The First Movement of Beethoven's Cello Sonata, Op. 69: The Opening Solo as a Structural and Motivic Source

EYTAN AGMON

I

Beethoven's five sonatas originally composed for piano and cello fall naturally into three distinct groups. Representing Beethoven's early style are the first two sonatas, Op. 5 (dating from 1796), reputedly the first genuine cello and piano sonatas ever composed. At the opposite end of the chronological-stylistic spectrum stand the last two sonatas, Op. 102, dating from 1815; these cello sonatas are Beethoven's last major chamber works with piano.[1] Finally, poised in splendid isolation between these two extremes is the lone A-major Sonata, Op. 69, composed in the years 1807–1808, at the height of Beethoven's middle, so-called "heroic" period.

While "heroic" is hardly an appropriate characterization of Op. 69, the first movement of which is known for its overall lyrical, subdued quality, among the cello sonatas it nevertheless compares, say, to Opp. 53 and 57 among piano sonatas or Op. 59 among the string quartets. One may have expected such a major work to have generated a wealth of analytic commentary; surprisingly, however, this is not the case. In his groundbreaking article on the autograph of the first movement, Lewis

Volume XVI • Number 3 • Summer 1998

[1] The two sets of variations (on national airs) for piano with *ad lib* flute (or violin), Opp. 105 and 107 (dated ca. 1818), are minor works. The Variations Op. 121a for piano, violin, and cello, despite the high opus number, are an early work. See the work-list by Douglas Johnson in Joseph Kerman and Alan Tyson, *The New Grove Beethoven* (New York, 1983).

Lockwood complains that even the remarkable opening solo phrase has not been the subject of any discussion "beyond the most perfunctory."[2]

The special attention given by Lockwood to the opening phrase brings to mind Brahms's advice to Gustav Jenner, his only composition student, "to study diligently Beethoven's sonata themes and to observe their influence on the structure of the movement."[3] The important generative role of the opening theme in Beethoven's sonata movements was also stressed by Heinrich Schenker. With regard to the opening tones of Beethoven's Piano Sonata, Op. 109, Schenker writes:

> To him . . . [these tones] already signify a motive, the key to a world of unity and coherence—but what does the theory of sonata form care for such a marvel? And yet, only through this marvel does the content of this sonata movement emerge![4]

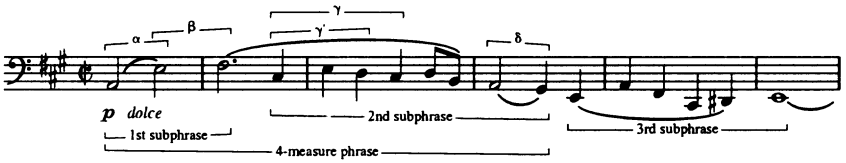
In the present study of Op. 69 Brahms's advice as well as Schenker's reproach are taken closely to heart. Our point of departure is the movement's primary subject (in particular, the opening cello solo). Following some preliminary observations concerning the opening solo as a motivic source, the opening solo's "influence on the structure of the movement" (to use the Brahms/Jenner phrase) is investigated in some depth. As shall be seen, the entire second part of the exposition is derived, in a surprisingly systematic fashion, from the opening solo.

[2] Lewis Lockwood, "The Autograph of the First Movement of Beethoven's Sonata for Violoncello and Pianoforte, Opus 69," *The Music Forum*, ed. by William Mitchell and Felix Salzer (New York, 1970), II, 82. The essay is reprinted, updated and slightly revised, in Lockwood, *Beethoven: Studies in the Creative Process* (Cambridge, MA, 1992), 17–94, 235–47, and 253–60. References hereafter are to the 1992 version of the essay.

[3] "Er riet mir, fleissig Beethovens Sonatenthemen zu studieren, und sie in ihrem Einfluss auf den Satzbau zu beobachten. . . ." Gustav Jenner, *Johannes Brahms als Mensch, Lehrer, und Künstler* (Marburg, 1905; rep. Munich, 1989), 60. Brahms's high regard for Beethoven's Op. 69 is documented in a letter to Joachim, dated 2 April 1892. See Letter No. 506 in *Johannes Brahms im Briefwechsel mit Joseph Joachim*, ed. Andreas Moser (Berlin, 1912), II, 275. The relevant passage from the letter is quoted in Lockwood, "The Autograph," 254, n. 7. I am grateful to Mr. Ephraim Wagner for his linguistic advice concerning the German passages quoted in this article.

[4] ". . . ihm bedeuten sie schon ein Motiv, den Schlüssel zu einer Welt von Einheit und Zusammenhang—was aber hat die Theorie der Sonatenform für so ein Wunder übrig? Und doch, nur durch dieses Wunder begibt sich der Inhalt dieses Sonatensatzes!" Heinrich Schenker, "Vom Organischen der Sonatenform," *Das Meisterwerk in der Musik* (Munich, 1926; rep. Hildesheim, 1974), II, 51. See also Ernst Oster, "The *Fantaisie-Impromptu:* A Tribute to Beethoven," in *Aspects of Schenkerian Theory*, ed. David Beach (New Haven, 1983), 189–207. The article (originally published in 1947 in *Musicology*) traces the motivic significance of the opening three tones in Beethoven's "Moonlight" Piano Sonata.

EXAMPLE 1. The opening solo: phrase structure and motivic content.



