



The Symphonies of Beethoven

Part II

- Lectures 9 - 12: Symphony No. 3—The “New Path:” Heroism and Self-Expression
Lectures 13 - 16: Symphony No. 4—Consolidation of the New Aesthetic

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Course No.

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The Symphonies of Beethoven, Part II
Professor Robert Greenberg



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Part II

Professor Robert Greenberg
The San Francisco Conservatory of Music



THE TEACHING COMPANY®

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Part II

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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 Nine–Twelve

Symphony No. 3: The “New Path”— Heroism and Self-Expression

Scope: Lectures Nine through Twelve focus on Symphony No. 3, known as the “Eroica” Symphony. This is the key work in Beethoven’s compositional revolution, which was brought about by the psychological crisis of 1802 when the composer realized that he was going deaf. Beethoven’s struggle to come to terms with his disability seems to have raised him to a new level of creativity. His personal crisis served as a catalyst for the “new path” that he would forge in his development as a composer. Symphony No. 3 parallels Beethoven’s own life in its heroic battle with and ultimate triumph over adversity. The symphony’s historical debt to Napoleon Bonaparte and the myth of Prometheus is discussed before we proceed to an in-depth analysis of the symphony.

Outline

I. Introduction

- A. Beethoven composed the bulk of his third symphony in 1803.
- B. The third symphony is the key work in Beethoven’s musical revolution, a revolution brought about by the crisis that was precipitated by his seemingly incurable hearing problem.
- C. Gestation of Symphony No. 3: what we know and do not know
 1. We know that Beethoven had ambivalent feelings about Napoleon.
 2. We know that in 1803 Beethoven was considering a move to Paris and felt that by entitling his third symphony “Bonaparte” he could ease his way into Parisian musical society.
 3. We know that Beethoven revoked the dedication and chose to remain in Vienna.
 4. We suspect that the image of Napoleon was used by Beethoven as part of his inspiration in writing a symphony about a heroic/mythic character battling adversity and emerging triumphant.
 5. More important than Napoleon was the image of the mythic hero, Prometheus, a symbol of resistance against arbitrary authority and, by extension, of the plight of the unappreciated artist.
 - a. Beethoven’s ballet “The Creatures of Prometheus” was composed in 1801.
 - b. The dramatic and symbolic elements of Beethoven’s “Prometheus” ballet — struggle, death, rebirth and apotheosis

— become the essential dramatic elements of the third symphony.

6. Most important was Beethoven’s personal identification with the image of the hero struggling against adversity.
- ##### II. Symphony No. 3 in E Flat Major, Op. 55, movement 1, sonata-allegro form: analysis with reference to the WordScore Guide™ and musical examples.
- A. Introduction

Two riveting E flat major chords establish the tonic key and a royal, macho mood.
 - B. Theme 1 is a theme of great complexity and expressive breadth that represents the heroic image. The subsequent themes in this movement all grow out of one or another of the aspects of theme 1, which is composed of two basic elements: phrases a and b.
 1. Phrase a consists of two contrasting elements:
 - a. A triadic opening. (A triad is the fundamental three-note harmony that establishes a key.)
 - b. A descending step motive. (A motive is a short group of notes that may, or may not, be part of a larger theme.) The descent adds a dissonance, suggestive of darker emotions.
 2. Phrase a¹ develops the triadic element of phrase a. Beethoven has already begun to develop his theme in the exposition using the technique of sequence. A sequence is the repetition of a motive at different pitch levels.
 3. Phrase b is a development of the triadic element of phrase a, now rhythmically altered by a hemiola. A hemiola is a pattern of new accents that momentarily seems to change the existing meter, frequently from triple to duple meter. It creates rhythmic ambiguity thereby serving to heighten tension and increase momentum. Hemiolas were a real challenge to eighteenth-century musicians, who were used to the much simpler rhythms of classical-era style. They play a major role in Beethoven’s heroic compositional style.
 4. Phrase a² is triumphant and magnificent.
 5. All the themes of movement 1 and its development grow out of three aspects of theme 1:
 - a. The triadic element
 - b. The descending steps
 - c. The hemiola
 - C. Theme 2 is in two parts.
 1. Part 1 is gentle and lyrical and based on the descending step motive of theme 1, which it develops through a series of ever-widening intervals. It appears directly out of the end of theme 1 without any intervening bridge passage.
 2. Part 2 is a gentle, rising melody, itself an inversion of the descending step motive of theme 1.

- D.** Theme 3 is a tender, harmonically conceived theme grown from the triadic opening of theme 1. Beethoven is breaking the classical mold with his introduction of more than two main themes. This movement alone is as long as some classical-era symphonies in their entirety.
- E.** The cadence theme (theme 4) is triumphant and heroic. It too has grown from the triadic opening of theme 1. It is in five parts.
1. Part 1 is a martial-like triadic theme marked by syncopations. (Syncopation is the disruption of the existing rhythm by accents that appear where they are not expected.)
 2. Part 2 is a rising sequence in the strings, marked by a hemiola.
 3. Part 3 is an attempt to “right” the rhythm with a three-note step descent. It does not work, and the music breaks down into a series of two-chord descending units that fragment further into a single chord.
 4. Part 4 is a rising triadic motive from theme 1.
 5. Part 5 is a brief, mysterious version of the theme 1 opening.
 6. This cadence is not typical of its kind. It is almost developmental. Far from providing a satisfying conclusion to the exposition, it brings harmonic dissonance and rhythmic disruption into play.
- F.** The transition passage (theme 5) that appears between theme 2 and theme 3 behaves harmonically like the modulating bridge that should have (according to classical-era rules) but did not occur between themes 1 and 2. It is characterized by descending motives with a “hoofbeat” rhythm.
- G.** The entire exposition section is revolutionary in its length and its disregard for established classical rules of musical form, harmony and rhythm. Nothing like it had been done before and very little like it has been done since.
- H.** The development section is in twelve parts.
1. This is the romantic core of the movement. The development can be seen as a struggle against the self, a spiritual struggle contained within the soul of the hero.
 2. The gut-wrenching climax of this struggle comes in part 7 of the development section. This is brutal music, full of dissonance and modal and rhythmic ambiguity. By stretching a nine-measure progression to thirty-six measures that repeat the most dissonant harmonies available to him without resolving them, and by using hemiolas, Beethoven manages to obliterate our sense of tonic, beat and meter. A contemporary audience, accustomed to dissonance on a daily basis, may not appreciate its brutality, but the symphony’s eighteenth-century audience would have found it shocking and deeply disturbing.
 3. Parts 1–6 constitute a long and varied buildup to the trauma that is part 7.

- a. Part 1 extends the brief, mysterious version of theme 1 heard at the end of the exposition.
 - b. Part 2 brings back theme 2.
 - c. Part 3 introduces a minor-mode sequence of the theme 1 opening accompanied by shivering strings.
 - d. Part 4 juxtaposes the theme 1 sequence rising in the bass with the “hoofbeat” motives galloping above it.
 - e. Part 5 quietly brings back theme 2, part 1.
 - f. Part 6 is the beginning of a dramatic fugue, based on the “hoofbeat” rhythm of part 4. It is brutally cut off by part 7, the development part from hell described above.
- 4.** Part 8 (theme 6) is a new sounding theme of pain and remembrance. In actuality it is a counterpoint to the triadic element of theme 1. (It is harmonically related to the triadic element of theme 1.)
- 5.** Parts 9–12 leave the struggle behind as the recapitulation approaches. A distant horn presages the opening of theme 1.
- I. Recapitulation**
1. The dissonant C sharp of the descending step motive of theme 1 now resolves to a C natural, instantly relieving the theme of the dark tint it exhibited in the exposition.
 2. Theme 1 proceeds without the rhythmically ambiguous phrase b.
 3. The remainder of the recapitulation proceeds according to the regular classical format with the reappearance of themes 2 and 3, and the cadence material parts 1–5.
- J.** The coda is in eight parts. It is a development of the development section. Darkness is banished and triumph reigns supreme.
1. In part 1 the triadic opening of theme 1 is heard three times in three subsequent keys, the keys outlining the descending step motive E flat–D flat–C. To Beethoven’s contemporary audience this is an outlandishly crude harmonic sequence. Its purpose is to tie together the dissonant C sharp (D flat) of theme 1 in the exposition with the C natural of theme 1 in the recapitulation.
 2. In part 2 the theme 1 sequence is accompanied by a melody derived from the fugue subject (part 6 of the development).
 3. In part 3 the “new theme” from the development reappears for a necessary thematic recapitulation.
 4. Part 4 focuses on the melody derived from the fugue subject.
 5. Parts 5–7 focus on returns of themes 1 and 2.
 6. In Part 8 a series of syncopated chords create one last hemiola. Three detached E flat major tonic chords end the movement as it began.
- K.** Conclusion: this movement is a metaphor for Beethoven’s progression to self-awareness and control of his own destiny.

III. Beethoven's compositional innovations are:

- A. Music must be a vehicle for self-expression. It is not a decorative art. It is not just for the cognoscenti or even the middle class.
- B. Classical forms can and should be adapted to fit the particular context of the composition.
- C. Motivic development is a basic compositional technique.
- D. Rhythm and rhythmic manipulation is raised to a level of thematic and developmental importance.
- E. Movements form a dramatic progression, as acts in a play.

