

HKDSE Music – Listening (Form 4)

Week 6 – Classical Music (Symphonies and Concertos)

Symphony

- a composition for **orchestra** performed either for private entertainment at court or for performance in public concert
- the Classical symphony grew from the **Italian overture** (also called **sinfonia**)
- early symphonies consist of three movements, following the formal scheme of Italian overture (fast–slow–fast); **minuet and trio** (sometimes scherzo and trio) later is included, resulting in the standard four-movement scheme of a typical Classical symphonies

1st movement	<i>Tempo:</i> moderately fast <i>Form:</i> sonata form , sometimes with a slow introduction
2nd movement	<i>Tempo:</i> slow and lyrical <i>Form:</i> sonata form (sometimes without development), theme and variations , ternary form (ABA) <i>Key:</i> in a different key
3rd movement	<i>Tempo:</i> moderately fast to vivace <i>Form:</i> minuet and trio (scherzo and trio)
4th movement (Finale)	<i>Tempo:</i> fast and light-hearted <i>Form:</i> rondo , sonata form, sonata-rondo, theme and variations

Concerto

- instrumental virtuosos can showcase their skills and techniques in Classical concertos
- most concertos in the Classical era are in three movement
- **double exposition:**
 - the opening consists of two expositions: a **tutti exposition**, performed by the orchestra itself (without the piano), and a **solo exposition**, performed by the soloist alone (sometimes accompanied sporadically by the orchestra)
 - only during the solo exposition does the music modulates to a new key (V for major keys; III for minor keys)
 - both the orchestra and soloist play together in the recapitulation (not split into two)

- **cadenza**
 - an unaccompanied passage in a concerto, used as an opportunity for the soloist to display her virtuosic techniques and skills
 - cadenzas are often **improvised** by the performer; only after Beethoven's last piano concerto (composed in 1809) that composers began to write out obligatory cadenzas
 - often occurs near the end of the first movement and sometimes in the last movement
 - the beginning of a cadenza is signaled by a **cadential six-four chord** prolonged by a fermata, and it ends with on a **dominant chord** with a long **trill** (on either 2 or 7)

Italian overture

- an orchestra work before the beginning of an opera or oratorio, popular in the late 17th and early 18th centuries
- consists of three movements: the two outer movements are fast, with a slow movement in the middle
- the three-movement form of the Italian overture later developed into early Classical symphonies

Scarlatti, Sinfonia to *Griselda* (1721)

A (fast – Presto)	B (slow – Adagio)	C (fast – Presto)
4/4 meter Fanfare style: trumpets Arpeggios; disjunct motion	3/8 meter Conjunct motion	2/2 meter in triplets Style of a gigue Binary form (AABB)
D major	B minor	D major

Haydn, Symphony in G major, Op. 94 ("Surprise")

Slow Introduction

First movement

Exposition

1–17	17–39	40–66	67–80	80–99	100–8
Slow Introduction	First Theme	Transition	Second Theme	Closing Theme	codetta
flux	4-bar motto + continuation	begins like 1st theme modulate to D+	running notes	lyrical; sentence	<i>forte</i>
G+ → (V7)	G+	G+ → D+	D+	D+	D+

Development

108–125	126–141	142–148	149–154
Part 1	Part 2	Part 3	retransition
1st theme	arpeggiation (TR)	2nd theme	
C+	d- → b-	b-	→ G+

Recapitulation

155–183	184–215	216–258
First Theme → Transition	Second Theme	Coda
4-bar motto + continuation pre-crux alteration (175) Crux (182)	alteration (190) interpolation (196)	1st theme (219) Closing theme (229)
G+	G+	G+

Second movement (theme and variations)

1–32	33–48	49–74	75–106	107–138	139–156
Theme	Var. 1	Var. 2 (minore)	Var. 3	Var. 4	Coda
AA'BB'	AABB	AA + cont.	AA'BB'	AA'B'B	from <i>ff</i> to <i>pp</i>
C+	C+	C-	C+	C+	C+

Third movement (minuet and trio)

Minuet

1–18	18–40	40–62
A	B	A'
Sentence Part 1: 4+4 Part 2: 2+2+2+4	descending sequence excursion into minor V pedal (35–40)	new material (48–53) codetta (54–62)
G+ → D+	D+ → G+	G+

