



BEETHOVEN

Symphony No.5

Symphony No. 5 in C minor, Op. 67 by Ludwig van Beethoven

Stage 5 & 6 Teaching Resource
Sydney Symphony Orchestra

Acknowledgements

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Simone Young, Chief Conductor, Sydney Symphony Orchestra

Craig Whitehead Chief Executive Officer, Sydney Symphony Orchestra

Resource Development

Writer: Dr Jim Coyle

Editor: Daniella Garnero

Production: Alice Jarman-Powis

Design: Amy Zhou

Contact

For information concerning the Sydney Symphony Orchestra's Learning & Engagement program, contact:

Email: schools@sydneysymphony.com

Online: www.sydneysymphony.com/learning

“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.

Through intensive listening students become involved in one of the highest orders of thinking.

As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”

Richard Gill AO

(1941-2018)

Conductor, notable educator and advocate. Richard was the founding Artistic Director of Education at the Sydney Symphony. He has inspired generation of musicians through his work and continues to inspire new generations through his legacy.

Syllabus Links

NSW Curriculum

Symphony No. 5 in C minor op. 67 by Ludwig van Beethoven covers a range of topics from the NSW syllabuses:

Years 7-10 Additional Study Course

Music of the 19th century
Music for large ensembles

Music 1 Preliminary and HSC

Music of the 19th century
Music for large ensembles

Music 2 Preliminary

Music 1600-1900

Music 2 HSC

Music of the 19th century

The activities in this kit have been designed to assist students work towards achieving some of the prescribed outcomes for the Board of Studies NSW Syllabus courses (Stages 5 & 6), particularly in regard to listening and responding to music, analysing score extracts and making judgements about the composition processes of others.

Focus Concepts

- Duration
- Pitch
- Dynamics and expressive techniques
- Tone colour
- Structure
- Texture

By completing the activities contained in this kit, either as a member of a group or through individual work, students will:

- Become familiar with the focus repertoire in preparation for a concert experience.
- Develop a deeper understanding of each work in terms of its musical features.
- Develop a deeper understanding of the work within the context of the time it was composed.
- Have participated in listening, analysing, composing and performing music through a series of activities based upon the focus repertoire.
- Have practiced skills in notation, dictation and aural perception.

Syllabus Outcomes

The activities included in this kit cover a range of outcomes across the NSW Music Syllabus stages, as mapped below:

Stage 4 and Stage 5 Elective Music

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Performance, Aural and Musicology	4.1, 4.2, 4.7, 4.8 5.1, 5.2, 5.7, 5.8	Extended response or viva voce
Activity 2: Performance, Aural and Composition	4.1, 4.2, 4.4, 4.5, 4.6 5.1, 5.2, 5.4, 5.5, 5.6	Notation responses Short written responses Score submission
Activity 3: Performance and Aural	4.1, 4.2, 4.7, 4.8 5.1, 5.2, 5.7, 5.8	Short written responses
Activity 1: Performance, Aural and Musicology	4.1, 4.2, 4.7, 4.8 5.1, 5.2, 5.7, 5.8	Discussion Oral report

Stage 6 Music 1

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Performance, Aural and Musicology	P1, P2, P4, P5, P6 H1, H2, H4, H5, H6	Extended response or viva voce
Activity 2: Performance, Aural and Composition	P1, P2, P3, P4, P5 H1, H2, H3, H4, H5	Notation responses Short written responses Score submission
Activity 3: Performance and Aural	P1, P2, P4, P5 H1, H2, H4, H5	Short written responses
Activity 1: Performance, Aural and Musicology	P1, P2, P4, P5, P6 H1, H2, H4, H5, H6	Discussion Oral report

Stage 6 Music 2

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Performance, Aural and Musicology	P1, P2, P4, P5, P6, P7 H1, H2, H4, H5, H6, H7	Extended response or viva voce
Activity 2: Performance, Aural and Composition	P1, P2, P3, P4, P5 H1, H2, H3, H4, H5	Notation responses Short written responses Score submission
Activity 3: Performance and Aural	P1, P2, P4, P5 H1, H2, H4, H5	Short written responses
Activity 1: Performance, Aural and Musicology	P1, P2, P4, P5, P6, P7 H1, H2, H4, H5, H6, H7	Discussion Oral report

Work: *Symphony No.5 in C minor op. 67* by Ludwig van Beethoven (1770-1827)

Composer Background

“An alarmingly brusque and strong-willed person, he suffered deeply and seemed to live for his art alone.”¹

Beethoven is to Bach what Einstein is to Newton: an original thinker who began in the traditions he respected but who made a quantum leap to another level. Beethoven dragged Western Tonal music from one period into another with his unique treatment of all the elements of music, infused throughout with his own distinctive personality.

Musical Features of Beethoven's Style

- Greater range of expression (he did have better instruments to work with)
- Music being the expression of an intense inner life, led to the supremacy of idea over form, which opened the door to Romanticism
- A large-scale musical architect who attempted to unify contrasting movements
- Developed sonata form by expanding the development section and giving more significance to the coda
- Created rondo-sonata form
- Created the rapid, rhythmically driving Scherzo with a variety of moods — replacing the slow, stately Minuet
- A unique treatment of the elements of music:
 - wider range of pitch
 - wider dynamic range
 - sharper syncopation
 - intensity in melodic phraseology
 - powerful driving rhythms
 - harsher dissonances, varied, original, daring harmonies
- Developed more profound final resolutions
- Extended demands made on instruments in his ensemble because he could imagine how his melodies would be suited to tone colour.

