THREE MOTIVIC TOPICS IN BEETHOVEN'S

PIANO QUINTET, OP. 16

THESIS

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

J. Brian Gratton, B.M.

Denton, Texas

August, 1995
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Gratton, J. Brian, *Three motivic topics in Beethoven's Piano Quintet, Op. 16*

Master of Music (Theory), August, 1995, 72 pp., 1 abstract, 6 tables, 20 figures, 28 examples, references, 38 titles.

The first movement of the *Piano Quintet, Op. 16* of Ludwig van Beethoven works out three significant motivic "topics": a chromatically filled-in second, appearing first as \( \hat{5} \cdot \hat{5} \cdot \hat{6} \) (\( B^b - B - C \) in \( E^b \) major); the emphasis on the submediant, both as vi in \( E^b \) major and as the tonal region of C minor; and the melodic interval of the sixth, which, when inverted to become a descending third, determines the structure of tonal regions at crucial points in the movement. These three motivic topics are introduced in the opening measures of the piece and are subsequently unfolded throughout the movement; the focus of the thesis will be to trace the unfolding of these three topics.

Major Professor/Advisor: Dr. John Covach
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CHAPTER 1

BACKGROUND OF BEETHOVEN’S

PIANO QUINTET, OP. 16 AND

INTRODUCTION TO TOPIC

By the year 1796, Ludwig van Beethoven (1770-1827) had composed half of his 12 piano trios, nearly one-third of his 32 piano sonatas, most of his string trios, one piano concerto (Op. 19) and was about to embark upon the composition of his earliest string quartets. During this period he composed what was to remain his one and only piano quintet—a work scored for piano, oboe, clarinet, horn and bassoon.¹ This Piano Quintet in E♭ Major, Op. 16 was completed in 1797 and left its composer very dissatisfied, though he published it in 1801. Beethoven then transcribed the work for piano quartet (piano and string trio) and had it published the same year (the two versions share the same opus number). Despite the new and more conventional scoring of the work, Beethoven remained unhappy with the piece, becoming so obsessed with it that, in the words of Schindler, he was lead "to do violence to an earlier composition . . . [in this case] he forgot all about the first Leonore overture until the year 1823."²

¹ So far as scholars can tell, Beethoven’s quintet was only the second piece to incorporate this unusual instrumentation. The earlier piece was Mozart’s Piano Quintet in E♭ Major, K. 452 (1784). In discussions of Op. 16, most commentators suggest that Beethoven’s Quintet is modelled on Mozart’s earlier Quintet, though the exact manner in which this modelling occurs is only vaguely explored (the scoring is basically the only aspect of the two pieces that is explored). While the issue of modelling in this piece is certainly one that deserves more detailed consideration than it has received to date, it beyond the scope of the present study.

Perhaps in an attempt to account for the composer's own dissatisfaction with this work, Charles Rosen remarks that "The Quintet for Piano and Winds may be called 'classicizing' rather than 'classic' in style... [It is a reproduction] of classical [form]... based upon the exterior models, the [result] of the classical impulse, and not upon the impulse itself." Thus Rosen views the piece as a kind of superficial imitation of the more "authentic" works of Mozart and Haydn. In regard to Beethoven in general, Rosen writes that "the structure and style of Beethoven's music are best understood as an extension of Haydn and Mozart." One might conclude, then, that in the other works Rosen considers in his study, Beethoven does, in fact, compose from the "classical impulse" itself; but with Op. 16, Beethoven only succeeds in the most superficial way of engaging what Haydn and Mozart "invented... and... perfected" in form. It is in other works that Beethoven expands and extends this tradition, and this holds especially true for the larger works of his later periods, masterworks such as his Symphony No. 3 in E♭ Major ("Eroica") and his Symphony No. 5 in C Minor with their extended first movements in sonata form.

If Op. 16 is seen as not taking up the authentic classical impulse, what exactly is it that might be missing from the work that creates such an interpretation? Rosen characterizes much of Beethoven's early works (including, presumably, the Piano Quintet) as music that suffers from an "awkward lack of unity" (my emphasis). Combining Rosen's critique of the work with our knowledge that the composer himself was not satisfied with the piece, one might conclude that Beethoven sensed this awkward lack of unity, and that this was the source of his dissatisfaction. This study argues,

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5 Ibid., 353.
however, that the opening movement of this piece does not, in fact, suffer from any awkward lack of unity, but, rather, is strongly unified and organized in ways very similar to the other works that Rosen takes to be so much more an authentic reflection of the classical impulse.

