

Beethoven at the piano

The storm after the calmness

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2n Batxillerat A, 2014-2015

June-October 2014

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To Judit Subirana and my parents, Mònica and Pere, who have at all times supported and accompanied me during my adventure on Beethoven. My most sincere appreciations and hugs to you, especially regarding at your patience. Thank you for your being able to understand the importance of small details, and for cheering me up every now and then. You don't realize how much that counts. Thank you for having taught me to love music with such a passion.

Thanks to Josep Comelles, who opened the doors of an incredibly interesting knowledge to me. Your bibliographic help was essential at every time.

Thanks to Imma Ponsatí and Miquel Sunyer for having aided me to decide what was the right way to follow at the beginning of everything.

Thanks to Montserrat Juhera, mentor and tutor of this work, for having been interested on every single piece of writing I sent or showed, and for having guided me through the right path until the end of the journey.

- It's a hymn. - Yes.	- Down. - Yes, down. Pulled down.	Cello remains earthbound, but the other voices soar suspended.
Hymn of thanksgiving.	Half notes, F, E, D. Pulled constantly down.	
- Thanksgiving? - To God, for sparing me to finish my work.	And then, a voice, a single frail voice emerges, soaring above the sound. The striving continues.	- For an instant. - Yes. For an instant.
After the pianissimo, the canon resumes.		In which you can live forever.
First violin takes the theme.		Earth does not exist.
Viola, C to A. It's growing, gaining strength.	- Yes. - Moving below the surface.	Time is timeless.
Second violin, C to A.	- Crescendo? - Yes.	And the hands that lifted you caress your face,
- An octave higher. - Yes.	First violin longing, pleading to God.	mold them to the face of God.
Then the struggle. First violin, C, up an octave, and then up to G.	And then, God answers. The clouds open.	And you are at one.
And the cello...	Loving hands reach down. We're raised up into heaven.	You are at peace.
		You're finally free.

Last dialogue (Beethoven - Anna Holst) from the film *Copying Beethoven*, 2006, Dir.

Agnieszka Holland.

Es pflegt manchem seltsam und lächerlich aufzufallen, wenn die Musiker von den Gedanken in ihren Kompositionen reddten; und oft mag es auch so geschehen, dass man wahrnimmt, sie haben mehr Gedanken in ihrer Musik als über dieselbe. Wer aber Sinn für die wunderbaren Affiinitäten aller Künste und Wissenschaften hat, wird die Sache wenigstens nicht aus dem platen Gesichtspunkt der sogenannten Natürlichkeit betrachten, nach welcher die Musik nur die Sprache der Empfindung sein soll, und eine gewisse Tendenz aller reinen Instrumentalmusik zur Philosophie an sich nicht unmöglich finden. Muss die reine Instrumentalmusik sich nicht selbst einen Text erschaffen? Und wird das Thema in ihr nicht so entwickelt, bestätigt, variiert und kontrastiert wie der Gegenstand der Meditation in einer philosophischen Ideenreihe?

Friedrich Schlegel, (Fragment 444) Athenäum, 1798

[It generally strikes many people as strange and ridiculous if musicians talk about the thoughts in their compositions; and often it may even happen that we perceive that they have more thought *in* their music than *about* it. Who has a feeling, however, for the wonderful affinity of all the arts and sciences will at least not consider the matter from the flat and so-called “natural” point of view, according to which music should be nothing more than the language of sentiment, and he will find a certain tendency of all pure instrumental music to philosophy not inherently impossible. Must not pure instrumental music itself create its own text? And is not the theme in it developed, confirmed, varied, and contrasted in the same way as the object of meditation in a philosophical series of ideas?]

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1. Introduction

My extended essay will focus particular attention on one of the most valuable work which has ever been written for piano; the Beethoven Sonatas. Ludwig van Beethoven, peculiar by himself, a life completely immersed into music, wrote up to 32 piano sonatas which will be always regarded as, probably, the initiation of a new way to understand music, the most incredible evolution ever made on classicism, pure and incipient, natural, eccentric, passionate. They are really one of the most precious works of art that the history of music has ever been gifted with.

The aim of this essay is to investigate the nature of these piano sonatas: to see how they reflect the entire work Beethoven left behind; how they are an example of the incredible evolution music suffered during his life. The most famous works that were ever composed for this instrument are included in the list of the 32 Beethoven sonatas. Its melodies are set in our brains, and have become popular to the point that almost every one recognizes the melody of “Clair de Lune” (by the way, this wasn’t the real name of the composition, but it is interesting to see that he only expressed, writing it in the same paper, that it was an improvisation; it is so beautiful, that it seems like the audience has been forced to name it “Clair de Lune”). We already know that; but what is the progression of this incredible Beethoven work’s writing?

From the point of view of an interpreter, I would like to analyse some of these sonatas, and find relevant information about them as so to compare them. The final purpose of this research is to see how Beethoven music works, how his musical sense, his understanding of music worked, by putting an eye on some of his most impressive works of art, and how he introduced changes to the general understanding of music at the time, to the point that he somehow established the bases of a new way to produce music, with a non-virtuosic music, but with a real, expressive, deep work, which shows the actual meaning of this heart-breaking art.

So, the research question I am going to ask myself in this essay reads as follows:

To what extent can we state that the Beethoven sonatas represent the evolution of musical understanding in Europe, during the period of life of Ludwig van Beethoven, at the same time having a relation with the author's life?

2. Methodology and first historic-musical considerations

The purpose of the work will always be to respond to the first questions, which we introduced before, but also discussing some affirmations which have been given; one of the major purposes of this essay will be to explain why we chose to distinguish the music of Beethoven as we have planned in this section. Have the piano sonatas of the author something to do with it?

The practical part will be included in the theoretical part, so as that we can blend it in even more in the complete essay. It will consist of analysing the structure of some sectors of particular Beethoven's sonatas (as it is where it is shown the most that Beethoven makes an evolution along a period of time, musically, of course) but most importantly, some relevant aspects of the exposition of the sonata form movement, as it is there where we can find the best approach to the entire idea that Beethoven wanted to transmit in his work (as we will explain later, the sonata form provides a more comprehensible distribution of the musical ideas, so it is easier to understand, analyse and also enjoy the music). It will include the analysis of some parts of three Beethoven piano sonatas, and this analysis will be provided with exclusive and detailed reasons why I chose every each sonata.

Beethoven was a desperate soul; he was completely bound to his music and his senses, so he surely shows, from the very first sonatas he wrote, kind of a guidance, just as if he set a path which he was to follow to get to his latest works. Nevertheless, he provides his latest sonatas with remembrances of classicism, as if he wanted to show that he actually owed his musical sense to the classic period. So, it would be hardly difficult to make a comparison of the Beethoven sonatas just by regarding at the melodies they are based on, even though we are never going to lose track of them, because the fact that he introduced controversial musical elements in some pages gives evidence of the complexity of the Beethoven genius, and also opens a discussion which we are to comment regarding at the movement which Beethoven once belonged to.

But there's a parameter in which we surely can base to forge a comparison between the sonatas, and it is, as it was introduced before, the structure. The classical musical period is correctly seen as a very polite, formal and didactic musical movement. Of course we can prove that by focusing on the beginnings of this musical path; the eclectically artistic tendency which became very fashionable at the beginning of the eighteenth century, the *Rococo*, which promoted music and art in general as such a formal practice, that it lost all his meaning. The artistic practice was only seen as something that was designed to serve and distract the nobility; art searched perfection and a structure which couldn't be discussed. Of course, we can also give arguments which detract the idea that the classical movement is totally linked with structure; the *Sturm und Drang* style, which fascinated Haydn and Mozart at a time, apparently introduced the bases for the first romanticism. But it is true that form was sacred in the time, probably because new types of musical works were still developing.

Beethoven was, at least, inheritor of the eighteenth century's music. Therefore, the analysis of the exposition of the sonata form movement, and also the entire structure of the sonatas, will be the key for the practical part of this essay. I will analyse three of the thirty-two sonatas Beethoven wrote, representing the First, Second, and Third Style (as I will explain, my interpretation of those). After these analyses, the comparison of the three sonatas will be useful to justify the musical evolution of Beethoven's piano work, extending it to his entire work. The three sonatas which I will analyse will be particularly interesting because of their deep relation with the author's life, in the case of the "Clair de Lune" sonata (Opus 27, n. 2) representing the Second Style, apparently delimited with the appearance of the "Heroic Symphony"; because of the importance of its writing for the evolution of musical understanding of the sonatas, in the case of the first period (the first Beethoven sonata, Opus 2 n°1); and because of the extreme passion Beethoven introduces in the piano sonata number 29 (Opus 106, the so-called *Hammerklavier Sonata*), in the Third Style, when the "Ninth Symphony" was beginning to be shaped up. In all of them, we will find evidence of the period of life the author was dealing with when he wrote them, and we will be able to prove the musical evolution which this genius of music came to be the example. The fact that the

three Beethovenian musical periods begin with the composing of the sonatas isn't probably a coincidence.

3. Discerning periods inside Beethoven's music

It has always been accepted that Beethoven's work expresses two borders which make it divide in three different styles. For the analysis of the Beethoven's piano sonatas, this division is fairly correct to mention; but before going for the description of each period, a question must be cleared out. As it's been said, this kind of separation is agreeable and even mostly accepted by the majority of the studies that have been made on Beethoven's work. But, it has to be denied today; the division which converts the work of this genius into a film in three parts scarcely bases its arguments in music. Apparently, these three periods were once set by the emphatic vision of a pure romantic, Franz Liszt (the famous *Adolescent, Man and God!* which idealized Beethoven's figure and pretended to enlarge it to the point that it reached the status of a Romantic figure, as Goethe had been described at the beginning of the nineteenth century). But, as I introduced before, this analysis of Beethoven's piano work is rather superficial as a musicographic approximation¹, because it simplifies Beethoven's projection of his music, and forgets about the remembrances he introduces in some of his latest works, as much as the almost programmatic nature of some of the first passages he wrote for the piano.

Anyway, this research has focused its aim on finding how the Beethoven sonatas represent the evolution of music understanding, at a large scale; even though it is important to clear out the limitations which this standard division of Beethoven's work offers, we must never forget about the fact that they really represent the bound between three different periods in the life of Ludwig van Beethoven, and such periods of time reflect changes in the way of composing which require specific attention.

What is clear, is that these thirty-two sonatas forged, in the career of the composer, a large trajectory, which tends to be continuous and which shows a clear progression in which I am going to base to analyze the form of these incredible

¹ DE TRANCHEFORT François-René, *Guía de la música de piano y de clavecín*, Ed. Taurus Humanidades, París, 1997.

works of art. The typically accepted division, anchored to the life happenings of the author, will be useful in this research to find an answer to the secondary question I introduced in the main proposal of the essay, set at the beginning: “*how can we find a link between the life of the composer and the sonatas for the piano he wrote?*” Here, I exhibit the principle characteristics of my own “assigned” and characterized periods. Nevertheless, it must not be forgotten that the Beethoven Sonatas have something special in their own being. As Alfred Brendel declared once, “the sonatas for the piano written by Beethoven are unique, for three main aspects: the first, that they reflect the evolution of their genius, until the composing of his last *Quartets*; the second, that they don’t contain minor opuses; and finally, that Beethoven never repeats in his *Piano sonatas*. Every work, every movement, is a new organism”².

