The Collaborative Spirit: A Listening Guide to Beethoven's *Eroica*

By Sommer Harris

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And pertaining to the question

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Sommer Harris

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> *Ring the bells that still can ring*
> *Forget your perfect offering*
> *There is a crack in everything*
> *That's how the light gets in*
> -Anthem, Leonard Cohen

Justification

Throughout the years of analysis on Beethoven's monumental third symphony, the *Eroica* (1903), scholars such as Scott Burnham, Thomas Sipe, and Nicholas Mathew have asked the question: who is this hero the symphony is named after? Burnham concieves of the hero as a mythical story, exploring how the hero's journey maps onto the first movement of the symphony (Burnham, 3). Sipe has explored the possibility of Napoleon Bonaparte as the hero, because the symphony was originally dedicated to him (Sipe, 29). Nicholas Mathew argues that Beethoven himself is the hero (Mathew, 19, 21). In my research, I explored Mathew and Sipe's contributions to the conversation, investigating both as the potential hero: Beethoven for his legacy of collaboration, and Napoleon for his political will.

Beethoven leaves behind him a legacy of collaboration. Nicholas Mathew, a music professor at UC Berkeley, wrote a book in 2013 entitled *Political Beethoven*, arguing that the political commentary provided by Beethoven through pieces such as the *Eroica* is relevant even today. Mathew states that he and Romain Rolland, another Beethoven scholar, both support the idea that the true hero of the *Eroica* is Beethoven (Mathew, 19, 21). Just as the first movement presents a mythical model of the individual hero's journey, but leaves it open ended with the death of the hero in the funeral march, Beethoven's *Eroica* creates a mythical model for the

journey of the hero, creating an open ended collaboration that includes us today. We can further clarify Beethoven's spirit of collaboration by comparing him with Napoleon.

Compared with Napoleon, we can see how successful Beethoven was in creating the possibility for a collaborative spirit.The *Eroica*— the hero— was written during the Napoleonic wars, a time when the will of the people was in conflict with the will of the monarch. Beethoven, in his spirit of collaboration, was in favor of the people's will. In the light of this spirit, scholars suggest that Beethoven supported the French Revolution (Sipe, 33). This support may explain why Beethoven originally dedicated the *Eroica* to Bonaparte. According to musicologist Constantin Floros, there was a belief in Europe at this time that Napoleon would save the people from absolutist dogma (Sipe, 73). Similarly, Beethoven saved music from absolutism, allowing it a room of its own, opening the doors to romanticism and freeing music from the grasp of classical diatonicism. Scholars have often compared Napoleon and Beethoven's revolutionary natures (Mathew, 21). However, despite their similarities and Beethoven's dedication to Napoleon, Beethoven eventually withdrew his dedication when he learned that Napoleon had crowned himself emperor (Sipe, 29). Beethoven was unwilling to dedicate his works to a man who had stolen the will of the people, wearing their newfound sovereignty as his own crown. In my view, Napoleon wanted to be the hero, while Beethoven brought us into the conversation about the hero's journey.

The question of who or what the heroic is matters because encourages us to take a critical perspective on tyranny, idolatry, triumph, and the potential relationships between a people and their leader. I believe that an answer to this question is not so important as engaging with the question itself. My own interpretation suggests that Beethoven's third symphony demonstrates

the heroic not in an individual, but in the collaborative spirit. My interpretation shows the following: the first movement demonstrates that the heroic journey is broader than the individual. The second movement demonstrates that the heroic is present even when the individual hero is dead. We can observe how Beethoven characterizes the heroic this way through interpreting Burnham's outline of the hero's journey in an analysis of the first and second movements.

This musical analysis is in chronological order and is meant to be a listening guide, to make Beethoven's commentrary about the heroic more accessible. In this guide, I will analyze only the first two movements of the score because the second movement, the Funeral March, is thought by many critics to be the end of the hero's journey itself (Burnham, 4). I will compare Beethoven's *Eroica* with Haydn's 99th symphony. Haydn is a crucial definer of the classical age, and his music was commonly known for political function, martial atmosphere, descriptive musical devices, trumpets, drums, and grand choruses (Mathew, 47). Haydn's role in characterizing the classical age makes him ideal for comparison with the piece that opened the doors to the Romantic period. In Charles Rosen's *The Classical Style*, Rosen explores the emergence of the classical style, claiming that it was shaped by Haydn, Mozart, and Beethoven, yet that the concept of the classical style only emerged after the events that shape it occurred (Rosen, 57). Rosen provides a platform to consider the emergence of a new style: "It is a useful hypothesis to think of one element of a new style as a germinal force, appearing in an older style at a moment of crisis" (Rosen, 57). Styles shift gradually, so we can approach an analysis of Beethoven's style choices in the *Eroica* by observing the choices of his classical predecessor, Haydn. Haydn's 99th is in E flat major, the same key as Beethoven's 3rd symphony. Let us now turn to Beethoven's symphony.