In order to explore the ways in which the first movement of Op. 16 is unified, I will employ the so-called "Grundgestalt" approach to my analysis—an analytical approach that was developed by Arnold Schoenberg, and that has been extended by analysts such as Patricia Carpenter and David Epstein. Epstein, for instance, writes of Beethoven's "Eroica" Symphony and the ways in which the first movement "grows" out of the initial E♭-Major triad and the C♯/D♭ "wrong note" that appears in the opening thematic statement. Carpenter considers the first movement of the "Appassionata" Sonata in F Minor, which she argues is built up from the A♭ - C interval that appears initially in F minor at the opening of the movement.

I will argue that Op. 16, like these other works, is unfolded according to a limited amount of musical material—material presented at the very beginning of the movement—and I will refer to this Grundgestalt material in terms of three "motivic topics." The three motivic topics are: 1) a chromatically filled-in second, appearing initially as A - #A - A in E♭ major (hereafter referred to as "X"); 2) the submediant topic, appearing first as vi in E♭, but later represented by the region of C minor (referred to as "Y"); and 3) the melodic interval of a sixth, which later in the work, and in the form of a descending third, determines the structure of the key schemes (referred to as "Z"). As suggested above, these topics are present in the opening three measures of the movement's introduction.

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(see ex. 1 and fig. 1). The melodic sixth occurs both in the first measure as the boundary tones of B♭ - G in an ascending form, and in the second measure as the tones of B♭ - D in a descending form. The chromatic motive occurs in the third measure with the tones B♭ - B - C occurring in the lowest part, and the submediant topic receives emphasis through the deceptive harmonic progression that results, highlighting vi as a point of cadential repose.

Example 1.—Introduction mm. 1-3

![Example score](image)

Figure 1 — X, Y and Z Motives

![Figure 1](image)
The focus of this thesis will be to trace these three motivic topics throughout the first movement, showing how they unfold and, in so doing, unify the piece. Before investigating these motives in detail, however, it will be useful to first survey the form of the opening movement; after providing the reader with a sense of how the piece is structured in terms of formal design, it will be possible to more accurately trace the unfolding of the three motivic topics as they occur across this lengthy movement.
CHAPTER 2

FORMAL STRUCTURE OF THE
OPENING MOVEMENT

The first movement encompasses 416 measures and is by far the longest
movement of the work (see Appendix). For an overview of the entire movement, see
table 1, which provides measure numbers for the five large sections of the movement as
well as the key areas employed.

Table 1—Breakdown of large sections of the first movement

<table>
<thead>
<tr>
<th>SECTION</th>
<th>MEASURES</th>
<th>KEY CENTERS</th>
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<tbody>
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<td>1-21</td>
<td>I</td>
</tr>
<tr>
<td>Exposition</td>
<td>1-43</td>
<td>I</td>
</tr>
<tr>
<td></td>
<td>44-134</td>
<td>V</td>
</tr>
<tr>
<td>Development</td>
<td>135-159</td>
<td>VI</td>
</tr>
<tr>
<td></td>
<td>160-186</td>
<td>IV</td>
</tr>
<tr>
<td></td>
<td>187-190</td>
<td>II</td>
</tr>
<tr>
<td></td>
<td>191-194</td>
<td>I</td>
</tr>
<tr>
<td></td>
<td>195</td>
<td>VI</td>
</tr>
<tr>
<td></td>
<td>196</td>
<td>IV</td>
</tr>
<tr>
<td></td>
<td>197-219</td>
<td>V</td>
</tr>
<tr>
<td>Recapitulation</td>
<td>220-325</td>
<td>I</td>
</tr>
<tr>
<td>Coda</td>
<td>326-395</td>
<td>I</td>
</tr>
</tbody>
</table>

The movement begins with a 21-measure introduction marked Grave that is in
common time. The opening nine measures form a period and function as a way of
establishing the key of the piece, E♭ Major. With mm. 10-14, a brief, sequential
development takes place, passing various tonal areas such as the subdominant, dominant and submediant. Measure 15 places the music in the parallel minor and then moves to the dominant by m. 18 through the use of antecedent/consequent material in the winds and piano. The dominant is tonicized at m. 19, but by the final measure of this section, the music rests on the \( V^7 \) of \( E_b \) major, preparing the arrival of the exposition (see table 2).

