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SYMPHONY # 1

by

CARL L. DERFLER

A THESIS

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.....

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Date April 15, 1982.

Dedicated to the two people

I most respect, admire

and love:

Karol Wojtyla

and

Veronica Anne Murphy

ABSTRACT

Symphony # 1 is a four movement work with a total duration of about twenty-four minutes. The first movement is in Sonata Allegro form and its Exposition introduces germ motives that are used, not only throughout the movement, but throughout the entire work as well. An effort, therefore, has been made to produce a cohesive cyclic work in which the use of an economy of material achieves a high degree of continuity throughout.

The second movement marked "Impishly Energetic" is a scherzo in ABA form with an introduction and coda. Each large section itself can be broken into a three or four part form and so the overall movement resembles a scherzo with trio. It was written, and is meant to be played, "just for fun".

Movement III, in tripartite form, is scored solely for strings without percussion. The intentionally mysterious and unresolved character of the movement creates a tension which is released by the fourth movement which follows without pause.

The fourth movement, an orchestral march in Sonata Allegro form, acts as a summation of the entire work. The sudden release of tension in the third movement is brought about by a brass fanfare in the introduction. The ensuing development section is not restricted to developing just

material from the fourth movement, but takes opportunity to quote and develop motives from the other three movements as well.

Classical forms have been used to provide a firm architectonic structure to the work, whereas the harmonic language used is of the 20th century.

Though tonal centers abound in all of the work, they are not treated traditionally.

A Structural Outline and Analysis are included.

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ORCHESTRAL SCORE

First Movement "Slowly With Suspense" 9 min.	1
Second Movement "Impishly Energetic" 3 min.	70
Third Movement "Slowly, Mysteriously" 6 min	117
Fourth Movement "Fast March, con brio" 4½ min.	126

STRUCTURAL ANALYSIS OF

SYMPHONY # 1

Introduction

Symphony # 1 is a four movement cyclic work with a duration of about twenty-four minutes in which germ motives introduced in the Exposition of the first movement provide material and harmonic structures for the entire work. An effort has been made to produce a work in which the use of an economy of material results in a high degree of continuity throughout.

Because of its cyclic nature, motives and harmonic structures introduced in the first movement will be of paramount importance. The derivations of these motives and structures used in subsequent movements will be discussed within the body of this analysis. Derivations of themes from the second and third movements used in the fourth movement will be discovered as well.

The problem of labelling important themes or motives that are used in more than one movement may be lessened through the use of abbreviated labelling symbols. An important motive introduced in the first movement may be labelled ○ a' indicating the "a prime" motive of the first movement. Derivation may be indicated with the abbreviation =>, thus ○ b => ○ a' may be interpreted as: the b motive of the second movement is derived from the

a prime motive of the first movement.

Classical forms have been used to provide a firm architectonic structure to the work. The feeling of the composer is that these forms do not belong to the time period from which they emerged but are timeless, as they exist in other arts and in nature as well. The simplest ABA form may be found, for example, in a river bordered by two banks. The first movement is in Sonata Allegro form, the introduction acting as the Exposition as well. The second movement resembles a scherzo and trio with introduction and coda and can be labelled "Introduction A(a b c a) B(d d' e d'') A(c ab) Coda". As the coda and introduction are built on similar material it is interesting to note that this movement turns around on itself at e and proceeds backwards. The third movement is also a tripartite form A(a b a c) B A(a c) scored for strings only and proceeds to the fourth movement without pause.

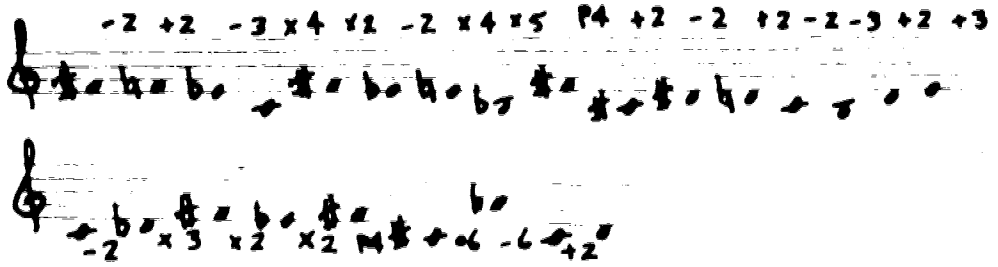
The unresolved and mysterious character of the third movement creates a tension that is finally released in the first brass fanfare of the last movement which is written in Sonata Allegro form. The development section of this movement acts as a summation of the entire symphony and does not restrict itself to developing fourth movement material but quotes and develops material from the other three movements as well.

Although classical forms have been used, the harmonic language is that of the 20th century. Tonal centers

will occur in all movements and tonic dominant relationships have not been destroyed but these tonal centers are not approached or treated traditionally. Therefore tonal relationships normally found in Sonata Allegro form will rarely occur in this work. For example, in the Exposition of the first movement, the A theme tonal center on F# and the B tonal center on E^b is approached by an intermediate center of F. The same relationships are adhered to in the recapitulation with a slight departure to E in the B section. The last movement is more traditional, the A theme being centered in A and the B theme centered in E. This relationship is immediately broken down however as the B theme moves to E^b within two measures.

One need only look at an outline of the tonal centers of the first movement to realize that dominant key relationships do not exist. Most key areas are the distance of a major, minor or augmented second (minor third).

Example 1.



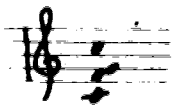
One may also surmise that the piece is of an atonal character due to the large number of "modulations" to quite unrelated key areas. However within each key area

there is a feeling of tonal center and the term "atonal" does not apply here. Instead one might consider the movement to be in the constant state of modulation.

Basic chordal structures throughout this work are of two types, that of a triad with added notes, which is generally restricted to the second and fourth movements, and that of a quintal chord in inversion, used extensively throughout the symphony.

Example 2.

Example 3.



Because of the mild dissonance of the chordal structures it is not difficult, through the addition of other dissonances, to "transfer weight" from one tonal center to another. Traditional modulation of the "preparation chord-resolution type" is not used nor is the opposite extreme of atonal anarchy. Harmonic structures resolve in an aurally logical manner. The harmony seems to "go somewhere".

Instrumentation

2 flutes and piccolo

2 oboes

2 clarinets in B^b

2 bassoons

4 horns in F

3 trumpets in B^b

2 tenor trombones

1 bass trombone

1 tuba

percussion 2 players

timpani

I violin

II violin

viola

cello

contra bass

The score is written at concert pitch.

First Movement "Slowly With Suspense"

The first movement marked "Slowly With Suspense" is in Sonata Allegro form and introduces a number of germinal motives from which themes throughout the symphony have been derived. In the first movement itself these motives combine with each other either as melody or accompaniment. Therefore, though the first section may be labelled A(a b c a), the subdivisions of the A section will not necessarily denote thematic areas but rather, germinal motives which are used melodically.

An outline for the first movement is included below.

Introduction and Exposition measures 1-77

A. measures 1-33

a. measure 1 primary germ motive introduced by flute.

b. measure 2 primary accompanimental germ motive introduced by clarinets.

c. measure 8 secondary germ motive introduced by bassoons, expanded by bassoon, horns and trombone in measures 12-24.

a'. measure 25 primary motive in piccolo and violin I accompanied by motive c, developed at measure 28 by clarinets and oboe.

B. measures 34-76

d. measure 34 secondary thematic material in strings, combined with a' theme at measure 43.

d'. measure 50 secondary theme developed harmonically.

concluding statement measure 58 inversion of a' motive accompanied by b' (b inverted).

transition measure 62 based on b' in horns and c in trombones.

Development measures 78-201

c. measure 79 secondary germ motive in strings and brass.

e. measure 82 accelerating scale passage used motivically later in the movement.

a'. measure 84 primary motive thematically stated in trumpets.

a'. measure 88 main theme revealed in entirety accompanied by c.

a'. measure 100 restatement of a' motive detached by trumpets with rhythm related to c.

c. measure 108 frantic statement.

c. measure 110 development of c motive.

e. measure 126 thematic material based on scale passage of measure 82.

e. measure 141 new material based on scale passage of measure 82 answered by b' motive in woodwinds, and later accompanied by c motive in woodwinds.

c. measure 167 motive accompanied by e motive, c frantically at measure 172.

measure 183-201 gradual spending of energy using motives a' in violin I and motive based on d theme in violin II and viola.

Recapitulation measures 202-237

A. measures 202-219

a. measure 202 motive restated in oboe as in measure one.

b. measure 203 motive restated in horns and bassoons.

c. measure 212 motive restated in bassoon but slightly extended.

B. measures 220-237

d. restated in woodwinds and percussion with rhythmical changes and harmonic development.

Coda measures 238-294

a'. measure 238 motive in trombone detatched as at measure 100 but extended.

c. measure 252 frantic statement as at measure 108.

measure 255 transition material from measure 62 used thematically combining c motive, b' motive and a' motive.

a'. measure 260 rhythmically unstable inversion of a'.

a': measure 272 tragic a' theme transformed into triumphant character and extended to measure 285.

a'. measure 286 tragic a' motive stated.

a': measure 290 triumphant a' motive.

The first movement opens with a pianissimo tremolo by the violins which accompanies a mysterious flute line a.

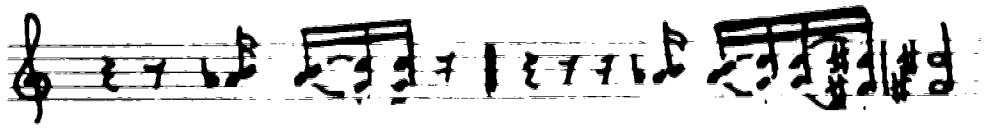
Example 4.

fl. 1.

This motive is immediately answered by a nervous motive b in the clarinets which consists of a minor third expanding chromatically outward to a perfect fifth. It will be used extensively in inversion throughout the entire symphony.

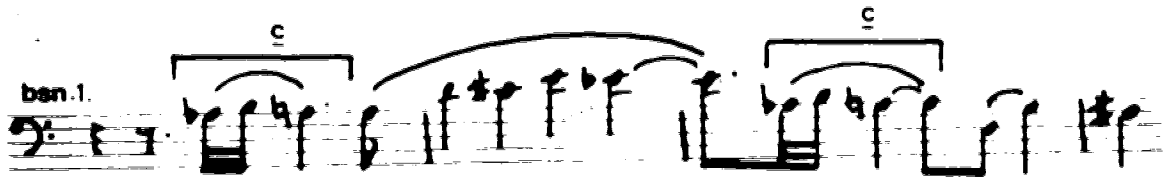
Example 5.

cl. 1,2



The bassoon introduces the third principal germ motive c a few measures later and with the horn expands the germ to a climax at measure 17 gradually spending its energy by measure 25.

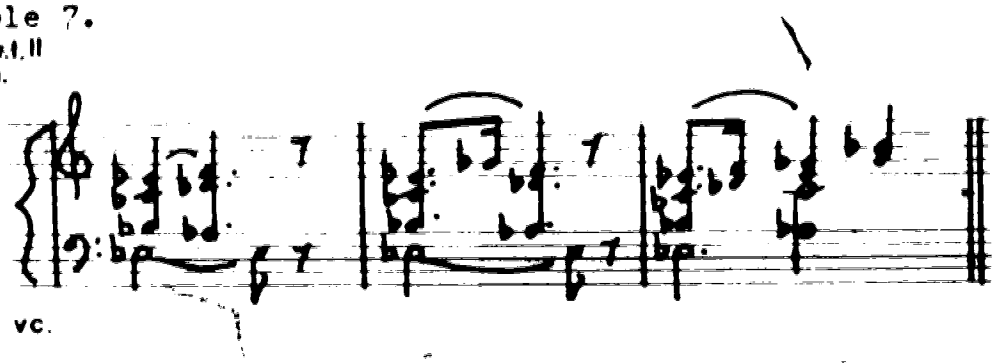
Example 6.



These three germ motives will continually be combined with each other to form thematic or accompanying material. It is interesting to note that these three motives have a hierarchy of importance and use. Motive a is used exclusively as thematic material. b is exclusively accompanimental and c serves in both capacities. So, measure 25 serves as the first combination of the a and c motives in piccolo/strings and low strings respectively. The oboes and clarinets expand and develop both of these motives at measure 28 and lead to the B section.

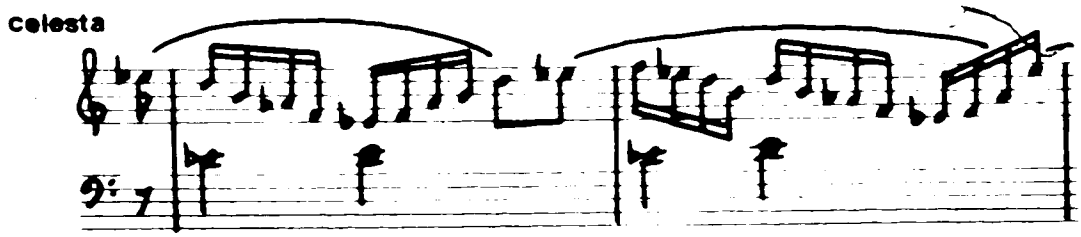
The B theme material, though haunting, occurs only in the Exposition and Recap. Development is found only in those two sections. Measure 34 begins the d motive, a rhythmic ostinato over an E^{b} pedal.

Example 7.



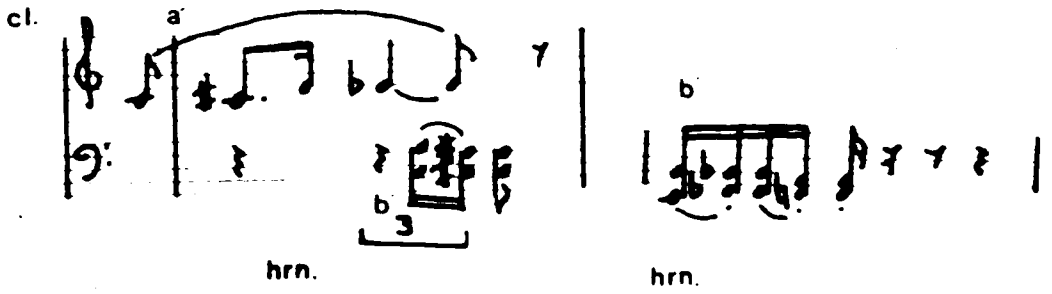
Nine measures later the a theme is persistent in making itself heard. It is quoted in flute and piccolo over the same E^b pedal while the celesta outlines both a and b.

Example 8.



Finally d is repeated again but developed harmonically in the woodwinds bringing us to concluding material in the clarinet and horn. This material is based on an inversion of a' and of b.

Example 9.



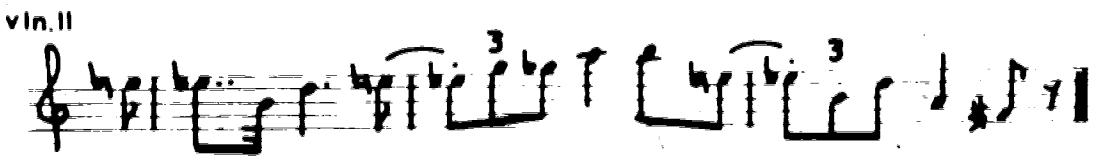
The b' motive, as it is found here, will prove to be extremely important and will be labelled b' for further reference.

A transition to the Development section using this concluding material begins at measure 62.

An accelerating upward scale passage in the brass and strings ushers in the Development section. Melodic and

rhythmic tension mount as the strings play a forte E^b tremolo while the trumpets reveal a partial statement of the a theme based on the a motive. The tension breaks loose finally when the strings play the a' theme triple forte in its entirety.

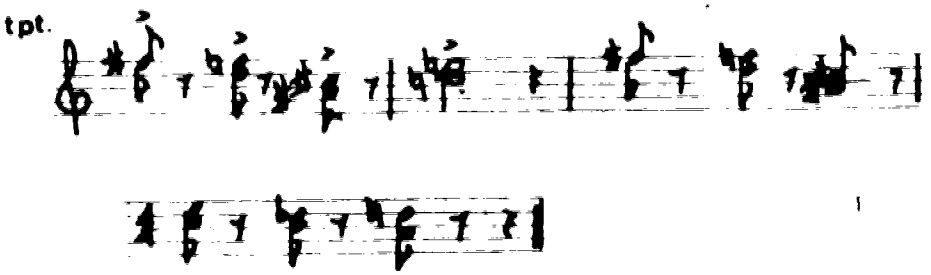
Example 10.



This theme will recur throughout the symphony and will be labelled a' for later reference. The feeling of despair or anguish created by this theme serves an important psychological end. Not only is the theme developed during the course of the work but, as we will notice, the emotional statement is also developed.

In the measures immediately after the theme is first stated, a period of tonal insecurity ensues until the violins land on F# in measure 100. With a rhythmic motive derived from c, the violins accompany the trumpets in a restatement of the a' theme. This restatement creates a feeling of insecurity rather than anguish as it is played detached and in thirds.

Example 11.



A crescendo and increase in dissonance then throws the orchestra into another frantic period of a' statement.

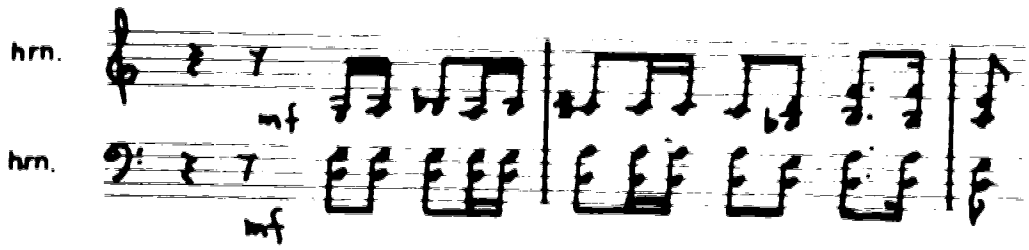
At measure 111, there is a sudden change of thematic idea as the c motive is developed. The horns begin the development accompanied by strings with the rhythm that was introduced at measure 100.

Example 12.

Shortly after, new material, derived from the scale passage of measure 82, is briefly introduced by the violas and cellos. This e material, though melodically related to the scale passage, is rhythmically related to the c motive and so continues the development of c.

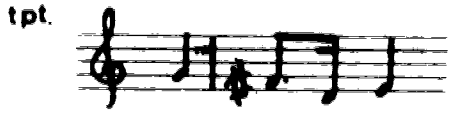
A solo for the horns begins at measure 141 with a martial theme derived from e which is answered by the woodwinds playing motive b.

Example 13.



This theme is repeated by the strings in a different key area, again with woodwind interjections, and is later expanded by the cellos at measure 161. Before the last frantic outcry of the development there is a small hopeful transformation of a' into a triumphant declaration.

Example 14.



But it is immediately cut short as the development's energy is expended.

The energy is gradually spent between measures 183-201 as if in exhaustion and the recapitulation begins at measure 202 with a tremolo in the violins.

This time the oboe plays the a motive and is answered by the bassoons and horns. The restatement of c by the bassoon at measure 212 is slightly shortened and is followed by B.

Example 15.

The Recapitulation is intentionally shortened to enhance the idea of exhaustion which was expressed at the end of the Development section. At this point in the Exposition there was a climactic extension of c that is now omitted.

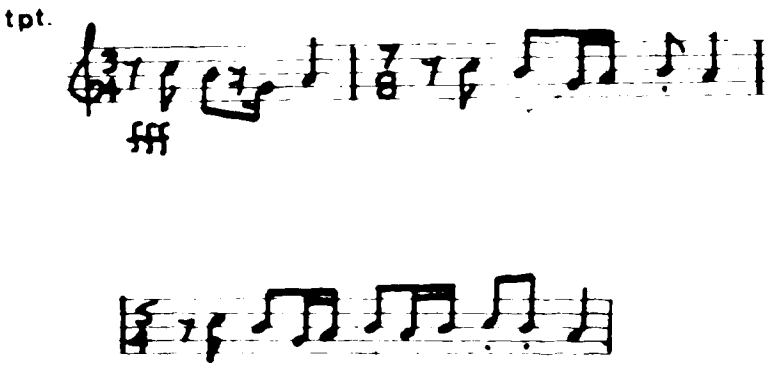
The B themes now restated, contain rhythmical changes and harmonic development.

Example 16.

The Coda begins suddenly at measure 238 with the trombones playing a' in much the same way the trumpets did at measure 100, but the theme is extended and builds up to a frantic c restatement at measure 252. The transition that follows is based on transition material from the end of the Exposition and introduces the closing material, a rhythmically unstable inversion of a'.

The focal point of the symphony is finally reached at measure 272 when the tragic a' theme is finally transformed into the triumphant declaration that was hinted at in measure 170.

Example 17.



Second Movement "Impishly Energetic"

The second movement marked "Impishly Energetic" is written in a form that resembles that of a scherzo and trio with an introduction and coda.

	scherzo	trio	scherzo	
Introduction	A(a b c a)	B(d d' e d")	A(c ab b)	Coda

However, after the trio, the scherzo is not repeated exactly as in the classical form, but rearranged. The term scherzo is used here in its original meaning as this movement contains playful tunes filled with humor and is meant to be played and enjoyed just for fun.

It is constructed in such a way that upon reaching the middle of the movement it seems to double back on itself and proceed backward. Even the concluding statement resembles the introduction.

Unlike the outline of the first movement, lower case letters denote thematic material instead of germ motives. Themes derived from the first movement will be symbolized => (1) a, => (1) b' as discussed in the introduction.

The outline is as follows:

Introduction measures 1-5 => (0) a'

A. measures 6-71

a. measure 6 first theme introduced by flute with string accompaniment.

a. measure [redacted] first theme repeated in strings.

transition measure 22 => b'.

b. measure 28 second theme played by woodwinds, reminiscent of a Russian folk song.

transition measure 42 in strings and bassoon.

c. measure 46 => e.

a. measure 60 augmentation of a in violin I.

B. measures 72-111

d. measure 72 sudden change of mood => a' inverted.

d'. measure 80 repetition by flute with subtle harmonic and melodic changes.

e. measure 86 => measure 8? expanded.

d''. measure 96 d' with light whimsical accompaniment.

A. measures 112-172

c. measure 112.

c. measure 121 inverted.

c. measure 128 repeated in different key area.

measure 136 repeated in original key area tutti.

c. measure 139 transition, extension of c inverted.

ab. measure 151 a in augmentation in violin, b in woodwinds.

transition measure 167 => measure 42 and b.

Coda measures 173-189

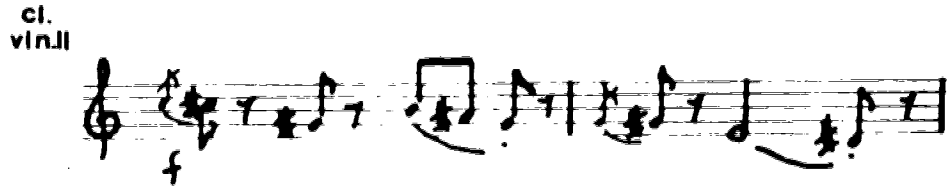
b. measure 173.

measure 185 final statement is same as introduction.

The second movement was the most enjoyable to write and lives up to the term scherzo, being full of merriment and meant to be played "just for fun". The use of motives is more restricted and thematic material is more extended than in the first movement. Themes from this movement are more readily recognizable as "tunes".

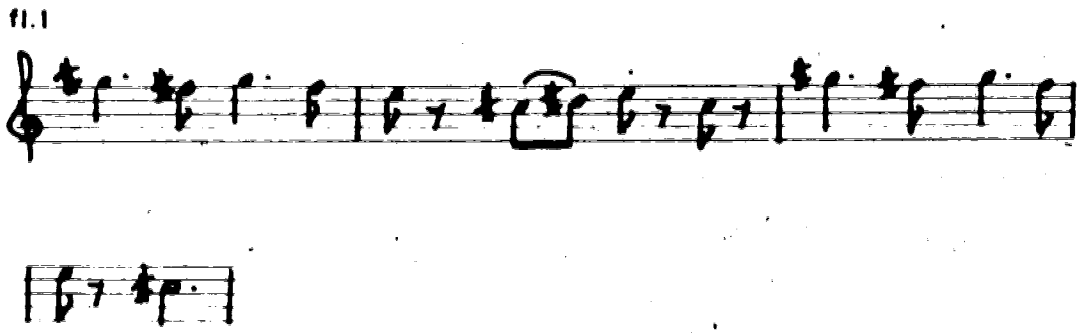
The movement marked "Impishly Energetic" begins with a bright fanciful introduction derived from 𝅗𝅥 a' played by strings, clarinets and flute.

Example 18.



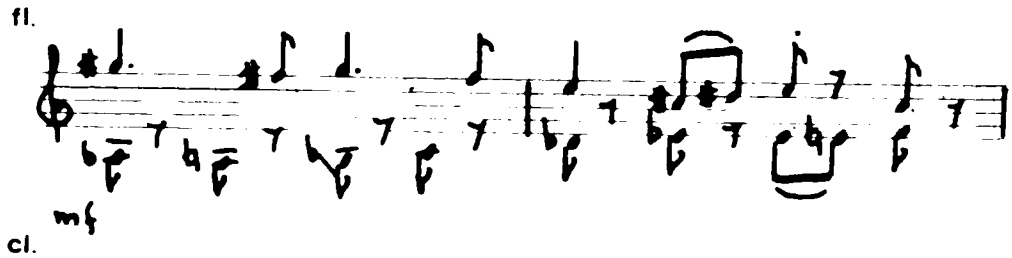
Within a few measures the scherzo section of the movement begins. A solo flute introduces a very singable tune with the help of string accompaniment.

Example 19.



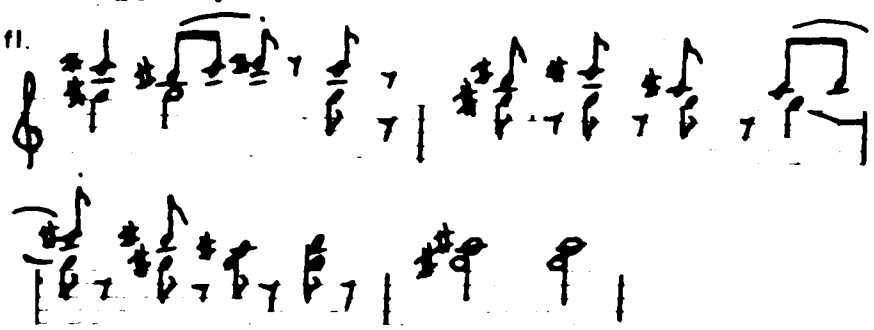
At measure 10 the theme is repeated with a rising clarinet countermelody which adds a bit of buoyancy before the tune breaks off to be taken up again by the strings.

Example 20.



The transition that begins at measure 22 is derived from ① b' but claims more recent parentage from the introduction. It leads into the b theme area which is like a Russian folksong, being repetitive and having a narrow melodic range.

Example 21.



Another transition follows at measure 42 and is immediately followed by the third thematic idea c played by the strings. This theme is derived from ② e but is merely hinted at. It will become much more important when the scherzo is repeated after the trio.

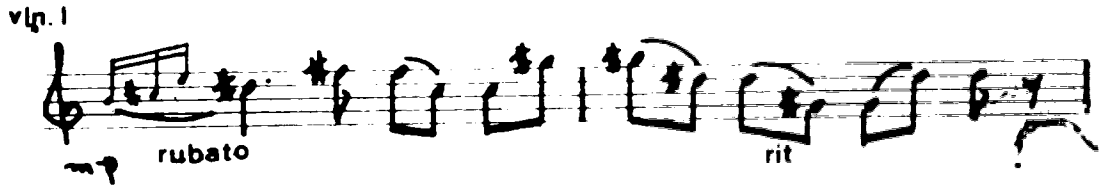
Finally, another transition connects c with the last a statement. The transition beginning at measure 55 is more appropriately labelled an introduction to the return of a.

Passage work in the woodwinds accompanies an augmented version of the a melody in measure 60 which is played in the strings and accompanied by what was labelled introductory material at measure 55.

Suddenly a grand pause occurs in the middle of the phrase abruptly, jolting the momentum to a halt.

The shock of the grand pause is released by the first stand solo violin as it plays a dreamy expressive solo at measure 72.

Example 22.



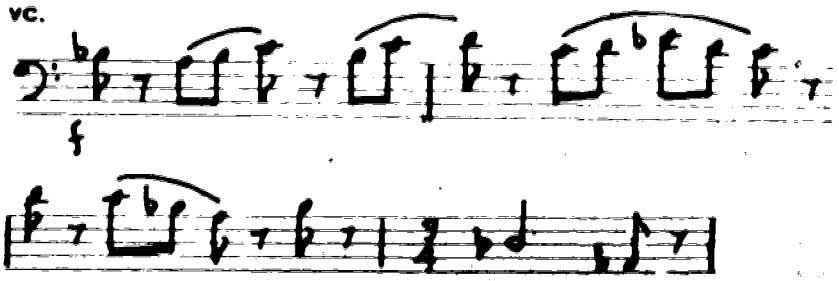
This B-d theme, derived from [illegible], is soon taken up by the oboe and later by the first flute. This last repetition contains melodic and harmonic changes which are used later at measure 96. But first, the strings, unwilling to be left out, take up their own version of the new theme (labelled B-e in the outline) which is essentially an expansion of measure 82.

Example 23.

Theme B-d is boisterously repeated with the melodic and harmonic changes used at measure 80 but rearticulated to change the dreamy solo into a burlesque. The trio ends as a transition based on material from b and d lead us toward the scherzo. However a single whole note in the trumpets, trombones and bassoons at measure 111 jerks the listener into the scherzo as if the transition were taking too long to suit the brass section.

The Presto at measure 112 finally expands the c theme into proper perspective. It begins in the low strings and with the change of time signatures seems to have a difficult time "getting everything together".

Example 24.



This theme is inverted at measure 121 and played 'dolce" by the first violins and oboe and later by flute and

clarinet as if to show the low strings how it is done. The low strings try again at measure 128 with the same rhythmic difficulties and only succeed in encouraging the entire orchestra to try it at measure 136.

A four-bar preparation at measure 147 brings back the a theme played in augmentation by the strings as the woodwinds play the little Russian "folk song" b above.

The accompaniment pattern used here and the little folk song are now used as transitional material to the coda which begins at measure 173. A last statement of the b folk song begins to bring the piece to a close and the introduction material ends the movement explosively in the low instruments.

Third Movement "Slowly, Mysteriously"

Movement III, in tripartite form, is scored solely for strings without percussion. The intentionally mysterious and unresolved character of the movement creates a tension which is released by the fourth movement which follows without pause. Marked "Slowly, Mysteriously" it uses harmonic structures derived from the first movement.

In order to achieve a full sound and in order to contain all harmonic elements desired, a large amount of doubling is required by the violins. Doubling is not required of the violas due to their fewer numbers in an orchestra and not required of the lower strings due to the muddy sound doubling would achieve at that range.

The outline is included below:

A. measures 1-82

a. measure 1 staggered entries forming chord built in seconds.

measure 5 => ⓒ c inverted.

a. measure 6 a theme part two.

transition measure 13 => ⓐ a' inverted as at measure 140 first movement.

b. measure 18.

measure 27 => ⓐ a' inverted.

a. measure 31 different key area with bass interjections.

c. measure 46 largest part of movement => (1) a' triumphant (measure 272).

transition measure 68 => (1) b', bass measure 71 => (1) a'.

B. measures 83-126

strings in counterpoint, derived from measure 20.

a. measure 110 brief reminder of a theme before continuing on as before.

transition measure 123.

A. measures 127-161

a. measure 127 repeated with bass interjections pizz.

a. measure 137 part two extended with rising dynamics.

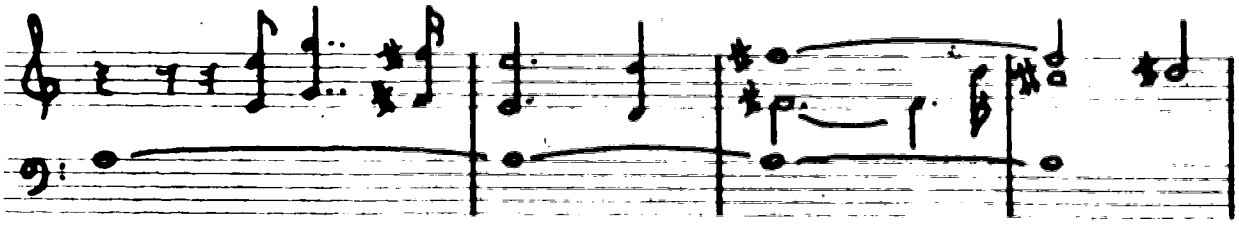
c. measure 143 loud statement quickly falls away to a transition.

transition measure 149 same as measure 68 but shortened somewhat.

attacca to the next movement.

The boisterous and lighthearted quality of the second movement is completely offset by the mood of the third movement. Scored solely for strings, this movement is of a mysterious, ethereal quality that creates an unresolved tension. The use of dissonance is not as prevalent as might be expected, however many harmonies are built on the interval of a second. The tension is created in part by the obscurity of definite tonal centers within an almost tonal setting. If a tonal center is defined it is almost immediately questioned by dissonance in another part. Measures 10-16 may illustrate this point. A tonal center of F , C or possibly A is suggested by the chord at measure 10 but the answer in the low strings outlining E^{b} questions C or A . Although the bass eventually rests on an A , reconfirming the tonal center of A , the upper parts again destroy the feeling of an A tonality through the use of D#.

Example 25.

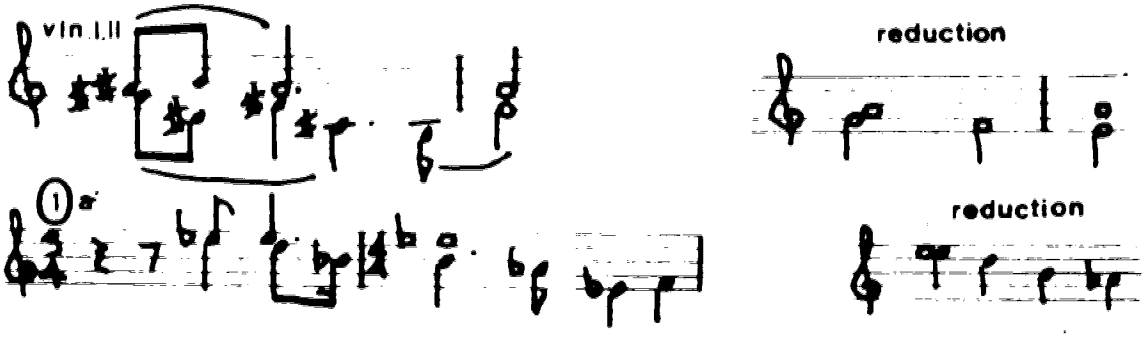


The movement opens with staggered entries in the higher strings forming a chord built in seconds and perfect fifths.

Example 26.

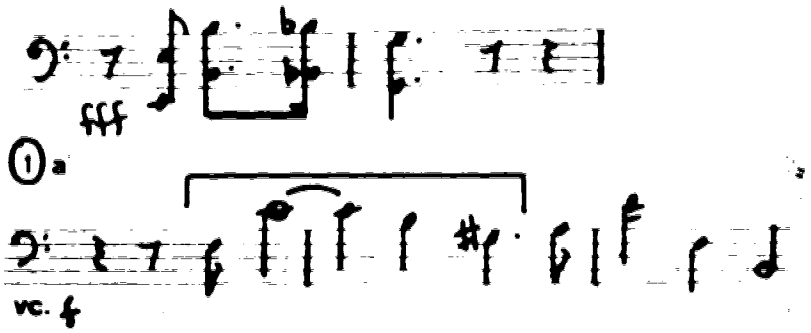
A rhythmic motive in measure 4 hints at ⓒ c inverted but is not developed. The second half of the theme beginning at measure 6 will become important material later in the movement. A short transition from measure 12-13 obscures the tonality and leads to the b theme of the A section. This b theme too will become important in this movement but will also form transitional material that will be used in the fourth movement and will in fact bring that movement to a close. It is derived from measure 28 of the first movement ① a'.

Example 27.



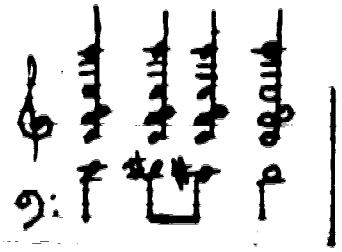
Another quote from the first movement is found at measure 27 which is an exact statement of measure 140 of the first movement, ⓒ a' inverted.

Example 28.



At measure 30 the a theme is repeated in a different key area with interjections by the low strings. This statement of a gradually builds up to a new theme c, the largest part of the movement => ⓪ a' triumphant.

Example 29.

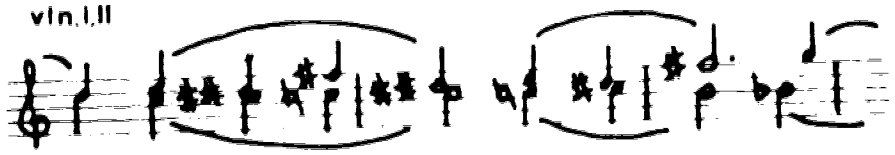


A softer restatement of c at measure 50 leads back into a transition (which is reminiscent of ① b', a contracting chromatic scale) in the first violins and acts as a bridge to section B.

Example 30.

Section B begins at measure 83 with two voices in counterpoint or rather with melodies in contrary motion first hinted at in the b theme.

Example 31.



The violas enter into the "conversation" and are joined by the cellos at measure 110. A brief reminder of the a theme occurs at measure 111 before B continues on as before.

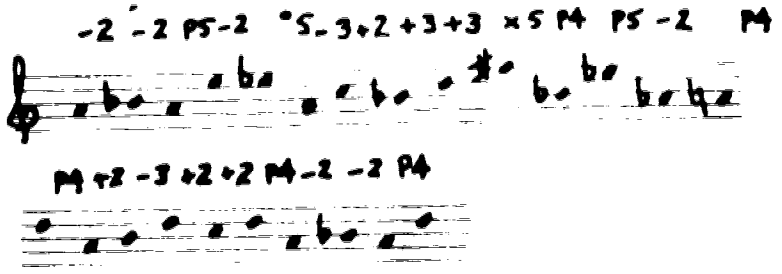
The conversation ends at measure 122 and is followed by the restatement of Aa. Again there are interjections by the low strings playing pizzacato which this time will not be shaken off. The theme is extended using the second part of a and a crescendo brings back the large c theme at measure 143.

But the proclamation of c quickly falls away as the mysterious transition that led to the B section is heard again. The movement seems to be left up in the air when the last note is played. An attacca into the fourth movement is indicated in the last measure.

Fourth Movement "Fast March, con bric"

The fourth movement is a fast march "con brio" that opens with a brass fanfare. The sense of mystery and unresolved tension that ends the third movement is resolved with the entry of the brass statement. The piece is written in Sonata Allegro form as a summation of the entire work. The development section does not restrict itself to developing fourth movement material but quotes and develops material from the previous three movements as well. Tonally this movement is the most conservative. The relationship of tonic and dominant is most pronounced and key areas are more closely related than in the first movement. As discussed in the introduction of this analysis, the A section of the Exposition is centered in A while the B section begins in the dominant though only for two measures. An outline of the basic tonal centers reveals the predominance of key relationships of a perfect fourth or perfect fifth followed by that of a minor second.

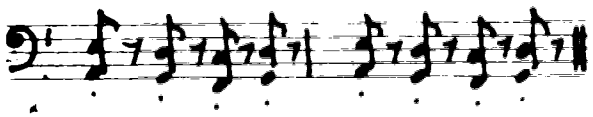
Example 32.



Within each tonal center a feeling of V- I is utilized to drive the march feeling forward. The interval of a perfect fifth is used a great deal and at times parallel fifths in the lower parts, act as accompaniment patterns.

Example 33.

vc.
cb.



Although the movement begins in A, the B section begins in E (the dominant of A) and the Recapitulation is almost entirely in A, the movement ends decisively with a D major triad.

The structural outline is as follows:

Introduction measures 1-14 brass fanfare ⇒ a' retrograde answered by accompaniment ⇒ b'.

Exposition measures 15-70

A. measures 15-33

a. measure 15 march theme introduced in trombones accompanied by low strings and bassoon outlining tonic and dominant.

a. measure 23 repeated in strings.

B. measures 34-57

b. measure 34 => e as in measure 106-107.

c. measure 45 => a inverted answered by theme => measure 10 and inverted at 51.

b'. 53 reorchestrated and dolce in strings.

transition 58-69 begins by b statement in trumpet with interjections by low strings.

measure 64 triads in brass accompanied by => b' in woodwinds and strings.

Development measures 70-190

measure 70 augmentation of introduction material of measure 10.

measure 78 repeated without augmentation.

b. measure 84.

measure 103 => introduction material.

c. measure 109 slightly relaxed c developed.

c. measure 118 restated in woodwinds with different ending.

c. measure 126 as before with modulation at 130.

Second Development measure 135 themes of other movements.

1. measure 135 introduction fanfare of fourth movement accompanied by b'.

2. measure 141 ⇒ (2) introduction accompanied by (1) b' building to climax of 151.

3. measure 151 (1) c in simplest form as in (1) measure 85.

4. measure 168 development of introduction material of measure 10.

5. measure 172 ⇒ (1) c direct statement combined with fanfare from introduction building to big climax at 187.

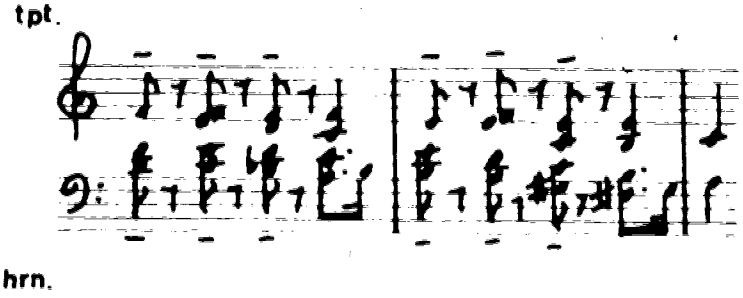
Recapitulation measures 190-228

A. 190-203 march theme a in trombones and trumpet with added embellishments in piccolo and runs in violins and woodwinds.

B. 203 acts as closing material accompanied by (1) b'. Closing statement ⇒ (1) a' triumphant and introduction material.

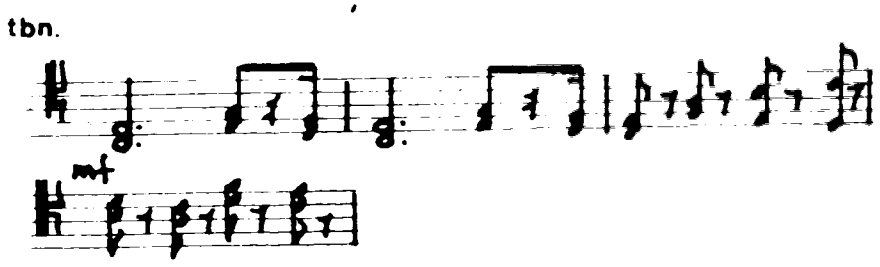
The fourth movement opens with a brass fanfare that is derived from the first movement ⇒ a' retrograde and answered with the motive b' in the low strings which gradually moves upward. The fanfare is repeated and this time is answered by the trumpets with material that will prove very important. In the discussion of the third movement this motive was introduced at measure 20 and will again be used in the Development section. More importantly, this theme will bring the movement and the whole symphony to a triumphant conclusion.

Example 34.



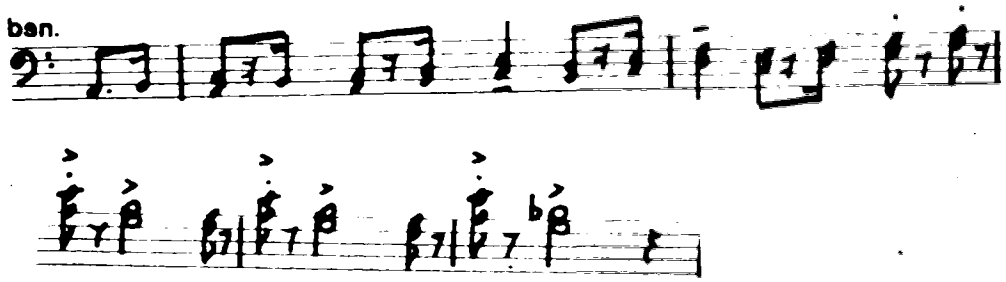
Following the introduction the Exposition proper begins with a march theme stated in the trombones and doubled three octaves higher by the piccolo. The march effect is enhanced by the low strings alternating between tonic and dominant and by the snare drum playing a marching "cadence". The high strings and woodwinds take up this theme at measure 23.

Example 35.



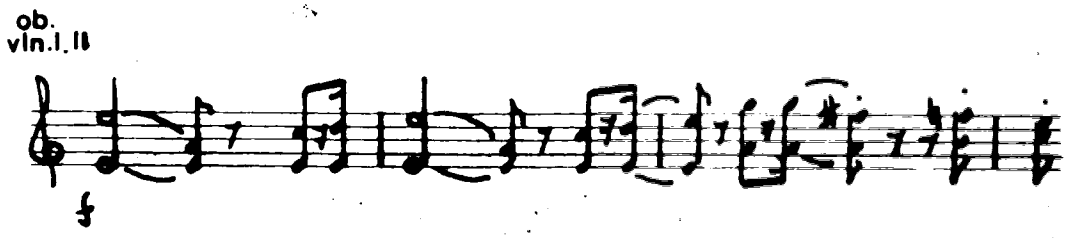
The B section follows in which theme b and c are introduced. Theme b beginning at measure 33 is derived from (1) e, the scale passage theme of the development and is a martial theme as well.

Example 36.



It is repeated by clarinets and violas building up to the Exposition of the c theme at measure 45, basically an inversion of the a theme.

Example 37.

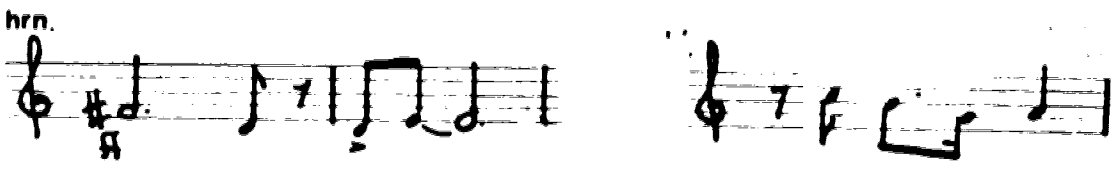


It is answered by introduction material followed by b material again reorchestrated and played dolce in the strings.

A transition is taken up by the trumpets at measure 58 based on theme b and is answered by the low strings and brass. During this transition, which involves most of the orchestra except woodwinds, there is a gathering of energy which explodes at measure 64. Triads played in the brass are accompanied by woodwinds entering with the accompaniment figure that has received so much attention up to now, ⓪ b'. With these dramatic triads the Development begins.

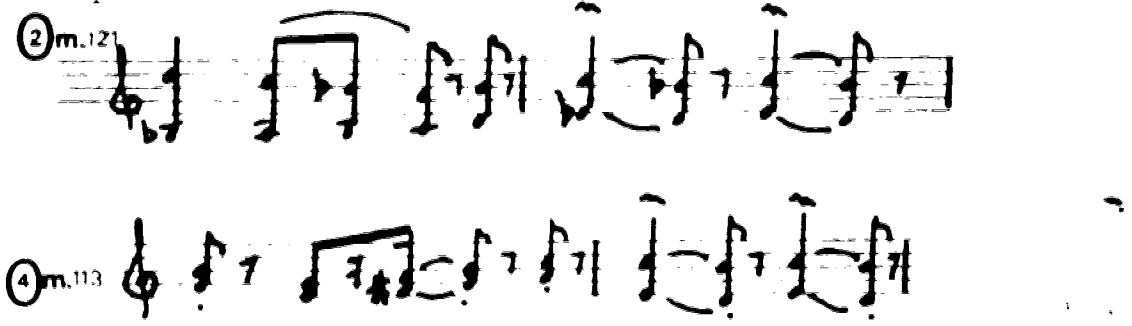
First to be developed is the introductory material of measure 10 which is played in augmentation at measure 70 and repeated without augmentation at measure 78. The b theme is next in line for treatment as the lower strings extend it with percussive accompaniment in woodwinds and upper strings, quoting material of the third movement at measure 87. At measure 99 the triumphant a theme of the first movement is hinted at as the horns play with bells up. It is answered by introduction material which seems to bring the section to a close.

Example 38.



Indeed this material is so conclusive that it is used to end the whole symphony. However at measure 109 there is a slight change of mood and a "slightly relaxed" indication in the score begins the development of the c theme. As this is an inversion of a it may be said that the a theme is being developed at the same time. The woodwinds answer the first statement of the strings by an inversion of material directly from the second movement. One may compare measure 113 of this movement with measure 121:

Example 39.

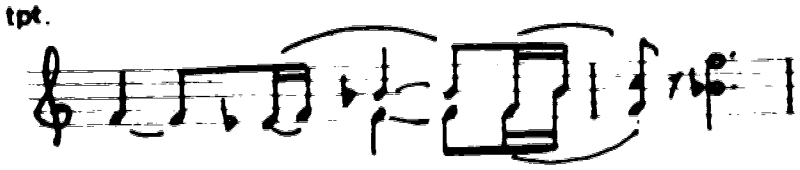


The woodwinds then take up the c theme which is repeated by the strings at measure 126. There is a modulation at measure 130 which brings an end to this part of the Development section.

As this symphony is meant to be cyclic, it has already been noticed that a great amount of theme derivation has been used throughout the work. At this point it was the intention of the composer to bring the whole work together and begin a second Development section in which themes from all the other movements were developed or quoted. The five sections of the development are as follows. The

fanfare of the fourth movement is quoted at measure 135 and accompanied by ① b'. At measure 141 material ⇒ ② introduction, is played in the low strings and builds to a climax at measure 153. This climax is the ① c motive in its simpliest form and is extended to measure 167. Measure 168 contains a quotation of the introductory material of this movement which is followed by a direct statement from the third movement ⇒ ① c and the reappearance of the fanfare.

Example 40.



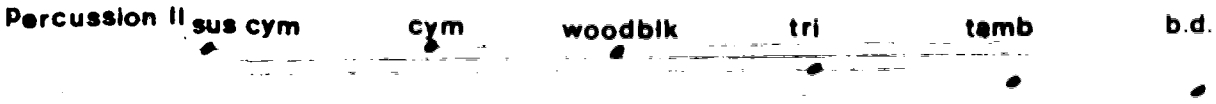
There is a surge of excitement as the movement builds and explodes in fff chords at measure 187.

The Recapitulation, beginning at measure 190, acts more like a coda although it commences as the Exposition did with the march theme a stated by the brass section. Embellishments are added above in the piccolo, and later string and woodwind runs add effervescence to the march theme.

At measure 203 the Bb theme is quoted and leads to the final statement, the material that was heard at measure 99.

The symphony ends with a brilliant D major triad and a run by the violins.

Percussion Identification Chart



snare drum (sn)

woodblock (woodblk)

triangle (tri)

crash cymbal (cym)

suspended cymbal (sus cym)

tambourine (tamb)

bass drum (b.d.)

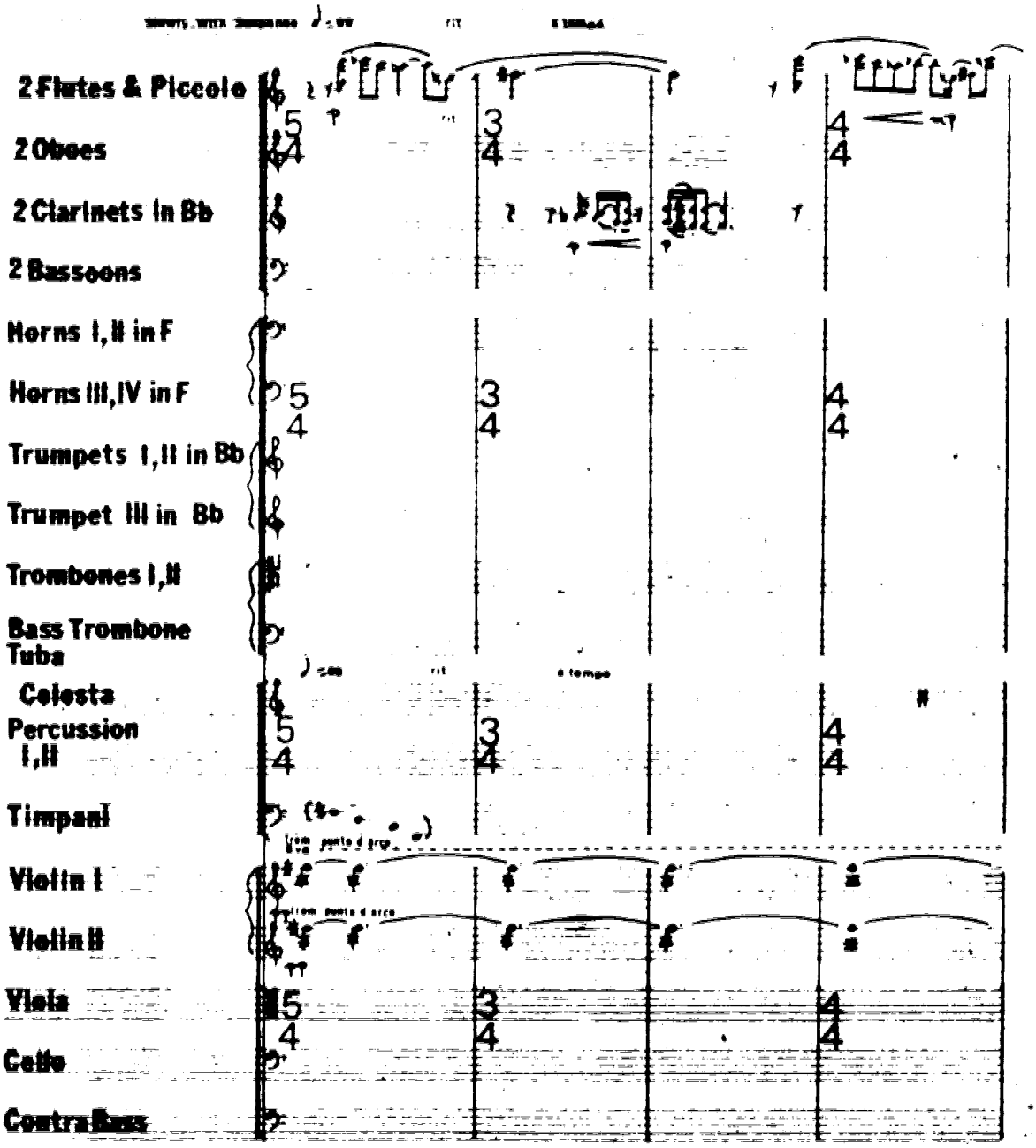
xylophone (xylo)

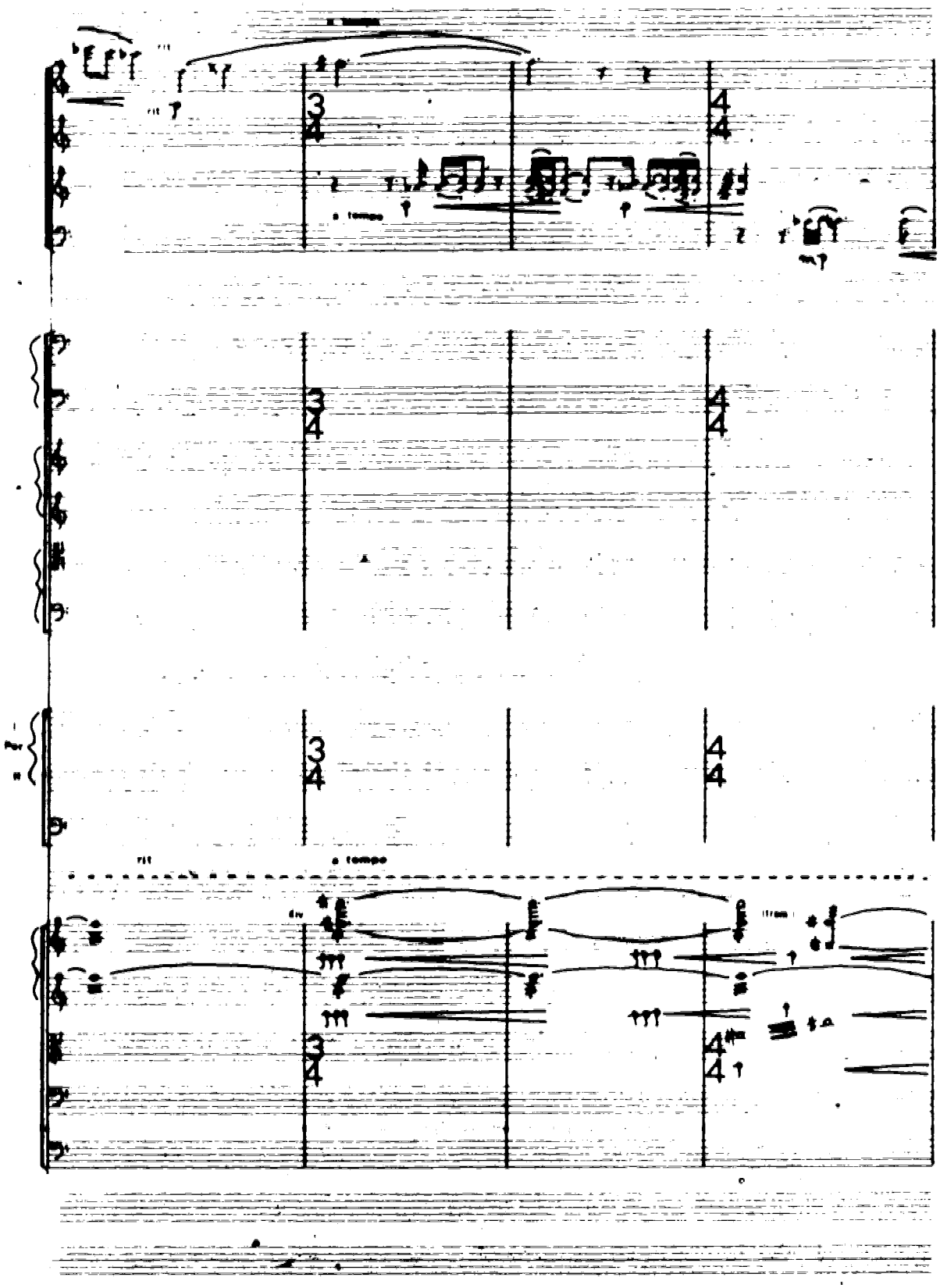
glockenspiel (glock)

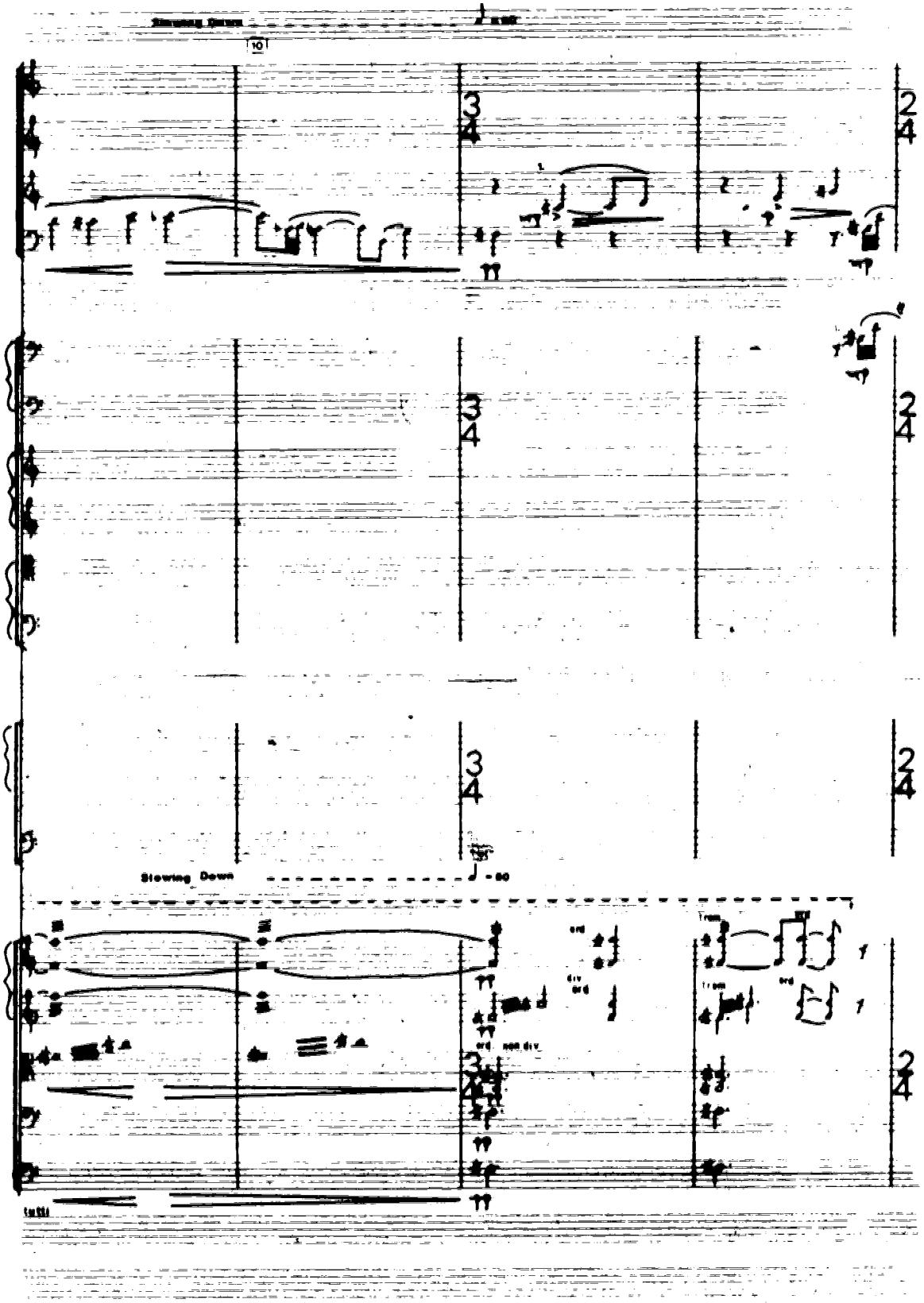
SYMPHONY I

Carl Derfler

SCORE IN CONCERT PITCH




rit
a tempo
div
(tram)


Slowing Down
10
3
4
2
4
Slowing Down
ord
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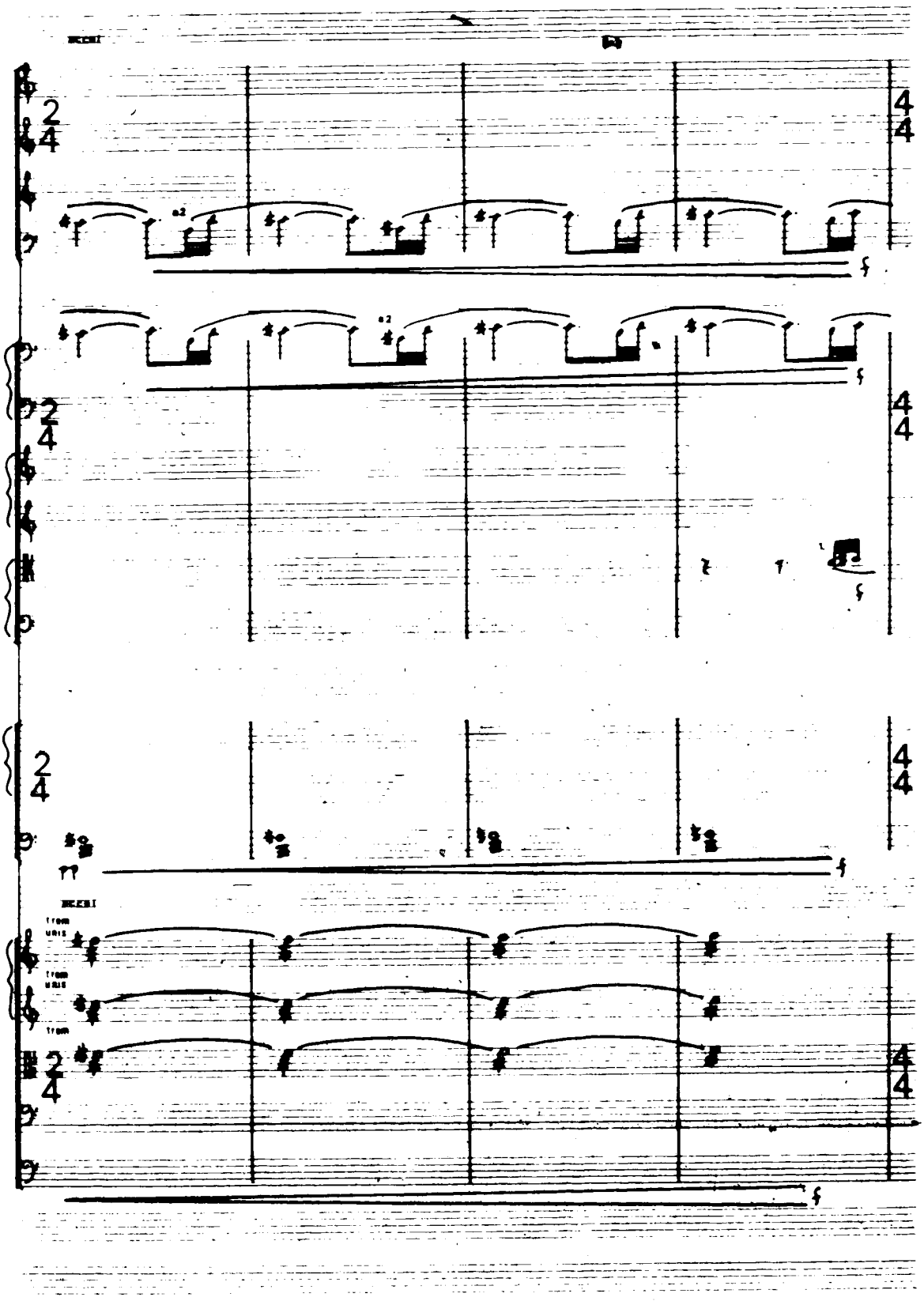
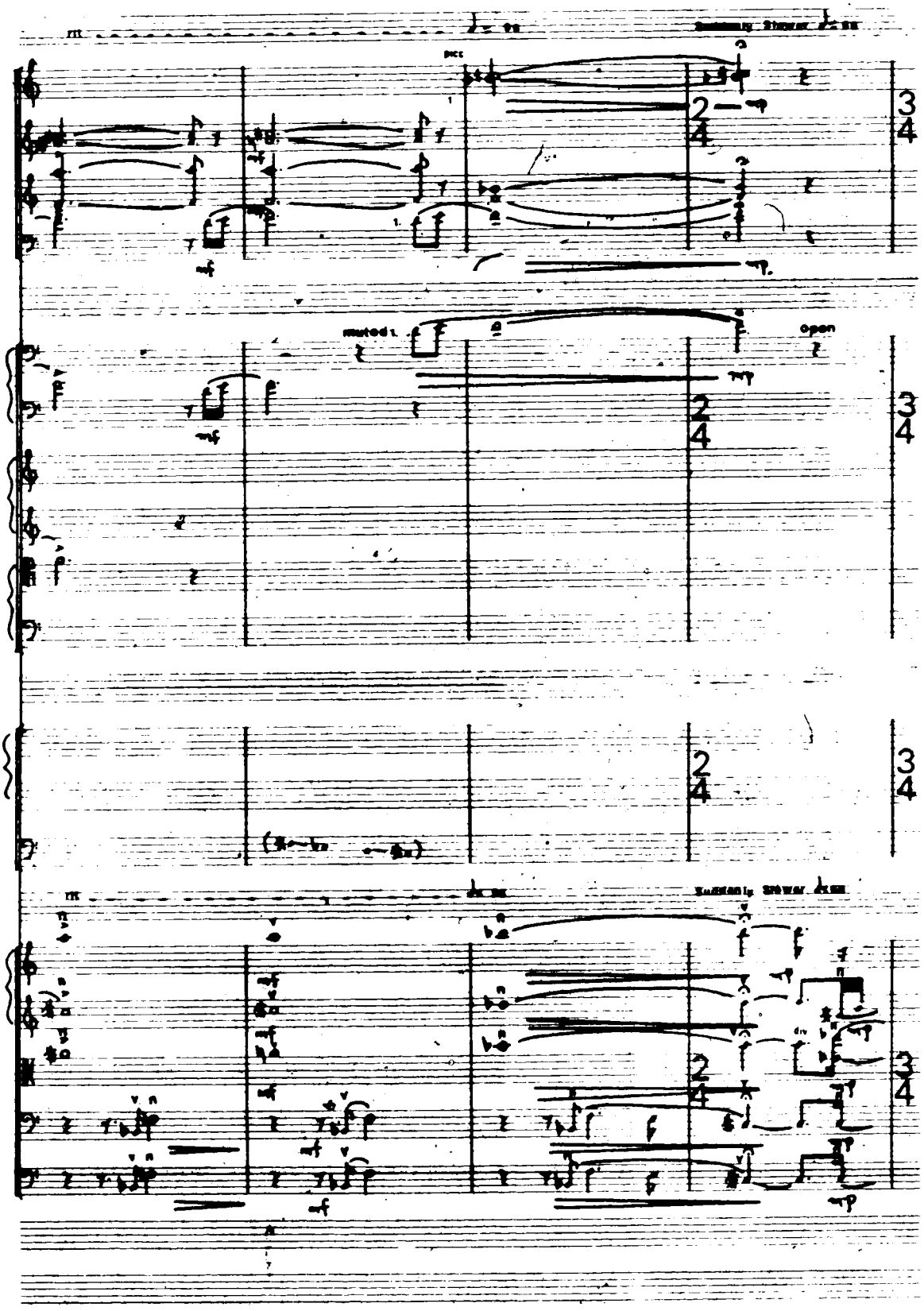
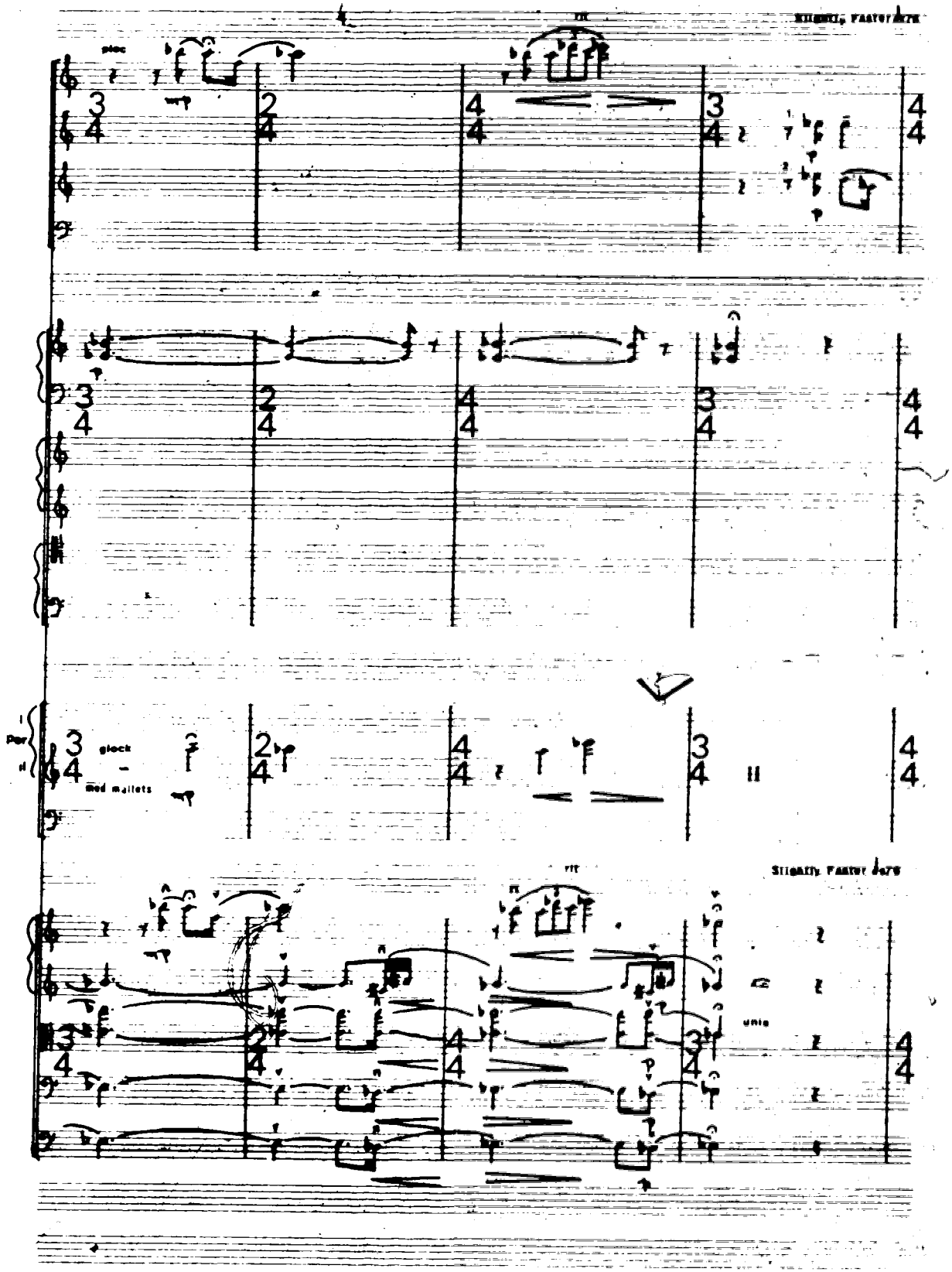
ord. non div.
tutti




pizz
muted
open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Slightly Faster
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glock
med mallets
rit
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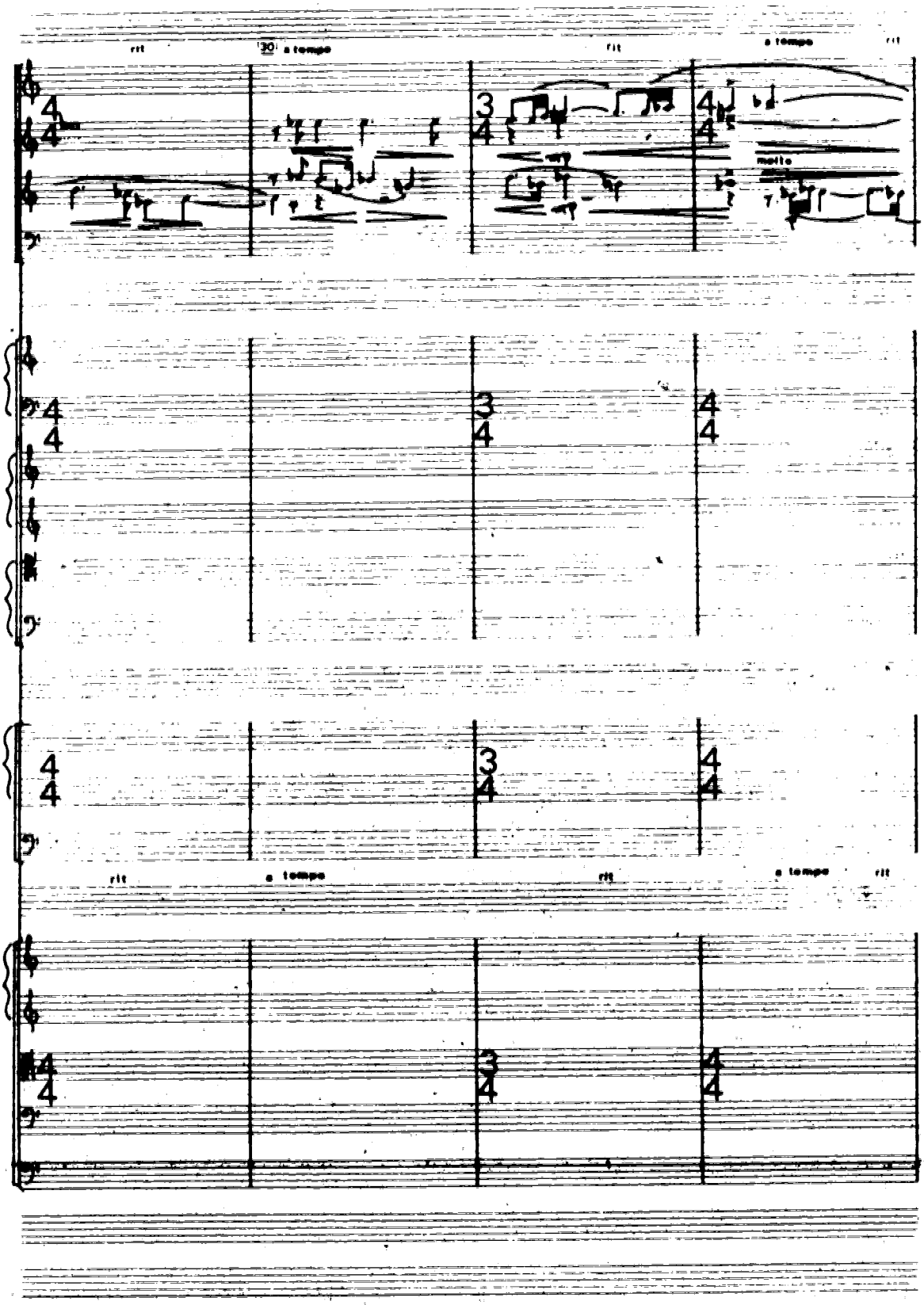
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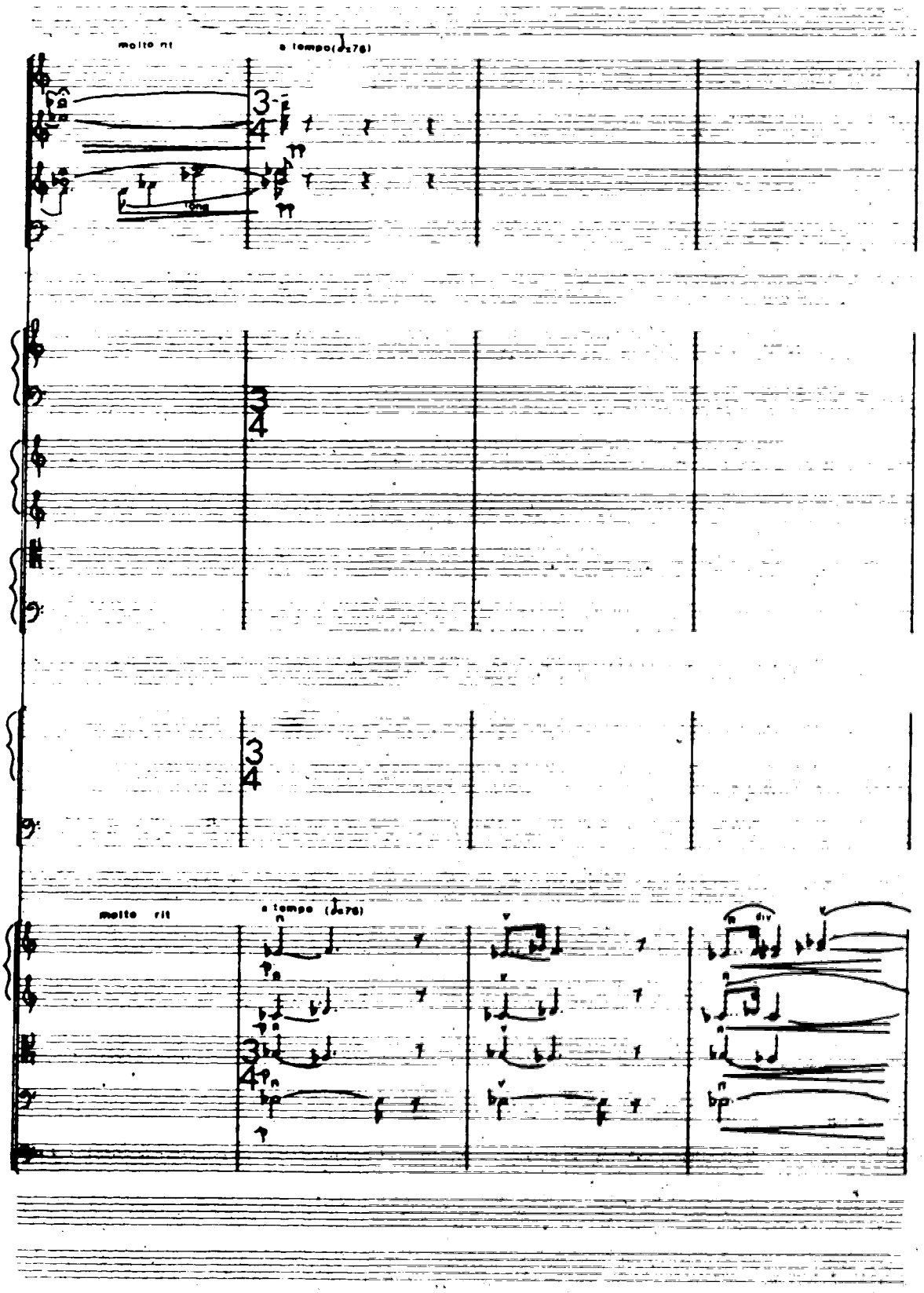
30
a tempo
rit
a tempo
rit
molto
rit
a tempo
rit
a tempo
rit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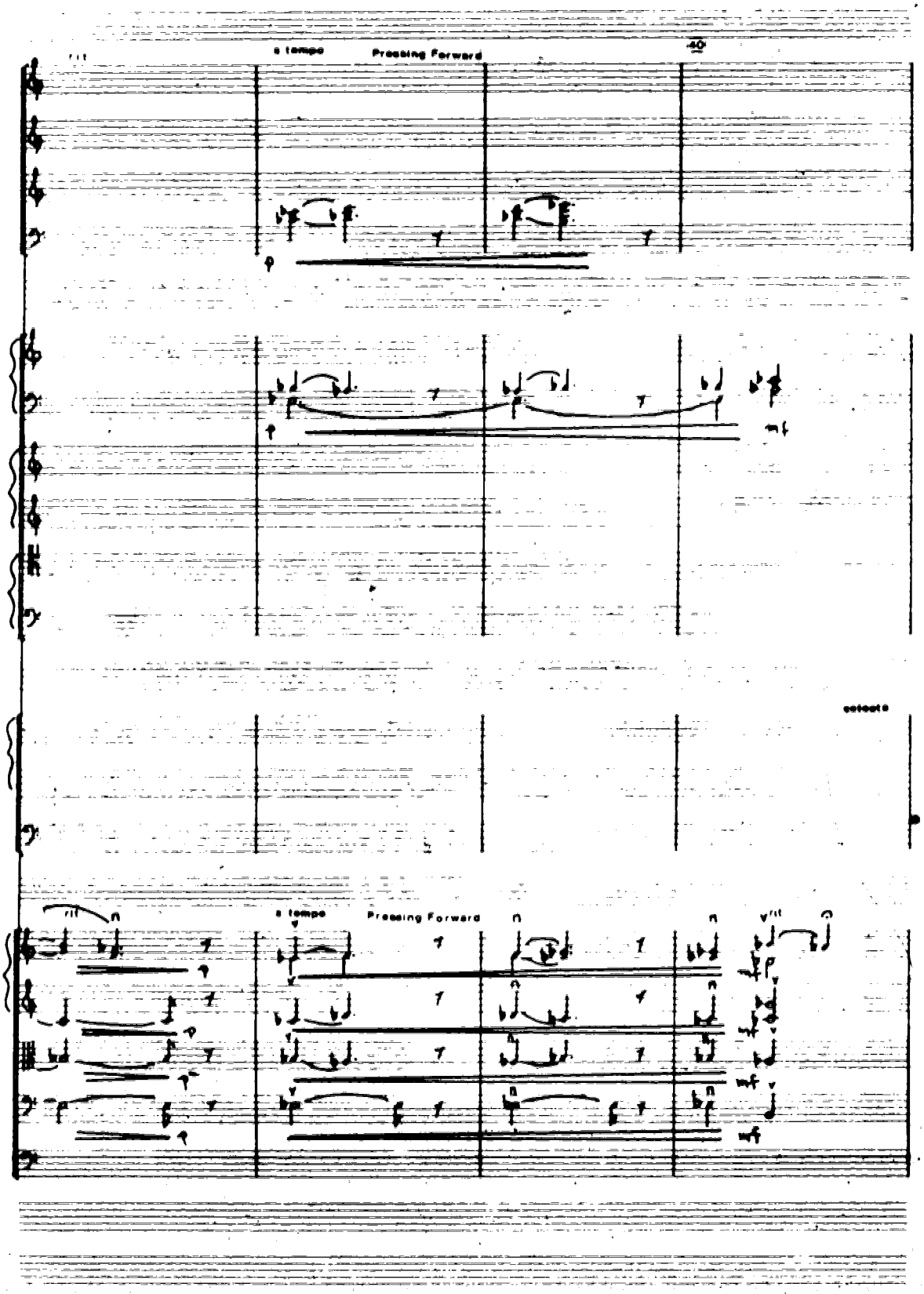
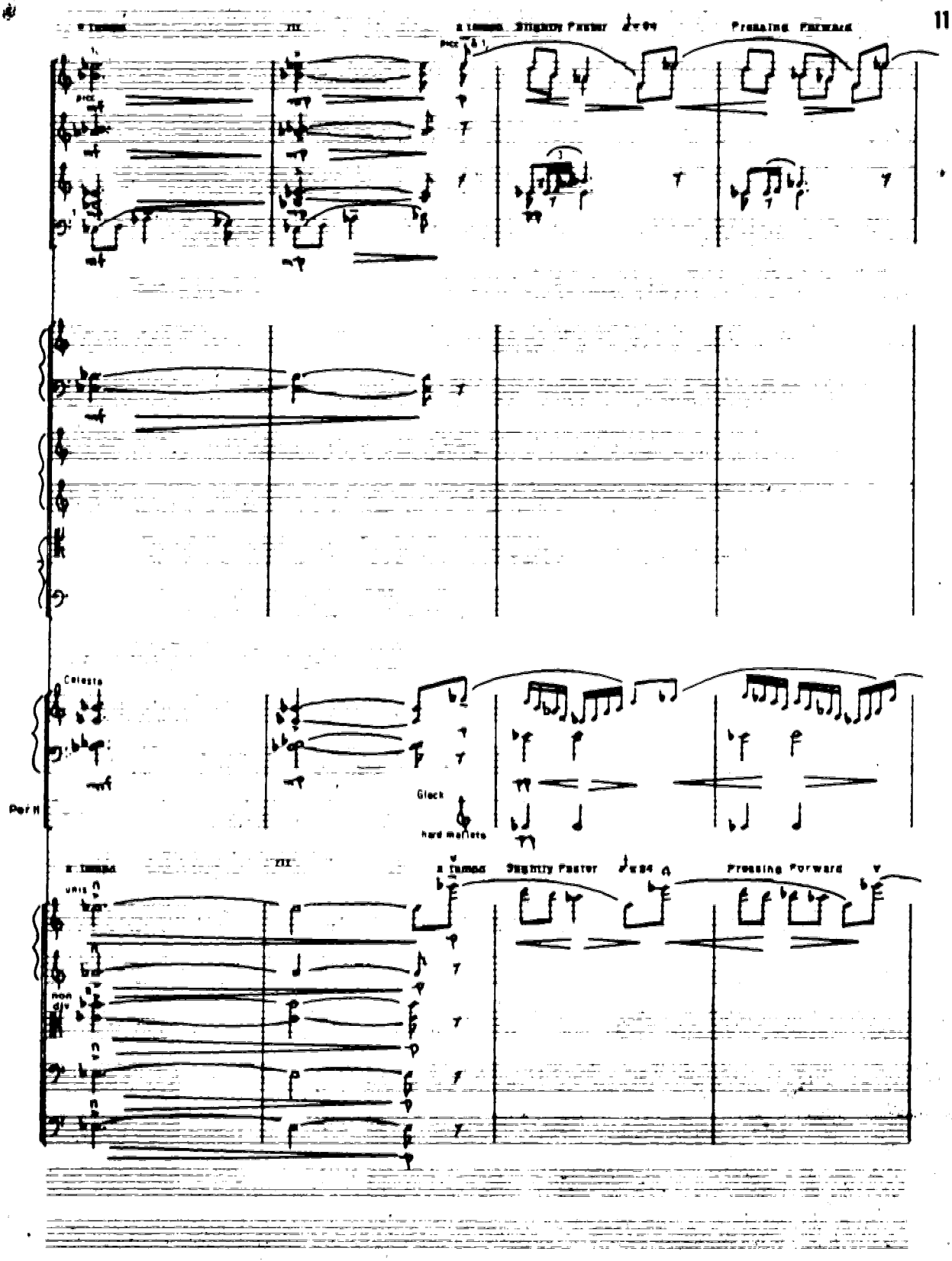
a tempo(♩=76)
molto rit
a tempo (♩=76)
div


