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THREE MOTIVIC TOPICS IN BEETHOVEN'S  
*PIANO QUINTET, OP. 16*

THESIS

Presented to the Graduate Council of the  
University of North Texas in Partial  
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

J. Brian Gratton, B.M.

Denton, Texas

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The first movement of the *Piano Quintet, Op. 16* of Ludwig van Beethoven works out three significant motivic "topics": a chromatically filled-in second, appearing first as  $\hat{5} - \# \hat{5} - \hat{6}$  (B<sup>b</sup> - B - C in E<sup>b</sup> major); the emphasis on the submediant, both as vi in E<sup>b</sup> major and as the tonal region of C minor; and the melodic interval of the sixth, which, when inverted to become a descending third, determines the structure of tonal regions at crucial points in the movement. These three motivic topics are introduced in the opening measures of the piece and are subsequently unfolded throughout the movement; the focus of the thesis will be to trace the unfolding of these three topics.

Major Professor/Advisor: Dr. John Covach

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## CHAPTER 1

### BACKGROUND OF BEETHOVEN'S

#### *PIANO QUINTET, OP. 16* AND

#### INTRODUCTION TO TOPIC

By the year 1796, Ludwig van Beethoven (1770-1827) had composed half of his 12 piano trios, nearly one-third of his 32 piano sonatas, most of his string trios, one piano concerto (*Op. 19*) and was about to embark upon the composition of his earliest string quartets. During this period he composed what was to remain his one and only piano quintet—a work scored for piano, oboe, clarinet, horn and bassoon.<sup>1</sup> This *Piano Quintet in E<sup>b</sup> Major, Op. 16* was completed in 1797 and left its composer very dissatisfied, though he published it in 1801. Beethoven then transcribed the work for piano quartet (piano and string trio) and had it published the same year (the two versions share the same opus number). Despite the new and more conventional scoring of the work, Beethoven remained unhappy with the piece, becoming so obsessed with it that, in the words of Schindler, he was lead "to do violence to an earlier composition . . . [in this case] he forgot all about the first *Leonore* overture until the year 1823."<sup>2</sup>

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<sup>1</sup> So far as scholars can tell, Beethoven's quintet was only the second piece to incorporate this unusual instrumentation. The earlier piece was Mozart's *Piano Quintet in E<sup>b</sup> Major, K. 452* (1784). In discussions of *Op. 16*, most commentators suggest that Beethoven's *Quintet* is modelled on Mozart's earlier *Quintet*, though the exact manner in which this modelling occurs is only vaguely explored (the scoring is basically the only aspect of the two pieces that is explored). While the issue of modelling in this piece is certainly one that deserves more detailed consideration than it has received to date, it is beyond the scope of the present study.

<sup>2</sup> Anton Felix Schindler, *Beethoven As I Knew Him*, ed. Donald W. MacArdle, trans. Constance S. Jolly (London: Faber and Faber, 1966), 130.

Perhaps in an attempt to account for the composer's own dissatisfaction with this work, Charles Rosen remarks that "The *Quintet for Piano and Winds* may be called 'classicizing' rather than 'classic' in style. . . . [It is a reproduction] of classical [form] . . . based upon the exterior models, the [result] of the classical impulse, and not upon the impulse itself."<sup>3</sup> Thus Rosen views the piece as a kind of superficial imitation of the more "authentic" works of Mozart and Haydn. In regard to Beethoven in general, Rosen writes that "the structure and style of Beethoven's music are best understood as an extension of Haydn and Mozart."<sup>4</sup> One might conclude, then, that in the other works Rosen considers in his study, Beethoven does, in fact, compose from the "classical impulse" itself; but with *Op. 16*, Beethoven only succeeds in the most superficial way of engaging what Haydn and Mozart "invented . . . and . . . perfected"<sup>5</sup> in form. It is in other works that Beethoven expands and extends this tradition, and this holds especially true for the larger works of his later periods, masterworks such as his *Symphony No. 3 in E<sup>b</sup> Major ("Eroica")* and his *Symphony No. 5 in C Minor* with their extended first movements in sonata form.

If *Op. 16* is seen as not taking up the authentic classical impulse, what exactly is it that might be missing from the work that creates such an interpretation? Rosen characterizes much of Beethoven's early works (including, presumably, the *Piano Quintet*) as music that suffers from an "awkward *lack of unity*" (my emphasis).<sup>6</sup> Combining Rosen's critique of the work with our knowledge that the composer himself was not satisfied with the piece, one might conclude that Beethoven sensed this awkward lack of unity, and that this was the source of his dissatisfaction. This study argues,

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<sup>3</sup> Charles Rosen, *The Classical Style* (New York: W.W. Norton, 1972), 381.

<sup>4</sup> Charles Rosen, *Sonata Forms* (New York: W.W. Norton, 1982), 354.

<sup>5</sup> *Ibid.*, 353.

<sup>6</sup> Charles Rosen, *The Classical Style* (New York: W.W. Norton, 1972), 381.

however, that the opening movement of this piece does not, in fact, suffer from any awkward lack of unity, but, rather, is strongly unified and organized in ways very similar to the other works that Rosen takes to be so much more an authentic reflection of the classical impulse.

In order to explore the ways in which the first movement of *Op. 16* is unified, I will employ the so-called "*Grundgestalt*" approach to my analysis—an analytical approach that was developed by Arnold Schoenberg, and that has been extended by analysts such as Patricia Carpenter and David Epstein. Epstein, for instance, writes of Beethoven's "*Eroica*" *Symphony* and the ways in which the first movement "grows" out of the initial E<sup>b</sup>-Major triad and the C<sup>#</sup>/D<sup>b</sup> "wrong note" that appears in the opening thematic statement.<sup>7</sup> Carpenter considers the first movement of the "*Appassionata*" *Sonata in F Minor*, which she argues is built up from the A<sup>b</sup> - C interval that appears initially in F minor at the opening of the movement.<sup>8</sup>

I will argue that *Op. 16*, like these other works, is unfolded according to a limited amount of musical material—material presented at the very beginning of the movement—and I will refer to this *Grundgestalt* material in terms of three "motivic topics." The three motivic topics are: 1) a chromatically filled-in second, appearing initially as  $\overset{\wedge}{5} - \overset{\wedge}{\#5} - \overset{\wedge}{6}$  in E<sup>b</sup> major (hereafter referred to as "X"); 2) the submediant topic, appearing first as vi in E<sup>b</sup>, but later represented by the region of C minor (referred to as "Y"); and 3) the melodic interval of a sixth, which later in the work, and in the form of a descending third, determines the structure of the key schemes (referred to as "Z"). As suggested above, these topics are present in the opening three measures of the movement's introduction

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<sup>7</sup> David Epstein, *Beyond Orpheus: Studies in Musical Structure* (Cambridge: MIT Press, 1979), see especially pp. 111-138.

<sup>8</sup> Patricia Carpenter, "Grundgestalt as Tonal Function," *Music Theory Spectrum*, 5 (1983): 15-38.

(see ex. 1 and fig. 1). The melodic sixth occurs both in the first measure as the boundary tones of B<sup>b</sup> - G in an ascending form, and in the second measure as the tones of B<sup>b</sup> - D in a descending form. The chromatic motive occurs in the third measure with the tones B<sup>b</sup> - B - C occurring in the lowest part, and the submediant topic receives emphasis through the deceptive harmonic progression that results, highlighting vi as a point of cadential repose.

