

Table 1
Corpus

Composer	Concerti
Dussek (1760–1812)	12 concerti: opp. 14, 15, 17, 22, 27, 29, 30, C. 158, 40, 49, 63, 70
Steibelt (1765–1823)	7 concerti: nos 1–7
Beethoven (1770–1827)	5 concerti: opp. 19, 15, 37, 58, 73
Cramer (1771–1858)	8 concerti: opp. 10, 16, 26, 38, 48, 51, 56, 70
Hummel (1778–1837)	4 concerti: opp. 85, 89, 110, 113; 1 concertino Op. 73
Field (1782–1837)	7 concerti: nos 1–7
Ries (1784–1838)	8 concerti: opp. 42, 55, 115, 120, 123, 132, 151, 177
Kalkbrenner (1785–1849)	4 concerti: opp. 61, 80, 107, 127
Weber (1786–1826)	2 concerti: opp. 11 and 32
Pixis (1788–1874)	Concertino Op. 68
Kuhlau (1789–1832)	Concerto Op. 7
Czerny (1791–1857)	3 concerti: opp. 28, 153, 214
Potter (1792–1871)	3 concerti (unpublished; available in the British Library as BL RPS MS 172)
Moscheles (1794–1870)	8 concerti: opp. 45, 56, 58, 64, 87, 90, 93, 96
Herz (1803–1888)	4 concerti: opp. 34, 74, 87, 131
Chopin (1810–1849)	2 concerti: opp. 11 and 21
Hiller (1811–1885)	Concerto Op. 5
Thalberg (1812–1871)	Concerto Op. 5
Henselt (1814–1889)	Concerto Op. 16
Bennett (1816–1875)	4 concerti: opp. 1, 4, 9, 19
Total:	87

Table 2
Monotonal and Modulating Ritornelli in the Corpus

Composer	Monotonal R1	Modulating R1	N/A
Dussek (1760–1812)	6 (opp. 22, 27, 29, 30, 40, 63)	6 (opp. 14, 15, 17, 49, 70, C. 158)	-
Steibelt (1765–1823)	-	7	-
Beethoven (1770–1827)	1 (Op. 73)	4 (opp. 19, 15, 37, 58)	-
Cramer (1771–1858)	1 (Op. 56)	7 (opp. 10, 16, 26, 38, 48, 51, 70)	-
Hummel (1778–1837)	2 (opp. 110, 113)	3 (opp. 73, 85, 89)	-
Field (1782–1837)	2	5	-
Ries (1784–1838)	-	8	-
Kalkbrenner (1785–1849)	-	3	1 (Op. 127)
Weber (1786–1826)	2	-	-
Pixis (1788–1874)	-	1	-
Kuhlau	-	1	-
Czerny (1791–1857)	1 (Op.28)	2 (Op. 153, Op. 214)	-
Potter (1792–1871)	1 (No. 1)	2 (Nos 2 and 3)	-
Moscheles (1794–1870)	1 (Op. 56)	4 (opp. 45, 58 (60), 64, 87)	3 (opp. 90, 93, 98)
Herz (1803–1888)	-	4	-
Chopin (1810–1849)	1	1	-
Hiller (1811–1885)	-	1	-
Thalberg (1812–1871)	-	1	-
Henselt (1814–1889)	-	1	-
Bennett (1816–1875)	1 (Op. 19)	3	-
Total:	19	64	4

Table 3
Modulating R1 Categories

Categories	Sub-categories	Properties
1	1a 1b	‘Ternary’ R1: non-tonic B closed with PAC; A reprised in the tonic B closed with a non-tonic PAC B returns to A ¹ without non-tonic PAC
2		Non-tonic B closed with PAC; retransition leads to a tonic C.
3		Non-tonic B has no cadence; returns to tonic for C
4		Non-tonic B; return to tonic only completed with solo entry
5		B moves through various keys (often by sequence); tonic reaffirmed by C.

