

# LISTENING GUIDE

## Ludwig van Beethoven

(1770–1827)

*Symphony No. 5 in C minor, Opus 67* • Composed 1803–1808

1st Performance in Vienna, December 22, 1808

### Movement I

*Allegro con brio*

---

#### FORM: SONATA ALLEGRO

---

#### EXPOSITION 1st Theme



1. 1st THEME introduced by two strong UNISONS.



2. Close IMITATION leads to \_\_\_\_\_ CHORDS.  
Which INSTRUMENT “hangs on”?



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

#### Transition

4. ASCENDING SEQUENCE of \_\_\_\_ steps based  
on \_\_\_\_\_.



5. TRANSITION ends with \_\_\_\_\_ CHORDS.

#### 2nd Theme



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



and receives three simple *p* Answers.





**Transition**

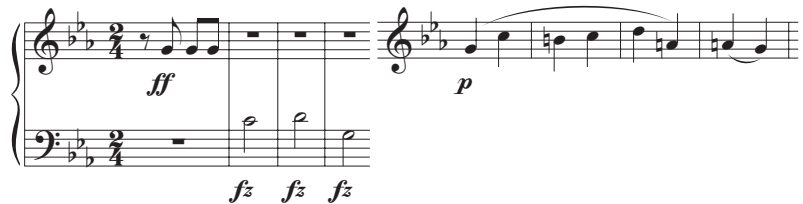
16. ASCENDING SEQUENCE of \_\_\_\_ steps.



17. TRANSITION ends with \_\_\_\_\_ CHORDS.

**2nd Theme**

18. BASSOONS ask a *Question* (now in C MAJOR) followed by four simple *Answers*.



19. Another stirring **CRESCENDO**.

**Closing Section**

20. Joyous idea (still in C MAJOR) propels to end of RECAPITULATION.

**CODA  
(Special Ending)**

21. Beethoven pushes to a new intense section of unexpected HARMONIES and RESTS (silences).

22. \_\_\_\_\_ *Questions & Answers* precede DISSONANCES, SEQUENCES and IMITATIONS.

23. Music drives to another pair of "almost" UNISON statements of *ff* 1st THEME.

24. Strange final ending based on \_\_\_\_\_ THEME begins *pp* (very soft) and erupts into *ff* toward final three CHORDS.



**Movement II**  
*Andante con moto*

---

**FORM: THEME AND VARIATION**

---

**THEME**  
**Part A**



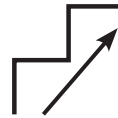
1. THEME played by VIOLAS and CELLOS.  
VIOLINS reinforce.



2. W \_\_\_\_\_ expand the CADENCE.
3. STRINGS reply and all "nod" in consent.

**Part B**

4. CLARINETS and BASSOONS begin *p* (soft).



5. **POW!** Suddenly *ff* (very loud).



6. \_\_\_\_\_ and TIMPANI take over.



7. State of "suspended animation."

---

**VARIATION 1**  
**Part A**

8. \_\_\_\_\_ and \_\_\_\_\_ start the action.  
VIOLINS again reinforce.

9. WOODWINDS expand the CADENCE.  
STRINGS reply. All "nod."

Part \_\_\_\_

10. PART \_\_\_\_ again in soft "innocence."

11. Suddenly *ff*.

12. "Suspended animation" again ends with loud outburst.

## VARIATION 2

### Part A

13. VIOLAS and CELLOS begin but hand off to the \_\_\_\_\_.



14. Music takes a very earnest turn.



15. STRINGS incessantly repeat an E-FLAT 7th CHORD under the

CLARINET

?

BASSOON

OBOE

### Part B

16. FRENCH HORNS finally signal return of PART B.



### VARIATION 3

#### Part A

17. Beethoven teases for a while!

18. WOODWINDS play PART A in MINOR KEY.

19. \_\_\_\_\_ ASCENDING SCALES.



20. PART A presented *ff*, more dramatically than ever before.

21. WOODWINDS expand the CADENCE.  
STRINGS reply. All "nod."

#### CODA



22. B \_\_\_\_\_ plays against STRING OFFBEATS.  
OBOE offers its opinion.

23. Sweeping gesture played \_\_\_\_\_ times.

24. New twist on the extended CADENCE.

25. CLARINETS and BASSOONS begin  
"waving good-bye."

26. *pp*  *ff*

27. Just a hint of PART \_\_\_\_\_ closes  
the MOVEMENT.

# Movement III

*Andante con moto*

---

## FORM: TERNARY

---

### PART A

#### Theme 1



1. UNISON QUESTION played by \_\_\_\_\_ and \_\_\_\_\_ receives HARMONIZED ANSWER.



*Question & Answer* repeated with slight changes.

#### Theme 2



2. \_\_\_\_\_ play martial THEME 2 *ff* (very loud).



#### Theme \_\_\_\_

3. THEME \_\_\_\_ returns.

*Question* gets longer. \_\_\_\_\_ is missing.

#### Theme 2

4. THEME 2 comes charging back.

#### Theme 1

5. THEME 1 returns.

*Answer* now disproportionately long.

