

Beethoven Symphony No. 5, 1st mvt
mm. 18-26 and mm. 263-270

Ah Young Kim

Beethoven uses half-cadence on closing of 1st theme in both of exposition and recapitulation. However, the two half-cadences create different expectation which is based on tendency. There are harmonic and melodic reductions (example 1 and 2).

Example 1 mm. 18-28

Example 1 shows a musical score for measures 18-28. The score is written for a single staff in C minor (three flats). The key signature is C minor. The melody starts with a half-cadence (V₆ - i - It₆ - V) and is followed by a half-cadence (V₆ - i - It₆ - V). The melody is marked with a fermata (m. 21) and a half-cadence (m. 28). The harmonic process is V₆ - i - It₆ - V, which is labeled as a half-cadence.

Example 2 mm. 263-270

Example 2 shows a musical score for measures 263-270. The score is written for two staves: oboe and piano. The key signature is C minor (three flats). The oboe part starts with a half-cadence (V₆ - I - V - i - It₆ - V) and is followed by a half-cadence (V₆ - I - V - i - It₆ - V). The piano part starts with a half-cadence (V₆ - I - V - i - It₆ - V) and is followed by a half-cadence (V₆ - I - V - i - It₆ - V). The oboe melody is marked with a fermata (m. 268) and a half-cadence (m. 270). The harmonic process is V₆ - I - V - i - It₆ - V, which is labeled as a half-cadence.

In example 1, Beethoven makes listeners to expect something after half cadence with fermata (m. 21) although they do not know exactly what they want. And then soon Beethoven suggests a main motive (Ab-Ab-Ab-F) for three measures (mm. 22-24) which prolongs dominant chord, so it is resolved quickly and leads transition.

The second example is different from the first. Of course listeners have expectation after half cadence since they already have a pattern of the first example. Although it also has half cadence, oboe gives a different expectation. The oboe melody is on huge dominant and it makes listeners to expect tonic chord after oboe's last note (D) with fermata (m. 268) since it is normal to expect resolution after tension, based on the harmonic process tendency (V-I). So we are expecting 'G-G-G-Eb' which is tonic on c minor. However, unexpectedly there is no tonic (resolution) and still dominant (Ab-Ab-Ab-F). Therefore, it makes ambiguity and tension.

The following examples from the first movement of Beethoven's *Symphony No. 5* are almost identical. Example 1a and Example 1b possess the same location in the progression of the first theme, with the first example occurring during the exposition and the second example occurring during the recapitulation. A side-by-side comparison of these two musical moments allows the listener a peek into the rhetorical style of Beethoven: how do these two examples differ and what was Beethoven trying to resolve by making these changes? See Example 1a below:

Example 1a: a Reduction of mm. 18-26 of Beethoven, Symphony no. 5 in C minor

Handwritten harmonic reduction of measures 18-26 of Beethoven's Symphony No. 5 in C minor. The reduction is written on two systems of staves. The first system covers measures 18-23, and the second system covers measures 24-26. The title "Harmonic Reduction - Dustin Neal" is written at the top. The notation includes chords and melodic lines with various annotations.

Measure 18: C: V⁶ (C minor, V⁶)

Measure 19: I (C minor, I)

Measure 20: Aug. 6th (Augmented 6th)

Measure 21: V (C minor, V)

Measure 22: (no chord) (no chord)

Measure 23: F (F)

Measure 24: Same (Same)

Measure 25: Same prolongation (Same prolongation)

Measure 26: (HC) (*prolongation of melodic material) (HC) (*prolongation of melodic material)

I would argue that the oboe is Beethoven's "agent of change"- there are two examples of new material that belong to the oboe in Example 1b that could provide a more resolved harmonic motion. See Example 1b below:

Example 1b: a Reduction of mm. 263-270 of Beethoven, Symphony no. 5 in C minor

For the purpose of this brief analysis, it seems most appropriate to start at the point of the half cadence- m. 21 and m. 268 respectively. By virtue of a loss of feeling time and prolongation of the dominant, the fermata provides the point of highest drama. The appearance of this fermata in m. 21 is simple, without frill or ornament. Measure 268's fermata has a crucial addition- the oboe solo that moves around the notes of the dominant with many passing tones. It is reasonable to assume that this oboe solo reveals a clear intent of the composer to prolong this feeling of the dominant, perhaps to "ground" the listener more clearly in its sonority. This type of rhetorical device was popular with other composers of this time period. For example, Mozart's *Clarinet Concerto K. 622* uses a very similar device- when the first theme reappears in the recapitulation the clarinetist plays a brief cadenza that also highlights the notes of the dominant.

