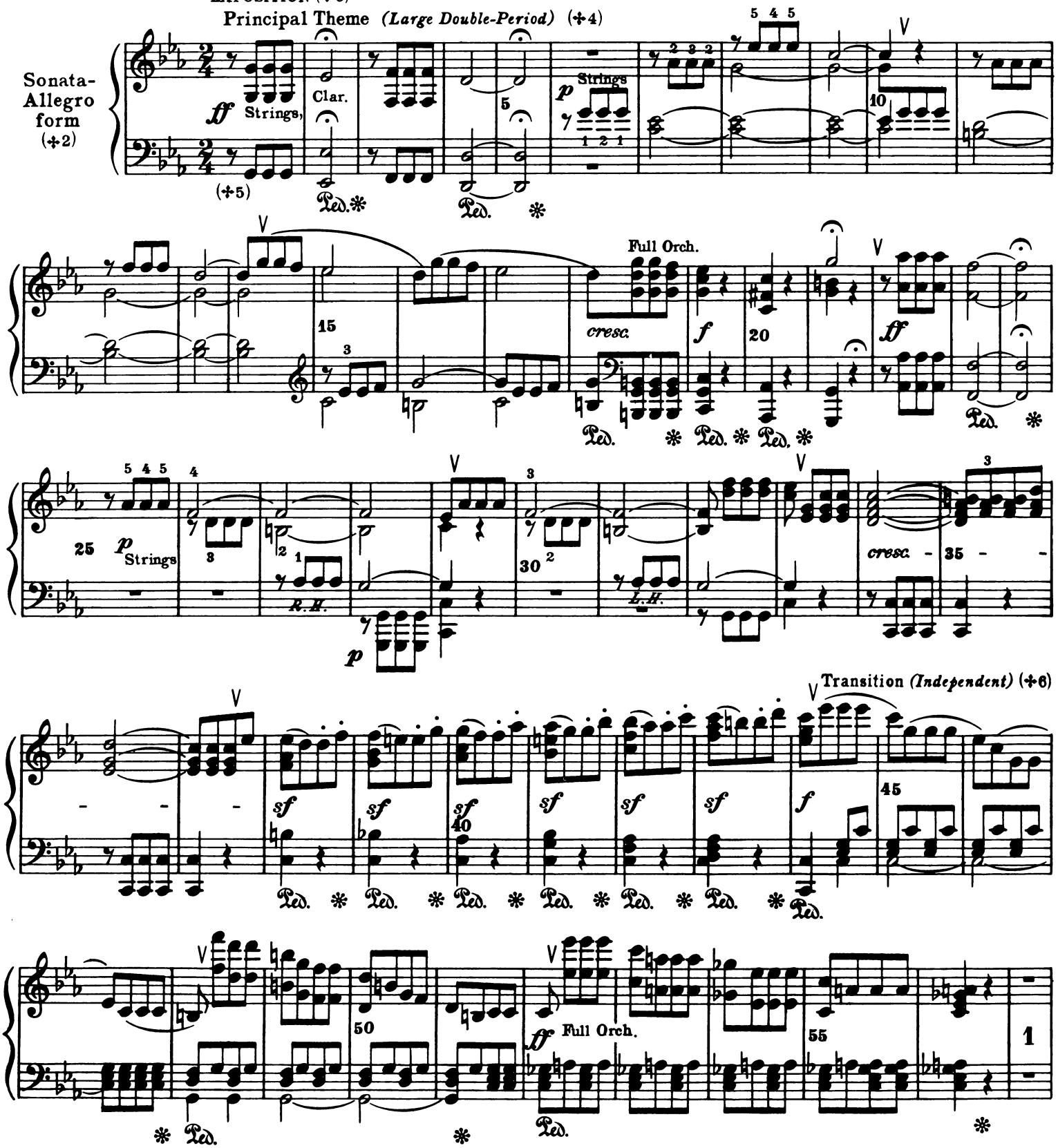
(✣1) SYMPHONY No 5, in C minor

(Composed in 1808)

First Movement, Allegro con brio

Edited and annotated by
Percy Goetschius, Mus. Doc.

LUDWIG van BEETHOVEN, Op. 67
(1770 - 1827)



(✣1) Preface, 1.— (✣2) Preface, 2.— (✣3) Preface, 3, 4.— (✣4) Preface, 15. Also Preface 18, 19.— (✣5) The first two measures (extended to four by the reiteration) contain the *principal thematic figure*, out of which almost every detail of the whole movement is constructed.— (✣6) Preface, 5.—

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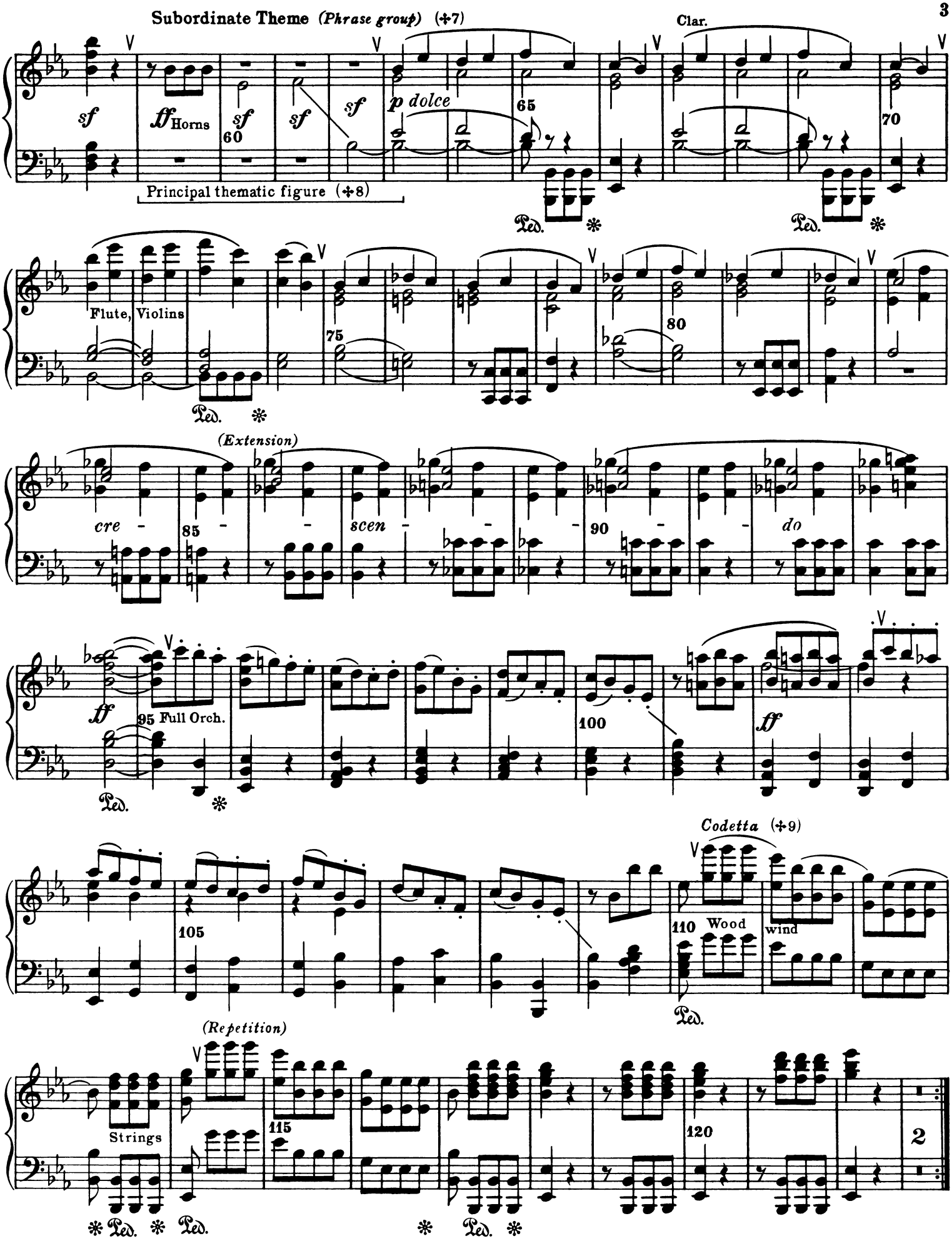
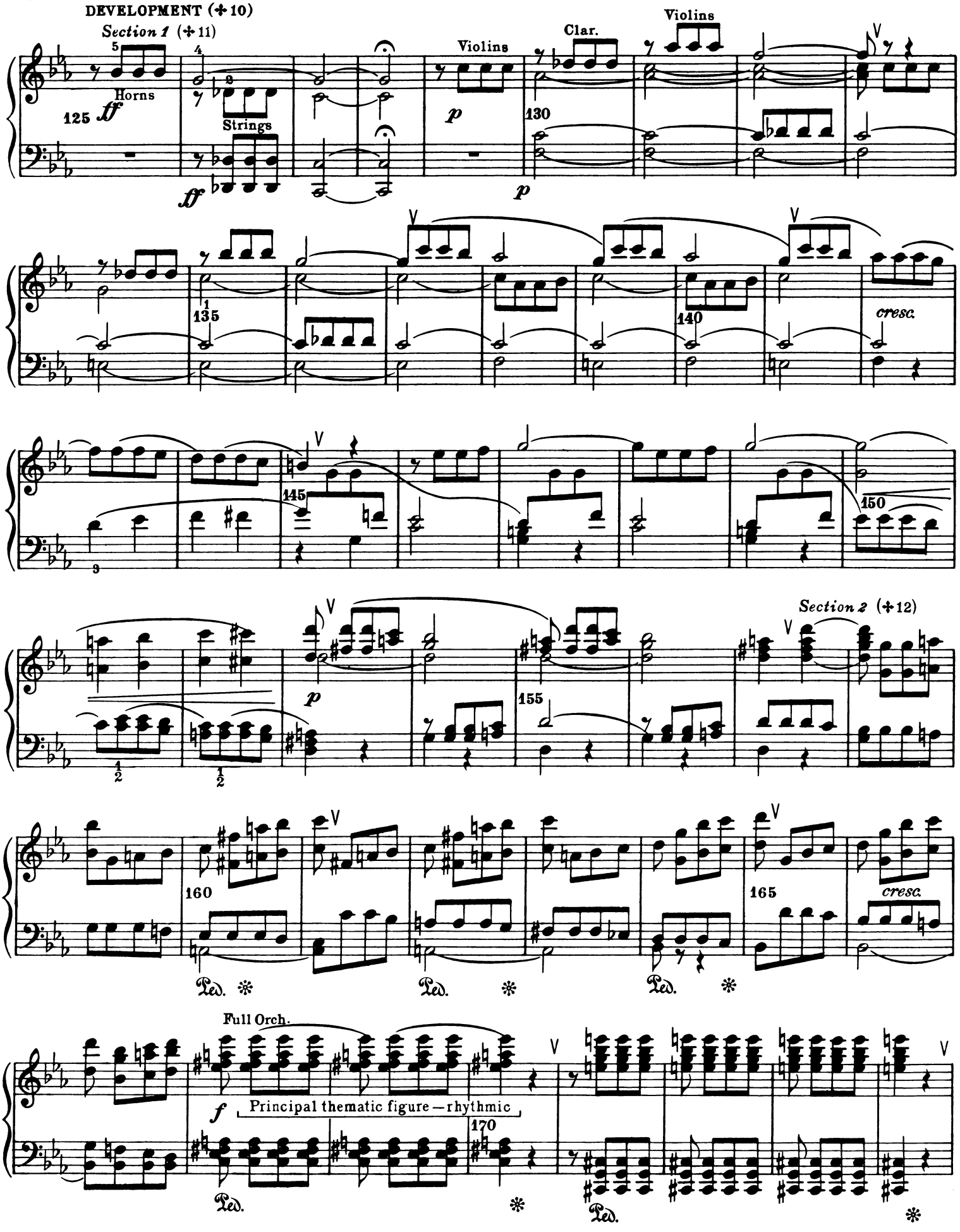
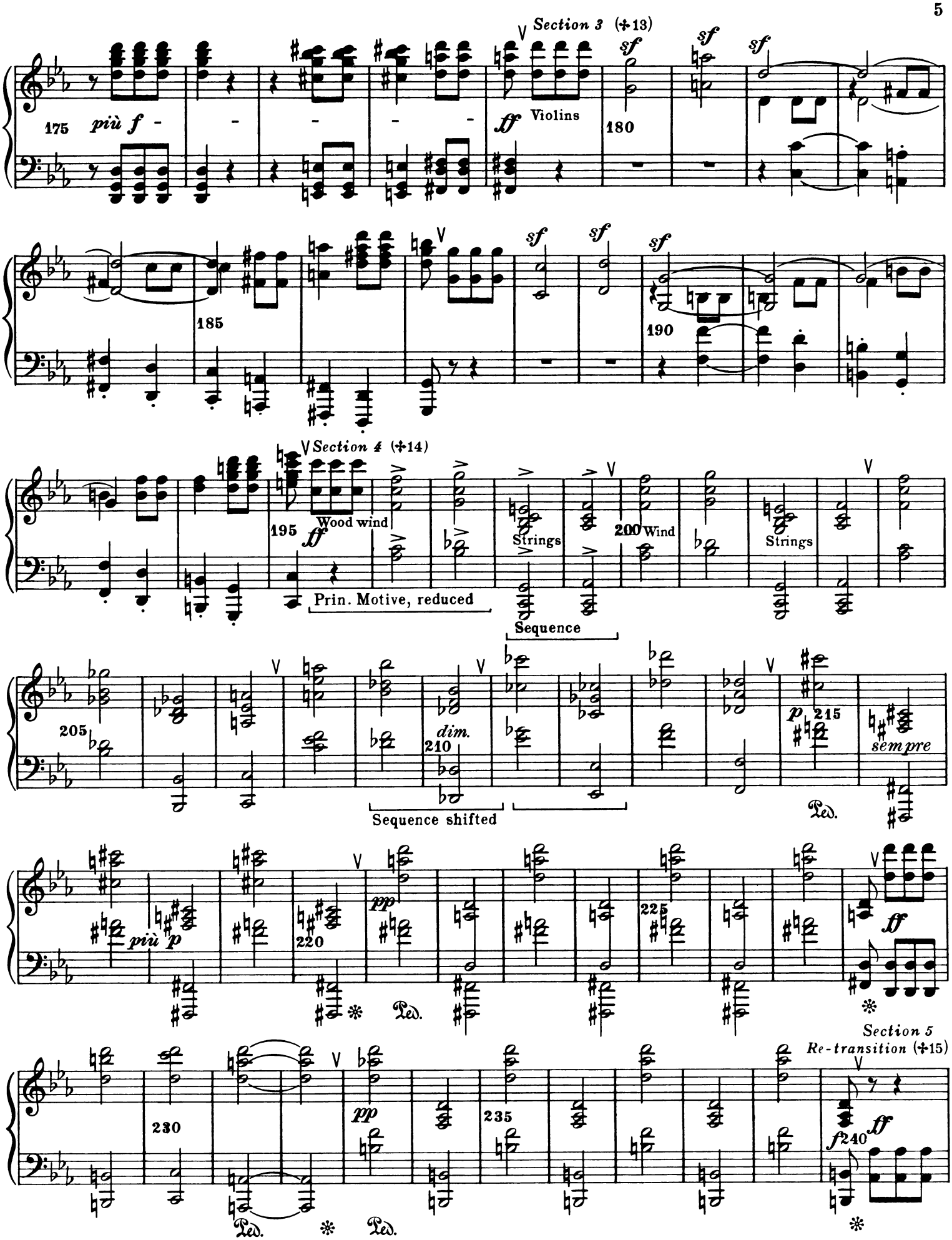


(✣7) Preface, 6. The Subordinate Theme is in E-flat major. — (✣8) Note the rhythmic change in the 3rd measure.
(✣9) Preface, 7. —

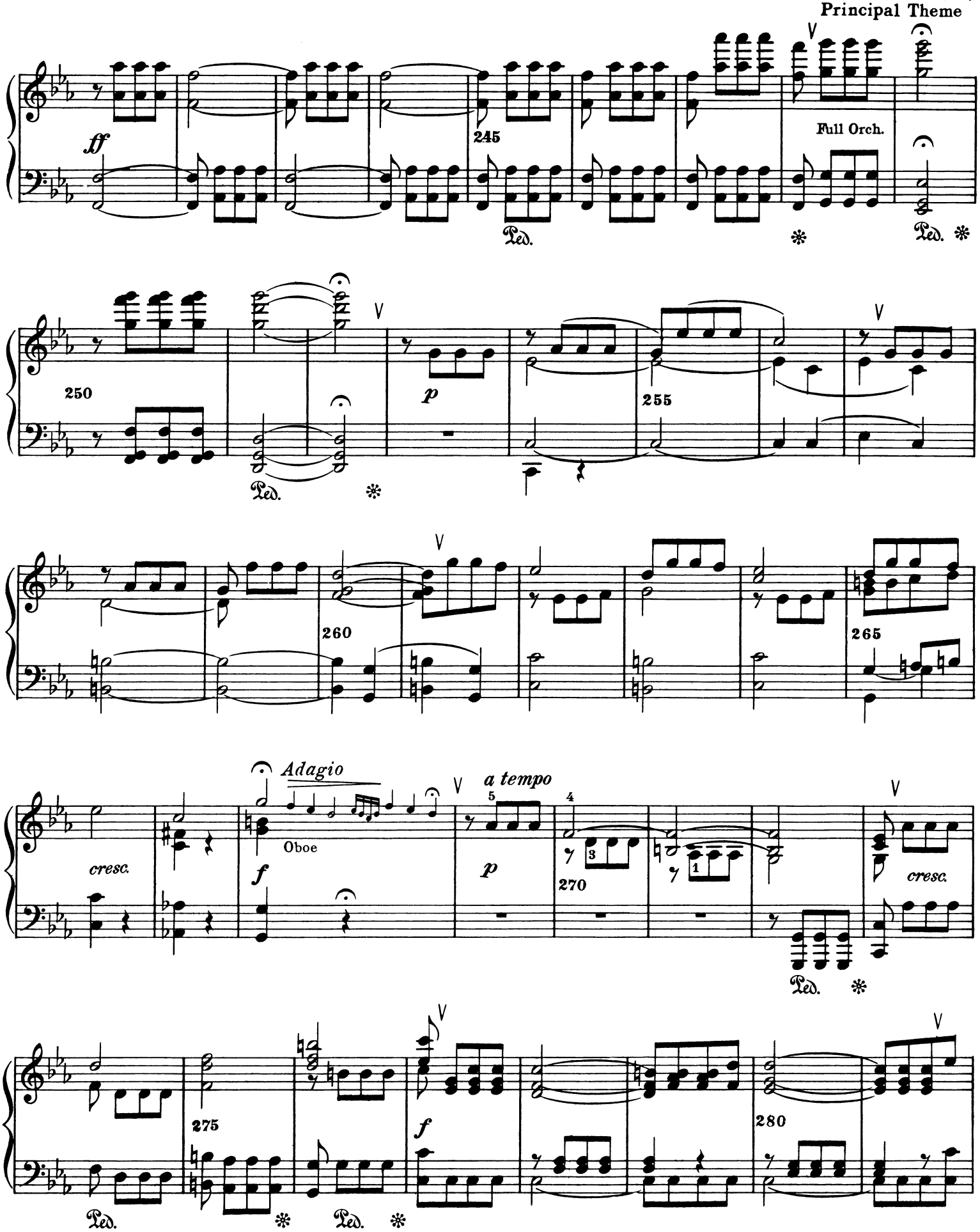


(✣10) Preface, 8.— (✣11) This Section is derived directly from the first Period of the Exposition.— (✣12) An extension and elaboration of the preceding Section.—

