UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

SYMPHONY NO. 1

A THESIS

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

Degree of

MASTER OF MUSIC

By

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Norman, Oklahoma
2020

SYMPHONY NO. 1

A THESIS APPROVED FOR THE
SCHOOL OF MUSIC

BY THE COMMITTEE CONSISTING OF

Dr. Marvin Lamb, Chair

Dr. Frank Riddick

Dr. Michael Lee

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ABSTRACT

Symphony No. 1 is a symphony in four movements consisting of movement 1, which is an ABCAD allegro with an introduction; Movement 2, which is an ABA largo; movement 3, which is a Minuet & Trio; and Movement 4, a third rondo with a coda.

The structural and artistic rationale for this symphony is a rhythmic idea, with inspiration drawn from the central motivic idea of Beethoven's Symphony No. 5 in C Minor, Op 67. This rhythmic idea is centered around placing sixteenth notes within a quarter note span. Specifically, if you have all four sixteenth notes that make up a quarter note together, then you take away one, there are four different rhythms you can end up with depending on which of the four sixteenth notes you remove. You can get a 1 & a, 1 e &, 1 e a, or an e & a rhythm; each movement is based on one of these different permutations.

The first movement uses the 1 e & rhythm, the second movement uses the e & a rhythm, the third movement uses the 1 e a rhythm, and the final movement uses the 1 & a rhythm. Furthermore, the fourth movement has a few moments where all four ideas are used in sequence, in the order presented through each of the movements. Of course, while these rhythms were conceived on the sixteenth-note level, the rhythms are expanded throughout the symphony, being employed at the eighth-note, quarter, all the way up to the double-whole-note level. In summary, the various permutations of three sixteenth note lengths within the span of a quarter note length is the central idea of the piece.

This symphony draws its tonal inspiration from Beethoven's Fifth Symphony. The first movement is an allegro in the tonality of E with an emphasis on the minor mode. The following slow movement begins in the tonality of C, which is a major third below the E tonality. This is reflective of Beethoven's Fifth descent a major third in its second movement to the tonic of A-flat.

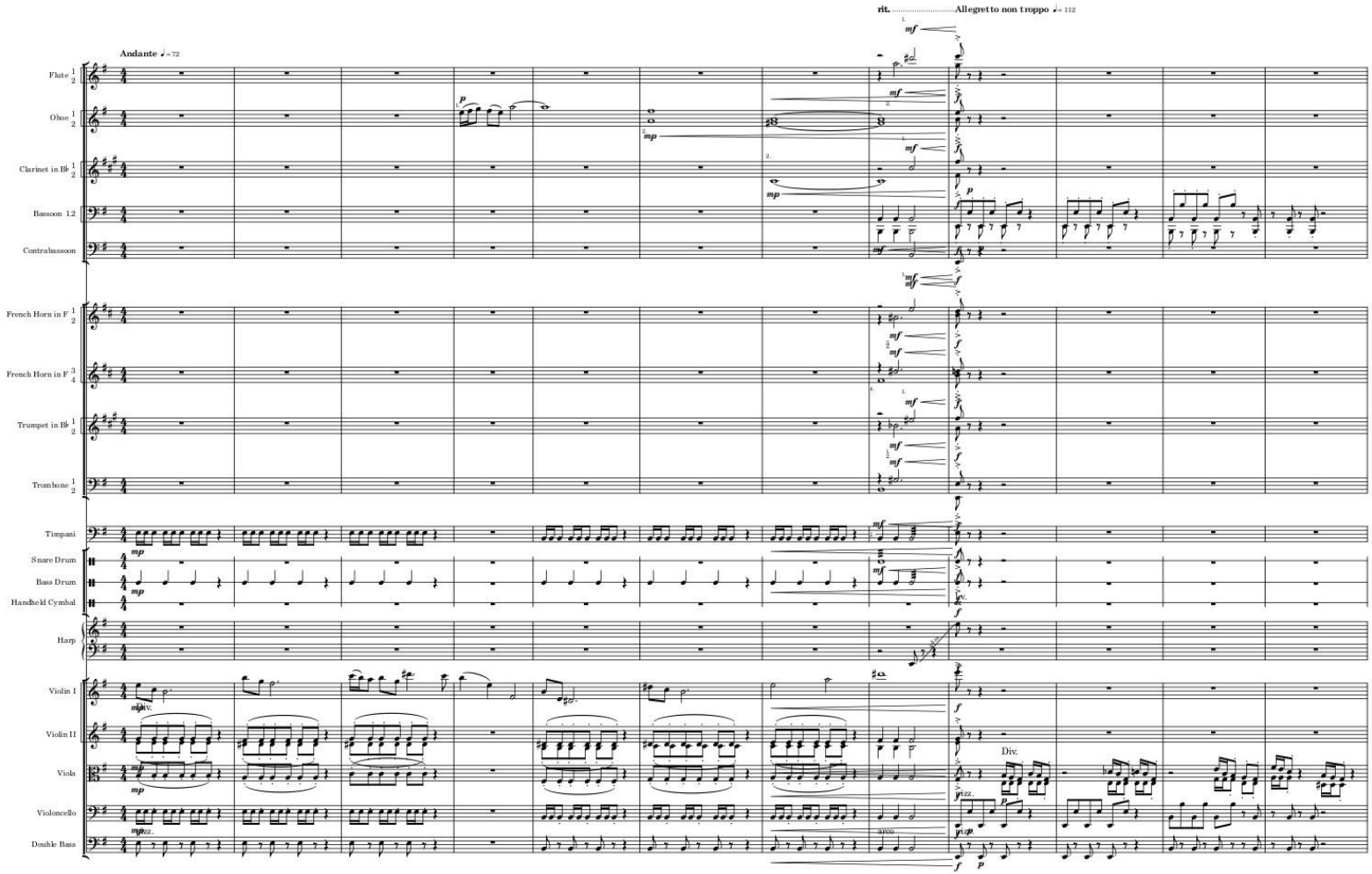
The third movement returns to an E tonality with an emphasis on the minor mode. The finale is in the tonality of E and in a major mode, which mirrors Beethoven's build to the parallel major of C in the finale of Symphony No. 5.

The symphony is written for the instrumentation of a late 19th-century orchestra. The instrumentation is: woodwinds: 2d picc, 2, 2, 2+contra; brass: 4, 2, 2; percussion: timpani, xylophone, snare drum, bass drum, hand held cymbals; harp; strings. It should be noted that the harp is absent in movement four and that the xylophone is only in the third movement.