Composition Output

Beethoven's composition output broadly falls into three periods:

Early: up to 1802

This period is characterised by the musical influences of J.S. Bach (in terms of key and harmony), Haydn and Mozart (in terms of style and form).

- Symphonies No. 1 in C major and No. 2 in D major
- Piano Concertos No. 1 in C Major, No. 2 in B Flat, No. 3 in C minor
- Various String quartets and trios
- Violin and piano sonatas, as well as piano variations.

¹ Kerman, J. Tomlinson, G. (2012) Listen 7th ed. Bedford/St Martins, Boston, p.214.

Middle: 1803–1814

In this period, Beethoven expanded and developed form and structure, moving away from strictly classical models. Often called his 'heroic' period because of the large-scale structure of compositions.


- Symphonies: No. 3 in E flat (Eroica), No. 4 in B Flat, No. 5 in C minor, No. 6 in F major (Pastoral) No. 7 in A major, No. 8 in F major.
- Concertos: A violin concerto Piano Concerto No. 4 in G major and No. 5 in E flat (Emperor).
- Opera: Fidelio
- Overtures: Coriolanus, Egmont, Leonora No. 1, 2, 3, Fidelio
- Vocal Music: Mass in C major
- Chamber Music: String Quartets and Trios
- Various piano and violin sonatas, as well as piano variations.

Late: 1815–1827

A period in which Beethoven moved from partial to profound deafness. His harmonisations became much more daring, harsh and modern, employing dissonances not heard in Western Tonal music previously.

- Symphony No. 9 in D minor (Choral)
- String Quartets (considered way ahead of their time and ancestor of 20th century musical ideas)
- Vocal Music: Mass in D major, 'Missa Solemnis'
- Various piano and violin sonatas, as well as piano variations.

Musical Influences Relevant to this Work

- Sonata form as proposed by CPE Bach and developed by Haydn and Mozart
- The four-movement symphony as consolidated by Haydn and Mozart: fast, slow, minuet and trio, fast movements
- Orchestra size remained unchanged from Haydn and Mozart's paradigm
- The influence of J.S. Bach, who Beethoven referred to as "that first father of harmony"; is expressed in the short fugue in C major in the trio of the 3rd movement.
- CPE Bach for harmonic and thematic devices
- The revolutionary 'remix' of the old stately minuet into the new rock hit, the 'scherzo'
- The development of a single motive (, ) was previously a Mozartian device (note his 1st movement in Symphony No. 40)
- Fragmentation (as in the development of movement 1) was also taking a device used by Mozart
- Did the 'yellowhammer finch' (a common European bird) inspire the famous first movement motive (Beethoven's student, Czerny, thought so!)
- It is said that the liberation of thematic development, destabilized openings (fermatas in the opening theme) and rhetorical impulse all originated in Haydn's compositional techniques²
- Beethoven "followed Haydn's path in expanding the elements of surprise, wit and ingenuity in symphonic form"³

² Burnham, Scott (1995) *Beethoven Hero*, Princeton University Press, p.53, 64.

³ Stanley, Glenn ed. (2000) *Cambridge Companion to Beethoven*, Cambridge University Press, p.182.

Work Background


“Between ourselves, the best thing of all is a combination of the surprising and the beautiful.

–Beethoven to his friend, Ferdinand Ries”⁴

The all-Beethoven concert at the Viennese Theatre an der Wien on December 22, 1808, was an occasion that did not impress everybody in attendance. With no money to pay for the heating, everyone in the theatre froze. This went on for hours, from 6.30 pm to 10.30 pm. The audience was not impressed!

With not enough money for adequate rehearsals, the clarinettist made a mistake in the Choral Fantasy for piano and orchestra (Op. 80). An eyewitness said, “Beethoven leaped up in a fury, turned around and abused the orchestra players in the coarsest terms and so loudly that he could be heard throughout the auditorium.”⁵ Not at all the orchestra was impressed! This, then, was the environment in which the best-known symphony of all symphonies was hatched!

It has been noted that there are three features of the symphony that have impressed listeners for over 200 years:


- Rhythmic drive: a hammering, accented meter with calculated silences
- Motivic consistency: the famous () gives unity to the whole symphony
- Psychological progression — the oft quoted (and sometimes disputed) words of Beethoven in reference to the First Movement, “There fate knocks at the door!” reflects on the very difficult previous twelve months of his personal life. However, the dark omen is vanquished by the triumphant final movement.⁶

Place in Beethoven’s Output

This symphony was composed in Beethoven’s ‘Middle’ or ‘Heroic’ period (1803–1814) following his realisation that he was losing his hearing.

The earliest sketches of Symphony No. 5 were from 1804. It was laid aside for the work on ‘Leonore’ (the Opera that would become ‘Fidelio’), Symphony No. 4 and the Mass in G, and his violin concerto. Some consider that the lengthy gestation of the symphony is perhaps related to its extraordinary originality.⁷

Significant Musical Features

- Aggressive opening (especially for these first listeners who had just heard the serene ‘Pastoral’ Symphony!).
- The famous first movement motive () used to varying degrees throughout the work providing thematic unity and integration of the whole symphony.
- Dramatic use of rests, accents and pauses.

⁴ Layton, Robert ed. (1995) A guide to the symphony, Oxford University Press, p.83.

⁵ Robbins Landon, H.C. (1992) Beethoven, his life, work and world, Thames and Hudson, p.149.

⁶ Kerman, J., Tomlinson, G. (1012) op. cit. p.213, 214.

⁷ Cooper, Barry (2000) Beethoven, Oxford University Press, p.169.

