

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

FORM: SONATA ALLEGRO

LISTENING GUIDE

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.

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



5. **TRANSITION** ends with 2 **CHORDS**.

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

...and receives three simple ***p* Answers**.

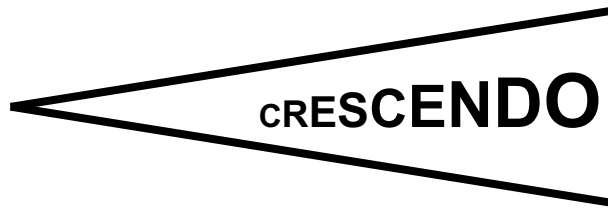
TRANSITION

2ND THEME



CLOSING SECTION

7. Another stirring



8. A joyous idea (still in **E-FLAT MAJOR**) propels us to end of **EXPOSITION**.

Entire **EXPOSITION** repeats from No.1. 

DEVELOPMENT

9. A strange twist in **1ST THEME** announces **DEVELOPMENT**.



10. Many **KEYS** visited. The tension builds!



11. **RHYTHMIC** surprises and **SYNCOPATION** abound.



12. **WINDS** and **STRINGS** engage in **IMITATION**.



13. Violent **DYNAMIC** contrasts drive to...

RECAPITULATION
1ST THEME

14. Two "almost" **UNISON** statements.



15. Forward motion of **RECAPITULATION** is interrupted by an **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**.

