

1 Beethoven 1812 – 1813

It can help to put a composer's life in perspective simply by comparing his situation at his time of life to your own. In my case, I am actually older than Beethoven was at the time of the writing and the premiere of the Seventh and Eighth symphonies. Sobering thought, that: he is actually well into Opus 10x by the time he's at my age, and in fact around age 45 is the period in which he drops into the long custody battle of his nephew Karl and doesn't wind up writing very much for a period of about three or four years, culminating in 1819 without a single opus number for the year. Then comes the final period—those very late piano sonatas, the last string quartets, the Ninth Symphony, the *Missa Solemnis*.

Although he lived a full lifespan for the time, it's important to remember that he lived to be only 57—a fairly young age by modern standards. There is a three-year fallow period in there, and of course the number of works towards the last few years falls off dramatically. All in all he had about a thirty-year compositional career. His 'middle period' is usually credited to begin around the time of the Opus 31 sonatas and the *Eroica*, when he was in his early thirties. So despite some people insisting that composition is often a 'late-developing' gift, in fact Beethoven was full-steam roaring Beethoven fairly early. At the age of 25 he was writing his first 'professional' works, such as the Opus 2 sonatas for piano—dedicated to Haydn who had been his teacher in 1794. And then to consider that within six years he had written the Opus 27 sonatas, the "Pastorale" sonatas, the first two symphonies, tons of chamber music, the first version of *Fidelio*, oh, all sorts of immortal stuff—the scope and intensity of his creative force becomes obvious. In other words, at an age when most of our contemporary composers are still working on their doctorates and writing derivative works with much labor and heartache, Beethoven was throwing out masterpiece after masterpiece. About the time those composers manage to finagle their first steady university theory-teaching positions, Beethoven was giving us the *Eroica*.

In 1812 Beethoven was at the peak of his fame as a composer, probably as renowned and admired as any composer in the history of music. This brings up another one of those old wives tales—that the true artist is only appreciated as such after his death, and that the great composers were terribly misunderstood during their lifetimes. Even a cursory glance through the history of music reveals this for the fatuous nonsense that it is, however comforting it might be to deservedly obscure serialist composers toiling away in the fluorescent-lit comfort of their scriptoria. I haven't found many composers who really fall into the misunderstood-genius category without other attenuating circumstances that further qualify the situation. Schubert could easily be brought up as the model of the misunderstood genius, but Schubert died young, at age 31, before he had achieved anything like any public recognition. So his remains a special case. Haydn and Mozart did just fine—and let's remember that while Mozart's career was not going well at the time of his death, his fortunes were rapidly improving in 1791 and in fact he was on the threshold of an even bigger career than before. The nineteenth century composers were very successful in reputation and also financially. Some became wealthy—Rossini, Verdi, Liszt come first to mind. Others were stable, secure—Schumann, Chopin, Brahms. Mendelssohn was born rich so he doesn't count. Wagner made a ton of money but spent it faster than it came in, always on himself, of course. Berlioz did just fine all of his life and made a very tidy sum off his newspaper work as well as his own work as a composer and conductor, and he was very well known. In fact they were all just fine and dandy, and were generally appreciated as being what they were from the get-go. Posterity has judged them in various ways; composers of tremendous acclaim in their lifetimes (Raff, for example) didn't maintain the celebrity after their deaths. Others acquired considerably more appreciation with later generations (Schumann). Others seem to have maintained a fairly steady course all the way through (Chopin, Brahms.) But Beethoven was one

of the most celebrated of all, during his lifetime and of course afterwards as well. He challenged the public to be sure but, like Mozart and Haydn before him, didn't alienate them. It's true that some of the late works had to wait for a later generation to be fully understood, but contrary to popular belief there was an appreciative audience for the late quartets and sonatas right from the very beginning.

Another myth about Beethoven is that he was grim, gruff, constantly melancholic, and the like. It's true enough that he had times of depression—who wouldn't under the circumstances—but at the same time he is by no means the forbidding square-jawed monster he is sometimes made out to be. In fact, there are reminiscences from people at this time and later who remembered him as being cheerful, laughing and telling jokes almost all the time, being a very attentive and caring friend. His letters are often full of puns (both good and bad) and sometimes have the same good-humored swing to them that we find in Berlioz. English pianist Charles Neate, a good friend of Beethoven's in the years 1815 and following, remembered him as having an animated expression, always laughing and cheerful, filled with good humor. Apparently Beethoven was that way with his friends, and avoided those that he didn't like—instead of being confrontational, which is sometimes the accepted image of him.

He liked masked balls—and in fact his student Ries knew that if he couldn't find Beethoven, and if there was a masked ball going on, that's where he'd find his teacher.

One Beethoven myth that is true enough is his love of nature. Neate went with him for long country walks. Beethoven's practice was to find a nice little sunny patch of grass somewhere, and then lose himself into contemplation—either musical or whatnot, who knows. Sometimes, as the myth goes, he did have his sketch books with him and did write down ideas.

Also worth mentioning at this point is one of his compositional practices, which was to mark out whole large sections of works in his sketchbooks with empty places which he would then go back to fill in. Mendelssohn wound up the owner of the autograph of the Seventh and due to his diligence it has been preserved—and some of the blanks are still there, Beethoven having apparently decided not to fill them up. By the way, the manuscript did suffer some damage in the 19th century when a binder cut off part of the top of the thing so as to make it fit properly.

2 Other Works Opera 90's

- **Piano Sonata Opus 90 (1814)**
- **Wellington's Victory, Opus 91 (1813)**

Wellington's Seig was written in collaboration with Johann Nepomuk Mälzel, an inventor of various failed gadgets. Among them was a mechanical chess player (which contained a man hidden inside it to make the moves), and a wild, elaborate barrel organ called the "Panharmonicon" which could simulate the sound of various band instruments. Oddly enough, Mälzel's name has been attached to the invention of the metronome, but he didn't invent it.

Wellington's Victory was originally intended to be written for the Panharmonicon, but at Mälzel's urging, Beethoven scored it for full orchestra. It is rather frankly a joke played on the Viennese public, which was remarkably unsophisticated and easily bamboozled by volume and special effects. Beethoven seems to have been quite deliberate about writing this piece of meretricious claptrap, full of percussion, battle music, and even a parody (in fugal form) of *God Save the Queen*. The Viennese public of course took it to heart, adored it, thought it was the best thing he'd ever done. The idea was for Beethoven and Mälzel to make a big pot of money off the thing—and they did, but they wound up slinging subpoenas at each other due to disagreements over the ownership, and so in the long run the work was probably damaging financially as well as being something of a blot on Beethoven's legacy.

Tomaschek, one of Beethoven's colleagues, wrote that it

...very painfully affected to see a Beethoven, whom Providence had probably assigned to the highest throne in the realm of music, among the rudest materialists. I was told, it is true, that he himself had declared the work to be folly, and that he liked it only because with it he had thoroughly thrashed the Viennese.¹

So, what's it like? Well, I happen to have a recording in which the London Symphony Orchestra joined forces with (get this) the U.S. Military Academy at West Point, who provided most of the guns and cannons used in the recording. Beethoven marked very carefully in the score all the places that guns and cannons should go off. West Point is I suppose the best place to go if you want a lot of good authentic guns and cannons from the Napoleonic period. I should mention that there are two 8-pound smooth-bore bronze cannons, a 12-pound Howitzer, and just to make sure that everything is *really* authentic, the French side (left channel) uses French Charleville-Pattern muskets while the British side (right channel) uses British Brown Bess muskets. This is from the first movement, the 'battle' itself, which gives a very clear indication of just how low Beethoven was capable of sinking. It's shocking, really: [Wellington 1.mp3](#)

Wellington's Victory did have one really positive long-term benefit: it gave Beethoven enough public support for repeated performances of the Seventh Symphony, and it also paved the way for the big 1814 revival of *Fidelio*.

By the way, this is the period of other trivial Beethoven compositions as well—the incidental music to the plays *King Stephen* and *The Ruins of Athens*, the kiss-ass cantata *The Glorious Moment* for the Congress of Vienna, and some other works which provide such an intriguing set

¹ Quoted in Thayer, Volume II, page 256

of stains on his otherwise glorious output. These sorts of works shouldn't be confused with compositions that were intended for amateur or home use, like the *Scottish Airs* of 1818, which despite being simplistic works are genuine Beethoven and not cynical works intended primarily to increase the weight of the pocket-book.

- **Symphony No. 7, Opus 92 (1812)**
- **Symphony No. 8, Opus 93 (1812)**
- **Lied "Ob ein Gott sei?" Opus 94 (1815)**
- **String Quartet in F Minor, Opus 95 (1810)**
- **Violin Sonata, G Major, Opus 96 (1812)**
- **Piano Trio in B-Flat Major, Opus 97 ("Archduke") (1811)**
- **Six Lieder, Opus 98 (1816)**
- **Lied "Du sagest Freund, an diesen Ort", Opus 99 (1816)**

3 Premiere

The Seventh was fitted into a pair of benefit concerts on December 8 and 12, 1813, the benefit being for the widows and orphans of those Austrians and Bavarians who had been killed in the late campaign against Napoleon. (This was the decisive set of victories against him.) The idea came from Mälzel, who had proposed that it be a concert with his Panharmonicon, and thus the “Battle” Symphony (Wellington’s Victory) was born. (See my above notes on the work.)

So in other words this was a bit of a publicity stunt. Napoleon was but recently defeated and so Mälzel and Beethoven are putting together this ‘benefit’ concert which, when you get right down to it, was all for the purpose of showing off the Panharmonicon and making some serious money off the publication and dissemination of *Wellington’s Victory*.

And in fact the concert was just that. The Panharmonicon wasn’t used in it, but Mälzel’s Mechanical Trumpeter was for the second section, which consisted of two marches (one by Dussek and the other by Pleyel). The third section was full orchestra playing *Wellington’s Victory*—as far as we know, the actual scoring for the Panharmonicon was never completed.

The first section was—tra-la, the Seventh. One masterpiece, two silly stunts, and the tongue-in-cheek make-a-buck-quick trash *Wellington’s Victory*. Such a concert.

But you know people will come out for ‘benefit’ concerts, to show that artists are considerate people just like everybody else. Just think of *We Are the World* in our own time to realize how little things have changed. In fact, *not* to participate in *We Are the World* would probably have had an adverse effect on a pop singer’s career. I think something along these lines must have been in operation with this pair of benefit concerts. All of the most distinguished musicians in Vienna were part of the orchestra, especially the percussion section for *Wellington’s Victory*. They included Spohr (who played violin, of course), Meyerbeer, Hummel, Moscheles, and Salieri just to name some of the most famous. Certainly Schubert would have been in attendance although he didn’t play—being a teenager at the time recently arrived in Vienna.

