

MEET . . . BEETHOVEN

Full Name: Ludwig van Beethoven

Place of Birth: Bonn, Germany

Lived from: 1770–1827

Primary playing instrument: Piano

Superpowers: Innovative and dramatic

Point of weakness: Loss of hearing

Famous for: Symphonies, string quartets, and piano sonatas



PIECE BASIC STATISTICS

Symphony No. 5

Movements: 4

1. **Allegro con brio:** At a fast tempo, and with spirit, literally “with brilliance”
2. **Andante con moto:** Walking speed, but with motion
3. **Scherzo:** Literally “a joke.” The scherzo is followed by a gentler section called a trio, after which the scherzo is repeated. Its characteristics are a rapid tempo in triple time, vigorous rhythm, and humorous contrasts. **Allegro:** at a brisk tempo
4. **Allegro:** at a brisk tempo

**Tempo markings are often given using Italian words*

Instruments:

Strings: violin, viola, cello, bass

Woodwinds: piccolo, flute, oboe, clarinet, bassoon, contrabassoon

Brass: horn, trumpet, trombone

Percussion: timpani

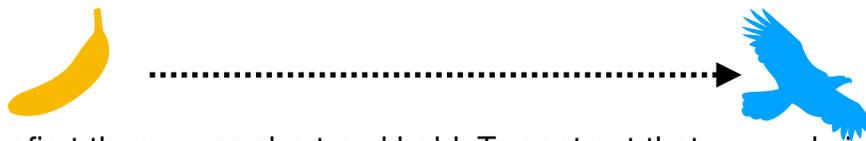
LISTENING GUIDE—FIRST MOVEMENT

****You can use these with the listening map to know exactly when they happen in the performance!****

Exposition: The first theme is introduced, four of the most famous notes in classical music: short-short-short-long OR ba-na-na-na (a much more delicious way of thinking about it).



Transition: This busier section leads to a second (and completely new!) theme, as well as puts a musical stamp on our first ba-na-na-na.



Theme 2: Our first theme was short and bold. To contrast that, a new lyrical melody arrives—like a soaring bird. This is played over and over by a mix of the string and woodwind sections.



Development: The two main themes undergo slight changes and battle each other to build more and more excitement . . . UNTIL . . .



Recapitulation: The entire first part of the movement happens over again with slight changes.

Theme 1: We come back to the first theme. It is introduced much like the opening, except this time it is politely interrupted by an oboe solo (which happens at exactly 14:10 in the performance).



Transition: Again, the fast moving section that leads the music to our second theme.

Theme 2: The lyrical melody of the second theme makes a final appearance, giving the listener a peaceful moment before the raucous ending of this movement.



Coda:

Short-short-short-long theme happens again and again, and the movement ends, but not until after a grand finale.



LISTENING GUIDE—SECOND MOVEMENT

Theme and Variations

****Follow along with the different outfits of the cats and dogs on the listening map****

In this movement, two melodies (or “themes”) are introduced, followed by slightly different versions of each. See if you can start to hear the connection to the themes as each variation goes by.

Theme 1: A smooth and elegant melody played by the violas and cellos followed by the woodwinds, which continue the same theme. **Our cat starts to think of what fun outfits to wear today!**

Theme 2: Played first by the woodwind section and then the brass section. **Our dog starts to think of what fun outfits to wear today!**

Variation 1 on Theme 1: Violas and cellos play the melody but there is a bit more spice added to it. **Our cat decides to try on a sombrero.**

Variation 1 on Theme 2: Woodwinds and brass sections play the melody again but this time the accompaniment is completely different. **Our dog puts on a daisy hat.**

Variation 2 on Theme 1: The first melody comes back and is passed between the different string sections. **Our cat ties a nice bow on its tail.**

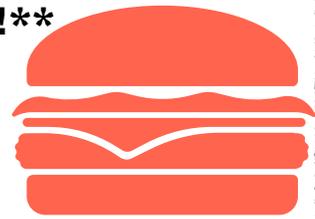
Variation 2 on Theme 2: Finally everyone plays together—the same thing at the same time. We call this “tutti,” which is Italian for “all.” **Our dog puts on his special mouse ears.**

Variation 3 on Theme 1: This time the theme is played as a more cheerful tune with the woodwinds, and soon the strings play it, too. **Our cat puts on a cool beret.**

Coda: A brand new melody arrives with solo bassoon! But quickly enough the first melody returns to wrap up this beautiful movement. **Dress up time is over for our cat and dog.**

LISTENING GUIDE—THIRD MOVEMENT

****A-B-A form . . . it's like a sandwich!****



A Section (our first piece of bread)

We have two melodies here:

Theme A is mysterious and quiet.

Theme B sounds familiar! It's the short-short-short-long theme from the first movement.

B Section (all of the fillings inside the pieces of bread)

We have two parts here and they both repeat:

Part 1 has very fast quick notes passing between all of the string instruments. It starts in the cello and bass sections, and then goes to the violas and violins.

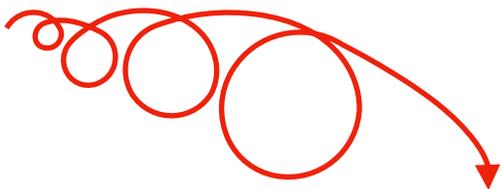
Part 2 starts with the same instruments but adds an entirely new flavor.

A Section (our top piece of bread)

The cellos bring us back to the A section played by the bassoon (very similar to our first piece of bread). This time it sounds a bit different because of the texture. It's like the top piece of bread has some seeds on it. Notice the plucking of the strings and the short notes in the woodwinds while they play the short-short-short-long theme.

Transition to the fourth movement . . . there's no break!

The transition starts very still and tranquil, and builds up until the music explodes!



LISTENING GUIDE—FOURTH MOVEMENT

Exposition: After the first explosion of joy, we have four melodies interacting here. While each theme has their own flavor, they are all somehow related. There are also plenty of quotes from previous movements.

Development: This area makes a big “salad” from what we have heard so far. All of the melodies and moods are mixed together. The big surprise arrives at 36:46 in the performance . . . this is theme B from the third movement, which is also the short-short-short-long theme!

Recapitulation: Returning back to the same four themes we had in the first section, but now they are mixed together with a few different spices.

Coda: The music really starts to speed up toward the end. Even though it's faster, it sounds like Beethoven cannot bear for the piece to finish!