

CONDUCTING BEETHOVEN'S FIFTH SYMPHONY:
STRUCTURAL DECONSTRUCTION, CORE EMOTIONS AND THEIR
CORRELATION WITH CONDUCTORIAL GRAMMAR

A Master's Thesis

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Ankara
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The Graduate School of Economics and Social Sciences
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By Deniz Erdinç

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts in Conducting.

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ABSTRACT

CONDUCTING BEETHOVEN'S FIFTH SYMPHONY: STRUCTURAL DECONSTRUCTION, CORE EMOTIONS AND THEIR CORRELATION WITH CONDUCTORIAL GRAMMAR

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August 2022

This Thesis presents a musical analysis as well as a conducting guide on the performance and interpretation of Ludwig van Beethoven's Fifth Symphony. The methodology follows a deconstruction of two contrasting movements of the work in an arch extending from bigger to smaller structures of form, harmony and orchestration. Each analyzed microstructure is then linked to a specific musical interpretation, and then to precise instructions concerning conductorial grammar and its correlation with core emotions.

Keywords: Conducting, Beethoven, Musical Analysis, Symphony.

ÖZET

BEETHOVEN'IN BEŞİNCİ SENFONİSİNİ YÖNETMEK: YAPISAL AYRIŞTIRMA, TEMEL DUYGULAR VE ŞEFLİK GRAMERİ İLE KORELASYON

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Bu tez, Ludwig van Beethoven'ın Beşinci Senfonisi'nin yönetilmesi ve yorumlanması için detaylı bir müzikal analiz ve şeflik önerileri sunar. Metodoloji, eserin iki zıt bölümünün yapısına büyük ölçekten küçük ölçeğe uzanan bir döngüde form, armoni ve orkestrasyon açılarından bir inceleme yapar. Her analiz edilen mikro yapı, önce belli bir müzikal yoruma bağlanır, ardından şeflik grameri hakkında mutlak önermeler ile temel duygularla korelasyonlara ulaşır.

Anahtar Kelimeler: Şef(Lik), Beethoven, Müzik Analizi, Senfoni.

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I would also like to thank my few close friends for their patience during what were globally difficult times. Long conversations with them helped me form an opinion on where and what I would like to stand for in a rapidly changing art world.

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CHAPTER I: INTRODUCTION

1.1. Methodology

For this thesis, my references to musical structure, analysis and conducting technique in terms of terminology and methodology will be based on two publications by the conductor Nikolai Malko, one publication by the pedagogue Elizabeth Green, one master's thesis by Mirna Ogrizovich – Ciric and one publication by the composer Arnold Schoenberg. My references to core emotions will draw their inspiration from one publication by Robert Plutchik and one publication by Paul Ekman. These publications are 'The conductor and his baton : fundamentals of the technic of conducting' (Malko, 1950), 'The conductor and his Score' (Green & Malko, The conductor and his score, 1975), 'The modern Conductor' (Green, 1983), 'Ilya Musin's language of conducting gestures' (Ogrizovich - Ciric, 2002), 'Fundamentals of Musical Composition' (Schoenberg, 1999), 'Theories of Emotion' (Plutchik, 1980), 'Autonomic nervous system activity distinguishes among emotions' (Ekman, 1983). In the guidelines set by forth by the aforementioned publications by Nicolas Malko, the term 'musical structure', contains not only form and harmony; but also, texture, orchestration and instrumental layering, conductorial grammar, and numerically expressed phrase structures that display the building blocks of the work. The terminology in my musical analysis (such as 'phrase', 'motif', 'subject', 'theme') is solely based on the aforementioned publication by Arnold Schoenberg. The final publications by Robert Plutchik and Paul Ekman are utilized in the determination of the core emotions that are present in the work.

After this first chapter, the second chapter introduces the analyzed work with details surrounding its composer, its publication and performance history. The third chapter represents a numerical summary of the information given in the following chapters who deal with the movements of the work individually. After the fourth chapter, the method utilized for the obtaining of this structural information begins by an act of deconstruction from macro to micro elements followed by a reconstruction from micro to macro elements. Examples of macro elements are movements (Sonata, Scherzo, etc.), sections (Exposition, Development, Variations, Trio, etc.), segments (Transition, Phase, Leg, harmonic and / or textural changes). Examples of micro elements are: phrases, motifs, subjects, themes, rhythms, notes, intervals, articulations. The method aims to provide a coherent approach towards musical information, sound, interpretational practice, conductorial grammar and technique, and how they are intensely linked to the core emotions theory. Each segment is first explained by a paragraph with a detailed, descriptive musical analysis with references to instrumental layers (foreground, middleground, background), form, harmony, as well as the aforementioned micro elements. Then, a section concerning the conductorial guidelines follows, with clear directives on how to approach one's conducting gestures. These directives are always divided into three, starting with the time conducting pattern (the pattern, its size and its articulation; the articulations of the ictuses and their corresponding length; the intents; anything else that concerns the baton hand), the expressive gestures (the size of the movements of the left hand; their articulations; their connection to the posture; anything else that concerns the expressive hand) and the conductor's posture (with directives on how to project the core emotions mentioned in the aforementioned publications with

one's body language). The sixth and concluding chapter provides a final word on the importance of correlating core emotions with gestures.

1.2. Paul Ekman's Core Emotions Theory

Emotions are a process in which motivational potential, preceded by a challenging stimulus, comes true. Expressed by humans, emotions can always be divided into two categories: positive and negative. Positive emotions are fueled by the desire for enjoyment and unity, whereas negative emotions are fueled by fear. After extensive study of the human psyche, the American psychologist Paul Ekman was able to single out six basic human emotions that are found in all cultures of the world. These emotions are happiness, sadness, anger, fear, surprise and disgust. Each of these emotions have inner shades, such as joy, relief, grief, sorrow, resentment, anxiety, wonder, or disdain and many more.

1.3. Core Emotions Expressed as Body Language

Each one of these six basic emotions will have instinctive reactions in a human being's body, such as autonomic differences in facial expressions (Plutchik, 1980). Other reactions are, for example: slouching when feeling sadness; closing one's posture when feeling fear or invitingly opening one's palms when feeling happiness.

1.4. Correlation with Conductorial Grammar and Expressive Conducting Gestures

The six core emotions are inherently present in minor and major structures of a musical interpretation of a work. However, after determining which emotion may be rooted in which structure, the conductor must also know how the specific emotion appears in

one's instinctive body language, so as not to mistakenly show any contrasting emotions in one's gestures. With the same aim, the Russian conductor and pedagogue Ilya Musin strongly advised his students to derive their gestures from everyday life, since such gestures could never be in discordance with the original emotion present in the different structures of a work. (Ogrizovich - Ciric, 2002)

1.5. Clarifications

An important point to state is that for the entirety of this thesis, the urtext score of Beethoven's Fifth Symphony is considered as the primary source for the determination of conductorial grammar and the determination of my core emotions with regards to expressive gestures. This statement is necessary because the symphony is a classical masterpiece that has countless literature, programs and research written about it and it is a work analyzed throughly with different approaches in terms of form and harmony. My thesis remains outside the realm of this accumulated literature and takes the score as the source in determining technical and expressive elements of conducting. Nevertheless the literature, analysis and research into this symphony is immensely valuable and is not to be disregarded.

The structural analysis is a deconstruction of the work from the point of view of the aural process of the conductor. I use a method devised by Nicolai Malko as mentioned in his book *The Conductor and His Score*. This is utilized specifically by conductors with marking structures, core harmonies and other elements on the music score. The tables in the thesis represent this method and the "Tonality" rows in the sub-tables represent aural

cornerstones of harmonic material that are elements of the flow of the conductors grammar. They are in shorthand and are resumes of macro harmonic structures.

CHAPTER II: SYMPHONY NO. 5

1.1 Information about the composer

Ludwig van Beethoven (1770 - 1827) was a German pianist and composer. Considered to be one of the greatest musicians of all time, his oeuvre spanned almost all classical genres of instrumental and symphonic works such as sonatas, symphonies, concerti, quartets and masses. Beethoven's life was marked by a constant struggle against deafness auditory ailment, which only strengthened his resolve in composing many of the most influential works in the history of music, such as the Fifth Symphony in c minor examined in this thesis. His existence was also a very crucial element in connecting the Classical and Romantic periods of classical western Music, because of how he included the composer himself as an individual voice in the fabric of his compositions. As Charles Grove states, "The modern Romantic movement, (...) Beethoven was really its prophet, and the c minor Symphony its first great and assured triumph. (...) The c minor Symphony at once set the example and made possible the existence of the most picturesque and poetic music of Mendellsohn, Schumann, Brahms, and Tschai koffsky."

2.1. Information About the Work

The Fifth Symphony by Ludwig van Beethoven was composed in Vienna, between the years 1804 - 1808. It is in the key of c minor and is the composer's sixty-seventh published work, making it Op. 67. The manuscript of the work resides in the *Staatsbibliothek* Berlin. The instrumentation of the work is as follows: Timpani, 2

Trumpets, 2 Horns, 2 Flutes, 1 Flauto piccolo, 2 Oboes, 2 Clarinets, 2 Bassoons, 3 Trombones, 1st and 2nd Violins, Viola, Violoncellos, Double basses and *Contra-fagotto*. The duration of the work is approximately 30 to 40 minutes. The list of movements and their tempi is as follows: Allegro con brio (108 to half note), Andante con moto (92 to eighth note), Scherzo, Allegro (96 to dotted quarter note), Finale, Allegro (84 to quarter note). There are two notable arrangements of the work: the first was made by Hummel (Schott, 1827) and is for Flute, Violin, Cello and Piano; the second was made by Liszt (Breitkopf & Härtel, 1865) and is for the piano. Dedications on the manuscript include the Prince von Lobkowitz and the Count von Rasumoffsky. However, the duo of dedications appears only in the orchestral parts of the first publication in 1809, and not in the score (Grove, 1896).

Similar works by the composer in the same genre include 8 more Symphonies. Other relevant works in similar style are the op. 62 'Coriolan' Overture, the op. 55 Third Symphony 'Eroica' and the op. 59 'Razumovksy' String quartets. For the writing of the work, Ludwig van Beethoven's influences include Mozart's 40th Symphony: the 19th Century musicologist Gustav Nottebohm points out that the Scherzo's beginning theme is influenced by the concluding movement of Mozart's 40th Symphony (Grove, 1896). The evidence for this claim is quite compelling since Beethoven, in his composing sketches of the 5th Symphony, copied 29 bars of the final movement of the Mozart Symphony in question into his notebook.

2.2. Publication History

The original publisher of the work was Breitkopf & Härtel, which published the work in 1809 (Grove, 1896). An urtext edition was published by Bärenreiter (Del Mar, 2020) in 1996, with the musicologist Jonathan del Mar as editor. The editorial process of the urtext contains the examination of twenty different sources, such as manuscripts, first editions, the composer's own notebooks and the composer's letters. It is this urtext edition that was used for the writing of this thesis.

2.3. Composition History

After an examination of its initial sketches dating as early as 1804, it is quite obvious that the Fifth Symphony was actually intended to follow the Third Symphony "Eroica". However, the composer's engagement to the Countess Theresa von Brunswick in 1806 intervened and inspired the Fourth Symphony in B flat Major, a most joyful work. The Symphony was therefore laid aside before being resumed and completed in early 1808. This means that the composition process covered the time before the engagement, the engagement itself, and part of the period of agitation where the lovers separate. Because of this, it is not far-fetched to say that at least some of the Symphony is based on Beethoven's relations with the countess, their personalities, and their connection (Grove, 1896). Other notable works composed in this period include the Fourth Piano Concerto (op. 58), the 'Razumovsky' string quartets (op. 59), the Fourth Symphony (op. 60), the 'Coriolan' Overture (op. 62), and Sixth Symphony (op. 68).

2.4. Performance History

The work was first performed in Theater an der Wien, on the 22nd of December 1808, in a concert where the composer assumed the roles of both conductor and soloist. The gargantuan program of the evening consisted entirely of Beethoven premieres, with the Sixth Symphony, the Aria 'Ah ! Perfido', The Gloria, Sanctus, and Benedictus movements of the Mass in C Major, The Fourth Piano Concerto, The Fifth Symphony, a solo piano improvisation and the Choral Fantasy. The response to the premiere was quite well, even though it didn't take place in the best conditions: the weather was extremely cold, the four-hour program greatly tired the audience, and the concert even came to a halt during the Choral Fantasy because of a mistake by one of the performers. A year and a half after the performance, the important music critic E.T.A Hoffman, still under the spell of this concert, wrote a rapturous review and analysis of the symphony in the *Allgemeine Musikalische Zeitung*, an important music periodical of the time. Other important performances of the work took place in Vienna, England (Philharmonic Society, London, 1816) and France (Concerts du conservatoire, Paris, 1828) (Grove, 1896).

2.5. Personal Commentary

Inarguably, Beethoven's Fifth Symphony is, for good or for worse, the 'calling card' of Western Classical music to the non-initiated. But is it his best Symphony? Whether such a question is a relevant one or not, for the sake of comparison, I can say that I am always under the impression that the Seventh is much more of a compositional *tour de force*: it has more charm, is more harmonically innovative, and feels much more organic.

However, what the Seventh Symphony lacks, in comparison, is an arch and a message, both which the Fifth Symphony has in excess. Just like the Third Symphony, the Fifth has a definite arch from beginning to end. Musically speaking, this arch can be viewed as the reaching of C Major (The Fourth Movement) after having started in c minor (The First Movement), making the entire Symphony one big, successful mode mixture stemming from a monothematic treatment of a single cell that pervades the entire masterpiece. That being said, the extramusical concepts evoked by the arch of this work such as ‘the victory of good against evil’, ‘light overwhelms darkness’ or even ‘man, the master of his own destiny’ cannot be overlooked as mere folly. It is often heard for audiences to describe the opening of the Symphony as fate knocking on the door, alluding to the composer’s tragic hearing loss. To me, these extramusical conceptualizations of the Symphony’s arch seem true, as the work certainly has an aura of duality that goes beyond the oppositions of the minor and Major modes. However, I also have a firm belief that the Symphony itself is part of a much larger arch that concerns all of Ludwig van Beethoven’s Symphonic work, and almost all his oeuvre. In most esoteric practices, the path to ‘enlightenment’ is also concerned by an arch. First, the individual recognizes itself as such, then, understands his oneness with everything else, usually through the rediscovering of a connection with nature. If one looks at Beethoven’s Symphonies, a similar pattern is obvious: the Third and specially the Fifth Symphony are very much about the individual, the ‘ego’, ‘me’, ‘I’; ‘I support Napoleon and what he stands for (and then not)’, ‘I decide my own fate’. Then, the Sixth Symphony arrives, nicknamed ‘Pastoral’, a program work about nature itself. Finally, we reach the Ninth Symphony, where the choir sings: ‘All people are brothers!’. The ‘ego’ has been ‘dissolved’ and the composer’s path as a human being has been ideally

realized. If we look at it this way, there could have been no 10th Symphony. The job is done. I realize that all this ‘theory’ is quite extramusical, academically unprovable, and only belongs in a ‘personal remarks’ place in a thesis. But, after having analyzed the Symphony very deeply in the next hundreds of pages, I am convinced that an interpret must also think about what is not written in the score, find a personal meaning; this is what I have attempted to do, and this is the meaning I have found. There is an arch of ‘enlightenment’ that starts in the First Symphony (searching for one’s individual character, still being influenced by his teachers such as Haydn), continuing in the Fifth Symphony (the individual has found itself and voices opinions), continuing in the Sixth Symphony (rediscovering connection with nature), continuing with the Ninth (we / everything is all one). ‘Me’ becomes ‘Us’; his personal voice is no more, and he becomes a mere conduit for the voice of something greater. Beethoven was to me, one of the greatest human beings to have ever lived and his most important legacy is that he lived and showed how to live the ideal human life throughout his Symphonies, at least in esoteric terms.

CHAPTER III: STRUCTURAL ANALYSIS

3.1. Structure of the Symphony

The symphony has four movements. The first movement of the symphony is in Sonata form. The second movement is in Double Variation form. The third movement is in Scherzo form. The fourth movement is in Large Sonata / Rondo form. The structural plan of the Symphony and its movements, which numerically expresses the formal structures, sections, segments and conducting phrases is as follows:

<u>Subject</u>	<u>mStructure^{bars}</u>	<u>Extent</u>
I. <u>Allegro con brio</u>		502 (626)
Exposition	1 - 124	124 (248)
Elaboration	125 - 248	123
Recapitulation	249 - 373	124
Coda	374 - 502	128
II. <u>Andante con moto</u>		247
Themes	1 - 49	50
Variations	50 - 204	155
Coda	205 - 247	43
III. <u>Scherzo / Allegro</u>		373
Scherzo	1 - 140	141

Trio	141 - 236	96
Scherzo	237 - 373	87
Coda / Tr	324 - 373	50
IV. <u>Allegro</u>		444
Exposition	1 - 84	168
Elaboration	85 - 206	121
Recapitulation	207 - 293	86
Coda	294 - 444	148

3.2. Structure of the First Movement

The First Movement of the Symphony is in Sonata form.

<u>Subject</u>	<u>mStructure^{bars}</u>	<u>Extent</u>
I. <u>Allegro con brio</u>	1 - 502	626
<u>Exposition</u>	<u>1 - 124</u>	<u>124 (248)</u>
Primary theme group	1- 59	59
A	16^{1+2+3}	6
Aa	$712^{4+4+4} + 194^{2+2}$	16
A'	233^{2+1}	3
Aa'	$268^{4+4} \mid 344 + 6^{2+2+2}$	18

Aa''	448^{4+4}	8
Atr	528^{4+4}	8
Secondary theme group	60 - 109	50
A'	602	2
Ba	$6212^{4+4+4} \mid 7410^{4+4+2}$	22
Btr	$8410^{2+2+2+2+2}$	10
Bb	9416^{8+8}	16
Aa''clos	$1108^{4+4} \mid 1188^{4+4}$	16
<u>Elaboration</u>	<u>125 - 248</u>	<u>123</u>
Intro (A)	1264^{2+2}	4
Core (Aa)	1308^{4+4}	8
1st module (Aa frag)	13816^{8+8}	16
Aafrag'tr	$15414^{4+2+4+4} \mid 16812^{4+4+4}$	26
Ba' (2nd module)	18016^{8+8}	16
Ba'tr	$1968^{4+4} + 5^{4+1} \mid 209(6^{2+2+2}) \times 2$ $+ 2218^{2+2+4} \mid 2294 + 2338^{4+4}$	45
Conclusion (A)	2418^{4+4}	8
<u>Recapitulation</u>	<u>249 - 373</u>	<u>124</u>
Primary theme group	249 - 303	54
A	$2492+3$	5

Aa	$2544 + 4 + 2626^{2+2+2} \mid 2682$	16
Aa'	$2708^{4+4} \mid 2784 + 2826^{2+2+2}$	18
Aa''	2888^{4+4}	8
Atr	2968^{4+4}	8
Secondary theme group	304 - 373	69
A'	3042.	2
Ba	$30616^{4+4+4+4} \mid 3228^{4+4} + 3302$	26
Btr	$3324 + 3366^{2+2+2} + 3424$	14
Bb	34616^{8+8}	16
Aa''clos	$3628^{4+4} \mid 3704$	12
<u>Coda</u>	<u>374 - 502</u>	<u>128</u>
First leg	374 - 422	54
A (First leg)	$3748^{4+4} \mid 38217^{4+5} \mid 4+4$	25
A' (Phase 1)	$3998^{4+4} \mid 40716^{8+8}$	24
Second leg	423 - 478	55
Ba'	$42310^{6+4} + 4336^{2+2+2}$	16
Ba'' (elab of Ba')	$4302 + 44112^{4+4+4} \mid 45316^{8+8}$	30
A (Phase 2)	$4692 + 4714 + 4754^{2+2}$	10
Conclusion	479 - 502	23

A	4795^{2+3}	5
Aa	4848^{4+4}	8
Acad	49211^{4+4+3}	11

3.3. Structure of the Second Movement

The Second Movement of the Symphony is in Double Variation form.

<u>Subject</u>	<u>mStructure^{bars}</u>	<u>Extent</u>
II. <u>Andante con moto</u>	1 - 247	248
<u>Themes</u>	<u>1 - 49</u>	<u>50</u>
A	$111^{8(6+2)+3} + 1211^{8(4((2+2))+4)+3}$	22
B	$239^{4+2+3} + 329^{4+3+2}$	18
Bridge	419^{7+2}	9
<u>Variations</u>	<u>85 - 206</u>	<u>121</u>
A1	$5011^{8(6+2)+3} + 6111^{8(4((2+2))+4)+3}$	22
B1	$729^{4+2+3} + 819^{4+3+2}$	18
Bridge1	909^{7+2}	9
A2 ^{III} ant-	$99^{III}86+2$	24
A3Antdim	$1239^{4+5} + 13216^{6+5+5}$	25

B2part2Aug	14810^{4+4+2}	10
Bridge2	1589^{2+7}	9
A4Antminore	1679^{3+3+3}	9
A5AntcanConsBridge	1769^{2+3+4}	9
A5AntcanCons	$18511^{8(6+2)+3} + 1969^{4+4+1}$	20
Coda	205 - 247	43
Leg 1	205 - 220	15
A3Aantdim'	2058^{4+4}	8
Phase/Bridge'obs'	2137^{2+2+3}	7
Leg 2	221-230	9
Acons'	2209^{4+3+2}	9
Leg 3	229- 247	19
A3antdim''	2304^{2+2}	4
Bridge2'	2349^{6+3}	9
Fine	2426	6

3.4. Structure of the Third Movement

The Third Movement of the Symphony is in Scherzo form.

