

GEORGIA STATE UNIVERSITY

DEPARTMENT
OF

Music

GRADUATE LECTURE RECITAL BY

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THE PIANO AND CELLO SONATAS BY

LUDWIG VAN BEETHOVEN

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE MASTER OF MUSIC DEGREE

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Re. Ed. / Revise into Manual for
Science & Cellar Scientists.

Ed. & published - to be - com.

- Revise goal - Sources of Utility -

- meeting of e.d.

A WORD OF THANKS

To my parents with admiration and gratitude.

To my professors, my warm and affectionate thanks.

To cellists M. G. and D. N. and

Pianist J. C. L.

GRADUATE LECTURE RECITAL

THE PIANO AND CELLO SONATAS BY LUDWIG VAN BEETHOVEN

I.- THE SONATA.

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(from Gabrieli to Beethoven)

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 - Sonata in G minor Op. 5 N^o 2.
 - 1. Composition and publishing dates.
 - 2. Elements relating to them (events in his personal life, what germinated the idea, dedication/why).
 - 3. Relationship to a solo sonata.
 - 4. Form and analysis of each sonata and movement.
 - 5. Performance of excerpts of each and technicalities.

- B. Middle. 1801-1814.
 - Sonata in A major Op. 69.

1. Composition and publishing dates.
2. Elements relating to them (events in his personal life, what germinated the idea, dedication/why).
3. Relationship to a solo sonata.
4. Form and analysis of each sonata and movement.
5. Performance of excerpts of each and technicalities.

C. Late. 1815-1827.

Sonata in C major Op. 102 N° 1.

Sonata in D major Op. 102 N° 2.

1. Composition and publishing dates.
2. Elements relating to them (events in his personal life, what germinated the idea, dedication/why).
3. Relationship to a solo sonata.
4. Form and analysis of each sonata and movement.
5. Performance of excerpts of each and technicalities.

IV.- The 6th. Piano and Cello Sonata. (Op. 17) † Trio in E^b Op. 3

- A. Date of Composition and publishing.
- B. Transcription data.

I.- THE SONATA. (composition played on instruments rather than
✓ sung).

The composers Andrea (1520-85) and Giovanni (1556-1612) Gabrieli wrote short instrumental music in contrasting movements making this the starting point of the movement subdivisions in the form. The title of the work is 'sonata' i.e. "Sonata Piano e Forte", by G. Gabrieli 1592. The instrumentation of these were specified. *(There is a Sonata title for Lute piece earlier but not very important - Spanish. Newman W. "The Sonata in Baroque" →*

Arcangelo Corelli (1653-1713), Italian composer violinist that separates his work into sonata d'Chiesa and sonata d'Camera.

Sonata d'chiesa (4 movements. Slow-Fast-Slow-Fast). Fast movements in imitative styles.

Sonata d'camera - Chief source of the classical ^{classical} sonata. It was a succession of dance pieces. These develop into the suite, partita, ordre.

Instrumentation in Corelli's works was important because it determined the future of the keyboard-cello sonata up to the 1750's. The keyboard played the melody and chordal accompaniment written in figured bass/manner while the cello or gamba played the bass line. Corelli's solo sonatas, (sonata a tre') which two violins plus keyboard and cello played together, still subjected the instruments to meager accompaniment; a style that lasted until around 1750. *This was used for solo Cello as well. → (next page for examples of compositions)*

- A. The Baroque Sonata 1700-1750. These years represent the fusion of the sonata d'chiesa and d'camera that balanced the interaction of the use of counterpoint and monody. Consequently, organization of the sonata in terms of central key occurred. The

D. Gabrielli - Starts the continuo use of the cello in 1689; his last four pieces are nicknamed 'Fr. B.C./Keyboard' and has 4 movements. Model of the Violin technique - not gamba. (low)

Continuo Sonatas - 1750 - (Violoncello/B.C.)

a) Italians had headway. Weather in London, Vienna, Dublin or Paris limiting. (Boni - 3 Sonatas Alessandro or Domenico Scarlatti, Porpora, Scipriani, G. B. Pergolesi, Antonio Antonietti) Scale passages, string crossing, string leaps, sequences, double stops. Many were written for alternative gamba playing.