Example 1.—Introduction, mm. 1-3

Grave

*p* *p* *cresc* *p*

6th (Z)      Eb:  $\overset{\wedge}{5}$   $\overset{\wedge}{\#5}$   $\overset{\wedge}{6}$  (X)

Eb: V<sup>7</sup> vii<sup>°7</sup>/vi (Y)

Figure 1 – X, Y and Z Motives

*p* *p* *p*

Eb:  $\overset{\wedge}{5}$   $\overset{\wedge}{\#5}$   $\overset{\wedge}{6}$  (X)    Eb: vi (Y)    Eb: B<sup>b</sup> - G = 6th (Z)

The focus of this thesis will be to trace these three motivic topics throughout the first movement, showing how they unfold and, in so doing, unify the piece. Before investigating these motives in detail, however, it will be useful to first survey the form of the opening movement; after providing the reader with a sense of how the piece is structured in terms of formal design, it will be possible to more accurately trace the unfolding of the three motivic topics as they occur across this lengthy movement.

## CHAPTER 2

### FORMAL STRUCTURE OF THE OPENING MOVEMENT

The first movement encompasses 416 measures and is by far the longest movement of the work (see Appendix). For an overview of the entire movement, see table 1, which provides measure numbers for the five large sections of the movement as well as the key areas employed.

Table 1.--Breakdown of large sections of the first movement

SECTION	MEASURES	KEY CENTERS
Introduction	1-21	I
Exposition	1-43	I
	44-134	V
Development	135-159	VI
	160-186	IV
	187-190	II
	191-194	I
	195	VI
	196	IV
	197-219	V
Recapitulation	220-325	I
Coda	326-395	I

The movement begins with a 21-measure introduction marked *Grave* that is in common time. The opening nine measures form a period and function as a way of establishing the key of the piece, E<sup>b</sup> Major. With mm. 10-14, a brief, sequential

development takes place, passing various tonal areas such as the subdominant, dominant and submediant. Measure 15 places the music in the parallel minor and then moves to the dominant by m. 18 through the use of antecedent/consequent material in the winds and piano. The dominant is tonicized at m. 19, but by the final measure of this section, the music rests on the  $V^7$  of  $E^b$  major, preparing the arrival of the exposition (see table 2).

Table 2.—Introduction

MEASURES	FUNCTION	KEY	DESCRIPTION
1-9	Establish Key	I	Period
10-14	Explore various tonal centers (vi, v, IV, V)	I	Sequential
15-18	Emphasis on V	I	Sequential
19-21	Rests on $V^7$	I	

The exposition is marked *Allegro ma non troppo* and is 134 measures in length with a meter of  $3/4$ . As is the custom for a movement in sonata-allegro form, there are two themes in this section: the first theme is 31 measures and the second is 18 measures in length (with a four-measure cadential extension). The principal theme is constructed of a double period and is presented by the piano for the initial 16 measures, which takes the music to a half cadence. The winds present the thematic material for the final 15 measures with the primary duties shared by the clarinet and oboe: the clarinet contains the first phrase of the theme and is joined by the oboe to present the second phrase. The

secondary theme begins at m. 66 and its phrase structure forms a period. The first phrase is presented in the piano, which takes the music to a half cadence at m. 73. The winds assume the remainder of the theme as the clarinet initiates the primary material at m. 74. The cadential extension in mm. 84-87 is used to resolve the imperfect authentic cadence of mm. 82-83. The oboe assumes the thematic material at m. 84 (doubled an octave lower in the bassoon) and, with the assistance of the remainder of the quintet, provides the perfect authentic cadence at mm. 86-87.

The modulation between the principal and secondary themes takes place in mm. 32-65 and is executed, for the most part, sequentially. Each of the winds provides brief, three-measure passages to confirm the key of E<sup>b</sup> major as the harmonies alternate between tonic and dominant. When the piano enters with similar material at the anacrusis to m. 39, the music moves forward tonally: in this instance, the submediant is reached at m. 42. From here, the music is reduced to two-measure fragments from the previously-presented motive. The music moves to the dominant of B<sup>b</sup> major with the anticipation of the second theme 20 measures later.

Upon the conclusion of the secondary theme, the first closing section of the exposition begins. This encompasses mm. 88-115 and provides, for the most part, tonic, dominant and submediant harmonies with the piano as the prominent instrument (the winds provide harmonic support). Measures 103-106 are exclusively harmonic in all parts; mm. 107-110 contain ornamented material in the piano while mm. 111-115 complete the cadence in B<sup>b</sup> major.

The second closing section overlaps the first and takes place in mm. 115-134. Measures 115-123 incorporate a tonic pedal in the piano; the bassoon and clarinet provide melodic material that is imitated by the piano. With mm. 124-134, the music simply reinforces the key of B<sup>b</sup> major as progressions of V<sup>7</sup> - I are presented four times by the entire quintet (see table 3).



Table 3.--Exposition

MEASURES	FUNCTION	KEY	DESCRIPTION
1-31	Principal Theme	I	Double Period
32-65	Transition	I - V	Sequential Modulation
66-87	Secondary Theme	V	Period
88-114	First Closing Section	V	Primarily Harmonic Functioning
115-134	Second Closing Section	V	AA <sup>1</sup> ; V <sup>7</sup> - I

The development begins at m. 135 with material like that of the close of the exposition (see table 4). More specifically, Beethoven uses the final four measures of the exposition as the basis for the initial eight measures of the development; the first four measures are those of the dominant of C minor, whereas the second four measures are those of the submediant of C minor. Beethoven continues the chromatic line of A - B<sup>b</sup> - B - C and then returns to the dominant of C minor at m. 147.

In measures of 147-158, Beethoven has the horn maintain the dominant pedal in C minor as the harmonies alternate between tonic and dominant. The oboe and bassoon share melodic material that reinforces the harmonic changes. Once C minor appears as a tonic solidly at m. 159, the oboe and bassoon continue their roles until m. 165 (the horn part is eliminated).

The next key area Beethoven explores is A<sup>b</sup> major; the dominant of A<sup>b</sup> arrives at m. 165. In mm. 165-175, the clarinet and horn provide the melodic material similar to oboe and bassoon of mm. 147-165. The piano maintains its harmonic support.

Measure 175 represents a false return of the principal theme in A<sup>b</sup> major, and it is at m. 187 that the ensemble moves to another key area, that of F minor. Beethoven

brings a return of the tonic at m. 191, followed by vi - IV - V in mm. 195-198. The dominant remains until the end of this section (m. 219) with numerous instances of  $^+6 - V$  progressions in E<sup>b</sup> major (see table 4).

Table 4.--Development

MEASURES	FUNCTION	KEY	DESCRIPTION
135-159	Est. new key	VI	Chromatic ascent; Sequential; V <sup>7</sup> - I
160-174	Est. new key	V	vi - ii - V <sup>7</sup> - I
175-185	Dev. of Principal Theme	IV	False return
186-190	Dev. of Principal Theme	II	
191-194	Dev. of Principal Theme	I	
195	Dev. of Principal Theme	VI	
196	Dev. of Principal Theme	IV	
197-198	Dev. of Principal Theme	V	
199-219	Transition	V	

The recapitulation begins at m. 220 and contains only portions of the principal theme. The first and third phrases are presented consecutively; the second phrase is divided between the piano and winds as the music is used to maintain the tonic key instead of moving to the dominant. The secondary theme occurs in its entirety in E<sup>b</sup> major in mm. 257-278. With the exception of an abbreviated transition and it being in the tonic, the music is essentially the same as that of the exposition (see table 5).

