

## Cambridge International Examinations

### IGCSE Music (Syllabus 0410) – Component 1: Prepared Listening

#### Teachers' Guide to Prescribed Works, 2012

The following notes may help teachers to ensure that their pupils approach the study of their Prescribed Works in a way that will allow them to answer the examination questions in as precise and focused a manner as possible. It must be stressed that the information given below is not intended to give a fully comprehensive statement of content, but to indicate some general principles that should be followed in teaching this part of the Syllabus.

The Prescribed Works for 2012 are:

#### **EITHER**

***Tchaikovsky, Romeo and Juliet (Fantasy Overture)***

#### **OR**

***Beethoven, Symphony No. 6 in F, opus 68 [Pastoral] (movements 3, 4 and 5)***

#### General Observations

It is most important that candidates should be able to hear their Prescribed Works as often as possible, so that they become thoroughly familiar with the music first and foremost through listening. Recordings should therefore always be available to them in school. Whenever possible, however, it would be highly desirable that they should have their own copy of a recording, so that they can listen at home as well as in school. With this in mind, every effort has been made to ensure that all the Prescribed Works are available on good quality, but inexpensive CD recordings (e.g. those issued on the Naxos label). The importance of experiencing the sound of the music at first hand cannot be stressed too much.

In the examination, candidates should expect to be tested on a range of knowledge and understanding of their chosen work. Although the precise nature of questions will depend upon the individual characteristics of the work concerned, candidates should be prepared to answer questions under the following main headings:

- Structure and terminology;
- Themes and their transformations;
- Key centres and modulations;
- Identification of chords;
- Instruments;
- Transposition;
- Score markings, performance directions, instrumental effects;
- General background information about the composer and about the genre of each work.

The following notes on each composer and work include suggestions for ways of approaching each of these headings. Essential vocabulary, which candidates will be expected to know, understand and use, is highlighted by the use of ***bold italic*** print, normally at the first point where the words are used.

## Pyotr Tchaikovsky (1840 – 1993)

Romeo and Juliet (Fantasy Overture)

### 1 Background

Until the nineteenth century, music in Russia was almost entirely Italianate in style. Several Italian composers lived and worked in Russia, and many young Russian composers were sent to study in Italy. Among their number was Mikhail Glinka (1804 – 1857), who studied not only in Italy but also in Germany in the early 1830s. Glinka was the first significant composer to break with the fashion for Italianate music. His two famous operas, *A Life for the Tsar* (1836) and *Ruslan and Ludmilla* (1842), had texts in the Russian language and music that used Russian folk melodies as an integral part of their musical structure. Between them, these two operas established a new and distinctively **nationalist** voice in Russian music, that was to be emulated by many later composers.

In the generation following Glinka the most important Russian nationalist composers were the members of a group known as the *Kutchka* (the 'Mighty Handful' or more briefly 'The Five') – Balakirev, Borodin, Cui, Mussorgsky and Rimsky-Korsakov. With the exception of Balakirev they had no formal training in music but were largely self-taught; it was therefore Balakirev who became their principal mentor and who was in many ways the leader of the group.

Tchaikovsky's background was similar in some ways to that of most of the Five. Before he decided to make his career in music he trained as a lawyer and worked for some time in the Ministry of Justice. His musical talents had been evident from an early age, however, and in 1863 he resigned from the Ministry and enrolled as a full-time student at the St Petersburg Conservatory, where he studied composition with Anton Rubinstein. Three years later he moved to take up a position as professor of harmony at the newly established Moscow Conservatory. In 1867 he met Balakirev for the first time and for a few years allowed himself to be guided by Balakirev's suggestions and criticisms.

The initial idea that Tchaikovsky should compose an orchestral work based on Shakespeare's *Romeo and Juliet* came from Balakirev, who suggested it to him in 1869. At first Tchaikovsky seemed reluctant to begin, so Balakirev wrote to him with an outline of how the music might be planned, with an Introduction describing the character of Friar Laurence, an *Allegro* depicting the feud between the Montague and Capulet families and a theme for the love between Romeo and Juliet. He described the kind of music that each section should contain, even including details of the main keys he thought appropriate. Tchaikovsky then set to work and completed a first version of the piece within a few months, though he did not allow Balakirev to see any of the music until he had finished. Even then he did not send a copy of the complete score, but only some quotations of the main themes, added as a postscript to a letter in which he acknowledged that he had followed Balakirev's outline in almost all particulars. Balakirev replied with his opinion of the themes. He approved of the *Allegro* and especially of the Love Theme, but thought the Introduction was too much like a Haydn string quartet. What it needed, he said, was the character of Orthodox church music, in a **chorale** texture similar to ones in certain works by Liszt.

The first version of *Romeo and Juliet* was performed in Moscow on 16 March 1870. Although Tchaikovsky believed it to be the best work he had yet written, he regarded some parts of it as inadequate. During the summer that year he rewrote it, substituting a new Introduction and revising much of the subsequent music. Balakirev was pleased by the new Introduction but still had reservations, particularly about the last section of the work. Nevertheless, Tchaikovsky thought he had done all that was necessary; the second version was published in 1871 and first performed in St Petersburg on 17 February 1872.

Tchaikovsky made one further revision to *Romeo and Juliet* some years later, in 1880. This time, again following Balakirev's criticisms, he rewrote the last section to provide an improved climax to the **Recapitulation** and a more satisfactory **Coda**. This is the version which is now regarded as definitive. It was published in 1881 but did not receive its first performance until it was given in Tbilitsi, the capital city of Georgia, on 1 May 1886.

Tchaikovsky's *Romeo and Juliet* is an example of **programme music** – music that tells a story or describes a scene. The term was first used by Liszt, but it has since been found extremely useful as a way of categorising music written much earlier, including such works as Vivaldi's *Four Seasons* or Beethoven's *Pastoral Symphony*. It is normally expected that a piece of programme music will have some kind of verbal annotation (a **programme**) attached to it, to explain the story that it portrays or to define what is being described. In the case of *Romeo and Juliet*, however, there are no verbal annotations as such. Because Shakespeare's play is so well known, Tchaikovsky could assume that his audience would understand the music without providing any additional programme. Any IGCSE candidates who do not know the basic story of the play may therefore need to be introduced to it as part of the course.

During the Romantic Period all the arts shared a preoccupation with subjects drawn from nature, history or literature (in its broadest sense, including mythology, legend and fairy tale). Favourite authors included Byron, Schiller, Goethe or Scott, but Shakespeare occupied a special place in the Romantic imagination and several nineteenth-century composers wrote works based on his plays. Some of these were operas, but many were pieces of orchestral programme music in which a careful selection of characters, themes or incidents from the play could allow the composer freedom to capture the essence of the drama without the need for words. Tchaikovsky's *Romeo and Juliet* is just such a piece. It makes no attempt to tell the story, but instead presents a series of musical themes which characterise important elements of the drama, structured as a movement in **Sonata Form**.

Tchaikovsky returned to Shakespearean subjects on four further occasions. *The Tempest* (1873) and *Hamlet* (1888) were purely orchestral works; the Incidental Music for *Hamlet* (1891), written for a production of the play in St Petersburg, uses solo voices as well as a small orchestra; and a Duet for *Romeo and Juliet*, scored for Soprano and Tenor voices with orchestra, was incomplete when Tchaikovsky died in 1893 and was finished by Taneyev. Other works inspired by literature that was popular among Romantic artists include the operas *Eugene Onegin* (1877/8, based on Pushkin) and *The Maid of Orleans* (1878/9, based on Schiller); the ballets *The Sleeping Beauty* (1888/9, based on fairy tales by Charles Perreault) and *The Nutcracker* (1891/2, based on a version by Alexandre Dumas of a story by E. T. A. Hoffman); and the orchestral works *Francesca da Rimini* (1876, based on Dante) and *Manfred* (1885, based on Byron).

Tchaikovsky is not generally classified as a Nationalist composer, unlike Balakirev and the other members of The Five. The cosmopolitan nature of his music, which placed him more in the main stream of nineteenth-century European music than any of The Five, meant that he did not whole-heartedly ally himself to the Russian nationalist movement. There is nevertheless a distinctly Russian side to his music, in its colourful orchestration, its references to a particular kind of modality and especially in its moments of deep melancholy. All these characteristics can be clearly observed in *Romeo and Juliet*.

## 2 Instruments

Tchaikovsky's *Romeo and Juliet* is scored for a large orchestra, typical of the late 19th century, consisting of piccolo, 2 flutes, 2 oboes, Cor Anglais, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, harp and strings.

Transposing instruments in this work are rather complicated, because there are several of them and they do not always use the transpositions that are nowadays regarded as normal. It may be helpful to teach candidates that the expression 'in F' means that the note F is produced when the player fingers a C, or that 'in A' means that the note A is produced when the player fingers a C; this principle applies to all such transpositions. The only other factor that needs to be taught is whether the note produced is higher or lower in pitch than the C that is fingered. Candidates may be curious to know why transpositions are used at all (for reasons concerning the history and acoustic design of

the instruments), but they do not need this knowledge for the purposes of the examination and will not be tested on it.