The oboe also has new material in mm. 265-266. Starting on the leading tone b natural, it uses ascending passing tones to move up to e flat in m. 266. Looking back at Example 1b's counterpart, mm. 18-19, there is not a similar melodic line. The clarinet

ascends in arpeggios, but this line is lost in the richness of the scoring and does not appear to stand out. The oboe's new material in mm. 265-266 occurs with sparse scoring in higher voices, and tends to stick out of the texture.

Example 1a: (mm. 18-26)

The musical score is divided into three systems. The first system consists of four staves, each with a *p cresc. f* dynamic marking. The second system also has four staves, with *p cresc. f* and *ff* markings. The third system includes five staves: four for the main ensemble and one for the Bassoon, marked *Basso p cresc. f*. Dynamics throughout include *p*, *cresc.*, *f*, and *ff*. The notation shows a progression from piano with a crescendo to fortissimo, with various rhythmic figures and rests.

Example 1b: (mm. 263-270)

The image displays a page of musical notation for the first movement of Beethoven's 5th Symphony. The score is written for multiple staves, likely representing different instruments or voices. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- Tempo:** *Adagio.* (marked above the first staff).
- Dynamics:** *cresc.* (crescendo), *f* (forte), *p* (piano), and *ff* (fortissimo) are used throughout the score.
- Articulation:** *arco* (arco) is marked on the lower staves.

The score is organized into systems of staves. The first system shows a gradual increase in volume with *cresc.* markings. The second system features a *f* marking and a *p* marking. The third system includes *cresc.* and *ff* markings. The fourth system shows *cresc.* and *ff* markings, with *arco* indicating a change in playing technique. The fifth system continues with *cresc.* and *ff* markings. The sixth system shows *cresc.* and *ff* markings, with *arco* indicating a change in playing technique. The seventh system shows *cresc.* and *ff* markings. The eighth system shows *cresc.* and *ff* markings. The ninth system shows *cresc.* and *ff* markings. The tenth system shows *cresc.* and *ff* markings. The eleventh system shows *cresc.* and *ff* markings. The twelfth system shows *cresc.* and *ff* markings. The thirteenth system shows *cresc.* and *ff* markings. The fourteenth system shows *cresc.* and *ff* markings. The fifteenth system shows *cresc.* and *ff* markings. The sixteenth system shows *cresc.* and *ff* markings. The seventeenth system shows *cresc.* and *ff* markings. The eighteenth system shows *cresc.* and *ff* markings. The nineteenth system shows *cresc.* and *ff* markings. The twentieth system shows *cresc.* and *ff* markings. The twenty-first system shows *cresc.* and *ff* markings. The twenty-second system shows *cresc.* and *ff* markings. The twenty-third system shows *cresc.* and *ff* markings. The twenty-four system shows *cresc.* and *ff* markings. The twenty-fifth system shows *cresc.* and *ff* markings. The twenty-sixth system shows *cresc.* and *ff* markings. The twenty-seventh system shows *cresc.* and *ff* markings. The twenty-eighth system shows *cresc.* and *ff* markings. The twenty-ninth system shows *cresc.* and *ff* markings. The thirtieth system shows *cresc.* and *ff* markings. The thirty-first system shows *cresc.* and *ff* markings. The thirty-second system shows *cresc.* and *ff* markings. The thirty-third system shows *cresc.* and *ff* markings. The thirty-fourth system shows *cresc.* and *ff* markings. The thirty-fifth system shows *cresc.* and *ff* markings. The thirty-sixth system shows *cresc.* and *ff* markings. The thirty-seventh system shows *cresc.* and *ff* markings. The thirty-eighth system shows *cresc.* and *ff* markings. The thirty-ninth system shows *cresc.* and *ff* markings. The fortieth system shows *cresc.* and *ff* markings. The forty-first system shows *cresc.* and *ff* markings. The forty-second system shows *cresc.* and *ff* markings. The forty-third system shows *cresc.* and *ff* markings. The forty-fourth system shows *cresc.* and *ff* markings. The forty-fifth system shows *cresc.* and *ff* markings. The forty-sixth system shows *cresc.* and *ff* markings. The forty-seventh system shows *cresc.* and *ff* markings. The forty-eighth system shows *cresc.* and *ff* markings. The forty-ninth system shows *cresc.* and *ff* markings. The fiftieth system shows *cresc.* and *ff* markings.

