

Beethoven's Works for Violin and Piano

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Abstract

The purpose of this dissertation is to examine Beethoven's works for violin and piano and to investigate their impact on the development of writing for the violin. Although Beethoven received violin lessons, they did not have any lasting benefit, as his attempts to play the instrument were far from successful. His influences when writing for the violin were French violinists such as Kreutzer and Rode. By the late 18th century when Beethoven began to compose his works for violin and piano the future of violin playing was focussed on the French school of performance, especially with Viotti, who was the first to champion Stradivari violins and to use the newly developed Tourte bow.

During much of the 18th century the 'accompanied sonata' was very popular. Despite the fact that the violin was recognised as an equal partner by the 1770's, when Beethoven was composing his early works in the 1790's for violin and piano the latter was the dominant instrument. His first four sonatas, Op. 12/1-3 and Op. 23, follow the three-movement plan and are typical of the eighteenth-century but are stylistically advanced over his earlier works for violin and piano. It is the fifth sonata, Op. 24, consisting of four movements that mark his greatest early advance in violin writing. The three Op. 30 violin sonatas express a significant development in musical style and signify a parting with his predecessors, especially the four movements of no. 2. The ninth sonata, Op. 47, is Beethoven's most demanding and best known sonata followed by his four-movement Op. 96 sonata written after a gap of ten years.

Introduction

The purpose of this dissertation is to examine Beethoven's works for violin and piano and to investigate their impact on the development of writing for violin. Chapter 1 will discuss Beethoven's influences when writing for violin especially the violinists with whom he came into contact and whose style he had in mind when writing his sonatas. Chapter 2 will trace the development of the violin and bow from the early to the late 18th century when Beethoven was composing his works for violin and piano together with an inspection of technique and performance practice with regards to the violin in Beethoven's day. Chapter 3 will briefly trace the development of the sonata during the classical era with regards to the number of movements, length and style. It will also examine Beethoven's early works for violin and piano. Chapters 4, 5, 6, and 7 are analytical chapters in which the ten sonatas will be examined with particular attention to form and the writing for violin. Chapter 4 will focus on Op. 12/1-3, Chapter 5 will focus on Opp. 23 and 24, Chapter 6 will focus on Op. 30/1-3 and Chapter 7 will focus on Op. 47 and 96. Chapters 4-6 will compare and contrast the same movements under the one subheading while Chapter 7 will examine the two sonatas separately as there is a gap of ten years between the works.

Chapter 1

The historical background to Beethoven's violin sonatas

Beethoven's father taught him the violin and piano at an early age, and when he was eight he received lessons on the violin and viola from Franz Rovantini and in 1785 from Franz Ries.ⁱ By 1789 he was sufficiently competent to take part as a violist in the electoral court and theatre orchestras in Bonn, but string playing took second place to keyboard playing. During his latter time in Bonn he worked alongside the violin and cello playing cousins Andreas and Bernhard Romberg, the latter of whom gave the first performance in Vienna of Beethoven's two Op. 5 Cello Sonatas with the composer at the piano.ⁱⁱ Their compositions and writings suggest an orientation towards the French school, and in fact many of the violinists Beethoven was associated with were disciples of the Viotti school.ⁱⁱⁱ After moving to Vienna in 1792 Beethoven had violin lessons with Wenzel Krumpholtz, with whom he remained on friendly terms until the latter's death.^{iv} These lessons, however, did not have any lasting benefit, as his attempts to play the violin part of his own sonatas with his pupil Ferdinand Ries were far from successful.^v According to Ries,

“It was really a dreadful sort of music; for in his enthusiastic ardour he did not hear if he began the passage in the wrong position.”^{vi}

It has also been suggested that an entry in Beethoven's memorandum book in 1794, ‘Schupp. 3 times a W’, refers to violin lessons with Ignaz Schuppanzigh, but since he was only 18 in 1794, it is more likely that Beethoven was having lessons in cultural studies with his father, a professor at the Realschule.^{vii}

Beethoven's own string playing leaves no clues as to the technical standard and style which underline his writing for the violin. While in Vienna he came into close contact with well-known violinists such as Schuppanzigh, Anton Wranitzky, Joseph Mayseder, Franz Clement, and Joseph Boehm,^{viii} which suggests he was aware of the latest developments in late-eighteenth and early-nineteenth string playing. Beethoven also met other internationally acclaimed string players who visited Vienna, leading violinists among these including Rodolphe Kreutzer (in 1798), George Polgreen Bridgetower (in 1803), Pierre Rode (in 1812) and Louis Spohr (in 1812-15),^{ix} and he was capable of making precise technical demands on the players. During a rehearsal of the String Quartet Op.132 Sir George Smart witnessed how

“a staccato passage not being expressed to the satisfaction of his eye, for alas, he could not hear, he [Beethoven] seized Holz's violin and played the passage a quarter of a tone too flat”.^x

Although Beethoven's violin playing was clearly far from proficient, hearing and working with these violinists surely must have contributed to his concept of violin playing and enlarged his range of idiomatic writing for the instrument.

It was the mature violin sonatas of Mozart that inspired the young Beethoven when he turned to the combination of piano and violin in his uncompleted Violin Sonata in A, Hess 46, dated c.1790-92. There followed some of the minor works for violin and piano: the twelve Variations on Mozart's *Se vuol ballare* (from '*Le nozze di Figaro*'), Wo0 40 (1792), the Rondo in G, Wo0 41 (1793/4), and the Six German Dances, Wo0 42 (1796). His first set of three Violin Sonatas, Op. 12 (1797-8), was followed by the Sonatas Op. 23 (1800), Op. 24 (1800-1801) and Op. 30 nos.1-3 (1801-2). The remaining violin sonatas are isolated works, namely the 'Kreutzer' Sonata, Op. 47 (1802-3), and the Op. 96 Sonata (1812). The sets of Six (Op. 105) and Ten (Op. 107) National Airs with Variations for flute or violin (1818-19) complete his works for violin and piano.^{xi}

The three Violin Sonatas Op. 12 (1797-8) dedicated to the imperial court composer Antonio Salieri, who gave Beethoven some informal composition lessons, were criticized by the *Allgemeine musikalische Zeitung* ‘for a certain contrariness and artificiality’.^{xii} Beethoven, however, had continued where Mozart left off, stressing the partnership of the two instruments rather than the violin playing a chiefly accompaniment role while increasing the technical demands of both players. When composing for the violin he sometimes had a particular violinist in mind. The Op. 12 Sonatas may have been influenced by his meeting with Kreutzer the year before, and his admiration for Kreutzer’s violin playing is apparent by the dedication of the Op. 47 Sonata to the violinist. The Violin Sonata Op. 96 was partly composed with Viotti’s pupil Pierre Rode (1774-1830) in mind in that Beethoven took his style of playing into account when writing the violin part. None of his other violin sonatas appears to have a specific violinist in mind.

Rodolphe Kreutzer (1766-1831) was the son of a German musician and his violin teacher was Anton Stamitz.^{xiii} Young Kreutzer made such rapid progress that he was engaged as a soloist at the *Concert Spirituel* in Paris at the age of 13 in 1780.^{xiv} Two years later Viotti arrived in Paris, where Kreutzer, drawn into his circle, gradually absorbed his style and was considered one of his foremost disciples together with Pierre Rode and Pierre Balliot:

“Kreutzer was a strong violinist, with a secure technique and a big tone stressing power rather than subtlety.”^{xv}

Contemporary critics often described him as a “copy” of his master Viotti, but the same was also said of Rode who played very differently.^{xvi} He was known for expressive fingering which included frequent shifts on all strings for brilliance of effect. He taught a generation of French violinists, including Lambert Massart, and by the end of the nineteenth century there were very few French violinists who could not trace his ancestry to the teaching of Kreutzer or Massart.^{xvii}

Although Kreutzer's pedagogical talent is reflected in his 40 Études for violin, his fame chiefly rests on receiving the dedication of Beethoven's Op. 47, although this was only an afterthought. This Sonata was composed for George Bridgetower, who gave the first performance in Vienna in 1803 with Beethoven at the piano. George Polgreen Bridgetower (1778-1860) was an English violinist who made his début at the *Concert Spirituel* in Paris at the age of ten. His repertory was based on the concertos of Gionovichi and Viotti.^{xviii} It was through Prince Lichnowsky, who financed their concert in the Augarten in 1803, that he met Beethoven. Earlier that year Beethoven had begun sketching two movements for violin and piano, and when the concert with Bridgetower was arranged, he quickly finished them and added a previously composed finale (originally intended as the last movement of the Sonata Op. 30 no. 1) to make up a three-movement sonata in A. There was not enough time to have the violin part of the second movement copied before the performance, however, and Bridgetower was obliged to read it from Beethoven's manuscript.

Nevertheless the work was a brilliant success, the audience unanimously calling for an encore of the second movement. There is no question that Beethoven, who spoke highly of Bridgetower both as a soloist and as a quartet player, intended to dedicate this sonata to the young violinist. The two men later fell out, however, and, remembering Kreutzer from his meeting in Vienna in 1796, Beethoven changed the dedication of Op. 47 "to my friend Kreutzer" when the Sonata was published in 1805.^{xix} The response from Kreutzer was not as Beethoven had hoped, not only did he neglect to acknowledge the dedication, but he never played the sonata, which he considered "outrageously unintelligible".^{xx}

On several other occasions Kreutzer showed his displeasure with the music of Beethoven. That he once walked out during a Paris performance of the Second Symphony

while stopping his ears demonstratively, an example of his complete lack of understanding of Beethoven's music. Various other contemporary violinists thought little of Beethoven's violin compositions: even Spohr, who was one of the earliest violinists outside Vienna to champion his Op.18 Quartets and violin sonatas, thought little of the Concerto, the Fifth and Ninth Symphonies and the later quartets.^{xxi} It took musicians like Balliot and the conductor François Habeneck (1781-1849) to convince the Parisian public of Beethoven's greatness.^{xxii} Pierre Balliot (1771-1842), who was responsible for the resurrection of the Beethoven Concerto in 1828, performed a similar service for the 'Kreutzer' Sonata, playing it in 1834 with Ferdinand Hiller at the piano in the presence of Cherubini and Chopin.

Pierre Rode (1774-1830) began to play the violin at an early age and was considered a child prodigy by the time he was twelve. Taken to Paris in 1787 he aroused the interest of Viotti. In 1812 he travelled to Vienna, where he met Beethoven who had half-completed his Violin Sonata Op. 96, which he now completed at short notice for a performance by Rode with Archduke Rudolph at the piano.^{xxiii} The sonata was finished just in time for the performance at the Lobkowitz Palace in 1812, and Beethoven subsequently dedicated the Sonata to the Archduke. Beethoven was dissatisfied with Rode's playing. He had planned to send him the violin part of the sonata in hope that he would study it, but hesitated in case he would offend the violinist. Rode and the Archduke gave a second performance in Vienna in 1813.

To conclude, Beethoven's violin lessons had little effect on his style of writing for the instrument. It was through the influence of violinists with whom he came in contact, especially the French violin school, that he became aware of the latest developments in string

playing. His early works for violin and piano are inspired by Mozart's violin sonatas and he continued develop the partnership between the instruments in his later sonatas.

Chapter 2

The violin and performance practice at the time of Beethoven in relation to his works for violin and piano

The violin's accepted modern form became standard around 1710 through the work of Antonio Stradivari.^{xxiv} By reducing the height of the table and back of the existing instrument, he produced a more powerful sound.^{xxv} Violins that were elaborately painted or inlaid with jewelled decoration fell out of fashion as violinists made increasingly greater demands on the instrument. The violin's dimensions became standardized due to the need for consistency in technique, and the visual perfection of the instrument's shape and proportion became more important. By the late 18th century, when Beethoven began to compose his works for violin and piano, stronger strings were in favour in order to bear the high tension, but it is unclear whether the d' a' and e" strings were wound with silver. The higher tension required on the thin gut e" string made it unreliable, but it was not until the early years of the twentieth century that the use of steel e" strings solved this problem.

As the string tension was now too great for the old neck which emerged straight from the body of the violin, the new neck was slanted back and projected into the top block for greater strength, thus dispensing with the old wedge inserted between the neck and the fingerboard (see Fig. 1a).^{xxvi} Gradually the fingerboard was lengthened to accommodate playing in higher positions, and the neck was made thinner to facilitate the movement of the left hand (see Fig. 1b). Although not necessarily the initiators of such developments, the Mantegazza brothers of Milan by 1790 refitted necks in many old violins to bring them up to new standards, although they always retained the original scroll and pegbox.^{xxvii} Today there are very few violins made before that date which retain the original neck. Consequently, the

bass-bar had to be lengthened and made thicker and stronger, and the diameter of the soundpost was increased for added strength. These developments made the sound of the violin much more penetrating and enabled soloists to compete with the larger orchestras.

Figure 1a: Violin by Jacob Stainer, 1668 (restored to original condition with wedge and shorter fingerboard)

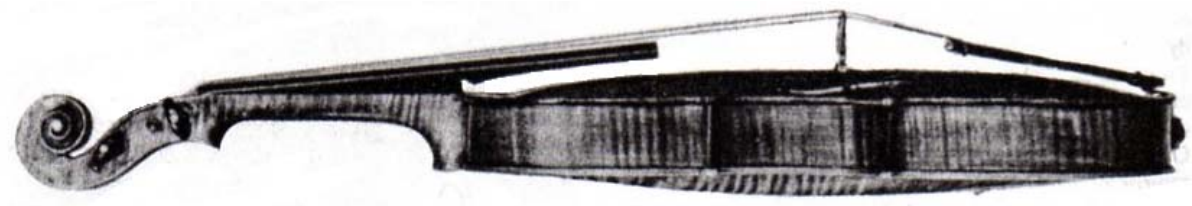
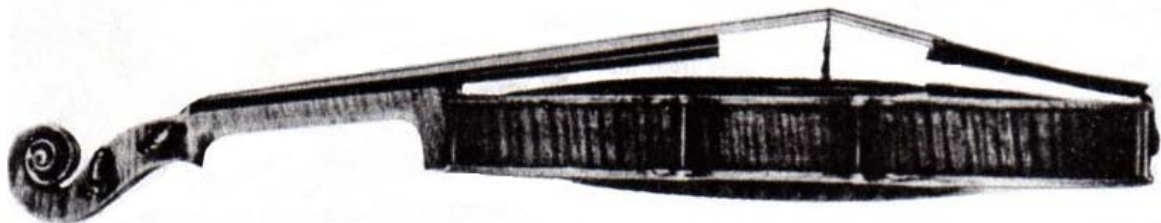


Figure 1b: Stradivari model by J.B Vuillaume, Paris, 1867.



The relatively flat modelled bodies of Stradivari's instruments appear to have withstood the modernization process better than the highly-arched Stainers, meeting the demands for greater carrying power which became essential in large concert halls and the concerto around 1800.^{xxviii} It was not until Viotti championed Stradivari violins late in the 18th century, when Beethoven was composing his violin and piano works that his instruments began to achieve the status that they still have today. Before Viotti first appeared in Paris in

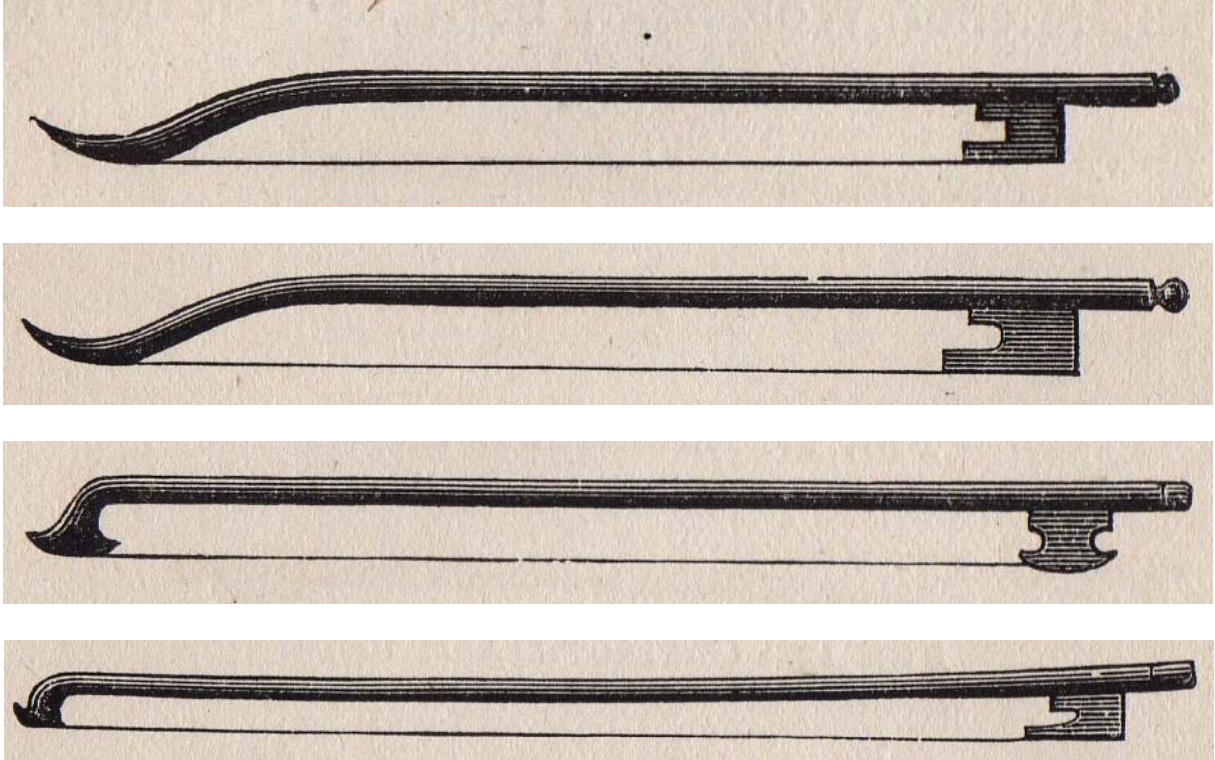
1782, the ideal violin tone was sweet, as featured in Stainer's instruments. Viotti played on a powerful Stradivari violin and produced a sound richer and more brilliant than anything heard before.

By the end of the eighteenth century the leadership of violin making had passed gradually from the Italians to the French, and for the first time in France a great maker appeared, Nicolas Lupot.^{xxix} The future development of violin playing was focussed on “the father of modern violin playing”,^{xxx} Viotti. His methods were circulated widely through his own performances and those of his pupils, Rode and Kreutzer, who exerted an immense influence on violin playing in the nineteenth century. A benign feature of the French Revolution was its concern with public instruction, an example of which was the founding of the Paris Conservatoire in 1795, which in turn inspired the founding of similar institutions in other cities, encouraging and standardizing technical and musical training. Among the newly appointed faculty members were the three young violinists of the Viotti ‘school’ – Rode, Kreutzer and Balliot, who between them wrote the *‘Méthode de Violon’* (1803) specifically for the Paris Conservatoire. Viotti's *cantabile* playing was based on Tartini's maxim “*per ben suonare, bisogna ben cantare*”,^{xxxi} and he was renowned for his noble *Adagio* playing. He used a more pronounced vibrato, which gave his tone a more sensuous, expressive quality. He was also one of the first to appreciate the specific beauties of the g string and the soaring aspirations of the highest positions, e.g. his use of ninth and tenth positions in some of his concertos.

The French also led the way in the perfection of the bow. François Tourte (1747-1835) standardized the bow with respect to length, weight, shape and stroke. In this he was aided by the advice and example of others, including Nicolas Pierre Tourte (his father), Tartini (see Fig. 2b), Wilhelm Cramer (see Fig. 2c), John Dodd and Viotti.^{xxxii} It is impossible to state

exactly when the new bow came into general use, but it must have been around the time of Beethoven's violin pieces and sonatas of c1790. For the stick of the bow Tourte used pernambuco, which became popular in the middle of the 18th century instead of snakewood, which was used for the Italian 'sonata' bow.^{xxxiii} Pernambuco proved the best material for a light but strong elastic bow. The earlier Italian 'sonata' bow was 61-71 cm. long with a straight or slightly convex stick. The head is described as a 'pikes head' (see Fig. 2a), and the frog is either fixed or has a screw mechanism. Towards the middle of the century as performers and bow makers experimented and sought to improve the bow, the hair became wider and the separation of hair from the stick increased, the tip became heavier and stronger, and therefore the balance point moved further up the stick. As this was an experimental period, every bow is different in respect to weight, length, and balance, and the only aspect that became standard was the screw mechanism. Tourte standardised the length of the bow at 74-75 cm., inserted metal into the frog and screw to help balance the heavier weight of the tip and set the hair at 65 cm. with the balance point at 19 cm. from the frog. He experimented with different shaped heads with a more rounded shape, resulting in the modern angular 'hatchet head' (see Fig. 2d).

Figure 2: (a) Violin bow with ‘pikes’ head (1700); (b) Tartini model (1740); (c) Cramer model (1770); (d) Violin bow with ‘hatchet’ head.^{xxxiv}



Viotti was one of the first violinists to use the newly developed Tourte bow, which contributed to the carrying power of his tone. There is no evidence that directly links Viotti with Tourte, but the violinist's style and the Tourte bow were developed concurrently around 1785-90 and together established modern bowing techniques. What Leopold Mozart called the “small softness” characteristic of the old bow attack disappeared,^{xxxv} and Viotti was the first to develop tone that started more abruptly creating a sharp attack.^{xxxvi} Since the old bows could not be remodelled, few genuine old ones remain apart from those with ivory, gold or special fittings. The entire process of change required nearly half a century. The development of the modern violin and bow was reflected by certain musical changes during Beethoven's

lifetime that favoured a more sustained *cantabile* style of bowing and a greater variety of bowstrokes, including the *sforzando* effect.

Although there was a significant change in bowing articulation from the Baroque and Classical eras during Beethoven's lifetime, the fundamental bow stroke of these periods would probably have been used in his early pieces for violin. The wrist and forearm were used for short strokes, and a low elbow and suppleness of the wrist and fingers were most important particularly for smooth bow changes and string crossing. The French dance grip had disappeared by 1725, and the hand was now on the stick above the frog, not directly over it as today.^{xxxvii} Unlike modern staccato, the eighteenth century staccato stroke involved a breath or articulation between notes somewhat greater than the articulation between separate bow strokes. In Beethoven's early slow movements (see Ex. 1), the bow was lifted from the string where the staccato is indicated, resulting in a dry detached stroke in the lower half of the bow, rather than the sharp attack of modern staccato.

Ex. 1: Variations in F – Var. I, bars 8-12



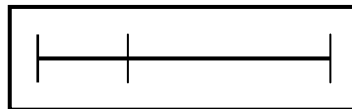
Whether the bow should bounce or stay firmly on the string while playing passages of detached notes in a moderate to fast tempo is still being debated today. During the 1780s and 1790s many innovations in bowing styles were being developed, and bouncing bows in detached passages were one of the earliest effects offered by the new bow to be extensively exploited by performers. This style of bowing was admired for its brilliance and incisiveness, and for a while it seems to have been fashionable in many places, although by the early years

of the nineteenth century it had been so widely imitated and abused that it was to some extent becoming discredited. How the staccato in Beethoven's sonatas would have been performed would depend largely on where and when the performer lived, or to what national school of playing s/he belonged, since bowing played a large part in distinguishing one school from the other. The passage in bars 108 and 112 (see Ex. 2) could be played either with a bouncing off-the-string stroke in the middle of the bow or an on-the-string stroke in the upper half, i.e. *martelé* played near the point. Each method of performance produces a different effect, and many passages of music from this period can be played either way. Beethoven's intense interest in the latest works of the French school in opera and in violin instrumental music would suggest that the *martelé* stroke would have been used as illustrated in the 1803 *Méthode* by Balliot, Rode and Kreutzer (see Ex. 3).

