# Beethoven

## sonate op. 10 n°2

*premier mouvement*

## « Une forme sonate revisitée »

**Académie de Saint-Gilles**

**Vendredi 22 février 2019**

***Piano : Harold Noben***
***Analyse : Jean-Marie Rens***

# Forme sonate

**Forme « archétypale » de la musique tonale**

une manière de

***penser la musique***

# La forme sonate

**A** **B** **B+** **A** **A**

**I** **V** **V7** **I** **I**

**Ton du V**
**(III en mineur)**
**« tension »**

**Tensions +**

**Ton du I**

**Ton du I**

A B B+ A A

Thème B
GTB (V)

Tensions +

Thème A
GTA (I)

Thème A
GTA (I)

Thème B
GTB (I)

A B B+ A A

**Exposition** **Développement** **Réexposition (récapitulation)**

**Exposition** | **Développement** | **Réexposition (récapitulation)**

**A** **B** :‖: **B+** **A** **A** :‖

coda coda

Transition ou pont

Transition ou pont

**Retransition**

# Clementi

1752-1832

op. 36 n° 1

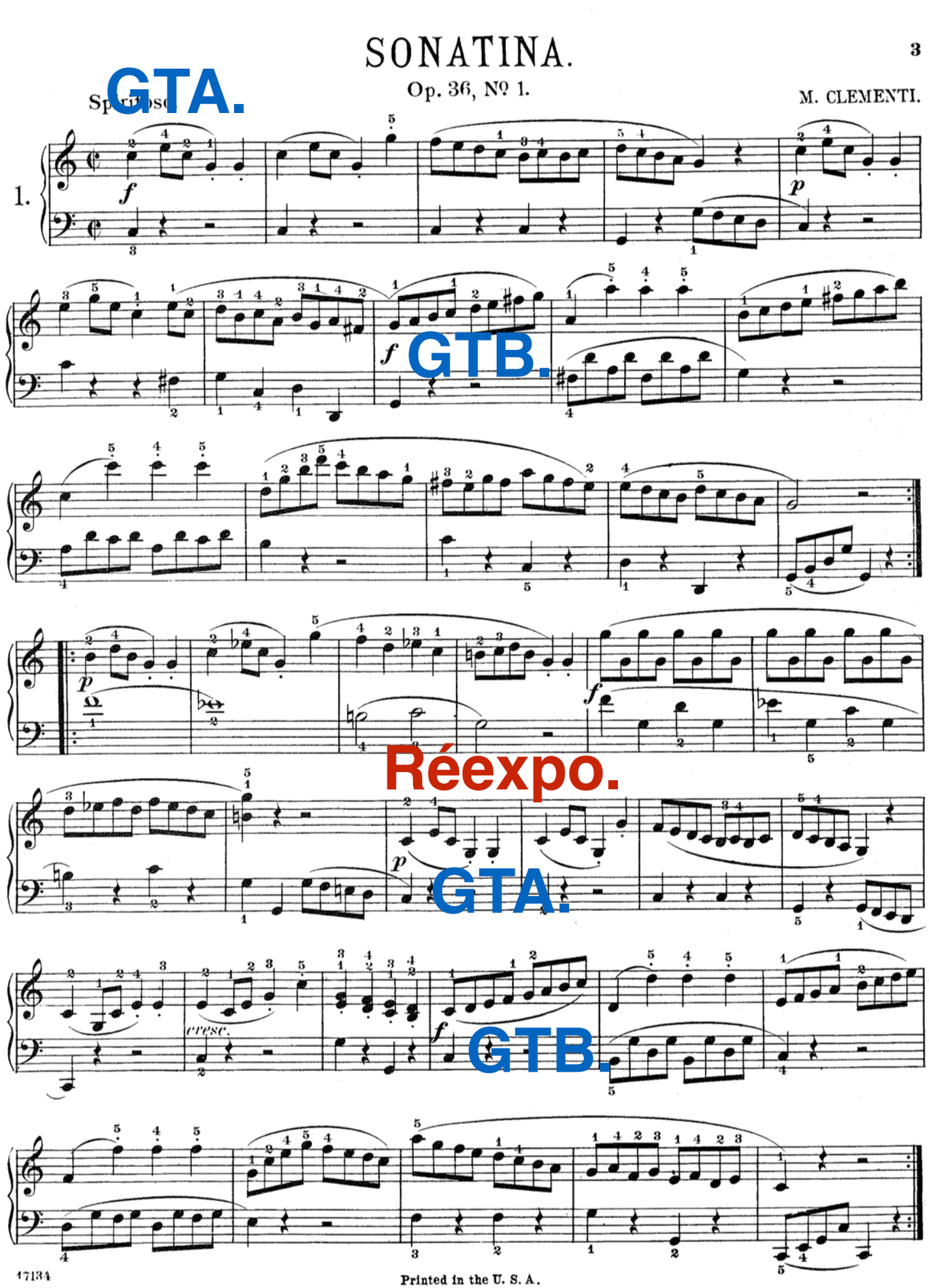
Expo.

Dév.

Réexpo.

GTA.

GTB.



# Kuhlau

1786-1832

op. 55 n° 1

Allegro

GTA

GTA.

DO

GTB

GTB.

SOL

dolce

Coda

coda

mf

sf

sf

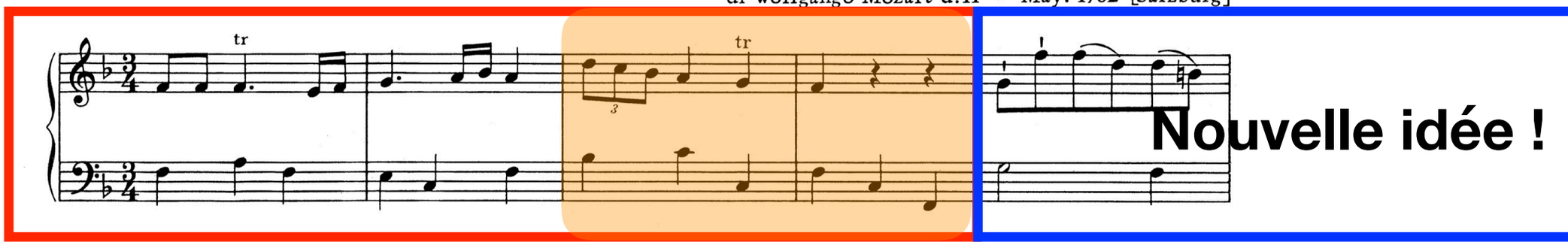
f

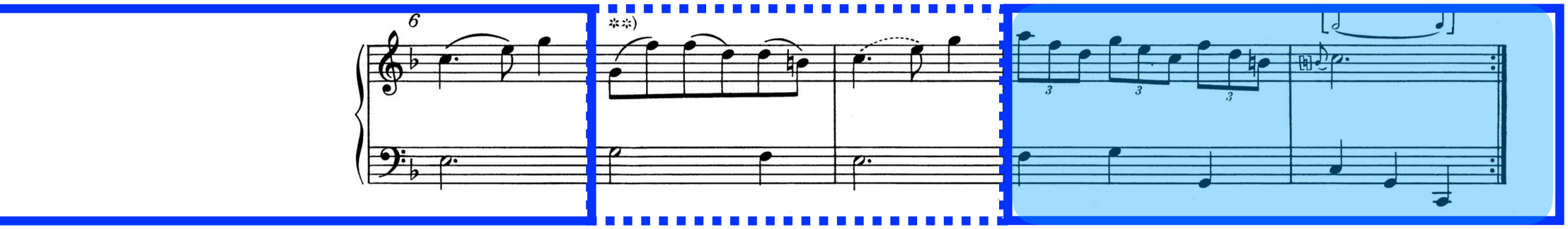
# Mozart

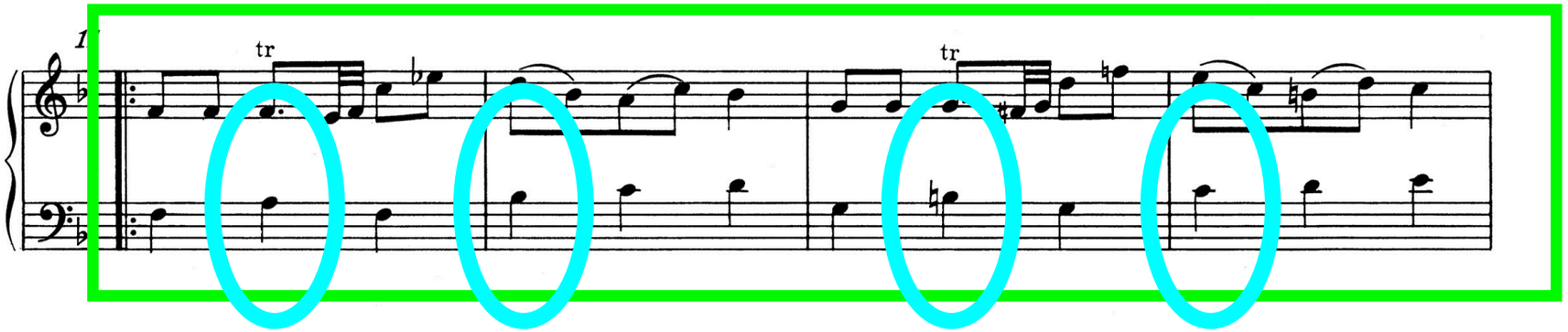
1756-1791

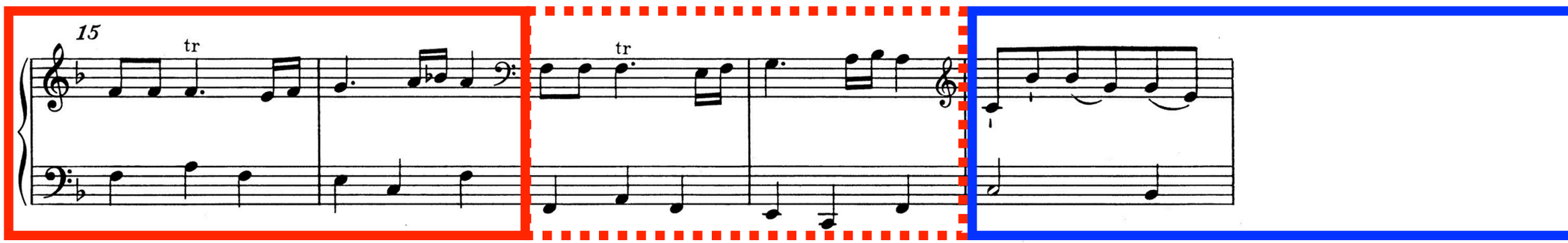
**KV 4**

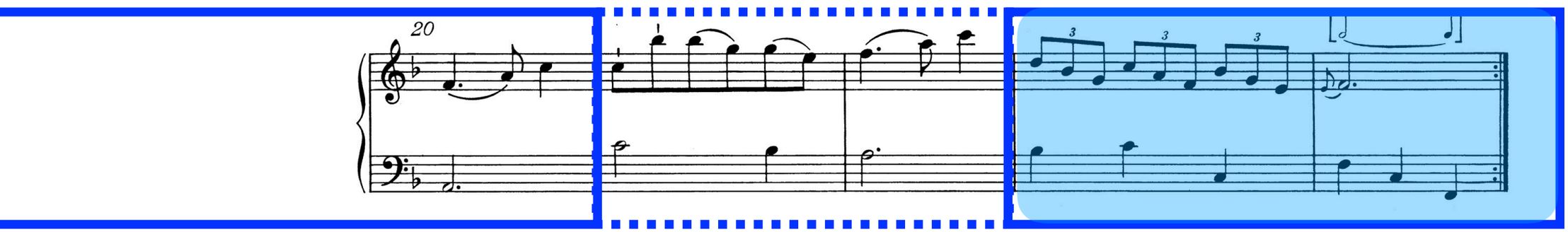
di Wolfgango Mozart d.11ten Maÿ: 1762 [Salzburg]



# Mozart

**KV 5**

Menuett

KV 5

10.

Idée A
Tonique

Idée B
Dominante

Développement

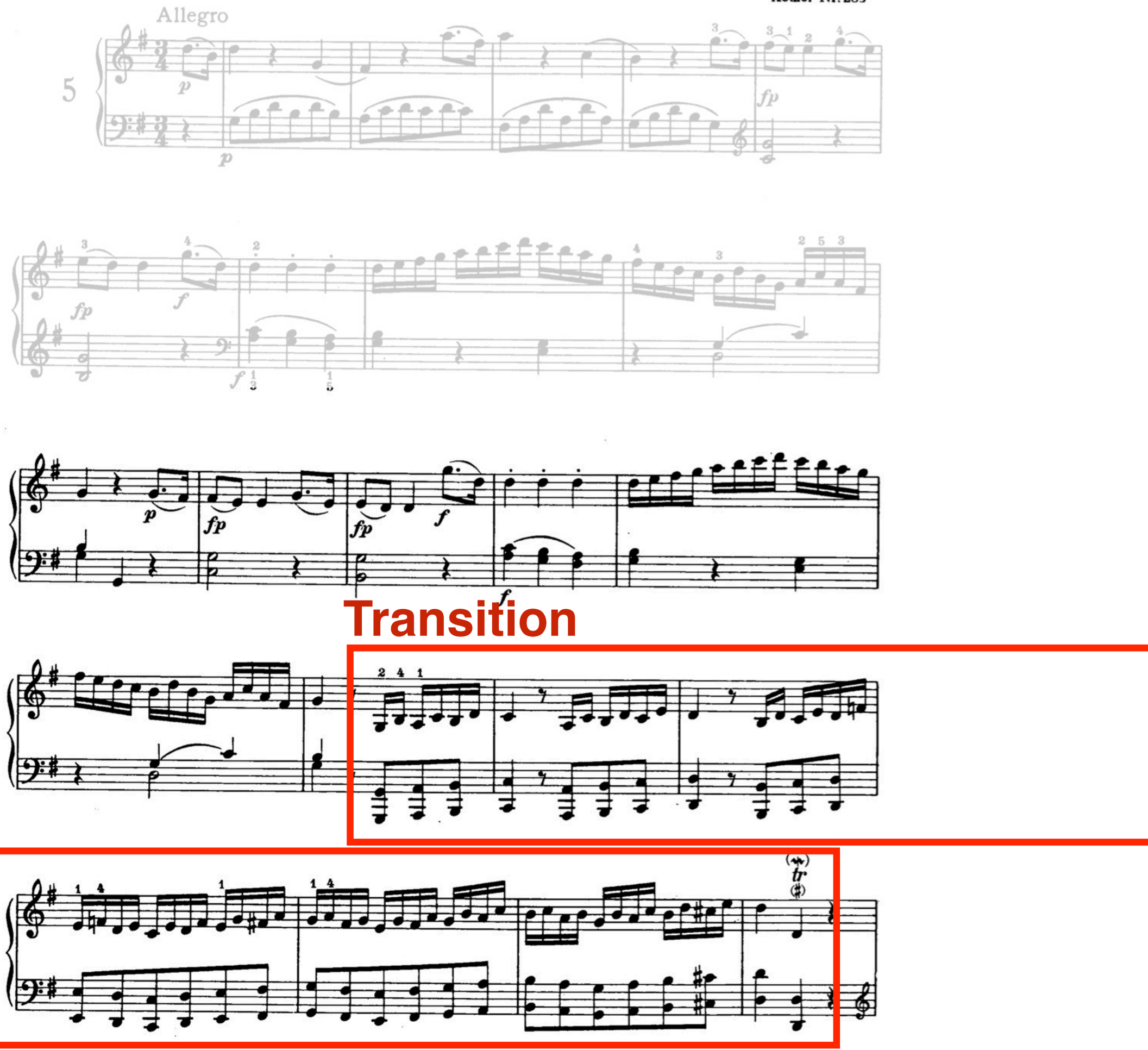
Idée B
tonique

# Transition

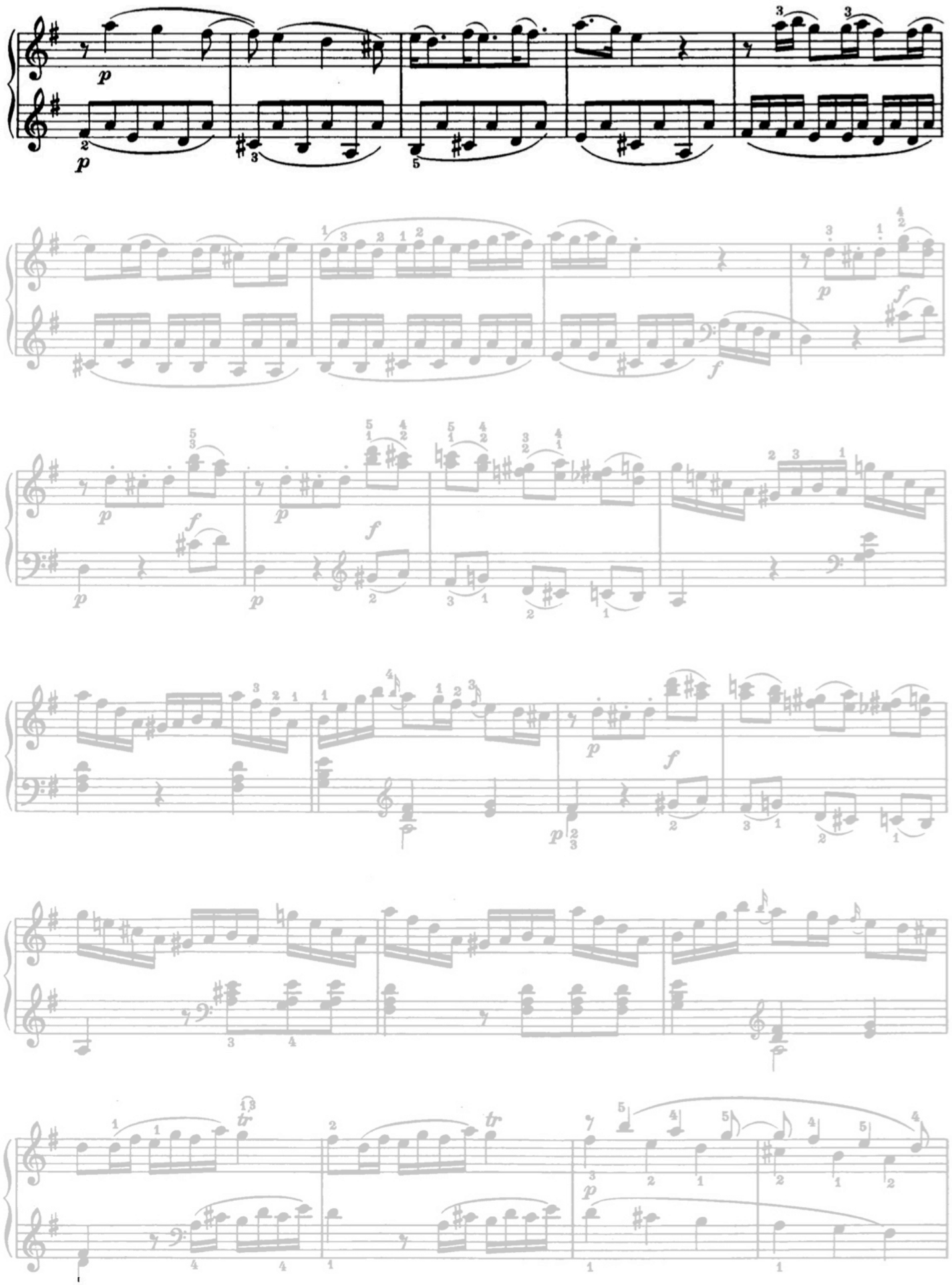
## Modulante ou non modulante

GTA.

