

COURSE GUIDEBOOK



The Symphonies of Beethoven

Part I

- Lectures 1 - 4: Beethoven and the Heroic Style
Lectures 5 & 6: Symphony No. 1—Beethoven as Classicist:
Tradition and Innovation
Lectures 7 & 8: Symphony No. 2—Beethoven at the Edge

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The Symphonies of Beethoven, Part I
Professor Robert Greenberg

COURSE GUIDEBOOK



The Symphonies of Beethoven

Part I

Professor Robert Greenberg
The San Francisco Conservatory of Music



THE TEACHING COMPANY®

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He has taught and lectured extensively across North America and Europe, speaking to such corporations and musical institutions as the Van Cliburn Foundation, Arthur Andersen, Bechtel Investments, the Shaklee Corporation, the University of California/Haas School of Business Executive Seminar, the Association of California Symphony Orchestras, the Texas Association of Symphony Orchestras, and the Commonwealth Club of San Francisco.

His work as a teacher and lecturer has been profiled in the Wall Street Journal, Inc. magazine, and the San Francisco Chronicle. He is an artistic co-director and board member of COMPOSERS INC. His music is published by Fallen Leaf Press and CPP/Belwin and is recorded on the Innova label.

Dr. Greenberg lives with his wife, Lori, daughter Rachel, and son Samuel in the Oakland, California hills.

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The Symphonies of Beethoven

Scope:

There can be few people who have not heard Beethoven's name, the famous first four notes of his fifth symphony, or the first strains of his "Ode to Joy." Beethoven is one of the most revered composers in the history of Western music.

Why? He possessed a unique gift for communication. He radiated an absolute directness that makes his music totally accessible. The sheer emotional power of his music is readily understood. His revolutionary compositional ideas are not hard to appreciate.

Beethoven is widely recognized as one of the greatest of all symphonists—the composer who ripped apart the regimented formulas of classical symphonic style. His nine symphonies are the cornerstone of orchestral literature. The revolution that they represent influenced composers for the next hundred years and more. It was a revolution on every level: harmonic, melodic, rhythmic, formal, dramatic, self-expressive, and emotional. Beethoven led the charge to a totally new era. He booted out the restraint of eighteenth-century classicism and ushered in romantic self-expression. His symphonic offspring were the first statesmen of this new, musical democracy.

Beethoven's artistic progress is historically measured in three periods:

1. 1792–1802: Viennese period: This period is marked by his innovative treatment of classical style conventions. It includes the composition of Symphony Nos. 1 and 2.
2. 1803–15: Heroic period: This period is marked by truly revolutionary breaks with classical style. It sees the composition of Symphonies Nos. 3, 4, 5, 6, 7 and 8.
3. 1820–26: Late period: This period is dominated by the most revolutionary and influential composition of Beethoven's entire career: the ninth symphony. Here Beethoven fuses all art forms into one, monumental work and heralds a new era of unfettered musical expression.

Over the course of these thirty-two lectures on the history and analysis of Beethoven's nine symphonies, we see how the composer revolutionized the classical concept of musical composition in his approach to form, rhythm, harmony, melody, drama, and self-expression. No one believed more fervently than did Beethoven that rules exist to be broken.

Lectures One through Four, entitled "Beethoven and the Heroic Style," introduce Beethoven the man, and his musical development up to 1808. In order to put his musical achievements into perspective, we look at Beethoven's early life, his physical and spiritual development, and the historical circumstances and the prevailing musical style that influenced his development. We learn the basic

tenets of the classical style and how Beethoven stretched those rules in his first two symphonies. We start to understand Beethoven as a man of his time, a man shaped by his emotional demons and physical ailments.

Lectures Five and Six, entitled "Symphony No. 1: Beethoven as Classicist, Tradition and Innovation" examine how Beethoven pushes the envelope in his very first symphony.

The next two lectures are entitled "Symphony No. 2: Beethoven at the Edge." Symphony No. 2 has an extraordinary expressive and compositional range that puts it at the outer edge of the classical style, even as it approached Beethoven's new heroic aesthetic, which was fully realized in Symphony No. 3 of 1803. In 1796 Beethoven began to suffer a hearing loss. By 1802 it was apparent to him that his hearing disability was permanent. He expressed his terror in the Heiligenstadt Testament. Beethoven's hearing loss may be seen as the catalyst of the new compositional path upon which he then embarked, beginning with his second symphony. His physical and emotional struggle with his hearing disability broadened his character and reached into his compositional creativity.

Lectures Nine through Twelve, entitled "Symphony no. 3: The 'New Path'—Heroism and Self-Expression," discuss Symphony No. 3 ("Eroica"), which marked Beethoven's coming of age. Upon it he built the whole of his subsequent output. It is the key work in Beethoven's musical revolution, a revolution precipitated by the crisis of his hearing problem. It is a metaphor for the eternal struggle of the hero against adversity, a struggle with which Beethoven personally identified.

Lectures Thirteen through Sixteen, entitled "Symphony No. 4: Consolidation of the New Aesthetic," discuss the chronology of Beethoven's fourth, fifth and sixth symphonies and analyze the fourth. This new aesthetic is seen as a modest but not major return to a more classical structure. Its traditional framework is filled with iconoclastic rhythms and harmonies that clearly mark it as a product of the composer's post "Eroica" period.

Lectures Seventeen through Nineteen, entitled "Symphony No. 5: The Expressive Ideal Fully Formed," analyze the iconoclastic fifth symphony and explain how it crystallizes Beethoven's mature compositional innovations. He subjects form to context. He establishes motivic development as a fundamental of his art. He introduces the concept of drama into the formal layout of movements. He introduces the concept of rhythm as a narrative element and he decrees that music must, above all, be self-expression.

Lectures Twenty through Twenty-two, entitled "Symphony No. 6: The Symphony as Program," examine Beethoven's sixth symphony and its relationship to his love of nature. In this symphony, Beethoven elevates program music to a genre of substance.

Lectures Twenty-three and Twenty-four, entitled "Symphony No. 7: The Symphony as Dance," analyze Beethoven's kinetic and dance-inspired seventh symphony with references to major events of the period. He broke off his affair

with his "immortal beloved" in 1812, with all the grief that that entailed. His hearing also took a precipitous downturn. Yet, and perhaps because of these personal disasters, he was able to write the exuberant seventh symphony. Moreover, this period saw a revival of Beethoven's fame and fortune. It was precipitated by the (unmerited) popularity of his battle symphony, "Wellington's Victory." This work was inspired by Wellington's defeat of Napoleon in Spain and premiered at the same concert as Beethoven's seventh symphony.

Lectures Twenty-five through Twenty-seven, entitled "Symphony No. 8: Homage to Classicism," analyze Beethoven's eighth symphony. We learn the answer to an age-old riddle: his "immortal beloved" was Antonie Brentano. We see how he was beside himself with grief and despair as a result of breaking off this affair. Yet he composed his exuberant battle symphony, "Wellington's Victory," and the seventh symphony, which brought him a temporary revival of public popularity in 1814. The eighth symphony, full of raucous humor and brilliant wit, was born amidst these events and premiered in February, 1814.

Lectures Twenty-eight through Thirty-two, entitled "Symphony No. 9: The Symphony as the World," analyze the ninth symphony and discuss the years surrounding the ninth symphony's genesis. We learn about Beethoven's fall from public favor in 1815; the loss of his most loyal patrons; his worsening hearing loss; his disastrous possessiveness toward his nephew Karl; the years of litigation to claim custody of Karl (1815–20); his consequent emotional decline, and finally his rebirth with the composition of his late period works (1820–26). We see how the ninth symphony obliterated time-honored distinctions in its conception as a *Gesamtkunstwerk*, a work that embraces all art forms, including literature, song, and drama. By its example, the ninth decreed that context dictates genre as well as form and that the expressive needs of the composer must take precedence over any and all musical conventions.

Lectures One–Four

Beethoven and the Heroic Style

Scope: Lectures One through Four, entitled “Beethoven and the Heroic Style,” introduce Beethoven, the man, and his musical development up to the premiere of the sixth symphony in 1808. In order to put his musical achievements into perspective, we look at Beethoven’s early life, his physical and spiritual development, and the historical circumstances and the prevailing musical style that influenced his development. We learn how Beethoven despised his abusive alcoholic father and took responsibility for his brothers at age seventeen. We follow his move to Vienna, his relationships with Viennese aristocracy, his studies with Haydn, his love/hate relationship with Napoleon, and the circumstances surrounding the premiere of his “Eroica” Symphony. Beethoven’s pianistic style is discussed, along with a comparison between the harpsichord and the piano. His hearing loss is examined as the catalyst of the new compositional path he will forge, beginning with his landmark Symphony No. 3.

Outline

I. Introduction

A. Beethoven’s appearance and personal attitude

1. Anton Schindler described the mature Beethoven as a short, thick-set, broad-nosed, and wild-haired man.
2. Frau von Bernhard described Beethoven in the 1790s as insolent, arrogant, unkempt, and coarse.
3. Beethoven was physically clumsy and unable to dance well, sharpen pencils, or shave without cutting himself.
4. Baron de Tremont described Beethoven’s apartment in 1809 as essentially a bachelor’s pig sty.

B. Beethoven’s Symphony No. 3 in E Flat Major (“Eroica”), Op. 55

This was a watershed work heralding the most influential compositional path taken by European music for the next 100 years.

1. Symphony No. 3 was premiered on April 7, 1805.
2. Critical reaction was mixed at best. Beethoven’s contemporaries had profound problems dealing with its:
 - a. Length (close to one hour in duration)
 - b. Expressive content
 - c. Compositional/structural content
 - d. In order to understand this reaction we need to compare Symphony No. 3 with the prevalent musical style of the period.

Musical comparison:

1. Haydn’s Symphony No. 88, movement 1
 - a. Theme 1 is jolly, memorable, compact.
 - b. The development section is clever, witty, and non-transformational.
2. Beethoven’s Symphony No. 3, Movement I
 - a. Theme 1 is long, harmonically and rhythmically ambiguous, and expressively complex.
 - b. The development section is agonized, turgid, metaphoric, and transformational.
3. The dominant musical style of the era was the Viennese classical style.
 - a. It reached its height in and around Vienna c. 1780-1800.
 - b. It is classical in the ancient Greek sense, meaning that it has:
 1. Clarity of line—in musical terms, clear, accessible tunes.
 2. Balance and proportion. In musical terms it adhered carefully (if not dogmatically) to pre-existing musical forms.
 3. Aesthetic purity and artistic restraint and refinement.
 - c. It is a product of the social revolution known as the Enlightenment, which saw the rise of the middle classes and espoused the philosophy that all men are born equal.
 - d. **Musical comparison:**
Bach’s Brandenburg Concerto No. 5, movement 1, theme 1 is compared with Haydn’s Symphony No. 88, movement 1 theme 1. This is a comparison of baroque melodic complexity with classical simplicity and directness.
 - e. The classical style, in general, failed to plumb the heroic or tragic levels of experience.
- C. Beethoven had to grapple with tumult in his personal life and in the sociopolitical events happening around him. The late eighteenth and early nineteenth centuries were tumultuous times, of which the chief historic developments were:
 1. The Enlightenment
 2. The French Revolution (1789–95)
 3. The Age of Napoleon (1799–1815)
- D. In order to appreciate Beethoven’s music, we must understand Beethoven as a man shaped by his inner demons, his physical ailments and his changing sociopolitical environment. The spirit of his time was change. The concept of the individual as master of his or her own destiny was emerging. Just as the world around him was moving in totally new directions, Beethoven was opening up a whole new world in music – and this is his historical significance.