And His Nibs Himself conducted. We must remember that by 1813 he couldn’t hear very well—in fact he couldn’t hear the *piano* passages at all. Add that to his decidedly eccentric conducting style, and one has the makings of a disaster, which fortunately didn’t happen. This was a very successful premiere. Still, Beethoven was Beethoven. Spohr is credited with a description of Beethoven conducting, from his memories of playing violin in these concerts:

...for the first time saw Beethoven conduct and was surprised in the highest degree, although he had been told beforehand of what he now saw with his own eyes. Beethoven had accustomed himself [he says] to indicate expression to the orchestra by all manner of singular bodily movements. At *piano* he crouched down lower and lower as he desired the degree of softness. If a *crescendo* then entered he gradually rose again and at the entrance of the *forte* jumped into the air. Sometimes, too, he unconsciously shouted to strengthen the *forte*. It was obvious that the poor man could no longer hear the *piano* of his music. This was strikingly illustrated in the second portion of the first Allegro of the symphony. In one place there are two holds, one immediately after the other, of which the second is *pianissimo*. This, Beethoven had probably overlooked, for he began again to beat time before the orchestra had begun to play the second hold. Without knowing it, therefore, he had hurried ten or twelve measures ahead of the orchestra, when it began again and, indeed, *pianissimo*. Beethoven to indicate this had in his wonted manner crouched clean under the desk. At the succeeding *crescendo* he again became visible, straightened himself out more and more and jumped into the air at the point where

according to his calculation the *forte* ought to begin. When this did not follow his movement he looked about in a startled way, started at the orchestra to see it still playing *pianissimo* and found his bearings only when the long-expected *forte* came and was audible to him. Fortunately this comical incident did not take place at the performance.²

The premiere was a gigantic success as was the repetition on the following Sunday the 12th. Despite Beethoven's low opinion of the Viennese, it was the second movement of the Seventh Symphony which was the big hit and in fact was encored at the end of both concerts.

By the way, Beethoven and Mälzel quarreled over copyright and the next phase of their professional relationship—a trip to England—never materialized.

After the December premiere, the work was played again on February 27, 1814 when its companion piece was of much different quality—the Eighth Symphony. (Beethoven's symphonies do tend to pair themselves up.) In fact both symphonies were published together, in December of 1816.

Outside of Austria, reception wasn't as good. In Leipzig heard it around 1816 and it was the general opinion that the first and last movements in particular could have been composed only in a drunken state, and that it was poor in melody. However, it received a very respectful review in the major musical paper in Leipzig in 1816, so one wonders about these stories of people rejecting it. Most of them come from the memoirs of Friedrich Weick (Clara Schumann's father), who was an exceptionally reactionary type.

Weber heard it and declared that Beethoven was now ripe for the madhouse. What's kind of fun is that Weber wound up conducting it in England in 1826; one assumes he had changed his mind.

In England it was heard as early as 1817, to only fair notices, and does not appear again until 1821. France didn't hear it until 1829, but it was fairly regular in programs from that time onwards.

² Quoted in Thayer, Volume II, page 257

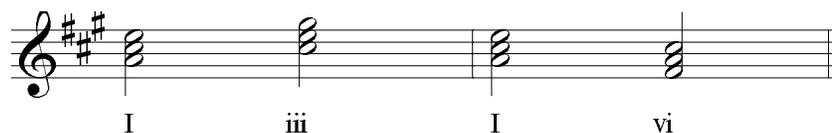
4 First Movement

4.1 Introduction

It's sixty-two measures long, in 4/4 time with Beethoven's marking of quarter note = 69. This works out to a playing time of about 4 minutes, 45 seconds, a very long introduction indeed. (Hanover Band goes the tempo a little bit; I'm not sure that I like it.)

This introduction brings up an opportunity to study some real subtleties of the harmonic language, so I think the best place to do that is right now, before launching into the music itself. The subtleties have to do primarily with thirds relationships and modal mixture, combined with the use of bass line resolutions of 6 – 5. So we'll tackle each on in turn.

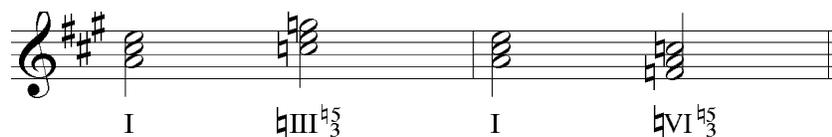
First of all: the thirds relationship. This simply refers to movement in which triads are a third apart, either moving upwards or downwards. If the chords are those within a key, they wind up sharing two tones in common and therefore the motion is almost certainly going to be effective and relatively devoid of voice-leading problems.



In the above example, the mediant shares two common tones with the tonic, as does the submediant.

It is possible, however, to use chords which have been borrowed from either the parallel key, or from some other more remote key. When chords are borrowed from the parallel key, the technique is called *modal mixture*. When chords are borrowed from more remote keys, the technique is called *secondary mixture*.

There is a strong rationale for borrowing both the mediant and the submediant from the parallel minor, when the music is in the major. On the surface this would look as though it would not succeed particularly, given that the mixture results in the number of common tones between tonic and mediant being reduced to one (the fifth of the tonic), and those between tonic and submediant also being reduced to one (the root of the tonic.)



What makes this work well has to do with the relationship, not of these chords to the original key, but more in their relationship to each other.

It should not escape notice that, in the above example, C Major and F Major are strongly related to each other; C Major is the dominant of F Major; F Major is the subdominant of C Major. Because of this strong relationship, the mixing of these two chords can produce the opportunity

for a strong personality in the keys of F Major and C Major to appear within a context of A Major—although they are technically speaking remote keys to A major.

There is another important issue here, and that is the nature of the submediant and its special relationship to its tonic key. The submediant is the root-position chord which sits on the sixth scale degree. There are other chords which have as their bass notes the sixth scale degree. Most of them behave in precisely the same way—they all resolve to the dominant, either downwards or upwards by step, although downwards motion is more common.

The sixth scale degree is also the scale degree which is most commonly involved with modal mixture. Motion from 6 – 5 in the bass works very comfortably in major keys from either the original sixth scale degree, or from the lowered version common in modal mixture:



This works, I think, due to the ambiguous nature of the dominant: it is the same for either major or minor, being always a major chord. Therefore it can interact very comfortably with either the natural or the lowered sixth scale degree, given that it is approached from either depending on the overall modality (major or minor). Once the dominant has been reached, the target tonic can be either major or minor; the dominant does not specify which.

Mixture of the submediant works best within the major mode and not in the minor—that is, borrowing the parallel-minor version of the submediant will work with major, but borrowing the parallel-major version of the submediant will not work well with minor. That’s easy enough to hear in the following examples:

Major, no mixture	Major, mixed VI	Minor, no mixture	Minor, mixed vi
<p>The image shows four musical examples, each with a treble and bass staff. The first example (Major, no mixture) shows a cadence: vi (F#4, E4, D#4) - V (F#4, C#5, G#4) - I (F#4, A4, C#5). The second example (Major, mixed VI) shows: bVI (E4, D#4, C#4) - V (F#4, C#5, G#4) - I (F#4, A4, C#5). The third example (Minor, no mixture) shows: VI (F#4, C#5, G#4) - V (F#4, C#5, G#4) - i (F#4, E4, D#4). The fourth example (Minor, mixed vi) shows: #vi (F#4, E4, D#4) - V (F#4, C#5, G#4) - i (F#4, E4, D#4).</p>			
vi V I	bVI V I	VI V i	#vi V i

Of these four different cadences involving the submediant, the first three are just fine but the fourth is relatively disconcerting. It is the fourth which is minor mixing with the parallel major.

It is this very easy-going nature of the 6 – 5 bass motion that leads to the surprisingly large number of chords that can be placed on top of a 6 – 5 bass line with no real change of function. All of them do the same thing: they approach the dominant from above. Consider that all of these progressions are fundamentally the same:

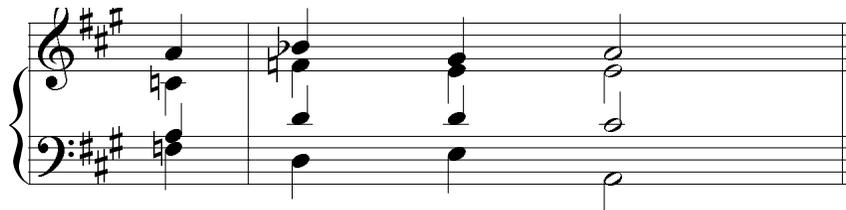
- vi-V-I
- IV6-V-I
- ii43-V-I
- IV65-V-I

- Italian 6-V-I
- French 6-V-I

In fact, I've often thought about the possibility of teaching Harmony using different symbolisms altogether—instead of chord symbols and root motions, teach it all as *figures of speech*. In such a system, this 6 – 5 bass motion might have a name, like say *clerdnick*, which is used in analysis rather than the chord symbols. The basic progression type is what's important, and not the chords that make it up.

Thus the motion in our examples—from A Major into C Major and F Major—means that the F Major can be used as the submediant of the original tonic and can bring us back easily to the home key—while it can also be used as a pivot chord to move us quickly into C Major. C Major can also be used to move us into F Major, even more easily given that it is the dominant of that key.

But wait! There's more. You notice from the above list that the augmented sixth chords all fall into this general 6 – 5 bass line party (in other words, they're part of the *clerdnick*). But there's another interesting group of chords that start getting involved here as well, and those are the *Phrygian II* types. Think about it: in F Major, the subdominant is B-flat major. But B-flat major just happens to be the Phrygian II of A Major. Consider the following progression:



The first two chords can be thought of as I – IV6 in the key of F Major—but then we turn around and move into A Major, in which case the IV6 turns out actually to be the Neapolitan Sixth.

So where does all this lead? In the case of the introduction to the Seventh Symphony, everywhere. The introduction is in fact a leisurely exploration of the possibilities of just this kind of motion—from A Major to C Major, then to F Major, and finally to the dominant of A Major.

Phrase 1: 1 – 14

1 – 9: The bass line descends from A to E with an emphatically articulated modally-mixed VI at measure 9. At measure 8 the same bass note (f-natural) was used to create a V42 of the modally mixed mediant (C Major), which resolves to the C Major as we expect. From the above discussion of chord types, we can understand that this opening phrase, harmonically at least, is showing in miniature what Beethoven will be doing larger-scale with the introduction as a whole.

Melodically, we are introduced to the four-note half-note figure which we will call theme 'a', and which is passed through the winds and brass: oboe – clarinet – horn – bassoons. Along the way the theme acquires a layering of counterpoint; each instrument, having begun playing a melodic line (opposed to an *accompanato* figure) is thereafter unwilling to relinquish its melodic character, and thus the texture is built almost in a Baroque fashion.

