

shocks and tension, and the strong impressions coming from all of the above. 'From dark to light' or 'from tragedy to victory!' Beethoven's Symphony No. 5, the greatest cultural heritage of mankind and the most epochal piece of Western music in all time, is an unprecedentedly complete piece in music history to the point that every single note is meaningful and enjoys its own moments.

**1st Movement:** The first movement begins with a 'fate motif' which is made up of 4 notes in c minor and it is the most widely known musical motif all over the world. The next second theme begins with a horn and the violin takes over and also plays the 'fate motif' softly and the low-pitched accompanied the second theme is a variation of the motif too. In the end, 'fate motif' is continuously repeated and developed. Following the development section which deals with the theme of the first theme linked to recapitulation part and it is relaxed by oboe's short Cadenza (cadenza, an improvised and virtuosic passage played by solo instrument), but it leads to a dramatic Coda again.

**2nd Movement:** It is the second movement in the form of variations that apply two themes, but each variation is so clear and sophisticated that no limits are set. Although it is the lyrical, peaceful movement and comforting atmosphere following the intense struggle of the first movement, the dramatic elements are very different from the slow movement of Symphony No. 1 or No. 2. The first theme with a low-pitched unison of violin and viola is presented and the second theme which performed by woodwinds such as clarinet and bassoon also appears in a row. And it turns to the climax in the bridge featured orchestra's fanfare inspiring victory. After changing the theme again, it leads to the final Coda which goes up in a large scale ending the second movement.

**3rd Movement:** The third movement is the ternary form of Scherzo in c minor which is the same tonality as the first movement. The spooky first theme is played by the cello and contrabass and again by the horn is appeared as a variation of the 'fate motif'. The fast tempo trio using the counterpoint method is pleasant and once again the theme appears, the sound rises mysteriously with the weak sound of timpani's triplet. As the atmosphere swells up and explodes, it continues to the finale. A dramatic tension seems as if the fourth movement will never come right before the movement starts.

**4th Movement:** In the fourth movement in C Major, there is only a golden victory from anguish to jubilation, and appears a brilliant sound as if sun rise high through despair. Adding piccolo, contrabassoon and 3 trombones which were not present in the previous 3 movements is also a big feature. The well-known first theme featured by brass starts with Fortissimo (*ff*, to be played loudly) followed by the second theme in G Major which seems to be dancing by the Violin. Building a climax, the third movement theme is reflected for a while and the atmosphere gradually increases as if the section leading from the third movement to the fourth movement. The explosion of the brass plays the first theme and then, the recapitulation appears. The final Coda concludes with a revolutionary finale which is full of excitement with all the motifs that have appeared so far to speed up and strengthen musical expression. The last movement is simply a series of ecstatic moments. In the end, Symphony No. 5 is strongly bonded, so to discover the true meaning and charm of the piece, the audience must listen to it all from the first to the last.