II

Although one might wish to stress the important sense in which the opening solo phrase forms an organic, indivisible whole,[5] it is also important to consider the phrase's internal points of articulation (Example 1). For example, in m. 4, beat 3, a perfectly conventional half-cadential gesture takes place. A weaker point of articulation is m. 2, beat 4, where half-note and dotted half-note motion gives way to a quicker, quarter-note pace. Thus, one may describe the opening solo as consisting of three subphrases of roughly equal length, as indicated by the labeled brackets in Example 1; as may be seen, the first two subphrases form a quasi-independent four-measure unit.[6]

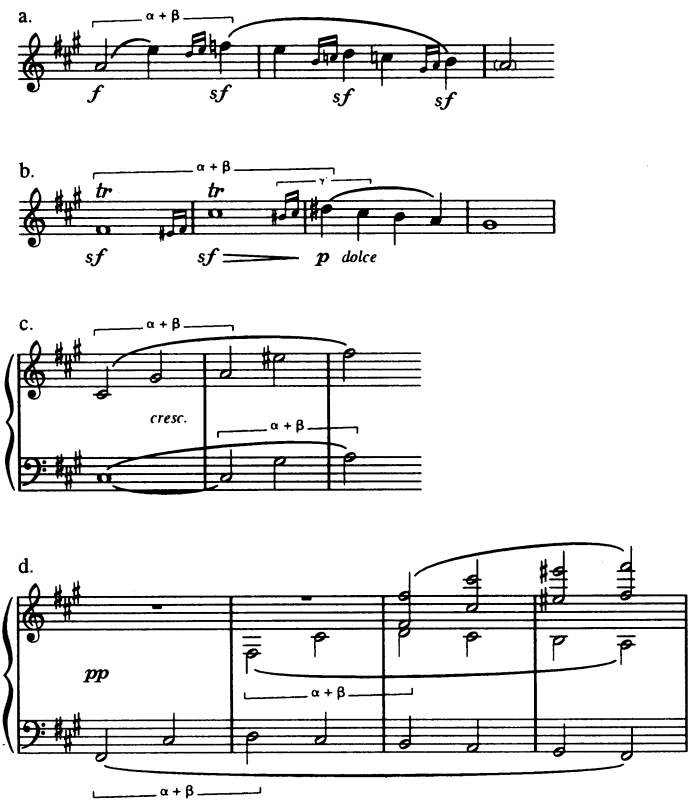
In Example 1 the opening solo is also analyzed in terms of four principle motives, designated by the Greek letters α, β, γ, and δ. The rising fifth $\hat{1}$–$\hat{5}$ is motive α, the neighboring motion $\hat{5}$–$\hat{6}$ is motive β, the four-note figure $\hat{3}$–$\hat{5}$–$\hat{4}$–$\hat{3}$ is motive γ (an abbreviated three-note version of which is γ′), and finally, the "sigh"-figure $\hat{8}$–$\hat{7}$ is motive δ. Although one could conceivably extract additional motives from the opening solo (particularly, from its third subphrase), in terms of the movement as a whole these four are the most salient. The following preliminary remarks should help substantiate this claim, at least with regard to motives α, β, and γ.

As in the solo phrase, motives α and β often appear in the course of the movement in direct succession, thus forming a single gesture (Example 2); however, α and β also appear independently of each other. For example, the motion from E major at the end of the exposition to F-sharp minor near the beginning of the development section may be seen as an expression of motive β on a large scale. Later in the development section a dramatic move toward F-sharp minor, this time as IV in C-sharp minor (m. 137), expresses motive β once again (Example 3). Note the cello's role in underscoring the motion E–F♯ in the bass.

[5] See Schenker's published voice-leading graph of the opening solo in *Free Composition* (*Der freie Satz*), tr. and ed. by Ernst Oster (New York, 1979), Fig. 109,e2.

[6] Beethoven's long slur over mm. 2–3 is probably meant to prevent the cellist from overemphasizing the boundary between the first two subphrases, given that this boundary is rhythmically well-articulated.