10 – 14: the arrival on V brings in a sixteenth note scalar figure which can be called theme ‘b’. The clarinets and bassoons continue to state theme ‘a’, antiphonally to the strings, who have now found a voice in theme ‘b’. Prior to this the strings were providing some harmonic support but very little else. Now they make the sixteenth-note figure their own.

Phrase 2: 15 – 22

This can be thought of as a compressed repeat of measures 1 – 9. However, theme ‘b’ is now revealed to be a counterpoint to theme ‘a’, instead of a competitor as it was previously stated.

Measures 1 – 9 hinted broadly at the modally-mixed mediant, C Major (see measures 8 – 9) but chose instead to use the F Major chord as a modally-mixed submediant in A Major rather than continuing onwards into C Major (in which case an F Major chord is now the subdominant.) This early hint had a goal, and that is that the introduction will be creating a strongly-delineated modulation to C Major as a secondary key center. This passage’s harmonic structure is focused towards leading us to a half-cadence in the key of C major. The overall harmonic motion is the same as measures 1 – 9: a V42 of mixed III is followed by a V42 of (non-mixed) IV. However, this time the F Major upon arrival is not treated as part of A Major, but is instead allow to blossom in its new character as the subdominant of C Major, and thus leads us towards the half-cadence.

Phrase 3: 23 – 33

The first part of this passage is an extended pedal point on the dominant (of C Major). It introduces theme ‘c’, which is stated primarily in the oboes (who get a lot of good stuff in the movement as a whole), and is then picked up by the flutes.

At measure 29 the pedal point is broken by a bass line motion of 7 – 1. Due to the accent structure, the C Major tonic (measures 30 & 32) is not stated very clearly, the measures being weak metrically to the preceding measures which state a V65. It turns out that C Major is not actually a fundamental goal (although it is an important secondary key center)—that ultimate goal is yet to come—and so the tension is maintained by remaining slightly vague on the identify of the tonic at this point, although the ear definitely hears it.

Phrase 4: 34 – 41

This phrase begins another modulation. Actually the motion begins in the previous measure, but it is at this point that the ear picks it up due to the change in orchestral texture and melodies. We return to themes ‘a’ and ‘b’, arrayed in almost a militaristic division between strings and winds. The strings are allowed a bit of theme ‘a’, but for the most part they continue their original obsession with theme ‘b’ while the winds work with theme ‘a’.

By measure 41 the C Major chord is revealed as being the dominant of F Major—i.e., the modally-mixed mediant (thinking from a base in the original tonic of A Major) can act as the dominant of the modally-mixed submediant. In fact, F Major is the next primary harmonic goal and is in fact the most important of the two secondary key centers.

Phrase 5: 42 – 52

This is similar to phrase 3, but this time in F Major rather than in C Major. Theme ‘c’ reappears—it almost acts like the secondary theme of a sonata form. Unlike phrase 3, the F Major tonic is stated cleanly and frankly without the sense of slight vagueness that characterizes phrase 3. That is right and proper given F Major’s relative importance to the overall harmonic structure.

Phrase 6: 53 – 62

At this point F Major needs to relinquish its hold as a key center and become the modally-mixed submediant of A Major, which it can do by the very simple expedient of moving downwards to the E Major chord that is the dominant of A Major. This arrival into the dominant of A Major signals the start of the transition into the Vivace.

At measure 54 there appears what looks oddly like a new theme—awfully late for that—but in fact it turns out to be a variant on theme ‘a’. And then all else vanishes and the fifth scale degree is left all alone—the dominant reduced to its most elemental state. But there is a great deal going on; the rhythm of the Vivace starts to assert itself, although never with much force.

Nonetheless, the overall feeling is one of accelerando although in fact on the page it looks just the opposite, like a ritardando. Great trick from Beethoven.

4.2 Exposition

4.2.1 Primary Group (63 – 108)

Main Theme

It’s hard to believe it, but Berlioz came to the conclusion that this theme should be thought of as a ‘peasant’s rondo’ and went so far as to say that Beethoven had simply neglected to place that at the head of the allegro.

I have heard this subject ridiculed on account of its rustic simplicity. Probably the reproach of lack of nobleness would never have been applied to it had the author, as in the “Pastoral” Symphony, placed at the head of his allegro in plain letters the inscription: “Rondo de Paysans”.³

Every writer on Beethoven who has encountered this whim of Berlioz’s agrees that Hector just made it up. Tovey puts it thusly:

Berlioz is very good reading, [and] we need not go to him for information about anything but his own state of mind as he would like us to conceive it.⁴

George Grove is perhaps a little less charitable:

³ Berlioz, *Beethoven’s Nine Symphonies*, page 85

⁴ Tovey, *Essays in Musical Analysis*, Volume I, page 57

...this is only another instance of the strange want of accuracy (to call it by no worse name) which detracts so much from the value of Berlioz's interesting comments. The statement is a mere invention of his own, and is entirely destitute of any authority from the composer.⁵

First Statement (63 – 88)

The primary theme sneaks in, after that wonderful bout of dotted rhythms that grow downwards from flutes down to horns in a four-measure period.

Of interest I think is the way that the strings haven't quite caught on yet that we're not still worming our way into the theme—they keep up the same hesitant spondaic rhythm as in measures 61 & 62. Bit by bit the strings start to figure it out: oh, we're supposed to be participating. By measure 77 they start responding to the winds, and then in measure 84 they assert their primacy and take over the joint.

This symphony is a wind-player's heaven, I think. (Or hell if the wind players aren't any good, I guess.) The winds virtually carry this entire first statement up to measure 84 at which point they're gunned down by the strings.

A subtle note is the harmonization—note that the second full measure of the theme (measure 68) is harmonized with a dominant. That's worth noting because in the repeat (starting at measure 89), the second measure will be harmonized with a IV64 instead. Interesting distinction there, given that the IV64 is really just an upper neighbor chord and therefore is considered an expansion of I, but the dominant is of course sterner stuff.

Second Statement and Expansion (89 – 108)

At the second statement the entire orchestra gets into the act in an glorious outburst of joy. This is a spot where you can just imagine Beethoven leaping off his feet and shouting out the *forte* to the orchestra in glee.

Beethoven manages to keep the dotted eighth-sixteenth-eighth rhythm alive in every measure, by one bit of orchestration or another. Even in measures 103 – 108 he does this by giving the brass a sixteenth-quarter rhythm that neatly fills into spaces where the dotted rhythm might not be heard.

4.2.2 Transition (109 – 129)

Of first interest in this transition is its very beginning, which is a good example of the use of a cross-relation for effect. Remember that the cross-relation is generally not a good idea in harmonic writing, but in fact there are lots of them around and it's never very easy to explain why one particular cross-relation will work and another one won't. One general rule of thumb does hold true, however, and that is if the actual underlying chromatic motion that originally created the cross-relation can be heard, or inferred, (or better yet is actually present in some other voice) then the ear will accept a cross-relation without too much quibble.

Beethoven's harmonization seems to work along the lines of the ear inferring the underlying chromatic motion. The motion in question moves from a tonic triad (end of measure 108) to a

⁵ Grove, *Beethoven and His Nine Symphonies*, page 244

vii63/ii on the downbeat of the next measure. The A-natural root of the tonic becomes the A-sharp leading tone of B-minor (ii) and therefore sets up the cross-relationship. But the ear is capable of hearing that vii63/ii as a root-position vii/ii, and hence the leading tone A-sharp stays in the bass and does not form a cross-relationship. Here it is in notation:

Beethoven's voicing

With the diminished chord in root position

I

vii⁶³/ii

I

vii/ii

The next item of interest takes place at measures 116 – 118, which appear to be in the throes of some kind of enharmonic stew. Note the bass line, which moves from G-sharps (measures 113 – 114) then to E-flats (measures 116 – 117) and then to a D-sharp (118) which is the actual leading tone of the target chord of E Major (this being in the process of becoming our new tonic.)

It could lead one into postulating some kind of wild mystery or running out on some kind of fanciful harmonic limb, but actually we're just making things more readable for our players here. The harmonic progression would normally be notated as follows:

E: V/iii

iii⁶

V/iii

vi⁶/iii

I⁶

Note my analysis of the last chord. The ear hears the motion from the D-sharp major triad to the following E-Major first inversion as a deceptive cadence so that's the way I've elected to analyze it, realizing of course that E-Major is also the tonic, but to my ear it isn't really functioning as one at this precise moment. Beethoven has written it in first inversion I think to emphasize this vagueness—as well as sidestepping a virtually unavoidable set of parallels at this point.

In order to avoid the F-double-sharps and the like, apt to confuse the players, Beethoven has elected to rewrite the passage momentarily in A-flat minor, although the key signature does not change. However, in order to emphasize the leading tone aspect of the D-sharp, he reintroduces it in the bass line in measure 118, which accounts for the utterly bizarre chord spelling at that point:

E: V/iii iii^6 V/iii vi^6/iii
 I^6

Please note that I have not modified my analysis in any way; I am a firm believer in analysis *by ear*, and not *by eye* and so whether the V/iii is speed as E-flat major or D-sharp major is immaterial. I hear it as being part of the overall motion to E Major, and that's what counts.

Another item of interest in the transition is the passage 119 – 129. This has been interpreted by a number of writers, including George Grove, as being the second subject. I cannot accept this on either melodic or harmonic grounds. First, it should be clear enough from the preceding example that E Major is hardly well-established at this point; it has been approached via a deceptive cadence. Remember a rule about the deceptive cadence: it is inevitably followed by an authentic one.

For another thing, the bass line is that which is to be associated with transitory passages and not those which are expository: the line wends its way down to the dominant of E Major, even playing around just a bit with the Neapolitan of V—something which Beethoven will then exploit gloriously in the very near future, while it's still fresh in our minds.

Nor do I accept the notion that a sequence (which this passage certainly is) is well-suited as expository material.

Finally—and most importantly—there is a very strong sense of cadence and arrival at measure 130.

I cannot emphasize enough the critical importance of using the *ear* to analyze rather than the *eye*. Too many people do their analysis sitting at a desk somewhere, not using their ear at all. Of course it's possible to use your ear just fine while sitting at a desk somewhere, but all too often that's not what's happening. (I should imagine that the lack of using the ear has led to the writing of a tremendous amount of harmonic/theoretical nonsense about the above passage I've discussed, for example.) Tovey has brought this issue up with his usual clarity and lucidity:

The beginning of the second subject, like that in the Eroica Symphony, has often eluded the commentators, in spite of it containing one of the most important figures in the movement. The only difficulty in finding it comes from the habit of searching for something that looks different on paper, instead of listening for the point at which harmony and phrasing settle firmly in the new key.⁶

⁶ Tovey, op. cit., page 58

4.2.3 Secondary Group (130 – 176)

Secondary Theme 1 and Expansion (130 – 151)

I think the derivation of the secondary theme from the primary is clear enough to anyone. It's worth noting that it is also an *inversion* of the primary theme, inasmuch as it works its way upwards while the primary works its way downwards.