Antonio Vivaldi - 6 Cello Sonatas (B.C.)

b) most keys major

c) 1750-1800 - ^{lived} Luigi Boccherini (26-28 Sonatas) Spain, then associated Fried. Will II, then Pleyel for publication. X Binay - F-S-F. Very similar to D. Scarlatti manuscript music.

d) J. P. Duport. (Binay - F-S-F) - 6 Cello sonatas, 1 per Viol. Typical of the French virtuoso.

keyboard and continuo eventually started to fall out of fashion, for a more elaborate solo type, which themes could be better organized to show thematic manipulation that started from a particular key to another and back. Therefore, the binary form was becoming the norm. Then, when the first part of the binary form was repeated, as in the da capo aria, ternary formed emerged; the embryo of the sonata form. But, throughout the baroque, the basic instrumental form was the binary (such as the Bach partitas, Gamba suites, English ect.).

Another influential figure of the sonata form concept was D. Scarlatti, who's 600 sonatas introduce the classical concept of rhythmic motivic development that was to be taken in full by Beethoven in his compositions.

The final step between baroque and "style galant" was given by C.P.E. Bach who established the contrast in keys within the sonata movements. After this, it was up to the musical geniuses of Haydn, Mozart, and Beethoven, to achieve the balance of true melodic movement and counterpoint because up to this point the melodic structures were based on motivic arpeggiations and scales, not real diatonic ones as we generalize them (more vocal lines). Therefore, the sonata that Mozart and Haydn left was a simple vehicle in which melodies would be organized and motioned from one key through another, developed and returned to the original key. A slow movement usually followed the first movement in this form and then a rondo ended the work. Classical sonatas have at least one movement in this form.

Beethoven used this sonata form as the stage for his works, in particular those works using the piano. For Beethoven,

*1st movt. in Auck 15 m
2nd movt. in G major 333.
normal 1st & 2nd movts.*

a) Beethoven preferred the 4 movement form at the beginning, later three and sometimes two.

each element in his compositions had definite character and characteristics.

Each one of his themes had an identifiable character that belonged only to itself, therefore establishing the clearest changes in mood within the same piece. Beethoven added slow dramatic introductions to the sonatas, doubled ^{the} its length, increased the importance of the coda adding to it new themes and a quasi-improvisatory developments at times. The general trends in the form of his sonatas are from 4 to 2 movements. The first one is usually in sonata form; the second slow in ABA or theme and variations; the third, if present a schерzo (from Haydn); and the last rondo, variations, or ABA.

?

(Change the music)

(changes Rondo to an over all A.B.A. Coda) this mixing rondo with sonata form.

?

B. The Bach harpsichord and gamba suites represent a departure from the general trends of the epoch. In these, Bach was able to combine contrapuntal imitational techniques with homophonic idiom. This created a perfect balance within and among movements, and in addition, it made the parts of the gamba and keyboard of equal importance and free from accompanying role that they had been relegated previous to this. That is, both parts are virtuosic within themselves and together. This however, is as Bach always has been himself, an exception to the common occurrences of the time. (Also - Leu Mont's - Duo Concertant Pour le Clavecin ou le Forte Piano et Violoncelle 1787. E. Cowling - The Cello) p. 51

(one movement of each)

With the rise of the virtuosic professional player, and the decline of the heavily ornamented baroque style, the sonatas similar to the ones Luigi Bocherini and Franceour appear as the norm of the time. Through these works, the keyboard is again relegated to the accompanying status, although never as lowly as during the time of Corelli, but never to the level of importance that Bach had done in his sonatas. (there is still some evidence of basso continuo role in these)

?

such as Corelli, Depard, etc

Bach Page

Transition to Classical: (Cowling)

I- Piano literature starts -

First the string parts are Ad libitum (Mozart)
then obbligato - (all violin, cello, and piano). Ad lib
are not duo
Mozart Andantino B 6 K 374, 14.

a) unfinished.

c) Completed versions by Ernst Lewicki, Felix Schreder.

