顯示「惠子」與「莊子」兩人地位相當。其後第 37-39 小節男低音的「固拙於用大矣」音高亦來自變應句，但改變音高順序。

譜 2 : mm. 32-39

The musical score consists of four staves. The top three staves are vocal parts: Soprano (S), Alto (A), and Tenor (T). The bottom staff is the piano accompaniment (B). The score is in 4/4 time and begins at measure 32. The Soprano part starts with a *pp* dynamic and features a melodic line with a fermata. The Alto part also starts with *pp* and has a similar melodic structure. The Tenor part begins with *mp* and includes the lyrics '夫' (Fu) at the end of the section. The piano accompaniment features a complex rhythmic pattern with triplets and a *mp* dynamic. A large watermark 'I' is visible in the background of the score.

The image shows a handwritten musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is written on four systems of staves. The Soprano and Alto parts consist of long, sustained notes with fermatas. The Tenor part has a more active melodic line with triplets. The Bass part includes lyrics in Chinese characters: '固拙於用大矣' and '固拙於用大矣'. The score is in a key with one flat and 4/4 time.

作曲家於第 109 小節一個延長的休止之後，以第 110-111 兩小節的堆疊開始，再次於 112-114 小節以原音高結構再現「能不龜手，一也」，以提醒聽眾此處為全曲題旨。

譜 3 : mm. 108-114

tempo Primo (♩ = ca. 58)

The musical score is written for Soprano (S), Alto (A), Tenor (T), and Piano (B). It consists of two systems of staves. The first system covers measures 108-114. The second system covers measures 115-118. The tempo is marked as *tempo Primo* with a quarter note equal to approximately 58 beats per minute. The score includes various dynamic markings: *rit.* (ritardando), *pp* (pianissimo), *f* (forte), and *mp* (mezzo-piano). The lyrics are in Chinese characters.

System 1 (Measures 108-114):

- Soprano (S):** *rit.* (measures 108-110), *pp* (measure 111), *mp* (measure 114).
- Alto (A):** *rit.* (measures 108-110), *pp* (measures 111-114).
- Tenor (T):** *rit.* (measures 108-110), *f* (measures 111-114), *pp* (measures 111-114).
- Piano (B):** *f* (measures 111-114), *pp* (measures 111-114).

System 2 (Measures 115-118):

- Soprano (S):** *mp* (measures 115-118).
- Alto (A):** *mp* (measures 115-118).
- Tenor (T):** *mp* (measures 115-118).
- Piano (B):** *mp* (measures 115-118).

Lyrics:

裂地而封之 (repeated in measures 109, 110, 111, 112, 113, 114)
不痛手也 (measures 115, 116, 117, 118)

若於不同聲部以平行音程齊唱，則使該旋律保持清晰輪廓，但不限於單一音高。如譜 4 的 S1, S2, A1, A2 相隔完全四度音程平行演唱，其後 S3 與 A3 亦演唱完全四度音型，譜 5 的女聲樂句，以平行四度音程演唱，保有強烈五聲音階調式色彩而不屬於任一固定調式。

譜 4：mm. 12-15

The image shows a handwritten musical score for five voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is written in a system of five staves. The top staff is for Soprano (S), the second for Alto (A), the third for Tenor (T), the fourth for Bass (B), and the bottom for piano accompaniment. The music is in a key with one sharp (F#) and a 4/4 time signature. The tempo is marked 'mm.' (measures). The score covers measures 12-15. The lyrics are in Chinese: '雨 實 五 石 以 盛 水 泥'. The score includes dynamic markings such as 'f' (forte) and 'mp' (mezzo-piano), and articulation marks like accents and slurs. There are also numerical markings like '1, 1, 1' and '3' above some notes, possibly indicating fingerings or breath marks. The piano accompaniment consists of chords and arpeggiated figures.