SOL



GTB.
RE



# Beethoven

## OP 10 n°2

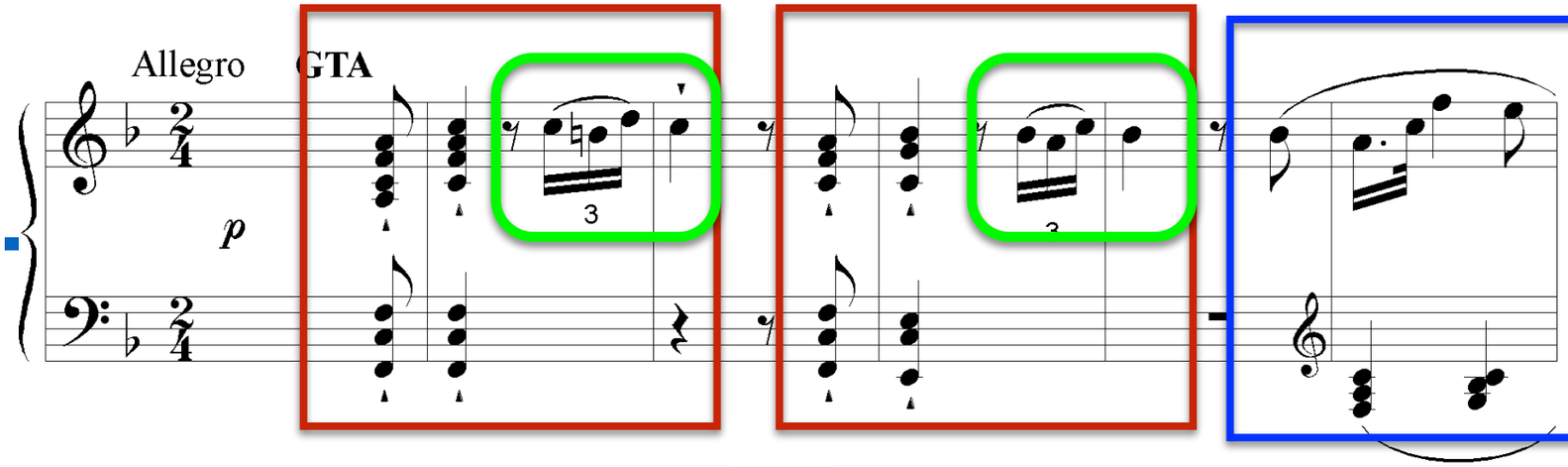
1797

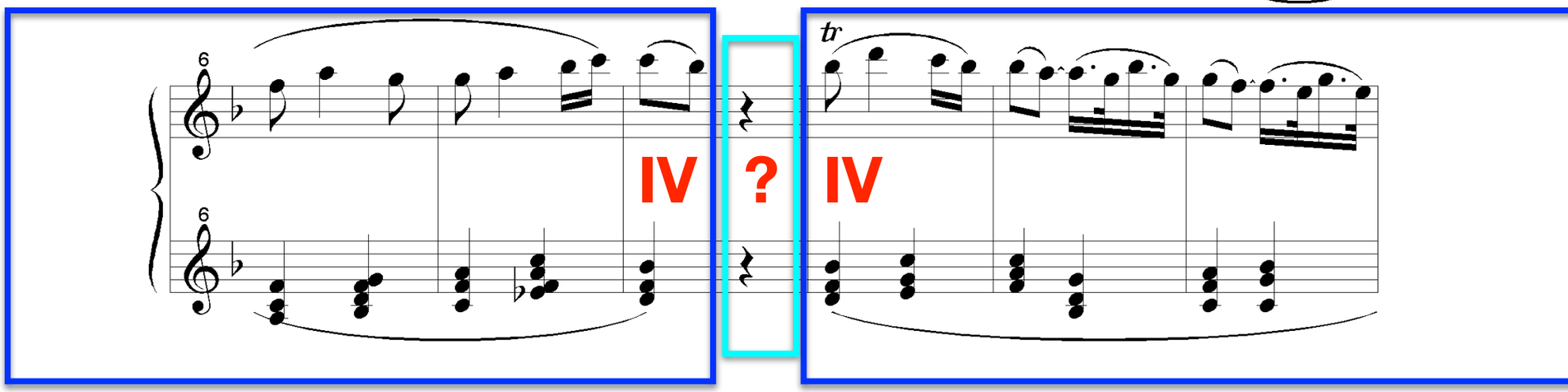
dédiée à la comtesse
Anna Margarete von Browne

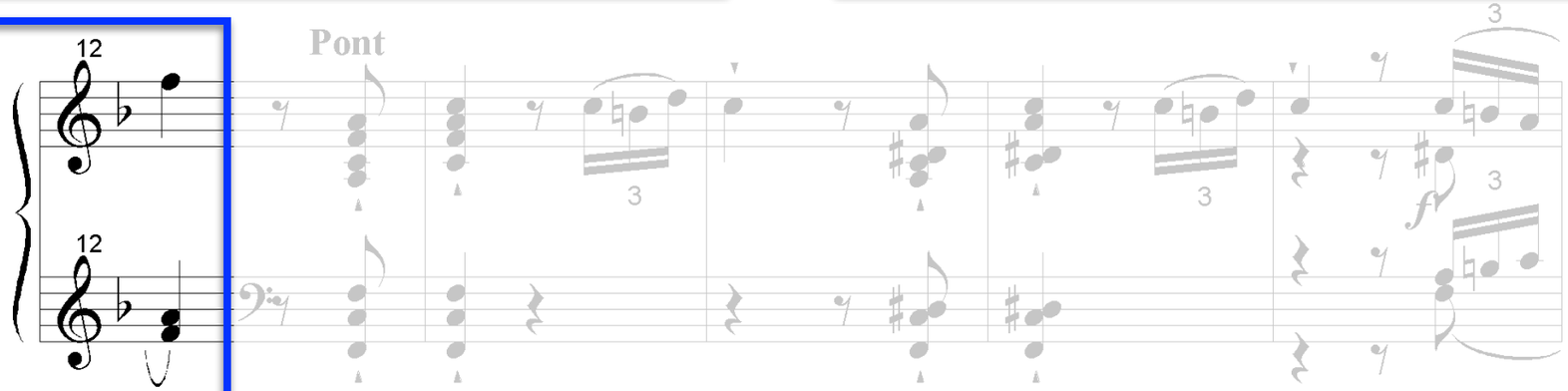
# Exposition

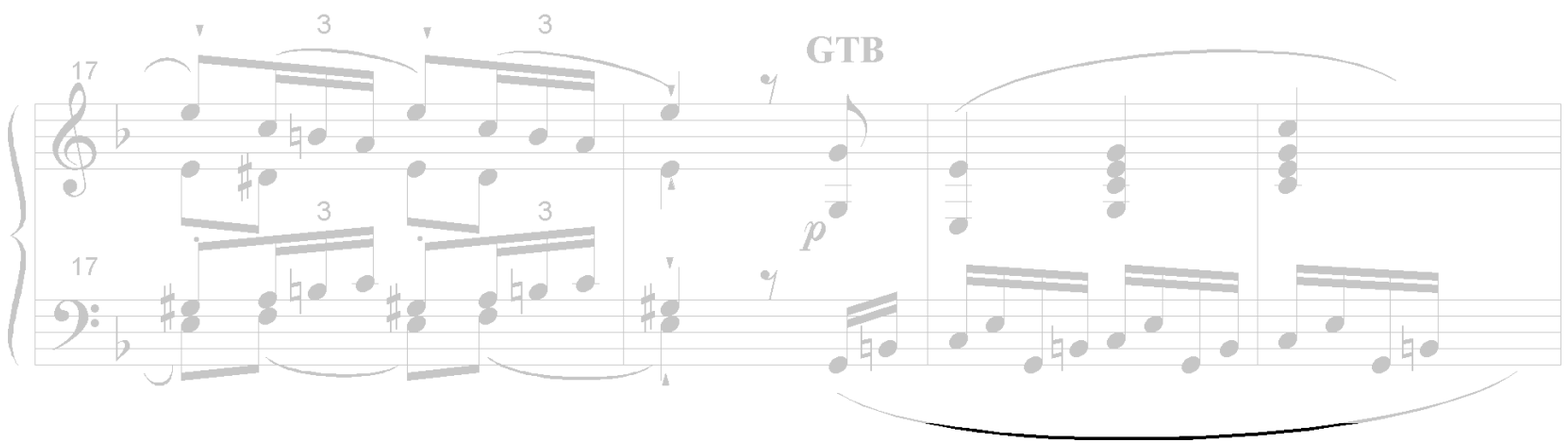
## Un premier thème hésitant …

GTA.





# Construction thématique

## « Phrase »

# Beethoven

## OP 2 n°1

1794-1795

**Joseph Haydn**

*« Vous ne manquez pas de talent,*
*mais il vous faut encore vous instruire »*

Allegro

GTA

2 mesures

2 mesures

4 mesures

Pont ou transition

GTB

# Sonate.

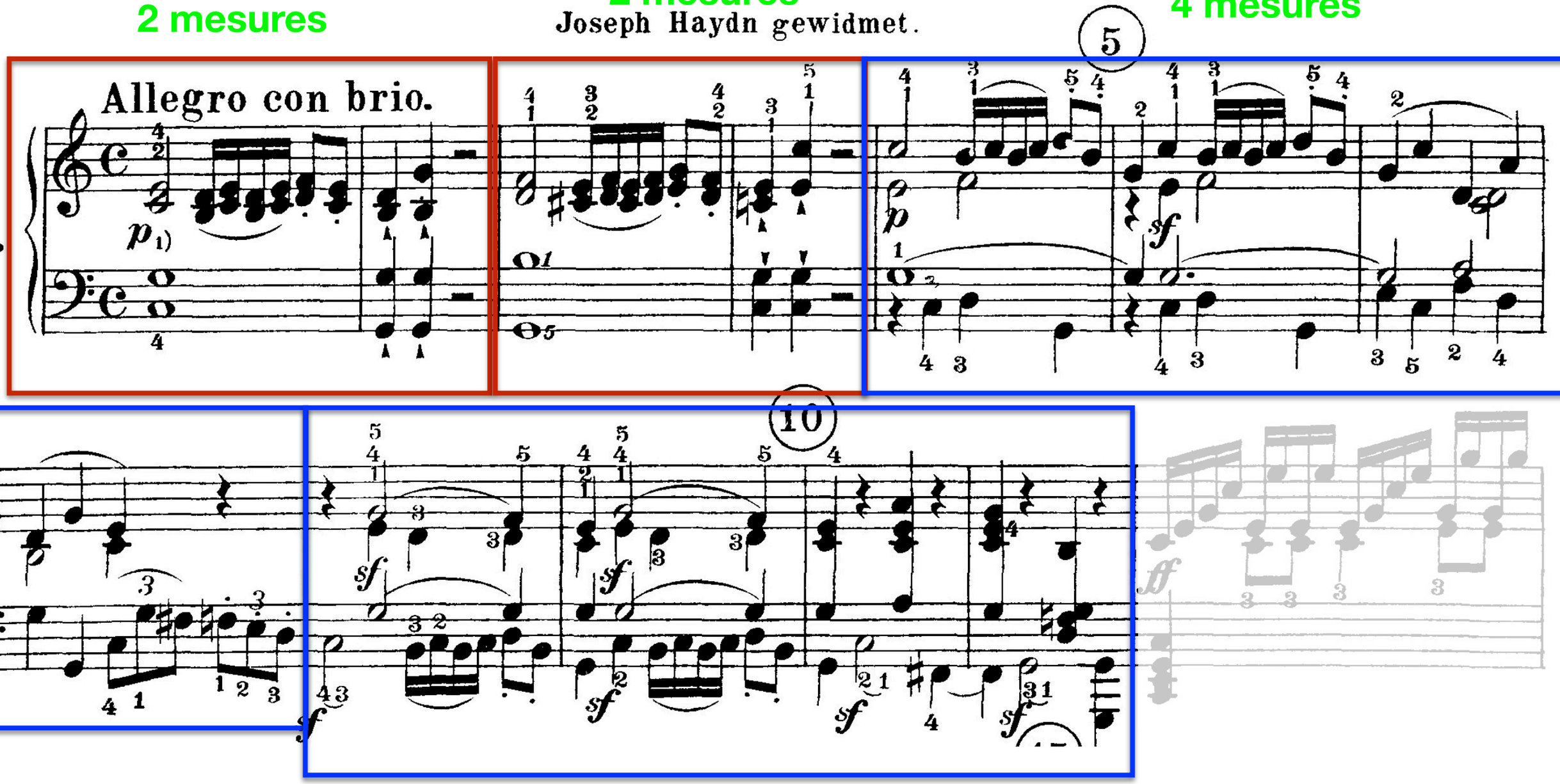
## Op. 2. Nº 3.

2 mesures

2 mesures

4 mesures

Joseph Haydn gewidmet.




4 mesures

Andante

GTA

*p* *mf p* *mf p*

5 5

10 10

*mf p* *f p*

GTB

15 15

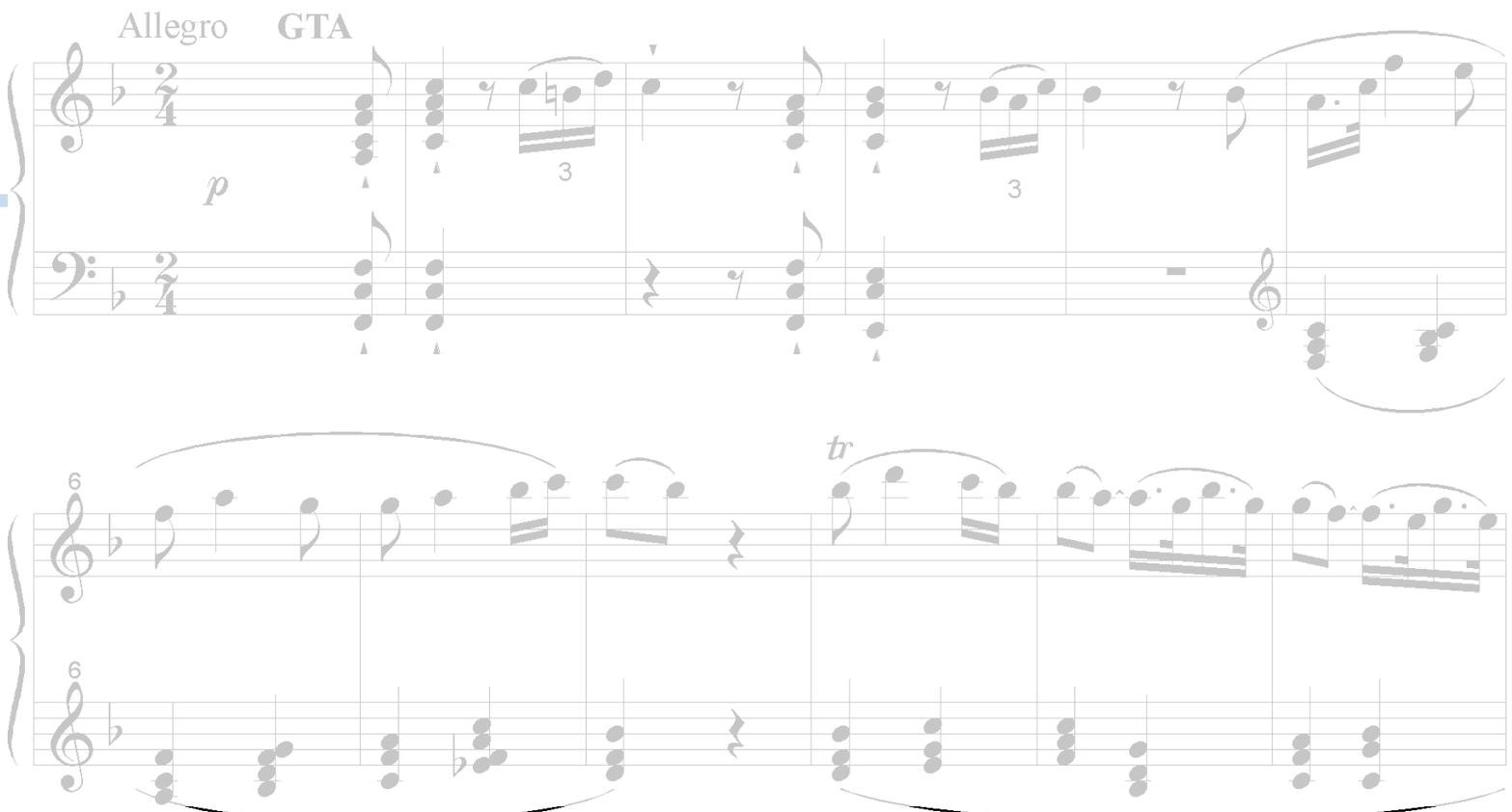
(dolce)

# OP 10 n°2

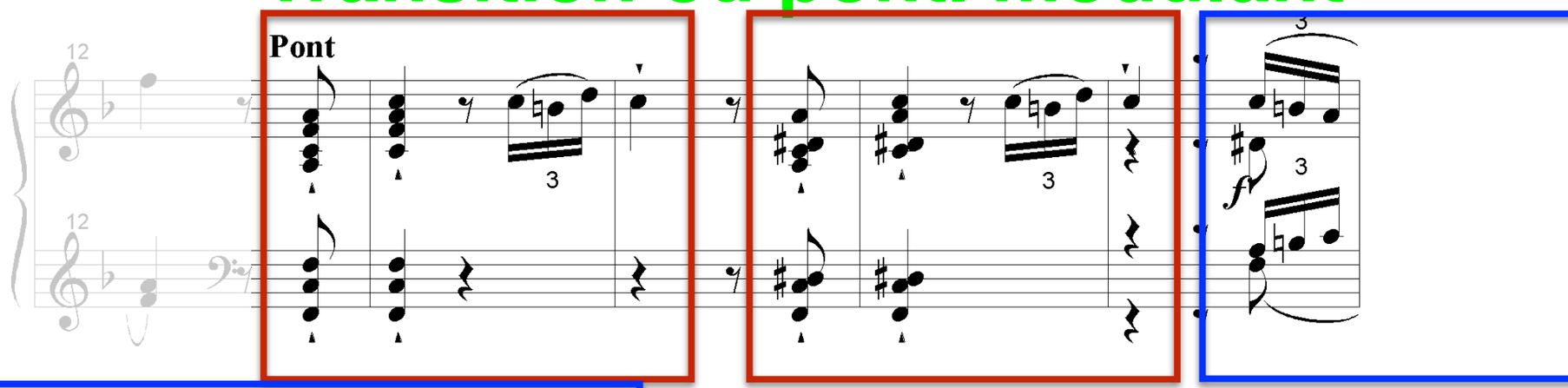
# Transition modulante

# SURPRISE !

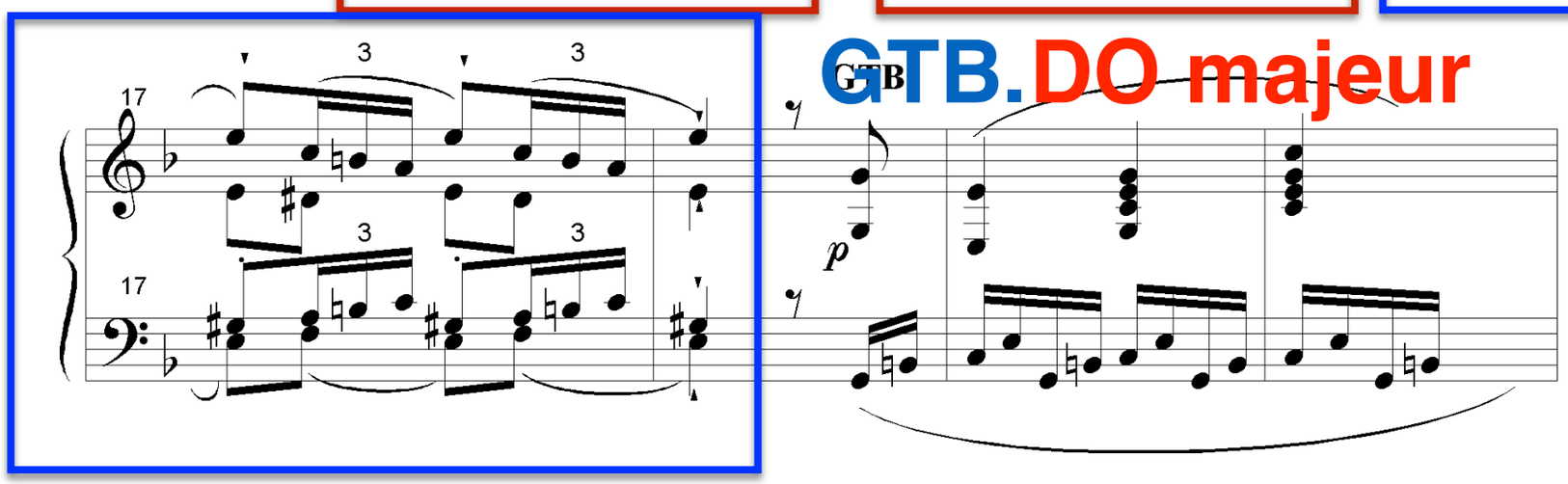
GTA.