IV. Movement 2 (*Marche funèbre*)

- A. For whom does this funeral march toll?
 1. For Napoleon? This is unlikely because Beethoven wrote movement 2 before he fell out with Napoleon.
 2. Because of the rumored death of Lord Nelson? This idea, propounded forty-nine years after the piece was written, is also unlikely.
 3. For the war dead? Again an unlikely idea since the Napoleonic wars had not really begun in earnest at this point.
 4. Does the overall dramatic progression of the movements of the "Eroica" describe:
 - a. Beethoven's own life and struggles?
 - b. A universal depiction of life, struggle and apotheosis?
 5. Specifics aside, the *Marche funèbre* addresses itself generally to the subjects of heroism, sacrifice and mourning.
- B. Funeral march theme
 1. The movement begins without an introduction.
 2. The theme consists of two phrases. Phrase a is a dismal and deeply pained theme in C minor. Phrase b is a broad, lyrical and brighter melody in E flat major.
 3. The drum roll typical of a funeral march is supplied by the contrabasses. Beethoven did not have the requisite snare drum available. Moreover, he needed a specific pitch, something the snare drum would not have provided.
 4. The theme, and the movement in general, owes a debt to French Republican band models.
Musical example: François Gossec's *Marche lugubre*.
- C. Analysis of the movement in five large parts
 1. Part 1 introduces the two-phrase funeral theme, played twice.
 2. Part 2 introduces the contrasting "Redemption" theme.
 3. Part 3:
 - a. The dismal funeral theme returns.
 - b. A dramatic fugue develops. Its subject is based on the funeral theme's Phrase b. This use of a baroque form gives the movement an unexpected twist.

- c. The fugue's polyphony solidifies into a series of dissonant chords and the funeral theme returns for highly dramatic treatment evoking a terrifying vision of the final judgment.
4. Part 4 is a recapitulation of the funeral theme. It ends with a deceptive cadence that unexpectedly redirects the music to A flat major!
5. Part 5 is a five-part coda that brings back the "Redemption" theme, before a final anguished, fragmented version of the funeral march.

V. Movement 3, scherzo

- A. The scherzo offers a stunning contrast with the preceding funeral march.
- B. Scherzo 1: *allegro vivace*
 1. Chattering introductory music precedes the main theme.
 2. The scherzo theme (phrase a) itself is a charming, quirky tune heard initially in the oboe. It seems to be searching for a home (tonic) key.
 3. A celebratory arrival of the theme in E flat major is followed by an exuberant, syncopated E flat major arpeggio (phrase b) derived from theme 1, movement 1.
 4. Scherzo 1 is repeated.
- C. Trio
 1. This is initially scored for three horns and accompanimental strings (phrase c).
 2. Phrase d introduces a simple, almost rustic "long-short" rhythm.
 3. This rustic phrase is repeated.
- D. Scherzo 2
 1. This is similar to scherzo 1, until
 2. The E flat major arpeggio returns and then appears in a surprising and exhilarating duple meter. Again, we see how Beethoven uses rhythm to create a great narrative development
- E. The coda is a brief and explosive conclusion.

VI. Movement 4, quasi-variations

- A. The fourth movement has been controversial since the premiere of the symphony. Its comic, often slapstick character has, for many, made it an inappropriate conclusion for this otherwise heroic symphony.
- B. Introduction
 1. Blaring, dramatic opening appears to signal an event of great importance.
 2. Instead, a silly, mousy little tune emerges.
 3. This theme (in the strings) indulges in a strange and comic dialogue with the rest of the orchestra.

4. The theme appears twice more. Despite its cuteness, this theme does not sound substantial enough to carry the movement, which, as of yet, has not “gotten off the ground.”

C. Master theme (the truth is revealed)

1. The theme of the introduction reveals itself to be the bass line for an infinitely more interesting theme that now makes its appearance.
2. Beethoven’s game plan for the remainder of the movement:
 - a. The master theme returns periodically, each time varied.
 - b. The bass theme (introduction theme) continues to assert itself on the movement, only to be humorously brushed aside by the various returns of the master theme.
 - c. The bass theme initiates what at first appears to be a substantial fugue.
 - d. This fugue is obliterated by the master theme.
 - e. The bass theme returns in the low strings for a march section.
 - f. Again the master theme returns returns to deflate the intentions of the bass theme.
 - g. Ultimately reconciled, the master theme and the bass theme appear together in a double fugue (a fugue with two subjects and one of the most complex of all baroque forms).
 - h. The master theme returns in a third and fourth variation.
 - i. The movement ends with a six-part coda, that brings back the grand, fanfarish introduction to the movement in part 4. Now it leads to a thrilling conclusion in which the E flat major chords from movement 1 appear in extended form.

VII. Conclusion

Symphony No. 3 marks Beethoven’s coming of age. Upon it he built the whole of his subsequent output.

A conversation between Christian Kuffner, a poet, and Beethoven:

Kuffner: “Tell me frankly, which is your favourite among your symphonies?”

Beethoven: “Eh! Eh! The Eroica.”

(Summer, 1817)

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MOVEMENT I *Sonata-Allegro form*

"Allegro con brio" (♩ = 60) triple meter (3/4)

Exposition

"Introduction"

More like a harmonic "preface;" two riveting tonic E^b Major chords establish both tonic E^b and a powerfully macho mood



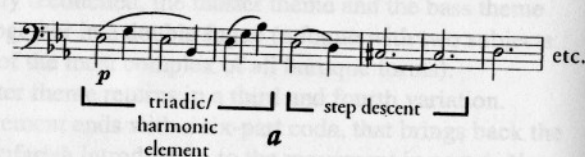
tutti

Theme 1

A theme of stunning motivic, harmonic and rhythmic complexity and expressive breadth.

Theme 1 personifies the "hero," and its motives

Phrase a: A theme of lyric majesty emerges, consisting of 2 essential motivic ideas — a broad, triadic (E^b Major) opening followed by an incredible and "dissonant" chromatic step descent from E^b – D – C#:



Note: Descent to C# (and subsequent upwards resolution to "D") momentarily darkens the harmony and adds a huge degree of emotional complexity (a dark side!) to our hero

Note also: Initial appearance of this broad, lyric theme in orchestral cellos immediately establishes a rich, masculine persona

23

Phrase b: The triadic element of the theme, isolated and extended in phrase *a'*, is now further developed; it is inverted and elongated:



To this falling motive a new element is added: rhythmic disruption

via hemiola:
 falling motive 12 12 12 falling motive 12 12 12 | 12 12 12 | 123 123
 123 | 123 123 | 123 | 123



etc.

Note: Hemiola also creates a march meter (duple) in this otherwise triple meter movement!

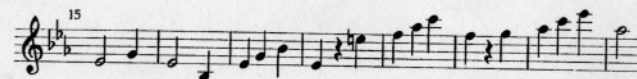
"Eroica"

Op. 55 (1803)

will sire all the other themes in the movement. As a result, the other themes are not so much "contrasts" as they are different facets of the same rich personality: **Theme 1**

15

Phrase a': Once the key of E^b Major has been reattained, Beethoven immediately begins extending/developing various aspects of the theme; this phrase sees the triadic element of the theme isolated and sequenced upwards:



a'

37

Phrase a²: Triumphant and magnificent, the heroic theme celebrates, via the triadic element, the reattainment of the downbeat and with it, rhythmic stability



a²
ff

Note: There is no step descent and no "C#" -like dissonance here to "cloud" this victorious music

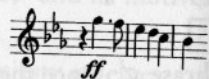
Theme 2: Spawned from the step descent of **Theme 1**

45

Part 1: Gentle, lyric theme appears directly out of the end of **Theme 1**, without any intervening bridge passage; the theme consists of a series of light-as-a-feather 3-note descents derived from the step descent of **Theme 1**:



Vigorous orchestral unison descent (based itself on the step descent) spans a 6th



Note: Each subsequent statement of the motive marks an intervallic expansion (development) over the previous version of the motive

Bb Major
p

ff

65

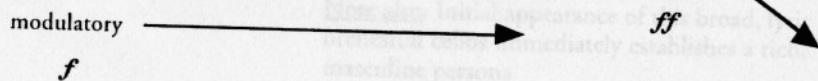
Transitional Passage

Behaves like the modulating bridge we never had!

Part 1: Stirring descending "hoofbeat" motives: lead the transitional charge

Part 2: Roiling sweeping strings lead to

Vigorous orchestral unison descent (now spanning over 2 octaves!)



103

The momentarily quiet, gentle respite is over; staccato, stepwise strings initiate a rapidly developing transition

cresc. -----

109

Cadence Material

Part 1: **Cadence Theme**; spawned from the triadic element of **Theme 1**; triumphant, heroic, triadic theme has, despite the triple meter, a distinctly martial/march-like character:



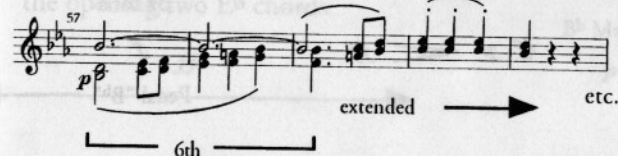
Bb Major

Note the syncopations — they will soon be the downfall of this strutting, macho music!

57

Part 2: The vigorous orchestral descent (itself an outgrowth of the **Theme 1** step descent) is inverted to create a gentle, rising melody:

Music quickly becomes dramatic and animated



Bb Major

84

Theme 3

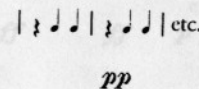
Spawned from the triadic/harmonic element of **Theme 1**. Tender, harmonically conceived theme made up of repeated, triadically ascending harmonies:



Bb Major

99

The groups of 3 repeated chords gives way to groups of 2!

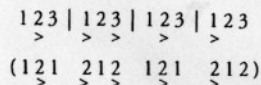


pp

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Part 2: Fiery strings play a rising sequence; note the hemiola: the rhythm is being significantly disrupted!

ff

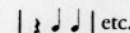


123

Part 3: The music tries to "right" itself with a 3-note step descent

ff

It doesn't work! The music breaks down into a series of 2-chord descending units



4x total

(Cadence Material, cont.)

