

THE ROLE OF THE PICCOLO IN BEETHOVEN'S ORCHESTRATION

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This dissertation discusses the role of the piccolo in Beethoven's orchestration in his symphonic works. These include the Fifth Symphony, the Sixth Symphony, the *Egmont Overture* and the Ninth Symphony. The document includes the history of piccolo's development since the ninth century B.C. until the modern Boehm piccolo.

The author provides comparative observation through Beethoven's orchestration techniques such as the range covered, instrumental pairing, balance, and melodic organization of each symphony works. In addition to discussing development of the piccolo in orchestration, this study compares the piccolo's usage through motives (e.g. the "Ode to Joy" theme), harmonic analysis; range; balance; and melodic organization. Appendix A provides of tables that summarize piccolo's harmonic function of works discussed to help the reader comprehend the piccolo function at a glance.

This dissertation includes observations of performers, theorists and musicians; and these guides provide the reader with better understanding of the piccolo's place in Beethoven's orchestration. By following the observations, piccolo players will bring a deeper musical and technical understanding to individual performances.

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CHAPTER I

INTRODUCTION

The Concise History of Piccolo and Its Development

The history of the piccolo can be traced back to ancient times when archaeologists discovered that people made various transverse flutes out of bones; for example, the Greco-Roman artifacts in Egypt; the Neolithic site of Jiahu, located in Henan province, China; and the Etruscan tomb from about 200 B.C.¹ Eight inch side-blown flutes long existed in Asia as early as the ninth century B.C.²

The modern piccolo has a brief two hundred year history, but its modern ancestry can be traced back to the fife,³ a petite cylindrical flute, found commonly in one piece and consisting of six finger holes.⁴ Swiss troops first documented the use of a fife in the battle of Marignano (1515) to direct the soldiers on the battle field.⁵ Thoinot Arbeau, in his 1589 treatise *Orchesographie*, describes the fife as:

A small transverse flute with six holes, which is used by the Germans and Swiss, and which as it has a very narrow bore no bigger than a pistol bullet, gives a piercing sound...Those who perform on this instrument play according to their own pleasure, and it is enough for them to keep time with the sound of the drum.⁶

¹ Curt Sachs, *The History of Musical Instruments* (New York: W. W. Norton and Co., 1940), 141-2.

² Ibid, 178-79.

³ Cecil Forsyth, *Orchestration*, 2nd edition (NY: The MacMillan Company, 1937),180.

⁴ Therese Wacker, "The History of the Piccolo, from Fifes to Intricate Keys," *Flute Talk* 20:9 (May/June 2001), 8.

⁵ H. Macaulay Fitzgibbon, *The Story of the Flute* (London: William Reeves Bookseller, Ltd., New York: Charles Scribner's Sons, 1928), 73.

⁶ Richard Shepherd Rockstro, *The Flute* (London: Rudall, Carte and Co., 1928), 213.

Arbeau's description fits the sound of the modern piccolo in that it penetrates through the texture of an orchestra or a band, and the function of the fife in the military was to sound an alarm through various special signals and to facilitate a call to the army regarding potential attacks or threats.

In his opera *Almira*, Handel used fifes, cymbals and drums as Consalvo, the guardian of *Almira* and a military man, enters.⁷ Handel's indication for *flauto piccolo* still referred at that time to a descant recorder, but from Christoph Willibald Gluck's time forward *flauto piccolo* referred to the orchestral piccolo.⁸ The fife kept the features of its ancestor's – a one-piece cylindrical bore with no key--until the early 18th-century.⁹ The German scholar, Lenz Meierott discusses the seventeenth- and eighteenth-century history of the piccolo and distinguishes the small transverse flute (Baroque piccolo) from the recorder, fife, and other instruments of the flute family.¹⁰ The Baroque piccolo is distinguished by its bore shape (cylindrical versus conical) and by the addition of the E^b key.¹¹

During the eighteenth and nineteenth centuries, orchestral use of the piccolo increased dramatically. The rise in quality of wind instrument construction allowed the expansion of the piccolo's chromatic capability, enhancing its viability as a member of the orchestra, and as technical innovations improved the quality of the instrument, the technical capability of the players increased, with added flexibility in performance.

⁷ Fitzgibbon, 79.

⁸ Anthony Baines, *Woodwind Instruments and their History* (New York: W. W. Norton and Co., 1962), 294-5.

⁹ Ibid.

¹⁰ Zartouhi Dombourian-Eby, "A History of the Piccolo." *Flute Quarterly* 16:1 (Winter 1991), 13.

¹¹ Adam Carse, *Musical Wind Instruments* (London: MacMillan and Co., Ltd., 1939), 702.

During Beethoven's time the piccolo developed from an open hole instrument to a one-keyed instrument (see Figure A.1); the piccolo later evolved to the six-keyed in 1825, and modern Boehm piccolo after 1850s (see Figure A.2 and A.3).¹² To understand the differences between the one-keyed Baroque piccolo and the modern Boehm piccolo, one must consider various factors. The embouchure hole and tone holes are smaller than those of the modern piccolo; the entirely conical bore of the one-keyed piccolo contrasts with the modern piccolo's conical bore combined with a cylindrical head; and the one-keyed piccolo is made of wood with one key rather than with metal keys.¹³ During Beethoven's early period, he experimented with the one-keyed piccolo in various combinations of ensembles before using it in a symphony (see Table A.1 and Example A.1).¹⁴ His *Menuetten – Number 12, Trio* is a chamber work for piccolo, pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets; timpani; first and second violins; cellos and basses. The piccolo has an independent, ornamental part, and this successful use of the piccolo must have encouraged him to explore other possibilities. Beethoven was the first composer to include the piccolo in symphonic works; his distinctive style of orchestration is idiomatic for each instrument of the orchestra.

Prior to Beethoven's time, the piccolo appeared in sacred choral and opera scores, such as J.S. Bach's "Cantata BWV 103, *Ihr werdet weinen und heulen*" (1725) and Georg Friedrich Handel's opera *Rinaldo* (1711),¹⁵ and by the mid-18th century the piccolo is a regular member of the orchestra. Mozart used piccolo in his *Sech Menuetten* (Six

¹² Dombourian-Eby, 13.

¹³ Jan Gippo, ed. *The Complete Piccolo: A Comprehensive Guide to Fingerings, Repertoire and History* (PA: Theodore Presser, 1996), 8.

¹⁴ Dombourian-Eby, 13.

¹⁵ Wacker, 12.

German Dances), K. 104, and in the overture to *The Abduction from the Seraglio*;¹⁶ however, these composers limited the use of piccolo in their orchestral works. Due to the lack of piccolo in Beethoven's early period (1776-1804), which he did not include in his early symphonies (first to fourth). Beethoven, however, used the piccolo in his Fifth, Sixth, Ninth Symphonies and in *Egmont Overture*, and these masterpieces use the piccolo skillfully, favorably exploiting the instrument's qualities.

¹⁶ Jan Gippo, "Let's Talk Picc: The Piccolo, Then and Now," *Flute Talk* 18:4 (December 1998), 32.

CHAPTER II
MIDDLE PERIOD

Symphony No. 5, Op. 67, Fourth Movement (1805)

Beethoven's first sketches of the Fifth Symphony date from 1804, however he was distracted to work on several other compositions.¹⁷ He returned to the Fifth Symphony by 1807-1808 and he conducted the premiere of his Fifth Symphony as a conductor on December 22, 1808 at the *Theater an der Wien* in Vienna.¹⁸ Beethoven added piccolo and three trombones in the *finale* movement symbolizing a triumphant march through a wider pitch range both at the top and bottom of the orchestra.

In letter to his patron, Count Oppersdorff, dated March 1808, Beethoven mentions that “your symphony has long been ready,” with his specification of the expanded instrumentation in the last movement of the Fifth Symphony: it “is with three trombones and *flautino* [piccolo] – though not with three kettledrums.”¹⁹ To judge from these observations, it appears that the significant extension of orchestration used in the last movement of the Fifth Symphony (Beethoven had not formerly used piccolo in his symphonies) was proposed by Oppersdorff himself.²⁰

¹⁷ Antony Hopkins, *The Nine Symphonies of Beethoven* (Seattle: University of Washington Press, 1981).

¹⁸ William Kinderman, *Beethoven* (Berkeley: University of California Press, 1995), 122.

¹⁹ Peter Clive, *Beethoven and His World: A Biographical Dictionary* (New York: Oxford University Press, 2001), 252-53.

²⁰ Ludvig van Beethoven, *9 Symphonies*, Luba Orgonasova, soprano; Anne Sofie von Otter, mezzo-soprano; Anthony Rolfe Johnson, tenor; Gilles Cachemaille, bass; The Monteverdi Choir; Orchestre Révolutionnaire et Romantique sur instruments originaux, cond. John Eliot Gardiner; digital disc (Deutsche Grammophon Archiv Produktion, 439 900-2, 1994).

The opening theme with its ascending major triad contrasts with the first movement's fate themes immense. Beethoven allows the piccolo to display the short accented major triad, sounding in unison together with the flutes and violins; the use of C major with this orchestration technique also brings out the brilliant sound of the sixteenth and grace notes at the highest point of the range, the non-chromaticism passage also provide clarity to the sound of the piccolo. At measure 6B, the piccolo sounds an octave above the first violin and the woodwind scale passage, highlighting the importance of the piccolo as a soloistic instrument by enlarging the scope of the orchestra. The following examples show Beethoven's first use of the piccolo:

Example 1: Measures 1-22 from Symphony No. 5, Op. 67, fourth movement.

1 Allegro (♩ = 84)

Piccolo *ff*

2 Flauti *ff*

2 Oboi *ff*

2 Clarinetti in C *ff*

2 Fagotti *ff* zu 2

Contrafagotto *ff*

2 Corni in C *ff*

2 Trombe in C *ff*

3 Tromboni *ff*
Alto Tenore
Basso

Timpani in C-G *ff*

Violino I *ff*

Violino II *ff*

Viola *ff*

Violoncello *ff*

Contrabasso *ff*

6

Fl.

Ob.

Cl.

Fg.

Cf.g.

Cor. (C)

Tr. (C)

Tbn.

Timp.

Vl.

Vla.

Vc. Cb.

zu 2

zu 2

B \flat

12

Pico.

Fl.

Ob.

Cl.

Fg.

Cfg.

Cor. (C)

Tr. (C)

Tim.

Timp.

Vi.

Vla.

Vc. Cb.

17

Picc.
Fl.
Ob.
Cl.
Fg.
Cf.g.
Cor. (C)
Tr. (C)
Tbn.
Timp.
VI.
Vla.
Vc.
Cb.

zu 2
sf

This musical score page, numbered 17, features a full orchestral ensemble. The instruments are arranged in the following order from top to bottom: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Contrabassoon (Cf.g.), Horns in C (Cor. (C)), Trumpets in C (Tr. (C)), Trombones (Tbn.), Timpani (Timp.), Violins (VI.), Violas (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a 2/4 time signature. The woodwind and string sections are marked with *sf* (sforzando) dynamics. The Clarinet and Bassoon parts include a 'zu 2' marking, indicating a second ending or a specific articulation. The string parts, including the Violins, Violas, Violoncello, and Contrabass, feature complex rhythmic patterns with many sixteenth and thirty-second notes. The Percussion parts (Tbn. and Timp.) provide a steady accompaniment. The overall texture is dense and rhythmic.

At measure 25, Beethoven again expands the range by using the piccolo in its third octave together with the contra bassoon and bass in their lower registers before passing the melody to the horns (the famous horn call, refer to example 2, measure 26-32).

Example 2: Measures 25-33 from Symphony No. 5, Op. 67, fourth movement.

