



BEETHOVEN

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SYMPHONY NUMBER 5

IN C MINOR



ANALYTIC SYMPHONY SERIES

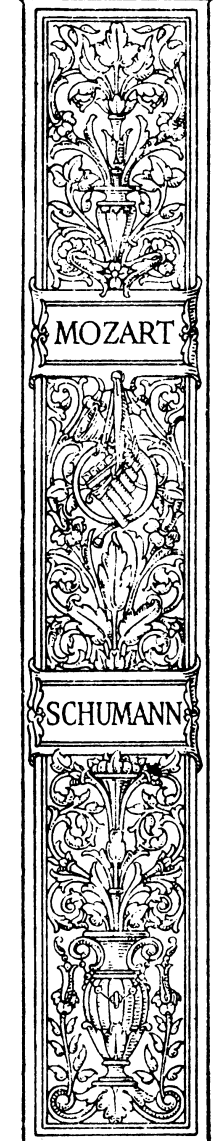
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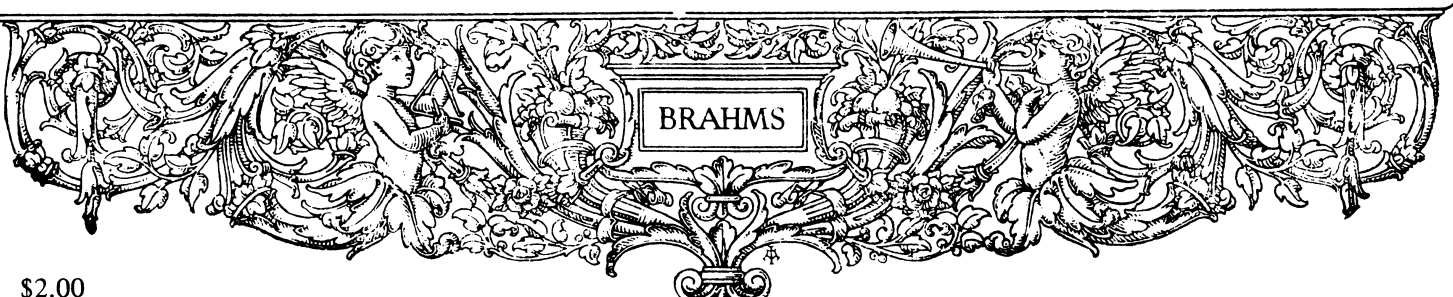
HAYDN

SCHUBERT



MOZART

SCHUMANN



BRAHMS

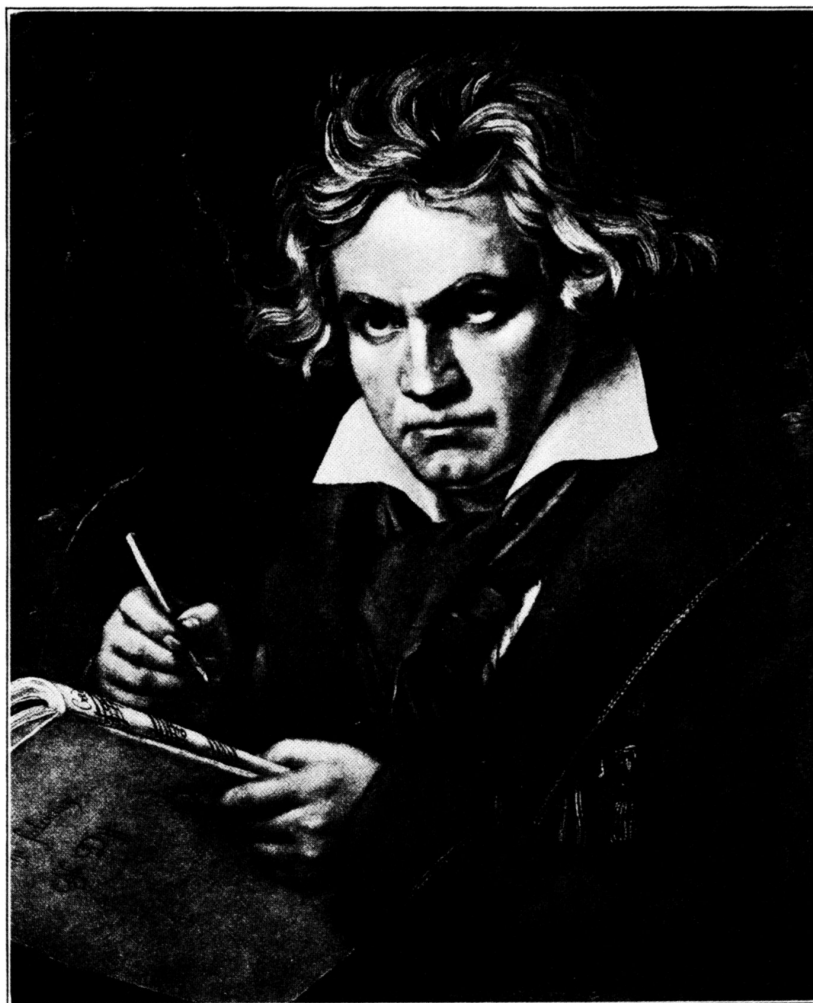
LUDWIG VAN BEETHOVEN

1770-1827



FIFTH SYMPHONY

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Ludwig Van Beethoven

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ANALYTIC SYMPHONY SERIES

EDITED BY

PERCY GOETSCHIUS, Mus. Doc.

SYMPHONY NUMBER FIVE

-[IN C MINOR]-

BY

LUDWIG VAN BEETHOVEN

*For Piano ** Two Hands*



OLIVER DITSON COMPANY
THEODORE PRESSER COMPANY
Sole Representative
Bryn Mawr, Pennsylvania

Made in U.S.A.

