

Beethoven and Handel:
The Significance of a Borrowing

Channan Willner

Among the many reasons for our perpetual fascination with composers' borrowings is the sense of secrecy they evoke. With few exceptions, borrowings are generally kept quiet by the composer and their discovery therefore requires a good deal of musical as well as musicological detective work.¹ Schenkerian methodology, also occupied with hidden matters, would appear to be a suitable vehicle for such an endeavor, despite the serious danger of mixing apples and oranges its use poses: It is all too easy to mix levels and to look for figural borrowings, which occur near the surface, among the linear progressions that reside well below. The benefits of a reductive approach to borrowings reside, rather, in a heightened and more acute sensitivity to the multiplicity of tonal and durational relationships a passage (in either a borrowing or its source) can realize at different levels of structure.²

¹ I wish to thank Maynard Solomon, Heather Platt, and Frank Samarotto for their helpful comments on an earlier version of this paper. The earlier version was presented at the conference, *Austria 996-1996: Music in a Changing Society*, which was held in Ottawa during January 1996 (and was also known as "The Millennium Conference"). Plans to publish the Conference proceedings have been abandoned by the Editor, Walter Kreyszig.

² Among the best-known applications of Schenkerian procedures to the study of borrowings are Oster 1947/1983, pp. 407-29 (1947), and pp. 189-207 (1983); and Schachter 1991, pp. 227-51. See also Willner 1990, pp. 145-68, and my "Mozart and the

One usually associates borrowings with thematic, textural, harmonic, and structural ideas, but their formal and temporal ramifications—if not their durational origins—can be considerable. It would seem reasonable to suspect that where thematic borrowings proliferate, other elements of the design—and specifically form and rhythm—may also be shaped by the source material in question, even though such influence may not be so readily apparent.³ In this essay I should like to consider first a number of thematic borrowings from Handel that pervade Beethoven’s Piano Sonata in F, Op. 54, and particularly its second movement, the Allegretto. I shall then outline the rhythmic circumstances under which the borrowings occur vis-à-vis the formal constraints of each composer’s style. Although no durational borrowings, as such, will emerge, the influence of Handel’s sharply etched, quasi-thematic pacing of durational groupings on Beethoven’s will, I hope, become apparent.⁴

BEETHOVEN AND HANDEL

Op. 54 and Baroque style. When borrowings span more than one stylistic era, a variety of changes in musical expression can affect their rhythmic character. The unbroken flow

English Suites: Borrowings, Isorhythm, and Plasticity,” at this Site, as well as chapters 4 and 5 of my dissertation.

³ In a recent study, Jeremy Yudkin has shown that compositional strategy can also be subject of borrowing; see Yudkin 1992, pp. 30-74. For a particularly impressive overview of borrowings in general see Burkholder 1995, pp. 79-87.

⁴ Since 1996, several valuable commentaries on Beethoven’s Piano Sonata in F, Op. 54—the centerpiece of the present study—have appeared, including Rosen 2002, pp. 87-92, 119, and 189-92, Taub 2002, pp. 47-48 and 168-70, and the revised Tovey 1931/1998, pp. 161-68. Rosen’s comments on the Sonata’s unique mixture of styles and textures are particularly informative, as are Taub’s reflections on its extraordinary harmonic vocabulary.

and seamless counterpoint of the high Baroque is both stratified and broken up in later eighteenth and early nineteenth-century borrowings by the Classical composers' penchant for frequent cadences, caesuras, and foreground chordal extensions. Some of Mozart's most remarkable borrowings from Bach, for instance, have gone unrecognized for just that reason.⁵ If in the Allegretto of Op. 54 Beethoven does retain at least the gist of Handel's form and phrase rhythm, that is partly due to the special character of this two-movement Sonata. Several writers, including William Kinderman and Alfred Brendel, have commented on the unusual form of both its movements and on the origins of their form in rhythmic issues; I shall take this connection up later on.⁶ Several have also drawn attention to the *moto perpetuo* quality of the Allegretto, its demonstration of virtuoso display in the manner of an étude or a toccata, and its evocation of J.S. Bach's keyboard

⁵ The Adagio from Mozart's Piano Sonata in D, K. 576 (to cite a relatively straightforward example involving well-known pieces) derives from the Sarabande of Bach's A major English Suite. If the connection has not been previously observed, it is perhaps on account of the caesuras which pervade Mozart's surface but not Bach's foreground; cf., again, my article, "Mozart and the English Suites," at this Site. In the present study, prepared during the mid 1990's, I don't touch on the phenomenon of underlying isorhythm at various levels of metrical and hypermetrical structure; I explore that phenomenon in detail in "Mozart and the English Suites."

That Beethoven's piano sonatas contain substantial borrowings from other composers has, on the other hand, been known for some time; see Ringer 1970/1971, pp. 742-58 (1970) and pp. 240-56 (1971). For a general account of Beethoven's indebtedness to Handel, see MacArdle 1960 and Schmalzreder 2007, with further references. A comprehensive documentary account of those Handel compositions—especially the keyboard works—that were in Beethoven's possession is given in Kirkendale 1979, pp. 215-17. Other important studies of Beethoven's relation to Baroque music are Flotzinger 1970, Schmid 1933, and Seifert 1970, as well as the more recent Heinemann 2006, Kroner 2006, Kühn 2006, Loos 2006, and Spitzer 2006. See also the essays on Beethoven and Bach in *Beethoven und die Rezeption der Alten Musik* (2002), and Marshall 2008.

⁶ Kinderman 1995, pp. 96-97; Brendel 1976 (on the first movement), pp. 47-50, cited in Kinderman, p. 96. See also the publications cited in fn. 4.

style.⁷ Notions of étude idioms or toccata style must, however, be qualified: a *dolce* marking attaches to the Allegretto's principal theme (a point to whose significance Ernst Oster drew my attention years ago); *piano* is often the prevailing dynamic; and several long, crucial slurs, such as the slur spanning bars 7-10 (which overrides the change in articulation at the beginning of the sequence in bar 9), help forestall an excessively metrical, rigid execution in the style of a showpiece.⁸ To be sure, virtuosity as well as a general growth in momentum are important components of the Allegretto's undeniably extrovert persona, but they are balanced by a demeanor more introspective than it appears at first to be.⁹

Genuine doubts may, by contrast, be cas

⁷ Uhde 1974, vol. 3, p. 181; and Tovey, 1931/1998, p. 161, among other. A very useful summary of critical commentaries about Op. 54 published through the years is offered by Christoph von Blumröder in *Beethoven: Interpretationen seiner Werke* (1994), Vol. 1, pp. 380-85. A relatively recent discussion whose stance differs from mine is found in Lawrence Kramer's *Music as Cultural Practice* (Kramer 1990), pp. 37-40.

⁸ For an especially rewarding discussion of Beethoven's *dolce* marking see Rosen 2002, pp. 90, 190, and 192. The notion that the Allegretto is something of an étude or toccata seems to originate with Czerny: So maintain Rosen (2002, p. 90) and Drake (1994/2000, p. 198). Barth (1992, p. 44), offers a more nuanced account of Czerny's thoughts, while Uhde (1974, pp. 169 and 181) takes the toccata/étude descriptor for granted. What Czerny actually wrote (in Paul Badura-Skoda's translation) is: "This interesting Finale runs on uninterruptedly in an equal and rapid motion, and forms a tolerably difficult and brilliant piece, which distinguishes itself by its spirited modulations and constantly increasing effect, and may serve as an excellent study for every good pianist" (Czerny/Badura-Skoda 1970, p. 58). I shall leave it to the reader to decide what Czerny's intentions were.