Ex. 2: Variations in F – Coda, bars 21-23



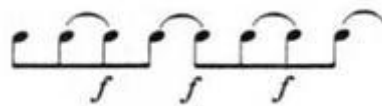
Ex. 3: Division of the *martelé* stroke, according to Balliot, Rode and Kreutzer (1803)



In Ex. 3, the horizontal line represents the full length of the bow, and the vertical line that cuts through it indicates that the *martelé* stroke must be played in the top part of the bow.

The advent of the Tourte bow shifted the emphasis away from the articulated strokes, subtle nuances and delayed attack of most mid-eighteenth century models to a more sonorous *cantabile* style with a ‘seamless’ bow change with the added capability of *sforzando* effects and various bouncing strokes such as *spiccato*. The full modern vocabulary of bowstrokes began to emerge, the French school again leading the way as it had with the Tourte bow. In his ‘*L’Art du Violon*’, (1830) Balliot classifies bowstrokes in two basic categories according to speed: slow or fast. He also mentions a ‘composite’ stroke which adopts elements of slow and fast strokes simultaneously. The fundamental fast strokes were the *détachés*, which are on-the-string strokes articulated by the wrist and forearm (*grand détaché, martelé, staccato*), ‘elastic’, where most of the string strokes exploited the resilience of the stick as in *spiccato* (*sautillé, light détaché, pearly détaché*),^{xxxviii} or ‘dragged’, which were on-the-string strokes. The lifted bowstroke played a less prominent role, being executed generally with the bow on-the-string, with a slight break between notes and the second note sounded with a gentle wrist movement. *Bariolage* and the ‘Viotti’ (see Ex. 4) and ‘Kreutzer’ bowings still remained in the repertory of slurred strokes, and other specialised bowings such as *tremolo, col legno, sul ponticello* and *sulla tastiera* were increasingly employed.^{xxxix}

Ex. 4: The ‘Viotti’ stroke



The earliest known use of right hand *pizzicato* in violin music dates from 1624 where the player is required to pluck the strings with two fingers.^{xl} The use of one finger, however, became standard, usually the index finger, although some composers, such as Berlioz, recommended plucking with the second finger. The less yielding properties of the Tourte bow

resulted in different approaches to multiple stopping. The triple stop in Ex. 5 could be played either simultaneously by pressing on the middle string in a down-bow or ‘broken’, but as the music is marked *ff* the first solution would be the more likely.

Ex. 5: Variations in F – Var. II, bar 19



From around the middle of the eighteenth century benefits of scale practice, as recommended by Leopold Mozart,^{xli} were fully recognized in the development of accurate intonation, elasticity and agility, together with strong finger action for tonal clarity and many bowing disciplines. The presence of several scale passages in Beethoven’s early violin pieces would fully support this. Until at least the end of the eighteenth century shifts were generally made when the punctuation of the music allowed, by the phrase in sequences, on the beat or on repeated notes, after an open string pitch, on a rest or pause between staccato notes or after a dotted figure where the bow was generally lifted off the string. Leopold Mozart (1756) and most eighteenth century writers advocated small upward shifts, using adjacent fingers, eg. 2-3-2-3 or 1-2-1-2, rather than bold leaps (see Ex. 6). The lengthening of the fingerboard around 1800 was to lead to the exploitation of the entire range of hand positions, but upon examining Beethoven’s Variations in F, it is clear that composers were already beginning to exploit higher positions before this date, which may very well have contributed to the change in fingerboard length. In addition, the gradual adoption of the stable chin braced grip also around 1800 made shifting less precarious.^{xliii} Baroque and Classical theories regarding where to shift placed greater emphasis on odd numbered positions, e.g. 1, 3 and 5, but in the Variations in F, second position would most likely be used to facilitate the octave leaps (see Ex. 7).

Furthermore as sequences were played wherever possible with matching fingers, bowing articulation and string changes (see Ex. 8), would again possibly shift to second position.

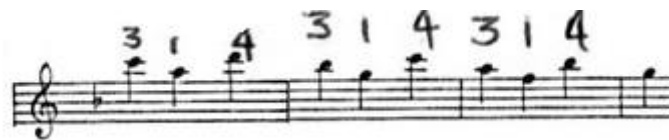
Ex. 6: Op. 12 no. 1 – (i) bars 41-42



Ex. 7: Variations in F – Var. XI, bars 13-14



Ex. 8: Variations in F – Theme, bars 9-12



None of the violinists directly connected with Beethoven left any revealing information about the bowing or fingering of his violin sonatas. Some instrumental parts

contain a few isolated fingerings, for example by Schuppanzigh and Holz, although they reveal little about style.^{xliii} Pierre Balliot cited a few passages from Beethoven's works with performance instructions in his *L'Art du violon* of 1834, but there is nothing to connect Balliot with Beethoven himself. There appear to be no examples of how violinists of Beethoven's generation might have interpreted his music. Ferdinand David's editions of his violin sonatas, piano trios, string quartets and the Violin Concerto, published around 1870, are the earliest systematically bowed and fingered editions of these works. David's position as a pupil of Spohr, who undoubtedly exerted a powerful, though not overwhelming influence on his style, establishes a link with Beethoven performance from the beginning of the nineteenth century, although, in some respects, David's playing represented a more modern phase in German violin playing.

To conclude, by the late 18th century when Beethoven was composing his works for violin and piano, the future of violin playing was centred on the French school led by Viotti. He was the first to champion Stradivari's powerful violins and use the newly developed Tourte bow.

Chapter 3

The development of the violin sonata during the Classical era and Beethoven's early works for violin and piano

The sonata in the Classical era had three or sometimes two or four movements,^{xliv} and the majority were for piano solo or for violin and piano. The first movement was almost always in sonata form occasionally with a slow introduction. This was followed by a contrasting slow movement in a related key and a finale frequently in rondo form. In Beethoven's violin sonatas a scherzo divides the slow movements and finales of Opp. 24, 30 no. 2 and 96. Classical violin sonatas vary in length depending on when they were written and the number of movements contained in each. The first movement of Mozart's violin sonata, K301 (1778), for example, is 196 bars long (in 4/4 time and marked *Allegro con spirito*) compared to the first movement of Beethoven's Op. 12 no. 1, which is 327 bars long (in 4/4 time and marked *Allegro con brio*). The second movement of Mozart's K305 (1788) is 137 bars long (in 2/4 time, *Andante con Variazioni* with six variations), while the second movement of Beethoven's Op. 12 no. 1 is also 137 bars long (in 2/4 time, *Andante con moto* with four variations). The Rondo of Mozart's K296 (1778) is 167 bars in length (in 2/4 time and marked *Andante grazioso*), while the Rondo in Beethoven's Op. 12 no. 3 contains 278 bars (in 2/4 time and marked *Allegro con moto*). Beethoven's violin sonatas range from around 18 mins. in Op. 12 no. 2 to 35 mins. in the 'Kreutzer' sonata.

The violin sonata did not experience any major advances or changes in the Classical era compared to that of the Baroque, as technically it had little to add in range, bowings, multiple stops and special effects during the century before Paganini. Mozart and Beethoven both wrote for the instrument. Composers who did excel on the violin were generally among

the less important sonata composers such as Wilhelm Cramer. It was not until the violin graduated into the *obbligato* parts of the true duo, as in Beethoven's 'Kreutzer' sonata, that the genre began, once again, to attract professional violinists.

In the second half of the 18th century the sonata found its place both within aristocratic salons and in domestic middle-class settings. Previous to this, the sonata was chiefly used for pedagogy purposes, with composers such as Haydn and Mozart composing works for their pupils. Only towards the end of the 18th century, when Beethoven was composing his violin and piano sonatas, did the genre become a concert piece. Towards the end of the 18th century composers began to break away from the *galant* idiom which had reached its peak during the 1750s and '60s and began composing with more depth of musical expression as the high Classical style of Haydn, Mozart and early Beethoven became established.

During much of the 18th century the 'accompanied sonata' was very popular and reached its height in Paris during the 1760s and '70s. In such sonatas the keyboard was relatively self-sufficient, with the accompanimental role of the violin being mainly restricted to doubling in thirds, sixths or octaves and 'filling in' by playing sustained notes or figurations derived from the 'Alberti bass'. These features are all encountered in Beethoven's early works for violin and piano despite the fact that by the early 1790s, when they were composed, the violin sonata had progressed far beyond this point as a genre. Even by the late 1770s the violin became an equal partner in Mozart's sonatas, e.g. K454 in B flat, in which the opening *Allegro* contains a great deal of dialogue between the piano's right hand and the violin (see Ex 1). This was to become a feature of the later Classical sonata for violin and piano, e.g. Beethoven's 'Spring' Sonata in F, Op. 24. Beethoven takes this a step further in the slow movement of Op. 30 no.1, where the main theme is shared equally between the

violin and piano towards the end of the movement. Despite these developments, the violin's role was still regarded as primarily accompanimental and this persisted until the early 19th century, long after the instrument had actually attained equal status with the piano.

Ex. 1: Mozart K. 454 – (i) 23-31

The image shows a musical score for Mozart's Sonata in G major, K. 454, first movement, measures 23-31. The score is written for violin and piano. The key signature is one sharp (F#) and the time signature is 3/8. The violin part begins at measure 23 with a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5), and continues with various rhythmic patterns. The piano accompaniment features a prominent triplet semiquaver pattern in the right hand, starting at measure 23. Dynamics include *sf* (sforzando) and *f* (forte). The score ends at measure 31.

Sonata in A – fragment, Hess 46 (c1790-92)

The first violin sonata that Beethoven composed survives in fragmentary form, and it is not known whether the missing pages would have simply filled in the gaps in these movements or whether Beethoven actually composed an additional movement for a complete three-movement sonata. The original manuscript consists of three pages containing fragments of two movements, the first of which, in 3/8 time and dominated by triplet semiquavers, suggests it is a slow movement, and the second in rondo form indicates a finale. The beginning and the end of the slow movement are missing, and it commences with the last five bars of the first

repeated section of this bipartite movement. It may be in sonata form, beginning in A and modulating to the dominant by the end of the first section. The second section returns to the tonic immediately with the first 14 bars that are then immediately repeated note for note. There is then a change of key signature to a minor, but the music breaks off after only three bars, and the remainder of this movement is missing. The finale is in rondo form, but the opening refrain and most of the first episode are missing. What remains of the latter are 16 bars in the dominant concluding with a four bar *Adagio* cadential passage after which there is a *Da Capo* instruction for the reprise of the refrain. The 39-bar second episode is complete and begins in a minor, with subsequent modulations to F major, d minor, C major and back to a minor, and the manuscript and presumably the movement itself ends with another *Da Capo* instruction. The form of this movement overall (ABACA) is clearly modelled on Haydn's preference for rondos with two (rather than the normal three) episodes.

The writing for the violin can be divided into six distinct categories. At its simplest it provides harmonic support either in collaboration with the piano (see Ex. 2), or independently of it. There are also passages in unison or octaves, in which the violin plays above, below or partly in the middle of the piano texture (see Exs. 3-5). There are parallel sixths, thirds or tenths, mainly below the piano (see Exs. 6a-6c) but on one occasion above it (see Ex. 7). Canonic imitation can be seen in the slow movement (see Ex. 4). There are also passages of solo dialogue (see Ex. 8) and dialogue in imitation in which the violin plays loose inversions of the piano figurations (see Ex. 9). In unaccompanied solo violin writing there is a 'lead-in' to the second section of the slow movement (see Ex. 3), and in some passages the piano provides chordal accompaniment (see Ex. 10).

Ex. 2: Sonata in A – (ii) bar 1

Zweites Blatt

Der Anfang des Satzes fehlt

Ex. 3: Sonata in A – (i) bars 5a-6
Ex. 4: Sonata in A – (i) bar 1-3

Erster Blatt

Der Anfang fehlt

Ex. 5: Sonata in A – (ii) bars 11-12

Zweites Blatt

Der Anfang des Satzes fehlt

Ex. 6a: Sonata in A – (i) bars 7-8
Ex. 6b: Sonata in A – (ii) bars 2-3
Ex. 6c: Sonata in A – (ii) bar 47

Drittes Blatt

Ex. 7: Sonata in A – (ii) bar 14

Ex. 8: Sonata in A – (ii) bars 26-35

Musical score for Ex. 8: Sonata in A – (ii) bars 26-35. The score is in treble and bass clefs, showing a melodic line in the upper voice and a rhythmic accompaniment in the lower voice. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems, with bar numbers 30 and 35 marked above the first staves.

Ex. 9: Sonata in A – (i) bars 15-19

Musical score for Ex. 9: Sonata in A – (i) bars 15-19. The score is in treble and bass clefs, showing a melodic line in the upper voice and a rhythmic accompaniment in the lower voice. The key signature is two sharps (F# and C#) and the time signature is 4/4. The score is divided into two systems, with bar numbers 15 and 19 marked above the first staves.

Ex. 10: Sonata in A – (i) bars 24-26

Musical score for Ex. 10: Sonata in A – (i) bars 24-26. The score is in treble and bass clefs, showing a melodic line in the upper voice and a rhythmic accompaniment in the lower voice. The key signature is two sharps (F# and C#) and the time signature is 4/4. The score is divided into two systems, with bar numbers 24 and 26 marked above the first staves.

Other aspects of the violin writing include the range a-b", which does not go beyond first position. During the eighteenth century unnecessary finger movement was avoided: according to Leopold Mozart (1756), necessity, convenience and elegance were the reasons for using positions other than the first.^{xlv} With the shorter fingerboard that was in use before 1800, high position work was not generally approved as the clarity of notes was difficult to achieve. The figurations employed in the Sonata fragment include descending and ascending scale passages, broken chord passages including 'Alberti' bass, and repeated notes, none of which are technically demanding.

Open strings were customarily avoided from at least the early eighteenth century, when stopped notes were technically viable particularly in descending scale passages involving more than one string, especially in slurred bowing. Such limitations in open-string usage appear to come from the gradual replacement of strings made of gut by ones made of other materials, as performers from around 1750 onwards were increasingly focussed on tone-colour and unity within the phrase. Therefore in the Sonata fragment the repeated notes that could be performed on open strings would be played with a fourth finger (see Exs. 6a and 10), and this would also be used for the open strings in the scale passages. Scale practice was now fully recognized in the development of accurate intonation, elasticity and agility, together with strong finger action for tonal clarity and many bowing disciplines, and the presence of several scale passages in the Rondo would support this.

The recently developed Tourte bow would have been used to perform this Sonata had it been completed. The fundamental bow stroke of the Baroque and Classical periods would have been utilised in this Sonata. The wrist and forearm were used for short strokes, and a low elbow and suppleness of the wrist and fingers were most important particularly for smooth

bow changes and string crossing. Unlike modern staccato, the eighteenth-century staccato stroke involved a breath or articulation between notes somewhat greater than the articulation between the separate bow strokes. In this slow movement the bow would be lifted from the string where staccato is marked (see Ex. 4), implying a dry detached stroke in the lower half of the bow, rather than the sharp attack of modern staccato.

To summarise, Beethoven's early writing for the violin in this Sonata fragment is chiefly accompanimental, with the piano clearly featuring as the main instrument. It does not create any technical difficulties for the violin and could be played by an amateur violinist.

Variations in F on 'Se vuol ballare' from Mozart's *Le nozze di Figaro*, WoO 40 (1792-3)

The Variation's in F is Beethoven's first completed piece for violin and piano. It was published in Vienna in 1793 with a dedication to Eleonore von Breuning. It is characteristic of the *galant* style, with superficial embroideries of the thematic material and is among the few works completed by Beethoven in 1793. The Variations consist of a 20-bar *Allegretto* theme in two sections with the 8-bar second section repeated followed by 12 variations and a coda. Variations IV, VI and VII include a second-time bar in the second section, whilst the repeat is omitted from variations V and VIII and replaced with eight written out bars. In the theme the violin marked *pizzicato* doubles the piano's melody line an octave higher. The theme and variations I-V and VIII-Coda are all in F major, most of them include a number of passing modulations, and variations VI and VII are in f minor. In variations I-III, VIII and XII the violin for the most part provides harmonic support for the piano, which plays inversions of the theme. The canonic imitation and dialogue between the violin and piano in variations IV, V and X is a good deal more advanced than in the A major Sonata fragment, with the violin

adopting a more significant role (see Ex. 11). There is a slightly ornamented version of the theme played by the violin in variation VI with chordal accompaniment in the piano (see Ex. 12), the only entirely solo variation for the violin, whilst Variation IX is for solo piano.

Ex. 11: Variations in F – Var. V, bars 1-12

Var. V

8

Ex. 12: Variations in F – Var. VI

Var. VI

Characteristics of Beethoven's writing for the violin in the Variations are the range, which extends from the open g string to f", which would probably be played with the fourth finger in fifth position (see Ex. 13 and Chapter 2). The violin music is marked *pizzicato* throughout the theme and towards the end of the coda, and this would normally be played with the index finger (see Chapter 2). Few pre-Tourte bows were suitable to such bowings as *martelé* or effects such as *sforzando* (see Ex. 13), but the increased tension of the hair and the elasticity of the stick of the Tourte bow from c.1780 onwards made possible an incisive attack near the point. The slurred repeated notes in Var VI (see Ex. 12 above) would be played on the string with a slight break between each note. The less yielding properties of the Tourte bow resulted in different approaches to multiple stopping (see Chapter 2).

Ex. 13: Variations in F – Coda, bars 73-80



To summarize, Beethoven exploits the technical capabilities of the violin in the Variations to a greater degree than in that of the fragment of the Sonata in A by extending the range, the use of multiple stops, *sforzando* markings and slurred staccato bowing. The music for the violin is more technically advanced, with it performing the theme 'solo' in one variation and with far more canonic imitation and dialogue between the two instruments. Nevertheless, despite all these factors the violin is still predominantly accompanimental.

Rondo in G, WoO 41 (1793-4)

This Rondo was composed as an isolated work rather than as part of a sonata, but it was not published until 1808 (in Bonn). It is marked *Allegro* and is in an ABA'CA"codata structure which, like the fragment of the Sonata in A, is modelled on Haydn's preference for rondos with only two episodes. In the Classical period the rondo featured most frequently as a middle (Op. 24 and Op. 30 no. 1) or final movement (Op. 12 no. 2, and Op. 30 no. 3), while the sonata-rondo was almost exclusively found in finales (Op. 12 no. 1 and 3, Op. 23, Op, 24 and Op. 30. no. 2). The rondo normally had two or three episodes (ABACA/ABABA or ABACAB'), while the sonata-rondo had three (ABACAB'/DAcoda). Refrains in both forms could be varied and first episodes were usually in the dominant with the presence of second theme (second subject) in a sonata-rondo. The second episode in sonata-rondo could be a contrasting closed section or a complex development of previous material in the tonic minor, submediant or subdominant, while the third episode was usually a recapitulation in the tonic of material from the first episode. Second episodes in Rondo form could be in binary or ternary form and are in closely related keys as in a sonata-rondo. Later the number of keys expanded corresponding with the development of thematic material. At first, the coda was mainly cadential, but later became an additional development section of considerable length.

The refrain in the rondo above is varied on each appearance. The 22-bar opening one in an aba' structure commences with the main theme (a) on the piano in the first eight bars. The violin enters in bar nine with a six-bar phrase briefly modulating to the dominant (b) followed by a varied reprise of the main theme on the violin, which is more soloistic than in previous works (see Ex. 14). The 37-bar first episode begins in the dominant with modulations to A major, e minor, D major and back to G. The second refrain is in a strict aba form with no variation when the violin reprises the first eight bars. A one-bar link leads to the

36-bar second episode in g minor with a subsequent modulation to B flat major and ending in G major. The third refrain is in an ab'a' structure: the first five bars of b' are identical to those of b, but there follows a 13-bar interpolation within the refrain (which could perhaps be viewed as a third episode were it not so brief) leading back to the original a' material reduced by two bars. A 17-bar coda based on fragments of the main theme concludes the Rondo, modulating to C major and ending in G. Aspects of the writing for the violin include the range, which extends to e"', which would probably be played with an extended fourth finger in third position or by moving to fourth position (see Ex. 15). If possible one position would be chosen when playing entire phrases of this Rondo, using extensions and contractions to avoid or facilitate shifts.

Ex. 14: Rondo in G – bars 35-40



Ex. 15: Rondo in G – bar 21



To summarize, the violin in this Rondo has a more prominent role than in the fragment of the Sonata in A and in the Variations in F. It often features soloistically with the piano providing chordal accompaniment, as in the second episode (see Ex. 18) and in the third section of the refrain. Regardless of this, however, the two instruments are unequal, with the piano remaining the more dominant instrument.

Six German Dances, WoO 42 (1796)

The Six German Dances are not stylistically as advanced as the previous works, which might explain why they were not published until 1814 (in Vienna). Each dance is in two repeated 8-bar sections in binary form. Dances 3 and 6 have a 16-bar Trio also in binary form and in the same key. The first and third dances are in F, the second and fifth are in D, whilst the fourth is in A and the sixth dance in G includes passing modulations to e minor and D major. The writing for violin is straightforward as it either provides a simple harmonic accompaniment for the piano (see Ex. 16) or plays in unison or in octaves with the piano (see Ex. 21). In range the violin only stretches to c^{'''} probably played as an extended fourth in first position (see Ex. 22).

Ex. 16: Six German Dances – No. 1, bars 1-7

The musical score for Ex. 16 shows the first seven bars of the first dance. The violin part (top staff) plays a simple melody of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment (bottom two staves) features a steady eighth-note bass line in the left hand (C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3) and chords in the right hand: C4-E4-F4, C4-E4-F4, G4-A4-B4, G4-A4-B4, F4-E4-D4, F4-E4-D4, C4-E4-F4, C4-E4-F4.

Ex. 21: Six German Dances – No. 2, bars 9-12

The musical score for Ex. 21 shows bars 9-12 of the second dance. The violin part (top staff) plays a simple melody of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment (bottom two staves) features a steady eighth-note bass line in the left hand (D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3) and chords in the right hand: D4-F#4-A4, D4-F#4-A4, B4-C5-D5, B4-C5-D5, A4-F#4-E4, A4-F#4-E4, D4-F#4-A4, D4-F#4-A4.

Ex. 22: Six German Dances – No. 1, bars 13-16



The Six German Dances are not as advanced stylistically as the two immediately preceding works, possibly due to their very nature as simple dance movements and the fact that they were probably intended for home entertainment and directed at the amateur performer.

Chapter 4

Beethoven's violin sonatas, Op. 12/1-3

Beethoven's first three completed violin sonatas in D, A and E flat, Op. 12, composed in 1797-8 and published in Vienna in 1799, were dedicated to his former teacher Antonio Salieri. They follow the three-movement type found in the sonatas of Haydn and Mozart and are typical of the eighteenth century sonata style. As discussed in Chapter 1, these sonatas continued where Mozart left off, stressing partnership of the two instruments rather than the violin playing a chiefly accompaniment role, while increasing the demands of both players. This marks a great stylistic advance over Beethoven's earlier works for violin and piano, as discussed in Chapter 3. The sonata in D shows great mastery, although it does not reach the greatness and depth of the later works. The first and third movements are musically uncomplicated, but the second movement shows great understanding of variation form, being structurally similar to the same movement in the 'Kreutzer' Sonata, Op. 47. The sonata in A differs in character to the first and third sonatas as it is in the *galant* style, while other two are more dramatic and energetic, especially the sonata in E flat. The first and third movements of the latter are similar to those of the first sonata, which is youthful and playful, whilst the second movement is more mature in style.

