

Art Slides

A History *of* Western Music

Tenth Edition

By

**J. Peter Burkholder,
Donald Jay Grout and
Claude V. Palisca**



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CHATEAUX DE VERSAILLES ET DE TRIANON, VERSAILLES.
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FIGURE 24.1 Contemporary oil painting of The Fall of the Bastille, July 14, 1789. Citizens of Paris stormed the old fortress, a symbol of royal authority, to obtain the guns and ammunition stored there and to protect the new municipal government from attack by royal forces. The action cost almost one hundred lives but demonstrated the popular will for revolutionary change. The anniversary, July 14, is now celebrated as the French national holiday.

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TIMELINE



- 1789** French Revolution begins
- 1792** Ludwig van Beethoven arrives in Vienna
- 1792** French Republic declared, King Louis XVI executed
- 1792** Franz II becomes Holy Roman emperor
- 1793** Eli Whitney invents mechanical cotton gin
- 1793-94** Reign of Terror
- 1795** Paris Conservatoire founded
- 1797-98** Beethoven, *Sonate pathétique*
- 1802** Beethoven realizes his hearing loss is permanent, writes Heiligenstadt Testament
- 1803-4** Beethoven, Symphony No. 3 in E-flat Major (*Eroica*)
- 1804** Napoleon Bonaparte crowns himself Emperor Napoleon I
- 1806** Holy Roman Empire dissolved, Franz II continues as emperor of Austria to 1835
- 1809** Beethoven given lifetime annuity
- 1814** Napoleon defeated, exiled to Elba
- 1814-15** Congress of Vienna
- 1815** Napoleon defeated at Waterloo
- 1815** Postwar economic depression begins
- 1822-24** Beethoven, Symphony No. 9 in D Minor
- 1824-26** Beethoven, late string quartets



FIGURE 24.2 *Ludwig van Beethoven, in a portrait from around 1804 by his friend Willibrord Joseph Mähler, an amateur painter. The composer kept this painting all his life.*

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EXAMPLE 24.1 *Ludwig van Beethoven, String Quartet in B-flat Major, Op. 18, No. 6, scherzo*

Allegro

p sf sf sf sf sf p sf sf p

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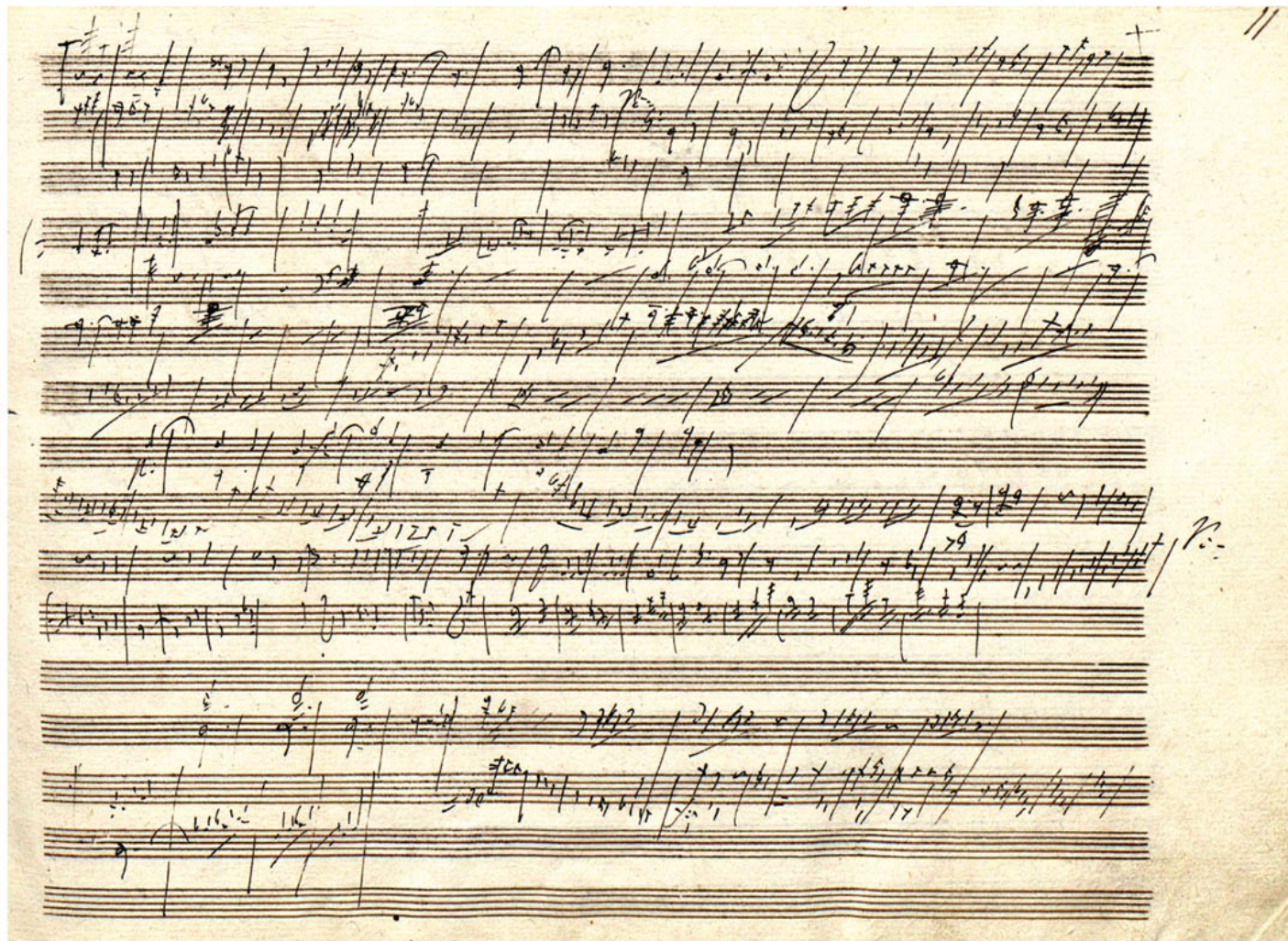


