

## FOREWORD

The Fifth Symphony by Beethoven – a universally recognized masterpiece of global music culture – was created over three years, from 1805 to 1808, and, like many other compositions by the composer, became a groundbreaking work. Like the preceding Third Symphony (1803), the Fifth is a heroic-dramatic symphony that implements the idea of struggle and overcoming, but this idea is implemented here in a different way. If in the Third Symphony the drama of struggle is shown through the large-scale development of material of different genre and character, through the comparison of contrasting images in different movements of the symphony, which contributes to the creation of wide panorama of action, then the Fifth offers a model of concentrated, concise drama, compressed like a spring.

The sonata-allegro opening the symphony is thoroughly penetrated by the development of its capital motif, for which the name “fate motif” has steadily stuck. Its most important expressive component is the rhythmic formula, which forms the basis of the first subject group, penetrates into the second and almost relentlessly follows a listener throughout the whole movement – the first movement of the symphony, thus, completely grows out of the development of one single motif. The rhythmic formula of the “fate motif” also sounds in the second movement (in the accompaniment of the first subject of double variation and in the melody of the second), its role is also great in the third – it builds on the second subject of the outside sections of this troubled, subdued “scherzo”. The material of this subject as a reminis-

## ПРЕДИСЛОВИЕ

Пятая симфония Бетховена – общепризнанный шедевр мировой музыкальной культуры – создавалась на протяжении трёх лет, в период с 1805 по 1808, и, как и многие другие сочинения композитора, стала произведением новаторским. Так же как предшествующая ей Третья симфония (1803), Пятая является симфонией героико-драматической и воплощает в себе идею борьбы и преодоления, однако эта идея претворяется здесь иным способом. Если в Третьей симфонии драматизм борьбы показан через масштабное развитие различного по характеру и жанру материала, через сопоставление контрастных образов в разных частях симфонии, что способствует созданию широкой панорамы действия, то Пятая предлагает модель концентрированной, лаконичной и сжатой как пружина драматургии.

Открывающее симфонию сонатное аллегро насквозь пронизано развитием своего заглавного мотива, за которым устойчиво закрепилось название «мотива судьбы». Его важнейшей выразительной составляющей является ритмоформула, которая ложится в основу главной партии, проникает в побочную и практически неотступно следует за слушателем на протяжении всей части – первая часть симфонии, таким образом, целиком вырастает из развития одного единственного мотива. Ритмоформула «мотива судьбы» звучит и во второй части (в аккомпанементе первой темы двойных вариаций и в мелодии второй), также её роль велика в третьей – на ней строится вторая тема крайних разделов этого тревожного, затаённого «скерцо». Материал этой темы в ка-

cence penetrates into the exultant, fanfare-filled finale (where the composer, seeking to convey the sound of a military orchestra, introduces a piccolo flute, a counter bassoon and – for the first time in the history of symphonic music not intended for opera theater – three trombones); along with the subject of the third movement, the rhythmic formula of the “fate motif” also returns, and, thus, serves as the rhythmic leitmotif that links together all four movements of the symphony.

In addition to the prevailing rhythmic formula, which logically connects the subsequent movements of the symphony with the first and creates a sense of continuity of their diverse musical material, there are other internal connections between the movements that direct the vector of imagery development of the cycle “from darkness to light” through overcoming and struggle. The most important of these connections is tonal, thematic and genre resemblance between the main subject of the finale and the second subject of the second movement, which prepares the light result of the symphony in advance, outlining the goal to which one should move and for which it is worth fighting.

Thanks to all this, the cycle of the Fifth Symphony, with its through development and internal unity, compact structure and dense drama rich in musical events, can rightfully be considered one of the most perfect symphonic cycles in the history of music.

*Alexander Skripko, sheet music editor  
of the publishing house “The Planet of Music”*

честве реминисценции проникает в ликующий, наполненный фанфарами финал (где композитор в стремлении передать звучание военного оркестра вводит в партитуру флейту-пикколо, контрфагот и – впервые в истории симфонической музыки, не предназначенной для оперного театра – три тромбона); вместе с темой третьей части возвращается и ритмоформула «мотива судьбы», которая, таким образом, выполняет функцию ритмического лейтмотива, связывающего воедино все четыре части симфонии.

Помимо сквозной ритмической формулы, логически соединяющей последующие части симфонии с первой и создающей ощущение преемственности их разнохарактерного музыкального материала, между частями есть и другие внутренние связи, задающие вектор образного развития цикла «от мрака к свету» через преодоление и борьбу. Важнейшей из таких связей является тональная, тематическая и жанровая переключка между главной темой финала и второй темой второй части, которая заранее подготавливает светлый итог симфонии, намечая ту цель, к которой следует двигаться и за которую стоит бороться.

Благодаря всему этому цикл Пятой симфонии со своим сквозным развитием и внутренним единством, компактной структурой и ёмкой драматургией, насыщенной музыкальными событиями, может по праву считаться одним из наиболее совершенных симфонических циклов в истории музыки.

*Александр Скрипко,  
музыкальный редактор  
издательства «Планета музыки»*



2 Fl.

2 Ob.

2 Cl. (B)

2 Fag.

2 Cor. (Es)

2 Tr. (C)

Timp.

V-ni I

V-ni II

V-le

Vc.

Cb.