The first movements of Op. 12 nos. 1-3

The first movement of each of Beethoven's three Op. 12 violin sonatas is in a relatively well-proportioned sonata form. An overview including the internal proportions and principal modulations is given as Fig. 1. The first sonata has 101 bars of exposition and 89 bars of recapitulation, but the second is proportionally the reverse, with 87 bars of exposition and 122 of recapitulation where the original 26-bar codetta is expanded into a substantial 68-bar coda.

The third sonata is more equally proportioned, with 67 bars of exposition and 70 in the regular recapitulation. Perhaps uniquely in Beethoven's chamber music output, all three sonatas contain exactly the same number of bars in the development section (36), although each adapts a different approach to the music.

Figure 1: Overview of the first movements of Op. 12 nos. 1-3^{xlvi}

SONATA	1 in D	2 in A	3 in E flat
Tempo	<i>Allegro con brio</i>	<i>Allegro vivace</i>	<i>Allegro con spirito</i>
Total bars	226	245	173
Time signature	4/4	6/8	4/4
EXPOSITION	101 bars	87 bars	67 bars
First Subject	42 bars D	30 bars A	22 bars E flat
Transition	15 bars D → A	5 bars A → E	6 bars E flat → B flat
Second Subject	29 bars A → F → A	26 bars E	29 bars B flat → B flat
Codetta	15 bars A	26 bars E	10 bars B flat → B flat ⁷
DEVELOPMENT	36 bars	36 bars	36 bars
Material used	Change of key sig to F major. Codetta theme: 4 bars F. First subject second theme: 20 bars F. First subject first theme: 12 bars d minor.	First subject first theme: 8 bars C. First subject second theme: 14 bars C → a minor. First subject first theme: 14 bars e minor.	Codetta figurations: 6 bars B flat. Second subject second theme: 7 bars g minor → g minor. Codetta theme: 12 bars g minor. New material: 11 bars C flat.
RECAPITULATION	89 bars	122 bars	70 bars
First Subject	30 bars D → E → A	22 bars A	15 bars E flat
Transition	15 bars A → D	6 bars A	6 bars B flat
Second Subject	29 bars D	26 bars A	29 bars E flat
Coda	15 bars D	68 bars A → D → A	20 bars E flat

The first sonata in D opens with a bold unison tonic chord fanfare of the first subject characteristic of the late eighteenth century (see Ex. 1). After four bars the violin plays a second theme (see Ex. 1) followed by a decorated version on the piano, and the two instruments engage in conversation until the forward motion halts. The piano begins the transition at bar 43 to the lyrical second subject at bar 58 (in A modulating to F), and this is followed by a 15-bar codetta in A (at bar 87) containing dignified chords and energetic semiquavers (see Ex. 2). The only surprise modulation of this sonata and of the Op. 12 set as a whole is the change of key signature to F in the development section at bar 102, which commences softly with the chords previously heard in the codetta (see Ex. 3). Motifs from both the first and second themes of the first subject are then developed but in reverse order. The instruments engage in dialogue at the beginning of bar 106 with a motif from the second theme (see Ex. 4). At bar 126 the piano plays a motif from the first theme accompanied by the violin (see Ex. 5), which continues until bar 137 (the end of the section). The recapitulation is regular and contains no surprises.

Ex. 1: Op. 12 no. 1 – (i) bars 1-11

Allegro con brio

f *p*

Allegro con brio

f *p*

6 *cresc.* *cresc.*

Ex. 2: Op. 12 no. 1 – (i) bars 87-94

87 *ff* *p* *cresc.*

ff *p* *cresc.*

ff *p cresc.*

92 *f* *sf*

Ex. 3: Op. 12 no. 1 – (i) bars 102-105

Musical score for Ex. 3, Op. 12 no. 1 – (i) bars 102-105. The score is in G major and 3/4 time. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff begins with a piano (*p*) dynamic and features a melodic line with a crescendo leading to a forte (*f*) dynamic. The grand staff provides harmonic support with chords and moving lines in both hands.

Ex. 4: Op. 12 no. 1 – (i) bars 106-108

Musical score for Ex. 4, Op. 12 no. 1 – (i) bars 106-108. The score is in G major and 3/4 time. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff begins at bar 106 with a piano (*p*) dynamic and features a melodic line with a crescendo. The grand staff provides harmonic support with chords and moving lines in both hands.

Ex. 5: Op. 12 no. 1 – (i) bars 126-127

Musical score for Ex. 5, Op. 12 no. 1 – (i) bars 126-127. The score is in G major and 3/4 time. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff begins at bar 126 with a pianissimo (*pp*) dynamic and features a melodic line with a crescendo. The grand staff provides harmonic support with chords and moving lines in both hands.

The first subject of the third sonata in E flat is initially stated by the piano accompanied by the violin (see Ex. 6) but, as with the first sonata, by bar 4 the two instruments are in dialogue. Following an intensive transition at bar 23 the violin commences the second subject at bar 29 accompanied by the piano, and after eight bars the roles are reversed, and the piano states the theme an octave higher accompanied by the violin. The instruments return to dialogue in bar 44, where the piano plays sextuplets answered by the violin at one-bar intervals (see Ex. 7). A ten-bar codetta beginning at bar 58 concludes the exposition with a new composite theme played by the piano (see Ex. 8), triplet passages and the sextuplets first heard at the end of the second subject.

Ex. 6: Op. 12 no. 3 – (i) bars 1-4

Allegro con spirito

fp

fp

Allegro con spirito

fp

fp

Ex. 7: Op. 12 no. 3 – (i) bars 45-46

45

cresc.

Ex. 8: Op. 12 no. 3 – (i) bars 59-60

The development is highly dramatic and explores material mostly from the second theme of the second subject and the codetta. It commences with the triplets and sextuplets from the codetta accompanied by the violin until bar 73, where the instruments play the sextuplets in dialogue as in the second subject (see Ex. 9). The codetta theme is played by the violin at bar 82 (see Ex. 10) and is imitated a fifth lower four bars later, by the piano's left hand and by the right hand a fifth lower again four bars later. The instruments begin a modulatory passage from bar 93 to e flat minor and then to C flat major with the violin mostly playing an octave above the piano before returning to E flat major for the recapitulation at bar 104. The coda in the recapitulation is lengthened to 20 bars and contains material from the first and second subjects and the codetta.

Ex. 9: Op. 12 no. 3 – (i) bars 74-75

Ex. 10: Op. 12 no. 3 – (i) bar 82

The second sonata in A is not as advanced stylistically or in the writing for both instruments. It commences with the graceful falling arpeggios of the first subject on the piano accompanied by the violin (see Ex. 11). The rhythm introduced here by the violin dominates approximately 131 bars out of the 245 bars in the movement:

“The infernal thumping is pervasive, is drummed into us, so that, when it is absent, its omission hammers at the ear. Beethoven is deliberately creating a stable, almost static base, rotating in place with gyroscopic insistence.”^{xlvii}

When this is repeated in bar 16 the arpeggios commence with the violin but continue with the piano in two-bar intervals. A second theme is introduced in bar 8 commencing with a semiquaver passage on the piano. After a short cantabile transition passage modulating to E in anticipation of the second subject, the latter commences on the piano accompanied by the violin at bar 36. The development is based entirely on material from the first and second themes of the first subject, commencing with falling arpeggios on the violin repeated by the piano in two bar intervals (see Ex. 12). When this motif returns in bar 110 the arpeggios rise instead of fall (see Ex. 13). It is only in the coda that Beethoven makes any compositional advance: following a reprise of the original codetta material, there are substantial references to the first subject music.

Ex. 12: Op. 12 no. 2 – (i) bars 1-4

Allegro vivace

p

Allegro vivace

p

Ex. 12: Op. 12 no. 2 – (i) bars 88-91

88

p

p

Ex. 13: Op. 12 no. 2 – (i) bars 110-114

p

p

The writing for the violin is essentially the same as that of Beethoven's earlier pieces, as discussed in Chapter 3, but with a number of advances, although the first movement of no. 2 should not cause the violinist any technical difficulties. The violin's range is now extended to three octaves (g-g^{'''}), although it stretches to a^{'''} in the first movement of no. 1 (see Ex. 14), which would probably be played with a fourth finger in fifth position. The flowing quaver passages that occur throughout the first movement of no. 1 are technically difficult and create a challenge to the amateur violinist as they must be played very legato without any break in the line (see Ex. 15). The piano is clearly the main instrument in the first movement of no. 3. The violin's secondary role can be seen clearly in the development section, while the piano plays fast moving passages of sextuplets and triplets, the violin accompanies by playing crotchet chords (see Ex. 16).

Ex. 14: Op. 12 no. 1 – (i) bars 98-99



Ex. 15: Op. 12 no. 1 – (i) bars 12-15



Ex. 16: Op. 12 no. 3 – (i) bars 68-69



A sudden drop in dynamics which usually occurs unexpectedly is a characteristic of Beethoven's writing and is found in all three sonatas. In the first movement of no.1 a three-bar *crescendo* is followed by a sudden *piano* on the downbeat of bar 12 (see Ex. 17). In no. 2 the dynamic level drops from *forte* to *piano* (see Ex. 18), and in no. 3 the *crescendo* builds to *fortissimo* then drops to *piano* in the following bar (see Ex. 19). Beethoven increases the unexpectedness of the dynamic drop in no. 2 by adding a silent bar between bars 60 and 62 marked *sforzando* and *piano*. Another characteristic of the composer's writing is the *sforzando* markings which occur seven times in the first movement of no.1 and numerous times in the same movement of nos. 2 and 3.

Ex. 17: Op. 12 no. 1 – (i) bars 9-13

Ex. 18: Op. 12 no. 2 – (i) bar 66-68

Ex. 19: Op. 12 no. 3 – (i) bars 22-23
The second movements of Op. 12 nos. 1-3

The second movement of the first sonata is a structurally simple theme and variations, while nos. 2 and 3 are in ternary form. An overview of no. 1 is given as Fig. 2, and an overview of nos. 2 and 3 is given as Fig. 3. In no. 1 the 32-bar rounded binary theme consists of two 16-bar sections in A major, each with eight bars of piano solo (see Exs. 20a and 20b) followed by the violin with the same melodic material accompanied by the piano. There are four variations and a coda, each featuring some particular motivic figuration, and like the same movement in the ‘Kreutzer’ sonata, Variation III is in the tonic minor key. Variations I and II reduce the two sections to eight repeated bars in which the piano and violin are fully integrated (see Exs. 21a and 21b). Variation III restores the length to 32 written-out bars but with the two instruments duetting throughout, as is also the case in Variation IV, but with the final four bars omitted and replaced by a 13-bar (unlabelled) coda.

Figure 2: Overview of the second movement of Op. 12 no. 1

SONATA	1 in D
Tempo Key Time signature Total bars	<i>Andante con moto</i> A major 2/4 137
FORM	Theme and variations
Theme	a : 16 bars A b : 16 bars E → A
Variation I	II : a : II : 8 bars A II : b : II : 8 bars E → A
Variation II	II : a : II : 8 bars A II : b : II : 8 bars E → A
Variation III	a : 16 bars a minor b : 16 bars A → a minor
Variation IV	a : 16 bars A b : 12 bars E coda : 13 bars A

Figure 3: Overview of the second movements of Op. 12 nos. 2 and 3

SONATA	2 in A	3 in E flat
Tempo Key Time signature Total bars	<i>Andante più tosto Allegretto</i> a minor 2/4 129	<i>Adagio con molta espressione</i> C major 3/4 71
FORM	Ternary	Ternary
A	32 bars	22 bars
	a : 16 bars a minor. b : 16 bars C → a minor.	a : 8 bars a' : 8 bars C → G. link : 2 bars G → C. a" : 4 bars C.
B	36 bars	16 bars
	a : 16 bars F → C b : 16 bars C → C codetta: 4 bars a minor	a : 8 bars C ⁷ → f minor → D flat b : 8 bars D flat → C
A	30 bars	21 bars
	a : 16 bars a minor. b : 14 bars C.	a : 8 bars C. b : 7 bars G. b' : 6 bars G.
coda	31 bars	12 bars
	a (A section): 21 bars e minor → a minor. b (B section): 10 bars a minor.	a : 6 bars G → G. b (B section) : 2 bars G → G. c (A section) : 4 bars C.

Ex. 20a: Op. 12 no. 1 – (ii) bars 1-8

Andante con moto

Andante con moto

p *sf*

8 *p*

Detailed description: This musical score is for the second system of bars 1-8 of the second movement of Op. 12 no. 1. It is written in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Andante con moto'. The piano part begins with a piano (*p*) dynamic and a sforzando (*sf*) dynamic. The vocal line enters at bar 8 with a piano (*p*) dynamic.

Ex. 20b: Op. 12 no. 1 – (ii) bars 17-19

14

cresc.

Detailed description: This musical score is for the second system of bars 17-19 of the second movement of Op. 12 no. 1. It is written in 2/4 time with a key signature of two sharps (F# and C#). The piano part features a crescendo (*cresc.*) marking. The vocal line is present but contains no notes in these bars.

Ex. 21a: Op. 12 no. 1 – (ii) Var. I, bars 33-36
Ex. 21b: Op. 12 no. 1 – (ii) Var. II, bars 49-51

In the second variation the violin plays semiquaver passages which contain the character of the theme. When performing this variation the violinist must make sure to shift positions cleanly without making a *glissando* (see Ex. 21b above). The third variation is stormy and dramatic, and therefore the staccato would most likely be played at the nut of the bow with a hard *spiccato* (see Ex. 22). The theme is syncopated in the fourth variation (see Ex. 23). When comparing the variations with the same movement in the ‘Kreutzer’ Sonata, the latter shows a great advance in style and technique, which will be discussed in Chapter 6. Despite this development, some of the same methods are used in both sonatas. For example,

the first variation of both Op. 12 no. 1 and the 'Kreutzer' employs the same method when writing for the violin (see Exs. 21a above and 24). Further similarities are found when comparing the first and second variations of Op. 12 no. 1 to the fourth in the 'Kreutzer' (see Exs. 21a and 25, 26 and 27).

Ex. 22: Op. 12 no. 1 – (ii) Var. III, bar 74

Ex. 23: Op. 12 no. 1 – (ii) Var. IV, bar 97-104

Ex. 24: 'Kreutzer' Sonata – (ii) Var. I, bars 1-3

Var. I

The score for Ex. 24 consists of three systems of music. The first system shows the right-hand melody with a triplet of eighth notes and the instruction "sempre piano". The second system features trills in the right hand and sixteenth-note patterns in the left hand, with dynamics *p* (3), *sf*, and *sf*. The third system continues the sixteenth-note accompaniment and includes the instruction *cresc.*

Ex. 25: 'Kreutzer' Sonata – (ii) Var. IV, bars 20-24

The score for Ex. 25 is divided into two systems. The first system, starting at bar 21, shows the right-hand melody with triplets and sixths, and the left hand with sixteenth-note patterns. The second system, starting at bar 23, features a dynamic of *sf* and continues the sixteenth-note accompaniment.

Ex. 26: Op. 12 no. 1 – (ii) Var. II, bars 57-64

The musical score is presented in three systems, each with a treble and bass clef staff. The key signature is G major (two sharps) and the time signature is 3/4. The first system shows the beginning of the piece. The second system, starting at bar 59, includes dynamic markings: *cresc.*, *sf*, and *p*. The third system, starting at bar 62, continues the piece with various rhythmic patterns and dynamics.

Ex. 27: 'Kreutzer' Sonata – (ii) Var. IV, bars 9-16

The musical score consists of three systems, each with three staves. The first system (bars 9-11) shows the violin playing a melodic line with a sixteenth-note run, while the piano and bass provide accompaniment. The second system (bars 12-13) features a trill in the violin and a sixteenth-note run in the piano. The third system (bars 14-16) includes a crescendo in the violin and a piano solo in the piano part marked 'p dolce'.

The 32-bar first section of no. 2 follows the same course as the theme in no. 1 and consists of two 16-bar sections, each with eight bars of piano solo followed by the violin playing the same melodic material an octave higher accompanied by the piano. The 36-bar middle section in F is structured in a similar manner, with two 16-bar sections followed by a

4-bar codetta. The instruments continue the dialogue in this section commencing with the violin. The tension grows when the conversation is reduced from one-bar intervals in the first 16 bars to one-beat intervals in the second 16 bars, (see Exs. 28a and 28b). The last section is a varied reprise of the first section in which the two instruments are more integrated in dialogue fashion (see Ex. 29). The reprise is cut short by two bars and is followed by a lengthy 31-bar (unlabelled) coda, which is modified and extended as the violin accompanies the piano based on various motifs taken from both the A and B sections.

Ex. 28a: Op. 12 no. 2 – (ii) bars 33-35

Musical score for Ex. 28a, Op. 12 no. 2 – (ii) bars 33-35. The score is in three staves. The top staff is a violin line with a melodic line starting with a sixteenth-note pattern. The middle staff is a piano line with a similar melodic line. The bottom staff is a piano accompaniment with chords. The tempo and dynamics are marked 'p dolce'.

Ex. 28b: Op. 12 no. 2 – bars 49-52

Musical score for Ex. 28b, Op. 12 no. 2 – bars 49-52. The score is in three staves. The top staff is a violin line with a melodic line starting with a sixteenth-note pattern. The middle staff is a piano line with a similar melodic line. The bottom staff is a piano accompaniment with chords. The tempo and dynamics are marked 'p dolce'.

Ex. 29: Op. 12 no. 2 – bars 71-79

The slow movement of the sonata in E flat is one of Beethoven's finest examples of slow movements:

“It is one of his grand, long-breathed slow movements, in which the composer still remains unrivalled. Sublimity of feeling and a noble simplicity reign here supreme”^{xlviii}

In contrast with no. 2, the first section of no. 3 consists of 22 bars, with eight bars of piano solo accompanied by the violin playing with the same rhythms as the left hand of the piano (see Ex. 30) followed by eight bars of violin solo with the same melodic material for the first five bars but introducing new material at bar 14 (see Ex. 31). After a two-bar link the piano concludes the A section with four bars of material based on the opening eight bars ending in the tonic (see Ex. 31). The reprise of this section is modified and extended after the 16-bar middle section which has some surprise modulations to f minor (subdominant minor), D flat major and finally back to C. The violin is the most important instrument in this section as it is the main exponent of the theme (see Ex. 32), and the *Adagio* marking tests the violinist's capability to sustain the phrases. At the beginning of the reprise at bar 39 the violin plays the same accompanying figuration as the piano played throughout the middle section (see Ex. 33). The 12-bar (unlabelled) coda contains references to the end of the A section and the B section.

Ex. 30: Op. 12 no. 3 – bars 1-4

Adagio con molta espressione

p

Adagio con molta espressione

p

Ex. 31: Op. 12 no. 3 – bars 14-22

sf *cresc.* *sf* *p* *p cresc.*

sf *sf* *cresc.*

Ex. 32: Op. 12 no. 3 – bars 23-25

22

24

perdendosi.

perdendosi.

Ex. 33: Op. 12 no. 3 – bars 38-40

38

pp

pp

p.

2

The finales of Op. 12 nos. 1-3

The finales of all three sonatas are labelled ‘Rondo’, but nos. 1 and 3 are actually in sonata-rondo form (ABA'CA''B'Coda, see Chapter 3) and are full of dance-like rhythms (see Exs. 34a and 34b). An overview is given as Fig. 4. Both 16-bar refrains commence with eight bars of piano solo repeated by the violin (an octave higher in no. 3) and accompanied by the piano (see Exs. 34a and 34b). Sonata no. 2 is in ‘pure’ rondo form (ABACAB'Coda) and, as with the first movement of the same sonata, it takes an almost conservative step from no. 1. The 32-bar refrain consists of two 16-bar sections and commences with eight bars of piano solo (see Ex. 35) followed by the main theme played a fourth higher by the violin accompanied by the piano. These 16 bars are repeated an octave higher with the violin accompanying for the first eight bars. The subsequent reprises of the refrain are unvaried in no. 2 but are more imaginatively treated in nos. 1 and 3. The second refrain of no. 1 and the third refrain of no. 3 are similar in that they are both only eight bars long and are for piano solo. The second refrain of no. 3 and the third refrain of no. 1 are likewise similar in that they reverse the order of the instruments, the violin taking the lead.

Ex. 34a: Op. 12 no. 1 – (iii) bars 1-5

Rondo
Allegro

Allegro

(p) sf sf

Ex. 34b: Op. 12 no. 3 – (iii) bars 1-8

Rondo
Allegro molto

Allegro molto

p *sf* *sf*

Figure 4: Overview of the third movements of Op. 12 nos. 1-3

SONATA	1 in D	2 in A	3 in E flat
Tempo	<i>Allegro</i>	<i>Allegro piacevole</i>	<i>Allegro molto</i>
Time signature	6/8	3/4	2/4
Total bars	230	350	278
FORM	Sonata-rondo ABA'CA''B'Coda	Rondo ABACAB'Coda	Sonata-rondo ABA'CA''B'Coda
Refrain	16 bars D	32 bars A	16 bars E flat
First Episode	35 bars A → d minor → D	50 bars E → G → e minor → E → A	62 bars E flat → B flat
Refrain	8 bars	32 bars	16 bars
Second Episode	59 bars d minor. Change of key signature to F.	114 bars Change of key signature to D.	69 bars E flat minor → E flat
Refrain	16 bars	32 bars	8 bars
Third Episode	35 bars D	50 bars D → A	75 bars E flat → E flat
Coda	61 bars motifs from A, B, C	39 bars motifs from A, B	33 bars motifs from A, C

Ex. 35: Op. 12 no. 2 – (iii) bars 1-9

The musical score for Ex. 35 shows the first nine bars of the third movement of Op. 12 no. 2. It is written for piano in 3/4 time, key of A major, with the tempo marking 'Allegro piacevole'. The score begins with a piano introduction marked 'p dolce'. The right hand part features a melodic line with a slur over the first four bars, while the left hand provides harmonic support with chords and a bass line. The score concludes with a double bar line and repeat dots.

The first episodes of nos. 1 and 3 commence with a transition, that of no. 3 partially based on material from the refrain, leading to the second subject at bars 25 and 52 (see Ex. 36 and 37). In contrast, the first episode of no. 2 modulates to a number of keys centred around the dominant and consists of triplet motifs followed by an 8-bar theme at bar 53 (see Ex. 38). This theme cannot be a second subject as it commences in e minor and modulates to G major (in the reprise a minor to C major). The second episodes of nos. 1 and 2 both involve a change of key signature, to F and D respectively. Both nos. 1 and 3 begin with a reference to the refrain, the former in d minor (see Ex. 39). In no. 2 this episode is preceded by four bars of linking music taken from the end of the refrain. The third episode of no. 1 remains in the tonic, and both it and no. 2 have the same number of bars as their respective first episodes, giving both movements a degree of symmetry. The final episode of no. 3 begins with four bars of material from the refrain followed by the falling semiquaver motif from the first episode at bar 174. Each finale concludes with a coda that includes motifs from the preceding sections giving greater unity to each movement.