### Table 2.—Introduction

<table>
<thead>
<tr>
<th>MEASURES</th>
<th>FUNCTION</th>
<th>KEY</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-9</td>
<td>Establish Key</td>
<td>I</td>
<td>Period</td>
</tr>
<tr>
<td>10-14</td>
<td>Explore various tonal centers (vi, v, IV, V)</td>
<td>I</td>
<td>Sequential</td>
</tr>
<tr>
<td>15-18</td>
<td>Emphasis on V</td>
<td>I</td>
<td>Sequential</td>
</tr>
<tr>
<td>19-21</td>
<td>Rests on ( V^7 )</td>
<td>I</td>
<td></td>
</tr>
</tbody>
</table>

The exposition is marked *Allegro ma non troppo* and is 134 measures in length with a meter of 3/4. As is the custom for a movement in sonata-allegro form, there are two themes in this section: the first theme is 31 measures and the second is 18 measures in length (with a four-measure cadential extension). The principal theme is constructed of a double period and is presented by the piano for the initial 16 measures, which takes the music to a half cadence. The winds present the thematic material for the final 15 measures with the primary duties shared by the clarinet and oboe: the clarinet contains the first phrase of the theme and is joined by the oboe to present the second phrase. The
secondary theme begins at m. 66 and its phrase structure forms a period. The first phrase is presented in the piano, which takes the music to a half cadence at m. 73. The winds assume the remainder of the theme as the clarinet initiates the primary material at m. 74. The cadential extension in mm. 84-87 is used to resolve the imperfect authentic cadence of mm. 82-83. The oboe assumes the thematic material at m. 84 (doubled an octave lower in the bassoon) and, with the assistance of the remainder of the quintet, provides the perfect authentic cadence at mm. 86-87.

The modulation between the principal and secondary themes takes place in mm. 32-65 and is executed, for the most part, sequentially. Each of the winds provides brief, three-measure passages to confirm the key of E♭ major as the harmonies alternate between tonic and dominant. When the piano enters with similar material at the anacrusis to m. 39, the music moves forward tonally: in this instance, the submediant is reached at m. 42. From here, the music is reduced to two-measure fragments from the previously-presented motive. The music moves to the dominant of B♭ major with the anticipation of the second theme 20 measures later.

Upon the conclusion of the secondary theme, the first closing section of the exposition begins. This encompasses mm. 88-115 and provides, for the most part, tonic, dominant and submediant harmonies with the piano as the prominent instrument (the winds provide harmonic support). Measures 103-106 are exclusively harmonic in all parts; mm. 107-110 contain ornamented material in the piano while mm. 111-115 complete the cadence in B♭ major.

The second closing section overlaps the first and takes place in mm. 115-134. Measures 115-123 incorporate a tonic pedal in the piano; the bassoon and clarinet provide melodic material that is imitated by the piano. With mm. 124-134, the music simply reinforces the key of B♭ major as progressions of V7 - I are presented four times by the entire quintet (see table 3).
Table 3—Exposition

<table>
<thead>
<tr>
<th>MEASURES</th>
<th>FUNCTION</th>
<th>KEY</th>
<th>DESCRIPTION</th>
</tr>
</thead>
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<tr>
<td>1-31</td>
<td>Principal Theme</td>
<td>I</td>
<td>Double Period</td>
</tr>
<tr>
<td>32-65</td>
<td>Transition</td>
<td>I - V</td>
<td>Sequential Modulation</td>
</tr>
<tr>
<td>66-87</td>
<td>Secondary Theme</td>
<td>V</td>
<td>Period</td>
</tr>
<tr>
<td>88-114</td>
<td>First Closing</td>
<td>V</td>
<td>Primarily Harmonic Functioning</td>
</tr>
<tr>
<td></td>
<td>Section</td>
<td></td>
<td></td>
</tr>
<tr>
<td>115-134</td>
<td>Second Closing</td>
<td>V</td>
<td>AA1; V7 - I</td>
</tr>
<tr>
<td></td>
<td>Section</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The development begins at m. 135 with material like that of the close of the exposition (see table 4). More specifically, Beethoven uses the final four measures of the exposition as the basis for the initial eight measures of the development; the first four measures are those of the dominant of C minor, whereas the second four measures are those of the submediant of C minor. Beethoven continues the chromatic line of A - B♭ - B - C and then returns to the dominant of C minor at m. 147.

In measures of 147-158, Beethoven has the horn maintain the dominant pedal in C minor as the harmonies alternate between tonic and dominant. The oboe and bassoon share melodic material that reinforces the harmonic changes. Once C minor appears as a tonic solidly at m. 159, the oboe and bassoon continue their roles until m. 165 (the horn part is eliminated).