譜 5 : mm. 92-99

The musical score is written in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with piano accompaniment. The lyrics for the first system are "冬... 冬... 冬... 冬...". The second system continues with the vocal parts and piano accompaniment, with lyrics "越... 人... 水... 戰...". The piano accompaniment features a steady eighth-note bass line and a more active treble line with triplets and slurs. Dynamic markings such as *p* and *f* are present throughout the score.

二、織度

作曲家常以音高與歌詞的循環，設計為等值節奏並作為次要聲部，如「以盛水漿」、「剖之剖之」、「宋人有善為不龜手之藥者」、「世世以泔澣紉為事」。如譜 6 之男低音聲部「今一朝而鬻技百金」和女低音聲部的「請與之」，此時歌詞發音可能只是音高的載體，形成一個音色上的「底色」。在此底色之上，女高音和男高音模擬即興的旋律與歌詞，皆得以被凸顯。此手法同時也大大減低了歌唱的難度。

譜 6：mm. 68-71

又如譜 7 的男高音聲部「大敗越人裂地而封之」（音量為 *pp*），同樣以一個五聲音階組成的平行四度旋律，形成波動般的和聲底色，歌詞同樣僅具音色的功能，以便襯托女低音聲部的「裂地而封之」。

譜 7 : mm. 104-107

以上兩例，皆運用對位技法，使聲部層次與節奏上的稍具複雜度，同時凸顯一個主要聲部，使得歌詞清晰易懂。

三、歌詞處理

作曲家在此曲中段運用反覆歌詞、疊字與擬聲字，為原文增添新的趣味。如第 57-66 小節以「聚族而謀」「我世世為」「為泝澗統」的循環，置於聲部之間模仿，除了擔任上文織度所言「底色」的功能，亦因為「聚」「族」「世」「泝」「澗」的唇音與齒音，而製造了特殊的音色與節奏。

譜 8 : mm. 56-59

第 71-75 小節之女聲唱「請請請請」、「與與與與」、「之之之之」，製造了音色的層次（見譜 9）。又如「冬冬冬冬冬冬」（來自「冬與越人水戰」）不僅為疊字，亦將節奏設定為由慢漸快，製造擊樂擬聲效果，如第 88-97 小節之男高音聲部（見譜 10）。

譜 9：mm. 72-75

The musical score consists of five staves. The top staff is labeled 'S' (Soprano) and contains a vocal line with lyrics '請請請請'. The second staff is labeled 'A' (Alto) and contains a vocal line with lyrics '與與與與'. The third staff is labeled 'T' (Tenor) and contains a vocal line with lyrics '之之之之'. The bottom two staves are labeled 'B' (Bass) and contain a piano accompaniment. The piano part features a triplet in the bass line. Dynamics like 'p' are indicated. The score is handwritten and includes various musical notations such as notes, rests, and slurs.

譜 10 : mm. 88-91

1. 1. (♩ = ca. 146)

四、引用

此曲第 80-88 小節「客得之，以說吳王起」，引用莫札特歌劇「費加洛婚禮」的 *Non piu andrai*，借用原曲鼓勵從軍年輕人之活潑情境，在第 80-83 小節故意調整重拍並改變和聲，而顯得些許怪異（譜 11）。

譜 11 : mm. 80-83

The image shows a handwritten musical score for measures 80-83. It consists of five staves. The top two staves are for Soprano (S) and Alto (A) voices, with lyrics: "越有難，吳王使之將". The third staff is for Tenor (T) voice, with lyrics: "說吳王". The bottom two staves are for piano accompaniment, labeled B (Right Hand) and B (Left Hand). The piano part features a rhythmic pattern of eighth notes and rests, with some triplets and dynamic markings like *p* and *p¹¹⁴*. The score is written in a key with one flat and a 4/4 time signature.

在第 84-88 小節，作曲家再藉由重疊樂句與無預警的移調，回到莫札特原來的弱起拍樂句，並且突然使用 F 大調的調性和聲，與前面的非調性色彩產生強烈差異，因此使「越有難，吳王使之將」一句受到凸顯，且製造了幽默感（譜 12）。