128
Yikes! The 2-chord units break down into a single chord, heard in hemiola:

1 2 1 2 1 2 1 2 1 2 1 2

C♯

132
Part 4: Rising, triadic motive from **Theme 1** saves the day!

sf p < *ff*

144
Falling arpeggios (triads) of 3 notes each (**Theme 1**)

3x total

f
Pedal "Bb" →

Development

An earthshaking, violently dramatic and moving development, filled with a level of contrast and pathos, the likes of which had never been heard (yet conceived!) to its time

152
Part 1: The brief, mysterious version of **Theme 1** heard at the end of the **Exposition** is here extended, dissipating the energy and Bb Major mood of the **Exposition**

pp


166
Part 2: **Theme 2**, Part 1 returns, quietly and lightly scored

"dolce"
C Major
p

(Now, this isn't so bad!
This is kind of nice!)

220
Part 5: **Theme 2**, Part 1 returns quietly, giving us a chance to catch our breaths and reorient ourselves before the next onslaught

A♭ Major
p

236
Part 6: Fugue
A dramatic, minor-tinged fugue begins, its subject based on the "hoofbeat" rhythm  of Part 4; HOWEVER, just as the fugue is getting "off the ground" ...

p *cresc.* -----

147
Huge, tutti, dissonant A^{o7} chords (vii^{o7} of Bb) heard over the pedal "Bb"; They are a grim equivalent to the opening two E^b chords

ff


148
Part 5: Brief, mysterious version of **Theme 1** opening

B^b Major
p

178
Part 3: **Theme 1** Uh-oh; suddenly but quietly (and very ominously), a minor-mode sequence of the **Theme 1** opening appears, accompanied by shivering tremolos in the strings

Theme 1 sequence: 1st x c minor
Theme 1 sequence: 2nd x 2nd x c[#] minor
Theme 1 sequence: 3rd x 3rd x d minor
Theme 1 sequence: 4th x 4th x e minor

pp *p* < *ff* *ff*

186
Part 4: The action and drama explode! The **Theme 1** sequence continues to rise in the bass even as stirring, descending "hoofbeat" motives  gallop above

Quiet, nervous arpeggios
Theme 1 sequence: 5th x g minor
Quiet, nervous arpeggios, extend.
Theme 1 sequence: 6th x a minor
p < *ff* *ff* *p* *f* *ff*

248
Part 7: Development part from hell! The fugue — a dark enough bit of music in its own right — is brutally cut off by this genuinely brutal music! This incredible passage — filled with dissonance, modal ambiguity and rhythmic ambiguity (hemiolas!) — represents the abyss and forms the dramatic core of the movement

ff

A series of crisp repeated chords acts like a lifeline in a stormy sea; meter and tonality are re-established and we wait to see what, if anything, has survived the onslaught!

B7

284

Part 8: "New Theme"

A bittersweet song of pain and remembrance, scored for oboe and cello, represents well the blasted emotional landscape:

Musical notation for Part 8: "New Theme". The key signature is e minor, and the dynamics are marked *p*.

300

Part 9: **Theme 1**, triadic element; sequential development of triadic element of **Theme 1**

C Major modulatory →
f → *ff*

This ostensibly "new theme" is in actuality a counterpoint to the triadic element of **Theme 1**:

"New Theme":

Musical notation comparing "New Theme" (starting at measure 284) and Theme 1. The "New Theme" is in e minor, while Theme 1 is in C Major.

Recapitulation

396

Introduction

Two magnificent, triumphant Bb7 chords (V of Eb) explode from the orchestra; the hero is back and would seem to have survived the **Development** intact!

f → *ff*

398

Theme 1

Lyric, majestic theme begins as it did in the **Exposition** but diverges soon enough — the dissonant chromatic step descent now continues downward to C₄, instantly dispelling the darkness and tension that characterized the C# in the **Exposition**

Musical notation for Theme 1, starting with dynamics *fp* and *sf*.

a
Eb Major modulatory →

322

Part 10: "New Theme" Bittersweet, melancholy theme returns

clarinet/
bassoon *p*
flute/
violin/
cello G^b Major modulatory →
f → *ff*

338

Part 11: Polyphonic sequence on **Theme 1** triadic element

modulatory →
p < *ff*

Part 12: Disembodied harmonies and a single, upwards triad are all that remain; the music quiets

f > *pp*

382

Quiet string tremolos

Note: Distant horn anticipates the entrance of **Theme 1** in the **Recapitulation**

pp

408

The downward move to the C₄ results in a key change, which in turn provides Beethoven with the opportunity to create an extended, modulatory phrase within the thematic recapitulation!

Triumphant and magnificent version of **Theme 1**

(Note: The rhythmically troubled, hemiola-filled phrase *b* does not appear in the recapitulation of **Theme 1**)

"dolce"
horn/winds → low strings tutti
*a*¹ → *a*²
F Major modulatory → Eb Major
f < *ff*

448

Theme 2

Spawned from the step descent of **Theme 1**

Part 1: Gentle, lyric theme grows directly out of the end of **Theme 1**, consists of a series of 3-note descents

E^b Major
p

Vigorous orchestral unison descent spans a 6th

ff

460

Part 2: Inverts the vigorous orchestral unison to create a gentle, rising, step-wise melody

E^b Major
p

486

Theme 3

Spawned from the triadic/harmonic element of **Theme 1**

Tender theme made up of repeated, triadically ascending harmonies

E^b Major
p

Groups of 3 repeated chords gives way to groups of 2:

| ♯ ♯ ♯ | ♯ ♯ ♯ | etc.

Strings initiate an energetic transition

cresc. -----

527

It doesn't work! The music breaks down into a series of 2-chord descending units

4x total

Yikes! The 2-chord units break down into single chords, heard in hemiola

F[♯]

535

Part 4: Rising triadic motive from **Theme 1**

p  *ff*

468

Transitional Passage

Part 1: Stirring, descending "hoofbeat" motives

modulatory
f

Part 2: Roiling, sweeping scales

Part 3: Vigorous orchestral unison descent

ff

511

Cadence Material

Part 1: Cadence Theme
Spawned from the triadic element of **Theme 1**; triumphant, heroic, triadic theme; note syncopations

E^b Major
f

521

Part 2: Fiery strings play a rising sequence marked by hemiola

526

Part 3: The music tries to "right" itself with a 3-note step descent

ff

547

Three falling arpeggios (triads) of 3 notes each

f

550

Huge, tutti, dissonant D^o_♯ (vii^o_♯ of E^b) chords heard over pedal "E^b"; equivalent to the movement opening 2 chords

ff

551

Part 5: Very brief, mysterious version of **Theme 1** opening

p

Pedal "E^b"

Coda

A development of the **Development**; darkness is banished and triumph reigns victorious

553

Part 1: Theme 1

Incredible and shocking downward sequence of **Theme 1** triadic opening moves through the following keys: Eb Major, Db Major, C Major; Beethoven has "harmonized" a step descent of Eb - Db - C! This striking and, to his contemporary audience, outlandishly crude harmonic sequence ties together the dissonant "C#" ("Db") of **Theme 1** in the **Exposition** with the C4 of **Theme 1** in the **Recapitulation**

Alarming dynamic shifts accentuate the impact of the alarming harmonic shifts:

Eb Major	Db Major	C Major
<i>p</i> > <i>pp</i>	<i>f</i> <i>p</i>	<i>ff</i> <i>p</i>

595

Part 4: Light, airy, fugue-subject derived accompaniment moves to the fore-front; heard in a sequence

p

603

Part 5: Sequence of **Theme 1** motives in lower strings, rising wind motives and violin tremolos create a bit of tense, waiting music

pp

Pedal "Bb" →

623

Gentle, descending motives in the flute and violins dispel completely any residual tension!

p

673

Part 7: Theme 2, Part 2

Gentle, rising melody adds a measure of sweetness to the celebration

Eb Major

p

cresc. -----

681

Part 8: A series of syncopated, tutti Bb7 chords (V7 of Eb) create one last hemiola:

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

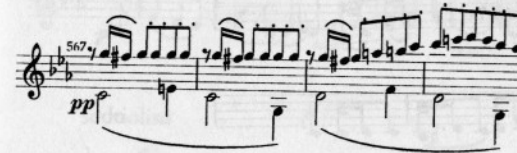
ff

(1 2 1 2 1 2)

Note: One last "march"!

567

Part 2: Theme 1 sequence in 2nd violins is accompanied by a light and airy melody derived from the fugue subject:



581

Part 3: "New Theme" from the **Development** reappears for what is a necessary thematic "recapitulation"

winds/low strings

f minor modulatory →

p

631

Part 6: Theme 1 in the horns as a now rising, prancing version of the "hoofbeat" motive would seem to describe victorious cavalry in parade:



Eb Major

p

646

Like a growing, cheering crowd, more and more instruments join the parade; the texture thickens as intensity and excitement grow!

etc.

Note: Celebratory fanfares in trumpets and timpani, which eventually move to all the brass →

cresc. ----- ff

Series of hammering Bb7 chords

ff

Three detached Eb Major tonic chords end the movement as it began

ff

MOVEMENT II

"March funebre. Adagio assai (♩ = 80)" duple meter (2/4)

Part One

Funeral March

A dismal and deeply pained theme set in the "tragic" key of c minor

violins, "sotto voce"
a
c minor

Note: Sombre "drum rolls" — — are supplied by the contrabasses

9

"Drum roll" motive moves into all strings

oboe
a¹
p < >

31

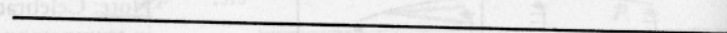
Funeral March resumes

1st violins
a
f minor
p < **f** **p**

Lyric phrase

winds
b
E^b Major modulatory >
p < **f** **p** < >

"Drum roll" motive in strings



Part Two

69

Redemption Theme

Upward reaching melody, accompanied by gentle triplets, suggests a ray of light amid the despairing, gloomy darkness

C Major

cresc. -----

Note: Low strings play an accompaniment pattern derived from the "drum roll" motive:

new accomp.