The image displays a musical score for measures 25-33 of the fourth movement of Beethoven's Symphony No. 5, Op. 67. The score is arranged in six staves, labeled from top to bottom as Picc. (Piccolo), Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fg. (Fagott/Bassoon), and Cfg. (Cello/Double Bass). Measure 25 is marked with a '21' above the Picc. staff. The Picc. part begins with a rapid sixteenth-note passage. The Fl. part follows with a similar passage. The Ob. part has a similar passage. The Cl. part has a similar passage. The Fg. part has a similar passage. The Cfg. part has a similar passage. The score includes dynamic markings such as *sf* (sforzando) and *sf* (sforzando) throughout. There are also markings 'zu 2' above the Cl. and Fg. staves. The Picc. part ends with a *sf* marking. The Fl. part ends with a *sf* marking. The Ob. part ends with a *sf* marking. The Cl. part ends with a *sf* marking. The Fg. part ends with a *sf* marking. The Cfg. part ends with a *sf* marking.

26

Picc.
Fl.
Ob.
Cl.
Fg.
C fg.
Cor.
(C)
Tr.
(C)
Tbal.
Timp.
Vl.
Vla.
Vc.
Cb.

Detailed description: This page of a musical score, numbered 26, contains 13 staves. The top section includes woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon), brass (Trumpet in C, Trombone in C), and percussion (Tuba, Timpani). The bottom section includes strings (Violin, Viola, Violoncello, Contrabass). The woodwinds and strings play melodic lines with various articulations and dynamics. The brass instruments provide harmonic support with sustained notes and rhythmic patterns. The percussion instruments maintain a steady beat with rhythmic patterns.

Beethoven suggests the dominant (D major) before presenting the G major motif at measure 44, first in the violins and later in the woodwinds. The piccolo plays in unison with the flute, and both sound an octave higher than the preceding violins statement. At measure 86, the piccolo sustains the high E together with the flute for four measures of an E dominant seventh, and the piccolo finally leaps up an octave to resolve to the tonic of A major at measure 90.

Example 3: Measures 44-50 from Symphony No. 5, Op. 67, fourth movement.

The image displays a musical score for measures 44-50 of the fourth movement of Symphony No. 5, Op. 67. The score is arranged in two systems. The first system includes staves for Piccolo (Pico.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Contrabass (Cfb.), Horn (C), Trumpet (Tr.), and Timpani (Timp.). The second system includes staves for Violin I (VL), Violin II (Vla.), Viola (Vc.), and Cello (Ck.). The music is in 3/4 time and features a key signature of one sharp (F#). The score shows a crescendo leading to a fortissimo (f) dynamic. The Piccolo, Flute, Oboe, Bassoon, Horn, and Trumpet parts feature a triplet of eighth notes in the final measure. The Violin I and II parts have a piano (p) dynamic in the final measure, while the Viola and Cello parts have a piano (p) dynamic in the final measure. The Timpani part has a steady eighth-note rhythm.

49

Picc. Fl. Ob. Cl. Fg. Cfg. Cor. (C) Tr. (G) Tbn. Timp. Vl. Vla. Vc. Cb.

This musical score page, numbered 49, contains 14 staves of music. The instruments are arranged as follows: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Contrabassoon (Cfg.), Cor Anglais (Cor. (C)), Trumpet (Tr. (G)), Trombone (Tbn.), and Timpani (Timp.). The woodwinds and strings play melodic lines with various dynamics (p, f) and articulations (accents, slurs). The brass instruments play rhythmic patterns, including triplets. The percussion section features a triplet pattern on the timpani. The string section includes Violins (Vl.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The key center modulates at measure 65 to D major, and at measure 68 to A minor. The first violin carries out the minor scale and immediately at measure 70 modulates from A minor to G dominant seventh (serves as a pivot chord, $i/ii-V^7$). The violin harmonic function includes the major and minor mode but the piccolo only emphasizes the dominant (or seventh) scale(s) of G major, before the tutti modulates into F minor at measure 77; one might observe that Beethoven considers the piccolo a joyous instrument, fragmentally creates a joyous resolution towards stability to return to tonic. The texture from measures 65-72 allows the first violin to easily project its scale passages, while the piccolo player will need to play a strong *forte* to project above the tutti orchestra.

Example 4: Measures 65-76 from Symphony No. 5, Op. 67, fourth movement.

62

The image displays a page of a musical score, page 62, for measures 65-76 of the fourth movement of Symphony No. 5, Op. 67. The score is arranged in two systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Contrabassoon (Cf.g.), Cor Anglais (Cor. (C)), Trumpet (Tr. (C)), Trombone (Tbni.), and Timpani (Timp.). The second system includes staves for Violin (Vl.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is written in 4/4 time with a key signature of one sharp (F#). The score features various dynamics such as *fp* (fortissimo piano), *p* (piano), and *sf* (sforzando). The woodwinds and strings play sustained chords and moving lines, while the brass instruments provide harmonic support. The timpani part is mostly silent, with some rhythmic patterns indicated by short strokes.

This musical score page, numbered 69, features a full orchestral arrangement. The instruments listed on the left are Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Contrabassoon (Cf.), Cor (C), Trumpet (C), Trombone (Tbni), Timp, Violin (Vl.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into four measures. The first measure includes dynamics *p dolce* and *1.* for the Oboe and Clarinet. The second measure includes *1.* for the Oboe and Clarinet. The third measure includes *zu 2* for the Flute, Oboe, Clarinet, Bassoon, Cor, and Trumpet, and *f* for the Trombone and Timp. The fourth measure includes *f* for the Flute, Oboe, Clarinet, Bassoon, Cor, and Trumpet, and *f* for the Trombone and Timp. The Violin part begins with *p* in the first measure and *f* in the fourth. The Viola, Violoncello, and Contrabass parts also show dynamics of *f* in the fourth measure.

74

The musical score shows measures 74 through 81. The Piccolo part begins at measure 74 with a melodic line that repeats in measures 75, 76, and 77. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Bass Clarinet, Cor Anglais, Trumpet, Trombone) and strings (Violin, Viola, Cello/Double Bass) provide harmonic support. Dynamics range from *sf* (sforzando) to *ff* (fortissimo). The Piccolo part is marked *più f* and *ff*. The woodwinds are marked *sf* and *più f*. The strings are marked *sf* and *ff*. The Timpani part is marked *sf* and *ff*. The Violin and Viola parts are marked *sf* and *ff*. The Cello/Double Bass part is marked *sf* and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

The piccolo repeats the reduced motive at measures 89-91 in A major; however, the piccolo is paired with the first violin, but sounding an octave higher, and later the same motive reoccurs in the woodwinds and violins in F major (Example 6).

Example 5: Measures 85-91 from Symphony No. 5, Op. 67, fourth movement.

The image displays a page of a musical score for measures 85-91. The score is arranged in two systems. The first system includes the following parts from top to bottom: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Contrabassoon (Cfbg.), Trumpet (Tr. C), Trombone (Tbni.), and Timpani (Timp.). The second system includes Violin (Vl.), Viola (Via.), and Violoncello/Double Bass (Vc. Cb.). Measure 85 is marked with a first ending bracket and a '2.' indicating a second ending. The woodwind parts (Fl., Ob., Cl., Fg.) feature melodic lines with 'zu 2' markings, suggesting a second ending or a specific articulation. The brass parts (Tr., Tbni.) play sustained chords with long notes. The string parts (Vl., Via., Vc. Cb.) provide a rhythmic and harmonic foundation with moving lines. The score is written in a standard musical notation with various clefs and dynamic markings.

90

Picc.
Fl.
Ob.
Cl.
Fg.
Cf.g.
Cor. (C)
Tr. (C)
Tbni.
VI.
Vla.
Vc.
Cb.

zu 2

p

p

p

p

Detailed description: This page of a musical score covers measures 90 to 93. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Contrabassoon (Cf.g.). The brass section includes Cornet (Cor. C), Trumpet (Tr. C), and Trombone (Tbni.). The string section includes Violin (VI.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure 90 features a Piccolo part with a triplet of eighth notes. Measures 91-93 show various woodwind and string parts, with dynamic markings of *p* (piano) appearing in measures 92 and 93. A 'zu 2' marking is present in the Cornet part in measure 92. The score is written in a key with one sharp (F#) and a common time signature.

Example 6: Measures 95-98 from Symphony No. 5, Op. 67, fourth movement.

The image displays a musical score for measures 94 through 100 of the fourth movement of Symphony No. 5, Op. 67. The score is arranged in two systems. The first system covers measures 94 to 98, and the second system covers measures 99 to 100. The instruments included are Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. (C)), Violin (Vl.), Viola (Vla.), and Violoncello (Vc.).

Measure 94 is marked with a first ending (1.) and a dynamic of *p*. The Oboe part features a triplet of eighth notes marked with a first ending (1.) and a dynamic of *dolce*. The Cor Anglais part has a dynamic of *p*. The Violin and Viola parts have a dynamic of *p*. The Violoncello part has a dynamic of *p*.

Measure 95 is marked with a first ending (1.) and a dynamic of *p*. The Oboe part has a dynamic of *dolce*. The Cor Anglais part has a dynamic of *p*. The Violin and Viola parts have a dynamic of *p*. The Violoncello part has a dynamic of *p*.

Measure 96 is marked with a first ending (1.) and a dynamic of *p*. The Oboe part has a dynamic of *dolce*. The Cor Anglais part has a dynamic of *p*. The Violin and Viola parts have a dynamic of *p*. The Violoncello part has a dynamic of *p*.

Measure 97 is marked with a first ending (1.) and a dynamic of *p*. The Oboe part has a dynamic of *dolce*. The Cor Anglais part has a dynamic of *p*. The Violin and Viola parts have a dynamic of *p*. The Violoncello part has a dynamic of *p*.

Measure 98 is marked with a first ending (1.) and a dynamic of *p*. The Oboe part has a dynamic of *dolce*. The Cor Anglais part has a dynamic of *p*. The Violin and Viola parts have a dynamic of *p*. The Violoncello part has a dynamic of *p*.

Measure 99 is marked with a first ending (1.) and a dynamic of *p*. The Oboe part has a dynamic of *dolce*. The Cor Anglais part has a dynamic of *p*. The Violin and Viola parts have a dynamic of *p*. The Violoncello part has a dynamic of *p*.

Measure 100 is marked with a first ending (1.) and a dynamic of *p*. The Oboe part has a dynamic of *dolce*. The Cor Anglais part has a dynamic of *p*. The Violin and Viola parts have a dynamic of *p*. The Violoncello part has a dynamic of *p*.

The rhythmic motive (F#-G-G-G—) at measure 244 recalls the short motif at the beginning of the first movement – the fate motive (Example 8).

Example 7: Measures 244-250 from Symphony No. 5, Op. 67, fourth movement.

The image displays a page of a musical score for measures 244-250. The score is arranged in two systems. The first system includes staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Contrabassoon (Cf.), Horn (Cor. (C)), Trumpet (Tr. (C)), Trombone (Tbn.), and Timpani (Timp.). The second system includes staves for Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The key signature is one sharp (F#), and the time signature is 4/4. The score features a prominent rhythmic motive (F#-G-G-G—) starting at measure 244, which is repeated in various instruments. The Piccolo part has a melodic line with a 'zu 2' marking. The Flute, Oboe, and Bassoon parts also have 'zu 2' markings. The Horn and Trumpet parts have a melodic line with a 'zu 2' marking. The Trombone and Timpani parts have a rhythmic pattern. The Violin, Viola, and Violoncello/Double Bass parts have a melodic line with a 'zu 2' marking.

247

Picc.
Fl.
Ob.
Cl.
Fg.
C fg.
Cor. (C)
Tr. (C)
Tbal.
Timp.
Vl.
Via.
Vc. Cb.

zu 2

Detailed description: This page of a musical score covers measures 247 through 251. The instrumentation includes Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon, Cor Anglais (C), Trumpet (C), Trombone, Timpani, Violin, Viola, and Violoncello/Double Bass. The Piccolo part (measure 247) features a rapid sixteenth-note pattern. The Flute, Oboe, Bassoon, and Contrabassoon parts have melodic lines with slurs. The Clarinet part has rests in measures 247-249. The Cor Anglais and Trumpet parts play sustained chords. The Trombone part has rests in measures 247-249. The Timpani part has a steady pulse. The Violin and Viola parts play chords and moving lines. The Violoncello/Double Bass part has a melodic line with slurs. A 'zu 2' marking is present above the Bassoon staff in measure 250.

