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A THESIS

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By

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SYMPHONY NO. 1 IN ONE MOVEMENT

A THESIS APPROVED FOR THE
SCHOOL OF MUSIC

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Table of Contents

Abstract	v
Symphony no. 1 in One Movement	1

Abstract

Symphony No. 1 In On Movement, my first composition for symphony orchestra, is a symphony not in form, but in its overall arch and dramatic affect. The piece is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, English horn, 2 French horns, 2 trombones, timpani, glockenspiel, vibraphone, concert bass drum, suspended cymbal, piano, and strings. The orchestration style is heavily influenced by the orchestral music of Claude Debussy, as well as the scores of Japanese film composer Shinji Miyazaki in its highly melodic content and heavy use of winds.

The piece contains three major themes. The first appears in full only twice, once beginning in m. 17, and again at m. 175, although fragments of this theme's motivic material can be heard in the flute and piccolo throughout the piece. This first theme is meant to create a stark contrast from the much fuller orchestral sound of the rest of the piece.

The second theme is what I've come to call the "solo theme," as it appears multiple times throughout the piece with a different solo instrument carrying the primary melody each time. This theme appears first in solo violin at m. 37, and later in solo flute at m. 205 and solo piano at m. 259.

The final theme is the main melodic material for the majority of the piece, although it does not appear in full until m. 96, where it takes the form of an English horn solo. However this theme gradually takes over the piece from this point forward, including the main melody of the climax at m. 273.

Overall, this piece's aesthetic is a mix of film music and 20th century French style symphonic music, emphasizing a horizontal sense of counterpoint and melody rather than vertical harmonies.

13

Picc. *p* *pp* *p*

Fl. *p* *pp* *p*

Timp. *p* *mp* *mf*

Glock.

Vib. *p* *mp* *mf*

Vlns. I *f*

Vlns. II *f*

Vla. *f*

Vcs. *f* *pizz. unis.* *mp*

21

Picc. *mp*

Fl. *mp*

B♭ Cl. *p*

Bsn. *mp*

Timp. *pp* *p*

Glock.

Vib. *pizz.* *mp*

Vlns. I *pizz. p*

Vlns. II *p* *unis. pizz.* *div.*

Vla. *mp* *div.*

Vcs. *mp* *div.*

47

Fl.

B♭ Cl.

Bsn.

F Hn.

Timp.

Con. BD

Pno.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

mf

mp

p

mf

f

pp

arco

p

8

8

pp

p

82

Fl. *mf* Flute 1 Flute 2 *mf* Flute 1 *p*

F Hn. *mf* *f*

Tbn. *mf* *f*

Timp. *ff* *f*

Cym. *ff* *f*

Glock. *f*

Vlms. I *mf* *unis.* *div.* *unis.* *f* *ff* *mp* *p*

Vlms. II *f* *ff* *mp* *p*

Vlas. *f* *ff* *mp*

Vcs. *f* *unis.* *ff* *mp*

Cbs. *f* *ff* *mp*

109

Picc. *mp*

Fl. *mf* *f*

Ob.

B♭ Cl.

E. Hn.

Bsn.

Vib. *mp* *mf*

Vlns. I

Vlns. II

Vlas. *p*

116

Ob.

B♭ Cl. *mp*

F Hn.

Pno. *f*

Vlns. I *mf* *f*

Vlns. II *unis.* *mp*

Vlas. *mf*

Vcs.

[E]

122

F Hn.

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

126

Fl.

F Hn.

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

130

Fl.

F Hn.

Vlins. I

Vlins. II

Vlas.

Vcs.

Fl.

B♭ Cl.

Bsn.

F Hn.

Pno.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

mf

mf

mf

mf

mf

mp
pizz.

ff
pizz.

ff
pizz.

f

div.

unis.

140

Fl.

Ob.

B \flat Cl.

E. Hn.

Bsn.

F Hn.

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

mf

mf

mp

mp

arco

mf

mp

mp

146

Fl.

Ob.

B \flat Cl.

E. Hn.

F Hn.

Timp.

Glock.

Vlins. I

Vlins. II

Vlas.

Vcs.

f

mp

f

div.

unis.

f

f

f

153

Fl.

Ob.

B \flat Cl.

F Hn.

Vlins. I

Vlins. II

Vlas.

