



The Symphonies of Beethoven

Part III

Lectures 17- 19: Symphony No. 5—The Expressive Ideal Fully Formed

Lectures 20 - 22: Symphony No. 6—The Symphony as Program

Lectures 23 & 24: Symphony No. 7—The Symphony as Dance

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Course No.

733

Professor Robert Greenberg

The Symphonies of Beethoven, Part III



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Professor Robert Greenberg
The San Francisco Conservatory of Music



THE TEACHING COMPANY®

Lectures Seventeen–Nineteen

Symphony No. 5: The Expressive Ideal Fully Formed

Scope: Lectures seventeen through nineteen focus on Symphony No. 5 with references to its disastrous 1808 premiere and an in-depth analysis of the score. We see how Beethoven's compositional progress fully matures in the musical and expressive content of Symphony No. 5, which is conceived as a vehicle for a drama in which light and hope triumph over the forces of darkness and despair. Beethoven is revealed as an extraordinary and unprecedented master of the art of developing entire movements from small, seemingly inconsequential motives. Symphony No. 5 also shows him to have a revolutionary concept of rhythm as a narrative element in its own right and as a key factor in the generation of drama. We learn how Beethoven, now light years away from his classical era beginnings, has embraced romanticism in his own unique manner.

Outline

- I. Introduction
 - A. The premiers of Beethoven's Symphonies 5 and 6 were held in Vienna on December 22, 1808.
 - B. The concert was beset by problems, many of them of Beethoven's doing.
- II. Symphony No. 5 in C Minor, Op. 67, movement 1, sonata-allegro form: analysis with reference to the WordScore guide™ and musical examples.
 - A. Exposition
 1. The "Statement of Purpose" is announced. This is an opening orchestral unison, intoning a repeated four-note motive, the so-called "fate" motive.
 2. Theme 1 is a theme of brutal rhythmic power and motivic simplicity; angry music, full of dark and deep emotions.
 - a. Theme 1 is jagged, raw, and undecorated. It consists entirely of permutations of the four-note "fate" motive and is filled with tension-generating pregnant pauses (fermata).
 - b. The tonic key of C minor, a dark, tragic key of despair, is also very important in reinforcing the sense of tension.
 3. Theme 2 is a contrasting, lyric and initially gentle theme. It is heralded by a horn call based on and analogous to the opening "Statement of Purpose" and is accompanied by "fate" motives.
 4. An extraordinary process of motivic development is operative from the opening of the exposition to its conclusion, as the four-note

“fate” motive is developed into an entirely new sounding series of thematic ideas.

B. Development in five parts

The melodic/lyric growth of the exposition is crushed by harmonic dissonance and melodic fragmentation.

1. In parts 1–3 there is a powerful return to the minor (F minor). Part 3 brings back two thunderous horn calls in the violins.
2. In part 4 the horn call is progressively fragmented. The carefully nurtured motives of the exposition are dismembered until all that remains are single, isolated, pathetic “chords of despair.”
3. Part 5 sees a brutal retransition that brings the dying movement back to life.

C. Recapitulation

1. A suppressed theme 1 and an oboe cadenza remember the horrific events of the development. The “fate” motive is now without the power it had in the exposition.
2. Incredibly and gloriously, theme 2 and the subsequent cadence material appear not in C minor (as we would expect in a classical era sonata-allegro movement), but in a triumphant C major!

D. Coda in six parts: a development of the development section

1. In parts 1–3 the mode (key) returns to minor and the process of fragmentation that characterized the development section is here thrown into reverse, as new sounding thematic materials grow from the fragmented horn call.
2. In part 4 a vigorous, dramatic and entirely new sounding march theme appears. In reality it is a further development of the fragmented horn call.
3. Parts 5 and 6 sound, respectively, like another retransition and another recapitulation.

III. Movement 2, quasi-double variations form

- A. This movement is designated “andante con moto” — andante with motion. This implies that it is a dance, not a dirge!
- B. Its form is an extremely unorthodox version of double variations form. In fact movement 2 is really two movements in one. It features two alternating themes.
 1. Theme A, a broad and beautiful theme in A flat major, is successively varied via elaboration. This movement is about the uplifting power of C major, as witnessed by
 2. Theme B, also a lyric theme. Theme B, initially in A flat major, is transformed into triumphant magnificence by the power of C major.
- C. Strict variational process breaks down about half-way through the movement.

- D. The coda ends the movement in A flat major, on a surprisingly vigorous and powerful note for an ostensibly lyric movement.
- E. The key of C major seems to be acting as a stimulant to energize theme A of this movement.

IV. Movement 3, scherzo

A. Part 1, scherzo 1

1. It’s back! ... C minor is back! Phrase a is an ominous, rising passage in C minor, that functions analogously to the “Statement of Purpose” of the first movement.
2. Phrase b is a brutal, pounding theme (“Hunting Horns of Hades”) in the rhythm of the “fate” motive. C minor is back with a vengeance!

B. Part 2, trio

1. Phrase c is a brilliant and farcical fugue-like passage that blows away the darkness of C minor.
2. Phrase d is an exuberant, elephantine passage for the low strings, that indulges in a bit of a finger exercise before ascending to an extended version of the fugue-like passage.

C. Part 3, scherzo 2. No longer brutal, the scherzo is now a quiet, plucked, utterly deflated bit of C minor nastiness. It ends with a deceptive cadence.

D. The transition to movement 4 is a slow and extraordinary progression from darkness to light.

V. Movement 4, sonata-allegro form

- A. Exposition: Theme 1 appears in the full orchestra in C major.
- B. Development in six parts
- C. Coda in seven parts

VI. For Beethoven the fifth crystallizes his mature compositional innovations:

- A. The practice of allowing the context to dictate the form.
- B. The use of motivic development as a fundamental technique.
- C. The concept of movements as steps in a dramatic progression (similar to acts in an opera or a play).
- D. The use of rhythm (divorced from melody) as a narrative element.
- E. The concept of music as self expression.

MOVEMENT I *Sonata-Allegro form*

"Allegro con brio" (♩ = 108)" duple meter (2/4)

Exposition

The music grows from skeletal, melodic minimalism to lyric triumph

OPEN CADENCE

Theme 1

"Statement of Purpose:" An orchestral unison intones a hammering, skeletal 4-note motive (the so-called "fate motive") which is immediately sequenced downward to create a larger, 8-note unit, set off from what follows by a long fermata

6 Four-note "fate motive" is sequenced and transformed

c minor

59

Theme 2

"Horn Call:" Based on, and in function analogous to, the opening "Statement of Purpose," the "Horn Call" heralds the arrival of **Theme 2**

horn
Eb Major

94

Cadence Material

Part 1: Glorious and triumphant; 2 falling phrases (akin to those of the **Modulating Bridge**) blare forth in Eb Major *ff*

110

Part 2: A downward series of "fate motives" bring the **Exposition** to a brilliant conclusion

CLOSED PAUSE

Eb Major

22

"Statement of Purpose:" Another 4-note "fate motive" explodes forth in orchestral unison

ff

25

Four-note "fate motive" is further sequenced and transformed, rising as it goes

p *cresc.* ----- *a*¹

44

Modulating Bridge
Brief, but extremely intense, transition consisting of 3 long, downward sequences of the 4-note "fate motive"

f < *ff*

OPEN CADENCE

63

The initially lyric opening of **Theme 2** is itself a permutation of the "Horn Call"

Eb Major

83

As the theme progresses, 4-note "fate motives" rise from the low strings, propelling the music forward; the mood is one of strength and approaching triumph, not one of tragedy and angst as was the opening of the movement

cresc. -----

Development The melodic/lyric growth and transformation of the **Exposition** is crushed by harmonic dissonance and melodic fragmentation!

125 **EMENT** *Allegro furioso*

Part 1: "Statement of Purpose"
opening has been altered; the 2nd half (D^bs → C) is filled with an ominous forboding — the triumph of the **Exposition's** end is instantly forgotten!



f minor modulatory

129
Four-note "fate motive" is imitated and sequenced; though this passage is quiet and lightly scored, the unstable, modulatory harmonic underpinning imbues it with an air of danger

p cresc. -----

179
Part 3: Two "Horn Calls" thunder forth defiantly from the violins



210
Incredibly, the 2-note units dissolve, leaving only single, isolated "chords of despair"

228
Sudden burst of energy from a single tutti "**Horn Call**" would indicate the music is not quite dead (yet!)

pp *ff*

233
The pathetic, isolated "chords of despair" resume; the rhythmic, melodic and tonal elements of this movement are as close to death as they can get!

pp

158
Part 2: The texture thickens as more and more instruments join the fray; the intensity builds!

Note: "Fate motives" in various permutations are now **overlapping** in imitative polyphony

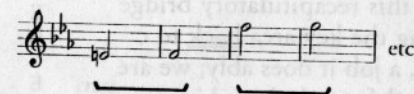
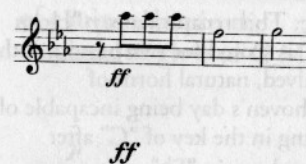
168
The disparate parts suddenly congeal into a long series of vicious, hammering pounding dissonances, in the rhythm of the "fate motive," over a rising bass:

C C# D E F#
(C⁰⁷ C^{#07} g mi⁸ E⁰⁷ D⁶)

195
Part 4: Dissolution, destruction and disintegration

A third "**Horn Call**" begins but is brutally cut short

The dismemberment of the "**Horn Call**" continues; now only the middle 2 notes are heard!