SYMPHONY NUMBER FIVE IN C MINOR · LUDWIG VAN BEETHOVEN

BIOGRAPHY

LUDWIG VAN BEETHOVEN (pronounced Bate'-ho-vn) was born December 16th, 1770, at Bonn, on the Rhine. His paternal ancestors were Belgians, though both his father and grandfather had resided in Germany, as musicians in the Electoral Chapel in Bonn.

Beethoven's early life was rendered miserable by the harshness and intemperance of his father, who began the boy's musical education when the latter was four years old, and was his only teacher until 1779, when other, kindlier and more competent musicians took Ludwig in hand.

Upon his first visit to Vienna in 1787, Beethoven attracted great attention by his remarkable ability at the pianoforte (Bach's *Well-tempered Clavichord* having been the chief object of his studies), and it was his extraordinary gift of improvisation that called forth Mozart's prophetic exclamation: "Keep your eyes on him; some day he will make his mark in the world."

He also formed important social connections (the Van Breuning family, and Count Waldstein) which favorably influenced his later life. In 1792, Beethoven made Vienna his home, and here he met Haydn and Albrechtsberger, who aided him in his studies.

Up to this time Beethoven had written many smaller works (Variations for the piano, a few Chamber music pieces, and Songs), but they contained little or nothing that foreshadowed the unique genius of the later, the true Beethoven. Then, in 1795, he produced the three Trios, Opus 1, and the three piano Sonatas, Opus 2, and these signaled the first unfolding of a new and mighty musical spirit, whose growth and development was to be slow, because it was of such rare and colossal significance. Thereafter he created an unbroken series of masterworks,

that marked, like milestones, the steady progress of his original conception, and the unwavering approach to the realization of his momentous artistic mission. Up to the year 1800, he had finished the first eleven piano Sonatas, and had written his first Symphony. The following fifteen years (to 1815) represent the most productive and brilliant period of his life; they brought forth sixteen more Sonatas, Symphonies up to Number 8, the five piano Concertos, his only opera *Fidelio*, the Mass in C, many String-quartets and other Chamber music, nearly all of his Overtures, and many other works of lesser scope. The vehement, almost defiant pursuit of his deep and original musical convictions naturally aroused adverse criticism, but, on the whole, his works were appreciated and enthusiastically received by the mass of music lovers, and he enjoyed many public triumphs.

As early as 1800, his hearing became defective, and this malady increased in the succeeding twenty years until he became totally deaf. This condition is popularly regarded as the worst misfortune that can befall a musician; but it is certain that it induced Beethoven, as it also enabled him, to concentrate all the more keenly upon musical problems that exist *within* the mind, and are not encumbered by the turmoil and babble from which the outer ear can hardly escape.

Beethoven's character was peculiar. He was profoundly earnest and sincere, thoroughly noble in his convictions, often harsh, morose, awkward, and impetuous, and still fundamentally kind-hearted and affectionate, and—best of all—endowed with a fine sense of humor, clearly reflected at many points even in his most important and serious compositions. Always indifferent to the judgment of others, he was all the more severe in his judgment of his own work.

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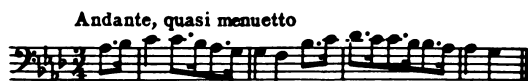
From 1815 until his death, March 26th, 1827, Beethoven produced the most profoundly significant, if not most popular, of all his mighty tone-creations: the last five piano Sonatas, the last five String-quartets, which were so original, so free, so lofty in conception, and of so un-

accustomed a technical character that they remained enigmas for nearly a century, but whose colossal artistic worth is now becoming more and more recognized. Further, the Ninth Symphony with Chorus, *Ode to Joy*, and the stupendous *D-major Mass (Solemnis)*.

CRITICAL NOTE

HAYDN, Mozart, and Schubert were amazingly productive. Only a swift penman could copy, in the corresponding time, the prodigious quantity of either. This alone would render careful revision impossible, had they been disposed to subject their work to subsequent alteration or improvement, and no proof exists that either of these masters ever radically modified any of their spontaneous productions.

With Beethoven, however, it was just the opposite. It is true, he was diligent, and his compositions were numerous; but for the greater part they were written with the utmost care. His sketch books prove the tireless rigor with which his melodic themes, and his structural adjustments were tested again and again. Upon some of his Symphonies, notably the Fifth, he labored for months and years, censuring the spontaneous ideas with the force of his great intellect, until every detail of the complete structure found its proper place and emphasis. One example of the metamorphosis his initial concept sometimes underwent, is worth citing. The principal melodic member of the *Andante* movement of the Fifth Symphony ran at first thus:



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respect Beethoven reached the highest degree of perfection; he was the greatest master of the "golden medium."

Examples of this structural trait, repetition, are numerous in the Fifth Symphony: for instance, in the Subordinate Theme of the first movement.

This Symphony, Number Five, was written in 1808 (begun much earlier). It is more mature, characteristic, and eminent than any of the four preceding Symphonies, and marks an epoch in Beethoven's development.

After the recreation indulged in his Fourth Symphony, Beethoven, in the Fifth, becomes himself again. Here is Destiny, pronounced in the most uncompromising and vital terms.

The melodic motive of the first two (or four) measures is not a Basic Motive (present in the first three Symphonies of Brahms, and there defined), for the movement is not built *upon* it;

but is what might be called a Synthetic motive, inasmuch as the whole movement is woven *out of it*. (Other examples of the Synthetic motive are: the Sixth Prelude, D minor, in Volume I of Bach's *Well-tempered Clavichord*; Beethoven's piano Sonata, Opus 26, the last movement).

The first movement is one of the most unique examples in literature of thematic unity and economy. Practically every part of the structure is derived directly from the brief initial figure of two measures; and the *rhythmic* design of this motive pervades even the third and fourth movements.