Movement I: The Hero?

Scott Burnham, a music theorist and Beethoven scholar from Princeton University, wrote a book called *Beethoven's Hero* in 1994, which focuses on the journey of the hero in the first movement. Burnham identifies this hero's journey as a kind of mythic story that has been repeating in the theater of history for hundreds of years. Burnham outlines the hero's journey as such: "someone (something) not fully formed but full of potential ventures out into complexity and ramification (adversity), reaches a ne plus ultra (a crisis), and then returns new and completed (triumphant)" (Burnham, 3). Burnham identifies the hero as someone or something full of potential. The following section will use Burnham's explanation to demonstrate how the hero's journey is broader than the individualism evoked in the first movement of the *Eroica*.

Beethoven uses a heavy orchestration to show potential, evoking the hero. The potential in this heavy orchestration is especially audible when compared with the lightness of Haydn's orchestration. While Haydn uses a light orchestration, Beethoven's music has heavier orchestration, and a thicker texture. In the first notes of Haydn's composition, the notes are light and easy, while in the beginning of Beethoven's composition, he immediately starts in with staccato articulation before reining it in. Haydn's 99th, on the other hand,

Beethoven's 3rd, measure 1 (piano score)   Haydn's 99th, measure 1 (piano and violin)

is slow and legato, making the articulation less impactful than it sounds in Beethoven's 3rd. Haydn promptly continues in piano, maintaining a light and flowing mood that seems to lack the potential for heavy outbursts of sound. Adagio, the marking on Haydn's piece, indicates a slow tempo, while Allegro con brio, on Beethoven's piece, means quickly and with spirit. Beethoven's heavy orchestration, characterized by the articulation, tempo, and dynamic markings, make the *Eroica* distinct from classical music such as Haydn's 99th, because it is forceful. A shift in the trajectory creates adversity for this hero.

Beethoven shifts the expected thematic and harmonic trajectories, creating a sense of unpredictability. Beethoven creates an expectation for the thematic trajectory by invoking a hunting or battle call. He shifts this thematic trajectory through adding nuance to the instrumentation.

Beethoven's 3rd, measure 3 (piano score)

Raymond Monelle, in his book *The Musical Topic: Hunt, Military, Pastoral*, provides a historical and cultural study of common tropes in Western European music, suggesting that short melodic motifs can have literal meaning that refers to daily human life, such as using a horn to signal a hunting call. Triads in the horns are often meant to invoke the morning, when hunts typically took place (Monelle, 3). This morning hunt is the start of a journey, but the objective is made unpredictable, when Beethoven ads nuance to the call. Beethoven writes this call in the low strings, rather than the horns. This introduction in the strings allows Beethoven to create a sense

of ambiguity in this call, rather than merely invoking a fully formed hunt image. The strings start off piano, making the opening motif barely audible. These dynamics suggest that the pursuit is present before we hear the heroic call for the hunt in the brass. This development of the dynamics and timbre characterize the brass as truly heroic— responding to a call and clarifying the need for action that is subtly present, but not yet urgent. The fact that Beethoven saves the horn entrance for later nuances the original theme. Although Beethoven uses a triadic motif, typical of matutinal imagery, his abrupt opening accents do not invoke the feeling of a peaceful sunrise. Rather, these accents are startling, and create a sense of urgency. From the timbre and instrumentation in the first ten measures, we know that the piece pertains to some sort of pursuit, and that although the call is not yet made urgent, the stakes are higher than a typical morning hunt (Monelle, 3). This thematic trajectory accompanies a shift in the harmonic trajectory.