Table 5.—Recapitulation

MEASURES	FUNCTION	KEY
220-245	Principal Theme	I
246-256	Transition	I
257-278	Secondary Theme	I
279-305	First Closing	I
306-325	Second Closing	I

The coda begins at m. 326 and is 70 measures in length. This section is initiated with material from that of the on-set of the development section. This time, however, the music is in the subdominant, not the submediant. Rather than the bass *ascending* chromatically, like that of the development, here it *descends* chromatically: D<sup>b</sup> - C - C<sup>b</sup> - B<sup>b</sup>. After a pause on the dominant at mm. 334-335, the music is like that of the transition from the principal theme to the secondary theme of the exposition. The harmonies take the music to A<sup>b</sup> major at m. 346 which initiates a 10-measure chain of secondary dominants that goes to F minor, B<sup>b</sup> major, E<sup>b</sup> major, C minor and B<sup>b</sup> major once again at m. 354.

The dominant chord of m. 354 is presented in second inversion, where it remains until mm. 374-375 when it is resolved to its root position. This is followed by the tonic chord at m. 376. The closing 20 measures do not contain thematic material, but are very significant and are mentioned later (see table 6).

**Table 6.—Coda**

MEASURES	FUNCTION	KEY	DESCRIPTION
326-335	Transition	I	Chromatic descent
336-376	Material of transition from Principal Theme to Secondary Theme of Exposition	I	
377-395	Closing Section	I	

## CHAPTER 3

### MOTIVIC TOPICS

Having surveyed the formal structure of this movement, let us turn our attention to the three motivic topics outlined above. As Epstein points out, "one function of the classical introduction [is] to present, often in microcosm and in disguise, those elements that [will] play a prominent role in a movement as it subsequently [unfolds]."<sup>9</sup> The three motivic topics of the *Piano Quintet* (the chromatic motive, the emphasis on the submediant and the melodic interval of the sixth) occur in the first three measures of the introduction (recall ex. 1). In the discussion below, I first trace each of these motivic topics individually; the concluding section draws these three motivic strands together.

#### Tracing The Chromatic Motive (X)

The X Motive that occurs at m. 3 of the introduction also appears in similar fashion in the bassoon at m. 7. This motive returns in the transition between the themes of the exposition. More specifically, scale-degrees  $\overset{\wedge}{5} - \overset{\wedge}{\#5} - \overset{\wedge}{6}$  are found in the piano in mm. 38-42 (see ex. 2 and fig. 2).

When the second theme of the exposition appears in the dominant, the X Motive is present. In the first phrase, it is found (transposed) in mm. 69-71 of the piano with the notes F - F<sup>#</sup> - G (see ex. 3 and fig. 3). The final four measures, plus the cadential extension, also incorporate this motive as part of the thematic material. The clarinet presents this motive in mm. 80-81 while the oboe and bassoon present it in mm. 84-85 (see ex. 4 and fig. 4).

---

<sup>9</sup> Epstein, *Beyond Orpheus*, 146.

Example 2. – Exposition, mm. 38-42

E<sup>b</sup>:     ^                     ^                     4  
          5                     #5                     6

Figure 2. – Exposition, mm. 38-42

m. 38

m. 40

m. 42

E<sup>b</sup>:     ^                                     ^                                     ^  
          5                                     #5                                     6

Example 3.--Exposition, mm. 66-73

Musical score for Example 3, measures 66-73. The score is in B-flat major and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody is in the treble clef, and the bass clef staff provides accompaniment. The key signature is one flat (B-flat major). The score shows a sequence of notes and rests, with some notes beamed together and some measures containing chords. A dynamic marking 'sf' is present in measure 71.

B<sup>b</sup>:                       $\wedge$      $\wedge$      $\wedge$   
                                  5    #5    6

Figure 3.--Exposition, mm. 69-71

m. 69

m. 70

m. 71

Musical score for Figure 3, measures 69-71. The score is in B-flat major and 4/4 time. It consists of a single bass clef staff. The key signature is one flat (B-flat major). The score shows a sequence of notes and rests, with some notes beamed together and some measures containing chords. A dynamic marking 'sf' is present in measure 71.

B<sup>b</sup>:                       $\wedge$                        $\wedge$                        $\wedge$   
                                  5                      #5                      6

**Example 4.--Exposition, mm. 80-81; 84-85**

The image shows two systems of musical notation. The left system is in C major and consists of four staves. Above the first staff, the notes are labeled with  $C: \overset{\wedge}{5} \quad \overset{\wedge}{\#5} \quad \overset{\wedge}{6}$ . The right system is in Bb major and consists of four staves. Above the first staff, the notes are labeled with  $Bb: \overset{\wedge}{5} \quad \overset{\wedge}{\#5} \quad \overset{\wedge}{6}$ . The piano accompaniment in both systems features chords marked with  $\overset{\wedge}{5}$ ,  $\overset{\wedge}{\#5}$ , and  $\overset{\wedge}{6}$ .

**Figure 4.--Exposition, mm. 80-81; 84-85**

The image shows a single staff of musical notation in Bb major. The notes are labeled with  $Bb: \overset{\wedge}{5} \quad \overset{\wedge}{\#5} \quad \overset{\wedge}{6}$ .



With the transition to the closing section, the X Motive occurs several times. The first of these involves the original scales-degrees, 5 - #5 - 6, in mm. 91-95 with a chromatic lower neighbor preceding scale-degree 5. This lower neighbor is of great significance as it appears in mm. 103-106 where the chromatic passage begins with #4 and continues  $\overset{\wedge}{5} - \overset{\wedge}{b6} - \overset{\wedge}{6}$ . The bass then moves to scale-degree 5 in m. 111 and is resolved to scale-degree 1 in m. 115. Therefore, the bass pattern of mm. 91-115 is that of  $\overset{\wedge}{5} - \overset{\wedge}{\#5} - \overset{\wedge}{6} - \overset{\wedge}{5} - \overset{\wedge}{\#4} - \overset{\wedge}{5} - \overset{\wedge}{b6} - \overset{\wedge}{6} - \overset{\wedge}{5} - \overset{\wedge}{1}$  (see ex. 5 and fig. 5).

Example 5.—Exposition, mm. 89-115

The musical score for Example 5, Exposition, mm. 89-115, is presented in two systems. The first system (mm. 89-95) shows a piano accompaniment with a bass line that includes the following scale-degree annotations:  $Bb:$ ,  $\overset{\wedge}{5}$ ,  $\overset{\wedge}{\#5}$ , and  $\overset{\wedge}{6}$ . The second system (mm. 96-115) continues the bass line with annotations  $\overset{\wedge}{5}$  and  $\overset{\wedge}{\#4}$ . The score includes dynamics such as *cresc.*, *p*, and *p decresc.*, and features complex rhythmic patterns in the right hand, including triplets and trills.