- II. The goals of the opening presentation (lectures one through four) are:
- A. To present an outline of Beethoven's life and compositional output to 1808.
 - B. To start to understand Beethoven as a man of his time and as a deeply troubled man who was shaped by his emotional demons and physical ailments.

III. Beethoven's early life, the Bonn years, part 1: 1770–80

- A. He was born in Bonn, Germany on December 17, 1770.
- B. There were three major influences on Beethoven's childhood:
 - 1. His paternal grandfather, Ludwig van Beethoven, the patriarch, was the *Kapellmeister* at the elector's court in Bonn.
 - 2. His father, Johann van Beethoven, was a mediocre tenor, incipient alcoholic, and under-achiever.
 - 3. His mother, Maria Magdalena van Beethoven, was a depressed, disillusioned and miserable woman.
- C. Beethoven despised his abusive father and maintained a psychological identification and reverence for his grandfather Ludwig throughout his entire life.
- D. Beethoven's brothers were Casper Anton Carl van Beethoven (three and a half years Ludwig's junior) and Nikolaus Johann van Beethoven (six years Ludwig's junior).
- E. Beethoven's musical talents were recognized early; he received instruction in the clavier (harpsichord and fortepiano), organ, violin, and viola.
- F. Bernard Maurer, a friend of Johann, recalled the young Beethoven as lonely and withdrawn.
- G. Beethoven's "family romance"
 - 1. By 1790 Beethoven believed that his birth date was 1772 and that his birth certificate (dated 1770) was false.
 - 2. This belief was linked with his fantasy that he was really the illegitimate son of the King of Prussia.
 - 3. Even at the end of his life, when he knew the fantasy to be untrue, Beethoven refused to publicly deny it.

IV. Beethoven's early life, the Bonn years, part 2: 1780–89

- A. Beethoven "emerged" via his music.
- B. Beethoven began his studies with Christian Gottlob Neefe, the organist at the Bonn court. Neefe introduced Beethoven to the works of Johann Sebastian Bach. Beethoven was exposed to Bach's marvelous complexity and richness of sound (the simultaneous interplay of multiple melodies), his absolute precision, and his incredibly expressive palette.

- C. Beethoven received his first review as a virtuoso pianist on March 2, 1783.
- D. In 1784 he was hired as a salaried employee at the Bonn court to play organ, piano/harpsichord, and violin.
- E. In the spring of 1787 Beethoven traveled to Vienna to be evaluated and, perhaps, to study with Mozart. However, he was recalled almost immediately, due to his mother's terminal illness.
- F. After his mother's death, Beethoven became, by necessity, the head of his household.
- G. In 1789 Beethoven successfully petitioned the elector of Bonn (his employer and his father's employer) to grant the Beethoven brothers half of their alcoholic father's pension and to have their father removed from Bonn.

V. Beethoven's early life, the Bonn years, part 3: 1789–92

- A. On November 1, 1792 Beethoven prepared to depart again for Vienna, there to study composition with Haydn.
- B. Growing local fame as a composer brought Beethoven to Haydn's attention in the late spring of 1792.
- C. Beethoven was nearly twenty-two years old and considered himself to be an enlightened individual. He had only a grade school education, but he was a voracious reader and a tireless coffee-house debater.
- D. He left behind him a warm and supportive circle of friends.
- E. He took with him to Vienna a grand and dramatic pianistic technique, the likes of which no one had ever heard before.
- F. In order to understand why this technique so astonished Beethoven's audiences, we need to look briefly at two keyboard instruments of the late classical period: the harpsichord and the piano.
 - 1. The harpsichord was the standard keyboard instrument to circa 1780.
 - a. It is essentially a keyboard-activated harp. The strings are plucked like those of a harp.
 - b. The keys have a rapid and brittle attack and little sustaining ability. In other words, the sound dies quickly.
 - c. The instrument is non-dynamic. In other words, it is not possible to play loud and soft.
 - d. The light action of the keyboard requires an extremely light touch.
 - e. Music example: Bach's Prelude in C Sharp Major, Well Tempered Clavier, Book 1.
 - 2. History of the piano/pianoforte/fortepiano
 - a. The piano was invented c. 1790 by Bartolomeo Cristofori, the early piano is called a fortepiano, meaning an instrument that can play loud and soft.

- b. It is capable of dynamics (loud and soft) because of its hammer action. Its strings are not plucked, like those of a harpsichord, but hammered.
- c. The piano gradually replaced the harpsichord as the keyboard instrument of choice.
- d. Harpsichords and pianos were used interchangeably throughout the late eighteenth century.
- e. The light action of early pianos required a correspondingly light, harpsichord-like touch.

3. Musical comparison:

The piano music and technique of Mozart is compared with the piano music and technique of Beethoven.

- a. Mozart's Piano Sonata in D Major, K. 576, movement 3 (1789). This work was written for piano, but very much in the style of harpsichord music.
 - b. Beethoven's Piano Sonata, Op. 13, Movement 1 (1796). This was written for a big, dynamic, sustaining instrument. This is true piano music.
4. Beethoven's original approach to the piano may be attributed to a number of factors.
- a. He was of that first generation of pianists to actually grow up playing a piano rather than a harpsichord.
 - b. Beethoven's dislike of authority (tradition) and his need to express himself allowed him to conceive of the piano differently from his contemporaries.
 - c. Beethoven's experience as an organist led him to hear (and want!) grander and more heroic statements from the piano.
- G. Beethoven departed Bonn on November 2 or 3, 1792.
- H. Johann van Beethoven dies on December 18, 1792.

VI. Beethoven in Vienna

A. Beethoven the pianist

- 1. It was as a pianist that Beethoven first attracted attention in Vienna. The Viennese had never heard such a pianist as Beethoven, accustomed as they were to the light, fluent harpsichord-derived piano technique of Mozart and others.
- 2. Beethoven outplayed every pianist in piano-rich Vienna.

B. Beethoven and the aristocracy

- 1. Beethoven rapidly became the darling of the Austro-Hungarian aristocracy. Unlike Haydn, whose career was spent as the servant of an aristocratic family, and Mozart, who never managed to achieve for himself a permanent patron, Beethoven was an "equal opportunity" artist. He fought with everybody and insulted all of them, managing to retain his singularity throughout. The enlightened Viennese aristocracy was psychologically a very

different aristocracy from that of Mozart. Thus they were more likely to tolerate Beethoven's tirades and outspokenness.

- 2. The list of Beethoven's patrons reads like a "who's who" of Austrian nobles.
 - 3. Beethoven's most important patron was Prince Carl Lichnowsky.
- ### C. Beethoven's lessons with Haydn
- 1. Franz Josef Haydn (1732–1809) was considered the pre-eminent German/Austrian composer at the time Beethoven began his studies in 1792.
 - 2. The lessons ran from November 1792 to January 1794.
 - 3. The relationship between Beethoven and Haydn was complex and tangled from the start. Beethoven was impatient with the established rules of classical musical composition and not respectful of the older composer, Haydn, who had written some of the greatest works in the genre.
 - 4. Beethoven hired Johann Schenk to help him with Haydn's assignments and he also misrepresented his financial circumstances and his compositional progress to Haydn.
 - 5. In January 1794 an angry and disillusioned Haydn (having discovered Beethoven's deception) discontinued Beethoven's lessons.
 - 6. Beethoven briefly continued his studies with Johann Albrechtsberger and Antonio Salieri. Again, however, his teachers complained that he showed no respect for the rules.
 - 7. Beethoven was able to get away with his rebellious attitude because he was the darling of the aristocracy. They indulged him. He had no need to ingratiate himself with his patrons in order to thrive as a composer.

D. Beethoven's early Viennese compositions

- 1. Beethoven's Viennese period (1792–1803) is one of assimilation.
- 2. 1795 was the first big year in Beethoven's compositional career. The major works were:
 - a. Premiere and publication of the Piano Trios Op. 1, Nos. 1–3.
 - b. Premiere of the B Flat Major Piano Concerto, Op. 19 (now known as No. 2)
- 3. The significance of Beethoven's Piano Trios, Op. 1 lies in the fact that:
 - a. The piano trio was traditionally a vehicle for amateurs.
 - b. Beethoven's trios, Op. 1, stand in complete contrast to the trios of this time in that they are long, virtuosic, almost symphonic works.
 - c. Musical examples: Beethoven's Piano Trio, Op. 1, No. 1 in E Flat Major, movement 1 and Piano Trio, Op. 1, No. 3 in C Minor, movement 1.

- d. Note that the pieces are played on an early piano – a lighter and more brittle sound than that of the modern piano.
- E. Beethoven made his reputation in the eyes of the Viennese public in April 1800 with the public premiere of Symphony No. 1.
- F. Symphony No. 1 in C Major, Op. 21
 - 1. This is a decidedly conservative work that pays frank homage to both Mozart and Haydn.
 - 2. **Musical comparison:**
Beethoven's Symphony No. 1, movement 2 is compared with Mozart's G Minor Symphony, K. 550, movement 2.
 - 3. Beethoven's symphony is, conservatism notwithstanding, full of innumerable "Beethovenisms" that mark it as very much his own.

VII. Beethoven's hearing loss

- A. Beethoven's hearing loss began slowly, c. 1796.
- B. This loss brought about a deepening emotional crisis which came to a head in October 1802 with the writing of the so-called Heiligenstadt Testament, in which Beethoven alternately offered his last will and testament, railed against God and mankind, contemplated suicide, discussed art, and determined, ultimately, to fight on.
- C. For Beethoven, his growing deafness realized his worst nightmares. He felt isolated and alone. He decided to avoid company as much as possible, lest people should guess, to his further mortification, that he was going deaf. As a consequence, he was considered by many to be misanthropic.
- D. While writing the Heiligenstadt Testament, Beethoven was composing one of his most brilliant and humorous works, the Symphony No. 2 in D Major, Op. 36.
 - 1. Musical example: Beethoven's Symphony No. 2, movement 4.
 - 2. Beethoven wrote his most brilliant symphonies – Nos. 2, 7, and 8 – when he was at his most depressed.
 - 3. After the second symphony, the classical model would no longer serve Beethoven's increasingly self-expressive, heroically conceived symphonic ideas.

VIII. Beethoven and Napoleon Bonaparte (1769–1821)

- A. Some dates in French history:
 - 1. July 14, 1789: the French Revolution begins.
 - 2. 1792–95: The Reign of Terror
 - 3. 1795–99: The First Republic— The Directory.
 - 4. 1799–1804: The Despotic Republic— the First Consulate.
 - a. War hero Napoleon Bonaparte came to power in 1799.
 - b. He promised and delivered peace with Austria and Germanic nations.

- c. Napoleon Bonaparte became "First Consul." He was essentially an enlightened despot.
- 5. In 1803 Napoleon was poised to "bring the Revolution" to all of Europe.

B. Beethoven had a love/hate relationship with the image of Napoleon.

- 1. Love
 - a. Beethoven saw Napoleon as a symbol of revolt against authority. Indeed he identified with the French "revolutionary" and so admired him that, in 1803, he seriously contemplated moving to Paris, at that time the monetary and political capital of Europe.
 - b. Beethoven determined, probably after the fact, to dedicate his next symphony (Symphony No. 3) to Napoleon as an entrée into Parisian musical society.
- 2. Hate
 - a. In 1804 Napoleon declared himself emperor.
 - b. Beethoven, now disillusioned with a man who had proven himself to be just another tyrant, retitled his third symphony, "Eroica," the heroic symphony.
 - c. Any trip or move to Paris was put on permanent hold after Napoleon's attack on Austria in 1805.

