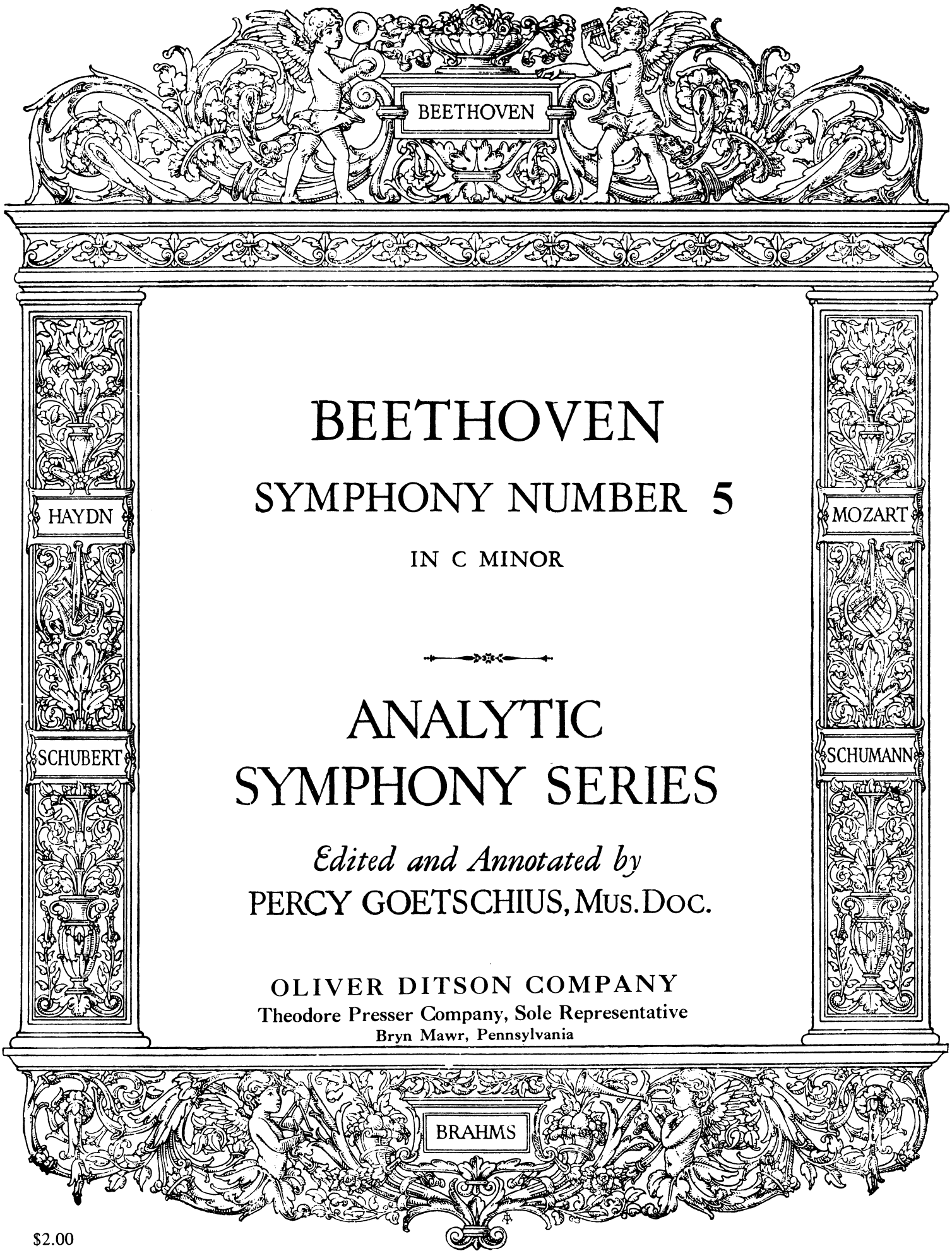

BEETHOVEN

SYMPHONY NUMBER 5

IN C MINOR

ANALYTIC SYMPHONY SERIES

Edited and Annotated by

PERCY GOETSCHIUS, MUS. DOC.

OLIVER DITSON COMPANY
Theodore Presser Company, Sole Representative
Bryn Mawr, Pennsylvania

$2.00

LUDWIG VAN BEETHOVEN

1770 - 1827

FIFTH SYMPHONY

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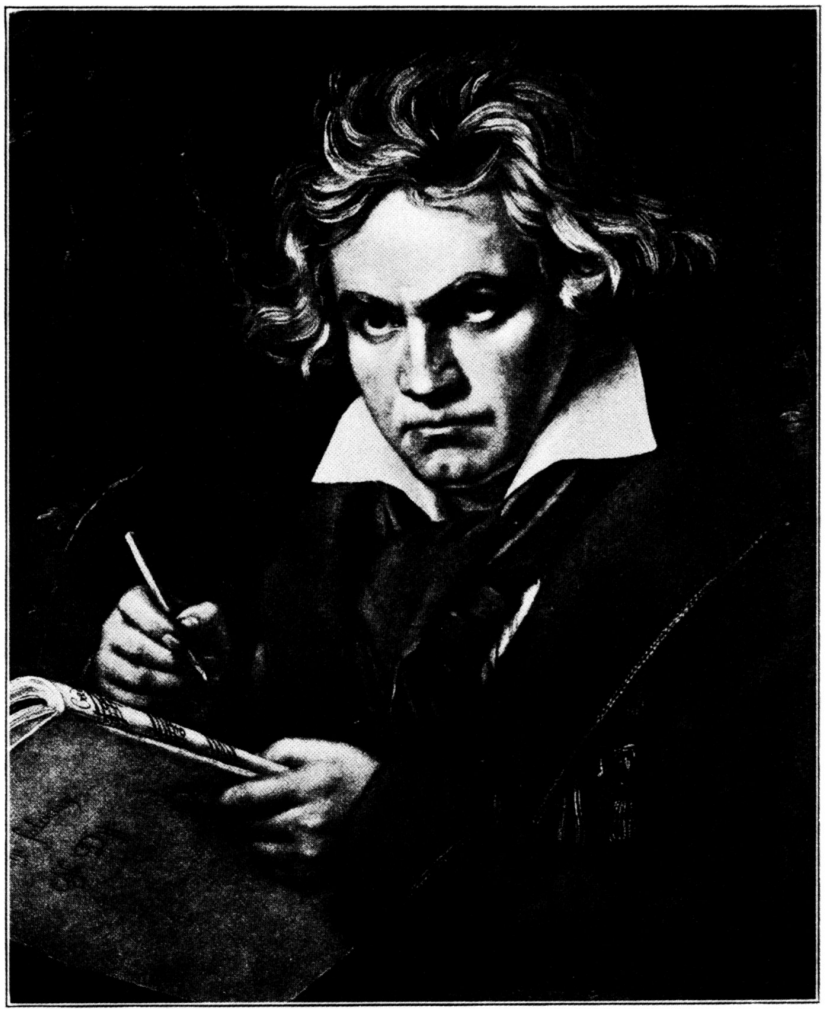


Louis Van Beethoven

FROM THE PORTRAIT BY JOSEF STIELER, PAINTED FROM LIFE IN 1819

ANALYTIC SYMPHONY SERIES

EDITED BY

PERCY GOETSCHIUS, Mus. Doc.

SYMPHONY NUMBER FIVE

-[IN C MINOR]-

BY

LUDWIG VAN BEETHOVEN

For Piano ,, Two Hands

OLIVER DITSON COMPANY
THEODORE PRESSER COMPANY
Sole Representative
Bryn Mawr, Pennsylvania

Made in U. S. A.

BIOGRAPHY

LUDWIG VAN BEETHOVEN (pronounced Bate'-ho-vn) was born December 16th, 1770, at Bonn, on the Rhine. His paternal ancestors were Belgians, though both his father and grandfather had resided in Germany, as musicians in the Electoral Chapel in Bonn.

Beethoven's early life was rendered miserable by the harshness and intemperance of his father, who began the boy's musical education when the latter was four years old, and was his only teacher until 1779, when other, kindlier and more competent musicians took Ludwig in hand.

Upon his first visit to Vienna in 1787, Beethoven attracted great attention by his remarkable ability at the pianoforte (Bach's *Well-tempered Clavichord* having been the chief object of his studies), and it was his extraordinary gift of improvisation that called forth Mozart's prophetic exclamation: "Keep your eyes on him; some day he will make his mark in the world."

He also formed important social connections (the Van Breuning family, and Count Waldstein) which favorably influenced his later life. In 1792, Beethoven made Vienna his home, and here he met Haydn and Albrechtsberger, who aided him in his studies.

Up to this time Beethoven had written many smaller works (Variations for the piano, a few Chamber music pieces, and Songs), but they contained little or nothing that foreshadowed the unique genius of the later, the true Beethoven. Then, in 1795, he produced the three Trios, Opus 1, and the three piano Sonatas, Opus 2, and these signalized the first unfolding of a new and mighty musical spirit, whose growth and development was to be slow, because it was of such rare and colossal significance. Thereafter he created an unbroken series of masterworks, that marked, like milestones, the steady progress of his original conception, and the unwavering approach to the realization of his momentous artistic mission. Up to the year 1800, he had finished the first eleven piano Sonatas, and had written his first Symphony. The following fifteen years (to 1815) represent the most productive and brilliant period of his life; they brought forth sixteen more Sonatas, Symphonies up to Number 8, the five piano Concertos, his only opera *Fidelio,* the Mass in C, many String-quartets and other Chamber music, nearly all of his Overtures, and many other works of lesser scope. The vehement, almost defiant pursuit of his deep and original musical convictions naturally aroused adverse criticism, but, on the whole, his works were appreciated and enthusiastically received by the mass of music lovers, and he enjoyed many public triumphs.

As early as 1800, his hearing became defective, and this malady increased in the succeeding twenty years until he became totally deaf. This condition is popularly regarded as the worst misfortune that can befall a musician; but it is certain that it induced Beethoven, as it also enabled him, to concentrate all the more keenly upon musical problems that exist *within* the mind, and are not encumbered by the turmoil and babble from which the outer ear can hardly escape.

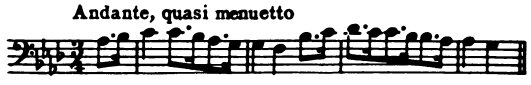
Beethoven's character was peculiar. He was profoundly earnest and sincere, thoroughly noble in his convictions, often harsh, morose, awkward, and impetuous, and still fundamentally kind-hearted and affectionate, and—best of all—endowed with a fine sense of humor, clearly reflected at many points even in his most important and serious compositions. Always indifferent to the judgment of others, he was all the more severe in his judgment of his own work.

From 1815 until his death, March 26th, 1827, Beethoven produced the most profoundly significant, if not most popular, of all his mighty tone-creations: the last five piano Sonatas, the last five String-quartets, which were so original, so free, so lofty in conception, and of so unaccustomed a technical character that they remained enigmas for nearly a century, but whose colossal artistic worth is now becoming more and more recognized. Further, the Ninth Symphony with Chorus, *Ode to Joy,* and the stupendous *D-major Mass* (*Solemnis*).

CRITICAL NOTE

HAYDN, Mozart, and Schubert were amazingly productive. Only a swift penman could copy, in the corresponding time, the prodigious quantity of either. This alone would render careful revision impossible, had they been disposed to subject their work to subsequent alteration or improvement, and no proof exists that either of these masters ever radically modified any of their spontaneous productions.

With Beethoven, however, it was just the opposite. It is true, he was diligent, and his compositions were numerous; but for the greater part they were written with the utmost care. His sketch books prove the tireless rigor with which his melodic themes, and his structural adjustments were tested again and again. Upon some of his Symphonies, notably the Fifth, he labored for months and years, censuring the spontaneous ideas with the force of his great intellect, until every detail of the complete structure found its proper place and emphasis. One example of the metamorphosis his initial concept sometimes underwent, is worth citing. The principal melodic member of the *Andante* movement of the Fifth Symphony ran at first thus:



As to Beethoven's technical methods, the most prominent factor is that of Repetition—the restatement of measures, phrases, or periods. He seems, at times, fairly to hammer his musical image into the hearer's mind, as if determined, with his characteristic insistence and assurance, that his purpose shall be fully recognized.

Now Repetition is at once the most necessary and the most hazardous of all structural factors. It is necessary, because it is Nature's very first and most persistent method of creation. Repetition secures *Unity* without which no corroboration, no logical progress, no sane and definite organization is possible. It is conspicuously present in the music of all the masters, from Bach to Wagner, but particularly so in that of Beethoven.

But Repetition is also dangerous, because it involves monotony as a matter of course, and monotony is deadly.

The riddle of this inherent contradiction is solved by so modifying (variating) the repeated forms as to obtain *Variety,* within the strict limits of Unity. And the success of any art-creation is automatically defined by the judgment of the artist in so finely gauging the degree of modification as to ensure an even balance between the equally indispensable elements of unity and variety—avoiding the fatal "too little or too much" in either direction.

It may be safely claimed that in precisely this

respect Beethoven reached the highest degree of perfection; he was the greatest master of the "golden medium."

Examples of this structural trait, repetition, are numerous in the Fifth Symphony: for instance, in the Subordinate Theme of the first movement.

This Symphony, Number Five, was written in 1808 (begun much earlier). It is more mature, characteristic, and eminent than any of the four preceding Symphonies, and marks an epoch in Beethoven's development.

After the recreation indulged in his Fourth Symphony, Beethoven, in the Fifth, becomes himself again. Here is Destiny, pronounced in the most uncompromising and vital terms.

The melodic motive of the first two (or four) measures is not a Basic Motive (present in the first three Symphonies of Brahms, and there defined), for the movement is not built *upon* it; but is what might be called a Synthetic motive, inasmuch as the whole movement is woven *out of it.* (Other examples of the Synthetic motive are: the Sixth Prelude, D minor, in Volume I of Bach's *Well-tempered Clavichord;* Beethoven's piano Sonata, Opus 26, the last movement).

The first movement is one of the most unique examples in literature of thematic unity and economy. Practically every part of the structure is derived directly from the brief initial figure of two measures; and the *rhythmic* design of this motive pervades even the third and fourth movements.

The finale is a jubilant "Song of Triumph," firm in form and contents as the granite hills.

The student is urged to compare the Critical Notes of the foregoing Symphonies of Beethoven, in order to reach a fuller understanding of their relation to one another.

EXPLANATORY PREFACE

THE SYMPHONY is the same form of composition as the Sonata, but is written for orchestra, and is therefore usually broader in design and more elaborate in structure than the Sonata.

2. The SONATA-ALLEGRO form, which is commonly chosen for the first, and often for the last, Movement of the Symphony, represents, fundamentally, the union of two Themes, the first one of which is called the PRINCIPAL THEME, and the other the SUBORDINATE THEME.

3. The Sonata-allegro design embraces three large divisions:

a. The Exposition;

b. The Development; and

c. The Recapitulation, to which very frequently a fourth division is added, as Coda.

4. The EXPOSITION consists in:

a. The statement of the Principal Theme;

b. A Transition;

c. The Subordinate Theme; and

d. One or more so-called CODETTAS, terminating, as a rule, with a Double-bar, and repetition-marks.

5. When the PRINCIPAL THEME closes with a definite perfect cadence, the Transition which follows, is "independent," and may consist of any (often wholly new and contrasting) material. But it often occurs that the act of transition begins *during* the later course of the Theme, in which case the form is "dissolved."

6. The SUBORDINATE THEME is, despite its title, usually of fully equal importance to the Principal Theme, and it is (in the Exposition) invariably placed in a different key.

7. The CODETTA is generally a brief sentence, and cannot therefore claim to be an additional "Theme," although the term "Concluding Theme" is sometimes used. Its object being, chiefly, to confirm the cadence, it consists often of simple tonic and dominant harmonies, and may be thematically reminiscent of the Principal Theme. But it may also serve the purpose of contrast, and an increase of thematic material, and of general breadth, in which case it may present new and striking traits. Furthermore, there are frequently two, three or even more, such Codettas, generally decreasing in length, and converging to the strong final cadence.

8. The DEVELOPMENT is always "sectional" in form. That is, it consists of an optional number of Sections, of optional length, and of optional character. Each SECTION has its special thematic task, and draws its material, naturally, from some factor of the Exposition, since its chief purpose is the manipulation or "development" of what has gone before. However, since the contents of a Section are absolutely optional, it frequently happens that one or another of the Sections presents *new* and contrasting material.

9. The ultimate object of the Development is to "return to the beginning," and therefore its last Section is a RE-TRANSITION (or Returning passage) which leads into the Recapitulation. Note the distinction between the Transition (which leads over into the *new* Theme) and the Re-transition (which leads back into the Principal Theme).

10. The RECAPITULATION is a re-statement of the Exposition. But the Subordinate Theme (with its Codetta or Codettas) is invariably *transposed* —as a rule, to the principal key.

11. The CODA, like the Development, is sectional in form, and hence is optional in length and contents.

12. The SONATINE-ALLEGRO form is the same design as the Sonata-allegro form, excepting that it contains no Development. The end of the Exposition is transformed (usually by "dissolution")

into a Re-transition, leading into the Recapitulation. Consequently there is no Double-bar.

13. The SONG-FORM WITH TRIO, which is commonly chosen for the third movement of the Symphony, is the association of two related Song- (or Part) forms, as in the Minuet, March, and other Dance forms.

14. A Song-form has either one Part (rare), or two Parts, or three. In the three-Part form, the third Part is a re-statement of the First Part, often with much modification.

15. A PART is usually brief, consisting of two, three or more Phrases, separated by light cadences—a *heavy* tonic cadence generally indicating the end of the Part. See 18.

16. The RONDO-FORM is not the intimate coordination and union of two Themes (as in the Sonata-allegro) but—as a rule—a mere *alternation* of Themes: the Principal Theme invariably following each Subordinate Theme.

17. There are three Rondo-forms:

a. The First Rondo-form, with *one* Subordinate Theme, and one recurrence of the Principal Theme;

b. The Second Rondo-form, with *two* Subordinate Themes and two recurrences; and

c. The Third Rondo-form, with *three* such alternations—the third Subordinate Theme being, however, the same as the first Subordinate, but always transposed to a different key (as in the Recapitulation of the Sonata-allegro).

18. Since this edition pursues an educational purpose, every factor of the form is analyzed, and every structural detail carefully indicated.

Every cadence, throughout, is marked *approximately** by a wedge (V).

These cadences differ in force, the lighter ones indicating the end of Phrases, and the heavier ones, usually, the end of the entire Parts.

The PHRASE is the shortest complete musical sentence (with cadence) and is very generally four measures in length—sometimes eight.

The PERIOD is a double phrase; it is therefore usually eight or sixteen measures long, and exhibits two cadences.

The DOUBLE-PERIOD embraces four (sometimes more) Phrases, with four or more cadences.

The PHRASE-GROUP is a somewhat irregular series of Phrases—three, five, six, or more, in consistent succession.

The occasional lengthening, or widening out, of a Phrase, is indicated by the term EXTENSION.

19. It has been the aim of the editor to bring the present versions into the closest agreement with the original orchestral score that is possible under the technical limitations of the pianoforte keyboard. Therefore they are not expected or intended to be "pianistic." But they have been kept well within the reach of the ordinary trained player, especially if he be sensible enough to adopt a *moderate rate of speed* in the playing. It is not at all necessary to accept the usual metronome marks, for the actual musical contents of a composition rest within its *tones*, and can be reached more surely with deliberation than with haste. It will be necessary to use the pedal very freely, but, of course, with discretion.

*The Phrases are often so ingeniously linked together, that it is sometimes impossible to mark the exact point of separation.