Trio

62–70	70–81	82–89
C	D	C'
Period Antecedent: 4 (HC) Consequent: 4 (PAC V)	descending sequence excursion into minor V pedal (35–40)	new material (48–53) codetta (54–62)
G+ → D+	D+ → G+	G+

Fourth movement (sonata-rondo)

Exposition			
1–37	38–74	75–96	97–103
Refrain 1	Episode 1	(New Theme)	(codetta)
First theme	Transition	Second Theme	codetta
Ternary A: Period (4+4) B: Sentence (2+2+cont) A': Period (4+4)	running passages fragmentation of 1st theme materials	Period: 4+4+4 Pedal on D	confirm D+ via ECP retransition (100)
G+	G+ → D+	D+	D+ → G+

Development			
104–111	112–145	146–153	154–181
Refrain 2	Episode 2	Refrain 3	Episode 3
Truncated	modulate to B minor (relative minor of V)	Truncated	modulate to G minor (relative minor of I)
G+	G+ → B– (V)	G+	G+ → G–

Recapitulation		
182–209	210–225	226–268
Refrain 4	(New Theme)	(Refrain 5)
First theme	Second Theme	Coda
<i>Ternary</i> A: Period (4+4) B: Sentence (2+2+cont) A': Period (4+4)	Period: 4+4+4 Pedal on D	confirm D+ via ECP retransition (100)
G+	G+	G+

Mozart, Symphony No. 40 in G minor, K. 550 (1788)

First movement

Exposition

1–20	21–43	44–73	73–88	88–100
First Theme	Transition	Second Theme	Closing Theme	Codetta
an expanded sentence Presentation: 4 + 4 Continuation: 2 + 2 + 8	begins like a return of the 1st theme; (bars 38–42) V pedal	soft and lyrical; dialogue between strings and woodwinds	suspensions in strings superimposed over 1st-theme motif	jubilant ending
G–	G– → Bb+	Bb+	Bb+	Bb+

Development

101–104	104–114	114–138	138–165
Bridge	Core 1	Core 2	retransition
modulatory	1st-theme melody in Violin I and II; sequencing down	alternation between Violins and Viola + Cello + Bassoon; (bars 134–8) V pedal on A	foreshadowing the 1st-theme motive
→ F#–	F#– → E–	E– → ♭5th → D–	D– → G–

Recapitulation

165–184	185–226	227–254	254–276	276–284
First Theme	Transition	Second Theme	Closing Theme	Codetta
same as exposition	(bar 187) alteration (bar 211) crux	transposed to G minor (tragic and melancholy)	unchanged except transposed to G minor	leading to coda
G–	G–	G–	G–	G–

Coda

285–299
Coda
an expanded Quiescenza (<i>p</i>) impassioned conclusion (<i>f</i>)
G–

Second movement

Exposition

1–19	20–36	37–48	48–52
First Theme	Transition	Second Theme	Codetta
Compound period (bars 1–8) sentence 1 (bar 9–19) sentence 2	Part 1 (bars 20–28): sentence bars 29– 36: modulate from Db+ to Bb+	(bars 44–46) harmonic darkening	---
Eb+	Bb+	Bb+	Bb+

Development

52–68	69–73
Core	Retransition
sequencing upward based on material from transition	foreshadowing the turn motive from 1st theme
---	Bb+

Recapitulation

74–85	86–107	108–119	119–123
First Theme	Transition	Second Theme	Codetta
same as exposition	altered to stay in Eb+	transposed back to Eb+	---
Eb+	Bb+	Eb+	Eb+

Third movement (Minuet and Trio)

Minuet			Trio		
1–14	14–27	28–42	43–60	60–68	68–84
A	B	A'	C	D	C'
sentence	descending-third sequence	stretto; (36–42) codetta	strings → woodwinds	call and response	---
G– → D–	Bb+ → G–	G–	G+ → D+	D+ → G+	G+

Fourth movement

Exposition

1–32	32–70	71–100	101–116	117–124
First Theme	Transition	Second Theme	Closing Theme	Codetta
Rounded binary with internal repetition	ascending arpeggios; descending scalar passages (bars 65–70) V pedal	lyrical and cantabile period (x2)	return to <i>f</i> dynamics; rearticulate cadence	celebratory ending
G–	G– → Bb+	Bb+	Bb+	Bb+