a tempo
Pressing Forward
40
a tempo
Pressing Forward


Slightly Faster
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Celesta
Glock
hard mallets
Perc II
Slightly Faster
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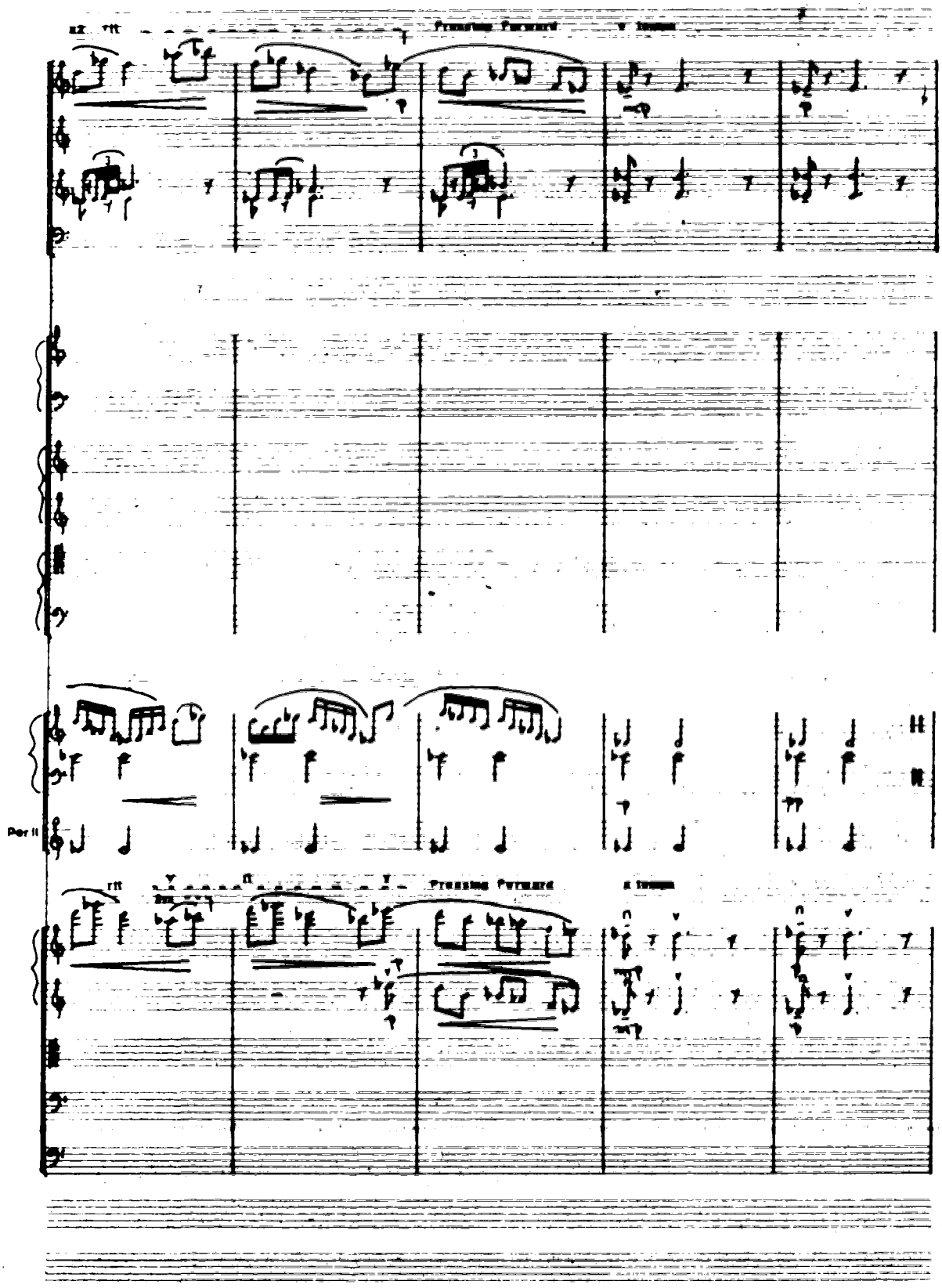
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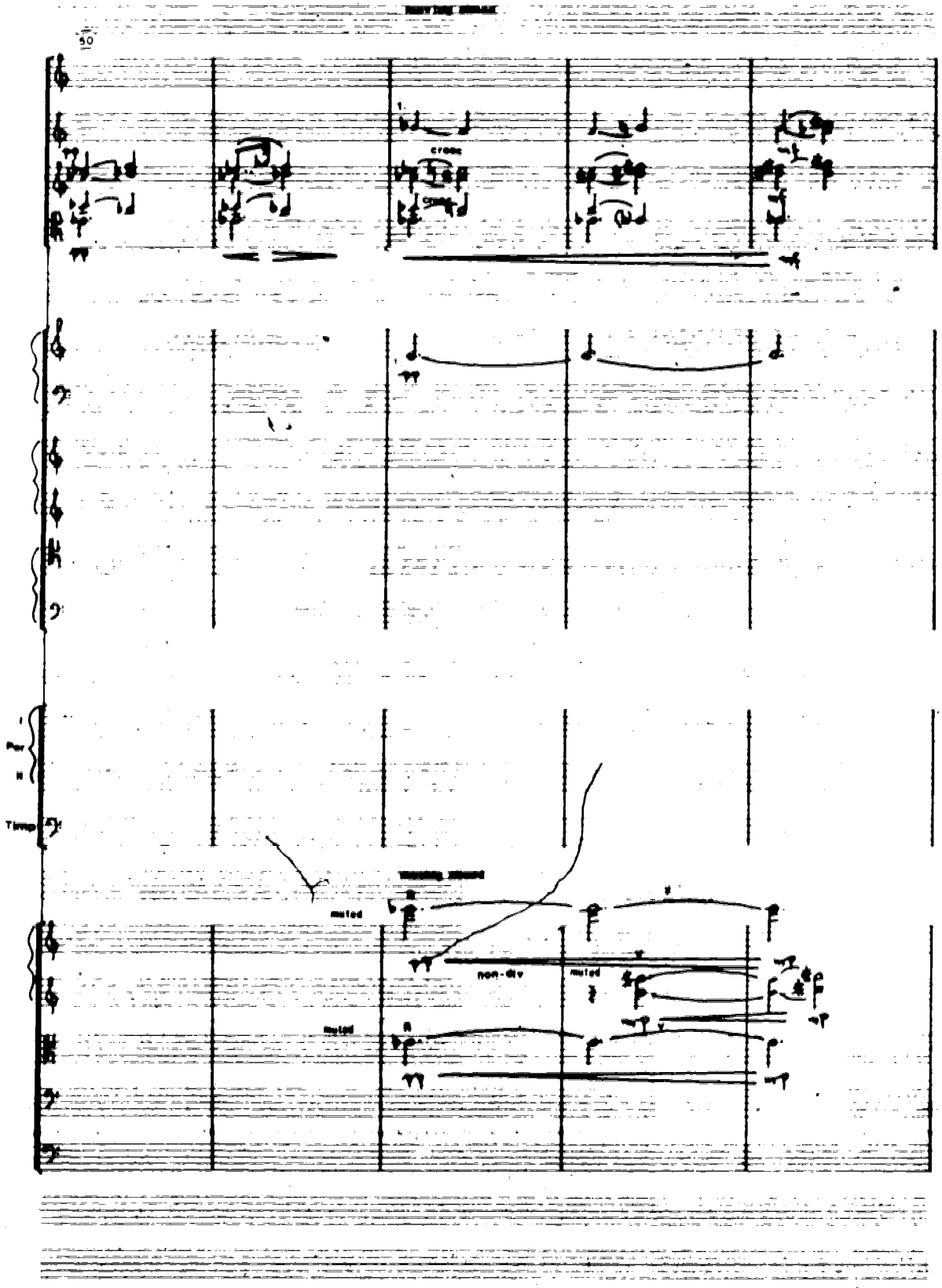
50
cresc.
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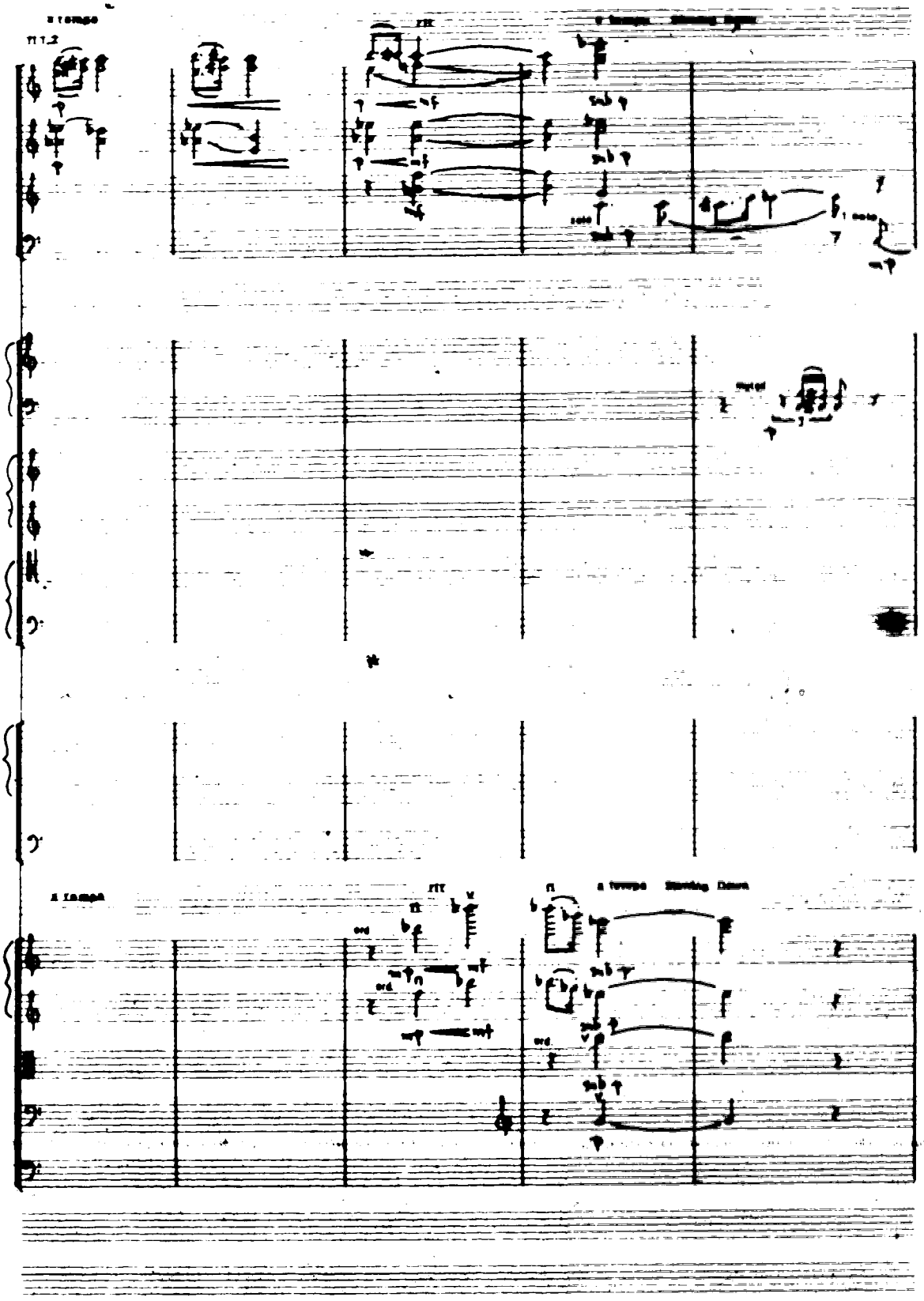

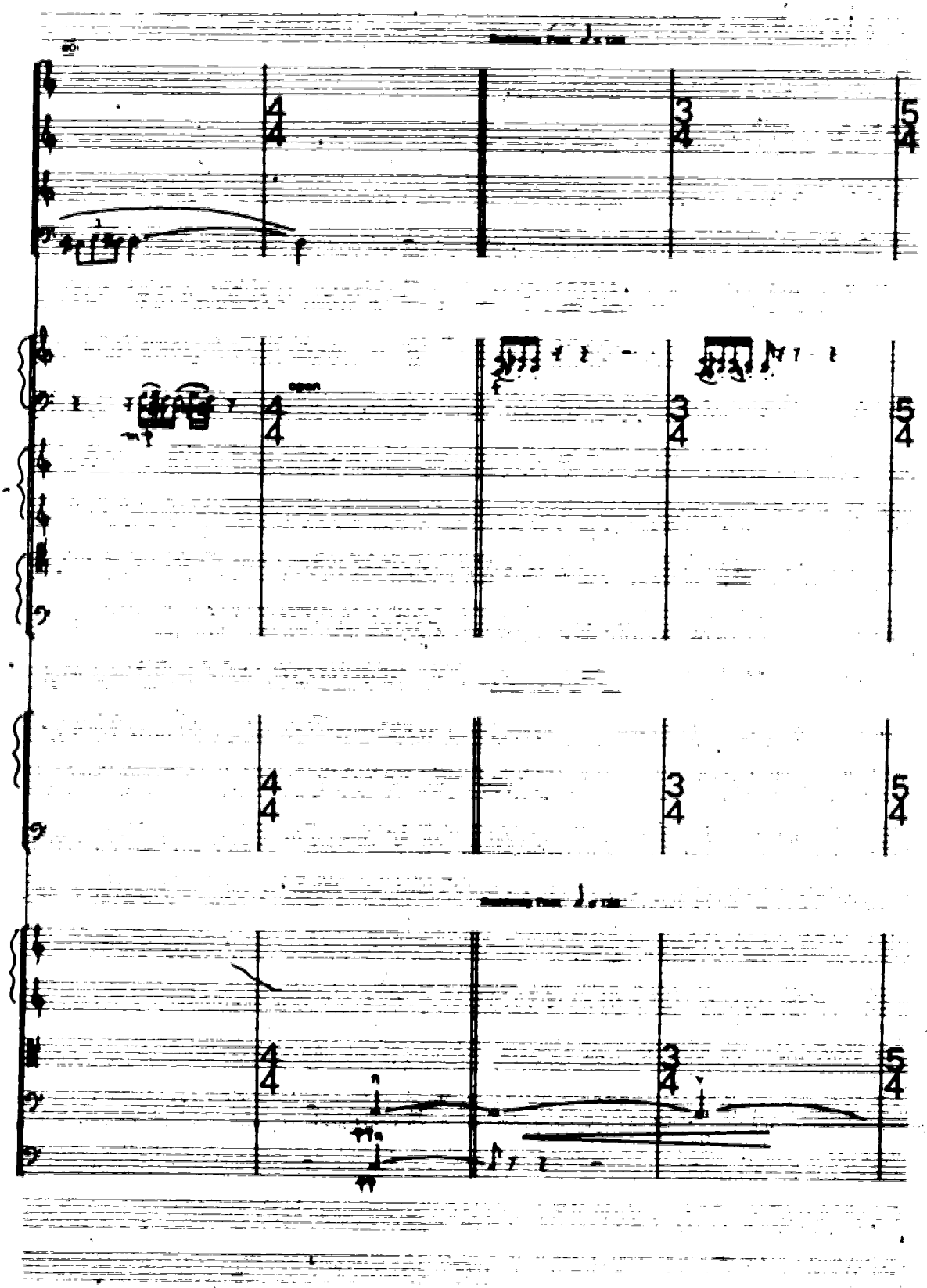

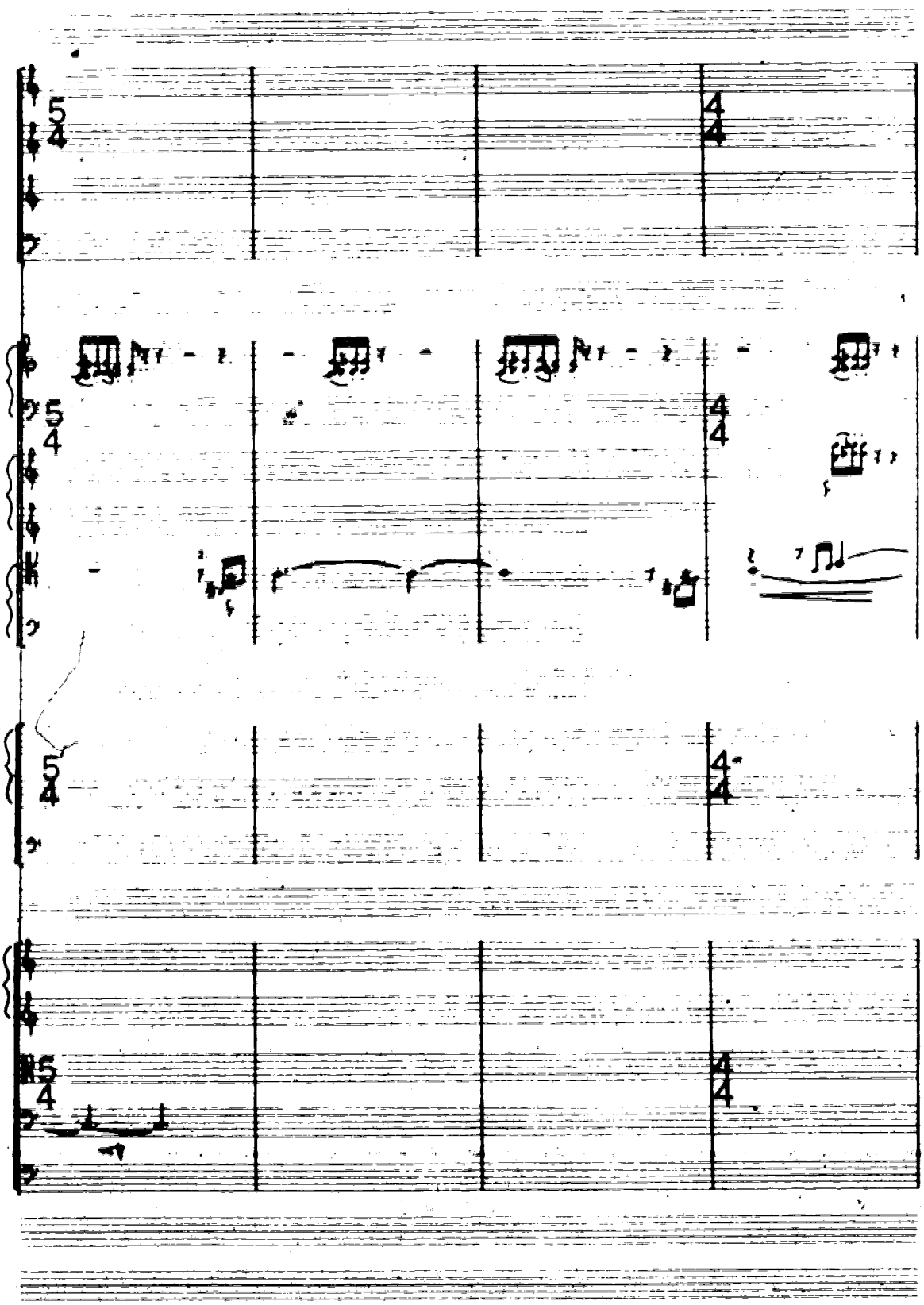

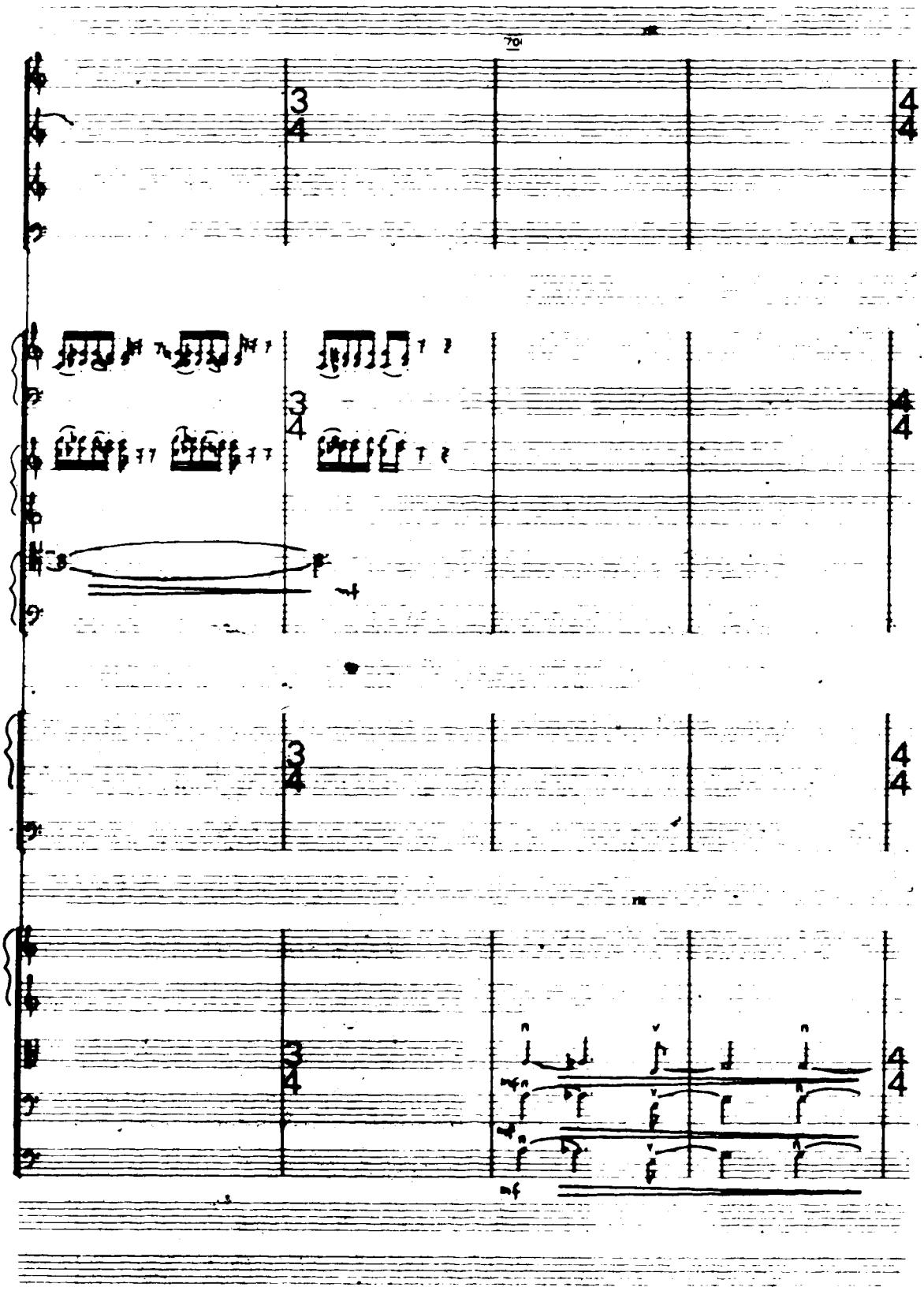

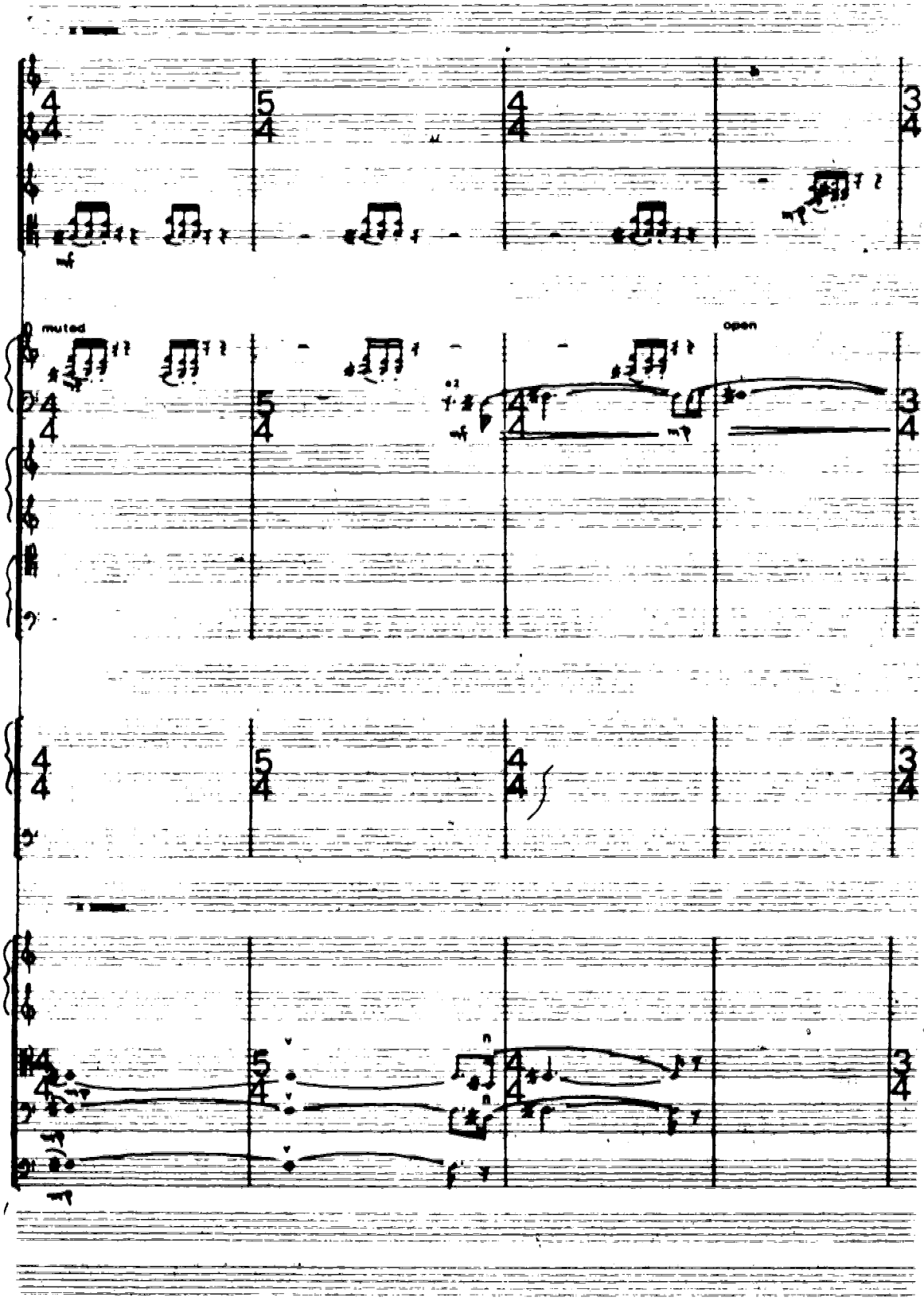
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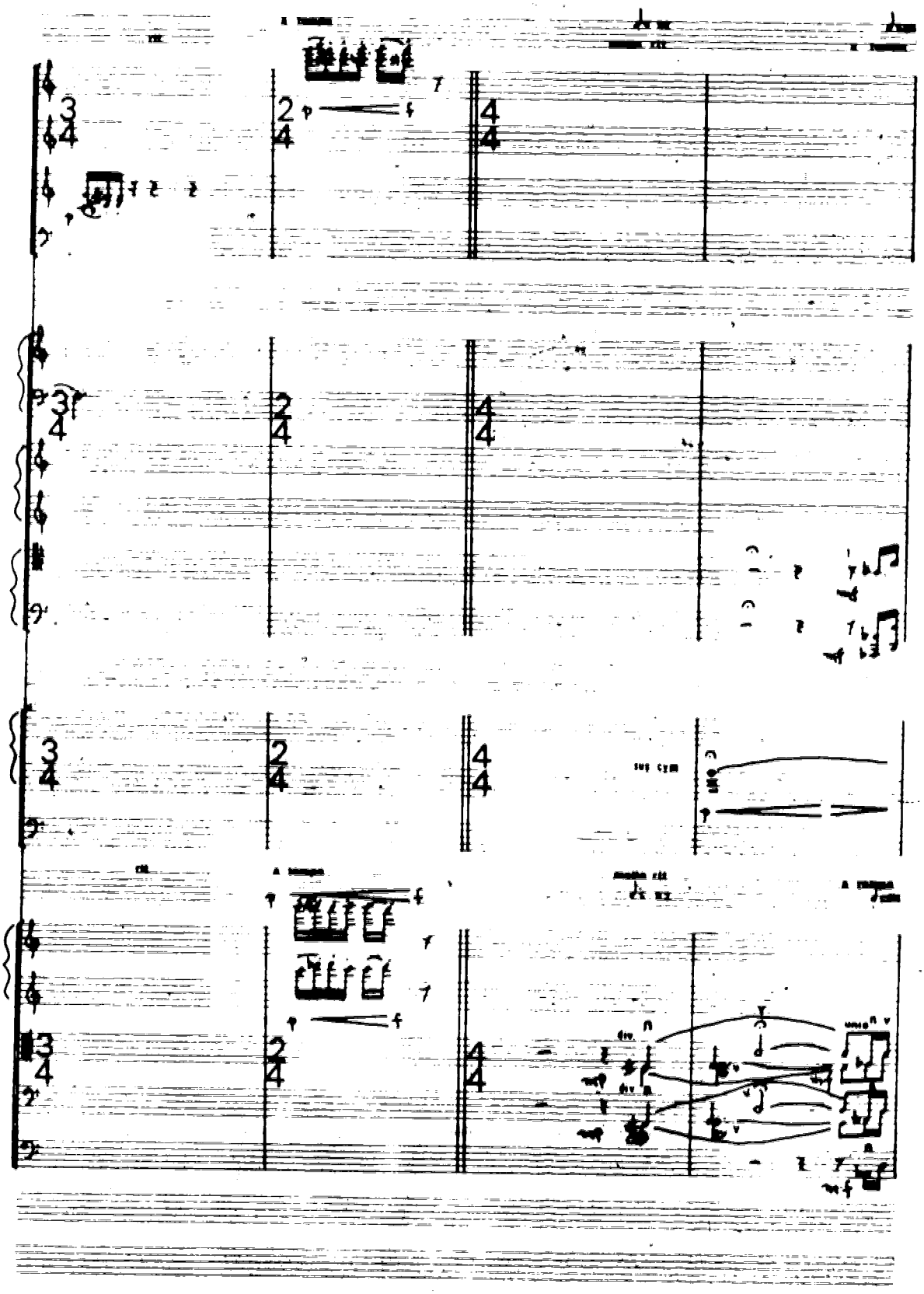

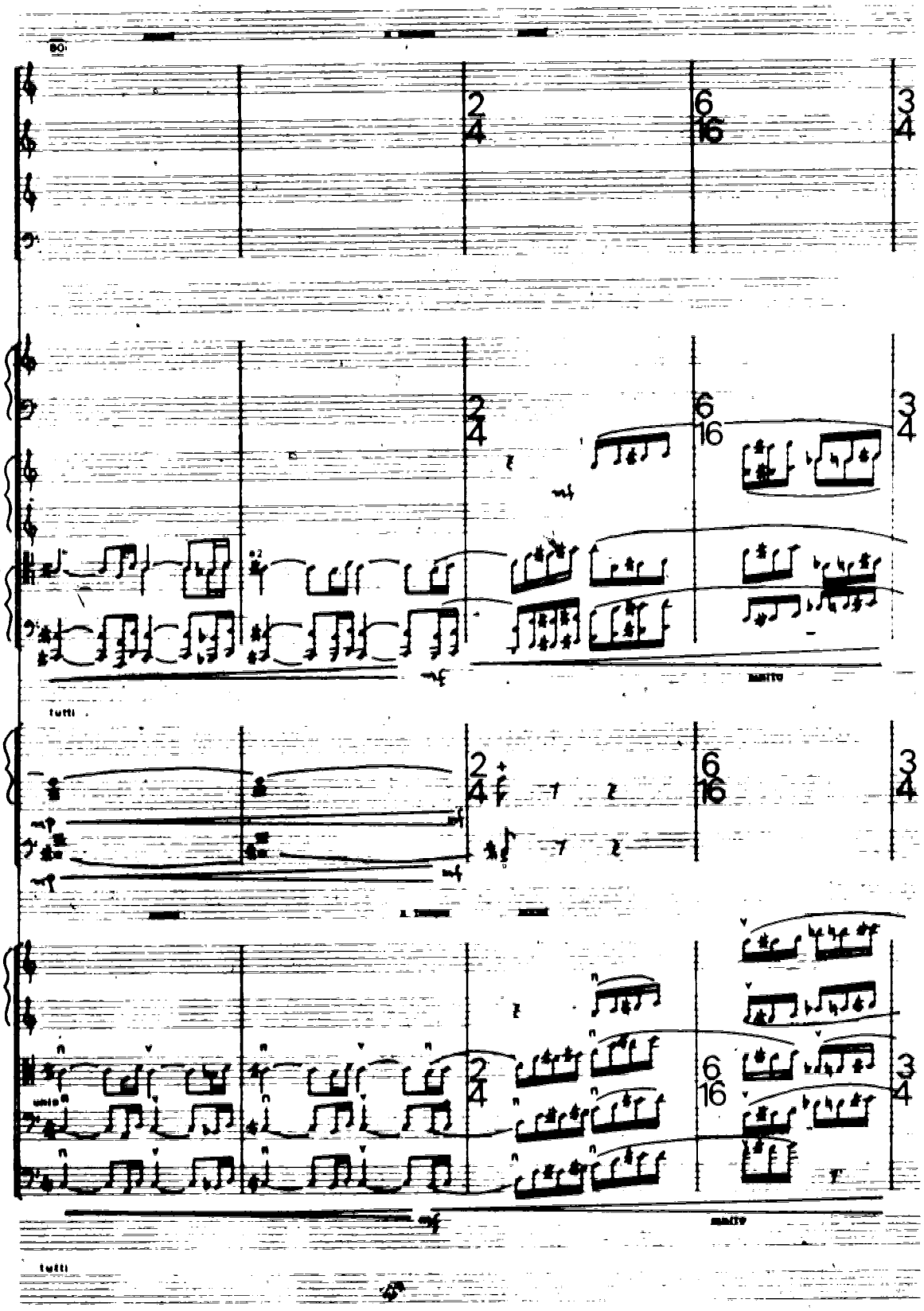
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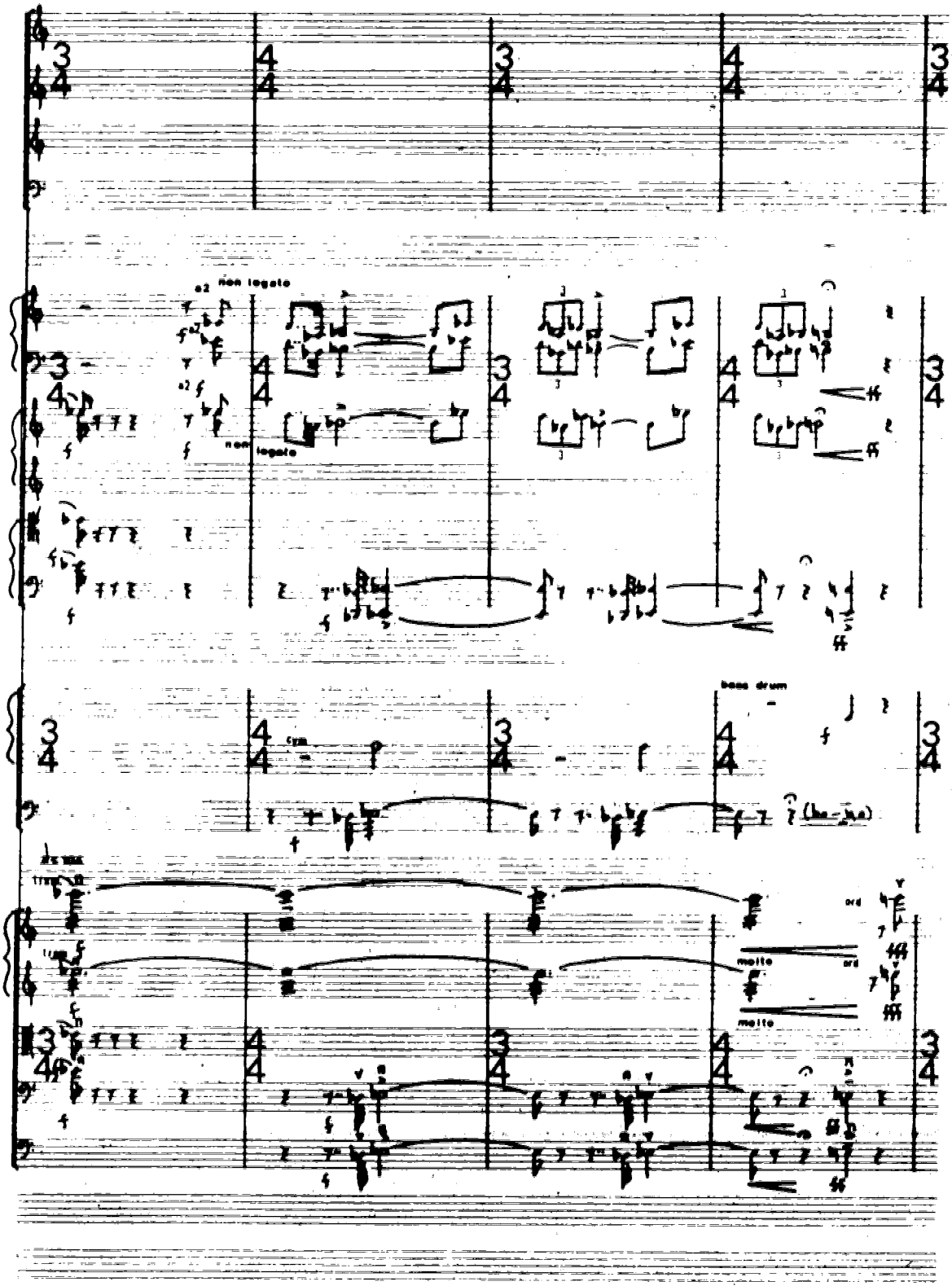
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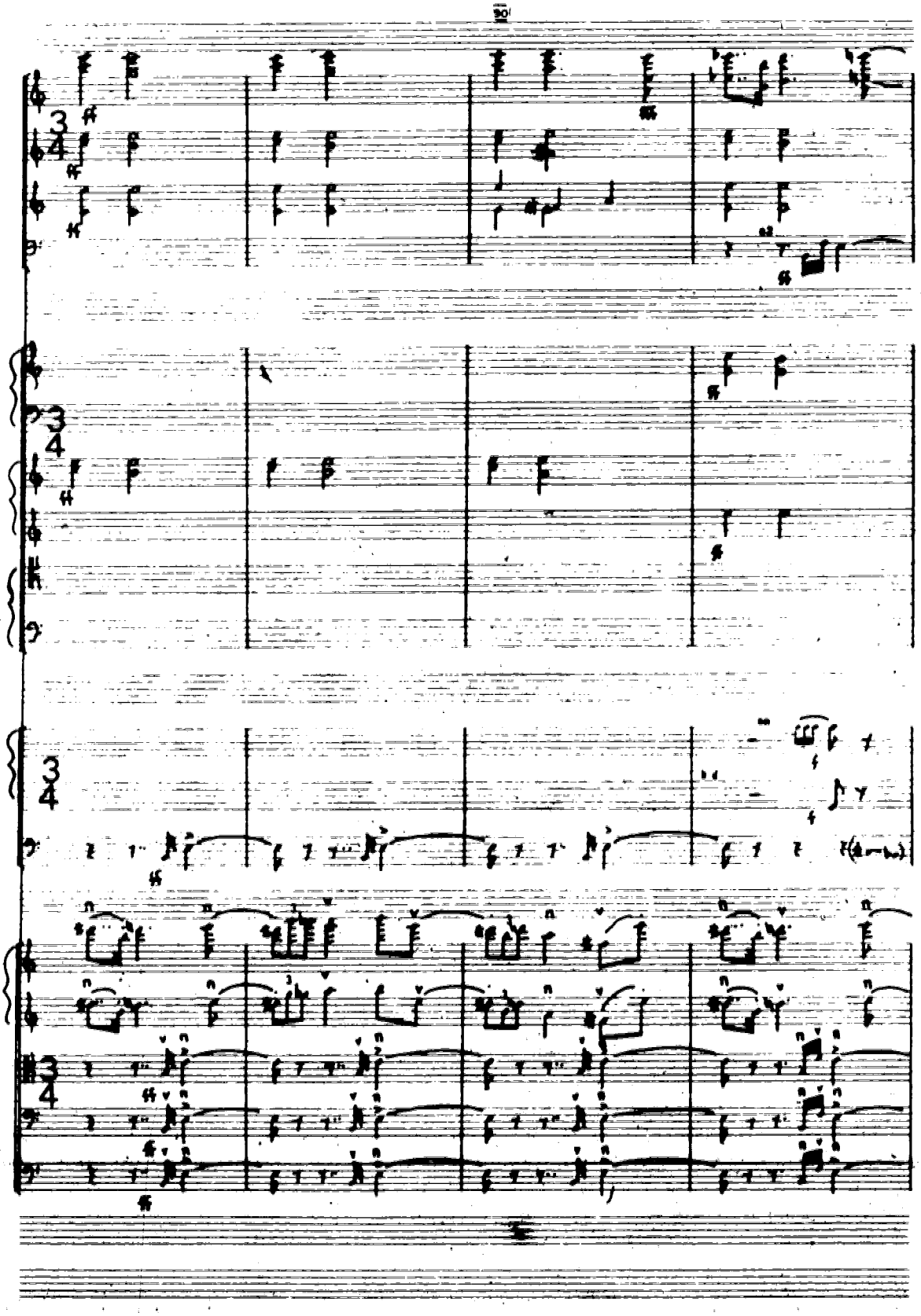

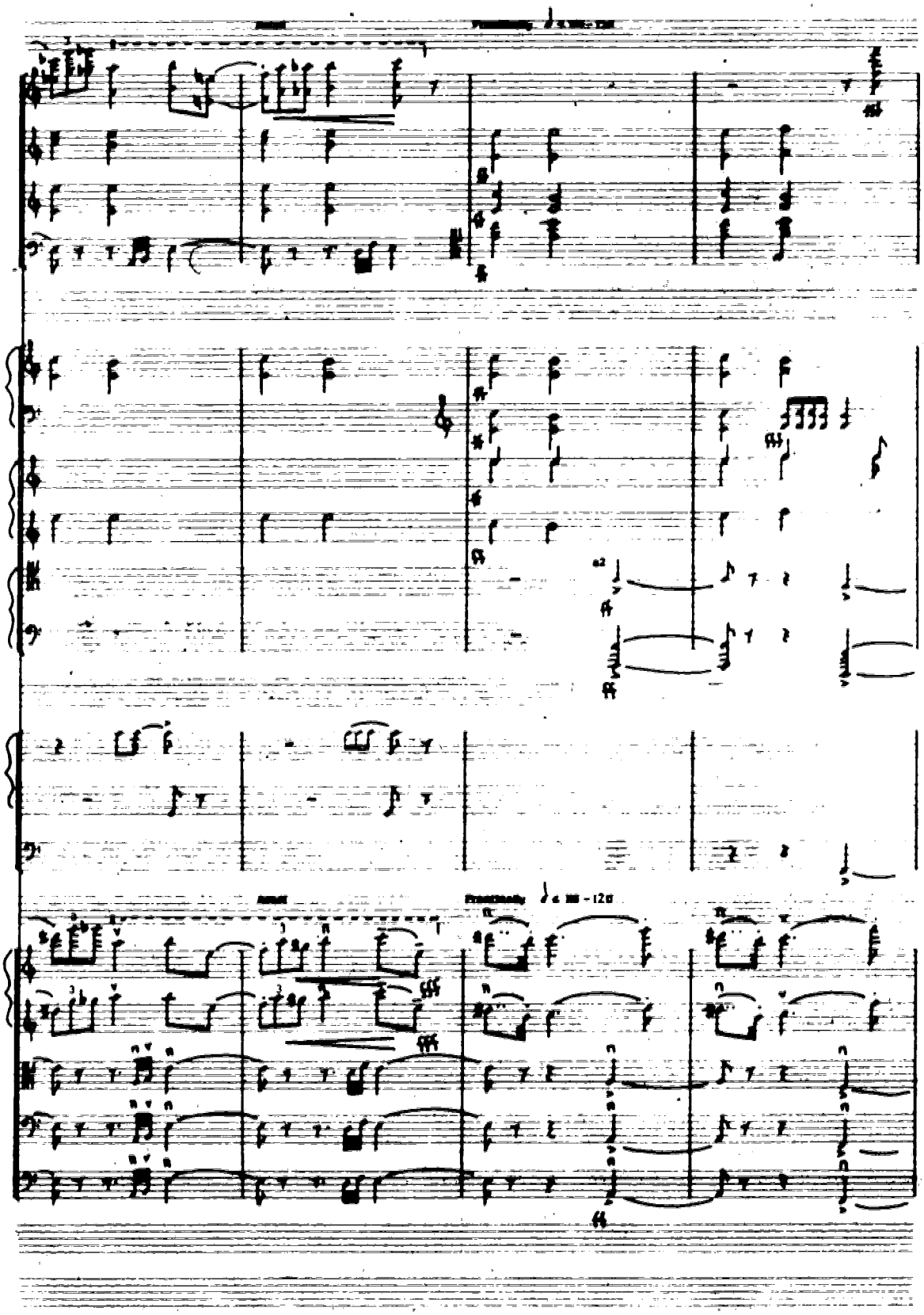

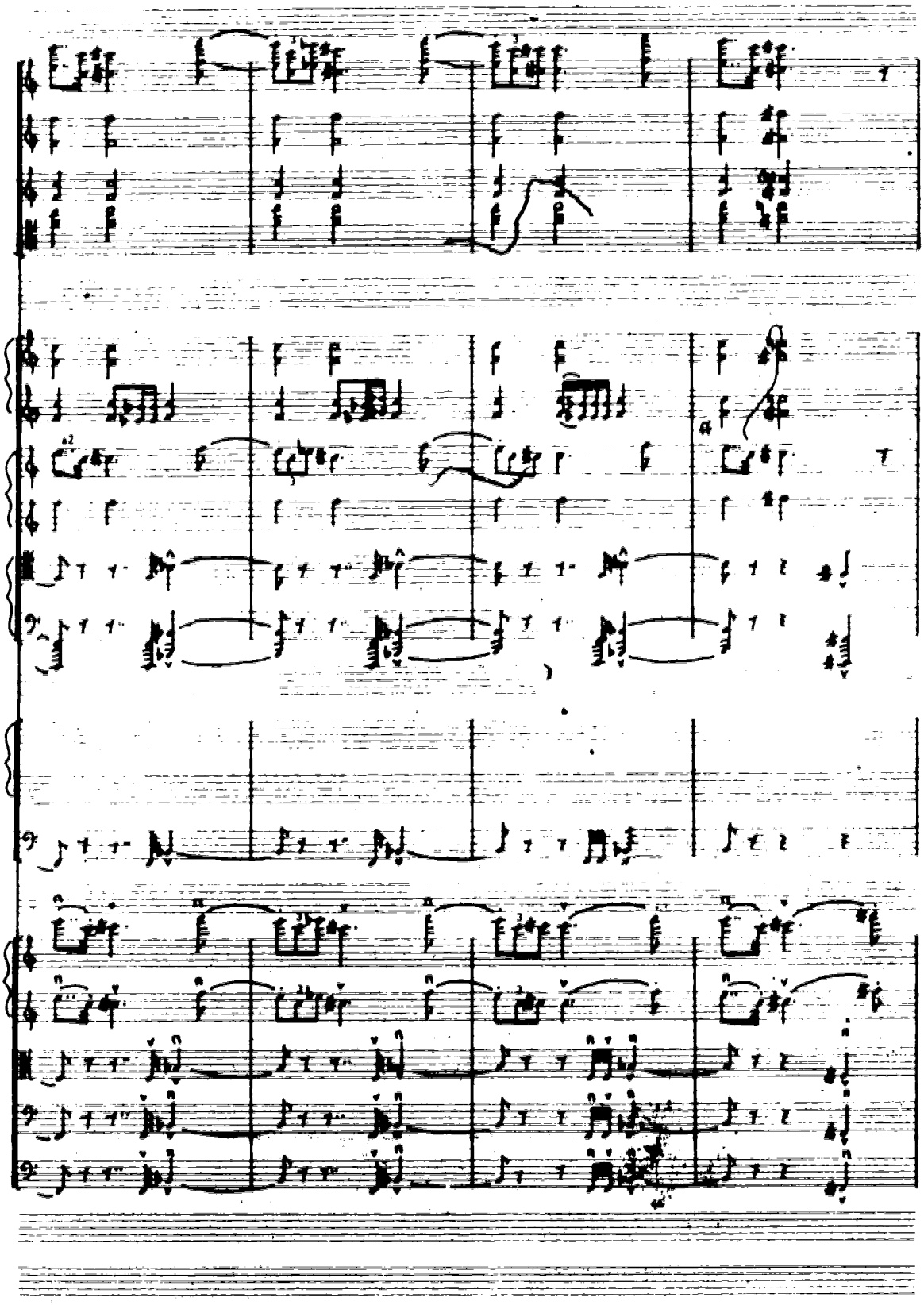

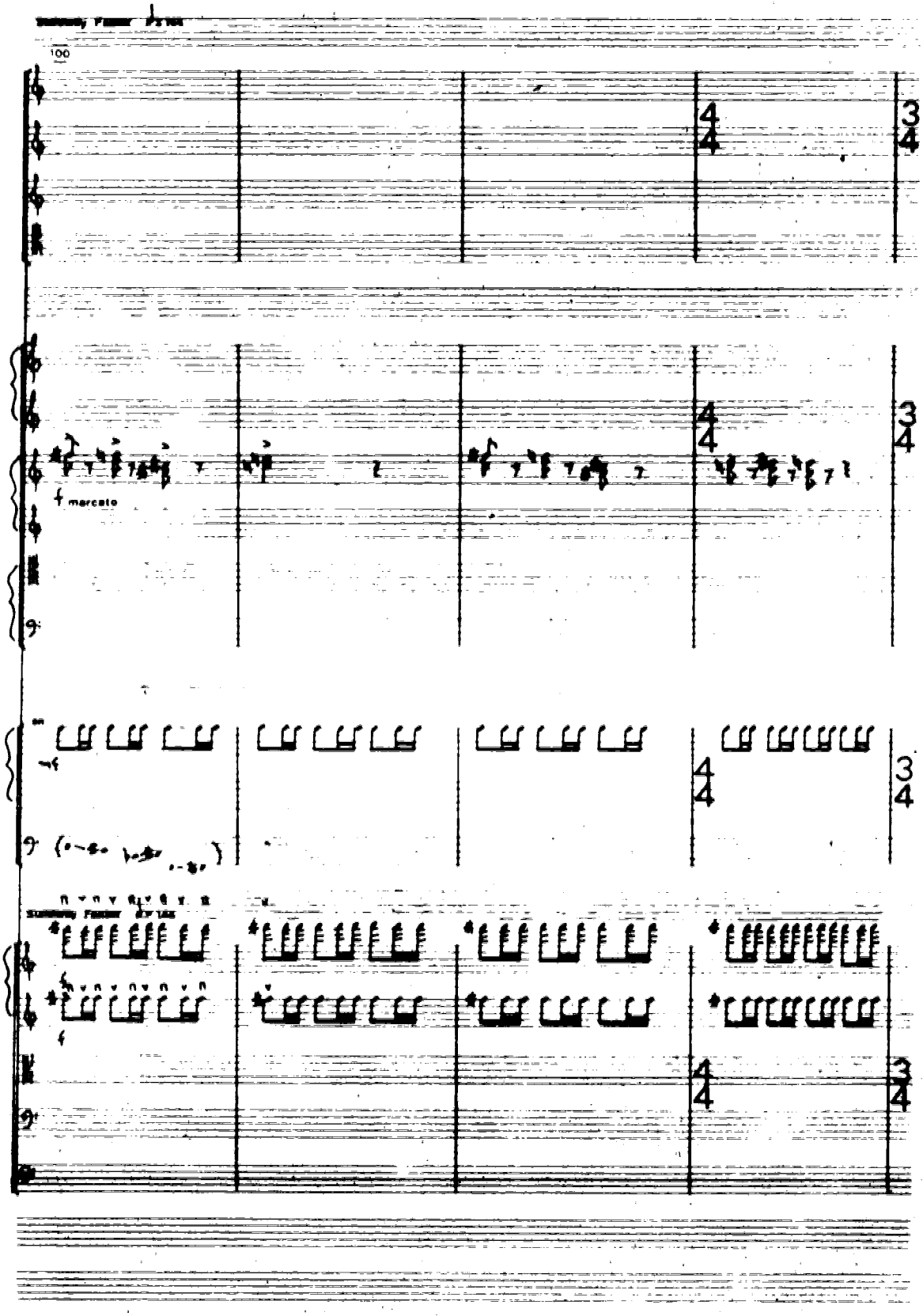
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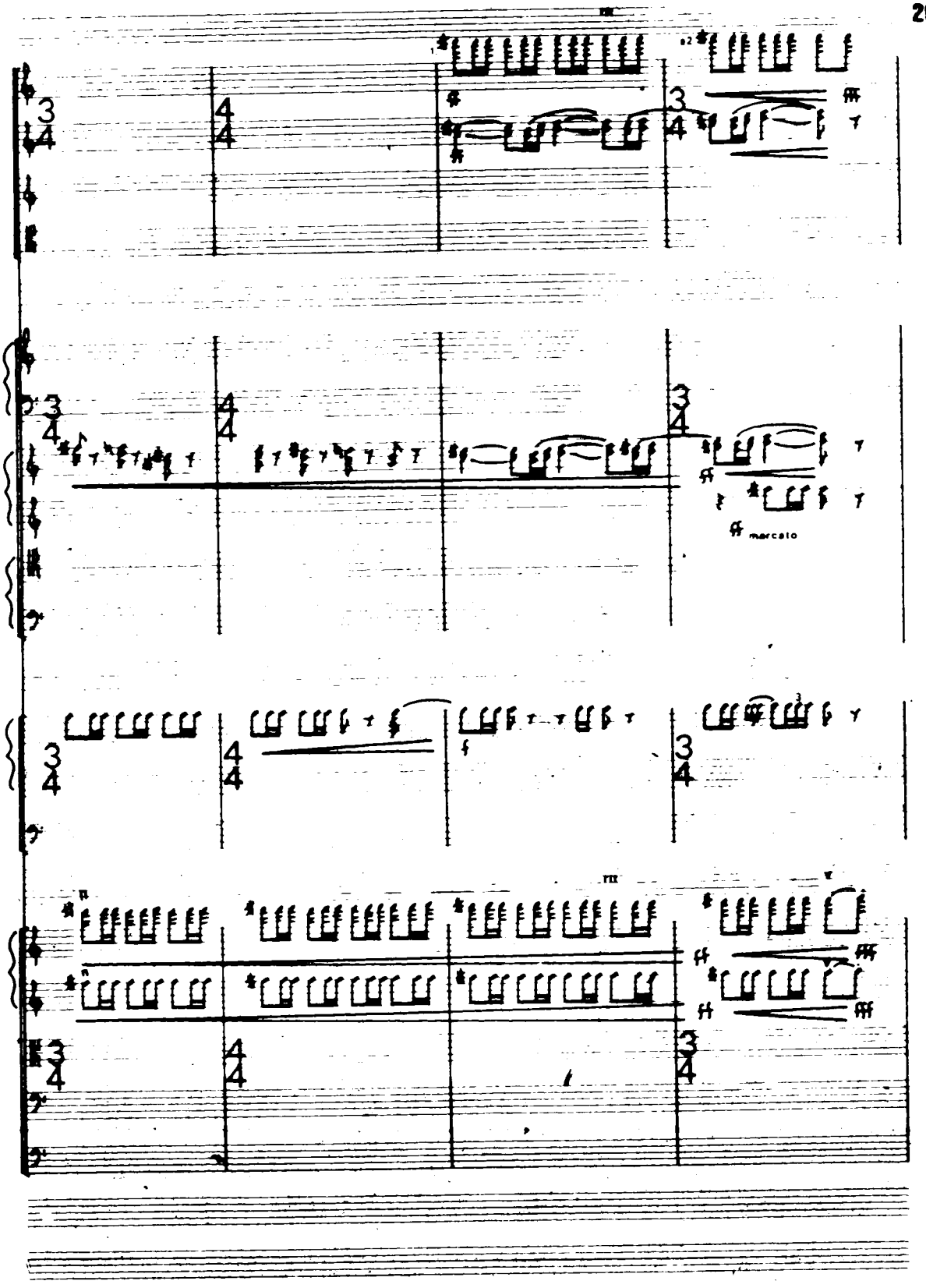
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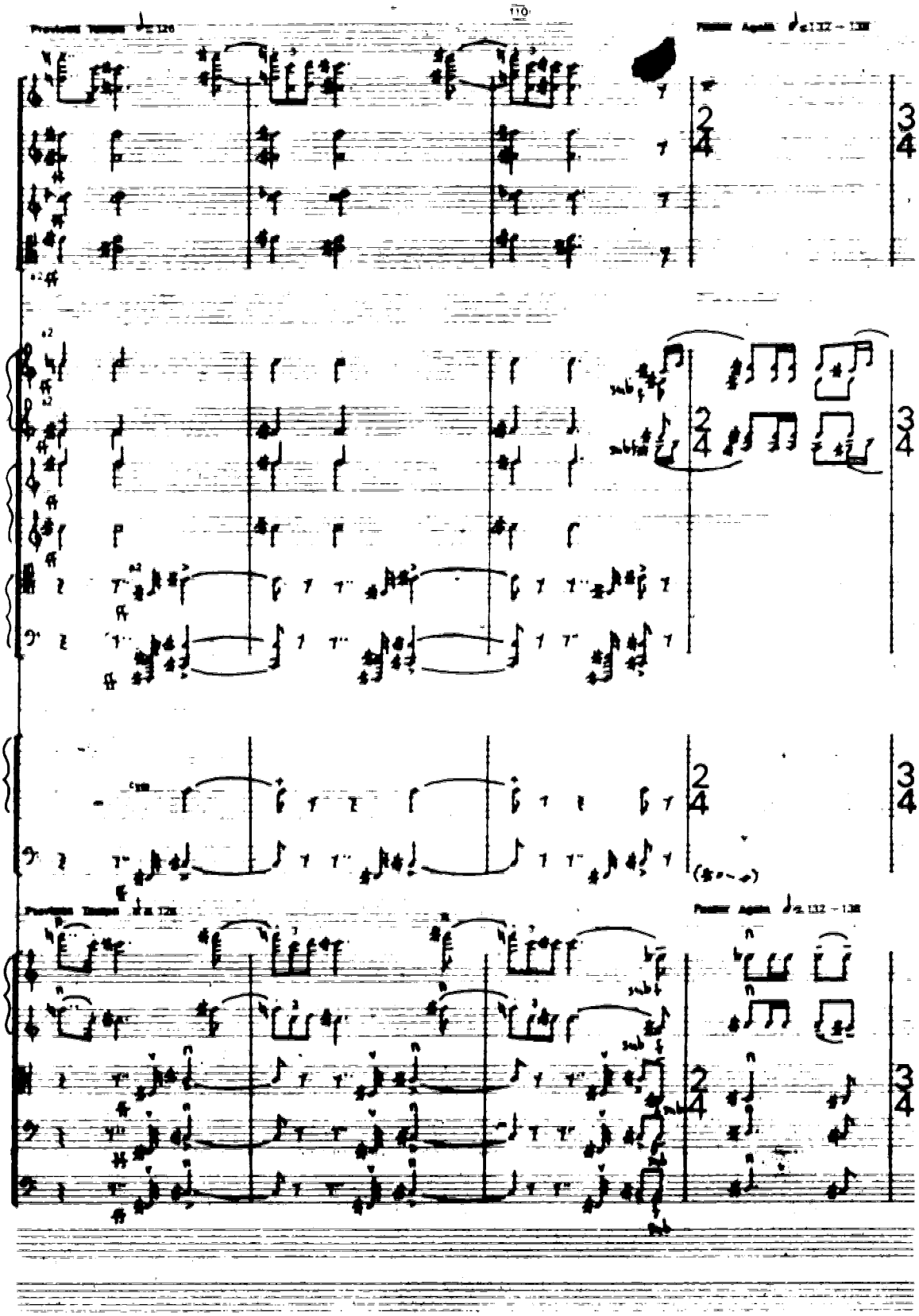

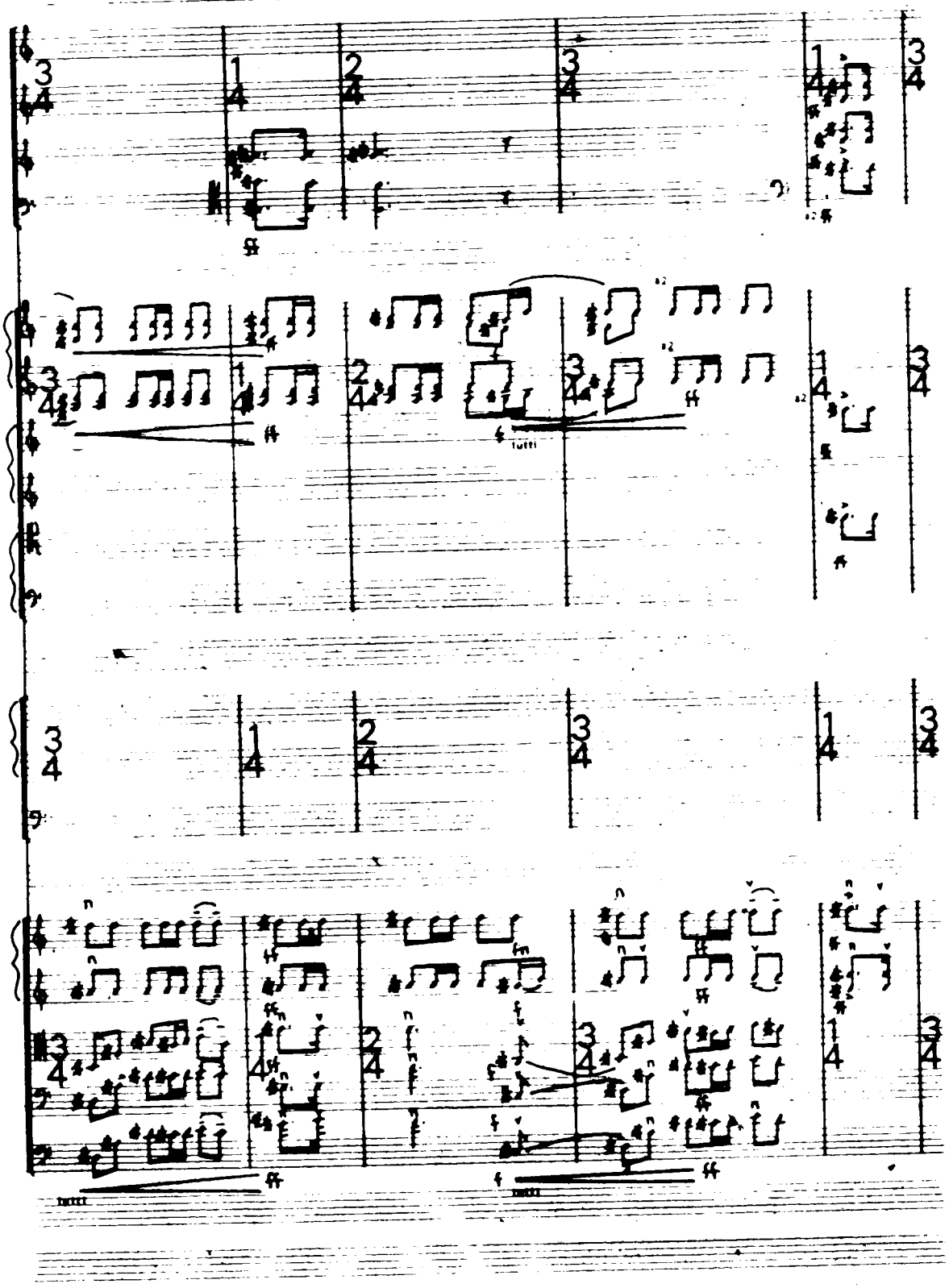

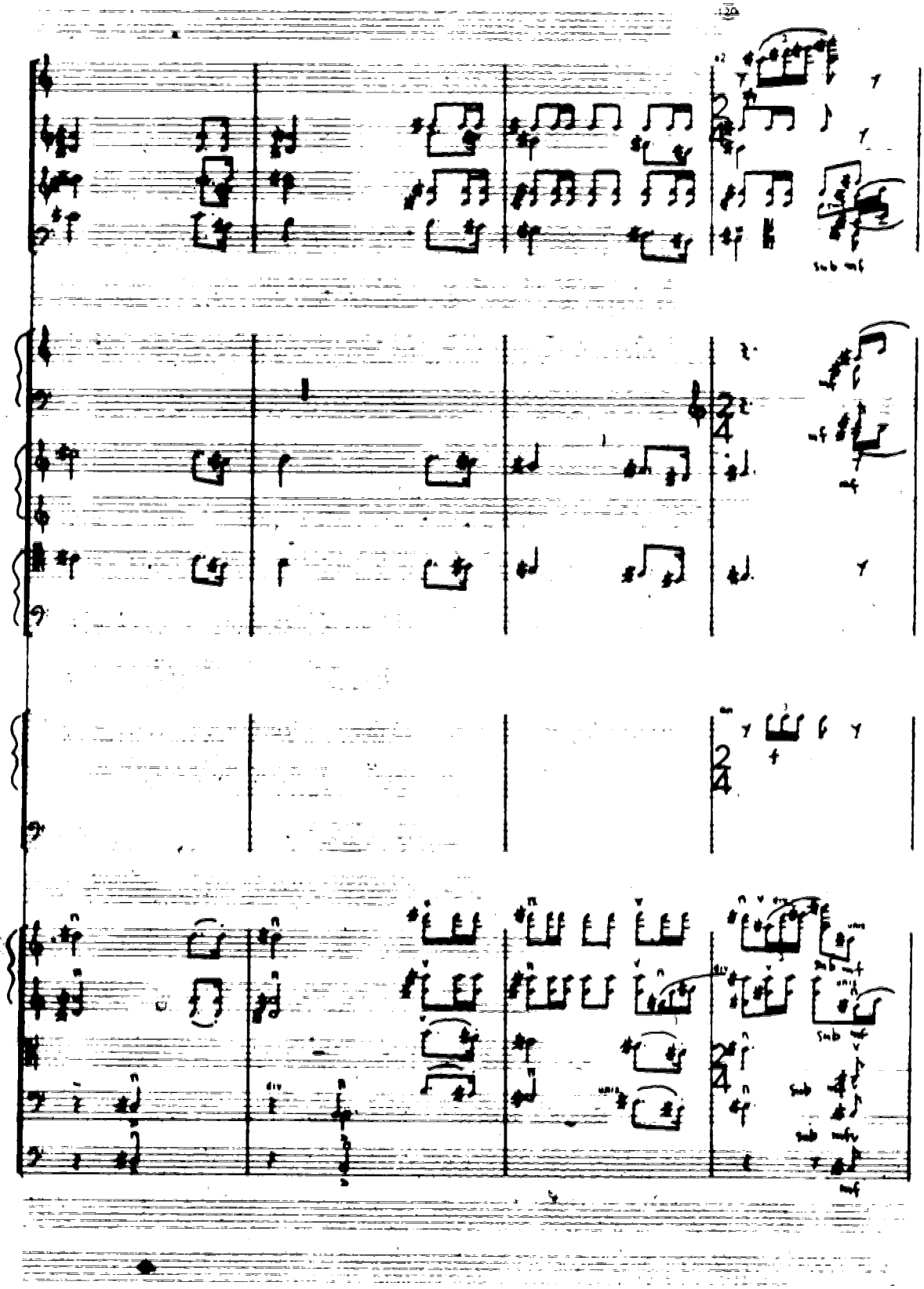

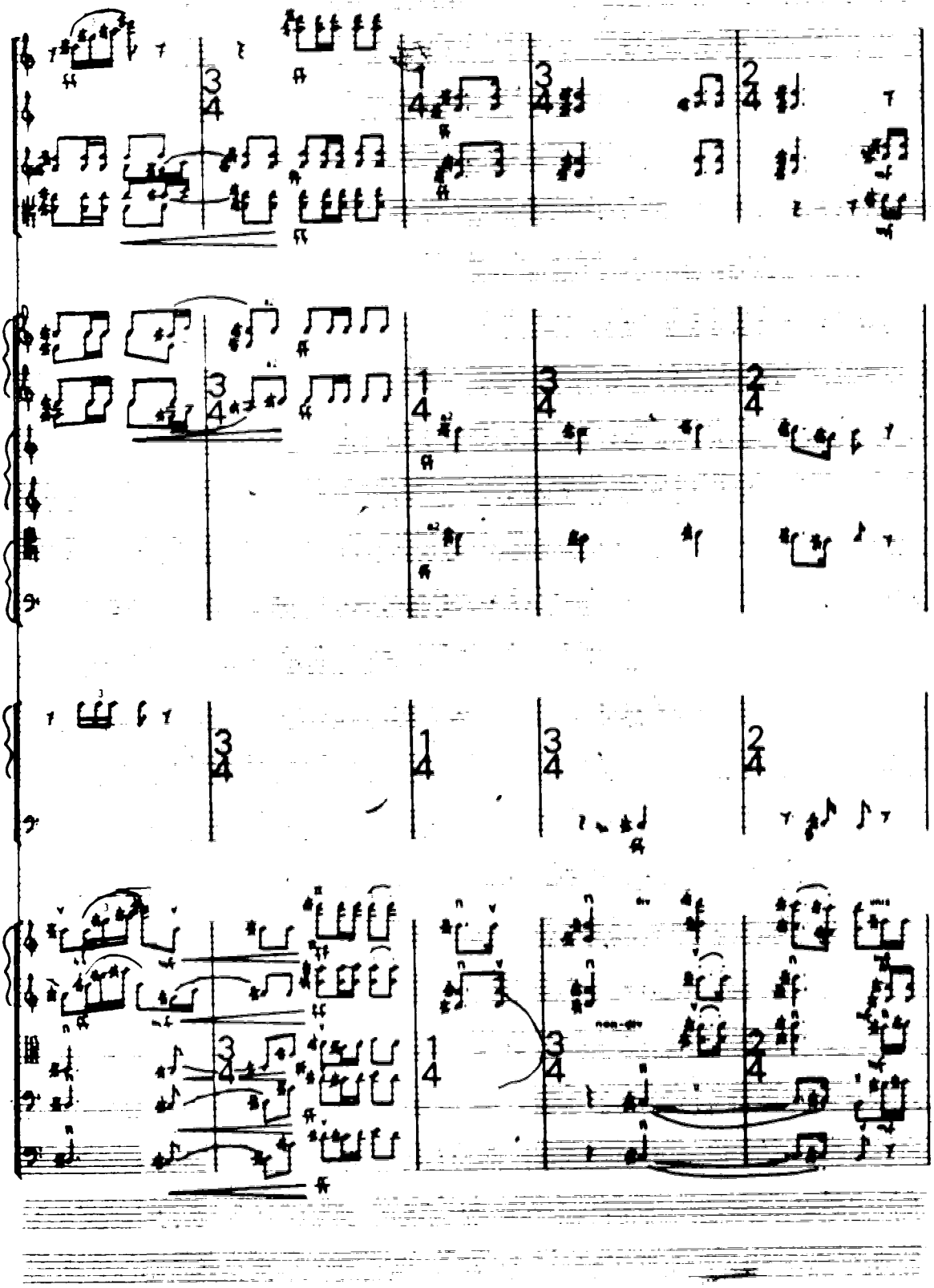

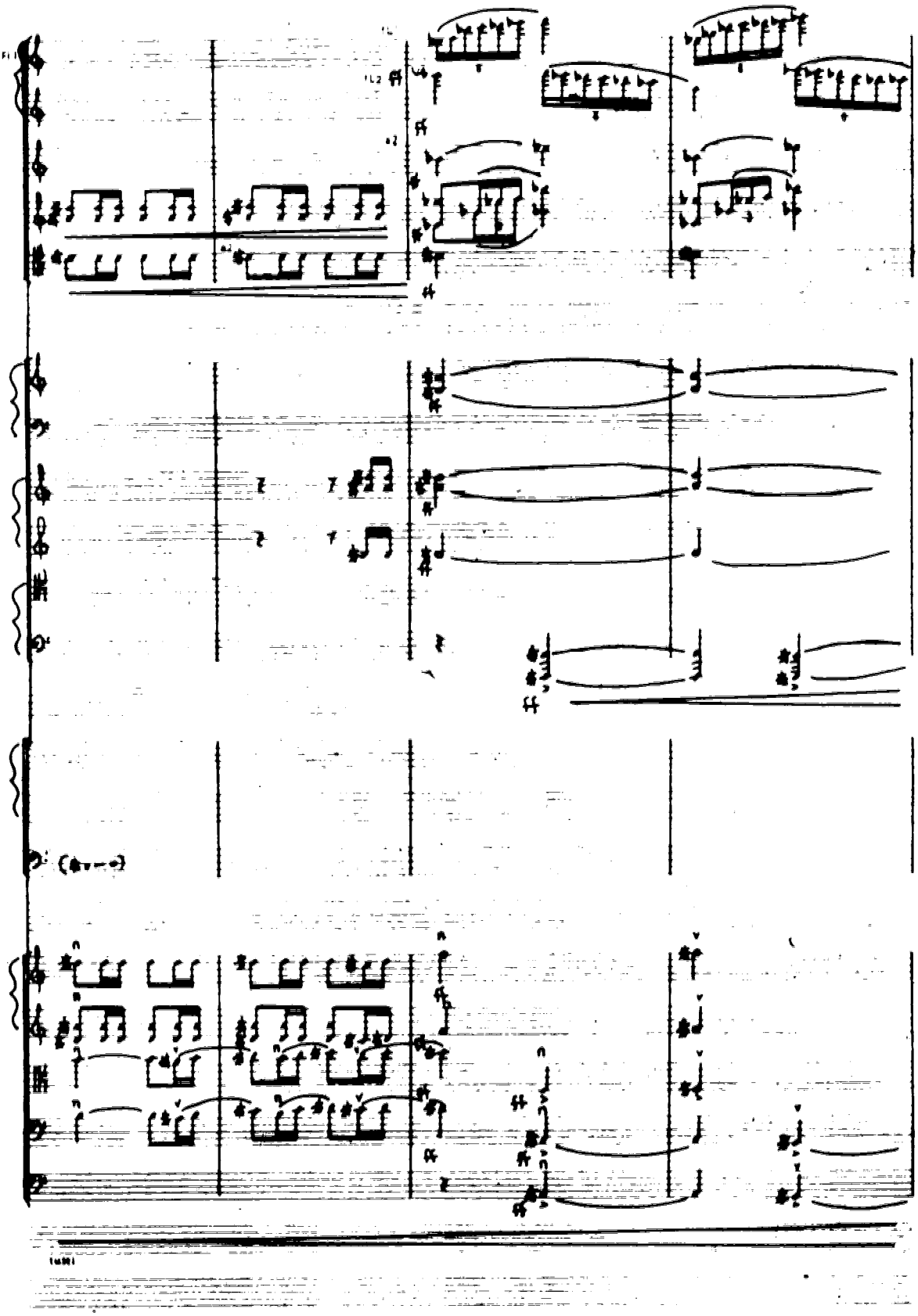

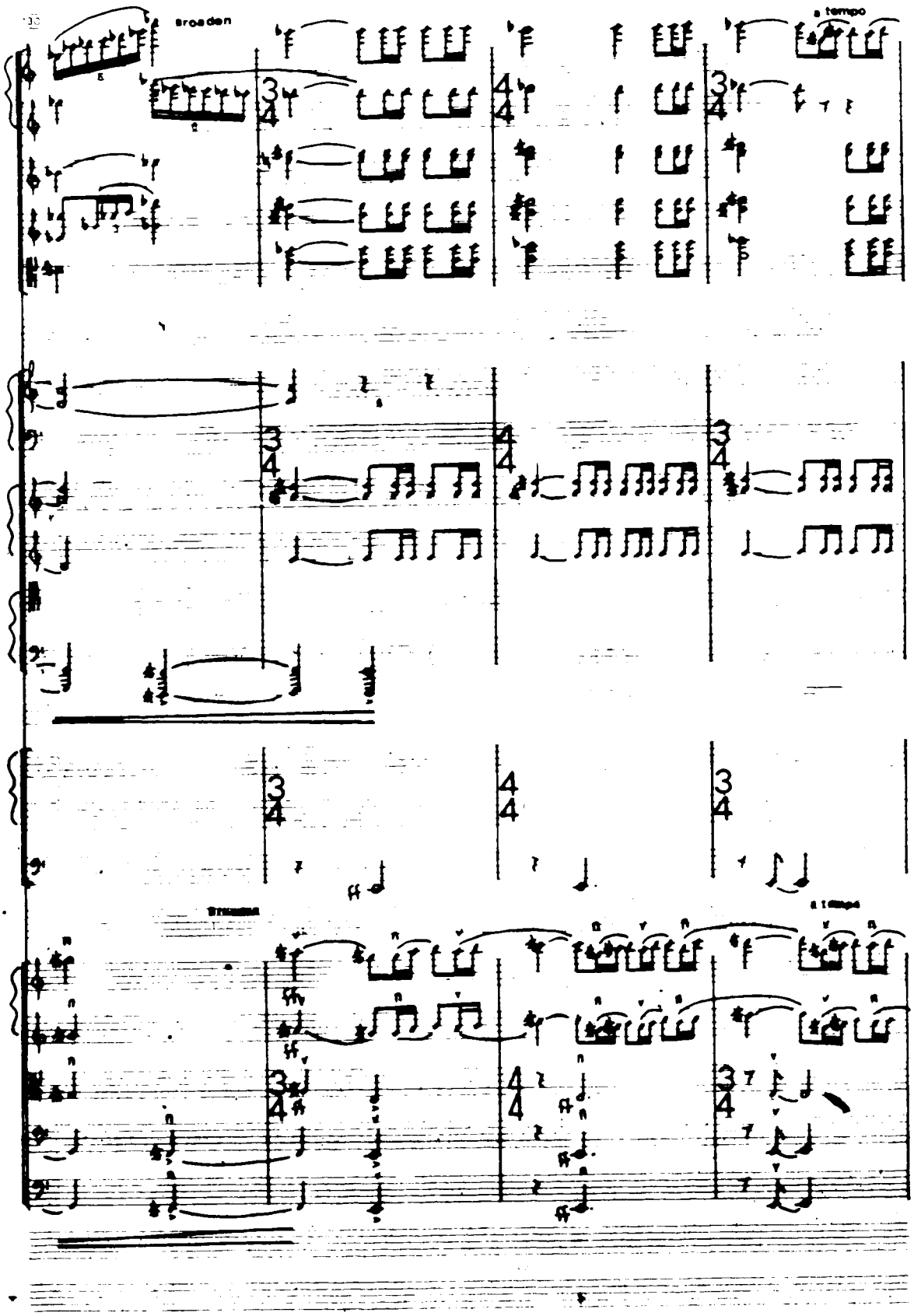
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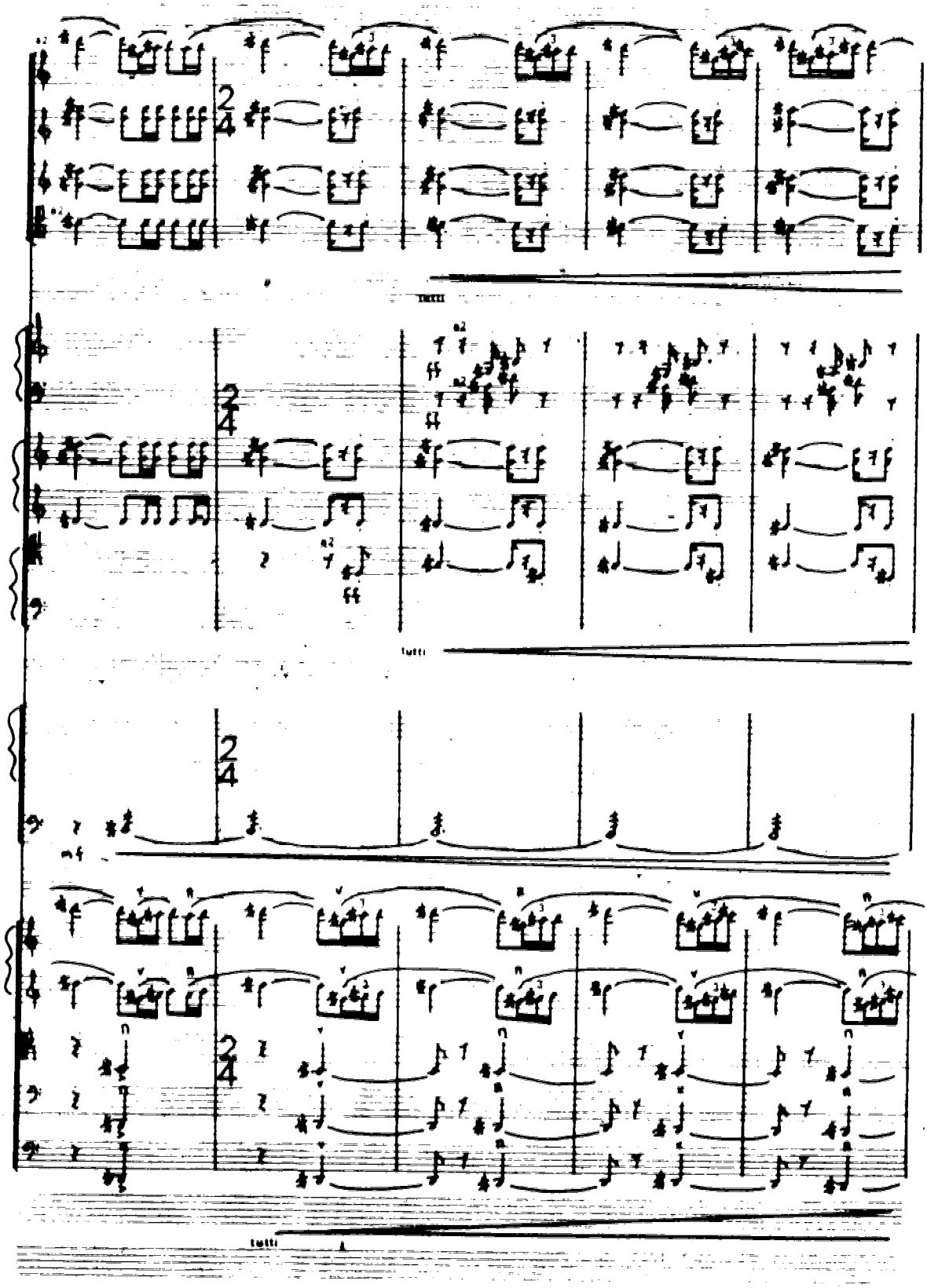
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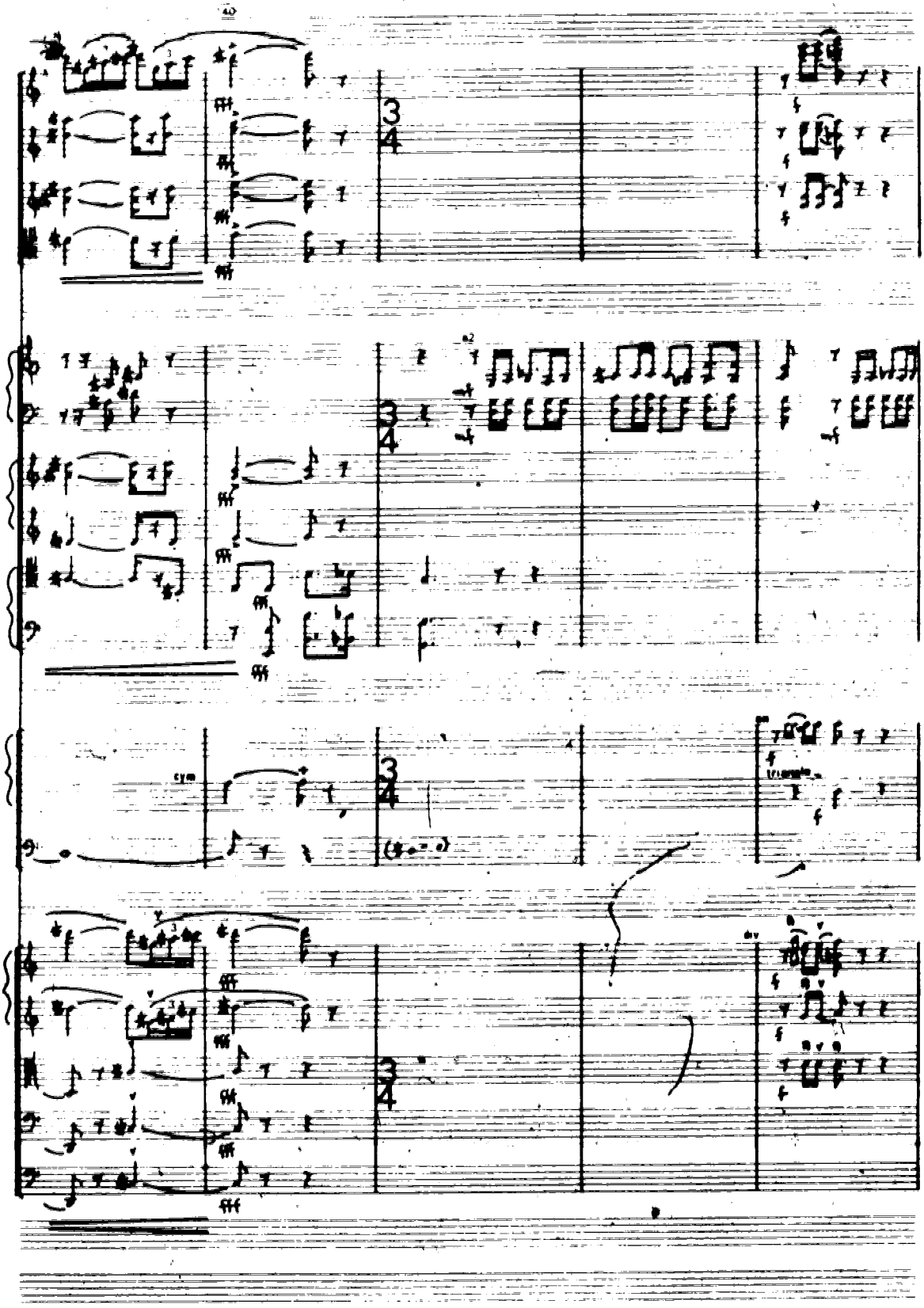