Example 8: Measures 1-11 from Symphony No. 5, Op. 67, first movement.

Symphony No.5

I
Allegro con brio (♩.108)

L. van Beethoven, Op.67
1770 - 1827
10

2 Flauti

2 Oboi

2 Clarinetti
in B

2 Fagotti

2 Corni
in Es

2 Trombe
in C

Timpani in C-G

Violino I

Violino II

Violoncello

Contrabasso

The same rhythmic gesture appears in the double bass at measures 240-243 and in the cello at measures 33-38, and Beethoven uses this melodic figure to fill the harmony and further provide a chromatic modulation for the new key center of G major. The following table shows the function of the piccolo:

Table 1: Piccolo harmonic function comparison from measure 33-38 and 244-250 from Symphony No. 5, Op. 67, fourth movement.

Piccolo Harmonic Function		
Measures	Instruments	Details
33-38	Cello	C major – G dominant seventh → D major (with F→F# and C→C# key signature shift)
244-250	Piccolo	F major – C dominant seventh → G major (with B ^b →B natural and F→F# key shift)

Example 10 shows the cello part at measures 33-38, C major – G dominant seventh → D major with the F→F# and C→C# key signature shift slowly indicating the modulation to D major; while at measures 244-250, F major – C dominant seventh → G major with the B^b→B natural and F→F# modulation. The piccolo player should be aware of the tonal clash between F# and F natural, and perform the half-step motif with the thought of leading tone that predicts a key-center shift.

Example 9: Measures 33-38 (cello) and measures 244-250 (piccolo) from Symphony No. 5, Op. 67, fourth movement.

The image displays two staves of musical notation. The top staff is for the Cello (labeled 'Vc. Cb.') and starts at measure 32. It features a melodic line with eighth and sixteenth notes, some beamed together, and rests. The bottom staff is for the Piccolo (labeled 'Picc.') and starts at measure 244. It shows a rhythmic pattern of eighth notes, with some measures containing rests. Above the staff, there are markings for '2', '8', and 'Fl.' (Flute), indicating the piccolo's role in the woodwind section. The notation includes various musical symbols such as stems, beams, and note heads.

The Allegro section (measures 253-259) is an exact repeats of measures 44-50²¹ except this time it is in C major, the tonic of this movement, and because the piccolo (measures 257-259) sounds an octave above the flute, Beethoven creates a new height and adds brilliance at this dramatic moment in the movement.

²¹ Refer back to Example 3, pp. 11-12.

Example 10: Measures 253-259 from Symphony No. 5, Op. 67, fourth movement.

The image displays a musical score for measures 253-259 of the fourth movement of Symphony No. 5, Op. 67. The score is arranged in two systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Contrabassoon (Cf.g.), Cor Anglais (Cor. (C)), Trumpet (Tr. (C)), Trombone (Tbni.), and Timpani (Timp.). The second system includes staves for Violin (Vl.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time and features a complex rhythmic pattern with many triplets. The key signature has one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings like *p* (piano). The measure number 252 is indicated at the beginning of the first system.

257

Picc. *f* *3*

Fl. *f* *3*

Ob. *f* *3*

Cl. *f* *3* 1. *pd/icc*

Fg. *f* *3* *p*

Cfg. *cresc.* *f* *3*

Cor. (C) *f* *3*

Tr. (C) *f* *3*

Tbni.

Timp. *f* *3*

Vl. *cresc.* *f* *p*

Vla. *cresc.* *f* *p*

Vc. *cresc.* *f* *p*

Cb. *cresc.* *f*

Detailed description: This page of a musical score, numbered 257, contains ten staves of woodwind and brass instruments, and six staves of string instruments. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon, and Contrabassoon) and brass (Trumpet, Trombone, and Tuba) parts feature a rhythmic pattern of eighth notes with triplets. The strings (Violin, Viola, Violoncello, and Contrabass) play a similar eighth-note pattern, with dynamic markings of *cresc.*, *f*, and *p*. The Clarinet part includes a first ending marked '1. pd/icc'. The score is written in a common time signature and includes various dynamic and articulation markings.

In example 11, the 16th-note scales are articulated, and the ascending scale pattern arrives on C2 on beat three from measures 330-333, while the entire orchestra sounds tutti chords on beat fourth.

Example 11: Measures 330-333 from Symphony No. 5, Op. 67, fourth movement.

The image displays a page of a musical score for measures 330-333. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Pico (Piccolo), Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fg. (Fagotto/Bassoon), Cfg. (Contrabbasso), Cor. (C) (Corni), Tr. (C) (Trombe), Tbn. (Tromboni), Timp. (Timpani), Vl. (Violini), Vla. (Viola), and Vc. Ob. (Violoncello e Contrabbasso). The score begins at measure 330, indicated by a '330' above the Piccolo staff. The Piccolo part features a rapid 16th-note scale. The woodwinds and strings play chords, with dynamics ranging from piano (*p*) to forte (*f*). The strings play a rhythmic pattern of eighth notes. The score concludes at measure 333.

In the following example (12), the piccolo plays in unison with the oboe and horns, and the weaker register lacks projection in this passage. The piccolo blends with the color of the oboe and horn, but only projects clearly in the G trill. As Forsyth states,²² “A fine phrase like this, with its thin twitter at the end, only sounds poor. In this case it performs a purely mechanical function successfully while in the other, it fails to add anything.” The scale and arpeggio passages (before and after this example) serve as harmonic filler while doubling other instruments.

²² Cecil Forsyth, *Orchestration* (New York: McMillan and Co., 1942), 200.

Example 12: Measures 336-339 from Symphony No. 5, Op. 67, fourth movement.

336

Fl. *p dolce* *cresc. poco a poco*

Ob. *p dolce* *p cresc. poco a poco*

Fg. *p cresc.*

Cfb. *p cresc.*

Cor (C) *zu 2* *p dolce* *cresc. poco a poco*

Vl. *p cresc. poco a poco*

Vla. *p cresc. poco a poco*

Vc. *p cresc. poco a poco*

Cb. *p cresc.*

From measure 385-389, Beethoven creates a unique orchestral voicing with the piccolo (G suspension to F) doubled in the tenor trombone and joined by the trombone trio, forming a suspended cadence to an augmented 6th progression, V – I cadential figure before joining the tutti recapitulation at measure 390.

Beethoven uses the piccolo from this point onto the end of the movement, with the piccolo in unison or sounding an octave higher than the flute on main thematic material. Beethoven paced the orchestration carefully throughout, and in homophonic chord progressions, the piccolo plays in unison with the flute and in rapid passages when Beethoven typically places the piccolo to sound an octave above the flute.

At measures 432-436, Beethoven scored the C major chord inversion by doubling the piccolo together with the strings, alongside the Grand Pauses to build for the dramatic intensity. Beethoven illustrated the piccolo's exciting color brilliantly in its high register.

Example 13: Measures 385-390 from Symphony No. 5, Op. 67, fourth movement.

383

Picc. *cresc. f ff*

Fl. *f ff*

Ob. *f ff*

Cl. *f ff*

Fg. *f ff*

Cf. *f ff*

Cor. (C) *f ff*

Tr. (C) *f ff*

Timb. *f ff*

Timp. *f ff*

Vi. *f ff*

Via. *f ff*

Vc. *f ff*

Ob. *f ff*

Example 14: Measures 432-444 from Symphony No. 5, Op. 67, fourth movement.

432

Picc.

Fl.

Ob.

Cl.

Fg. zu 2

Cfg.

Cor. (C)

Tr. (C)

Tbni.

Timp.

Vi.

Vla.

Vc. Cb.

The image shows a page of a musical score for measures 432-444. The score is arranged in two systems. The first system contains staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg. with 'zu 2' marking), Contrabassoon (Cfg.), Cor Anglais (Cor. (C)), Trumpet (Tr. (C)), Trombone (Tbni.), and Timpani (Timp.). The second system contains staves for Violin (Vi.), Viola (Vla.), and Violoncello/Double Bass (Vc. Cb.). The music is written in a common time signature and features a consistent rhythmic pattern of eighth notes across all parts, with various articulations and dynamics. The number '432' is written above the first measure of the Piccolo staff.

Symphony No.6, “Sinfonia Pastorale” Op. 68, Fourth Movement (1808)

“Like the ‘Waldstein’ and ‘Appassionata’ sonatas, the Fifth and Sixth Symphonies represent disparate musical worlds that complement one another...” and “...relate to aspects of the narrative design, as well as to style and character.”²³ The Sixth Symphony reflects Beethoven’s strong feeling for nature, with its musical reference to fields, streams, trees and birds, and in one of his favorite books, *Reflections on the Works of God in the Realm of Nature and Providence*, he noted his love for the countryside and that he enjoyed excursions into the woods and fields.²⁴ His final words, found in an early violin part “Sinfonia Pastorella/ Pastoral-Sinfonia/ oder/ Erinnerung an das Landleben/ Mehr Ausdruck der Empfindung als Malerei” that is, “Pastoral Symphony or Memories of Country Life/ More the Expression of Feeling than Tone-Painting,” Beethoven demonstrates his intent to elevate the literature of contemporary “programmatic” compositions of his time.²⁵

Beethoven wrote for a full complement of woodwinds (piccolo, 2 flutes, 2 oboes, 2 clarinets in B flat, 2 bassoons); brass (2 horns in F and B flat, 2 trumpets in C and E flat, 2 trombones [alto and tenor]); timpani; and strings in the Sixth Symphony. Trumpets and trombones are utilized in the Sturm (Fourth Movement) and Finale (Fifth Movement) only, and he scores for piccolo only in the Sturm. As Berlioz writes, “Thus, the piccolo flute figures incomparably in the fourth movement of Beethoven’s ‘Pastoral Symphony’ – now alone and displayed, above the low tremolo of violins and basses,

²³ William Kindermann, *Beethoven* (Berkeley: Calif., 1995), 123.

²⁴ Maynard Solomon, “The Quest for Faith” in *Beethoven Essays* (Cambridge, 1988), 216-32.

²⁵ Dagmer Weise, *Ein Skizzenbuch zur Pastoral-symphonie Op. 68 und zu den Trios Op. 70, 1 und 2* (Bonn, 1961), vols. 2 and 5, and N. II, 378.

imitating the whistling of a tempest whose full force is not yet unchained – now on the higher notes still, together with the entire mass of the orchestra.”²⁶

Beethoven’s distinctive usage of piccolo in the Sixth Symphony demonstrates his expansion of the instrument’s color; furthermore, he prepares listeners for the pre- and post-storm scene in the music. In this movement the piccolo depicts the thunder storm, and the timpani join the strings and woodwinds on a pedal tone to illustrate the blowing wind. After the storm scene, Beethoven omits piccolo, brass, and timpani from a prominent role in the remainder of the movement.

The piccolo functions in a different way in the Sixth Symphony as compared to the Fifth Symphony, with neither low register nor melodic passages. The piccolo predominantly plays a separate part from the flute, although prolonged doublings with the flute at the unison or an octave higher appear in the movement. As shown in table A.3, analyzing the harmonic progression demonstrates Beethoven’s use of the piccolo as a bridge linking modulations with harmonic functions. Quoting Cecil Forsyth, “In the storm of the ‘Pastoral Symphony’ the piccolo has a part, but is mainly used to perform its least effective function, the holding of high notes.”²⁷ This dissertation will discuss Beethoven’s four approaches in regard to piccolo usage in this programmatic movement:

1. Long doubled pedal tones create the intensity of the storm.
2. Chromatic modulations demonstrate the storm.
3. Modal mixture chord tones interchange.

²⁶ Berlioz, 121.

²⁷ Forsyth, 199.

4. Dynamic range expands the structure.

The piccolo enters at measure 82, and mimics the vision of pre-storm lightning. An ascending line from A^b-B^b-C-D^b at measures 82-90 contrasts with a descending bass line. The extended bass line in the Cello and Double Bass moves from G-B^b (measures 78-85), recurs at measure 86 from B^b-G^b, and later moves to a chromatic passage at measure 95. The piccolo's ascending line A^b-B^b-C-D^b (measures 82-90) harmonically pairs well with the descending bass line from measures 78-94; and even through the piccolo's ascending line is separated into short motives. The lightning effect "flashes" harmonically like the thunder in the ear of the audience.