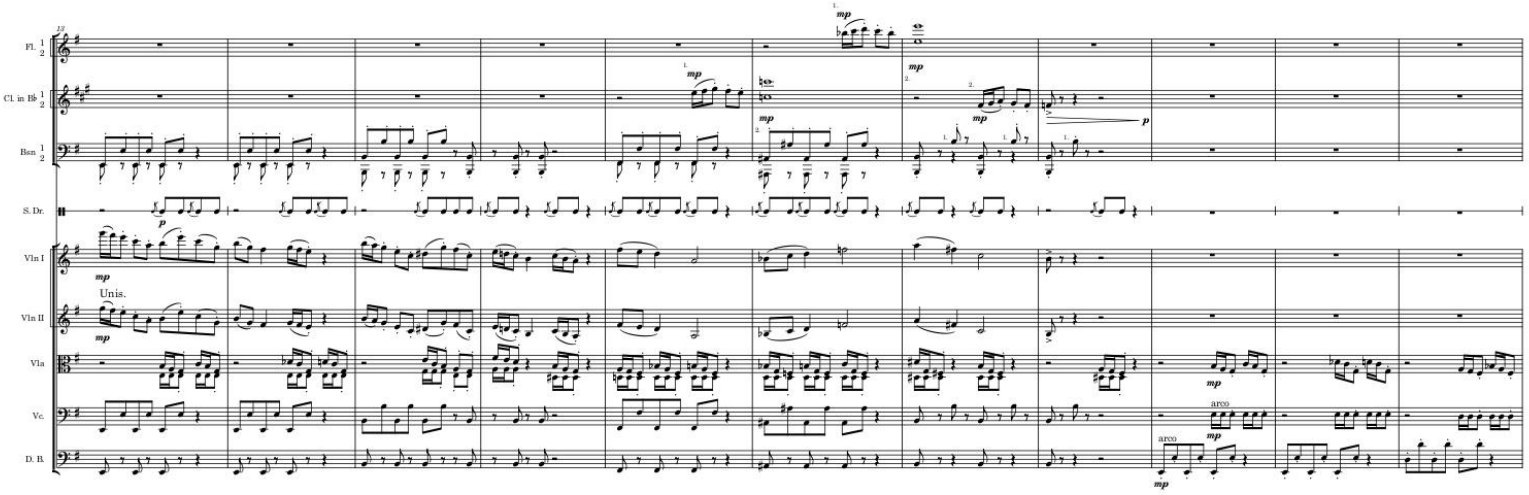
Symphony No. 1

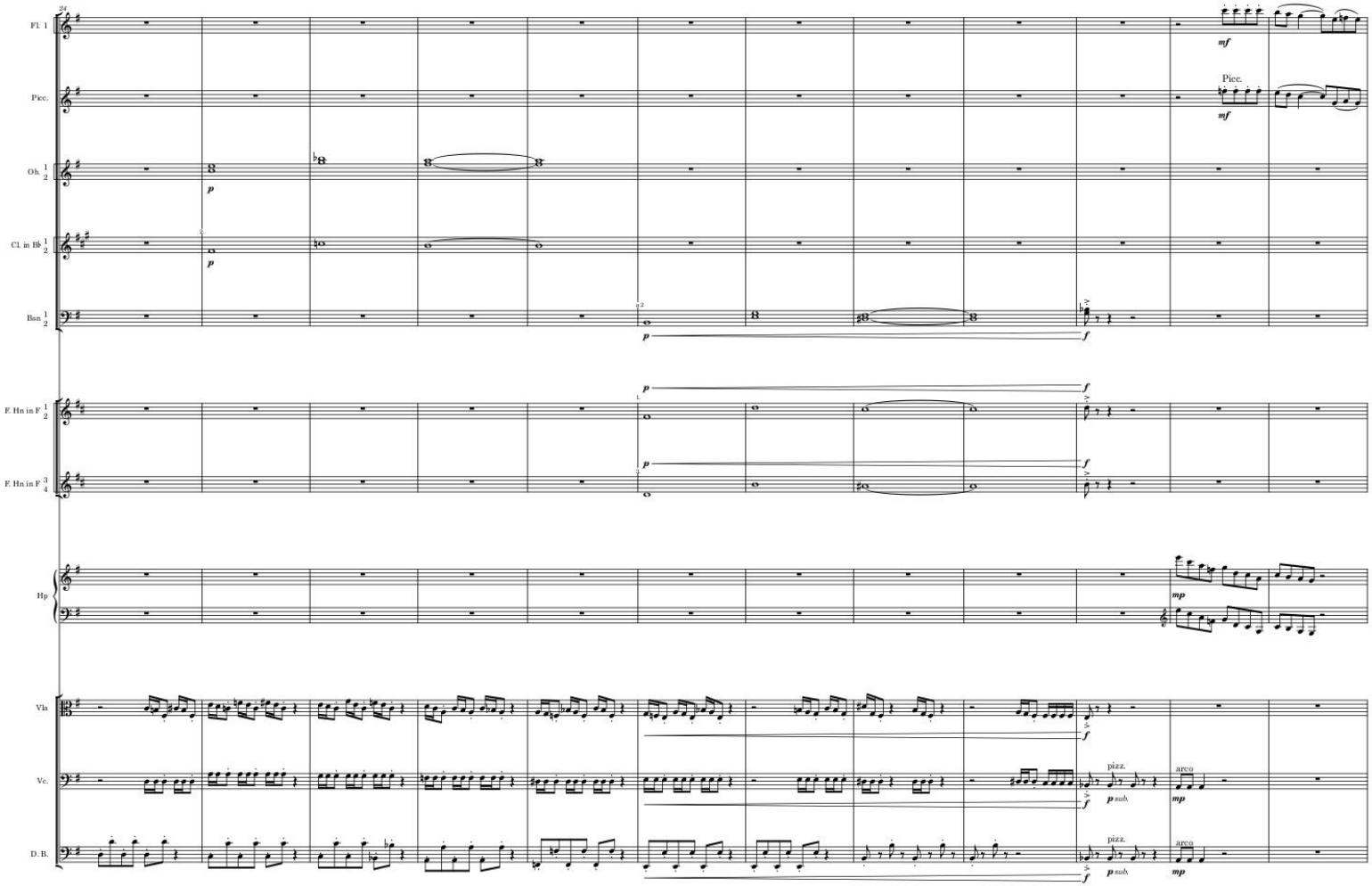
1. Allegro

Jordan Wimmer

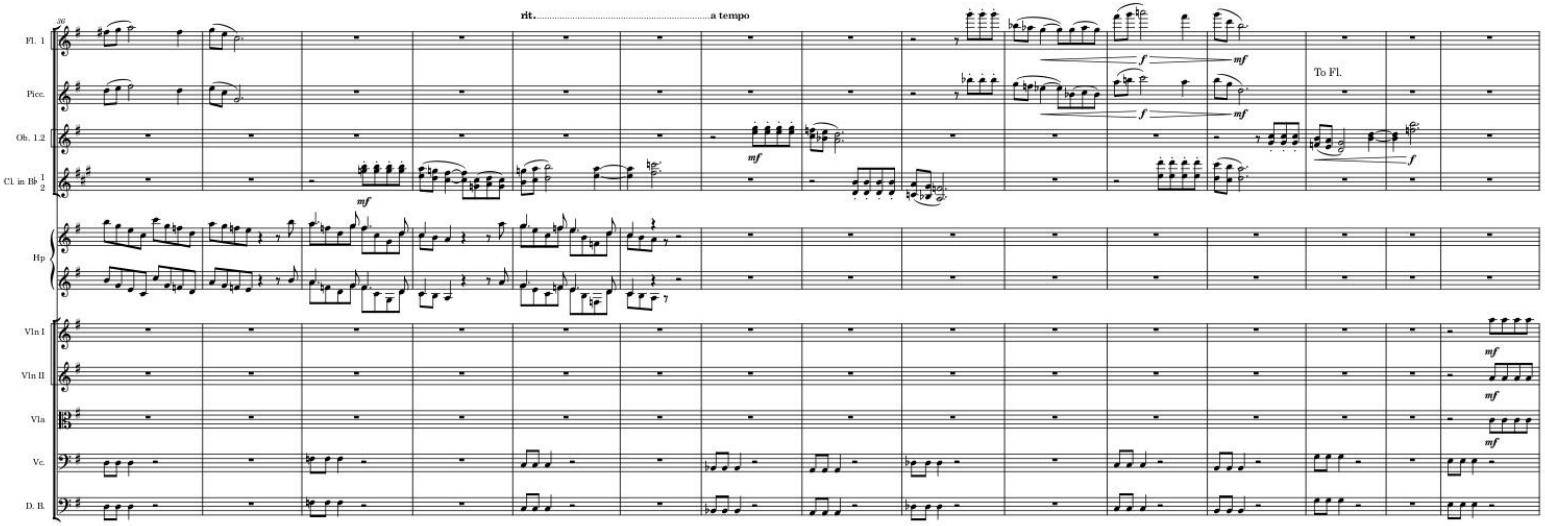


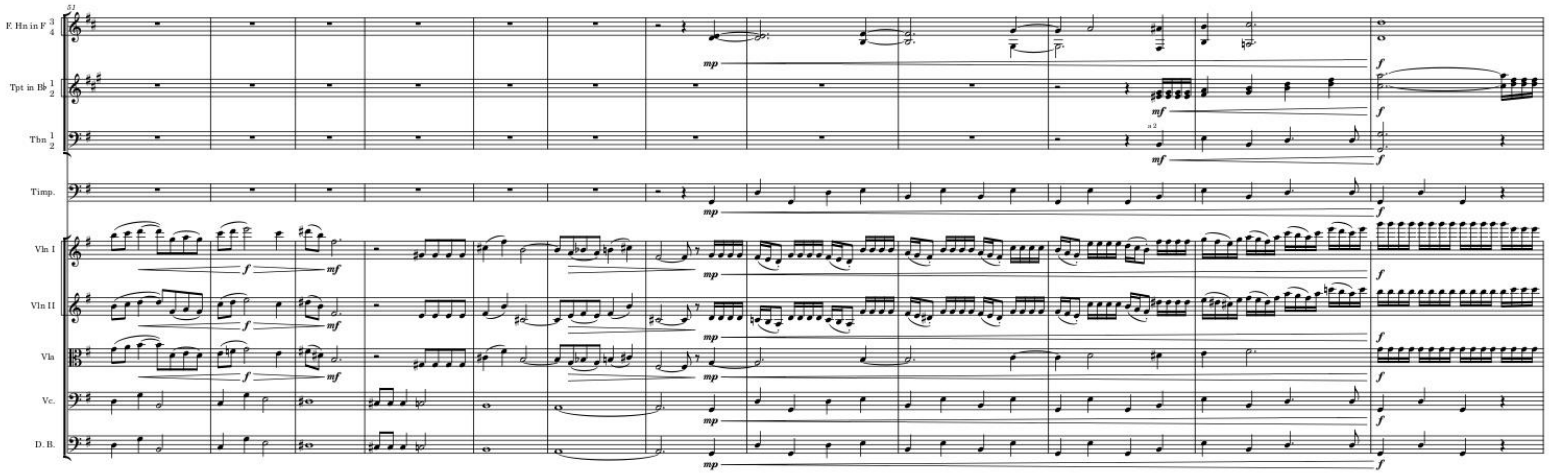
Allegro



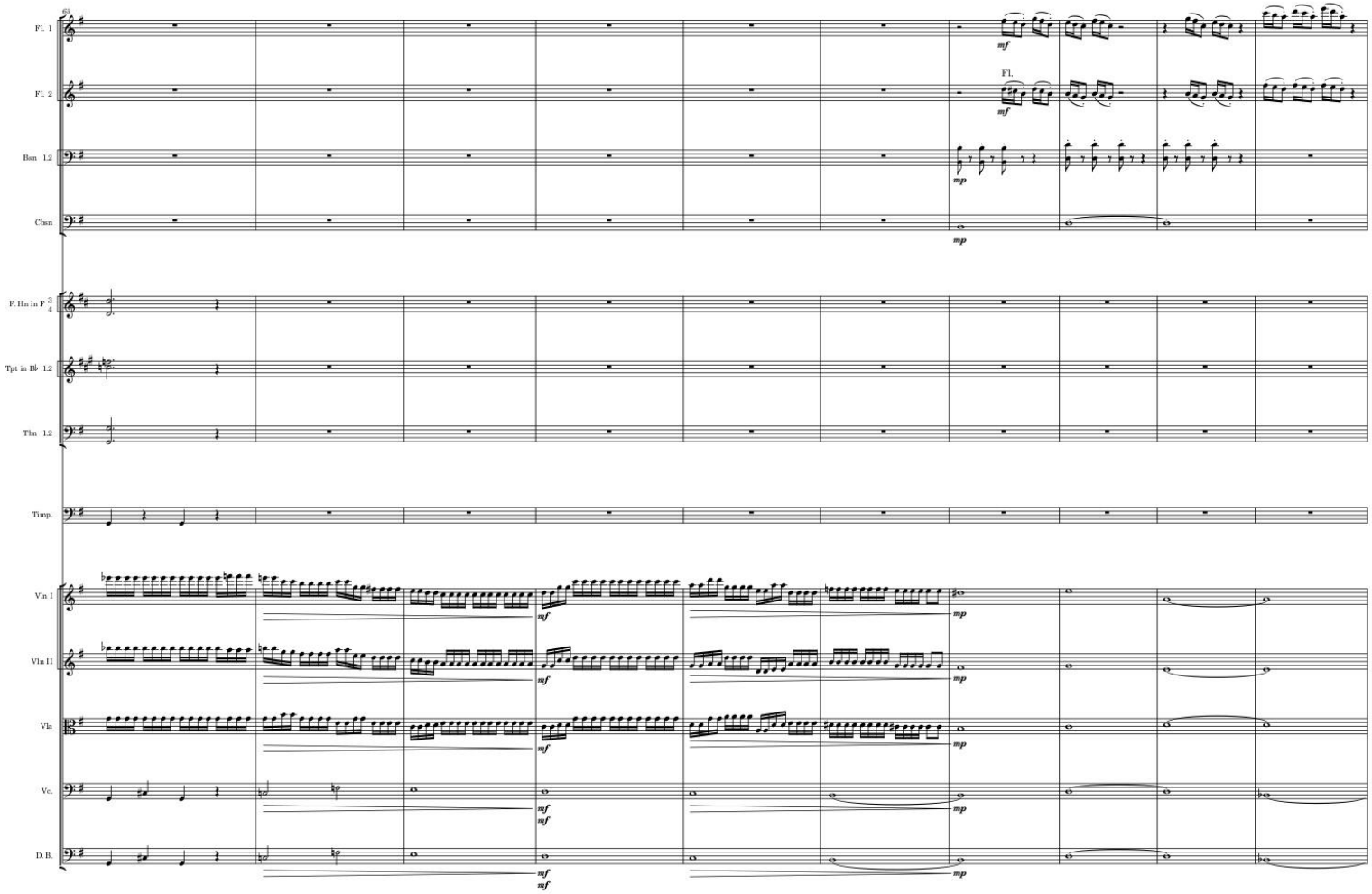

24
Fl. 1
Picc.
Ob. 1 2
Cl. in Bb 1 2
Bsn. 1 2
F. Hn in F 1 2
F. Hn in F 3 4
Hp
Vla
Vc.
D. B.
mf
Picc.
mf
p
p
p
f
p
f
p
f
mp
f
pizz.
p sub.
arco
mp
pizz.
p sub.
arco
mp