Beethoven shifts the expected harmonic trajectory by introducing a C# into the main theme. In the low strings' opening motif, the triads descend to a C# in measure 7, which is discordant with the current key. This C# sits in contrast with the violin's G. Together, the C# and the G create a tritone, which has historically been known as the devil's interval, and was even barred from church musicians during the middle ages (Everett-Green, Robert). This C# and tritone seem to come out of nowhere, drastically shifting the expected harmonic trajectory, which at this time would be to carry on in a diatonic scale. The C# also extends the phrase longer than expected, creating a sense of unpredictability that conflicts with classical style. The classical style was largely characterized by "[the] short, periodic, articulated phrase" (Rosen, 57). The C# is not only a disruption of the phrase, but of the classical style itself.

Beethoven's 3rd, measure 7 (violins, full score)

The violin has a higher timbre than the low string, so it seems to fade out as the violin emphasizes the G with repeating quarter notes. The C# reminds the listener of all the discordant possibilities. Without the descent to C#, there would be nothing to resolve, and no need for a hero. Maynard Solomon, in his 1998 book *Beethoven*, explores the defining characteristics of Beethoven's heroic style. He declares the C# the fulcrum of the *Eroica*, which creates the disequilibrium that allows the music to appear self creating (Solomon, 196). This disequilibrium triggers a transformation from the pure diatonic scale present in measures 3 to 6 to the addition of chromaticism in measures 6 and 7 (Sipe, 74). The tritone sets up the occasion for the adversity that our hero must face.

After Beethoven establishes the scope and the potential of the hero, he introduces the next phase of the hero. Burnham identifies this phase as adversity, composed of complexity and ramification. The chromaticism introduced in the C# epitomizes this adversity when compared with the diatonic scale of Haydn's age; classical music was largely diatonic, as the age was characterized by wartime music (Mathew, 50). The diatonicism from measures 3 to 6 can be seen to represent this scripted aspect of this wartime music. With the introduction of the chromatic scale into the *Eroica*, Beethoven creates a breadth of expression that removes the *Eroica* from

the classical set of wartime music. It is this abrupt transition to the C#, some critics argue, that

makes the *Eroica* impervious to time's eroding forces. Mathew iterates this point:

The C sharp harmonic wrinkle in the opening E flat triadic motif of the first movement … is the

subject of one of the most famous stories in music analysis. But, whereas the passage of time can

reduce even the greatest buildings to ruins, the architecture of the Eroica has so far remained

impervious to it . . . It remains widely accepted that the changes that brought instrumental music

this new dignity in permanence took place more or less during Beethoven's lifetime. (Mathew,

18)

Mathew describes a harmonic wrinkle—this C# does not seem to make harmonic sense in the

current diatonic scale. Mathew then reiterates the mythic nature of the *Eroica*, existing outside of

time. This nature seems to originate in the C#. The dignity in the C# lies in its insistence that it

remain, despite it not following the natural diatonic melody. The C# does not belong, but remains

with dignity regardless. Furthermore, the C# acts as a leading tone, resolving in the key of D.

This resolution to D is almost as far as possible from the home key of E flat major. The hero is as

far as possible from home. After Beethoven introduces adversity in the C#, the ramification, in

order to maintain the integrity of the sonata form, is to move through a series of complex shifts

in order to return to the home key.

The hero's journey through adversity is characterized by a series of trials that stress the

importance of reining in individualism. The original motif repeats again, this time from the

clarinets. When the motif descends to the C# for the second time, the violin steps in and echoes

the last three ascending notes of the motif in a dissonant manner.

Beethoven's 3rd, measure 15 (clarinets, full score)   Beethoven's 3rd, measure 17 (violins, full score)

The clarinets enter again, in a major key. This diversion from and return to the consonance of the

motif demonstrates the adversity of the hero's journey. What is notable about the violins echoing

the clarinet's motif is that the violins played the melody line that resolved the C# in the original

motif. Yet, when the violins echo the motif in the clarinets, they merely create more adversity

between the clarinets and the strings, erupting into leaping, ascending blows. While the strings

resolve the opening motif, they cannot resolve the clarinet's motif alone. It is as if Beethoven

means to highlight the folly of the individual in trying to bring consensus and resolve through

one voice alone.

When Beethoven reintroduces the heroic theme through the horns, historically typical of

heroism, he illustrates their instability by building up to them with a rhythmic dissonance. The

original motif emerges again in the horns at measure 37, after the accented, dissonant half notes

that start at measure 28.

