

VOICE AND GENRE IN BEETHOVEN'S
DEUX GRANDES SONATES POUR LE CLAVECIN OU PIANO-FORTE
AVEC UN VIOLONCELLE OBLIGÉ

Jungsun Kim, B.M.

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APPROVED:

John Michael Cooper, Major Professor
Margaret Notley, Committee Member
Deanna Bush, Committee Member
James C. Scott, Dean of the College of Music
Sandra L. Terrell, Dean of the Robert B. Toulouse
School of Graduate Studies

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This paper examines the generic aspect of Beethoven's Opus 5 Cello Sonatas (1796) from structuralist and post-structuralist perspectives, and explores the works from these viewpoints in order to gain insights into how the sonatas function as autonomous musical texts rather than historiographic documents of Beethoven's biography or transitional contributions in the development of the genre of the solo sonata as it was later cultivated. The insights offered by these perspectives argue for a reconsideration of the conventional notions of "work" and "text," which underscore the doctrine of work-immanence. This perspective also offers insights that have proven elusive when the works are considered primarily in the context of the historical-biographical construct of Beethoven's three style-periods. By applying the aesthetic practice of expressive doubling prevalent at the turn of the nineteenth century to Beethoven's Opus 5 Sonatas, a deeper understanding of the constellation of the duo sonatas in accompanied keyboard literature will be attained. Also, by illuminating the relational nature of meaning realized within a textual framework, this study attempts to enlarge the restricted scope of interpretation conventionally imposed on the Opus 5 sonatas.

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INTRODUCTION

Dimensions of Meaning in Beethoven's Op. 5

Beethoven published three *opera* of sonatas for piano and cello: the first two (Op. 5) date from 1796, the third (Op. 69) dates from 1808, and the last two (Op. 102) date from 1815. These *opera* have been subjected to a small number of scholarly writings from a limited variety of perspectives. Some commentators have viewed them in terms of a historical transformation of the cello's role from a continuo instrument to the soloistic "obligato accompaniment,"¹ suggesting the change of genre from the eighteenth-century accompanied sonata to its later counterpart as it was cultivated in the mid- and late-nineteenth century.² Others, such as Lewis Lockwood, have viewed the sonatas primarily in terms of Beethoven's biography, interpreting them as manifestation of each of his three style-periods.³ Interpretations of these sonatas have consistently proceeded from these two viewpoints.

This study examines Beethoven's Opus 5 Cello Sonatas (1796) in order to explore the interpretive possibilities that emerge when one sets aside the ideological strictures

¹ Edward J. Szabo, "The Violoncello-Piano Sonatas of Ludwig van Beethoven" (Ed. D., Columbia University, 1966).

² Walter Willson Cobbett's article on "Violoncello" in his *Cobbett's Cyclopedic Survey of Chamber Music*, 2nd ed., (London: Oxford University Press, 1963), states that "with Beethoven came to first sonatas of true musical importance for piano and 'cello, and it is interesting to see with what speed and freedom he developed the possibilities of the string instrument, using it in all registers even in the first sonata." Also, Mara Parker, in her "Soloistic Chamber Music at the Court of Friedrich Wilhelm II: 1786-1797" (Ph. D., Indiana University, 1994), states that "Beethoven is the first composer to write true duo sonatas for the piano and cello, and in Op. 5 he completes the process begun by Haydn and Mozart in their string quartets and piano trios of serving the function of the cello as an accompanying bass instrument."

³ Lewis Lockwood, "Beethoven's Early Works for Violoncello and Pianoforte: Innovation in Context," *Beethoven Newsletter* 1 (1986), 17-21; "Beethoven's Early Works for Violoncello and Contemporary Violoncello Technique," in *Osterreichische Gesellschaft für Musik* (Beitrage, 1976-78); "Beethoven's Emergence from Crisis: the Cello Sonatas of Op. 102 (1815)," in *The Journal of Musicology* 16 (1998). Eytan Agmon, "The First Movement of Beethoven's Cello Sonata, Op. 69: The Opening Solo as a Structural and Motivic Source," in *The Journal of Musicology* 16 (1998), 394. Focusing on the generative thematic treatment in Beethoven's sonata movements in the middle period, Eytan's analysis on the first movement of Op. 69 shows how the opening solo functions as a structural and motivic source.

imposed by two historical-interpretive perspectives: the model of Beethoven's three style-periods and the doctrine of work-immanence. After all, the former is a posthumous construct formulated to present Beethoven's personality and creativity as parts of a unified historical identity, and the concept of work-immanence (as explained, for example, by Carl Dahlhaus⁴) permits interpretation only in the light of that posthumously constructed image of Beethoven's compositional development. Instead, this study explores the Cello Sonatas as musical "texts,"⁵ with particular attention to the issue of voicedness and the technique of expressive doubling as guidelines for interpretation. Such a perspective offers insights into a more reasonable constellation of the Op. 5 sonatas in the accompanied keyboard literature and enlarges the restricted scope of interpretation by illuminating the relational nature of meaning realized in a textual network.

Voicedness as a Methodological Key

The issue of "voices" as modes of a subject's "enunciation" or certain gestures experienced in music has been raised in recent musicological discourse. Carolyn Abbate, one of the leading figures in this line of study, defines "deafness" as "an inability to interpret the sounds that thrash the air, or the black notes that wind across the pages of scores."⁶ This description perceptively reflects the impossibility of locating stable, objectively verifiable meaning within musical texts and implies the need for awareness of "voice(s)" underlying the phenomenal surface of a text. The concept of "voicedness" has

⁴ Carl Dahlhaus, *Foundations of Music History* (Cambridge: Cambridge University Press, 1983), 32.

⁵ Barthes, "From Work to Text," 155-164.

⁶ Carolyn Abbate, *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century* (Princeton: Princeton University Press, 1991), 125.

prompted a widespread reconsideration of the traditional notions of "work" and "text" in musical scholarship.

“Text” has traditionally been understood to denote a material inscription of a "work," that gives permanence and stability to authoritative meaning of the work.⁷ This commonsensical view of the relationship between work and text has been reassessed by literary and cultural theorists since the emergence of Saussurean linguistics.⁸ Saussurean linguistics emphasizes the relational nature of meaning (signified) and of text (signifier) within a language conceived at any one moment of time by suggesting that signs are non-referential and arbitrary, and by maintaining that “meaning” resides in the systematic structure; by contrast, the traditional concept of “text” denotes only the referential "signifier" in relation to work as "signified," by reinforcing the ability of this sign to convey the meaning intended by the author. The process of discerning meaning in a text, what we generally consider interpretation, therefore, becomes a process of tracing the multiple relations of signs within a synchronic system. This view of semiotics has in turn initiated further critical and cultural movements including structuralism and, later, post-structuralism, in which the term "intertextuality" was initially used to refute structuralism's faith in criticism's ability to acquire stable meaning through the systematic features of language.⁹

The divergence manifested in structuralist and post-structuralist approaches to "voicedness" might help us avoid a one-dimensional understanding of Beethoven's

⁷ Graham Allen, *Intertextuality*, (New York: Routledge, 2000), 62.

⁸ Allen, *Intertextuality*, 8.

⁹ Allen, *Intertextuality*, 3.

works, whose "meaning(s)" have mostly been limited to the traditional concept of "text" and "work" with the authoritative figure of the composer as *a final signified*.¹⁰

Despite substantively different and sometimes contradictory assumptions and aspirations, structuralist and post-structuralist approaches alike offer useful insights as we seek to interpret musical texts; consequently, this paper will draw on both approaches. Since all musical artworks possess distinctive features and peculiar constellations of stylistic elements inherent in the musical language of their time, and since these constellations all require adequate systematic means or procedures of examination of their essential characteristics, it is necessary to consider these particular features of every text. Moreover, listeners' expectations vary depending on each listener's interests and viewpoints, so that, naturally, there are needs for various approaches suitable to each of their individual dispositions. By extension, the meanings or voices of Beethoven's Opus 5 Sonatas may lead in multiple, highly divergent directions.

"Work," "Text," and Beethoven's Style-Periods

Music historiography has treated Beethoven as a symbolic figure whose work represents the totality of the artist, and has tended to view his compositions as works imbued with primarily biographical meaning. Consistently portrayed as a mythic figure of the *complete hero*, the historical Beethoven -- the biographical Beethoven -- has assumed all the traits of meaning, which might be summarized in terms of a *bio-mythology*.¹¹ Accordingly, the notion of several successive manners within Beethoven's oeuvre -- the three distinctive style-periods -- has persisted, connoting that these

¹⁰ Roland Barthes, "The Death of the Author," *Image - Music - Text*, 147.

¹¹ Barthes, "Musica Practica," 150-151.

characteristic musical idioms concur with changes he experienced over the course of his life.¹² Consequently, works of the so-called “early” period have been generally undervalued because of their early position in the image of Beethoven’s artistic development portrayed by the three style-periods.

Concerning the Opus 5 Sonatas (1796), Lewis Lockwood points out the problematical viewpoint of traditional Beethoven biography and criticism: Beethoven's early works in all genres have often been portrayed much more as forerunners of later greatness than as significant products of their own time and circumstances.¹³ Lockwood states that the two sonatas of opus 5 are innovative in genre and structure and that historically they are the first true sonatas for cello and piano in the fully developed so-called Classical tradition.¹⁴ Although he acknowledges the rise of the violoncello as a solo instrument after ca. 1740, Lockwood emphasizes that neither Haydn nor Mozart, as Beethoven's central artistic models, ever had occasion to adapt their accompanied sonata styles to this instrumental combination.¹⁵ However, this tendency to distinguish the three Viennese composers' style as a higher level of compositional intensity that constitutes a unified language and culminates in the *early* works of Beethoven needs to be examined more carefully. By disregarding matters that are not directly relevant to the composer’s biography and the work’s position in that biography, Lockwood concludes that Beethoven was the founder of the genre of the cello sonata in the modern sense. Consequently, the focus on the composer's ability to create a new genre with his innovation in his early period suppresses the voices recognizable through the

¹² Barthes, "Musica Practica," 150-151.

¹³ Lewis Lockwood, "Beethoven's Early Works for Violoncello and Pianoforte: Innovation in Context," *Beethoven Newsletter* 1 (1986): 17-21.

¹⁴ Lockwood, "Beethoven's Early Works for Violoncello and Pianoforte: Innovation in Context," 18.

accompanied keyboard sonata's generic "systems out of which they can be said to have been constructed."¹⁶

The Opus 5 sonatas, at any rate, manifest peculiar features that distinguish them from the earlier sonata repertoire. Yet, invariably, the cello's soloistic function has been the basis on which one could simply speak of a historical transformation of the genre into a modern chamber idiom, identified with a fully developed Classical style. Although such generalizations concerning the subordinate function of the cello in the pre-Beethoven period have been known to be assumptions derived from the selective evidence provided by the corpus of works in the genre by Haydn and Mozart,¹⁷ the belief that Beethoven's originality was accountable for the de facto invention of a wholly new genre seems too appealing to reject.

To be sure, such a conventional exploration offers its fair share of rewards -- yet such an explanation is, in a very real sense, limited because it applies above all to the composer's biography and the large-scale history of the genre of the sonata. This study proposes to supplement the conventional view by treating Beethoven's Opus 5 Sonatas not primarily as biographical artifacts or specimens belonging to a larger set of evolutionary developments, but as living musical texts -- texts whose interest and musical rewards exist independently of the traditional view of the Opus 5 Sonatas.

¹⁵ Lockwood, "Beethoven's Early Works for Violoncello and Pianoforte: Innovation in Context," 18.

¹⁶ Allen, *Intertextuality*, 97.

¹⁷ Katalin Komlós, "The Function of the Cello in the Pre-Beethovenian Keyboard Trio," in *Studies in Music Australia* 24 (1990), 27-46. Also, Komlós discusses that the keyboard part's prominence is the common feature of the entire repertory and that the function and importance of the strings varies greatly from one composer to another, and sometimes even within the oeuvre of a single composer.

VOICEDNESS AND GENRE: A STRUCTURALIST APPROACH

Structuralist analysis, rooted in Saussurean linguistics, seeks to discover the meaning of each individual narrative by assessing the text in relation to the synchronic system, which controls narrativity. In Saussurean terms, each individual narrative or specific utterance is denoted as *parole* and the system that allows the realization of the individual utterances as *langue*.¹⁸ In opposition to this abstract system of rules and codes, *langage* refers to the sum total of all actual acts of *parole*.¹⁹ Musically speaking, definable attributes of principles -- such as of sonata form, variation, ostinato, rondo, etc. -- applied and prevailed in a certain time period of compositional procedure as well as definable formal structures of a work can be seen as a *langue*; each specific activation of synchronic status of the principles of that *langue* -- that is, each *musical text* -- as a *parole*; and the total sum of musical works applicable to the synchronic system as its *langage*. Thus, following Saussurean theory, to find a meaning or meanings of musical work is to analyze or disassemble a piece according to its presumed formal structure or principle (*langue*) and to explain or regroup the disjoined units (*parole*) by relating them to the synchronic system.

Accordingly, the first task of structuralist approaches is to reformulate an idea or *langue* within the already existing structure which seems most germane to any particular object of inquiry and interpretation. This might sound arbitrary or subjective, but if a "musical creation" is not considered as an "ideal object with an immutable and unshifting

¹⁸ Allen, *Intertextuality*, 9.