The following are the transposing instruments in *Romeo and Juliet*:

Piccolo: this part is written an octave lower than it sounds (but candidates will not be expected to transpose any of this part). In some performances players transpose sections of this part an octave higher again, since the instrument produces its most penetrating tone only in its highest register.

Cor Anglais (shown in the score by its Italian name of *Corno inglese*): this instrument has a rather misleading name, which translates literally into English as *English Horn*. It is important that candidates realise that it is not a horn at all, but the lowest instrument of the Oboe family. Its parts are always written in F, a perfect 5th higher than they sound (so candidates need practice in transposing small fragments of this part down a Perfect 5th).

2 Clarinets: these are pitched in A throughout the work, written a minor 3rd higher than they sound (so candidates need practice in transposing small fragments of this part down a Minor 3rd).

4 Horns: these are pitched in F throughout, written (like the Cor Anglais) a perfect 5th higher than they sound (so candidates again need practice in transposing small fragments of these parts down a Perfect 5th).

2 Trumpets: these are pitched in E throughout, written a major 3rd *lower* than they sound (so candidates need practice in transposing small fragments of these parts *up* a Major 3rd). It is important to note that these are the only transposing instruments in the score where the transposition goes up, not down.

Double Bass: this part is written an octave higher than it sounds (but candidates will not be expected to transpose any of this part).

In addition to the transposing instruments, there are some parts which use clefs other than the familiar treble and bass clefs. The Tenor Trombones are written in the tenor clef (where middle C is on the second line from the top of the staff) and the Violas are written in the alto clef (where middle C is on the middle line). Candidates should also practise writing small fragments of these parts in either the bass clef (for the Trombones) or the treble clef (for the Violas).

The Bassoon part is occasionally written in the tenor clef, when it goes too high to be written on the normal bass clef without an excessive number of leger lines. For the same reason, the Cello part is sometimes written in the tenor clef, or even the treble clef. [It should be noted that Tchaikovsky uses the old convention that when the cello part is in the treble clef it is also written an octave higher than it is intended to sound. This convention gradually died out later in the nineteenth century; since then composers have notated cello parts at their sounding pitch, whichever clef is in use.]

### 3 Directions in the Score

Tchaikovsky wrote his **tempo** markings and other directions in Italian. There are relatively few tempo indications, most of which occur in the first section of the score, and they show that Tchaikovsky was careful to make his intentions as clear as possible. He was not always content to use simple, single-word indications, but often qualified them: the result is that some of them need explanation.

*Andante non tanto quasi Moderato* (at the start)

This literally means 'fairly slow, but not too much, as if at a moderate speed'. It implies that Tchaikovsky was concerned that the initial tempo might be taken too slowly.

*Poco a poco string. accel.* (bars 78 – 90)

This is an instruction that the music should get faster: '*accel.*' is an abbreviation for *accelerando*, which simply means increasing the speed. However '*string.*' is an abbreviation for *stringendo*, which means that there should also be an increase in tension, leading to the *Allegro* at bar 90.

*Molto meno mosso* (bar 96)

Literally 'a lot less movement', i.e. much slower. The music at this point is based on two earlier passages (bars 11 – 20 and 51 – 60), which may imply a return to the original tempo at this point, or it may mean that the tempo here should be even slower. This is one example of a slightly ambiguous marking.

*String. al....* (bars 106 – 111)

Another *stringendo*, increasing both tension and speed, leading to *Allegro giusto* (bar 112)

This has two meanings. The word *giusto* means that the *Allegro* should not be too fast, but it also implies that the music should be played in strict time. It was normal in Tchaikovsky's time for music to be played with a certain amount of *rubato*, especially (but not exclusively) in slow sections. In keeping with the dramatic content of the music at this point, Tchaikovsky clearly does not intend that *rubato* should be used in this section.

*Moderato assai* (bar 485)

This is the only other tempo indication in the score. It means 'at a very moderate speed' and applies to the short **Coda** at the end of the work. The really significant point is that no changes of tempo are marked anywhere in the main body of the movement: everything from the beginning of the **Exposition** until the Coda (including the highly expressive Love Theme) is to be played at the same underlying tempo. Most conductors do, however, allow the tempo to fluctuate quite significantly, but this may not be exactly what Tchaikovsky had in mind!

Candidates also need to understand the main abbreviations found in the score which relate to some of the conventions used in notating an orchestral score. These include:

The abbreviation **a 2** in the woodwind and brass parts, meaning that both instruments written on a single staff play the same notes;

The abbreviation **1.** in the woodwind and brass parts, meaning that only the 1st player should play the phrase that has this marking. The similar numbers in the Horn parts show how many of the four horns should play, and which ones;

The abbreviation **con Sord.** in the string parts, which means that the instruments should be played with the mute. This is invariably followed by the abbreviation **senza Sord.** at the point where the mute should be removed.

The abbreviation **pizz.** (short for '**pizzicato**') in the string parts, meaning that the strings should be plucked with the finger until this marking is cancelled by the term **arco**, meaning that the players should resume using the bow;

#### 4 Techniques

Tchaikovsky's music is **tonal** but often uses an extended vocabulary of chords, typical of the nineteenth century, which involves significant use of **chromaticism** and **enharmonic** changes. In the opening section of *Romeo and Juliet* the main melody and much of the harmony are **modal**, evoking the traditions of Russian Orthodox church music. There are extended **pedal points** in some passages, especially in the Love Theme. The **development** of themes frequently involves **sequential** repetitions and there is much use of **syncopation** as a means of generating excitement. **Contrapuntal** techniques are employed sparingly, but include **imitation** and **inversion**.

#### 5 Structure and Form

Tchaikovsky followed Balakirev's initial outline of *Romeo and Juliet* very closely, preserving it through all the revisions. He even adopted Balakirev's suggestions about the main keys of the overture, with the **First Subject** in B minor and the **Second Subject** in D Flat major (Balakirev had a particular fondness for keys with two sharps or five flats). In this respect *Romeo and Juliet* does not follow the normal classical key structure of a Sonata Form movement, where the Second Subject would normally be in either the **Dominant** (for a movement in a major key) or the **Relative Major** (for a movement in a minor key). Such a departure from the usual expectations of **Sonata Form** is one of the features of *Romeo and Juliet* that marks it out as a Romantic reinterpretation of the structure. Another is the way in which

Tchaikovsky does not restrict the development of themes to the formal **Development Section**. In some cases he begins to develop the themes almost as soon as they have been introduced; in fact there are developmental passages in every section of Romeo and Juliet, including the **Exposition** and **Recapitulation**, and even the **Introduction**.

In order to understand how Tchaikovsky modified the form, candidates need to know that the main outlines of traditional Sonata Form are as follows:

**EXPOSITION** (which introduces the main themes in a particular order)

**First Subject** in the Tonic key;

**Transition** (also called the *Bridge Passage*), which modulates to the Dominant key if the main key of the symphony is major (or to the Relative Major if the main key is minor);

**Second Subject** in the Dominant (or Relative Major) key;

**Codetta** (which finishes this section in the key of the Second Subject)

The Exposition is marked to be repeated – although the repeat is often missed out in modern performances. However, this changes the proportions of the structure very significantly.

**DEVELOPMENT** (during which themes may be extended, fragmented or combined, and the music modulates frequently and extensively).

Classical composers used the Development to explore the latent possibilities of their themes)

**RECAPITULATION** (returning to the music of the Exposition, but with significant modifications)

**First Subject** in the Tonic key;

**Transition** adjusted so that it does not modulate except in passing;

**Second Subject** in the Tonic key.

**CODA** (which finishes the whole movement in the Tonic key). The Coda often uses similar music to the Codetta, but it is normally longer.

In addition to the above, some Classical movements in Sonata Form have a slow **Introduction** at the beginning, which may be (but often is not) related to one or more of the themes used in the main body of the movement.

## 6 Analysis

**INTRODUCTION** (bars 1 – 111)

This is meant as a musical description of the character of Friar Laurence. There are four main ideas:

The Chorale theme, played initially by clarinets and bassoons (bb 1-10), in a **modal** F sharp minor;

A motif in the bass (bb 11-15) with **chromatic** harmony; repeated in the treble (bb 15-18), modulating towards D major and linking to

A further motif (bb 21-27), with a change of **key signature** at the point where the bass C sharp from b20 is enharmonically changed to D flat. The motif consists of a rising **sequential** pattern with a chain of **suspensions** in the woodwind, with a descending pattern of 3rds in the cellos, over a **pedal** D flat that falls to C in b26 (**modulating** towards F minor);

A highly characteristic sequence of sustained chords (bb 28-37), some with rising harp **arpeggios**, and a rising motif played by the flutes that repeats the last few notes of the previous passage.

After a 3-bar link (bb 38-40) derived from the descending 3rds of the third motif, the Chorale theme returns at b41 in F minor: a varied repeat, more fully scored, with an additional scalic accompaniment played by *pizzicato* strings. The second motif follows (b51), then the third (b61), this time over a pedal C that falls to B in b66 (modulating towards E minor). The fourth idea returns (b68), this time with the rising motif played by violins instead of flutes.