Beethoven's 3rd, measure 28 (flute, full score) (rhythm is in unison)

The half notes emerge as an ostinato that creates a rhythmic dissonance with the 3/4 time signature, reinforced by the forte dynamic indicator. This ostinato is the first major rhythmic stress of the piece, reinforcing the horns' forte starting motif as a heroic gesture. This time around the brass is audible, but strings and woodwinds also accompany the melody, as a people might accompany their hero. The heroism of the brass seems to have finally arrived. Yet, this heroism is does not bring a true resolution. It merely brings a seductive cover up for the rhythmic dissonance.

In the section immediately following at measure 65, Beethoven illustrates how individualistic attempts at heroism ultimately fall apart in their disparate pieces. When the voices sound together at the end of the brass section, the progression changes to dissonant, staccato eighth notes— directly contrasting with the lyrical section— and crescendos into dense, tightly wound, discordant punches (emphasized by the timpani) that seem to unravel themselves in the strings. These tightly wound knots in the strings pursue heights above all the other voices, detracting from the potential unity— the collaborative spirit— of the voices. These voices cannot maintain such heights all on their own, and eventually fall back to earth in a descending scale.
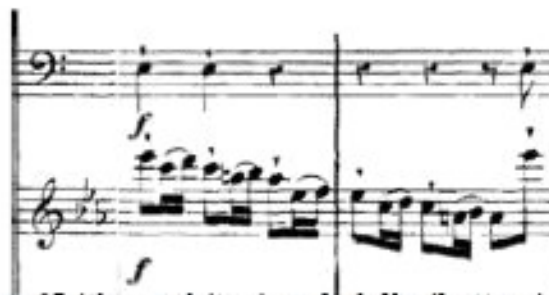
Beethoven's 3rd, measure 65 (timpani (top) and violin (bottom), full score)

Although the dissonance does not resolve, the strings play a descending line while simultaneously playing a rescendo. The descending decrescendo give the feel that the line is

moving away from the listener. So, while the falling spirals do not become concordant, they do seem to move the discordance away— the greatness of the individual hero, and the adversity that accompanies it— falls back to earth. In these spirals, Beethoven sums up the rise and the fall of the individual hero's journey. Further, Beethoven repeats these spirals several times in the strings, demonstrating how this hero's journey is repeated over and over through time. In this section, we have a distanced perspective of the hero's journey, which demonstrates just how insignificant it is. Yet, Beethoven reminds us that despite the insignificance of the individual hero, the individual hero appears great and monumental when adversity is upon us. This appearance of greatness fuels the notion of the hero as an individual.

Through the rest of the first movement Beethoven demonstrates that the seductive qualities of individualistic heroism perpetuate it, despite its eventual disintegration. The concordance returns as the symphony plays through a section that ends with the brass repeating a unison quarter note. The woodwinds and strings then repeat this phrase, voicing it in a more lyrical light. The instruments become piano and ritardando. This passage is a meditation on heroism, showing how the various voices are seduced by the brass' repeating quarter note. The violins join in piano, but with a new intensity in quick staccato that foreshadows a resurgence of power. The violins crescendo and the symphony flowers into a grand, concordant, leaping brass line over the intense momentum of vibrating strings. Sure enough, the dissonance returns. However, this time the discordance is unlike any before, as if to suggest that as greater and greater forms of individual heroism emerge, greater fragmentation occurs. Accented pairs of forte, dissonant quarter notes give rise to a new tension at measure 128— the syncopation in a line of accented quarter notes every two beats:

Beethoven's 3rd, measure 128 (flute, full score) (instruments in rhythmic unison)

After hammering in the syncopation, Beethoven reiterates the pattern in the exposition; the strings emerge with a lyrical proposition, pained by interwoven dissonances. The symphony resolves and crescendos, emphasizing this consonance with three descending triads. The stability here lies in the individual hero's disintegration— in their eventual descent back to earth.

Finally, at the end of the first movement Beethoven brings us to the death of the individual hero. Beethoven accents three painfully dissonant punches that incorporate the notes in the descending triads before resting on a new concordant resolution.

