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THE PIANO AND VIOLONCELLO SONATAS OF LUDWIG VAN BEETHOVEN

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PREFACE

Ludwig van Beethoven's Sonatas for Piano and Violoncello have been somewhat neglected in terms of published study. Drabkin (1991a, n.p.) considers that the early sonatas "have received far less attention than they deserve", a deficiency which Lockwood attributes, in the case of the cello sonatas in particular, to the portrayal of Beethoven's early compositions as "forerunners of later greatness [rather] than as significant products of their own time and circumstances" (1986, 17). Given the enormity of the composer's entire works, and the stature of his symphonies, concertos, piano sonatas, choral works and string quartets, it is perhaps not surprising that relatively little attention has been paid to the cello sonatas. Yet, according to Stevens, these works "are so well embedded in the repertory that they claim immediate discussion" (1957, 263). Musicologists such as Fortune consider the opus 5 sonatas to be "among the finest of Beethoven's early works" (1973, 210). In addition, the cello sonatas fall into the category of chamber music for piano and strings, a body of works which Marston feels contains "extraordinary stylistic development" (1991b, 228).

Chapter one provides a background to the development of the cello, the origin's of Beethoven's piano and cello sonatas, and a general discussion of the composer's stylistic periods. Each of chapters two to six contains a study of one of the five sonatas, looking specifically at two areas: the combination of the piano and the cello, and the form and structure. In chapter seven, thematic unity is discussed. The conclusion contains general observations about the sonatas formed during the writing of this dissertation.

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LIST OF ABBREVIATIONS

Throughout this dissertation, the following abbreviations are used:

(1) Other than specific titles of works, the abbreviated form of violoncello, cello, is used.

(2) Opus 5 number 1 is indicated as opus 5/1, etc.

(3) The following indication, (I: bars 127-8) refers to first movement, bars 127 to 128 inclusive.

(4) Numbers in brackets which follow specific bar numbers refer to the relevant beat in the bar e.g. 143(2) refers to bar 143, second beat. *In compound time, this will refer to the pulse.*

(5) Composers' full names and birth and death dates are used initially; thereafter surnames only are used.

(6) Foreign words and movement titles are italicised.

(7) In the Tables, capital letters refer to major keys and small letters refer to minor. For example, F refers to F major and b flat refers to B flat minor.

(8) The score used in the preparation of the dissertation was the G. Henle Verlag edition (1971), edited by Bernard van der Linde.

ABSTRACT

This dissertation is concerned with Ludwig van Beethoven's Sonatas for Piano and Violoncello: these five works, composed between 1796 and 1815, represent the beginning of the modern-day cello sonata and are important landmarks in Beethoven's compositional development. Initially, the dissertation outlines the development of the cello, the origins of the sonatas, and the main stylistic influences on and changes in Beethoven's compositional style. Following this, the five sonatas are analysed in terms of the combination of the keyboard with the cello, and the form of each movement. The last chapter deals with thematic unity.

CHAPTER 1

INTRODUCTION

The Development of the Violoncello

The cello originated in the fifteenth century as the bass instrument of the violin family, and until the late decades of the seventeenth century, was primarily used as part of the basso continuo. Its counterpart, the viola da gamba, was more in favour as an orchestral, solo and chamber instrument, with such composers as Johann Sebastian Bach (1685-1750), Dietrich Buxtehude (1637-1707), Georg Philipp Telemann (1681-1767) and Carl Philipp Emmanuel Bach (1714-1788) writing for it. The main reason for the popularity of the viola da gamba was its "beautiful sound and ease in playing fast passages" (Robinson 1980, 804). Meanwhile, the cello underwent several changes in size and around 1710, Antonio Stradivari had created a smaller sized cello of standard length. Further improvements in construction occurred during the eighteenth century, and with these the development of the instrument was essentially complete: the "neck and fingerboard were lengthened and curved more sharply, the bridge was raised, and thinner and tauter strings gave the cello a clearer and more responsive tone" (Marx 1980, 857). Campbell states that although there was no real cello repertoire before the second half of the eighteenth century, cellists would take violin music and "transpose it down, tackling it with the same dexterity as any contemporary violinist" (1988, 30).

It was primarily as a result of these developments, and the consequent improvement in performance potential of the instrument that, during the seventeenth and eighteenth centuries, the cello began to supersede the viola da gamba. The cello was preferred because it was more suited to supporting the louder eighteenth century ensemble than the light, reedy sound of the viola da gamba which was more appropriate for playing polyphony (Robinson 1980, 793). It is considered that the first composition specifically for the cello was *Partite sopra diverse Sonate* written around 1650 by Giovanni Battista Vitali (c. 1632-1692) (Campbell 1988, 30). Around this time, several schools of cello playing emerged in Europe, primarily in France, England and Italy, where there were virtuoso cellists and performer-composers in abundance. Many composers began to write solo works, concertos, chamber works and sonatas with continuo for the cello including Domenico Gabrielli (1651-1690), Giuseppe Torelli (1658-1709), Giovanni Bononcini (1670-1747), Benedetto Marcello (1686-1739), Antonio Vivaldi (1678-1741) and Martin Berteau (c.1700-1771). By the middle of the eighteenth century, "thousands of works had been written for the cello . . . . [and] never since has the cello been indulged by such a rich and diverse repertoire" (Campbell 1988, 30).

Many influential composers began to write major works for the cello. It was J.S. Bach's Six Suites for Violoncello solo, BWV 1007-12 (c.1720) that saw the culmination of these works. Johann Christian Bach (1735-1782), Luigi Boccherini (1735-1804) and Franz Joseph Haydn (1732-1809) also explored and extended the capabilities of the instrument, both in chamber works and in concertos. The cello gradually gained more independence in ensemble playing until it had achieved a role equal to that of the other string instruments. In Haydn's Six String Quartets, opus 17, (1771), the cello was involved firstly in "thematic development and finally in the actual statement of themes" (Marx 1980, 860-1). Haydn expanded the cello's role in the

Six "Russian" String Quartets, opus 33, (1781), which were written "in an entirely new and special style" (Rosen 1976, 116). In fact, Rosen considers that, under Haydn's influence, "the string quartet developed from a work for solo violin and accompanying instruments to one in which all instruments have independent importance" (1976, 351).

It is significant that Ludwig van Beethoven (1770-1827) chose as his first publication the Three Piano Trios, opus 1, (1794-5). Haydn, the greatest early exponent of the piano trio, composed most of his trios when he was teaching Beethoven, who composed his opus 1 towards the end of his studies with Haydn. In the latter's early piano trios, the strings were often used as accompaniment, in much the same way as were the stringed instruments in early sonatas for keyboard. Rosen considers Haydn's trios to be works for "solo piano, solo violin, and accompanying cello" (1976, 351). Following Haydn, Mozart laid the groundwork for Beethoven with his late Piano Trios: K.496 and K.502 (1786), and K.542, K.548 and K.564 (1788). The first really independent use of the cello occurs in the *Andante Cantabile* movement of Mozart's K.548, where the solo cello is accompanied by the keyboard in bars 16(3) - 20(1). Beethoven continued this development in his opus 1 with "independent and occasionally florid writing for the cello" (Solomon 1980, 99).

The Prussian court in Berlin played a vital role in the continued development of the cello repertoire. In 1773, Jean Pierre Duport (1741-1818), a student of the great French cellist and teacher, Berteau, was made musical court director and cello tutor to Prince Friedrich Wilhelm. Soon after, in 1786, Prince Friedrich succeeded Frederick the Great as the King of Prussia. Mozart's "King of Prussia" String Quartets K.575 (1789), K.589 and K.590 (1790) contain

advanced writing for the cello, presumably as a result of his contact with Duport,[1] and his "wish to please the king", as the works were dedicated to King Friedrich Wilhelm II (Rosen 1976, 281). Similarly, Haydn dedicated his Six "Prussian" String Quartets, opus 50, (1786) to the King. Boccherini, who became court composer in 1786, wrote several works including string quintets, quartets and trios and concertos both featuring the cello and composed specifically for the King.[2] It is significant that the King was the catalyst for the composition of a number of works which contained important advances in composition for the cello. It was in the line of Boccherini, Haydn and Mozart that Beethoven followed in composing his opus 5 sonatas.

The Origins of Beethoven's Sonatas

Throughout the history of Western music, many great composers have relied on patronage for their livelihood. Further, they depended upon public approval of their art in order to gain additional income from the sale of their works. Beethoven spent much of his life dependent upon "a patron's commission, a performance opportunity, a publication offer, or . . . a combination of these" (Solomon 1988, 105). As a young man, he enjoyed the financial support and the encouragement of a number of wealthy individuals and families. When Beethoven was only fourteen, Elector Maximilian Franz (1756-1801) appointed him to the position of court organist and financed his lessons with Mozart[3] and Haydn in Vienna in 1787

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1 Mozart's contact with Duport is further evidenced by his composition of a set of piano variations on a theme by Jean Pierre Duport, K.573, in 1789.

2 Musicologists highlight the uncertainty as to whether Boccherini was actually in Berlin or if he was based in Spain during this time (1786-1797) and the works were sent to the King's court (Sadie 1980, 826).

3 Although there is uncertainty as to Beethoven's exact contact with Mozart, "there

and 1792 respectively. Another important patron was Count Ferdinand Ernst von Waldstein (1762-1823) who recognised Beethoven's talent and commissioned the ballet score Ritterballett, WoO1, in 1791. When Beethoven moved from Bonn to Vienna in 1792, he was again supported by several wealthy individuals. These included Count Johann Georg von Browne (1767-1827) to whom Beethoven dedicated opuses 9, 22, 48 and WoO46, and who commissioned the three Marches opus 45, and Prince Karl Lichnowsky (1756-1814), the recipient of the dedication of opuses 1, 13, 26, 36 and WoO69. The Lichnowsky family greatly influenced Beethoven's years in Vienna. Between 1793 and 1795, he resided with them and regular concerts ensured that many of his compositions were heard for the first time. Beethoven dedicated his opus 43 and the Variations for piano and cello, WoO45, to Princess Christiane, Prince Karl's wife. In 1809, Beethoven signed a contract assuring him of an annual combined salary from Archduke Rudolph (1788-1831), Prince Franz Joseph Maximilian von Lobkowitz (1772-1816) and Prince Ferdinand Johann Nepomuk Kinsky (1781-1812), provided he remained in Vienna. This arrangement guaranteed Beethoven "a lifelong annuity to compose what he wanted, when he wanted, how he wanted" (Marston 1991a, 65). Prior to Beethoven, even composers as great as Mozart and Haydn were regarded by their employers as workers or servants. Marston describes how the majority of musicians of the 18th century were no more than servants or "employees with specific tasks to perform" (1991a, 66). Fortunately for Beethoven, his personality, temperament and ability were highly regarded within society and he was able to compose without financial constraint. In fact, Grout considers that Beethoven treated royalty with "independence and occasionally with extreme rudeness, to which they responded with delighted offers of financial support" (Grout 1988, 636).

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seems little doubt that he met Mozart and perhaps had a few lessons from him" (Kerman 1980, 355).

As well as composing for a specific commission, Beethoven often wrote for important figures in order to gain further commissions. The Sonatas for Piano and Violoncello in F major and G minor, opus 5, belong to this category. Between February and November 1796, Beethoven toured Prague, Dresden, Leipzig and Berlin, where he performed and promoted his own compositions. In Berlin, he came into contact with the Duport brothers; Jean Pierre and Jean Louis (1749-1819), who were both resident at the court of King Friedrich Wilhelm II and two of the greatest cellists of the time.[4] Not only were the two brothers superb cellists, but King Friedrich Wilhelm was also an "excellent cellist . . . . who devoted two hours a day to chamber music" (Lockwood 1978, 175). Since King Friedrich Wilhelm was a fervent admirer of the cello and a generous patron of music, Beethoven was inspired to explore the new medium of the piano and cello sonata.

The circumstances at the court of King Friedrich Wilhelm did place certain compositional constraints on Beethoven: the work had to feature the cello in a role and combination previously unexplored, both highlighting its expressive qualities and technical capabilities as well as the composer's skill as virtuoso pianist and composer. Significantly, opus 5 was composed around the time when Jean Louis was writing a treatise on cello playing, *Essai sur le doigte du violoncello et sur la conduite de l'archet*, which "set the technique of the instrument on a sound basis" (Lockwood 1978, 176). This treatise, published in 1813, "is regarded to this day as the basis of modern cello technique" (Drabkin 1991a, n.p.). Lockwood illustrates the similarities between passages found in the studies which accompany

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[4] In 1789, Jean Pierre was joined by his younger brother Jean Louis at the Prussian court, with Jean Pierre conducting the resident orchestra, of which Jean Louis was the principal cellist.

Duport's treatise and material found in the opus 5 sonatas (1978, 178-180). Ferdinand Ries, one of Beethoven's pupils, states that Beethoven performed the two sonatas "with *obbligato* violoncello, opus 5, written for Duport, first violoncellist of the King, and himself" (Orga 1978, 55). The works so impressed the King that he invited Beethoven to consider the post of resident court composer but because of the King's untimely death in 1797, this opportunity did not materialise.

As well as the opus 5 sonatas, Beethoven published many chamber works involving the cello before the composition of the opus 69 sonata for piano and cello. These include the Three Piano Trios, opus 1; the Serenade for String Trio, opus 8; three sets of Variations for Piano and Violoncello, WoO45, opus 66 and WoO46; the Three String Trios, opus 9; the Six String Quartets, opus 18; the Three String Quartets, opus 59; the String Quintet, opus 29; the Piano Trio, opus 11; the Piano Trio, opus 44; the Piano Quartet, opus 16; and the Septet, opus 20. The composition of the Triple Concerto for Piano, Violin and Violoncello, opus 56 (1804), is noteworthy as the cello "takes the lead in all three movements" (Matthews 1985, 176). By the time he composed the third sonata for piano and cello in A major, opus 69 (1807-1808), Beethoven's experience and knowledge of composing for the cello had increased considerably. With this work, he treated the cello and piano equally, resulting in "the first sonata for violoncello and piano by a major composer in which a fully balanced functional relationship between the two instruments is achieved" (Lockwood 1970, n.p.).

Beethoven dedicated opus 69 to Baron Ignaz von Gleichenstein (1778-1828), a close friend and gifted cellist. Gleichenstein in fact became "the most important of Beethoven's friends for many years" (Solomon 1980, 128). It was Gleichenstein and the Countess Anna Marie

Erdody (1779-1837), a talented pianist and friend, who were involved in negotiating Beethoven's agreement which guaranteed his yearly annuity. The last two cello sonatas, opus 102/1 in C and opus 102/2 in D, were composed in 1815 and dedicated to the Countess Erdody. Beethoven had lodged with the Countess for a brief period in 1808 and she became "his adviser in personal and business affairs" (Solomon 1980, 220). During the summer of 1815, while Beethoven was at Baden, he visited the Erdody family at their summer residence in Jedlersee, and found that a friend, the cellist Joseph Linke (1783-1837) was there. As a result, he "set about writing him two cello sonatas" (Cooper 1970, 132).

Stylistic Considerations

Beethoven's early style was clearly influenced by the Viennese classical tradition. Although the styles of Haydn[5] and Mozart are usually considered to be the most significant influences on Beethoven's early style, Rosen also claims that, given Beethoven's progressive nature, his early compositions are "often closer to Hummel, Weber and to the later works of Clementi" (1976, 380). Smallman also considers that "Clementi, Dussek, and other composer-virtuosi" of the period influenced his early works (1990, 47). In addition, Solomon discusses the influence of Christoph Willibald von Gluck (1714-1787) on Beethoven, describing how he revered Gluck as "one of the greatest composers" (1980, 145). Other influences on Beethoven's early style would include his lessons with Johann Schenk (1753-1836), a "popular Viennese composer of Singspiels" (Grout 1988, 625); his post-1794 counterpoint studies with Johann Georg Albrechtsberger (1736-1832) and from c.1800-1802, the Italian vocal and operatic style of

[5] Beethoven dedicated his Three Piano Sonatas, opus 2 (1793-1795), to Haydn, his teacher during the early 1790s.

Antonio Salieri (1750-1825). Regardless of the musicological debate surrounding the influences on Beethoven's early style, it was the "musical language of the late 18th century [which] played a formative role in the shaping of Beethoven's musical personality" (Drabkin 1991b, 200).

Beethoven's early works featuring the piano reflect the fact that, at the time of their composition, he was a practising concert pianist.[6] At this point in his career he had made his name as a "pianist and improviser and . . . composer primarily for piano" (Kerman 1980, 379). The Three Piano Trios, opus 1, are extended four-movement works, technically demanding works for the piano. The virtuosity contained within the Three Piano Sonatas, opus 2, illustrates the composer's ability as a pianist. Lockwood describes opus 5 as Beethoven's "florid keyboard style, . . . comparable to some of the more lavishly difficult of the early Piano Sonatas" (1978, 176) with "rapid and brilliant passages in a degree that rivals his most ambitious early piano sonatas" (1986, 20). It is important to point out that Beethoven often gave the first performance of his works in order to "feature himself at the keyboard" (Hinson 1978, 127).

In his early accompanied keyboard sonatas, Beethoven encountered the problem of "accommodating the weaker-toned string instrument, normally playing only a single line, to the more powerful piano playing in several parts" (Brandenburg 1970, n.p.). With opus 5, he faced the "extramusical problem of demonstrating his prowess at the piano before a royal audience which held the cello in high esteem" (Jole n.d., n.p.). It was a combination of these

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[6] Beethoven also had a keen interest in "piano manufacture, seeking instruments of increased range, heavier action, bigger tone, and more versatile pedals" (Solomon 1980, 147).

"problems" which determines the cello's subordination to the role of the piano. Although each work is incomplete without the cello, the piano is the dominant partner.