IX. The progressive steps that led Beethoven to write the "Eroica" Symphony

- A. The image of Napoleon as a hero was a popular perception.
 - B. Beethoven was struggling with his continuous hearing disability.
 - C. His unhappy upbringing had its effect on his psyche as an adult.
 - D. European society was changing.
 - E. All these influences liberated Beethoven's sense of the heroic and the grandiose. The Symphony No. 3 was a work that expressed a heroic kind of music that no one had heard before, but for which there was a place in Beethoven's tumultuous world.
- X. Premiered at a public concert on December 22, 1808, Symphony No. 3 was Beethoven's final, crushing assault on the classical style. The circumstances of the concert were as follows:
- A. The concert was performed from 6:30 p.m. until 10:30 p.m.
 - B. The all-Beethoven program featured no fewer than eight premieres. These included Symphonies Nos. 5 and 6; Choral Fantasy, Op. 80; and several movements from Mass for Prince Esterhazy, Op. 86.
 - C. The circumstances were bad: freezing weather and a poorly rehearsed group of surly musicians. The public's response was poor.
 - D. To remind ourselves of the refined and decorative musical style of the day and how greatly Beethoven's music differed from it, we compare the opening bars of Haydn's Symphony No. 104 with those of Beethoven's Symphony No. 5.

XI. Conclusions

- A. Once achieved, the expressive power and compositional innovations representing Beethoven's Symphony No. 3 and the heroic style remained in place for the next fifteen years. The essence of the heroic style:
1. Music may be viewed as a legitimate form of self-expression.
 2. Composers need use only those elements of the past and of tradition that they choose to use.
 3. Originality and individuality should be an artistic goal.
- B. For many of his contemporaries Beethoven's music was difficult to listen to and hard to play. So why was Beethoven's music accepted, even embraced?
1. Beethoven was a completely honest composer.
 2. Love him or hate him, contemporary audiences heard and understood the truths in his music, music that reflected the truths of their time better than any other.
 3. Beethoven's heroic, self-expressive music helped shape the Viennese people's self-image at a crucial and difficult time. They had been crushed by Napoleon. The nation's morale needed a boost and it was found in Beethoven's music.
 4. Musical example: Beethoven's Symphony No. 5, movement 4 — symbolic of heroism, power and macho life force.

Lectures Five–Six

Symphony No. 1: Beethoven as Classicist Tradition and Innovation

Scope: Lectures five and six examine the “new path” that Beethoven began to forge with his first symphony. We see his innovations within the context of contemporary events and the prevailing classical style. Symphony No. 1, Beethoven's great classical-era symphony, is analyzed along with discussions of the musical style and the major musical forms of the classical era, the most important of which is sonata-allegro form.

Outline

I. Introduction

- A. Beethoven's symphonies exemplify the individuality and individual emotional expression wrought by Enlightenment humanism, the French Revolution, and the age of Napoleon.
- B. Beethoven's symphonies “do” many different things:
1. They mirror a European world in a state of great change.
 2. They document Beethoven's personal and ongoing compositional and expressive development.
 3. They are, individually and intrinsically, great works of art.
- C. Our agenda is to study Beethoven's life and environment for how they help us to hear and understand the nine symphonies themselves.

II. Symphony No. 1 in C Major, Op. 21 (1800): background

- A. In order to understand Beethoven's relationship with the established classical style of his day, we must be acquainted with the:
1. Essentials of the Viennese classical style, as described in lecture 1.
 2. The classical symphony was established by 1780.
 - a. It was a large instrumental composition for orchestra, typically four movements in length.
 - b. A movement is a self-standing piece of music with a beginning, a middle, and an end.
 - c. Movement 1 is typically the most intellectually and emotionally challenging of the four movements. It is in sonata form (or sonata-allegro form) — to be discussed later.
 - d. Movement 2 is lyrical and slow.
 - e. Movement 3 is a dance.
 - f. Movement 4 is fast, frisky and upbeat.
 - g. All the movements are self-standing and related by key.

B. Genesis

1. Symphony No. 1 was completed in early 1800. It appeared five years after Haydn's last symphony (No. 104 of 1795) and twelve years after Mozart's last symphony ("Jupiter" Symphony of 1788).
2. Beethoven's first symphony is, on the surface, a fairly conservative work.
3. In its details, however, Beethoven's first symphony demonstrates a wealth of original and novel ideas. It is particularly in the first and third movements that Beethoven begins to separate himself from the models of Haydn and Mozart.

III. Musical Form

- A. Our approach to Beethoven's symphonies will require a passing knowledge and understanding of classical-era musical form.
- B. Musical form refers to the formulaic structures upon which a composition is based.
- C. Each era has its musical forms. These are societal and cultural givens shared between a composer and his/her contemporary audience. They provide a frame of reference as a guide for both the composer and his listeners.
- D. The classical-era musical forms are those musical processes that evolved in order to accommodate the Enlightenment-inspired emphasis on clear, tuneful melody and clear, balanced structure.
- E. There are four main classical musical forms. They constitute Beethoven's essential compositional inheritance.
 1. Theme and Variations form: A theme is stated and then varied.
 2. Minuet and Trio form: Typically this is the form of the third and sometimes the second movement. An opening minuet (A) is contrasted with a second minuet, called a trio (B), and is then stated again. The structure is known as ternary or ABA form.
 3. Rondo form: A main theme alternates with contrasting episodes.
 4. Sonata-allegro form is the most important of basic classical forms.
 - a. It is based on at least two principal, contrasting themes.
 - b. It is typically the first, and often the last, movement form of a multi-movement classical-era composition.
 - c. All nine of Beethoven's symphonies begin with sonata-allegro (or sonata form) movements.
 - d. The four main sections of a sonata-allegro form movement.
 1. Exposition: this section introduces the main themes.
 - a. Theme 1 is typically more lively and dramatic.
Musical example: Beethoven's Symphony No. 1, movement 1, theme 1.
 - b. Theme 2 is typically gentler, more lyrical, and in a new key.

Musical example: Beethoven's Symphony No. 1, movement 1, theme 2.

- c. The exposition ends with a cadence. This is a set of harmonies that brings the section to a close.
2. Development: in this section the themes are developed, extended, fragmented, and freely altered.
 3. Recapitulation: in this section the themes return in their original order, but with important changes relative to the exposition. Theme 2 returns in the tonic (home) key.
Musical examples: Beethoven's Symphony No. 1, movement 1, theme 1 recapitulation and theme 2 recapitulation.
 4. Coda: This is closing music.
 5. Note: Classical musical forms and the classical symphony are discussed in length in Professor Greenberg's Teaching Company series entitled: "How to Listen to and Understand Great Music," lectures 18–26.

IV. Beethoven's Symphony No. 1 in C Major, Op. 21: analysis with references to the WordScore Guide™ and musical examples.

A. Movement 1: sonata-allegro form

1. Analysis of the introduction

- a. Musical example: introduction to movement 1.
 - b. This introduction is a stately, French Overture-like piece of music that is, on the surface, genuinely Haydnesque.
 - c. Musical example: introduction to Haydn's Symphony No. 88 of 1788.
 - d. Unlike a typical classical-era introduction, Beethoven's introduction to Symphony No. 1 is filled with harmonic ambiguity, tension, and instability.
 - e. Beethoven's introduction is not merely introductory, but it will play an important structural role in the body of the movement.
 - f. Musical example: introduction to Symphony No. 1.
As we can now clearly see, in the context of a typical classical introduction, Beethoven's introduction is audacious enough to justify the critical reception accorded it at its premiere. It is something that Haydn would not have written.
2. Theme 1, theme 2, development, recapitulation and coda are discussed with reference to the WordScore Guide™ and using musical examples throughout.

Theme 1

- a. This is a lively, triadic theme. A triad is the basic three-note harmony that defines a key. In the key of C Major, the main key of Beethoven's Symphony No. 1, the three notes of the triad are C-E-G.

- b. Typical of so many of Beethoven's sonata-allegro themes, Theme 1 is constructed of small motives, simple almost to the point of banality. They constitute the building blocks of Beethoven's development section.
 - c. We can now see that the dissonant, unstable harmonies of the introduction to movement 1 are drawn from the harmonic profile of theme 1.
 - d. Quintessentially Beethovenian are the rhythmic compressions that drive the music forward and generate momentum.
3. Theme 2
- a. This is a contrasting, gentle and lyrical theme.
 - b. It is based on motivic elements first heard in Theme 1.
4. Development
- a. The development section is in five parts.
 - b. It is traditional and classical in its limited dramatic scope.
 - c. It is built almost entirely using sequences. A sequence is the repetition of a motive at different pitch levels.
 - d. Note how brilliantly Beethoven maneuvers his way from the remote key of A minor back to the tonic key of C major in the last section of this development. He does it with just a handful of well-chosen notes.
5. Recapitulation
- a. This section brings back the two main themes.
 - b. It takes the material of the introduction to Movement I, unites it with Theme 1 and develops this new material.
 - c. Theme 2 returns, as expected, in the tonic key of C Major.
6. Coda: this is vigorous and quite long.
- B. Movement 2
- 1. This movement is in sonata-allegro form, with some fascinating rhythmic twists and gentle lyricism.
 - 2. This movement is most notable for its resemblance to the second movement of Mozart's G Minor Symphony, K. 550.
 - 3. Musical example: comparison of Beethoven's Symphony No. 1, movement 2 with Mozart's Symphony in G Minor, K. 550, movement 2.
- C. Movement 4, sonata-allegro form
- 1. This movement is sparkling and playful in mood.
 - 2. It is fully within the spirit of a Haydn symphonic finale.
 - 3. Musical example: comparison of Beethoven's Symphony No. 1, movement 4 with Haydn's Symphony No. 88, movement 4.
- D. Movement 3, minuet and trio form
- 1. This is the most original movement in the symphony.
 - 2. Minuet: background
 - a. The minuet is a dance of French origin.
 - b. It is a stately three-step of moderate tempo.

- c. It is the only baroque-era dance to survive into the instrumental music of the classical era.
 - d. The classical era minuet and trio movements typically retain the dance-like spirit of their baroque antecedents.
 - e. They also typically retain the formulaic structures of their baroque antecedents.
 - f. Musical example: Haydn's Symphony No. 88, opening bars of the Minuet (movement 3), compared with Beethoven's Symphony No. 1, Minuet (movement 3).
- 3. Beethoven's minuet does not retain the spirit of the elegant classical dance.
 - 4. The formulaic, courtly minuet and trio is to be the first "victim" of Beethoven's conviction that musical form must be used contextually, not dogmatically.

V. Conclusions

- A. Despite its obvious debt to Haydn and Mozart, Beethoven's Symphony No. 1 displays extraordinary and mature integration of musical materials. Three, of many, examples are:
- 1. The integration of the introduction to movement 1 in theme 1.
 - 2. The careful transformation of simple motives into new-sounding elements, e.g.: motive 3 of theme 1 becomes the great bulk of theme 2 in movement 1.
 - 3. The adaptation of the movement 1 recapitulation into the minuet theme of movement 3.
- B. The symphony well displays Beethoven's bawdy sense of humor and his zero tolerance of the stately world conjured up by the minuet.
- C. The symphony displays a visceral, rhythmic intensity that is very much Beethoven's own.

The Homophonic Forms of the Classical Era

The following three forms were all developed from Baroque era models

Theme and Variations Form

A theme (\mathcal{A}) is stated. In all likelihood, it will be a memorable melody, or tune. Each subsequent section — each variation — will alter some aspect or aspects of the theme.