Table 4
Distribution of Modulating R1 Categories in the Corpus

Composer	Category 1	Category 2	Category 3	Category 4	Category 5	Other
Dussek	Op. 14; Op. 15; Op. 49; Op. 70	Op. 17; C. 158	-	-	-	
Steibelt	No. 6; No. 7	No. 1; No. 3 (Op. 35); No. 4; No. 5 (Op. 64)	-	-	-	No. 2
Beethoven	-	-	Op. 37	-	Op. 15; Op. 19; Op. 58	
Cramer	Op. 26; Op. 38; Op. 70	Op. 10; Op. 51	Op. 48; Op. 16	-	-	
Hummel	-	Op. 85	Op. 89	Op. 73	-	
Field	No. 1; No. 2; No. 4; No. 7	No. 3	-	-	-	
Ries	-	Op. 55	Op. 115; Op. 132; Op. 120, Op. 177	Op. 151	Op. 42; Op. 123	
Kalkbrenner	-	Op. 61; Op. 80	Op. 107	-	-	
Pixis	-	-	-	Op. 68	-	
Kuhlau	-	Op. 7	-	-	-	
Czerny	-	-	Op. 153; Op. 214	-	-	
Potter	-	-	-	No. 2; No. 3	-	
Moscheles	Op. 45	Op. 58 (60)	Op. 64	Op. 87	-	
Herz	Op. 34	Op. 74; Op. 131	Op. 87	-	-	
Chopin	-	-	-	Op. 21	-	
Hiller	-	-	Op. 5	-	-	
Thalberg	-	-	-	Op. 5	-	
Henselt	-	Op. 16	-	-	-	
Bennett	-	-	Op. 9	Op. 1; Op. 4	-	
Total:	15	18	15	10	5	

Table 5
Chronological Distribution of Categories

Years:	1789–94	1795–99	1800–04	1805–09	1810–14	1815–19	1820–24	1825–29	1830–34	1835–39	1840–45
Category 1											
Dussek:	Op. 14; Op. 15		Op. 49		Op. 70						
Steibelt:						No. 6; No. 7					
Cramer:			Op. 26	Op. 38			Op. 70				
Field:		No. 1			No. 2; No. 4		No. 7				
Moscheles:						Op. 45					
Herz:								Op. 34			
Category 2											
Dussek:	Op. 17	C.158									
Steibelt:		No. 1; No. 3	No. 4; No. 5								
Cramer:		Op. 10			Op. 51						
Hummel:						Op. 85					
Field:					No. 3						
Kalkbrenner:							Op. 61	Op. 80			
Kuhlau:					Op. 7						
Moscheles:							Op. 58				
Herz:									Op. 74		Op. 131
Henselt:											Op. 16
Ries:					Op. 55						
Category 3											
Beethoven:			Op. 37								
Cramer:		Op. 16			Op. 48						
Hummel:						Op. 89					
Ries:				Op. 115		Op. 120	Op. 132	Op. 177 Op. 170 Op. 153; Op. 214			
Kalkbrenner:											
Czerny:											
Moscheles:							Op. 64				
Herz:										Op. 87	
Hiller:										Op. 5	
Bennett:									Op. 9		
Category 4											
Hummel:						Op. 73**					
Ries:									Op. 151		
Pixis:									Op. 68		
Potter:									No. 2; No. 3		
Moscheles:								Op. 87			
Chopin:								Op. 21			
Thalberg:									Op. 5		
Bennett:									Op. 1; Op. 4		
Category 5											
Beethoven:		Op. 15; Op. 19		Op. 58							
Ries:				Op. 42; Op. 123							

Table 6
Category totals by time period

Years:	1789–94	1795–99	1800–04	1805–09	1810–14	1815–19	1820–24	1825–29	1830–34	1835–39	1840–45
Category 1	2	1	2	1	3	3	2	1	-	-	-
Category 2	1	4	2	-	4	1	2	1	1	-	2
Category 3	-	1	1	1	1	2	2	4	1	2	-
Category 4	-	-	-	-	-	1	-	2	7	-	-
Category 5	-	2	-	3	-	-	-	-	-	-	-