Percy Goetschius

LUDWIG VAN BEETHOVEN

1770 - 1827

FIFTH SYMPHONY

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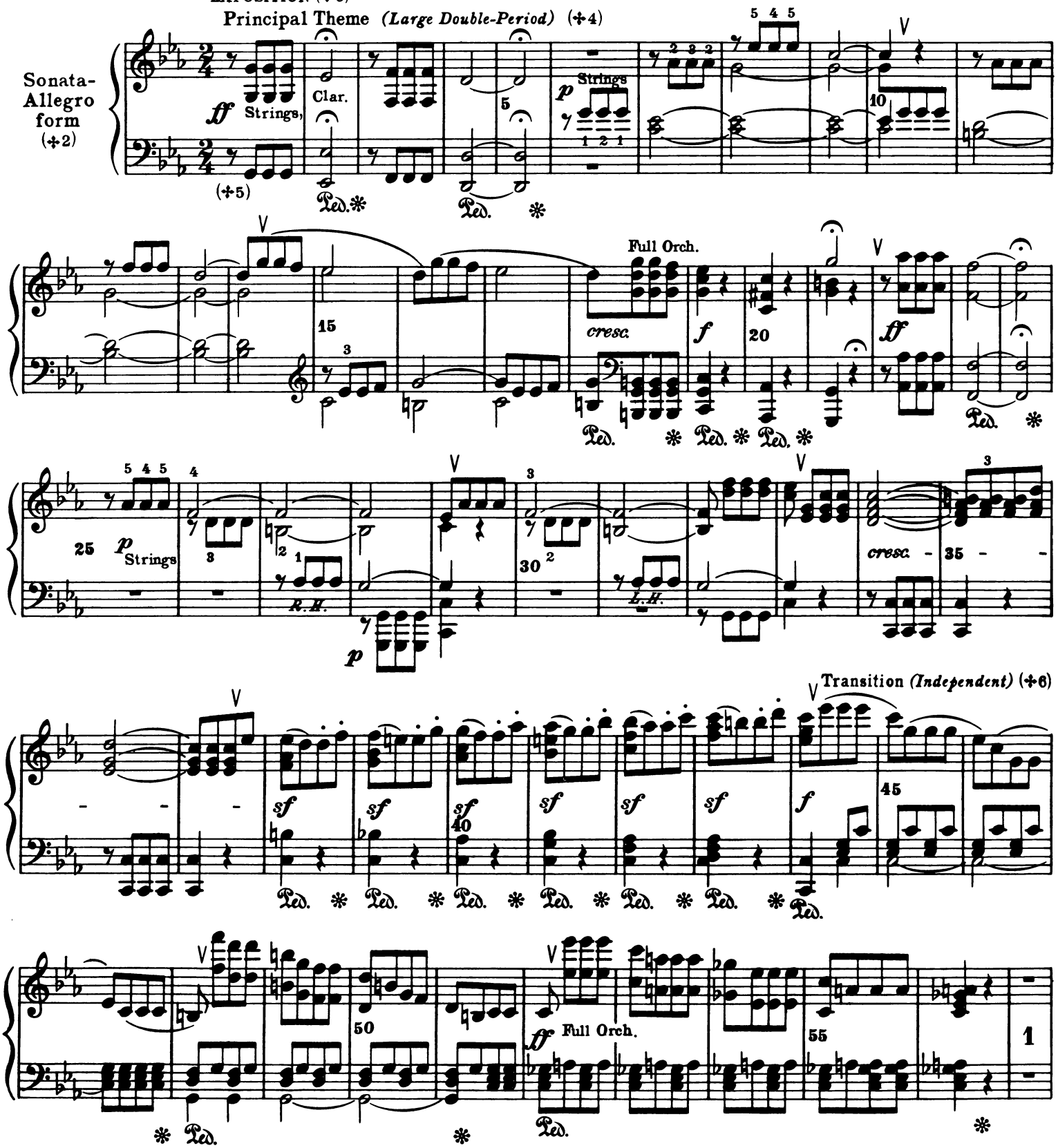
(✣1) SYMPHONY No 5, in C minor

(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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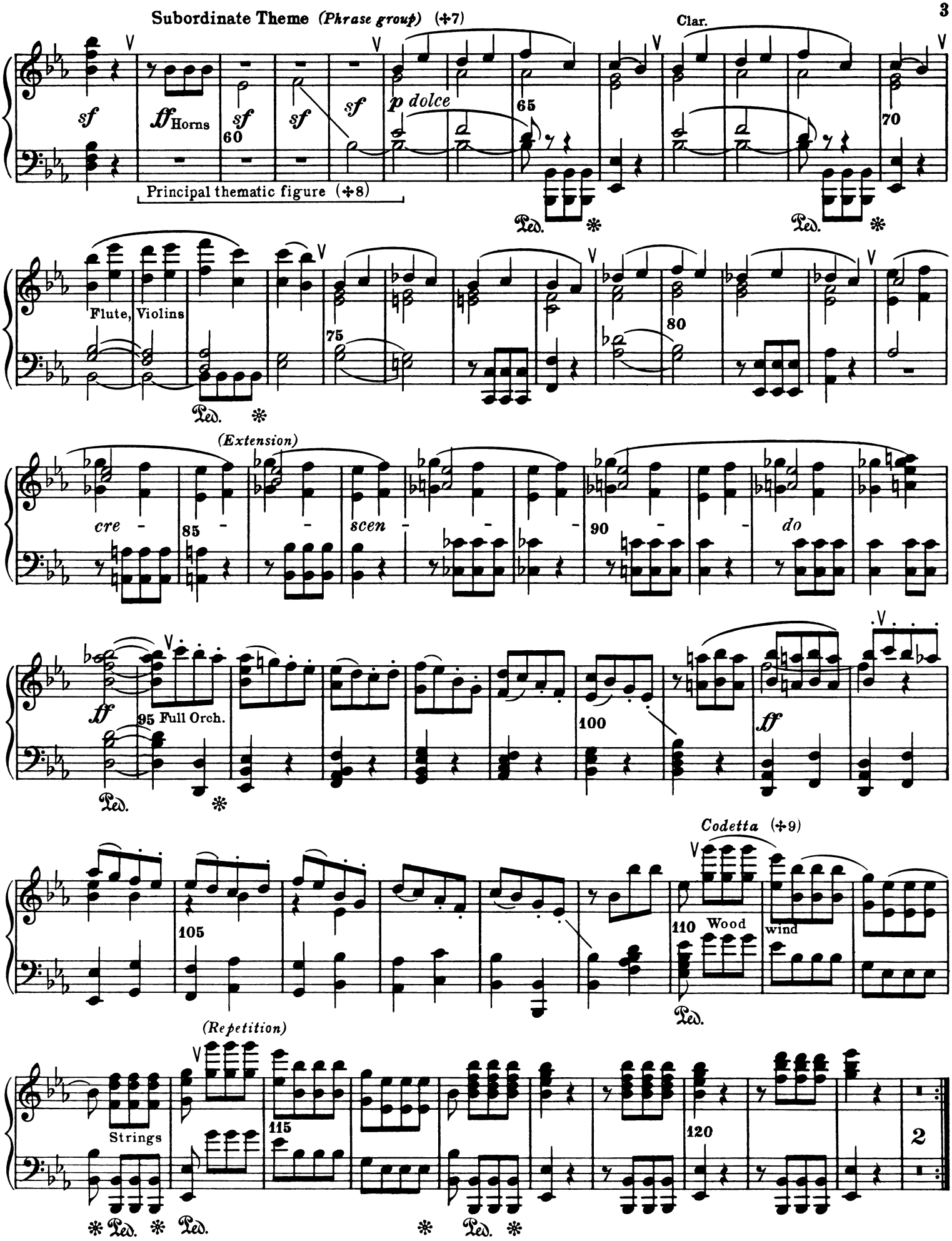
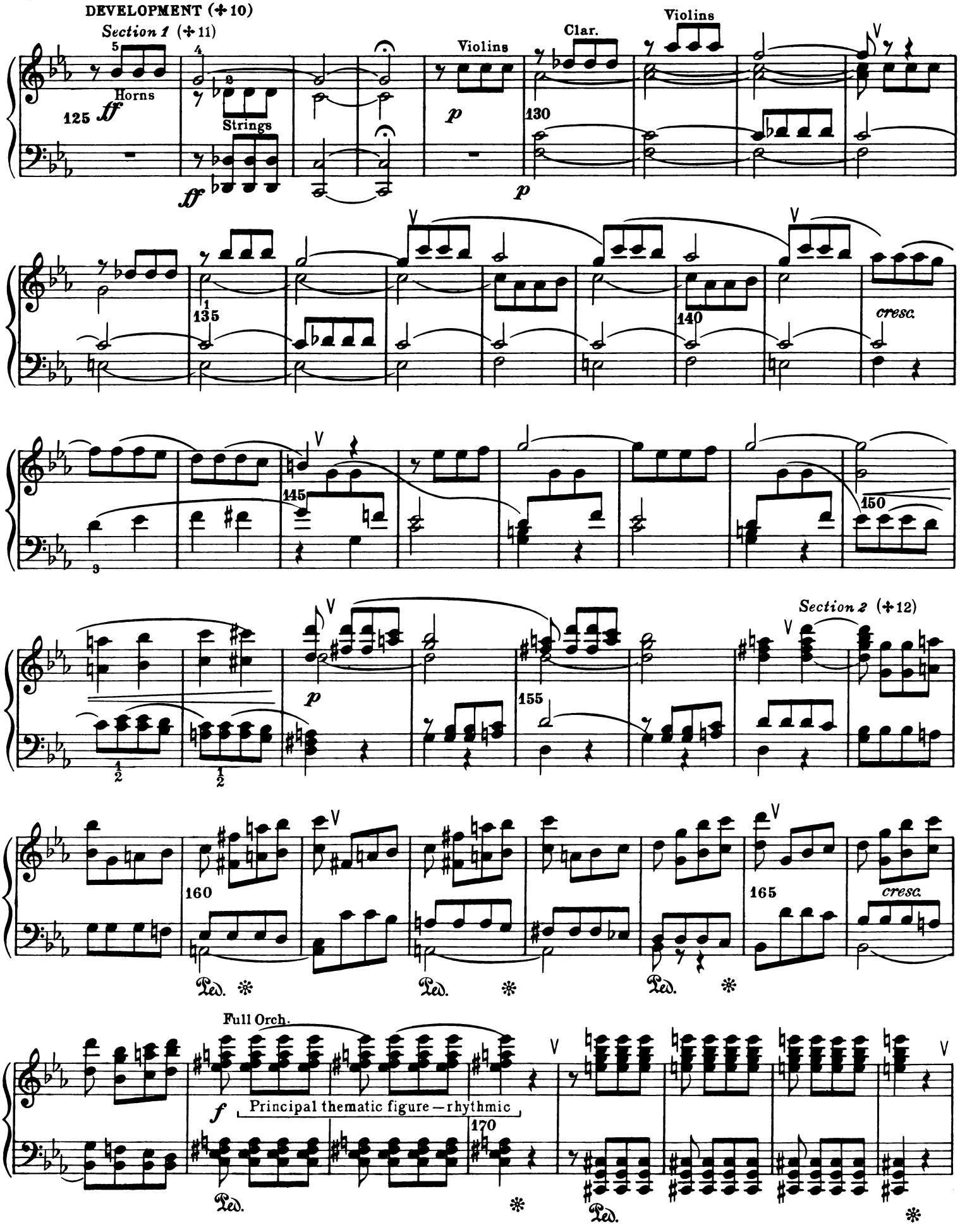
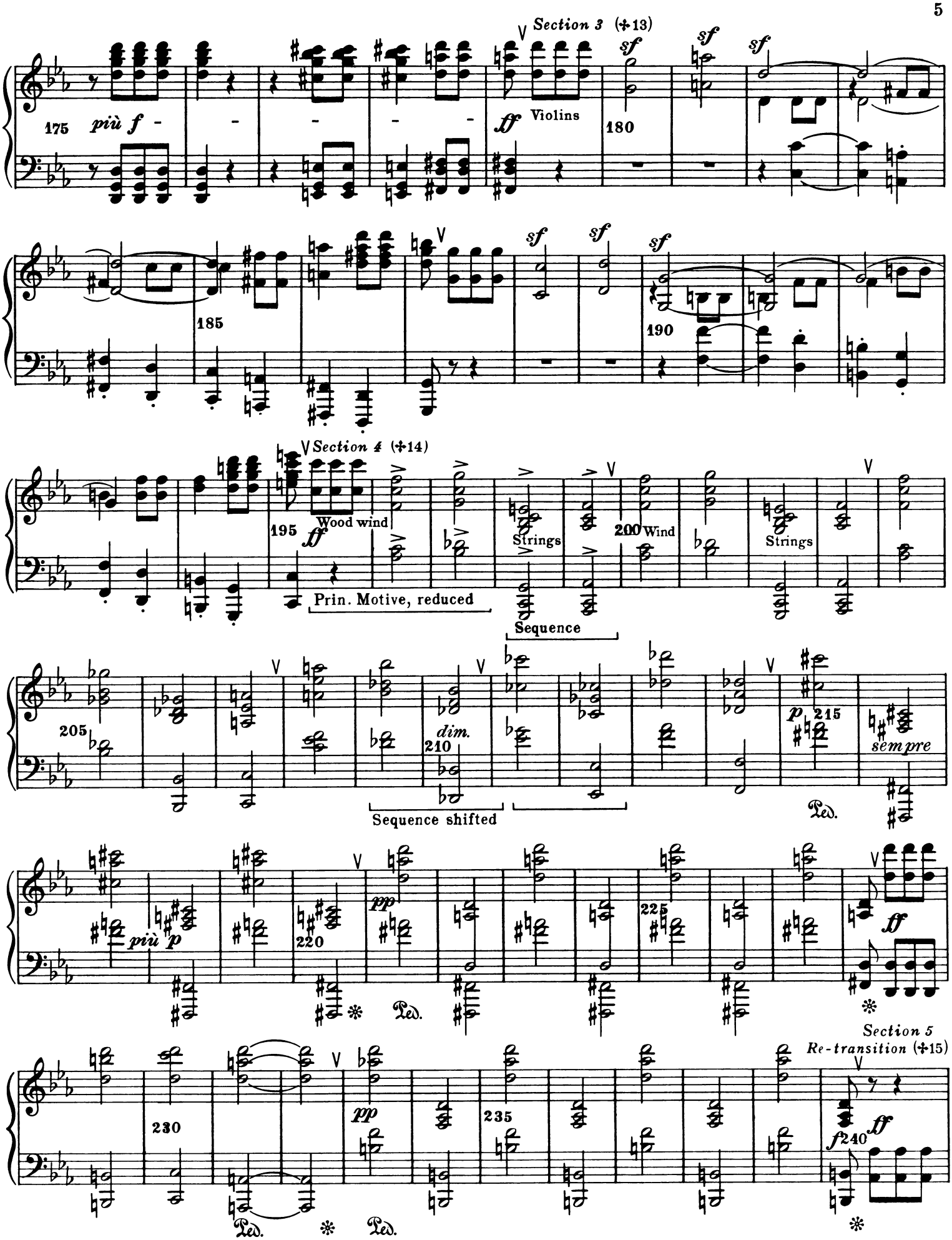


(✣7) Preface, 6. The Subordinate Theme is in E-flat major. — (✣8) Note the rhythmic change in the 3rd measure.
(✣9) Preface, 7. —

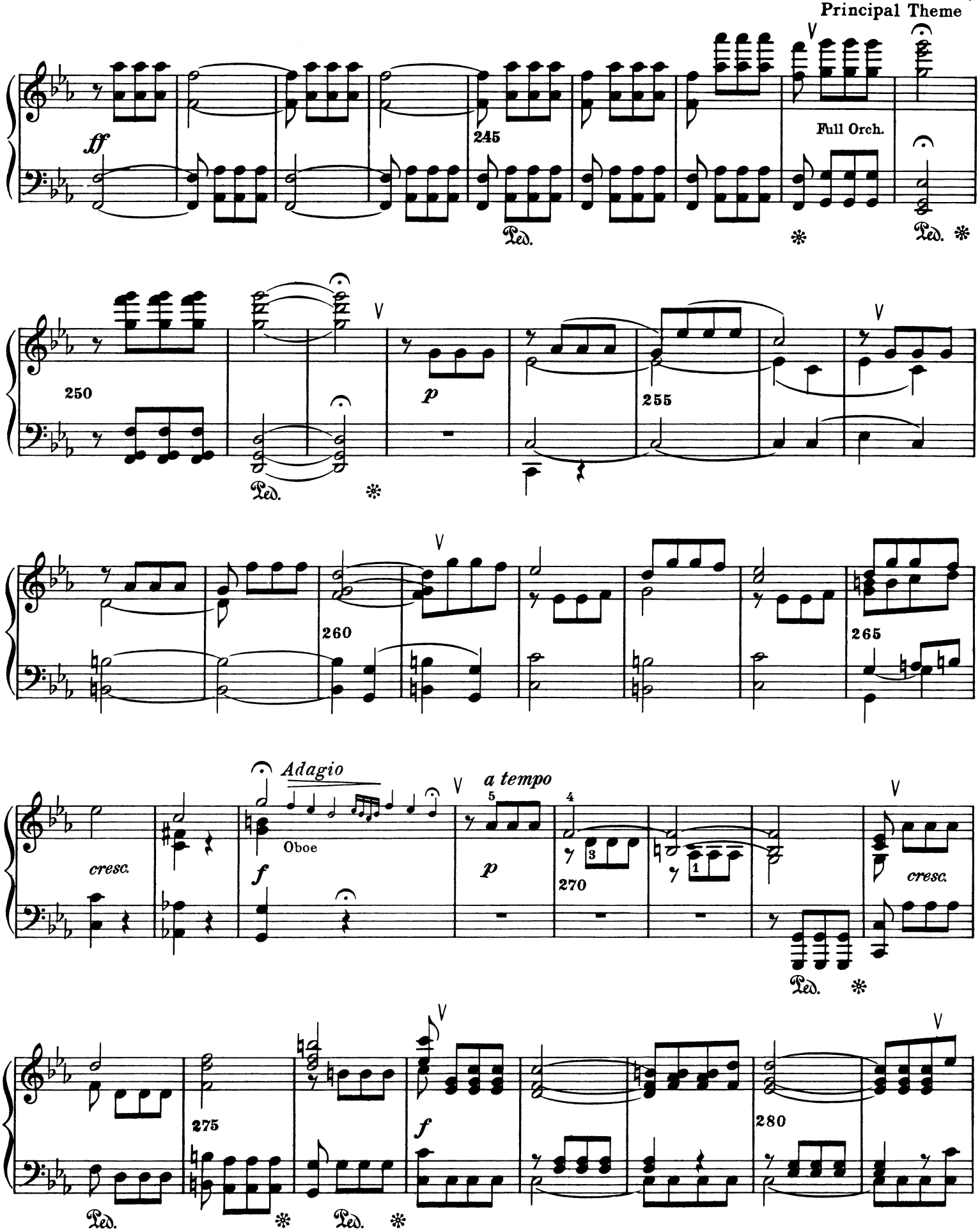


(✣10) Preface, 8.— (✣11) This Section is derived directly from the first Period of the Exposition.— (✣12) An extension and elaboration of the preceding Section.—

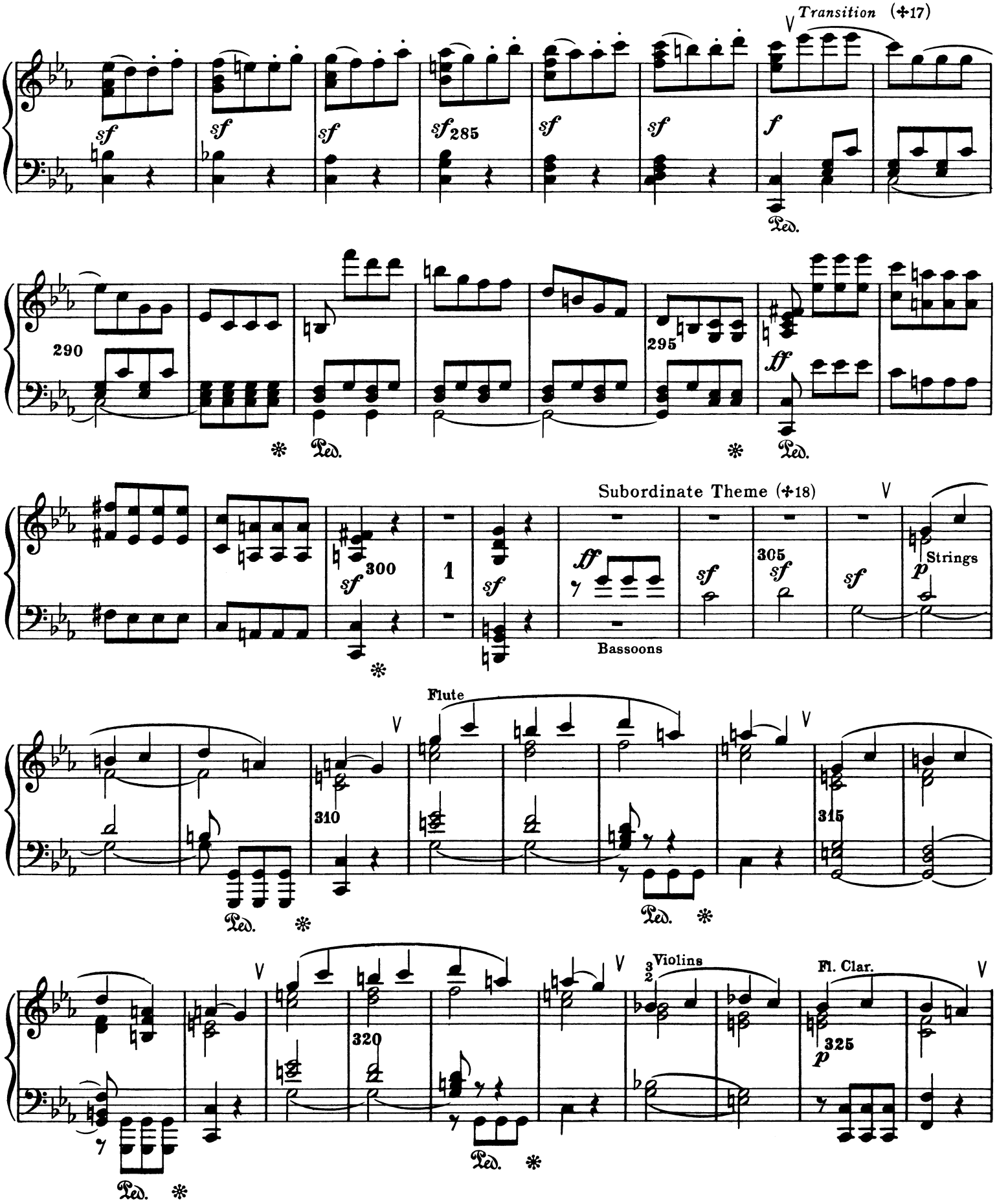


(✣13) From the Subordinate Theme.— (✣14) From the Subordinate Theme, by abbreviation of the Motive, and a long line of Sequences — later reduced and shifted.— (✣15) Preface, 9.—