- Intensity of motivic development.
- Large-scale progression from C minor to C major throughout.
- Added piccolo, three trombones and double bassoon to the final movement — the first time trombones are used in a classical orchestra.
- No break between the 3rd and 4th Movements.
- Using new orchestral timbres to heighten drama of section endings.
- Return of the theme of Movement 3 in Movement 4.
- The first movement development employs fragmentation in the treatment of the Horn motive.
- The codas are particularly significant: in the first movement it contains a second development of themes, in the last movement it is particularly extended, including new material.
- The bridge passages between main themes often have a distinct theme themselves, particularly in the 4th Movement.
- Use of a scherzo as Third Movement instead of a minuet (although Beethoven doesn't specifically name it as such).

Significant features characteristic of the period and genre:

Symphony

- Means 'sounding together', as contrasted with singing together.
- Developed by many composers, but significantly pioneered by CPE Bach and JC Bach, established by Haydn and Mozart, and highly developed by Beethoven.
- May be considered as a 'sonata for orchestra' — many instruments with a diversity of tone, colour and dynamics.
- The old collection of dances in suites come to be reduced to four moments:
 - Movement 1 — a fast movement in sonata form, with or without an introduction
 - Movement 2 — a slow movement, lyrical in style, in song form, theme and variations or rarely sonata form
 - Movement 3 — a dance-like movement, usually a Minuet (with or without trio) Beethoven often used a scherzo here
 - Movement 4 — a fast movement, usually lighter and more heroic than the first, bringing the whole work to a climax. In sonata, rondo or sonata-rondo form
- The structure of the symphony presents the challenge of creating an integral whole from diverse parts with both musical and emotional balance.
- Considered by composers (even up to the 21st Century) as the genre presenting the greatest challenge to a composer's powers of imagination and construction.

Sonata Form

- An elaborate ternary form.
- A means of extending themes with variety and unity, providing variety and intellectual interest.
- What makes the form work, is not so much the contrast of two main themes (the First and Second Subjects), but the contrast of 'Key' and an overall faithfulness to 'Key', despite all departures.

- Sonata form consists of three main sections which more or less adheres to the following scheme:
 - EXPOSITION (A) — First Subject in the tonic key
 - Bridge Passage
 - Second Subject usually in the dominant key
 - Coda
 - DEVELOPMENT (B) — All the Exposition material may be used in varied and usually modulatory passages
 - The First and Subject Subjects are chiefly used, but not always equally
 - RECAPITULATION (A)— The material of the Exposition is restated, usually now all in the tonic key.
- This form was initiated significantly by CPE Bach, established by Haydn and Mozart and developed to its greatest heights by Beethoven.

Consideration of the work within a broader context

From Classicism to Romanticism

- “With Beethoven the human element first came to the fore as the primary argument of musical art.”⁸
- Beethoven used form less as a means of entertainment and more as a launching pad from which the human condition can be explored and expressed — the very essence of romanticism.
- The symphony was the key vehicle for the development of form in Classical music, and later became the primary means for expressing concentrated energy, mood, struggle, response, and triumph in Romantic music. Beethoven uniquely achieved both.
- Beethoven had the ability to not only entertain (the predominant achievement of the great Classical writers such as Haydn and Mozart), but to draw the listener into the musical drama. This trend continued strongly for a century or more.
- Beethoven developed the multi-movement symphony as an inspirational life process, a powerful means of personal expression.
- It has been pointed out that the musical values of Beethoven that tended towards romanticism can be found in Haydn: liberation of thematic development, destabilised openings, teleological process and general rhetorical impulse.⁹ But for Beethoven these values are employed with more energy, struggle and argument.
- Beethoven, in summary, used classical devices for non-classical ends, hence taking music in a new direction that became Romanticism.

⁸ Burnham, Scott (1995) op. cit, p.xiii.




⁹ Burnham, Scott (1995) ibid. p.63

Instrumentation

Woodwind	Brass	Percussion	Strings
Piccolo	2 Horns	Timpani	Violin I
2 Flutes	2 Trumpets		Violin II
2 Oboes	3 Trombones		Viola
2 Clarinets			Cello
2 Bassoons			Double Bass
Contrabassoon			

Listening Guide



MOVEMENT 1 - Allegro con brio – Sonata form; simple duple $\frac{2}{4}$; C minor

Section	Bar	Structural Features
Exposition 1–123 (repeated)	1–58	Theme 1 – the basic motive providing unity for this movement and the entire symphony 
	59–62	Bridge theme – solo horn-call motive, extending Theme 1. 
	63–110	Theme 2 – a lyrical melody in the dominant major concluding with a triumphant passage. 
	110–124	Cadence section based on Theme 1 motive
Development	125–247	Treatment of Theme 1, then the bridge theme, ending in its fragmentation from two notes to one note. Concludes with a retransition passage based on Theme 1 and leading directly into the recapitulation.
Recapitulation	248–388	All the themes from the exposition are heard again.
Coda	390–502	A climactic section, including a new march-like theme and with a strong conclusion based on Theme 1.



This analysis is based mostly on three sources:

- (1) Kerman, J. and Tomlinson, G. (2012) "Listen" 7th Ed., Bedford/St Martins, p.213–221.
- (2) Downes, E. (1976) "Everyman's Guide to Orchestral Music", JM Dent & Sons, p.99–101.
- (3) Kamien, R. (1992) "Music an Appreciation", McGraw-Hill, Inc. p.276–288.

