UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

SYMPHONY NO. 1 IN ONE MOVEMENT

A THESIS

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

Degree of

MASTERS OF MUSIC

By

NICHOLETTE ANDERSEN
Norman, Oklahoma
2019

SYMPHONY NO. 1 IN ONE MOVEMENT

A THESIS APPROVED FOR THE
SCHOOL OF MUSIC

BY

Dr. Marvin Lamb, Chair

Dr. Konstantinos Karathanasis

Dr. Frank Riddick

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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.

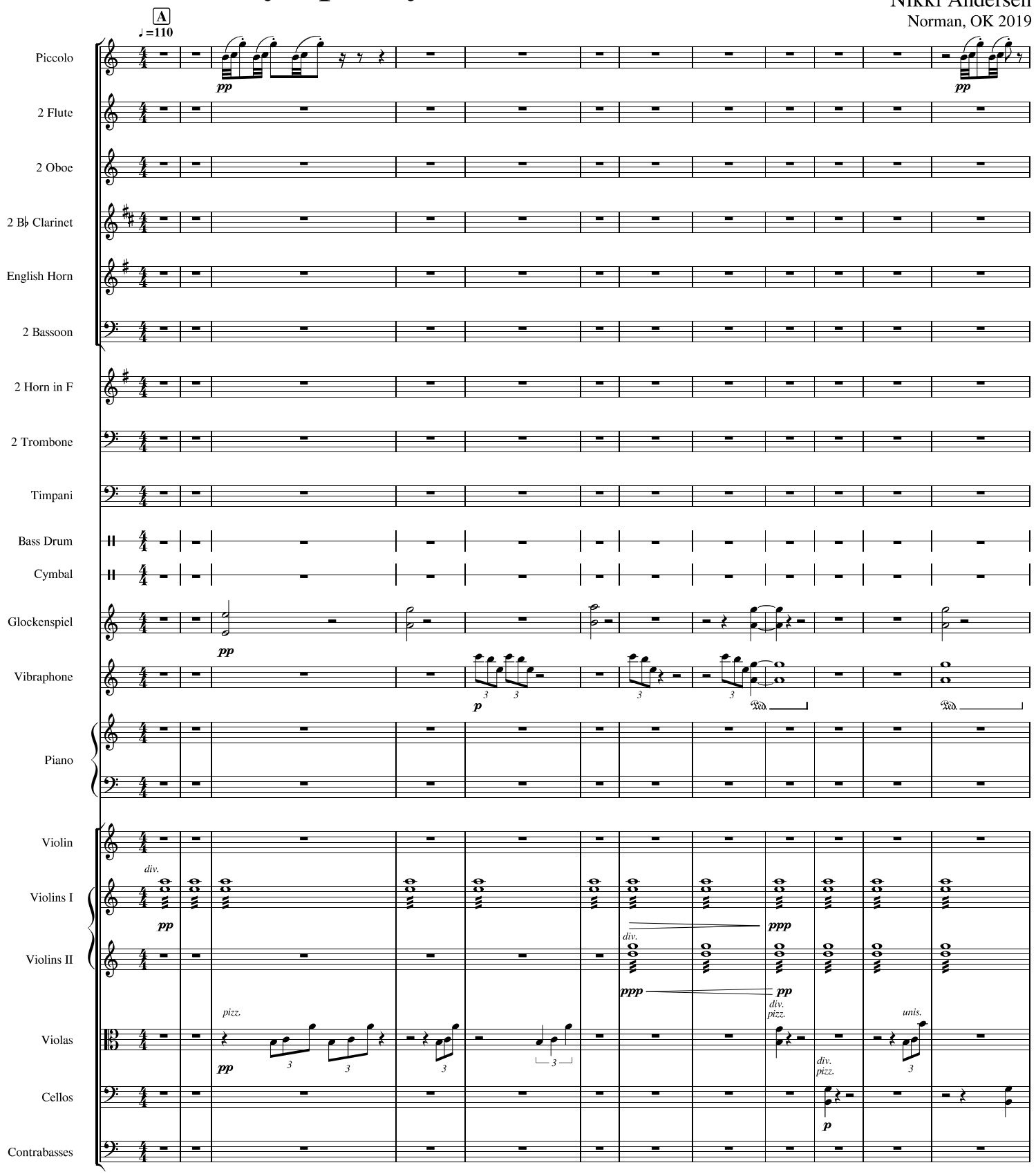
The second theme is what I've come to call the “solo theme,” as it appears multiple times throughout the piece with a different solo instrument carrying the primary melody each time. This theme appears first in solo violin at m. 37, and later in solo flute at m. 205 and solo piano at m. 259.

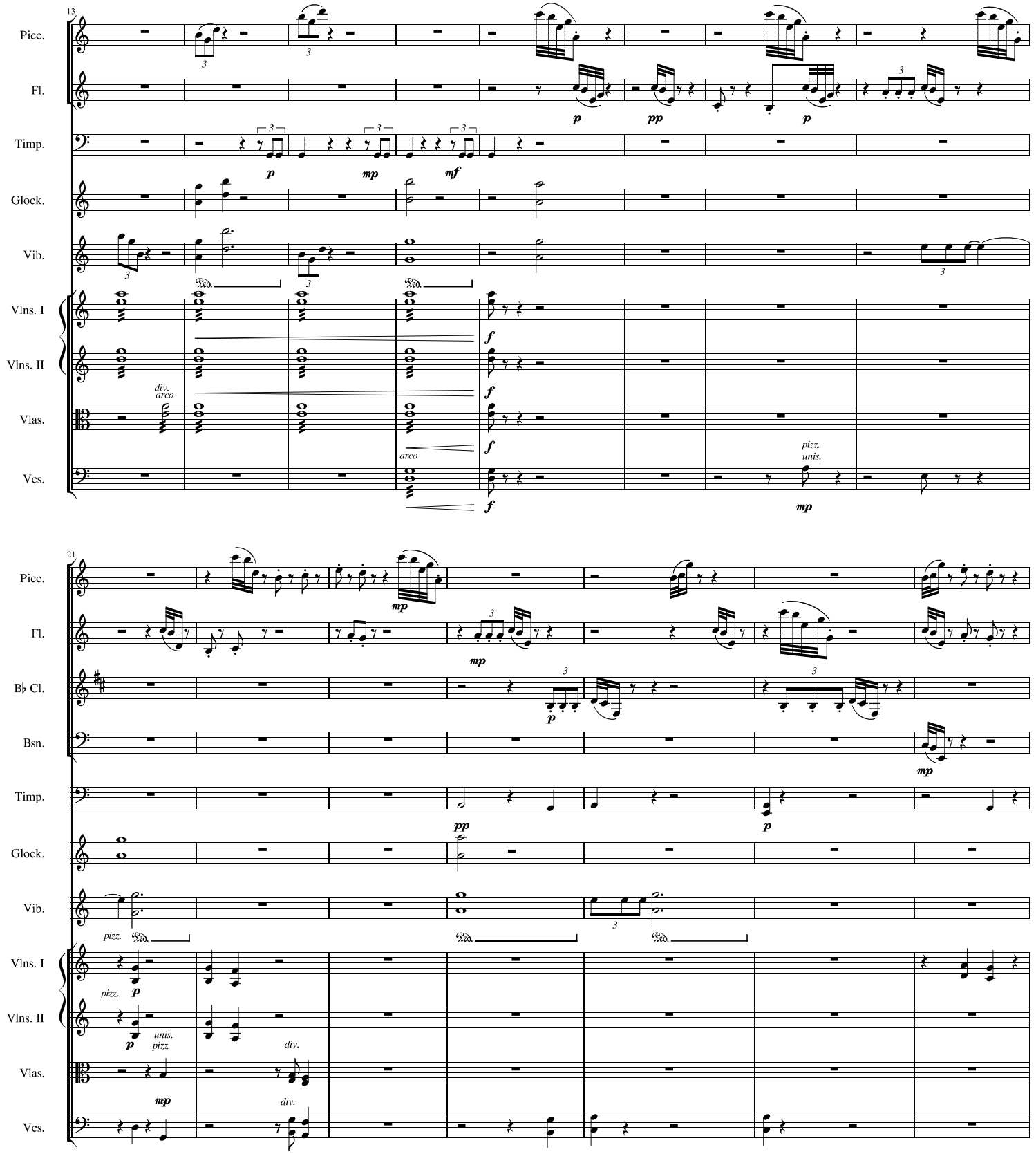
The final theme is the main melodic material for the majority of the piece, although it does not appear in full until m. 96, where it takes the form of an English horn solo. However this theme gradually takes over the piece from this point forward, including the main melody of the climax at m. 273.

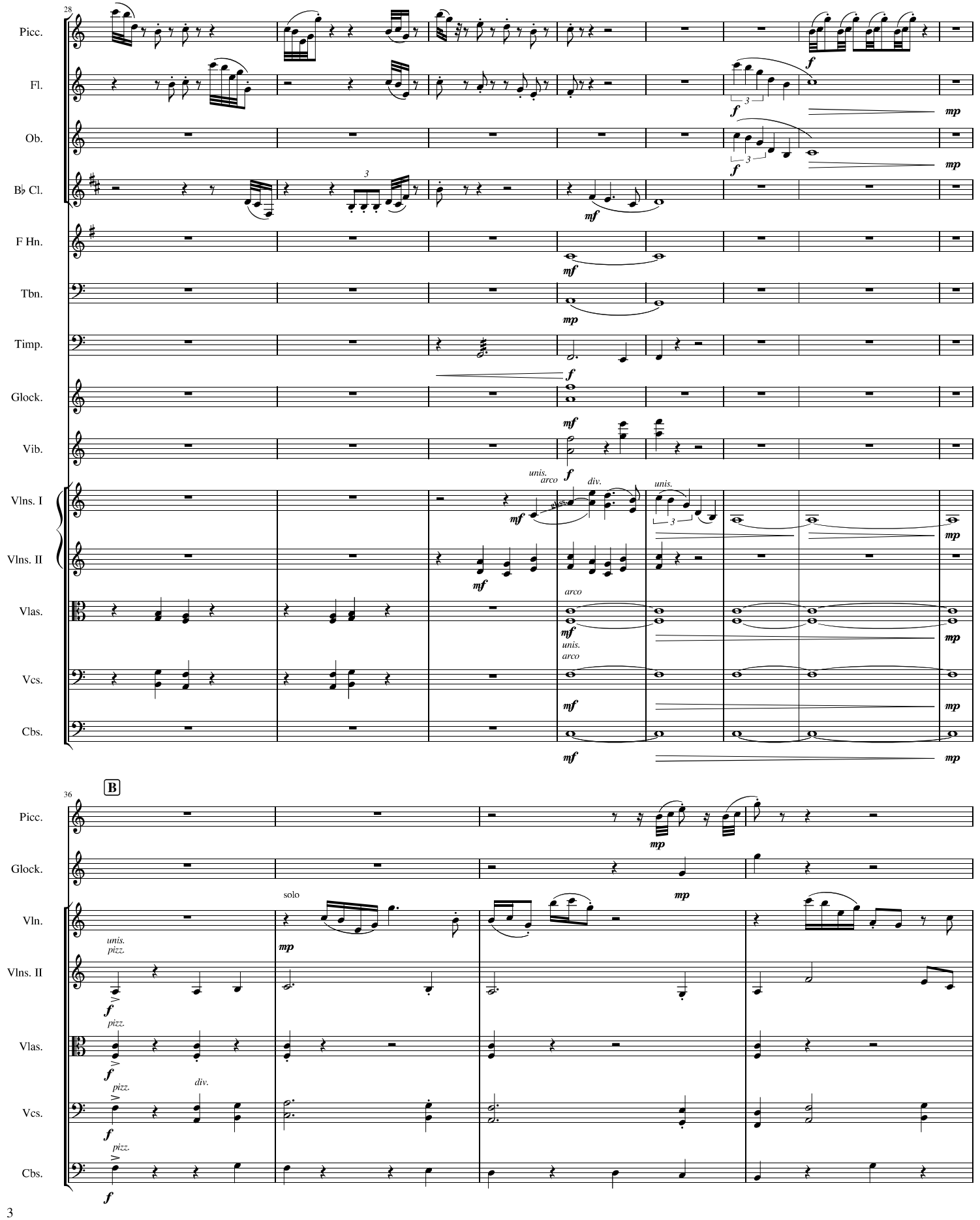
Overall, this piece's aesthetic is a mix of film music and 20th century French style symphonic music, emphasizing a horizontal sense of counterpoint and melody rather than vertical harmonies.