Ex. 36: Op. 12 no. 1 – (iii) bars 18-27

Musical score for Ex. 36: Op. 12 no. 1 – (iii) bars 18-27. The score is in G major and 3/4 time. It consists of two systems of staves. The first system (bars 18-22) shows a vocal line starting with a piano (*p*) dynamic and a piano accompaniment. The piano part features a prominent bass line with a *p* dynamic and a treble part with a *sf* dynamic. The second system (bars 23-27) continues the vocal line with dynamics *p* and *f*, and the piano accompaniment with dynamics *p* and *f*.

Ex. 37: Op. 12 no. 3 – (iii) bars 43-58

Musical score for Ex. 37: Op. 12 no. 3 – (iii) bars 43-58. The score is in B-flat major and 3/4 time. It consists of two systems of staves. The first system (bars 43-51) shows a vocal line with dynamics *ff*, *p*, *f*, and *sf*, and a piano accompaniment with dynamics *ff* and *p*. The piano part features a complex texture with many chords and moving lines. The second system (bars 52-58) continues the vocal line with a *sf* dynamic and the piano accompaniment with a *p* dynamic. The piano part features a complex texture with many chords and moving lines.

Ex. 38: Op. 12 no. 2 – (iii) bars 46-60

46

sf sf sf p pp

p sf sf sf (p) pp pp

54

Ex. 39: Op. 12 no. 1 – (iii) bars 60-62

sf

The forward momentum of the first movement of no. 1 returns in the third movement of the same sonata. Beethoven uses rhythmic suspensions and marks the off-beats with *sforzandi* to increase the feeling of unrest (see Ex. 34a above). There are few moments where the motion breaks, but one such place is in bars 47-51 as both parts are given rests (see Ex. 40). The third movement of no. 2 like this sonata overall contains few surprises. The third movement of no. 3 is the most energetic of Op.12 and again is filled with sudden drops in dynamics and *sforzandi* markings. The quaver passages marked *forte* or *sforzandi* in the violin part would probably be played with a *martelé* stroke, while the passages marked *piano* could be played with a soft *spiccato* stroke to heighten the contrast in dynamic level (see Ex. 41). When a *crescendo* is marked during a passage marked *piano* the bow stroke would gradually change from *spiccato* to *martelé*. The semiquaver passages in the violin part would probably be played with a bouncing bow stroke such as *sautillé* (see Ex. 42). In no. 2 Beethoven marks the third beat of the bar with *sforzando*, an unusual place to mark an accent (see Ex. 38 above).

Ex. 40: Sonata in D – (iii) bars 47-51

The musical score for Example 40, Sonata in D, movement iii, bars 47-51, is presented in two systems. The first system shows bars 47 and 48. The second system shows bars 49, 50, and 51. The violin part is in the upper staff, and the piano part is in the lower staff. The key signature is D major (two sharps), and the time signature is 3/4. The violin part starts with a forte (*sf*) dynamic in bar 47, followed by piano (*p*) dynamics with accents on the off-beats in bars 48, 49, and 50. The piano part starts with a forte (*sf*) dynamic in bar 47, followed by piano (*p*) dynamics with accents on the off-beats in bars 48, 49, and 50. The piano part has a rest in bar 49. The violin part has a rest in bar 49. The piano part has a rest in bar 50. The violin part has a rest in bar 50. The piano part has a rest in bar 50. The piano part has a rest in bar 51. The violin part has a rest in bar 51.

Ex. 41: Sonata in E flat – (iii) bars 104-112

Ex. 42: Sonata in E flat – (iii) bars 203-210

To summarise, although the technical capabilities and potential of violin have progressed, the piano is still the more dominant instrument in Beethoven's first three violin sonatas, especially no. 2. This is reflected in the fact that the piano commences every movement of each sonata with the theme followed by the violin four or eight bars later, with the exception of the first movement of Op.12 no.1 where the instruments begin in unison.

Chapter 5

Beethoven's violin sonatas, Opp. 23 and 24

The violin sonatas Opp. 23 (1800) and 24 (1800-01) were published jointly in October 1801 and were written for Count Moritz von Fries.^{xlix} The Sonata in a minor, Op. 23, marks a slight advance in dramatic style over its three predecessors, but it is the Sonata in F, Op. 24, which marks the greatest development in the violin writing, as it is the violin that introduces the principal theme, rather than the piano, as was the case in the previous four sonatas. The outer movements of Op. 23 represent an early advance, both in the relationship between the two instruments and in the musical style that reaches its highest point in the 'Kreutzer' Sonata. The Sonata in a minor has never enjoyed the same popularity as the one in F despite a playful *Andante scherzoso più Allegretto*, which combines the functions of a slow movement and scherzo in one. Beethoven still adhered to the three-movement plan in this work, but for the Sonata in F major, Op. 24, known as the 'Spring', a brief scherzo and trio was added, enlarging it to four movements. Beethoven was not responsible for its nickname, 'Spring', and in German-speaking countries nicknames have come into use for some of his other violin sonatas: the c minor Sonata, Op. 30 no. 2, is sometimes called the 'Cockcrow', whilst the G major, Op. 30 no. 3, is often called the 'Champagne' Sonata.

The first movements of Opp. 23 and 24

The first movements of Beethoven's Opp. 23 and 24 are in sonata form. An overview is given as Fig. 1. Op. 23 is again relatively well proportioned, consisting of 68 bars of exposition, 96 bars of development and 88 bars of recapitulation. Both the exposition and the development/recapitulation are repeated, unlike Op. 24 where only the exposition is repeated. In the opening bars, the piano is the leading instrument with the rhythmic first subject while

the violin plays a secondary role, although later in the movement the roles are occasionally reversed. The swift energy of the opening bars is reinforced by the accentuated instructions, *fortepiano* and *sforzando* (see Ex. 1). The energetic first subject is occasionally interrupted by rests, as in bars 12 and 14 (see Ex. 2), and a short 5-bar transition leads to the flowing second subject in bar 30 followed by a turbulent 23-bar codetta (see Ex. 3). The second-time bar leads directly into the development using the same first subject material with which the codetta ended (see Ex. 4).

Ex. 1: Op. 23 – (i) bars 1-6

Ex. 2: Op. 23 – (i) bar 12

Ex. 3: Op. 23 – (i) bars 54-60

54

p *cresc.* *ff* *sf*

p *cresc.* *ff* *sf* *sf*

Ex. 4: Op. 23 – (i) bars 68-77

68

1. *fp* *f*

2. *ff* *sf*

72

fp *fp* *ff*

Figure 1: Overview of the first movements of Opp. 23 and 24

SONATA	Op. 23 in a minor	Op. 24 in F
Tempo	<i>Presto</i>	<i>Allegro</i>
Total bars	252	247
Time Signature	6/8	4/4
EXPOSITION	68 bars	86 bars
First Subject	23 bars a minor	25 bars F → C
Transition	5 bars a minor → e minor	12 bars C → C
Second Subject	17 bars e minor	32 bars C
Codetta	23 bars e minor	17 bars C
DEVELOPMENT	96 bars	37 bars
Material used	First subject theme: 49 bars d minor. Codetta theme 16 bars: e minor. New theme: 28 bars a minor.	First subject: 3 bars A. Second subject: 8 bars B flat → C. New theme: 18 bars C → A. First subject: 8 bars A → F.
RECAPITULATION	88 bars	124 bars
First Subject	12 bars a minor	26 bars F → f minor → C
Transition	6 bars G	12 bars C → F
Second Subject	41 bars G → a minor	48 bars F → f minor → F
Coda	29 bars a minor	38 bars F

The Op. 24 sonata is proportionally the reverse of Op. 23: the exposition consists of 86 bars, the recapitulation 124 bars, while the development has only 37 bars, whereas in Op. 23 this is the longest section consisting of 96 bars. Musically it is again dominated by dialogue and imitation between the violin and piano. The exposition commences with the first subject on the violin accompanied by the piano (see Ex. 5), and this is repeated by the piano accompanied by the violin after 10 bars. This theme continues until bar 25, where there is a slight break, followed by a *fortissimo* attack into a more rhythmic minor key transition passage. The brightness of the opening is restored in bar 37 with the introduction of the second subject which leads to imitative dialogue between the two instruments (see Ex. 6). The section comes to a close with semiquaver passages beginning in the violin and imitated separately by both hands of the piano.

Ex. 5: Op. 24 – (i) bars 1-5

The musical score for Ex. 5 shows the first five bars of the exposition. The tempo is marked 'Allegro' and the dynamics are 'p' (piano). The violin part (top staff) begins with a melodic line, and the piano part (bottom staves) provides accompaniment with a rhythmic pattern of eighth notes.

Ex. 6: Op. 24 – (i) bars 45-50

The musical score for Ex. 6 shows the last five bars of the section. The dynamics are marked 'sf' (fortissimo). The violin part (top staff) features a more rhythmic and intense passage with semiquaver passages, and the piano part (bottom staves) provides accompaniment with a rhythmic pattern of eighth notes.

The development of Op. 23 is based on phrases from the first subject (see Ex. 4), the codetta (see Ex. 7a) and a new theme in bar 136 played by the violin accompanied by a motif from the first subject played by the right hand of the piano (see Ex. 7b). The recapitulation (bar 164) commences with 12 bars of the first subject followed by a 6-bar transition to the second subject in bar 182, followed by the original codetta music in bar 197. The second-time bar leads to a 29 bar coda, based on the new development theme and material from the first subject. The turbulence that is present throughout the movement is finally interrupted by the *ritardando* in bars 242-3, the repeated rests in the closing bars and the dynamic level which descends from *fortissimo* to *pianissimo* to conclude.

Ex. 7a: Op. 23 – (i) bars 120-125

Ex. 7b: Op. 23 – (i) bars 136-14

The development of Op. 24 commences with a 3-bar ‘lead-in’ containing the previous semiquavers followed by a sudden *fp* attack recalling material from the second subject at bar 90 (see Ex. 8). The violin and piano proceed in broad dialogue with the second subject theme, the two-bar quaver ascending figure on the violin followed by the partially syncopated descending one on the piano (as in Ex. 8) supported by the quaver accompanying figure from the second subject. This is the reverse of the instrumentation in the original second subject (see Exs. 6 and 8). New triplet figurations introduced in bar 98 are first played by the violin (see Ex. 9) and imitated by the piano in two-bar sequences until bar 116. This imitative dialogue is followed by constant semiquavers between the two instruments which must be performed seamlessly without any break in the musical line.

Ex. 8: Op. 24 – (i) bars 90-94
Ex. 9: Op. 24 – (i) bars 98-100

The recapitulation in Op. 24 (bar 124) commences with the original material decorated after four bars and played by the right hand of the piano followed by the violin (see Ex. 10). Only the coda (bar 210) is new, but it is still reminiscent of previous material (see Ex. 11). As with the development it begins with semiquavers and proceeds to chromatic and scale-like quavers. The dynamics range from *pianissimo* to *fortissimo*, and it is a challenge for both players to sustain the continuity of the musical line before the final chords. There is a slight break in bar 230 before the closing section of the coda that recalls both the opening of the movement and the triplet figurations from the development, a similar procedure to Op. 23.

The second movements of Opp. 23 and 24

The scherzo-like second movement of Op. 23 is in sonata form with a repeated exposition. An overview is given as Fig. 2. The movement is dominated by a series of imitations and sequences that either alternate between the right and left hand of the piano or one instrument and the other. The piano sets the tone of the movement with an 8-bar motif based on pairs of quavers interrupted by rests (see Ex. 12). The violin enters in bar 8 in octaves with the left hand of the piano in alternation with the piano's right hand (see Ex. 12), and this idea alternates between the instruments for the next 16 bars. The left hand of the piano commences the transition (bar 33) with a 4-bar fugal theme, which is answered by the violin and the right hand of the piano in turn (see Ex. 13). The lines of music proceed contrapuntally and lead to the second subject which includes more imitation (see Ex. 14), and is followed by a codetta. The development section (bar 88) is based around the first subject and transition themes, with one idea constantly succeeded by the other (see Ex. 15). The recapitulation (bar 12) is regular, although the second subject is decorated by trills and other ornaments. A 12-bar coda reprises the original codetta but in the tonic and without any great degree of finality, perhaps leaving the listener expecting more than the *pp* ending with which the movement concludes (see Ex. 16).

Figure 2: Overview of the second movement of Op. 23

SONATA	Op. 23
Tempo	<i>Andante scherzoso più Allegretto</i>
Key	A major
Time signature	2/4
Total bars	207
FORM	SONATA
Exposition	87 bars
First subject	32 bars A
Transition	18 bars A → E
Second subject	25 bars E
Codetta	12 bars E
Development	36 bars
Material used	First subject: 4 bars E. Transition theme: 20 bars E → c# minor. First subject: 12 bars E.
Recapitulation	72 bars
First subject	32 bars A
Transition	15 bars A
Second subject	25 bars A
Coda	12 bars A

Ex. 12: Op. 23 – (ii) bars 1-15

Andante scherzoso più Allegretto

Andante scherzoso più Allegretto

p

8

p

p

Ex. 13: Op. 23 – (ii) bars 33-43

33

p

tr

39

p

cresc.

tr

Ex. 14: Op. 23 – (ii) bars 51-59

Musical score for Ex. 14, Op. 23 – (ii) bars 51-59. The score is in G major and 3/4 time. It consists of three systems. The first system (bars 51-53) shows a piano introduction with a treble clef staff and a grand staff. The second system (bars 54-56) continues the piano introduction with a treble clef staff and a grand staff. The third system (bars 57-59) shows the piano introduction concluding with a treble clef staff and a grand staff. Dynamics include piano (*p*) and piano-piano (*pp*).

Ex. 15: Op. 23 – (ii) bars 88-96

Musical score for Ex. 15, Op. 23 – (ii) bars 88-96. The score is in G major and 3/4 time. It consists of three systems. The first system (bars 88-90) shows a piano introduction with a treble clef staff and a grand staff. The second system (bars 91-93) continues the piano introduction with a treble clef staff and a grand staff. The third system (bars 94-96) shows the piano introduction concluding with a treble clef staff and a grand staff. Dynamics include piano-piano (*pp*), piano (*p*), forte (*f*), and fortissimo (*sf*). Trills (*tr*) are indicated in the piano part.

Ex. 16: Op. 23 – (ii) bars 205-207

Musical score for Ex. 16, Op. 23 – (ii) bars 205-207. The score is in G major and 3/4 time. It consists of three systems. The first system (bars 205-206) shows a piano introduction with a treble clef staff and a grand staff. The second system (bar 207) shows the piano introduction concluding with a treble clef staff and a grand staff. Dynamics include piano-piano (*pp*).

The second movement of Op. 24 is a rondo (ABA'CA" coda). An overview is given as Fig. 3. An introductory bar of semiquaver accompaniment precedes the 17-bar refrain, with the right hand of the piano (see Ex. 17) followed by the same material on the violin at bar 10. The first episode bars (18-28) introduces new material, and the reprise of the refrain is reduced to an ornamented version of the theme on the piano (see Ex. 18). The violin, however does restate the opening of the refrain but in the tonic minor at the start of the second episode (bar 38), an imaginative step by Beethoven. After only two bars, however, the music becomes more motivic (dominated by the piano's semiquaver accompaniment) and proceeds over the bars that follow to D flat major, g flat minor, f sharp minor (enharmonic change), D major, d minor and finally back to the tonic two bars before the final refrain (bars 54-64). This is based on ornamented fragments of the main theme on the piano and violin in turn (see Ex. 19). The coda (bar 64) commences with a series of cadential measured *tremolos* on both instruments followed by an exchange of the ornamental turn motif from bar 2 (see Ex. 20), adding further unity to the music. The interaction between the violin and piano is similar to the same movement in Op. 23 and when shaping the musical role the instruments are relatively equal in both movements.

Ex. 17: Op. 24 – (ii) bars 1-4

The musical score for Ex. 17 shows the first four bars of the second movement of Op. 24. The tempo is 'Adagio molto espressivo'. The key signature is one flat (B-flat). The time signature is 3/4. The piano part (right hand) begins with a semiquaver accompaniment in the right hand, marked 'p'. The violin part (left hand) enters in bar 1 with a melodic line, also marked 'p'. In bar 4, the violin has a trill marked 'tr'.

Figure 3: Overview of the second movement of Op. 24

SONATA	Op. 24
Tempo	<i>Adagio molto espressivo</i>
Key	B flat
Time signature	3/4
Total bars	73
FORM	Rondo
Refrain	17 bars B flat
First Episode	11 bars B flat → F → B flat
Refrain	8 bars B flat
Second Episode	17 bars b flat minor → D flat → g flat minor → f# minor → D → d minor → B flat
Refrain	11 bars B flat → c minor → B flat
coda	9 bars E flat → B flat

Ex. 18: Op. 24 – (ii) bars 30-33

30

p

cresc.

cresc.

Ex. 19: Op. 24 – (ii) bars 54-58

Musical score for Ex. 19, Op. 24 – (ii) bars 54-58. The score is in 3/4 time with a key signature of two flats. It consists of two systems. The first system shows the beginning of the piece with dynamics *p* and *cresc.* in both the vocal line and the piano accompaniment. The second system continues the piece, ending with a piano *p* dynamic.

Ex. 20: Op. 24 – (ii) bars 67-73

Musical score for Ex. 20, Op. 24 – (ii) bars 67-73. The score is in 3/4 time with a key signature of two flats. It consists of two systems. The first system starts at bar 67 and includes dynamics *cresc.*, *p*, and *cresc.*. The second system starts at bar 70 and includes dynamics *p*, *decres.*, and *pp*, ending with a fermata.

The third movement of Op. 24

The brief *Allegro molto* Scherzo in F has been described as “a real gem, the charm and humour of which cover a multitude of musical subtleties.”¹ The A section (bars 1-16) lacks any formal repeat (Beethoven actually adds the instruction “*La prima parte senza ripetizione*” to ensure this as with the same movement in Op. 30 no. 2), but in effect the opening 8-bar theme on the piano is repeated by the violin an octave higher in a rhythmically witty dialogue (see Ex. 21). The second half consists of eight repeated bars, with bars 21-24 actually identical to bars 9-12, and with a 3-bar codetta following the repeat resulting in an overall symmetry (see Ex. 22). The Trio is also in F and consists of two 8-bar repeated sections of music, matching exactly the structure of the Scherzo (except for the codetta), a conservative feature far more typical of early Classical music. It commences with a rising quaver figuration in consecutive thirds (see Ex. 23), but the two instruments alternate with this in the second half. The Scherzo is then repeated as a *Da Capo*, unlike in the later Op. 30 no. 2.

Ex. 21: Op. 24 – (iii) bars 9-13

Ex. 22: Op. 24 – (iii) bars 17-27

Musical score for Ex. 22, Op. 24 – (iii) bars 17-27. The score is in 3/4 time and features a piano (*p*) dynamic with a crescendo (*cresc.*) leading to a *Fine* marking. The score is written for a single melodic line and a piano accompaniment.

Ex. 23: Op. 24 – (iii) bars 28-32

Musical score for Ex. 23, Op. 24 – (iii) bars 28-32. The score is in 3/4 time and features a Trio section starting at bar 28. The dynamics range from piano (*p*) to forte (*f*) with a crescendo (*cresc.*) in between. The score is written for a single melodic line and a piano accompaniment.

The finales of Opp. 23 and 24

The finales of Opp. 23 and 24 are both in rondo form, as in Op. 12 no. 2. An overview is given as Fig. 4. The first is structured ABACADA coda and the second ABA'CA''B'A''' coda. The 20-bar refrain in Op. 23 commences with eight bars of piano accompanied by the violin (see Ex. 24) followed by a repeat of the first five bars on the violin leading to a modified version of part of the rondo theme on the violin, a far more complex procedure than in Op. 12 no. 2. Each reprise of the refrain follows the same course, as also in Op. 12 no. 2, whereas in Op. 24 each reprise is the same length but varied. The 17-bar refrain here commences with eight bars of piano solo repeated by the violin an octave higher. In the second refrain the violin simply adds two *sforzando* semibreves marked to the piano's theme, while the first eight bars of the third refrain are played an octave higher by the piano accompanied by double and triple *pizzicato* stops on the violin (see Ex. 25). The fourth refrain is in effect variation, with the first eight bars in triplets on the piano accompanied by violin double stops followed by an essentially dotted-rhythm violin version accompanied by continuing triplets on the piano (see Ex. 26).

Ex. 24: Op. 23 – (iii) bars 1-12

The musical score for Ex. 24 is presented in two systems. The first system, labeled 'Allegro molto', shows the beginning of the piece. The piano part starts with a *p* dynamic and a *cresc.* marking, leading to a *sf* dynamic. The violin part is not yet visible. The second system, starting at bar 7, shows the piano part continuing with a *p* dynamic and a *pizz.* marking on the violin part. The piano part features a series of triplets in the right hand, while the violin part consists of double and triple *pizzicato* stops.

Figure 4: Overview of the finales of Opp. 23 and 24

SONATA	Op. 23 in a minor	Op. 24 in F
Tempo	<i>Allegro molto</i>	<i>Allegro ma non troppo</i>
Time signature	2/4	2/4
Total bars	242	243
Form	Sonata-rondo ABACADA' Coda	Sonata-rondo ABACA'B'A'' Coda
Refrain	20 bars a minor	17 bars F
First Episode	33 bars C → b minor → a minor → e minor → a minor	38 bars F → c minor → C → c minor → C
Refrain	20 bars	17 bars
Second Episode	20 bars Change of key signature to A	51 bars F → D
Refrain	20 bars	17 bars
Third Episode	91 bars Change of key signature to F	48 bars F → e flat minor → E flat → e flat minor → E flat
Refrain	20 bars	17 bars
Coda	101 bars Motifs from A, B, C, D	38 bars Motifs from A, B, C, D

Ex. 25: Op. 24 – (iv) bars 124-132

The musical score for Op. 24, bars 124-132, is presented in two systems. The first system (bars 124-132) features a piano (p) performance with a pizzicato (pizz.) instruction at the beginning and a crescendo (cresc.) instruction. The second system (bars 129-132) shows a piano (p) performance with an arco instruction and a triplet of eighth notes in the right hand.

Ex. 26: Op. 24 – (iv) bars 188-199

The musical score consists of three systems of music. The first system (bars 188-191) shows a violin line with a melodic phrase and a piano accompaniment with a rhythmic pattern. The second system (bars 192-195) features a violin line with a 'pizz.' (pizzicato) instruction and a piano accompaniment with 'cresc.' (crescendo) markings. The third system (bars 196-199) includes a violin line with an 'arco' (arco) instruction and a piano accompaniment with triplet markings.

The first episode of Op. 23 commences with a four-bar modulatory link to a new theme played in four bar sequences (see Ex. 27), and it closes with a five-bar quassi-*ad libitum Adagio*, with two bars and a half bars of violin solo repeated by the piano. The first episode of Op. 24 consists of two sections and two separate themes: the first section commences in F while the second begins in c minor alternating with major in the following 15 bars. The first section commences with a four-bar violin theme repeated an octave higher by the piano accompanied by the violin (see Ex. 28). This procedure is repeated in the following twelve bars in a triplet variation. The second section has a four-bar theme, commencing on the

violin but shared with the piano when the music goes into the major key (see Ex. 29) and this is also varied. The episode ends with triplet fragments on the piano that anticipate the fourth refrain.