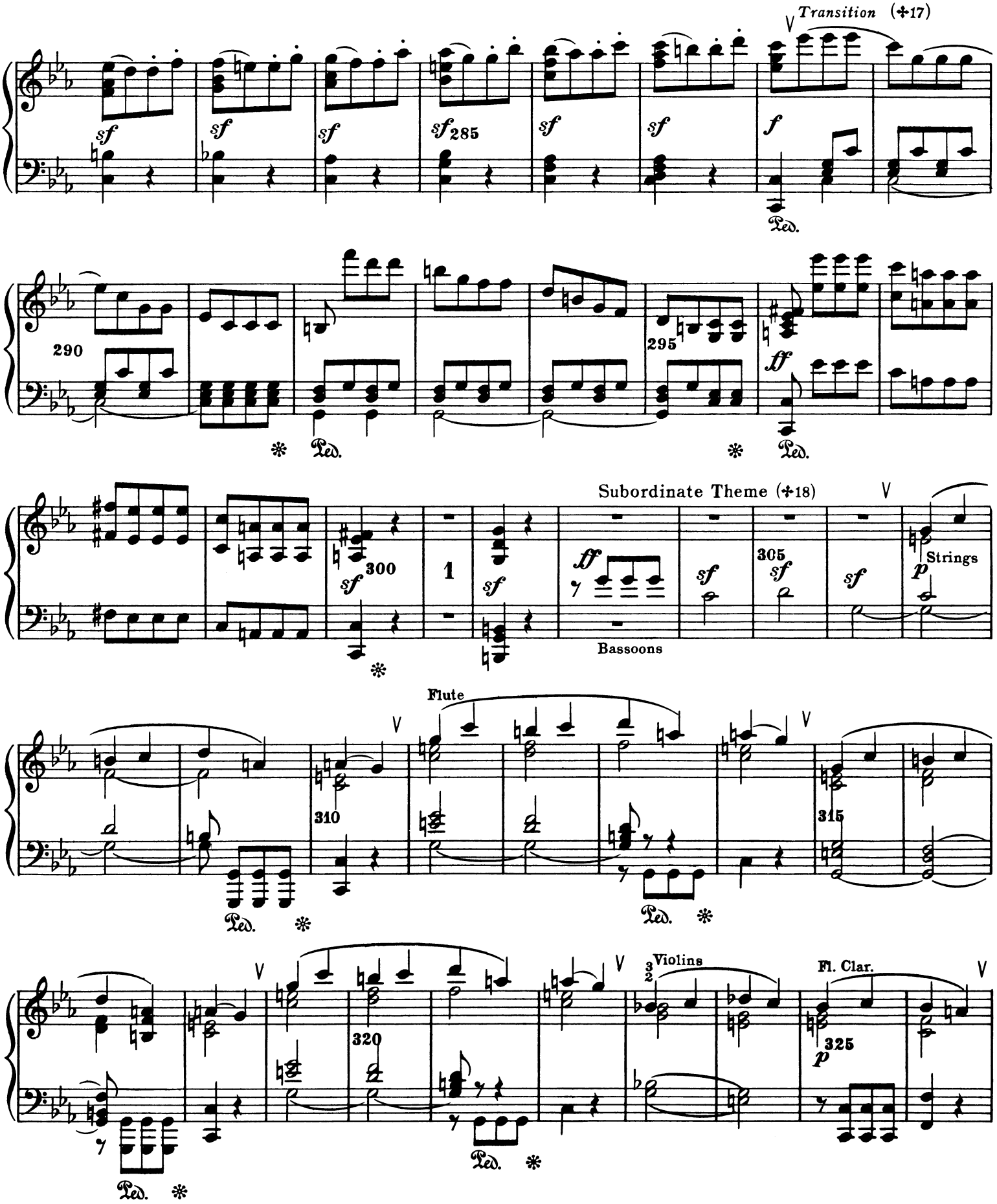


(✣13) From the Subordinate Theme.— (✣14) From the Subordinate Theme, by abbreviation of the Motive, and a long line of Sequences — later reduced and shifted.— (✣15) Preface, 9.—

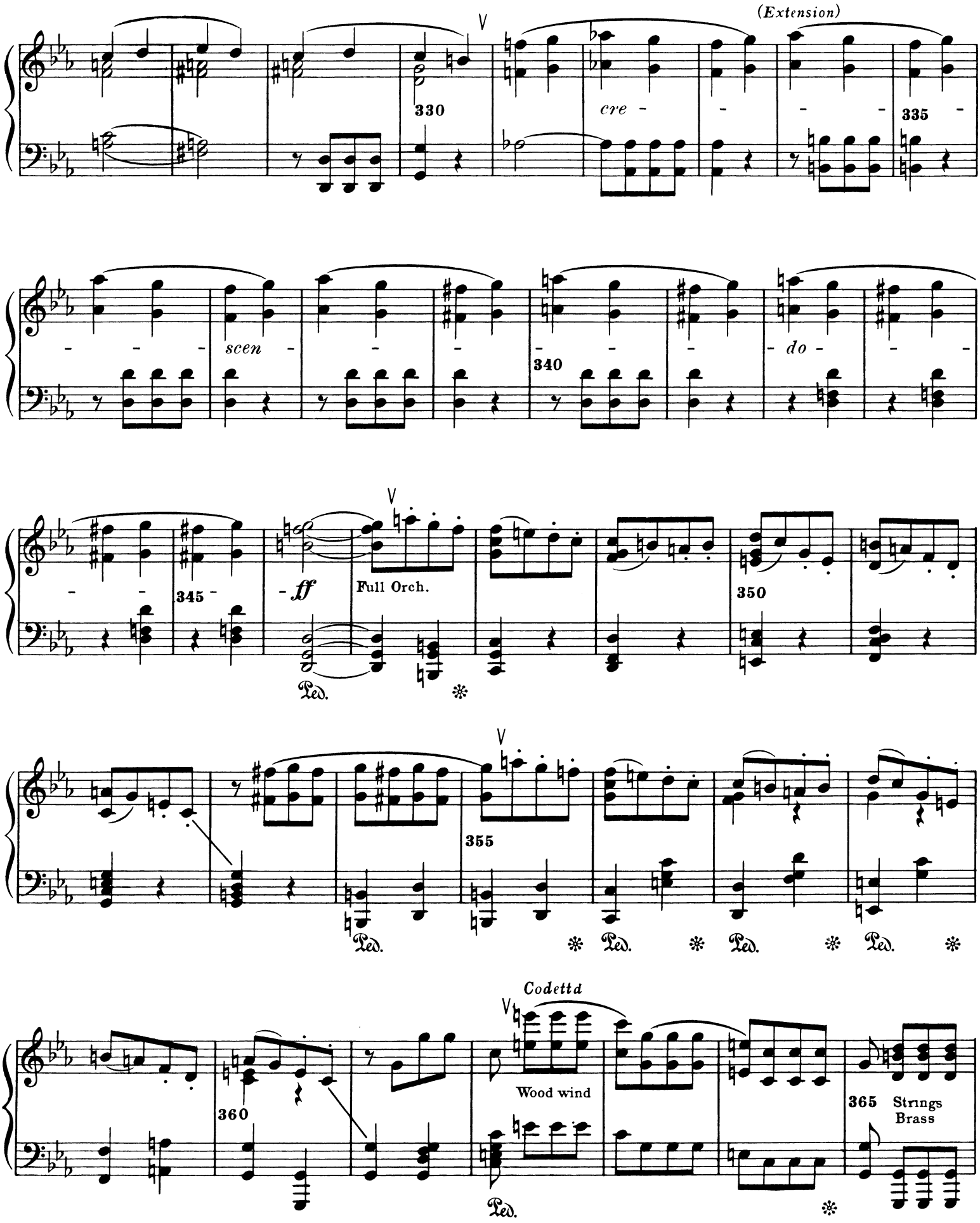
RECAPITULATION (✝16)
Principal Theme

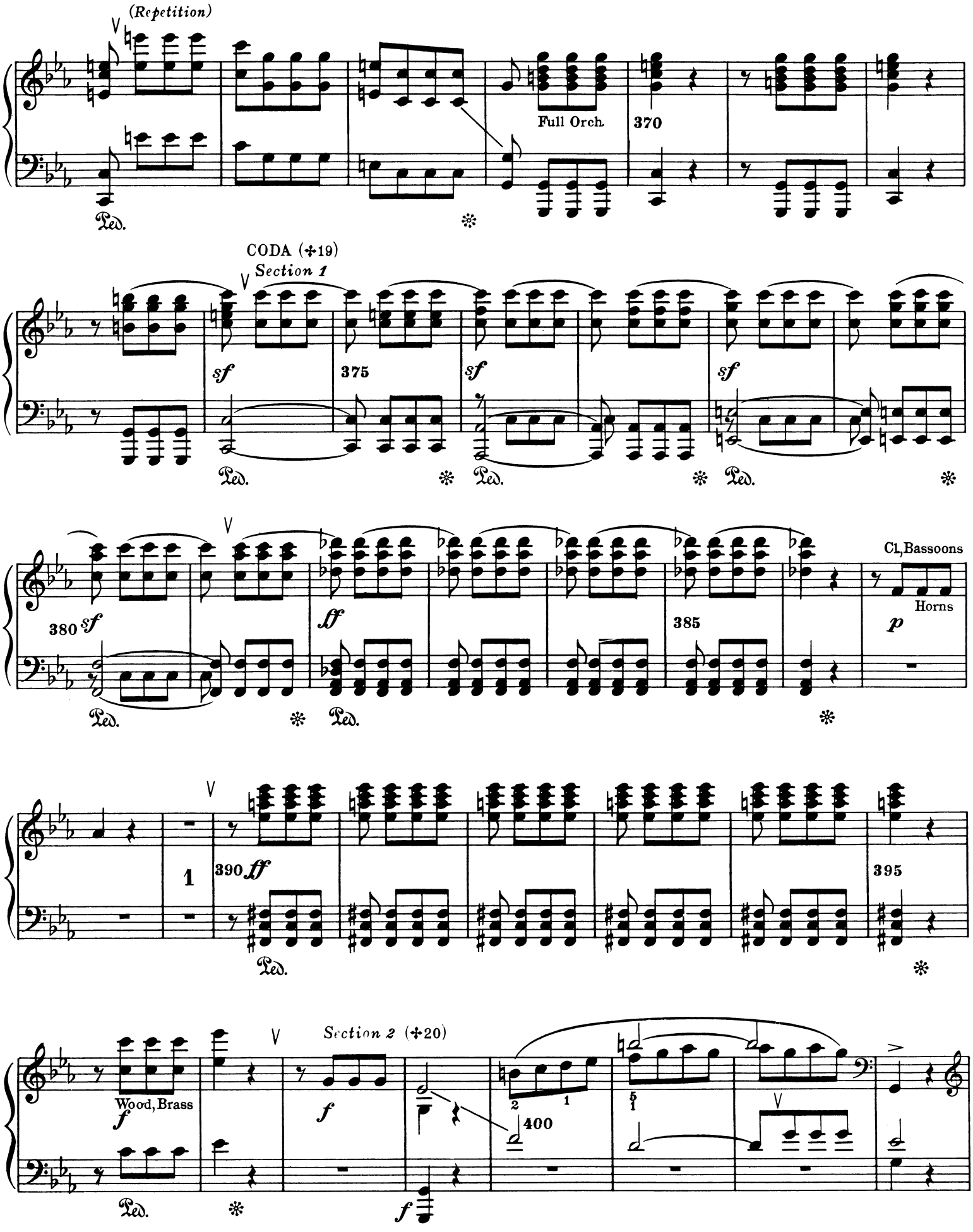


(✝16) Preface, 10.

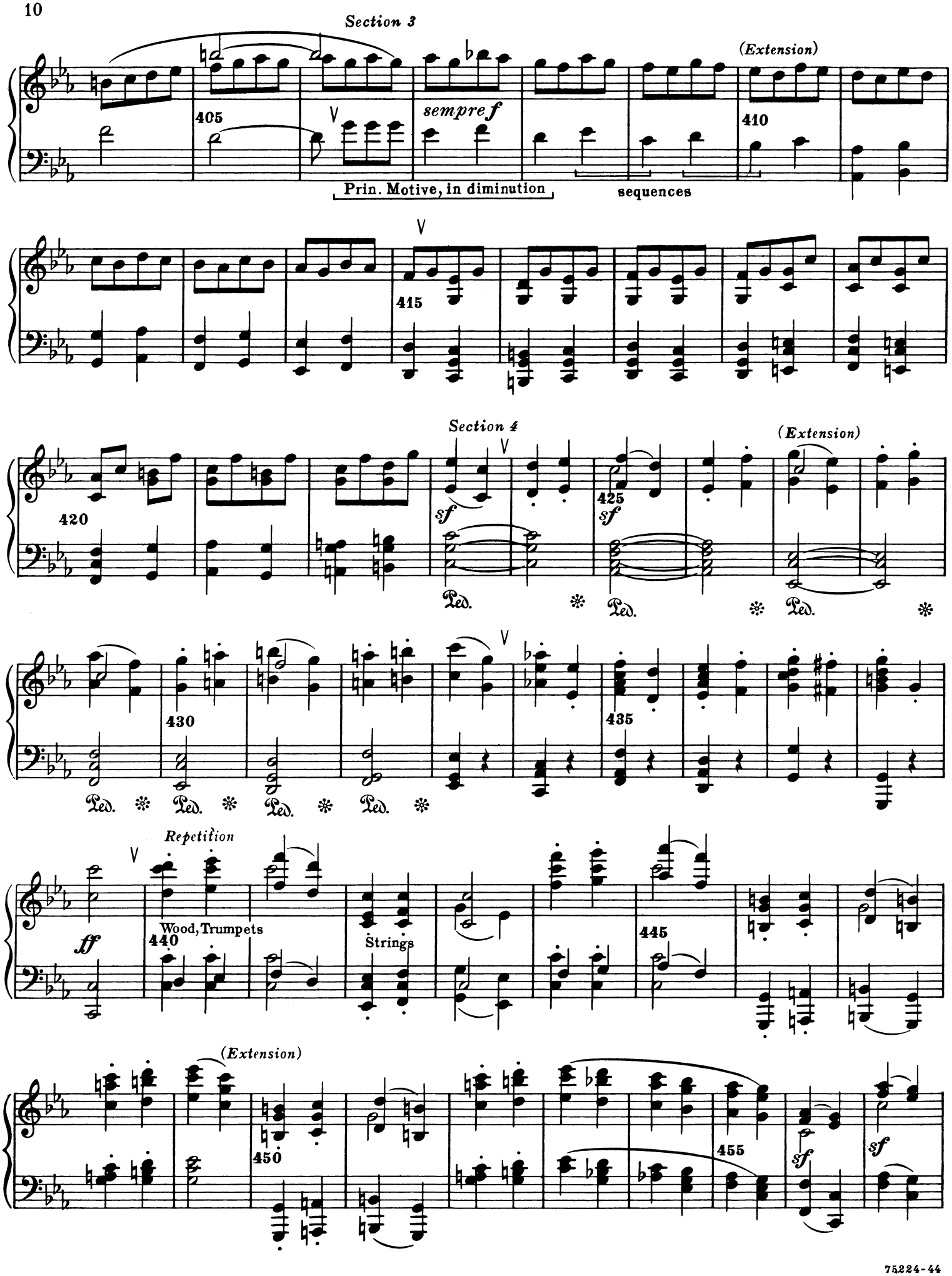


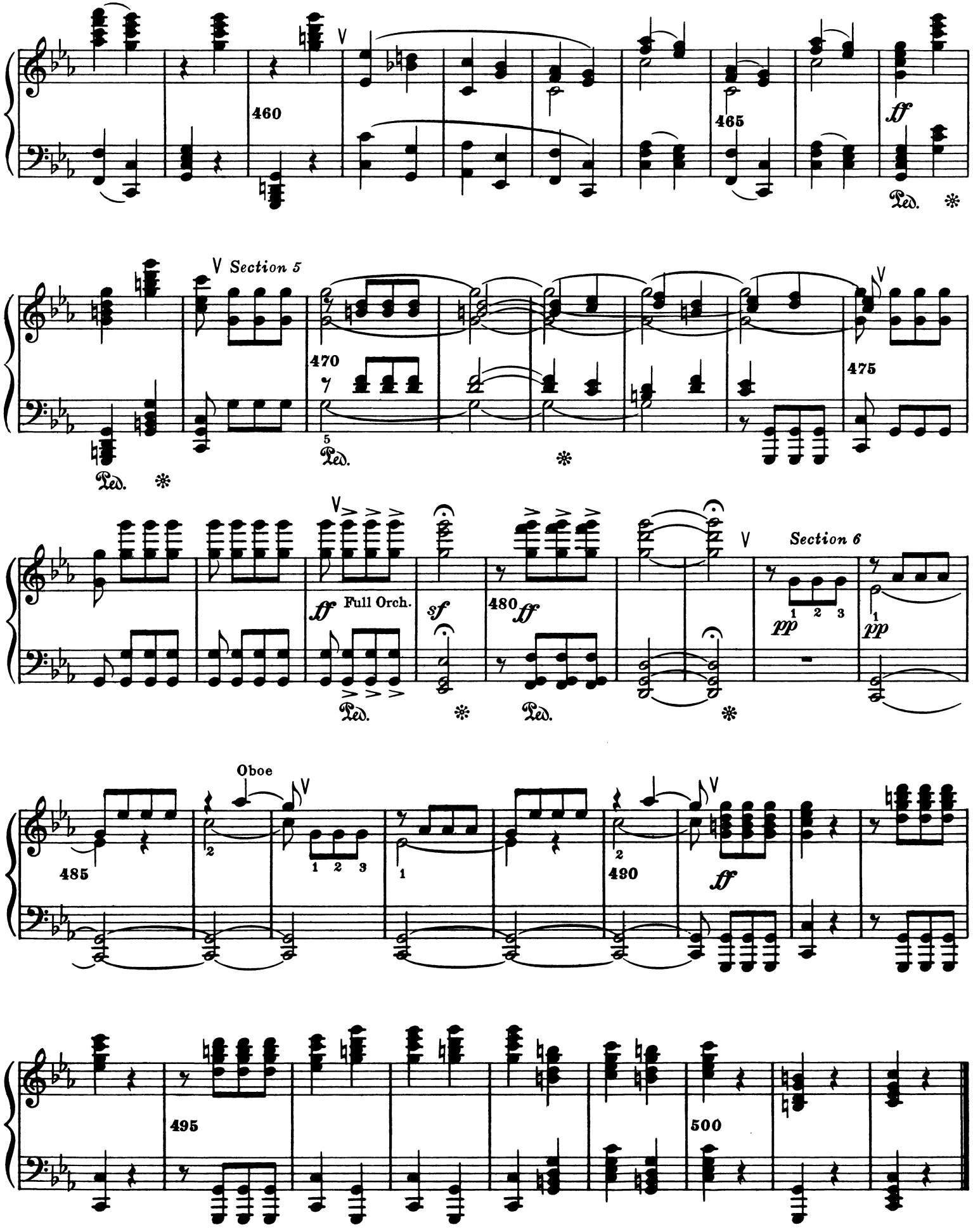
(✢17) The entire Recapitulation is a singularly exact restatement of the Exposition. Even the Transition differs but little from the former one; the enharmonic change of g-flat to f-sharp (in the 8th measure) is all that is needed for the change of key, in the Subordinate Theme. — (✢18) Here the Subordinate Theme is placed in C major, the principal key (Preface, 10).