MOVEMENT 2 - Andante con moto — Theme and variations, simple triple $\frac{3}{8}$, Ab major


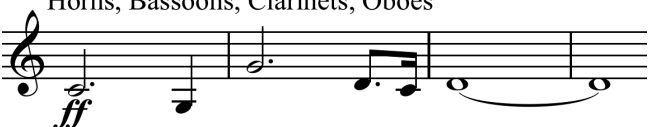


Movement	Bar	Structural Features
	1–22	Theme 1 announced by violins and violas, a slow, lyrical theme. Violas, Cellos  <i>p dolce</i>
	22–48	Theme 2 announced by clarinets and bassoons, followed by trumpets in C major. A contrasting, assertive 'heroic' theme. Clarinets, Bassoons  <i>p dolce</i>
	49–218	Theme 1 is varied and theme 2 is re-orchestrated in the following sequence: Var.1A – Th.2 – Var.1B, 1C, 1D – Th.2 – Var.1E, 1F
	218–247	Coda

MOVEMENT 3 - Allegro — Scherzo and Trio, simple triple $\frac{3}{4}$, C minor

Section	Bar	Structural Features
Scherzo	1–140	Two contrasting themes give structure to the Scherzo. Theme 1 announced by cellos and double basses: Cellos, Double basses  <i>pp</i> Theme 2 announced by the French horns rhythmically recalling Theme 1 of Movement 1. French Horn  <i>ff</i> The pair of themes are heard twice more.
Trio	140–235	A fugal section in C major commencing with a demanding double bass figure.
Scherzo	235–323	The scherzo is re-orchestrated, hushed and ominous, 'a ghost of its former self'. ¹⁰
Bridge	324–373	Built around the pulse of the timpani until finally the sustained harmony rises directly in pitch and dynamics proceeding directly into Movement 4.

¹⁰ Kamien, R. (1992) Music An Appreciation, 5th ed., McGraw-Hill, Inc. p.282.

MOVEMENT 4 - Allegro - Sonata form; simple quadruple $\frac{4}{4}$, C major.

Section	Bar	Structural Features
Exposition	1–25	<p>Theme 1 – A triumphant march-like theme proclaimed by the trumpets</p> <p>Trumpets, Horns, Winds</p> 
	26–43	<p>Bridge theme in the same mood as Theme 1</p> <p>Horns, Bassoons, Clarinets, Oboes</p> 
	44–63	<p>Theme 2 – A melody characterised by triplets</p> <p>Violins I $\text{\textit{3}}$</p> 
	64–85	<p>Cadence Theme played by the strings and winds and repeated tutti</p> <p>Bassoons, Clarinets, Violas</p> 
	Development	86–152
153–206		Beethoven's great surprise! The Scherzo theme reappears to finish the development section! Or perhaps it opens the Recapitulation
Recapitulation	207–361	All themes from the exposition appear again.
Coda	362–444	Acceleration, using the bridge, cadence and Theme 1 with a dramatic conclusion on repeated tonic chords.

Additional Media Resources

Below is a selection of additional third-party media resources teachers might choose to use in supporting their students to engage in concert preparation.

- Antoni Hopkins' Analysis of Beethoven's Symphony No.5
http://www.youtube.com/watch?v=wSjsT2Vj_lk
- Hear an Interview with Conductor Christoph Eschenbach
<http://www.npr.org/templates/story/story.php?storyId=5473894>
- Ludwig van Beethoven biography:
<http://www.biography.com/print/profile/ludwig-van-beethoven-9204862>
<http://www.lvbeethoven.com/Bio/BiographyLudwig.html>
- Symphony No 5 Analysis:
<http://music.nebrwesleyan.edu/~wrodenbu/document/Symphony%20No.%205%20Analysis.pdf>
- Beethoven music audio and scores:
[http://imslp.org/wiki/Symphony_No.5,_Op.67_\(Beethoven,_Ludwig_van\)](http://imslp.org/wiki/Symphony_No.5,_Op.67_(Beethoven,_Ludwig_van))
- Other video material:
Leonard Bernstein <http://vimeo.com/21712134>
Benjamin Northey teaching conducting [youtube.com/watch?v=lhi3tWwR7a4&t=114s](http://www.youtube.com/watch?v=lhi3tWwR7a4&t=114s)
Rowan Atkinson conducting <http://www.youtube.com/watch?v=K2tpBwVuSKc>
Comedy analysis <http://www.youtube.com/watch?v=MzXoVo16pTg>

Audio Excerpts

Access the Spotify playlist by visiting the following link:

<https://open.spotify.com/playlist/1OuSNn8uEx7oltvFHEJ7Sn?si=bc63be46591b4435&nd=1&dlsi=af41eff6c69b40ee>

Excerpt No.	Bar No.	Time	Activity	Page
1	268	4:37 – 4:48	Activity 1 task 2	23
2	439-502	6:32-7:21	Activity 2 task 3	26
3	1-8	0:00-0:18	Activity 2 task 2	26
4	50-57	2:03-2:21	Activity 2 task 2	26
5	99-106	4:01-4:20	Activity 2 task 2	26
6	141-160	1:54-2:23	Activity 3 task 2	31
7	26-43	0:37-1:05	Activity 4 task 2	36

Score Excerpts

Score excerpts are from Public Domain

https://imslp.eu/files/imglnks/euimg/a/a7/IMSLP862873-PMLP1586-beethoven_5b_sc_bw.pdf

Excerpt	Section	Bars	Activity	Page
1	Beethoven <i>Symphony 5</i> Second Movement	1-8	Activity 2 task 2	26
2	Beethoven <i>Symphony 5</i> Second Movement	50-57	Activity 2 task 2	26
3	Beethoven <i>Symphony 5</i> Second Movement	99-106	Activity 1 task 2	23
4	Beethoven <i>Symphony 5</i> Third Movement	491 - 530	Activity 2 task 2	26
5	Beethoven <i>Symphony 5</i> Fourth Movement	491 - 530	Activity 1 task 2	23

Learning Activities

Activity 1: Performance, Aural and Musicology

All of the tasks in this Activity pertain to the first movement.