Ex. 27: Op. 23 – (iii) bars 25-28

Ex. 28: Op. 24 – (iv) bars 18-23

Ex. 29: Op. 24 – (iv) bars 38-43

The musical score for Ex. 29 consists of two systems. The first system covers bars 38-43. It features a piano accompaniment with a violin-like melody. The dynamics are marked *p* (piano) and *fp* (fortissimo piano). The second system starts at bar 40 and continues to bar 43. It features a piano accompaniment with a violin-like melody. The dynamics are marked *sf* (sforzando) and *p* (piano). The key signature has one flat (B-flat).

The brief (it consists of the same number of bars as the refrain) second episode of Op. 23 has a change of key signature to A, as with Op. 12 nos. 1 and 2, and consists of direct imitation between the instruments at half-bar intervals (see Ex. 30). The second episode of Op. 24 contains both new material (triplets against syncopated minims) followed by a version of the refrain in D on the violin (see Ex. 31). The third episode of Op. 23 has another change of key signature (to F) and is by far the longest of the episodes (91 bars). A new chorale-like theme (essentially in semibreves – see Ex. 32) until bar 177 is followed by eight bars of dialogue in two-bar intervals before a 12-bar codetta where the right hand of the piano and the violin play in thirds. The third episode of Op. 24 is based on the material of the first one and is similar in length both to it and to the second unlike the three episodes in Op. 23. It is also similar to the first episode as it alternates between major (E flat) and minor (e flat) for a number of bars. Each finale ends with a coda containing references to previous material. Once again, that of Op. 24 is well-balanced in relation to its episodes, but that of Op. 23 in fact is

the longest section of the movement (101 bars). It commences with new material based around previously-heard rhythms (see Ex. 33), which preserves the stylistic unity of the movement. Motifs from all these episodes are then recalled, and the movement ends with references to the refrain.

Ex. 30: Op. 23 – (iii) bars 74-81

Ex. 31: Op. 24 – (iv) bars 112-119

Ex. 32: Op. 23 – (iii) bars 112-129

112

p

p

121

cresc.

tr

p

cresc.

p

Ex. 33: Op. 23 – (iii) bars 223-230

f

f

225

p

The violin's range of Op. 23 and 24 is the same as that of the first three sonatas, g-a^{'''}. One of Beethoven's traits when bowing the violin part is to slur quavers off the beat such as in the first movement of Op. 23 and the last movement of Op. 24 (see Ex. 34 and 29). Although open strings were normally avoided, an open e^{''} could be played in the last movement of Op. 23 for the notes marked *sforzando* (see Ex. 35).

Ex. 34: Op. 23 – (i) bar 14-15

Ex. 35: Op. 23 – (iii) bars 239-240

To summarise, although the outer movements of Op. 23 represent an early advance in the writing for violin, the piano is still the more dominant instrument. It is in Op. 24 that the further development of the abilities and potential of the violin are fully evident, in addition to the overall structure of this sonata being far more well-balanced than Op. 23.

Chapter 6

Beethoven's violin sonatas, Op. 30/1-3

Beethoven's three Op. 30 violin sonatas, composed in 1802 and published in Vienna in 1803, were dedicated to Czar Alexander I of Russia.^{li} The sonatas in A, c minor and G exhibit a great advance in musical style and in the writing for the violin over his earlier works, finally marking a parting of the ways with his predecessors. The violin range, however, is no different to that of the previous sonatas (g-a^{'''}), presumably reflecting the average ability of the non-professional performer for whom they were intended. The two major-key sonatas have three movements whilst the grand c minor sonata has four. In all three works the principal theme is shared between the violin and piano in each movement. The light-hearted and graceful Op. 30 no. 3 sonata could perhaps be seen stylistically less advanced than the fiery sonata in c minor, although with the G major sonata,

“We are in a realm of a kind of conflict-less perfection where the proportion on sunny gaiety of the first movement, the stately beauty of the *Tempo di Minuetto*, and the good-humoured bounce of the concluding Rondo combine to give us one of the most harmonious works of the set.”^{lii}

The highly dramatic c minor sonata (as with his ‘Pathétique’ piano sonata and Symphony no. 5 in the same key) is one of Beethoven's most popular sonatas, along with Opp. 24 and 47. It demonstrates his greatest advance in musical style as the four movements follow an almost symphonic plan:

“When we come to the seventh sonata we find ourselves on holy ground; there may be mutterings and thunderings, but they are the voice of the divine vengeance, or laying down of the law. The whole sonata is a masterpiece.”^{liii}

The tension and the consistency of pace in the outer movements, as in the ‘Kreutzer’ sonata, make this sonata a captivating piece full of passion and one of Beethoven's most impressive sonatas for violin and piano.

The first movements of Op. 30 nos. 1-3

The first movement of each of Beethoven's three Op. 30 violin sonatas is in sonata form. An overview is given as Fig. 1. The first and third sonatas are well proportioned with regard to their respective exposition and recapitulation, although the development of no. 3 is extremely brief in relation to this. In contrast, the 130-bar recapitulation of no. 2 is apparently totally disproportionate to its exposition of 74 bars, but this can be explained by the presence of a lengthy (70 bar) coda. As with no. 1, its development is relatively concise in relation to the total number of bars. The exposition is only repeated in sonatas 1 and 3.

Ex. 1: Op. 30 no. 1 – (i) bars 1-8

The musical score for the first movement of Op. 30 no. 1, bars 1-8, is presented in two systems. The top system shows the violin part, and the bottom system shows the piano accompaniment. The tempo is marked 'Allegro'. The key signature is two sharps (D major). The time signature is 3/4. The score includes dynamics such as *p*, *cresc. sf*, *decresc.*, and *fp*. The first system covers bars 1-4, and the second system covers bars 5-8. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

Ex. 2: Op. 30 no. 1 – (i) bars 35-37

The musical score for the first movement of Op. 30 no. 1, bars 35-37, is presented in two systems. The top system shows the violin part, and the bottom system shows the piano accompaniment. The tempo is marked 'Allegro'. The key signature is two sharps (D major). The time signature is 3/4. The score includes dynamics such as *p* and *sf*. The first system covers bars 35-36, and the second system covers bar 37. The violin part features trills (*tr*) and a crescendo leading to a fortissimo (*sf*) dynamic.

Figure 1: Overview of the first movements of Op. 30 nos. 1-3

SONATA	1 in A	2 in c minor	3 in G
Tempo	<i>Allegro</i>	<i>Allegro con brio</i>	<i>Allegro assai</i>
Total bars	249	254	202
Time signature	3/4	4/4	6/8
EXPOSITION	84 bars	74 bars	92 bars
First Subject	26 bars A	22 bars c minor	19 bars G
Transition	7 bars A → E	6 bars c minor → B flat ⁷	30 bars G → e minor → A → D → e minor → a minor → G → f# minor → e minor → D
Second Subject	25 bars E	23 bars E flat	31 bars d minor → D
Codetta	26 bars A	23 bars E flat	12 bars D → G → D
DEVELOPMENT	65 bars	50 bars	24 bars
Material used	First subject: 11 bars A → D. Second subject: 24 bars D. First subject: 11 bars # minor. Codetta material: 20 bars f# minor.	First subject: 20 bars B flat → g minor. Second subject: 18 bars A flat. First Subject: 12 bars g minor.	Codetta theme: 13 bars g# minor. First subject: 13 bars g# minor → b minor → a minor.
RECAPITULATION	100 bars	130 bars	86 bars
First Subject	26 bars A	28 bars c minor	22 bars G
Transition	11 bars A	8 bars c minor → G	15 bars D → e minor → G → d minor → C → b minor → a minor → G
Second Subject	25 bars A	24 bars C → c minor	31 bars g minor → G
Coda	38 bars A	70 bars c minor → C → c minor → f minor → c minor	14 bars D → G

As with all the violin sonatas to date, the first subject of sonata no. 1 immediately commences with the piano (see Ex. 1) and is partially repeated and then extended by the violin an octave higher. The piano is solo for most of the brief transition (bar 27) and it also introduces the lyrical second subject at bar 34, which is repeated by the violin after eight bars (see Ex. 2). This is followed by 12 bars of dialogue in 6-bar intervals between the instruments. The codetta (bar 59) contains references to the first subject (see Ex. 3). The development commences with the first subject motif (bars 1-2) followed by a modulatory passage to the second subject at bar 95. The first subject motif (bar 1 only, as in the codetta) returns at bar 119 followed by other material from the codetta at bar 132 (see Ex. 4). The regular recapitulation (bar 150) is followed by a 38-bar coda which includes references to the first subject. Overall this movement is well-proportioned in comparison with Op. 30 nos. 2 and 3.

Ex. 3: Op. 30 no. 1 – (i) bars 65-67

The image displays two systems of musical notation for Example 3, Op. 30 no. 1 – (i) bars 65-67. The first system covers bars 65, 66, and 67. The piano part (left hand) features a melodic line in the bass clef, starting with a piano (*p*) dynamic and transitioning to a forte (*f*) dynamic. The violin part (right hand) has a melodic line in the treble clef. The second system covers bars 68, 69, 70, and 71. The piano part begins with a decrescendo (*decresc.*) and a pianissimo (*pp*) dynamic. The violin part continues with a melodic line in the treble clef.

Ex. 4: Op. 30 no. 1 – (i) bars 126-136

The musical score for Ex. 4: Op. 30 no. 1 – (i) bars 126-136 is presented in two systems. The first system covers bars 126 to 130, and the second system covers bars 131 to 136. The key signature is G major (one sharp) and the time signature is 2/4. The score is written for piano and includes various musical notations such as slurs, accents, and dynamic markings. The first system shows a piano part with a melody in the right hand and accompaniment in the left hand. Dynamics include *p*, *cresc.*, and *f*. The second system continues the piano part, with dynamics including *p*, *(f)*, and *p*.

The first subject in sonata no. 2 is played in octaves by the piano and is once again only partially repeated by the violin an octave higher, in this case accompanied by the piano with continuous semiquavers (see Ex. 5). Following a brief transition (bar 23) featuring chords heard in dialogue, the violin commences the march-like second subject in E flat (see Ex. 6), and this is repeated by the left hand of the piano after eight bars. The instruments subsequently engage in dialogue with a rising scalic semiquaver figuration (see Ex. 7). A syncopated theme is introduced by the piano in the codetta repeated by the violin after ten bars (see Ex. 8) and followed by the chords from the transition.

Ex. 5: Op. 30 no. 2 – (i) bars 9-12

10

Ex. 6: Op. 30 no. 2 – (i) bars 28-31

28

p

sempre staccato

Ex. 7: Op. 30 no. 2 – (i) bars 46-47

46

p

cresc.

p

cresc.

sf

Ex. 8: Op. 30 no. 2 – (i) bars 52-55

The musical score for Ex. 8, Op. 30 no. 2 – (i) bars 52-55, is presented in a three-staff format. The top staff is for the violin, the middle for the right hand of the piano, and the bottom for the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score begins at bar 52. The violin part starts with a piano (*p*) dynamic and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The piano part starts with a piano (*p*) dynamic and features a more melodic line with some chromaticism. Both parts include a crescendo (*cresc.*) marking towards the end of the section. The overall texture is dense and dramatic.

The dramatic development section commences with material from the first subject on the piano answered by a new theme on the violin (see Ex. 9). The semiquaver motif from the same subject (as in bars 9 and 11 of Ex. 5) enters at bar 92 leading to the second subject at bar 95, in both cases heard at three octave levels between the instruments. Rhythms from first subject are introduced at bar 115 (see Ex. 10) followed by a regular recapitulation (bar 125) in which only the violin states the first subject theme and the second subject is in the tonic major key. Although the recapitulation is disproportionate to the other two sections, this is entirely due to the 70-bar coda. Following the reprise of the original codetta material, this makes reference to the violin's development theme, the first and the second subjects and the first one again.

Ex. 9: Op. 30 no. 2 – (i) bars 75-80

The musical score for Ex. 9 consists of two systems. The first system covers bars 75 to 77. The right hand has a melody starting on G4, moving up stepwise to B4, then down to G4, with a piano (*p*) dynamic. The left hand has a piano-piano (*pp*) accompaniment of repeated eighth notes. The second system covers bars 78 to 80. The right hand continues the melody, ending on G4, with a crescendo (*cresc.*) marking. The left hand continues the piano-piano accompaniment.

Ex. 10: Op. 30 no. 2 – (i) bars 115-117

The musical score for Ex. 10 consists of two systems. The first system covers bars 115 to 116. The right hand has a piano-piano (*pp*) melody starting on G4, moving up stepwise to B4, then down to G4. The left hand has a piano-piano (*pp*) accompaniment of repeated eighth notes. The second system covers bar 117. The right hand continues the piano-piano melody, ending on G4. The left hand continues the piano-piano accompaniment.

The opening bars of no. 3 reflect the momentum that is present throughout the movement. The first subject commences with a repeated 6-note semiquaver figuration followed by a rising staccato quaver arpeggio in octaves on the piano and the violin (see Ex. 11). This leads to a contrasting second theme that is much quieter and sedate and is introduced by the piano in bar 9 with an extended repeat on the violin that cadences into bar 18. A 2-bar modulatory ‘link’ leads to the transition in bar 20 commencing in D. The first eight bars of this are given to the violin with a rhythmically unified but motivic idea (see Ex. 12) that does

not return in the recapitulation. This modulates to e minor and then to A major, at which point a one-bar descending semiquaver dialogue between the violin and piano establishes this new key.

The music comes to a rest at the start of bar 34, immediately preceded by a reference to the motif of bar 1. The expected second subject does not materialise in the following bar, however. Instead the transition theme proper is now heard, a 4-bar essentially chordal idea ending with the bar 1 motif (see Ex. 13). The music modulates sequentially both here and in the 3-part polyphonic sequence that follows, ending on chord V⁷ of D major. The second subject in the unexpected key of d minor follows without a break (end of bar 49), the piano taking the lead with the stormy 4-bar theme, the violin accompanying with double-stopped notes (see Ex. 14). The instruments then engage in dialogue at one-bar intervals and the unsettled atmosphere resumes in the music that follows until it finally returns to D major just before the codetta that is somewhat reminiscent of the second subject theme. This highly unusual exposition is reflected in the recapitulation. The development is disproportionate in length and commences with codetta material followed by references to the first subject.

Ex. 11: Op. 30 no. 3 – (i) bars 1-4

The musical score for Ex. 11 shows the first four bars of the first movement of Op. 30 no. 3. The tempo is marked 'Allegro assai'. The key signature is one sharp (F#). The time signature is 6/8. The score is written for violin and piano. The piano part starts with a piano (*p*) dynamic and a rhythmic pattern of eighth notes. The violin part starts with a piano (*p*) dynamic and a melodic line. The score includes dynamics such as *p*, *cresc.*, and *f*, and a fermata over the final note of the first measure.

Ex. 12: Op. 30 no. 3 – (i) bars 20-28

Musical score for Ex. 12, Op. 30 no. 3 – (i) bars 20-28. The score is in G major and 3/4 time. It consists of three systems of staves. The first system shows bars 20-21. The second system shows bars 22-24. The third system shows bars 25-28. Dynamics include *sf* and *f*. A trill (*tr*) is marked in bar 28.

Ex. 13: Op. 30no. 3 – (i) bars 32-42

Musical score for Ex. 13, Op. 30no. 3 – (i) bars 32-42. The score is in G major and 3/4 time. It consists of two systems of staves. The first system shows bars 32-36. The second system shows bars 37-42. Dynamics include *f*, *ff*, *pp*, and *p cresc.*

Ex. 14: Op. 30 no. 3 – (i) bars 48-55
The second movements of Op. 30 nos. 1-3

The second movements of Op. 30 are formally varied: no. 1 is a rondo while nos. 2 and 3 are in ternary form. Overviews of all three are given as Fig. 2 (no. 1) and 3 (no's. 2 and 3). The rondo of no. 1 follows Haydn's preference in only having two episodes, and the movement is very well-proportioned overall. The 16-bar refrain of no. 1 commences with eight bars of violin accompanied by a dotted-rhythm figuration on the piano, and the theme then transfers to the piano (see Ex. 15). This is the only occasion that the violin commences either a slow movement or a movement in rondo form with the theme. The second refrain follows the same course, while the accompaniment in the final refrain is converted to triplet semiquavers and the theme is decorated when played by the piano (see Ex. 16). The first episode in b minor is only ten bars long and is based on a four-bar theme, although the piano continues with its previous dotted rhythms rather than adopting contrasting ones. The second episode

commences in d minor (bar 43) with contrasted material that progresses from long note values to triplet and sextuples (see Ex. 17). The movement concludes with a substantial 26-bar coda (bar 79) consisting of motifs from previous sections.

Figure 2: Overview of the second movement of Op. 30 no. 1

SONATA	no. 1 in A
Tempo	<i>Adagio molto espressivo</i>
Key	D
Time signature	2/4
Total bars	105
Form	Rondo ABACA'coda
Refrain	16 bars D
First Episode	10 bars b minor
Refrain	16 bars
Second Episode	21 bars d minor
Refrain	16 bars
Coda	26 bars Motifs from A, B, C

Ex. 15: Op. 30 no. 1 – (ii) bars 1-4

The musical score for the first four bars of the second movement of Op. 30 no. 1 is presented in three staves. The tempo is *Adagio molto espressivo*. The first staff (treble clef) shows the melody, starting with a piano (*p*) dynamic and a forte (*sf*) dynamic. The second staff (treble clef) shows the piano accompaniment, starting with a piano (*p*) dynamic and a forte (*sf*) dynamic. The third staff (bass clef) shows the bass line, starting with a forte (*sf*) dynamic. The key signature is one sharp (F#) and the time signature is 2/4.

Figure 3: Overview of the second movements of Op. 30 nos. 2 and 3

SONATA	2 in c minor	3 in G
Tempo	<i>Adagio cantabile</i>	<i>Tempo di Minuetto</i>
Key	A flat	E flat
Time signature	2/4	3/4
Total bars	114	196
FORM	Ternary	Ternary
A	32 bars	58 bars
	a : 16 bars A flat b : 16 bars A flat	a : 16 bars E flat b : 13 bars c minor → g minor a' : 8 bars E flat b' : 13 bars g minor a' : 8 bars E flat
B	20 bars	32 bars
	20 bars a flat minor → E flat	a : 16 bars E flat b : 16 bars B flat → flat
A'	32 bars	58 bars
	As before	As before
coda	30 bars	48 bars
	Motifs from A	Theme from B and Motifs from A

Ex. 16: Op. 30 no. 1 – (ii) bars 72-79

Musical score for Ex. 16, Op. 30 no. 1 – (ii) bars 72-79. The score is in G major and 3/4 time. It consists of two systems. The first system (bars 72-73) shows a piano (*p*) introduction with a triplet in the right hand and a triplet in the left hand, followed by a fortissimo (*sf*) section. The second system (bars 74-79) continues with fortissimo (*sf*) dynamics and includes a crescendo (*cresc.*) marking. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment with triplets and sixteenth notes.

Ex. 17: Op. 30 no. 1 – (ii) bars 39-50

Musical score for Ex. 17, Op. 30 no. 1 – (ii) bars 39-50. The score is in G major and 3/4 time. It consists of three systems. The first system (bars 39-43) starts with a piano (*p*) section, followed by a fortissimo piano (*sfp*) section with a trill (*tr*) in the right hand. The second system (bars 44-48) features a piano (*p*) section with a crescendo (*cresc.*) and fortissimo (*sf*) dynamics. The third system (bars 49-50) continues with fortissimo (*sf*) dynamics and includes a crescendo (*cresc.*) marking. The right hand has a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment with sixteenth notes and sixths (6).

Both sonatas 2 and 3 are also well-proportioned, with the reprise of the first section (A) being varied in both but consisting of exactly the same number of bars. Keywise, both movements are a third away from the overall tonic of the sonata, in the case of no. 2 the same key is adapted in the ‘Pathétique’ piano sonata and Symphony no. 5. The first section of the second movement in no. 2 in A flat consists of two 16-bar sections, each with eight bars of piano solo before the violin takes up the same melodic material. On the first occasion (bar 8), the violin is in octaves with the piano (see Ex. 18). The 20-bar middle section has a plaintive tone and commences in the tonic minor with the violin playing a sustained 8-bar melody to which the piano adds a semiquaver staccato accompaniment (see Ex. 19). The piano repeats the first four bars of the theme in b flat minor (bar 41) with the semiquaver accompaniment divided in a dialogue between the violin and piano’s left hand (see Ex. 20). The music then modulates and is extended by four bars followed by a chordal semiquaver passage to conclude the section.

Ex. 18: Op. 30 no. 2 – (ii) bars 8-14

The musical score for Ex. 18 is presented in two systems. The first system covers bars 8-14. The key signature is three flats (B-flat major/C minor). The first system features a piano solo in the right hand (p) and a semiquaver accompaniment in the left hand (cresc. p). The second system covers bars 10-14. The first system features a piano solo in the right hand (cresc. sf) and a semiquaver accompaniment in the left hand (p). The second system features a piano solo in the right hand (cresc.) and a semiquaver accompaniment in the left hand (cresc.).

Ex. 19: Op. 30 no. 2 – (ii) bars 32-36

The musical score for Ex. 19, Op. 30 no. 2 – (ii) bars 32-36, is presented in two systems. The first system covers bars 32-34, and the second system covers bars 34-36. The key signature is G minor (three flats) and the time signature is 3/4. The piano part features a rhythmic pattern of demisemiquavers and semiquavers. Dynamics include piano (*p*), crescendo (*cresc.*), and piano (*p*).

Ex. 20: Op. 30 no. 2 – (ii) bars 41-42

The musical score for Ex. 20, Op. 30 no. 2 – (ii) bars 41-42, is presented in two systems. The first system covers bars 41-42. The key signature is G minor (three flats) and the time signature is 3/4. The piano part features a rhythmic pattern of demisemiquavers and semiquavers. Dynamics include piano (*p*).

The reprise of the opening section (A') has a new accompaniment for the first part of the theme consisting of semiquaver arpeggios in the violin and demisemiquavers in the piano (see Exs. 21a - b), while the second part is also varied (see Ex. 22). The extended coda (bar 84) commences with triplets interrupted by *fortissimo* septuplets on the piano followed by a *pianissimo* reference to the opening theme in the unexpected key of F (see Ex. 23). This idea is repeated in varied fashion, and the movement ends with extended demisemiquavers on the piano followed by two sustained chords.

Ex. 21a: Op. 30 no. 2 – (ii) bars 53-56

Musical score for Ex. 21a, Op. 30 no. 2 – (ii) bars 53-56. The score is in G major and 4/4 time. It features a piano part with a melodic line in the right hand and a bass line in the left hand. Dynamics include *p*, *cresc.*, *sf*, and *p*.

Ex. 21b: Op. 30 no. 2 – (ii) bars 61-63

Musical score for Ex. 21b, Op. 30 no. 2 – (ii) bars 61-63. The score is in G major and 4/4 time. It features a piano part with a melodic line in the right hand and a bass line in the left hand. Dynamics include *cresc.* and *sf*.

Ex. 22: Op. 30 no. 2 – (ii) bars 69-71
Ex. 23: Op. 30 no. 2 – (ii) bars 84-90

The second movement of no. 3 corresponds to a fully written-out minuet and trio. The former consists of the usual **a** (here an almost *galant* style 8-bar theme on the piano – see Ex 24 - repeated by the violin) followed by the **b** section in the minor key (see Ex. 25) and a

single reprise of the main theme as for bars 1-8. The **b a** sections are then repeated in varied fashion, the violin taking the lead.

