

Beethoven

Op. 47, First Movement
(1802-3)

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Title of Course:

Beethoven Quartets

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Methodological Sources

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(Bar-Ilan Univ., 1980).

Kinsky, G. Beiträge zur Beethoven-Bibliographie:
Studien und Materialien zum Werkverzeichnis
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New York and London, 1980 (= Ratner CM).

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(Bar-Ilan Univ., 1982).

_____. "Texture, A Rhetorical Element in
Beethoven's Quartets", ISM 2 (1980): 51-62.

Saday, Y. Harmony in its Systemic and
Phenomenological Aspects. Jerusalem, 1980.

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Phantasien. Bd. 3: Der freie Satz.
Vienna, 1935. 2. Auflage (ed. and
revised by Oswald Jonas), Vienna, 1956.

I OUTLINES

A. Harmonic Form

Tempo: Presto

Meter: $\frac{4}{4}$

Sonata Form

Introduction (Adagio sostenuto) (meter: $\frac{2}{4}$)

mm. 1 - 18

Shifting key areas

A, C, a, g, d

Id = $\overline{\text{IV}}\text{a}$



Exposition

mm. 19^(18") - 193

Key area 1, mm. 19^(18") - 60

a

Shift to second key, mm. 61-90

e

Key area 2, mm. 91-193

start on E (mm. 91-106)

point of end: $\overline{\text{IV}}\text{e}$



sudden Neapolitan remove:
Ie missing → IF (mm. 193-4)

Development

mm. 194-325 Shifting key areas, mm. 194-294 F, g, Eb, c, Ab, f (mm. 254-277), c, g, d
(m. 294: overlap)

Return to tonic, mm. 294-313

Unexpected shift to subdominant, mm.
314-325

Recapitulation

mm. 326^(325") - 516 Recall of key area 1, mm. 326 - 381^(325")

a

start of recall: d (mm. 326 - 344) = subdominant
of a

Link to rhyme of key area 2, mm. 382 -
411

a

start on A (mm. 412-427)

Rhyme of key area 2, mm. 412 - 509

Link to Coda, mm. 510 - 516

Coda

mm. 517 - 599 "X", mm. 549-558 (earlier in the
Piano, m. 547)

a

start of Coda: Bb (mm. 517-526) = Neapolitan
relationship

Confirmation of tonic, mm. 559-599

B. Melodic Arrangement

	<u>Location</u>	<u>Function</u> according to LaRue, Churgin
a.	KA I, m. 19 (18 ⁴)	P (1P)
b.	KA I, m. 37 (36 ⁴)	(2P)
c.	KA I, m. 45	(3P)
d.	Shift to KA II, m. 61	T
e.	KA II, m. 91	S (1S)
f.	KA II, m. 117 (116 ⁴) both play thematic role	(2S or ST)
g.	KA II, m. 144	K (1K)
h.	KA II, m. 176	(2K+3K)
"X" (Coda)	KA I, m. 549 (see two measures earlier)	Coda (N)

c. Unusual Scansions

Measure-group

1

2

Measure-group

1

2

3

1 2 3 4 | 1 2 3 4 | 1 2 3 4 5 6 7

Measure-group

1

2

3

4

5

1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 3

1st figure || 2nd figure

a pair of melodic figures

usage of 2nd figure + repeat

II ESSAY (EXPRESSIVE, TOPICAL, STRATEGIC ASPECTS)

Op. 47 - Background and sources

Beethoven dedicated his sonata op. 47 for Piano and Violin ("No. 9") to the French composer and violinist Rodolphe Kreutzer who toured Europe in 1797-8 and met Beethoven in Vienna during 1798. According to Berlioz Kreutzer did not appreciate the work. Beethoven gave the coming title to this sonata (original edition, April 1805, quoted in Kinsky, 1978 ed., 111) - translated into English: "Sonata for the piano and obligatory violin, written in a very concertant style, almost as that of a concerto". Adaptations (listed ibid., 112): String Quintet (2 Vc) (Bonn 1832), Piano Quartet (Bonn 1839), Piano 4 hands (Vienna), Piano 2 hands (Bonn 1837).