Transition ou pont. modulant




GTB.DO majeur




V de la mineur
LA majeur ?

Allegro

GTA

Pont ou transition

Ton du V (do) ?

GTB (LAb)

GTB

GTA.

transition

GTB.

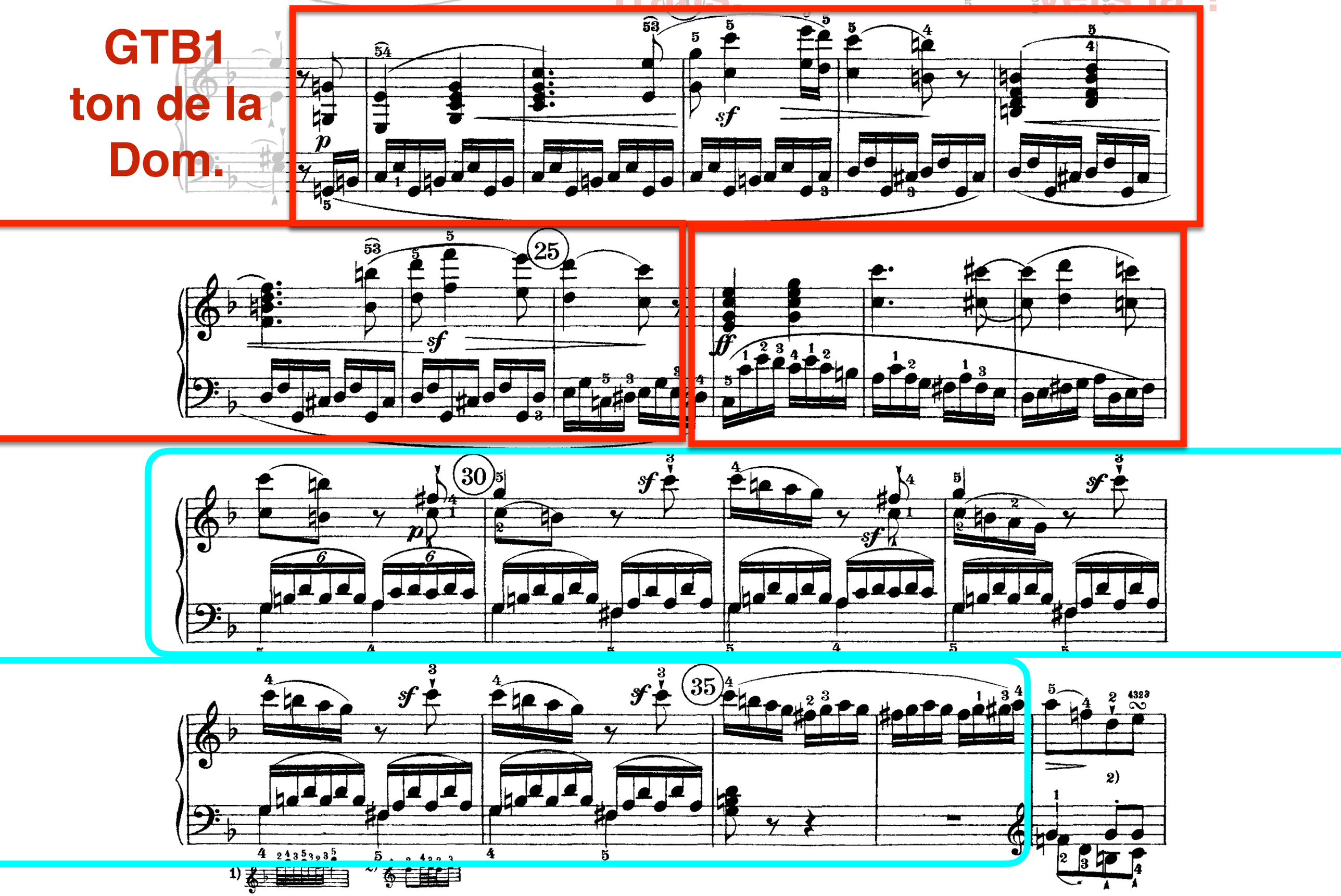
# OP 10 n°2

# GTB

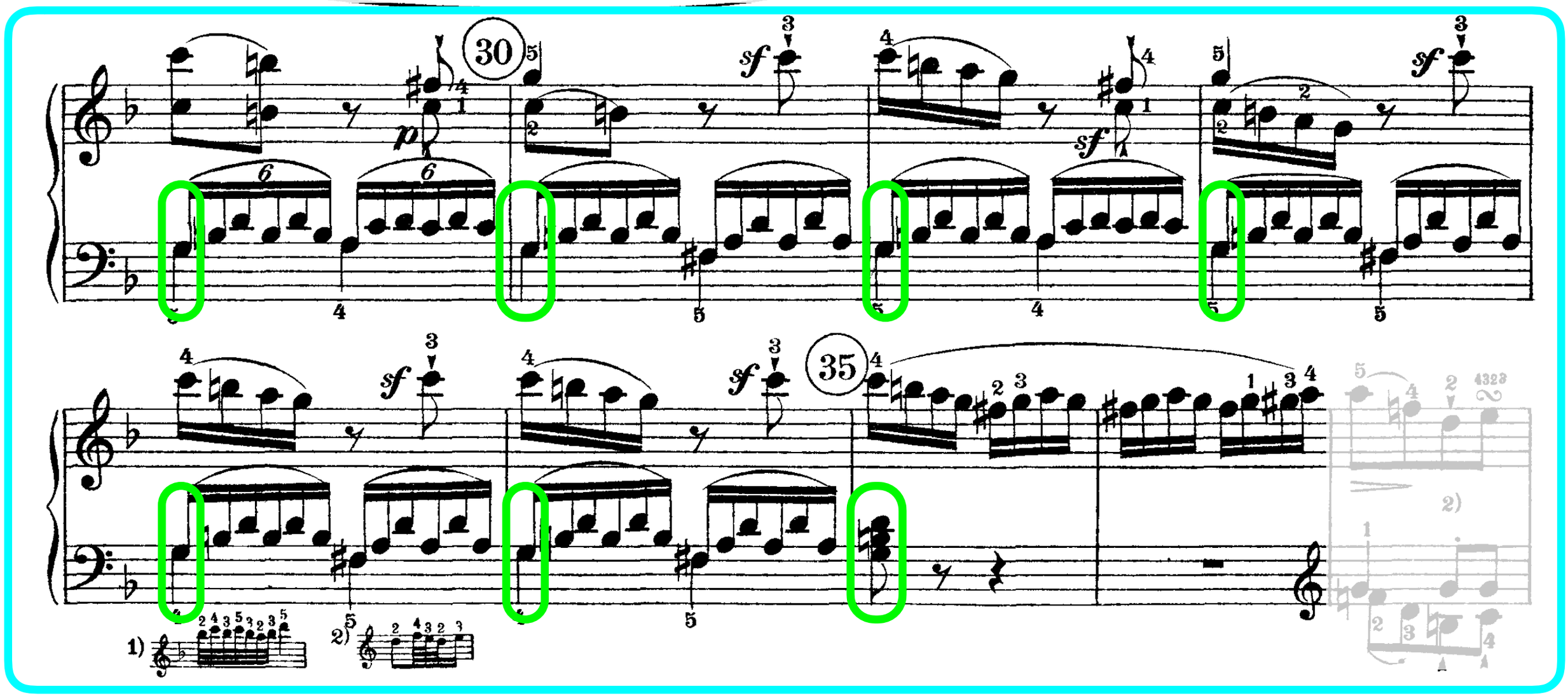
## Second groupe thématique

Trans. vers la ?

# GTB1 ton de la Dom.



# « Suspense à la dominante »



von

# L. van BEETHOVEN.

Op. 49. No. 2.

Allegro ma non troppo.

Sonate No. 20.

« Suspense à la dominante »

GTB1

# OP 10 n°2

# GTB

## Second groupe thématique

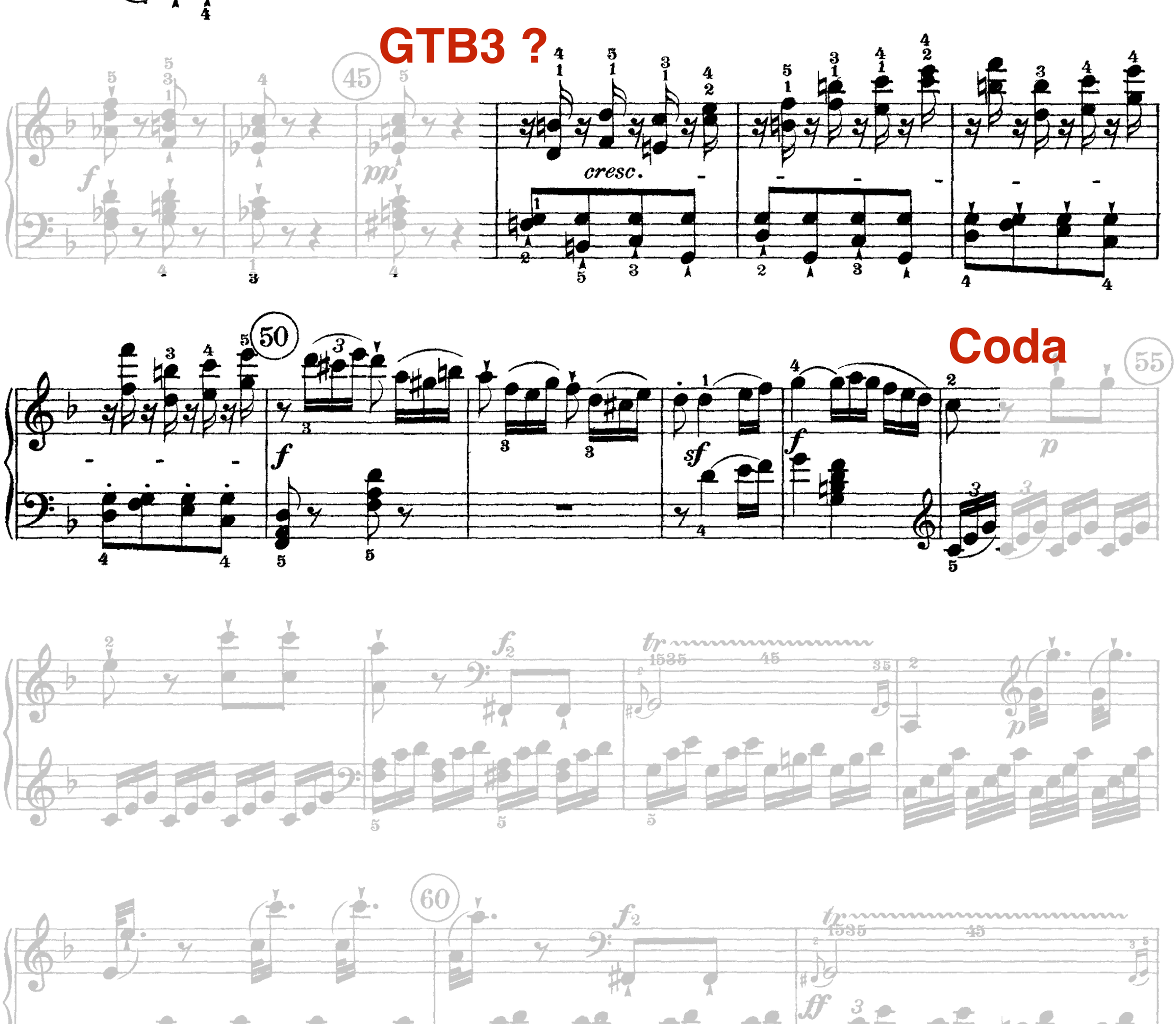
**Après le suspense …**

**2ème idée musicale**

GTB2

DO Maj.

do min.


GTB3 ?
45
cresc.
50
Coda
55
60

55

Coda

60

65

1. 2.

# Le matériau thématique

# points communs ?

GTA

Allegro

*p*

3

3

Pont

3ce

12

3

3

GTB1

3ce

18

GTB2

3ce

38

GTB3

3ce

41

55

3ce (GTB)

3ce (GTA)

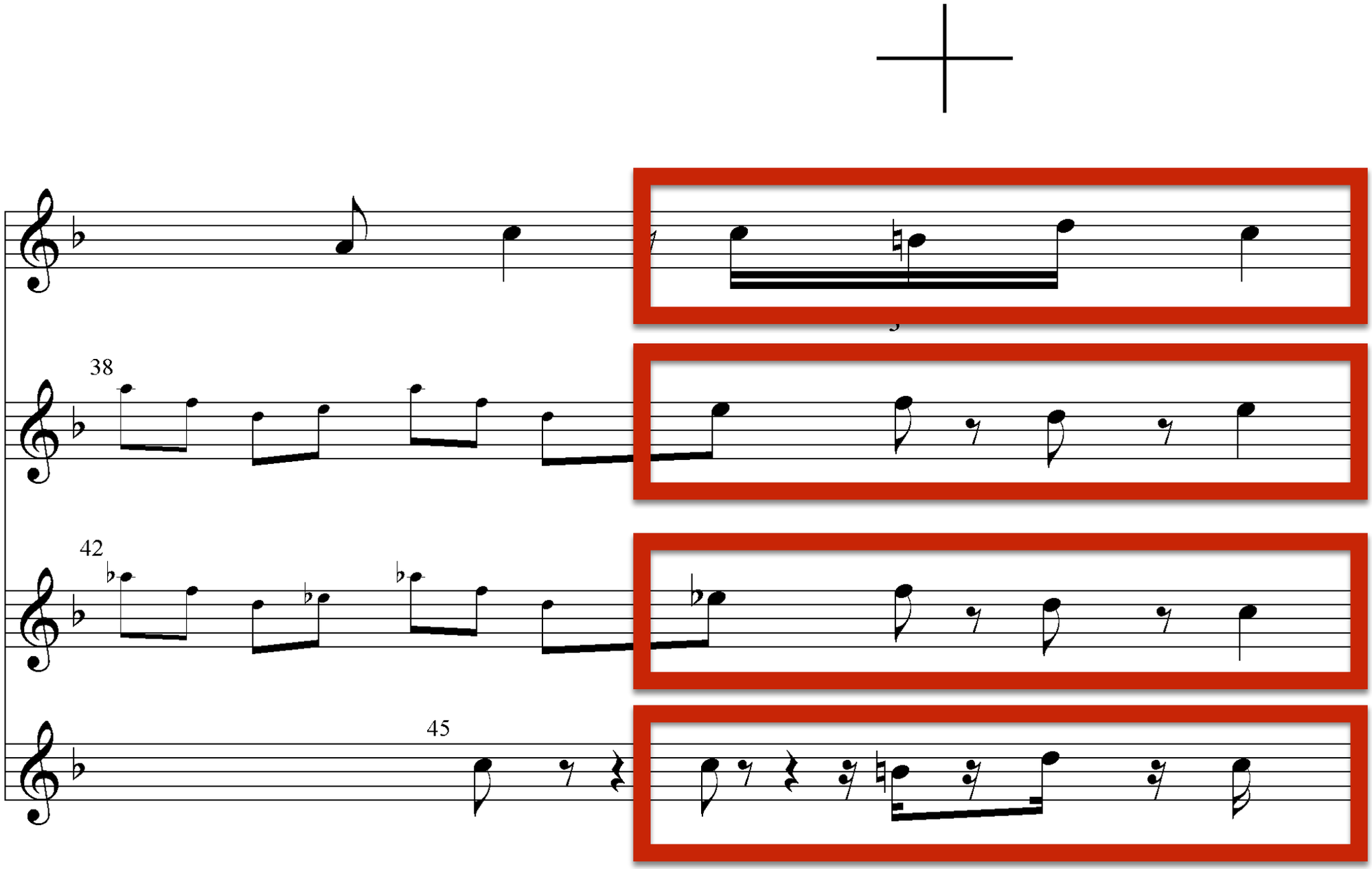
60

65

1. 2.

cresc.

