

四. 貝多芬第九號小提琴奏鳴曲，作品編號四十七 《克羅采》(Kreutzer)樂曲結構與戲劇性張力的 形成：小提琴與鋼琴的呼應

貝多芬這首巨大規模的《克羅采》奏鳴曲雖然僅利用三個樂章來組成，但在每個樂章大都以重複或模進的創作手法充分擴張音樂素材，並且佈局小提琴與鋼琴戲劇性的表現。本章將從各樂章的結構分析來探討樂曲中張力的設計及小提琴與鋼琴兩項樂器之間的音樂呼應。

4.1 第一樂章

4.1.1 樂曲結構分析

表 4.1.1 (《克羅采》奏鳴曲第一樂章的樂曲結構)

快板奏鳴曲式 (Allegro Sonata-Form)			
標題	結構 [調性/級數]		主題 [樂句小節數]
持續的慢板 (Adagio Sostenuto) 3/4 拍	導奏(mm.1-18) [A Major: I-i-V/iii-iv]		Independent Introduction [4+8+6]
急板 (Presto) 2/2 拍	呈示部 (mm.18-193)	Theme 1 (mm.18-61) [a minor: iv-III-i]	a (mm.18-36) [9+9] transition /a (mm.36-44) [8] b (mm.45-61) [(4+4)+(4+4)]
		transition (mm.61-90) [i-V/V]	[(4+4+4)+(4+4)+(4+4)+2]
		Theme 2 (mm.91-176) [V-v-...-V]	c (mm.91-116) [(4+4+6)+2+(4+4)+2] transition /b (mm.116-144) [(4+7)+(4+4+4+4)] d (mm.144-176) [(5+4+3)+(5+4+3)+4+4]
		Codetta (mm.176-193) [V-i]	[(4+4)+6+4]

發展部 (mm.193–333)	素材擴張 [VI–vii– \downarrow V–(III)]	d' (mm.193–225) [8+8+9+7]
	[iv]	a'd' (mm.226–257) [4+4+4+4+4+4+4+4]
	[vi–iii–vii–iv–V]	d' (mm.257–270) [8+4]
	Codetta (mm.300–313) [V]	b' (mm.270–300) [(4+4)+ (4+4)+ (4+4)+(3+3)]
	Retransition (mm.313–343) [i ₇ –VI]	episode (mm.313–323) a'' (mm.323–343)
再現部 (mm.344–517)	Theme 1 (mm.344–382) [iv–III–i]	a (mm.333–353) transition' /a (mm.354–366) b (mm.366–382)
	transition (mm.382–411) [i–V]	
	Theme 2 (mm.412–497) [I–i–... –i]	c (mm.412–437) transition /b (mm.437–465) d (mm.465–497)
	Codetta (mm.497–517) [i]	
Coda (mm.518–599)	[N ₆ –V]	mm. 517–532
	[iv ₆ –V] [i– \downarrow ii–i] [i]	a''' mm.532–559 b'' mm.559–582 codetta mm.582–599

4.1.2 張力發展的設計

貝多芬在這個樂章常以模進的音型與重覆的和聲進行來擴增戲劇性張力的能量，最明顯的譜例為：

第 13–19 小節 (譜 4.1.1)，導奏到 Presto 呈示部第一主題的连接：半音動機上下級進的模進音型分別終止在 V/iii 與 v/iii 以及 iv 將樂段結束於不穩定的和聲上並產生懸疑氣氛的張力；Retransition 樂段第 336–344 小節也用重覆的級進音型來累積張力。

譜 4.1.1 (貝多芬，作品四十七，第一樂章，第 8–21 小節)

The musical score for measures 8-21 of Beethoven's Op. 47, first movement, is presented in a three-staff format. The top staff is for the violin, the middle for the piano, and the bottom for the bass. The key signature is one sharp (F#) and the time signature is 2/4. The score begins with a piano introduction (measures 8-12) and transitions into the first theme (measures 13-21) marked 'Presto'. The piano part features a chromatic descending sequence of chords: G major (V), E minor (iii), C major (V), A minor (iii), F major (V), D minor (iii), B major (V), and G major (V). The violin part has a chromatic descending line: G4, F#4, F4, E4, D4, C4, B3, A3, G3. Dynamics include cresc., sf, p, and sf. The tempo is marked 'Presto'. The score ends at measure 21 with a double bar line.

第 121–144 小節 (譜 4.1.2)，呈示部第二主題的 transition 樂段：利用相同的八分音符動機音型模進發展分別在第 124、128 與 144 小節到達 V 和聲，這三次重覆的推進力量促使第 144 小節建立在 V 的主題樂句充滿張力的表現；再現部的第 442–465 小節則以 V-i 的重覆和聲進行製造相同的效果。

譜 4.1.2 (貝多芬，作品四十七，第一樂章，第 115-148 小節)

The image displays a page of musical notation for the first movement of Beethoven's Op. 47, No. 1. The score is written for piano and includes the following elements:

- Tempo and Dynamics:** The piece begins at measure 115 with the tempo marking "Adagio" and dynamic "p". It then transitions to "Tempo I." with a "cresc." (crescendo) marking. The score includes various dynamic markings such as *p*, *f*, and *sf* (sforzando).
- Measure Numbers:** The score is divided into systems, with measure numbers 115, 122, 127, 133, 139, and 143 clearly marked at the beginning of their respective systems.
- Key Signature:** The key signature changes from D major to E major at measure 143.
- Notation:** The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. It also includes performance instructions like "cresc." and "Tempo I."