The finale is a jubilant "Song of Triumph," firm in form and contents as the granite hills.

The student is urged to compare the Critical Notes of the foregoing Symphonies of Beethoven, in order to reach a fuller understanding of their relation to one another.

EXPLANATORY PREFACE

THE SYMPHONY is the same form of composition as the Sonata, but is written for orchestra, and is therefore usually broader in design and more elaborate in structure than the Sonata.

2. The SONATA-ALLEGRO form, which is commonly chosen for the first, and often for the last, Movement of the Symphony, represents, fundamentally, the union of two Themes, the first one of which is called the PRINCIPAL THEME, and the other the SUBORDINATE THEME.

3. The Sonata-allegro design embraces three large divisions:

- a. The Exposition;
- b. The Development; and
- c. The Recapitulation, to which very frequently a fourth division is added, as Coda.

4. The EXPOSITION consists in:

- a. The statement of the Principal Theme;
- b. A Transition;
- c. The Subordinate Theme; and
- d. One or more so-called CODETTAS, terminating, as a rule, with a Double-bar, and repetition-marks.

5. When the PRINCIPAL THEME closes with a definite perfect cadence, the Transition which follows, is "independent," and may consist of any (often wholly new and contrasting) material. But it often occurs that the act of transition begins *during* the later course of the Theme, in which case the form is "dissolved."

6. The SUBORDINATE THEME is, despite its title, usually of fully equal importance to the Principal Theme, and it is (in the Exposition) invariably placed in a different key.

7. The CODETTA is generally a brief sentence, and cannot therefore claim to be an additional "Theme," although the term "Concluding Theme" is sometimes used. Its object being,

chiefly, to confirm the cadence, it consists often of simple tonic and dominant harmonies, and may be thematically reminiscent of the Principal Theme. But it may also serve the purpose of contrast, and an increase of thematic material, and of general breadth, in which case it may present new and striking traits. Furthermore, there are frequently two, three or even more, such Codettas, generally decreasing in length, and converging to the strong final cadence.

8. The DEVELOPMENT is always "sectional" in form. That is, it consists of an optional number of Sections, of optional length, and of optional character. Each SECTION has its special thematic task, and draws its material, naturally, from some factor of the Exposition, since its chief purpose is the manipulation or "development" of what has gone before. However, since the contents of a Section are absolutely optional, it frequently happens that one or another of the Sections presents *new* and contrasting material.

9. The ultimate object of the Development is to "return to the beginning," and therefore its last Section is a RE-TRANSITION (or Returning passage) which leads into the Recapitulation. Note the distinction between the Transition (which leads over into the *new* Theme) and the Re-transition (which leads back into the Principal Theme).

10. The RECAPITULATION is a re-statement of the Exposition. But the Subordinate Theme (with its Codetta or Codettas) is invariably *transposed*—as a rule, to the principal key.

11. The CODA, like the Development, is sectional in form, and hence is optional in length and contents.

12. The SONATINE-ALLEGRO form is the same design as the Sonata-allegro form, excepting that it contains no Development. The end of the Exposition is transformed (usually by "dissolution")

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into a Re-transition, leading into the Recapitulation. Consequently there is no Double-bar.

13. The SONG-FORM WITH TRIO, which is commonly chosen for the third movement of the Symphony, is the association of two related Song- (or Part) forms, as in the Minuet, March, and other Dance forms.

14. A Song-form has either one Part (rare), or two Parts, or three. In the three-Part form, the third Part is a re-statement of the First Part, often with much modification.

15. A PART is usually brief, consisting of two, three or more Phrases, separated by light cadences—a *heavy* tonic cadence generally indicating the end of the Part. See 18.

16. The RONDO-FORM is not the intimate coordination and union of two Themes (as in the Sonata-allegro) but—as a rule—a mere *alternation* of Themes: the Principal Theme invariably following each Subordinate Theme.

17. There are three Rondo-forms:

- a. The First Rondo-form, with *one* Subordinate Theme, and one recurrence of the Principal Theme;
- b. The Second Rondo-form, with *two* Subordinate Themes and two recurrences; and
- c. The Third Rondo-form, with *three* such alternations—the third Subordinate Theme being, however, the same as the first Subordinate, but always transposed to a different key (as in the Recapitulation of the Sonata-allegro).

18. Since this edition pursues an educational purpose, every factor of the form is analyzed, and every structural detail carefully indicated.

Every cadence, throughout, is marked *approximately** by a wedge (V).

These cadences differ in force, the lighter ones indicating the end of Phrases, and the heavier ones, usually, the end of the entire Parts.

The PHRASE is the shortest complete musical sentence (with cadence) and is very generally four measures in length—sometimes eight.

The PERIOD is a double phrase; it is therefore usually eight or sixteen measures long, and exhibits two cadences.

The DOUBLE-PERIOD embraces four (sometimes more) Phrases, with four or more cadences.

The PHRASE-GROUP is a somewhat irregular series of Phrases—three, five, six, or more, in consistent succession.

The occasional lengthening, or widening out, of a Phrase, is indicated by the term EXTENSION.

19. It has been the aim of the editor to bring the present versions into the closest agreement with the original orchestral score that is possible under the technical limitations of the pianoforte keyboard. Therefore they are not expected or intended to be “pianistic.” But they have been kept well within the reach of the ordinary trained player, especially if he be sensible enough to adopt a *moderate rate of speed* in the playing. It is not at all necessary to accept the usual metronome marks, for the actual musical contents of a composition rest within its *tones*, and can be reached more surely with deliberation than with haste. It will be necessary to use the pedal very freely, but, of course, with discretion.

*The Phrases are often so ingeniously linked together, that it is sometimes impossible to mark the exact point of separation.