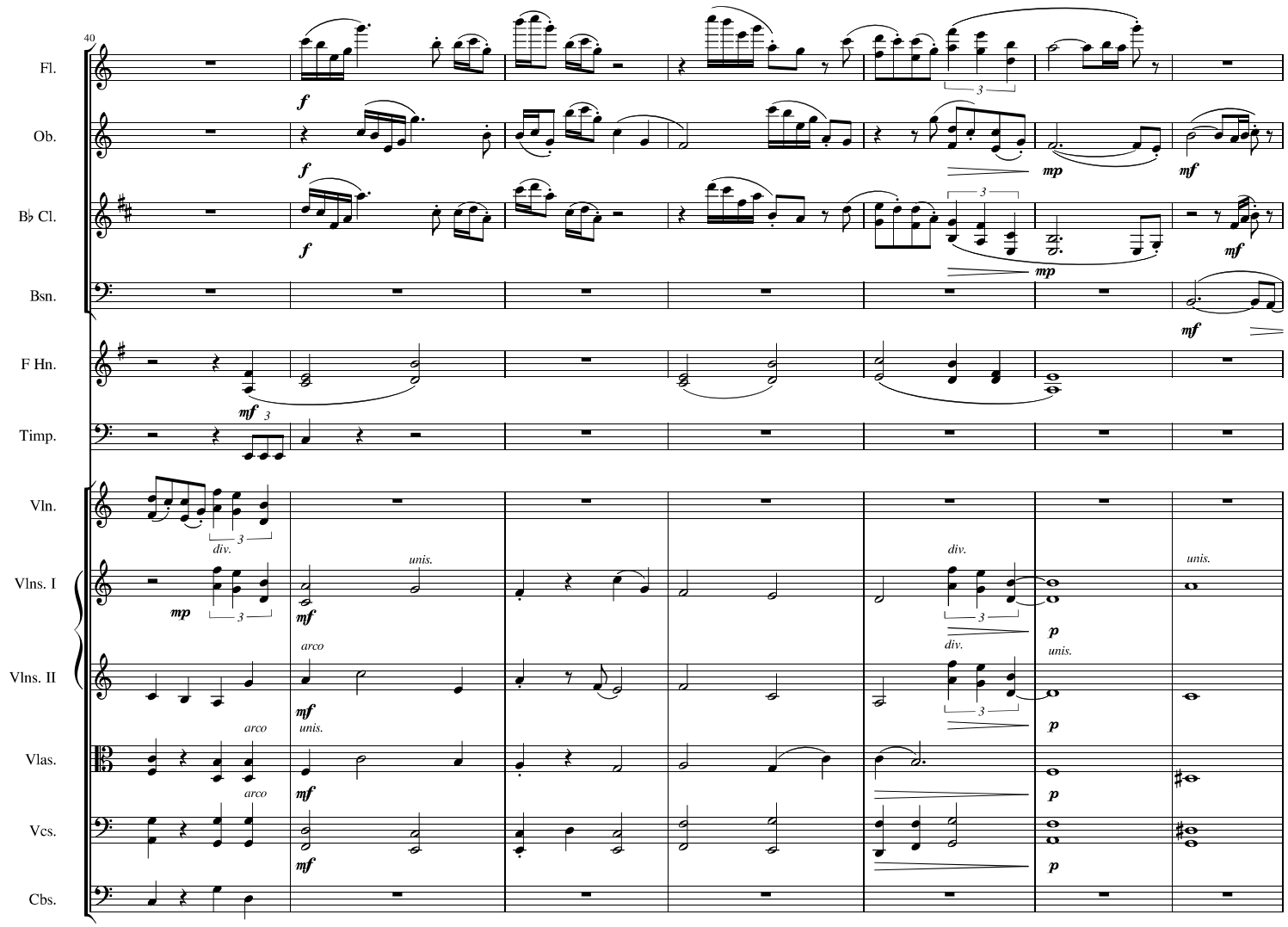
Symphony no. 1 in One Movement

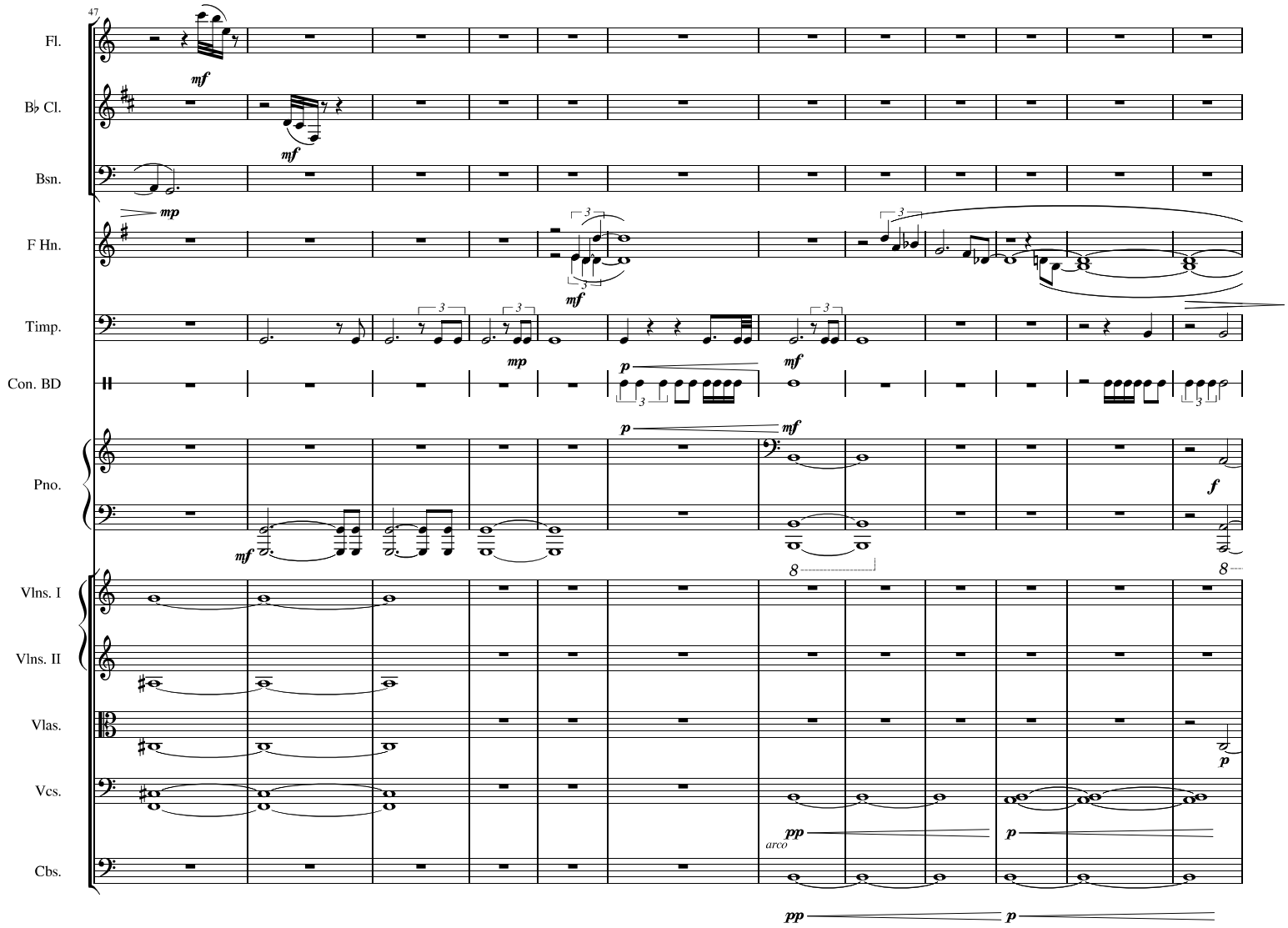
Nikki Andersen
Norman, OK 2019

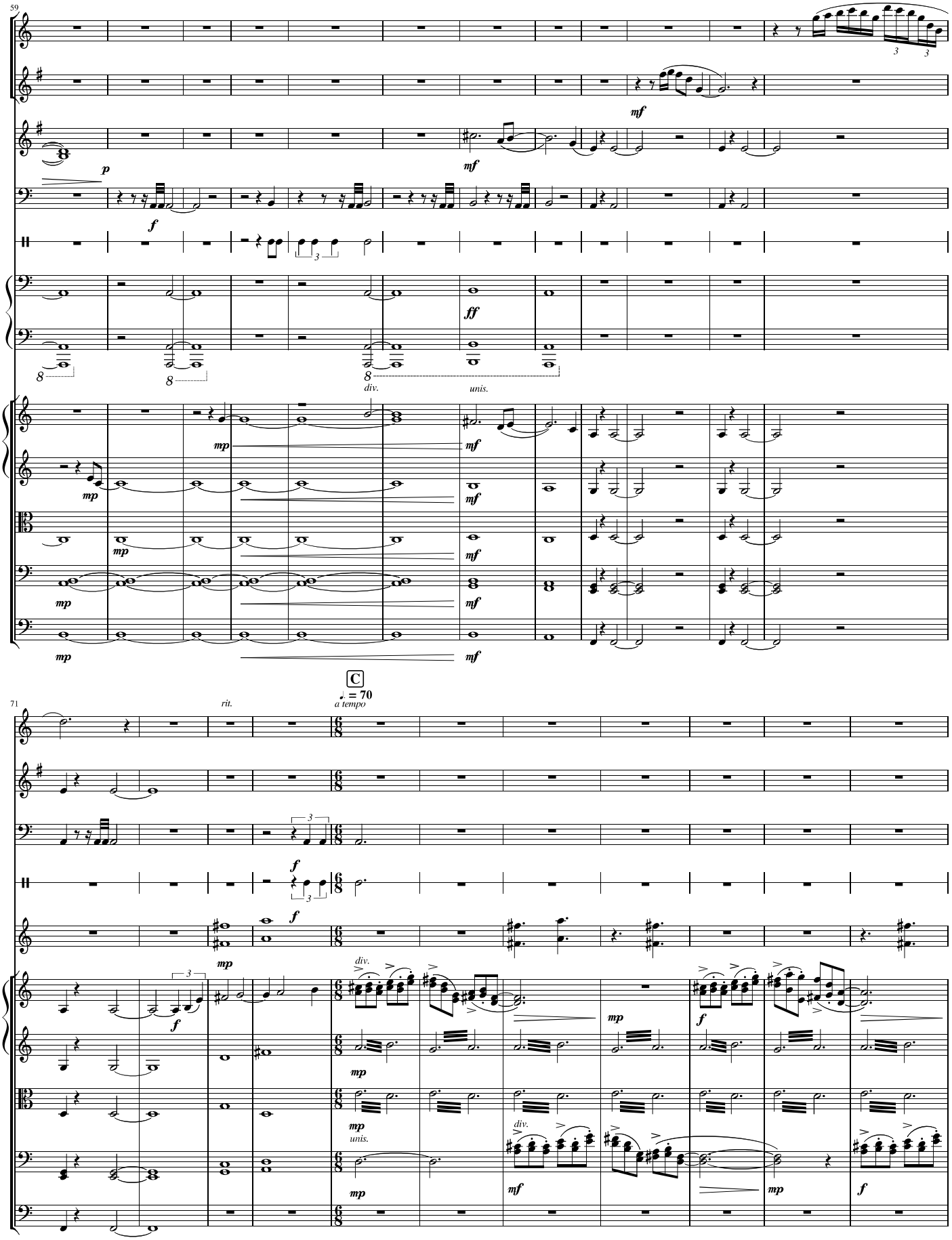


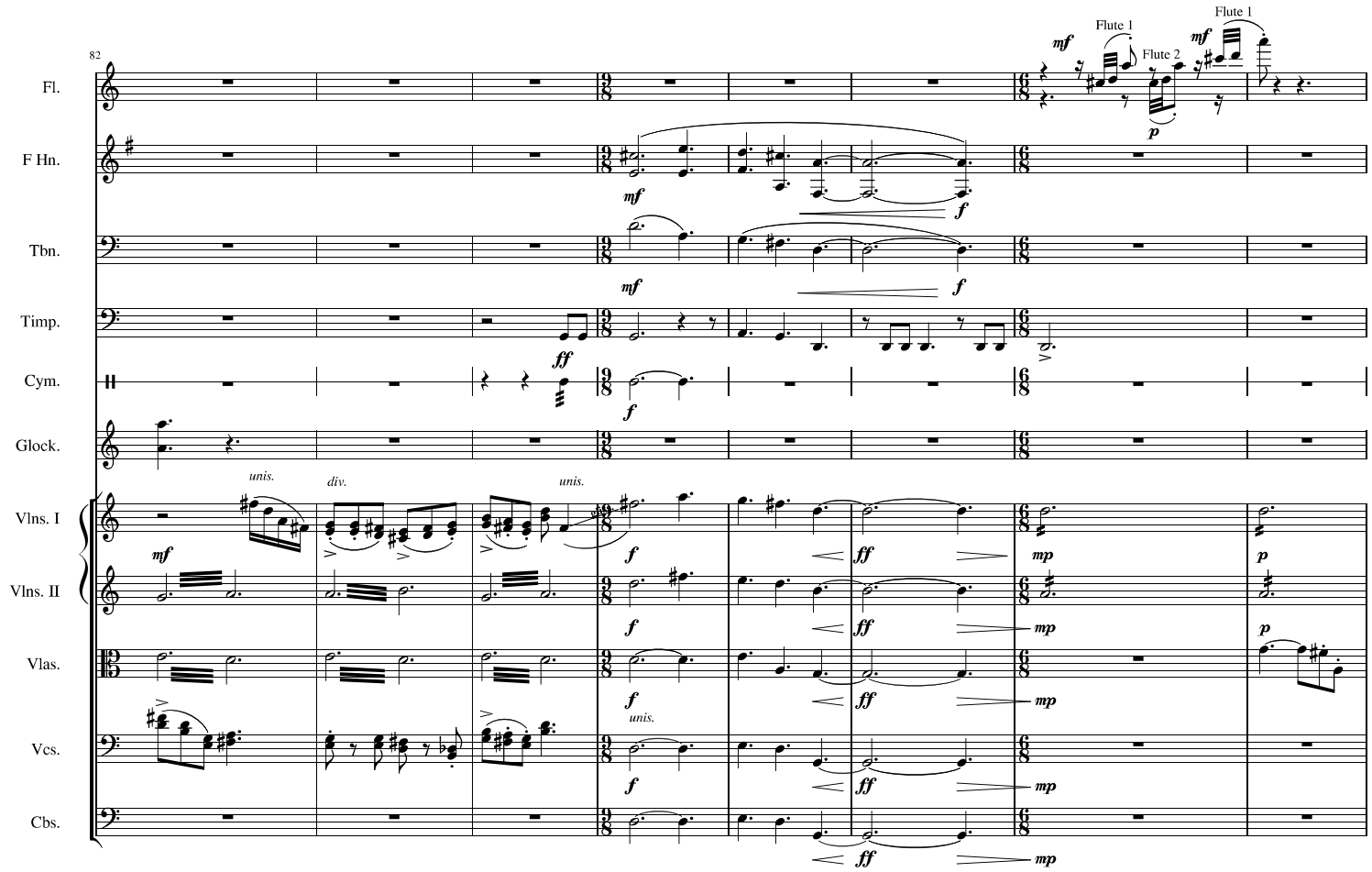

13
Picc.
Fl.
Timp.
Glock.
Vib.
Vlns. I
Vlns. II
Vlas.
Vcs.
p
pp
mp
mf
f
div.
arco
pizz.
unis.
Ped.
21
B♭ Cl.
Bsn.

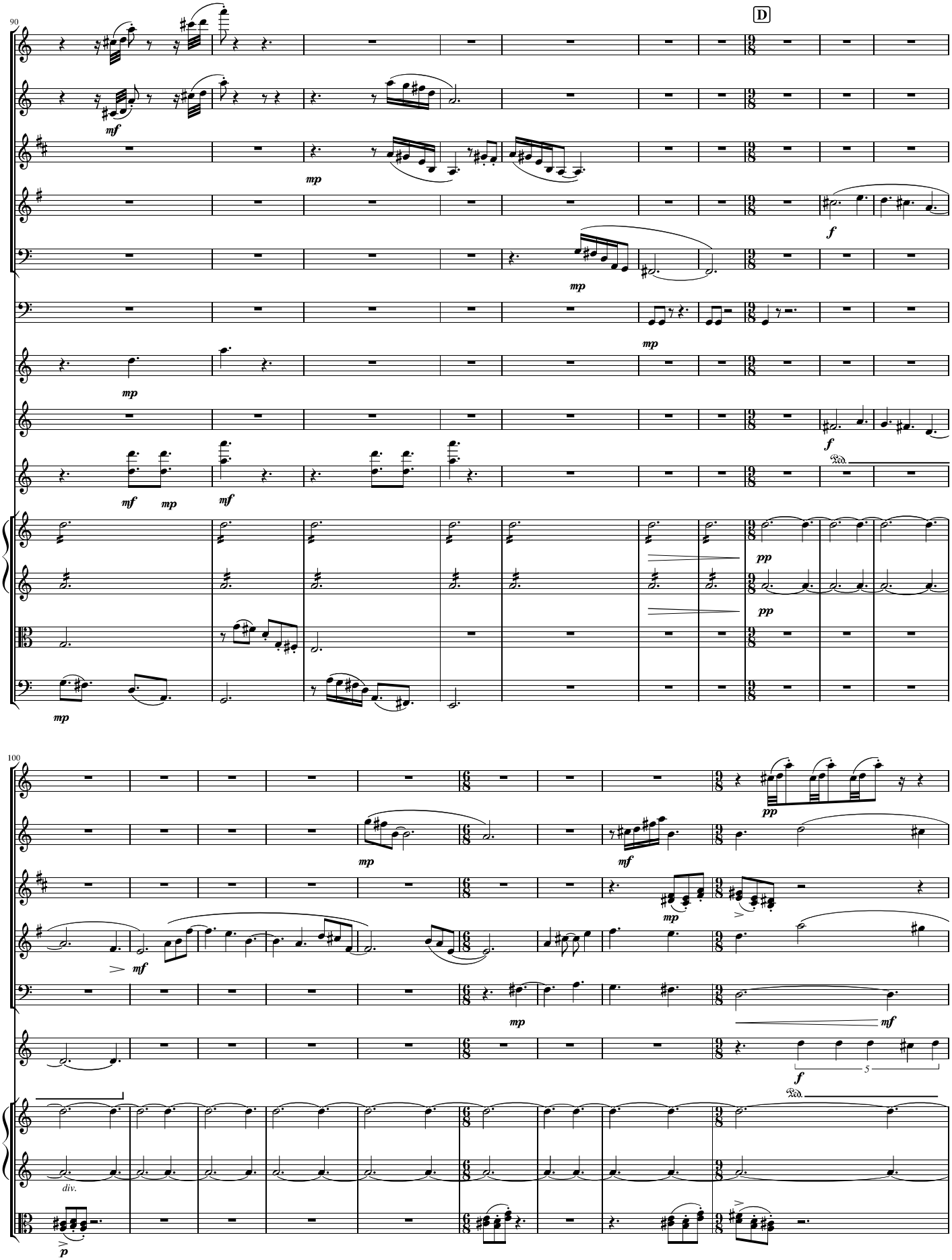

28
Picc.
Fl.
Ob.
B♭ Cl.
F Hn.
Tbn.
Timp.
Glock.
Vib.
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.
unis.
arco
div.
unis.
arco
unis.
arco
36
B
Picc.
Glock.
Vln.
Vlns. II
Vlas.
Vcs.
Cbs.
solo
unis.
pizz.
pizz.
pizz.
div.
pizz.