With the composition of opus 5, the cello sonata is said to have begun; historically, they are the "first true sonatas for cello and piano in the fully developed classical tradition" (Lockwood 1986, 18). Because there was no existing model on which to base opus 5, Beethoven's skills faced a significant challenge. Prior to these works, the closest genre was the accompanied keyboard sonata, which featured the keyboard, with an optional instrumental accompaniment. "In the hundred years from about 1735 to 1835 and especially around the end of the 18th century, a considerable body of literature was created for clavier accompanied variously by 'cello, violin, flute, or other instruments" (Newman 1947, 327). Instrumental parts could be added, thus enabling amateur musicians to participate in performances "without having to command much in the way of technique or musical insight" (Loft 1991, 206-207). Newman adds that this sonata style "touched virtually every main composer" (1983, 99). Mozart adopted this format in his early sonatas for keyboard with violin, but by the time of the sonatas K.296, and K.301 to K.306 inclusive (1778), the two instruments were featured equally (Grout 1988, 608). While Beethoven had inherited Mozart's sonatas for piano and violin, (his first three sonatas for piano and violin, opus 12, follow a similar line), the cello sonatas had no precedent; the "important fact was that neither of his central artistic models, Haydn and Mozart, had ever had occasion to adapt their accompanied sonata styles to this instrumental combination" (Lockwood 1986, 18). In fact, Beethoven

> had no blueprint for sonatas of this type. He took the form as he found it - a duet sonata in which the stringed instrument was, at least in theory, the accompanying instrument - and rebellious as he was, he saw to it that the first [two sonatas] for cello embodied nothing capable of upsetting the normal relationship (Stevens 1957, 263).

Therefore, in opus 5, the cello functions as an accompanying instrument. Although the balance of the workload occurs in the piano part, the cello is not restricted to only an accompanying role throughout. It plays an integral part in the presentation and development of thematic material. Matthews considers opus 5 as containing "rewarding showpieces for the cello, . . . exploiting its sonority as a bass instrument as well as its high melodic 'King of Prussia' register" (1985, 107).

The opus 69 sonata, composed between 1807 and 1808, comes from a time of exceptional creativity,[7] his "heroic" middle period, and it contains many of the qualities of this time. Increasingly suffering from the onset of deafness and resigning himself to the fact that total loss of hearing was inevitable, Beethoven's style began to alter quite considerably as he reduced his performing career and devoted himself to composition. The "heroic" style developed as a result of a response to "the stormy currents of contemporary history" (Solomon 1980, 272). Previously, Haydn had written several works relating to the Napoleonic Wars, including the "Military" Symphony (1794), the "Drum Roll" Symphony (1795), the "Mass in Time of War" (1796) and the "Nelson Mass" (1798). Whereas Haydn's references to the "heroic" style were in symbolic terms, Beethoven introduced elements of tragedy, aggression, death and anxiety, all of which could be conquered by the "hero". According to Solomon, Beethoven's heroic concept encompassed "the full range of human experience - birth, struggle, death, and resurrection" (1980, 273). This period (c.1802-1813) began with the immense "Eroica" symphony and also included the fourth to eighth symphonies, his only opera, "Fidelio", the piano trios opus 70 and 97 and the Mass in C. These compositions feature "sustained emotional intensity, a general concern with . . . 'the

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[7] Kerman considers that the period from "spring 1806 to the end of 1808 must be regarded as one of prodigious fertility" (1980, 364).

heroic', and large-scale breadth of melodic and structural concepts" in exceptionally long, powerful and complex works (Dexter 1984, 9).

The last two sonatas, opus 102, belong to the early stage of Beethoven's final compositional period, where the style assumes a reflective nature. Drabkin suggests that the final period begins around 1813, soon after the "Immortal Beloved" affair where "the composer's physical and psychological deterioration leads to a period of withdrawal" (1991b, 199). After his brother's death in 1815, both Beethoven and his sister-in-law were given custody of Beethoven's nephew Karl, but Beethoven was subsequently involved in a legal battle with the boy's mother for complete custody of the child. The disillusionment from this, plus the onset of complete deafness, forced Beethoven to retreat to a more meditative and inward state of mind, completely separated from society and the world of sound. Therefore, the opus 102 sonatas "show a combination of characteristics which do not appear in any earlier works . . . [with the] same consistency or concentration" (Cooper 1970, 132). In particular, the fourth sonata, opus 102/1, embodies that "tranquility penetrated by agitation" which is characteristic of his late works (Solomon 1980, 315). This period also contains frequent working out of motives and themes, which had begun earlier in his career but had not fully set out to develop until now.[8] Cooper attributes this development to an "overriding interest in counterpoint and especially in canon and fugue" (Cooper 1970, 133) which resulted in the contrapuntal writing in such works as the final fugue of opus 102/2. Solomon considers this movement to be the "first expression of a veritable contrapuntal obsession during Beethoven's last decade" (Solomon 1980, 414).

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[8] The "Eroica" variations, opus 35, is one of the early works which contain several features akin to the Baroque period, including fugue, chaconne and harmonic variation (Solomon 1980, 148).

All of the five sonatas possess an unusual formal structure: Beethoven "effectively hijacked the eighteenth-century sonata" and used the form as a means of personal expression (Bath 1994, 24). Even at an early age, Beethoven had been "groping for ways of using [sonata form] for tragedy, melodrama or his own special brand of inspirational theatre of ideas" (Kerman 1980, 379). To achieve this, he had had to go beyond the structure established by Haydn and Mozart as this did not allow him sufficient compositional freedom. It was as early as the Vienna period (c. 1792-1800) that Beethoven had revealed "signs of dissatisfaction with some of the more formal aspects of the classical style and [had] reached towards something new" (Kerman 1980, 380). This is evident in the unusual use of sonata form and movement format of opus 5; each contains only two movements rather than the traditional three; an *Adagio* introduction to an extended *Allegro*, with the second movement of each a rondo.

Although it initially appears unusual that both the opus 5 sonatas contain *Adagio* introductions, this was not completely unprecedented. Haydn had used a similar technique in his symphonies and several piano works[9] as had Mozart in some of his compositions.[10] There could be several plausible reasons for Beethoven's use of the *Adagio*. It may have served to settle the audience, inviting them to prepare to hear the work, in the manner of the French overture. It may have been to highlight the expressive capabilities of the cello, as an initial *Adagio* would surely draw attention to its timbral qualities. Drabkin suggests that the reason may be related to "Beethoven's reticence about writing slow movements[11] for cello and piano .

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[9] Piano Sonata Hob. XVI:47, Piano Trios Hob. XV:37, Hob. XV:21, Hob. XV:5 and Hob. XV:9.

[10] Examples involving the keyboard include the Piano Sonata K.282, and the Violin Sonatas K.303, 379 and 454.

[11] Only the last of the five sonatas includes one, opus 102/2.

. . [which] is, to some extent, compensated by a long, texturally varied, harmonically exploratory slow introduction" (1991a, n.p.). The fact that the range of the cello lies mainly in the middle and lower registers of the piano may have contributed to the problems encountered when combining the two instruments. Fortune considers that Beethoven may also have been "aware of the tradition whereby baroque sonatas often started with a slow movement" (1973, 210). Certainly, Beethoven's *Adagio* sections create an anticipatory feeling of what is to follow.

As a group, the sonatas embody the developments from Beethoven's early dissatisfaction with sonata form to those of his "heroic" and late periods, where he took this structure and "totally transformed it" (Bath 1994, 25). Of the five cello sonatas, it is somewhat of a paradox that, considering Beethoven's use of form, the only one exemplifying the traditional three movement structure is the fifth sonata. The last movement, however, is a fugue, which became a compositional style that Beethoven frequently adopted in his late works.[12]

[12] Despite the majority of contrapuntal writing appearing in late works, Beethoven had a "lifelong preoccupation with contrapuntal music of earlier composers"; in fact his sketchbooks show constant experimentation with fugue and counterpoint (Drabkin 1991b, 203).

CHAPTER 2

SONATA NO. 1 IN F MAJOR, OPUS 5 NO. 1

The Combination of Piano with Violoncello

An examination of opus 5/1 reveals several examples of experimentation with the combination of piano with obbligato cello. Given Beethoven's youth, and the fact that he was using a new medium without precedent, this is to be expected. The work illustrates three principal roles for the cello, dependent on its function: to play in unison with the piano, to present melodic and thematic material, or to accompany. Lockwood describes it as moving "abruptly from one registral area and function to another" as a result of the extensive amount of material during the work (1986, 20). Although this is an early work, Cobbett considers it "interesting to see with what speed and freedom [Beethoven] developed the possibilities of the string instrument, using it in all registers" (1930, I:543). Scott feels that "the cello parts 'lie' perfectly for the instrument" (1974, 243).

The *Adagio* illustrates the principal combinations of the piano and cello. The opening two bars present the cello in unison with the right, then the left hand of the piano. In bar 3, the cello carries the material to a varied form of the opening phrase. At bar 6 the cello links the end of this phrase to its solo role in bar 7, where it presents the first lyrical theme of the movement with piano accompaniment. This theme is then adopted and varied by the piano while, in a lower register, the cello provides the harmonic bass line (bars 11-14). At bar 14, the cello resumes its linking role, connecting fragmentary material within the piano writing with short

phrases. At bar 17 the cello supports the bass line, at bar 18 plays in unison with the piano's middle voice, and from bar 19(3) has a pedal-point function. During bars 22 to 25 the cello states a descending arpeggiated motive which is answered by the piano, and at bar 26 the cello and piano engage in a brief canon which leads to the quasi-cadenza for the piano from bar 29, with the cello providing sustained harmonic support. Bars 19(3) to 22 and bars 29 to 31 highlight the cello's ability to sustain a continuous sound, which Beethoven begins to explore here, and which he later uses consistently in opus 5/2.

Within its accompanying role the cello often plays chords. The *Adagio* provides the first instance of this, where in bar 30, the dominant chord played triple-stop on the cello supports the octave in the piano. Here, the sustained sonority obtained from the cello is used to increase both sound and intensity. The commencement of the *Allegro* illustrates the use of double-stopping on the cello, which acts as harmonic support (bars 35-37). Other instances include bar 58, where the cello provides a sustained octave for the virtuosic piano material, bar 129 where the sustained E flat adds a fifth, moving chromatically to a sixth, and bar 386, where a quadruple-stop adds a flourish to the final statement of the opening theme. There is also frequent use of sustained fifths in the *Rondo*, as seen from bar 117 and bar 205 and, in a manner similar to that in the first movement, a quadruple-stop announces the commencement of the coda (bar 283). In addition to its chordal accompaniment, the cello has other specific functions. It provides single bass notes to support the harmony (I: bar 166 ff.); the melodic outline of harmonies (I: bars 127-8); pianistic-style passages (II: bars 15-16, 50-51) and pedal point figurations (II: bar 239 ff.). In addition, the use of *pizzicato* to accompany the third subject area in the *Rondo* adds to the contrast and introduces a new sound capable on the cello (bar 85 ff.).

In opus 5/1, the cello is not restricted to providing accompaniment only. The alternation between the piano and cello of the statement of thematic material is a consistent feature of the work; the fact that the first lyrical theme of the *Adagio* is given to the cello illustrates its crucial role. The *Allegro* contains numerous instances of this alternation, such as the first subject which is presented by the piano (bar 35), then the cello (bar 49), while the second subject is stated firstly by the cello (bar 73) and then by the piano (bar 85). While the sonata favours the piano in bravura and brilliance, particularly in transitional passages, the experimentation with the combination of the two instruments, and the variety of uses of the cello, foreshadow the eventual equal partnership between the two by the time of the third sonata in A, opus 69.

Form and Structure

The opus 5 sonatas parallel the Three Piano Trios, opus 1, and the Three Piano Sonatas, opus 2, in that they illustrate the dissatisfaction Beethoven was experiencing with the format of the traditional classical sonata. Usually, the sonata contained three movements, whereas each work of opuses 1 and 2 contains four movements and the opus 5 sonatas consist of only two movements, an *Adagio/Allegro* followed by a *Rondo*. In fact, the form of the opus 5 sonatas is "different from that of any other early Beethoven works" (Lockwood 1986, 19). Lockwood draws a structural parallel with opus 5 and Mozart's sonata for piano and violin in G, K.379, a

work which Beethoven clearly knew.[1] According to Marston, the extended length of individual movements of Beethoven's early works can be attributed to the latter's "striving to expand and elaborate the content of individual movements . . . to give the music a symphonic breadth" (1991b, 228). In his early career, Beethoven was not prepared to compete with Haydn in composing symphonies; instead he "channeled what he learned from Haydn's symphonic style into other genres" (Marston 1991c, 233). This is clearly evident in opus 5, with "weighty slow introductions giving way to massive sonata-form movements" (Marston 1991b, 229).

The *Adagio* is a thirty-four-bar fantasia-style section which contains much improvisatory material and a loose formal structure. Here it functions in the same way as the *Adagio* introduction of the Piano Trio in G major, opus 1/2, contributing "scene-setting melodic and harmonic formulas" (Smallman 1990, 49). It contains two principal themes within bars 1-10, and although the material following the opening themes appears to be unrelated, it contains structural references to these same themes and those of the *Allegro.* From bar 11, the material passes through F minor, A flat major and C major, before returning to the dominant-seventh chord of F major at bar 25. The section which leads up to the *Allegro* is mainly based on this chord.

The *Allegro* illustrates Beethoven's expansion of the traditional division of sonata form in three sections to his four-part scheme of exposition, development, recapitulation and coda. The extensive material in this movement (366 bars) explains the considerable length of each of these sections.

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[1] Beethoven based the composition of his Piano Quartet WoO 36, no.1 (1795) on the structure of this violin sonata (Lockwood 1986, 19). Mozart's sonata begins with a forty-nine-bar *Adagio* followed immediately by an *Allegro.* The second and final movement is a *Theme and Variations.*

SECTION	LENGTH	BARS
Exposition	126 bars	35-160(2)
Development	60 bars	160(3)-220
Recapitulation	126 bars	221-347(2)
Coda	54 bars	347(3)-400

Table 1: Structure of the *Allegro* of opus 5/1

The exposition contains three principal themes, each followed by a transition passage. These passages are similar in their virtuosic and improvisatory nature, and serve as a contrast to the thematic material. The codetta of the exposition contains a previously unheard theme in bars 143(3)-151(1). This illustrates the significance Beethoven attached to the codetta as part of the exposition.

SECTION	BARS	KEYS
First subject Theme 1	35-57(1)	F
Transition	57(2)-72(3)	F, C
Second subject Theme 2	72(4)-92(1)	C
Transition	92(2)-116(1)	C
Theme 3	117-126	C
Transition	127-143(2)	A flat, C
Codetta	143(3)-160(2)	C

Table 2: Structure of the exposition of the *Allegro* of opus 5/1

The development is based on the first subject. After a statement of this theme in the mediant key, A major, sequential canonic imitation occurs between the cello and the piano at bar 172. There are three statements of this; in the first two instances each four-bar passage is followed by a two-bar virtuosic statement; in the third a six-bar transition section takes place (the material passes through D minor (bar 178), G minor (bar 184) before reaching C minor at bar 188). At bar 194 the cello presents a fragment of the first subject with response by the piano. This motive is explored before a contrasting section begins at bar 205. Using what Cooper describes in Beethoven's later works as a "semitone sideslip" (1970, 134) to the Neapolitan key area of the dominant, a new theme appears in D flat major. At bar 212 a fragment of this theme is repeated in ascending sequence before transitional material is introduced above a dominant pedal point to the recapitulation in bar 221.

The recapitulation shows a characteristic early Beethoven trait. The opening theme of the *Allegro*, initially marked *piano*, returns with a *fortissimo-piano* (*ffp*) at the beginning of the recapitulation, with the *calando* preceding this point intensifying its effect. In other early works a similar process occurs: in the Piano Trio in C minor, opus 1/3, and in the Piano Sonata in E flat, opus 7, each opening theme marked *piano* returns *fortissimo* at the recapitulation, and in the Piano Sonatas in F minor, opus 2/1, and A major, opus 2/2, each opening theme marked *piano* returns *forte*. These examples illustrate what Kerman describes as Beethoven's view of the recapitulation as less of a "symmetrical return or a climax than . . . a transformation or triumph" (1980, 379). The recapitulation also shows something new. After a varied statement of the first subject in bars 232-235, a motive from this subject is repeated in the bass voice of the piano while the cello introduces a lyrical melody in its high register. This passage serves as a quasi-development of the first subject, even though it falls within the recapitulation

section. The material continues in the same format as the exposition, before a transitional passage from bar 342 leads to the second-inversion tonic chord at bar 347 which heralds the commencement of the coda.

SECTION	BARS	KEYS
First subject Theme 1	221-235	F
Transition	236-253(3)	B flat, F, C
Second subject Theme 1	253(4)-273(1)	F
Transition	273(2)-297	F
Theme 2	298-307	F
Transition	308-324(2)	D flat, F
Codetta	324(3)-347(2)	F

Table 3: Structure of the recapitulation of the *Allegro* of opus 5/1

The coda begins with a cadenza of thirty-nine bars. It contains contrasting sections and tempos, virtuoso passagework and elements of improvisation. The initial contrapuntal section between the cello and piano leads via a transition passage to a six-bar *Adagio* section with the instruments in conversation; here the piano answers the cello. The *Presto* at bar 368 contains contrapuntal passagework based on the tonic triad, before the final *Tempo primo* commences with the cello stating part of the first subject. It also features a varied statement of part of theme 1 in bars 391(4)-395(1) that prefigures a similar treatment in several of the cello sonatas. [2] The final six bars contain an extended dominant-tonic cadence.

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[2] Sonata in A, opus 69, I: bars 253-258(3); Sonata in C, opus 102/1, I: bars 28-32(2); Sonata in D, opus 102/ 2, I: bars 124-128, II: bars 67-69, III: bars 231(3)-240.