4.1.3 戲劇性張力的呼應

第一樂章裡，貝多芬常用小提琴與鋼琴交替互換角色來完成一個樂句的進行。在這之間透過創作手法的設計呈現出音樂的戲劇性：

1. 調性和織體的對比：

導奏的第 1-7 小節 (譜 4.1.3) 利用小提琴淡薄的和聲配置演奏大調明亮的色彩；而鋼琴厚重的和聲配置在第一個和絃雖承接了大調的和聲，但隨即轉而演奏小調黯淡的和聲色彩。另外，呈示部的第 91-114 小節 (譜 4.1.4) 小提琴拉奏的旋律樂句建立在 V 大和絃的和聲上，鋼琴重覆的樂句則轉為 v 小和絃的色彩；再現部第 412-435 小節亦同。

譜 4.1.3 (貝多芬，作品四十七，第一樂章，第 1-7 小節)



譜 4.1.4 (貝多芬，作品四十七，第一樂章，第 91-114 小節)



2. 音型和音域的拉扯：

呈示部的第 45–60 小節(譜 4.1.5)、第 128–137 小節(譜 4.1.6)、第 156–160 小節(譜 4.1.7)，以及再現部的第 449–458 小節、第 477–488 小節、第 547–558 小節等亦同。小提琴與鋼琴相同的音型利用交替輪流的方式在不同的八度音域間並行。

譜 4.1.5 (貝多芬，作品四十七，第一樂章，第 43–60 小節)

The image shows a musical score for measures 43 to 60. It consists of three systems of staves. Each system has a single treble clef staff and a grand staff (treble and bass clefs). The music is in a minor key. The first system starts at measure 43 and ends at 48. The second system starts at measure 49 and ends at 54. The third system starts at measure 55 and ends at 60. The score includes dynamic markings such as *p* and *pp*, and various fingerings are indicated by numbers 1-5.

譜 4.1.6 (貝多芬，作品四十七，第一樂章，第 127–137 小節)

The image shows a musical score for measures 127 to 137. It consists of two systems of staves. Each system has a single treble clef staff and a grand staff (treble and bass clefs). The music is in a minor key. The first system starts at measure 127 and ends at 132. The second system starts at measure 133 and ends at 137. The score includes dynamic markings such as *sf* and various fingerings are indicated by numbers 1-5.

譜 4.1.7 (貝多芬，作品四十七，第一樂章，第 156-160 小節)

Musical score for measures 156-160 of the first movement of Beethoven's Op. 47, No. 1. The score is in 3/4 time and features a piano part with a strong rhythmic pattern of eighth notes and a violin part with a melodic line. The dynamic markings are *sf* (sforzando) throughout.

3. 音型和織體的堆疊：

導奏的第 8-12 小節(譜 4.1.8)、再現部的第 354-361 小節(譜 4.1.9)，小提琴和鋼琴相互運用連續終止式和絃模進方式製造張力。

譜 4.1.8 (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 3/4 time and features a piano part with a strong rhythmic pattern of eighth notes and a violin part with a melodic line. The dynamic markings include *cresc.*, *sfp*, *sf*, and *p*.

譜 4.1.9 (貝多芬，作品四十七，第一樂章，第 349-367 小節)

Musical score for measures 349-367 of the first movement of Beethoven's Op. 47, No. 1. The score is in 3/4 time and features a piano part with a strong rhythmic pattern of eighth notes and a violin part with a melodic line. The dynamic markings include *rall.*, *rallent.*, *sf*, *a tempo*, and *f*.

4.2 第二樂章

4.2.1 樂曲結構分析

表 4.2.1 (《克羅采》奏鳴曲第二樂章的樂曲結構)

附變奏的行板 (Andante con Variazioni) 2/4 拍				
主題 (mm.1-54)	第一變奏 (mm.55-81)	第二變奏 (mm.82-108)	第三變奏 (mm.109-135)	第四變奏 (mm.136-235)
a (mm.1-8) [Pn]	[Pn]	[Vn]	[Pn+Vn]	i (mm.136-143)
a (mm.9-16) [Vn]	c (mm.55-62)	e (mm.82-89)	g (mm.109-116)	i (mm.144-151)
b (mm.17-27) [Pn]				k (mm.152-162)
a (mm.27-35)	d (mm.63-73)	f (mm.90-100)	h (mm.117-127)	i (mm.163-171)
b (mm.36-46) [Vn]	c (mm.73-81)	e (mm.101-108)	g (mm.128-135)	k (mm.172-181)
a (mm.47-54)				i (mm.182-189)
				x (mm.190-200)
				a' (mm.201-204)
				y (mm.205-227)
				a'' (mm.228-235)
F Major	F Major	F Major	f minor	F Major