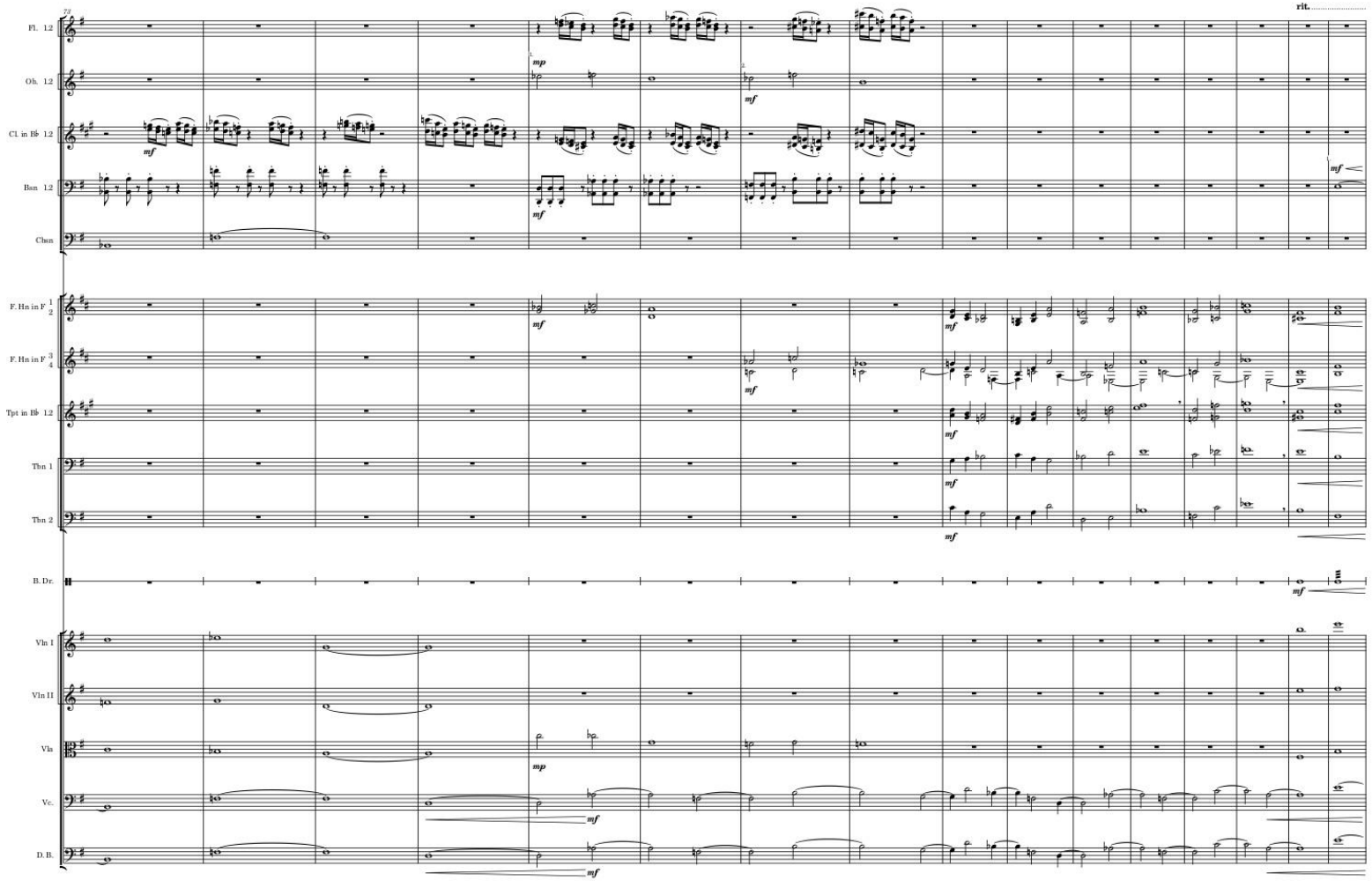
Allegro

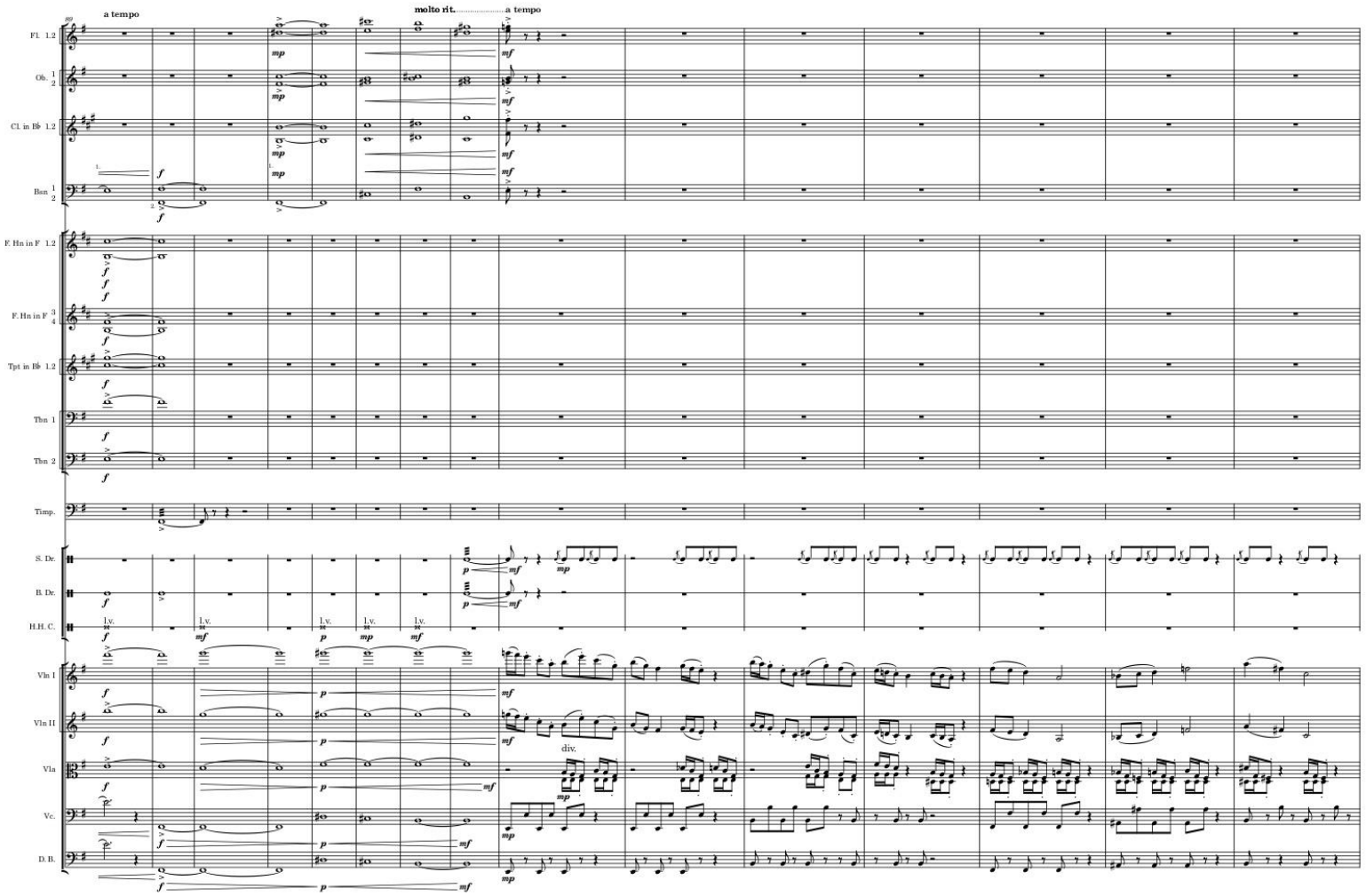


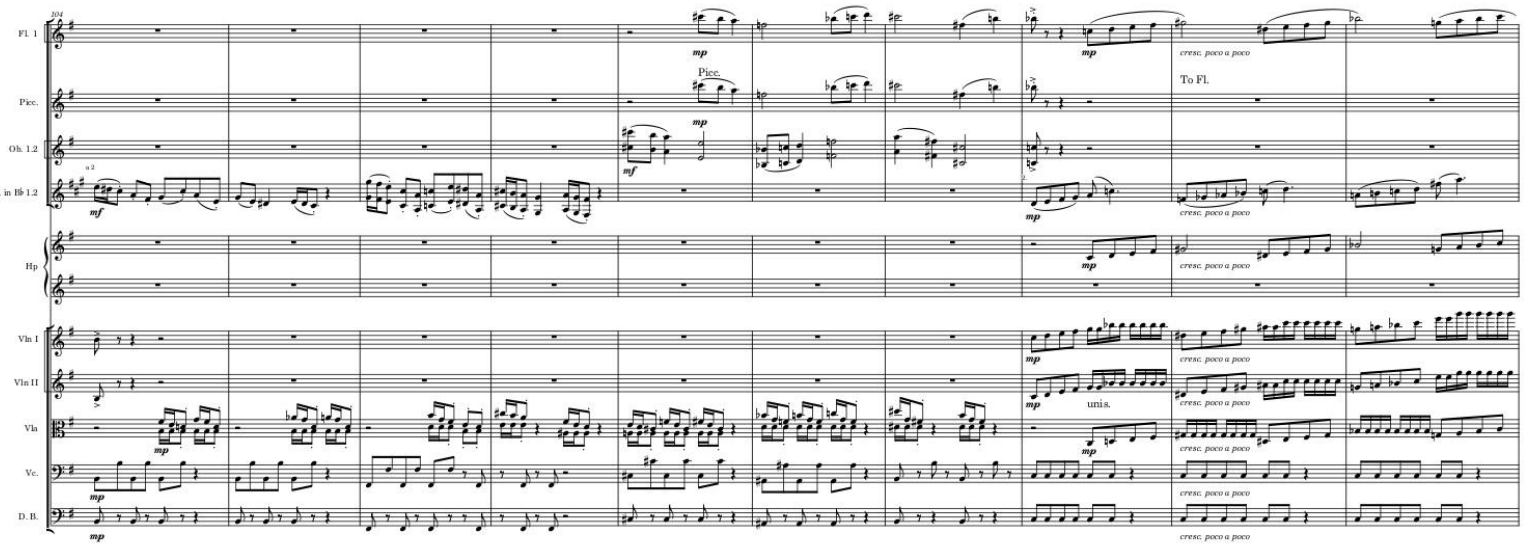

51
F. Hn in F
Tpt in Bb
Thn
Timp.
Vln I
Vln II
Vla
Vc.
D. B.
mp
mf
f
a 2

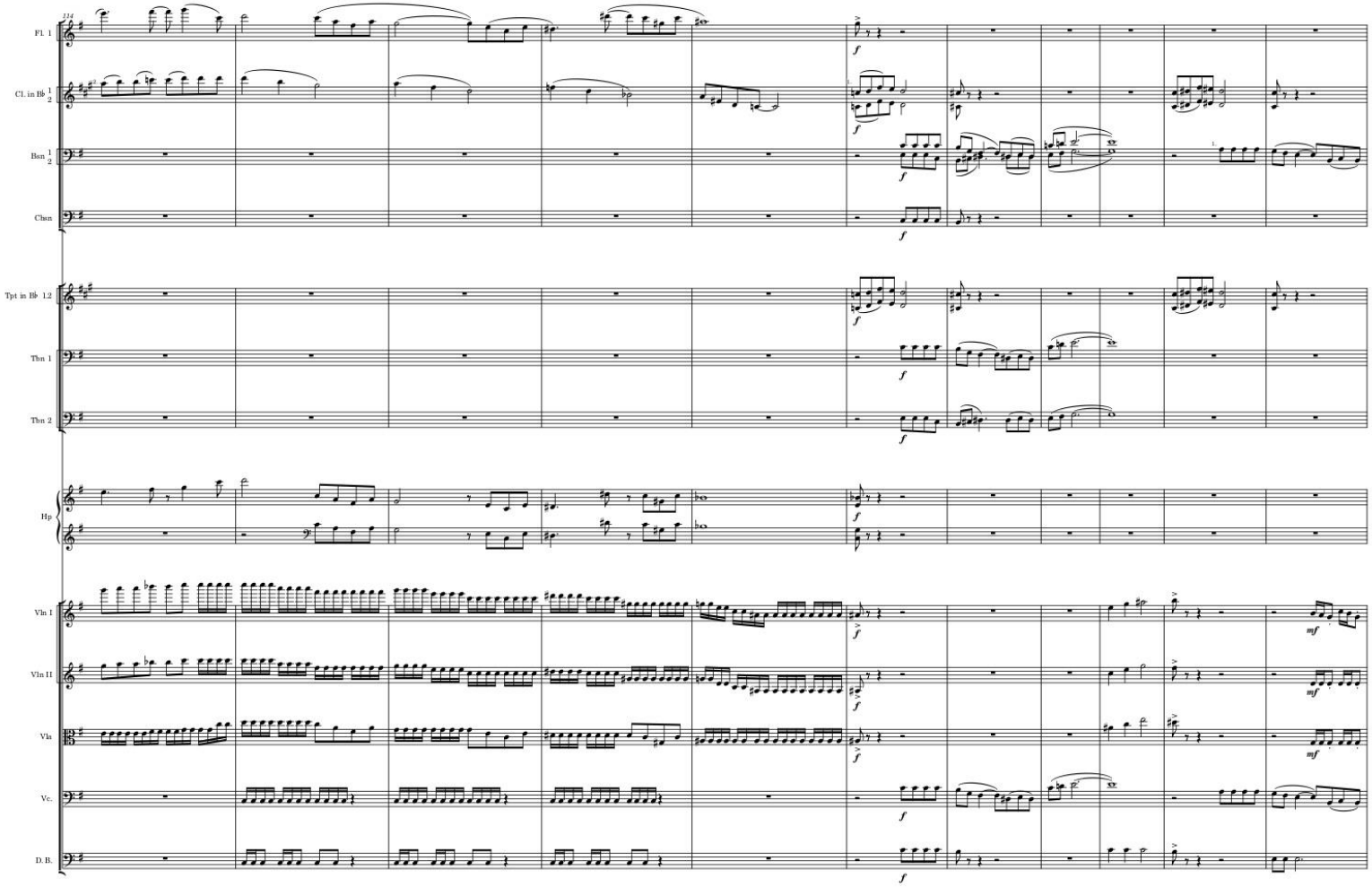
Allegro

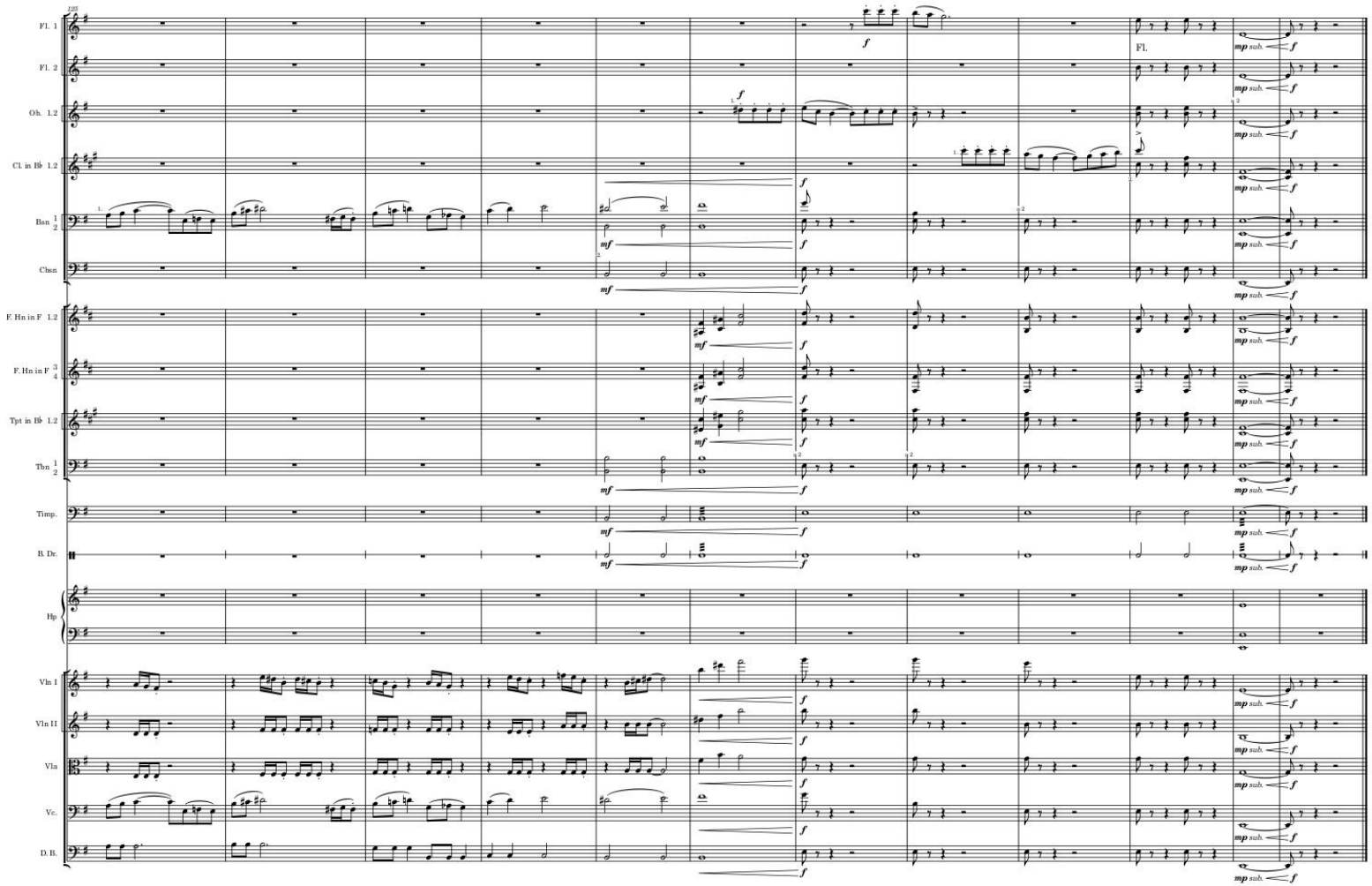

Fl. 1
Fl. 2
Bsn 1,2
Chsn
F. Hn in F
Tpt in B♭ 1,2
Tbn 1,2
Timp.
Vln I
Vln II
Vla
Vc.
D.B.
Fl.
mf
mp


rit.
Fl. 1,2
Ob. 1,2
Cl. in B♭ 1,2
Bsn 1,2
Chsn
F. Hn in F 1,2
F. Hn in F 3,4
Tpt in B♭ 1,2
Tbn 1
Tbn 2
B. Dr.
Vln I
Vln II
Vla
Vc.
D. B.

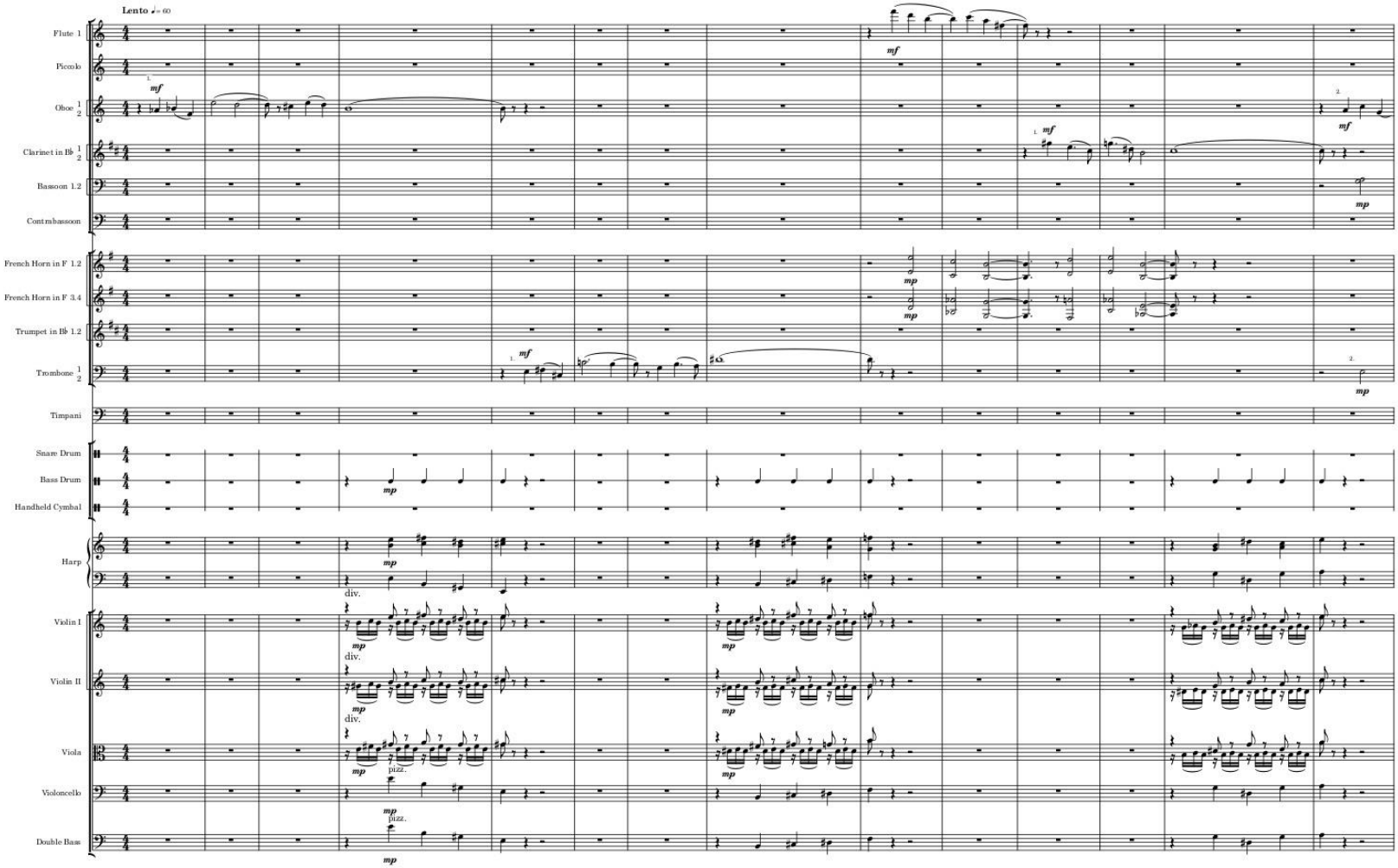

a tempo
molto rit.
a tempo
Fl. 1.2
Ob. 1 2
Cl. in B♭ 1.2
Bsn 1 2
F. Hn in F 1.2
F. Hn in F 3 4
Tpt in B♭ 1.2
Tbn 1
Tbn 2
Timp.
S. Dr.
B. Dr.
H.H. C.
l.v.
Vln I
Vln II
div.
Vla
Vc.
D. B.

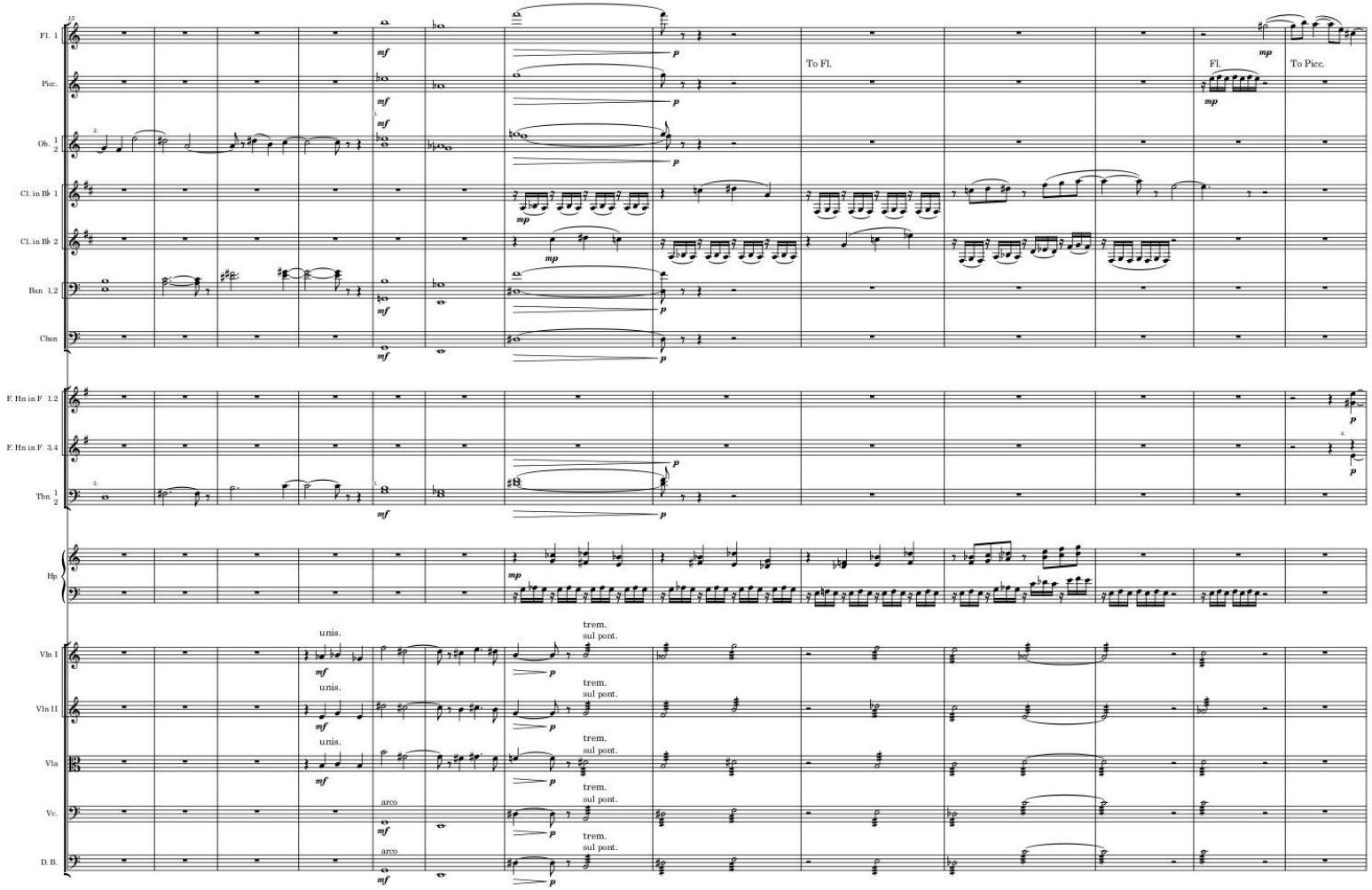

104
Fl. 1
Picc.
Ob. 1.2
Cl. in B♭ 1.2
Hp
Vln I
Vln II
Vla
Vc.
D. B.
mp
mf
Picc.
To Fl.
cresc. poco a poco
unis.


114
Fl. 1
Cl. in B♭ 1 2
Bsn 1 2
Cbsn
Tpt in B♭ 1,2
Tbn 1
Tbn 2
Hp
Vln I
Vln II
Vla
Vc.
D.B.
f
mf

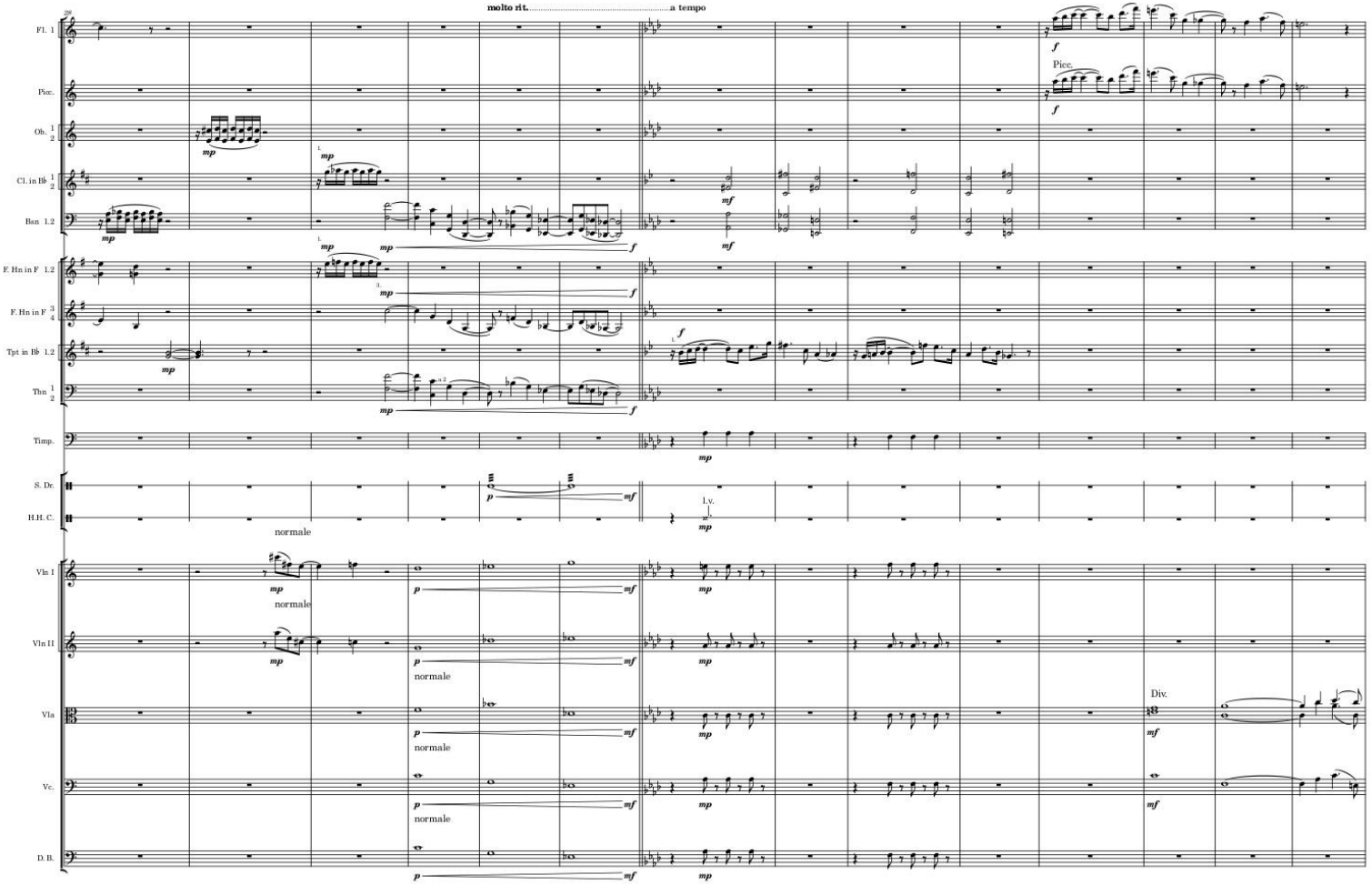

Fl. 1
Fl. 2
Ob. 1,2
Cl. in B♭ 1,2
Bsn 1 2
Cbsn
F. Hn in F 1,2
F. Hn in F 3 4
Tpt in B♭ 1,2
Tbn 1 2
Timp.
B. Dr.
Hp
Vln I
Vln II
Vla
Vc.
D. B.
Fl.
mp sub.
f
mf