The sudden shift into the Phrygian II starting at measure 136 is glorious—this is Phrygian II/V. Thus it is built on the lowered sixth scale degree, and thus there is at least a remote connection back to the introduction which as we know makes something of an issue out of just this figure.

Getting into the chord is amazingly easy: move downwards in the bass from tonic to a lowered seventh to a lowered sixth degree. The lowered seventh winds up supporting a V43 of Phrygian II/V and we're in C Major for a bit. Beethoven has been preparing us for the motion since measure 123, when he first introduces the C-natural in the bass, and then repeats it with tremendous emphasis in measure 128. Having softened up our ears for a feint into C Major, he is now free to make the move with confidence.

A typically Beethovenian harmonic practice is to make a dramatic sudden move into a remote key—often using one of the classical chromatic chords like the Phrygian II or augmented sixth, and then to take his sweet time getting back to his original key, dawdling along the way with a kind of studied nonchalance. It always reminds me of one of those *Star Trek* episodes in which the Enterprise uses Warp speed to get halfway across the galaxy, and then something happens to the Warp Drive and they have to start puddling their way back on impulse power. (Kirk: Scotty!! We need Warp Drive as soon as possible. Commander Scott: We air workin' with it, but we kinna do miracles, captain.) The Warp Drive is always restored just in time for the final denouement, after whatever plot machinations required slowing the Enterprise down have run their course.

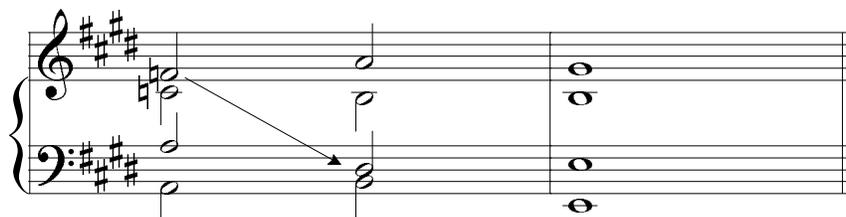
Perhaps the signature example of this practice occurs in the second movement of the Fifth Symphony, in which the infamous use of the German augmented sixth chord throws us into C Major from a start in A-flat major, followed by a long, leisurely trip back to A-flat major. He does this not once but *three times* during the course of the movement.

Here the trip is shorter, but he's using much the same technique: from a sudden Warp Drive flipflop into C Major (measure 136) we then start hovering uncertainly on a diminished seventh chord (measure 142), then slowly begin running our way up the scale to arrive once more in E Major (measure 152.)

Secondary Theme 2 (152 – 163)

Our return to E Major is the occasion for another secondary theme, this one also clearly derived from the primary (they're *all* derived from the primary) and acting more or less like a chordal expression of E Major. Nice and clean.

Except for a rather glorious move into—guess what—the Phrygian II, this time of our *tonic* key instead of the *dominant*. This occurs at 156 and allows Beethoven to have a bit of fun with one of the sacred cows of Phrygian II writing, which is the handling of the flattened second scale degree in relationship with the leading tone. The general rule is that both flat 2 and the leading tone should be in the same voice and for heaven's sake in the *same octave*. In first-year Harmony I have been known to draw and quarter students for writing something like this:



The flattened second has been passed into a different voice—away from an exposed part (the soprano) into a relatively hidden one (tenor). In the process, the diminished third which is normally heard when flat 2 passes to the leading tone becomes no less than a diminished tenth. The ear is confused, and the progression sounds with a distinct thump.

At measure 156, Beethoven gets away with his utterly wild leap of a *diminished tenth* in the melody—winds at 156-157, strings at 162-163—I think, because he is a good boy about supporting the ‘textbook’ voice-leading in the first violins at 156-157. When he repeats the figure, measure 162 – 163, again he gets away with that utterly glorious interval by providing a canonic version in the flutes, oboes, and bassoons that is schoolmarmishly-proper, while the violins get their chance to kick up their heels a bit and enjoy the genteel flouting of a convention.

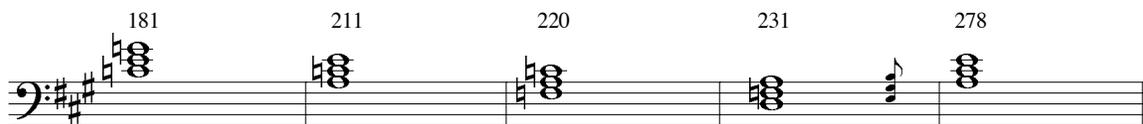
Closing (164 – 176)

The closing uses the primary theme, with a canonic treatment no less. There is something deliberately and humorously elephantine about the conclusion, as the music almost seems to stagger from joy—and then falls silent for two full measures.

4.3 Development (177 – 277)

The development is somewhat longer than the Vivace—weighing in at 100 measures, but is not longer than the Introduction and Vivace combined. In terms of Beethoven developments this places it at the average mark, neither noticeably larger nor smaller than the bulk.

One of its most striking features is its harmonic structure. Here is a chart of the primary key centers:



Even a cursory glance reveals that we are again in the grips of the modal mixture that I described for the Introduction and which has also made itself felt rather keenly during the Exposition as well.

In fact, the entire development section stays on the ‘left’ side of the scale (that is, flat and natural keys) despite the fact that the movement itself is on the ‘right’ side (sharp keys). Remember that these ‘leftwards’ relationships are *subdominant* relationships and serve to strengthen and re-iterate the key. As such they are well-suited for development, given that they return us to our original key after the tension set up from the move to the remote key (usually the dominant.)

Unlike in the Exposition, however, Beethoven here introduces the third member of the modal-mixture triumvirate: modally-mixed IV. A minor subdominant is almost a direct substitute for the major version in major keys; the difference lies only in the third of the chord, which is the sixth scale degree. But the uses of minor iv are broader than that; consider that it can act as a bridge to the Phrygian II of its original key rather easily:

The image shows a musical score in D major (two sharps) and common time. It consists of four measures. The first measure contains a triad of D, F, and A. The second measure contains a triad of D, F, and B. A horizontal line connects the F in the first measure to the F in the second measure. Below the first measure are the labels 'iv⁵' and 'iv'. Below the second measure is the label '6'. Below the third measure is the label 'V'. Below the fourth measure is the label 'I'.

In the above example, I've given two possible analyses of the first two chords: the first being an example of the *old 5-6 technique*, à la Aldwell-Schachter (in which a new chord is created by the fifth of a root-position triad moving up by step to form a first-inversion triad), while below I've interpreted it as a minor subdominant moving to a Phrygian II (aka Neapolitan Sixth). Either analysis is correct and probably it's best to include both.

This is another 'service' that the minor subdominant can provide to the major key within a modal mixture. Beethoven is exploiting all of these possibilities in his development, while coming up with a lot of interesting tricks with his thematic materials along the way.

177 – 180: This continues the figure started at the end of the Exposition, but it leads quickly to an unprepared modulation to C Major. Actually the modulation isn't really 'legal' in the usual sense of the word, but he does it by the power of suggestion—and the artful use of two measures of silence—and a coy arrival by using the fifth of the tonic triad. That fifth of the tonic triad is especially clever since it has been associated in our mind with a tonic-to-come, and so hearing a g-natural we are naturally prepped to hear a C Major chord.

181 – 200: The primary theme is used here to create a wonderful canonic passage, actually a round when you get right down to it. Tovey, in fact, is so tickled by it that he quotes it in standard round notation, so I'm copying that here:

The image shows a musical score for a canonic passage in 6/8 time. It consists of three staves, labeled 1, 2, and 3. Staff 1 starts with a first ending bracket over the first two measures, followed by a second ending bracket over the last two measures. Staff 2 starts with a first ending bracket over the first two measures, followed by a second ending bracket over the last two measures. Staff 3 starts with a first ending bracket over the first two measures, followed by a second ending bracket over the last two measures. The first ending of each staff leads to the beginning of the next staff, and the second ending of each staff leads to the beginning of the next staff. The first ending of the third staff leads to the beginning of the first staff.

201 – 219: sequential, coming from the secondary theme—inverted, after a fashion. (The secondary theme goes up and this goes down.) The bass line is interesting in that it is a variant on the spondaic rhythm that is so pervasive throughout the piece. The passage arrives at the threshold of A Minor, but it never actually states the key—A Minor isn't really our goal.

220 – 235: This is a cadence into F Major, our next really important key after C Major. (Shades of the introduction!!) And the cadence itself—the way we get into F Major, makes use of the flat submediant of F Major—again much the same techniques as I pointed out in the introduction. These semitone relationships 6 – 5 really permeate the work, forming a melodic/harmonic backbone for nearly everything else that happens. Thematically this passage is using material from the primary theme, canonically in a sense like the opening of the development but nowhere near as stringently so. It's almost like a reminiscence of the canon.

236 – 277: The retransition. The passage hovers between D Minor and F Major—there's quite a bit of give & take in the motion. A long rising sequence (the type is the *ascending 6-5*) takes us to measure 250 which is clearly enough in D Minor. If there were any question it is certainly resolved to everyone's satisfaction at 254, which is about as D Minor as you can get. At 256 we begin a descending passage in which D Minor is gradually revealed as the subdominant of (we presume) A Minor—I am suggesting A Minor because the sharp keys have been fairly scrupulously avoided throughout the development. At this point the spondaic rhythm has become obsessive, a sure sign that we're into a Beethovenian retransition, almost uncontrollable repetitions of one rhythm over and over and over and over and over and over.

A Minor appears to be the ruling key but from measure 265 onwards we are on what is essentially an unstated dominant pedal—and the dominant of A Minor is also the dominant of A Major, which will allow us to return comfortably to the original key. Then, at 274, that rhythm on scale degree 5—the same one that was used to propel us into the Vivace and which is strongly associated with a tonic statement—appears and leads us into the recapitulation.

4.4 *Recapitulation*

The recapitulation is somewhat longer than the exposition; the added length comes from a fairly extensive reworking of the primary group, after which comes a textbook-level secondary group.