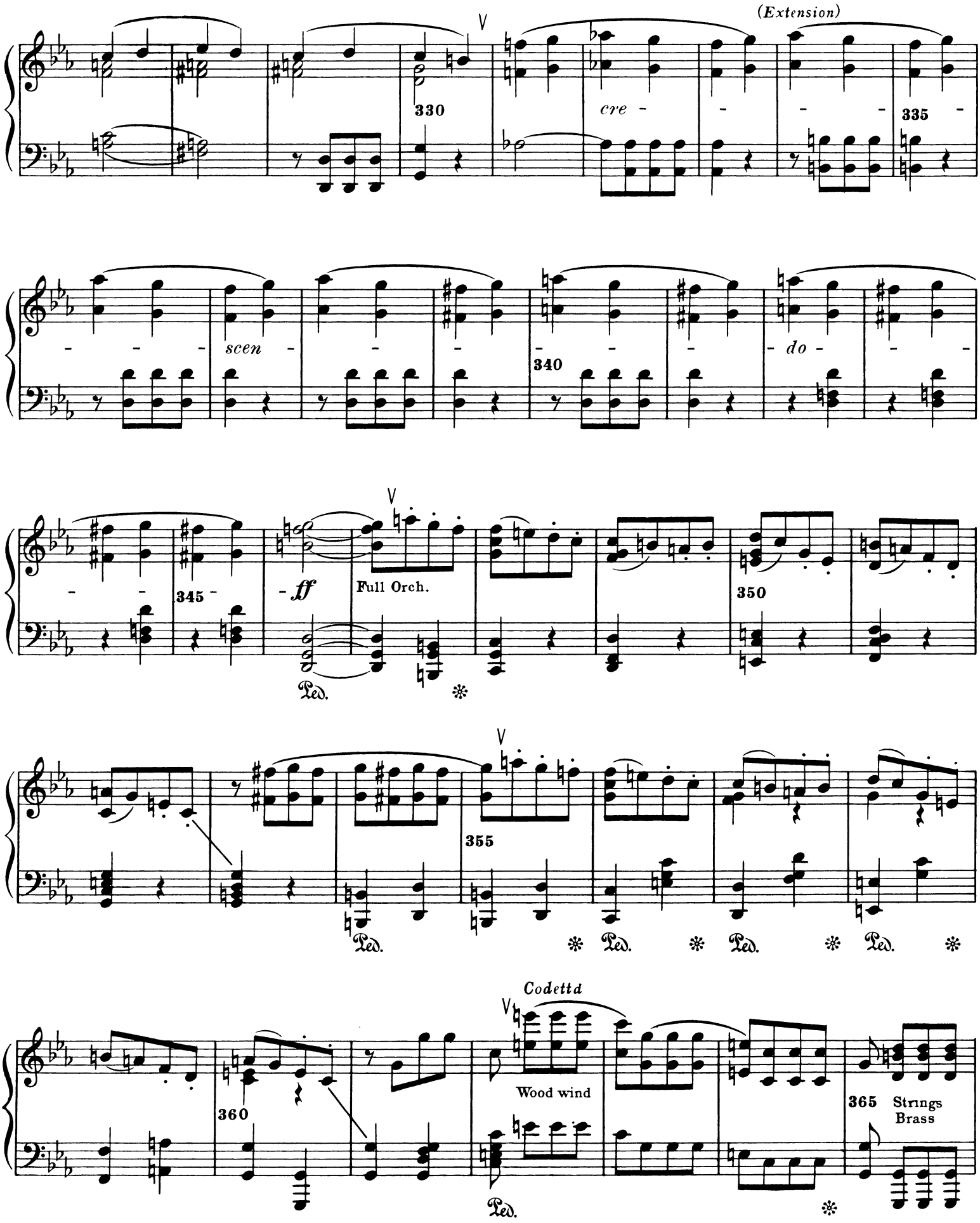
RECAPITULATION (✝16)
Principal Theme

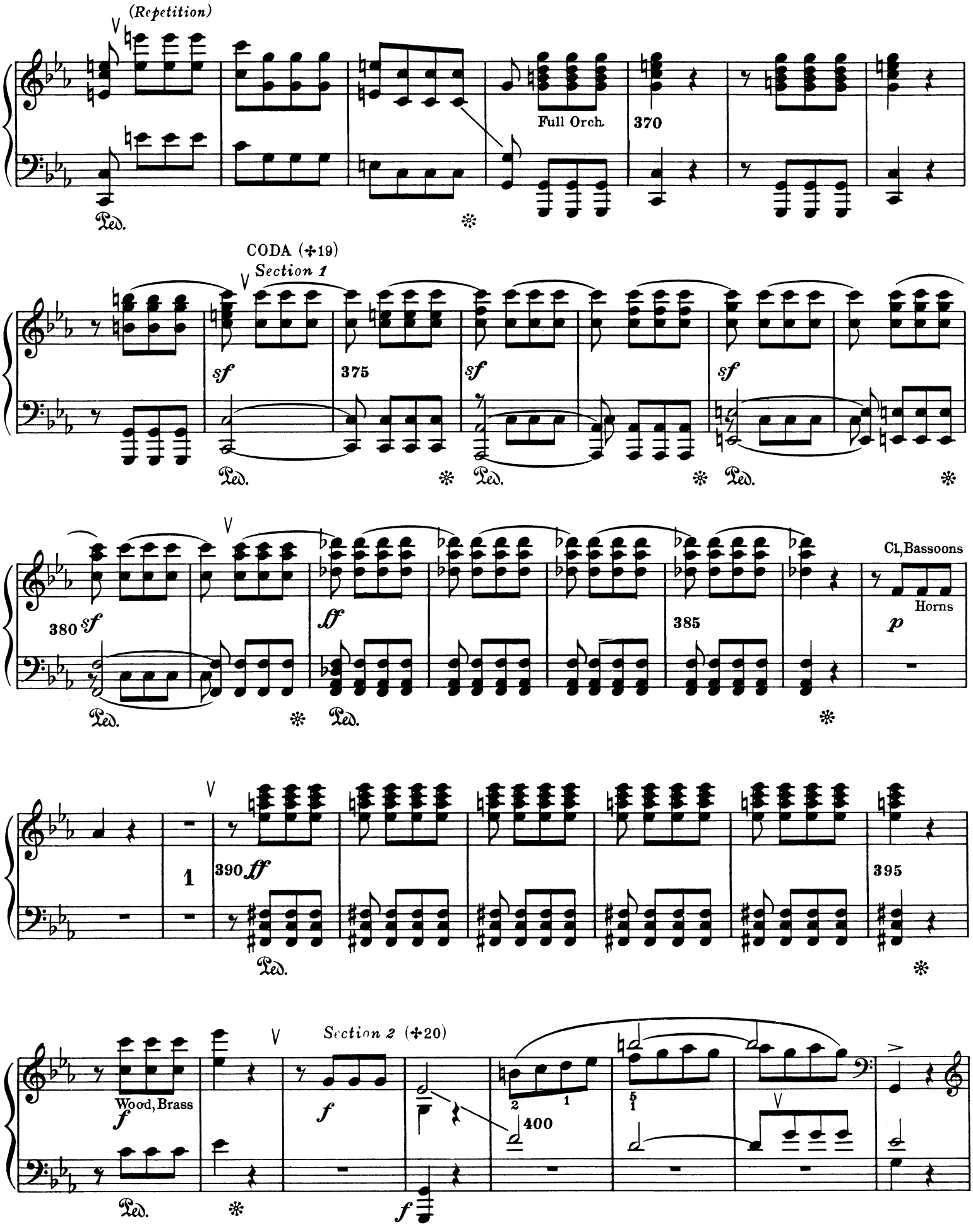


(✝16) Preface, 10.

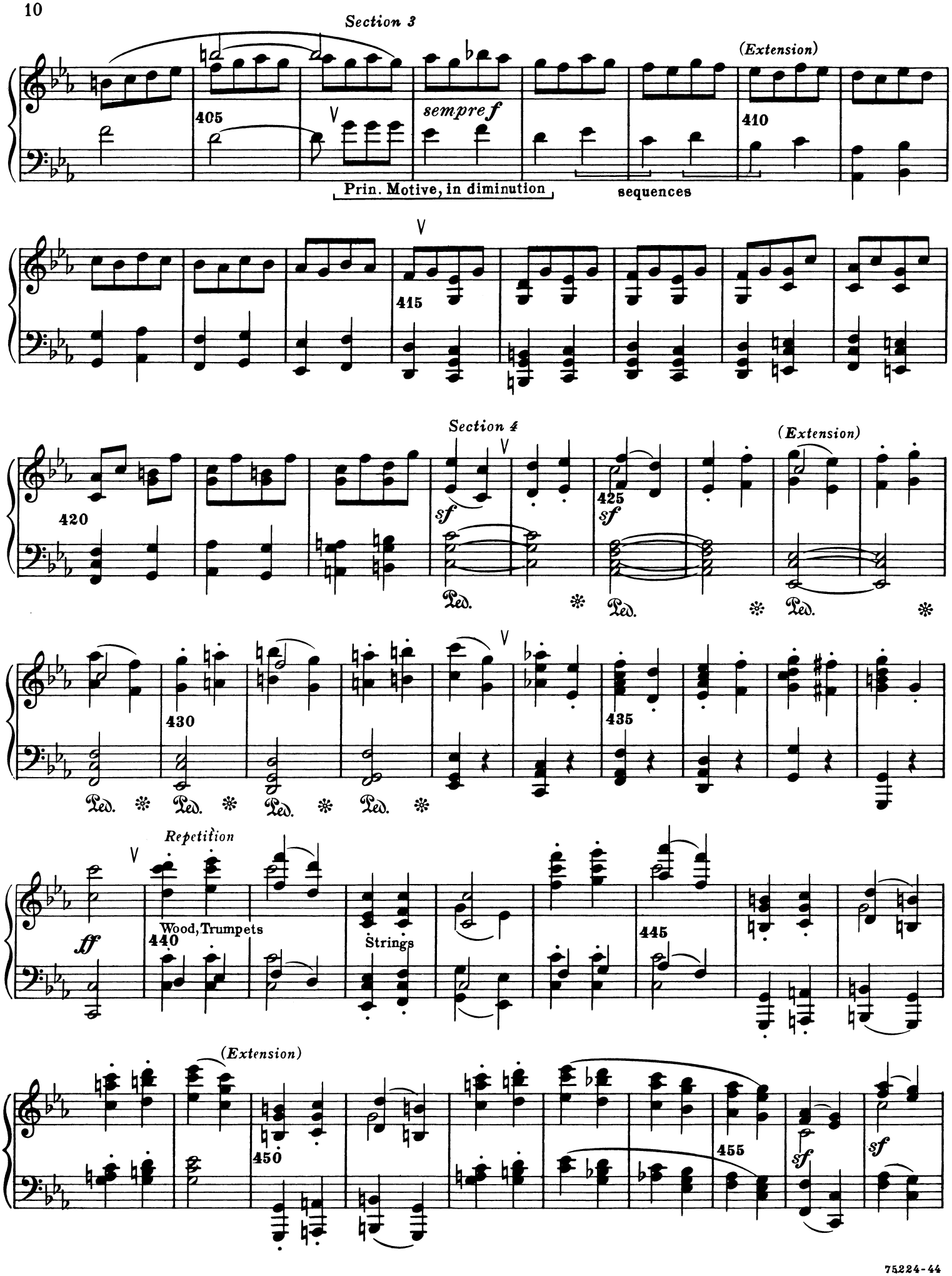


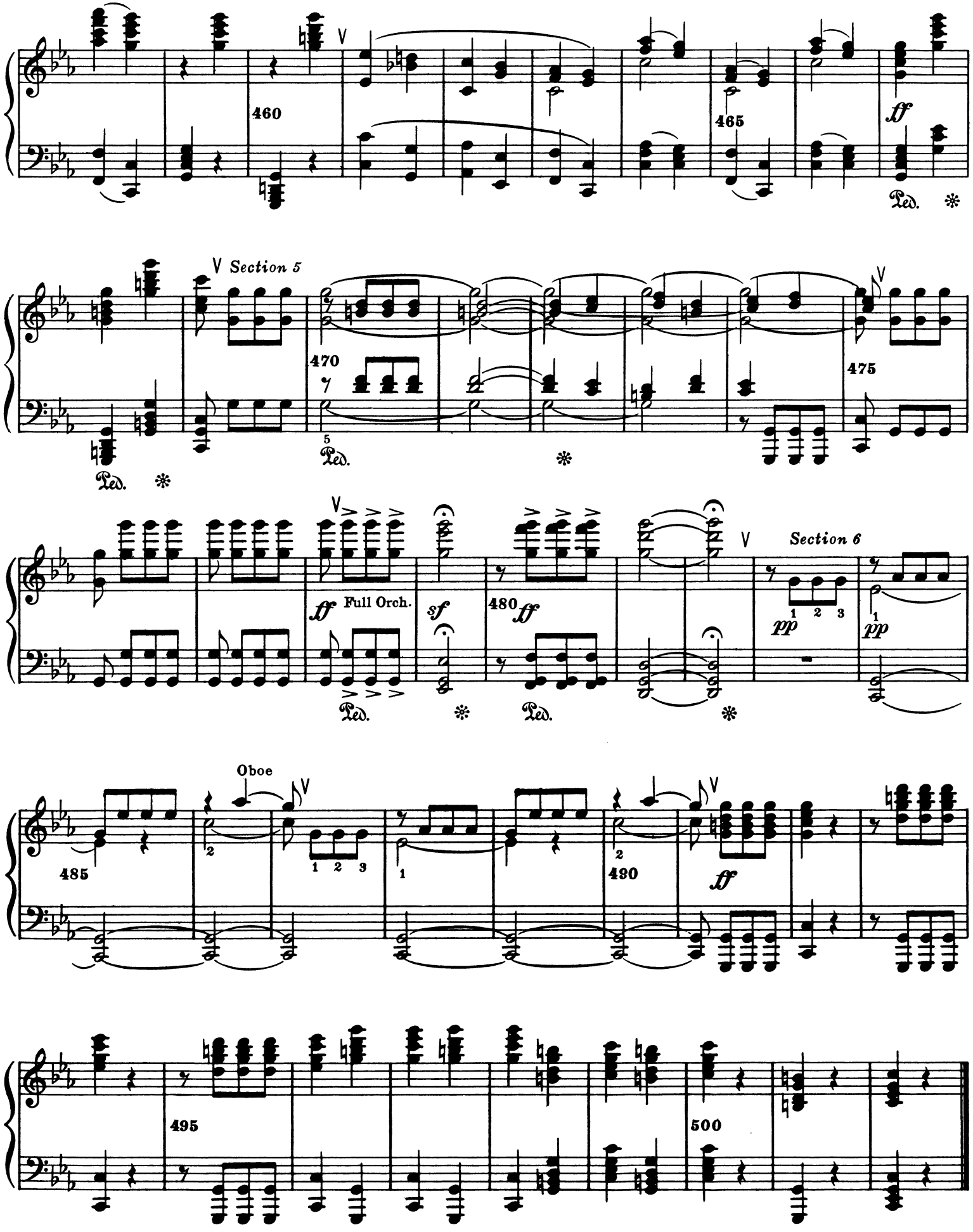
(✢17) The entire Recapitulation is a singularly exact restatement of the Exposition. Even the Transition differs but little from the former one; the enharmonic change of g-flat to f-sharp (in the 8th measure) is all that is needed for the change of key, in the Subordinate Theme. — (✢18) Here the Subordinate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

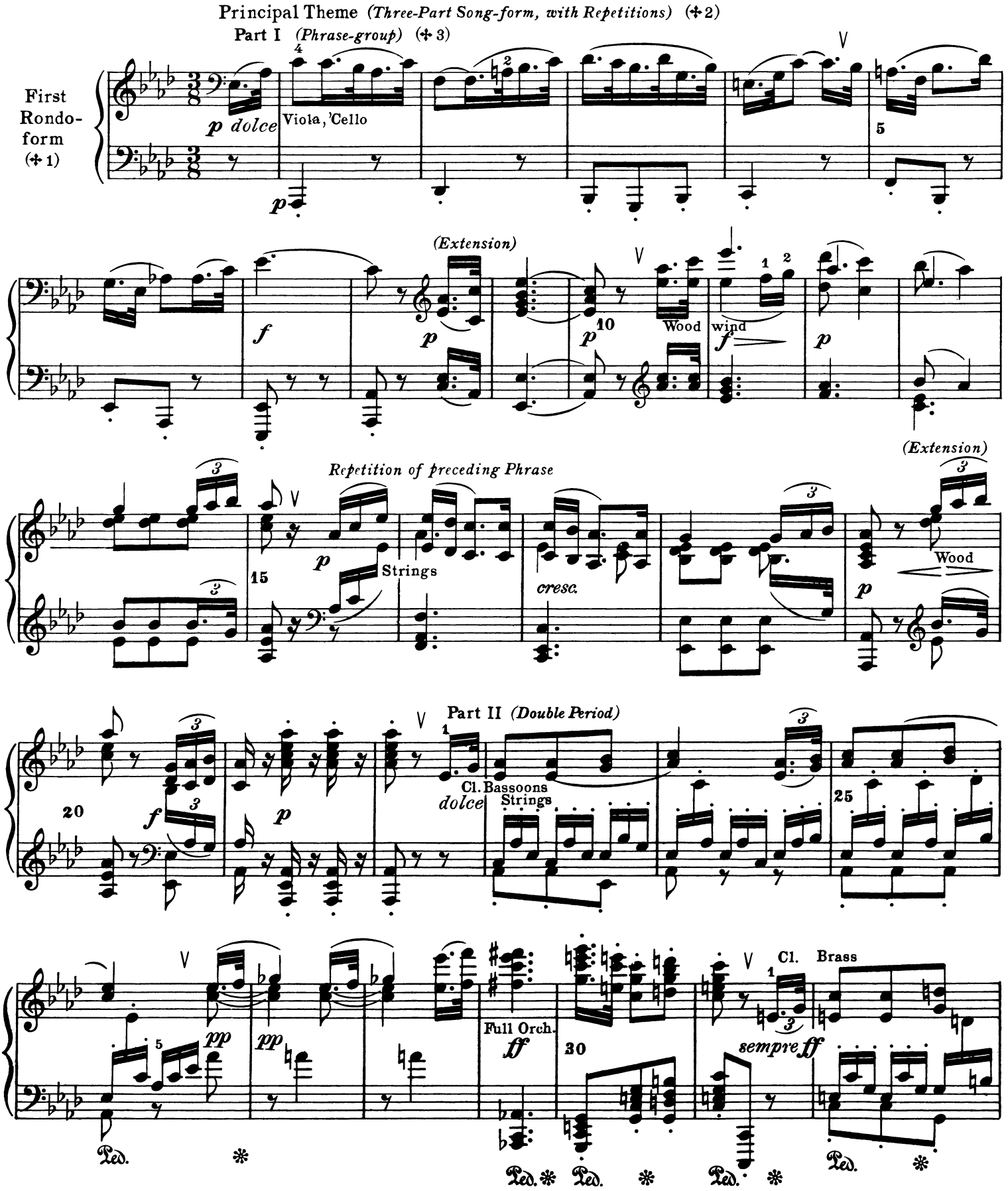


(✣19) Preface, 11.— (✣20) From the Subordinate Theme.—

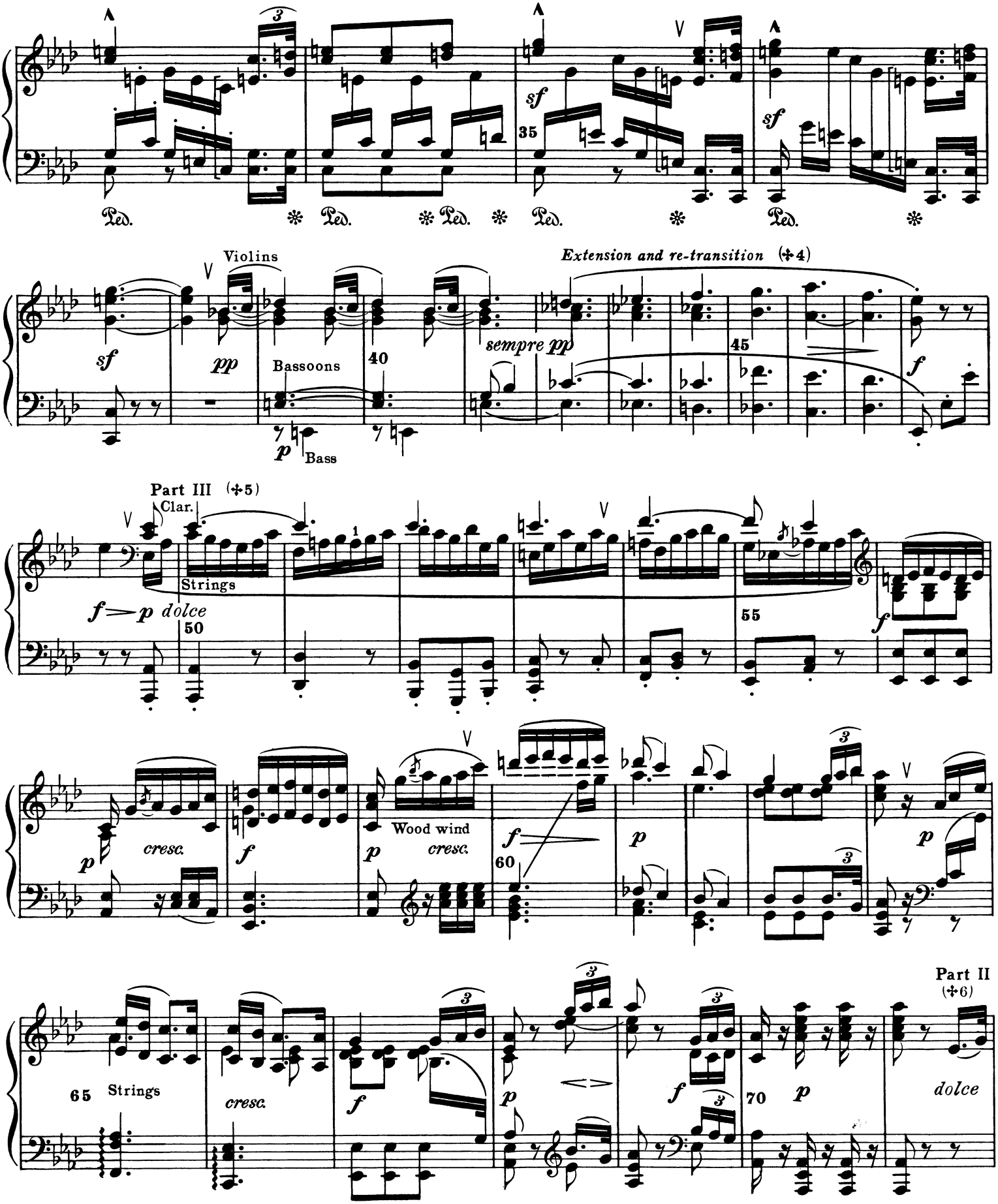

Section 3
(Extension)
405
410
sempre f
Prin. Motive, in diminution
sequences
415
Section 4
(Extension)
420
425
sf
sf
Ped.
Ped.
Ped.
430
435
Ped.
Ped.
Ped.
Ped.
Repetition
ff
440
Wood, Trumpets
Strings
445
(Extension)
450
455
sf
sf