The next key area Beethoven explores is A♭ major; the dominant of A♭ arrives at m. 165. In mm. 165-175, the clarinet and horn provide the melodic material similar to oboe and bassoon of mm. 147-165. The piano maintains its harmonic support.

Measure 175 represents a false return of the principal theme in A♭ major, and it is at m. 187 that the ensemble moves to another key area, that of F minor. Beethoven
brings a return of the tonic at m. 191, followed by vi - IV - V in mm. 195-198. The dominant remains until the end of this section (m. 219) with numerous instances of 6 - V progressions in Eb major (see table 4).

<table>
<thead>
<tr>
<th>MEASURES</th>
<th>FUNCTION</th>
<th>KEY</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>135-159</td>
<td>Est. new key</td>
<td>VI</td>
<td>Chromatic ascent; Sequential; V7 - I</td>
</tr>
<tr>
<td>160-174</td>
<td>Est. new key</td>
<td>V</td>
<td>vi - ii - V7 - I</td>
</tr>
<tr>
<td>175-185</td>
<td>Dev. of IV</td>
<td></td>
<td>False return</td>
</tr>
<tr>
<td>186-190</td>
<td>Dev. of II</td>
<td></td>
<td></td>
</tr>
<tr>
<td>191-194</td>
<td>Dev. of I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>195</td>
<td>Dev. of VI</td>
<td></td>
<td></td>
</tr>
<tr>
<td>196</td>
<td>Dev. of IV</td>
<td></td>
<td></td>
</tr>
<tr>
<td>197-198</td>
<td>Dev. of V</td>
<td></td>
<td></td>
</tr>
<tr>
<td>199-219</td>
<td>Transition</td>
<td>V</td>
<td></td>
</tr>
</tbody>
</table>

The recapitulation begins at m. 220 and contains only portions of the principal theme. The first and third phrases are presented consecutively; the second phrase is divided between the piano and winds as the music is used to maintain the tonic key instead of moving to the dominant. The secondary theme occurs in its entirety in Eb major in mm. 257-278. With the exception of an abbreviated transition and it being in the tonic, the music is essentially the same as that of the exposition (see table 5).
Table 5—Recapitulation

<table>
<thead>
<tr>
<th>MEASURES</th>
<th>FUNCTION</th>
<th>KEY</th>
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<tbody>
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<td>220-245</td>
<td>Principal Theme</td>
<td>I</td>
</tr>
<tr>
<td>246-256</td>
<td>Transition</td>
<td>I</td>
</tr>
<tr>
<td>257-278</td>
<td>Secondary Theme</td>
<td>I</td>
</tr>
<tr>
<td>279-305</td>
<td>First Closing</td>
<td>I</td>
</tr>
<tr>
<td>306-325</td>
<td>Second Closing</td>
<td>I</td>
</tr>
</tbody>
</table>

The coda begins at m. 326 and is 70 measures in length. This section is initiated with material from that of the on-set of the development section. This time, however, the music is in the subdominant, not the submediant. Rather than the bass ascending chromatically, like that of the development, here it descends chromatically: D♭ - C - C♭ - B♭. After a pause on the dominant at mm. 334-335, the music is like that of the transition from the principal theme to the secondary theme of the exposition. The harmonies take the music to A♭ major at m. 346 which initiates a 10-measure chain of secondary dominants that goes to F minor, B♭ major, E♭ major, C minor and B♭ major once again at m. 354.

The dominant chord of m. 354 is presented in second inversion, where it remains until mm. 374-375 when it is resolved to its root position. This is followed by the tonic chord at m. 376. The closing 20 measures do not contain thematic material, but are very significant and are mentioned later (see table 6).
<table>
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<tr>
<th>MEASURES</th>
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CHAPTER 3

MOTIVIC TOPICS

Having surveyed the formal structure of this movement, let us turn our attention
to the three motivic topics outlined above. As Epstein points out, "one function of the
classical introduction [is] to present, often in microcosm and in disguise, those elements
that [will] play a prominent role in a movement as it subsequently [unfolds]."\(^9\) The three
motivic topics of the Piano Quintet (the chromatic motive, the emphasis on the
submediant and the melodic interval of the sixth) occur in the first three measures of the
introduction (recall ex. 1). In the discussion below, I first trace each of these motivic
topics individually; the concluding section draws these three motivic strands together.

Tracing The Chromatic Motive (X)

The X Motive that occurs at m. 3 of the introduction also appears in similar
fashion in the bassoon at m. 7. This motive returns in the transition between the themes
of the exposition. More specifically, scale-degrees \(^\#^5\) - 5 - \(^\#^5\) - 6 are found in the piano in
mm. 38-42 (see ex. 2 and fig. 2).