Vcs.

p

p

p

div.

pp

pp

pp

pp

pp

ppp

pp

ppp

pp

ppp

F

160

Fl. *pp* *p*

Glock. *pp*

Vib. *p*

Pno. *pp* *p*

Vlns. I *ppp*

Vlns. II *ppp*

Vlas. *pp* *ppp* *pp* *div. pizz.* *unis.*

Vcs. *p*

170

Picc. *mp*

Fl. *p* *pp* *p*

Timp. *p* *mp* *mf*

Glock. *p* *mp* *mf*

Vib. *p*

Pno. *mp*

Vlns. I *f*

Vlns. II *f*

Vlas. *f*

Vcs. *p* *f* *pizz. unis.*

178

Picc. *mp* *p* *mp* *p*

Fl. *mp* *p* *mp* *p*

B♭ Cl. *mp* *p* *mp* *p*

Bsn. *p*

Timp. *pp*

Glock. *pp*

Vib. *mp*

Vlns. II *pizz.* *p* *unis. pizz.* *div.*

Vlas. *mp* *div.*

Vcs. *mp*

183

Picc. *mp* *p* *mp* *p*

Fl. *mp* *p* *mp* *p*

B♭ Cl. *mp* *p* *mp* *p*

Bsn. *mp*

Timp. *p*

Vib. *mp*

Vlns. II *pp* *pp*

Vlas. *pp* *pp*

Vcs. *pp* *pp*

208

Fl. *f*

Ob.

F Hn. *mp*

Vlns. I *p* *mp*

Vlns. II *p* *mp*

Vlas. *p* *mp*

Vcs. *p* *mp*

214

Fl. *f* $\text{♩} = 65$

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

F Hn. *mf*

Timp.

Con. BD *f*

Vlns. I *f*

Vlns. II *f*

Vlas.

Vcs.

Cbs. *arco* *mf*

221

1

Fl.

Ob.

B♭ Cl.

E. Hn.

Bsn.

F Hn.

Tbn.

Timp.

Con. BD

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

f *mp* *p*

f *mp* *p*

f *mp* *p*

f *mp* *p*

f *mp*

f *mf*

f *mp*

ff

f *mp* *mf* *unis.*

f *mp* *mf* *div.*

f *mp* *mf* *mp*

f *mp* *mf* *mp*

mf

229

F Hn.

Timp.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

f

mf

mf *mp* *mf* *mp* *mf*

mf *mp* *mf* *mp* *mf*

f *mf* *f*

mf *mp* *mf* *mp* *mf*

mf *mp* *mf* *mp* *mf*

mp *mf* *mp* *mf*

J

$\text{♩} = 70$
Slightly faster

238

Musical score for measures 238-244. The score includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), English Horn (E. Hn.), Bassoon (Bsn.), French Horn (F. Hn.), Timpani (Timp.), Violins I (Vlns. I), Violins II (Vlns. II), Viola (Vla.), Cello (Vcl.), and Contrabass (Cbs.). The key signature is one sharp (F#) and the time signature is 3/8. Dynamics include *mf*, *mp*, *ff*, *f*, *p*, and *unis.*. The Flute part features a melodic line with a slur and a fermata. The Oboe and Bassoon parts have similar melodic lines. The French Horn part has a melodic line with a slur and a fermata. The Timpani part has a rhythmic pattern. The Violins I and II parts have a melodic line with a slur and a fermata. The Viola and Cello parts have a melodic line with a slur and a fermata. The Contrabass part has a melodic line with a slur and a fermata.

245

Musical score for measures 245-251. The score includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), English Horn (E. Hn.), Bassoon (Bsn.), Violins II (Vlns. II), Viola (Vla.), Cello (Vcl.), and Contrabass (Cbs.). The key signature is one sharp (F#) and the time signature is 3/8. Dynamics include *f*, *mf*, and *f*. The Flute part features a melodic line with a slur and a fermata. The Oboe part has a melodic line with a slur and a fermata. The B♭ Clarinet part has a melodic line with a slur and a fermata. The English Horn part has a melodic line with a slur and a fermata. The Bassoon part has a melodic line with a slur and a fermata. The Violins II part has a melodic line with a slur and a fermata. The Viola and Cello parts have a melodic line with a slur and a fermata. The Contrabass part has a melodic line with a slur and a fermata.

255

Fl. *f* 3

Ob.

B♭ Cl.

F Hn.

Pno. *f*

Vlins. I *mf*

Vlins. II *f* *mf*

Vlas. *f* *mf*

Vcs. *mf*

Detailed description: This system of musical notation covers measures 255 to 268. It features eight staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), French Horn (F Hn.), Piano (Pno.), Violin I (Vlins. I), Violin II (Vlins. II), Viola (Vlas.), and Cello (Vcs.). The Flute part begins with a dynamic marking of *f* and includes a triplet of eighth notes. The Piano part also starts with *f*. The Violin I part has a dynamic marking of *mf*. The Viola and Cello parts have dynamic markings of *f* and *mf* respectively. The score includes various musical notations such as slurs, ties, and articulation marks.