Task 1

Perform the Class arrangement of part of Movement 1.

- this class arrangement is flexible – not all parts are required and the piano part will cover anything missing.

Symphony 5 Movement 1

Allegro Con Brio

Ludwig van Beethoven

The musical score is arranged in a system of eight staves. The top two staves are labeled 'Melody' and 'Melody B'. The next two are 'Harmony 1' and 'Harmony 1 B'. The fifth staff is 'Harmony 2'. The sixth staff is 'Harmony 2 B'. The seventh staff is 'Bass'. The eighth staff is 'Piano'. The time signature is 2/4. The key signature has one flat (B-flat). The score begins with a four-measure rest for all parts. At measure 5, the Melody and Melody B parts enter with a half note G4, followed by quarter notes A4, B4, and C5. The Harmony 1 and Harmony 1 B parts enter with a half note G3, followed by quarter notes A3, B3, and C4. The Harmony 2 part enters with a half note G3, followed by quarter notes A3, B3, and C4. The Harmony 2 B part enters with a half note G3, followed by quarter notes A3, B3, and C4. The Bass part enters with a half note G2, followed by quarter notes A2, B2, and C3. The Piano part enters with a half note G3, followed by quarter notes A3, B3, and C4. Dynamics include *f* (forte) and *p* (piano).

Melody

Symphony 5 Movement 1

Ludwig van Beethoven

Allegro Con Brio



Melody Bb

Symphony 5 Movement 1

Ludwig van Beethoven

Allegro Con Brio

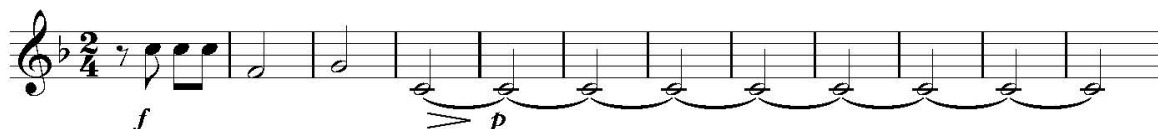


Harmony 1

Symphony 5 Movement 1

Ludwig van Beethoven

Allegro Con Brio



Harmony 1 Bb

Symphony 5 Movement 1

Ludwig van Beethoven

Allegro Con Brio



Harmony 2

Symphony 5 Movement 1

Ludwig van Beethoven

Allegro Con Brio

Musical notation for Harmony 2 in 2/4 time, starting with a 4-measure rest. The first measure is a whole rest. The following four measures consist of chords: G2-Bb2, G2-Bb2, G2-Bb2, and G2-Bb2. The notation includes a dynamic marking *p* and a slur over the four chordal measures.

Harmony 2 Eb

Symphony 5 Movement 1

Ludwig van Beethoven

Allegro Con Brio

Musical notation for Harmony 2 Eb in 2/4 time, starting with a 4-measure rest. The first measure is a whole rest. The following four measures consist of chords: G#2-B2, G#2-B2, G#2-B2, and G#2-B2. The notation includes a dynamic marking *p* and a slur over the four chordal measures.

Bass

Symphony 5 Movement 1

Ludwig van Beethoven

Allegro Con Brio

Musical notation for Bass in 2/4 time, starting with a 6-measure rest. The first measure is a whole rest. The second measure contains a quarter rest followed by eighth notes G2 and F2. The third measure contains a quarter rest followed by a quarter note G2. The fourth measure is a whole rest. The fifth measure contains a quarter rest followed by eighth notes G2 and F2. The sixth measure contains a quarter rest followed by a quarter note G2. The notation includes a dynamic marking *p* and slurs over the eighth-note pairs.

Piano

Symphony 5 Movement 1

Ludwig van Beethoven

Allegro Con Brio

The first system of the musical score is in 2/4 time and B-flat major. It begins with a piano (p) dynamic marking. The right hand starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The left hand has a quarter rest. In the fourth measure, the right hand has a half note G4, and the left hand has a half note Bb4. In the fifth measure, the right hand has a half note G4, and the left hand has a half note Bb4. In the sixth measure, the right hand has a half note G4, and the left hand has a half note Bb4. In the seventh measure, the right hand has a half note G4, and the left hand has a half note Bb4. In the eighth measure, the right hand has a half note G4, and the left hand has a half note Bb4. The system ends with a double bar line.

The second system of the musical score begins with a measure number 7. The right hand has a half note G4, a half note A4, and a half note Bb4. The left hand has a quarter note G4, a quarter note A4, and a quarter note Bb4. In the second measure, the right hand has a half note G4, and the left hand has a half note Bb4. In the third measure, the right hand has a half note G4, and the left hand has a half note Bb4. In the fourth measure, the right hand has a half note G4, and the left hand has a half note Bb4. In the fifth measure, the right hand has a half note G4, and the left hand has a half note Bb4. In the sixth measure, the right hand has a half note G4, and the left hand has a half note Bb4. The system ends with a double bar line.