¹⁹ Allen, *Intertextuality*, 17.

real meaning,"²⁰ the practical manner of structuralism is indispensable, offering a valid system for pursuing meaning in musical works. In fact, any given newly created structure can function as a description and explanation of the original structure by its very act of rearrangement, despite any internal incongruencies indebted to the systematic a relational nature of text.²¹ This essential feature of structuralist methodologies emphasizes the nature of works as "particular articulations of an enclosed system," i.e. as *paroles* rather than original, unitary wholes, so that the individual text's significance can be adequately explicated in terms of systematic relations, *langue*.²² Consequently, a work in the context of displayed "reality," rather than signified "real," can be experienced in various ways through a process of demonstration.²³

One of the primary *loci* for this sort of meaning may lie in the issue of the voice(s) operative in a composition: the implicit or explicit sources of utterance within that work. Abbate specifies "voice" as a sense of certain isolated and rare gestures in music that may be perceived as modes of subjects' enunciations.²⁴ This approach emphasizes music as embodied within the live performance of a work, and thus removes from the foreground where the privilege conventionally granted to presumed utterances of the composer. On the other hand, Edward T. Cone, whose approach needs to be

²⁰ Dahlhaus, "Problems in Reception History," *Foundations of Music History*, 150.

²¹ Allen, *Intertextuality*, 96-97. French theorist Gérard Genette elaborates on Claude Lévi-Strauss's notion of the *bricoleur*: "literary 'production' is a *parole*, in the Saussurean sense, a series of partially autonomous and unpredictable individual acts; but the 'consumption' of this literature by society is a *langue*." Therefore, Allen summarizes, both critic and author can be seen as *bricoleurs*: the author takes elements of the enclosed structure and arranges them into the work, obscuring the work's relation to the system; conversely, the critic takes the work and returns it to the system, illuminating the relation between work and system obscured by the author.

²² Allen, *Intertextuality*, 96-97.

²³ Jacques Lacan, quoted in Barthes, "From Work to Text," 157.

²⁴ Hawthorn, quoted in Allen, *Intertextuality*, 219. In linguistics, subject of enunciation is distinguished from the subject of utterance, which can be said to be the actual person who performs an act of communication. This difference involves "the particular, time-bounded act of making a statement, and the

distinguished from the one derived from Saussurean linguistics, delineates the idea of the complete musical persona arising from a compound medium of the vocal and the instrumental, which he calls *the composer's persona*, associated with the voice of an author's virtual utterance.²⁵ Cone introduces the concept of art song as an utterance of the composer's voice through the story of Goethe, who preferred Zelter's simple strophic setting to Schubert's music because the latter conveys more of the composer's imaginative reading of the poem through *the complete musical persona*.²⁶ Cone's comparatively open approach to art song -- i.e., works made of poetic and musical texts -- through the idea of *persona*, however, manifests the deep-rooted view of author-centered interpretation by consistently coming back to the composer's voice. But, if we consider Schubert as someone who creatively *composed* rather than simply *read*²⁷ Goethe's poem, it seems more appropriate to approach his settings in the spirit in which they were created than to seek the composer's ultimate utterance.

As can be seen in these diametrical postulations, one may pursue meaning(s) by concentrating on certain themes most appropriate to the inquiry at hand. For example, when Jonathan Kramer analyzes Beethoven's String Quartet Op. 135,²⁸ his contemplation of voice lies in the nature of various musical times because "musical time"²⁹ is conditioned by its cultural process, so that music is meaningful primarily through time. In

verbal result of that act, a result which escapes from the moment of time and from the possession of the person responsible for the act."

²⁵ Edward Cone, *The Composer's Voice* (Berkeley: University of California Press, 1974), 18

²⁶ Cone, *The Composer's Voice*, 18, 20.

²⁷ Allen, *Intertextuality*, 68.

²⁸ Jonathan D. Kramer, "Multiple and Non-Linear Time in Beethoven's Opus 135," *Perspectives of New Music* 11 (1973), 122-145.

²⁹ Kramer, "Multiple and Non-Linear Time in Beethoven's Opus 135," 123. Kramer, adducing Susanne Langer, stresses that clock-time is but one type of time and that "musical time" is not "absolute time." In *The Time of Music: New Meanings, New Temporalities, New Listening Strategies* (New York: Schirmer Books, 1988), Kramer argues specifically the interaction between musical and absolute time, not in the replacement of one by the other.

his analysis, Kramer investigates each *parole* of Opus 135 (thematic, transitional, cadential passages, etc.) by considering "out-of-context functionality in music,"³⁰ which implies that musical time is also non-linear, as the basis for its synchronic system (*langue*); he asserts that the musical time of Opus 135 is a reflection of its periodic social structure. Kramer's analysis attempts to justify the assumptions underlying the time-scrambled view of Opus 135 as a mirror of the birth of conflict in the social-time structure that originated in the social upheavals of the day.³¹ By subsuming the multiple and non-linear succession of each *parole* at the height of its social-time structure, Kramer finds the meaning of Opus 135 as its capacity to survive the changes in cultural, social attitudes and to communicate with and influence contemporary music in its treatment of time.³²

Lawrence Kramer, in his *Music as Cultural Practice, 1800-1900*, introduces a structuralist approach under the name of "structural tropes"³³ through the two-movement piano sonatas of Beethoven (Opp. 54, 78, 90, and 111).³⁴ Kramer's analysis, based on the two-movement structure as "a certain cultural/historical framework,"³⁵ treats the piano

³⁰ Kramer, "Multiple and Non-Linear Time in Beethoven's Opus 135," 132.

³¹ The political revolutions in America and France and the Industrial Revolution in which a well-ordered hierarchy of social time was falling into conflict.

³² Kramer focuses on our understanding of Beethoven's music rather than seeks for what it meant in the composer's time.

³³ Lawrence Kramer, *Music as Cultural Practice, 1800-1900* (Berkeley: University of California, 1990), 10. According to Kramer, "structural tropes" are "the most implicit and ultimately the most powerful of hermeneutic windows." "By *structural trope* I mean a structural procedure, capable of various practical realizations, that also functions as a typical expressive act within a certain cultural/historical framework. Since they are defined in terms of their illocutionary force, as units of doing rather than units of saying, structural tropes cut across traditional distinctions between form and content. They can evolve from any aspect of communicative exchange: style, rhetoric, representation, and so on."

³⁴ Although Kramer believes the idea of supplement to be the proliferations of meaning traced by deconstruction, since it apparently constitutes the schematic definition of the utopian esthetics, the practice of expressive doubling should be considered as a *langue* prevalent in the early Romantic culture.

³⁵ Kramer, *Music as Cultural Practice*, 10.

sonatas as a coherent group: "their twofold design can be understood as a means of working through some of the central preoccupations of Romantic esthetic theory and practice."³⁶ He defines the two-movement design as "expressive doubling"³⁷ -- a form of repetition in which alternative versions of the same pattern define a cardinal change in perspective -- that circulated widely during the late eighteenth century. Essentially, the expressive doubling introduced as a structural trope within a hermeneutic theory derives from what Pierre Bourdieu calls the "habitus" of the social sphere,³⁸ produced by "the structures constitutive of a particular type of environment (e.g. the material conditions of existence characteristic of a class condition)."³⁹ The social contexts of habitus emphasizing the system out of which the text is produced enable us to consider expressive doubling as a *langue* that prevailed at the turn of the nineteenth century.⁴⁰ Whereas the generic merits of Beethoven's Opus 5 Cello Sonatas have been invariably considered as a creative invention of the composer, a consideration of these works from the perspective of expressive doubling opens up further possibilities with regard to the duo sonatas' idiosyncratic features displayed in the two-movement structure.

³⁶ Kramer, *Music as Cultural Practice*, 21.

³⁷ Kramer, *Music as Cultural Practice*, 23-24. According to Kramer, in music, expressive doubling can also be exemplified by Beethoven's use of a modified da capo structure, which can be characterized as "a process that submits a well-defined *Gestalt* to reinterpretation and revaluation" and "always presented as a totality" comprising "an extra, a discontinuity, that displaces -- but does not nullify -- the original term."

³⁸ Kramer, *Music as Cultural Practice*, 10. Kramer quotes from Bourdieu's *Outline of a Theory of Practice*, 72, 78. "Systems of durable, transposable *dispositions*, structured structures predisposed to act as structuring structures, that is, as principles of the generation and structuring of practices and representations which can be objectively 'regulated' and 'regular' without in any way being the product of obedience to rules."

³⁹ Pierre Bourdieu, *Outline of a Theory of Practice*, Cambridge Studies in Social Anthropology (Cambridge: Cambridge University Press, 1977), 72.

⁴⁰ Kramer, *Music as Cultural Practice*, 22. Kramer cites various examples to which the same principle of expressive doubling can be applied: William Blake's sequence of illustrated poems *Songs of Innocence and Experience* (1794) that shows "The Two Contrary States of the Human Soul" by matching most of its innocent numbers with a disturbed counterpart"; E. T. A. Hoffmann's novella *The Golden Pot* (1813), based on the conjunction and opposition of two ideal worlds; J. M. W. Turner's paired paintings *Shade and Darkness -- The Evening of the Deluge* and *Light and Colour (Goethe's Theory) -- The Morning After the Deluge -- Moses Writing the Book of Genesis* (1843).

Beethoven's First Cello Sonatas as Accompanied Keyboard Sonatas

Beethoven, as a promising composer-pianist, composed his first sonatas for piano and cello (op. 5, 1796) as a complementary pair for his concert at the court of the King of Prussia Friedrich Wilhelm II, where the finest cellists of the time, the Duport brothers, sojourned.⁴¹ Since recently recovered historical documents suggest that the papers of sketches for the opus were acquired in Berlin and that the actual player was not Jean Pierre Duport but his brother Jean Louis, some scholars have attempted to view these purely historical facts as an explanation of the sonatas' genesis.⁴²

Lockwood emphasizes the importance of "Beethoven's Cellists"⁴³ with whom the composer had direct contact, mentioning the lack of the biographical study of the composer related to the cello literature. He considers the encounter with the Duport brothers as one of the most important factors in these works' genesis, because the brothers' careers demonstrate the exportation and internationalization of the French tradition in terms of a new and pluralistic development in the late eighteenth century.⁴⁴ As the only biographical source for the sonatas, the reported remark by Ferdinand Ries of "Duport (first 'cellist of the royal orchestra) for whom the sonatas were written" as Jean Louis signifies Beethoven's contact with an influential figure in the development of

⁴¹ H. P. Clive, *Beethoven and His World: A Biographical Dictionary* (Oxford: Oxford University Press, 2001), xviii.

⁴² Lockwood, "Beethoven's Early Works for Violoncello and Contemporary Violoncello Technique," *Osterreichische Gesellschaft für Musik* (Beitrage, 1976-78), 174-181. Lockwood states: "under the teleological assumption of the three style-periods and of the Classical style, the Opus 5 Sonatas' two-movement structure with a slow introduction has been regarded as a solution for something which apparently was problematic to Beethoven in writing a *truly independent and fully developed slow movement* for the instrumental combination." Lockwood, "Beethoven's Early Works for Violoncello and Pianoforte: Innovation in Context," *The Beethoven Newsletter* 1 (1986), 18-21. In his analysis, uniformly treating the opus 5 as a first work of the cello sonata genre that Beethoven has established, all the interpretation of generic, structural attributes of the work has derived from the exclusive source of the composer delimited in the developmental notion of the ideal portrait of Classical style.

⁴³ Lockwood, "Beethoven's Early Works for Violoncello and Contemporary Violoncello Technique," 174.

⁴⁴ Lockwood, "Beethoven's Early Works for Violoncello and Contemporary Violoncello Technique," 175.

violoncello technique, Lockwood continues. For Jean Louis was the author of *Essai sur le du Violoncello et sur la conduite de l'archet* (1806), which is comparable to the better-remembered treatises of C. P. E. Bach and Leopold Mozart.⁴⁵ Although Lockwood acknowledges that the *Essai* had been requested by many other cellists and its materials had been collected over many years, so that it represents in part a synthesis of procedures developed from earlier French masters, he nevertheless maintains that Jean Louis, not Jean Pierre, was the intended performer of these works.

By obsessing certain affinities between cello figurations in the Opus 5 and some of the Duport's treatise, Lockwood concludes that the opus displays Beethoven's creation of new ways of writing for the instrumental combination as well as his contribution and innovations in the development of the cello literature.⁴⁶ However, to consider such rare data as "verifiability" through "radically thinned descriptions"⁴⁷ -- such as Beethoven's note for himself as a reminder to "write a message to Duport"⁴⁸ -- is to surrender a "thick" description of its cultural and social texts.⁴⁹ Whereas the opus has often been considered as something other than accompanied keyboard sonatas, even as *first* important cello sonatas for this combination to contain a fully written-out piano part,⁵⁰ the title page of the opus clearly indicates them as *Deux Grandes Sonates pour le Clavecin ou Piano-Forte avec un Violoncelle obligé*.

⁴⁵ Lockwood, "Beethoven's Early Works for Violoncello and Pianoforte: Innovation in Context," *The Beethoven Newsletter* 1 (1986), 19.

⁴⁶ Deeply imbued with the author-centered notion of work immanence, even when dealing with the issues of genre, it has been common to consider such rather direct influences as crucial contexts or sources by simply and conveniently putting partial facts into the places necessitating more careful speculation. With respect to *genre* portraying the *creative memory* in the process of its development, the intertextual dimension of text becomes more irresistible and replaces the traditional scope of influence with the web of cultural context within society and history as well as ideological structure outside the musical system.

⁴⁷ Tomlinson, Gery, "The Web of Culture: A Context for Musicology," 351, 354.

⁴⁸ Lockwood, "Beethoven's Early Works for Violoncello and Pianoforte: Innovation in Context," 19.

⁴⁹ Tomlinson, "The Web of Culture: A Context for Musicology," 351, 354.

⁵⁰ Maynard Solomon, *Beethoven* (New York: Schirmer Books, 1998), 132.