(Extension)
330
cre
335
scen
340
do
345
ff
Full Orch.
350
355
Codettd
Wood wind
360
365
Strings
Brass

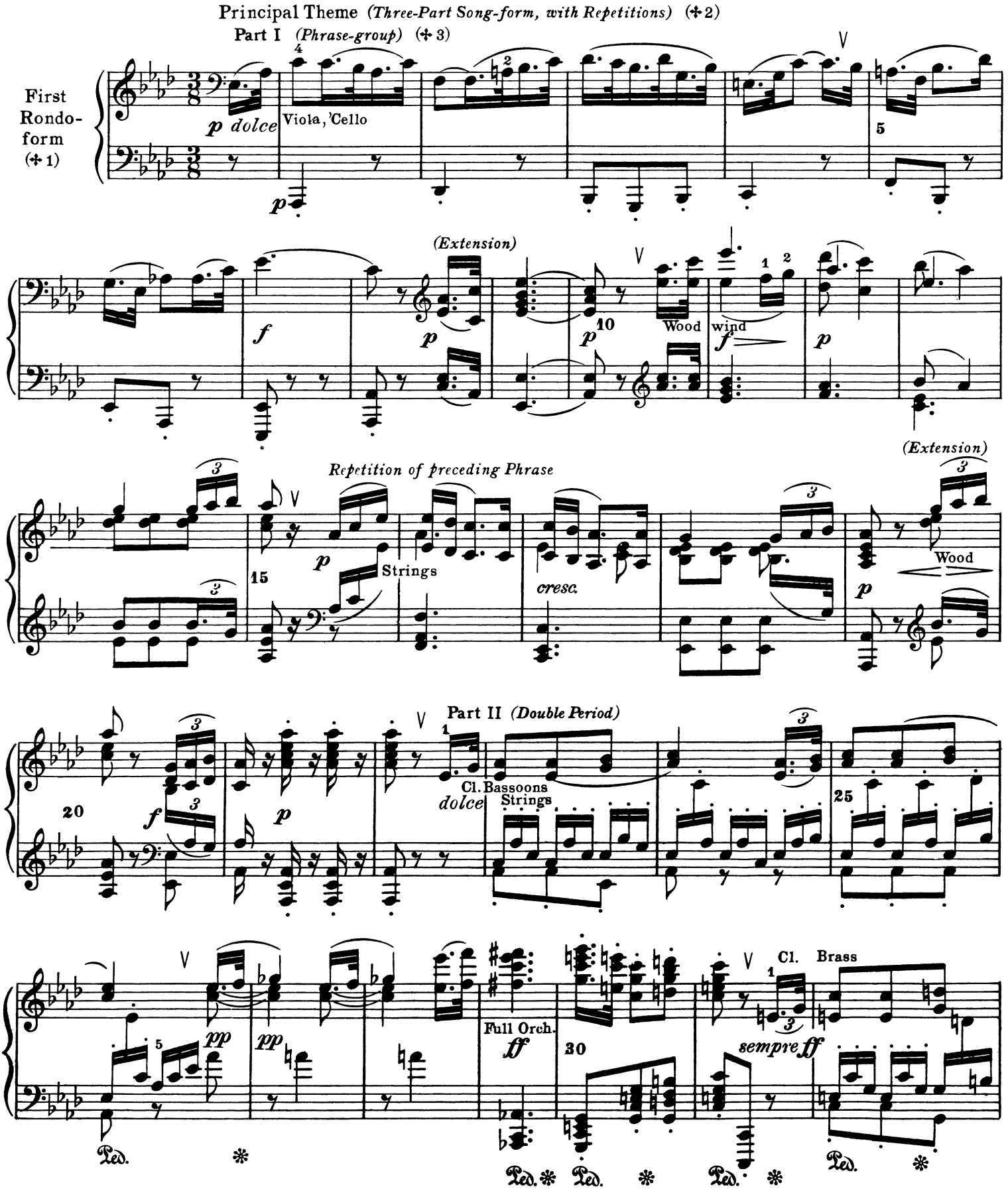


(✣19) Preface, 11.— (✣20) From the Subordinate Theme.—

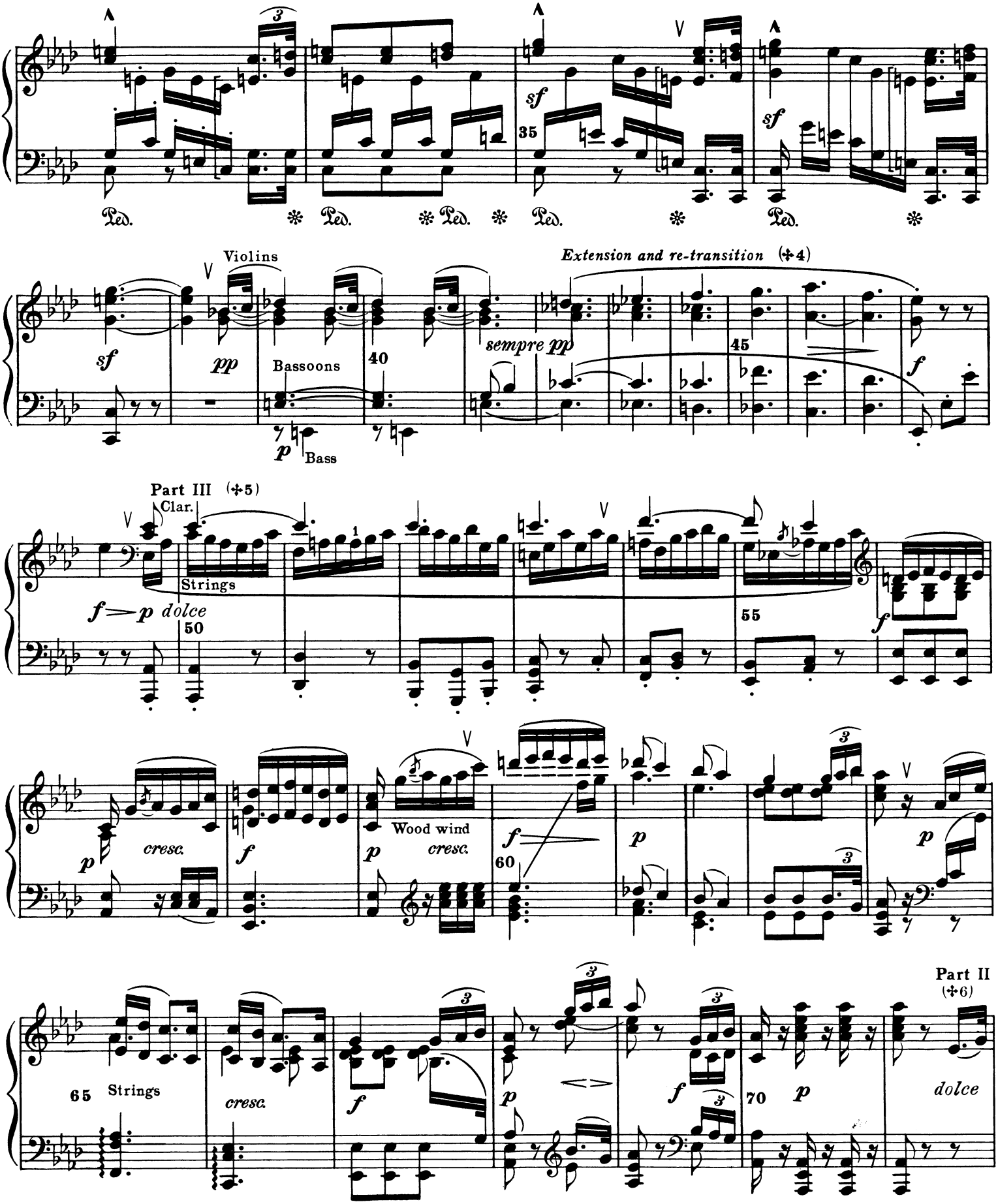

Section 3
(Extension)
405
410
sempre f
Prin. Motive, in diminution
sequences
415
Section 4
(Extension)
420
425
sf
sf
Ped.
Ped.
Ped.
430
435
Ped.
Ped.
Ped.
Ped.
Repetition
ff
440
Wood, Trumpets
Strings
445
(Extension)
450
455
sf
sf


460
465
ff
Ped.
Section 5
470
475
Ped.
Full Orch.
ff
sf
480
ff
Section 6
pp
pp
Oboe
485
490
ff
495
500

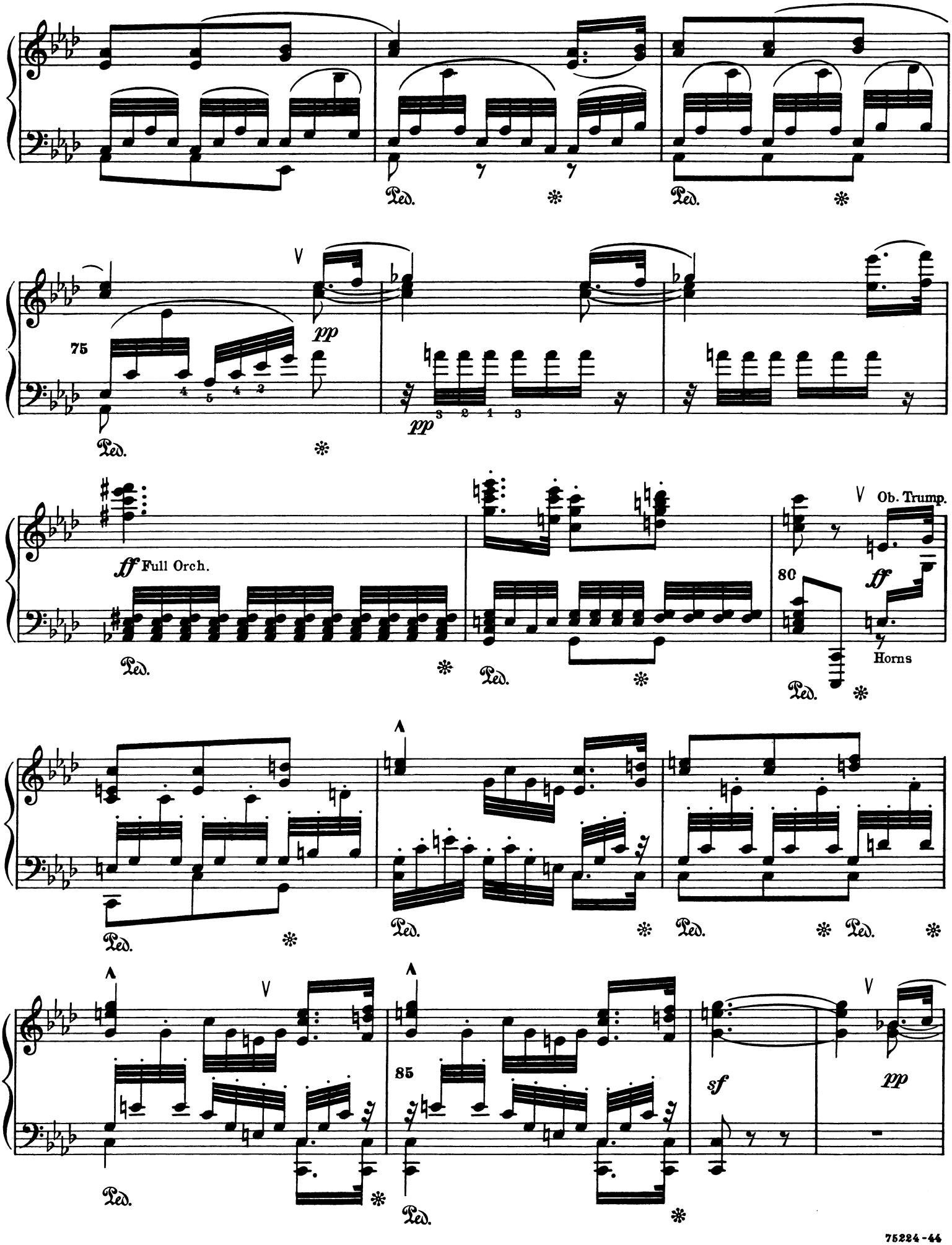
Second Movement, Andante con moto

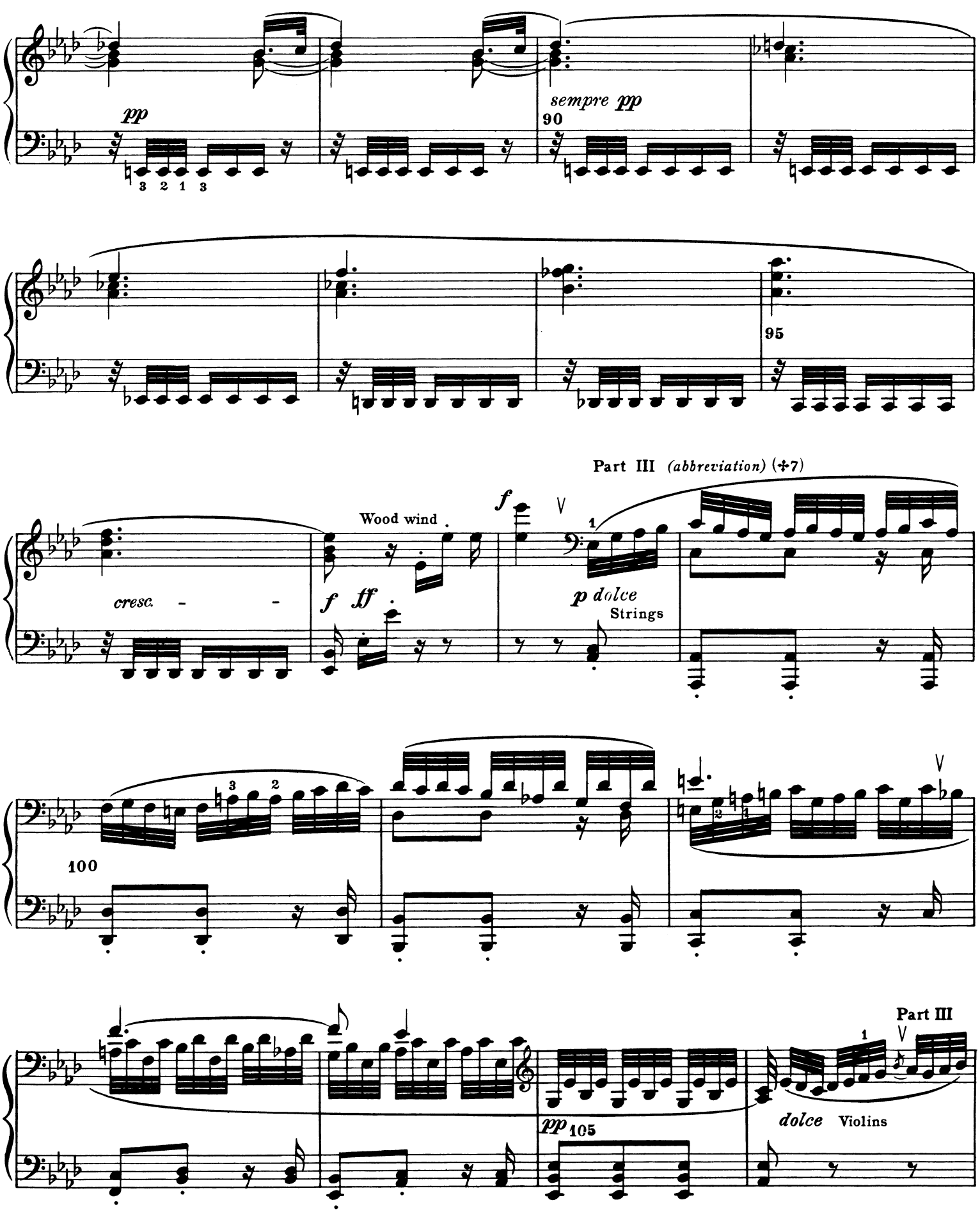


(✣1) Preface, 16, 17. This Movement is often cited as an example of the Variation form, because it consists chiefly of variated repetitions of the one (Principal) Theme. But, as a whole, it nearly approximates the First Rondo-form, although the Subordinate Theme is but little more than an Interlude.— (✣2) Preface, 14.— (✣3) Preface, 15, 18.—

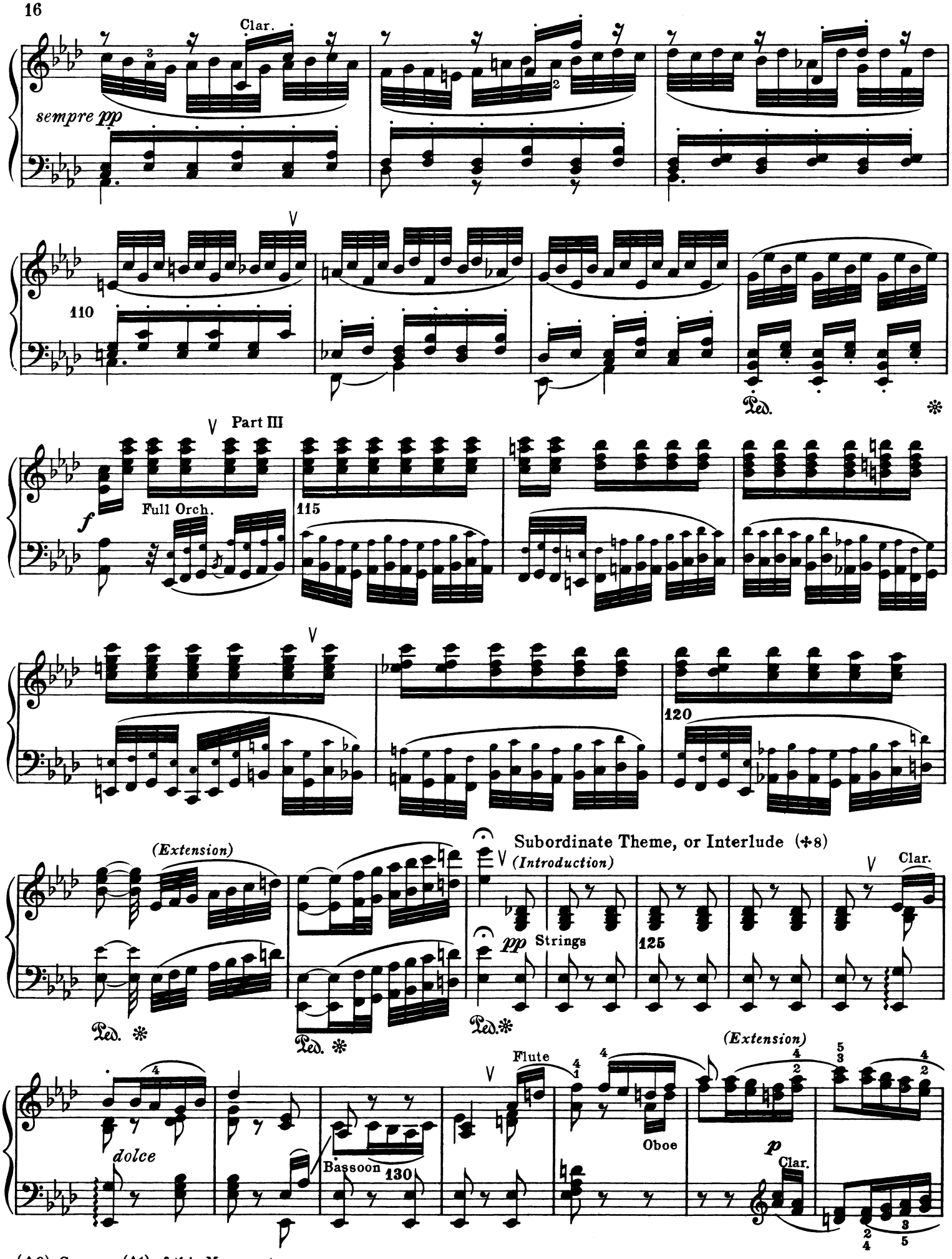


(✣4) The term re-transition is applied here also, as in the larger form (Preface, 9), but in a narrower sense, to the Return to the Beginning.— (✣5) The recurrence of Part I. Preface, 14.— (✣6) Parts II and III are repeated, from this point, with "variation."—


Ped.
75
pp
ff Full Orch.
80
Ob. Trump.
Horns
85
sf



(+7) The Third Part is restated here three times, but reduced to its first 8-measure Period.—



(✣8) Compare (✣1) of this Movement.—

135

(Extension)

Strings

Wood wind

145

cresc.