Beethoven's 3rd, measure 144 (piano score)

This last transition to the final note echoes the transition from the accented and syncopated notes, reincorporating this theme in a way that suggests the pain and dissonance vitalizes the transformation to the new harmony. Yet, this new harmony ultimately involves the death of the individual hero. The end of the first movement is not triumphant for the individual hero, as Burnham suggests the hero's story must end. Rather, it ends in defeat. The triads descend

and the resolution contains no fanfare of sorts that would typically indicate triumph. This death of the individual fuels the next movement, the funeral march.

Movement II: The Hero

A combined analysis of the hero's journey in the first movement and Beethoven's response to revolutionary France in the second movement will help to bridge a longstanding divide in scholarship. Thomas Sipe, a Beethoven Scholar who explored the *Eroica* as a rejection of tyranny, states in his book *Beethoven, Eroica Symphony* that there has been a schism between those who have analyzed the music alone, and those who have analyzed the music in its larger historical context (Sipe, 72). The second movement, the Funeral March, historically has been the movement that most clearly responds to revolutionary France (Mathew, 47). Thus, including the second movement as part of the hero's journey helps bridge a longstanding divide in scholarship on the Eroica. This section of analysis demonstrates that the heroic is present even after the individual hero is gone, supporting the notion that the hero's journey is broader than the individual journey.

Beethoven has killed the individual hero, yet we are still on the heroic journey. This hero manifests as the collaborative spirit; it is as if this individual death has become the occasion for unity and a fullness never before actualized. According to Burnham's interpretation of the journey, our hero still must endure grief in order to return new and complete. Both of these events occur during the second movement, indicated by the unmistakably triumphant jubilee of the third movement, the scherzo. The death of the individual hero, then is the crisis that we reach on the hero's journey. The *Eroica's* second movement, the Funeral March, accentuates the

darkness of this crisis. The movement is set in C minor, which feels more tragic than the first movement's key of Eb major. We know that the individual hero is not the true hero because Beethoven has killed him, so we turn now to the funeral march to discover who will return as the hero, completed and triumphant.

In the funeral march, Beethoven demonstrates that the true heroic is a spirit of consensus. With the individual hero dead, the voices are able to work together. Compared to the complex adversity of the first movement, the second movement is simple and collaborative. While the violins carry the opening motif, the lower strings carry a subtle yet almost percussive accompaniment to the main theme. The low strings play in concordance with the minor key of the opening motif. While it is a minor key, this sadness is negligible to the true goal; to bring consensus to the collective. At measure 4, there is a discordance between the low strings and the Eb quarter note, but this is promptly resolved without rhythmic dissonance. The instruments in this march seem to interact with one another more delicately than in the first march; another aid to consensus of spirit.

Beethoven's third, second movement, measure 1,

The voices in the funeral march correct one another's trajectories, but do so in a caring fashion. For example, at measure 5, the beginning of the violin's second phrase, the low strings descend in 4 eighth notes. This descent accompanies the violin's ascent, overpowering it and dragging the melody down. The violin only reaches up to an Ab in the opening motif, limiting the song's tonal range. This limited range contrasts greatly with the spiraling towers of the

individual hero. Further, the low string corrects the violin with a slow coaxing. This moment is powerful when compared with the first movement, where voices correct one another through shouting the loudest. The tenderness of the funeral march follows a more collaborative spirit.

In the funeral March, Beethoven constructs instrumentations to complement one another, contrasting dramatically with the competitive nature that they evoke in the first movement. Initially, the funeral march features the melody in the woodwinds and high strings, while the lower strings play a percussive role. After concluding the first motif with a unison rhythm and consonant tonality, the strings begin to repeat a sixteenth note triplet, followed by an eighth note. The timpani quietly sounds with this eighth note, accentuating its percussive character. At measure 9 most of the strings, including violin, play percussive triplets for 8 measures, and even return to this role later in the movement. Meanwhile, the woodwinds begin to carry the melody.

Beethoven's third, second movement, measure 9, violin   Beethoven's third, second movement, measure 9, oboe

The woodwinds' repetition of the main theme has several nuances. The oboe repeats the opening motif with a more rigid adherence to the tempo than when the violins play the melody. While the instruments voice this melody differently from one another— they do not interrupt one

another with the same aggression as in the first movement. Underneath the melody, the brass

sound for the first time in the second movement, holding sustained pianissimo notes in between

the triplets in the low strings— the hero has quieted. Finally, the oboe's repetition of the main

theme ends in a major key. The cadence echoes in the brass and woodwinds, before strings enter

and further explore the main theme at measure 17. The instruments' complementary roles

demonstrate their collaborative spirit.