Thus, regarding the issue of genre, Beethoven's opus 5 is a compelling specimen of what Jeffrey Kallberg has dubbed the "generic contract," whose idea proposes more or less of what is anticipated in a genre with a horizontal expectation shared by both composer and listener.⁵¹ Generic contracts, although they appear to be fixed and prescriptive norms, may be adaptable and sometimes even arbitrary in terms of a contract -- as a contingent parameter that controls the specific form of the expression with its variable nature. As the historiography of the Opus 5 sonatas reflects, especially when time insulates listeners from contemporaries' cognition of the genre, the generic contract escapes the notice of later listeners⁵² with the variable but "everlasting" nature of a genre that constantly renews itself at each new stage of *musical* development.⁵³ Hence, the altered view of Opus 5 as cello sonatas rather than the accompanied keyboard sonatas might reflect our generalized attitude toward the piano as an accompanying instrument or of the too-emphasized soloistic roll of the cello in the so-called Classical chamber music idiom.⁵⁴

Concerning the generic contract from the composer's position, whereas the title of the Opus 5 has been simply viewed as old habits of "accompanimental" writing, which Beethoven would have not really intended, it is the predictable boundary of the repertoire practicable for the composer to carry out its continuous change. As briefly mentioned earlier in this chapter, the aesthetic theory and practice of expressive doubling prevalent at the turn of the nineteenth century would be a favorable juncture one can observe the

⁵¹ Jeffery Kallberg, "The Rhetoric of Genre: Chopin's Nocturne in G Minor," *Nineteenth-Century Music* 11 (1988), 243-244.

⁵² Kallberg, "The Rhetoric of Genre: Chopin's Nocturne in G Minor," 243-244.

⁵³ Barthes, quoted in Lobanova's *Musical Style and Genre: History and Modernity* (Amsterdam: Harwood Academic, 2000), 189.

duo sonatas' constellation in accompanied keyboard sonata. Whereas generic and formal figures are often considered individually,⁵⁵ it would be erroneous to overlook the intrinsic and generic features of the sonatas molded within their social sphere. That is, structurally and hypothetically⁵⁶ speaking, Beethoven's choice of the double-movement cyclic plan of the two consecutive sonatas for two contrasting sonorities of the instruments may be naturally seen as an executed *parole* in the confines of *langue*; i.e., expressive doubling. Although it might seem appealing to consider the duo sonatas simply as an invention of the composer, the circumstantial contexts suggest rather that the accompanied keyboard sonatas' material conditions constituted a particular type of environment, which Beethoven could have judiciously adapted to the genre either consciously or unconsciously. To the same extent, since the sonatas for piano and cello were composed for the performance of the finest players of the time and dedicated to the chamber music connoisseur Friedrich Wilhelm II, it would be misguided to assume the cello's roll to be a simple, amateur-oriented accompanied figure.

Indebted to the sufficiently developed technical means available to the composer, the grand sonata portrayed with two contrasting voices effectively utilizes the expressive doubling standing as a schematic definition. In fact, a consideration of the work as a bona fide duo sonata (that is, a work in which the two instruments collaborate as autonomous voices in the discursive processes) offers more historically appropriate insights into the

⁵⁴ Kallberg. "The Rhetoric of Genre: Chopin's Nocturne in G Minor," The early nineteenth-century reviewer perceived "Sarabande" in Bach's English Suite in D minor as an "Andante" conveying a more "feeling" of the movement with a lens of Romantics.

⁵⁵ Kallberg, commenting on Dahlhaus's idea of genre, stresses that form is not a reliable marker since two separate genres might share the same compositional structure.

⁵⁶ According to Tomlinson, in his "The Web of Culture," *Nineteenth-Century Music* 7 (1984), cultural history searches for meaning, not proof: "Meaning arises as a function of context, deepened as that context is made richer, fuller, more complete. A hypothetical fully conceived context would be absolutely coherent

work's position in the history of the genre, as well as casting fresh light on its intrinsic processes.

Hence, although most writings about Beethoven's Opus 5 have pointed out the soloistic role of the cello as the sonatas' generic idiosyncrasies as distinguished from the limited idea of accompanied keyboard sonatas, a generic concept is neither fathomable in musical texts alone nor restricted to the conventional classification.⁵⁷ For the concept of genre forms the backdrop for the communication of meaning that grows between composer and listener as a social *and* historical phenomenon, necessitating an understanding of the past and the present in its repertoire. Therefore, instead of sustaining the idea of genre to retain a limited value with its seemingly fixed and prescriptive classification, recognition of genre as a framework of communication might enlarge our appreciation when confronting such peculiar constellations in its repertoire.

and completely intelligible, since the relations of every strand to every other would be perceived and the significance of each strand thereby entirely clarified." (355)

⁵⁷ Kallberg, "The Rhetoric of Genre: Chopin's Nocturne in G Minor." Dahlhaus, by invoking tradition in the context of *Wirkungsgeschichte*, stresses that each epoch constitutes varied criteria in determining genres. According to Dahlhaus, during the eighteenth century "function" was a primary determinant of genre, but when the notion of self-sufficient entities of artworks became widespread and functional music began giving way to the idea of aesthetic autonomy, a compositional structure (form) was linked to specific genres (*gattungsspezifische Formen*) in instrumental music of the nineteenth century. As Kallberg aptly comments on the social or historical context of the generic notion, because "Dalhaus considers tradition to be a concept in decay in the nineteenth and twentieth century, he sees a similar decline both in the importance of traditional genres and in the idea of genre itself." However, the simplified characterization of eighteenth-century music based on the undeveloped concept of "social function," which becomes a dangerously abstracted tradition, can severely distort socially and historically complex and diverse musical phenomenon of the period as well as of the later period -- since the autonomous image of individual works of the nineteenth century stems from the premise "that what stands prior to it cannot be recognized as constituting a 'tradition' at all."

MUSICA PRACTICA

Beethoven's first sonatas for the piano with accompanying cello (1796)⁵⁸ have been firmly ascribed to the cello repertoire, a view that tends to relegate the piano to the role of a subordinate accompaniment.⁵⁹ Probably, the generalized understanding of the accompanied keyboard sonatas in terms of a keyboard genre with the moderate scoring of melody instruments, which was primarily composed for amateur players,⁶⁰ might have led to a view that the sophisticated writing of Beethoven's opus 5 represented a distinct genre from amateur-oriented music.

The classification of music offered by literary critic Roland Barthes illuminates another dimension of musical compositions with regard to eighteenth-century music intended for different consumers, i.e., amateurs and connoisseurs who had individualized interests in music.⁶¹ In Barthes's view, there are two musics: the music one listens to and the music one plays.⁶² To musicologists, the literary critic's classification might seem naïve. Nevertheless, Barthes is correct to point out that each category has its own history, its own sociology, and its own aesthetics, and that the work of Beethoven stands at the particular moment, the transition from the actor of music to the interpreter.⁶³

Barthes's idea of the actor of music before Beethoven might seem narrowly restricted to one facet of musical phenomena noticeable in the vogue of keyboard playing

⁵⁸ The title page of Op. 5 reads: DEUX GRANDES SONATES/ pour le Clavecin ou Piano=Forte/ avec un Violoncelle oblige/ Composees et Dediees/ A Sa Majeste/ FREDERIC GUILLAUME II/ ROI DE PRUSSE/ par/ Compagnie./ 689. 3f//. Published in 1797 by Artaria.

⁵⁹ David Fuller, "Accompanied Keyboard Music," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (New York: Macmillan, 1982), 1:36.

⁶⁰ William S. Newman, *The Sonata in the Classic Era* (Chapel Hill: The University of North Carolina, 1963), 98.

⁶¹ Roland Barthes, "Musica Practica," *Image -- Music -- Text* (New York: Hill and Wang, 1977), 149-154.

⁶² Barthes, "Musica Practica," 149.

during the last quarter of the eighteenth century,⁶⁴ yet his diachronic classification presupposes a deeper level of progression. Namely, what Barthes describes as "a tangible intelligibility" in Beethoven's music⁶⁵ is the endmost level of the transformation of music from the quadrivium to the trivium that proceeded from the linguistic turn at the end of the sixteenth century.⁶⁶ The critic aptly describes the particular moment where the composer stood as "the movement of the historical dialectic, a certain *musica practica*" which necessarily leads not to the autonomous *work* concept, i.e., the notion of *absolute music*, but to a reading of the modern text.⁶⁷

As Barthes boldly affirms, practical and active participation in Western music has ceased to exist, and our contemporary musicological atmosphere generally reflects a passive activity of listening within the pre-formulated frame of the ideological periodic notion. However, as the critic portrays in terms of a historical dialect, "the modern location for music" does not rest on inert reception of the musical text,⁶⁸ but on readers' perception of meaning about musical code and consequently "writerly"⁶⁹ playing of it. As long as one tries to break free from narrowly focused traditional analytical modes and to understand the cultural, social, and historical implications of a musical text, each individual's writerly playing will lead to the discovery of meaningful voices reflected in the text. In the following analysis of the duo sonatas, the aesthetic theory of *expressive*

⁶³ Barthes, "Musica Practica," 150.

⁶⁴ Komlós, "The Viennese Keyboard Trio in the 1780s: Sociological Background and Contemporary Reception," *Music and Letters* 68 (1987), 222.

⁶⁵ Barthes, "Musica Practica," 152-153.

⁶⁶ Daniel K. L. Chua, *Absolute Music and the Construction of Meaning* (Cambridge: Cambridge University Press, 1999), 61.

⁶⁷ Barthes, "Musica Practica," 153.

⁶⁸ Barthes, "Musica Practica," 153. "To compose, at least by propensity, is *to give to do*, not to give to hear but to give to write."

⁶⁹ Allen, *Intertextuality*, 68.

doubling prevalent at the turn of the nineteenth century will lead us to a *locus*, the point at which we can begin to play with the musical signs.

Beethoven's Opus 5 Sonatas in F major and G minor disclose uniformative qualities that prompt us to consider the sonatas in terms of a *parole* executed within the practice of expressive doubling, i.e. the *langue*. This opus comprises two sonatas, both of which employ a two-movement cyclic plan in an analogous formal structure -- and, of course, there are two instruments participating. Because of its clearly mirroring twofold design, this pervasive expressive doubling enables us to discern opposing or comparative attributes of the sonatas. The greatest interest in this analysis based on a complementary theoretical mode lies in what it tells us about the relational natures of the two instruments, and in what we can infer from their oppositions. The following analysis will compare and contrast structurally analogous components of the discourse of expressive doublings in the F-major and G-minor sonatas from the perspective of expressive doubling.

First Movement: Introduction

A sudden and severed dotted rhythmic motive followed by a tonic-arpeggio begins the F-major sonata -- it lacks the sense of readily perceptible melodic contour that conventional beginnings possess (mm. 1-6; see Ex. 2.1a). This introductory passage reflects the keyboard-oriented generic feature with the cello's doubling of the piano, but its continuity is achieved by means of the cello's functional participation in conveying the fragmented melody. After the cello begins a melody in a concertante style,⁷⁰ the piano's

⁷⁰ Ronald R. Kidd, "The Emergence of Chamber Music with Obligato Keyboard in England," *Acta Musicologica* 44 (1972), 122. Kidd refers the term concertante to "the sonata in which instruments share

response is harmonically distorted in the parallel minor with the cello's leaping figure; this response closes with the cello's syncopated rhythm followed by a deceptive cadence (mm. 7-14). This jarring gesture of the melodic exchange between the two instruments is intensified throughout the introduction with no conclusive cadences. A motive derived from the deceptive cadence (m. 14) is utilized by the piano and reiterates the syncopation before an inconclusive ending (m. 15-22). This rugged beckoning emerges again with the minor subdominant's forceful dotted-syncopated accents to reach the piano's arrival at the dominant (mm. 22-28). In the following cadenza-like passage, the piano predominates but ultimately evaporates in a sudden dynamic shift to *p* with an evaded cadence. The predominating mode of the parallel F minor seems to belie the tonal primacy of F major, and the consistent syncopated figure augments the prevailingly negative forces.

The G-minor sonata, in contrast to the counterpart F-major sonata's unsteady opening, begins with an affirmative tonic chord in the piano followed by a solemn dotted scale passage (mm. 1-6; see Ex. 2.1b). The cello's intervention, reinforcing the progression of the piano's sequential opening, parallels the function of the F-major sonata, but with a refined balance and certainty.⁷¹ As in the first sonata, the cello begins a concertante passage, derived from the descending dotted scale of the opening, but the responding piano functions as a transition leading to a new theme in E-flat major (mm. 7-11). A cheerful new theme briefly appears in E-flat major in canonic texture -- the cello initiates an ascending melody and the piano closes with the concluding E-flat major chord (mm. 11-15). This chord becomes the beginning of the following developmental

more or less equally the thematic material, as in Beethoven's 'Spring' Sonata, Op. 24, where the instruments alternate roles in the double statement of the first period."

⁷¹ The accompanying cello's contour draws a stepwise motion from G to D with a raised B flat, momentarily tonicizing the subdominant C minor (mm. 4-5). The emphasis on the subdominant also occurs

transition (mm. 15-27), which utilizes the chord and dotted-scale motive stated at the very beginning of the introduction.

Supported by the thirty-second note arpeggios in the right hand of the piano, the extensive ascending dotted scalar passages in the left hand of the piano are complemented by the descending figure in the cello (mm. 22-27) -- in contrast to the first sonata, in which the piano dominates. This passage constitutes a harmonic extension of A-flat major and the relative minor. When the cello's concertante passage returns in A-flat major, the piano responds with a repeat of only the first half of the melody in ascending sequence, urged on by the cello (mm. 28-33). After a pause and a short imitative dialogue between the instruments, the cello's extended line leads to the dominant of the original G minor (mm. 33-37). After recurrent interruptions and the piano's deceptive cadence, German sixth and dominant seventh chords prepare an authentic cadence, but this closure is again called out question; for a leading-tone passage in the cello extends to the tonic opening of the Allegro and simultaneously becomes the resolution of the end of the introduction.

