

# SYMPHONY NO. 1

LUDWIG VAN BEETHOVEN  
(1770-1827)

Ludwig van Beethoven was born in Bonn, Germany. His family originated from Belgium, thus the Flemish “van” in his name as opposed to the German “von.” Beethoven’s father was his first music teacher and a musician at the Court of Bonn, as was Beethoven starting in 1784, at age 14. In 1792, Beethoven left Bonn for good and moved to Vienna where he studied with Haydn, and where he lived for the rest of his life.

There are three main style periods in Beethoven’s life, known simply as early, middle, and late. Music through 1802 is considered to be from the early period. The *Symphony No. 1* was written in 1799-1800, at the end of the early period.

In 1800, Beethoven organized a concert in Vienna which included the premiere of his *Symphony No. 1*. Though this work is considered classical and close to the music of Haydn and Mozart, there are many differences which audiences at the time found unusual. One of these differences is the very opening; instead of beginning on the tonic chord (C major), the symphony begins on a C dominant-seventh chord, resolving to F. Another is the Menuetto at breakneck tempo (*Allegro molto e vivace*).

## Excerpt 1: Mvt. 3, Menuetto, 1 before [A] to bar 79

Tempo in the score: ♩. = 108

Average performance tempo: ♩. = 108

Mallets: *staccato or ultra staccato*

**Menuetto**  
*Allegro molto e vivace* ♩. = 108

Practice this excerpt slowly and accurately, gradually working up to the performance tempo of ♩. = ca.108.

Use single sticking, with either cross-sticking or “shifting” (moving from one drum to the other without crossing over). Experiment with what works best, concentrating on evenness of sound and a steady pulse.

To emphasize the difference between *f* and *ff* in this excerpt, begin in a light *f* dynamic (at [A]), leaving plenty of room to go to *ff*.

Think of this of this excerpt as the *da capo*, as the end of the movement is generally played with a certain finality (stronger) “the last time around.”

Note that slashed half notes and slashed dotted half notes are shorthand for eighth notes.

► CD track 25 begins 12 bars before [A].

## Excerpt 2: Mvt. 3, Trio, bars 124-137

Tempo in the score: ♩. = 108

Average performance tempo: ♩. = 100

**Trio 23**

*Menuetto da capo*

Although no *sf* is indicated in bars 131 and 133 of the trio, these markings are present in every other instrument in the score and may be played.

Use very articulate mallets for this movement. Keep in mind, too, that with the many orchestras performing classical music on original instruments, and the general trend of “authentic” interpretation, it is quite common to be asked to use wooden mallets for performing classical symphonies. Have these ready at rehearsals and auditions in case they are requested.

Note the discrepancy between the timpani part and the score in bars 127 and 129. Printed in the timpani part are eighth notes (written as slashed dotted half notes), as compared with the score, which has single dotted half notes.

The Trio is often taken at a tempo slower than the Menuetto, as demonstrated by the following table.

	Menuetto (letter A)	Trio (bars 124-137)
Berlin Philharmonic / von Karajan (1984)	♩. = 92+	♩. = 88
Cleveland Orchestra / Szell	♩. = 100	♩. = 96 -
Chicago Symphony / Solti (1974)	♩. = 100+	♩. = 96
Vienna Philharmonic / Furtwängler	♩. = 100+	♩. = 88 -
Gewandhaus Orchestra / Masur	♩. = 104 -	♩. = 92 -
London Classical Players / Norrington	♩. = 104+	♩. = 100 -
<b>Philadelphia Orchestra / Muti</b>	♩. = <b>108- CD 25</b>	♩. = <b>100+ CD 26</b>
Concertgebouw Orchestra / Sawallisch	♩. = 108	♩. = 100 -
Orchestre Révolutionnaire et Romantique/ Gardiner	♩. = 108+	♩. = 104+
Tonhalle Orchestra / Zinman	♩. = 112 -	♩. = 108 -
New York Philharmonic / Bernstein	♩. = 112+	♩. = 104 -
NBC Symphony / Toscanini (1939)	♩. = 116 -	♩. = 112 -
Chamber Orchestra of Europe / Harnoncourt	♩. = 116	♩. = 104 -
Vienna Philharmonic / Weingartner	♩. = 116	♩. = 92+
Boston Symphony / Munch	♩. = 120	♩. = 116 -

► CD track 26 begins 7 bars before the timpani entrance in the Trio.

## SYMPHONY NO. 5

LUDWIG VAN BEETHOVEN

(1770-1827)

In 1802, with his hearing worsening, Beethoven went to a village outside of Vienna for a rest. Here he wrote the famous Heiligenstadt Testament, describing his increasing deafness and unhappiness over his condition. He came through this crisis and entered a new creative phase, referred to as the “middle period.” During this period, Beethoven wrote symphonies 3 through 8, the 5th being written between 1804 and 1808. The first performance of *Symphony No. 5* was in December 1808 in the Vienna *Theater an der Wien* with Beethoven conducting.

### Mvt. 3, [C] to the end

Tempo in the score: ♩. = 96

Average performance tempo: ♩. = 76-80

Mallets: *staccato*

### Mvt. 4, bars 1-22 (374-395 in some editions)

Tempo in the score: ♩ = 84

Average performance tempo: ♩ = 84

The musical score shows the timpani part for the Trio section. It consists of two staves. The first staff begins at measure 196 and contains markings for 'B', '39', '7', 'poco rit.', 'a tempo', 'poco rit.', 'a tempo', '66', and 'C'. The second staff begins at measure 330 and contains markings for '1' through '9' and 'sempre pp'. The instruments listed are Fag. Vcl. and Viol. I.

(There is a page turn at this point in some published parts.)