There is another change of key signature (b78), and a marking of *stringendo* and *accelerando*. A short passage of development follows, based on the second motif (over a pedal E that began in b76 and is now continued in the timpani). The key is A minor. The Chorale theme reappears in a modified form (b86), leading to a climax at b90. Over the next six bars the music modulates, arriving (b97) on a chord of F sharp major (the Dominant of B minor).

The passage marked *Molto meno mosso* acts as a link to the start of the main body of the movement. It is based on the second motif. From b105, where the key of B minor is finally established, a series of repeated Tonic chords, played alternately by woodwind and strings over a Dominant pedal, with another *stringendo*, leads directly into the:

**EXPOSITION** (bars 112 – 272) Main key: B minor

**First Subject** (bb 112 – 161<sup>1</sup>)

This is meant as a musical description of the feud between the Montagues and Capulets, and of the street fighting between the two families.

The main theme (A1) is presented in a *tutti* and is characterised by strong, syncopated rhythms. A subsidiary idea (A2) (b115) consists of rising semiquaver scales in the violins, imitated chromatically and in *inversion* by the lower strings. A brief third idea (A3) (b118<sup>3</sup>) leads to a repeat of A1 at b120.

A section of development follows (b122), based on a motif (A4) in the violins that rises through a minor 3rd with a syncopated accompaniment (this is in fact taken from A1 – the last two notes of b112 and the first note of b113). A1 reappears in a slightly modified version, played in imitation between lower strings and woodwind, in D minor (b126) and G minor (b130), with more semiquaver 'rushing about' (Tchaikovsky's own description) in the upper strings. From b135 motif A4 dominates, alternating between woodwind and strings with further inversions, gradually modulating back to the Tonic. From b143 a passage of semiquaver scales in the strings based on A2 is punctuated by Tonic chords in the wind and brass, often played on weak beats or on the second quaver of the beat. A1 reappears (b151), followed by a modified version of A2 (b154) and A3 (b157), leading to a repeat of A1 (b159).

**Transition** (bb 161 – 183)

More semiquaver scales lead to a modulating progression in b163 which leads onto the Dominant chord of D major (b164<sup>1</sup>). The rest of the Transition is based on A4, over a pedal A. There is a gradual *diminuendo* and longer note values in the accompanying chords, together with a gradual smoothing-out of the syncopation, create the effect of a *rallentando* even though no change of tempo is marked. At b180 the music comes to rest on the Dominant 7th chord of D major, so that it appears as if the Second Subject is going to be in the 'normal' key of D (the Relative Major).

**Second Subject** (bb 184 – 243<sup>1</sup>) Main key: D flat major

This is known as the Love Theme, and is meant to describe the love between Romeo and Juliet.

The music slips into this highly unusual key in a simple but most ingenious way. The A<sup>7</sup> chord is reinterpreted as an Augmented 6th, allowing it to resolve onto the 2nd inversion of D flat major, thus neatly sidestepping the expected

resolution (care needs to be taken over the transposition of the horn parts to see exactly which notes are being played in these chords).

The Second Subject has two main ideas. The first one (b184) is the famous Love Theme melody (B1), played by cor anglais and muted violas with a gently syncopated accompaniment in the horns and a bass line played by bassoon and *pizzicato* cellos and basses. The second one (B2) follows at b192<sup>4</sup>, and consists of a quiet chord progression played by muted strings over a D flat pedal. This develops with chromatic harmony and a *crescendo*, leading to a varied repeat of B1 at b213. The melody is now in the woodwind, with the addition of a yearning *appoggiatura*, accompanied by quaver movement in the upper strings and a sighing motif in the 1st horn. The music rises to a climax (b234), then makes a rapid diminuendo in readiness for a third repeat of B1 at b235.

#### **Codetta** (bb 243 – 272)

The harp plays a chordal figure, gradually descending through chromatic harmonies, with fragments of melody played by bassoon and cor anglais. There are further references to the Augmented 6th chord, marked out by markings of *sforzando* in the bass.

#### **DEVELOPMENT** (bars 273 – 352)

This is mainly based on material from the First Subject, combined with appearances of the Chorale theme. The principal motifs involved are A1 (b273); A2 (b278); Chorale (b280) in combination with a rising phrase based on the rhythm of A1; A3 (b285); Chorale (b293); A2 (b300), with the Chorale (b302); A3 (b309); Chorale (b315); A4 interspersed with fragments of A1 (b320) and joined by the descending version of A2 (b326). The music then rises to a massive climax (b335) where the Chorale, played by the two trumpets in unison, is accompanied by snatches of A1 in the rest of the orchestra. This eventually leads (b345) to a repeat of bb143-150, complete with the Dominant pedal, preparing for the:

#### **RECAPITULATION** (bars 353 – 484)

Although it begins with the expected return of A1 in something close to its original form, this Recapitulation does not follow the standard procedure and includes a great deal of further development. Initially A1, A2 and A3 reappear in their expected order (bb 353 – 362 are equivalent to bb 112 – 121, despite some significant differences in detail). In bb 363 and 364 the phrase is extended, then three bars based on A2 lead quite unexpectedly to a return of B2 at b367<sup>4</sup>, now over a pedal D natural. At this point the semiquavers continue in the violins, giving the theme a much more unsettled feel than it originally possessed. This continues, with a gradual *crescendo*, until b389, where B1 returns, in D major (in the version with the *appoggiatura*); the *crescendo* continues as B1 undergoes an extended development, reaching a big climax at b 410. Even when the climax subsides the development continues, with B1 presented in imitation (bb419/420). Another long *crescendo* leads to a further climax at b 436. Fragments of A1 are introduced from b441, and A1 in its entirety returns once again at b446, in B minor, followed by more development of A2 in combination with the Chorale (bb449/450). The key shifts up a semitone to C minor for the next appearance of A1 (b454), followed as before by A2 and the Chorale. There is still more development of First Subject material from b 462, in yet another extended climax. This gradually subsides from b475 and the section ends with a unison phrase in the bass instruments, finishing on an expectant Dominant note, with a pause (b484). The fortissimo on the timpani at b483 is assumed by several commentators to mark the moment of the lovers' death.

#### **CODA** (bars 485 – 522) Main key B major

The first part of the Coda (bb 485-493) is a kind of funeral march, with a pedal B sustained by the tuba, repeated *pizzicato* Bs in the double bass part and an ominous drum-beat in the timpani. Above this the strings play two fragmentary reminiscences of the Love Theme. The woodwind then play a mournful Chorale (bb 494-509), which



includes an inversion of the A<sub>3</sub> motif from the First Subject (note the characteristically Russian alternation of B major and G major chords). A final appearance of the Love Theme follows (bb 510-518), soaring gently above a chromatic bass line, with syncopated accompanying chords in the upper woodwind. The repeated B major chords that end the work recall the repeated B minor chords from the end of the Introduction, or from bb 143-147 of the Exposition, but now they convey something entirely different from their original meaning. In the memorable words of the Tchaikovsky specialist, David Brown, the '...succession of fierce tonic chords harshly recalls that fatal feud on which these young lives have been broken; the warring families now stand transfixed, the repeated chords no longer suggesting, as at the end of the Introduction, an imminent explosion of ferocious strife, but a stunned horror at what has been done'.

### Ludwig van Beethoven (1770–1827)

Symphony No. 6 in F Major, Op. 68 [*Pastoral*] (movements 3, 4 and 5)

#### 1 Background

Beethoven was one of the most significant composers of the late 18th and early 19th centuries, his reputation resting on nine Symphonies, five Piano Concertos, one Violin Concerto, thirty-two Piano Sonatas, seventeen String Quartets, two Masses and several other orchestral, chamber and vocal works. In style and outlook his music stands at the very end of the **Classical Period**, though many commentators used to classify it as representing the first expression of **Romanticism** in music.

Beethoven's Symphonies were composed over a relatively long period of time, from 1799, when he began Symphony No. 1, to 1823, when he completed Symphony No. 9. He worked slowly and methodically, and the progress of each work can be observed through the many sketchbooks he used to work out his ideas as they developed. He transformed the entire nature of the Symphony, expanding its forms (especially **Sonata Form**), increasing its length and giving it a greater significance than it had previously held. In this context, the fact that he wrote far fewer Symphonies than either Haydn or Mozart is indicative of a different approach. For composers who wrote Symphonies later in the 19th century, Beethoven's influence meant that they came to see this genre as the vehicle for expressing their most important ideas.

While most of Beethoven's Symphonies are examples of what is often called **absolute music**, some of them refer to concepts and ideas that come from sources outside the world of music itself. Symphony No. 3 [], for example, grew out of Beethoven's political idealism and was originally to have been dedicated to Napoleon Bonaparte (the dedication was famously removed in a fit of anger when Napoleon crowned himself Emperor in 1804). By the time of Symphony No. 9, Beethoven's desire to make his philosophical intentions absolutely clear led him to include a choral finale, a setting of Schiller's *Ode to Joy* (with its references to the 'brotherhood of man'). Symphony No. 6 is also based on extra-musical ideas concerning the power and beauty of Nature – a theme that was to become an especially important aspect of Romanticism, but which was already well known in 18th-century Austria. Beethoven would have been familiar with the two Oratorios of his former teacher, Haydn (*The Creation* and *The Seasons*), and these works belong to a pastoral tradition in European art that goes back several hundred years. He may also have known a work for chorus and orchestra entitled *Hymne à l'agriculture* (Hymn to Agriculture) composed in 1796 by the French composer Jean-Xavier Lefèvre (1763–1829). The orchestral introduction to this work bears a striking similarity to the opening of the last movement of the *Pastoral Symphony*. Beethoven loved the countryside and spent his summers in various villages around Vienna: his letters are full of references to his delight in long walks through the fields and woods. He often took paper and a pencil with him, so that he could jot down any musical ideas that occurred to him during his walks.