## (Example 5.—Continued)

^ 5   ^ b6   ^ 6

^ 5   ^ 1

The development section begins in C minor and uses the X Motive on a much larger scale. Using material from the final four measures of the exposition, Beethoven incorporates the dominant of C minor in mm. 135-138, followed by the submediant of C minor in mm. 139-142. Of course these are simply part of the diatonic scale, but what follows ensures this motive's continued development. Following the submediant, the music moves to A (m. 143), thereby completing the motive  $\hat{5} - \hat{b6} - \hat{6}$ . Beethoven continues the chromatic ascent to C, passing through the notes B<sup>b</sup> and B, thus

**Figure 5.--Exposition, mm. 91-115**

m. 91 m. 94 m. 95 m. 99 m. 103 m. 104 m. 105 m. 106 m. 111 m. 115

B $\flat$ :  $\hat{5}$   $\hat{\#5}$   $\hat{6}$   $\hat{5}$   $\hat{\#4}$   $\hat{5}$   $\hat{\flat 6}$   $\hat{6}$   $\hat{5}$   $\hat{1}$

reproducing the motive that implements the original notes from m. 3 of the introduction, though now as scale-degrees  $\flat 7 - 7 - 8$  in C minor. Therefore, this entire passage incorporates the X Motive using the following scale degrees:  $[5 - \flat 6 - 6]$  and  $[\flat 7 - 7 - 8]$  (see ex. 6 and fig. 6).

**Example 6.--Development, mm. 135-146**

c:  $\hat{5}$   $\hat{\flat 6}$

(Example 6 --Continued)Figure 6 --Development, mm. 135-146

m. 135      m. 139      m. 143      m. 144      m. 145      m. 146

c:   ^ 5   ^ b6   ^ 6   ^ b7   ^ 7   ^ 8

As the music modulates from C minor to A<sup>b</sup> major, the oboe and bassoon each participate in projecting the X Motive; the oboe begins at m. 159 as it produces E<sup>b</sup> - E - F over the course of three measures and the bassoon follows in mm. 161-163 with the progression A<sup>b</sup> - A - B<sup>b</sup>. The oboe, in mm. 163-165, presents the motive with D<sup>b</sup> - D - E<sup>b</sup>, thus bringing the music to the dominant of A<sup>b</sup> major (see ex. 7 and fig. 7).

Example 7.--Development, mm. 159-165

f:  $\overset{\wedge}{b7}$     $\overset{\wedge}{7}$     $\overset{\wedge}{8}$                       Eb:  $\overset{\wedge}{b7}$     $\overset{\wedge}{7}$     $\overset{\wedge}{8}$

bb:  $\overset{\wedge}{b7}$     $\overset{\wedge}{7}$     $\overset{\wedge}{8}$

Figure 7.--Development, mm. 159-165

f:  $\overset{\wedge}{b7}$     $\overset{\wedge}{7}$     $\overset{\wedge}{8}$                       Eb:  $\overset{\wedge}{b7}$     $\overset{\wedge}{7}$     $\overset{\wedge}{8}$

bb:  $\overset{\wedge}{b7}$     $\overset{\wedge}{7}$     $\overset{\wedge}{8}$

When the principal theme arrives as a false return in A<sup>b</sup> major, the X Motive takes place in mm. 186-188 as the music moves to F minor. In F minor, this motive is  $\overset{\wedge}{b}7 - \overset{\wedge}{7} - \overset{\wedge}{8}$ , while in A<sup>b</sup> Major, it is the original  $\overset{\wedge}{5} - \overset{\wedge}{\#}5 - \overset{\wedge}{6}$  (see ex. 8 and fig. 8).

Example 8.—Development, mm. 186-188

f/A<sup>b</sup>:     $\overset{\wedge}{b}7/\overset{\wedge}{5}$                    $\overset{\wedge}{7}/\overset{\wedge}{\#}5$      $\overset{\wedge}{8}/\overset{\wedge}{6}$

Figure 8.—Development, mm. 186-188

m. 186                                  m. 187                                  m. 188

f/A<sup>b</sup>:     $\overset{\wedge}{b}7/\overset{\wedge}{5}$                                    $\overset{\wedge}{7}/\overset{\wedge}{\#}5$                                    $\overset{\wedge}{8}/\overset{\wedge}{6}$



Once the coda arrives at m. 326, it can be argued that its purpose in the beginning is to provide a chromatically-descending bassline, originating on D<sup>b</sup> and moving to B<sup>b</sup> over the course of nine measures. By extending the analysis back one measure, however, a descending bassline is created from E<sup>b</sup> to B<sup>b</sup>, which creates the motive [<sup>^</sup>8 - (<sup>^</sup>7) - <sup>^</sup>b7] - [<sup>^</sup>6 - <sup>^</sup>b6 - <sup>^</sup>5] (see ex. 10 and fig. 10), the reverse of that from the opening of the bassline of the development: [<sup>^</sup>5 - <sup>^</sup>b6 - <sup>^</sup>6] - [<sup>^</sup>b7 - <sup>^</sup>7 - <sup>^</sup>8] (see ex. 5 and fig. 5).

Example 10.—Coda, mm. 323-334

E<sup>b</sup>: <sup>^</sup>8

<sup>^</sup>7

<sup>^</sup>6

<sup>^</sup>b6

<sup>^</sup>5



Figure 10.--Coda, mm. 325-334

m. 325      m. 326      m. 330      m. 332      m. 334

$\text{B}^{\flat}$        $\text{A}^{\flat}$        $\text{G}$        $\text{F}$        $\text{E}^{\flat}$

$\wedge$  8       $\wedge$   $\text{b}7$        $\wedge$  6       $\wedge$   $\text{b}6$        $\wedge$  5

Towards the conclusion of the movement, Beethoven presents the above-mentioned descending line in an inner part of the piano. This is contained in mm. 376-380 (see ex. 11 and fig. 11).

Example 11.--Coda, mm. 376-380

$\wedge$  8       $\wedge$   $\text{b}7$        $\wedge$  6       $\wedge$   $\text{b}6$        $\wedge$  5

$p$        $pp$

Figure 11.—Coda, mm. 376-380

m. 376                      m. 377                      m. 378                      m. 379                      m. 380

Λ  
Eb: 8                      Λ                      Λ                      Λ                      Λ  
b7                      6                      b6                      5

#### Tracing The Submediant Motive (Y)

To return to the earlier discussion of the opening of this movement, one result of the chromatic motive in the third measure of the introduction is the emphasis of the submediant (see ex. 1). Following this, there are six situations in which the bass note C occurs (which is a representation of this submediant idea), producing three harmonic functions. These take place in the introduction, exposition, development, recapitulation and coda sections, and the resulting harmonies are those of the submediant in E<sup>b</sup>, the tonic in C minor, and the subdominant (first inversion) in E<sup>b</sup>.

The first instance of an extended passage involving the bass note C is found in m. 11 of the introduction. Here the harmony is that of the submediant in E<sup>b</sup> major (see ex. 12). This represents the first significant emphasis of a tonal region outside that of the tonic or dominant of E<sup>b</sup>.

Example 12.--Introduction, mm. 10-11

Eb:        V<sup>7</sup>/vi    vi

Continuing to trace the role of the submediant, we turn to the transition between the principal and secondary themes of the exposition. In m. 42, the submediant appears and is preceded by its dominant in m. 41 (see ex. 13). Like that of m. 3 of the introduction, this submediant represents the first area outside of the tonic or dominant of E<sup>b</sup>.

Example 13.--Exposition, mm. 41-42

Eb:        V/vi    vi

In the development section, the first key to be used is C minor (the tonic appears at m. 159). In this key area, the dominant is present at the beginning of this section, m. 135 (see ex. 14), thereby lasting a duration of 24 measures, much greater than previous emphases of C minor.

Example 14.—Development, mm. 135-159

The musical score for Example 14, Development, mm. 135-159, is presented in four systems. The first system (mm. 135-144) is in G major, featuring a dominant (G7) in the right hand and a bass line with triplets and a forte (ff) dynamic. The second system (mm. 145-154) shows a modulation to C minor, with a dominant (E7) in the right hand and a piano (p) dynamic. The third system (mm. 155-159) continues the C minor key with a piano (p) dynamic. The fourth system (mm. 160-164) shows a return to the dominant (G7) in the right hand. The score includes various musical notations such as triplets, dynamics, and articulation marks.