² BRENDEL Alfred, *Forma y psicología en las Sonatas para piano de Beethoven*, Ed. Buchet/Chastel, París, 1979.

4. 1st period: the first sonatas; Beethoven the heir

We won't focus this study on commenting the life of Beethoven through the historical and personal facts which made it tremble; other works have been exclusively understood to set its purpose on that. It is far true that his life drew some important lines on the confection of the German composer work. Beethoven was born in Bonn in the year 1770 and he never established himself as a child prodigy³. His father, a musician and an alcoholic, probably exerted very few influence on his perception of music, even though it is true that it was him who, through duteous methods which probably included beating his son, initiated him in the art which would convert him into one of the greatest figures which the eighteenth century ending would know.

The production of his first piano sonatas, which were published and would be known to the aristocratic public, can be already settled in the city of Vienna, where Beethoven established himself in the year 1792, leaving his convulsed childhood and youth years behind in Bonn, during which he composed his very first pieces, between them, songs, three sonatas for the piano published in the year 1784, cantatas, chamber music and piano variations, among other forms. Of Bonn, Beethoven would remember a decomposed family because of the alcoholism of his father and the death of his mother; really important teachers for his life as a composer, such as the organist Christian Gottlob Neefe; small wage-earning employments, as a musician, in several orchestras, the responsibility of supporting his family, through the benefit of half his father's salary, and powerful aristocratic friendships, such as the one with count Ferdinand Waldstein, which would help him in later musical enterprises. The arriving of French troops in the Rheinland would happen to meet the decision of the potential composer of opening his wings to his own professional reality. A boundless talent, probably conscious of himself, took off to the South to study with one of the most important composers of musical history: Joseph Haydn.

³ STANLEY, Glenn, *The Cambridge Companion to Beethoven, 1. Some thoughts on biography and a chronology of Beethoven's life and music*, Ed. by Glenn Stanley, 2000, pg. 7

It is clear that the learning with Haydn, and not only thanks to him, but also to Albrechtsberger, in Vienna, at the tender age of twenty-three years old, would influence the musical production of Beethoven in its totality, but specially in the first period, which we will delimitate later. It is here where we outline the beginning of his important artistic activity for our study. Beethoven starts his unceasing musical labour, taking shape as a “virtuoso” of the piano (showing his talent, over all, not only offering to the public extraordinary works for this instrument, but also performing them), and he begins to forge an intern motivation

and an indisputably *bohemie* personality, faithful to his music, which sprang from a clever and occupied mind. Conscious of its potential, he intelligently approached to the economic power of aristocracy, but always maintaining the necessary distance from the certainty that his art was superior to any kind of social or politic convulsion.

This decade of “construction” of a voluptuous and extreme musical identity, very important for the comprehension of the totality of the Beethovenian production, can be puzzled out through the analysis of the nature of his first sonatas for the piano. Beethoven composed up to thirteen sonatas in this first period of his musical life, and, if we listen to them one by one, we can get to the conclusion that a clear evolution exists. The sonata form represents the synthesis of all musical complexity that came from other important, far-reaching musical forms in the classicism. Beethoven would cultivate and use it continuously during his musical career, reflecting in one of the most interesting examples of the already mentioned musical form (the sonata for the piano solo) his particular vision of the musical movement to which he was heir. Nevertheless, the evolution we are talking about was overcome, especially in this first period, by complicated musical-idea juxtaposition. This came out on his first sonatas, tinged with a musical texture which was different to the one used by Beethoven teachers; at the same time, this sense-full nuance guided the continuity of the last examples produced in this period, through a wanted Haydnian reference to the structure of the works.

That's why we chose to analyze a fragment of the first sonata which Beethoven composed, published and spread, the first sonata which was offered to the Viennese aristocratic, musical public at the end of the eighteenth century. We want to transmit the idea that the composer gave up to the exigency of the most celebrated and recognized Viennese musician –to which he acceded thanks to count Waldstein, that valuable friendship which Beethoven leaved behind in Bonn –, Joseph Haydn, but never abandoning his will of transmitting in his work a new way to understand what he learned from him. Beethoven wasn't another classicism genius, as Mozart still was at the time, in his life's last years: he proposed, maybe unconsciously, another model of musical renovation. His very first sonata, the Op. 2 no. 1, in F minor, presented to one of the most respectable families of the Viennese nobility, was in a minor mode, and through a reference which couldn't be more explicit to the Mozartian genius, from its first notes and arpeggios, it paradoxically exemplified the beginning of a new way to understand classicism. Only Beethoven would make it evolve in the following years, for it was intensely of his own. From this first sonata, of which Haydn only deigned to comment that Beethoven was to "continue instructing himself"⁴, the German composer began with a series of works which would represent the introduction of a new personality to the piano. Let's see it by pointing out some of its most important aspects.

The sonata for the piano Op. 2 n. 1 by Ludwig van Beethoven divides in the four usual movements of the classic sonata form: *Allegro*, *Adagio*, *Menuet-Trio* and *Prestissimo* finale, with the respective musical forms which correspond to every different movement (the great sonata form from the first movement, the sonata form without development, which is typical in slow movements, the *Menuet* sonata and the rhythmic clarity of the *finale* sonata forms)⁵. We will talk about the first sonata which Beethoven composed under his learning with Joseph Haydn; his influence upon the entire sonata is just undisputable, because, at least structurally, it is a confirmable classic work. But as we introduced, maybe it is even easier to detect a W. A. Mozart stylistic influence in this work, for it clearly mentions the

⁴ DE TRANCHEFORT François-René, *Guía de la música de piano y de clavecín*, Ed. Taurus Humanidades, París, 1997, pàg. 99

⁵ ROSEN, Charles, *Formas de sonata*, Editorial Labor, Barcelona, 1987, pg. 111-143

first arpeggios of his sonata for the piano K 457, also in a minor tonality, in this case, in C m.



First four bars of the sonata for the piano K 457, composed by W. A. Mozart in October 1784



First four bars of the sonata for the piano Op. 2 n. 1, composed by Ludwig van Beethoven between 1793-1795

But, to actually get inside the Beethovenian stylistic peculiarity, it will be of great help to analyze the second movement of the sonata we are dealing with. The *Adagio* of the sonata in f m Op. 2 n. 1 is, simply, one of the most extraordinary musical pieces which have ever been written: Beethoven uses with a purely classicist precision the sonata form without development, but he does it masterfully, measuring the harmonic simplicity from a deep melodic conscience, calculating difficulty and tenderness, emotional profoundness and thematic superficiality, with a completely bound to the instrument music.

Beethoven would divide the movement in several clearly differed parts: the key is F M, in a perfectly classic opposition to the F m of the first movement. It begins with a *dolce piano* in anacruses, inside a ternary tempo sensation which the slowness tends to hide; the left and right hand melt together in an A₁ theme, completely dominated by a very much simple harmony, and by the presence of mordents and chromatic structures which give personality to the delicate melodic confection of the section (bars 2, 4). In fact, the structure of this fragment is as

simple as the beauty it gathers. The A themes are organized as a pure binary *lied*, with two very related eight-bar phrases, so as the conclusion of the second one (last four bars, the last two of which wield an interesting, indeed even premonitory –as we will see later –*codetta* function) is a consecutive repetition of the generator motive of the first one, with a subtle harmonic contrast which gives dramatic sense to the totality of the work.



Where the arrow is pointing at, we can see a chord of C major: it is the natural dominant of the first key, F major

Instead, in bars 13-14 the resolution is completely different: it goes through the subdominant of F major, Bb major

The initial melody concludes, through an *apoggiatura* (marked in the above sheet with a circle), to the tonic of the tonality (C M). But, when it is repeated in the A₂ theme ending, it does the same to the subdominant, Bb M, also throughout an *apoggiatura*; this makes the theme conclusion appear later, and like this Beethoven is forced to develop two bars which conclude in a strong way with the F M tonality. So, after the second part of the A theme, which introduces a completely different movement by means of a generator motive which is rhythmically similar to the one in the beginning, and in which the composer would introduce the *Alberti* bass over a C-2 repeated in a half note with point in every bar (it remembers us of the graciousity of the highly articulated legato style⁶ in Mozart, maybe the *Andante* of his Kv 545 sonata, in G M, or the *Adagio* of the sonata Kv 332, in Bb M. Nevertheless, Beethoven is already introducing a new way to understand this *legato*, a new tendency which left behind the Mozartian *perl *; the deepness of the playing, contact with the instrument, the chance to turn the piano into an actual capable of *legato* instrument, combined with the interest for the resonance...) Beethoven gets to what we could consider as the climax of the section: the little

⁶ JONES, Timothy, *The "Moonlight" and other sonatas, Op. 27 and Op. 31*, Cambridge Music Handbooks (Cambridge University Press), 1999, pg. 3

two-bars *codetta*, which begins with the intensity of an *sforzando* in a D 4-5 octave which is another *apoggiature* (we recall that we come from a quaver silence after the false ending in the subdominant, of which we talked about before (view sheet) to the tonic, F M, in this case a 6-chord in the bass, and a group of semiquavers with strange alterations (as, for example, a C sharp) transports us to an authentic cadence in bar 16, very commonly used in the slow movement sonata forms. The *codetta* which we are talking about is the culminant point of A theme because it is where Beethoven most shamelessly introduces his musical personality, which begun burning at the time; the *sforzando*, the *apoggiature*, the stylistic softness of the semiquavers, confer a union of different pianistic difficulties which would repeat constantly in posterior sonatas, and it would even evolve, but which in this *Adagio* they acquire, from our humble point of view, one of its most pure and precious forms.