Beethoven suggests that this reverence and care among the instruments is in memory of

the individual hero's death. In reverence, the low string solo echoes the hero's rise and descent.

At measure 17, the strings are major and concordant, until they return to minor in measure 20. In

measure 21 the brass joins back in, giving volume to the tragic sound. In measure 27, all the

voices drop out aside from the low strings. The low strings play a leaping ascent and stepwise

descent in a minor key, leading into another repeat of the opening motif in the strings. This

leaping ascent echoes the individual hero's rise, as the descent into a minor echoes the individual

hero's eventual unraveling. The solo echoes the melodic shape of the previous passage,

connecting the solo to the group reverence, yet is also individually expressive. The solo is

marked espressivo decresc., meaning to decrescendo with much expression. The individual

expression is a tribute to the heroic in a reverent tone before the rest of the symphony. Next

Beethoven demonstrates how voices join together in reverence of the individual hero's death.

Beethoven's third, second movement, measure 27, low strings

The low string solo returns in a combination of instruments, working together.

From measure 30 to 35 the strings repeat the opening motif again, and from measure 36 to 40 the oboe plays a variation on the theme. At measure 40, the clarinet and horn join the oboe with a unison rhythm, and all three instruments play at a piano dynamic. At measure 47, the clarinet plays a solo that echoes the low strings in measure 27. These two solos have the same melody shape. A main difference lies in the last of the four measures, during which the low string solo is the only voice, but the clarinet accompanies the horns and other woodwinds. Other voices have joined together in reverence for our lost hero.

Beethoven's third, second movement, measure 47, clarinet

While the instrumental interplay suggests that we are mourning the death of the hero, the oboe's occurrence reinforces this idea. Most *Eroica* scholars agree that the oboe invokes the personal mourning of a lost loved one (Klein, 16). In measure 51, the oboe repeats the opening motif again, although with a variation on the original line. Measure 56 to 59 the strings and brass take over briefly before returning to a full band sound with the discordant melodic lines in the winds. Upon the cadence of the first theme, the low strings pick up to the second theme with a concordant, major, ascending walk in measure 69. The low strings that carried the individual hero's memory now ascend into an inspired second theme.

Beethoven's third, second movement, measure 69, low strings

In this maggiore theme, Beethoven reveals the true hero is not individually grand, but carries a collaborative spirit. The second theme has the marking maggiore, meaning major or large. Indeed, it has a concordant major key for much of this section, characterizing it as happier than section A. The melody begins in the oboe— tying this inspired section to each individual mourner of the hero.

Beethoven's third, second movement, measure 69, oboe

Next, the melody is transferred over to the flute, which repeats the same melodic shape in a higher register. The voices collaborate with delicacy.

Beethoven's third, second movement, measure 71, flute

In this section, the oboe and flute both play a major triad and descending scale. This triad is reminiscent of the hero's theme at the beginning of the first movement, which uses the triad to invoke the heroic call. At measure 76, all the voices break out into a heroic moment that seems to

come out of nowhere; the symphony oscillates between two chords, playing fortissimo while the

strings tremolo underneath. The individual hero is dead, but the heroic still remains, and presents

itself— as if returning from the journey— when the voices play collaboratively.

Beethoven's third, second movement, measure 76, flute

Beethoven's third, second movement, measure 76, violin

Beethoven characterizes the heroic in the maggiore section at measure 69; he echoes the

descending spirals from measure 65 in the first movement. Beethoven echoes the height of these

spirals by invoking a dizzying shape. The heroic moment from measure 76 lasts until measure

79, when the winds drop out and the high strings lead us back into a variation on the second

theme. Beethoven creates a dizzying effect in this second theme by using many ascending and

descending scales, and jumping between octaves. Beethoven uses a quickly ascending and

descending scale in measure 82. The higher strings play a peaking scale of eighth notes, while

the oboe plays a scale of sixteenth notes. Not only are the measures dizzying because they

ascend and descend in such a short period of time, they are also slightly more rhythmically

complex than we have heard thus far in the funeral march.