Table 7
Geographical Distribution of Categories

Category:	1	2	3	4	5	Totals
Bonn	-	-	-	-	Beethoven (Op. 19)	1
Copenhagen	-	Kuhlau (Op. 7)	-	-	-	1
Frankfurt	-	-	-	Ries (Op. 151)	-	1
Godesberg	-	-	Ries (Op. 177)	-	-	1
Hamburg	Dussek (Op. 49)	-	-	-	-	1
London	Dussek (Op. 14, 15) Field (No. 1) Cramer (Op. 26, Op. 38, Op. 70)	Dussek (Op. 17, C.158) Steibelt (No. 3, No. 4, No. 5) Cramer (Op. 10, Op. 51) Kalkbrenner (Op. 61)	Cramer (Op. 16, Op. 48) Ries (Op. 120, Op. 132) Bennett (Op. 9)	Potter (No. 2, No. 3) Moscheles (Op.87) Bennett (Op. 1, Op. 4)	-	24
Moscow	Field (No. 2, No. 7)	Field (No. 3)	-	-	-	3
Paris	Dussek (Op. 70) Herz (Op. 34)	Steibelt (No. 1) Kalkbrenner (Op. 80) Herz (Op. 74, Op. 131)	Kalkbrenner (Op. 107) Herz (Op. 87) Hiller (Op. 5)	Pixis (Op. 68)	Ries (Op. 123)?	12
Stuttgart	-	Hummel (Op. 85)?	-	Hummel (Op. 73)?	-	2
St Petersburg	Steibelt (No. 6, No. 7) Field (No. 4)	Henselt (Op. 16) Ries (Op. 55) Moscheles (Op. 58)?	-	-	-	5
Vienna	Moscheles (Op. 45)	-	Beethoven (Op. 37) Ries (Op. 115) Czerny (Op. 153, Op. 214) Moscheles (Op. 64)?	Thalberg (Op. 5)	Beethoven (Op. 15, Op. 19, Op. 58) Ries (Op. 42)	12
Warsaw	-	-	-	Chopin (Op. 21)	-	1
Weimar	-	-	Hummel (Op. 89)	-	-	1

Table 8
Dussek, Op. 14/i, R1

Bars:	1	24	38	46	73
Inter-thematic functions:	A	TR	B	RT	A ¹
Intra-thematic functions:	antecedent+consequent	statement+response+continuation+HC+standing on V	antecedent+consequent	statement+response+continuation+HC+standing on V+fill	statement+response+continuation+cadence+codetta
Key:	I		V	→	I
Cadence:	I:HC; I:PAC	I:HC MC	V:HC; V: PAC	I:HC (MC effect)	I:PAC

Table 9
Dussek, Op. 15/i, R1

Bars:	1	12	24	40	50	57
Inter-thematic functions:	A	TR	B	RT	A ¹	C
Intra-thematic functions:	b.i.+c.i. (DC)+c.i. (PAC)	statement+response+continuation+fragmentation+cadence	c.b.i.+continuation+HC; statement+response+continuation+PAC	statement+response+continuation+standing on V	b.i.+c.i.	cadence of limited scope+ ✓ ; codetta
Key:	I		V	→	I	
Cadence:	I:DC; I:PAC	I:HC MC		V:HC; V:PAC	I:HC (MC effect)	I:PAC

Table 10
Dussek, Op. 49/i, R1

Bars:	1	25	60	74	97
Inter-thematic functions:	A	TR	B	RT	A ¹
Intra-thematic functions:	antecedent+consequent+extension	Model-sequence-fragmentation+standing on V+fill	b.i.+c.i.+extension	Model-sequence (loose)-fragmentation+HC+standing on V+fill	consequent+extension
Key:	i	→	III	→	i
Cadence:		i:PAC	III:HC MC	III:PAC	i:HC (MC effect) i:PAC (elided with solo entry)

Table 11
Cramer, Op. 26/i, R1

Bars:	1	17	41	60	64
Inter-thematic functions:	A	TR	B	RT	A
Intra-thematic functions:	statement+response	presentation+model-sequence+standing on V+HC+fill	antecedent+consequent+expansion	standing on V	Statement+response+continuation+HC+standing on V
Key:	I	→	V	→	I
Cadence:		no cadence!	V:HC MC	evaded×2	no cadence! (solo entry resolves V with I)