76

Almost victorious sounding tremolo chord

G Major

ff

17

Broad, lyric melody initially promises consolation and hope:

violins
b
E^b Major

modulatory >

The promising phrase quickly lapses back to the tragic via a deeply moving and clearly operatic "recitative" for cellos (the masculine voice of the "hero")

O
P
E
N
C
A
D
E
N
C
E

C7

sf

51

Funeral March

oboe/winds
a
c minor
p < **f** **p**

56

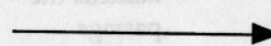
Codetta

Brief cadential passage alternates pained melodic phrases (**p**)

with

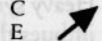
tolling, dotted rhythm fanfares (**f**)

low strings



c minor
p **f** **p** **f**

c minor
p



O
P
E
N
C
A
D
E
N
C
E

80

Redemption Theme Theme quietly resumes, ultimately building up to ...

violins winds
F Major C major

p **p** cresc. ----- **ff**

98

Magnificent, stirring and most victorious sounding tremolo chord

C Major

Has the darkness been conquered?

101

No, it has not! Octave strings slowly descend, outlining the Neapolitan (bII) of c minor; darkness falls across the music almost instantly!

f **p**

O
C
T
A
V
E
"B's"
O
C
P
A
E
N
D.

p

Part Three

105

Funeral March

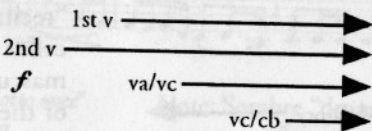
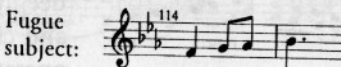
Dismal and pained

violins, "sotto voce"

a
c minor
p

114

Fugue: Suddenly and starkly, this dramatic fugue bursts forth; the subject is based on an inversion of the broad, lyric "b" of the **Funeral March**:



Note: Ringing, slow-moving counter-subject gives the impression of tolling, funeral bells

The fugue builds in intensity, with rapid, staccato scales sounding like "raindrops falling on the cortège" (Hopkins)

Part Four

173

Funeral March

Dismal, plodding and pained!

oboe/clarinet
a
c minor
p

Note: Heavy syncopated accompanimental figure imbues this passage with a plodding, shuffling, distraught weight:



181

Broad, lyric melody initially promises consolation

violins
b
Eb Major
p

"Drum roll" motive in strings destroys the hope of the opening and darkens the passage

c minor

Part Five: Coda

Extraordinary and beautiful; we are momentarily transported to a gentle twilight world before the inevitable return to earth and the reality of death

209

Part 1: Starts with clocklike "ticking" in the strings

Ab Major
f *decesc.* ---- *p*

213

Redemption Theme

Beautiful, almost childlike variant of the theme is at once wistful and filled with sadness and melancholy

Ab Major
p

Modulates back to c minor via Neapolitan

(Db)

150

The polyphony solidifies into a series of vicious and dissonant C#o7 chords

ff

154

Funeral March

Brief version left hanging on a pathetic and forlorn "Ab"

O
P
E
N

C
A
D
E
N
C
E

D7

violins
*a*¹
g minor
p

158

Stunning, melodramatic attack on the Neapolitan of g minor

low strings
unison "Ab's"
ff

all strings
Ab Major chord
ff

160

Stark, massive fanfares in brass strike like a terrifying vision of final judgment

(The "Ab" eventually falls to "G," the V of c minor)

ff >

195

Tragic cello recitative, heard among "drum roll" motives brings a return to ...

oboes/clarinets
a
f minor
p < >

200

Codetta
Essentially as in **Part One** until ...
c minor

D
E
C
E
P
T
I
V
E

(Ab)
f

The deceptive cadence suddenly and unexpectedly redirects the music to Ab Major!

223

Part 2: The **Redemption Theme** variant breaks apart

c minor

Staccato flute/violin descent

238

Part 3: Funeral March
Anguished, fragmented version demonstrates well the pained eloquence of silence

c minor
pp

f > *p*

MOVEMENT III

"Scherzo. Allegro vivace (♩ = 116)" triple meter (3/4)

Scherzo

Introduction

The introduction sets a playful, elfin mood with 6 measures of quiet staccato "chattering" in the strings

E^b Major
pp

7

Scherzo Theme

The theme itself is a frisky, quirky tune which opens with "B^b" repeated seven times:



2x total
oboe

a

B^b Major

76

Introductory chatter resumes in strings

strings/
winds

85

Scherzo Theme

oboe, clarinet,
1st violins

B^b Major

E^b 4/4 pedal harmony

pp

93

Scherzo Theme

extended and
celebratory

tutti

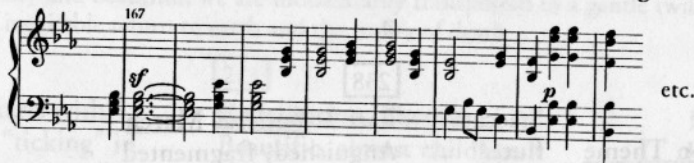
E^b Major
(finally!)

ff

Trio

167

A true "trio," this passage is scored for 3 horns (with wind/string interjections):



c

E^b Major

Note: Beethoven provides few dynamic indications for the horns; he would have been happy for them to "simply" play the correct pitches and rhythms!

Coming on the heels of the funeral march, this scherzo provides the most stunning contrast imaginable

31

Introductory
chattering,
longer than
before

pp

41

Scherzo Theme

flute

F Major
p

48

Strings imitate the last portion of the Scherzo Theme

pp

56

Introductory chattering resumes in wind and strings

strings only

modulatory

73

Texture reduced to a single repeated B^b in the low strings

115

Two exuberant, descending, E^b Major arpeggios celebrate the arrival, finally, in E^b Major

b

Note the syncopations:

| 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 | etc.

ff

127

Introductory chatter alternates between winds and strings

p

143

Cadential phrase builds up to ...

1.	2.
O	C
P	L
E	O
N	S
C :	D
A	C
D	A
E	D
N	E
C	N
E	C
B ^b 7	E

f

E^b Major
f

199

Simple, almost rustic phrase features a long-short rhythm

(| ♩ ♩ | ♩ ♩ | etc.)

tutti

d

A^b Major
f

modulatory

p

225

Horn with tutti interjections

c¹

E^b Major

Quiet extension leads to a glowing, twilight mood at Trio's end

pp

Scherzo

255

Introductory chatter

modulatory →
pp

265

Scherzo Theme
Heard 2x in oboe

B^b Major
p

287

Introductory chatter

modulatory →
pp

299

Scherzo Theme

flute
F Major
p

306

Strings imitate the last portion of the Scherzo Theme

343

Scherzo Theme

oboe/
clarinet
B^b Major
p

351

Scherzo Theme
Extended and celebratory

tutti
E^b Major
ff

373

As in first **Scherzo**, an exuberant, descending E^b Major arpeggio celebrates E^b major
Note syncopations:

385

Introductory chatter alternates between winds and strings
p

401

Cadential phrase builds up to ...

< *ff*

O
P
E
N
C
A
D
E
N
C
E
B^b
P
A
U
S
E

315

Introductory chatter resumes in winds and strings

modulatory →

331

Texture reduced to a single low B^b in low strings

pp

334

Introductory chatter resumes in the strings → strings/ winds →

E^b 4/4 pedal harmony →

pp

381

"*Alla breve* (♩ = 116)"

Unlike first **Scherzo**, the 2nd E^b arpeggio is played in duple meter — a most exhilarating and surprising turn of events!

Coda

Brief!

423

winds → horns → 1st violins → timpani → 2nd violin/viola →

pp

cresc. -----

ff

Explosive concluding passage

MOVEMENT IV

"Finale, Allegro molto (♩ = 76)" duple meter (2/4)

Introduction

Dramatic, downwards rushing strings followed by an explosive, fanfarish cadence; this grand, magnificent introductory music must surely signal an event of singular import!!!

g minor modulatory → **ff**

TA-DA!!!
 O P E N C A D E N C E
 P A U S E
 Bb7

20

Bass Theme

Clownish, tippy-toe theme heard again, this time answered by out-of-step winds

pizz. strings
 Eb Major

Note: The following "analysis" with thanks to English commentator Antony Hopkins, who wrote "abnormal music demands an abnormal approach"

Donald Tovey wrote of this passage: "[It] is quite absurd, and we can almost see Beethoven laughing in our mystified faces ..."

Hopkins again: "The really disconcerting thing about [this passage] is not its humor, but its slapstick humor."

28

S
I
L
L
E
N
C
E

36

Strings (arco): "Did someone say Knock Knock Knock!?!?" in octave "Bb's"

ff

Winds, brass and percussion:
 Knock Knock Knock!

in octave "Bb's"
 ("You got a problem with that?")

ff

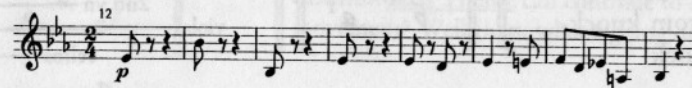
Strings:
 "No problem!"

in octave "Bb's"
p

12

Bass Theme

Ta-da? This is it? After all that fuss? A silly, mousy little tune emerges, resembling a tippy-toe little dance! We were prepared for a king, and instead we get a clown:



pizz. strings
 Eb Major
p

29

Winds, brass and percussion:
 Knock Knock Knock!
 in octave "Bb's"
ff

30

S
I
L
L
E
N
C
E

31

Winds, brass and percussion:
 sustained "Bb's"
p

Bass Theme

Clownish strings:
 "Is someone there?"
 They resume their tippy-toe theme

Eb Major
p

40

Bass Theme

Winds, brass and percussion:
 "Good!"

in octave "Bb's"
p

Strings and winds resume their out-of-step version of the clownish theme

p

Note: Is this any way to begin a symphonic movement, especially one that purports to belong in a work entitled "Eroica"? Since its creation, commentators have attempted to reconcile this comic — even burlesque — 4th movement with the power, depth and solemnity of **Movements I & II**

(Exit stage left!)