240
Part 5: Retransition
Again, a sudden burst of "fate motives" attempts to revive the movement; this time, they do not stop but tenaciously continue, shattering the deadly reverie of the "chords of despair." Like 20cc's of adrenaline administered directly to the heart of the movement, the music revives ...

ff

Recapitulation

248

Theme 1

“Statement of Purpose:”

Powerfully intoned by
orchestral unison

c minor

ff

The “fate motive” theme resumes, but without the power and bluster of the **Exposition**; the music has undergone a profound trauma in the development, and that is reflected in this rather melancholy phrase and the following oboe cadenza

a

p

< f

O
P
E
N

C
A
D
E
N
C
E

288

Modulating Bridge

Much as before: brief, but intense, passage consisting of downward sequences of the “fate motive;” it is the harmonic job of this recapitulatory bridge to bring the key area back to c minor, a job it does ably; we are prepared for a dark and stormy **Theme 2**

O
P
E
N

P
A
U
S
E
D
E
N
C
E

(G⁶)

303

Theme 2

“Horn Call” again heralds the arrival of **Theme 2**

Note: This recapitulatory “Horn Call” is scored for two bassoons; the unvalved, natural horns of Beethoven’s day being incapable of playing in the key of “C” after having been in “Eb”

ff

346

Cadence Material

Part 1: Glorious and triumphant; two falling phrases blare forth in

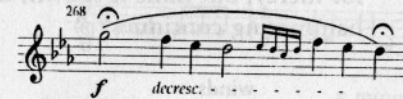
C major

ff

268

Oboe Cadenza: A plaintive, solo oboe sings a melancholy song of remembrance for the trauma (death of innocence?) of the

Development:



f decresc. -----

269

The business of remembrance past, the theme returns to its former, terrible glory — momentum grows as the melodic line climbs

a'

p cresc. -----

f

307

What?! Who?! How?! When?!
WHOA!!!

The lyric **Theme 2** arrives, not dressed in the black mourning of c minor, but in the diaphanous glow of **C Major!**

p

“dolce”

331

As the theme progresses, 4-note “fate motives” rise from the low strings, propelling the music forward

cresc. -----

362

Part 2: A downward series of “fate motives” bring this extraordinary **Recapitulation** to its conclusion; the movement would seem, for this moment at least, to be filled with hope and triumph

Coda The **Coda** is, in reality, a second development section, which throws the processes of dissolution, destruction and disintegration of the 1st **Development** →

374

Part 1: The C Major triumph of the **Recapitulation** is, for now, crushed by a series of furious, elemental chords which hammer away on the “fate motive” rhythm; the mode turns back toward minor

ff

Note: These hammering chords were first heard in **Part 2** of the **Development**

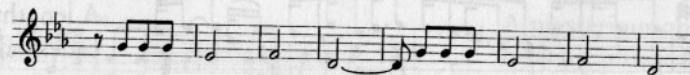
387

Two forlorn, upwards version of the “fate motive” plaintively cry for mercy, but none is shown; the hammering continues!

winds

398

Part 2: Two “**Horn Calls**” thunder forth in low strings and bassoons, under upwards sweeping violins



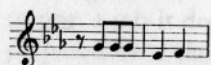
c minor
f

Note: These “**Horn Calls**,” which use the pitches of the movement opening “**Statement of Purpose**,” are analogous to the 2 “**Horn Calls**” heard in **Part 3** of the **Development**

406

Part 3: New life from what before led to disintegration!

A third “**Horn Call**” begins but is cut short



f

As before, the “**Horn Call**” is further reduced to its middle 2 notes — But now that 2-note unit weaves a web of activity in both 1/4 notes and 8th notes (Diminution and double diminution of the original 1/2 notes!)



etc.

423

Part 4: A vigorous, marchlike, utterly new sounding theme is actually derived from the truncated “**Horn Call**” of measure 406:



c minor
f

Note: Again, here in the **Coda**, new musical life grows from what in the **Development** had marked disintegration

469

Part 5: **Retransition**!?! “Fate motives” repeated over an extended dominant pedal lead to...

478

Recapitulation #2 (or **Coda Part 6**) “**Statement of Purpose**”: most powerful version yet! We would seem to be back to the beginning of the movement!

O
R
C
H
E
S
T
R
A
L
c minor
ff

491

Theme 1

Quietly begins, though the music is static due to a tonic pedal harmony

pp

The quiet is shattered by a hammering cadence built on the “fate motive” rhythm; the movement suddenly and abruptly ends! What does this mean? Where is the symphony going? What was the significance of C Major? Stay tuned ...

c minor

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

Movement II *quasi Double Variations form*
"Andante con moto (♩ = 92)" triple meter (3/8)

Theme A "dolce"

Lilting, lyric, dotted-rhythm filled theme in the unexpected key of A^b major

low strings
a
 A^b major
p

10 A lengthy cadential section brings the theme to a gentle conclusion
 winds/upper strings
 (b)

C
L
O
S
E
D

C
A
D
E
N
C
E

29 Wow! the G^b turns into an F[#], the A^b7 chord turns into a German⁶, and we are suddenly and powerfully headed toward ...

ff

32 **Theme B** transformed! A brilliant and magnificent version of the theme in C Major leaves us momentarily breathless

tutti
*a*¹
 C Major
ff



Theme B

Offers a slight contrast with the opening **Theme A**

clarinet/bassoon
a
 A^b major
p

Note: Delicate triplet accompaniment in violas

A mysterious and hesitant phrase follows as the top voice moves up to a G^b, forming an A^b7 chord. Where is this going?

pp

38 HUH? As suddenly as it began, the triumphal and magnificent mood disappears; a quiet and mysterious passage modulates back toward A^b Major

pp

f

E^b
 E^b
 C
A
D
E
N
C
E

O
P
E
N

Variation I

50

Theme A / Variation 1

Theme is now embellished: its dotted rhythms are replaced by smoothly flowing sextuplets (groups of six notes) per measure

low strings

*a*¹

A^b Major

Cadential passage, much as before

winds/upper strings

(*b*)

71

Theme B / Variation 1

Much as before, although faster 32nd notes have replaced the delicate triplets in the accompaniment

C
L
O
S
E
D

C
A
D
E
N
C
E

clarinet/bassoon

*a*²

A^b Major

p

Variation 2 (Developmental — strict variation technique breaks down as Beethoven begins to explore, freely, various aspects of the themes)

98 **Theme A / Variation 2** Extended considerably

Further embellishment of the theme, now heard embedded in smoothly flowing groups of twelve notes per measure

low strings

*a*²

A^b Major

p

106

1st violins

*a*³

A^b Major

pp

114

Lowest strings (cello and bass) play elaborated theme underneath throbbing, tutti accompaniment

Two ascending Eb Major scales

O
P
E
N

C
A
D
E
N
C
E

*a*⁴

A^b Major

f

147 **Theme B / Variation 2**

Theme B (and C Major) return without the preliminary, A^b version in this most magnificent version yet!

tutti

*a*⁴

C Major

ff

>

p

>

pp

157

Modulation back toward A^b Major, but not via the mysterious, hesitant phrase, but rather, via simple, apreggiated Eb chords

(V/A^b)

123

Mysterious, heartbeat-like Eb7 chord throbs alone eight times; we wait...

pp

127

Solo winds (clarinet, bassoon, flute, oboe) play an "early version" of **Theme A** (as it appeared in Beethoven's sketchbooks)

A^b Major
modulatory

133

An altogether extraordinary passage features smooth, gliding winds in doubled thirds; again we wait ...

p

modulatory

f

166 **Theme A / Mini-Variation**

Quiet, almost elfin passage (plucked strings and staccato winds); features the first use of any key other than A^b major or C Major in the movement

winds

*a*⁵

a^b minor

p

176

Theme virtually evaporates into a series of (mostly) upwards reaching scales in winds and strings

cresc. -----

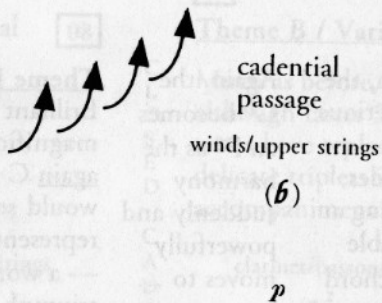
Variation 3 (Recapitulatory)

185

Theme A / Variation 3

A powerful and confident version of this heretofore lyric theme restores the dotted rhythms of the opening

tutti
a⁶
Ab Major
ff



C
L
O
S
E
D

C
A
D
E
N
C
E

Coda

229

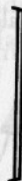
Theme A Brief!

Ab Major

Quiet arpeggios quickly pick up momentum and volume

pp cresc.-----

A surprisingly vigorous and powerful conclusion for an ostensibly "lyric" movement (What's gotten into Ab Major? Is this the influence of C Major??? Continue to stay tuned!)

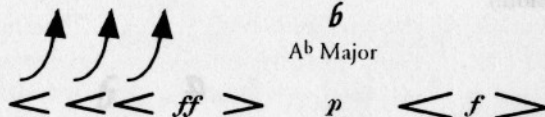


ff

205 "Piu mosso (♩ = 116)"

Early sketchbook version of **Theme A** returns in bassoon accompanied by absolutely jaunty strings!

pp



220

Theme A

winds/upper strings ext. ...
b
Ab Major

C
A
D
E
N
C
E

MOVEMENT III (Scherzo)

"Allegro (♩ = 96)" triple meter (3/4)

Part I: (Scherzo)

(It's back! ... C minor is back! ... And it's not happy at all with the lyricism and "false hope" of **Movement II**, with its C Major episodes and powerful A^b Major conclusion!)

a

This introductory passage clearly recalls the opening of **Movement I**: Two brief phrases, each followed by a dramatic pause; however, where the **Movement I** "Statement of Purpose" was brief and dramatic, this passage is ghostly and ominous

Phrase 1: Ascending c minor arpeggio rises like a foul vapor from the depths of the orchestra:

O
P
E
N
C
A
D
E
N
C
E

Phrase 2: Another foul, nasty c minor ascent, slightly longer than the first. After the glories of the 2nd movment, we know this quiet darkness cannot bode well!

O
P
E
N
C
A
D
E
N
C
E

a¹

b¹

45

71

Ominous opening passage resumes

Phrase 1:
Ascending arpeggio

Phrase 2:
Extended and modulatory →

Blaring "H H of H" again shivers our timbers; the expressive effect of this terrifying music is extraordinary. How will we ever escape its dark grip?

O
P
E
N
C
A
D
E
N
C
E

b^b minor

c minor → f minor

pp

< ff

b

19

Argh! It's all back! Blaring "Hunting Horns of Hades" viciously announce a dramatic, c minor theme clearly based on the **Movement I** "fate motive"

etc.

O
P
E
N
C
A
D
E
N
C
E

a²

b²

97

105

133

Phrase 1:
Combines elements of "a" (ascending arpeggios) and "b" (repeated notes)

Phrase 2: Low strings continue to play a version of the arpeggio as upper strings intone a newish sounding melody, which builds toward ...