\mathcal{A}

(theme)

Minuet and Trio Form

An expansion of the Baroque era dance form, this form features the large scale contrast between two minuets. The middle, or contrasting minuet, is called the Trio (\mathcal{B}) to distinguish it from the 1st Minuet (\mathcal{A})

Minuet

\mathcal{A}

$\parallel : a : \parallel : b a : \parallel$

Rondo Form

The rondo is based on the simple (and potentially complex!) concept of periodic thematic return of a central theme after different contrasting episodes

\mathcal{A}

(theme)

\mathcal{A}^1

(variation 1)

\mathcal{A}^2

(variation 2)

\mathcal{A}^3

(variation 3)

etc. - - - Coda

Trio

\mathcal{B}

$\parallel : c : \parallel : d c : \parallel$

Minuet (*da capo*)

\mathcal{A}

$\parallel a \parallel b a \parallel$

\mathcal{B}

(contrasting material)

\mathcal{A}

(new contrasting material)

\mathcal{C}

\mathcal{A}

Coda

Sonata-Allegro Form

Strictly a creation of the Classical Era, sonata form is modeled on the dramatic interaction and development of two or more main characters as demonstrated in opera

Exposition

The “characters” (themes) are introduced

Theme 1

Typically dramatic and forceful

Tonic key (home)

“Aria”-like

Modulating Bridge

Transitional passage features only melodic fragments and constantly changing harmonic centers (modulation)

“Recitative”-like

Theme 2

A “new” character, typically quiet and lyric, contrasts with Theme 1

New key

“Aria”-like

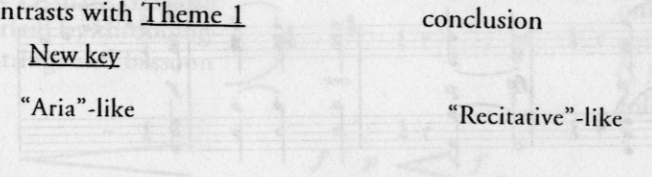
Cadence Material

Brings the character “introductions” to a conclusion

“Recitative”-like

C
L
O
S
E
D

C
A
D
E
N
C
E



Development

The themes interact dramatically! Fragments of themes will be heard over constantly shifting and changing harmonies. This is the “action” sequence of the movement, during which time great musical drama and tension can be created

“Recitative”-like

Recapitulation

The themes return in their original order, with some important harmonic changes

Theme 1

Tonic key (home)

“Aria”

Modulating Bridge

Transitional

“Recitative”

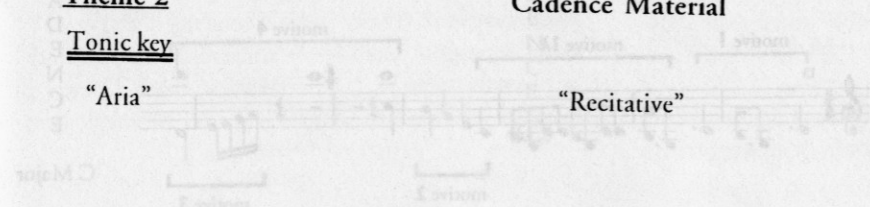
Theme 2

Tonic key

“Aria”

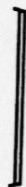
Cadence Material

“Recitative”



Coda

An additional section of music added to bring the movement to a convincing conclusion



MOVEMENT I *Sonata-Allegro form*

Introduction

"*Adagio molto* (♩ = 88)" duple meter (4/4)

Part 1: Series of dominant chords resolving upwards; creates great tonal ambiguity, which is not resolved until the very end of the **Introduction**

fp *p* *fp* *p* *cresc.* *f* *p*

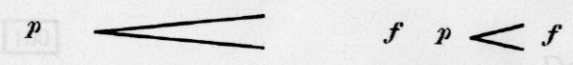
C⁷ F G⁷ A min D⁷ G

(Note: Long range chromatic ascent in soprano from E to A)

5 **Part 2:** Grand, sweeping 16th note scale fragments (reminiscent of the French Overture) underlaid by throbbing low strings and bassoon

8 **Part 3:** Cadential phrase in tutti comes to rest on A

12 G⁷ in winds
Low strings outline rising/falling G Major/G⁷ collections



Exposition

Allegro con brio (♩ = 112)

13 **Theme 1**
Lively, triadic strings alternate with chromatically rising winds (drawn from **Introduction**)

motive 1 motive 1A motive 2 motive 3 motive 4

p *a* *a*¹ *a*² ext. . .

C
L
O
S
E
D

C
A
D
E
N
C
E

C Major
ff

33 **Modulating Bridge**
Energetic and vigorous; features motives 1A and 4

O
P
E
N

C
A
D
E
N
C
E

(G⁷!)

P
A
U
S
E

53 *Beethoven Symphony No. 1 in C Major*

Theme 2

Series of gently descending motives are augmented version of motive 3

Note: Baseline drawn from motive 2; Syncopations (ms 57-60) keep this theme from sounding too lyric/laid back!

a
G Major
p

*a*¹

88

Cadence Material

Part 1: Filled with motives from **Theme 1** in approx this order:

motive I <i>f</i>	motive IA	motive 4 motive 2 <i>ff</i>	motive 4 (inv.)
--------------------------------	---------------------	-----------------------------------	------------------------------

Development

110

Part 1: Sequential dialogue:
motive **IA** 1st violins
+
syncopated dim 7 chords in winds & lower strings

1x	<u>3x total</u> 2x	3x
A Major	D Major	(G Major)
<i>p</i>		

122

Part 2: Sequence built with motive 2 (these same arpeggio just appeared in the bassline of Part 1!)

1x	<u>3x total</u> 2x	3x	ext ...
c minor	f minor	Bb Major	
<i>p</i>			

136

Part 3: Descending/ascending version of motive 3 (augmented version from **Theme 2**) imitated in 1st & 2nd violins

<i>p</i>	<i>ff</i>	<i>p</i>	<i>f</i>
			Bb7 harmony (V of Eb) →

69

Vigorous, repeated notes outline further augmented version of motive 3

b
f < *ff*

77

Even further (!) augmented version of motive 3 in oboe and bassoon

*a*²
(g minor-ish)
pp

100

Part 2: Augmented version of motive 3; much like **Theme 2**

*a*²
violins/flute/clarinet
p

Descending winds
over
G7 chords in strings
ff

144

Part 4: Sequence built on imitations of motive **I**

1x	<u>3x total</u> 2x	3x
Eb Major	F Major	G Major
		ext ...

155

Augmented versions of motive 3 in winds as motive **I** continues in strings

<

160

Part 5: Stormy dialogue pits strings (motives **I + 3**) winds (motive **3**, augmented)

a minor
ff

172

Note facile & surprising resolution of "E" to "F," which then descends through a G7 chord, (aug. motive **2**!)

Back to C Major
> *p* <

Recapitulation

177

Theme 1

Orchestral unison celebrates the theme's return

a a'

C Major

ff

188

Introduction Development in place of "*a*²" of **Theme 1**, a mighty series of upwards resolving dominant chords punctuated by motive 3

(Note: rising chromatic soprano of an 11th! — D → G)

p cresc. ... ff

198

Modulating Bridge Considerably shorter than **Exposition's**; Bridge features motive 3 in original and augmented versions

ff

Coda

259

Part 1: Sequence: Descending arpeggio of **Expo & Devel** endings (motive 2 aug) in winds *over* motives 1 & 1A in strings

1x *p* *3x* *2x* *3x*
C⁷/F Major A⁷/D Major G⁷ →

271

Part 2: Vigorous cadential chords; Note: motive 4 in bass

ff

206

Theme 2

a a' vigorous repeated notes

oboe / bassoon

b

*a*²

C Major

c minor-ish

p f < ff

pp f < ff

241

Cadence Material

Part 1: Filled with motives from **Theme 1**

254

Part 2: Augmented version of motive 3

p

C
L
O
S
E
D

C
A
D
E
N
C
E

C Major

277

Part 3: **Theme 1**, though now not sequential; three phrases all on tonic pitch level (phrase "*a*" 3x total!) (motive 1A → motive 2)

a a a
ff

289

Part 4: Big tutti arpeggiated descent on C Major Harmony

Five concluding C Major chords

ff tutti *ff*

MOVEMENT II *quasi Sonata-Allegro form*

"Andante cantabile con moto" (♩ = 120) triple meter (3/8)

Exposition

Theme 1

Fugato opening:

violin 2 theme
F Major

winds/violin 1 theme

viola/cello theme

27

Theme 2

Airy, sequential theme has much in common, motivically, with **Theme 1**

strings	winds
a	a¹
C Major	(Note ornamental string accomp.)
p	

42

Another sequential phrase, this one dominated by fanfarish dotted rhythms

strings	tutti
b	b¹
p	f

46

49-53

Note syncopations and rising chromatic sequence (à la **movement I!**) which close this theme:

1 2 3	1 2 3	1 2 3	1 2 3	1
>	>	>	>	>
G ₃	F D ⁷	G E ⁷	F G ⁷	C

54

Cadence Theme

Light, pattering 16th-note staccato triplets in 1st violins and flute

Note: timp. counter triplets in violin/flute

Alternating wind/strings chords create dupe cross-rhythm

C
L
O
S
E
D
:
C
A
D
E
N
C
E
C
o
d
a
s
C
o
d
a
s

Development

65

Part 1: Extraordinary modulation obliterates C Major; opening 2 notes of **Theme 1** (diad) grows to D^b Major!

71

Part 2: Rising **Theme 1** opening diads *over* dotted 16th/32nd note chordal accompaniment

D^b Major (It⁶ of "F")

ff

81

Part 3: Syncopated **f/p** alternation of **Theme 1** diads

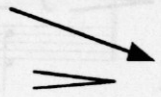
It⁶ resolves to C⁷ (D^b) (F-ish)

Note: timpani continue the dotted 16th/32nd-note rhythm of Part 2

f

93

Part 4: Gradual descent pits tutti chords (**f**) *vs* "recitative" dotted notes in violin (**p**)



This movement is clearly modeled on Mozart's G Minor Symphony, K. 550, 2nd movement. The close similarities include:

- 1) The nature of the thematic material
- 2) The quasi-sonata form (both movements have "under developed" 2nd themes and a minimal amount of bridge/transitional music)
- 3) The tempo and meter
- 4) Reliance on embellishment as the primary variational/developmental technique

19

Gentle, lyric cadence unit; Note the syncopations in ms 20-25 which bring this theme to its close:

(This sort of rhythmic manipulation is intrinsic to Beethoven's compositional style; it gives this music a dramatic edge and tension otherwise lacking in the melodic/thematic material)

Recapitulation

101

Theme 1

Note highly embellished countermelody now added to the fugato, creating and ornamental, almost "frilly" effect

winds theme

violin 2 theme

viola theme

F Major

pp *cresc.* -----

120

Cadence unit

As before; note syncopations

127

Theme 2

strings

a

F Major

p

135

winds

*a*¹

(Note ornamental string accomp.)

142

strings

b

p

tutti

*b*¹

f

149-153

Note syncopations and rising chromatic sequence which brings this theme to its conclusion:

1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 |

> > > > >

F₄³ B^bG⁷ C A⁷ B^bC⁷ F

154

Cadence Theme

Staccato 16th-note triplets in violins/flute

vs

Dotted 16th/32nd-note pedal "C" in timpani

+

Alternating chords in strings and winds/horn creates duple cross rhythm

Coda

163

Part 1: Ascending/descending sequences based on motives from Theme 1

182

Part 2: (Very much like

Development Part 2)

Theme 1 diads/motives in winds/1st violins

over

dotted 16th/32nd-note chords

182

184

186

188

I - V⁷ - I - V⁷

p < > *f*

190

Part 3:

"The last six bars are the nearest thing to a wink you could expect to find in music." — A. Hopkins

MOVEMENT III "Menuetto" (hab!)