The **Bass Theme** takes a crack at thematic respectability by clothing itself in a proper phrase structure and accessorizing with harmonic and melodic accompaniments

44 **Bass Theme**
 Heard in 2nd violins;
 accompaniment in 1st
 violins and cellos
 derived from knock-
 knock-knock

52 Knock
 Knock
 Knock!

60 **Bass Theme**
 Heard in 1st violins; chat-
 tering accompaniment in :

2nd vn →
 violas →
 cellos →

a
 Eb Major
p

a
 Eb Major
p

76
Master Theme
 The boss is home! The "truth" is finally revealed!
 The **Bass Theme** is not a theme at all, but the
baseline for an infinitely more memorable **Master**
Theme:

winds
a
 Eb Major
p

84
Note: Knock-
 knock-knock in
 accompaniment

tutti ob/vn tutti
*a*¹ *b* *a*² *b* *a*²
f

175
Master Theme: Variation 1
 Reharmonized in minor at
 first, the quick modulation to
 major utterly obliterates the
 serious, self-important mood
 of the **Bass Theme Fugue!**

a
 b minor → D Major
p

Light, playful
 phrase in
 flute/oboes
 with chattering
 violin
 accompani-
 ment

*a*¹
 D Major

191
 Brilliant,
 highly
 embellished
 passage for
 solo flute

b *a*²

199
 Vigorous
 tutti phrase
 features
 explosive
 knock-
 knock-
 knocks!

*b*¹ *a*
f

68
 Knock
 Knock
 Knock!

b *a*¹

Note: Do we really buy all this **Bass Theme** stuff? It would seem that this movement has yet to "get off the ground." Do we believe that the clownish **Bass Theme** can continue to carry this movement? Well then, what's going on here?

107
 Brief interlude/
 transition would
 seem to auger,
 finally, some
 rather more
 serious musical
 developments

modulatory → G7
p *cresc.* ----- *ff*

O
P
E
N
C
A
D
E
N
C
E

117
Bass Theme Fugue (Fugue #1)
 That clownish, whacky **Bass Theme** — the "ser-
 vant in master's clothes" — refuses to accept its
 accompanimental place in the musical scheme;
 here, the **Bass Theme** initiates what seems to
 be, at first, a serious and substantial fugue

1st vn → A serious,
 2nd vn → even
 violas → heroic,
 cellos/basses → fugue, no?

c minor modulatory
p *cresc.* ----- *f* ----- *ff*

207
 Brief interlude/
 transition paves
 the way for
 another **Bass**
Theme episode

modulatory →
ff

211
Bass Theme March
Bass Theme in low strings under a seri-
 ous-sounding march in g minor; is this,
 finally, Napoleon? Doubtful; it's hard
 to take this movement seriously at this
 point

Antony Hopkins suggests toy soldiers at
 the Battle of Bakerloo: General Hooizit
 vs Marshal Watcys-nayme

Bass Theme **Bass Theme**
 2x in bass → 2x in soprano

loud,
 fussy
 C L O
 O C T
 S T A
 E A V
 D V E
 C "G's"
 A
 D
 E *p*
 N
 C
 E
 g minor

258

Master Theme: Variation 2
Absolutely comic intrusion, the **Master Theme** again deflates the pretensions of the **Bass Theme** with a light and playful appearance

"dolce"
flute/1st violins
a
C Major

266

Master Theme / Bass Theme Fugue (Fugue #2)
Fugue utilizes both **Master Theme** and **Bass Theme**; it begins quietly and mysteriously but soon builds to large, exciting proportions

etc. →
etc. →
etc. →
etc. →
etc. →
Master Theme: 2nd vns →
Bass Theme: oboe →
modulatory →
c minor
pp
cresc. - - - - -

349

Master Theme: Variation 3 "Poco andante (♩ = 108)"
"Con espressione," a gorgeous, lyric and innocent version of the theme

wind choir
a
Eb Major
p

strings
a¹

Embellished; note rolling clarinet triplets in accompaniment
winds/violins
b a¹

Further embellished
winds
b a¹ <

Coda

396

Part 1: Gentle triadic motives (**Movement I, Theme 1!**) alternate with staccato, triplet strings

2x
Eb Major
p

404

Part 2: **Master Theme**
Almost another variation, though the theme is embellished and syncopated and, as such, difficult to hear

violins
a
extended →
modulatory →
cresc. - - - - - *ff*
Ab Major
p

420

Part 3: **Master Theme**
Hidden in syncopated 1st violins; slowly the musical energy dissipates

g minor
Pedal "G" →
p <><><>> *pp*

346

Note: Through all the ever-building, polyphonic complexity of the fugue there is a good-natured humor here, a lightness and playfulness that betrays the academic seriousness of a fugue

The polyphony solidifies into the same sort of fanfarish harmonies that closed the **Introduction**

OPENC

B7

ff

381

Master Theme: Variation 4
A magnificent, regal setting; note wind/brass fanfares and triplet, violin accompaniment

low strings, clarinets, bassoons and horns

a
Eb Major
ff

b

393

a¹

431 "Presto (♩ = 116)"

Part 4: **Introduction**
Dramatic, downward rushing strings from the opening of the movement; now the **Intro** does indeed lead to something exciting!

g minor modulatory →

ff

435

Part 5: **Master Theme** in horns, sounding like hunting music!

Eb Major for the duration

ff

447

Part 6: Eb Major scales arpeggios, and chords, chords and more chords! A thrilling and extended Eb major conclusion caps the symphony

ff

End of Symphony

Lectures Thirteen–Sixteen

Symphony No. 4: Consolidation of the New Aesthetic

Scope: Lectures Thirteen through Sixteen examine Symphony No. 4 in the context of contemporary historical events and in its relationship to opera buffa. Symphony No. 4 is the least known and most infrequently heard of Beethoven's symphonies. We see how it represents a modest but not major return to a more classical structure. Indeed, its traditional framework is filled with iconoclastic rhythms and harmonies and characteristic motivic developments that clearly mark it as a product of Beethoven's post "Eroica" period.

Outline

I. Background

- A. Beethoven stopped work on what we now know as the fifth symphony to compose the fourth symphony for Count Oppersdorf. Count Oppersdorf admired Beethoven's second symphony and commissioned another from him.
- B. Beethoven's Symphony No. 4 represents, for practical reasons, a return to a more classically oriented symphony.

II. Symphonic chronology

- A. The earliest sketches of Symphony No. 5 date to 1804.
- B. Symphony No. 4
 - 1. In 1806 Beethoven interrupts work on the fifth symphony to compose the fourth.
 - 2. The fourth symphony is premiered in March, 1807.
 - 3. It is published as Op. 60.
- C. Symphony No. 5
 - 1. Beethoven returns to it and completes it in early 1808.
 - 2. Symphony No. 5 is premiered on December 22, 1808.
 - 3. It is published as Op. 67.
- D. Symphony No. 6
 - 1. This work was begun in early 1808, overlapping with the completion of Symphony No. 5.
 - 2. It was completed in late 1808.
 - 3. It was premiered on December 22, 1808.
 - 4. It was published as Op. 68.
- E. Essentially, then, the fourth and fifth symphonies are concurrent; the fifth and sixth are consecutive.

F. No sketches are extant of the fourth symphony. Despite the great surface differences between them, the fifth and fourth symphonies bear many striking similarities and it has been suggested that the fifth was itself the sketch for the fourth symphony.

Musical comparison: The opening moments of Symphony No. 4 are compared thematically with the opening of Symphony No. 5.

G. Structural similarities aside, the fourth and fifth symphonies are worlds apart expressively, despite their concurrent creation. This fact is a warning to any who try to tie too closely Beethoven's day-to-day life with his music. Another example of two works that were written back to back, but are very different from each other, is Mozart's Symphony No. 40 in G Minor and his "Jupiter" Symphony No. 41 (musical example). This should warn us not to over-biographize a composer's life into his music.

III. Symphony No. 4 in B Flat Major, Op. 60, movement 1, sonata-allegro form: analysis with references to the WordScore Guide™ and musical examples.

A. Introduction

- 1. The mood is mysterious and magical and goes far beyond the Haydn-inspired introductions of the first and second symphonies. Musical comparison: Beethoven's introduction is compared with the opening moments of:
 - a. Stravinsky's "Firebird" (1910) — a magical, enchanted forest
 - b. Von Weber's *Der Freischutz*, Wolf's Glen scene — an evil, haunted forest
- 2. The structure is in three large parts.
 - a. Part 1 has a B flat minor sound, with an emphasis on G Flat. This is an unexpected key in which to start. We are again in a Beethovenian world of harmonic ambiguity.
 - b. Musical comparison: The opening of Beethoven's fourth symphony is compared with the opening of Mahler's first symphony.
 - c. Part 2 is in B flat minor and B minor, with the emphasis on the pitch of G flat/F sharp.
 - d. Part 3 is a long harmonic progression that finally delivers the music to where it should be, the dominant of B flat major. The long mysterious and harmonically ambiguous introduction comes to a close.