"Codetta;" one last blaring version of the "H H of H" theme before the "**Scherzo**" quiets and ends

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

c minor

cresc. -----

c minor

p

f

ff

p

Part 2: (Trio)

(How will the music respond, in the **Trio**, to the seemingly overwhelming darkness of the **Scherzo**? Simple! With humor, dance-like energy and, of course, an instant shift to C Major)

141 $\parallel : c : \parallel$

This fast, fugue-like passage is both brilliant (for its dance-like rhythmic energy and C Major hue) and farcical (by starting the fugue/dance in the cellos and basses, the music takes on a comic, dancing elephant-type character — and also obliterates the ominous low strings of the **Scherzo** opening)

C Major → G Major

161 d

“The music lesson:” The exuberant low strings get tied up; after a series of false starts, they begin a 3-finger exercise which leads to ...

C Major

Part 3: (Scherzo)

(So ... how will the strutting and blaring c minor **Scherzo** react to the physical energy and comic joy of the C Major **Trio**?)

235 a^3

Phrase 1:
Ominous,
c minor
ascending
arpeggio,
much as in
the
beginning
c minor

OPEN

Phrase 2:
The strings
are now
plucked
(pizzicato)
and even
more hushed
than before.
What does
this mean?

OPEN PAUSE

255 b^3

Well, well, well. Mr. Tough-Guy-C-Minor-In-Your-Face is reduced here to an insectile little ugly, stripped completely by the trio of its bluster and power

OPEN

clarinet/bassoon/pizz. strings

c minor → f minor

pp

170 c^1

An extended version of the fugue-like passage, this time starting in the violins

C Major

CLOSED

197 d

As before

c^2

The fugue-like music resumes, ascends and becomes increasingly quiet, ultimately melting away to nothing!



pp

285 a^4

Phrase 1:
Rising
arpeggio

c minor

Phrase 2:
Low strings
continue to
play a
version of
the
arpeggio as
upper
strings and
winds
intone their
“newish”
melody

CLOSED

317 b^4

“Codetta;”
one last
icky, slimy
version of
the
formerly
blaring “H
of H”
theme

c minor

DECEPTIVE

324

Transition
A slow and extraordinary transition from darkness to light, a passage equated by one writer as Orpheus’s journey from the underworld to light. Slowly the harmonic haze clears, melodic ideas congeal, and the harmonic resolution denied by the deceptive cadence approaches

ppp

cresc. -----

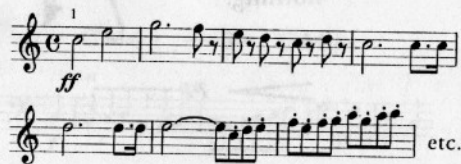
MOVEMENT IV *Sonata-Allegro form*

"Allegro (♩ = 84)" duple meter (4/4)

Exposition The three trombones, piccolo and contra-bassoon, sitting in wait since the symphony began, enter together with the rest of the orchestra at the onset of the movement; the physical impact of their entrance is palpable!

Theme 1

Part 1: Triumphant, martial theme played by everybody; the celebration has begun — C Major has been attained, at last!



C Major

22

Jostling groups of falling 4-note motives dash past in orchestral unison



44

Theme 2

Consists of rising/falling groups of four notes:



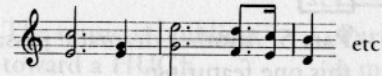
strings
a

G Major

ff *a*¹ *p*

26

Part 2: Triumphant, martial tone continues as winds and brass alternate with arpeggiated low strings

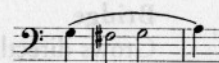


34

Modulating Bridge
Grows directly out of Theme 1, Part 2



Note: Underneath the descending portion of Theme 2, the following, for-now-unobtrusive "bass figure:"



Extension and buildup

ff

strings
a
G Major

tutti *a*¹
f Extended and modulatory

ff

64

Cadence Theme
Yet another permutation of the 4-note motive



etc.

C Major

Development

85

Part 1: Continuation of the forward momentum that characterized the end of the **Exposition**

modulatory →

ff

90

Part 2:

Theme 2

strings

a

A Major

f p

Descending portion of **Theme 2** further explored; modulatory

strings/winds

Note: The gradual emergence of the “**bass figure**” from **Theme 2** of the **Exposition**

p

121

Part 4: Incredible passage, dominated by three alternating elements:

- 1) 2-note motives drawn from the “**bass figure**,” in the strings
- 2) Rising 4-note motive from **Theme 2**, in the winds
- 3) Groups of 4 repeated notes in brass and timpani

This is dramatic and imposing music!

f

132

Part 5: Another dramatic passage, this one featuring:

- 1) “**Bass figure**,” in brass and winds
- 2) Embellishment in the strings
- 3) Pedal “G” in low strings and timpani
- 4) Upward 4-note motive from **Theme 2** in the piccolo

ff

Recapitulation

Just in time, triumphant C Major returns, the **Movement III** quote but a memory, and not a current reality

207

Theme 1

Part 1: Triumphant, martial theme

tutti
C Major

ff

Jostling, falling groups of four notes dash past in orchestral unison

232

Part 2: Triumphant, martial tone continues as winds and brass alternate with arpeggiated low strings

240

Modulating Bridge

Grows directly out of **Theme 1**, **Part 2**

106

Part 3: Strings continue to play the descending portion of **Theme 2**; the “**bass figure**” begins to rise to the surface of the music!

112

“**Bass Figure**,” powerfully intoned in the trombones, horns and trumpets, overpowers the remnants of **Theme 2**

153

Part 6: Instead of the expected entrance of a monumental passage ...

Say what? Quiet ticking in the violins leads to ...

A quiet, ghostly appearance of the “H H of H” theme from **Movement III!** In 3/4 time! In **c minor**! Is it a bad dream? Time stands still ...

pp

254

Theme 2

f p f p
a a'

C Major

Extension and buildup

< *ff*

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

273

Cadence Theme

strings tutti Extended and modulatory
a a'
C Major
p f < *ff*

Coda

294

Part 1: Strings and winds play the descending portion of **Theme 2** over the "bass figure" over "G" (dominant) pedal *f*

303

Part 2: Joyous, celebratory violins play an elaborate, filligree-like embellishment over the "bass figure" in winds and brass

C
A
D
E
N
C
E
C
H
O
R
D
S
O
P
E
N
C
A
D
E
N
C
E

317

Part 3: A motive drawn from **Theme 1, Part 2**, is heard 3 times:



1st bassoon *ff* 2nd horn *p* 3rd winds *p* < *f*

Four upward scales in the piccolo



O
P
E
N
C
A
D
E
N
C
E

Again!

Four upward scales in the piccolo



strings *f* winds *p* strings *p* < *f*

350

Part 4: "Sempre piu allegro" (get faster and faster) Like a runaway train, the music becomes, gradually, faster and louder ...

p cresc. -----

362

Part 5: "Presto (♩ = 112)" **Cadence Theme** charges to the front; more and more instruments join in as the momentum and energy continue to build ...

fp fp fp etc. cresc. -----

390

Part 6: Almost giddy with excitement, the brass and winds, fanfare-like, intone **Theme 1, Part 1**

C Major (from here on out!)

ff

404

Part 7: Rip-roarin', fire snortin' cadence features nothing but dominant and tonic harmonies for 40 measures!

ff

End of Symphony

Lectures Twenty–Twenty Two

Symphony No. 6: The Symphony as Program

Scope: Lectures Twenty through Twenty-two discuss Symphony No. 6 as an example of pure expression, representative of Beethoven's great love of nature and the countryside. We see how Beethoven elevated program music to heights it had not previously enjoyed, presaging the romantic era's love affair with the genre. We examine how Symphony No. 6, as a symphony that depicts a story in musical terms as its movements progress, is as different from the fifth and seventh symphonies as night from day.

Outline

- I. Beethoven's love of nature was well-documented. Like many nineteenth-century artists, he felt inspired by nature.
- II. Instrumental compositions that use extensive extra-musical devices or tell a literary story in musical terms are called program compositions or tone poems. Beethoven's sixth symphony is an example of a program symphony. What is remarkable about Beethoven's Symphony No. 6 is not that it is programmatic, but that a composer of genius chose to work within (and elevate by his example) a genre of music not generally favored by the best composers.
- III. Symphony No. 6 in F Major, Op. 68, movement 1, sonata-allegro Form: analysis with references to the WordScore Guide™ and musical examples
 - A. This movement is about the varied repetition of nature, portrayed by varied musical repetition, and the feelings it inspires.
 - B. The Introduction begins with a musette-type open fifth drone accompaniment, followed by the entry of Motives 1 and 2. In Phrase a², Motive 2 (inverted) is heard thirteen times.
 - C. Theme 1 is a simple, rustic theme that grows directly out of the introduction to this movement. Theme 2, connected to theme 1 by a modulating bridge passage, is a rustling, serene theme that is as much texture as it is a tune.
 - D. Parts 1-11 of the Development are based on varied repetition made interesting through sudden, shocking harmonic shifts. Parts 12-16 contain the only significant melodic development in the movement, based on the chorale-like melody from the introduction (phrase a¹).
 - E. In parts 1-6 of the Coda, triplets increasingly replace more sharply felt eighth and sixteenth notes as the movement winds down. Parts 7-8 give us a preview of sorts, as we meet the village band of movement 3.

IV. Movement 2, sonata-allegro form

- A. Theme 1 is a sweet, leisurely, long-breathed theme of great calm and serenity. A triplet-filled "brook theme" accompanies theme 1.
- B. Theme 2 is another gentle, long-breathed theme in two parts.
- C. The cadence material is in two parts. Part 1 is a brief, rich polyphonic exploration of the opening of theme 2, part 2. Part 2 of the cadence is a brief evocation of theme 1. Part 1 of the cadence will appear as a refrain throughout the remainder of the movement.
- D. Bird calls— in part 2 of the seven-part development we hear Schindler's "giraffe-throated yellowhammer." Part 2 of the coda features three woodwind cadenzas, each imitating a different bird.

V. Movement 3 is about the idealized Enlightenment vision of the "happy peasant" as portrayed through three dances, each of which is repeated.