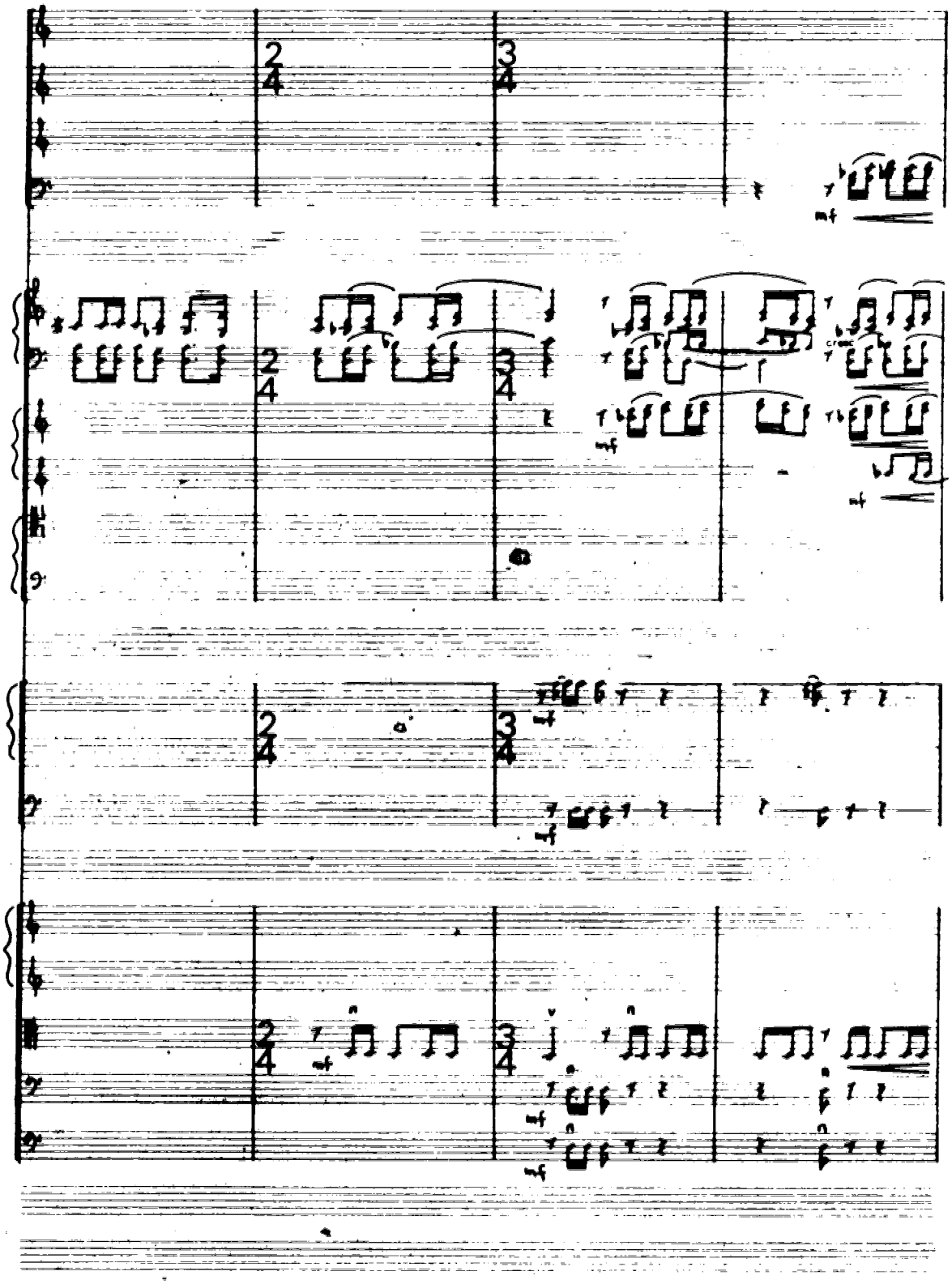

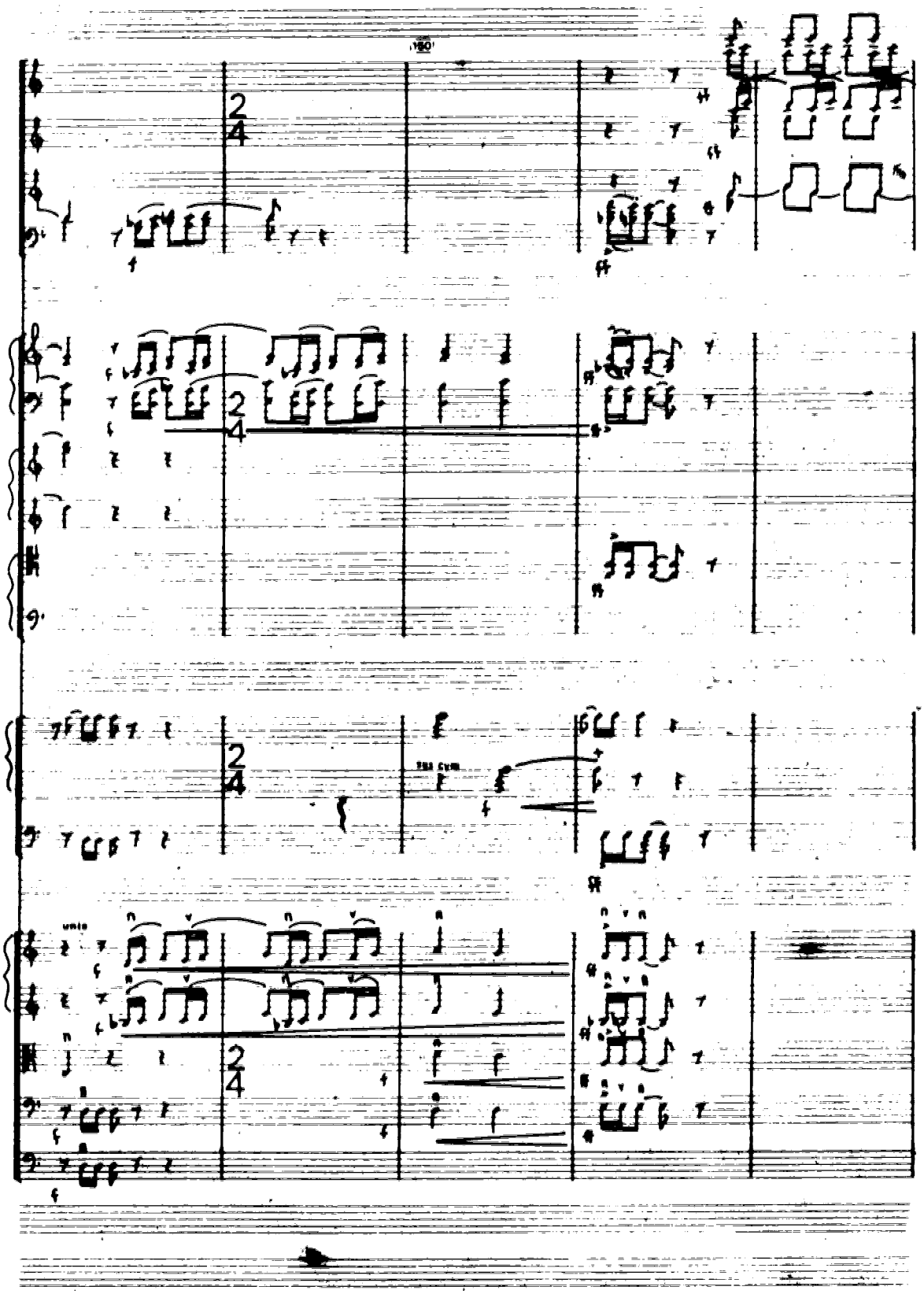

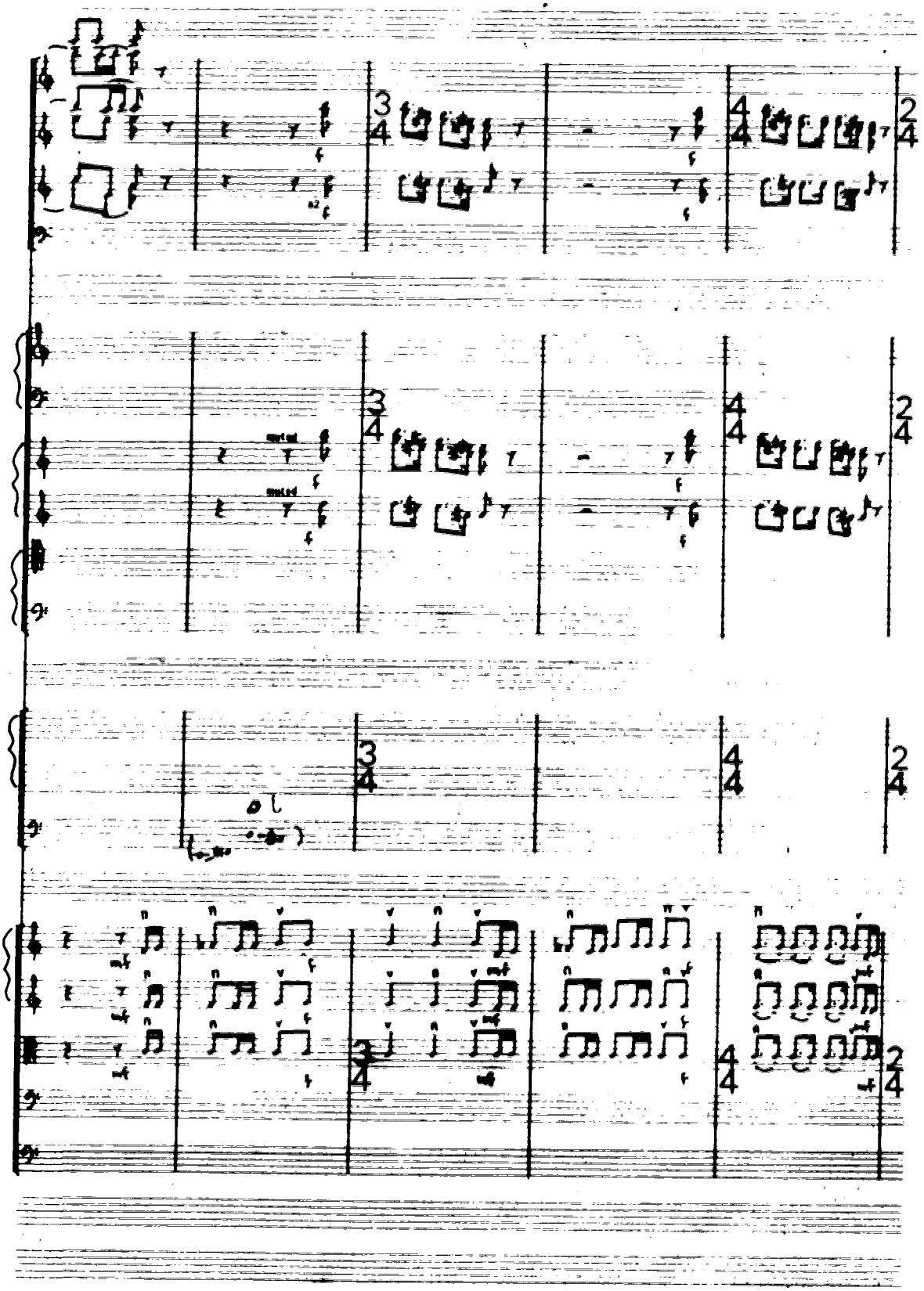

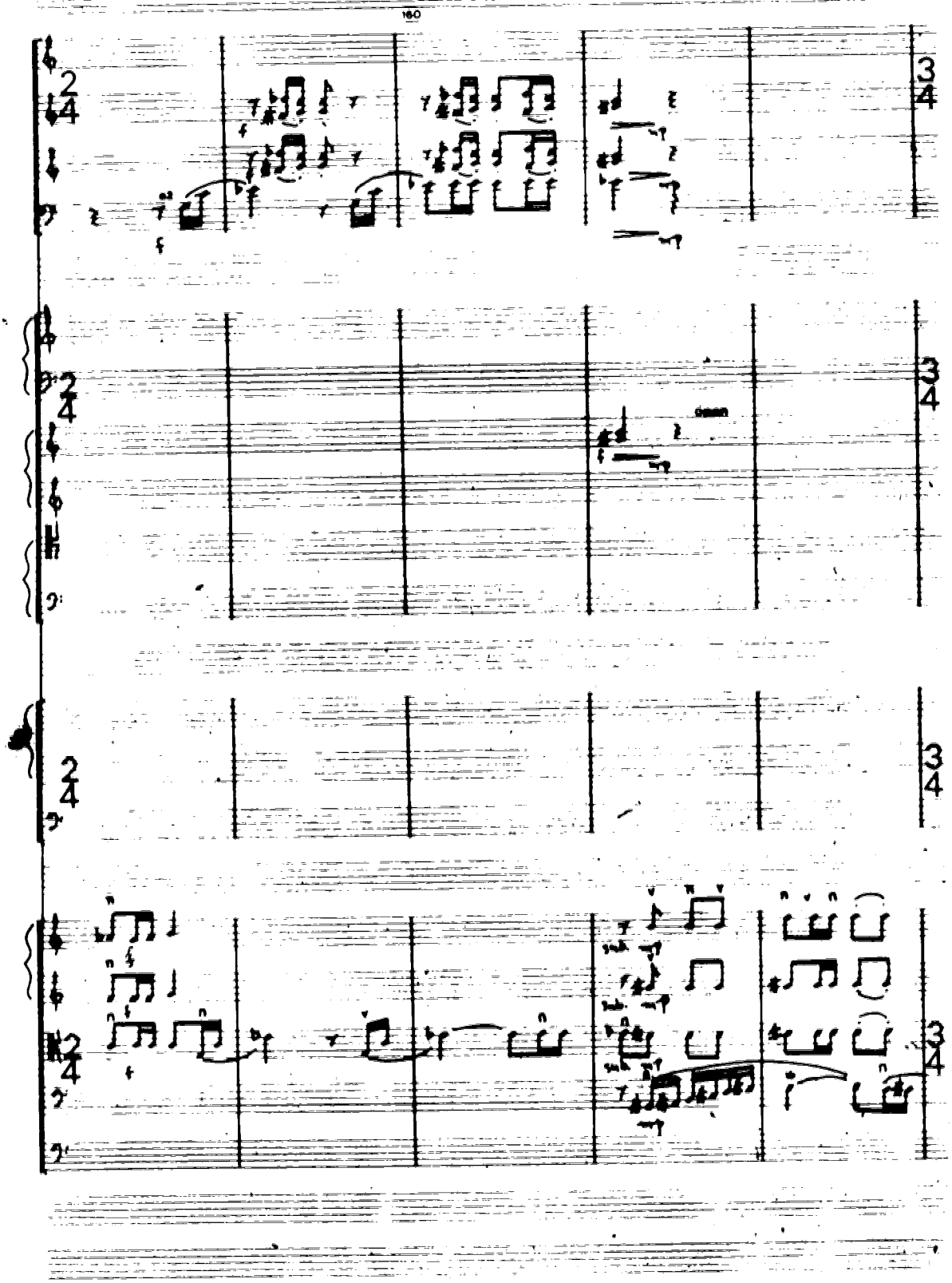
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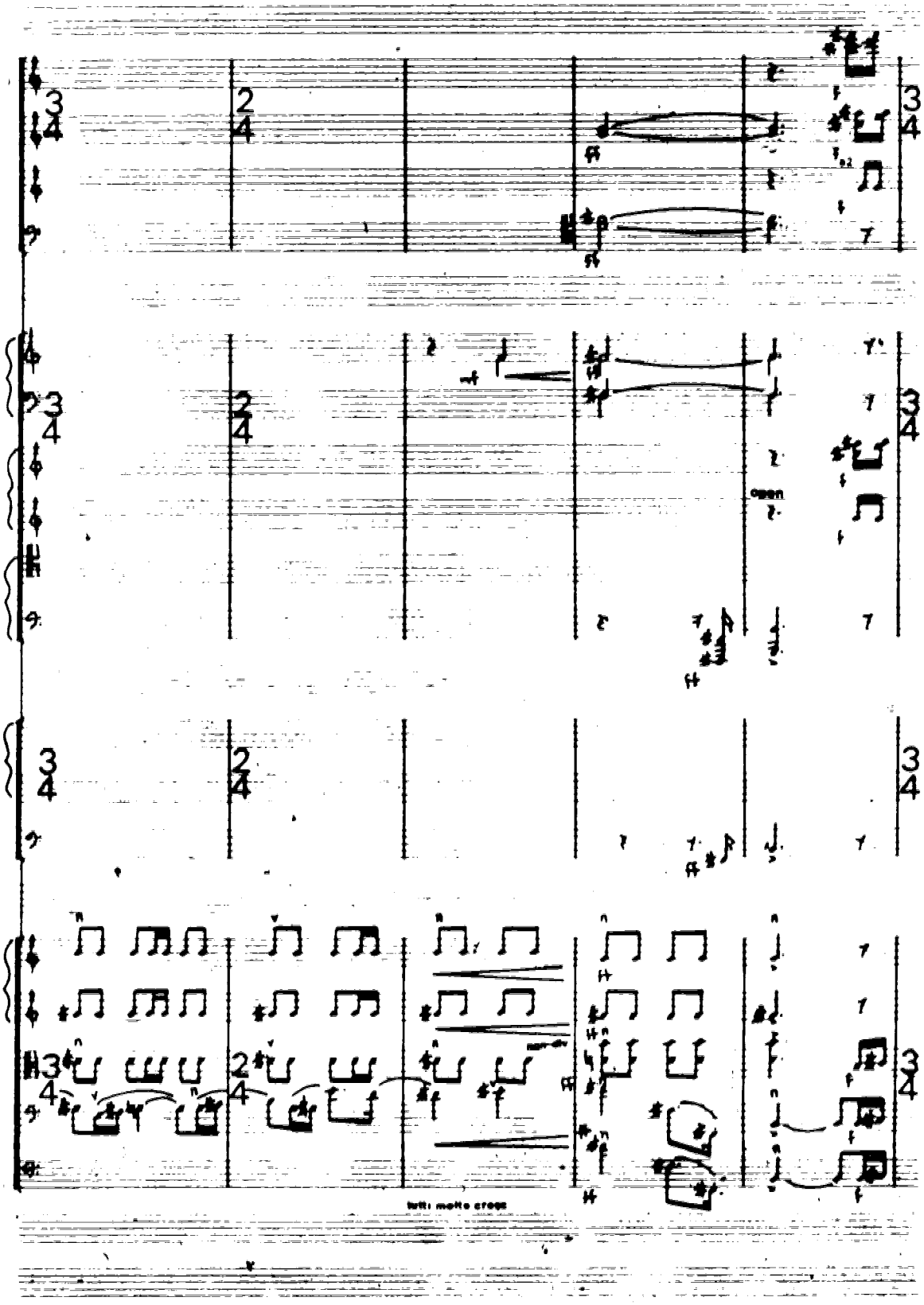
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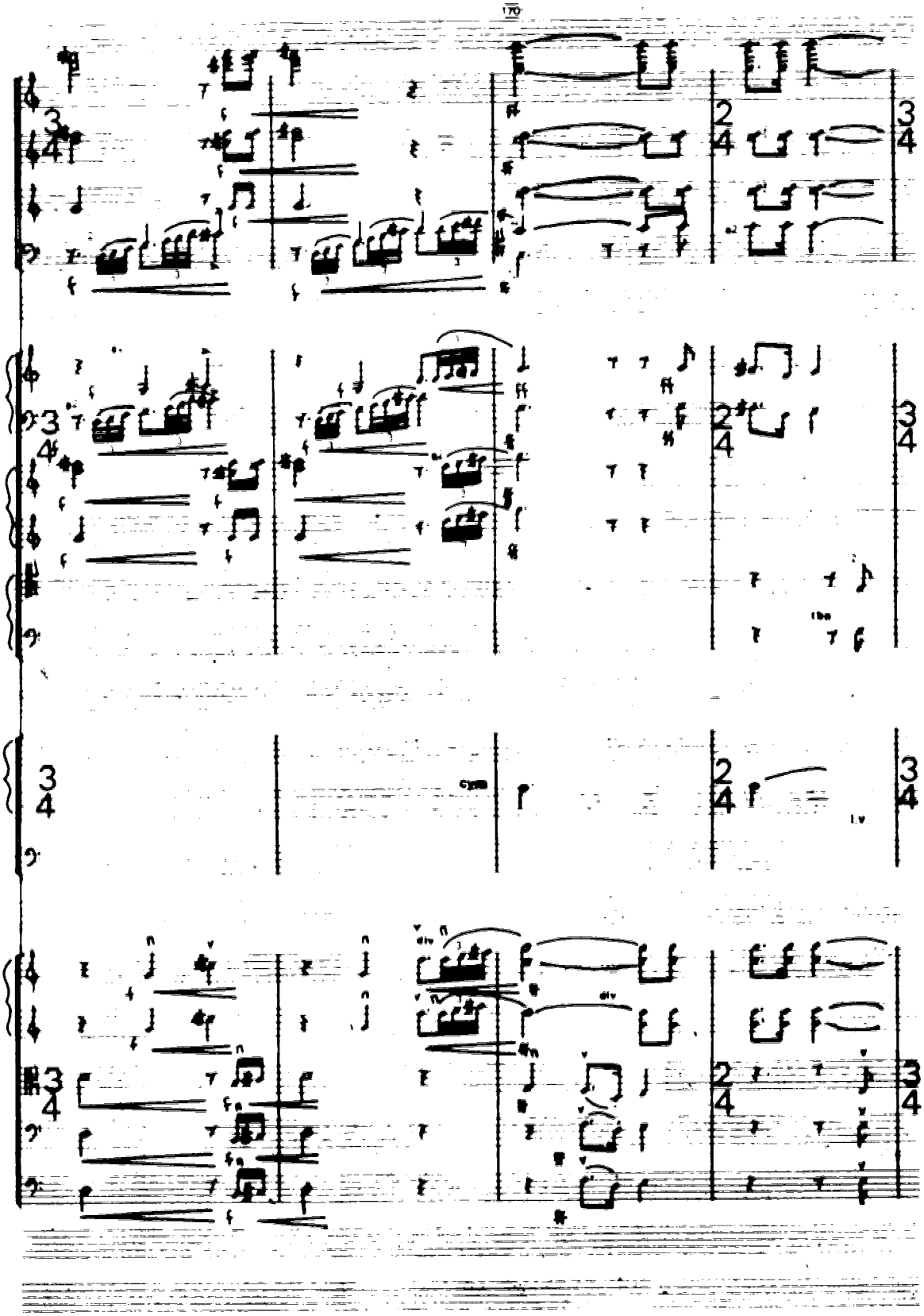

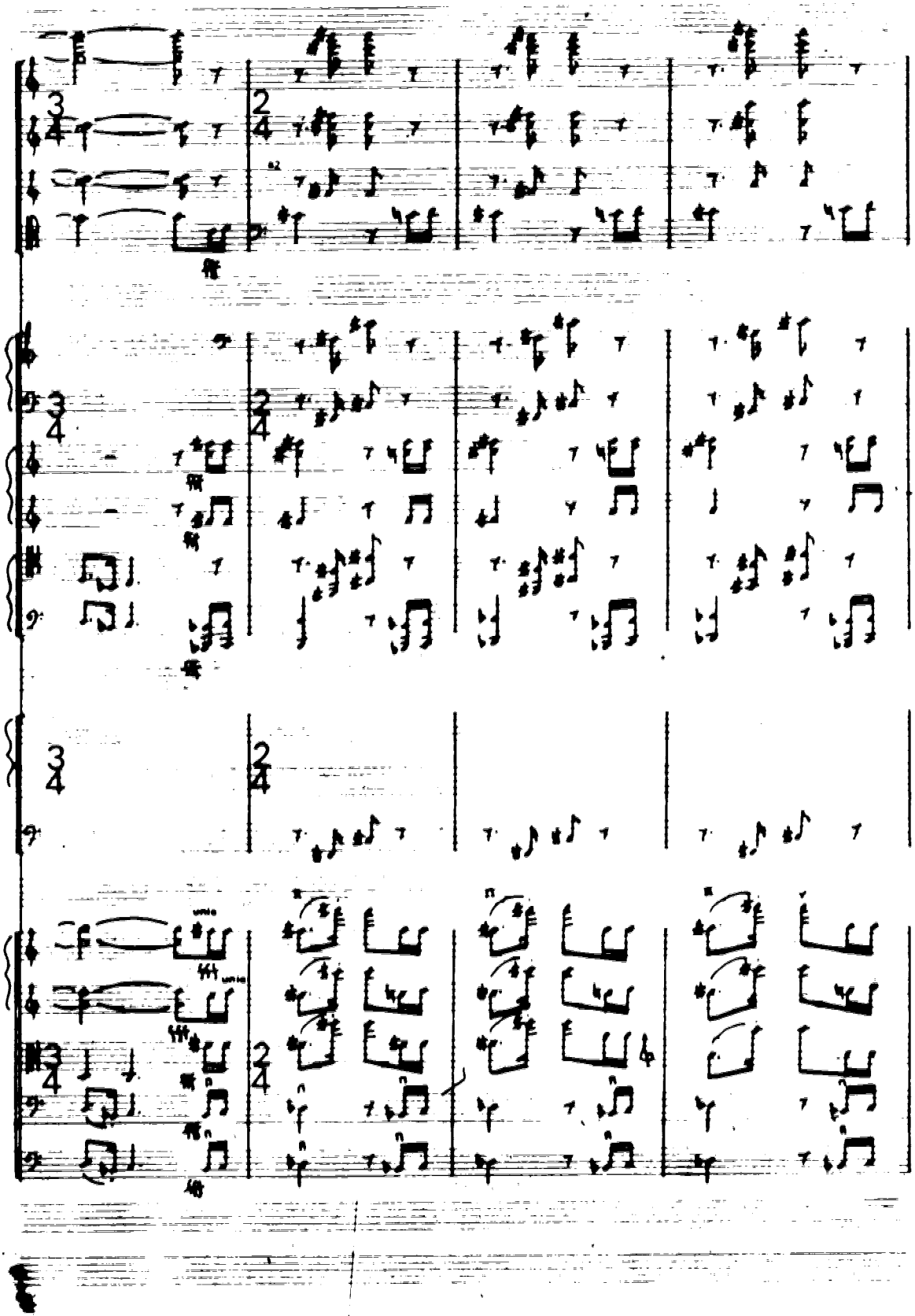

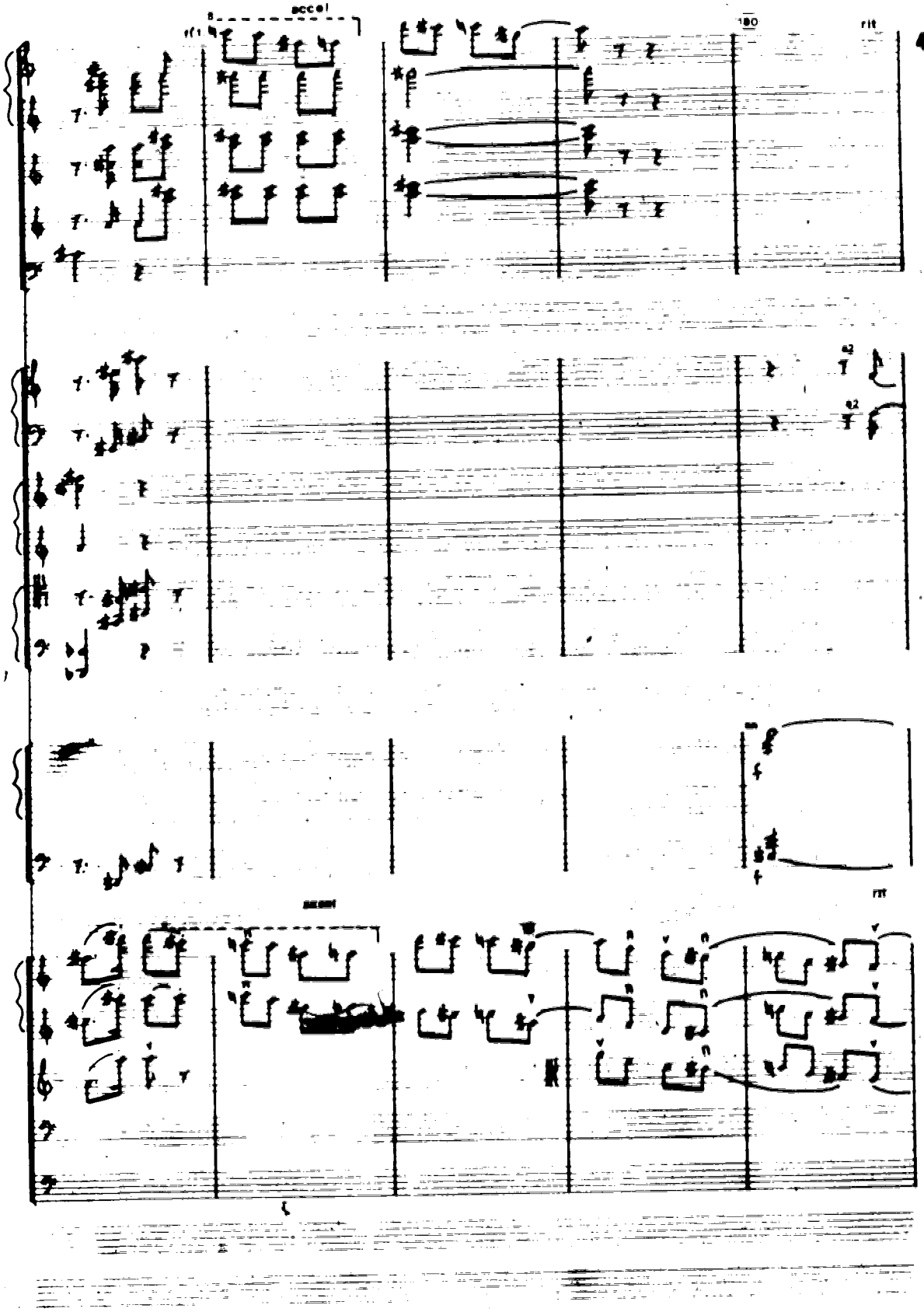
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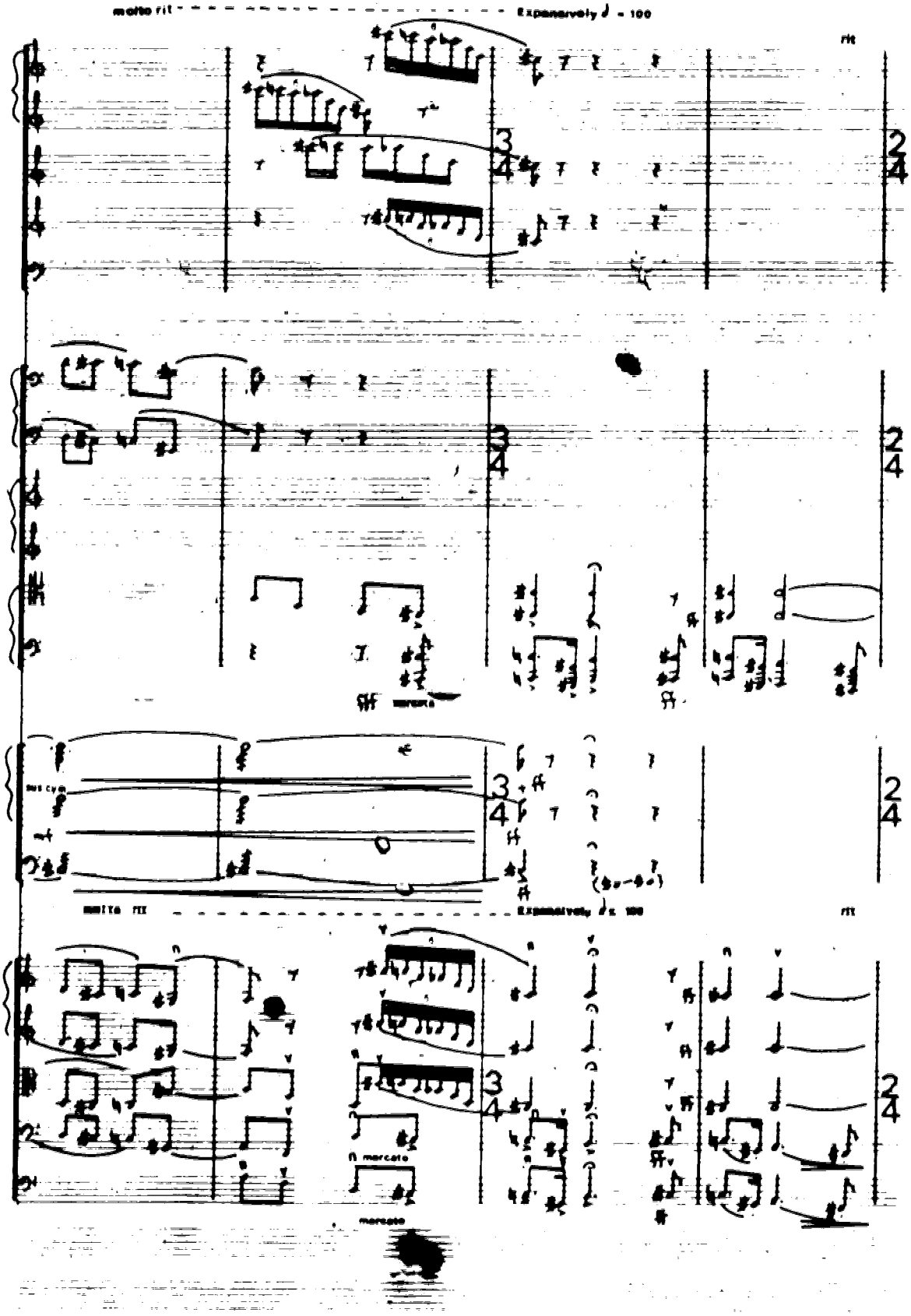
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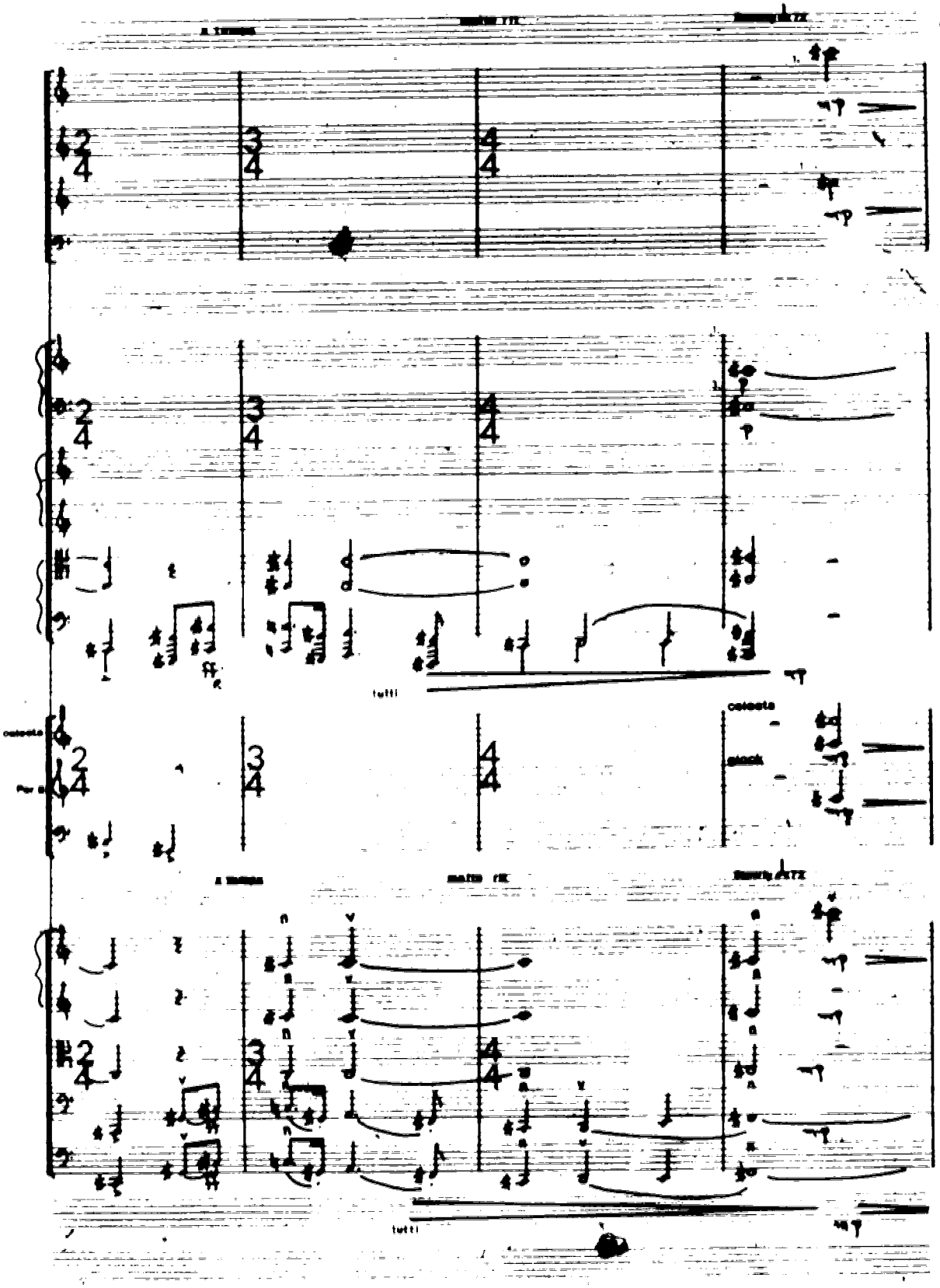
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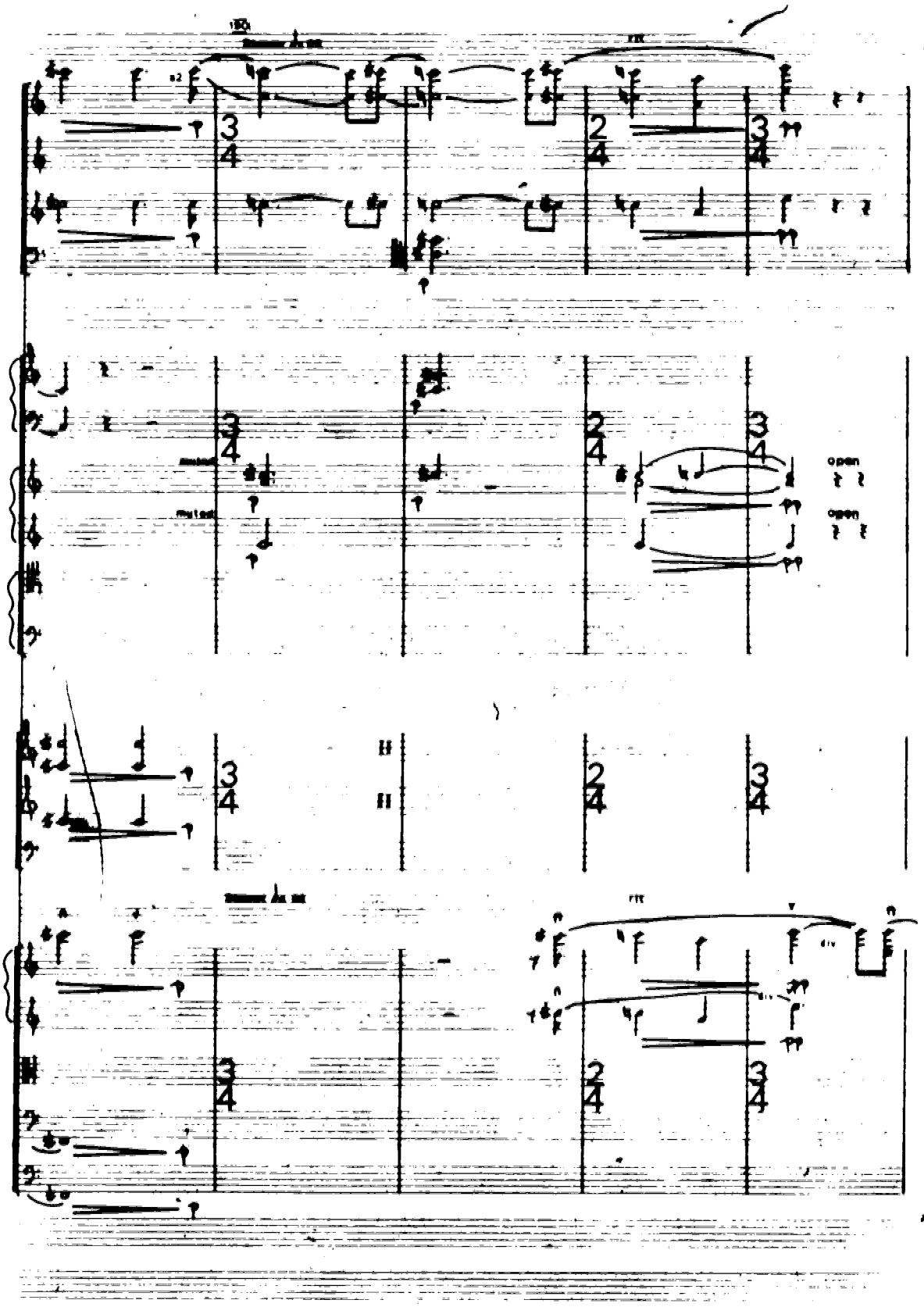
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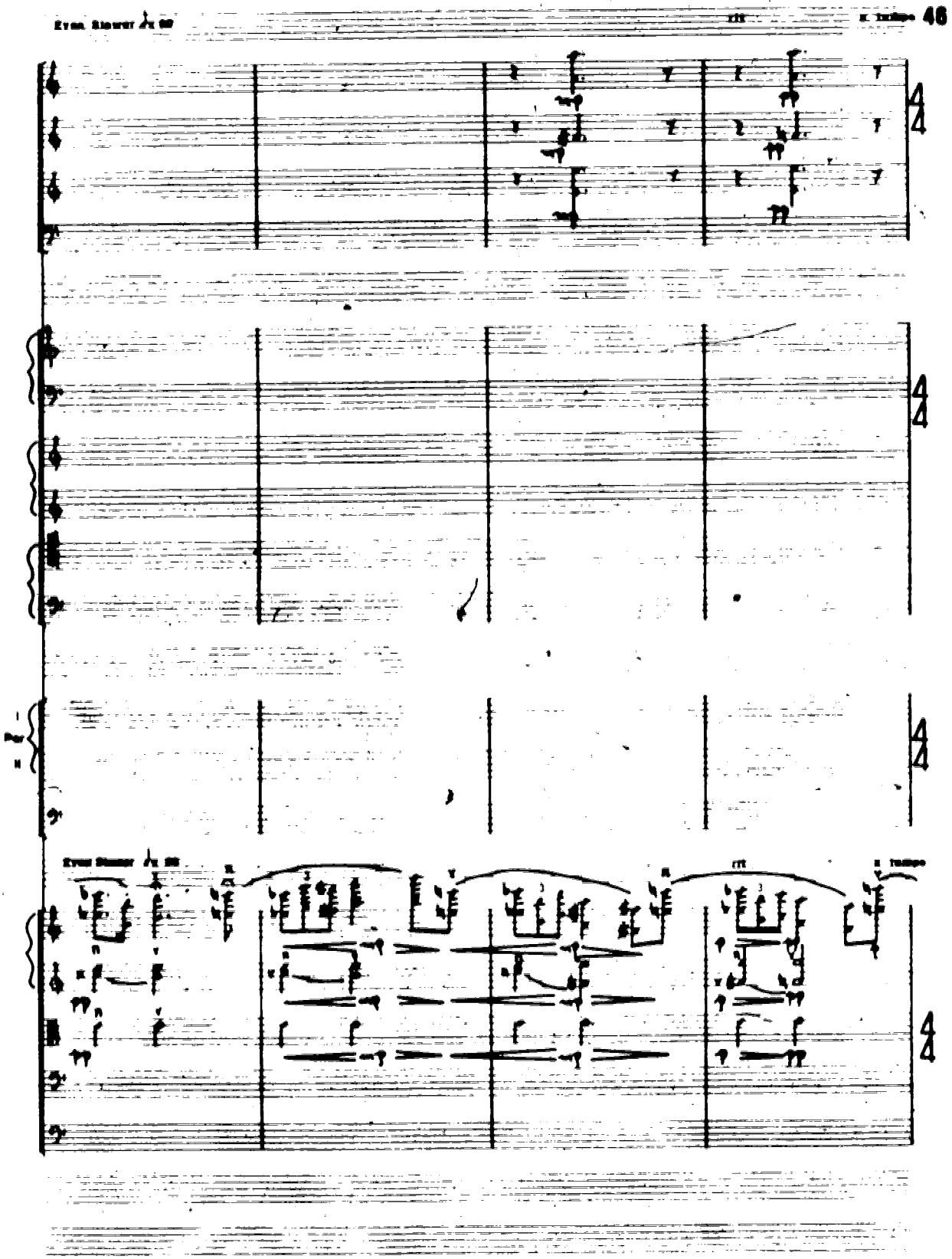

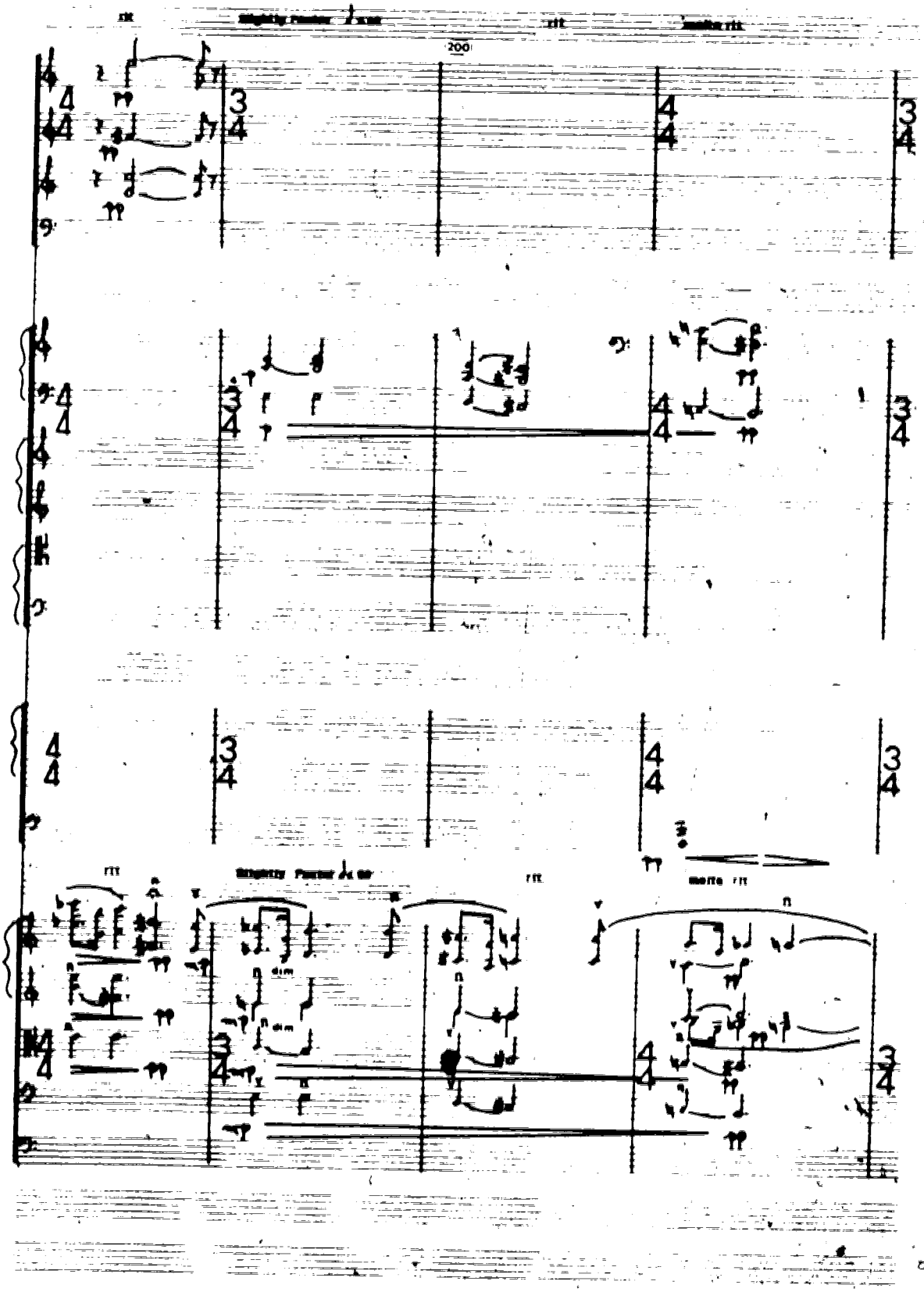
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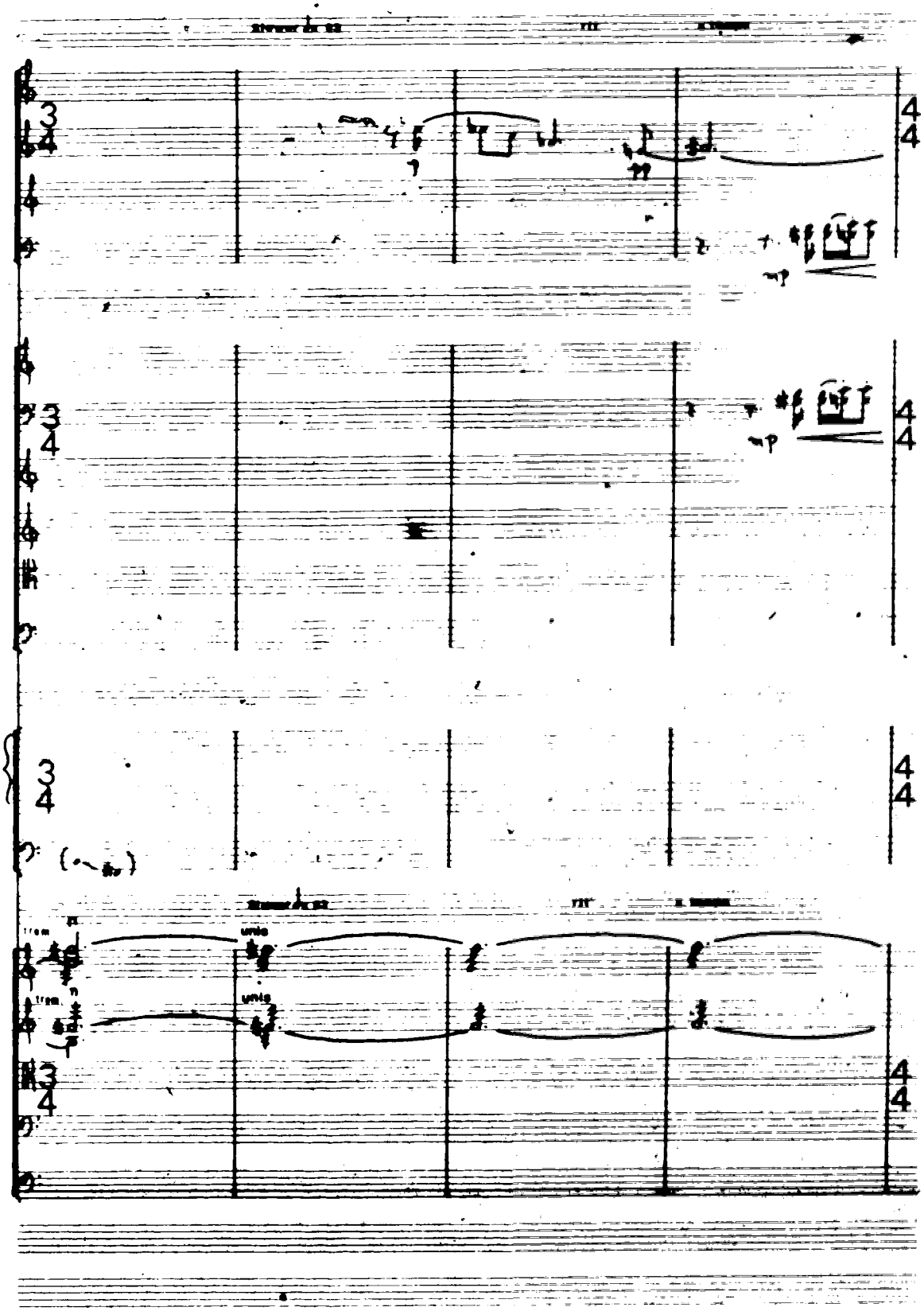
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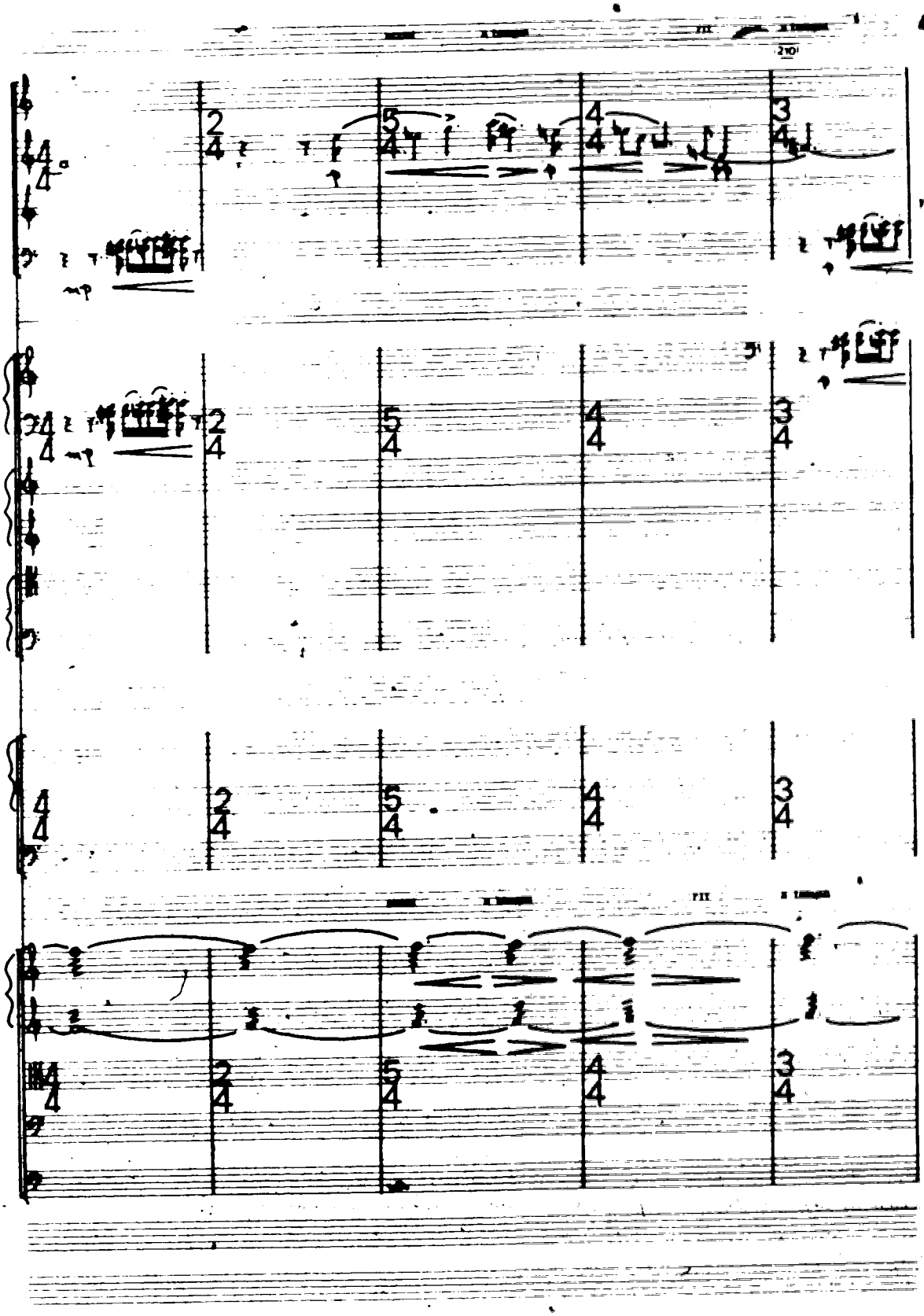

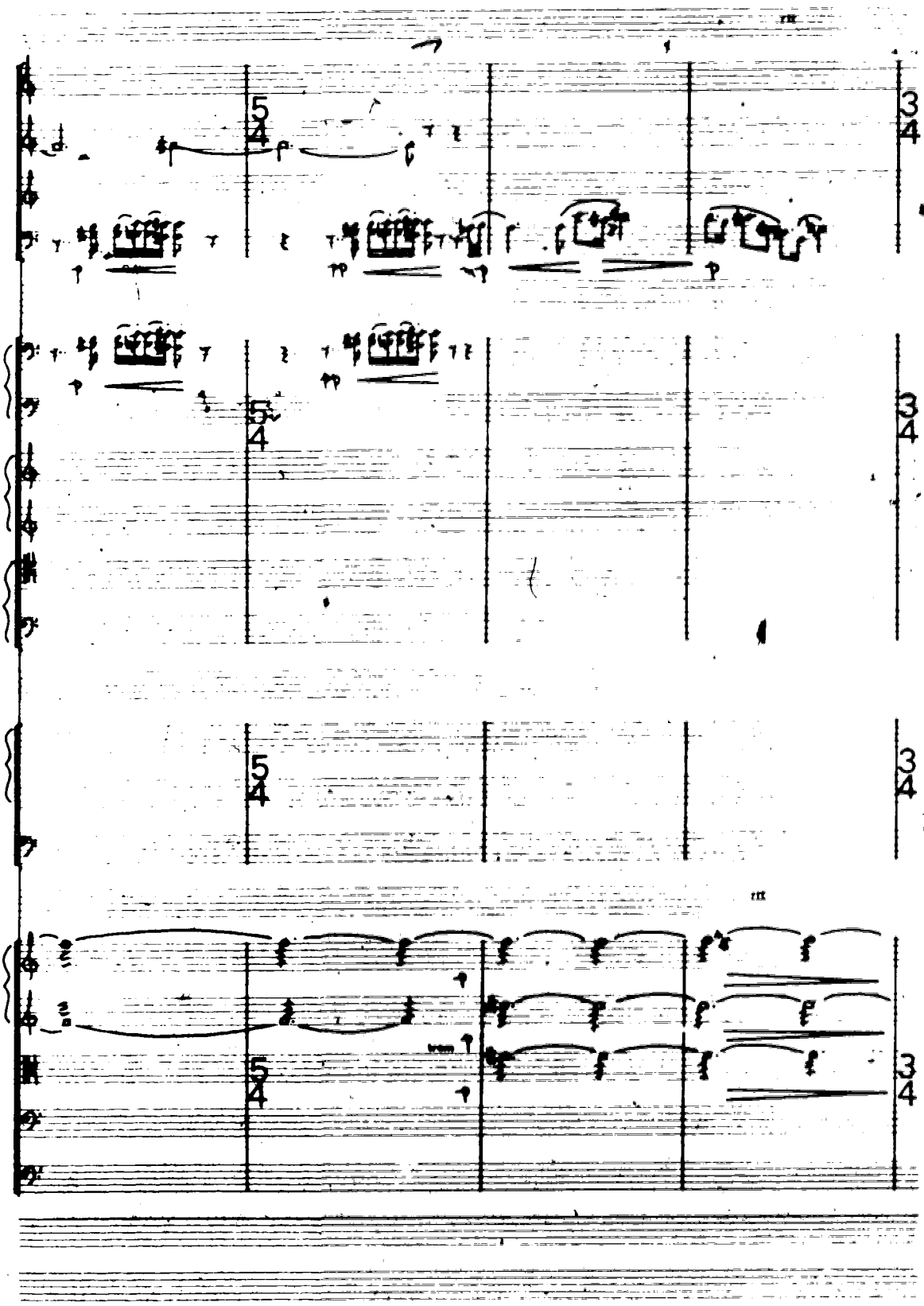

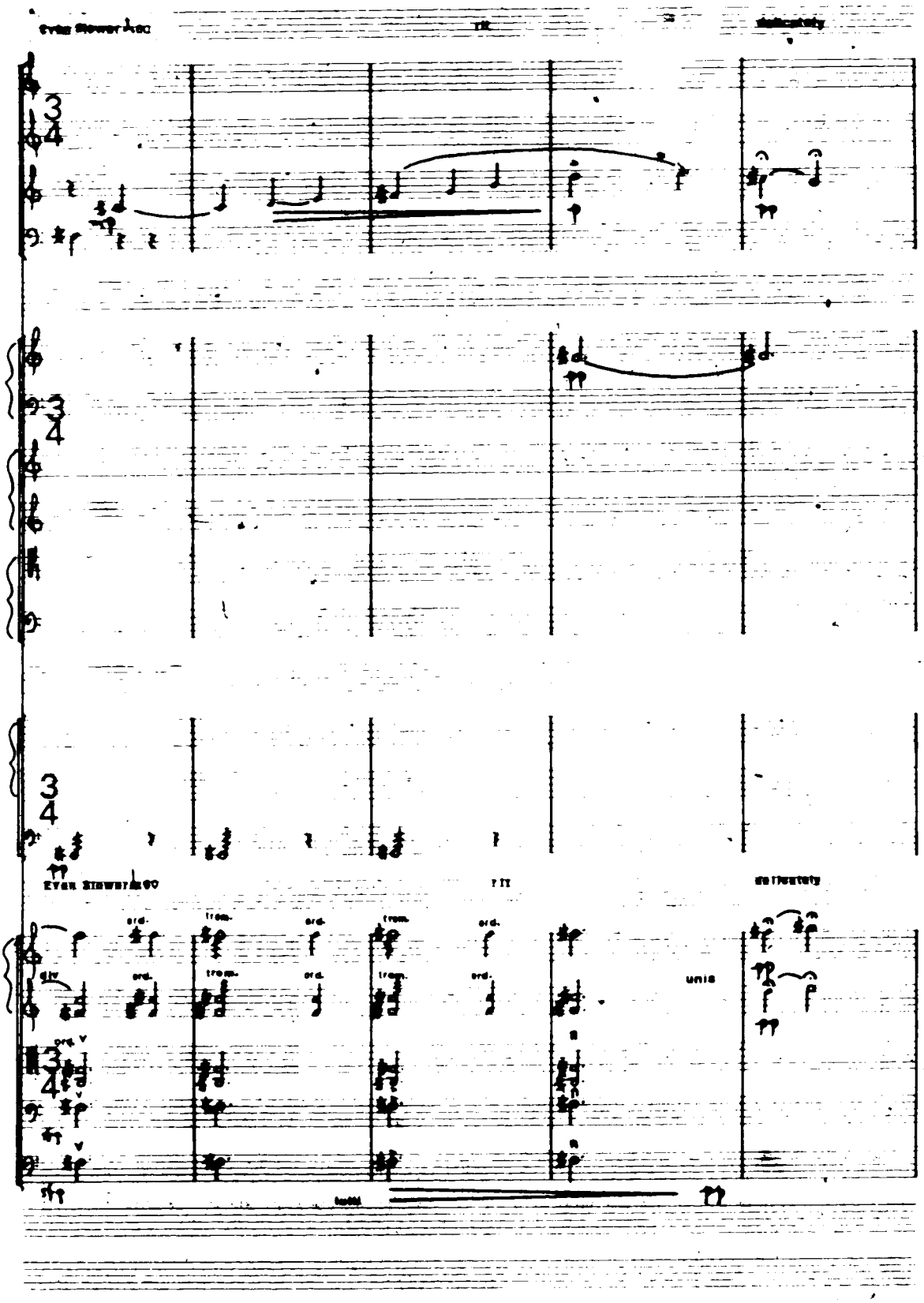
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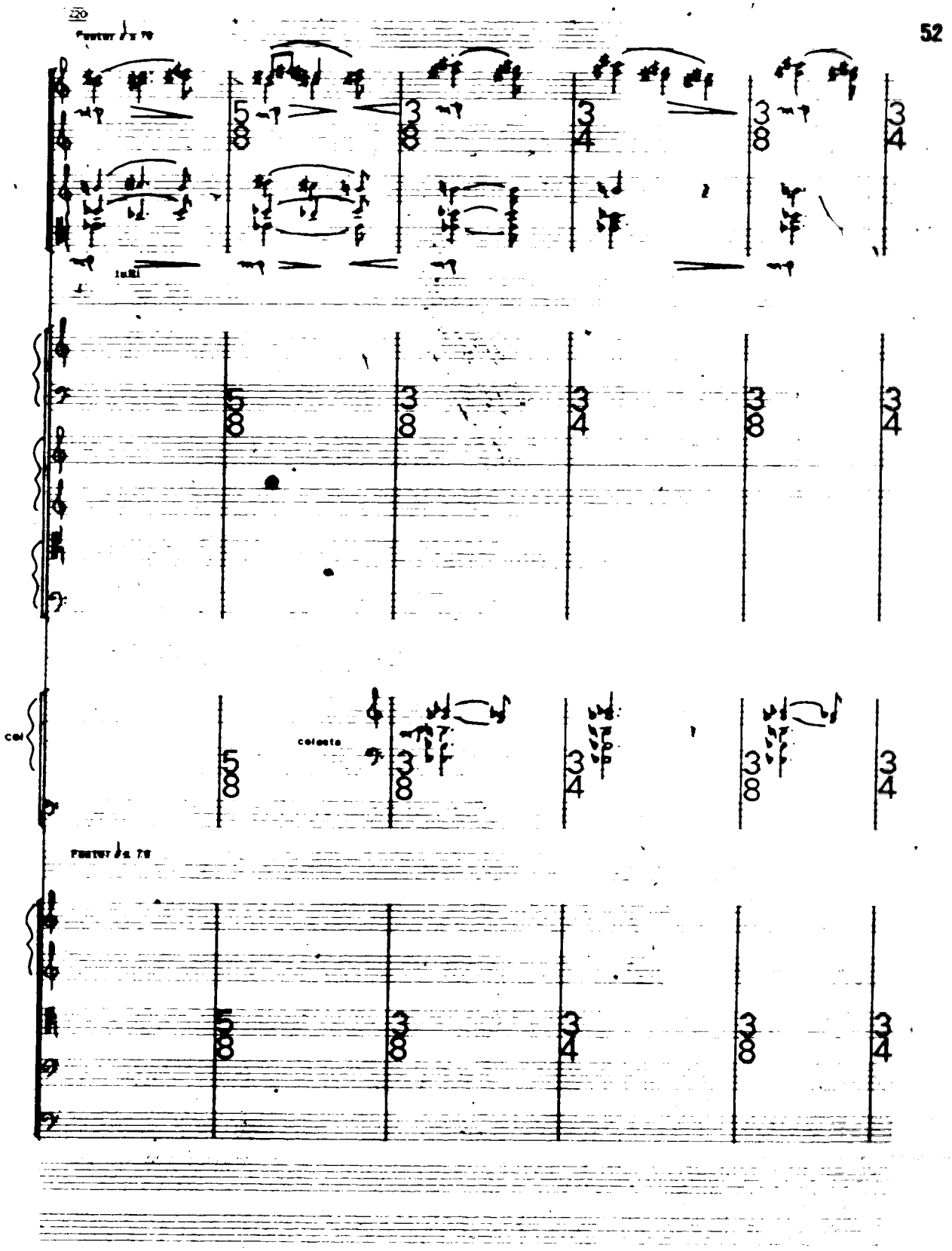
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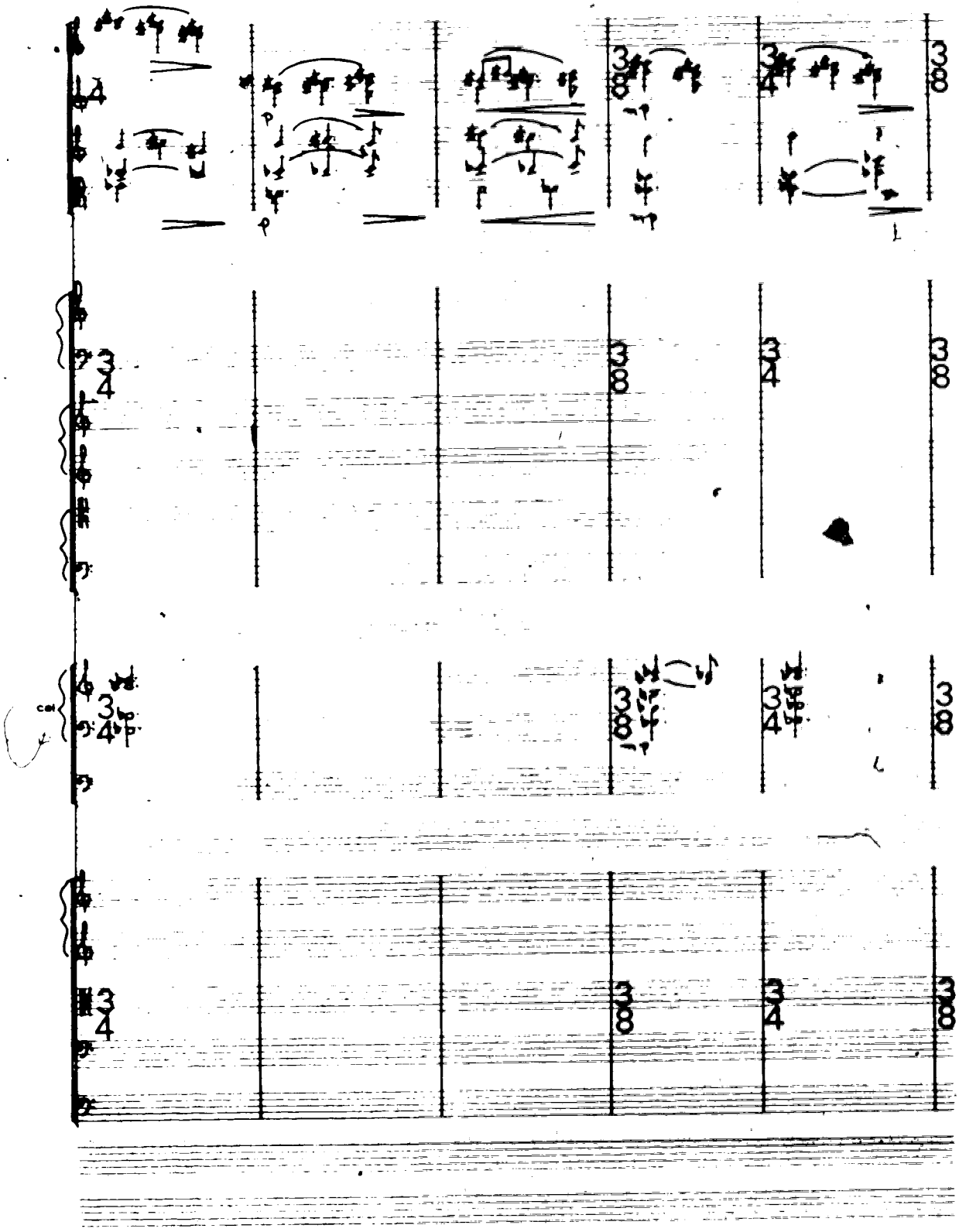