⁹ Frank Samarotto (private communication) has pointed out that like many of Beethoven's works Op. 54 leads a double life, pinning rhetorical contemplation to demonstrative virtuosity. The *sfp* marking in bar 3, for instance, cannot be literally realized since the tone F, which it colors, remains sustained; conceptually, though, the *piano* indication it contains nonetheless peers through the *sforzando* instruction. (According to Charles Rosen, a constellation such as *fp* signifies simply 'a loud accent in an otherwise soft passage'; see Rosen 1995, p. 3n.)

t over the Bach connection if one considers that Bach's *moto perpetuo* pieces often revolve around the gradual, narrative removal of substantial rhythmic obstacles, such as texturally, thematically, or registrally stressed weak beats and successions of strong measures (the Prélude and the Allemande from the D minor English Suite, BWV 811, offer many apt examples). Save for Beethoven's characteristic *sfp* marking and his equally characteristic second-eighth-note syncopes, the Allegretto's perpetual motion encounters few such roadblocks.¹⁰ And while Beethoven's ceaseless rush of sixteenths bears undeniable resemblance to Bach's surface rhythms, there is little in the motivic or intervallic configurations of his passagework to evoke Bach's: The preponderance of unfolded sixths suggests, rather, several typically Handelian idioms.¹¹

The thematic origins of Op. 54 may be found, rather, in Handel's Suite in F minor for Clavier, the eighth and last suite in the collection published by John Cluer in 1720, and above all in the Courante, reproduced in Example 1.¹²

A second collection of nine earlier suite, some quite youthful, was published by John Walsh in 1733, and other collections appeared in 1732, 1734, and 1793.¹³

¹⁰ I shall elaborate on the ramifications of Beethoven's *sfp* marking later on. I discuss Bach's characteristic rhythmic obstacles in Willner 1996b and Willner 1998.

¹¹ Ironically, Tovey (1931/1998, p. 161) wrote that although "we can hardly explain it as a reversion to Bach . . . nobody but Bach and Beethoven can have had anything to do with it." Beethoven, to be sure, owned a good deal of Bach's keyboard music; see Kirkendale 1979, pp. 215-18. A "Bach connection" vis-à-vis Op. 54 is advanced also by Erwin Ratz (Ratz 1973), who describes the Allegretto as "in seiner ganzen Konzeption nur mit dem grossen Orgelwerken J. S. Bachs oder dessen Solo-Suiten vergleichbar ist" (p. 163).

¹² Handel's Courante is really an Italian corrente, but the scholarly literature has always referred to it (and to other Handelian correntes) by its French title, and so I follow this practice here.

¹³ Best 1983, pp. 171-87.

Beethoven owned most of these suites, but it is not entirely clear when they came into his possession (Op. 54 dates from 1804-1806.) Beethoven's *Nachlass*, listed in Frimmel's *Beethoven Studien*, Vol. 2, cites, rather ambiguously, 'Händel's Clavier-Suiten, nebst 15 verschiedenen Stücken'.¹⁴ But the inventory in Warren Kirkendale's *Fugue and Fugato in Rococo and Classical Chamber Music* lists "The three sets of *Lessons for the Harpsichord* and the *Six Fugues or Voluntaries* for the organ or harpsichord, installments 128-31 of Arnold edition, London, 1787-1797."¹⁵ (Yet on the other hand, Maynard Solomon notes that "Beethoven owned only a few volumes of works by Handel in 1818.")¹⁶ Mozart, as it happens, borrowed openly from the Gigue of the F minor Suite, in his Little Gigue, K. 574 (and, perhaps, also from the Allemande, at the beginning of the last movement from the Piano Concerto in C minor, K. 491).¹⁷ Mozart must have accessed Handel's F minor Suite at the Baron Gottfried van Swieten's.¹⁸ One may safely surmise that Beethoven—accomplished keyboard player, fervent admirer of Handel's

¹⁴ Frimmel 1906, Vol. 2, p. 196.

¹⁵ Kirkendale 1979, p. 215.

¹⁶ Solomon 1982, p. 279.

¹⁷ Concerning the well-known Gigue borrowing see, among others, Siegmund-Schulze 1956, pp. 31-32, and Jackson 1989.

Along the same lines, the climactic approach to the dominant in bars 63-68 of the Overture from Mozart's Suite in C, K. 399 (also known as the "Suite in the Style of Handel") appears to be based on the similarly climactic approach to the dominant in the Allemande from Handel's F-minor Suite, bars 21^b-25.

¹⁸ See Mozart's account of his encounter with Bach's and Handel's keyboard music at the Baron's in his famous letter to his father of 10 April 1782, in Emily Anderson, trans. and ed., *The Letters of Mozart and His Family* (Anderson 1985), p. 800.

music, and frequent guest at the Baron's—had similar access to Handel's F minor Suite at an early stage of his career in Vienna.¹⁹

THE BORROWINGS

Handel and applied ritornello form. Like many of Bach's and Handel's solo instrumental themes, the Courante's principal theme (bars 1-10) suggests a modified form of the three-part orchestral ritornello scheme identified by Wilhelm Fischer as an expository *Vordersatz* that is followed by a developmental *Fortspinnung* and a cadential *Epilog*.²⁰ The three imitative, rising two-bar motivic segments with which the Courante opens represent its *Vordersatz* (bars 1-6), and the three-bar sequence that follows (bars 7-9, closing in bar 10) its *Fortspinnung*. The *Epilog*, along with a large-scale voice-exchange prolonging the initial tonic, overlaps not only the conclusion of the sequence but, more important, the beginning of the second ritornello statement and the beginning of the approach to the dominant at bar 10 (Example 2, a voice-leading reduction of the entire Courante).²¹ The second statement of the ritornello-like theme, which establishes the

¹⁹ There is substantial evidence that the Baron owned Handel's eight suites of 1720; see Holschneider, 1963, p. 177, note 21. I thank Edward Olleson (private communication) for bringing this short but pivotal study to my attention.

²⁰ Fischer 1915, pp. 32-33.

²¹ Such *voice-leading overlaps*, as I call them, are quite common in the Baroque repertoire, especially during the departure from the opening tonic; they are the result of an auxiliary cadence that tonicizes a new key area within the time span of the currently prolonged key. For discussions of an overlap somewhat similar to Handel's, as interpreted by Schenker in his analyses of the first movement from Beethoven's *Eroica* Symphony, see Laufer 1981, pp. 167-70, Example 15, and Wagner 1995, pp. 153-54,

dominant at the double bar, makes it clear that the theme is indeed based on a three-part form: It concludes with a powerful cadential *Epilog* marked by dissonant chordal sonorities and overlapping hemiolas.²²

The entire Courante, in fact, could be viewed as a quasi-cyclic set of multiple repetitions of -- and variations on -- this basic three-part design of statement, development, and cadential closure (see the durational outline in Example 3). Including the opening 10-bar theme, there are five statements of the ritornello scheme altogether. The extended third statement comprises the foursquare central tonicization of Bb and the quasi-sequential bass ascent through Bb to C, the dominant (bars 21-36); the short fourth statement is represented by the abbreviated, parenthetical reprise (bars 37-43); and the almost equally short fifth statement is triggered by the deceptive cadence with which the reprise draws to a close (bars 44-51). On a larger scale, as we shall soon see, Beethoven's Allegretto follows a very similar cyclic plan. It should be noted that, like other Baroque solo adaptations of this essentially orchestral strategy, the Courante's first *Fortspinnung* (bars 7-9) emphasizes fragmentation from two-bar to one-bar movement, whereas a

Examples 8-9 (an article that appeared after the present study was completed). See also the vivid analyses in Laufer 1999, pp. 127-37, Examples 1-10.