Primary Group: 278 – 300

The primary group is a restatement of measures 63 – 88 (first statement of the primary theme) but fortissimo (as opposed to piano in the exposition) and with an extremely rich orchestration—possibly one of the richest in Beethoven's entire oeuvre up to this point. Note the wind rhythms in particular—that spondaic figure that crops up so often is here almost obsessive. Very difficult to play, I should imagine. At measure 300 it comes to a fermata, just the way the exposition does at measure 88—but from here we aren't going to move into a big forte passage; instead we're going to take off into another direction.

Transition (Secondary Development): 301 – 341

This is one of the more spectacular pieces of sonata-form writing one is liable to encounter in a good long time. It's worth remembering at this point one of the big challenges to writing a good sonata-form work: you need to mask the fact that there is no actual modulation in the recapitulation, and make the arrival into the secondary group sound as though the key is fresh, even though it isn't.

To this end, Beethoven makes another use of his modally-mixed harmonic palette so often encountered in this symphony, and writes what really is a short secondary development rather than a transition. I call this a secondary development as much because of the key structure (which mimics that of the development in some ways) and also because of the thematic materials (which are highly reminiscent of the canonic treatments of the development proper.)

The sudden feint into D Major which characterizes the beginning of this secondary development—followed by a sudden drop into minor—is the surest sign that Beethoven is going to treat us to a bit more development.

Undoubtedly the best way to show what’s happening through here is with a flowchart, so here it is:

From this chart, it’s clear enough that we spend virtually the entire secondary development/transition in the ‘left’ side of the harmonic spectrum—that is, the *subdominant* side with all the modally-mixed chords. Another aspect is the important use of VI as a intermediary key to arrive at A minor from a start in D Major/Minor—the use of VI happens at 311. The continued use of A minor from measure 313 onwards allows a move to the dominant at 326 which will then allow the return to A Major to sound as though it is fresh.

However, the return into A major happens at measure 331—not at 342, allowing the transitory quasi-second theme of measure 331 to sound much more like a secondary theme at this point. (This also accounts for some of the disagreement about the real location and nature of the secondary theme—but then again, it’s kind of a silly and meaningless distinction in a lot of ways.)

Secondary Group: 342 – 388

The secondary group is textbook; it repeats the secondary group of the Exposition more or less verbatim, but in the tonic. This is yet again a reminder that the section which *needs* recapitulating is the secondary group—the primary group can be given some more leeway (as it is here) since we’ve already heard it all in the tonic.

One issue to note is at measures 348 – 353, in which there is a move to F Major from A Major. This is the exact corollary of measures 136 – 141, in which we move from E Major to C Major. Oh the fun of this all: E Major/C Major, A Major/F Major. There we are with that glorious relationship between C Major and F Major again. Of course it’s all the result of thirds relationships and fifth relationships between E Major and A Major, but still it’s a lot of fun to see this sudden surge of F Major again within the context of the recap.

4.5 Coda

The opening of the coda is the greatest ‘plop’ modulation in all the literature, a drop from A Major to A-flat Major without so much as the slightest preparation.

Following that sudden move, we have an equally sudden move into C Major at 396, a little flirtation with F Major at 397, and then finally resettling into A Major at 399—but on the 64 rather than root.

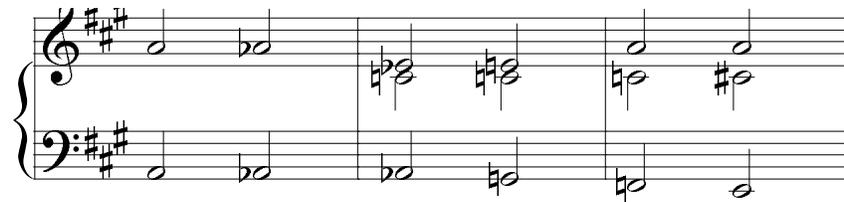
As Charles Rosen points out, we’ve actually been prepared for this. The genesis lies in the development, measures 217 – 221, one of the more glaring bits of wild modulation in Beethoven’s palette. The passage in question is also notable for one of those 6 – 5 semitone resolutions (this time onto a cadential 64) which we have seen play such a large role in the harmonic life of this movement.

The overall motion at 217 – 221 is as such:



Some of this should be looking a bit familiar by this point: an enharmonic shift from C-sharp to D-flat allows us the flatted sixth scale degree (d-flat) of F Major, which then eases us down into F Major via a cadential 64. It’s a violent, almost brutal modulation, but it works.

In the coda, from measure 386 (end of the Recapitulation) into measure 400, here’s the overall motion:



Of special interest is the second measure, which I’ve placed to show the similarity between the Coda and the Development—essentially it’s the same motion, and then the arrival into A Major uses that flattened sixth scale degree again in the bass to move to the cadential 64 at measure 400.

After a trick like this, you wonder what Beethoven is going to do for an encore and the answer turns out to be simple: he’s through playing around harmonically. The rest of the coda is fairly straightforward harmony, mostly tonic and dominant.

But all is not straightforward melodically. In fact, one particular passage in the Coda offended a number of Beethoven’s colleagues and was even mocked from time to time, and that’s the bass lines from measures 401 through 420, in which the same figure is repeated over and over and

over and over—another example of Beethovenian obsessiveness which is now understood as bringing to fulfillment the many obsessive behaviors of the movement into one grand statement down there in the bass, while everything else keeps charging onwards above it. Over this long obsessive repetition is a constant crescendo, culminating in the staggering climax of measure 423. It was this obsessive rhythm, this long crescendo, and then the explosion at 423 which led Carl Maria von Weber to pronounce Beethoven as “fit for a madhouse”.

5 Second Movement

5.1 Reception

This was an immediate hit at the premiere and was encored at the end of the concert. It seems that from the premiere onwards this movement has always been popular. Frequently in the 19th century it was inserted into the 8th Symphony to give that lesser-liked work a better chance with the public—showing that even in the 19th century it would seem that the marketing men controlled all.

5.2 Tempo

Beethoven seems to have been very much concerned that the movement might be taken too fast, and later in life in fact said he thought he should have marked it *andante* instead of *allegretto*. However, this might lead to the other extreme—that is, taking it too slow instead of too fast.

There exist some writings that allow us to figure out some of tempo markings from the early 19th century music using modern metronome marks. William Crotch, a professor of music at Oxford, used a pendulum for the timings, and the pendulum has survived and thus can be matched to modern metronome marks. Movements marked ‘*andante*’ are given recommended tempi of anywhere from 76 (the “*Benedictus*” from the Mozart Requiem) to 112 (to the eighth, not quarter). Most of the tempi hover around the 70-ish range. There are no matching markings for *allegretto*, although one might assume it to be a bit faster.

The Hanover Band takes it at almost exactly 70 to the quarter. Casals, conducting the Marlboro Festival Orchestra, takes it at 60. Both of these are notably slower than Crotch’s recommendations, which impress me as being rather on the fast side, although some of his markings are surprisingly slow (the overture to *The Marriage of Figaro* is noticeably slower than most modern performances, at 124 to the quarter.)

However, it must be said that there was a habit of playing too fast in this era, so much so that complaints about excessive speed are fairly common:

Still another major error, that betrays so clearly the lack of knowledge as well as taste in music, is the abominable rushing in each and every piece, which I have heard in the performances under Herr Pitterlin’s direction. I noticed this most evidently in a concert given last December in Leipzig by the organist Müller, where the orchestra went completely to pieces because of this constant rushing...A symphony of [Mozart] was taken so quickly that the second violinist, a fine player, could not play eight eighth-notes in a row, but in almost every measure had to drop one or two notes.⁷

Koch (an important late 18th century writer) talks about ‘*andante*’ as follows:

Andante, moving, walking. This term indicates a pace midway between fast and slow. When this term is not used for characteristic pieces, such as processions, marches, etc., then it applies to pieces in which the sentiments of calmness, quiet, and contentment are

⁷ Anonymous comment quoted in Leonard Ratner: *Classic Music: Form, Substance, and Style*, page 185.

embodied. Here the tones should neither drag nor blend into each other as much as in the Adagio, nor be as accentuated and separated as in the Allegro...⁸

This doesn't give any hard and fast answers, of course. To be considered is what Harold C. Schoenberg has referred to as the 'glacial shift' in the 20th century—that is, a move towards ever-slower tempi. (Odd that this would happen given the faster pace of life in the 20th century.) It is something that can be noticed just by listening to performances of standard works recorded throughout the century. It isn't across the board by any means, but the general tendency has been to slow down; a lot of performances from the early 20th century (or even late 19th) sound VERY fast to modern ears.

Of course, it isn't tempo so much as how you deal with the tempo. There are players who can take slow tempi and make them sound fast, or players who can play at fast tempi and have them be slow or relaxed. I think a classic example of this might be the tempo that Fritz Kreisler himself used for his *Caprice Viennois*, one of the most charming pieces of salon music ever written. Most violinists of any worth have recorded the piece over the years. But Kreisler himself recorded it—several times—and invariably his tempo was faster than more modern performances. In fact, he plays it about a full third faster than Itzhak Perlmann does, for example. I don't have Perlmann's recording handy for comparison, but I do have Kreisler's from 1910, which is fascinating in that probably no modern violinist would play the work at this fast of a metronome marking. The punch line is that Kreisler *sounds* slower and more relaxed than most modern recordings, and that's because he's thinking in much less beat-by-beat terms and much more in the long line. Tempo, beat, and rhythm are fully secondary to the melodic. [Kreisler.mp3](#). By the way, I think we lost a lot in the musical world when violinists started thinking of sliding as being something sinful.

At any rate, tempo has always been something of a bugaboo with this movement; everybody has an opinion and nobody agrees with anybody else. Personally I rather prefer Casal's more leisurely tempo to the somewhat hurried atmosphere of the Hanover recording, but there it is...

5.3 Structure

The overall structure of the movement is a freely varied slow-movement sonata form, after a fashion. This is the Aria form we've talked about on a number of occasions, which has the overall structure of ABAB—that is, a sense of motion from one idea to another AB (usually with an associated modulation) and then the thing repeated. In a full aria there would be orchestral ritornelli inserted between each statement.

In many times during his career Beethoven experimented with the idea of using alternate secondary key centers. We grow so accustomed to the idea of the dominant that sometimes we think of it as being the only game in town for a secondary key center, even in major keys. But that isn't always the case. Consider the *Waldstein* sonata, first movement: the secondary key center is the modally-mixed mediant, E Major (from a tonic of C Major.) That is only one example from many; it is not by any means the law handed down from Moses that the secondary key center MUST be the dominant.

⁸ Quoted in Ratner, page 183.

In the case of this movement, the polarity is set up between the minor and its parallel major. In a section ordinarily written in the dominant (section B), Beethoven instead writes in the parallel major.

There is also an interesting use of C Major throughout the movement, as a way of effecting the transition from A Major to A Minor.