When the second theme of the exposition appears in the dominant, the X Motive
is present. In the first phrase, it is found (transposed) in mm. 69-71 of the piano with the
notes F - F\(^#\) - G (see ex. 3 and fig. 3). The final four measures, plus the cadential
extension, also incorporate this motive as part of the thematic material. The clarinet
presents this motive in mm. 80-81 while the oboe and bassoon present it in mm. 84-85
(see ex. 4 and fig. 4).

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\(^9\) Epstein, Beyond Orpheus, 146.
Example 2.—Exposition, mm. 38-42

Figure 2.—Exposition, mm. 38-42
Example 3—Exposition, mm. 66-73

Figure 3—Exposition, mm. 69-71

m. 69  m. 70  m. 71

$B^b: \ ^\wedge \ ^\wedge \ ^\wedge$

$5 \ ^\#5 \ 6$

$B^b: \ ^\wedge$

$5 \ ^\#5 \ 6$
Example 4—Exposition, mm. 80-81; 84-85

Figure 4—Exposition, mm. 80-81; 84-85
With the transition to the closing section, the X Motive occurs several times. The first of these involves the original scales-degrees, 5 - #5 - 6, in mm. 91-95 with a chromatic lower neighbor preceding scale-degree 5. This lower neighbor is of great significance as it appears in mm. 103-106 where the chromatic passage begins with #4 and continues 5 - b6 - 6. The bass then moves to scale-degree 5 in m. 111 and is resolved to scale-degree 1 in m. 115. Therefore, the bass pattern of mm. 91-115 is that of 5 - #5 - ^6 - 5 - #4 - 5 - b6 - 6 - 5 - 1 (see ex. 5 and fig. 5).

Example 5.—Exposition mm. 89-115
The development section begins in C minor and uses the X Motive on a much larger scale. Using material from the final four measures of the exposition, Beethoven incorporates the dominant of C minor in mm. 135-138, followed by the submediant of C minor in mm. 139-142. Of course these are simply part of the diatonic scale, but what follows ensures this motive's continued development. Following the submediant, the music moves to A (m. 143), thereby completing the motive $5^\wedge - b6^\wedge - 6^\wedge$. Beethoven continues the chromatic ascent to C, passing through the notes $B^b$ and B, thus
reproducing the motive that implements the original notes from m. 3 of the introduction, though now as scale-degrees b7 - 7 - 8 in C minor. Therefore, this entire passage incorporates the X Motive using the following scale degrees: [5 - b6 - 6] and [b7 - 7 - 8] (see ex. 6 and fig. 6).
(Example 6.—Continued)

![Image of musical notation]

Figure 6.—Development mm. 135-146

As the music modulates from C minor to A\textsuperscript{b} major, the oboe and bassoon each participate in projecting the X Motive; the oboe begins at m. 159 as it produces E\textsubscript{b} - E - F over the course of three measures and the bassoon follows in mm. 161-163 with the progression A\textsubscript{b} - A - B\textsubscript{b}. The oboe, in mm. 163-165, presents the motive with D\textsubscript{b} - D - E\textsubscript{b}, thus bringing the music to the dominant of A\textsubscript{b} major (see ex. 7 and fig. 7).
Example 7.—Development, mm. 159-165

Figure 7.—Development, mm. 159-165
When the principal theme arrives as a false return in A♭ major, the X Motive takes place in mm. 186-188 as the music moves to F minor. In F minor, this motive is $b7 - 7 - 8$, while in A♭ Major, it is the original $5 - \#5 - 6$ (see ex. 8 and fig. 8).
There is one place in the recapitulation of importance where this motive occurs and is not found in the exposition. The instance takes place in the piano at mm. 296-302. Here the original motive takes place as $6 - ^6_6 - 5$ or $C - C^b - B^b$ (see ex. 9 and fig. 9), thus it is the reverse of the exposition where the music produced a bassline of $5 - ^6_6 - 6$ or $F - G^b - G$ (see ex. 4, mm. 104-106).

Example 9.—Recapitulation, mm. 296-302

Figure 9.—Recapitulation, mm. 296-302
Once the coda arrives at m. 326, it can be argued that its purpose in the beginning is to provide a chromatically-descending bassline, originating on D♭ and moving to B♭ over the course of nine measures. By extending the analysis back one measure, however, a descending bassline is created from E♭ to B♭, which creates the motive [8 - (7) - b7] - [6 - b6 - 5] (see ex. 10 and fig. 10), the reverse of that from the opening of the bassline of the development: [5 - b6 - 6] - [b7 - 7 - 8] (see ex. 5 and fig. 5).