The reduction in Example 2 shows a three-part *Ursatz*; see Neumeier 1987b, pp. 3-22, and especially pp. 14-17, Examples 10-11. I have substituted a descent from the third to the first scale degree for Neumeier's descent from the tenth to the eighth above the bass.

²² An extensive discussion of these hemiolas is given in Willner 1991, pp. 212-16, and, further, in Willner 1996e, paragraphs 13-15, and Example 6.

Baroque *orchestral* ritornello in a corresponding *Fortspinnung* will often focus on expansion.²³

Beethoven and the sentence. The sentence scheme, often employed by Beethoven in thematic areas and, widely expanded, in transitional and developmental ones as well, is closely related to the three-part ritornello plan, but – just like the Baroque solo ritornello adaptations -- employs fragmentation rather than expansion decisively in its middle section (even though it does leave room for tonal and durational expansion within the same stretch; see the reductions in Example 4a).²⁴ The sentence typically divides into three parts, which display presentation, continuation, and cadential functions (to use William Caplin's terminology).²⁵ A group of eight bars (2 + 2, 1 + 1, 2) is standard in thematic areas, but Beethoven's employment of this scheme—especially in the Allegretto—often makes use of much larger spans of time.²⁶

²³ In many such cases, expansion on the one hand and fragmentation or contraction on the other go together. One might, for instance, suggest that at a deeper level the Courante's opening two-bar groups expand to a single three-bar group in the very same *Fortspinnung*. On the coincidence of expansion and contraction see Willner 1999, p. 207, fn. 20, and p. 216, fn. 36.

²⁴ The relation of the three-part ritornello scheme to the sentence is taken up by Carl Dahlhaus in Dahlhaus 1978, pp. 24-26, and by William E. Caplin in Caplin 1986, pp. 255-58. See also Erwin Ratz, *Einführung in die musikalische Formenlehre*, first edition (Ratz 1951), especially pp. 24-25.

²⁵ Caplin 1987, pp. 215-57; and Caplin 1998. I wish to thank William Caplin for making an early typescript version of his 1998 book available to me.

My attempt here to combine Schenkerian methodology with sentential analysis (which draws heavily on Arnold Schoenberg's pioneering work on form) is far from unprecedented. A similar approach, though one concerned more with tonal matters, is employed by Janet Schmalfeldt in Schmalfeldt 1991, pp. 233-87.

²⁶ See the extended analyses in Caplin 1991, pp. 17-54.

The resemblance between Beethoven's 20-bar theme, cast in the form of a sentence and extended to the double bar, and Handel's initial, incomplete 10-bar theme resides in their common outline as well as in their shared details. Example 4b shows how their outlines and details correspond. Beethoven's presentation (bars 1-8) comprises a series of four imitative two-bar motivic segments that rise to the two-line octave over an implicitly sustained tonic bass pedal, as if dovetailing the similarly rising two-bar segments of Handel's *Vordersatz*. The continuation's fragmented, rapid sequential fall from the high A (bars 9-12), at an accelerated half-bar pace, corresponds to the *Fortspinnung*'s fall from a similarly high Ab in bar 7 and follows Handel's *Fortspinnung* in its internal shape, even though it derives from the opening theme of Handel's Allemande in its details (as we shall see when we reach Example 5c). The continuation appears to borrow both its colorful 10-8-10 intervallic patterns, which evoke the characteristic sounds of a Romanesca progression, and also its approach to the dominant, from the Allemande's climactic approach to *its* closing structural dominant, which employs a 10-5-10 pattern (Example 5a; the connection becomes clearer later on, at the approach to the Allegretto's structural dominant, Example 5b).²⁷ Beethoven's extension of the dominant during his sentence's cadential measures (bars 13-20), like his implicit

²⁷ See note 17, above, for an account of Mozart's borrowing from the same climactic passage. The danger of going overboard when citing parallelisms in common progressions and generic passagework, which represent the voice-leading and instrumental *lingua franca* of tonal music, as bona-fide borrowings is acute (especially when the same keys or parallel keys are involved). In this instance, the existence of many other borrowings from Handel's F minor Suite would seem to confirm that the idioms and the progressions in question are indeed borrowings, particularly since they were also employed by Mozart in some of his most Handelian works. I thank Heather Platt for her valuable *caveats* in this regard.

bass pedal at the outset, brings out and substantiates a layer of sustained pedal tones that underlies Handel's opening *Vordersatz* and also, as a distant evocation, the overlap between Handel's *Epilog* and *Vordersatz* over the dominant at bar 10 (see, again, Example 3). As it turns out, both composers' sets of pedal tones play a major role in the evolution of their movements.

The figural patterning of the passagework in Beethoven's sequence (bars 9-12), particularly its left-hand accompaniments, derives from the Allemande's principal theme (Example 5c). The derivation crystallizes later when, in the course of imitative episodic play (bars 107ff.), Beethoven refers to both the figural content and the rhythmic profile of the Allemande's incipit so explicitly that something close to a genuine quotation ensues (Example 5d).²⁸ The reference leads directly to a recollection of Beethoven's original sequential passagework (bars 9-12) in bars 109ff., disclosing finally the precise Handelian origin of these measures.²⁹

(The playful humor with which Beethoven tosses the incipit of Handel's Allemande suggests that he is deliberately engaging in what Kevin Korsyn, adopting the terminology of Harold Bloom, calls *misprision* or *misreading*, both in this passage and elsewhere in the Allegretto.³⁰ This is borne out by the drastic changes in the character of

²⁸ The way bars 105-109 are set off from the surrounding passagework—the alternation of figurations and rests between the hands offers the only true rhythmic respite to be found anywhere in the Allegretto—sets the material in the passage off also, and promotes the sense of a “marked” quotation.

²⁹ It may even be that the characteristically rising sixth of Beethoven's theme can, in a general way, be traced to Handel's pervasive use of similar sixths (most of them, admittedly, falling) in the Allemande. They appear everywhere, in numerous guises, in both pieces, and they count among Beethoven's principal means of achieving the effect of perpetual motion.

³⁰ Korsyn 1991, pp. 2-72.

the material Beethoven borrows. The F minor Suite is one of Handel's most powerfully austere works; its great lyricism resides in pace fluctuations and hidden repetitions, tonal as well as rhythmic, that lie just under the surface.³¹ Beethoven's uncommonly upbeat, even cheerful transformation of the foreground of Handel's instrumental drama reflects the superimposition of one composer's persona over another's.)