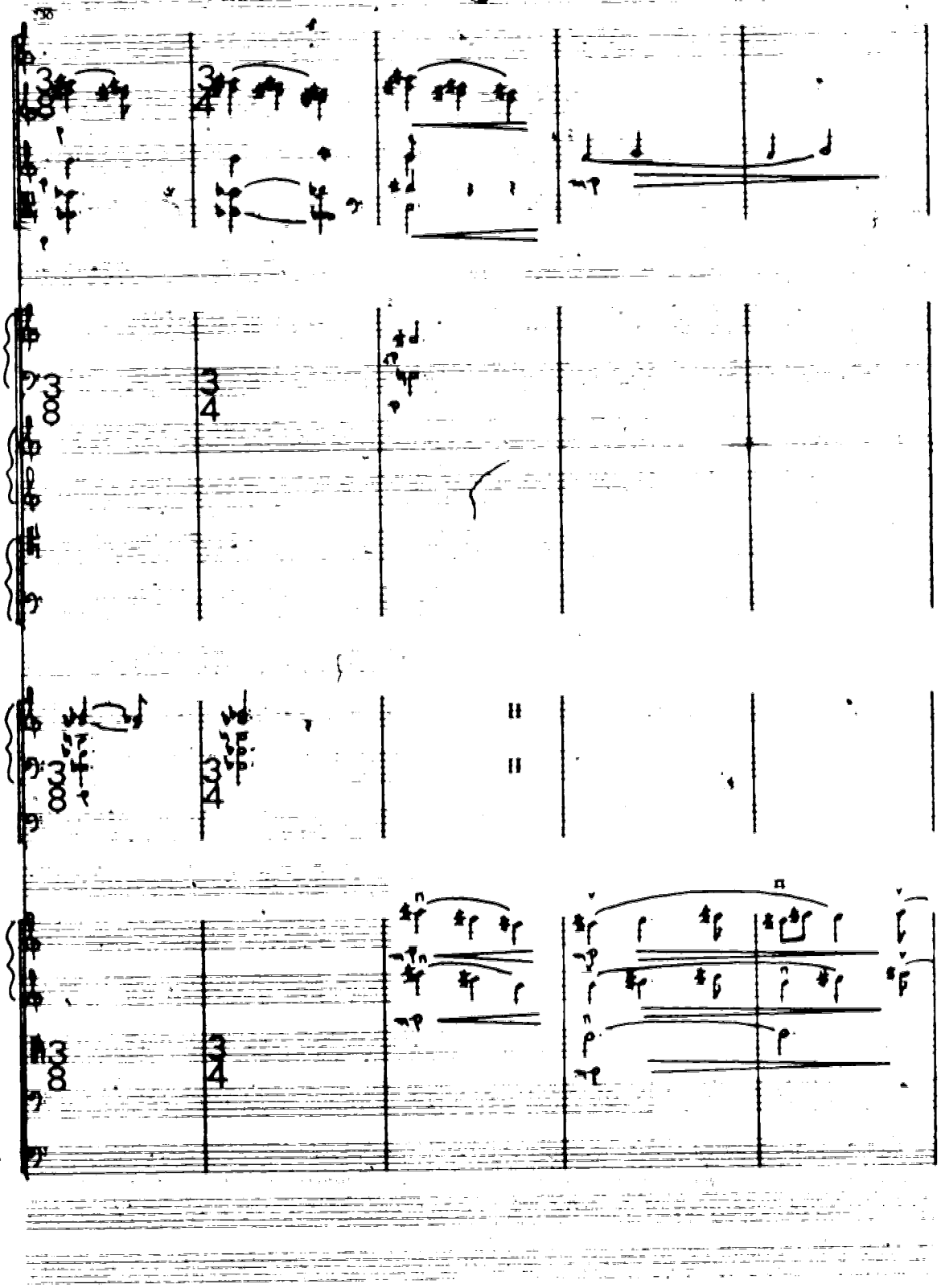

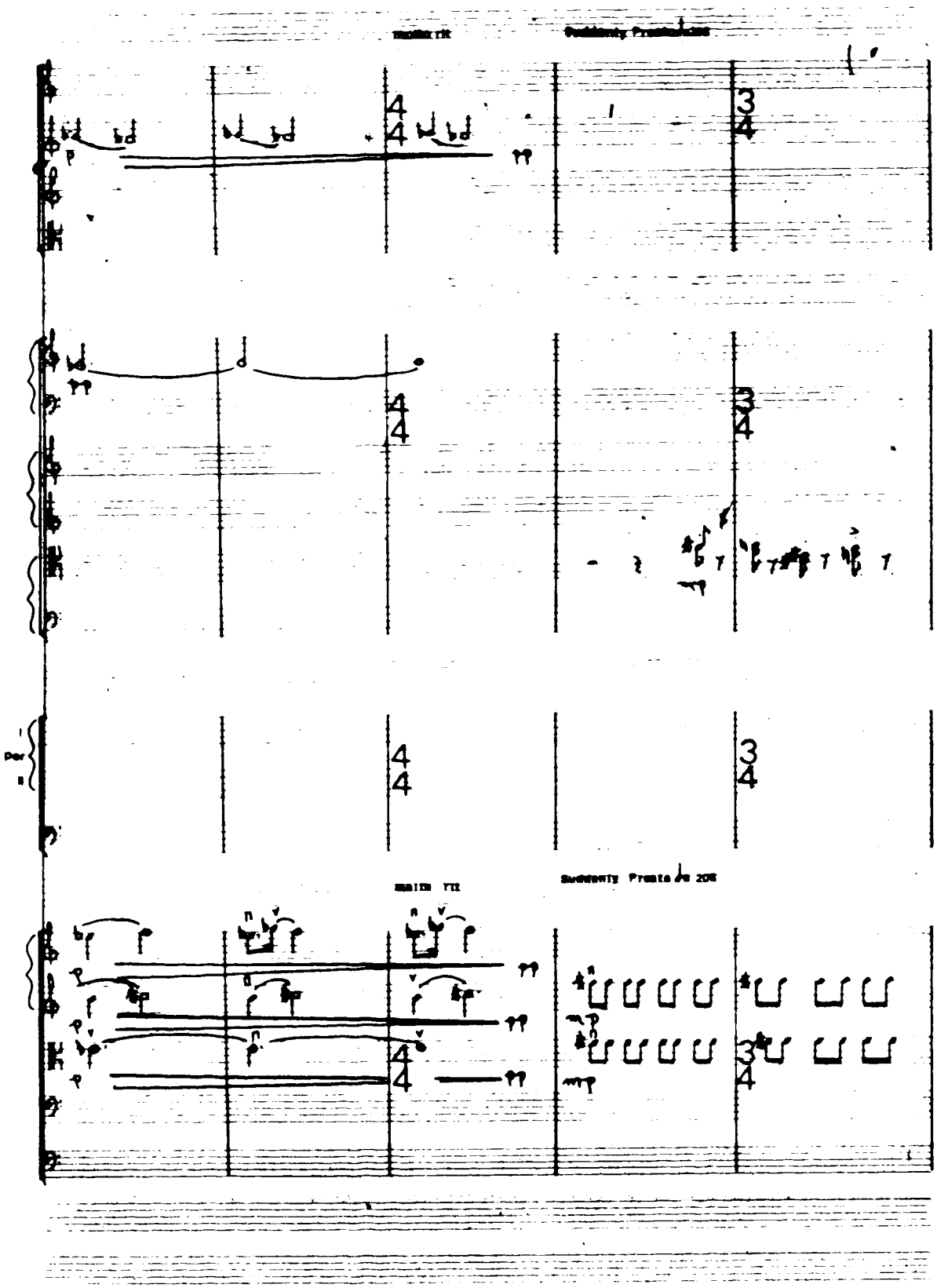

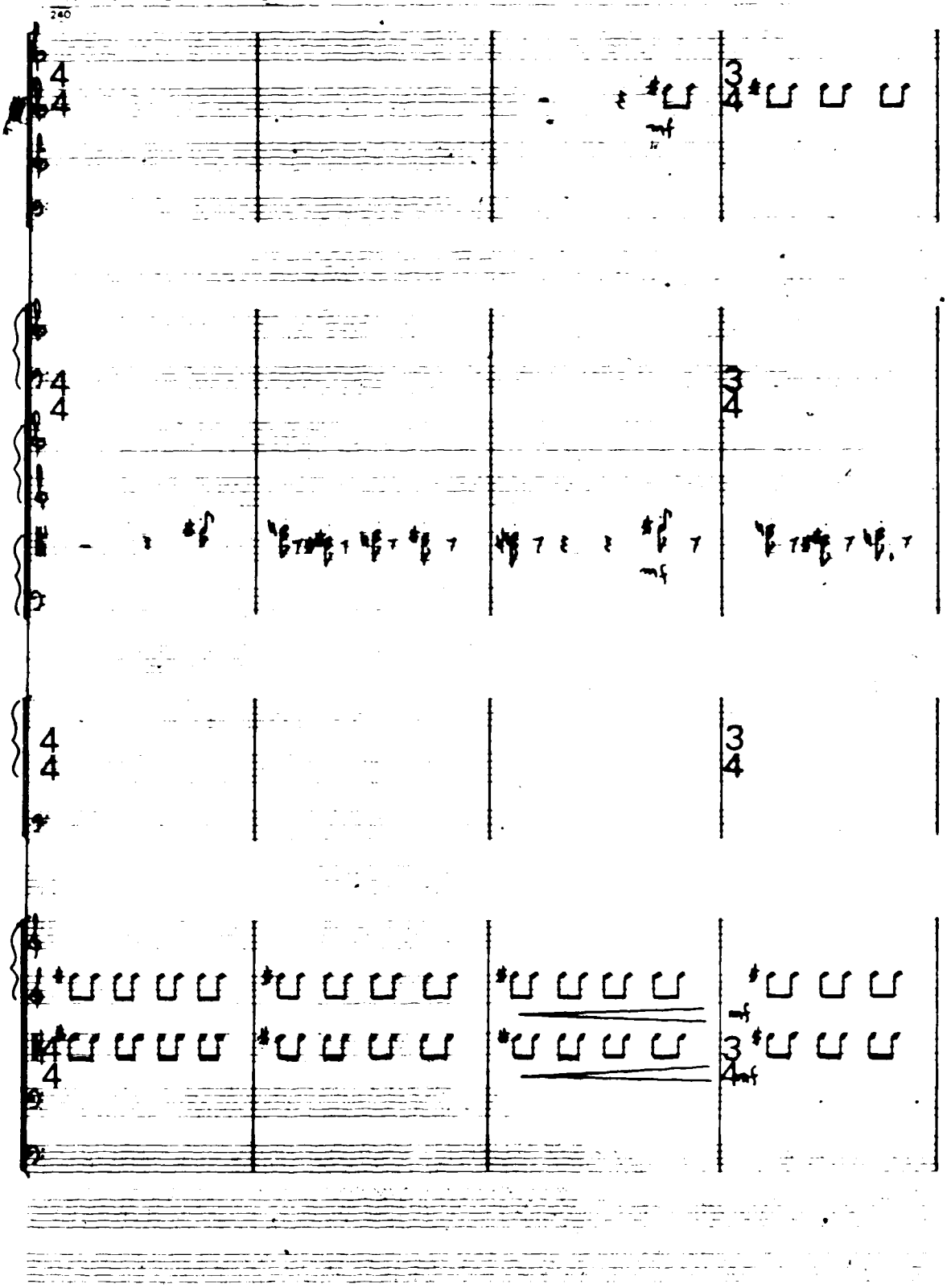
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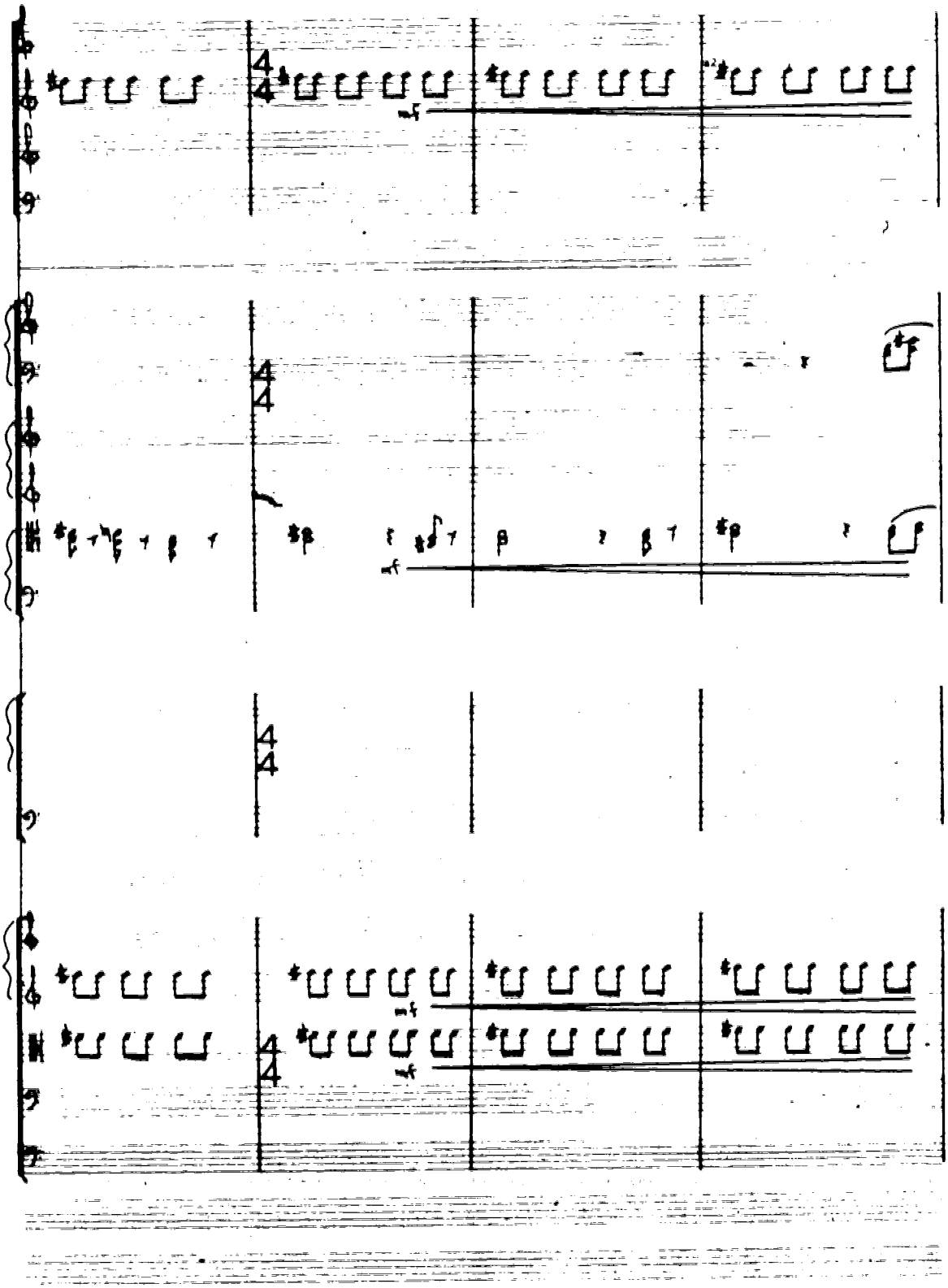

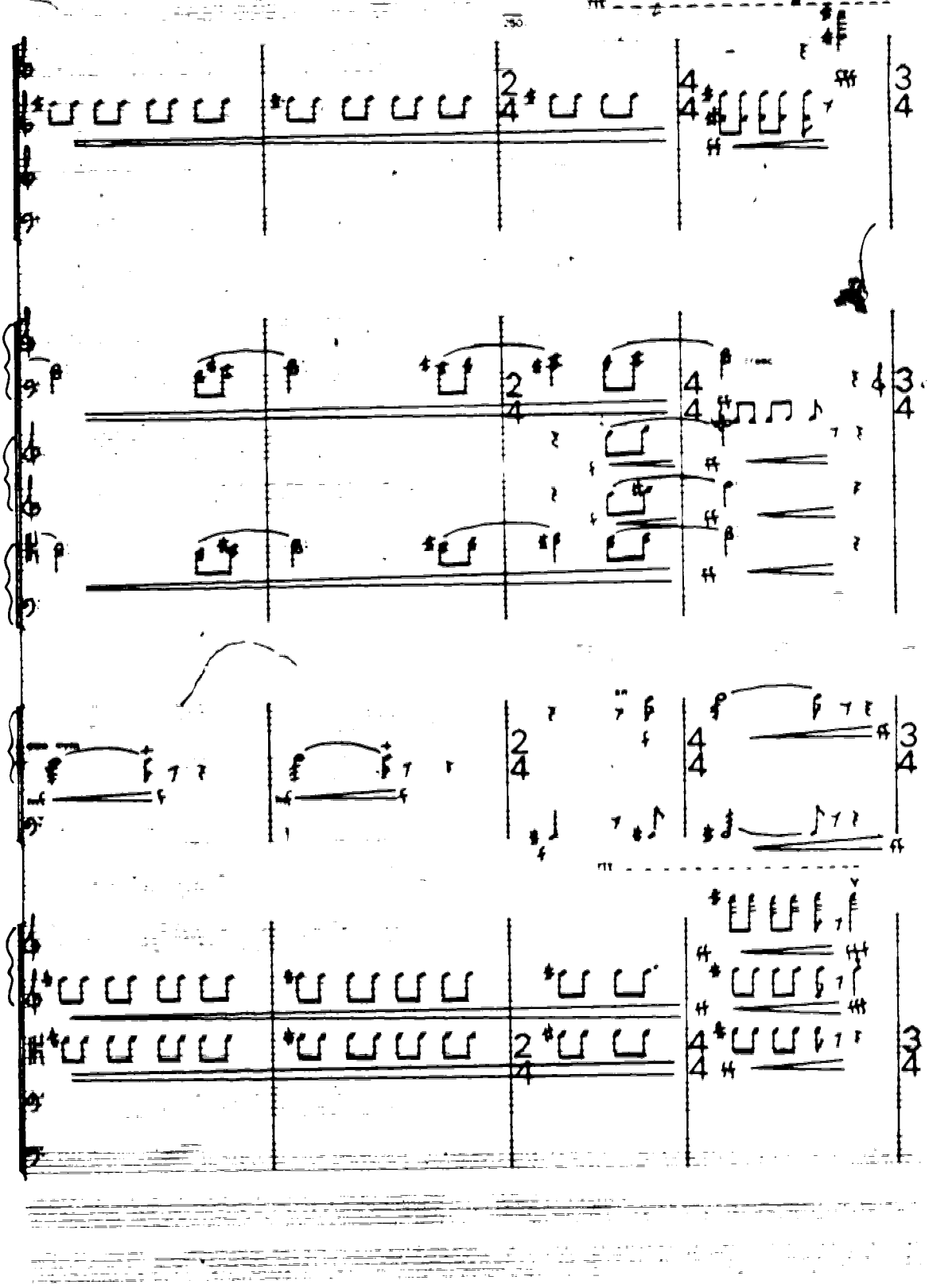

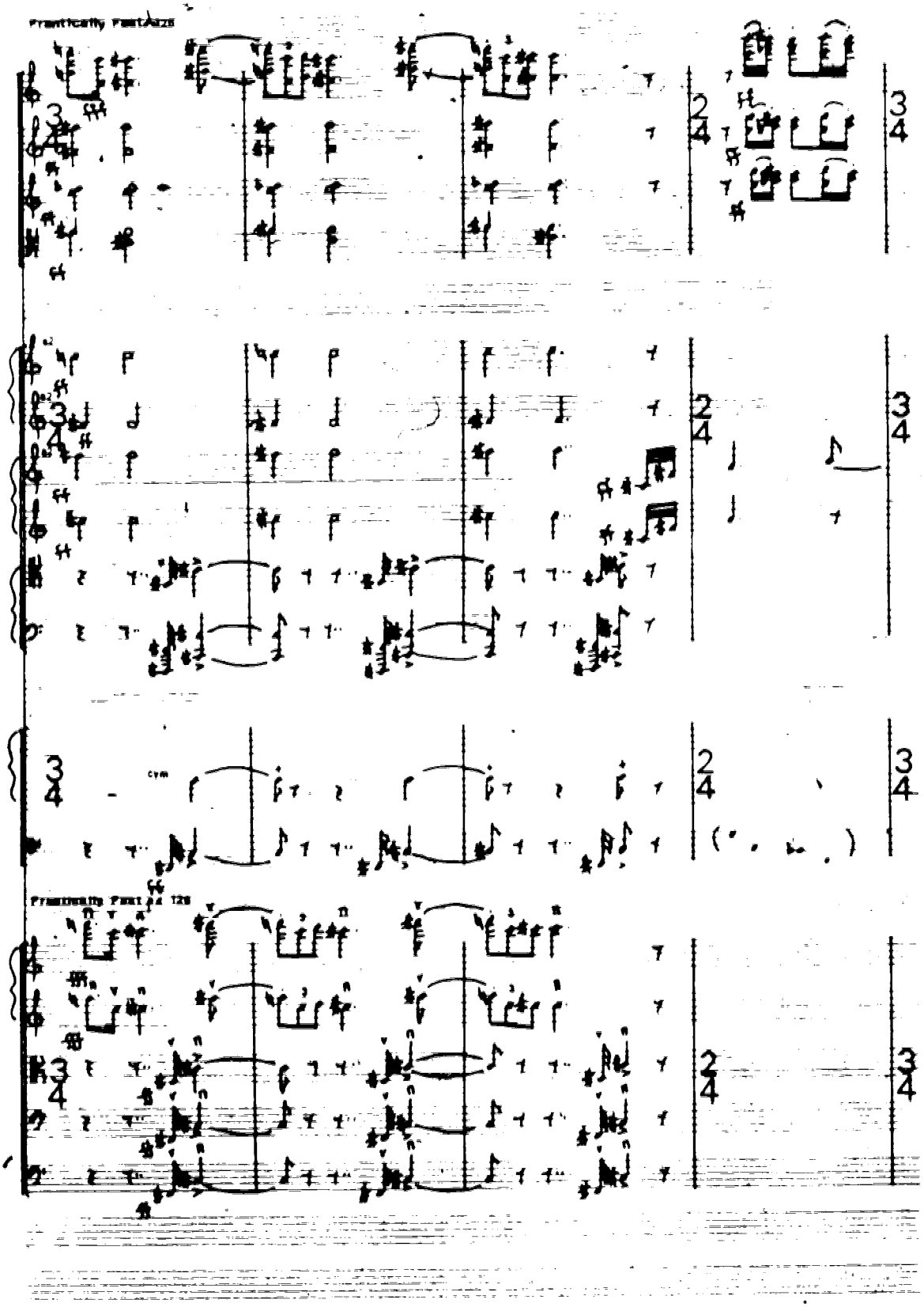
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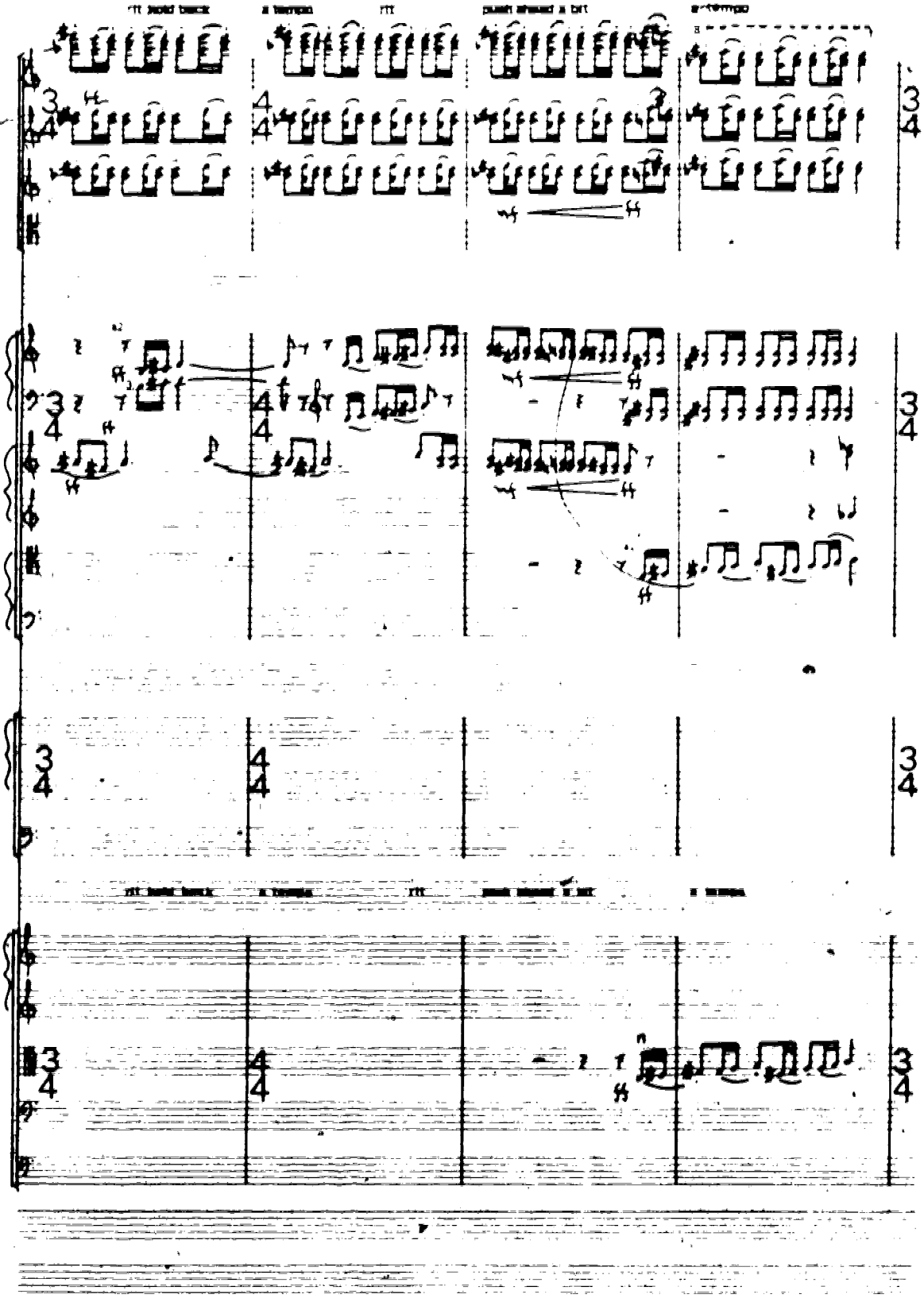

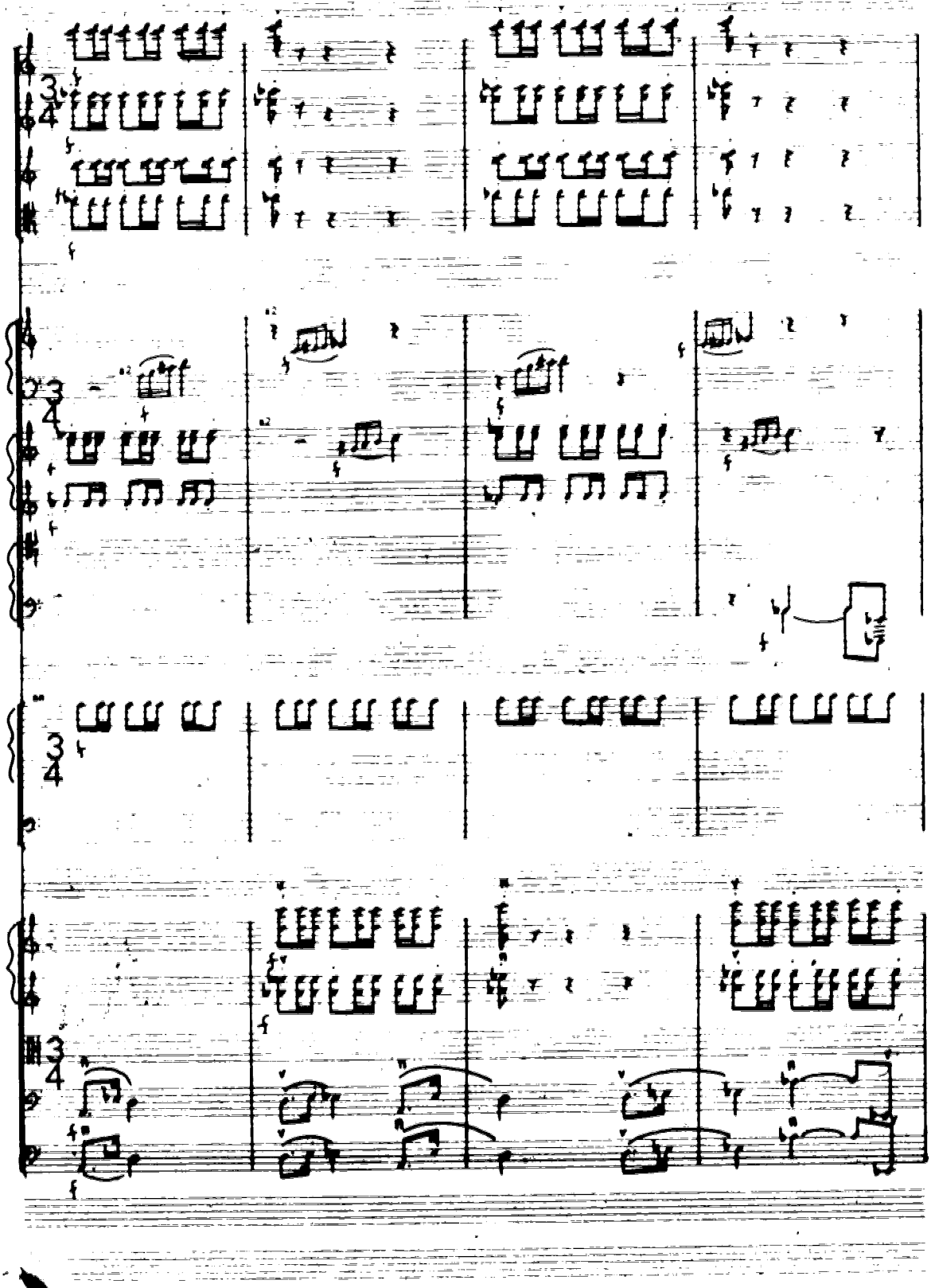

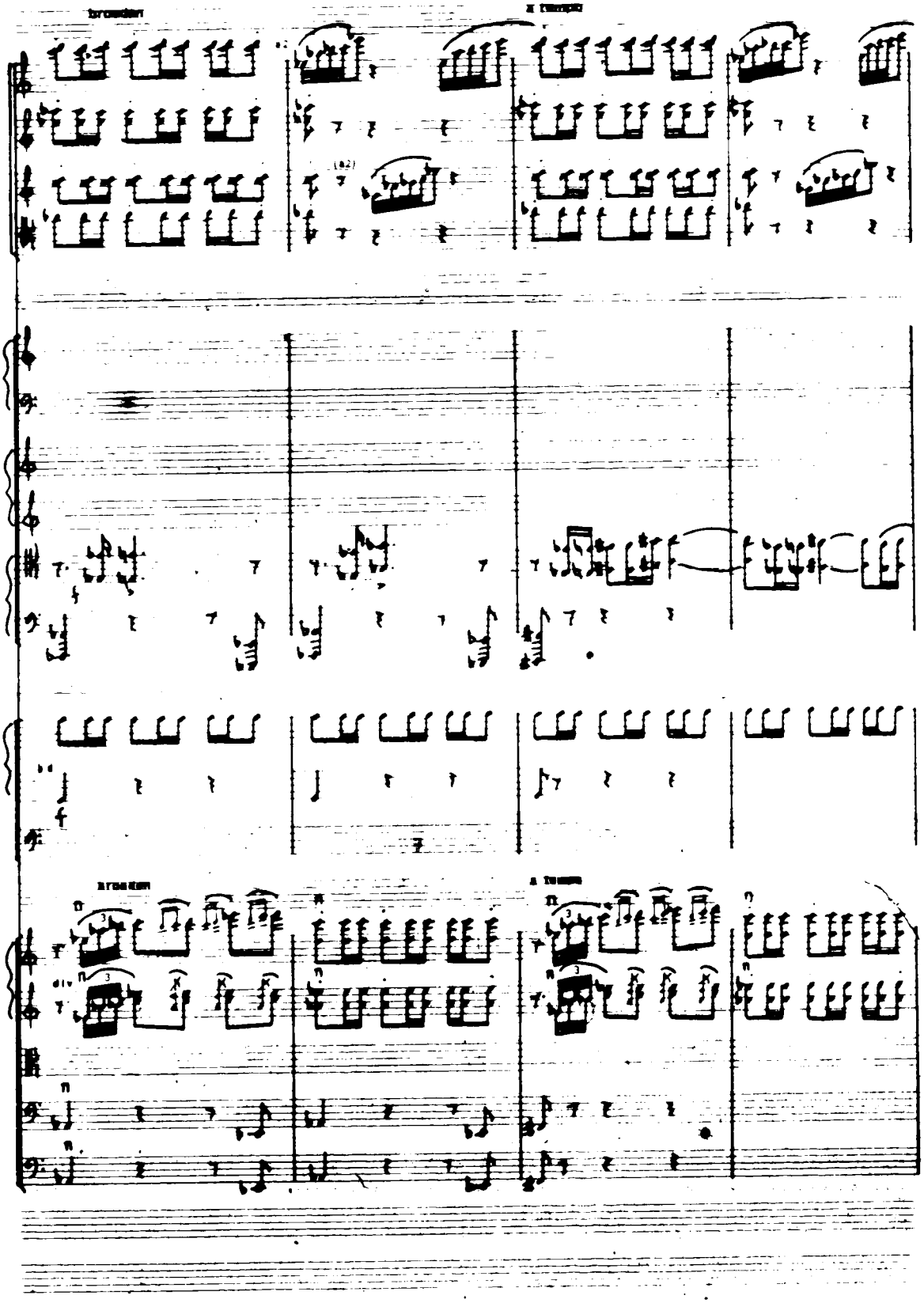

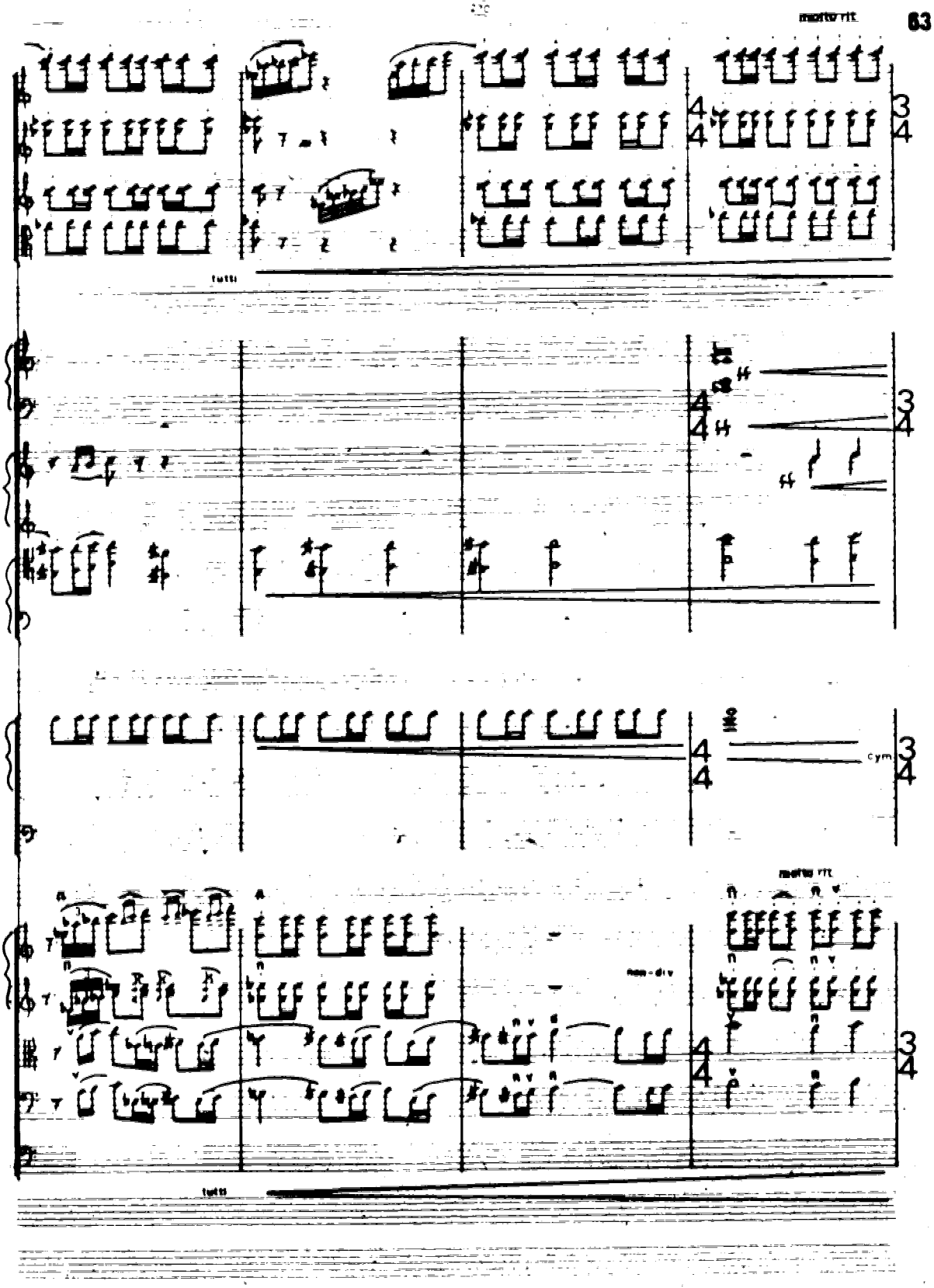
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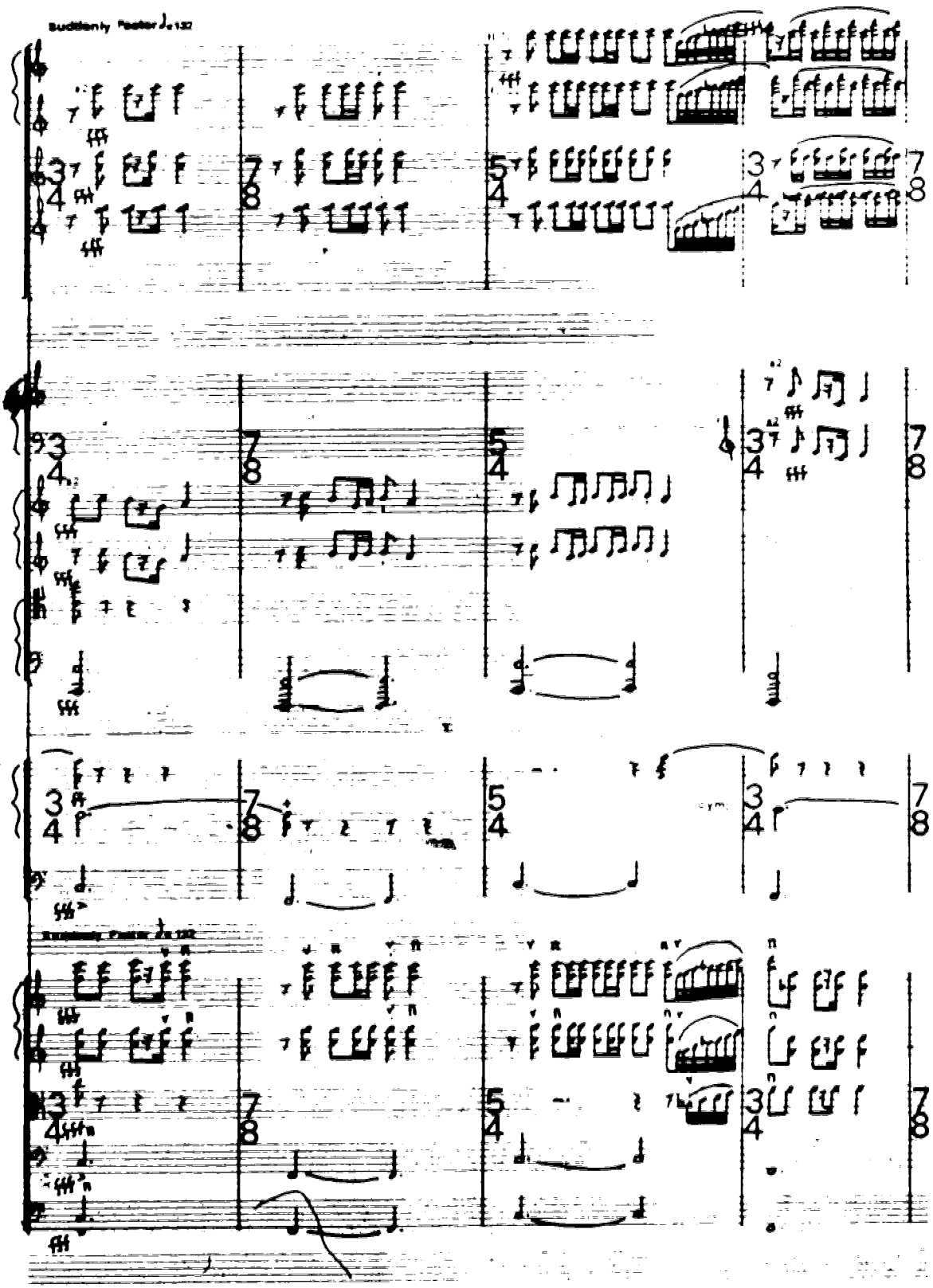
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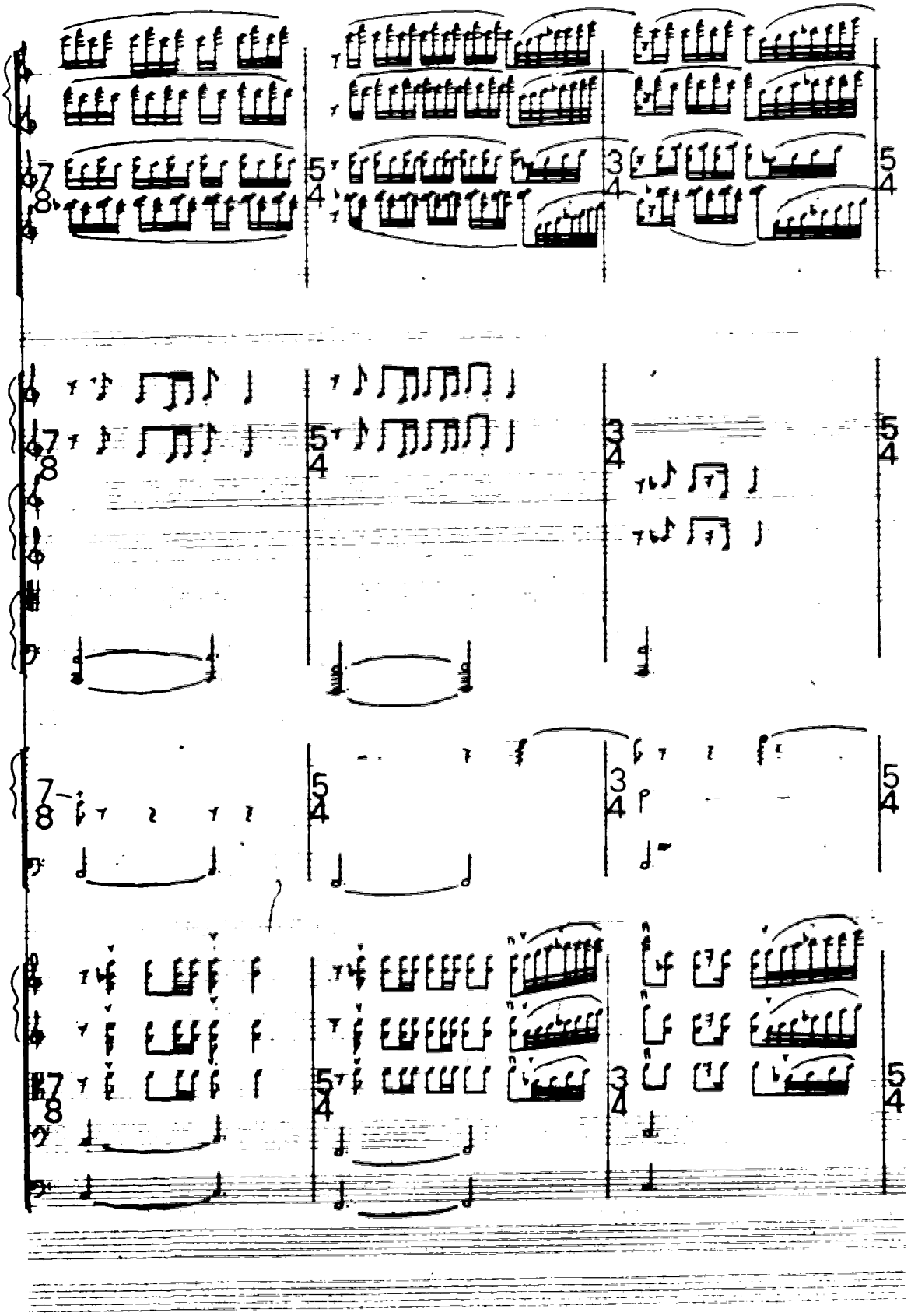

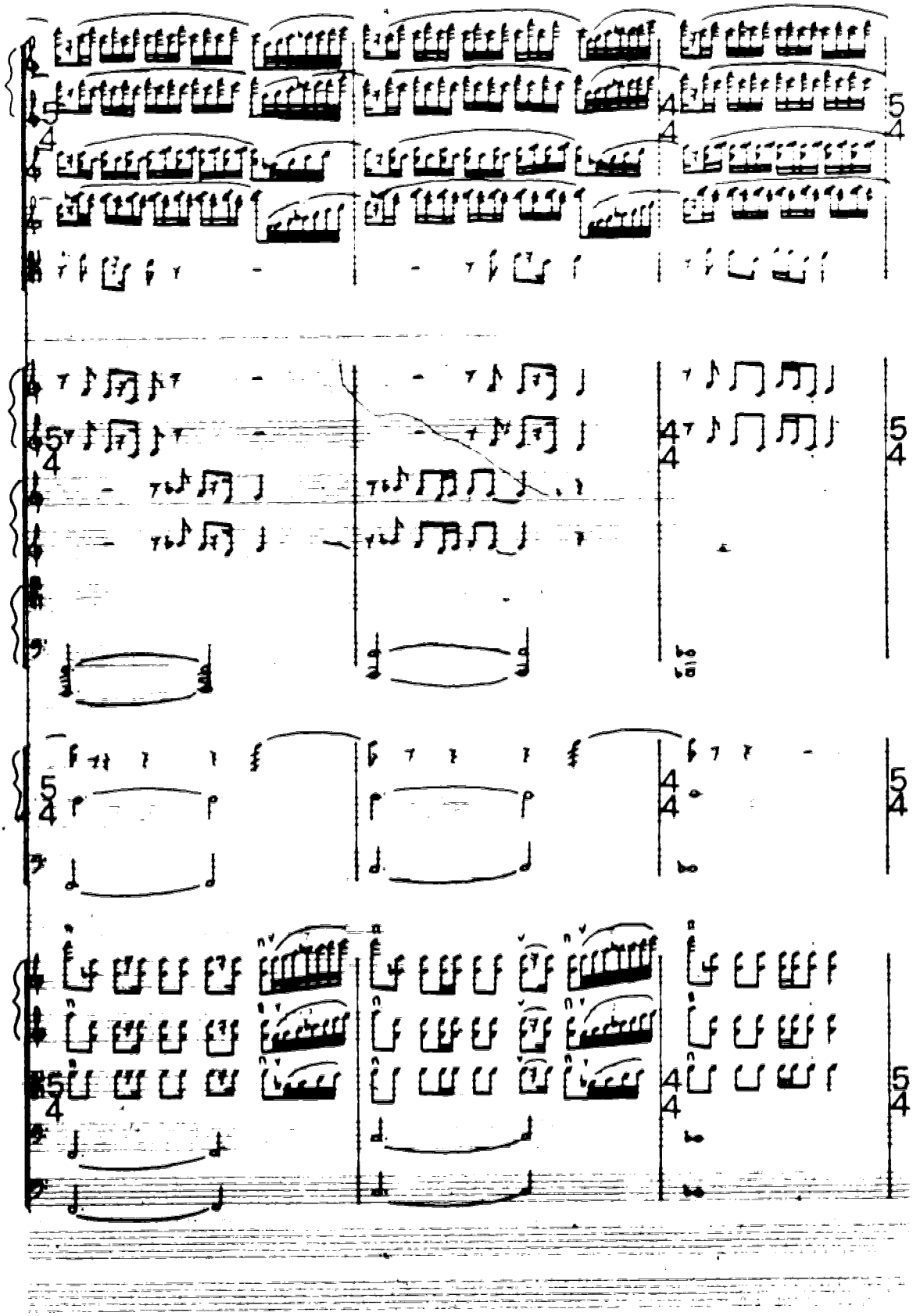

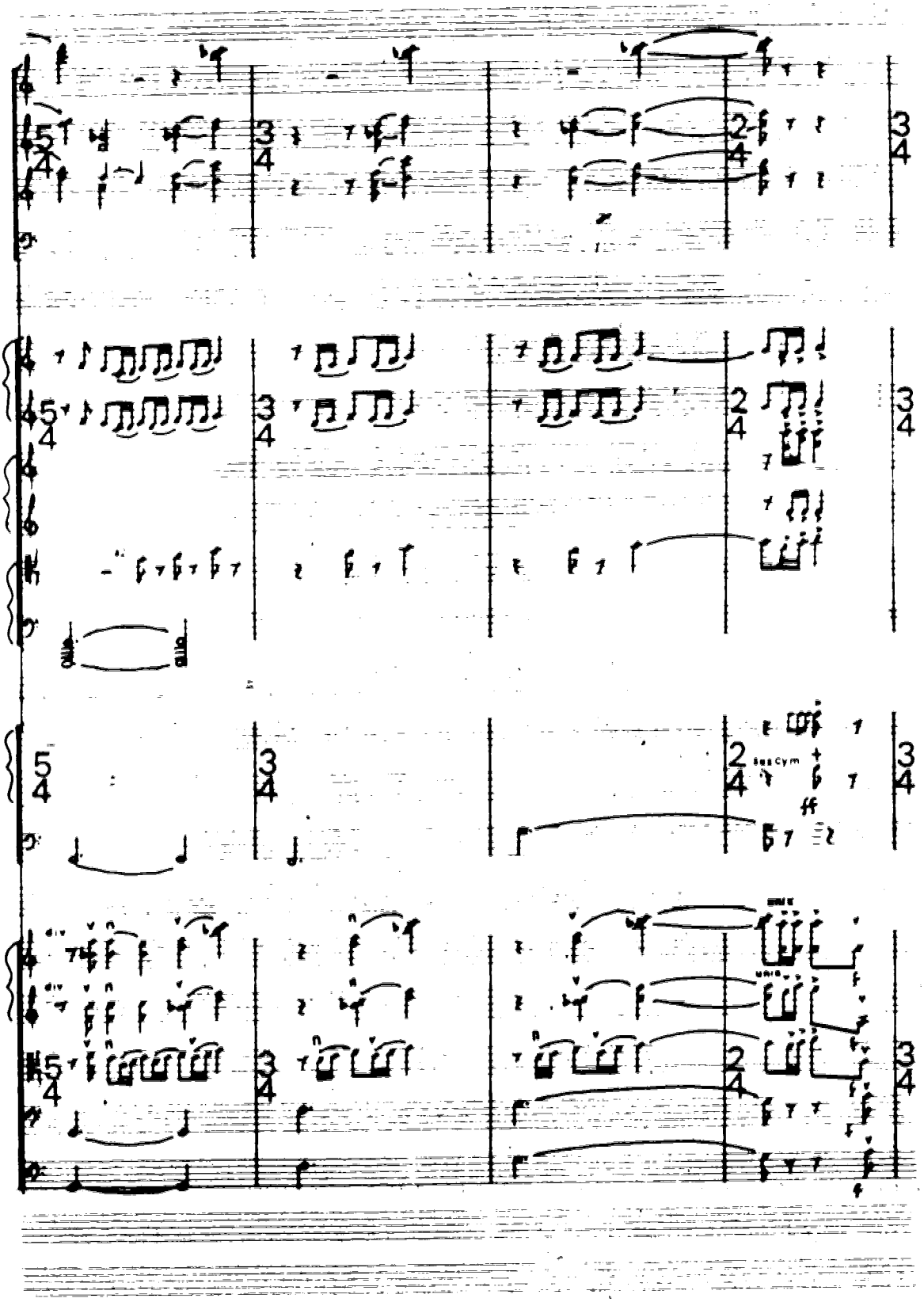
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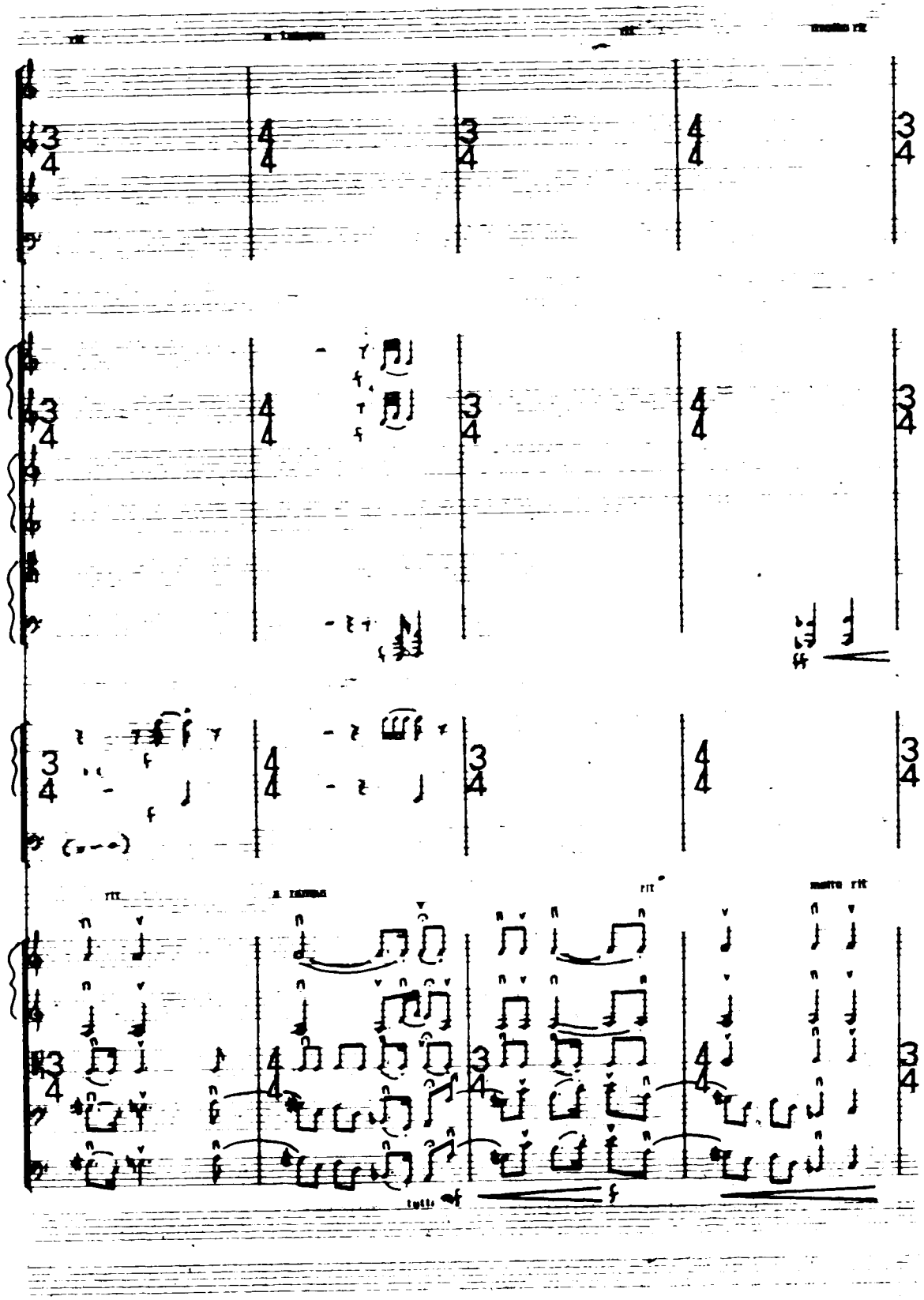
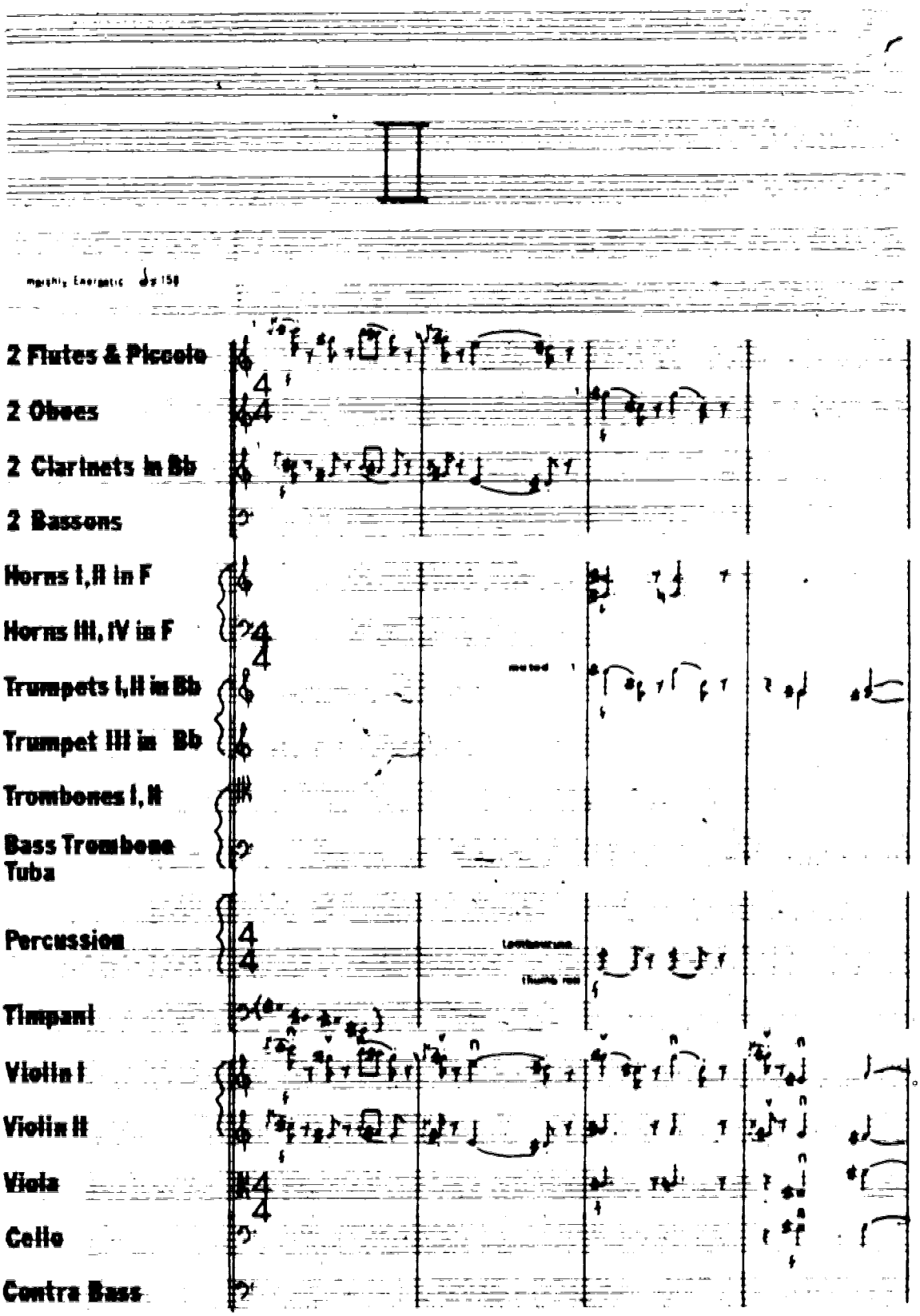
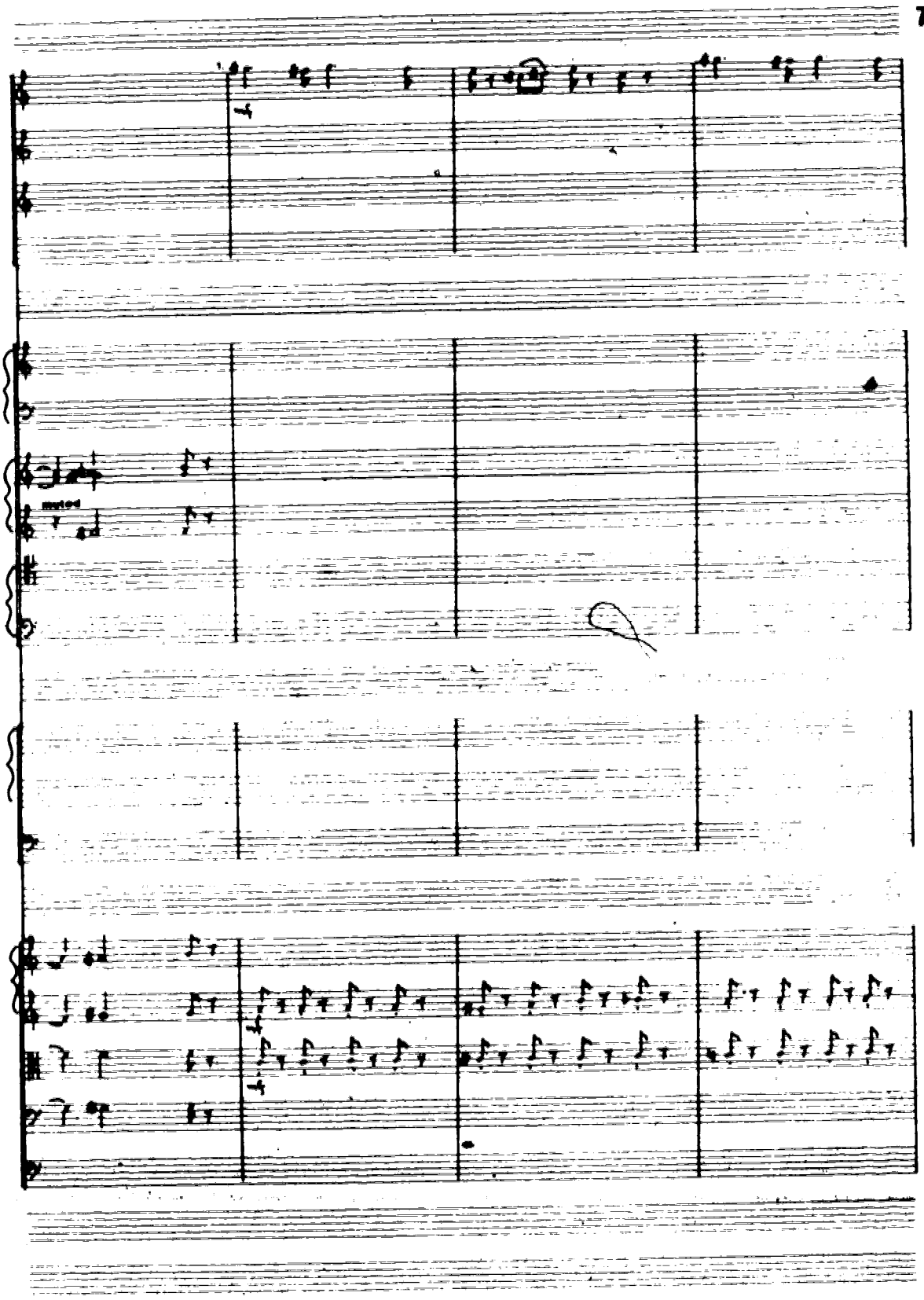



mystic, Energetic ♩= 150
2 Flutes & Piccolo
2 Oboes
2 Clarinets in Bb
2 Bassons
Horns I,II in F
Horns III, IV in F
Trumpets I,II in Bb
Trumpet III in Bb
Trombones I, II
Bass Trombone
Tuba
Percussion
Timpani
Violin I
Violin II
Viola
Cello
Contra Bass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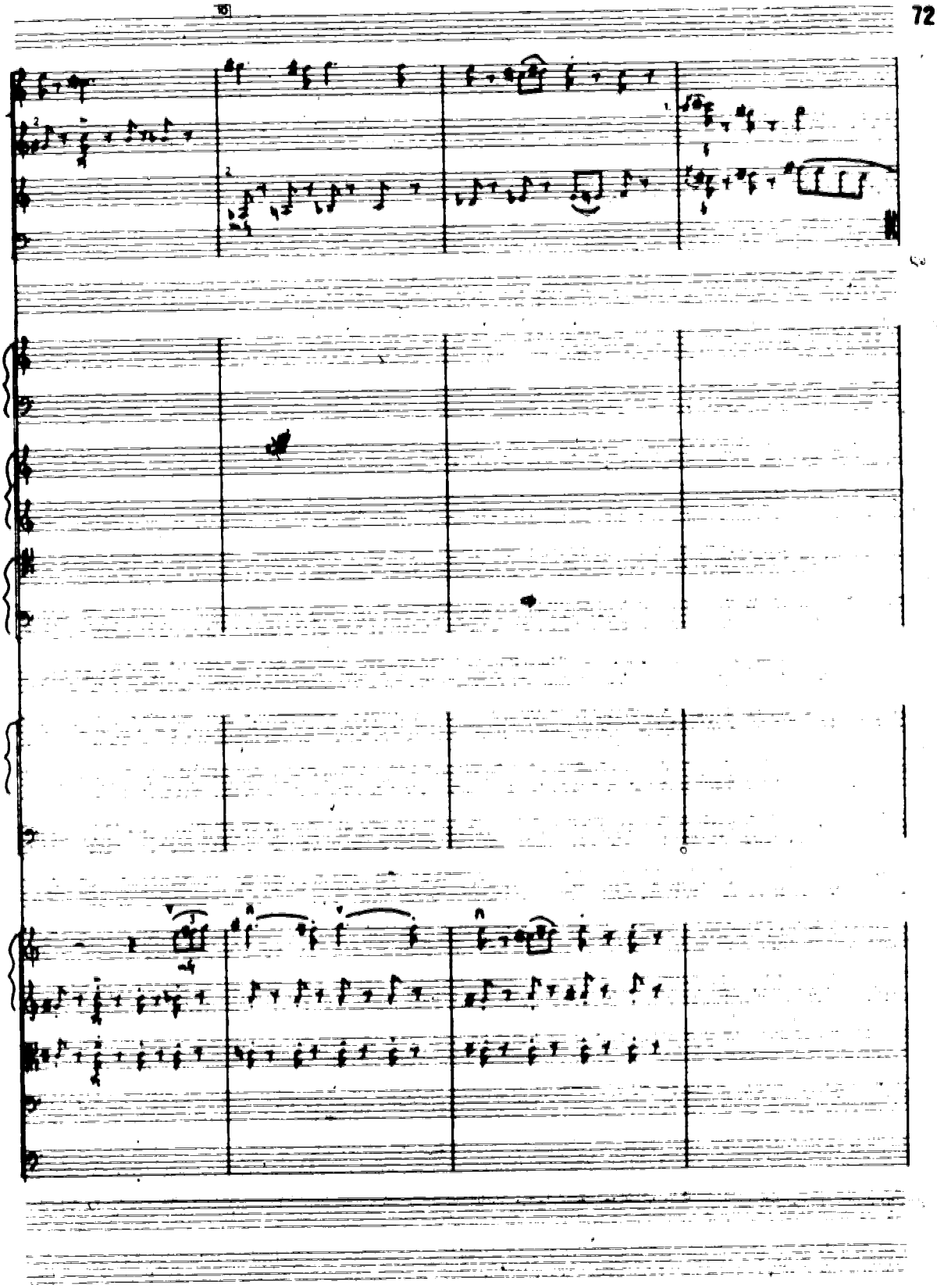
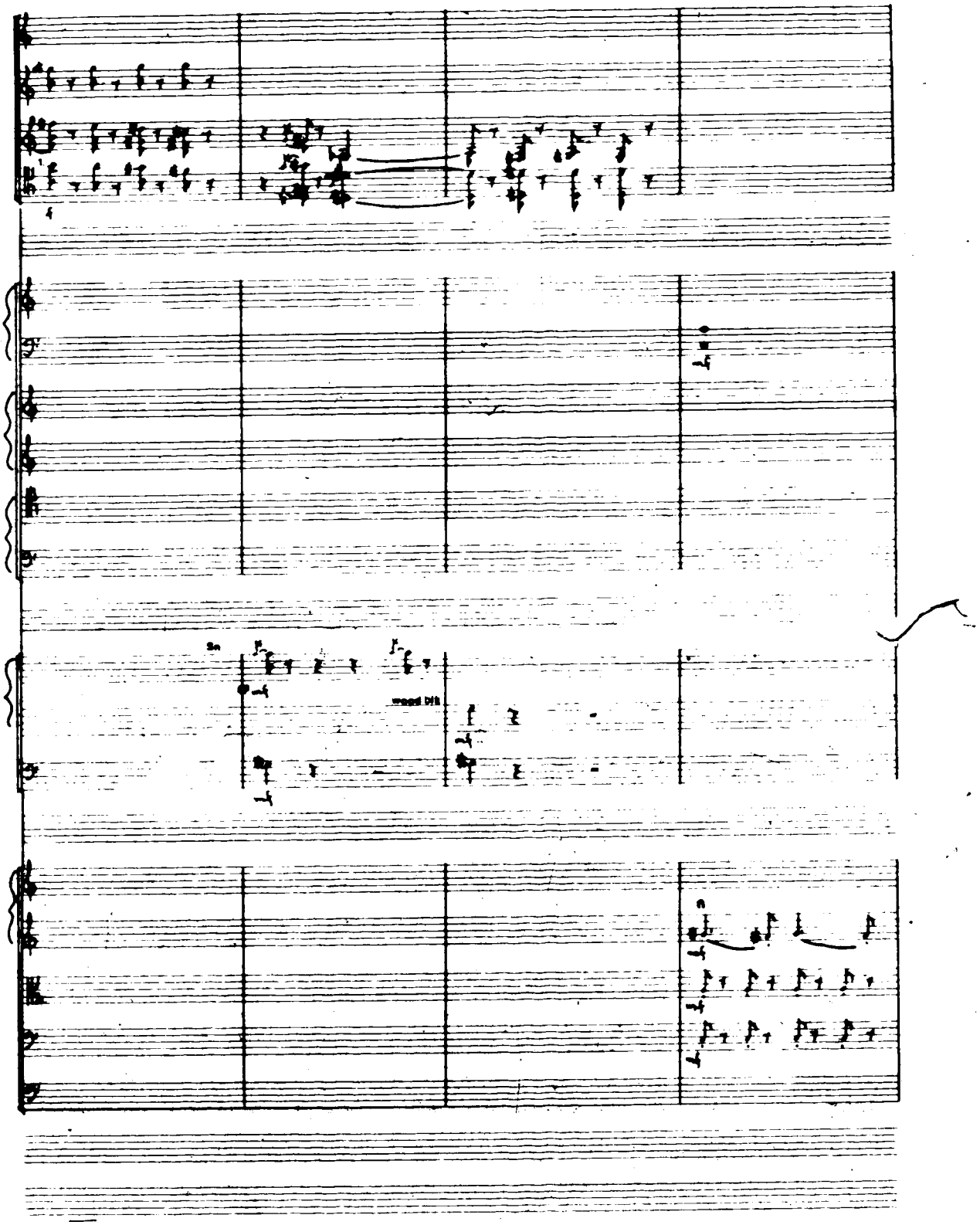
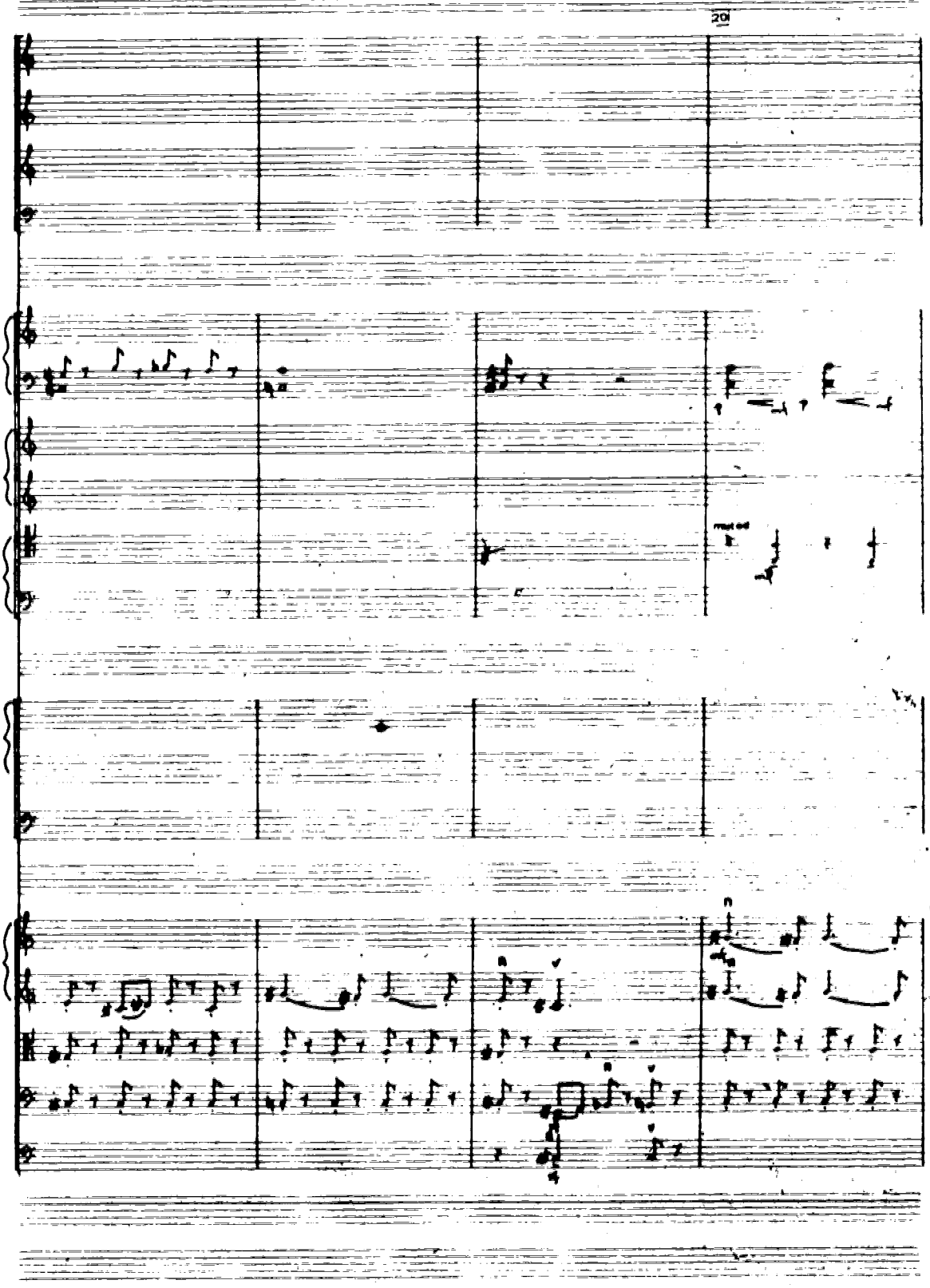