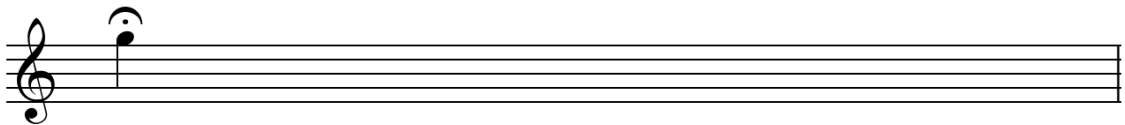
Task 2

Listen to bar 268 **Audio Excerpt 1** (4:37–4:48)

If you wish to practise exam conditions, play back the excerpt as follows:

Timing:	First playing	short pause
	Second playing	short pause
	Third playing	30 second pause
	Fourth playing	1 minute pause
	Fifth playing	1 minute pause
	Sixth playing	2 minute pause

1. Identify the instrument playing.
2. Dictation. Notate the pitches of the solo. The rhythm is in free time, so any notated rhythm is correct. Concentrate on the pitches.



Task 3

Listen to bars 439-502 **Audio Excerpt 2** (6:32-7:21) **FOUR TIMES**

1. How does the composer use **TONE COLOUR (TIMBRE)** and **TEXTURE** in this example?

Task 4

“There’s something about a composer’s fifth.” – Alex Chao.¹¹ It has often been observed that the fifth symphony composed by many composers turns out to be one of their best known and most highly regarded. These composers include Mahler, Shostakovich, Sibelius, Taaffe Zwilich and Tchaikovsky.

Research, listen to and read the scores of at least two fifth symphonies in addition to Beethoven. What are their notable features? How do they stand in the composer’s output? Is there something special about them?

Present your answers in written form, as a viva voce or make a short eBook or website.

¹¹ <https://alexchao.com/posts/theres-something-about-fifth-symphonies/>

Activity 2: Performance, Aural Skills and Composition

All of the tasks in this Activity pertain to the second movement.

Task 1

Perform the Class arrangement of part of Movement 2.

- this class arrangement is flexible – not all parts are required and the piano part will cover anything missing.

Symphony 5 Movement 2

Ludwig van Beethoven

Andante Con Moto

The musical score is presented in four staves. The first three staves are labeled 'Melody', 'Melody B \flat ', and 'Melody (tenor register)'. The fourth staff is labeled 'Piano'. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'Andante Con Moto'. The score is divided into two systems. The first system contains measures 1-4, and the second system contains measures 5-8. Dynamics include *p dolce*, *p*, *f*, and *p*.

Melody

Symphony 5 Movement 2

Ludwig van Beethoven

Andante Con Moto

Musical notation for the Melody in C major, 3/4 time, measures 1-8. The first line (measures 1-4) is marked *p dolce*. The second line (measures 5-8) is marked *f* and *p*. The key signature has one sharp (F#) and the time signature is 3/4.

Melody Bb

Symphony 5 Movement 2

Ludwig van Beethoven

Andante Con Moto

Musical notation for the Melody in Bb major, 3/4 time, measures 1-8. The first line (measures 1-4) is marked *p dolce*. The second line (measures 5-8) is marked *f* and *p*. The key signature has two sharps (F# and C#) and the time signature is 3/4.

Melody (tenor register)

Symphony 5 Movement 2

Ludwig van Beethoven

Andante Con Moto

Musical notation for the Melody in C major, 3/4 time, measures 1-8, tenor register. The first line (measures 1-4) is marked *p dolce*. The second line (measures 5-8) is marked *f* and *p*. The key signature has one sharp (F#) and the time signature is 3/4.

Piano

Symphony 5 Movement 2

Ludwig van Beethoven

Andante Con Moto

The musical score is for a piano piece in 3/4 time. It consists of two systems of music. The first system contains six measures. The second system begins at measure 6 and also contains six measures. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as rests, notes, and chords. Dynamics markings include *p* (piano) and *f* (forte).

Task 2

Listen to bars 1-8, 50-57, 99-106 **Audio Excerpts 3, 4 and 5** (0:00-0:18, 2:03-2:21, 4:01-4:20) and study **Score Excerpts 1, 2 and 3**.

List and describe the techniques that Beethoven uses to transform the first excerpt into the second and third excerpts. List and describe the musical elements that remain the same in all three excerpts.

Task 3

In Task 2, you observed Beethoven composing a set of variations on a theme. Now do the same. Take a theme (which could be an original one of your own or it could be one from Classical repertoire or it could be a folk song – your teacher can advise you on choosing a suitable theme. NB Tunes with regular phrase structures and diatonic harmonies tend to work best for this exercise. Once you have decided on a theme, set it for your own instrument or for the instruments in your class, then compose two variations on this theme. Perform and record your theme and variations. Remember to record each step of the process and your reflections in your composition process diary.

Activity 3: Performance and Aural Skills

All of the tasks in this Activity pertain to the third movement.

Task 1

Perform the Class arrangement of part of Movement 3.

- this class arrangement is flexible – not all parts are required and the piano part will cover anything missing.

Symphony 5 Movement 3

Ludwig van Beethoven

Allegro

The first system of the musical score consists of eight staves. The top two staves are labeled 'Melody' and 'Melody B'. The next three staves are labeled 'Harmony 1', 'Harmony 1 B', and 'Harmony 2'. The bottom two staves are labeled 'Bass' and 'Piano'. The music is in the key of B-flat major (two flats) and 3/4 time. The first measure of each staff contains a dynamic marking of *f* (forte). The melody in the top staff begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

The second system of the musical score begins at measure 9, indicated by a '9' above the first staff. It consists of eight staves, labeled 'Melody', 'Melody B', 'Harmony 1', 'Harmony 1 B', 'Harmony 2', 'Bass', and 'Piano'. The key signature remains B-flat major. The melody in the top staff continues with quarter notes D5, E5, F5, and G5. The piano accompaniment continues with chords and single notes. The system concludes with a double bar line and repeat dots.