This movement's form is seen by Ferguson to be "structurally very diffuse" (1964, 82), whereas Drabkin considers that this

> should not be taken as a sign of an immature Beethoven, who had not yet learnt the art of thematic economy, but rather of his leaning towards the concerto movement as developed a decade earlier by Mozart, in which the thematic richness becomes an essential ingredient in the success of the form (1991a, n.p.).

As a whole, the *Allegro* of opus 5/1 illustrates how Beethoven expanded sonata form:

> In his hands the first movement of the sonata became more dramatic; his modulations were freer; the second subject was longer and more important; the bridges connecting the themes became an integral part of the movement; episodes and secondary themes appeared frequently; the development section was expanded and the coda was of added importance (Sabin 1964, 2056).

The *Rondo* consists of 290 bars and contains seven thematic sections, linked by transition passages of a virtuosic nature, with a coda in the style of a cadenza to finish the movement. Section A commences with a theme stated by the cello with an imitative contrapuntal accompaniment in the piano. At bar 5 this theme is repeated and varied by the piano with the cello in accompaniment. At bar 11 a transition passage takes place, initially containing a new theme in the cello, which is exchanged between the instruments. From bar 17 the material modulates to the dominant for the commencement of section B at bar 24(3). This second contrasting theme is featured in statement and response between the cello and piano before an extended transition passage takes place from bar 38. This is followed by a brief return of the opening theme in A flat major (bar 60); here the music strays "from the home key at [a point] where the listener should expect tonal stability" (Drabkin 1991a, n.p.). The complete return of section A takes place at bar 66. At bar 76, a section from the theme occurs in F minor, leading through an interrupted cadence to D flat major, then B flat minor, for the commencement of

section C at bar 85. Here, a four-bar theme alternates twice between the piano and the cello before a similar theme of eight bars is stated twice from bar 100(6). The transition passage at bar 117 commences in G flat major, with a modulation to D flat major before the return of the dominant, C major, at bar 129.

At bar 141, section A returns with a varied piano accompaniment to the cello's statement of the theme, in addition to the piano's own statement in bars 145-150. At bar 151 a similar transitional passage to that in the initial section A occurs before the return of Section B at bar 167(3). This takes place in the tonic, F major, before modulations to D flat major in bar 205, B flat minor in bar 209(3) and G flat major in bar 213(3). Here, the tonic notes of these three keys form the Neapolitan triad of the tonic key, F major. The final return of section A occurs at bar 235. New transition material is introduced at bar 246, before the pause on the dominant-seventh chord at bar 267. This marks the beginning of the coda which, similar to the first movement, is in the style of a cadenza. Thematic material from section A is featured, with a thirteen-bar passage which gradually slows to the two-bar *Adagio* section at bar 281. The final *Tempo primo*, based on a fragment from section A, confirms the tonic key.

SECTION	BARS	KEYS
A	1-24(2)	F, C
B	24(3)-65	C, A flat
A1	66-84	F, D flat, b flat
C	85-140	b flat, G flat, D flat, C
A2	141-167(2)	F, B flat, C
B1	167(3)-234	C, F, D flat, b flat, G flat, F
A3	235-267(5)	F
Coda	267(6)-290	F

Table 4: Structure of the *Rondo* of opus 5/1

CHAPTER 3

SONATA NO.2 IN G MINOR, OPUS 5 NO. 2

The Combination of Piano with Violoncello

In opus 5/2, the cello has greater independence. It has fewer unison or octave passages with the piano and functions more individually within the texture. In the *Adagio* of opus 5/1 the cello is primarily used as accompaniment, where it provides unison or octave support or the harmonic base. The only exception occurs in bars 6-11 where it presents thematic material. In the *Adagio* of opus 5/2, the cello's role becomes an integral part of the presentation of the thematic material and its development within this section. Although it is possible that here the extended length of the *Adagio* and Beethoven's increased familiarity with this medium after the composition of opus 5/1 determine this shift in emphasis, the cello no longer functions as an accompanying partner for the most part but as more of an equal partner. This demonstrates both Beethoven's increased knowledge of writing for the cello, of possible combinations for the two instruments, and the continuous liberation of the cello from its previous subordinate role to that of an equal partner.

Whereas in the first sonata there is frequent stopping on the cello, opus 5/2 contains few instances of this practice. The quadruple-stop in bar 538 is the only example in the entire first movement, and there are relatively few such occurrences in the *Rondo* (bars 108, 120-1, 138-9, 279, 282-3, 303). Much more frequent are the cello's long lines which provide a sustained sound against the rhythmic activity of the piano writing, for example in bars

144-149, 190-200, and 508-534(1). There is no use of *pizzicato* in this sonata and the emphasis is on the cello as "bearer of the long line, not as percussive instrument" (Lockwood 1986, 21).

In the *Adagio*, the two instruments combine in several ways. The section begins with two statements of a two-bar phrase linked by the cello, and its extension by the piano for two bars (bars 1-6). At bar 7, the cello announces a new theme, which is imitated separately by the piano at bar 9 with the cello continuing the accompaniment figure from the piano in the previous two bars. The instruments function even closer together at bar 11, with the introduction of a canon at the distance of one bar and the interval of an octave. Bar 15 commences with the piano stating theme 1 and the cello in unison with the piano bass notes. From bar 17 the cello emerges from its accompanying role to the presentation and development of theme 1 during bars 18-27 (here the cello and piano engage in the imitation of part of theme 1). At bar 28, theme 2 is stated by the cello, before the piano's ascending sequence of a fragment of this same theme to bar 33. Here the piano and cello engage in the alternate fragmentation of theme 1 before the pause in bar 44 which heralds the commencement of the *Allegro*.

In both the *Allegro* and the *Rondo*, the instruments present the thematic material alternately. In the *Rondo*, and in addition to the figurations described in the corresponding section on opus 5/1, the cello displays a noticeably pianistic figuration from bar 100 to accompany the new theme in section C. This further illustrates the composer's exploration of and experimentation with different accompaniment figures on the string instrument. Combined,

the two sonatas of opus 5 reflect a comprehensive exploration of the possibilities of the piano and cello in combination.

Form and Structure

Opus 5/2 follows the same pattern of movements as opus 5/1 (*Adagio/Allegro, Rondo*). The *Adagio,* however, is ten bars longer than that of opus 5/1 and the *Allegro* is "one of the longest of all early Beethoven *allegro* movements, in which every section is longer than its counterpart in the F major Sonata" (Lockwood 1986, 19). Here, the *Allegro* is 143 bars longer than that of opus 5/1. The *Rondo* is similar in length to the first sonata, with opus 5/1 290 bars, and opus 5/2 304 bars.

Due to the considerable length of the *Adagio*, analysts debate as to whether it may be thought of as either an introduction to the *Allegro*, or as a separate movement in its own right, or as a combination of the two. Certainly, the fact that it contains a development section suggests that it may be thought of as a separate movement. Dahlhaus considers that, instead of there being a recapitulation, the development section leads directly into the *Allegro*, the "goal of the introduction" (1991, 107). Whereas the function of the *Adagio* of opus 5/1 is introductory, he considers that the *Adagio* of the second sonata is more self-contained than that of its predecessor, and thus the work as a whole can be viewed as being "simultaneously in two and three movements" (1991, 107).

The *Adagio* opens with a two-bar phrase presented by the piano, freely repeated a second higher, then extended for two bars. At bar 7, the cello presents theme 2 which is repeated and embellished by the piano in bars 9-10, at the interval of a third lower and with a modulation to E flat major. At bar 11, theme 3 is presented by the cello, which is followed by the piano in canon at the distance of an octave and one bar later. The use of the canon varies the traditional pattern of the alternate statements of thematic material between the instruments. One can draw three parallels with opus 5/1 in the first six bars of this work: the presentation of a two-bar theme by the piano, a motive in the cello linked to its repetition a second higher, and a two-bar extension before theme 2. Beethoven experiments further in the *Adagio* of opus 5/2 with the inclusion of a third theme and a development section.

Bars 15-17 contain a cadential progression based on material from the opening two-bar phrase. The development begins in E flat major at bar 18 and is based on this material. It is freely explored in sequential repetition and passes briefly through E flat minor and B flat minor before eventually reaching A flat major at bar 28. Here the cello states theme 2, while at bar 30 the piano takes up the first part of this theme and in ascending sequence reaches the diminished chord in bar 33. Here, theme 1 is further developed; initially featuring the diminution of its second half in bars 33-36, then fragmentation of the first half above the dominant pedal point of G minor in bars 37-39. Bars 39-43 can be seen as an extended cadential progression in which the German Sixth chord features prominently. The pause following the dominant-seventh chord in bar 44 anticipates the beginning of the *Allegro.*

In a similar manner to opus 5/1, there are four structural sections in the *Allegro.*

SECTION	LENGTH	BARS
Exposition	171 bars	44(4)-215(2)
Development	99 bars	215(3)-314(2)
Recapitulation	176 bars	314(3)-480(2)
Coda	73 bars	480(3)-553

Table 5: Structure of the *Allegro molto più tosto presto* of opus 5/2

The exposition contains several themes. The first subject opens with an arch-shaped theme in the cello, which is answered an octave and a fifth higher by the piano. From bar 52(3), a five-note motive derived from theme 1 is used in conversation between the instruments. The piano extends this motive into an eight-bar passage, which is further extended by the cello for another three bars, before theme 2 begins at bar 70. This theme is initially stated by the cello, then by the piano, before a virtuosic transition passage takes place at bar 84. The repeated F quavers starting in the cello part in bar 94 establish the dominant pedal point of B flat major, preparing the key of the second subject at bar 106. The piano presents a sixteen-bar theme, of which its first twelve bars are repeated with slight variation by the cello, while the piano provides a supporting bass theme mostly thirds and sixths apart. At bar 134 in the piano, a two-bar motive from this theme is treated sequentially, as a rising figure; imitated at lower seventh by the cello. The music pauses in bar 143. This is followed by transition material based on the second subject before the introduction of a new theme at bar 164(3), most of which is repeated by the cello at bar 173(4). Further transition material follows during bars 179-200, before the beginning of the codetta of the exposition at bar 200(3). The codetta contains a theme based on an inverted form of the descending line from the opening of the *Adagio*.

SECTION	BARS	KEYS
First subject Theme 1	44(4)-69	g
Theme 2	70-83	g
Transition	84-105	E flat, b flat
Second subject Theme 3	106-133	B flat
Transition	134-164(2)	b flat, B flat
Theme 4	164(3)-178	B flat
Transition	179-200(2)	B flat
Codetta	200(3)-215(1)	B flat

Table 6: Structure of the exposition of the *Allegro molto più tosto presto* of opus 5/2

The development begins with material from the end of the codetta of the exposition and with a direct modulation to C minor. At bar 222, a shortened version of theme 2 is alternated between both instruments, followed by a modulation to A flat major where theme 2 is stated again in bar 234. An extended transition passage follows from bar 242 before a new theme is introduced in bar 264. This theme is stated firstly by the cello, repeated by the piano, then stated by the cello again, in three contrasting key areas: D minor, G minor and E flat major; the third statement is followed by transition material to the recapitulation at bar 314(3).

The recapitulation begins with theme 1 stated by the cello, while the piano has a contrapuntal elaboration of its original accompaniment, which now contains rising and falling thematic ideas. The first subject is cut short by a direct modulation at bar 337 to E flat major for transition material which uses a fragment from theme 2. The second subject commences at bar 358 in G major. After a varied repeat of this theme by the cello in bars 374-385, a

transition passage takes place to bar 416(3) where theme 4 is stated. Further transition material follows to bar 457, the beginning of the codetta of the recapitulation. After a varied treatment of exposition codetta material, the coda begins at bar 480 with an immediate modulation to E flat major, and incorporates first subject and transition material. The five-note motive from the first subject appears in bars 488-507 in C minor and G minor. Transition material follows in bars 508-537 before a version of the first subject is stated at bar 538. Here the tonality is tonic major with flattened sixth, which prepares the key of the *Rondo.*

SECTION	BARS	KEY AREAS
First subject Theme 1	314(3)-336	g
Transition	337-357	E flat, g
Second subject Theme 3	358-384	G
Transition	385-416(2)	g
Theme 4	416(3)-432	g, A flat
Transition	433-457(2)	A flat, g
Codetta	457(3)-480(2)	g

Table 7: Structure of the recapitulation of the *Allegro molto più tosto presto* of opus 5/2

The *Rondo* contains a formal structure similar to that of the corresponding movement of opus 5/1. There are seven thematic sections, each containing transition material of much virtuosity, with an extended coda in the style of a *cadenza* which finishes the movement. The initial section A is stated primarily by the piano and is constructed in two sections: the first contains two themes, bars 1-8(1) and 8(2)-16, and the second features an eight-bar

phrase, where initially the cello leads, followed by the piano (bars 16(2)-24). A transition passage follows to bar 33 for section B. The first theme that begins here in the dominant, D major, is of a lyrical nature, and is swopped between the piano and cello during bars 33-48(1). A four-bar transition passage prepares the beginning of the second theme of this section at bar 52; this contrasting theme occurs initially in D minor, and passes briefly through A minor, E minor and D minor again before a modulation towards G major for the return of section A at bar 66. Here, the cello and piano share the thematic material, more so than in the initial section A, before a quasi-development of part of this theme, that of bars 73(2)-77(1), occurs at bar 81(2). This passage, in fugal style, contains sequential imitation between the piano and cello, and is followed by transitional material to bar 100 for section C. This is more than twice the length of A and of B, consisting of 66 bars. Within this section, the main theme occurs four times, twice during bars 100-115 and again at bar 126 and bar 144, and in this way acts as a refrain which unifies the section. Bars 116-125 and 134-143 contain a second contrasting theme and transitional material. At bar 151(2), a three-note motive is used in a modulation from C major to C minor, and using the Neapolitan, to A flat major, for a varied return of the opening theme of section A.

This process is similar to that seen in the *Rondo* of opus 5/1, where at the end of the second section there is a false return of the opening theme in the distant key of A flat. As in opus 5/1, the material then returns to the tonic key for the return of section A, here at bar 166(2). The thematic material is slightly varied, and on this occasion remains in the tonic key for the return of section B at bar 196. Here, the material is also varied, with modulations from the tonic major to the tonic minor, F major, E minor and D minor, before reaching the tonic key at bar 228 for the final return of section A. Here the main theme is stated once before a

fragment from this same theme is explored for 10 bars, modulating through G minor to E flat major for the transition passage to the coda. The coda commences at bar 251, and uses material from section A in a virtuosic and improvisatory manner, similar to the coda of opus 5/1. This section is one of the longest of the entire movement and confirms the importance Beethoven placed on the coda as a fundamental part of his formal structure. It contains the varied treatment of thematic material from section A in bars 256(2)-272(1), the introduction of new themes at bars 272(2) and bar 279(2) and an extended dominant-tonic cadence above a tonic pedal-point to finish. The extended amount of material in this movement, and in particular the diversity and number of themes, contributes to Beethoven's expansion of the *Rondo* structure to a format that resembles sonata form.

SECTION	BARS	KEYS
A	1-32	G
B	33-65	D, d, a, e, d
A1	66-99	G
C	100-166(1)	C, c, A flat
A2	166(2)-195	G
B2	196-227	G, g, F, e, d
A3	228-250	G, g, E flat
Coda	251-304	E flat, G

Table 8: Structure of the *Rondo* of opus 5/2

CHAPTER 4

SONATA NO.3 IN A MAJOR, OPUS 69

The Combination of Piano with Violoncello

The opus 69 sonata demonstrates an equal partnership between the piano and cello. After the experimentation in combining the two instruments in opus 5, this work establishes the instrumental combination as a duo in the true sense. In both opus 5 sonatas, the piano opens the work with the cello in an accompaniment role. Here, the cello solo opens the work. This historical moment for the cello parallels that of the violin in the "Kreutzer" Sonata for piano and violin, opus 47, where the unaccompanied violin begins the work. In opus 69, the piano enters in bar 6(4) with a continuation of the cello's statement, with a short cadenza to finish this passage. The instruments exchange roles at bar 13, where the piano presents the opening theme, with the cello entering in bar 16(4), doubling the middle voice. The cello continues with the second half of this theme and concludes the opening section with a short cadenza marked *ad libitum* (bar 24), further illustrating its soloistic role in the combination.

The texture of the *Allegro* is generally in three parts (piano bass, treble and cello), with the cello rarely playing in unison with the piano, and with a far more independent role in the texture of the writing: "the sharing of material is not restricted to melodies and virtuoso passage-work, but is extended to other regions, including ornamental flourishes, inner parts and - what is of special significance for the medium - the bass" (Drabkin 1991a, n.p.). As a result, the cello writing assumes a more expansive nature, exploiting its wide range and

varied sound qualities. Unlike the *Allegro* of opus 5/1, where the cello often doubles one voice of the piano part in statements of thematic material (e.g. bars 392-394), here the cello plays in its own register (e.g. bars 232-235 and 253-258). This structural device is a consistent feature of opus 69, one which adds to the emancipation of the cello from its accompanying role. The use of the bass register of the cello can be seen in particular in bars 71-79(1) where, in a higher register, the piano accompanies the cello theme. Also frequent is imitation and the interplay of thematic material between the two instruments (e.g. bars 61-64, 79-82, 87-94, 101-114 and 140-147). It is significant that, at the recapitulation, the first subject is given in its entirety to the cello, the first occasion in these works where the piano does not state the first subject at this point in the sonata-form structure.

The cello and piano combine in a new manner at bar 38. The piano presents second subject material two octaves and a fifth above the first note of the cello. In the following four bars, the thematic material in the piano descends, while the cello's melodic line ascends to the same register as the piano, taking over the role of melodic interest with the piano reverting to accompaniment. This four-bar section is repeated in the dominant before a new passage takes place at bar 45, featuring the cello in a higher register, with a contrapuntal theme in the piano. This thirteen-bar section is repeated, with the instruments swopping roles.

