

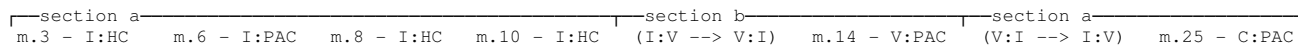
November 2, 2007

More on Beethoven, op. 18/2/ii:

- (page 26 in the anthology)
- Review of Wednesday's lecture:
 - Overall form (ternary):
 - mm. 1-26: A section
 - mm. 27-52: B section
 - mm. 53-59: re-transition back to C major
 - mm. 60-end: A' section

The A section of op. 18/2/ii:

- mm. 1-6:
 - The first six measures make up a parallel period, with a C major HC in m. 3 and a C major PAC in m. 6. It is odd that there should be a PAC so early in the piece, but in this case the cadence is imperfed by the suspensions.
- mm. 6-10:
 - Following the opening period, there are two half cadences in C major: one in m. 8 and another in m. 10. This puts the G major harmony in the listener's ear and hints at the modulation that follows shortly.
- mm. 10-14:
 - These measures make up what might be thought of as a miniature b section (within the larger A section). F#s first appear on the downbeat of m. 11 indicating that Beethoven is modulating to G major (the dominant key).
 - After several secondary dominant chords, there is a big G major PAC in m. 14.
- mm. 14-26:
 - Although it is not entirely explicit, m. 14 marks the return of the opening theme in the tonic key. The G major arpeggio in the cello in m. 14 leads to an F# on the downbeat of m. 15, making the chord into a dominant seventh sonority. This V⁷ chord leads us back to C major.
 - A provocative chord is heard at the end of m. 21: a German augmented sixth chord. This sonority resolves to a dominant chord with a $\frac{6}{4}$ suspension leading to a PAC on the downbeat of m. 23.
 - The cadence in m. 23, however, is not the final, conclusive cadence. Looking at the opening measures, we see that the cello begins on the C two octaves below middle C. The four measure extension following the cadence in m. 23 brings the bass back down to this register.
- The following diagram maps the harmonic motion of the A section:



- It's fine that the A section doesn't modulate. In fact, in ternary form, it *shouldn't* modulate. The A section should be harmonically closed. This is an important characteristic of ternary form.

The B section of op. 18/2/ii:

- mm. 27-36:
 - It is immediately apparent that mm. 29-36 are sectioned off from the rest of the piece by repeat signs. These measures are also immediately recognizable as having some of the qualities of a period. They make up a double period with two-bar phrasing. (You could think of it as a single

modulating period with four-bar phrasing too. In this case, the division is unimportant.) These are the cadences that make up this period (the cadences in parentheses reflect the two-bar phrasing):

- (m. 30: HC in F major)
- m. 32: IAC in F major
- (m. 34: IAC in C major)
- m. 36: PAC in C major
- mm. 37-52:
 - This passage opens up with some sequential material (mm. 37-44) before ending on a big HC in m. 45. Following this we get a repeat of mm. 29-36 in mm. 45-52. This time, however, Beethoven does not modulate:
 - (m. 47: HC in F major)
 - m. 49: IAC in F major
 - (m. 51: IAC in F major)
 - m. 52: PAC in F major
 - This recomposed return of mm. 29-36 gives the B section a rounded binary shape.
- mm. 53-59:
 - These measures make up a re-transition back to the opening material. Beethoven achieves this by including B \flat s in the descending scale. This leads to a big HC in the home key, ushering in the return of the A section.
 - It's fine that the B section isn't harmonically closed, or entirely self-contained like the A section. Because it's not the end of the piece, it must function in some way as a transition back to the opening key and material.

The A' Section of op. 18/2/ii:

- mm. 60-end:
 - This last section is essentially a repeat of the opening A section (mm. 1-26). The surface is more heavily decorated this time, but all of the same harmonic developments are in place.

Beethoven, op. 18/6/ii

- This movement begins very squarely, with two periods:
 - Period 1, mm. 1-8:
 - m. 4: HC in E \flat major
 - m. 8: PAC in E \flat major
 - Period 2, mm. 9-16:
 - m. 12: HC in E \flat major
 - m. 16: PAC in E \flat major
- The B section is in E \flat minor (the parallel minor of the global key) and starts in m. 17 with a phrase that quickly modulates to B \flat minor (the minor v of E \flat minor). This phrase is played twice, with cadences in mm. 20 and 24:
 - m. 20: PAC in B \flat minor
 - m. 24: PAC in B \flat minor
- At this point, we return to the actual key of the B section (E \flat minor) and get a nice cadence (signaled by a Neapolitan chord) in m. 28. This Neapolitan chord returns twice more (in mm. 32 and 34). However, with each appearance, the cadence following the Neapolitan becomes less and less conclusive. Beethoven uses this gradual weakening of the cadences to begin a re-transitional passage back to the opening material as it culminates in a large half cadence right before the return.