EXAMPLE 2. (a) Mm. 25–27; (b) mm. 87–90; (c) mm. 95–97; (d) mm. 140–43

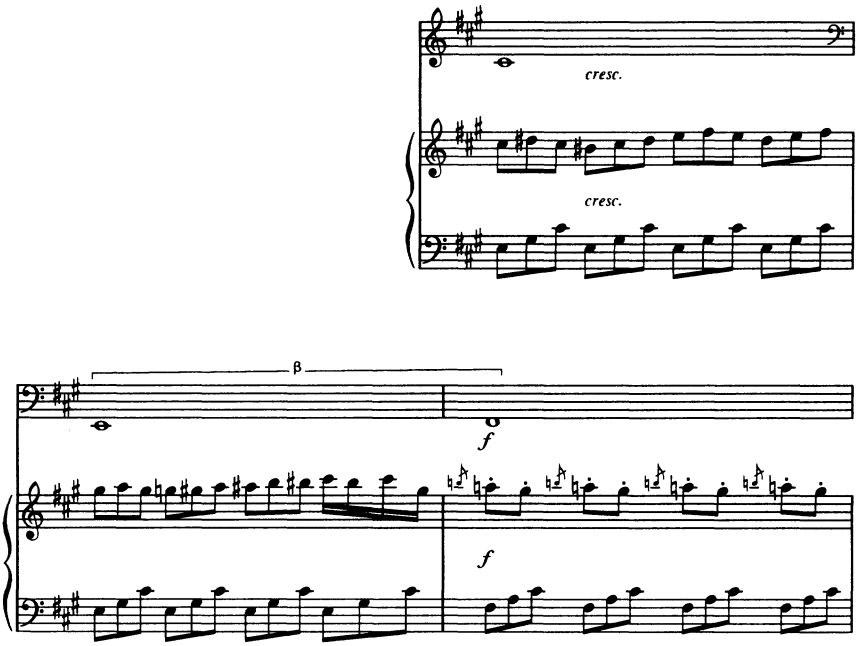


References to motive γ (or γ′) in the movement typically involve an ascending third followed by a two-note appoggiatura-figure, as in Example 2b.[7] Though inconspicuous in its initial appearance in the opening solo, the motive gains significance as the movement unfolds. Example 4 shows two instances where γ is used in the manner of what Schenker sometimes refers to as "linkage technique" (*Knüpftechnik*).[8]

[7] See also Lockwood's reference to mm. 89–90 (and 91–92), quoted in n. 11.

[8] Linkage technique, according to John Rothgeb, "establishes continuity across formal divisions." See Rothgeb, "Thematic Content: A Schenkerian View," in *Aspects of Schenkerian Theory*, 44. In the present case the formal divisions are the beginning of the bridge section (Ex. 4a) and the beginning of the recapitulation (Ex. 4b).

EXAMPLE 3. Mm. 135–37



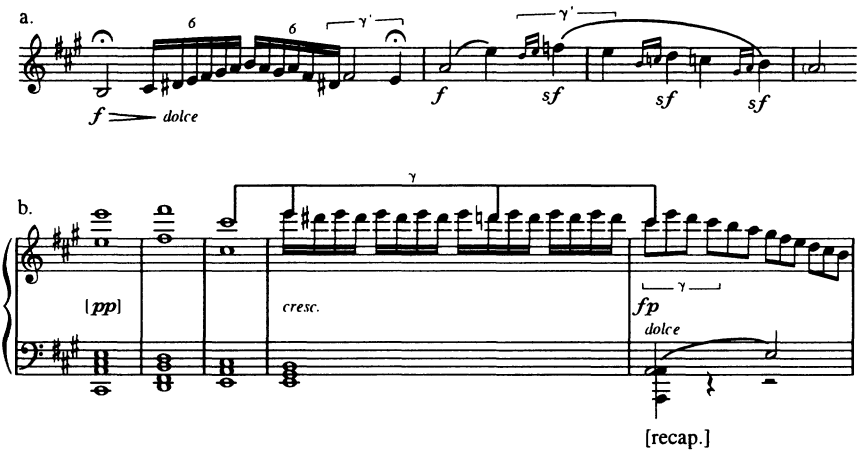
III

It so happens that the opening solo's "influence on the structure of the movement" is most strongly evident in the second part of the exposition, mm. 38–94. Written in the dominant key of E major, these measures divide broadly into two thematic groups: a secondary thematic group, mm. 38–65, and a closing thematic group, mm. 65–94.

The secondary thematic group, mm. 38–65. The secondary thematic group consists of two subgroups, mm. 38–50 and 51–65, forming a large-scale antecedent-consequent periodic structure. Each subgroup consists, in turn, of two main phrases; I shall refer to these phrases by the symbols Sa (mm. 38–45), Sb (mm. 45–50), Sa′ (mm. 51–58), and Sb′ (mm. 58–65).[9] Phrases Sa and Sa′ (mm. 38–45 and 51–58, respectively), are 4 + 4 phrases cast within a familiar tonic-dominant dominant-tonic harmonic scheme; Sb and Sb′ (mm. 45–50 and 58–65, respectively), contain contrasting material. Sb′ parallels Sb at the begin-

[9] These symbols are indebted to Jan LaRue, *Guidelines for Style Analysis* (New York, 1970; 2nd ed., Warren, MI, 1992).

EXAMPLE 4. (a) Cello, m. 24, followed by the piano (right hand), mm. 25–27; note the linkage technique involving motive γ′; (b) mm. 148–52; another linkage involving motive γ.



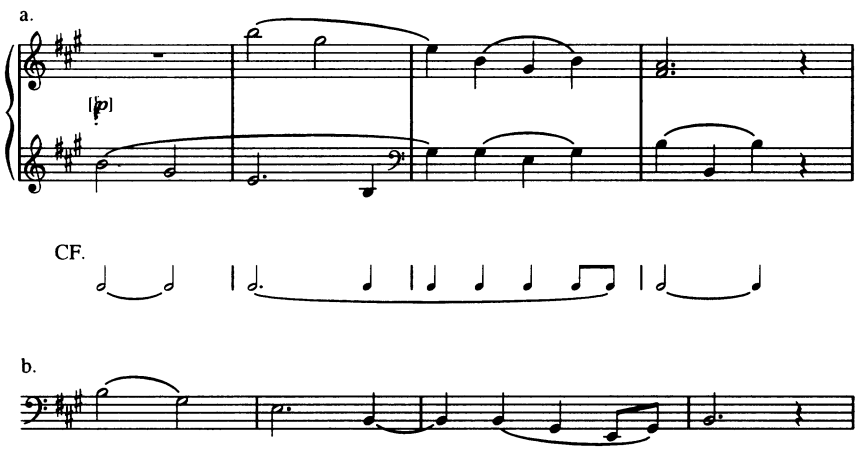
ning, but after approximately two measures makes room for a delightful extension, heightening the sense of relief as the tonic ultimately arrives in m. 65.