- A. Dance 1 is the longest of the three. Note the sudden and striking key change from F major to D major (measure 9) that mirrors the equally sudden change from G major to E major in the development section of the first movement.
- B. Dance 2 features a stylization of the village band at the Three Ravens, a favorite watering hole of Beethoven.
- C. Dance 3 is forceful, earthy and square-rhythmed.
- D. Dance 1 returns, *presto*, and ends with a deceptive cadence. There has occurred no F major closed cadence to conclude the movement, which segues immediately to movement 4.

VI. Movement 4 ("Storm") is about meteorological mayhem; nature portrayed in musical terms and nature as metaphor. This purely programmatic movement portrays the progress of a vicious summer storm.

- A. Distant rumbles of approaching thunder can be heard in the low strings, followed by the pitter-patter of the first raindrops.
- B. These are followed by an explosive downpour as the storm hits, replete with lightning and thunder.
- C. The passing of the storm becomes a metaphor for salvation. This movement segues directly into the fifth-movement hymn of thanksgiving.

VII. Movement 5, rondo form — the "shepherd's hymn" of gratitude and thanksgiving after the storm.

- A. Theme A, a simple, folk-like theme (the "shepherd's hymn") grows out of it and is reminiscent of movement 1, theme 1.
- B. Theme B is an expanding, rising melody imbued with great momentum and energy. Theme C is a pastoral theme, most probably based in part on a genuine Croatian folk song.
- C. The movement closes with a Coda in eight parts

MOVEMENT I *Sonata-Allegro form*

"*Allegro ma non troppo* (♩ = 66)" duple meter (2/4)

"The cheerful impressions excited by arriving in the country" (morning)
The varied repetition of nature portrayed by varied musical repetition

Exposition

Introduction: Preview of thematic motives

"Musette" (bagpipe) open- 5th drone of rural music precedes the appearance of a sturdy, rustic phrase, which features two motives of key importance to the movement:

a
F Major

5

Second, expanded phrase sees motives 1 and 2 explored and the introduction of a new, chorale-like melodic idea (which itself grew out of an accompanimental viola melody):

a¹

29

Theme 1

Simple, rustic theme grows directly out of the **Introduction** (motives 1 and 2)

oboe, then
other winds

a
F Major
p

strings

a¹
f

Phrase extended
via repetition

Note: Pedal "F," F
Major harmonic pedal

Note: Bird
song in flutes

37

"*Pastoral Symphony*"

Op. 68 (1808)

It is left to the listener to discover the situation ... Every kind of painting loses by being carried too far in instrumental music ... Anyone who has the faintest idea of rural life will have no need of descriptive titles to enable him to imagine for himself what the composer intends. Even without a description, one will be able to recognize it all ...

— Beethoven, Notebook entry, 1807

16

Motive 2 (inverted) heard 13 times in succession; changing dynamics and orchestration ensure that each repetition is slightly different from the last

Musical "growth" through very slightly varied repetition — a metaphor for the repetition and variety of nature!

a²

Pedal "C" →

p **f** **pp**

53

Modulating Bridge

Alternates "coo-ing" triplets in winds
and
motive 1 sequence in strings

67

Theme 2

Part 1: Rustling, serene "themelette" is as much a texture as a tune; polyphonically intertwining parts give the effect of lush, undergrowth — the harmonious intertwining of vines, leaves and branches

The melodic activity increases as the "theme" progresses



a

C Major

p

winds

a¹

cresc. ---

Development Based, for the most part, on varied repetition made interesting through sudden, striking harmonic shifts

139

Part 1: Sequence based on Theme 1

151

Part 2: Long, static presentation of motive 2 over

163

Part 3: Long, static presentation of motive 2 over

F Major (modulatory)

p < f p

B^b Major pedal harmony

B^b Major (12 ms)

p cresc. ---

D Major pedal harmony

D Major (28 ms)

197

Part 7: Long, static presentation of motive 2 over

G Major pedal harmony

G Major (12 ms)

p cresc. ---

209

Part 8: Long, static presentation of motive 2 over

E Major pedal harmony

E Major (28 ms)

93

Part 2: Dialogue between vigorous strings and lyric winds, all based on motive 2



b

b¹ extended →

111

Cadence Material

Part 1: Brief passage in triplets based on the "coo-ing" portion of the bridge

f

115

Part 2: Lengthy (24 ms) pedal on "C," above which motive 2 is used exclusively; this extremely static passage dissipates all energy and anticipates the stasis of the Development

decrec. --- pp

175

Part 4: Motive 2 moves into the bass

179

Part 5: Motive 2 is imitated from voice to voice until all that remains is its final 2 notes

191

Part 6: Sequence based on Theme 1

ff

G Major

221

Part 9: Motive 2 moves into the bass

225

Part 10: Motive 2 is imitated from voice to voice until all that remains is its final 2 notes

237

Part 11: Sequence based on Theme 1

ff

A Major

Parts 12–14 of the **Development** contain the only significant melodic development in the movement

243
Part 12: Chorale-like melody from the **Introduction** (*a*¹); “dolce”

winds low strings

255
Part 13: Chorale-like melody from the **Introduction** in a brief sequence (2x total)

g minor

(The first sustained use of a minor key in the movement! A real testimony to the overall brightness and serenity of this music!)

263
Part 14: Chorale-like melody from the **Introduction** in a brief sequence (2x total)

C Major → F Major

ff

271
Part 15: Chorale-like melody breaks down; motive 2 takes over the texture and leads to one last version of **Theme 1** (all of this in F Major — the tonic key has already been comfortably achieved long before the end of this erstwhile **Development!**)

282
Part 16: violin 1st violins alone play a light, arpeggiated descent to the **Recapitulation**

p

pp

Recapitulation

289
Introduction (abbreviated) Beginning with what had been in the **Exposition**, phrase *a*¹, this expanded phrase sees motives 1 and 2 explored and the re-introduction of the chorale-like melody

*a*¹
F Major

Note: Gentle, triplet decoration in the 1st violins lends the **Introduction** a lazy, indolent atmosphere

p

300
Motive 2 is heard 12 times; triplet decoration continues in strings

*a*²
Pedal “C”

Note: “Coo-ing” triplets in horns starting at ms 308

pp

312
Theme 1 (abbreviated) Brilliant, celebratory version of this rustic theme

*a*²
F Major
Phrase extended via repetition

Note: Pedal “F,” F Major harmony and bird song in flutes

ff

328
Modulating Bridge Alternates “coo-ing” triplets in winds *over* motive 1 sequence in strings

p

346
Theme 2
Part 1: Rustling, serene “themelette,” much as in **Exposition**

a
F Major
p

372
Part 2: Dialogue between vigorous strings and lyric winds, all based on motive 2

b
f
*b*¹ extended

*a*¹
cresc. - - - -

390
Cadence Material
Part 1: Brief passage in triplets based on the “coo-ing” portion of the **Modulating Bridge**

f

Part 2: Lengthy (24 ms) pedal on tonic “F,” above which motive 2 is used exclusively

decresc. - - - -

pp

Coda

418
Part 1: Opening phrase of **Theme 1** is heard twice

pp

422
Part 2: Brief, celebratory version of **Theme 1** quickly quiets and recedes

f \Rightarrow *p*

B \flat Major

448
Part 5: "Coo-ing" triplets alone remain, sounding quite magnificent in this climactic portion of the **Coda**

F Major

460
"Coo-ing" triplets slowly descend over a "C" pedal; the effect is like a long, gentle exhalation

Pedal "C" \longrightarrow

ff \Rightarrow

492
Part 8: **Theme 1** sequence in 1st violins ends with a 5-note scale

Pedal "F" \longrightarrow

pp



498
Solo flute intones **Theme 1** sequence and also concludes with a 5-note scale

"dolce"

428
Part 3: Bridge material, alternates "coo-ing" triplets in winds *with* now gentler (lazier!) triplet version of motive 2:



etc.

B \flat Major

440
Part 4: Bridge material, alternates "coo-ing" triplets in horns and low strings *with* triplet version of motive 2

F Major

f

468
Part 6: Two cadential phrases based on motive 2

pp f pp f

C
L
O
S
E
D

C
A
D
E
N
C
E

F Major

476
Part 7: A sort of "preview of coming attractions;" we meet the village band which will be featured in the 3rd movement. The clarinet is in fine shape, the bassoon rather more limited in ability as it accompanies the clarinet

The clarinet recedes into the distance

\Rightarrow *pp*

503
Clarinet and bassoon turn the 5-note scale into a finger exercise

p

505
Tutti plays the 5-note scale, which leads to ...

f

508
A series of static and relaxed tonic chords; the movement ends with a marvelous sense of quietude and contentment

f

p

MOVEMENT II Sonata-Allegro form

"Andante molto mosso" (♩. = 50)" compound duple meter (12/8)

"By the Stream" (Afternoon and early evening)

Exposition

Theme 1

A sweet, leisurely, long-breathed theme of great calm and serenity

1st violins
a

Bb Major

7

Theme moves into the clarinet and bassoon

Note: Trilly bird calls in 1st violins

a¹

p

Bb Major

C
L
O
S
E
D

C
A
D
E
N
C
E

Brook Theme

Accompanies Theme 1, this lovely, murmuring "water music" continues, in some form or another, through almost the entire movement; scored for 2nd violins, violas, 2 solo cellos (*con sord*) and pizzicato cellos and basses

Movement II and **Movement IV**, which balance each other symmetrically in Beethoven's 5-movement scheme, are the two most pictorially explicit movements in the symphony

13

1st violins and winds play a gentle and limpid closing phrase, which leads to a satisfying ...

b

p

Bb Major

18

Modulating Bridge

(Perhaps the least dramatic, least striking such bridge in all of Beethoven's music!)

Part 1: Quiet harmonies repeated in groups of six; extremely reminiscent of the "cooing" triplets of **Movement I** bridge!

Part 2: A continuous, modulatory version of **Theme 1, a**, effortlessly changes key

20

1st violins

pp

p

Note well: The lines of demarcation between Theme 1, the Brook Theme, the Modulating Bridge and Theme 2 are blurred due to the lack of strong thematic contrast between them and the uniformity of the accompaniment; this is entirely understandable if we keep in mind that the function of this movement is description, not conflict.