Percy Goetschius

LUDWIG VAN BEETHOVEN

1770-1827



FIFTH SYMPHONY

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(+1) SYMPHONY N^o 5, in C minor

(Composed in 1808)

First Movement, Allegro con brio

Edited and annotated by
Percy Goetschius, Mus. Doc.

LUDWIG van BEETHOVEN, Op. 67
(1770 - 1827)

EXPOSITION (+3)

Principal Theme (Large Double-Period) (+4)

Sonata-
Allegro
form
(+2)

The musical score is presented in a multi-staff format. The top system includes staves for the Violin (V), Clarinet (Clar.), and Strings, with a dynamic marking of *ff*. The bottom system includes staves for the Violin (V), Full Orchestra (Full Orch.), and Strings, with dynamic markings of *p*, *cresc.*, *f*, and *ff*. The score is annotated with various performance instructions and markings, including *ff*, *p*, *cresc.*, *f*, *ff*, *sf*, and *f*. It also features numerous *ped.* (pedal) markings with asterisks, and dynamic markings like *sf* and *f*. The score is divided into measures, with measure numbers 15, 20, 25, 30, 35, 40, 45, 50, and 55 indicated. The score concludes with a measure number 1. The score is annotated with various performance instructions and markings, including *ff*, *p*, *cresc.*, *f*, *ff*, *sf*, and *f*. It also features numerous *ped.* (pedal) markings with asterisks, and dynamic markings like *sf* and *f*. The score is divided into measures, with measure numbers 15, 20, 25, 30, 35, 40, 45, 50, and 55 indicated. The score concludes with a measure number 1.

(+1) Preface, 1.— (+2) Preface, 2.— (+3) Preface, 3, 4.— (+4) Preface, 15. Also Preface 18, 19.— (+5) The first two measures (extended to four by the reiteration) contain the *principal thematic figure*, out of which almost every detail of the whole movement is constructed.— (+6) Preface, 5.—

Subordinate Theme (Phrase group) (+7)

Clar.

sf *ff* *Horns* *sf* *sf* *sf* *p dolce*

60 65 70

Principal thematic figure (+8)

Flute, Violins

75 80

(Extension)

cre - 85 - scen - 90 - do

ff 95 Full Orch. 100 *ff*

105 110 Wood wind

(Repetition)

Strings 115 120 2

(+7) Preface, 6. The Subordinate Theme is in E-flat major. — (+8) Note the rhythmic change in the 3rd measure. (+9) Preface, 7. —

DEVELOPMENT (+10)

Section 1 (+11)

125 *ff* Horns
 130 *p* Violins, Clar., Strings

135 *p* Violins
 140 *cresc.* Strings

145 *p* Violins
 150 *cresc.* Strings

155 *p* Violins
 160 *cresc.* Strings

165 *cresc.* Violins, Strings

170 *f* Full Orch.
 Principal thematic figure—rhythmic
 175 *cresc.*

(+10) Preface, 8. — (+11) This Section is derived directly from the first Period of the Exposition. — (+12) An extension and elaboration of the preceding Section. —

175 *più f* - - - - *ff* **Section 3 (+13)** *sf sf sf* **Violins** 180

185 *sf sf sf* 190

Section 4 (+14) 195 *ff* **Wood wind** *ff* **Strings** 200 *ff* **Wind** *ff* **Strings**

Prin. Motive, reduced
Sequence

205 *dim.* 210 *p* 215 *sempre*

Sequence shifted *Red.*

più p 220 *pp* 225 *ff*

Red. * *Red.* *

Section 5 *pp* 230 *pp* 235 *f* 240 *ff*

Red. * *Red.* * *Red.* *

Re-transition (+15)

(+13) From the Subordinate Theme. — (+14) From the Subordinate Theme, by abbreviation of the Motive, and a long line of Sequences — later reduced and shifted. — (+15) Preface, 9. —

RECAPITULATION (♩16)
Principal Theme

ff 245 Full Orch. Red. *

250 p 255 Red. *

260 265

Adagio *a tempo* *cresc.* *f* *p* 270 *cresc.* Red. *

275 280 Red. *

Transition (+17)

Subordinate Theme (+18)

Flute

3 Violins

Fl. Clar.

(+17) The entire Recapitulation is a singularly exact restatement of the Exposition. Even the Transition differs but little from the former one; the enharmonic change of g-flat to f-sharp (in the 8th measure) is all that is needed for the change of key, in the Subordinate Theme. — (+18) Here the Subordinate Theme is placed in C major, the principal key (Preface, 10).

(Extension)

330 cre - - - - 335

scen - - - - do - - - - 340

345 - *ff* Full Orch. 350

Ped. *

355

Ped. * *Ped.* * *Ped.* * *Ped.* *

Codetta

360 Wood wind 365 Strings Brass

Ped. *

(Repetition)

Full Orch. 370

Led. *

CODA (+19)
Section 1

sf 375 sf

Led. * Led. * Led. *

380 sf ff 385 Cl, Bassoons Horns p

Led. * Led. *

1 390 ff 395

Led. *

Section 2 (+20)

Wood, Brass f 400 1

Led. * f

(+19) Preface, 11.— (+20) From the Subordinate Theme.—

Section 3

405 *p* *V* *sempre f* 410

Prin. Motive, in diminution sequences

(Extension)

415 *V*

Section 4

420 *V* *sf* 425 *sf*

ped. * *ped.* * *ped.* *

(Extension)

430 *V* 435

ped. * *ped.* * *ped.* * *ped.* *

Repetition

ff *V* *Wood, Trumpets* 440 *Strings* 445

(Extension)

450 455 *sf* *sf*

Musical score system 1, measures 460-465. The system features a grand staff with treble and bass clefs. Measure 460 is marked with a 'V' above the staff. Measure 465 is marked with a 'V' above the staff and a dynamic marking of *ff*. The bottom of the system is marked with *ped.* and an asterisk.