A superficial acquaintance with the movement might lead one to believe that the secondary thematic group exhibits no significant relationships to the opening solo. However, as Lockwood observes, there exists a rhythmic correspondence between the piano part at the very beginning of the secondary subject (mm. 38–40) and the very beginning of primary subject (mm. 1–3; see Example 5a).[10]

When a composer of Beethoven's stature establishes a connection between two apparently disparate musical ideas, we are obliged to take the hint rather seriously. Is it possible that the rhythmic correspondence between the accompanimental piano part in mm. 38–40 and the opening solo is Beethoven's way of hinting that there is more to be discovered within the principal, cello part?

[10] Lockwood, "The Autograph," 41. Actually, Lockwood's insightful observation applies to an earlier version of the piano part, suppressed by Beethoven in the autograph; Lockwood notes (*ibid.*) that "the correspondence is made less obvious in the final version of mm. 38–40, not only through the more complex articulations of Pfte m. 39 that arise from the imitation, but through the suppression of the eighth notes at Pfte m. 40/4." Note that when the two instruments subsequently exchange roles (m. 51ff.), the cello plays the eighth-notes that were previously suppressed (Ex. 5b). Interestingly, these eighth-notes are not found in the autograph in either the exposition or recapitulation; perhaps they were added by Beethoven at a later stage as a compensation for their suppression in m. 40.

EXAMPLE 5. (a) Piano, mm. 38–41, compared to the rhythmic profile of the opening solo; (b) cello, mm. 51–54.



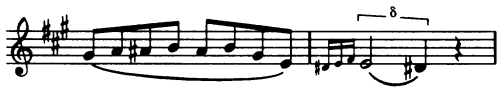
I believe that this is indeed the case. In m. 41, for example, one finds an exact statement of motive δ (an embellishing turn is added), transposed to the dominant (see Example 6). Since δ appears here not only in its original rhythm and articulation ♩‿♩, but also retains its original phrase-rhythmic position (i.e., the fourth measure of a four-measure phrase), there is a sense in which the rhythmic correspondence of the secondary subject to the primary subject does not end with m. 40 of the piano (corresponding to m. 3), but continues through m. 41 of the cello (corresponding to m. 4).

Another possible reference to the opening solo concerns motive γ in m. 44 (Example 7). Since m. 45 contains a version of motive δ (paralleling m. 41), γ and δ appear here in direct succession, exactly as in the opening solo. The lower staff in Example 7 is a hypothetical four-measure phrase based on mm. 2–4; the second half of the phrase, moving from dominant to tonic, renders explicit the relationship of mm. 44–45 to mm. 2–4.[11]

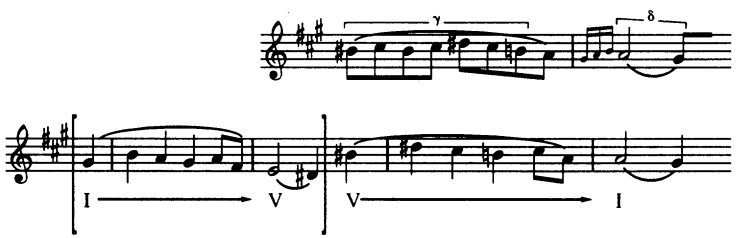
Far more significant than these references to γ and δ, however, are the cello's references in mm. 38–45 to motive α of the opening solo—the seminal rising fifth $\hat{1}$–$\hat{5}$. At the very surface level motive α may be found in the cello in m. 38, where, embedded within a rising-scale fig-

[11] Interestingly, the crucial D-sharp of m. 44 was added by Beethoven in the autograph, in red pencil, as an afterthought. As Lockwood notes ("The Autograph," 39), by altering "... the repetitive b♯ in m. 44 to d♯ ..., [Beethoven] abandoned the parallel with m. 40 but achieved a local linear crest for the phrase and also a reading of considerably greater motivic significance for the movement (compare mm. 44–45 with 89–90 and 91–92 and their recapitulation complements)."

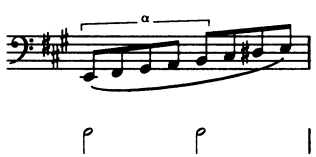
EXAMPLE 6. Cello, mm. 40–41



EXAMPLE 7. Cello, mm. 44–45 (upper staff); the lower staff is a hypothetical four-measure phrase based on the opening solo's second subphrase.