A map of the structure:

Introduction

Section 1 (A)

1A (Minor) 1B (Major) Transition

Section 2 (A')

2A (Minor) 2B (Major) Transition

Coda

Coda Closing

5.4 Section 1: 1 – 148

Introduction: 1 – 2

The two $\frac{1}{2}$ measures which open the work are played in the winds only, starting forte with a decrescendo. Despite their having a strong root (both in the bassoons and horns), there is a sense of their being unsettled. It's worth noting that they come back at the end of the work as the closing, bringing us full circle.

Berlioz seems to be of the opinion that this is a 64 chord, despite its being in root position. I don't quite know where he got the idea. Maybe he would *like* it to be a 64 chord and so decided to make it so.

Section 1A: 3 – 100

Metrically the main theme is a combination of a dactyl and a spondee (long short short | long long). Apparently the theme was originally intended for the third of the "Rasoumovsky" quartets (Opus 59, No. 3) and was found among the sketches for it. Thus it stems from at least 1806, if not before.

The theme is structurally a rounded binary without the customary repeat of the first section. Thus it is: a l: b a' :l instead of l: a :l: b a' :l, which would be more commonly encountered.

In the course of the first section the theme is played in its entirety four times through, each time with a slightly different instrumentation. At each repetition the orchestra grows—more and more instruments join in to the party. A short $2\frac{1}{2}$ measure cadence ends the section (I don't think that the $2\frac{1}{2}$ measure length's similarity to the introduction and closing is a coincidence.)

- Statement 1: low strings only, the rhythmic theme only. No upper strings are involved, nor is there anything else happening.
- Statement 2: the second violins enter with the upper line, while the inner strings (viola and cellos) come in with the counter-theme, which is heard so softly at this point that one almost might mistake it for an accompaniment figure. It's also worth noting here that the

bass line is changed somewhat; the rhythm becomes more flexible, making use of upbeats and octave leaps.

- Statement 3: the first violins enter with the theme. Second violins have the counter theme, which more and more makes itself heard as a separate theme. For the first time the inner strings play an *accompagnato* passage—chords. The bass now simplifies the line and plays only upbeat-downbeat figures. This statement is the first in which the repeat of the second section is different from the first; at the repeat, the oboes and bassoons make their first appearance in the section (they have been *tacit* since the opening chord). They are restricted to chords only, but still it's an important orchestral sound. Finally, at the very end of the passage the flutes make their *very first appearance in the movement* (they aren't used in the introduction).
- Statement 4: finally we have the first *tutti*, *fortissimo*. At this point it can be stated with some conviction that the counter-theme has practically taken over the joint; it is stated now in the strong first violins, *fortissimo*, and in a very high range. As a result it draws the ear more than any other part of the texture. Rhythmic complications are introduced; a triplet now enters the accompaniment in the lower strings—this triplet will become important in the B section
- A short cadence (mostly in the winds but with the first violins playing a fragment of the counter-theme) ends this section.

Section 1B: 101 – 133

The shift to major is unprepared and very, very welcome. It's true that the original theme's rhythm is still present in the bass, but otherwise this section seems to be almost completely new. The clarinet takes the main line, supported by the bassoon. The accompaniment is now in triplets—in fact, this entire passage is really in compound duple meter although it's notated as 2/4.

I find the harmony here quite interesting; it's almost in the old *fauxbourdon* style, employing long chains of 63 triads. In this case the triads are over a tonic pedal point, which adds to their non-harmonic quality. In fact I would say that this passage almost presages composers like Debussy who used chords like this in a non-functional manner, almost solely for their sonic qualities. This isn't to say that the analogy is perfect; there are definitely functional aspects to this harmony. Nonetheless, it's surprisingly late-Romantic.

Berlioz has himself a field day describing the effect of this major-mode passage in comparison to the minor of the previous section. I begin quoting as he is describing the *fortissimo* in the previous passage:

Thereupon, the melodious plaint being stated with greater energy, assumes the character of a convulsive lamentation; irreconcilable rhythms painfully agitate one against another; for these are tears, and sobs and supplications—in short, the expression of a grief without limit and of a devouring form of suffering. But a gleam of hope has just appeared; these agonising accents being succeeded by a vapourous melody, pure, simple, soft, sad and resigned; like *patience smiling at grief*. Only the basses continue their inexorable rhythm under this rainbow of melody; and it seems, if I may borrow a quotation from English poetry, like:

One fatal remembrance, one sorrow, that throws
 Its black shade alike o'er our joys and our woes.⁹

Transition: 134 – 148

The transition back to the previous key is interesting in that it makes use of the key of C Major, which is of course the relative major to A minor, the goal of motion. How he gets there is of some real interest, I think. He begins by introducing the notes that make up the dominant seventh of F Major (which will be used to pull us into C Major), but not as the dominant seventh quite yet, but rather as a common-tone diminished seventh chord (albeit misspelled) of V42/V. When it is introduced it is a bit of harmonic color, otherwise not of any particular structural interest:

Chord progression: vii^7 , $V_{4/2}$, vii^7 , $V_{4/2}$, $vii^6_{/ii}$, $ii^6_{/3}$, $V^8_{/4}$, $7_{/3}$, I

Grouped under V : vii^7 , $V_{4/2}$, vii^7 , $V_{4/2}$

However, very soon he will treat this common-tone vii^7 as the V^7 of F Major, by the simple expedient of dropping its root down a semitone, then using it to cadence into C Major:

Chord progression: vii^7 , $V_{4/2}$, vii^7 , F: V^7 , $ii^6_{/3}$, $V^8_{/4}$, $7_{/3}$, I

Grouped under V : vii^7 , $V_{4/2}$, vii^7

It's clear enough from these examples, I think, that this is a Beethovenian practice. First state something according to 'the rules'—and then use it to do something entirely different. We saw some of that in the first movement in which Beethoven used a rather audacious harmonic move in the development to provide an even more audacious one in the coda. This is another example along those same lines—using a common-tone diminished seventh chord to effect yet another of those Beethoven 'plop' modulations, even if this one is more prepared.

5.5 Section 2: 149 – 253

This is the second half of the movement, acting rather like the second half of an aria (slow-movement) form. However, this is by no means a verbatim repeat—in such a repeat we would

⁹ Berlioz, page 88.

have four statements of the main theme, just as we did in the first section. This is much freer in nature.

Section 2A: 149 – 222

The first part of the repeat begins innocently enough, with a statement of the main theme that is fully dressed in variance; the strings play a number of *accompagnato* figures. The counter-theme is now given in the winds, with the rhythms softened into triplets (the triplet quality of the previous section having had its effect.)

The second statement (beginning at 173) is not, however, completed. It is broken off at measure 182, at which point a fugal passage of rather textbook sternness enters into the picture.

It's a proper fugue there at the beginning. The subject in the first violins (182) is then followed by a very prim and proper plagal answer at 186; the subject is stated in the basses (190) and then answered in the violas (194). The whole is played in strict four-voice counterpoint together with episodes and new statements.

However, at measure 208 the winds re-enter and at 213 we arrive at a fortissimo statement of the theme (corresponding to the fourth statement of the first section) which acts effectively as the climax of the entire movement. It's worth noting that the counter-theme has disappeared throughout this entire fugal passage and is not brought back in for the remainder of the movement.

The section ends with the same short closing figure as did the first one.

Section 2B: 223 – 241

This is the major section again, and it is much more similar to its previous counterpart than Section 2A has been like Section 1A. The big difference here is that it is drastically shortened.

Transition: 242 – 253

We make another lunge into C Major, this time considerably simpler in style than our previous move. Here Beethoven takes full advantage of the minor subdominant in A Major (D Minor) which is the supertonic of C Major, and uses that to toss us into the key of C Major, where we arrive at measure 247.

The transition continues, however, and instead of simply sitting comfortably on C Major, Beethoven feints about between C Major and the dominant of A Major/Minor. The strings insist on the E Major sonority (the dominant), while the winds keep asserting the C Major-ness of it all.

As one would expect, the strings to manage to win; they always do.

5.6 Coda: 254 – 277

Coda Body: 254 – 274

The coda consists of a very tentative statement of the main theme, passaged around in fragments from wind instrument to wind instrument. The strings play a quiet pizzicato which is off the beat more often than it is on. The overall effect is one of being thoroughly unsettled, almost lost.

Closing: 275 – 274

To end the movement, and to provide some kind of bearings followed the constant unsettled nature of the coda, the opening figure—the forte chord in the winds—repeats to end the work. But the strings are still playing a bit of the theme as the chord comes in; it's a ghostly, unforgettable effect.

I'm going to let Berlioz have the last word here: he really does describe this gloriously:

The flutes and oboes take up the theme with a murmuring voice, but strength fails them to finish it; and it is the violins to whom the termination falls, in a few notes of *pizzicato*, scarcely perceptible. Afterwards, with a flicker of fresh animation, remindful of the flame of a lamp which is about to die out, the wind instruments exhale a profound sigh upon an indecisive harmony, and *all is silence*.¹⁰

¹⁰ Berlioz, page 89.

6 Third Movement

6.1 *Origins of the Scherzo*

Given that we skipped going over the third movement of the *Eroica*, this is officially our first scherzo movement. (Although in fact it is not marked as being a *scherzo* per se.)

It's common knowledge that the scherzo is Beethoven's answer to the Classical minuet; a much faster and hyped-up version of the minuet, sharing the same formal structure, but being worlds apart emotionally.

Like all bits of common knowledge, this is true enough to be plausible but at the same time is a dangerous assumption. We should realize that the term 'scherzo' certainly does not originate with Beethoven. Nor was he the first to use it to describe a movement. Nor was he the first to use it as a substitute for 'minuet' — meaning faster or more energetic.

Although absolute primacy cannot be established with all certainty, there's no question but that Haydn seems to be the composer amongst Beethoven's familiar forebears (composers whose work Beethoven would have known) to have used the term, on its own sake and also to describe hyped-up minuet movements.

Apparently the earliest use of the word as a title is in a very early piano sonata, #3 in F Major (Hob. XVI/9). As the Hoboken number would indicate, this is listed as #9 in editions previous to the Christa Landon which is now the standard. The subject is the last movement, marked Scherzo: Allegro. This little movement, all of 24 measures long, is a rounded binary with standard repeats. It seems in fact like a rondo theme that never acquired its following rondo. The little piece is familiar to most pianists and teachers in that it appears in endless processions of easier/shorter piano pieces. It's such a tiny thing that it's worth quoting in full — just to contemplate how something so familiar (dreadfully so to those of us who perhaps spent too many years teaching little fingers how to play) could actually have a bit of historical significance.

It's possible that this is the first *scherzo* in the literature—although I'm not going to lay any kind of claim on that. After all there could be something out there by Herr Heinrich von Schmutzig that uses the marking, who knows.

