LUDWIG van BEETHOVEN
(1770-1827)

SYMPHONY NO. 5 IN C MINOR, Opus 67

Composed 1803-1808 • 1st Performance at Theater an der Wien, December 22, 1808

Movement I
Allegro con brio

EXPOSITION
1ST THEME

1. 1ST THEME is introduced by two strong UNISONS.

2. Close IMITATION leads to 3 CHORDS.
Which INSTRUMENT “hangs on”? VIOLINS

3. Another ff (very loud) UNISON restarts the action.

TRANSITION

4. An ASCENDING SEQUENCE of 4 steps based on 1st Theme.

5. TRANSITION ends with 2 CHORDS.

2ND THEME

6. 2ND THEME poses a ff Question (in E-FLAT MAJOR)

...and receives three simple p Answers.
7. Another stirring \textit{crescendo}.

**CLOSING SECTION**

8. A joyous idea (still in \textit{E-Flat Major}) propels us to end of \textit{Exposition}.

Entire \textit{Exposition} repeats from No.1.

**DEVELOPMENT**

9. A strange twist in 1\textsuperscript{st} Theme announces \textit{Development}.

10. Many \textit{Keys} visited. The tension builds!

11. Rhythmic surprises and \textit{Syncopation} abound.

12. \textit{Winds} and \textit{Strings} engage in \textit{Imitation}.

13. Violent \textit{Dynamic} contrasts drive to…

**RECAPITULATION**

14. Two “almost” \textit{Unison} statements.

15. Forward motion of \textit{Recapitulation} is interrupted by an \textit{Oboe Solo}. 
| TRANSITION | 16. An **ASCENDING SEQUENCE** of 4 steps. |
| 17. **TRANSITION** ends with 2 CHORDS. |

| 2ND THEME | 18. **BASSOONS** pose a *Question* (now in C MAJOR) followed by four simple *Answers*. |
| 19. Another stirring **CRESCEndo**. |

| CLOSING SECTION | 20. A joyous idea (still in C MAJOR) propels to end of **RECAPITULATION**. |

| CODA (Special Ending) | 21. Beethoven pushes us into a new intense section of unexpected **HARMONIES** and **RESTS** (silences). |
| 22. *2 Questions & Answers* precede **DISSONANCES, SEQUENCES** and **IMITATIONS**. |
| 23. All drives to another pair of “almost” **UNISON** statements of *ff* **1ST THEME**. |
| 24. A strange final ending based on **1ST THEME** begins pp (very soft) and erupts into *ff* bounding toward final three **CHORDS**. |

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