3n
wood blk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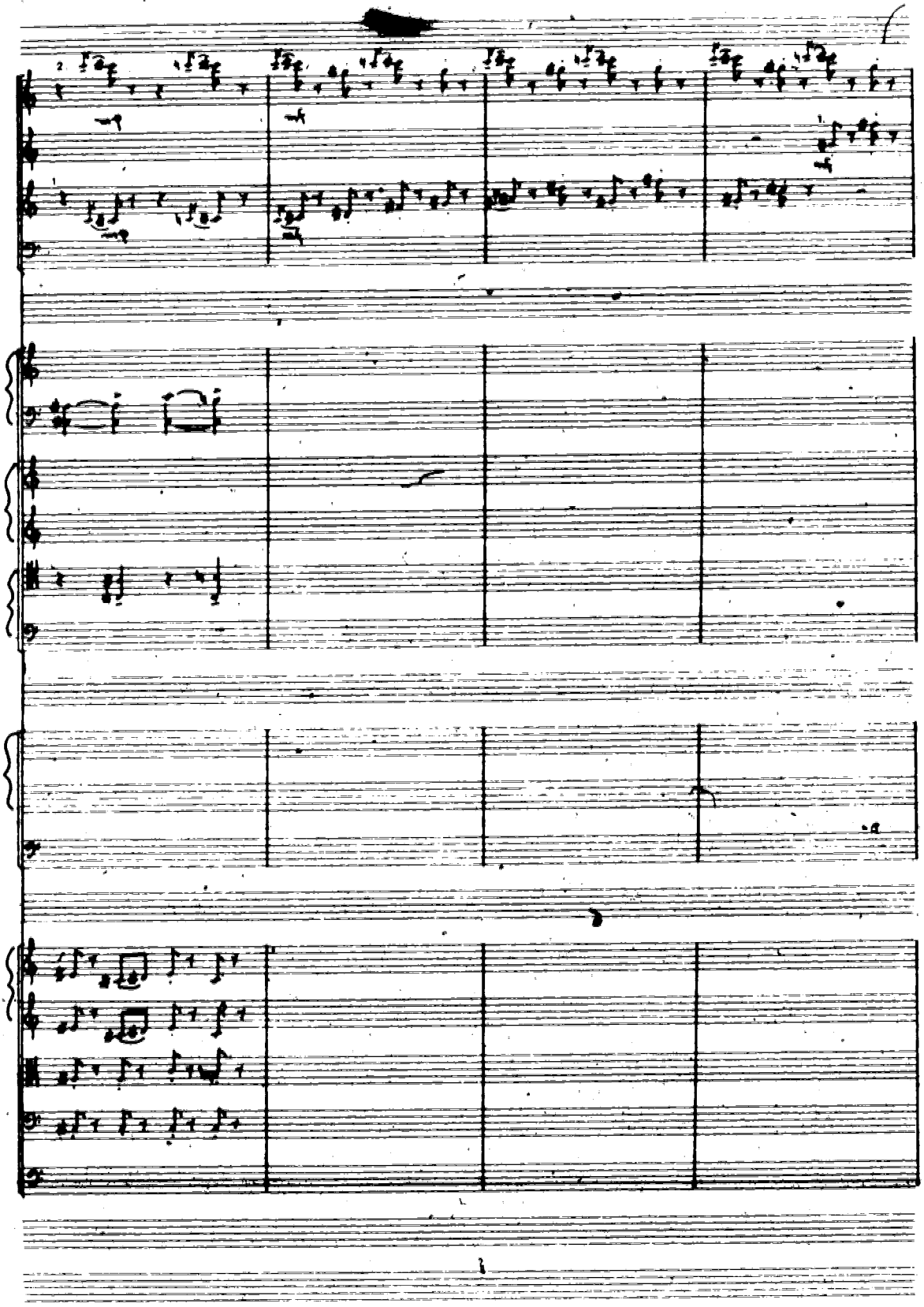
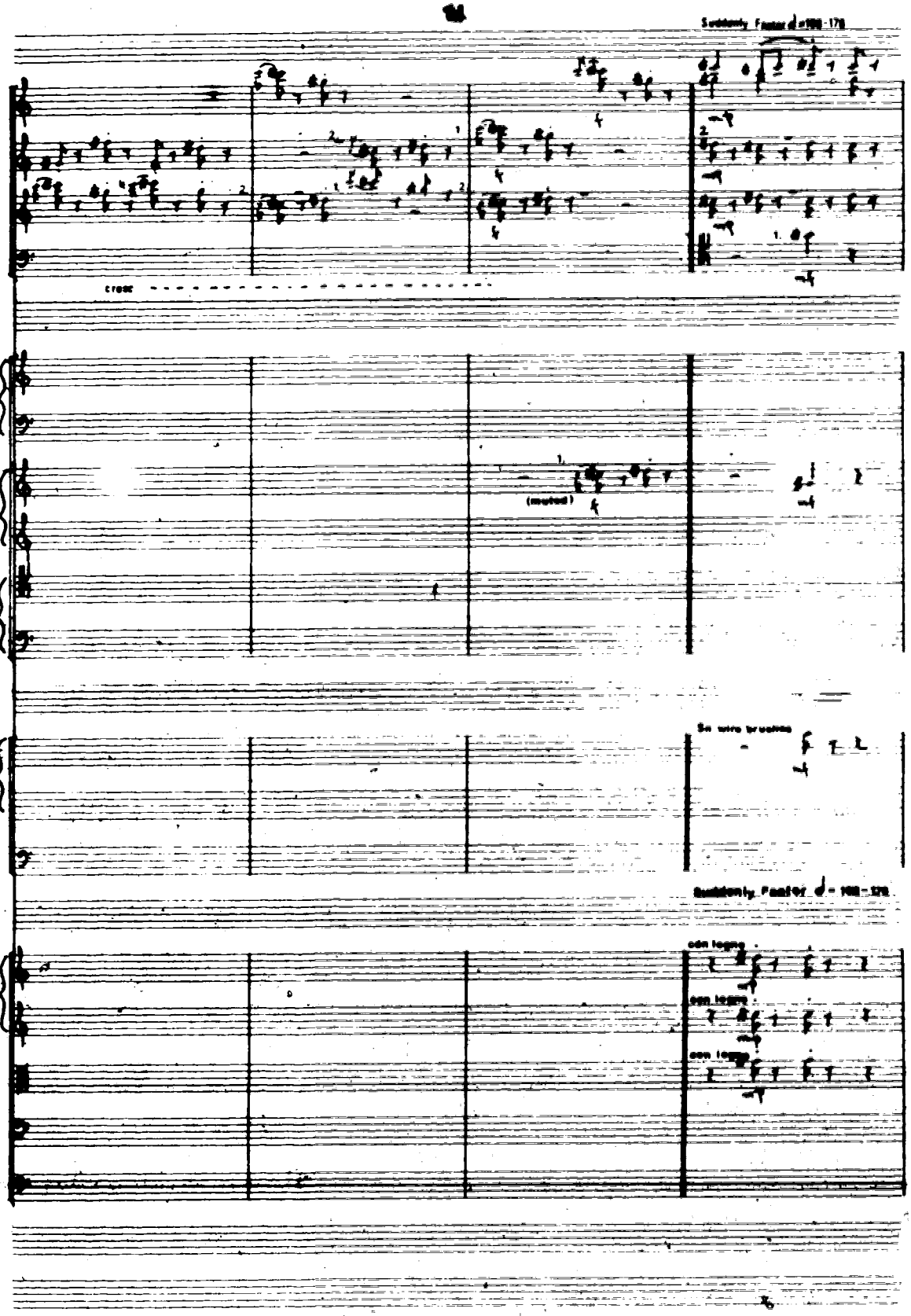
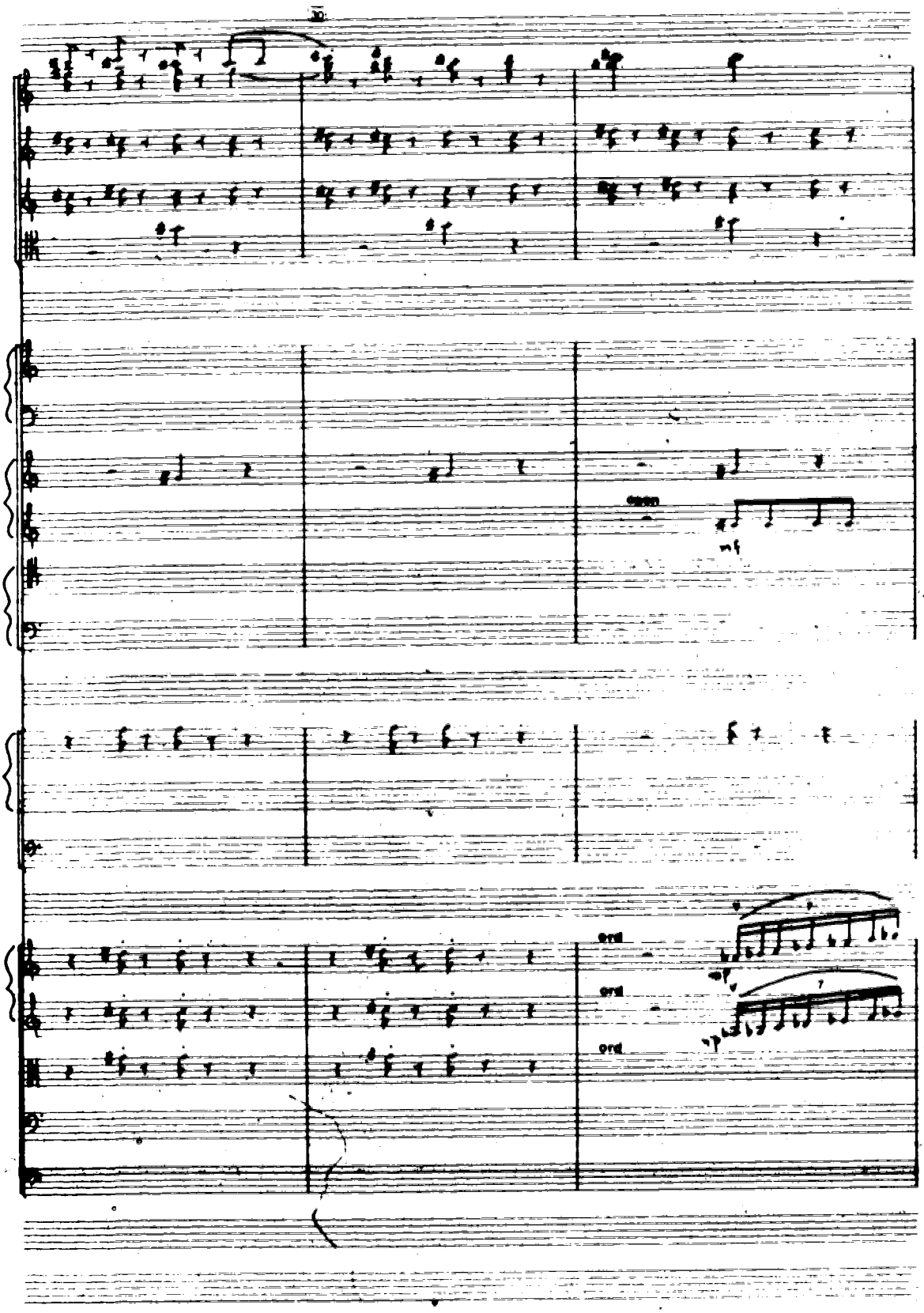
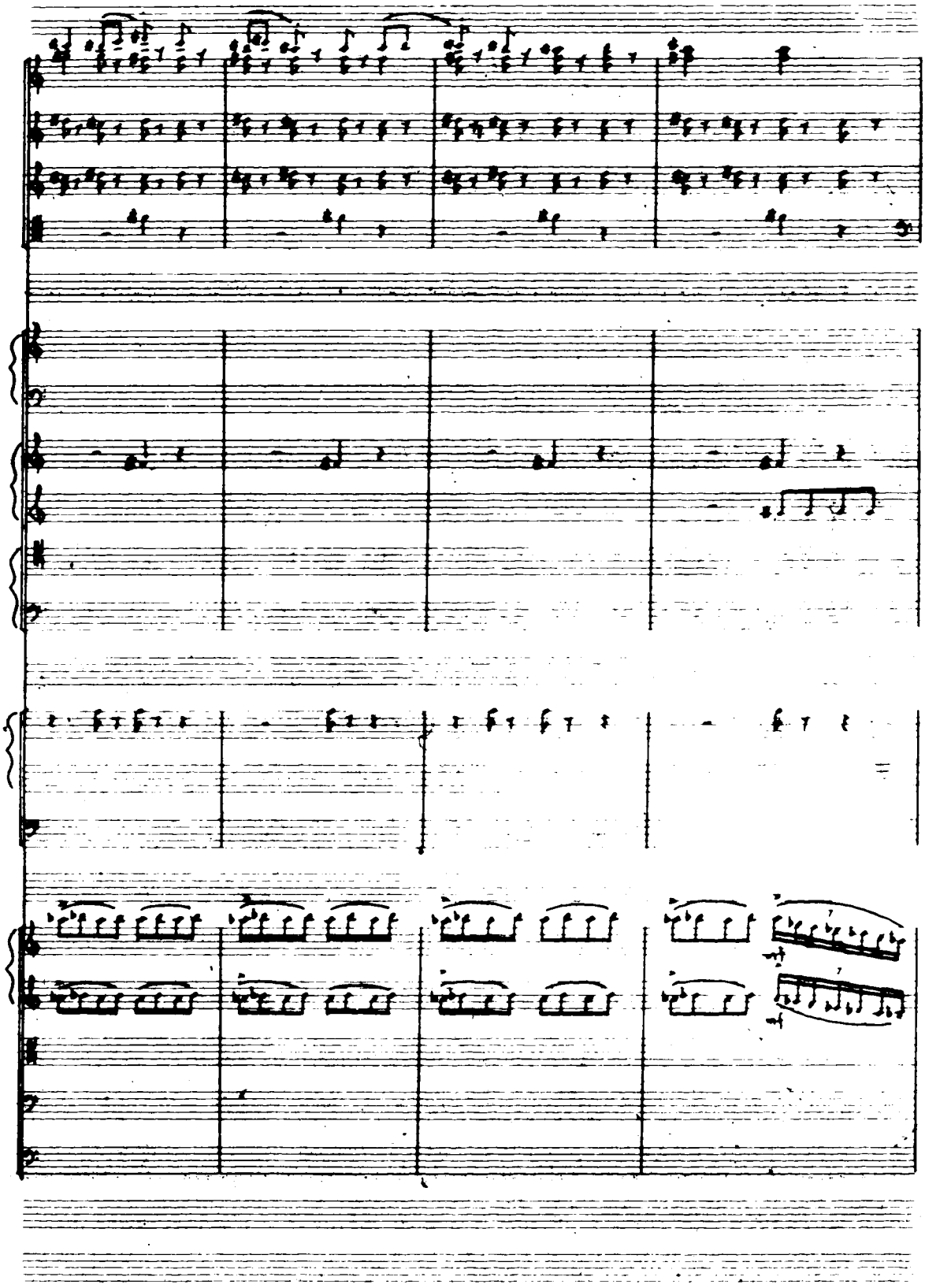
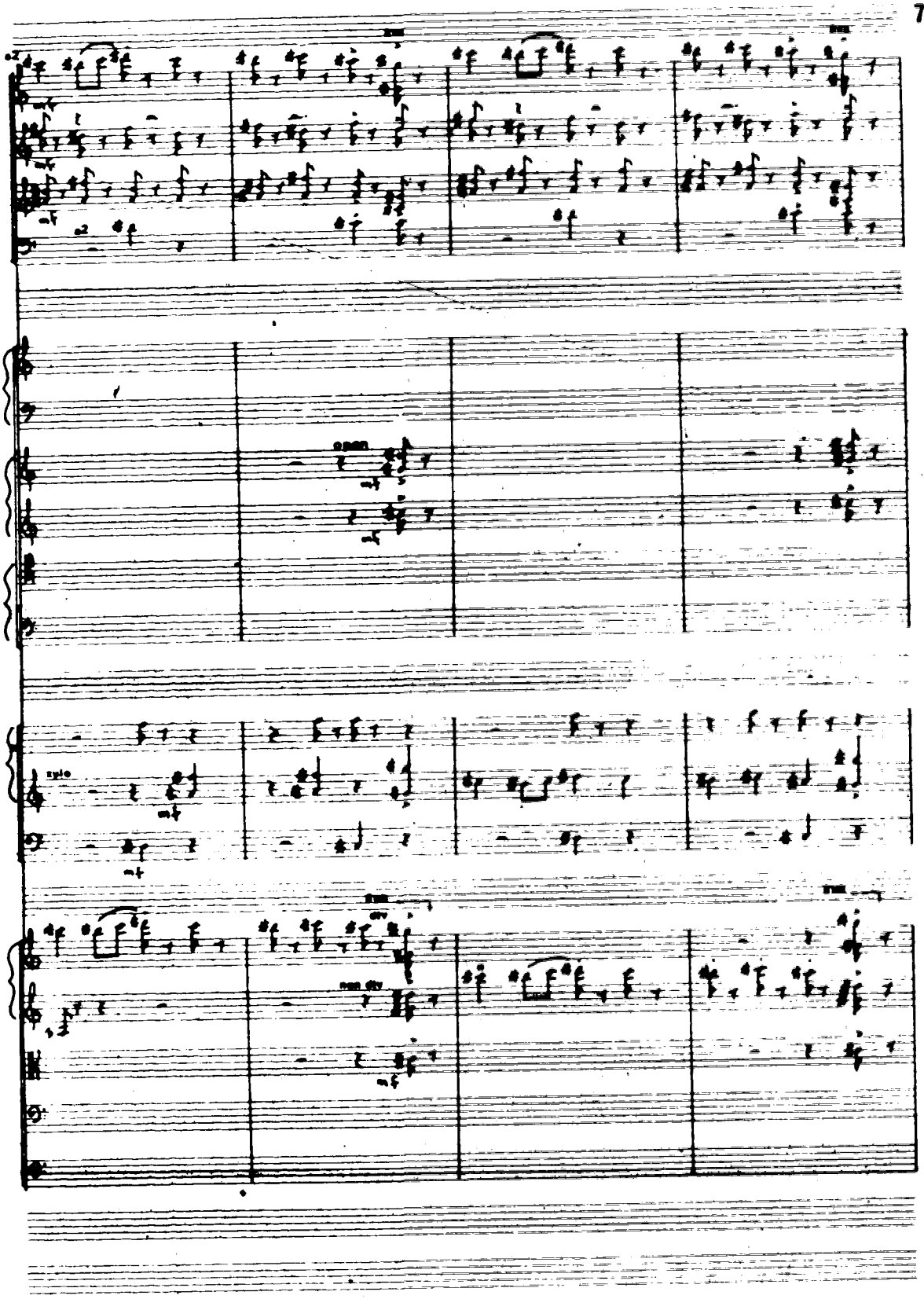
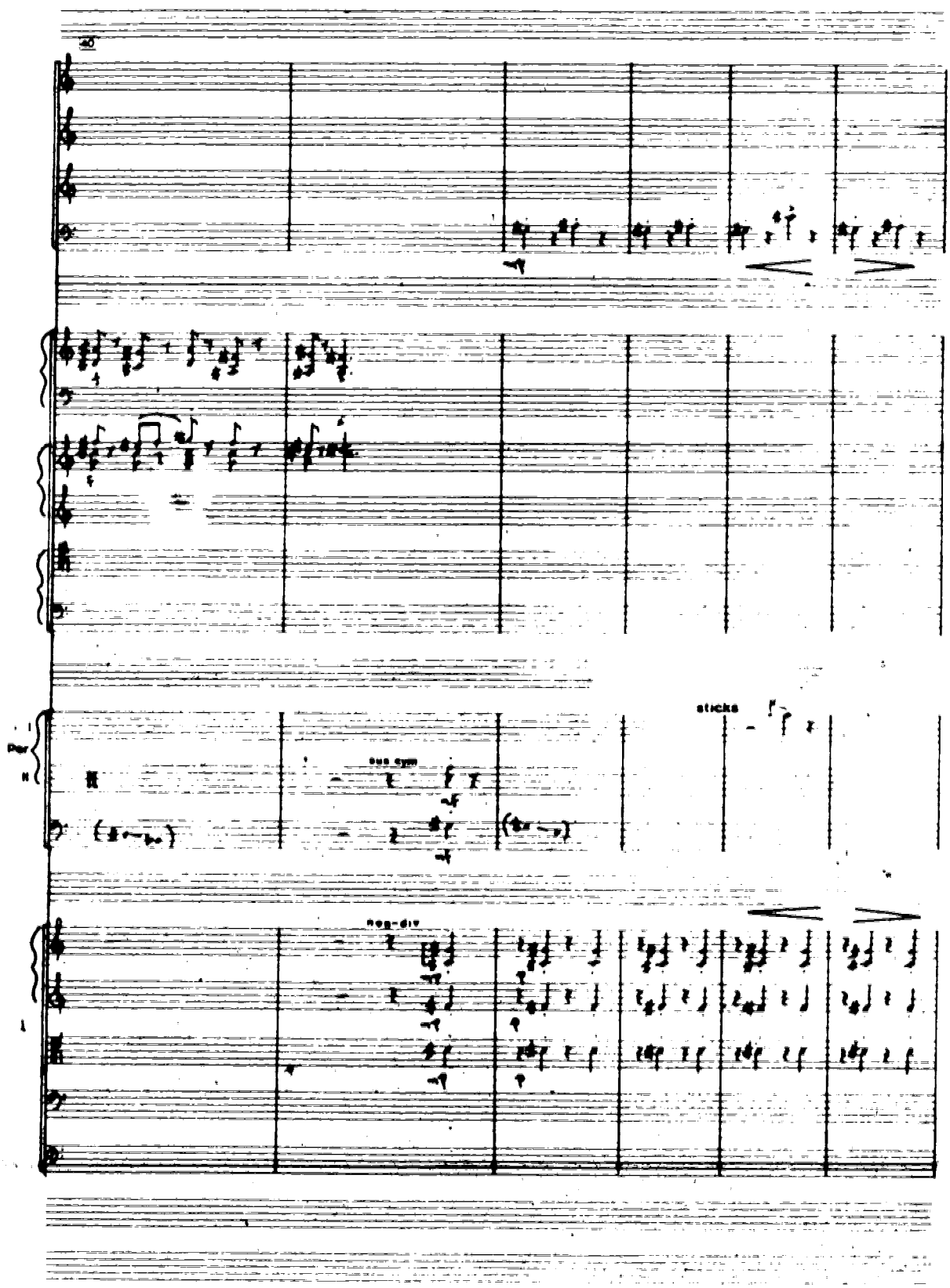


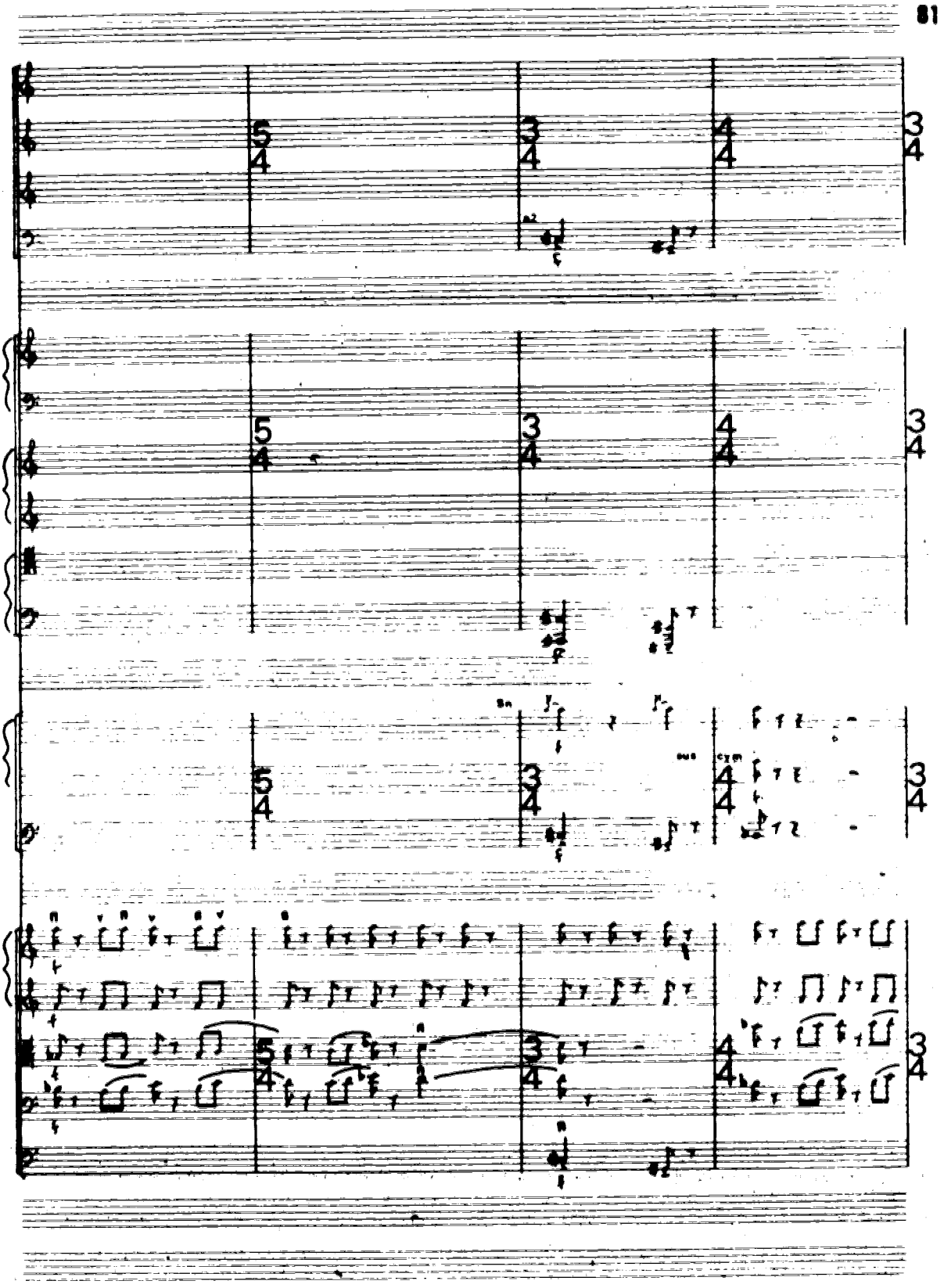

Suddenly Faster
cresc
(muted)
Suddenly, Faster
con legno
con legno
con legno

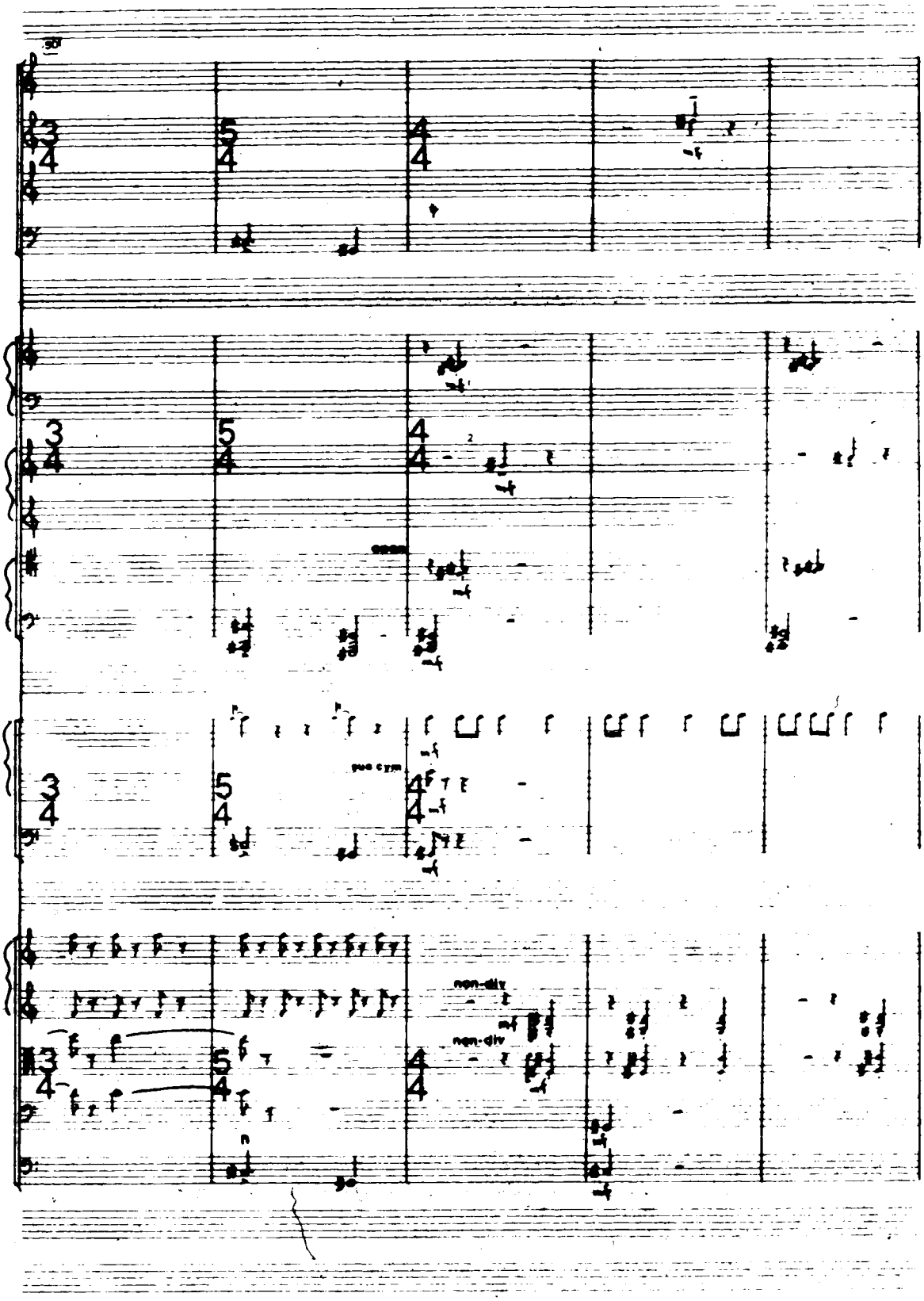

mf
ord.
ord.
ord.

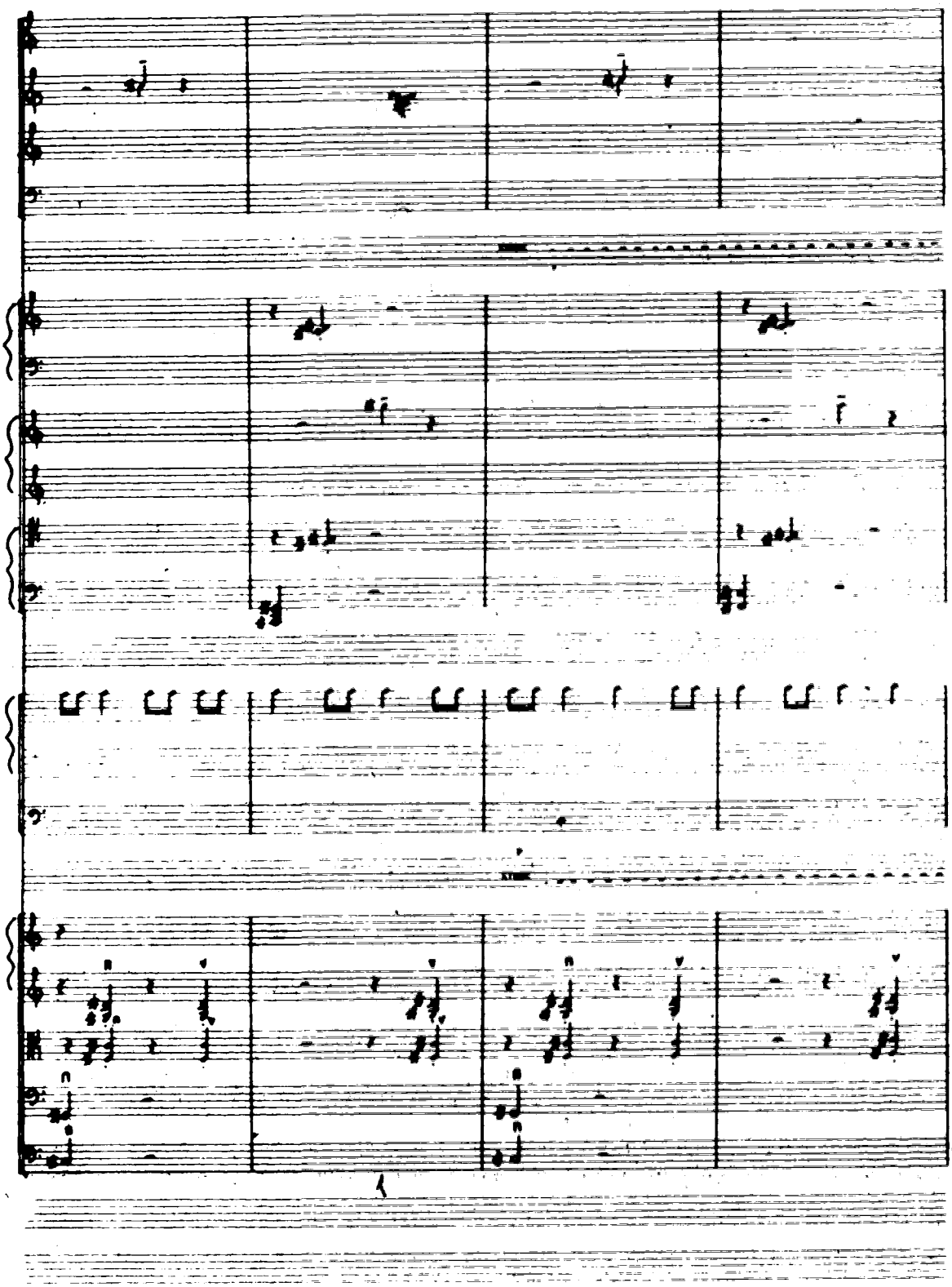


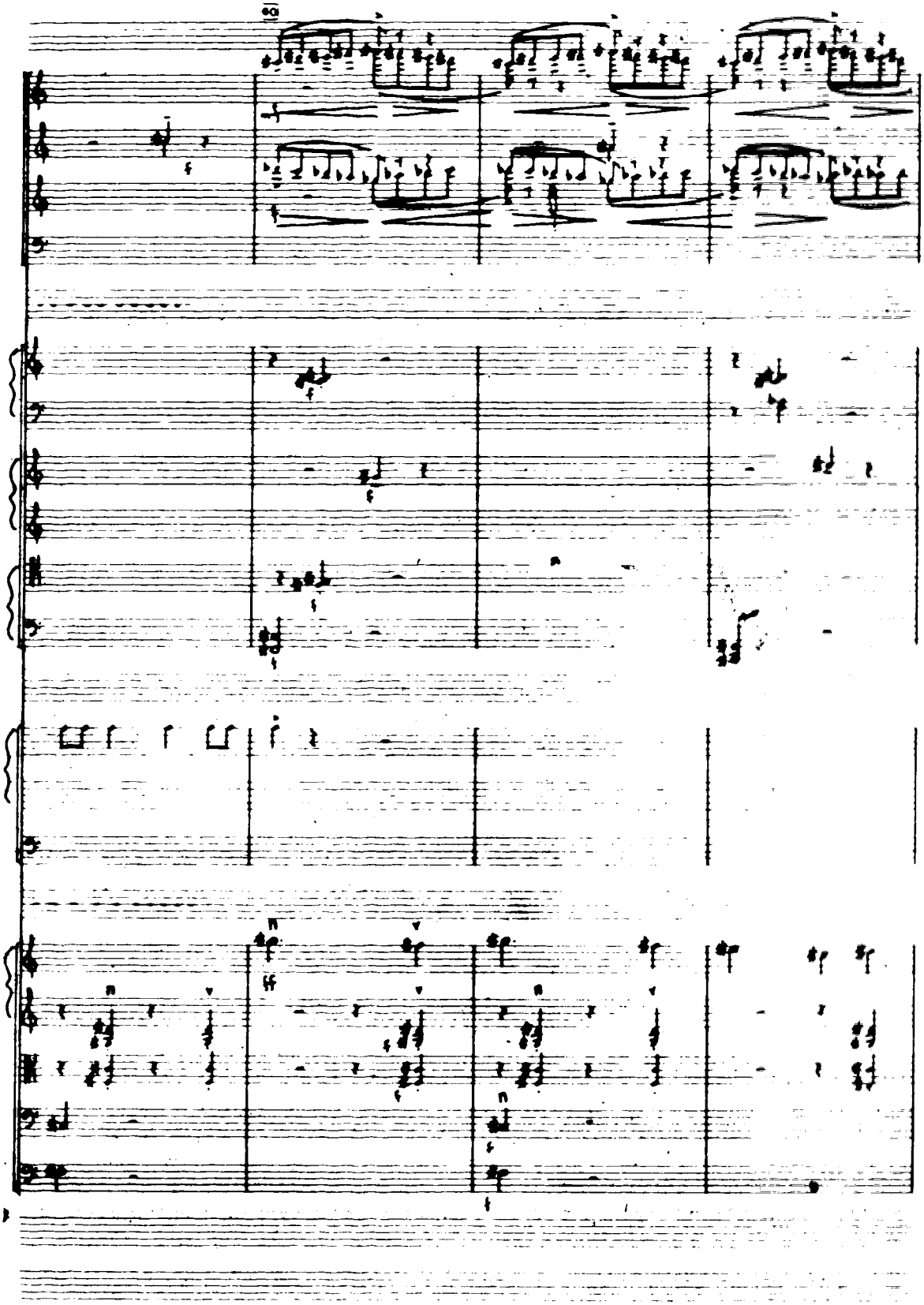


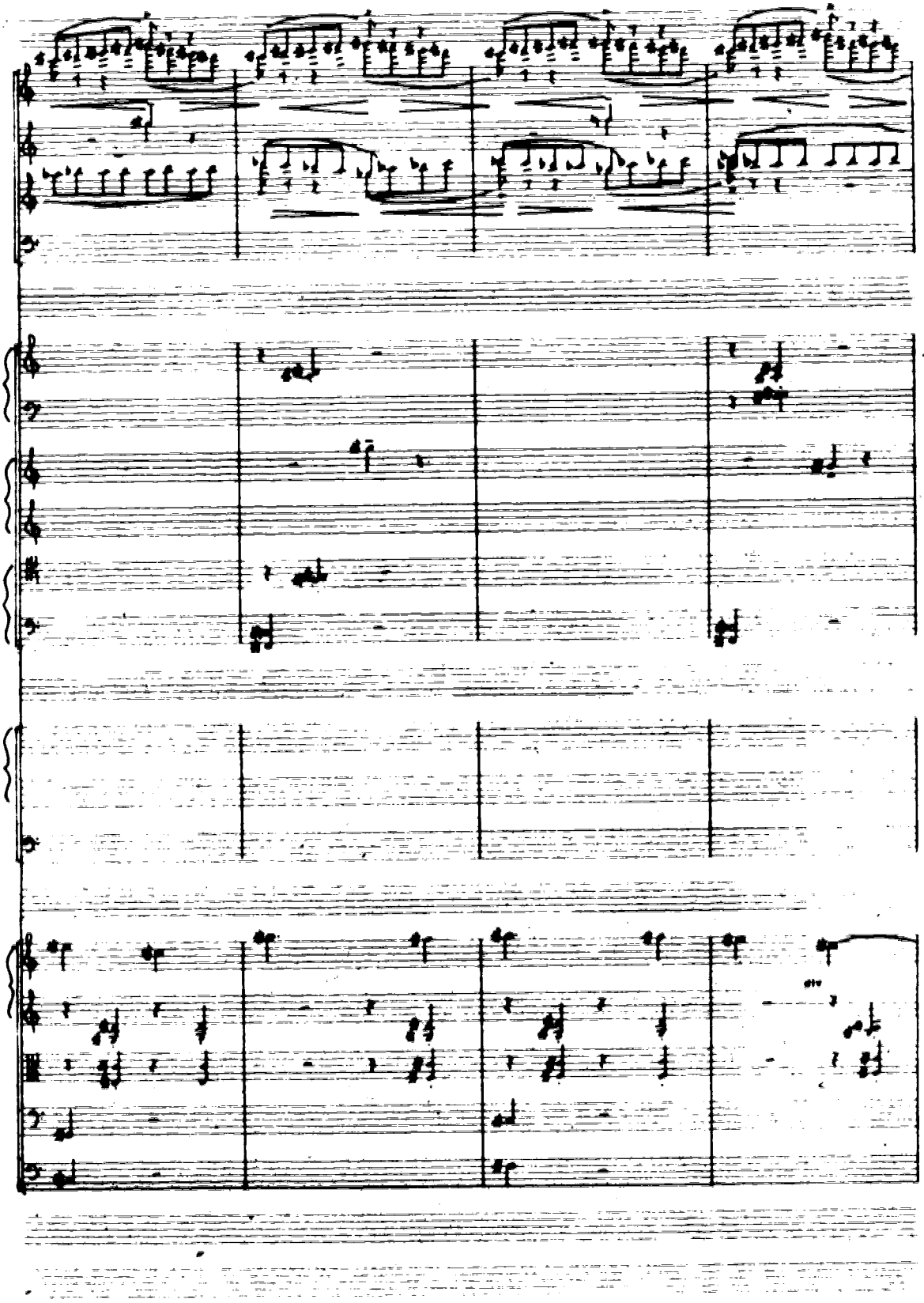

sticks
sus cym
non-div

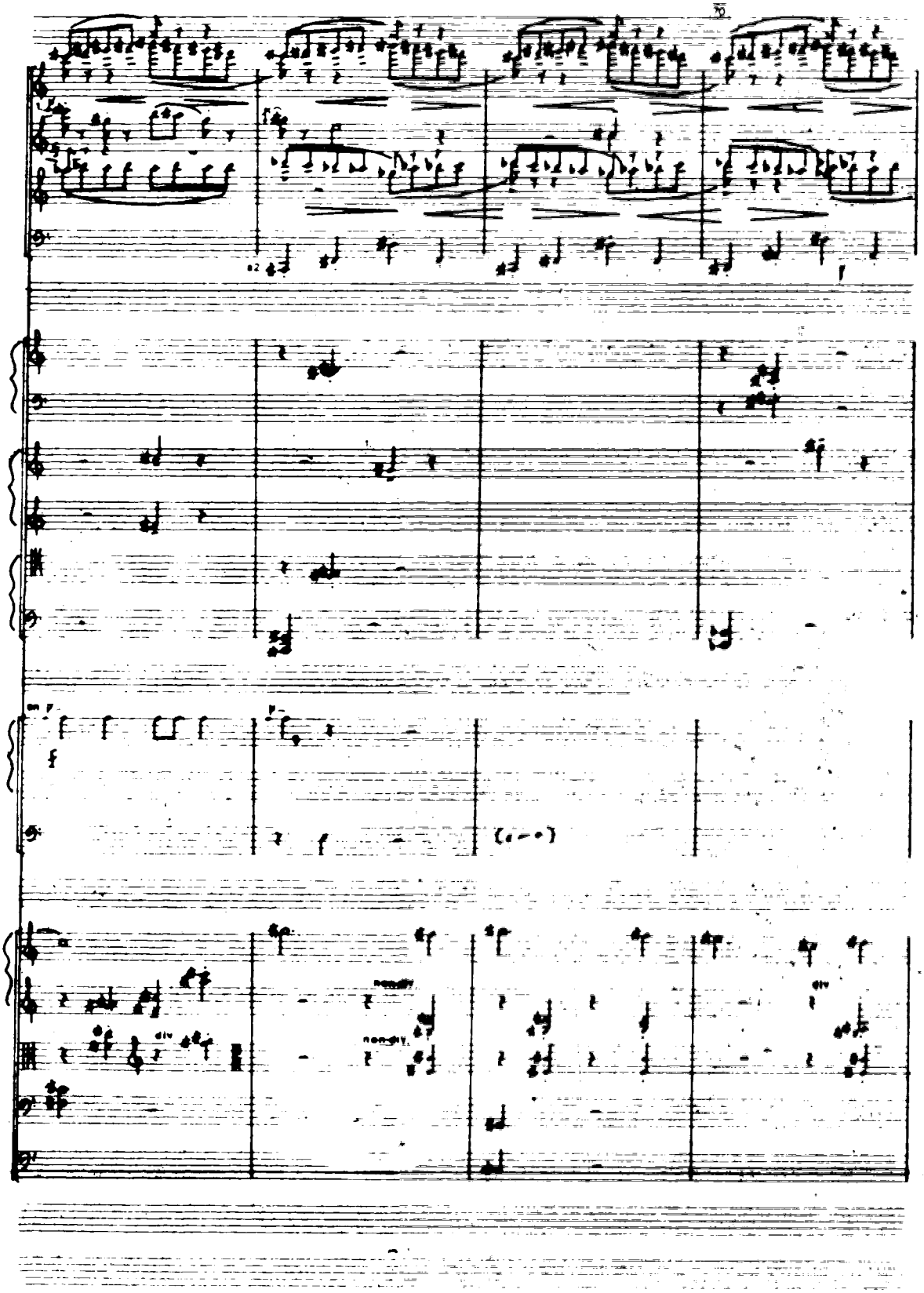


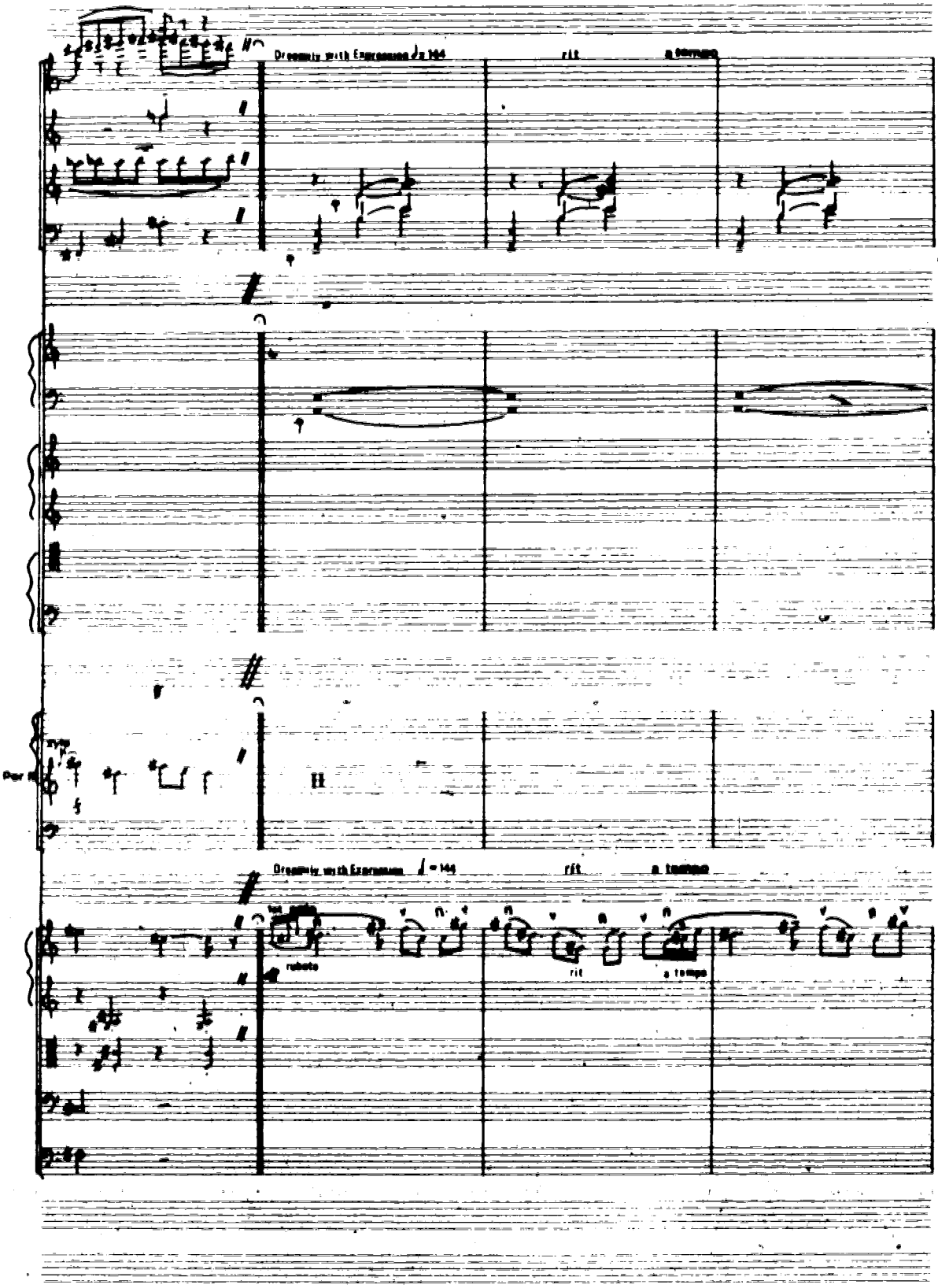

non-div
non-div

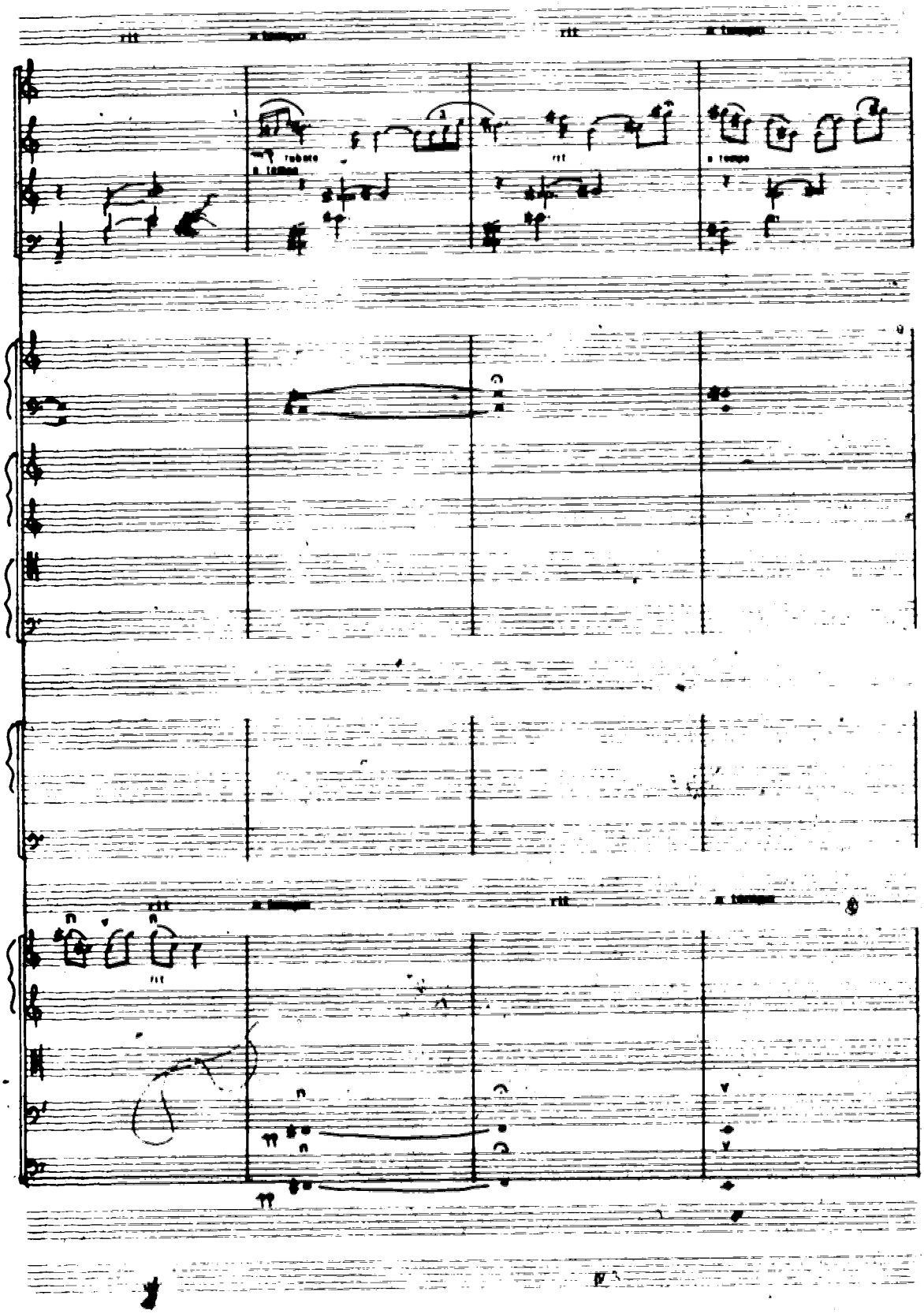


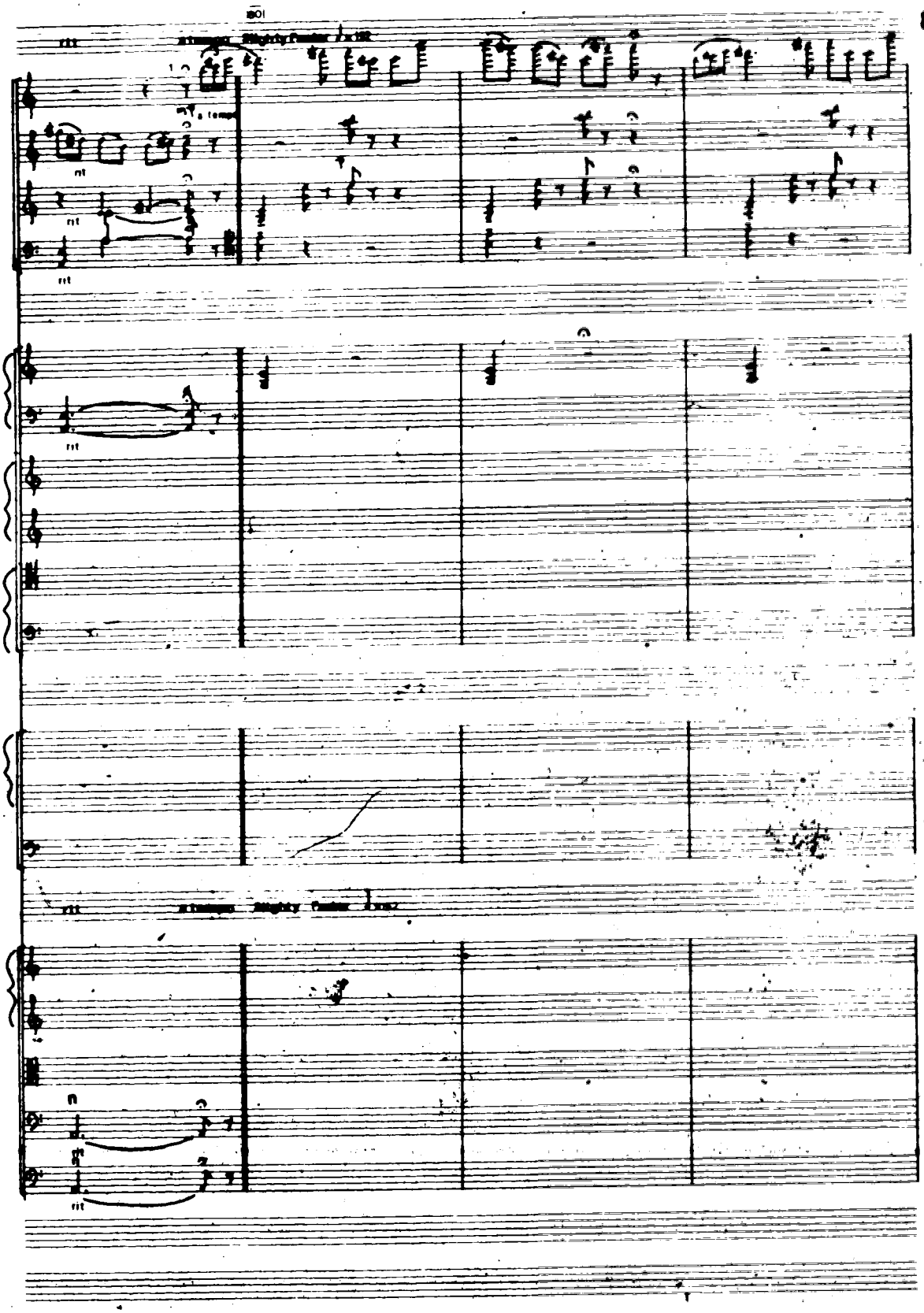


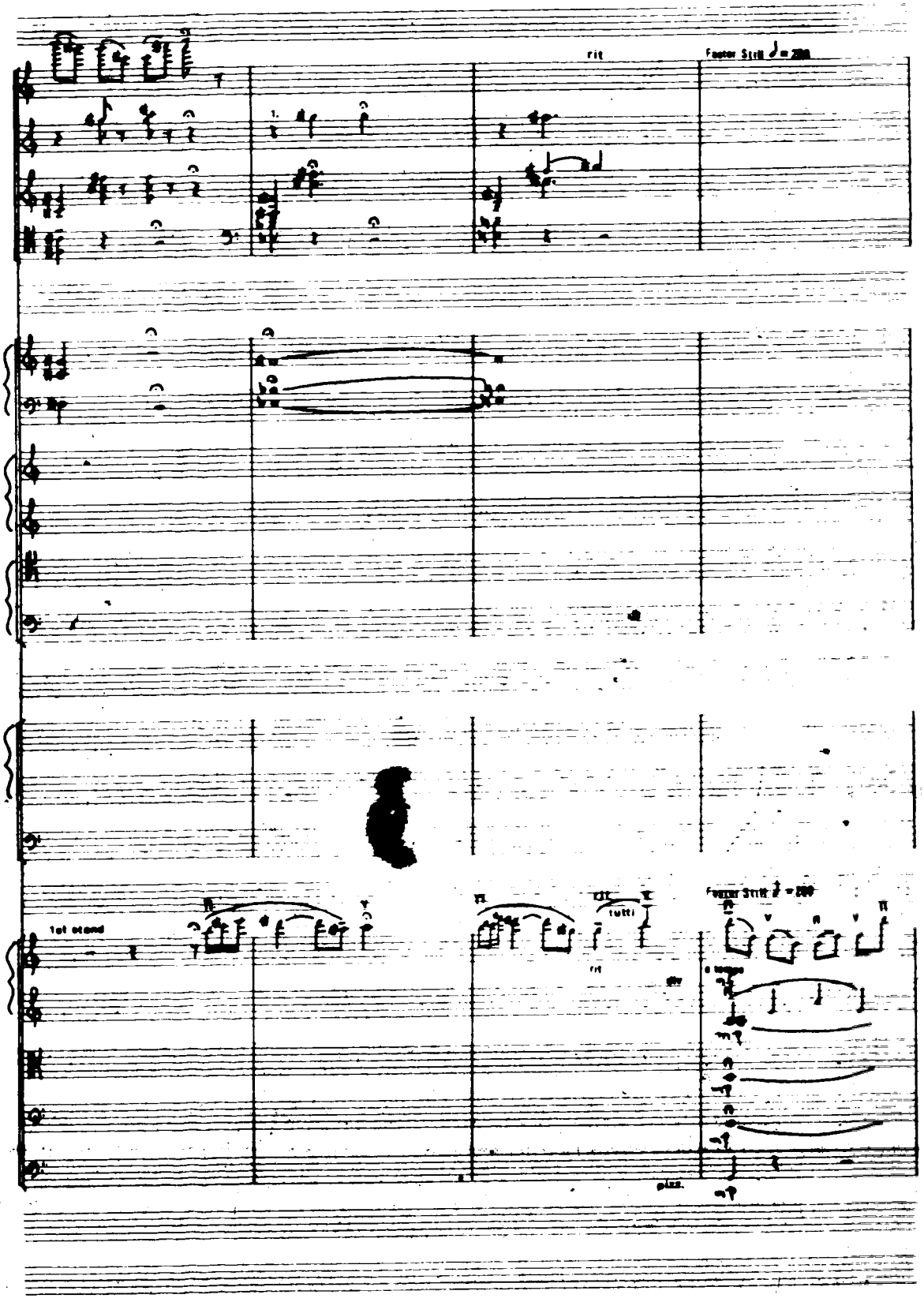


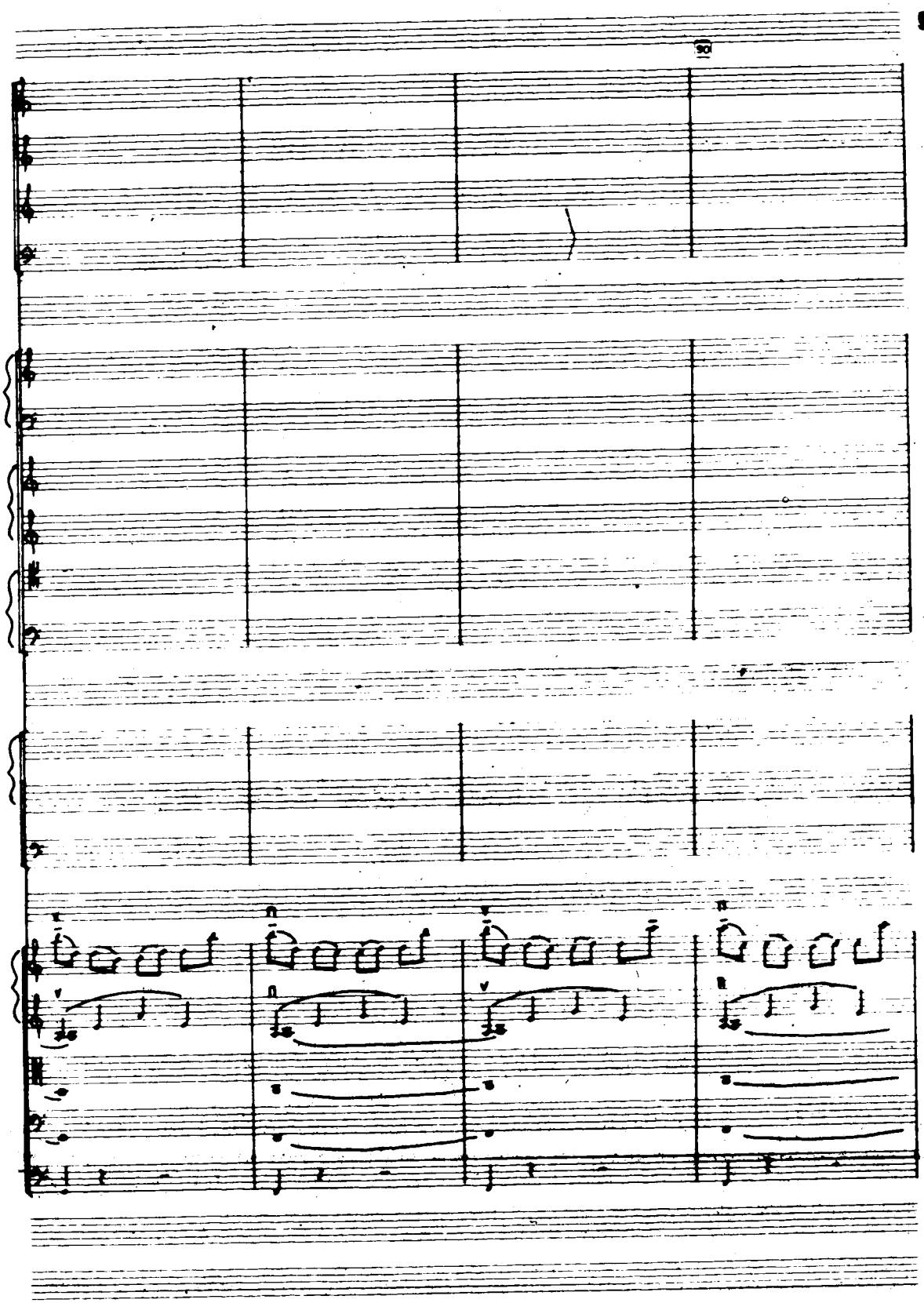


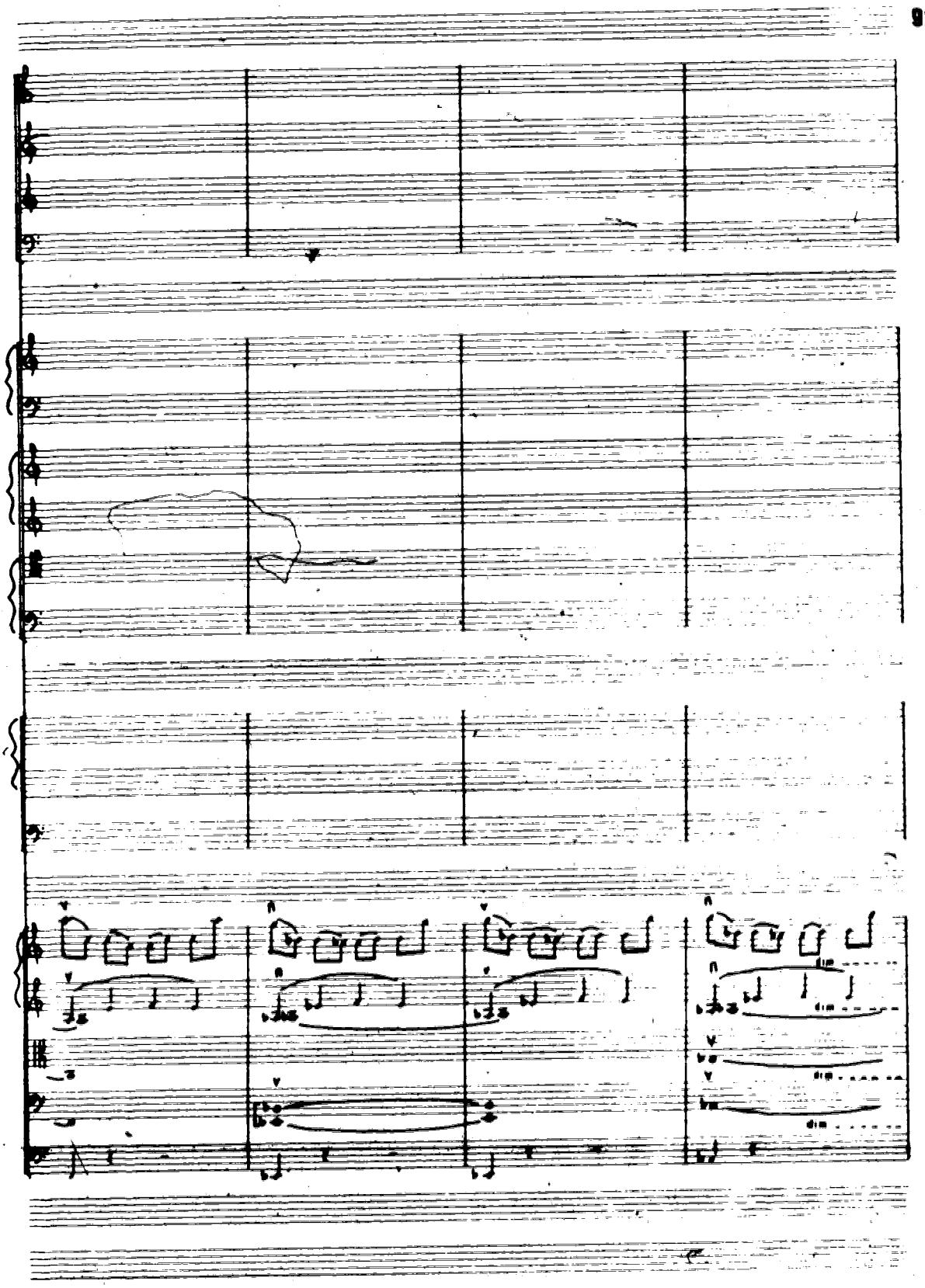

Dreamily with Expression ♩= 144
rit
a tempo
H
Dreamily with Expression ♩= 144
rit
a tempo
rubato
rit
a tempo

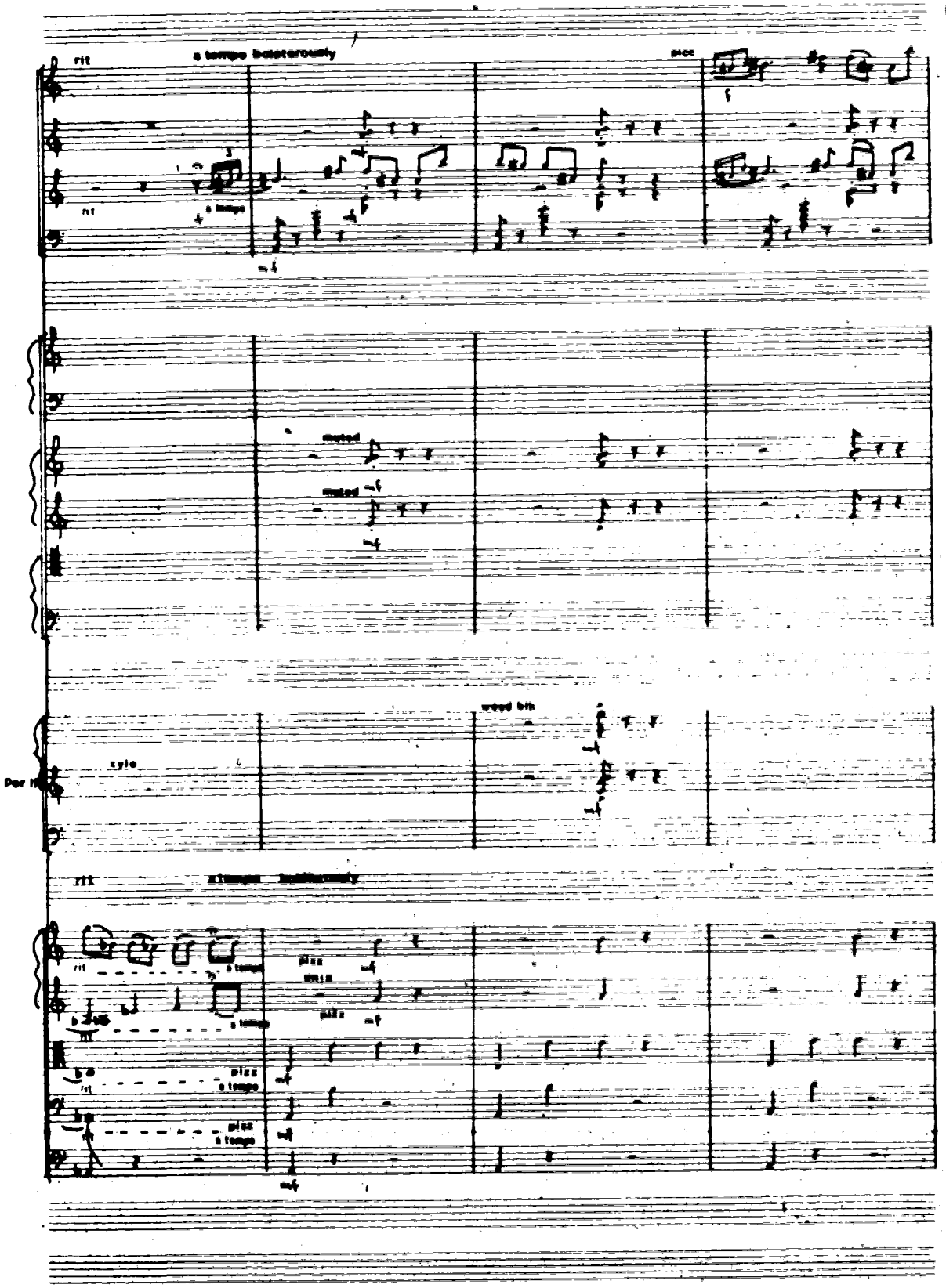

rit
a tempo
rubato
a tempo
rit
a tempo
rit
a tempo
rit
a tempo

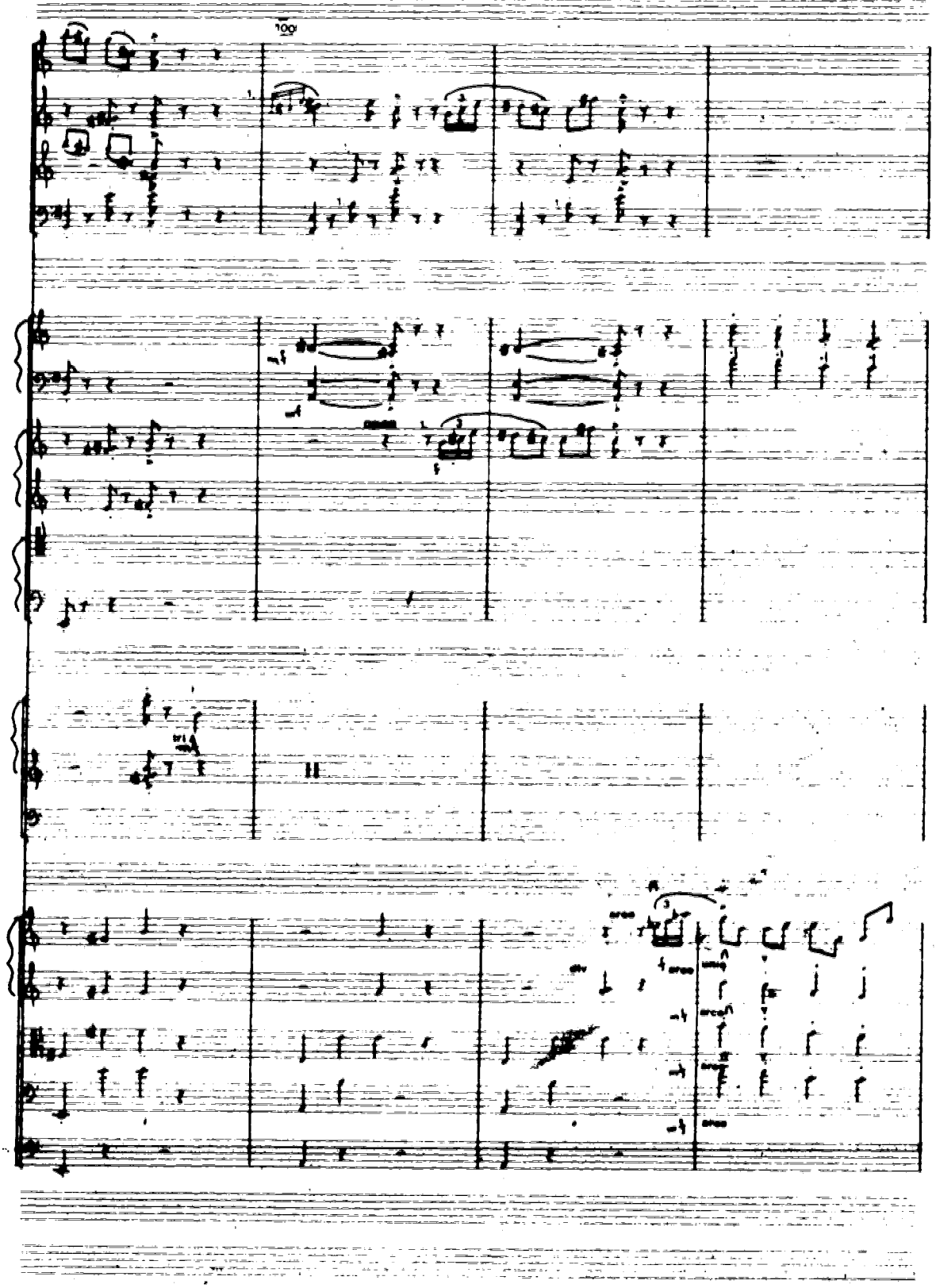

rit
a tempo
rit
rit
rit
rit
rit

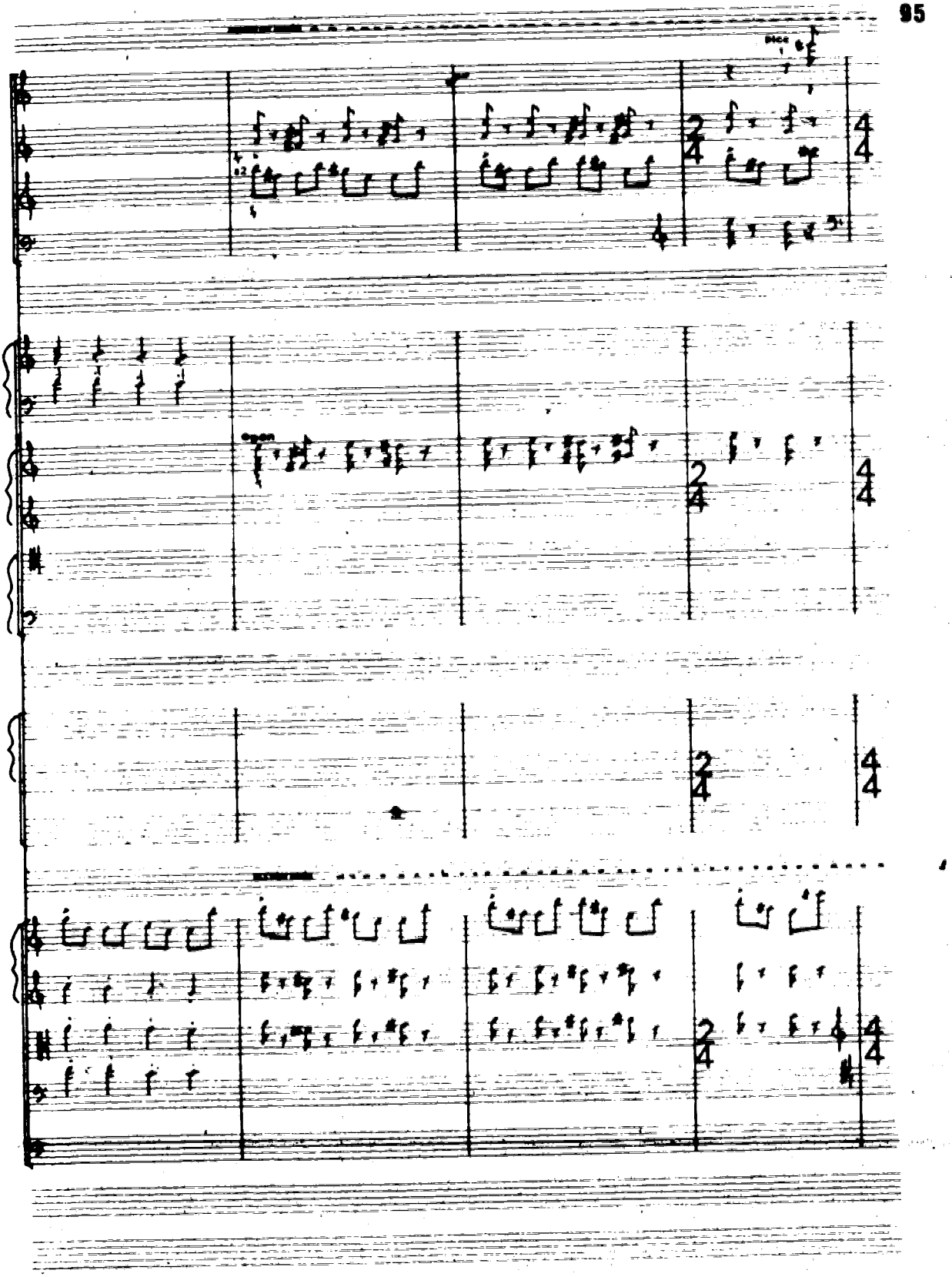

rit
Faster Still
1st stand
tutti
rit
div
pizz.

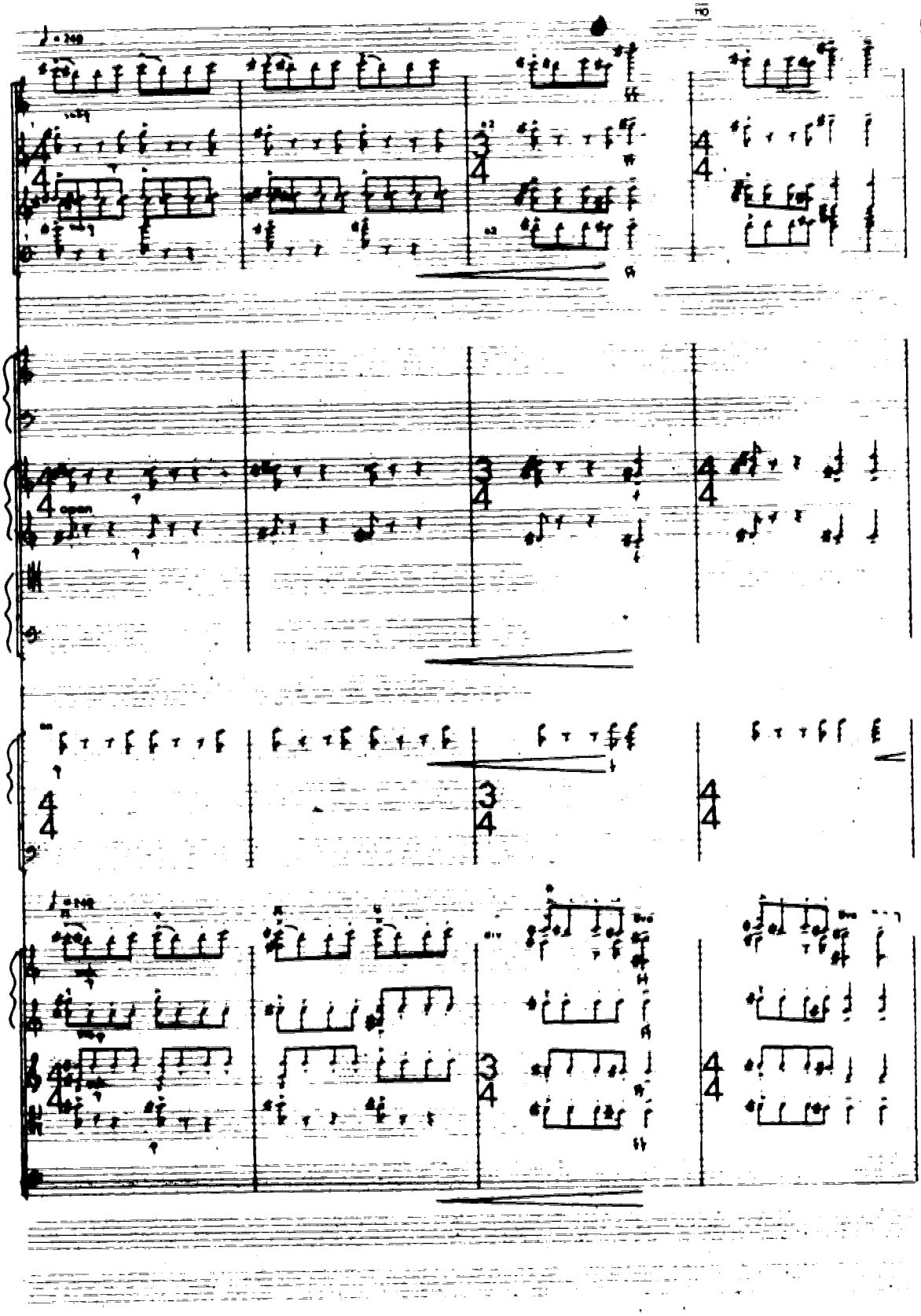


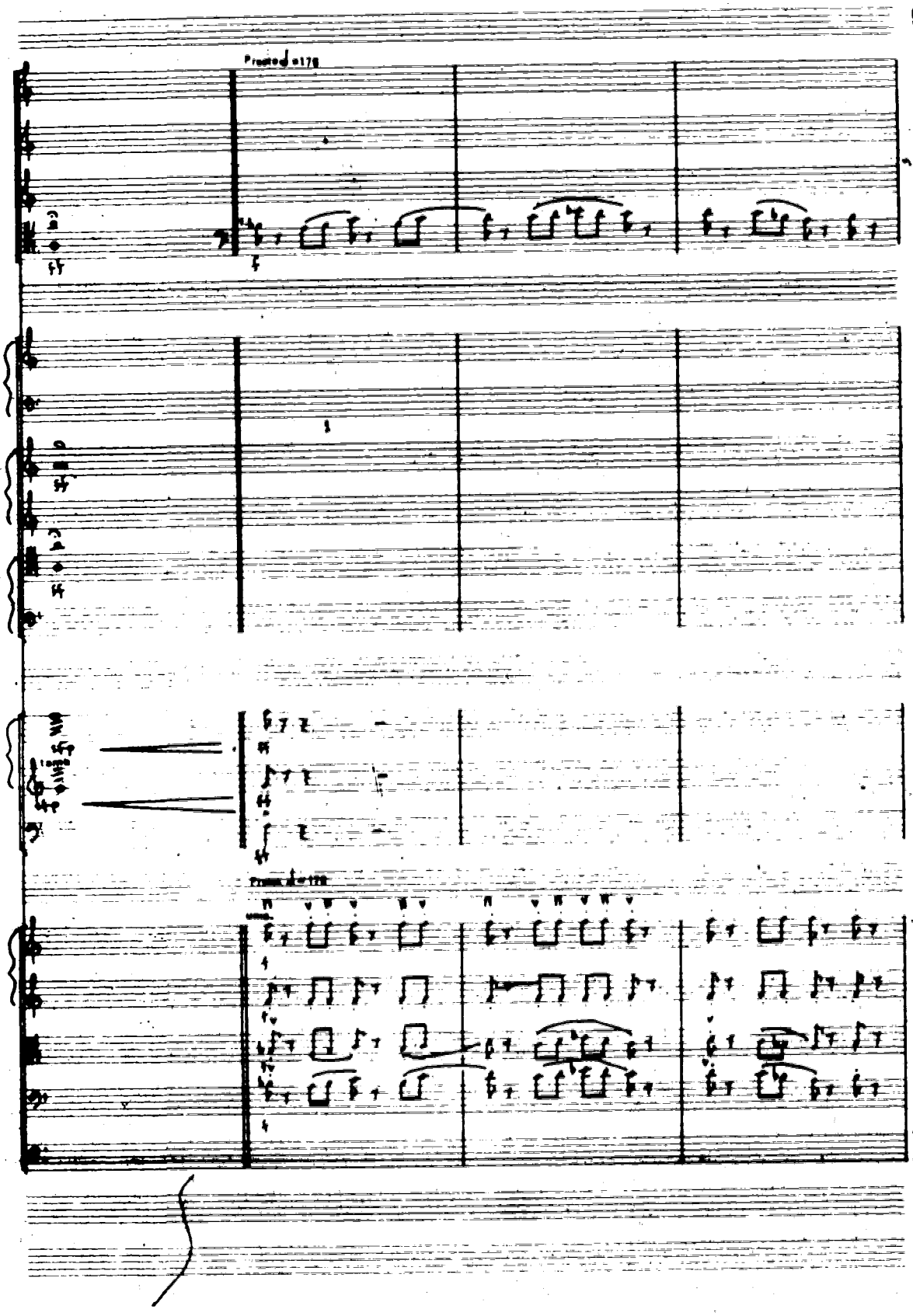

dim.
dim.
dim.