Beethoven's third, second movement, measure 82, low strings   **Beethoven's third, second movement, measure 82, oboe**

Beethoven jumps between octaves in measure 84 in the strings. Beethoven uses the low strings to play the first note in the sixteenth note triplets of the higher strings. There are four triplets to a measure, creating a high density of jumps between the registers. Additionally, the triplets are a descending scale that step back one note at the beginning of each triplet. This repetition of notes creates a circular effect that adds to the dizzy feel.

Beethoven's third, second movement, measure 84, low strings (bottom), high strings

The dizzying effect is heightened in these four measures (82 to 86) where Beethoven packs several different techniques into a short period of time. The notes start jumping between registers right after the ascending and descending scales stop. The dizzying circular effects continue until the fall on measure 87-88, played in the flutes. Underneath the flutes, the low strings play one chord on a steady rhythm while the flute creates a falling melody. This melody falls in sets of three, just as the string's descent in measure 65 from the first movement descends in sets of three. The dizzying effect suggests that the spirit of the hero is still present. The

primary difference in the funeral march's variation is the ease and care with which these spirals play out.

The adversity and dissonance that accompanied the individual hero is no longer present. In fact, while the spirals at measure 65 in the first movement ended with fragmentation, these spirals conclude with a moment of unity.

Beethoven's third, second movement, measure 87,

After the flute descends, a variation on the second theme repeats again until measure 94, when the oboe descends a half step from c to b. This descent creates a moment of harmonic unity among the voices, as the flutes up above become more rhythmic in their arpeggios. However, the unity soon ends with a disjunct fanfare across the voices, followed by a descent among the lower voices into a repetition of the original funeral march theme.

In the second iteration of the funeral march theme, Beethoven demonstrates that true hero brings consensus of spirit. While the individual hero has perished, the heroic still remains in the mourning of his memory. Beethoven shows us how this mourning can bring about consensus of spirit by first showing how the pain of the funeral could be wrongly perceived as separate from the collective journey. When Beethoven repeats the funeral march a second time, the stakes are higher, with more tension present. In the 7th measure of the theme (measure 111) there is a variation between the original and the reiteration.

Beethoven's third, second movement, measure 111

In the original the notes descend to a cadence. Yet, in the repeat there is no descent to a cadence, but a pained ascent preparing for the clarinet's entrance (measure 113) in the upper register—another variation from the original. This variation invokes a personal sense of pain because the variations are informal and break the expected rules. These pained, personal variations appear isolated from the spirit of collaboration, which hums down below, in the polyphony of the strings.

In the next section, Beethoven uses polyphony to demonstrate that, despite the perception of individual pains, the voices are part of a collective. This section contains polyphony among the lower strings. Starting in measure 117 the second violin carries a sixteenth note, staccato, stepwise melody.

Beethoven's third, second movement, measure 117, 2nd violin

This is initially accompanied by slurs of quarter and eighth notes in the low voices, until the staccato sixteenth is passed around the voices, and polyphony builds up to a piercing violin tremolo in measure 145. This tremolo is rhythmically unique to this piece in that it is composed

of triplet sixteenth notes, four sets per measure. The lower strings at measure 145 contain sets of sixteenth notes, creating a polyrhythm between the violin and lower strings. While these voices have unique characteristics, they are still able to fit together into a collective. Next, Beethoven shows how the shared pain of the funeral march fits into one collective.

Beethoven uses a solo to reunite the voices, suggesting that although the mourning is personally painful, it can be held as part of the collective expression. At measure 150 the cacophony ceases all at once, releasing both the harmonic and rhythmic tensions. The voices return in slow chords, unified, and in measure 154 the violin repeats the original funeral march as a solo.

Beethoven's third, second movement, measure 150, violin

The pains that were once personal and isolated are now in a shared acknowledgement. The voices are united to one voice in their shared pain. In 158 the bass and cello sound a low interruption to the original theme, creating space for the brass to sound fortissimo notes of dissonance. This outcry ends at measure 168 with the entrance of pianissimo sixteenth note triplets among the flutes and high strings.

Beethoven's third, second movement, measure 167, flute

At measure 173 the original theme returns in the oboe and clarinet, over the continuing other voices. This imposition reinforces the image of a personal pain or tragedy (represented by the oboe and clarinet) amid the dense atmosphere and collective grief of a state funeral. Here, we see that the true heroic brings consensus of spirit long after the individual hero has died.