In the beginning of the first area of the exposition from Beethoven's Symphony no. 5, three string parts play and exchange one theme, and bassoon and cello parts play the baseline. At the measure no. eighteen, all instruments harmonically join for the theme, and it is very strong. Beethoven emphasizes the basic theme one more time before first transition. This first area of the exposition is very strong with full orchestra and full sound such as a strong judgment. Otherwise, there are two different moods move together in the first area of the recapitulation. It seems like Beethoven extends the baseline with several instruments, and only two violin parts start to play the theme in the beginning for the first area of the recapitulation. Instead of that all instruments join for one theme at measure no. eighteen, the other instruments gradually join the theme except oboe part. Beethoven uses a beautiful melody of oboe instead of emphasizing the basic theme with full orchestra. Listeners could expect that the music goes to a different mood when they hear the oboe's melody line at measure no. 268. However, it starts with the same transition after the first area of the recapitulation. It is hard to expect the oboe part at measure no. 268. At the point of the measure, listeners should feel nostalgia rather than strong judgment. This oboe part could be a small gap of emotion or structure between the first area of recapitulation and the transition.

Handwritten musical score for two systems. The first system covers measures 18 to 26, and the second system covers measures 263 to 270. Each system has a treble clef staff with a key signature of two flats (B-flat and E-flat) and a common time signature. Below each staff is a line of handwritten Roman numerals indicating the harmonic progression. In the first system, the progression is: Cm; V₆, i, Ger6, V, iv, followed by a fermata and a final V. In the second system, the progression is: Cm; V₆, i, V, i, Ger6, V, iv, followed by a fermata and a final V. Circled measure numbers 18, 22, 26, 263, and 270 are present above the staves.

Instead of using a German 6th after the main thematic material on the dominant tonic motion (mm. 18 to 19), Beethoven extended the dominant and tonic motion (mm. 263 to 266) over a contrapuntal melody on the oboe. Because of the fermata and harmonic progression (Ger6 to dominant) on mm. 21, the main thematic figure on mm. 23 to 24 works as opening material of the transition to the 2nd theme. However, the repeated extension over the oboe's contrapuntal melody on mm. 263 to 266 delays the end of the first thematic section of recapitulation until the fermata on mm. 268. Also, the instrumentation and harmonic progression suggests that Beethoven uses the first entrance of the brass instruments as a strong half cadence of the first thematic section and takes the brass off except for the horns to open the transition to the 2nd theme on mm. 22. On the other hand, he does not present the brass until the German 6th to dominant on mm. 267 to 268 to clearly emphasize the half cadence on 268.

MUTH 5360

Dr. Schwarz

Beixi Gao

According to the harmonic reductions of both parts, the beginning of the recapitulation is an exactly repeat of the closing phrase of the exposition. This embodies a typical principal of sonata form. The very interesting difference between these two sections is that instead of having the first violins to strongly suspend the G on the gigantic dominant chord at mm.21, Beethoven this time completes ending of this phrase at mm.268 with a short cadenza-like phrase by a tender oboe solo, which stretch the dominant down to supertonic. The music effect of this change totally refreshes our ears and, for a moment, overturns the furious character of the closing phrase of the first area of the exposition. Thus, it does not only resolves the power that has been accumulated since the ending of the development in an unexpected way, which still does not lead to the ground, but also creates an similar mysterious atmosphere for the following phrases of the recapitulation. Moreover, this change tactfully contrasts the closing phrase of the first area of the exposition with that of the recapitulation.

Jesse Orth
Analytical Techniques 2
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This brief essay will investigate two different ways in which Beethoven handled the same material in measures eighteen through twenty five and again in 263 through 269. In these two nearly identical sections from the first movement of Beethoven's fifth symphony, there are two major differences worth discussing. The first major difference involves the filling of a structural gap in the texture of the first phrase group. The first phrase group starts in measure six with repetitions of the four note motive over a structure of tied long notes. These long note values along with the dynamic marking give the section a more subdued and legato texture than the accented opening measures. In measure eighteen, four measures before the end of an expected sixteen measure phrase group, the texture suddenly changes. This unexpected interruption of the texture constitutes a structural gap that is not filled until the same figure repeats starting in measure 253. As seen in example 1a, the completion of the same sixteen measure phrase group is accompanied by sustained long notes through the same harmonic figure in measures 265-267.