Final Phrase (✢9)

f

Full Orch.

Drum

Horns

Ped.

150

155

Re-transition (✢10)

dim.

p Strings

160

(Extension)

più p

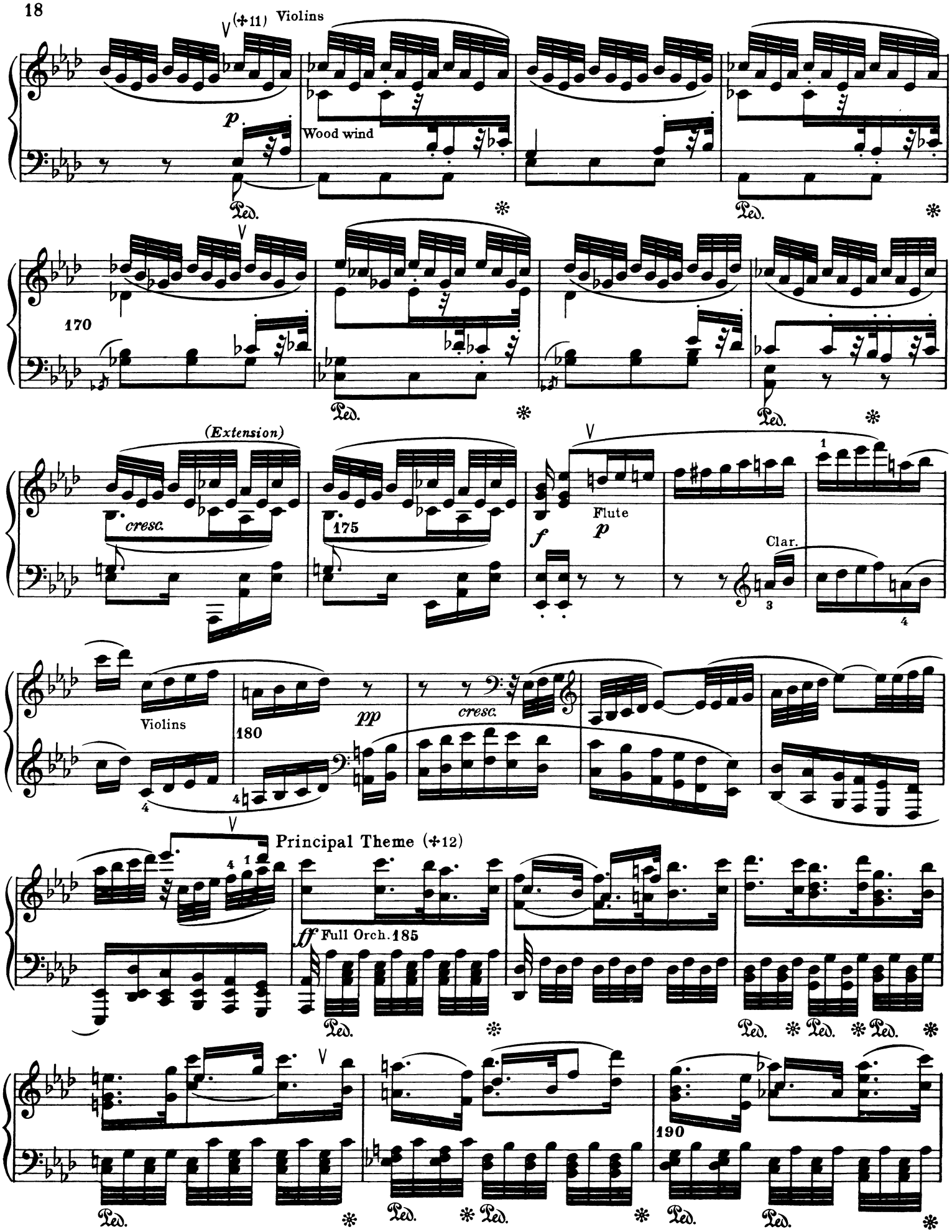
pp

'Celli

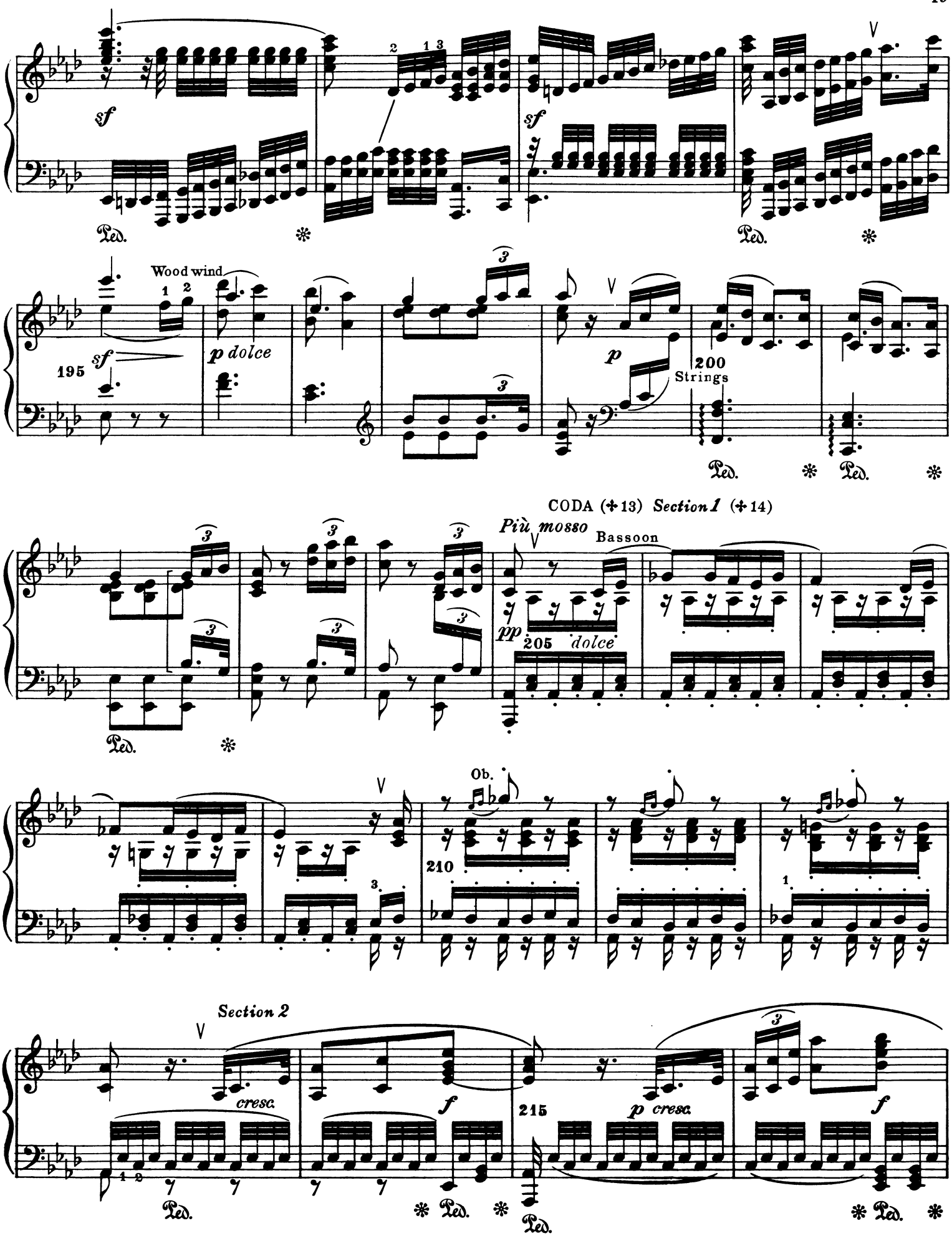
pp Violins

165

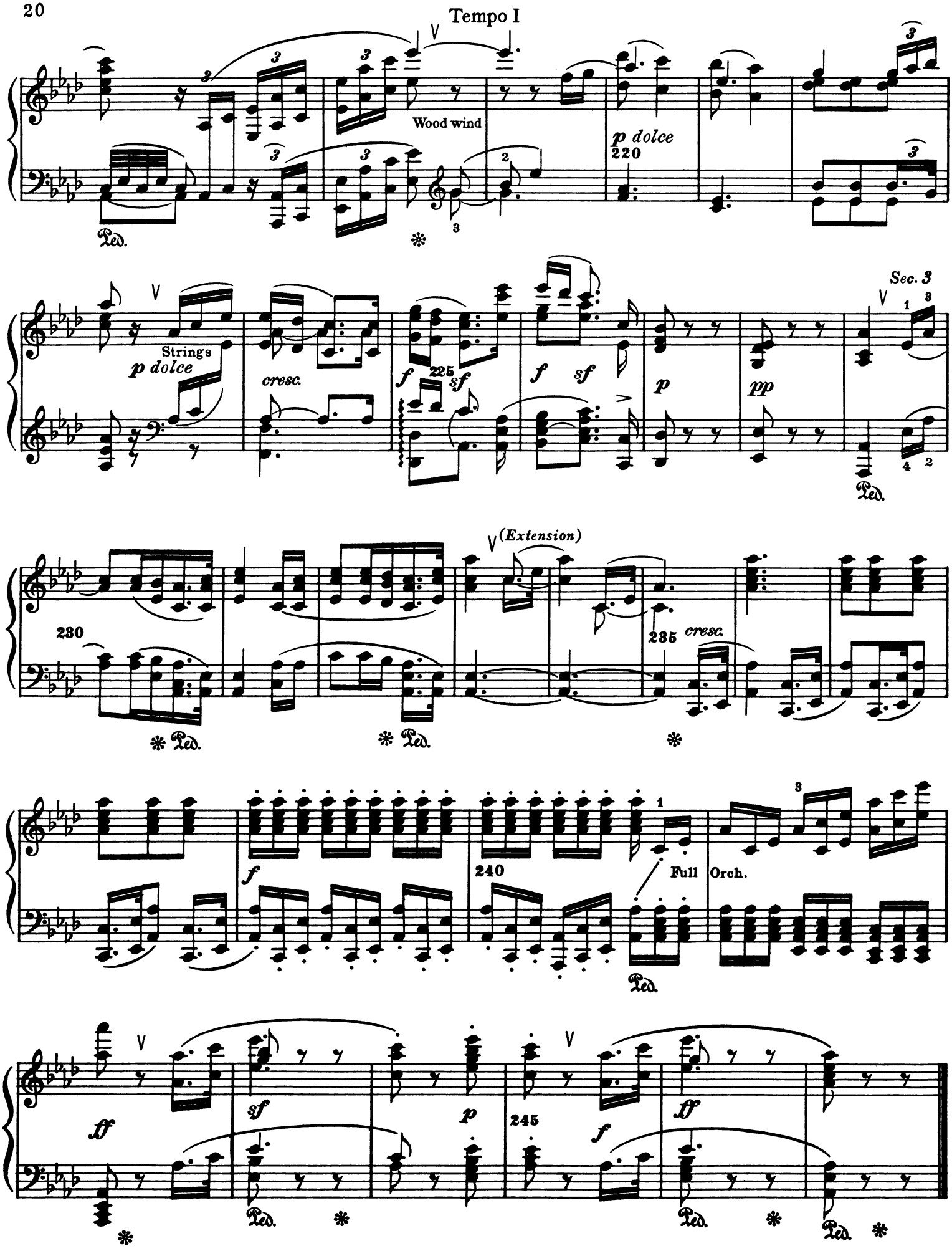
(✢9) Borrowed from Part II of the Principal Theme.— (✢10) This corresponds to the Re-transition in the larger forms, as re-
rn to the Principal Theme —

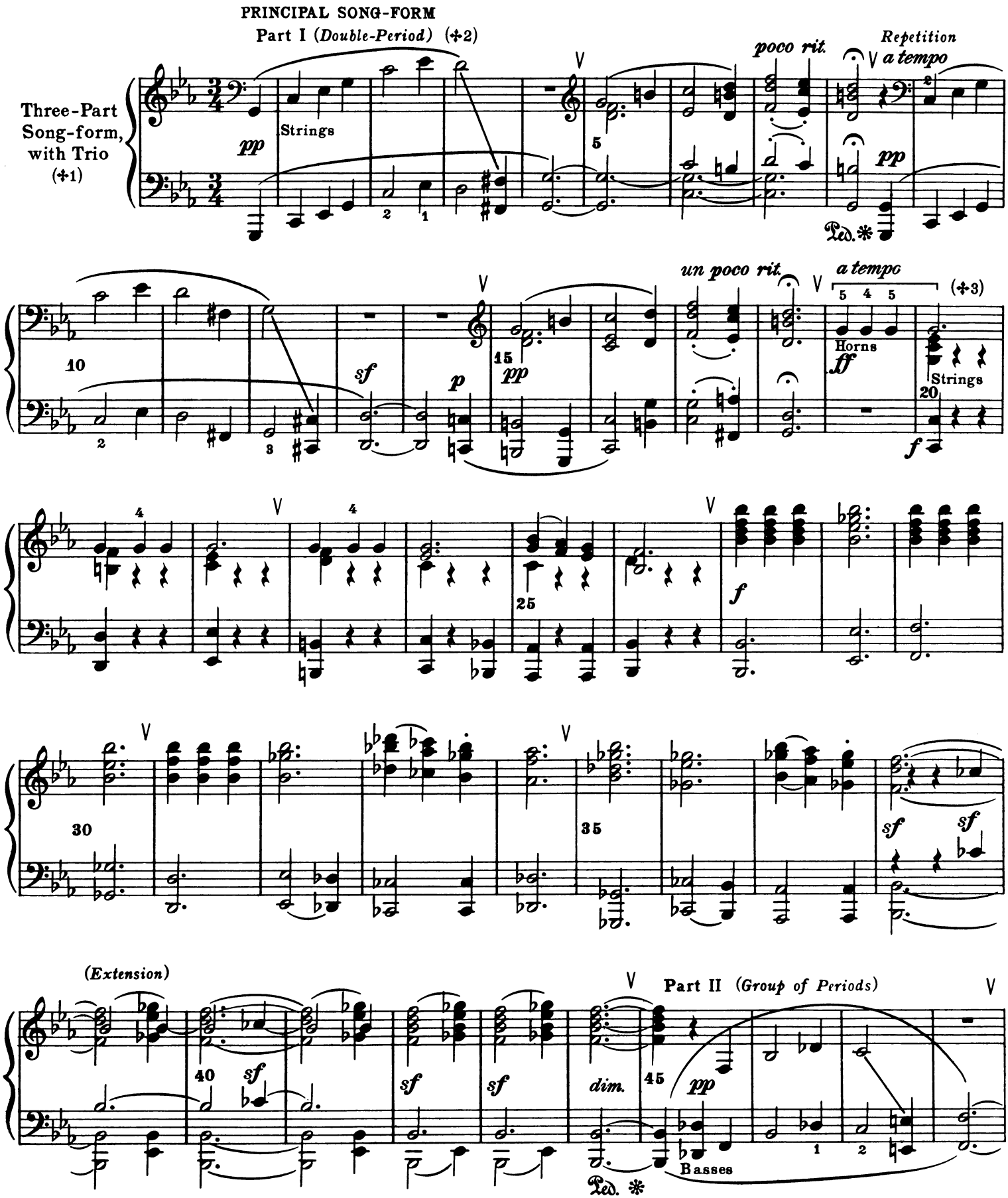


(✢11) A strong allusion to the Principal Theme. But it is still, unmistakably, merely a part of the (lengthy) Re-transition.—
(✢12) Part I, only But almost exactly as at the beginning (and variated). —