Melody

Symphony 5 Movement 3

Ludwig van Beethoven

Allegro

Musical notation for the Melody of Symphony 5 Movement 3, measures 1-8. The notation is in 3/4 time, key of B-flat major, and starts with a forte (f) dynamic. The melody consists of eighth notes and quarter notes, with a final cadence in measure 8.

Melody Bb

Symphony 5 Movement 3

Ludwig van Beethoven

Allegro

Musical notation for the Melody Bb of Symphony 5 Movement 3, measures 1-8. The notation is in 3/4 time, key of B-flat major, and starts with a forte (f) dynamic. The melody consists of eighth notes and quarter notes, with a final cadence in measure 8.

Harmony 1

Symphony 5 Movement 3

Ludwig van Beethoven

Allegro

Musical notation for the Harmony 1 of Symphony 5 Movement 3, measures 1-8. The notation is in 3/4 time, key of B-flat major, and starts with a forte (f) dynamic. The harmony consists of quarter notes and quarter rests, with a final cadence in measure 8.

Harmony 1 B \flat

Symphony 5 Movement 3

Ludwig van Beethoven

Allegro

Two staves of musical notation in 3/4 time. The first staff begins with a rest followed by a series of eighth notes: G \flat , A \flat , B \flat , C, D, E, F, G. A dynamic marking of *f* is placed below the first note. The second staff begins with a measure rest, followed by a series of half notes: G \flat , A \flat , B \flat , C, D, E, F, G. A measure rest is placed above the first note. A measure number '8' is written above the first note of the second staff.

Harmony 2

Symphony 5 Movement 3

Ludwig van Beethoven

Allegro

Two staves of musical notation in 3/4 time. The first staff begins with a rest followed by a series of eighth notes: G \flat , A \flat , B \flat , C, D, E, F, G. A dynamic marking of *f* is placed below the first note. The second staff begins with a measure rest, followed by a series of half notes: G \flat , A \flat , B \flat , C, D, E, F, G. A measure rest is placed above the first note. A measure number '8' is written above the first note of the second staff.

Harmony 2 E \flat

Symphony 5 Movement 3

Ludwig van Beethoven

Allegro

Two staves of musical notation in 3/4 time. The first staff begins with a rest followed by a series of eighth notes: G \flat , A \flat , B \flat , C, D, E, F, G. A dynamic marking of *f* is placed below the first note. The second staff begins with a measure rest, followed by a series of half notes: G \flat , A \flat , B \flat , C, D, E, F, G. A measure rest is placed above the first note. A measure number '8' is written above the first note of the second staff.

Bass

Symphony 5 Movement 3

Ludwig van Beethoven

Allegro

Musical score for Bass part of Symphony 5, Movement 3, measures 1-8. The score is in bass clef, 3/4 time, and B-flat major. It begins with a rest in measure 1, followed by a series of eighth notes in measures 2-7, and a half note in measure 8. A dynamic marking of *f* is present in measure 2.

Piano

Symphony 5 Movement 3

Ludwig van Beethoven

Allegro

Musical score for Piano part of Symphony 5, Movement 3, measures 1-8. The score is in grand staff (treble and bass clefs), 3/4 time, and B-flat major. It begins with a rest in measure 1, followed by a series of chords in measures 2-7, and a half note in measure 8. A dynamic marking of *f* is present in measure 2.

Task 2

Listen to bars 277 - 303 **Audio Excerpt 6** (1:54-2:23) and study **Score Excerpt 4**

1. Identify the key of this excerpt.
2. Identify the instruments playing at the start of this excerpt.
3. Rewrite the viola part in bars 154-155 in the treble clef.

The image shows a musical score excerpt with two staves. The top staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The music consists of a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.

4. What is the interval between first and second bassoons in bars 153-156.
5. To which key has the music modulated by the end of the excerpt?
6. What is that key's relationship with the key in which the excerpt starts?
7. Account for Beethoven's use of texture in this excerpt.

Activity 4: Performance, Aural Skills and Musicology

All of the tasks in this Activity pertain to the fourth movement.

Task 1

Perform the Class arrangement of part of Movement 4.

- this class arrangement is flexible – not all parts are required and the piano part will cover anything missing.

Symphony 5 Movement 4

Ludwig van Beethoven

Allegro

The first system of the musical score consists of eight staves. From top to bottom, they are: Melody (treble clef), Melody B♭ (treble clef, key signature of two sharps), Harmony 1 (treble clef), Harmony 1 B♭ (treble clef, key signature of two sharps), Harmony 2 (treble clef), Harmony 2 E♭ (treble clef, key signature of three sharps), Bass (bass clef), and Piano (grand staff). The time signature is 4/4. The dynamic marking *ff* (fortissimo) is present at the beginning of each staff. The music features a rhythmic pattern of eighth and sixteenth notes in the upper parts, with a more active bass line and piano accompaniment.



The second system of the musical score consists of eight staves, continuing from the first system. The staves are: Melody (treble clef), Melody B♭ (treble clef, key signature of two sharps), Harmony 1 (treble clef), Harmony 1 B♭ (treble clef, key signature of two sharps), Harmony 2 (treble clef), Harmony 2 E♭ (treble clef, key signature of three sharps), Bass (bass clef), and Piano (grand staff). The time signature remains 4/4. A measure rest of 7 measures is indicated at the beginning of the Melody staff. The dynamic marking *ff* is not explicitly shown in this system but is implied from the first system. The musical texture continues with rhythmic patterns in the upper parts and a steady bass line.