Musical score system 2, measures 470-475. The system features a grand staff with treble and bass clefs. Measure 470 is marked with a 'V' above the staff and a dynamic marking of *ped.* with an asterisk. Measure 475 is marked with a 'V' above the staff. The bottom of the system is marked with *ped.* and an asterisk.

Musical score system 3, measures 480-485. The system features a grand staff with treble and bass clefs. Measure 480 is marked with a 'V' above the staff and a dynamic marking of *ff*. Measure 485 is marked with a 'V' above the staff and a dynamic marking of *pp*. The system includes the instruction 'Full Orch.' and 'Section 6'. The bottom of the system is marked with *ped.* and an asterisk.

Musical score system 4, measures 485-490. The system features a grand staff with treble and bass clefs. Measure 485 is marked with a 'V' above the staff and a dynamic marking of *ff*. Measure 490 is marked with a 'V' above the staff and a dynamic marking of *ff*. The system includes the instruction 'Oboe'. The bottom of the system is marked with *ped.* and an asterisk.

Musical score system 5, measures 495-500. The system features a grand staff with treble and bass clefs. Measure 495 is marked with a 'V' above the staff. Measure 500 is marked with a 'V' above the staff. The bottom of the system is marked with *ped.* and an asterisk.

Second Movement, Andante con moto

Principal Theme (Three-Part Song-form, with Repetitions) (+2)

Part I (Phrase-group) (+3)

First Rondo-form (+1)

p dolce Viola, 'Cello

p

(Extension)

f *p* *p*¹⁰ Wood wind *f* *p*

Repetition of preceding Phrase

(Extension)

15 *p* Strings *cresc.* *p* Wood

Part II (Double Period)

20 *f* *p* Cl. Bassoons *dolce* Strings

25

30 Full Orch. *ff* Cl. Brass *sempre ff*

pp *pp* *pp* *pp*

The musical score is written in a grand staff with two systems of staves. The first system includes a treble clef staff for the first rondo form and a bass clef staff for the first part of the principal theme. The second system includes a bass clef staff for the extension and a treble clef staff for the repetition of the phrase. The third system includes a treble clef staff for part II and a bass clef staff for the full orchestra. The score is marked with various dynamics and articulations, and includes performance instructions for different instruments.

(+1) Preface, 16, 17. This Movement is often cited as an example of the Variation form, because it consists chiefly of varied repetitions of the one (Principal) Theme. But, as a whole, it nearly approximates the First Rondo-form, although the Subordinate Theme is but little more than an Interlude.— (+2) Preface, 14.— (+3) Preface, 15, 18.—

Red. * Red. * Red. * Red. * Red. *

Violins *sf* *pp* Bassoons 40 *sempre pp* 45 *f*

Bass *p*

Extension and re-transition (+4)

Part III (+5)

Clar. *f* *p dolce* 50 55 *f*

Strings

p *cresc.* *f* *p* Wood wind *cresc.* 60 *f* *p* *p*

Part II (+6)

65 Strings *cresc.* *f* *p* *f* 70 *p* *dolce*

(+4) The term re-transition is applied here also, as in the larger form (Preface, 9), but in a narrower sense, to the Return to the Beginning.— (+5) The recurrence of Part I. Preface, 14.— (+6) Parts II and III are repeated, from this point, with "variation."—

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The bass line features a steady eighth-note accompaniment. The upper staff contains a melodic line with slurs and ties. Performance markings include *ped.* and asterisks (*) below the bass line.

Second system of musical notation. Treble clef, key signature of two flats. Measure 75 is marked. The bass line includes fingerings (4, 5, 4, 2) and dynamic marking *pp*. The upper staff has a melodic line with a *V* marking. Performance markings include *ped.* and asterisks (*) below the bass line.

Third system of musical notation. Treble clef, key signature of two flats. Measure 80 is marked. The upper staff includes *ff* Full Orch. and *V* Ob. Trump. markings. The lower staff includes *ff* and *Horns* markings. Performance markings include *ped.* and asterisks (*) below the bass line.

Fourth system of musical notation. Treble clef, key signature of two flats. The bass line features a steady eighth-note accompaniment. The upper staff contains a melodic line with slurs and ties. Performance markings include *ped.* and asterisks (*) below the bass line.

Fifth system of musical notation. Treble clef, key signature of two flats. Measure 85 is marked. The bass line includes dynamic markings *sf* and *pp*. The upper staff has a melodic line with a *V* marking. Performance markings include *ped.* and asterisks (*) below the bass line.

pp
sempre pp
90

3 2 1 3

95

Part III (abbreviation) (+7)

Wood wind . *f* V 1

cresc. - - *f ff* *p dolce* Strings

100

3 2

V

Part III

1 V

pp 105 *dolce* Violins

(+7) The Third Part is restated here three times, but reduced to its first 8-measure Period.—

Clar. *sempre pp*

110

V Part III *f* Full Orch. 115

V 120

(Extension) Subordinate Theme, or Interlude (+8) (Introduction) Clar. *pp* Strings 125

dolce Bassoon 130 Flute Oboe *p* Clar. (Extension)

(+8) Compare(+1) of this Movement.—

V (+11) *Violins*

p.

Wood wind

Red. * *Red.* *

170

(Extension)

cresc.

175

f *p* *Flute*

Clar.

3 4

Violins

180

pp *cresc.*

V *Principal Theme* (+12)

ff *Full Orch.* 185

Red. * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

190

(+11) A strong allusion to the Principal Theme. But it is still, unmistakably, merely a part of the (lengthy) Re-transition.—
 (+12) Part I, only But almost exactly as at the beginning (and varied).—

sf

2 1 3

sf

Red. *

Red. *

Wood wind

1 2

195 sf

p dolce

p

200 Strings

Red. *

Red. *

CODA (+13) Section 1 (+14)

Più mosso

Bassoon

pp

205 dolce

Red. *

Ob.