K

259

Fl. *mp*

Ob. *mp*

B♭ Cl.

F Hn.

Pno. *f* 3

Vlins. I *mp*

Vlins. II *mp*

Vlas. *mp*

Vcs. *mp*

Detailed description: This system of musical notation covers measures 259 to 268, marked with a rehearsal sign **K**. It features the same eight staves as the previous system. The Flute and Oboe parts both start with a dynamic marking of *mp*. The Piano part begins with *f* and includes a triplet of eighth notes. The Violin I, Violin II, Viola, and Cello parts all have dynamic markings of *mp*. The score includes various musical notations such as slurs, ties, and articulation marks.

263

Fl.
Ob.
B♭ Cl.
Pno.
Vlins. I
Vlins. II
Vlas.
Vcs.

This musical score block covers measures 263 to 266. It features eight staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Violin I (Vlins. I), Violin II (Vlins. II), Viola (Vlas.), and Cello (Vcs.). The Flute and Oboe parts are highly active, with the Flute playing a melodic line of eighth notes and the Oboe playing a rhythmic pattern of eighth notes. The Bass Clarinet has a melodic line with some slurs. The Piano part is complex, with both hands playing chords and moving lines. The string section (Violins I, Violins II, Viola, and Cello) provides harmonic support with sustained notes and some rhythmic patterns.

267

Fl.
Ob.
B♭ Cl.
Pno.
Vlins. I
Vlins. II
Vlas.
Vcs.

This musical score block covers measures 267 to 270. It features the same eight staves as the previous block. The Flute and Oboe parts continue their melodic and rhythmic lines. The Bass Clarinet part has a melodic line with some slurs. The Piano part is complex, with both hands playing chords and moving lines. The string section (Violins I, Violins II, Viola, and Cello) provides harmonic support with sustained notes and some rhythmic patterns.

272

[L]

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

F Hn. *mf*

Timp. *mp* *ff*

Cym. *p* *mf*

Glock. *mf*

Pno. *ff* *f*

Vlns. I *mp*

Vlns. II *mf*

Vlas. *mf*

Vcs. *mp*

Cbs. *mf*

275

Fl. *f* *mf* *f* 3

Ob.

B \flat Cl.

F Hn.

Tbn. *mp*

Timp.

Vib.

Pno. *mf* *f*

Vlins. I

Vlins. II *f* *mf* *f*

Vla.

Vcs. *f* *mf* *f*

Cbs.

Fl.

Ob.

B♭ Cl.

F Hn.

Tbn.

Timp.

Vib.

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

mf

mp

mf

mf

div.

Detailed description: This page of a musical score covers measures 279 to 283. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Horn in F (F Hn.), Trombone (Tbn.), Timpani (Timp.), Vibraphone (Vib.), Piano (Pno.), Violins I (Vlins. I), Violins II (Vlins. II), Viola (Vlas.), Cello (Vcs.), and Double Bass (Cbs.). The score is written in a key signature of one sharp (F#) and a 3/8 time signature. Measures 279-281 are marked with a repeat sign. Dynamics include mezzo-forte (mf) and mezzo-piano (mp). The Viola part includes a 'div.' (divisi) marking in measure 283. The Flute part features a complex melodic line with many accidentals and slurs. The Piano part provides harmonic support with chords and arpeggios. The strings play a rhythmic pattern of eighth notes.

Fl.

F Hn.

Tbn.

Timp.

Vib.

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

div.

ff

f

ff

f

Fl.

Ob.

B \flat Cl.

Bsn.

F Hn.

Tbn.

Timp.

Vib.

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

mp

f

mf

p

pp

unis.

mp

p

M

$\downarrow = 65$
A little slower

rit.

293

Picc.

Fl.

Ob.

B \flat Cl.

E. Hn.

Bsn.

F Hn.

Timp.

Pno.

Vlins. I

Vlins. II

Vlas.

Vcs.

Cbs.

mp

mf

p

f

mp

pp

pp

301

Picc.

Fl.

Timp.

Glock.

Vib.

Pno.

Vlns. I

Vlns. II

Vla.

Vcl.

mf

p

mf

mf

ppp

ppp

ppp

ppp

ppp

Hold until sound fades

Hold until sound fades

ppp