<u>Subject</u>	<u>mStructure^{bars}</u>	<u>Extent</u>
III. <u>Allegro</u>	1 - 373	374
<u>Scherzo</u>	1 - 140	141
A1	$18^{3+4+1} + 11^{4+5+2}$	19
B1	$208^{4+4} + 2817^{4+6+7}$	25
A2	458^{3+4+1}	8
A2TR	$5319^{7(3+4) + 12(4+3+5)}$	19
B2	$728^{4+4} + 8017^{4+6+7}$	25
ABTR	$974 + 10114^{4+4+6}$	18
C	$1158^{4+4} + 12311^{4+4+3}$	19
B3-	1347^{4+3}	7
<u>Trio = Fugato (F)</u>	141 - 236	96
ThemeExpo	$14112^{6+6} + 1534^{2+2} + 1574$	20
EpisodialExpo1	$1628^{4+4} + 17012^{4(2+2)+4(2+2)+2+2}$ $+ 18216^{6(2+4)+2+10(6+4)}$	36
EpisodialExpo2	$1988^{4+4} + 20412^{4(2+2)+4(2+2)+2+2}$ $+ 21610^{6(2+4)+4}$	30
Bridge	1619^{3+6}	9

<u>Scherzo' (A')</u>	<u>237 - 323</u>	<u>87</u>
A1'	$2378^{3+4+1} + 11^{4+5+2}$	19
B1'	$2568^{4+4} + 26417^{4+6+7}$	25
ABTR'	$2814 + 28514^{4+4+6}$	18
C'	$2998^{4+4} + 30711^{4+4+3}$	19
B3-'	3186^{4+2}	6
<u>Coda</u>	<u>324 - 373</u>	<u>50</u>
Leg 1 (A1)	$32415^{4+4+4+3}$	15
Leg 2 (B1+A1)	$33928^{12(III4) + 16(IV4)}$	28
Bridge	3677^{3+4}	7

3.5. Structure of the Fourth Movement

The Fourth Movement of the Symphony is in Large Sonata / *Rondo* form.

<u>Subject</u>	<u>mStructure^{bars}</u>	<u>Extent</u>
IV. <u>Allegro</u>	1 - 444	445 (614)
<u>Exposition / ABA</u>	<u>1 - 84</u>	<u>85 (170)</u>

Aa / A	$124^{5+6+5+4+4}$	25
Ab	$268^{4+4} + 347^{5+2} + 414.$	19
Atr	$458^{4+4} + 535^{3+2} + 586^{4+2}$	19
B / B	$648^{4+4} + 728^{4+4}$	16
Closing Space	$806^{2+4}.$	6
<u>Elaboration (CC')</u>	<u>85 - 206</u>	<u>121</u>
Intro (Link)	$855^{1+4}.$	5
Leg1 (Atr/C)	$909^{6+3} + 998^{4+4}$	17
Leg2 (Atr/C)	$10715^{3+3+3+3+3}$	15
Leg3 (Atr/C)	12210^{8+2}	10
Leg 4 (Atr/C)	$1328^{4+4} + 1404.$	12
Phase	1449^{6+3}	9
Trio / C'	$1538^{4+4} + 16114^{8+6}$	
	$+ 17532^{4+4+4+4+4+4+4+4}$	54
<u>Recapitulation / ABA</u>	<u>207 - 293</u>	<u>87</u>
Aa / A	$20725^{6+6+5+4+4}$	25
Ab	$2328^{4+4} + 24010^{4+4+2} + 2504.$	22

Atr	$2548^{4+4} + 2625^{3+2} + 2676^{4+2}$	19
B /B	$2738^{4+4} + 28113^{4+4+5}$	21
<u>Coda / Coda</u>	<u>294 - 444</u>	<u>150</u>
Leg 1 (Atr/Leg4Elab)	$29418^{4+4+4+2+4} + 3126^{2+4}$	24
Leg 2 (Ab)	$(3189^{4+5} + 3278^{2+4+2}) + (3349^{4+5} + 3436^{2+4})$	32
Phase/Bridge	35012^{4+4+4}	12
Conclusion (B, A)	$36216^{8+8} + 37812^{8+4} + 39014^{10+4}$ $+ 40412^{2+2+2+2+2}$ $+ 41616^{5+2+2+3+4}$ $+ 43213^{6+4+3}$	83

CHAPTER IV: FIRST MOVEMENT

4.1. Musical Analysis and Conducting Grammar

The structure of the first movement is in Sonata Allegro form and is composed of the following sections: Exposition (Primary Theme Group, Transition, Secondary Theme Group, Closing Theme), Development (Intro, Core, First Leg, Phase I, Second Leg, Phase II, Conclusion), Recapitulation (Primary Theme Group, Retransition, Secondary Theme Group, Closing Theme) and Coda (First Leg, Phase I, Second Leg, Phase II, Conclusion).

4.1.1. Exposition - Primary Theme Group and Transition

Table 1 Mvt. 1 - Exposition (Primary Theme Group and Transition)

Section	EXPOSITION (Primary Theme Group)					
Measure	1	7	23	26	44	52
Subject	A	Aa	A2	Aa'	Aa''	Atr
Structure	6 1+2+3	12 ⁴⁺⁴⁺⁴ + ₂₊₂ 4	3	8 4 + ₂₊₂₊₂ 6	8 ⁴⁺⁴	8 ⁴⁺⁴
Tonality	c : i- V- i	Appoggiaturas over 'i- V-i-V' - Ger ⁶⁺ - HC	vii ⁰ 7	Only i-V- vii ⁰ 7 I pedal	Only V - I	Es: vii ^{o7} / V - V

The first movement of the Symphony begins with the Exposition, marked Allegro con Brio (half note = 108 bpm) with a 2 / 4 time signature. It is in the key of c minor. It is a truly remarkable movement in terms of motivic elaboration, with almost every single one of its notes stemming from a very simple motif, like branches would stem out of the body of a tree. Throughout the Symphony, every element of this motif, such as its notes, its rhythm, its intervals is distilled until its very last drop in a masterful display of compositional virtuosity.

A Segment presents the aforementioned motif with the Strings and Cl. sections as a single foreground layer. This motif will now be mentioned as the ‘A Motif’ for the remainder of this thesis. It is made of three quarter notes preceded by a quarter note silence, making the motif start on an offbeat. This is followed by a descending major third that holds a fermata over a half note duration. Then, the motif is repeated once more, but now with a dominant function and with an ending with longer note durations: two tied half notes with the second one holding another fermata. A word has to be said about the length of the fermatas, an important choice for any conductor in charge of delivering these first bars. In the beginning of the 20th Century, conductors of the German tradition such as Fürtwangler, and later, Karajan, were known to hold on to this fermata for longer than it is written. After the Second World War, this tradition began to wane, and ‘modern’ conductors such as Abbado, for example, began to play the duration of the fermatas ‘as written’. The choice of duration of these fermatas may appear to be random at first, but it is certainly not the case. As the whole movement is mostly made of 4 bar phrasal groups, and with the upbeat of the A motif actually being part of the 4th

bar of these groups, (please refer to the last segment of the exposition, AA'clos, for a more thorough explanation), one understands that the 'old' tradition simply adds one more 4 bar group into the fermatas, thus counting 8 bars for each fermata; whereas the 'modern' interpretations will count 4 bars for each fermata, thus keeping the 4 bar groups intact. In conclusion, how much these fermatas are held is 'a piacere' to the extent that it obeys to the duration of either one or two cells of the phrasal groupings. In my own interpretation, I choose the modern approach, which I find to suit the movement more: lengthening the fermatas may at first appear to add more dramatic effect and make a clearer statement to the A motif, but the drama itself is, already very much present in the ruthless elaboration and repetition of the motif throughout the whole movement. The only exception I have made is in the final iteration of the A motif in the Coda, (m. 479), where I have added one more 4 bar group into the fermata in line with the 'old' tradition. This iteration is, according to my analysis, the culmination of the movement, therefore, it has been my decision and belief that adding an additional 4 bar group to this fermata makes the culmination stand out even more. Finally, the importance of the caesura¹ after the fermatas must also be mentioned as a stylistic choice, since the aforementioned old / modern approach differentiation also applies to it. In older renditions, a *caesura* following the fermata is observed, whereas in newer renditions it is not. In my interpretation, I have chosen not to include a caesura between the fermatas. It is my belief that the caesura, since it is not written, is not even implied, except of course for the normal and short length of time where the string players must lift up their bow to

¹ In musical notation, a *caesura* denotes a brief, silent pause, during which metrical time is not counted.

play the same notes. Similarly, the short breath of the Cl. section must also be added into account.

The conducting time pattern is 2 in 1 marcato structured into 4 bar groupings. This will apply to the entire movement unless stated otherwise. The conductor would be well advised beat these groupings with 'phrasal beating' by using a pattern 'in 4'. Further proof of these groupings may be observed in Aa''clos segment. The articulations of the ictuses must be marcato and their length must be of eight note durations (this will apply to the entire movement unless stated otherwise). The size of the pattern is large. The tempo marking of the movement indicates a quarter note duration of 108 beats per minute. The preparatory beat, which starts as the intent of a fourth beat in a 4/4 pattern. The choice of an extended 4 bar pattern will be elaborated in the first footnote and in the AA'clos segment. It is vitally important and must be devoid of any prior movement before it begins. It must harbor all of the aggression of this opening, be large, gesturally passive and devoid of any ictus. Any shade of an ictus during the preparatory beat has the danger of creating an early entry from any of the musicians. Both fermatas must be shown with a passive gesture to indicate the changing of a bar. The expressive gestures of the left hand must help the string players to not lose tension on their string and keep the **f** dynamic. This must be done with an open hand position that rises upwards with flexed fingers. The posture of the conductor must be extremely engaged, confident, and even aggressive, conveying anger with an implication of fear. The conductor must not let go of tension in the arms during the fermatas so that the foreground layer properly holds on to its **f** dynamic. This will is very important in this passage, a *decrescendo* must be carefully avoided. This is considered one of the most difficult passages in a

conductor's repertoire not only because it requires good technique; but also because one must will the orchestra into a very powerful, unison start.

Aa Segment is the statement of the main theme of the Primary Theme Group of the Exposition section. It is structured into 4 bar groups, with the A motif corresponding to the upbeat. The foreground layer, marked in **p** dynamic, consists of the main theme of the Primary Theme Group shared by the VI.II, VI.I, and Vle. sections who play a part of it one by one. After having played their one bar part, these instrument sections join the background layer before restarting their four bar task of dividing the theme between themselves again. The background layer, in **p** dynamic, is performed by the Fg. and Vcl. and provides the accompaniment which changes from dominant to tonic every four bars until m.15. Then there is a fragmentation of the harmonic rhythm and of the theme (m.16), leading to a subito crescendo in m.18 where all layers morph into a single one: tutti chords marked **f**, with the orchestra. The segment ends with a fermata over a half note, where the VI.I section holds the fundamental note of the dominant key, still marked **f**.

The conducting time pattern is 2 in 1 legato and of medium size, with legato ictuses. The pattern starts with an upbeat bar that corresponds to the 4th beat of the four bar phrase / groupings. Great care must be shown to achieve smoothness of legato in the pattern, to achieve a homogenous flow of the motif phrase, instead of bits and pieces caused by separated entries in the foreground layer. The pattern must be of a medium size until the crescendo that leads to the **f** on m.18 where it grows to a larger size. The duration of each beat, each bar is of one half note, with a marcato ictus of eight note durations. The

segment ends with the upbeat bar (m.22) for the return of the A motif assured by an intent exactly as in the previous segment. The expressive gestures of the left hand must convey interest and clarity, with hand positions such as the joining of the middle finger and the thumb while cuing the separate parts of the Aa subject on m.6, 7, 8, 10, 11, 12. On m.15, the left hand shows the **p** dynamic with the palm facing downwards, to counteract any aspirations of a crescendo from the musicians; an aspiration easily fallen prey to as there is a rise in harmonic tension and fragmentation before the real crescendo on m.18, where block chords must be shown with one vertical movement each. Finally, on m.21, the left hand must encourage the foreground layer to not lose tension on the string during their fermata. This can be done with a pointing gesture, with the palm facing upwards and rising up with tension. The conductor's posture must convey an aura of anxiety and alertness (m.12). This could be shown by a very slight lean forward towards the players conveying concentration and engagement. On m.18, the posture must become very strong, with the body firm on the ground with closed feet and a very straight chest to encourage the sudden tutti crescendo followed by the powerful following block chords.

A2 Segment brings back the A motif who is now cut in half, consisting of only one iteration. It differs from A's first statement in its orchestration and harmony: it is now a full tutti foreground layer, and employs a spread out vii^{o7} chord.

The conductor time pattern, the expressive gestures of the left hand and the conductor's posture must be identical to the A Segment. However, a larger preparatory beat should

be aimed for, since one must now command the entire orchestra in a bigger foreground layer than the original A segment.

Aa' Segment, marked **p**, corresponds to the Aa theme presented once again but in an altered state: the foreground layer is now made of the strings sections who share the parts of the theme one by one in their seating order from high to low register. Also, instead of the tonic, the theme is now introduced as a $vii^{\circ}7$ chord. Similarly to the Aa segment, after playing a part of the theme, each instrument section stands down, playing longer half notes and turning into the background layer that holds the dominant function of the harmony which resolves in the last bar of each 4 bar group. In the second one of these resolutions on m.32, the middle layer consisting of one Ob., one Cl., and two Cr., double this resolution. This doubling is a means of 'easing into' the new texture that is about to come on m.34, a texture which uses much more of the wind instrument sections. In m.34, the transition to the second theme begins, with a crescendo concerning all layers. The foreground layer consists of the Vl. and Vle. sections. The Vl. I section plays the main melody, an elaboration of A, while the Vle. section members play a counterpoint of the melody in the same rhythm. The background layer, consisting of the Vcl. and Cb. Sections, creates a dialogue with the foreground layer by answering with the 'three eighth notes followed by one quarter note' rhythm of A after an upbeat until m.37. This entire passage from m.34-37 is marked *crescendo*, which explain the existence and orchestration of the middleground layer of first 2 Cr. (m.34) and then the Ob. and Fg. sections (m.36) who contribute to the *crescendo* and create a heavy downbeat feeling which prepares the *sforzandi* on the first beats of the next bar structure. These usages of the winds in the orchestration must not be underestimated as they are

masterfully placed ‘glues’, connecting all textural changes to one another very seamlessly, while keeping the listener in the feeling where every note can only lead to the next one, a feeling the composer is a master in producing. In m.38-44, the foreground layer consists of the VI. and Vle. sections. The VI.I section plays again the main ‘melody’, which is a one bar, repeating *marche harmonique* over a tonic pedal held by the Vcl. and Cb. while the VI.II and Vle. sections present a counterpoint to the *marche*. The background layer, on the other hand, consists of the woodwind sections and the Vcl. and Cb. sections, later joined by the brass section and the timpani on m.43 (once again a ‘easing into next texture’ device used by the composer). This layer holds the tonic pedal on its lower register while supporting the *marches harmoniques* of the foreground layer with block chords on the woodwind sections. All layers from m.38 to m.44 are marked **sf** on the first beat.

Starting on m. 26, the conducting time pattern is 2 in 1 legato, with marcato ictuses on each beat to give successive entries to the strings and then to Cr., Ob. and Cl. sections. The pattern must be of medium size. The expressive gestures of the left hand must be identical to the original Aa segment. The conductor’s posture must be identical to the original Aa segment. On m.34, the conducting time pattern of the right hand stays identical. However, the 9 bar crescendo must be present in the conductor’s pattern which must grow larger and larger. A very important aid to executing this crescendo in a gradual manner lies in the Cr. Sections on m. 34 and the Fg. & Ob. sections on m. 36. The expressive gestures of the conductor’s left hand will do well to encourage the *crescendo* in these instrument groups. The conductor’s posture stays identical. After m. 38, the *sforzandos* on each beat concerns all the instruments and must be added to the

time conducting pattern of the right hand with marcato ictuses, with each **sfz** being stronger than the previous one. The expressive gestures of the left hand and the conductor's posture stays identical.

Aa'' Segment is the second theme of the primary theme group of the exposition as well as another elaboration of the A motif. Its structure consists of 8 bars divided into two and the dynamic marking is **f**. The harmony is rudimentary, consisting of 4 bars of tonic followed by 4 bars of dominant function. On m. 44-52, the foreground layer consists of the VI.I section who plays the main 'melody' in repeated quarter notes. This is once again an elaboration of Aa but this time it is not shared between the string sections. The middle layer is made of the VI.II and Vle. sections who hold the tonic and then the dominant harmony in quarter notes repetitions. The VI.II section deserts this layer on the second group of four bars, joining the foreground layer on m. 48. Finally, the background layer, consisting of the woodwinds, Cr., Vcl. and Cb. sections, holds the harmonies in longer note durations of tied half notes. In the end of each 4 bar structure (m.47 and m.51), the Vcl. and Cb. sections, doubled by the brass sections and the Tp., play the rhythm of the A motif (with the last half note missing).

The conducting time pattern and its articulation, as well as the articulation of the ictuses of the right hand are identical to the previous segment. However, the size of the pattern is rather large, corresponding to the **f** dynamic. The conductor must make sure to give a helping hand to the Tr. and Tp. sections on m. 47 and m. 51 with a strong marcato ictus preceded by a large intent on each 4th beat for the sake of their rhythmic clarity. The expressive gestures of the left hand are not needed in this passage. The conducting

posture is confident, brave, and energetic. The most important task facing the conductor in this segment is to be able to convey a feeling of flow: the harmonic rhythm not being very fast, each note must sound intrinsically connected to the preceding one. This passage must not sound like trivial arpeggios.

Atr Segment is the transition of the Primary Theme Group of the Exposition section. However, to say the transition starts here is open to discussion. One could very well say it starts, even, for example on m.25. The issue is that the transition in a classical sonata must start only when the composer truly starts modulating away from the tonality of the first theme. This is the only place where this is first achieved, which explains my choice on this matter. The structure of the segment consists of 8 bars, which are divided into two. The dynamic for the entire segment is **ff**. On m.52 - 56, the foreground layer consists of the VI. section. In unison, they play a transposed version of one 4 bar structure of the previous passage with the only difference being one of harmony: now we are moving to the tonality of the Secondary Theme Group, with the usage of the $vii^{\circ 7} / V$ chord in Es. There is no middleground layer. The background layer consists of the winds, brass, Tp., Vcl. and Cb. sections who play the notes of the aforementioned chord in longer note durations of connected half notes as opposed to the foreground layer who is 'elongating' the chord with repeated quarter notes. On m.56-59, the foreground layer consists of two tutti block chords who bring the Primary Theme Group to a close with the harmonies of Es: $vii^{\circ 7} / V$ and then Es: V. There are no middleground and background layers that concern these measures.

On m. 52-56, the conducting time pattern and its articulation, as well as the articulation of the ictuses of the right hand is identical to the previous segment. The size of the pattern is the largest it has been so far, corresponding to the **ff** dynamic. The conductor can achieve this with a very strong upbeat. The expressive gestures of the left hand also must support this important dynamic, with an open hand positioned towards the side. The conductor's posture must be open chested, displaying heroism and confidence. On m. 56-59, the conducting time pattern and its articulation, as well as the articulation of the ictuses of the right hand remain identical. The expressive gestures of the left hand must support the verticality of the tutti block chords with vertical movements. The conductor's posture stays identical to the first division of the segment.

4.1.2. Exposition - Secondary Theme Group and Closing Theme

Table 2 Mvt. 1 - Exposition (Secondary Theme Group and Closing Theme)

Section	EXPOSITION (Secondary Theme Group and Closing Theme)				
Measures	60	62	84	94	110
Subject	A'	Ba	Btr	Bb	Aa''clos
Structure	2.	22 (12 ⁴⁺⁴⁺⁴ 8 ⁴⁺⁴ + 2)	10 ²⁺²⁺²⁺²⁺²	16 ^{4+4 4+4}	16 (8 ⁴⁺⁴ + 8 ⁴⁺⁴)
Tonality	Es: IV - V	I-V-I... slight modulation to As after having passed by its relative minor as a pivot	Upward chromaticism over a tonic pedal trying to reach the	Es: V ^{5/6} - I ^{3/4} - V ⁶ - I ⁷ - V ^{4/6} ii - V pattern	Es : I - V only.

		chord (rel. minor of AS = ii in Es)	dominant and come back closer to Es : Ger ⁶⁺	repeated twice	
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A' Segment precedes the Second Theme Group of the Exposition, introducing it with the Cr. section who play an elaboration of A motif in unison: its rhythm is quoted and then an augmentation technique is introduced to create a firm IV - V - I cadence. The Horns constitute the only layer and are marked **ff**, with three *sforzandos* on each of its notes, the last one followed by a *diminuendo*.

The conducting time pattern continues identically to the previous segment. The size of the pattern must be large. The ictuses must be of eight note duration and marcato in order to support the *sforzandos* on the Horns. The *aufтакт* of m.60 must also have a marcato ictus to cue the **ff** marked horns. An important point for this restatement of the A motif is that one must show the way towards its most important note, the B Flat on m.62 which is the dominant of the next passage, instead of it sounding like four separate notes. The expressive gestures of the left hand must hint a two-bar crescendo to the Cr. section, to benefit the aforementioned phrasing. This is best achieved by an upwards movement of an open left hand with rising muscular tension. This movement, however, must not be too unrestrained. The conductor must be wary of engaging too much with the musicians in such naked, solo passages, as the added pressure may push them towards a mistake. Horn players in particular are very prone in such instances. The posture of the conductor must convey joy and confidence with an open chest, giving out the feeling of a first triumph.