The *Scherzo* is the first movement for piano and cello in this style. It opens with the alternate statement of an eight-bar theme, before an extended passage featuring conversation between the piano and cello culminates in the combined statement of thematic material in bars 51-55; as in the first movement, the cello part lies in the register between the left and right hands of the piano. In bars 56-66(1) the piano theme is imitated by the cello before it isolates

harmony notes from bar 66(3). In bars 78(3)-93(1) the cello and piano present theme 1 an octave apart. A variation of the opening two-note motive becomes an ostinato figure in the bass part of the piano, bridging the material to the next section at bar 110. This begins with an eight-bar theme, played mainly double-stopping on the cello, with the ostinato continuing. It is rhythmically doubled for the statement of a varied version of the theme in the piano, with the cello joining in bar 121(2), mainly a third apart. This sixteen-bar section is repeated before the cello takes over the ostinato for the varied treatment of the theme by the piano in bars 142-185(1). The ostinato is again used to bridge the material to bar 196(3). Here, the entire section heard previously is repeated, followed by the additional repeat of the first section, that of bars 1-109, to the coda in bar 504(3). Here, *pizzicato* is initially featured on the cello.

The *Adagio cantabile* opens with a piano theme with the cello providing a contrapuntal accompaniment. The cello plays in the register which lies between the left and right hands of the piano, enabling it to be heard clearly. At bar 9, the cello presents the same theme with a florid accompaniment in the piano, before the material is altered in bar 14, moving from tonic to dominant before resting on the dominant seventh chord in bar 18. A short *ad libitum* phrase for the cello leads into the *Allegro vivace*. In the last movement, the cello continues to be integrated into the texture in several ways: as presenter of thematic material (e.g. bars 19-26), harmonic and bass-line foundation (e.g. bars 27-37), provider of rhythmic momentum (e.g. bars 38-43), as solo instrument (e.g. bars 46-64), and in conversation with the piano (e.g. bars 157-172). This movement illustrates the success in combining the two instruments while retaining a soloistic role for each. At no stage during this movement, or the entire

sonata, does the cello appear as subordinate to the piano, although the cello has not superseded the piano in terms of its importance in the work.

Form and structure

Opus 69 is more conventional in terms of the number of movements. Whereas the opus 5 sonatas are in two movements, opus 69 is in three. The first movement is in sonata form, but is much shorter than the first movements of opus 5. (There are 366 bars in opus 5/1, 509 in opus 5/2, and 280 bars in opus 69.) Like opus 5 however, the first movement of opus 69 remains divided into four sections.

SECTION	LENGTH	BARS
Exposition	94 bars	1-94
Development	57 bars	95-151
Recapitulation	80 bars	152-231
Coda	49 bars	232-280

Table 9: Structure of the *Allegro ma non troppo* of opus 69

The sections of this movement are more condensed than in opus 5. Gone are the lengthy transition passages that pervade the early works. Here the writing mainly consists of thematic material and its development. The first subject of the exposition is a twelve-bar theme, with the cello presenting the first half and the piano taking over in bar 6(4) with the cello providing a dominant pedal. At bar 25, a thirteen-bar transition passage takes place,

based on the first subject, and commences in A minor with a modulation to E minor. The first theme of the second subject begins at bar 38 in the dominant, E major. At bar 51 this theme is repeated, with the instruments swopping roles, before the end of this theme is varied and extended to bar 65. Here a second theme, also in E major, is exchanged between the instruments. At bar 79, the codetta of the exposition commences, initially based on material from theme 1 of the second subject (bars 79-86), and in its second half on the first subject theme (bars 87-94).

SECTION	BARS	KEYS
First subject Theme 1	1-24	A
Transition	25-37	a,e
Second subject Theme 2	38-64	E
Theme 3	65-78	E
Codetta	79-94	E

Table 10: Structure of the exposition of the *Allegro ma non troppo* of opus 69

The development section is based on the first subject and confirms F sharp minor at bar 107. The material then passes through E minor, B minor, C sharp minor, F sharp minor and D major, before eventually returning to A major for the recapitulation at bar 152. The recapitulation opens with the single statement of the first subject by the cello with a contrapuntal accompaniment in the piano (bars 152-163). Following an eleven-bar transition passage similar to that of the exposition, the second subject begins at bar 175 in the tonic, A

major. Both themes of the second subject are heard in their entirety, as is the codetta in bars 216-231.

SECTION	BARS	KEYS
First subject Theme 1	152-163	A
Transition	164-174	a
Second subject Theme 2	175-201	A
Theme 3	202-215	A
Codetta	216-231	A

Table 11: Structure of the recapitulation of the *Allegro ma non troppo* of opus 69

The coda begins in bar 232 in D major, and is essentially based on the first subject. This section contains an interesting feature; after the statement of the first subject theme in A major by the piano and cello in bars 253-258(3), the cello responds with a new phrase. This is further extended by the piano's response to the cello in bars 260(4)-261. The remainder of the coda includes the statement of the cello theme from bars 258(4)-260(3) and a varied version of the initial fragment of the first subject in bars 270-274, with the left hand of the piano entering in canon at bar 271 for two bars.

The *Scherzo* contains 6 sections. The first 109-bar section is repeated three times during the movement and the second 87-bar section is heard twice. In each case, the first two occurrences of section A and of section B are identical, with the third statement of section A varied to incorporate a transition to the coda.

SECTION	BARS	KEYS
A	1-109	a, e, a, C, a
B	110-196(2)	A, E, A
A	196(3)-305	a, e, a, C, a
B	306-392(2)	A, E, A
A	392(3)-504(2)	a, e, a, C, a
Coda	504(3)-519	a

Table 12: Structure of the *Scherzo* of opus 69

Section A is primarily based on the piano's opening eight-bar statement and fragments from this theme. Secondary themes appear at bar 31 in the cello and between the instruments at bar 51. The material includes brief modulations to related keys, such as in bars 16(3)-20(2) and 51-62(1) to C major and in bars 31-37 to E minor, but for the most part remains in A minor. The opening theme is heard at the end of this section, with both piano and cello presenting a varied and extended version of this theme in bars 81(3)-101(1).

Section B contains a more lyrical theme featured at first, in sixths on the cello. This theme is varied by the piano in bars 118-125(1) before it is repeated in bars 126-141(1). At bar 142, the piano states this theme in E major, before another statement of this theme in A major at bar 161. Section A returns at bar 196(3) in an identical repeat, as is section B which follows at bar 306. The third return of section A at bar 392(3) contains a varied ending to prepare the short coda at bar 504(3). This section is based on the opening theme of the movement and it closes in A minor.

The *Adagio cantabile* is the shortest of all the slow sections of the five sonatas. It consists of eighteen bars and functions as an introduction to the last movement. It opens with an eight-bar theme in the piano with the cello in accompaniment. At bar 9 the cello repeats the first five bars of this theme before the material alternates between the tonic and dominant of A major (bars 14-18), effectively preparing the beginning of the last movement in A major.

The *Allegro vivace* of opus 69 differs from the last movements of the opus 5 sonatas in that it is in sonata form, as compared with the *Rondo* finales of the previous works. This movement is structured in four sections:

SECTION	LENGTH	BARS
Exposition	57 bars	19-76
Development	35 bars	77-111
Recapitulation	61 bars	112-172
Coda	48 bars	173-220

Table 13: Structure of the *Allegro vivace* of opus 69

The exposition contains two principle themes, each followed by a transition passage, and a codetta. The first-subject theme is stated initially by the cello in bars 19-26(1) and is repeated by the piano in bars 27-34(1). A twelve-bar virtuoso transition passage follows to the second subject in E major at bar 46. Here, the cello presents a two-bar phrase with a more active response by the piano. After the repeat of this eight-bar section, the cello phrase is featured between the instruments in bars 54-60, before a transition passage similar in

virtuosity to the earlier passage takes place for ten bars (bars 61-70). At bar 71, the codetta begins in E major, and features descending three-note figures.

SECTION	BARS	KEYS
First subject Theme 1	19-34(1)	A
Transition	34(2)-45	A, B
Second subject Theme 2	46-60	E
Transition	61-70(2)	E
Codetta	71(3)-76	E

Table 14: Structure of the exposition of the *Allegro vivace* of opus 69

The development is based on material from the first subject. The initial four-note figure from this theme appears in A minor and D minor (bars 77-81) before the ascending sequence of this figure above the dominant pedal-point of C major leads to the appearance of the second section of transitional material in bars 89-103. This material passes from C major through F major, before returning to the dominant of C at bars 100-103. The four-note figure returns, this time in the piano part, and for eight bars proceeds to modulate to A major for the beginning of the recapitulation.

The recapitulation begins with the cello's statement of the first subject with a more active piano accompaniment than the corresponding place in the exposition. The piano repeats the theme at bar 120, and continues the rhythmic activity in its left hand. The remainder of the

recapitulation takes place according to the structure of the exposition, with the second subject appearing in the tonic, A major.

SECTION	BARS	KEYS
First subject Theme 1	112-127(1)	A
Transition	127(21)-141	A, E
Second subject Theme 2	142-156	A
Transition	157-172	A
Codetta	173-220	A

Table 15: Structure of the recapitulation of the *Allegro vivace* of opus 69

The coda begins in A major with material based on the first subject (bars 173-180). At bar 181 codetta material appears before varied treatment of the first subject by the piano and cello takes place to the end of the movement.

CHAPTER 5

SONATA NO. 4 IN C MAJOR, OPUS 102 NO. 1

The Combination of Piano with Violoncello

Opus 102/1 continues the relationship established in opus 69. Here, both the piano and cello function equally in the presentation and development of the thematic material. Like opus 69, the unaccompanied cello opens this work; here in a high register, exploiting its singing qualities. The piano joins in bar 2(4) and continues with an imitative variation of this same theme. The imitation and intimate communication between the piano and cello in this *Andante* are two important features of the composer's late style.

The cello continues to maintain its independence in the texture and its leading role in the presentation of the thematic material during the work. Due to the sizing down of the composer's sonata form movements, in the first *Allegro vivace*, the alternate statement of the main thematic material does not always take place. For example, the first subject theme is stated by the piano and cello together (bars 28-39) and the first theme of the second subject is shared between the instruments (bars 40-45). The second theme however does contain alternate statements by the piano and cello (bars 46-65). This movement also contains much imitation, such as the codetta theme in bars 66-68 and much of the writing in the development section.

Imitation between the piano and cello becomes a feature of the work, with the slow introductory sections preceding the final *Allegro vivace* containing much of this technique. In this final movement, imitation is a feature of the development section, where the material is in fugal style (bars 91-111). In general, the combinations of the piano and cello parallel the composer's late interest in contrapuntal textures, with imitation a fundamental aspect of this work.

Form and Structure

The fourth sonata is the shortest of the five and has a two-movement slow-fast, slow-fast structure. Here the slow sections serve as introductory passages, with a full-scale slow movement still to appear for this combination. The format of this sonata is in fact unique compared to the form of the other cello sonatas, and that of all of Beethoven's accompanied string sonatas. The traditional boundaries between movements are less distinct, pointing to Beethoven's description of the work as "a 'free' sonata" (Marston 1991b, 229).

The twenty-seven-bar *Andante* is similar to the slow introductions to the opus 5 sonatas, with its improvisatory style. The material is based on the opening solo cello theme. During the section, this theme is exchanged between the instruments, played together a third apart, and fragmented and featured in imitation between the piano and cello. This section illustrates several elements of Beethoven's late style: the concentration of material, the use of fugal devices such as imitation and contrapuntal textures, and the meditative qualities of a composer beginning to retreat into a tranquil state after his extroverted "heroic" phase. The

two statements of material to a pause in bars 5 and 10 perhaps suggest a hesitation or a questioning on behalf of the composer to leave the past behind and to enter or to at least consider this phase of composition. Harmonically, this section remains in the tonic, C major, although there are frequent references to the subdominant and dominant keys. The *Andante* concludes with a short cadenza for the piano and a passage which confirms C major.

Following the pause in bar 27, the *Allegro vivace* immediately begins to establish the relative key of A minor. The agitated nature of this movement effectively breaks the earlier tranquility established by the *Andante*. In length it is the shortest of all the sonata-form movements in the five sonatas, with only 127 bars as compared with 366 bars in opus 5/1, 519 bars in opus 5/2, and 280 bars in opus 69. Here, there are few transition passages and the material within the sections is very condensed. The sonata form remains divided into four parts.

SECTION	LENGTH	BARS
Exposition	48	27(4)-75
Development	22	76-97
Recapitulation	47	98-144
Coda	10	145-154

Table 16: Structure of the first *Allegro vivace* of opus 102/1

The first subject theme of the exposition is based on a rising and falling form of the tonic scale of A minor. This four-bar theme has an answer of a similar length, which on this occasion is a more reserved yet equally agitated statement in response to the loud and

assertive opening theme. After a varied repeat of the first four bars of the theme, the second subject commences at bar 40 with a lyrical statement announced by the cello and answered by the piano. The material commences as if in G major, but soon modulates to E minor. The lyricism is short-lived, with an active accompaniment entering in bar 46 in the cello part in order to accompany the piano writing. The instruments exchange roles at bar 55 before the commencement of the codetta at bar 66. This section contains a theme based on the first subject of the exposition in bars 66-68.

SECTION	BARS	KEYS
First subject Theme 1	27(4)-39	a
Second subject Theme 2	40-45	G, e
Theme 3	46-65	e
Codetta	66-75	e

Table 17: Structure of the exposition of the first *Allegro vivace* of opus 102/1

The development commences with a modulation to C major and is based on the first subject theme. The material contains references to G minor, D minor and A minor before the sudden shift to B flat major via a "semitone sideslip seems to shift the whole plane of Beethoven's thought to an entirely different world" (Cooper 1970, 134). The use of this Neapolitan triad of A minor allows Beethoven to create a passage of marked contrast. After moving to the E flat triad in bar 92(3), a second "semitone sideslip" using the French Sixth chord enables a modulation to D minor, with a further modulation to A minor. The recapitulation commences in bar 98 and initially features the right hand of the piano in canonic imitation

with the cello and piano's left hand. This section is more condensed than the exposition and contains slight variations of the material. The second subject moves from B flat major to F major and via D minor returns to A minor for the continuation of the recapitulation. The coda begins at bar 145 and is based on the first subject.

SECTION	BARS	KEYS
First subject Theme 1	98-106	a, F
Second subject Theme 2	107-114	B flat, F, d
Theme 3	115-134	a
Codetta	135-144	a

Table 18: Structure of the recapitulation of the first *Allegro vivace* of opus 102/1

The second movement contains a slow introductory section followed by a sonata-form *Allegro vivace*. The *Adagio* begins in an improvisatory manner with long notes and florid passages. The dialogue between the instruments continues to feature as the cello provides a response to the piano theme (bars 1-2). A new section begins at bar 3, with a new theme entering in the piano's right hand. In bar 4(3), the cello states this theme at a low register, and tension is maintained by the piano's statement in the bass one bar later. After reaching the dominant key, G major, at bar 7, a new theme which eases the tension is stated by the cello and imitated by the piano. In bar 9 the piano and cello outline the dominant-seventh of C, before the return of the *Andante* theme at bar 10.

The following seven-bar section is based on the initial *Andante,* but in a more condensed version. The return of this section is the first occasion in the cello sonatas of the cyclic treatment seen in other works, such as the early piano sonatas opus 13, opus 27/1 and the late piano sonata, opus 101. After a final statement of the theme by the cello in bars 15-16, the section merges into the *Allegro vivace* via a pause on the dominant. The second *Allegro vivace* is longer than the first, consisting of 233 bars, while still considerably shorter than the sonata-form movements of the early sonatas.

SECTION	LENGTH	BARS
Exposition	58	17-74
Development	47	75-121
Recapitulation	62	122-183
Coda	66	184-249

Table 19: Structure of the second *Allegro vivace* of opus 102/1

The exposition commences with alternate statements by the piano and cello of a fragment of the first subject. There are two statements, each to a pause, before the commencement of the complete first subject. This subject consists of two contrasting four-bar passages, with the second phrase initially featuring triplets in the cello part. The instruments swop roles at bar 28, with a varied repeat of this material and a two-bar extension to bar 38.

An eight-bar transition begins at bar 39, with material based on the first subject. The second subject in the dominant commences at bar 47 with a continuation of the type of material in the transition. In this section, rhythmic momentum is created by a semiquaver

counter-melody, which becomes thematic at bar 50. This four-bar passage is varied and extended by the cello before a new two-bar theme enters in bar 59. This theme is repeated, to the codetta of the exposition at bar 66. The codetta is based on elements of the first and second subjects and closes in the dominant, G major.

SECTION	BARS	KEYS
First subject Theme 1	17-38	C
Transition	39-46	C, a
Second subject Theme 2	47-58	G
Theme 3	59-65	G
Codetta	66-73	G

Table 20: Structure of the exposition of the second *Allegro vivace* of opus 102/1

The development commences with a sustained E flat on the cello which then adds a fifth. This is interrupted by the piano with a statement of the four-note motive from the first subject, starting *piano* with the fourth note *forte*, with the cello continuing with the *forte* dynamic. This pattern is repeated a third lower, with the third statement commencing a sixth higher (displaced third lower). The three starting notes - E flat, C, and A flat - form the notes of the Neapolitan triad of the dominant key, G major. The third cello entry marks the beginning of a fugal treatment of the first subject. This section features the four-note motive in imitation and inversion. The recapitulation commences in bar 122 in C major, with a shortened first subject and an extended second subject.