Ex. 24: Op. 30 no. 3 – (ii) bars 1-6

Tempo di Minuetto
ma molto moderato e grazioso

Tempo di Minuetto
ma molto moderato e grazioso

p *cresc.* *tr* *cresc.* *tr*

Ex. 25: Op. 30 no. 3 – (ii) bars 17-22

Tempo di Minuetto
ma molto moderato e grazioso

Tempo di Minuetto
ma molto moderato e grazioso

p *cresc.* *tr* *cresc.* *tr*

The 'trio' is in a simpler binary structure and consists of a written-out **a** section (an 8-bar theme on the violin – see Ex. 26 – repeated by the piano) followed by a **b** section of equal length. A 4-bar theme in the tonic minor on the violin (see Ex. 27) is repeated by the piano. The rhythm of bar 1 of the opening theme on the piano against triplets on the violin is

followed by a few concluding bars leading to the reprise of the ‘minuet’ music with some slight variation. The substantial coda (bar 149) commences with the first 13 bars of the ‘trio’ leading to a stepwise semiquaver dialogue between the two instruments followed by the first eight bars of the ‘minuet’ in which the theme is shared between the two instruments (see Ex. 28). The movement concludes with rhythmic references to that theme.

Ex. 26: Op. 30 no. 3 – (ii) bars 57-66

Ex. 27: Op. 30 no. 3 – (ii) bars 75-78

Ex. 28: Op. 30 no. 3 – (ii) bars 177-183

The musical score for Ex. 28 shows a piano accompaniment for bars 177-183. The right hand (treble clef) features a melodic line with trills (tr) and triplets (3). The left hand (bass clef) provides a rhythmic accompaniment. Dynamics include piano (p) and crescendo (cresc.).

The third movement Scherzo of Op. 30 no. 2

The *Allegro* Scherzo is in C major rather than the expected minor in line with the outer movements. It has two sections in rounded binary form (ABA'Coda), the first of these is very similar to the same movement of Op. 24 (see Chapter 5). In both cases, the opening A section lacks any formal repeat, but the opening eight bars of each (piano solo) are repeated by the violin, both modulating to the dominant by the end of the eight bars. The A section of Op. 20 no. 2 is then extended by two cadential bars (see Ex. 29). The repeated 30-bar second section commences with rhythmic references to the initial theme as the music modulates to F and d minor and introduces fanfare motifs in a minor at bar 27 (see Ex. 30). The modified reprise (A') consists of a single version of the theme an octave higher (the same occurs in the Trio) and is followed by a 6-bar coda. The entire second section is repeated. The *sf* markings in this movement play an important role as these at times, result in a hemiola effect (see Ex. 30). The Trio is also in C and consists of two repeated sections (ABA'). The 10-bar A section relates melodically to the Scherzo theme (see Ex. 31), the piano accompanying throughout. The *sf* hemiola effect is also encountered here (bars 55-56). The 26-bar second section starts with the opening of the main theme of the Trio in imitation between the left hand of the piano and violin. The reprise of the Scherzo is fully written out although the music is identical.

Ex. 29: Op. 30 no. 2 – (iii) bars 1-18

Scherzo
Allegro *La prima parte senza ripetizione*

Allegro

p *sf* *sf* *sf* *sf* *sf* *tr*

9 *sf* *sf* *sf* *sf* *sf* *tr* *f*

Ex. 30: Op. 30 no. 2 – (iii) bars 27-33

p *sf* *p* *sf* *sf* *sf* *sf* *sf* *sf* *decresc.*

p *sf* *sf* *sf* *sf* *sf*

Ex. 31: Op. 30 no. 2 – (iii) bars 49-53

49 Trio

p *sf*

p (3) (3) *sf*

The finales of Op. 30 nos. 1-3

The finale of Op. 30 no. 1 is a theme and set of variations, while the finales of nos. 2 and 3 are in sonata-rondo and rondo form respectively. An overview of no. 1 is given as Fig. 4 and an overview of nos. 2 and 3 is given as Fig. 5. In no. 1 the 32-bar theme consists of two 16-bar sections in (see Exs. 32a - b) each with eight bars of violin followed by the same melodic material on the piano accompanied by the violin (unlike the second movement in Op. 12 no.1 where the piano commences each 16-bar section: see Chapter 4). There are six variations and a coda, with Variation V in the tonic minor and Variation VI in 6/8 time and at a faster tempo. Variations I, II, III, and IV make use of internal repeats and first/second-time bars,^{liv} resulting in a number of asymmetrical sections (of 7 rather than 8 bars). Variation V is fully written-out, the **b** section including three paused bars, the last two of these marked *Adagio* and shifting from a minor to B flat major. These are followed by a 22-bar codetta that only returns to the tonic at the start of Variation VI. This is also fully written-out, and the movement concludes with a 54 bar (unlabelled) coda.

Ex. 32a: Op. 30 no. 1 – (iii) bars 1-8

The musical score for Ex. 32a shows the first eight bars of the finale of Op. 30 no. 1. The title is "Allegretto con Variazioni". The key signature is G major (one sharp) and the time signature is 3/4. The upper staff (Violin) begins with a melodic line starting on G4, marked *p dolce*. It includes a *cresc.* (crescendo) marking and ends with a *sf* (sforzando) dynamic. The lower staff (Piano) provides a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand, also marked *p dolce*. The piano part features a steady eighth-note pattern in the right hand and a series of chords in the left hand, including a prominent G major chord in the first bar.

Figure 4: Overview of the finale of Op. 30 no. 1

SONATA	1 in A
Tempo Key Time signature Total bars	<i>Allegretto con Variazioni</i> A major 2/4 237
Form	Theme and variations
Theme	a : 16 bars A b : 16 bars → E → A
Variation I	a: 1+8+8 bars A → E b: 8+7 bars E → A
Variation II	a: II : 8 bars :II A b: II : 8 bars :II → E → A
Variation III	a: 1+8+7 bars A → E b: 8+8 bars E → A
Variation IV	a: 1+8+7 bars A → b minor → A b: II : 8 bars :II → E → A
Variation V	a : 16 bars a minor → G b : 15+2 <i>Adagio</i> bars → E → a minor → e minor → a minor → B flat codetta : 22 bars B flat → g minor → d minor → V of a minor
Variation VI	Change of time signature to 6/8 Tempo: <i>Allegro, ma non tanto</i> a : 16 bar A b : 16 bars → E → A coda : 54 bars A → B minor → c# minor → A → b minor → c# minor → E flat → A

Figure 5: Overview of finales of Op. 30 nos. 2 and 3

SONATA	2 in c minor	3 in G
Tempo	<i>Allegro</i>	<i>Allegro vivace</i>
Key	c minor	G
Time signature	2/4	2/4
Total bars	328	221
Form	Sonata-rondo ABACA'B'A"codà	Rondo ABACADA'codà
Refrain	14 bars c minor → V → c minor	20 bars G
First Episode	78 bars c minor → E flat → E flat → V → c minor	16 bars G
Refrain	14 bars C → V → c minor	20 bars G
Second Episode	59 bars → C → c minor → V	15 bars e minor → G (V)
Refrain	7 bars c minor → V	20 bars G
Third Episode	84 bars → b minor → c minor → e minor	49 bars G → C → a minor → b minor → G → B → G (V)
Refrain	7+18 bars c minor → →V	20 bars G
Coda	47 bars → D flat → e flat minor → c minor Motifs from A	61 bars G → E flat → G Motifs from A

Ex. 32b: Op. 30 no. 1 – (iii) bars 17-24

The violin plays an insignificant role in Variation I (resting in six bars), the piano right hand having triplet fragments against crotchets in the left hand (see Ex. 33). Variation II reverses the roles, the violin with a quaver variation, occasionally in parallel movement with the piano (see Ex. 34). The violin and right hand of the piano engage in a contrapuntal, occasionally syncopated dialogue in Variation III against triplets in the piano left hand (see Ex. 35). The piano dominates Variation IV with largely chordal material, with the violin reduced to playing fanfare-like chords (see Ex. 36). Variation V commences contrapuntally, with the piano right hand taking up the previous left hand thematic material at bar 9, the left hand now playing what the violin had, with the violin now freely contrapuntal (see Ex. 37). The second section places the theme in the left and then the right hand of the piano, the violin now engaged with a crotchet-based accompanying figure. The codetta is based on a Lombardic rhythm introduced in the left hand of the piano in bar 23, commencing in B flat and gradually making its way back to chord V of a minor. The resolution is to the tonic major at the start of Variation VI. This is typical of a classical popular-style dance-like final variation. The theme is transformed in the right hand of the piano and is taken up by the violin in bar 9, the piano adding a semiquaver/quaver accompaniment (see Ex. 38). The second half of the theme reverts to the piano, but continuing with semiquavers, followed once again by the violin. The movement concludes with a lengthy coda based on motifs from the theme and includes an unusual enharmonic key shift from c# minor to E flat major (see Ex. 39).

Ex. 33: Op. 30 no. 1 – (iii) Var. I, bars 1-4

The image shows a musical score for Variation I, bars 1-4. The score is written for violin and piano. The key signature is C major (one sharp, F#). The time signature is 3/4. The violin part is on the top staff, and the piano part is on the bottom staff. The piano part is divided into two systems. The first system shows the piano right hand playing a triplet of eighth notes (G4, A4, B4) against a crotchet (quarter note) in the left hand (G3). The second system shows the piano right hand playing a triplet of eighth notes (C5, B4, A4) against a crotchet (quarter note) in the left hand (G3). The violin part is mostly resting, with a few notes in the final bar of the system.

Ex. 34: Op. 30 no. 1 – (iii) Var. II, bars 1-5

Var. II

p dolce

p

Ex. 35: Op. 30 no. 1 – (iii) Var. III, bars 1-3

Var. III

sf

sf

tr

sf

(3)

(3)

(3)

Ex. 36: Op. 30 no. 1 – (iii) Var. IV, bars 1-7

Var. IV

p

cresc.

ff

p

ffp

ffp

1.

p

1.

Ex. 37: Op. 30 no. 1 – (iii) Var. V, bars 1-13

Var. V

p *cresc.*

p *tr* *cresc.*

8 *p* *p* *p* *tr*

Ex. 38: Op. 30 no. 1 – (iii) Var. VI, bars 1-9

Var. VI
Allegro, ma non tanto

Allegro, ma non tanto

dolce *tr* *cresc.*

6 *tr* *tr* *dolce*

sf *sf* *sf*

Ex. 39: Op. 30 no. 1 – (iii) coda, bars 54-59

54

cresc. *decresc.* *pp*

cresc. *decresc.* *pp*

Although the finale of no. 2 is in sonata-rondo form and that of no. 3 is in rondo form (see Fig. 5), both movements include four refrains, three episodes and a coda. The refrain of no. 2 is unusual in that it consists of 14 bars rather than 16 (or more), with two balanced 7-bar phrases, the piano taking the lead (see Ex. 40). The second refrain is identical, but the two subsequent reprises reduce the refrain to the first seven bars and follow this with modulatory music based around the same theme: on the first occasion this coincides with the start of the third episode, but after the final refrain reprise the 18 bars that follow, act as a linking passage before the *Presto* coda.

Ex. 40: Op. 30 no. 2 – (iv) bars 1-7

The musical score for the finale of Op. 30 no. 2, bars 1-7, is presented in a three-staff format. The top staff is the treble clef, the middle is the right-hand piano staff, and the bottom is the left-hand piano staff. The tempo is marked 'Allegro' and the mood is 'Finale'. The score includes dynamic markings such as 'p', 'cresc.', and 'ff', and a triplet of eighth notes. The piano part starts with a melody in the right hand and a bass line in the left hand. The melody is marked 'p' and 'cresc.', and the bass line is marked 'p' and 'cresc.'. The score ends with a triplet of eighth notes marked 'p'.

The 20-bar refrain in no. 3 is in a miniature ternary form and commences with the 8-bar main theme that consists of two balanced 4-bar phrases, the violin joining in on the second of these (see Ex. 41). There is a tonic pedal throughout, and this is followed by a related 4-bar phrase with a dominant pedal, after which the main theme is reprised in a varied fashion, with the violin playing a more active role, on the second phrase unusually playing an octave below the piano (see Ex. 42). Overall this is more advanced than Beethoven's earlier refrain procedures. The subsequent two reprises of the refrain are unvaried, but the final one rescores and varies the texture of the first eight bars (see Ex. 43) but then unusually leaves the remaining 12 bars unaltered.

Ex. 41: Op. 30 no. 3 – (iii) bars 1-9

Allegro vivace

Allegro vivace

p

p leggiermente

5

Ex. 42: Op. 30 no. 3 – (iii) bars 12-21

p leggiermente

p

tr

tr

16

cresc.

f

p

ten.

cresc.

f

p

ten.

Ex. 43: Op. 30 no. 3 – (iii) bars 141-149

The image displays a musical score for the third movement of Beethoven's Op. 30 no. 3. It is divided into two systems. The first system covers bars 141-149 and includes a piano (*p*) dynamic marking. The second system begins at bar 145, marked with a '145' above the staff, and features trills (*tr*) and a fermata. The score is written for a single melodic line and a piano accompaniment.

The first episode of no. 2 commences with the transition theme followed by a modulatory treatment of material from the refrain (see Ex. 44): this procedure is reversed at the start of the third episode (recapitulation). The second subject theme in E flat is introduced by the violin in bar 39, and the episode continues with an exploration of this material followed by an 8-bar codetta theme at bar 73. The episode concludes with references to the first four notes of the theme. The third episode (recapitulation) reprises both the second subject and codetta themes in the tonic (minor) and ends in the same manner. The first two episodes of no. 3 are proportionally imbalanced in relation both to the third episode and to the coda, unlike in no. 2. An imbalance was earlier noted in relation to the first movement of both sonatas. The first episode consists of only 16 bars (briefer than the refrain), and it remains firmly rooted in the tonic, a highly unusual procedure for Beethoven by 1801-2. The 8-bar theme is shared between the two instruments (see Ex. 45) and is then varied. The 15-bar second episode is motivically related to the refrain and commences with eight bars in the relative minor, the piano answering the violin after four bars (see Ex. 46), followed by seven

bars of chord V of the tonic, another ‘primitive’ feature of this movement, and far from the expected developmental character of this central episode.

Ex. 44: Op. 30 no. 2 – (iv) bars 15-24

Musical score for Ex. 44: Op. 30 no. 2 – (iv) bars 15-24. The score is in 3/4 time and features a piano with a treble and bass clef. The right hand has a melodic line with various dynamics and articulations, while the left hand provides harmonic support with chords and octaves. Dynamics include *p*, *cresc.*, *sf*, and *decresc.* A trill is marked in the right hand, and a triplet is marked in the left hand.

Ex. 45: Op. 30 no. 3 – (iii) bars 20-25

Musical score for Ex. 45: Op. 30 no. 3 – (iii) bars 20-25. The score is in 3/4 time and features a piano with a treble and bass clef. The right hand has a melodic line with a tenuto mark and a trill at the end. The left hand has a rhythmic accompaniment with chords and octaves. Dynamics include *p* and *ten.*

Ex. 46: Op. 30 no. 3– (iii) bars 57-62

Musical score for Ex. 46: Op. 30 no. 3– (iii) bars 57-62. The score is in 3/4 time and features a piano with a treble and bass clef. The right hand has a melodic line with a trill and a tenuto mark. The left hand has a rhythmic accompaniment with chords and octaves. Dynamics include *sf* and *p*.

The second episode (development) of no. 2 commences at bar 106 with a rescored version of the 8-bar transition theme (in the tonic) followed by an imitative dialogue on a new 8-bar theme (see Ex. 47), mainly in C major with a rescored repeat. This is followed by the exploration of both the transition theme and the 4-note motif of the refrain, all in the tonic, yet another conservative feature. The third episode of no. 3 is, as previously stated, out of all proportion to the preceding two episodes (see Fig. 5), due to its being developmental. It initially explores the 8-note rising and descending semiquaver figuration that was first heard in the left hand of the piano at bars 8-9 (see Ex. 41). The violin has a pedal d" based on its bar 4 rhythm preceded by an appoggiatura c#. This music is treated sequentially and reaches C major, at which point Beethoven restates in varied fashion the refrain but omits bars 8-12 already referred to at the start of the episode. A series of rapid sequential modulations ($\rightarrow G \rightarrow f\# \rightarrow e \rightarrow d \rightarrow C \rightarrow b$) follows, based on rhythmically related material and involving some dialogue between the violin and piano left hand (see Ex. 48). The episode ends in a substantial codetta, a pedal f# (in b) giving way to one on B (in B major) and finally one on d (V of G), preparing the way for the final refrain.

Although hardly adventurous for this point in Beethoven's career, the role reversal of the second and third episodes in this sonata is unusual. Both nos. 2 and 3 have a lengthy coda. The former is effectively preceded by 18 bars of modulatory refrain material, which acts as a linking passage, the coda really only commencing with the *Presto* at bar 282. It is similarly based on refrain material, with the violin and piano right hand in octaves towards the end, the piano on top as it had been towards the end of the first refrain. The coda of no. 3 is essentially based on fragments of material from the refrain. Both instruments continue to be highly active with semiquavers. The music shifts to E flat following a pause, and the movement ends with an 18-bar tonic pedal in the piano before the final perfect cadence.

Ex. 47: Op. 30 no. 2– (iv) bars 113-127

Musical score for Ex. 47: Op. 30 no. 2– (iv) bars 113-127. The score is in G minor, 3/4 time, and consists of two systems. The first system (bars 113-120) features a violin part starting with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and ending with a sforzando (*sfp*) dynamic. The piano accompaniment starts with a sforzando (*sf*) dynamic, followed by a piano (*p*) dynamic, and then a crescendo (*cresc.*). The second system (bars 121-127) continues the violin part with a trill (*tr*) and a crescendo (*cresc.*), while the piano accompaniment also features a crescendo (*cresc.*).

Ex. 48: Op. 30 no. 3– (iii) bars 117-122

Musical score for Ex. 48: Op. 30 no. 3– (iii) bars 117-122. The score is in G major, 3/4 time, and consists of two systems. The first system (bars 117-122) features a violin part with a sforzando (*sf*) dynamic. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes.

To summarise, although the range of the violin is not expanded in the Op. 30 set, the technical capabilities and potential of the violin has advanced, however, these sonatas could still be played by the amateur violinist as most professional violinists would not find them technically demanding. It is difficult to distinguish which instrument is more dominant as both play an important role in each sonata unlike the Op. 12 set and Op. 23. Although the violin

commences only two movements (the second movement and the finale of no. 2) it plays a central role in each movement of the sonatas.

Chapter 7

Beethoven's violin sonatas, Opp. 47 and 96

Beethoven's Op. 47, composed in 1802-03, was published in Bonn in 1805, and it is the most compositionally mature of his ten sonatas, despite the fact that he wrote it soon after the completion of the Op. 30 set. It was originally dedicated to the violinist George Polgreen Bridgetower, who first performed the sonata with Beethoven at the piano in 1803, but Beethoven subsequently changed the dedication to Kreutzer, who never acknowledged the dedication or even played the work in public (see Chapter 1). When the work was first published it bore the title "Sonata for piano and violin obbligato, written in a very concertante style, quasi concerto-like."^{lv} This 'concerto' for two instruments which does not involve orchestral accompaniment is unique within the violin and piano repertoire. It is Beethoven's most demanding and best known sonata for violin and piano, and it expands the technical potential of the violin to a more professional level, but only in the first movement.

The last of Beethoven's ten sonatas for violin and piano, Op. 96, was composed in 1812 and published in Vienna in 1816. It is dedicated to Archduke Rudolph and was first performed in 1812 by the French violinist Pierre Rode with the archduke at the piano (see Chapter 1).^{lvi} Beethoven had already composed part of the sonata but a concert tour during 1812 that brought Rode to Vienna, gave him the incentive to complete it with his final return to the violin sonata genre after a gap of ten years. It represents a reversion in the level of writing for the violin rather than continuing in the direction that Op. 47 had taken. This is presumably due to the fact that, as with his first eight violin sonatas, Beethoven began to compose Op. 96 with amateur performers in mind, unlike Op. 47, that was specifically written for a professional solo violinist.

The first movement of Op. 47

The first movement of Beethoven's Op.47 is in sonata form and is the longest of the set (its nearest competitor is Op. 96 with 281 bars. An overview is given as Fig. 1. As the most advanced of Beethoven's violin sonatas compositionally speaking, it is perhaps not surprising that although this movement begins in A major, the main body of the movement is based around a minor. It commences with an 18-bar introduction and is well proportioned with, 175 bars of repeated exposition, 150 bars of development and 256 bars of recapitulation. The slow introduction begins with four bars of unaccompanied violin (the only sonata of the ten to follow this procedure), followed by the same material played as a piano solo (see Ex. 1). The instruments continue in dialogue for the next four bars. A rising and falling semitone motif is introduced in bar 13 (see Ex. 2): this plays an important role in this sonata as most of the themes are based on it. The introduction ends with an inconclusive cadence in d minor a device Beethoven uses to separate several sections (e.g. development and recapitulation) and different themes throughout the first movement, usually with an *Adagio* marking.

Ex. 1: Op. 47 – (i) bars 1-7

Rodolphe Kreutzer gewidmet Opus 47

Adagio sostenuto

Violine

Klavier

f > *p*

*f**p*

cresc.

Figure 1: Overview of the first movement of Op. 47

SONATA	Op. 47 in A
Tempo Total bars Time Signature	<i>Adagio sostenuto - Presto</i> 599 3/4-2/4
INTRODUCTION	18 bars A → d minor
EXPOSITION	175 bars
First Subject	42 bars Change of key signature to a minor Change of time signature to cut-common d minor → a minor → C → a minor
Transition	30 bars a minor → e minor → B
Second Subject	53 bars E → e minor → G → e minor
Codetta	50 bars e minor → a minor (link)
DEVELOPMENT	150 bars
Material used	Codetta theme: 76 bars (F) → g minor → E flat → f minor → b flat minor → E flat → A flat → D flat → Second theme (accompaniment) second subject: 30 bars f minor → c minor → g minor → d minor → a minor New material based on a rising semitone: 24 bars a minor → A ⁷ First subject: 20 bars g minor → d minor → F
RECAPITULATION	256 bars
First Subject	38 bars d minor → a minor → C → a minor
Transition	30 bars a minor → E
Second Subject	53 bars A → a minor → C → a minor
Coda	135 bars a minor → B flat → d minor → a minor → → a minor

Ex. 2: Op. 47 – (i) bars 13-18

The musical score consists of three systems. The first system (bars 13-14) shows a piano (p) dynamic. The second system (bars 15-16) continues the piano part with a piano (p) dynamic. The third system (bars 17-18) includes dynamic markings 'cresc.' and 'decresc. pp'.

The dramatic *Presto* exposition commences with the first subject (opening with the rising semitone motif) still in d minor but modulates to a minor in the third bar and then to C major by the pause (see Ex. 3). This technique had previously been used by Mozart in his violin sonata in G, K. 379 (see Exs. 4a and 4b). The piano takes up the main theme after the pause in bar 27. A secondary, motivic idea is introduced by the violin in bar 45 (see Ex. 5) the lower notes of which are later used in the accompaniment to the second theme of the second subject and subsequently in the development section. This idea is then treated in dialogue fashion with the piano until bar 61, where the transition begins. Here the piano has continuous arpeggiic quavers against *sf* isolated chords or single notes on the violin (and later quavers).