Beethoven's third, second movement, measure 172, oboe and clarinet

Beethoven further illustrates the nature of shared expression, demonstrating that reining in the individual spirit can lead to a greater collective spirit. Beethoven reminds us that the grief is shared. Between measure 182 and 190, the longing, disjunct leaps pass from voice to voice, slightly overlapping, as if to say that although each voice pains, the pain connects these voices together. In measure 191 the violins enter with thirty second note triplets. These triplets jump illogically among notes, almost as if they are referring to all the diverse voices expressing their pain with the mass funeral.

Beethoven's third, second movement, measure 191, strings

At measure 195 the original theme returns once more in the woodwinds, with an ominous

tone. The triplets continue underneath, representing a relentless momentum to the collective pain. The original cadences are now absent, as the triplets push the piece forward. Beethoven suggests that this collective expression is able to arise when the individual spirit is reined in.

Near the end of the funeral march, Beethoven advocates for the reigning in of individuality in the name of the collaborative spirit. At measure 209 all the voices and the triplets stop, leaving a lone violin section playing piano eighth notes with a decrescendo.

Beethoven's third, second movement, measure 207, strings

Other strings chime in piano and legato. Woodwinds lightly touch to this delicate section with a mournful yet stoic tone. The strings evoke pain in their dissonance and density of the notes. However, the violins do not lash out in aggressive fortissimo or rapid tempo as they might have in the first movement. Rather, they ease along with light eighth note triplets, carrying their pain with stoicism. This stoicism exemplifies the collaborative spirit because the dissonance and tension is held with delicacy and care. The notes are able to play intimately with one another and resolve their dissonances with minimal aggression. At measure 223 the string solo ends and the instruments contribute to an ominous disjunct melody, primarily in rhythmic unison. This unison reinforces the increasingly collaborative spirit of expression.

In the final moments of the funeral march, our hero fully returns. The collaborative spirit rises. Burnham describes this stage in the hero's journey: "[the hero] returns new and completed

(triumphant) " (Burnham, 3). Our individual hero, having died, does not return as an individual. Rather, the spirit of the hero arises out of the collective expression of grief from the state funeral. At measure 232 the violin returns again, with a minor melody that consists of ascending sets of descending triplets, until it repeats the final iteration of the original theme at measure 238.

Beethoven's third, second movement, measure 232, violin

This time, the original theme feels empty and haunted, accentuated with light droning from the upper registers of the woodwinds. In measure 246 and 247 both the woodwinds and the brass enter with full chords, accentuated by ascending thirty-second note triplets in the bass and cello. These final notes carry a full sound in contrast with the haunting final iteration of the funeral march. They seem to suggest something has risen that is greater than its parts. In these final notes, it is as if the silence following the stoic acceptance of our own grief is the occasion for a reverence to a god greater than our own individuality. The parts are the individual expressions of grief, held with stoicism, allowing the collaborative spirit to emerge on its own. We began the second movement with a mere picture of a state funeral, and now have taken a tour of the power of personal sufferings that are hidden at these funerals. The collaborative spirit has emerged when these personal sufferings unite, each in their individual stoicism. The hero's journey one of collaborative spirit.

Why does Beethoven matter today?

Beethoven's legacy is a model for collaboration that includes us— each individual who cares about a community. Mathew speaks of Beethoven's political collaboration: "To talk of 'political Beethoven' is . . . to describe a historical process: the process by which Beethoven's music was fostered by, and has fostered, collaboration. This process began in Napoleonic Vienna, but it did not stop there. Beethoven's network of collaborators ultimately includes us" (Mathew, 16). The historical process that Mathew describes acknowledges the complexity of life. This complexity is not stagnant, but is in motion, and will grow where it is cultivated. When we collaborate in our cultivation,we simplify; we get better at living together. We evolve. Mathew reminds us that just as Beethoven was enabled by Haydn, Mozart, and Schiller, we are enabled by Beethoven. Mathew reminds us— just as Beethoven did— that we are alive and creative and that the time has come to wake up and work together. Just as the instruments in Beethoven's symphony find a collaborative spirit through reverence for their dead hero, perhaps we can find our collaborative spirit through a reverence of Beethoven, and other musical greats, who poured their hearts into their work.

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