SECTION	BARS	KEYS
First subject Theme 1	122-139	C
Transition	140-147	C, a
Second subject Theme 2	148-167	F, C
Theme 3	168-174	C
Codetta	175-183	C

Table 21: Structure of the recapitulation of the second *Allegro vivace* of opus 102/1

The coda commences in the same way as the development, hinting at further cyclical treatment of material established by the return of the *Andante* before the second *Allegro vivace*. The interval of a third prevails, as the six-bar phrases move from A flat to F to D flat, the notes of the Neapolitan triad of C major; this is confirmed when the Neapolitan shifts to C at bar 213. At bar 200, the cello continues to sustain the D flat - A flat fifth, while the piano begins a development of the first subject four-note motive in fugal style. At bar 217, the cello presents a four-bar ascending statement in triplets, which is varied by the piano for four bars, before both instruments state a version of this phrase in bars 225-228. The triplet figure features again from bar 231, before the final octave statement of part of the first subject at bar 237.

CHAPTER 6

SONATA NO.5 IN D MAJOR, OPUS 102/2

The Combination of Piano with Violoncello

In the final sonata, the composer effectively incorporates all of the combinations for the piano and cello developed during the previous works. Each instrument has a soloistic role within an equal partnership, with neither dominating. The piano opens the first movement with an assertive unaccompanied theme, which is answered by a new theme for the cello which exploits its wide range and singing qualities. The cello continues to be incorporated into the piano texture with its own register, often between the left and right hands of the piano writing (e.g. bars 14-16, 25-32). The instruments often state thematic material alternately and join together in a short concluding statement, such as in bars 22-28 and 29-42. There is much imitation between the instruments such as in bars 19-21, 84-85 and 143-145.

In the slow movement, a new colour is explored for this combination with the *mezza voce* marking at the opening. Here, the instruments combine in a low register for the chorale-like theme. Bars 8(4)-24(3) consist of the repeat of an eight-bar phrase containing a more extroverted theme, initially led by the piano, then by the cello. From bar 24(4), a new theme begins in the right hand of the piano part, with the cello and the left hand of the piano in duet a third apart. Fragments of material are treated in imitation and swopped between the instruments before the cello takes the thematic lead in bar 40. The opening theme returns at bar 50(4), with the piano stating the chorale-like theme and the cello providing a linking

phrase which becomes part of the piano accompaniment for the cello's statement of the second theme at bar 59. The coda is based on the opening theme with the material shared between the piano and cello.

The last movement is a fugue, with the cello presenting one fugal voice and the piano part the other three - the texture is mainly in four parts. Given this movement's formal structure, the cello moves between several roles, including the presentation of the fugue subject such as in bars 5(3)-15(1) and bars 34(3)-40, counter-subject material in bars 16(2)-29, fragments of thematic material in imitation in bars 94-101, and the subject in inversion in bars 101(3)-107.

Form and Structure

Opus 102/2 is the only sonata to be in the more traditional fast-slow-fast pattern of movements. Here, there is no slow introduction to the first movement, and the work begins with an assertive sonata-form movement. The second movement is the first fully complete slow movement for piano and cello. The nature of this particular movement forms a total contrast to the outer two movements. The unique feature of this sonata is the third movement fugue, which is a particularly unusual form for the last movement of an accompanied piano sonata.

Like opus 102/1, the first movement of opus 102/2 is of a more condensed length (147 bars) than that of the early sonatas.

SECTION	LENGTH	BARS
Exposition	53	1-53
Development	35	54-88
Recapitulation	40	89-128
Coda	19	129-147

Table 22: Structure of the *Allegro con brio* of opus 102/2

The first subject group of the exposition contains four themes. Theme 1, bars 1-4(1), is an assertive and active statement in the tonic, D major. At bar 4, the cello enters with an ascending arpeggio and proceeds to present the broad and spacious second theme. This is then followed by a third theme which is shared between the instruments in bars 8-12. At bar 13, the piano states theme 4. After a four-bar transition based on the opening theme, the cello and piano engage in the alternate statement of the two second subject themes. The first starts in B minor in bars 22 and modulates to A major. At bar 29, the second theme is shared between the instruments. The codetta begins in bar 43 and is based on theme 1.

SECTION	BARS	KEYS
First subject Theme 1	1-4(1)	D
Theme 2	4(2)-7	D
Theme 3	8-12	D
Theme 4	13-17	A
Transition	18-21	A, b
Second subject Theme 5	22-28	b, A
Theme 6	29-42	A
Codetta	43-53	A

Table 23: Structure of the exposition of the *Allegro con brio* of opus 102/2

The development section is based on the first and second subjects, with modulations through D major, A minor, C major and C minor before eventually arriving at G major in bar 84, for the false return of the recapitulation. This five-bar passage is followed by the recapitulation proper at bar 89. Here themes 1, 2 and 4 are varied, while theme 3 is omitted. The second subject is complete, commencing in A major with a modulation to the tonic key, D major. The pause on the dominant-seventh chord at bar 128 anticipates the beginning of the coda. Unusually, the coda commences with a brief statement of the second theme of the second subject in D major before a passage passes through various key areas. There are references to F sharp minor, D major, C major and E flat major. At bar 143, the material modulates via semitone shift to D major for the final passage which is based on theme 1.

SECTION	BARS	KEY AREAS
First subject Theme 1	89-91	D
Theme 2	92-94	D
Theme 4	95-97	D
Second subject Theme 5	98-102	D
Theme 6	103-116	D
Codetta	117-128	D

Table 24: Structure of the recapitulation of the *Allegro con brio* of opus 102/2

The second movement is in the tonic minor, D minor, and is in Ternary form, with an extended coda, effectively creating a four-part formal structure.

SECTION	LENGTH	BARS
A	24	1-24(3)
B	26	24(4)-50(3)
A1	16	50(4)-66
Coda	19	67-85

Table 25: Structure of the *Adagio con molto sentimento d'affetto* of opus 102/2

The first section contains two contrasting themes. The first remains *mezza voce* and is an intimate chorale-like theme. After a modulation to A minor, the second eight-bar theme begins at bar 9. Here the piano takes the lead, with the cello commencing one bar later with imitation, before it adds ornamental figures to the piano writing in bars 13 to 16. At bar 17, this theme is repeated, with the cello now taking the lead.

Section B commences in the tonic major at bar 24(4). A new theme is heard in the piano right hand while the left hand and the cello form an accompanying counter-subject a third apart. At bar 28, the cello and the piano briefly engage in imitation before the piano returns to the thematic lead at bar 33(4). At bar 40 the cello states a varied version of this theme, with the piano providing the accompanying counter-subject.

The return of section A is at bar 50(4). Here, only the piano plays the theme, with the cello providing a linking statement between phrases. The cello takes over the lead at bar 59 where the second theme is stated. The return of this material features a more active accompaniment in the piano, based on the figure introduced in the previous bars by the cello. The static nature of the opening theme is exploited at the commencement of the coda in bar 67. This material modulates to B flat major, D minor and C sharp minor before eventually resting on the dominant-seventh of D major in bar 85. The shift from D to E flat in bar 67 is another example of the semitone movement to allow a modulation to a distant key.

In a manner similar to that in opus 102/1, the second movement is connected to the last movement via a four-bar transition, where a fragment of the following fugue subject is stated twice, by the cello then the piano. The *Allegro fugato* contrasts greatly with the lyricism of the second movement, featuring accented writing and syncopation. This movement reflects a new stage of composition, and is the first of many of the late works to contain movements written in fugal style. The movement begins with an exposition of thirty-nine bars. After the initial statement of the subject by the cello, the piano states a tonal answer at bar 10(3), before the subject enters with slight variation at bar 16(3) in the piano's right hand. Here the

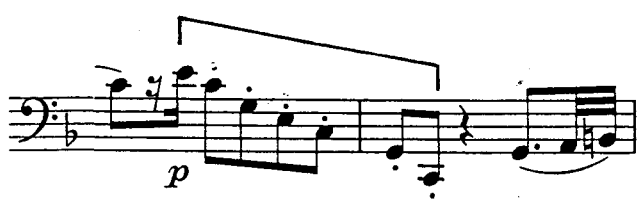
cello provides a counter-subject featuring rising and falling passages. This is soon followed by a statement of the answer at bar 22(3) in the piano's left hand, before a five-bar episode commences at bar 30, containing an inverted fragment of the subject. At bar 34(3) the answer resumes with the subject introduced by the cello. This can be seen as the beginning of a development section, as from bar 41 the cello repeats a fragment of the subject at different pitches while the piano presents counter-subject material. At bar 46(3), the piano introduces the answer in a manner similar to that of the cello previously, as does the piano's left hand with the subject at bar 56(3). An episode follows which features the repetition of a three-note figure from the subject before the entry of shortened versions of the subject at bars 72(3) and 78. Frequent imitation of fragments of material occurs in the following bars before the return of the subject in inversion at bar 101(3), with the piano's left hand and the cello presenting the same a displaced third apart.

From bar 112(3), the cello imitates the left hand of the piano three times, in canon and inversion, before the two coincide at bar 121(3). At this point, the material progressively builds in stretto to the climax in F sharp major at bar 139. At bar 143 the cello introduces a four-bar theme which is continued by the piano for a further four bars. This theme is varied before the subject enters in bars 154(3), 159(3) and in bar 168(3) with a *fortissimo* version. The material builds in intensity again to the *fortissimo* chord at bar 185(3), which marks the commencement of long trills and much use of ascending and descending scale passages. At bar 207, further exploration of subject and counter-subject material takes place. The final statement of the subject by the cello and piano at bar 232(3) leads into the repetition of two-note figures, before the four-bar dominant-tonic cadence.

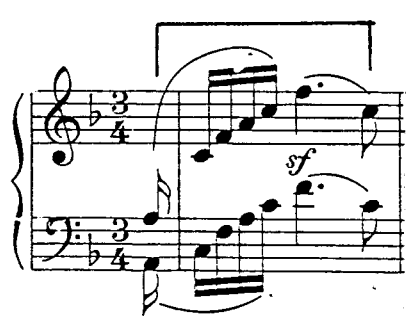
CHAPTER 7

THEMATIC UNITY

Throughout his creative career, thematic unity was of an overriding concern to Beethoven. This can be clearly demonstrated in the five works presented here. In opus 5/1, the opening of the *Adagio* contains two themes of a contrasting structure: bars 1-6 contain arpeggiated material and bars 7-10 an arch-shaped melody, mainly using the interval of a second. Melodic and rhythmic ideas from these themes occur throughout the work. For example, the arpeggiated material from bar 22 of the *Adagio* can be seen as an inversion of that from bars 1-2 (Example 1).

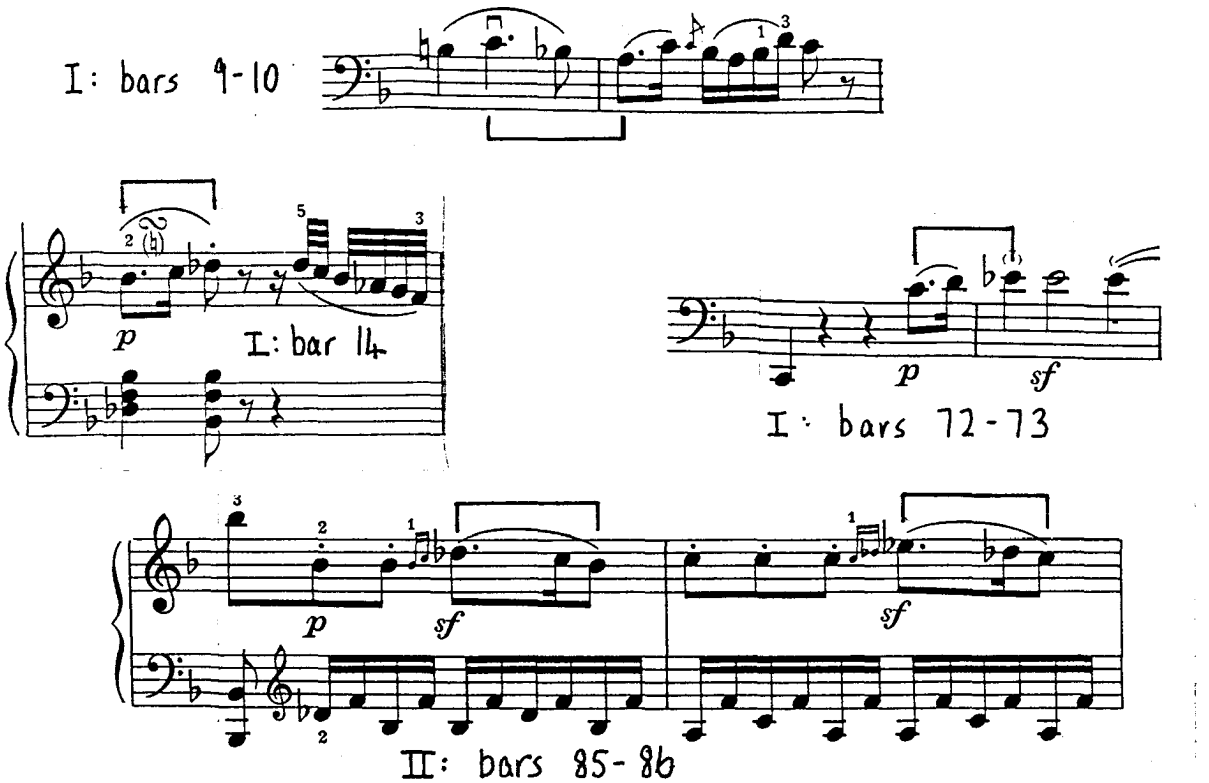


I: bars 22-23

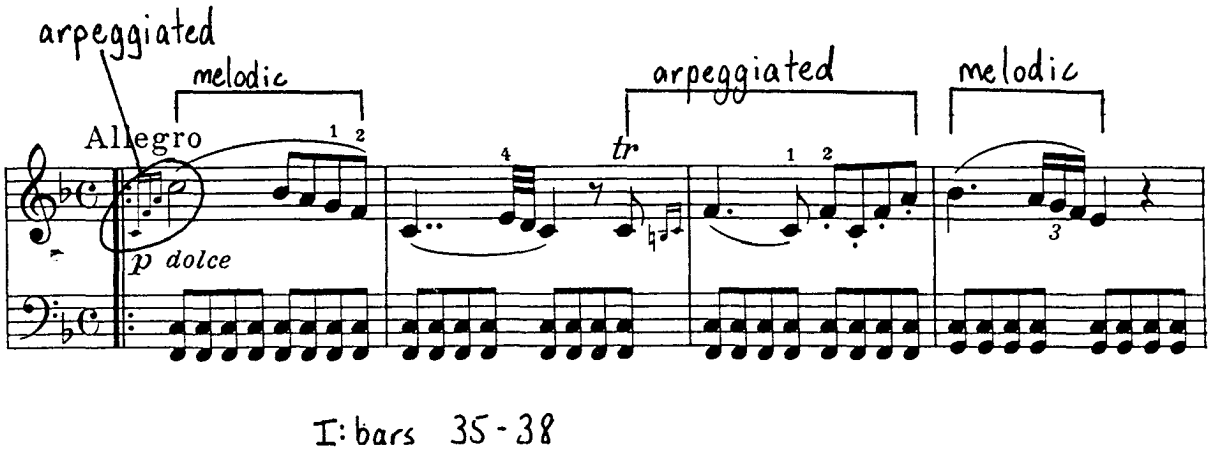


I: bars 2-3

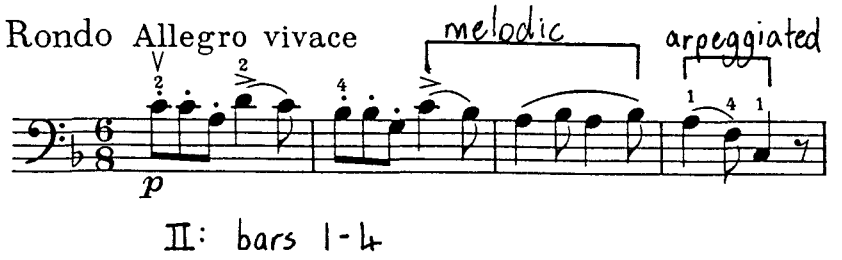
The melodic and rhythmic motive from bars 9-10 of the cello part occurs in various forms throughout the work. This is clearly illustrated in Example 2.



The first-subject theme of the *Allegro* includes material from the opening themes of the *Adagio* in its structure. This is evident in its arpeggiated and melodic material in various combinations (Example 3).

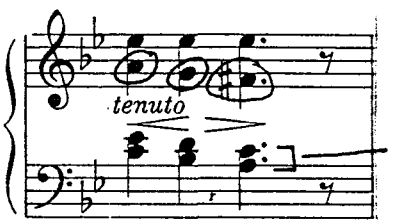


Similarly, the opening theme of the *Rondo* consists of a combination of step-wise and arpeggiated movement, as shown in Example 4.

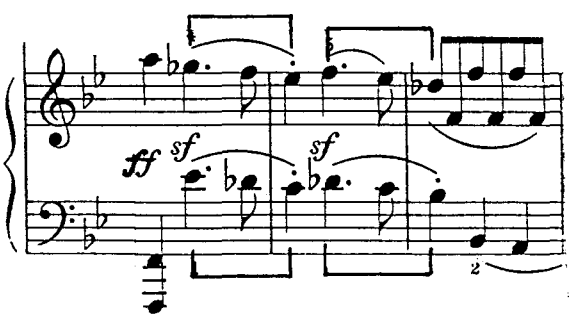


II: bars 1-4

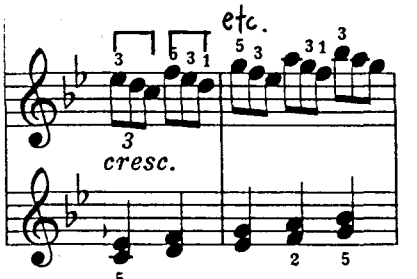
In opus 5/2, the melodic outline of a third, which appears in the opening theme of the *Adagio,* is of particular significance. This three-note motive occurs frequently throughout the work as a part of the main thematic material. This is indicated in a number of instances in Example 5.