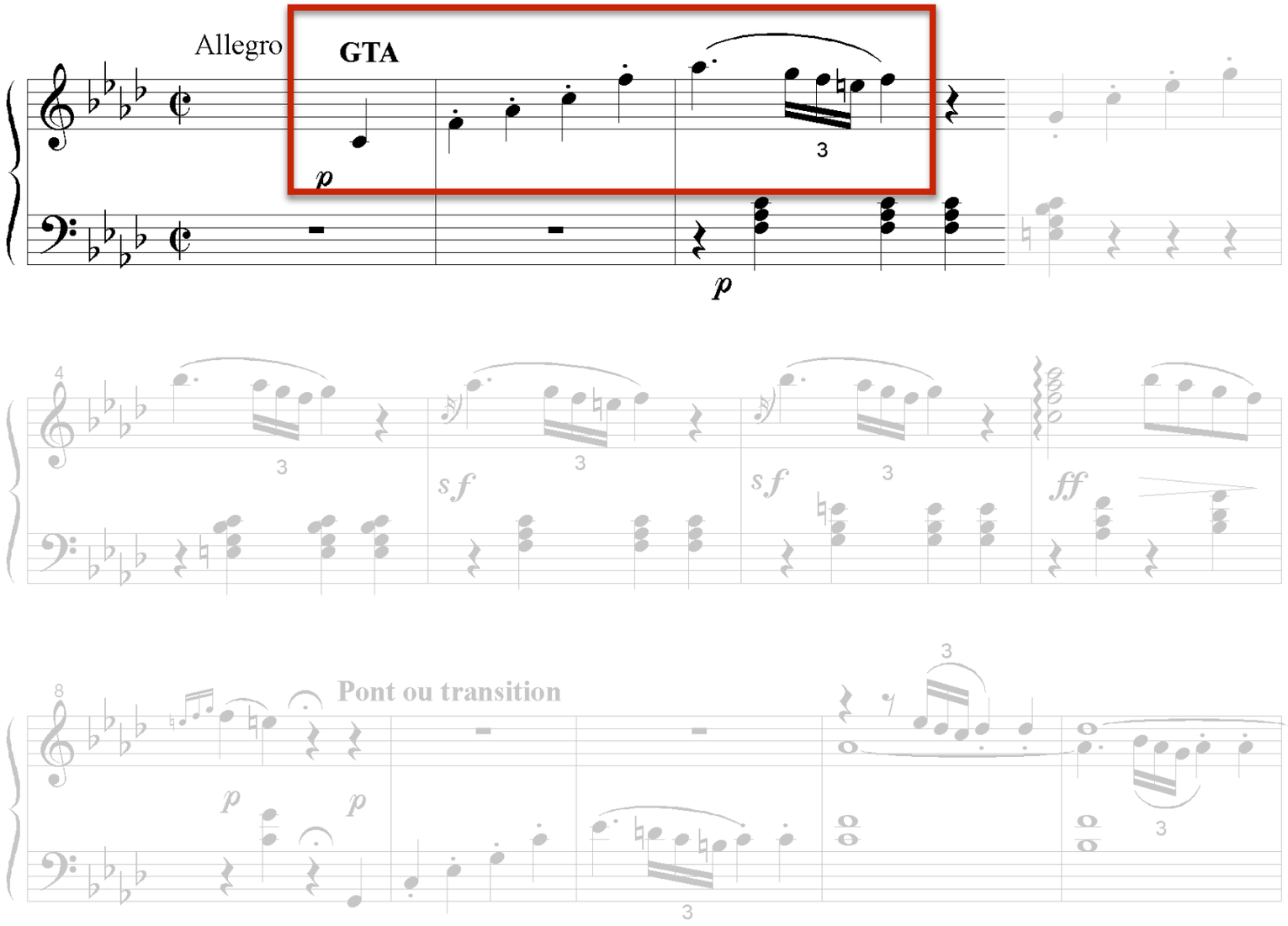
# D’autres points communs ?


38
42
45

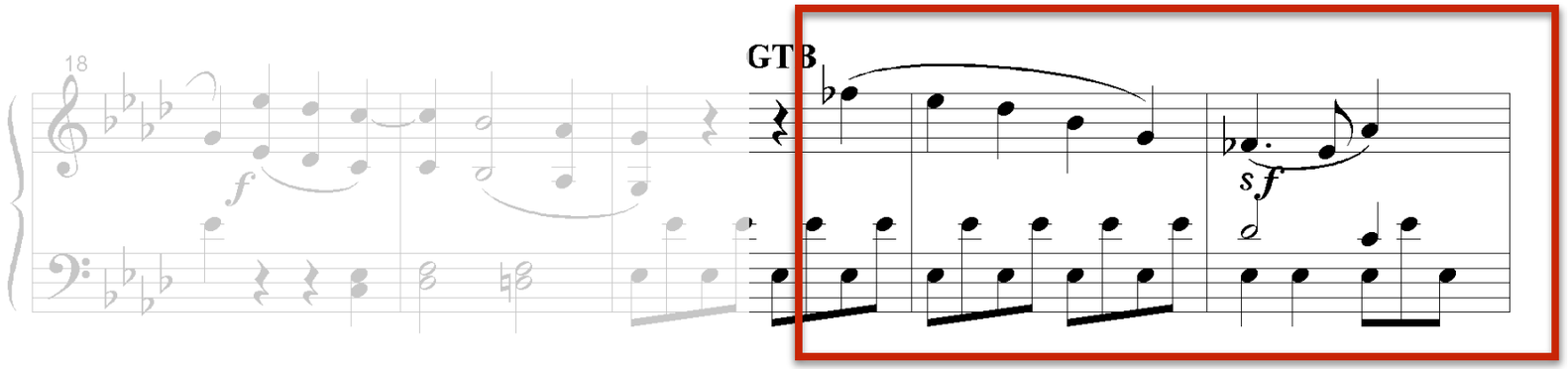
# Unité et diversité

# « Recyclage »

**Staccato**




**Legato**



# Sonate.

## Op. 10. Nº 1

Der Gräfin von Browne gewidmet.

GTA.

Allegro molto e con brio.

5.

5

10

15

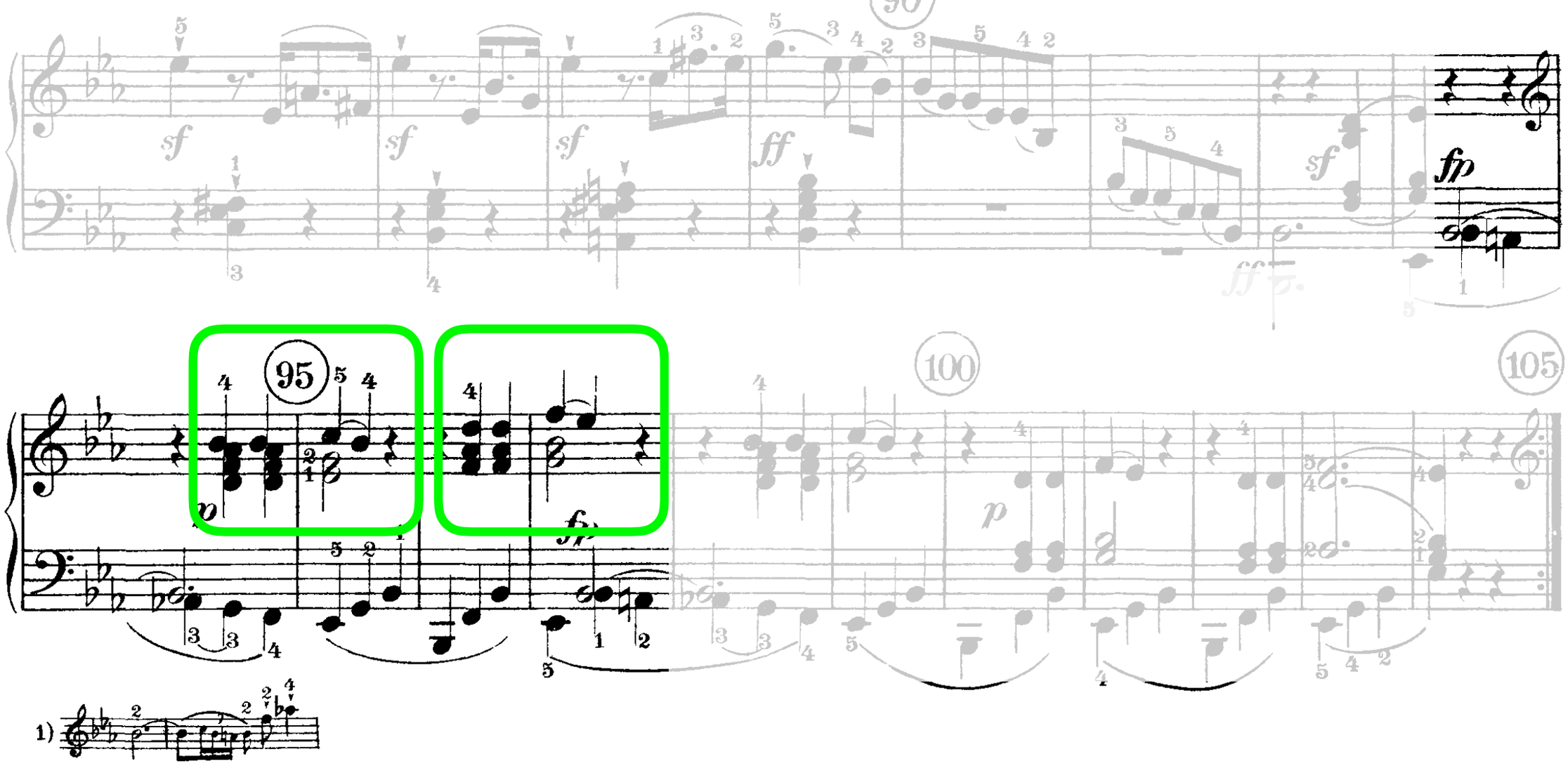
20

25

30

35

GTB.
50
55
65
70
75
p
sf
cresc.




# Coda

# OP 10 n°2

# Développement

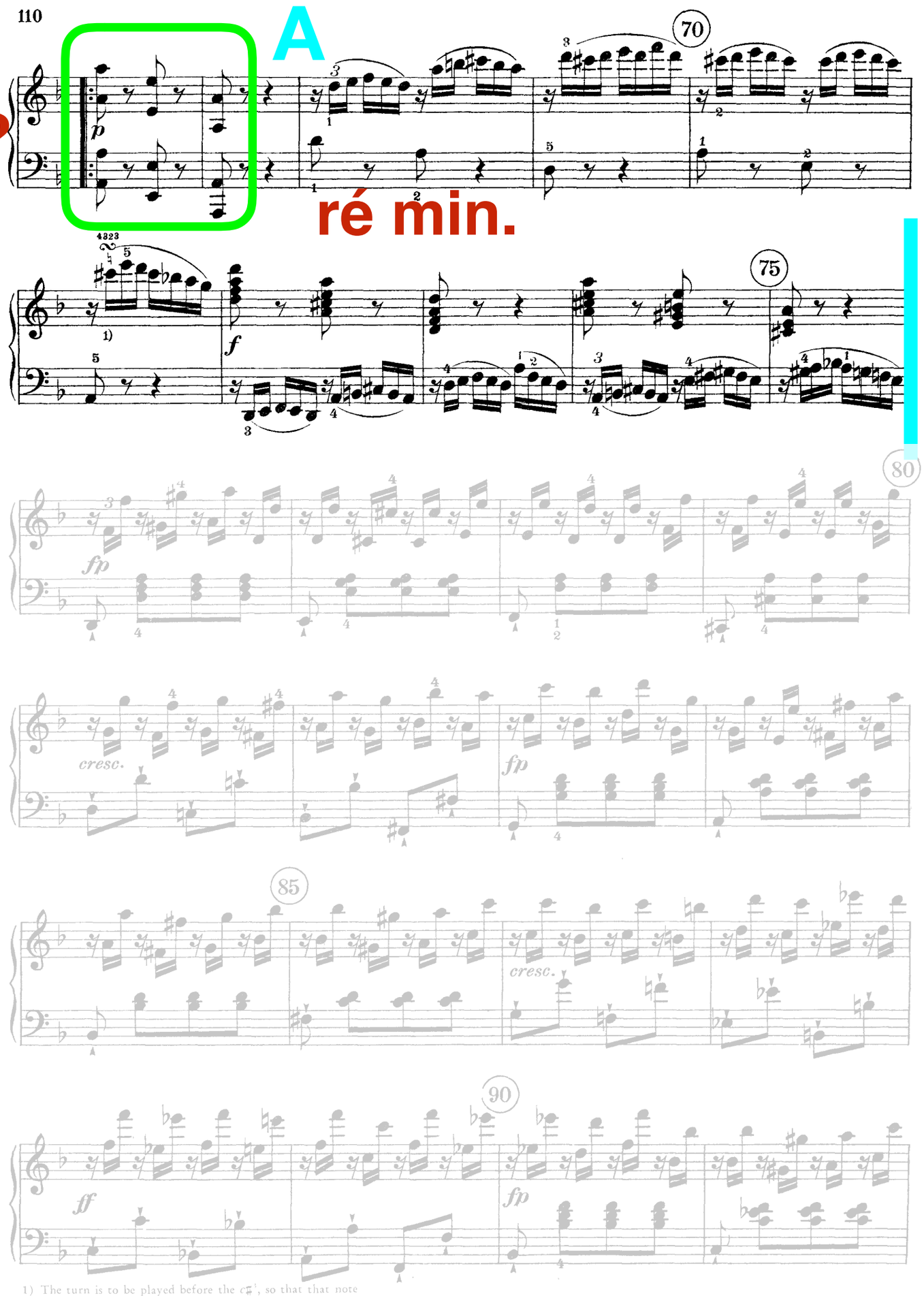
## Plan tonal

← DO

LA/la ?

A

ré min.




1) The turn is to be played before the $c\sharp^1$, so that that note receives its full 16th value.

← DO

LA/la ?

A

ré min.

B

sol min.

Sib

1) The turn is to be played before the $c\sharp^3$, so that that note receives its full 16th value.

A

sib min.

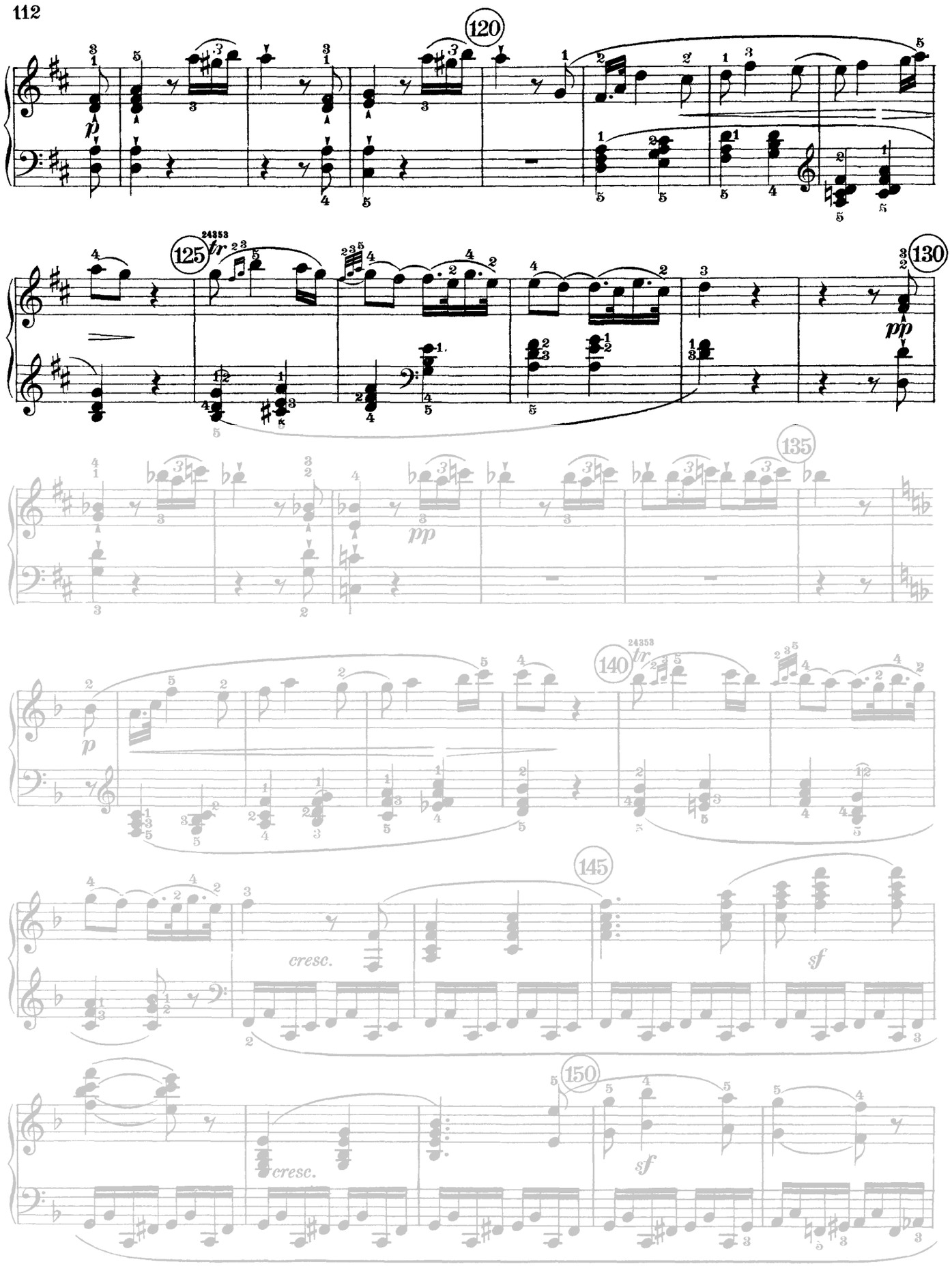
fa min

ré min ??

1) The practice in recent editions of making this group analogous to the figure of the second quarter-beat in m. 98, giving is unacceptable, since Beethoven's tone sense would not have permitted the single occurrence of such a high note ($b\flat^3$) in the course of a movement even if the note had been available to him

# RE ???

# Fausse réexposition ?



Exp. Dév. retransition Réexp.

(do)

DO LA/la ?

5te

FA ré min. fa min? ré min. RE ???

5te

sol min. 5te 3ce

3ce

Slb sib min.

Exp. Dév. retransition Réexp.

(do)
DO

LA/la ?

FA

ré min.

fa min? ré min.

RE ???

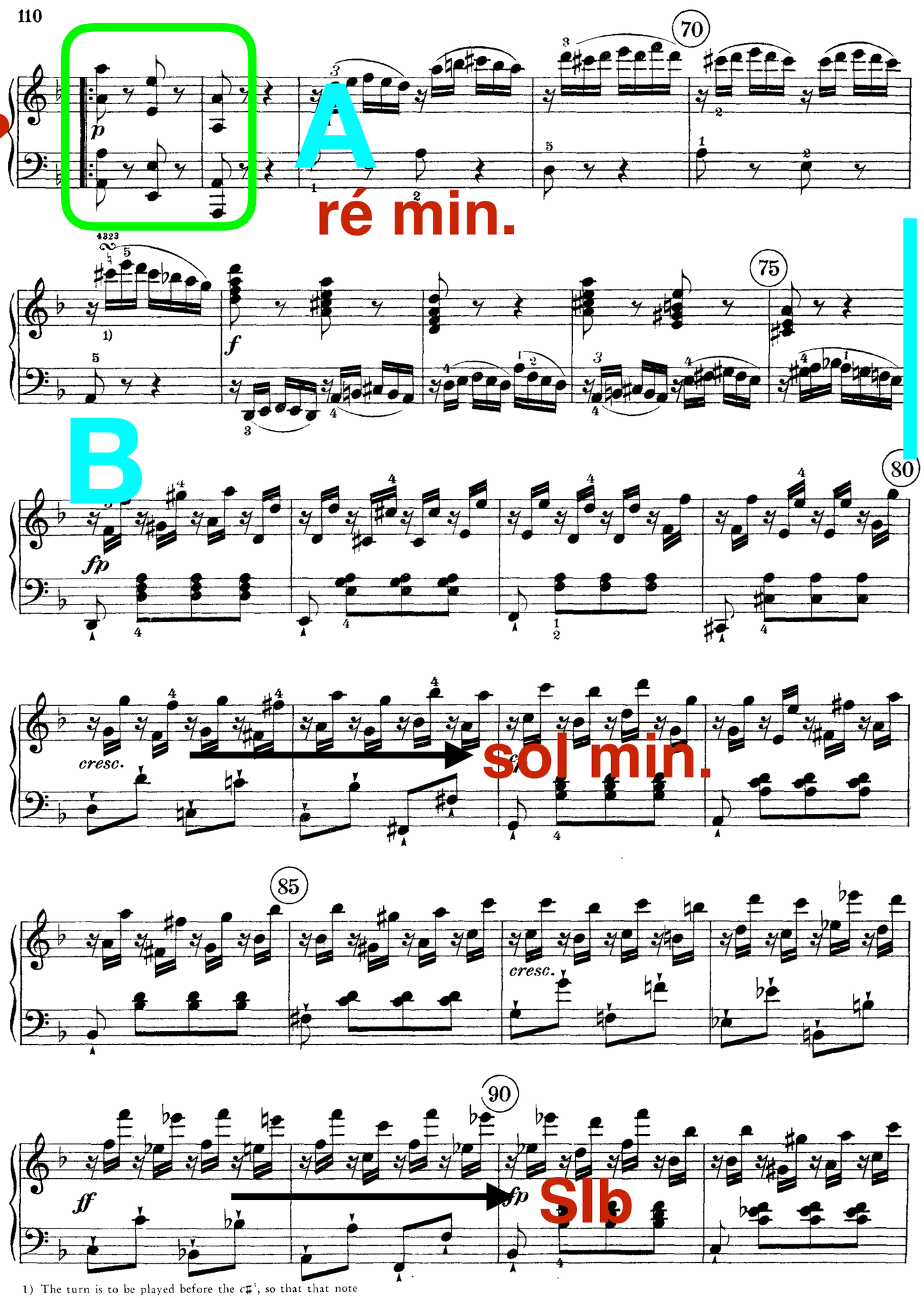
sol min.