The harmonic progressions from measures 82-90 (see Table A.3) provide clear harmonic progression through the circles of fifths towards the piccolo and bass lines (noted that the highlighted notes in the chord progressions indicate the piccolo's presence).

The following examples illustrate Beethoven's use of piccolo in Symphony No. 6:

Example 15: Measures 78-92 from Symphony No.6, Op. 68, fourth movement.

The image displays a page of a musical score for measures 78-92. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.** (Flute): Measures 78-92, marked *ff*. The flute part features a melodic line with a long slur over measures 78-80 and a similar slur over measures 81-83.
- Ob.** (Oboe): Measures 78-92, marked *ff*. The oboe part has a melodic line with a long slur over measures 78-80 and another over measures 81-83.
- Cl.** (Clarinet): Measures 78-92, marked *ff*. The clarinet part has a melodic line with a long slur over measures 78-80 and another over measures 81-83.
- Fg.** (Bassoon): Measures 78-92, marked *ff*. The bassoon part has a melodic line with a long slur over measures 78-80 and another over measures 81-83.
- Cor (r)** (Cor Anglais): Measures 78-92, marked *ff*. The cor part has a melodic line with a long slur over measures 78-80 and another over measures 81-83. The instruction "zu 2" is written above the staff.
- Tr. (Es)** (Trumpet): Measures 78-92, marked *ff*. The trumpet part has a melodic line with a long slur over measures 78-80 and another over measures 81-83.
- Timp.** (Timpani): Measures 78-92, marked *ff*. The timpani part has a rhythmic pattern of eighth notes.
- Vl.** (Violin): Measures 78-92, marked *ff*. The violin part has a rhythmic pattern of eighth notes.
- Vla.** (Viola): Measures 78-92, marked *ff*. The viola part has a rhythmic pattern of eighth notes.
- Vc. Cb.** (Violoncello/Double Bass): Measures 78-92, marked *ff*. The cello and double bass part has a melodic line with a long slur over measures 78-80 and another over measures 81-83.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The dynamics are consistently marked *ff* (fortissimo) throughout the passage.

82

Picc.

Fl.

Ob.

Cl.

Fg.

Cp.

Tr.
(Eb)

Timp.

Vi.

Vla.

Vc.
Cb.

Detailed description: This is a page of a musical score, numbered 82 at the top. It contains ten staves of music. The instruments are: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Corno (Cp.), Trombone (Tr. (Eb)), Timpani (Timp.), Violins (Vi.), Viola (Vla.), and Cello/Double Bass (Vc. Cb.). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music features various dynamics such as *sf* (sforzando) and *f* (forte), and includes phrasing slurs and accents. The Piccolo part has a melodic line with slurs. The Flute part has a melodic line with slurs and accents. The Oboe, Clarinet, and Bassoon parts have a similar melodic line with slurs and accents. The Corno part has a melodic line with slurs and accents. The Trombone part has a melodic line with slurs and accents. The Timpani part has a rhythmic pattern. The Violins and Viola parts have a rhythmic pattern. The Cello/Double Bass part has a melodic line with slurs and accents.

This musical score page, numbered 87, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section consists of Cor Anglais (Cor. (E)), Trumpet (Tr. (E♭)), and Trombone (Vo. Ch.). The string section includes Violins (VI.) and Viola (Via.). The score is written in a key signature of two flats and a common time signature. It contains several measures of music with various notes, rests, and articulation marks. A specific instruction 'tu 2' is written above the Cor Anglais staff in the third measure. The page concludes with a double bar line.

Example 16 at measure 93, the piccolo moves from a G^b2 (tonic of G^b Major) into a G2. The G2 forms as the third note of an E diminished seventh chord. The piccolo sustains G1 beginning at measure 97, and recurring on and off through the entire chromatic passage. Although the chromatic figures in the strings and woodwinds illustrate the loud blowing wind, the full E diminished seventh chord appears only when the piccolo and the second bassoon complete the harmonic structures from measures 95-101. Beethoven uses the lack of both the pedal E (second bassoon) and the G2 (piccolo doubling on the flutes) to evoke the unstable whistling effect of the howling winds during the thunderstorm. This E diminished seventh chord normally hints to the arrival of F major; but instead Beethoven introduces the F[#] diminished seventh chord that lasts from measure 106-112 (see Example 17). The piccolo enters at measure 106 with a high B natural, and moves to a C2 that is sustained for another 7 measures.

In Example 17, the piccolo entrance on C2 serves as the fifth of an F[#] diminished seventh chord with the introduction of E^b at measure 106, creating a diminished seventh chord. An F diminished ninth chord sustains at measure 111-112, before moving into A diminished seventh (the piccolo's C2 serving as the third note of the chord that leads to B^b minor). From measures 117-119, where the piccolo reenters going from F (the root of F dominant seventh) – F (the fifth of B^b minor) – G (the third of E diminished seventh on a pedal F) and finally arrives at F (the root of F dominant, leading back into B^b minor).

Example 16: Measures 95-103 from Symphony No.6, Op. 68, fourth movement.

93

Picc.
Fl.
Ob.
Cl.
Fg.
Vl.
Vla.
Vc.
Cb.

p cresc.
cresc.
cresc.
p cresc.
p cresc.
cresc.
cresc.
p cresc.
p cresc.

100

Picc.
Fl.
Ob.
Cl.
Fg.
Vl.
Vla.
Vc.
Cb.

p cresc.
cresc.
cresc.
p cresc.
p cresc.
cresc.
cresc.
p cresc.
p cresc.

Example 17: Measures 106-119 from Symphony No.6, Op. 68, fourth movement.

103

Picc. *f* *ff*

Fl. *sempre più f* *ff*

Ob. *sempre più f* *ff*

Cl. *f* *ff*

Fg. *f* *sempre più f* *ff*

Cor. (F) *f* *sempre più f* *ff*

Tr. (Es) *ff*

Tbnl. *ff*

Timp. *ff*

VI. *sempre più f* *ff*

Vla. *sempre più f* *ff*

Vc. *f* *sempre più f* *f* *ff*

Cb. *f* *sempre più f* *ff*

This musical score page, numbered 107, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section consists of Cor Anglais (F), Trumpet (Es), and Trombone (Tbni). The percussion part includes Timpani (Timp.). The string section is divided into Violins (Vl.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and brass play sustained notes with dynamic markings like *pp* and *p*. The strings play a rhythmic accompaniment, with the cello and contrabass parts featuring a prominent eighth-note pattern.

110

Picc.
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (Es)
Tbnl.
Timp.
Vl.
Vla.
Vc.
Cb.

The score is for measures 110-113. A large bracket spans measures 110 and 111. The Piccolo part has a fermata over measure 110. The Flute, Oboe, Clarinet, Bassoon, Cor (F), Trumpet (Es), and Trombone parts have a fermata over measure 110. The Timpani part has a tremolo in measure 110. The Violin, Viola, Violoncello, and Contrabass parts have a fermata over measure 110. The score is in 3/4 time and features a variety of dynamics and articulations.

The image displays a page of a musical score for measures 114, 115, and 116. The score is arranged in a standard orchestral format with staves for various instruments. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor. (F)), Trumpet (Tr. (Es)), Trombone (Tbul.), Timpani (Timp.), Violin (Vl.), Viola (Vla.), and Cello/Double Bass (Vc. Cb.). The music is written in a key signature of two flats (B-flat major or D-flat minor) and a 2/4 time signature. The score includes various dynamic markings such as *sf* (sforzando), *p* (piano), and *sf sempre dim.* (sforzando, then always diminishing). The Piccolo part is particularly prominent in the first measure, followed by a long note in the second measure, and then a series of notes in the third measure. The other instruments provide harmonic support and rhythmic accompaniment.

The piccolo fades away together with the passing thunderstorm and the flute replaces the role of the piccolo as the top voice in the last section from measures 120-156. All the descriptions mentioned above will allow piccolo players to comprehend Beethoven's harmonization approach rather than just performing long notes. This harmonic analysis will also help the piccolo player to understand the highlight of the moments of where to carry out the important dynamic level in the pre, during and post storm scene, consecutively to enhance the structural dramatic effect.

Egmont Overture, Op. 84 (1810)

Egmont Overture, Op. 84 (from the incidental music for Goethe's tragedy) was composed during 1809-10 in Vienna and first performed on 15 June 1810 in the Court Theatre in the Hofburg, Vienna.²⁸ *Egmont*, a Dutch nobleman who lived loyal to Philip II of Spain (he pled Philip's faithfulness before Mary I of England) was also a keen rival of the oppressive rule visited on the Netherlands by the Spanish establishment.²⁹

Egmont Overture, a one-movement work in F minor, is an extended sonata form with a clear recapitulation and an extensive final coda that strengthens and defines the overture. Modulation to F Major, with additional piccolo and brass evokes a rousing military triumph, and the coda is often compared to that of Beethoven's Fifth Symphony. Two writers comment on the end of the *Egmont Overture* includes: Kern Holoman, who states in his Norton Companion, "From these there breaks forth a coda in F major of rousing military triumph, with piccolos and heroic brass – quite the equal of the memorable coda that concludes the Fifth Symphony,"³⁰ and Cecil Forsyth who writes, "In the *Allegro con brio*, at the end of his *Egmont Overture*, there is quite a showy part made up of little flourishes with the Horns, Trumpets, and Bassoons."³¹

The piccolo trill measure 293 on C2, creates a dominant pedal that resolves to the third of an F major chord, triumphantly emphasizing the A2-G2-F2, repeating the figure six times in unison with the woodwinds and 1st horn. This orchestration encourages the

²⁸ Joseph Kerman, Alan Tyson, and Scott G. Burnham, "Beethoven, Ludwig van: Middle period Works," *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com> (Accessed 29 May 2011).

²⁹ *Ibid.*

³⁰ Kern Holoman, *Evenings with the orchestra: a Norton companion for concertgoers* (New York: W. W. Norton, 1992), 104.

³¹ Forsyth, 199.

piccolo to a bright, lively, color because of the technical ease and projection of this register. The following examples illustrate Beethoven's piccolo usage in *Egmont Overture*:

Example 18: Measures 293-307 from *Egmont Overture*, Op. 84.

293

Flauto I.

Flauto Piccolo.

Oboi.

Clarinetti in B.

Fagotti.

Corni in F.

Corni in Es.

Trombe in F.

Timpani in F.C.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

*Noted that the piccolo is placed under the flute part.

This page of musical notation is a dense arrangement of piano parts, likely for a multi-staff instrument or a large ensemble. It consists of 14 staves, organized into two systems of seven staves each. The notation is highly detailed, featuring a variety of rhythmic textures and melodic lines. The top system includes staves with intricate sixteenth-note patterns, some with slurs and accents, and others with more sustained, chordal textures. The bottom system features staves with rapid sixteenth-note runs, some with slurs, and others with more melodic, eighth-note patterns. The overall impression is one of a complex, multi-layered musical composition.

The image displays a page of musical notation, page 303, featuring a complex arrangement of piano parts. The score is organized into two systems, each containing five staves. The first system (top) includes the upper right hand (RH) and lower right hand (LRH) parts. The second system (bottom) includes the upper left hand (ULH) and lower left hand (LLH) parts. The notation is dense, characterized by frequent sixteenth and thirty-second notes, often beamed together in groups. The key signature is one sharp (F#), and the time signature is 3/4. The page number 303 is positioned at the top left.

The piccolo takes up the ostinato figures, from the violin measures 313-316, filling in the half notes to extend the effect, and from measures 313-320, the piccolo takes over the solo melodic line from the violin. Violin figures in sixteenth-notes and triplets drive to the cadence of I-V-vii^o-I (measures 318-319), with a short modulation (Circle of Fifths) from F⁷-D-G-B^bm-C-F at measures 315-317.