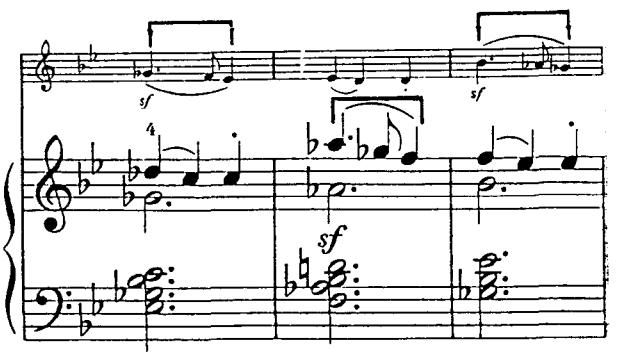
descending 3rds, a 3rd apart.



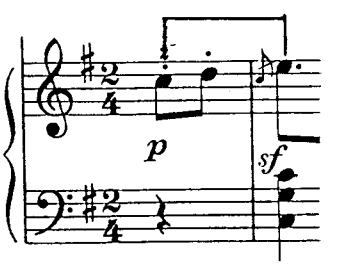
I: 98-100



I: 179-180

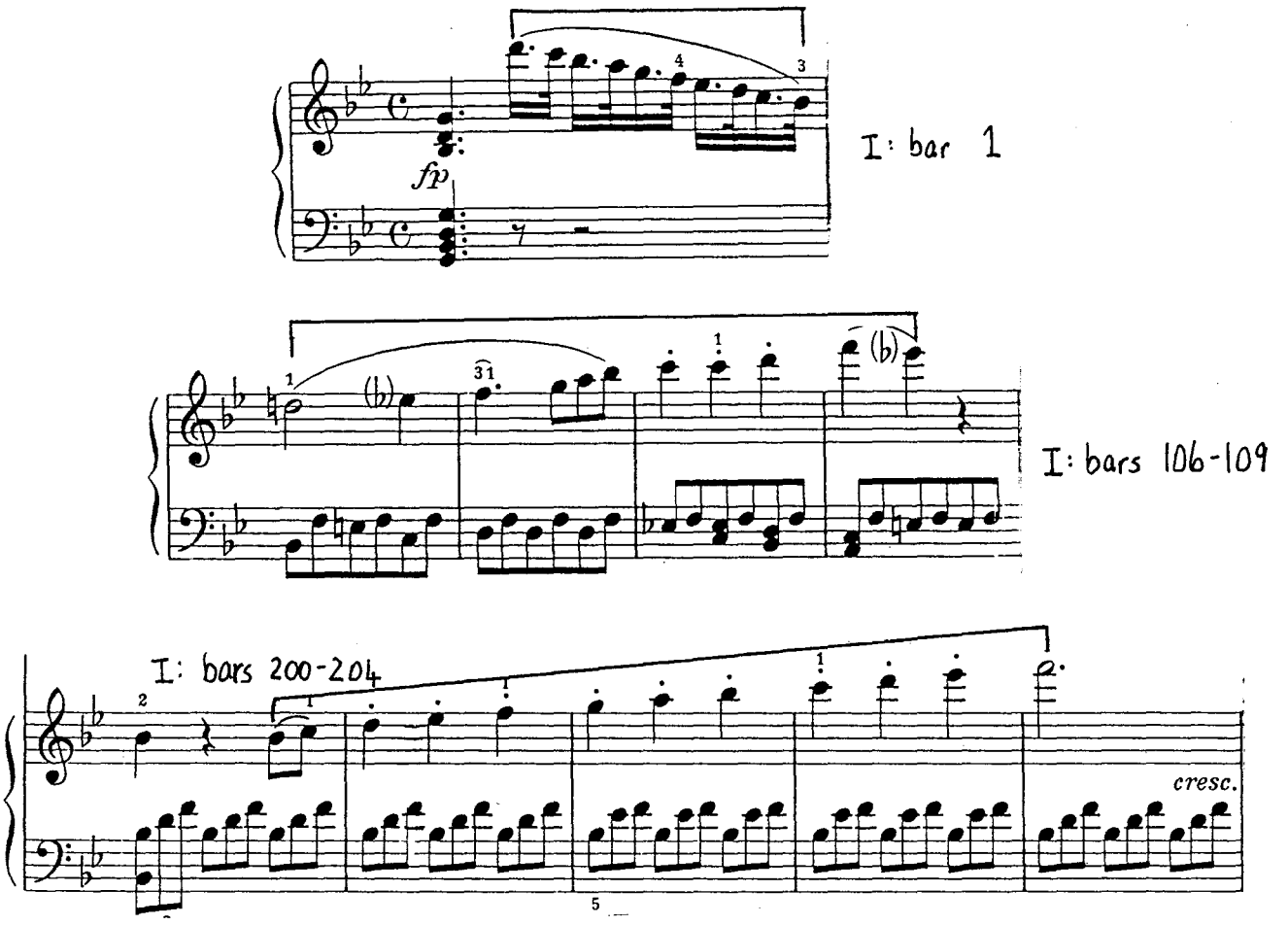


I: bars 135-137

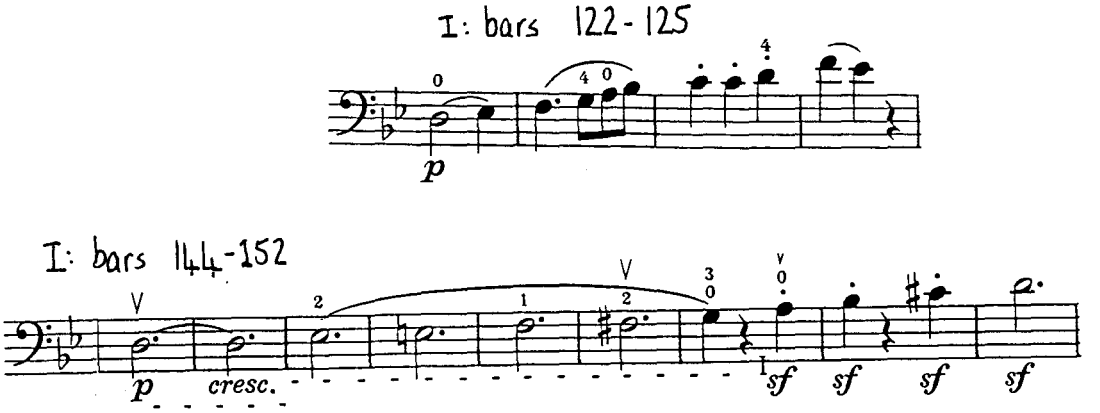


II: bars 0-1

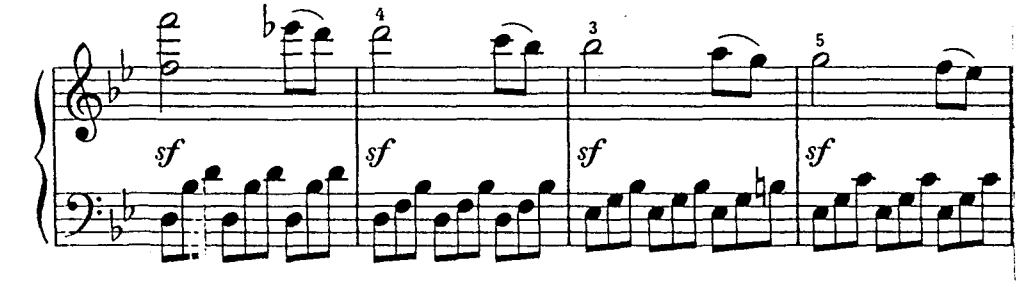
The descending line in the opening of the *Adagio* also occurs in various forms, both ascending and descending. The second subject can be seen as containing an ascending version of this theme, while another variant is found in the codetta (Example 6.1).



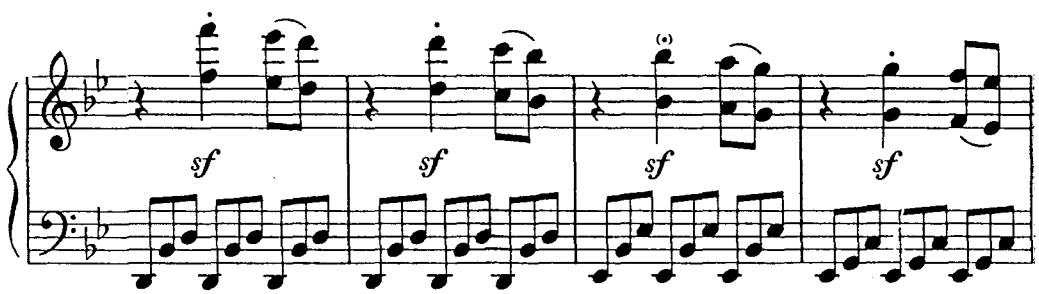
In addition, the cello's long line during bars 144-152 is an augmented variant of the second subject theme (Example 6.2).



The descending line in the piano part during bars 152-155 occurs in varied form during bars 158-161 (Example 6.3).

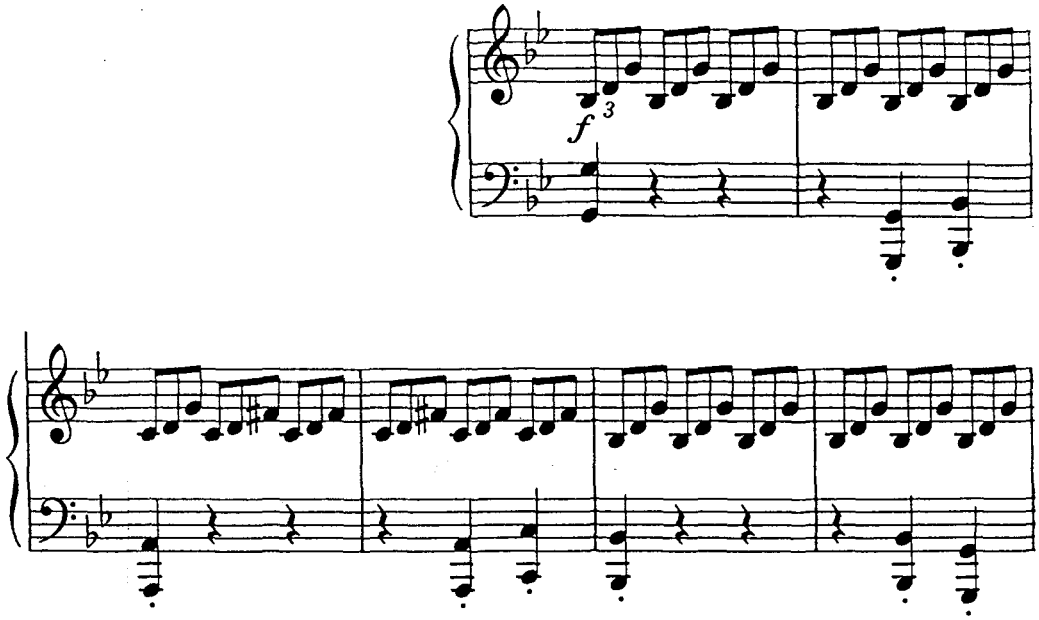


I: bars 152-155

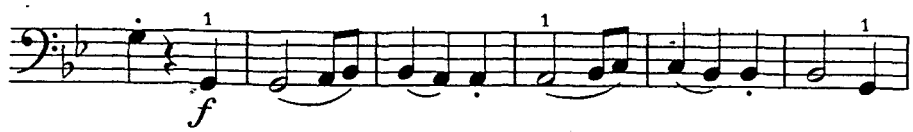


I: bars 158-161

Other instances of thematic unity include the bass line of the piano part in bars 70-75, which is filled in by the cello during bars 78-83, shown here in Example 7.

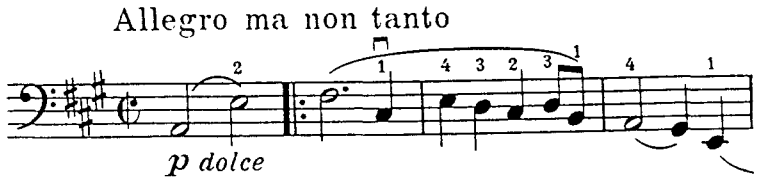


I: bars 70-75

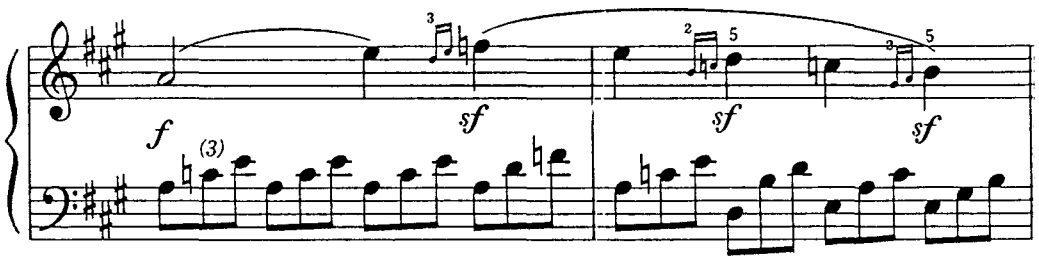


I: bars 78-83

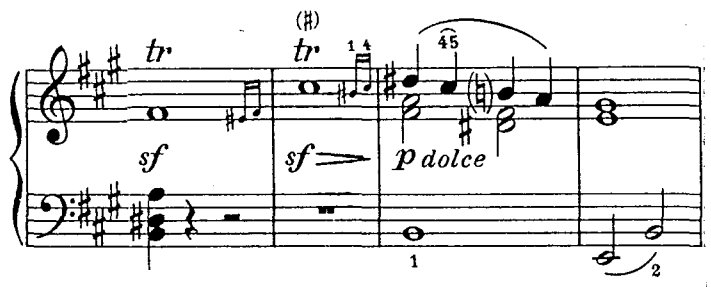
In opus 69, the first subject theme appears in varied forms as both the main theme of the first transition passage and also as part of the codetta of the exposition. See Example 8.



I : bars 1-4

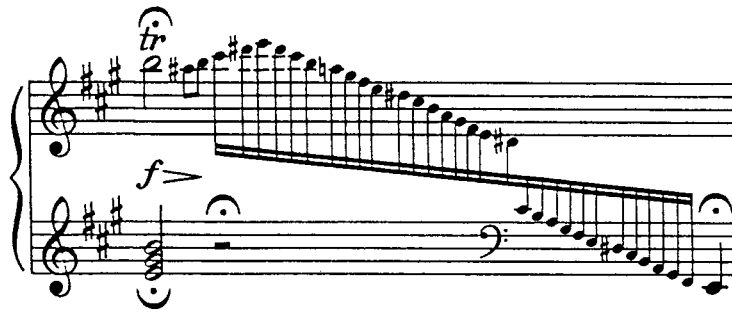


I : bars 25-26

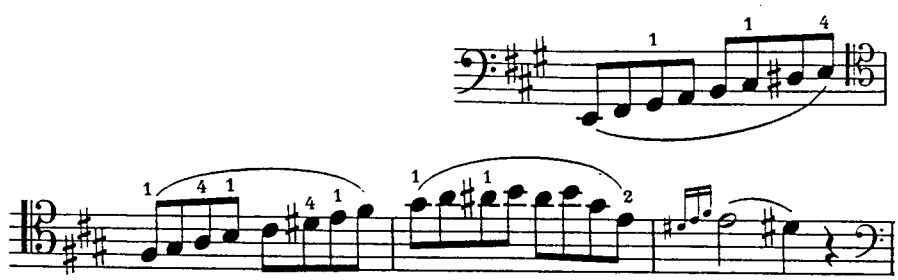


I : bars 87-90

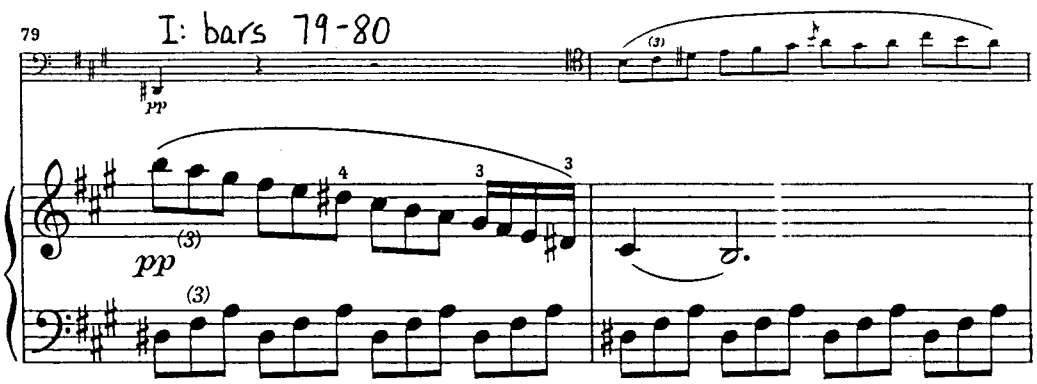
The long descending passage in the piano cadenza is varied in an ascending form in the second subject as well as in a descending form in the codetta of the exposition. The three forms are illustrated in Example 9.



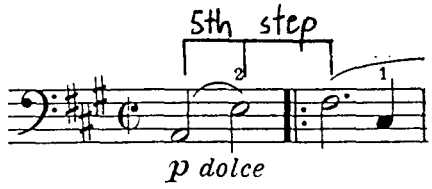
I: bar 12



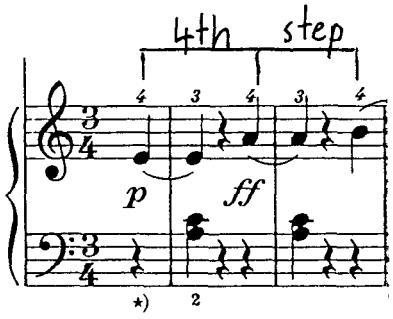
I: bars 38-41



The opening interval of a fifth is featured in inverted form as a fourth during the *Scherzo*. Both intervals move outwards by step (Example 10).