Slb sib min.

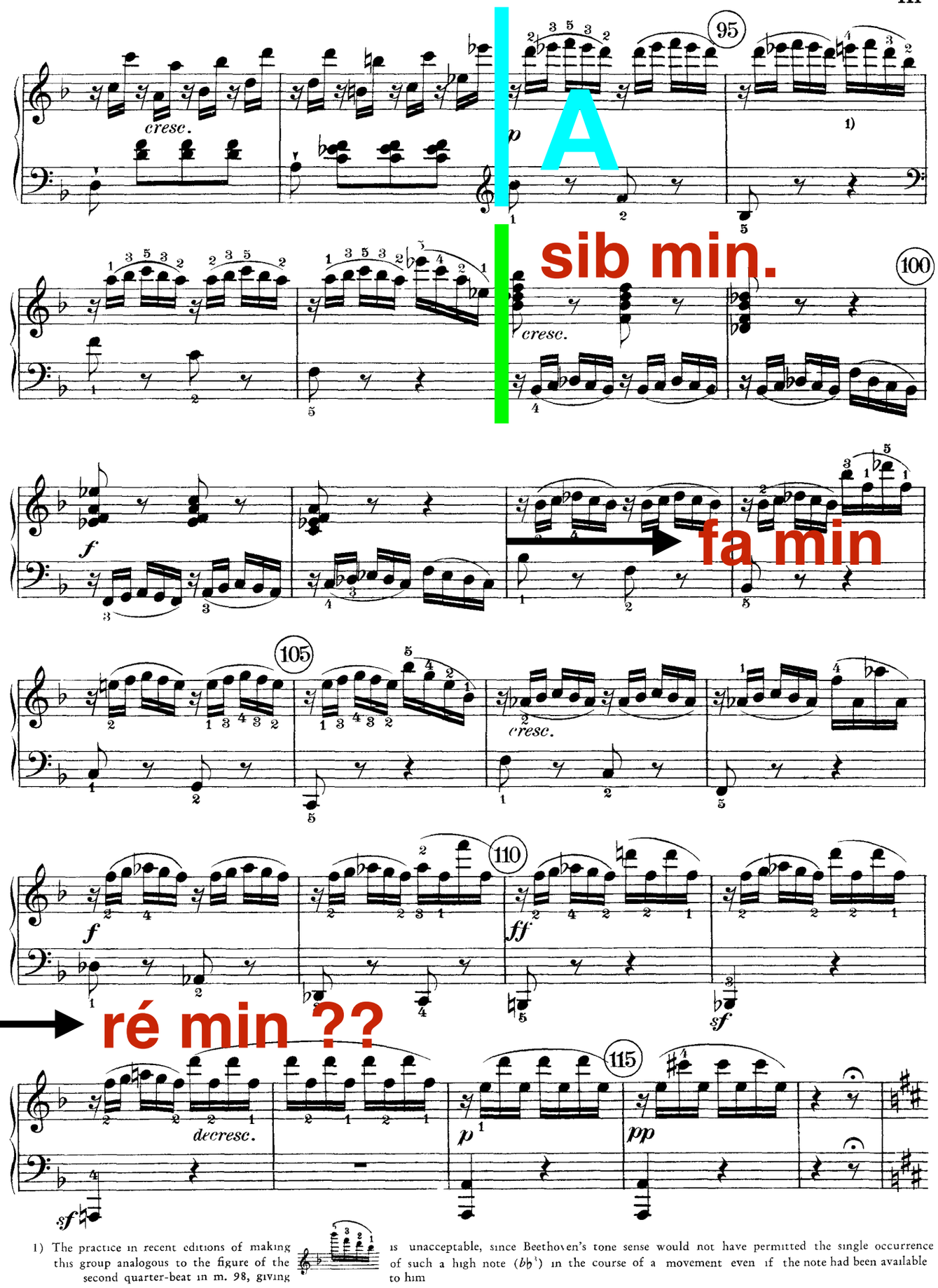
V de
la/LA ?

← DO

LA/la ?




1) The turn is to be played before the $c\sharp^3$, so that that note receives its full 16th value.

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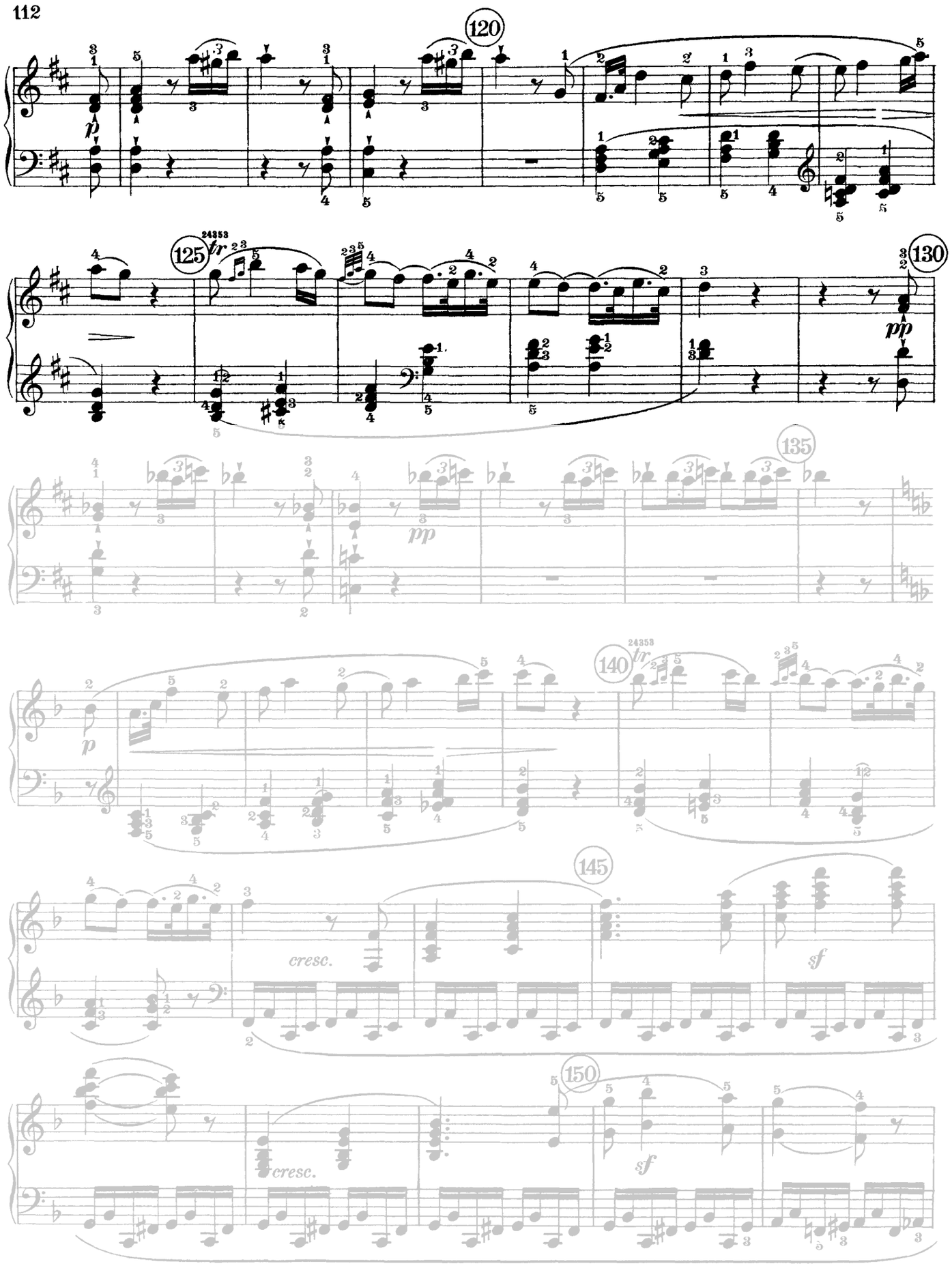
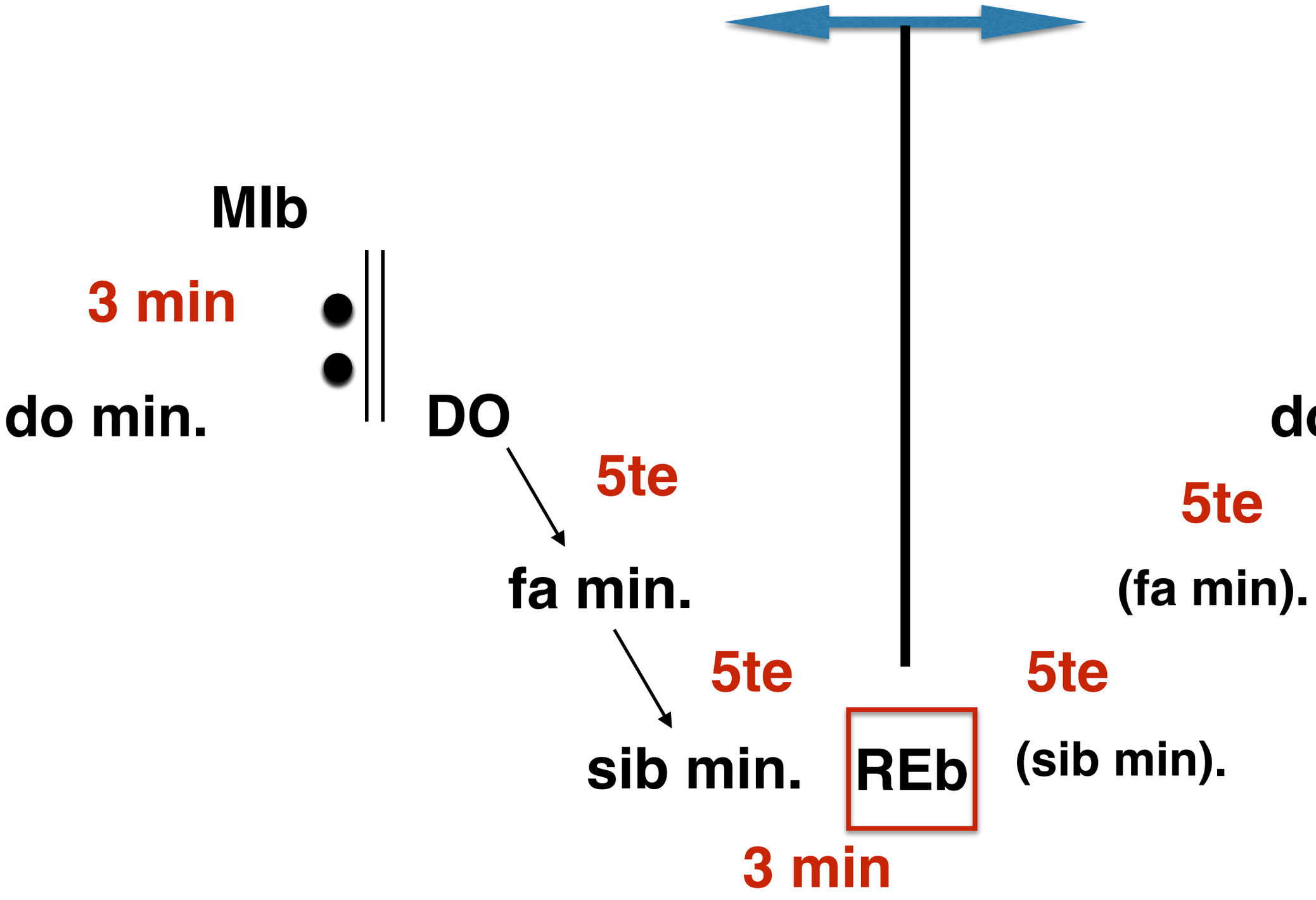
# RE ???

# Fausse réexposition ?



# Plan tonal op. 10 n°1


Mlb
3 min
do min.
DO
5te
fa min.
5te
sib min.
REb
3 min
do min.
5te
(fa min).
5te
(sib min).

# Plan tonal op. 2 n°1

(GTA)

(GTB)

Retransition

**LAb**

**fa min.**

**sib min.**

**do min.**

**fa min.**

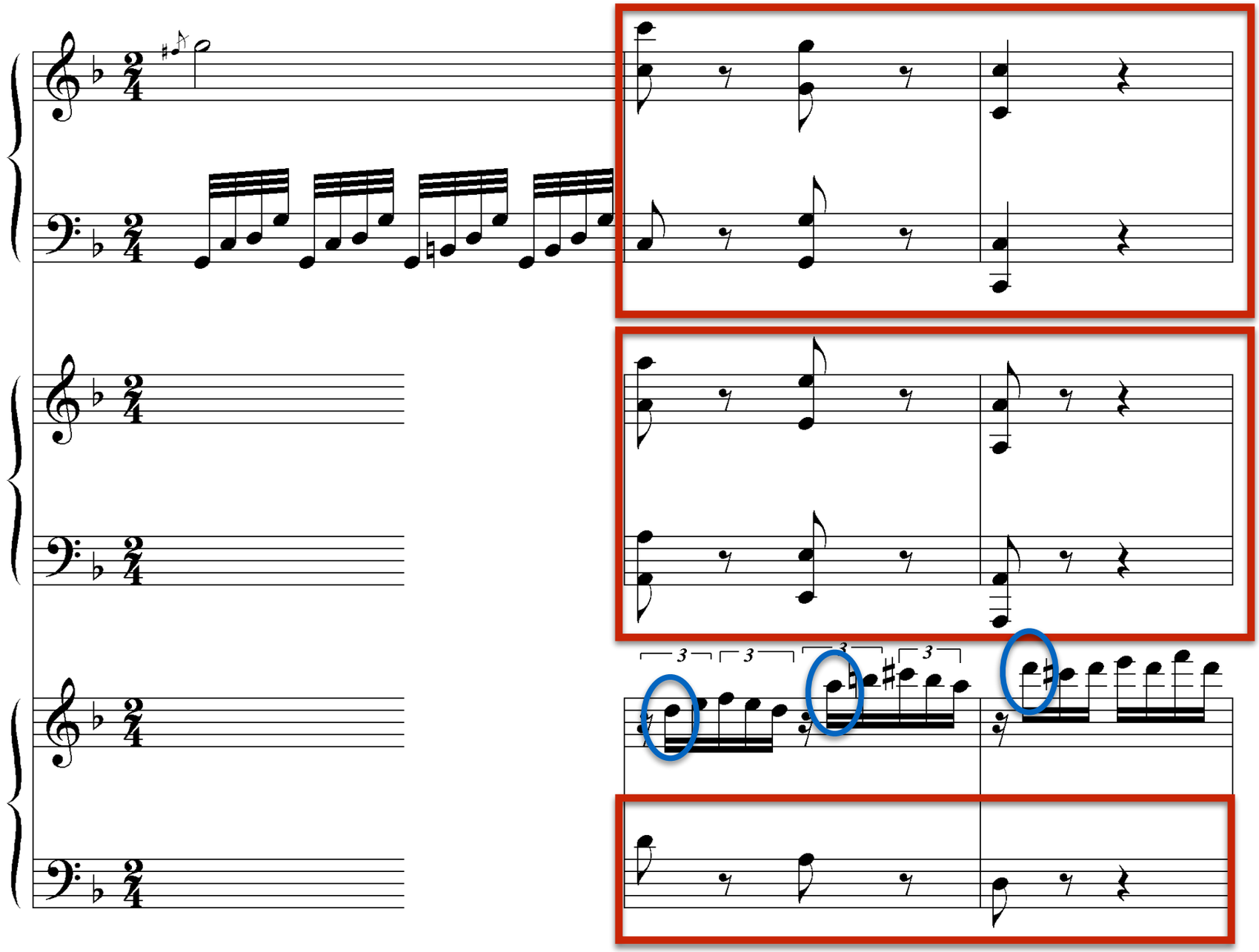
**(sib min.)**

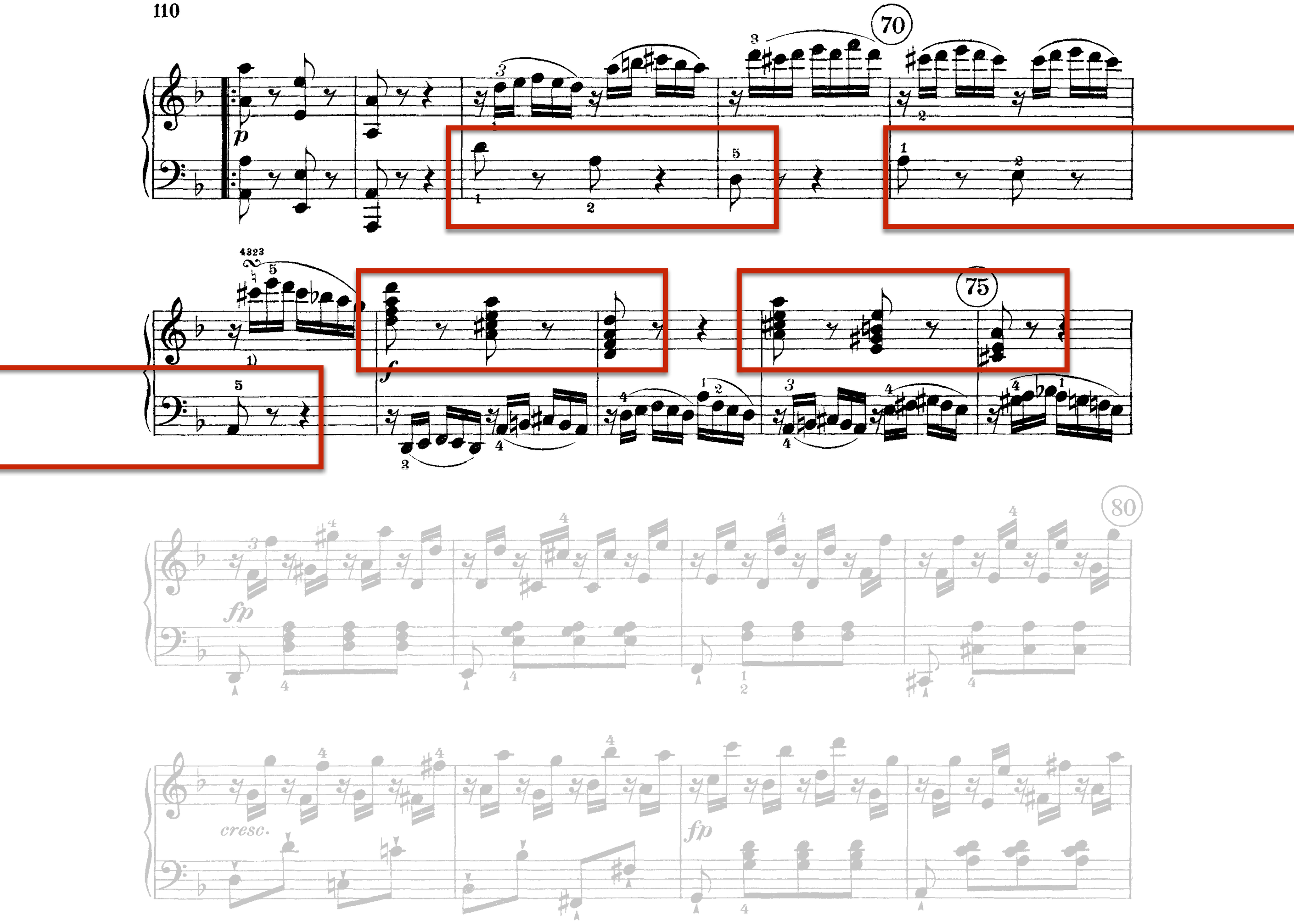
**(LAb)**

# Le matériau thématique du développement

# 1ère partie du développement

**Fin exposition**




70
75
80
p
f
fp
cresc.