Ba segment is the first theme of the Secondary Theme Group. It is 22 bars long and is derived from the intervals of the A motif. When we also add the fact that the background layer is also quoting A in the end of each 4-bar structure, one can clearly entertain the possibility that the first movement of this work is monothematic and calibrate one's analysis accordingly. The foreground layer of this segment consists of first the 1st Vln. (m.63), then the 1st Cl. (m.67), and then of the Fl. and the 1st Vln. sections (m.71) in tandem. Each of the aforementioned instruments play the 4-bar melodic structure one by one. This particular melody is marked **p** (the dynamic for all layers of this segment) and *dolce*, ending with an *appoggiatura* which corresponds to the culmination point in the phrase. On m.74, the foreground layer, consisting of the 1st Vln. section, becomes the sole interpreter of the 4-bar melodic structure, who continues in a fragmented, diminished form. The melody makes a short visit to the tonality of As, pivoting towards it by using its relative minor. The middleground layer may be divided in two: first, the Cr. section who hold the root note of the dominant chord until m.74 (this clearly serves as a glue between the woodwinds and the strings, as it is aborted as soon the violins take over as the undisputed foreground on m.74); and then, Vl. II. and Vle. sections, who play a series of tonic - dominant - tonic figures in half notes, revealing the harmonic characteristics of the foreground's melody. They are joined by Fg. section, who play a counterpoint of the same figuration. Beginning on m.75, the middleground layer is thinned out, with the Hn. and woodwind sections being eliminated: they no longer share or accompany the theme with doublings. The background layer, consisting of Vcl. and Cb. sections, reproduces the A motif's rhythm, adopting a V - I progression.

The conducting time pattern continues identically as before except for its size which now must be medium. It is important in this segment to give clear ictuses preceded by bigger intents to the Vcl. and Cb. sections starting on m.65 which fall on the fourth bar of the four bar groups (which means it will fall on the 4th beat of the 4/4 pattern that the conductor is beating). The expressive gestures of the left hand would do well to guide the foreground's melody in horizontal, legato movements which can also convey the small culminations of the phrase on measures 65, 70 and 74. The conductor's posture must be joyful and peaceful, serene, which translates to muscular relaxation. However, a bit of anger and aggression must still be present in the face when giving the strong ictuses to the background layer as they quote The impetuous A motif.

Btr Segment consists of a 10 bar long crescendo. Going from **p** to **ff** dynamic, this passage acts as a transition between the first and second subjects (Ba, Bb) of the Secondary Theme Group of the Exposition of the First Movement. The Vln. and Vcl. sections are the foreground layer of this segment. They play the fragmented Ba melody of the previous passage, but this time with even more diminution than before, in a repeating, insistent pattern. In the middleground layer, the Cr. and 1st Cl. hold a tonic pedal who creates a space from which all the harmonies of this passage can emanate freely in their search back for the dominant. This search is done by the usage of secondary dominants and Augmented German Sixth chords such as the one on m.88. Finally, the 1st Ob. and 2nd Cl. put the finishing touch to this particular texture, playing a 'counter-melody', which creates a counterpoint to the background layer. In the background layer, the Cb. section is joined by the Vle. section who doubles their unchanged task: playing the A motif. The motif, however, is not used in a mere V - I

function anymore; it now takes charge of the entire harmony in all its upward chromatic motions. One must also add the Fg. section to this layer, as its 'task' is the same, even if it uses longer note durations.

The conducting time pattern continues unchanged until m.84, except for its increase in size in tandem with the *crescendo*. What truly matters in this segment is to conduct not the foreground, but the middleground layer. A strong marcato ictus on measures 84, 86, 88, 90 and 92 will help these sections do their part which in turn will keep the orchestra in a perfect ensemble, while also empowering the *crescendo*. Another matter is that on m.84, the bar structures are grouped in groups of 2 during 8 measures. This means that now, the conductor must beat in a 2 in 1 conducting time pattern. The expressive gestures of the left hand must convey the legatos of the strings with horizontal movements while also showing the two and four bar ties of the foreground layer. The conductor's posture must, in this passage, convey anger and lust as a core emotion. This emotion will correspond to the *crescendo*, and must be seen in a continuous rise of muscular tension of the conductor's body during the segment. The reaching of the tutti **ff** in m.83 is a very expressive movement of relief and must be underlined with both hands showing an open palm.

Bb Segment is the Second Theme of the Secondary Theme Group. For the first time in the movement, the A motif is not present anywhere. Beginning with a tutti Dominant chord and marked **ff**, the segment adopts an 8 bar harmonic structure who is repeated twice. The foreground layer is taken by the Vln. sections who play the theme. The theme is not very melodic in its nature and consists of a succession of four eighth notes per bar

who have the specific articulation of two slurred notes followed by two notes with *Striche*. On m.106, the layer welcomes a new member that is the Vle. section, who provide a doubling to the theme. The reason for this doubling is to keep some strength in the first beat because of the chords played by the middleground layer who switch to playing on weak beats instead of strong beats starting on m.105. The middleground layer, consisting of the Winds and Tp. sections, adds forwards motion to mark the end of the theme. Playing the chords of the harmony on the strong first beat only, they quickly switch, on m.105, to playing these chords on weak beats with a rest preceding them, joining the background layer who has same the same purpose of adding forward motion. The layer has, however, two divergences from this task: the first divergence is the Cl. section who briefly joins the foreground layer as a doubling for three measures starting on m.101 and then returns to its aforementioned chordal task. The second divergence is the Tr. and Tp. sections, who move separately from the motions of the rest of this layer. The background layer, consisting of the Vle., Vcl. and Cb. sections, provides the harmonic basis of the segment. Its motion is at first a little heavy, with the usage of a quarter note and a rest. In the second 8 bar repetition, however, the composer uses two successive quarter notes to push the music forward towards a strong perfect cadence, the textbook way to end the second theme group in a Sonata's Exposition.

The conducting time pattern continues identically to the previous segment. However, the size of the pattern must be large, which will correspond to the dynamic. The first measure is quite important because of the need for an immediate gesture of syncopation (GOS), which helps the entire orchestra maintain a good ensemble after the proverbial syncope. After m.85, the conductor must return to beat 4 in 1, with clear intents between

the beats to take charge of the background layer that plays a quarter note on each bar. From m.105 to m.109, the same background requires more gestures of syncopation. The GOS must be very clear and have no rebounds; it must also spatially engage the Winds and Tp. sections by using the higher register of the conductor's frame. The expressive gestures of the left hand have to be used sparingly in this segment. They must only convey the dynamic, which means the hand must be open, signaling a 'big sound'. The conductor's posture must be joyful, strong and dignified; a straight posture is therefore a must. An aura of victory must emanate from the conductor. This victory, however, if too exaggerated, would lead it to be more important than the real 'victory' in the culmination of the Symphony which is the last movement, causing a mistake in cyclical form.

Aa''clos Segment is the Closing Theme of the Exposition. Marked **ff**, it is 16 bars long and is based on the Aa' theme of the Primary Theme Group. The A motif, who was absent for the first time during the previous 16 bars, returns. This structure, who only uses tonic and dominant functions, is again divided into two 8 bar cells with two phrases of 4 bars inside them. The last 4 bars of the second 8 bar structure brings the Exposition to a close with two sets of cadences played by the orchestra with quasi tutti chords in the rhythm of the A motif. A very important information is presented to the interpreter / conductor in m.122-125 and must be mentioned: thanks to this link between exposition and development, one can clearly see the unquestionable proof that the A motif is in fact structured into 4 bar groups, and that the *aufтакт* of the opening of the movement, consequentially, corresponds to the 4th bar of these groups. The foreground layer consists of the Woodwinds and Cr. sections who play the aforementioned 4 bar phrase.

These horns serve as a wonderful display of the composer's mastery of orchestration by joining the phrase only in its middle stages, which accentuates the forwards motion of the phrase from beginning to end. This can be translated into a very clear directive by Beethoven that this succession of eight notes must be phrased and not sound like a pedestrian broken E flat Major arpeggio. Therefore, a 4 bar crescendo in m.110 and m.114 is advisable to accentuate this. There is no middleground layer in this segment. The background layer is given to the string sections, who hold the tonic function of the harmony with connected half notes for the first 3 bars of the 4 bar groups. Then, they switch to the dominant on the 4th bar by playing the rhythm of the A motif, briefly becoming the foreground layer (m.113 and m.117) for one bar.

The conducting time pattern continues identically as before. Strong emphasis must be given to the intents leading to the ictuses of each fourth bar of the four bar groups, as this will create good ensemble in the syncopations of the strings on m.113 and m.118. The expressive gestures of the left hand must give indications of legato and crescendo to get the desired phrasing mentioned in the descriptive analysis. This calls for horizontal, open palmed movements and a rise of muscular tension on each 4 bar group. The conductor's posture is identical to the previous segment.

4.1.3. Development - Intro, Core, First Leg, Phase 1

Table 3 Mvt. 1 - Development (Intro, Core, 1st leg, Phase 1)

Section	DEVELOPMENT (Intro, Core, 1st leg, Phase I)			
Measures	126	130	138	154
Subject	Intro (A)	Core (Aa')	1st leg (Aa' frag)	Phase I (Aa' frag'phase)
Structure	$\begin{matrix} 2+2 \\ 4 \end{matrix}$	$\begin{matrix} 4+4 \\ 8 \end{matrix}$	$\begin{matrix} 8+8 \\ 16 \end{matrix}$	$\begin{matrix} 4+2+4+4 & 4+4+4 \\ 14 & & 12 \end{matrix}$
Tonality	f: V	i - V..	f, c, g : HC	g: i, vii ^{5/6} , i ⁶ vii ^{3/4} , vii ⁷ / V, i ^{4/6} , vii ^{5/6} / V , V

Intro (A) Segment is the beginning of the Development section. It is an introduction that uses the A motif in its original form, a **ff** unison tutti with, however, different notes that create a half cadence (HC) for the tonality of f minor.

The conducting time pattern must continue identically to the previous segment. The intent preceding the first measure must be no different from the opening measure of the first segment of the movement (A segment), providing a strong ictus for the

syncopations of the string sections. Similarly, in m.128, the bar must be shown, but not beaten. The expressive gestures of the left hand as well as the conducting posture are also identical to the A segment.

Core (Aa') Segment corresponds to the core idea of the development. It is 8 bars long and uses Aa theme as its basis. The dynamic marking is **p**. On the foreground layer, the Aa theme is shared by the Vln.I, Cl. and Vln.II sections (written in order of appearance), who, after having played their part, join the background layer. The theme is, this time, in the tonality of f minor, a subdominant in the movement's main tonality. The middleground layer is given to the Fg. section, who, identically to the first iteration of Aa, play connected half notes and change the harmony from tonic to dominant at the beginning of each 4 bar structure. On the background layer, the Vle. and Vcl. sections play 3 bars of a dominant pedal followed by the addition of a tail of *appoggiaturas* to the theme on its 4th bar.

The conducting time pattern, the expressive gestures of the left hand and the posture are almost identical to the Aa segment of the Exposition. The only difference from the original Aa segment is in the instrumentation, which means that a different combination of instruments now constitute the foreground and must be addressed with clear entries that engage these instrument sections.

1st leg (Aa'frag) Segment is a sequence made of two eight bar structures (one sequence is in f minor, the other in c minor) who do a fragmentation of the original Aa theme. The dynamic is **p**. On m.138, The foreground layer belongs to the Vln. sections who have a

short dialogue between themselves, still elaborating on Aa. Then, the Vln.I section continues the foreground layer with a descending crescendo motif, finally letting the Vle. and Vcl. sections steal the show with their crescendo figure followed by a **sp** starting on m.143. The Cr. Section joins the layer to help the crescendo and the **sp** with a doubling. The middleground layer belongs to the Fg. and 2nd Cl. sections, who still have the duty of switching from tonic to dominant. However, because of the fragmenting nature of this passage, they do it on each bar instead of on each 4 bars like it was in the 'core' segment. The background layer belongs to the Vle., Vcl., and 1st Cl., who hold a dominant pedal. This exact same 8 bar structure is then repeated in m.146 with an inverted instrumentation. Now, the same dialogues of the foreground layer take place between the Vle. / Vcl. and Vln. sections. On the middleground layer, the instrumentation and orchestration have also changed: the task of switching between tonic and dominant on each bar has been given to the Cl. and Fg. sections. We can also add the Cb. section to this layer, as they are, after all, given the same harmonic task with *pizzicatti*; their entrance on m.145 is explained by a wish to balance out the presence of the Cr. section who was absent on the previous 8 bars. The background layer therefore jointly belongs to the Cb. and Cr. sections, who hold a dominant pedal and quote the A motif.

The conducting time pattern continues to be 2 in 1 with legato ictuses of eight note durations. Its size is medium. As it has been the case in many instances before, the fourth bar of the bar groups must have very clear intents followed by marcato ictuses on m.145 for the syncopated entries of the Cb. section and on m.153 for the woodwind sections. Also, as the dialogue between the instrument sections in the foreground

changes on the second eight bar structure, the conductor's pattern must also change its frame, now juggling between his low positioned 'strings frame' and his higher positioned 'woodwinds frame' . Finally, the Tr. and Tp. sections must be cued on m.149, even if just with a preparatory nod. The expressive gestures of the left hand must singularly deal with the dynamics of the foreground layer, guiding their *crescendi* along on m.142 and on m.150. These *crescendi* are followed by a **p** dynamic which certainly must sound **sp**: this calls for a sudden stopping movement of the left hand on the last 8th note before the first moment of the **p**, preferably with an open palm. The conductor's posture must convey the core emotions of fear coupled with restlessness and anxiety. If overdone, however, the musicians' quality of performance may decrease due to them also feeling anxiety. Therefore, this restlessness must only be contained in the face, rather than the conductor's whole body.

Phase 1 (Aafrag'phase) Segment is a transitory passage between the legs of the elaboration which reuses many ideas of the first leg, Aa'frag. It is made of two subdivisions, one of 14, the other of 12 bars duration. On the first subdivision, marked **p** until a *crescendo* culminates to a **f** in its last two bars, we can once again see the previous dialogue idea of Aafrag with a different instrumentation: it is now between the Vln. section and the 1st Fl., 1st Cl. and 1st Fg. sections. This constitutes the foreground layer of this passage. The middleground layer is made of the Vle. and Vcl. sections, who play figurations not dissimilar to what the 1st Vln. and Vle. / Vcl. sections did on m.141 and m.149 of the original Aa'frag segment respectively. In the background layer, we see the Cr. / 2nd Fg. and Cb. (now marked *arco*) sections. They provide ample forward momentum to the repeated quarter note figurations with the rhythm of the A motif,

swapping this role between themselves on each successive bar. The background layer has another division, made by Ob., 2nd Cl., Tr. and Tp. sections. Together, they provide the main chord of the harmonic progression on the first beat of every two bars. On the second mini segment of the Aafrag'phase segment, marked **f**, the composer uses tutti chords on the strings with repeated eighth notes. This is still the A motif, played by the strings and a timpani doubling, joined by the rest of the orchestra on m.171 and m.175 and onwards as the foreground layer. The middleground layer is absent. The background layer is assured by the entire wind sections, who, after three bars of spreading the harmony with longer note durations of two connected half notes followed by a quarter note, join the foreground layer twice as doublings on the last bar of these 4 bar structures. On the last time that the winds join the strings on the foreground layer in m.175, the marking indicates **più f**, and the A motif's rhythm is repeated three times in succession with the last two reaching the dominant chord of the key of the next leg of the elaboration.

On the first subdivision of the segment on m.154, the conducting time pattern must remain identical to the previous segment. It must be noted that the second group of bars is made of two bars instead of the usual four. As a result, the conductor must beat his pattern in 2. For the sake of the rise in tension of the passage that starts on m.158, continuing to beat in 2 for a more condensed energy is advised. However, this intensity must only be present in the articulation of the instruments and not convert into an early *crescendo*, a very easy thing to do. The *crescendo* must only start on m.167, and, followed by a gradual increase in pattern size, must be quite sudden: the expressive gestures of the left hand will be used for this, with a swift raise of an open palm towards

the air. The conducting posture must be very intense and concentrated, like a feline watching his prey. To achieve this, the conductor could lean a bit towards the players in this particular instance. On the second subdivision of the segment on m.168, the conducting time pattern must come back to a very clear 4 in 1 and give very strong ictuses preceded by large intents on each tutti syncope. These syncopations are located on m.171, 175 and 177, with the first two falling on the fourth bar of the four bar groups and the last on a 2nd bar. The expressive gestures of the left hand must convey the rageful *fortissimo* of this passage in tandem with the conducting posture. Therefore, the left hand must be open with the fingers bent inwards, conveying this fury very adequately. As to the conducting posture, one must stand as tall as one can with one's arms to the side, aiming to paint an imposing figure.

4.1.4. Development - Second leg, Phase II, Conclusion

Table 4 Mvt. 1 - Development (2nd leg, Phase II, Conclusion)

Section	DEVELOPMENT (2nd leg, Phase II, Conclusion)		
Measures	180	196	241
Subject	2 nd leg (Ba')	Phase II (Ba'tr)	(ElabconcA)
Structure	16 ⁸⁺⁸	13 ^{4+4 4+1} (6 ²⁺²⁺²) X 2 + 8 ²⁺²⁺⁴ 4	8 ⁴⁺⁴

Tonality	g: i – V - i c: i – V - i	f: i - V - i... , N ⁶ = b: VI , rootless V ⁹ / b (or one can analyse the way to b moll tonality starting from before the Naeopolitan sixth with a deceptive cadence feel using a weak minor dominant v - VI - V9 - i) b, chromatic movement towards D, D, G: V, HC G: secondary dominant = vii ^{o7} rootless.	c: vii ^{o7} rootless (Dominant lock)

2nd Leg (Ba') Segment is the second leg of the Development Section. It is 16 bars long, and is made of two sequences of 8 bars each. The sequence is played once in g minor, and the second time in c minor. The dynamic is marked **ff** throughout. The foreground layer is made of the Vln. sections for the first three bars, who play a variation of the introduction played by the Horns of the Ba theme of the Exposition (m.59) but this time in c minor. The articulation and dynamics are similar to the Exposition except on m.182 where there is no diminuendo after the sforzando. Then, on m.184, the Vle., Vcl. and Cb. sections overtake the foreground layer, playing a heavily accented descending arpeggio in dominant function, while the Vln. sections fade into the background layer with connected half notes for just three measures, supporting the harmony. The foreground layer is also briefly joined by the woodwinds and the Tr. sections in the last

bar of the sequence on m.186, where they provide a doubling to the strings and clearly mark the contours of the first step of the sequence (the Tp. section also joins this task with a single but effective appearance on m.187). The middleground layer consists of the wind sections (lacking only the Horns), who 'spread out' the harmony with motifs of two eighth notes followed by a quarter note with each instrument taking part one by one in ascending order starting from the trumpets before briefly joining the foreground as doublings as aforementioned. Then, the same procedure is repeated for the second iteration of the sequence, but now in the key of c minor. There are two differences in this repetition as compared to the first iteration. The first one is that, in the middleground layer, the instrumentation has been modified in its order of appearance: the Tr. section is now replaced by the Cr. section and the order of appearance for the motif becomes as follows: Fg., Cr., Cl., Ob. and Fl. sections. This notable change in instrumentation can be explained by the other difference in the closing bar of the second iteration of the sequence, where the Tr. section is now utilized with the whole Tp. and brass sections to give a sense of definitive closing to the sequence. By showing parsimony in utilizing the Tr. section only in the end of the 8 bar structure, the composer gives a clearer feeling of closure to the segment; using just the Horns and a single Timpani strike as in the first sequence (m.186) would have proven much less effective.

The conducting time pattern continues identically to the previous segment. The size of the pattern is large. On m.182 and 190, the Vi., Vc. and Cb. sections must begin their arpeggio with great vigor. Therefore, a very marcato ictus preceded by a large intent must be given for these syncopations. Another important point in this segment is that an unexperienced conductor may very well be lured into just conducting the foreground

dialogue. This would be a mistake, as the wind instruments of the middleground layer need to be very clearly cued into their syncopations with *marcato* ictuses, beginning on m.182 with the Tr. section. These cues, however, must be very small in size, as too big a cue would cause each entry to be accented: this would be against the ideal of having the entire wind section sound like a single instrument as it should be here because of the fact that the notes being spread out between them are the most crucial (3rd and 7th) notes of the chord they belong to, the dominant seventh. The expressive gestures of the left hand will be used to indicate the *sforzandi* in the foreground on measures 180 and 188. The index finger pointing down with each *sforzandi* will best suit this endeavor. The conducting posture must be joyful, confident, boisterous and resolute. Great care must be given not to lean on the instrument players to ‘make them play’ (a common mistake of conductors whose primary instrument is the piano, such as myself). Instead, the conductor’s posture ought to portray and embody the aforementioned core emotions and their subcategories.

Phase II (Ba’tr) Segment is the beginning of the final transition towards the recapitulation. 45 bars long, this transitional passage is characterized by a long *diminuendo* (m.210), interrupted by a **ff** ‘false recapitulation’ idea quoting the A motif on letter C, before a sudden return back to the **pp** that was previously achieved after just 4 bars. The foreground layer consists of a 2 bar dialogue between the strings / woodwinds + Cr. sections. However, the Horns are eliminated on m.209 as a means to achieve the desired *diminuendo*. On m.210, the two bar dialogue shortens to just one bar. On letter C, the foreground layer briefly becomes almost the whole orchestra with a **ff** tutti unison whose characteristics are described in the start of this paragraph. Normal

service resumes for the foreground layer after four bars, with a return to **pp** and to a chord (c: vii^{o7} rootless) that assures the dominant function to the recapitulation. This corresponds to the customary dominant lock that marks the beginning of the end of a Development in the Sonata form.