In brief, the two instruments' collaborative manner of imitation that executes the new theme in E-flat major (mm. 11-15) possesses a generally affirmative character, in opposition to the concertante manner of presentation of the preceding thematic idea (mm. 7-11), which appears again in A-flat major with abrogating effect. The following analysis will further support this observation.

at the beginning of the G-minor allegro (mm. 45-46, 57-58) and in the middle episode of the rondo; the unexpected subdominant passage in the F-major recapitulation represents a positive, ideal atmosphere.

First Movement: Exposition

The first theme of the F-major sonata begins with the piano, supported by the cello's repeated-note accompaniment (mm. 35-38; see Ex. 2. 2a). The next phrase in the piano (mm. 39-49) extends over a syncopated rhythm without the cello's accompaniment, momentarily departing from the original key (mm. 39-40). When the cello restates the first theme, the theme's second half (mm. 53-57) is curtailed to four measures with syncopated tonic notes, *sf*, that lead to a rather coercive affirmation of the authentic cadence. Apparently, this double statement of the first theme offers a comparable opportunity to the two voices by allowing an exchange of the thematic phrase. However, unlike its outer appearance, the piano's first phrase is somewhat naturally connected to the second half of the cello's theme, making a more balanced phrase structure. The straying, unbalanced extension of the second half of the piano's theme suggests a rather negative force.⁷²

Whereas the first theme in the F-major allegro is presented first with the piano and then the cello, the G-minor sonata introduces the first theme only once, with both instruments, participating in what seems to be a collaborative conversation (mm. 45-70; see Ex. 2. 2b). The cello begins the melody, which first tonicizes the subdominant C minor with the piano's tonic harmony. The piano takes the melody in a fifth higher, so that, despite the repetition in concertante style, a flowing progression is achieved. The continuation of the cello with a fragmented melody is followed by the piano's response. When this gesture appears again a fifth lower, the piano's extended answer becomes a closing phrase, but the cello eventually carries the closing melody of the first theme to an

⁷² Also, the cello's opening melody in the introduction (mm. 7-10) is comfortably connected to the syncopated tonic repetition that closes the extended first half of the introduction (m. 20-22).

authentic cadence. This conversational presentation of thematic material seems amiable; it contains no disruptive forces.⁷³

Whereas the piano directs the transition with the simply accompanying cello in the first sonata (mm. 57-72; see Ex. 2.3a), in the transition of the G-minor sonata (mm.70-105; see Ex. 2.3b), the cello and the piano converse through subtle imitation (mm. 70-83). A suddenly introduced syncopated rhythm (mm. 94-95), however, heads toward B minor, instead of the presumed relative major, with an agitated minor mode prevalent in the F-major Sonata.

By and large, the first theme in the G-minor sonata counters the F-major sonata's thematic presentation in concertante style with the two voices' collaborative manner of unfolding thematic ideas. In the following section of the F-major sonata, the equalized opportunity in sharing melodic material becomes more regular with its increasing negative dynamism.

The second key area in the F-major sonata (mm. 73-160; see Ex. 2.4a) extends over two different thematic ideas to establish the dominant key in C major in concertante style, but all the attempts eventuate in a negation of its original key with the reigning mode of C minor. For a very brief moment (mm. 127-131), the cello's tranquil melody, *pp*, seems genial with the piano's placid scale passage in the unexpected key of A-flat major. However, the following skipping sixteenth-note octave passage in the piano with the cello's syncopated accompaniment, *ff*, soon subverts the general tranquility. The codetta (mm. 143-156) retraces the prevailing mode of the metric and dynamic

⁷³ In the following transition (mm.70-105), the cello and the piano converse through a somewhat released imitation (70-83), whereas the piano steers the transition with the simply accompanying cello in the first sonata. Thereafter, a suddenly appeared syncopated rhythm (mm. 94-95) heads toward B minor, instead of the presumed relative major, with an agitated minor mode prevalent in the F-major Sonata.

irregularity through a strict exchange of melodic materials in compression, and the following piano's sixteenth-note broken octaves in agitated mode closes the exposition. Unlike the developmental notion of the accompanied sonata, which emphasizes the equalized function of each instrument, the F-major sonata seems to portray the simple thematic exchange in concertante style in terms of an antiquated practice in a dissenting mode.⁷⁴

The second key area in the G-minor sonata (mm. 106-215; see Ex. 2.4b), like its counterpart in the first sonata, displays a conspicuously sectionalized orientation with more than two thematic ideas, but as can be assumed, the inner-relational nature of each sonata is diametrical to its counterpart. Whereas the second key area in the F-major sonata vacillates between the parallel keys and maintains a highly unsettled rhythmic, metric, and melodic profile in the doubled statement of the thematic materials, the second key area in the G-minor sonata progresses by regaining the defaulted mode and pursuing an intertwined instrumental relationship. The first thematic passage consists of two eight-measure phrases of the piano in the relative major, B-flat -- first with the cello's sustaining dominant pedal point and then with no accompaniment (mm. 106-122). When the cello repeats the melody, the piano functions both as an accompaniment and as a countermelody, creating a duet with the cello's melody. However, the cello breaks the symmetrical response and extends it with imitation; this imitative passage closes with an inverted dominant chord followed by an inconclusive fermata (mm. 122-143). In the following retrieving passage (mm. 144-164), the cello fills in the piano's lacking melody and tries to correct the syncopated rhythmic figure in the piano. The closing theme in the

⁷⁴ Ronald R. Kidd, in his "The Emergence of Chamber Music with Obligato Keyboard in England," has argued against the developmental notion of the fully developed concertante sonata. "The two styles existed

second key also displays a functional characteristic of the cello (mm. 164-200); the repetitive cello's response stretches out and consequently results in an extended continuous passage with its sustaining power. The following codetta (mm. 200-215) recapitulates this construction of a continuous passage with the extended closing phrase in the cello.

First Movement: Recapitulation

In the F-major sonata, the relationship between the instruments is modified at the beginning of the recapitulation. The piano begins the first theme in an octave higher, and the cello soon states a free countermelody (mm. 221-232; see Ex. 2.5a). The second half of the piano's extended theme introduces the cello's considerably altered presentation of the first theme in the unpredicted subdominant, B-flat major. Compared to the restrained thematic presentation in the exposition, where each instrument plays a discrete role and its consequent posture was somewhat negative, this freely mislaid presentation of the altered thematic figure conveys more possibilities unattainable in the nominal tonic (mm. 232-245). In the following section, the undermining force of the parallel F minor is accentuated through the adjusted transition to the themes originally associated with the second key area.

After the recapitulation's restatement of material analogous to the end of the exposition, a peaceful new melody in *adagio* appears in E-flat major with the cello's ascending melody followed by the piano's descending closure, making a single phrase that is repeated three times (mm. 362-367; see Ex. 2.6a). This calm, however, remains

side by side from mid-century and even beyond the turn of the century" (p. 122).

only an unattainable daydream in this F-major sonata. The piano's triplet passage in *presto*, followed by the cello, hurries back to the original key and tempo.

The tonality of E-flat-major appears as a clear vehicle of expressive doubling in this opus. In the recapitulation, the cello's responding first theme in the concertante style appears in the subdominant B-flat major with liberal variation, but inconclusively withdraws in preparing for the second theme. The additional E-flat major melody after the literal repeat of the recapitulation could be seen as a resolution of the previous B-flat passage. Also, concerning the tonal implication, the imitative texture of the E-flat major theme in the introduction of the G-minor sonata can be regarded as an extension, i.e., an expressive doubling, of the suggestive thematic presentation that the F-major sonata can only fantasize.⁷⁵

Finally, the cello, with the piano's repeated-note accompaniment, begins the last statement of the first theme (mm. 386-400; see Ex. 2.6 above) -- compared to the beginning of the exposition, the role of each instrument is altered. But this statement breaks off after the presentation of the first half of the theme. The cello repeats the last two measures of the previous statement in the dominant harmony in a blunt figure, and, again, there follows another repetition of the phrase by the two instruments in unison, which ultimately stands as a final authentic cadential phrase. The closing passage gives up the thematic melody on the whole and only repeats the repeated-note figure in a

⁷⁵ In fact, the development of the F-major sonata seems to allude the questionable posture of the sonata through the tonal disposition. The development section begins with the first theme in A major (mm. 161-172) -- then only the first two measures are utilized in a canonic imitation, tonicizing harmonies in a circle of fifths, D, G, C, and F minor subsequently. When it reaches a climax with a German sixth chord followed by a half cadence in a key of F minor (mm. 193-194), there suddenly appears a mode of immobility (mm. 194-204). The cello repeats the second half of the developmental motive (m. 162) on the dominant C in F minor in a rather obsessive manner. When it moves to the neighboring-tone key in D-flat major with the sustaining cello, it finds another tranquility that shortly appeared in A-flat major in the exposition (mm. 127-132).

fatuous stance. The counterpart recapitulation of the G-minor sonata offers yet more comparative tonal connotations embedded within this opus.

In the recapitulation of the G-minor sonata, the collaborative presentation of the first theme is immediately followed by an abrupt rise of E-flat major's re-transitional passage (mm. 337-357; see Ex. 2.7), whose motive derives from the syncopated motive in the corresponding section of the exposition (mm. 94-95; see Ex. 2.3b). The original syncopated rhythm is corrected with an *sf* downbeat in E-flat major -- the following repetition of the same phrase repossesses the upbeat *sf* in the tonic key, G minor. The successive manner of presenting the re-transition through the contrast of the altered downbeat passage in E-flat major and the original syncopated phrase in G minor hints at the G-minor sonata's tonal outline. The following second-key theme in the modally adjusted original G minor is presented in the unexpected parallel major (mm. 358-385). The closing passage, however, returns to the original tonic minor and ends the period with an affirmative tonic passage.

After the expected authentic cadence confirming the original key of G minor, a motive derived from the opening of the development, which emphasized the subdominant C minor, begins the coda in E-flat major (mm. 481-553; see Ex. 2.8). The passage, however, closes with a sudden shift of dynamics with fermata. The first theme's fragmented melody reappears in C minor followed by a sequential passage first in A-flat major, but with a syncopated upbeat it returns to G minor. The following sustaining passage in the cello vacillates between the parallel major and the subdominant, C minor. The first movement of the G-minor sonata closes in G major.

Second Movement: Rondo

The sonata-rondo finales of Beethoven's opus 5 have been considered representative of traditional form in the Classical tradition,⁷⁶ in which one could rely on the specificities of the confined structure with their conventional tonal and thematic implications. As observed in the analysis of the sonata movement, the sonata-rondo finale in a hybrid of two major traditional forms, however, should not be considered as an imposed mechanical unity,⁷⁷ but as an expressive doubling. That is, compared to the two first movements in the opus, which portray a contrasting progression by using parallel sonata form, the processes of two finales' sonata-rondo forms also utilize the comparable structure, recapturing the first movements' characteristic configuration as well as extending those movements.

The F-major rondo, like the first movement, adopts a concertante style; yet, unlike the previously employed simple double statement, the imitative textures of the rondo theme display an antecedent-consequent phrase structure whose continuous layout permits comparatively flowing thematic presentation (mm. 1-10; see Ex. 2.9). Despite the coupled phrase-configuration, the intimately repetitive melodic contour of the rondo theme seems somewhat detached; the cello's four-bar melody with the piano's canonic imitation is repeated with the altered role of the instruments. With the cello's statement of the added cadential phrase, however, the consequent phrase ultimately fulfills a consecutive progression of the thematic idea. Nonetheless, the closing passage of the

⁷⁶ Lockwood, 19-20. "While the *Rondo* of the F-major Sonata is an effective example of Beethoven working within the confines of received Classical tradition, the finale of the G minor Sonata is a good deal more original, achieving a quality of elegance for which no comparable example ..." verb?

⁷⁷ See Chua, 202. Daniel Chua construes the Classical style in terms of a chemical style, a mixed style, born in the age when chemistry itself became a science. According to Chua, "the mixed style lives or dies according to the definition of its form; it is dead as long as the form is thought of as a mechanical unity of

transition, exhibiting an irregular metric rhythm with the cello's simple doubling of the piano's octave passage in thirds, does not sound agreeable to the preceding statement of the rondo theme (mm. 20-24).

The following episode in the dominant expands the rhythmic irregularity with syncopation while retaining the evenly distributed exchange of the melodies as occurred in the corresponding section of the first movement; also, the fluctuation between the major and the minor mode with the *sf* upbeats follows. The ensuing false entry of A-flat major in the piano (m. 60; see Ex. 2.10) makes clear that the unanticipated tranquil A-flat closing theme found in the first movement after the second group (m. 127; see Ex. 2.4a) was but an illusion, one that the F-major sonata cannot sustain.

After the presentation of the rondo theme in the tonic, the cello extends the last measures of the piano's consequent phrase in B-flat minor and prepares the next episode in the parallel subdominant (see Ex. 2.11).