70

*p*

75

4323

1)

*f*

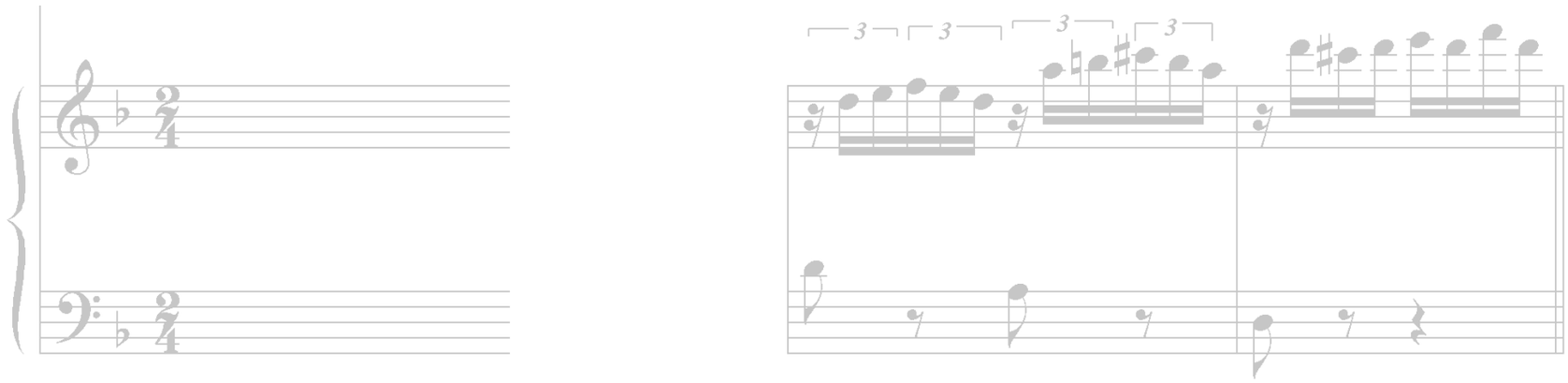
80

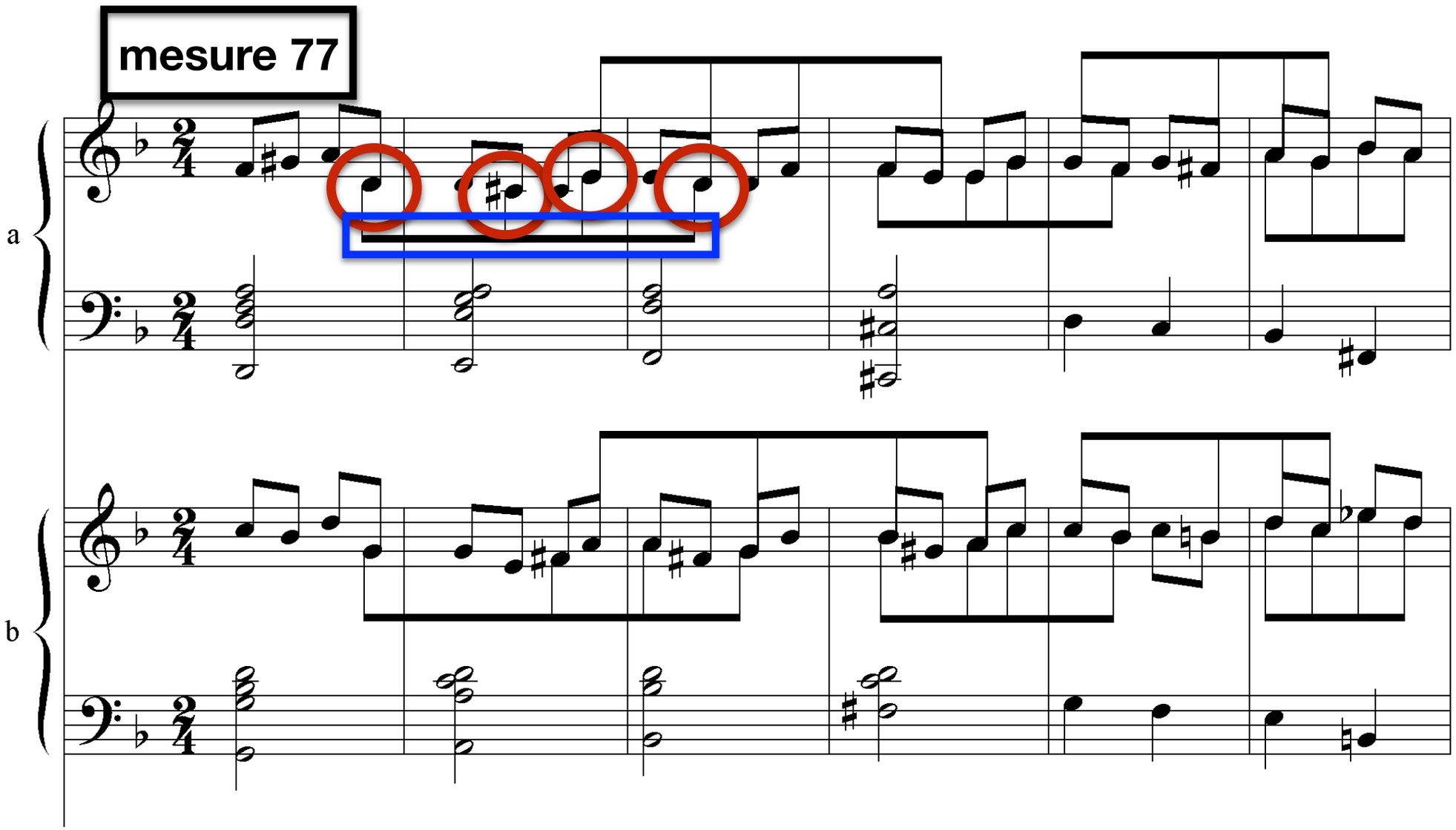
*fp*

*cresc.*

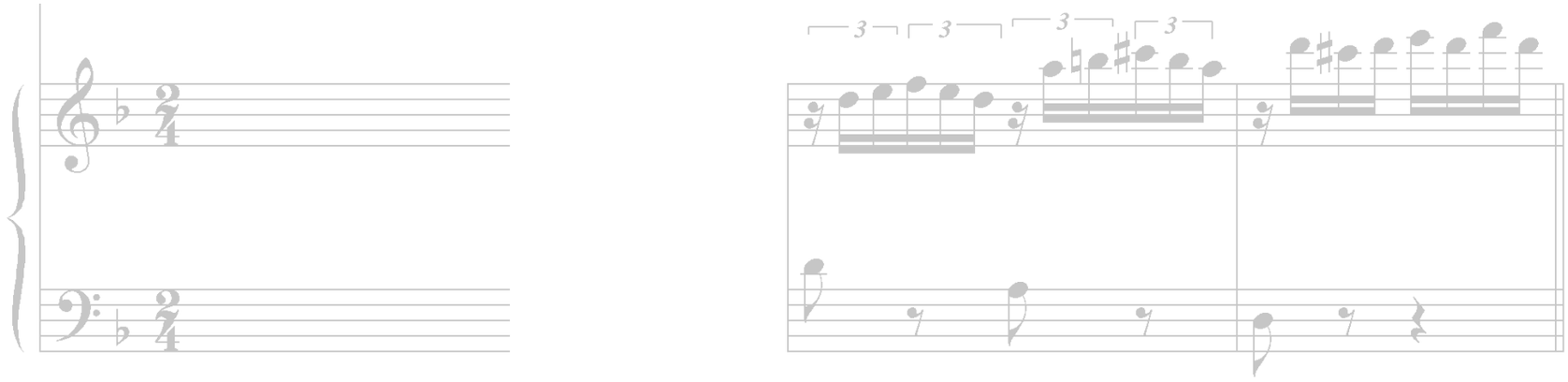
*fp*

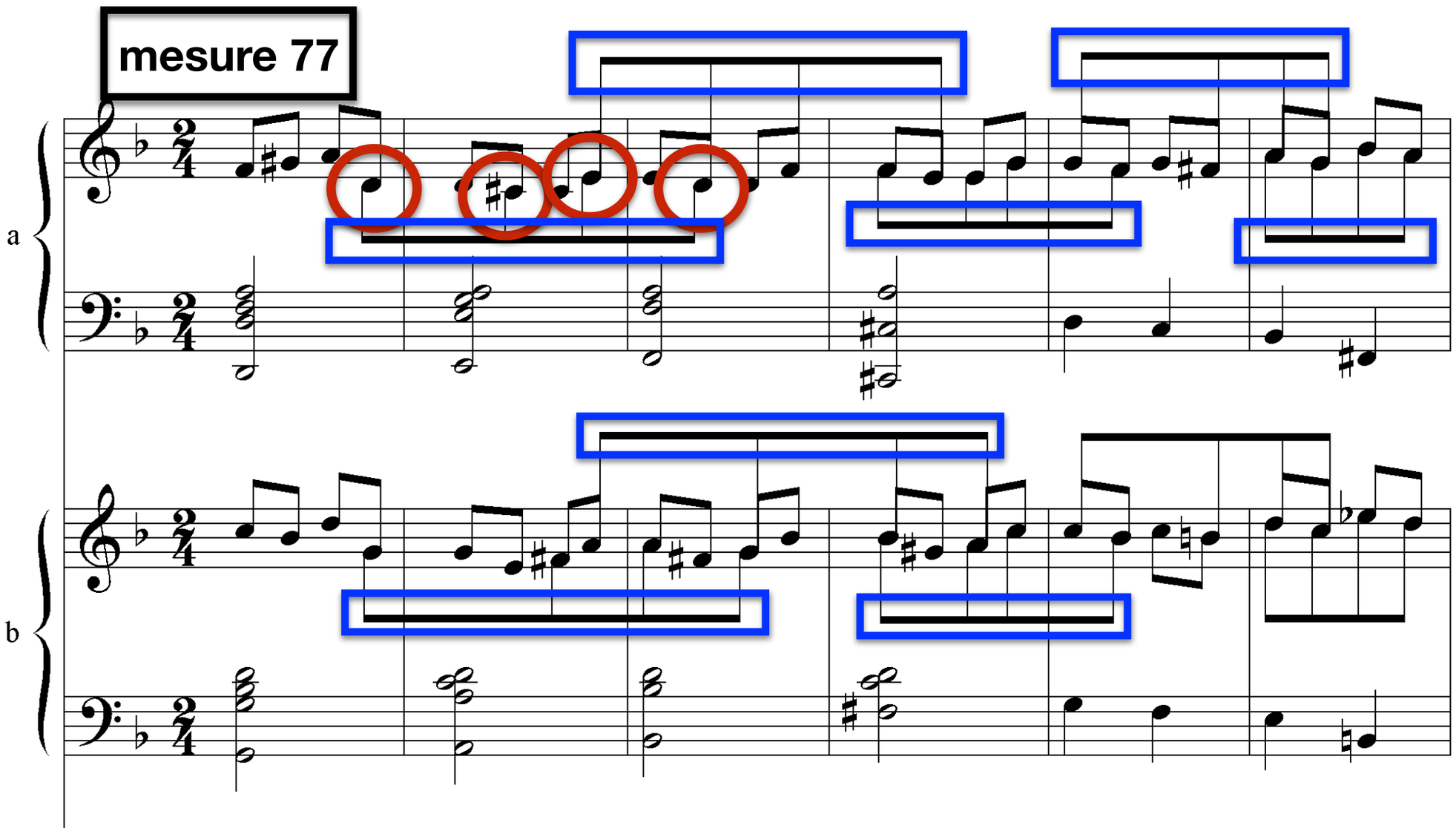
# 2ème partie du développement

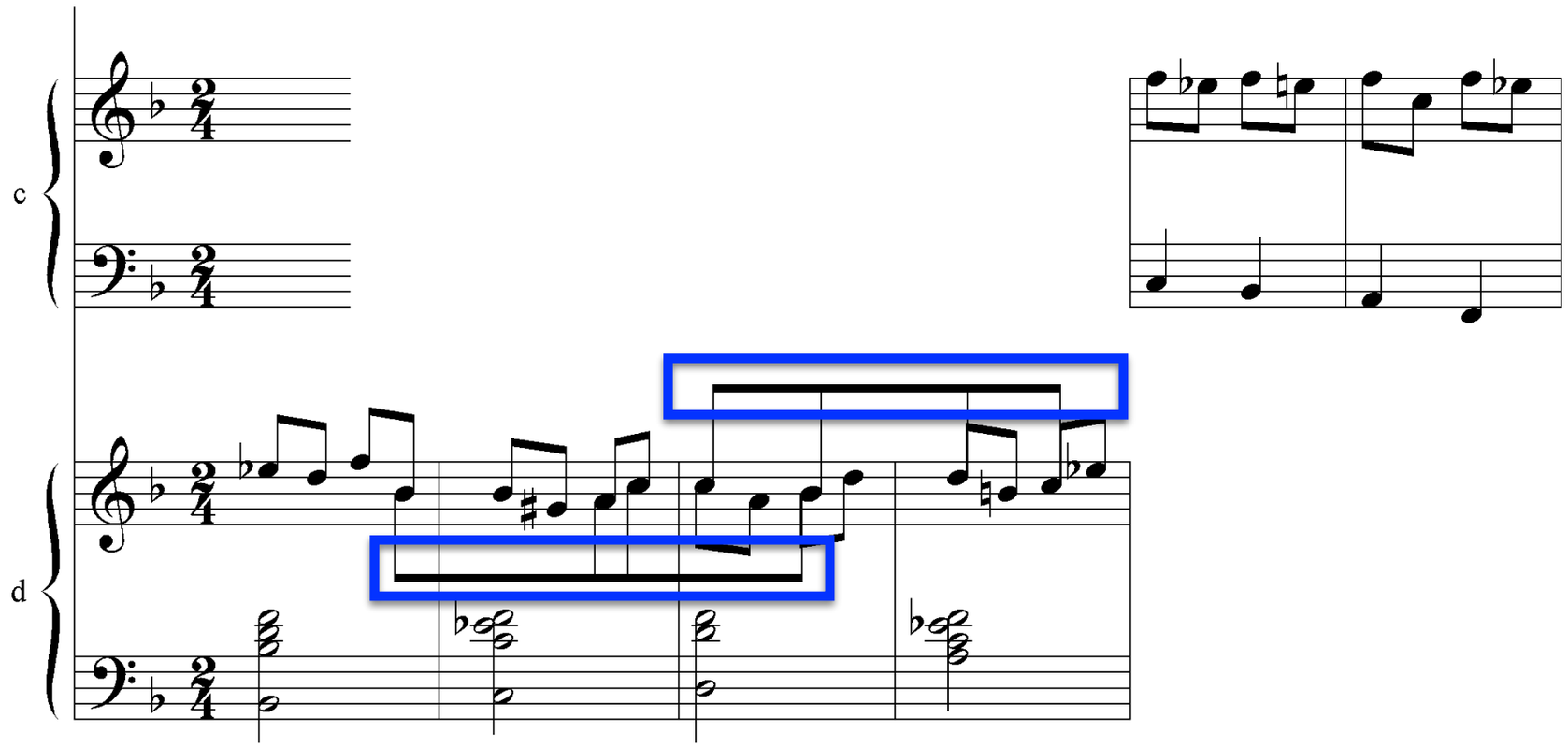




# 2ème partie du développement

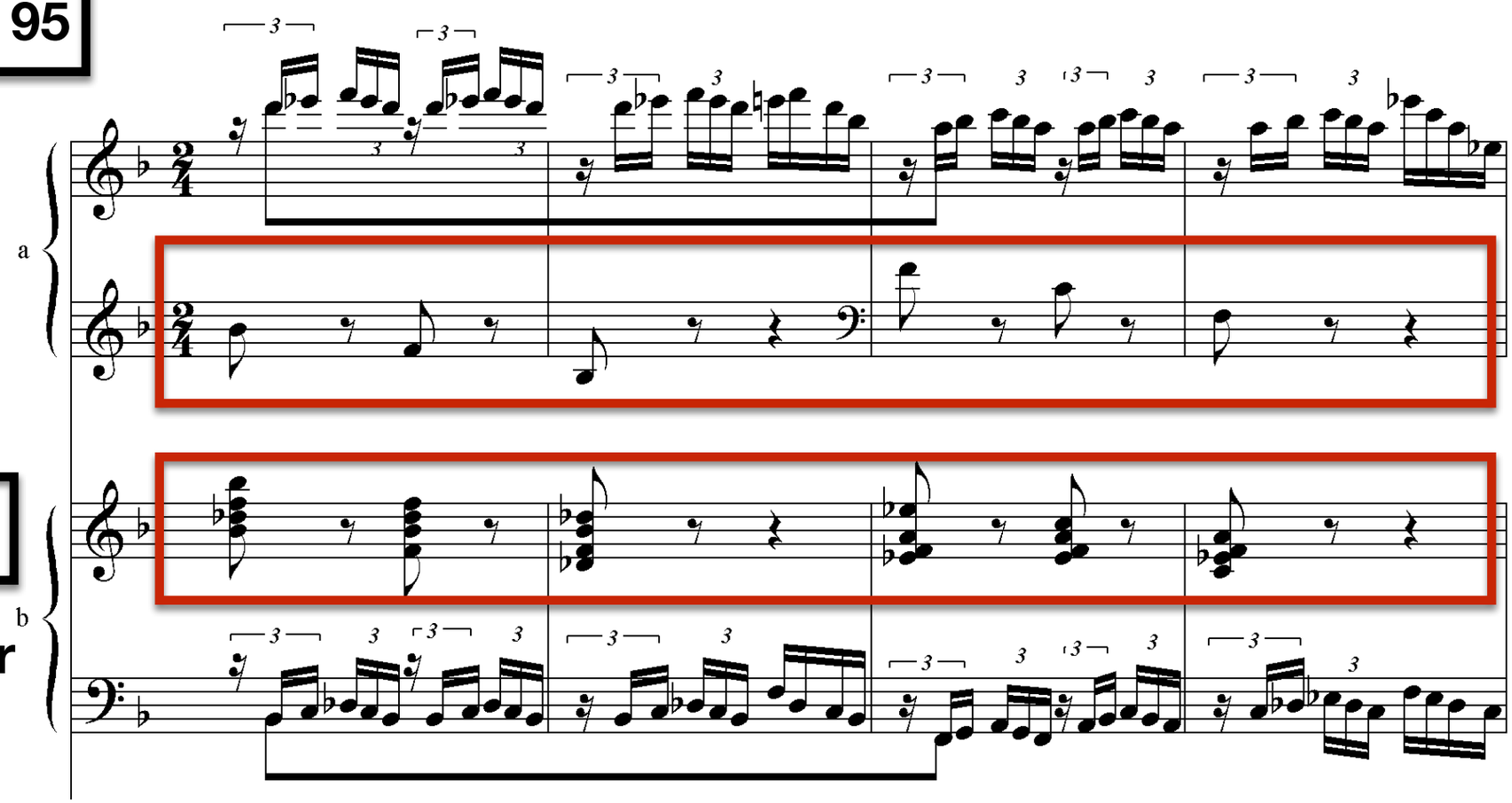





c
d

# 3ème partie du développement

**mesure 95**




**SIb majeur**

**mesure 99**

**vers fa mineur**

95

*cresc.*

*p*

1)

100

*cresc.*

*f*

105

*cresc.*

mesure 99

# (retransition)

p

cresc.