Other thematic borrowings. Before considering the correspondence between Handel's approach to the ritornello and Beethoven's treatment of the sentence, let's look briefly at a few other Handelian borrowings in Op. 54. Example 6a shows how the stentorian left-hand octave that opens Handel's Courante, a *pedal call* that allows the theme proper to begin with a slight delay, becomes the opening rolled arpeggio of Beethoven's theme, leaving no residue of Handel's triple meter.³² Example 6b demonstrates that the line which rises in the left hand in Handel's bars 3-5 culminates in the source for Beethoven's *sfp* figure; although Beethoven initially introduces the figure without its last note in the left-hand part of bar 3, he presents it in full at the same spot as does Handel, in the right hand of bar 5.

Looking elsewhere in Handel's Suite (Example 7), we find that the origin of Beethoven's escape-tone figure Bb-C-A (at the top of the unfolded rising sixths of the Allegretto, bars 2-3) may be traced to the figure Bb-C-F at the top of Handel's Fugue subject.

³¹ For a detailed analysis, see my dissertation, chapters 1 and 4.

³² On the pedal call see my dissertation, chapters 1-3, and "Bar 0 and the Suppressed Hyperdownbeat," at this Site.

One of Handel's most dramatic progressions presents itself right after the Courante's double bar. Following the tonicization of the dominant, the opening left-hand octave is restated on the mediant, Ab, without much warning, save for a connecting scalar run (Example 8a). Beethoven achieves a similarly remarkable effect, with a corresponding connective run, at the same spot by sliding more gently into a more remote major mediant, A (Example 8b). In the opening movement, *In tempo d'un Menuetto*, Beethoven conjures up a similarly colorful progression on a larger scale by repeating the entrance of *his* stentorian octaves, which just established the key of C, a third higher, on Eb (one the way to the key of Ab; see Example 9). The effect derives from Handel's repetition of his opening octave, on F, a third higher, on Ab, at the double bar.

Returning to Beethoven's Allegretto and moving ahead to Example 10, we can (along similar lines) link the long, transitional chain of left-hand *sforzato* octaves (bars 37-44), which leads to a brief tonicization of G (bars 45ff.), to a similarly transitional passage in Handel's Fugue (bars 53-59): the rhythmic profile of Beethoven's upper-voice figures corresponds to Handel's.³³ Example 11a points out that similar surface resemblance, on a smaller scale, abounds in the Menuetto. Beethoven's opening dotted-eighth figure, with its characteristic rise through the interval of a fourth, recalls the rising fourths and dotted figures of Handel's Prélude (Example 11a; note the similarity in textural design). And the turn-like contours of the octaves that follow bring to mind similar turns that occur in the course of Handel's Prélude (Example 11b).

³³ The octaves in bars 37-40 were not available on Beethoven's pianoforte, so he notated them as single notes with an "8" underneath. There is no "8" in bars 41—43, but a real octave finally materializes in bar 44. See Rosen 2002, p. 119, for an elegant explanation.

Registral similarities. Perhaps the most direct and overt supra-thematic common denominator between Beethoven's Allegretto and the several movements of Handel's Suite, but especially the Courante, is the thematic opening in the middle register of the keyboard and its gradual ascent to higher regions. It is well known that such openings were something of a Beethoven trademark at the time (cf. the opening movements of the Piano Sonatas Op. 53 and Op. 57), and it's quite possible that the Courante first attracted Beethoven's attention for that reason, and then spawned further borrowings, from the Courante as well as from the other movements of the Suite.³⁴

FORM

Beethoven's Three-key Exposition. The form and key structure of Beethoven's Allegretto invite us to cast suggestive glances at sonata form, as many writers have noted. Despite the presence of passagework based on the opening theme throughout, it is difficult to resist intimations of a second theme on G, the supertonic (bars 45ff.) and a third theme on Ab, the minor mediant (bars 75ff.). Developmental and transitional spinning is pervasive, and the reprise is marked by an apotheotic return to the tonic (bars 115ff.). I believe the bulk of the Allegretto is an example of what we now call the *three-key exposition*, in which an additional theme and key area intervene between the tonic and the first theme

³⁴ Regarding Beethoven's registral treatment see Uhde 1974, Vol. 3, pp. 174-75. Kevin Korsyn has developed the important notion of *registral ceiling* in connection with such ascents in Korsyn 1993, p. 154. For an interesting medical approach to the same phenomenon, see Wainapel 1995, pp. 90-93; for a particularly rewarding musical approach see Eitan pp. 22-51.

on the one hand, and the expected second key area and second theme on the other.³⁵ The development, such as it is, comprises the playful quotation from Handel's Allemande we've observed earlier (bars 105ff.), which follows the arrival on the dominant (bar 99) closely. Example 12, a tonal reduction of the Allegretto's bass line, shows how the second and third themes are related: Each leads to an augmented sixth that introduces the next tonal step (as the brackets under the examples show). The short reprise encapsulates much of the Allegretto's material within a similar progression over the subdominant.³⁶

Skipping ahead to Example 14a, we see that the insistent octave syncopations that announce and shape the second theme (bars 45ff.) derives directly from the *sfp* figure of the first theme; the left-hand articulation of the figure in the third bar of the second theme suggests as much (Example 14a).³⁷ While no enlargement is involved—an accent cannot

³⁵ A burgeoning literature on the three-key exposition, much of it centering on the works of Schubert and Brahms, has materialized in recent years. For a Schenkerian approach to the phenomenon see Schachter 1983, pp. 55-68, with further references. Forerunners of the three-key exposition in Haydn, Mozart, and Beethoven may be found in movements that include a new theme over an early minor dominant before moving on to an augmented-sixth chord over the flatted mediant (which at a deeper level represents an extension of the opening tonic) in preparation for a later, more substantial tonicization of the major dominant (Mozart, Piano Concerto in C, K. 467, first movement, bars 109-120-122, cited in Schachter 1983, pp. 64-65; Beethoven, Piano Sonata in C, Op. 2, No. 3, first movement, bars 29-44-45). It is to these early forerunners that the Allegretto of Op. 54, with its emphasis on thematic activity that repeatedly converges on augmented-sixth chords, is most closely related (see the brackets in Example 12).

For an extended account of early three-key expositions in Haydn see Fillion 1981. For accounts of full-fledged three-key expositions in Beethoven and their relation to later examples see Rosen 1988, pp. 246-61; Longyear and Covington 1988, pp. 448-70, with further references; and Kessler 1996 as well as Kessler 1999. The issues involved have figured prominently also in the work of Roger Graybil and James Webster.

³⁶ The prominence of “structural” augmented-sixth chords throughout the Allegretto strengthens its ties to movements with full-fledged three-key expositions.

³⁷ Kenneth Drake points to the connection between the *sfp* figure and bars 45ff in Drake 1994/2000, p. 198.

be enlarged, only the circumstances under which it occurs can be—the innumerable octave and single-note repetitions of the *sfp* figure may be viewed as its magnification.

The similarly insistent but gentler and more widely spaced repetition of the arpeggiated octaves at the downbeat of each bar in the third theme (bars 75ff., Example 14b) might in turn be interpreted as the metrically redispaced rhythmic expansion of the octave and single-note syncopations in the second theme (bars 45ff.), especially since they are punctuated by the same arpeggio figures and by similarly dogged neighbor-note figures in the middle of each measure. We sense that the syncopated figures of the second theme have been moved back into the metrical grid and that the friction they generated has now been dissipated (their later reappearance over the dominant in bars 99-105 suggests parenthetical repetition).