Example of Mozartian use of the "Alberti" Bass: these are the first bars of the *Adagio* of the sonata Kv 332 written by W. A. Mozart, in the year 1778



Example of a Beethovenian use of Alberti bass, in bars 9-10 of the *Adagio* of the sonata Op. 2 n.1. We can note his interest to set a new way to understand it because its deeper when talking about sound

Next, and to continue with the analysis of the movement, we find a 6-bar transition section which modulates to the key of C M, which is, the dominant to the key of F M: it is another clear reference to the firmly classic disposition of the composer

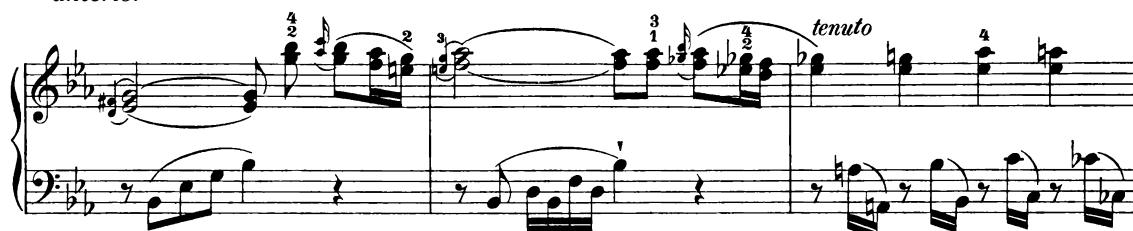
when producing his work, because the modulation to the dominant in a sonata form is more than characteristic in the classic sonata; it is basic. Beethoven uses a three completely separated voices fragment for his “bridge” section: a melody which is constructed from the D 4-5 octave which already appears in bar 14 (that’s why we commented its premonitory behaviour backwards) and which also resembles, at least rhythmically, to the generator motives of the A section (quaver with point, semiquaver); a melody which counts with an own musical identity, which comes from patterns and musical ideas mentioned before by the composer. Beethoven elaborates his bridge section so as that the fragment doesn’t lose its nature and at the same time permitting the whole complexity of the piece conserve its continuity. We will compare, for example, this transition section with the one in the *Moderato (Allegro moderato)* of the sonata Hob XVI-20 by F. J. Haydn. Certainly, Beethoven admired and learned from his master, but he decided to experience with a new way to musically concentrate when drawing some parts of his sonatas; Haydn apparently conceived the bridge as a harmonic transition section, and so he gave importance to the harmonic continuity in his sheets, and he used superficially classic elements –such as *legato* groups of semiquavers for the right hand with a silence for the F-key –in this kind of musical fragments. From a hard juxtaposition of dynamics (if we focus on the example which we quote below), seemingly a reference to the *Sturm un Drang* movement if we note that the sonata is in a minor key, Haydn provides with “melodic” interest his transition section, without imagining a real melodic continuity, but purely harmonic. Instead, let’s focus on what Beethoven does. He conceives the superiority relationship between the melodic and harmonic continuities just the other way round: he begins his transition section with the specific imposition of a new key, D minor, in the extension of a bar: and he does so by cutting with the harmonic continuity of the piece, scarce seconds before he concluded with an authentic cadence in F M. But Beethoven wants to prioritize the melody, the musical sense of the section, to the harmony, which was so important to Haydn. The musician from Bonn would build a 6-bar fragment with three different musical ideas and three perfectly related difficulties, which would define the near keys to F M and C M (the key to which the bridge modulates) of D minor, A Major and G Major, just before ending with a *crescendo* bar filled with descendent octaves in the right hand, and an ascendant

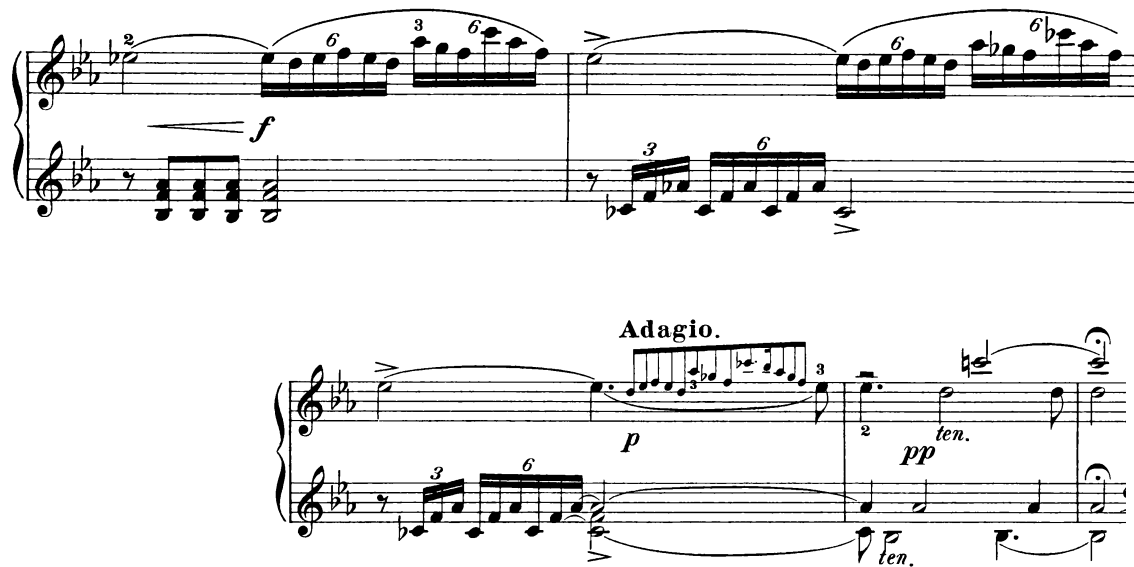
accompaniment of thirds with chromatic embroideries in the left hand, transported to the G-key, which would jointly conduct the harmony and the melody to another *apoggiature*, one of a nearly pathetic chord, G-B-D-F natural, the dominant with the seventh of the new key of C M, which would initiate the fascinating B themes, of which we will talk very soon.

Bars 17-22 from the Adagio of the sonata Op. 2 n. 1 by Ludwig van Beethoven, beginning of the "bridge" or transition fragment from the A themes to the B themes.



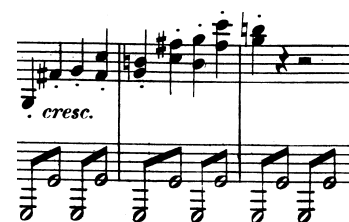
Bars 13-26 from the sonata Hob XVI-20, composed by F. J. Haydn in 1771. They also represent the bridge section of the exposition, and we can clearly differ it from the anterior

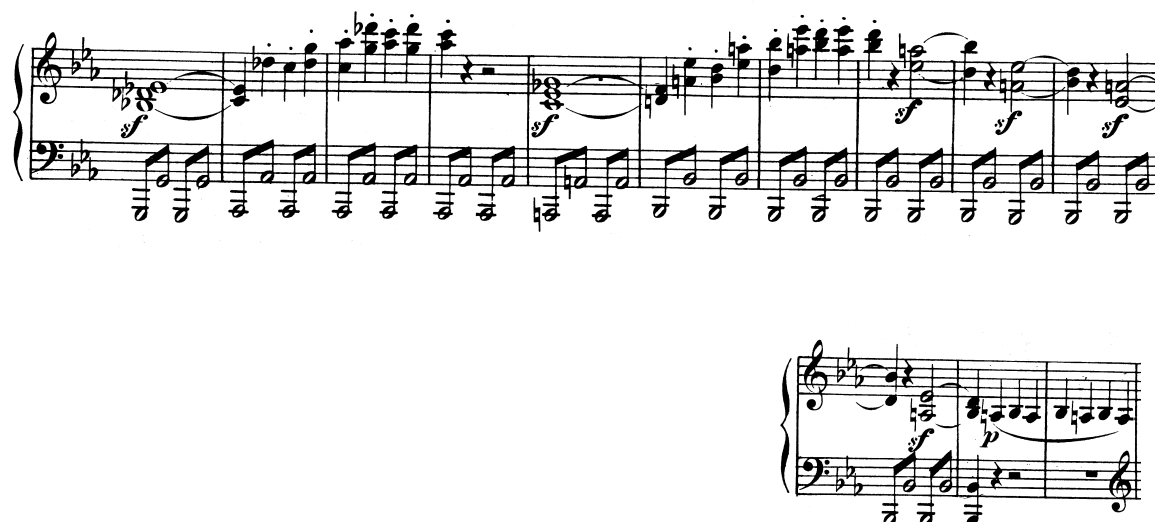




One could object that, using the example we commented, we are talking about two completely different sonata forms; in the case of Haydn we referred to a first movement sonata form, while in the Beethoven discussion we focused on a sonata form without development, which is characteristic of the slow movements of the classic sonatas. But we can quote other examples of the harmonic suddenness in the Beethoven's sonatas transition sections (the most radical of which, probably, we will find studied in a posterior part of this same work) which are located in rapid movements; we could talk about a controversial example in the *Sonate Pathétique*, Op. 13, the sonata n. 8, also composed during this first musical period, where the bridge of the exposition of the first movement ends in a chromatic succession of seconds Bb-A-Bb-A-Bb ... towards a conclusion to the definitive tonality of Eb m in theme B₁: but Beethoven actually begins his transition section much before, through the broken chords in the left hand (see scheme below), which are present in the entire A section.

The n. 8 Beethoven's sonata, the Sonate Pathétique, counts with a progressive modulation from C minor to E-flat minor





As we can see, Beethoven again uses melodic resources to vary to a new key, or not even melodic, but purely related with the previously mentioned musical ideas: we are talking about an extremely progressive modulation because the dynamics and the rhythmic basics are used with a very high precision, and because often the A and B themes differ a lot regarding the texture. This is Beethoven, a composer who is capable of linking the musical emotion with the very most classic structure. But the other extreme is also capable of showing off in the work of the German composer: let's refer to the Op. 106, the sonata *Hammerklavier*, about which we will discuss later. In this example, we also find an essentially Beethovenian transition in a first movement sonata form, which completely conflicts with the one used by Haydn; in this example it goes just backwards. Beethoven concentrates all the rhythmic strength of a musical idea to directly break with the first key, and after that building a "bridge" with a new musical idea which would slightly cancel out the hit which an instantaneous modulation represents, in this case, from Bb M to G M: simply by maintaining the rhythmic characteristic. In our example, an incipient Beethoven draws an in-between of this two opposite utmost extremes: he introduces a transition fragment to a neighbour key, but he plays with it so he spontaneously marks a chord which appear to us as curious, D minor, in a bar which goes after the one were the F M cadence was. It seems like the composer was measuring his own vitality in this *Adagio*, as if he was keeping intensity inside himself, so he needed the listener to emotionally interpret his music, always caught in his personality, but remarking over all a purely classic structure which conceals, maybe unconsciously in this first sketch of an

extraordinary artistic individuality, a way which was completely covered by sentiment.

But let's forget about the bridge, and concentrate now in the B themes, which come just next to it, and they are written in C major. We already mentioned a first generator chord, the one of the dominant with the seventh: after that we find an embroidery in the left hand: it is simply a little gift from Beethoven, which gives personality to the musical fragment, because if we come to think about it, and as we detailed in the sheet, we are dealing with a very simple harmonic structure piece, which concentrates all its interest in the right hand fuses: the B₁ theme longs until bar 26, where it finishes with a perfect cadence; now the B₂ theme is introduced, which is just a reinterpretation of the first through the transportation of the fuses to the left hand and the harmony to the right, and with a little introduction. But the harmonic scheme is exactly the same as before, and the fragment goes from bar 27 to 31. The dynamic is *decrescendo* towards bar 31, a simply marvellous small transition, with a perfect modulation to the first key of F major, through the same rhythmic forms used in B themes: C with the seventh, F, the fuses navigating over the harmony, inside an atmosphere which goes intensively weaker until it modulates to the principal key and it just appears to precede the first theme, the A₁, now lightly modified by a series of ornaments in the melody (bar 34, triplets in the accompaniment from bar 37, fuses ornaments in the melody during the whole A fragment, etc.). As this is about a sonata form without development, the form which it acquires is much more simple, and absolutely classic:

A₁-A₂-TRANS-B₁-B₂- A'₁-A'₂-B'₁-B'₂-CODA

When we talk about the B', we are simply pointing out the same musical ideas of the first B themes, and the same organization, but now ornamented, and in a different key: F major, in which naturally ends the *Adagio*. As we have seen, Beethoven has built a completely incredible slow movement: full of contrasts, sensations and, of course, profoundly classic. This is the peculiarity we wanted to

emphasize in this study, of an example of the first piano works of his life. Beethoven presented this sonata, awesome in its totality, in the year 1792, in prince Lichnowsky's home, and Haydn didn't take it as it deserved. But now we know, we sense and need to conceive Beethoven's music from the fact that this sonata is the first example of a perfectly classic work, but intimately and also openly personal. Beethoven demonstrated his potential from the first note he wrote, he pushed tendency on from the first chords and he won a very important popularity between his patrons as they went recognizing that a new way to understand music was growing.