210

1

Section 2

cresc.

f

215

p cresc.

f

Red. *

Red. *

Red. *

(+13) Preface, 11. — (+14) Resembles the Subordinate Theme. —

PRINCIPAL SONG-FORM
Part I (Double-Period) (+2)

Three-Part
Song-form,
with Trio
(+1)

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It is divided into several systems:

- System 1:** Labeled "Three-Part Song-form, with Trio (+1)". It features a "pp" (pianissimo) dynamic for the "Strings". The first part of the double-period is marked with a fermata and a "V" (volta) sign. The second part is marked "poco rit." and "a tempo". A "Repetition" sign is present. The system ends with a "Red.*" (Reduction) symbol.
- System 2:** Features "Horns" and "Strings". Dynamics include "sf" (sforzando), "p" (piano), and "pp". A "V" sign is present. The system ends with a fermata and a "(+3)" marking. A "Red.*" symbol is also present.
- System 3:** Features "Horns" and "Strings". Dynamics include "f" (forte). A "V" sign is present. The system ends with a fermata.
- System 4:** Features "Horns" and "Strings". Dynamics include "sf". A "V" sign is present. The system ends with a fermata.
- System 5:** Labeled "(Extension)". It features "Basses". Dynamics include "sf" and "dim." (diminuendo). A "V" sign is present. The system ends with a fermata and a "Red.*" symbol.
- System 6:** Labeled "Part II (Group of Periods)". It features "Basses". Dynamics include "pp". A "V" sign is present. The system ends with a fermata.

(+1) Preface, 13, 14. — (+2) The First Part consists of two Periods of strongly contrasting character. The second Period is the more important of the two; the first one, though very significant, appears to serve as an Introduction to the other. — (+3) Note the rhythmic relation of this figure to the principal thematic figure of the first Movement. —

poco rit. *a tempo* (Extension)

pp 50 55

Ob. Horns

pp 60 65

cresc. *f* Full Orch.

cresc. f Full Orch. 70 75

sf 80 85

(Extension)

sf 85 90

Part III (+4)

sf 95 pp 100

(+4) A greatly modified restatement of Part I. —

First system of musical notation, measures 105-110. Includes dynamic markings *f* and *p*, and a *V* (Vivace) marking.

Second system of musical notation, measures 115-120. Includes dynamic marking *sempre p* and a *V* (Vivace) marking.

Third system of musical notation, measures 120-125. Includes dynamic marking *cre* (crescendo) and a *V* (Vivace) marking.

Fourth system of musical notation, measures 130-135. Includes dynamic marking *f* Full Orch. and a *V* (Vivace) marking.

Codetta (+5)

Fifth system of musical notation, measures 135-140. Includes dynamic markings *f* and *p*, and a *V* (Vivace) marking.

(+5) In the smaller forms, the Codetta does not attain to the independent importance of its position in the Sonata-allegro form. But it serves the same fundamental purpose.—

TRIO (Three-Part form) Part I (Phrase-group)

(♯6) The first four measures are a whimsical "false start," as introduction to the real Phrase.—

(Extension)

Full Orch. *sf* 185 *sf*

Ped. *

(Extension)

sf 190

Ped. *

Part II (+7)

195 *ff* *f* *dim.* 200 *p*

Ped. *

Part III

205 *sf* 210 *sempre più p*

Ped. *

pp 215

Ped. *

Extension and retransition (+8)

Wood wind *sempre pp* 220 225

Ped. *

(+7) Parts II and III are repeated, from this point, with dynamic change (gradual *decrescendo*).— (+8) See (+4) of the Second Movement.—

230 *p* Basses 235 *pp*

PRINCIPAL SONG-FORM (♯9)

Part I

240 *pp* Wood wind *poco ritard.* *p*

a tempo 245 *staccato* 250 *p*

poco ritard. *a tempo* 255 Clar. *pp* Strings 260

Oboe 265

270

(♯9) This represents the customary "Da capo" of the Minuet and other Dance forms. But it is greatly modified. *The Second Part is omitted.*

(Extension)

V Part III (+10)

Musical notation for measures 275-280. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure numbers 275 and 280 are indicated. The music features a series of chords and melodic lines in both hands.

Musical notation for measures 285-290. The system consists of a grand staff. Measure numbers 285 and 290 are indicated. The instruction *sempre pp e staccato* is written above the treble staff. A fermata is present over measure 285. Measure 285 is marked with a '3' below the bass staff.

Musical notation for measures 295-300. The system consists of a grand staff. Measure numbers 295 and 300 are indicated. The instruction *sempre staccato* is written above the treble staff. Measure 295 is marked with a '2' below the treble staff.

Musical notation for measures 305-310. The system consists of a grand staff. Measure numbers 305 and 310 are indicated. Measure 305 is marked with a '2' below the treble staff.

Musical notation for measures 310-315. The system consists of a grand staff. Measure numbers 310 and 315 are indicated.

Codetta

Musical notation for the Codetta. The system consists of a grand staff. Measure number 320 is indicated. The music concludes with a final chord in both hands.

(+10) Part III agrees closely with the former statement. —

Transition
(♯11)

The musical score consists of six systems of staves. The first system (measures 325-330) features piano strings in the bass clef and drums in the bass clef. The second system (measures 335-340) continues with piano strings and includes the instruction 'sempre pp'. The third system (measures 345-350) features piano strings in the bass clef and piano in the treble clef. The fourth system (measures 355-360) features piano in the treble clef and piano strings in the bass clef. The fifth system (measures 360-365) features piano in the treble clef and piano strings in the bass clef, with a 'cresc.' marking. The sixth system (measures 370-375) features a full orchestra in the treble clef and piano strings in the bass clef, with 'Full Orch. più cresc.' and 'molto cresc.' markings, and ends with 'attacca subito'.