Starting on m.196, the conducting time pattern continues identically to the previous segment except for an important change: the ictuses must become a quarter note long and have tenuto articulation. With this change, these chords will more easily sound as rich as they should. Another important point is to change the direction of one's conducting frame, alternating between the winds and strings sections, in order to effectively paint this dialogue. Finally, the conductor must, in his pattern, remember to abide by the phrase structure in the analysis, which has a rare isolated 1 bar group on m.208. The expressive gestures of the left hand may join the right hand in showing these tenuto articulations, but, one must be careful that the left hand has no intents while doing so. It must stay unmoving, like a statue, with a shape that would describe the tenuti and the color of the sound that the conductor has imagined in his inner hearing. The conducting posture must be glorious, strong, joyful and passionate. This means that any body movements that suggest emotional reservation, such as closed hands, arms or feet, tense shoulders, anxious facial expressions, must be avoided. From m.209 onwards, the conducting time pattern will continue the same except for the fact that it must now abide to the two bar groups of the phrase structure in the analysis. In order to show the long diminuendo that goes on until m. 227, the shape of the pattern must get gradually smaller. The expressive gestures of the left hand will also aid in this endeavor, with the palm facing down and gradually going downwards; implying a very *pianissimo* dynamic

and color. This *pianissimo* must be very eerie in the color of its sound. This eeriness will be attained by help of the conductor's posture, specifically, his face: slightly open lips and an intense but unfixed gaze towards an empty space. On m.228, the conducting time pattern continues as it was previously. However, a sudden **ff** marcato ictus preceded by a large intent is to be given to the syncope in the winds sections. The expressive gestures of the left hand must match this sudden, thunderous quote of the A motif, with an open palm signaling great force. The conductor's posture must also be a tall, imposing posture with characteristics such as broadening the shoulders and open arms and feet. On m.233, the opposite must happen, with a sudden change into a **pp** dynamic, bringing back an eerie atmosphere. The beat must be almost nonexistent, in case the acoustics of the concert hall permits it. However, this liberty is only applicable if the winds can clearly hear the string sections as they play; if this is acoustically impossible, ensemble problems will result. These kinds of sudden dynamic changes from loud to quiet will benefit from a sudden stop of the baton in the preceding beat. The expressive gestures of the left hand must also join this stopping gesture, but with a palm facing downward, conveying a message to play quietly. The conductor's posture will consequently also diminish in size, and can even have a bit of slouching, albeit very little. The 'turning into a mouse' posture used for *subito pianissimos* by many conductors always fails to get the required, concentrated will of a small but sudden movement used to obtain *subito pianos*, as well as being aesthetically displeasing. Finally, on m.240, there is a final sudden dynamic change into **ff** which catapults the movement towards the recapitulation. The conducting time pattern, expressive gestures and posture must all demonstrate the same characteristics of the first 5 bars of the segment.

Elabconca Segment is the concluding segment of the development. Marked **ff**, it is 8 bars long and once again uses the A motif. The motif is first played and repeated 5 times in a dialogue between Fl. + Ob + Cl. + Vl. + Vle. / Fg. + Cr. + Vcl.+ Cb. sections. Then, it is repeated four times in succession with a tutti orchestration (only the Tr. and Tp. are omitted) in the last four bars. The instrumentations of the dialogue and the last tutti constitute the foreground layer of this entire passage.

The conducting time pattern is 2 in 1, once again in four bar groups, with marcato ictuses of eight note durations. The size of the pattern must be large. The expressive gestures of the left hand must convey absolute rage as a core emotion, with an open hand and crooked fingers. The conductor's posture must also be in the same note, showing rage, fear and aggression. This can be achieved with the body pointing towards the players, as if one was confronting them. Parsimony is of course very important, as the players could take this as a personal affront rather than a requirement of the Music !

4.1.5. Recapitulation - Primary Theme Group and Retransition

Table 5 Mvt. 1 - Recapitulation (Primary Theme Group, Retransition)

Section	Recapitulation (Primary theme group, Retransition)				
Measures	249	254	270	288	296
Subject	A	Aa	Aa'	Aa''	Atr

Structure	5 ²⁺³ -	16 (8 ⁴⁺⁴ + 6 ²⁺²⁺² 2) -	18 (8 ⁴⁺⁴ 4 + 6 ²⁺²⁺²) -	8 ⁴⁺⁴ -	8 ⁴⁺⁴
Tonality	c : i - V - i -	'i- V -i - V...' - Ger ⁶⁺ - HC	Only i - V - vii ^o 7 Tonic pedal	Only V - I	V / V - V

A Segment is the equivalent of its sibling in the Exposition Section, with the A motif presented in a much bigger, tutti orchestration.

Please refer to the original A segment for the conducting time pattern, expressive gestures of the left hand and the posture.

Aa Segment is the equivalent of its sibling in the Exposition Section, but with numerous additions and changes, one of which helps us provide more irrefutable evidence that a 4 bar structure encompasses the movement and, specifically, the A motif. The segment is 16 bars long, and is marked **p**. The most important addition is that of the Ob., present in the middleground layer of the texture since the beginning of the passage and culminating into a solo on m.268, where it reigns supreme as the sole foreground layer. The foreground layer of the beginning of the segment also differs greatly from its predecessor in its texture and orchestration: the Aa subject is now shared only between the Vln. sections as opposed to the whole string sections. This choice seems to be in

accordance with the difference of texture, as keeping the same orchestration as the Exposition would have masked the oboe's wonderful surging out. It is important to observe that the marking 'solo' is written actually much before the Ob. is left alone as the foreground layer, on m.254. This leaves no other explanation for the aforementioned choice in the re-orchestration of Aa. The background layer can be subdivided into three divisions and is made of the Fl., Cl., Fg., Vle., Vcl. and Cb. sections. The first division is the Fg. section, who has the same task as in the Exposition: changing the harmony between tonic and dominant. However, the section is further blessed with the addition of a short, one could even say melodic, arpeggio on m.256. The second division of the background layer is made of the Vle., Vcl. and Cb. sections. They join the Fg. section in showing the harmonic changes with *pizzicati* quarter notes on every two bars. These *pizzicati* are of importance, as they lighten the texture for the oboe to truly stand out more and more as the passage progresses. Finally, we have the Fl. and the Cl. Sections who provide brief doublings to the harmony on m.256 and m.260. The composer has introduced these to make the melodic movement of the Fg. section more texturally homogenous, as well as masking the 1st Ob. to the middleground layer to give it more anticipation as it moves towards its solo. Aa segment ends with the equivalent of the fermata of the violin section on m.21 of the movement, but this time scored for a solo oboe. After the fermata, marked *adagio*, the Ob. is scored a poignant, lamentative passage who has the characteristics of a short operatic recitativo. This solo then concludes with a fermata on a quarter note.

Please refer to the original Ba segment for the conducting time pattern. The expressive gestures of the left hand must include the Oboe and Bassoon's duet that starts on m.254.

After the end of the Bassoon's arpeggio, it must slowly guide the Oboe inside the texture and make the Oboe explode with its wonderful solo on the end of the segment. The hand, therefore, must be open and expressive, as if it was made out of water. There must not be any crispness on the fingers. During the solo on the last measure of the segment, the oboe will be left to play by himself in what concerns things such as dynamics, articulation, and *rubati*; but a clear connection with the player must be maintained by the conductor's posture, which will in turn shape the quality of the sound of the player to the way that the conductor hears internally.

Aa', Aa'' and Atr Segments are the second and third themes as well as the retransition segments of the second theme group of the recapitulation of the sonata movement. They are 34 bars long and share the exact same structure as their siblings in the Exposition. The points where they differ are twofold. Firstly, there is the harmony of the retransition, which only changes in letter D with the usage of a diminished seventh chord. The chord may, heard by an untrained ear, sound the same as the one in letter A of the Exposition; but it is actually formed by enharmonic notes which create the necessary function to reach a half cadence in the tonic key of the movement, making it possible to introduce the secondary theme group in C major, which meets the requirements of sonata form. Secondly, there are orchestration differences in the winds sections starting on m.274. Leaving this passage unsupported by the winds as it was in the Exposition is not an option anymore because the strings now do not share the second 4 bars of the first 8 bar structure but play it in a tutti unison with a *crescendo* marking. This divergence in texture makes it necessary for the winds section to help out with the crescendo, which results in the usage of a chord with connected half note durations in the Ob., Cl., Fg. and

Cr. sections from m.274 to m.277, leading this 8 bar structure back to its tonic. Finally, as the last orchestration difference, we can see a denser texture starting on m.278 as compared to its counterpart in m.34 of the Exposition. This density is of course required by the **f** marking which was not present in the original passage. The background layer is therefore joined by the Tr. and Tp. sections on m.278 and m.280, contributing to the making of a heavy **f** downbeat and easing into the *sforzandi* that come next (This same task was done with lighter artillery on the Exposition with the Ob., Fg. and Cr. sections on m.34 and m.36). Finally, the composer creates a middleground layer which dialogues with the foreground layer in the rhythm of the A motif with the usage of the Cr., Fg. and Ob. sections on m.278 and m.280.

Please refer to the original segments in the recapitulation for the conducting time pattern, the expressive gestures and the conductor's posture. There are however slight differences in the recapitulation which were dealt with in the previous paragraph. These differences require additions to what was written in the Exposition: on m.274, the expressive gestures of the left hand must certainly guide the crescendo in the winds, with an upward, open palmed gesture; on m.278 and 280, in the beat pattern, strong ictuses preceded by larger intents must be given to aid in the syncopations of the concerned winds sections.

4.1.5. Recapitulation - Secondary Theme Group and Closing Theme

Table 6 Mvt. 1 - Recapitulation (Secondary Theme Group, Closing Theme)

Section	Recapitulation (Secondary Theme Group, Closing Theme)				
Measures	304	306	332	346	362
Subject	A'	Ba	Btr	Bb	Aa''clos
Structure	2.	26 $(16^{4+4+4+4} 8^{4+4} + 2)$	14 (4 + $6^{2+2+2} + 4)$...	16^{8+8}	$12 (8^{4+4} 4)$...
Tonality	C : IV - V	I - V - I... C - (f) - G	Long 'V function crescendo' with a spread out vii ^{o7} chord + Appoggiatur as on root note of dominant	$(V^{3/4} - I - V^{3/4} - I - ii^{5/6} - V) X$ 2	I - V only

A' Segment is the equivalent of its sibling in the Exposition but with two differences.

Firstly, the tonality is obviously in the new key of C major. Secondly, the

instrumentation is different, as the motif is given to the Bassoons instead of the Horns as it was in the Exposition. This may have been more of a forced choice than a stylistic one, since the chromatic horn did not exist during the time of composition, making these notes impossible to play. The conductor that is aware of this will search to find a majestic and more sonorous color of sound in the Bassoons, making them similar to a Horn.

The conducting time pattern, expressive gestures of the left hand and the conductor's posture must be identical to the original A' segment in the Exposition.

Ba Segment is also the equivalent of its sibling in the Exposition. Its differences from its original concern the structure, since it repeats the 4 bar theme a total of four times as opposed to three times, as it was in the Exposition. Another difference is in the harmony: the passage is not exactly re-transposed but stays in the same distance in the circle of fifths as it was with its sibling (In Es, there was a small modulation to As; now, in C, there is a small modulation to G, which is the same distance). Finally, there is the addition of a doubling / dialogue to the foreground layer, with the 1st Fl. and 1st Cl. doubling the theme's melody on m.325 and m.328. The rest of the texture and the layers are identical, albeit obviously transposed.

The conducting time pattern, expressive gestures of the left hand and the conductor's posture are almost identical to the original segment in the recapitulation; but slight differences in the recapitulation require additions. On m.307, the secondary theme now being split between the Vln.I and Fl. sections, the frame of the conductor must also

follow this change, swaying from each section to the other. That being said, this is only advisable if the background and middleground layers are able to retain good ensemble by themselves. On m.313 and 321, the Tp. must also be cued, as it is an addition to the background layer.

Btr Segment is 14 bars long, making it 4 bars longer than its sibling in the Exposition.

The reason for this choice appears to be the composer's wish for a stronger, more ferocious build-up towards the dominant **ff** tutti chord on m.346. This wish is supported by the addition of Fl. (m.338) and Fg. (m.336) doublings to the foreground, as well as the addition of the Cr. section starting on m.342 to the background layer who double the Vcl. and Cb. sections. Another reason for this Cr. doubling is the Vle. sections who switch from the background layer to the foreground layer, another difference as compared to the original iteration of this passage. Interpretatively, one can say that all this building harmonic tension supported by the orchestration and a crescendo marking asks for a very small, almost imperceptible ritardando towards the **ff** dominant chord on m.346. The rest of the texture and the layers are identical to the Exposition, albeit obviously transposed. The final difference is in the harmony: the composer uses another way of reaching the dominant. The amount of tension and of a build up feeling in this passage is exemplary and one can see it is a long 'harmonic crescendo' with a spread out vii^{o7} chord and appoggiaturas on the root note of the dominant on the last 7 bars of the structure, adding even more tension towards the destination of m.346.

The conducting time pattern, expressive gestures of the left hand and the conductor's posture are almost identical to the original segment in the recapitulation; but slight

differences in the recapitulation require additions. The *crescendo* leading up to m.340 must be finalized with a small *ritardando*, adding to its effect. The conductor must be careful to slowly and gradually largen the size of his pattern to get this *poco ritardando* properly. From m.342 to 346, every beat must have a marcato ictus preceded by a large intent in order to aid the syncopations of the horns.

Bb Segment's structure of 16 bars is identical to its sibling in the Exposition. It does, however, boast a thicker, heavier texture with the addition of the brass and Tp. sections to the chords in the middleground, coupled with the Fg. doubling originally on m.101 replaced by a shorter but more brilliant doubling done by the Fl. section on m.353. The rest of the texture and the layers are identical, albeit obviously transposed.

The conducting time pattern, expressive gestures of the left hand and the conductor's posture are identical to the original segment in the Exposition.

Aa''clos Segment is the closing theme of the Recapitulation. Its structure counts 12 bars, which makes it 4 bars shorter than its sibling in the Exposition (this is due to the double bar). The layers stay identical except for three differences in the foreground layer: The first one is the Cr. section, who no longer joins the descending phrase on m.362 in the middle and now belong to the background layer. The second difference is the brass and Tp. sections who double the background layer on the last bar of the 4 bar structure (m.365). Finally, we can see the addition of the brass and Tim. sections to the chords of the four final measures of the Recapitulation, turning them into a full tutti.

The conducting time pattern, expressive gestures of the left hand and the conductor's posture are identical to the original Aa''clos Segment in the Exposition.

4.1.6. Coda - First leg and Phase I

Table 7 Mvt. 1 - Coda (First leg and Phase I)

Section: Coda (First leg and Phase I)		
Measures	374	399
Subject	1st leg (A)	Phase/tr (A')
Structure	25(8 ⁴⁺⁴ 17 ⁴⁺⁵ 4 ⁴⁺⁴)	8 ⁴⁺⁴ 16 ⁸⁺⁸
Tonality	C: I - iv ⁶ - V ⁶ / iv - iv N ⁶ - vii ^{o7} / V	c: i - iv - vii ^{o7} harmonic progressions with one bar / two bar harmonic rhythms respectively (plus a small tonicization to f moll with usage of the melodic minor mode)

1st Leg (A) segment is the first leg of the last section of the movement: the coda. It is 25 bars long and is made of two separate parts / textures, all marked **ff**. In the first part, the foreground layer consists of a one bar dialogue between the strings and the Winds + Tp. sections. This dialogue uses the rhythm of the A motif and is marked sforzando on the

first beat of each two bars, which coincides with the speed of the harmony who also changes every two bars. There is no middleground layer. The background layer consists of the Cr. section, who reinforce these *sforzandi*. In the second part of the segment on m.382, the foreground layer is in a quasi tutti instrumentation with repeated eight notes playing a Neapolitan sixth chord for 5 bars. It is then answered by the A motif's rhythm played by the Cl., Fg. and Cr. sections in **p** dynamic, followed by 3 measures of silence. This dialogue is then repeated with almost the same structure (4 + 4 instead of 4 + 5) with a secondary dominant chord played this time by a full tutti. Then, it is answered by the woodwinds, Tr. and Tp. sections in **f** marking instead of **p** as it was before.

On m.374, the conducting time pattern continues to be 2 in1 with four bar groupings and with marcato ictuses of eight note durations. The A motif, starting with a syncope, must be given a clear ictus on each first beat with a large preparatory gesture preceding it. This also concerns measures 387, 390 and 396. The expressive gestures of the left hand must convey power. This is best achieved in a hand position with open fingers, which signals 'play, and play loudly' to the musicians. Another important task for the left hand is showing the *sforzandi* on the half notes played by the strings on m.376, 378, 380. Normally this, would be a task for the baton hand in the conducting time pattern. However, the baton hand, already busy with the syncopes, might lose its clarity if it would attempt to indicate the *sforzandi* as well. It is possible, but as every experienced conductor will know, too much information in the gestures can equate to no information received by the players at all, their concentration being taken away from their sheet music too often. As to the conducting posture, because of the A motif being thrown around like a ball between the strings and the rest of the orchestra, the conductor would

do well to position his body and his baton into the area of each ‘ball throw’. While doing this, the posture must never lose its aura of absolute power; this means that there must be no slouching towards the musicians while the ‘frame area’ is being constantly changed. On the four bar groups of m.382 and 390, the conducting time pattern continues identically. The tied half notes of the winds must be supported by the expressive gestures of the left hand which must have an almost crescendo like gesture, with a tension increase in the muscles. The aim, of course, rather than a *crescendo*, is actually to avoid a *decrescendo*; such a thing could very well happen as musicians can be prone to laziness, wanting to save their breath, assuming they are in a background layer and won’t be heard anyway. Alas ! The conductor must be able to hear this and not allow it as a result.

Phase / tr (A’) segment is a phase, which means it is a transitory passage of the coda. It is divided into two parts of 8 and 16 bars each. The dynamic of **f** concerns the entire segment. In its first part, the foreground layer is given to the Vle. and Vcl. sections, who quote the A’ motif (this time in c minor) played by the Cr. in the Exposition while introducing the Secondary Theme Group. The motif is disturbed on its second bar by the Vln. section with an ascending passage of eight notes which takes its inspiration from a dramatic vii^{o7} chord held by the middleground layer, made by the Woodwinds and Cr. sections. The background layer consists of the Tr., Tp. and Cb. sections who play the root note of the second inversion of the tonic, weakening the tonal center of c minor. This serves to prepare the long *marche harmonique* that is about to come. This whole structure of 4 bars repeats twice. In the second part on m.407, a long harmonic progression of 16 bars begins, with a second half that has a much slower harmonic

rhythm that changes on each two bar changes instead of on each bar. The foreground layer consists of the Vln. section, who plays the module / main cell of a *marche harmonique* consisting of repeated eight notes with the maximum interval of a minor third between them (example: As - G - B - As). In the second half of the structure, the notes of the module are freer and more connected to the movements of the bass line in the middleground layer. The middleground layer consists of the woodwinds, Cr., Vle., Vc. and Cb. sections. They play the bass line of the harmonic progression with quarter notes, following the harmonic rhythm of the progression and its changes. It is important to note that the Cr. section only plays the last two notes of the modules starting on m.416, a procedure that strengthens the borders of the frame of each leg in the harmonic progression. As to the background layer, it consists of the Tr. and the Tp. sections, who, starting on m.415, switch between holding dominant and tonic pedals in quarter note durations. On the second half of the structure, there is more freedom between the layers with, for example, the Fl. and 1st Cl. joining the background layer. One cannot conclude this segment without mentioning the masterful use of the gradual entrances of instruments into the middleground layer (examples: Fl. and Cl. on m.409, Cr. on m.413). Seeming odd to the untrained ears and eyes with the time and order of their entrances, they actually help a great deal in conserving the rising harmonic tension by a gradual thickening of the texture.

The conducting time pattern for this segment is identical to the previous segment. In the first part of the structure, the expressive gestures of the left hand are to be used on m.400 and m.404, as a means to conjure the drama of the forte eight note figures of the Vln. sections. A sideways movement must be used, as this small passage must sound like

ocean waves, powerful enough to overthrow any ship. The conducting posture must, therefore, be all powerful and confident. This is best achieved with broadened shoulders and feet that are not too close to each other. From m.407 to m.423, the conducting time pattern continues identically. Even though there is no crescendo written in the score, a ‘harmonic’ crescendo is apparent and needs to be emphasized. A sure way to obtain such *crescendos* is with a gradual build up of muscular tension in the conductor’s expressive left hand gestures and his posture.

4.1.8. Coda - Second leg and Phase II

Table 8 Mvt. 1 - Coda (Second leg and Phase II)

.Section	Coda (Second leg and Phase II)		
Measures	423	453	469
Subject	Ba''	Ba''' (elab of Ba'')	Phase II, (A)
Structure	16 (10 ⁶⁺⁴ + 6 ²⁺²⁺²)	30 (2 + 12 ⁴⁺⁴⁺⁴ 16 ⁸⁺⁸)	10 (2 + 4 + 4 ²⁺²)
Tonality	i - iv ⁶ - i ⁶ - iv - IV ² - V ^{3/4 & 7} - i ⁶ - iv ^{3/4} - ii ^{5/6 & 7} - V ⁷	Descending melodic minor	Only tonics and dominants.