Most important, the second theme contains what one might call the Allegretto's moments of greatest breadth, since it in effect comprises two successive eight-bar pedal points on G and on C. Eight-bar pedals have, of course, played a significant role in the opening sentence, as the pace reduction of Example 13 (to which we now move back) indicates, yet the alignment of bars 1-20 over bars 45-64 in the reduction demonstrates that there is a great difference between the two sets of pedals. The two-bar motivic entrances in bars 1-8 (shown as half notes in the reduction) describe the *principal grouping pace*, the pace at which the most substantial segments of the design move forward.³⁸ In the course of the opening sentence and the transitional passages that follow,

³⁸ For a more detailed account of grouping paces see the closing sections of Willner 1999. Jürgen Uhde points to the significance of pedal points in both movements of Op. 54 in Uhde 1974, Vol. 3, 172.

this grouping pace fluctuates considerably; its path can be traced in Example 13 by following the course of the arrows and the changing time signatures. Within the second theme, the eight-bar pedal points represent, I believe, the much-expanded principal grouping pace. While the perpetual motion at the surface continues unabated, its breathless momentum is balanced by the tonal and thematic standstill of its ostinato-like syncopated octaves and single tones, whose repetition widens the arches of the Allegretto's overhead grouping.³⁹

An additional, highly significant task performed by the dissipating repetitions in the third theme (bars 75ff.)—also ostinato-like—now emerges. Despite intervening pace fluctuations, it is they who ultimately narrow the arches opened up by the second theme and re-establish a faster grouping pace of four bars. (The gradual, sustained enlargement of grouping paces and the underlying deceleration it occasions in the face of ever more animated activity at the surface is, incidentally, characteristic of rondo form—the finales

³⁹ Though much remains to be done, important publications on issues of pace in Beethoven have appeared in recent decades. These include LaRue 1957, pp. 8-20; Pike 1978; Berry 1978, pp. 177-240; and especially Waldbauer 1989, pp. 333-91 (some of Waldbauer's observations on Beethoven's long-span pacing are substantiated here through a sustained Schenkerian approach). Issues of pace also figure prominently in Frank Samarotto's dissertation (Samarotto 1999b).

In the music of the high Baroque, moments of unexpected, sometimes veiled repose suggesting great breadth can be found in the works of many composers, including those of J.S. Bach. Several striking examples occur in Bach's keyboard works, such as the C minor Partita for Clavier (bars 24-32 of the fugato from the opening Sinfonia) and the D major Partita for Clavier (bars 17-24 of the fugato from the opening Overture), of which Beethoven owned copies; see Schmid 1933, pp. 64-65. Intriguing though it is, Beethoven's ownership of these partitas hardly contradicts his indebtedness to Handel's Courante (even as it supports the well-known links between the C minor Partita and the "Pathétique" Sonata).

For an earthier Baroque example compare the increasingly slow pacing with the larger grouping in the solo passages of the last movement from Telemann's Concerto in A minor for Recorder and Viola da gamba, TW 52: a1.

of many of Haydn's London symphonies, for instance, come to mind. This durational feature represents perhaps the Allegretto's closest link to the rondo as a genre.)

The evocation of Baroque keyboard style in the Allegretto of Op. 54 allows Beethoven to make few explicit changes in the Allegretto's texture or its thematic structure. Consequently, the impression of a relatively uniform surface grouping of two bars seems to obtain (at least at first glance) almost throughout. It is the quasi-thematic changes in the *significance* of the various groupings that makes it possible for Beethoven to retain his *moto perpetuo* and to secure a good deal of rhythmic variety at the same time.⁴⁰ Already during the extension of the bass C at the close of the opening sentence (despite its one-bar segments, which offer a partial recovery from the half-bar fragmentation of the preceding sequence) one senses an underlying expansion from two-bar to four-bar grouping (consult again the reduction by 2 in Example 13). The parallel passage in the next statement of the sentence formation, consisting of the *sforzato* left-hand octaves in bars 37-44, similarly moves in one-bar units, but the relative stasis of its octaves suggests a cumulative eight-bar grouping. After the grouping-pace expansions of the second theme (bars 45ff.), the complex sequential progression that leads to Ab (bars 65-74) introduces contraction to four-bar grouping, hidden by suspensions in the bass, in veiled preparation for the more sharply etched four-bar grouping pace of the third theme.

Beethoven's sentence and Handel's ritornello. We have already observed how, quite aside from its three-key exposition and abbreviated reprise, Beethoven's Allegretto

⁴⁰ For insightful discussions of the meaning of *moto perpetuo* in compositions from the Classical and Romantic eras see Hatten 2004, chapter 11, and Hatten online, Lectures 5 and 8.

shows a fivefold repetition and enlargement of its three-part sentence scheme (see again Example 13), much like Handel's fivefold repetition of his ritornello scheme (Example 3). The correspondence between thematic and schematic form is flexible rather than exact: The first theme, the transition, the second and third theme combined, the recollection of the second theme with the development, and finally the reprise each represents one expanded sentence. The similarity in the opportunities that both sentence and ritornello form present for manipulating a three-part scheme developmentally throughout expansions and contractions of various kinds serves as a common ground that allows Beethoven to fuse the conventions of Baroque and Classical form.⁴¹ Beethoven's reluctance to articulate any section of the Allegretto along immediately recognizable lines and his adoption of sentence enlargement as a principal means of formal synthesis stem from the need to maintain the prevailing *moto perpetuo*, an element foreign to the norms of sonata form and early nineteenth-century music in general. If, however, Beethoven was to capture the ceaseless flow of Baroque keyboard style, he also had to capture at least some of the inner workings of its phrase rhythm.

RHYTHM

Pace parallelisms. Of several different types of pace that govern the Courante's rhythmic structure, it is its one-bar grouping pace that emerges as the most prominent.⁴² Among

⁴¹ The enlargement and manipulation of the three-part ritornello scheme vis-à-vis ritornello form, over the span of an entire movement (often in a nearly cyclic way) has figured prominently in the work of Laurence Dreyfus, Paul Everett, Michael Marissen, Wayne C. Petty, and the present author. Very similar treatment of sentence formations in Beethoven has been described in some detail by William E. Caplin in Caplin 1991. For a detailed discussion, see the introduction to my dissertation, as well as chapter 1.

⁴² The accentual continuum of the Courante is generated by its *basic pace*—the even, contrapuntal movement of its outer voices in their unexpanded, skeletal state—which

other things, this one-bar pace expands and contracts in a decidedly thematic manner. A summary of its expansions and contractions is incorporated in the durational reduction of Example 3; it can be traced by following the bass line of the reduction. Example 3 shows how, like many eighteenth-century pieces in binary form, the Courante reaches its moments of greatest breadth right after the double bar. Just as the Courante's opening six measures (and, more debatable, the dominant statement in bars 10-15) suggest the extension of a bass pedal below the imitative thematic entrances, so do the free inversion of its theme on the mediant (bars 21-18) and the subsequent sequential tonicizations of the subdominant and dominant (bars 29-32 and bars 33-36) suggest an eight-bar extension of Ab and four-bar extensions of Bb and C.