(♯11) At this point the expected Perfect Cadence (in C minor) is "evaded," by substituting a-flat in the Bass. This, which is practically a "dissolution" of the form (Preface, 5), is followed up by a *Transition* into the final Movement.

EXPOSITION (+2)

Principal Theme. Part I (Double-Period) (+3)

Sonata-Allegro form (+1)

ff Full Orch.

(Extension)

(Extension)

(8.....) Part II (Double-Period—dissolved into Transition) (+4)

Wood wind, Brass *sempre f*

(+1) Preface, 2.— (+2) Preface, 3, 4.— (+3) Preface, 15.— (+4) Preface, 5.—

V

Dissolution and Transition

Subordinate Theme (Double-Period) (+6)

1 Violins

(+5) This new melodic member is the "Diminution" of the preceding Phrase-melody. — (+6) Preface 6. The Subordinate Theme is in G major. — (+7) Note the analogy between the rhythmic form of this Motive and that of the principal thematic Motive of the First Movement. —

Wood wind
Strings

p *cresc.* *V*

Bass-figure

2 1 2

Detailed description: This system shows the beginning of a musical passage. The piano part features a 'Bass-figure' in the left hand, marked with a bracket and the number 5. The right hand has a melodic line with a crescendo and a forte dynamic. The woodwind and string parts enter with chords and a melodic line. A 'V' (trill) is indicated above the piano part.

50

p *f* *p* *V*

2 4

Detailed description: This system continues the musical passage. The piano part has dynamics of piano, forte, and piano. The woodwind and string parts continue with their respective parts. A 'V' (trill) is indicated above the piano part. The time signature changes to 2/4.

(Extension)

f *pp* *cresc.*

Horns

Red. *

2 1 5 2 1 5

55

Detailed description: This system is marked '(Extension)'. The piano part has dynamics of forte and pianissimo, followed by a crescendo. The horn part is indicated. There are 'Red.' (Reduction) markings and asterisks. Fingerings 2 1 5 2 1 5 are shown above the piano part. The measure number 55 is indicated.

ff Full Orch.

Red. *

Red. *

V

1 1 1 1

Detailed description: This system features a forte fortissimo dynamic for the full orchestra. The piano part has a 'Red.' (Reduction) marking and an asterisk. The woodwind and string parts have a melodic line with a trill 'V' and fingerings 1 1 1 1.

60

V

Detailed description: This system starts at measure 60. The piano part has a melodic line with a trill 'V'.

DEVELOPMENT (+10)

Section 1. (+11)

2. *V* *sempre ff*

Section 2. (+12)

90 *V* *ff*

(Extension)

p Strings *Bass figure*

95 *V* *dolce* Flute Horn Cello

100 *p dolce*

Section 3. (+13)

105 *V* *cresc.* *f*

(+10) Preface, 8. — (+11) The first Section is an extension of the preceding transitional passage. — (+12) Material from the Subord. Theme. — (+13) Very similar to the preceding Section, but with greater emphasis upon the Bass-figure which appears in the second half of the first Phrase (Subord. Theme), page 31.

Musical score for piano and orchestra, measures 110-130. The score is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. It includes markings for "Trombones", "Full Orch.", and "piu f". Measure numbers 110, 115, 120, 125, and 130 are clearly marked. Performance instructions like "Red." and asterisks are used throughout.

(+ 14) Here the Bass-figure becomes still more prominent and emphatic. —

(+ 15) First half of the Bass-figure, and first figure of the melody (Subord. Theme.)

Section 5. Re-transition (+ 16)

First system of musical notation. Treble clef contains a melodic line with a *V* marking above the first measure. Bass clef contains a bass line with *ff* dynamic marking and *Red.* markings. Asterisks are placed below the bass line in the second and fifth measures.

Second system of musical notation. Treble clef contains a melodic line with *V* marking and various fingering numbers (4/2, 5/3, 5/3, 5/3, 4/2, 4/2, 5/3) above it. Bass clef contains a bass line with *Red.* marking and an asterisk in the fifth measure.

Third system of musical notation. Treble clef contains a melodic line with *(Extension)* marking above the first measure and *V* marking above the last measure. Bass clef contains a bass line with *sf* dynamic marking and *sempre ff Full Orch.* marking. *Red.* markings and asterisks are present below the bass line.

Fourth system of musical notation. Treble clef contains a melodic line with a *145* marking above the second measure. Bass clef contains a bass line with *Red.* markings and asterisks.

Fifth system of musical notation. Treble clef contains a melodic line with a *145* marking above the second measure. Bass clef contains a bass line with *Red.* markings and asterisks.

Sixth system of musical notation. Treble clef contains a melodic line with a *150* marking above the first measure. Bass clef contains a bass line with *Red.* marking.

Section 6. Re-transition, continued

Tempo I (preceding Movement)

(+ 17) Here the impetus of the foregoing Re-transition is arrested, in an unusual and striking manner, and an additional Section is inserted, with a reminiscence of the second Period of the preceding Movement. —

RECAPITULATION (+18)
Principal Theme. Part I

Allegro

ff Full Orch. 210 Ped. * Ped. * Ped. *

(Extension) 215 Ped. * Ped. * Ped. * Ped. * Ped. *

220 Ped. * Ped. * Ped. *

(Extension) 225 Ped. *

sf sf 230 sf sf sf

Part II 230 sf sf sf sf sempre f Ped.

System 1: Treble and bass staves. Treble staff has a melodic line with a fermata over measures 235-236. Bass staff has a rhythmic accompaniment. A 'Ped.' marking is present under the bass staff. A '*' is placed under the first measure. A 'V' is at the end of the system.