FIGURE 24.3 A page from the sketchbook Beethoven used while composing his Symphony No. 3 in E-flat Major (Eroica). For a partial transcription, see [NAWM 130](#).

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EXAMPLE 24.2 Main motive and its transformations in the first movement of Beethoven's Symphony No. 3

a. Original form



b. In rising sequence



c. Disguised as a "new theme" in the development

* = note shared with original form



d. Unison statement, striving upwards



e. Final form



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EXAMPLE 24.3 *Leaping figure and associated rhythmic disturbances*

a. First appearance

28 Vn. 1



sf sf sf sf sf sf sf sf sf

b. Rhythmic disruption near end of exposition

126 Tutti



ff sf sf sf sf sf sf

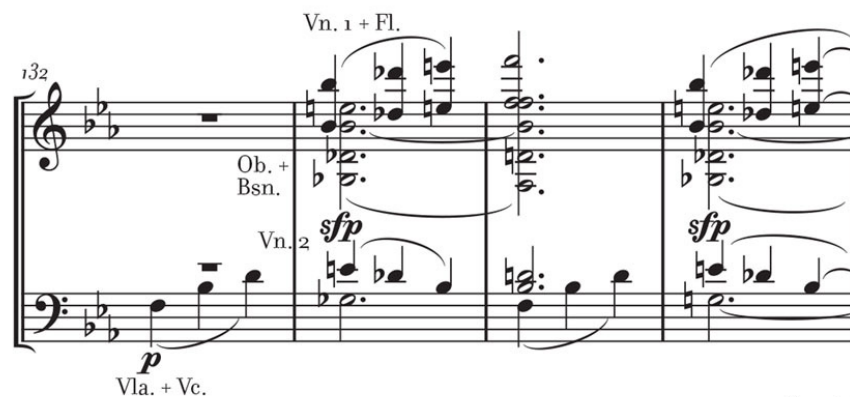
132

Vn. 1 + Fl.

Ob. + Bsn.

Vn. 2

Vla. + Vc.



p sfp

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EXAMPLE 24.4 *Main motive and leaping figure transformed and reconciled*

338

Fl. + Ob.

Cl. 1

Bsn. 1

Str.