6

f

ff

sf

sf

IID en fa

V ??

11

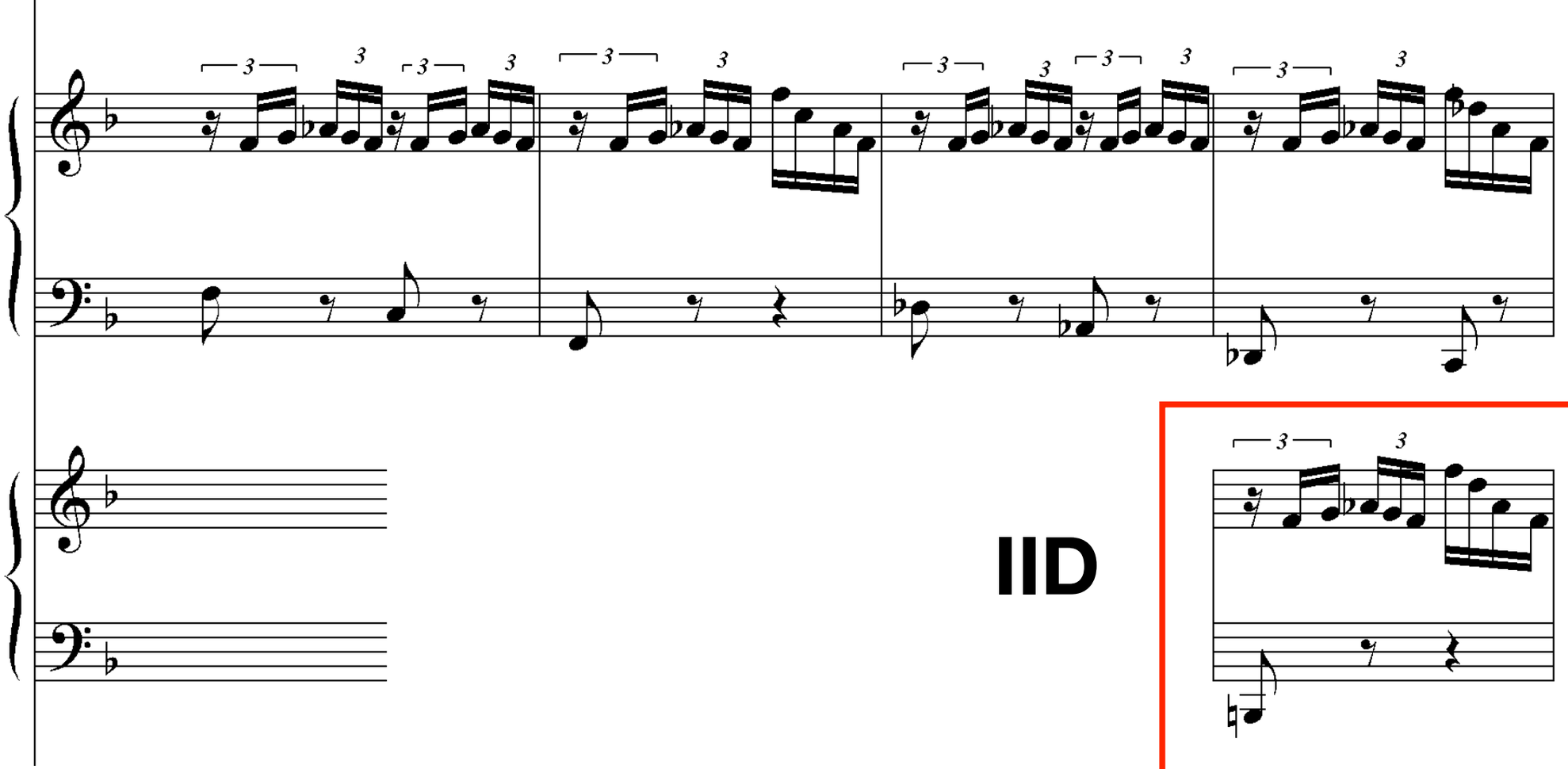
decresc.

sf

p

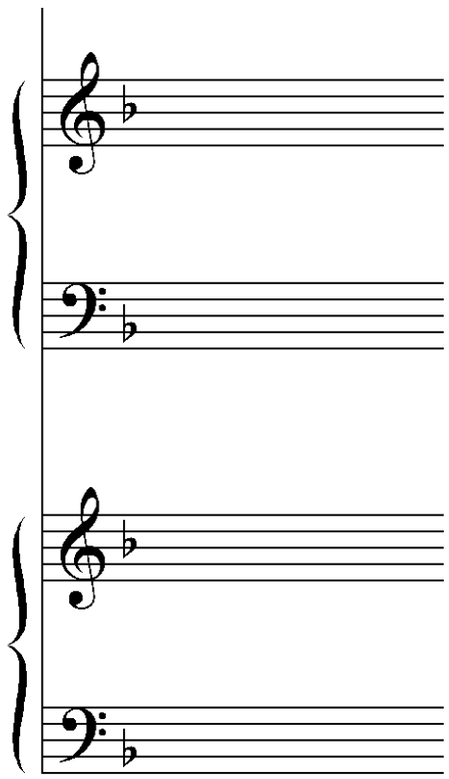
pp

# Corriger Beethoven!

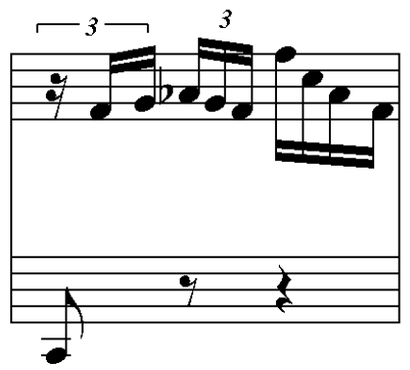


IID

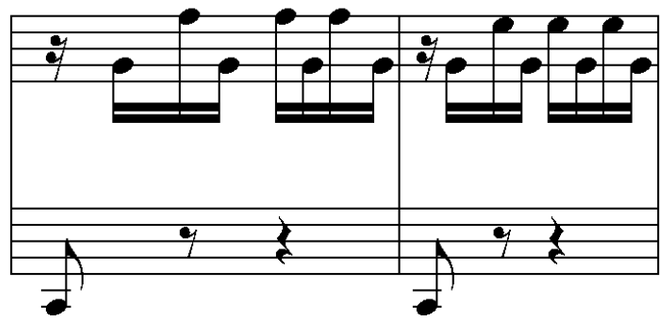




V
6/4



V



retransition

p

cresc.

6

f

ff

sf

sf

ré min ???

11

decresc.

p

pp

sf

RE

16

*p*

3

3

??? à la recherche de FA

24

*pp*

3

32

3

3

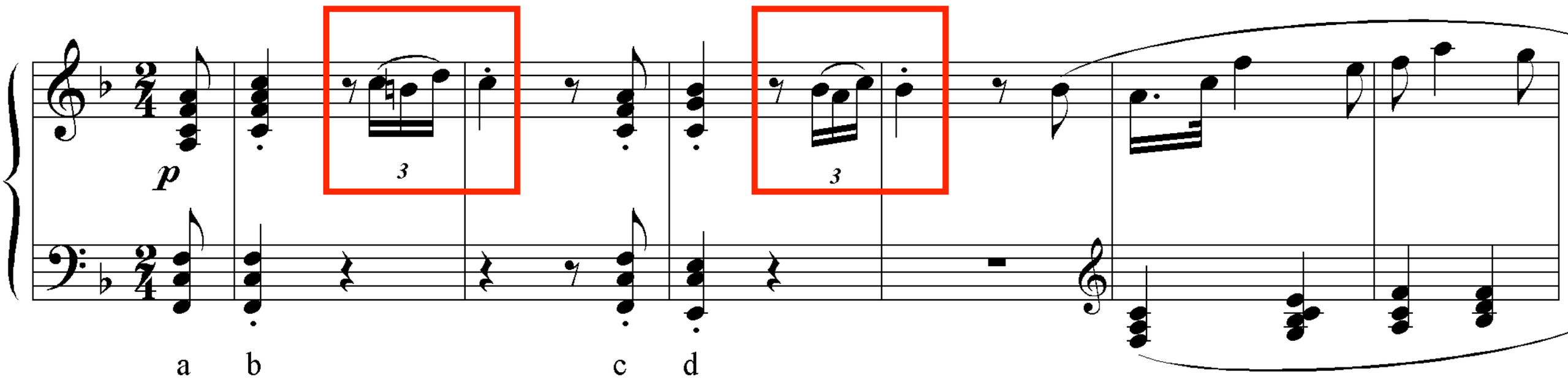
3

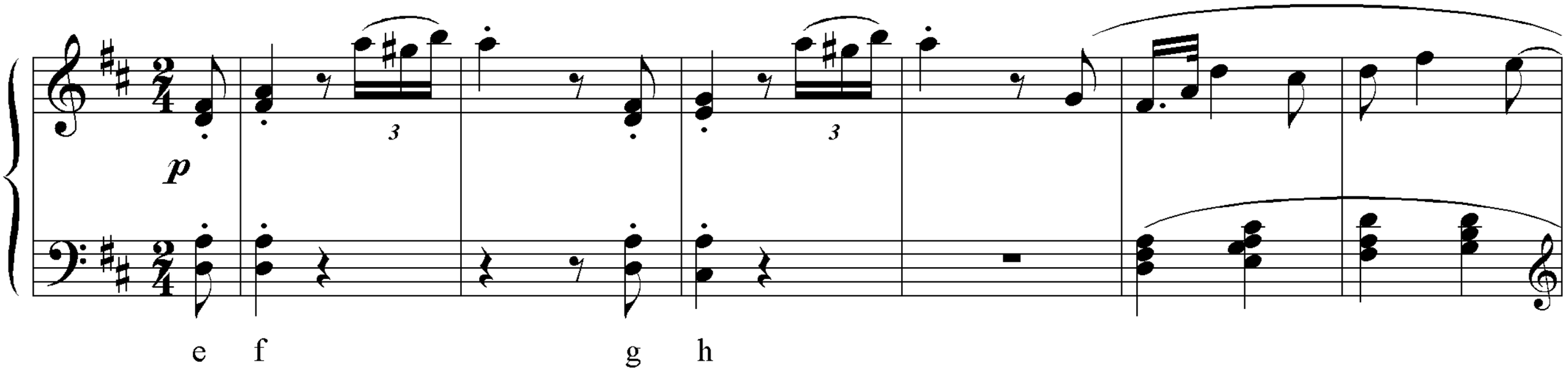
3

FA

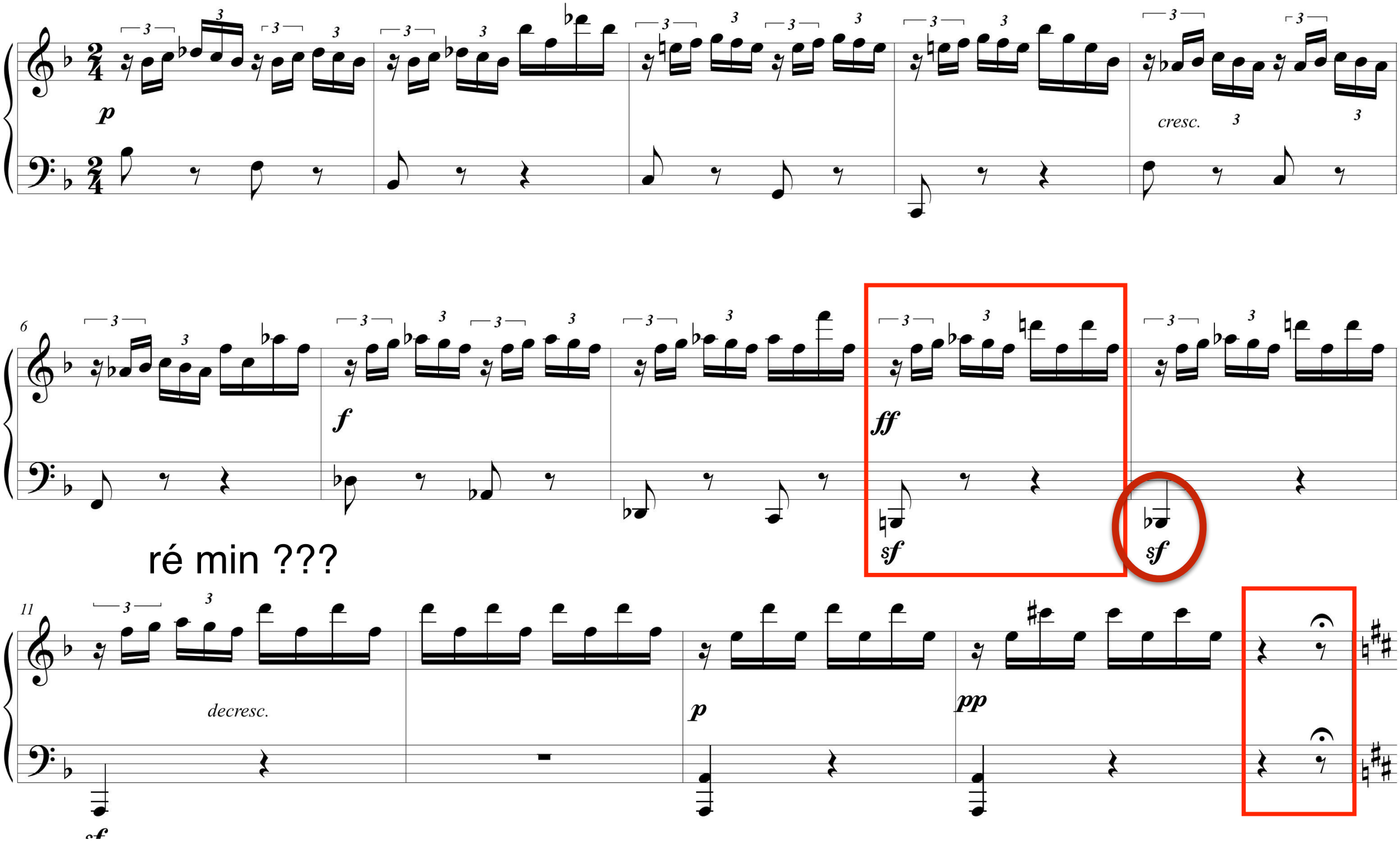
*p*

# Différences entre exposition et réexposition du GTA


p
3
3
a
b
c
d


p
3
3
e
f
g
h

retransition




ré min ???

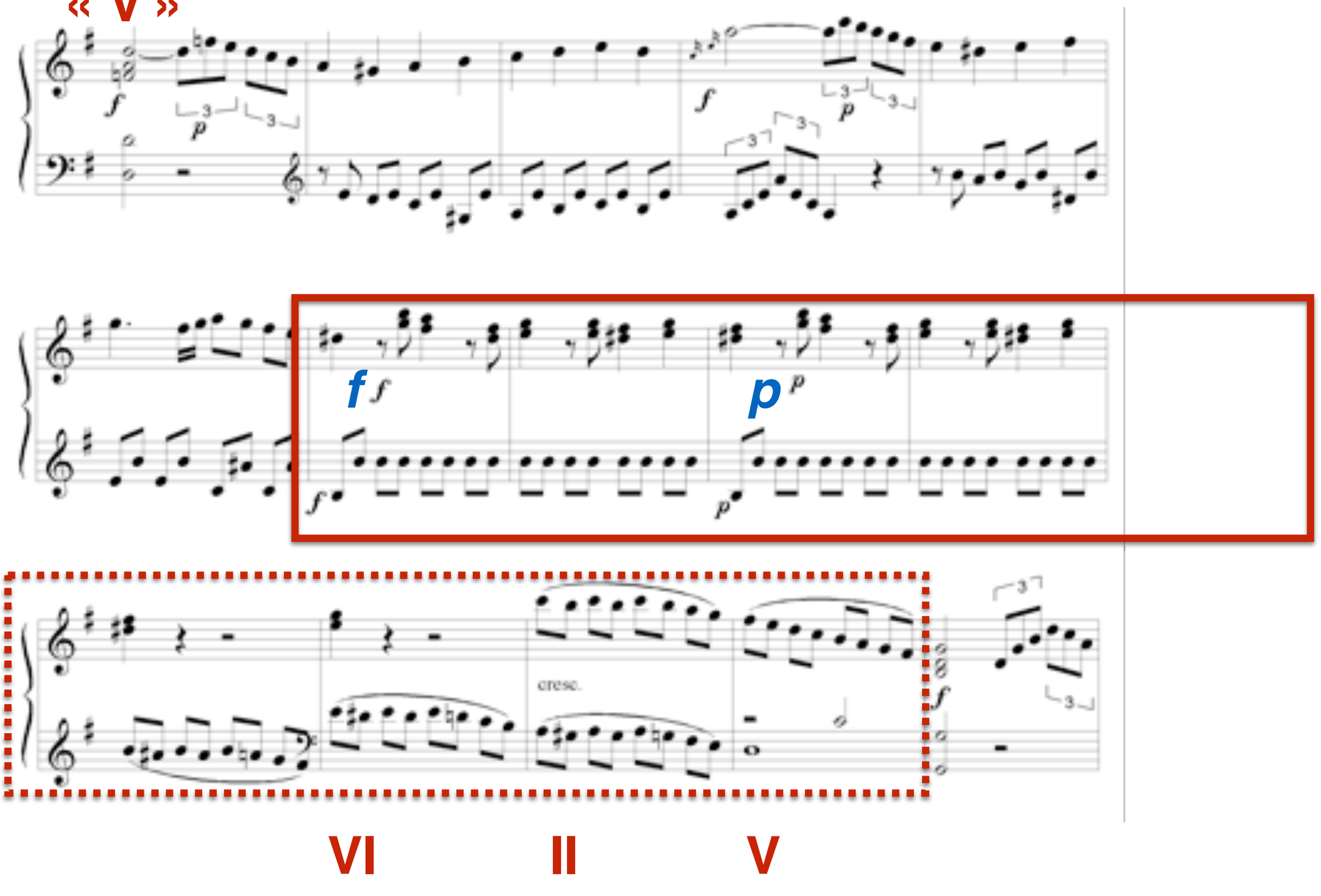
# D’autres « fausses pistes »

