

Beethoven Symphony 5, mvt. I

Motivic Transformation

- Write the notes in concert pitch and add a short comment about how the motive is altered.
- Begin every motive with an 8th rest except the last two on this page.

Bars 1 & 2 – Strings & Cl



Major 3rd

Bars 3 & 4 – Strings & Cl



Minor 3rd

Bars 7 & 8 – Vla



Minor 2nd

Bars 10 & 11 – Vln II



Perfect 4th

Bars 14 & 15 – Vln I



Passing Tone

Bars 15 & 16 – Vln II & Vla



Inversion of bars 14 & 15

Bars 18 through 21 – Vln I



Extension of Bars 14 & 15 that outlines the tonic triad

Bars 28 & 29 – Low Strings



Emphasizes V – I and an inversion of bars 10 & 11

Bars 33 & 34 – Vln I



Leaps after 1 note

Bars 34 & 35 – Low Strings



1 note (tonic pedal point)

Bars 35 & 36 – Vln I



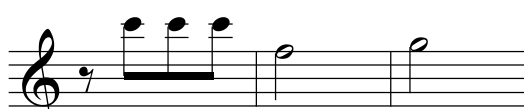
Soon played without pause

Bars 59 through 62 – Hn



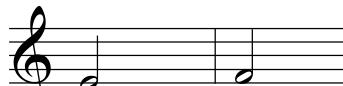
Extension like bars 18 through 21 and in the relative major (Heralds theme 2.)

Bars 195 through 197 – Winds



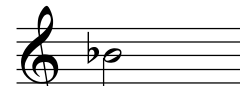
Truncation of bars 59 through 62

Bars 198 & 199 – Vln I



Truncated further...

Bar 210 – Vln I



...and further!

Scroll for more!

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Structural Melodic Pitches (Schenkerian Analysis)

Measures 1 – 5 

Similarities between
bars 1–5 and 59–62:

Leap down
to E flat.

Identical.

Leap down
from F.

Measures 59 – 62 

Similarities between
bars 59–62 and 63–66:

B flat

E flat

F

B flat

Measures 63 – 66 

The pitches on this page sound like they are in E flat major though this movement is definitely in C minor. Composers, including Beethoven, like to toy with us.