	Tonic then dominant pedals.	scale, followed by a series of short plagal cadences (one per bar), followed by a cadential 4/6 Idem.	
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Ba'' segment is a 16 bar structure, continuing in the dynamic of **f** that was set beforehand. It is an elaboration of the Ba theme by the usage of the process of diminution: one interval, a major second, is dissected from Ba; then, the perfect fourth in the original Ba subject is replaced with a major third. The foreground layer, given to the Vln. and Vle. sections, plays this elaboration of the Ba theme, repeating it every two bars. The repeats are done through a *marche harmonique* and harbor a *sforzando* on their first beat (this only concerns the first two legs of the *marche*) as well as *molto articolato* markings on every last two quarter notes. After m.433, the foreground layer ends its role in this segment with a 6 bar cadential figure. The middleground layer is made of the Winds and Timpani sections. It plays the chords of the harmony with two connected quarter notes that coincide with each harmonic change, and then one quarter note per bar starting on m.433 in the same manner. A peculiar movement is made by the Horns on m.430, where there are two quarter notes instead of just a half note. Finally, the background layer consists of the Vcl. and Cb. sections, who are in charge of harmonic movement and play two connected half notes for each chord change until m.433, where

a fastening of harmonic rhythm facilitates the cadential movements of the bass line (a textbook $i^6 - iv^{3/4} - ii^{5/6} \& 7 - V^7 - I$).

The conducting time pattern is 2 in 1 legato, with a marcato ictus. The size of the pattern is large. The expressive gestures of the left hand must emphasize the *sforzandi* that appear on every two bars of the foreground layer. This is best achieved with a closed fist making vertical movements who resolve downward and end with a clear stop. The conducting posture must be imperious and stoic at the same time; as a man would nobly stand up against the strong hands of fate.

Ba''' (elab of Ba'') segment, still marked **f**, has a 30 bar structure and is subdivided into two. In the first division, the foreground consists of a dialogue between the Fl., Cl., Fg. and string sections. This dialogue is actually none other than the previous Ba'' with a slight difference: it is cropped in a manner where it will start on a weak beat instead of a strong one. This dialogue happens over dominant then tonic pedals held by the Ob., Tr. and Tp. sections who form the background layer of the texture. Their rhythm of two quarters and a half note further strengthens the emphasis on the articulations of this motif. The middleground layer is absent. The second subdivision of this 30 bar structure is 16 bars long and is made of a single passage repeated twice with slight differences in orchestration, counterpoint and instrumentation. The foreground layer is the only layer present in the texture. It is first given to the Woodwinds section, who play a descending melodic minor scale. This scale is followed by a series of short plagal cadences (one per bar) on m.456 done in unison and one by one by the strings, the Woodwinds and Tutti with *sforzandi* on the 1st beats. This passage is then followed by a cadential $4/6$ in the

form of a chordal dialogue between the strings and the Winds + Timpani sections, echoing each other with quarter notes. This makes an 8 bar structure, which is repeated once more with 2 differences: firstly, the descending scale is given to the String section with Vln.I and Vle. sections doing an unison while the 2nd Vln. and Vcl. / Cb. sections enrich the scale with a counterpoint. Secondly, the one bar cadences are played in the following order and instrumentation: Brass + Timpani; Winds + Timpani, Strings + Brass + Timpani, Tutti.

The conducting time pattern for this segment remains identical to the previous conducting guidance paragraph. On m.459-460 and 467-468, a Gesture of Syncopation (GOS) is to be used for the syncopes of the Winds and Timpani sections. The expressive gestures of the left hand must show the instrumentation changes of the foreground layer between the strings and the rest of the orchestra. To do this, the hand must find a vertical spot in the conductor's frame for these two groups and change its place in the frame as the dialogue progresses, addressing them with a unmoving hand shape that evokes the sound the conductor wishes to hear. On m.453 and 461, a horizontal movement conveying legato must be used for these three bar long motivic cells that belong to the foreground layer. One must be careful for these movements to be devoid of any ictuses. The conducting posture must be stern, immovable, like a stable, unbreakable rock. As a result, a serious expression is advised, with the heels of the feet firmly on the ground.

Phase II (A) segment is 10 bars long and is based on the A motif. The dynamic is still **f**, and only tonic and dominant functions are used throughout. The foreground begins with a unison statement of the A motif's rhythm with only the note G played by the Vln. and

Vle. sections. After the statement of the motif, this section fades into the background layer for 4 bars while the foreground layer is overtaken by the Woodwinds + Cr. sections, who, after having played the A motif, continue with a short 4 bar phrase that does not stray farther than dominant and tonic functions. Finally, the foreground layer takes the form of a G note repeated in a continuous manner with eight notes by the strings, who are doubled first by the Tr. and Tp. (m.474), then by the Woodwinds and Cr. sections (m.476) and then by the entirety of the orchestra (m.478).

The time conducting pattern remains identical to the previous segment. Great care must be given to the syncope of the woodwinds on m.470 as well as to cueing the Horn sections on m.473 and the Trumpet and Timpani sections on m.474. These cues, also leading to syncopes, require the same technique used throughout the whole movement, but with one difference on m.473 for the Horn sections: the ictus must be of a quarter note articulation instead of the usual eighth note. The expressive gestures of the left hand must announce the impending doom of the culmination of this movement which is the A motif in its most ferocious state. Therefore, the hand must be open, immobile and with tense fingers, almost like a tiger's paw. The conductor's posture must be very intense, with a gradual increase of tension all through the body while approaching the crux of the movement.

4.1.9. Coda - Conclusion

Table 9 Mvt. 1 - Coda (Conclusion)

.Section	Coda (Conclusion)		
Measures	479	484	492
Subject	A	Aa	ACad
Structure	²⁺³ 5	⁴⁺⁴ 8	⁴⁺⁴⁺³ 11
Tonality	i -V	Appoggiaturas over a tonic pedal.	Only tonics and dominants.

A segment is the last and most forceful iteration of the A motif, making it the culmination of the entire movement. The foreground layer is a full orchestral tutti strengthened even further by a tremolo on the timpani. It is important to note that the Cb. section delivers the motif on its lower register for the first time, further advancing the hypothesis that this is the culminating point.

The conducting time pattern and expressive gestures of the left hand must be identical to the original A segment. The conductor's posture must be, as it rarely is, at its most uncontrolled: any size of movement is not exaggerated enough to convey this

culmination; if the conductor has been economical in his gestures throughout the movement, this will even have a greater effect.

Aa segment is the final iteration of the Aa subject. It is presented in a **pp** dynamic for the first time. The foreground layer is made of the Vln. sections who share the Aa subject, repeating only the first 4 bars of the original structure twice. The middleground layer, marked **p**, consists of the Ob., Cl. and Fg. sections who play a rhythmically simplified version of the Aa subject with longer note durations. These instruments take turns between each other starting from the lowest instrument, before finally fading into the background layer. The background layer, consisting of the Vcl. section, plays a long tonic pedal with the addition of a fifth. This addition enhances the sonority and harmonic spectrum of the woodwinds, making them stand out even more.

The conducting time pattern is almost identical to the original Aa segment in the Exposition. However, for the middleground layer in the Woodwinds, clear marcato ictuses as it has always been throughout the movement are discouraged; the middleground layer that is spread through the woodwinds must be guided towards a legato line and a homogenous sound, as if ‘one instrument’ was playing, instead of different sections entering one by one. Therefore, the time conducting pattern must not have marcato ictuses which would create the opposite effect to the desired homogeneity. The expressive gestures of the left hand must also help in achieving this goal, moving in the horizontal plane with a hand shape that evokes the eerie darkness of this segment. The conductor’s posture must complement this eeriness with slouched and tense shoulders; the facial expression must bear likeness to a predatory animal looking at a

prey, with the intention to attack. The core emotions in this passage are fear, desolation, and a controlled aggression that is ready to explode, validating this choice of posture.

A cad is the final segment of the first movement of the Symphony. It is a cadential figure of 11 bars with only dominant and tonic harmonic functions. As the only layer, the foreground consists of tutti chords, with 4 bars repeating the A motif's rhythm twice, followed by 4 bars of perfect cadences for each bar. Finally, a slow down in harmonic rhythm in the last 3 bars adds to the decisiveness of the final I - V - I progression with one chord per bar.

The conducting time pattern remains identical to the previous segment. The last two chords must be played slightly further apart to add to their conclusive effect. This should be done with a single vertical movement per each chord with both hands. The expressive gestures of the left hand must be very resolute, with a closed fist portraying the density of said chords. As to the conducting posture, it must convey joy and triumph. In light of this, the conductor must stand with his legs slightly open and his shoulders as broadened as possible.

CHAPTER V: SECOND MOVEMENT

The second movement of the symphony, marked Andante con Moto (92 bpm for an eight note), is in Double Variation form. Adopting 3/8 as its time signature, this movement is very contrasting to the first movement in its peace and lyricism. The tonality is in A flat Major.

The first section is called the ‘Themes’ section. It is 50 bars long, and is made of three separate segments.

5.1. Musical Analysis and Conducting Grammar

5.1.1. Themes

Table 10 Mvt. 2 - Themes

Section	Themes		
Measures	1	23	41
Subject	A	B	Bridge
Structure	$11^{8(6+2)+3} +$ $11^{8(4((2+2))+4)}$ $+ 3$	$9^{4+2+3} + 9^{4+}$ $3 + 2.$	9^{7+2}
Tonality	As: I - IV - mmixVI = V/ii - ii - V/ii - ii = iv/vi - ii ⁰ /vi - V ⁷ /vi =	As: I - V - I... vii ⁰⁷ / ii = enharmonic C: Ger ⁶⁺ - Cad ^{4/6} - I + C: I - V - I... -	Enharmony of Ger ⁶⁺ of asmoll*, ‘deceptive’ Cad ^{4/6} because it leads to

	<p>mmix $V^7 / VI - VI$ $= V/ii - ii - V - I +$ melody (repeated twice) = plagal cadence with appoggiatura on first bar followed by perfect cadence, one change of harmony a bar. Second time, $V - I -$ $V - I$ cadential tail prolongation to the melody.</p>	<p>vii^{o7} /iv</p>	<p>$vii^{o7} C /$ instead of $^{3/5}$. Then, mmixAs*: $vii^{o3/4} /$ $I - IV - V$</p>
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A segment is the first theme of the themes section of the movement and is 22 bars long.

Its phrase structure resembles that of a period, which is why it shall be divided into antecedent and consequent.

The antecedent phrase consists of 11 bars, which can be further subdivided into two parts. The first part, 8 bars long, can be further subdivided into two subdivisions.

The first subdivision, 6 bars long and marked *piano dolce*, consists of a long, legato theme given to the Vle. and Vcl. sections, who form the foreground layer (for the rather complex harmony, please refer to the table and the score). Rhythmically, the theme is characterized by an obsessive use of dotted 16th and 32nd notes, with only 3rd, 4th, and 5th intervals with an occasional passing note. The middleground layer is absent. The background layer is given to the Cb. section, who plays the root notes of the harmony in *pizzicati*.

The second subdivision, 2 bars long, is the cadential ‘tail’ of the antecedent of the theme. The layers remain the same and the harmony only has dominant and tonic functions. An important point to note is the tail beginning with a *forte* followed by a *piano* with no *crescendo* or *decrescendo* markings before or after.

In the first and second subdivisions of the first part of the antecedent phrase, the conducting time pattern is 3 in 1 legato. The size of the pattern is medium. The ictuses are in legato articulation and of 32nd note durations. The expressive gestures of the left hand must guide the phrases of the themes expressively, highlighting the legato and the harmonical tension and release points by showing small culminations, such as the one on m.4, a secondary dominant, or the *f* on m.7. Movements of rise and descent while sliding in a horizontal plan for the legato are best suited for this endeavor, with the hand open but with its fingers closed. The conducting posture must be smiling, joyful and serene.

The second part, 3 bars long, consists of two repetitions of this 'tail', each with a different instrumentation with all the instrument belonging to the foreground layer. The first repetition is done with an unison by the strings (the Cb. section now uses arco) and Fg. sections. The second repetition is done by the Fg, Cl., 1st Ob. and 1st Fl. sections, enriched by a *decrescendo* that elides into the consequent phrase. The harmony also changes into a secondary dominant of the IVth degree, to prepare for the plagal cadence that begins the consequent. This elision and *decrescendo* is further emphasized by the 1st Ob., who, beginning with an *appoggiatura*, plays two rising sixteenth notes that reach the third of the subdominant chord that is about to come.

In the second part of the antecedent phrase, the conducting time pattern identical. The ictuses must change their duration and become 16th notes. The expressive gestures of the left hand must mirror the ones done on the previous two bars. The posture of the conductor continues identically.

The consequent phrase, marked piano, consists of 11 bars, which can be further subdivided into two parts. The first part, 8 bars long, consists of two repetitions of a new, 4 bar theme which is contrasting to the antecedent. The theme stands out with its longer note durations, which are devoid of the obsessive dotted 16th and 32nd note rhythm. The theme itself can be further subdivided into two.

The first subdivision corresponds to the first 2 bars of the theme, where a plagal cadence is embellished by eight note appoggiaturas on the first beat, played by the 1st Fl. and 1st

Cl. sections. They form the foreground layer. The middleground layer is absent. As to the background layer, is it trusted into the 1st Ob., 2nd Cl. and Fg. sections, who accompany this theme's foreground melody with dotted quarter notes, playing 4th intervals.

The second subdivision corresponds to the last two bars of this small theme and has a cadential purpose. This purpose is achieved with a succession of eight notes (the 1st Flute plays a longer note, a quarter) assured by the Fg., Cl., and 1st Ob. sections, stating the dominant harmony before ending the theme with an eight note on the tonic on the second bar. The sense of an ending is further strengthened by a sixteenth note triplet by the 1st Fl. and the obsessive dotted 16th and 32nd note rhythm (which will, from now on, be called 'obs') stated by the 2nd Cl. as 'closing embellishments'. These instruments all constitute one foreground layer.

The second repetition of the theme in this first part, beginning with an *aufтакт* resembling the aforementioned 'tail' of the antecedent, keeps the theme intact, albeit changing its instrumentation and orchestration. The differences are as follows:

In the first subdivision, the foreground is now given to the Vln. Sections, who play a rhythmical variation of the initial melody. As to the background, it is given to the Vle., Vcl. and Cb. sections, as well as the bassoons, who are present to further support the crescendo and glue together the strings and woodwinds for the forte to come, which makes for another difference. In the second subdivision, the foreground stays the same. However, the background is joined by the Fg. and Cl. sections, who support the newly

reached forte in this cadential subdivision of this small theme. After the *cresc.* and **f.**, the theme ends with a **p** dynamic with no *decrescendo* preceding it.

In the first and second subdivisions (as well as their repetition) of the first part of the consequent phrase, the conducting time pattern and the ictuses stays identical. Important additions are the syncopated entries of the foreground on m.15 and m.19, which call for a larger intent followed by a marcato ictus. The intent given to the foreground for its third beat on m.20 must also be larger to accommodate the entries of the instruments. Also, the pattern must grow in size in tandem with the crescendo on m.17. The expressive gestures of the left hand must emphasize the appoggiaturas of the foreground on m.12 and m.13, as well as the *crescendo / decrescendo* on m.19. The posture of the conductor continues identically.

The second part of the consequent, 3 bars long, consists of a cadential passage played by a tutti (minus the Brass). The element used for this passage is none other than the ‘tail’ of the second subdivision of the first part of the consequent of the first theme of the second movement of the symphony with small variations. The small variations are as follows:

1. The aforementioned ‘succession of eight notes’ has been replaced by a rhythm of sixteenth notes followed by a sixteenth note rest.
2. The triplets are marked **f**, whereas the last two sixteenth notes of the second bar are marked **p**. We can clearly see that after the third use of this *forte / piano* contrast, Beethoven is really trying to bring this idea forward. We will see, that as the

movement progresses, these sudden, stark dynamic contrasts will continue with their surprises.

3. The Woodwinds and Cb. sections do not join the triplet rhythm, rather supporting the dominant harmony with a longer eight note.

In the second part of the consequent phrase, the, the conducting time pattern and the ictuses stays identical. The pattern size however, must suddenly decrease in size for the sudden *piano* dynamic on m.21. The expressive gestures of the left hand must strengthen the *piano* dynamic and express the closing of the period structure, with small hand movements decreasing in size and moving gradually down. The posture continues identical to the previous part.

B segment is the second theme of the movement and is 18 bars long. It consists of two parts of 9 bars each, exhibiting similar structures. The first part of the B segment is 9 bars long and can be further subdivided into three. In the first subdivision, 4 bars long, we are presented a new theme, marked *piano*. It is a motif that is contrasting compared to the first theme as it lacks any melodic, legato characteristics. Marked *dolce*, it uses only tonic and dominant functions. It begins with the 'obs' rhythm and the same interval, continuing with three eight notes and a quarter note that elide with the next bar. This figure is repeated twice. This motif constitutes the foreground layer and is assured by the Cl. and Fg. sections (with the 2nd Cl. and Fg. adding 3rd, 4th and 6th intervals to the motif. The Vln. sections, a subdued part of the same layer, double the end of this motif with three slurred eight notes. As to the background layer, it is comprised of the Vle. and Vcl. + Cb. sections. The Vle. section plays *molto articolato* sixteenth note

triplets, strengthening the harmony with broken arpeggio figurations. The Vcl. and Cb. sections also have the same task, playing the root notes of the harmony with a succession of four eighth notes.

In the second subdivision, 2 bars long, we enter an eerie harmonic area with a sudden introduction of a viio7 chord of the minor second degree (b). This chord, however, is only a tool to facilitate an enharmonic modulation to the subdominant Ger6+ chord of C Major, which is the tonality of the second part of the segment. The foreground layer, assured by the 1st Vln. section, presents 'obs' rhythm once again on the third beat of each bar, repeating it thrice. The middleground layer is made of the Cl. sections, who play an interval of a third, playing the 3rd and 5th of the chord respectively with an eighth note beginning on the third beat that is tied to a quarter note on the first beat of the next bar. As to the background layer, it is formed by the 2nd Vln. and Vle. sections, who play the root note of the chord with a quarter note on each second beat of a bar. All layers are marked **pp**.

In the first and second subdivisions of the first part of the segment, the conducting time pattern is 3 in 1 legato, with legato ictuses of 16th note duration (except on the third beats of m.25 and m.28). The size of the pattern is small. The intents given to the foreground on the third beats of m.26 and m.28 must be slightly larger in the scope of the small sized pattern, to accommodate for entries on the 'obs' rhythm. The expressive gestures of the left hand must show the **pp** dynamic with certainty: this is best achieved with an open palm facing downwards. The posture of the conductor until the second subdivision must be serene and joyful, best depicted by a smile. After the second

subdivision, the posture must become rather closed, uneasy, conveying an air of worry. However, on the third beat of m.28 and in anticipation of the second part of the segment, the posture, just like an intent, must show the next posture that is about to come in the following beat. This means it must suddenly change and convey an air of power and victory.

In the third subdivision, 3 bars long, the composer introduces a *fortissimo* passage modulating to C Major with tutti chords that constitute the entire foreground layer. The progression is academic, with a German Sixth chord followed by a Cadential 4/6 which is followed by the tonic. The characteristics that concern the rhythm and articulation of the chords for each bar are as follows: Firstly, there is a dotted quarter note. Secondly, there is the 'obs' rhythm with a *ben articolato* written on its 32nd note, followed by two eighth notes also *ben articolato*. Finally, an eighth note followed by rests. It is important to note how the Cb. section provides great closure to this progression with a low C note that greatly stands out since all the instruments are not playing.

In the third subdivision of the first part of the segment, the conducting time pattern continues identical. The size of the pattern is very large. The ictuses however, must be marcato. The expressive gestures of the left hand must show great power, with the hand visibly open, with crooked fingers. Also, the hand must make an inviting movement to the Cb. section on the second beat of m.32 to emphasize this naked C note. This helps in setting a strong conclusion for his short motif all the while re-establishing that we are in C Major. The posture of the conductor must be powerful, victorious. This is best achieved by taking up as much space as possible, with open hands, arms, and feet.

The second part of the B segment is also 9 bars long, and can also be further subdivided into three subdivisions of 4, 2 and 3 bars each. In the first subdivision, we encounter the same layering as the corresponding subdivision of the first part. However, this subdivision is in C Major and is presented with an enlarged orchestration as well as a **ff** dynamic. The foreground motif is now assured by the Cl., Cr. and Ob. sections. The middleground triplet *ben articolato* accompaniment is given to the Vln. and Vle. sections. As to the background section, it is assured by the Cb., Vcl. and Tp. sections but with two slight changes: they no longer play only the root notes of the harmony and introduce a tonic pedal as of m.33; they also have the addition of the ‘obs’ rhythm on their third beats instead of just eight notes as before. It is also important to note the addition of a **sf** on all layers in the end of the second repetition of the motif, in solidarity for the task of the second subdivision.

In the second subdivision, 3 bars long, we have two repetitions (one with the *aufтакт*) of the final note of the previous motif, with the ‘obs’ rhythm preceding it. The layers remain the same for the first bar, as well as the **sf** on the first beat. On the last two bars, however, a diminuendo in the Tr., Cr. and Ob. sections prophesizes the arrival of the eeriness of the second subdivision of the first part.

In the first and second subdivisions of the second part of the segment, the conducting time pattern continues identical. However, the size of the pattern from very large to large and be higher up in the conductor’s frame to address the brass instruments who constitute the foreground layer. In m.37 a gradual and quick decrease in pattern size

must be used for the corresponding *diminuendo*. The expressive gestures of the left hand and the posture continue identically to the previous subdivisions until m.37, where they must show a quick *diminuendo* to a **pp** dynamic as well as a return to the unease that was present in the second subdivision of the first part of the segment. Please refer to this subdivision on how and with which movements to achieve the desired effects.