First Movement *

Sonata Form, considered and described the most worked out category of instrumental music in the Classic style, finds its realization in the first movement. It reflects many of the typical devices already decisively fixed in the 18th century sonata. Yet it suggests obvious Romantic components inserted into its compositional build-up, while clarity and coherence of style still exist, despite pluralism in the sense of melodic figures and formal (=of form) sectionality. This work for 'Piano with another Solo instrument' can be listed

* See technical remarks in page 13

in the catalogue of 'Chamber Music with the Keyboard' (Ratner, CM 134.) in its latest version, including Fantasia Elements (Ratner CM 233): "harmonic digressions and melodic elaborations impart warmth and expressive color to the style". So, its date (1802-3) and its quality provide clear evidence of a Beethoven who in his early Middle-period of creative life was already turning his style of composition to the more Romantic, while safeguarding all the basic goals of the Classic style. This ambivalent characteristic flourishes in every breath of this movement; it includes the Fantasia Topic because of its 'shifting harmonies, chromatic structural (structural in the sense of Schenker) lines, sudden contrasts, full textures' but yet does not become a Fantasia: it is not an 'improvisation piece of loose structural links', because symmetry still appears on every level of structure. [a]

Concerning Texture and Texture related to Harmony, this movement is filled with blocks of coloring, one against the other, as an expressive element, serving as a persuasive build-up of

rhetoric - see the frequent changes between both instruments as solo and accompaniment to furnish the psychological moments of increasing excitement (see mm. 45-60 in which the main melody constantly passes from one to the other instrument [b]; mm. 61-68 in which the piano-passages progress in one continuity, but during this single process several measures sound like a contre-solo [c]).

The rich sonorities produced by both instruments, especially by the violin, make for a texture which affects the clarity and emphasis with which the harmony makes its points (see wide ranges between peaks and low-points in short time-spans - mm. 37-47 in the piano part - all this produced to establish an astonishing harmonic scheme for these measures [d]). A very subtle world of sound is created by the combination of long high notes of the violin decorating the quite simple middle-range texture in the piano presenting the 18 in its minor version, at one and the same time, all played in piano (mm. 107-116 [e]). The table and progress of dynamics impart strong mimetic values

on the classic textures, so that parts move against one another as actors or dancers on stage.

Although this work is of a typical brilliant instrumental nature, reflecting the Brilliant Style at its best (see Koch 1802 manipulated in Ratner CM 19: "rapid passages for virtuoso display or intense feeling" ...), it involves perfect Singing Style passages (see ibid.: "a melodic line featuring relatively glow note value" ...). These two are sometimes interwoven (see entrance of "X" material in the Coda, mm. 549-599 [f]. P Function (all its sections), Presto Tempo, introduces the Storm and Stress Topic* (Koch 1802 after Klinger 1776, quoted and manipulated by Ratner, CM 21) [g], while S Function of the dolce calm type reflects a sort of delicate Singing Style mixed with Sensibility (Ratner CM 18, 21) [h], which applies also perfectly to 3 affections (listed in

* mood, if translated into my own world of terminology
(range of terms)

Johann-Joachim Quantz 1752, quoted in Ratner, CM 4) current for Classic music: Hope, Fear, and especially Yearning (see there). According to Johann Adolf Scheibe the degree of dignity is high (quoted in Ratner, CM 7): "emphatic, fresh, lively, harmony must be full...".

As to Harmony and Harmony related to Form, the Solar (all related to tonic, which creates overall unity) and Polar (dominant against tonic) systems of harmonic arrangement that underline the big form i plus the obvious build-up of the Formal Functions (see harmonic melodic outlines, pages 2-3 in this paper) provide a picture of a typical Classic Sonata Form movement.