These suggestions are just that—suggestions—especially since they are only retrospectively confirmed by the sequential voice leading, which reaches the keys of Bb and C at the *end* of each four-bar group. But the vehemence with which the octave on Ab enters at the double bar, the striking foursquare quality of the ensuing periodicity, the unusually static and prolongational quality of the melodic inversion overhead, and the uncharacteristically close proximity of the two cadential progressions that follow—put together, all of these conjure up the *effect* of a vastly expanded, eight-bar grouping pace that is followed by a contracted four-bar pace. This is the kind of tonal/durational vision that is tangible enough to be heard but nowhere to be seen in the composition's notation;

outlines a steady motion of one to the bar throughout. The F minor Courante is somewhat unusual in that its basic pace neither expands nor contracts. I offer a detailed account of the basic pace and its relation to grouping pace in Willner 1999. For a comprehensive study of grouping structure see Fred Lerdahl and Ray Jackendoff, *A Generative Theory of Tonal Music* (L&J 1983), chapters 2 and 3.

it is very difficult to represent analytically. (The Courante resumes its regular pacing at its nominal reprise, bar 37.)

Though that is pure conjecture, it is possible—given the many thematic and formal parallelisms between Beethoven’s Allegretto and Handel’s Courante—that in expanding his grouping pace at the second theme (bars 45ff.) and then restoring it gradually at the third (bars 75ff., following other pace fluctuations) Beethoven was building on the grouping pace fluctuations of Handel’s Courante. This notion of a rhythmic connection between the two pieces is buttressed by the wonderful aural effect generated by each change in pace in each composition, and by the manner in which each piece already suggests a much slower, pedal-like potential pace right at the outset.⁴³

As William Kinderman has observed, the temporal tension generated by the fits, starts, and stormy outbursts in the F major Sonata’s opening Tempo d’un menuetto finds its resolution in the Allegretto’s ceaseless flow.⁴⁴ The changes in grouping pace I have described not only allow this resolution to take place in temporally narrative fashion, but they also prevent the uniformity and the extravagance of an étude or a toccata from taking over the piece. The Allegretto’s *dolce* marking, in retrospect, appears to give the essence of the resolution away: It tells the performer—and the analyst—that for all the bravura that lies ahead, an inner life and a more lyrical scheme are in store as well. Try though he might have, Beethoven could hardly find a more subtle—or more elegant—

⁴³ What I describe as Beethoven’s (and Handel’s) changes in grouping pace bears close resemblance to the notion of modulating from one *temporal plane* to another, which Frank Samarotto introduces in his dissertation (Samarotto 1999b). It also evokes the idea of passage through different kinds of time, which Samarotto discusses in the unpublished “Representing Rhythmic Diversity” (Samarotto 1995).

⁴⁴ Kinderman 1995, p. 97.

means of paying tribute to the composer he was said (however fictitiously) to have admired above all others.⁴⁵

⁴⁵ Maynard Solomon (private communication) has pointed out that Beethoven's remarks to that effect date for the most part from Beethoven's last decade and that many are expressed in conversations with Londoners like Potter, Schulz, and Stumpff. Ferdinand Ries, however, asserts that "of all composers, Beethoven valued Mozart and Handel the highest, then Sebastian Bach" (quoted in MacArdle 1960, p. 33). There can be no doubt, in any case, that Beethoven revered Handel's music: In entry 43 of his *Tagebuch* he claims, "Portraits of Handel, Bach, Mozart, and Haydn in my room.—They can promote my capacity for endurance" (Solomon 1982, p. 230). The remark is quite telling even though, as Maynard Solomon notes in his commentary, "There is no record that Beethoven owned portraits of any composers."

The view that Beethoven valued Handel above all other composers nonetheless continues to prevail, at least in some quarters; see Schmalzriedt 2007, p. 70.

WORKS CITED

Anderson 1985. Anderson, Emily, trans. and ed. *The letters of Mozart and his Family*. London: Macmillan Press, 1985.

Aspects of Schenkerian Theory, edited by David Beach. New Haven and London: Yale University Press, 1983.

Barth 1992. Barth, George. *The Pianist as Orator: Beethoven and the Transformation of Keyboard Style*. Ithaca and London: Cornell University Press, 1992.

Beethoven 3. Vol. 3 of *Beethoven: Studien und Interpretationen*, edited by Mieczyslaw Tomaszewski und Magdalena Chrenkoff. Conference proceedings from the *Ludwig van Beethoven Osterfestivals*, Krakow. Vol. 3 contains the *Internationale Musikwissenschaftliche Symposien Krakow 2003, Warszawa 2004 und 2005 im Rahmen des Ludwig von Beethoven Osterfestivals Konferenzbericht e*. Vol. 3. thus comprises: 2003. *Beethoven und die Tradition des musikalischen Barock*; 2004. *Beethoven: Inspirationen, Kontext, Resonanz*; 2005. *Beethoven zwischen Musik des Nordens und des Sudens*. Krakow: Akademia Muzyczna, 2006.

Beethoven: Interpretationen seiner Werke, edited by Albrecht Riethmüller, Carl Dahlhaus, and Alexander L. Ringer. Laaber: Laaber Verlag, 1994.

Beethoven Studien: Festgabe der österreichischen Akademie der Wissenschaften zum 200. Geburtstag von Ludwig van Beethoven. Vienna: Böhlau, 1970.

Beethoven Studies 3, edited by Alan Tyson. Cambridge: Cambridge University Press, 1982.

Beethoven und die Gegenwart. Festschrift des Beethovenhauses Bonn, Ludwig Schiedermair zum 60. Geburtstag, in Verbindung mit Harbert Birtner, Ernst Bucken, Willi Kahl, Erich Schenk, Joseph Schmidt-Gorg, Leo Schrade, herausgegeben von Arnold Schmitz. Berlin, Bonn: Ferd. Dummlers Verlag, 1937.

Beethoven und die Rezeption der Alten Musik : die hohe Schule der Überlieferung; Internationales Beethoven-Symposion, Bonn, 12/13. Oktober 2000 : Kongressbericht, edited by Hans-Werner Kuthen. Bonn : Verlag Beethoven-Haus, 2002.

Bericht über der internationalen musikwissenschaftlichen Kongress, Kassel 1962, edited by Georg Reichert and Martin Jost. Kassel: Bärenreiter, 1963. NB: In earlier decades, often catalogued under Author:Gesellschaft für Muikforschung; Title: Intenationaler Kongress, Cassel [sic], 1962.

