

## **SYMPHONY No. 5 IN C MINOR, OP 67. MOVMENT #1, "ALLEGRO CON BRIO"**

[https://www.youtube.com/watch?v=L\\_813xeMu6Y](https://www.youtube.com/watch?v=L_813xeMu6Y)

Ludwig van Beethoven

FOCUS: Sonata-Allegro form

Tempo: Allegro con brio

Meter: Duple

Key: c minor

<b>Time</b>	<b>Theme</b>	<b>Focus</b>
0:00	<b>EXPOSITION</b> Theme 1 (and repeats)	SHORT-SHORT-SHORT – LONG In the key of <b>c minor</b>
0:48	Theme 2 (does not really repeat)	Strings start, answered by woodwinds In the key of <b>C Major</b>
1:09	Transition and codetta to end of Exposition	
1:28	<b>EXPOSITION</b> repeats Theme 1 again	
2:15	Theme 2 again	
2:36	Transition and Codetta	
2:54	<b>DEVELOPMENT</b> begins	Listen how the 4-note theme is used, over and over, in new ways, different timbres, different pitch levels, etc.
3:39	Two notes of the theme	Two high, two low
3:50	Soft – 1 note	High-low, and soft,
4:03	4-note theme interrupts loudly before going back to the 2-note, high-low exchanges	
4:12	Transition begins from development into Recapitulation	
4:17	<b>RECAPITULATION</b> Theme 1 – but bolder, louder, a little slower	Theme in <b>c minor</b>
4:35	New theme here, solo	This was also something unexpected. This is another way that Beethoven "broke the rules."

Time	Theme	Focus
4:50	Theme 1 picks up into transitions to theme 2	
5:12	Theme 2 – BUT IN THE SAME KEY AS BEFORE	The “rules” of sonata-allegro form were that the 2nd theme in the recapitulation was supposed to be in the same theme as theme 1. Theme 1 was in c minor, theme 2 here is in <b>C Major</b> .
5:56	An end is expected here, but Beethoven has not finished “saying” all he has to say.	
6:00	CODA	Beethoven treats this like a second development section
6:55	Theme 1 returns one more time	
7:16	Movement ends	