40
Fl.
Ob.
B♭ Cl.
Bsn.
F Hn.
Timp.
Vln.
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.
f
mp
mf
p
div.
unis.
arco
3


47
Fl.
B♭ Cl.
Bsn.
F Hn.
Timp.
Con. BD
Pno.
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.
mf
mp
p
f
pp
arco


59
Fl.
E. Hn.
F Hn.
Timp.
Con. BD
Pno.
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.
p
mf
f
ff
mp
div.
unis.
C
♩. = 70
a tempo
71
rit.
Glock.


82
Fl.
F Hn.
Tbn.
Timp.
Cym.
Glock.
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.
Flute 1
Flute 2
Flute 1
unis.
div.
unis.
unis.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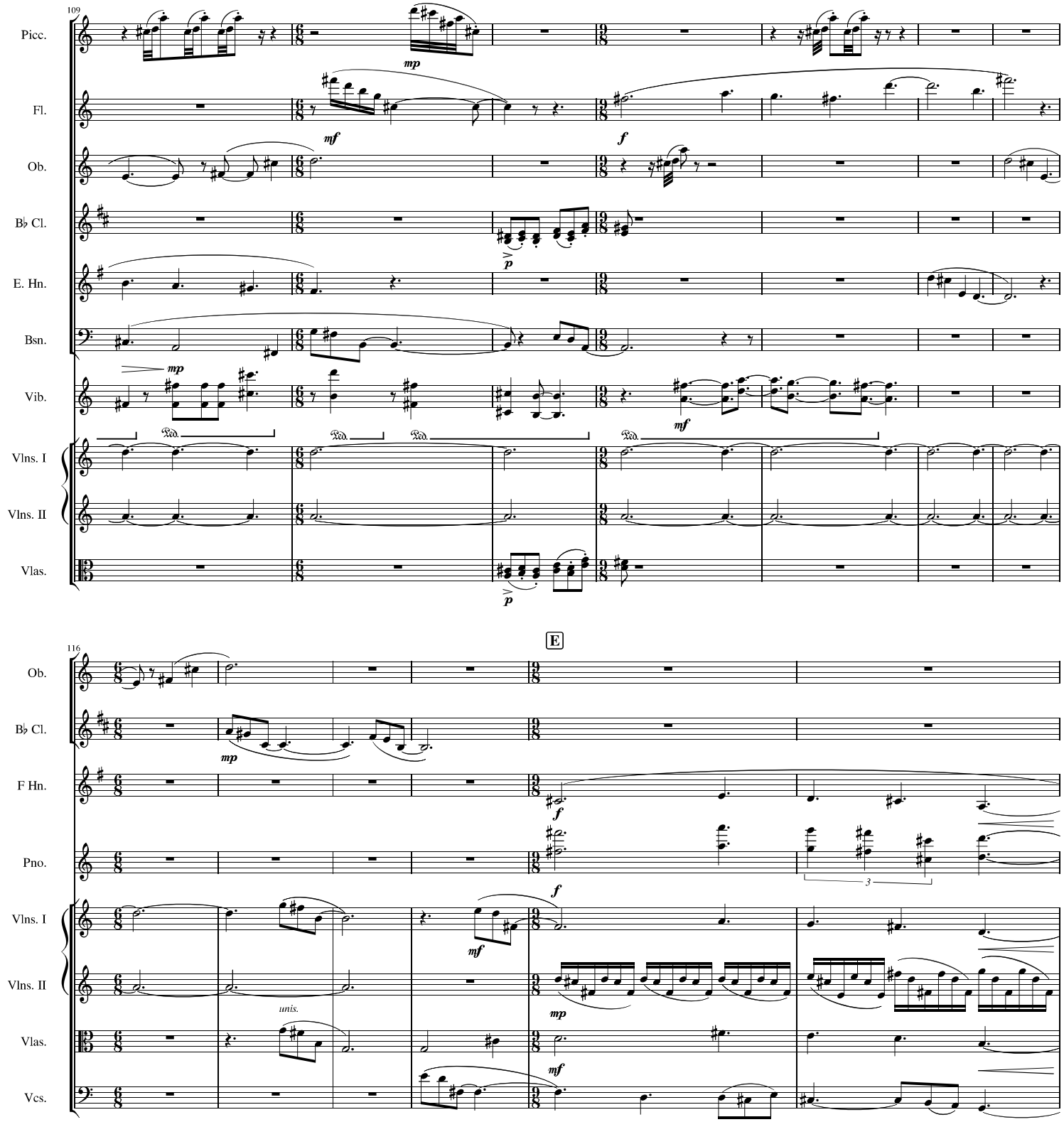
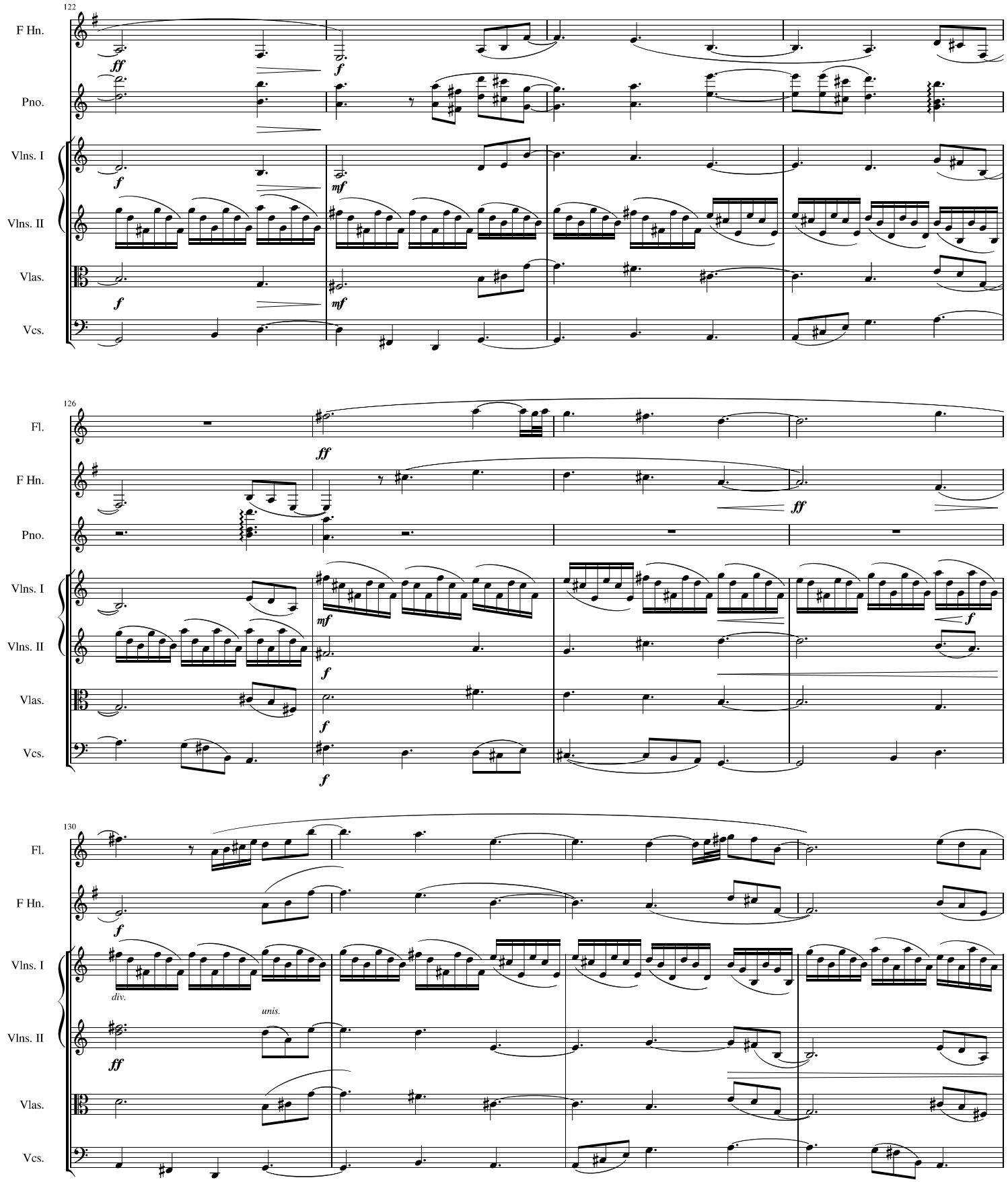
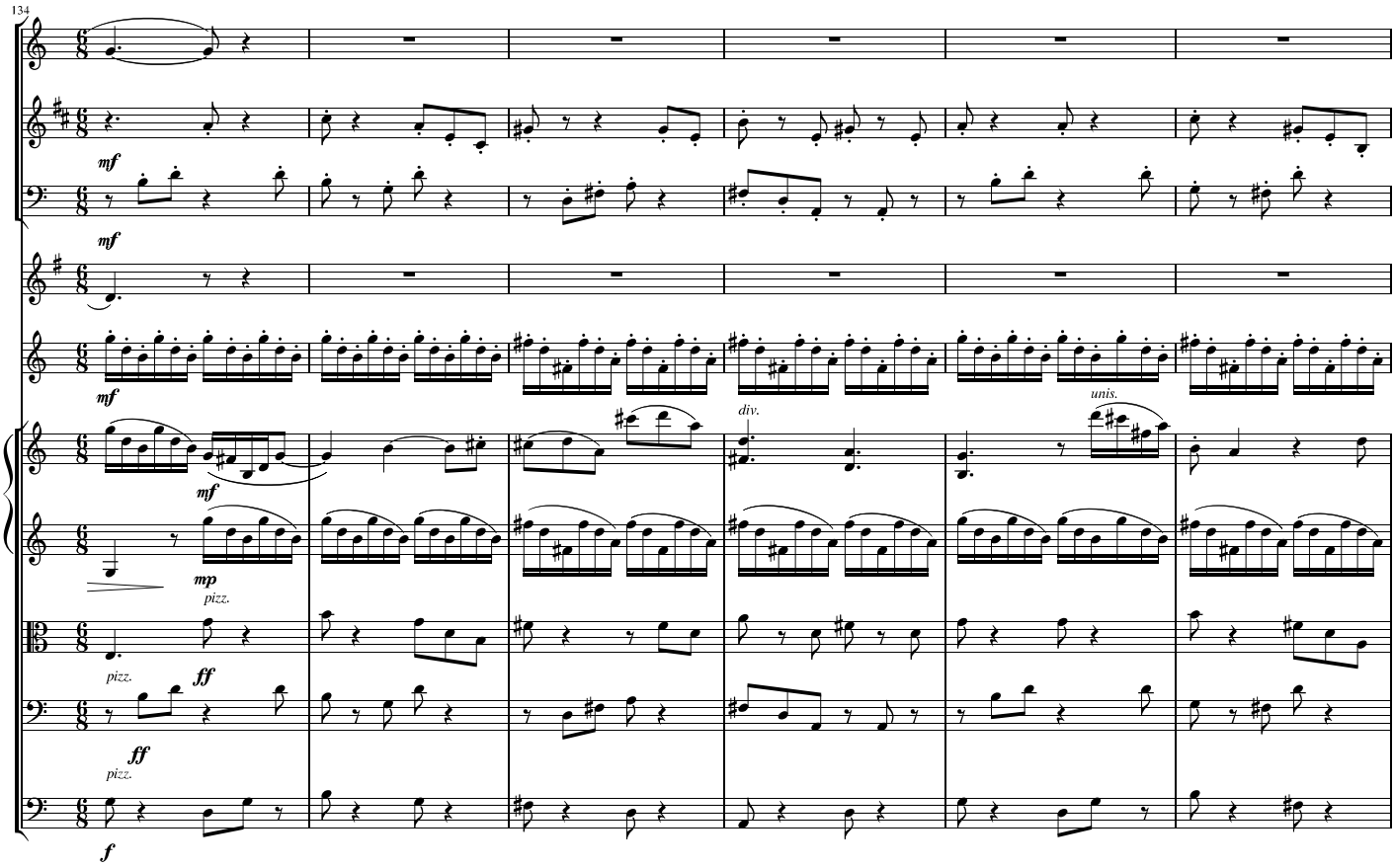
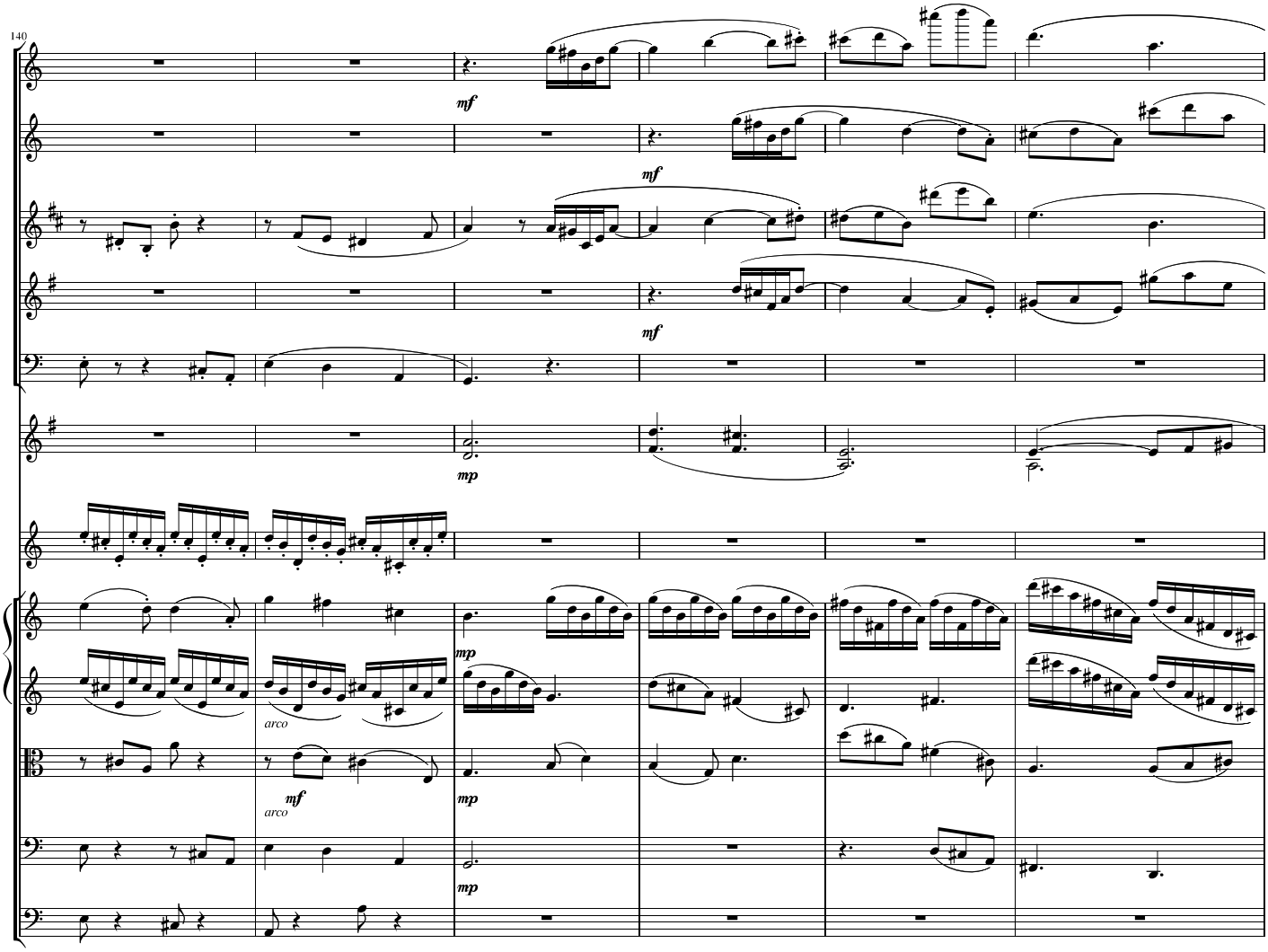
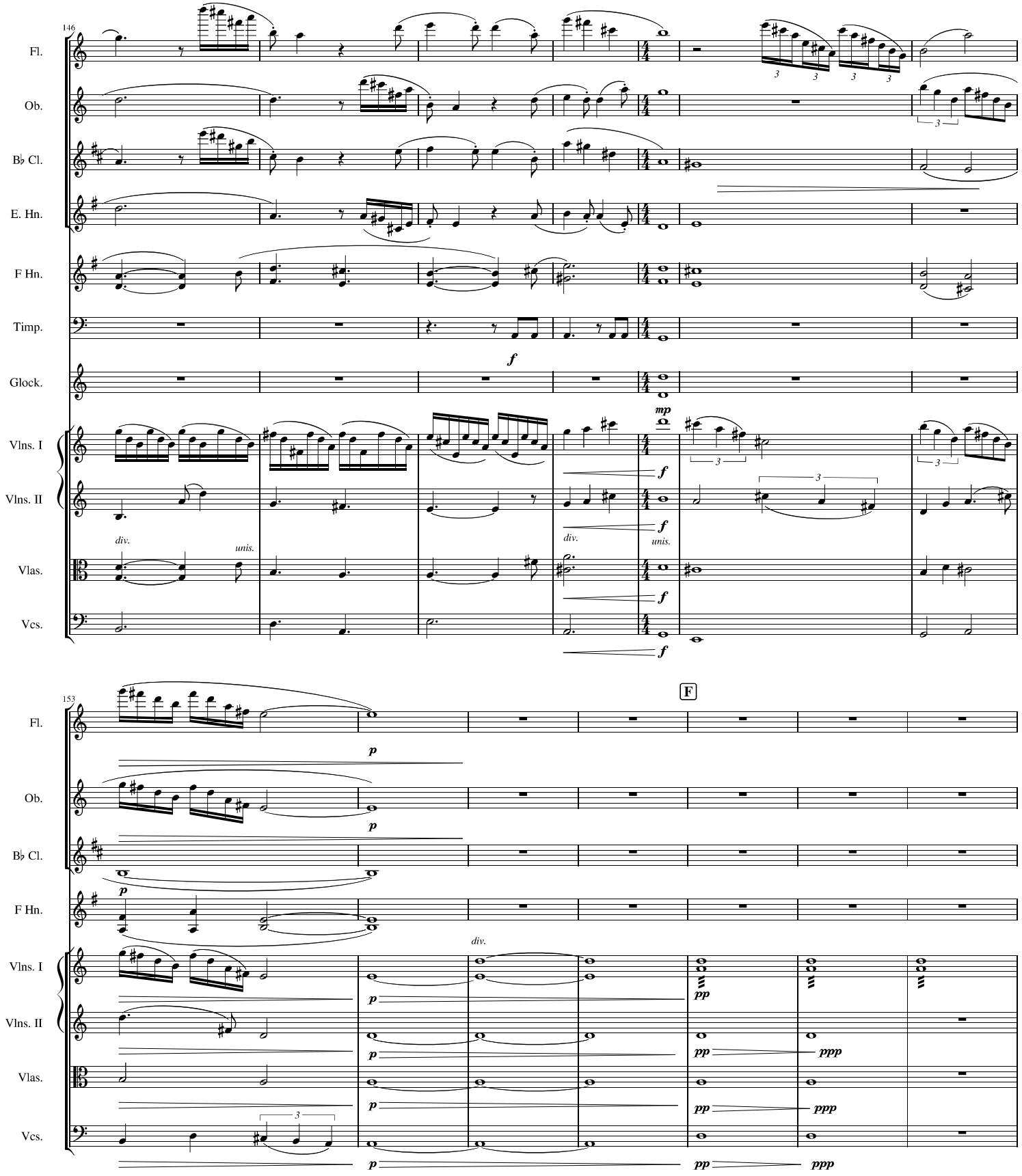
D
Fl.
Ob.
B♭ Cl.
E. Hn.
Bsn.
Timp.
Glock.
Vib.
Pno.
Vlns. I
Vlns. II
Vlas.
Vcs.
mf
mp
f
pp
Ped.
100
Picc.
div.
p
5