- Berry 1978. Berry, Wallace. "Rhythmic Accelerations in Beethoven," *Journal of Music Theory* 22/2 (Fall 1978): 177-236.
- Best 1983. Best, Terence. "Handel's Harpsichord Music: A Checklist," in *Music in Eighteenth-Century England*: 171-187.
- Blumröder, Christoph von. "Klaviersonata F-Dur op. 54," in *Beethoven: Interpretationen seiner Werke*, Vol. 1: 380-385.
- Brendel 1976. Brendel, Alfred. *Musical Thoughts and Afterthoughts*. London: Robson Books, 1976.
- Burkhohlder 1995. Burkholder, J. Peter. *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing*. New Haven: Yale University Press, 1995.
- Caplin 1987. Caplin, William E. "The 'Expanded Cadential Progression': A Category for the Analysis of Classical Form," *Journal of Musicological Research* 7/2-3 (1987): 215-257.
- _____ 1991. Caplin, William E. "Structural Expansions in Beethoven's Symphonic Forms," *North American Beethoven Studies* 1 (Lincoln: University of Nebraska Press, 1991): 17-54.
- _____ 1998. Caplin, William E. *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*. New York: Oxford University Press, 1998.
- The Creative World of Beethoven*, edited by Paul Henry Lang. New York: W.W. Norton, 1971.
- Czerny/Badura-Skoda 1970. Czerny, Carl. *On the Proper Performance of All Beethoven's Works for the Piano*, translated and edited, with commentary, by Paul Badura-Skoda. Vienna: Universal Edition, 1970.
- Drake 1994/2000. Drake, Kenneth. *The Beethoven Sonatas and the Creative Experience*. Bloomington: Indiana University Press, 1994; paper ed., with an Index by Kenneth Drake, 2000.
- Eitan 1995. Eitan, Zohar. "Beethoven's Thematization of Musical Space: The Case of the Appassionata," *Sonus* 16/1 (Fall 1995): 22-51.
- Fischer 1915. Fischer, Wilhelm. "Zur Entwicklungsgeschichte des Wiener klassischen Stils," *Studien zur Musikwissenschaft* 3 (1915): 24-84.

Flotzinger 1970. Flotzinger, Rudolf. "Die barocke Doppelgerust-Technik im Variationensschaffen Beethovens," in *Beethoven-Studien. Festgabe der Osterreichischen Akademie der Wissenschaften zum 200. Geburtstag von Ludwig van Beethoven*: 159-194.

Frimmel 1906. Frimmel, Theodor von. "Beethovens Nachlass," in *Beethoven-Studien 2* (Munich and Leipzig: Georg Müller, 1906): 169-200.

Hatten online. Hatten, Robert S. *Musical Gesture: Lecture 5: "Gesture and Motive: Developing Variation II,"* online at <http://www.chass.utoronto.ca/epc/srb/cyber/hat5.html>

_____ *Musical Gesture: Lecture 8. "Gesture and the Problem of Continuity,"* online at <http://www.chass.utoronto.ca/epc/srb/cyber/hat8.html>

_____ 2004. Hatten, Robert S. *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert*. Bloomington: Indiana University Press, 2004.

Heinemann 2006. Heinemann, Michael. "'Ich wurde auf seinem Grabe niederknien': Beethovens Handel (oder: Zeit als Gluck)," in *Beethoven 3*: 31-39.

Holschneider 1963. Holschneider, Andreas. "Die musikalische Bibliothek Gottfried van Swietens," in *Bericht über den internationalen musikwissenschaftlichen Kongress, Kassel 1962*, edited by Georg Reichert and Martin Jost (Kassel: Bärenreiter, 1963): 174-178.

Jackson 1989. Jackson, Timothy L. "Mozart's 'Little Gigue' in G major K. 574: A Study in Rhythmic Shift—A Reminiscence of the Competition with Hässler," *Mitteilungen der Internationalen Stiftung Mozarteum 37* (Heft 1-4, July 1989): 70-80.

Kessler 1996. Kessler, Deborah. "Schubert's Late Three-Key Expositions: Influence, Design, and Structure." Ph.D. dissertation, CUNY, 1996.

_____ 1999. "Motive and Motivation in Schubert's Three-key Expositions," in *Structure and Meaning in Tonal Music*: 259-276.

Kinderman 1995. *Beethoven*. Oxford: Oxford University Press, 1995.

Kirkendale 1979. Kirkendale, Warren. *Fugue and Fugato in Rococo and Classical Chamber Music*. Revised and expanded 2nd ed., translated from the German by Margaret Bent and Warren Kirkendale. Durham, NC: Duke University Press, 1979.

Korsyn 1991. Korsyn, Kevin. "Towards a New Poetics of Musical Influence," *Music Analysis 10/1-2* (March-July 1991): 3-72.

_____ 1993a. Korsyn, Kevin. "J.W.N. Sullivan and the Heiliger Dankgesang: Questions of Meaning in Late Beethoven," *Beethoven Forum 2* (1993): 133-174.

- _____ 1993b. Korsyn, Kevin. "Brahms Research and Aesthetic Ideology," *Music Analysis* 12/1 (March 1993): 89-103.
- Kramer 1990. Kramer, Lawrence. *Music as Cultural Practice, 1800-1900*. Berkeley: University of California Press, 1990.
- Krones 2004. Krones, Hartmut. "Gottlieb Muffat und Georg Friedrich Händel: zwei Meister—drei Stile," *Händell-Jahrbuch* 50 (2004): 11-40.
- _____ 2006. Krones, Hartmut. "'Barocke' Rhetorik im Vokalwerk von Ludwig van Beethoven," in *Beethoven* 3: 41-60.
- Küthen 2006. Küthen, Hans-Werner. "Beethovens 'Kunstvereinigung': Die Fusion von Wiener Avantgarde und barocker Tradition," *Beethoven* 3 : 61-85.
- La Rue 1957. La Rue, Jan. "Harmonic Rhythm in the Beethoven Symphonies," *Music Review* 18 (1957): 8-20.
- Laufer 1981. Laufer, Edward. Review of Schenker's *Free Composition (Der freie Satz)*, *Music Theory Spectrum* 3/1 (Spring 1981): 158-184.
- _____ 1999. Laufer, Edward. "On the First Movement of Sibelius's Fourth Symphony: A Schenkerian View," in *Schenker Studies* 2: 128-159.
- Longyear and Covington 1988. Longyear, Rey, and Kate Covington, "Sources of the Three-Key Exposition," *Journal of Musicology* 6/4 (Fall 1988): 448-470.
- Loos 2006. Loos, Helmut. "Beethoven und Bach, eine historische Legende," in *Beethoven* 3: 17-30.
- MacArdle 1960. MacArdle, Donald. "Beethoven and Handel," *Music and Letters* 41/1 (January 1960): 33-37.
- Marhsall 2008. Marshall, Robert L. "Sonority and Structure: Observations on Beethoven's Early and Middle-Period Piano Compositions," in *Variations on the canon: Essays on music from Bach to Boulez in honor of Charles Rosen on his eightieth birthday*: 100-129.
- Mozart Studies*, edited by Cliff Eisen. Oxford: Clarendon Press, 1991.
- Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth*, edited by Christopher Hogwood and Richard Lockett. Cambridge and New York: Cambridge University Press, 1983.

Neumeyer 1987a. Neumeyer, David. "The Ascending *Urlinie*." *Journal of Music Theory* 31/2 (Fall 1987): 275-303.

_____ 1987b. Neumeyer, David. "The Three-Part *Ursatz*." *In Theory Only* 10/102 (August 1987): 3-29.

_____ 1987c. Neumeyer, David. "The *Urlinie* from $\hat{8}$ as a Middleground Phenomenon," *In Theory Only* 9/5-6 (January 1987): 3-25.

Pike 1978. Pike, Lionel. *Beethoven, Sibelius and the "Profound Logic"*. London: Athlone, 1978.