5. 2nd period: the naissance of a century and an artistic personality; Beethoven the hero

The eighteenth century's last decade was to Beethoven, as we noted in the last section, the outset of a professional conscience which began to determine his unquestionable condition of a vocational composer and interpreter, which was a favourite of the most exclusive Viennese public. Year by year, the composer laboured this personality, from a very individualist creativity which to a certain point ignored (at least during his first years in Vienna) the social and political circumstances –announcing the arrival of the contemporaneity of a new historical age -. Beethoven's pianism actually fascinated Viennese aristocracy; all of his sonatas for the piano solo were published the same or the year after their composing. The most important families of the Viennese nobility (Lobkowitz, Lichnowsky, etc.) trusted the music of the new German composer, who, as we have seen, offered a new way to understand the piano. The sonatas for this instrument (we can admire a glorious example in the first sonata, of which we anteriorly disserted) posed a new type of musicality, which slowly began to explore the limits of the classical form; introductions (often appearing elements in the classical sonatas) of a rare extension, with a complete disconnection to the main theme of the exposition of the sonata (for instance in the Sonata Op. 13, *Sonate Pathétique*), alterations in the normal modulation scheme inside the limits of the sonata structure, such as the modulation to the median or to the sub median, playing the role of the dominant tonality, or simply using the introduction of new titles to specific movements of the sonata, such as the popularization of the substitution of the word *Minuetto* by *Scherzo*, which in a literal translation means “joking”. This distinction provided the music it introduced –although it actually differed very few or directly had the same typical structure of the Minuet –with a new interpretative quality.

But the importance of these first sonatas, which rounded off a new artistic personality on Beethoven, was somehow left apart by a series of happenings which would draw, from our own interpretation, the separation line between the first and the second period. This threshold would coincide with the century

changing, and we could argue that the sonata which represents it, from a maybe superficial but also ambiguous vision from the musical point of view, would introduce in Beethoven a new artistic spirit.

Near the years 1800-1802, Beethoven was a recognized Viennese character, who had earned his own salary of 600 guildens per month from the patterning of one of his most famous aristocratic friends, prince Karl Lichnowsky. He had also performed a benefit concert in the Burg Theater and he also had received a favourable reception of his ballet, *Die Geschöfe des Prometheus*, Op. 43. We often refer to that as the golden years of the composer, during which ones he began to think about marriage (he actually never got married) with one of the only girls he ever loved, Giulietta Guicciardi, who was at the time his favourite student, regardless to his economic and social class differences. But a happening was to change Beethoven's life, and as we can appreciate by focusing our attention on the evolution of the piano sonatas he wrote, also his music: Beethoven started to note the first symptoms of deafness by the years 1796-1798, or so we can read from his letters to proper friends such as Karl Amenda and others. But it wasn't until 1802 that it became blatantly true to his life: his hopeless plans to marry Giulietta Guicciardi, the deafness which was presenting to himself with its whole crudeness and the denegation to use the Burg Theater for a second benefit concert drove Beethoven to what we know today as the Heliegnstad Testament; a document, a simple never-sent letter to his brothers which appeared between Beethoven's documents after his death, where he presumably contemplated suicide. The myth (is it really a myth?) sets an entrance door to a new period of his music, which door we will use in this study to separate the first from the second Beethoven's musical periods. The "heroic" stage of the German composer. Beethoven, during the years of the first, and part of the second decades of the nineteenth century, was really interested for heroic characters; he wanted to transmit heroic behaviours in his work, or simply heroicness sentiments (as an example, the *Eroica* symphony, the 3rd one, or his only opera, *Fidelio*, at the beginning *Elionore*). Beethoven painted himself recalling this kind of characters, because he firmly believed that his was the luck and artistic power of a genius, a hero, because he strongly thought about his being able to understand his new situation as the years would pass by; he

always probably kept in mind that what maintained him alive was his own art. Solomon thought the same of the composer:

“all of Beethoven’s defeats were, ultimately, turned into victories... even his loss of hearing was in some obscure way necessary (or at least useful) to the fulfilment of his creative quest. The onset of deafness was the painful chrysalis within which his “heroic” style came to maturity”.

We adduce this quote to realize again that the deafness in Beethoven didn’t do anything but macabrely improve, or make his artistic production emerge from the work of other composers: it gave birth to a new Beethoven which would be reflected in his sonatas for the piano in an even more evident way than his first musical period personality. If it is fairly true that we have to be very careful at the time of relating the life and work of composers, it seems like musical history had gifted us with the perfect argument to believe just the contrary with Beethoven: and this argument probably is the sonata Op. 27 n. 2, in its totality, on which a lot of discussions have been held, which has been listened to millions of times by millions of people, which is one of the most well-known classical music pieces of history. Apparently published in the year 1801, Beethoven embodies here his own personal experience: a fantasy, a *sonata quasi una fantasia*, the best element to hide his deafness from his patrons, his aristocratic friends. Beethoven declared that he wanted to change the course of his music just after composing his sonata, *Clair de Lune*. Maybe the author realized that was necessary to change it, because he himself had changed. Anyways, it is clear that the dynamics of *piano*, so much present in his sonata Op. 27 n. 2, together with the relation between movements, which would repeat afterwards (to the point that, certain times, he would just melt two different movements in one) was a way to reflect what Beethoven couldn’t hear. Let’s see it by analyzing the exposition of the *Presto Agitato* of the sonata *Clair de Lune*, Op. 27 n. 2.

We are going to talk about the third movement of the number 14th sonata which Beethoven composed. There exist many references to this third movement as the musical piece that exemplified the intern “rage” which Beethoven felt when he had

lost his most helpful and loved sense; the hearing. Composed in 1801⁷, and with a very recent but already on-going disease, Beethoven, as we commented, probably gave this sonata an especial importance to his life, and to his music. Here, we will use his third movement to study the evolution we note in Beethoven, but in a purely musical way, forgetting –maybe not that much –about the autobiographic discussion that has often darkened (somehow) this work. Actually, it came to a point that Beethoven was forced to write that the “Moonlight” sonata unjustly overshadowed later works⁸; it gave to him an immediate popularity, but different from the one given by later works, and also from the one he holds today. But, how did Beethoven manage to break in a so special manner with all that was supposedly composed before, including his own music?

The exposition of the third movement of the “Moonlight” or “Clair de Lune” sonata supplies us with some very interesting hints to work it out. Indeed, thanks to the structure of this sonata (and not only this one, but also of the first sonata of the Op. 27, which was actually the beginning of an experiment that Beethoven was to continue all along his life, which consisted of displacing some of the weight of the work from the opening movement to the finale⁹) the Viennese composer greatly stepped forward a new conception of the classic sonata, which was incredibly of his own; the last movement of the Op. 27, n. 2 sonata still surprises us thanks to its strength and vitality, which are almost the personification of anger, and it stands on a more than close relationship with the *Adagio* of the first movement. In fact, the first bar’s harmony is exactly the same. The *Presto Agitato* begins in the tonality of C# minor, if we note the key signature, which is the initial tone; Beethoven could have –for example –changed to the key of the dominant, technique which had been used before in other Haydn or Mozart sonatas, but in this work the recovering of the initial key takes an especial role because it is, more than nothing else, a quote to the harmony of the first movement: it is another way to write or to represent the same feeling, Beethoven begins his work with a C# minor *arpeggio* and he uses the sensible (B sharp) just towards bar 14, where we

⁷ JONES, Timothy, *The “Moonlight” and other sonatas, Op. 27 and Op. 31*, Ed. Cambridge Music Handbooks, 1999, pg. 13

⁸ ROSEN, Charles, *Beethoven piano sonatas, a short companion*, Yale University Press, New Haven and London, 2002, pg. 156

⁹ Ibid.

find a confirmation of this sensible chord in a semi-cadence; after that, the composer will be back to the initial C#, but this time we will analyze that from the perspective of G# minor, the tonality to which it modulates after some bars. It is a fake remembrance to the beginning of the piece, but forming now part of a short “bridge” to the dominant tonality (we know it basically because in this passage we cannot find the sensible of C# minor, C natural, but we do find the G# minor sensible, G natural). In the harmonic scheme that we introduce below, all harmonic evolutions of the sheet can be seen; they are as simple as a in any classic sonata that has ever been composed. It is true that we find the modulation to the key of the *Napolitan* sixth¹⁰, something which is at least innovative. But we find examples of modulations to the *Napolitan* in other works of Beethoven, or in Mozart sonatas, between others (for example, in the developing of the sonata Hob XVI-52 by Franz Joseph Haydn, in Eb major), so, as we can state at least harmonically, Beethoven the hero actually doesn’t move from the classic movement he was heir to, not even in the *Clair de Lune* sonata. Yet, his music was extremely, and mysteriously, particular.

Sonata Op. 27 n. 1, in E-flat Major	Sonata Op. 27 n. 2, in C-sharp minor
Andante – Allegro-Andante	Adagio sostenuto
Allegro molto e vivace	Allegretto
Adagio con espressione-Allegro vivace	Presto Agitato

Comparison chart between the structure of the first and second sonatas of Op. 27 by Ludwig van Beethoven. The “Moonlight” sonata’s last movement is –apparently –the only part in the two works where the sonata form appears¹¹.



¹⁰ We could also acknowledge that fragment as a simple turn into the *Napolitan* (A major) because it doesn’t really evolve as a harmonically potential-to-analyze section: but the transition that brings it back to G# minor is interesting enough for us to consider that the piece actually modulates.

¹¹ DE LA GUARDIA, Ernesto, *Las sonatas para piano de Beethoven, Historia y análisis*, Ed. Ricordi Americana, 1978, pg. 167

Bars 67-68 from the first movement's exposition of the sonata in E-flat major Hob XVI-52, by F. J. Haydn. It represents a short modulation to the napolitan tonality, E major.



Bars 31-33 from the "Presto agitato" third movement of the sonata Op. 27 n. 2 by L. van Beethoven, which in bar 21 modulates to G-sharp minor (its main key is C-sharp minor). It also represents a longer modulation to the Napolitan key, A major.