II.- DEFINITION OF BEETHOVEN'S PIANO AND CELLO SONATAS.

The output of Beethoven's Piano and cello compositions is chronologically as follows:

Sonata in F major, op 5 N^o 1.

Sonata in G minor, op 5 N^o 2.

Variations from Handel's "Judas Macabeus" w/out opus (op. 45). (7 Variations "Musik. Flute" w/op. 46. (Bei Männern, ^{Wohle} Liebe Tönen)
12 variations on Mozart's "Zauberflöte", op. 66 (Ein Mädchen oder ^{oder} Weibchen)

Sonata in A major, op. 69.

Sonata in C major op. 102 N^o 1.

Sonata in D major op. 102 N^o 2.

(Sonata in F, op. 17 - Transcription from the horn sonata).

(Arrangement E^b trio Op 3.) (Violin op. 64 - Publ. 1807; written after 1772)

- A. Since Bach Gamba sonatas were not composed with the piano and cello in mind, and no other pieces prior to him treat these two instruments in the manner Bach did, it is given credit to Beethoven as the originator of the Piano and Cello duo. During his lifetime, the composer always referred to and described these works as being for piano and Cello, not the reverse. These collection of works are in direct relationship to the piano solo sonata with a very important accompaniment of this melodic instrument. They are therefore, piano solo sonatas. However, this does not mean that the cello part is not important, or that it is not to be heard. The cello part is that which makes the sonata unique because, even though they are not technically equal, they are ensemblewise equal, and if played otherwise, they cease to be what they were meant to be.

Of course, Beethoven was a pianist and as such he conducted these sonatas. The piano and cello sonatas are no different

"The Piano Trios of Beethoven: A Historical & Analytical
Guide" Elfrieda F. Herbert (1970 - M. of Music)

from all his instrumental chamber music using the piano and the solo sonatas in importance of the piano part, motivic construction and development (source motives), rhythmic emphasis, and form mutations. In these works, the composer refines the rondo to the point where the theme no longer is repeated the same every time, / strong characterisation of themes, unexpected modulations, sudden dynamic contrast, dramatic expressiveness and other similarities that place them equal to the solo ones. (balance between form and emotion, genuine feeling of improvisation, singing melodic lines).

?
The role of the piano is orchestral, virtuostic, percussive at times, and at others, very attackless. The cello, however, provides more agitation, contrast, expression and moods that would otherwise not be evident by the piano as a soloist (a very effective dialogue). It exposes basically the same material; melodies, motives, cadenzas, scales, but with its diverse tonal spectrum in such a way that a totally new dimension ^{is} to the piano is added.

The ideas of these sonatas come from the days Beethoven travelled ^(to his friend cellist + Mozart's violin sonatas) extensively. He went to Prague and Berlin where at the Court of Frederick Wilhelm II of Prussia, he met the world famous cellist Jean Pierre Duport (1741-1818), teacher and principal cellist of the court orchestra. It was said that he played with "magical touch" ... "bowed like a storm" ... "soared to the dizziest heights of the fingerboard" ... "the Paganini of the cello .." Beethoven wrote the first two sonatas for him.

It is interesting to note that during these years the piano did not have the metal frame and other advances that made

it so much louder, therefore, the cello was actually the louder of the two instruments.

- B. The sonatas for piano and cello by Beethoven raised the instrumental music, particularly the duo idiom, to the highest plateau of achievement since until then instrumental ensembles had always been treated as a more inferior type of music, the vocal being the highest. These works created a new medium equal to the piano solo, violin and piano duo, and other forms of chamber music. And generally, it aided in making the term "art of pleasing sounds" obsolete to the art of "human expression". *They encompass all the musical quirks of the composer, whereas the violin sonatas do not.*
- C. Innovations. The most intimate form of expression in music is that of chamber music, and making the piano the central figure in his compositions of this genre, Beethoven opened a new horizon for the following romantic composers. *(was he*

*That
Include
Bano*

41. D. -1

Sonata Pathétique Op. 13. (Kieritner.)