The third subdivision, 2 bars long, correspond to the second subdivision of the first part of the B segment of the themes segment of the 2nd movement of the symphony. There are however, three differences. The first one is that the chord is now a diminished seventh of the minor fourth degree as opposed to the minor second of its predecessor. The second difference is that the middleground is entrusted to the 2nd Vln. and Vle. sections. The third difference is that the background layer is given to the Vcl. and Fg. sections, with the Fg. section holding tied dotted quarter notes instead of the customary quarter note on the second beat.

In the third subdivision of the second part of the segment, the conducting time pattern, its size and the ictuses; the expressive gestures of the left hand and the conductor's posture continue identically.

Bridge segment is a connecting passage between the Themes Segment and the Variations Segment. It is 9 bars long and can be divided into two parts. In the first part, 7 bars long, the composer seeks to modulate back to the main tonality of the movement. This is done by a legato succession of dotted quarter notes by the Strings (minus the Cb. section) and the Fg. marked with a long 7 bar slur. These instruments constitute the

foreground and are marked sempre **pp**, until a *cresc.* on the last bar. Please refer to the table or the score for a comprehensive analysis of this harmonic progression.

In the first part of the segment, the conducting time pattern continues identically. The ictuses are tenuto with the duration of an eighth note. The size of the pattern is very small, until the crescendo on m.47, where it must quickly and gradually increase to large size, corresponding to the written crescendo that ends in a forte dynamic. Only the first beat must be beaten actively to change the notes of this transitional ‘phrase’. This means that the second and third beats must be beaten passively, devoid of ictuses. The expressive gestures of the left hand must be very horizontal in nature so as to show the long slur that is present in the score. The hand’s palm must face downwards and the fingers must be unbent but close together, giving a feeling of holding and guiding the sound. The posture must again be uneasy, with all body positions that this emotion has previously implied. However, on m.47, the posture must show lust and expectation along with the written crescendo. This is best achieved by an increase in tension but only in the facial muscles.

In the second part, 2 bars long, the celebration of having reached the desired tonality’s dominant chord is done in a pointillistic manner (not like Webern, I’m afraid) with the note of E flat played one by one by the Strings, Vcl. + Vle., Fg. and Cl. sections. All these entrances, marked **f**, constitute the foreground.

In the second part of the segment, the conducting time pattern and the duration of the ictuses continue identically. However, the articulation of the ictuses must change from

tenuto to stacatto. The size of the pattern must now be between medium and large. The expressive gestures of the left hand must address each instrument's entry into the foreground, finding a specific in the conductor's frame for each, preceded by intents that mirror the baton hand. On the final entry on m.49, the hand, continuing to address the 1st Cl., must show the *decrescendo* into the *piano* dynamic. This is best achieved by an open palm facing downwards and gradually descending. The conductor's posture is resolute and confident. This is again best shown by the face, with bent eyebrows.

5.1.2. Variations

Table 11 Mvt. 2 - Variations, I

Section	Variations, I		
Measures	50	72	90
Subject	A1	B1	Bridge1
Structure	$11^{8(6+2)+3} +$ $11^{8(4((2+2))+4)+3}$	$9^{4+2+3} + 9^{4+3+2}$	9^{7+2}
Tonality	Idem to themes section, please refer to previous table.	Idem to themes section, please refer to previous table.	Idem to themes section, please refer to previous table.

The themes having been presented, we now enter the variations section of the movement. It is 121 bars long and is made of 10 segments. In the first group of

segments, A1, B1 and Bridge1, we are presented with one full cycle of variations for the themes and the bridge. For this entire cycle, no changes in structure or harmony are present. The only changes pertain to orchestration and instrumentation. Please note that when something isn't mentioned, it is because it is kept the same. Only changes are to be mentioned.

A1 segment:

Antecedent, part 1, 1st subdivision: in the foreground layer, we see the change of rhythm with a legato succession of sixteenth notes with one slur a bar. The sixteenth notes contain passing, neighboring and grace note *appoggiatura* non chord tones. The middleground layer sees the addition of a *contrechant* by the 1st Clarinet with an *appoggiatura* on the first beat of m.55. As to the background layer, it has seen the addition of the Vln. sections, also with *pizzicati*. Playing an octave apart, they enrich the harmony by adding 3rd and 5th intervals to the chords of the harmony.

The conducting time pattern and its size, the duration and articulation of the ictuses and the conductor's posture remain identical to the same passage of the original A segment. However, the expressive gestures of the left hand must now account for the addition of the Cl. to the middleground, playing with it, and guiding it along. To achieve this, the conductor ought to find a specific place for his instrument in his frame and stick to it. The hand must be open, suggesting emotional expressiveness.

Antecedent, part 1, 2nd subdivision: in its sibling segment, this cadence was done with one foreground layer composed of only the Cb., Vcl. and Vle. sections. It is not the case

here, as this passage is composed in a larger orchestration and two layers instead of one. In the first bar, the foreground layer is the same the previous subdivision with the addition of a doubling 1st Clarinet. As to the background layer, there has been the addition of the 3rd and 5th intervals to the dominant chords, in a succession of 8th notes provided by the Cb., Vls., Fg., 2nd Cl. and Ob. sections. Consequently, this *forte* sounds much fuller than its predecessor in the sibling segment. In the second bar, the *aufтакт* of the next subdivision is also altered and has been given another layer. In the foreground, the 'obs' rhythm leaves its place to the same legato succession of sixteenth notes now played by the 1st Vln. and 1st Fg. sections. As to the new background layer, three sixteenth notes preceded by a sixteenth note rest have been added to the end of the bar, filling in the remaining notes of the chord in question. This gives momentum to the foreground as well as helping with the crescendo, which was absent in its predecessor who only had a piano marking. This layer is assured by the 2nd Vln., Vle., Vcl. and Cb. sections who switch to *arco*.

The conducting time pattern and its size, the duration and articulation of the ictuses and the conductor's posture remain identical to the same passage of the original A segment. However, the expressive gestures of the left hand must again account for the addition of the Cl. to the middleground, identically to the previous conducting guidance paragraph.

Antecedent, part 2: Just like its predecessor, this is a change of the repeat of the cadence to a woodwind instrumentation from a predominantly strings one. In the foreground, the sixteenth notes will continue for a bar with the 1st Vln. and 1st Fg. sections and with the 1st Fl. section for two bars, constituting the foreground. The middleground is given to

the Ob. on the last bar, retaining its rising decrescendo figure. As to the background layer, it is given to the 2nd Vln., Vle., Vcl. , Cb. & Fg., Cl. and 1st Ob. (only for the 2nd bar) sections. The first group of the instruments I mentioned plays a dotted quarter note and an eighth note followed by two silences for two bars, playing the full chord of the harmony for two bars. As to the second group, they mimic the momentum / crescendo enhancing figuration of the previous subdivision followed by a dotted quarter note marked *decrescendo* (except for the Ob.).

The conducting time pattern and its size, the duration and articulation of the ictuses remain almost identical to the same passage of the original A segment. A single addition comes in the second beat of m.59, where the ictus must be marcato preceded by a larger than previously intent to help out the background layer into a good ensemble in their syncopated entry. The expressive gestures of the left hand must again account for the addition of woodwind instruments into the foreground layer, finding a fixed point in the frame to address these specific instruments, guiding them along their short two bar phrases. The conductor's posture remains identical.

The descriptive analysis of the consequent yields identical with original A segment. The conducting time pattern and its size, the duration and articulation of the ictuses, the expressive gestures of the left hand as well as the conductor's posture remain identical to the same passage of the original A segment.

B1 segment:

Part 1, 1st subdivision: in the middleground layer, the Vle. section's *ben articolato* broken arpeggios have been replaced by successions of 32nd notes marked *dolce* with one slur for each four note group. The notes still form broken arpeggios. The conducting time pattern and its size, the duration and articulation of the ictuses, the expressive gestures of the left hand as well as the conductor's posture remain identical to the same passage of the original B segment.

Part 1, 2nd subdivision: the middleground layer and the background layer switch places, because of the addition of a new rhythmical motif to the middleground consisting of three 32nd notes preceded by a 32nd note rest and followed by three 16th notes and a 16th note rest (this motif will be referred to as 'obs II' from now on).

The conducting time pattern and its size, the duration and articulation of the ictuses, the expressive gestures of the left hand as well as the conductor's posture remain almost identical to the same passage of the original B segment. The only difference concerns the newly added 'obs II' motif in the middleground layer which starts with a syncopation; this means it must be given an entry by the means of a 64th note duration ictus preceded by a larger intent than the previous intents. A small gesture of syncopation (GOS) may also be used.

Part 1, 3rd subdivision: the full tutti chords are given forward momentum with 32nd notes in the 2nd Vln., Vle., Vcl. and Cb. sections. The conducting time pattern and its size, the duration and articulation of the ictuses, the expressive gestures of the left hand

as well as the conductor's posture remain identical to the same passage of the original B segment.

Part 2, 1st and 2nd subdivisions: the middleground layer's *ben articolato* arpeggios have morphed into 32nd notes, much like the 1st subdivision of part 1 of B1. The conducting time pattern and its size, the duration and articulation of the ictuses, the expressive gestures of the left hand as well as the conductor's posture remain identical to the same passage of the original B segment.

Part 2, 3rd subdivision: the same 'device' (the introduction of the 'obs II' motif into the middleground layer) as the 2nd subdivision of part 1 of B1 has been used. The conducting time pattern and its size, the duration and articulation of the ictuses, the expressive gestures of the left hand as well as the conductor's posture remain almost identical to the same passage of the original B segment. The only difference concerns the newly added 'obs II' motif in the middleground layer which starts with a syncopation; this means it must be given entries by the means of a 64th note duration ictus preceded by a larger intent than the previous intents on the first beats from m.88 and m.89. A small gesture of syncopation (GOS) may also be used.

Bridge segment:

Part 1: the Vcl. section creates a middleground layer with the addition of the 'obs II' rhythm. The conducting time pattern and its size, the duration and articulation of the icti, the expressive gestures of the left hand as well as the conductor's posture remain almost identical to the same passage of the original Bridge segment. The only difference

concerns the newly added ‘obs II’ motif in the middleground layer which starts with a syncopation; this means it must be given entries by the means of a 64th note duration ictus preceded by a larger intent than the previous intents on the first beats from m.90 to m.96. A small gesture of syncopation (GOS) may also be used.

Part 2: in the first bar, the pointillistic E flat note is ‘spread out’ in a different order (Strings, Vle. & Vcl. & Fg., Cl., Ob., 1st Fl) and changes into two *ben articolato* successive sixteenth notes playing an octave interval instead of just one eighth note. In the second bar, the diminuendo of the held dotted quarter note E flat is now assured by the 1st Fg., 1st Ob. and 1st Fl. sections.

The conducting time pattern and its size, the duration and articulation of the ictuses, the expressive gestures of the left hand as well as the conductor’s posture remain almost identical to the same passage of the original B segment. The only difference concerns the aforementioned re-instrumentation of the passage; this means that the conductor must spatially address a different combination of instruments and instrument groups inside his conducting frame in comparison to the original Bridge segment.

Table 12 Mvt. 2 - Variations, II

Section	Variations, II			
Measures	99	123	148	158
Subject	A2 ^{III} ant-	A3Antdim	B2part2Aug	Bridge2

Structure	III ₈ ⁶⁺²	9 ⁴⁺⁵ + 16 ¹¹⁺⁵	10 ⁴⁺⁴⁺²	9 ²⁺⁷
Tonality	Idem original antecedent (simplified and slightly altered for the third repeat)	V - I - (with many passing notes) vii ^{ø7/9} / V = Es: vii ^{ø7/9} - V - I ⁷ = As: V ⁷ - V ⁹ - I ⁶ - rel. M f mini tonicisation: i - V - i... - ii ^{ø5/6} = C: V ^{b3/b5} - V ^{♯3/♯5/6}	C : I - V - I...	C: I - iv (mode mixture to rel. minor of As) - As: Vped.

A2^{III} ant- segment is the second variation of the variations section. Its main structure displays a group of three successive variations on the shortened (the used compositional device is, therefore, diminution) antecedent phrase of A. Each variation has the same structure, consisting of two parts of 6 and 2 bars each. After careful examination, one can see that the original antecedent phrase has suffered the removal of its last 3 bars, which were the cadential repetition of the ‘tail’.

In the first variation of the group, we see an almost identical resemblance to the antecedent of the first variation (A1) in terms of orchestration and instrumentation. There are, however, slight differences on each layer, even though they stay the same. In the foreground layer, the note durations of the theme have further decreased as the Vle. and Vcl. sections now play in 32nd notes with one slur per bar. The decrease in note durations increases the prevalence of small non chord tones such as neighboring and passing tones. Another important difference is the subito piano in the last two measures of the variation. In the middleground layer, the 1st Cl. is joined by the 1st Fg. and 1st Ob. Finally, in the background layer, the rhythm is now solely made of two eighth notes and one sixteenth note on the last half of the last beat of the bar assured by the Vlns. and Vcl. sections.

The conducting time pattern and its size, the duration and articulation of the ictuses, the expressive gestures of the left hand as well as the conductor's posture remain almost identical to the same passage of the original A segment. However, differences in instrumentation require some additions. One of these additions is in the ictuses of each third beat for all measures of the phrase except for the last two (m.105-6), which have to be marcato preceded by a large intent, to facilitate the entry of the background layer on a weak beat. Another addition concerns the subito piano on m.105, which must be anticipated with a sudden stopping gesture on both hands on the last sixteenth note of the previous measure. After this gesture, time beating must only resume on m.106, with the left hand guiding the foreground *aufтакт* into the next repetition of the phrase.

In the divine second variation of the group, marked **pp**, the foreground layer is comprised of the Vln. sections. The 1st Vln. section overtakes the theme in 32nd notes, switching to *arco*. They are bestowed with the indication of *dolce*, beginning with a one bar *aufakt* comprising a grace note on its last beat. The theme is almost the same as the foreground of the previous phrase except for an extra bariolage in m.110. With the 2nd Vln. section, we witness perhaps one of the most beautiful counter melodies in the history of Music, only to realize that it is nothing new; it is the same *pizzicatti* accompaniment which was already present in the antecedent of the first (A1) variation, although with shorter note durations (the note durations now span an eighth note to a dotted quarter) and long slur markings. In the middleground layer, we have the Vle. & Vcl. + the 1st Fg. & 1st Cl. sections. The former group fills in the chords of the harmony with sixteenth note *pizzicatti*, using intervals of up to a fifth ; the latter group, marked **p** and *ben articolato* throughout, gently distributes four sixteenth note octaves (usually the same single note, sometimes two different notes, depending on the harmony) between themselves in syncopated 1st and 2nd beats. These little figures also do not appear from thin air, as they are a variations of the aforementioned pointillistic display of the E flat note in the last 2 measures of the consequent of the Bridge 1 Segment. An important element to note and observe is that these octaves generally reinforce either the 3rd of the chord (8 times) or the tonic (6 times). From such observations, we can deduce many things about where the culminations of the original theme are to be located and how much emphasis and weight should be given to the small modulations inside it. In light of this, I have opted for a *crescendo* from bar 3 to 4, which is the point where we are most far away from the initial tonic.

The conducting time pattern and its size, the duration and articulation of the ictuses, the expressive gestures of the left hand as well as the conductor's posture remain almost identical to the same passage of the original A segment. However, differences in instrumentation require small additions. One addition is that the conductor's pattern must be in a higher spot that addresses the woodwinds, because of their accompaniment which could be defined as pointillistic in future music. Another addition concerns the expressive gestures of the left hand, which must also show the emotion content of the marking *dolce*. This is best achieved with horizontal movements. A final addition must be in the conductor's posture: the facial expression must truly express the serenity of this passage with a smile or any other mimic the conductor sees fit in his body language personality.

In the third variation and phrase of the group, the dynamic changes to a forte that concerns all layers. The foreground layer is now assured by the Vcl. and Cb. sections, who are again in charge of the theme in 32nd note durations with slight note differences on m.118 and m.120. The background layer is made of the rest of the orchestra, who plays the entire chords of the harmony in successions of sixteenth notes starting with a syncope. The harmony is rather simplified and altered, with shifts in beats and the usage of different chords that carry the same tonal functions. It is also enriched by the addition of appoggiaturas, such as in the second beats of m.119 and m.120. It is important to note how the Tr. and Tp. sections only intervene in such appoggiaturas, perhaps telling the conductor that one must not let the musicians play this layer too straightforwardly, without a harmonic understanding of tension and release. In the second part of this

variation, 2 bars long as aforementioned, a divergence from the usual perfect cadence is encountered with a replacement that consists of a half cadence resulting in a fermata over a dotted quarter note played by the strings and woodwinds sections. To do this, the composer uses a scale starting from the first degree of the dominant tonality with the following rhythm: an eighth note tied to a 32nd note which is followed by seven 32nd notes, twice. This scale constitutes the foreground layer and is first played only by the strings (minus the Cb. section) who are then joined by the woodwinds and the Cb. sections on the second bar, before reaching the fermata where a single E flat note is played in octaves by the strings and woodwinds. The 'shadow' background layer, as one might say, consists of the woodwinds and Cb. sections in the first bar, who play a dotted quarter note stating the dominant chord before joining the foreground. The Brass and Tp. sections also only play an eighth note followed by silences, bringing the previous background layer to a close.

The conducting time pattern and its size and the duration and articulation of the ictuses remain almost identical to the same passage of the original A segment. However, differences in instrumentation require small additions. One addition concerns the size of the conducting pattern, which must be large, corresponding to the dynamic marking of **f**. The expressive gestures of the left hand must show the intensity of the sound that is required: this is best achieved by a hand with an open palm, signaling 'play loud'. The conductor's posture must show an emotion of majestic victory: this is best achieved with the previously explained 'open' body language, which conveys extraversion. In such instances, the conductor must aim to take up as much space as possible on the podium in both vertical and horizontal planes.

After concentrating on the A theme's antecedent, the composer now reintroduces another cycle of variations, this time in the right order. The cycle ends with a bridge and uses the compositional devices of diminution and augmentation for the thematic material. Even though the right order of appearance has been restored, the structure has also been subject to the process diminution, with the composer only varying the antecedent phrase of the A theme and the second part of B theme.

A3Antdim segment is 25 bars long and can be divided into two parts. The first part, 9 bars long, specifies the extent of the diminution to the thematic material of the antecedent of the A segment. Only the auftakt (lacking the 'obs' rhythm with two sixteenth notes instead) and one bar of the theme (also lacking the 'obs' rhythm replaced by four sixteenth notes) are kept, with the notes arranged to suit either tonic or dominant functions. This part can be further divided into two subdivisions.

In the first subdivision, 4 bars long, we have the strings sections who play a **pp** V^7 chord in the foreground. They do so in a rhythm of two eighth notes with a silence in between for each bar. The middleground and background layers do not exist.

The conducting time pattern continues identical. The size of the pattern is very small, corresponding to the **pp** dynamic. The ictuses must have the duration of an eighth note and be of legato articulation. The second beat must be beaten passively since there is a rest present, and the intents of each third beat must be bigger than the other intents of the

pattern to accommodate the third beat which is active, because the foreground plays an eighth note. The expressive gestures of the left hand must show the *pianissimo*. This is optimally achieved by a palm facing downwards and close to the conductor's body. The conductor's posture must be conveying an air of tranquility and mystery, since the thematic material has not been yet presented in the variation, leaving a question mark as to what happens next. This feeling is best achieved by a closed body posture, with the eyes of the conductor looking at a 'dead point', a point in space where no musician is located; this will convey a feeling of confusion and mystery.

In the second subdivision, 5 bars long, the foreground layer transforms into the background layer with the addition of a new foreground, consisting of soli from the 1st Cl. and 1st Fg. sections, stating the diminished A theme, 'Adim'. The Cl. solo takes place in a dominant function, while the Fg. solo is in a tonic function, resulting in a required chord change to the tonic in the background layer. In the last chord of the bar, a surprising secondary dominant chord ($vii^{\circ}7/9 / V$) is introduced as an anticipation to the harmony of the next part of the segment. The middleground layer is absent.

The conducting time pattern and its size, the articulation of the ictuses, and the conductor's posture remain identical to the previous subdivision. The duration of the icti, however, must change into sixteenth notes, mirroring the shortest note durations of foreground layer. To accommodate for each entry in the foreground, the intent of the 3rd beats must be larger on m.127, m. 129 and m.131. The expressive gestures of the left hand must show the *dolce* marking as well as change spatial planes between the Woodwinds with each instrument change, inviting the musicians into the texture. This is

best done by an open hand addressing each section separately, with slightly bent fingers devoid of any tension.

The second part of the segment is 16 bars long and can be further divided into 2 subdivisions. The first subdivision, introduced by a **f** in the strings is 11 bars long. Preceded by an *aufтакт*, ‘Adim’ is used in a canonic manner between the 1st Fl. (marked *dolce*, **pp**), 1st Ob. (marked *dolce*, **pp**) and Cl. (marked **p**) sections who constitute the foreground. After the 3rd measure, ‘Adim’ is further varied into scalic, sixteenth note legato passages, with crescendos, diminuendos, contrary motions and different slurring. This goes on for 11 bars with harmonic properties that play around with passing notes and ninth chords, roaming around the dominants and secondary dominants of Es and As.

The conducting time pattern, the duration and the articulation of the ictuses remain identical to the previous subdivision. The size of the pattern must begin large, corresponding to the **f** dynamic that is notated on m.132. Then, it must grow and decrease in size in accordance with all the *crescendi* and *decrescendi* that are present in the following measures. The expressive gestures of the left hand must also encourage these dynamic changes, with increases and decreases of tension in the fingers of the hand. The conductor’s posture must now convey less confusion and find a way to convey a more forward moving, narrative feeling. This is best achieved with coming back into eye contact with the musicians.