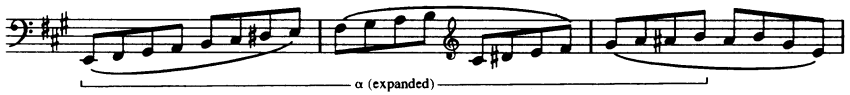
EXAMPLE 8. Cello, m. 38



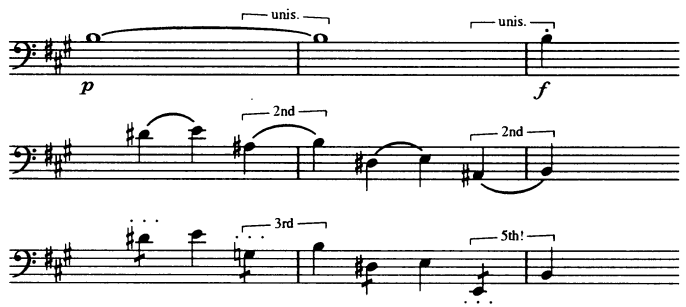
ure, the fifth E–B (î–$\hat{5}$ transposed to the local tonic) is embellished with passing eighth-notes (see Example 8; m. 42 is the dominant counterpart of m. 38, and thus contains a transposed version of the varied motive). Note that m. 38 (and similarly, m. 42) are both first measures in their respective four-measure groups; thus, motive α retains (indeed, like γ and δ) its original phrase-rhythmic position. Moreover, as in the opening solo, the rising-fifth motive unfolds at a half-note rhythm. This half-note rhythm is underscored by the accompanying piano part, the part whose rhythmic relationship to the opening solo has been the starting point of the present discussion.

Given that the rising fifth is merely a small detail within the rising scale figure (so clearly the leading melodic idea in mm. 38–40), the reference to α in m. 38 may seem coincidental. However, as may be seen in Example 9, the scale itself is an expression of motive α at a higher structural level; that is to say, the scale figure, majestically rising two octaves and a fifth from great E in m. 38 to b^1 in m. 40, is a registral and durational expansion of the rising-fifth motive.

EXAMPLE 9. Cello, mm. 38–40



EXAMPLE 10. Cello, mm. 29–35



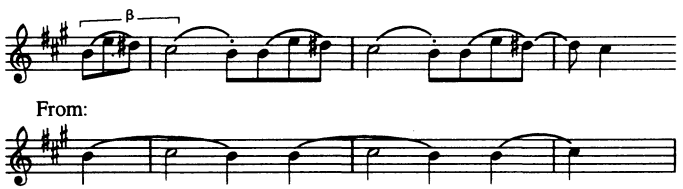
A glance at the bridge section that immediately precedes the second subject (specifically, the cello part in mm. 29–35) is most illuminating in this connection (Example 10). Reference to the full score should make it clear that mm. 33–34 are a varied repetition of mm. 31–32, which in turn are a varied repetition of mm. 29–30; in Example 10 these three corresponding subphrases (each of which actually extends to the downbeat of the subsequent measure) are aligned vertically. As may be seen, from a static unison B in the first subphrase Beethoven derives in the second subphrase the ascending minor second A♯–B, and in the third subphrase first the ascending third G♮–B, and finally, the fifth E–B. In other words, the fifth E–B of m. 38 is anticipated, in the "proper" register, in mm. 34–35, again in the manner of Schenker's *Knüpftechnik.*[12]

Thus far, motive β (the neighboring motion $\hat{5}$–$\hat{6}$) is conspicuous in its absence.[13] It is only fitting, therefore, that Sb (mm. 45–50) begins

[12] In the corresponding recapitulation passage, note the ascending fifths A–e and A–c–e in the cello, mm. 171–72 (the former fifth is nested within the latter). The anticipatory aspect of the bridge section is essentially lacking in the first version, both in the exposition and the recapitulation. For a high-quality facsimile of the autograph, together with a reconstruction by Sieghard Brandenburg of the autograph's initial state (the first version of the movement), see *Ludwig van Beethoven, Sonate fur Violoncello und Klavier Op. 69: Das Autograph des ersten Satzes* (Bonn, 1992).

[13] The C-sharp of m. 44, an incomplete upper-neighbor to the B of m. 40, serves a subsidiary role within the descending third-progression B–A–G♯ that underlies mm. 38–45 (see Fig. 1). Indeed, when the passage is repeated in the piano (mm. 51ff.), a neighboring C-sharp is lacking (m. 57).

EXAMPLE 11. Cello, mm. 45–48; a simplified version of the music is given in the lower staff.

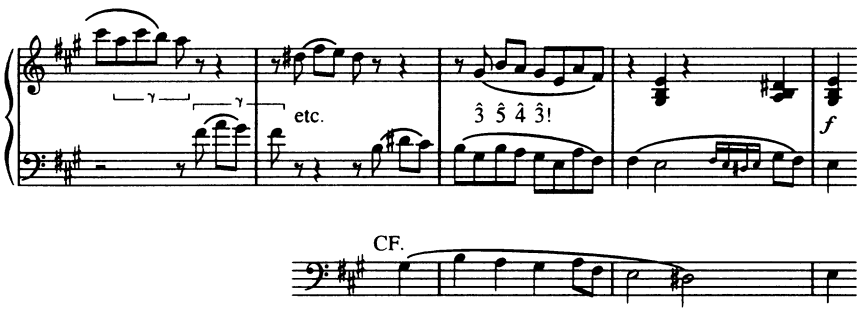


with an emphatic, threefold statement of β, transposed, of course, to the locally governing dominant key (Example 11). As with motive α in Sa, β in Sb is transformed. By means of the threefold statement, β is durationally extended (recall that α in mm. 38–40 is also durationally extended, albeit by different means). Moreover, also paralleling α in Sa, the pitch content of β is elaborated. Rather than straightforward passing motion, however (hardly an option in this case), Beethoven elaborates β by leaping from $\hat{5}$ up to $\hat{8}$, a maneuver that allows him to approach the neighboring $\hat{6}$ not only from below ($\hat{5}$–$\hat{6}$), but also from above ($\hat{8}$–$\hat{7}$–$\hat{6}$).