System 2: Treble and bass staves. Treble staff has a melodic line with a fermata over measures 237-238. Bass staff has a rhythmic accompaniment. A 'Ped.' marking is present under the bass staff. A '*' is placed under the first measure. A '(+ 19)' is written above the treble staff. A 'V' is at the end of the system.

System 3: Treble and bass staves. Treble staff has a melodic line with a fermata over measures 239-240. Bass staff has a rhythmic accompaniment. A 'Ped.' marking is present under the bass staff. A '*' is placed under the first measure. A 'V' is at the end of the system.

System 4: Treble and bass staves. Treble staff has a melodic line with a fermata over measures 241-242. Bass staff has a rhythmic accompaniment. A 'Ped.' marking is present under the bass staff. A '*' is placed under the first measure. A 'V' is at the end of the system.

System 5: Treble and bass staves. Treble staff has a melodic line with a fermata over measures 243-244. Bass staff has a rhythmic accompaniment. A 'Ped.' marking is present under the bass staff. A '*' is placed under the first measure. A 'V' is at the end of the system.

System 6: Treble and bass staves. Treble staff has a melodic line with a fermata over measures 245-246. Bass staff has a rhythmic accompaniment. A 'Ped.' marking is present under the bass staff. A '*' is placed under the first measure. A 'V' is at the end of the system. The text 'Subordinate Theme (+20)' is written above the treble staff. The text 'Wood Strings' is written above the bass staff. The text 'R.H.' is written above the treble staff. The number '250' is written above the first measure of the bass staff.

(+ 19) At this point the digression is made, which leads to the new direction of the Transition, necessary for the change of key in the Subordinate Theme. — (+ 20) Here the Subord. Theme is placed in C major, the principal key (Preface, 10). —

255

Strings *p*

cresc. f Full Orch.

V¹

1 3 3 3

3 3

3 3

3 5

7

260

p

f

p

V

7

7

(Extension)

265

f

pp

cresc.

Ped. *

Ped. *

Ped. *

V

1 1 1

ff Full Orch.

Ped. *

Ped. *

Ped. *

270

V

2 3 4 4

*

Codetta

Violins

Woodwind

Horns

f *p>*

5

f *p>*

.275

280

Repetition

f Full Orch.

Red.

*

285

più f

Red.

*

(+ 21)

ff

Red.

*

290

Red.

*

Red.

*

Red.

(+ 21) At this point the form is "dissolved," in preparation for the coming Coda. —

CODA (+ 22)

Section 1 (+ 23)

295

sf Strings

Ped. *

300

sf

Ped. *

305

sf Full Orch. *piu f*

Ped. *

310

sf (Extension)

Ped. *

315

sf

Ped. *

320

sf

Ped. *

(+ 22) Preface, 11. — (+ 23) From the Subord. Theme. —

Section 2 (+ 24)

Wood wind

ff Bassoons

p dolce 320 Horns

p Strings

cresc. *poco* *a poco*

325

Leg. *

Leg. *

Piccolo

8

8

8

330

Leg. *

Leg. *

Leg. *

(Extension)

8

Leg. *

p

f Strings

335

Leg. *

Leg. *

Leg. *

Repetition

Wood wind

p dolce Horns

p *Leg.* *

cresc. *poco* *a*

340

poco

Section 3. (+ 25) *sempre più Allegro*

Section 4. (+ 26)

Presto

(+ 25) Derived from the Cadence-chords (modified) of Section 2. —

(+ 26) From the Codetta, in quicker tempo. —

First system of musical notation. Treble and bass clefs. Dynamics include *f p*. A fermata is present over the final measure.

Second system of musical notation. Treble and bass clefs. Dynamics include *f p* and *cresc.*. A fermata is present over the final measure. Section 5. (+27) is indicated above the staff.

Third system of musical notation. Treble and bass clefs. Measure numbers 380 and 385 are marked. A fermata is present over the final measure.

Fourth system of musical notation. Treble and bass clefs. Dynamics include *f Full Orch.* and *ff*. Measure number 390 is marked. A fermata is present over the final measure. Section 6. (+28) is indicated above the staff. A *Red.* marking is present below the staff.

Fifth system of musical notation. Treble and bass clefs. Measure number 395 is marked. A fermata is present over the final measure.

Sixth system of musical notation. Treble and bass clefs. Measure number 400 is marked. A fermata is present over the final measure. A *Red.* marking is present below the staff.

(+ 27) Restatement of Section 3. —
 (+ 28) Principal Motive of the Prin Theme. —

Musical score system 1. Treble clef contains a series of chords. Bass clef contains a series of chords with a long slur. A fermata is placed over the first two measures of the bass line. A measure rest is present in the bass line. A dynamic marking *sempre ff* is written in the bass line. A *V* marking is above the first measure of the treble line.

Musical score system 2. Treble clef contains a series of chords. Bass clef contains a series of chords. Measure numbers 410 and 415 are written in the bass line. A *V* marking is above the last measure of the treble line.

Musical score system 3. Treble clef contains a series of chords with accents. Bass clef contains a series of chords with a long slur. Measure number 420 is written in the bass line. *Ped.* markings are present in the bass line.

Musical score system 4. Treble clef contains a series of chords. Bass clef contains a series of chords. Measure number 425 is written in the bass line. *Ped.* markings are present in the bass line.

Musical score system 5. Treble clef contains a series of chords. Bass clef contains a series of chords. Measure number 430 is written in the bass line. A *V* marking is above the first measure of the treble line. A measure rest is present in the bass line.

Musical score system 6. Treble clef contains a series of chords. Bass clef contains a series of chords. Measure numbers 435 and 440 are written in the bass line. *Ped.* markings are present in the bass line. A *V* marking is above the first measure of the treble line.

OP