Example 1a:

The image shows a handwritten musical score for Example 1a, which compares two sections of Beethoven's Fifth Symphony. The score is divided into two systems. The first system covers measures 18 through 25, and the second system covers measures 263 through 269. The notation is written on two staves per system. The first system (measures 18-25) shows a transition from a 2/4 time signature to a 3/4 time signature. The second system (measures 263-269) shows a transition from a 3/4 time signature to a 2/4 time signature. The notation includes various notes, rests, and dynamic markings, with some measures circled and labeled with measure numbers. The score is handwritten and appears to be a student's analysis or transcription.

This continuation of the texture established in both measure six and 253 completes the structural gap created in measure eighteen. Interestingly the material directly following the chord in measure twenty one and 268 serves the same purpose. Following measure twenty one an accented restatement of the opening motive connects the end of phrase group one to the transition material while in measure 268 a legato oboe solo connects this phrase group one to the transition. In both cases the transition material is in the same legato style as the first phrase group, thus making the legato oboe solo a much more stable way to connect the two sections. The pitches of this same material, in measures twenty two and 268, constitutes the second major difference between these two iterations of this material. As seen in example 1b, the pitches represented in measures twenty two and three are Ab and F while in measure 268 a progression from G to D is shown.

Example 1b:

The image shows two systems of handwritten musical notation. The first system consists of two staves, with measures 248, 249, 250, 251, and 252. Measure 248 is circled and labeled with a circled '248'. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The notation includes various notes, rests, and accidentals. A handwritten note 'Transition to EbM' is written in the right margin of the first system. The second system also consists of two staves, with measures 268, 269, 270, 271, and 272. Measure 268 is circled and labeled with a circled '268'. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The notation includes various notes, rests, and accidentals. A handwritten note 'transition to CM' is written in the right margin of the second system.

These two different sets of pitches lead to the exact same statement of the transition material, started by the first violin in both cases, measure twenty five and 269. While the transition material starts the same in both cases, the pitches preceding each iteration foreshadow the eventual resolutions of the transitions. In the first iteration the pitches Ab to F lead the transition to the key of Eb major while in the second iteration the pitches G to D lead the transition to C major. This is a pivotal moment in the form because the transition to C major successfully fulfills the sonata form expectation of the recapitulation to stay in the tonic key area.

In the first movement of Beethoven's Fifth Symphony, the listener is treated to clearly discernible and balanced form. Musical material is found in the various parts of the exposition (area 1, transition, area 2, and closing) is also found in corresponding sections of the recapitulation. One such moment of correlation is found in measures 18-26 and 263-270:

The image displays two staves of handwritten musical notation, likely a piano accompaniment. The top staff covers measures 18 through 23, and the bottom staff covers measures 263 through 270. Both sections show a high degree of correlation in their harmonic structure. The notation includes treble and bass clefs, key signatures of one flat (B-flat), and various chord symbols such as V⁶, i, Aug 6, and V. The melodic lines in the treble clef are marked with measure numbers and some accidentals. The bottom staff includes a handwritten 'oboe' label above measure 268, indicating a solo passage. The handwriting is in ink on white paper, and the notation is clearly legible.

Both sections are nearly identical. Beethoven, however, plays with the listener's expectations in the second passage. What was first heard as a G in the violins (m. 21, marked as a half note) is now expanded into an oboe cadenza in the subsequent corresponding passage (m. 268). This passage which is first heard as a point of tension in the exposition is expanded and resolved by the oboe in the recapitulation.

Beethoven 5 (I)

Vassileva

harmonic reduction of mm 18-26

Handwritten harmonic reduction for measures 18-26. The notation shows chords in both treble and bass staves, with measure numbers 18, 19, 20, 21, and 22-26 circled above. The bass staff includes dynamic markings: $4p$, p , p , p , and (p) . Below the staves, the harmonic analysis is written: C: V^{\flat}_5 i German \flat V vii^{\flat} .

harmonic reduction of mm 263-270

Handwritten harmonic reduction for measures 263-270. The notation shows chords in both treble and bass staves, with measure numbers 263, 264, 265, 266, 267, 268, and 269-270 circled above. The bass staff includes dynamic markings: $4p$, p , p , p , p , p , and (p) . Below the staves, the harmonic analysis is written: C: V^{\flat}_5 i V^{\flat} i German \flat V vii^{\flat} . Additional annotations above the treble staff include ≈ 18 , ≈ 19 , ≈ 20 , ≈ 21 , and $\approx 25-26$.

melodic reduction

mm 18-26

Handwritten melodic reduction for measures 18-26, showing the main melodic lines in treble and bass staves with slurs indicating phrasing.

mm 263-270

Handwritten melodic reduction for measures 263-270, showing the main melodic lines in treble and bass staves with slurs indicating phrasing.