There is a piano sonata in C#—numbered 36 in the Hoboken catalog—which has a second movement scherzando, but it is also a movement in duple meter, this time a rounded-binary movement with the rondo attached.

The use of the terms *scherzo* and *scherzando* as meaning hyped-up, speeded-up minuets gets full coverage in Haydn's set of 1781 string quartets that are now known as Opus 33. (Haydn's string quartets got opus numbers at some point in their history—I haven't looked up the reason but I will some day—and we still refer to them that way, although no other works have opus numbers.)

There are six quartets in the set. All of them use the terms *scherzo* or *scherzando*, normally for the movement at the position normally held by the minuet.¹¹ The tempi vary, however—Haydn refers to anything from an *allegretto* to an *allegro*, as this table shows:

1	Scherzando	Allegro
2	Scherzo	Allegro

¹¹ Robbins-Landon indicates that this is not the case with #1, although my edition—the standard Dover reprint of the Eulenberg—does use the term *scherzando* in #1 as well. I assume that Robbins-Landon is working from a better edition than mine.

3	Scherzando	Allegretto
4	Scherzo	Allegretto
5	Scherzo	Allegro
6	Scherzo	Allegro

Thus it would appear from this table that there is no direct connection between the tempi *allegro* or *allegretto* and the terms *scherzo* and *scherzando*. In fact, the movements in question are gloriously typical Haydn minuets, down to the high spirits, relatively fast tempi, peasant-like quality, and the like. Here's a bit of the tune from #2, just to give a feel for the thing:



Haydn does not use the term *scherzo* for a minuet-type movement again after Opus 33.

By the way, the Opus 33 quartets are among Haydn's most important and in fact started up a long controversy that is still reverberating around a bit to the present day. Haydn himself felt that they were among his best works and even talked about them as being written in an altogether new style. Quite a number of Haydn scholars in the early 20th century decided that it is the Opus 33 quartets which represent the apotheosis of the Classical style. That has been argued by other scholars—not arguing that there's anything wrong with Opus 33, but disagreeing with the notion that these quartets mark Haydn's full development of the mature Classical style.

All the controversy aside, these quartets are well worth some serious study.

6.2 Keys and Progressions

To begin with we should note the key of the scherzo: it's in F Major! That ties in beautifully with previous discussions about keys and their meanings in this work; F major is one of those third-related keys to A Major and, as we have seen, harmonic relations by thirds act as almost a kind of special underlying harmonic motif in the work.

The other keys are no less striking: the first section modulates from F Major to A Major (rather than the customary dominant), hence up a third. The Trio is in D Major—down a third. The key of C Major also provides some important transitory keys along the way.

But at least there is good old B-flat Major (the subdominant) to help us along and remind us that we are, after all, truly in F Major.

6.3 Form

The overall form is the standard Minuet & Trio form, which to remind is:

I: A :I: B A' :I: C :I: D C' :I minuet da capo

Also to remind, by the late 18th century and into Beethoven's time, the minuet and trio form had taken on most of the critical aspects of sonata form and can in fact be called *Minuet Sonata Form*. (See Rosen's *Sonata Forms*, pages 112 – 123 for a full exposition, including a discussion of the scherzo from the *Eroica*.)

In this scherzo, there is a slight difference in the nature of the repeats. Note that in the above scenario we would expect the thing to come out like this:

AA BA' BA' CC DC' DC' AA BA' BA'

In the above diagram I am assuming the taking of the repeat in the da capo, contrary to traditional practice but very much in keeping with modern sensibility.

However, the actual structure here is somewhat different as regards to repeats. It can be stated rather simply: rather than taking repeats of individual parts immediately (such as AA), Beethoven defers the repeats and takes repeats of entire large sections instead. Thus, the layout of the movement is as follows:

ABA' CDC' ABA' CDC' ABA'

Given that there is a closing passage following the Scherzo proper, and a transitory passage after the Trio, and a coda, the form of the entire shebang comes out to be as follows:

ABA' close CDC' trans ABA' close CDC' trans ABA' close coda

Here is the entire structure, with measure numbers:

Scherzo	A	1 – 24
	B	25 – 88
	A'	89 – 136
	Closing	137 – 152
Trio	C	153 – 184
	D	185 – 210
	C'	211 – 226
	Transition	227 – 240
Scherzo	A	241 – 288
	B	289 – 352
	A'	353 – 400
	Closing	401 – 412
Trio	C	413 – 444
	D	445 – 470
	C'	471 – 486
	Transition	487 – 500
Scherzo	A	501 – 524
	B	525 – 588
	A'	589 – 636

	Closing	637 – 648
Coda		649 - 657

Given the repetitive nature of the structure, I won't be doing a measure-by-measure analysis (no point!) Instead, I'll discuss each of the important passages. Measure numbers, where given, will refer to the first instance of an idea.

6.4 Scherzo

6.4.1 A

This makes a nice example of the way shorter phrases and longer phrases go into the making of a complete idea. Let's take a look at the melody of this, marking off the phrase groupings:

From this it can be seen that this provides an interesting mix of 2-measure and 4-measure articulations. But notice how some of them combine: the three 2-measure articulations in measures 12 – 17 can be thought of as one six-measure unit as well, and so forth.

I suppose I should mention that there are three fundamental melodic ideas here: the rising third that opens the melody, the descending scale passage with its repetitions (second phrase), and the long-short rhythm that first appears in line 2, measure 6.

The long-short idea in particular will receive some interesting uses in the B section, as well as in the Trio.

Now as for the modulation: this moves to A Major, which is hardly an expected goal of motion. Remember that most minuets have three choices for the ending of the A section:

- Cadence on I
- Half-Cadence on I (to the dominant, that is)
- Modulation to V and cadence

But now it would appear that Beethoven has modified this somewhat to allow us to modulate to III, rather than V. He does this by a pattern which has become familiar with repetition: bring in a

6.4.4 Closing

The closing is an affirmation of the tonic, over and over—using the first part of the main theme.

6.4.5 Trio

The Trio is in the unlikely key of D Major—unlikely, that is, unless we have been following Beethoven's key structures carefully up to this point. He has been absolutely drunk on thirds relationships throughout this work and so it shouldn't really be all that surprising that, having moved from F major to A major and then back to F major, he should now veer downwards by a third and move to D major.

But there is the issue of how to get there. Beethoven isn't one for doing elaborate modulations all the time; he has no aversion whatsoever to going the most direct route possible. At the extremes, this results in the 'plop' modulation I've mentioned before. But sometimes he might do a little bit of something to prepare the modulation.

Here he uses the same technique he used in the first movement, which is to hold a note as a pedal point and pivot his new key around it. In the case of F Major, the 3rd degree of the scale (A natural) is also the 5th degree of D Major. So he holds the A natural, changes key to D Major, and continues to hold the A-natural for a good long time throughout the Trio (throughout as in almost all of it.)

6.4.6 C

The theme (153-160) has the structure 2+2+4; the two-measure rest is integral. It is an eight-bar phrase, not a six-bar one. It moves cleanly and clearly to V.

Grove points out that there is a remarkable similarity between this and the Schubert G-Major Fantasy Sonata. I'm sure there is such a similarity, but I'm not sure if this is anything but conversational and certainly does not shed any light on either this work or the Schubert. The fact is that this is a melody that moves 1-7-1; surely there are plenty of other ones as well.

In fact, Rodgers & Hammerstein's song *I Have Dreamed* from "The King and I" has the same 1-7-1 melody over a somewhat similar rhythm. This does not mean that Richard Rodgers was thinking of Beethoven's Seventh Symphony when he wrote the song. It's merely a similarity.

This sort of thing reminds me a bit of Carl Sagan's wonderful presentation on the way that the 1940s and 1950s came to think of the planet Venus as being a jungle world, with dinosaurs and exotic sea creatures. It was a lovely idea and without it we wouldn't have some wonderful science fiction, in particular Ray Bradbury's magnificent *The Long Rains*. But how did it happen? As Sagan pointed out, the only actual concrete observation available to astronomers in those days was the visual—which was all clouds, of course. So the observation was: I can't see a thing. After this, all kinds of speculation came in, including theories that the planets grew progressively older as one went farther out from the sun. With greater warmth and presumably being younger than the Earth, the theory started coming up with an idea of a jungle planet with conditions as might have been on Earth during the Pleistocene. So there might as well be dinosaurs.

As Sagan put it, observation: I can't see a thing. Conclusion: dinosaurs.

Unfortunately there's a hell of a lot of musical analysis that runs along these lines. Actually I think that possibly the word *analysis* is mistaken here and some other term should be used instead. Perhaps *interpretation* or even better *story* might work better. Then again, it isn't as though this is engineering or something like that. We are artists and thus we are supposed to be working with our imaginations. But I'm not particularly enchanted by imagination that does not accept sceptical limits. Oh well.

End of rant.

Anyway, it's a terrific melody, one that having heard once, you never again forget.

At measure 161 there is the 8-measure answer to measure 153-160; it is also eight measures long and moves comfortably back to I.

The whole thing is repeated with some re-orchestration (and nifty echoes in the winds) at measures 169-184.

6.4.7 D

This is a very simple passage in many ways, in which measure 185-192 are repeated and expanded, held and delayed until we just can't stand hearing that dominant any more and simply *must* have a tonic.

But of course one cannot pass over this passage without pointing out the obsessive duple meter of the horn line, constantly re-iterating G#-A, over and over.

6.4.8 C'

This is a fairly verbatim repeat of C, except quite spiffily reorchestrated.

6.4.9 Transition

We have to leave D Major and return to F Major. Beethoven could, of course, be quite elaborate about this and prepare himself like crazy. Instead, he does it by simple common-tone motion, taking the quickest way possible.

The image shows a musical score for a transition in 3/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is D major (two sharps). The notation shows four measures. The first measure has a whole note chord in the treble (D4, F#4, A4) and a whole note chord in the bass (D2, F#2, A2). The second measure has a whole note chord in the treble (D4, F#4, A4) and a whole note chord in the bass (D2, F#2, A2). The third measure has a whole note chord in the treble (D4, F#4, A4) and a whole note chord in the bass (D2, F#2, A2). The fourth measure has a whole note chord in the treble (D4, F#4, A4) and a whole note chord in the bass (D2, F#2, A2). Below the staves, the chords are labeled: I, V5, F: V7, and I.

6.4.10 Coda

The coda contains a miniature reference to the Trio (measure 649) and then gives way to yet another very abrupt move to F Major, via a soprano line of B-flat, B-natural, C, E, and F.