Table 12
Steibelt, Concerto No. 1/i, R1

Bars:	1	16	50	65	69
Inter-thematic functions:	A	TR	B	RT	C
Intra-thematic functions:	antecedent+consequent	statement+repetition; standing on I; model-sequence+HC; standing on V+digression+HC	antecedent+consequent	standing on V	ECP+extension
Key:	I		V		I
Cadence:		I:HC; I:PAC	V:HC MC	V:HC; V:PAC	I:PAC

Table 13
Kuhlau, Concerto Op. 7/i, R1

Bars:	1	33	58	73	80	92	100
Inter-thematic functions:	A	TR	B	RT	C1	C2	C3
Intra-thematic functions:	sentence+ ✓	model+sequence+ fragmentation+ digression+HC+ standing on V	c.b.i.+consequent +continuation+ cadence	standing on V	model+sequence+ fragmentation+ cadence	c.b.i.+ continuation+ cadence	b.i.+continuation+ cadence (A-based)
Key:	I		V		I		
Cadence:	I:PAC	V:HC MC	V:PAC		I:PAC	I:PAC	I:PAC

Table 14
Hummel, Op. 85/i, R1

Bars:	1	20	48	72	99
Inter-thematic functions:	A	TR	B	RT	C
Intra-thematic functions:	statement(c.b.i.)+response+ continuation (‘x’) +cadence	statement+response+ continuation+ cadence+ standing on V	statement (c.b.i.)+ response; statement(c.b.i.)+ response+ continuation (‘x’) +cadence	statement+ ⌘ +cadence+ standing on V; statement+ ⌘ + continuation+ cadence	cadence of limited scope+ ⌘ +codetta (overlapped with S1 solo entry)
Key:	i	→	III	→	i
Cadence:	i:PAC	III:HC MC	III:PAC	i:HC; i:PAC	

Table 15

Thalberg, Op. 5/i, R1

Bars:	1	15	27	42	46
Inter-thematic functions:	A	TR	B	RT (TR-based)	
Intra-thematic functions:	antecedent+consequent+standing on V	statement+response+caesura fill	c.b.i.+consequent+continuation+cadence	model+sequence+half-cadence	Standing on V
Key:	i	→	III	→	V/i
Cadence:	i:PAC		III:HC MC		i:HC

Table 16

Steibelt, Concerto No. 2/i, R1

Bars:	1	14	27	35	54	66	76
Inter-thematic functions:	A	TR	B1	RT	B2	C	
Intra-thematic functions:	antecedent+continuation+cadence	statement+ ✓ +continuation+cadence+standing on V	antecedent+consequent	model+sequence+continuation+cadence+standing on V	c.b.i.+continuation+cadence	statement+ ✓ +continuation+cadence+	codetta
Key:	i		III	→	I	i	
Cadence:	i:PAC		i:HC MC	III:PAC	i:HC MC	I:PAC (EEC?)	i:PAC

Table 17

Beethoven, Piano Concerto No. 4/i, R1

Bars:	1–14 ¹	14–28	29–40 ¹	40–49	50–68 ¹	68–74 ¹
Large-scale function 1:	solo-tutti	R1				
Large-scale function 2:	exposition 1/referential layout					
Inter-thematic function 1:	A	TR (A-based)	B			C (A-based)
Inter-thematic function 2:			B1	RT (A-based)	B ^C	
Intra-thematic function:	solo antecedent–tutti consequent	statement– response– continuation– fragmentation	model– sequence	model–sequence– fragmentation (LIP)	statement– ✓ – HC–ECP	post– cadential
Tonal plot:	I		ii→vi;VI→ iii;I→vii	vii→V ⁷ /I		I
Cadence:		I:PAC	(I:HC MC?)	vii:PAC		I:PAC (EEC)

Table 18

Beethoven, Piano Concerto No. 4/i, S1 and R2

Bars:	74–89 ¹	89–118	119–134 ¹	134–156	157–169	170–173	174–187 ¹	188–192
Large-scale function 1:	S1						R2	
Large-scale function 2:	Exposition 2							
Inter-thematic grouping 1:	A	TR	B					C
Inter-thematic grouping 2:			B1	B2 (R1 B)	B ^C	✗		
Tonal plot:	I	→	V	v	V			
Cadence:	I:PAC	V:HC MC	V:PAC		V ⁴⁻² /V		V:IAC (EEC)	