C# minor

252

Presto agitato

The musical score is for a piece in C# minor, marked "Presto agitato". It consists of two staves, treble and bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The score is divided into measures, with some measures containing fingerings (e.g., 1, 2, 3, 4, 5) and dynamics (e.g., *p*, *f*, *cresc.*). Below the score, there are several boxes containing harmonic analysis, including chord names and Roman numerals. The analysis is as follows:

- Measure 1: C# 5 I
- Measure 2: C# 5 I
- Measure 3: G# major 6 (sensible; B#) V
- Measure 4: G# major 6 (sensible; B#) V
- Measure 5: C# major 2 I
- Measure 6: C# major 2 I
- Measure 7: A 6 VI
- Measure 8: A 7 VI
- Measure 9: Broken C.
- Measure 10: G# major 5 (sensible; B#) V
- Measure 11: G# major (sensible; B#) V
- Measure 12: G# major 6 (sensible; B#) V
- Measure 13: S. C.
- Measure 14: C# 5 I / IV
- Measure 15: C# 5 I / IV
- Measure 16: C# dism 2- I / IV
- Measure 17: C# dism 2- I / IV
- Measure 18: D# major 6-5 II / V

G# minor

253

D# major 6-5 II/V → G# 5 (I) D# 4-3 V G# 5 I

D# 6-5 V G# 5 I D# 4-3 V G# 5 I

D# 6-5 V G# major 2 I C# 5 IV F# major 2 VII B 6 III E 2 VI A 6 II

D# major 2 V G# 6 I A 6 (I) A 6 I

A 6 I G# 6-4 I D# major 7 V E 5 VI/V A 6 (I)

A 6 I G# 6-4 I D# major 7 V E 5 VI/V A 6 (I)

A 6 I G# 6-4 I D# major 7 V E 5 VI/V A 6 (I)

G# minor

254

System 1: Treble staff starts with a whole note chord, followed by eighth notes. Bass staff has a continuous eighth-note pattern. Dynamics: *f*, *f*, *f*, *f*, *p*, *(simile)*. Fingering: 5, 5, 4, 1, 2, 2, 2, 3, 1, 2.

System 2: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Dynamics: *f*, *f*, *f*, *f*. Chords: A 6 I/II, E 2 plus 9- V/VI, G# 6-4 II/I, D# 7 IV/V, G# 5 I, D# 7 V.

System 3: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Dynamics: *p*, *cresc.*, *f*, *p*, *cresc.*, *f*. Chords: G# 5 I, D# 7 V, G# 5 I, C# 5 IV, G# 6-4 I, D# 7 V.

System 4: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Dynamics: *p*, *cresc.*, *decresc.*. Chords: G# 5 I, C# 5 IV, G# 6-4 I, D# 7 V, G# 5 I, A nap. (flat 6) II, G# 6-4 I, D# 7 V.

System 5: Treble staff has whole notes. Bass staff has eighth-note chords. Dynamics: *p*. Chords: G# 5 I, D# 7 V, G# 5 I.

System 6: Treble staff has whole notes. Bass staff has eighth-note chords. Dynamics: *f*, *f*, *f*. Chords: D# 7 V, G# 5 I, D# 7 V, G# 5 I, D# 7 V.

The image shows a musical score for a piano piece in G# major. The score is divided into three sections: a green box labeled 'G# 5 I', a white box labeled 'G# major 5 (sensible of C# minor; B#) I/V', and a white box labeled 'C# 5 IV/I'. A larger arrow points from the G# major 5 box to the C# 5 IV/I box, indicating a modulation. The score also features a 'cresc.' marking and an 'fp' (fortissimo) marking.

The small arrows show chord progressions between secondary dominants and their respective ending chords. Larger arrows indicate modulations inside this sonata form exposition.

Possibly, this –almost unaccountable inside the classic panorama of the moment – Beethovenian peculiarity is clearly explained, if not by means of an harmonic analysis, but of a structural one of this third movement. Just as we commented before in the comparative chard between the two sonatas from the Op. 27, the “Moonlight”’s *Presto Agitato* is the whole work’s unique movement (13th and 14th sonatas, composed between 1800 and 1802) that definitely stands on a rapid movement’s sonata form structure; this evidently turns it into a movement which is faced to resolve the tension which has been storing all along the length of the work, or as so the classic schemes dictate. But the exposition of the third movement of the Op. 27 n. 2 tells us a lot more than that; it is piercing but completely classic, of an undisputable rhythmic and motivic clearness, it is nervous and conclusive at a time, but mainly, it is unceasing. Where is the resolution of the tension in the totality of the third movement? It seems like it disappears in virtue of a recapitulation of the first one, a reinterpretation of the feelings of the *Adagio*. And we can see that if we focus on how the ideas are organized inside the work.

In the harmonic pattern we marked in colour the different phrases. It works as follows:

- Red for the A themes
- Blue for the transition section
- Green for the B themes

As we can see if we analyse the thematic structure of the piece, we deal with a series of A themes which are reduced to a few staff, that are simple chord verifications thought to be played in *arpeggios* in the right hand, while the left holds a continuous bass. It is not until the second part of the A period that Beethoven introduces an incredibly tensioned phrase, because it is built on the sensible chord of C# minor. The author wants to remark a strain, an unreachable feeling which emerges from a harmonic progression in C# minor. As if it was the *finale* of an unfinished motive, the fragment flows into a semi-cadence which was already expressed all along the melodic phrasing of the theme, but at the same time preparing us for the B themes key when confirming with an octave the G#. After a pause sign, Beethoven works out the tension by transporting the musical continuity to the C-sharp chord, the one which appeared in the beginning, starting a section which we call transition. We now cannot see the sensible note of C# minor, the natural C, anywhere, but we do identify the F-double sharp, which is the sensible of a very related to the previous tonality: G# minor. As we already said, this third movement's harmony is very simple, it fits very well inside the classic schemes. Beethoven lightly alters its structure so we realize that an artistic hero is growing inside his music: a hero who is capable of making a theme evolve to a shocking modulation to the *Napolitan* tonality. We can note this modulation's explicit importance by the insistence of the left hand's chord in a 6 inversion (referring to the A major section, B₂ theme). Beethoven then masterfully transfers this fragment to the movement's dominant, G# minor, which in a sixth-grade chord (E major, the dominant of A major) would be back to a second transition to the *Napolitan* key, now pathetically ending in a progressive modulation to G# minor again. A hero who feels free to stretch a cadence during almost one page of music, giving importance to one only theme, to one only chord sequence. What matters is the anger of the interval and the whole harmony... The triggering of the passion in every bar and every *Alberti* bass which is strategically put up to lead into a new mass of tension, which keeps accumulating. And when the feeling seemed just everlasting, a simple modulation in two chords where the melody has been suppressed, an intern silence, an exteriorization of the calm after the storm, this transports us, through a momentary and horrible –at the same time –sweetness,

from the dominant to the tonic, C-sharp minor again, the repetition of a heartbreakingly simple sonata form exposition, because we don't understand who gave birth to heroism, who dared using music to express so much pain, either it was the same art, or the hero.

6. 3rd period: self-admitting of personal decadence: the voice of experience and the hermetic Beethoven

*"In 1822, five years before his death, Beethoven felt himself almost completely isolated from the musical life in Vienna. "You will hear nothing of me here", he said to a visitor from Leipzig. "What should you hear? Fidelio? They cannot give it, nor do they want to listen to it. The symphonies? They have no time for them. My concertos? Everyone grinds out only the stuff he himself has made. The solo pieces? They went out of fashion long ago, and here fashion is everything. At most Schuppanzigh occasionally digs up a quartet". The ageing artist, unappreciated and half-forgotten, is a familiar figure, and the neglect is as often imagined as real, yet Beethoven's visitor, the editor of Leipzig's musical journal, if he felt that Beethoven exaggerated, did not remain unconvinced. At the end of his life, Beethoven was most decidedly out of fashion."*¹²

Charles Rosen, in a perfectly synthetic description, draws the situation of the composer about which we are writing in this fragment of his book "The classical style. Haydn, Mozart, Beethoven". The hero which the first decade of the nineteenth century had forged would continue composing with the same deepness during the next ten years of his life: all along his artistic activity in this century, we can find up to fifteen, or more, depending on the registers and publication quotes, sonatas for the piano, and six symphonies. His name was strongly recognized everywhere around Vienna, and also important at a European scale. Although we could argue that Beethoven's personality, and his incipient *bohemie* temperament, didn't actually help him in his trajectory as a well-known character, his fame was beginning to spread and his patrons actually continued to give all what they had to promote the releasing or the publishing of his symphonies, or his sonatas for the piano (we could state, to prove it, the dedications of sonatas which were composed far after the beginning of the eighteenth century, for instance, the sonata n. 27, where Lichnowsky's name appeared; he had been his first benefactor). This was obviously bound to the quality of Beethoven's music; a constant commitment to

¹² ROSEN, Charles, *The classical style: Haydn, Mozart, Beethoven*, W. W. Norton & Co, Inc, New York, 1997, pg. 379

individuality. The musician from Bonn represented the first generation of artists who were supporting themselves, winning a recognized name between aristocracy due to a remarkable personal career, just as we have been discussing backwards in this work.

Nevertheless, Beethoven's life would carry weight again in his evolution as music professional. The fact that he was universally popular, considered as the greatest of the alive composers, didn't alter the profound personal isolation which heart-broke him just continuously. The non-stop tendency of his illness is far well known, as much as his relationship problems with his nephew –apparently addicted to gambling –. We also recognize as admitted his problems with economy, which were –if not absolutely, mainly due to his nephew's caring. Beethoven's social relationships began to deteriorate. During the first two decades of the nineteenth century, he had been politically positioning himself in favour or against aristocracy; he had sworn on Vienna but he also had loved it, many times depending on his economical necessities. The frivolity of which we provide this statement is, from our point of view, needed here. The fact that Beethoven was to maintain himself economically was without any doubt one of his life's greatest preoccupations. We know he read Schiller and other poets, but he was never really seen as a person of culture. His ideals were strictly nodded to his idea of *artist*, and during all Beethoven's life remained subjected to the whims of a mind which was controlled by musical emotions.

The high-handedness –probably unconscious –of which Beethoven tinted himself at the beginning of the century, remarking, as Ferdinand Ries or the letters to his good friend Karl Amenda related, the destiny-forced nature of his being on Earth (the preponderance of his artistic self to his true relationship-building capacity), were just consigned to a more mythical scale, in a third period of which we will talk about right now. The personality of Beethoven somehow “progressed” linked with his disease, and it has sometimes been said that the last years of his life were of meditation, and contact with God: it is to say, we are dealing with a much more spiritual term, even religious (the composing of the *Missa solemnis* and spare fragments of the Ninth Symphony have a lot to do with it). From the point of view

of his work for the piano, we delimited his musical trajectory with a second threshold that would bring Beethoven to reach his maximum reinterpretation of classicism. We are talking about the composing of the *Hammerklavier* sonata, Op. 106.