B. Exposition, theme 1

- 1. Phrases a and a'
 - a. A vivacious opening exhibits a classically oriented phrase structure and melodic devices. The main theme has two elements: a "masculine" descending arpeggio-type melody derived from the introduction to movement 1 and a "feminine" descending scale.

- b. Musical comparison: Beethoven's theme is compared with Mozart's "Jupiter" Symphony, movement 1, theme 1
- 2. Phrase b
 - a. This is a "trilly," opera buffa-like theme very much within the parameters of the classical tradition.
 - b. Musical comparison: Beethoven's theme is compared with Mozart's Overture to "The Marriage of Figaro."
- 3. Theme 1 in the recapitulation section to come is highly compressed and does not repeat in its entirety.
- 4. Theme 1 provides all the material for the movement 1 coda, which is brilliant and brief. The coda is a classical-era invention. The classical era wanted big, rhetorical endings that hammer the point home. Beethoven's codas become increasingly more massive. However, in Symphony No. 4 they are short.
- C. Theme group 2
 - 1. Part 1 is a graceful and sprightly phrase, a compressed version of the mysterious, descending thirds at the start of the introduction to movement I. So now we can see the relevance of the introduction to the first movement.
 - 2. Part 2 is a gentle, rustic canon between clarinet and bassoon.
- D. Cadence material

There is nothing classical about this passage. It is full of explosive contrasts and dissonance.
- E. Development section in six parts

The development explores the mysterious mood and distant harmonic areas of the introduction to this movement.

 - 1. Parts 1–3 represent a harmonic jungle, where the tonic key (B flat major) is lost through a slowing moving series of harmonies, and then found.
 - 2. Parts 4–6 lose the key center again and find it again! Beethoven does this by means of a harmonic device known as a German sixth. This is a slick way to move to remote keys very fast.
- F. Conclusion

The development section is an expansion of the same ideas as in the introduction to movement 1, but taken to a much greater degree of harmonic "lostness." There are few symphonies where the resolutions of these harmonically ambiguous passages provide such a satisfying sense of arrival.

IV. Movement 2, quasi-sonata-allegro form

- A. This is one of the more interesting slow movements written by Beethoven.
- B. It opens with an introduction comprised of a horn-call ostinato that gives the music a sense of rhythmic edge. An ostinato is a motive that is repeated over and over again. This is not a typical classical

slow movement with its marchlike evocation. This introduction returns in the recapitulation section in a highly elaborated version.

- C. Theme 1 is a lush, almost operatic theme of great motivic and rhythmic variety.
- D. Theme 2 is a sweet, operatic melody heard initially in the clarinet. It has, however, a rather strange, pointillistic accompaniment.
- E. The development section has four parts:
 - 1. Parts 1 and 2 begin lyrically, but rapidly plunge into a despairing and tragic descent.
 - 2. Parts 3 and 4 see the halt of the despairing descent as the music eventually turns back toward the home key of E flat major.
 - 3. Early musicologists believed the development section to have been inspired by thoughts of the "immortal beloved." We now know that the "immortal beloved" episode came much later in Beethoven's life.
- F. Brief digression: enharmonic pitches

Enharmonic pitches are pitches that are spelled differently but have the same note in common, for example, D flat and C sharp. It depends on what key the music is in as to how the pitch is designated.
- G. Recapitulation
- H. Coda

This is a seemingly peaceful and serene conclusion to movement 2, and yet Beethoven zaps us with a fortissimo tutti (passage for the full orchestra) right before the last measure. What is the effect of the ending of this coda? It hints at something unusual to come.
- V. Movement 3, minuet and trio form
 - A. Beethoven calls this movement Minuet and Trio, although he goes out of his way to abuse the melodic and harmonic conventions of minuet and trio form!
 - 1. Beethoven's minuet pulverizes the moderate triple meter of the traditional minuet.
 - 2. The traditional second phrase of a minuet theme tended to be more harmonically interesting. However, Beethoven's use of unharmonized diminished arpeggios pushes this idea to extremes as it creates a strange and ambiguous melodic surface.
 - 3. The minuet theme is a rhythmically very innovative inversion of the masculine portion of theme 1 of movement 1.
 - B. Trio

This is probably the most traditional example of the trio genre, which commonly evokes a village band.

Musical examples of other village-band trios:
Haydn's Symphony No. 88 in G Major, movement 3, trio
Mozart's Symphony No. 39 in E Flat Major, movement 3, trio
Beethoven's Symphony No. 6 in F Major, movement 3

- C. This minuet and trio is on a large scale. It is a double minuet and trio. The structure is: A, B, A¹, B, A².

VI. Movement 4, sonata-allegro form

- A. This movement is written in the style of an opera buffa overture. Musical comparison: The opening of Beethoven's fourth symphony, movement 4 is compared with the opening of Mozart's Overture to "The Marriage of Figaro."
- B. Theme 1
1. Part 1 is not so much a tune as two brief, four-note motives that can, and will be endlessly manipulated (Motives A and B). They have the "trilly," chattering momentum redolent of opera buffa themes. They will supply the great bulk of everything we hear in this movement.
 2. Parts 2–4 express engaging, high-speed music built from the opening motives.
- C. Theme 2
1. Phrases a and a¹ are village band-type music.
 2. Phrases b and c are filled with comic contrasts of all sorts, including dynamic extremes and contrasts between the whole orchestra (tutti) and instrumental sections.
- D. Cadence
- The cadence marries the rhythm of theme 2, phrase a with the outline of motive b.
- E. The development section is in six parts and full of good-natured energy and comic contrasts.
1. Twice in this section (parts 1–2 and parts 5–6) the music sounds as if it is building up to some momentous event and on each occasion the energy dies unexpectedly away.
 2. Note the devilishly difficult bassoon solo in measure 184, a favorite test at bassoon auditions.
- F. The recapitulation is full of comic contrasts and explosive energy.
- G. The coda is in four parts characterized by the ebb and flow pattern of dynamic energy:
1. Parts 1–2 are furiously chattering.
 2. Parts 3–4 slow the pace. The exhausted orchestra slows to a crawl before one final, herculean burst of energy.

VII. Conclusion

- A. Beethoven's fourth symphony is brilliant and comic.
- B. Although it is built along classical lines, it is, in its details and energy, very much post "Eroica" Beethoven. If any of Beethoven's contemporaries had written the fourth symphony, it would have been considered that composer's best work.

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

Introduction

Invokes a strange and mysterious musical world, one far away from B^b Major

"Adagio (♩ = 66)"

P **Phrase 1:** Quietly plucked octave B^b strings "switch on" a mysterious, sustained B^b in the winds

2 Quietly descending octave strings play a "ladder-like" series of connected, descending 3rds, outlining a ^{^ ^} b^b minor collection, 1-6:
 Note anxious, sighing < > on octave "G^b"



13 **P** **Phrase 3:** *forte* pizzicato strings again initiate octave B^bs in the winds

As before, descending octave strings play a series of connected, descending 3rds, outlining a b^b minor collection
 Strings come to rest on octave "G^b"

2 *f* > *pp* *pp*

25 **P** **Phrase 5:** *forte* pizzicato strings ("G-B") again initiate sustained octaves in winds, this time a B₄

Strings now play plodding arpeggios; with the help of the winds and some extraordinary voice-leading, they outline the following harmonic progression:

G⁷ C A⁷ d B^b E⁷ A⁷ d A⁷

Where is all of this heading?

3 Note: the implied G chord initially acts as a deceptive (VI of b) resolution to the previous F^{#7} chord

f

6 **Phrase 2:** "G^b" (6 of b^b minor) resolves downwards to "F"; plodding ominous arpeggios support painful, isolated chromatic motives (G^b → E → F)

bassoon + cellos and basses

pp

10 Winds continue the plodding, ominous arpeggios (outlining F⁷) until . . .

pp

18 **Phrase 4:** This time, the "G^b" does not resolve downwards; it enharmonically becomes an F[#]. **Phrase 4** precedes as did **Phrase 2**, but now a semitone higher! We are harmonic light years away from B^b Major! Arpeggios support painful motive (G → E[#] → F) in:

bassoon + cellos and basses

pp

22 Winds continue the ominous arpeggios (outlining F^{#7}, V of b minor) until . . .

pp

34 A⁷ dissolves into octave "A"s, themselves repeated 5 times "like a shot-putter weighing his shot before throwing it" (A. Hopkins)

36 With great and sudden effort comes the "throw":



Note: in an intervallic move identical to octave "B^b-G^b" (ms 1-2), the bass descends a major 3rd from octave "A" to "F", creating an F⁷ chord!!! (V of B^b)

Eight subsequent upwards "throws" heave the music headlong into the Allegro . . .

pp

ff

Exposition

"Allegro vivace (♩ = 80)"

43

Theme 1

A vivacious, sun-filled theme emerges from the darkness of the Intro

53

- | | | |
|---|--|-----------------------|
| Theme features <u>two</u> main elements: | Three | tutti |
| | 1) "masculine" descending arpeggio-type melody (drawn from plodding arpeggios of Introduction) | more upwards "throws" |
| 2) "feminine" phrase features smoothly descending wind line | | |

a
Bb Major
p

89

Modulating Bridge: Grows directly out of "*a*"

Part 1:
Rising sequence based on the "masculine" **Theme 1** motive

ff

95

Part 2:
Restless, syncopated chords winds → tutti

ff

103

Part 3:
Smooth, "feminine" melody in viola/cello segues into ...

