

Beethoven symphony no. 3 any movement

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Beethoven Symphony No. 3 affiliation: Beethoven Symphony No. 3

Symphony No. 3 is a composition that is structurally and rigorously with great depth of emotions. It indicated the commencement of a more creative middle-period for Ludwig Van Beethoven, who is also the composer of the film. The third symphony composition began in the early moments after the production of symphony 2, and its composition ended in early 1804. The first performance of this film took place in Vienna on 7th April, 1805.

The third symphony, originally, was dedicated to Napoleon Buonaparte by Ludwig, in the belief that he represented the beliefs and ideals of both the democrats and anti-monarchical in French Revolution (1789-1799). However, in the year 1804, in a move to avoid paying a fee to the royal patron, Beethoven withdrew the dedication of the composition to Napoleon. He later rededicating it to the then Prince, Joseph Franz Maximilian Lobkowitz. Nevertheless, in the self-proclamation of Napoleon as a French Emperor on 14th May 1804, Beethoven, with his political ideologies, titled his work as Buonaparte (Berlioz, 2000).

Ferdinand Ries, Beethoven's secretary, claims that Beethoven had high esteem for Buonaparte while he was a Consul and that he had been thinking of him as the greatest Consul all over the Ancient Rome. He further claims that the name of Buonaparte, beautifully inscribed on the top of the composition, is all that Beethoven close friends saw with that Beethoven beneath the composition. However, when the news of Buonaparte reached, confirming he proclaimed himself an emperor, Beethoven tore the top title page having in mind that the person he admired will boast of his new title. Considering himself the most powerful being among his kind. The symphony

received the title *Sinfonia eroica* only after re-writing of the top page.

The composition is very interesting and soothing at some points. The reasons to why I find this piece interesting is due to its instrumentation works that provide valuable departure points. These points carry a single innovation to the point at which the horn player chips in the film. The composition of the film is considered as a classical-style, as it is long when compared to the Symphonies of other artists such as Haydn and Mozart. With exposition repetition, the initial movements are long making them typically classic symphony, thus preceding the start of the Romantic Era in classical music. Great range of emotions is evident in the second movement, ranging from the funeral march that depicted misery, to a relatively solace of happiness in major key episodes. Emotional range is also evident in the final movement but with a thematic importance, finally unheard. In spite of the emotional conclusion, the theme in the final part is a composition of long sets of variations accompanied with fatigue. Additional information in consideration of the theme put resemblance to the opera *Bastian*, a composition by 12-year-old W. A. Mozart (Berlioz, 2000). Valuable departure point is also evident in the instrumentation work, but in the employment stage, only a single innovation is heard. The work concludes with an unexpectedly dense theme and forms of variations with a sandwiched robust.

References

Berlioz, H. (2000). *A critical study of Beethovens nine symphonies with a few words on his trios and sonatas, a criticism of Fidelio, and an introductory essay on music*. Urbana: University of Illinois Press.