

# Contents

- List of illustrations* [page vi]
- List of music examples* [vii]
- List of tables* [xi]
- Acknowledgements* [xii]
  
- Introduction [1]
  
- 1 Setting the scene: theories, practices and the early nineteenth-century Viennese string quartet [8]
- 2 Curtain up: performing the middle-period quartets in Beethoven's time [39]
- 3 'Not generally comprehensible': Op. 59 No. 1 and the drama of becoming [50]
- 4 'With much feeling': song, sensibility and rhapsody in Op. 59 No. 2 [91]
- 5 'Helden-Quartett': genre, innovation and 'heroic' voices in Op. 59 No. 3 [124]
- 6 'Freudvoll und leidvoll': songful impetus and dualistic voice in the 'Harp' Quartet [167]
- 7 'The quick-witted brevity of the genuine dramatist': Op. 95 and the idea of the fragment [202]
- 8 A tale of heroic emancipation? Reception narratives for the middle-period quartets [235]
  
- Select bibliography* [255]
- Index* [271]