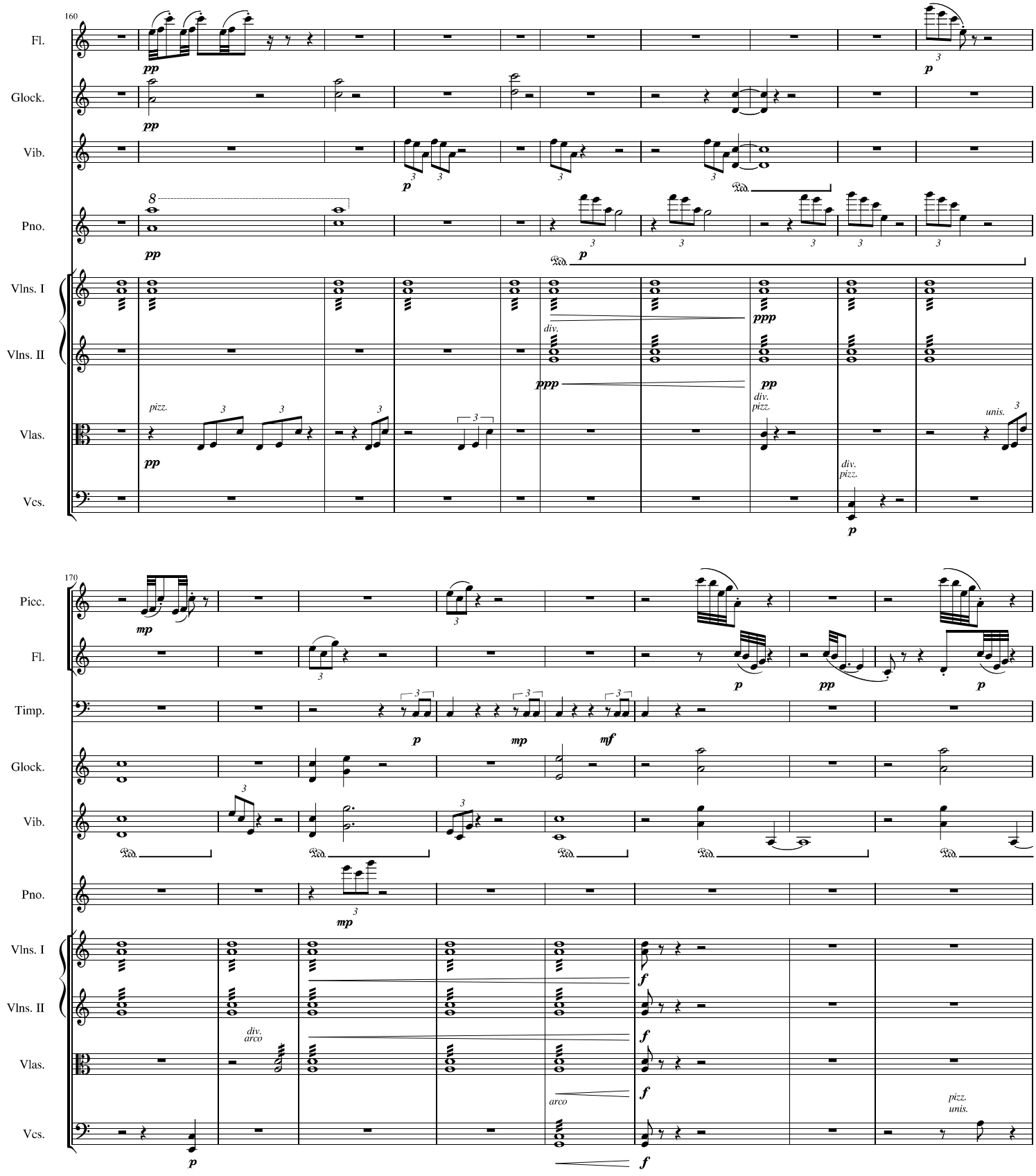

109
Picc.
Fl.
Ob.
B♭ Cl.
E. Hn.
Bsn.
Vib.
Vlns. I
Vlns. II
Vlas.
mp
mf
f
p
Ped.
E
116
F Hn.
Pno.
Vcs.
unis.

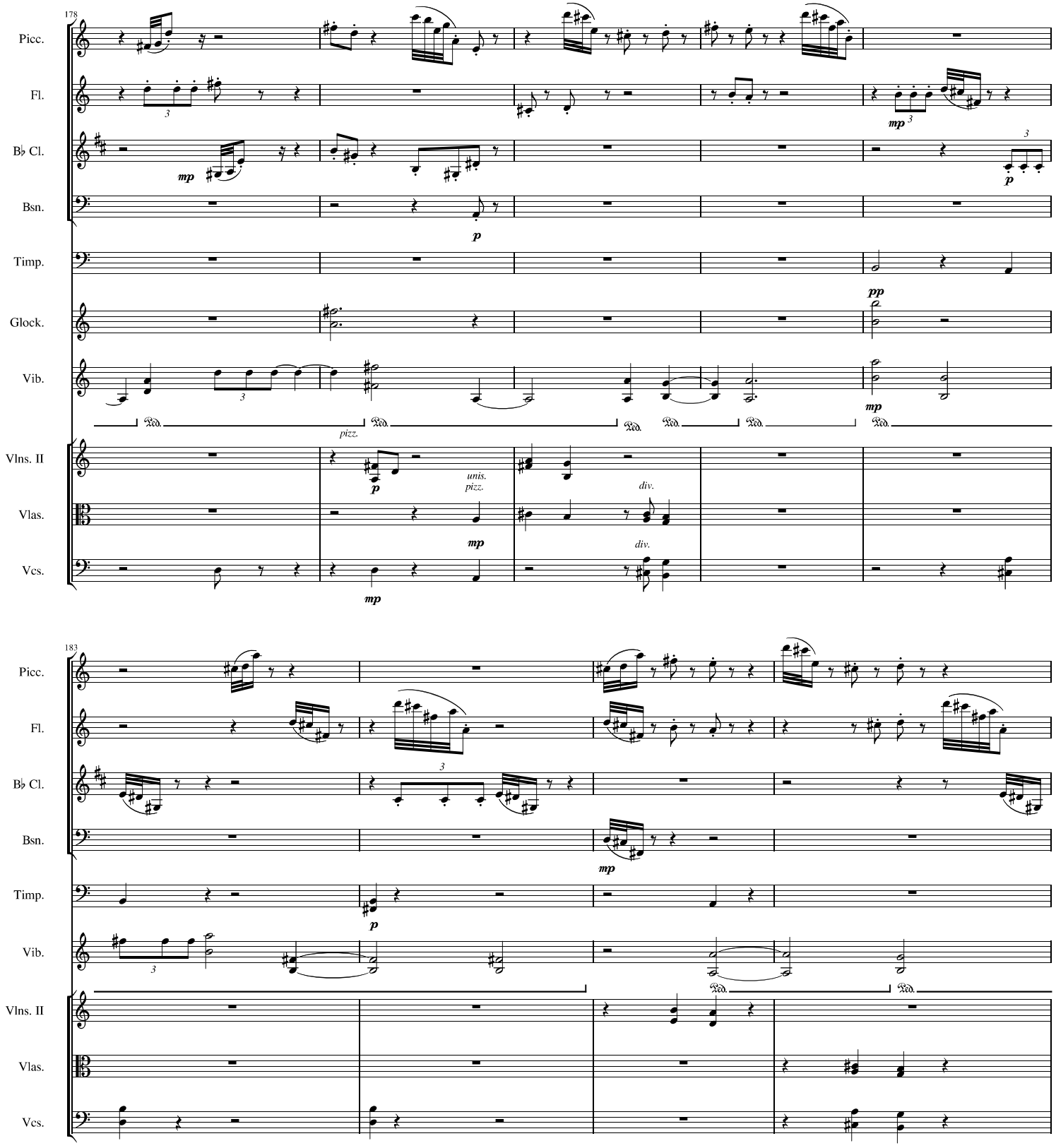

122
F Hn.
Pno.
Vlns. I
Vlns. II
Vlas.
Vcs.
ff
f
mf
126
Fl.
div.
unis.

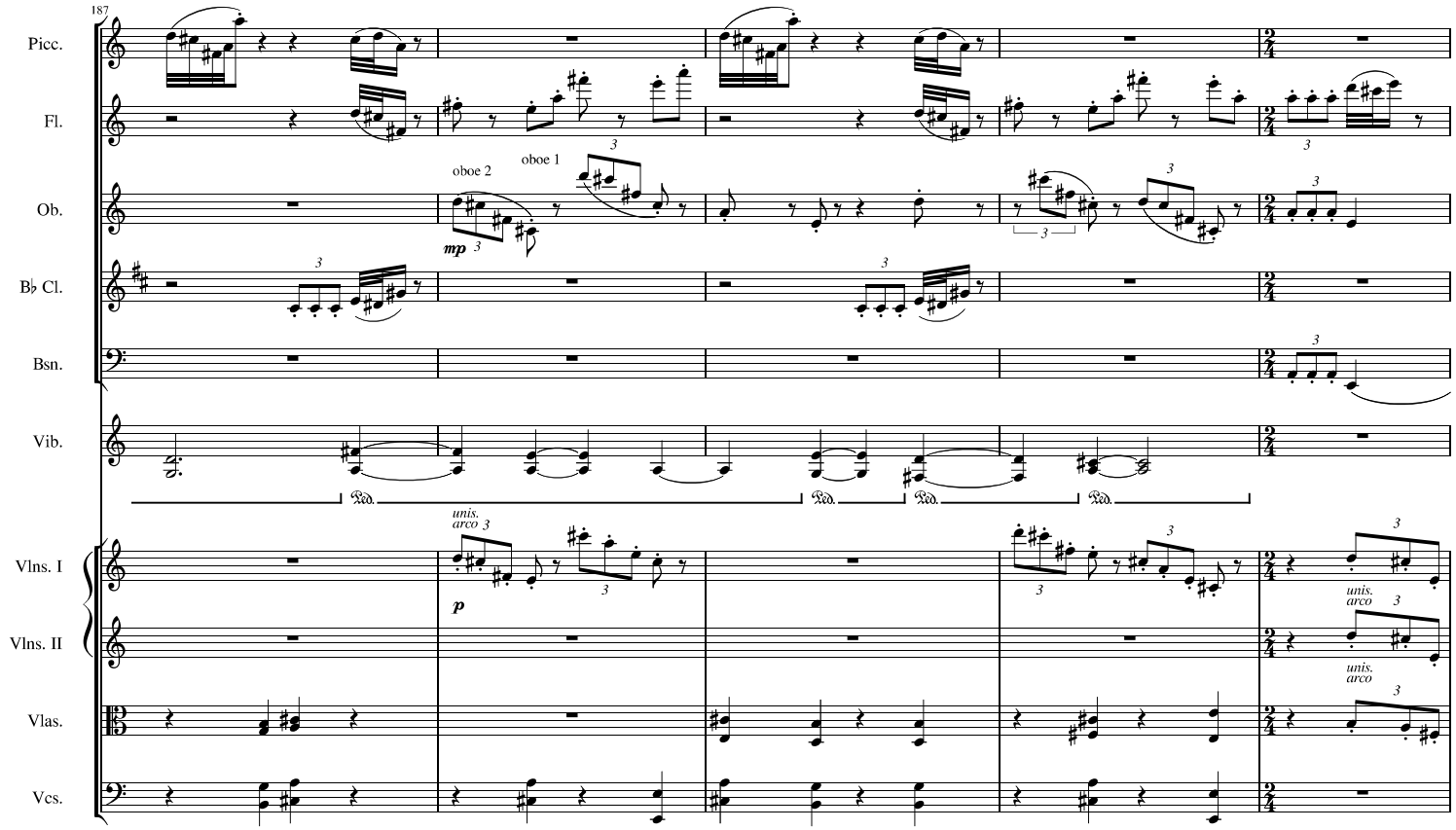

134
Fl.
B♭ Cl.
Bsn.
F Hn.
Pno.
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.
mf
mf
mf
mf
mp
pizz.
pizz.
ff
ff
pizz.
f
div.
unis.