"D" pedal →

61

Exclamatory cadence chords alternate strings/brass and winds/brass chords

ff

C
L
O
S
E
D

C
A
D
E
N
C
E

65

Sequential build-up features:
1) trilly semitone motives alternated between 1st and 2nd violins

over

2) staccato bassoon playing accompanimental version of "masculine" **Theme 1** motive

Bb Major

b

Bb Major

pp

81

A last, jubilant version of the "masculine" **Theme 1** phrase, heard 2x

tutti

*a*²

ff

107

Theme Group 2

Part 1: A graceful and sprightly themelette travels upwards through the winds:

a
F Major
p

(**Note:** Compare the opening 8th-note motive to the ominous, quietly descending linked 3rds of the **Introduction** ms 2-3:

117

Extension: smoothly descending phrase elongates and elaborates the "feminine" portion of **Theme 1**

p

121

Mysteriously rising 1/2-note passage is itself a free inversion of the previous passage

b

p

<

135

Exciting, energized cadential unit brings this part of **Theme 2** to a close

f

149

Vigorous tutti version of the canon

*a*¹

ff

157

Cadence Material

Brief 1/4-note arpeggios slow and quiet the music

p

Shivering string tremolo

E⁷
(VII⁷ of F)

pp

C
A
D
E
N
P
L
O
S
I
V
E
C
H
O
R
D
S

Shivering string tremolo

E⁷

pp

C
A
D
E
N
P
L
O
S
I
V
E
C
H
O
R
D
S

Development

187

Part 1: Descending sequence based on the "masculine" **Theme 1** phrase, outlines the following, slowly moving harmonies:

F - C⁷ - F - g⁶ - F⁴ - C - A⁶!
4ms 4ms 2ms 2ms 2ms

203

Part 2: Unexpected harmonic event! We are "lost" harmonically, as this C#-based chord is sustained under disconnected "throws," themselves unable to find their way out of this harmonic jungle!

141

Theme Group 2

Part 2: "*dolce*," gentle, rustic canon between clarinet and bassoon; built on melodic material 1st heard in the **Modulating Bridge**, Part 3, itself an outgrowth of the "feminine" **Theme 1** phrase:

a

F Major

p

167

Shivering string tremolos

pp

177

Rollicking closing theme in syncopated strings!

ff

185

1. Series of 8 upward throws heaves the music back into the **Exposition!**

217

Part 3: We're out! **Theme 1** "masculine" phrase in:

flute → bassoon

D Major

p

225

"Feminine" phrase; lush new version, inverted and elaborated in: (Note: "masculine" phrase in accomp.)

winds → violins → clarinet → violins

modulation →

241

Part 4: Dramatic sequence pits upwards "throw" (*ff*)

vs
"masculine" **Theme 1** phrase (*p*)

3x total

1st	2nd	3rd	lengthy extension of G ^{o7} ...
E ^b Major	G Major	G ^{o7}	
<i>f</i>	<i>p</i>	<i>ff</i>	<i>f</i>

281

Part 5: Sudden, unexpected arrival on F#7 (V of B) (shades of the **Introduction!**)

Quiet, mysterious passage built on the "feminine" portion of **Theme 1**, extended considerably

ppp *pp*

305

Part 6: **Retransition**

In a magical resolution, the solo flute leads the way as the G^b triad resolves outwards to a B^b₄ (I₄)

312

Now in the "right" key, rising motives begin to accumulate over a rolling timpani, the rising motives grow in power and volume until ...

pp *cresc.*

Recapitulation

337

Theme 1

Abbreviated, initially dramatic and inspiring version of this originally quiet theme

Note: both "masculine" and "feminine" phrases doubled in length

"masculine"	"feminine"
tutti	oboe
B ^b Major	strings/flute
	winds

ff *p* *p* *p* *ff*

351

Modulating Bridge

Grows directly out of **Theme 1**:

Part 1:

Rising sequence based on "masculine" **Theme 1** phrase

369

Part 2: Restless, syncopated chords grow from:

winds → tutti

377

Part 3: Smooth, "feminine" melody in viola and cello segues into ...

p

(Note syncopations)

This harmonically ambiguous section comes to rest on a G^b Major (enharmonically F# Major) triad; a solo flute rises above the strings and ...



333

Huge string tremolo

ff

381

Theme Group 2

Part 1: Graceful and sprightly themelette travels upwards through the winds

a

B^b Major

p

391

Extension: smoothly descending flutes and violins

p

395

Mysterious, rising 1/2-note passage is itself a free inversion of previous flute/violin passage

b

pp

406

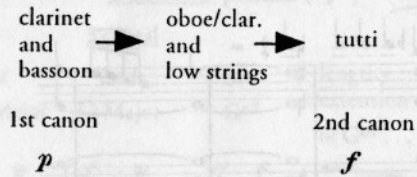
Excited, energized cadential unit

f

415

Theme Group 2

Part 2: "dolce" canon, heard 2x, between:



431

Cadence Material

Brief 1/4-note arpeggios quiet and slow the action

Shivering string tremolo on an A^{#7} (VII^{#7} of Bb)

CADENCE EXPLOSIVE CHORDS

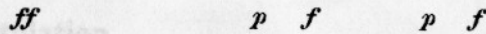
Coda

467

Part 1: Theme 1 "masculine" phrase heard twice; outlines Bb Major triad

475

Quiet "feminine" phrase heard twice, punctuated by fanfarish tutti exclamations



483

Part 2: Stirring conclusion features five distinct musical levels:

- 1) Upward "throws" in 1st violins
- 2) "Feminine" phrases in viola/cello/basses
- 3) Dramatic tremolos in various strings
- 4) Sustained harmonies/fanfares in winds and brass
- 5) Timpani roll

441

451

462

Shivering string tremolo (A^{#7})

Shivering string tremolo

Rollicking closing theme in syncopated strings

F⁷

Seven upward "throws" lead directly into ...

pp

pp

ff

ff

F⁷

MOVEMENT II *quasi Sonata-Allegro form*

"Adagio (♩ = 84)" (triple meter, E^b Major)

Exposition

Introduction: Horn-call ostinato

Brief introductory ostinato in the violins has the dual effect of:

- 1) Providing a distant, horn-call-like introduction for the approaching bel canto-like **Theme 1**
- 2) Providing the music with a sense of rhythmic edge and steady pulse which will give movement to the fluid and long-noted themes



E^b Major

9

Horn-call ostinato

returns in tutti; the music is no longer "in the distance" but immediately before us

f

10

Theme 1

Serenade-like version of the theme in the winds

E^b Major

p



26

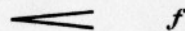
Theme 2

Another sweet, operatic-like melody; note extremely varied accompaniment which supports this new theme:

- sustained strings
- pizzicato strings
- diadic motives in strings
- descending bassoons



p clarinet
B^b Major



33

tutti
cadence

2

Theme 1

Lush, almost operatic theme of great motivic and rhythmic variety:



violins
E^b Major
p



17

Modulating Bridge
Sequence in 2 parts:

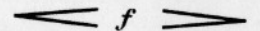
Dramatic string arpeggios and brass/wind fanfares
f

Sweet, fluid melody in winds and 1st violins
p

3x total

23

Extension of 3rd sequential phrase sustains the V7/V (F7) harmony, allowing a modulation to V (B^b Major)



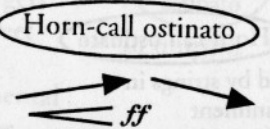
34

Cadence Material

Part 1: Brief Cadence Theme:

bassoons → winds
B^b Major
p

Part 2: Tutti build-up based on the rhythm of the



Note: Horn-call ostinato

Decorated by strings, underpins this part

Note: Music modulates back toward the original tonic E^b Major →

Development (brief)

41

Part I:
Brief introduction

Horn-call
ostinato

Theme 1
Distant,
gorgeous,
elaborated
version of
theme

violins
Eb Major

p



Horn-call
ostinato

in
tutti

f

50

Part 2: Dramatic
passage breaks the
"sweet" hold of Eb
Major
Note: the sense of slow-
motion falling (help!)
created by descending
soprano and bass lines!

eb minor

ff

Recapitulation

64

Introduction

Horn-call
ostinato

in timpani

65

Theme 1
Sweet, highly elaborated
version in the:

flute → flute/clarinet

Eb Major

p



89

Cadence Material

Part 1: Brief cadence theme
in:

horns → winds →

Eb Major

Note: Horn-call ostinato

decorated by strings in
accompaniment

p

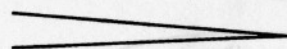
93

Part 2: Fragments of the string
decoration (Part 1) descend,
"perdendo" ("dying away"):

1st violins

violas

cellos



54

Part 3: The falling motion
unexpectedly stops on a "Db";
1st and 2nd violins coil, lover-
like, around each other,
describing as they do a Db7
harmony (V of Gb, III of eb
minor)

"espressivo"

p

59

Part 4: Sequence:

Distant Horn-call ostinatos
alternate with falling stepwise
motive from **Theme 1** opening:

Horn-call
ostinato

appears in:

bassoon → cello/basses
Gb Major eb minor

72

Modulating Bridge

Sequence in 2 parts:

Dramatic string
arpeggios and
brass/wind
fanfares

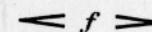
f

3x total

Sweet, fluid
melody in
winds and
1st violins

p

Extension
of 3rd
sequential
phrase
sustains Bb7
(V7 of Eb)
harmony



??

Theme 2

Sweet, tutti
operatic cadence
melody

clarinet
Eb Major

p



Coda Profoundly peaceful and serene conclusion

96

Part 1:
Theme 1
opening
measures
gently sound
in winds
Eb Major

pp

98

Part 2:
Fragment of
string
decoration
(from Cadence
Material)
whisper from:

One last
powerful
tutti, lest this
music gets
too sweet
and
sentimental

ff

102

Distant

Horn-call
ostinato

in timpani

C
A
D
E
N
C
E

pp < *ff*

strings → winds
horns ↓ strings

MOVEMENT III *Minuet & Trio* (sure! . . . *Scherzo!*)

In his *Symphony No. 4*, Beethoven was still concerned with obliterating the traditional aspects of a Minuet & Trio; certainly this movement goes out of its way to abuse the melodic and harmonic conventions of Minuet & Trio form!