This movement presents many of the principles fixed by theorists in the 18th Century already, concerning Classic style, plus Ratner manipulating with them and adding his own qualifications - all this confirms what Ratner himself says in his article (ISM II, 62):

Beethoven developed his compositional strategies in a way that was entirely consistent with traditional approaches. Ratner says that Mixtures and Contrasts of the various topics became increasingly frequent until in Classic Music they were the rule - which applies perfectly to the contents of this single movement, in which a few topics, preserving their specific nature, combine organically with each other. Yet - when 'no joy is felt in major-key places' it turns to Romantic Style: this corresponds exactly with S Function \boxed{j} . The $\frac{4}{2}$ alla breve meter which is regularly used for pathetic matters ("serious music" in terms of motets, church music) is used here for the expression of stormy feelings in P Function \boxed{p} , furnished by virtuoso playing of both instruments, and by the whole introduction already composed in the broken, improvised style of the Fantasia.

My favourite melodic figure is that used for the 1K Function (m. 144... no. "g" in the melodic outline, see here page 3), which

Beethoven also picked as his basic thematic material for the start of developmental investigation (m. 194... [l]). In an attempt to find the underlying devices behind this inevitable impression I found here a complex of components all creating a very dramatic expressive value at a certain moment and then used successfully in the Development: triads of a minor scale in ascending movement followed by a regular harmonic progression of a chain of fifths (see Sadai, 1980, pp. 45-47). All these reflect very typical classic virtues - on the one hand, and on the other, the full impressive sonority (actually a specific cue for orchestration) of wide unison cartooning the melodic line and at one and the same time, containing within itself the harmonic content, and arriving at its striking moment with a minor chord (m. 150) and interesting shift-of-timing of the unison (m. 155) [m]* as Romantic effects. All this happens in one function, in a

* See illustration by the Schenkerian graph technique included in example [m]

concise musical language, which creates an intensive momentum of an organic combination of Classic and Romantic — possibly the highest point of such a combination, which characterises this movement.

This movement has now been re-studied by me. New light has been shed upon it through Prof. Ratner's course and bibliography used during the preparation of this paper. LaRue (Guidelines, 1970) would lead to an exact, almost mathematical diagnosis of the waves of 'concreteness' (in his terminology) shared in the build-up of the form; Prof. Churgin in her concise analysis of the form of this movement contributed the research of inner structure, of the functions; Sadai in his harmonic method and Schenker in his basic linear conception both helped me to re-read this music, when I used their tools as a regular part of my procedure in every musical analysis. After having absorbed Ratner's concepts concerning classic music in the preparation of this paper, it was an exciting experience to re-digest this piece of art.

much more thoroughly than before and still to find so much that is new.

Technical Remarks

- 1) The type of bracket ' ' indicates my use of Ratner's personal terminology (only once LaRue's terminology, page line 10) but not a quotation in the ordinary sense of the word.
- 2) [] in the text of the essay indicates an attached musical illustration.

Musical Illustrations

a

symmetry:

The musical score consists of two staves of handwritten notation for piano. The top staff is in treble clef and common time, starting with a dynamic of p . It features a series of eighth and sixteenth notes, with a dynamic of f marking a section of sixteenth-note patterns. The bottom staff is in bass clef and common time, also featuring eighth and sixteenth-note patterns. Both staves show a consistent pattern of notes across the measures. A bracket groups the first four measures of each staff. The fifth measure of each staff begins with a dynamic of p . The score concludes with a final dynamic of f .

point of start of irregularity
in scansion

b

The unison in m. 55 does not resemble the unison in mm. 59-60: in m. 55 the piano accompanies the violin by unison texture ("echo of solo"), while in mm. 59-60 both instruments play the solo part

Melodic Sketch:

C

Piano

① "solo"

"contre-solo" (=accompaniment*)

"solo" cond.