Ex. 3: Op. 47 – (i) bars 19-30

Musical score for Ex. 3, Op. 47, bars 19-30. The score is in 2/4 time and consists of a vocal line and a piano accompaniment. The tempo is marked *Presto*. The vocal line begins at bar 19 with the lyrics "ral - len - tan - do" and includes a *cresc.* marking. The piano accompaniment starts at bar 22 with a *cresc.* marking. Dynamics include *sf*, *sfp*, *p*, and *sf*. The tempo changes to *(a tempo)* at the end of the passage.

Ex. 4a: Mozart K. 379 – (i) bars 1-4

Musical score for Ex. 4a, Mozart K. 379, bars 1-4. The tempo is marked *Adagio*. The score is in 2/4 time and consists of a piano accompaniment. The piece was composed in Vienna in 1781. The score shows the piano accompaniment for the first four bars.

Ex. 4b: Mozart K. 379 – (i) bars 50-55

Musical score for Ex. 4b, Mozart K. 379, bars 50-55. The tempo is marked *Allegro*. The score is in 3/4 time and consists of a piano accompaniment. The piece starts at bar 50. The score shows the piano accompaniment for the first five bars. Dynamics include *f* and *p*.

The lyrical second subject also opens with a rising semitone and is introduced by the violin at bar 91 in E major (see Ex. 6) and is repeated in e minor, concluding with a 2-bar *Adagio* (see Ex. 7). A second theme in G major follows as with the first subject. The 12-bar codetta theme is introduced by the piano at bar 144, and features the rising semitone motif and this is repeated in an imitative dialogue (see Ex. 8: note the modulation from e minor to C) by the violin and the piano left hand at half-bar intervals. Both instruments return to a 2-bar quaver dialogue at bar 172, and at bar 182 the piano plays *sf* chords against the violin's quavers to conclude the exposition at bar 193.

Ex. 5: Op. 47 – (i) bars 45-48

Ex. 6 : Op. 47 – (i) bars 91-101

Ex. 7 : Op. 47 – (i) bars 115-121
Ex. 8 : Op. 47 – (i) bars 143-156

The development section commences on the quaver upbeat to bar 194 with the codetta theme (slightly developed) played by the piano and repeated by the violin after eight bars. The rising semitone and other motifs from this theme are initially played in dialogue between the right and left hands of the piano and subsequently developed by both instruments (by bars 226-254: see Ex. 9). The theme is restored to 12 bars at bar 258, and this is followed by the development of the second theme from the first subject in the piano's left hand at bars 270-299. New material based on the rising semitone is introduced in bar 300 followed by a 'false'

recapitulation in g minor (and modulating) of the first subject in bar 324 followed by a development of the rising semitone motif from the introduction at bar 336.

Ex. 9: Op. 47 – (i) bars 229-238

The image displays a musical score for two systems of music. The first system, labeled '229', features a violin part with a rising semitone motif and a piano accompaniment consisting of constant quavers. The second system, labeled '234', continues the piano accompaniment, with the rising semitone motif appearing in the bass line. The key signature is G minor, indicated by two flats.

The genuine recapitulation (bar 343) commences in d minor, as did the exposition. The music that follows sometimes differs from the original course of events, omitting the secondary, motivic idea of the first subject, for example, although the transition, second subject and codetta are unchanged. The coda continues on from the original codetta material, expanding its quaver figuration ending to bar 517, at which point the music has reached the remote key of B flat. The rising semitone motif in the piano (with constant quavers while the violin has sustained notes) dominates the following linking passage of music up to bar 533, by which time the key has reverted to the tonic (minor). The first subject is then introduced in octaves followed by the rising semitone figure. A new but derivative 6-bar sustained theme on the piano and then the violin leads to 16 bars of tonic chord harmony. Eight bars of *Adagio* then refer back to the paused bars of tonic – dominant harmony of the first subject, and the

movement concludes with 17 scalic bars in *Tempo I* in which the falling semitone features strongly (see Ex. 10).

Ex. 10: Op. 47 (i) bars 493-505

The image shows a musical score for the first movement of Beethoven's Sonata Op. 47 (i), specifically bars 493-505. The score is written for violin and piano. The first system (bars 493-505) features a violin part with a rapid sixteenth-note scale and a piano accompaniment with a steady eighth-note pattern. The second system (bars 499-505) shows the violin part with a descending scale and the piano accompaniment with chords and eighth notes. Dynamics include *ff* and *sf*.

Unlike the two movements that follow, the first movement of this sonata is the most technically challenging movement in any of Beethoven's ten sonatas. It would certainly be beyond the capability of most amateur violinists, and even for professionals it requires great concentration. There are many ways of bowing and fingering the technically difficult first four bars and one such solution is shown above (see Ex. 1). The first chord would probably be broken by playing the lowest two notes first rather than the low a on its own. The same split-chord technique would also be applied to the triple stop in bars 3 and 4, also with the lowest two notes played first and sustaining the upper of these along with the highest note in the chord. Open strings would normally be avoided, especially an open e", but this cannot be avoided when playing the chord in bar 27 if first position is used (see Ex. 11). There are many quaver passages that are technically difficult for the violin such as bars 176-193 and bars 211-

229, which can be bowed in a number of ways (see Exs. 12a - b and 13a - b). In general, the writing for violin, although idiomatic, is occasionally written in a low register which makes it difficult to produce the tone and dynamics required, and this can easily lead to the violin being overpowered by the piano (see Ex. 14). The overall range for the violin in this movement is an enormous $g - c'''$, and the highest note would be played on the E string with a fourth finger in 9th position (see Ex. 15).

Ex. 11: Op. 47 – (i) bar 27



Ex. 12a: Op. 47 – (i) bars 188-193



Ex. 12b: Op. 47 – (i) bars 188-193



The second movement of Op. 47

The second movement of Beethoven's Op. 47 is a structurally simple theme, four variations and a coda. An overview is given as Fig. 2. This movement is closely related to the matching one of Op. 12 no. 1: both have the same number of variations and adopt a similar procedure with regard to written-out repeats and basic key structure (with variation III in the tonic minor). It is really only in the writing for the violin that the 'Kreutzer' is the more advanced of the two movements. The theme and each variation is individually in rounded binary form (essentially **a b a'**), with a highly conservative 8-bar **a** section and an asymmetrical 11-bar **b** one. Only variations I - III make use of traditional repeats, however, with the theme and variation IV mirroring each other in being fully written out with additional variation. With the exception of variation III, which is in the tonic minor, the theme and other three variations follow an identical simple key structure, modulating to the dominant in the **b** section (disregarding passing modulations), a highly conservative feature in relation to the boldness of the first movement.

Ex. 16: Op. 47 – (ii) bars 1-16

The musical score for the second movement of Op. 47, bars 1-16, is presented in three systems. The first system (bars 1-8) is marked 'Andante con Variazioni' and features dynamics such as *p*, *sf*, and *cresc.*, along with a trill (*tr*) at the end. The second system (bars 9-16) includes the marking *cantabile* and *p*. The third system (bars 16-18) shows a piano (*p*) marking and a trill (*tr*). The score is in 2/4 time, key of B-flat major, and is written for piano.

Figure 2: Overview of the second movement of Op. 47

SONATA	Op. 47 in A
Tempo Key Time signature Total bars	<i>Andante con Variazioni</i> F major 2/4 335
FORM	Theme and variations
Theme	a a': 16 bars F b a" b' a''': 38 bars F → C → F
Variation I	: a : 8 bars F : b a' : 19 bars F → C → F
Variation II	: a : 8 bars F : b a' : 19 bars F → C → F
Variation III	: a : 8 bars f minor : b a' : 19 bars f minor → c minor → f minor
Variation IV	a a': 16 bars F b a" b' a''': 38 bars F → C → F → C → F
coda	46 bars F → g minor → F

The piano takes the lead in all but Variation II, where it retains the theme against the violin's more domineering figurations. The theme is essentially quaver-based with several syncopated bars (see Ex. 16). Variation I is triplet based, with the violin very much accompanimental, with its 4-note repeated motif (echoes of Beethoven's Fifth Symphony Op. 67), occasionally in dialogue with the piano (see Ex. 17). The right hand of the piano plays off the beat throughout Variation II, whilst the violin's demisemiquavers are the most challenging

part of this movement (see Ex. 18). This virtuoso violin variation can be played with various bowings but would mostly be performed by separating the third and fourth notes and by using a *sautillé* or *spiccato* stroke. The music is played on the upper strings and reaches 11th position for the f^{III} in the final bar (played with a fourth finger on the E string). The third variation in f minor commences with the piano playing an undulating semiquaver figure in three parts against a dominant pedal, the violin joining in after a bar (see Ex. 19). The violin part is more difficult than it might seem due to the long bow strokes required and the fact that the music requires many shifts from first to third position. The theme is more recognisable in the fourth than in the third variation, and here it commences with the piano and is highly decorated with trills, other ornaments and sextuplets (see Ex. 20), the violin coming to the fore only on the written-out varied repeats. The second section includes some imitative dialogue between the two instruments.

Ex. 17: Op. 47 – (ii) Var. I, bars 1-6

The musical score for Ex. 17, Op. 47 – (ii) Var. I, bars 1-6, is presented in two systems. The first system (bars 1-4) features a piano accompaniment in the right hand with a semiquaver figure in three parts, marked *sempre piano*. The left hand plays a dominant pedal. The violin part enters with trills (*tr*) and ornaments. The second system (bars 5-6) continues the piano part with a sextuplet and trills, marked *sf* and *cresc.*. The violin part continues with a similar figure, marked *sf*.

Ex. 18: Op. 47 – (ii) Var. II, bars 20-27

20

p

p

24

cresc. *sfz* *(cresc.)* *sfz*

p

Ex. 19: Op. 47 – (ii) Var. III, bars 1-7

Var. III
Minore

p *cresc.*

Minore

p *cresc.*

4

sfz *(p)* *fp espress.* *cresc.* *p*

sfz *p espress.* *cresc.* *p*

Red. *

Ex. 20: Op. 47 – (ii) Var. IV, bars 1-4

Var. IV
Maggiore

Maggiore
dolce

6

3

6

tr

tr

The music comes to a sudden halt for the start of the 46-bar coda. A free chordal passage in the piano (later joined by the violin) alternating with *Molto Adagio* improvisatory-sounding bars, includes a modulation to g minor, and this is followed by a free variation of the **a** section of the theme at bar 62. Most of what follows is either simply cadential or unrelated to the theme, with much interplay between the two instruments. A brief reference to the accompaniment of bars 6-7 (see Ex. 16) is heard before the movement draws to its close with the violin on a high *pp* *f*^{'''}.

The final movement of Op. 47

The final movement of Beethoven's Op. 47 (originally composed for Op. 30 no. 1) is in sonata form. An overview is given as Fig. 3. It opens with a sustained *fortissimo* 'holding chord' (on the piano) as if for a dance: the movement is in the style of a jig (see Ex. 21). All of the main thematic material in the movement is dominated by the crotchet - quaver rhythms of what follows, although the rhythm of six quavers is also of great significance overall. The first subject theme commences on the mediant, is essentially motivic in nature, and its 9-bar structure has a linear texture (violin and piano left hand in counterpoint with each other and then the roles reversed). It also includes several modulations, very much a forward looking feature of this sonata overall. The type of violin bowing required reflects that encountered in Beethoven's Seventh Symphony Op. 92, and probably starts with a down bow (see Ex. 21).

Ex. 21: Op. 47 – (iii) bars 1-15

The musical score for Ex. 21 consists of two systems of music. The first system shows the beginning of the piece, marked 'Presto'. The violin part starts with a sustained chord (p) and then moves to a melodic line with various bowing directions (v for down bow, n for up bow) and dynamics (p, sf). The piano accompaniment features a 'holding chord' (ff) in the right hand and a rhythmic pattern in the left hand. The second system continues the piece, with the violin part moving to a melodic line with various bowing directions (v for down bow, n for up bow) and dynamics (sf). The piano accompaniment continues with a rhythmic pattern in the left hand and a melodic line in the right hand. The score includes a 'Red.' mark with an asterisk and a '3 1 0' marking above the first measure of the second system.

Figure 3: Overview of the third movement of Op. 47

SONATA	Op. 47 in A
Tempo	<i>Presto</i>
Key	A
Total bars	539
Time Signature	6/8
FORM	SONATA
EXPOSITION	176
First Subject	27 bars A → b minor → → e minor → D →
Transition	34 bars A → B →
Second Subject	66 bars E → D → E → D → A → E
Codetta	52 bars E → A
DEVELOPMENT	113 bars
Material used	First subject: 9 bars → a minor Second subject: 106 C → d minor → e minor → F → a minor → A (V) → a minor (V) →
RECAPITULATION	250 bars
First Subject	27 bars f# minor → b minor → e minor → D →
Transition	22 bars A → E →
Second Subject	65 bars A → G → A → G → D → A
Coda	(136 bars) codetta material: 51 bars A → D As start of development: 12 bars d minor Freely derived material 22 bars (A) → V ⁷ First subject material: <i>Adagio – Tempo 1</i> 51 bars VI → b minor → → A

The transition follows without any break, and its chordal theme commences on the tonic and involves a piano - violin dialogue (see Ex. 22), with the roles once again reversed after the first statement of the 8-bar theme. The second subject theme also commences on the tonic, but its 8-bar theme, on the violin and is immediately restated down a tone, is far more lyrical in style and memorable than the earlier two themes (see Ex. 23). Here the piano accompaniment is extremely simple, with left-hand octave crotchets and right hand broken-chord quavers. As with the first subject and transition, the roles of the two instruments are reversed after the initial statement of the theme, and this is followed from bar 94 with a substantial rounding-off passage to precede the codetta. The codetta initially alternates passages of 2/4 with 6/8, the codetta theme itself deriving of necessity from the crotchet – quaver rhythms that has dominated the movement so far by introducing a chordal theme on both instruments (see Ex. 24). This is followed by a reversion to 6/8 with references to the transition theme, and the codetta unusually ends, not in the dominant but in the tonic.

Ex. 22: Op. 47 – (iii) bars 28-37

Ex. 23: Op. 47 – (iii) bars 62-73

Musical score for Ex. 23, Op. 47 – (iii) bars 62-73. The score is in G major and 3/4 time. It consists of two systems. The first system covers bars 62-66, and the second system covers bars 67-73. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. Dynamics include piano (*p*) and accents.

Ex. 24: Op. 47 – (iii) bars 124-145

Musical score for Ex. 24, Op. 47 – (iii) bars 124-145. The score is in G major and 3/4 time. It consists of two systems. The first system covers bars 124-133, and the second system covers bars 134-145. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. Dynamics include forte (*f*), piano (*p*), and ritardando.

The development section commences with the first subject but in a minor followed by the second subject in C major and restated up a tone and in d minor. Fragments of this theme are then explored before the movement takes a new direction at bars 214 to 228. This is followed by fragments of the opening of the first subject, and the development ends with a 4-note motif (three quavers followed a crotchet) that is rhythmically related to both variation 1 in the second movement and to Beethoven's own Fifth Symphony.

The recapitulation is varied and commences not in the tonic but in *f#* minor with changes of harmony, and the transition begins in the tonic with the original material but is subsequently slightly truncated. Only the second subject and codetta more or less follow their original course, and the real coda at bar 455 commences as for the start of the development section, another forward looking feature of this otherwise comparatively conservative movement. The material soon moves in a different direction, although there are frequent references both to the crotchet - quaver and to the six-quaver rhythms. The start of the first subject is recalled in an *Adagio – Tempo 1* alternation (see Ex. 25) and the movement ends with a final reference to the transition theme followed by a triumphant final A major flourish.

Ex. 25: Op. 47 – (iii) bars 489-502

The musical score is divided into three systems. The first system shows the beginning of the piece with the tempo marking "Adagio" above the vocal line and the piano accompaniment. The piano part starts with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a fortissimo (*sf*) dynamic. The second system begins at bar 490, where the tempo changes to "Tempo I". The piano accompaniment features a complex rhythmic pattern with dynamics of *p*, *cresc.*, *p*, *cresc.*, *sf*, and *p*. The third system starts at bar 496, alternating between "Adagio" and "Tempo I" markings. The piano accompaniment continues with dynamics of *cresc.*, *p*, *cresc.*, *p*, *cresc.*, *sf*, and *p*.

The first movement of Op. 96

The first movement of Beethoven's Op. 96 is in sonata form. An overview is given as Fig. 4.

It contains much dialogue between the violin and piano as with all of the sonatas, but it surpasses them in musical style:

“In the last sonata there exists an intimacy of dialogue we have not yet encountered, an understatement in conveying the message, a certain indecision in formulating answers - these are new aspects of the violin-piano Sonata that seem to be the goal of the master who always started afresh.”^{lvii}

It opens with the 6-bar first subject with alternate 2-bar phrases on violin and piano in a style perhaps more redolent of folk music, with its 3/4 metre,^{lviii} repetitive rhythms and the e" - d" - b' contour against a tonic harmony (see Ex. 26). The material is extended to bar 10, with an unusual early modulation to C in the process, and is followed by nine bars of continuous quaver movement based on bar 5 (violin). The transition follows without any discernable break at bar 20, being elided with the end of the first subject, the piano taking the lead with the 2-bar motivic theme in bars 21-22 and with much dialogue between the two instruments (see Ex. 27).

Triplet figurations lead directly to the second subject and persist for the remainder of the exposition. The 8-bar second subject theme on the piano at bar 41 features dotted rhythms and a passing modulation to e minor (see Ex. 28). At bar 59 there is a sudden tonal shift to B flat (a major third away from D), reverting to D in bar 62 but repeating the shift in bar 63, an advanced compositional feature of this movement (see Ex. 29). The codetta (bar 75) includes two themes, an initial open-ended 4-bar one on the violin that is not repeated and another (bar 85) with repetitive rhythms above an A pedal that is, and the music reverts to G in the first time bar (see Ex. 30).

Ex. 26: Op. 96 – (i) bars 1-6

Ex. 27 Op. 96 – (i) bars 19-30

Figure 4: Overview of the first movement of Op. 96

SONATA	Op. 96 in G
Tempo	<i>Allegro moderato</i>
Total bars	281
Time Signature	3/4
EXPOSITION	95 bars
First Subject	19 bars G → C → G
Transition	21 bars → G → A ⁷
Second Subject	34 bars D → B flat → A ⁷
Codetta	21 bars D → (G)
DEVELOPMENT	45 bars
Material used	Codetta material: 45 bars → F → B flat → a minor → d minor → e minor → G
RECAPITULATION	141 bars
First Subject	18 bars G → E flat
Transition	21 bars E flat → D ⁷
Second Subject	34 bars G → E flat → D ⁷
Coda	68 bars G → G

Ex. 28 Op. 96 – (i) bars 40-48

Musical score for Ex. 28 Op. 96 – (i) bars 40-48. The score is in G major and 3/4 time. It consists of two systems of staves. The first system (bars 40-44) features a piano (*p*) dynamic and includes a triplet in the right hand. The second system (bars 45-48) includes dynamics such as *cresc.*, *sfp*, and *ritard.*, along with triplet markings in the right hand.

Ex. 29 Op. 96 – (i) bars 58-66

Musical score for Ex. 29 Op. 96 – (i) bars 58-66. The score is in G major and 3/4 time. It consists of two systems of staves. The first system (bars 58-61) is marked *a tempo* and includes triplet markings in the right hand. The second system (bars 62-66) includes dynamics such as *cresc.*, *tr* (trills), and *cresc. -*, along with triplet markings in the right hand.

Ex. 30 Op. 96 – (i) bars 88-95

The musical score for Ex. 30 Op. 96 – (i) bars 88-95 is presented in three systems. The first system (bars 88-91) features a violin part starting with a piano (*p*) dynamic and a piano part with a crescendo (*cresc.*) marking. The second system (bars 90-93) shows the violin part with a piano (*p*) dynamic and a piano part with a decrescendo (*dim.*) marking. The third system (bars 94-95) shows the violin part with a pianissimo (*pp*) dynamic and a piano part with a pianissimo (*pp*) dynamic, followed by a first ending (1.) and a second ending (2.) with a crescendo (*cresc.*) marking.

The development commences with the same music as the end of the codetta followed by an exploration of the second codetta theme, including an augmentation of its rhythms and subsequent fragmentations, with much dialogue between the violin and piano. There are a number of sequences and pedal points, and from bar 117 onwards the music is dominated by triplets that contourwise are closely related to bar 79. The roles are reversed at the start of the recapitulation, the piano taking the lead, with the main difference in the first subject being a sudden shift to E flat in bar 149 instead of the original modulation to C. The transition mirrors the original one with minor changes, and the second subject shifts suddenly to E flat at bar 198, matching the earlier shift of bar 59. The coda (bar 214) follows the original course of the codetta and is then extended from bar 234, adopting the same procedure as in the finale of Op. 47 by restating music from the start of the development followed by first subject material.

The second movement of Op. 96

The second movement of Op. 96 “is one of the most profound, most heartfelt and most sublime, is among the most beautiful compositions in all music”.^{lix} An overview is given as Fig. 5. It is in ternary form, and a hymn-like 8-bar solo piano theme followed by six bars of secondary material with an initial point of imitation between violin and piano (see Ex. 31). The middle section immediately starts to modulate and includes new sustained material on the violin leading to (hemi)demisemiquaver figurations that provide the real point of contrast in this section (see Ex. 32). A 6-bar codetta with rapid stepwise figurations for the violin leads to the rescored reprise of the main theme followed by an extended reworking of the secondary material. The coda is loosely related to the main theme but is dominated by the violin rhythm that was first heard on beat 1 in bar 19 (see Ex. 32). Uniquely in Beethoven’s violin sonatas, the movement ends on an augmented 6th chord with the direction “Attacca lo Scherzo”, another stylistic advance.

Ex. 31: Op. 96 – (ii) bars 1-10

The image displays a musical score for the second movement of Op. 96, specifically bars 1 through 10. The score is written for piano and violin. The piano part (bars 1-6) is marked 'Adagio espressivo' and features a hymn-like melody in the right hand and a rhythmic accompaniment in the left hand. The violin part (bars 7-10) enters in bar 7 with a melodic line that imitates the piano's melody. The score includes dynamic markings such as 'p' and 'sotto voce', and a 'Ped.' marking at the end.

Figure 5: Overview of the second movement of Op. 96

SONATA	Op. 96 in G
Tempo	<i>Adagio espressivo</i>
Key	E flat
Total bars	67
Time Signature	2/4
FORM	Ternary
A	14 bars
	main theme : 8 bars E flat secondary material : 6 bars E flat
B	23 bars
	→ A flat → D flat → A flat →
A	16 bars
	main theme : 8 bars E flat secondary material : 8 bars E flat
coda	13 ½ bars E flat →

Ex. 32: Op. 96 – (ii) bars 21-25

The musical score for Ex. 32, Op. 96 – (ii) bars 21-25, is presented in two systems. The first system covers bars 21-25, and the second system covers bars 23-25. The music is in E-flat major (three flats) and 2/4 time. The right hand features a main theme with a crescendo leading to a piano (p) dynamic. The left hand features secondary material with a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

The third movement of Op. 96

Only three of Beethoven's violin sonatas include a Scherzo: Op. 24, Op. 30 no. 2 and the present work, which shares its *Allegro* marking with Op. 30 no. 2 (Op. 24 is marked *molto Allegro*). Unlike the previous two works, however, the scherzo of Op. 96 is in the tonic minor. It consists of two 16-bar sections in a a' b' b' binary form, with written-out and varied (in the accompaniment) repeats of the basic 8-bar material in each section, the piano taking the lead (see Ex. 33). The material of the **b** section is based on that of **a**, hence the lack of any reprise in rounded binary fashion. The first section modulates to the dominant at the end each time, and the second section commences in the same key and passes through the tonic and subdominant on both occasions, with no modulation to the major at any point.