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

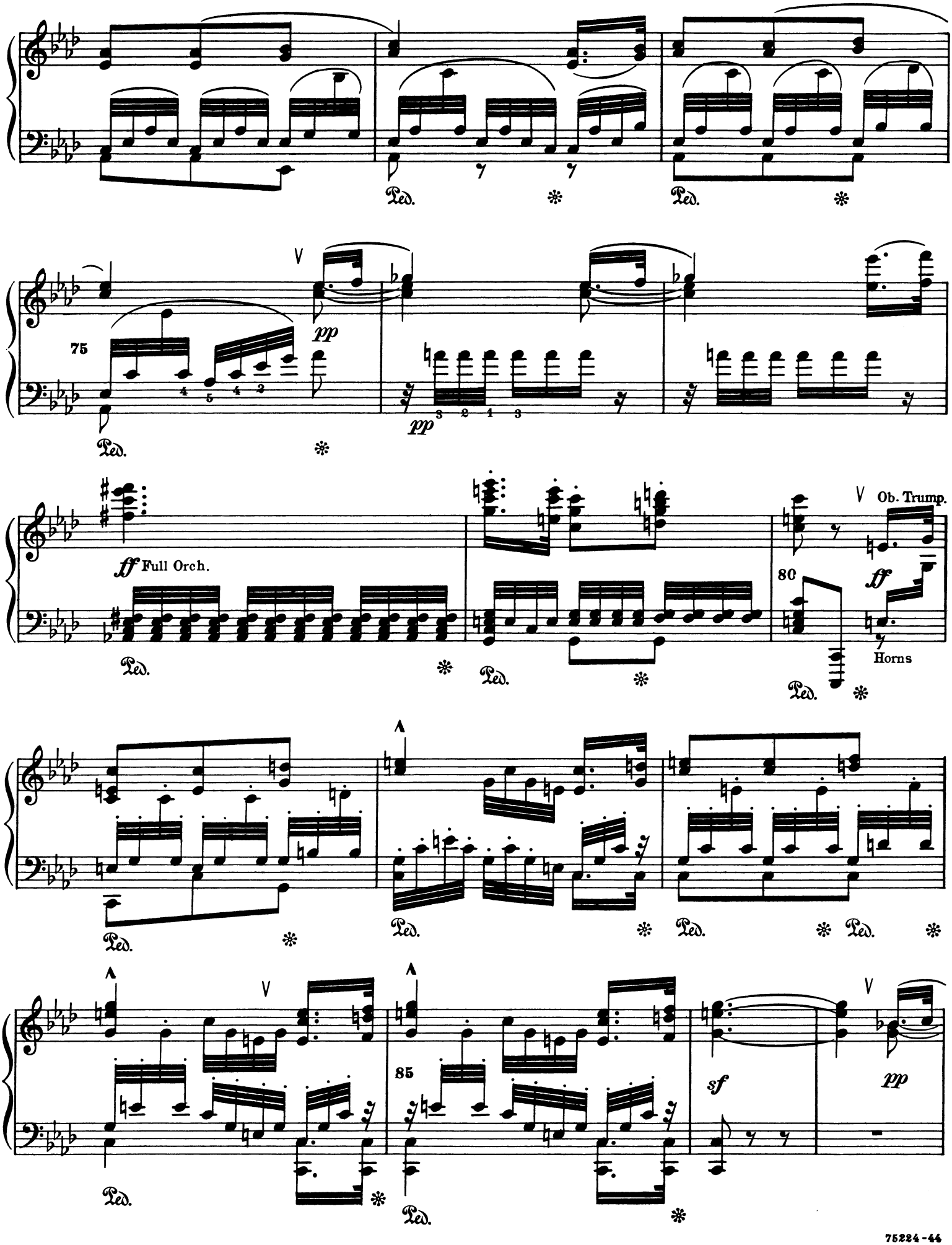
Second Movement, Andante con moto

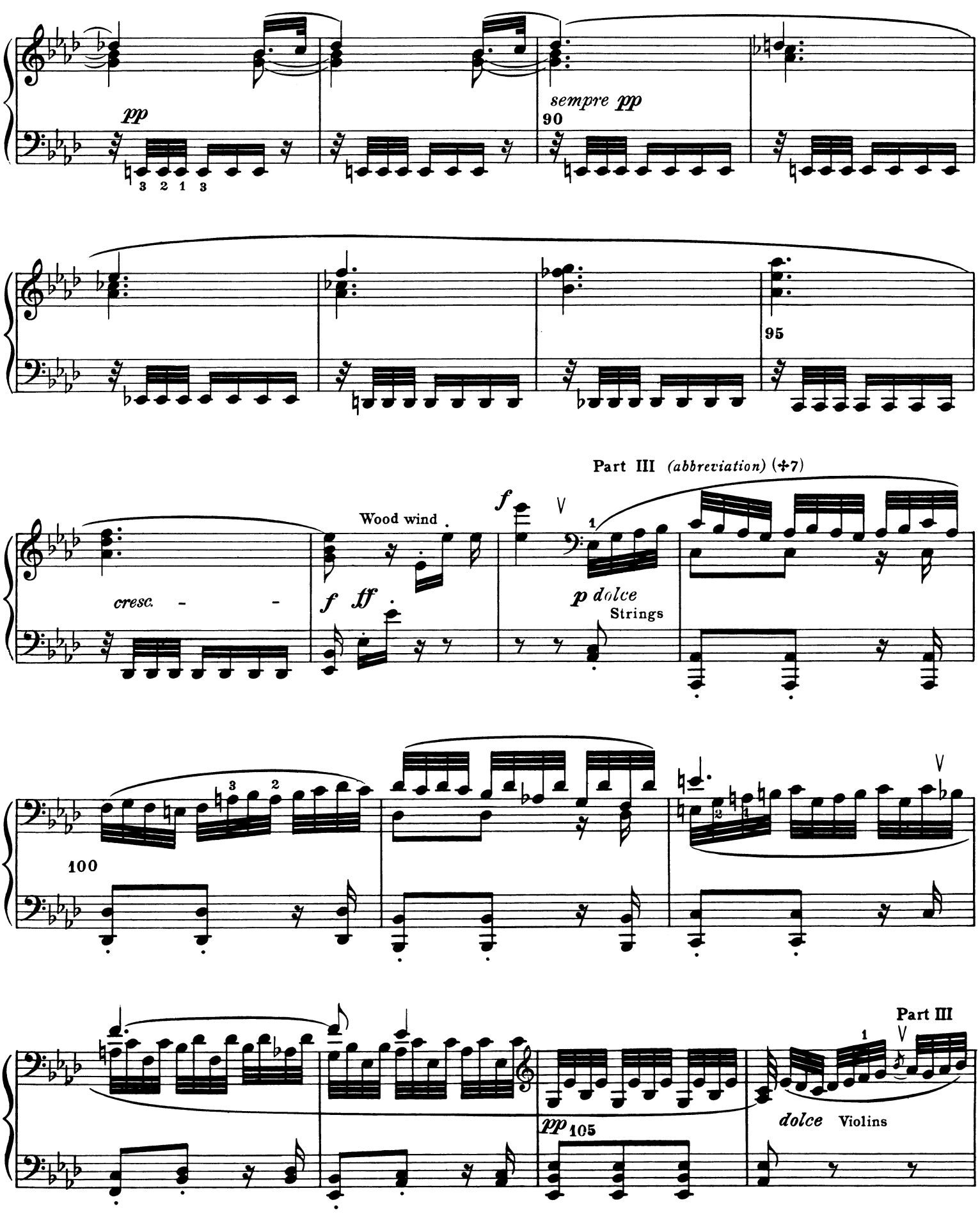


(✣1) Preface, 16, 17. This Movement is often cited as an example of the Variation form, because it consists chiefly of variated repetitions of the one (Principal) Theme. But, as a whole, it nearly approximates the First Rondo-form, although the Subordinate Theme is but little more than an Interlude.—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

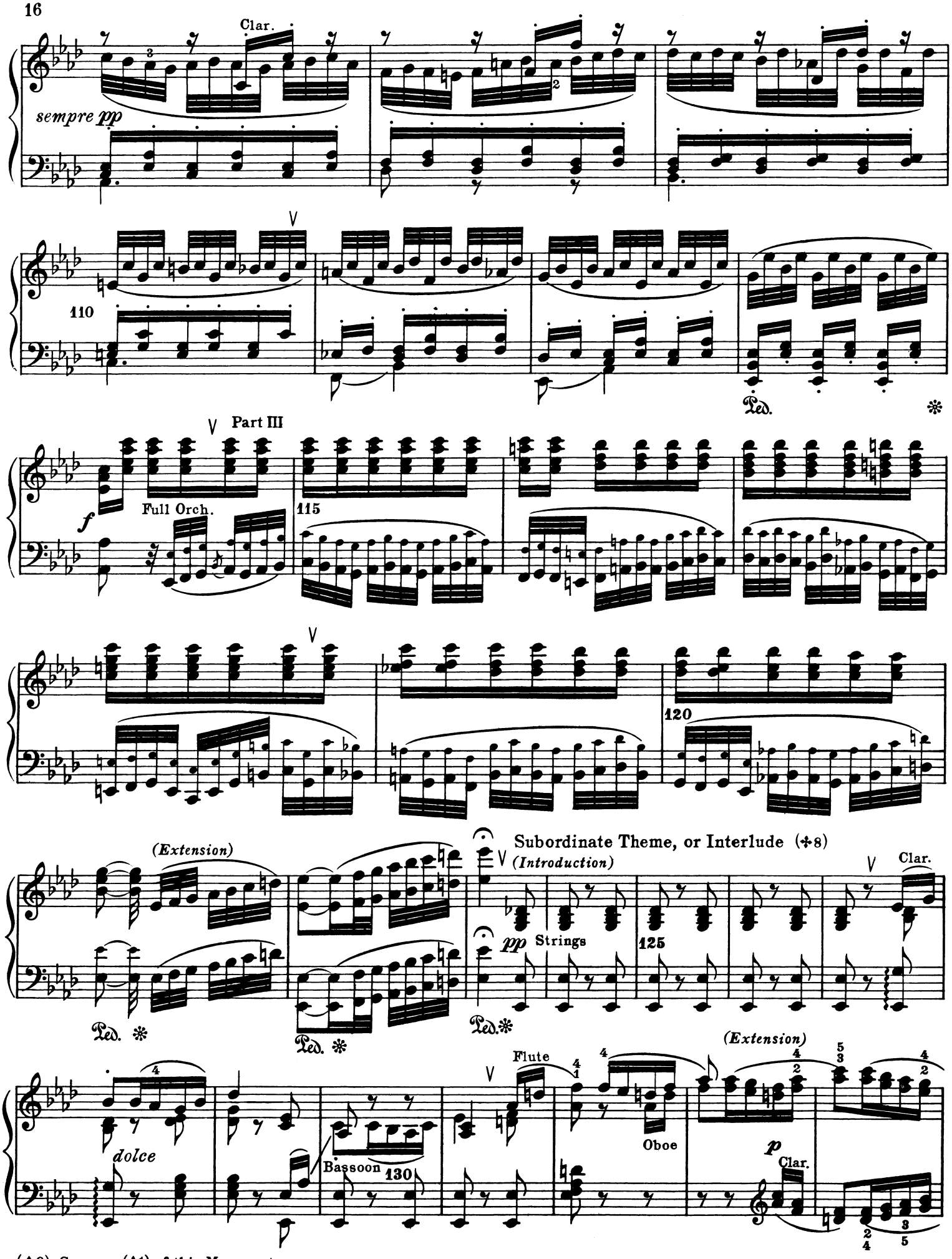


(✣4) The term re-transition is applied here also, as in the larger form (Preface, 9), but in a narrower sense, to the Return to the Beginning.— (✣5) The recurrence of Part I. Preface, 14.— (✣6) Parts II and III are repeated, from this point, with "variation."—


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



(+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

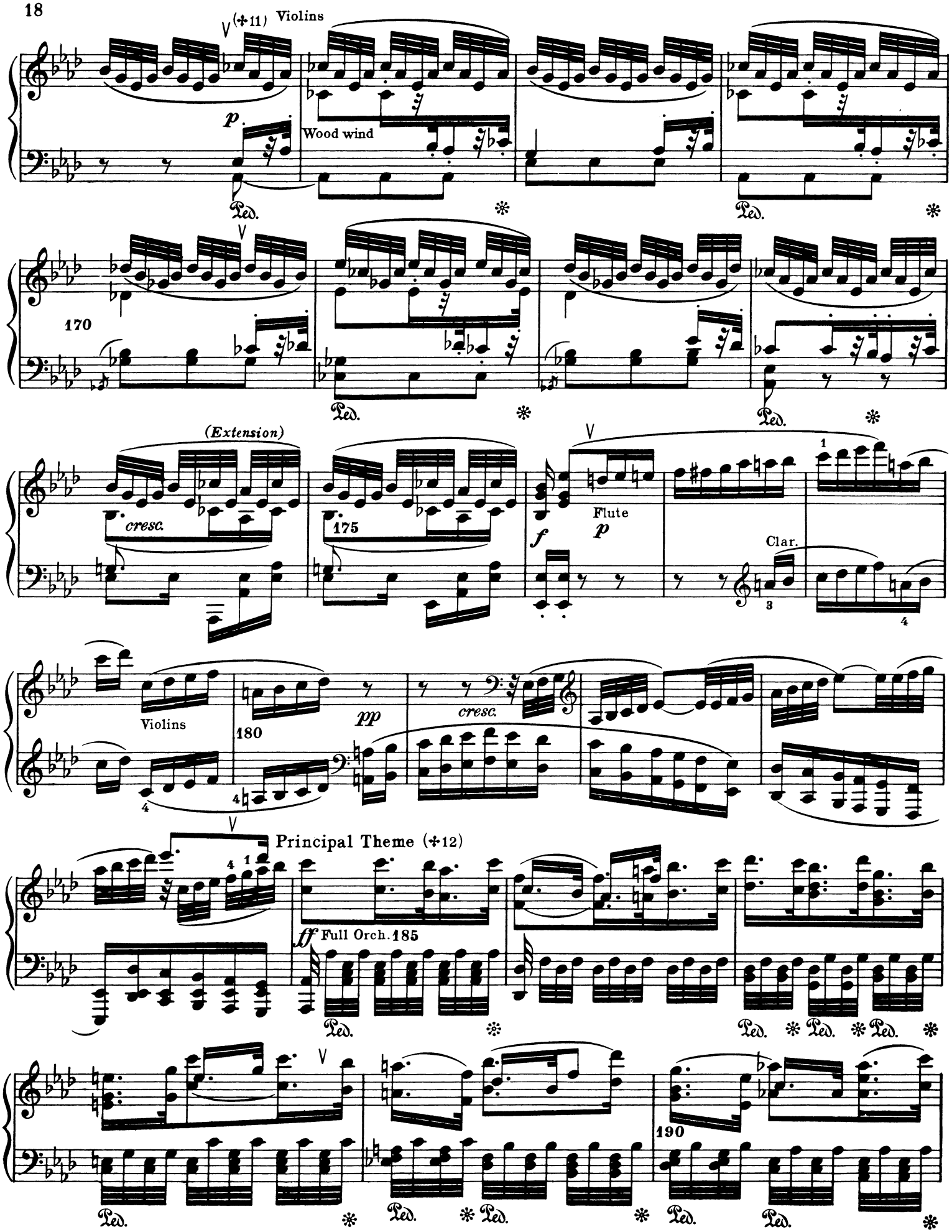
pp

'Celli

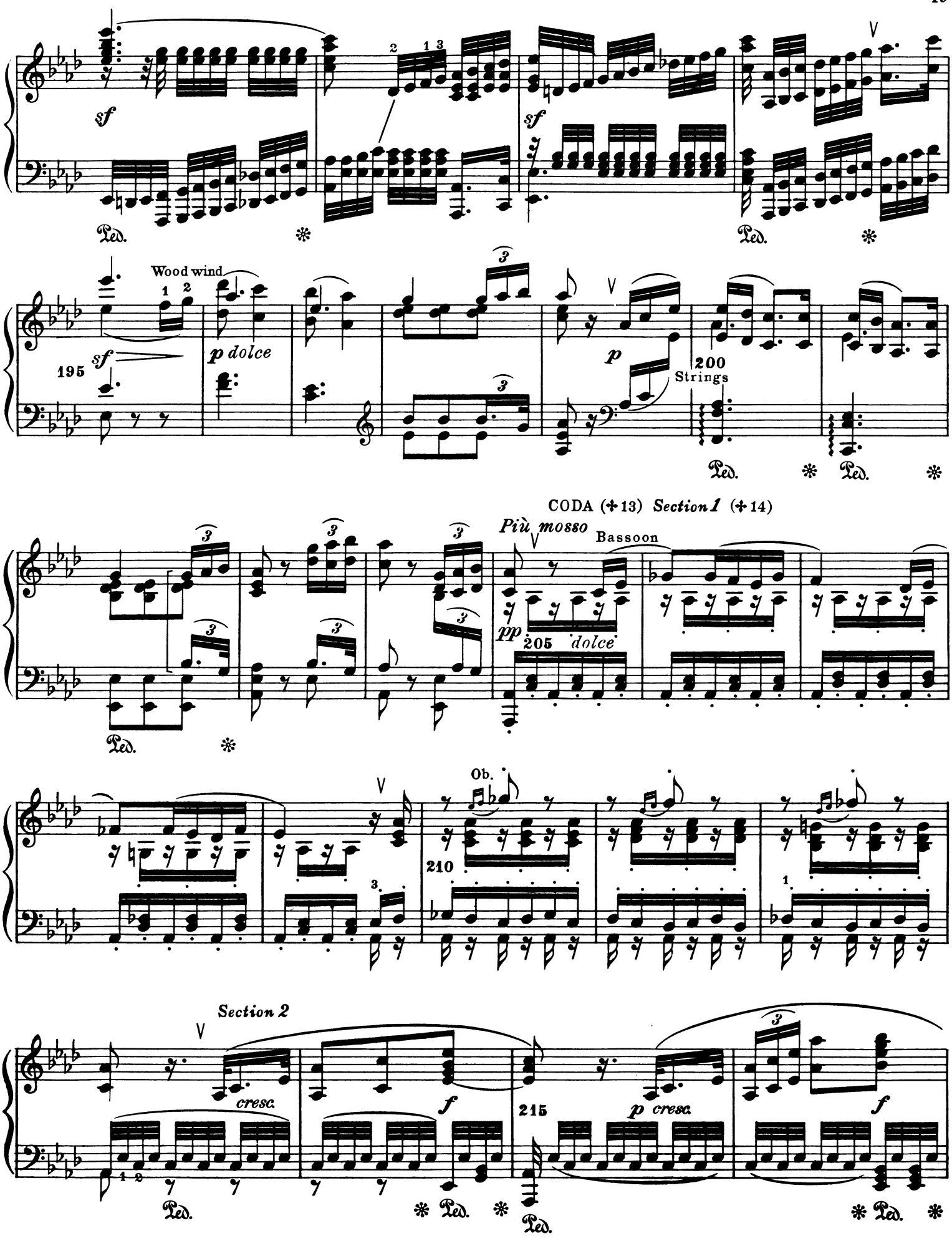
pp Violins

165

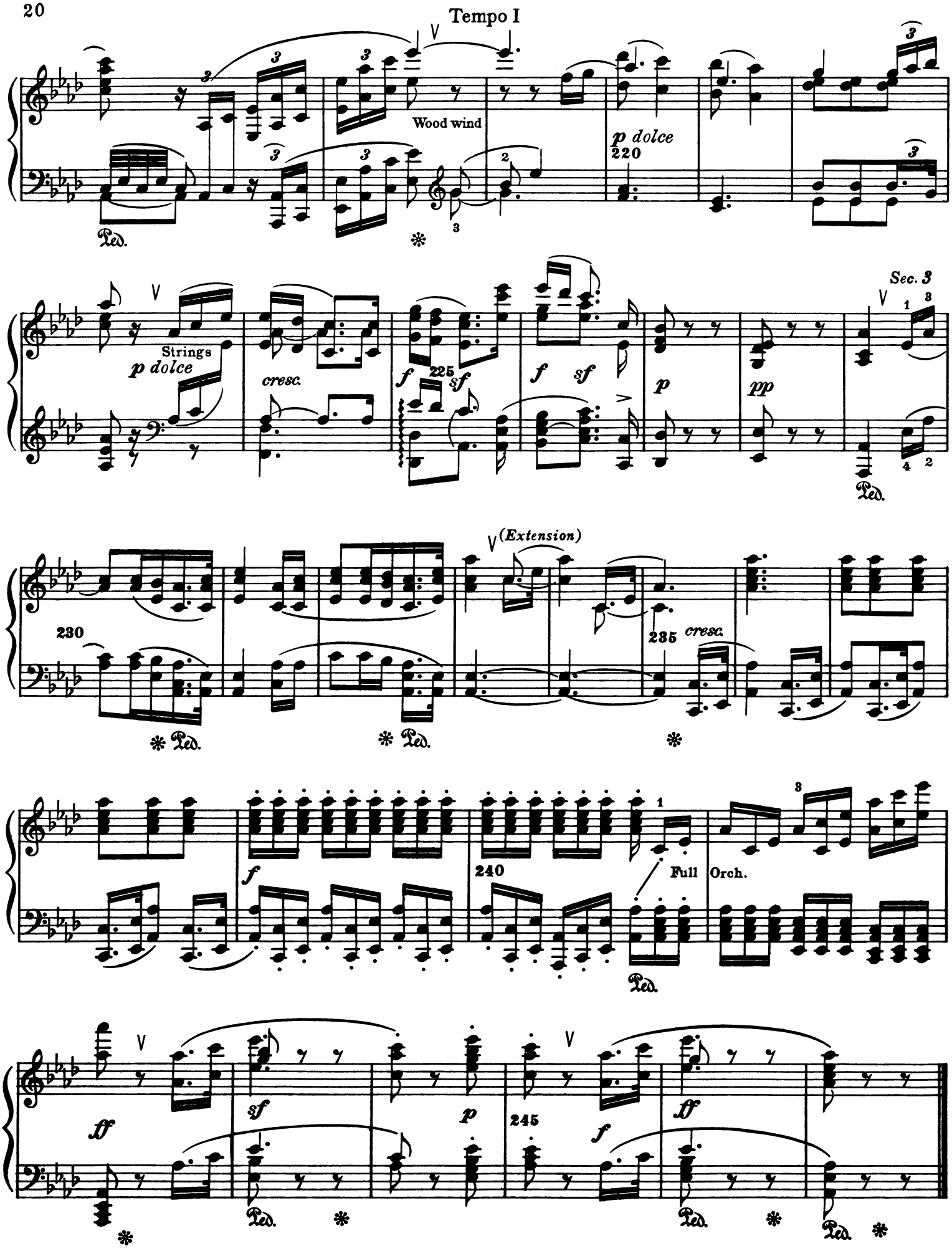
(✢9) Borrowed from Part II of the Principal Theme.— (✢10) This corresponds to the Re-transition in the larger forms, as re-
rn to the Principal Theme —