Example 10.—Coda, mm. 323-334
Towards the conclusion of the movement, Beethoven presents the above-mentioned descending line in an inner part of the piano. This is contained in mm. 376-380 (see ex. 11 and fig. 11).
Tracing The Submediant Motive (Y)

To return to the earlier discussion of the opening of this movement, one result of the chromatic motive in the third measure of the introduction is the emphasis of the submediant (see ex. 1). Following this, there are six situations in which the bass note C occurs (which is a representation of this submediant idea), producing three harmonic functions. These take place in the introduction, exposition, development, recapitulation and coda sections, and the resulting harmonies are those of the submediant in Eb, the tonic in C minor, and the subdominant (first inversion) in Eb.

The first instance of an extended passage involving the bass note C is found in m. 11 of the introduction. Here the harmony is that of the submediant in Eb major (see ex. 12). This represents the first significant emphasis of a tonal region outside that of the tonic or dominant of Eb.
Continuing to trace the role of the submediant, we turn to the transition between the principal and secondary themes of the exposition. In m. 42, the submediant appears and is preceded by its dominant in m. 41 (see ex. 13). Like that of m. 3 of the introduction, this submediant represents the first area outside of the tonic or dominant of Eb.

Example 13.—Exposition, mm. 41-42
In the development section, the first key to be used is C minor (the tonic appears at m. 159). In this key area, the dominant is present at the beginning of this section, m. 135 (see ex. 14), thereby lasting a duration of 24 measures, much greater than previous emphases of C minor.

Example 14.—Development, mm. 135-159
In m. 296 of the recapitulation, the C in the bass supports the first inversion of the subdominant triad, and instigates the descending X Motive (see ex. 15). This descending X Motive, as discussed above, proves itself significant in the coda.

Example 15.—Recapitulation mm. 296-297

The coda is initiated by the V⁴/IV in m. 326. In the following measure, the C serves as the resolution of the Dᵇ, again appearing as the bass tone in the first inversion IV triad (see ex. 16). This two-chord progression takes place in mm. 326-331.

The final instance of the bass note C takes place in m. 352. Here it is part of the original submediant chord of Eᵇ major (see ex. 17). This completes the cycle of the Y Motive; the outer instances call for the C to act as a submediant, while the inner situations are those of tonic and subdominant (first inversion).
Example 16 — Coda, mm 326-331

Example 17 — Coda, mm 351-352
Tracing The Motivic Sixth (Z)

The opening arpeggiation of the tonic E\textsuperscript{b} major chord contains the very important Z Motive that be traced throughout the first movement (see ex. 1 and fig. 1). The beginning note is a B\textsubscript{b} that ascends to a G (by way of a passing E\textsuperscript{b}), the interval of a sixth. With this in mind, the remainder of the first movement will be investigated as we will explore not only how this motive participates in the thematic sections and areas of transition, but also how the movement unfolds because of it.

When considering the principal theme, it is immediately noticed that the opening interval is that of a major sixth, using the identical notes of those of the opening measure which introduced this motive. As the A\textsuperscript{b} is repeated twice, the left hand of the piano produces descending sixths beginning with F - D and moving to D - B\textsuperscript{b} (see ex. 18).

Example 18.—Exposition mm. 1-4

\begin{align*}
\text{Melodic 6th} \\
\text{Harmonic 6th}
\end{align*}

With mm. 27-29, root movement of a third takes place, beginning with E\textsuperscript{b}, moving to C and concluding with A\textsuperscript{b} (see ex. 19 and fig. 12).
Example 19—Exposition, mm. 25-31

Descending Thirds

Figure 12—Exposition, mm. 26-29

m. 26
m. 28
m. 29
In the transition to the secondary theme, the clarinet begins by producing the motivic sixth in mm. 31-32 (using the same notes as well: B\textsubscript{b} - G), as does the horn in mm. 35-36 and the piano in mm. 38-39 (see ex. 20).

Example 20.—Exposition mm. 31-39
There are three instances of the Z Motive in the second theme. The first comes with the piano in mm. 66-73 and incorporates the descending version of F - A (see ex. 21). Figure 13 shows the construction of this descending line: \([F - E^b - D - C - B^b] - C - D - C - B^b - A - [B^b - A]\).

Example 21—Exposition, mm. 66-73

\[ \]

Figure 13—Exposition, mm. 66-73

\[ \]
With the second half of the theme, the oboe and bassoon join forces to create the descending sixth G - B♭ in mm. 85-87. In mm. 84-87, the piano contributes to the motivic sixth moving D - B♭ (see ex. 22 and fig. 14) as it does as well in mm. 80-83.