Development

124–134	135–160	161–174	175–187	188–205
Bridge	Core 1	Core 2	Pedal	Retransition
ambiguous harmonies	imitation between two instrumental voices	stretto among 4 instrumental voices	terminating on a grand pause	return to G–
→ A–	♭5th			→ G–

Recapitulation

206–322	222–246	247–278	278–302	302–309
First Theme	Transition	Second Theme	Closing Theme	Codetta
Round binary (without internal repetition)	altered to stay in G– (bars 241–6) V pedal	transposed back to G–	---	---
G–	G–	G–	Bb+	G+

Mozart, Piano Concerto No. 23 in A major, K. 488 (1786)

First movement

Orchestral (Tutti) Exposition

1–18	18–30	31–46	46–62	62–66
First Theme	Transition	Second Theme	Closing Theme	codetta
Compound period	stay on tonic	Compound period	tonicized on F#–	---
A+	A+	A+	A+	A+

Solo Exposition

64–82	82–98	99–113	114–136
First Theme	Transition	Second Theme	Closing Theme
Compound period	modulation to V; passagework on piano	Compound period; 2nd statement embellished	tonicized on C#–; expanded cadential progression
A+	E+	E+	E+

Development

137–142	143–156	156–177	178–197
Bridge	Development Theme	Continuation	Retransition
codetta leading into development section	First by orchestra; then soloist	transposition to different keys	a long V pedal
E+	E+	♭5th	→ A+

Recapitulation

198–213	213–228	229–260	260–271	272–283
First Theme	Transition	Second Theme	(interpolation) Dev. Theme	(cadence)
Antecedent: orchestral Consequent: soloist	modeled on orchestral expo.	Compound period	transposed back to A major	more emphatic than in expo.
A+	A+	A+	A+	A+

Coda

284–289	290–297	298–297	298–305	305–313
Bridge	Dev. Theme	☆ Cadenza	Closing Theme	Codetta
similar to the beginning of development	ending on a fermata	making use of earlier materials in a fantasia-style passagework; for virtuosic display by the soloist	---	---
A+	A+	A+	A+	A+

Second movement (Ternary)

1–21	21–34	35–52	53–84	84–99
First Theme	Transition	Second Theme	A'	Coda
bars 1–12: Part 1 bars 13–21: Part 2	Material from First Theme (Part 1)	lyrical and graceful	deceptive cadence at bar 64; soloist performed Part 2 (bar 76–84)	pizzicato strings
F#–	→ A+	A+	F#–	F#–

Haydn, Trumpet Concerto in E-flat major, Hob. VIIe/1 (1796)

Third movement

Orchestral Exposition		Solo Exposition		
1–26	27–44	45–67	68–79	80–124
First Theme	Second Theme	First Theme	Transition	Second Theme
<i>Period</i> (internal repetition)	<i>Sentence</i> (2+2+4)	melody in trumpet <i>Period</i> : Ant (HC) + Cons (PAC)	modulatory	internal extension (86–115)
Eb+	Eb+	Eb+	Eb+ → Bb+	Bb+

(bar 124) cadenza (over the fermata)

Symphony No. 3 in E-flat major, Op. 55 “Eroica” (1802–4)

The work’s title, *Eroica*, evokes the ethical and political ideals associated with the French Revolution.

The symphony originally dedicated to Napoleon, but after he crowned himself the emperor of France in 1804, Beethoven later scratched out his name on the title page and replaced it with “Erioca”

First performed in the Viennese palace of its dedicatee, Prince Lobkowitz, in 1805.

The symphony is renowned for his unprecedented length and emotional extremes.

“In this symphony Beethoven had Buonaparte in mind, but as he was when he was first consul. Beethoven esteemed him greatly at the time and likened him to the greatest Roman consuls. I as well as several of his more intimate friends saw a copy of the score lying on his table, with the word “Buonaparte” at the extreme top of the title page, and at the extreme bottom, “Luigi van Beethoven,” but not another word ...

I was the first to bring him the news that Buonaparte had proclaimed himself emperor, whereupon he flew into a rage and shouted: “So he too is nothing more than an ordinary man. Now he also will trample all human rights underfoot, and only to pander to his own ambition; he will place himself above everyone else and become a tyrant!