In the next episode of this seven-part rondo, corresponding to the development of the first movement, the new theme is presented in less rigid concertante style in the parallel minor keys with *sf* downbeats (mm. 85-100; see Ex. 2.12). The piano begins the antecedent phrase with the new theme -- whose contour, however, resembles the rondo theme -- in the subdominant key, B-flat minor. The cello's consequent phrase also presents the same beginning as the preceding phrase, but, with the substantial change of the ensuing melody, the phrase concludes with the authentic cadence in F minor; there follows a literal repetition of this antecedent-consequent period. Over the expansion of the parallel minor harmonies, the subsequent developmental repetition of the middle

identity and uniformity, but alive if the form is inferred from a chemical impulse that both generates and encapsulates the structure as constant process and ironic contradiction."

episode (mm. 101-116) presents a further modification of the concertante style with another motive derived from the rondo theme. The first period displays the thematic idea in a sequential passage, flowing through the parallel-minor harmonies with the consistent piano. The following period begins like the cello's concertante response to the piano but soon gives way to a slightly altered ascending melody in ascending figure, which consequently prompts the piano's climactic passage that completes the period in a collaborative manner. As in the development section of the first movement, however, the climax of this section is immediately followed by a transition that negates any sense of forward momentum (mm. 117-129), declaring the ultimate insufficiency of the parallel minor.

When the rondo theme appears for the third time, initiated by the cello in m. 141, the piano presents an inverted countermelody in free imitation as well as the scalar passage in variation (mm. 141-167; see Ex. 2.13). Whereas the first appearance of the rondo theme seems somewhat confined because of its repetitive melodies, this return of the rondo theme displays a great deal of continuity indebted to the variation technique; the same technique characterizes the beginning of the recapitulation in the first movement (see Ex. 2.5a above). But the closing theme, in jagged rhythms, is expanded from four measures to eight -- the *sf* downbeats in the middle of the phrase seem helpless.

The following restatement of the first episode in the modally adjusted tonic key carries on the irregular metric rhythm in syncopation. This section is expanded with an additional passage (mm. 205-219; see Ex. 2.14) borrowed from the closing theme of the middle episode, which brings back the parallel minor key's suspended mode (mm. 117-129; see Ex. 2.12 above).

Preceded by the dominant-preparation passage derived from the main motive, now described in inverted form, the final statement of the rondo theme enters with the cello over the trills in the right hand of the piano (see Ex. 2.15). The gentle antecedent phrase, *pp*, accompanied by the piano's imitation in parallel thirds, suddenly shifts to the rapid sixteenth-note passage of the cello's accompaniment, *ff*, in the piano's consequent phrase; the piano soon pursues the cello's variation in sixteenth notes and leads to the coda.

With constant emphasis on the downbeats, the beginning of the rondo theme is presented in concertante style followed by the two voices' homophonic progression in a contrary motion, which ultimately ends on the dominant seventh chord in fermata (m. 267; see Ex. 2.16). Along with *rallentando* and *calando*, the second half of the rondo theme is developed also in a contrary motion as in the first part of the coda's utilization of the beginning of the rondo motive. The imitative and homophonic texture of the two voices' sequential passage, first ascending in F major and descending in D minor, consequently creates a contrary motion and produces a mixed mode. When the cello alone plays the melody in the tonic key with the piano's accompaniment, which becomes a closing melody of the phrase, the forward momentum momentarily stops. And, then, there follows a new beginning, *Adagio*: the cello sings the previous melody in B-flat major, but the closing melody of the piano as well as the leading tone in the cello ultimately becomes the dominant of the nominal tonic; another fermata occurs. In this second period of the coda, as in the middle episode of the rondo, the mode changes in a continuing phrase. Resuming the original tempo, the cello uses the signature motive of the rondo theme in ascending motion accompanied by the piano's descending sixteenth-

note arpeggio passage, boldly concluding the finale in a fashion parallel to the first movement.

The finale of the G-minor sonata, in its parallel major, begins the rondo theme⁷⁸ with the piano's emphasis on the subdominant C major (mm. 1; see Ex. 2.17). The subdominant harmony explicitly portrays the shifted G-major mode from the first movement's minor mode in a narrating manner; it clearly refers back to the beginning of the exposition (mm. 45-46; see Ex. 2.2b above). The transition displays a seamless melodic exchange between the instruments: it begins with the cello's rapid descending arpeggio followed by the piano's responding octave in stepwise motion, but soon the sequential pattern of the phrase becomes obscure (mm. 16-32). This freely imitated figure in constant downbeat conveys an enhanced confidence in comparison to the corresponding section of the first movement that the piano and the cello presented the transitional theme in respective manner and the consecutive passage introduced syncopated rhythm in B-flat minor (see Ex. 2.2b).

The piano's beginning of the first episode in D major unfolds an antecedent-consequent period in concertante style. Whereas the second half of the piano's antecedent phrase exhibits a sequential progression with repetition, the second half of the cello's consequent phrase displays a uninterrupted phrasing with its sustained melody in a contrasting manner (mm. 33-48; see Ex. 2.18). The re-transition section, initiated by the cello's sustained legato passage, displays the two voices' conversational passage (mm. 48-65); the following sequential progression leads back to the rondo theme that begins with the cello.

In contrast to the first rondo theme played by the piano, the cello initiates the returning rondo theme in concertante style (mm. 65-81; see Ex. 2.19). After the varied middle part of the ternary rondo theme in a three-part imitation, the piano's assertive beginning of the closing section is accompanied by the cello's syncopated *sf* countermelody.

The middle episode of this G-major rondo begins in the subdominant, like the beginning of the first movement's development and the corresponding section in the F-major rondo. However, unlike the previous brief forays into the area of the subdominant,⁷⁹ this subdominant key in this section functions as a tonal ground, on which the middle-episode theme in C major recurs with modified figuration (see Ex. 2.20). The piano's antecedent phrase begins the first period with the cello's technically demanding arpeggios in thirty-second notes,⁸⁰ followed by the cello's consequent phrase authentically cadencing on C major (mm. 100-115). In the next episode-like passage (mm. 116-125) in this section, the piano carries the melody (mm. 116-125); the cello's accompaniment, just before the returning of the thematic melody, exhibits a strongly accented syncopated voice. There is only one statement of the thematic melody with the piano followed by the episode-like passage of the cello in variation that the piano previously presented; the same syncopated rhythm of the cello in leaping figure again appears just before the returning of the thematic melody. Finally, the piano begins the first half of the thematic melody, and the cello plays the second half in collaborative

⁷⁸ The rondo theme (A) is in ternary form (aba), in which the first (a) is composed of antecedent-consequent phrase, (b) of transitional sequential phrase, and the closing (a) of the restatement of the previous consequent phrase. In the closing (a), the cello participates in harmonizing the piano's melody.

⁷⁹ The F-major sonata's recapitulation displays the varied first theme in the unexpected subdominant key. The G-minor sonata's exposition and development begins with the subdominant harmony; the coda vacillates between the subdominant and the parallel major but ultimately closes in G major.

⁸⁰ The cello's arpeggio is also found in the G minor in mm. 272-279.

manner. This middle episode, roughly standing as an independent section without the original key signature, portrays an emphatically energetic movement with an instrumental relationship that proceeds from concertante style to collaborative manner.

The signature motive of the rondo theme, emphasizing the subdominant harmony, appears with the piano, and the ensuing repetition in C minor leads to the false entry in A-flat major (mm. 151-160; see Ex. 2.20 above).⁸¹ The rondo theme returns with the piano accompanied by a contrapuntal melody in the cello; the piano's dominant pedal in octaves persists in the first part of the rondo theme (see. Ex. 2.21). After the presentation of the first episode in the modally adjusted tonic (see. Ex. 2.22), the piano begins the final statement of the rondo theme, and the cello's answering phrase rounds up the theme in a collaborative manner (see. Ex. 2.23).

In the coda, a restless staccato sequential passage begins in G major first with the piano (mm. 235-239; see Ex. 2.24). The cello's consequent phrase, yet, utilizes the sequential progression, moves to G minor, and ultimately arrives in E-flat major (mm. 239-246). Unlike the corresponding section of the preceding movement that E-flat-major mode appeared abruptly and momentarily (see Ex. 2.8 above), the consequent phrase's turn to E-flat major is progressive and linked to a scale passage of the piano that cadences on E-flat major. A motive derived from the middle part of the ternary rondo theme (m. 9; see Ex. 2.9 above) appears with the piano's lavishly articulated melody in variation and with the cello's answer in crisp staccatos, and moves chromatically back to G major. The ensuing phrase of the cello in legato, derived from the rondo theme, emphatically concludes the first period with an authentic cadence in the tonic. A new period continues

⁸¹ In the F-major rondo, a false entry in A-flat major precedes the second recurrence of the rondo theme.

with the middle part of the rondo theme in contrary motion. The piano's rondo theme appears in thirty-second notes of variation, and the closing phrase of the piano is supported by the cello's thirty-second arpeggio (mm. 268-279); the second period of the coda momentarily stops with another authentic cadence in G major. The third period of the coda exhibits a disjunct progression with chord passage in chromatic ascending motion and reaches the dominant in m. 307. The final rondo theme appears with the cello's broken octaves supported by the piano's scale passage over the tonic pedalpoint, repeating more likely the closing passage of the first period of the coda in variation however, in less emphatic manner than the previous dense delineation.

The F-major and the G-minor sonatas, as a single opus, collaborate to offer a continuous beckoning of expressive doubling through the two instruments' discursive process based on the twofold, naturally reflective, design.

The first movement of the F-major sonata consistently negates its original key in its parallel minor with the concertante presentation of thematic material that accompanies irregular rhythms, and the following sonata-rondo movement effectively recapitulates these attributes. In contrast to the first sonata, the G-minor sonata displays the two voices' collaborative manner of completing a single thematic idea without the syncopated rhythms characteristic of the F-major sonata, and there is an inclination toward the parallel major mode, so that the work eventually concludes in G major. Whereas the first rondo finale reflects and repeats what happened in the previous movement, effectively situated in the past, the G-major rondo finale stands as a continuation of the previous movement.

In spite of the seemingly discrete and contrasting postures, the two sonatas point in the same direction. The recapitulation of the F-major sonata presents the first group in the subdominant B-flat major, whose passage, apart from the prevailing jagged manner in the parallel mode of the F-major sonata, progresses in a powerful manner with the cello's capaciously sustained melody. This unexpected appearance of B-flat major seems to be recognized later by the *Adagio* melody in E-flat major, which is stated three times by the cello and the piano. At the end of the F-major finale, the cello arrives at B-flat major with the tempo in *Adagio*, but the piano immediately returns back to the original mode. The gesture of E-flat major emerges once more in the introduction of the G-minor sonata. After the beginning of the piano's descending dotted-scalar passage in solemn G minor, the cello's new ascending melody in E-flat major leads to the piano's cadential melody and an authentic cadence. Whereas the F-major sonata could present the E-flat major mode only in an isolated situation, i.e., in *Adagio*, the G-minor sonata actualizes in a direct manner of presentation. In fact, E-flat initiates the coda, which eventually closes in the parallel major. Yet it also remains dream in the G-minor sonata. Although the G-major rondo could directly interact with the E-flat major passage in energetic, free manner of thematic presentation, it is in the coda. When the E-flat major melody returns at the end, it is in G major and has lost the free manner of its earlier presentation.

Although the two sonatas in the same opus, utilizing the practice of expressive doubling, impart contrasting features in positive and in negative manner, they nevertheless ultimately postulate the same ideal through opposing attributes.

CONCLUSION

BEYOND THE THREE-STYLE PERIOD

Beethoven's three *opera* of sonatas for cello and piano easily accommodate the traditional notion of Beethoven's three style-periods, a view that offers a secure starting point for analyzing and interpreting the composer's works by insinuating the coincidence of "the bluntest style distinctions" with "the major turning-points in Beethoven's biography."⁸² Proceeding from this view, scholars have consistently discussed the opus 5 sonatas from the perspective of the "early" period, in which the composer's full-fledged creativeness is well observed against the thoroughly developed classical tradition. This idea of Beethoven's three style-periods continues to influence or even determine how individual listeners, analysts, and historical commentators view these works, notwithstanding arguments from other sectors of scholarly discourse that there is no solid, singular criterion upon which "meanings" of Beethoven's oeuvre as a whole can be based.⁸³ Interpretations have been further shaped by an unquestionable belief that every musical artwork is imbued with an essential nature, impervious to and unaffected by interpretation -- what Carl Dahlhaus termed "work-immanence." This concept emphasizes "the 'intrinsic' functional coherence of a work that serves as the final arbiter in deciding meaning," and presumes that those works are imbued with an "aesthetic essence of those works."⁸⁴

This thesis has endeavored to explore the insights opened up when Beethoven's opus 5 sonatas are viewed from perspectives other than those typically dictated by the

⁸² Joseph Kerman, "Beethoven, Ludwig van," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., Stanley Sadie (New York: Grove Music, 2001), 3: 376.

⁸³ Roland Barthes, "The Death of the Author," *Image, Music, Text* (New York: Hill and Wang, 1977), 142-148.

conceptual frameworks of Beethoven's three style-periods and the doctrine of work-immanence. This exploration reveals that the sonatas retain certain prominent features of the genre when viewed in context -- namely the aesthetic practice of expressive doubling prevalent at the turn of the nineteenth century. On the basis of the analogous two-fold design of the opus, Beethoven introduces his idealistic textual treatment of the two instruments in a collaborative manner against a simple thematic exchange, i.e., concertante style, which is easily found in his contemporaries' accompanied keyboard settings. Accordingly, the two distinctive styles of thematic presentation effectively operate as inner means of expressive doubling as well. Thus, whereas historical significance of the Opus 5 has been sought exclusively in their anomalous features with respect to the genre, the two sonatas' opposing thematic presentation suggests the composer's responses to conventional norms with the idiosyncratic interwoven duo texture and challenges the known through the unknown.⁸⁵ The historical context of accompanied keyboard sonata, therefore, suggests that Beethoven's designation of the accompanying violoncello as *obligé* in the title of the Opus 5⁸⁶ alludes to the dimension of the duo's collaborative relationship, a usage different from the original meaning of the term used against *ad libitum*. In fact, Beethoven's intention emerges clearly in his ensuing *opera* of sonatas for cello and piano, Op. 69, *Grande Sonate pour Pianoforte et*

⁸⁴ Carl Dahlhaus, *Foundations of Music History* (Cambridge: Cambridge University Press, 1983), 32.