Although the earliest sketches for the *Pastoral Symphony* date from 1803, most of the work on the Symphony was done between March and December 1808. By this time, the progressive deafness which had been troubling

Beethoven since at least 1801 had become a permanent handicap, preventing him from earning a satisfactory living as a performer. He came to depend on payments from wealthy patrons (to whom many of his works were dedicated), on receipts from public performances of his works (though these were very unreliable) and on selling them to publishers. The *Pastoral Symphony* was dedicated to two of his most important supporters, Prince Joseph Lobkowitz and Count Andrey Razumovsky. It was first performed at a concert held in the *Theater an der Wien* in Vienna on 22 December 1808 (the programme also included first performances of the Fifth Symphony and the Choral Fantasia, Op. 80). The orchestral parts were published by the Leipzig firm of Breitkopf und Härtel in May 1809; the score was not issued until 1825.

The *Pastoral Symphony* is an example of **programme music** – music that tells a story or describes a scene. The term was first used by Liszt, but it has since been found extremely useful as a way of categorising music written much earlier, including such works as Vivaldi's *Four Seasons*. It is normally expected that a piece of programme music will have some kind of verbal annotation attached to it, to explain the story that it portrays or to define what is being described. In the case of the *Pastoral Symphony*, the verbal annotations took the form of descriptive titles for each movement, which Beethoven intended to be printed not only in the score but also in the programme of a performance, so that they could be understood by performers and listeners alike. He was anxious, however, that the descriptive elements in the work were not to be over-emphasised: his original subtitle was *Mehr Ausdruck der Empfindung als Malerei* ('More the expression of feeling than painting'). This implies that the purely musical, symphonic aspects of the *Pastoral Symphony* are at least as significant as the descriptive, if not more so. This is not musical story-telling, but a symphony whose emotional world is defined as a response to the feelings suggested by the titles of its movements. Nevertheless, several commentators have suggested that it portrays a single day in the country, from morning to evening: seen in this way, the connection with other pastoral works is only strengthened – one characteristic many of them share is their sense of time, whether it be the progression of the seasons (Vivaldi's *Four Seasons* or Haydn's *The Seasons*), or of a week (Haydn's *The Creation*).

Beethoven's titles for the five movements of the *Pastoral Symphony* evolved quite slowly. He may have based them on similar titles used in a five-movement symphony entitled *Le portrait musical de la nature* (Musical Portrait of Nature), composed in 1784 by a now obscure composer called Justin Heinrich Knecht (1752–1817). After experimenting with various different versions, Beethoven finally chose the following:

- I *Erwachen heitere Empfindungen bei der Ankunft auf dem Lande* [Awakening of happy feelings on arrival in the countryside]
- II *Szene am Bach* [Scene by the brook]
- III *Lustiges Zusammensein der Landleute* [Merry gathering of country people – sometimes known as 'The peasants' merrymaking']
- IV *Gewitter, Sturm* [(Thunder) Storm]
- V *Hirtengesang. Frohe, dankbare Gefühle nach dem Sturm* [Shepherds' Song. Joyful, grateful feelings after the storm]

Beethoven's title for the first movement was altered when the work was reprinted as part of the Complete Edition published by Breitkopf und Härtel in 1862. Most later editions, including the Eulenburg and Philharmonia miniature scores, have followed this incorrect version.

The 3rd, 4th and 5th movements are written in such a way that they lead into each other with no breaks between the movements.

## 2 Instruments

The *Pastoral Symphony* is scored for a typical classical orchestra, with two each of Flutes, Oboes, Clarinets and Bassoons (i.e. **double wind**), two Horns, two Trumpets, two Trombones, Timpani and Strings. The Trumpets are used only in the 3rd, 4th and 5th movements, the Trombones only in the 4th and 5th and the Timpani only in the 4th. In

addition to the two Flutes, a Piccolo is used briefly in the 4th movement to suggest the whistling of the wind.

The transposing instruments used in the 3rd, 4th and 5th movements are as follows:

- 2 Clarinets in B flat: these parts are written a tone higher than they sound (so candidates need practice in transposing short fragments of this part *down a tone*);
- 2 Horns in F: these parts are written a perfect 5th higher than they sound (so candidates need practice in transposing short fragments of these parts *down a perfect 5th*);
- 2 Trumpets: in the 3rd and 5th movements these parts are in C, involving no transposition. However, in the 4th movement they are in E flat and the parts are written a minor 3rd lower than they sound (so candidates need practice in transposing short fragments of these parts *up a minor 3rd*).
- Double Bass: this part is written an octave higher than it sounds (but candidates will not be expected to transpose any of this part).
- Piccolo: this part is written an octave lower than it sounds (but candidates will not be expected to transpose any of this part).

Most of the instrumental parts are written in the familiar treble (G) and bass (F) clefs. The exceptions are the Violas and the Trombones, which use the *Alto clef* (with Middle C on the middle line). Candidates should also learn how to read these parts and should practise transcribing short fragments of them into the standard treble clef (transcription into the bass clef will not be required).

It should be noted that several editions of the score (e.g. Eulenburg) show the clarinet transposition as '*Clarinetti in B*', using the German name for B flat, and the trumpet transposition in the 4th movement as '*Trombe in Es*', using the German name for E flat. Care needs to be taken to ensure that candidates understand this so that they are not confused. Most scores will list the instruments using their Italian names, so candidates need to be taught to avoid obvious confusions (e.g. '*corni*' are horns, not cornets; '*trombe*' are trumpets, not trombones). The abbreviations for these instruments, which are shown after the first page of each movement, are also easy to confuse: the horns are normally abbreviated to '*cor*', the trumpets to '*tr*' and the trombones to '*trb*'.

### 3 Directions in the Score

Candidates need to understand the main abbreviations found in the score which relate to some of the conventions used in notating an orchestral score. These include:

- The abbreviations **zu 2** or **a 2** in the woodwind parts, meaning that both instruments written on a single staff play the same notes;
- The abbreviation **1.** in the woodwind parts, meaning that only the 1st player should play the phrase that has this marking (sometimes this principle applies to players other than the 1st, as at b95 of the third movement, where only the 2nd Bassoon plays);
- The abbreviation **pizz.** (short for '*pizzicato*') in the string parts, meaning that the strings should be plucked with the finger until this marking is cancelled by the term **arco**, meaning that the players should resume using the bow.

### 4 Techniques

Beethoven's music is predominantly *diatonic* in character, though he makes frequent use of *chromatic* notes in his melodies, often using them as *passing-notes*. In the third movement there are several *pedal points*, recalling the characteristic *drone* played by many folk instruments. There are several *ostinato* patterns (quite unusual in Beethoven's music), which also recall a typical image of the traditional music of the countryside. The thematic material relies heavily on short, fragmentary melodies which involve a great deal of repetition; the underlying harmony is simpler than in any other Symphony by Beethoven, with few minor chords and hardly any chromatic

harmonies, except in the 4th movement, where **chromatic harmony** (especially the **diminished 7th** chord) is used extensively. The **harmonic rhythm** (i.e. the pace of harmonic change) tends to be slow, with single chords lasting often for several bars. Contrast is made when the harmonic rhythm changes, and by the use of lengthy **crescendos** and **diminuendos**. Above the slow-moving harmony, the melodies are often lively and agile, with frequent **quaver** and **semiquaver** movement. The **interval** of a **3rd** (often **major**, but sometimes **minor**) is an important feature of both the melodic writing and the harmonic organisation (a typically Beethovenian characteristic), but the **Tonic**, **Dominant** and **Sub-Dominant** chords and keys are used extensively, underlining Beethoven's emphasis on some of the most essential components of **tonal** music. Several passages in the Symphony suggest that Beethoven may have been trying to encapsulate some of the features of folk music in this music, but without adopting any of its actual forms or instruments.

## 5 Structure and Form

The 3rd movement is based on the structure of a **Scherzo and Trio**, but with a number of departures from the normal expectations of this form. Candidates need to know that Beethoven's Scherzo movements developed out of the Minuet and Trio movements that had become established as a convention in symphonies by Haydn and Mozart. The Minuet was originally a dance movement; in a symphony it was normally the third movement and it was always in 3/4 time. Its tempo indication was normally '*Tempo di menuetto*', implying that it should be played at a moderate speed with a clear feeling of three beats to the bar. In Beethoven's First Symphony there is a movement entitled **Menuetto**, with a central Trio section, but it is marked to be played at a much faster tempo than any of the corresponding movements by Haydn or Mozart, with a feeling of one beat to the bar. In Beethoven's Second Symphony the title **Menuetto** was abandoned in favour of **Scherzo** (the Italian word literally means a joke, or a trick); the same title was used in the Third Symphony. In his later symphonies Beethoven did not give the equivalent movement a title, but simply a tempo indication – usually **Allegro**, **Allegro vivace** or even **Presto**, though in the Eighth Symphony he reverted to the more conventional **Tempo di Menuetto**.