Beethoven went to the table, took hold of the title page at the top, ripped it all the way through, and flung it on the floor. The first page was written anew and only then did the symphony receive the title *Sinfonia eroica*.”

Ferdinand Ries, a student of Beethoven

The musical trajectory can be described as a passage from **struggle** (first movement) and **death** (second movement) to **rebirth** (third movement) and **triumph** (fourth movement).

First movement

- an extended sonata-form movement with 691 bars

Second movement

- slow, in the style of a funeral march

Third movement

- scherzo (faster than minuet) and trio, with a written-out return of the opening section

Fourth movement

- a series of variations on two themes: bass line and melody

Beethoven, Symphony No. 5 in C Minor, Op. 67 (1808)

Musical characteristics

- Motivic economy: the entire symphony makes frequent use of the (short-short-short-long) “fate” motif as a means to unify the four movements.
- Continuity across movements: the third movement proceeds to the fourth without pause.
- Modal shift from C minor to C major in the last movement (a narrative and emotive trajectory from tragic to triumph), representing a progression from **struggle** (in the first movement) to **triumph** (in the finale), from the darkness of C minor to the brightness of C major.
- Timbral contrast between instrumental groups: strings (violins, violas, cellos, and double basses) vs. winds (flute, clarinet, oboe, bassoon, horns, and trumpets)

First movement

sonata form: exposition (repeated), development, recapitulation, coda
→ interpolation of an oboe solo in the recapitulation

Second movement

- double variations: a set of variations that alternate between two different themes

Third movement

- scherzo: ternary form or minuet-and-trio form (ABA'), with the return of A varied

Fourth movement

- sonata form: the trombones enter for the first time; the third movement returns before the recapitulation

Possible interpretation for the idiosyncrasy at the end of Movement 3 → a musical depiction of Beethoven's loss of hearing

- the wind instruments drop out one by one toward the end of the third movement (flute → clarinet and oboe → bassoons → low strings)
→ Beethoven's gradual loss of hearing
- (Finale) introduces instruments not heard before in this work: three trombones, a piccolo, and a contrabassoon [...] extends the registral range
→ Beethoven's imagined recovery from his hearing predicament

Beethoven, Symphony No. 9, Op. 125 (1824)

Musical characteristics

- Include the solo voices and chorus in the final movement, enlarging the expressing potentials of the symphony.
- The text is based on Friedrich Schiller's "Ode to Joy," emphasizing universal fellowship through joy and its basis in the love of an eternal heavenly Father.
- The main theme undergoes constant transformation throughout the movement, reaching a jubilant celebration of joy at the conclusion.

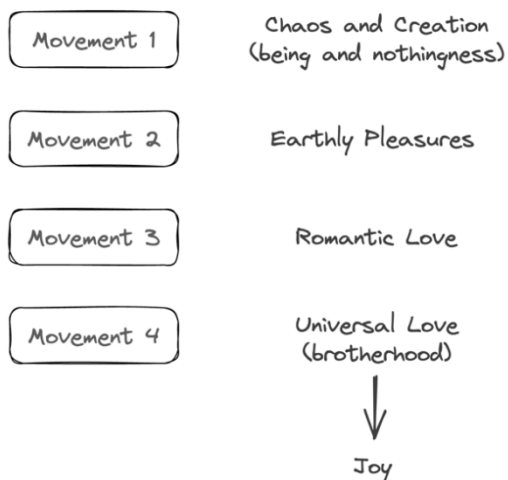
Movement 1

- *creatio ex nihilo* ("creation out of nothing"), beginning with an open fifth (A and E)

Movement 4 ("Ode to Joy")

1. A tumultuous introduction
2. Bass recitative: "O Freunde, nicht diese Töne!" (O friends, not these tones! Rather let us sing more pleasant and joyful ones)
3. Exposition of the joy theme: "Freude, schöner Götterfunken" (Joy, beautiful, divine spark), in four stanzas, varied (including a march in Turkish style), and a long orchestral interlude (double fugue), followed by a repetition of the first stanza
4. New theme, for orchestra and chorus: "Seid umschlungen, Millionen!" (Be embraced, O millions!)
5. Double fugue on the two themes
6. A brilliant Prestissimo choral coda

Beethoven's Symphony No. 9 "Chorale" – Outline



Movement 4