"Allegro motto e vivace" (♩ = 108) triple meter (3/4)

Minuet

a

b

A [Up, up and away! Long, somewhat chromatic ascent of a 12th would seem to be drawn from ms 188–198 of **MOVEMENT I**, which itself was an extension of motive 4]

[9] Long harmonic excursion arrives in Db Major at ms 25 (Note half/whole step motive drawn from last measures of "a")

C Major → G Major

p

[80] **c**

[104] **d**

B [Dialogue between two highly contrasting elements: winds play static, repeated chord; vs violins play quick, scurrying line]

[Dialogue: clarinets + horns play chord; vs violins play scurrying fragments]

C Major → G Major

p

G7

p

[34]

[45]

[62]

[66]

a¹

Mysterious return trip using 2-note, half-step motive in cello + flute; rising semitones sound lots like **MOVEMENT I Introduction**

Forceful version of "a"
C Major
ff

Note: syncopations on beat 2 accentuate Db which is here revealed as a N6 (small scale semitone relationship = large scale tonal relationship — C Major/Db Major!)

Syncopated build to cadence
p < ff

"Fine"
C
L
O
S
E
D
C
A
D
E
N
C
E
C Major

[122]

c¹

Dialogue: tutti plays static, repeated chords; vs violins play scurrying lines

"Minuet da capo al fine"

Note syncopations which help to drive the trio towards its conclusion, ms 134–137:

1 2 3 | 1 2 3 | 1 2 3 | 1 (>)

> > >

MOVEMENT IV *Sonata-Allegro form* duple meter (2/4)

Introduction "*Adagio* (♩ = 63)"

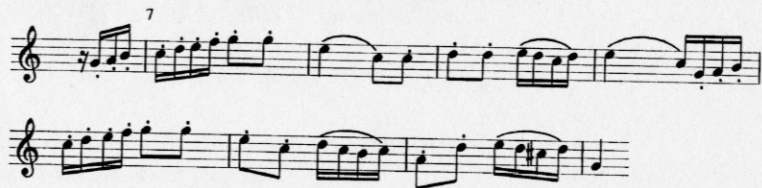
Impressive is the word for the opening gesture of the finale, a giant unison G from the entire orchestra sustained with the fullest tone. After such an opening, great events must surely lie ahead. In fact the giant unison is a giant leg-pull; like a bevy of hesitant beginners clutching unfamiliar instruments, the first violins make abortive attempts to play a scale, progressing one note further each time.



Exposition "*Allegro molto e vivace* (♩ = 88)"

Theme 1

A sparkling, playful, Haydn-esque theme springs forth from the hesitant **Introduction**:

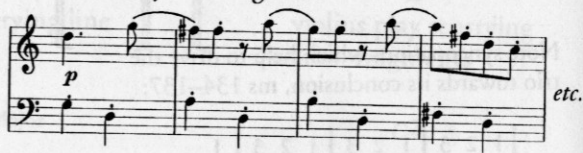


a
C Major
p

30
Modulating Bridge
Brilliant, fanfarish passage features repeated notes and falling scales (inversion of the rising scales of the **Introduction** and *b*¹ of **Theme 1**)

Theme 2

Dainty, dance-like theme heard over a sturdy walking bass:



G Major
p

The loss of confidence on the first note of bar 5 just when things were beginning to go better is delightfully human. It seems that one conductor* in Beethoven's time habitually omitted this passage because he felt it would make the audience laugh; he could not accept that such a game of peekaboo could belong in a symphony, yet Beethoven is clearly playing a game. Haydn would have appreciated the joke to the full, being much given to such musical pranks himself. — A. Hopkins

* The aptly named "Turk," director of the musical society of Halle

15

Rising scale from the **Introduction** is heard augmented in bassoon and low strings against repeated notes/appoggiaturas



b
p

23

C
L
O
S
E
D

E
X
P
L
O
S
I
V
E

C
A
D
E
N
C
E

C Major
ff

70

Rising cadential passage;
Note:
– syncopations
– rising chromatic soprano ms 71–74 a la **Movement I** (motive 4)

f *ff*

86

Cadence Material
Sequence of upwards scales (drawn from the **Introduction**) and fanfares brings the **Exposition** to a roaring conclusion

Development

A brilliantly composed development in which Beethoven gets maximum mileage out of the seeming banal 16th-note scale of the **Introduction**

- 98** **Part 1:** Quiet, somewhat ominous rising sequence picks up where the **Exposition** ended; it features:
- rising scales
 - nervously rising/falling semitones (**Minuet**, phrase **b**!)
- 108** **Part 2:** Whoa! A sudden and explosive arrival in B^b Major sees
- augmented version of rising/falling semitone in winds
 - descending arpeggios in violins
 - powerful tremolos in other strings

ff

- 148** **Part 6:** Series of massive, ascending scales outline G Major collection; gives way to
- 156** Vehement string and wind/brass G chords (V of C) over rumbling, falling/rising semitone in low strings ("G" - "F#")

ff

Pedal "G" continues

Recapitulation (abbreviated)

- 164** **Theme 1**
- strings *a* C Major *p*
- strings + bassoon *b* *p*
- 179** **Note:** This phrase is significantly extended; the extension takes the place of the modulating bridge
- b¹* *p* < *f* >
- 192** **Theme 2**
- Much as before; initially dainty and dance-like
- C Major *p* < *f* >

- 116** **Part 3: Theme 1** sequence features "b" in counterpoint with rising scale of "a"!

p

- 122** **Part 4:** Scurrying scales drawn from opening **Theme 1**, "a," completely take over the music, coming faster and faster; more and more instruments join in

p

- 140** **Part 5:** Powerful tutti outburst brings back rising, scalar 8th-note melody (an augmentation of the 16th-note scale of **Theme 1**) from the bridge

f < *ff*

(Note: Basses drop out at ms 126 — why?)

Pedal "G" →

- 160** Tutti gives way to chirping winds, which pick up the falling/rising semitone motive and playfully descend to
- p* Rising 16th-note violin scale

- 210** Rousing cadential passage
- Note:**
- syncopations
 - rising chromatic line ms 211-214

f < *ff*

- 226** **Cadence Material**
- Sequence of upwards sweeping scales and huge, tutti fanfares would seem to signal an event of monumental scope and impact!

ff

F#o7 G^b!

Coda

Instead of fireworks, a mouse runs up the clock.

— A. Hopkins

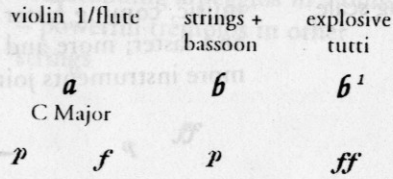
237

Part 1: Quiet rising 16th-note scales scurry across each other in a new version of the opening **Introduction**



244

Part 2: Theme 1
brisk and energized



C Major

C
L
O
S
E
D
C
A
D
E
N
C
E

266

Part 3: Exclamatory chords, cadential motives and quiet, upward scales alternate, building up to ...



284

Part 4: Massive rising C Major scales

Ringing series of C Major chords bring the movement (and the symphony) to its conclusion



*End of
Symphony*

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Lectures Seven–Eight

Symphony No. 2: Beethoven at the Edge

Scope: Lectures seven and eight analyze Symphony No. 2 of 1802. We see how this symphony pushed beyond the normal confines of the classical style to herald a heroic style that Beethoven fully realized in his Third Symphony. Also discussed is the Heiligenstadt Testament. Written in the same year as Symphony No. 2, the Testament is evidence of a major crisis in Beethoven's personal life as he realized he was going deaf. The extent to which Beethoven's development as a composer was affected by his fight with deafness is a crucial question to consider. These lectures suggest that Beethoven's immense originality and power as a composer owe a huge debt to his struggle with deafness.

Outline

I. Heiligenstadt Testament

- A. This document was written in 1802 and found among Beethoven's papers after his death in 1827.
- B. The Testament is part apology, last will and testament, suicide note, and rant and rave against God and mankind.
- C. The Testament was written as a catharsis — Beethoven's need to catalog his despair over his hearing loss.
- D. The Testament was also notable for Beethoven's inability to write his brother Johann's name. Beethoven so loathed his father, Johann Sr., that he could not bring himself to use the name Johann. He preferred, instead, to leave a blank space when the name would clearly be called for.

II. Beethoven's hearing

- A. The modern conception of Beethoven's early and profound deafness is inaccurate.
 1. Beethoven's hearing was variable, sometimes even normal, as late as 1808.
 2. His hearing took a precipitous turn for the worse in 1812.
- B. Beethoven's deafness
 1. 1814: Beethoven gave his last public performance as a pianist.
 2. 1816: he began using an ear trumpet.
 3. 1818: The first conversation books were written.
 4. As late as 1822 Beethoven was still trying to conduct.
 5. 1824: Beethoven was totally deaf in his right ear and had slight hearing in his left.

- C. Did Beethoven become a different composer because of the spiritual and physical isolation he suffered due to his hearing loss? Did he change because of the adversity he felt he had to conquer?
- D. Beethoven's ability to conquer adversity through his music is well demonstrated by his brilliant second symphony, composed during the period of crisis capped by the Heiligenstadt Testament.

III. Symphony No. 2 in D Major, Op. 36 (1802): analysis with reference to the WordScore Guide™ and musical examples

A. Movement 1: sonata-allegro form

1. Introduction

- a. This is a lengthy, expressively rich four-part introduction.
- b. It is reminiscent of a French Overture, characterized by a grandiose, slow theme based on a dotted rhythm with sweeping scales.
- c. Part 3 of the introduction clearly evokes a French Overture.
- d. Part 4 of the introduction anticipates theme 1 of Symphony No. 9, twenty-two years in the future. This dramatic music will be revisited during the otherwise bright D major movement.
- e. Musical example: comparison of the introduction to Symphony No. 2 with theme 1 of Symphony No. 9, which is also in the key of D. There are, in fact, many correlations between these two works.
- f. Part 4 of the introduction is a transition to theme 1.

2. Exposition, theme 1

- a. This is an energetic, effervescent theme based on nothing more than an embellished D major triad.
- b. As a triadic, straightforward, motivic theme it is typically Beethovenian.
- c. Music examples: Symphony No. 2, movement 1, theme 1.
- d. The brief but violent shift to the key of D minor at the end of theme 1 is not characteristic of the classical style, but absolutely characteristic of Beethoven.
- e. Music example: D minor passage at the end of theme 1.
- f. This passage does not reappear in the recapitulation.
- g. Theme 1 dominates the development section and the coda.

3. Theme 2, in two parts

- a. Part 1 is a delightful, march-like, triadic melody.
- b. Musical example of theme 2, part 1
- c. Part 2 is a more dramatic phrase based on a motive drawn originally from theme 1.
- d. Musical example: theme 2, part 2
- e. Musical example of the entire theme 2

4. Cadence: Instead of the expected cadence material, a series of theme 1 motives appears to serve as a transition to the cadence.

