

October 24, 2007

(Quiz on binary form given.)

Beethoven, op. 28/iii

- (see handout from today)
- This piece is a rounded binary. The opening material returns in m. 49.
- In the opening period (mm. 1-16) we get a PAC in D major (I) in m. 8 and a PAC in A (V) in m. 16. Where we would normally expect to find a repeat sign, we see that the repeat is written out. The repeat (mm. 17-32) differs slightly from the first 16 measures. In mm. 17-32 we encounter fuller chords and louder dynamic markings. It is because of the quick tempo and differences between the opening period and the repeat that Beethoven is able to get away with the repetition of these highly parallel phrases.
- In a typical binary form, we would expect a piece to modulate to the subdominant in the second section. Shortly after the double bar, Beethoven does just that, modulating to B minor (vi) via a short sequential passage.
- Following the move to B minor, Beethoven returns to the V^7 chord in m. 47 through the passing $C\flat$ (actually $B\sharp$) and $D\sharp$.
- Beethoven also makes very careful use of register in this piece. Look at the first note of the descending octaves that introduce each instance of the recurring phrase. The high D in m. 57 can be thought of as the registral goal of the piece. The analogous passages, earlier in the piece, build up to this D:
 - Mm. 1-4: $F\sharp$
 - Mm. 9-12: A
 - Mm. 49-52: $F\sharp$
 - Mm. 57-60: D
- Beethoven then ends the piece with this same D, high in the right hand.