Thanks to a very detailed analysis of the exposition sheet, from the first movement of this sonata (which can be seen in the annexes), we have been able to determine a change in Beethoven's piano music. Not only because of his evident comments (after the publication of the sonata Op. 106 Beethoven, on a letter to Amenda, affirmed something which would read like that: "it is only now that I can write real music") but also due to the inestimable musical quality of this work, we have decided to establish the edge, which separates Beethoven's second and third periods, in the summer of 1817. Beethoven would introduce, in the work that had to be composed during these dates, all musical elements he had been picking up all along his life. Actually, the *Hammerklavier* sonata is considered by all pianists as one of the truly most difficult of the piano solo stock plays. This is precisely because Beethoven introduces in it all the possible difficulties. Even its sonority is sometimes violent to the ears of some listeners. Anyway, this work conserves all the characteristics of a classic sonata, because it its build in four movements, and because (at a structural level) the exposition of the sonata form is as simple as the first sonata's first movement's exposition was. Beethoven doesn't lose the classical schemes, and he introduces an A theme in Bb M, a transition period which comes after an instantaneous modulation to G M, before going for the B themes in G M and a final recapitulation of A themes after a great chord cadence. It is a purely classic, simple structure, a Haydnian structure. Then, why is it so difficult to understand?



Musical score for piano, measures 1-16. The score is in B-flat major, 3/4 time. It features a complex texture with many chords and arpeggios. Dynamics include *p*, *f*, *cresc.*, and *a tempo.* There are red horizontal lines under measures 1-4, 5-8, and 13-16. A green line is under measure 12, and a blue line is under measure 15.

Musical score for piano, measures 17-20. The score is in B-flat major, 3/4 time. It features a complex texture with many chords and arpeggios. Dynamics include *f*. There is a red horizontal line under measures 17-20.

Musical score for piano, measures 21-24. The score is in B-flat major, 3/4 time. It features a complex texture with many chords and arpeggios. Dynamics include *p*. There is a red horizontal line under measures 21-24.

Musical score for piano, measures 25-28. The score is in B-flat major, 3/4 time. It features a complex texture with many chords and arpeggios. Dynamics include *p* and *f*. There is a red horizontal line under measures 25-28, a green line under measures 29-32, and a blue line under measures 33-36.

In the scheme above we can clearly note the similarities between the two fragments of two of the sonatas we are analysing in this work: the first one belongs to the *Hammerklavier* Sonata, and the second to the *Clair de Lune*. Both of them have the same harmonic scheme and they appertain to the same correspondent fragment; that is, to the transition between the A themes and the “bridge”. In red, we marked the A theme in the two fragments, which in the two cases is found in the dominant tonality, forming a longed perfect cadence which will resolve at the beginning of the transition section (or at the end of the A theme), with the appearing of the tonic; at this point, the green mark begins. The blue mark indicates the beginning of the “bridge” section, which in the second case, by reason of the thematic length at a melodic level, finds itself underlying in the perfect cadence resolution (see scheme pg. 19). The two sonatas have (with some peculiar differences, for example, the way to begin with the transition section, which in the *Hammerklavier* Sonata is much more direct; it introduces the dominant of G Major imitating the rhythmic scheme of the initial theme, and after that we find the transition section at last, which in fact doesn’t modulate at anytime (Beethoven uses an instantaneous modulation) but keeps the spirit of a section of this nature) the same classical structure in this fragment, and mainly the same harmonic structure, even though they are separated by two different periods, as we said. They are a clear example of the mention to the roots which Beethoven constantly exercises, the remembering of a completely new classicism in the hands of such a composer, but which never veers away its most basic characteristics because the author doesn’t want to.

The response to the initial question, which we questioned at the end of the theorist exposition of this section, is as simple as surprising. The *Hammerklavier* sonata is really one of the most difficult works to understand of all the classical stock, and we find the key, as Beethoven wanted, not in his apparently (and actual! Now we can surely state that) simple structure, but in small intern enquiries, small gifts which Beethoven leaves all along the extension of the piece, subtleness, primary indications, nearly beyond suspicion alterations; the work is written in Bb Major, but if we just fix our attention in the first theme, we can already find there alterations which come from a firmly strange tonality: B M, the tonality of the *Napolitan*. Beethoven gives interest to the *Hammerklavier* sonata themes by letting

them flow from completely basic schemes; but, the alterations are remarkable (in the annexes, you will be able to find the complete sheet with the correspondent annotations). We are talking about an extremely meticulous piece. The respective modulations inside the first movement's sonata form are the following:

B flat Major – G major ----- E flat Major – B Major ----- B flat Major

We divided the tonality scheme in three parts: the exposition of the sonata form, the development and the re-exposition. As we can clearly see, Beethoven introduces what has are considered strange modulation parameters; the modulation using descends of a third, which had already been used before, gets with Beethoven to his maximum level of splendour. Still, we don't think this arguments lead to answering our main question. Again, why were we talking about the *Hammerklavier* as something really difficult to assimilate?



This is the main theme of the sonata: the A them from the exposition. It is an extremely lyric phrase, as we can determine through the ligatures, and will be repeating all along the first movement of the sonata, principally in this incredible exposition. Beethoven counts with an exceedingly simple composing technique: the construction in thirds, which allows him to draw a very simple melody from a melodic point of view, but with a huge harmonic potential behind it. The German composer would use the ascend and descend of thirds during all the length of the piece (the first movement of the sonata, *Allegro*), so he doesn't actually cheat anywhere: we are dealing with a particularly classical style, because the main theme develops by resolving the tension of a short and violent introduction, thanks to a change in the disposition of the tonic chord. This music can be almost read: the initial phrase is a hit, a perfect caricature of a glorious sentiment which

continuously concludes in a very simple melody, calming down the beast, filtering the rage of the first impression and, more than nothing, giving hints to the listener (or the reader...?) of the general nature of the first movement of the sonata, and of the entire work. Beethoven uses, to fulfil this purpose, his most important ally: harmony. But in the case of what we are considering here as the third stage of the Beethovenian musical evolution, harmony plays a completely different role than the one it represented in the *Clair de Lune* sonata. Suffocated by his fame, his deafness and his own artistic and intellectual activity, Beethoven seals himself off. He does something which probably had never been done before, which would provide the sonata *Hammerklavier* of a strange peculiarity and, as we anteriorly mentioned, difficult to understand. The German composer surprises us with the constant superposition of the alterations of B Major in the accompaniment of the main melody, which is in Bb Major. This disguise of the real tonality will be representative everywhere in the *Hammerklavier* Sonata:



Bar 21 C#, E, Gb (F#)
B Major alterations



Bar 16 F#, E, Ab
(G#), B Major alterations



Bars 172, 173 from the
Scherzo, contraposition B-
Bb

We aren't talking about a willing to modulate, not even about wanting to approximate a near tone to which the sonata would modulate afterwards: Beethoven is sarcastic, he tints, soaks the essence of this sonata with a minor second which is nearly impossible to assimilate. What he does is to transport the classical heritage to an even more enlarged scale: he leaves the hero behind, who was explicit in a complex but clear at the same time harmonic progress, to face a way to understand harmony which stands almost obsolete in the history of music (at least, with the composing quality with which the musician of Bonn provided his works). He superimposes harmonies using melody, plays with the interpretative

capacity of the soloist and the listening ability of the auditor. He makes his way to understand art evolve to a new stage: a personal activity, not transferable, hermetic, he now breaks, he imposes. Beethoven isn't interested in fame, in heroism anymore. In 1827, the year of his death, he already holds that; the period of his life in which his evolution as a musician ends is evidently mystical, intern, which moves the reflexion to music. Beethoven forgets, yet somehow in spite of himself, of the economic functionality of his music, and he admits that it is now when he has finally learned how music works, at the same time admitting his personal decadence. His music closes its doors, his pianism appears as isolated, but never leaving apart the purest, most incipient classicism. For the *Hammerklavier* Sonata, which we considered as a *scherzo* by himself, Beethoven uses all the sources which classical music offers him: a melody which takes on a special importance, just as in his first period, searching Mozartian models enriched with a clear intimate component; he mixes this Haydnian simplicity with a kind of harmonic schemes which are completely dedicated to transmit sensations, as he did in his second musical period (the heroic one, as has been sometimes recalled as and as we do in this work), and he obtains a completely hermetic music, from himself, a caricature of his own conception of music which turns into a first movement of the sonata Op. 106. Absolutely full of contrasts, emotion, and also rarely evoking. The great fugue which ends up with this work introduces a new way to understand pianism, which is nearer to the future and further to all what preceded the composer; still, the greatness of this music will rest forever anchored to the identity of Ludwig van Beethoven. If we were to describe the *Hammerklavier* Sonata in only one word, we would probably say it is inimitable.

7. Clearing out the myth: a sincerely classic piano

a. The radicalization of the sonata form

Analysing the three sonatas we chose for our work, we have mainly noted the fundamental aspects which relate and distinguish them in several fragments – these ones providing us of a view of the totality of Beethoven’s work. Through the approaching to his most extern life, which is, by dint of the happenings which would affect his musical trajectory, we have been able to introduce a biographical way to understand Beethoven’s music, using a reinterpretation of the popular division which has often been constituted of his work (by means of a detailed study of the already quoted sources). But we will always find, in the analysis of such an exceedingly recognized composer’s work, some slight accents of –generally –not much correct generalizations on the musical study they offer. The peculiarity of our inquiry in the path the Beethoven’s piano sonatas would follow, is that it questions one of the most spread generalist interpretations in the history of music; the ascertained consideration of Ludwig van Beethoven as the European Romantic movement initiator.

Because of purely consigned matters to the meaning of some technical expressions, when talking about art we tend to relate an artistic movement change with a generational change. This parameter has been frequently used; but, as Charles Rosen says, in many occasions, the determining phenomena for an artistic tendency changing are the generational antagonism and the musical trend unsteadiness¹³. This is where we wanted to get to when we referred to the uncovering of the myth; Beethoven is faddishly considered as the beginner of a new musical period, precisely because he represents a generational change, and because it’s been said that his music “differs enough” and represents a “bellyful notoriously evolution” in respect of his professors so that we can consider him as that. But, after a precise analysis of his sonatas for the piano (which in conclusion provide us with a fascinating sample of the entire Beethoven’s work difficulties and styles, as we will examine in the next section), we consider that, if it could

¹³ ROSEN, Charles, *El estilo clásico. Haydn, Mozart, Beethoven*, Ed. Alianza Música, 1986, pàg. 436

fairly be treated as a genre changing because a very specific musical period is generationally cut off (Mozart died in 1795, Haydn at the beginning of the nineteenth century (1809), it is the musical evolution of an author in respect to the preceding ones what stores up all the true importance when it comes to define a split in the history of music; and in this sense, as we were saying, the sonatas for the piano solo demonstrate that, in reality, the Beethovenian style didn't represent a starting point from which all sub-romantic styles would flow, from Schubert to Bruckner, from Schumann to Wagner. If we wanted to identify the rupture of

Romanticism with Classicism, we would have to appeal to the anteriorly mentioned parameter, once described by Rosen; because Beethoven actually came out of the trend.