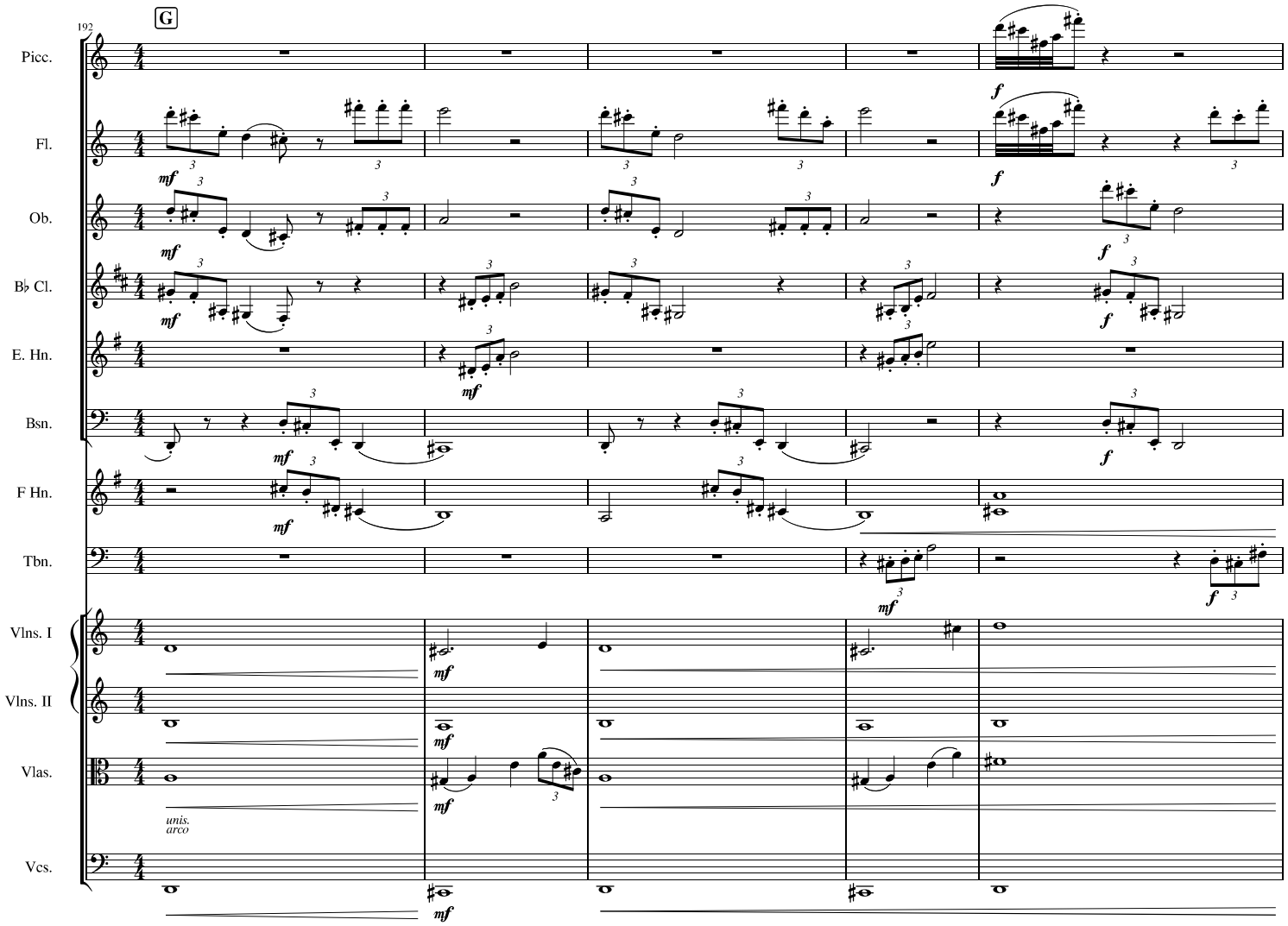

140
Fl.
Ob.
B♭ Cl.
E. Hn.
Bsn.
F Hn.
Pno.
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.
mf
mp
arco


146
Fl.
Ob.
B♭ Cl.
E. Hn.
F Hn.
Timp.
Glock.
Vlns. I
Vlns. II
Vlas.
Vcs.
f
mp
f
f
f
div.
unis.
div.
unis.
153
F
p
p
p
p
div.
p
p
p
p
pp
pp
pp
ppp
pp
ppp
pp
ppp


160
Fl.
Glock.
Vib.
Pno.
Vlns. I
Vlns. II
Vlas.
Vcs.
pizz.
div.
pizz.
unis.
170
Picc.
Timp.
div.
arco
arco
pizz.
unis.


178
Picc.
Fl.
B♭ Cl.
Bsn.
Timp.
Glock.
Vib.
Vlns. II
Vlas.
Vcs.
mp
p
pp
pizz.
unis.
pizz.
div.
183


187
Picc.
Fl.
Ob.
oboe 2
oboe 1
mp
B♭ Cl.
Bsn.
Vib.
Ped.
Vlns. I
unis.
arco
p
Vlns. II
Vlas.
Vcs.


192
G
Picc.
Fl.
Ob.
B♭ Cl.
E. Hn.
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F Hn.
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Vlns. I
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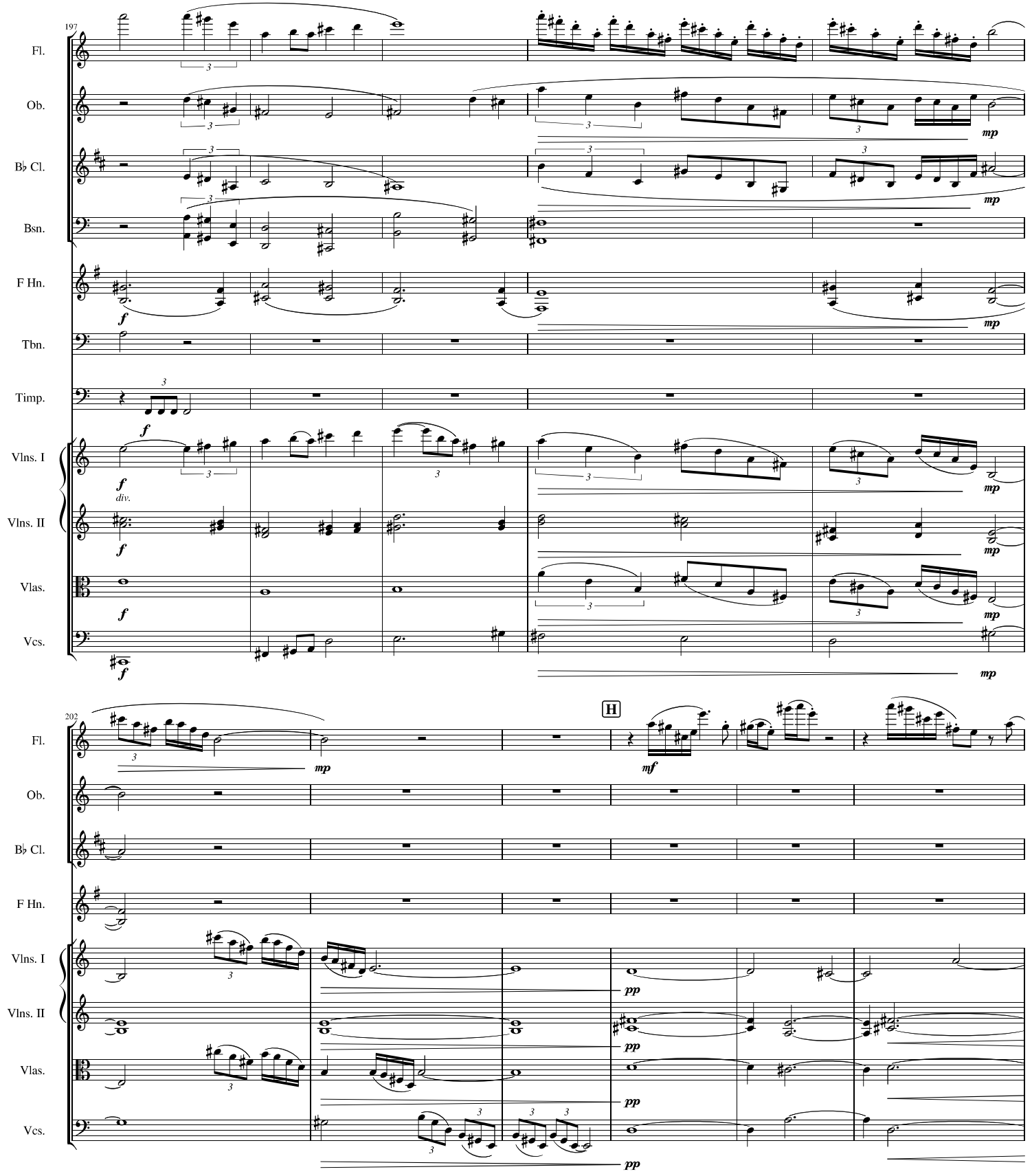
Vcs.
unis.
arco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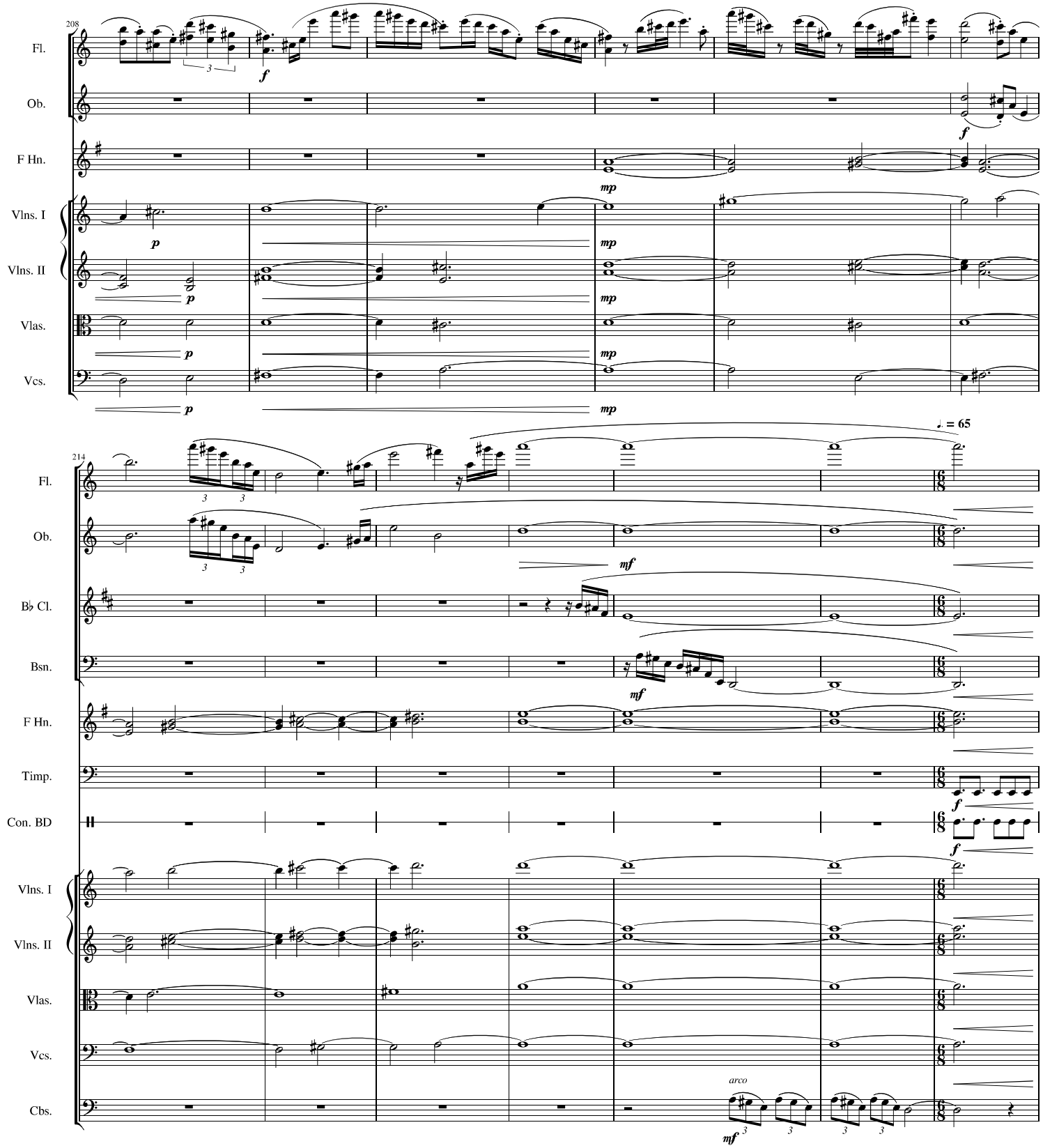
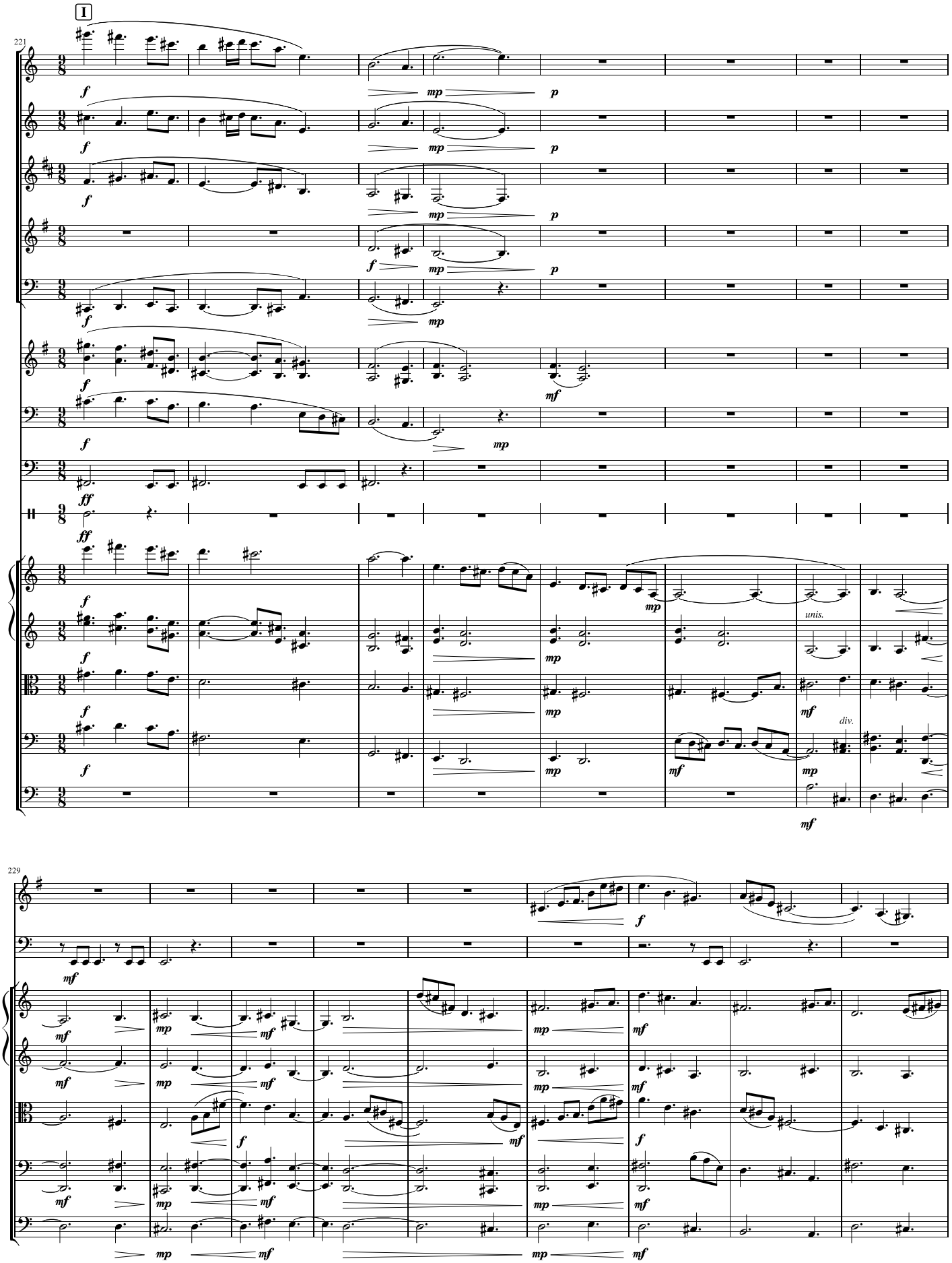
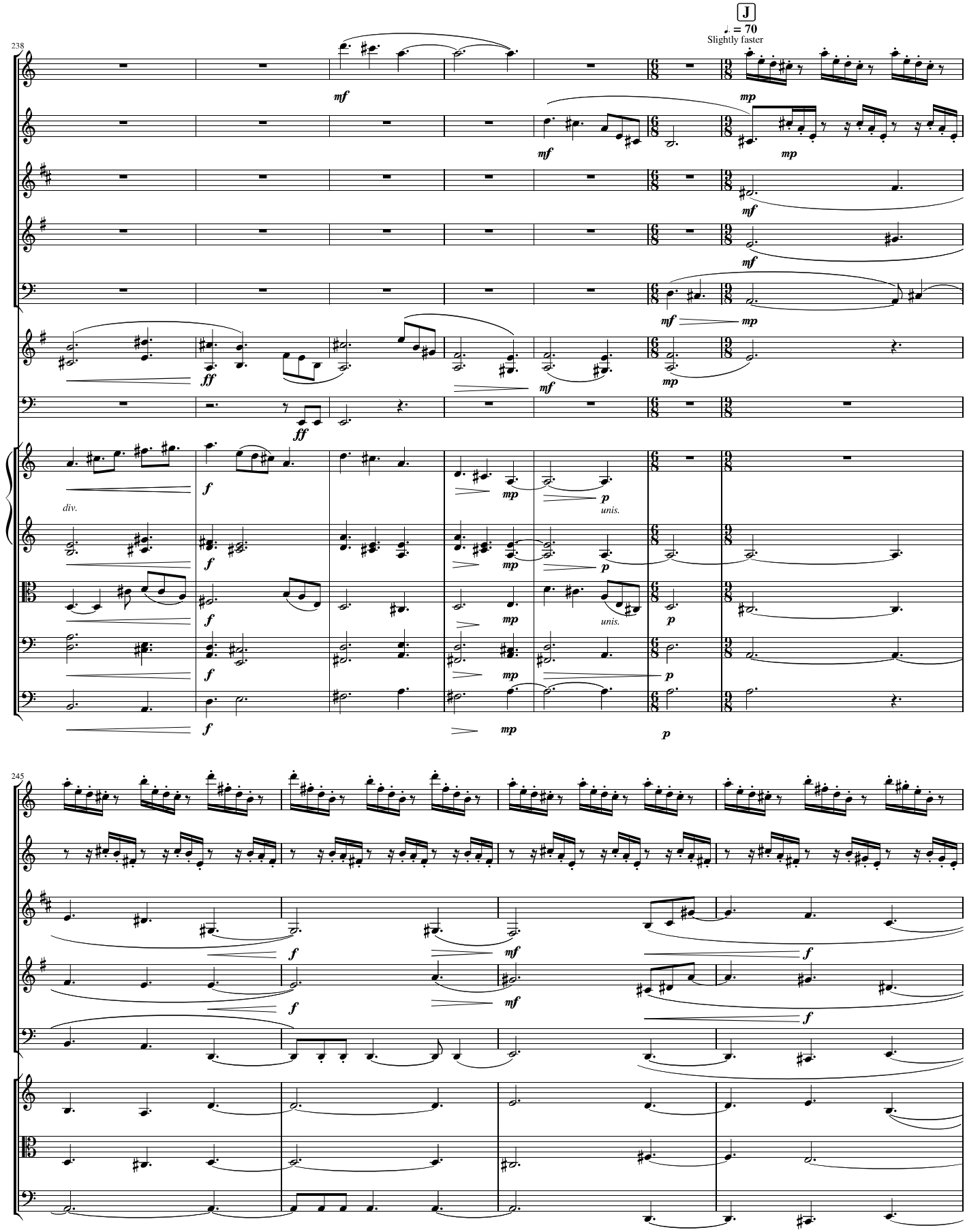
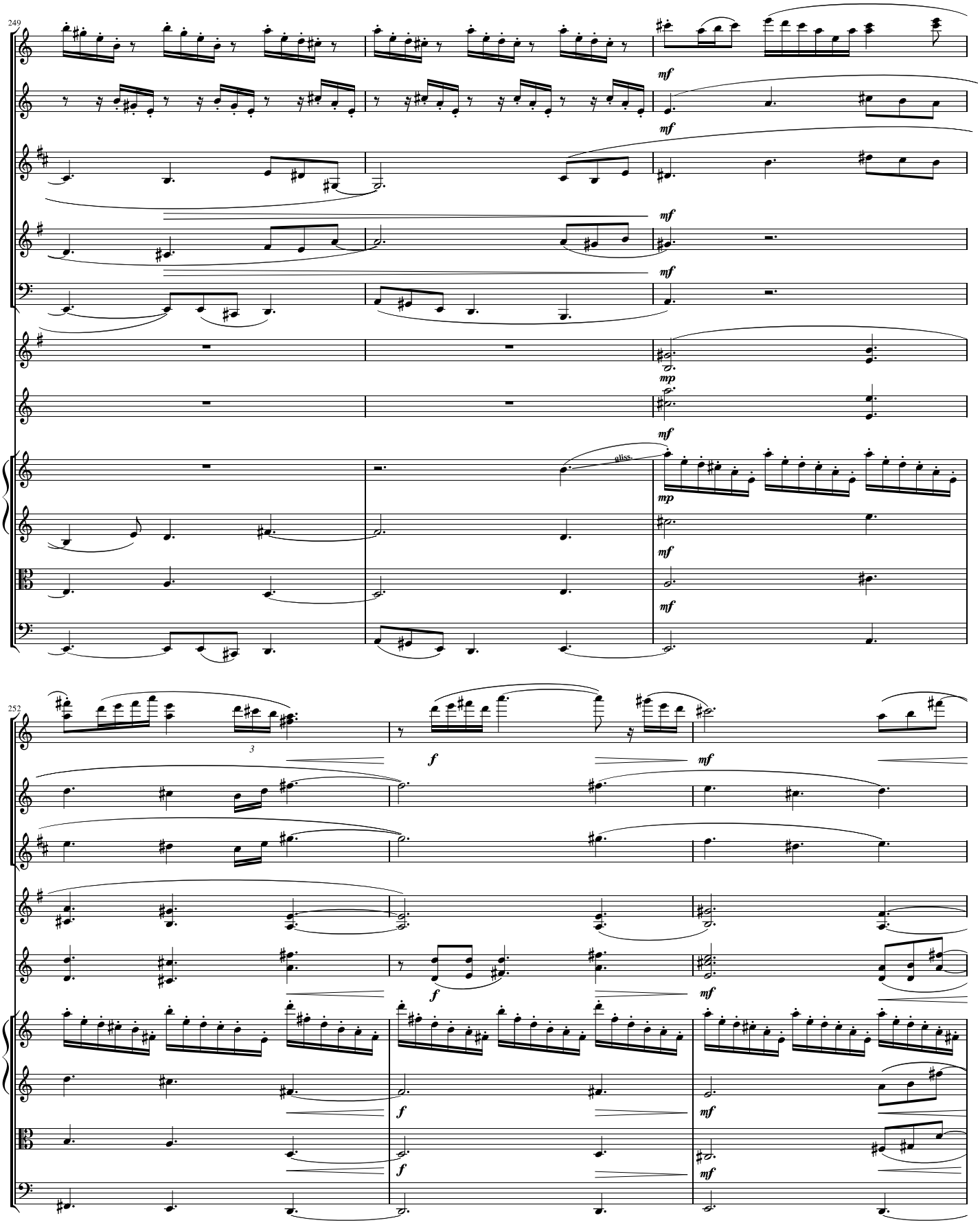
Fl.
Ob.
B♭ Cl.
Bsn.
F Hn.
Tbn.
Timp.
Vlns. I
Vlns. II
Vlas.
Vcs.
f
mp
div.
202
H
mf
pp