It is surely significant that motive β is initiated in m. 45 by the very same b^1 of m. 40, that is, the upper note of the expanded α motive. Indeed, as shown in Figure 1, there exists a direct voice-leading connection between the expanded α and β motives in Sa and Sb, respectively (and similarly, of course, Sa′ and Sb′). That is to say, the motion b^1–a^1–$g\sharp^1$ in Sa represents a motion into the inner voice, and thus the b^1 of m. 40 is retained at a higher level as the upper voice through m. 45. The antecedent subgroup as a whole, therefore (that is, Sa + Sb), embodies a large-scale $\hat{1}$–$\hat{5}$–$\hat{6}$ melodic succession, a magnificent expansion of the combined α + β gesture with which the movement opens. Applying Schenker's remark on Op. 109, the opening tones of Op. 69 are a "key to a world of unity and coherence."

Unlike Op. 109, however, in Op. 69 the "key" encompasses considerably more than just the opening tones. As may be seen in Example 12, the extension of Sb′ (mm. 61–65) features a playful sequential exchange between piano and cello; in this exchange motive γ is elaborated, as have been α and β in their own turn. Interestingly, in m. 63, where the piano and cello join forces for the motive's fifth and final appearance in the sequence, the scale degrees ($\hat{3}$–$\hat{5}$–$\hat{4}$–$\hat{3}$) are those of the original γ (it follows that γ is stated in the corresponding recapitulation passage at its original pitch level). Moreover, as shown in Example 12, motive γ in m. 63 is followed, almost note for note, by the remainder of

EXAMPLE 12. Piano (right hand) and cello, mm. 61–65; note the relation of mm. 63–65 to the opening-solo's entire second subphrase (separate staff).



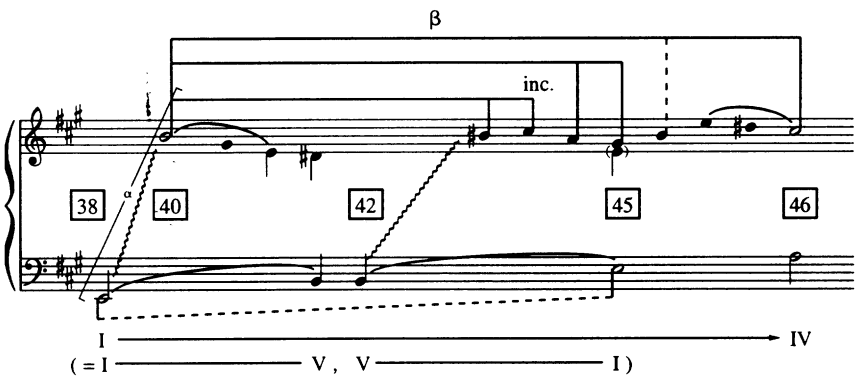
the opening solo's second subphrase. Unlike the open-ended second subphrase, however, here tonic closure is attained in m. 65.

This is a proper place to pause for a brief summary. The secondary thematic group is derived from the opening solo's first two subphrases. Taking in turn the motivic components α, β, and γ in Sa (Sa′), Sb (Sb′), and the sequential extension of Sb′, respectively, Beethoven traces the opening solo and at the same time expands and elaborates its tonal contents (Examples 9, 11, and 12, and Figure 1). Indeed, Beethoven traces the opening solo not only motive by motive, but also note by note, for as we have just seen, following the elaborated γ in mm. 61–63 he uses the remainder of the opening solo's second subphrase to conclude the entire second thematic group (Example 12). Note the important role of the cello sound in associating the secondary thematic group with the opening solo. The elaborated α and β motives are initially heard in the cello (mm. 38–40 and 45–48); and the cello is also the leading instrument in mm. 63–65, where γ as $\hat{3}$–$\hat{2}$–$\hat{4}$–$\hat{3}$ is heard for the first time in the movement following the opening solo and its restatement in mm. 13–18.[14]

The closing thematic group, mm. 65–94. The closing thematic group divides into a closing theme proper (mm. 65–78), and a section (mm. 79–94) best described as a "cadential group." The closing theme essentially consists of a repeated seven-measure phrase, initially heard in the piano (mm. 65–71); an overlap occurs in m. 71, where the phrase is repeated in the cello. Unlike the piano phrase, however, the cello phrase is open-ended (m. 77), leading smoothly into the cadential group that

[14] Indeed, the autograph reveals that the piano's doubling of the cello in m. 63 was an afterthought.

FIGURE 1. Mm. 38–46: voice-leading sketch showing the expanded α+β gesture.



begins two measures later.[15] The symbols Ka and Ka′ shall be used hereafter to refer to the piano and cello phrases, respectively.

