

EXAMPLE IV/37 Beethoven. Symphony No. 9/4. Dissonance of the three *Schreckensfanfare*: m.1, B \flat triad plus D triad; m.17, vii $^\circ_7$ of G plus D triad; m.208, D triad plus vii $^\circ_7$ of D.

m.1 m.17 m.208

Schreckensfanfare stated three times (Example IV/37). In the first hearing, the initial chord (m.1) can be interpreted as either a D-minor triad with a vagrant B-flat, or a B-flat triad with an A, or a combination of the two triads. The second presentation (m.17) is a combination of D major with the diminished seventh of G minor, while the third (m.208) is a diminished seventh of D minor combined with the triad of D minor. D minor and B-flat were the main keys of the first movement, with G minor the key of unfulfilled possibilities; D major was one resolution presented in the first and second movements, which is then more strikingly and more fully established in the Finale. In the Ninth Symphony, however, this minor-to-major commonality takes on a special meaning as D minor becomes D major for the "Theme of Joy."