27

Theme 2

Part 1: Another gentle, long-breathed theme, this phrase consisting of descending and ascending arpeggio-like figures

Sweet concluding phrase in



flute → bassoon

1st violins

a

F Major

b

Development

54

Part 1: Flowing, lyric melody in clarinets and strings and flute based on Theme 2 elements

2x total

58

Part 2: Solo oboe and flute duet; oboe initially explores Theme 1 while the flute plays the famous "giraffe-throated yellow hammer" arpeggios in decoration:

Bird-like trills in oboe and flute



Note: These arpeggios grow directly out of Theme 2, a

77

Part 5: Again, brief concluding passage drawn from Cadence Material, Part 1

modulatory →

79

Part 6: Most striking and "developmental" part of this **Development** section; clarinet and bassoon alternate motives from the Brook Theme while violins play motives from Theme 1 and flutes decorate

(G^b Major — remote key)

33

Part 2: Yet another melodic idea, gentle and lyric; reflects the marvelous and rich profusion of nature



bassoon	bird-like trills	1st violins and flutes	bird-like trills ext. ...
<i>c</i>	< <i>f</i> >	<i>c</i> ¹	< <i>f</i> >
<i>p</i>			

48

Cadence Material

Part 1: Brief, rich polyphonic exploration of the opening of Theme 2, **Part 2**

(This material will reappear in **Parts 3** and **5** of the **Development**)

Part 2: A brief evocation of Theme 1 brings the **Exposition** to a gentle conclusion

67

Part 3: Brief concluding passage drawn directly from Cadence Material, Part 1 (Theme 2, Part 2)

69

Part 4: Solo clarinet plays Theme 1 over murmuring orchestra

Brief, cadenza-like arpeggios in clarinet lead to ...

Bird-like trill in clarinet

83

Part 7: Retransition
Harmony moves back towards B^b Major as thematic motives and bird-like trills in profusion herald the approach of Theme 1

(B Major (!) *c* mi⁴ G[♯] *c* mi² F[♯] C⁷ F⁷)

Recapitulation

91

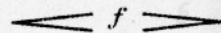
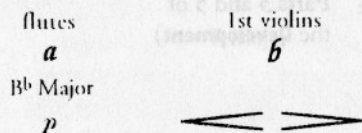
Theme 1

Beethoven's brook and forest are now teeming with musical activity — a musical version of the evening chorus of birds and bugs!

- Murmuring brook (strings)
- “Giraffe-throated yellow hammers” (bassoon/clarinet)
- Buzzing/chirping winds
- Gently descending horns

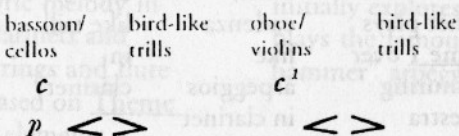
Modulating Bridge (?)

This briefest and smoothest of transitions sees **Theme 1** slightly extended



105

Part 2: Gentle and lyric



119

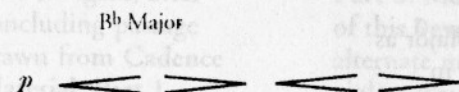
Cadence Material

Part 1: Brief, polyphonic exploration of the opening of **Theme 2**, Part 2

Coda

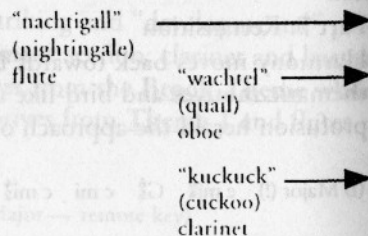
124

Part 1: Two broad *crescendi*, like sighs of contentment, based on **Theme 1** and **Brook Theme**



129

Part 2: Three woodwind cadenzas, each imitating a different bird and labeled in the score as follows:



99

Theme 2

Part 1: Gentle descending/ascending arpeggio-like figures

Concluding phrase in:

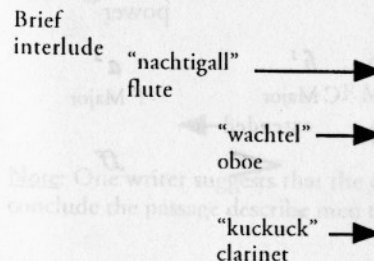
violins
a
Bb Major
p

flute/
oboe → bassoon
b

Part 2: Brief evocation of **Theme 1**, moves without break into ...

136

Part 3: Concluding passage drawn directly from **Cadence Material**, Part 1, played by 1st violins and pastoral winds; the movement gently ends as the “veil of night” descends upon the brook



pp

MOVEMENT III "Allegro"

"A happy get-together of peasants" (Saturday evening hoe-down/hullabaloo)

Dance No. 1 (triple meter, ♩ = 108)

Unaccompanied staccato strings establish a light, toe-tapping mood:



a
F Major
pp

16
Purposely
"crude" leap
back to
F Major

Rustic,
musette-
like dance
tune
resumes

a
F Major

33
Toe-tapping
passage now
remains in
D Major

Rustic,
musette-
like
dance

b¹
C Major

53
Toe-tapping
passage
absolutely
crackles with
excitement and
power

a²
F Major

extended →
ff

The idealized "natural" person — a happy peasant — portrayed through dance

9

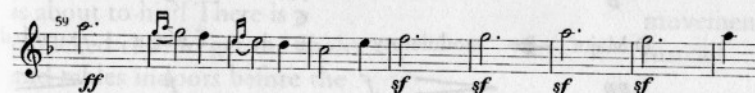
Rustic and catchy dance tune rendered musette-like by pedal "D" drone/accompaniment



b
D Major (!)

(Note: the sudden and striking key change from F Major to D Major mirrors the equally sudden change from G major to E Major in the **Movement I Development**)

59
Rough-hewn, bellowing phrase brings this opening dance to its conclusion



c
F Major
ff

Note: One writer suggests that the upward sweeping string arpeggios that conclude the passage describe men tossing a girl into the air!

The music eventually calms and quiets ...

Dance No. 2 (triple meter)

The "wind band" at Beethoven's favorite hangout, "The Three Ravens:" A group of "local musicians" (flute, oboe, clarinet, horn and bassoon) play a simple and engaging dance; their limited abilities are well evidenced by the restricted instrumental writing provided them; of the group, the clarinetist would seem to be the "most able," the bassoonist the least — the simplicity of the bassoon part is genuinely comic!

91 oboe *a* F Major *p*

133 oboe *a*¹ clarinet *a*² horn *a*³

161 "Sempre piu stretto" (faster!) *ff*

oboe and clarinet join in

extended

Dance No. 1 (triple meter)

205 Unaccompanied staccato strings *a* F Major *pp*

213 Rustic, musette-like dance tune *b* D Major *pp*

modulatory *f*

53 55

OPPE
PAN
AUCS
EASE
EN
CE

b F Major *p* extended

Dance No. 3 duple meter, "In tempo d'allegro" (♩ = 132)

165 A forceful, earthy, square-rhythmed dance based on genuinely primitive drone harmonies

etc.

violins *a* B^b Major *ff*

violins with flute decoration *a*¹

181 The dance tune continues even as a rising counter-melody comes to the forefront

b *b*¹

extended modulatory

Note: The trumpets enter for the first time in the symphony, lending explosive power to this passage

235

"Presto"
This unexpected increase in tempo would seem to depict an "extramusical" event — perhaps our peasants realize that a storm is about to hit?! There is a panicked rush to get the chairs and tables indoors before the clouds burst!

a F Major *ff*

241

Rough-hewn, bellowing phrase
Three powerful cadential chords would seem to portend the end of the movement; instead ...

c

ff

MOVEMENT IV "Allegro (♩ = 80)" duple meter

"Storm" (Late Saturday night and early Sunday morning)
(A thoroughly descriptive movement, through-composed,
essentially non-thematic)

Introduction

There has occurred no F Major closed cadence to conclude **Movement III**; instead, the forbidding and ominous rumble of approaching thunder grows out of a deceptive cadence

Note: Beethoven's thunderous rumble is in the low strings — no use of cliché percussion here!

f minor

The Storm Hits!

21 Dramatic tremolos, falling motives and dissonant harmonies well depict the howling wind and falling sheets of rain.

Note: Churning, purposely unsynchronized low strings brilliantly and theatrically portray the roar of the storm



3 Scalar, staccato 2nd violins portray the first drops of rain



Note: This raindrop (H₂O) music is derived from the **Brook Theme** of **Movement II**!

33 Two flickers of lightning (1st violins) are followed immediately by claps of thunder

tutti

The constantly rising bass line contributes mightily to the growing sense of meteorological mayhem!

I despair of being able to give an idea of this prodigious movement ... Listen! — listen to those rain-charged squalls of wind; to the dull grumbings of the basses; also to the keen whistling of the piccolo, which announces to us that a horrible tempest is about to break. The hurricane approaches and grows in force; an immense chromatic feature, starting from the heights ... pursues its course until it gropes its way to the lowest orchestral depths. ... Then the trombones burst forth, the thunder of the kettledrums becomes redoubled in violence, no longer merely rain and wind, but an awful cataclysm, the universal deluge — the end of the world.

— Hector Berlioz

5 1st violins play an upwards motive suggestive of apprehensive skyward glances ("Did you feel that?")

Pitter patter raindrops and skyward glances are heard again, a whole-step higher; the tension builds!

19 The rumbling low strings suddenly get louder ... head for cover!

cresc. -----

35 Jagged, unison descents in strings and winds portray a furious downpour

3x total

ff

41 Suddenly (dangerously!) quiet; ominous rumbling in the strings

(D^o)

pp

43 A single flicker of lightning is followed by a thunder-clap

(B^o)

ff

45 Ominous quiet again; rumbling strings

(B^o)

pp

47 Another single flicker of lightning and following thunder clap!

ff

49 Ominous quiet again; the rumbling builds

(c minor)

pp <

51

A bold series of lightning bolts (violins) and earthshaking thunderclaps (tutti)

f

56

The music momentarily quiets as the scalar, staccato raindrops of the movement's opening reappear in the 1st violins, alternating with ominous rumbles in the low strings

f p \Rightarrow *pp*

72

Uh-oh; staccato raindrops and ominous rumblings are now heard simultaneously — a nasty squall approaches

cresc. -----

78

Torrential downpour! Vicious, descending arpeggios in the strings and a massive descending scale in the low strings depict the torrent!



etc.