- a) less influence from Haydn + Mozart.
- b) youthful work with strength and optimism
- c) tragic undertones.
- d) Rondo was originally for violin Sonata.
- e) the introduction thematically adjunct to the movement.

comment by Schindler (pupil of Beethoven about his own interpretations: 'here Beethoven accent the tempo a good deal... here he held a note extremely long...')

Also comments by Hummel, Ries, Czerny, (Look up Czerny + Thayer if you Beethoven)

Ries - composer played his works which ever way he was

SONATE

7

Dem König Friedrich Wilhelm II. von Preußen gewidmet

Komponiert 1796

Adagio sostenuto *Slow Introduction - Spanish Tonality + drama*

Opus 5 Nr. 1

Violoncello

1.

Klavier

Dual melody

Adagio sostenuto

f p

main melody

p

cresc.

main melody

pp

p

pp

sf

p

pp

p

1111 1411-160 (152)

E...

Exposition
Allegro

Theme I - Tonic

13 Bass

Allegro

p dolce

tr

1 2 3

1 2 3

C7 5

2 2 1 2 1 7 tr 1 2 3

sf

1 3 1 2 1

p

sf

theme I

5 2 1

p dolce

p

C7

TRANS. to G-c

p

sf

C7 F7 B C C- =

332

cresc.
(p) *cresc.* *f*
F C F

335

cresc.
ff *p cresc.*
F G7

Decepcion
to Coda

338

f *ff* *ff* *ff*
C G

343

ff *ff*
C A7 C G7

Re-Tema A
Coda

345

ff *Coda* *ff*
Eb C F Bb C

A 97

Theme-imitation
at above

Allegro + 4/4 time

Rondo A.B.A. Coda - I, II, III
Geduldswald
29

Rondo
Allegro vivace

L. 17

Allegro vivace

End-Theme motivic Developments

Dialogue

Duet

Key - C

Cadenza
(Cadenza 1)

261

ff sf ff

F G7 F C7 Coda II C7

266

sf pp pp

ral len lan lan do

F C7 Bb F C7 F D A C G

274

ri lar dan do do

ca lan do

Adagio Tempo primo Coda III

281

Adagio Tempo primo

f

286

ff

Inte. A-I-II - B-I-III - A'-Coda - (C-II-III)

42

Handwritten notes

Handwritten notes

Introduction -
(Bacchante - Fr. Duetto)

SONATE

Dem König Friedrich Wilhelm II. von Preußen gewidmet
Komponiert 1796

Opus 5 Nr. 1

Violoncello

Est. Gmiora

A 2.

Klavier

Adagio sostenuto e espressivo

Adagio sostenuto e espressivo

fp *tenuto* *fp*

melody

pp *rinf.*

34 53

melody

rinf.

Cello

Mod. EP

p

Duet

Rondo - A-B-A- Coda

60

Rondo
Allegro

Rondo Theme A'

Woke on all runs!

1-12

A

Musical notation for the first system (measures 1-4). The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The first measure starts with a piano (*p*) dynamic. The melody in the right hand features eighth-note patterns with fingerings 2, 3, 4, 5, 2, 3, 4, 5. The bass line consists of chords with fingerings 5 and 2. A dynamic change to *sf* (sforzando) occurs at measure 2.

Musical notation for the second system (measures 5-8). This system continues the 'A' section. It includes a handwritten annotation 'B Rnd Theme' above measure 7. Dynamics include *sf* and *p*. Fingerings 5, 4, 1, 2 are indicated in the bass line.

Musical notation for the third system (measures 9-13). This system includes a handwritten annotation 'A' Coda Final' below measure 11. It features a dynamic of *sf* and includes a section labeled 'introduce' at the end of the system.