Example 19: Measures 311-329 from *Egmont Overture*, Op. 84.

309

Flauto I.

Flauto Piccolo.

Oboi.

Clarinetti in B.

Fagotti.

Corni in F.

Corni in Es.

Trombe in F.

Timpani in F.C.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

The musical score on page 315 is a complex orchestral and piano arrangement. It features 14 staves. The top two staves are for the piano, showing intricate chordal textures and melodic lines. The remaining 12 staves are for the orchestra, including woodwinds, strings, and percussion. The score is marked with dynamics such as *ff* and *marcato*. The piano part includes various articulations and phrasing. The orchestral part features rhythmic patterns and dynamic markings. The score is a high-quality musical composition.

In the following example, Beethoven places the melodic line in the piccolo to articulate the ascending arpeggios, and this new technique contrasts with previous examples in where the piccolo is scored in the middle range. At measure 340, the piccolo sustains a dominant pedal tone while the timpani rolls on the tonic pedal for two measures, creating an open fifth sound. Repeated triplet figures in the piccolo drive *Egmont Overture* to a triumphant ending, with ascending dominant to tonic scale that arrive at the final F major cadence.

Example 20: Measures 339-347 from *Egmont Overture*, Op. 84.

339

Flauto I.

Flauto Piccolo.

Oboi.

Clarinetti in B.

Fagotti.

Corni in F.

Corni in Es.

Trombe in F.

Timpani in F.C.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

CHAPTER III

LATE PERIOD

Symphony No. 9, Op. 125, Fourth Movement (1824)

The Choral Symphony is the largest orchestral work from Beethoven's time. The Philharmonic Society of London commissioned Beethoven to write the Ninth Symphony, however the premiere performance was in Vienna, May 7, 1824.³² Premiering the work was in Vienna, Beethoven's intent was to attract the operatic audience and creates interest in orchestral music. During the 1820s, the Italian Opera was the center of attention as popular arts in Vienna. As Anton Schindler states, "What was left of appreciation of German vocal music disappeared entirely. From this year dates the deplorable state of all music."³³ Schindler states that the audience's passion "grew from performance to performance until it degenerated into a general intoxication of the senses whose sole inspiration was the virtuosity of the singers"³⁴

Beethoven's Ninth Symphony received its first London performance in 1825 and later premiered in America in 1846 by the recently founded New York Philharmonic Society in New York.³⁵ Barry Cooper explains the influential Choral Symphony in his introduction to the 1999 *Bärenreiter* edition:

³² Pamela Willetts, *Beethoven and England and Account of Sources in the British Museum* (London: British Museum, 1970), 44.

³³ Anton Schindler, *Beethoven as I Knew Him* (New York: W. W. Norton, Inc., 1972), 269.

³⁴ *Ibid.*

³⁵ Ora F. Saloman, *Beethoven's Symphonies and J. S. Dwight* (Boston: Northeastern University Press, 1995), 162-71.

Even today it remains a colossus among symphonies, with its great size and incredible inventiveness, complexity and power; yet these features are combined with a finale theme possessing such universal appeal that even the musically uninitiated can sense the joy it conveys.³⁶

The symphony calls four vocal soloists (soprano, contralto, tenor, and bass); a grand chorus; and a large orchestra, including piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, percussion, and strings.

In describing the military elements in the *Alla Marcia*, Hector Berlioz states, “It is now the farewell song of a hero, departing for battle and confident of victory; you can almost see his armor flashing and hear the rhythmic sound of his step.”³⁷ Beethoven chose to emphasize thoughts of triumph in battle through a victorious text sung by the tenor soloist in the Turkish march beginning at measure 375:

Froh, wie seine Sonnen fliegen	Glad as suns thro’ ether wending
Durch des Himmels prächt’gen Plan,	Their flaming course with might pursue,
Laufet, Brüder, eure Bahn,	Speed ye brothers glad and true.
Freudig, wie ein Held zum Siegen.	Conquest in your train attending. ³⁸

George Grove in his book *Beethoven and His Nine Symphonies* states,

For these stanzas we seem to come down from heaven to earth; but a splendid earth, full of the pomp and circumstance and also the grieve of war. This is a showy military march-movement with big drum, piccolo, flute, triangle, cymbals, and all other apparatus of warlike parade.³⁹

Every aspect of the music serves the test; therefore the character of the march is

“Turkish.”

³⁶ Ludwig van Beethoven, *Symphony No. 9 in D Minor, Op. 125*, ed. Jonathan Del Mar with an introduction by Barry Cooper (NY: Bärenreiter, 1995), iv.

³⁷ Hector Berlioz, *The Art of Music and Other Essays*, transl. and ed. Elizabeth Csicsery-Rónay (Bloomington: Indiana University Press, 1994), 35.

³⁸ George Grove, *Beethoven and His Nine Symphonies*, 3rd edition (NY: Dover, 1962), 381.

³⁹ *Ibid*, 382.

In this symphony, one clearly observes Beethoven's development of his orchestration by progressively adding instruments and voices; the element of dynamic control is obvious, starting with a dynamic of *pianissimo* that gradually grows to *sempre fortissimo* over the hundred measures of the military parade. In the score he used for a Hamburg performance of the Ninth Symphony, the conductor Gustav Mahler suggested that the *Alla Marcia* be played off-stage.⁴⁰

Example 21 shows the first prominent piccolo solo (the variation in B^b major – originally from the “Ode to Joy” theme – refer to example 22) in the Ninth Symphony, and although D major has been the primary tonal center since the entrance of the chorus at the *Allegro assai* in measure 331, the *Alla Marcia* establishes B^b major as the new key.⁴¹ The B^b major was selected as a new key of the fourth variation, achieving the advantage of refreshing the ear before the return to the main key (D major) in the last variation, representing a feeling of recapitulation while creating a mood of closure. This is probably the most distant key shift in Beethoven's symphonic compositions, and the new key of B^b prepares for the entrance of the piccolo in measure 343, extending the “Ode to Joy” theme and leading the march to a new height.

⁴⁰ David Pickett, “A Comparative Survey of Rescorings in Beethoven's Symphonies,” in *Performing Beethoven*, ed. Robin Stowell (NY: Cambridge University Press, 1994), 213.

⁴¹ Beethoven used similar modulations in other works, for example, in the final movement rondo of his B^b major Piano Trio [Op. 97], A major appears suddenly to add interest to the subdominant key of E^b major; and in the final rondo of his Piano Sonata Op. 7 (refer to Appendix A, Score 2, p. 87) E major appears before the movement cadence in E^b major.

Example 21: Measures 343-431 from Symphony No. 9, Op. 125, fourth movement.

Beethoven — Symphony No. 9

Flauto piccolo

The image shows a musical score for the Flauto piccolo part of the fourth movement of Beethoven's Symphony No. 9. The score is written in G major and 2/2 time. It consists of nine staves of music, with measure numbers 343, 355, 365, 375, 387, 397, 407, 416, and 427 marked at the beginning of their respective staves. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings. There are also some boxed letters (H, I, K, L, M) and numbers (61, 50, 51) interspersed within the music.

Example 22: the original “Ode to Joy” theme on cello and double bass.

Allegro assai. (♩ = 80.)

Vc.
Cb. *p* 100

Vc.
Cb. *cresc. p* 110 *cresc.*

Fg. 1. *p* 120

Vla. *(arco)* *p* *sempre p*

Vc. *p* *p* *sempre p* *p*

Cb. *p* *sempre p*

Example 23 demonstrates Beethoven's first attempt at combining piccolo with the voice, and the piccolo cuts through the thick orchestral texture of the *prestissimo* and reinforces the soprano line of the chorus. Beethoven embellishes the top voices with long and short trills in the piccolo, and he also pairs the piccolo with winds, brass, percussion and strings to broaden the dynamic range and maximize instrumental color.

In the *prestissimo*, the piccolo states the first motive (Example 22) in the highest register, doubling the flutes, and the motive is repeated in measures 855-858. The final two measures (measures 859-860) repeat, for the purpose of reinforcing the dominant. The dominant remains in measures 861-868, with a new motive stated four times in the winds and, subsequently four times in the chorus, until D major returns at the next cadence in measures 875.

Example 24 is similar to the previous example 23 in that the first and second part motives are sequential in character and alternate between winds and strings; however after four measures (measures 876-879), the second part goes its own way. The piccolo is the highest instrument leading the harmonic progression, based on the modal mixture of D major and D minor.

Example 23: Measures 851-875 from Symphony No. 9, Op. 125, fourth movement.

851

Prestissimo. $\text{♩} = 122.$

Flauto piccolo.
Flauti.
Oboi.
Clarinetti.
Fagotti.
Contrafagotto.
Corni.
Corni.
Trombe.
Timpani.
Tromboni. { Alto e Tenore.
Basso.
Triangolo.
Cinelli, e Gran Tamburo.
Violino I.
Violino II.
Viola.
Soprano.
Alto.
Tenore.
Basso.
Violoncello e Basso.

Seid umschlungen, Milli - onen! Diesen Kuss der
Seid umschlungen, Milli - onen! Diesen Kuss der
Seid umschlungen, Milli - onen! Diesen Kuss der
Seid umschlungen, Milli - onen! Diesen Kuss der

ganzen Welt! der ganzen Welt! Brüder! ü - berm

ganzen Welt! der ganzen Welt! Brüder! ü - berm

ganzen Welt! der ganzen Welt! Brüder! ü - berm

ganzen Welt! der ganzen Welt! Brüder! ü - berm

The musical score is written for a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system contains the instrumental introduction and the beginning of the vocal line. The second system contains the vocal line with lyrics and the piano accompaniment. The lyrics are:

Ster - nen - zelt muss ein lie - ber Va - ter, ein lie - ber Va - ter woh - - - nen, ein
 Ster - nen - zelt muss ein lie - ber Va - ter, ein lie - ber Va - ter woh - - - nen, ein
 Ster - nen - zelt muss ein lie - ber Va - ter, ein lie - ber Va - ter woh - - - nen, ein
 Ster - nen - zelt muss ein lie - ber Va - ter, ein lie - ber Va - ter woh - - - nen, ein

lie - ber Va - ter wohnen. Seid umschlungen! seid umschlungen! Die - sen Kuss der gan - zen
 lie - ber Va - ter wohnen. Seid umschlungen! seid umschlungen! Die - sen Kuss der gan - zen
 lie - ber Va - ter wohnen. Seid umschlungen! seid umschlungen! Die - sen Kuss der gan - zen
 lie - ber Va - ter wohnen. Seid umschlungen! seid umschlungen! Die - sen Kuss der gan - zen

Example 24: Measures 876-902 from Symphony No. 9, Op. 125, fourth movement.

876

Flauto piccolo.

Flauti.

Oboi.

Clarinetti.

Fagotti.

Contrafagotto.

Corni.

Corni.

Trombe.

Timpani.

Tromboni. } Alto e Tenore.

Basso.

Triangolo.

Cinelli, e Gran Tamburo.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello e Basso.

C O R O

lie - ber Va - ter wohnen. Seid umschlungen! seid umschlungen! Die - sen Kuss der gan - zen

lie - ber Va - ter wohnen. Seid umschlungen! seid umschlungen! Die - sen Kuss der gan - zen

lie - ber Va - ter wohnen. Seid umschlungen! seid umschlungen! Die - sen Kuss der gan - zen

lie - ber Va - ter wohnen. Seid umschlungen! seid umschlungen! Die - sen Kuss der gan - zen

Welt! der gan-zen Welt! der gan-zen Welt! Die - - sen Kuss der gan-zen Welt! der gan-zen
 Welt! der gan-zen Welt! der gan-zen Welt! Die - - sen Kuss der gan-zen Welt! der gan-zen
 Welt! der gan-zen Welt! der gan-zen Welt! Die - - sen Kuss der gan-zen Welt! der gan-zen
 Welt! der gan-zen Welt! der gan-zen Welt! Die - - sen Kuss der gan-zen Welt! der gan-zen

Vcl.
 Basso.