# OP 49 n°2

la II

mi VI

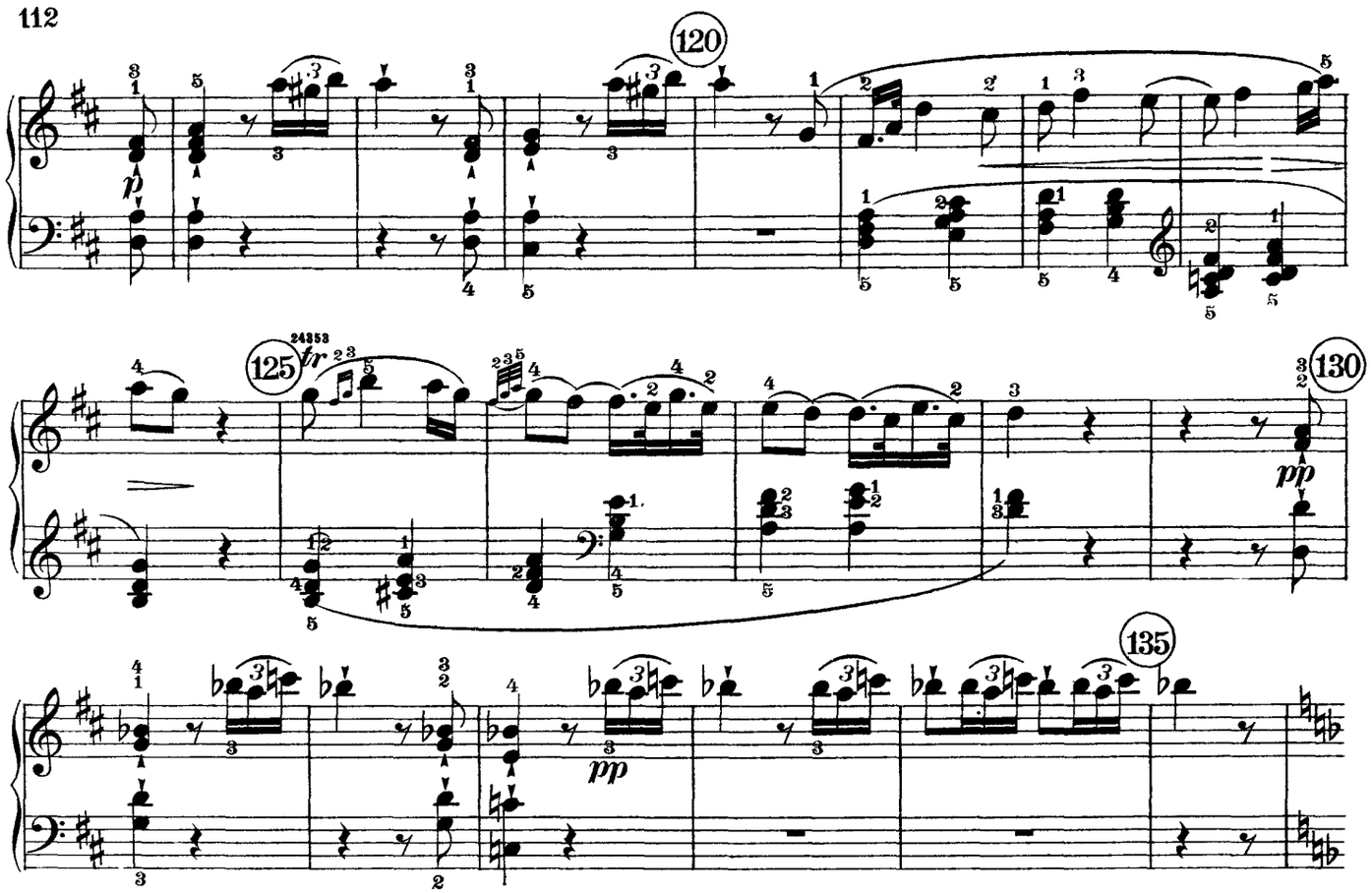
« V »




VI II V

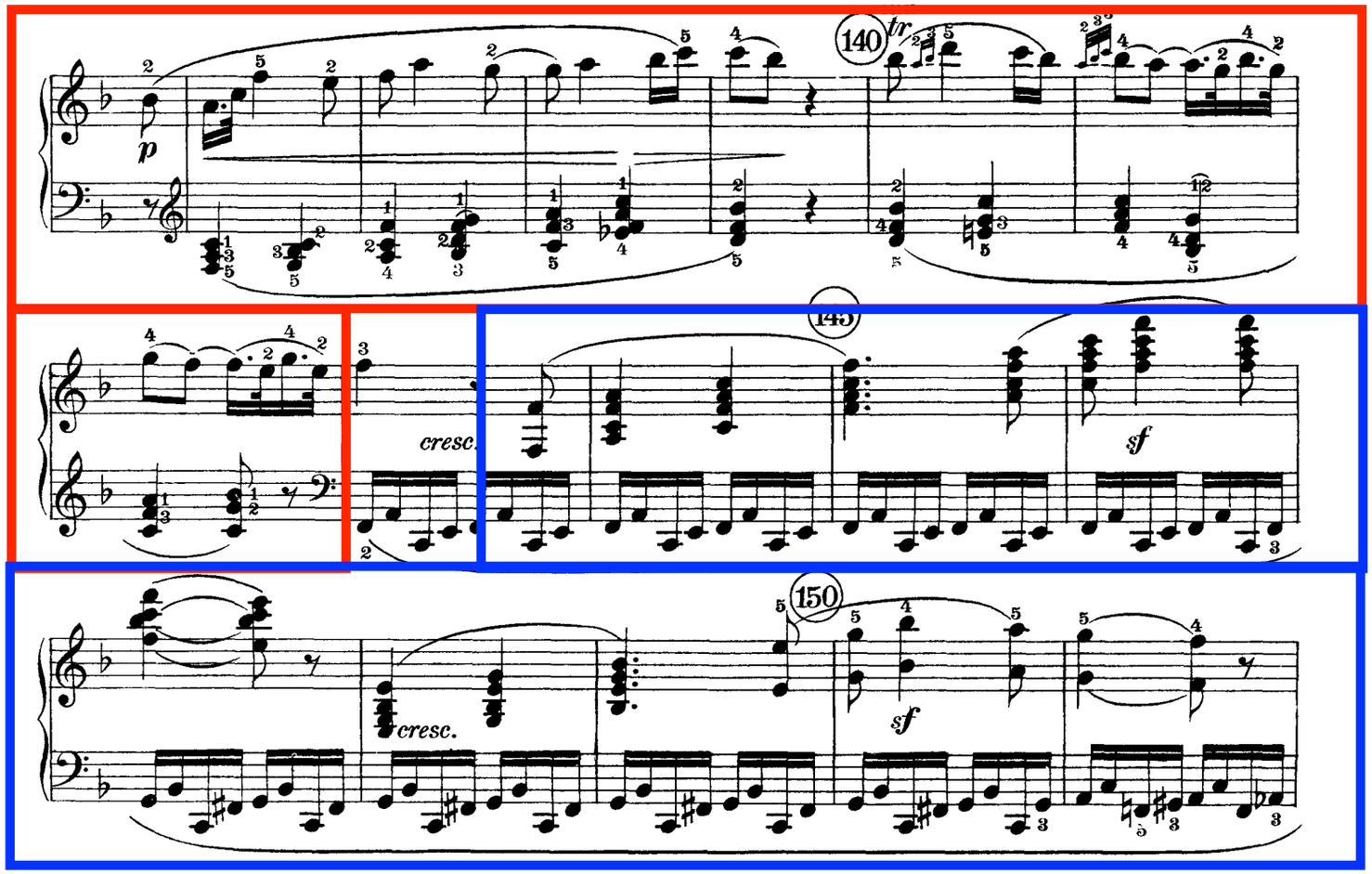
# Réexposition

« GTA »




GTA

Transition ?

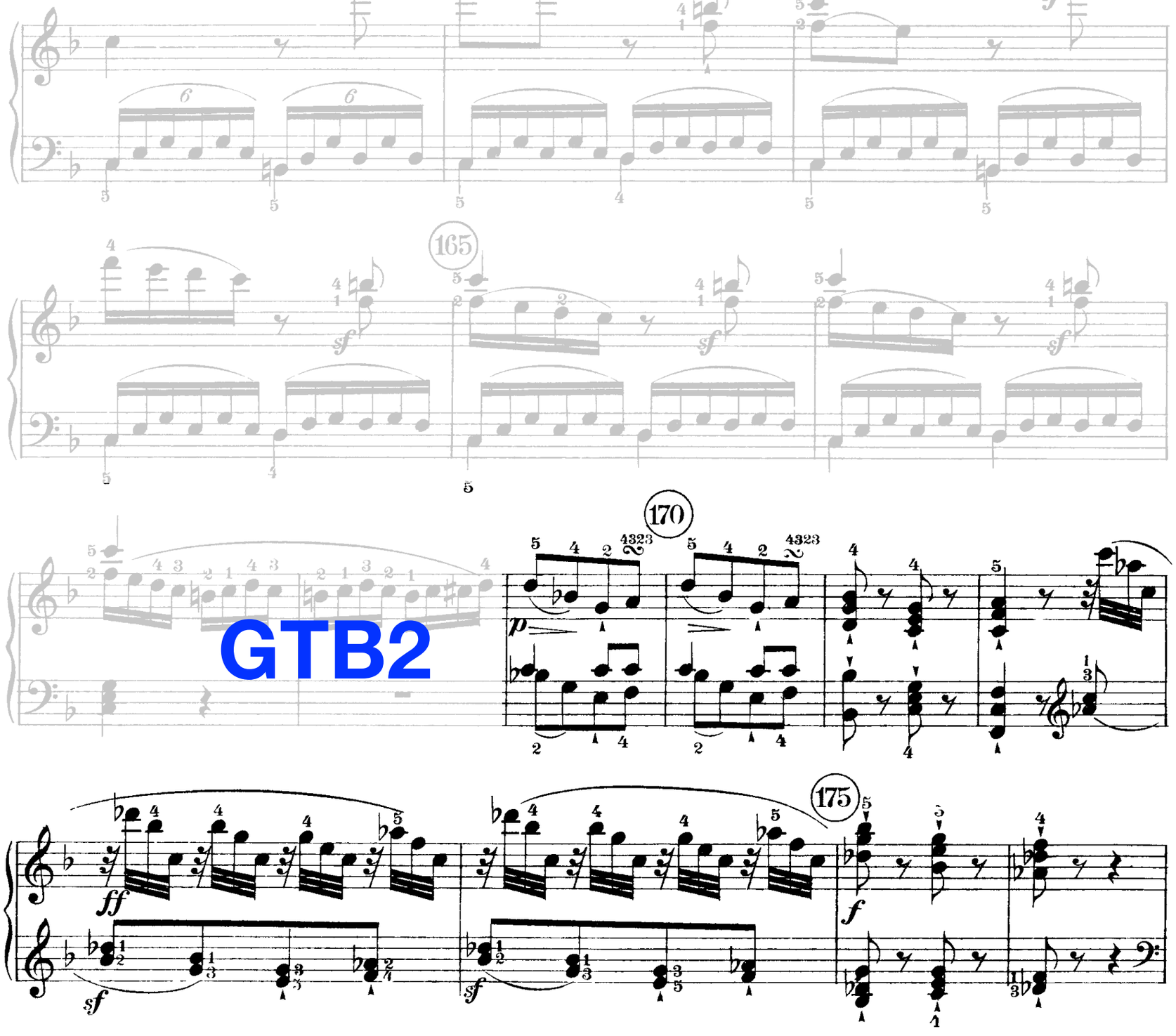



GTB1
FA!

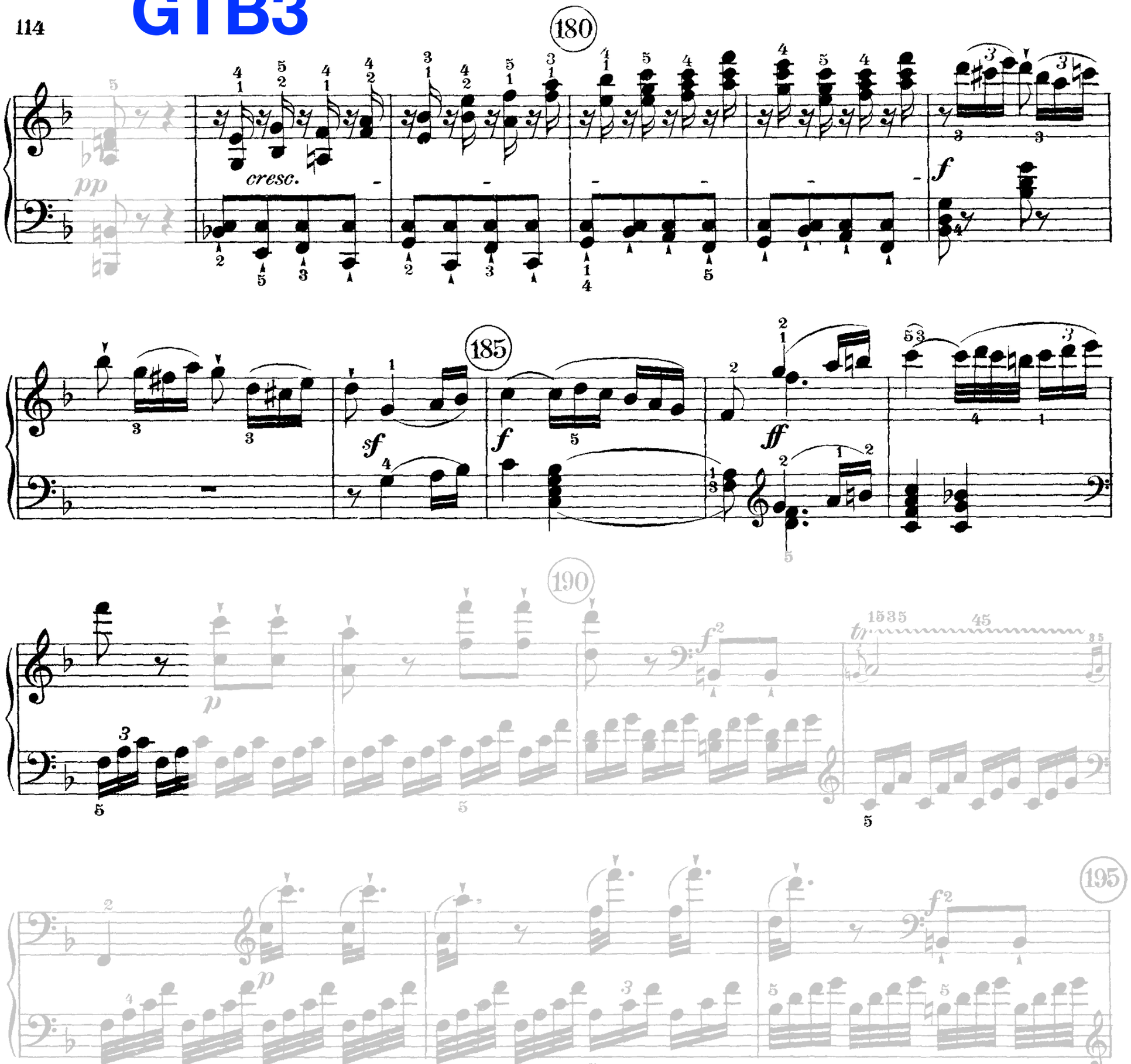
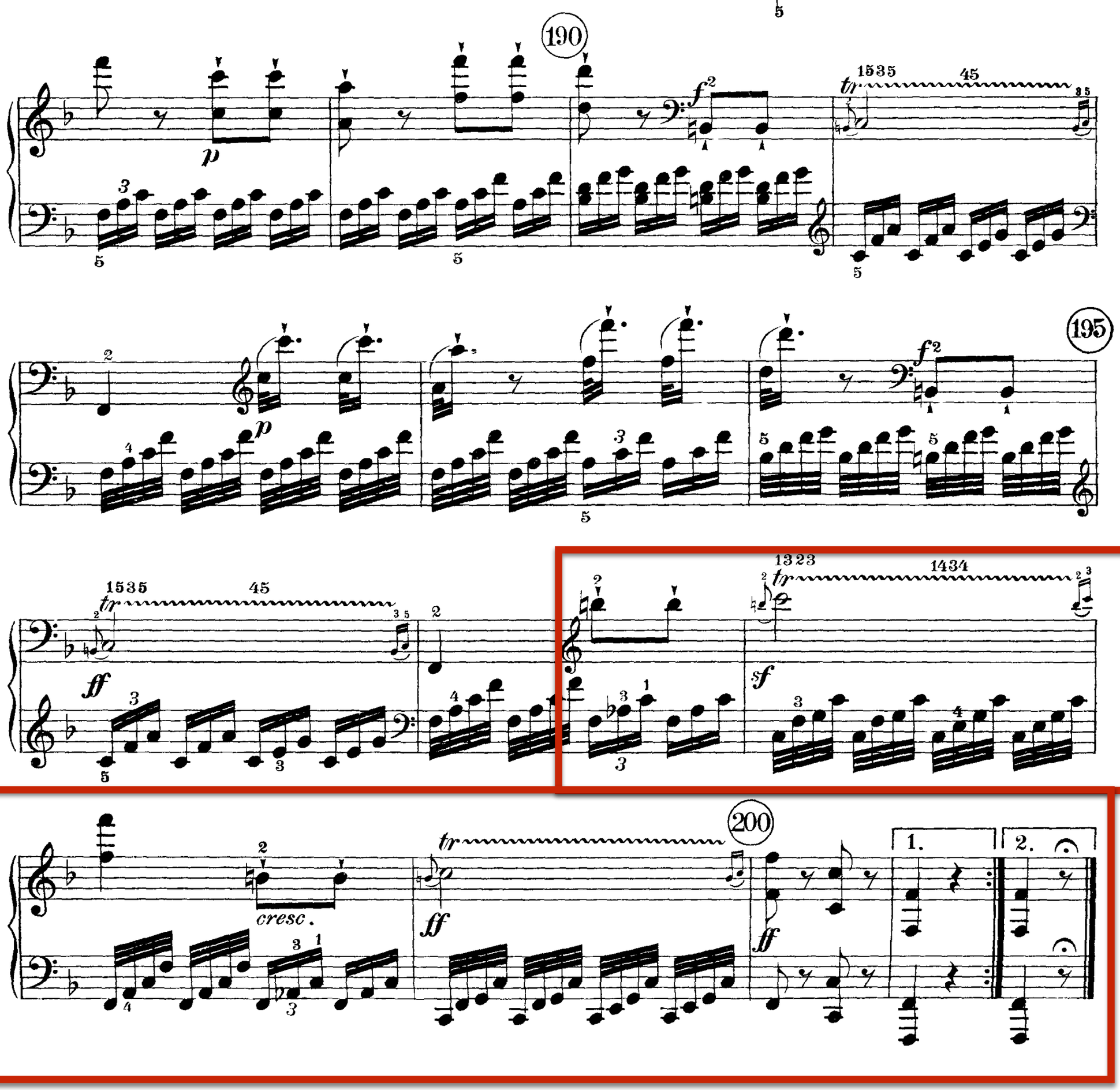
fa mineur

(LAb majeur)

« Suspense à la dominante »


165
170
175
GTB2

GTB3



# CODA