Musical notation for the fourth system (measures 14-18). This system includes a handwritten annotation 'TRANS. to D.' above measure 16. The dynamics are marked *p* and *f*.

Musical notation for the fifth system (measures 19-23). This system includes a handwritten annotation 'introduce' above measure 19. It features a dynamic of *sf* and includes a section labeled 'introduce' at the end of the system.

1. The Rondo/ Op. 5 # - Examples Effective Ways Comed Cello + Piano (P. 22.; legato melodic contrasting,) H1.
2. Country music - (disguised)
3. Labeled Duo Sonatas. also Harpichord or Pianoforte Violoncello obbligato!

III A.

Sonata "Pathétique" (touching, moving, sorrowful). G
 (Introduction similar to G minor Cello-Piano Sonata. F
 Opature. - Both 1st movements minor with tragic
 overtones.

Adagio Cantabile - (slow) in Rondo Form.
 (Cello Sonata has no slow movement)

Rondo Finale - Both rhapsodic, interludes
 and brilliant Codas, (intended for Violin)
 (Kubik) no longer influence of Mozart or Haydn. Originally for
 Thayer - Op. 14 - how Beethoven performed -
 Schindler - Beethoven accelerated tempo ... Held this note a 30
 longer
 Pios performed works in every way he wanted.

- middle

III " op. 57 (Gillespie)
 B. Appassionata Sonata - (perfect unity of &
 * Equilibrium of Expression and Content; structure of
 all movements have thematic unity.)
 i. Allegro Assai - similar to the mood & spirit of op. 41
 climbing themes, somber.

2. Andante con moto (Theme and Variations)

3. Allegro non troppo (Sonata - has new theme in development)

see
III.- Early Beethoven 1794-1800 (Sonatas Op. 5 N° 1 and N° 2)

7/3
A. Most of the chamber music involving piano and piano solo sonatas ^{was} performed by himself during this time. Works similar to Haydn, Mozart, but they all bear his personal stamp. His form is much more expansive; long expositions, ^{long} slow developments, lyrical slow movements, scherzos, elegant finales, use of much crescendos, Sf, súbito piano, unexpected accents, keeping the audiences guessing, improvisatory related techniques.

1. Composed 1796 - published in 1797. (*Labelled Duo Sonatas*)
2. Beethoven takes long journeys. In Prussia he met Duport. Had a joyful time performing and enjoying nature. The two sonatas were dedicated to Frederick Wilhelm of Prussia.
3. Sonata "Pathetique" Op. 13. (*Composed 13-15 Piano Sonata*)
4. "Orally"
5. "Orally".

4
B. Middle period 1801 - 1814 (Sonata Op. 69) (*total blend of form and expression*)
Departure from the logical sonata form he inherited. Themes derived from each other forming a sense of "wondering" effect. *Several Coda Phrases.*
Short exposition and coda, if dance movement present it bare bones.
title "Scherzo". First and Finales tend to be as important. *bacc*
Total Blend of form and expression.

1. Composed 1807-1808. Published 1809.
2. Dedicated to Ignace Glichenstein, noble, friend, able cellist to whom the 4th piano concerto was to be dedicated, he performed it. In 1802 - recognizes the gravity of his illness. Wrote the celebrated Heiligenstadt Testament in which he stated that he would stay alive to finish what God had intended him to do. Started turning very philosophical.

1. according to Christopher Headington
2. wrote in a copy of op. 69 'enter face at Lucus' on the (Bartman leaves and)
3. effective Writing For some part of Cello - Minors
3. 1808. Dec 22: his last public performance - he played 4th piano concerto; Pastoral, (minor symphonies) Liszt reform
4. 1812 - (Benefit concert) [op 70] Schindler duo - (Forte's were too hard to jammed strings, the Piano too soft and many no did not play.) this was a private concert Benefit of suffered from the fire in Berlin.
5. middle period is years of Worldly Conflict. Con. of personal (marriage) things. Life with society. He wants to overcome his human inflections with society and still be accepted. (human worldy music)
6. no longer assimilating but developed composition
7. Just movement similar to Waldstein. repeated ch

SONATE

4 movements 1. Sonata 2. - slow A B 3. Rondo ABA 4. Final C Sonata

Dem Freiherrn Ignaz v. Gleichenstein gewidmet
Komponiert 1807/1808

Des rivality -
Three movements +
Schubert to 3rd year
Opus 69

A'

cello / Theme

Allegro ma non tanto

Violoncello

3.