Romanticism (at a general level, including all artistic dimensions) would flourish from a rupture with the past, from a simple confrontation between ideals which didn't emerge from anywhere but from a fissure in the 18th century artist's world comprehension. In music, the generational change is so much evident in this period of the musical history. But it would be useless to deny the undisputable breeding of controversial characters, such as Hummel, Werg, and of course Beethoven, who didn't hold the sociocultural status of other popular names, for instance Goethe, because they were heirs to a nearly initiation tradition to the kind of music we know today –and which they knew –because, remember, the ending of the Baroque and the one of the Classicism (18th century) embody one of the most relevant periods, at an evolution level, to history of occidental music. So, the arrival of the Contemporary Age wouldn't be bestowed, at a musical range, with an aesthetic change, absolutely uncontrolled in his anti-aristocratic fight and completely heading for the personal acknowledgement of the artist; Mozart, maybe the most magnificent classic composer, would die in 1795, and Beethoven, as we tried to explain in this work, would configure a constantly based on his classical roots work. The bridge between classicism to romanticism just doesn't exist, because what we are facing is a total schism: all that Schubert or Brahms (also Wagner, at

the end of his life) did, trying to imitate the *Hammerklavier* Sonata¹⁴ or his last opuses, was based on a roughly unconscious heritage as a result of the geographic and cultural proximity; although the sonata for the piano was the only form which (not may cultivated during romanticism, in front of other forms such as the *lied* or the *impromptu*) remained unvarying when filtering through the quill of romantic composers, Classicism had ceased to be fashionable at the beginning of the nineteenth century. If Beethoven also went out of fashion it was precisely because he based his music's evolution on a constant restyling of the classic forms, and because he forged a new way to understand pianism, which was intern, it was personal, because he didn't introduce any revolutionary innovation in his work, but he simply transformed it inside himself, he "peculiarized" it, defining it with as less words as possible. Beethoven doesn't represent a changing on the way to understand music which would represent a revolution to its history, but a spectacular evolution of a movement which already stood on a deep anachronism; another option in the development of art's history which was simply turned down by society. So, we can finally respond to the first and research question we set out before: do the piano sonatas of Ludwig van Beethoven represent the evolution of music understanding in Europe during their respective period of time? No, they don't strictly represent any breaking inside the idea of "artistic tendency" in general, but their composer evidently is a very important musical icon because of the incredible musical value which he provided the classicism with, a movement which, as we saw through the analysis of three of his sonatas for the piano, he enlarged from his eyes, from his life, from his feelings.

b. The difficulty behind the piano of a genius

The precise radicalization of the piano sonata form (in fact in general, let's quote the famous refusal to the last *Grosse fugue*, which formed part of a sonata form) is what represents the so characteristic difficulty of Beethoven's pianism. Of course, it would be very difficult to enumerate every specific difficulty we can find there, but it would be of incredible interest to compare the three sonatas we analyzed to find similarities which, from the point of view of the interpreter, are very

¹⁴ROSEN, Charles, *El estio clásico. Haydn, Mozart, Beethoven*, Ed. Alianza Música, 1986, pg. 436

important. Some of them have been already commented backwards in the study of the correspondent fragments.

At a general scale, it is important to remark that Beethoven's pianism is nearly universal, and that this isn't due to a temporal evolution. With that we mean that his works for the piano move in an enormous range at a general difficulty level, but that the composer never stopped composing easy pieces as the end of his life was approaching. The easiness of his music is present in the totality of his work, because the most important stylistic distinctiveness when we talk about Beethoven as a piano-works composer is probably that his music isn't at any rate slave to virtuosism: we pianists don't need the virtuoso skill required, for example, to face a Chopin's *nocturne*, when we play Beethoven. At a first sight it seems like that can only benefit us: but, instead, it makes the execution of German composer's work even more difficult. Because Beethoven substitutes all superficial virtuosism for a deep comprehension of the piano as a symphonic instrument: lots of references have been made to the possible conversion (as, for instance, a composition exercise) of the Beethoven's piano sonatas to a symphonic scale, because they really have this characteristic (actually, the same Beethoven tried to transpose the *Hammerklavier* to a symphonic sheet, but without apparent success) which make them magnanimous, superior in volume and sound profoundness to any other example of classic sonata. Let's compare, for example, three beginnings of three Beethoven sonatas, one of each different style we commented in this work, to realize the music deepness we are talking about.

First four bars of the Sonata n. 7, Op.
10 n. 3



First three bars of
the Waldstein
Sonata n. 21, Op.
53



Bars 5, 6 and
7 of the
Sonata n.
31, Op. 110



As we can see, we attested three beginnings of sonata which belong to the three periods we talked about before: Beethoven the heir in the n. 7 sonata, in D major, Beethoven the hero in the n. 21 sonata, the Waldstein, in C major, and the hermetic Beethoven in the n. 31 sonata, in A-flat major. In all of them, every one with a different tempo annotation (the Op. 10 n. 3 begins with a *Presto*, the Op. 53 with an *Allegro con brio*, and the Op. 110 *Moderato cantabile molto espressivo*), we find a kind of complication which represents the totality of Beethoven's pianistic work: the importance is subjected to the melody, it is true: but how does this melodic idea appear in the introduction of the n. 7 sonata? By means of octaves, which convert a scale which could have had a derisory importance at a sound level (manifestly not at a generally musical level) into a great voice communion which comprise almost all the Beethoven's piano register, and which turn simplicity into difficulty, which mock the mordent or the great cadences' virtuosism –which appeared in some Mozart or Haydn sonatas, then smiling to the public with very easy and precious in the simplicity of the finger-touch fragments –, to swap that for a great musical reconditeness, narrowly related to the melody, in fact, in this case, forming part of it, in a way which had almost never been seen before. Beethoven wanted to transmit the idea of a sonata form composed by little fragments of rage, happiness, passion, expression, of an open intentionality which appeared constantly behind a many times simple harmony. This converted it into a laboratory for the mind of the composer, who wrote pianissimo fragments in

octaves, who modified *Alberti* basses or simple *arpeggio* flourishing to get to musical ideas with an own identity.

Let's now fix our attention of the second example, the one from the Waldstein Sonata; to us the pianists this beginning of sonata is very difficult, because Beethoven writes *Allegro con brio*, but also *pianissimo*: on top, the register is very

low to the two hands, as we can appreciate in the afore-quoted sheet. That is another Beethoven's peculiarity: the dynamics in the classicism were highly important, because they represented different ways to remark transitions, repetitions, beginnings or endings. In the case of the sonatas for the piano, the use of dynamics goes often through, in classicism, the filter of technic difficulty, which is that we find them implicit, for instance, in the "right" - to the classical schemes - execution of some passages. But Beethoven turns the dynamics in simple characterizations of this musical profoundness, which he repeatedly introduces in his sonatas. A *pianissimo* can also be played in a full sound manner.

Getting to the third example, one of the most special, because it is about the beginning of the last sonata which Ludwig van Beethoven composed, we can very clearly pay attention also to the musical deepness he introduces. The author doesn't centre his interest on a simple bass and a melody written in a classic form, to be played with an *staccato* sound, engaging to the ears of the most "connoisseur" aristocracy of the moment, but he dares giving the true importance to the accompaniment, which in bar 7 becomes a four-note bass to the unique one note melody. The movement begins in *moderato*, but mainly, *molto expressive*; Beethoven isn't interested anymore about being slave of the Mozartian mechanism of the stylistic perfection and the smooth playing. From a pianistic point of view, the difficulty in this last Beethoven sonata, the most simple of the difficulties (remember that it is a great dimension sonata) already insinuates a different way to play, a new way to understand the keyboard, the piano. It has sometimes been of discussion the fact that, actually, Beethoven stopped believing in the piano because his music needed more developed instruments, more resonance, more sound potential.

As a conclusion, we can say that at least pianistically, Beethoven does represent a very important evolution; if for a moment we leave a part the fact that Beethoven's music went out of fashion, we can perfectly note that the Bonn composer changed the conception of the way to play in the history of occidental music, and that unconsciously the pianists have inherited from him a way to understand the keyboard which the so much reactionary romanticists would also use. The Beethoven's piano works were often rejected because of its difficulty, as we saw mainly at the end of his career as a musician and his life. But the most important foible we can remark from this incredible composer is that he was capable of giving the sonata form some characteristics which would convert it into one of the most efficient forms when it came to make the public understand that music was what really mattered. We have to remember that Beethoven was one of the first composers to offer public recitals (own-benefit concerts) where he played his sonatas, where people was interested for his music. The musical-idea organization inside this form, so particular, largely overcame all the potential of more antique musical forms, as the *virtuoso* concert form, which were simply left apart by Beethoven. Czerny wrote that the German composer, even when he was improvising, never forgot about the sonata form; he left away all the musical ideas which he had in mind so they stayed structured, completely bound between them, completely related, completely dependent one from each other. But the most well-kept secret when talking about the success of the Beethoven's sonatas is that, in reality, we can find there examples for all levels of pianism (from amateur to professional). The complicating processes we were talking about backwardly are the same in all the sonatas for the piano ever composed by L. van Beethoven; at least in essence. The only thing which makes them differ is the length, the different complexity of forms, the tempos, the harmonies, but the main stress for the pianists still is the same as ever, because playing a complete Beethoven sonata still continues representing a challenge, a satisfaction. Beethoven's pianism would make evolve pianism in general in a spectacular way for an only reason: it doted of interest, of character, of passion, of sensitivity, the keyboard, without breaking at any time with the classic structure which his masters had proposed to him. The masterfulness of his music for the piano mainly debts it all to this fact. At the end,

what Beethoven did seems paradoxical: without breaking with anything, he achieved to change it all.

8. Conclusions

The name of Beethoven represents today a referent to every musician or music lover in general. His work is released every year in thousands of festivals and concerts everywhere, and he is considered as one of the greatest authors for the piano, so that in nearly all the conservatories or music schools of the world the Beethoven's sonatas sound at every grade since people begin to be a bit acknowledged about the pianistic technique.

Evidently, the fame of the German composer doesn't just simply reduce to the musical world, but his controverted life also has made him famous as one of the most eccentric authors of his musical moment and his melodies sound inside everyone's heads, because they have been largely used in films, theatre works, or as simple background music in shops, meetings, conventions.

One could think about this work, involving the piano sonatas of Ludwig van Beethoven, as a way to break the myth of the author; nevertheless, all the conclusions to which we get after working on the paper, analyzing some of his most relevant works, tell us something which has nothing to do with that. They speak about Beethoven as an incredibly prolific composer and boss of his own emotions, who got to draw inside his brains and in the paper an emotional feeling which hasn't probably been withdrawn from the musical panorama, or even equalled. In this work we just tried to refute the apparently false idea that Beethoven was the initiator of romanticism, because the evolution of his sonatas for the piano describe a virtually circular trajectory, which constantly evokes new forms and gets old ones back.