⁸⁵ Jeffrey Kallberg, "Rhetoric of Genre: Chopin's Nocturne in G Minor," 244-245.

⁸⁶ William S. Newman, "Concerning the Accompanied Clavier Sonata," *The Musical Quarterly* 33 (1947), 348.

Violoncelle,⁸⁷ and Op. 102, *Deux Sonates pour le Pianoforté et Violoncell*, by confirming their entity as a new manifestation of duo sonata genre.⁸⁸

Moreover, because the aesthetic theory of expressive doubling illuminates the sonatas' unique position in their cultural environment and how the composer's perception of his contemporaries' conventional practices influenced the development of the accompanied keyboard sonata, a structuralist approach to the works lends insight into the features of the works considered distinctive in their own time. And if we consider "meaning" as unique to the extent that music exists in each act of performance, creating a new reading of the work, such recognition logically suggests that the significance of any given musical work resides in each auditor's intertextual reading, stemming from individual insights and understandings. Beethoven's Opus 5 Sonatas thus emerge neither as documents,⁸⁷ whose meaning depends on the performer's and auditor's cognizance of Beethoven's biography and the historiographic construct of his three style-periods, nor as transitional figures in the conventional teleologic historiography of the nineteenth-century solo sonata. They are, rather, fully formed musical texts, richly imbued with stylistic and generic referents whose meaning is enhanced through Beethoven's pervasive cultivation of the technique of expressive doubling.

If we acknowledge the ongoing and widespread rethinking of the relational nature of text and accordingly of meaning (a development that has been styled the "linguistic

⁸⁷ The title page of Artaria's second edition of the sonata appeared in 1809 reads *Sonata per il Clavicembalo con Violoncello*.

⁸⁸ The theory of expressive doubling seems more persuasively applicable when considering the two-movement plan of the last two sonatas, Op. 102, which ultimately counterpoises the five sonatas as a balanced cycle.

turn" in the human sciences),⁸⁹ we should set aside the traditional notion of the three-style as we explore Beethoven's works; for we no longer need to insist that it is the "voice of single person, the *author* confiding in us,"⁹⁰ or that we may derive meanings only from perceived significant junctures in the composer's biography. This paper, accordingly, has attempted to recognize the end-weighted three style-periods as "a reflection of deep-seated beliefs in our *previous* culture."⁹¹ By recognizing those beliefs for what they are and then exploring Beethoven's music as a text rather than a biographical artifact or a specimen in a historiographically abstract genre-history, we can begin to explore the cultural meanings offered by that music to Beethoven and his contemporaries.

⁸⁹ Allen, *Intertextuality*, 10.

⁹⁰ Allen, *Intertextuality*, 71.

⁹¹ James Webster, "The Concept of Beethoven's 'Early' Period in the Context of Periodizations in General," *Beethoven Forum* 3 (1994), 1. Italics mine.

APPENDIX
MUSICAL EXAMPLES

Musical examples are excerpted from the edition of Beethoven's Opus 5 Sonatas published in *Beethoven: Werke: neue Ausgabe sämtlicher Werke*, Series V, vol. 3, and are used by kind permission of G. Henle Verlag, Munich.

Ex. 2.1a: Beethoven, Sonata in F Major, Op. 5, first movement: mm. 1-34

The image displays a musical score for the first movement of Beethoven's Sonata in F Major, Op. 5, measures 1 through 34. The score is written for Violoncello (Cello) and Klavier (Piano). The tempo is marked "Adagio sostenuto". The key signature is one flat (F major), and the time signature is 3/4. The Violoncello part is on a single staff, and the Klavier part is on a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano), *f* (forte), and *cresc.* (crescendo). Measure numbers 1, 5, 11, 17, and 23 are indicated on the left side of the score. A yellow highlight is present on the first staff of the Klavier part, specifically on the note in measure 23.

23

Musical score for measures 23-25. The system includes a vocal line and a piano accompaniment. The piano part features complex chordal textures with many accidentals. Dynamics include *sf*.

26

Musical score for measures 26-28. The system includes a vocal line and a piano accompaniment. The piano part has a more rhythmic, arpeggiated texture. Dynamics include *ff* and *sf*.

29

arpeggio

Musical score for measures 29-30. The system includes a vocal line and a piano accompaniment. The piano part is dominated by arpeggiated chords. Dynamics include *sf* and *(sf)*.

31

cresc.

p

cresc.

Musical score for measures 31-32. The system includes a vocal line and a piano accompaniment. The piano part features a dense, arpeggiated texture. Dynamics include *p* and *cresc.*

32

p

pp

Musical score for measures 32-34. The system includes a vocal line and a piano accompaniment. The piano part has a more sparse texture. Dynamics include *p* and *pp*.

Ex. 2.1b: Beethoven, Sonata in G minor, Op. 5, first movement: mm. 1-44

Violoncello

Adagio sostenuto e espressivo

Opus 5 Nr. 2

Klavier

fp

tenuto

fp

ppp

rinf.

rinf.

p

This image shows a page of musical notation, likely for a piano piece, consisting of five systems of staves. Each system contains a treble clef staff and a bass clef staff. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamic markings are used throughout, including *mf* (mezzo-forte), *f* (forte), and *sf* (sforzando). Performance instructions like *cresc.* (crescendo) and *triste* (triste) are also present. The page is numbered 45 at the bottom.

23

23

p

24

(cresc.)

This system contains measures 23 and 24. The right hand features a complex rhythmic pattern of eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include piano (*p*) and a crescendo (*(cresc.)*).

24

24

cresc.

25

sf

f

decrease.

This system contains measures 24 and 25. The right hand continues with intricate rhythmic patterns. The left hand maintains its accompaniment. Dynamics include crescendo (*cresc.*), sforzando (*sf*), forte (*f*), and a decrease (*decrease.*).

25

25

sf

26

p

This system contains measures 25 and 26. The right hand has a melodic line with some rests. The left hand continues with eighth-note accompaniment. Dynamics include sforzando (*sf*) and piano (*p*).

26

26

p

27

p

decrease.

pp

This system contains measures 26 and 27. The right hand has a melodic line with some rests. The left hand continues with eighth-note accompaniment. Dynamics include piano (*p*), a decrease (*decrease.*), and pianissimo (*pp*).

27

27

p

decrease.

pp

This system contains measures 27 and 28. The right hand has a melodic line with some rests. The left hand continues with eighth-note accompaniment. Dynamics include piano (*p*), a decrease (*decrease.*), and pianissimo (*pp*).

The image displays a musical score for the first movement of Beethoven's Sonata in F Major, Op. 5, measures 35-57. The score is written for piano and features a complex interplay of textures and dynamics. It is divided into five systems, each with a grand staff (treble and bass clefs). The key signature is one flat (F major), and the time signature is 3/4. The score includes various dynamic markings such as *p* (piano), *f* (forte), *pp* (pianissimo), and *rin.f.* (ritornello forte). The notation includes slurs, ties, and articulation marks. The piece concludes with the instruction *attaca* at the end of the final system.

Ex. 2.2a: Beethoven, Sonata in F Major, Op. 5, first movement: mm. 35-57

35 Allegro

p
p dolce
tr
3

40

p
sf
tr

45

p dolce

48

p dolce
p

53

sf

Ex. 2.2b: Beethoven, Sonata in G Minor, Op. 5, first movement: mm. 45-70

The image displays a musical score for the first movement of Beethoven's Sonata in G Minor, Op. 5, measures 45 through 70. The score is written for piano and consists of three systems of music. Each system includes a single bass clef staff and a grand staff (treble and bass clefs). The tempo is marked "Allegro molto più tosto presto" at the beginning of each system. The key signature is G minor (two flats). The first system starts at measure 45 and ends at measure 52. The second system starts at measure 53 and ends at measure 60. The third system starts at measure 61 and ends at measure 70. The notation includes various rhythmic values, accidentals, and dynamic markings such as "sempre p".

Ex. 2.3a: Sonata in F major, Op. 5, first movement: mm. 57-72

58

61

64

67

70

Ex. 2.3b: Sonata in G minor, Op. 5, first movement: mm. 70-105

This musical score consists of four systems of music, each with a bass staff and a grand staff (treble and piano staves). The key signature is G minor (two flats) and the time signature is 3/4. The first system (measures 70-73) shows a melodic line in the bass staff and a piano accompaniment in the grand staff. The second system (measures 74-77) features a melodic line in the bass staff and a piano accompaniment with a forte (*ff*) dynamic. The third system (measures 78-81) continues the melodic line in the bass staff and the piano accompaniment in the grand staff. The fourth system (measures 82-85) shows the melodic line in the bass staff and the piano accompaniment in the grand staff, ending with a piano (*p*) dynamic.

Ex. 2.4a: Sonata in F Major, Op. 5: mm. 73-160

This musical score consists of five systems, each with a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Measure numbers 73, 78, 83, 88, and 93 are indicated at the start of each system.

- System 1 (Measures 73-77):** The vocal line features a melodic line with slurs and accents. The piano accompaniment starts with a piano (*p*) dynamic and includes chords with accidentals (F# and C#).
- System 2 (Measures 78-82):** The vocal line continues with slurs and accents. The piano accompaniment features a *ritardando* (*rit.*) marking and a forte (*f*) dynamic.
- System 3 (Measures 83-87):** The vocal line has slurs and accents. The piano accompaniment includes a *ritardando* (*rit.*) marking and a forte (*f*) dynamic.
- System 4 (Measures 88-92):** The vocal line includes trills (*tr.*) and slurs. The piano accompaniment features a forte (*f*) dynamic.
- System 5 (Measures 93-96):** The vocal line has slurs and accents. The piano accompaniment starts with a piano (*p*) dynamic and includes a forte (*f*) dynamic.

97

101

104

107

111

f

p

ff

f

ff

f

ff

f

f

115

decrese. *p*

116

f *tr* *f* *f* *f*

117

pp

118

cresc.

119

120

121

122

123

124

125

126

127

128

129

130

131

Detailed description: This is a page of musical notation for piano, spanning measures 115 to 131. The score is written in a grand staff with a treble and bass clef. Measure 115 begins with a piano (*p*) dynamic and a decrescendo (*decrese.*) marking. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. Measure 116 shows a forte (*f*) dynamic and the introduction of trills (*tr*) in the right hand. Measure 117 continues with forte dynamics and trills. Measure 118 features a pianissimo (*pp*) dynamic. Measure 119 starts with a crescendo (*cresc.*) marking. The subsequent measures (120-131) show a variety of textures, including rapid sixteenth-note passages in the right hand and sustained chords or simple rhythmic patterns in the left hand. The key signature changes from one flat to two flats between measures 120 and 121. The page concludes with measure 131.

133

136

140

142

149

ff

p *sf*

tr

p *cresc.*

sf *cresc.*

Musical score for the first movement of the Sonata in G-minor, Op. 5, mm. 106-215. The score is presented in two systems. The first system (mm. 106-115) features a piano introduction with a forte (*ff*) dynamic in the right hand and a piano (*p*) dynamic in the left hand, which then crescendos (*cresc.*). The second system (mm. 116-215) includes first and second endings, with dynamics ranging from piano (*p*) to fortissimo (*ff*).

Ex. 2.4b: Sonata in G-minor, Op. 5, first movement: mm. 106-215

Musical score for the first movement of the Sonata in G-minor, Op. 5, mm. 106-215. The score is presented in two systems. The first system (mm. 106-115) features a piano introduction with a forte (*ff*) dynamic in the right hand and a piano (*p*) dynamic in the left hand, which then crescendos (*cresc.*). The second system (mm. 116-215) includes first and second endings, with dynamics ranging from piano (*p*) to fortissimo (*ff*).

125

128 *dim.*

135 *f* *mf* *mf* *p* *pp*

144 *p* *cresc.*

150 *f* *f* *f* *f* *f* *f*

ri - tar - dan - do

ri - tar - dan - do

(3)

(3)

(3)

This musical score is for a piano piece, spanning measures 156 to 187. It is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The score is organized into four systems, each with a vocal line and a piano accompaniment.

- System 1 (Measures 156-161):** The vocal line begins with a melodic phrase. The piano accompaniment features a strong *ff* (fortissimo) dynamic, with a rhythmic pattern of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.
- System 2 (Measures 162-170):** The vocal line continues with a more complex melodic line. The piano accompaniment shows a dynamic shift from *ff* to *p* (piano) and includes a *rinf.* (ritardando) marking.
- System 3 (Measures 171-180):** The vocal line features several trills (*tr.*) and a *cresc.* (crescendo) marking. The piano accompaniment also includes a *cresc.* marking and uses a variety of chordal textures.
- System 4 (Measures 181-187):** The vocal line concludes with a melodic phrase. The piano accompaniment features a *ff* dynamic and a *fp* (fortissimo piano) dynamic, with a *cresc.* marking.