In m. 296 of the recapitulation, the C in the bass supports the first inversion of the subdominant triad, and instigates the descending X Motive (see ex. 15). This descending X Motive, as discussed above, proves itself significant in the coda.

Example 15.—Recapitulation, mm. 296-297



E<sup>b</sup>: IV<sup>6</sup> +6

The coda is initiated by the V<sup>4/2</sup>/IV in m. 326. In the following measure, the C serves as the resolution of the D<sup>b</sup>, again appearing as the bass tone in the first inversion IV triad (see ex. 16). This two-chord progression takes place in mm. 326-331.

The final instance of the bass note C takes place in m. 352. Here it is part of the original submediant chord of E<sup>b</sup> major (see ex. 17). This completes the cycle of the Y Motive; the outer instances call for the C to act as a submediant, while the inner situations are those of tonic and subdominant (first inversion).

Example 16.--Coda, mm. 326-331

stacc. *ff* *ff*

E $\flat$ : V $^{4/2}$ /IV IV $^6$

Example 17.--Coda, mm. 351-352

E $\flat$ : V $^7$ /vi vi

### Tracing The Motivic Sixth (Z)

The opening arpeggiation of the tonic E<sup>b</sup> major chord contains the very important Z Motive that be traced throughout the first movement (see ex. 1 and fig. 1). The beginning note is a B<sup>b</sup> that ascends to a G (by way of a passing E<sup>b</sup>), the interval of a sixth. With this in mind, the remainder of the first movement will be investigated as we will explore not only how this motive participates in the thematic sections and areas of transition, but also how the movement unfolds because of it.

When considering the principal theme, it is immediately noticed that the opening interval is that of a major sixth, using the identical notes of those of the opening measure which introduced this motive. As the A<sup>b</sup> is repeated twice, the left hand of the piano produces descending sixths beginning with F - D and moving to D - B<sup>b</sup> (see ex. 18).

#### Example 18. --Exposition, mm. 1-4

The image displays a musical score for the first four measures of the Exposition. The top staff is labeled "Melodic 6th" and the bottom staff is labeled "Harmonic 6th". The key signature is two flats (B-flat and E-flat) and the time signature is 3/4. The melody in the right hand starts with a piano (*p*) dynamic and features a prominent interval of a major sixth (B-flat to G) in the first measure. The left hand accompaniment consists of descending sixths: F-D in the first measure and D-B-flat in the second measure.

With mm. 27-29, root movement of a third takes place, beginning with E<sup>b</sup>, moving to C and concluding with A<sup>b</sup> (see ex. 19 and fig. 12).

Example 19.—Exposition, mm. 25-31

Descending Thirds

Figure 12.—Exposition, mm. 26-29

m. 26

m. 28

m. 29

Eb: I

VI

IV



In the transition to the secondary theme, the clarinet begins by producing the motivic sixth in mm. 31-32 (using the same notes as well: B<sup>b</sup> - G), as does the horn in mm. 35-36 and the piano in mm. 38-39 (see ex. 20).

Example 20.—Exposition, mm. 31-39

The musical score for Example 20, Exposition, mm. 31-39, is presented in two systems. The first system (mm. 31-32) shows the piano accompaniment with a triplet pattern in the right hand and a single note in the left hand. The woodwind parts (clarinet and horn) are marked with a piano (*p*) dynamic. The second system (mm. 33-39) continues the piano accompaniment with triplet patterns and a crescendo (*cresc.*) marking. The woodwind parts continue with the same melodic line.

There are three instances of the Z Motive in the second theme. The first comes with the piano in mm. 66-73 and incorporates the descending version of F - A (see ex. 21). Figure 13 shows the construction of this descending line: [F - E<sup>b</sup> - D - C - B<sup>b</sup>] - C - D - C - B<sup>b</sup> - A - [B<sup>b</sup> - A].

Example 21.—Exposition, mm. 66-73



Figure 13.—Exposition, mm. 66-73



With the second half of the theme, the oboe and bassoon join forces to create the descending sixth G - B<sup>b</sup> in mm. 85-87. In mm. 84-87, the piano contributes to the motivic sixth moving D - B<sup>b</sup> (see ex. 22 and fig. 14) as it does as well in mm. 80-83.

Example 22.--Exposition, mm. 84-87

The musical score for Example 22, Exposition, mm. 84-87, is presented in four staves. The top two staves are for the Oboe and Bassoon, both marked 'cresc.'. The bottom two staves are for the Piano, with the right hand marked 'f' and the left hand marked 'p'. The score includes dynamic markings (f, p) and articulation marks (Z). The Oboe and Bassoon parts feature a descending sixth interval (G to B<sup>b</sup>) in measures 85-87. The Piano part features a motivic sixth moving D to B<sup>b</sup> in measures 84-87.

Figure 14.--Exposition, mm. 84-87

The musical score for Figure 14, Exposition, mm. 84-87, is presented in a single bass clef staff. The score shows a descending sixth interval (G to B<sup>b</sup>) in measures 85-87. The score includes an articulation mark (Z).

Upon conclusion of the melodic material in the piano, clarinet and bassoon at m. 123, the clarinet leaps a minor sixth ( $B^b - G^b$ ) as the exposition comes to a close. This is slightly varied in m. 125 as the piano produces the  $B^b$  (an octave higher) followed by the clarinet that presents the  $G^b$ , thus creating a descending major third (see ex. 23 and fig. 15).

Example 23.—Exposition, mm. 123-125

Figure 15 — Exposition, mm. 123-125

Ascending Sixth

Descending Third

In the development section, Beethoven uses descending thirds to structure the important key areas. He begins with C minor, progresses to A<sup>b</sup> major and concludes with F minor (see fig. 16).

Figure 16.--Key Areas of Development



E<sup>b</sup>: VI

IV

II

In the coda, Beethoven presents the above-mentioned keys one last time before he moves to the dominant and, thus, brings about the beginning of the end of the movement.. A<sup>b</sup> major appears at m. 346; F minor at m. 348; and C minor at m. 352 (see ex. 24 and fig. 17).

Example 24.--Coda, mm. 344-352



E<sup>b</sup>: V<sup>7</sup>/IV

IV

V<sup>7</sup>/ii

## (Example 24.--Continued)

$V^7/V$        $V^7$        $I$        $V^7/vi$        $vi$

Figure 17.--Coda, mm. 346-352

m. 346 m. 348 m. 349 m. 350 m. 352

## CHAPTER 4

### SUMMARY

In his *Structural Functions of Harmony*, Schoenberg refers to the basic motive as the "germ." He writes that it "includes elements . . . of every subsequent musical figure."<sup>10</sup> With Beethoven's *Op. 16*, this notion of organic coherence holds true; as the above analysis has demonstrated, the three motivic topics unfold throughout the movement. But even these three topics are related to one another: in *Op. 16*, the chromatic motive  $\hat{5} - \hat{5} - \hat{6}$ , found in the third measure of the first movement's introduction, can be thought of as the most basic "germ" from which all of the other material "grows." The subsequent music figures to come from this motive—in this case the other two motivic topics—are the emphasis of the submediant and the melodic interval of the sixth. The chromatic motive produces the submediant (through the directed motion to scale-degree 6); while the melodic interval of the sixth can be viewed as a melodic manifestation of the interval of the sixth articulated in the relationship between the tonic ( $E^b$ : I) and the submediant (vi). Therefore, the X Motive can be seen as the primary one, which gives birth to the Y Motive, which, then, gives birth to the Z Motive.