Obviously, we have to keep in mind at every time the inimitable greatness of the musician from Bonn. No other composer has ever made music with so much repercussion as, for example, the Hymn to Joy of the Ninth Symphony. Never has a composer been able, probably, of make an instrument evolve as Beethoven did with the piano, neither has anybody hidden so many secrets inside a kind of music which is enjoyed internally, intimately, and which sometimes is also suffered, at

the time of studying just any sonata for the piano. The final conclusion to which we want to get is not more than a homage message to the German composer. Through the analysis of the sonatas we have been able to realize the incredible complexity of three of his most unforgettable works, but also of the personal complexity of Beethoven, an author who produced a more-than-autobiographic music: a sentimental music, an interior music, which is capable of evoking sentiments inside our own conception of music which hadn't been seen, nor –I'd dare say –have they been seen again, in all the history of classical music.

Repudiated, and love less, by his father, the Beethovenian genius (on a born register the father of Beethoven reduced in two years his actual age because he wanted him to be as “prodigy” as Mozart was, at the same age) never received proper education. He didn't attend the *gymnasium* or the university, but he intensely dedicated, from a very young age, to the composition classes, and to music in general. He studied with the greatest musicians of the moment and he didn't have an easy life; anyways, he achieved to be able to control his own feelings, and to produce one of the most impressive works which have been ever made on piano, and on many more instruments, and formations. If the conclusion to which we got is that Beethoven doesn't really represent an evolution to the history of music, we must never forget that without Beethoven, this story would lose one of his most peculiar and important personages; it would lose track of its argument, the argument which has forged the most individualistically famous musical tradition of the history of Europe. To us the pianists, playing a Beethoven's sonata is much more than playing a sonata. It is to feel it, sense it, feeling the music flowing from your inside, from the same soul. To cry by just listening to the *Adagio* of the n. 1 sonata has become something usual, something normal, inevitable, the same as feeling a shiver which runs all over your body when hearing the *Presto Agitato* of the “Moonlight” sonata, the same as become emotionally unstable by just listening to the first astonishing chord of the *Hammerklavier*. Every work is a gift to the senses, and a new period on the comprehension of the sonata form, of the piano, and music in general and definitely. Beethoven died home in the middle of a storm, or at least like that the majority of historians relate it, maybe captivated by a sickly dedicated life to beauty.

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Annexes

Sonata 2^a sonata 3^a sonata 4^a
 Forma sonata sonata development
 A Fa M

Adagio.

dolce p

4 8 11 14 18

pp

R. H.

melodica

lascivious

Handwritten musical score on page 60, featuring six systems of piano and organ music. The score includes various musical notations, including treble and bass staves, notes, rests, and dynamic markings. Handwritten annotations in red ink are present throughout the score, including fingerings, articulation marks, and performance instructions.

System 1 (Measures 21-24): Features a piano introduction with a treble staff and a bass staff. The piano part includes a series of chords and a melodic line. The organ part features a series of chords and a melodic line. Handwritten annotations include "Do M" in blue ink above the piano staff and "Bo." in red ink below the organ staff.

System 2 (Measures 25-28): Continues the piano and organ parts. The piano part features a series of chords and a melodic line. The organ part features a series of chords and a melodic line. Handwritten annotations include "IV" in red ink below the organ staff.

System 3 (Measures 29-32): Continues the piano and organ parts. The piano part features a series of chords and a melodic line. The organ part features a series of chords and a melodic line. Handwritten annotations include "I" in red ink below the organ staff.

System 4 (Measures 33-36): Continues the piano and organ parts. The piano part features a series of chords and a melodic line. The organ part features a series of chords and a melodic line. Handwritten annotations include "A" in red ink above the organ staff.

System 5 (Measures 37-40): Continues the piano and organ parts. The piano part features a series of chords and a melodic line. The organ part features a series of chords and a melodic line. Handwritten annotations include "A" in red ink above the organ staff.

System 6 (Measures 41-44): Continues the piano and organ parts. The piano part features a series of chords and a melodic line. The organ part features a series of chords and a melodic line. Handwritten annotations include "A" in red ink above the organ staff.

Handwritten musical score for piano, measures 36-45. The score is written in treble and bass staves. It includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations in red ink are present throughout the score.

Measure 36: Treble staff has a triplet of eighth notes (4 3 2 1) and a triplet of eighth notes (3 2 1). Bass staff has a triplet of eighth notes (3 2 1) and a triplet of eighth notes (3 2 1). Handwritten note: *rondeur - hyper mobile*.

Measure 38: Treble staff has a triplet of eighth notes (1 3) and a triplet of eighth notes (4 3 2 3). Bass staff has a triplet of eighth notes (3 2 1) and a triplet of eighth notes (3 2 1). Dynamic marking: *pp*.

Measure 40: Treble staff has a triplet of eighth notes (3 2 1) and a triplet of eighth notes (3 2 1). Bass staff has a triplet of eighth notes (3 2 1) and a triplet of eighth notes (3 2 1).

Measure 42: Treble staff has a triplet of eighth notes (3 2 1) and a triplet of eighth notes (3 2 1). Bass staff has a triplet of eighth notes (3 2 1) and a triplet of eighth notes (3 2 1).

Measure 45: Treble staff has a triplet of eighth notes (4 3 2) and a triplet of eighth notes (4 3 2). Bass staff has a triplet of eighth notes (3 2 1) and a triplet of eighth notes (3 2 1). Handwritten notes: *rondeur*, *B₁ f₄*, *grandissime position*, *pp*, *up*.

Handwritten musical score for piano, measures 49-58. The score includes various musical notations such as notes, rests, and dynamic markings (f, pp, sf). It also features handwritten annotations in blue ink, including "Fa M" and "CODA". At the bottom, there is a handwritten analysis of the harmonic structure: "A, mod. B (b₁, b₂), A, B (b₁, b₂)" with circled symbols (1), (DOM), and (Fa M) below it.

ПРИСВЯЧУЕТСЯ
ЕРЦГЕРЦОГУ РУДОЛЬФУ

DEM ERZHERZOG RUDOLPH
GEWIDMET

СОНАТА

тв. 106

SONATE

op. 106

№ 29

Allegro $\text{♩} = 138$

Si b M

danachism

3a

6a

a tempo

ritard.

S.C. V

10

cresc. poco a poco

3a

20

Si M

Si ma ??

Handwritten musical score for piano, featuring six systems of staves. The score includes various musical notations such as notes, rests, and dynamic markings (p, cresc., f, sf, pp, dim., p cresc.). The score is annotated with handwritten notes in blue ink, including "SIM SCALE", "DESCENDING SCALE", "TRANSITION", "MODULATION", and "SOL M". The page number "220" is written at the bottom center.

Handwritten musical score for piano, featuring multiple systems of staves with notes, rests, and dynamic markings. The score includes various performance instructions and annotations:

- Dynamic markings:** *cresc.*, *ff*, *p*, *cantabile dolce ed espressivo*.
- Section markers:** *IV Red. (Don)*, *V*, *VI*.
- Handwritten annotations:** *transposition*, *Dissonance*, *C.R.*, *B2*, *110*, *100*.
- Other markings:** *Red.*, *ff*, *p*, *cresc.*, *cantabile dolce ed espressivo*.

The page number 222 is printed at the bottom center of the page.

Handwritten musical score for piano, featuring multiple systems of staves with various musical notations and extensive handwritten annotations in Italian. The score includes dynamic markings such as *cresc.*, *f*, *ff*, *p*, *pp*, *sf*, *sfz*, *sempre pp*, *sempre p*, and *più cresc.*. The piece is marked with a tempo of *And.* and includes a section labeled *DE SEN VOLUPAMENT*. The score is annotated with various musical terms and instructions, including:

- modulus del Bz, modularis a Mib4*
- confirmaçio di le roudat.*
- introduçio al primer tema*
- tema costruit sobre terçens i soler ascendens i descendens*

The score is divided into measures, with some measures numbered (e.g., 120, 130, 140). The notation includes various musical symbols such as notes, rests, and accidentals, along with handwritten numbers and letters indicating specific musical elements or fingerings.

ten feet marginism and edition marginism best a
300 ascending descending

Handwritten musical score for piano, measures 160-190. The score is written on ten staves (five systems of two staves each). It features complex piano techniques including arpeggios, chords, and trills. Handwritten annotations in French and German provide performance instructions. Measure numbers 160, 170, 180, and 190 are marked at the beginning of their respective systems.

Handwritten annotations:
160
170
180
190
ad libitum
introduction de la
abréviation
de l'ile
ff
p
cresc.
Ad.

224

Handwritten musical score for piano, measures 200-225. The score is written on ten staves. It includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations in blue ink are present throughout the score.

Measure 200: *sempre ff*, *Red.*, *a tempo*, *Si M*

Measure 201: *dimin.*, *poco ritard.*, *p cantabile*

Measure 202: *espressivo*

Measure 203: *espressivo*, *210*

Measure 204: *220*

Measure 205: *cresc.*, *1)*

Measure 206: *1) По Бюлову:*

Measure 207: *Si M*

Handwritten annotations in blue ink:

- 230
- ff* 1)
- ritard.*
- a tempo*
- Cantabile e legato*
- 240
- Sol b M*
- cresc. poco a poco*
- 250
- cresc.*

260

dimin. *a tempo*

270

cresc.

p *cresc.*

290

cresc.

p *cresc.*

p dolce

The musical score consists of six systems of staves. The notation is complex, featuring many accidentals, slurs, and fingerings. Key performance markings include:

- System 1:** Starts with *poco ritard.*, followed by *a tempo* (twice), and another *poco ritard.*. Measure numbers 300 and 310 are indicated.
- System 2:** Continues the melodic development.
- System 3:** Includes a *cresc.* marking.
- System 4:** Features a *ff* (fortissimo) dynamic marking.
- System 5:** Includes a *cresc.* marking and a *p* (piano) dynamic marking.
- System 6:** Ends with a *p* dynamic marking.

Measure numbers 300, 310, and 330 are clearly visible. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

This page of musical notation contains six systems of staves, likely for a piano and voice or two pianos. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system includes a treble and bass staff with a melody and accompaniment. The second system continues the melody and accompaniment. The third system features a treble staff with a melody and a bass staff with a steady accompaniment. The fourth system continues the melody and accompaniment. The fifth system features a treble staff with a melody and a bass staff with a steady accompaniment. The sixth system continues the melody and accompaniment. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system includes a treble and bass staff with a melody and accompaniment. The second system continues the melody and accompaniment. The third system features a treble staff with a melody and a bass staff with a steady accompaniment. The fourth system continues the melody and accompaniment. The fifth system features a treble staff with a melody and a bass staff with a steady accompaniment. The sixth system continues the melody and accompaniment. The notation includes various musical elements such as notes, rests, and dynamic markings.

340

350

360

1)

cresc.

ff

p

cresc.

1)