Vc. + Cb. 8va

p

p

p

sfz

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FIGURE 24.4 Cover page for a score of the Eroica Symphony containing Beethoven's corrections, which read "Sinfonia grande intitolata Bonaparte" (Grand Symphony entitled Bonaparte) before the last two words were scratched out. The date "1804 im August" was subsequently added in different ink. Below Beethoven's signature, in the middle of the page, he later added in pencil "Geschrieben auf Bonaparte" (composed about Bonaparte), not visible in this photograph.

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EXAMPLE 24.5 *Beethoven, Symphony No. 6, Scene by the brook*

The musical score is written for three woodwind staves: Flute 1 (Fl. 1), Oboe (Ob.), and Clarinet (Cl.). The key signature is B-flat major (two flats) and the time signature is 12/8. The score is divided into four measures. In the first measure, the Flute 1 part is labeled 'Nightingale' and features a melodic line with a 'cresc.' (crescendo) marking. The Oboe and Clarinet parts play a sustained chord. In the second measure, the Flute 1 part continues its melodic line. The Oboe part is labeled 'Quail 1.' and features a series of eighth notes. The Clarinet part remains silent. In the third measure, the Flute 1 part continues its melodic line. The Oboe part continues its eighth-note pattern. The Clarinet part is labeled 'Cuckoo a2' and features a series of eighth notes. In the fourth measure, the Flute 1 part continues its melodic line. The Oboe part continues its eighth-note pattern. The Clarinet part continues its eighth-note pattern. The score is written in a single system with four measures.

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FIGURE 24.5 Title page of Beethoven's String Quartet in C-sharp Minor, Op. 131, published by Schott in 1827 and printed in score ("en partition") to make the work easier to study. Traditionally, quartets had been printed only in separate parts, one for each player, but not in score, since only parts were needed to perform quartets. Printing this work in score made it possible for musical connoisseurs to examine the piece at leisure, play through portions at the keyboard, and explore the complex interrelationships among the elements.

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EXAMPLE 24.6 *Opening of Beethoven, Piano Sonata in E Major, Op. 109, first movement*

First theme
Vivace, ma non troppo. Sempre legato.

p dolce

Transition

cresc.

Second theme
Adagio espressivo

f p cresc. f p cresc. p

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EXAMPLE 24.7 Motivic links in the String Quartet in A Minor, Op. 132

a. First movement, opening cello motive



b. First movement

23

F-E

A-G#

G#-A

F-E

F-E

p

p

A-G#

c. End of fourth movement and beginning of finale

44

G#-A

E-F F-E

smorzando

Poco adagio

Allegro appassionato

F-E

espressivo

A-G#

cresc.

cresc.

cresc.

cresc.

cresc.

attacca

p

p

p

A-G#

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F r e y t a g d e n

K. K. Hoftheater nächst dem Kärnthnerthore.

Große musikalische Akademie

von

Herrn L. van Beethoven,

Ehrenmitglied der königl. Academie der Künste und Wissenschaften zu Stockholm und
Amsterdam, dann Ehrenbürger von Wien.

Die dabei vorkommenden Musikstücke sind die neuesten Werke des Herrn Ludwig
van Beethoven.

Erstend. Große Ouverture.
Zweitend. Drei große Hymnen, mit Solo- und Chor-Stimmen.
Drittend. Große Symphonie, mit im Finale eintretenden Solo- und Chor-
Stimmen, auf Schiller's Lied, an die Freude.

Die Solo-Stimmen werden die Hrn. Sontag und Unger, und die Herren
Halzinger und Seipelt vortragen. Herr Schuppanzigh hat die Direction des
Orchesters, Herr Kapellmeister Umlauf die Leitung des Sanges, und der Musik-
Verein die Verstärkung des Chors und Orchesters aus Gefälligkeit übernommen.

Herr Ludwig van Beethoven selbst, wird an der Leitung
des Sanges Antheil nehmen.

(Die Eintrittspreise sind wie gewöhnlich.)