82

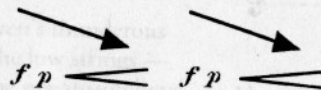
The piccolo enters for the first time in the symphony

89

Jagged, unison descents further reinforce the sense of deluge, now approaching biblical proportions!

95

Slithering, dripping chromatic descents in the strings



103

Top voice rises chromatically as the bass voice falls chromatically; the cataclysmic climax is at hand!

3x total

106

"The cataclysm, the ... deluge — the end of the world."

The trombones enter for the first time in the symphony; this phenomenal passage is both terrifying and awesome

Series of powerfully accented tutti chords

Unsynchronized rumbling in the low strings

ff

Redemption

119

Miraculously and gratefully, the storm gradually recedes — the world will not end today; descending scales and arpeggios, an occasional flicker of lightning, but the storm is passing

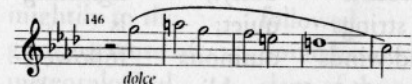
decresc. -----

Ominous rumblings in the low strings become shorter and shorter

pp

146

With great clarity and gentleness, a solo oboe sings a lovely, arching tune:



– Pictorially, this is the rainbow illuminated by dawn's light — a new day
– Compositionally, this is an augmentation of the scalar raindrop music (which itself grew out of the **Brook Theme** of **Movement II**)

C Major

154

Ominous rumbles die off

The movement ends with an upwards staccato flute scale, itself an inversion of the downward raindrop music of the movement's opening

An effortless segue to the 5th and final movement ensues



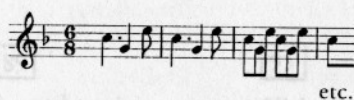
Movement V *Rondo*

"*Allegretto* (♩. = 60)" compound duple meter (6/8)

"The shepherd's hymn, gratitude and thanksgiving after the storm"
(Sunday morning)

Introduction

"Shepherd's Call:" Sweet, rustic call to attention heard first in a solo clarinet and then in a solo horn



etc.

Note: Musette-like drone open 5ths in low strings

clarinet horn
C Major ➔ F Major

9

Theme A: Shepherd's Hymn

Simple, folk-like theme grows out of the "Shepherd's Call"



1st violins

a

F Major

p

Note: simple and elegant, church-like harmonies

17

Quietly throbbing winds and 1st violins embellishment join the theme in accompaniment

2nd violins

*a*¹

cresc. -----

violas and cellos

*a*²

ff

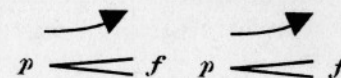
40

Part 2: Intense dialogue based on the final motive of Theme B:



50

Part 3: Two brief ascending phrases in the violins



Note: Compare to motive 2 of Movement I:



32

Theme B

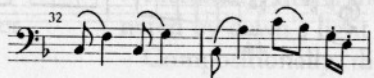
This theme is characterized by an expanding, rising motive; though less "tuneful" than Theme A, this theme is imbued with great momentum and energy

Part 1: Dialogue between cellos and 1st violins

2x total

F Major

ff



54

Introduction
"Shepherd's Call"

C Major → F Major

ff → *p*

Staccato
1st violins
ascend

64

Theme A: Shepherd's Hymn

1st violins 2nd violins

a *a*¹
F Major modulatory →
p *cresc.-----ff*

105

Introduction
"Shepherd's Call," longest version yet; majestic at first, the music eventually calms and assumes its original sweet rusticity

C Major → F Major

ff → *pp* → *ff*

117

Theme A: Shepherd's Hymn

Highly ornamented version of the theme in the Ornamented version of theme moves into the

1st violins 2nd violins

a *a*¹
F Major *cresc.-----*

80

Theme C

Pastoral new theme, most probably based, in part, on a genuine Croatian folksong:



clarinets/bassoons

Bb Major

95

Transition:
Based on the "Shepherd's Call," scalar, staccato strings lead effortlessly back to

119

133

Ornamented version moves into the cellos; this is magnificent, almost royal music!

cellos

*a*²

ff

140

Theme B

Part 1:
Dialogue between cellos and 1st violins

2x total

F Major

Part 2:
Intense dialogue based on the final motive of **Theme B**

Part 3: Two brief ascending phrases in the violins

p → *f* *p* → *f*

Coda

162

Part 1: **Introduction**
 "Shepherd's Call;"
 majestic at first

F Major modulatory →
ff > *p* cresc. ----- *ff*

177

Part 2: **Theme A: Shepherd's Hymn**

Heard initially in cellos and bassoons
 Other instruments enter in counterpoint with one another

F Major
p cresc. -----

196

Part 4: **Introduction**
 "Shepherd's Call" begins in 1st violins and then moves downward to the low strings

C Major modulatory →
pp cresc. -----

206

Part 5: **Theme A: Shepherd's Hymn**

Highly ornamented version heard initially in the cellos and bassoons
 Other instruments join in counterpoint, creating a marvelous profusion of rich, embellished melody

F Major
ff *p* cresc. -----

237

Part 7: Hymn/Prayer of Thanksgiving
 Beethoven has saved this most moving and inspired music for the last: this simple, gentle hymn is a statement of great simplicity, dignity and peace; based on **Theme A**

p < *f* >

Note: Strings are instructed to play "sotto voce" (under voice)

190

Part 3: Religious ecstasy!
 Shimmering, monumental passage sees long-rising arpeggios in the low strings based on **Theme A** "embrace" the orchestra, as a benevolent and majestic God might embrace the multitude

ff

219

Part 6: Religious ecstasy!!
 An even longer version of the shimmering, monumental passage first heard in **Coda, Part 3**; the movement reaches its climax, after which a long and gradual descent gently moves the music towards ...

ff decresc. -----

260

Part 8: All is peace; distant "Shepherd's Call" in solo horns, whiffs of a breeze in the strings lead directly to ...

pp *ff*

C
L
O
S
E
D

C
A
D
E
N
C
E

F Major

End of Symphony

Lectures Twenty-Three –Twenty-Four

Symphony No. 7: The Symphony as Dance

Scope: Lectures Twenty-three and Twenty-four discuss Beethoven's seventh symphony with references to the historical and personal events surrounding its composition. The essence of the symphony is seen to be the power of rhythm, and personal originality is seen to be an important artistic goal for Beethoven.

Outline

I. Genesis

- A. Symphony No. 7 was begun in late 1811, three years after the premieres of the fifth and sixth symphonies. It was completed in April 1812.
- B. The years 1812 and 1813 were not good ones for Beethoven. His hearing took a precipitous downturn, and the "immortal beloved" affair caused him much grief.
- C. The period from the premiere of the seventh symphony on December 8, 1813 and its subsequent performances in 1814 sees a revival of Beethoven's fame and fortune in Vienna.
- D. The seventh symphony was premiered and subsequently played alongside Beethoven's "Wellington's Victory," a work celebrating the defeat of the French army in Spain. Beethoven conducted the premiere with somewhat limited success.

II. Symphony No. 7 in A Major, Op. 92, movement 1, sonata-allegro form: analysis with references to the WordScore Guide™ and musical examples

- A. The movement opens with what is essentially a harmonic introductory passage in seven parts parading as an exposition.
- B. Theme 1: blast off! A bright, dancing theme breaks forth in the clearly stated key of A major.
- C. Theme 2, part 1 is a bouncing, joyful melody accompanied by sweeping string scales; part 2 is a hunting horn theme.
- D. The four-part cadence that follows juxtaposes dynamic extremes, but does not relinquish its constant forward momentum.
- E. Since the advent of theme 1, and to the end of the symphony, this music is about rhythm, rhythm and more rhythm!
- F. The development is in six parts.
- G. A relatively uneventful recapitulation is followed by a brilliant coda.
- H. The coda is in four parts. Part 2 is an extraordinary passage in which the bass line falls to a D and proceeds to repeat a dissonant two-measure unit eleven times.

III. Movement 2

- A. "Chord of Bleak Isolation:" a dismal, unresolved A minor 6/4 chord begins the movement.
- B. The overall form of the movement is A B A' B' A and coda.
- C. Theme A appears in the low strings. Its rhythm will pervade the whole movement.
- D. The Lyric Theme B appears like a ray of sunshine in the winds.
- E. In the coda theme A returns and gradually disintegrates until all that is left is a final "Chord of Bleak Isolation."
- F. Movement 2: Conclusions
 1. Movement 2 should not be played too slowly, otherwise the essential rhythmic energy is lost.
 2. Movement 2 is also about the power of rhythm.
 3. Movement 2 proved to be so popular in its day that it was sometimes taken out of context and inserted into other symphonies by Beethoven!

IV. Movement 3, double scherzo

- A. After the melancholy ending of movement II the opening of movement III comes as a genuine shock, with its brilliant, energized scherzo theme full of clucks, trills and extreme dynamic contrasts.
- B. The overall form of this movement is:

Scherzo	Trio	Scherzo II	Trio II	Scherzo III
A	B	A'	B'	A

IV. Movement 4, sonata-allegro form: "The apotheosis of the dance" (Richard Wagner)

- A. Theme 1 is in two parts. Part 1 is whirling, energetic music filled with the spirit of dance. Part 2 is a blaring, pounding, descending tune, interspersed with fanfares.
- B. Theme 2 is a delicate, dancing theme that emerges from the modulating bridge. The explosive cadence material is filled with syncopation.
- C. The Development is in four parts and the Coda is in six parts.

V. Conclusions

1. Rhythm is the primary element of Symphony No. 7.
2. With an overview of all the symphonies up to the seventh, it can now be clearly seen that personal originality is an important artistic goal for Beethoven. He wants each major composition to make a step forward, not repeat what he did before. Beethoven spent a lot of time working on each symphony. He needed time to be original, to make each symphony completely different from the others.