Example 22 – Exposition, mm. 84-87

Figure 14 – Exposition, mm. 84-87
Upon conclusion of the melodic material in the piano, clarinet and bassoon at m. 123, the clarinet leaps a minor sixth (B_b - G_b) as the exposition comes to a close. This is slightly varied in m. 125 as the piano produces the B_b (an octave higher) followed by the clarinet that presents the G_b, thus creating a descending major third (see ex. 23 and fig. 15).

Example 23.—Exposition, mm. 123-125

Figure 15—Exposition, mm. 123-125

Ascending Sixth

Descending Third
In the development section, Beethoven uses descending thirds to structure the important key areas. He begins with C minor, progresses to $A^\flat$ major and concludes with F minor (see fig. 16).

**Figure 16—Key Areas of Development**

In the coda, Beethoven presents the above-mentioned keys one last time before he moves to the dominant and, thus, brings about the beginning of the end of the movement. $A^\flat$ major appears at m. 346; F minor at m. 348; and C minor at m. 352 (see ex. 24 and fig. 17).

**Example 24—Coda, mm. 344-352**
Figure 17—Coda, mm. 346-352
CHAPTER 4

SUMMARY

In his *Structural Functions of Harmony*, Schoenberg refers to the basic motive as the "germ." He writes that it "includes elements . . . of every subsequent musical figure." With Beethoven's *Op. 16*, this notion of organic coherence holds true; as the above analysis has demonstrated, the three motivic topics unfold throughout the movement. But even these three topics are related to one another: in *Op. 16*, the chromatic motive $5\#5\#\hat{6}$, found in the third measure of the first movement's introduction, can be thought of as the most basic "germ" from which all of the other material "grows." The subsequent music figures to come from this motive—in this case the other two motivic topics—are the emphasis of the submediant and the melodic interval of the sixth. The chromatic motive produces the submediant (through the directed motion to scale-degree 6); while the melodic interval of the sixth can be viewed as a melodic manifestation of the interval of the sixth articulated in the relationship between the tonic ($E_b$: I) and the submediant (vi). Therefore, the X Motive can be seen as the primary one, which gives birth to the Y Motive, which, then, gives birth to the Z Motive.

In terms of the temporal unfolding of the piece, of course, it is the interval of the sixth that appears first, and thus before the germ that I am positing generates it. Not only is this melodic sixth introduced in the opening measure, but, as mentioned above, it

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10 Carpenter, "Grundgestalt as Tonal Function," 16.
11 Not unlike that of the *Rhapsody on a Theme of Paganini* by Sergei Rachmaninoff in which the first variation appears before the theme itself.
also is inverted in m. 2, the melody descending from Bb to D (see ex. 25). Based upon this dual presentation of the sixth melodically, both the ascending and descending versions will occur throughout the movement. This is unfolded throughout the

Example 25 – Introduction, mm. 1-2

movement in the following manner: 1) ascending, as a bare interval, in the primary theme; 2) ascending, again as a bare interval, in the transition from primary to secondary themes; 3) ascending and descending, by way of arpeggiation and also filled-in scalewise, in the secondary theme; 4) ascending, as a bare interval, in the second closing section of the exposition; 5) root movement of a falling third in the development; 6) ascending, as a bare interval, and the tonal emphases of the development briefly revisited in the Coda (see fig. 18a-j)
Figure 18 – Intervallc Motives

a - Introduction, m. 1          b - Introduction, m. 2

c - Exposition, m. 1, Theme 1          d - Exposition, m. 32, Transition

e - Exposition, mm. 66-73, Theme 2          f - Exposition, mm. 84-87, Theme 2
The submediant appears, initially, in m. 3 of the introduction (see ex. 26). This submediant, C (or G in the secondary key), later appears in three forms: 1) as the submediant harmony (vi) in the home key of E♭ major (as well as in the dominant); 2) as the tonic of C minor; and 3) as the bass tone in a first inversion subdominant sonority in the home key. This is unfolded throughout the movement in the following manner: 1) submediant sonority in the exposition; 2) tonic key region in the development; 3) bass tone of a first-inversion subdominant sonority in the recapitulation; and 4) both bass tone of the first inversion subdominant sonority and the submediant sonority in the home key in the coda (see fig. 19a-i).
Example 26 - Introduction, m. 3