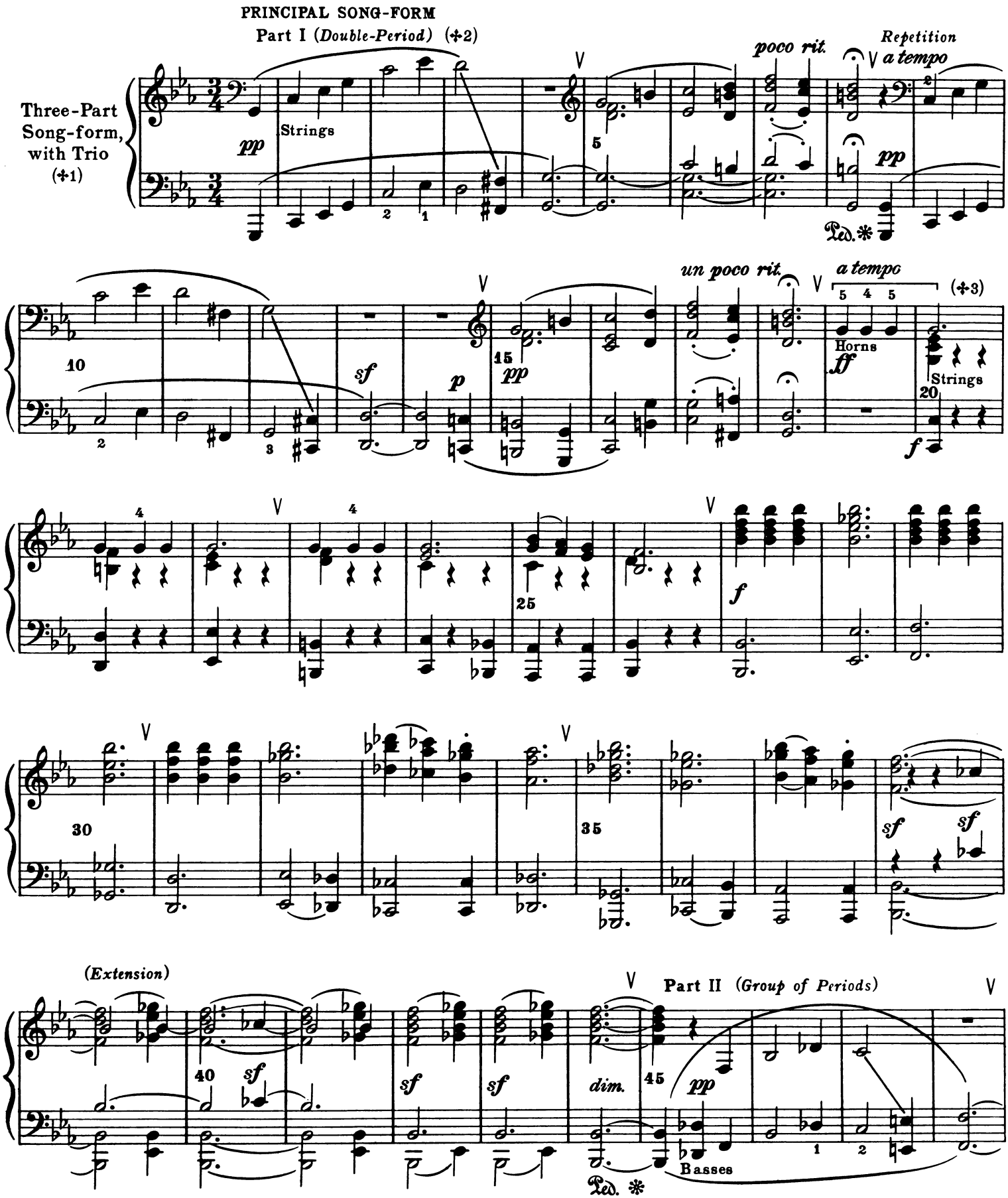


(✢11) A strong allusion to the Principal Theme. But it is still, unmistakably, merely a part of the (lengthy) Re-transition.—
(✢12) Part I, only But almost exactly as at the beginning (and variated). —

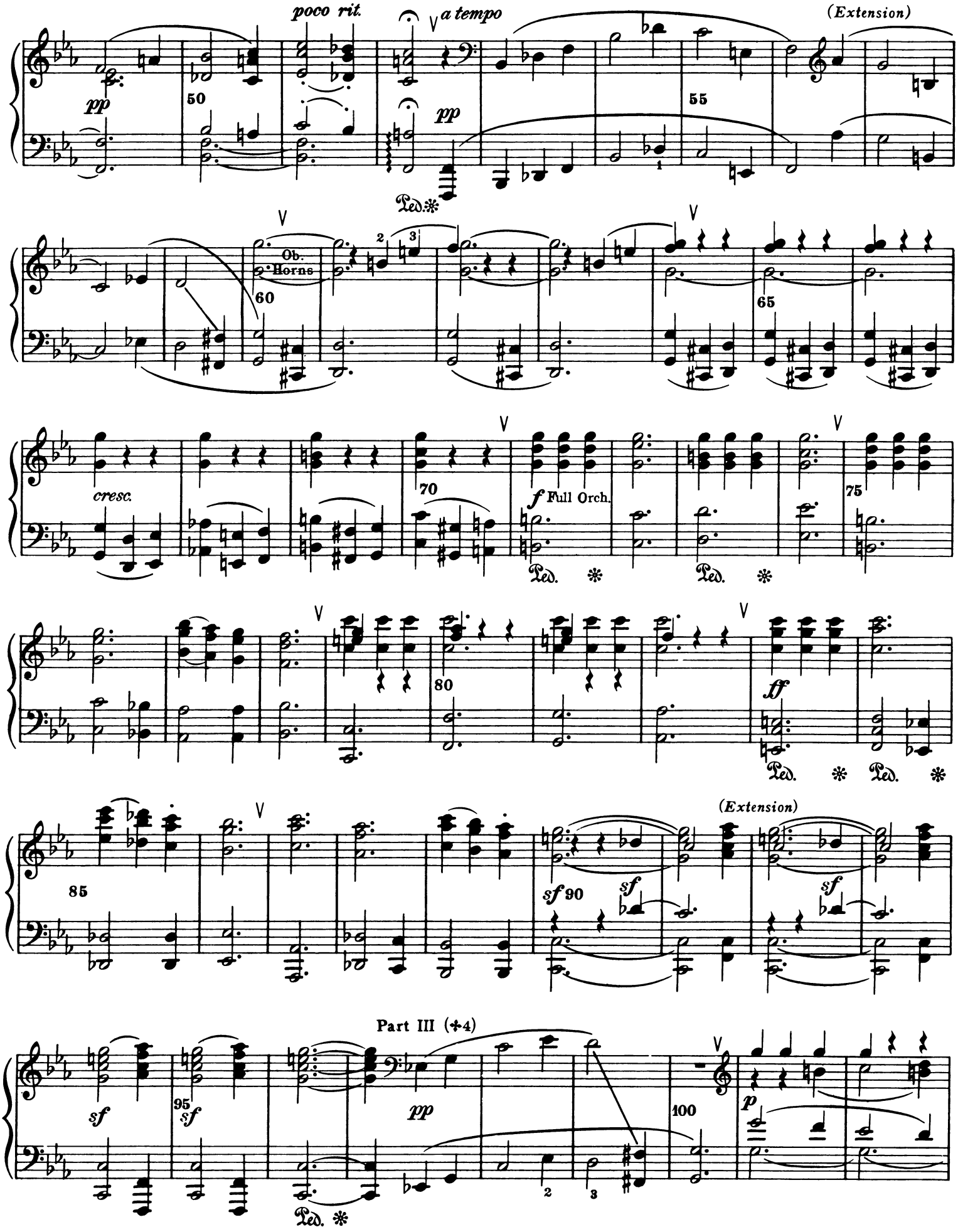


(✢13) Preface, 11. — (✢14) Resembles the Subordinate Theme. —

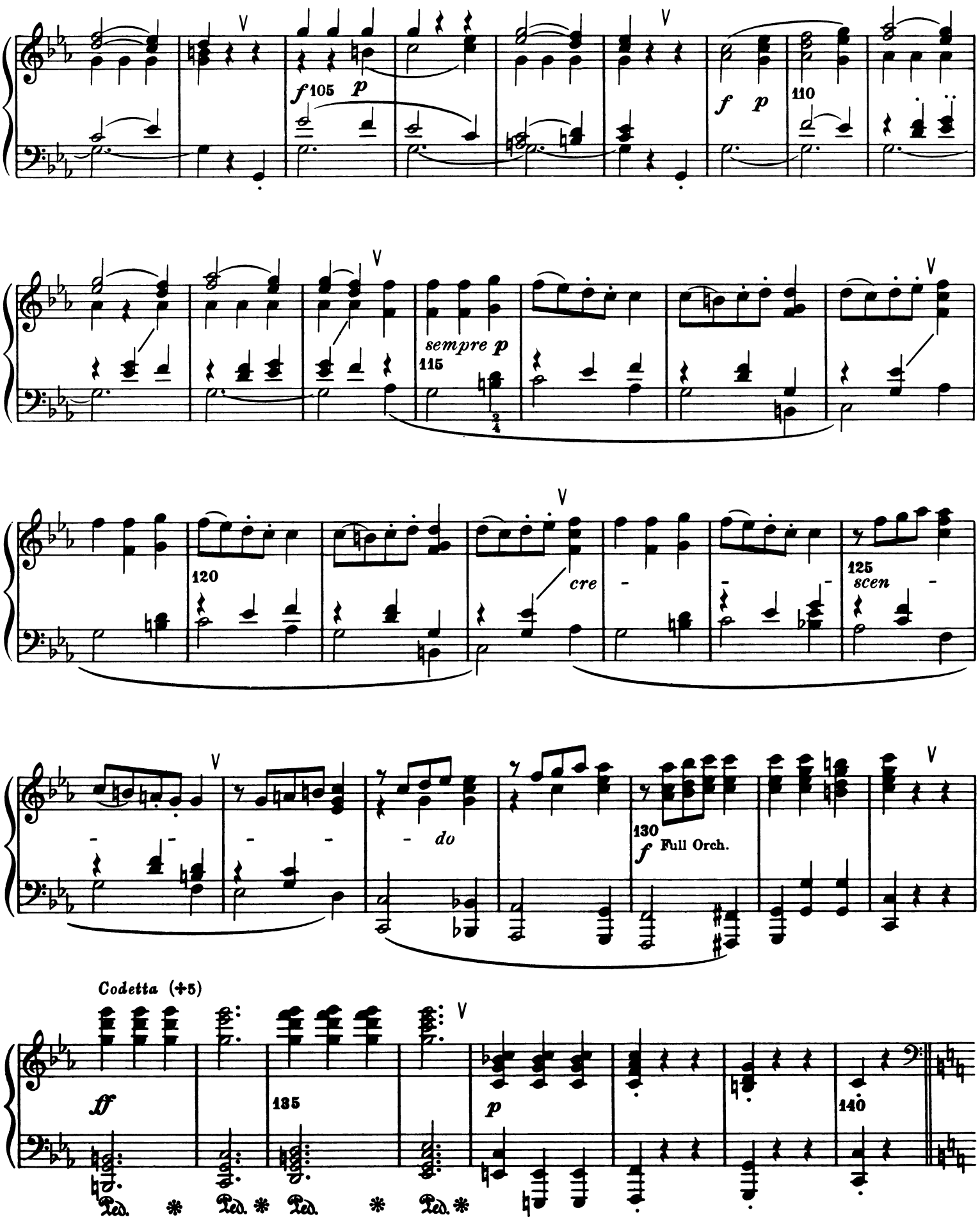

Tempo I
Wood wind
p dolce
220
Strings
p dolce
cresc.
f
225
sf
f
sf
p
pp
Sec. 3
(Extension)
230
235
cresc.
f
240
Full
Orch.
ff
sf
p
245
f
ff
Ped.



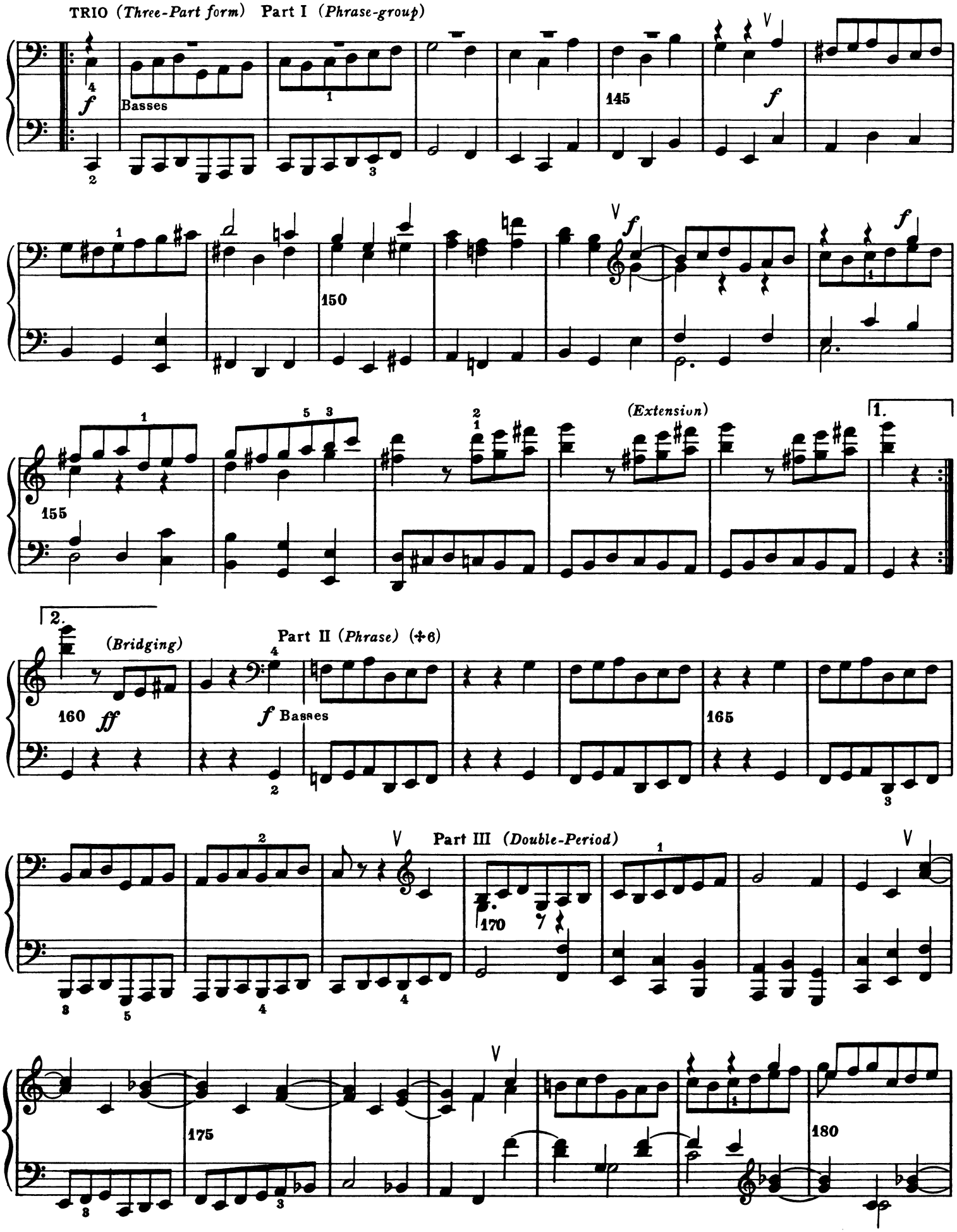
(✣1) Preface, 13, 14. — (✣2) The First Part consists of two Periods of strongly contrasting character. The second Period is the more important of the two; the first one, though very significant, appears to serve as an Introduction to the other. — (✣3) Note the rhythmic relation of this figure to the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

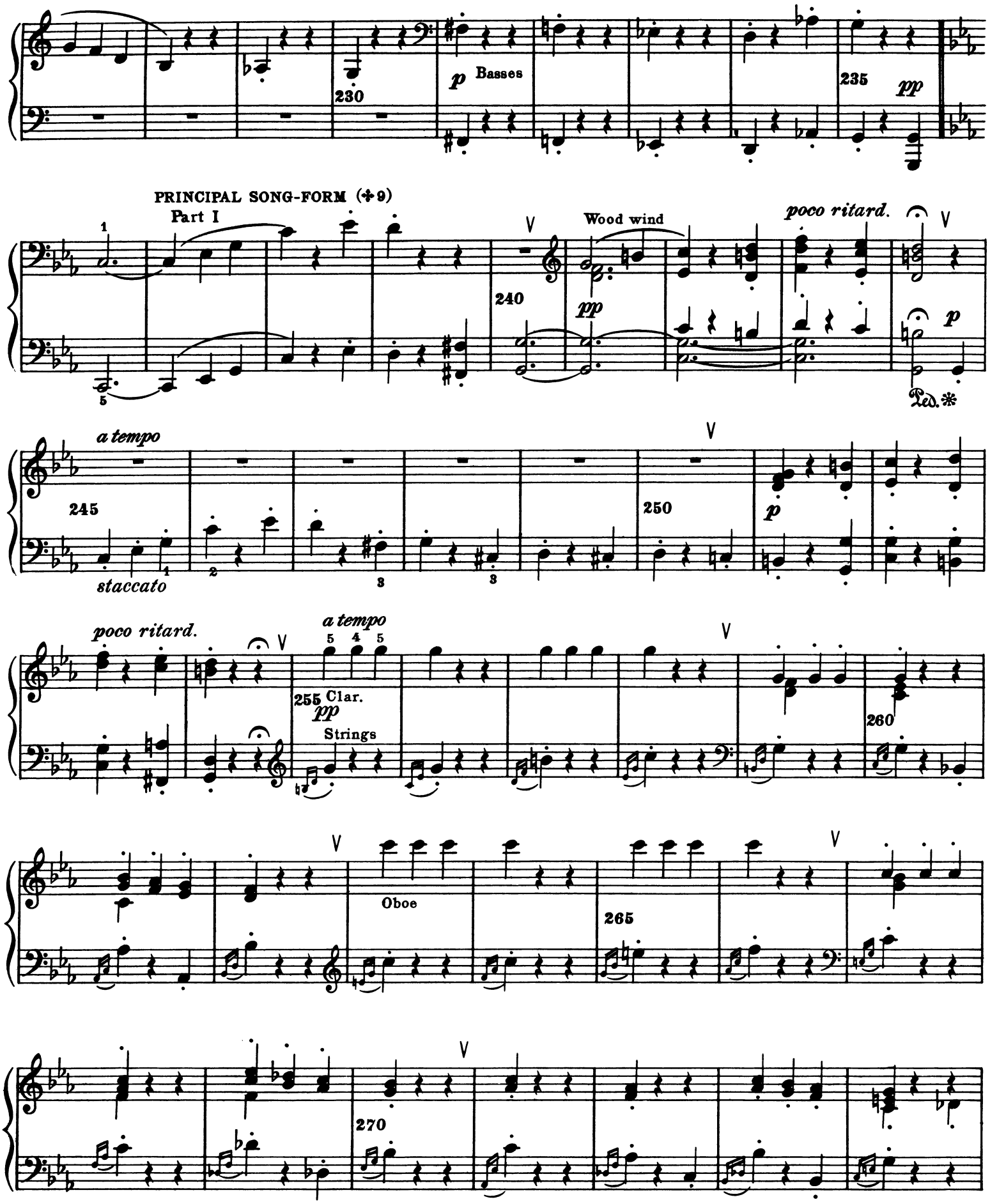
pp 215

Ped.