MOVEMENT I *Sonata-Allegro form*

Introduction

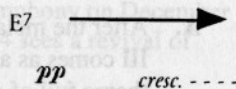
"Poco sostenuto" (♩ = 69)" duple meter (4/4)

An essentially harmonic introductory passage parading as an Exposition

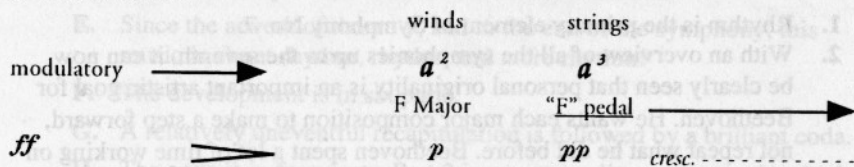
Part 1: A series of explosive, tutti harmonies grabs our attention, as intervening material displays a gradual accumulation of instruments — a virtual gathering of instrumental forces

A	E ⁶	A [♯]	D ⁶
M	oboe	oboe,	flute,
A	→ H	clari-	oboe,
J	O	net	clarinet,
O	R	O	bassoon,
R	D	D	horn
<i>f</i>	<i>f</i>	<i>f</i>	<i>p</i>

Part 2: Quiet, staccato ascending string scales alternate with sweet, glowing harmonies in clarinets and bassoons



Part 5: The monumental rising string scales resume, now accompanied by ringing, bell-like harmonies in the rest of the orchestra



Part 6: Theme 2?? The "lyric theme" returns, in an even more distant key than when first heard; this is sounding less and less like an Exposition and more and more like ... like what?

Part 3: Modulating Bridge? The quiet staccato scales become a monumental series of massive, granitic rising scales, thrusting upwards from the musical earth, sounding for all the world like a modulating bridge!

Part 4: Theme 2? The first real thematic melody in the movement is light and Mozartean in character, and sounds like a lyric, second theme

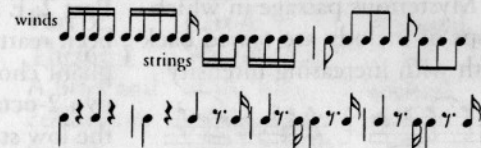


A Major modulatory → *ff*

winds *a* strings *a¹* C Major (?) *p*

Part 7: Aha! Something is happening! The "F" pedal resolves downward to a series of repeated "E's"; brief motives in the winds do little to break the anticipation that the movement is headed somewhere new!

All that remains are repeated "E's" that slow down and become uneven (long-short) as they do so; we wait, we are teased — what is Beethoven up to?



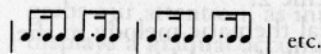
ff p winds *f p* winds *f p*

Exposition

"Vivace (♩. = 104)" compound duple meter (6/8)

63

Flute and oboe finally continue with "E's" played in a regular 6/8 rhythm — we're not in 4/4 anymore, and wherever we are, we've gotten there through a purely rhythmic transition



Note: This rhythm will completely dominate the remainder of the movement

67

Theme 1

A bright, dancing, almost folk-like theme breaks forth; as listeners, we can at last kick back and relax, knowing finally where we are and that the movement has truly begun!



solo flute
a
A Major
p

75

strings gradually take over

flute and oboe
b

88

OPEN
C
A
D
E
N
C
E

cresc. --- f ff

89

Brilliant, blaring and physically bracing version of the theme!

tutti
a

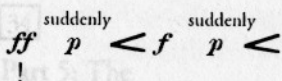
97

b ext. →
ff p ←

109

Modulating Bridge

Brief, but intensely modulatory passage based on Theme 1 motives



119

Theme 2

Part 1: A bouncing, joyful melody is accompanied by vigorous, sweeping string scales



1st violins
E Major

124

Series of explosive cadential harmonies in tutti

130

Part 2: "Hunting Horn" type theme builds to a vigorous climax, and then suddenly dissolves!



E Major

modulatory → C Major (huh?!)
← f > pp

142

Cadence Material

Part 1: Mysterious passage in which two wisps of melody are tossed back and forth with increasing intensity



modulatory
pp
cresc. ---

152

Part 2: E Major having been reattained, triumphant chords punctuate two 2-octave descents in the low strings

suddenly pp
suddenly F Major !

E Major
ff

158

Again, E Major is reattained and celebrated with two 2-octave descents in the low strings

suddenly pp
suddenly F Major !

E Major ff

164

Part 3: Theme 1 A brief and celebratory version

E Major

ff

171

Part 4: Weird! Out of the blue, a staggering upwards E Major scale!

ff

Stunned, 2-ms silence! (Now where do we go?)

Development The pervasive power of a single rhythm

177

Part 1: Another upwards staggering scale fragment

modulatory →
ff

Another two measures of silence ... well???

Well, when in doubt, do what worked before! In the same way the **Exposition** began, the rhythm is reintroduced

pp

201

Part 3: Sequential dialogue between descending string arpeggios and barking harmonies in tutti All based on the rhythm!

3x total
modulatory →
ff

220

Part 4: Delicate, intricate, polyphonic sequence based on motives from **Theme 1** displays a sort of whimsy and lightness not generally associated with Beethoven's music

modulatory →
p

Recapitulation

274

Winds and horns grasp "E's", which they now refuse to let go!

Upward sweeping violins



278

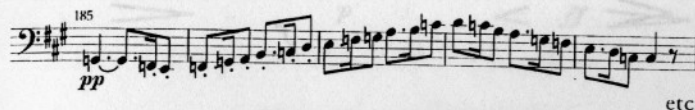
Theme 1
A rollicking and triumphant return!

tutti *a* tutti *b*
A Major
ff

OPEN CADENCE E7
PAUSE

185

Part 2: A real thematic fusion! This part of the **Development** sees a combination of the rhythm with the sweeping scales of the **Introduction** and the opening motive of **Theme 1** to create:



The lines congeal into a series of repeated chords (rhythm)

This long, dancing line is treated almost canonically; as more voices enter the texture thickens, until ...

C Major

236

Part 5: As before, the polyphonic voices congeal into increasingly powerful harmonies which slowly, but inexorably, climb higher and higher

254

Part 6: Massive, overwhelming tutti harmonies alternate with fragments of melody; tension and excitement continue to grow until ... until ... until ...

cresc. poco a poco ----- *ff*
modulatory →

299

Suddenly quiet chords redirect the harmony and instantly alter the mood

OPEN CADENCE E7
PAUSE

Gentle oboe ascent

301

Theme 1
Modulatory, almost developmental, version gives new depth to this theme

winds *a* winds *b* strings
(D Major at first)
p cresc. -----

323 **Modulating Bridge**
Shorter than in the **Exposition**, a brief but intense passage based on **Theme 1** motives

ff *p* <

331 **Theme 2**
Part 1: Bouncing, joyful theme is accompanied by vigorous, downward sweeping scales in strings

1st violins
A Major
f

336
Series of explosive cadential harmonies in tutti

A Major *p* modulatory → F Major
> < *ff* > *pp*

354 **Cadence Material**
Part 1: Mysterious passage in which two wisps of melody are tossed back and forth with increasing intensity

modulatory → A Major
pp *cresc.* ----- *ff*

Part 2: The tonic A Major is celebrated with two 2-octave descents in the low strings punctuated with triumphant chords

suddenly *pp* >
suddenly B^b Major !
pp < *ff*

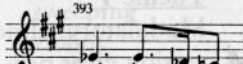
370
Again, A Major is attained and celebrated

Coda (Begins in A^b Major — a long tonal distance from A Major!)

391 **Part 1:** Beginning as did the **Exposition**, **Development** and **Recapitulation**, the **Coda** begins with a single note in the $\text{♩} \text{♪}$ rhythm — an “A^b” in the low strings

pp

A long melodic sequence ensues, featuring the opening motive of **Theme 1**:



Meanwhile, the bassline descends:

A^b G F E →
(A^b C[♯] F A[♯] →

401 **Part 2:** An extraordinary passage! The bassline falls to a “D” and proceeds to repeat the following 2-ms unit eleven times:



“B[#]”

pp *cresc.* -----
E[♯] A[♭]

342 **Part 2:** “Hunting Horn”-type theme builds to a vigorous climax and then dissolves

376 **Part 3:** **Theme 1** in a brief and celebratory version

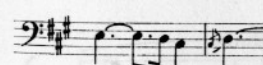
suddenly *pp* >
suddenly B^b Major !

pp < *ff*

383 **Part 4:** Staggering, hiccuping, upwards A Major scale

2-ms P A U S E
Urp!
A rather embarrassed (and unsteady) burlette on an “A^b” (1/2 step lower than “A”)
p

(The “B[#]” creates a terrific dissonance which refers to both the importance of C Major in the movement (B[#] = C₄) and the opening of **Theme 1**:



423 **Part 3:** Series of huge cadence chords and descending strings herald the beginning of the end

ff

442 **Part 4:** **Theme 1**; triumphant and joyful conclusion; note how horns in particular drive the movement toward its brilliant conclusion

MOVEMENT II

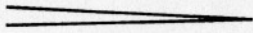
"Allegretto (♩ = 76)" duple meter (2/4)

(Beethoven's given tempo indicates a march, not a funeral procession)

"Chord of Bleak Isolation"

A

The movement begins with an isolation a minor $\frac{5}{4}$ chord scored for winds and horns; the chord does not resolve (as it should); rather, it stands as a bleak, sombre, singularity — a problem unresolved, a cry unanswered

f  *pp*

27

Theme A / Variation 1

Theme moves into the 2nd violins as a hauntingly beautiful countermelody is added in the violas and cellos

2nd violins

a *b a¹* *b a¹*
a minor
p

51

Theme A / Variation 2

Theme moves up into the 1st violins; the entire string section is playing now, with the counter melody in the 2nd violins and a gentle, rocking accompaniment in the violas and cellos

1st violins


a *b a¹* *b a¹*
a minor

p *cresc. poco a poco* -----

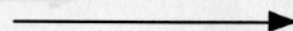
102

Theme B

B

Without introduction, **Theme B** issues forth, like a ray of sunshine breaking through the dark overcast; low strings continue their march-like rhythmic accompaniment ( etc.) but are relegated to the background; rolling triplets in the 1st violins cushion the theme ever so gently



p clarinets/bassoons  *a* all winds
A Major

3

Theme A

A dark-hued theme of exquisite simplicity; more a rhythm and harmonic progression than a "melody"



low strings

a
a minor
p

b a¹

b a¹

pp

75

Theme A / Variation 3

A royal and gravely beautiful tutti; a climactic moment is reached; the theme blares forth in winds and horns, the counter-melody moves into the 1st violins and triplet accompanimental figures move into the low strings

winds/horns

a
a minor
ff

b a¹

b a¹

extended

decresc. -----


p

117

Rich harmonic		Long, nearly
Lyric and	flute,	5-octave
lovely	oboe,	descent
clarinet/	and	breaks the
horn duet	bassoon	quiet reverie

b winds *c* *c¹* *b¹*
E Major (A Major) C Major



modulatory  *ff*
cresc. -----

C
L
O
S
E
D

C
A
D
E
N
C
E

C
A
D
E
N
C
E

O
P
E
N
C
A
D
E
N
C
E

150

Theme A / Variation 4

A' The pale of darkness is again lowered upon the movement; the theme returns to pizzicato 2nd violins; the countermelody is heard in the winds, and 1st violins and violas alternate an anxious, staccato, 16th-note figure

