

## Contents

*Preface* [page vii]

PART I METHODOLOGICAL ORIENTATION: *HARMONIELEHRE*  
 (THE PIANO SONATAS) [1]

- 1 IV as intermediary between I and V [3]
- 2 II as intermediary between I and V [22]
- 3 A detailed look at the circle of fifths [39]
- 4 III on the path from I to V [49]
- 5 The mediant within the orbit of the tonic [64]
- 6 Notable linear initiatives [74]
- 7 Parenthetical passages [92]

PART II MASTERPIECES [103]

- 8 String Quartet in B $\flat$  Major (op. 18, no. 6), *La Malinconia* in response to William J. Mitchell [105]
- 9 Piano Sonata in D Minor (op. 31, no. 2, “Tempest”), movement 1 in response to William E. Caplin [120]
- 10 Violin Sonata in A Minor (op. 47, “Kreutzer”), movement 1 in response to Janet Schmalfeldt [139]
- 11 Symphony in A Major (op. 92), movement 3 in response to Robert Gauldin [163]
- 12 Piano Sonata in E Major (op. 109) in response to Nicholas Marston [174]
- 13 String Quartet in A Minor (op. 132), movement 1 in response to Frank Samarotto [228]

*Notes* [254]

*List of references to music examples* [278]

*Select bibliography* [279]

*Index of Beethoven’s works* [290]

*Index of names and concepts* [291]