#### Theme \_\_\_\_

6. Brief sighting of THEME \_\_\_\_ contrasts *ff* with *p* (soft).

**PART B**  
**1st Section**

7. DOUBLE BASSES and CELLOS play fast to start FUGATO!



This section occurs \_\_\_\_\_ times.

**2nd Section**

8. After humorous false start FUGATO begins anew.

9. SECOND SECTION repeats with changes, ending up UNISON and *p*.

**PART** \_\_\_\_

10. This music is like No. \_\_\_\_\_.

11. Comical parody ensues. THEMES 1 and 2 are both fair game.

12. *pp* PIZZICATO (plucked) STRINGS and BASSOON have funny exchange.

**TRANSITION to**  
**MOVEMENT IV**

13. PEDAL POINT (a sustained PITCH) on A changes to G. TIMPANI clings to home KEY of C.

DOMINANT 7th CHORD emerges. Music proceeds to MOVEMENT IV without pause.





# Movement IV

*Allegro*

## FORM: SONATA ALLEGRO

### EXPOSITION

#### 1st Theme



1. Long *ff* 1st THEME in several parts.



Musical notation for the first theme, featuring a trumpet and violin part. The trumpet part starts with a *ff* dynamic. The violin part follows with a descending sequence.

2. Concludes in UNISON DESCENDING SEQUENCE.



Musical notation for the unison descending sequence, marked with *sf* dynamics.

### Transition



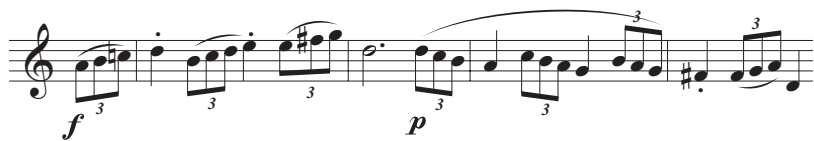
3. TRANSITION THEME first played by \_\_\_\_\_ and changes KEY.



Musical notation for the transition theme, featuring a horn part.

### 2nd Theme

4. Playful 2nd THEME poses *f* (loud) *Question* and receives humorous *p* (soft) *Answer*.



Musical notation for the 2nd theme, showing a dynamic change from *f* to *p* and featuring triplets.

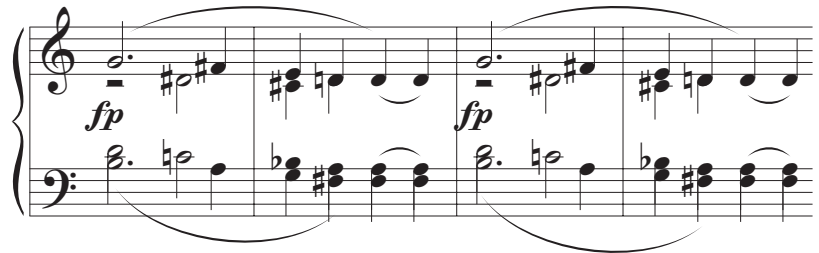
Dynamic rapidly changes from very soft to very loud.



Diagram showing dynamic change from *pp* to *ff* using a wedge shape.

## CLOSING SECTION

5. CLOSING THEME first played *p* by a few instruments and then \_\_\_\_\_ by full orchestra.



Entire EXPOSITION now repeats from No. 1 :||

## DEVELOPMENT

6. Begins by "developing" the \_\_\_\_\_ THEME. Many KEYS visited.



7. HARMONIZATION of 2nd THEME takes on life of its own.



8. VIOLINS take up this idea. ASCENDING SEQUENCE ensues.
9. PEDAL POINT (a sustained PITCH) underpins excitement.
10. Four CHORDS and \_\_\_\_\_ repeated PITCHES usher in a look backward at MOVEMENT III.

## RECAPITULATION

11. 1st THEME comes roaring back.



12. Concludes again in UNISON DESCENDING SEQUENCE.

## Transition



13. WINDS begin TRANSITION THEME then taken over by \_\_\_\_\_.

## 2nd Theme

14. 2nd THEME again touts playful *Questions & Answers*.

## Closing Section

15. CLOSING THEME again undergoes powerful transformation.

## CODA (Special Ending)

16. Beethoven can't resist briefly redeveloping 2nd THEME.



17. \_\_\_\_\_ CHORDS present first "abortive" ending.

18. MOVEMENT IV sounds like it's finally beginning beginning to end. High notes of PICCOLO sparkle!



19. \_\_\_\_\_ take up this new idea.



20. Something is clearly afoot!

21. CODA continues with DIMINUTION (shrunk) version of \_\_\_\_\_THEME \_\_\_\_\_ times.

22. DIMINUTION version of 1st THEME takes off.

Another opportunity to end MOVEMENT goes by...and a 3rd!

23. CHORDS and RESTS (silences) abound.



*Listening Guide* by George Marriner Maull.

All rights reserved.

*Discover Beethoven's 5th* ©2010 The Discovery Orchestra

This *Listening Guide* with answers is available to download at [www.DiscoveryOrchestra.org](http://www.DiscoveryOrchestra.org).