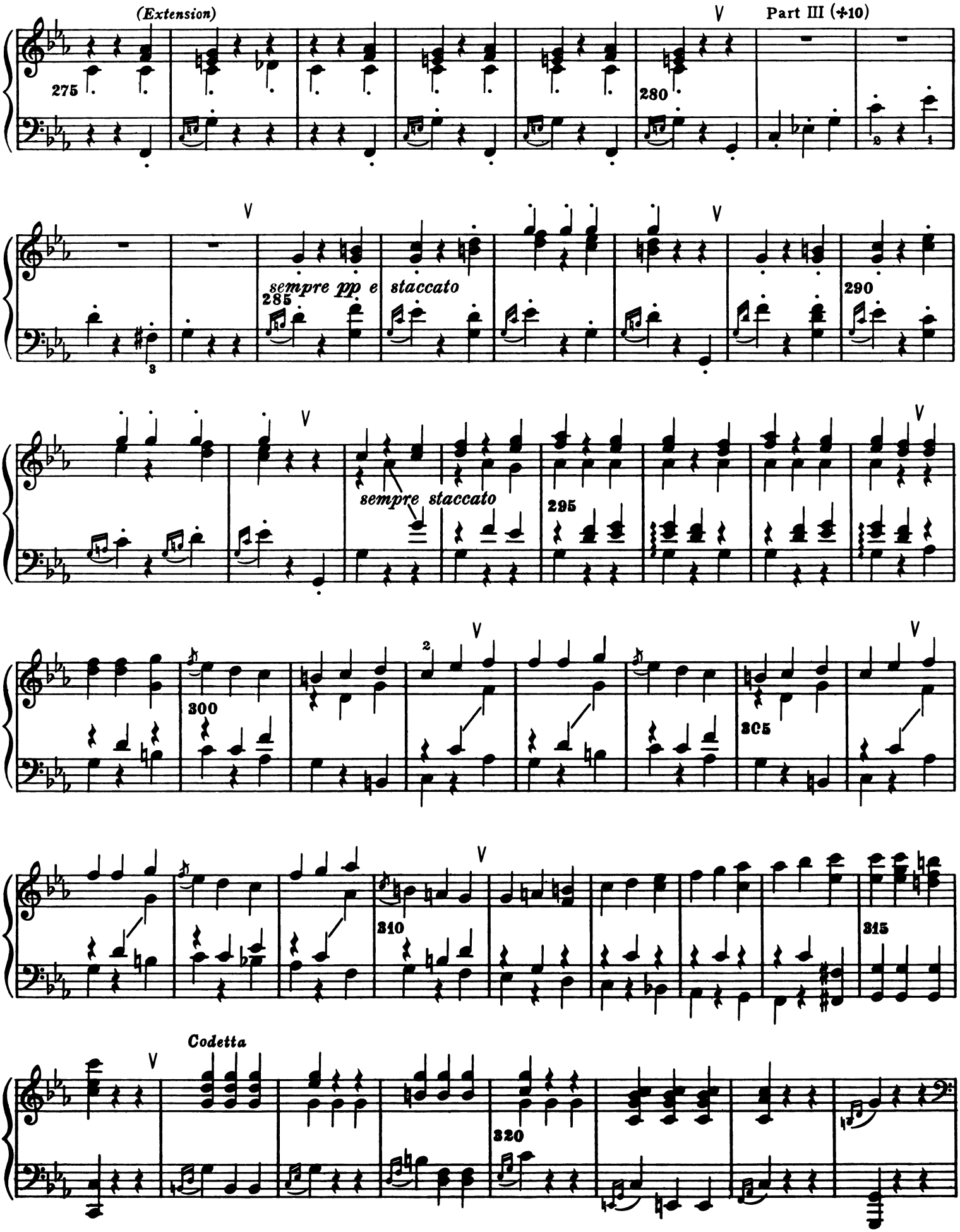
Extension and retransition (✣8)

Wood wind sempre pp 220 225

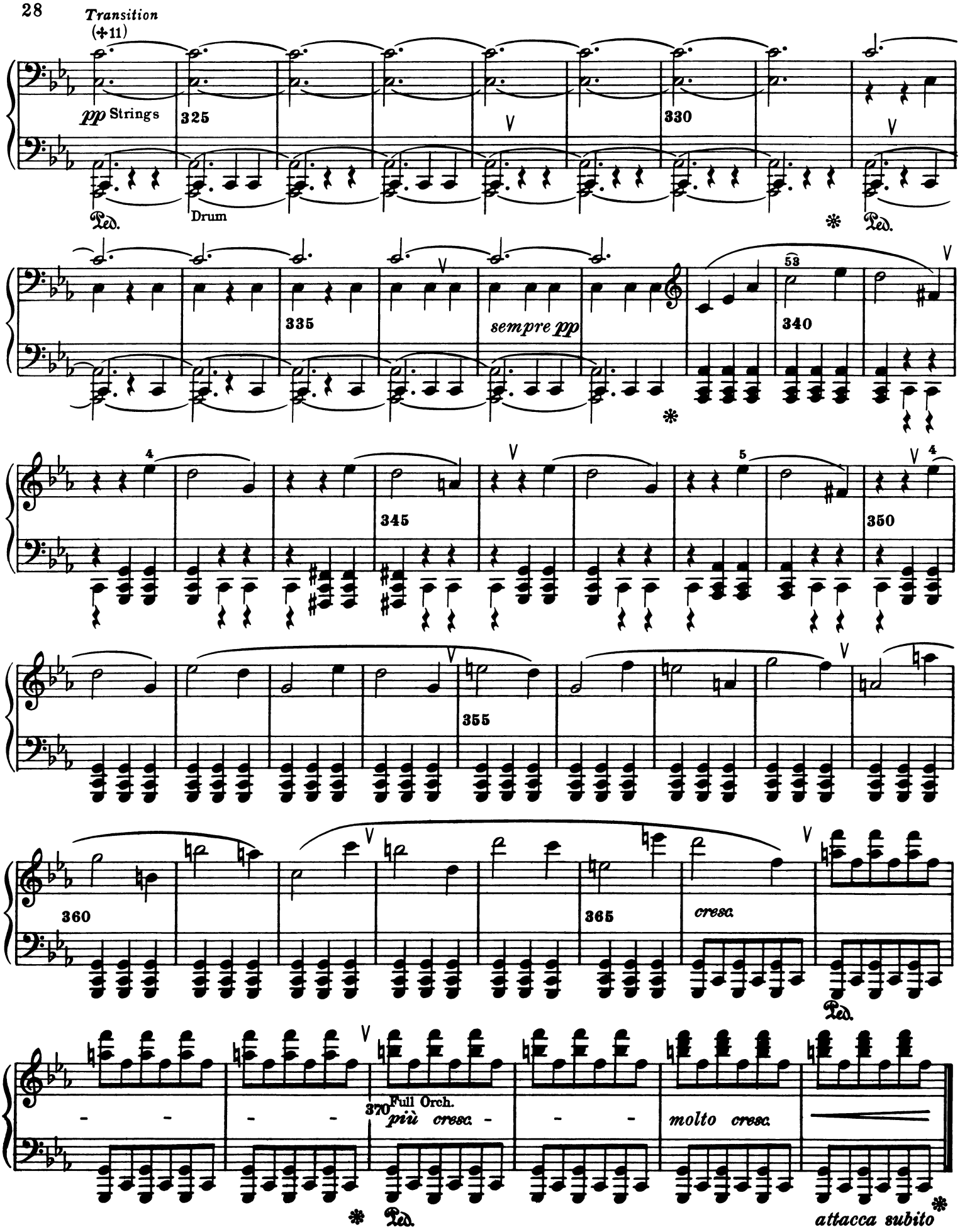
(✣7) Parts II and III are repeated, from this point, with dynamic change (gradual *decrescendo*).— (✣8) See (✣4) of the Second Movement.—



(✣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.——

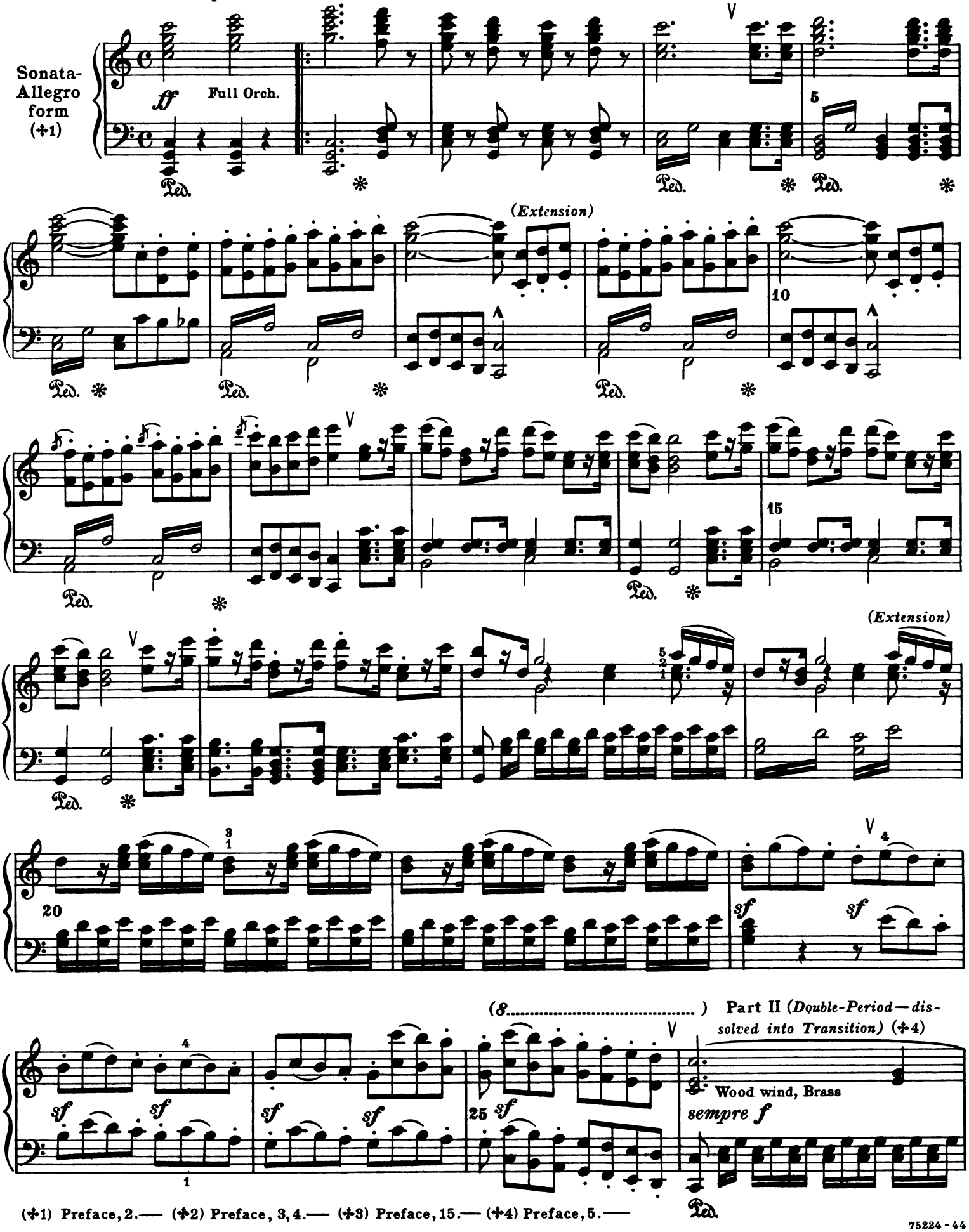


(✢11) At this point the expected **Perfect Cadence** (in C minor) is "evaded," by substituting a-flat in the Bass. This, which is practically a "dissolution" of the form (**Preface, 5**), is followed up by a *Transition* into the final Movement.

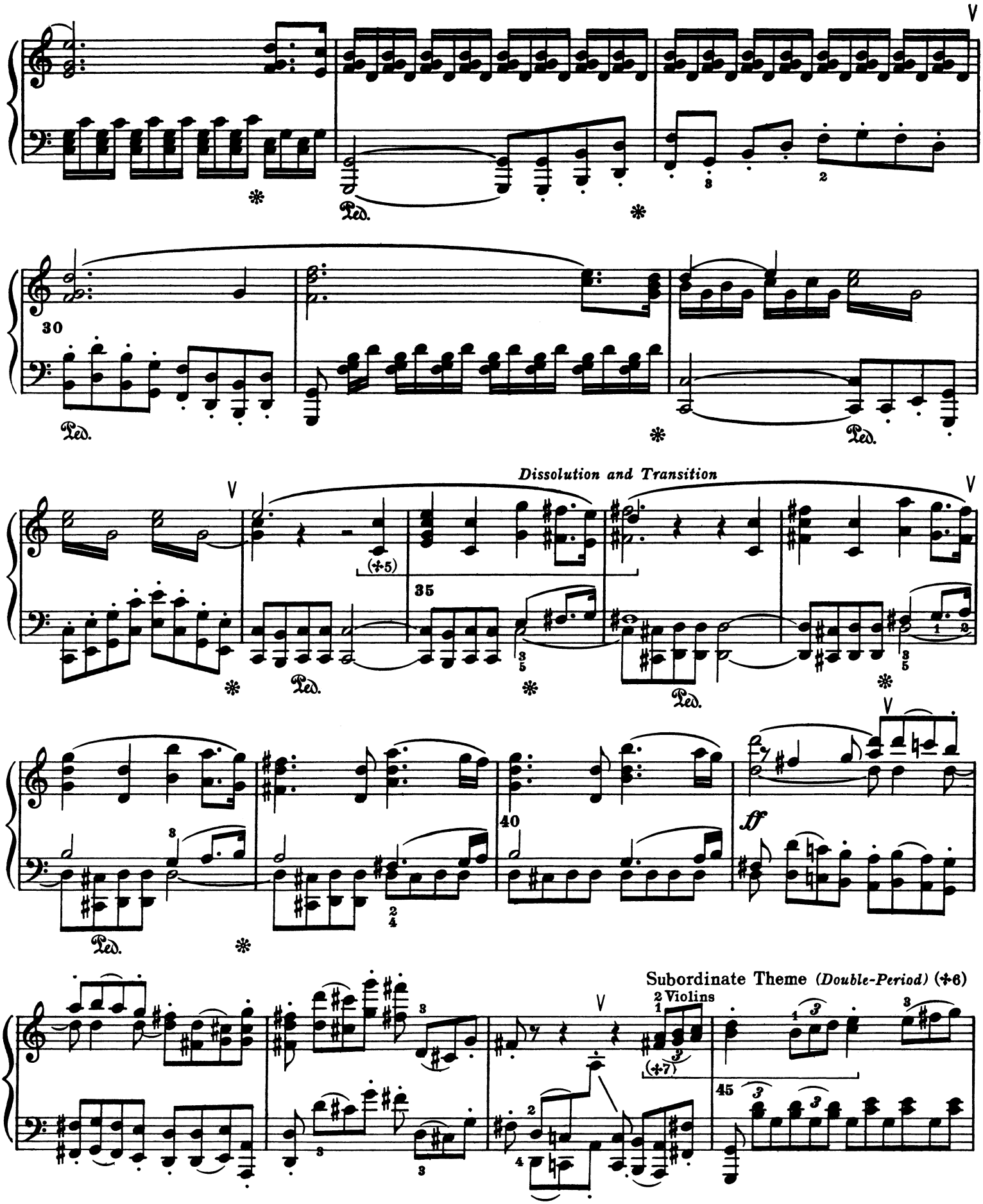
EXPOSITION (✝2)

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

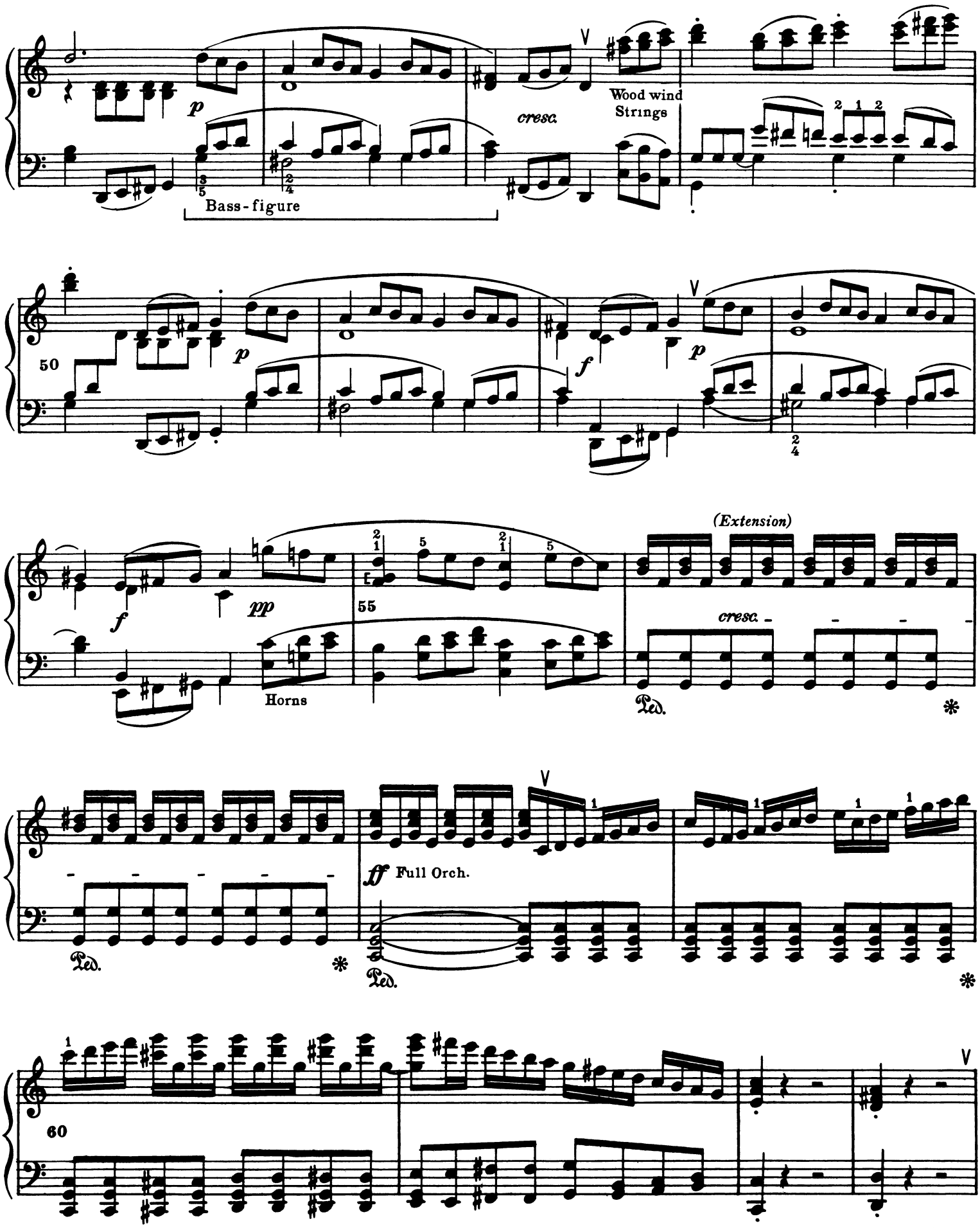
Sonata-Allegro form (✝1)

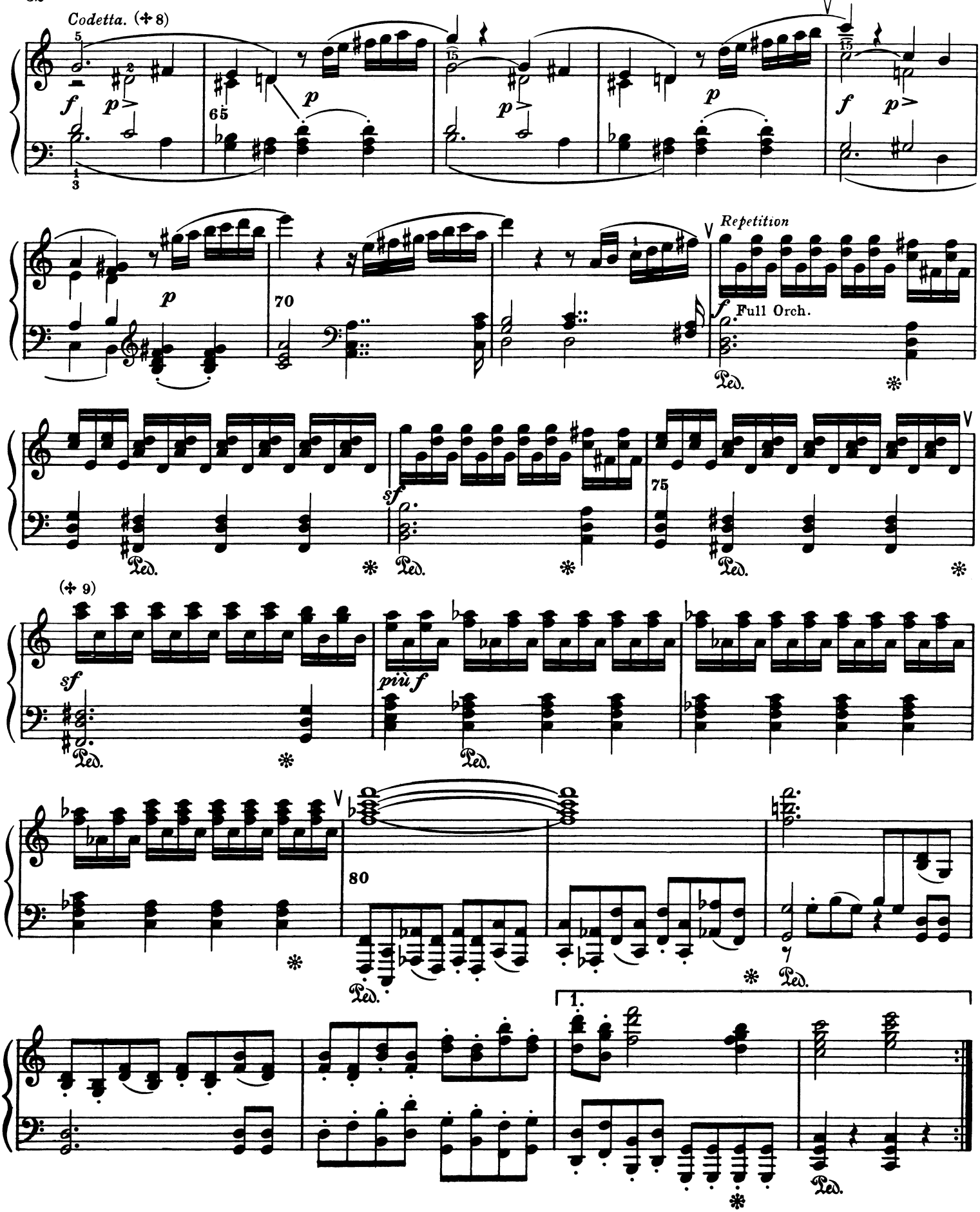


(✝1) Preface, 2.— (✝2) Preface, 3, 4.— (✝3) Preface, 15.— (✝4) Preface, 5.—



(+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

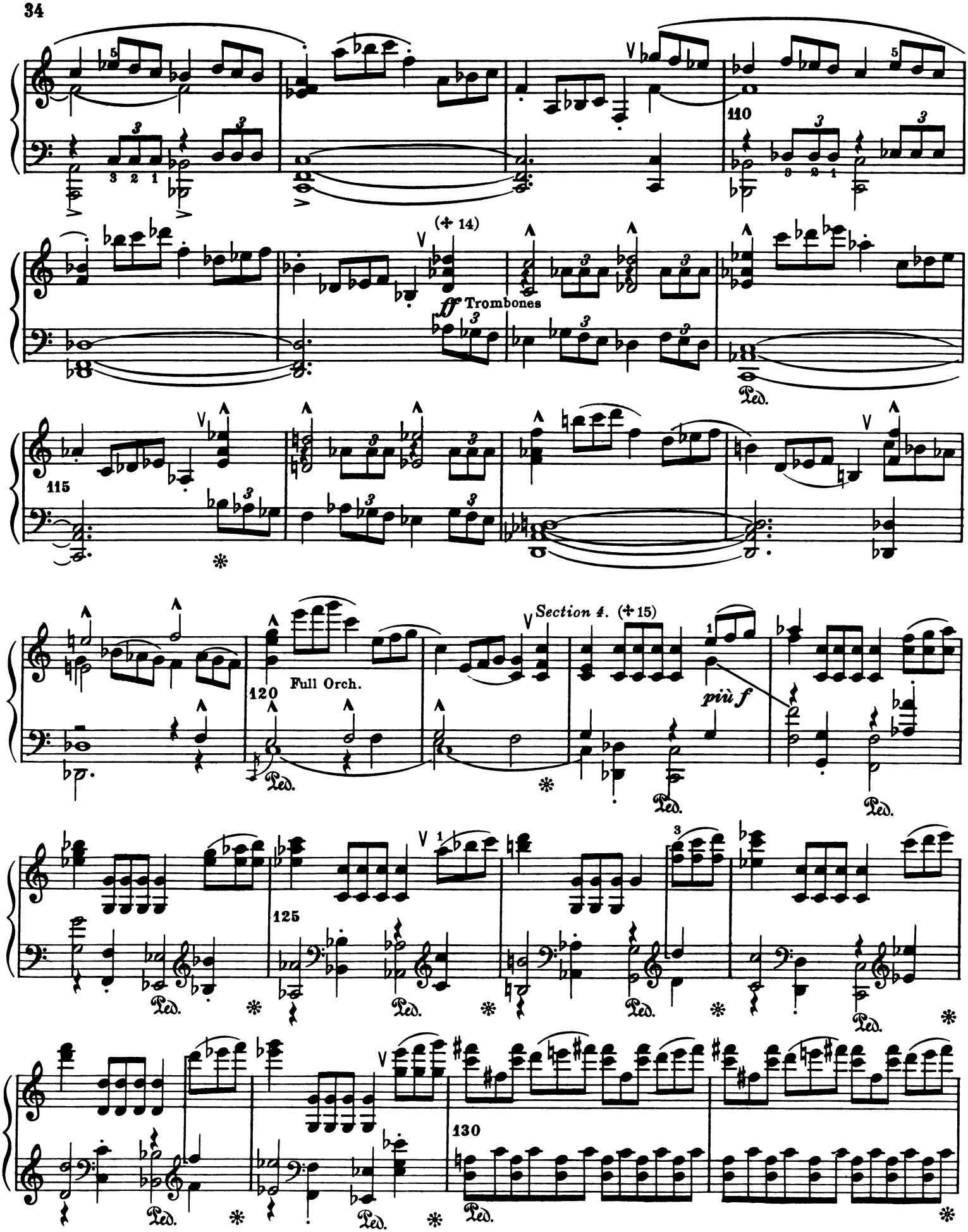
Section 3. (✣ 13)

105

cresc.