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

Minuet

A: A jagged, upwards melody (note rests!) hurls itself upwards: →

21: The jagged, upwards melody continues, but in the completely unexpected key of **Db Major**!

Note: Phrase extensions feature a sort of "pass-the-motive" from instrument to instrument modulation → (Bb approached through d minor)

Db Major

p

a

A rather bizarre series of ascending/descending 1/4 notes, alternating between winds and strings, and unsupported harmonically, goes through 9 of 12 chromatic tones!

13 Jagged, upwards melody returns to close off this 1st part of the **Minuet**

p

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

53 Vigorous tutti version of jagged, upwards melody

74 Two long series of ascending/descending 1/4 notes; the 1st unharmonized, the 2nd supported by an **F⁶ (V⁶)**

Explosive, joyous conclusion based on the jagged, upwards melody

Bb Major

ff *p* *ff*

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

MOVEMENT III *Minuet & Trio* (last) (Scherzo)

In his *Symphony No. 4*, Beethoven was still concerned with maintaining the traditional aspects of a Minuet & Trio; certainly this movement goes out of its way to abuse the melodic and harmonic conventions of Minuet & Trio form.

"Un poco meno allegro (♩ = 88)"

Trio

B c d

Rustic, wind band and fiddle music contrasts sharply with the jagged, jubilant conclusion of the **Minuet**

Bassoons and horn join the winds

Strings re-enter hesitantly, trying to find their "pitch" by trilling back and forth, settling finally on B^b/A →

B^b Major

p *p*

Minuet

A¹ Tempo I (This *da capo* is the same as **A**, without the repeats)

|| **a** || **b** **a**¹ ||

Trio (as before)

B || **c** || **d** **c**¹ ||

Minuet/ Coda

("a¹" portion of **A**)

A² 180 p

Vigorous tutti version of jagged, upwards melody

Two long series of ascending/descending 1/4 notes; the 1st unharmonized, the 2nd supported by an F⁶ (V⁶) harmony

ff *p*

The trio that follows is delightfully whimsical, a tongue-in-cheek gesture towards the old-style minuet with a country band of wind-players interrupted by a bunch of self-taught violinists who can neither hit the note in the middle nor control their bows adequately. How else can one sensibly interpret passages such as this?

The first notes are clearly 'wrong' while the *sforzando* is uncalled for.

— A. Hopkins

c¹

Full wind/brass band plays an extended version of "C" over the mainly trilling strings

Quiet dialogue between the wind/brass and 1st violin ("fiddler") draw the trio to its close

Fragments of the jagged, upwards theme (**Minuet**) quietly grow out of the strings

ff *pp*

205

Explosive, joyous conclusion based on the jagged, upwards melody

MOVEMENT IV *Sonata-Allegro form*

"Allegro ma non troppo (♩ = 80)" duple meter (2/4)

Exposition

Theme 1

The theme is not so much a "melody" as it is two brief motives, which will be endlessly manipulated to create the basic fabric of the music:

Part 1: 1st violins hurriedly play fragment illustrated at left, giving way to lower strings which suddenly...

... reach a tutti cadence after but 2 1/2 ms of music

B^b Major
p

f

25

Modulating Bridge
Brief, apreggiated figures passed from violins to winds

ff >

37

Theme 2

Tasty little village-band type theme momentarily stops the chattering 16th-note motion

oboe → flute
a
F Major
p

(Note: Rolling triplet accomp. in clarinet)

45

A somewhat comic contrast: the little Theme is heard in the low strings

cellos/basses → violins

a'

p

88

Cadence Material

Part 1: Brief cadence "theme," based on **Theme 2**, is bounced between:

high strings & lower strings
2x total
ff

96

Part 2: Fanfarish winds, brass, and 1st violins ring out over furiously chattering motives **a** and **b** in the other strings

ff

5

Part 2: High-speed patter melody in parallel 3rds built on motives **a** and **b**

pp

12

Part 3: Descending motive (finally a tune!) is an augmented inverted version of motive **b**

21

Part 4: Rip-roaring patter descent in strings, based on motive **a**

<

ff

B^b Major

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

52

Quiet winds
(playing augmented version of **a**) alternate with boisterous strings (playing a less augmented version of **a**)

b

p f p f extended - - -

64

tutti explosions frame isolated motive **a**'s in 1st violins

c

ff

70

Sudden, chirping, broken-up version of motive **b** in 1st violins (in 16th-note diads)

p

74

Tutti explosions again frame isolated motive **a**'s in 1st violins

ff

78

Chirping 1st violins and flute

p < *ff*

extended - - -

86

C
A
D
E
N
C
E
F Major
tutti

1. C
A
L
O
S
E
D
C
E
F Major
p

The texture thins and quiets as chattering **Theme 1** motives **a** and **b** appear in the strings

p

:]

Development Full of good-natured energy and comic contrasts

100

Part 1: The texture thins and quiets as chattering **Theme 1** motives **a** and **b** appear in the strings

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

F Major

p *p* *f*

Tremolo strings join in **Big, important sounding octave "B"** in tutti would seem to anticipate a **major** event!
(B7 harmony implied to E major/minor?)

149

Part 4: Theme 1 motives **a** and **b** in 1st violins under sustained winds

pp

(Like Part 2 of **Cadence Material**): Fanfarish winds, brass and low strings ring out over furiously chattering motives **a** and **b** in violins

Pedal "F"

ff

165

Part 5: Another big, serious sounding moment would seem to be upon us:
1) Explosive repeated chords and descending F7(b9) arpeggios over syncopated "F" pedal *alternates with*
2) Sustained chords and isolated motive as in middle strings

2x total

ff

Recapitulation

189

Theme 1 (abbreviated)

Part 1: Heard entirely in violins and viola (not broken up between upper/lower strings as in **Exposition**)

Note: Sudden tutti attacks shove the energy level up another notch!

Bb Major

f

Sudden tutti cadence this time brings **Theme 1** to a premature conclusion!

120

Part 2: Big event? E Major/minor? Nah!
B4 \blacktriangleleft C (IV of G Major)
Strings and winds play descending augmentation of **b**

winds extended - - -
violins
low strings

131

Part 3: Varied, sparkling sequence features:
1) Motive **a**'s bounced around strings
2) Rising/falling 3-note motives in winds
3) Explosive *f p* in low strings

3x total
1st x g minor
2nd x Bb Major
3rd x d minor

181

Part 6: Huh? The energy dies away as motive **a**'s echo throughout the strings

p

184

In a devilishly difficult little solo, a comic sounding bassoon plays **Theme 1** in anticipation of the **Recapitulation** (or is the bassoon lost? Overly enthusiastic!?)

p

Low strings with motives **a** and **b**

193

Modulating Bridge (extended)
Brief arpeggiated figure is passed from:

1st violins *f*
2nd violins *f*
1st violins *p*
strings *p*
winds
winds

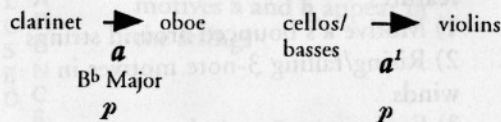
Rip-roaring cadence in tutti

ff

215

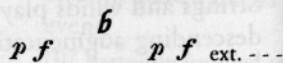
Theme 2

Little village band theme again appears over rolling triplet accompaniment in clarinet (2nd)



230

Quiet winds (playing augmented version of **a** alternate with boisterous strings/flute (playing less augmented version of **a**))



242

Tutti explosions frame isolated motive **a**'s in violins

c

ff

Chirping "broken-up" version of motive **b** in 2-note 16th units

p

Tutti explosions frame isolated motive **a**'s in violins

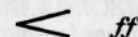
ff

Chirping violins and flute

p

Tutti cadence in Bb Major

extended ---



266

Cadence Material

Part 1: Brief cadence theme based on **Theme 2** is bounced between 1st violins and rest of strings

2x total

ff

274

Part 2: Fanfarish winds, brass and 1st violins ring out over furiously chattering motives **a** and **b** in lower strings

ff

Coda

278

Part 1: Much like **Part 1** of the **Development**, suddenly quiet, upwards sequence of motives **a** and **b** in the strings



327

Part 4:
1) Quiet winds in dialogue play an augmented version of **a**
2) Low strings play unaltered version of motive **a**!

pp

The strings manage one last burst of energy, entering with motives **a** and **b** against augmented winds

ff

T		T
U		U
T		T
T	P	T
I	A	I
	U	P
T	S	A
R	E	U
I		O
T		C
O		T
N		A
E		V
		E
		"F"

Bb/E (=C7)

290

Syncopated, exclamatory chords in winds and brass



298

Theme 1 whispering version of theme, in 1st violins, clarinet and bassoon

pp

300

Part 2: Huge cadential unit (explosive chords and furiously chattering strings) arrives on a

ff



319

Part 3: The "descending motive" (**Part 3** of **Theme 1**) appears in strings and winds over motives **a** and **b** in accomp. by overworked cellos and basses

pp

Tired, worn out 1st violins play an augmented version of **Theme 1**

Bb Major

pp

Exhausted bassoon plays a single motive **b**

pp

Equally tired 2nd violins and violas answer the bassoon

("We're pooped, too!")

pp

Explosive Finale! One last, herculean burst of energy brings the movement, and the symphony to a lively conclusion

ff

End of Symphony