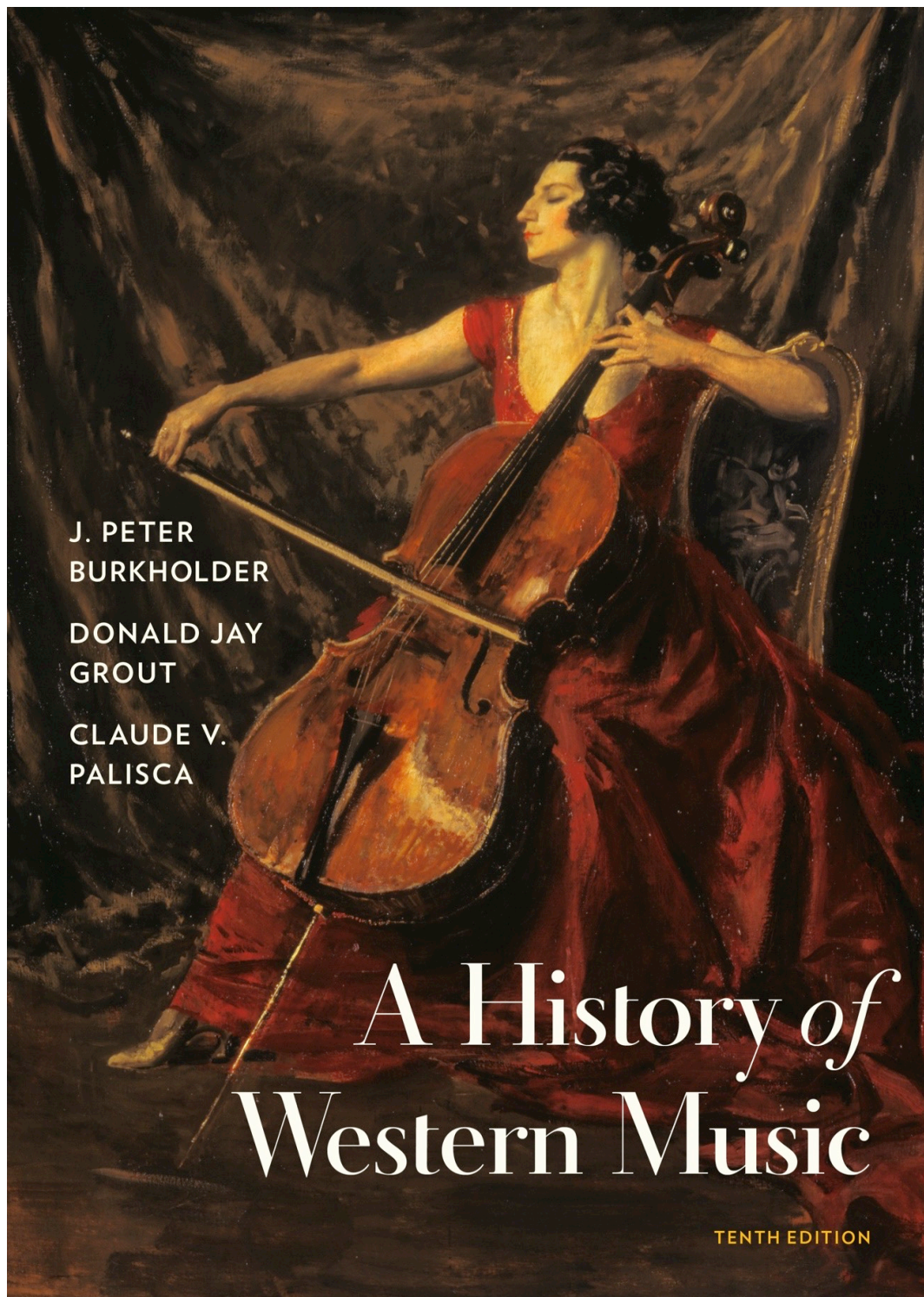
Freibillets sind heute ungültig.

Der Anfang ist um 7 Uhr.

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FIGURE 24.6 Handbill for the concert of May 7, 1824, at the Kärntnertor Theater, advertising a "Great Musical Academy of Herr L. van Beethoven, Honorary Member of the Royal Academy of Arts and Sciences of Stockholm and Amsterdam and later Honorary Citizen of Vienna." The program promises "first: a grand overture; second: three grand hymns with solo and choral voices; third: a grand symphony with solo and choral voices entering in the finale on Schiller's Ode to Joy." The "hymns" were the Kyrie, Credo, and Agnus Dei of the *Missa solemnis*, and the symphony was the Ninth.

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