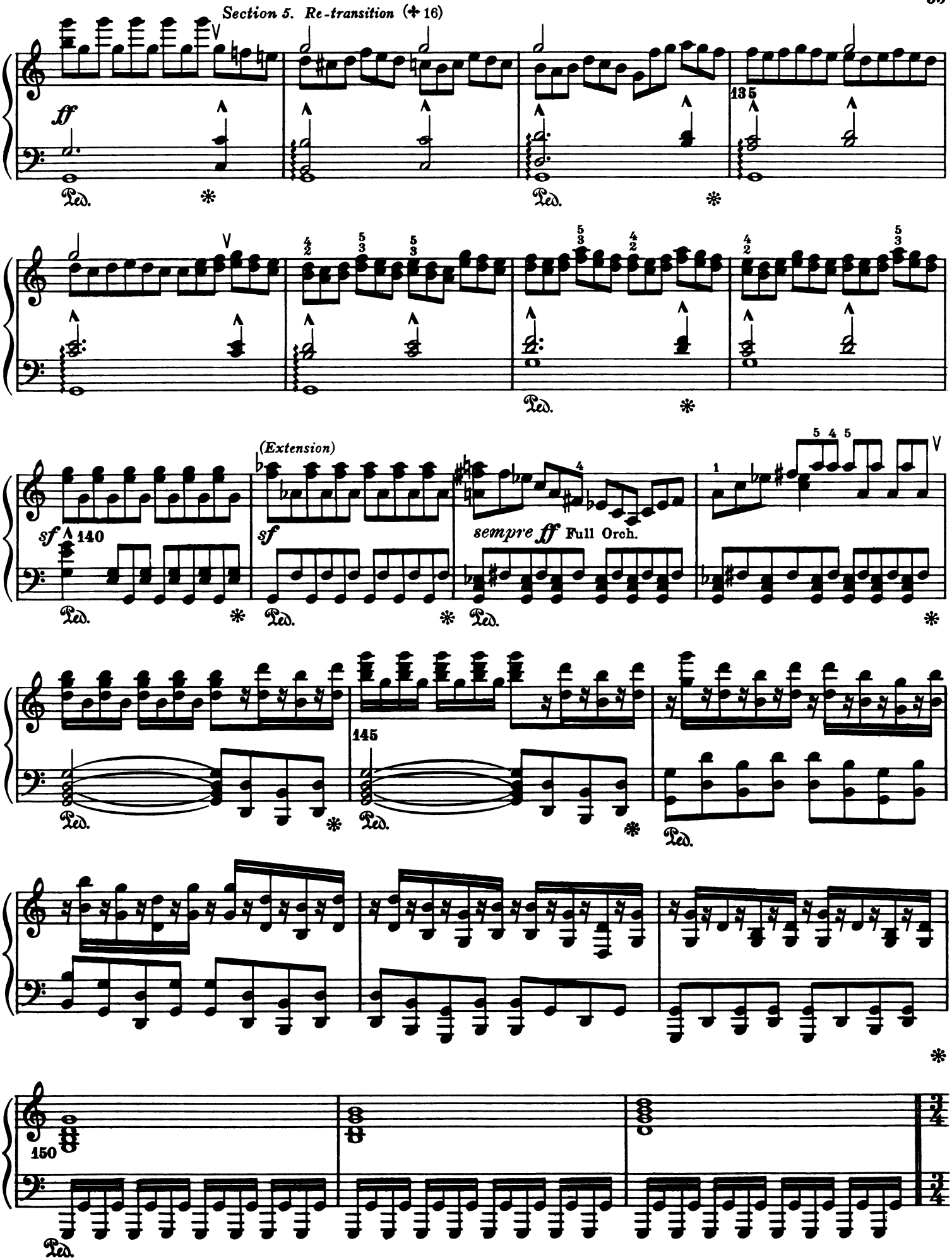
f

(✣ 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.)

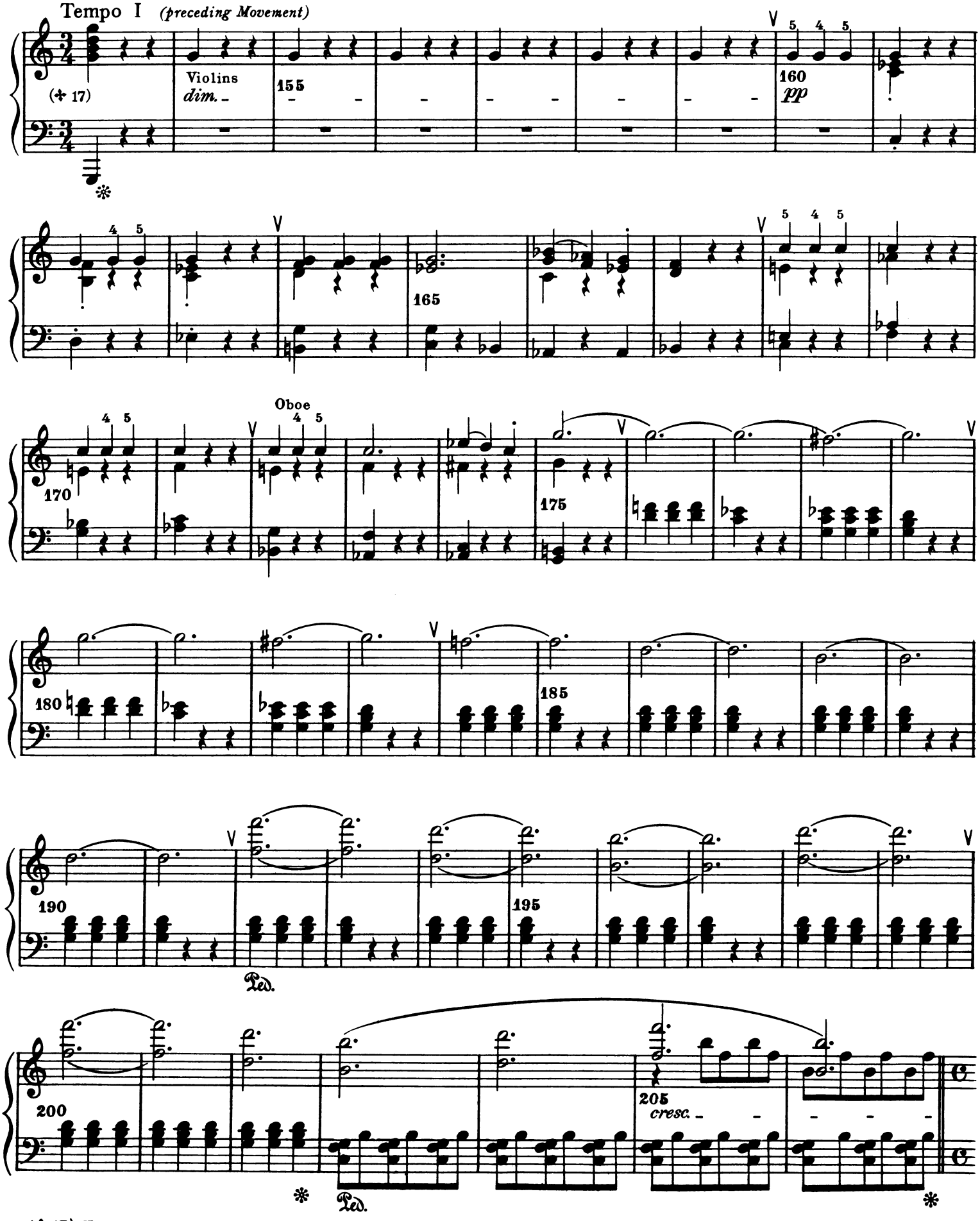
Section 5. Re-transition (✣ 16)



(✣ 16) Preface, 9. —

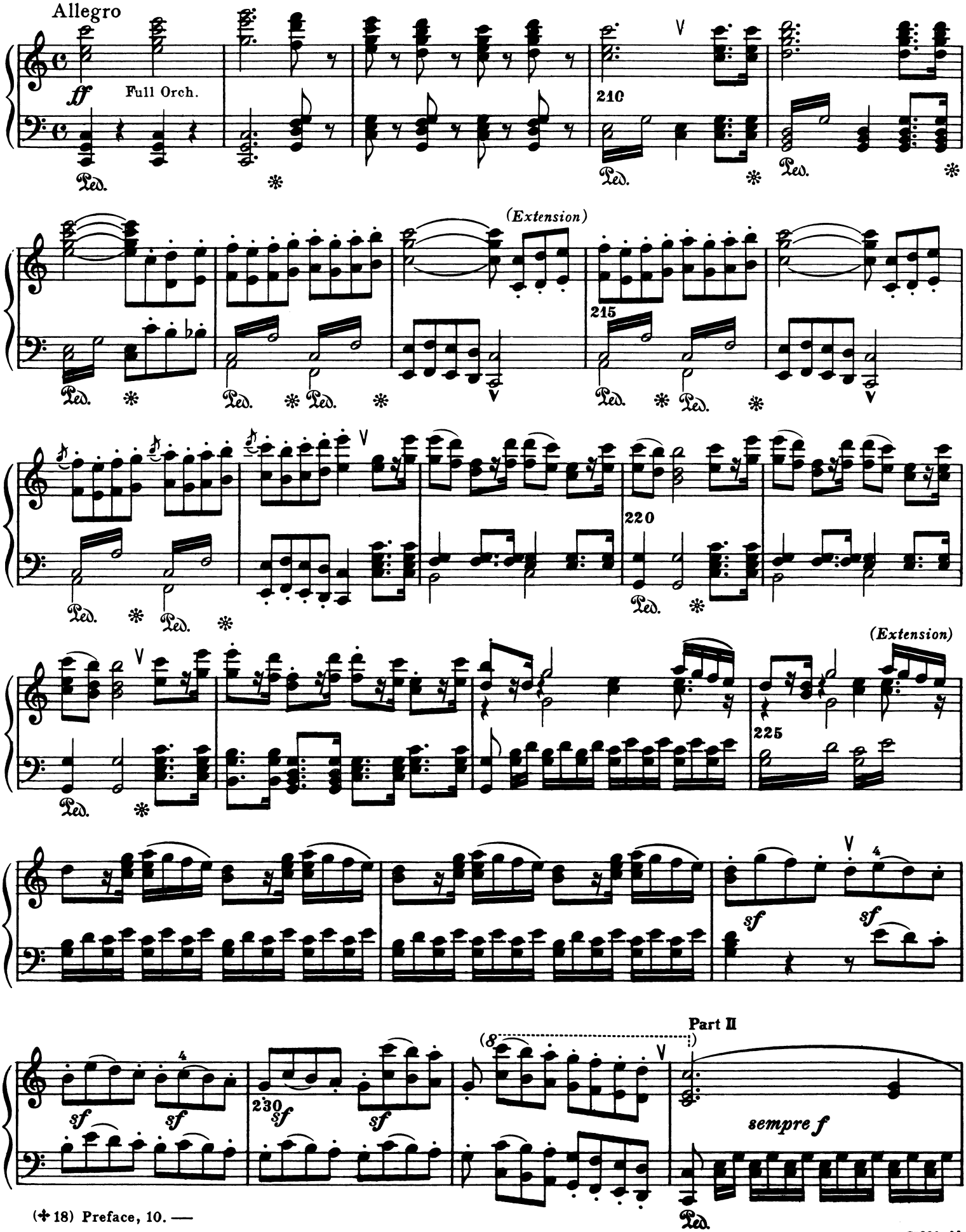
Section 6. Re-transition, continued

Tempo I *(preceding Movement)*

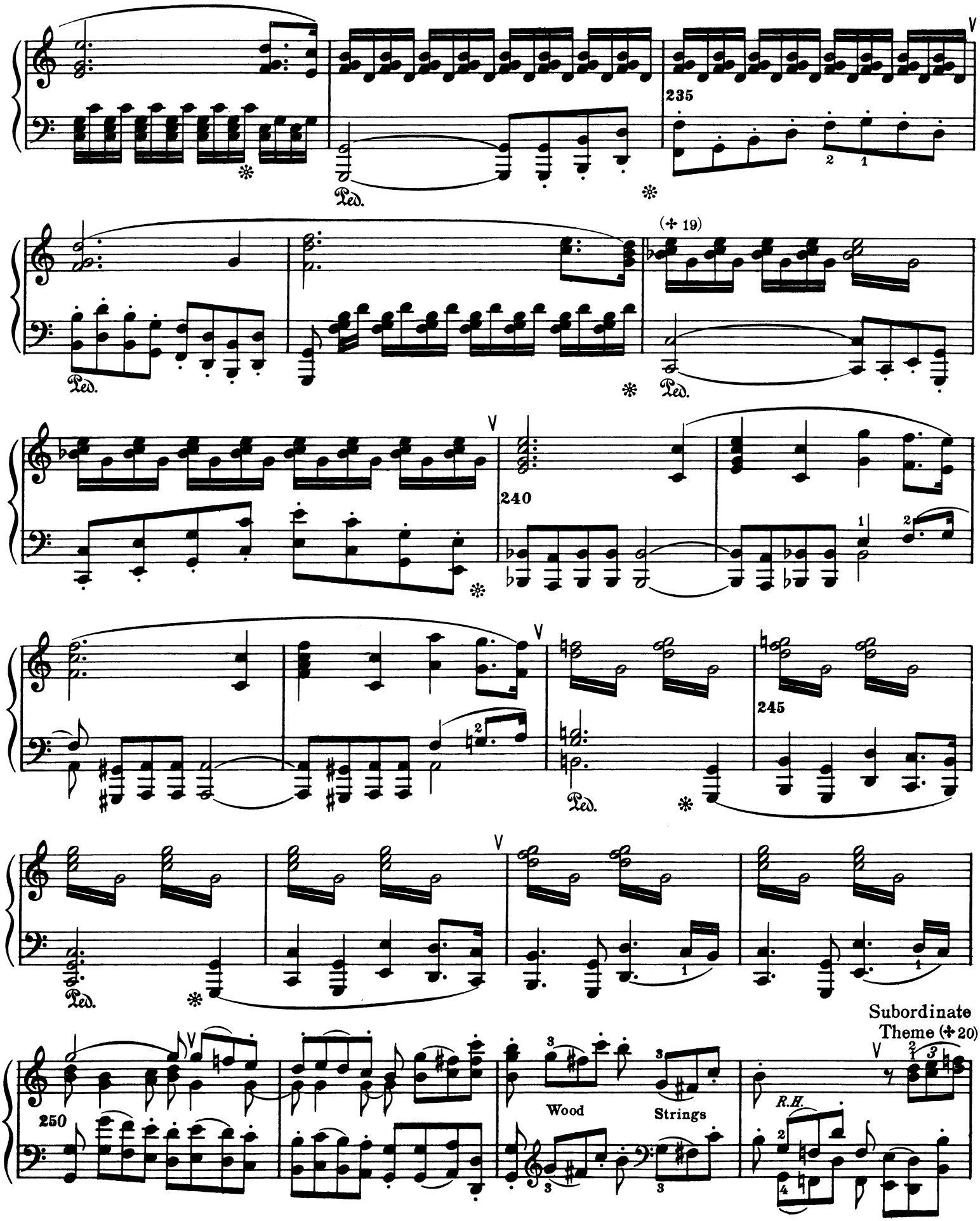


(✣ 17) Here the impetus of the foregoing Re-transition is arrested, in an unusual and striking manner, and an additional Section is inserted, with a reminiscence of the second Period of the preceding Movement. —

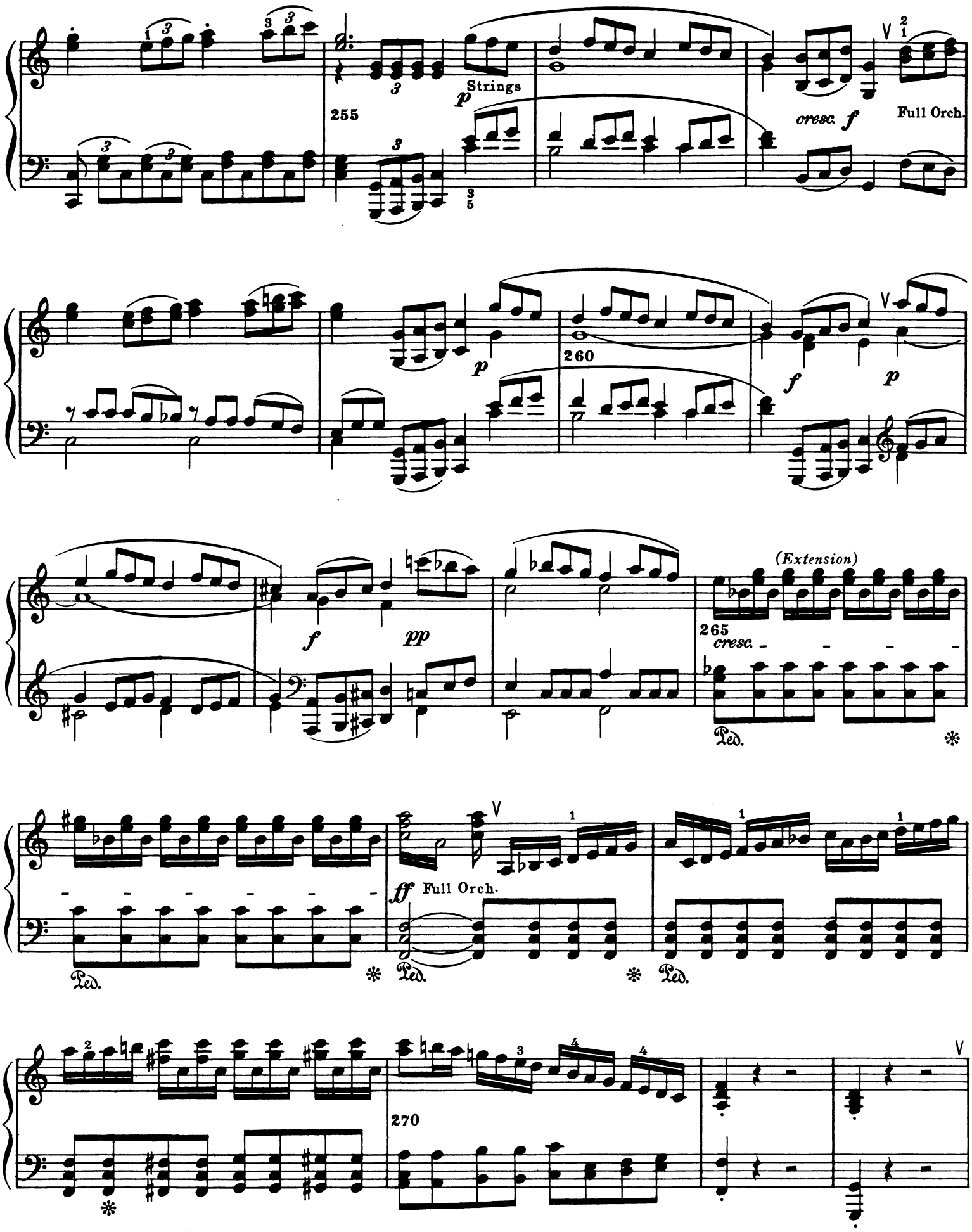
RECAPITULATION (✢18)
Principal Theme. Part I