In terms of the temporal unfolding of the piece, of course, it is the interval of the sixth that appears first, and thus before the germ that I am positing generates it.<sup>11</sup> Not only is this melodic sixth introduced in the opening measure, but, as mentioned above, it

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<sup>10</sup> Carpenter, "Grundgestalt as Tonal Function," 16.

<sup>11</sup> Not unlike that of the *Rhapsody on a Theme of Paganini* by Sergei Rachmaninoff in which the first variation appears before the theme itself.

also is inverted in m. 2, the melody descending from B<sup>b</sup> to D (see ex. 25). Based upon this dual presentation of the sixth melodically, both the ascending and descending versions will occur throughout the movement. This is unfolded throughout the

Example 25 -- Introduction, mm. 1-2

Ascending Sixth                      Descending Sixth

movement in the following manner: 1) ascending, as a bare interval, in the primary theme; 2) ascending, again as a bare interval, in the transition from primary to secondary themes; 3) ascending and descending, by way of arpeggiation and also filled-in scalewise, in the secondary theme; 4) ascending, as a bare interval, in the second closing section of the exposition; 5) root movement of a falling third in the development; 6) ascending, as a bare interval, and the tonal emphases of the development briefly revisited in the Coda (see fig. 18a-j)



Figure 18 – Intervallic Motives

a - Introduction, m. 1



b - Introduction, m. 2



c - Exposition, m. 1, Theme 1



d - Exposition, m. 32, Transition



e - Exposition, mm. 66-73, Theme 2



f - Exposition, mm. 84-87, Theme 2



(Figure 18 -- Intervallic Motives Continued)g - Exposition, mm. 84-87, Theme 2h - Exposition, m. 123, Closingi - Exposition, m. 125, Closingj - Key Areas throughout Quintet

The submediant appears, initially, in m. 3 of the introduction (see ex. 26). This submediant, C (or G in the secondary key), later appears in three forms: 1) as the submediant harmony (vi) in the home key of E<sup>b</sup> major (as well as in the dominant); 2) as the tonic of C minor; and 3) as the bass tone in a first inversion subdominant sonority in the home key. This is unfolded throughout the movement in the following manner: 1) submediant sonority in the exposition; 2) tonic key region in the development; 3) bass tone of a first-inversion subdominant sonority in the recapitulation; and 4) both bass tone of the first inversion subdominant sonority and the submediant sonority in the home key in the coda (see fig. 19a-i).

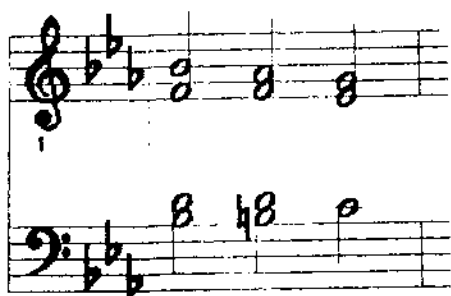
Example 26 - Introduction, m. 3



E $\flat$ :      vii $^{\circ}$ /vi vi

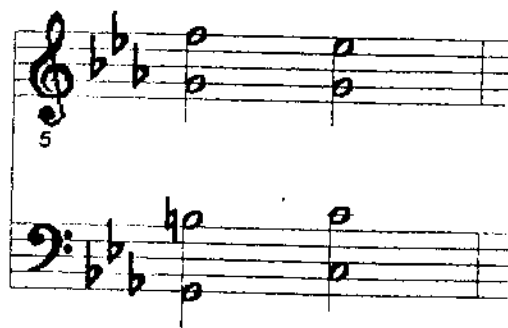
Figure 19 -- Submediant Motives

a - Introduction, m. 3



E $\flat$ :      V $^7$     vii $^{\circ}$ /vi vi

b - Introduction, mm. 10-11



E $\flat$ :      V $^7$ /vi    vi

## (Figure 19 -- Submediant Motives Continued)

c - Exposition, mm. 41-42, Transitiond - Exposition, mm. 70-72, Theme 2

E<sup>b</sup>: V<sup>7</sup>/vi vi

B<sup>b</sup>: V<sup>7</sup>/vi vie - Exposition, mm. 94-95, Transitionf - Development, mm. 135-159

B<sup>b</sup>: V<sup>7</sup>/vi vi

C: V<sup>7</sup> i

(Example 19.--Submediant Motives Continued)g - Recapitulation, mm. 296-297h - Coda, mm. 326-330

Eb: IV<sup>6</sup> +6

Eb: V<sup>4/2</sup>/IV IV<sup>6</sup>i - Coda, mm. 351-352

Eb: V<sup>7</sup>/vi vi

The chromatic motive,  $\overset{\wedge}{5} - \overset{\wedge}{\#5} - \overset{\wedge}{6}$ , first takes place in m. 3 of the introduction (see ex. 27). It then appears in various forms: 1) in its original position; 2) as  $\overset{\wedge}{b7} - \overset{\wedge}{7} - \overset{\wedge}{8}$  in the secondary key of C minor; and 3) inverted. In the development section this motive is expanded to encompass  $\overset{\wedge}{5} - \overset{\wedge}{b6} - \overset{\wedge}{6} - \overset{\wedge}{b7} - \overset{\wedge}{7} - \overset{\wedge}{8}$ . This expansion becomes even more significant due to its further development in the coda: this expanded motive from the development section is further developed in the coda by the presentation of a descending version (see fig. 20a-j)

Example 27.-Introduction.--m. 3

Eb:     $\overset{\wedge}{5}$      $\overset{\wedge}{\#5}$      $\overset{\wedge}{6}$

Figure 20.--Chromatic Motives

a.-Introduction, m. 3

Eb:     $\overset{\wedge}{5}$      $\overset{\wedge}{\#5}$      $\overset{\wedge}{6}$

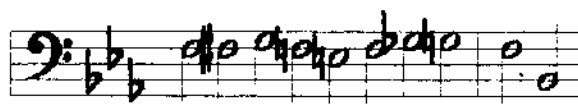
b.-Exposition, mm. 38-42

Eb:     $\overset{\wedge}{5}$      $\overset{\wedge}{\#5}$      $\overset{\wedge}{6}$

## (Figure 20.--Chromatic Motives Continued)

c.-Exposition, mm. 69-71

B $\flat$ :         $\wedge$      $\wedge$      $\wedge$   
 5        #5    6

d.-Exposition, mm. 89-115

B $\flat$ :         $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$      $\wedge$   $\wedge$   
 5 #5 6 5 #4 5  $\flat$ 6 6    5 8

e.-Development, mm. 135-146

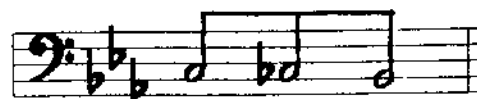
c:             $\wedge$   $\wedge$   $\wedge$      $\wedge$   $\wedge$   $\wedge$   
 5  $\flat$ 6 6     $\flat$ 7 7 8

f.-Development, mm. 186-188

f/A $\flat$ :         $\wedge$   $\wedge$      $\wedge$   $\wedge$      $\wedge$   $\wedge$   
 $\flat$ 7/5    7/#5    8/6

g.-Development, mm. 197-198

E $\flat$ :         $\wedge$      $\wedge$      $\wedge$   
 6         $\flat$ 6    5

h.-Recapitulation, mm. 296-302

E $\flat$ :         $\wedge$      $\wedge$      $\wedge$   
 6         $\flat$ 6    5

## (Figure 20.--Chromatic Motives Continued)

i.-Coda, mm. 325-334

j.-Coda, mm. 376-380

The image shows two musical staves. The left staff is in bass clef and the right staff is in treble clef. Both staves are in the key of E-flat major (two flats). The notes in both staves are: E-flat, F, G, A-flat, B-flat. Above each note is a handwritten accent (^). Below the staves is figured bass notation. The left staff has a key signature of E-flat and figures: 8, b7, 6, b6, 5. The right staff has a key signature of E-flat and figures: 8, b7, 6, b6, 5.