2nd violins

a
a minor
p

b a¹ b a¹

224

Theme B

B' Dispels the darkness of the preceding tutti

clarinets/bassoons → all winds

a
A Major
p



174

Transitional Passage

A rather lengthy extension of **Theme A / Variation 4** takes on the character of a transition

243

Transitional Passage

Brief transitional passage based on the opening of **Theme A**

modulatory →
pp

183

Theme A / Variation 5: Fugue

A quiet, ghostly fugue built on motives drawn from **Theme A**; a shadowy, staccato countersubject in 16th notes accompanies the theme; scored for strings only at first, winds enter gradually as the fugue progresses

a minor

pp

cresc. -----

214

Stark, dramatic version of **Theme A**; a mood not felt before in this movement; countersubject of fugue continues in winds

strings and brass

a
a minor extended

ff > *p*

244

Suddenly forceful cadence to C Major

ff

Quiet cadence back to a minor

p

Another forceful cadence to C Major

ff

253

Quiet cadence back to a minor

p

Coda

255

Part 1: Theme A

Gradual and striking disintegration as **Theme A** breaks into fragments, with each fragment played by a different group of instruments

a minor
pp

winds/horns

f > *pp*

276

"Chord of Bleak Isolation"

Finally, all that remains is the same bleak, sombre, unresolved a minor $\frac{6}{4}$ chord that began the movement

MOVEMENT III Scherzo

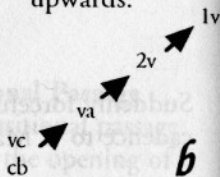
After the tragic melancholy of the **Movement II** conclusion, the brilliant, F Major opening of this movement comes as quite a shock!

Scherzo "Presto (♩ = 132)" triple meter (3/4)

Brilliant, energized theme filled with clucks, trills and dynamic contrasts:

24

Brief game of "Hot Potato" ("hot motive") sees opening 3-note "cluck" motive tossed upwards:



Note: The descending step motive in ms 12, 14, 15 - 16

a
F Major

f

d

Trio "Assai meno presto (♩ = 84)" ("a little less fast")

149

Thematic idea is an extension of the descending step motive of the **Scherzo**:

"dolce"
winds/horns
c
D Major
p

181

Melody of **c** is extended by the winds even as a low horn continues to play, rather insistently, the new version of the descending step motive:

etc.

"... sets a new standard for vitality and humour exceeding all its predecessors for rhythmic vigour ..."

— Antony Hopkins

(to say nothing for sheer length: 653 measures long! 57 pages of score!)

28

Two long phrases ensue, built on the descending step motive, passed from:

winds strings winds strings
p pp p pp

Note: **ff** interjections

63

oboe/
flute
(brief)

78

tutti

137

"Hot Potato" game brings scherzo to a conclusion

O
C
T
A
V
E

"A"

a¹

a²

Bb Major

F Major

p

< f > p < ff

vc

cb

199

Grumbling horn obsessively repeats descending step motive, finally provoking the orchestra ...

<

207

Royal, powerful tutti

c¹

D Major

ff

223

Transition back to **Scherzo** based on the "grumbling" horn passage, now heard mysteriously and quietly

d¹

p *decrec.* ----- *ppp*

Scherzo II "Presto"

236

Brilliant and energized

a

F Major

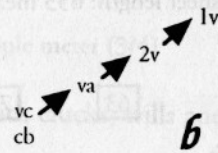
f *p* < *f* *p*

261

a¹

285

"Hot Potato"



b

winds strings winds strings
p *pp*

288

Two long phrases ensue, built on the descending step motive

324

oboe/flute (brief)

a¹

Bb Major

p

349

tutti

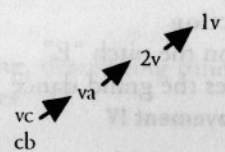
a²

extended →

< *f* < *ff* *p* < *ff*

397

"Hot Potato"



OCTAVE "A"

Trio II "Assai meno presto"

409

winds/horn

c

D Major

p

441

d

p

459

"Grumbling" horn provokes the orchestra

<

Scherzo III "Presto"

496

Brilliant and energized

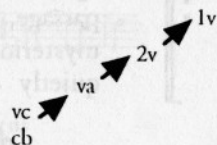
a

F Major

f *p* < *f*

521

"Hot Potato"



b

524

Two long phrases ensue, built on the descending step motive

Note: *ff* interjections

560

oboe/flute

a¹

Bb Major

p

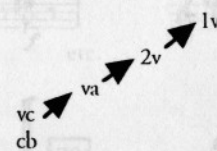
585

tutti

a²

< *f* < *ff* *p* < *ff*

"Hot Potato"



Coda

641

"Assai meno presto"

Briefest of brief quotes!

p

<> <>

"Presto"

Vibrant, ringing cadence

F Major

ff

Movement IV *Sonata-Allegro form*

"The apotheosis of the dance."

"Allegro con brio" (♩ = 72) duple meter (2/4)

— Richard Wagner

Exposition

Introduction

Fanfare on the pitch "E" announces the grand dance that is **Movement IV**

Note: This "E" is a semitone lower than the "F" that concluded the 3rd movement; it provides a subtle but powerful tonal shift!

5

Theme 1

Part 1: Whirling, energetic music filled with the tremendous physical energy of dance:

Note: The hammering pedal "E's" in the bass and the ringing A Major triads above, accenting the "backbeats"

1st violins
a
A Major
ff

36

Modulating Bridge

Part 1: Imitative sequence built on the opening motive of **Theme 1/Part 1** and the descent of **Theme 1/Part 2**

Part 2: Accumulates into a series of hammering, tutti chords in dotted rhythm

104

Cadence Material

Explosive, syncopation-filled music sweeps us back to the disco-madness that is **Theme 1!**

ff

modulatory →

52

24

Whirling, energetic music continues, as do the backbeat accents

1st violins
b
A Major
ff

Part 2: Blaring, pounding, descending tune, interspersed with fanfares:

Fanfare

winds/horns
c
A Major
ff

strings
c'

63

Theme 2

Delicate, balletic theme emerges from the hammering chords of the bridge. **Note:** the bold syncopations that keep this music from becoming too predictable and too lightfooted

violins
a
c# minor

strings
b

78

flute/oboe
a'
D Major

83

strings
b
c# minor

88

flute/oboe
a' ext.
D Major

(*a'* is extended via falling/rising string arpeggios)

Development

126

Part 1: Incredible passage! A veritable wrestling match! The opening of **Theme 1/Part 1** is heard in the violins, followed immediately by the low strings, which imitate — menacingly — the rising 6th of the theme, as if they are saying to the violins, “Oh, yea?!”

140

Trouble ensues; the violins and low strings start fighting over the rising 6th:

“Gimme that!”
 “No way!”
 “It’s mine!”
 “Dream on!”
 etc.

146

Part 2: **Theme 1**; the return of the theme in full seems to settle matters, at least temporarily

162

Part 3: Extraordinary, lengthy passage in which everything begins to rise — the rising 6th of **Theme 1** has infected the entire orchestra!

Note: Fanfares and, by passage’s end, constant syncopation:

| 1 - 2 > | 1 - 2 > | 1 - 2 > | etc.

ff

202

Part 4: Quiet, almost elfin version of **Theme 1** (in the flutes) and fanfares

Note: String imitation of rising 6th

1v
2v va
vc

Recapitulation

220

Fanfare on “E” announces the return of both **Theme 1** and A Major

225

Theme 1

Part 1: Abbreviated (no *b*) Whirling, energetic dance resumes

235

Part 2: Blaring, pounding descending tune

247

Modulating Bridge

Part 1: Imitative sequence built on the opening motive of **Theme 1/Part 1** and the descent of **Theme 1/Part 2**

ff

Part 2: Accumulates into a series of hammering, tutti chords in dotted rhythms

ff

274

Theme 2

Delicate, balletic theme

violins	tutti	violins	winds	strings	→	flute/ clarinet
<i>a</i>	<i>b</i>	<i>a</i> ¹	<i>b</i> ¹	<i>a</i> ²		
a minor	A Major	c# minor	A Major	c# minor	→	A Major
<i>p</i>	<i>p f</i> etc.					

307

Extended via falling/rising string arpeggios

cresc. -----

319

Cadence Material

Explosive, syncopated, modulatory music sweeps us into the **Coda**

ff

Coda

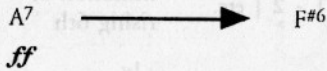
Lengthy and harmonically complex, this **Coda** balances well the long **Introduction of Movement I**

341

Part 1: Explosive series of tutti fanfares

Part 2: Long, intense, modulatory passage based on the Modulating Bridge motive

The descending portion of the Modulating Bridge motive gets caught in the bass, which slowly, chromatically, inexorably descends until finally arriving on ...



405

Part 3: Fanfare

A Major (we're home!)
ff

"E/D#" !!! \longrightarrow

409

Theme 1/Part 2:

winds/horn
c
A Major
ff

413

Fanfare

A Major

"E/D#" "sawing" resumes \longrightarrow

417

Part 4: Theme 1/Part 2 extended!

strings
c¹
A Major
ff

388

... low "E/D#":



Theme 1 motive ascends \curvearrowright

where they remain for 21 measures! \longrightarrow

"Sawing away regardless" — Henry Wood

cresc. -----

435

Part 5: One last, gigantic blast before the final curtain:

suddenly
fff \longleftarrow *p* \longleftarrow *fff*

451

Part 6: A virtual torrent of Theme 1/Part 1 motives rush into the final cadence, itself built on Fanfare rhythms

End of Symphony