In the second subdivision, 5 bars long, as the legatos transform into *ben articolato* markings, a slight tonicization to the relative minor is achieved, enriched by a short

intervention by the Strings sections. In the last three measures, the *ben articolato* markings cease to exist and a *crescendo* starts as the foreground repeats one chord a bar still in sixteenth note durations. These two chords create the possibility for a rather sudden shift (please refer to the table and to the score for more detail) into the dominant chord of C Major which is the tonality of the next segment. Finally, having reached the **f** dynamic as well as the dominant of the next segment, the foreground is overtaken by an entry of the Cr. section on the last beat of the bar. They play the root note of the new dominant chord in octaves, still in sixteenth notes.

The conducting time pattern and its articulation, as well as the duration of the ictuses remains identical to the previous subdivisions. The size of the pattern must be small for the first three bars, and then grow into very large in the final 3 bars, which corresponds to the notated *crescendo* from **p** to **ff**. The articulation of the icti must change into marcato, corresponding to the *ben articolato* marking, but only for the first three bars, before returning to legato. Larger intents are required in the pattern on the third beats of m.143 and the second beat of m.144, to help the syncopated entries of the foreground layer. These intents must also take the instrumental changes of the layer into account by changing in spatial planes. Because of the full orchestral **ff** that is to come in the next segment, the final beat of the subdivision must equally demonstrate a very large intent, best delivered by both arms of the conductor with parallel movements that engage the entire orchestra. The expressive gestures of the left hand must show the *crescendo* of the last three bars with an open hand that rises upwards while increasing in muscular tension. The left hand must also cue the Cr. Section on the third beat of m.146, using a large intent. The posture must convey the core emotion of anger and lust, which

corresponds to the will to execute the notated *crescendo*. This is best done by an increase of tension in facial muscles.

Bpart2Aug segment, 10 bars long, corresponds to a structurally altered repetition of segment B, part II. The alterations are as follows:

1. The theme is played with a foreground layer of tutti **ff** chords + tremolos on the Timpani.
2. In the first subdivision, the tail of the theme is prolonged into lasting two bars, with a dotted quarter note tied to a quarter note and a *diminuendo*.
3. In the second subdivision, the ‘obs’ rhythm is repeated thrice instead of twice.

The conducting time pattern and its articulation continues identical. The size of the pattern must be very large, corresponding to the notated **ff** dynamic, until the *decrescendo* on the last two bars, where it must gradually decrease. The ictuses must be legato with the duration of an eighth note, except on the third beats of m.150-153-154-155 where the duration must be a 32nd note. A point worth mentioning is that the pattern and the icti must never stray from legato, encouraging the instruments to phrase these single tutti block chords expressively. This is not as easy it as it sounds, as such passages with tutti chords can create a reflex of marcato ictuses in the conductor’s technique. This must be avoided, or the result will be rude and not thematic. The expressive gestures of the left hand must be in charge of indicating the loudest point of the movement which are these bars. This is best achieved with an open hand, palm turned inwards and fingers open. The hand must be even higher than the highest point of the conductor’s frame, with the elbow fully extended, making this movement quite visible, almost like a call to

arms. On the last two bars of the segment, the left hand must gradually descend back into the frame, with the palm facing downwards. This will correspond to the notated *diminuendo* back to **pp** dynamic. The conductor's posture must convey the core emotion of great joy. This joy must also have an element of victory and grandiosity. These feelings are best achieved through a totally erect posture taking up as much vertical space as possible and an open mouth, mimicking screaming.

Bridge2 segment, marked **p**, is 9 bars long and connects the music into the next segment with a long dominant pedal. It can be further divided into two subdivisions. In the first subdivision, 2 bars long, the foreground belongs to the 1st Vln. and Vle. sections, who play the 'obs' rhythm thrice (the first one being an *aufтакт*), while modulating to the dominant of A flat by using a mode mixture of the subdominant degree. As to the background layer, it consists of eight note *pizzicati* by the remaining sections of the strings, giving support to the first beat and the last note of the 'obs' rhythm. The middleground layer is absent.

The conducting time pattern and its articulation continue identically. The size of the pattern is small, corresponding to the notated **p** dynamic. The ictuses must be of legato articulation (except on the first beats of m.158 and m.159 where it must be marcato, corresponding to the *ben articolato* markings on the foreground layer) and of eight note (on the first beats) and 32nd note durations (on the 3rd beats). The intents of each third beat must be larger than the rest of the pattern for the foreground layer to play easily on a third beat preceded by an eight note rest. The expressive gestures of the left hand must show the dynamic properties of the subdivision. This is best achieved by the hand close

to the body and a semi open palm facing downwards, signaling 'silence'. The conductor's posture must be conveying an air of mystery, as the bridge is not yet clear on where it will lead to. Please consult the conducting guidance of the first subdivision of the first part of the A3Antdim segment on how to achieve this feeling in terms of body language.

In the second subdivision, 7 bars long, the foreground consists of a long dominant pedal enriched by variations in instrumentation ('torch passings') between the Strings (the order is as follows: 1st Vln. & Vle. for 2 bars; Vcl. for 1 bar; 1st Vln. for 3 bars), rhythmical fragmentation (*ben articolato* triplets for 2 bars, followed by 32nd notes with one slur for each 4 note group, followed by 32nd notes with one slur for every two bars) and a *diminuendo* (gradual, from p, to *più piano*, to **pp**).

The conducting time pattern and its articulation, as well as the conductor's posture continue identically to the previous subdivision. The size of the pattern must start small and gradually decrease to very small on m.162, corresponding to the notated **pp** dynamic. An anomaly is the third beat of m.166, corresponding to the *aufтакт* of the next segment: it must be of small size. The ictuses must be of marcato (from m.160 until m.162 and on the third beat of m.166 which is the *aufтакт* of the next segment) and legato articulation (after m. 62). The duration of the ictuses must be 16th notes until m.162, followed by 32nd notes from m.162 until the end of the segment. The baton hand must also show the alternation of the figure between the instruments of the foreground layer, spatially addressing the Vle. sections on m.163 before coming back to the 1st Vln. section on m.164. The expressive gestures of the left hand must enforce the decrease in

dynamics, ending with the hand very close to the lips, doing a ‘silence’ movement on m.162. The left hand must also show the change of articulation in the foreground layer from marcato to legato on m.162. This is best achieved through vertical movements mimicking the *marcati* of the strings until m.162, followed by horizontal movements.

Table 13 Mvt. 2 - Variations, III

Section	Variations, III		
Subject	A4AntMinore	A5AntcanConsBridge	A5AntCanCons
Structure	9^{3+3+3}	9^{2+3+4}	$11^{8(6+2)+3} + 9^{4+4+1}$
Tonality	as: i - V - i + Cis (rel. M): V - i - V - VI (deceptive cad.) = As: i , V - i - V - i - HC	Chromatic scale + Secondary Dominant / Dominant ‘suggestion’ + As scales, As scales over Vped.	Almost idem as original antecedent, with only additions of sevenths to the chords (one half diminished and two dominant sevenths, in m.187- 89-90) and As Dur scales in its ‘second part’. As to the consequent, it is identical.

A4AntMinore segment is 9 bars long and introduces a theme (the A theme) on the minor mode for the first time, a trademark of the variation form. Marked **p**, this segment can be further divided into three subdivisions of three bars each.

In the first subdivision, 3 bars long, the foreground, marked **p**, belongs to the 1st Fl., Cl., and Fg. sections. They begin to play a melody with repetitions of the previously ‘diminuted’ (A3Antdim segment) antecedent of the A theme with the ‘obs’ rhythm coming back to the *aufтакт* and to the rest of the shortened motif. The melody uses only dominant and tonic functions while retaining the passing notes’ positions of the original A theme. A notable difference is that 32nd note rests are present between the 1st and 2nd notes of the *aufтакт* as well as the 2nd and 3rd & 4th and 5th notes of the remaining motif. These rests coupled with *ben articolato* markings on each note imply that this variation aims to give out a march like character. The middleground layer is comprised solely by the 1st Ob., who plays the fifth of the chord with a single 16th note on the weak beat of the 3 / 8 meter which corresponds to the 2nd beat. As to the background layer, it is assured by the 1st Vl. & 2nd Vln., Vle., Vcl. + Cb. sections. The former instrument group accompanies the melody, arpeggiating the harmony with the usage of 32nd notes, marked **pp**, with one slur per bar. As to the latter instrument group, it provides the full chords of the harmony in *pizzicati*, with three 8th notes per bar.

In the second subdivision, 3 bars long, all layers stay the same. The only change is one that concerns the harmony, with a short tonicization to the relative Major, C flat Major. This tonicization is further strengthened by the middleground now playing the root note of the chord and not the 5th as before. The subdivision ends with a deceptive V-vi cadence. This subdominant sixth degree is used as a pivot chord to come back to the main tonality, as it equates to a tonic chord in a flat minor.

In the third subdivision, also 3 bars long, all layers remain practically the same. Having come back to a flat minor after a slight diversion to the relative Major, the composer ends this variation with a slight fragmentation of harmonic speed between tonics and dominants, marked *crescendo* throughout. Uncharacteristically, the returns to the tonic are placed in the weakest sub-beats of the bar which are the fourth sixteenth notes. This harmonic fragmentation also leads to rhythmical fragmentations in the background layer as well as the foreground layer, with the former playing one 8th note^{followed} by four 16th notes and the latter playing one dotted 8th note followed by three 16th notes, altering the melodic characteristics of the original A theme. Finally, one can take note of the consequences of the presence of the *crescendo*, causing the 2nd Fl., Cl. and Fg. sections to join the foreground by adding 3rd and 4th intervals to the melody in the last sixteenth note of the 2nd bar. Another cause of the *crescendo* is the middleground layer playing a longer note in the 2nd beat of the third bar. After such observations, one could effectively call this the ‘cadential portion’ of the segment.

This conducting guidance paragraph applies to the whole segment. The conducting time pattern is a semi-subdivided 3 in 1. The articulation of the pattern continues to be identical. The size of the pattern must be small, corresponding to the **p** dynamic, until m.174. After this measure it must gradually grow into a large size, corresponding to the **f** dynamic. The ictuses must have a 32nd note duration and a marcato articulation (except for the last two bars of the segment which must be legato), corresponding to the *ben articolato* markings on the foreground. This means that the foreground layer must be

conducted instead of the background layer; this is a rare occurrence, as conducting the melody instead of the accompaniment is known to create problems in proper ensemble playing. However, in this instance, this is suitable, as part of the background layer doubles the foreground and will be able to play itself. Another reason for this choice are the rests placed between the notes of the theme: these rests require special attention, as woodwind musicians are prone to omitting them. This is best achieved by adding a semi-subdivision to the 3 in 1 pattern with short flicks of the wrist. Of course, as a result, the Woodwind instruments must be addressed by the conductor's frame in the spatial plane, instead of the string sections which correspond to the background layer. The expressive gestures of the left hand must convey the march like character of the segment. This is best done by a closed fist, suggesting military resolve. That being said, this movement and hand position must not be too visibly prominent as it may cause the dynamics to be louder than the indicated **p**. The posture of the conductor must deal with the harmony, embodying the change in modes which happens for the first time. This is best achieved by adopting a contrasting body language as compared to the previous ones, asking for a new color from the orchestra that will correspond to the minor mode. So, for example, if the conductor was firmly standing on the ground for the whole movement, he may now stand on the tips of his toes; if he was smiling, he can now frown.

A5AntcanConsBridge segment is 9 bars long and can be divided into three subdivisions. In the first subdivision, 2 bars long, a *forte* dominant chord (equating to a half cadence) is 'spread out' into two *ben articolato* sixteenth notes, creating the foreground layer. Following this chord, the foreground is overtaken by the 1st Fl. who

begins a chromatic scale in the 4th sixteenth note of the bar until the end of the subdivision. The dynamic for the Flute is marked **p**.

In the second subdivision, 3 bars long, the scale, no longer chromatic, is replaced by a one and a half bar scalar motif hinting towards the secondary dominant (with the A natural) as well as the dominant (with the end of the motif leaving a D flat note in the air, which is the 7th of the V⁷ chord). This motif has two iterations.

In the first iteration, the motif, divided into two slurs, is played by the previous foreground layer, with the addition of an octave doubling by the 1st Cl. starting on the *aufтакт* and marked **p dolce**.

In the second iteration, the motif is played by the Vln. sections (marked *arco*), who form the foreground layer and are notated with a longer slur than the two slurs present in the previous iteration. It is important to note that the motif now starts on the second beat of the bar instead of the first beat as it was in its first iteration.

For the first two subdivisions, the conducting time pattern continues to be 3 in 1 with legato articulation. The size of the pattern is small, corresponding to the notated **p** dynamic. The ictuses are of 16th note duration and legato articulation. The intents of the third beat of m.177 and of the second beat of m.179 must be larger than the regular intent sizes of the pattern for the corresponding entries in the foreground layer. As these two entries take place on different instrument groups, the baton must also address them

with different spatial locations. The expressive gestures of the left hand must show the different durations of the slurs on the same layer, taking place on the second subdivision of the second beat of m.176, the third beat of m.178 and on the second beat of m.179. This is best achieved through small, continuous movements in the horizontal plane that address the instruments groups separately, similarly to the baton hand. The conductor's posture must again show an air of confusion and mystery, similarly to previous bridge segments of the movement. Please consult segments such as A3AntDim (first subdivision of first part) on how to achieve this with one's body language.

In the third subdivision, 4 bars long, a long A flat scale begins on the foreground layer assured the Vcl. and Cb. sections (marked *arco* and **pp**) with one bar of ascending movement followed by three bars of a generally descending movement where the layer morphs into a background layer. The scale, bestowed with an enormous slur for its entirety, begins with an *aufтакт* of two 16th notes that belong to the previous harmonic function. After the first bar, the foreground layer is overtaken by entries on the third beat (with 32nd note syncopes) by the Vle., 2nd Vln. and 1st Vln. sections (marked *arco*), who play one octave of the scale one by one in a succession of 32nd notes, starting on the fifth degree. The layer is later joined by the 1st Fl., Cl. and Fg. sections in the last two beats of the last bar. This time, the instruments begin on the 2nd degree of the scale instead of the 5th degree. The foreground ends with an expressive E flat note played by the Vln. sections, quickly morphing with the middleground layer after one sixteenth note. This culmination point of the scale is followed by a passing note that takes the movement into the next variation which is of a cantabile character. As to the middleground layer, it consists of an E flat octave (creating a dominant pedal) held by

the Vle. and Ob. sections with successions of 16th notes starting on the last sixteenth note of m.183. However, these instruments will begin this task at different times, with the former on the last 16th of the 3rd bar and the latter on the second sixteenth of the 2nd beat of the last bar. The E flats followed by a passing note of the 2nd Vln. section are also part of this layer. All layers of the entire subdivision is marked *crescendo*.

The conducting time pattern continues and its articulation, as well as the articulation of the ictuses continue identically. The size of the pattern must gradually grow from very small to very large, corresponding to the notated *crescendo* from **pp** to **ff**. The duration of the ictuses must now be 32nd notes. Gestures of syncopation of 32nd note durations are required for each entry of the foreground layer taking place on the third beats of the first three bars. On the first bar, the entire woodwind section must be cued. This must be done with a larger intent on the second beat immediately followed by a small gesture of syncopation for the Ob. On the 2nd beat of m.184. It is of course implied that for each of these entries, bodily communication must be established with the musicians to achieve a good ensemble. However, addressing them too separately (turning the whole body and baton from section to section before the gestures of syncopation) may lead to each entry starting with an accent. This is most unwanted as it would disturb the homogeneity of the scale divided between these sections. Therefore, instead of a larger part of the body, only eye contact must be established before these entries. The expressive gestures of the left hand must aid in the same endeavor, drawing a long horizontal line for the entire subdivision, showing that the aforementioned scalar homogeneity. The posture of the conductor must now be full of expectation, as the *crescendo* and slow harmonic rhythm clearly imply that a new segment is about to come after the uncertainty of the bridge.

This is best achieved through a smile and gradual tensing of the muscles of the entire body.

A5AntCanCons segment is 20 bars long and is the last member of the variations section. This section break can be justified because the proceeding coda bases itself on previous variations, without creating a new one. The antecedent phrase, varied for the 5th time, (hence the segment name beginning with A5) is once again joined by its consequent, left mostly unaltered.

In the antecedent phrase, 11 bars long and marked **ff**, the structure, harmony and layering is kept mostly the same in comparison to the original A segment. What differs are as follows: there are very minor additions of seventh degrees to the chords of the harmony (please check the table for their respective location); there is an addition of a middleground layer; there is an enlargement of the background layer; there are major changes to the instrumentation; and finally, there is the addition of a canon into the theme of the foreground layer.

In the first subdivision of the first part, the foreground layer is assured by the Vln. sections who play the unaltered original A theme in octaves. As aforementioned, a canon placed one beat in front of the theme is added, played by the Fg., Cl. and Ob. sections, spanning two octaves. The theme of the canon sees is quite simplified melodically, so as to not force imbalances in the harmony. Following this new instrumentation, an addition of a middleground layer to the texture becomes inevitable. In the 1st subdivision of the first part, the middleground layer is therefore assured by the Tp. + Tr. & Cr. + Ob.

sections, with the former group playing octaves of eight notes placed strategically in places of stronger harmonic weight and the latter group playing dotted quarter notes. All the instruments of this layer 'fill' the notes of the harmony in 2nd , 3rd and octave intervals. It is important to note that the line of the 2nd Ob. derives from the 2nd Vln. line in the second variation of the A2IIIant- segment. The background layer, who once belonged to the Cb. section playing eight note *pizzicati*, now sees itself enlarged into successions of 32nd notes by the same instrument section who is joined by the Vcl. and Vi. sections. The Vcl. section doubles the Cb. section, while the Vle. section provides 3rds, 4ths and 8ths to the chords and its inversions. One must also note the addition of a seventh degree to the chords in the last two measures of the first subdivision.

The conducting guidance is almost identical to the original iteration of the phrase in the A segment (please refer to it for further guidance). However, the aforementioned changes require additions. One of these additions concerns the size of the pattern, which must now be very large, corresponding to the notated **ff** dynamic. Another change concerns the conducting posture, which must now show powerful lyricism. This is best achieved by an open chest that embraces the entire orchestra, with an face without that doesn't demonstrate any frowning.

In the second subdivision of the first part and the second part of the phrase, the foreground layer, corresponding to the original foreground layer of the original antecedent phrase, is divided into a dialogue between the 1st Vln. and Vcl. + Cb. sections before ending on the woodwind sections as the original. One must note, however, that the woodwinds now play in octaves and not in chords. The middleground

layer, formed by the 2nd Vln. and Vle. sections, continues its task of sustaining the enlarged texture with 32nd note ascending A Major scales who prolong the tonics and dominants and counterbalance the short note durations of the winds section. The scale moves between instruments on each bar and follows the order of Vcl. + Cb. ; Vln. 1 + Fg. + Cl. + 1st Fl. ; Strings. Finally, the background layer also changes in instrumentation on each bar in the following order: Vle., Tp. and Winds ; Vle., 2nd Vln., Tp. and Winds ; Vle., 2nd Vln., Cr., Ob., Fl. ; Tp. and Winds. When assured by the Winds + Tp. sections, the layer is composed of eight note chords followed by two silences (the Horns differ from this, with dotted quarter notes) for each bar. When assured by the Vle. and 2nd Vln. sections, the layer is composed of successions of 32nd notes in 3rd and 4th intervals.

For the second subdivision of the first part and the second part of the phrase, the conducting time pattern, its articulation and its size continue identically to the previous subdivision. The conductor must spatially address the aforementioned dialogue in the foreground with his entire body, almost playing the forceful scales with the musicians. The expressive gestures of the left hand must support the intensity of sound as well as the direction of these ascending scales. This is best achieved with one bar build ups of tension in the entire left arm that spatially address the groups in question. The conducting posture continues identically to the previous subdivision.

In the consequent phrase, only minor structural, dynamic and instrumentation changes are present. Structurally, one can see the removal of two bars in the second part, with the tail of the theme being repeated only twice. As to the dynamics, the *crescendo* has been

removed and replaced by a *piano* that concerns the entire phrase. Finally, supporting this very ‘neutral’ iteration, a change of instrumentation is also in effect, as the Vle. section joins the foreground layer and the 2nd Vln. section joins the background layer, creating a less ‘open’ sound. A final result of this desired ‘neutrality’ is in m.203, where the removal of the *cresc.* for the Woodwind sections results in a simplification that concerns the accompanying motifs (they have longer note durations and there is a removal of the ‘obs’ rhythms) and the instrumentation (except for a small counterpoint coupled with a neighboring note on the Ob.).

The conducting guidance is completely identical to the original antecedent phrase of the A segment, except for the size of the pattern, which must now always be small, corresponding to the notated **p** dynamic.