5. Exposition: conclusion
 - a. The exposition displays a tremendous variety of moods and music as well as extraordinary rhythmic energy.
 - b. Musical example: themes 1 and 2
 6. Development
 - a. The development section is in eight parts.
 - b. The thematic is mainly derived from theme 1.
 - c. Musical example of the development, part 2
 - d. Musical example of the development, part 4
 - e. Musical example of the development, parts 1–5
 - f. The development, parts 6–8, focuses on motivic elements of theme 2.
 - g. Musical example: development, parts 6–8
 7. Coda, in six parts
 - a. The coda balances the lengthy introduction.
 - b. It builds to a powerful and invigorating conclusion.
 8. Conclusion
This movement exhibits a scope, a degree of contrast and a rhythmic physicality that take it to the outer edge of the classical style.
- B. Movement 2, sonata-allegro form**
1. This is a rich, lyric, and glowing movement.
 2. It is firmly within the tradition of the melodically rich *gallant* style of classicism.
- C. Movement 3, Scherzo**
1. Beethoven's destruction of the classical minuet and trio is complete.
 2. Beethoven calls this movement a "scherzo."
 - a. The term—in use since the 1600s—literally means "I'm joking," or simply "joke."
 - b. Beethoven used this genre from here on (except in Symphony No. 8) to replace the minuet.
 - c. Musical example: opening of the Scherzo.
 - d. Beethoven's scherzi are typically fast to very fast. Although they often follow the formal outline of a minuet and trio, they have nothing to do with the courtly mood of the minuet.
 3. Analysis of the Scherzo
 - a. The first part of the scherzo is based on a 3-note motive derived from the opening motive of theme 1, movement 2.
 - b. Its second part is a more tunefully conceived phrase.
 - c. It is very original, rhythmically innovative theme.
 - d. Musical example: scherzo
 - e. The trio is a rustic tune, again based on short motives.
 - f. Musical example: trio

- g. Musical example: the thematic connections between the trio of Symphony No. 2 and the trio from Symphony No. 9 are compared.
- D. Brief respite**
1. Beethoven's Symphony No. 2 is among the longest symphonies written up to this time.
 2. The symphony initially received mixed reviews.
- E. Movement 4, sonata-allegro form**
1. Theme 1
 - a. This is a weird, comic and completely unconventional theme.
 - b. Musical example: movement 4, theme 1
 - c. This theme has been understood, almost from the beginning, as representing Beethoven's particular gastrointestinal problems.
 - d. Musical example: theme 1 in its entirety
 2. Transition/bridge theme and theme 2
 - a. These are more conventional, lyrical melodies.
 - b. Musical example: transition/bridge theme
 - c. Theme 2 is a playful dialogue between winds and violins.
 - d. Musical example: theme 2
 - e. Lyricism notwithstanding, this section is "about" theme 1.
 3. Development
 - a. This section focuses on the comic aspects of theme 1.
 - b. It is in six parts.
 - c. Musical example: development section, parts 1–6
 - d. This is marvelous, comic, and engaging music.
 4. Coda, in nine parts
 - a. Coda means "tail." This is a series of final cadences bringing movement 4 to its conclusion.
 - b. This coda is lengthy. Beethoven's codas are getting longer.
 - c. It is filled with has ingeniously varied moods, musical variety and tremendous rhythmic vitality.
 - d. Musical example: coda in its entirety
 - e. It is hard to believe that this brilliant movement was written at the same time as the Heiligenstadt Testament.

IV. Conclusions

- A. Beethoven's Symphony No. 2 exists at the outer edge of the classical style.
- B. In his next symphony, Symphony No. 3 ("Eroica"), Beethoven will break forever with the expressive restraint of classicism and take the entire Western musical establishment into a new era.

MOVEMENT I *Sonata-Allegro form*

Introduction

"Adagio molto" (♩ = 84)" triple meter (3/4)

(Truly an opera-style overture — a predicate to thematic action)

Part 1: A powerful, tutti "coup d'archet" ("stroke-of-the-bow") opens this movement with rhythmic point and not a small bit of macho

octave "D's"

ff

Note: The pompous, short-long rhythm of this gesture (♩ | ♩.) smacks of the old Baroque French Overture!

Quiet, lyric passage answers the macho opening

oboe/bassoon

D Major

p

flute/clarinet

5 Another ringing "coup d'archet," this one clearly in D Major

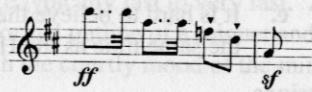
ff

12 **Part 3:** Long, graceful scalar lines in strings and winds expand grandly the sweep of the music and clearly evoke the sound and expressive world of the French Overture

B♭ Major mod. →

Heavily accented downbeats create a slow pulsation

23 Dramatic, orchestral unison, d minor arpeggiated descent brings the **Introduction** to its climax; built on the "coup d'archet" rhythm:



Note: Compare this to the dramatic, orchestral unison, d minor arpeggiated descent which is the 1st theme of the 1st movement of the 9th symphony, 1824:



Strings play a light, trilling extension of the quiet lyric passage

C
L
O
S
E
D

C
A
D
E
N
C
E

(D Major)

p < **f**

8 **Part 2:** Brief, sequential dialogue between lyric passage motives in strings/horn and "coup d'archet" motives in winds

Another powerful "coup d'archet" redirects the harmony to

B♭ Major

F7

ff

b minor modulatory →

p < **sf** etc.

24 **Part 4:** Transitional Broad, melancholy melody in low strings; accompanied by staccato triplets in violins

Melancholy melody in violins; accompanied by staccato triplets in low strings

29 Four powerful "coup d'archets," each is followed by reverberant winds and trilling flutes and violins

Rapid violin descent



Exposition

"Allegro con brio" (♩ = 100)" duple meter (4/4)

34

Theme 1

Energized, effervescent theme built from extremely simple musical means: a rising/falling D Major triad embellished, in the rising portion, with 2 turn-like motives:

47

Dramatic, extended phrase sees sequential use of **Theme 1** motive and harmonic motion away from D Major

*a*¹
modulatory
f

73

Theme 2

Part 1: Delightful, march-like, triadic theme features a dialogue between quiet, restrained winds and a raucous tutti

Scurrying strings punctuate the thematic phrases

p

81

More heavily orchestrated phrase; note trilling violins (like a band's flutes) in accompaniment

*a*¹
A Major
p *ff*

102

A marvelous and unexpected event! Rather than the expected **Cadence Material**, a series of **Theme 1** motives slowly climbs upwards in the strings, which itself acts as a transition to the **Cadence Material**

A Major

112

Cadence Material
Part 1: Dialogue between

Theme 1 Descending arpeggio in tutti
motive arpeggio in tutti
in strings tutti
p *ff*

2x total

57

Brief, though powerful, d minor segment — replete with “coup d’archets” in the violins, hearkens back to the climax of the **Introduction**, itself in

d minor

61

Modulating Bridge

Explosive, high momentum music breaks free of **Theme 1**, consists of 2 angular, chromatic phrases:

Phrase 1: *a* minor

Phrase 2: *a* minor

Extended and slowing to a huge, orchestral unison cadence to ...

88

Part 2: Dramatic phrase based on a motive:

which is drawn from the opening of the bridge:

which itself grew out of the 1st measure of **Theme 1**:

b

ff

Cadential fanfares (note “coup d’archet” rhythms!)

ff

G#o7

C	P
H	A
O	U
R	S
D	E

120

Part 2: Syncopated strings tremolos, wind motives and brass fanfares

1 - 2 - 3 - 4 etc.
p *sf*

126

Part 3: Brilliant descending A Major arpeggio in strings

ff

C
L
O
S
E
D
C
A
D
E
N
C
E
A Major

Gently descending winds

p

Development Parts 1– 5: Drama and a depth of dark expression far beyond anything in the Development of *Symphony No. 1*, Movement I

134

Part 1: Brief! The **Exposition** ending cadence and descending winds are heard again, though now redirecting the harmony to

f *p*

138

Part 2: **Theme 1** motive in low strings, sequenced upwards

d minor modulatory *p* *cresc.*

146

Part 3: Sequence of **Theme 1** motives imitated between low and high strings

g minor modulatory *f*

182

Part 6: Brief glimpse of **Theme 2**

G Major *p*

186

Part 7: Sequence built on the final, ascending portion of **Theme 2** heard in **Part 6**; the winds alternate with embellished, triplet violins

p *cresc.* *ff*

Recapitulation

216

Theme 1 (abbreviated)

Extended version of the opening phrase features harmonic motion away from D Major

*a*²

D Major modulatory

Note well: The brief though powerful d minor segment of the **Exposition** does not reappear; this darker aspect of the theme has already been well explored in the **Development**, **Parts 1–5**

233

Modulating Bridge

Explosive, high-momentum music, consists of 2 angular, chromatic phrases

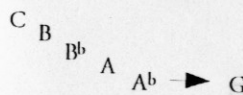
Phrase 1 Phrase 2



A Major d minor

158

Part 4: Dramatic passage sees **Theme 1** motive imitated between winds and violins *over* a chromatically descending bass line:



166

Part 5: The tension grows! Low strings and bassoon join the imitative fray; descending upper-string tremolos push the growing tension further forward

ff

170

D7 pedal harmony is reached; the dark mood brightens as the music slowly quiets

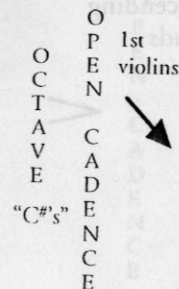
ff *pp*

D7 O P E N C A D E N C E

198

Part 8: Retransition Dramatic development of the rising, triadic, dotted-rhythm opening of **Theme 2**; the dotted rhythms, when isolated and repeated (as they are here), remind us more and more of the “coup d’archet” rhythm!

Stirring “coup d’archets” in strings and winds heard over wide ranging arpeggios in the 2nd violins



245

Theme 2

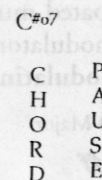
extended and slowing

Part 1: Delightful, march-like theme

Part 2: Dramatic phrase; abbreviated

a *a*¹ *b*
D Major
p *ff* *p* *ff* *ff*

Cadential fanfares (note “coup d’archet” rhythms)



274

The marvelous and unexpected **Theme 1** motives slowly climb upwards in the strings

pp < *ff*

D Major

C
L
O
S
E
D

C
A
D
E
N
C
E

284

Cadence Material
Part 1: Dialogue between

Theme 1 motives Descending arpeggio in tutti in strings

p

ff

2x total

Coda

306

Part 1: Sequence of gently descending winds

p <

310

Part 2: Sequential, overlapping dialogue between

Theme 1 motive and gentle, descending motive of Part 1

f

316

Part 3: Dialogue between **Theme 1** motive (*p*) and explosive, tutti chords (*ff*)

Note: These explosive, tutti chords are once again reminiscent of the "coup d'archets" which have characterized so much of the movement

340

Part 5: Full speed ahead! High energy, highly syncopated music resembles a non-modulatory version of the **Modulating Bridge**

D Major

ff

350

Part 6: **Theme 1** motive heard in a gigantic orchestral unison!

f

Cadence chords, heard in the rhythm of the "coup d'archet"

ff

292

Part 2: Syncopated string tremolos, wind motives and brass fanfares

1 - 2 - 3 - 4 etc.

p

sf

Part 3: Brilliant descending D Major arpeggio in strings

ff

Cadence chords

304

Gently descending winds

326

Part 4: Extraordinary series of tutti harmonies, heard over a tension-building, rising chromatic bass line!

D E^b E^b F F[#] G A^b A B^b B C C[#] D D[#] E →

339

O
P
E
N

C
A
D
E
N
C
E

"A7"

MOVEMENT II Sonata-Allegro form

"Larghetto" (♩ = 92) triple meter (3/8)

Exposition

Theme 1

Idyllic, serene theme of great lyric beauty and dignity

16



strings
a
A Major

clarinets/
bassoons
a¹

strings
b

clarinets/
bassoons
b¹



Note: Trumpets and drums are omitted from this movement, which is colored particularly by the sounds of the clarinet and bassoon.