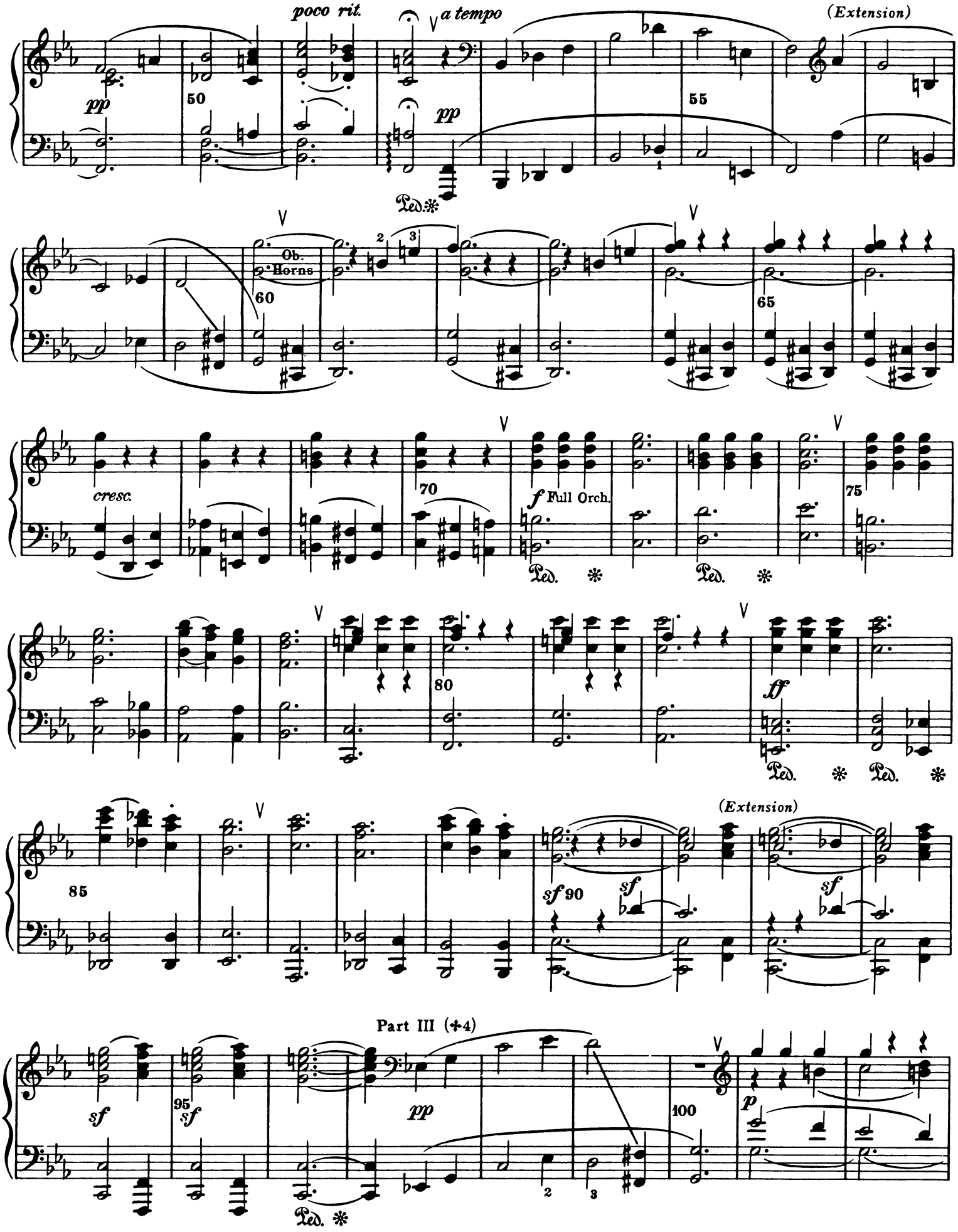


(✢13) Preface, 11. — (✢14) Resembles the Subordinate Theme. —

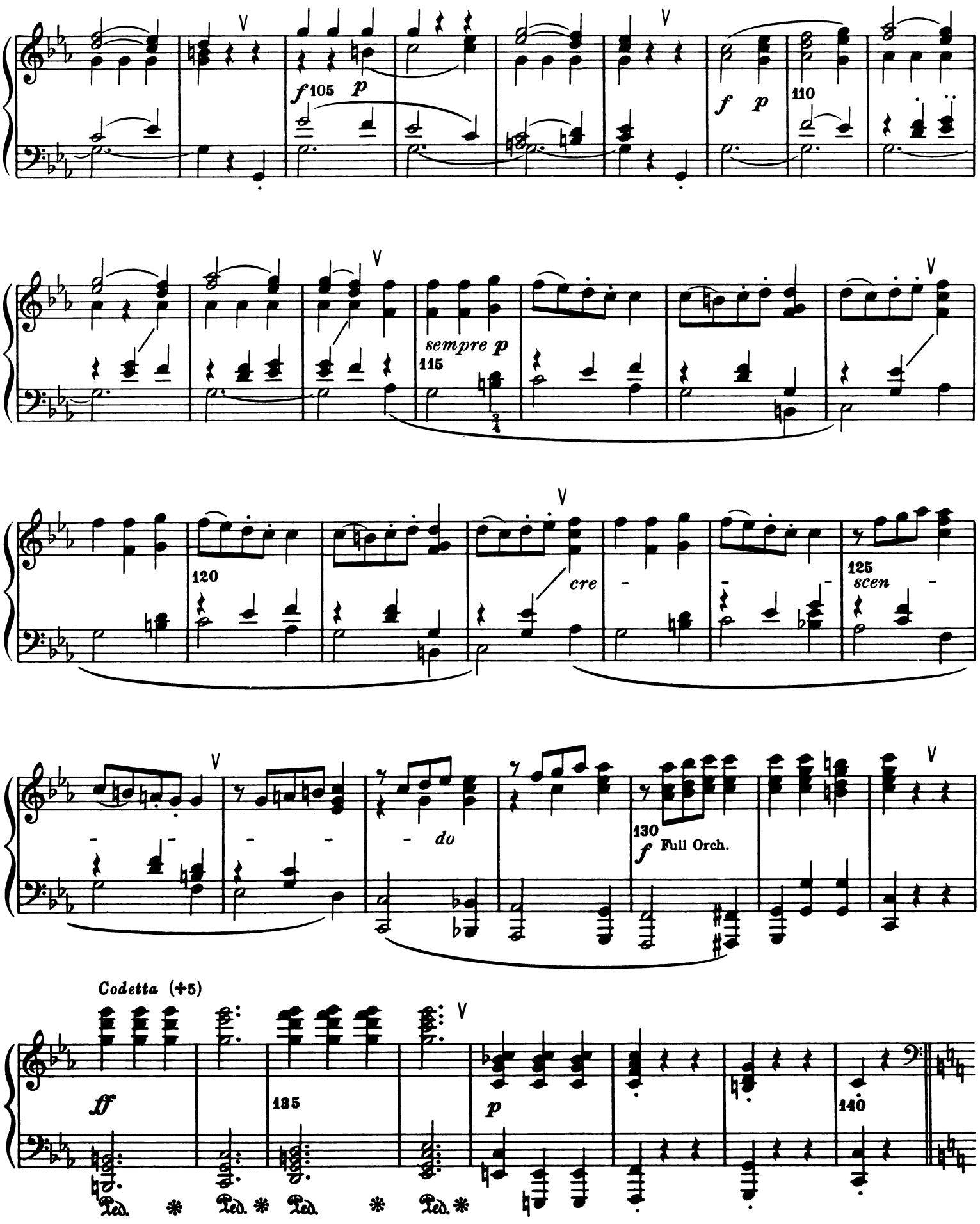

Tempo I
Wood wind
p dolce
220
Strings
p dolce
cresc.
f
225
sf
f
sf
p
pp
Sec. 3
(Extension)
230
235
cresc.
f
240
Full
Orch.
ff
sf
p
245
f
ff
Ped.



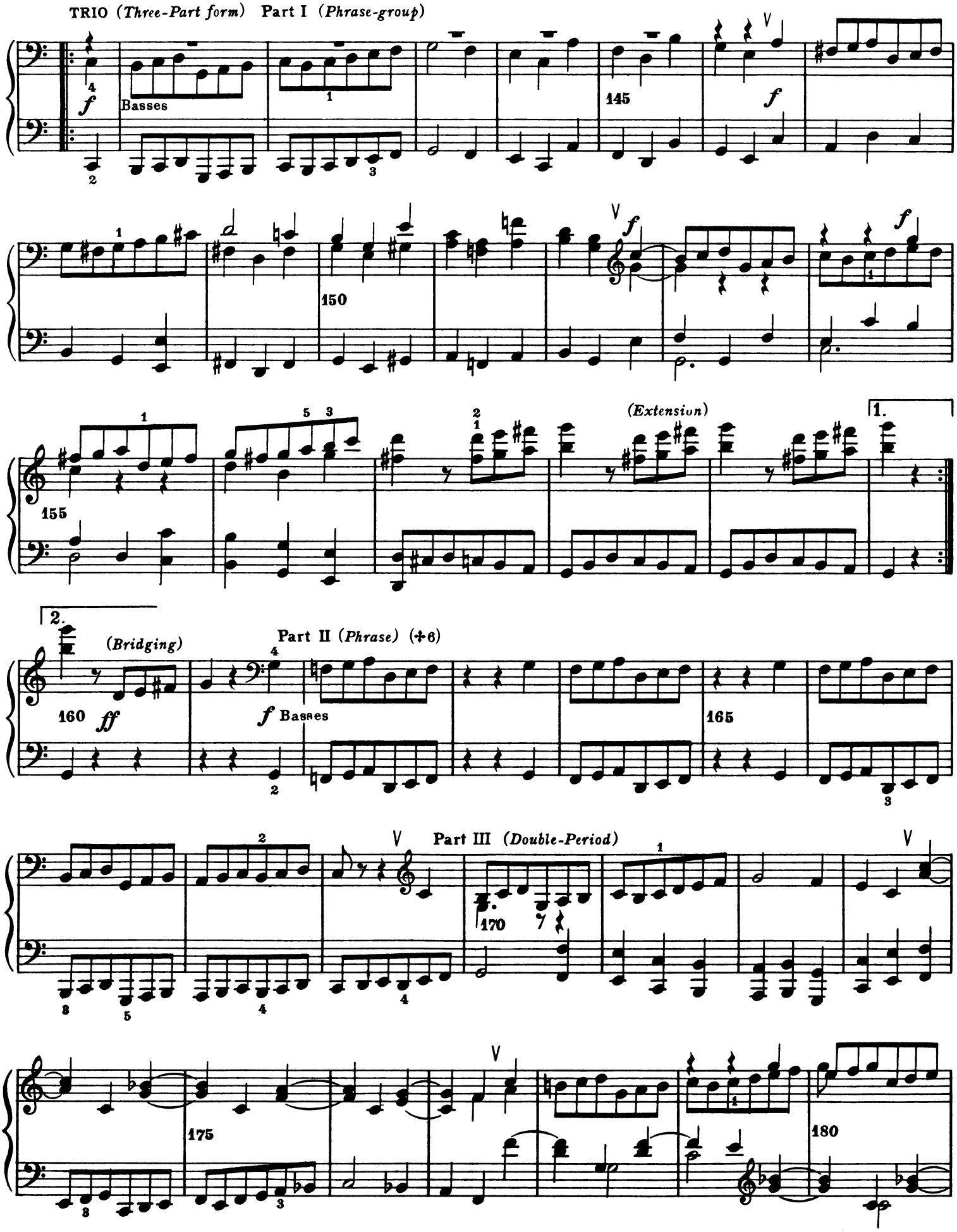
(✣1) Preface, 13, 14. — (✣2) The First Part consists of two Periods of strongly contrasting character. The second Period is the more important of the two; the first one, though very significant, appears to serve as an Introduction to the other. — (✣3) Note the rhythmic relation of this figure to the principal thematic figure of the first Movement. —



(✣4) A greatly modified restatement of Part I. —



(♣5) In the smaller forms, the Codetta does not attain to the independent importance of its position in the Sonata-allegro form. But it serves the same fundamental purpose.——



(✣6) The first four measures are a whimsical "false start," as introduction to the real Phrase.——

(Extension)

Full Orch. sf 185 sf

Ped. Ped.

(Extension)

sf 190

Ped.

Part II (✣7)

195 ff f dim. 200 p

Part III

205 sempre più p 210

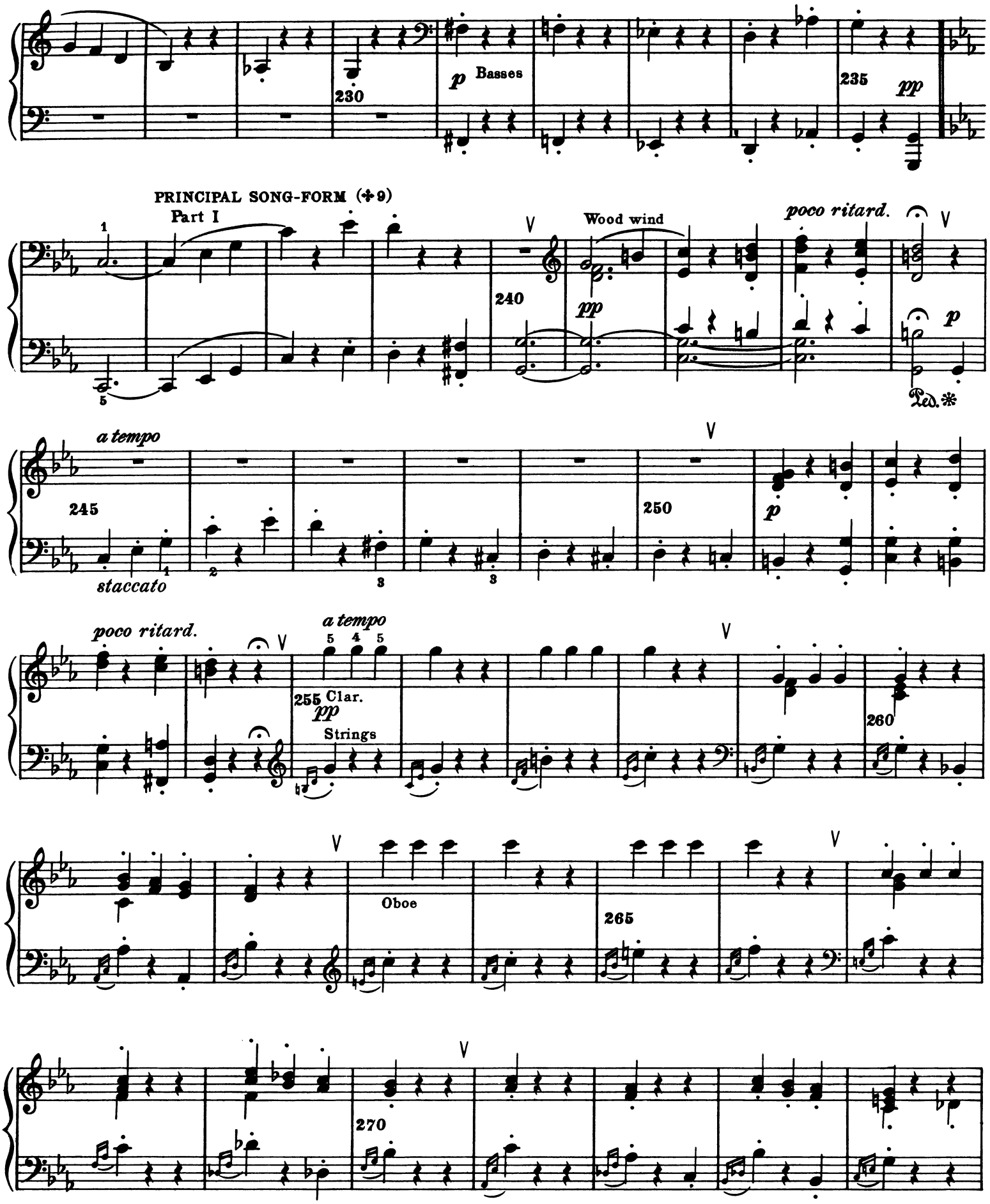
pp 215

Ped.

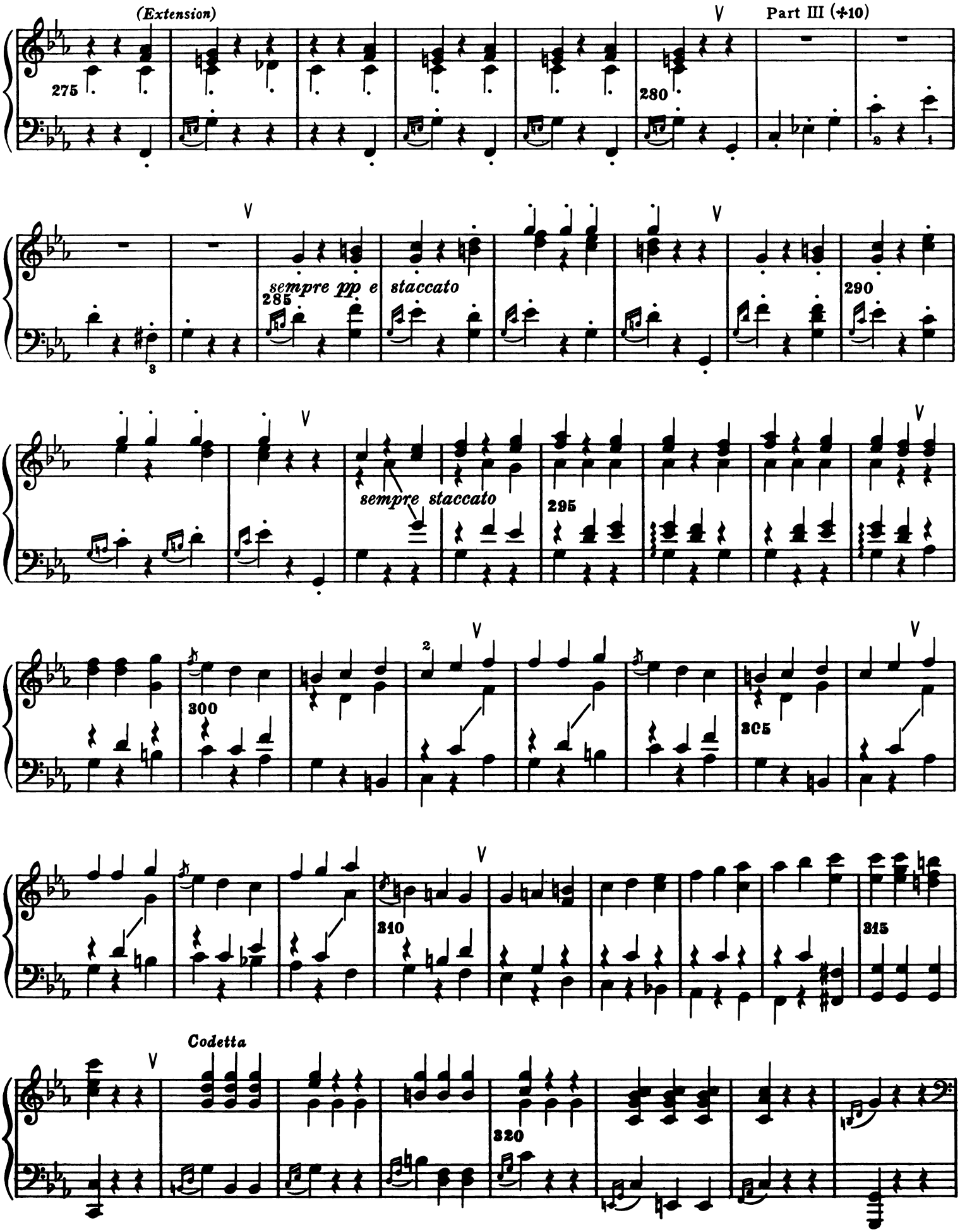
Extension and retransition (✣8)

Wood wind sempre pp 220 225

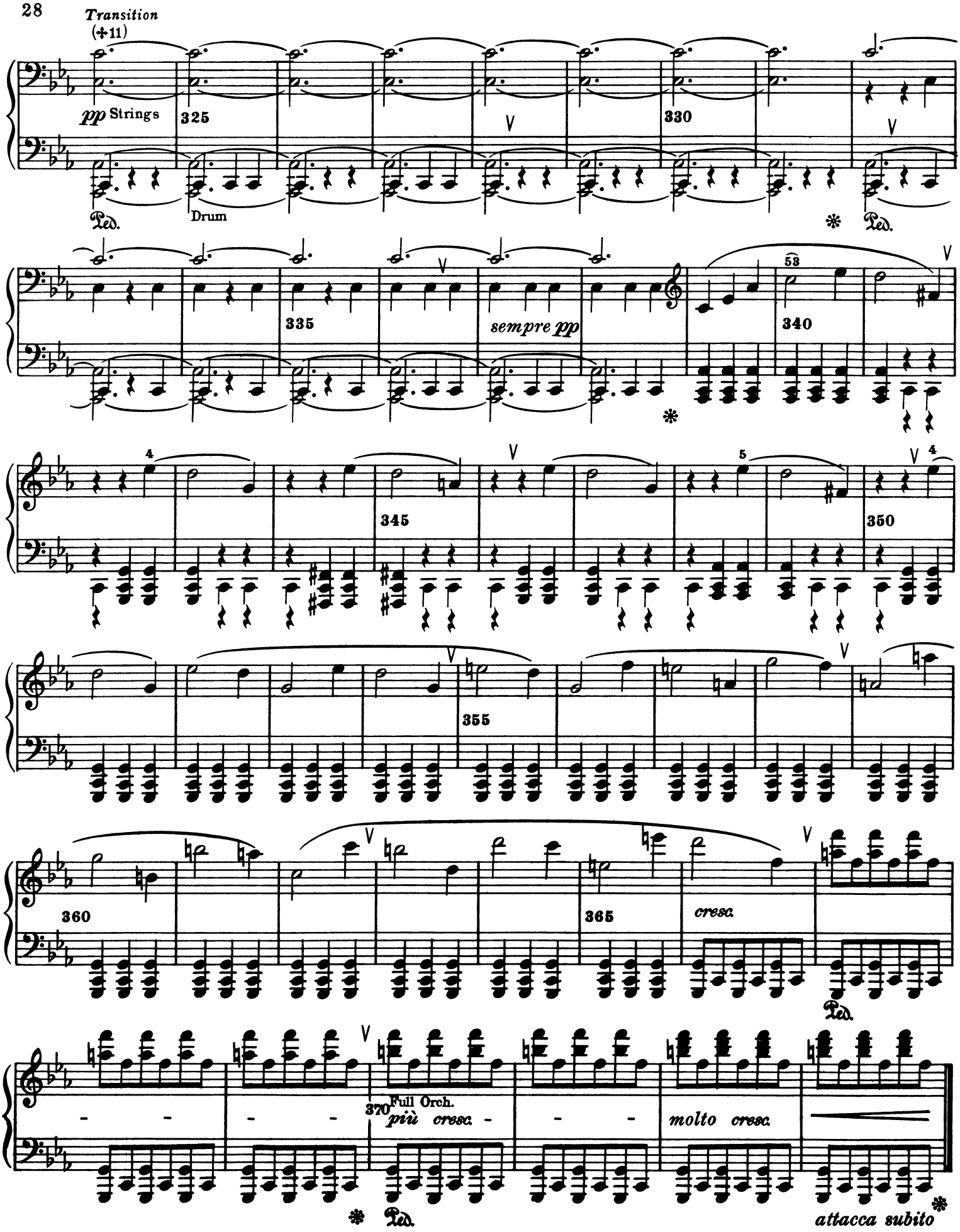
(✣7) Parts II and III are repeated, from this point, with dynamic change (gradual *decrescendo*).— (✣8) See (✣4) of the Second Movement.—



(✣9) This represents the customary "Da capo" of the Minuet and other Dance forms. But it is greatly modified. *The Second Part is omitted.*