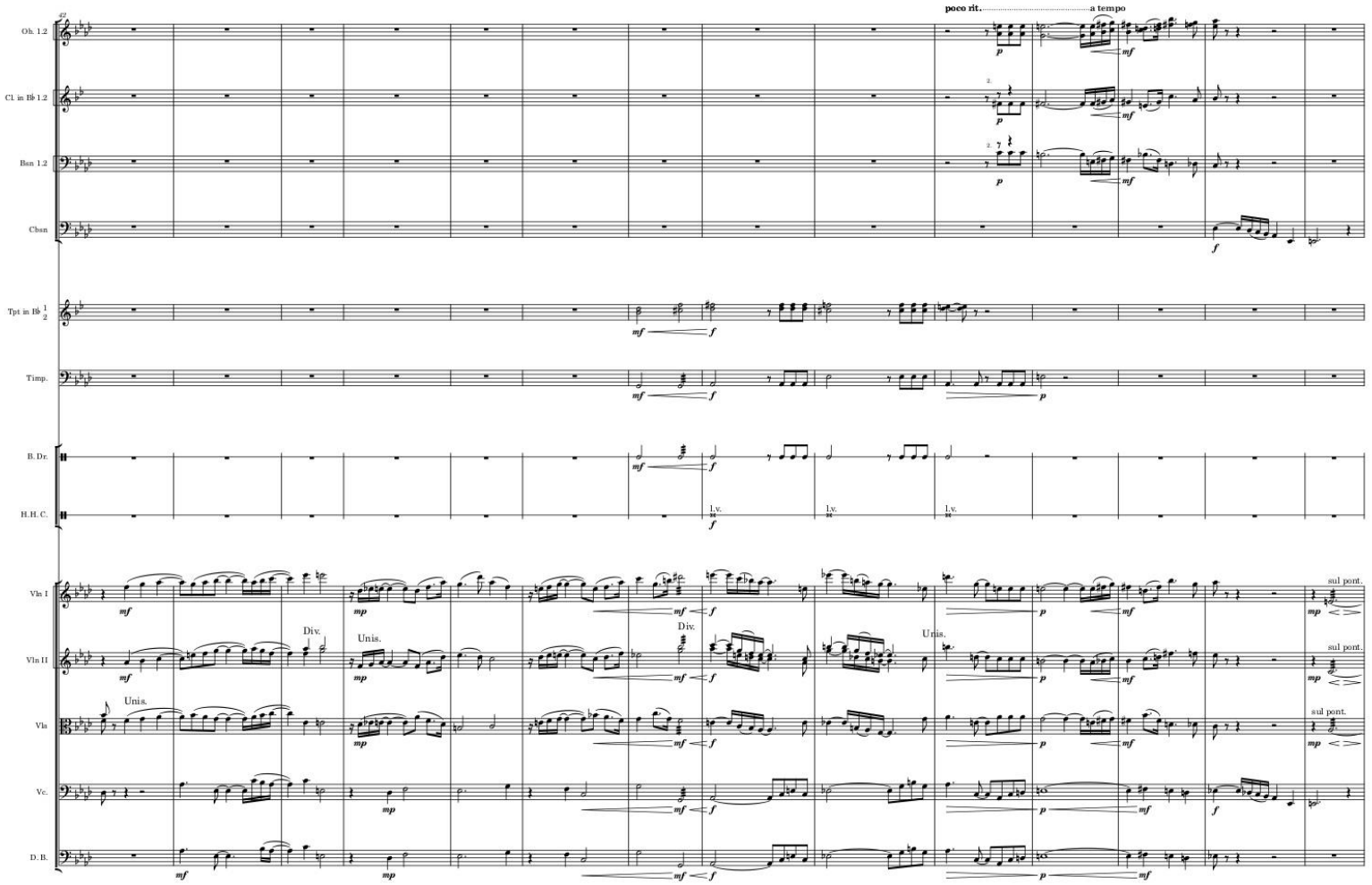
2. Largo

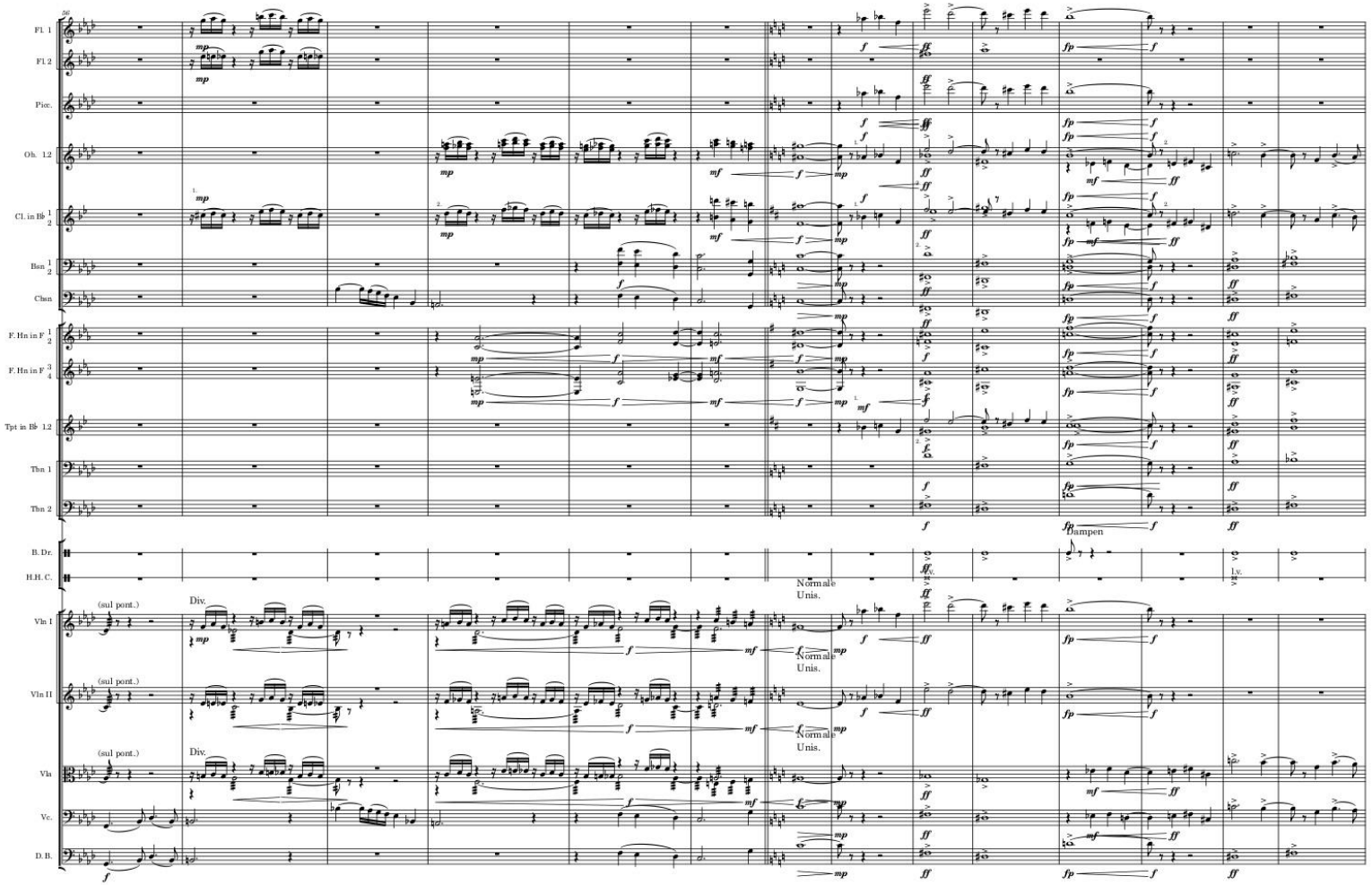

Lento ♩= 60
Flute 1
Piccolo
Oboe 1 2
Clarinet in Bb 1 2
Bassoon 1.2
Contrabassoon
French Horn in F 1.2
French Horn in F 3.4
Trumpet in Bb 1.2
Trombone 1 2
Timpani
Snare Drum
Bass Drum
Handheld Cymbal
Harp
Violin I
Violin II
Viola
Violoncello
Double Bass
mf
mp
div.
pizz.

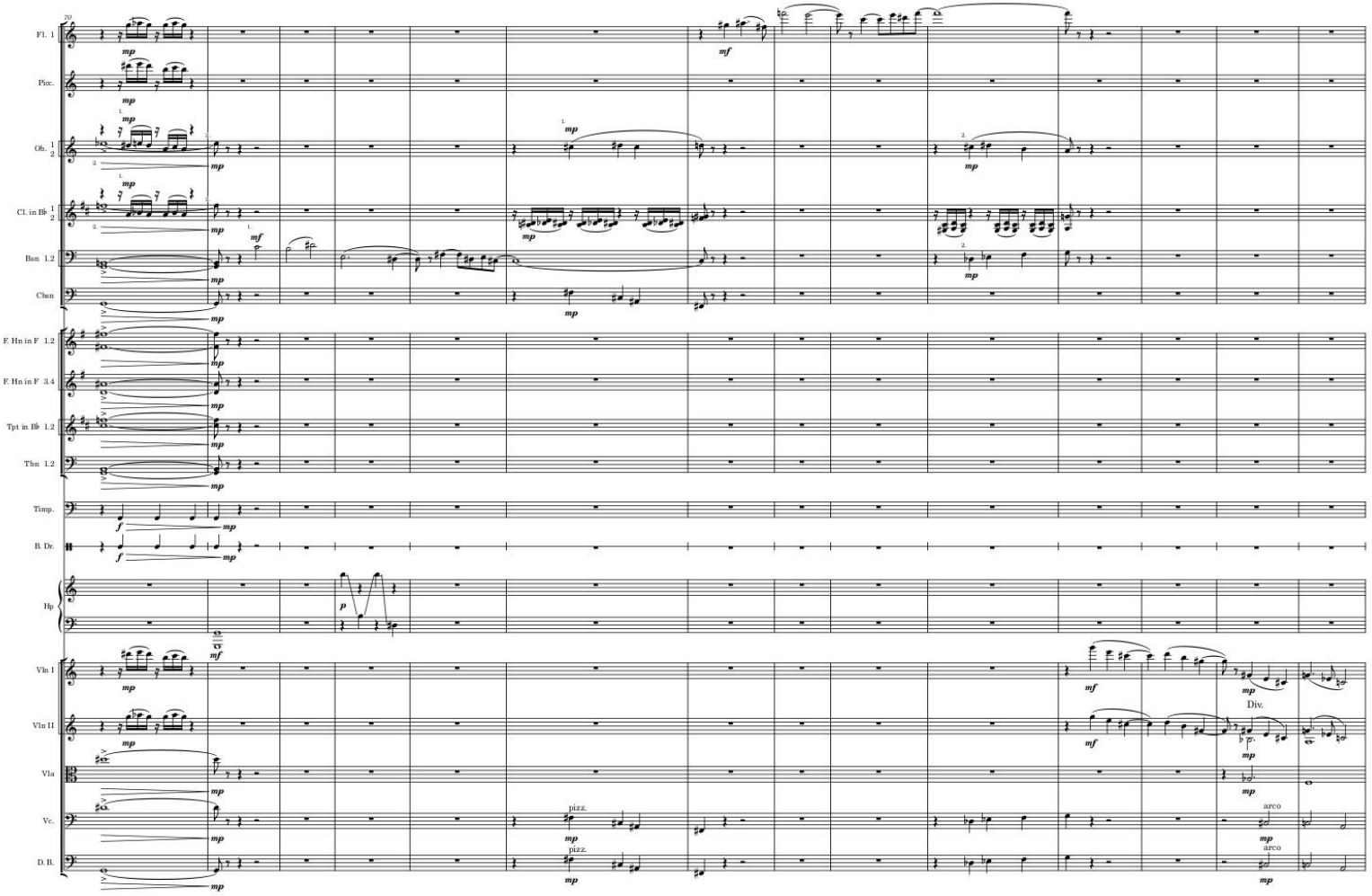

Fl. 1
Picc.
Ob. 1 2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn 1,2
Cbsn
F. Hn in F 1,2
F. Hn in F 3,4
Tbn 1 2
Hp
Vln I
Vln II
Vla
Vc.
D. B.
To Fl.
Fl.
To Picc.
unis.
trem.
sul pont.
arco

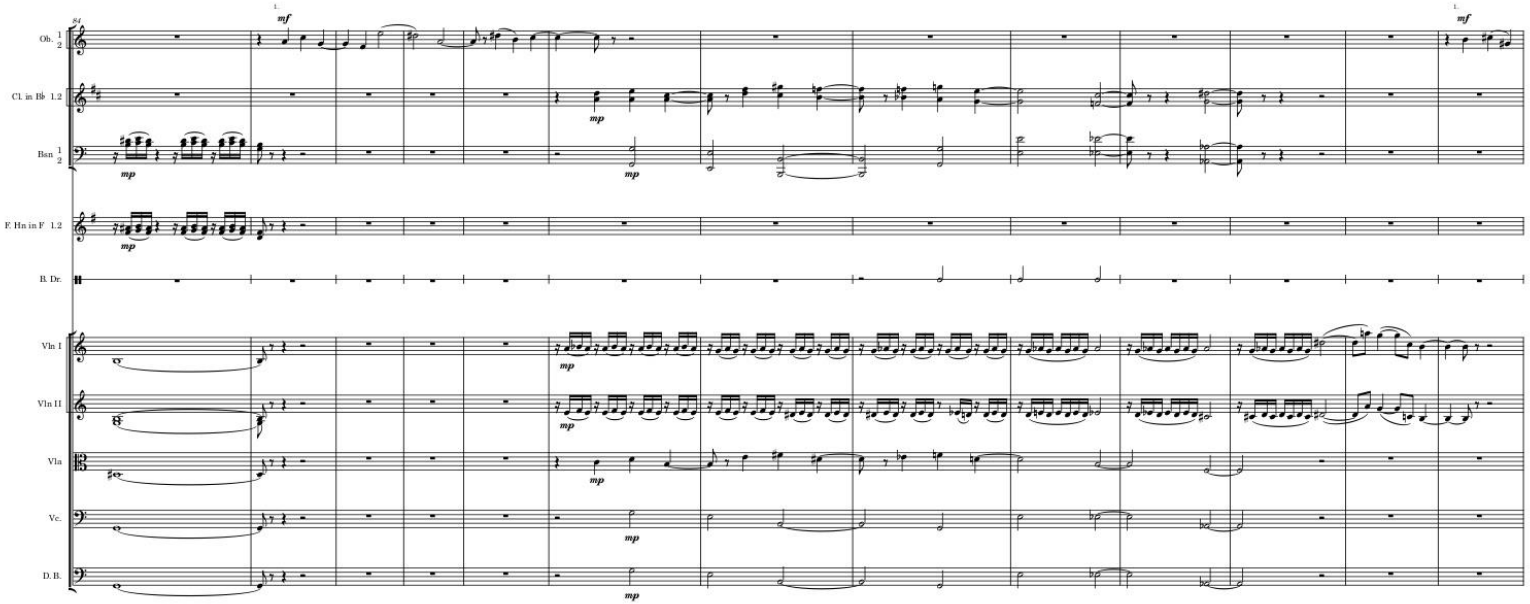
Largo

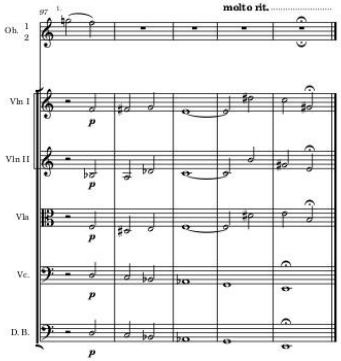

molto rit.
a tempo
Fl. 1
Picc.
Ob. 1 2
Cl. in Bb 1 2
Bsn 1.2
F. Hn in F 1.2
F. Hn in F 3 4
Tpt in Bb 1.2
Thn 1 2
Timp.
S. Dr.
H.H. C.
l.v.
normale
Vln I
Vln II
Vla
Div.
Vc.
D.B.


poco rit.
a tempo
Ob. 1.2
Cl. in Bb 1.2
Bsn 1.2
Cbsn
Tpt in Bb 1 2
Timp.
B. Dr.
H.H. C.
Vln I
Vln II
Vla
Vc.
D. B.
Div.
Unis.
l.v.
sul pont.

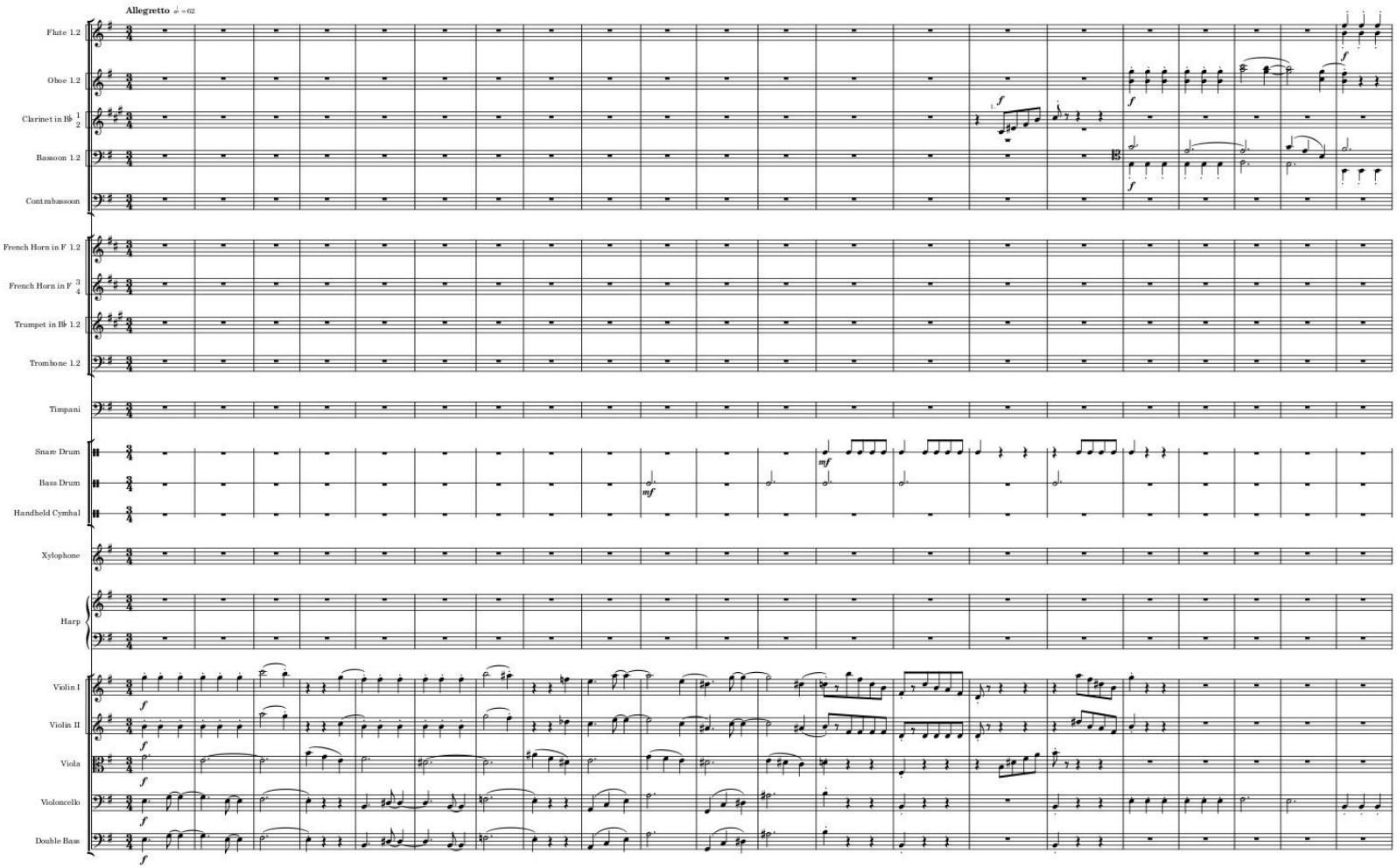

Fl. 1
Fl. 2
Picc.
Ob. 1,2
Cl. in B♭ 1,2
Bsn 1,2
Chsn
F. Hn in F 1,2
F. Hn in F 3,4
Tpt in B♭ 1,2
Thn 1
Thn 2
B. Dr.
H.H. C.
Vln I
Vln II
Vla
Vc.
D.B.
(sul pont.)
Div.
Normale
Unis.
Dampen
l.v.