Ex. 33: Op. 96 – (iii) bars 1-14

The image shows a musical score for the Scherzo of Op. 96, specifically bars 1-14. The score is in 3/4 time, B-flat major, and marked 'Allegro'. It features a violin part and a piano accompaniment. The piano part has a prominent bass line with repeated eighth notes. The violin part has a melodic line with slurs and accents. The score is divided into two systems, with the second system starting at bar 8.

The waltz-like Trio in E flat (a third lower than the tonic) with its emphasis on melody and lack of *sfp* markings as encountered in the Scherzo has two sections but is structurally far more complex than the Scherzo. It is in rounded binary form (a a' b a" a''' codetta), once-again with varied and written-out reprises of the main 8-bar **a** material. The violin takes the lead throughout (see Ex. 34). Apart from a passing modulation to the dominant at the end of the **a** and **a'** sections, the remainder of the Trio is firmly in the tonic. The **b** section at bar 49 is only four bars long (see Ex. 34), but the reprise of the first section is expanded to 12 bars on both occasions by the simple use of canon, the piano's right hand and left hand in turn responding to the violin after four bars. The asymmetrical 7-bar codetta takes the third bar of the main theme as its starting point, and the written-out exact reprise of the Scherzo (as in Op 30 no. 2) follows without any break. The movement ends with a 14-bar Coda in G major, commencing with an only slightly varied version (to avoid the original modulation) of the 8-bar Scherzo theme (as bars 1-8) followed by echoes of the violin's version of that theme (as bars 9-10). The writing for the violin is undemanding except for the reprise in the Trio, where it ascends to b flat"', although this is far from the f''' encountered in Op. 47.

Ex. 34: Op. 96 – (i) bars 33-54

Trio

(p) dolce

p dolce

36

45

cresc. - - -

cresc. - - -

The finale of Op. 96

The finale of Op. 96 is a folk-like unlabelled theme and set of six variations and a coda. An overview is given as Fig. 6. The 32-bar rounded binary theme consists of two sections each with eight bars (plus written out repeats), the piano taking the lead (see Ex. 35). The second section is based on the same melodic material, which consists of 2-bar phrases with the rhythm of bars 1-2 reiterated a number of times and featuring the interval of a fourth. There is a passing modulation to the dominant in the **a** section, but **b** is far more advanced, modulating between B and G, another use of a tertiary key relationship that has already been noted in earlier movements and sonatas. Each of the variations features a different rhythmic figuration.

Figure 6: Overview of the finale of Op. 96

SONATA	Op. 96
Tempo Key Time signature Total bars	<i>Poco Allegretto</i> G major 2/4 295
FORM	Theme and variations
theme	a a': 16 bars G b a" b' a''': 16 bars B → G → B → G
'variation' I	II : a : II : 8 bars G II : b a' : II : 8 bars → B → G
'variation' II	a : 16 bars G b a" b' a''': 16 bars → B → G → B → G
'variation' III	a a': 16 bars G b a" b' a''': 16 bars B → G → B → G
'variation' IV	a a': 16 bars G b a" b' a''': 16 bars B → G → B → G
'variation' V	<i>Adagio espressivo</i> 6/8 a : 8 bars G b : 11 bars → B → C → G → E flat <i>Tempo I</i> change of key signature to E flat 2/4 a' : 10 bars E flat →
'variation' VI	<i>Allegro</i> change of key signature to G a a' : 16 bars G b b' : 16 bars → B → G → B → G codetta: 12 bars G

‘coda’	<p>(79 bars) change of key signature to g minor fugal: 28 bars g minor → G</p> <p>a: 8 bars change of key signature to G G</p> <p>b: 8 bars → B → G codetta: 15 bars G</p> <p><i>poco adagio</i> b: 12 bars → B → G <i>Presto</i> 8 bars G</p>
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Ex. 35: Op. 96 – (iv) bars 1-13

The musical score for Ex. 35: Op. 96 – (iv) bars 1-13 is presented in two systems. The first system (bars 1-6) begins with the tempo marking 'Poco Allegretto' and the instruction 'dolce'. The right hand plays a melody with a 'cresc.' marking, while the left hand provides a rhythmic accompaniment. The second system (bars 7-13) continues the piece, with the right hand playing a more active melodic line and the left hand providing harmonic support. The score includes dynamic markings such as 'p' (piano) and 'cresc.' (crescendo).

Only variation I reduces the two sections to eight repeated bars. It focuses on a 4-note essentially homophonic, *legato* quaver figure with three to four lines of music (see Ex. 36). Number II is a more intense triplet variation decorated by mordents and a repeated chord accompaniment (see Ex. 37), followed by a syncopated variation for the violin and right hand of the piano accompanied by semiquavers in the left hand (see Ex. 38). Variation IV consists of two bars of *fortissimo* chords in dialogue alternating with a *piano* descending semiquaver passage (see Ex. 39). A major change occurs in variation V: the music slows to an *Adagio espressivo* tempo with a metre change to 6/8 and the structure is initially altered to eight followed by 11 bars, the latter accompanied by a number of different modulations. Following a return to *Tempo I* and 2/4 time but with a change of key signature to E flat, the following ten bars, although based on the music of **a**, are stylistically unrelated to what preceded them in this variation. The first two sections consist of a highly ornamented version of **a** and **b** but with a cadenza-like interpolation on the piano in bars 148 and 156 (see Ex. 40).

Ex. 36: Op. 96 – (iv) Var. I, bars 33-38

Ex. 37: Op. 96 – (iv) Var. II, bars 48-51

48 *f*
sempre f
f

Ex. 38: Op. 96 – (iv) Var. III, bars 80-86

sempre p
p dolce
sempre p

82
p dolce

Ex. 39: Op. 96 – (iv) Var. IV, bars 113-118

113
f
p dolce
f

Ex. 40: Op. 96 – (iv) Var. V, bars 145-148

Adagio espressivo

Adagio espressivo

tr

(3)

(3)

146

(3)

(6)

(6)

148

tr

pp cresc.

dim.

langsam

dolce

Variation VI reverts to the 32-bar structure but without any reprise of **a** material and with a much faster tempo (*Allegro*) than before, and it is succeeded by a 12-bar codetta-like section of music. It features constant semiquavers throughout, initially in the piano (right hand) and on the violin for the written-out varied repeat, and with an *sf* at the start of nearly every bar (see Ex. 41). The coda suddenly changes to the tonic minor and consists of three stylistically contrasted sections. The first of these is a 28-bar fugal treatment of the first eight notes of the theme in quavers followed by two bars with chromatic movement, the piano taking the lead (see Ex. 42). The second section reverts to G major and presents the theme in a version little changed from the original but with a new semiquaver triadic accompaniment, the piano with the theme in **a** and the violin in **b**. This is succeeded by a 15-bar scalic rounding-off or codetta and a slight gap before the final section of the coda. This presents the material of **b** in a *poco adagio* dialogue between the two instruments, and the movement concludes with a cadential 8-bar *Presto*.

Ex. 41: Op. 96 – (iv), bars 173-180

The image displays a musical score for Variation VI, Op. 96 – (iv), bars 173-180. The score is in G major and 3/4 time, marked 'Allegro'. It features a piano (right hand) and violin (left hand) part. The piano part consists of constant semiquaver accompaniment, while the violin part features a melodic line with frequent accents (*sf*). The score is divided into two systems. The first system shows bars 173-180, and the second system shows bars 176-180. The key signature changes to G minor for the final section of the coda.

Ex. 42: Op. 96 – (iv) coda, bars 217-229

The image shows a musical score for the coda of the fourth movement of Beethoven's Op. 96, bars 217-229. The score is in G major and 3/4 time. It features a violin part and a piano accompaniment. The piano part has a prominent bass line with a 'pp' (pianissimo) dynamic marking. The violin part has a 'pp' marking and a 'sempre pp' (sempre pianissimo) marking. The score is divided into two systems, with the second system starting at bar 222.

Although this movement features a considerable amount of dialogue, the writing for violin is less challenging than that of the two central movements, and Beethoven's final violin sonata movement may be considered disappointing in relation to the advances made in the 'Kreutzer'. This may explain why Op. 96 is relatively infrequently performed today.

Conclusion

Beethoven's early writing for the violin is chiefly accompanimental, with the piano clearly featuring as the main instrument a clear continuation of the Classical style in the 18th century. His first three completed sonatas, follow the traditional three-movement scheme but continue where Mozart left off, stressing the partnership of the two instruments, even though Op. 12 no. 2 is more a sonata in the *galant* style than its two companions. Although the technical capabilities and potential of the violin have advanced in this set the piano is still the dominant instrument. Op. 23 marks a slight advance, to date, but it is Op. 24 ('Spring'), that represents Beethoven's greatest development in violin writing not least due to the fact that the violin introduces the principal theme in the first movement. In its predecessors, the piano commences each movement of every sonata with the theme followed by a repeat of the opening theme on the violin four or eight bars later.

Beethoven's three Op. 30 sonatas mark a parting from the influence of previous composers and represent the breakthrough in his originality as a sonata composer. The four-movement symphonic plan of no. 2 demonstrates his greatest advance in musical style to date, as the outer movements captivate the dramatic tension and pace which reach their highest point in no. 3. Op. 47 is Beethoven's most demanding and popular sonata which extends the capabilities and technical abilities of the violin to a new level, having being composed for a professional violinist, the only one of his ten violin sonatas to fall into this category. It is the longest of the ten sonatas and the only one to commence with a slow introduction, and it places both musical and technical demands in each of the three movements, and especially in the first, on both performers. In contrast, the last sonata Op. 96 in G may be viewed as a regressive work in comparison with the highly dramatic 'Kreutzer' as it is very different in

musical style. Its playful character and intimate dialogue between the instruments surpass its predecessors, however, although it is a more Classical work than Op. 47 and does not look forward to the Romantic era in the way that the 'Kreutzer' undoubtedly does.

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ⁱ It is not known precisely when Beethoven began to play the violin. Franz Rovantini (1757-1781) was the son of a violinist in the Bonn court orchestra but is not thought to have become a professional violinist himself. Eitner (1900-04), viii, 339, states that he taught music but died at the age of 24. Franz Ries (1755-1846) was a child prodigy and violinist who had great success as a soloist and quartet player in Vienna. He taught Beethoven and remained very close to the family especially during the years after the death of Beethoven's mother (New Grove 2, xxi, 369).

ⁱⁱ Andreas Jakob Romberg (1767-1821) was a violinist and composer who joined the court orchestra in Bonn in 1790 when it was at its peak. In 1815 he took up the post of Hofkapellmeister in Gotha as a successor to Spohr. The cellist and composer Bernhard Heinrich Romberg (1767-1841) altered the curvature of the cello fingerboard, a modification that Spohr (see endnote 21) adopted for the violin. "By using all four fingers across all four strings, he brought speed, range, dexterity and accessibility to the upper registers of the cello's lower strings, and in his use of natural and artificial harmonics he anticipated Paganini's developments on the violin. He also explored techniques suitable to the Tourte bow (see Chapter 2) and expanded the use of legato slurring and contrasting dynamics and timbres" (New Grove 2, xxi, 603-604).

ⁱⁱⁱ Giovanni Viotti (1755-1824) was the founder of the 'modern' (nineteenth century) highly systematised French school of violin playing and teaching. He attempted a more serious approach to violin music where virtuosity was used less for decorative display. "Although Classical in form, Viotti's concertos foreshadow the approaching Romanticism in many ways. In several of them he attempts to loosen the three movement form by preparing the entrance of the finale by a transitional modulation or even a short connecting movement. This fusion provided the main inspiration for Beethoven's Violin Concerto." (Schwarz 1984,147).

^{iv} Wenzel Krumpholtz (1750-1817) was a violinist who was the first to recognize Beethoven's genius. Beethoven must have felt his death deeply, for on the following day he composed the 'Gesang der Mönche', Wo0 104 (from Schiller's *Wilhelm Tell*) in commemoration of Krumpholtz. His compositions, which include two works for solo violin (*Abendunterhaltung* and *Eine Viertelstunde für eine Violine*, the date of both of which is unknown), demonstrate his awareness of the new Parisian style of violin playing (New Grove 2, xiii, 935).

^v Ferdinand Ries (1784-1838) was the eldest son of Franz Ries and the most celebrated member of the family. He was taught the violin by his father and the cello by Bernhard Romberg from the age of five. Beethoven taught him the piano, and he made his début as his pupil in 1804. He collaborated with F.G. Wegeler in one of the most important early biographies of Beethoven, *Biographische Notizen über Ludwig van Beethoven* (Koblenz, 1838, R/ suppl. 1845) (New Grove 2, xxi, 369).

^{vi} Stowell (1994), 117, quoting from Ries, and Wegeler, *ibid.*, ed. Kalischer (Berlin 1906), 141.

^{vii} Ignaz Schuppanzigh (1776-1830) was an Austrian violinist and conductor and is recognized as the first musician to make his living and reputation primarily as a string quartet player. His quartet, which included the violinists Mayseder, Boehm and Holz (see below), was responsible for the première of many of Beethoven's quartets (New Grove 2, xxii, 818). Schuppanzigh's father was not a musician (Stowell, 1994, 117).

^{viii} Anton Wranitzky (1761-1820) was a Czech composer and a renowned violin virtuoso and teacher, who was also a founder of the Viennese violin school. He used his own pedagogical work, the *Violin Fondament*, in his teaching and had as pupils the outstanding violinists Ignaz Schuppanzigh and Joseph Mayseder (New Grove 2, xxvii, 575). The Austrian violinist and composer Mayseder (1789-1863) was regarded as an unsurpassable exponent of the Mozart, Haydn and early Beethoven quartets (*ibid.*, xvi, 182). Franz Clement (1780-1842) was an Austrian violinist and composer to whom Beethoven bore the highest testimony to his powers by writing the Violin Concerto especially for him (*ibid.*, vi, 35). Joseph Boehm (1795-1876) was a Hungarian violinist and teacher who is considered the founder of the Viennese violin school. During the 1820's he enjoyed great popularity as a soloist and quartet player, rivalling Mayseder and Schuppanzigh. He was selected by Beethoven to play in the second performance of the String Quartet Op. 127 in 1825 (*ibid.*, iii, 776).

^{ix} These violinists will be discussed later.

^x Stowell (1994), 118. Karl Holz (1798-1858) was an Austrian amateur violinist, conductor and government official. He played second violin in both Joseph Boehm's and Ignaz Schuppanzigh's quartets. He greatly influenced Beethoven and assisted him in the copying of his works and in overseeing the welfare of his nephew Karl, as well as in general correspondence and financial matters. (New Grove 2, xi, 663).

^{xi} Beethoven's other works involving a solo violin excluding the string trios and quartets include the Piano trio in E flat, Wo0 38 (1791?), a Concerto fragment, in C, Wo0 5 (1790-92), three piano trios in E flat, G, and c, Op.1

(1794-5), the Piano trio in B flat, Op. 11 (1797), two Romances for violin and orchestra, Op. 40 (1801-2) and Op.50 (c.1798), Six Ländler for two violins and bass, Wo0 15 (1802), the Piano trio in E flat, Op. 38 (1802-3), Serenade in D for flute or violin, Op. 41 (1803), Triple Concerto in C for piano, violin and cello, Op. 56 (1804-7), Concerto in D Op. 61 (1806), two piano trios in D and E flat, Op. 70 (1808), the 'Archduke' piano trio in B flat, Op. 97 (1812), Eleven Dances with two violins, Wo0 17 (1819), and a Duet in A for two violins, Wo0 34 (1822).

^{xii} New Grove 1, xix, 797. Antonio Salieri (1750-1825) was an Italian composer resident in Vienna. He studied the violin and keyboard with his brother Francesco and with a local organist. "It was Salieri's genial custom to offer free tuition to impecunious musicians, especially in the setting of Italian words to music, and it is usually stated Beethoven availed himself of this informal help soon after his arrival in Vienna. The only surviving evidence of any serious study with Salieri, however, dates from the years 1801-2." (New Grove 2, iii, 76).

^{xiii} Anton Stamitz (1717-1757) was a violinist, conductor and composer who became the Director of Instrumental Music at the Mannheim court in 1750. The orchestra became the model for what was to standard Classical orchestra.

^{xiv} The *Concert Spirituel*, was founded by A. Philidor in 1725 and gave the first public concerts in France.

^{xv} Schwarz (1984), 160.

^{xvi} *Ibid.*, 162.

^{xvii} Lambert Massart was the most successful violin teacher of his time and was a faculty member of the French Conservatoire for 47 years. Wieniawski and Fritz Kreisler were among his pupils (New Grove 2, xvi, 88).

^{xviii} Giovanni Giornovich (1747-1804) was an Italian violinist and composer who was the most popular of the violinists who preceded Viotti in Paris in the 1770s, and he continued to be widely admired for thirty years. Franz Clement was his pupil in Vienna (New Grove 2,).

^{xix} Schwarz (1984), 159.

^{xx} *ibid.*

^{xxi} Louis Spohr who stood for solid musicianship and opposed virtuosity, represented the German counter-current to the influence of Paganini. Although he was German trained he was greatly influenced by Rode and the French style of playing. Living in Vienna Spohr came to know Beethoven personally and conducted his symphonies on various occasions (New Grove 2, xxiv, 198).

^{xxii} François Habeneck was a trained violinist but rose to prominence as a conductor who conducted the first Paris performance of Beethoven's First Symphony in 1807, sightread the Second and attempted the *Eroica* in 1811. His youthful enthusiasm for Beethoven remained with him throughout, and he was the driving force behind the recognition of Beethoven in Paris (New Grove 2, x, 634).

^{xxiii} Archduke Rudolph (1788-1831), to whom Beethoven dedicated several of his greatest works, was the most devoted of Beethoven's patrons. As a boy he showed an aptitude for music, he chose Beethoven as his piano teacher when he was sixteen and later became the composer's only pupil in composition. The relationship, which lasted without interruption lasted until Beethoven's death, was characterized with respect on both sides (New Grove 2, iii, 85).

²⁴ Since the end of the 18th century Antonio Stradivari (1644/9-1737) has been universally regarded as the greatest of all violin makers; his instruments have never been surpassed.

²⁵ Throughout the 17th century violins underwent change which took place at different times across Europe. Instruments that have never been altered are scarce, therefore it is impossible to give any exact measurements of the violin before Stradivari. He increased the body of the violin from around 35.5 cm. to 36.4 cm. and made the upper and lower bouts narrower in proportion. A typical Stradivari measurement is 2.8 cm. at the top end of the violin and 3.2 cm. at the bottom.

²⁶ Boyden, 1990, Plate 26.

²⁷ The Mantegazza family were violin makers and restorers active in Milan from about 1760 to 1824. The best-known member of the family was Pietro Giovanni Mantegazza (c1730-1803). After Pietro's death the workshop passed over to his two sons, Francesco (1762-1824) and Carlo (1772-1814), who were more active as dealers and repairers than in making new instruments.

²⁸ Jacob Stainer (1617-1683), was an Austrian violin maker who traditionally learnt his craft in Cremona. He was apprentice to a German maker resident in Italy and based his style on an earlier German model, developing it to perfection.

²⁹ Nicolas Lupot (1758-1824) used Stradivari violins as his model, thus linking French and Italian craftsmanship.

³⁰ New Grove 1, xix, 777.

³¹ "To play well one must sing well".

³² It has been suggested that Nicolas Pierre Tourte (*d.* 1764) was a bowmaker whose shop was the training-ground for his sons, of whom François was the most important. Wilhelm Cramer (1745-99) was a virtuoso violinist who was born in Mannheim and lived in London from 1772. Just as the early 18th century bow is referred to as the Corelli-Tartini model, the bow in the middle of the century is sometimes called the Cramer

model. John Dodd (1752-1830) was a contemporary of Tourte who worked in London. His bows are well made, but his measurements are inconsistent.

³³ The Italians who played sonatas in the early 18th century generally used longer bows than the bows used for dance music.

³⁴ Fleming (1883), 230.

³⁵ Mozart (1756), 97.

³⁶ The natural bow stroke at the beginning of the 18th century was non-legato. As the hair was more yielding, a sharp attack at the beginning was impossible, therefore there is a momentary softness followed by a *crescendo* in each stroke. Older bows naturally produce spaces between the notes, and passages could therefore be cleanly articulated without the hair leaving the string.

³⁷ The thumb was placed under the hair in the French dance grip.

³⁸ *Sautillé* is played by bouncing the bow in the same place lightly and leaving the string a little; *light détaché* is the separation of each note by holding the bow lightly on the string, the elasticity of the stick gives a faint bounce; *pearly détaché* is again performed by the use of the elasticity of the stick, but it uses less bow than *light détaché*.

³⁹ New Grove 1, xix, 784.

⁴⁰ The earliest known use of *pizzicato* in violin music is found in Monteverdi's *Il Combattimento di Tancredi e Clorinda* of 1624 (Stowell, 1992, 132).

⁴¹ Mozart (1756), 70.

⁴² By 1800 players were lightly resting their chin tailpiece instead of holding the violin below the collar bone. The chin rest was invented by Spohr in 1820.

⁴³ Stowell (1994), 120.

⁴⁴ In the *galant* style, two movement sonatas generally consisted of two fast[ish] movements.

⁴⁵ Mozart (1756), 132.

⁴⁶ There are many passing and temporary modulations throughout each of the three movements, including a number within a subject area. These have not been included in Fig. 1 or discussed in the main text.

⁴⁷ Loft (1991), 10.

⁴⁸ Scherman and Biancolli (1972), 179.

⁴⁹ Count Moritz von Fries (1777-1819) was an important collector of art, a music-lover and patron. As well as the two violin Sonatas Op. 23 and 24, Beethoven dedicated the C major string Quintet, Op. 29, and the Seventh Symphony, Op. 92, to him. Opp. 23 and 24 were originally published under a single opus number but, for some unexplained reason, certainly not one of length (Op. 23 is no longer than any of the Op. 12 sonatas and Op. 24 is only slightly longer) they were subsequently assigned separate numbers.

⁵⁰ Scherman and Biancolli (1972), 181.

⁵¹ The dedication of these three sonatas to Czar Alexander I (1777-1825) initially went unacknowledged and without financial reward until 1815.

⁵² Rostal (1985), 119.

⁵³ Scherman and Biancolli (1972), 184.

⁵⁴ The nature of the repeats first/second-time endings and, in the case of Variations I, III and IV, a preliminary bar before the initial repeat, varies considerably: only straightforward repeats have been indicated as such in Fig. 4, whilst those with an introductory bar and for altered endings have been labelled "1+8+7 bars" or whatever.

⁵⁵ Loft (1991), 44. The violin and piano parts are also headed "Grande Sonata" (Schwarz (1984), 133).

⁵⁶ Archduke Rudolph (1788-1831) of Austria played an important role in Beethoven's life, and a considerable number of Beethoven's works are dedicated to him. Besides being a piano and composition pupil of Beethoven's from 1804 he was also a long-time patron and friend.

⁵⁷ Scherman and Biancolli (1972), 691.

⁵⁸ The only other sonata to commence with a movement in 3/4 time is Op. 30 no. 1.

⁵⁹ Schwarz (1984), 175.