208
Fl.
Ob.
F Hn.
Vlns. I
Vlns. II
Vlas.
Vcs.
f
p
mp
214
♩. = 65
Fl.
Ob.
B♭ Cl.
Bsn.
F Hn.
Timp.
Con. BD
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.
mf
f
arco


I
221
Fl.
Ob.
B♭ Cl.
E. Hn.
Bsn.
F Hn.
Tbn.
Timp.
Con. BD
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.
unis.
div.
229


J
♩. = 70
Slightly faster
238
Fl.
Ob.
B♭ Cl.
E. Hn.
Bsn.
F Hn.
Timp.
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.
div.
unis.
245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Fl.
Ob.
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E. Hn.
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Vlns. I
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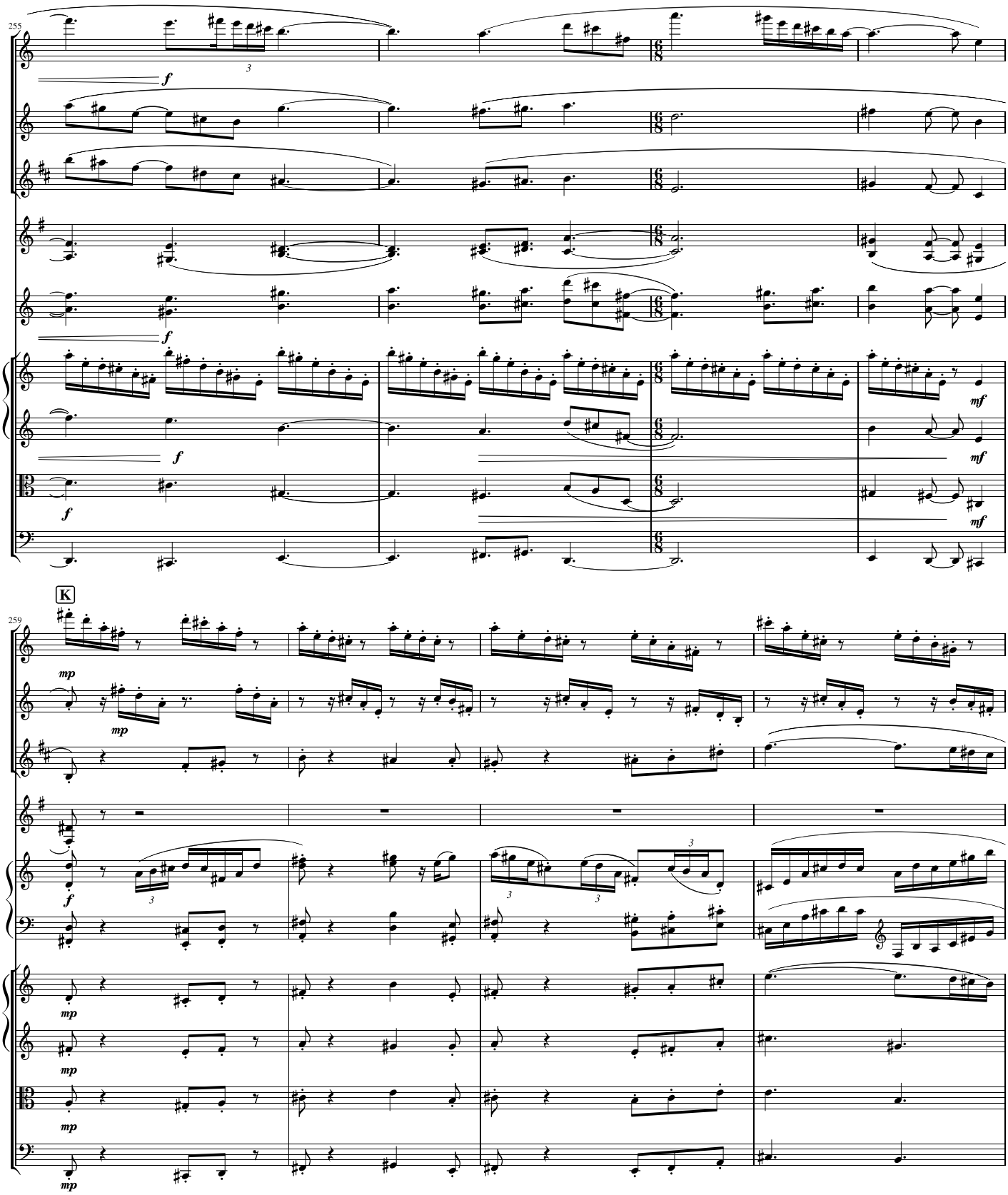
Vcs.
mf
mp
gliss.
252
3
f