In the *Maestoso* section (Example 25), Beethoven writes a typical passage for piccolo, with a separate part from the winds that joins the strings. Beethoven intensifies the *Maestoso* section by introducing a group of 32nd subdivisions, which delay the emotional climax of the *Prestissimo*.

The *Prestissimo* section (Example 26) marks the end of the chorus and the orchestra takes over from the chorus, while the piccolo leads the strings and winds and signals the meter change from 3/4 to 4/4. The piccolo melody states the original version of the “Ode to Joy” theme, while the strings play a contracted version, and Beethoven brilliantly weaves the counterpoint between the voices and builds to a triumphant finale.

Example 25: (Maestoso) Measures 916-919 from Symphony No. 9, Op. 125, fourth movement.

916

Maestoso .♩ = 60.

Flauto piccolo. *p cresc.*

Flauti. *p cresc.*

Oboi. *p cresc.*

Clarineti. *p cresc.*

Fagotti. *p cresc.*

Contrafagotto. *p cresc.*

Maestoso .♩ = 60.

Corni. *p cresc.*

Corni. *p cresc.*

Trombe. *p cresc.*

Timpani. *p*

Tromboni. *p*

Alto e Tenore.

Basso.

Triangolo.

Cinelli, e Gran Tamburo.

Maestoso .♩ = 60.

Violino I. *p cresc.*

Violino II. *p cresc.*

Viola. *p cresc.*

Soprano. *p* - teraus E-ly-sium!

Alto. *p* - teraus E-ly-sium!

Tenore. *p* - teraus E-ly-sium!

Basso. *p* - teraus E-ly-sium!

Violoncello e Basso. *p cresc.*

a. 2.

Freu - de, schö - - ner Göt - terfun - ken! Göt - ter
 Freu - de, schö - - ner Göt - terfun - ken! Göt - ter
 Freu - de, schö - - ner Göt - terfun - ken! Göt - ter
 Freu - de, schö - - ner Göt - terfun - ken! Göt - ter

Example 26: (Prestissimo) Measures 920-940 from Symphony No. 9, Op. 125, fourth movement.

920

Prestissimo.

Flauto piccolo.
Flauti.
Oboi.
Clarineti.
Fagotti.
Contrafagotto.
Corni.
Corni.
Trombe.
Timpani.
Tromboni. } Alto e Tenore.
Basso.
Triangolo.
Cinelli, e Gran Tamburo.
Violino I.
Violino II.
Viola.
Soprano.
Alto.
Tenore.
Basso.
Violoncello e Basso.

sempre ff

Prestissimo.

sempre ff

sempre ff

sempre ff

ff

ff

ff

ff

sempre ff

sempre ff

C O R O.

- fun - ken!
- fun - ken!
- fun - ken!
- fun - ken!

This page of musical score, numbered 923, is a complex arrangement for a large ensemble. It consists of 18 staves, organized into several systems. The top system includes five staves (treble and bass clefs) with dense, rhythmic patterns. The middle system contains five staves, including a grand staff (treble and bass clefs) and three additional staves, with various rhythmic and melodic lines. The bottom system features a grand staff and two additional staves, continuing the intricate musical texture. The score is characterized by frequent use of slurs, ties, and dynamic markings such as *sf* (sforzando) and *f* (forte). The overall style is highly detailed and rhythmic, typical of a 20th-century orchestral or chamber music score.

This page of musical score, numbered 932, is a complex arrangement for a large ensemble. It consists of 18 staves, organized into several systems. The top system includes a vocal line and five instrumental staves. The second system contains two vocal staves and three instrumental staves. The third system features a single vocal staff and two instrumental staves. The fourth system is a grand staff with two vocal staves and two instrumental staves. The fifth system consists of two instrumental staves. The sixth system is a grand staff with two vocal staves and two instrumental staves. The seventh system is a grand staff with two vocal staves and two instrumental staves. The eighth system is a grand staff with two vocal staves and two instrumental staves. The ninth system is a grand staff with two vocal staves and two instrumental staves. The tenth system is a grand staff with two vocal staves and two instrumental staves. The eleventh system is a grand staff with two vocal staves and two instrumental staves. The twelfth system is a grand staff with two vocal staves and two instrumental staves. The thirteenth system is a grand staff with two vocal staves and two instrumental staves. The fourteenth system is a grand staff with two vocal staves and two instrumental staves. The fifteenth system is a grand staff with two vocal staves and two instrumental staves. The sixteenth system is a grand staff with two vocal staves and two instrumental staves. The seventeenth system is a grand staff with two vocal staves and two instrumental staves. The eighteenth system is a grand staff with two vocal staves and two instrumental staves. The score is characterized by dense rhythmic textures, frequent use of slurs, and dynamic markings such as *sempre ff* (sempre fortissimo) and *ff* (fortissimo). The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various rhythmic values, including eighth and sixteenth notes, as well as rests and ties. The overall style is that of a late 19th or early 20th-century orchestral or chamber music score.

CHAPTER IV
COMPARATIVE OBSERVATION

Range Covered

Table 2: The range covered by Piccolo.

\	Symphony No. 5 Finale	Symphony No. 6 4th mvt.	<i>Egmont Overture</i>	Symphony No. 9 Finale
Range Covered	D1-G3	F2-G3	A1-G3	F#1-A3

While the range used in Fifth Symphony appears to be wide, the actual playing range is just C2-E3. The E1 and G3 only occur once, showing that Beethoven is still in an experimental stage of writing for piccolo within a large scale symphonic work.

Beethoven does not use the lower register of the piccolo in Sixth Symphony, and the high register appears more often (in reference to the limited piccolo use in the movement), and sustained long notes reinforce the thunderstorm effect. In *Egmont Overture*, Beethoven increases both the use of the piccolo and the written range.⁴²

⁴² This expansion is fully discussed in the “Melodic Organization,” with an explanation the instrument’s use and its significance within the composition.

Throughout the final movement of Ninth Symphony's melodic writing for the piccolo is more than 70% in the upper register through A3. There are only three sections (measures 375-390, 858, and 918) where the range clips into the lower register.

Instrumental Pairing

In the table below, one observes Beethoven's use of the piccolo in his major symphonic works, with division into five categories: orchestral tutti; solo or solo with other instruments; unison with flute; an octave higher than flute; and total measures using piccolo.

Table 3: The statistic of the comparison of Piccolo's usage.

Piccolo Usage	Symphony No. 5 Finale		Symphony No. 6 4th mvt.		<i>Egmont Overture</i>		<i>Symphony No. 9</i> Finale	
	Measures	%	Measures	%	Measures	%	Measures	%
Orchestral Tutti	60	26	17	65	27	43	92	51
Solo or soli with other instruments	2	1	—	0	19	30	90	49
Unison with Flute	65	28	7	28	4	6	—	0
Octave higher than Flute	104	45	3	7	13	21	—	0
Total measures using Piccolo	231	100	27	100	63	100	182	100
Total Measures in the Movement	444		155		347		733	

In Fifth Symphony, the piccolo pairs with the flute but sounding an octave higher 45 percent of its total playing time; in unison with the flute 28 percent; orchestral tutti 26 percent; and solo or solo with other instruments 1 percent. This analysis shows that Beethoven depended on the color of the piccolo more than the flute in this symphony. In Sixth Symphony, the piccolo plays with the orchestral tutti 65 percent of the total time, followed by 28 percent in unison with the flute, and 7 percent an octave higher than flute. The piccolo does not have any melodic passages, and its sole function is to reinforce the orchestra tutti passages during the “storm” scene.

In the *Egmont Overture*, a clear increase of piccolo usage is shown in the table with the piccolo joining the orchestral tutti for 43 percent of the movement, Beethoven increases the solo or solo with other instruments usage from 0 percent to 30 percent; to 21 percent for an octave higher than flute; and to 6 percent in unison with flute. This analysis shows that Beethoven has transformed the piccolo into a more soloistic instrument.

In Ninth Symphony, a majority of 51 percent of piccolo’s usage is with the orchestra tutti, while 49 percent is as a solo or solo with other instruments. The general approach to piccolo in this symphony is to utilize the piccolo’s color an octave higher to add brilliance to the timbre of the work.

The table shows the development of the piccolo’s usage from Beethoven’s earliest use of piccolo through Ninth Symphony; the piccolo is primarily paired an octave higher than the flute in Fifth Symphony (45 percent); orchestra tutti in Sixth Symphony (65 percent); a restricted use in the orchestra tutti in *Egmont Overture* (43 percent); and an

almost equal usage between orchestral tutti in Ninth Symphony (51 percent) and solo or solo with other instruments (49 percent). In this last symphony, Beethoven separates the piccolo from the flute and allows the piccolo a more independent, colorful soloistic path.

Balance

Symphony No. 5, Op. 67, Fourth Movement (1805)

As stated by Forsyth⁴³ in describing “its thin twitter at the end” (measures 336-339), the piccolo joins the oboe and horns in unison, and the choice of the piccolo’s weakest register lacks projection in this passage. The piccolo color is masked by the oboe and horns, and clearly projects only in the G trill. The probable reason that Beethoven included a piccolo part would be to add for tone color to the orchestral texture. The second example with an issue of balance is at measure 132 and is a result of the accumulation of the over-all sound of the orchestral tutti. The remaining of the piccolo parts in the Fifth Symphony are well written and project clearly through the orchestral texture.

Symphony No.6, “Sinfonia Pastorale” Op. 68, Fourth Movement (1808)

The piccolo does not have exceptional parts in this symphony; rather, it provides a prominent effect through long sustained high notes. As described by Berlioz, “the piccolo flute in Beethoven’s ‘Pastoral Symphony’ ...imitating the whistlings of a tempest whose

⁴³ Forsyth, 200.

full force is not yet unchained...,”⁴⁴ One can visualize the “full force” that Beethoven would have maintained to balance the orchestra while he conducted this symphony.

It can be argued by many orchestrators that this instrumentation does not present the piccolo in a strong light; however piccoloists will be comfortable with the range that stops at G3.

To compare measures 101-102 with measures 106-111, the register of the piccolo (G2) in measures 101-102 does not project strongly. As a result, the flutes completely dominate the texture, although Beethoven’s original intention was to build sound of the harmonic structure. At measures 101-102, the piccolo plays a C3 while the flutes play other chord tones (E & A), which do not double each other; suggesting both a better register and orchestration technique by the composer.

Egmont Overture, Op. 84 (1810)

The development of Beethoven’s skill in writing for the piccolo is obvious in the *Egmont Overture*. Beethoven displays a mature approach to orchestration technique by never allowing a balance issue between with the piccolo and the orchestra; for example in measures 311-315 the brilliant scoring for the piccolo adds sparkle to the entire overture.

Symphony No. 9, Op. 125 Fourth Movement (1824)

Beethoven’s orchestration technique attains a new height with the piccolo’s role in the Ninth Symphony with the use of the piccolo to reach a fabulous climax to the

⁴⁴ Berlioz, 121.

moment. The clear projecting quality in the piccolo's high register provides an overall clearer and dazzling sound in the *finale*, even though the tutti orchestra and chorus are scored simultaneously at a *fortissimo* dynamic.

Beethoven writes a piccolo trill on A2 above the *forte* pedal A roll on the timpani at measures 865-868, allowing the overtones of the timpani to combine and support the piccolo trill. This prominent effect is intensified by a *forte* orchestra texture, and the piccolo's trill reinforces the harmonic overtones of the chord.

Melodic Organization

The melodic organization can also be placed into four categories as shown in the instrumental pairing table: orchestra tutti; solo or solo with other instruments; unison with flute; and an octave higher than flute. In this section, we will focus on the solo or solo with other instruments including flute.

Symphony No. 5, Op. 67, Fourth Movement (1805)

At measures 73-76, Beethoven writes several melodic passages for the piccolo, and here the function is to echo the violins beginning at measure 65. The difference between the passages is the setting; the violin is scored in a chamber setting (with clarinets, bassoons, violas and cellos), while the piccolo joins the full orchestra, providing rich background support. In this movement, the piccolo performs a fast moving melodic phrase when paired with the flute or first violins to strengthen the melodic passages or themes. Measures 90-91 provide a good example of the piccolo color brighten up the first

violin melody by doubling an octave higher, while the remaining of the woodwinds accompanies the melody.