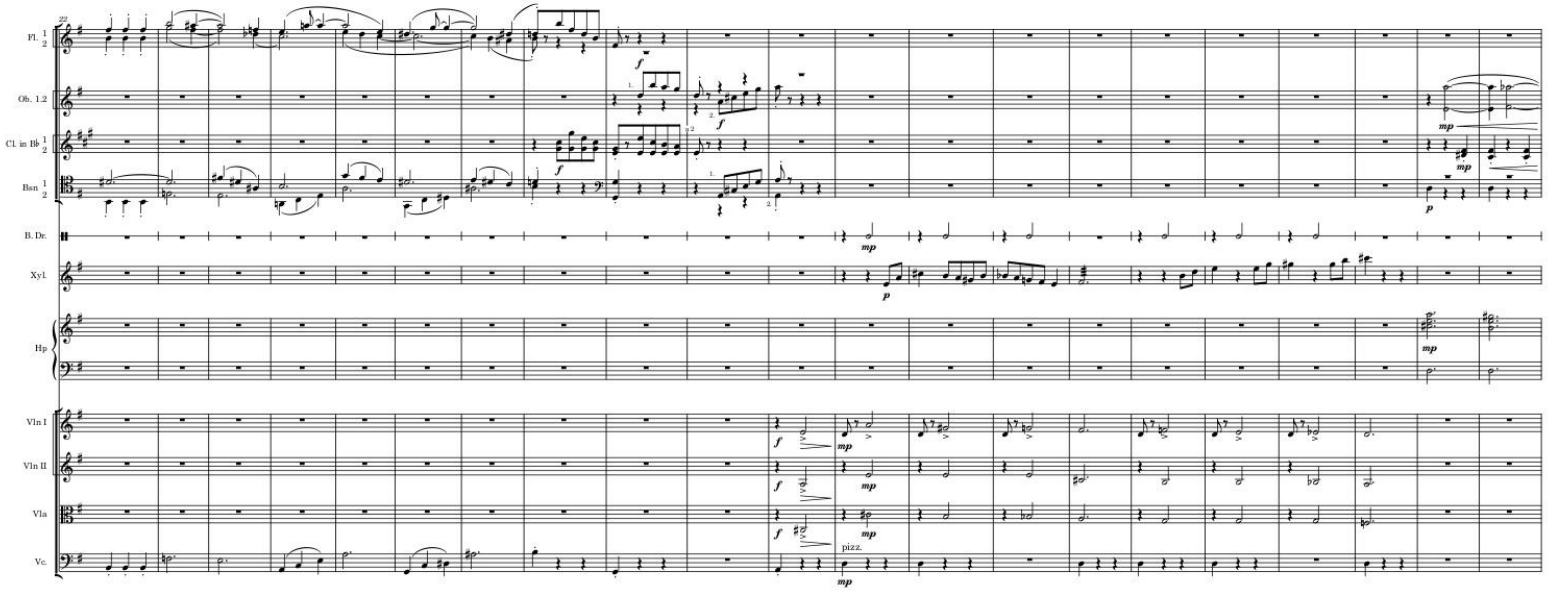

20
Fl. 1
Picc.
Ob. 1 2
Cl. in B♭ 1 2
Bsn 1.2
Chn
F. Hn in F 1.2
F. Hn in F 3.4
Tpt in B♭ 1.2
Tbn 1.2
Timp.
B. Dr.
Hp
Vln I
Vln II
Vla
Vc.
D. B.
Div.
pizz.
arco

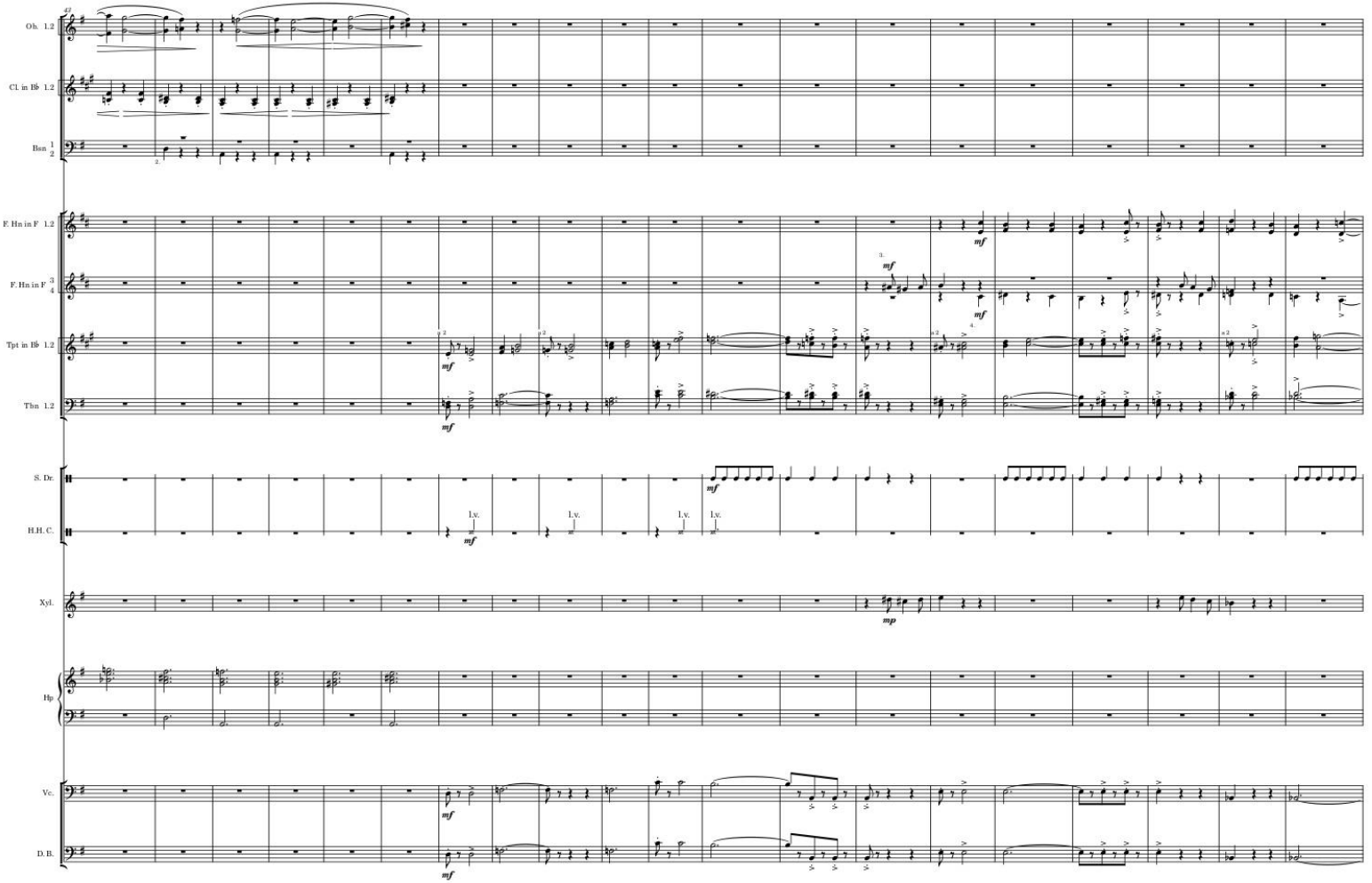

84
mf
Ob. 1 2
Cl. in Bb 1,2
Bsn 1 2
F. Hn in F 1,2
B. Dr.
Vln I
Vln II
Vla
Vc.
D. B.
mp

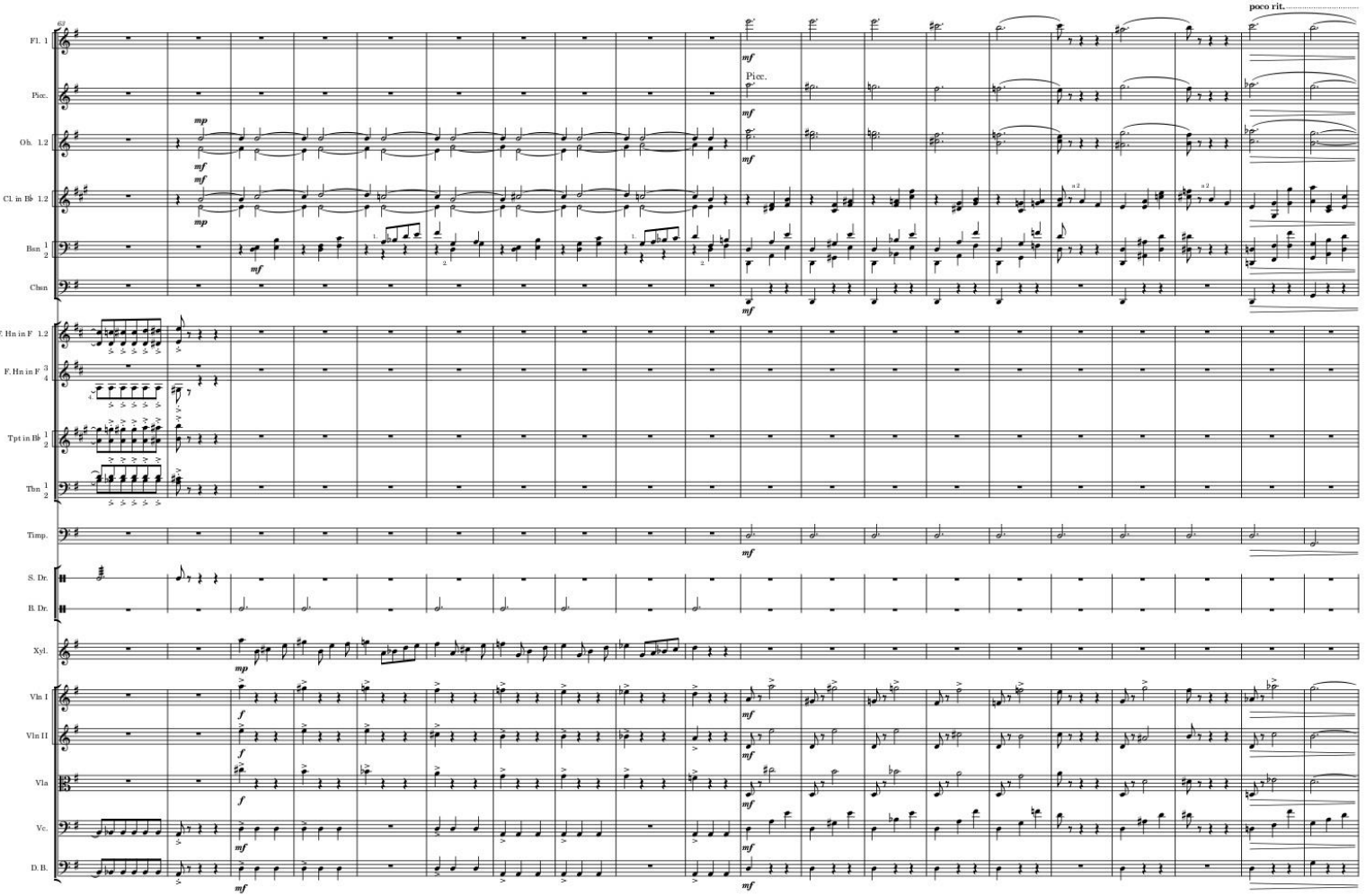

87
molto rit.
Ob. 1 2
Vln I
Vln II
Vla
Vc.
D. B.
p

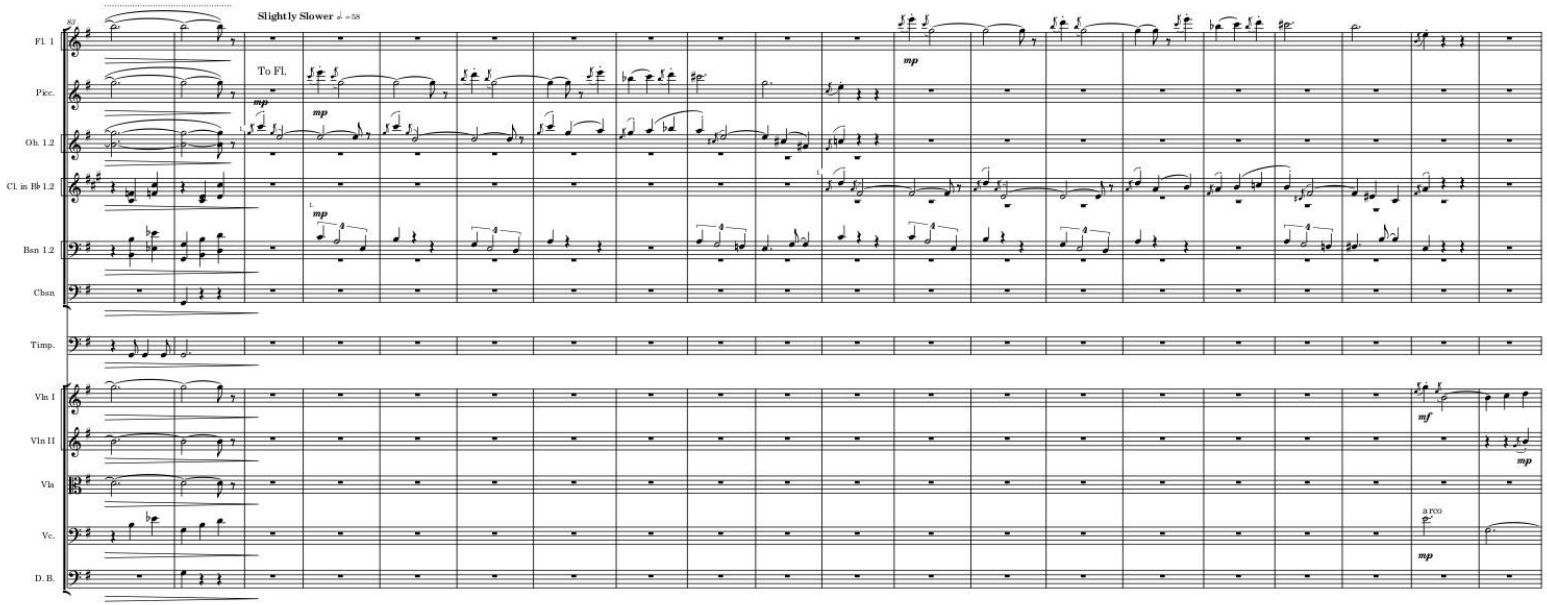
3. Minuet & Trio

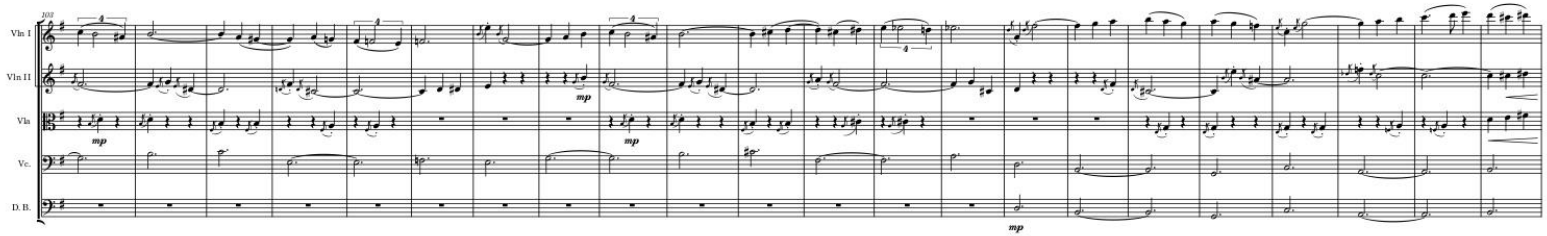


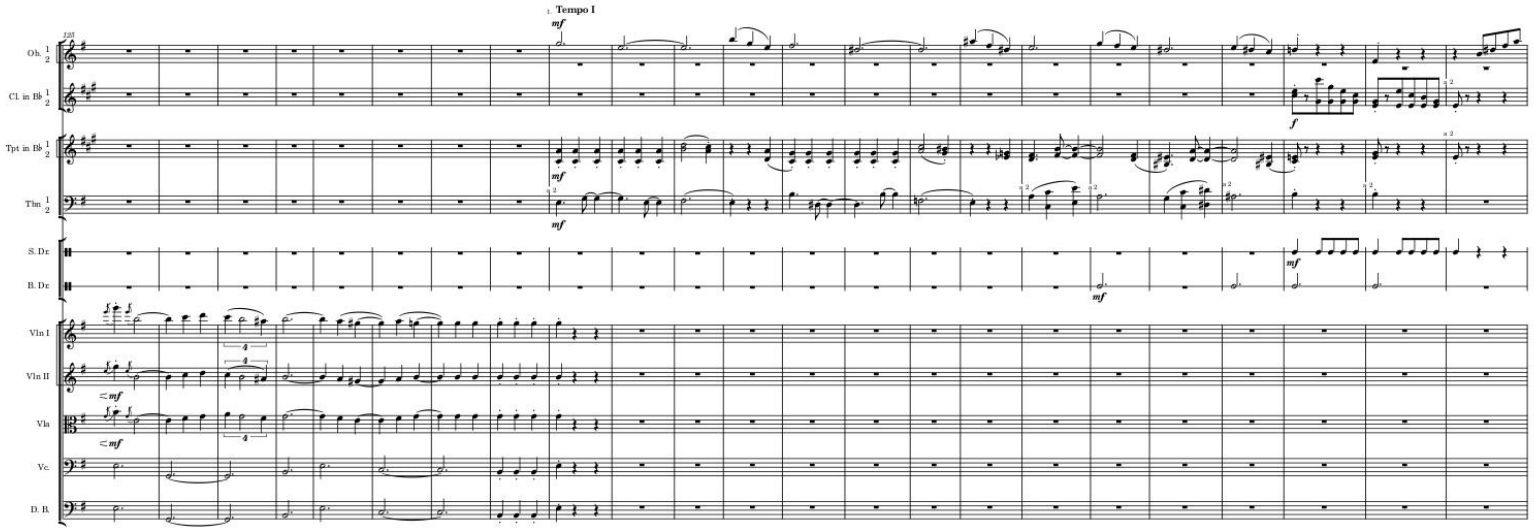

Fl. 1 2
Ob. 1.2
Cl. in Bb 1 2
Bsn 1 2
B. Dr.
Xyl.
Hp
Vln I
Vln II
Vla
Vc.
pizz.