7 Fourth Movement

This may be the single rowdiest movement in all Beethoven. It has more speed, more fortissimi, more wild rhythms, louder instrumentation, and at the ending, more obsessiveness than anything else I know. Almost every writer is compelled to make some kind of comment on the almost primitive high spirits of the thing.

Tovey:

The finale is and remains unapproached in music as a triumph of Bacchic fury.¹²

Grove:

The *Finale* forms an extraordinary climax to all that has gone before it. In the second and fourth Symphonies we have called attention to Beethoven's curious wilfulness, and disregard of the conventionalities of others. The *Finale* of the fourth gives us a fine example of him when overflowing with fun; and the first and last movements of No. 5 show, as nothing else perhaps does, his extraordinary power, majesty, pomp, and strength. But all these are, if we may say so, within bounds. Though strange, they contain nothing which can offend the taste, or hurt the feelings, of the most fastidious. Here, for the first time, we find a new element, a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns, and nicknames which abound in his letters, and the rough practical jokes of his later years; a feeling which prompted him to insult the royal family at Teplitz, for no reasons, apparently, but to perpetrate a practical joke on the sensitive courtier Goethe; a feeling which may lie at the bottom of the fugues of his later life. For this condition he himself had a special and expressive term—*aufgeknöpft*, or, as we should translate it, 'unbuttoned'; Schumann calls it hitting out all round, *schlagen um sich*. 'Here,' says Wagner, 'the purely rhythmical movement, so to speak, celebrates its orgies.'¹³

You'd think that Berlioz would become utterly unglued in his description, but he's amazingly reserved and talks about little except for some harmonic practices such as the C-sharp minor/D Major tug-of-war in the exposition. He also keeps referring to Beethoven's 'grace' in this movement—which leads one to wonder if he's really hearing the same piece everybody else is. Oh, that Berlioz.

Perhaps to make up for Berlioz's timidity, Schauffler has himself a high old time:

There is a mad, czardas-like quality of ferment in this *finale* which brings to many minds fancies of "Dionysus and his crew." It recalls the Master's recent words as reported by Bettina:

I am the Bacchus who presses out for men this glorious wine and intoxicates their souls.

To the early critic who complained that Beethoven was drunk when he wrote this movement, M. Romain Rolland neatly retorted: "It was indeed the work of an intoxicated man, but one intoxicated with poetry and genius." In the grip of this frantic *kermesse* one is reminded of the sketches for a Tenth symphony which were found after his death. The

¹² Tovey, pg. 60

¹³ Grove, pages 259-260.

never completed work was intended to be a piece of program music where Bacchus was to appear in person.¹⁴

By the way, I don't think that last bit about the Tenth Symphony has ever been documented clearly, especially not with Bacchus appearing in person. (Doing what, one wonders? Sloshing wine all over the first violins?)

A bit more Schauffler:

...one discovers the man who, as we shall presently see, brutally insulted the imperial court in order to play a practical joke on the courtier Goethe; the man who would spit out of a front window, use the candle snuffers as toothpicks, hurl eggs that were not to his taste at the housekeeper, the waiter, or his fellow diners in the Prater, and shake off the water from his soaked hat upon the hosts with whom he had come to dine.¹⁵

Incidentally, this 'rudeness' to the Imperial court at Teplitz consisted of Beethoven refusing to move out of the way of the Empress, so that she had to move out of his way instead. (Goethe of course moved out of the way, and was rather shocked that Beethoven wouldn't do it.)

7.1 *Orchestration*

Almost two-thirds of the movement are set with the full orchestra, generally at a forte level. Even the triple fortissimo (unheard of in earlier composers) is required here and there.

7.2 *Exposition (1 – 127)*

7.2.1 *Primary Group (1 – 64)*

1 – 12: One of the intriguing aspects of the main theme is its insistence on the dominant rather than the tonic; it doesn't state the tonic until the end, and then almost grudgingly.

13 – 21: Measure 17 – 19 provide a nice example of descending fifths, if one needs such an example.

22 – 25: Repeats the opening idea but now with tonic and dominant rather than just on V.

26 – 29: Primary Theme II, which is like a rough peasant figure.

30 – 33: The opening idea again (which can be thought of as being part of primary theme II, I suppose.)

34 – 37: Primary Theme II is repeated, this time with repeated notes in the strings.

¹⁴ Schauffler, *Beethoven: The Man Who Freed Music*, pages 311-312

¹⁵ Schauffler, page 313

7.2.2 Transition (38 – 64)

The most important thing to realize in this transition is that we're *not* moving to the key of the dominant; this work will use the mediant key (C-sharp minor) as the secondary key. This thirds-relationship by now should not require any introduction given that it has figured importantly in every single movement up to this point.

38 – 53: This is the first time that any group of instruments is tacit for any appreciable length of time, although the dynamic remains at fortissimo. There is here a canonic treatment of the primary theme—two statements in A major, then two statements in F-sharp minor. There's our friend the thirds relationship again; F-sharp minor will serve to move us into the secondary key.

54 – 64: A dotted rhythm is introduced at this point; we are moved quickly from F-sharp minor to C-sharp minor, an easy modulation given the closeness of their relationship.

7.2.3 Secondary Group (65 – 127)

65 – 75: The secondary theme itself was prepared by the previous dotted rhythms and so sounds as a natural extension of the preceding transition. It's interesting that this theme, like the primary theme, sits firmly upon the dominant rather than the tonic.

76 – 115: This sets up a duality, a war really, between C-sharp minor and D Major. Measures 76 – 79 are in C-sharp minor, then 80 – 84 are in D major; 85 – 90 returns to C-sharp minor, but then from 91 – 105 D Major sets in with a sense of finality for a while, as though it has won the field—but at 106 C-sharp minor brushes it aside with almost contemptuous regard, in a passage which seems like a chorale gone psychopath.

116 – 127: Closing themes. One very dramatic bit here is a strong juxtaposition of the natural seventh scale degree (of C-sharp minor) with the actual leading tone, which is of course raised. Thus we have this little fight between B-natural and B-sharp. (Which would appear to have stemmed from the C-sharp/D natural argument just resolved.)

At the end of the secondary group, a quick modulation back to A major is effected at the first ending. This is easy enough to do: III of C-sharp minor (E-Major) is the dominant of A major. It's worth remembering that, although modulation to the mediant in a sonata form is relatively rare, the mediant is nonetheless a closely-related key to the tonic and can therefore be approached and left relatively easily.

7.3 Development (128 – 229)

The key structure of the development is interesting and familiar: we've seen this kind of motion before! F Major to A minor to C Major, back to F Major, to B-flat Major (Phrygian II!) and from there into A Major. Thirds relationships and the use of the Phrygian II—it almost seems ho-hum at this point.

128 – 136: A quick move into F Major (IV6 becomes vii42/V in F Major) and then the theme.

137 – 144: The same thing happens but in A minor. Motion downwards by thirds.

145 – 152: A Mozartean chromatic motion leads us into C Major. (Not difficult to do from A minor.)

153 – 170: C Major marks a full-scale false recapitulation, complete with repeats. Again here we have the use of mediant relationships (this time modally-mixed) as a guiding force in this composition.

171 – 229: The retransition gets under way, and it's a long one.

171 – 178: F Major

179 – 182: Modulation to D minor

183 – 189: D minor

190 – 204: A long, slow chromatic motion in the bass moves to e-natural, which is of course the dominant.

205 – 225: No sooner is the dominant reached but Beethoven feints up to an f-natural, which acts as a momentary dominant; this passage is primarily in the key of B-flat major. (That's the key of the Phrygian II, remember.)

226 – 229: The Phrygian II is naturalized back into a plain old supertonic and springs us back into the dominant, preparing for the recap.

7.4 Recapitulation (230 – 351)

The recapitulation is mostly a textbook affair; Beethoven does not have to make any fundamental changes here. (It would be unlikely that he would given that this is a last movement sonata form, which tends towards relative simplicity.)

Tovey does remark however that, given the overall Romantic key structure of the piece, there is something to be noted in the lack of a fancy recap:

One of the profoundest characteristics in this symphony is the fact that when the time comes for recapitulating these romantic modulations, while the general framework of the passage remains unchanged, the modulations are quite different. Schubert alone of Beethoven's younger contemporaries understood what this means to the life of the classical forms. Brahms understood it also, and thus was able to make those forms live after nearly half a century of pseudo-classicism had driven most of the active-minded musicians into revolt. These points may be called technicalities; and they are, no doubt, symptoms rather than causes. But they have their meaning after the music is finished and the memory tries to recapture some of its vibrations.¹⁶

It is worth noting that Beethoven has to face the difficulty of his second group here, which modulated into the mediant—a minor key—in the exposition. Like so many themes written for minor modes, it does not translate well into major. That isn't true across the board with minor themes—consider the secondary theme of Mozart's G Minor Symphony, which moves very nicely into major. But many times themes in minor present some problems when being recapitulated into the major.

¹⁶ Tovey, page 61.

Beethoven uses the same technique that Haydn has been known to use; he simply moves into the closest available minor key for his secondary group, which is in this case A minor. Therefore the secondary themes—including the closing material—is stated in A minor rather than in A Major.

One difference (and this might be the ‘profoundest characteristic’ to which Tovey is referring) has to do with that C-sharp Minor/D Major tug-of-war in the exposition. Beethoven does rewrite this harmonically so that the tug-of-war is now stated as C-sharp minor/A Major, a very effective way of summing up that particular harmonic argument. (And of course it’s a thirds relationship.)

7.5 Coda (352 – 476)

This is a big, big coda. Typical of Beethoven it acts more or less like another development. When one is going to write gigantic codas, that’s just about really the only choice one has for structuring the thing with any integrity.

352 – 359: For a while there it’s almost certain that we’re going to move into D Major/Minor; the tonic of A Major becomes a dominant seventh chord and repeats hypnotically.

360 – 367: But Beethoven makes another of his quick feints and does a deceptive cadence into B Minor instead, where we begin a developmental passage reminiscent of the exposition’s transition of measure 38 – 53.

368 – 374: The canonic treatment continues in A major (which doesn’t sound particularly tonic-y at this point.)

375 – 399: A lot of harmonic feinting about here, including a long descending chromatic line that finally lights upon an e-natural.

400 – 427: Having achieved the e-natural goal (the dominant) the bass line settles into yet another of these obsessive, hypnotic repetitions (the first movement coda!) this time over and over on scale degrees 5 and sharp 4 (1 and 7 of the dominant).

428 – 437: The bass simplifies in its obsession and hangs on the dominant.

438 – 462: Scales (reminiscent of the second primary theme) move between D Major and A Major. A reminder here on the value of the subdominant (D Major) as a key-affirming tonality.

463 – 475: Having achieved a strong tonic, Beethoven hammers it in with the use of the primary and closing themes.