(✣10) Part III agrees closely with the former statement.——

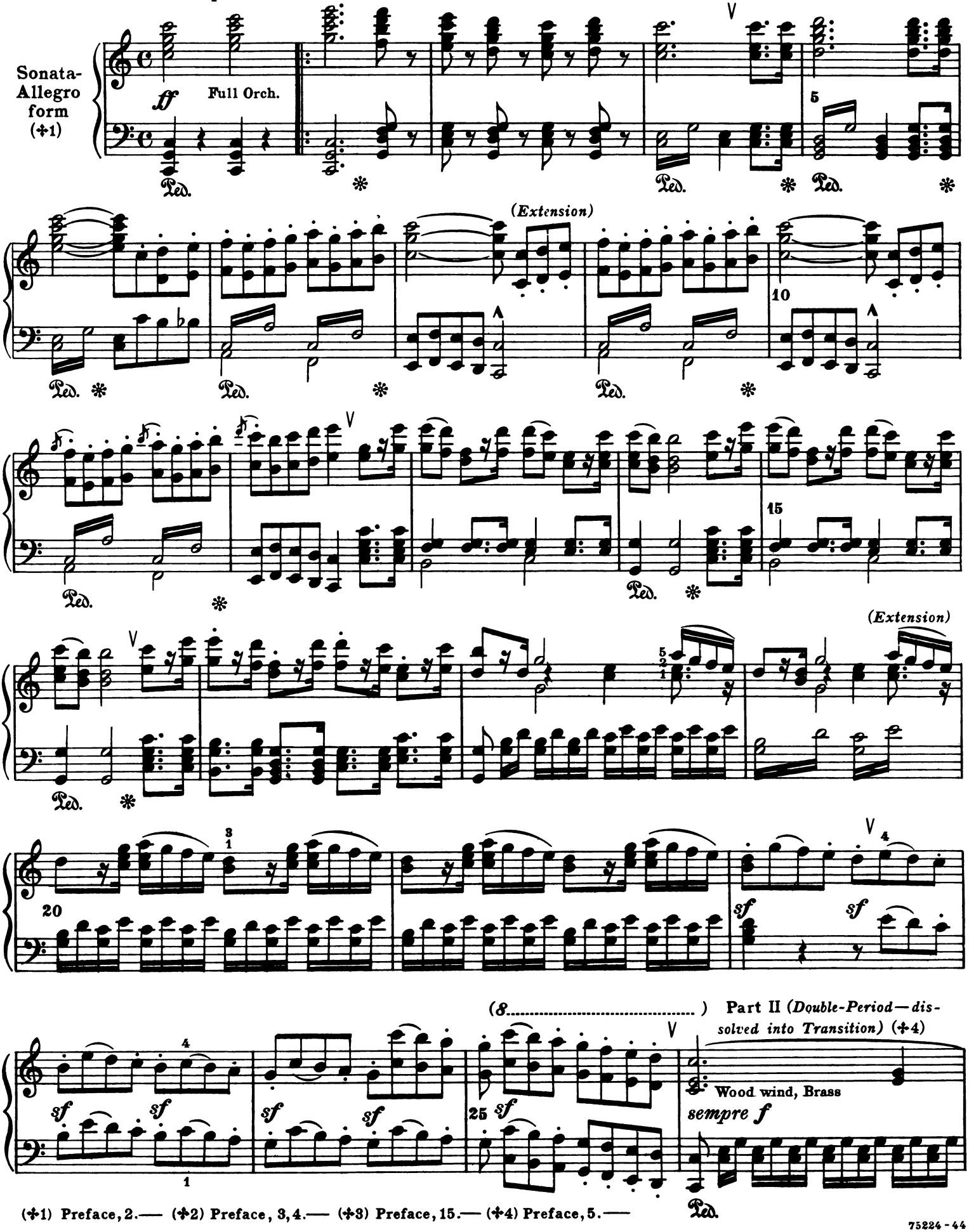


(✢11) At this point the expected **Perfect Cadence** (in C minor) is "evaded," by substituting a-flat in the Bass. This, which is practically a "dissolution" of the form (**Preface, 5**), is followed up by a *Transition* into the final Movement.

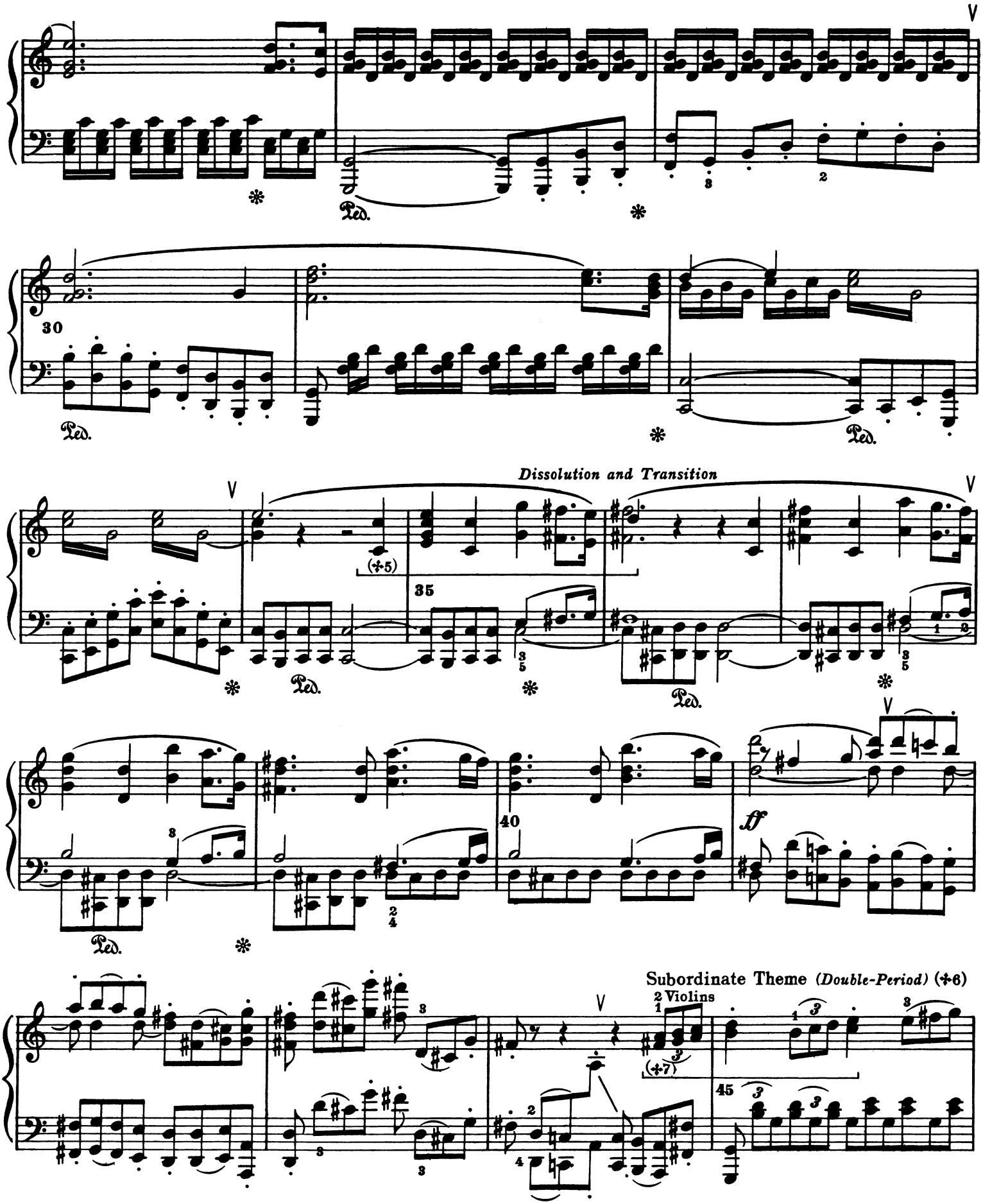
EXPOSITION (✝2)

Principal Theme. **Part I** *(Double-Period)* (✝3)

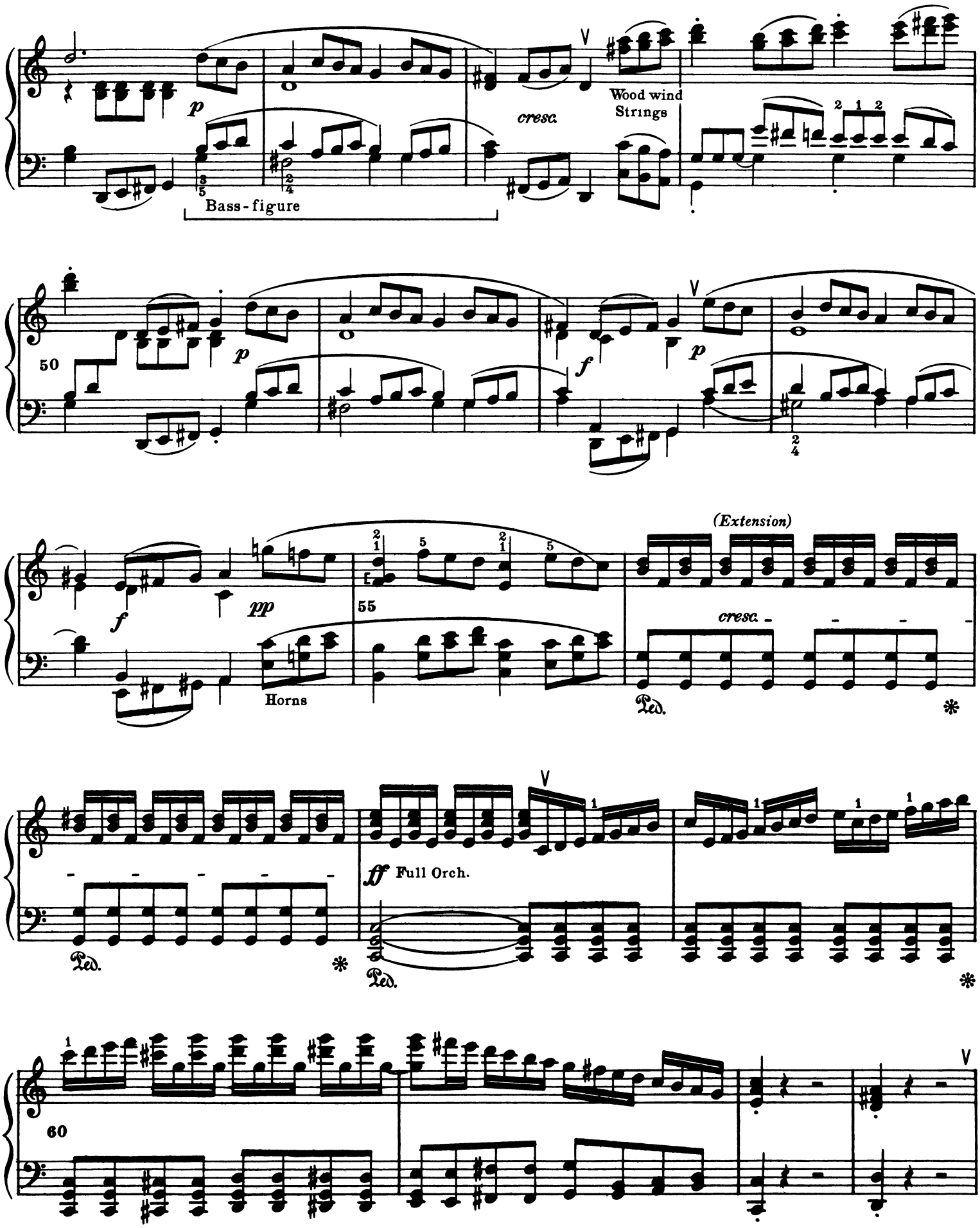
Sonata-Allegro form (✝1)

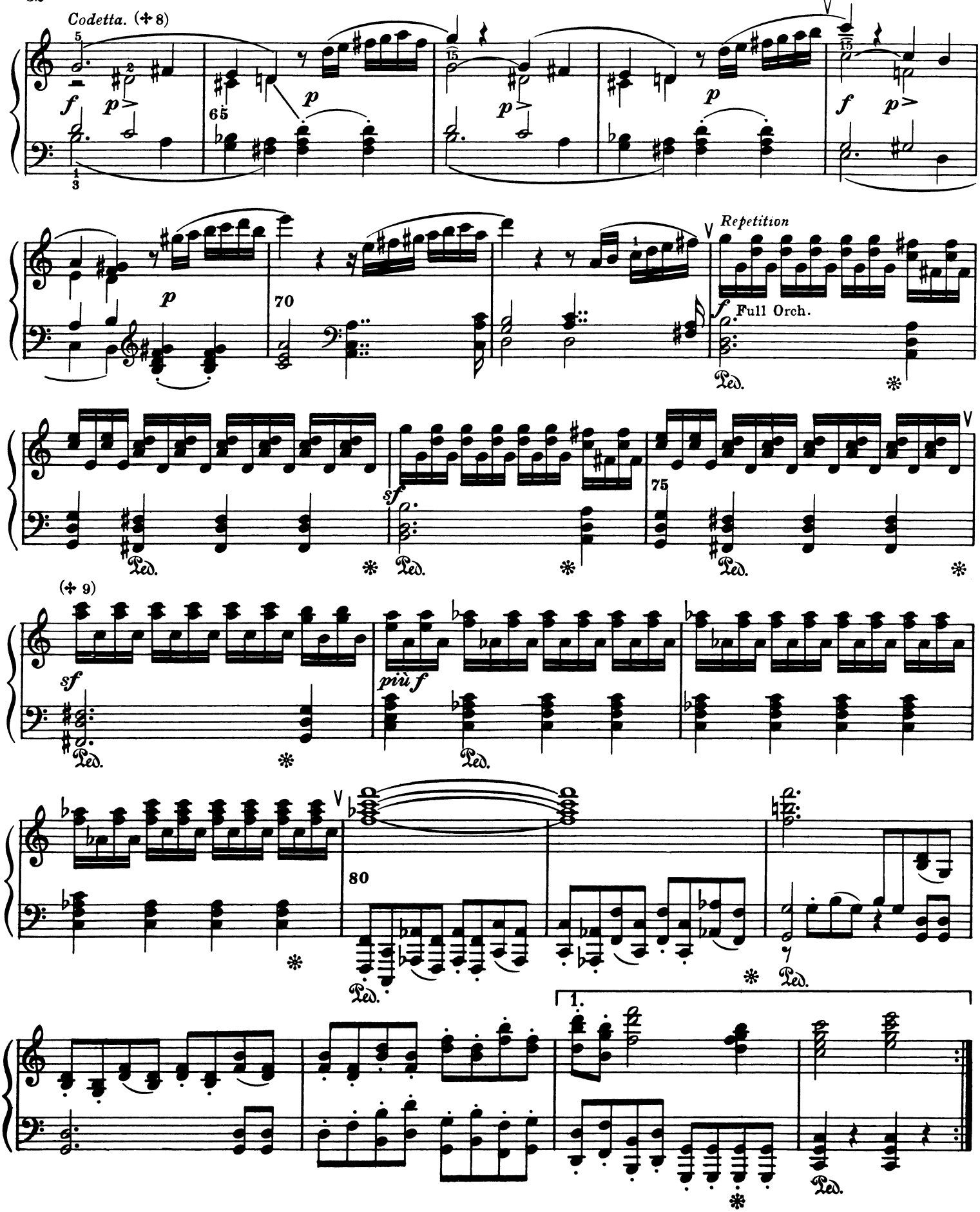


(✝1) Preface, 2.— (✝2) Preface, 3, 4.— (✝3) Preface, 15.— (✝4) Preface, 5.—



(+5) This new melodic member is the "Diminution" of the preceding Phrase-melody.— (+6) Preface 6. The Subordinate Theme is in G major.— (+7) Note the analogy between the rhythmic form of this Motive and that of the principal thematic Motive of the First Movement.—


p
cresc.
Wood wind
Strings
Bass-figure
50
p
f
p
f
pp
Horns
55
(Extension)
cresc.
Ped.
ff Full Orch.
Ped.
Ped.
60



(✣ 8) Preface, 7. — (✣ 9) Here the restatement of the Codetta is dissolved, and led into a passage which, *the first time*, is a "re-transition" back to the beginning, for the repetition of the Exposition. The *second* time, it leads over into the Development. The formal "Double-bar" disappears. —

DEVELOPMENT (✣ 10)

Section 1. (✣ 11)

2.

85

sempre ff

Ped. * Ped.

Section 2. (✣ 12)

90

Ped. *

(Extension)

p Strings

Bass figure

95

dolce

Horn

Cello

Flute

p dolce

100

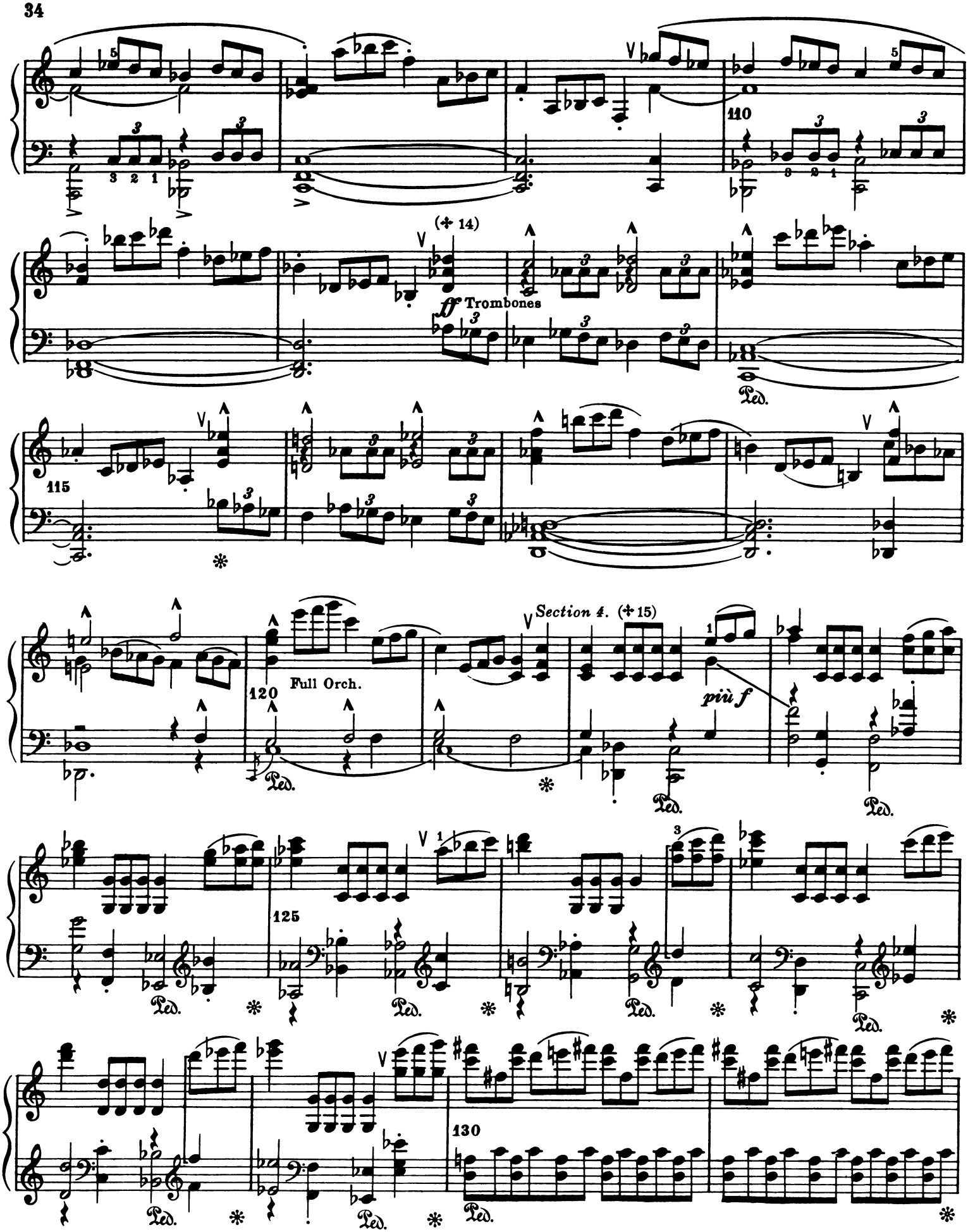
Section 3. (✣ 13)

105

cresc.