4.2.2 主題與變奏之間的關係

第二樂章主題與變奏的段落曲式皆為反覆的二段式 (rounded binary form)，樂段之間貝多芬利用節奏基本時值分割 (diminution) 的變化來裝飾旋律的進行。主題是以八分音符為樂曲進行的脈動；第一變奏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；第二變奏則縮減為三十二分音符的快速音型；第三變奏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。由此可發現，當音符時值越小，音樂滾動的速度越快而張力就此產生。

此外，第三變奏和第四變奏運用平行大小調 (Minore / Maggiore) 音色明暗的互換，讓整個樂曲的進行除了節奏緊湊變化的張力外，更多加了和聲色彩輪替的張力。樂曲進行到第二變奏的三十二分音符快速音型，音樂滾動的速度已經讓張力累積到相當的能量，為了使樂曲繼續發展貝多芬在第三變奏瞬間以轉調與改變旋律風格的方式解決之前所累積的張力。第四變奏終曲般的設計，音樂回到大調並將之前變奏段落出現過的節奏型態混合使用以達到終結的表現。

4.2.3 旋律歌唱的呼應

不同於之前第一樂章強調樂句中樂器競爭所產生的張力，第二樂章大多利用完整樂句的平行歌唱製造出樂器之間不同音色的呼應(譜 4.2.1，譜 4.2.2)。

譜 4.2.1 (貝多芬，作品四十七，第二樂章，第 1-15 小節)

The image shows the first 15 measures of the second movement of Beethoven's Op. 47, 'Andante con Variazioni'. The score is in 2/4 time and features a piano accompaniment with a cantabile melody in the right hand. The tempo is marked 'Andante con Variazioni'. The score includes dynamic markings such as *p*, *sf*, *cresc.*, and *tr*. The melody is characterized by a series of eighth-note patterns that create a sense of parallel motion between the hands.

譜 4.2.2 (貝多芬，作品四十七，第二樂章，第 109-118 小節：變奏三)

The image shows the third variation (Var. III) of the second movement of Beethoven's Op. 47, measures 109-118. The variation is in 2/4 time and features a piano accompaniment with a cantabile melody in the right hand. The tempo is marked 'Andante con Variazioni'. The score includes dynamic markings such as *p*, *sf*, *cresc.*, *espress.*, and *tr*. The melody is characterized by a series of eighth-note patterns that create a sense of parallel motion between the hands.

4.3 第三樂章

4.3.1 樂曲結構分析

表 4.3.1 (《克羅采》奏鳴曲第三樂章的樂曲結構)

塔朗特拉舞曲 (Tarantella ¹) 風格的奏鳴曲式 (Sonata-Form) : (A Major)---類似觸技曲 (Toccatà) 映象的旋律線條。			
標題	結構 [調性/級數]		主題 [樂句小節數]
終曲 急板 (Finale. Presto)	呈示部 (mm.1-177)	Theme 1 (mm.1-42) [A Major: I-IV-I]	a (mm.1-18) [9+9] transition /a (mm.18-28) [4+6] b (mm.28-42) [(4+4)+4+2]
		transition (mm.42-62) [vi-V-V/V]	[(4+4)+4+(4+4)]
		Theme 2 (mm.62-148) *素材與 Theme 1 相似* [V-V/VI-IV-I-V-V/V-V]	c (mm.62-94) [(4+4)+(4+4)+ (4+4)+(4+4)+2] transition /b (mm.94-127) [(4+4)+ (4+4)+2+(4+4)+5] d (mm.127-147) [(7+1)+(7+6)]
		Codetta (mm.148-178) [V]	b'
	發展部 (mm.177-290)	素材擴張 [i- ₄ III-iv-V- ₄ VI-...-V]	a' (mm.177-186) c' (mm.186-206) transition /c (mm.206-214) b'' (mm.214-230) transition /a (mm.230-245) codetta (mm.245-290)
	再現部 (mm.291-454)	Theme 1 (mm.291-323) [I-IV-I]	a (mm.291-305) transition /a (mm.305-313) b (mm.313-323)
		transition (mm.323-339) [vi ₇ -V]	

¹ 塔朗特拉舞曲，源自於義大利南部的地方舞蹈，通常出現在奏鳴曲或組曲的終樂章。以快速的六八拍為節拍主體，樂句的結構規則，而旋律以自然或半音音階級進進行，並加鄰音裝飾。

c 主題

d 主題

4.3.3 節奏韻律的呼應

此樂章以塔朗特拉舞曲的律動支配樂器間主題的穿梭，小提琴與鋼琴利用平行及類似對位的各自表述(譜 4.3.2)及交替連接(譜 4.3.3)手法來完成樂句的進行。

譜 4.3.2 (貝多芬，作品四十七，第三樂章，第 1-15 小節)

譜 4.3.3 (貝多芬，作品四十七，第三樂章，第 24-39 小節)