Symphony No.6, “Sinfonia Pastorale” Op. 68, Fourth Movement (1808)

In this movement, the piccolo has no melodic passage, and its sole function is to reinforce the orchestral tutti passages during the “storm” scene.

Egmont Overture, Op. 84 (1810)

In this overture, Beethoven demonstrates the piccolo’s ability to solo in its high melodic register, and he scores piccolo with the flute and violins texture. A long solo part for piccolo is seen at measures 293-307; where a brilliant melody projects the best range of the instrument and soars above the orchestra. Another solo part enhances the bass line at measures 330-340, where Beethoven’s use of the piccolo’s lower register enhances out the bass line. This orchestration technique is unique and effective, where other accompanying instruments either play long notes or tremolos.

Symphony No. 9, Op. 125 Fourth Movement (1824)

The *Alla Marcia* section (measures 331-431) benefits from the piccolo’s high, shrill timbre to enhance on the “Ode to Joy” theme; and the piccolo is scored primarily an octave above the woodwinds at the beginning of the *Prestissimo*. The new combination of the piccolo with the solo voice reveals a new timbre between the soprano vocal line and the piccolo at measures 869-875. This is the only distinctive passage written for

piccolo in the Maestoso (measures 917-918), where the piccolo scoring is separate from the woodwinds but in unison with the strings.

CHAPTER V

CONCLUSION

This dissertation has presented Beethoven's orchestration technique utilizing on the piccolo through discussion and comparison of his symphonic works: Symphony No. 5, Symphony No. 6, *Egmont Overture* and Symphony No. 9. The assessment includes a comparison of the evolution from the baroque piccolo toward the modern one. The assessment also includes structural harmonic analysis, range, balance, instrumental pairing, and melodic organization. Through these analytical tools, the following four elements emerge as a conclusion:

Piccolo Usage Introduces the Joyous, Major Mode Harmony

Hector Berlioz writes in his orchestration book, "In pieces of joyous character, the sounds of the second octave may be suitable, in all their gradations; while the upper notes are excellent (*fortissimo*) for violent and tearing effects: in a storm for instance, or in a scene of fierce or infernal character."⁴⁵

Also mentioned by Cecil Forsyth, all piccolo passages found in Beethoven's symphonic works are in major, brilliant and dramatic in style; in other words, no sad mode or slow melancholy passages. In Beethoven's Fifth Symphony, he concludes a minor-mode work with a major-mode finale, adding piccolo and changing from C minor to C major, in an atypical fashion from three examples in another C minor works, such as

⁴⁵ Berlioz, *Treatise*, 121-5.

the Third Piano Trio Op. 1 and the String Quartet Op. 18, IV.⁴⁶ The key relationship used in his Fifth Symphony foreshadows that used in the Ninth Symphony, which provides a triumphant finale over a darkened world.

Beethoven pioneered the use of piccolo as a shrill and joyous instrument, and although piccolo is largely used other loud, piercing and vibrant instruments, the delicate effect with its soft capabilities should not be overloaded in producing a lighthearted effect.

Range

Forsyth says, “One must remember that as the piccolo reaches the top of its compass, the notes are produced with greater difficulty than the corresponding notes of the flute.”⁴⁷

Beethoven writes for the piccolo in this brilliant, high register; for example, the G-A trills in the Fifth Symphony and continuing a scale passage from flute to piccolo creates the sound of only one instrument with a wide range. Particularly the solos in *Egmont Overture* and the Ninth Symphony, Beethoven maximizes the piccolo’s range. Although there are some arguments regarding the lower-range usage of the instrument, this issue belongs to the balance between the baroque and modern orchestral artistic decisions.

⁴⁶ Joseph Kerman, “Beethoven’s Minority,” in *Haydn, Mozart and Beethoven: Essays in Honor of Alan Tyson*, ed. Sieghard Brandenburg (Oxford, 1998), 146-98.

⁴⁷ Forsyth, 200.

Balance

The dissertation chronicles the mature growth of Beethoven's orchestration technique from the Fifth Symphony to the Ninth Symphony. The balance of piccolo usage is shown on the Instrumental Pairing table, with noted issues from a comparison of the Fifth and Sixth Symphonies to the *Egmont Overture* and finally Ninth Symphony; Beethoven learned and developed his style of piccolo usage from the experiences gained as a composer and orchestrator.

Melodic organization

According to period sources, the Fifth Symphony was completed after the Sixth Symphony, and as a result, one observes the reason that the Fifth Symphony includes more piccolo melodic figures than the Sixth Symphony. However, although the piccolo has solos in the Fifth Symphony, most of the solos double with paired flutes and other instruments, and only a fragment of a solo was written for the piccolo.

In the *Egmont Overture* and the Ninth Symphony, one observes a drastic change in the length of melody or solos given to the piccolo. Beginning with the end of the *Egmont Overture* and the *Alla Marcia* and *Prestissimo* of the Ninth Symphony, the substantial growth in solo length for the piccolo demonstrates the newly important role of the piccolo and its acceptance by the composer and the early nineteenth century audience.

This dissertation includes observations of performers, theorists and musicians; and these guides provide the reader with better understanding of the piccolo's usage in

Beethoven's orchestration. By following the constructive advices, piccolo players will bring a deeper musical, technical understanding to individual performances.

APPENDIX A
SUPPLEMENTAL TABLES AND FIGURES



Figure A.1: Boxwood piccolo with bands and one brass key used during the 18th century.



Figure A.2: Piccolos with six silver keys used after 1825.



Figure A.3: The Boehm system piccolos used after 1850.

Table A.1: Beethoven's works that include piccolo.

1790	Musik zu einem Ritterballett – Mvt. 1, 3 (“Jagdlied,” Trio), 6, and 8
1795	Menuetten – Number 1, 9, 11, and 12, Trio
1795	Deutsche Tänze – Number 6,10, 11, and 12, Coda
1805	Fifth Symphony – 4 th mvt., Op. 67
1808	Sixth Symphony – 4 th mvt., Op. 68
1809	Märsche für Militärmusik, WoO 18
1810	Märsche für Militärmusik, WoO 19
1809-10	Marsch (Zapfensrtreich), WoO 20
1810	Polonaise, WoO 21
1810	Ecossaise, WoO 22
1810	Egmont Overture, Op. 84
1811	Die Ruinen von Athen – Number 4, Marcia alla turca
1811	König Stephen – 3 rd mvt., Siegesmarsch
1813	Wellingtons Sieg oder Die Schlacht bei Vittoria – Menuet
1816	Militär-Marsch, WoO 24 – Trio all’Ongarere
1824	Ninth Symphony – 4 th mvt., Turkish Marsch

Example A.1: Beethoven's Menuetten 12.

12.

Flauto piccolo.

Flauti.

Oboi.

Fagotti.

Corni in F.

Violino I.

Violino II.

Violoncello e Basso.

TRIO.

The first system of the Trio section consists of seven staves. The top staff is a single melodic line with a piano (*p*) dynamic marking. The second staff is a piano accompaniment with chords and moving lines. The third staff is a bass line. The fourth and fifth staves are grand piano accompaniment, with the fifth staff starting with a piano (*p*) dynamic marking. The sixth and seventh staves are additional piano accompaniment parts.

The second system of the Trio section continues the musical material from the first system. It consists of seven staves. The top staff features a complex melodic line with many sixteenth notes and a piano (*p*) dynamic marking. The second staff is a piano accompaniment. The third staff is a bass line. The fourth and fifth staves are grand piano accompaniment, with the fifth staff starting with a piano (*p*) dynamic marking. The sixth and seventh staves are additional piano accompaniment parts.

B. 16.

D.C.

Table A.2: Musical Function of Piccolo in Fifth Symphony, Fourth Movement.

Piccolo Usage	Musical Function	
	Measures	Details
Expansion of Texture and Range	1-22	<ul style="list-style-type: none"> • The non-chromatic passage provides clarity to the sound. • Highlights the importance of the piccolo as a soloistic instrument by enlarging the scope of the orchestra. • Expands the range by using the piccolo in its third octave.
Voicing	25-33	<ul style="list-style-type: none"> • Adds brilliance to the violin texture. • E dominant seven → A major.
	253-259	<ul style="list-style-type: none"> • Exact repeat of measures 44-50. • Creates new height, adding brilliance at this dramatic moment in the movement.
	385-389	<ul style="list-style-type: none"> • Unique orchestral voicing with tenor trombone that is joined by the trombone duo; • Forms a suspended cadence to an augmented 6th progression, V – I cadence.
Modulation	65-76	<ul style="list-style-type: none"> • C# diminished seventh → D major (vii^{o7}-I) • E dominant seventh → A minor (V⁷-i) • A major → E major → G major • Violins – major and minor mode • Piccolo – major mode only, conveys “Joy”.
Rhythmic Motive	244-250	<ul style="list-style-type: none"> • (F#-G-G-G—) recalls the short motif at the beginning of the first movement – the fate motive. • Melodic figure fills the harmony and further provides a chromatic modulation for the new tonal center of G major. • F major – C dominant seventh → G major (with B^b-B natural and F-F# key shift)

Table A.3: Musical Function of Piccolo in Sixth Symphony, Fourth Movement (measures 82-119).

Piccolo Usage	Musical Function	
	Measures	Details
Enhances Bass Line	78-94	<ul style="list-style-type: none"> • Descending bass line from (G3-G^b2) with ascending piccolo passage from (A^b6-D^b6). • Chord Progressions*: A^b7 - D^b [V⁷ - I] - F⁷ - B^b [V⁷ - I] - B^b7 - E^bm [V⁷ - i/ii (of D^b)] - C^{∅7} - A^b - D^b [vii^{∅7} - V⁷ - I]
Chromatic-Modulation	95-103	<ul style="list-style-type: none"> • G2, sustains throughout the entire chromatic passage. • The strings and woodwinds illustrate the blowing wind. • G2 (piccolo) and pedal E (2nd Bassoon) form the E diminished seventh chord.
Chord Functions	106-119	<ul style="list-style-type: none"> • Serves as the fifth note of F# diminished seventh chord. • A diminished seventh (serving as the third note of the chord), leading to B^b minor. • F (root of F dominant seventh) – F (fifth of B^b minor) – G (third of E diminished seventh on pedal F) and finally arrives at F (root of F dominant, leading back into B^b minor).
Dynamic Balance	82-116	<ul style="list-style-type: none"> • An arch-shape harmony provides the high point of the piccolo usage, although its distinctive voice creates a different timbre.

*The bold notes in the chord progressions indicate the piccolo pitch.

Table A.4: Musical Function of Piccolo in *Egmont Overture*.

Piccolo Usage	Musical Function	
	Measures	Details
Dominant Pedal	293-307	<ul style="list-style-type: none"> • Trills on third space C2 → A2 (Dominant → Mediant of F major) • Ostinato figures A-G-F-G-A depict the triumphant march over the tonic F major
Ostinato figures	311-329	<ul style="list-style-type: none"> • Extends the violin's ostinato figures, filling the half notes, and creating the effect of extension and suspension. • I-V-vii^o-I, through a short modulation from F⁷-D-G-B^bm-C-F.
Chord Function	330-347	<ul style="list-style-type: none"> • Articulates the middle range ascending arpeggios. • Dominant pedal tone; contrasted with a timpani roll on the tonic pedal, creating a solid fifth pedal chord that leads to F major.

Table A.5: Musical Function of Piccolo in Ninth Symphony, Fourth Movement.