47

Theme 2

A light, vocally conceived melody of Mozartean elegance and grace:



violins
a
E Major
p

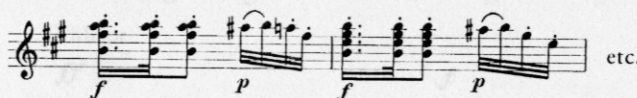
Note: Striking pointillistic-type accompaniment in 2nd violins, oboe and flute

violins (embellished)

a¹

75

Another new phrase, this one featuring fanfarish harmonies followed by light, balletic motives in the 1st violins:



c
E Major

violins

c¹
pp

33

Transition/Bridge Theme

This passage, though it ultimately does effect the modulation to the dominant, exhibits too high a melodic profile to simply be called a "modulating bridge;" it is, rather, an engaging, lyric and truly operatic duet between clarinet/bassoon and violins:



A Major
p

M
O
D
U
L
A
T
O
R
Y

ff p

55

New phrase features a semitone motive:



strings
b

strings/winds

p *cresc.* ----- **f** > **p** < **f** >

66

Series of descending and ascending 4-note step motives

extended

p < >

ff

p

< >

< >

< >

< >

< >

< >

< >

< >

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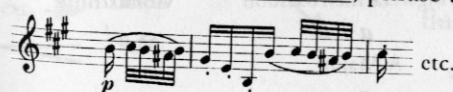
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82

Cadence Theme

Extension/development of the "balletic" motives of **Theme 2**, phrase **c**



p

2nd violins/cellos
a
E Major

violins
a¹

extended

94

Syncopated, chordal exclamations

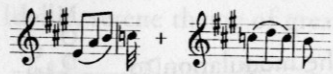
Gentle descent in the 1st violins

< **ff** **f p** > **pp**

Development

100

Part 1: Opening motives from Theme 1:



Heard in dialogue with staccato string scales

a minor modulatory → *p*

108

Part 2: Last 3 notes of the opening, rising motive of Theme 1:



imitated and inverted

C Major mod. → *p* *f* *p* → E Major mod. →

C
L
O
S
E
D
C
A
D
E
N
C
E

Same process: last 3 notes of the opening, rising motive of Theme 1 imitated and inverted

Recapitulation

158

Theme 1

strings <i>a</i> A Major <i>p</i>	winds <i>a</i> ¹	strings <i>b</i>	winds <i>b</i> ¹
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Note: Embellished accompanimental figures in various strings

173

190

Transition/Bridge Theme

Extended version of this lyric and operatic passage features dialogue between clarinet, bassoon, 1st violins low strings and flute!

modulatory → "E" *p* < *ff* >

O
P
E
N

C
A
D
E
N
C
E

(Theme 2 cont.)

Fanfarish harmonies followed by light, balletic motives

<i>c</i> A Major <i>f</i> / <i>p</i>	violins	<i>c</i> ¹ <i>pp</i>
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A Major

246

Cadence Theme

Expansion/development of the "balletic" motive of Theme 2, phrase *c*

strings/clarinet/bassoon <i>a</i> A Major <i>p</i>	violins/flute <i>a</i> ¹
---	--

C
L
O
S
E
D
C
A
D
E
N
C
E

128

Part 3: Dramatic sequence based on the opening, rising motive of Theme 1

F Major f minor *ff*

F Major *ff*

C
A
D
E
N
C
E

138

Part 4: Rising sequence based on the Theme 2, phrase *b* semitone motive

p cresc. - - - *f*

148

Part 5: Rising string arpeggios further outline a cadence to A Major!

p > *pp* <

212

Theme 2

Light, vocally conceived melody of Mozartean elegance and grace

violins <i>a</i> A Major <i>p</i>	violins (embellished) <i>a</i> ¹	strings <i>b</i>	tutti <i>b</i> ¹	extension <i>p</i>	Descending/ascending 4-note step motive	C A D E N C E
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Coda (brief!)

264

ext. → <i>ff</i>	Syncopated chordal exclamations	Gentle descent in 1st vlms	Dialogue between rising <u>Theme 1</u> motive and flute arpeggios	tutti closing	Two final tonic chords
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A Major *p* *ff* *p*

MOVEMENT III Scherzo

"Scherzo Allegro (♩. = 100)" triple meter (3/4)

Scherzo

Theme or motive? Three-note rising motive is uniquely scored: each 3-note rising motive is played by a different section of the orchestra at a different dynamic level!

low strings low strings

a

a¹

D Major

modulatory → A Major

Note: This 3-note rising motive grows directly out of the opening motive of **Theme 1, Movement II**:

Trio

85

Charming, almost rustic tune assembled from 3- and 4-note rising/falling motives:

2 oboes/2 bassoons

c

D Major

17

A more "tunefully" conceived phrase (though still a quirky one) appears in the violins:

Note: Rising motive (now 4 notes long!) continues in low string accompaniment

b

A Major mod. → B^b Major mod. → D Major

39

50

59

Transition via isolated, disconnected unharmonized 3-note rising motives!

Climactic and extended phrase brings the **Scherzo** to a ringing conclusion

b¹

extended

C Major → D Major

ff

"Scherzo da capo"

93

107

109

Heavy, peasant-like (almost crude!) trill and arpeggio (the entire phrase sustains a single harmony!)

Sudden and unexpected octave "A4's" blow away the key of F# Major and pave the way for the return of D Major

2 oboes
2 bassoons
2 horns

winds,
horns
and
strings

strings

d

F# Major

f

p

pp

ff

c

D Major

p

c¹

D Major ext.

C
L
O
S
E
D
C
A
D
E
N
C
E

Movement IV *Sonata-Allegro form*

"Allegro molto (♩ = 152)" duple meter (2/2)

Exposition

Theme 1

Weird, comic, completely unconventional theme opens with a motive that seems downright nonsensical:

a
D Major

*a*¹
ff/p

Note: The "opening motive" indicated above is actually two ideas in one: a "hic" (as in hiccup), burp, belch, whatever:

followed by a groan of pain, "oww!":
(music, like life, is often not pretty)

52

Theme 2

A playful, comic dialogue between long-note descending motive in winds and quick, scurrying responses in the violins:

a
A Major
p

*a*¹
a minor



7

12

Cadential phrase alternates wind "hics" with a vigorous string melody

O
P
E
N
P
A
U
S
E
C
A
D
E
N
C
E

Octave
"A's"

b

f

ff

26

Transition/Bridge Theme is everything **Theme 1** is not: smooth, lyric, melodic in a more conventional sense:

Transition theme rises from the low strings to the high winds and distracts us, momentarily, from the rather crude opening of the movement

"dolce"

D Major
p

cresc. ----- *f*

44

Brief., vigorous modulatory passage

84

Cadence Material

Part 1: Vigorous, energized passage built on **Theme 2** motives

Note: Staccato, rising arpeggios in the bass instruments

A Major

f

ff

Part 2: Series of quiet "hics" in violins accompanied by frankly flatulent arpeggios in a solo bassoon

p

pp

Part 3: "Hics" alone, in the 1st violins, F# (implies an A7 chord, V7 of D Major)

modulatory →

cresc. -----

Development

108

Part 1: Theme 1

Sounding at first like an **Exposition** repeat, the opening phrase of the theme is heard as it was in the opening of the movement

a *a*¹
D Major D Major → minor!
f/p *ff/p*

119

Part 2: A rather serious (for a change) bit of music — the trilling portion of **Theme 1**, phrase *a* (oww!) heard over a Pedal "D" →

d minor
f

131

Part 3: Sequence based on the tail portion of **Theme 1**, phrase *a*

modulatory →
f p etc.

139

Part 4: Sequence based on the trilling portion of **Theme 1**, phrase *a* (oww!) in the low strings and bassoon is accompanied by nervous string tremolos and pointilistic winds

modulatory →
f p *f p*

149

Tremolos and pointilistic accompaniment take over!

p *cresc.* -----

157

Part 5: Dramatic, orchestral unison descent in the strings leads to...

f *ff*

... another, louder orchestral unison in winds and strings

165

Part 6: Gigantic, gut-wrenching "hics" ("urps!") alternate between winds and strings

Note: Call the doctor! This sounds serious!

f# minor
ff

The attack passes!
Two quiet, exquisitely comic "hics" effortlessly redirect the key back toward D Major

P
A
U
S
E

f#mi⁴ A⁶

Note: Cancel the medical alert!

Recapitulation

185

Theme 1

As in **Exposition** (hic!)

a *a*¹ *b*
D Major
f/p *ff/p* *f* *ff*

O
P
E
N
P
A
U
S
E
C
A
D
E
N
C
E
Octave
"A's"

210

Transition/Bridge Theme
Smooth, lyric, "conventionally" melodic, rises from the low strings

"dolce"
D Major
p

Brief, vigorous modulatory passage

cresc. ----- *f*

236

Theme 2
Playful, comic dialogue

a *a*¹
D Major d minor

268

Cadence Material
Part 1: Vigorous, energized passage built on **Theme 2** motives

Note: Staccato, rising arpeggios in the bass instruments

f *ff*

286

Part 2: "Hics" in violins over bassoon arpeggio

pp

290

Theme 1
opening motive; effortless move back toward D Major →

"C" D⁴ G⁶

pp

p <> *pp* <> D Major modulatory ► F Major

Coda Lengthy and filled with ingeniously varied moods and musical variety

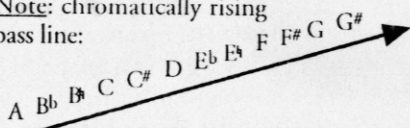
294

Part 1: Theme 1

A veritable gastric attack! An explosive series of "hics!" and "owws!" spew forth!

a D Major *a*² modulatory
f / *p* *f*

Note: chromatically rising bass line:



312

Part 2: Transition/Bridge Theme; dramatic and explosive version of this lyric theme heard over two long pedal tones:

Pedal "A" → Pedal "D" →

348

Part 4: "Hics!" (sounding almost like chirping birds) appear over the still "walking" bass

358

The action quietly "congeals" into a series of luminous harmonies, which themselves slow until...

366

... a sustained tremolo G Major chord is reached

382

Part 6: Full speed ahead! Passage begins with "Hics!" alternated between strings and winds, and quickly moves to **Theme 1** tail motives and sweeping scales

D Major
ff

402

Part 7: Theme 1 "Hic!" in winds alternates with "oww!" in 1st violins

p

C
L
O
S
E
D

C
A
D
E
N
C
E

D Major
f

Orchestral unison "F#s" (again with the "F#s"? Enough already!)

ff

372

Part 5: Gotcha! The quiet, G Major impasse is broken by an explosive

Bb²
tutti
ff

374

Energized strings lead the charge back to D Major

D³ A⁷
ff

416

Part 8: Here we go again! **Theme 2** motives appear over "walking" bass

F# Major
pp

Theme 2 motives again appear over "walking" bass, but a semitone higher!