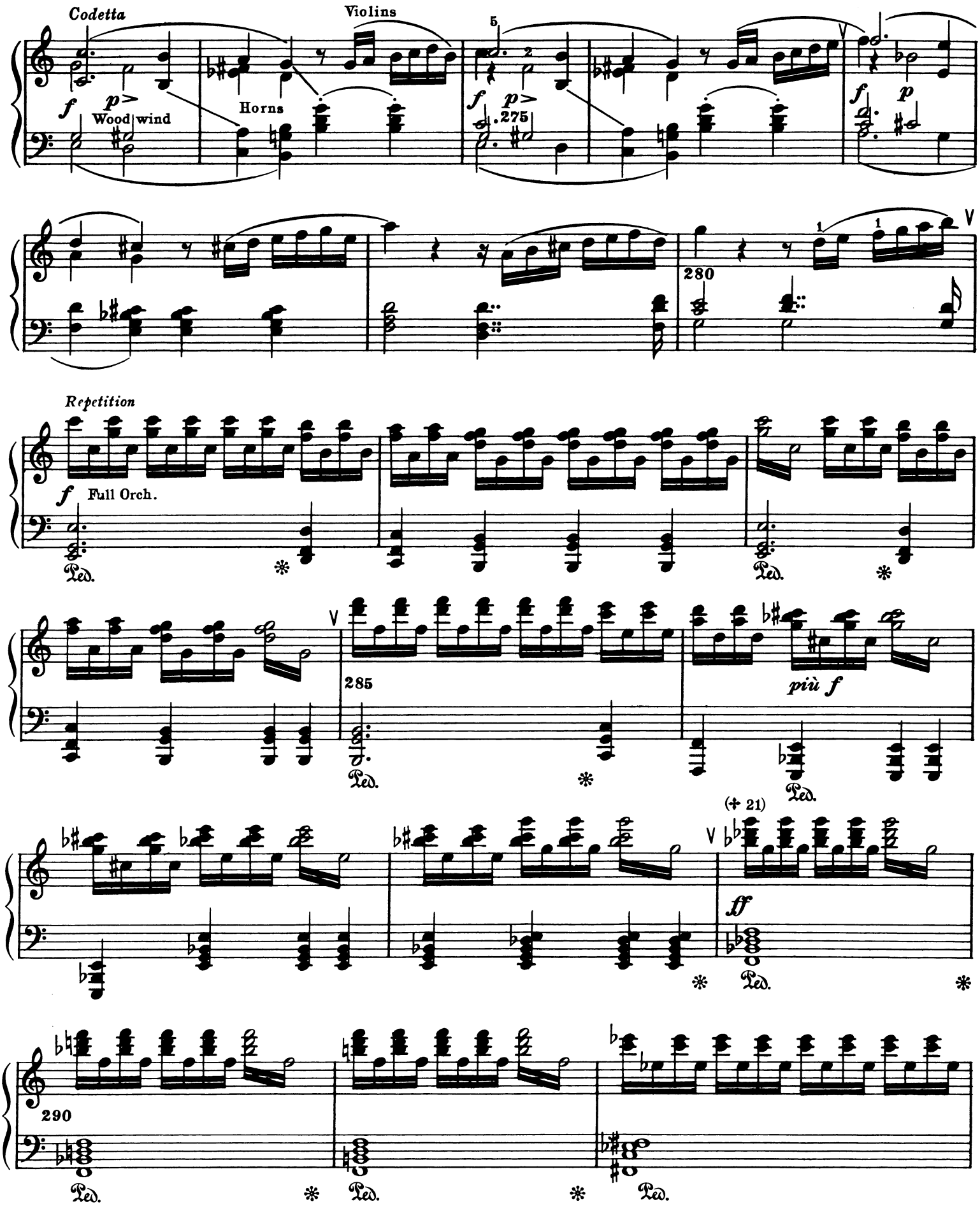


(✢18) Preface, 10. —

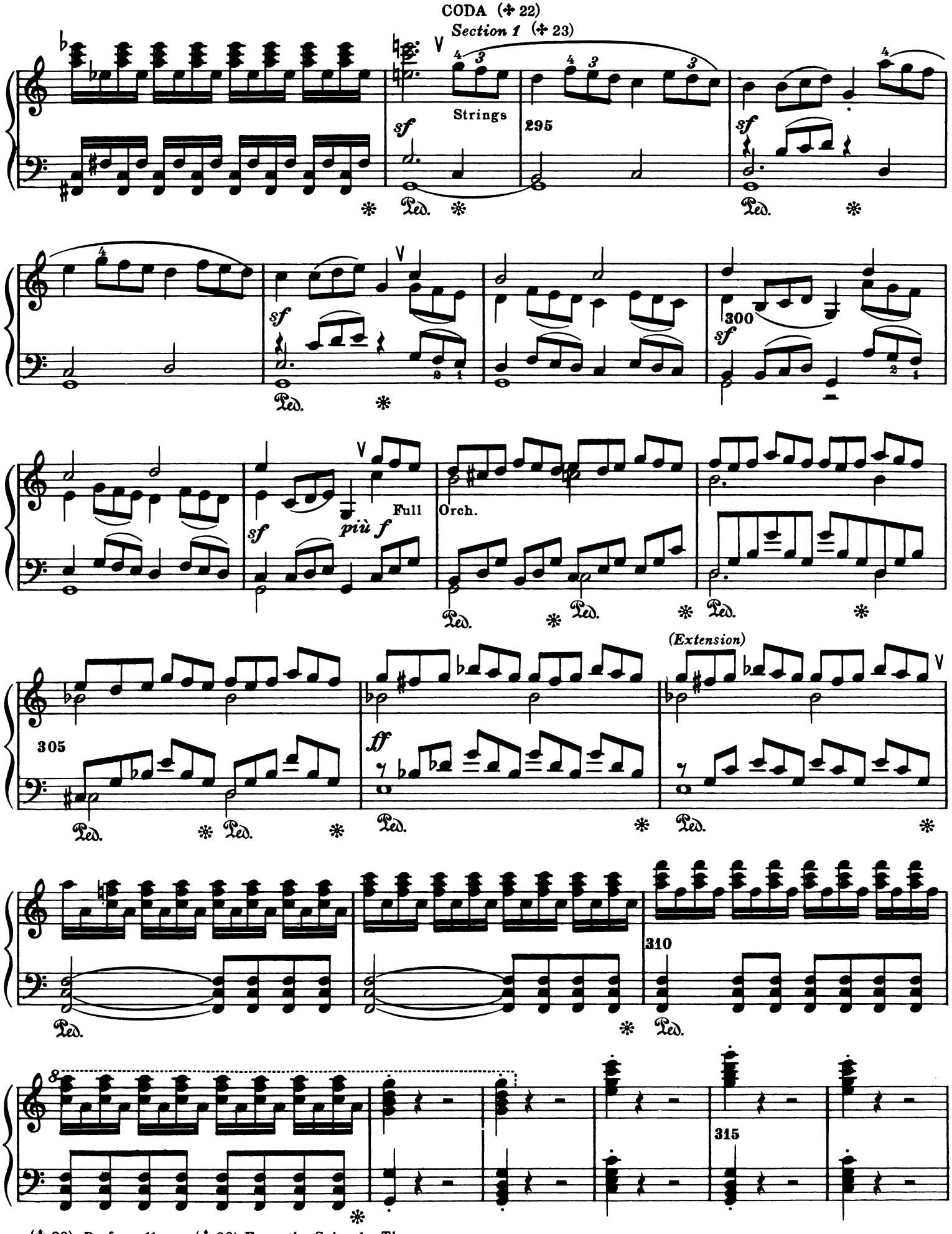


(✢ 19) At this point the digression is made, which leads to the new direction of the Transition, necessary for the change of key in the Subordinate Theme. — (✢ 20) Here the Subord. Theme is placed in C major, the principal key (Preface, 10). —

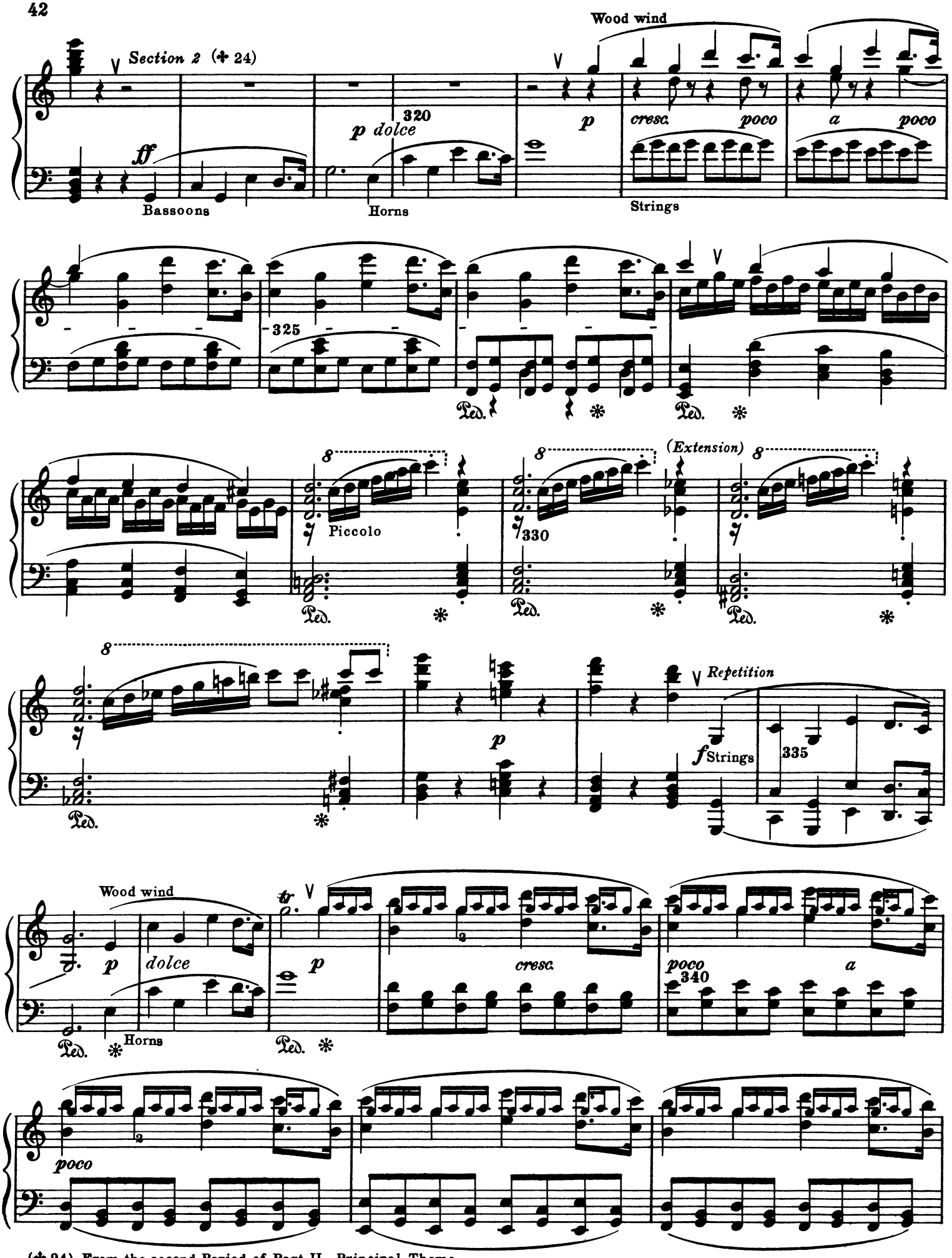

255
Strings
cresc.
Full Orch.
260
(Extension)
265
cresc.
Ped.
Full Orch.
270



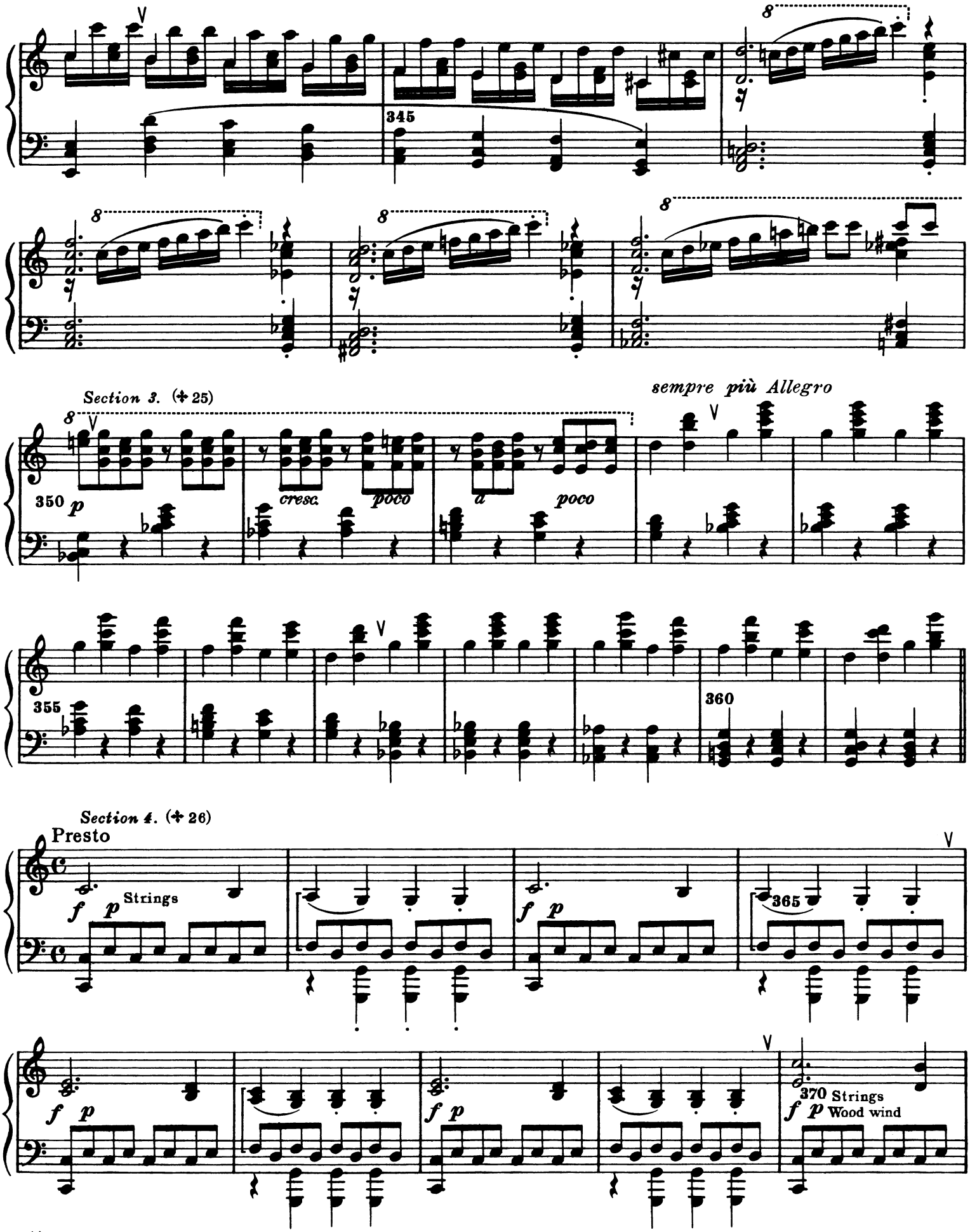
(✣ 21) At this point the form is "dissolved," in preparation for the coming Coda. —



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

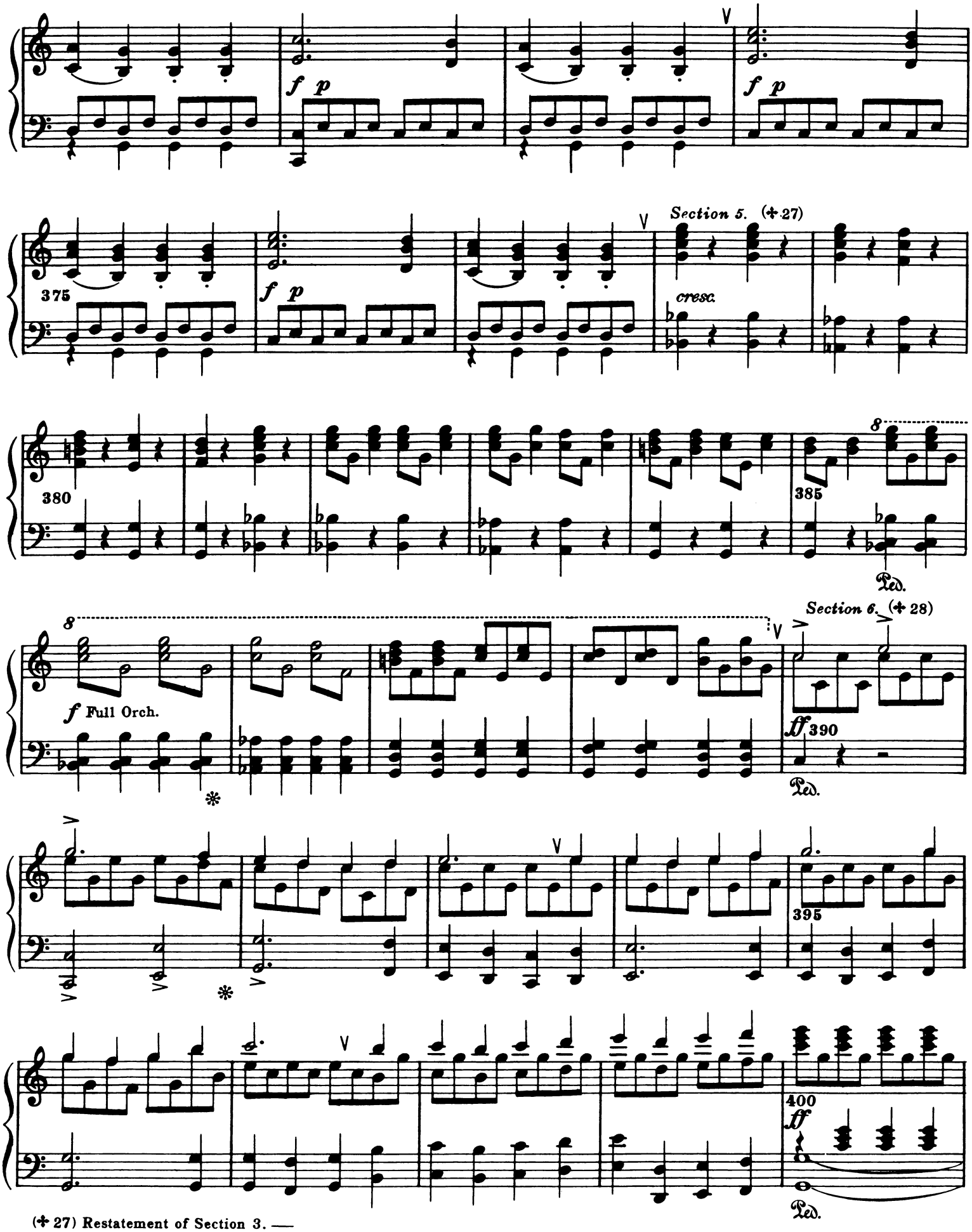


(✣ 24) From the second Period of Part II, Principal Theme. —

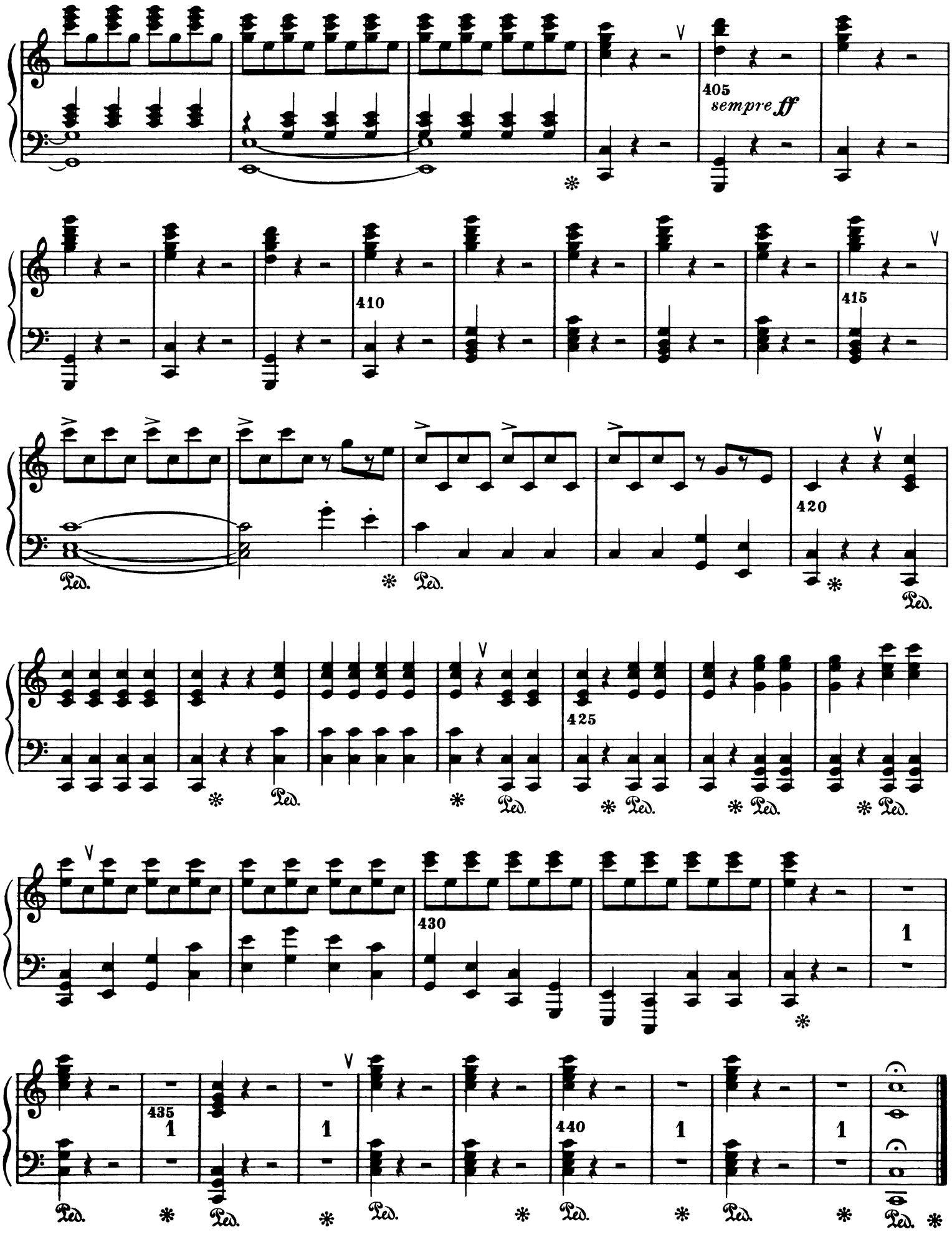
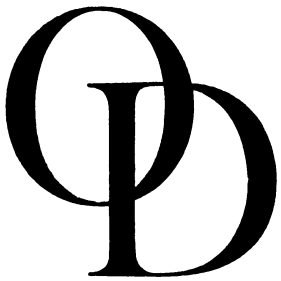


(✣ 25) Derived from the Cadence-chords (modified) of Section 2. —

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



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


405
sempre ff
410
415
420
425
430
435
440
Ped.