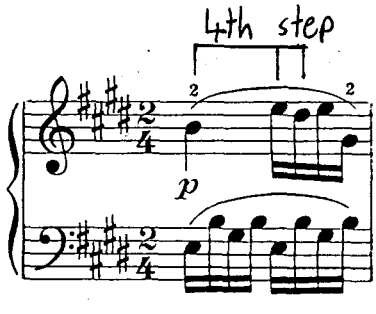


I: bars 1-2



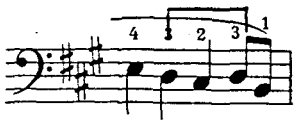
II: bars 1-2

The interval of a rising fourth, now falling stepwise, features at the opening of the *Adagio cantabile* (Example 11).



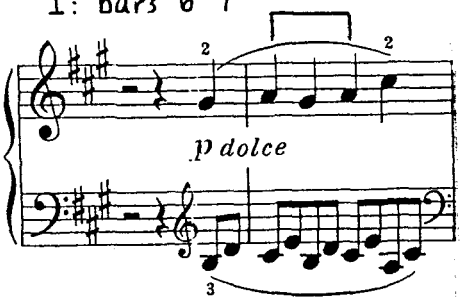
III: bar 1

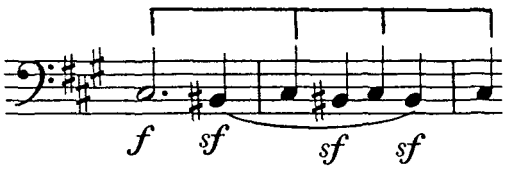
A common motive to all three movements is a falling changing-note figure first seen in bar three of the cello part in *Allegro ma non troppo*. It is embedded in many of the thematic areas throughout the work. Example 12 illustrates this.



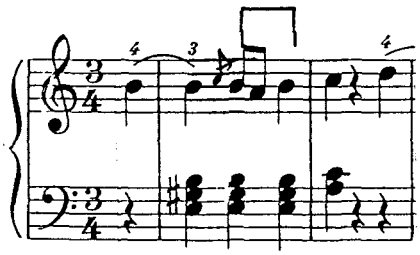
I: bar 3

I: bars 6-7

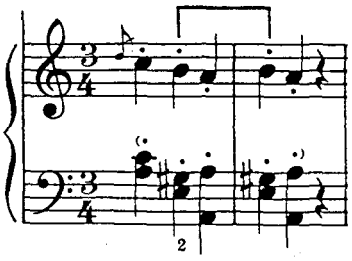




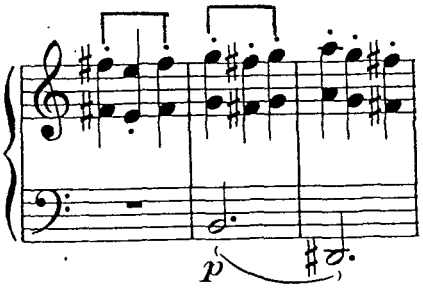
I: bars 99-101



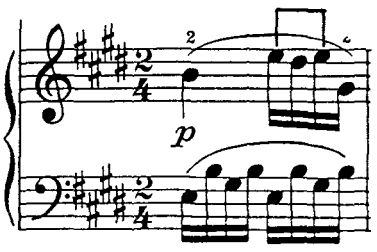
II: bars 3-5



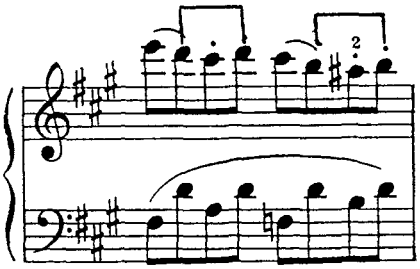
II: bars 7-8



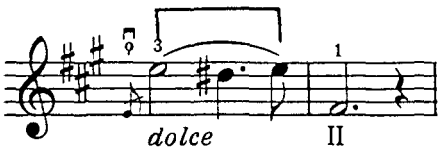
II: bars 32-34



III: bar 1

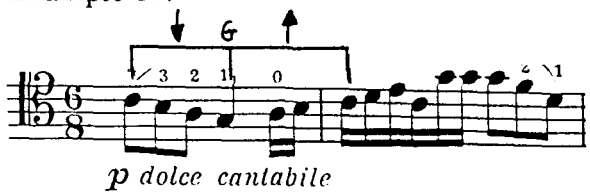


IV: bar 29

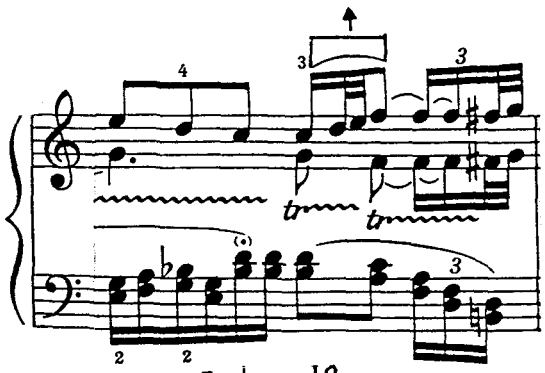


IV: bars 46-47

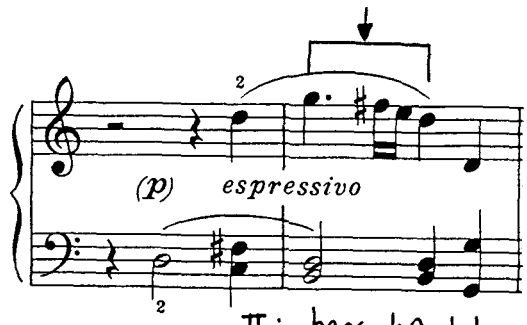
In opus 102/1, the opening cello solo contains a falling and rising four-note cell (with G as the common note) which permeates the work in various forms: in this combined form or as separate cells. See Example 13.



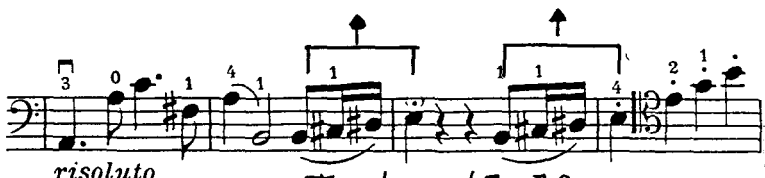
I: bars 1-2



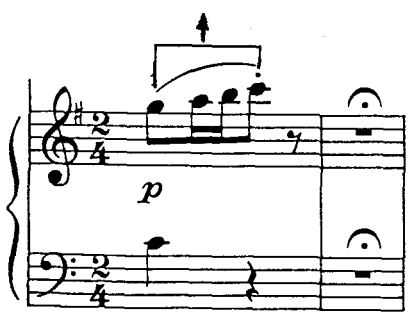
I: bar 18



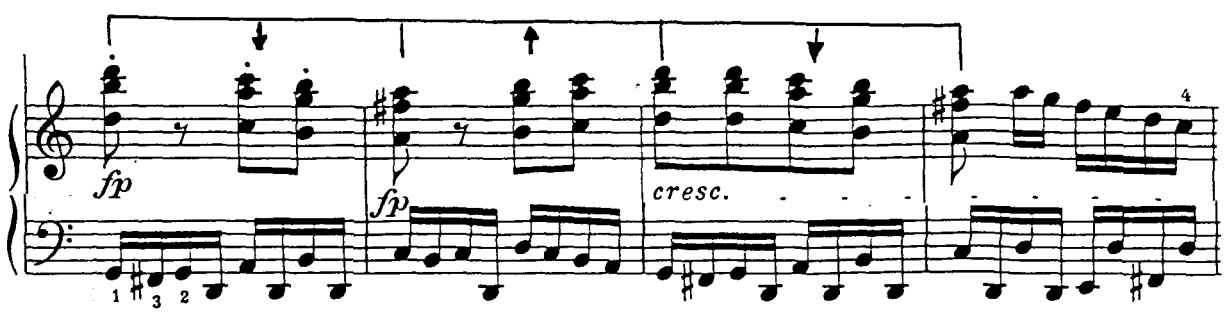
II: bars 40-41



II: bars 67-70

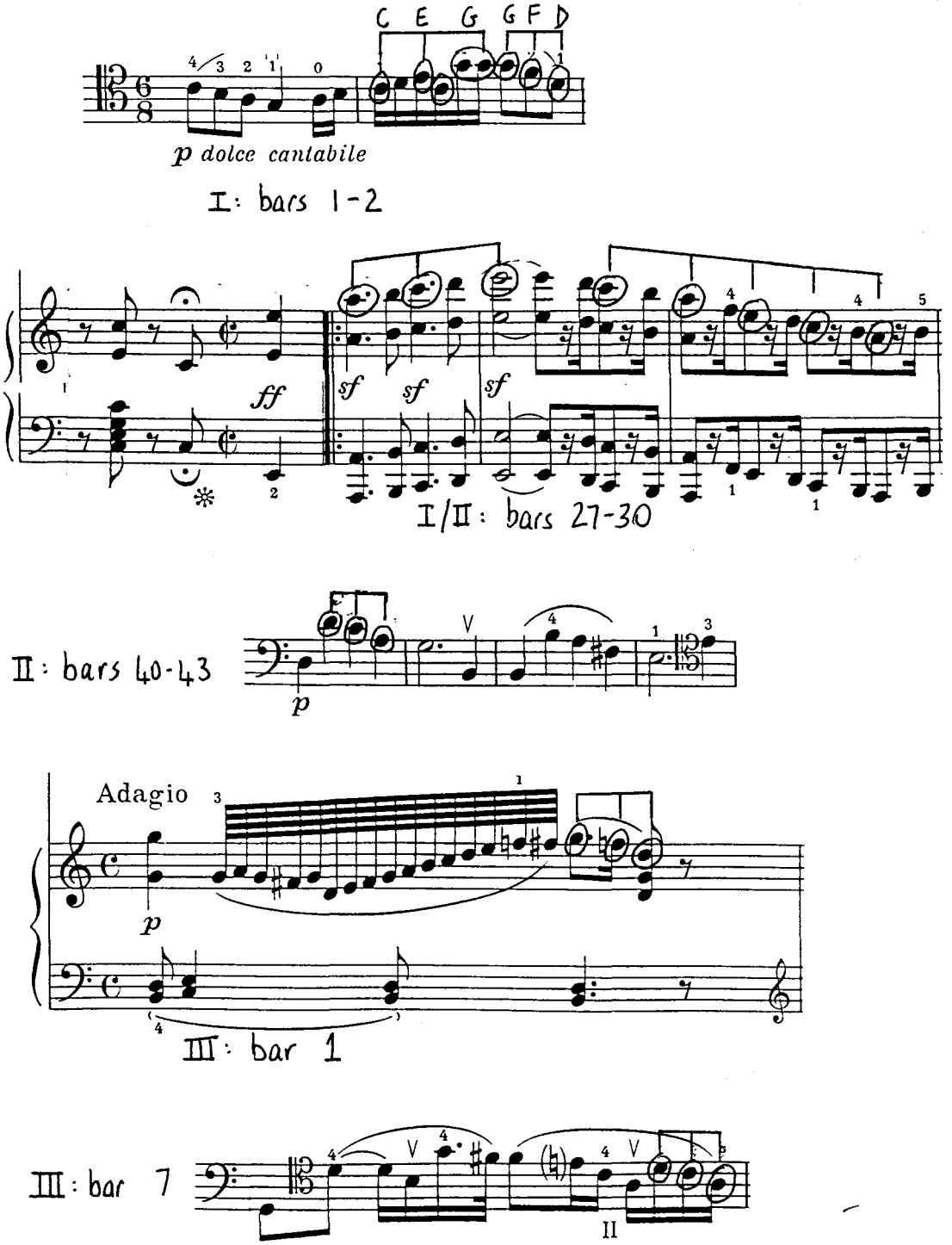


IV: bars 17-18

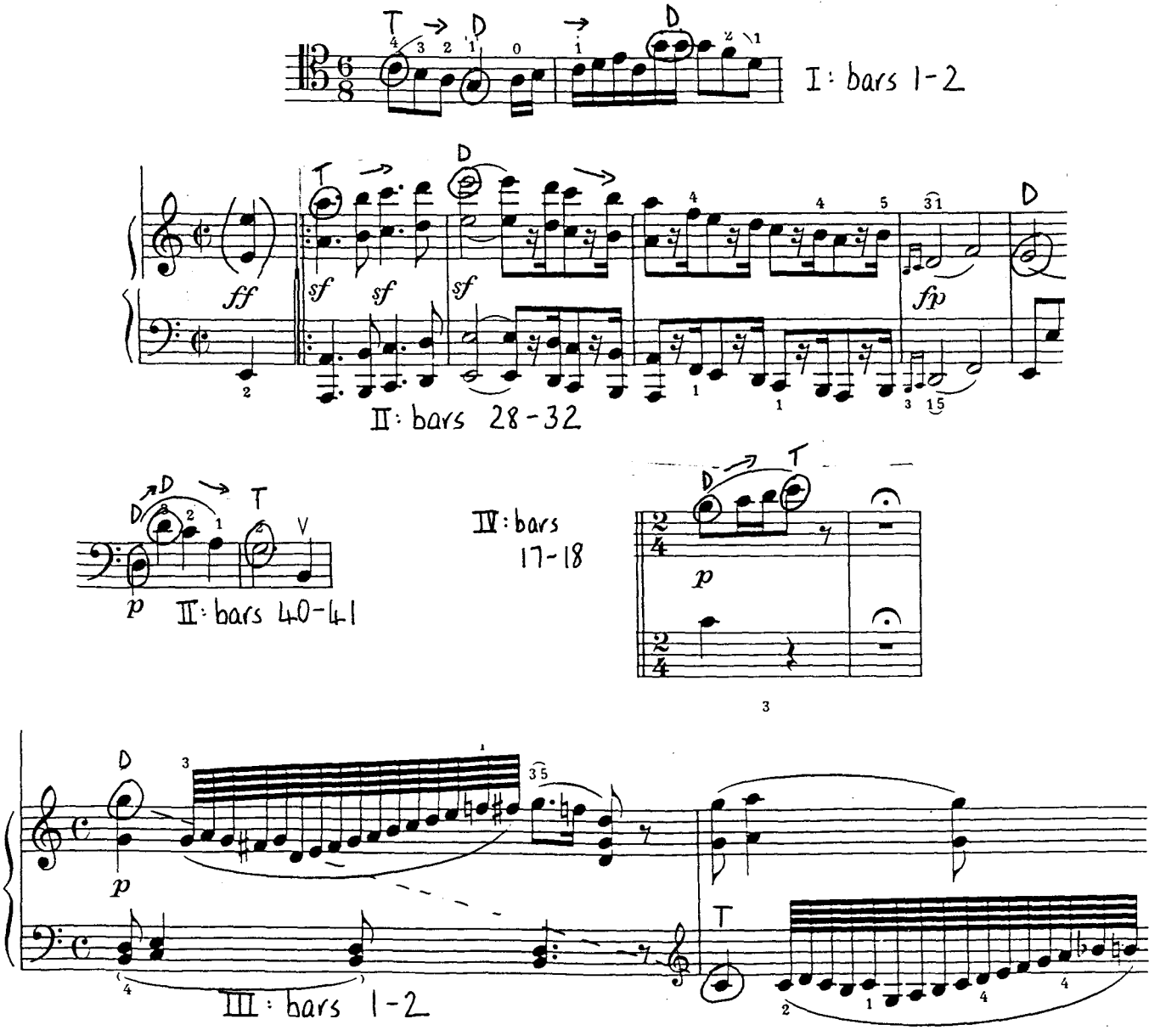


IV: bars 47-50

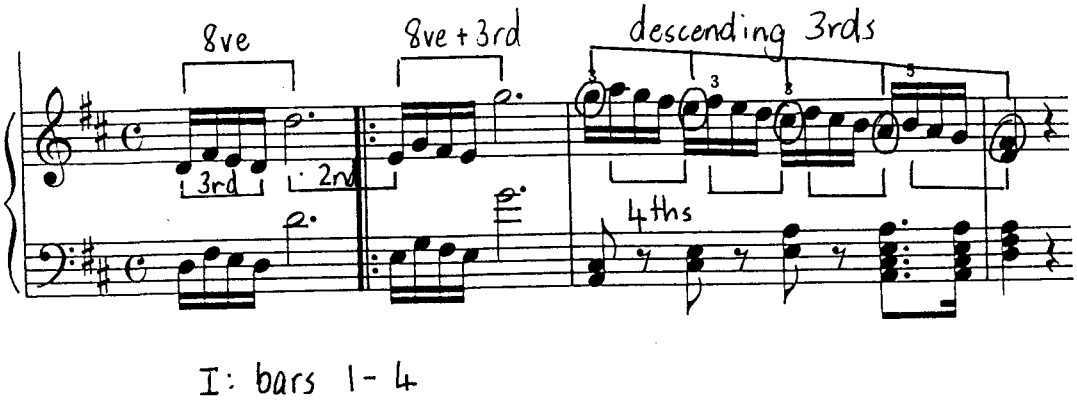
The *Andante* theme also contains two cells, the outline of both the tonic triad and the dominant-seventh chord minus its third. The opening theme of the first *Allegro vivace* contains a melodically outlined version of the tonic triad of A minor, while theme 2 outlines the dominant-seventh. The latter also appears as the concluding motive of the first theme of the *Adagio* and as part of the closing theme of this same section (Example 14).