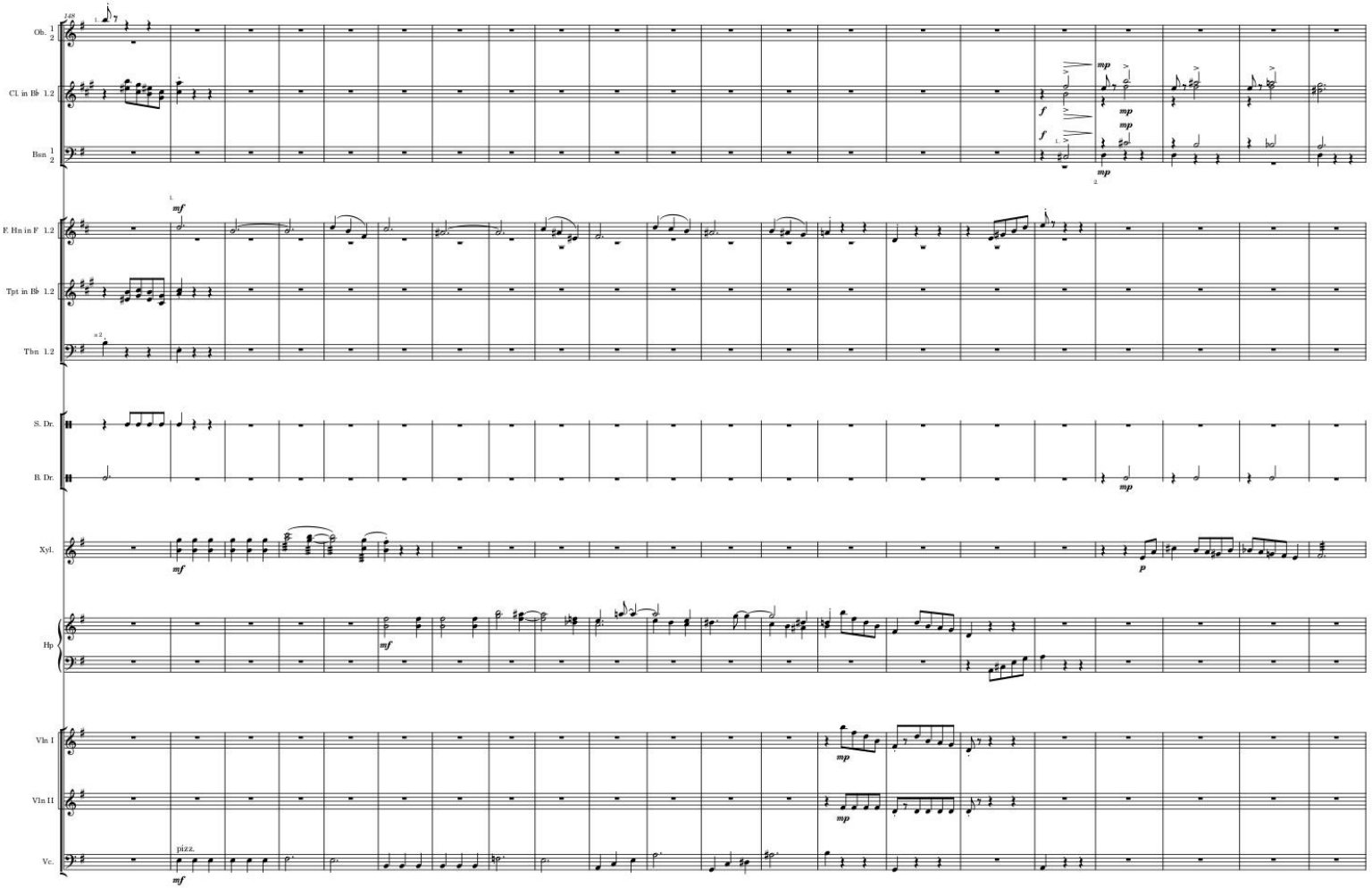

Ob. 1.2
Cl. in B♭ 1.2
Bsn. 1 2
F. Hn in F 1.2
F. Hn in F 3 4
Tpt in B♭ 1.2
Tbn 1.2
S. Dr.
H.H. C.
Xyl.
Hp
Vc.
D.B.
mf
mp
l.v.

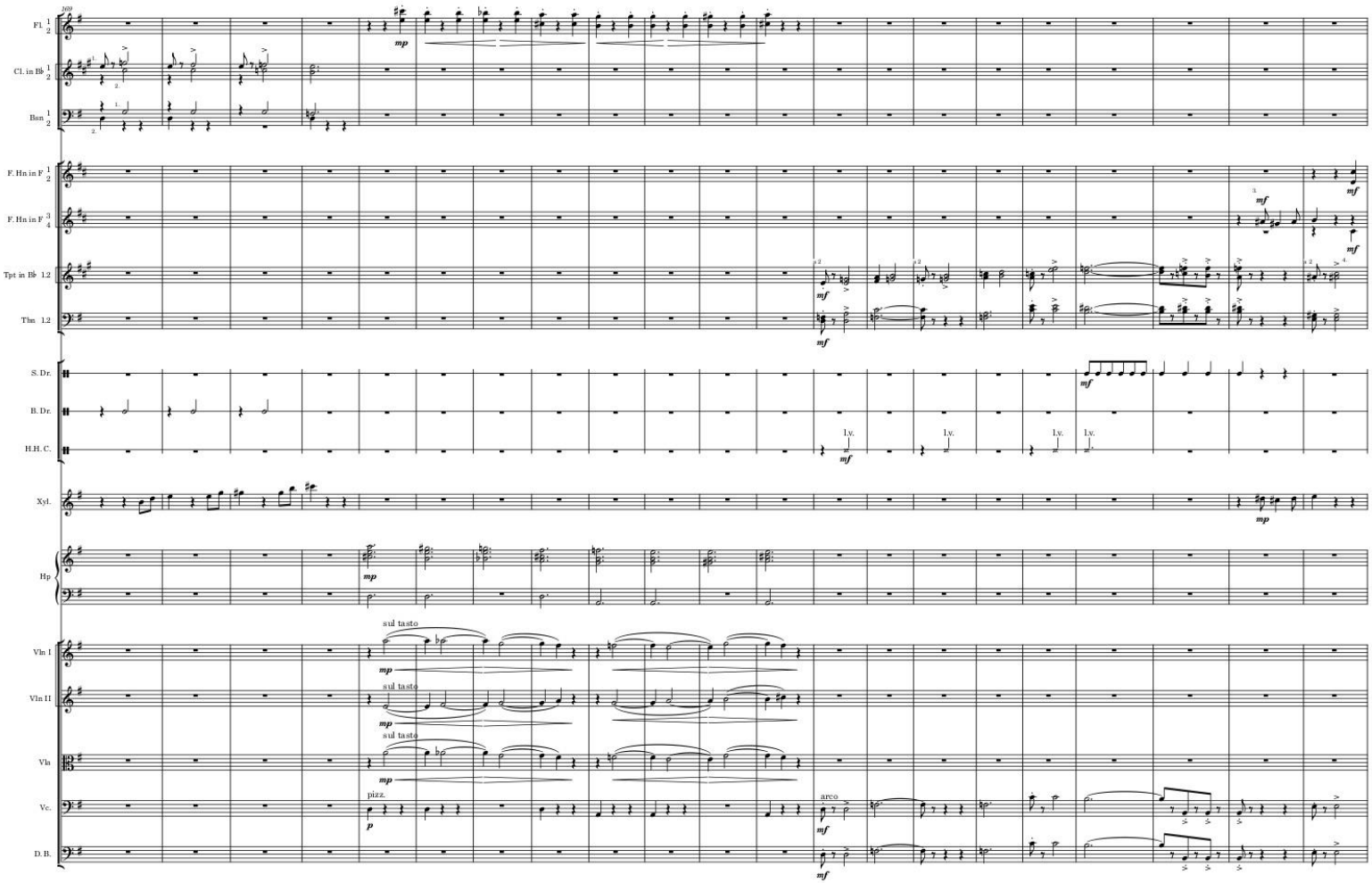

poco rit.
Fl. 1
Picc.
Ob. 1,2
Cl. in B♭ 1,2
Bsn 1,2
Chsn
F. Hn in F 1,2
F. Hn in F 3,4
Tpt in B♭ 1,2
Tbn 1,2
Timp.
S. Dr.
B. Dr.
Xyl.
Vln I
Vln II
Vla
Vc.
D. B.

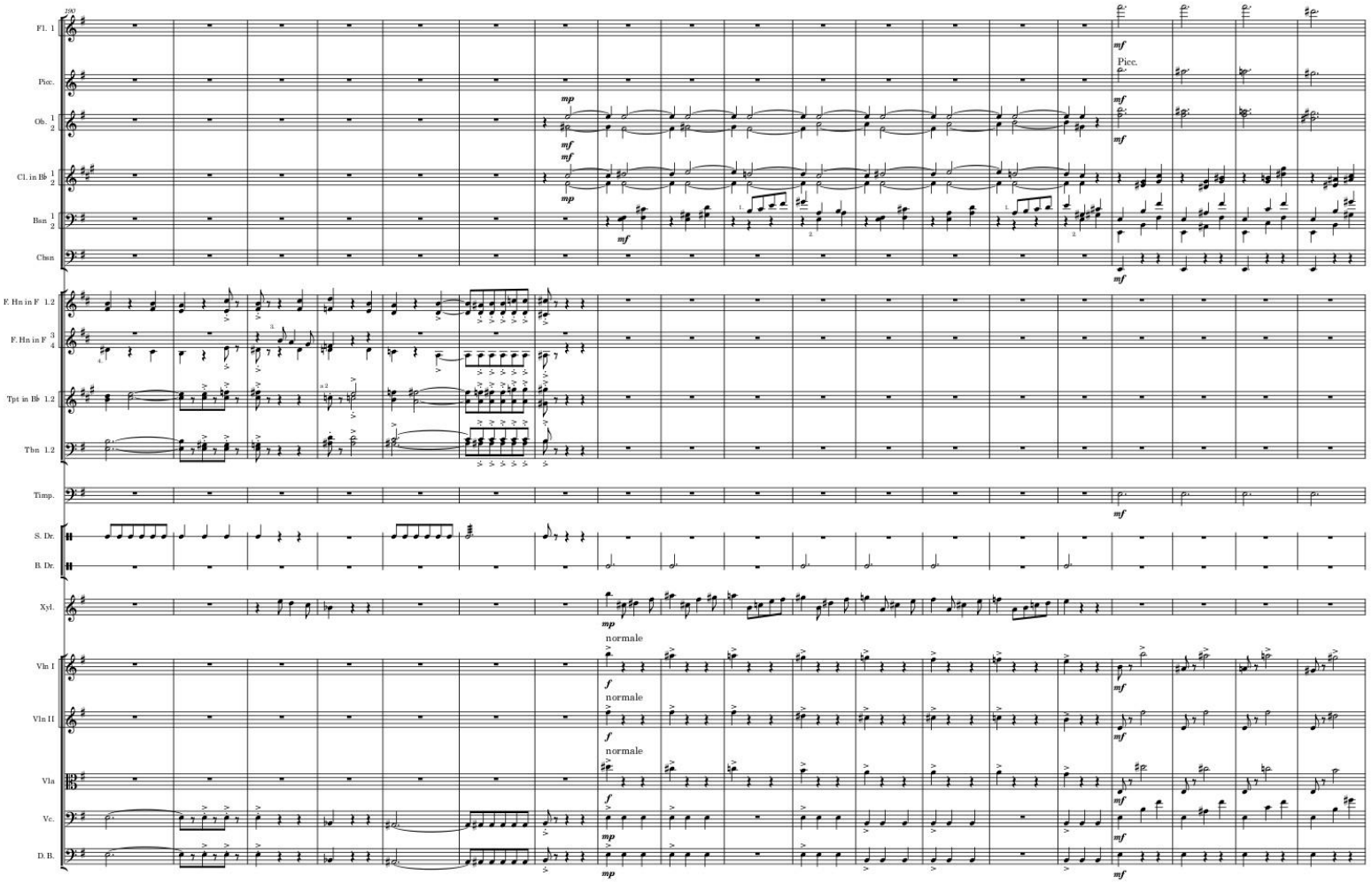

87
Slightly Slower ♩. = 58
Fl. 1
To Fl.
Picc.
Ob. 1.2
Cl. in B♭ 1.2
Bsn 1.2
Chsn
Timp.
Vln I
Vln II
Vla
Vc.
D. B.
mp
mf
a pco

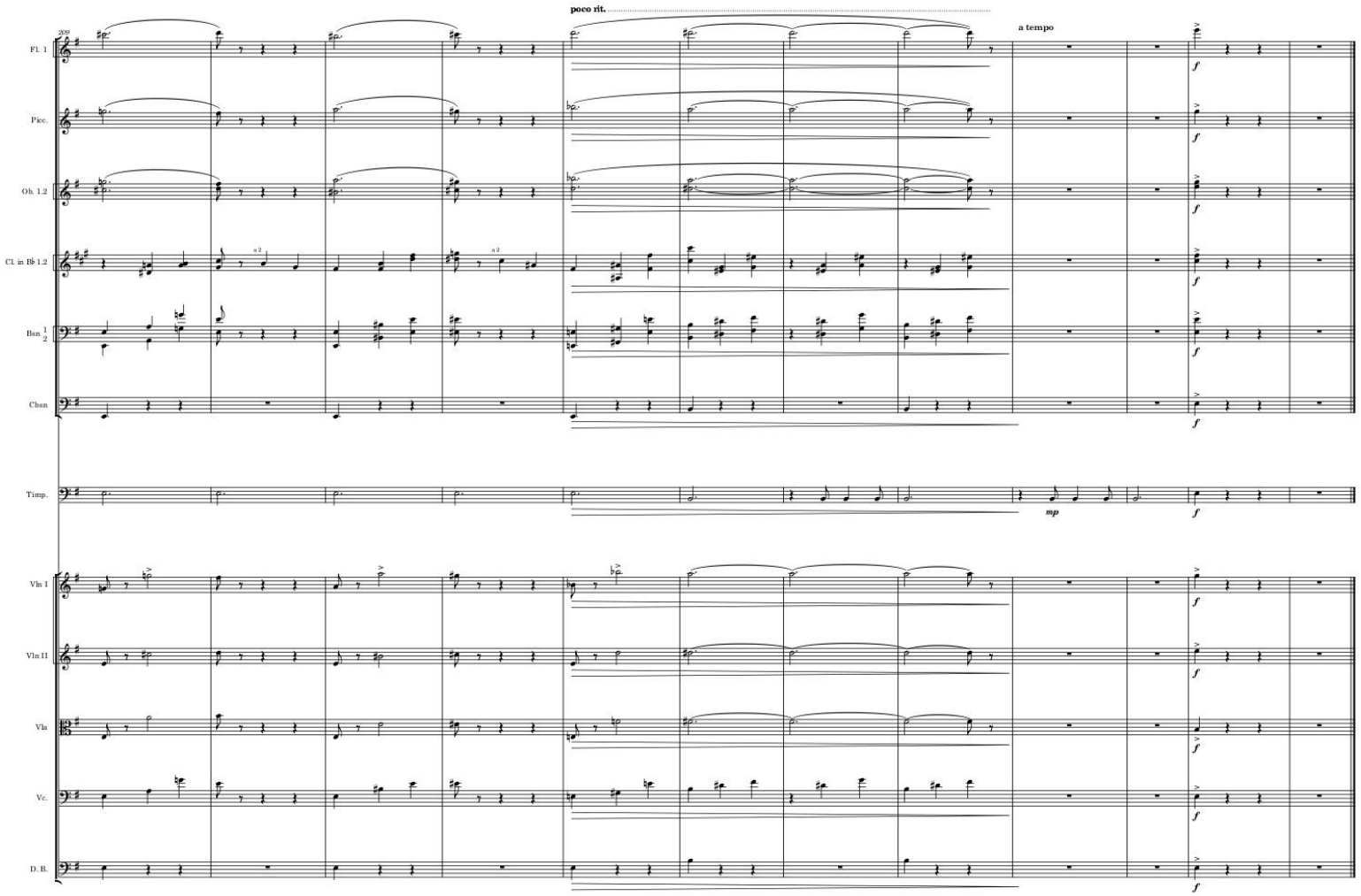

102
Vln I
Vln II
Vla
Vc.
D. B.
mp

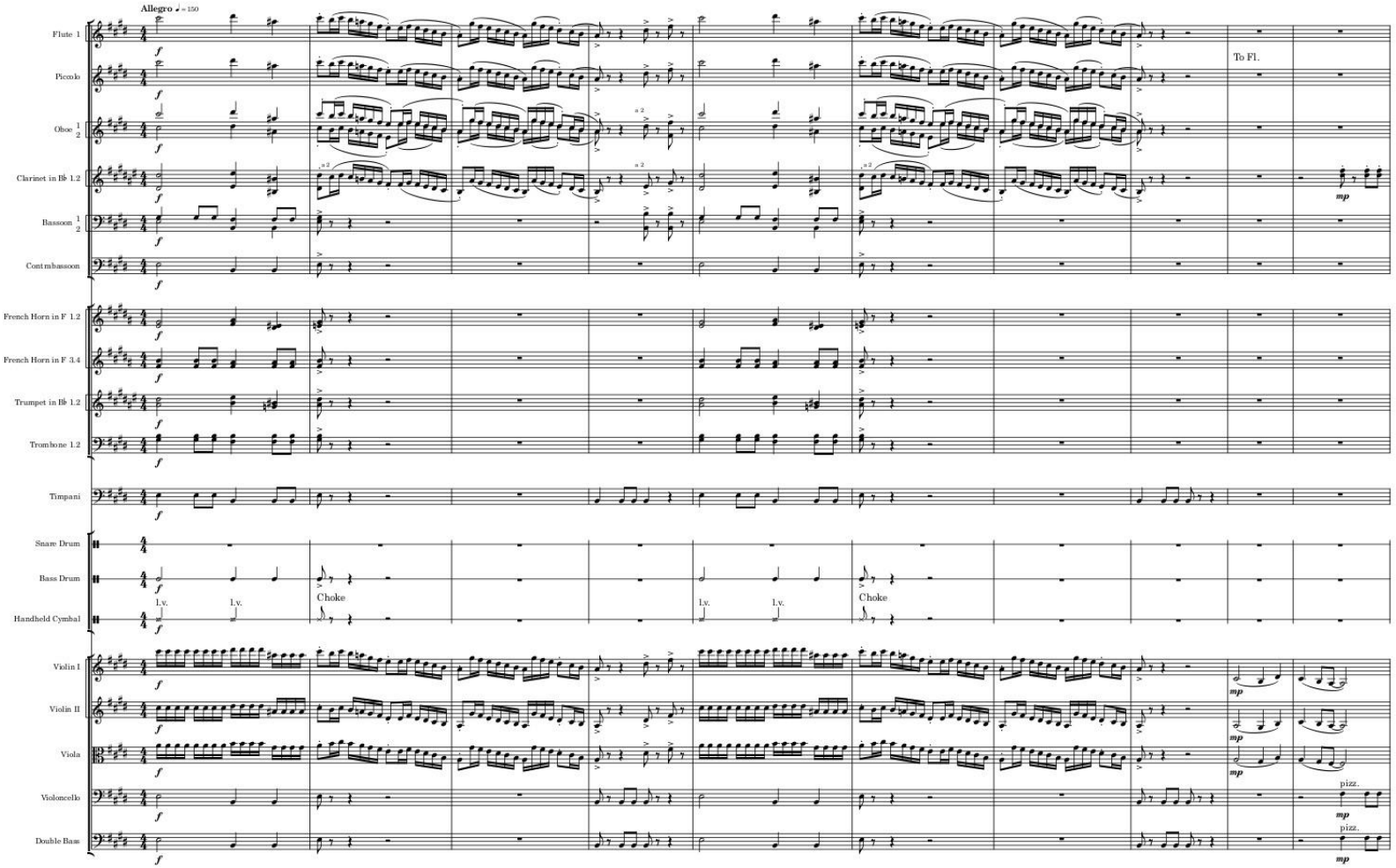

Tempo I
mf
Ob. 1 2
Cl. in Bb 1 2
Tpt in Bb 1 2
Thn 1 2
S. Dr.
B. Dr.
Vln I
Vln II
Vla
Vc.
D. B.
f
mf