177

190

205

210

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

lan - do
cu - lan - do

Ex. 2.5: Beethoven, Sonata in F Major, Op. 5, first movement: mm. 221-347

221

lan - do
cu - lan - do

ff

Musical score for piano, measures 222-226. The score is written for a grand piano with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The score consists of five systems, each with a grand staff (treble and bass clefs). Measure 222: Treble clef has a melodic line with a trill (tr) on the first measure. Bass clef has a rhythmic accompaniment of eighth notes. Measure 223: Treble clef has a melodic line with a trill (tr) on the first measure. Bass clef has a rhythmic accompaniment of eighth notes. Measure 224: Treble clef has a melodic line with a trill (tr) on the first measure. Bass clef has a rhythmic accompaniment of eighth notes. Measure 225: Treble clef has a melodic line with a trill (tr) on the first measure. Bass clef has a rhythmic accompaniment of eighth notes. Measure 226: Treble clef has a melodic line with a trill (tr) on the first measure. Bass clef has a rhythmic accompaniment of eighth notes. The score includes various musical notations such as trills, slurs, and dynamic markings like *sf* and *cresc.*.

210

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217

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250

Musical score for measures 250-255. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *f* and *p*.

262

Musical score for measures 262-270. The piano part features a rhythmic eighth-note pattern in the left hand and chords in the right hand. Dynamics include *f* and *p*. Trills are marked in the vocal line.

280

Musical score for measures 280-288. The piano part features a rhythmic eighth-note pattern in the left hand and chords in the right hand. Dynamics include *f* and *p*. Trills are marked in the vocal line.

274

Musical score for measures 274-278. The piano part features a rhythmic eighth-note pattern in the left hand and chords in the right hand. Dynamics include *f* and *p*.

278

Musical score for measures 278-282. The piano part features a rhythmic eighth-note pattern in the left hand and chords in the right hand. Dynamics include *f* and *p*.

This musical score consists of five systems, each with a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The systems are numbered 282, 285, 288, 291, and 294. The piano part features complex textures with sixteenth-note runs and chords. Dynamics include *f*, *ff*, *(f)*, *f*, *decrease.*, and *p*. The vocal line includes a trill in measure 294.

303

Musical score for measures 303-307. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth notes and slurs. Dynamics include *tr*, *sf*, and *(tr)*.

308

Musical score for measures 308-310. The piano part features a complex rhythmic pattern with sixteenth notes and slurs. Dynamics include *pp*.

311

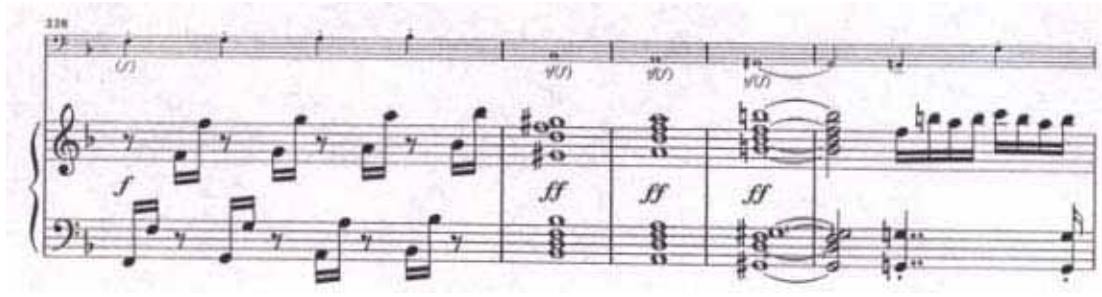
Musical score for measures 311-315. The piano part features a complex rhythmic pattern with sixteenth notes and slurs. Dynamics include *cresc.*.

Musical score for measures 316-317. The piano part features a complex rhythmic pattern with sixteenth notes and slurs. Dynamics include *ff*.

317

Musical score for measures 317-319. The piano part features a complex rhythmic pattern with sixteenth notes and slurs. Dynamics include *sf*.

This musical score consists of five systems of piano notation, each with a grand staff (treble and bass clefs). The systems are numbered 132, 135, 138, 139, and 142. The notation includes various dynamics such as *resc.*, *p*, *ff*, and *cresc.*, along with articulation marks like slurs and accents. The music features a mix of eighth and sixteenth notes, often with slurs, and some systems include complex chordal textures in the bass clef.



Ex. 2.6: Sonata in F Major, Op. 5, first movement: mm. 342-400



This image shows a page of musical notation for a piano piece, consisting of four systems of staves. Each system includes a vocal line (soprano clef) and a piano accompaniment (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4.

- System 1 (Measures 308-311):** The vocal line features a melodic line with slurs and dynamic markings of *mf* and *f*. The piano accompaniment has a bass line with a *p* marking and a treble line with a *f* marking.
- System 2 (Measures 312-315):** The vocal line continues with a melodic line, marked *f*. The piano accompaniment features a complex texture with a treble line marked *f* and a bass line marked *mf*.
- System 3 (Measures 316-318):** The vocal line has a melodic line with a *mf* marking. The piano accompaniment has a treble line with a *f* marking and a bass line with a *mf* marking.
- System 4 (Measures 319):** The vocal line has a melodic line with a *mf* marking. The piano accompaniment has a treble line with a *f* marking and a bass line with a *mf* marking.

342 Adagio

Adagio

pp

tr

348 Presto

Presto

p cresc.

f

371

(3)

(3)

(3)

375

(3)

379

386 *Tempo primo*

390

395

398

This musical score consists of five systems of piano notation. Each system includes a treble and bass clef staff. The first system (measures 279-285) features a complex melodic line in the treble with a *tr* marking and a *f* dynamic. The second system (measures 286-299) is marked *Tempo primo* and features a dense, rhythmic accompaniment in the bass with a *ff* dynamic. The third system (measures 300-314) continues the accompaniment with a *cresc.* marking and a *f* dynamic. The fourth system (measures 315-334) features a melodic line in the treble with a *b* marking and a *ff* dynamic. The fifth system (measures 335-342) continues the melodic line in the treble with a *ff* dynamic.

Ex. 2.7: Sonata in G Minor, Op. 5, first movement: mm. 314-480

This musical score is for the first movement of the Sonata in G Minor, Op. 5, measures 314-480. It is written for piano and consists of five systems of music. Each system contains a vocal line (soprano) and a piano accompaniment (treble and bass clefs). The key signature is G minor (two flats) and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The piano accompaniment features a prominent bass line with a steady eighth-note rhythm, often moving in parallel motion with the vocal line. The vocal line is characterized by long, flowing phrases with many ties, suggesting a recitative or arias-like style. The score concludes with a final cadence in the piano part.

This page of musical notation consists of five systems, each with a bass staff and a grand staff (treble and bass clefs). The music is in a minor key, indicated by the key signature of one flat. The systems are numbered 337, 344, 352, 359, and 364. The notation includes various rhythmic values, slurs, and dynamic markings such as *cresc.*, *ff*, *f*, and *p*. There are also performance instructions like *(c)*, *(p)*, and *(b)*. The piece concludes with a double bar line and a repeat sign at the end of the fifth system.

375

Musical score for measures 375-380. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand. The key signature has one flat, and the time signature is 4/4.

381

ad. loc.

Musical score for measures 381-386. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand. The key signature has one flat, and the time signature is 4/4.

387

rit.

tar - dan - do

ri - tar - dan - do

pp

resc.

Musical score for measures 387-392. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand. The key signature has one flat, and the time signature is 4/4.

393

Musical score for measures 393-398. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand. The key signature has one flat, and the time signature is 4/4.

399

Musical score for measures 399-404. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand. The key signature has one flat, and the time signature is 4/4.

410

417

423

430

442

f *ff* *p* *rit.* *rit. p* *p* *cresc.* *cresc.* *ff* *ff* *cresc.* *f*

This musical score consists of five systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The piano part features a consistent eighth-note accompaniment in the left hand. The vocal line includes various dynamics and performance markings such as *rit.* (ritardando), *rit. p* (ritardando piano), and *cresc.* (crescendo). The score concludes with a final *f* (forte) dynamic marking.

448 81

452

460

468

474

Ex. 2.8: Sonata in G Minor, Op. 5, first movement: mm. 481-553

The image displays a musical score for the first movement of the Sonata in G Minor, Op. 5, measures 481-553. The score is written for piano and consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature is G minor (two flats). The score includes various dynamic markings such as *ff*, *f*, *p*, *pp*, *ppp*, *fz*, *decrease.*, and *f*. The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The score concludes with a final cadence in measure 553.

115

System 115: Treble clef with a melodic line featuring slurs and accents. Piano accompaniment in bass clef with a steady eighth-note pattern. Dynamics include *p* and *f*.

120

System 120: Treble clef with a melodic line featuring slurs and accents. Piano accompaniment in bass clef with a steady eighth-note pattern. Dynamics include *p*, *f*, *fp*, and *pp*.

125

System 125: Treble clef with a melodic line featuring slurs and accents. Piano accompaniment in bass clef with a steady eighth-note pattern. Dynamics include *pp* and *ff*.

130

System 130: Treble clef with a melodic line featuring slurs and accents. Piano accompaniment in bass clef with a steady eighth-note pattern. Dynamics include *f*.

140

System 140: Treble clef with a melodic line featuring slurs and accents. Piano accompaniment in bass clef with a steady eighth-note pattern. Dynamics include *f* and *ff*.

Ex. 2.9: Rondo in F Major, Op. 5, second movement: mm. 1-24

The image displays a musical score for the second movement of the Rondo in F Major, Op. 5, measures 1 through 24. The score is written for piano and consists of five systems of music. Each system includes a vocal line and a piano accompaniment with both treble and bass staves. The tempo is marked 'Allegro vivace'. The key signature is one flat (F Major). The time signature is 8/8. The score begins with a piano (*p*) dynamic. The first system shows the vocal line and piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system, starting at measure 13, features a more active piano accompaniment with sixteenth-note patterns in the right hand. The fourth system, starting at measure 17, continues the piano accompaniment with similar rhythmic patterns. The fifth system, starting at measure 21, concludes the passage with a piano (*p*) dynamic marking.

Ex. 2.10: Rondo in F Major, Op. 5, second movement: mm. 24-65

The image displays a musical score for the second movement of the Rondo in F Major, Op. 5, measures 24 through 65. The score is presented in five systems, each consisting of a grand staff with a treble and bass clef. The key signature is one flat (F major), and the time signature is 3/4. The notation includes various musical elements such as slurs, ties, and dynamic markings. The first system (measures 24-30) features a melodic line in the treble clef with slurs and a bass line with rests and notes. The second system (measures 31-37) shows a more active treble line with slurs and a bass line with notes. The third system (measures 38-44) is characterized by a dense, rhythmic texture with sixteenth-note patterns in both hands. The fourth system (measures 45-51) continues the rhythmic intensity with similar patterns. The fifth system (measures 52-58) shows a return to a more melodic style in the treble, with a bass line that includes rests and notes. The score concludes with a final measure (65) marked with a double bar line.

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The music is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The systems are numbered 47, 51, 55, 59, and 63 at the beginning of their respective staves.

- System 47:** Features a steady eighth-note accompaniment in the bass. The right hand has a melodic line with a *cresc.* (crescendo) marking and reaches a *ff* (fortissimo) dynamic.
- System 51:** The bass continues with eighth notes. The right hand has a more complex melodic line with some chromaticism, ending with a *p* (piano) dynamic.
- System 55:** The right hand plays a dense, rapid sixteenth-note texture, while the bass is mostly silent, marked with *pp* (pianissimo).
- System 59:** The right hand continues with sixteenth-note patterns, and the bass becomes more active with eighth-note accompaniment. Dynamics include *f* (forte).
- System 63:** The right hand has a melodic line with some grace notes, and the bass continues with eighth notes. Dynamics include *f* and *p*.

Ex. 2.11: Rondo in F Major, Op. 5, second movement: mm. 66-85

The image displays a musical score for the second movement of a Rondo in F Major, Op. 5, measures 66-85. The score is written for piano and consists of five systems of music. Each system includes a bass line, a grand staff (treble and bass clefs), and a right-hand part. The key signature is one flat (F major), and the time signature is 3/4. The score features various musical notations, including slurs, accents, and dynamic markings such as *p*, *f*, and *ff*. The right-hand part is characterized by a rhythmic pattern of eighth and sixteenth notes, often with slurs. The bass line provides a steady accompaniment with eighth and sixteenth notes. The grand staff part shows a mix of chords and melodic lines. The score concludes with a *rit.* marking and a final cadence.

Ex. 2.12: Rondo in F Major, Op. 5, second movement: mm. 85-141

The image displays a musical score for the second movement of the Rondo in F Major, Op. 5, measures 85-141. The score is written for piano and consists of five systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (F major), and the time signature is 3/4. The score features various dynamics such as *mf*, *f*, *ff*, *p*, and *ppia.*, along with performance markings like *col arco* and *tr.* (trill). The piano part is characterized by a steady eighth-note accompaniment in the bass line and more complex rhythmic patterns in the treble. The vocal line consists of a single melodic line with some rests. The score is divided into systems by measure numbers: 85, 94, 99, 102, and 105.

This musical score consists of five systems, each with a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure numbers 102, 112, 117, 123, and 129 are indicated at the beginning of their respective systems.

- System 1 (Measures 102-111):** The vocal line features a melodic line with slurs and accents. The piano accompaniment has a steady eighth-note bass line and a more active treble line.
- System 2 (Measures 112-116):** The vocal line continues with dynamic markings *f*, *tr*, *f*, and *p*. The piano accompaniment maintains its rhythmic pattern.
- System 3 (Measures 117-122):** The vocal line has a long slur over measures 117-120. The piano accompaniment features a *fp* dynamic marking and includes a triplet in measure 121.
- System 4 (Measures 123-128):** The vocal line continues with a slur over measures 123-126. The piano accompaniment has a *fp* dynamic marking and includes a triplet in measure 127.
- System 5 (Measures 129-133):** The vocal line has a long slur over measures 129-132. The piano accompaniment features a *fp* dynamic marking and includes a triplet in measure 133.