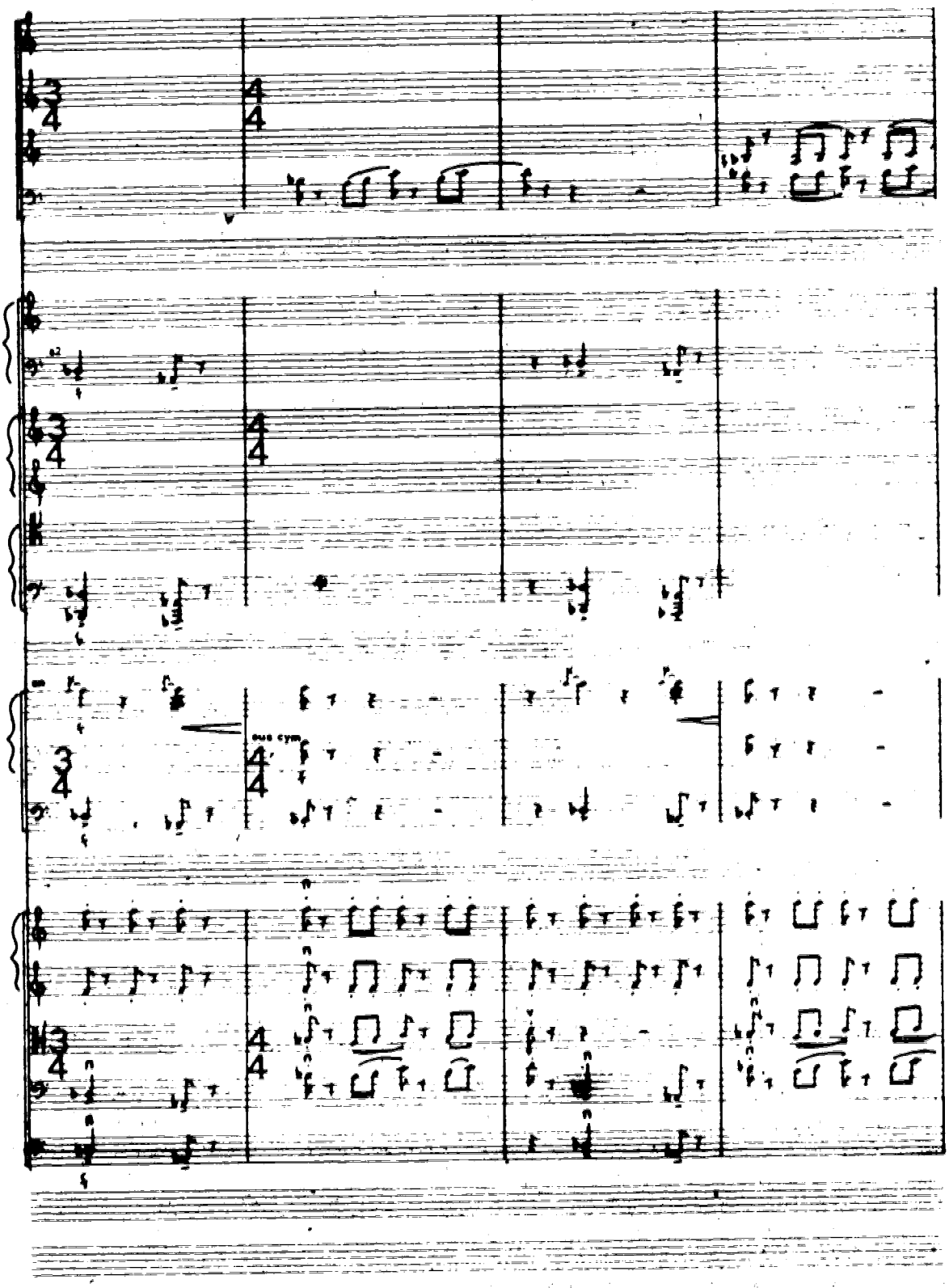

rit
a tempo boisterously
picc
rit
a tempo
muted
muted
wood blk
xylo
rit
a tempo
pizz
unis
pizz
a tempo
pizz
a tempo
pizz
a tempo

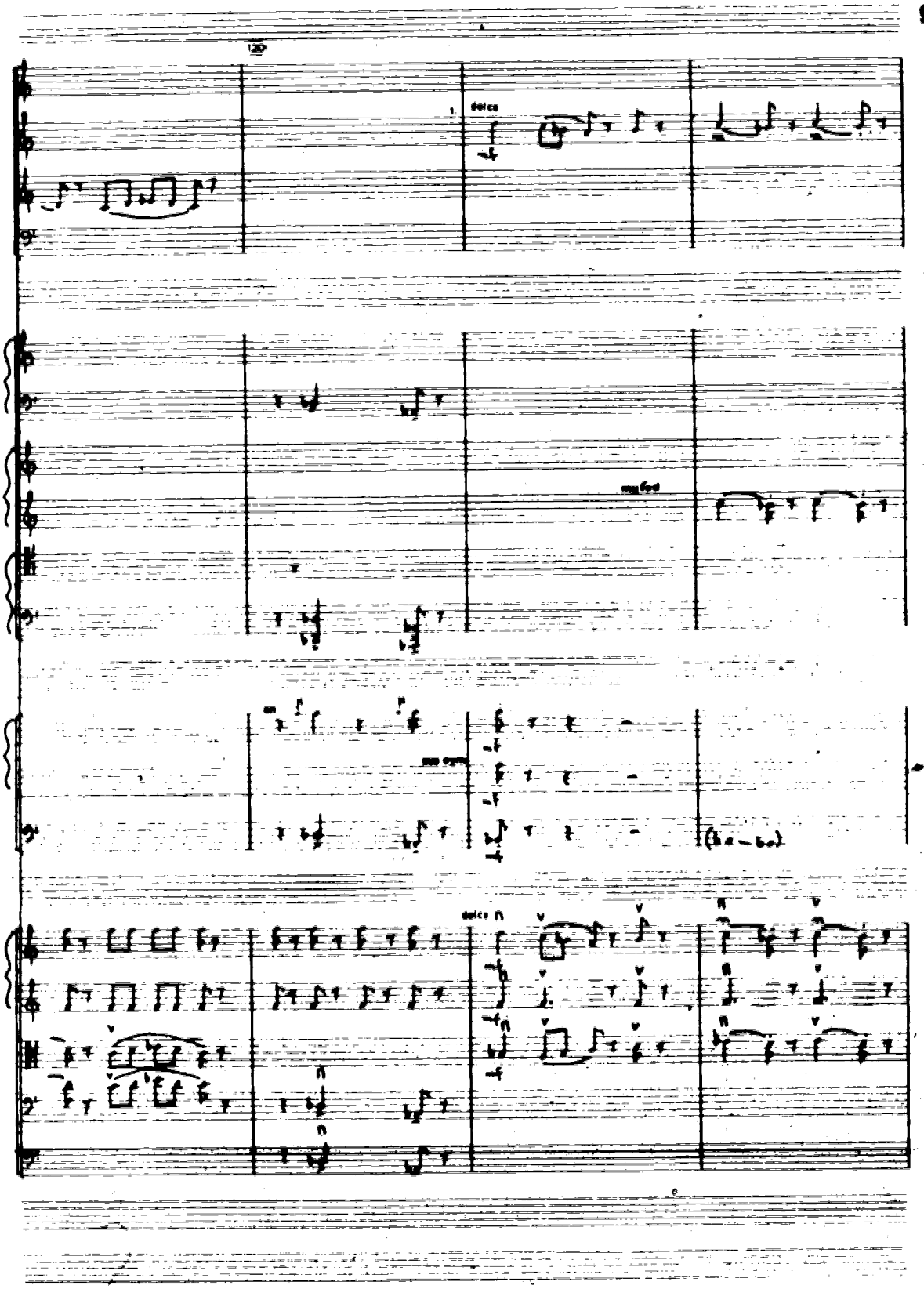

100
II

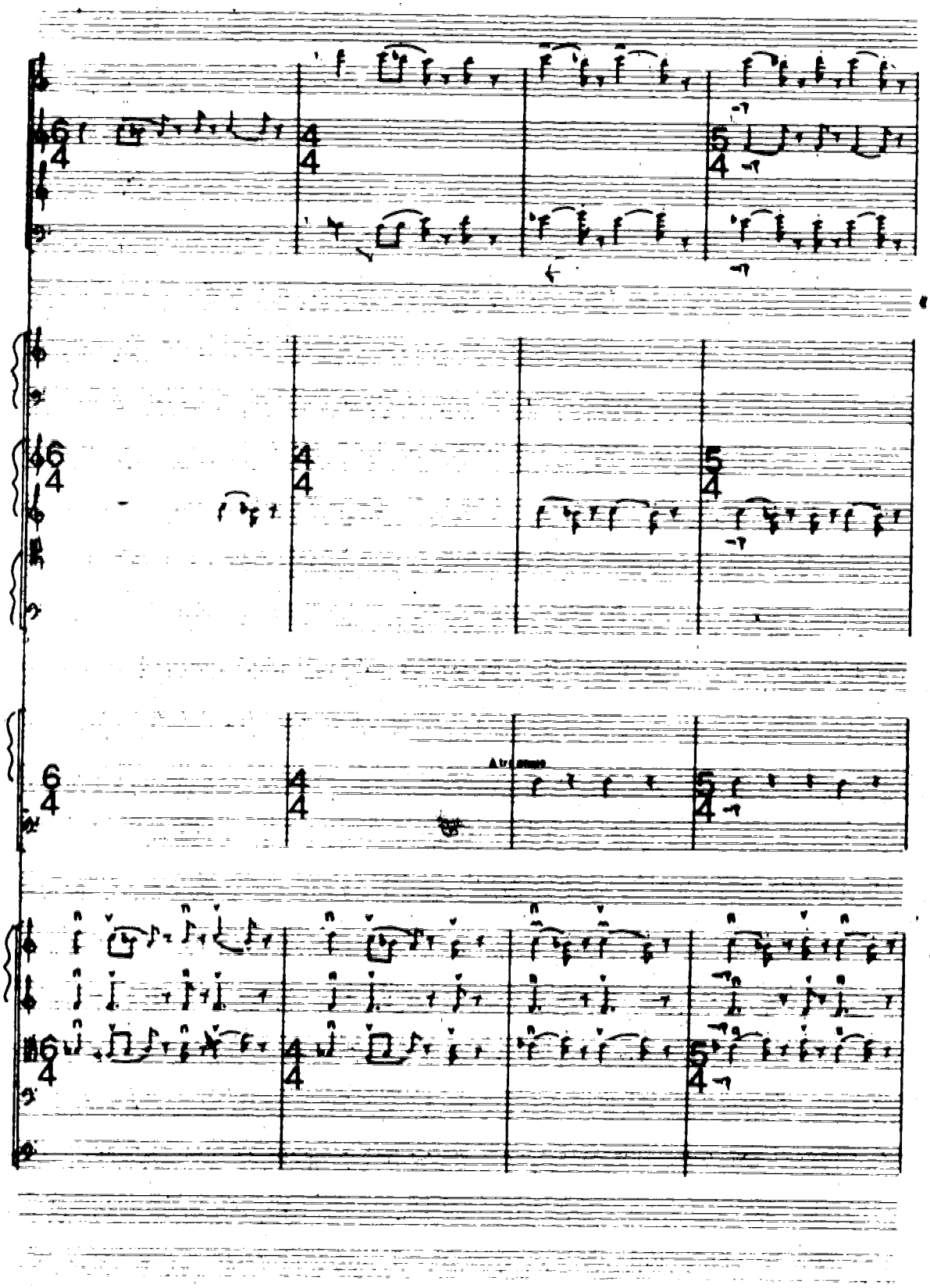


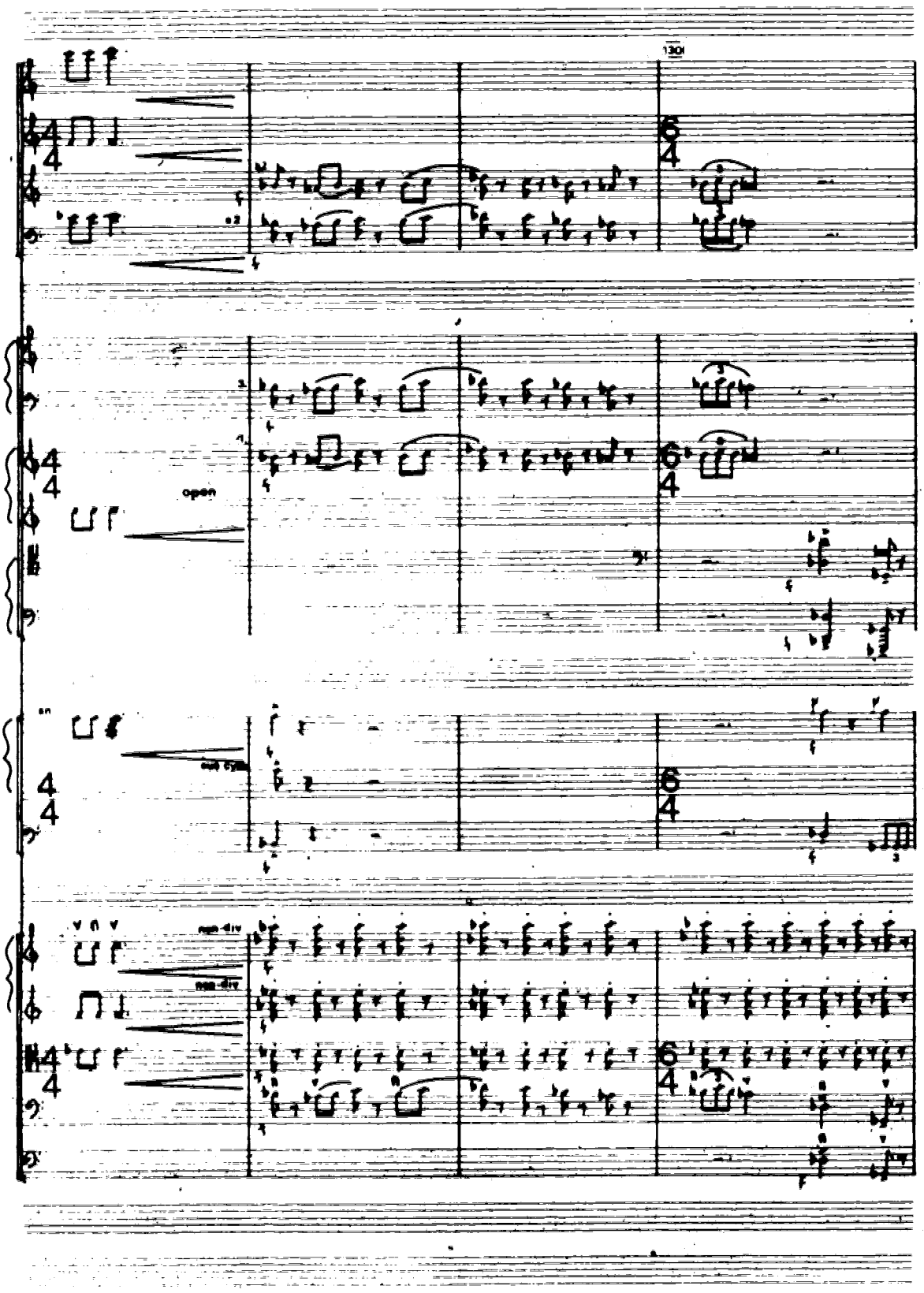


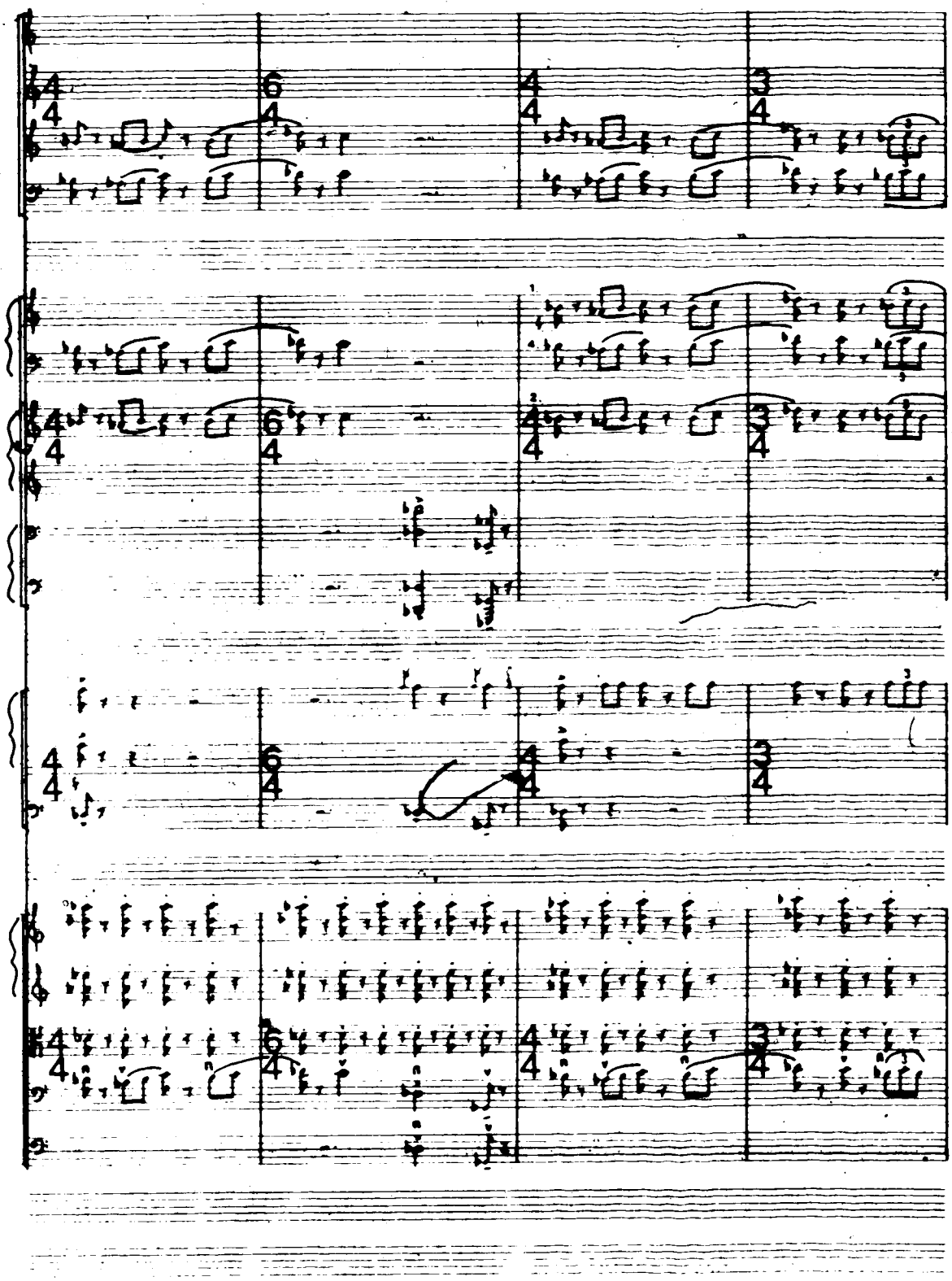


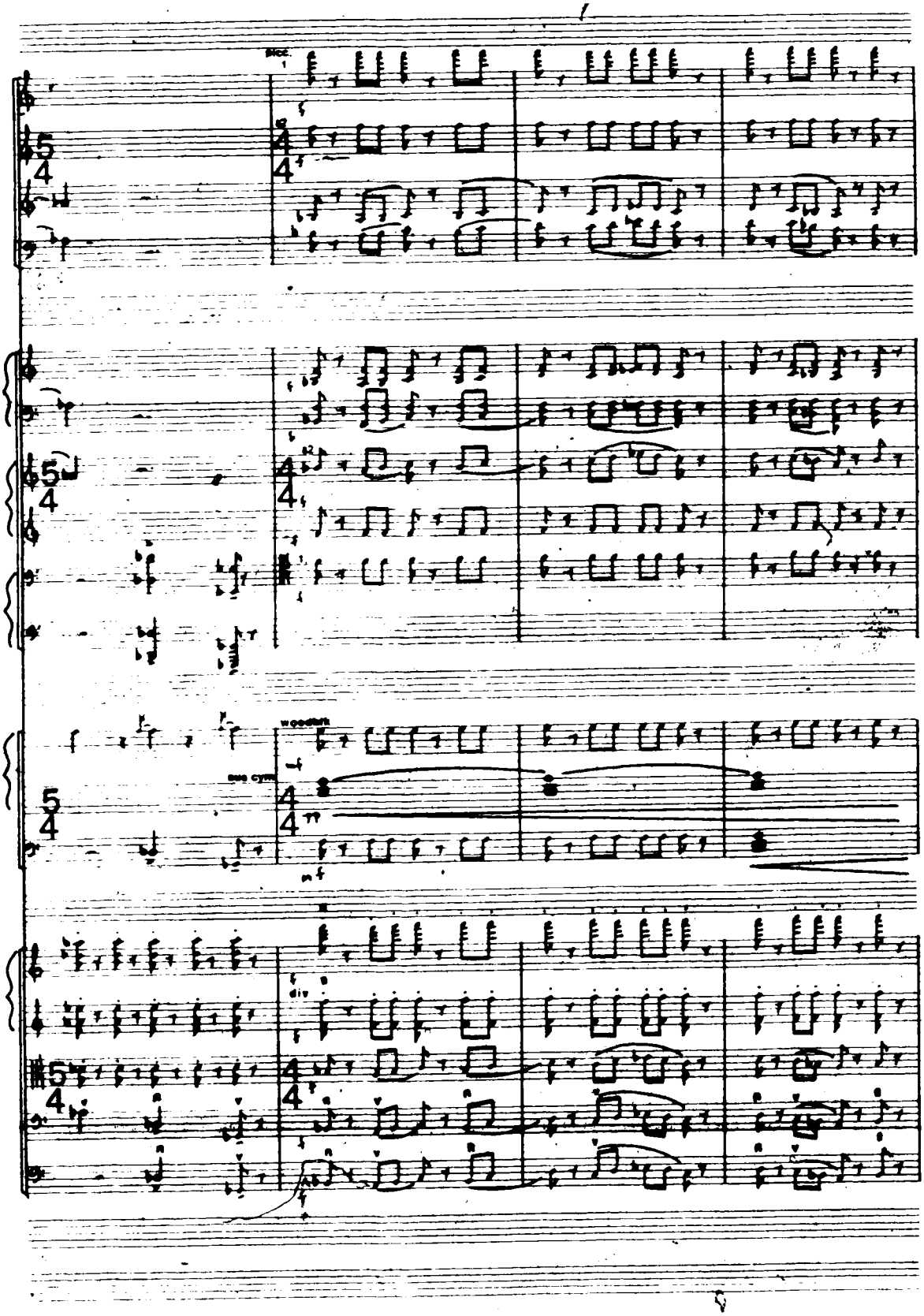


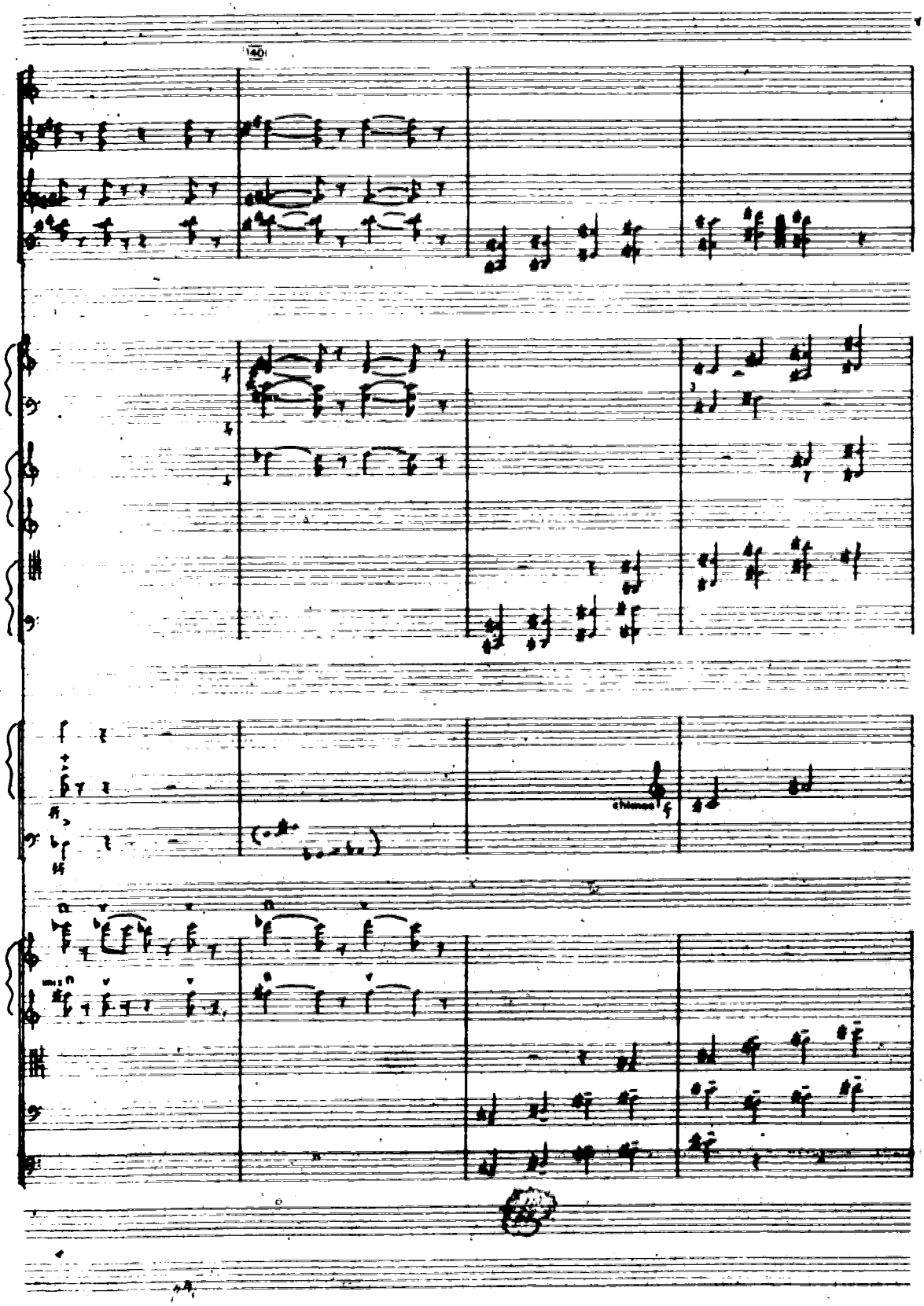

dolce
dolce

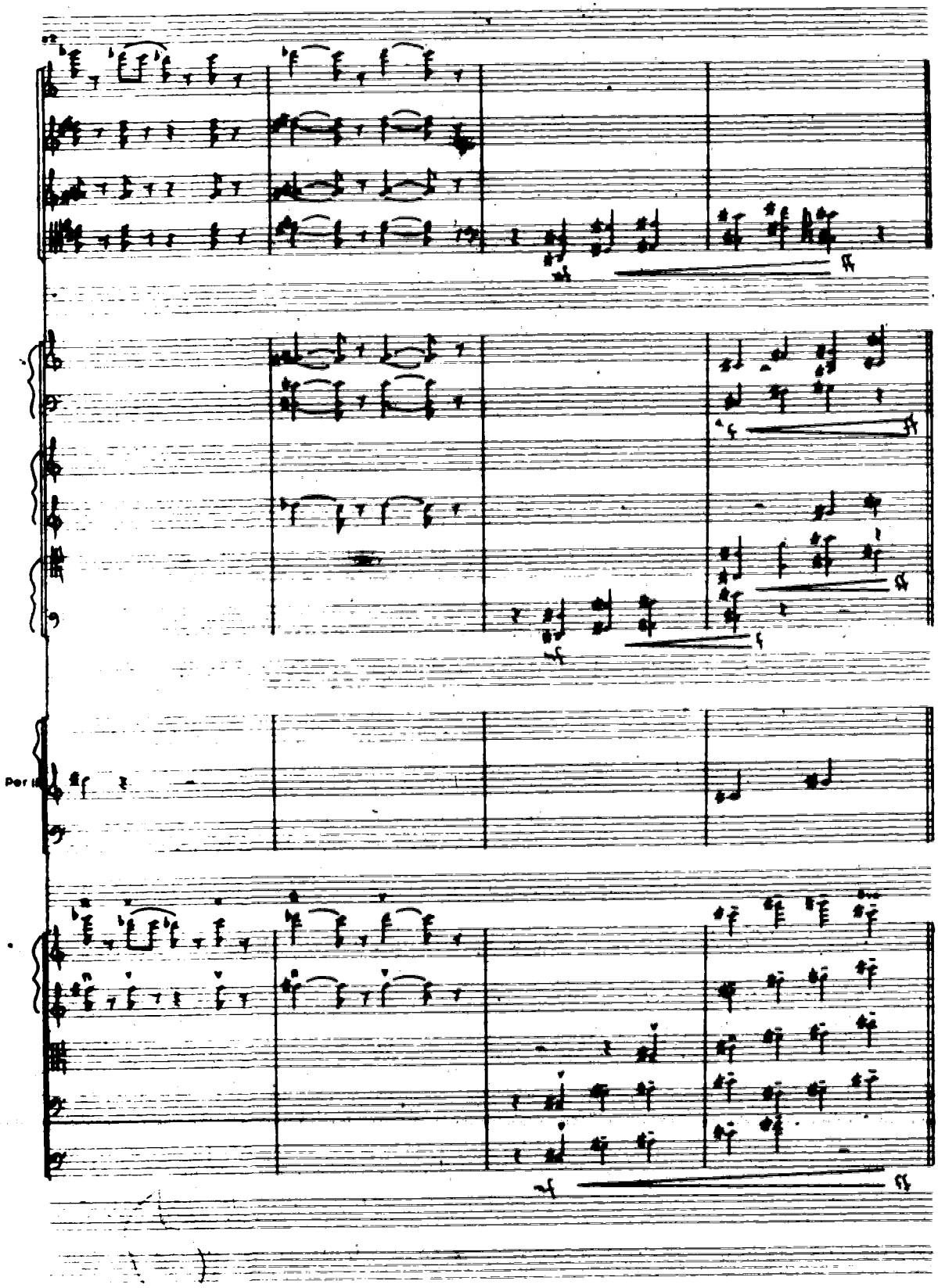


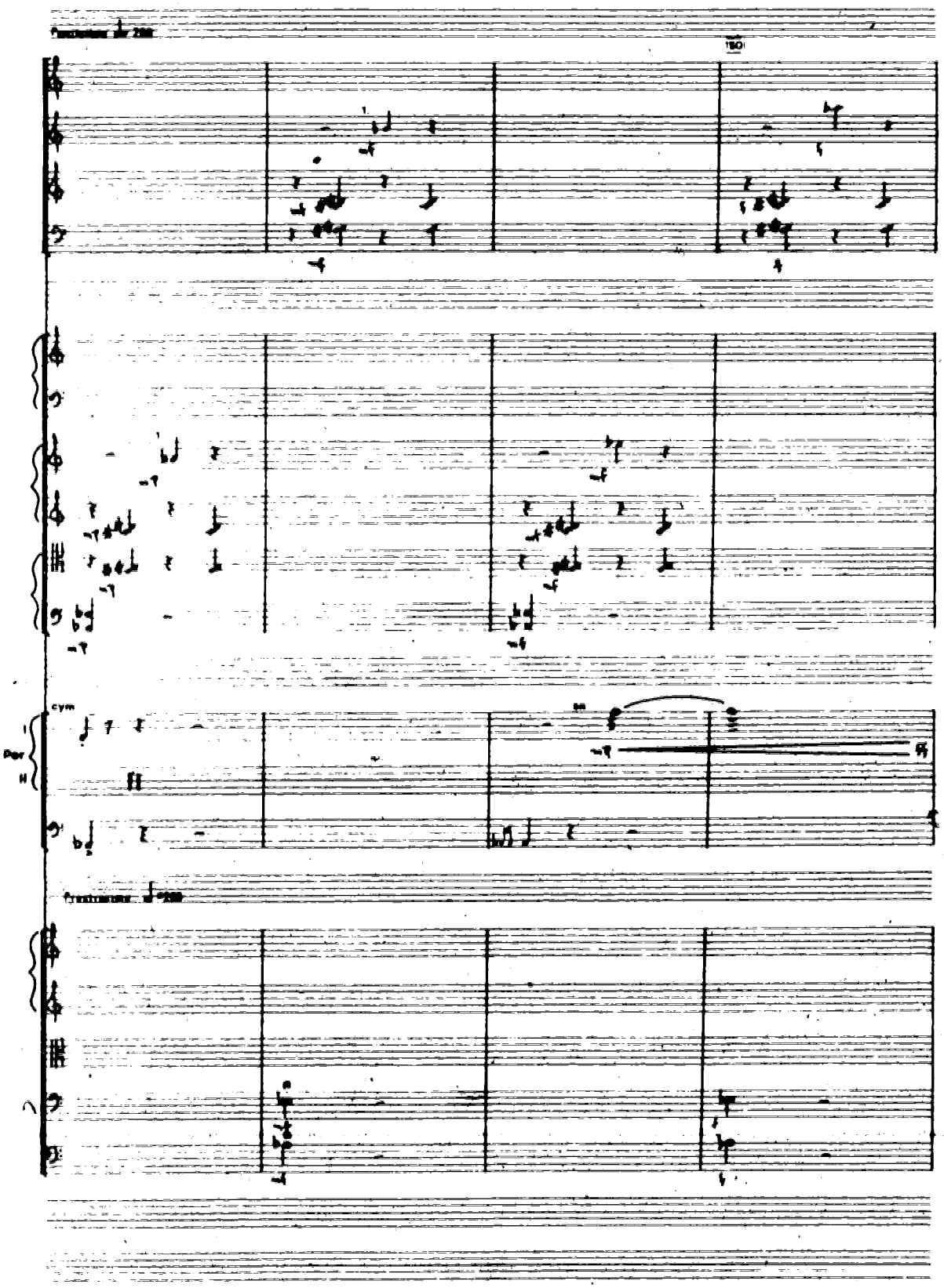

130
open
non div
non div

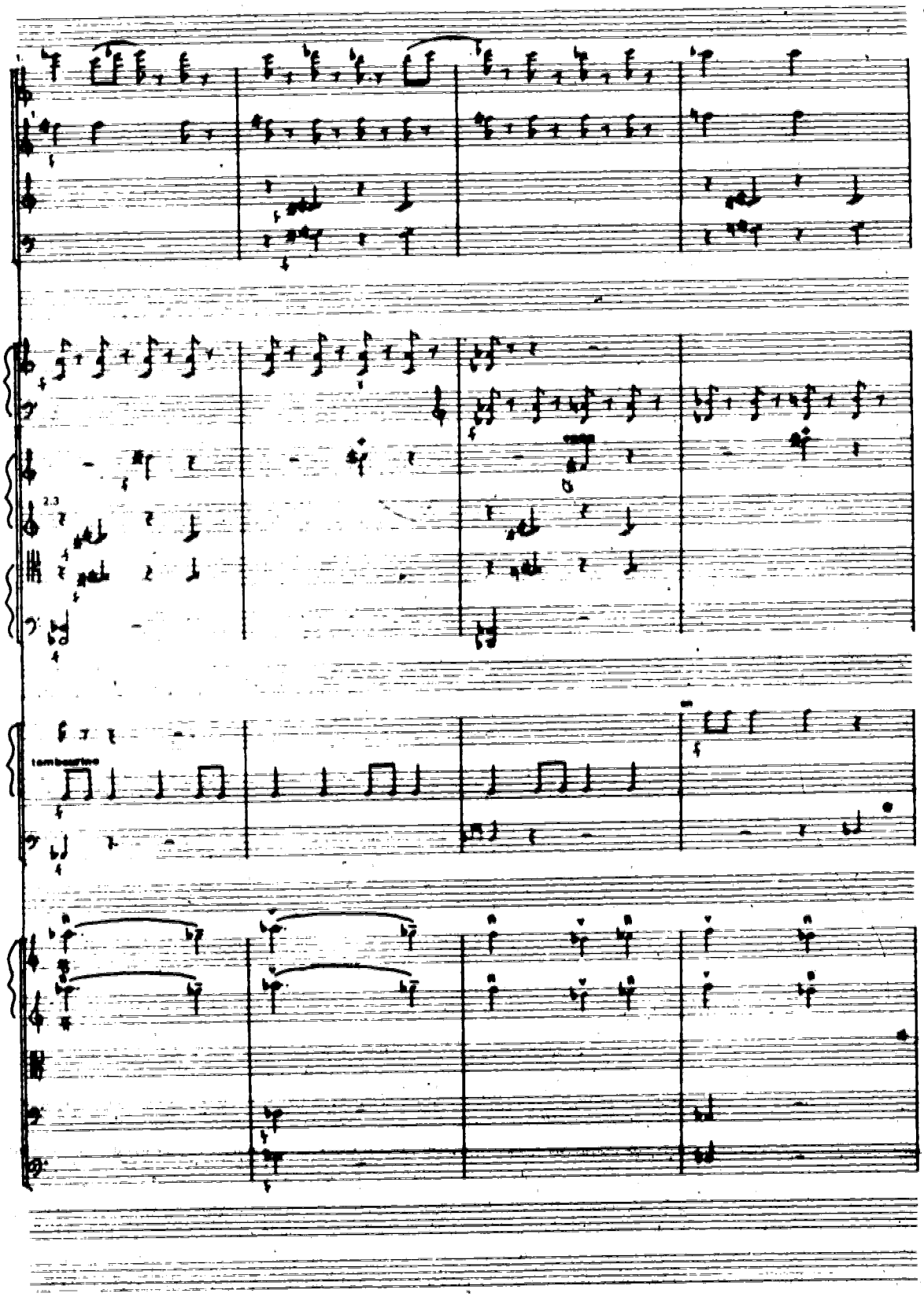


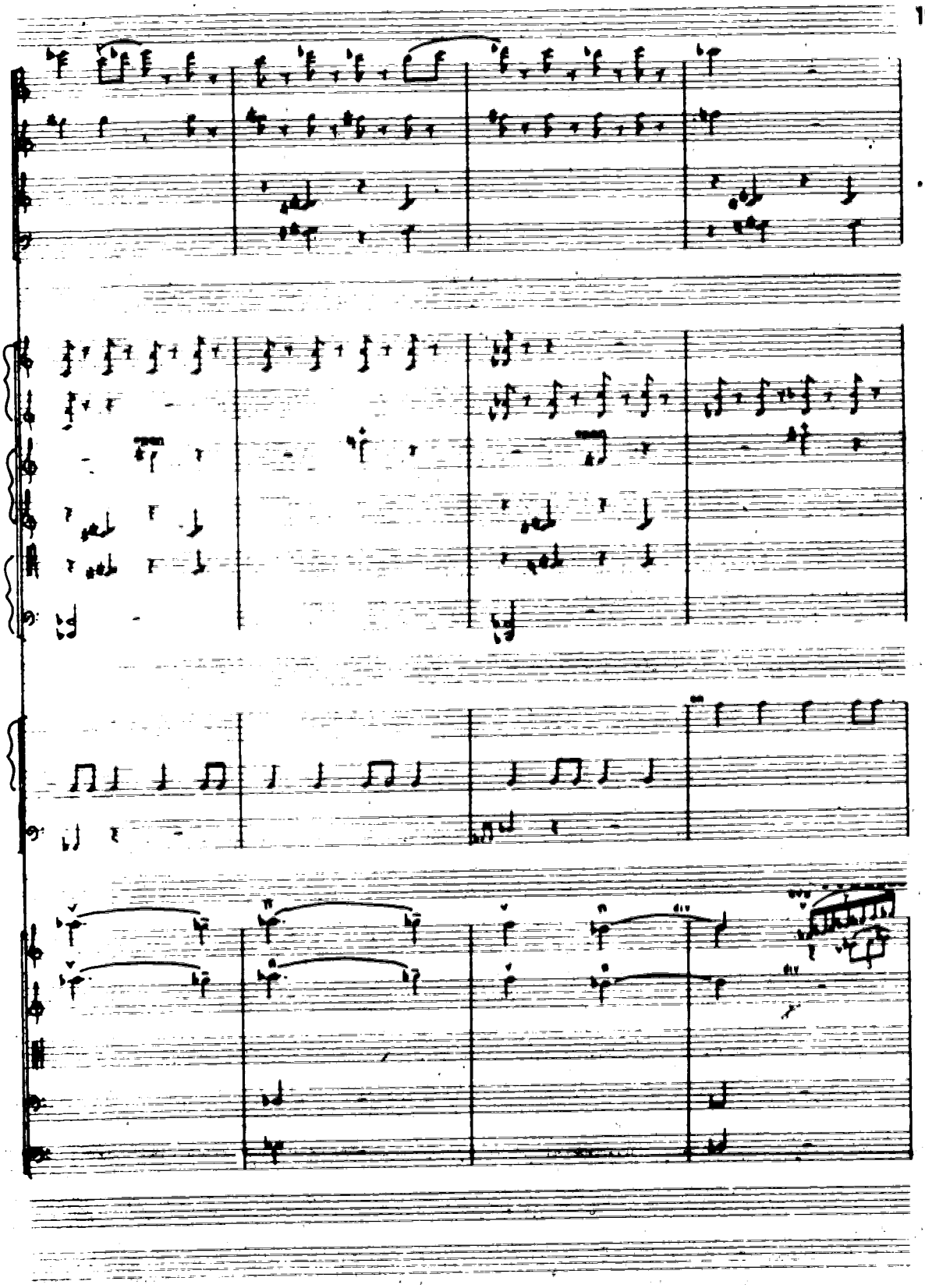

picc.
woodblk
sus cym
div

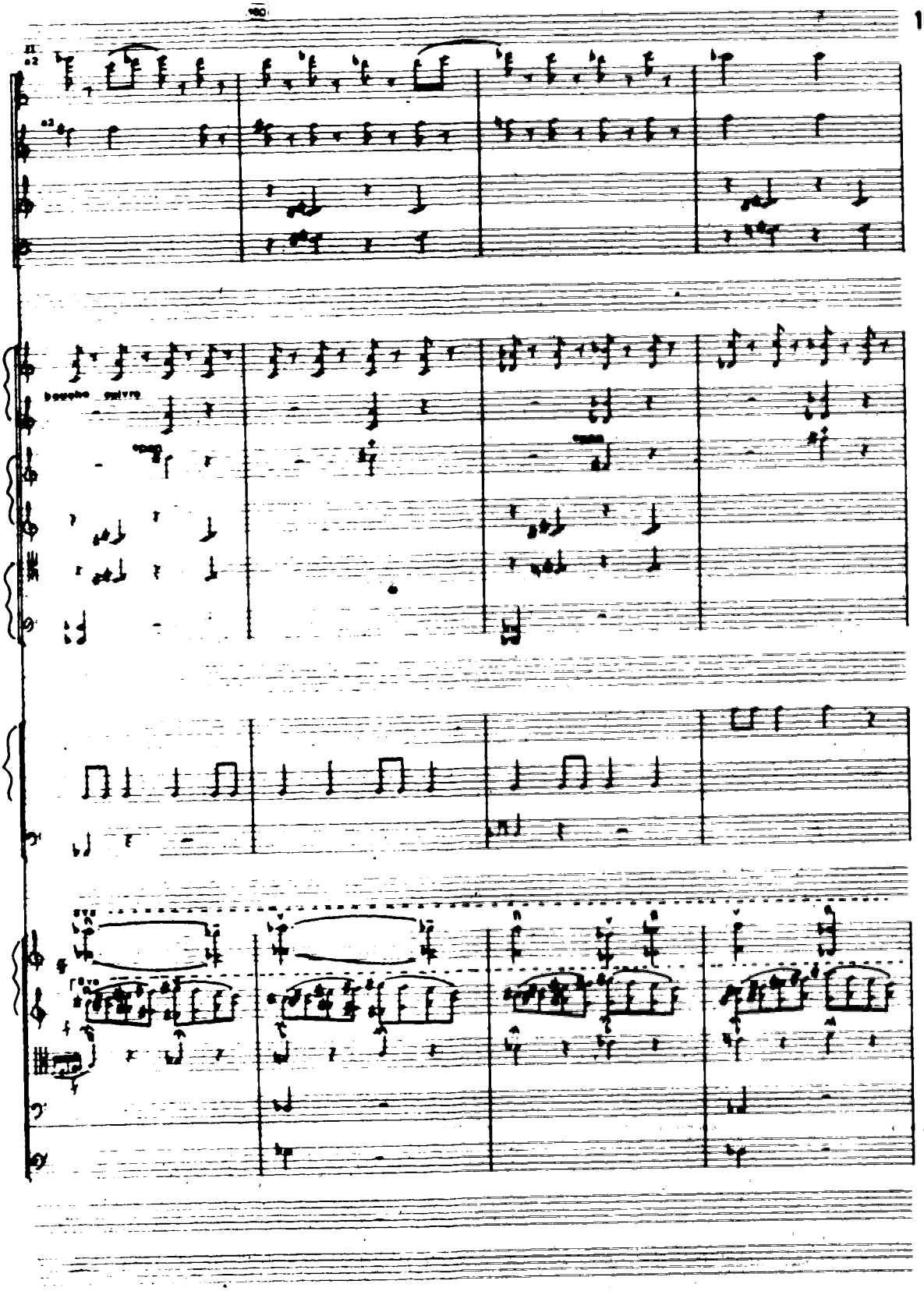

140
chimes

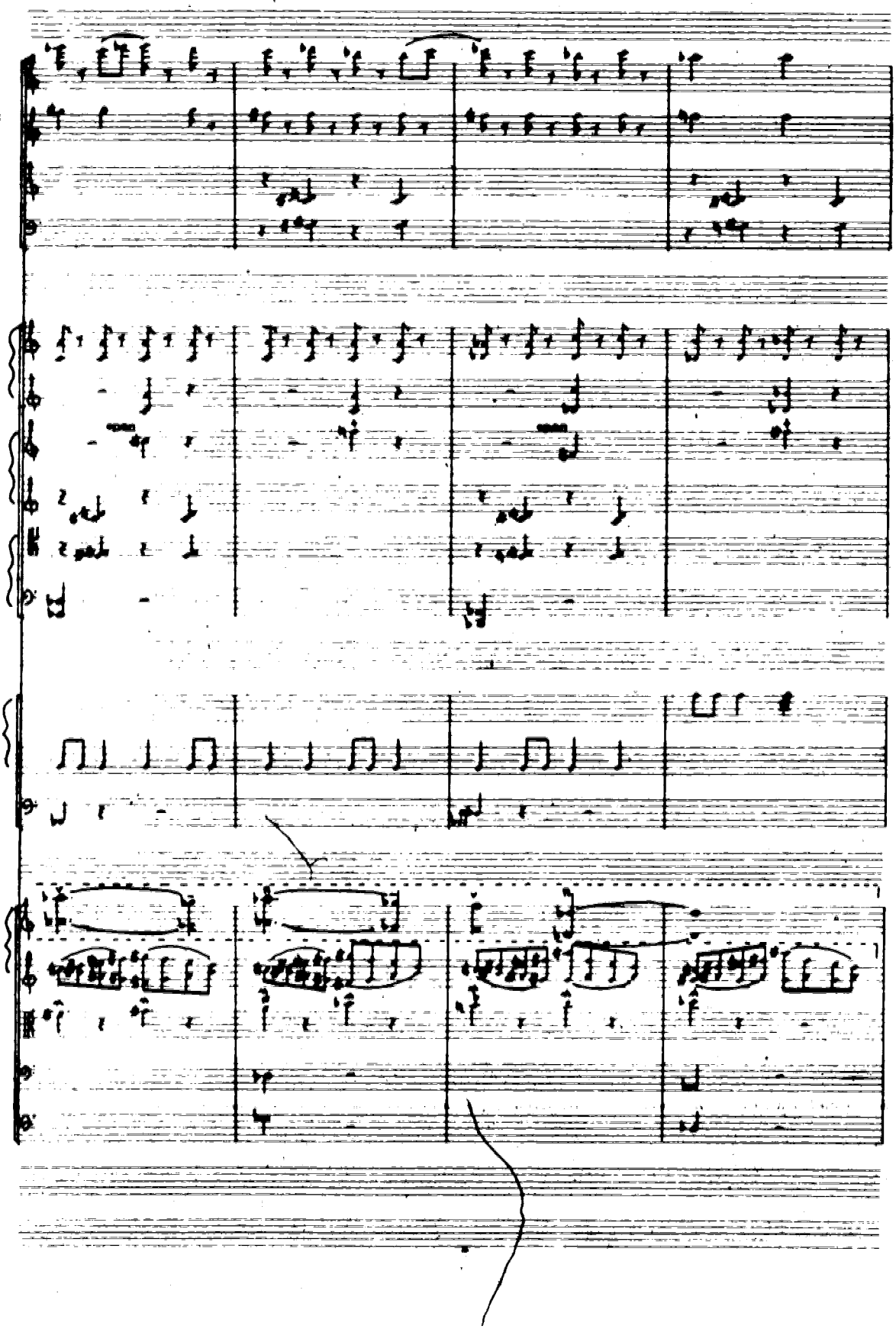

Por

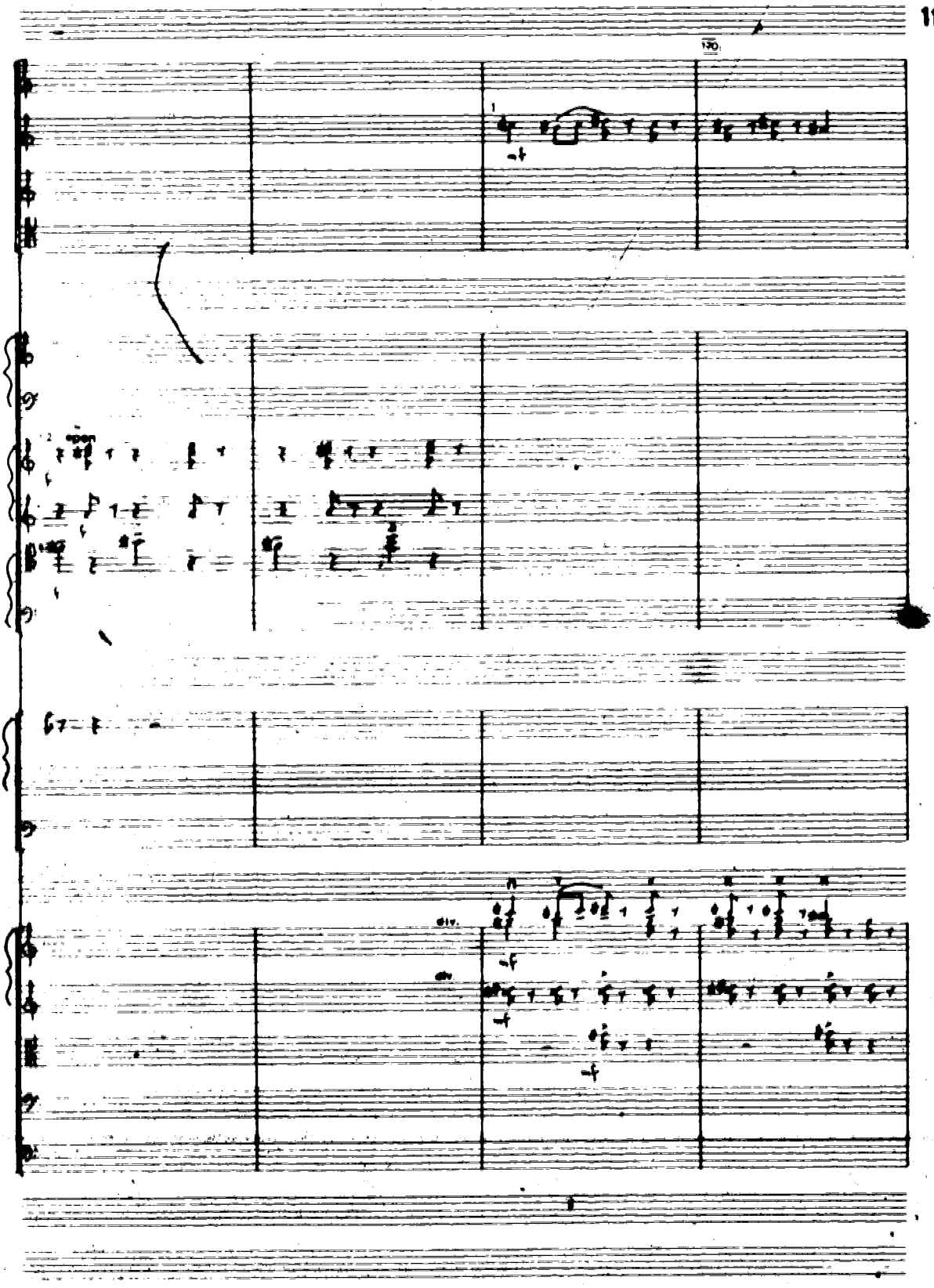

cym
Perc
II

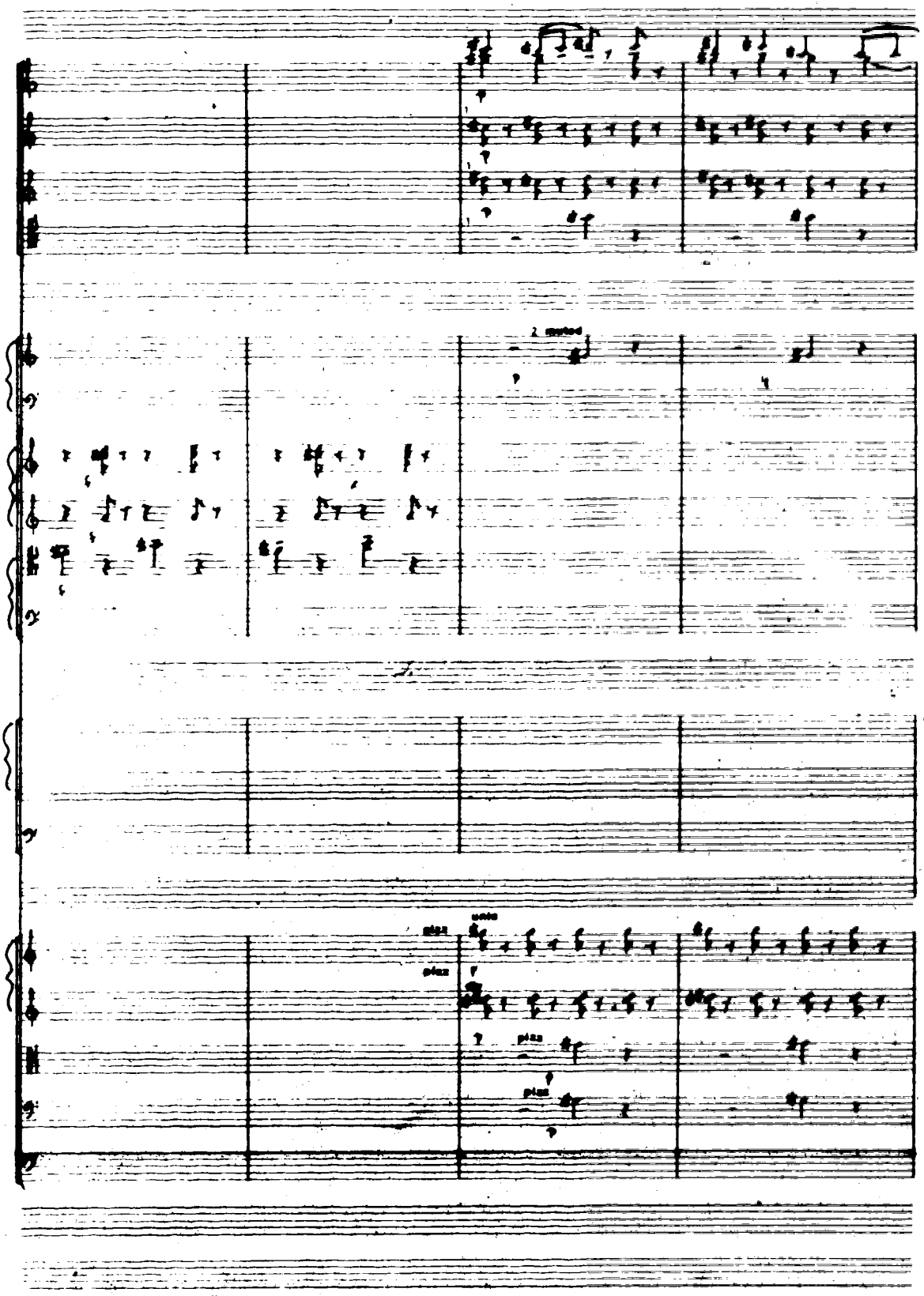

2.3
tambourine

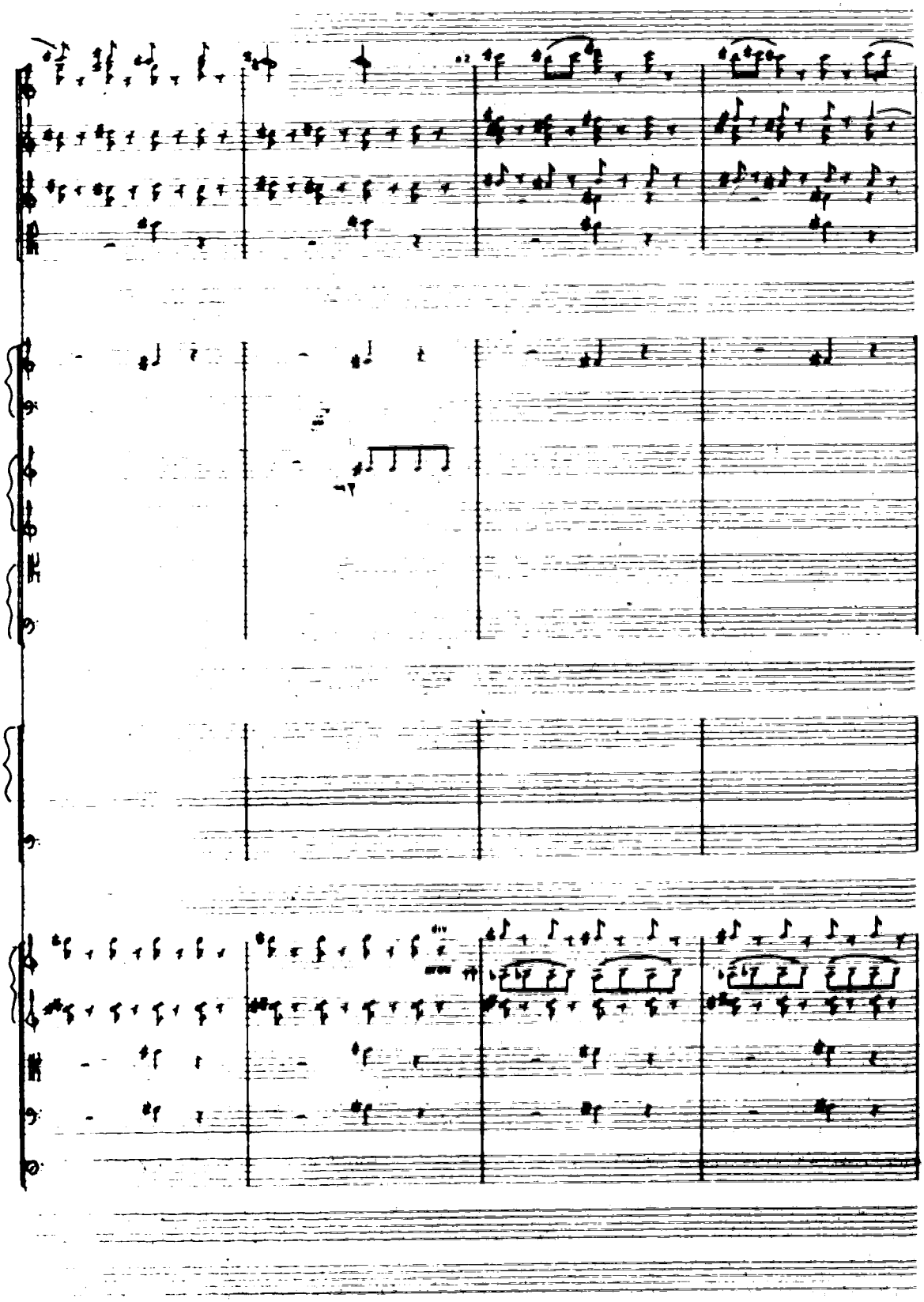


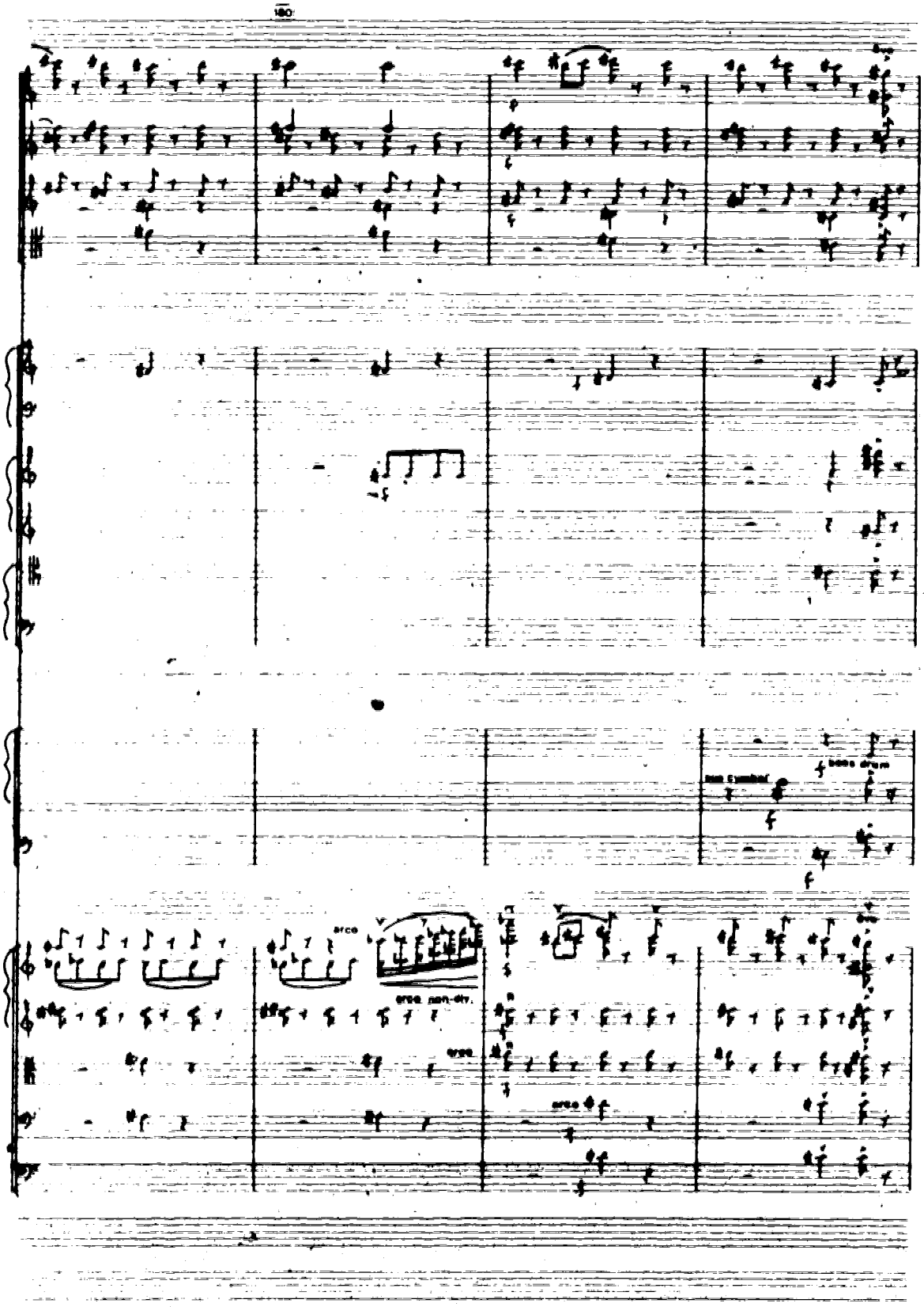


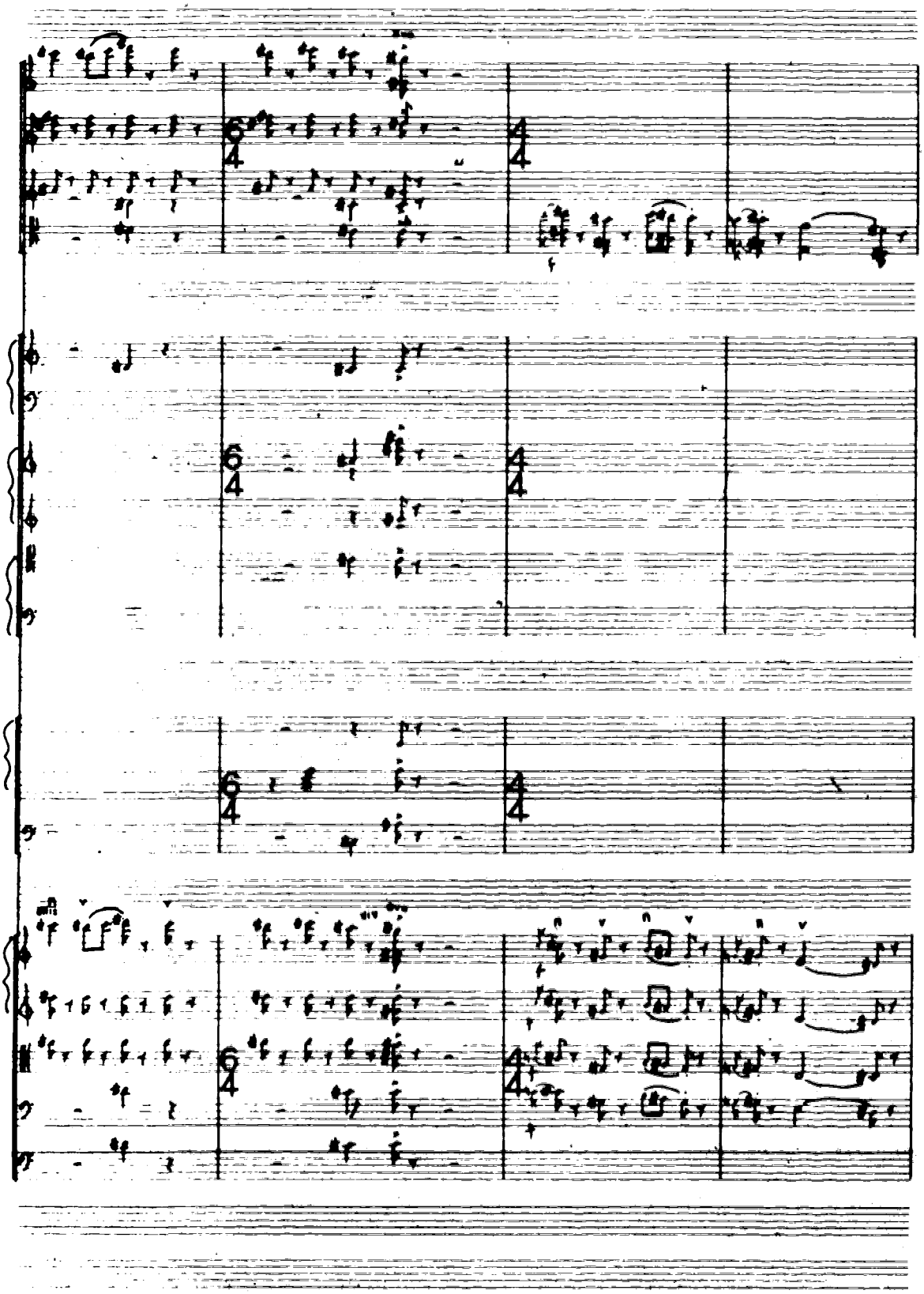


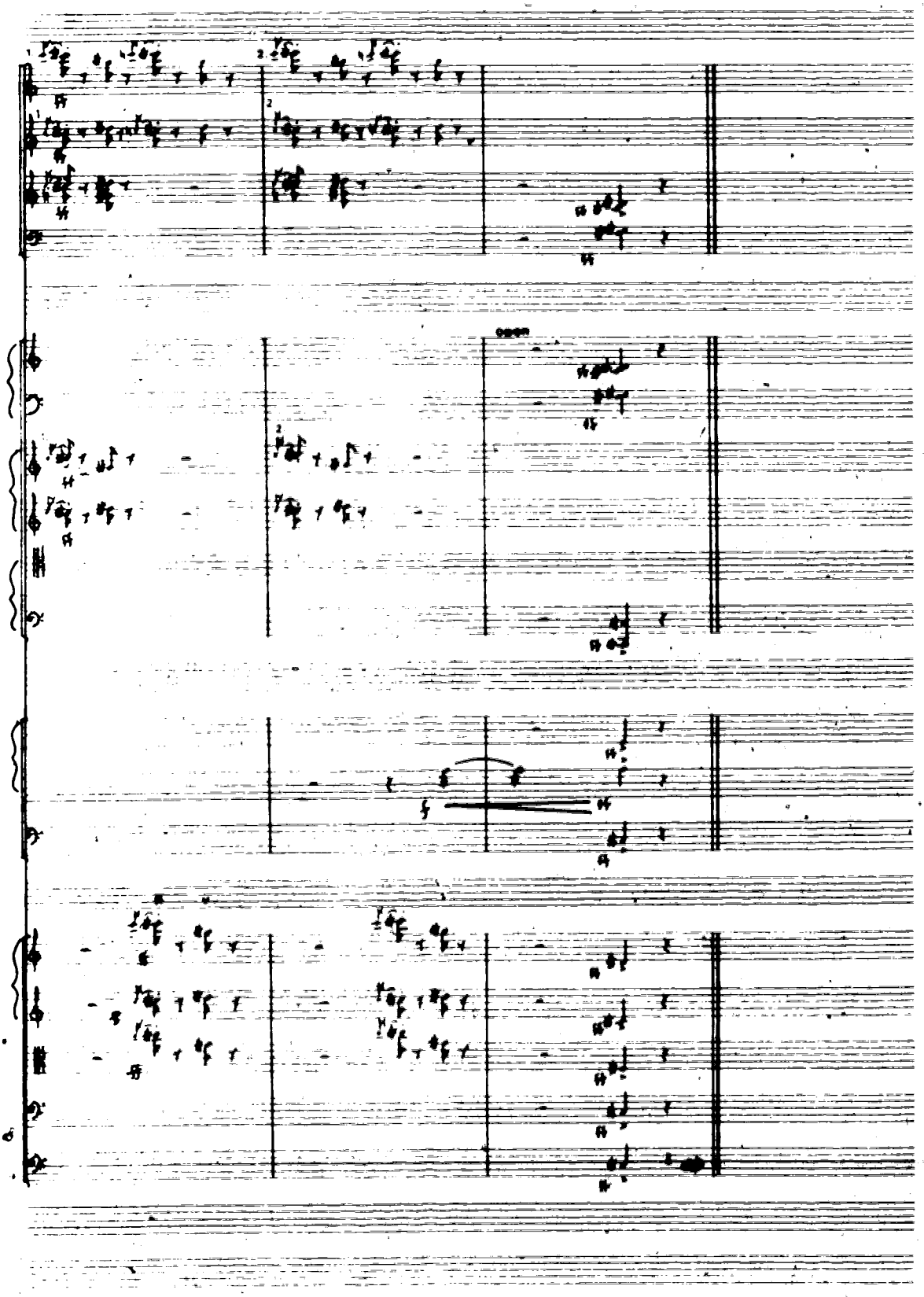

170
div.


2 muted
unis
piaz
piaz
piaz
piaz

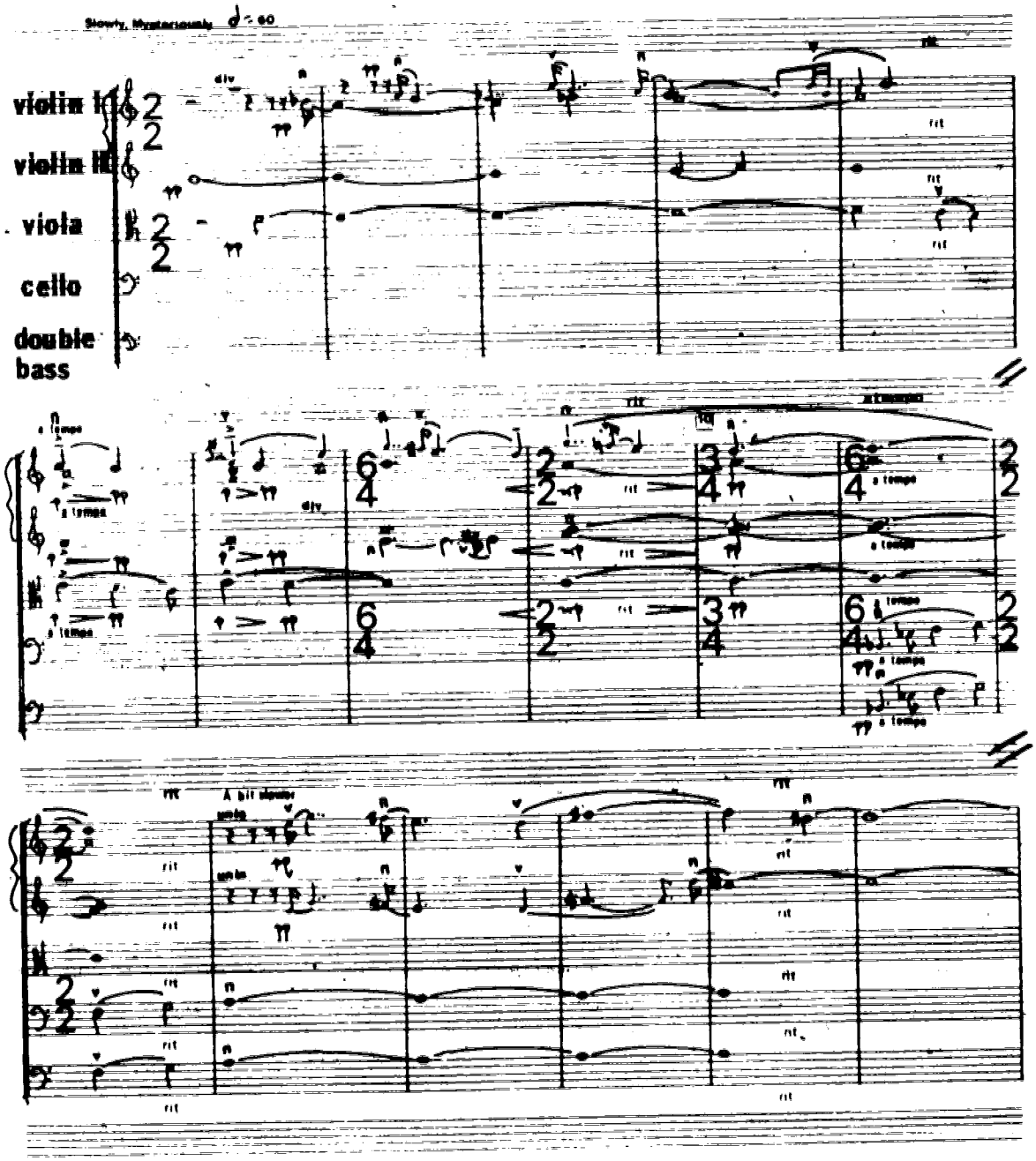


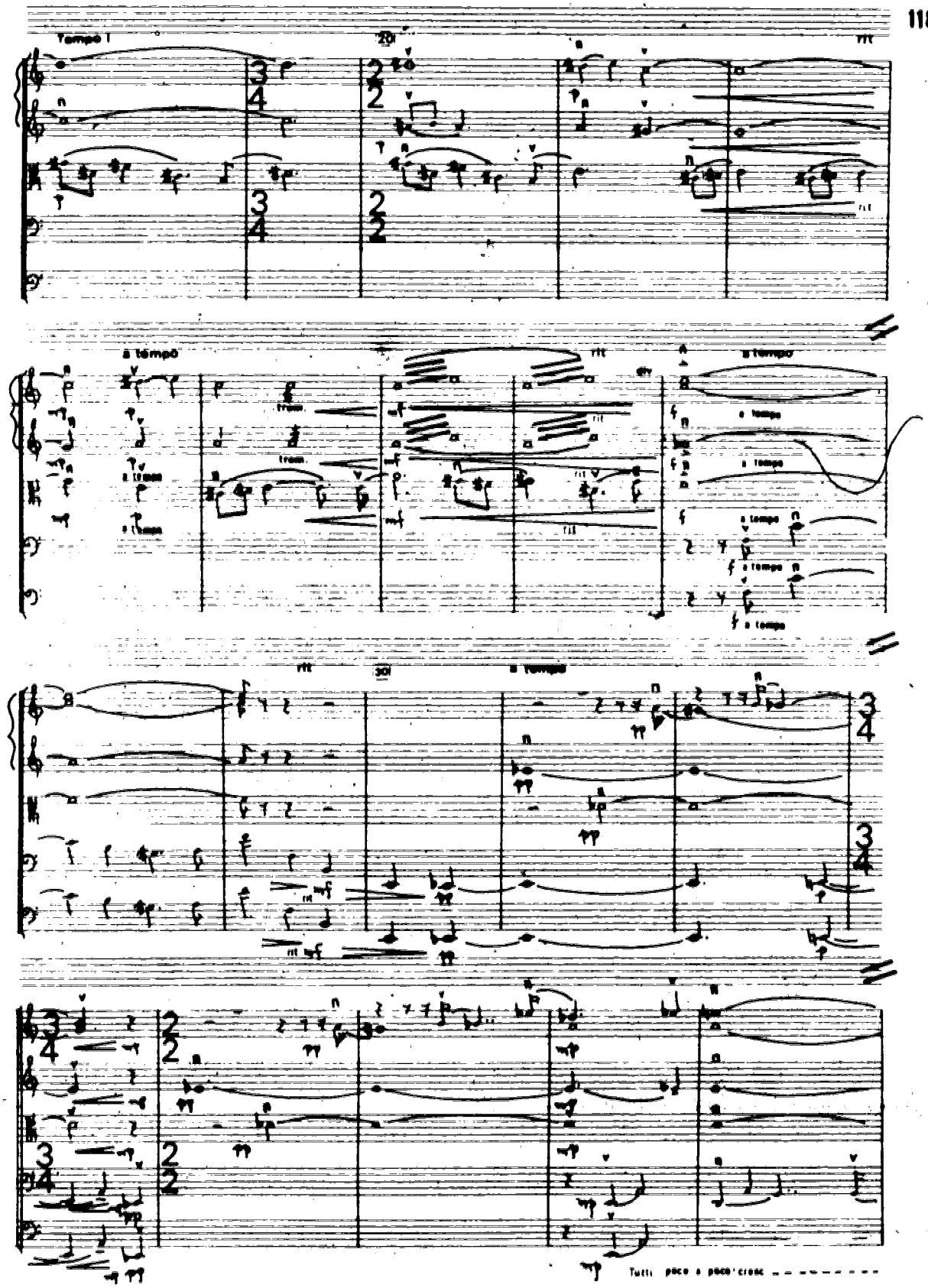

180
bass drum
arco
arco non-div.

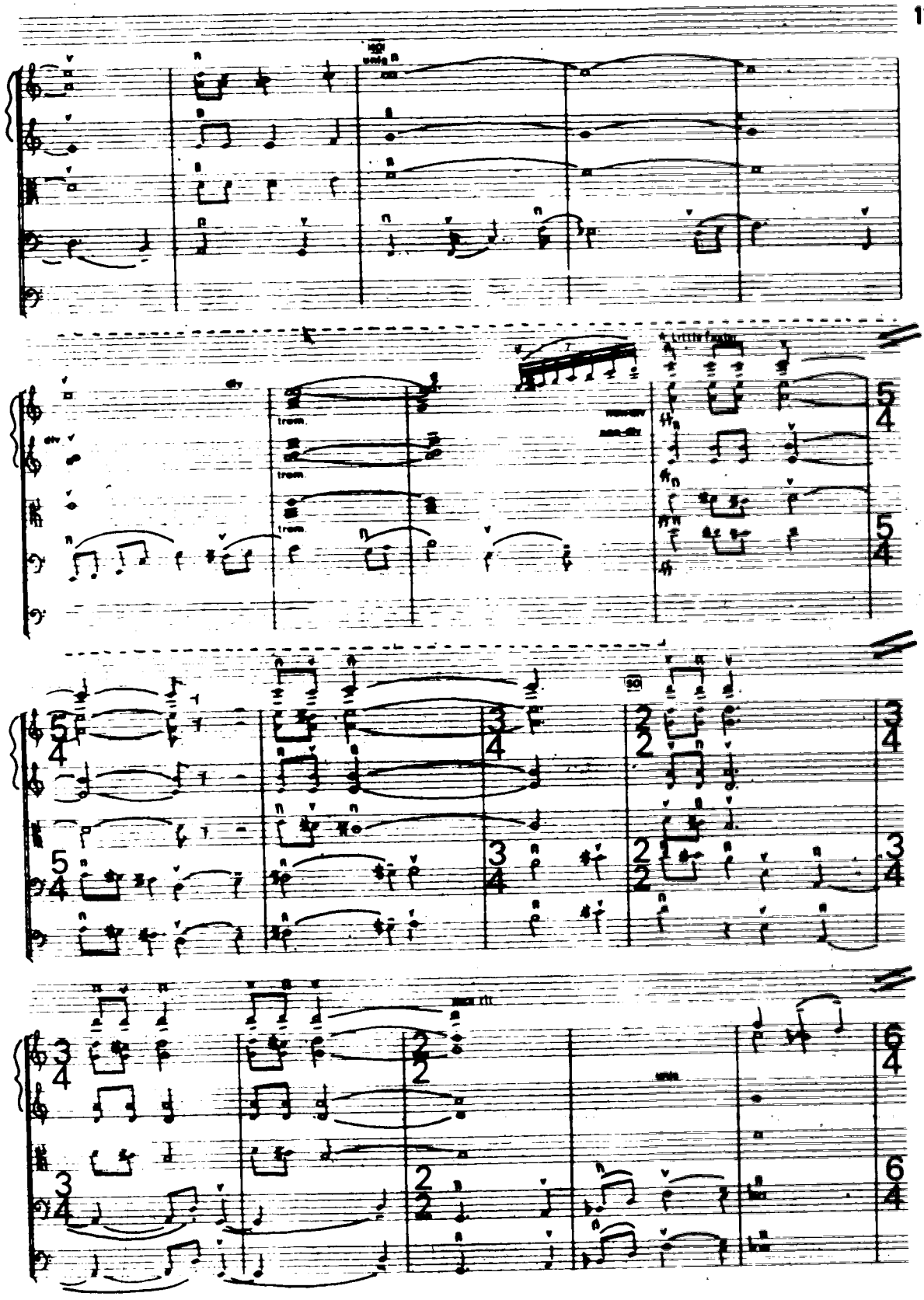


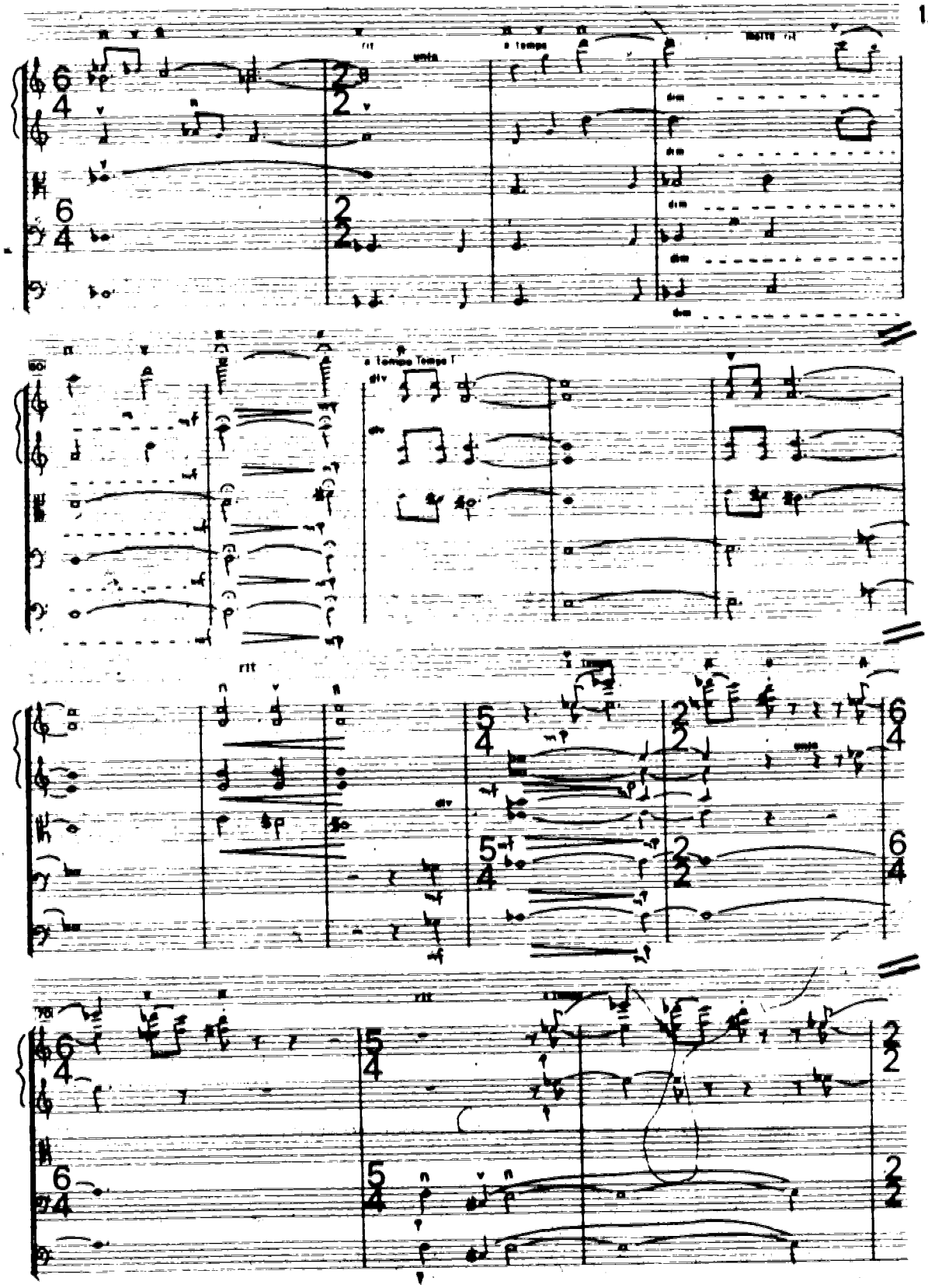


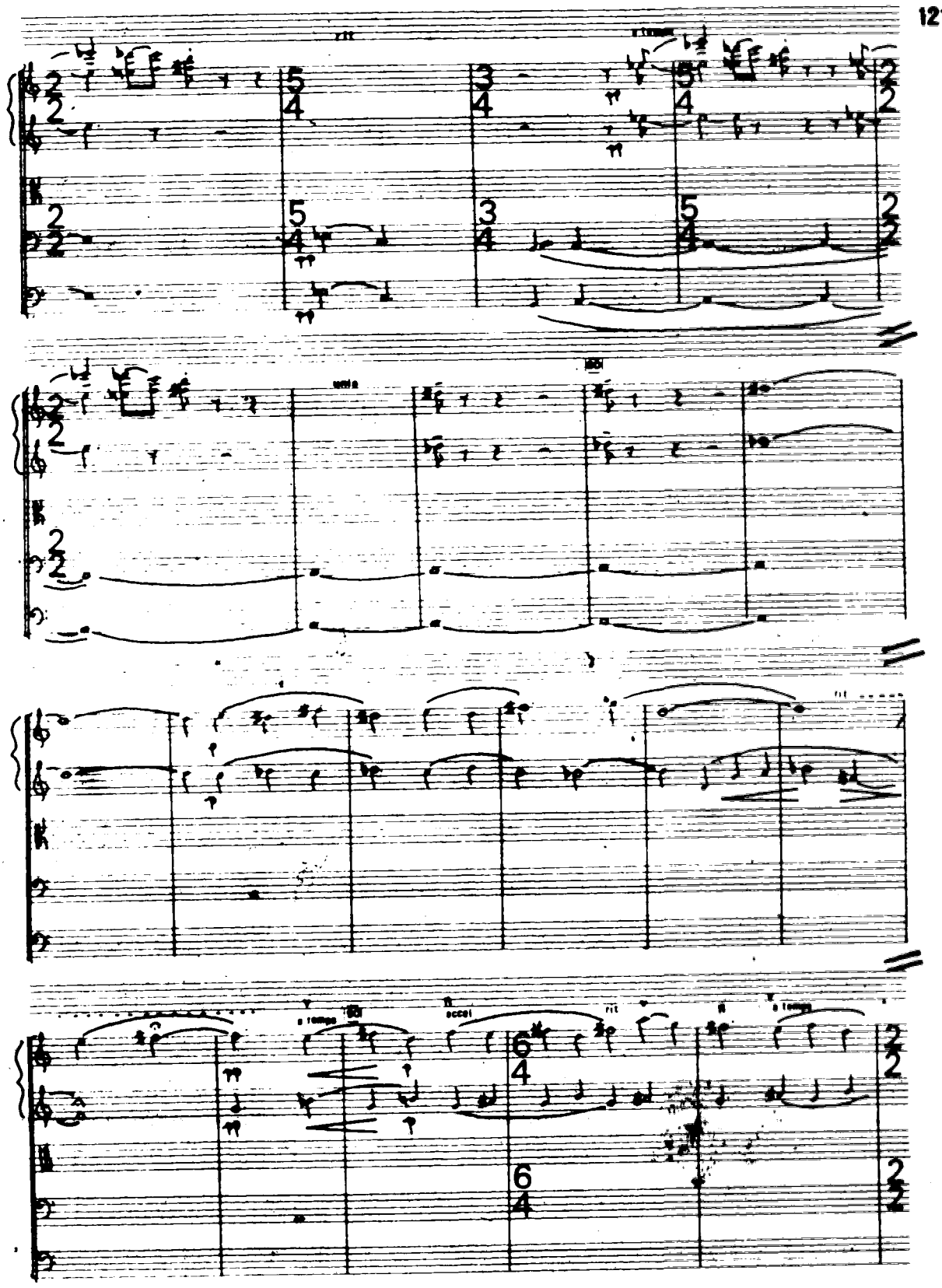
III

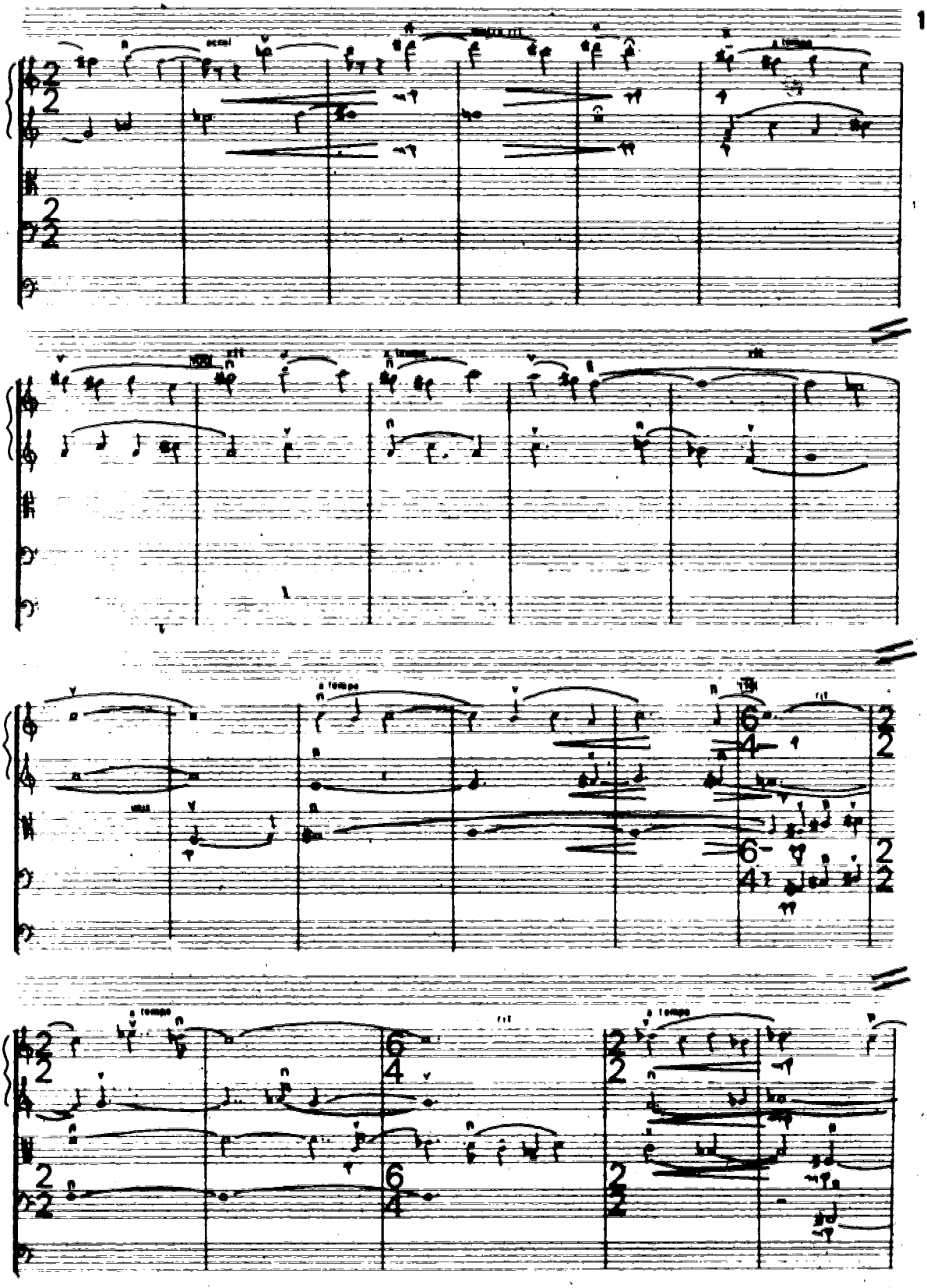

Slowly, Mysteriously ♩= 60
violin I
violin II
viola
cello
double bass
div.
rit
a tempo
A bit slower
unis.