Klavier

Allegro ma non tanto

A₂

p dolce

10

Duet

A₁

16

A₂

stentissim

ad libitum

21

Scherzo
Allegro molto

Cello

Remer
piano

Allegro molto

p *ff* *p*

12

Dialogue

Exln

f *p* *f* *p* *f*

25

Key C *Key D* *Dialogue*

p

37

cresc.

cresc.

50

Ant Key A *Cadence* *Duet*

f *p*

*) Zur Dynamik siehe Vorwort. Kursive Fingersatzziffern stammen aus den Quellen.

*) Regarding dynamics see Preface. Fingering in italics stems from the sources.

*) Pour les nuances voir la préface. Les chiffres de doigté en italique proviennent des sources.

A-B - Song Form leading into - Finale

set in

Adagio cantabile

A-Piano
p

Adagio cantabile

B-Cello

Cello-Viola

Finale - Sonata Form
A-B-A - Credo - Cadenza - Coda

Allegro vivace

(dolce)

pp

cresc.

f p

dolce

C major Sonata - Just movement very free in Form.

III.C.

Sonata Opus 110 A^b-flat Major:

A) one of most intimate and expressive works.

B) Liberty of Form

Moderato Cantabile - Molto Espressivo.

(Loose Sonata form)

Allegro molto - (schzzo - one theme from Silesian folk songs)

1) Adagio Recitativo Airso dolente

2) Fugue dramatic ovations.

3) Airso

4) Fuga - on - - - - -

Finishes the 5th and 6th symphonies.

- 3. Appassionata Op. 57. (12 Piano Solo Sonatas)
- 4. "Orally" ^{or 14}
- 5. "Orally".

C. Late. 1815-1827 (Sonatas Op. 102 No 1 and No 2) ^{"Two Tree Sonatas"}

Concentration on musical thought. More use of counterpoint.
 Wider range of expressions and moods. More abstract. *Uses Fugues and Dramatic recitatives.*

1. Composed in 1815. Published in 1817.

*at Benefit
 performance of
 First Struck people
 in Baden.*

2. Last time Beethoven ever performed in public, Karl dies. ^{- brother}
 Court arguments from 1815-1820. Went completely deaf in 1818. Privately dedicated to friend Charles Neate. Publically dedicated to Grafine Marie V. Erdody, ^(Countess) but composed for her cellist Josef Linke; ardent supporter of his chamber music (performed his late string quartets): "Be so good as to have breakfast with me tomorrow at 7:30 ... bring a cello bow with you ..." Beethoven asked him. Linke performed them. *(at the 2nd ...)*

*Strongly
 sympathetic*

This style was not clearly understood at the time. It was thought as a "Serious turning of the composer" (Allgemeine Musikalisch Zeitung). The two cello sonatas are among the most valuable contributions of anyone to the genre of chamber music. It includes the period in which there are no violin and piano, duo sonatas.

- 3. Sonata in Aflat, Op. 110. (5 Solo Sonatas)
- 4. "Orally".
- 5. "Orally"

*all ...
 strongly ...*

1. Combines both instruments supremely - (Hinson)
(with great mastery).

2. In this period - Beethoven Five. (Grove)
was under no stress and in music did self-exploration
Explorations and self-discovery. He is in the
region of thinking that has little to do with
the world. (mental comfort. Soul is at peace)

3) There is short development, almost no code

4) second movement is. Some form between
Rondo and Sonata Form.

5) Op. 102. No 2. no slow introduction, 1st mov.