Oster 1947/1983. Oster, Ernst. "The *Fantasia-Impromptu*: A Tribute to Beethoven," *Musicology* 1/4 (1947): 407-429, reprinted in *Aspects of Schenkerian Theory: 189-207*.

Ratz 1951. Ratz, Erwin. *Einführung in die musikalische Formenlehre: Über Formprinzipien in den Inventionen und Fugen J.S. Bachs und ihre Bedeutung für die Kompositionstechnik Beethovens*. Vienna: Österreichische Bundesverlag, 1951.

_____ 1973. Ratz, Erwin. *Einführung in die musikalische Formenlehre*, "Dritte, erweiterte und neugestaltete Auflage." Vienna: Universal Edition, 1973.

Ringer 1970/1971. Ringer, Alexander. "Beethoven and the London Fortepiano School," *Musical Quarterly* 56/4 (October 1970): 742-758, reprinted in *The Creative World of Beethoven*: 240-256.

Rosen 1988. Rosen, Charles. *Sonata Forms*. 2nd revised ed., New York and London: W.W. Norton.

_____ 1995. Rosen, Charles. *The Romantic Generation*. Cambridge, MA: Harvard University Press, 1995.

_____ 2002. Rosen, Charles. *Beethoven's Piano Sonatas: A Short Companion*. New Haven and London: Yale University Press, 2002.
Samarotto 1995.

_____ 1995. Samarotto, Frank. "Representing Rhythmic Diversity," paper read at the annual meeting of SMT, New York, 1995.

_____ 1999a. Samarotto, Frank. "Strange Dimensions: Regularity and Irregularity in Deep Levels of Rhythmic Reduction," in *Schenker Studies* 2: 222-238.

_____ 1999b. Samarotto, Frank. "A Theory of Temporal Plasticity in Tonal Music: An Extension of the Schenkerian Approach to Rhythm with Special Reference to Beethoven's Late Music." Ph.D. dissertation, CUNY, 1999.

Schachter 1983. Schachter, Carl. "The First Movement of Brahms's Second Symphony: The First Theme and Its Consequences," *Music Analysis* 2/1 (March 1983): 55-68.

_____ 1991. Schachter, Carl. "Mozart's Last and Beethoven's First: Echoes of K. 551 in the First Movement of Opus 21," in *Mozart Studies*: 227-251.

Schenk 1937. Schenk, Erich. "Barock bei Beethoven," in *Beethoven und die Gegenwart*: 177-219.

Schenker 1935/1979/2001. Schenker, Heinrich. *Free Composition (Der freie Satz)*. Volume 3 of *New Musical Theories and Fantasies*, translated and edited by Ernst Oster. New York: Longman, 1979; reprinted Hillsdale, NY: Pendragon Press, 2001. "Text based mainly on the 2nd German edition (ed. Oswald Jonas, Vienna: Universal, 1956), but the first edition (Vienna: Universal 1935) was also consulted."

Schenker Studies 2, edited by Carl Schachter and Hedi Siegel. Cambridge and New York: Cambridge University Press, 1999.

Schmalzriedt 2007/ Schmalzriedt, Siegfried. "Händels Emphase in Beethovens symphonischen Spätwerk," *Händel-Jahrbuch* 53 (2007): 69-78.

Schmalfeldt 1991. Schmalfeldt, Janet. "Towards a Reconciliation of Schenkerian Concepts with Traditional and Recent Theories of form," *Music Analysis* 10/3 (October 1991): 233-287.

Schmid 1933. Schmid, Ernst Fritz. "Beethovens Bachkenntnis," *Neue Beethoven-Jahrbuch* 1933:64-83.

Seiffert 1970. Seiffert, Max. "Einig Thementypen des Brock bei Beethoven" in *Beethoven-Studien*: 143-157.

Siegmund-Schultze 1956. Siegmund-Schultze, Walther. "Wolfgang Amadeus Mozart unter dem Einfluss Georg Friederich Händels," *Händel-Jahrbuch* (1956): 21-56.

Solomon 1982. Solomon, Maynard. "Beethoven's *Tagebuch* of 1812-1818," in *Beethoven Studies* 3: 193-285.

_____ 2006. Spitzer, Michael. "Beethoven and the Musical Tradition of the Baroque," in *Beethoven* 3: 167-177.

Structure and Meaning in Tonal Music: Festschrift in Honor of Carl Schachter edited by L. Poundie Burstein and David Gagne. Hillsdale, NY : Pendragon Press, 2006.

Taub 2002. Taub, Robert. *Playing the Beethoven Piano Sonatas*. Portland, OR: Amadeus Press, 2002.

Tovey 1931/1998. Tovey, Donald Francis. *A Companion to Beethoven's Pianoforte Sonatas (Bar-by-bar Analysis)*; revised edition with Preface and Footnotes by Barry Cooper. London: The Associated Board of the Royal Schools of Music, 1931 and 1998.

Variations on the Canon: Essays on Music from Bach to Boulez in Honor of Charles Rosen on his Eightieth Birthday. Rochester, NY: University of Rochester Press, 2008.

Uhde 1974. Uhde, Jürgen. *Beethovens Klaviermusik, Band III: Sonaten 16-32*. Stuttgart: Philipp Reclam Jun, 1974.

Wagner 1995. Wagner, Naphtali. "No Crossing Branches? The Overlapping Technique in Schenkerian Analysis," *Theory and Practice* 20 (1995): 149-176.

Wainapel 1995. Wainapel, Stanley F. "Ludwig van Beethoven: The Influence of Hearing Loss on his Musical Development," *Medical Problems of Performing Artists* 10/3 (September 1995): 90-93.

Waldbauer 1989. Waldbauer, Ivan. "Riemann's Periodization Revisited and Revised," *Journal of Music Theory* 33/2 (Fall 1989): 333-392.

Willner 1990. Willner, Channan. "Handel's Borrowings from Telemann: An Analytical View," in *Trends in Schenkerian Research*: 145-168.

_____ 1991. Willner, Channan. "The Two-length Bar Revisited: Handel and the Hemiola," *Göttinger Händel-Beiträge* 4 (1991): 208-231.

_____ 1996b. Willner, Channan. "Bach's Periodicities Re-Examined," in *The Maynooth International Musicological Conference 1995: Selected Proceedings*, Vol. 1: 86-102.

_____ 1996e. Willner, Channan. "More on Handel and the Hemiola: Overlapping Hemiolas," *Music Theory Online* 2/3 (March 1996), online at <http://smt.ucsb.edu/mto/issues/mto.96.2.3/mto.96/2.3.willner.html>

_____ 1998. Willner, Channan. "Stress and Counterstress: Accentual Conflict and Reconciliation in J.S. Bach's Instrumental Works," *Music Theory Spectrum* 20/2 (Fall 1998): 280-304.

_____ 2007. Willner, Channan. "Bar 0 and the Suppressed Hyperdownbeat," at this Site.

_____ 2007. Willner, Channan. "Mozart and the English Suites: Borrowings, Isorhythm, and Plasticity," at this Site.

Yudkin 1992. Yudkin, Jeremy. "Beethoven's 'Mozart' Quartet," *Journal of the American Musicological Society* 45/1 (Spring 1992): 30-74.

+