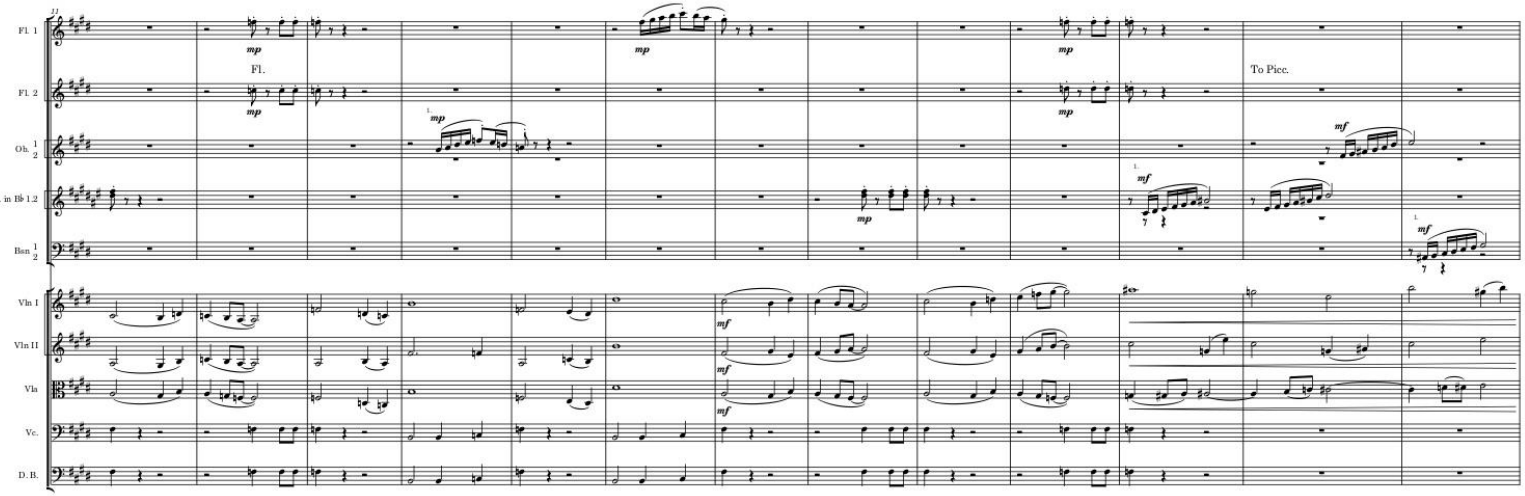

Ob. 1 2
Cl. in B♭ 1.2
Bsn 1 2
F. Hn in F 1.2
Tpt in B♭ 1.2
Tbn 1.2
S. Dr.
B. Dr.
Xyl.
Hp
Vln I
Vln II
Vc.
pizz.

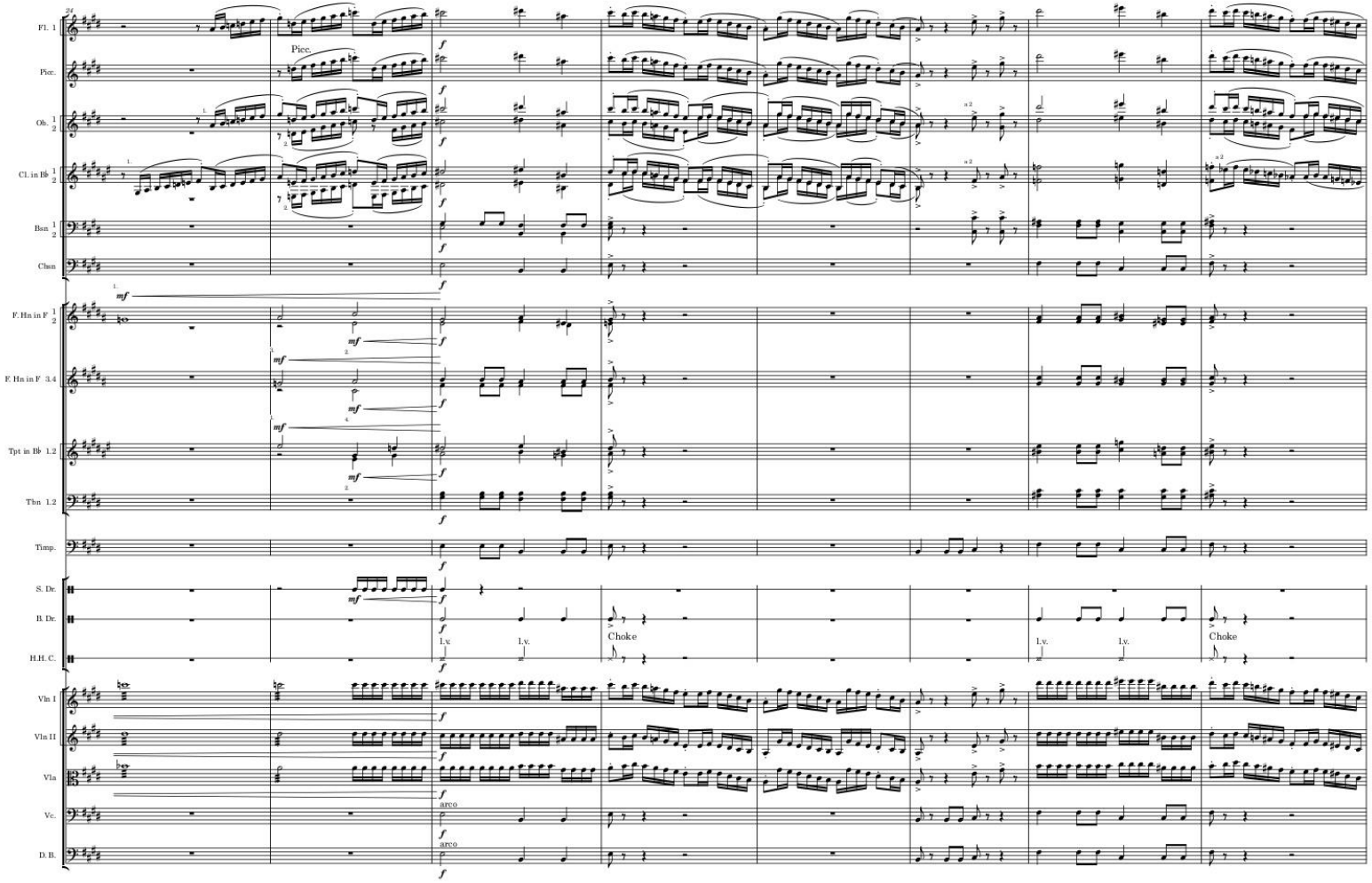

Fl. 1 2
Cl. in B♭ 1 2
Bsn. 1 2
F. Hn in F 1 2
F. Hn in F 3 4
Tpt in B♭ 1,2
Tbn. 1,2
S. Dr.
B. Dr.
H.H. C.
Xyl.
Hp
Vln I
Vln II
Vla.
Vc.
D.B.
mp
mf
p
l.v.
sul tasto
pizz.
arco

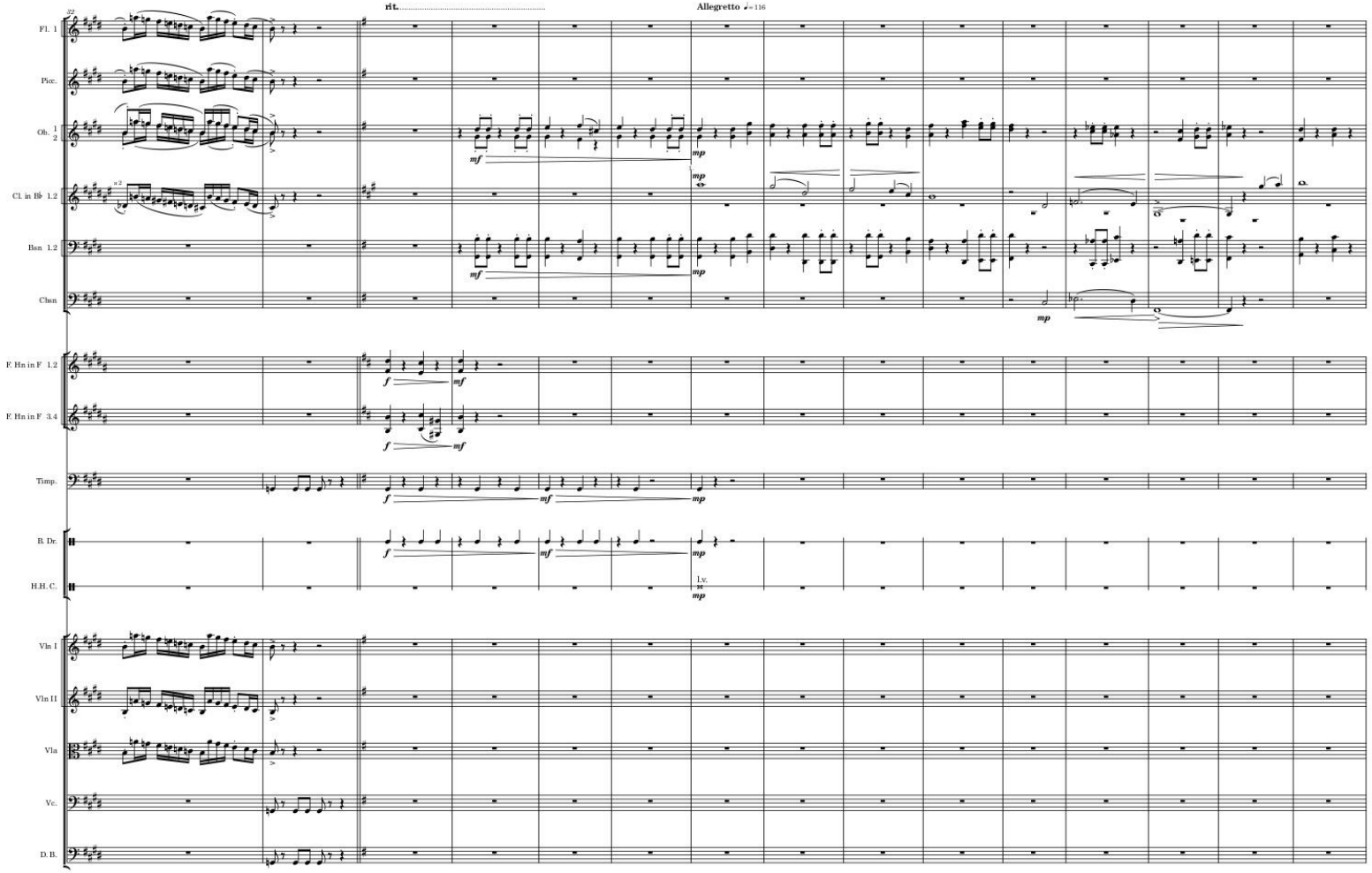

190
Fl. 1
Picc.
Ob. 1 2
Cl. in B♭ 1 2
Bsn 1 2
Chsn
F. Hn in F 1,2
F. Hn in F 3 4
Tpt in B♭ 1,2
Tbn 1,2
Timp.
S. Dr.
B. Dr.
Xyl.
Vln I
Vln II
Vla
Vc.
D.B.
Picc.
normale
normale
normale

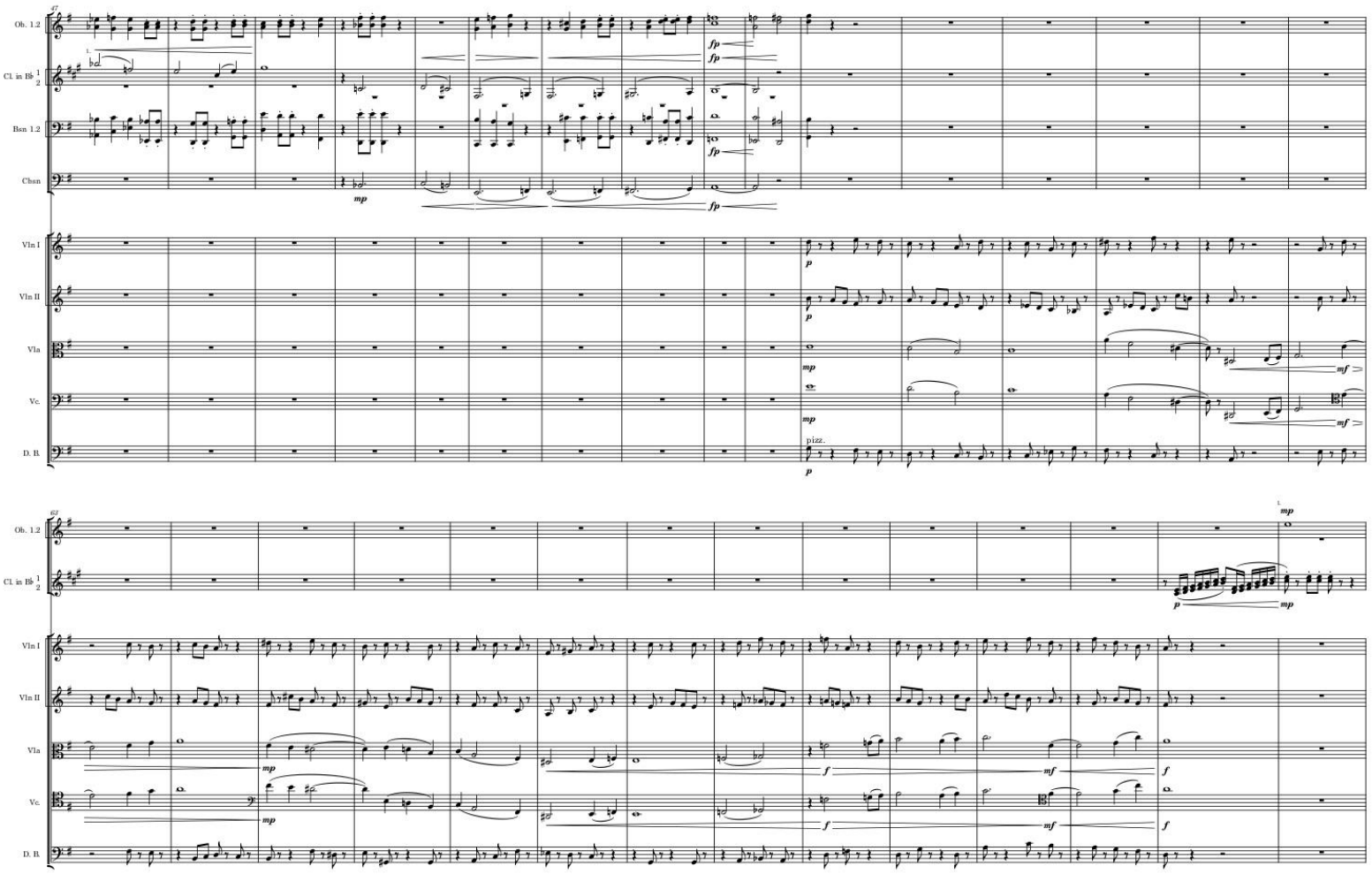

poco rit.
a tempo
209
Fl. 1
Picc.
Ob. 1.2
Cl. in B♭ 1.2
Bsn 1 2
Cbsn
Timp.
Vln I
Vln II
Vla
Vc.
D. B.
a 2
f
mp

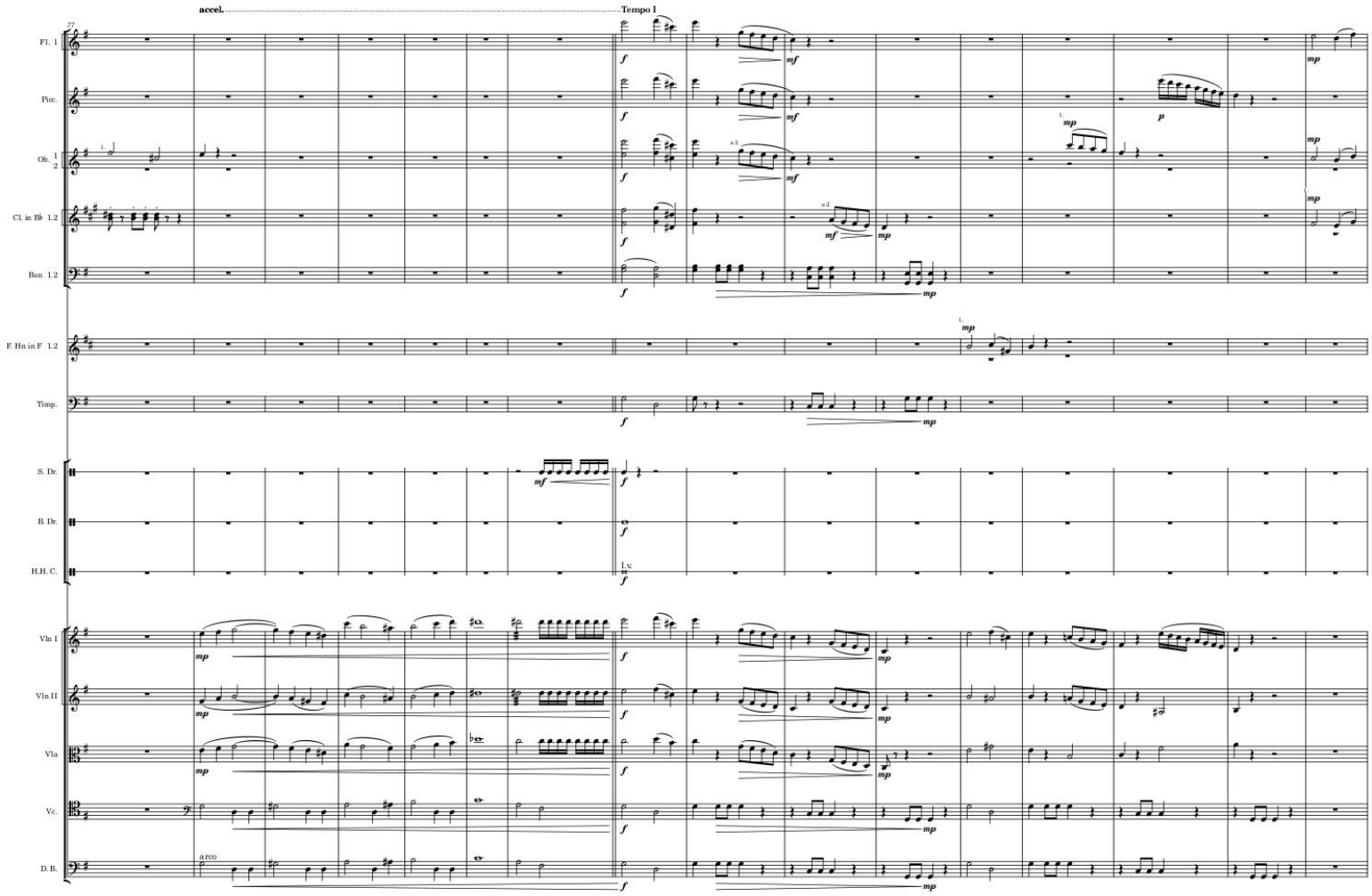

Allegro ♩ = 150
Flute 1
Piccolo
Oboe 1 2
Clarinet in B♭ 1.2
Bassoon 1 2
Contrabassoon
French Horn in F 1.2
French Horn in F 3.4
Trumpet in B♭ 1.2
Trombone 1.2
Timpani
Snare Drum
Bass Drum
Handheld Cymbal
Violin I
Violin II
Viola
Violoncello
Double Bass
To Fl.
a 2
l.v.
Choke
pizz.