E<sup>b</sup>:            ^   ^   ^   ^   ^            E<sup>b</sup>:            ^   ^   ^   ^   ^

8   b7   6   b6   5            8   b7   6   b6   5



## CHAPTER 5

### CONCLUSION

As shown from the numerous examples found throughout the opening movement of the *Piano Quintet, Op. 16*, it is apparent that the opening measures are no accident or even an empty--or, following Rosen, superficial--stylistic gesture; rather, and much like the later works, they serve to enable the movement to achieve the organic unity so often associated with Beethoven's music generally. As discussed throughout this thesis, the movement is based upon three motivic topics; the chromatic motive  $\hat{5} - \hat{\#5} - \hat{6}$  which expands throughout the movement to involve  $\hat{b7} - \hat{7} - \hat{8}$ ; the submediant which appears as a sonority (vi), as a tonic and as the bass tone in a subdominant sonority in first inversion; and the melodic intervallic sixth, which occurs in both ascending and descending forms, as well as in the form of a descending-third harmonic motion. And as also discussed above, these three topics can also be reduced down to a single one, which can be seen to "generate" the other two.

What further unifies the movement is the way Beethoven balances these motives. Consider first the chromatic motive: in the development, the bassline *ascends*  $\hat{5} - \hat{b6} - \hat{6} - \hat{b7} - \hat{7} - \hat{8}$ , whereas, in the coda, the bassline *descends*  $\hat{8} - \hat{b7} - \hat{6} - \hat{b6} - \hat{5}$ . Consider also the submediant topic: in the introduction and exposition, the submediant is cast in the role of the submediant of  $E^b$  major, while in the development it takes on the more substantial role as the tonic of C minor; in the recapitulation, the tone C seems to retreat back into a more subordinate role as the bass tone of a first-inversion subdominant sonority. In the beginning of the coda, the submediant appears again as vi, but also it appears once again as the submediant in  $E^b$ .

Again, the primal source of all three motives is the chromatic topic, and it is with a projection of that motivic topic that Beethoven closes the work. With m. 371, Beethoven writes the largest chromatic line of the piece as he begins with B<sup>b</sup> and ascends four and a half octaves to E<sup>b</sup> (5 to 8) in m. 377 (see ex. 28). He then draws the entire process to a close with the descending line from E<sup>b</sup> to B<sup>b</sup> through m. 380.

Example 28.--Coda, mm. 371-377



Returning to Beethoven's dissatisfaction with his *Op. 16* and Rosen's critique of the work, this study has argued that whatever the composer's reasons for finding the work somehow imperfect, an "awkward lack of unity" is not likely to have been one of them. Indeed, like so many of Beethoven's other works, this movement has all the features of motivic development and coherence that one expects to find in works by this perhaps most "organically minded" of all composers. Thus it would seem that it is in fact Rosen's critique of this work--and also of Beethoven's early work generally--that suffers from an awkward lack, though this lack may be less one of unity, and more one of analysis.

APPENDIX  
FIRST MOVEMENT OF BEETHOVEN'S  
*PIANO QUINTET, OP. 16*

# QUINTET

for Piano, Oboe, Clarinet, Horn and Bassoon

L. van Beethoven, Op. 16

The image displays the first system of a musical score for a quintet by Ludwig van Beethoven, Op. 16. The score is arranged in five staves: Oboe, Clarinet in B $\flat$ , Horn in E $\flat$ , Bassoon, and Piano. The tempo is marked "Grave". The Oboe, Clarinet, Horn, and Bassoon parts are written in treble clef, while the Piano part is in grand staff (treble and bass clefs). The music is in a minor key and 3/4 time. The piano part begins with a piano (*p*) dynamic and features a complex texture with arpeggiated chords and moving lines. A crescendo (*cresc.*) is indicated in the piano part. The woodwind parts provide harmonic support and melodic fragments. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for piano and strings, measures 9-15. The score is written in G major and 4/4 time. It features a piano part and a string quartet part.

Measures 9-11: The piano part begins with a melodic line marked *cresc.* and a dynamic marking **(A)**. The string quartet part provides harmonic support with a similar melodic line.

Measures 12-14: The piano part continues with a melodic line marked *cresc.* and a dynamic marking **(A)**. The string quartet part continues with a similar melodic line.

Measure 15: The piano part begins with a melodic line marked *legato* and a dynamic marking **(A)**. The string quartet part continues with a similar melodic line.

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *p cresc.* and *cresc.*. The piano part features complex rhythmic patterns and triplets. The system concludes with the instruction *attacco subito l'Allegro*.

*Allegro ma non troppo*

Musical score for the second system, showing vocal lines and piano accompaniment. The piano part consists of a steady accompaniment.

*Allegro ma non troppo*

Musical score for the third system, featuring piano accompaniment. The piano part begins with a *p* dynamic marking and includes various rhythmic figures.

Musical score for the fourth system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings such as *br* and *mf*.

25

(B)

*cresc.*

This system contains the first two systems of music. The first system consists of four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The second system consists of two piano staves. The music is in 4/4 time and features a melodic line in the vocal parts and a complex piano accompaniment with triplets and sixteenth notes. A *cresc.* marking is present in the first system. A section marker (B) is located at the beginning of the second system.

28

*cresc.*

This system contains the third and fourth systems of music. The third system consists of four staves: two vocal staves and two piano staves. The fourth system consists of two piano staves. The piano accompaniment continues with intricate rhythmic patterns. A *cresc.* marking is present in the third system.

44

*cresc.*

*p*

This system contains the fifth and sixth systems of music. The fifth system consists of four staves: two vocal staves and two piano staves. The sixth system consists of two piano staves. The piano accompaniment features a dense texture of sixteenth notes. A *cresc.* marking is present in the fifth system, and a *p* (piano) marking is present in the sixth system.

49

Musical score for measures 49-54. The system consists of five staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The piano part features a complex, flowing melodic line with many sixteenth notes and slurs. A dynamic marking of *p* is present. A performance instruction *CTONE* is written above the piano part in measure 50.

55

Musical score for measures 55-59. The system consists of five staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The piano part continues with a complex, flowing melodic line. A dynamic marking of *pp* is present.

60

Musical score for measures 60-64. The system consists of five staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The piano part features a complex, flowing melodic line with many sixteenth notes and slurs. A dynamic marking of *pp* is present. A performance instruction *decrsc.* is written above the piano part in measure 63. The system concludes with a double bar line.



65

Musical score for measures 65-76. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a complex texture with overlapping lines. Dynamic markings include *p* and *p dolce*. There are several slurs and phrasing marks throughout the passage.

77

Musical score for measures 77-82. This system continues the piece with similar notation. The piano part features a prominent triplet pattern in the right hand, which is mirrored in the vocal lines. The texture remains dense and intricate.