Detailed description: This page of a musical score, numbered 10, features a woodwind section with two parts each for Flute, Oboe, Clarinet in B-flat, and Bassoon. The brass section includes two parts for Cor Anglais (E-flat) and Trumpet in C. The percussion part is for Timpani. The string section consists of Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings are playing melodic lines with various articulations and phrasings. The woodwinds (Flute, Oboe, Clarinet, Bassoon) have mostly rests, with some notes in the Bassoon part. The strings are playing active parts, with the Violin I and Viola parts featuring more complex rhythmic patterns and phrasings. The Violoncello and Contrabass parts have simpler, more sustained lines. The overall texture is light and melodic.

20

2 Fl. *p cresc.* *f* *ff* a2

2 Ob. *p cresc.* *f* *ff* a2

2 Cl. (B) *p cresc.* *f* *ff* a2

2 Fag. *cresc.* *f* *ff* a2

2 Cor. (Es) *p cresc.* *f* *ff* a2

2 Tr. (C) *p cresc.* *f*

Timp. *p cresc.* *f*

V-ni I *cresc.* *f* *ff*

V-ni II *cresc.* *f* *ff*

V-le *cresc.* *f* *ff*

Vc. *cresc.* *f* *ff*

Cb. *p cresc.* *f* *ff*



I. 40

2 Fl.

2 Ob.

2 Cl. (B)

2 Fag.

2 Cor. (Es)

2 Tr. (C)

Timp.

V-ni I

V-ni II

V-le

Vc.

Cb.

*cresc.*

*sf*

2 Fl. *sf sf sf f*

2 Ob. *sf sf sf f*

2 Cl. (B) *sf sf sf f*

2 Fag. *sf sf sf f*

2 Cor. (Es) *f f*

2 Tr. (C) *f f*

Timp. *f f*

V-ni I *sf sf sf f*

V-ni II *sf sf sf f*

V-le *sf sf sf f*

Vc. *sf sf sf f*

Cb. *sf sf sf f*





60

2 Fl.

2 Ob.

2 Cl. (B)

2 Fag.

2 Cor. (Es)

2 Tr. (C)

Timp.

V-ni I

V-ni II

V-le

Vc.

Cb.

*ff* *sf* *sf* *sf* >

a2

Detailed description: This page of a musical score covers measures 60 through 67. The woodwind section includes two flutes, two oboes, two clarinets in B-flat, and two bassoons. The brass section consists of two trumpets in E-flat and two trombones in C. The percussion part features a timpani line. The string section includes two violins, a viola, a cello, and a double bass. The score is in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The woodwinds and strings play a rhythmic accompaniment of eighth notes. The trumpets play a melodic line starting in measure 64, marked with dynamics *ff*, *sf*, *sf*, and *sf*, and an accent (>). The first measure of the trumpet part includes a first alternative (a2) for the second measure.



2 Fl.

2 Ob.

2 Cl. (B)

2 Fag.

2 Cor. (Es)

2 Tr. (C)

Timp.

V-ni I

V-ni II

V-le

Vc.

Cb.

Detailed description: This page of a musical score, numbered 80, contains staves for various instruments. The woodwind section includes two Flutes (2 Fl.), two Oboes (2 Ob.), two Clarinets in B-flat (2 Cl. (B)), and two Bassoons (2 Fag.). The brass section consists of two Cornets in E-flat (2 Cor. (Es)), two Trumpets in C (2 Tr. (C)), and a Timpani part (Timp.). The string section includes Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass and timpani provide harmonic support.

2 Fl.

2 Ob.

2 Cl. (B)

2 Fag.

2 Cor. (Es)

2 Tr. (C)

Timp.

V-ni I

V-ni II

V-le

Vc.

Cb.

I.

*p cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*



2 Fl. *ff*

2 Ob. *ff*

2 Cl. (B) *ff*

2 Fag. *ff*

2 Cor. (Es) *ff*

2 Tr. (C) *f* *ff*

Timp. *f*

V-ni I *ff*

V-ni II *ff*

V-le *ff*

Vc. *ff*

Cb. *ff*

100

Detailed description: This page of a musical score, numbered 17, features a full orchestral ensemble. The woodwind section includes two flutes, two oboes, two clarinets in B-flat, and two bassoons, all playing sustained chords with a forte (ff) dynamic. The brass section consists of two trumpets in E-flat and two trombones in C, with the trombones playing a rhythmic pattern starting at measure 5. The percussion part features a timpani line with a strong accent (f) in measure 5. The string section, including violins I and II, viola, violin, and cello, plays a melodic line with a forte (ff) dynamic. The score is in a key with three flats and a 3/4 time signature. A tempo marking of 100 is placed above the flute staff.

2 Fl.

2 Ob.

2 Cl. (B)

2 Fag.

2 Cor. (Es)

2 Tr. (C)

Timp.

V-ni I

V-ni II

V-le

Vc.

Cb.

The image shows a page of a musical score for orchestra and strings, measures 1 through 7. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon) and brass (Trumpets in E-flat, Trombones in C) parts are mostly block chords with some melodic movement. The strings (Violins I and II, Viola, Violoncello, and Contrabass) play a rhythmic pattern of eighth notes, with the Violins I and II playing a more active melodic line. The Timpani part is simple, with a few notes. The overall texture is dense and rhythmic.



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