5.1.3. Coda: Legs 1, 2, 3

Table 14 Mvt. 2 - Coda: Legs 1, 2, 3

Section	Coda, Legs 1, 2, 3			
Measures	205	213	220	230
Subject	A3antdim’ (Leg 1)	Bridge’obs’ (Leg 1)	Acons’ (Leg 2)	Leg 3 (A3antdim’’ ; Bridge2’ ; Fine)
Structure	8 ⁴⁺⁴	7 ²⁺²⁺³	9 ⁴⁺³⁺²	19 ^{4(2+2)+9(6+3)+6.}
Tonality	(I -V ⁷ / IV- IV ⁶)	Dominants and	Idem as	Ipedal + Ipedal

	- vii ⁰⁷) over tonic pedal, repeated twice.	Tonics.	original Acons + idem as original Acons but with additional appoggiatura and ending in ii ⁶ + V- I	+ V- I cadences.
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The coda section is the final section of the movement and is 43 bars long. It is made of three separate legs. The first leg has two segments: Adim' and Bridge'obs'. The second and third legs only have one segment each, Acons' and Fine, respectively. Needless to say, this section introduces no further variations. Surprisingly, there are also no attempts to bring balance into the 'overtreatment' of the A theme, which was varied many more times than the B theme. Most codas aim to fix such imbalances; it will not be the case this time.

Leg 1 segment is 15 bars long and is composed of two micro segments, Adim' and Bridge'obs'. **Adim' microsegment** is 8 bars long, and can be further divided into two parts of four bars each. It contains a harmonic progression (please refer to the corresponding table for further detail) that is repeated twice. It is marked *pi moto* with a metronome marking of 116 bpm for an 8th note with **pp** as its main dynamic.

The first part of the microsegment is 4 bars long. The foreground layer consists of the 1st Fg., marked **più piano** and *dolce*, who plays the previous Adim motif twice, minorly arranging its melodic structure in accordance with the chord progression present. These arrangements are as follows: the motif ends with a descending motion instead of an ascending one (as it was in its original iteration) and the *aufтакт*'s intervals change from 3rd to 2nds with a passing note on the second 16th note. The middleground layer is absent. The background layer is assured by the string sections, marked **pp**, who play the chords of the progression with the Cb. + Vcl. sections playing sixteenth notes on weak beats followed by a sixteenth note rest. The remaining sections play the same rhythm on weak beats. This results in a feeling of syncopation.

The conducting time pattern is 3 in 1 marcato, with 16th note, marcato ictuses. The size of the pattern is of medium size, even though the dynamic is **pp**. This choice results from the fact that the pattern must be very visible to the players because of the relative difficulty of this passage. The gesture of syncopation must be used for the syncopations of the String sections. A slightly larger intent than the other intents of the pattern is required for the entry of the 1st Fg. on the 3rd beat of m.205. The expressive gestures of the left hand must not exist, as the primary objective in this passage is to begin a new tempo and deliver good ensemble in the immediately occurring syncopes; this means that this is a relatively difficult passage to conduct and that the conductor must not give out too much information in his gestures. The conducting posture must convey an air of great concentration that must spread to the entire orchestra for the perfection of the ensemble. This is best achieved with the feet very stable on the ground and eye contact with the musicians concerned.

The second part, 4 bars long, is identical to the first part except for a few minor changes.

These changes are:

- 1- The foreground layer being given to the Vle. and Vcl. sections, who play a one bar motif thrice, each time a chromatic interval lower. The motif is made of a succession of *ben articolato* sixteenth notes, has tight intervals (the highest being a minor 3rd) and possesses passing notes on each of its weak beats. Resulting consequences are the addition of a doubling of the root notes of the background layer in the 2nd Fg. section, with a succession of 16th notes in the rhythm of the foreground layer. This consequence is required to better ‘glue’ the newly appearing Ob. into the remaining layers and to make the foreground further stand out. Further addition of the notes played by the Vle. and Vcl. sections in the previous part to the 2nd and 1st Vln. sections, respectively.

- 2- Addition of a middleground layer, with the 1st Ob. playing a *ben articolato* eighth note on each bar’s second beat. The note is marked **p** and preceded by two 32nd grace notes. These notes correspond to two resolutions of the 7th degrees of the chords. Resulting consequences are addition of a rhythmical doubling of the middleground layer to the background layer by the 1st Fg., playing the 3rd, 1st and 5th degrees of the chords. The doubling lacks the *ben articolato* marking.

The conducting pattern, its articulation and its size, as well as the articulation and duration of the ictuses must continue identically. Similarly to the previous part, the 2nd Fg. & Vle. + Vcl. Sections must be given a larger intent for the third beat of m.209, with

the body addressing the latter group, which will help this line stand out as a short motif. This is clearly also the will of the composer because of the marked *ben articolato*. The expressive gestures of the left hand must cue the 1st Ob. on m.300 with a gesture of syncopation as fast as a 32nd note, while also showing the delicate nature of its interjection into the texture. This is best achieved by the motion of a single index finger. The conductor's posture must be joyful and playful. This is best achieved by a smile and by relaxed muscles in the entire body of the conductor.

Bridge'obs' microsegment is 7 bars long and can be further divided into three parts of 2, 2, and 3 bars each. Its harmonic structure is rudimentary, with only tonics and dominants being used. It consists of three iterations of an ascending tonic arpeggio culminating in a dominant before resolving. Each iteration is presented with more fragmentation of its rhythmical properties.

In the 1st part, 2 bars long, the foreground layer consists of the Vcl. and 1st Vln. sections. They play an ascending tonic arpeggio in eight note durations on the second bar. The arpeggio culminates in a V - I resolution, eliding into the next bar. This motif is preceded by an 'quasi *aufakt*' with the 'obs' rhythm fortified by a supplementary 32nd note in the first bar. The middleground layer consists of the 2nd Vln. And Vle. sections who play successions of 32nd notes, playing the chords of the harmonic function in 3rd and 4th intervals. The background layer consists of the Cb., Cr. and Woodwind sections that rhythmically double and fortify the V - I resolution of the motif by adding more notes to it. The entire part is marked *crescendo*, reaching **f** from its initial **pp** marking.

In the 2nd part, 2 bars long, we have a repetition of the 1st part with the following differences:

1. The rhythm of the foreground layer has been fragmented with the addition of a 16th note triplet in the first beat of the second bar.
2. The Tr. and Tp. sections have joined the background layer with an eight note which provides the third of the chord. This strengthens the newly reached **f** as well as the tonic function.
3. The initial dynamic is now **p** instead of the previous **pp**.

The 3rd part, 3 bars long, has two subdivisions of 2 and 1 bars each. In the first subdivision, 2 bars long, the previous foreground layer stays almost identical. Its instrumentation has changed into a larger one, with the joining of the Cb., Fg., Cl. and 1st Fl. sections, who previously belonged to the background layer. Entries such as the 2nd Fg. and the 2nd Cl. are only made in the last triplet sixteenth note of the first bar, in line with the *crescendo*, which, this time, reaches the higher dynamic of **ff**. The rhythm of this layer has been further fragmented again, with the usage of now only 16th note triplets and a sooner beginning of the 'quasi *aufakt*' which finds itself now on the second beat of the first bar. This obviously leads to a sooner end of the motif which is on the second beat of the second bar of the subdivision. This backwards one beat 'shift' of the motif to the 2nd beat leads to a now empty 3rd beat, which the composer fills with a new foreground layer, marked *Tempo I*. The layer consists of entries by the Woodwind instruments of a spread-out dominant chord presented in a pointillistic manner, reminiscent of passages such as the ones in m.49 and m.97 of the movement. The entries, marked **f** and *diminuendo*, are made in the following order: 1st Fl. + Fg. & 2nd

Cl. & 1st Cl. & Ob. sections. The middleground layer of this subdivision is identical to the preceding one. The background layer is now merely assured by the Ob. section.

In the second subdivision, 1 bar long, the aforementioned entries continue their *diminuendo* while the Ob. plays a passage of an ascending 8th note followed by two 16th notes which leads to the consequent phrase. This is an almost identical repeat of its sibling passage on m.11 of the movement. An important point to note about this subdivision is that it confuses one about where the beginning of the consequent phrase stands in the entire movement. The suggestion that this subdivision shows the actual start of the consequent phrase for the movement is not to be debated. It only makes sense in its present iteration, turning the entire microsegment into a more stable structure of three repetitions of 2 bar long crescendo. This means that the shifting of the beginning of the phrase is, in itself, a variational compositional device.

For the entire segment, the conducting time pattern is 3 in 1 legato. The size of the pattern must grow from small to large starting on each 2nd beat of the first bar of each part, corresponding to the marked *crescendi* from **p** to **f**. The ictuses must be of legato articulation and 32nd note duration. A gesture of syncopation must be used for the syncopated entries of the foreground instruments on each 2nd beat of the first bar of each part. The expressive gestures of the left hand must force the return to the **p** before each *crescendo* on all layers: this subtlety in dynamics can often be overlooked by string players. This is best achieved by a sudden ‘stop’ motion lacking an intent, just one 32nd note before the indicated **p**. This is a *subito piano* gesture, for which the hand must be open, with the palm facing the concerned instrument sections. A feeling of flowing must

emanate from the conductor's posture, as this is a bridge segment. This is best achieved through horizontal movements in the body and in the arms, as they do their specific tasks. The feet may also take a few steps in the podium from one spot to another, physically imitating the connecting qualities of a bridge segment.

Leg 2 segment is 9 bars long and is composed of one microsegment named Acons'.

Acons' microsegment, 9 bars long, is the last, most exalted repeat of the consequent phrase of the A theme. As previously mentioned, the penultimate iteration of the consequent (who had been just before the coda) had been natural and subdued. Now, one knows why: it was to make this iteration particularly stand out in its expressiveness. In the structure, the parts and subdivisions change into groups of 4, 3, and 2 bars.

In the first part of the Acons' segment, the differences as compared to its sibling segment (A segment) are as follows: In the first subdivision, the *dolce* marking is present in the entire instrument sections.

In the second subdivision, there is an addition of a *cresc.* in m.224, an addition of a **sf** on the second beat of m.225 over an appoggiatura on the tonic, an addition of a **f** on the first beat of m.226 and an addition of a **sf** followed by a *dim.* on the second beat of m.226.

There are also differences that concern the harmony, with the removal of a major seventh on the subdominant, a difference of chordal inversions on the dominant, as well as a special ending to the progression on the second degree that reaches the tonic sooner, on the second beat of the penultimate bar. Other differences concern the layers. The foreground layer, carrying the melody, is assured by the following instruments on each

bar: 1st Vln. + Vle. ; 1st Vln. + Vle.; Vlns. + Vle. + Fg.; 1st Vln. + 1st Fg., Cl. and Fl. sections. As to the background layer, it consists of any element that does not constitute the melody, such as ‘intervallic’ doublings with the usage of 3rds (such as the Vle. section on m.225), root notes of the chords (such as the Vcl. & Cb. sections on m.224 and onwards), orchestration techniques to strengthen the *crescendo* (such as the 2nd Vl. and Fg. sections on m.224), orchestration techniques to strengthen the rhythm (such as rhythmical doubling 16th notes by the Vcl. and Cb. sections on m.225-6) and ‘harmony fillers’ (such as the dotted sixteenth notes of the Vle., Vlns., Fg. and 2nd Fg., Cl., Ob. sections on m. 224-5 and the tied quarter notes of the 2nd Vl. and Fg. sections on m.224).

In the second part of the segment, the differences are as follows: The structure is 1 bar shorter.

The cadential ‘tail’ passage is replaced by two bars of one subdominant (ii) and one dominant chord, played **p** & **pp** by the strings section as a foreground layer. The note durations used are as follows: one bar of an eight note followed by two silences.

For the entirety of the segment, the conducting time pattern, its articulation and its size; the duration and articulation of the ictuses; the expressive gestures of the left hand and the conductor’s posture must be almost identical to the original conducting guidance of the consequent phrase of the A segment of the movement, of which this segment is a sibling. The small differences between the segments require very few additions, such as: The expressive gestures of the left hand must now show the new, aforementioned (in the descriptive analysis) additions in articulation and dynamics. The posture of the

conductor must intensify its representation of the feeling of *dolce*, turning it into a *dolcissimo* of great lyricism.

Leg 3 segment is the last segment of the coda and of the movement. It is 19 bars long and is composed of three microsegments named A3antdim'', Bridge2' and Fine, of 4, 9 and 6 bars each. A tonic pedal is in effect for the first two microsegments.

A3antdim'' microsegment is 4 bars long. In the foreground layer, after the setting of a tonic pedal in the strings, the Cl. and Fg. sections play a *dolce*, 2 bar motif, reminiscent of the A3Antdim' Segment. There are, however, some differences, such as the addition of 3rds, 5ths and 6ths intervals in the 2nd Cl. and 2nd Fg. who only join the layer after the *aufakt*. Their notes obey the tonic chord set by the tonic pedal. The motif is played twice, with its second iteration set on a weaker chordal inversion. The middleground layer consists of the String sections who execute a doubling (with melodic doublings for the Vln. sections and rhythmical doublings for the remaining String sections) of the 'obs' rhythm on each last beat of the bars. As to the background layer, it again consists of the String sections, playing tied dotted quarter notes on the first and second beats of the bars, creating a tonic chord.

The conducting time pattern, its articulation and its size continue identically. The intents the third beats must be slightly larger than the other intents of the pattern so as to support the middleground and foreground layer entries on each bar of the motif. The expressive gestures of the left hand must show the harmonic properties of the motif, by leading it with tension towards the dominant on the second bar, followed by a decrease in tension

in the resolution to the tonic on the 'fifth' bar of the segment which elides into the next segment. This is best achieved with open fingers and the palm turned inwards, with upwards and downwards vertical movements to signal the increase and decrease of harmonic tension. The posture of the conductor must convey the feeling of the notated *dolce*. This is best achieved with a gentle, loving facial expression, devoid of any frowning.

Bridge2' microsegment is 9 bars long and is subdividable into two parts of 6 and 3 bars each. It consists of a rhythmical fragmentation of the 'obs' rhythm, reminiscent of the 'Bridge2' Segment.

The first part's foreground layer consists of the 'obs' rhythm played on the 3rd beats of each bar followed by a quarter note played on the first beats of each bar. These three notes, forming a tonic arpeggio in its first inversion, get passed around between the 1st Vln. section; 2nd Vln. section; and Vle. + Vcl. + Cb. sections with the addition of a *crescendo*. Each aforementioned group / instrument section corresponds to a bar change with the maximum span of two octaves between the sections. Starting in the second beat of the last two bars, the same 'motif' fragments itself rhythmically and is repeated on each beat. The background layer has two components, which are the Cl. + Fg. sections & 2nd Vln. + Vle. + Vcl. + Cb. sections. The former group plays a repeating minor sixth interval in two octaves all throughout the microsegment, with a *crescendo* starting one measure earlier than the foreground layer (m.235) as well as a rhythmical fragmentation which follows the foreground's lead on the same matter. The fragmentation, preceded by four tied dotted quarter notes, begins on the last two bars of the microsegment with one

eight note per beat count. The latter group consists of one dotted quarter note tied to one quarter note (in the case of 2nd Vl. section) and two dotted quarter notes tied to a quarter note (in the case of the Vle., Vcl. and Cb. sections) where the instruments play the tonic chord after having done their 'foreground duty' which was explained in the start of the paragraph.

The conducting time pattern and its articulation, as well as the articulation and duration of the ictuses continue identically. The size of the pattern must begin to grow into a large size, in line with the notated *cresc.*, starting on the third bar and leading into a **f** dynamic. The intents must continue to do the same task as the previous segment until the penultimate measure of the segment. These intents must also be spatially addressed to the different groups entering the foreground, namely, the 1st Vln. on m.233, the 2nd Vln. on m.234 and the Vle. sections on m.235. An ensemble problem is very likely to occur in the middleground layer on m.237, because of the connection between 4 bars of tied notes followed by successions of eight notes. This ensemble problem is also exacerbated by a slight slowing down of the tempo in the first part and half of the second part of the segment which the music calls for (parsimony on this matter is, needless to say, very important so as not to create stylistic problems resulting in 'bad taste'). The antidote for this potential problem is to give a very clear intent for the first beat of the change in note durations on m. 237. This intent must be clearly addressed to the middleground layer, with the baton pointing towards them. The expressive gestures of the left hand must support the *crescendo* in the middleground beginning on the third measure, with a gradually upwards moving movement addressing the concerned sections in a specific spot reserved to them on the conductor's frame. The conductor's posture

must convey again an air of mystery, as this is another bridge; this means that its destination is yet unknown. This is best achieved, as aforementioned, by looking into a vacant spot and with the addition of a slight fearful expression on the face.

In the second part, the foreground layer, formed by the Vle., Vcl. and Cb. sections, achieves the last stage of the *crescendo* (with marking of a **f**) and of the rhythmical fragmentation with *ben articolato* sixteenth note triplets, playing the same arpeggio in a broken manner, similarly to the previously appearing 'Bridge2' segment of the movement. This goes on for one bar. Then, in the last two bars, there is an ascending tonic arpeggio spanning almost the totality of the range of the orchestra which is divided between the Vle. + Vcl. + Cb. & Vls. & Fg. + Cl. + Fl. sections. The former group plays the arpeggio figure for the first two beats of the first bar (the 2nd Vln. playing only on the first beat), while the second group continues the same figure for the third beat and the first two beats of the proceeding bar. Then, the last instrumental group ends the arpeggio without *ben articolato* markings. There is no middleground layer present. As to the background layer, it continues the previous task assured by the Cl. and Fg. sections now in triplet sixteenth notes (lacking the *ben articolato* of the Strings) for one bar, before spreading out into a larger span of instruments, adding 8th (Brass + Tp. sections) and 3rd (Ob., Vle.) intervals as well as adding arpeggios with a slower pace (Cb. and Vcl. sections on m.241). There is also an adding of different entries into the dynamic of the newly reached **f**. These entries are in the following order: Cl. + Fg ; Cb. + Vcl. + Vle. + 2nd Vln. + Tp. + Brass + Ob. + Fl. sections on the third beat of the first bar.

The conducting time pattern and its articulation continue identically as before. The size of the pattern must be large, corresponding to the notated **f** dynamic. The ictuses must be of 16th note duration and marcato articulation, in line with the *ben articolato* markings indicated for the foreground layer. A very big intent is needed for the third beat of m.240, where the rest of the orchestra must enter into the texture. The expressive gestures of the left hand must indicate an unwritten, but implied *crescendo* on the last two bars of the microsegment which will provide forward motion to the ascending arpeggio distributed between the instruments of the foreground layer. The conductor's posture must leave its air of fear and mystery and replace it with a feeling of impending resolution (the core emotion corresponding to this would be 'Anger' and 'Lust' as a shade emotion). This is best achieved through a gradual increase of muscular tension all throughout the conductor's body, who must slowly stand more confidently, growing as much as possible in the vertical plane.

Fine microsegment is 6 bars long and is the last segment of the movement. Its purpose being the closing out of the movement, it will obviously require a strong V - I cadence. The foreground is the only layer and begins with a tutti **ff** tonic chord on m.242, with eight note durations followed by two silences. In the next measure, another tutti (minus the Brass and Tp. sections) chord is played, this time in the dominant function and preceded by an *aufтакт* arpeggio in the 'obs' rhythm, undertaken by the Fg., Cl. and 1st Fl. sections. The chord is held for a dotted quarter note by the Woodwind sections marked **sf**, whereas the strings only play an eight note followed by two silences. Then, in the next bar, we once again have a tutti tonic chord on the 1st beat, with all instruments playing an eight note followed by one eight note silence. Then, in the third beat of the

same bar, another tutti (minus the Brass and Tp. sections) V - I resolution takes place, but the dynamic is **p** and the note durations are eight notes (*ben articolato* markings concerns all instruments). This resolution elides into the 1st beat of the next bar. Then, another tutti **ff** (minus the Brass and Tp. sections) chord is played in the dominant function, preceded by a **f** *aufтакт* arpeggio with the 'obs' rhythm played by the Woodwind sections. This chord is of a dotted quarter duration for the Woodwinds whereas the Strings only play an eight note followed by two silences. Finally, the last bar consists of an eight note tutti **ff** tonic chord followed by a rest, effectively ending the second movement of the Symphony.

The conducting time pattern and its articulation as well as the duration of the ictuses continues identically to the previous segment. The size of the pattern must alternate, between small, large and very large, in line with the **p**, **f** and **ff** dynamic markings notated. The articulation of the ictuses must be legato, except for the third beat of m.244 and the first beat of m.245, in line with the *ben articolato* markings notated on the foreground layer. Larger intents as compared to the regular intents of the pattern must be given for the third beats of m.242 and m.245, to support the entries of the foreground layer. Time beating may stop on the penultimate measure and create a slightly longer bar before beating the final chord of the last bar; this will strengthen the feeling of conclusion of the movement. The baton must be held firmly with the cork going inside the palm, and the lower part of the conductor's frame must be used. The expressive gestures of the left hand are nonexistent because the hand, as it rarely must be, must join the baton hand and mimic it with parallel movements so as to heighten the resolve of these tutti chords. The conductor's posture must be confident, relieved and resolute,

conveying the feeling given by the strong tutti chords that conclude the movement. This is best achieved by a stable, erect posture, with the feet not very close to each other.

CHAPTER VI: CONCLUSION

The correlation between core emotions and conductors' expressive gestures is of vital importance to the art of conducting. During a performance, conductors find ways to convey their own choices of core emotions with instinctive gestures. However, instinct may be open to external as well as internal misconceptions or habits and therefore be deceitful and as such are not to be completely relied upon. With clear knowledge of the data displayed in this work and its references, misconceptions may be avoided, creating clearer, more ideal performances.

The choice of expressive gestures, postures and even to an extent basic conductorial grammar of each conductor needs to rely on the musical text he or she is working to interpret. The analysis of the musical text, through deconstruction and then aural reconstruction, allows the conductor to make his or her own choice concerning core emotions. As with every interpretative artist, the conductor has a root connection to the culture of his inheritance. The better instinct is derived from the reflection of one's culture as well as the musical culture of the work. All these factors combine in the choice of core emotions affecting the body language and therefore conductorial language.

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