This musical score covers measures 121 to 123. It is written for piano in F major. The first system (measures 121-122) features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment of chords and eighth notes. Dynamics include *f* and *p*. The second system (measure 123) continues the treble melody with sixteenth-note passages and a bass line that includes a dynamic marking of *(p)*.

Ex. 2.13: Rondo in F Major, Op. 5, second movement: mm. 141-167

This musical score covers measures 141 to 149. It continues the piano piece in F major. The first system (measures 141-142) shows a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. The second system (measures 143-144) features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. Dynamics include *f*. The third system (measures 145-149) features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. Dynamics include *f*.

This musical score consists of four systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor).
- **System 1 (Measures 153-157):** Features a complex texture with rapid sixteenth-note passages in the right hand and a steady eighth-note accompaniment in the left hand. Measure 154 includes a dynamic marking of *mf*.
- **System 2 (Measures 158-161):** The right hand plays a series of chords in a descending sequence, while the left hand continues with a consistent eighth-note pattern.
- **System 3 (Measures 162-165):** The right hand has a more melodic line with some slurs, and the left hand maintains the eighth-note accompaniment. Measure 163 includes a dynamic marking of *mf*.
- **System 4 (Measures 166-169):** The right hand features a melodic phrase with a slur and a dynamic marking of *p*. The left hand continues with the eighth-note accompaniment, also marked *p*.

Ex. 2.14: Rondo in F Major, Op. 5, second movement: mm. 167-219

The image displays a musical score for the second movement of a Rondo in F Major, Op. 5, measures 167-219. The score is presented in four systems, each containing a grand staff (treble and bass clefs). The key signature is one flat (F major), and the time signature is 3/4. The music features a variety of textures and dynamics. The first system (measures 167-178) shows a piano introduction with a strong *sf* (sforzando) dynamic. The second system (measures 179-188) continues with complex harmonic structures and a *f* (forte) dynamic. The third system (measures 189-198) is characterized by a dense, rhythmic texture with a *f* dynamic. The fourth system (measures 199-219) concludes the passage with a *f* dynamic and a final cadence. The score includes various musical notations such as slurs, ties, and dynamic markings.

This page of musical notation consists of five systems of staves, each containing a grand staff (treble and bass clefs) and a separate bass line. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1 (Measures 182-185):** Features a grand staff with a treble clef and a bass clef. The bass line has a dynamic marking of *mf*. The grand staff contains a complex melodic line with many sixteenth notes.
- System 2 (Measures 186-199):** Continues the grand staff and bass line. A *cresc.* marking is present in the grand staff. The bass line has a dynamic marking of *mf*. A *cresc. 2* marking is also visible in the grand staff.
- System 3 (Measures 200-203):** The grand staff has dynamic markings of *f* and *ff*. The bass line has a dynamic marking of *f*.
- System 4 (Measures 204-207):** The grand staff has a dynamic marking of *ff*. The bass line has a dynamic marking of *ff*.
- System 5 (Measures 208-211):** The grand staff has a dynamic marking of *ff*. The bass line has a dynamic marking of *ff*.

213

218

This musical score covers measures 213 to 218. It features a piano accompaniment with a treble and bass clef. The key signature has one flat (F major). The music includes dynamic markings such as *ff* and *pp*. The notation includes various note values, rests, and phrasing slurs.

Ex. 2.15: Rondo in F Major, Op. 5, second movement: mm. 229-245

229

230

231

This musical score covers measures 229 to 231. It features a piano accompaniment with a treble and bass clef. The key signature has one flat (F major). The music includes dynamic markings such as *cresc.* and *f*. The notation includes various note values, rests, and phrasing slurs.

Ex. 2.16: Rondo in F Major, Op. 5, second movement: mm. 246-290

The image displays a musical score for the second movement of the Rondo in F Major, Op. 5, measures 246-290. The score is written for voice and piano. It is divided into five systems of staves. The first system (measures 246-250) features a vocal line with lyrics and piano accompaniment with dynamic markings *ff* and *f*. The second system (measures 251-255) continues the vocal line with lyrics and piano accompaniment, including dynamic markings *pp*, *sf*, and *pp*. The third system (measures 256-260) shows the vocal line with lyrics and piano accompaniment, with dynamic markings *pp* and *pp*. The fourth system (measures 261-265) includes tempo markings *Adagio* and *Tempo primo* above the vocal line, and *Adagio* and *Tempo primo* above the piano line. The fifth system (measures 266-270) shows the piano line with dynamic markings *ff* and *f*. The score is in F major and 3/4 time.

Ex. 2.17: Rondo in G Major, Op. 5, second movement: mm. 1-32

The image displays a musical score for the second movement of the Rondo in G Major, Op. 5, measures 1 through 32. The score is written for piano and is in 2/4 time. It begins with the tempo marking "Allegro". The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into five systems, each containing a grand staff (treble and bass clefs). The first system (measures 1-4) starts with a piano (*p*) dynamic. The second system (measures 5-8) includes a fortissimo (*ff*) dynamic. The third system (measures 9-12) features a fortissimo (*ff*) dynamic. The fourth system (measures 13-16) includes a piano (*p*) dynamic. The fifth system (measures 17-20) includes a fortissimo (*ff*) dynamic. The score concludes with a double bar line and repeat dots at the end of the fifth system.

This image shows a page of musical notation, likely for a piano piece, consisting of five systems of staves. Each system contains a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings. The first system starts at measure 23 and ends at measure 26. The second system starts at measure 27 and ends at measure 30. The third system starts at measure 31 and ends at measure 34. The fourth system starts at measure 35 and ends at measure 38. The fifth system starts at measure 39 and ends at measure 42. The dynamic markings include *f* (forte), *pp* (pianissimo), and *p* (piano). The notation also includes trills (*tr*) and slurs. The page number 91 is centered at the bottom.

Ex. 2.18: Rondo in G Major, Op. 5, second movement: mm. 33-65

The image displays a musical score for the second movement of the Rondo in G Major, Op. 5, measures 33-65. The score is written for piano and consists of five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system (measures 33-36) features a melodic line in the treble clef and a rhythmic accompaniment in the bass clef, with a dynamic marking of *p*. The second system (measures 37-40) continues the accompaniment with a dynamic marking of *mf*. The third system (measures 41-44) shows a change in the melodic line with a dynamic marking of *p*. The fourth system (measures 45-48) features a more complex melodic line with a dynamic marking of *p*. The fifth system (measures 49-52) concludes the passage with a dynamic marking of *p*. The score is presented in a clear, professional layout with standard musical notation.

Ex. 2.19: Rondo in G Major, Op. 5, second movement: mm. 65-99

This musical score is for the second movement of the Rondo in G Major, Op. 5, measures 65-99. It is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system (measures 65-67) features a piano (*p*) dynamic. The second system (measures 68-70) includes a piano (*p*) dynamic in the bass and a fortissimo (*ff*) dynamic in the treble. The third system (measures 71-73) continues with piano (*p*) dynamics. The fourth system (measures 74-76) features a piano (*p*) dynamic in the bass and a fortissimo (*ff*) dynamic in the treble. The fifth system (measures 77-79) includes a piano (*p*) dynamic in the bass and a fortissimo (*ff*) dynamic in the treble. The score concludes with a final cadence in measure 99.

Ex. 2.20: Rondo in G Major, Op. 5, second movement: mm. 100-166

The image displays a musical score for the second movement of the Rondo in G Major, Op. 5, measures 100 through 166. The score is presented in five systems, each containing a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music features a variety of textures, including dense sixteenth-note passages in the right hand and rhythmic accompaniment in the left hand. Measure numbers 104, 109, 112, 116, and 119 are clearly marked at the beginning of their respective systems. The notation includes slurs, ties, and dynamic markings such as *f* and *mf*.

This musical score consists of five systems, each with a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 3/4 time signature. Measure numbers 140, 143, 147, 150, and 157 are indicated at the beginning of their respective systems. The score features a variety of textures and dynamics. The right hand often plays rapid sixteenth-note passages, while the left hand provides a steady accompaniment of eighth or sixteenth notes. Dynamics range from *p* (piano) to *pp* (pianissimo) and *sf* (sforzando). There are also markings for *co* (crescendo) and *v* (ritardando). The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

This musical score consists of five systems, each with a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 3/4 time signature. Measure numbers 140, 143, 147, 150, and 157 are indicated at the beginning of their respective systems. The score features a variety of textures and dynamics. The right hand often plays rapid sixteenth-note passages, while the left hand provides a steady accompaniment of eighth or sixteenth notes. Dynamics range from *p* (piano) to *pp* (pianissimo) and *f* (forte). There are also markings for *mf* (mezzo-forte) and *ff* (fortissimo). The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

Ex. 2.21: Rondo in G Major, Op. 5, second movement: mm. 166-195

The image displays a musical score for the second movement of the Rondo in G Major, Op. 5, measures 166-195. The score is written for piano and consists of five systems of music. Each system includes a bass line and a grand staff (treble and bass clefs). The key signature is G major (one sharp). The tempo is marked 'Allegretto'. The score features various dynamics including *pp*, *mf*, *f*, *ff*, and *p*. The music is characterized by rhythmic patterns, including sixteenth-note runs and triplet figures. The piece concludes with a final cadence in G major.

188

Musical score for measures 188-192. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic accompaniment in the left hand and a more melodic line in the right hand. Dynamics include *f* and *mf*. There are some markings like \textcircled{h} in the piano part.

193

Musical score for measures 193-198. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic accompaniment in the left hand and a more melodic line in the right hand. Dynamics include *mf* and *p*. There are some markings like \textcircled{h} in the piano part.

199

Musical score for measures 199-203. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic accompaniment in the left hand and a more melodic line in the right hand. Dynamics include *f*. There are some markings like *tr* and \textcircled{h} in the piano part.

204

Musical score for measures 204-208. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic accompaniment in the left hand and a more melodic line in the right hand. Dynamics include *f* and *p*. There are some markings like \textcircled{h} in the piano part.

209

Musical score for measures 209-213. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic accompaniment in the left hand and a more melodic line in the right hand. Dynamics include *p*. There are some markings like \textcircled{h} in the piano part.

Ex. 2.22: Rondo in G Major, Op. 5, second movement: mm. 196-227

The image displays a musical score for the second movement of the Rondo in G Major, Op. 5, measures 196-227. The score is written for piano and consists of five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system (measures 196-200) features a *mf* dynamic marking. The second system (measures 201-205) includes a *p* dynamic marking. The third system (measures 206-210) continues with a *p* dynamic marking. The fourth system (measures 211-215) also includes a *p* dynamic marking. The fifth system (measures 216-220) concludes with a *pp* dynamic marking. The score is presented in a clear, professional layout with a white background and black ink.

Ex. 2.23: Rondo in G Major, Op. 5, second movement: mm. 227-235

The image displays a musical score for the second movement of the Rondo in G Major, Op. 5, measures 227-235. The score is written for piano and consists of five systems of music. Each system includes a grand staff with a treble and bass clef. The key signature is G major (one sharp). The time signature is 3/4. The score features various musical notations, including dynamics such as *sf* (sforzando), *p* (piano), and *f* (forte), and articulation marks like accents and slurs. The music is characterized by rhythmic patterns, particularly in the bass line, and melodic lines in the treble. The first system (measures 227-230) shows a melodic line in the treble and a rhythmic accompaniment in the bass. The second system (measures 231-234) features a more complex rhythmic pattern in the bass line. The third system (measures 235-238) continues the rhythmic pattern with some melodic development in the treble. The fourth system (measures 239-242) shows a change in the bass line's rhythm. The fifth system (measures 243-246) concludes the passage with a final melodic flourish in the treble and a sustained bass line.

Ex. 2.24: Rondo in G Major, Op. 5, second movement: mm. 235-304

This musical score is for the second movement of the Rondo in G Major, Op. 5, measures 235-304. It is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system (measures 235-240) features a melody in the treble clef starting with a forte (*f*) dynamic, and a bass line in the bass clef. The second system (measures 241-246) shows a more complex texture with chords and arpeggios in both hands. The third system (measures 247-252) continues with intricate patterns in the right hand and a steady bass line. The fourth system (measures 253-258) includes a change in dynamics to *f* and features a melodic line in the right hand. The fifth system (measures 259-264) concludes the passage with a final melodic flourish in the right hand and a sustained bass line.

This musical score consists of five systems, each with a bass line and a piano line. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various dynamics and performance markings:

- System 1 (Measures 248-250):** The piano line features a complex, rhythmic pattern with many beamed sixteenth notes. Dynamics include *sf* (sforzando) and *ff* (fortissimo). A *ff* marking is also present in the bass line.
- System 2 (Measures 251-253):** The piano line continues with similar rhythmic intensity. Dynamics include *sf* and *cresc.* (crescendo).
- System 3 (Measures 254-256):** The piano line shows a change in texture with more distinct notes. Dynamics include *p* (piano).
- System 4 (Measures 257-259):** The piano line features a steady, rhythmic accompaniment. Dynamics include *f* (forte).
- System 5 (Measures 260-262):** The piano line continues with a similar rhythmic pattern. Dynamics include *f*.

This musical score consists of five systems, each with three staves: a bass staff, a treble staff, and a grand staff (treble and bass). The music is in a key with one sharp (F#) and a 2/4 time signature. The systems are numbered 263, 266, 269, 272, and 276. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *p* (piano) is present in the second system. A trill (*tr*) is marked in the fifth system. The score concludes with a final measure in the fifth system.

260

Musical score for measures 260-267. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *sf*, *f*, and *p*.

268

Musical score for measures 268-272. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *sf*, *p*, and *decresc.*

273

Musical score for measures 273-278. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *ppp*.

279

Musical score for measures 279-284. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *sf* and *f*.

285

Musical score for measures 285-290. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *sf* and *ff*.

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