Furthermore, themes of opus 102/1 are structured around clear dominant and tonic relationships which seem to mirror one another. The *Andante* theme descends from the tonic to the dominant, before ascending to the dominant an octave higher. The first subject of the following *Allegro vivace* commences on the tonic (if one considers the dominant starting note an up-beat), ascends to the dominant, and descends to eventually reach the dominant an octave below. The first theme of the second subject starts on the dominant, ascends an octave higher, before reaching the tonic. The *Adagio* opens on the dominant and leads via dominant elaboration to the tonic. The opening four-note cell of the second *Allegro vivace* begins on the dominant and moves to the tonic (Example 15).

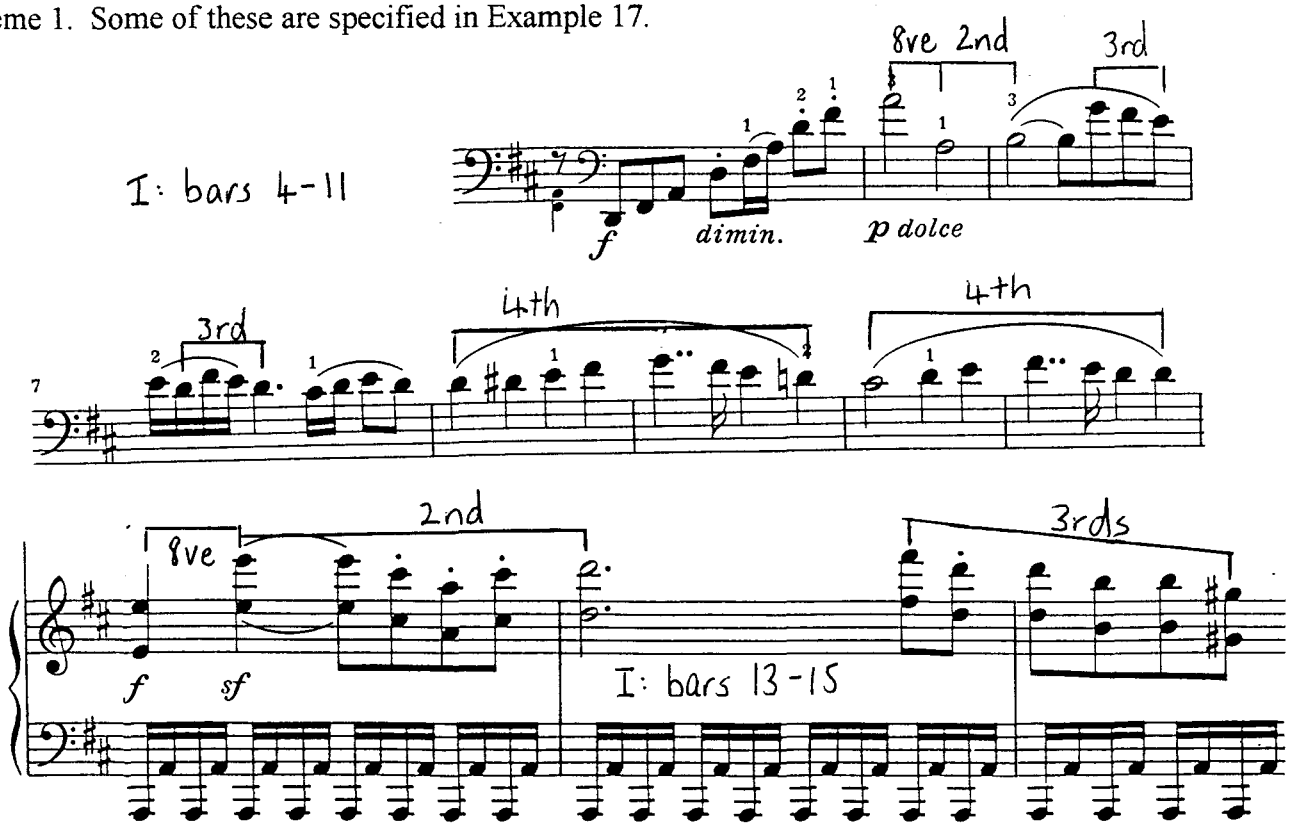


The opening theme of opus 102/2 contains several motives which appear throughout the work in various forms. In bar 1, the interval of a third is melodically outlined, followed by an octave leap. This pattern is repeated a second higher though the octave leap now becomes an octave and a third. The following two-bar passage features the melodic outline of descending thirds and incorporates the outline of fourths as well (Example 16).



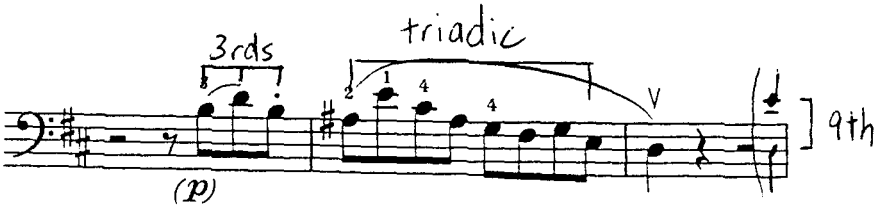
I: bars 1-4

Each of the following themes of the first subject group contain motives similar to those found in theme 1. Some of these are specified in Example 17.

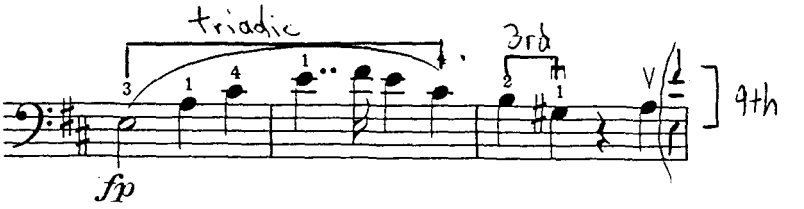


The two themes of the second subject group contain much use of the third, are triadic, and both span a ninth (Example 18).

I: bars 22-24

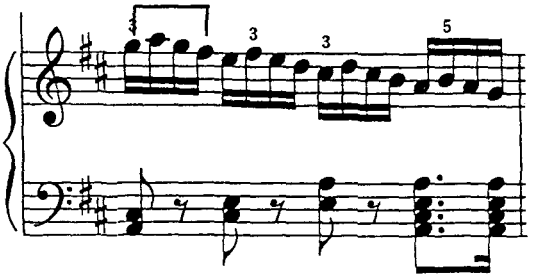


I: bars 29-31

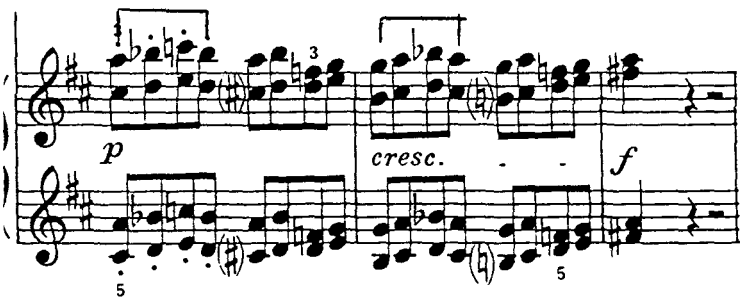


The material which accompanies the cello at the beginning of the development is based on the repetition of an augmented retrograde form of the four-note figure from theme 1, seen in Example 19.

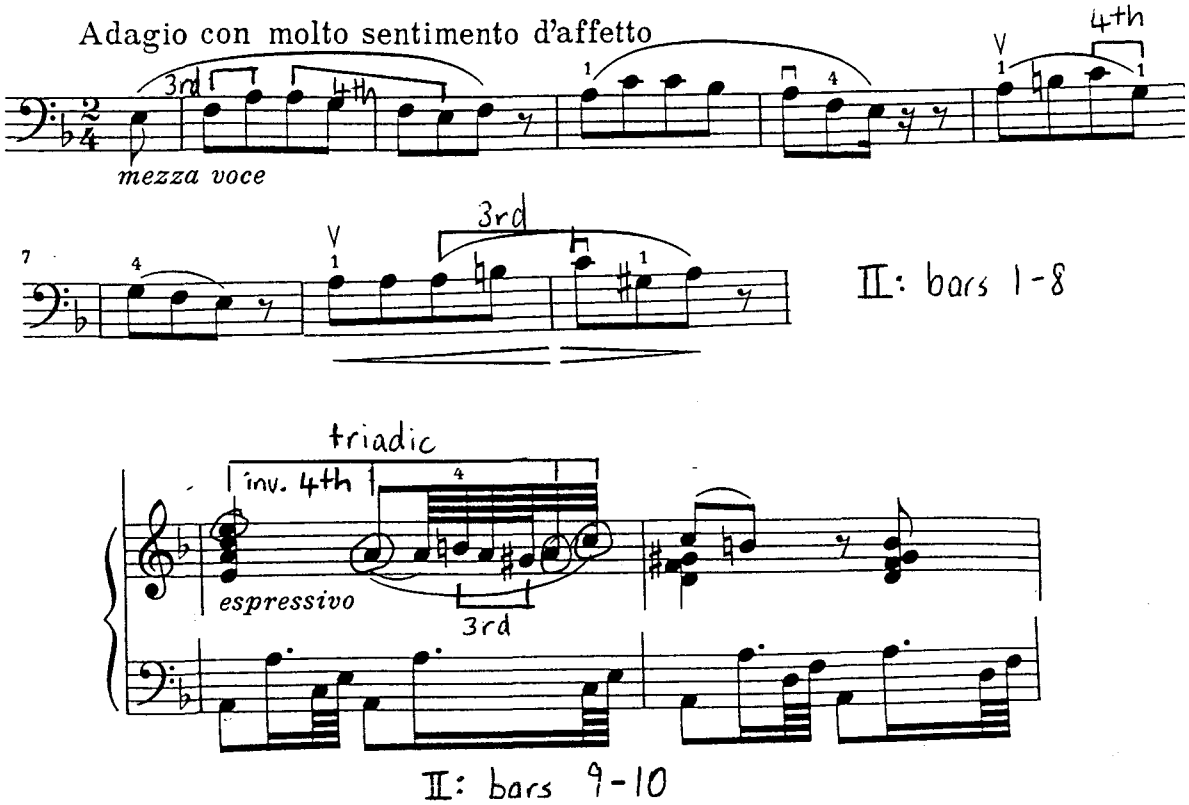
I: bar 3



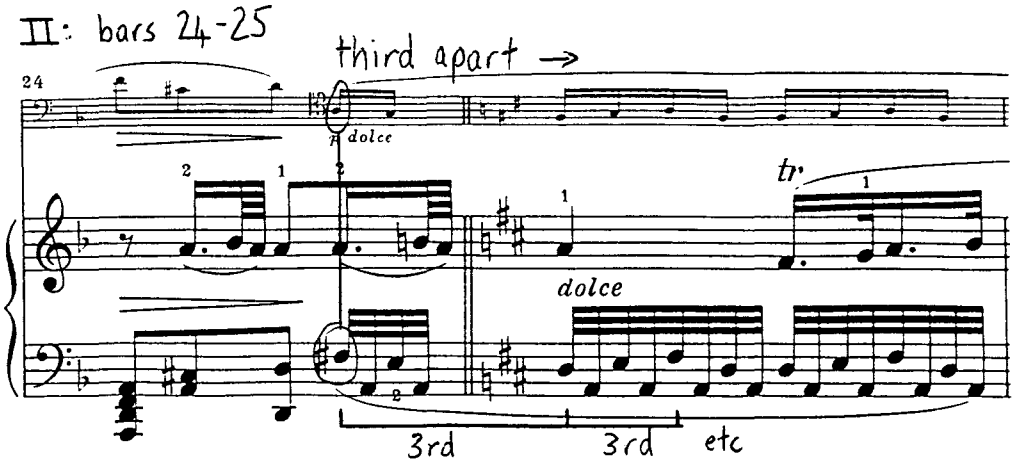
I: bars 54-56



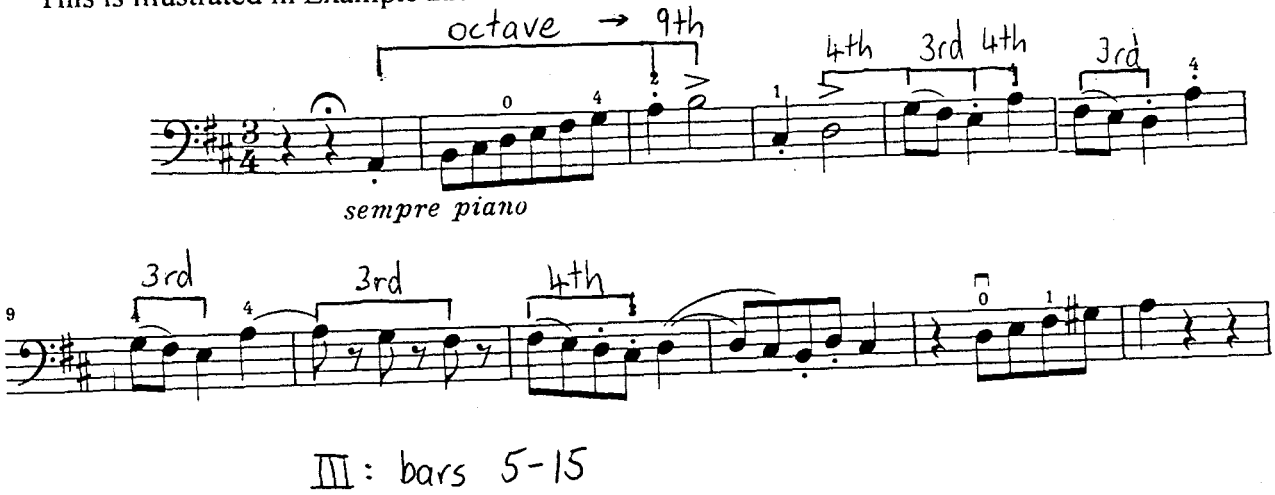
The main themes of the second movement contain motives similar to those found in the *Allegro con brio*. In the opening theme, there is much use of filled-in thirds and fourths. The second theme also incorporates filled-in thirds, inverted fourths, and is triadic in its structure (Example 20).



Section B of this movement continues with the filled-in third. The accompanying counter-subject is based on the interval of a third. See Example 21.

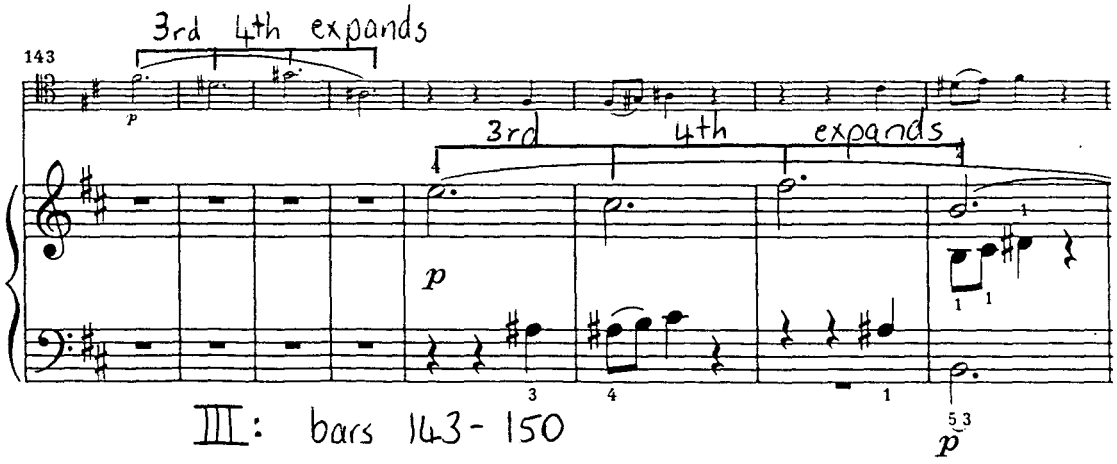


The thematic unity continues in the last movement. The subject contains the melodic outline of an octave, which expands to a ninth, as well as several filled-in thirds as well as fourths. This is illustrated in Example 22.



III: bars 5-15

During the fugue, the melodically outlined third becomes a frequently heard motive which builds towards a climax point, such as from bars 52 and 177. The appearance of a new theme in bar 143 can also be linked to previous thematic material as both four-bar statements by the cello, then the piano, begin with a third, then expand to a fourth. This shape bears a resemblance to the subject of Bach's fugue in a from Book II of the Well Tempered Clavier, as shown in Example 23.



III: bars 143-150

CONCLUSION

The cello sonatas illustrate the development of a genre which featured the keyboard with optional string accompaniment in its early stage, to one where the keyboard and the stringed instrument were on an equal level. Due to the lack of existing models at the time of their composition, the difficulty in combining the two instruments, and the fact that they were written in a short space of time during Beethoven's visit to Berlin, the opus 5 sonatas are weighted towards the keyboard. The first sonata in particular reflects the dominance of the keyboard, although the second sonata already shows the increased importance of the cello in terms of the balance of the workload, and the improvement in incorporating the cello into the texture.

The opus 69 sonata represents the establishment of an equal partnership. This work gives new independence to the cello, and exhibits the successful combination of the stringed instrument with the keyboard. It was this sonata which gave new rise to the cello as a chamber instrument and equal status with the violin as an instrumental partner for the keyboard. The opus 102 sonatas continue the strengthen the relationship established in opus 69, and feature a new intimacy between the piano and cello. Opus 102/2 contains the first complete slow movement, which indicates a successful combination of the instruments at this tempo.

The five cello sonatas broadly reflect the development of Beethoven's compositional style. The two opus 5 sonatas represent his goals as a young composer; these are virtuoso works on a grand scale which show off his performance skills, as well as his desire to break away from the traditional classical style and establish a new and independent voice. The opus 69 sonata

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