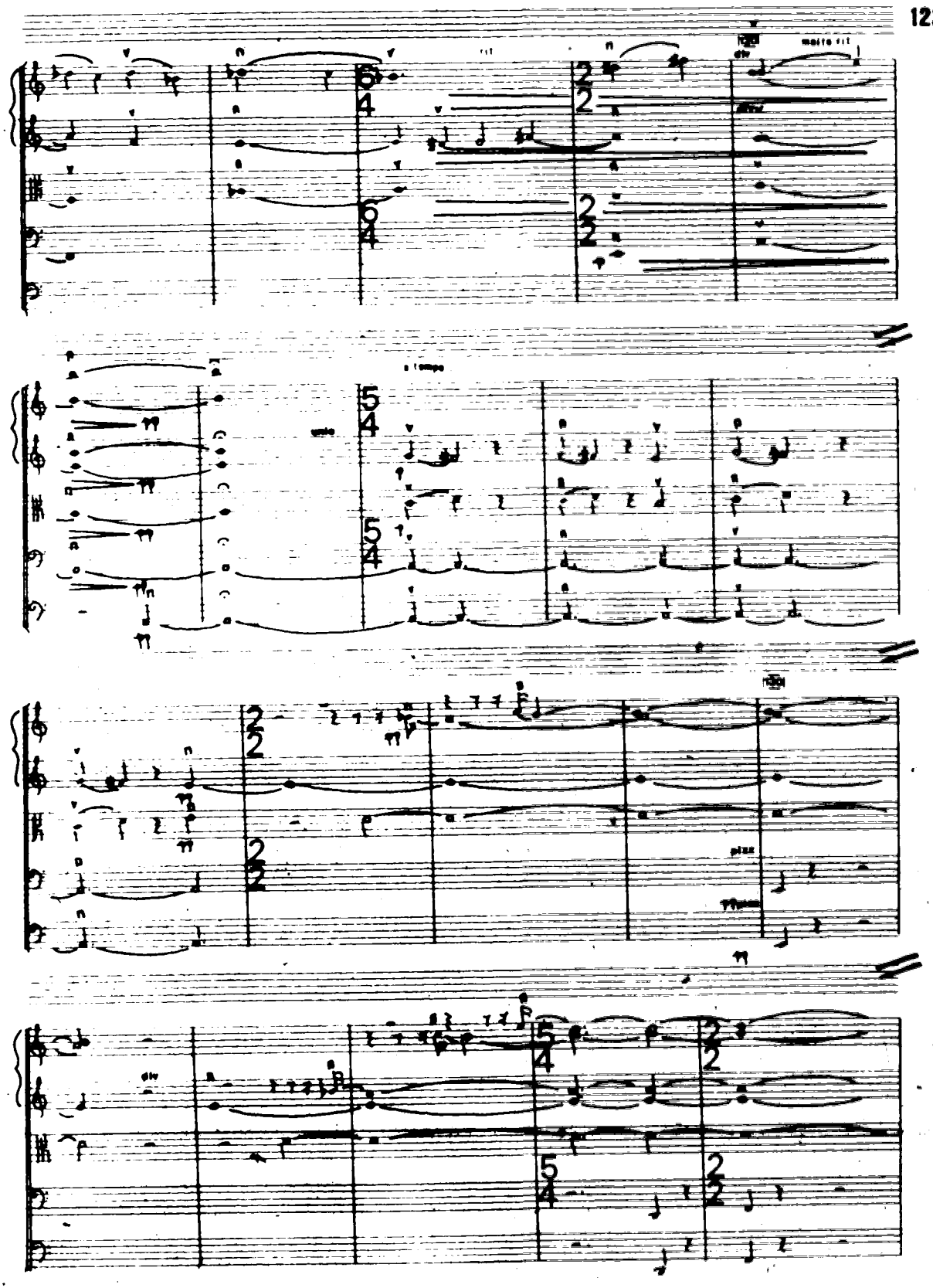

Tempo I
a tempo
a tempo
a tempo
Tutti poco a poco cresc




rit
unis
a tempo
molto rit
dim
a tempo Tempo I
div
rit
unis
rit



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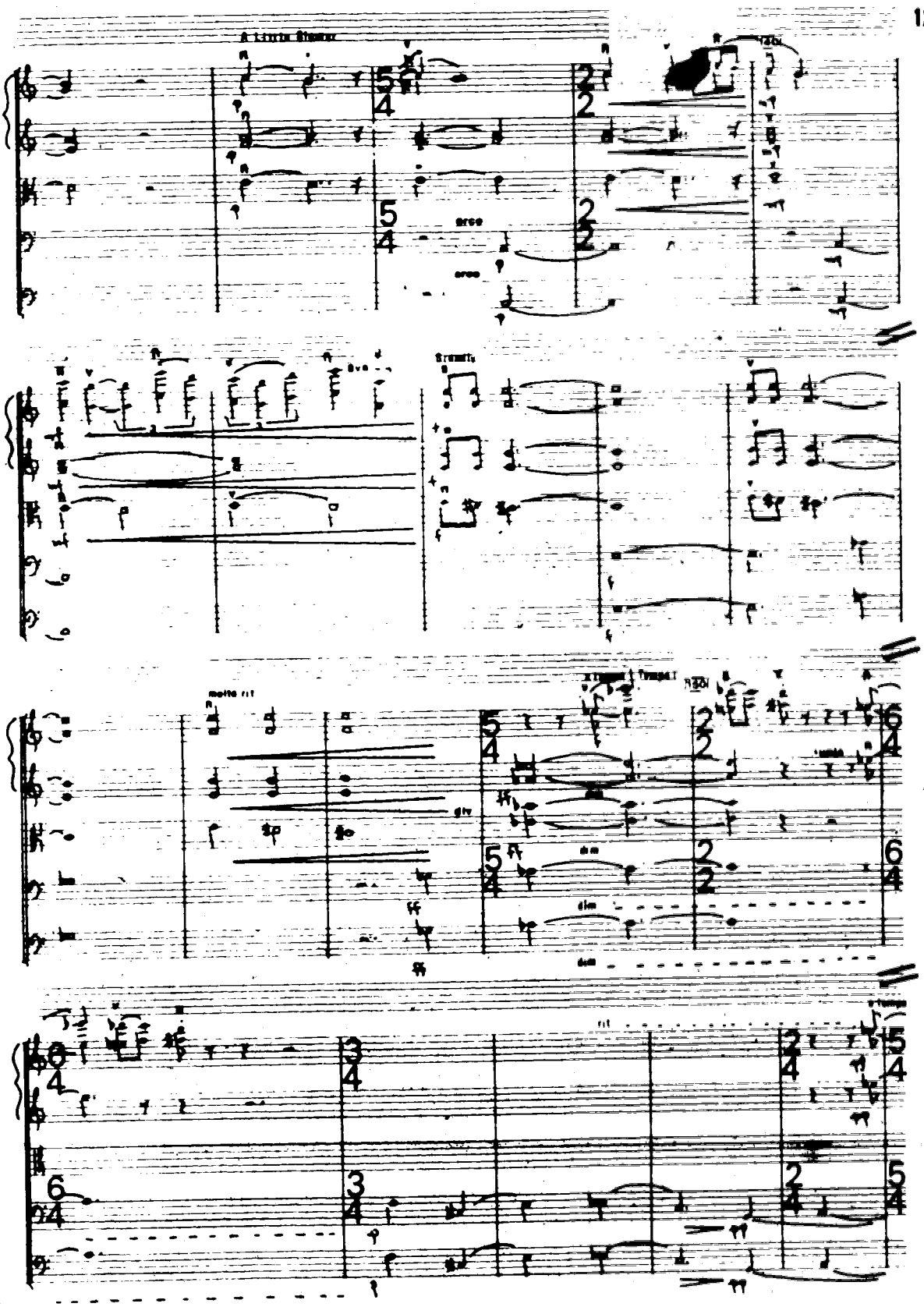
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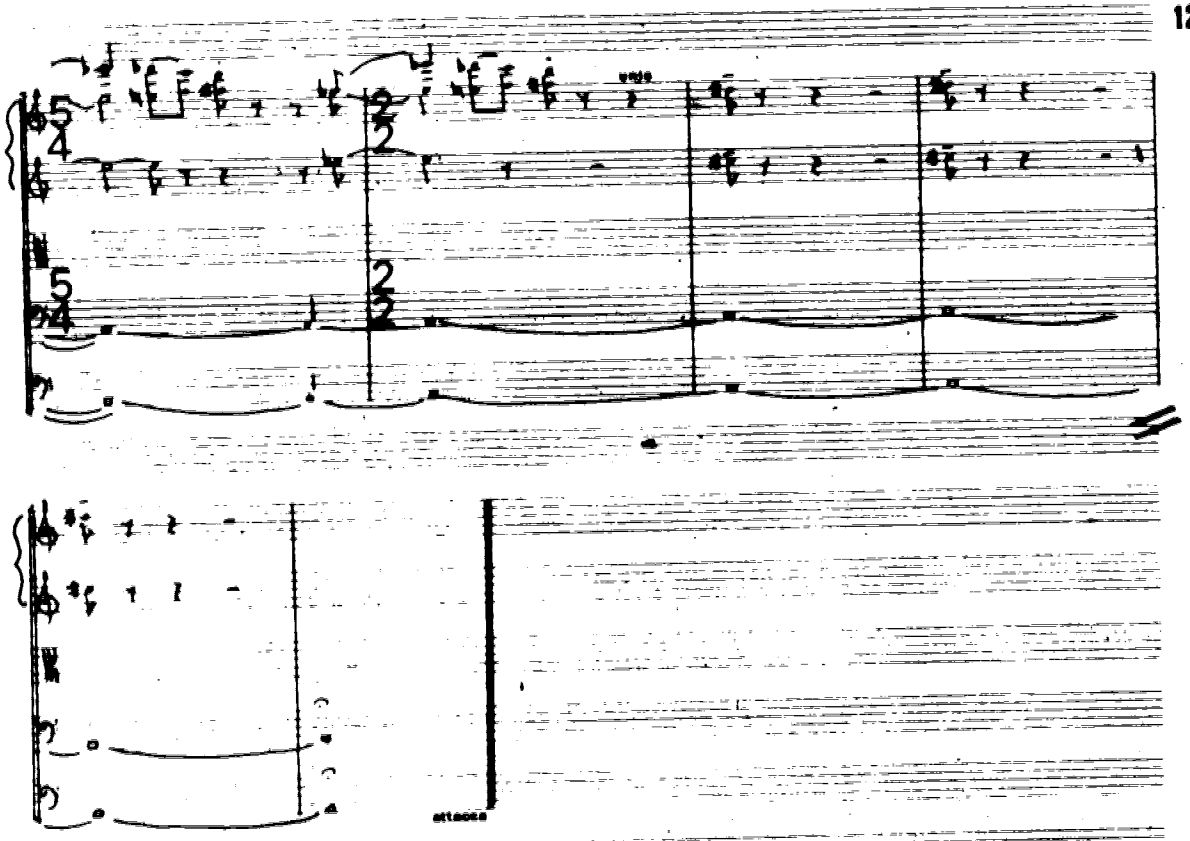
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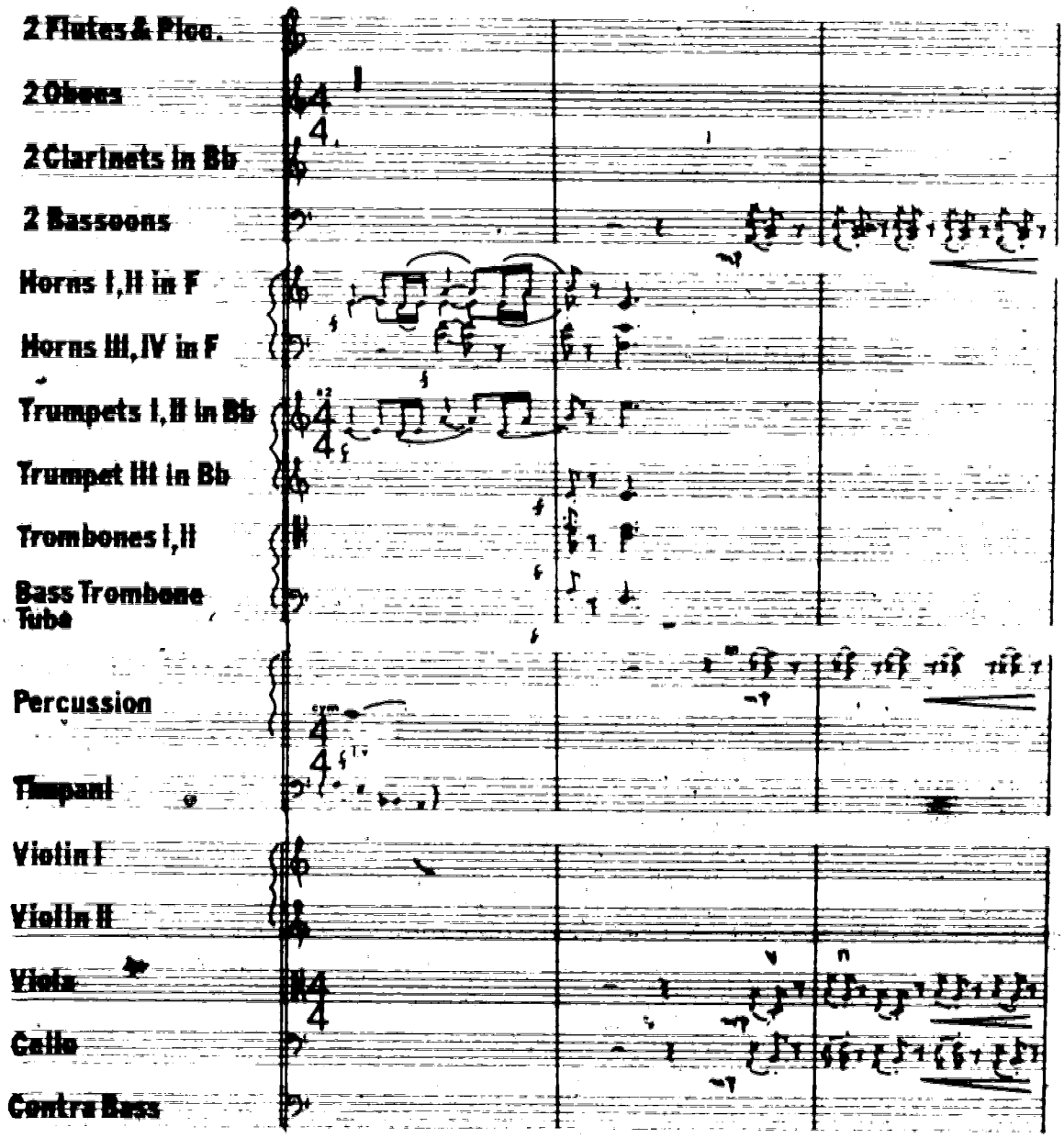
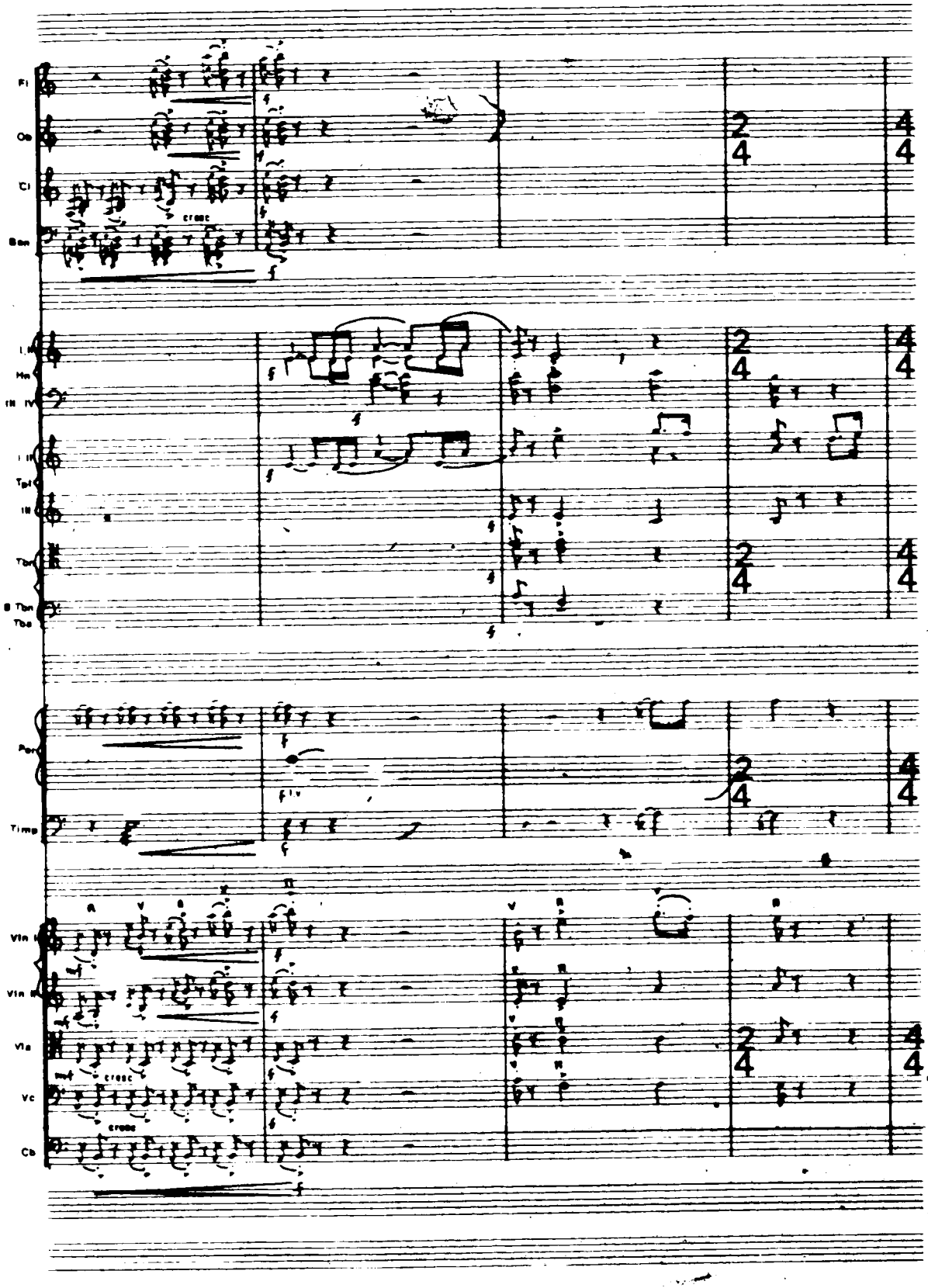
IV