Piccolo Usage	Musical Function	
	Measures	Details
Distant Modulation	331-431	<ul style="list-style-type: none"> • New modulation key represents a kind of recapitulation while creating a quality of large-scale closure. • Piccolo's <i>pp</i> → <i>ff</i> depicts a military parade and extends the "Ode to Joy" theme new heights through repetition. • D major → B^b major → D major
New timbre with Voice	851-875	<ul style="list-style-type: none"> • Paved with voice and orchestra, broadening the dynamic range and maximizing the orchestral color. • Adds weight to the dominating, that leads to the tonic (D major).
	876-902	<ul style="list-style-type: none"> • The highest-pitched instrument to lead the harmonic progression, based on the modal mixture of D major and D minor, followed by a half-cadence.
Melodic Function	916-919	<ul style="list-style-type: none"> • Melodic passage paired with strings. • 32nd-subdivisions that hold back the emotion before entering the <i>Prestissimo</i> Finale.
	920-940	<ul style="list-style-type: none"> • Leads the strings and winds by changing meter from 3/4 to 4/4. • States the "Ode to Joy" theme while the strings are in a compressed version; with voices both interwoven to the brilliant ending.

Example A.2: Beethoven's Piano Sonata Op. 7, Rondo.

The image displays a musical score for Beethoven's Piano Sonata Op. 7, Rondo, starting at measure 148. The score is written for piano and consists of four systems of two staves each (treble and bass clef). The key signature is B-flat major. The first system (measures 148-151) features a melody in the right hand with slurs and fingering (4, 5, 4, 5, 4, 3, 2, 1) and a bass line with slurs and fingering (4, 3, 2, 1, 4, 3, 2, 1). Dynamics include *fp* and *f*. The second system (measures 152-155) continues the melody and bass line, with dynamics *f* and *pp*. The third system (measures 156-157) shows a change in the bass line to a steady eighth-note pattern, with dynamics *pp m. c.* and *pp*. The key signature changes to E major for the first system of this system and back to B-flat major for the second. The fourth system (measures 158-161) continues the eighth-note bass line with dynamics *ffp* and *ff*. The key signature changes to E-flat major for the first system of this system and back to B-flat major for the second. Fingering and slurs are used throughout the piece.

* The E major before the final E^b major.

APPENDIX B
PERFORMANCE PRACTICE SUGGESTIONS

Symphony No.5, Op. 67, Fourth Movement

Example B.1: Measures 330-333.



The piccolo player must be careful not to enter late after the downbeat or arrive behind the orchestra on the third beat, using a light articulation for a successful result.

Example B.2: Measures 336-339.

Musical score for Piccolo, measures 336-339. The score consists of four staves. The first staff is in treble clef with a 7/8 time signature, starting with a dynamic marking of *f* and a *p dolce* marking. It includes a trill marked with numbers 1, 2, and 3, and a *cresc. poco a poco* marking. The second staff is in bass clef with a 7/8 time signature, starting with a dynamic marking of *f* and a *cresc. poco a poco* marking. The third staff is in treble clef with a 7/8 time signature, starting with a dynamic marking of *p* and a *cresc. poco a poco* marking, and includes the instruction *sempre più Allegro*. The fourth staff is in bass clef with a 7/8 time signature, starting with a dynamic marking of *f* and a *cresc. f* marking, and includes the instruction *Presto (♩ = 112)* and a *Fl.* marking. The number 336 is written above the first measure of the first staff.

Jack Wellbaum states in his excerpt book, “The G-A trill is a long one! Try to increase intensity as it progresses.”⁴⁸ To achieve this effect, the piccolo player should increase the

⁴⁸ Jack Wellbaum, *Orchestral Excerpts for Piccolo with Piano Accompaniment*, ed. Daniel Dorff with piano reductions by Martha Rearick (Bryn Mawr, PA: Theodore Presser, 1999).

air speed steadily and be careful of the intonation; the pitch tends to rise with additional drop from air speed or reduced air support.

Symphony No.6, Op. 68, Fourth Movement

Example B.3: Measures 78-94.

The musical score for measures 78-94 of Symphony No. 6, Op. 68, Fourth Movement is presented in four systems. The first system shows the Violoncello (Vc.) and Contrabasso (Cb.) parts starting at measure 78 with a forte (ff) dynamic. The second system shows the Piccolo (Picc.) part with a forte (sf) dynamic. The third system shows the Violoncello (Vc.) and Contrabasso (Cb.) parts with a forte (sf) dynamic. The fourth system shows the Piccolo (Picc.) part with a forte (sf) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

The piccolo player should listen to the bass line before the entrance at measure 82, to stabilize intonation and of attach for accuracy. The piccolo player should listen to the Cello or Double Bass throughout the movement as the entrance lacks preparation or warm up before the exposed entrance.

Symphony No.9, Op. 125, Fourth Movement

Example B.4: Measures 331-431.

Beethoven — Symphony No. 9
Flauto piccolo

The musical score for the Flauto piccolo part of Beethoven's Symphony No. 9, Fourth Movement, measures 331-431. The score is written in G major and 2/4 time. It begins at measure 343 with a *pp* dynamic. The music continues through measure 355, where the dynamic is *sempre pp*. At measure 365, the dynamic is *poco cresc.*. At measure 375, the dynamic is *poco f*. At measure 387, the dynamic is *piu f*. At measure 397, the dynamic is *f*. At measure 407, the dynamic is *ff*. At measure 416, the dynamic is *f*. At measure 427, the dynamic is *ff*. The score includes performance markings H, I, K, L, and M. The key signature changes from two flats to one flat and then to one sharp at the end of the excerpt.

The *pianissimo* dynamic at the entrance in measure 343, continues the same volume for 40 measures, and the piccolo player must preserve the *sempre pianissimo* into the high register above D3 (measure 351), taking care with the difficulties of pitch intonation at soft dynamic levels in this area of the piccolo.

Example B.5: Measures 851-875 from Symphony No.9, Op. 125, fourth movement.

Beethoven — Symphony No. 9
Flauto piccolo 3

849 *p cresc.* *ff* *f* *f* *f*
856 *f* *f*
863 *f* *f* *f*
873 *f*
880 *ff*
886 *ff* **T**

After the opening solo of the *Turkish March*, the piccolo maintains its melodic role throughout the *prestissimo* passage. Piccolo is written in unison with the other woodwinds but sounds an octave higher, and the piccolo player should take care to avoid of the sharp intonation. With the flutes also in the third octave, it is essential to match the intonation with the flutes. Following the extended A trill, the piccolo continues in measure 869 with the main melodic line. Sounding an octave higher than the soprano soloist, the piccolo player should listen to both the orchestra and solo voices that serve as harmonic and melodic points of reference.

APPENDIX C
FACSIMILES FROM VERLAG, BREITSKOPF & HÄRTEL

Symphony No.5 – measures 336-344

Handwritten musical score for Symphony No. 5, measures 336-344. The score is written on five staves. The page is numbered 284 in the top left and 286 in the top right. The handwriting is in black ink on aged paper. The score includes various musical notations, including notes, rests, and dynamic markings. The notation is dense and includes many corrections and scribbles. The word "Lento" is written at the bottom of the page. The page is numbered 284 in the top left and 286 in the top right.

283

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as "p: cny", "p: cny: poco", "p: cny: poco a poco", "p: cny: poco a poco", "p: cny: poco a poco", "p: cny: poco a poco", "p: cny: poco a poco", "p: cny: poco a poco", "p: cny: poco a poco", "p: cny: poco a poco". The score is written in a cursive, handwritten style.

*Noted that the Stings are placed above the Woodwinds, followed by Brass and Percussion.

Symphony No.6 – measures 82-101.

A page of handwritten musical notation for Symphony No. 6, measures 82-101. The score is written on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered '85' in the top right corner. The handwriting is in dark ink on aged paper.

Handwritten musical score on a page with a large '55' written vertically on the left margin. The score is organized into two systems, each containing four staves. The notation is highly stylized and includes various symbols, clefs, and rhythmic markings. The first system features a complex arrangement of notes and rests across the four staves. The second system continues the composition with similar notation. The page is divided into two halves by a vertical line, and the notation is dense and intricate.

Handwritten musical score on page 50, featuring multiple staves with notes, rests, and performance markings such as "cres.", "f.", and "p.". The score is written in a cursive, handwritten style. The first staff contains a melodic line with various note values and rests. Subsequent staves show a more complex arrangement with many notes, some with stems pointing downwards, and several instances of "cres." and "f." markings. The bottom section of the page features a large, sweeping curve that spans across several staves, possibly indicating a long note or a specific performance instruction. The paper shows signs of age and wear.

Handwritten musical score on a page with 11 staves. The notation is dense and includes various musical symbols, clefs, and notes. A circled '850' is in the top left corner. There are some ink smudges and corrections on the page.

Handwritten musical score on a page with 11 staves. The notation includes various notes, rests, and clefs. There are some annotations in Chinese characters and numbers. A circled '15' is in the top left, and a circled '111' is in the bottom right.

Staff 1: *Handwritten notes and clef.*

Staff 2: *Handwritten notes and clef.*

Staff 3: *Handwritten notes and clef.*

Staff 4: *Handwritten notes and clef.*

Staff 5: *Handwritten notes and clef.*

Staff 6: *Handwritten notes and clef.*

Staff 7: *Handwritten notes and clef.*

Staff 8: *Handwritten notes and clef.*

Staff 9: *Handwritten notes and clef.*

Staff 10: *Handwritten notes and clef.*

Staff 11: *Handwritten notes and clef.*

Annotations: *Handwritten Chinese characters and numbers scattered throughout the score.*

Symphony No. 9 – measures 331-374.

116

Violini I
Violini II
Viola
Violoncelli
Basso
Fagotti
Clarinetti
Flauti
Trombe
Tromboni
Tutti

Allegro

116

47

obsc

Clavier

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is written in dark ink and consists of ten horizontal staves. The first staff has the word "obsc" written below it. The fourth staff has the word "Clavier" written below it. The notation includes various symbols, including what appears to be a treble clef on the first staff, and various rhythmic and melodic notations. There are also some vertical lines and brackets connecting notes across staves. At the bottom right of the page, there is a faint circular stamp or watermark.

Handwritten musical score on aged paper, featuring multiple staves with notes and clefs. The notation is dense and appears to be a manuscript. The page is numbered 116 at the bottom center.

The manuscript consists of approximately 12 staves. The notation includes various note values, stems, and clefs. The paper shows signs of age, including discoloration and some staining. The handwriting is in dark ink, and the overall appearance is that of a historical musical manuscript.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics are written in a cursive script and include the words "in 8^{ten}", "poco cres", and "in 1^{te}". The score is divided into sections by vertical lines. The word "poco cres" is written in red ink across several staves. The lyrics "in 8^{ten}" appear at the beginning of the first section, and "in 1^{te}" appears at the beginning of the final section. The musical notation includes notes, rests, and other symbols typical of a handwritten score.

This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in several horizontal staves. A large, prominent red 'X' is drawn across the entire page, crossing all the staves. The handwriting is in dark ink and appears to be a historical or working draft. The notes and symbols are somewhat difficult to decipher due to the cursive style and the age of the document. There are some faint markings and what might be a signature or initials at the bottom right of the page. The overall appearance is that of an old, possibly discarded, manuscript.

Handwritten musical score on aged paper, featuring six staves of music. The notation includes notes, rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The score is divided into two systems by a vertical line. The right system includes the word *Allegro* written vertically. The lyrics, written in German, are: *Alle Jahre wieder*, *das Christkind*, *bringt uns*, *das neue Jahr*, *und die*, *guten Wünsche*, *die wir*, *den Eltern*, *den Kindern*, *den Freunden*, *den Bekannten*, *den Fremden*, *den Feinden*, *den Toten*, *den Lebenden*, *den Guten*, *den Bösen*, *den Reichen*, *den Armen*, *den Mächtigen*, *den Schwachen*, *den Weisen*, *den Unweisen*, *den Klugen*, *den Unklugen*, *den Gerechten*, *den Ungerechten*, *den Frommen*, *den Unfrommen*, *den Heiligen*, *den Unheiligen*, *den Guten*, *den Bösen*, *den Reichen*, *den Armen*, *den Mächtigen*, *den Schwachen*, *den Weisen*, *den Unweisen*, *den Klugen*, *den Unklugen*, *den Gerechten*, *den Ungerechten*, *den Frommen*, *den Unfrommen*, *den Heiligen*, *den Unheiligen*.

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