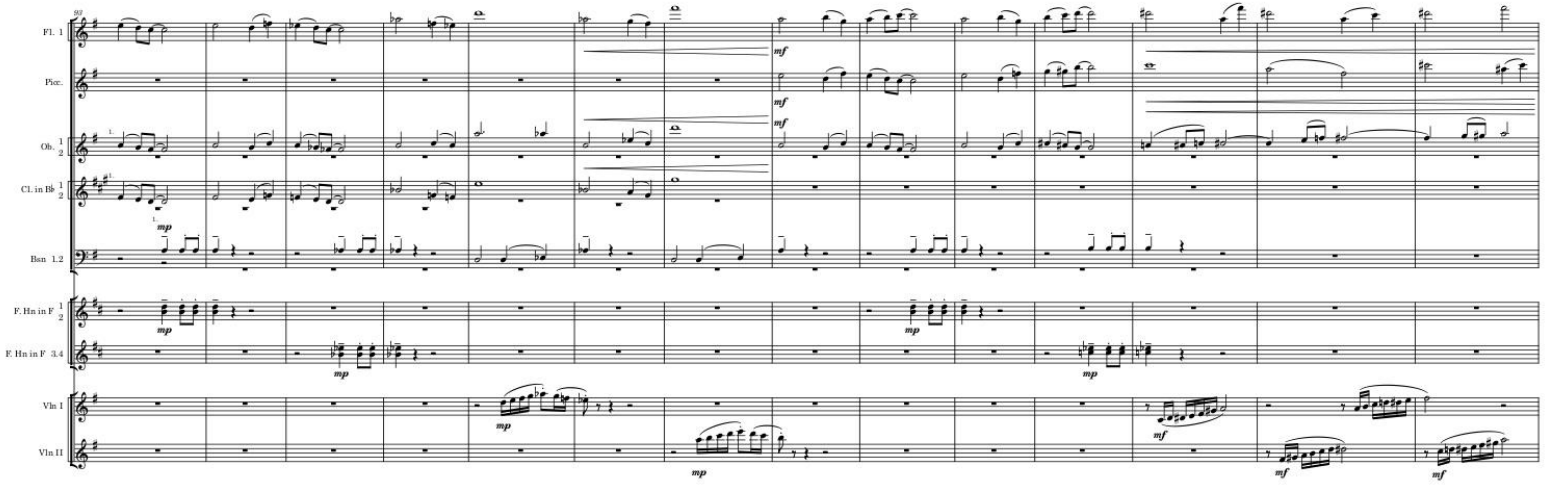

Fl. 1
Fl. 2
Ob. 1 2
Cl. in B♭ 1.2
Bsn. 1 2
Vln I
Vln II
Vla
Vc.
D. B.
Fl.
To Picc.

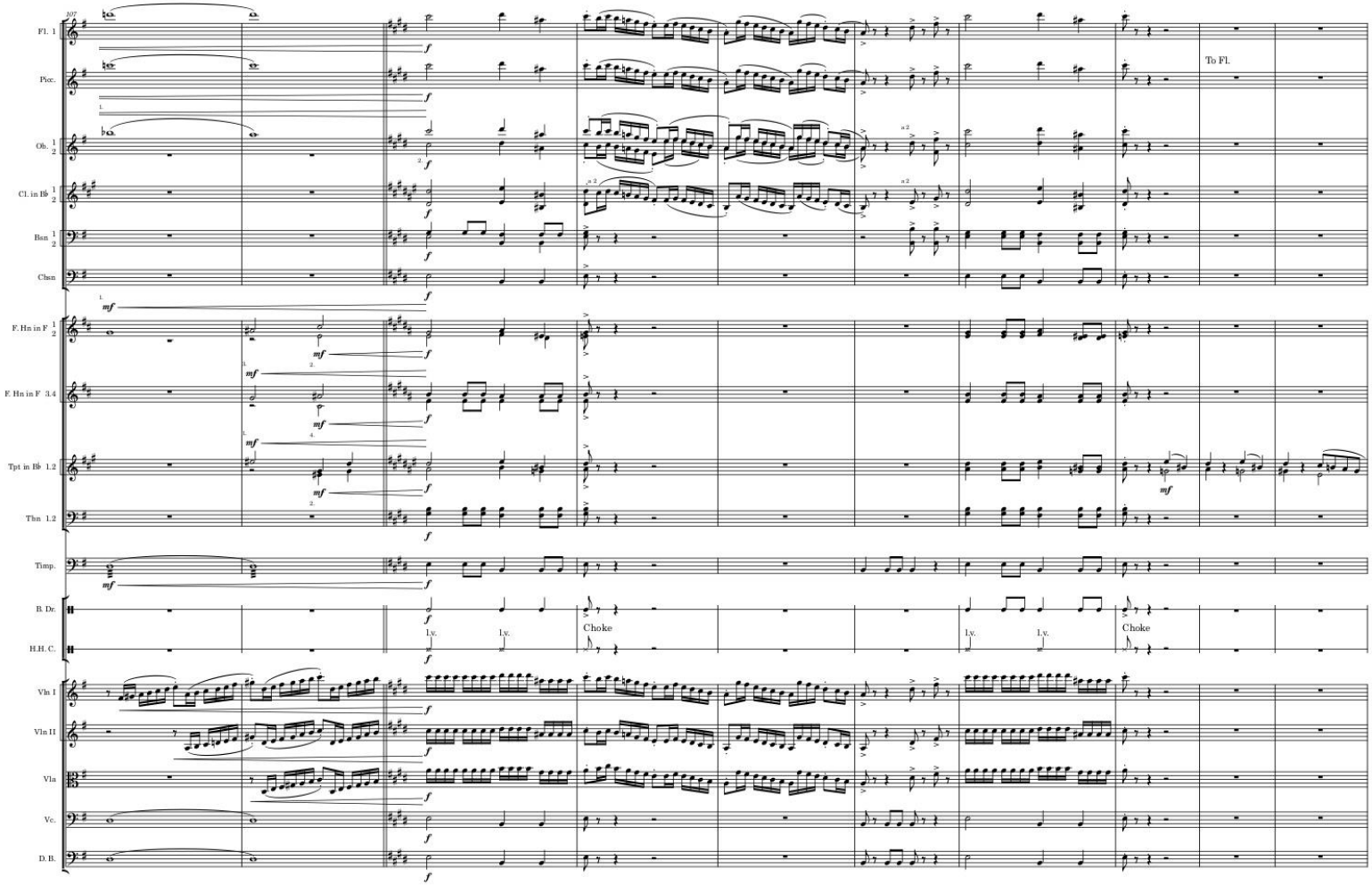

Fl. 1
Picc.
Ob. 1 2
Cl. in Bb 1 2
Bsn 1 2
Chin
F. Hn in F 1 2
F. Hn in F 3,4
Tpt in Bb 1,2
Tbn 1,2
Timp.
S. Dr.
B. Dr.
H.H. C.
Vln I
Vln II
Vla
Vc.
D. B.
Picc.
a 2
Choke
l.v.
arco

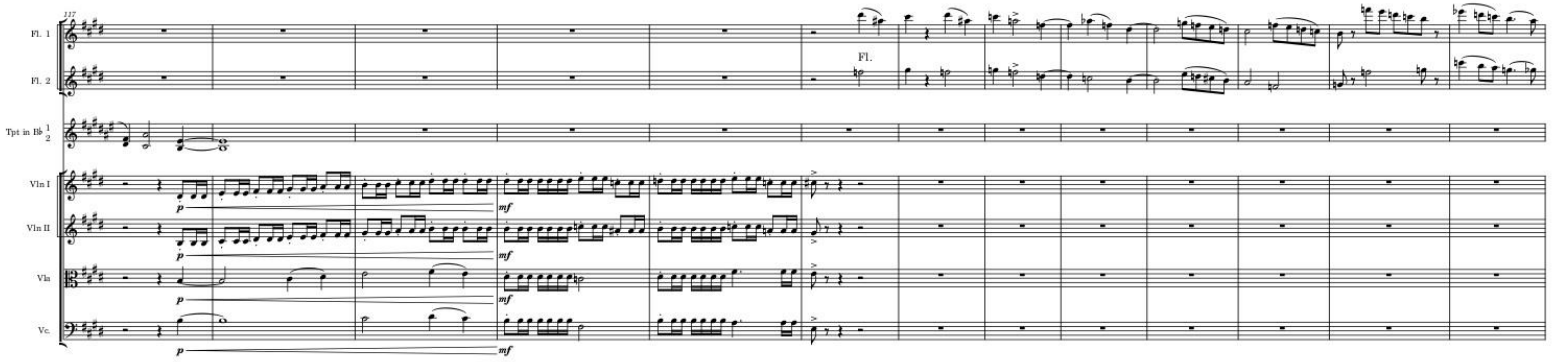

rit.
Allegretto ♩=116
Fl. 1
Picc.
Ob. 1 2
Cl. in B♭ 1.2
Bsn 1.2
Chan
F. Hn in F 1.2
F. Hn in F 3.4
Timp.
B. Dr.
H.H. C.
Vln I
Vln II
Vla
Vc.
D.B.

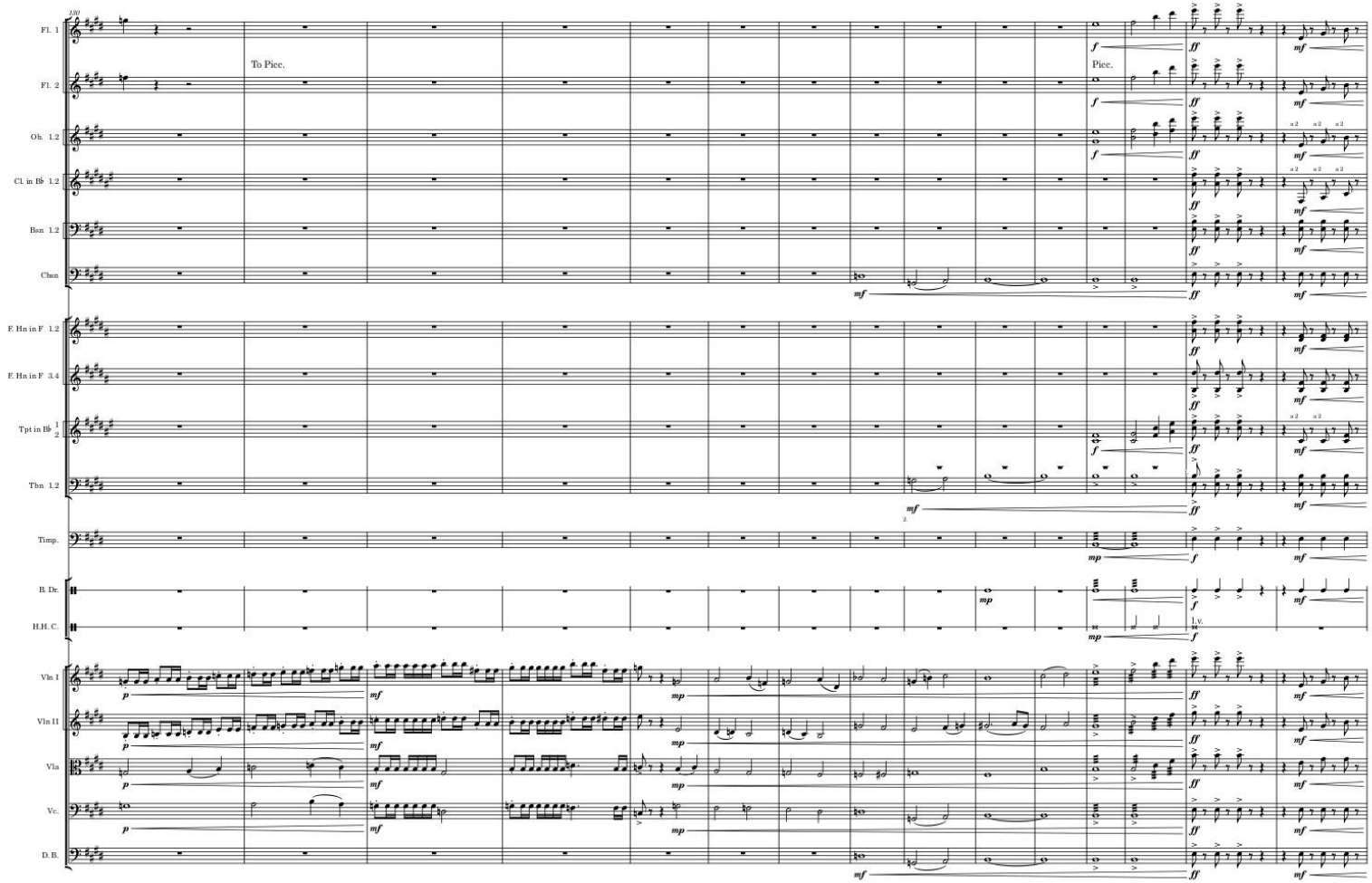

47
Ob. 1.2
Cl. in B♭ 1 2
Bsn 1.2
Chsn
Vln I
Vln II
Vla
Vc.
D. B.
fp
mp
p
mf
pizz.
67
f

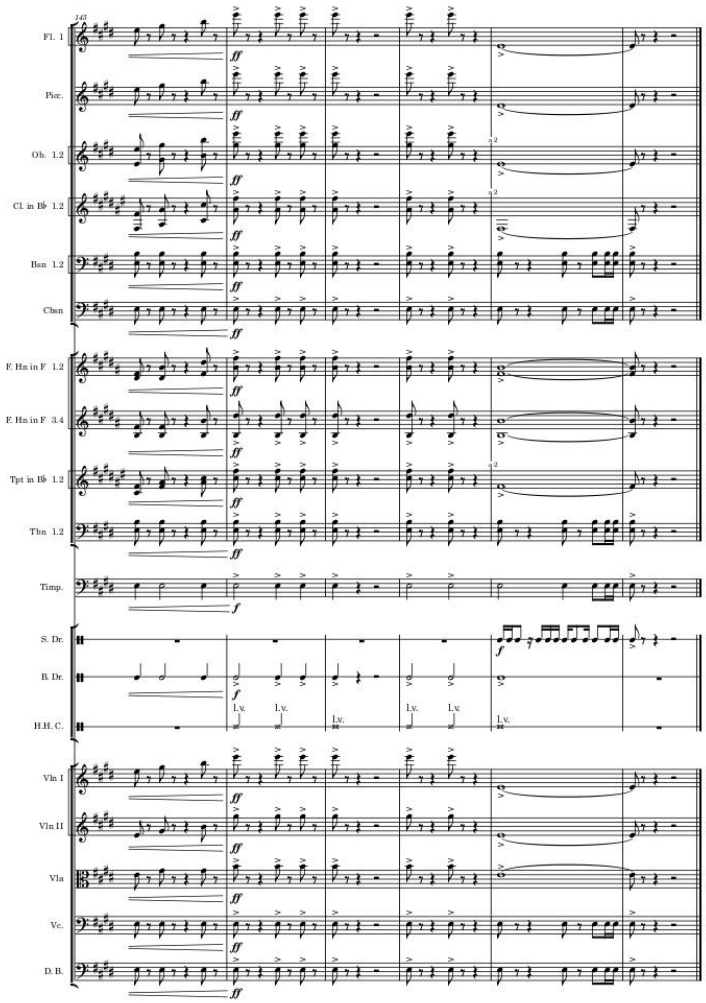

accel.
Tempo I
77
Fl. 1
Picc.
Ob. 1 2
Cl. in B♭ 1.2
Bsn 1.2
F. Hn in F 1.2
Timp.
S. Dr.
B. Dr.
H.H. C.
l.v.
Vln I
Vln II
Vla
Vc.
D. B.
ARCO


Fl. 1
Picc.
Ob. 1 2
Cl. in B♭ 1 2
Bsn 1.2
F. Hn in F 1 2
F. Hn in F 3.4
Vln I
Vln II
mp
mf


107
Fl. 1
Picc.
Ob. 1 2
Cl. in B♭ 1 2
Bsn 1 2
Cbsn
F. Hn in F 1 2
F. Hn in F 3,4
Tpt in B♭ 1,2
Tbn 1,2
Timp.
B. Dr.
H.H. C.
Vln I
Vln II
Vla
Vc.
D.B.
To Fl.
Choke
Choke
l.v.
l.v.
l.v.
l.v.


Fl. 1
Fl. 2
Tpt in B♭ 1 2
Vln I
Vln II
Vla
Vc.
Fl.
p
mf


100
Fl. 1
Fl. 2
Ob. 1.2
Cl. in B♭ 1.2
Bsn. 1.2
Chsn
F. Hn in F 1.2
F. Hn in F 3.4
Tpt in B♭ 1 2
Tbn. 1.2
Timp.
B. Dr.
H.H. C.
Vln I
Vln II
Vla
Vc.
D. B.
To Picc.
Picc.
1. V.
a 2


143
Fl. 1
Picc.
Ob. 1,2
Cl. in B♭ 1,2
Bsn 1,2
Chsn
F. Hn in F 1,2
F. Hn in F 3,4
Tpt in B♭ 1,2
Tbn 1,2
Timp.
S. Dr.
B. Dr.
H.H. C.
l.v.
Vln I
Vln II
Vla
Vc.
D. B.