The opening four measures of Ka (and the corresponding measures in Ka′) do not derive directly from the opening solo, but rather from mm. 45–48 of the second subject (these measures, the reader will recall, are based on motive β). To consider this fascinating secondary derivation in any detail lies outside the scope of the present investigation.[16]

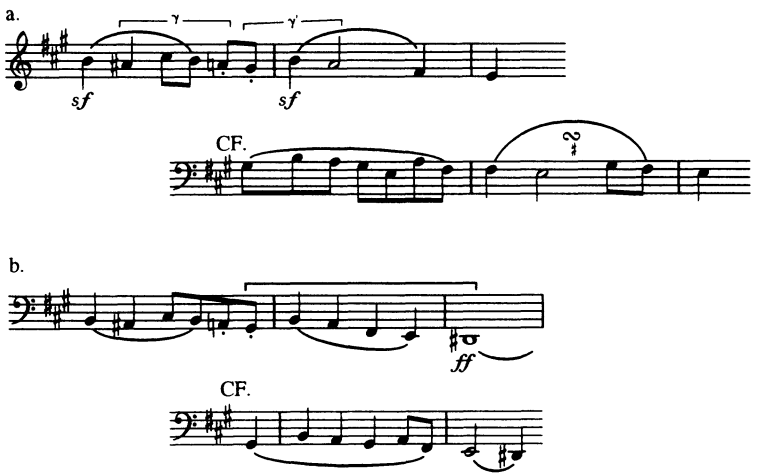
Beginning with the fifth measure of Ka (Ka′), however, motive γ (or γ′) becomes conspicuous once again, and thus the relationship to the opening solo is more direct (Example 13). As may be seen, in each phrase γ (or γ′) is stated at two different pitch levels. The second statement, beginning on a G-sharp, is particularly interesting. In Ka (see Example 13a) the pitches G♯–B–A, together with the F-sharp and E that follow, recall the cello's figure in mm. 63–65 (the figure is derived, in turn, from the opening solo's second subphrase). Interestingly, in Ka′ (see Example 13b) tonic closure is avoided, and thus the cello's figure, G♯–B–A–F♯–E–D♯, comes remarkably close to the opening solo's entire second subphrase (once again, the cello sound here enhances the connection). Note, however, the rhythmic displacement of the pitches E–D♯, which in effect obliterates motive δ.

Figure 2 suggests that the cadential group, mm. 79–94, is based on the opening solo's third subphrase—the only part of the opening solo

[15] M. 78 is an extension that gives the cello phrase the appearance of a regular eight-measure phrase.

[16] Note, for example, the expansion of the piano's E–F♯–G♯–A–F𝄪(!)–G♯ figure, mm. 45–46, in mm. 66–68.

EXAMPLE 13. (a) Piano (right hand), mm. 69–71; the figure G♯–B–A–F♯–E is reminiscent of the cello, mm. 63–65 (lower staff); (b) cello, mm. 75–77; note the relationship between the bracketed cello figure and the opening solo's entire second subphrase (lower staff).



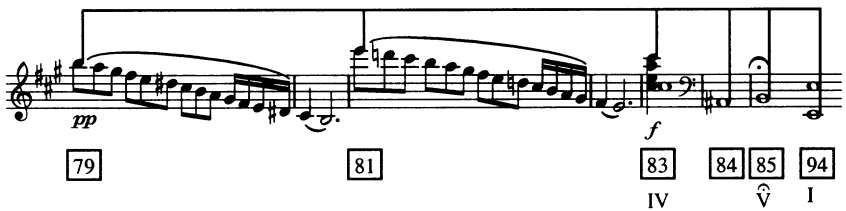
not utilized by Beethoven thus far. As may be seen, there exists in mm. 79–83 a high-level melodic connection between the tones b^2 (m. 79), e^3 (m. 81), and $c\sharp^3$ (m. 83); these are the first three tones of the opening solo's third subphrase, transposed to the dominant. Note that the original melodic contour—an ascending fourth followed by a descending third—is retained.

A faithful rendition of the opening solo's entire third subphrase should have included a prominent G-sharp after m. 83. The hypothetical G-sharp, however, does not exist (possibly for harmonic reasons); instead, the C-sharp of m. 83 leads directly to the opening solo's final two tones, A-sharp ($\sharp\hat{4}$) and B ($\hat{5}$) in mm. 84–85 (see again Figure 2).[17] Unlike the half-cadential $\hat{5}$ that concludes the opening solo, however, here $\hat{5}$ is prolonged in the bass as part of a large-scale V–I authentic cadence.

If, as Figure 2 suggests, mm. 79–94 are indeed based on the opening solo's third subphrase, we arrive at the remarkable conclusion that

[17] A prominent G-sharp appears *before* m. 83, specifically, in m. 82 in the bass. The G-sharp initiates a cadential progression G♯–A–A♯–B ($\hat{3}$–$\hat{4}$–$\sharp\hat{4}$–$\hat{5}$), recalling the ending of opening solo. Another noteworthy departure in the cadential group from the opening solo's third phrase concerns the C-sharp of m. 83. The latter receives considerable emphasis, unlike the corresponding F-sharp of the opening solo.

