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Beethoven Symphony No. 5 Op. 67  
Tabular Analysis  
Movements II-IV



A  
Theory of Music  
publication

LUDWIG VAN BEETHOVEN

SYMPHONY NO. 5

C minor/c-Moll/Ut mineur

Op. 67

An Analysis in Tabular Form of Movements II-IV

Barry Mitchell

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## FOREWORD

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### About the author

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# INTRODUCTION

This booklet presents an analysis in tabular form of Beethoven's Symphony No. 5 in C minor Op. 67, movements II-IV. The analysis is based on materials prepared for tutorials at Open University Residential Schools for the course A214: Understanding Music. The tables illustrate the main points of the form with some notes. Why is there no analysis of movement I? There are two answers to that question. First, I didn't cover the first movement in my Open University Residential School tutorials and second, I would encourage students to make their own analysis of the first movement. A few points of guidance on analysing the first movement are therefore provided here.

The analysis presented concerns only the main points of the structure and can be regarded as providing the groundwork necessary for a more detailed analysis.

Barry Mitchell

Twickenham, February 2015

Beethoven Symphony No. 5 Movement II			
Theme	Bars	Key	Comments
A	1-26	A flat major	bars 22-26 anticipation of B
transition 1	26-31	A flat major - C major	
B	31-38	C major	
transition 2	38-48	C major - A flat major	
A variation 1	49-75	A flat major	bars 71-75 anticipation of B
transition 3	75-80	A flat major - C major	based on transition 1
B variation 1	80-86	C major	
transition 4	86-97	C major - A flat major	based on transition 2
A variation 2	98-123	A flat major	
A variation 3	123-145	A flat major	
transition 5	145-147	A flat major - C major	very abrupt with repeated chords
B variation 2	147-156	C major	
transition 6	157-166	C major - A flat major	short, arpeggios, prolonged V of A flat
A variation 4	166-183	A flat minor	no more references to B
A variation 5	184-205	A flat major	
A variation 6	205-229	A flat major	
coda	229-247	A flat major	

Beethoven Symphony No. 5 Movements III & IV			
SECTION OF MOVEMENT	MAIN KEY	LINKS WITH OTHER MOVEMENTS	COMMENTS
MOVEMENT III			
scherzo - bars 1-140	C minor	bar 19 - 4 note motif derived from mvt I	
trio - bars 140-235	C major		
scherzo - bars 235-323	C minor		quieter and shorter
link/crescendo - bars 324-373			
MOVEMENT IV			
EXPOSITION			
first subject bars 1-33	C major	anticipated in ff theme of mvt II	several themes
transition - bars 34-44			
second subject bars 44-86	G major	4-note motif derived from mvt I	2 main themes
DEVELOPMENT			
bars 87-131	modulating		
RECAPITULATION			
dominant preparation, V7- bars 132-152	C major		dominant preparation, V7, tonal recapitulation
scherzo - bars 153-183	161-183 in c minor	passage based on mvt III	
link/crescendo bars 184-206	C major		dominant preparation, emphasises V7 of C
first subject bars 207-237			thematic recapitulation
transition bars 238-253			"false" transition begins and ends in C major
second subject bars 253-293			
coda bars 294-444			long coda

## NOTES ON THE ANALYSIS OF MOVEMENTS II-IV

The bar numbers refer to whole bars, though themes may begin on an upbeat, e.g. at the opening of the second movement.

Mvt II - The 6 transitions are worthy of closer study as they use quite different methods to modulate between keys a major third apart.

Mvt II - Bars 31-38 could be an anticipation of the *ff* statement of the first subject of the fourth movement (bar 207).

Mvt IV - The structure of the fourth movement has some interesting features, particularly the way it is linked to the third movement. The tonal recapitulation (the return to the tonic key after the development section), takes place before the thematic recapitulation (the return of the first subject themes after the development section). Between the tonal recapitulation and the thematic recapitulation there is a passage based on the third movement: this reminiscence of the third movement is largely in c minor. This can be summarised as:

- development section ends
- tonal recapitulation begins - emphasis on V7 of C
- passage in c minor based on mvt. III
- dominant preparation - emphasis on V7 of C
- thematic recapitulation

One interesting question to ask is why the return to the tonic key takes place before bar 207, where the thematic recapitulation begins.

Mvt IV - Bars 238 - 253 are called a “false” transition because this passage begins and ends in the tonic. There is therefore no need for this passage to modulate, but there is a need to have music linking the first and second subjects.



## ANALYSING MOVEMENT I

This booklet does not include an analysis of the first movement of Beethoven's Symphony No. 5. It is always a useful exercise to carry out your own analysis of a piece you are studying, even though there may be ready-made analyses available. If you would like to make an analysis of the first movement along the lines of the analysis in this booklet I hope you will find the following points of help.

The first movements of symphonic works written during the classical period are usually in sonata form (or, to put it differently, use the sonata principle).

In a sonata form movement we are looking for the following main sections:

EXPOSITION: first subject - transition - second subject

DEVELOPMENT: based on ideas from the exposition and modulating through several keys

RECAPITULATION: first subject - transition - second subject

CODA: hint - the coda in the first movement of Beethoven's Symphony No. 5 is particularly long

The main keys we would expect to find in sonata form piece in c minor are: c minor, C major and E flat major. We would expect these keys to play an important part in the tonal structure (key structure) of the movement.

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Illustration on front and back covers

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Score

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