G Major

424

Part 9: Theme 1 opening motive signals the end (finally)

D Major
ff

Long, vigorous descent



Explosive, closing chords

End of Symphony

Timeline

- 1770.....Beethoven is born in Bonn on December 17.
- 1789.....Beethoven successfully petitions the elector of Bonn to grant the Beethoven brothers half their father's pension and to have their father removed from Bonn.
- 1792.....Beethoven departs Bonn for Vienna, Austria in November.
- 1796.....Beethoven's hearing loss begins slowly.
- 1800.....Symphony No. 1 is premiered on April 2.
- 1802.....Beethoven writes the Heiligenstadt Testament in October.
- 1803.....Symphony No. 2 is premiered on April 5.
- 1805.....The "Eroica" Symphony is premiered on April 7.
- 1807.....Symphony No. 4 is premiered on March 5.
- 1808.....Symphonies Nos. 5 and 6 are premiered on December 22.
- 1809.....Archduke Rudolph and Princes Lobkowitz and Kinsky sign contract of lifetime support for Beethoven.
- 1812.....Beethoven breaks off his love affair with Antonie Brentano.
- 1813.....Symphony No. 7 is premiered on December 8.
- 1814.....Beethoven gives his last public performance as a pianist. He is enjoying a sudden increase in his popularity. Symphony No. 8 is premiered on February 4.
- 1815.....Beethoven falls out of favor with the public. His hearing suffers another rapid deterioration. His patrons are leaving Vienna or are estranged from him. He is increasingly regarded as insane. His brother Casper dies and he begins litigation to gain custody of his nephew Karl.
- 1824.....Symphony No. 9 is premiered on May 7.
- 1827.....Beethoven dies on March 26.

Glossary

Academy: public concert in eighteenth century Vienna, Austria.

Arpeggio: chord broken up into consecutively played notes.

Augmented:

- Major or perfect interval extended by a semi-tone, e.g.: augmented sixth: C-A sharp.
- Notes that are doubled in value, e.g.: a quarter note becomes a half note. Augmentation is a device for heightening the drama of a musical section by extenuating the note values of the melody.

Baroque: sixteenth and seventeenth century artistic style characterized by extreme elaboration. In music the style was marked by the complex interplay of melodies, as manifest, for example, in a fugue.

Bridge: musical passage linking one section or theme to another.

Cadence: short harmonic formulas that close a musical section or movement. The commonest formula is dominant-tonic (V-I).

- A closed (or perfect) cadence fully resolves: the dominant is followed by the expected tonic.
- An open (or imperfect) cadence is a temporary point of rest, usually upon an unresolved dominant.
- A deceptive (or interrupted) cadence is one in which the dominant resolves to some chord other than the expected tonic.

Cadenza: passage for solo instrument in an orchestral work, usually a concerto, designed to showcase the player's skills.

Chromatic: scale in which all the pitches are present. On a keyboard this translates as moving consecutively from white notes to black notes.

Classical: designation given to works of art of the seventeenth and eighteenth centuries, characterized by clear lines and balanced form.

Coda: section of music that brings a sonata-allegro movement to a close.

Crescendo: getting louder.

Da capo: back to the top, or beginning (instruction in a score).

Development: section in a classical sonata-allegro movement where the main themes are developed.

Diminished: minor or perfect interval that is reduced by one semi-tone, e.g.: minor seventh, C-B flat becomes diminished when the minor is reduced by one semi-tone to become C sharp-B flat. Diminished sevenths are extremely unstable harmonies that can lead in a variety of harmonic directions.

Dissonance: unresolved and unstable interval or chord.

Dominant: fifth note of a scale and the key of that note, e.g.: G is the dominant of C. The second theme in a classical sonata-allegro exposition first appears in the dominant.

Double fugue: complex fugue with two subjects, or themes.

Drone: note or notes, usually in the bass, sustained throughout a musical section or composition; characteristic of bagpipe music.

Dynamics: degrees of loudness, e.g.: piano (quiet), forte (loud), indicated in a musical score.

Enharmonic: notes that are identical in sound, but with different spellings, depending on the key context, e.g.: C sharp and D flat.

Enlightenment: eighteenth century philosophical movement characterized by rationalism and positing that individuals are responsible for their own destinies and all men are born equal.

Eroica: soubriquet, literally meaning heroic, given to Beethoven's Symphony No. 3.

Exposition: section in a classical sonata-allegro movement where the main themes are exposed, or introduced.

Fermata: pause.

Forte: loud.

French Overture: invented by the French composer, Jean Baptiste Lully, court composer to King Louis XIV. The French Overture was played at the theater to welcome the king and to set the mood for the action on the stage. It is characterized by its grandiose themes, slow, stately tempo, dotted rhythms and sweeping scales.

Fugato: truncated fugue whose exposition is not followed by true development.

Fugue: major, complex baroque musical form, distantly related to the round, in which a theme (or subject) is repeated at different pitch levels in succession and is developed by means of various contrapuntal techniques.

Gesamtkunstwerk: all-inclusive art work or art form, containing music, drama, poetry, dance, etc.; term coined by Richard Wagner.

Heiligenstadt Testament: confessional document penned by Beethoven at a time of extreme psychological crisis. In it he despairs over his realization that he is going deaf, but determines to soldier on.

Hemiola: temporary use of a displaced accent to produce a feeling of changed meter. Beethoven uses it to effect an apparent change from triple (3/4) meter to duple (2/4) meter, without actually changing the meter.

Home key: main key of a movement or composition.

Homophonic: a musical passage or piece in which there is one main melody and everything else is accompaniment.

Interval: distance in pitch between two tones, e.g.: C-G (upwards) = a fifth.

Inversion: loosely applied to indicate a reversal in direction, e.g.: a melody that goes up, goes down in inversion, and vice versa. Its strict definitions:

- Harmonic inversion: The bottom note of an interval, or chord, is transferred to its higher octave, or its higher note is transferred to its lower octave, e.g.: C-E-G (played together) becomes E-G-C, or E-C-G.
- Melodic inversion: An ascending interval (one note played after the other) is changed to its corresponding descending interval and vice versa, e.g.: C-D-E becomes C-B-A.

K. numbers: Koechel numbers, named after L. von Koechel, are a cataloging identification attached to works by Mozart.

Measure: metric unit; space between two bar lines.

Melisma: tightly wound, elaborate melodic line.

Meter: rhythmic measure, e.g.: triple meter (3/4) in which there are three beats to the bar, or duple meter (2/4) in which there are two beats to the bar.

Metric modulation: main beat remains the same while the rhythmic subdivisions change. This alters the meter without disturbing the tempo.

Minuet: Seventeenth and eighteenth century, graceful and dignified dance in moderately slow three-quarter time.

Minuet and Trio: form of a movement (usually the third) in a classical symphony. The movement is in ternary (ABA) form with the first minuet repeated after the trio and each section itself repeated.

Modal ambiguity: harmonic ambiguity, in which the main key is not clearly identified.

Mode: major or minor key (in modern Western usage).

Modulation: change from one key to another.

Motive: short, musical phrase that can be used as a building block in compositional development.

Movement: independent section within a larger work.

Musette:

- Bagpipe common in Europe in the seventeenth and eighteenth centuries.
- Piece of music in rustic style with a drone bass.

Musical form: overall formulaic structure of a composition, e.g.: sonata form, and also the smaller divisions of the overall structure, such as the development section.

Ostinato: motive that is repeated over and over again.

Overture: music that precedes an opera or play.

Pedal note: pitch sustained for a long period of time against which other changing material is played. A pedal harmony is a sustained chord serving the same purpose.

Piano: soft or quiet.

Piano trio: composition for piano, violin and cello.

Pivot modulation: a tone common to two chords is used to effect a smooth change of key. For example, F sharp-A-C sharp (F sharp minor triad) and F-A-C (F major triad) have A in common. This note can serve as a pivot to swing the mode from F sharp minor to F major.

Pizzicato: very short (plucked) notes.

Polyphony: dominant compositional style of the preclassical era, in which multiple melodies are played together (linear development), as opposed to one melody played with harmonic accompaniment.

Quartet:

- a. Ensemble of four instruments
- b. Piece for four instruments.

Viennese classical style: style that dominated European music in the late eighteenth century. It is characterized by clarity of melodies, harmonies and rhythms and balanced, proportional musical structures.

Recapitulation: section following the development in a sonata-allegro movement, in which the main themes return in their original form.

Recitative: operatic convention in which the lines are half sung, half spoken.

Retrograde: backwards.

Retrograde inversion: backwards and upside down.

Ritardando: gradually getting slower (abbreviation: ritard.).

Scherzo: “joke;” name given by Beethoven and his successors to designate a whimsical, often witty, fast movement in triple time.

Semi-tone: smallest interval in Western music; on the keyboard, the distance between a black note and a white note, and also B-C and E-F.

Sequence: successive repetitions of a motive at different pitches. This is a compositional technique for extending melodic ideas.

Sonata-allegro form (also known as sonata form): most important musical structure of the classical era. It is based on the concept of dramatic interaction between two contrasting themes and structured in four parts, sometimes with an introduction to the exposition or first part. The exposition introduces the main themes that will be developed in the development section. The themes return in the recapitulation section and the movement is closed with a coda.

Stringendo: compressing time; getting faster.

String quartet:

- a. Ensemble of four stringed instruments: two violins, viola and cello.
- b. Composition for such an ensemble.

Symphony: large-scale instrumental composition for orchestra, containing several movements. The Viennese classical symphony usually had four movements.

Syncopation: displacement of the expected accent from a strong beat to a weak beat, and vice versa.

Theme and Variations: musical form in which a theme is introduced and then treated to a series of variations on some aspect of that theme.

Tonic: first note of the scale; main key of a composition or musical section.

Transition (or bridge): musical passage linking two sections.

Triad: chord consisting of three notes: the root, the third and the fifth, e.g.: C-E-G, the triad of C major.

Trio:

- a. Ensemble of three instruments.
- b. Composition for three instruments.
- c. Type of minuet, frequently rustic in nature and paired with a minuet to form a movement in a classical era symphony.

Triplet: three notes occurring in the space of one beat.

Tutti: whole orchestra plays together.

Voice: a pitch or register, commonly used to refer to the four melodic pitches: soprano, alto, tenor and bass.

Biographical Notes

Brentano, Antonie (1780–1869). Wife of Franz Brentano. Antonie was the “immortal beloved,” the great love of Beethoven’s life.

Beethoven, Caspar Anton Carl (1774–1815). Beethoven’s brother, who married Johanna Reiss. Beethoven would later claim custody of their son Karl.

Beethoven, Johann (1740?–92). Beethoven’s father, musician and teacher.

Beethoven, Maria Magdalena (1746–87). Beethoven’s mother.

Beethoven, Nikolaus Johann (1776–1848). Beethoven’s brother; apothecary.

Kinsky, Prince Ferdinand (1781–1812). Codonor of Beethoven’s annuity.

Lichnowsky, Prince Karl (1756–1814). Major patron of Beethoven.

Lobkowitz, Prince Josef (1772–1816). Patron, admirer and codonor of Beethoven’s annuity; major figure in the Austro-Hungarian Empire.

Neefe, Christian (1748–98). Composer who introduced Beethoven to the works of Johann Sebastian Bach.

Rasoumovsky, Prince Andrei (1752–1836). Patron and friend of Beethoven. Rasoumovsky was the Russian ambassador in Vienna and one of the wealthiest and most brilliant men in Europe.

Ries, Ferdinand (1784–1838). Pianist and composer. Ries was a student of Beethoven and later his friend. One of Beethoven’s earliest biographers.

Rudolph, Archduke of Austria (1788–1832). Son of Leopold II. Rudolph was a student of Beethoven and one of the three donors of Beethoven’s annuity.

Schindler, Anton (1795–1864). Violinist and conductor. Schindler was a devoted friend of Beethoven and an early biographer.

Spohr, Ludwig (1784–1859). Violinist, composer and conductor. He wrote an autobiography that contains anecdotes about Beethoven.

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