Harmony 2

Symphony 5 Movement 4

Ludwig van Beethoven

Allegro

ff

6

Harmony 2 Eb

Symphony 5 Movement 4

Ludwig van Beethoven

Allegro

ff

6

Bass

Symphony 5 Movement 4

Ludwig van Beethoven

Allegro

Piano

Symphony 5 Movement 4

Ludwig van Beethoven

Allegro

Task 2

Listen to bars 277 - 303 **Audio Excerpt 7** (0:37-1:05) and study **Score Excerpt 5**

1. Dictation. Notate the first four bars of the first horn part (redacted in the score). The rhythms are given. As an extension activity, add the second horn notes.

2. How does the Beethoven develop this theme?
3. How does Beethoven use the orchestra to convey a sense of excitement in this excerpt?

Task 3

The Fifth Symphony of Beethoven was one of the first symphonies in history to use piccolo, contrabassoon and trombones. Research the first (or other very early) appearances in orchestral music of other instruments (for example saxophones, tuba, euphonium, bass clarinet, celesta). Did these early uses differ from how later composers treated these instruments? Did these instruments establish themselves as permanent members of the orchestra and why (or why not)?

Suggested Answers and Teaching Notes

Activity 1

Teaching Notes

- Tasks 2 and 3 may be taken under exam conditions if you are preparing the class for forthcoming listening exams. Task 2 is more suited to Music 2, Task 3 to Music 1.
- Task 4 needs to involve critical listening, irrespective of how the student presents the information.

Task 2

1. Oboe.



Task 3

1. How does the composer use TONE COLOUR (TIMBRE) and TEXTURE in this example?

ANSWERS MAY INCLUDE

- Full orchestra of woodwind, brass, timpani and strings.
- Variety in texture is important for contrast.
- Brass instruments used in a limited way, according to the technology of the time.
- At first, strings and wind are used antiphonally.
- Later, strings have held pedal notes while winds move.
- At the climax with two fermatas, the whole orchestra is playing nearly in unison.
- After this, the violins lead quiet movement with harmonic support from woodwinds and a double pedal played in the low strings.
- The very loud passage at the end is entirely homophonic and played by the full orchestra.

Activity 2

Teaching Notes

- Task 2 is a prerequisite for task 3. As an exemplar of theme and variations (this entire movement is double theme and variations), it can help to bring focus to the difficult start of a composition process.
- With task 3, it can be helpful for the teacher to suggest suitable themes for variation; those with the right balance of harmonic complexity and simplicity, suitable harmonic pace and regular phrase lengths.

Task 2

Beethoven creates variations on the initial theme, principally by adding notes. The harmonic structure, and a great deal of the instrumentation remains the same. The first variation employs semiquavers, the second demisemiquavers. Dynamics and texture are also largely unchanged in the variations and the use of the same chord progression in all three means that they remain structurally unchanged as well.

Activity 3

Teaching Notes

- Task 2 is most suitable for students whose focus is on notated music.

Task 2

Listen to bars 277 - 303 **Audio Excerpt 6** (1:54-2:23) and study **Score Excerpt 4**

1. Identify the key of this excerpt.
C Major
2. Identify the instruments playing at the start of this excerpt.
Cellos and Double Basses

- Rewrite the viola part in bars 154-155 in the treble clef.

- What is the interval between first and second bassoons in bars 153-156.
Octave
- To which key has the music modulated by the end of the excerpt?
G Major
- What is that key's relationship with the key in which the excerpt starts?
Dominant
- Account for Beethoven's use of texture in this excerpt.

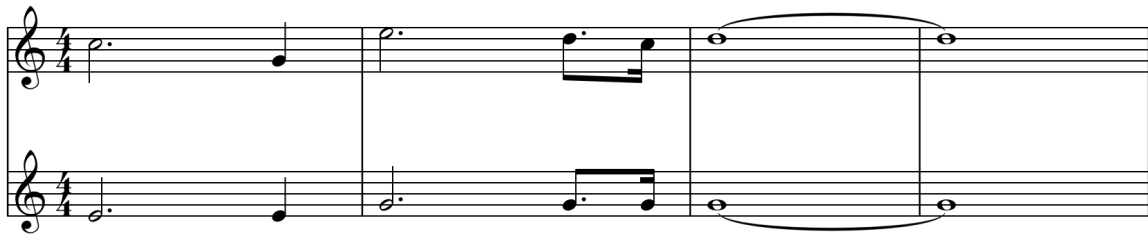
The excerpt starts in the manner of a fugue, with the cellos and basses presenting the first subject in the tonic key. The bassoons and violas, then make the replying phrase in the dominant, with the second violin, then the first violin making the third and fourth entries in stretto style. The woodwind and brass instruments are added to play long notes for harmonic support, and the orchestra comes together in a homophonic texture by the end of the excerpt.

Activity 4

Teaching Notes

- Task 2 has a combination of notation-focussed and aural-focussed questions. Spending time discussing answers and optimal answers after the students have undertaken these activities is strongly recommended.
- Task 3 needs to involve critical listening, irrespective of how the student presents the information. This is a means by which a very superficial AI-based response can be avoided.

- Dictation. Notate the first four bars of the first horn part (redacted in the score). The rhythms are given. As an extension activity, add the second horn notes.



2. How does the Beethoven develop this theme?

He repeats it with some modifications, chief of which is playing it based in D Major on top of a C pedal note.

3. How does Beethoven use the orchestra to convey a sense of excitement in this excerpt?

ANSWERS MAY INCLUDE

The modulation technique of playing the theme in D Major on top of a C pedal creates a very strong sense of uplift. The music is fast and loud. Most/all of the instruments are involved, including instruments not introduced in the first three movements. The music is firmly in C major after spending the majority of the previous movements in minor tonalities.