Classical Minuet movements were normally in **Ternary Form** (often described briefly as **ABA**). The Principal Section (the Minuet) followed the usual structure of a dance in **Binary Form**, with a repeat of both its main parts. The central Subsidiary Section (the Trio) was also in Binary Form, with repeats of both its main parts; originally this section would have been played by just three instruments – hence the name – but this practice had been abandoned long before such movements began to appear in Classical symphonies. At the end of the Trio composers would write the words '*Menuetto da capo*' or the equivalent, and the Principal Section would be played again, but possibly without the repeats. It is important that candidates distinguish between the structure of each of the three sections (which is Binary), and the structure of the entire movement (which is Ternary). This is a very significant distinction, which can often be a source of confusion.

In the **Pastoral Symphony** the third movement has a descriptive title (see above), but is not identified as a Scherzo: it is simply marked **Allegro**. It follows the conventional Ternary Form structure up to a point, but there are no internal repeats in either the Scherzo or Trio sections. The return to the beginning occurs in its expected place, but the repeat applies to both the Scherzo and the Trio sections. The Trio is most unusual, because it is written in duple time (2/4 instead of the normal 3/4). This idea came from some of the Austrian dance music of the time, so this is another good example of the ways in which Beethoven included features of folk music in this symphony. After the repeat of the Scherzo and Trio the movement continues with a Coda, which seems at first to be a third appearance of the Scherzo section; this, however, turns out to be the link between the 3rd and 4th movements that is needed because the movements follow without a break.

The 4th movement is in a free structure which does not correspond to any of the Classical forms that would normally be found in a symphony. That does not imply that the movement has no structure at all, but simply that the structure is less conventional than any of the other movements. This movement is an addition to the conventional four movement structure of the Classical symphony, and it contains the most overtly programmatic music in the whole work.

The form of the 5th movement is not altogether straightforward. Some analyses describe it in terms of a **Rondo**, but this is not wholly satisfactory. Others describe it as a Sonata-Rondo (a term that originated in the 19th century as an attempt to account for movements that contained elements of both Rondo and Sonata Form), but this is equally problematic. In many ways this movement follows the main outlines of **Sonata Form** fairly closely, but with a number of features that are unconventional. The principles of this form were not firmly established until c.1830, but it is a useful basis for understanding the structure of several movements in Beethoven's symphonies, including the first and second movements of the *Pastoral Symphony*, both of which follow the pattern very closely. The 5th movement is less clear in some respects, but the essential principles of the form are all present.

Candidates need to know that the main outlines of Sonata Form are as follows:

- **EXPOSITION** (which introduces the main themes in a particular order)

*First Subject* in the Tonic key;

*Transition* (also called the *Bridge Passage*), which modulates to the Dominant key if the main key of the symphony is major (or to the Relative Major if the main key is minor);

*Second Subject* in the Dominant (or Relative Major) key;

*Codetta* (which finishes this section in the key of the Second Subject)

The Exposition is marked to be repeated – although the repeat is often missed out in modern performances. However, this changes the proportions of the structure very significantly.

- **DEVELOPMENT** (during which themes may be extended, fragmented or combined, and the music modulates frequently and extensively. Classical composers used the Development to explore the latent possibilities of their themes)

- **RECAPITULATION** (returning to the music of the Exposition, but with significant modifications)

*First Subject* in the Tonic key;

*Transition* adjusted so that it does not modulate except in passing;

*Second Subject* in the Tonic key.

- **CODA**

(which finishes the whole movement in the Tonic key). The Coda often uses similar music to the Codetta, but it is normally longer.

In the 5th movement of the *Pastoral Symphony*, the Transition, Second Subject and Codetta are treated almost as a single unit; the Second Subject, in particular, is much less well defined than in most Sonata Form movements. The Development begins with a substantial re-statement of the First Subject in the Tonic (this is the main reason for the movement sometimes being described as a Rondo), but thereafter is largely based on new material. The Recapitulation is exactly as expected. The Coda is extremely long – almost as long as the Exposition and Development combined, and taking up more than a third of the total duration of the movement.

Beethoven's approach to the principle of development in this movement (as in the first and second movements as well) is significantly different from his other Symphonies. There is much less emphasis on combination and fragmentation of themes, and much more use of repetition. This is one of the most telling ways in which the content of the *Pastoral Symphony* was determined by the emotional effect of its descriptive elements, creating a feeling of peaceful contentment, interrupted by the turbulence and aggression of the storm, but finally returning to a mood of joyful calm which is quite unlike many of Beethoven's other works.

**Merry gathering of country people ('The peasants' merrymaking')****SCHERZO** (bb 1–164)

Although this section is continuous and does not have the repeat markings that would be found in a conventional movement of this type, the outline of a Binary structure is clear. The tempo marking, *Allegro*, is defined with a **metronome mark** of dotted minim = 108. The music mainly falls into regular phrases of four bars; two phrases, however, are extended to six bars.

**First part** (bb 1–84)

[NB all phrases begin with an **anacrusis**, but the bar numbering in this analysis ignores the **upbeats** for the sake of simplicity]

Four main thematic ideas are presented in this part of the movement:

- (i) **Opening statement** (Theme S<sub>1</sub>), played by the strings, **staccato** and in unison, in the **Tonic** key (1–8). The theme ends on an A, which is used as a Pivot Note to lead in to:
- (ii) **Second idea** (Theme S<sub>2</sub>), played by strings and woodwind, legato, in D major, with a tonic pedal point on D (9–16). (Note that the change of key has no modulation as such, and that the contrast of F major and D major, which are a 3rd apart, is highly characteristic of Beethoven's harmonic procedures in this symphony).

The first 16 bars are then repeated, exactly as before (17–32). S<sub>1</sub> then reappears, starting in D major (33), and going through G major (37) in preparation for the return of S<sub>2</sub> in the **Dominant** key of C major (41), over a tonic pedal point on C. This merges into S<sub>1</sub> (47) with a **modulation** back to F and a crescendo leading to a re-statement of S<sub>1</sub>, **fortissimo**, played **tutti** (53). This is the first of the 6-bar phrases (53–58), drawing attention to:

- (iii) **Third idea** (Theme S<sub>3</sub>), played **tutti** and with characteristic **sforzando** (*sf*) markings (59–66); this is repeated with various changes in orchestration (67–74) and leads to:
- (iv) **Fourth idea** (Cadential phrase S<sub>4</sub>), a distinctive pattern in 3rds played by horns and bassoons above rising **arpeggios** in the strings (75–78), making an emphatic **perfect cadence** in the Tonic (78–79). This is repeated (79–82), and the Tonic chord is then emphasised in a further 4-bar phrase (83–86).

**Second Part** (bb 85–164)

S<sub>4</sub> continues in the 1st and 2nd violins, after 4 bars turning into an accompaniment to the new idea (Theme S<sub>5</sub>), played by a solo oboe (91). In keeping with the notion that a Scherzo means a joke, Beethoven makes the oboe entry 2 beats late (if the phrase was in its 'correct' place, it would form an anacrusis on the 3rd beat of b90). The resulting **syncopations** make it sound as if the oboe is hurrying to catch up. This theme is punctuated by a descending pattern in the bassoon part (95). S<sub>5</sub> is repeated (99) but adjusted to form a clear perfect cadence in the Tonic (105–106). Bars 107–122 are a repeat of 91–106, but with the addition of a little interjection by the clarinet at the end of each half of S<sub>5</sub> (114 and 122), which prepares the listener for the clarinet to take over the tune (123), accompanied now by the bassoons playing S<sub>4</sub>. In another joke, Beethoven extends the second half of the clarinet version of S<sub>5</sub> into another 6-bar phrase, with a cadenza-like flourish (131–132), as if the clarinet were trying to show it was better than the oboe. S<sub>5</sub> then passes to the horn (133), with S<sub>4</sub> in the violin and viola parts. Note that S<sub>5</sub> is altered in b135 because the quavers which should be on the second beat would have required notes that were not available on the horn in Beethoven's time. The horn solo is extended by imitative entries from the oboe (141) and

clarinet (143) before its final phrase (145). This is then repeated by the horn, oboe and clarinet in unison above a tonic pedal point (149). A cadential phrase is then developed (154), with its main melody in the violas and cellos (joined by the 2nd bassoon in 158) and fragmentary entries in the oboe and clarinet which are an inversion of the last complete bar of S<sub>5</sub> (compare the oboe part in 152 and 154 to see how this derivation is achieved). At 161 the music is marked *sempre più stretto* (i.e. the tempo increases). The cellos and double basses play a **sequential** link based on the cadential phrase, which leads without a break into the Trio.

#### **TRIO** (bb 165–204)

Most unusually, this is in duple time rather than the normal triple time (imitating some of the Austrian dance music that could be heard at the time in villages near Vienna). The tempo marking is *In tempo d'Allegro*, with a metronome mark of crotchet = 132 (i.e. substantially faster than the Scherzo). This section also lacks conventional internal repeats, but the outline of a Binary structure remains clear.

