

November 30, 2007

Beethoven, Concerto No. 3:

- Some advice for reading full scores:
  - Look to the strings for clear articulations of cadences and bass lines.
  - Be aware of clefs and transposing instruments.
- Concerto No. 3:
  - This is only Beethoven's third concerto, so it's not too far out yet. The fourth and fifth concertos become pretty adventurous with regards to form and harmonic structure. The third concerto retains much of the traditional concerto form in terms of cadences and key locations.
- R1:
  - The piece starts with an eight-measure introduction. This leads to Theme 1 which ends with a perfect authentic cadence. Following this, we find the transition. The transition leads to a cadence in C minor and then repeats the same material in E<sup>b</sup> major (and we've reached our destination!). Soon, we come across a B<sup>b7</sup> pedal which becomes a huge half cadence in E<sup>b</sup> minor. Theme 2 is relatively straightforward. The first four measures end in an imperfect authentic cadence and the next four in a half cadence. Following this, we find Theme 2 in C major (with the same cadences). This ends with a perfect authentic cadence in C minor. After all this, we find ourselves back in the tonic key.
- S1:
  - As before, the first theme ends with a perfect authentic cadence. The same transition as in R1 follows, leading to Theme 2 in E<sup>b</sup> major.
- R2:
  - R2 follows the first solo section.
- S2:
  - "The development." The second solo section modulates further from the tonic: first to G minor then to F minor (both destinations being confirmed with perfect authentic cadences). Unlike several of the other pieces we have analyzed, this piece *does* actually develop thematic material from the exposition.
- (R3 +) S3:
  - The third solo section is introduced briefly by the orchestra. We can now see that at this point the third ritornello and solo sections have become combined. S2 brought the music to where it needed to be harmonically, thus negating the need for another ritornello section.
  - The third solo section goes right into the transition section. Theme 2 is played in C major (it was common for minor pieces to end less tragically by using the parallel major). When Theme 2 closes, there is a short orchestral section leading to the cadenza.
- Summary:
  - As you can see, all of the same structural events are still here despite the fireworks and increased length. This will start to dissolve after Beethoven.