1st Sonata with real slow movement. [A. B. minor 1st mov.]
It is a symm. recurrent harmonic scheme.
Fugue which is 4 voices (because no part twice)

- A. B. A. - (middle section is inversion)

6) Op. 102. No 1.

Both movements slow introduction

o -> use of trills. (as in Op 109)

1

-> 1st movement Short Sonata Form

-> 2nd a two part introduction with element
from 1st introduction - almost cyclic,
Fugue.

SONATE

Der Gräfin Marie v. Erdödy gewidmet
Komponiert 1815

Opus 102 Nr. 1

Inte.
Cello

Andante
tenderamente

Theme

Cello

Violoncello

p dolce cantabile

4.

Andante

PIANO

Duet

Klavier

p dolce

Piano

Cello

Duet

DIALOGUE

Piano

3 2

1 2

dialogue

Duet

Transition

Theme

(2 Intro.) Rondel Coda (Loose Sonata Form?)

116

Inte A

Adagio

1

35

p

pp

fp

cresc.

f *sf* *sf* *p*

cresc.

f *sf* *p*

dimin.

cresc.

f *dimin.*

cresc. *f* *dimin.*

(sf) *sf*

Coda

Cello

7 *teneramente*

8 *p*

9 *tr*

10 *Tempo d' Andante*
dolce

11 *Tempo d' Andante*
dolce

12 *cresc.* *dimin.* (7)

13 *dolce* *cresc.* *dimin.* *p*

13 *cresc.* *dimin.*

14 *cresc.* *dimin.*

15 *dolce* *Allegro vivace*

16 *dolce* *Allegro vivace* *Ando theme*

17 *p*

① 1st mov.
Sonata Form.

a) without development, only one w/out Intro.

2nd Mov. set Harmonic Variation. A. B. A. - Coda -
minor | → MAJORE Trans. F.
MAJORA Fugue

a) Fuge - end.

A. B. A Coda.

SONATE

Der Gräfin Marie v. Erdödy gewidmet
Komponiert 1815

A
Theme I A

Piano (starts phrase)
Allegro con brio

Cello (Concludes phrase)
Opus 102 Nr. 2

Violoncello

5.
Klavier

Allegro con brio

A-B-A (Tema-varianta (B) Tema Ven.)

Rondo

1. Cello
A
2. Violini
3. Trombe

Adagio con molto sentimento d'affetto

Adagio con molto sentimento d'affetto

mezza voce

mezza voce

Handwritten musical score for the first system, including vocal lines and piano accompaniment.

Handwritten musical score for the second system, including piano accompaniment with markings like 'Piano' and 'espressivo'.

Handwritten musical score for the third system, including piano accompaniment with markings like 'Tema (harmonic)', 'cresc.', and 'dimin.'.

Handwritten musical score for the fourth system, including piano accompaniment with markings like 'Cello', 'dimin.', and 'cresc.'.

Handwritten musical score for the fifth system, including piano accompaniment with markings like 'dimin.', 'p', and 'Ad m.'.

Ad m. —

TOT-MINA

Musical score for measures 71-76. The system includes a vocal line and a piano accompaniment. The piano part features complex textures with many beamed notes and rests. Handwritten annotations include "5-7-6", "fp", "2, 3", "V", and "end into".

Musical score for measures 77-82. The system includes a vocal line and a piano accompaniment. The piano part features complex textures with many beamed notes and rests. Handwritten annotations include "p", "pp", "Duet", "sempre pp", "1 3", "Red.", and "end into".

Musical score for measures 83-90. The system includes a vocal line and a piano accompaniment. The piano part features complex textures with many beamed notes and rests. Handwritten annotations include "e - stas Allo", "Allegro", "leggermente", "Piano", "p", "(leggermente)", "Allegro fugato", "sempre piano", "Cello", "Allegro fugato", "attacca l' Allegro:", and "(*).".

Musical score for measures 91-98. The system includes a vocal line and a piano accompaniment. The piano part features complex textures with many beamed notes and rests. Handwritten annotations include "Piano", "sempre piano", and "4 3".