##### **First part** (bb 165–180)

The 4-bar main theme (T<sub>1</sub>) is played in unison by the 1st and 2nd violins, *ff*, with heavy *sf* accents and a 'Scotch Snap' rhythm (167 and 168), accompanied by minim chords in woodwind, horns and lower strings. Its predominant rhythmic pattern (quaver and two semiquavers) derives from a detail in the Coda of the first movement (bb 476–478 in the clarinet). The phrase makes a rather crude modulation to the **Subdominant** (B flat major). This is played again (169–172). There is then a repeat of what has gone before (173–180), but with the addition of a rising triplet motif in the 1st flute.

##### **Second part** (181–204)

T<sub>1</sub> is played by the violas and bassoons (181–184), in an altered version that starts in the Dominant (C major) and modulates back to F. A counter-melody in crotchets (T<sub>2</sub>) appears in the violins, horns and upper woodwind are added to emphasise the cadence and the trumpets make their first entry in the symphony, playing a strident repeated C. The descending pattern in the cellos and double basses is derived from the bassoon part in bb 95–97 of the Scherzo. This is played again (185–188).

A repeat follows, but the music is substantially altered and extended. T<sub>1</sub> is played by the lower strings, while T<sub>2</sub> appears in the 1st violins, woodwind, horns and trumpets (189–190). The second half of the phrase (191–192) is now changed so that it remains in the Dominant. The melody in the lower strings forms a rising approach to the cadence, while the 1st violins and woodwind play a descending phrase that is decorated by *turns* in the 1st violins. This is played again (193–196) and the perfect cadence in C is finally resolved at 197. The remaining 8 bars of the Trio consist of a repeated chord of C major (woodwind, horns, trumpets, violins and violas) above a rising phrase (cellos and double basses) that is based on T<sub>1</sub> and outlines the chord on the 1st beat of each bar. A minim E in the 1st trumpet and 1st violins is held, with a *pause* (203), descending to a crotchet C, also with a *pause* (204).

The entire Scherzo and Trio are then repeated.

#### **CODA, forming a LINK to the 5th movement** (bb 205–264)

This begins exactly as if it were a further repeat of the Scherzo (205–215). S<sub>2</sub>, however, is developed into a 6-bar phrase (213–218), modulating back to the Tonic, which is re-established with a perfect cadence (219–222) which resolves at the start of the next phrase. S<sub>2</sub> now appears in the Tonic (223–230), with its pedal point played by horns (with a syncopation) and *pizzicato* strings. S<sub>1</sub> then reappears in the strings, *legato* for the first time, while the horns and clarinets continue the syncopated version of the pedal point (231–234).

S<sub>1</sub> is then repeated, *tutti*, with a sudden tempo marking of *Presto*, the phrase extended to 6 bars (235–240). S<sub>3</sub> then reappears, played twice as before (241–256), leading again to S<sub>4</sub> with its strong cadential emphasis on F major (257–260). This is played a second time (261–264) and it seems as if there will be a final resolution of the cadence onto the tonic chord in a final bar 265 – but this does not happen. Instead, the music leads

straight into the 4th movement.

### **Fourth Movement : Allegro**

**Tonic key: F minor**

#### **Storm**

The free structure of this movement is best understood in terms of a series of continuous sections, each defined by (a) melodic/thematic content and (b) tonal centre and harmonic direction. The themes tend to be brief, motivic cells rather than developed melodies, and the tonal centres cover a wide range of contrasting keys – most of which are closely related to the Tonic, except for an extended passage in A major and D major, which are very remote indeed from the Tonic. Very little of the music is actually in F minor; the sense of this key as the home key of the movement is achieved as much by implication as by explicit musical statements. Beethoven himself described the Storm as being 'in two parts', but it is not clear exactly what he meant by this. The most obvious explanation is that the movement has two main climaxes, each of which builds up from a passage that is relatively calm. The first climax (Sections B, C and D in the analysis below) follows on from its anticipation in Section A. The second (Sections G, H and I) is prepared by Section E and F. The climaxes themselves are quite long, sustained passages of aggressive *fortissimo* music, which underline the turbulent nature of the movement and the immense power of this cataclysmic storm, providing the most complete contrast with the other movements that it is possible to imagine.

#### **Section A** (bb 1–20)

D flat major, modulating chromatically towards F minor

Motifs M<sub>1</sub>, M<sub>2</sub>

The expected perfect cadence at the end of the Scherzo does not happen. Instead there is a very dramatic **interrupted cadence**, with a stark change of dynamic from *ff* to *pp*. Cellos and double basses play a unison D flat, **tremolando**, suggesting the rumble of distant thunder (1–2). The 2nd violins then enter with Motif M<sub>1</sub>, a pattern of quavers played staccato and representing the first drops of rain (3 onwards). The 1st violins play Motif M<sub>2</sub> above this in legato crotchets, a rising diminished 5th followed by a falling semitone. The scale in contrary motion that occurs in b7 outlines a **diminished 7th** chord on D natural, and the cellos and double basses then repeat their **tremolando** note, this time a semitone higher than before, on the D natural, while the contrary motion scale is repeated by the 2nd violins and violas with the chord reinforced by the woodwind. There is a crescendo and the dynamic rises to *p*. The bass note moves up by another semitone to E flat (11), M<sub>1</sub> comes in again (13) followed by M<sub>2</sub> (15). The bass note moves up another semitone to E natural (17) with the contrary motion scale above it. The chord is now a diminished 7th on E. The double basses separate from the cellos to play a pattern of rising quaver triplets (19–20), and there is a further crescendo. This section is defined harmonically by the rising chromatic notes in the bass and by the use of diminished 7th chords.

#### **Section B** (bb 21–32)

F minor

Motif M<sub>3</sub>

The full fury of the storm is unleashed in b21 with a chord of F minor, played *tutti* and *ff*. Cellos and double basses play a pattern of rising semiquaver quintuplets (more thunder). After 2 bars of the sustained F minor chord, Motif M<sub>3</sub> – a descending arpeggio of F minor – is played by 1st violins and violas (23–24), while the quintuplet pattern continues in the bass and the woodwind, horns, trumpets and timpani (with a **roll** – the first time in this symphony that this effect has been used) sustain the chord. The harmony moves onto a diminished 7th on G (25–28) and M<sub>3</sub> is repeated (27–28). A further diminished 7th chord follows (29–32) on A natural, and M<sub>3</sub> is repeated again (31–32). This chord makes a modulation towards B flat minor.

#### **Section C** (bb 33–40)

B flat minor, moving through C, A flat and F towards D flat major

Motifs M<sub>4</sub>, M<sub>5</sub>



Motif M<sub>4</sub>, a rising arpeggio in the 1st violins (33) with detached chords in the woodwind, horns and trumpets, suggests a flash of lightning. The *tremolando* bass moves up by a semitone to B natural (34) with a diminished 7th chord above it, and M<sub>4</sub> is repeated. The chord of C major occurs in b35 and Motif M<sub>5</sub> is played by the strings and bassoons in unison (35–36), and is then repeated, leading to A flat (37), F (39) and D flat (41): these chords all lie a 3rd apart from each other.

**Section D** (bb 41–55)

D flat – C minor

Motifs M<sub>6</sub>, M<sub>4</sub>

The dynamic changes abruptly to *pp* and the cellos and double basses play Motif M<sub>6</sub>, a semiquaver pattern which is based on an inversion of the first four notes of M<sub>1</sub>. The 2nd violins and violas play a *tremolando* chord. M<sub>4</sub> reappears (43) with a sudden *f* in the 1st violins, a marking of *fp* in the 2nd violins and violas and a single chord, marked *sf*, in the woodwind and horns. The harmony changes onto a diminished 7th chord on B natural (45), with M<sub>4</sub> again (47) presented as it was in b43. The diminished 7th chord takes the music towards C minor; the *tremolando* 2nd violin and violas play the **dominant 7th** chord (48), resolving onto C minor in b49. The next phrase begins as before (49–50 are equivalent to 41–42, but with the addition of a second timpani roll). M<sub>4</sub> reappears (51) over a diminished 7th chord on F sharp, and is then repeated through the next four bars (52–55). The harmony presents two perfect cadences, in B flat major (52–53) and C minor (54–55<sup>1</sup>); M<sub>4</sub> appears twice (55), increasing the perceived pace of the music as the chord changes from C minor to a 3rd inversion of a dominant 7th (55<sup>2</sup>) that appears to be leading to the key of F. However, Beethoven does not allow the expected resolution to occur.

**Section E** (bb 56–61)

A major, moving towards D major

Motif M<sub>1</sub>

Instead of the anticipated chord (the 1st inversion of F major), Beethoven instead resolves the dominant 7th onto a most unexpected chord of A major. The brightness of this key after so much dark and threatening music suggests a temporary lull in the storm. A variant of M<sub>1</sub> is played by the 1st violins (it is still raining, but less heavily), with more *tremolando* chords in the 2nd violins and violas (indicating that the storm has not yet run its course), and sustained chords in the woodwind and horns. The predominant dynamic is *p*. The music moves towards D major with a dominant 7th chord (57) and a diminished 7th on G (58–61).