255
Fl.
Ob.
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F Hn.
Pno.
Vlns. I
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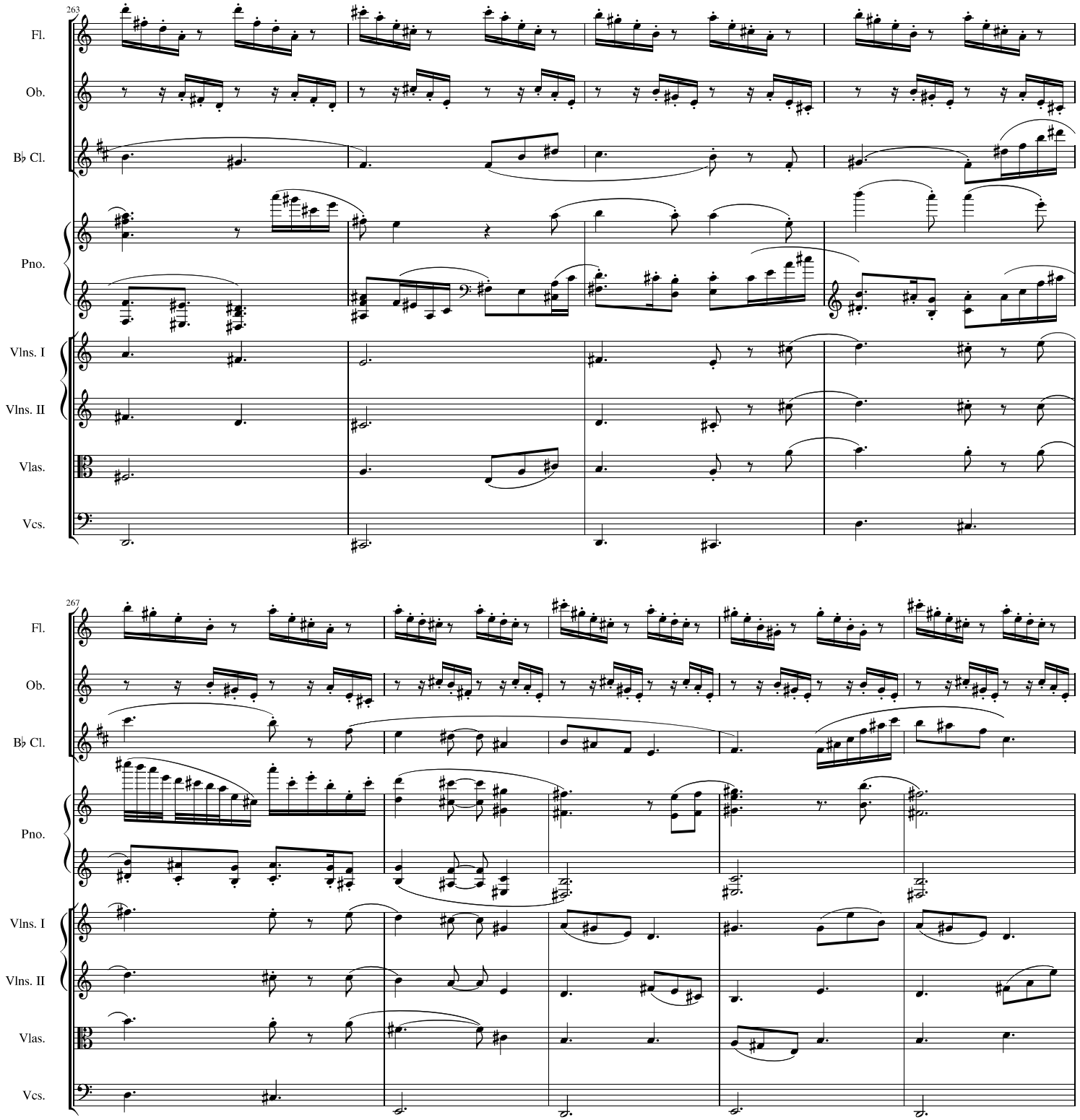
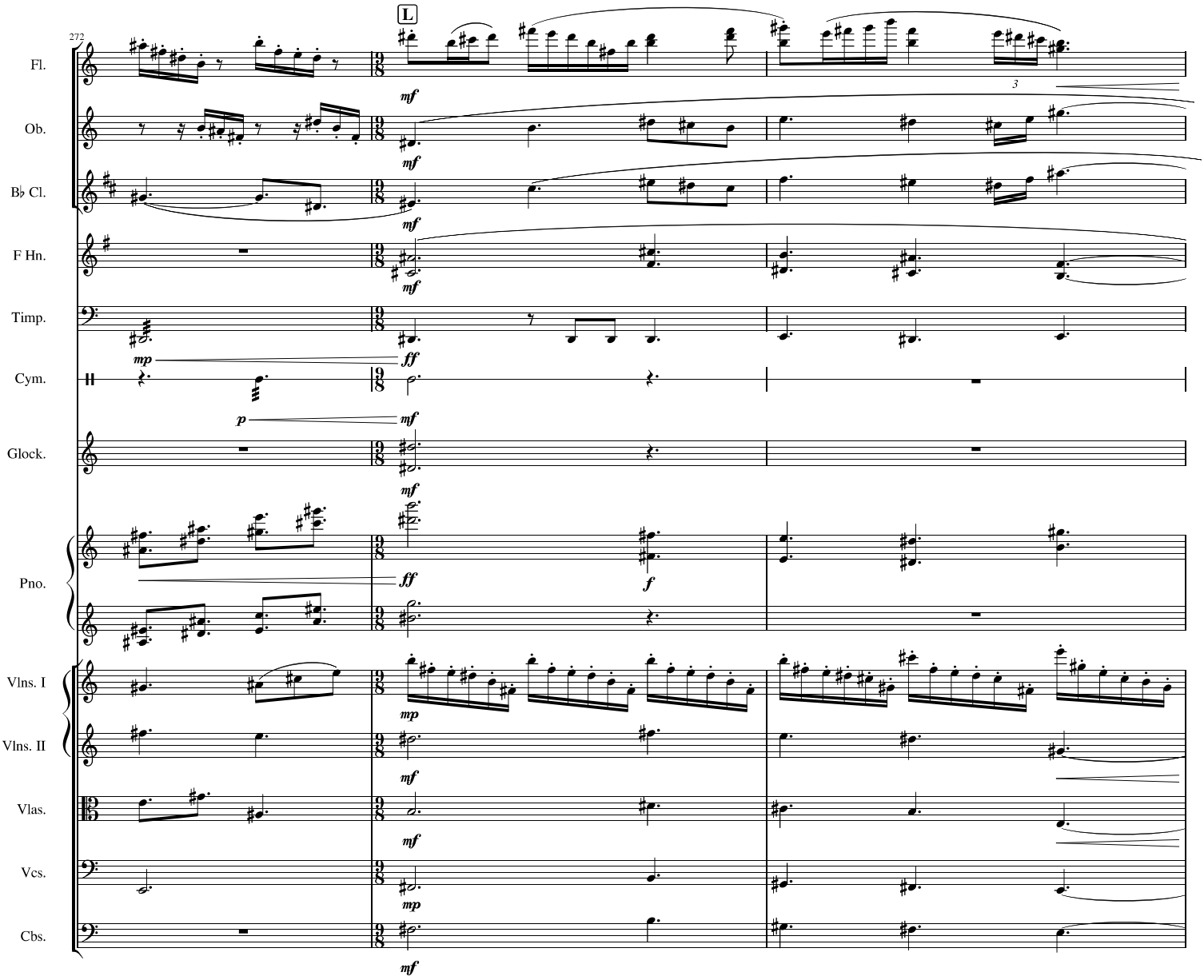
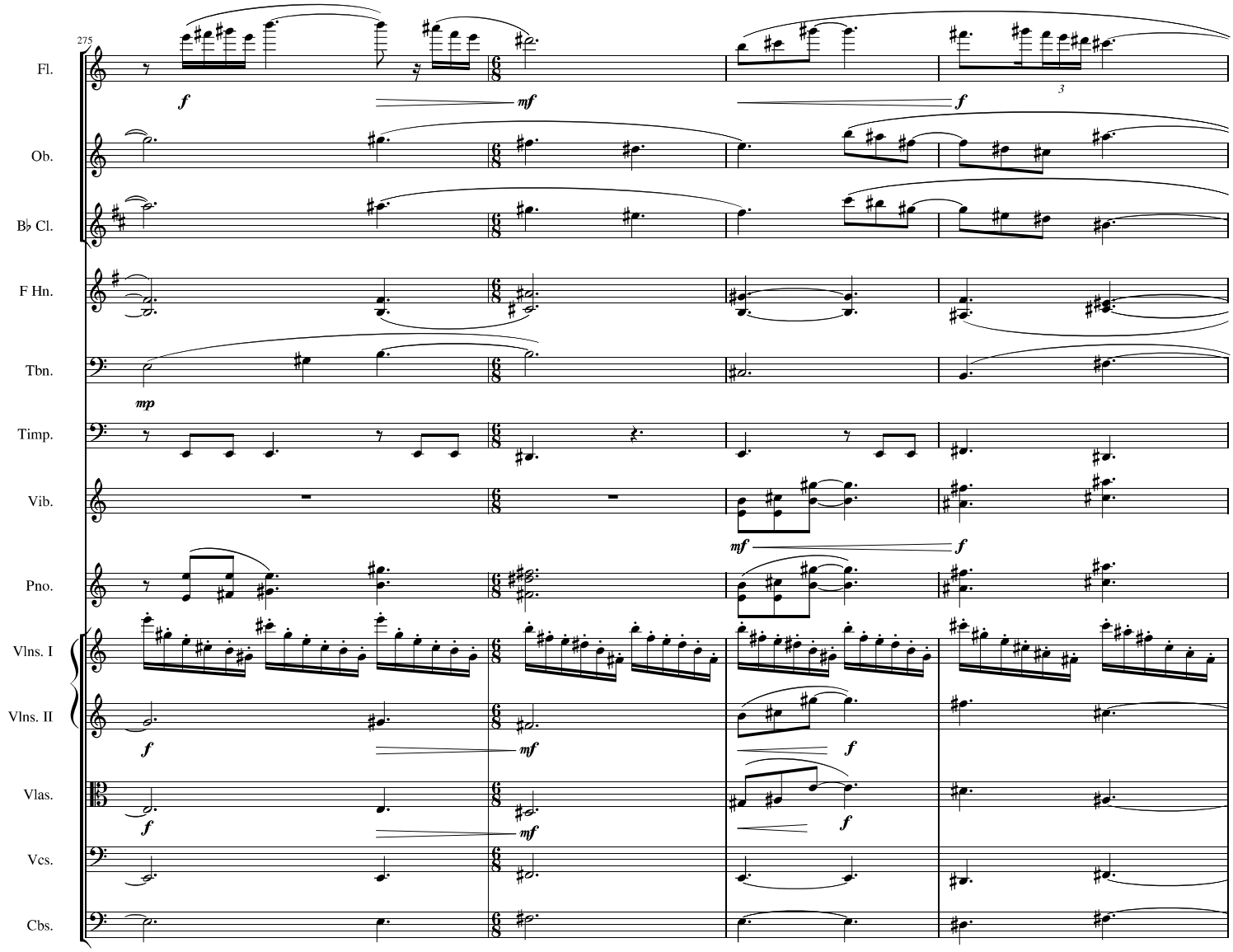
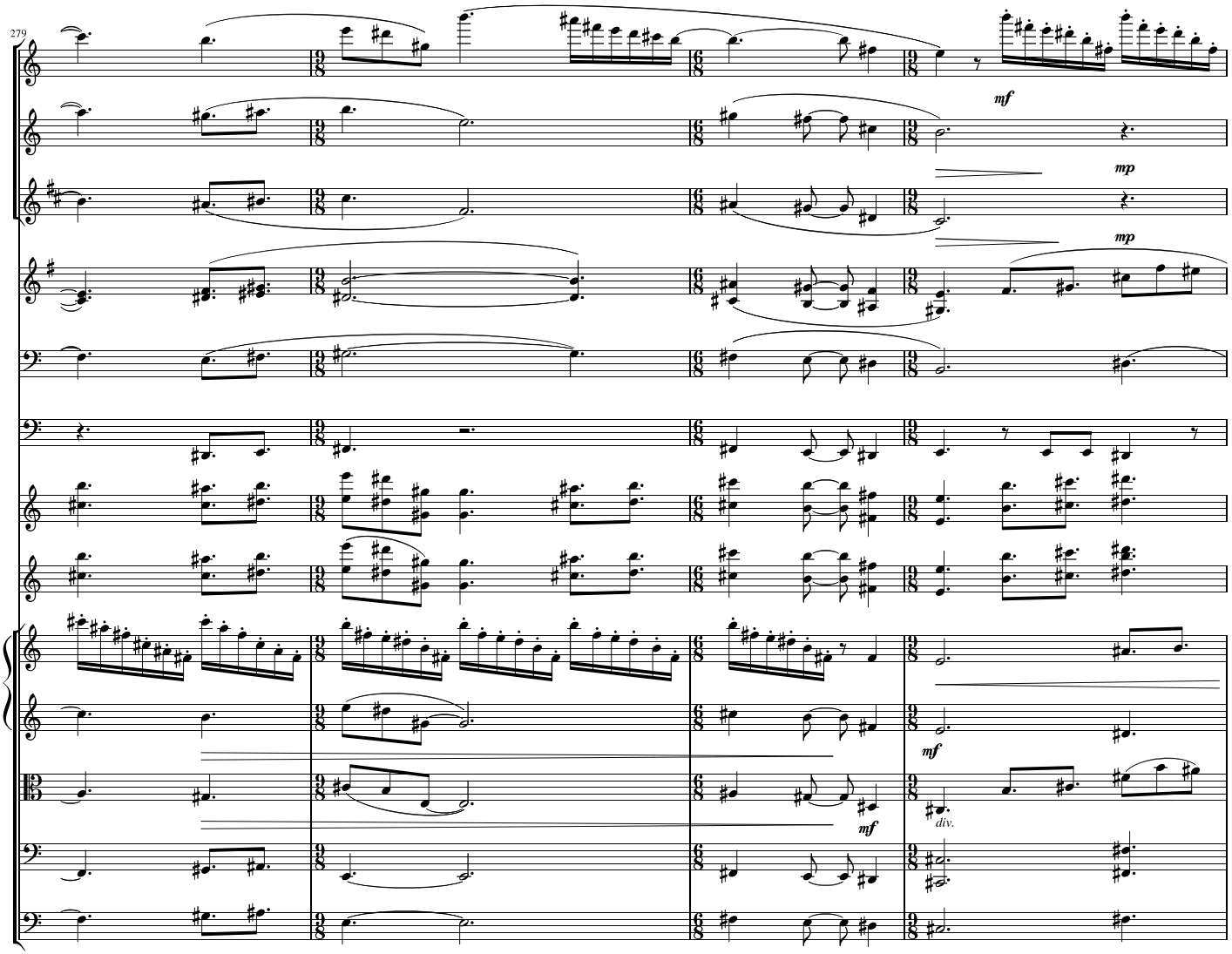
Vlas.
Vcs.
f
mf
K
259
mp