Figure 19 - Submediant Motives

a - Introduction, m. 3

b - Introduction, mm. 10-11
(Figure 19 -- Submediant Motives Continued)

c - Exposition, mm. 41-42, Transition
d - Exposition, mm. 70-72, Theme 2

e - Exposition, mm. 94-95, Transition
f - Development, mm. 135-159

Eb: V7/vi vi
Bb: V7/vi vi

Bb: V7/vi vi
C: V7 i
(Example 19 - Submediant Motives Continued)

g - Recapitulation, mm. 296-297

h - Coda, mm. 326-330

i - Coda, mm. 351-352
The chromatic motive, $\hat{5} - \hat{#5} - \hat{6}$, first takes place in m. 3 of the introduction (see ex. 27). It then appears in various forms: 1) in its original position; 2) as $\hat{b7} - 7 - 8$ in the secondary key of C minor; and 3) inverted. In the development section this motive is expanded to encompass $\hat{5} - \hat{b6} - 6 - \hat{b7} - 7 - \hat{8}$. This expansion becomes even more significant due to its further development in the coda: this expanded motive from the development section is further developed in the coda by the presentation of a descending version (see fig. 20a-j)

Example 27. Introduction. m. 3

Figure 20. Chromatic Motives

a. Introduction, m. 3

b. Exposition, mm. 38-42
(Figure 20.—Chromatic Motives Continued)

c.-Exposition, mm. 69-71

d.-Exposition, mm. 89-115

e.-Development, mm. 135-146

f.-Development, mm. 186-188

g.-Development, mm. 197-198

h.-Recapitulation, mm. 296-302
(Figure 20. – Chromatic Motives Continued)

i.-Coda, mm. 325-334  

j.-Coda, mm. 376-380
CHAPTER 5

CONCLUSION

As shown from the numerous examples found throughout the opening movement of the Piano Quintet, Op. 16, it is apparent that the opening measures are no accident or even an empty—or, following Rosen, superficial—stylistic gesture; rather, and much like the later works, they serve to enable the movement to achieve the organic unity so often associated with Beethoven's music generally. As discussed throughout this thesis, the movement is based upon three motivic topics; the chromatic motive $5 \rightarrow \#5 \rightarrow 6$ which expands throughout the movement to involve $b7 \rightarrow 7 \rightarrow 8$, the submediant which appears as a sonority (vi), as a tonic and as the bass tone in a subdominant sonority in first inversion, and the melodic intervallic sixth, which occurs in both ascending and descending forms, as well as in the form of a descending-third harmonic motion. And as also discussed above, these three topics can also be reduced down to a single one, which can be seen to "generate" the other two.

What further unifies the movement is the way Beethoven balances these motives. Consider first the chromatic motive: in the development, the bassline ascends $\hat{5} \rightarrow \hat{6} \rightarrow 6 - b7 \rightarrow 7 \rightarrow 8$, whereas, in the coda, the bassline descends $8 \rightarrow b7 \rightarrow 6 \rightarrow b6 \rightarrow 5$. Consider also the submediant topic: in the introduction and exposition, the submediant is cast in the role of the submediant of Eb major, while in the development it takes on the more substantial role as the tonic of C minor; in the recapitulation, the tone C seems to retreat back into a more subordinate role as the bass tone of a first-inversion subdominant sonority. In the beginning of the coda, the submediant appears again as vi, but also it appears once again as the submediant in Eb.
Again, the primal source of all three motives is the chromatic topic, and it is with a projection of that motivic topic that Beethoven closes the work. With m. 371, Beethoven writes the largest chromatic line of the piece as he begins with B♭ and ascends four and a half octaves to E♭ (5 to 8) in m. 377 (see ex. 28). He then draws the entire process to a close with the descending line from E♭ to B♭ through m. 380.

Example 28 -- Coda, mm. 371-377

Returning to Beethoven's dissatisfaction with his Op. 16 and Rosen's critique of the work, this study has argued that whatever the composer's reasons for finding the work somehow imperfect, an "awkward lack of unity" is not likely to have been one of them. Indeed, like so many of Beethoven's other works, this movement has all the features of motivic development and coherence that one expects to find in works by this perhaps most "organically minded" of all composers. Thus it would seem that it is in fact Rosen's critique of this work--and also of Beethoven's early work generally--that suffers from an awkward lack, though this lack may be less one of unity, and more one of analysis.
APPENDIX

FIRST MOVEMENT OF BEETHOVEN'S

PIANO QUINTET, OP. 16
QUINTET
for Piano, Oboe, Clarinet, Horn and Bassoon

L. van Beethoven, Op. 16
REFERENCES