**Section F** (bb 62–77)

D major, moving towards C minor

Motifs M<sub>6</sub> (abbreviated), M<sub>1</sub>, M<sub>2</sub>

The two bars of *tremolando* 2nd violins and violas, *pp* (62–63), represent the dominant 7th of D with just the two notes A and G. When the chord resolves onto D major (64) the double bass semiquavers (an abbreviated version of M<sub>6</sub>) suggest yet more distant thunder. M<sub>1</sub> reappears in the 1st violins (66–67), with a variant of M<sub>2</sub> in the clarinet and a surprisingly cheerful accompaniment figure in the oboes and bassoons. The chord changes to yet another diminished 7th, this time on F sharp (68), with the rising semiquaver quintuplet pattern (first heard at 21) – more distant thunder – in the cellos and double basses (68–69). M<sub>1</sub> reappears (70–71) with the addition of the 1st flute in 71, and the cheerful oboe and bassoon accompaniment figure comes again. The chord changes to a dominant 7th on F natural (72–73), with M<sub>1</sub> now extended in the 1st violins (72–77), joined by the 1st flute in 73. The rising figure in the bassoon, clarinet and oboes (72–77) is a variant of M<sub>2</sub>. The dominant 7th resolves onto a chord of B flat minor (74–75), and the chord then changes to the dominant 7th of C (76–77). There is a long crescendo throughout this passage.

**Section G** (bb 78–88)

C minor – D flat major

Motif M<sub>7</sub>

The crescendo reaches its climax with a marking of *ff* (78) as the storm returns in its full fury. A new Motif M7, a descending scale 4 bars in length, is heard in the cellos and double basses throughout this section (three appearances in all). The upper strings accompany with swirling arpeggios, descending in semiquavers, with the lowest note of each arpeggio emphasised by a *sf* marking, while the woodwind play sustained notes with syncopations underlined by further *sf* markings. The piccolo is heard for the first time (82), its piercing notes suggesting the whistling of the wind. The chords change from G major (78) to A flat major (81), then by way of an augmented 6th (84<sup>4</sup>) to B flat major (85). The third appearance of M7 leads towards a perfect cadence in D flat major.

**Section H** (bb 89–94)

D flat major, moving through B flat minor and G flat major

Motif M5

M5 is played by unison strings as before (see bb 35–40), but the woodwind accompaniment is now different, throwing still more emphasis onto the 2nd beat of the bar, which is further underlined by *sf* markings throughout the orchestra. The harmonic progression, as before, moves rapidly through chords which lie a 3rd apart from each other.

**Section I** (bb 95–118)

Chromatic harmony, leading eventually towards B flat minor

Motif M8

The harmony in this section is the most unstable of any section in the movement. It begins with a diminished 7th chord on E natural, above which appears Motif M8 – a rising semitone followed by a chromatic scale in the 1st violins, joined a bar later by cellos (95–98). This is another way of representing the howling of the wind, the strength of which is shown by the crescendo that begins as the scale descends and continues as it rises at the end; the rise outlines the interval of an augmented 4th from B flat to E natural. These four bars are repeated (99–102). The rising semitone from the beginning of M8 is then developed (103–106), and the crescendo continues, shown by the marking of *sempre più f* (always getting louder) in b103. The bass part descends chromatically through these four bars, reaching a diminished 7th on F sharp which begins as a syncopation, marked *ff*, on the 4th crotchet of b106. This is the ultimate climax of the storm, and it is further defined as such by the first entry of the trombones and yet another timpani roll. Cellos and double basses return to the pattern of rising semiquaver quintuplets. The F sharp diminished 7th is held for four bars (107–110), moving onto a dominant minor 9th chord on F natural (111–112), which resolves onto a **second inversion** chord (Ic) in B flat minor (113). The texture gradually reduces (113–118); the rising pattern in the cellos and double basses (now in groups of four semiquavers) occurs in every other bar, alternating with a *sf* semibreve, forming a dominant pedal point. The uppermost note over this pedal point (1st violins and 1st flute) descends from F (113) to E natural (114), E flat (115–116) and D flat (117–118).

**Section J** (bb 119–136)

B flat minor

Motif M7

This section begins as Section G, but starting from an F major chord (the Dominant of B flat minor). M7 is again played by the cellos and double basses (three appearances again), and the 1st violins have the descending arpeggios. The sustained, syncopated notes are in the bassoons at first, then in the clarinets and finally in the clarinets and oboes. All the *sf* markings are now omitted and the music makes a diminuendo. The chords change from F major (119), through an augmented 6th chord (121<sup>4</sup>) to G major (122) and A flat major (126). The last six bars (130–135) begin with a diminished 7th chord on B natural (130–131), resolving onto a dominant 7th in C (132–135), which resolves in b136. Now, however, it is C major rather than C minor (C major being the Dominant of F major), to begin the preparation for the Tonic key of the fifth and final movement. The diminuendo continues, indicating that the storm is finally moving away into the distance.

**Section K** (bb 137–155)

C major as the Dominant of F

Motifs M<sub>4</sub>, M<sub>6</sub> (abbreviated), M<sub>1</sub> (variant)

A few more rumbles of thunder (137, 139, 141 and 142) are represented by the double bass semiquavers and timpani rolls, with a final flash of lightning depicted by M<sub>4</sub> in the 1st violins (140). This passage (137–143) establishes the C major tonality, finally resolving onto the C chord (144–145), marked *pp*, with ever more distant thunder represented by the abbreviated version of M<sub>6</sub> (previously heard in 64) in the double basses. M<sub>1</sub> reappears in a variant form, in the major and in augmentation (146–150<sup>1</sup>); this has often been likened to the sun coming out again after the storm clouds have disappeared. The very last sounds of distant thunder are heard (149, 150 and 153) as the variant of M<sub>1</sub> is repeated. An ascending scale over the dominant 7th of C is played by the 1st flute, beginning the link that leads into the fifth movement.

*Fifth movement: Allegretto*      *Tonic key F: major*

*Shepherds' Song. Joyful, grateful feelings after the storm*

#### **INTRODUCTION** (bb 1–8)

The link between the 4th and 5th movements is completed by this 8-bar introduction. A solo clarinet plays a repetitive melodic figure (1–4) that some commentators have claimed to be derived from the Swiss *Ranz des vaches* (an alphorn tune used for herding cattle). This effectively establishes the lilting 6/8 metre of the movement. It is played over a bare 5th in the violas (C and G, played on *open strings* giving the effect of a *drone*), which continues the dominant pedal from the end of the Storm. The melody passes to the horn (5–8) and the cellos add another bare 5th (F and C), which, because these are stopped notes, produces a warmer sound. The harmony is unusual because the viola notes continue, so that there are two superimposed 5ths in these bars (F, C and G), delaying the clear statement on the tonic chord until the G rises to an A in b8.

#### **EXPOSITION** (bb 9–55)

##### **First Subject** (bb 9–31)

The First Subject theme (A<sub>1</sub>) is played by the 1st violins (9–16), accompanied by sustained harmonies in clarinets, bassoons and violas, with a pizzicato bass played by the cellos. The melody is exactly 8 bars long; it moves to the subdominant chord at its mid-point (12) and ends with a perfect cadence. A<sub>1</sub> is then repeated in the 2nd violins (17–24), decorated by a pattern of rising 3rds (A<sub>2</sub>) in the 1st violins (sometimes adjusted to 4ths to fit the harmony) and repeated quaver chords in clarinets, bassoons and horns. There is a crescendo throughout this second statement of the theme.

A<sub>1</sub> is repeated a third time (25–31), with A<sub>1</sub> in the violas, cellos, clarinets and horns. The violins play the accompanying chords in semiquaver triplets (32). The dynamic has risen to *ff*.

##### **Transition** (bb 32–41)

The last two notes of the A<sub>1</sub> theme provide the starting-point for the Transition. They generate a new theme (T<sub>1</sub>) in the violas and cellos (32–33), which is taken up by the 1st violins (34–35). The accompaniment features an arpeggiated figure in the 2nd violins (32–33), passing to violas and cellos (34–35) at the point where woodwind, horns and trumpets join in the harmonisation of the theme. T<sub>1</sub> is decorated (36–37) in the violas and cellos, passing again to the 1st violins (38–39). The accompaniment follows the same pattern as before. The last 4 notes of T<sub>1</sub> then form the beginning of a new idea (T<sub>2</sub>) (40–41), which is again passed from violas and cellos to 1st violins. At this point the expected modulation to the dominant occurs.

##### **Second Subject** (bb 42–50<sup>1</sup>)

The Second Subject theme (B<sub>1</sub>) is little more than an extension of the Transition. It is a descending figure, outlining the new tonic chord (C major) and is played by the 1st violins (42), joined by the 2nd violins in the second half of the bar. It then (43) passes to the cellos (with the violas in the first half of the bar), back to the 1st violins (44), outlining the dominant 7th chord, and again to the cellos (45). A decorated version (B<sub>2</sub>) is

then developed out of this music (46–49).

### **Codetta** (bb 50<sup>2</sup>–55)

A brief cadential phrase in the violins (C<sub>1</sub>) is played twice (50<sup>2</sup>–52<sup>1</sup>). The second time, it is extended by 2 bars, *tutti*, recalling the melody from the Introduction.