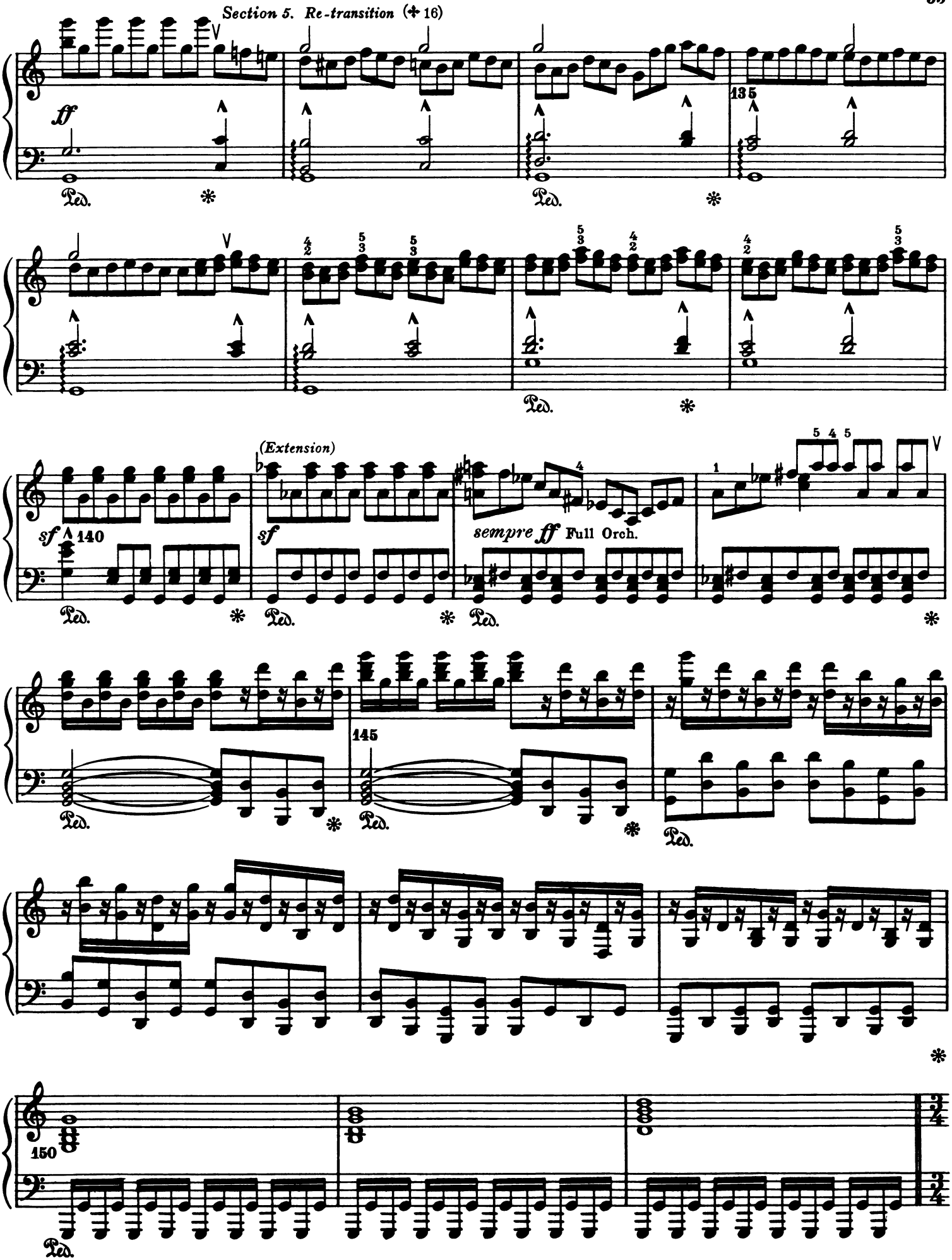
f

(✣ 10) Preface, 8. — (✣ 11) The first Section is an extension of the preceding transitional passage. — (✣ 12) Material from the Subord. Theme. — (✣ 13) Very similar to the preceding Section, but with greater emphasis upon the Bass-figure which appears in the second half of the first Phrase (Subord Theme), page 31.



(✢ 14) Here the Bass-figure becomes still more prominent and emphatic. —
(✢ 15) First half of the Bass-figure, and first figure of the melody (Subord. Theme.)

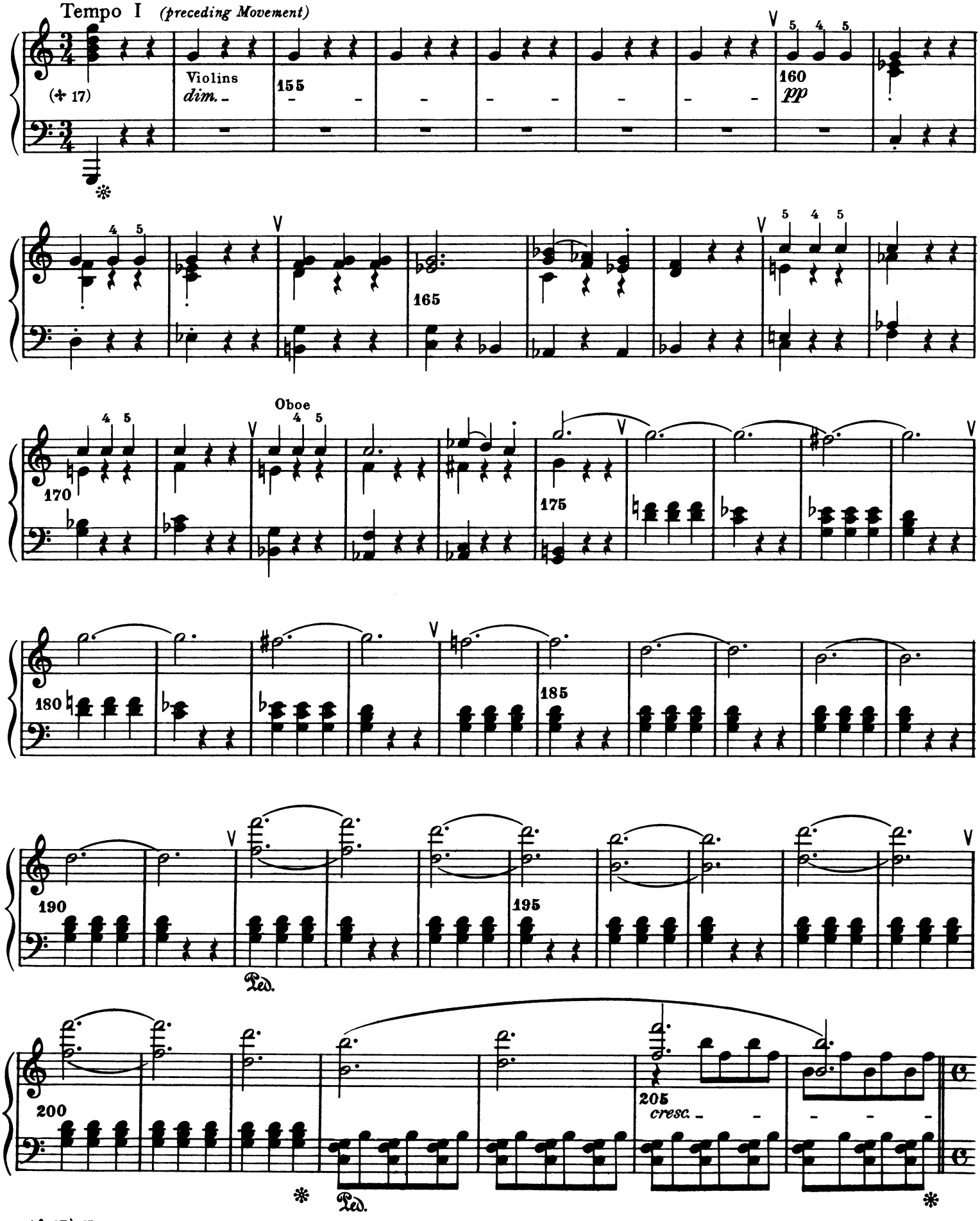
Section 5. Re-transition (✣ 16)



(✣ 16) Preface, 9. —

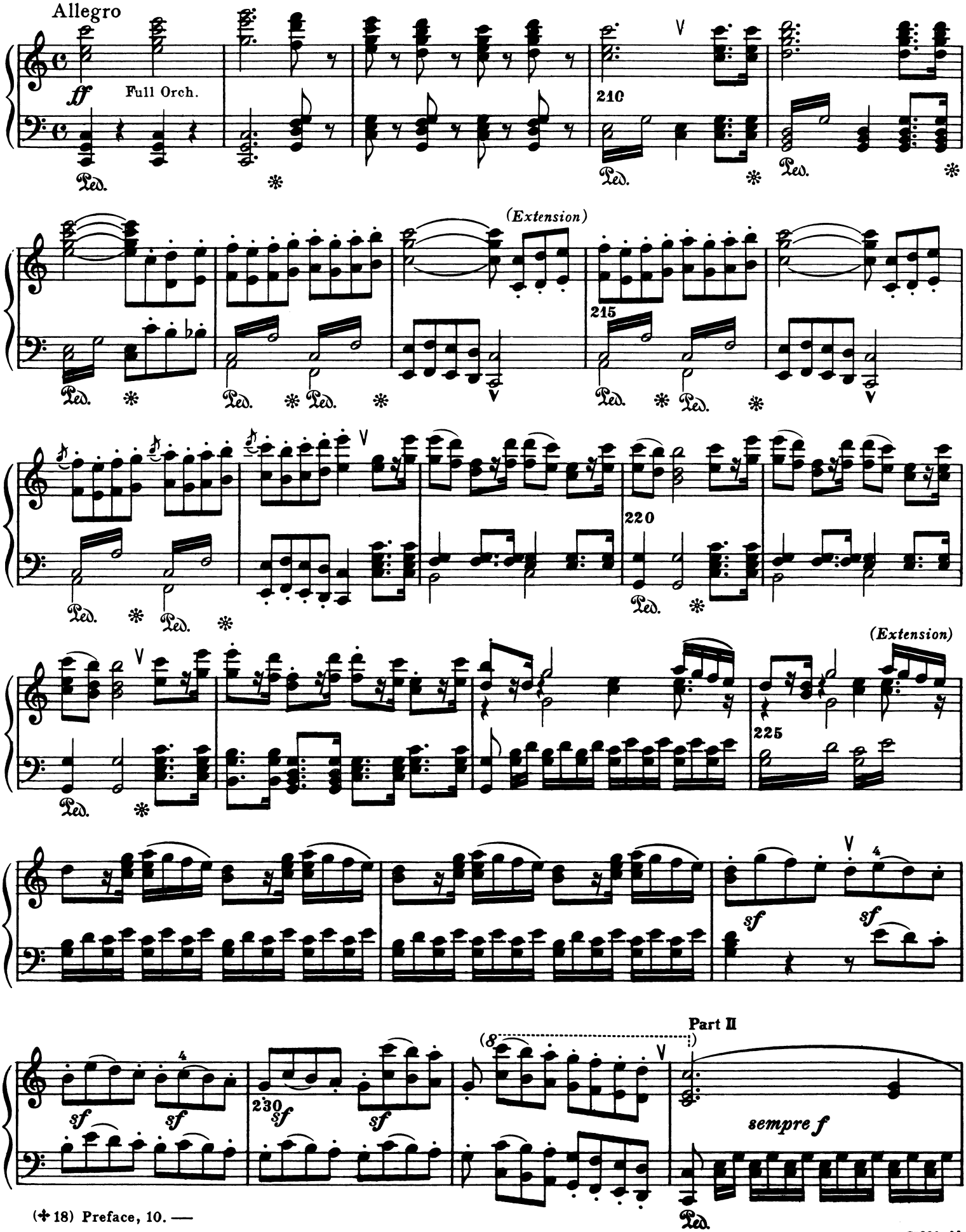
Section 6. Re-transition, continued

Tempo I *(preceding Movement)*

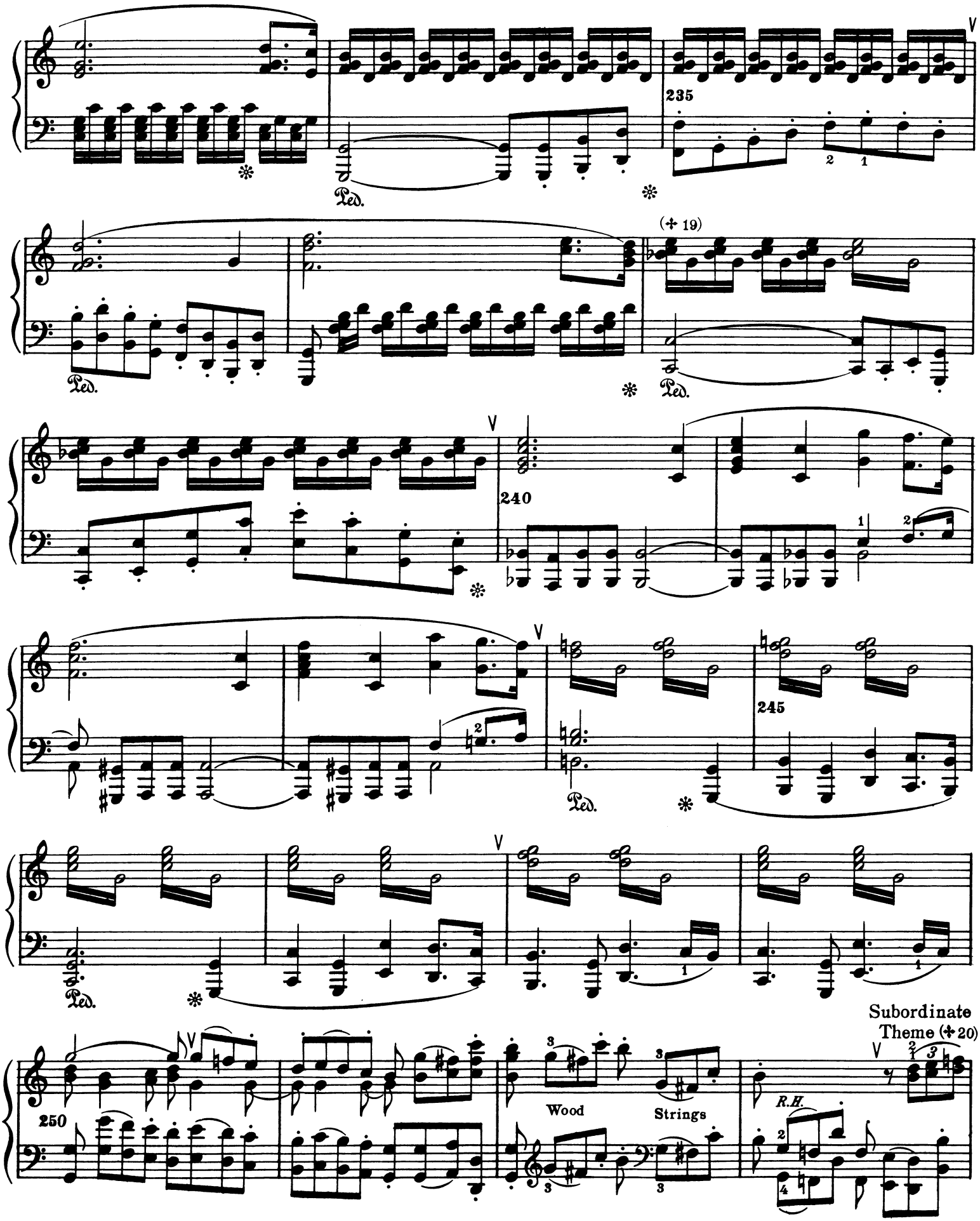


(✣ 17) Here the impetus of the foregoing Re-transition is arrested, in an unusual and striking manner, and an additional Section is inserted, with a reminiscence of the second Period of the preceding Movement. —

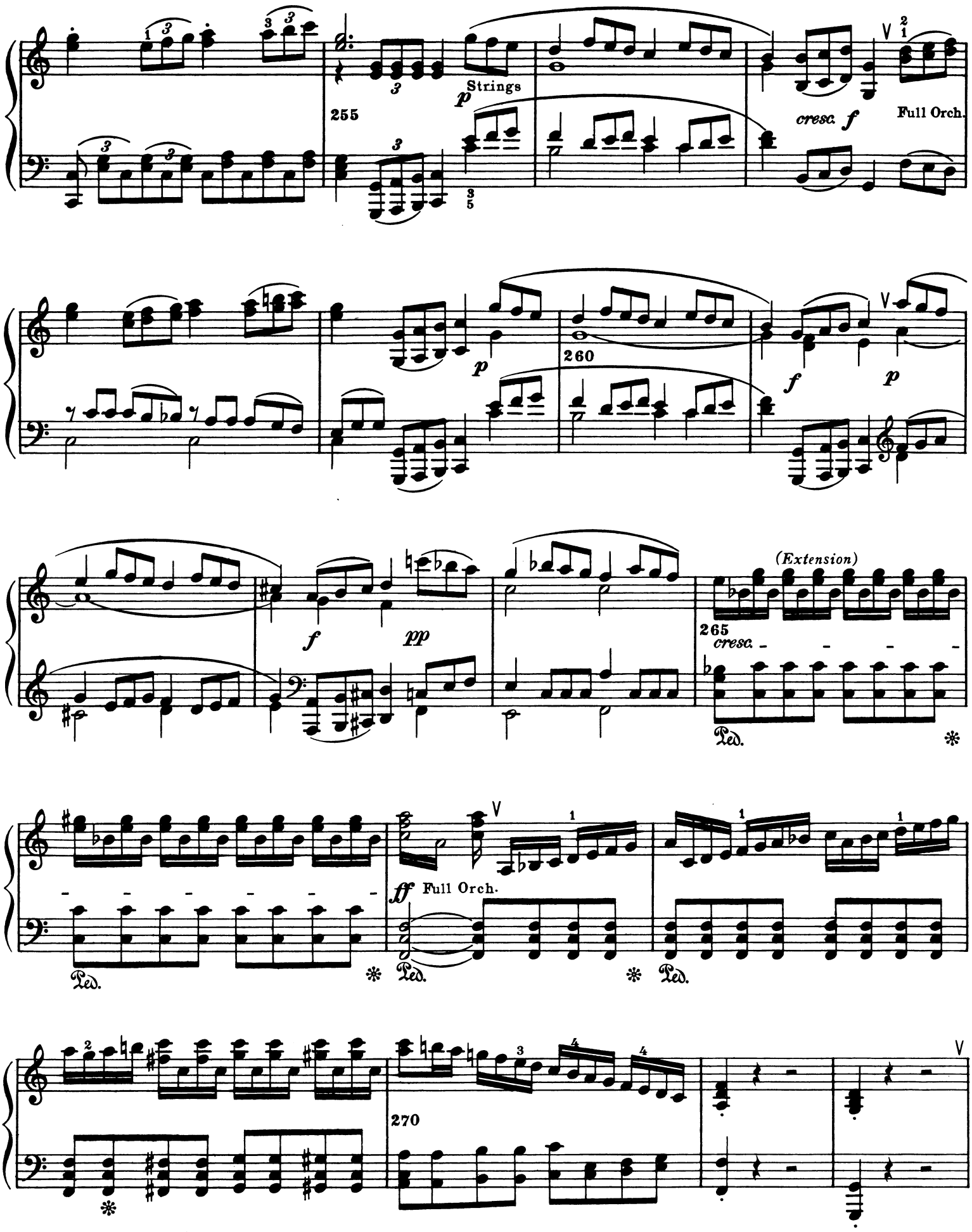
RECAPITULATION (✢18)
Principal Theme. Part I

