

# Temporal organization of musical discourse in Ludwig van Beethoven's Fifth Symphony

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*Musical discourse, and all its important events (thematism, repetitions, interior articulation, elements of diversification and motivic development etc), must be conceived at the moment of creation within the time frame in which they will take place when the piece is interpreted, in other words, the composer must be capable of imagining a realistic positioning of his work in the time that takes music in its flow. The composer must have a special sense of time, he/she must surpass the reality of the composing time (a much extended reality) and position himself/herself at every moment in the time of the interpretation of his/her work.*

Key-words: *time, organisation, meaning, symbolism, functions.*

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