It is clear that the whole passage from b32 to b55 really forms a single musical paragraph in which ideas grow organically from one to another in an entirely logical way. Nevertheless, Beethoven keeps to the familiar principles of Sonata Form, with the modulation to the dominant in its expected position, followed by a substantial passage of music in the dominant. The proportions of this Exposition, however, are not those of a conventional Sonata Form movement, in which the Transition, Second Subject and Codetta would be considerably longer than the First Subject. Here, by contrast, the First Subject is 23 bars long, and the Transition, Second Subject and Codetta together are just one bar longer (24 bars).

### **DEVELOPMENT** (bb 56–116)

The harmony settles onto chord Ic of C major and the 1st violins recall the melody of the Introduction, joined by a succession of solo woodwind instruments. The horn then takes up the melody. In the string parts the open 5ths from the Introduction can also be heard. A rising scale in the 1st violins confirms a modulation back to the tonic (F major): This recalls the flute scale in the last bar of the Storm, and it leads into a complete re-statement of A<sub>1</sub> (64–79). There are various differences from the Exposition statement, however. The added arpeggiated figure in the 2nd violins (64–71) is related to the similar accompaniment detail in the Transition (32–35). The repeat of A<sub>1</sub>, complete with its crescendo, follows as before (72 onwards), with A<sub>2</sub> again in the 1st violins, and the arpeggiated figure continues in the violas. A<sub>1</sub> is altered (75), with a C instead of the normal B flat, and the harmony remains on the tonic chord instead of the usual subdominant. The introduction of an E flat in the melody (76) begins a modulation to the subdominant key: the chord is now the dominant 7th of B flat major (76–79), and A<sub>3</sub> returns when the climax is reached at the *ff* marking. There is a perfect cadence in B flat (79–80<sup>1</sup>).

An entirely new theme (D<sub>1</sub>) is now introduced in clarinets and bassoons, moving in 6ths (80–81) and then predominantly in 3rds (82 onwards). The arpeggiated accompaniment returns in the violas. The B naturals in the melody (82–84) are chromatic notes: the key remains B flat major. The harmony refers briefly to E flat major (87 & 91), then modulates via an augmented 6th chord (93) into D flat major (94–95). The expected perfect cadence is not fully resolved, and the harmony moves on, through B flat minor (97) into C major, with a perfect cadence (98–99). The bass rises chromatically (95–98) through this passage.

A developed version of A<sub>1</sub> is introduced in the cellos (99–109), above a pedal point on C and with a new accompaniment, a counterpoint of scalic semiquavers, in the violins. The woodwind join in the statement of this version of A<sub>1</sub>, and the music reaches another *ff* climax (107). When the climax subsides (109–116) the flute and oboe demonstrate that what appears to be another entry of the developed version of A<sub>1</sub> is in fact a reprise of the Introduction: this reprise is therefore achieved with great subtlety. The scalic counterpoint continues throughout this passage, eventually reduced to just the descending group of 6 semiquavers that had originally appeared quite insignificant when it was first heard in b99. The C pedal point has continued ever since b99: this forms the dominant preparation for the modulation back to the tonic (F major) that is finally confirmed at the start of the Recapitulation.

### **RECAPITULATION** (bb 117–163)

#### **First Subject** (bb 117–139)

In another example of great subtlety, Beethoven does not provide an exact re-statement of A<sub>1</sub>. Instead, he continues the scalic semiquaver writing in the 1st violins so that the Recapitulation seems to grow logically out of the closing passage of the Development. The first group of six semiquavers in b117 is in fact a

retrograde of the first six notes of the counterpoint (compare 117<sup>1</sup> with 99<sup>1</sup> to see exactly how this works). The semiquaver melody (A<sub>3</sub>) allows the First Subject theme to be heard quite distinctly, however (117–124): the notes of A<sub>1</sub> occur in almost exactly their original positions within A<sub>3</sub>, so the relationship between the two versions of the theme is never in doubt. Another new accompanying figure is in the 2nd violins: this is derived from the Introduction melody. A<sub>3</sub> passes to the 2nd violins (125–132) and the repeated quavers reappear in the woodwind, but A<sub>2</sub> is omitted. In its place, the 1st violins play the new accompanying figure, echoed by pizzicato violas. The crescendo occurs, as in the Exposition, leading to the climax at 133. A<sub>3</sub> is now played by violas and cellos, with the semiquaver triplets as before in the violins. The horns now play the new accompanying figure. Although this passage is played by the full orchestra, *tutti*, with a dynamic marking of *ff*, the sound of the music is not aggressive (as it was in the Storm), but warm and radiant.

**Transition** (bb 140–149)

T<sub>1</sub> reappears in violas and cellos (140–141) with the same semiquaver accompaniment as before. The semiquavers, however, now sound like a continuation of the constant running semiquavers that have been present ever since b99 (in fact there has been semiquaver movement of one kind or another in the string parts almost continuously since b70). T<sub>1</sub> passes to the 1st violins as before (142–43), then back to violas and cellos in its decorated form (144–145). Instead of taking this up in 146 as they did in the Exposition, the 1st violins begin T<sub>2</sub>, which is now extended to a full 4 bars (146–149) and adjusted so that it remains in the tonic (the B natural at the end of 149 suggests that the modulation may be about to happen, but is actually a chromatic note).

**Second Subject** (bb 150–158<sup>1</sup>)

B<sub>1</sub> and B<sub>2</sub> follow as in the Exposition, but now in the tonic.

**Codetta** (bb 158<sup>2</sup>–163)

C<sub>1</sub> is played twice, as before, complete with its 2-bar extension, but in the tonic.

**CODA** (bb 164–264)

The long Coda has a dual function, acting both as a second Development and as the emotional conclusion of this movement in particular, and of the symphony as a whole. It begins, as did the Development, with a chord of I<sub>c</sub> (but now in F major), and the 1st violins again recall the melody of the Introduction (164–168). The music modulates towards C major (from 167). The melody from the Introduction passes to the 2nd violins (169) with a version in *diminution* in the 1st violins, outlining the dominant 7th of C major. A crescendo begins (171) and the Introduction melody passes to the violas (173) and cellos & double basses (175), with the semiquaver triplets from b25 in 2nd violins and violas. The chord changes to the dominant 7th of F major (173) and the dynamic rises to *ff* (177). A<sub>1</sub> returns in the bassoons and cellos, in unison and without harmonisation (177), dropping to a sudden *p* after two bars. A<sub>1</sub> is taken up imitatively by the 2nd violins (183), referring briefly to G minor before returning to F (186). A further imitative entry in the 1st violins (187) refers again to G minor, but again returns immediately to F. Another crescendo (186–190) leads to a brief climax, *ff*, with the semiquaver triplets in the upper strings and A<sub>1</sub> in cellos & double basses. The music modulates towards C (195), with a diminuendo to *pp*, and A<sub>1</sub> enters in the 1st violins with A<sub>2</sub> in 2nd violins and violas (196). A<sub>1</sub> is extended as another crescendo begins (198) and the harmony reaches a perfect cadence in C (199–200). A B flat is added to the melodic line (202), turning the C major chord into the dominant 7th of F. A perfect cadence in F (205–206) comes at the point where the crescendo culminates with another brief *ff*. A<sub>3</sub> now returns in bassoons and cellos (206), starting *ff*, with another sudden *p* after almost 2 bars. Imitative entries of A<sub>3</sub> follow (violas 210, 2nd violins 211, 1st violins 215) and the music again refers twice to G minor (212 and 216). Woodwind entries of A<sub>1</sub> make the relationship between A<sub>3</sub> and A<sub>1</sub> even more explicit. The passage from 206 to 218 has followed the same procedures that were used in 177 to 189, though based on both A<sub>3</sub> and A<sub>1</sub> rather than A<sub>1</sub> alone. Up to this point (218), each of the crescendos has led only to a relatively short *ff*, but now a sustained climax of 12 bars follows (219–230), with rising arpeggios based on A<sub>1</sub> in the cellos and double basses, and the semiquaver triplets in the

upper strings (notated in a standard abbreviated form). From 227 the lowest note of the bass arpeggios is F, forming a tonic pedal point that continues through the diminuendo (231 onwards). The strings then play a serene, simplified version of A<sub>1</sub> (237), marked *sotto voce* (meaning as quietly as possible, or barely audible). There is a gentle cadential phrase (241–244). This is repeated (245–248), starting *f* but ending *p dolce* with oboes, bassoons and horns (the woodwind making a nicely judged contrast with the previous string sonorities). A simple cadence follows, repeated three times in all (249–253), but the third time the dominant 7th chord does not resolve immediately, but is extended to five bars (253–257), with a crescendo to *f* and more arpeggios based on A<sub>1</sub> in the cellos and double basses. The cadence resolves onto two tonic chords (258–259) and the tonic harmony lasts now for the final 7 bars of the movement. A<sub>3</sub> makes a final appearance, *pp*, taken down through each part of the string section in turn, while the Introduction melody is recalled by a solo horn. The movement ends with two tonic chords, *ff*, the woodwind, horn and 1st violins making a final reference to a two-note fragment of A<sub>1</sub>.