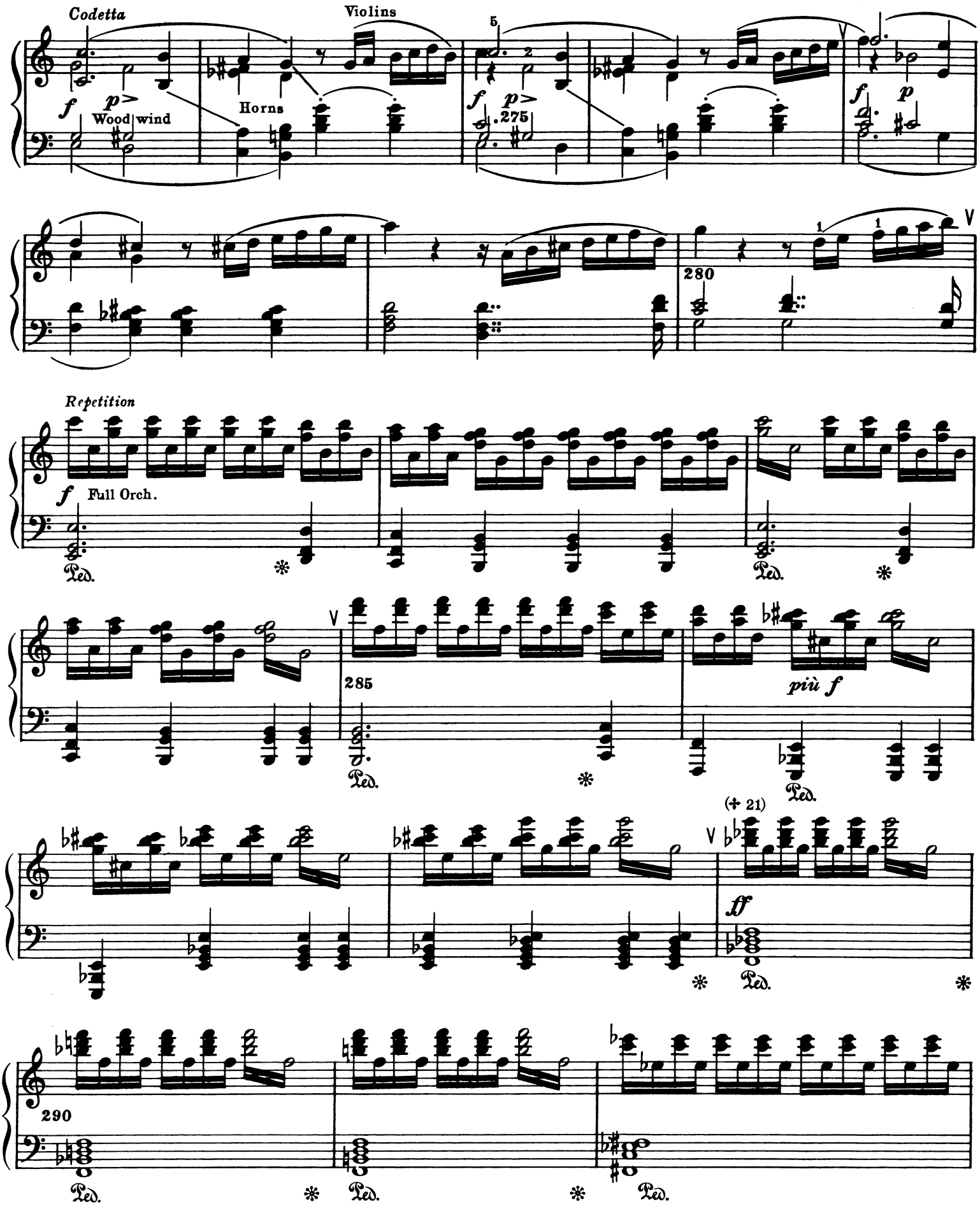


(✢18) Preface, 10. —

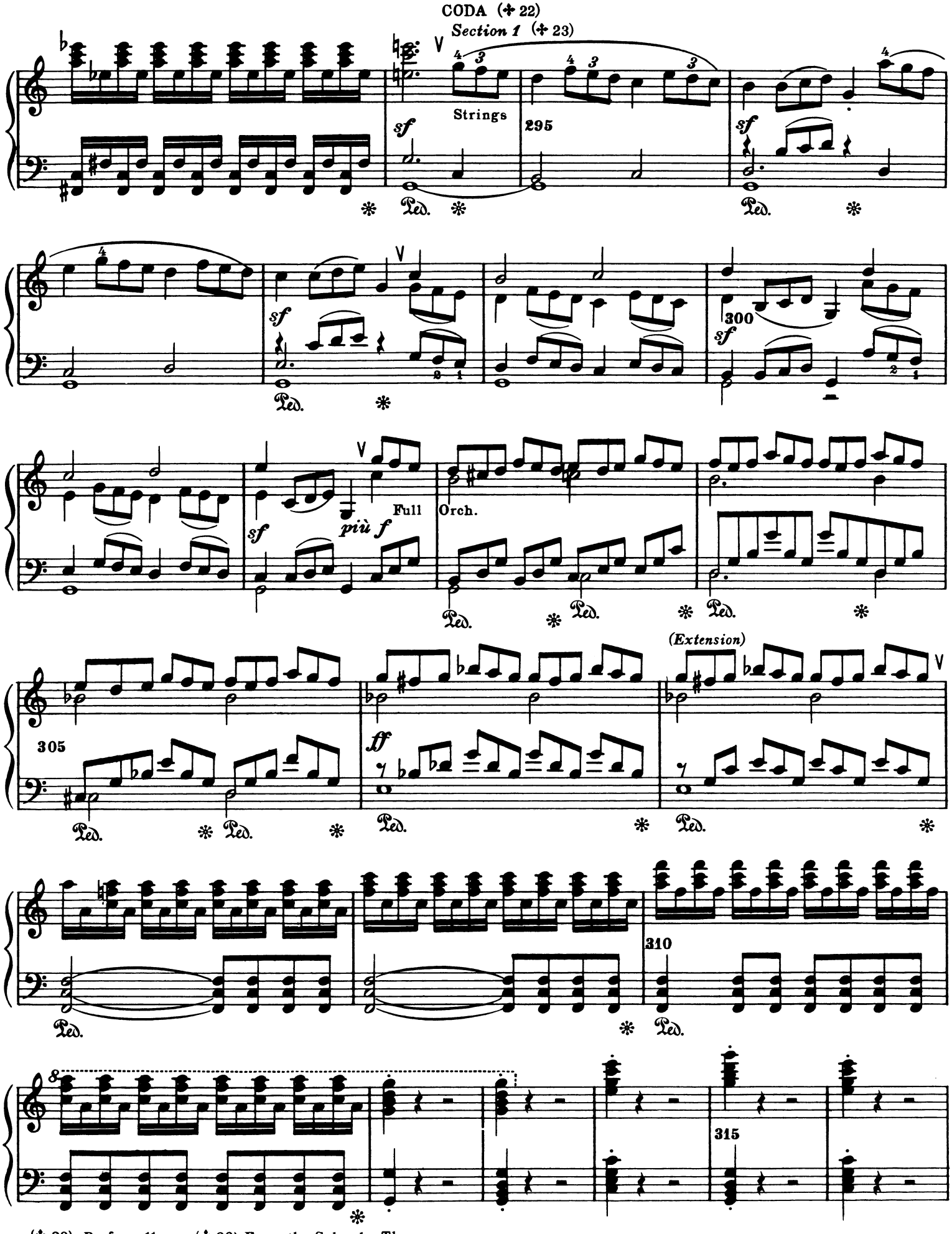


(✢ 19) At this point the digression is made, which leads to the new direction of the Transition, necessary for the change of key in the Subordinate Theme. — (✢ 20) Here the Subord. Theme is placed in C major, the principal key (Preface, 10). —

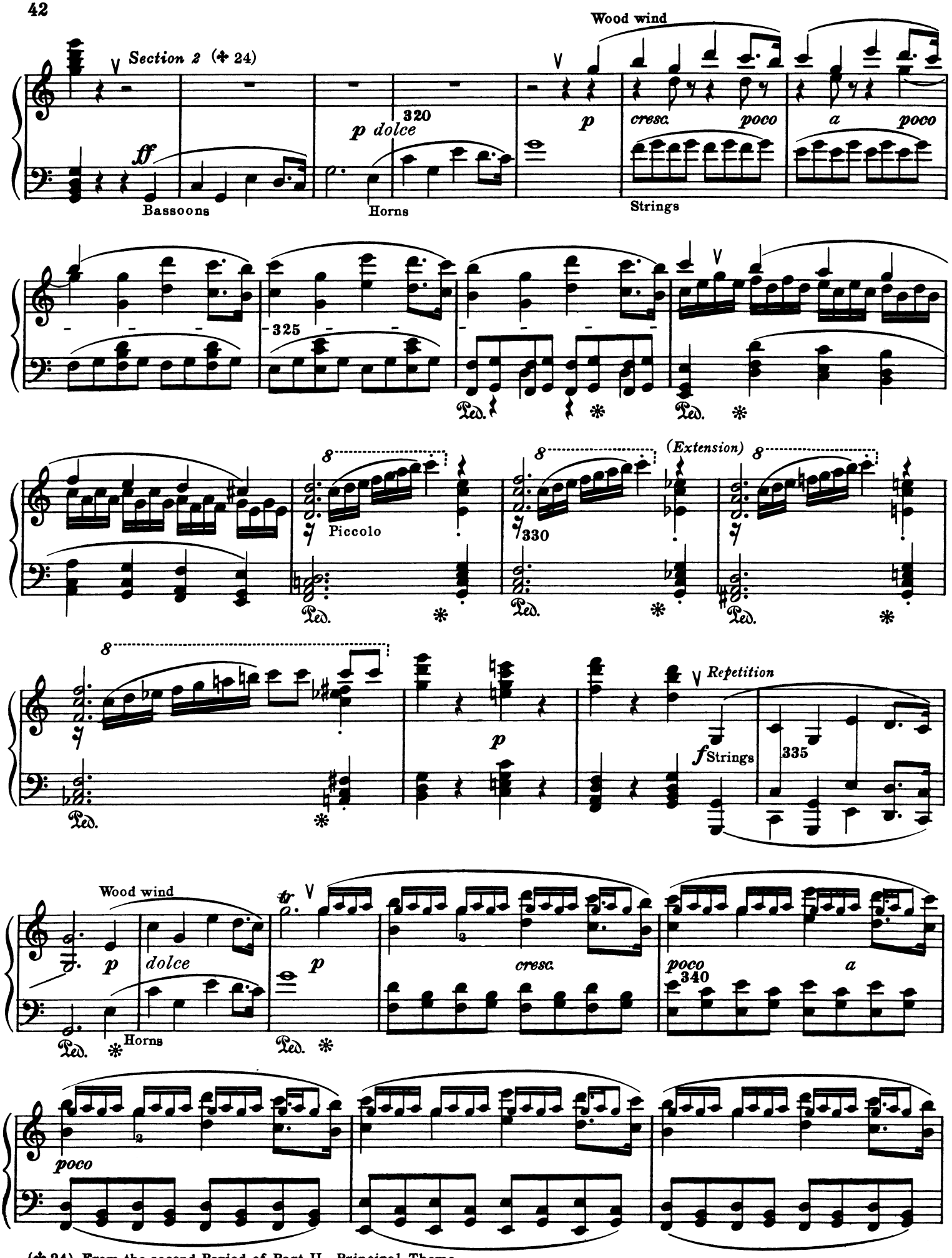

255
Strings
cresc.
Full Orch.
260
(Extension)
265
cresc.
Ped.
Full Orch.
270



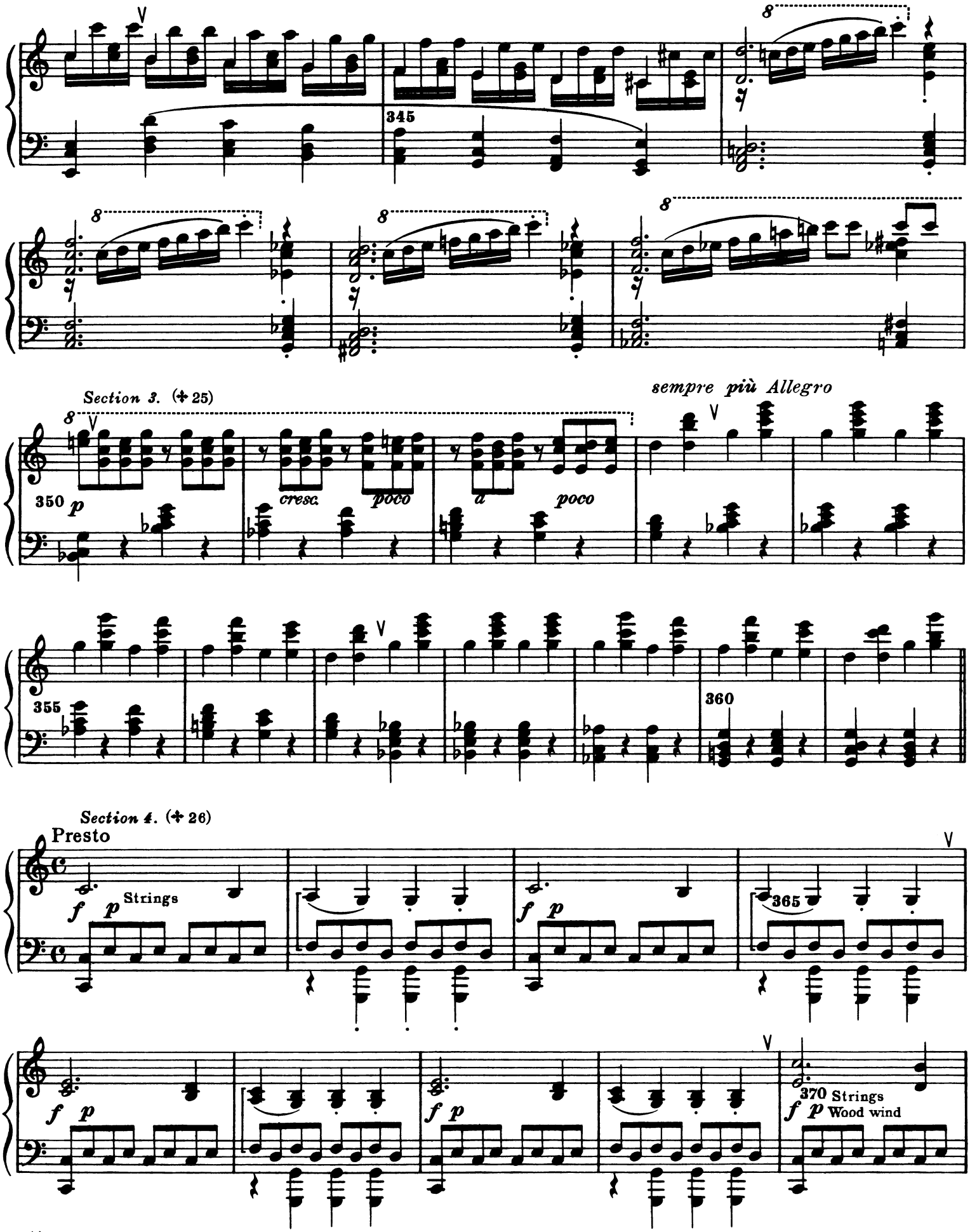
(✣ 21) At this point the form is "dissolved," in preparation for the coming Coda. —



(✣ 22) Preface, 11. — (✣ 23) From the Subord. Theme. —

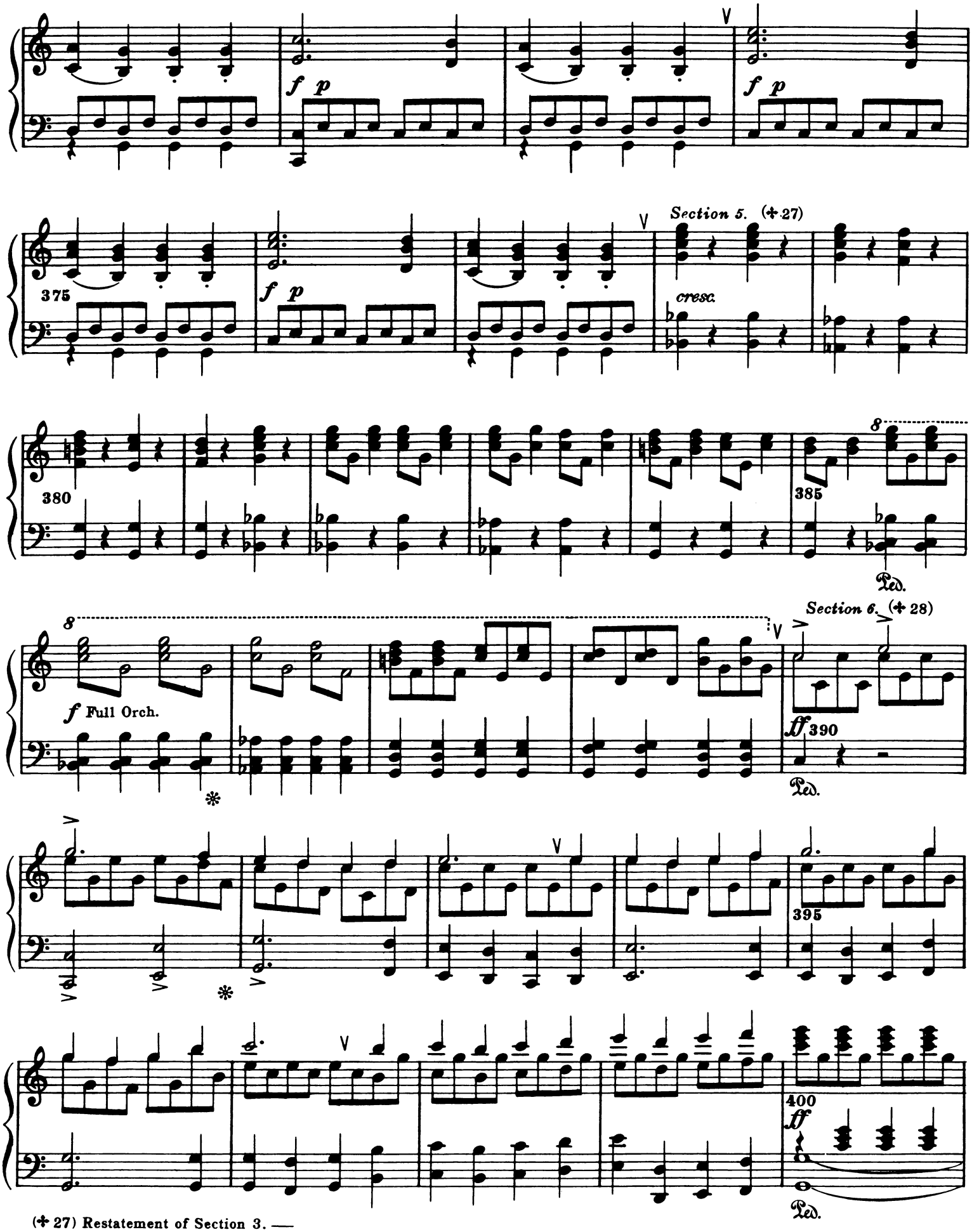


(✣ 24) From the second Period of Part II, Principal Theme. —



(✣ 25) Derived from the Cadence-chords (modified) of Section 2. —

(✣ 26) From the Codetta, in quicker *tempo*. —



(✣ 27) Restatement of Section 3. —
(✣ 28) Principal Motive of the Prin Theme. —