* but not accompaniment in the regular sense, since it does not occur simultaneously with the "solo"

an example of irregularity in scansion

d

peak

lowest point (start)

A minor leading \rightarrow II_6 leading \rightarrow ?dim. \rightarrow $\text{?dim. VII}^{\#6}$ leading \rightarrow I_6 IV_6

Cadence

chromatic slow, dramatic move in the bass, drive to the cadence

lowest point (end)

I_4^6 Dominant $\text{V}^{\#7}$ I Tonic (final)

[e]

→ dolce

(103)

(110)

(114)

cresc.

Adagio

cresc.

Adagio

cresc.

Adagio

cresc.

Adagio

cresc.

End.

f

SINGING STYLE

Handwritten musical score for 'SINGING STYLE' section. The score consists of three staves. The top staff has dynamic markings *sf*, *sf*, *ss*, *sf*, *sf*, *sf*, *sf*. The middle staff has dynamic markings *sf*, *sf*, *sf*, *sf*, *sf*, *sf*. The bottom staff has dynamic markings *sf*, *sf*, *sf*, *sf*, *sf*, *sf*. Measure numbers 549, 552, and 553 are circled above the staves.

BRILLIANT STYLE

Handwritten musical score for 'BRILLIANT STYLE' section. The score consists of three staves. The top staff has dynamic marking *fp*. The middle staff has dynamic marking *p*. The bottom staff has dynamic marking *p*. Measure number 560 is circled above the staves.

decresc.

Handwritten musical score for decrescendo section. The score consists of three staves. The top staff has dynamic marking *sf*. The middle staff has dynamic marking *p*. The bottom staff has dynamic marking *p*. Measure number 565 is circled above the staves.

Handwritten musical score for 'Adagio SINGING STYLE' section. The score consists of three staves. The top staff has dynamic marking *pp*. The middle staff has dynamic marking *p*. The bottom staff has dynamic marking *p*. Measure number 570 is circled above the staves. An arrow points to the right with the text 'SINGING STYLE'.

f

con'd

Adagio pp

577 580

580

Adagio

Tempo 1.

f BRILLIANT STYLE

Tempo 1.

585

590

595

ff

590

ff

ff

g

1 P *Presto*

(14)

ff
cresc.

2 P (Presto cond.)

pp
cresc.
37
38
etc.

3 P (Presto cond.)

p
45
46
etc.

h

Handwritten musical score for string quartet (Violin 1, Violin 2, Cello, Bass) in 15. The score consists of two systems of five measures each. Measure 41 starts with a dynamic *p dolce*. Measures 42-45 feature eighth-note patterns with grace notes and slurs. The bass part provides harmonic support with sustained notes and bassoon entries.

Harmonic Scheme (Timeline Technique*)

A minor

	Intro.	Exp	Dev.	Rec.	Coda
keys**	A, C, a, g, d	a ^{trans.} (E →) e	F, g, Eb, c, Ab, f , c, g, d	(d →) a , (A →) a a	
mm.	1 - 18	(18) 19 - 193	194 - 325	(325) 326 -	517 - 594
Harm. main functions	Major Tonic Emphasis on Third Relation.	Tonic	Domin. / heap.	Emphasis on Third Relationships with Tonic	Tonic

* see LaRue, J. Guidelines

** Main Key-Areas darkened and underlined

i

S (start)

j

k

P (start)

l

Start of Development

use of melodic figure "g" (thematic material of AK)

(194) → p (200) cresc.

f (205) cresc. (206) cresc.

cresc. - - - (208)

E minor

p133.

m

Schenkerian view
of melodic line

harm. reduction
+ remarks

harmon. reduction
+ remarks

I (Tonic)

sudden acceleration of harm.
rhythm

circle of 4ths/5ths chord: & instead of D
(F natural and not F#)

m

shift of the b note
unison an octave
lower, but still
remaining the main voice

Subdom. Dominant