263
Fl.
Ob.
B♭ Cl.
Pno.
Vlns. I
Vlns. II
Vlas.
Vcs.
267
Fl.
Ob.
B♭ Cl.
Pno.
Vlns. I
Vlns. II
Vlas.
Vcs.


272
L
Fl.
Ob.
B♭ Cl.
F Hn.
Timp.
Cym.
Glock.
Pno.
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.
mf
mp
ff
p
f
3


275
Fl.
Ob.
B♭ Cl.
F Hn.
Tbn.
Timp.
Vib.
Pno.
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.
f
mf
f
mp
mf
f
f
mf
f
f
mf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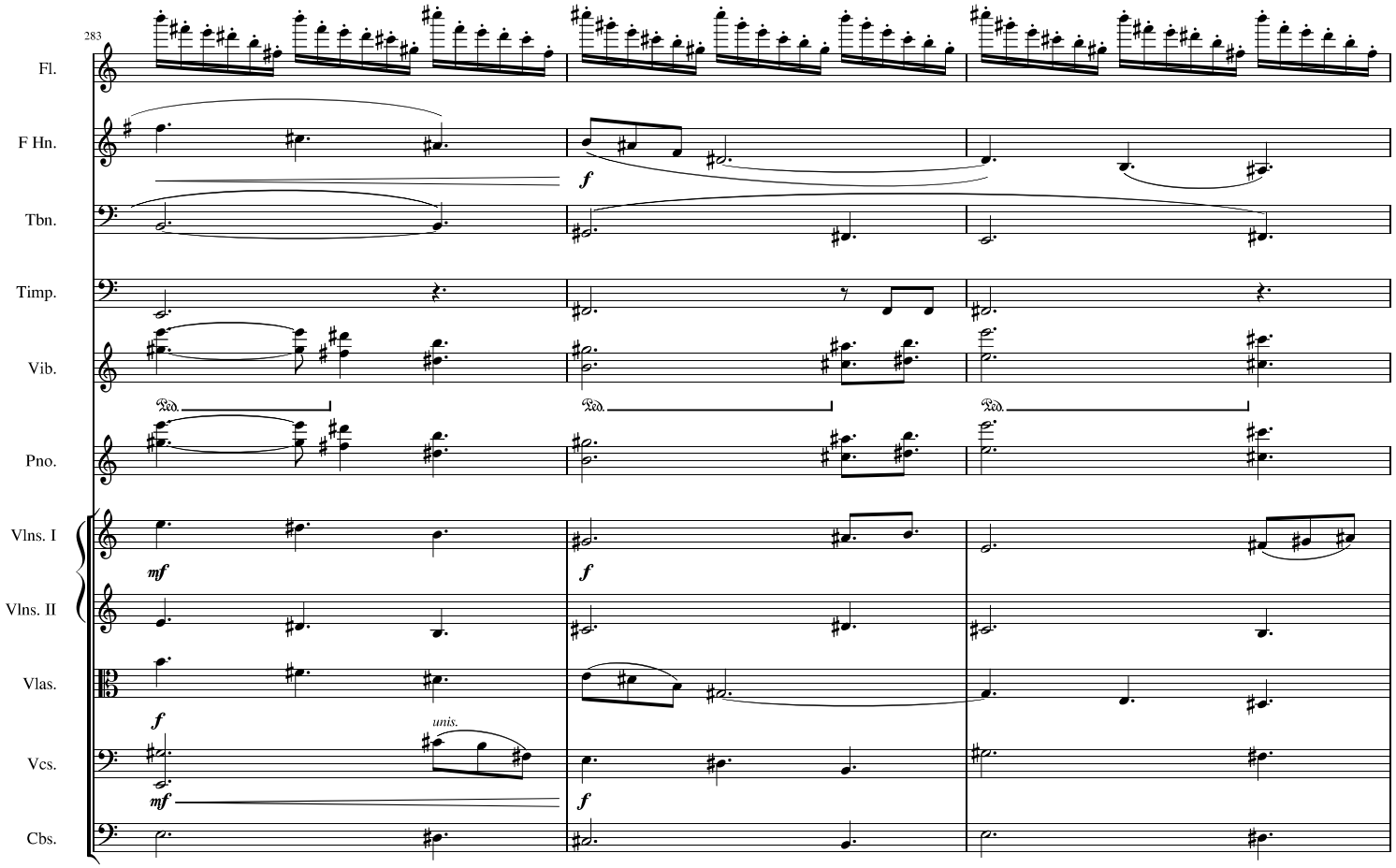
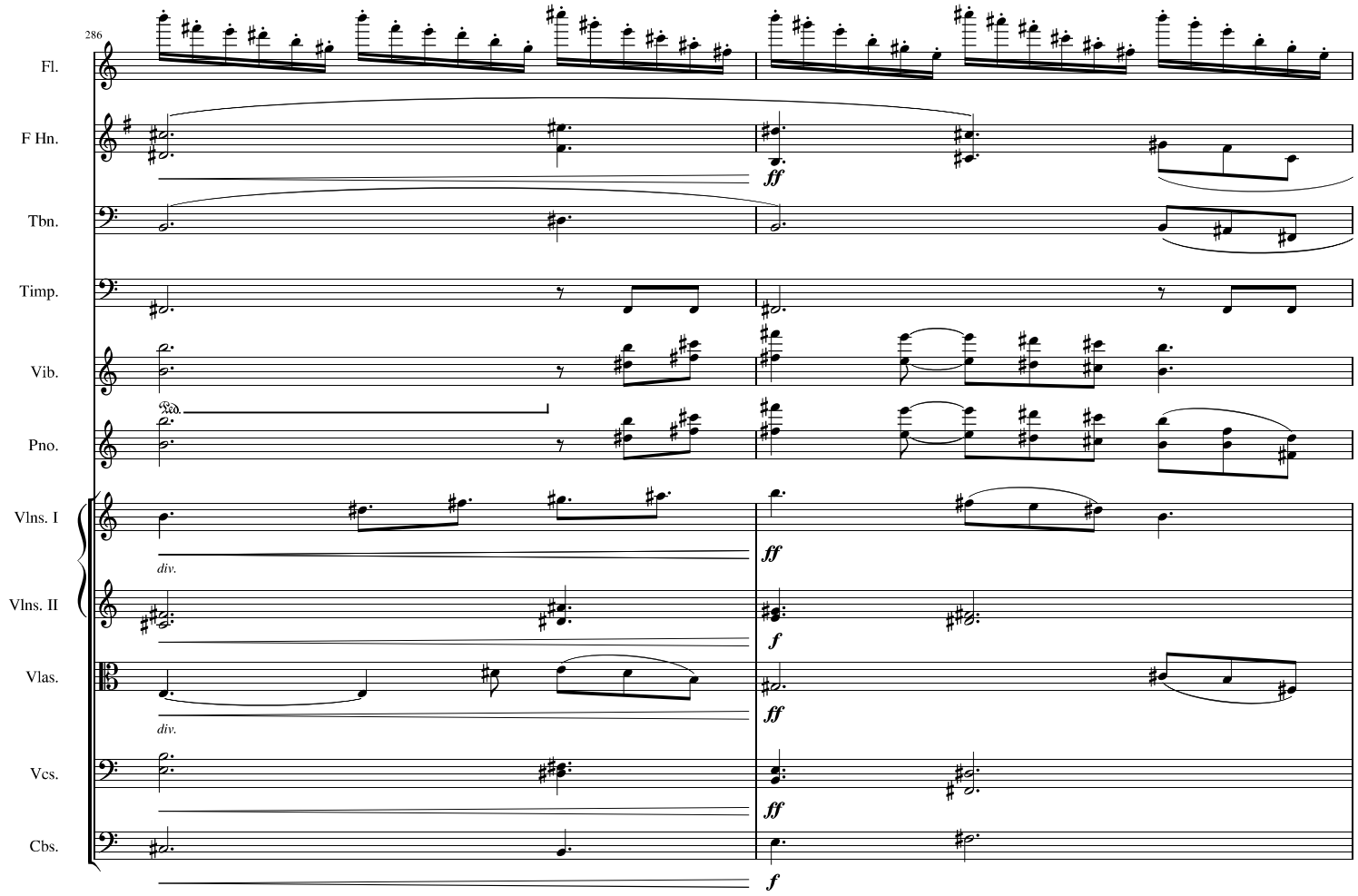
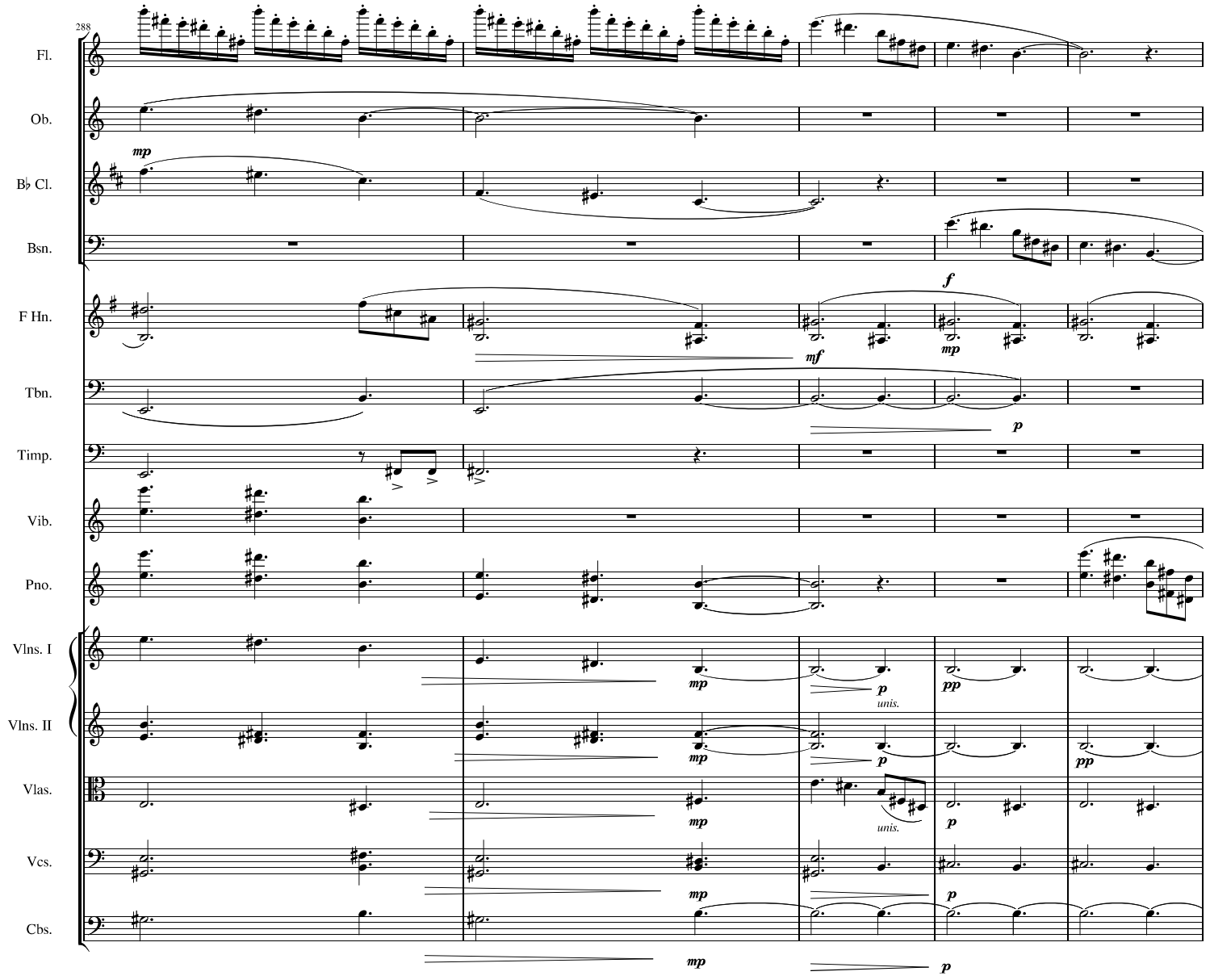
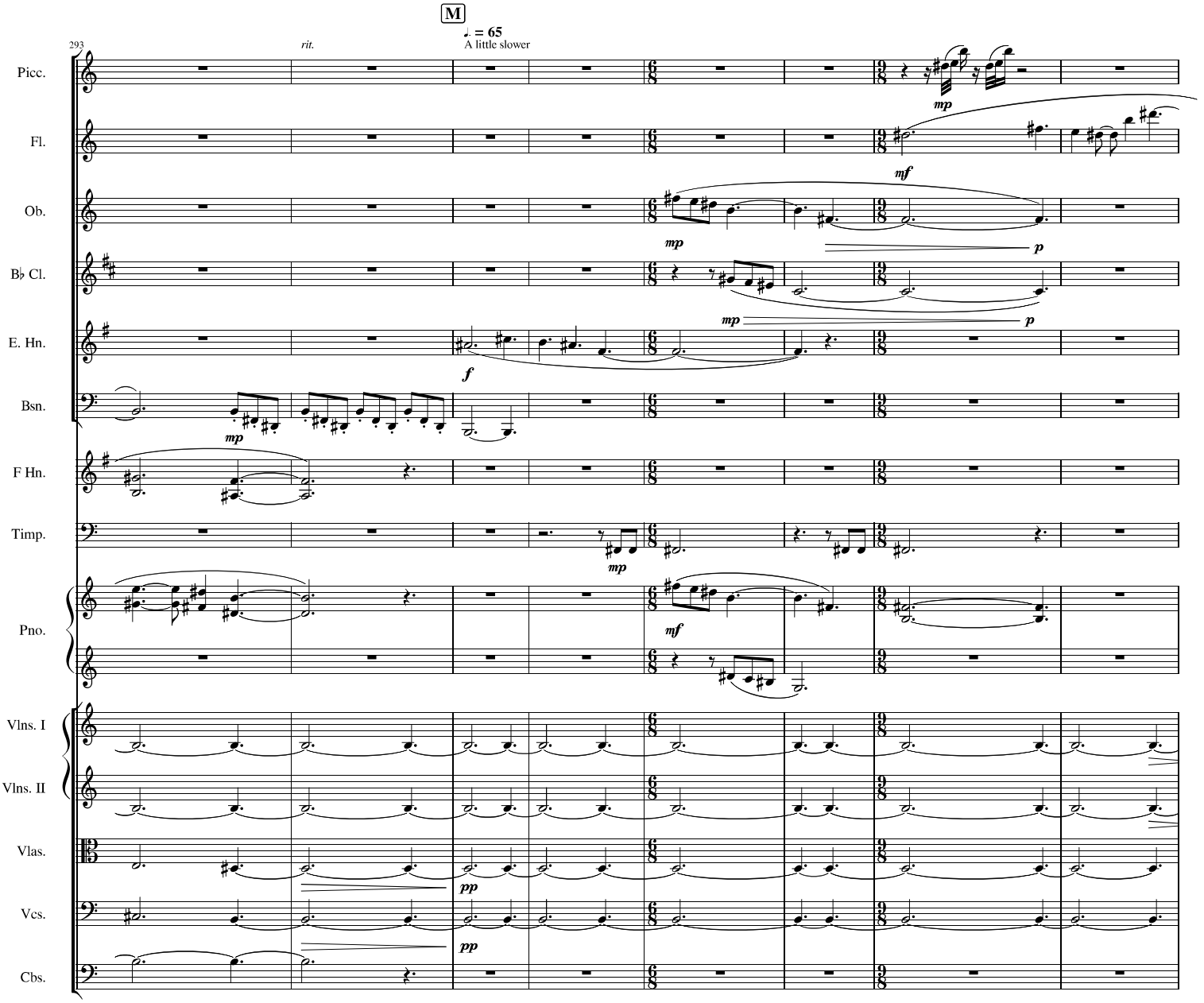
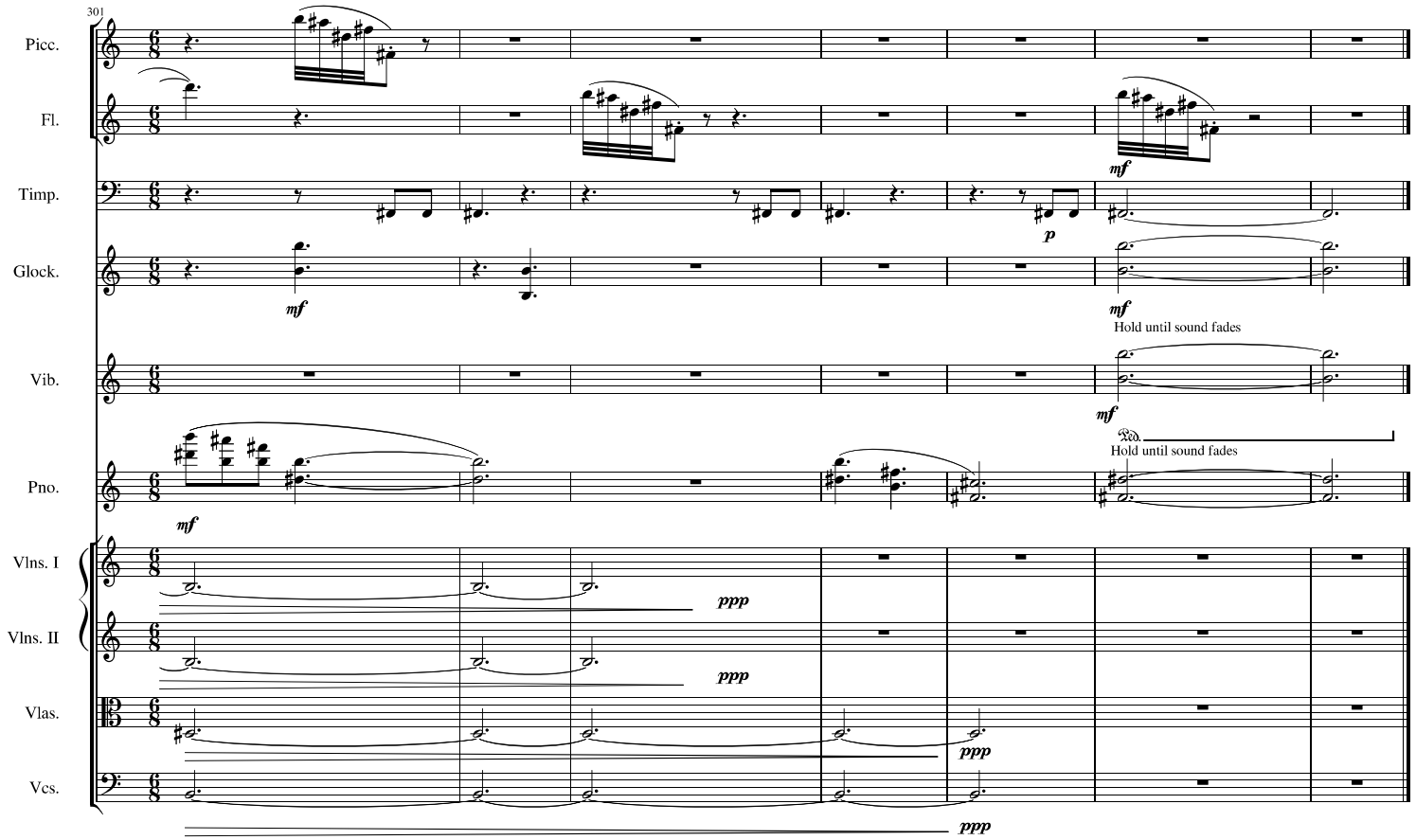
Fl.
Ob.
B♭ Cl.
F Hn.
Tbn.
Timp.
Vib.
Pno.
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.
mf
mp
mp
mf
mf
div.


283
Fl.
F Hn.
Tbn.
Timp.
Vib.
Ped.
Pno.
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.
mf
f
unis.


286
Fl.
F Hn.
Tbn.
Timp.
Vib.
Pno.
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.
ff
div.
f


288
Fl.
Ob.
B♭ Cl.
Bsn.
F Hn.
Tbn.
Timp.
Vib.
Pno.
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.
mp
f
mf
mp
p
unis.
pp


M
293
rit.
♩. = 65
A little slower
Picc.
Fl.
Ob.
B♭ Cl.
E. Hn.
Bsn.
F Hn.
Timp.
Pno.
Vlns. I
Vlns. II
Vlas.
Vcs.
Cbs.
mp
mf
p
f
pp


301
Picc.
Fl.
Timp.
Glock.
Vib.
Pno.
Vlns. I
Vlns. II
Vlas.
Vcs.
mf
p
ppp
Hold until sound fades