

op. 13
Beethoven
Symphony 2nd
I - Ebm - E - M
III

105

||: 3m - $\frac{2 \text{ mov}}{\text{III}} - \text{Clos. } \frac{\text{Clos.}}{\text{III}} - \text{Clos. } \frac{\text{Clos.}}{\text{III}} ||$
MUZIO CLEMENTI (1752-1832)
Sonata in G Minor, Op. 34, No. 2

1795

Largo e sostenuto - Allegro con fuoco (first movement)

C-C#-D → Eb
Seamless texture
without thematic
contrasts - motivic unit

45 Largo e Sostenuto (Grotesque fugue) - the subject is answered at the bottom

Constant slow harmonic rhythm - 1 chord change per measure

46 All: con fuoco

OCTAVES

17 C-C#-D-Eb

Too many even phrases resulting in too many downbeats!

Bridge

Study in thematic transformation

30 harmonic rhythm accelerates

Reprinted from Deux grandes Sonates pour Clavecin ou Forté-Piano, Oeuvres trente-quatre ou trente-huit (Paris: Sieber, 180-).

C# D Eb - expanded up to

2nd key transformation of the opening theme!

47 Harmonic rhythm slows to 1 change to a measure

48 Developmental Transition

52 Orchestral Octaves

55 Closing

65

68

77 *2 3* *♭* moves up to *G♯* at the repeat

Develop.

49 Major scale on *G♯*!

1418 v.s.

The motive never actually develops - just repeats

91 *Repr.*

102 *fz.* *fz.* *fz.* *fz.* *fz.* *fz.*

102 *fz.* *fz.* *fz.* *fz.* *fz.* *fz.*

Em - dm - gm - G♯ - E7 - am / Cm

115 Intro. returns but in 3/4

Prolongs am

Major (furthest - see G minor) *Am*

V/Amajor

3) That is all in IV (Cm) - dm - gm

CM - IV - cm - Eb - D - gm

VI - A

Thematic Transformation

Change of meter Variation of the motive

Legato

Largo

30 C Major! embellished chromaticism

Dramatic irrationality

Tempo 1°

140 *fz.* *fz.* *fz.*

140 *fz.* *fz.* *fz.*

151 *mf fz. fz.*

151 *mf fz. fz.*

Cm

↓

G

51 2nd time in Eb (VI) - large upper neighbor
 Prolongation
 mf fz. p con espres.

161

174

174

184

196

207

218

228

233

247

254

261

271

281

288

295

302

Diminution
in section

Chopinesque - large dissonant area of dim. 174

Recap (varied)
52 - no 2nd time

Coda (has the character of a Concerto cadenza)

real resolution

short retransition

Musical score for Clementi Sonata in G Minor, measures 242-263. The score is written for piano and consists of six systems of two staves each. Measure numbers 244, 253, and 263 are indicated at the beginning of their respective systems. Dynamics include *ff*, *p*, *ff*, *mf*, *mf*, *con espress.*, *ff*, *ff*, *dimin.*, *p*, *pp*, *f*, *f*, and *ff*.

Musical score for Clementi Sonata in G Minor, measures 272-281. The score is written for piano and consists of two systems of two staves each. Measure numbers 272 and 281 are indicated at the beginning of their respective systems. Dynamics include *ff* and *ff*. A handwritten note "appass. orna" is written in the right margin, with a line pointing to the first system.

This sonata, which Clementi composed in 1795 at about the same time Beethoven wrote his first three sonatas (Op. 2, Nos. 1-3), exhibits some of the pre-Romantic qualities evident in Beethoven's works of a slightly later period. The slow introduction packs the entire movement's thematic material into a capsule of ten measures. The movement as a whole has a broad, almost symphonic, sweep in which the individual elements are dramatized through unconventional modulations, audacious harmonies, and abrupt changes of dynamics, texture, and mood. The Largo e sostenuto introduction, for example, begins as a grotesque fugue. The subject is normal enough, but it is answered at the major seventh below; the subject's descending perfect fifth becomes a diminished fifth in the answer, and a major sixth in the next entry. A similar fugato opens the Allegro con fuoco; the slightly transformed subject is now escorted by a countersubject, and the second and third entries are compacted into a single simultaneous one. Like some of Beethoven's later fugues, this one suddenly explodes with a *fortissimo* into purely homophonic writing.

In the development section, the Largo returns in C major just after the most distant modulation—to E major—has been achieved. The subject is now stripped of its fugal garb and dressed instead in a rather common "oom-pah" operatic homophony.

The movement anticipates nineteenth-century practices in its vacillation between major and minor. In the exposition, the secondary thematic group is in B♭ major, while the closing section is mostly in B♭ minor, though it ends in major. In the development too, the C major of the Largo's return is followed immediately by C minor.

The coda (measures 236-79), almost a second development section, has the character of a concerto cadenza. Another unusual feature is that the secondary theme is recapitulated in E♭ major toward the end of the development section but is absent in the recapitulation proper.