83

Musical score for measures 83-90. This system includes a key signature change to one flat (B-flat major). The piano part has a more rhythmic and driving character, with a strong bass line. Dynamic markings include *f* and *p*. There are also some slurs and phrasing marks.

94

Musical score for measures 94-103. The score consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *pp*, *cresc.*, and *p*.

97

Musical score for measures 97-103. The score consists of four staves: three vocal staves and one piano accompaniment staff. The piano part continues with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *pp*, *cresc.*, *p*, and *decresc.*.

104

Musical score for measures 104-106. The score consists of four staves: three vocal staves and one piano accompaniment staff. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *pp* and *decresc.*.

110

Musical score for measures 110-115. The system consists of four staves. The top three staves are vocal parts (Soprano, Alto, Tenor/Bass) and the bottom staff is piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal parts have melodic lines with various dynamics and articulations. The word "p dolce" is written above the vocal staves.

116

Musical score for measures 116-121. The system consists of four staves. The piano accompaniment continues with eighth-note patterns and chords. The vocal parts have melodic lines with some rests. The word "dolce" is written below the piano staff.

122

Musical score for measures 122-127. The system consists of four staves. The piano accompaniment features a more active eighth-note pattern. The vocal parts have melodic lines with some rests. The word "stacc." is written below the piano staff.

135

Musical score for measures 135-140. It consists of four staves. The top three staves are vocal parts (Soprano, Alto, Tenor) with lyrics. The bottom staff is a piano accompaniment with complex rhythmic patterns and triplets.

140

(E)

Musical score for measures 140-150. It consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. A rehearsal mark (E) is placed above the first measure of this system.

150

(E)

Musical score for measures 150-160. It consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. A rehearsal mark (E) is placed above the first measure of this system.

160

Musical score for measures 160-170. It consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is a piano accompaniment.

159

Musical score for measures 159-165. It consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass). The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

166

Musical score for measures 166-172. It consists of four staves. The top three staves are vocal parts. The bottom two staves are piano accompaniment. The piano part continues with the rhythmic pattern from the previous system. The word "cresc." is written above the piano part in measure 172.

173

Musical score for measures 173-179. It consists of four staves. The top three staves are vocal parts. The bottom two staves are piano accompaniment. The piano part features a more complex rhythmic pattern with sixteenth notes in the right hand and chords in the left hand. The word "p" is written below the piano part in measure 173.

184

Musical score for measures 184-193. The system consists of five staves. The top three staves are vocal parts (Soprano, Alto, Tenor/Bass). The bottom two staves are piano accompaniment. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs. A piano dynamic marking (*p*) is present at the beginning of the system.

194

Musical score for measures 194-203. The system consists of five staves. The top three staves are vocal parts. The bottom two staves are piano accompaniment. The piano part continues with intricate rhythmic figures, including triplets and sixteenth-note passages. A piano dynamic marking (*p*) is present at the beginning of the system.

213

(F)

Musical score for measures 213-222. The system consists of five staves. The top three staves are vocal parts. The bottom two staves are piano accompaniment. The piano part features a prominent sixteenth-note run in the right hand. A piano dynamic marking (*p*) is present at the beginning of the system. The system concludes with the instruction: *p questo note ben marcato cresc.*

215

Musical score for measures 215-220. It features four staves: three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The vocal parts are marked with *pp* and *pppp*. The piano part includes a *cresc.* marking and a *p* marking. The piano part has a complex texture with many sixteenth notes and triplets.

221

Musical score for measures 221-226. It features four staves: three vocal staves and a piano accompaniment. The vocal parts have various dynamics including *pp*, *ppp*, and *pppp*. The piano part includes a *p* marking and a *pp* marking. The piano part has a complex texture with many sixteenth notes and triplets.

227

Musical score for measures 227-232. It features four staves: three vocal staves and a piano accompaniment. The vocal parts have various dynamics including *pp*, *ppp*, and *pppp*. The piano part includes a *p* marking and a *pp* marking. The piano part has a complex texture with many sixteenth notes and triplets.

245

Musical score for measures 245-250. It consists of four staves: two vocal staves (soprano and alto) and two piano staves. The piano part features a complex, rhythmic accompaniment with many sixteenth notes. The vocal lines are melodic and include some slurs.

250

Musical score for measures 250-255. It consists of four staves. The piano part has a steady eighth-note accompaniment. The vocal lines continue. There are markings for *rit.* (ritardando) and *decresc.* (decrescendo) in the piano part.

255

Musical score for measures 255-260. It consists of four staves. The piano part features a *p* (piano) dynamic and a *dolce* (sweet) marking. The vocal lines are more melodic and include some slurs.

265

Musical score for measures 265-270. It consists of four staves. The piano part features a *p* (piano) dynamic and a *rit.* (ritardando) marking. The vocal lines are melodic and include some slurs.



275 (H)

Musical score for measures 275-289. It features four staves: two vocal staves and two piano staves. The piano part includes a complex triplet figure in the right hand. Dynamics include 'cresc.' and 'p'. A rehearsal mark '(H)' is present at the beginning of the system.

290

Musical score for measures 290-324. It features four staves: two vocal staves and two piano staves. The piano part continues with the triplet figure. Dynamics include 'cresc.' and 'p'.

229

Musical score for measures 229-274. It features four staves: two vocal staves and two piano staves. The piano part includes triplet figures and a 'p decresc.' marking. Dynamics include 'p' and 'p decresc.'.

298

decresc. pp sf p

306

p dolce p

316

(I) f staccato

323

stacc. *ff*

This system contains measures 323 through 333. It features four staves: three vocal staves (Soprano, Alto, Tenor) and a grand staff for piano. The vocal parts consist of long, flowing lines with many slurs. The piano accompaniment includes a complex texture with triplets and sixteenth-note patterns. A 'stacc.' marking is present in the piano part around measure 328, followed by a dynamic marking of *ff*.

334

ad libitum  
decresc.

This system contains measures 334 through 343. It features four staves: three vocal staves and a grand staff for piano. The vocal parts continue with long, melodic lines. The piano accompaniment has a more rhythmic feel with repeated eighth-note patterns. A 'decresc.' marking is in the piano part around measure 338, and 'ad libitum' is written above the piano part around measure 340.

344

cresc. *p*

This system contains measures 344 through 353. It features four staves: three vocal staves and a grand staff for piano. The vocal parts continue with long, melodic lines. The piano accompaniment has a more rhythmic feel with repeated eighth-note patterns. A 'cresc.' marking is in the piano part around measure 348, and a dynamic marking of *p* is present around measure 350.

248

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f*

*ff*

*ff*

254 (K)

(K)

(K)

*p*

264

*cresc.*

*cresc.*

*cresc.*

*cresc.*

371

Musical score for measures 371-376. The score consists of four staves. The top three staves are vocal parts (Soprano, Alto, Tenor) and the bottom staff is the piano accompaniment. The piano part features a complex, rhythmic pattern with many sixteenth and thirty-second notes.

377

Musical score for measures 377-382. The score consists of four staves. The top three staves are vocal parts and the bottom staff is the piano accompaniment. The piano part features a complex, rhythmic pattern with many sixteenth and thirty-second notes. A *pp* (pianissimo) dynamic marking is present in the piano part.

383

Musical score for measures 383-388. The score consists of four staves. The top three staves are vocal parts and the bottom staff is the piano accompaniment. The piano part features a complex, rhythmic pattern with many sixteenth and thirty-second notes. A *cresc.* (crescendo) dynamic marking is present in the piano part.

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