

Symphony No. 7 in A Major, Op. 92

Ludwig van Beethoven
(1770-1827)

II - Allegretto

FORM (Variation Form)

LISTENING GUIDE

INTRODUCTION

1. A single A-MINOR CHORD launches the MOVEMENT.



Theme

2. The _____ - BAR THEME is played by VIOLAS, CELLOS & BASSES.



Variation 1

3. 2ND VIOLINS play the THEME while VIOLAS & CELLOS play a new COUNTER MELODY, changing the TEXTURE.



Variation 2

4. As 1ST VIOLINS play the THEME, and 2NDS the COUNTER MELODY, a new ACCOMPANIMENTAL FIGURE is added.



The "echo" is replaced with a

CRESCENDO

Variation 3

5. *ff* (very loud) FULL ORCHESTRA!

The VARIATION ends with a



Variation 4

6. A tiny REPETITION seamlessly connects to a whole "new" idea in A-MAJOR for the WOODWINDS.



7. CLARINET & HORN engage in a brief STRETTO.



8. An abrupt TEXTURE change warns of new ideas to come...

Variation 5

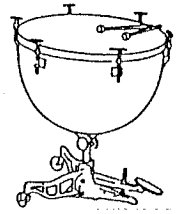
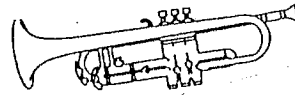
9. The original THEME and COUNTER MELODY return with some new ACCOMPANIMENT and other subtle changes. Where's "Waldo?"



TRANSITION

10. A TRANSITION based on previous ideas is subtly colored by an A PEDAL POINT in TRUMPET AND TIMPANI.

p (soft)



Variation 6

11. A FUGHETTA. At the beginning the SUBJECT appears _____ times.



12. Delightful SYNCOPATIONS and FRAGMENTS precede a rapid



Variation 7

13. This full-blown TUTTI VARIATION is linked to the previous VARIATION by continuing the _____ .



Variation _____ ?

14. This is like the material at Listening Guide # _____ .



CODA
(Variation 8)

15. The repeat of VARIATION 4 is cut short as the CODA commences.

This huge DYNAMIC contrast occurs _____ times.



16. The STRING ACCOMPANIMENT changes from ARCO to _____.

17. As the echoes of the the RHYTHMIC FIGURE die away Beethoven gives us one last startling gesture.