Musical score for measures 99-106. The system includes a vocal line and a piano accompaniment. The piano part features complex textures with many beamed notes and rests. Handwritten annotations include "sempre piano", "sfp", "sfp", "1", "1", "5", and "7".

From Sonata op 17

1) 1st piece, 2) written for Beethoven himself
Jan Václav Slich (1748-1803). performed
by Kuznetsov April 1800

3) the technical difficulty (in all ways
be the range (?))

{ 1) movement Sonata form - Allegro
2) Adagio Andante - very slow (slow)
3) Rondo

(Piano - difficult v. H)

- 1 -
- F# -
DALL'ERGO con Brio

③ Andante
2/4 but really (6/8)

③ Minuet - Trio - coda

④ Adagio

⑤ Minuetto

⑥ Final (- Rondo)

IV.- The Piano and Cello sonata Op. 17.

✓ This sonata is a transcription from the piano and horn sonata in F major, Op. 17. Written in 1800, two days before he performed. ^{4 hand} The piano part is very difficult, and it belongs to the early Beethoven period. The horn, which is also the cello part is also technically very demanding. It is assumed that it was transcribed by a copyist of the publishing house. It was published during his life time, and the composer did not object to this.

(Cowling-) - Says he himself did this arrangement. It is very rarely ~~performed~~ performed.

△ - Trio in E^b Op. 3. - arrangement by publisher (Cowling says maybe not.) Cello part is extremely difficult. One of the few compositions of this genre.
movements -

difficultly -

- Readings
- 1) Heiback and Starker
 - 2) Casals and Serkin ^(Hull 1930)
(done when he was old)
 - 3) Fournier and Schnabel
 - 4) Feuermann, and Kreitzer
 - 5) Barenboim - Dupu'
 - 6) Yo-Yo-Ma + D.T.
 - 7) Andre Goussard - Alphonse Holoce
(Suzuki, Suzuki, Suzuki) 1930s
1940s
1950s
1960s
1970s
1980s
1990s
2000s
 - 8) Lyon, Levine James
Kroll

Questions - Concepts

3) How learning Cello Sonatas make easier learning Solo Sonatas. excellent technical + musical concepts.

b) Emphasis. How to listen for Color and Balance?

c) Early Romantics. Fox Kup - Hummel, Ries, Weber, French, Russian, English, examples - (Sonatas by Beethoven, Rubinstein,) and Germans.

Difficulties

- a) Balance, Pedaling, runs - matching virtuosic passages
- b) How Beethoven's sound of Piano is reached by imitating the sound of string instruments. we bring this to the Solo literature and make a broader variety of colors. (Beethoven's pianissimo less percussive)
- c) makes a piano sound always as a good instrument (Beautiful Sounds)

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A Companion to Beethoven's Piano Sonatas. E. Blöm (1931)

Beethoven's Piano Sonatas Discussed. J. Kerman.

The Harvard Dictionary of Music. W. Apel.

The Cello. W. Pleeth

The Piano. Kétner

5 Centuries of Keyboard Music. Gillespie.

Pianos and their Makers. A. Dolge.

Other Cello Repertoire.

✓ Haydn - Sonata, No 1702,

✓ Grieg - Sonata.

Kradaly - Sonata

- Bartok - Rhapsody

✓ Jaha - Sonatas 3

Mendelssohn - variations, concertante,

Tschernin - Sonata,

Reger - Sonatas

Delius - Sonata

Liszt - Elegy

Saint Saens - 3 Sonatas,
+ Romanel

Rubinstein Suite - 2 cello
sonatas.

Schumann - op. 88

Fantasy pieces.

+ op 70 Adagio
and Allegro.

- 1 Hinson. The Piano in Chamber ensemble.
- 2 Eric Blom. Ed. Grove's Dictionary of Music + Music
- 3 Hinson. Guide to Pianist's Repertoire.
- 4 The Cello. Elizabeth Cowling.
- 5 The Piano Trios of Beethoven. Elfrieda F. Heibe