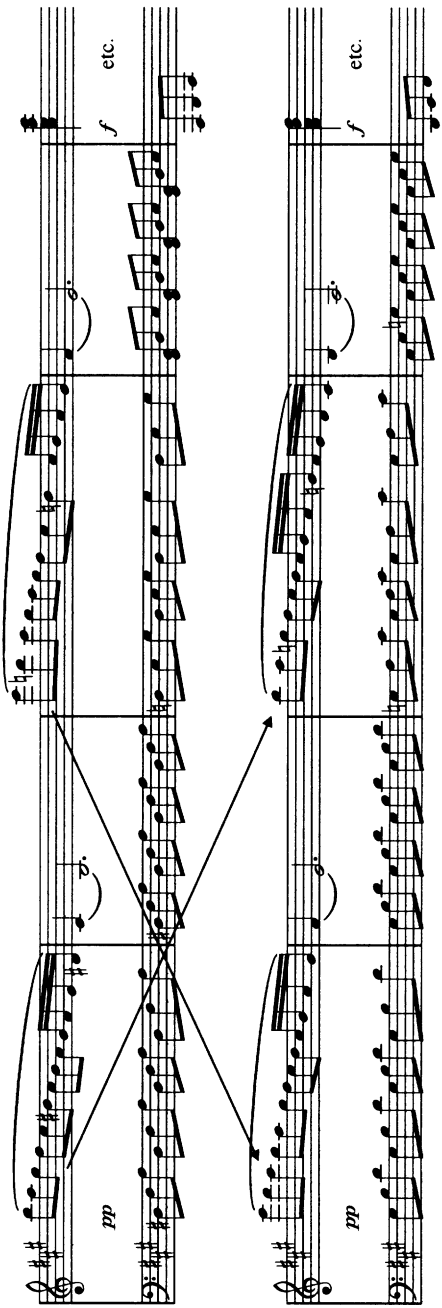
FIGURE 2. Prominent melody and bass tones, mm. 79–94.



in Op. 69 the entire second part of the exposition (and similarly, of course, the second part of the recapitulation) derives from the opening cello solo. In particular, mm. 38–65 (the secondary thematic group) derive from the opening solo's first two subphrases (a quasi-independent four-measure unit). In the closing thematic group (mm. 65–78) the opening solo's second subphrase is once again evoked; unlike mm. 63–65 of the secondary thematic group, however (but as is the opening solo's second subphrase), the closing thematic group is open-ended (cello, mm. 75–77). Finally, the cadential thematic group (mm. 79–94) recomposes the opening solo's third and final subphrase.

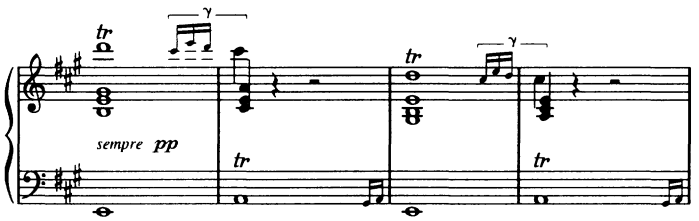
One possible objection to this interpretation, however, deserves comment. If indeed, mm. 79–83 derive from the opening solo (in particular, from the first three tones of its third subphrase), then the recapitulation, where the same material is restated in the home-key of A major, should exhibit the relationship all the more clearly. A glance at mm. 216–20 of the recapitulation, however, reveals exactly the opposite (Example 14). Not only does a descending fifth e^3–a^2 replace the expected ascending fourth e^3–a^3 in the piano, but the a^2 itself is displaced by a neighboring b^2 that appears on the downbeat (m. 218).

Why does Beethoven deviate in mm. 216–20 from an exact transposition of the corresponding measures in the exposition? As may be seen in Example 14, Beethoven uses in the recapitulation nearly the same two descending scale passages of the exposition; however, he reverses their order, so that the scale descending from e^3 is stated first. The near identity in pitch content (not considering the change in order) serves to accentuate the contrasting tonal context, namely, A major as opposed to E major. The scale descending from b^2, in particular (which now, however, is extended by one tone so as to end on a), undergoes a most striking reinterpretation, for b^2 is transformed from a chord tone in the exposition into a dissonant appoggiatura in the recapitulation. Beethoven uses the tones B and E, in other words (along with the descending scales they generate), as fixed points of reference. Carl Schachter comments on a similar usage of the fourth B–E in



EXAMPLE 14. A comparison of mm. 79–83 (upper system) with the parallel passage, mm. 216–20, in the recapitulation (lower system); piano part only.

EXAMPLE 15. (a) Mm. 273–76



Beethoven's sketches for the first movement of the E-major Piano Sonata, Op. 14/1: ". . . The familiar pitches serve as a measure of the tonal distance that the piece has traversed, for any change is best measured in relation to a constant."[18] Quite possibly, in Op. 69 Beethoven felt that the benefits of employing the device outweigh the cost of weakening somewhat the relation of mm. 216–20 to the opening solo.

IV

Following a climactic statement in the coda (*sempre ff,* mm. 253–57), the opening solo makes a final appearance in a brief imitative passage toward the very end of the movement (*pp,* mm. 270–72). Since only the first four tones of the solo are imitated, it would seem that Beethoven allows only motives α and β to bid farewell. This impression, however, is deceptive. In a moment of transcendental beauty (*sempre pp,* mm. 273–76), motive γ also bids its final farewells, exquisitely transformed into a trill-suffix (Example 15).

Although a few more measures in a more vigorous vein follow, one senses that the added measures are merely a matter of formality, a confirmation of an ending that already has taken place. The circle is thus complete. Born of the opening cello solo, the first movement of Beethoven's A-major Cello Sonata ends once its inspired source, having exhausted its structural and motivic potential, quietly dissolves into nothingness.

Bar-Ilan University

[18] Carl Schachter, "Beethoven's Sketches for the First Movement of Op. 14, No. 1: A Study in Design," *Journal of Music Theory* XXVI (1982), 14.