Fast March-con brio ♩= 140

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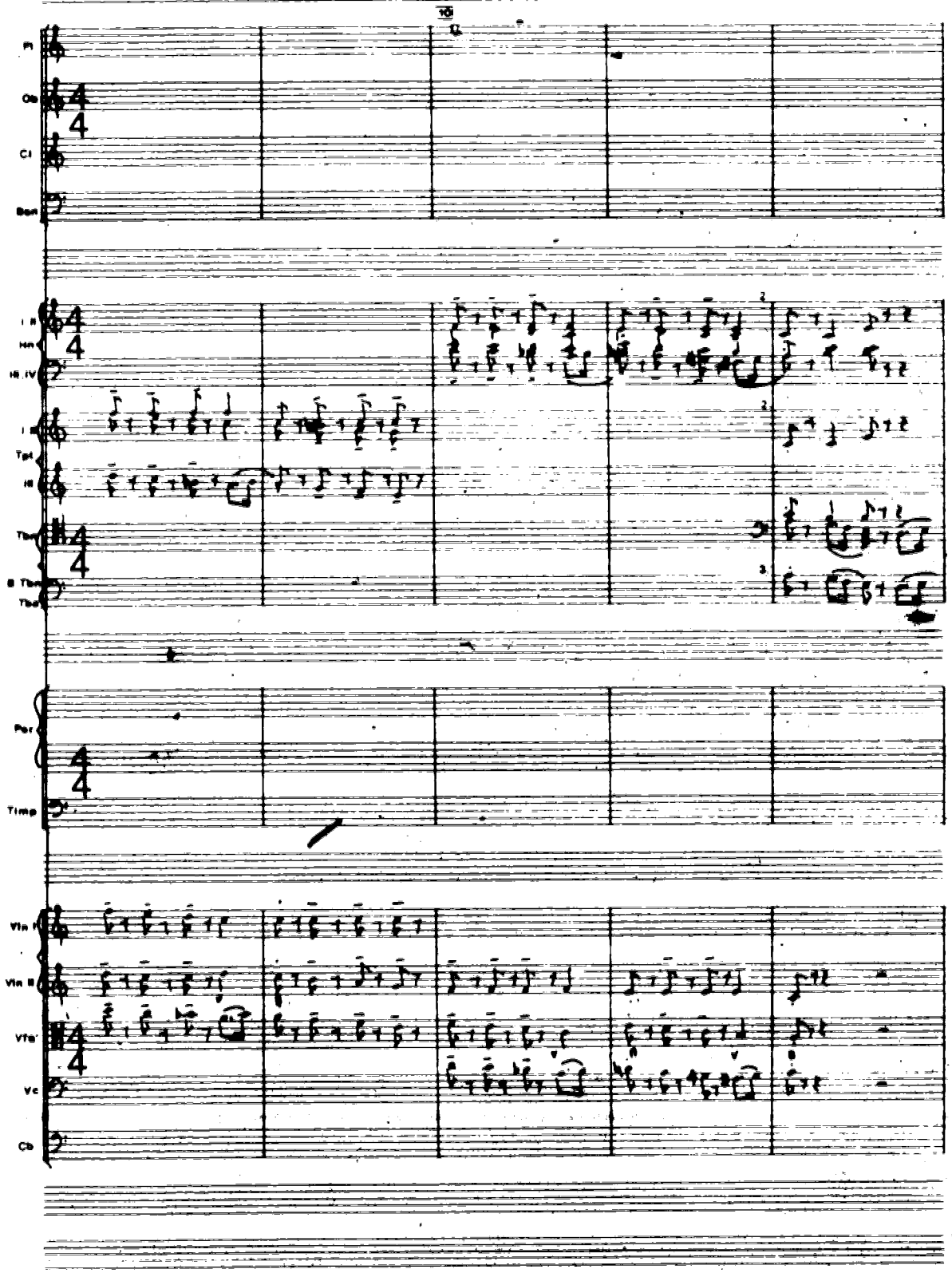
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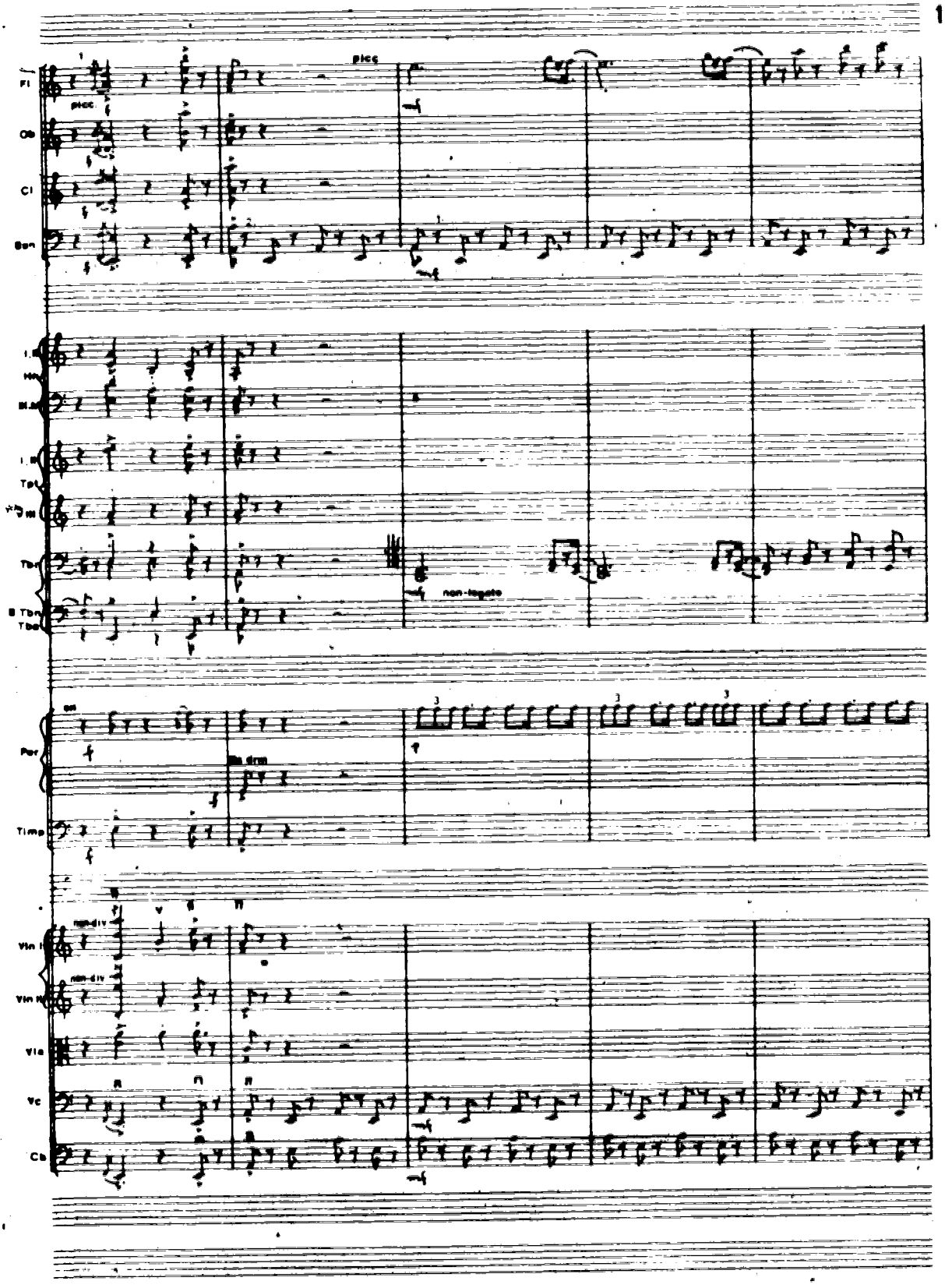
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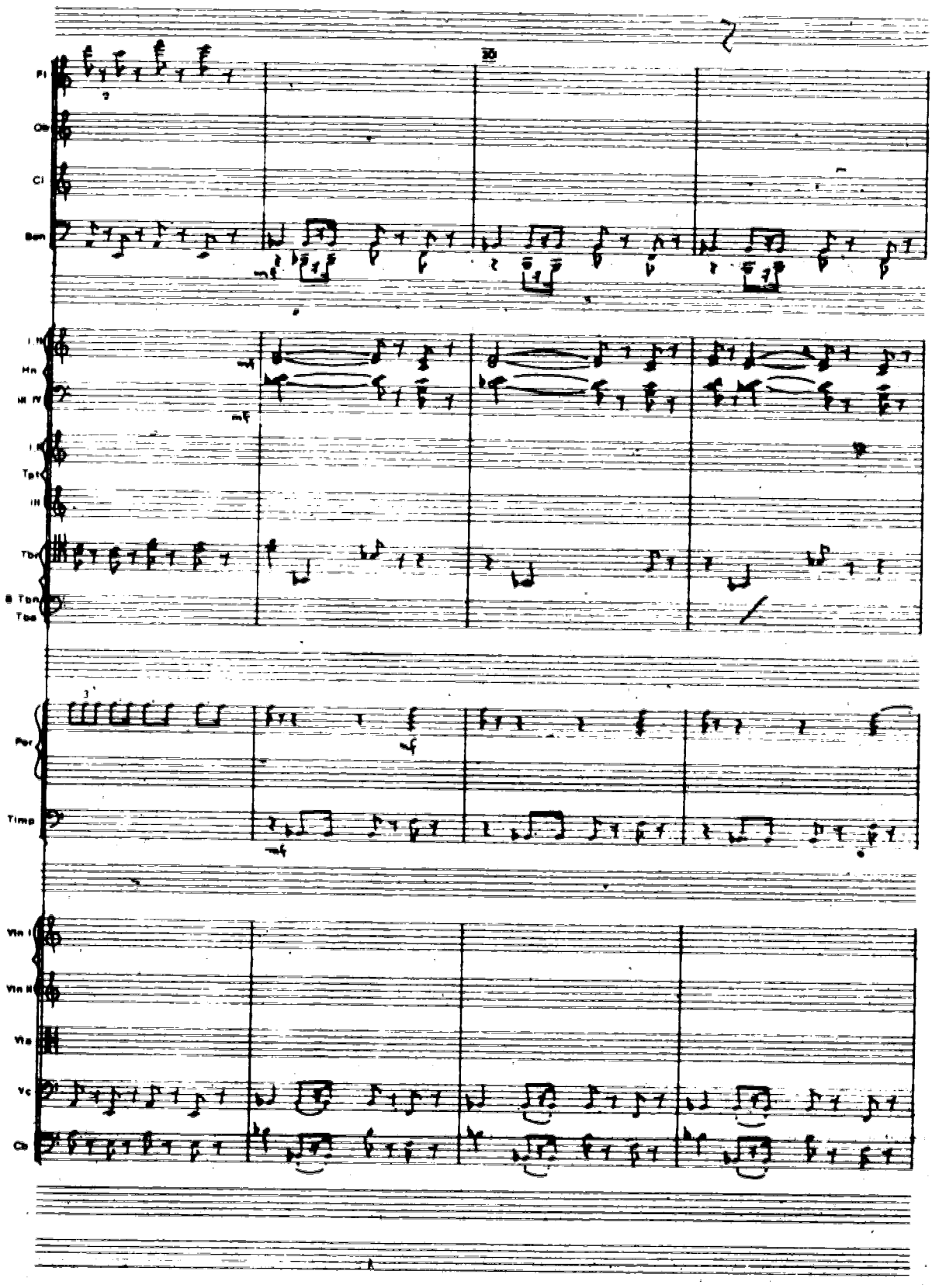
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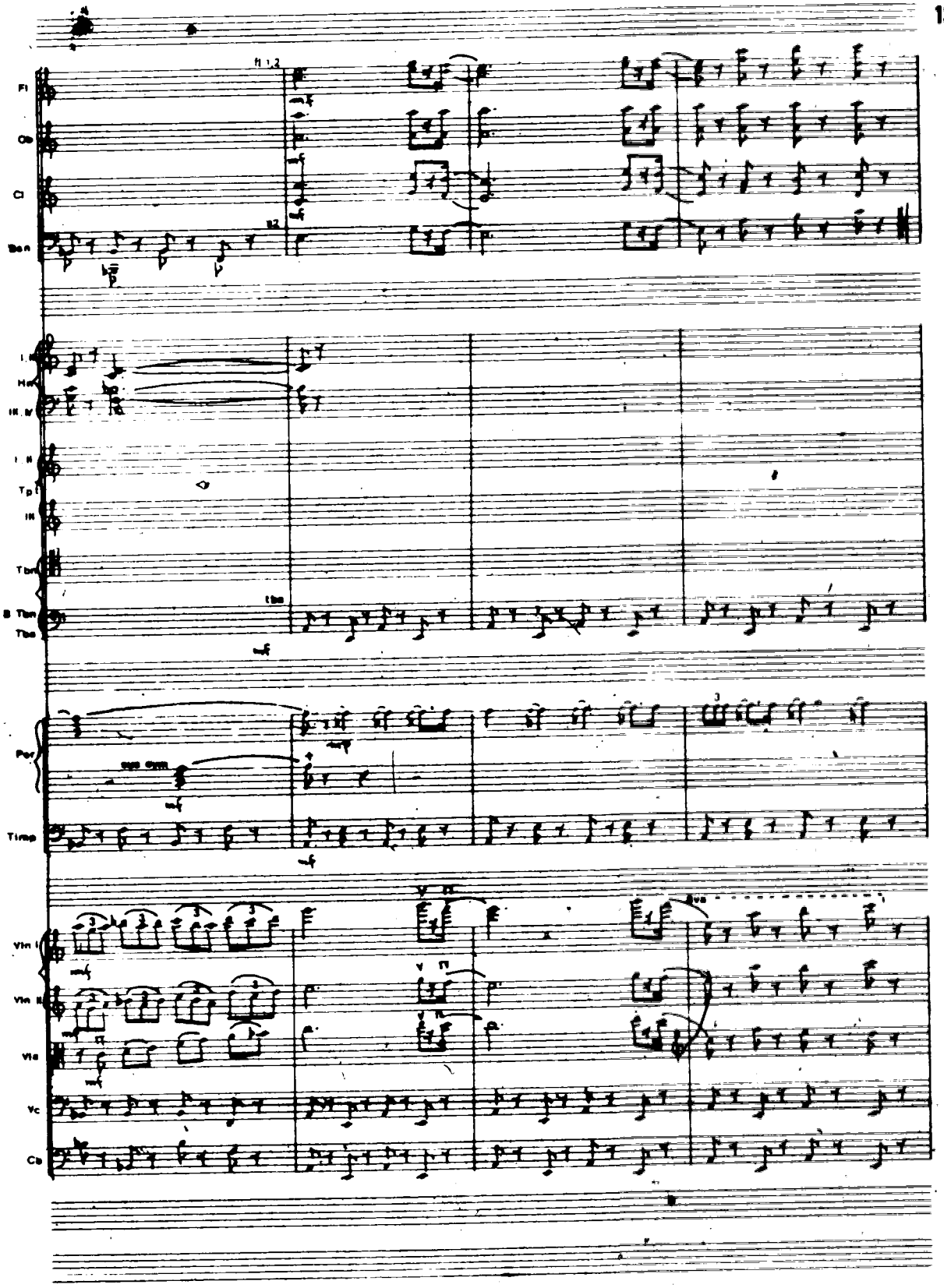
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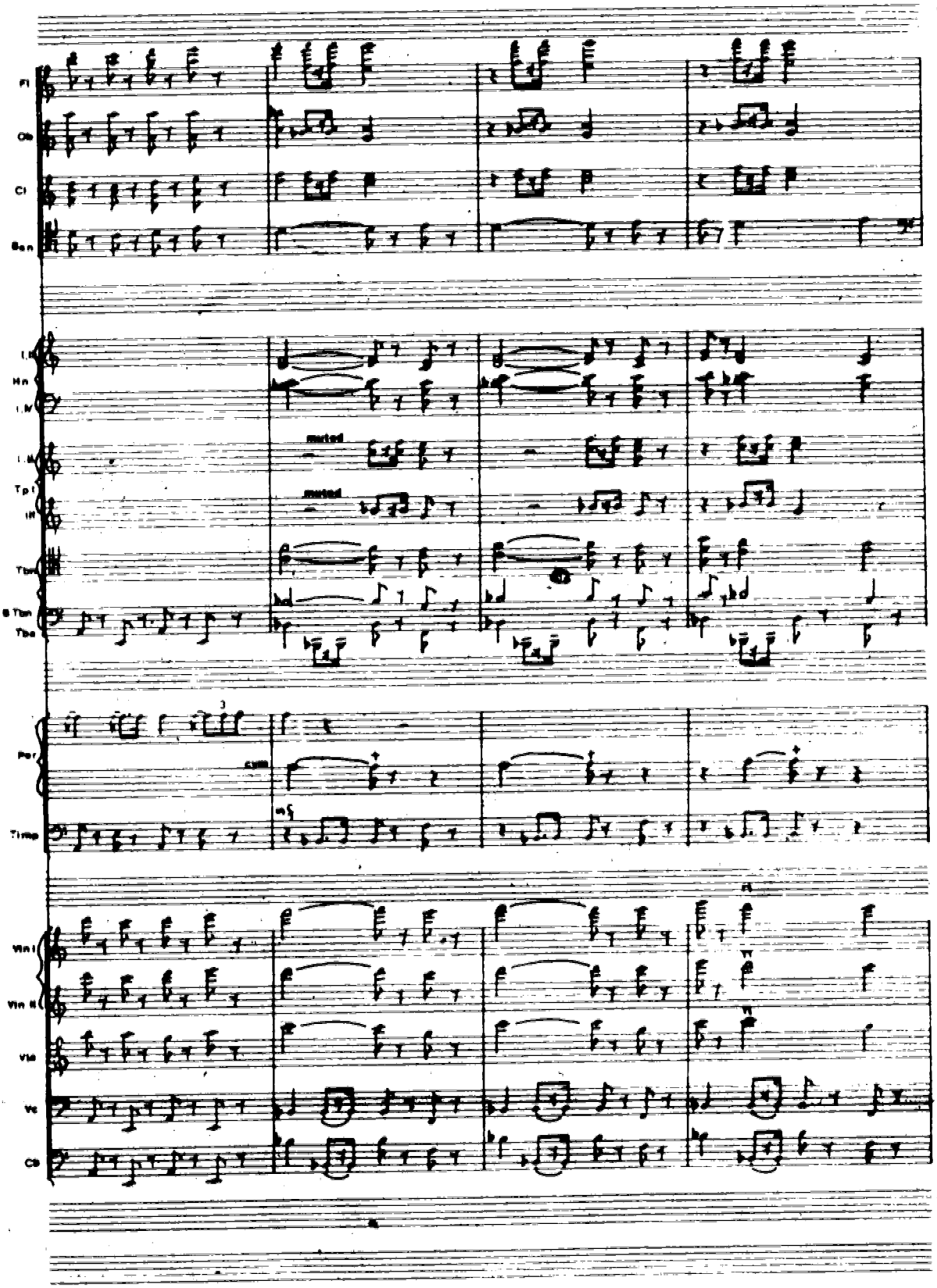
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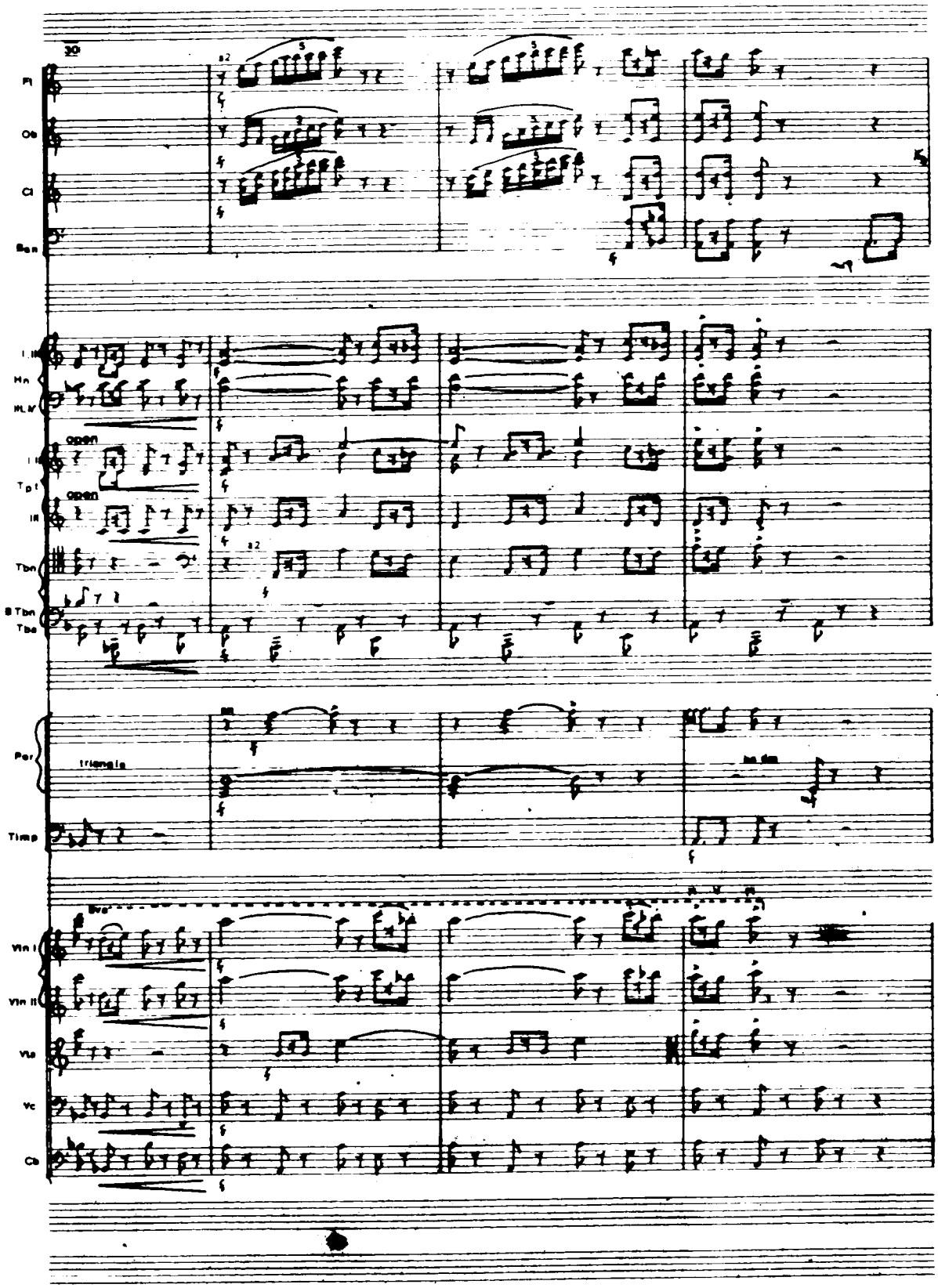
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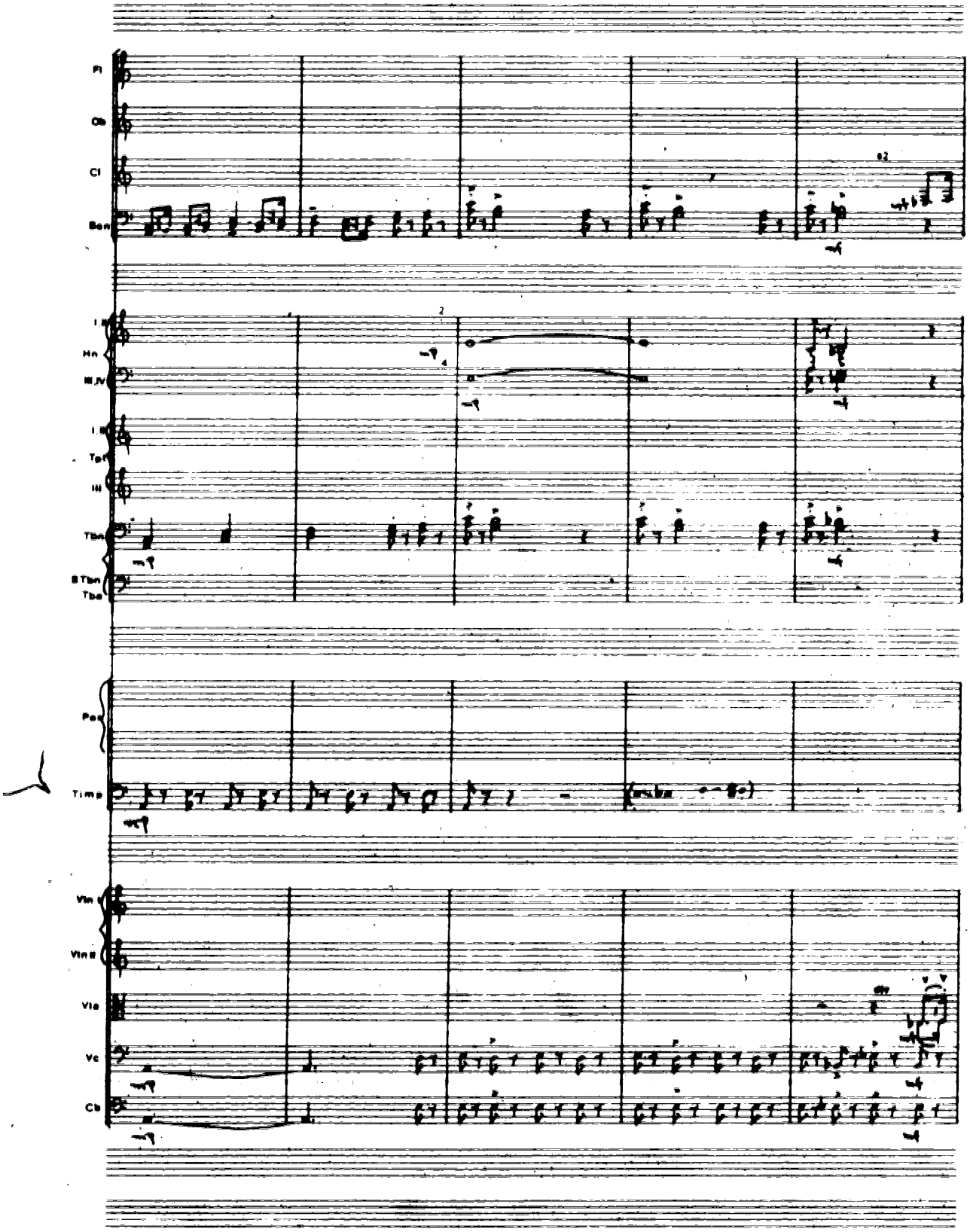
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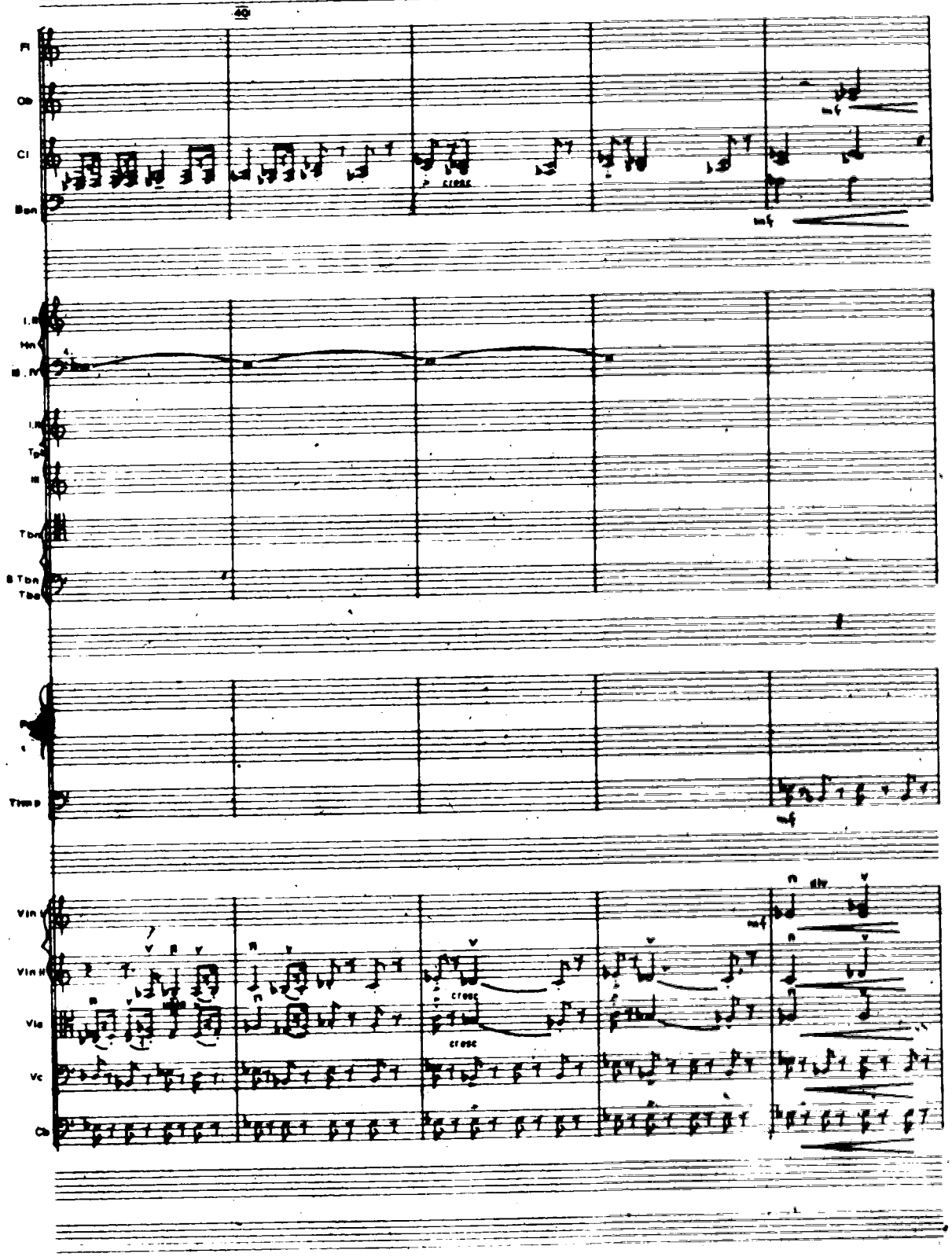
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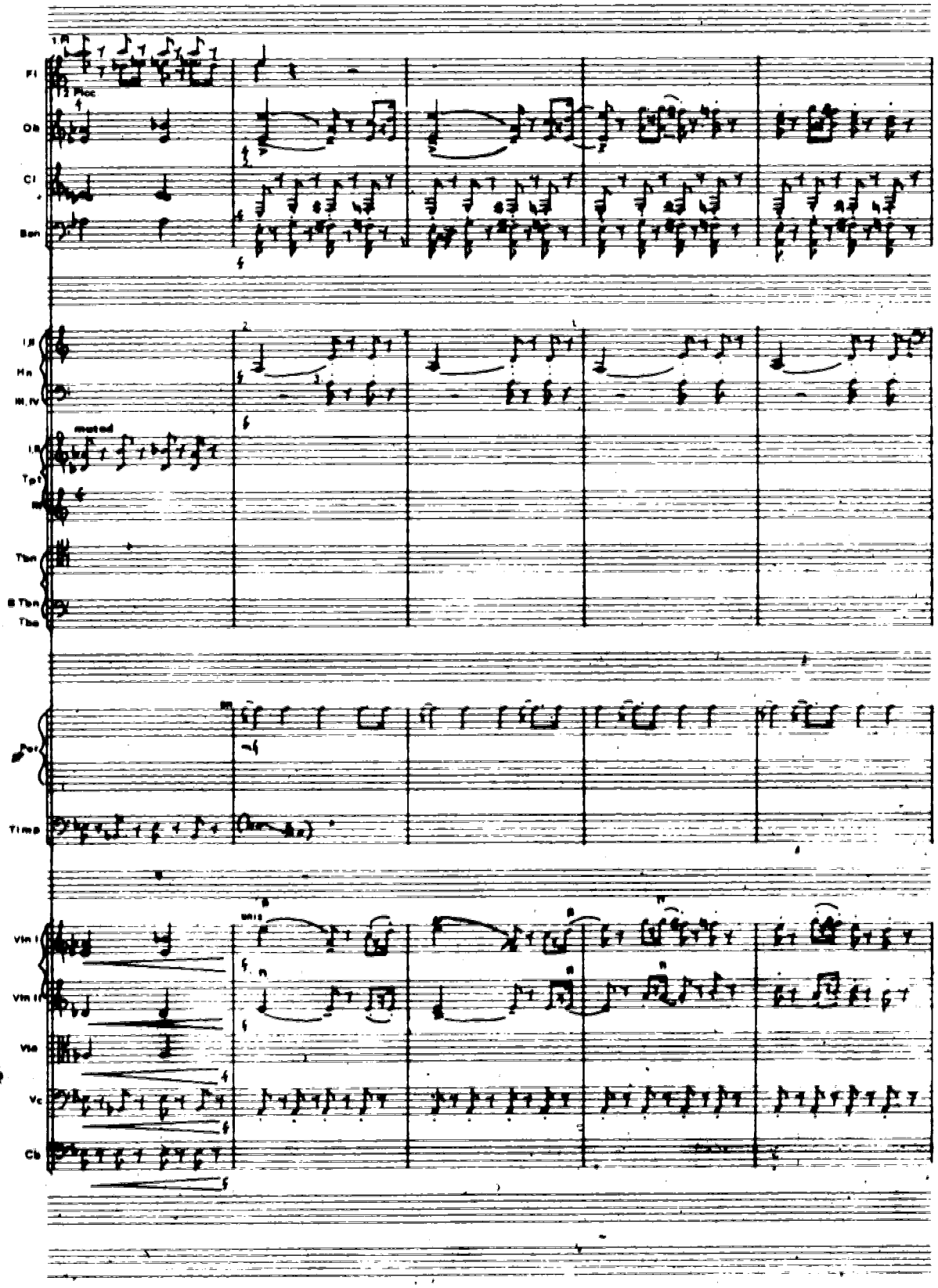
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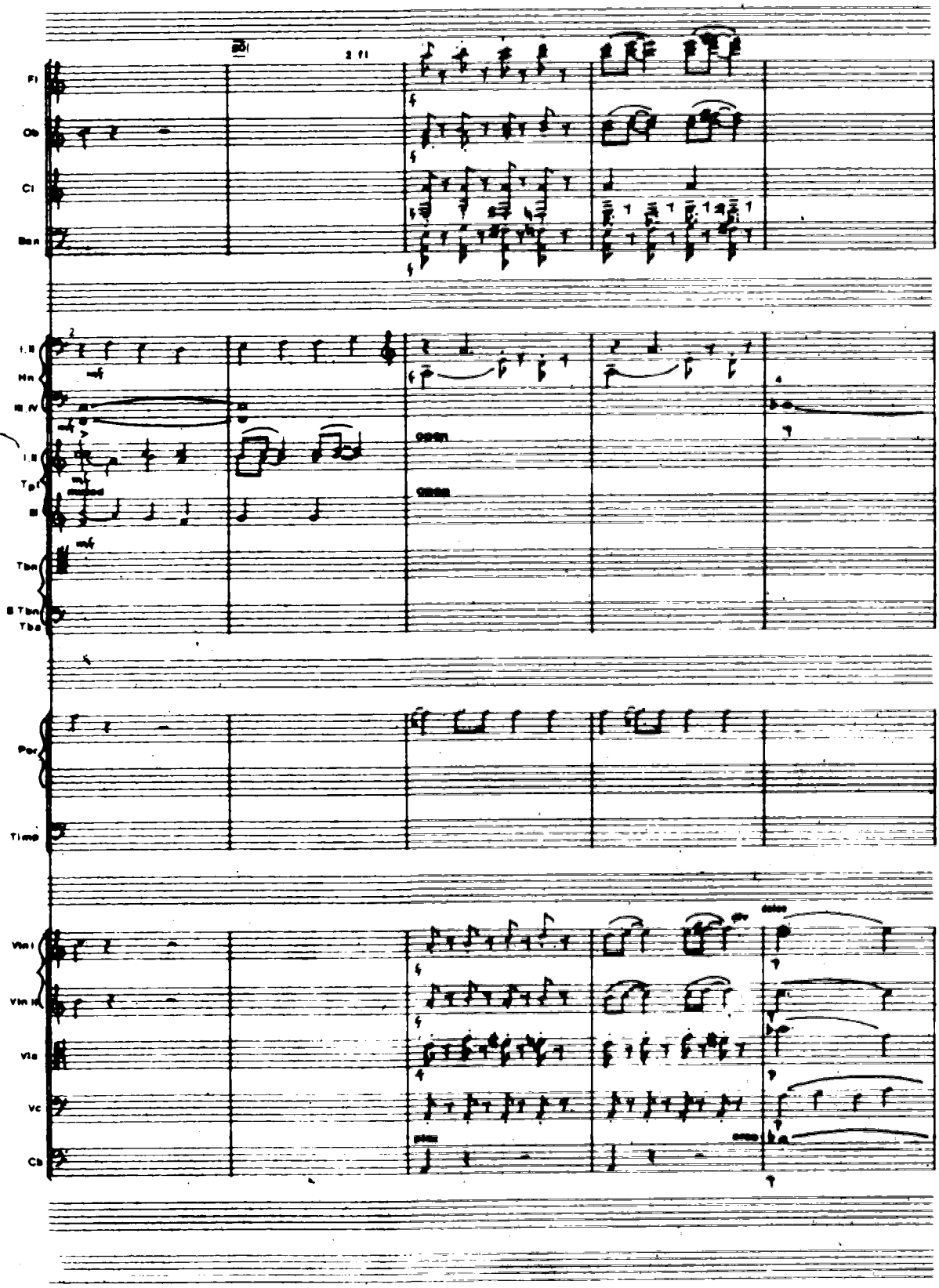
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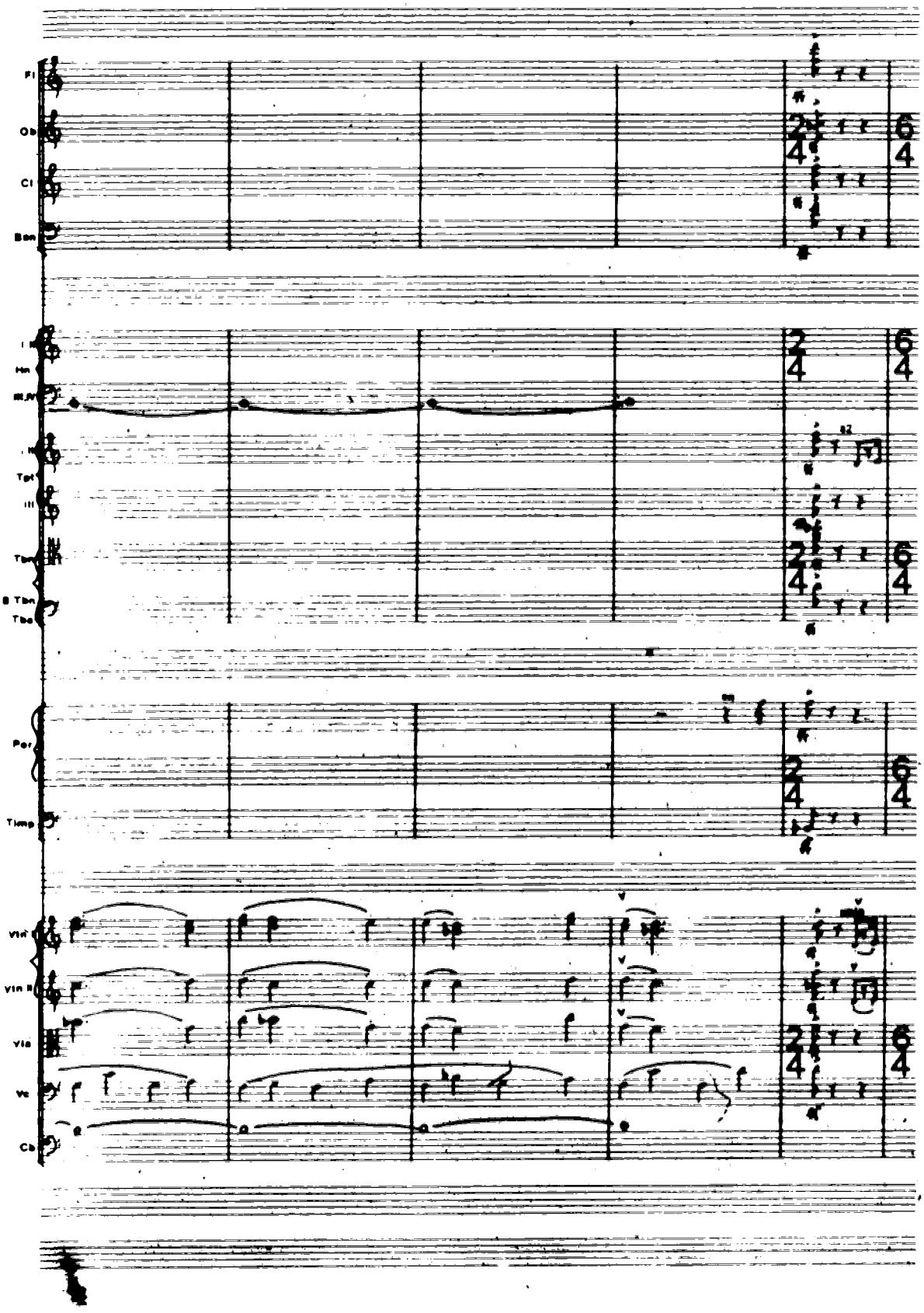
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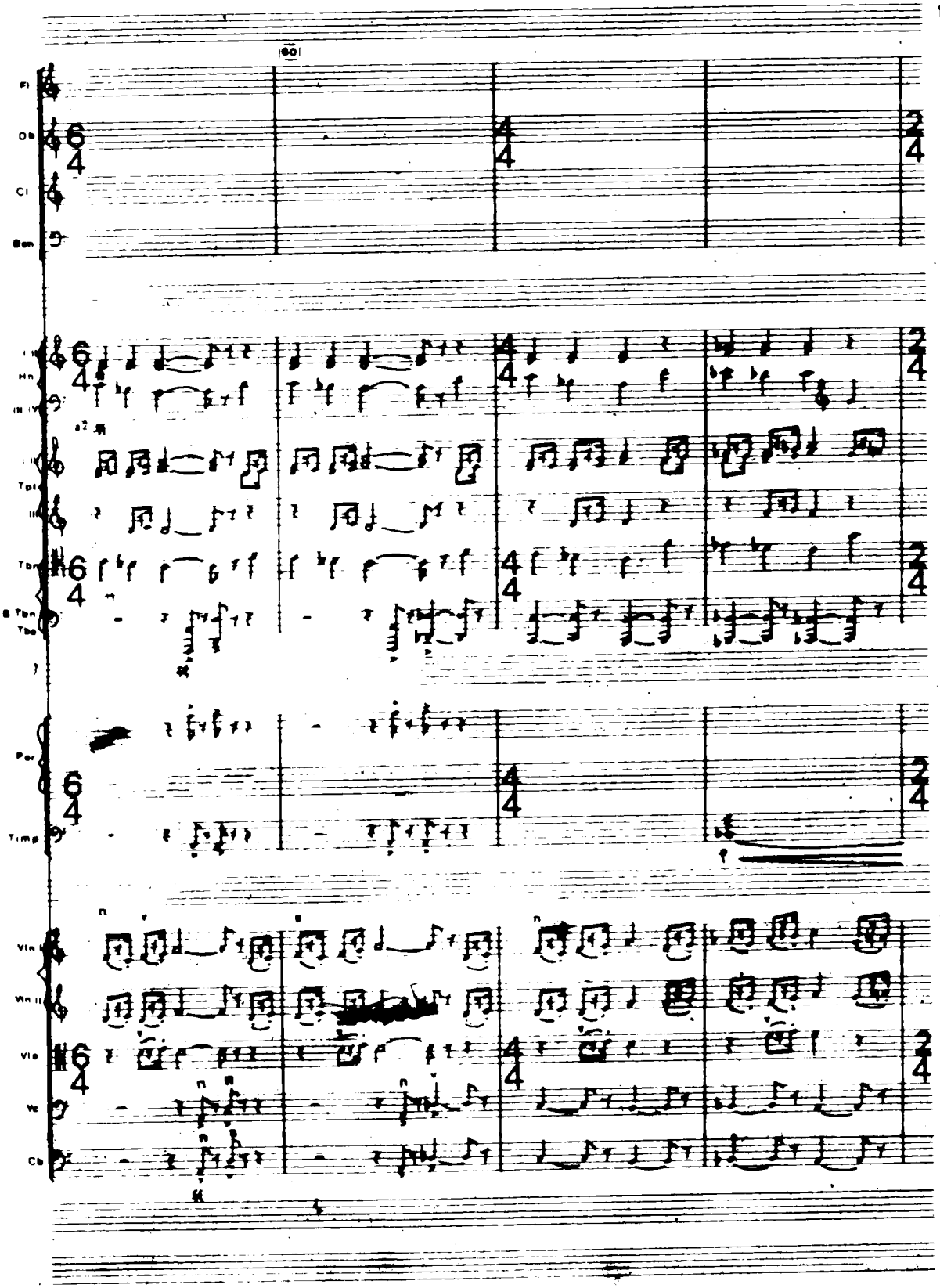
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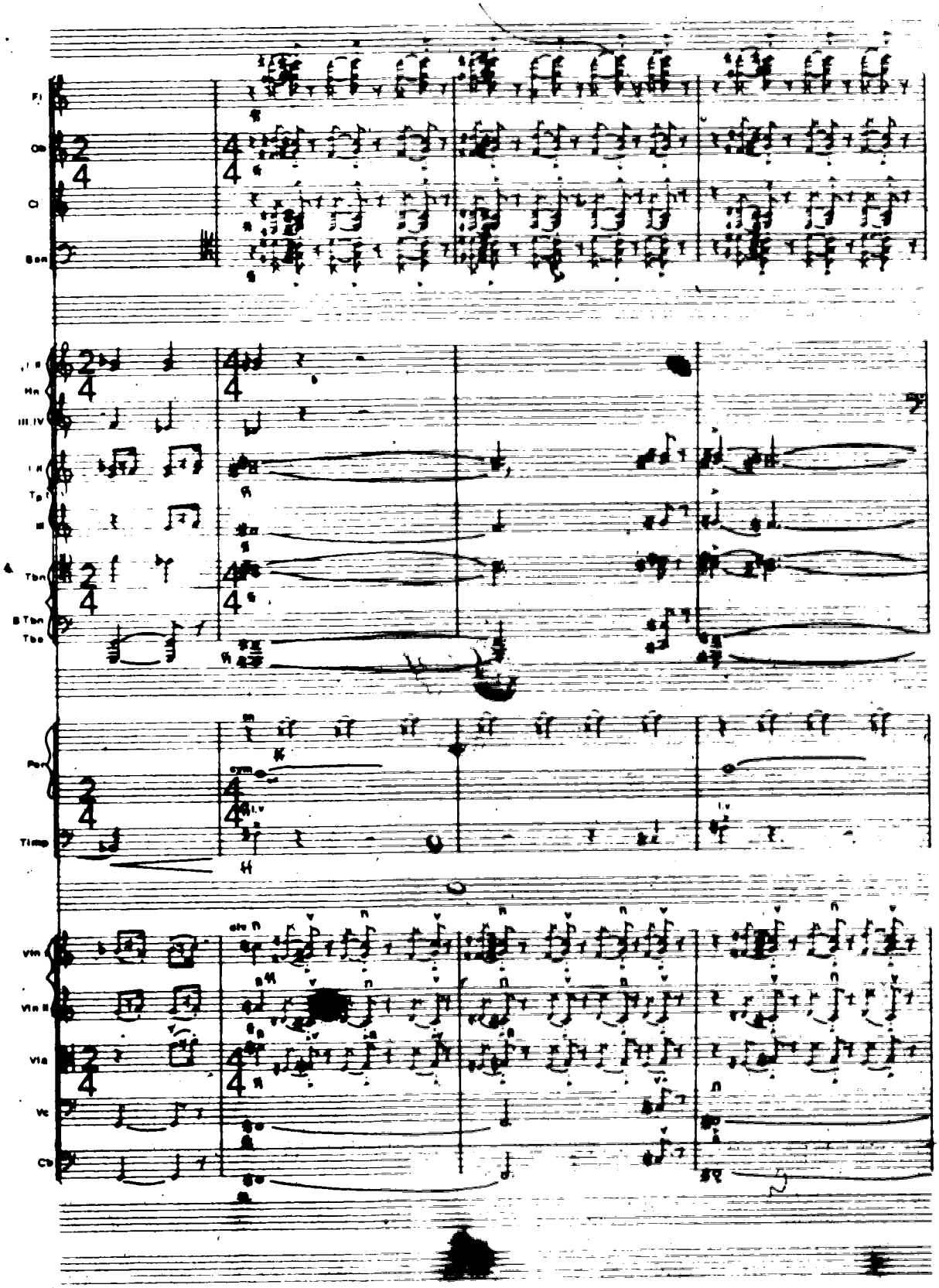
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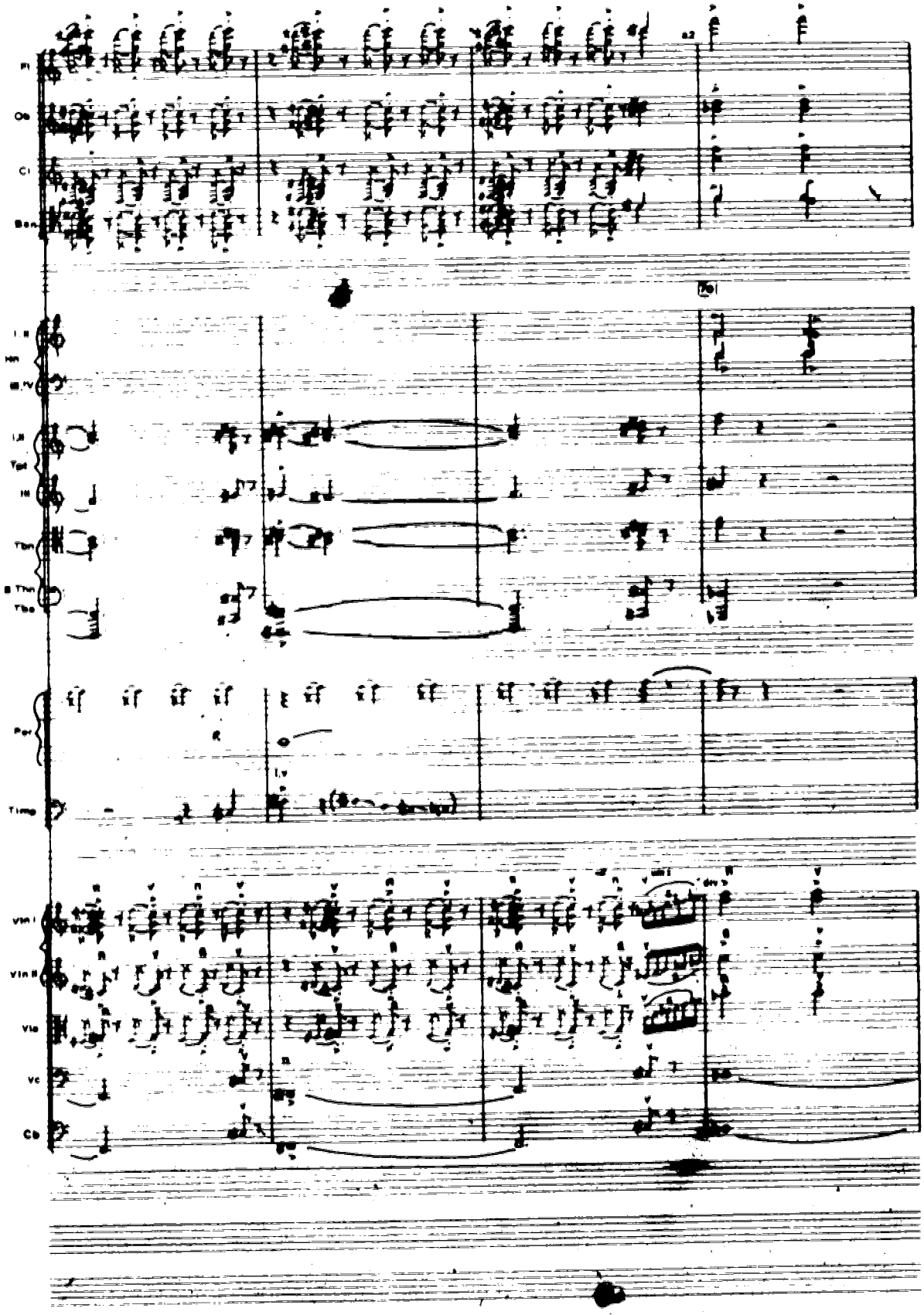
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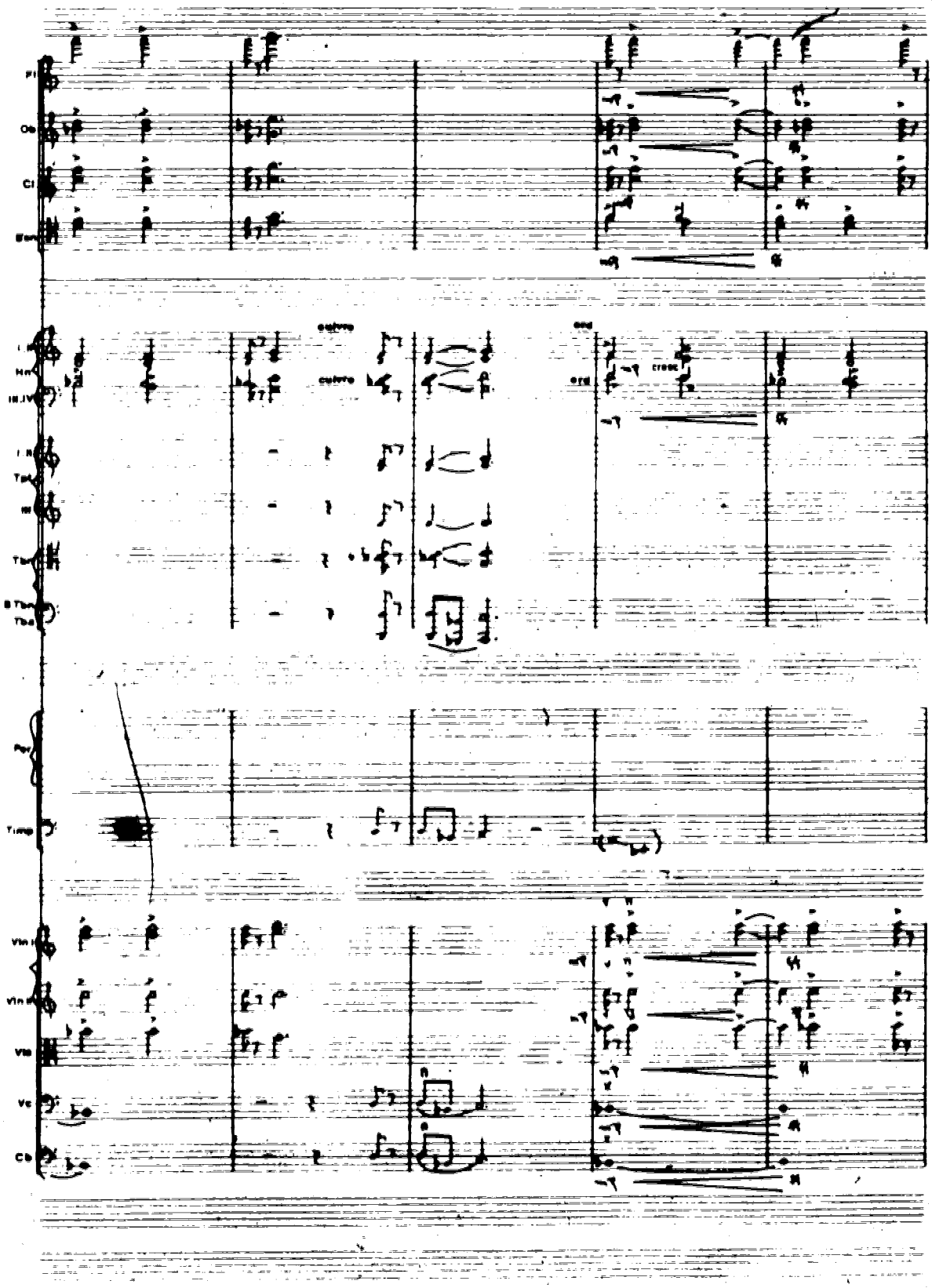
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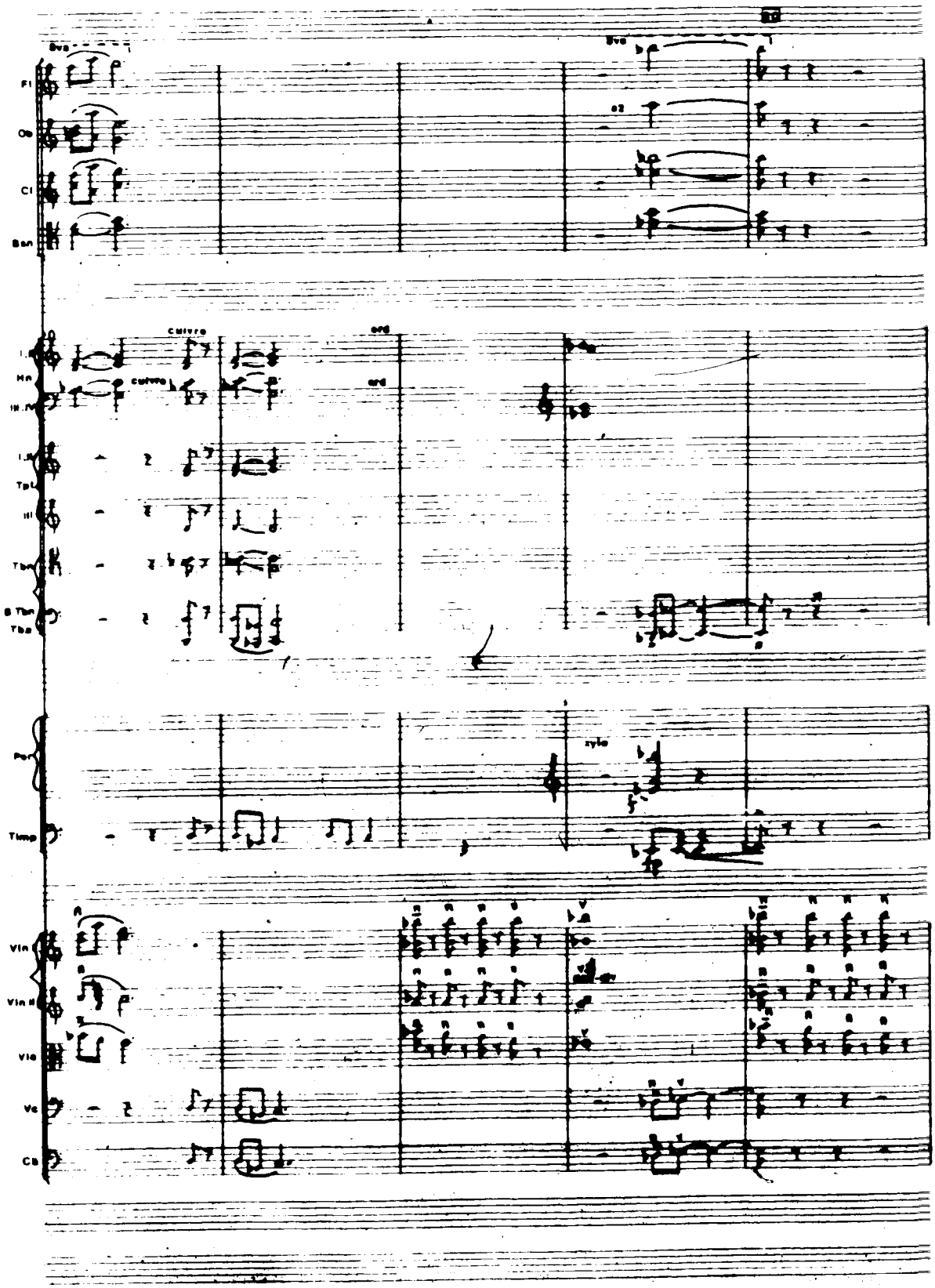
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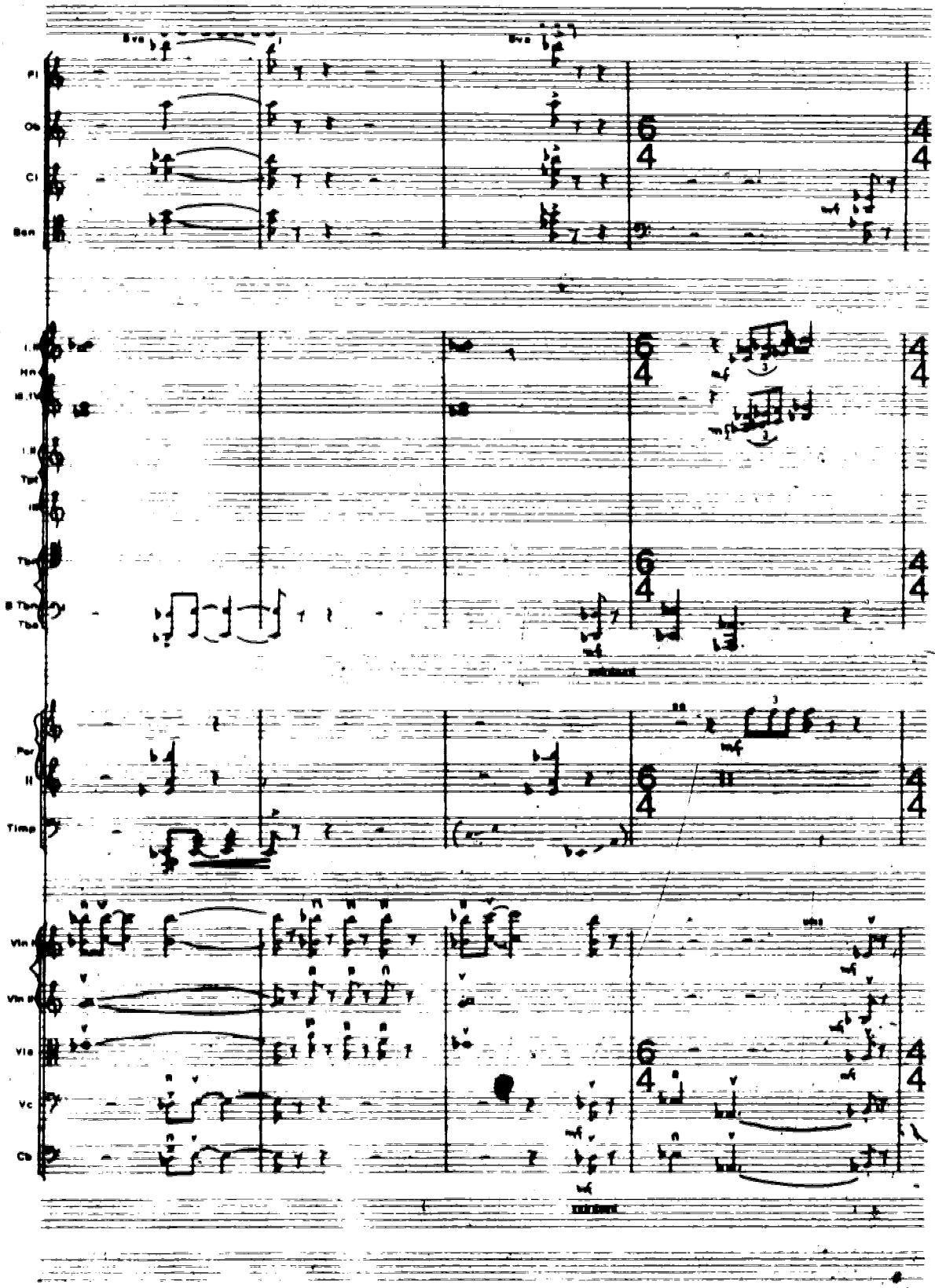
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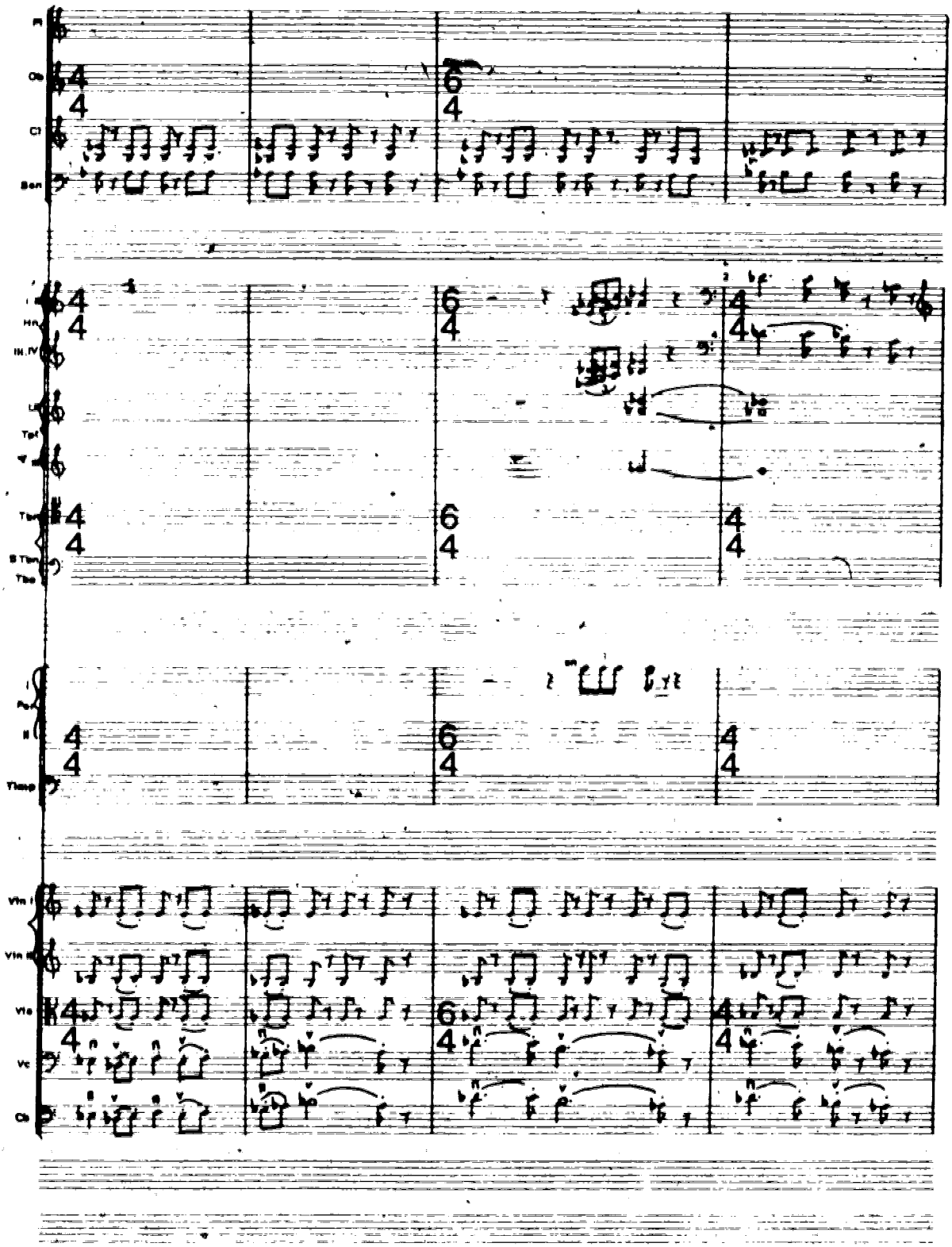
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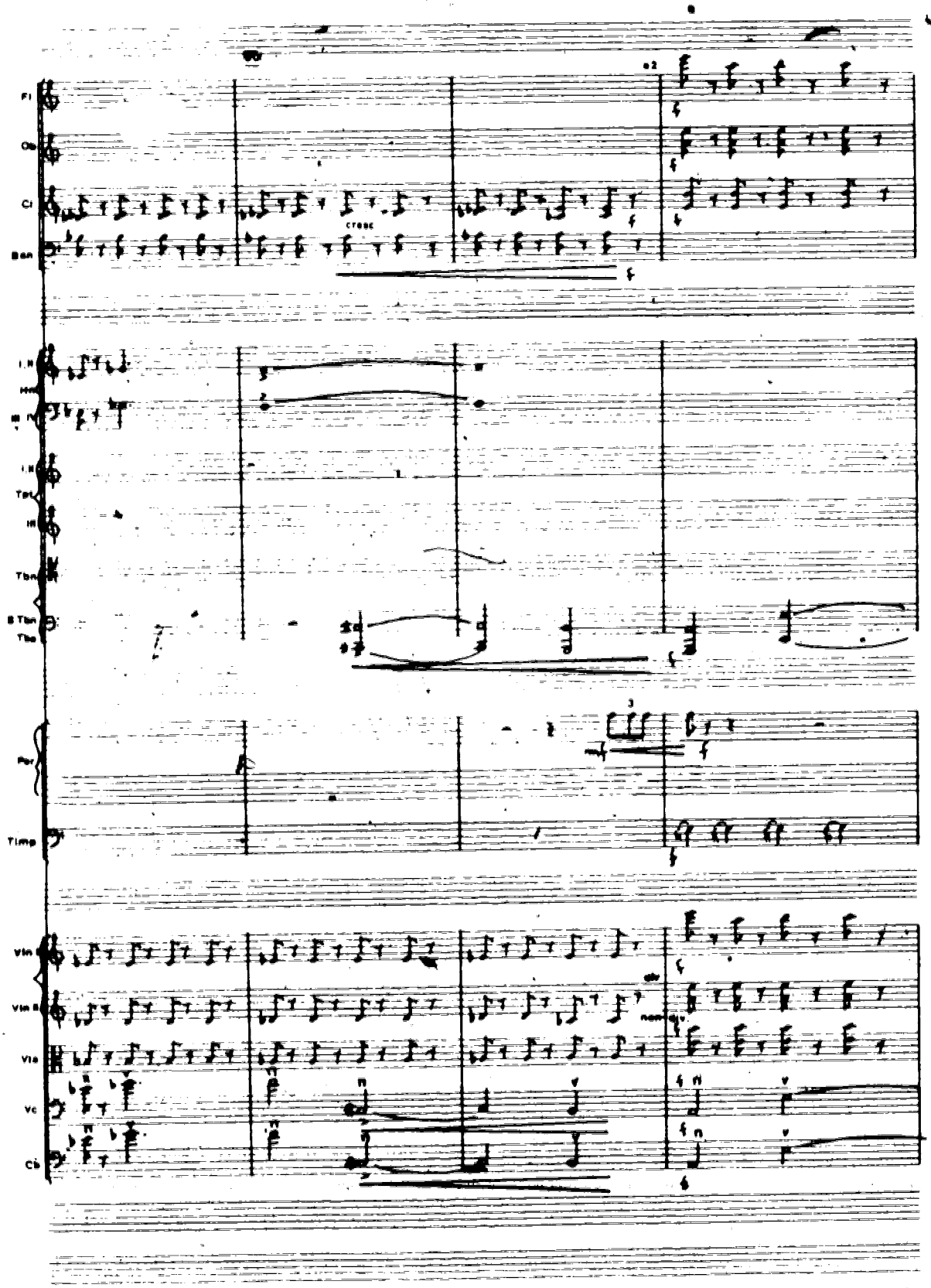
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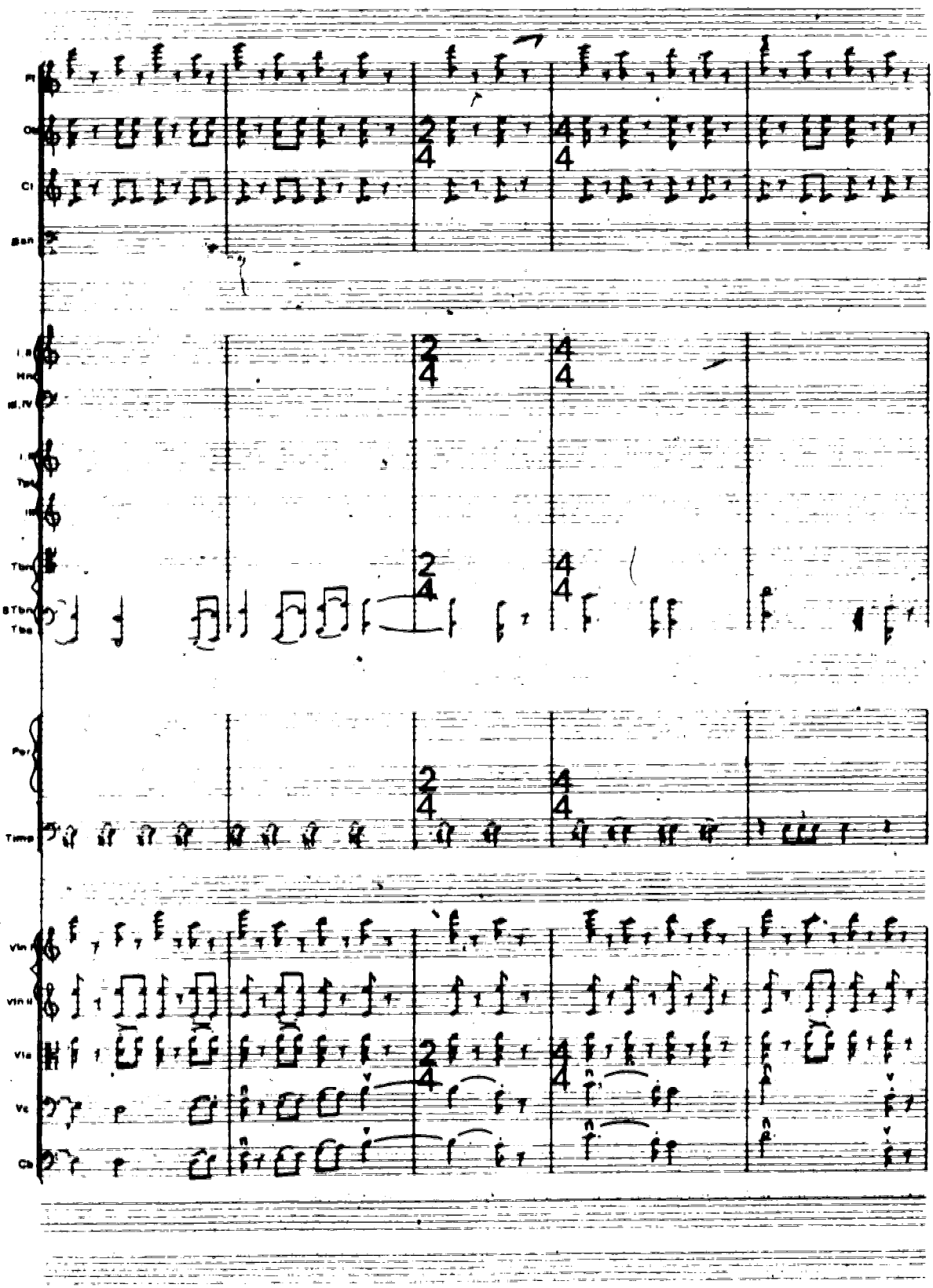
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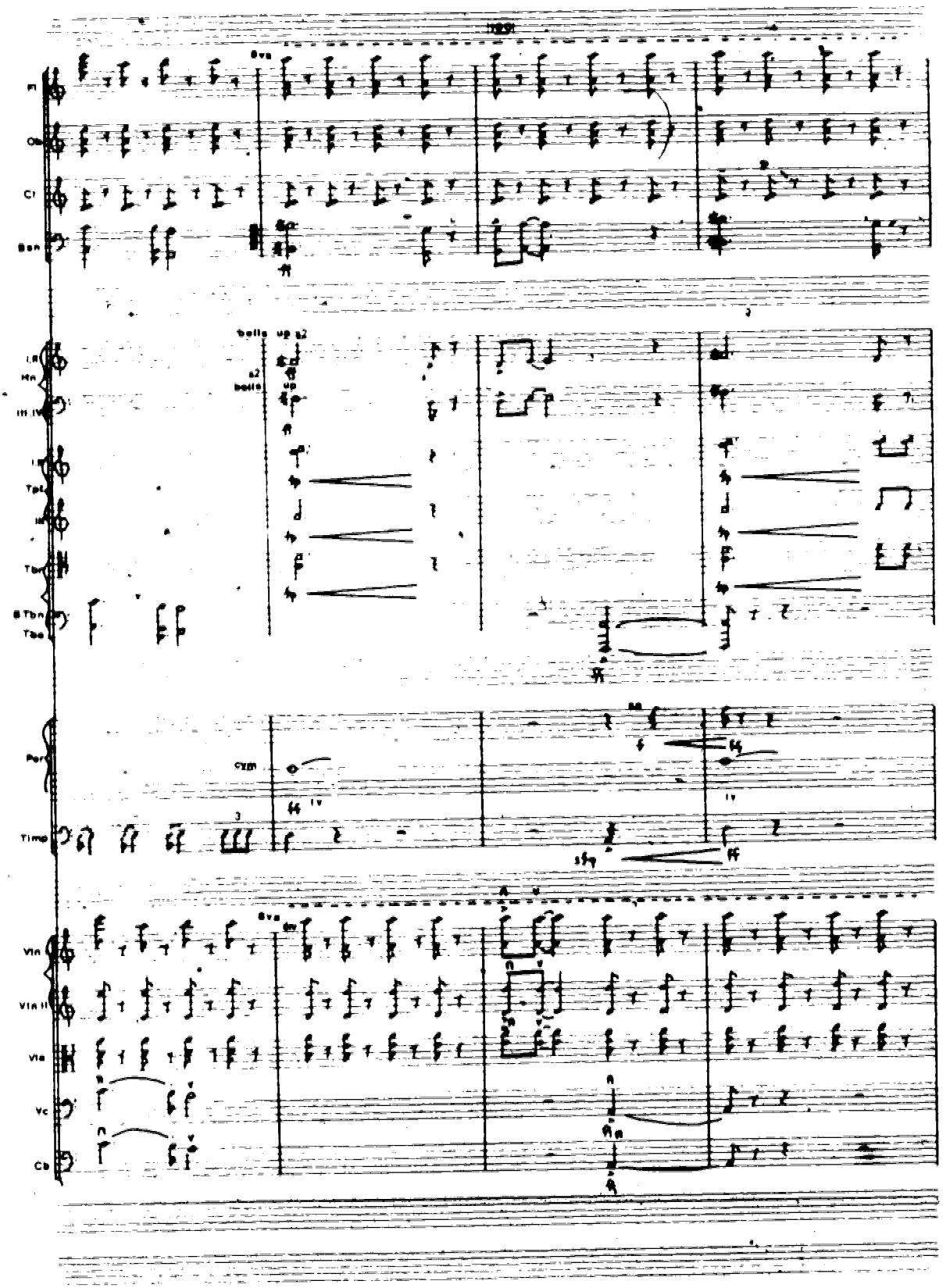
8va
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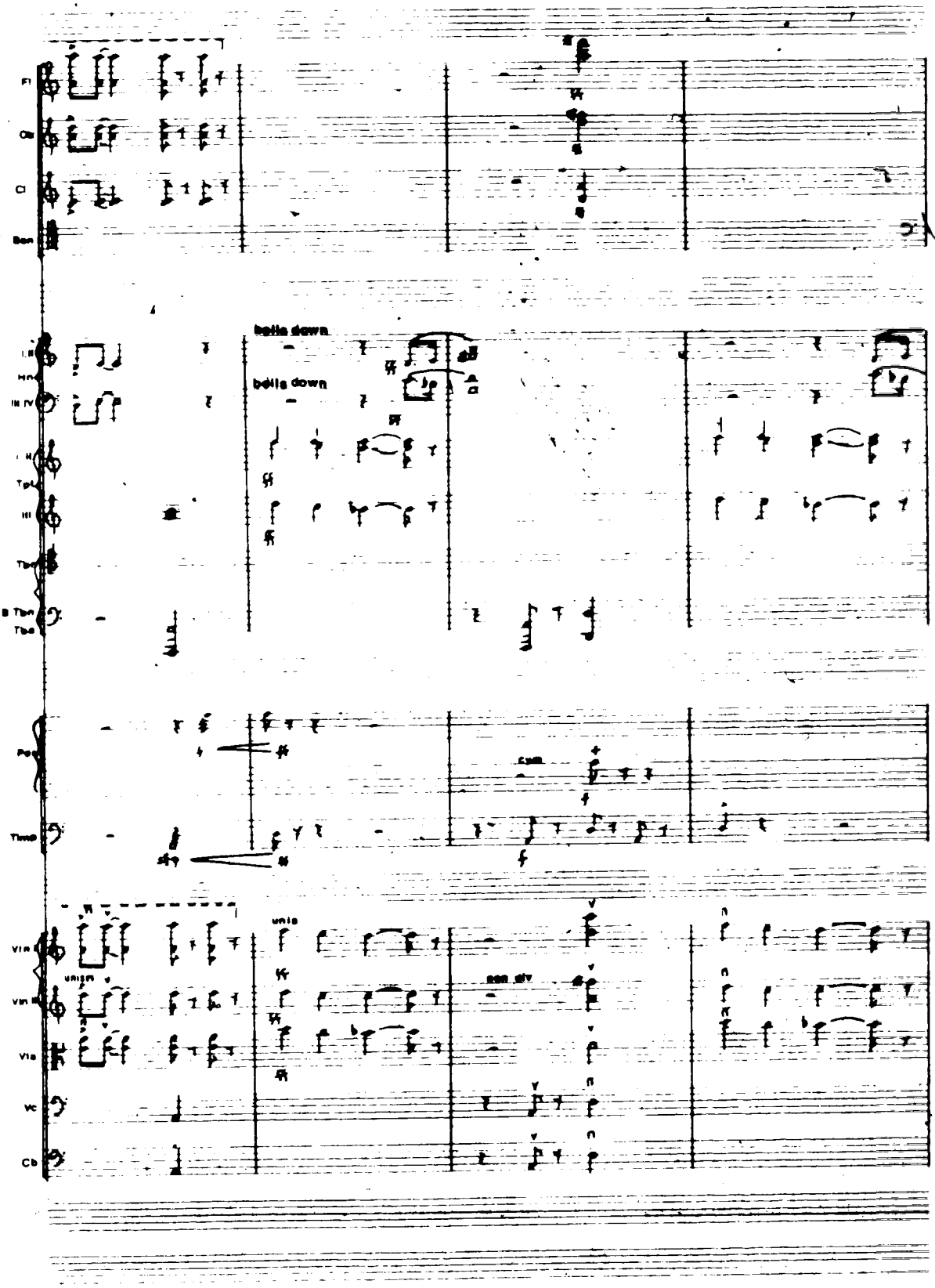
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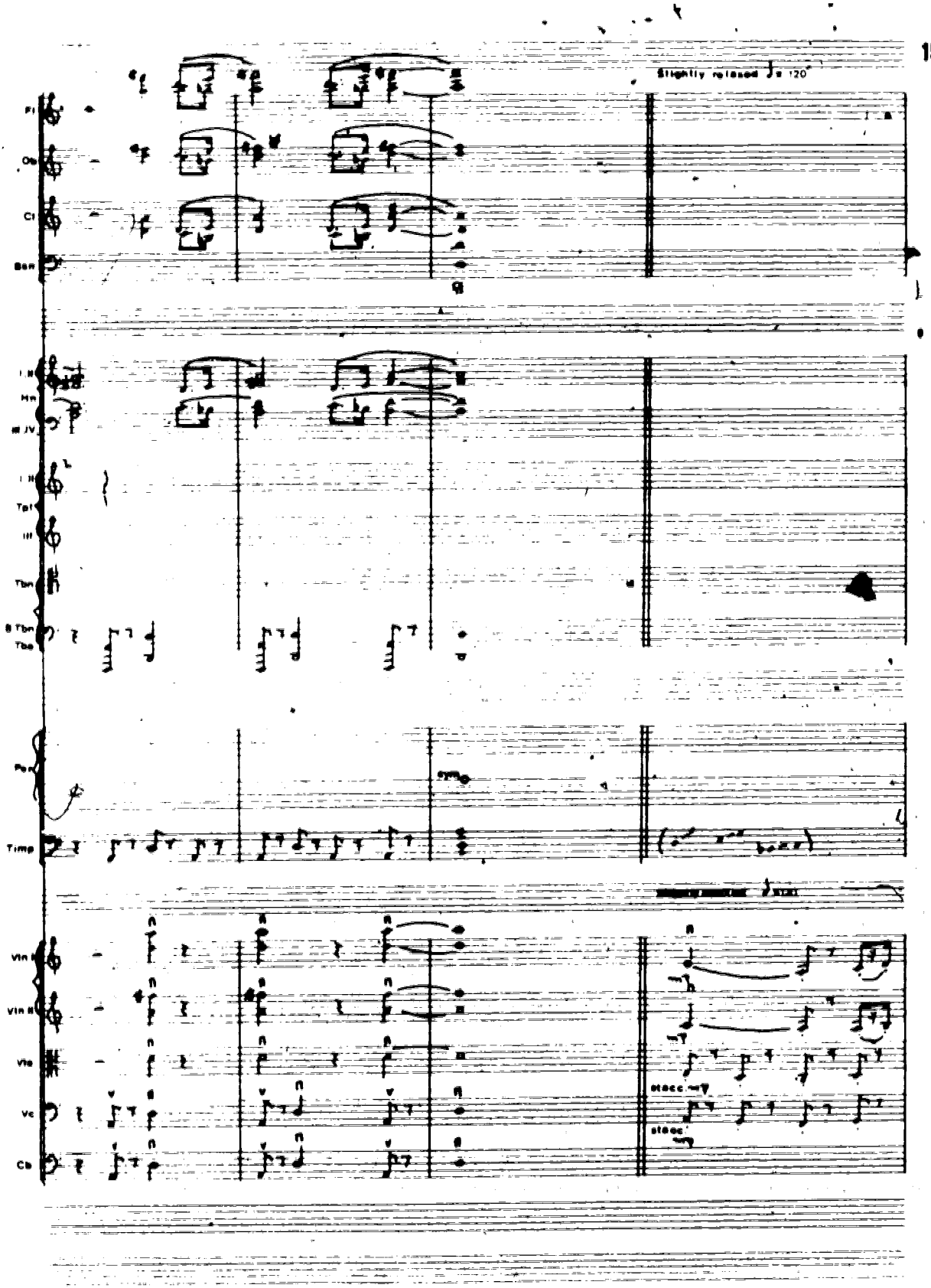
Slightly relaxed ♩= 120
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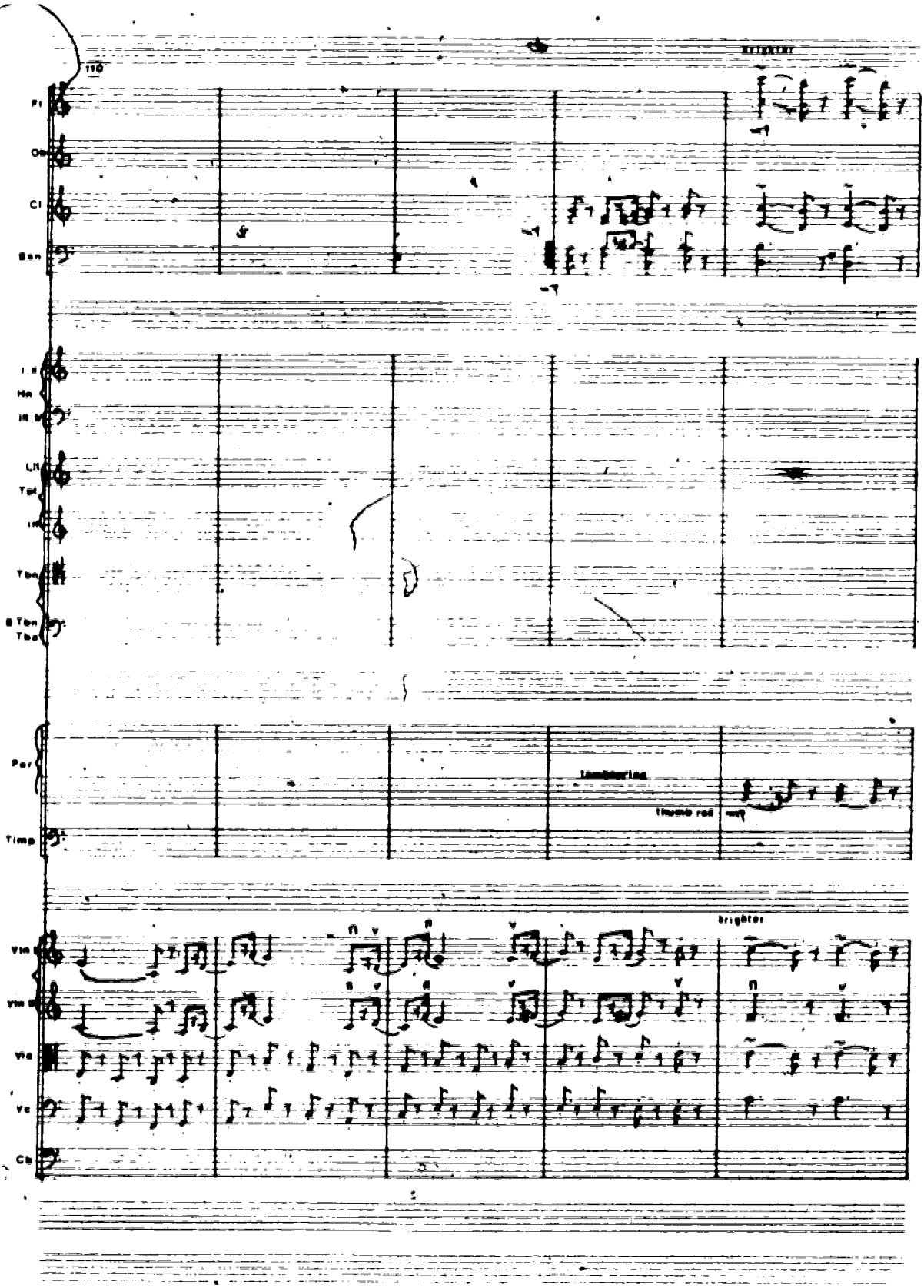
110
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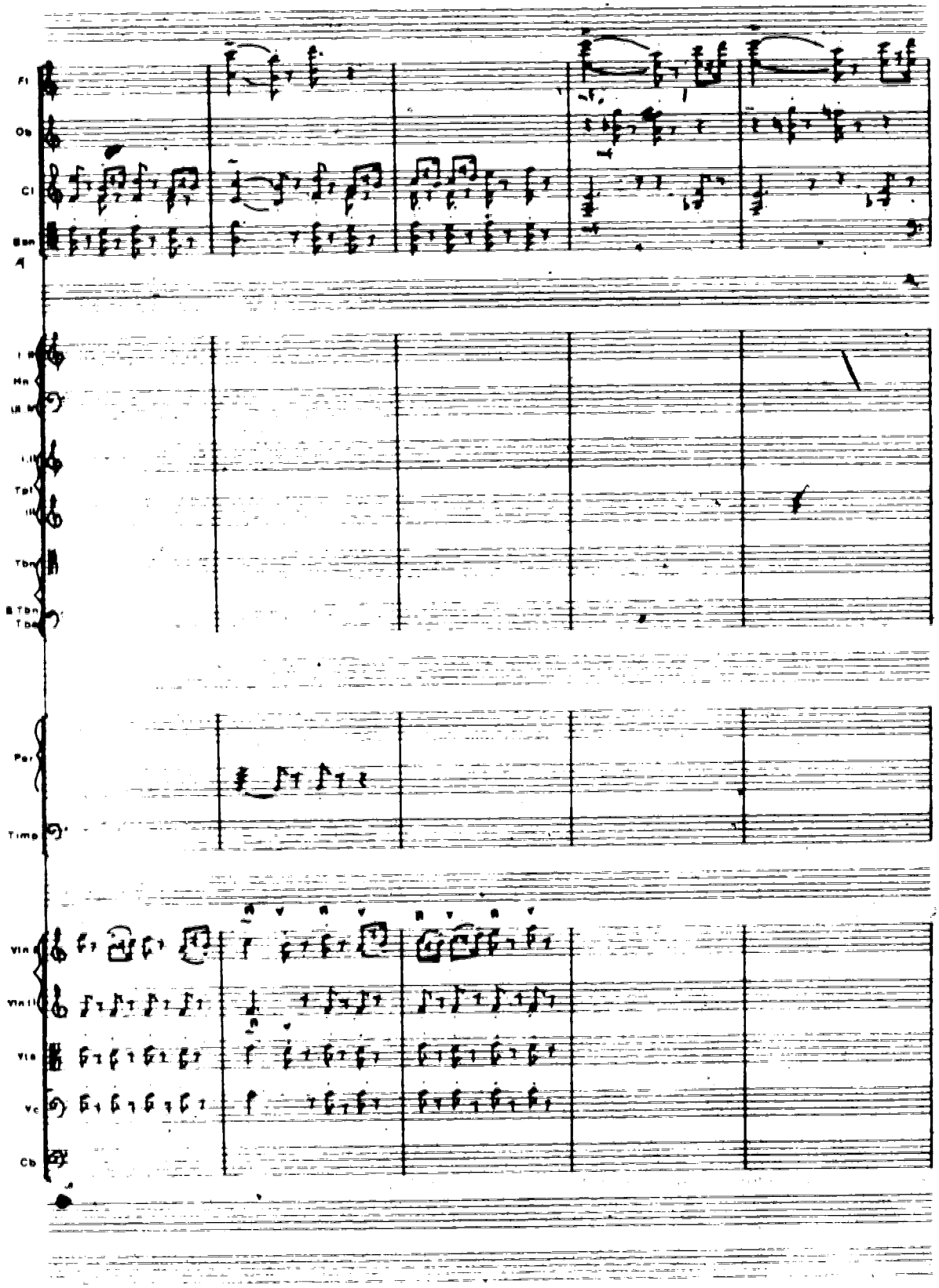
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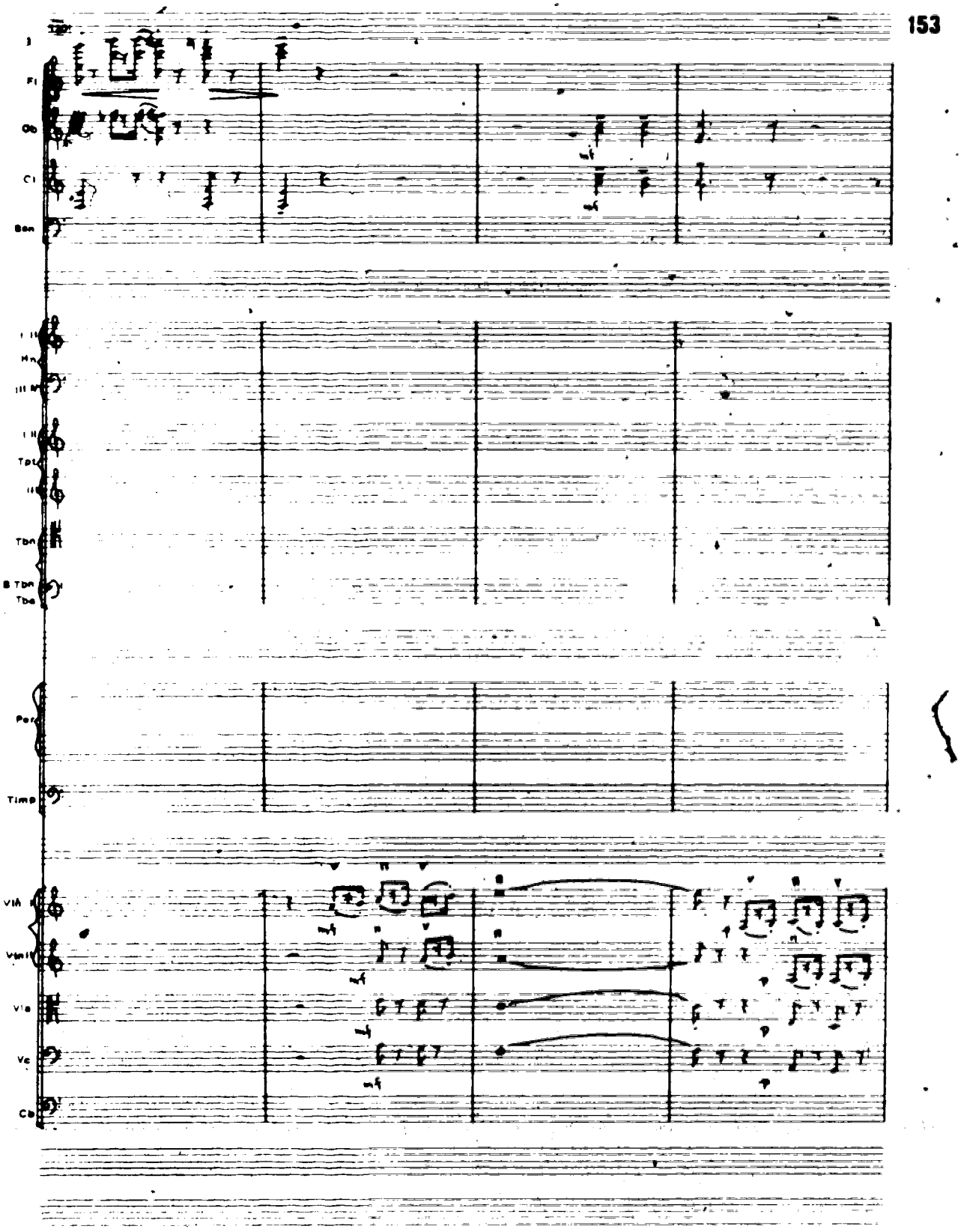
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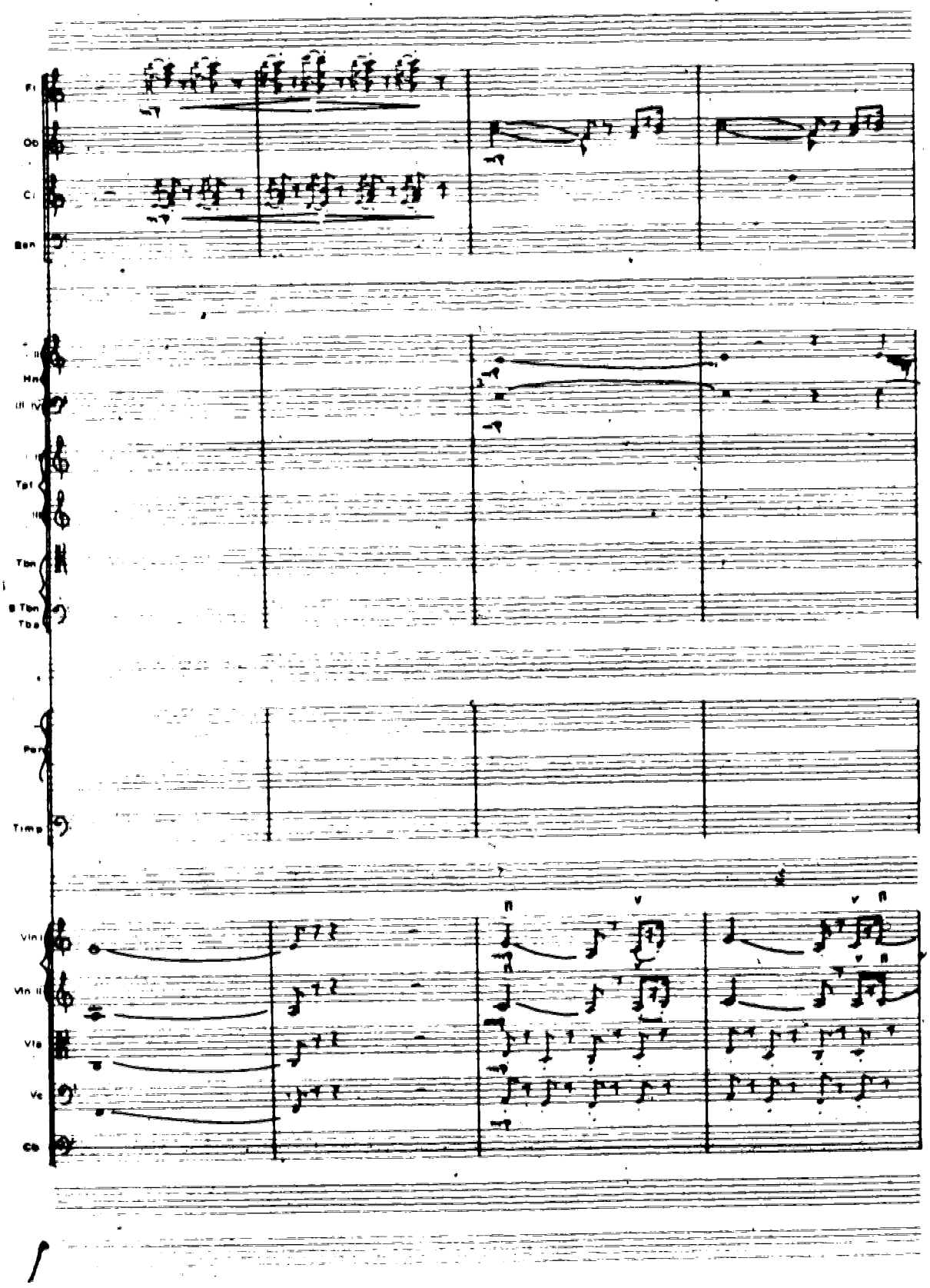
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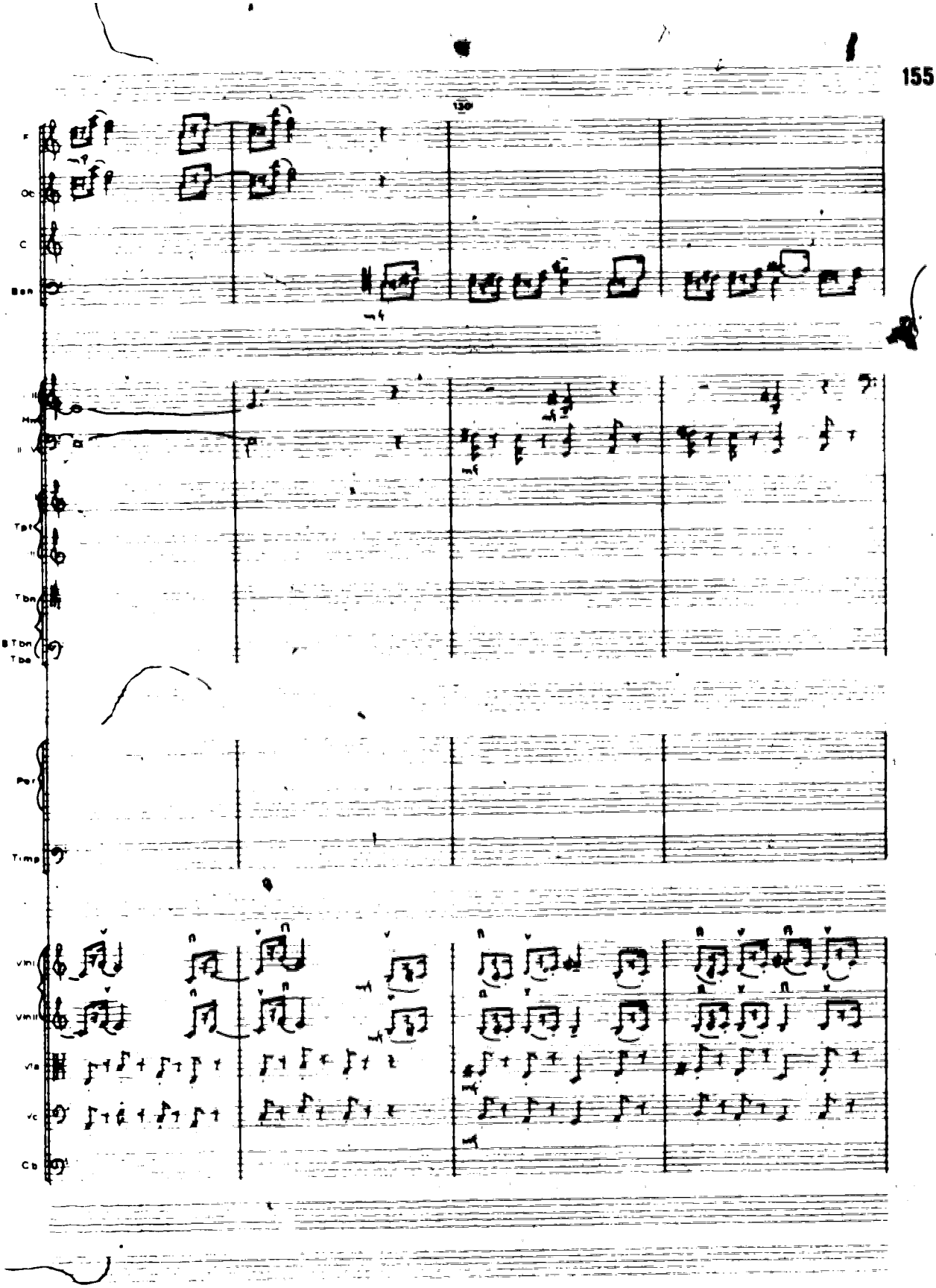
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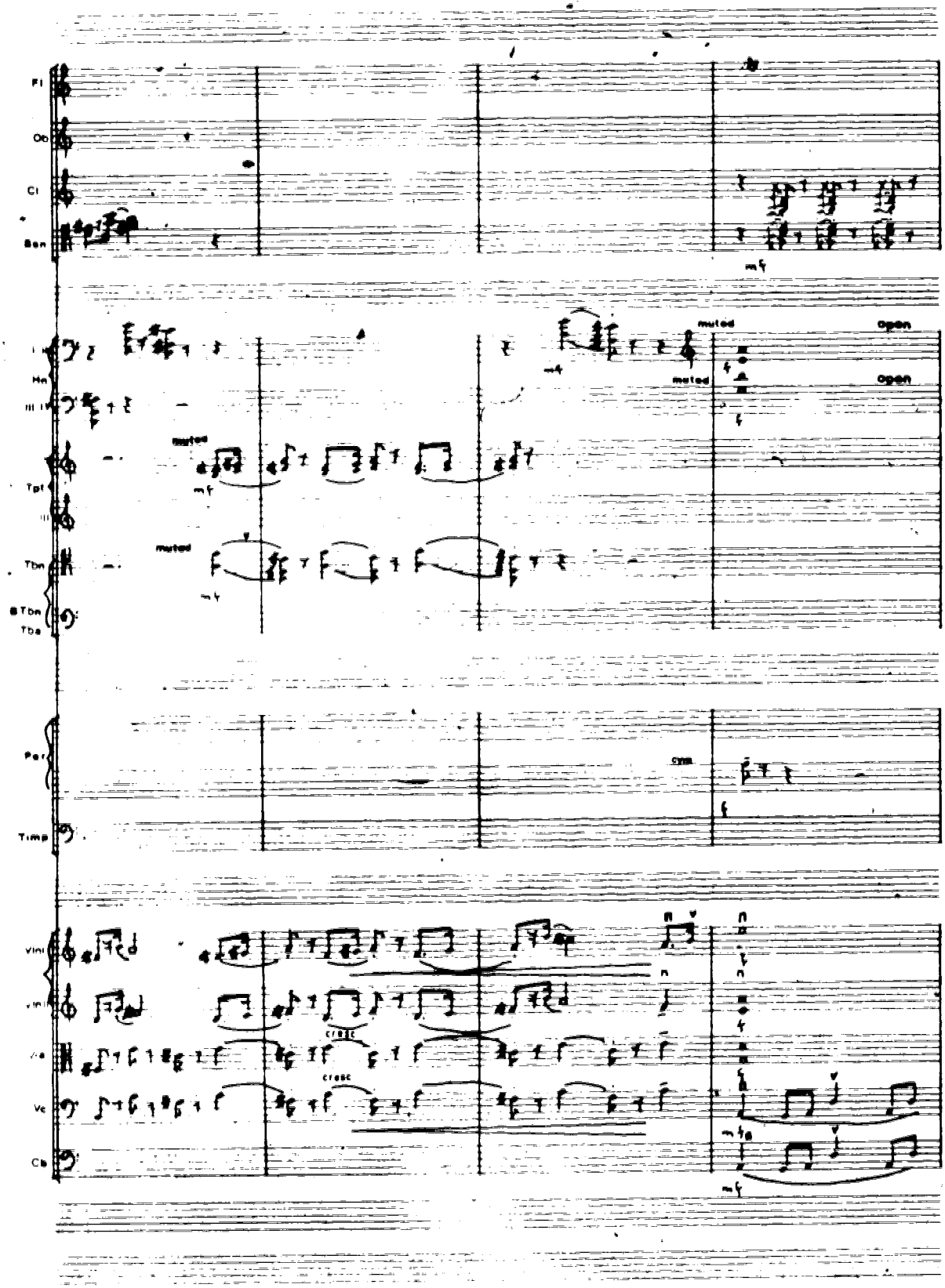
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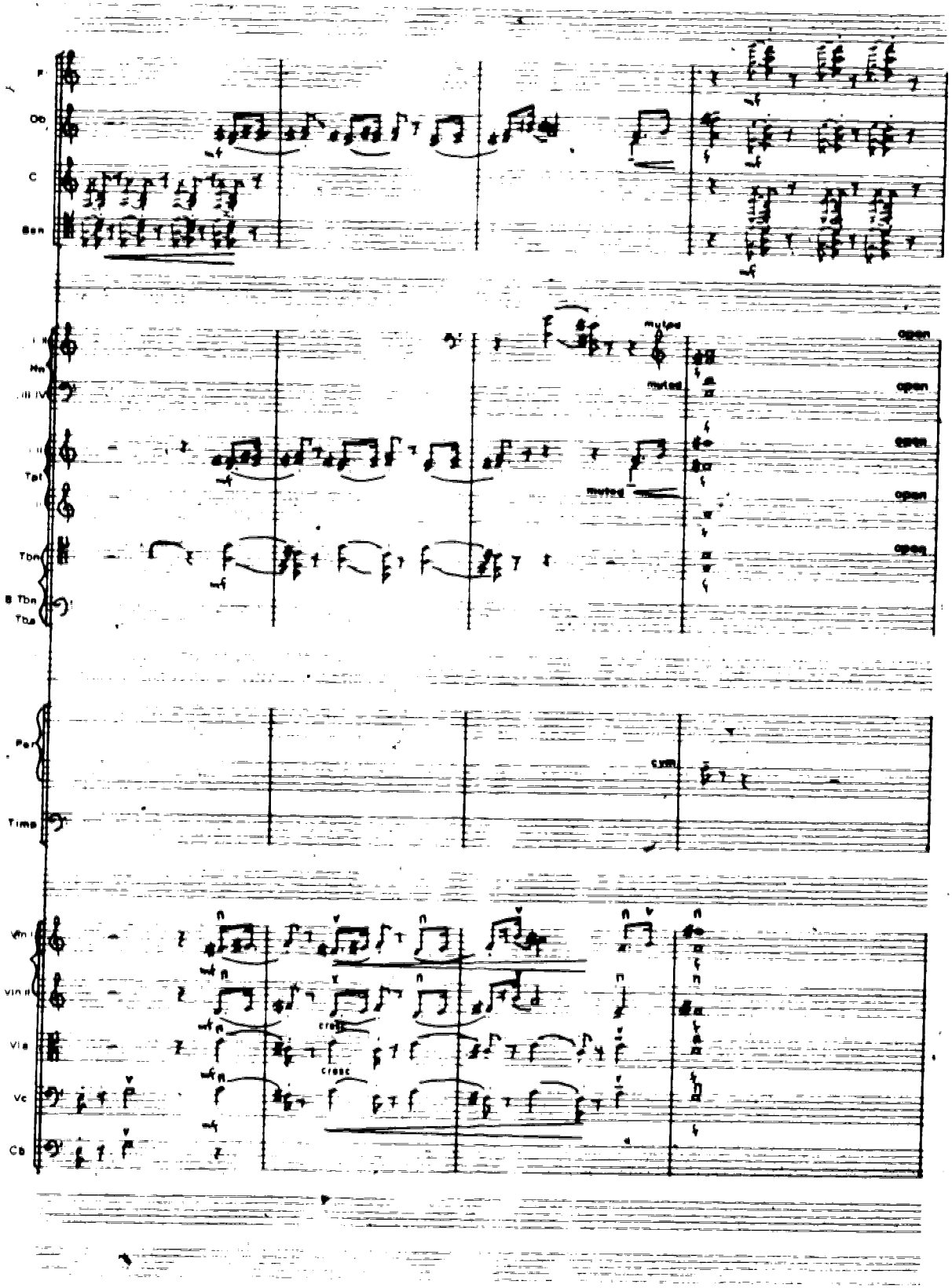
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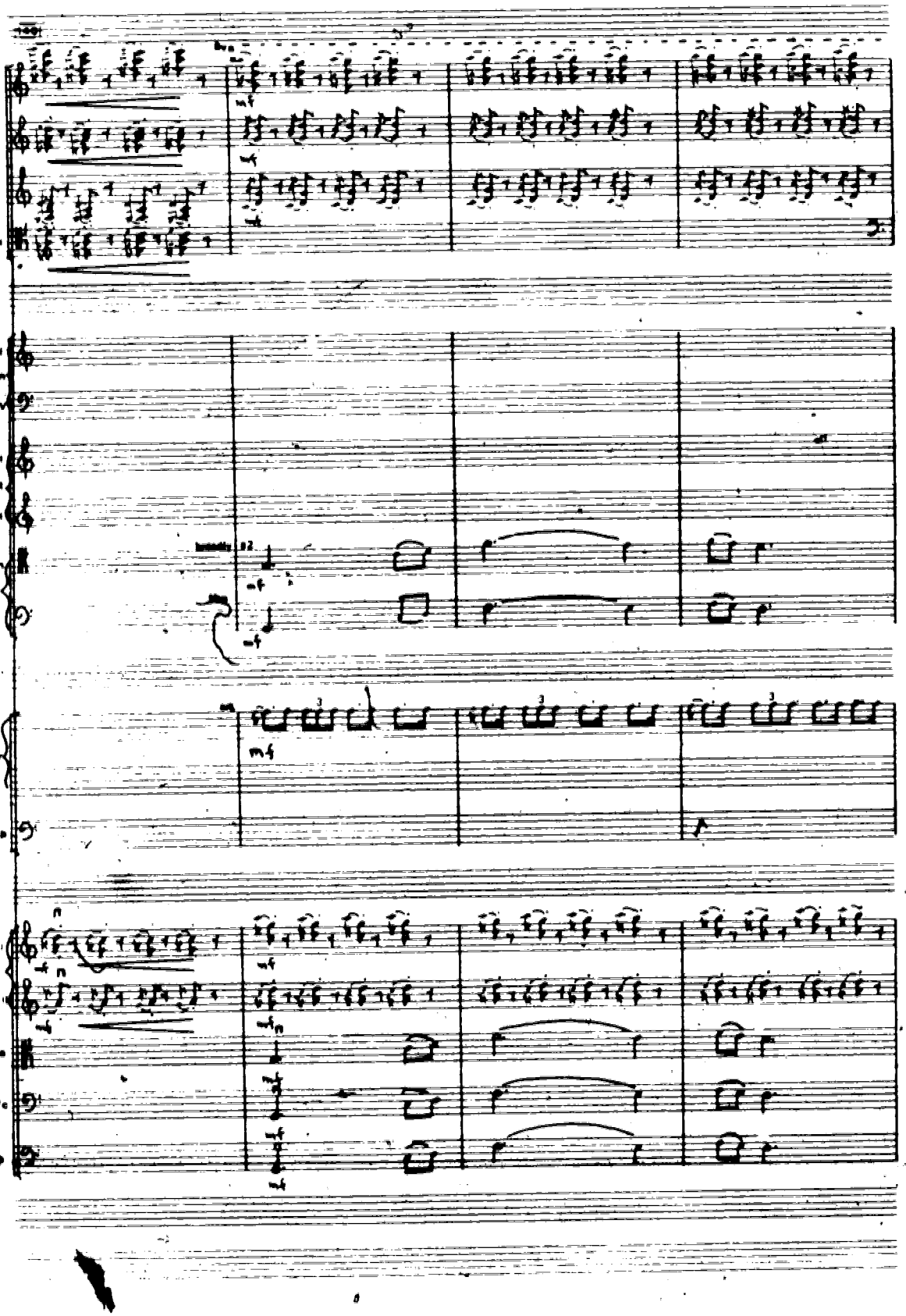
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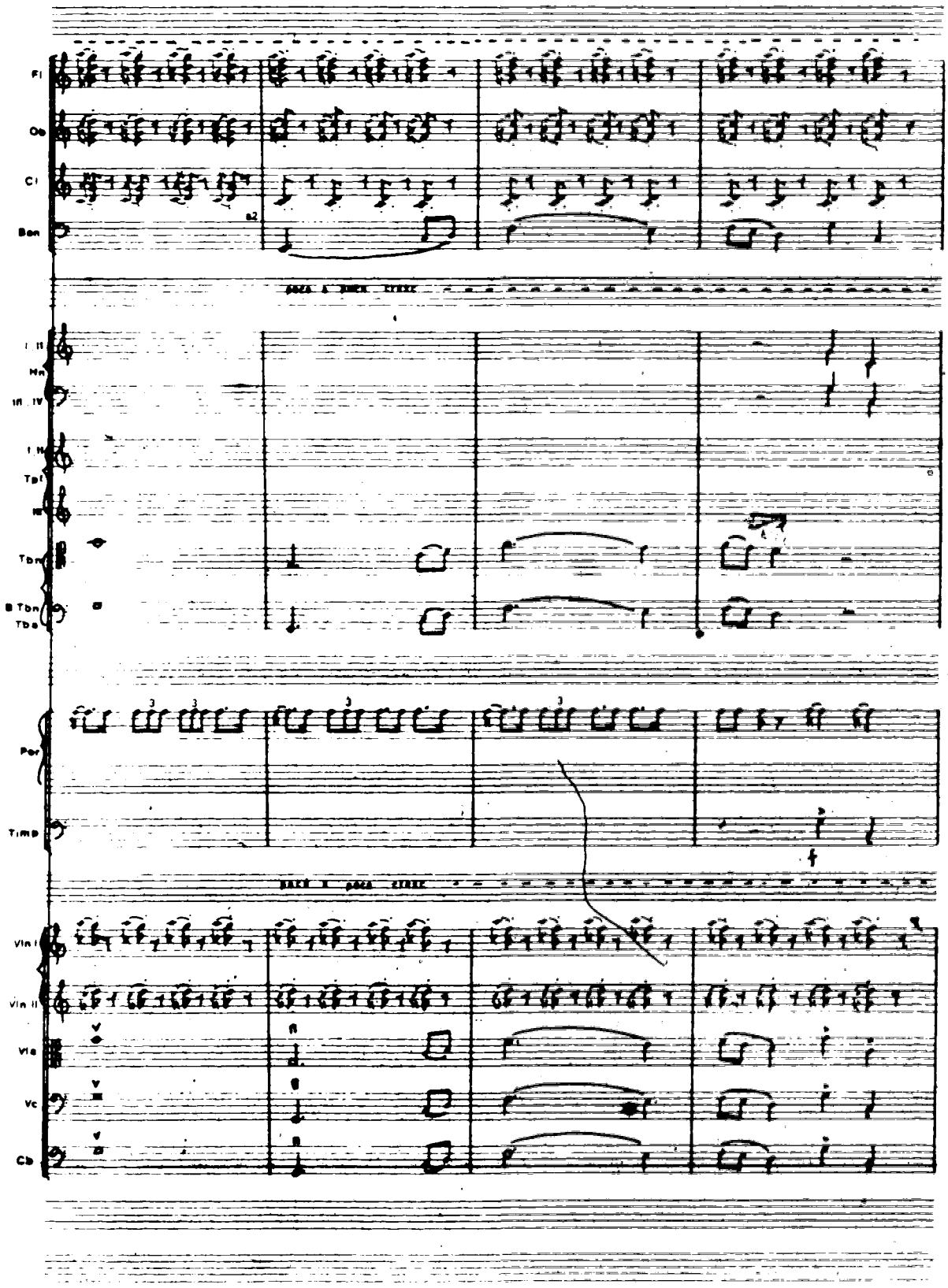
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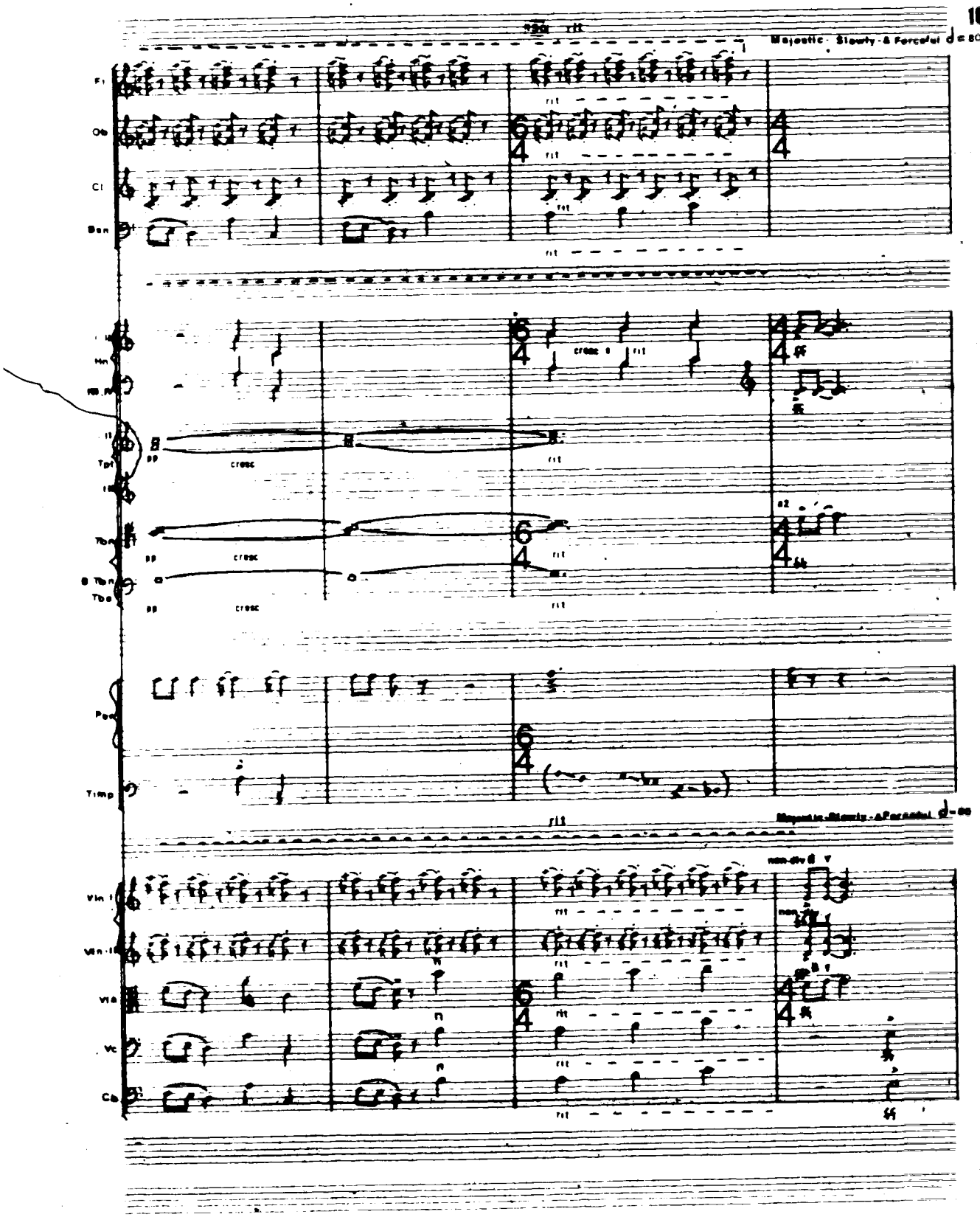
Cb


rit
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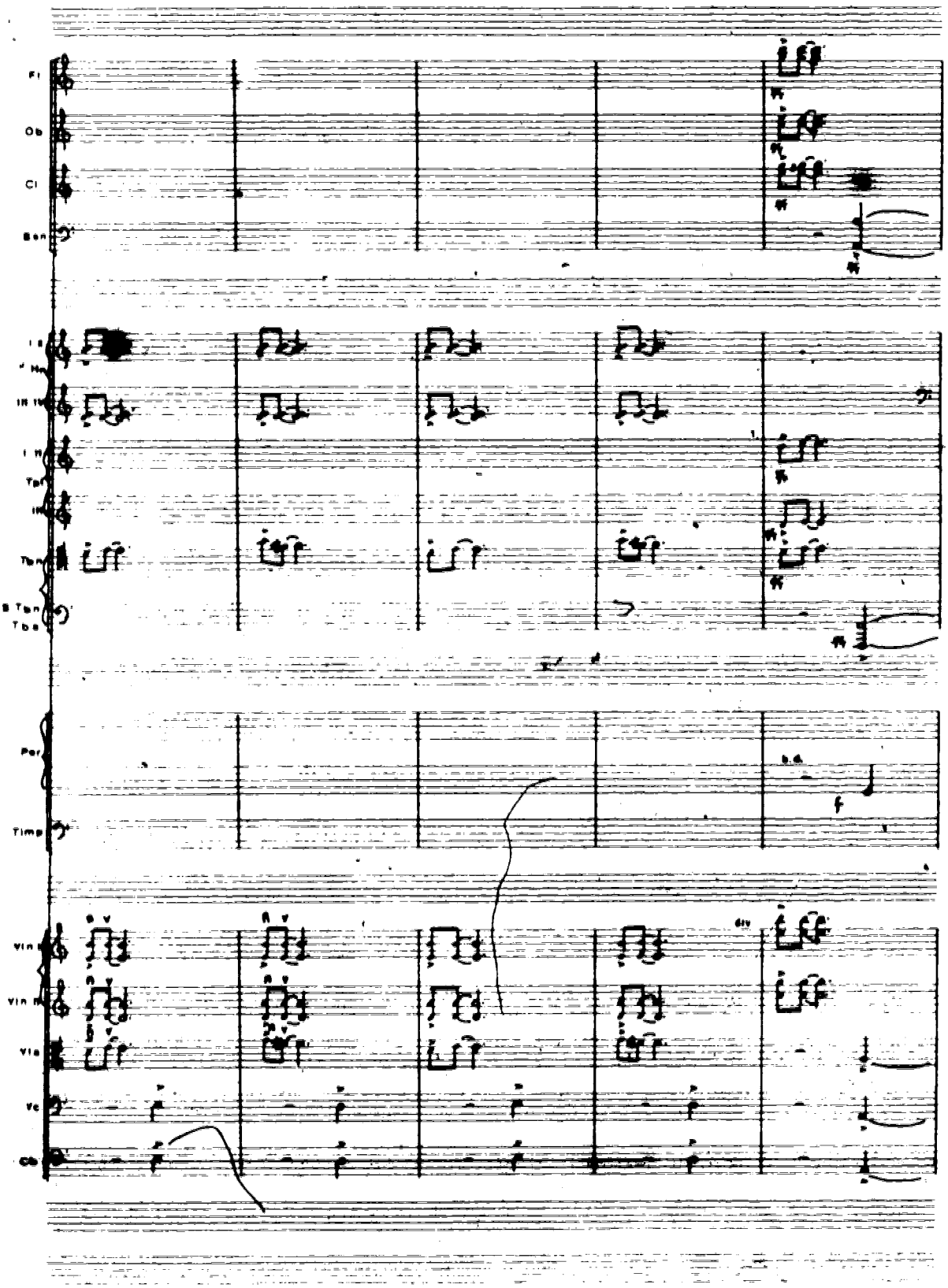
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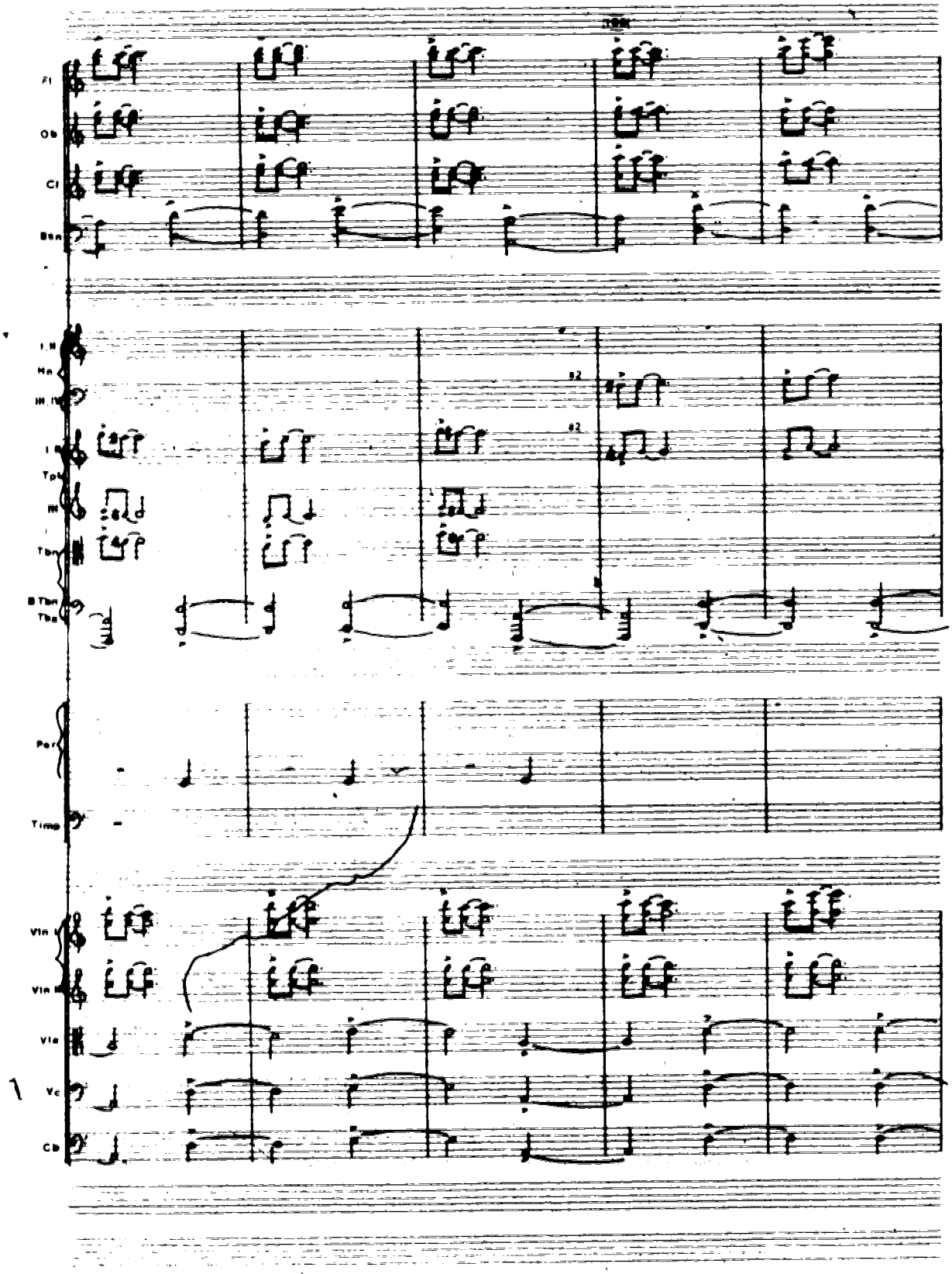
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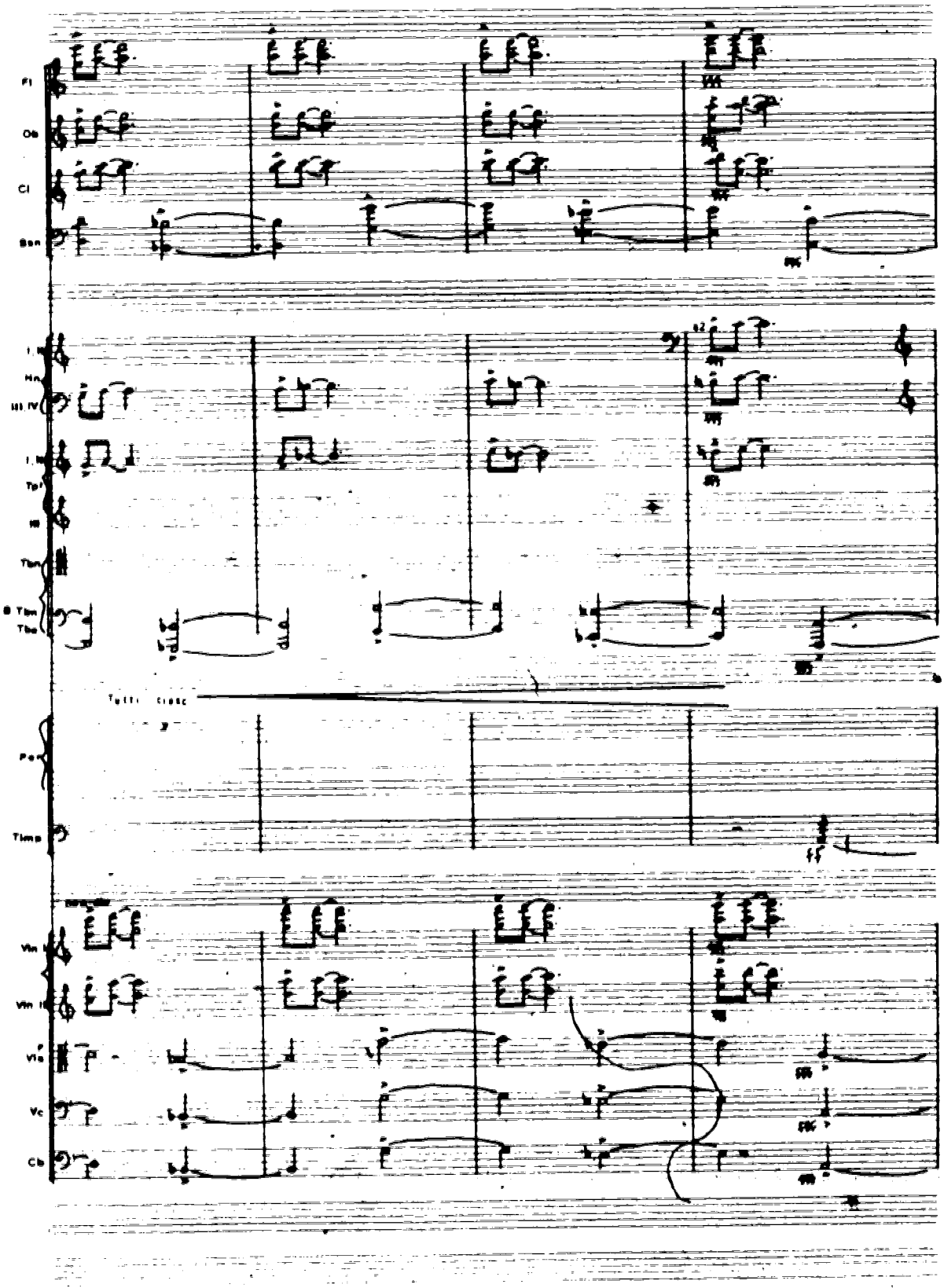
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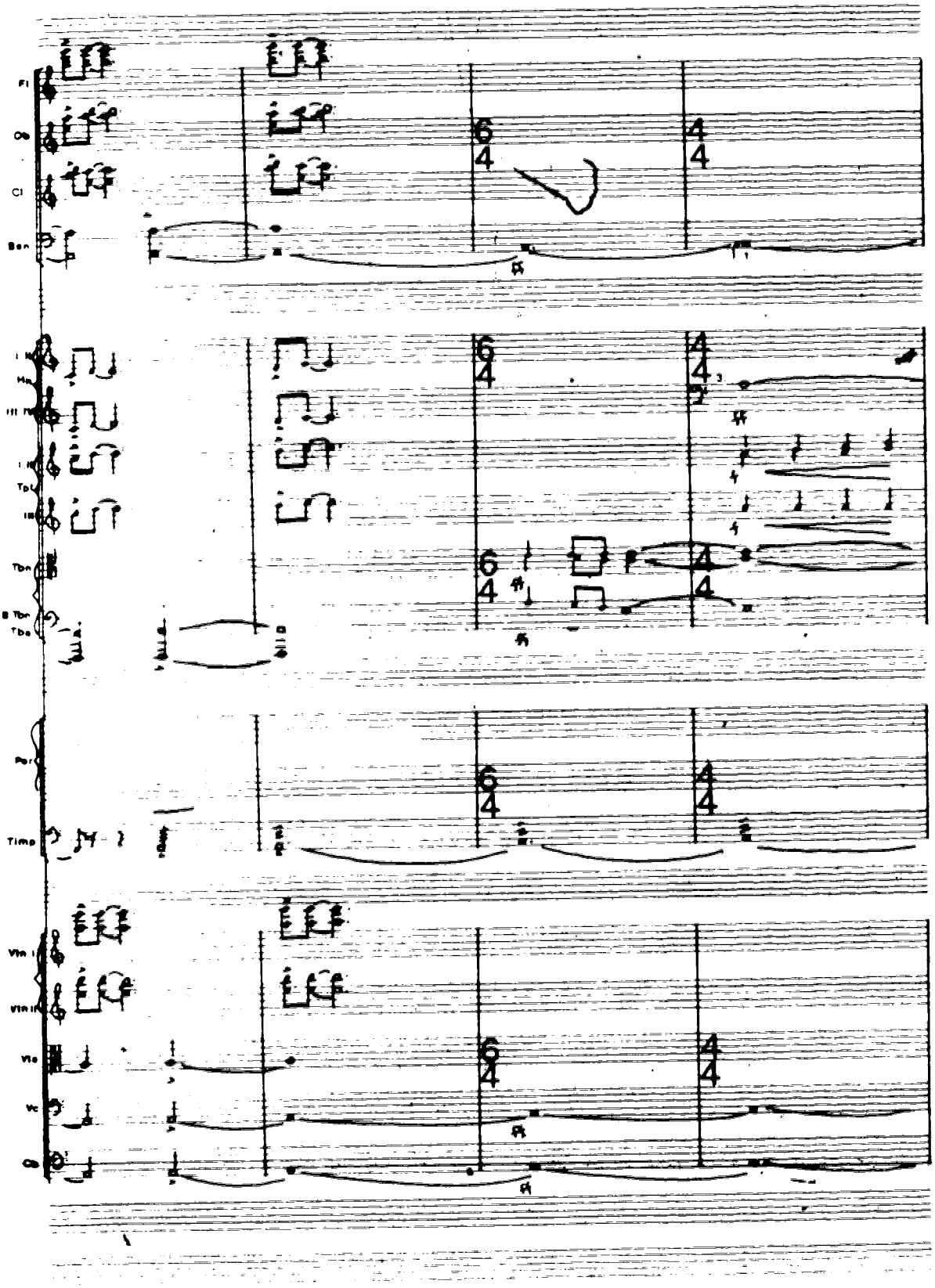
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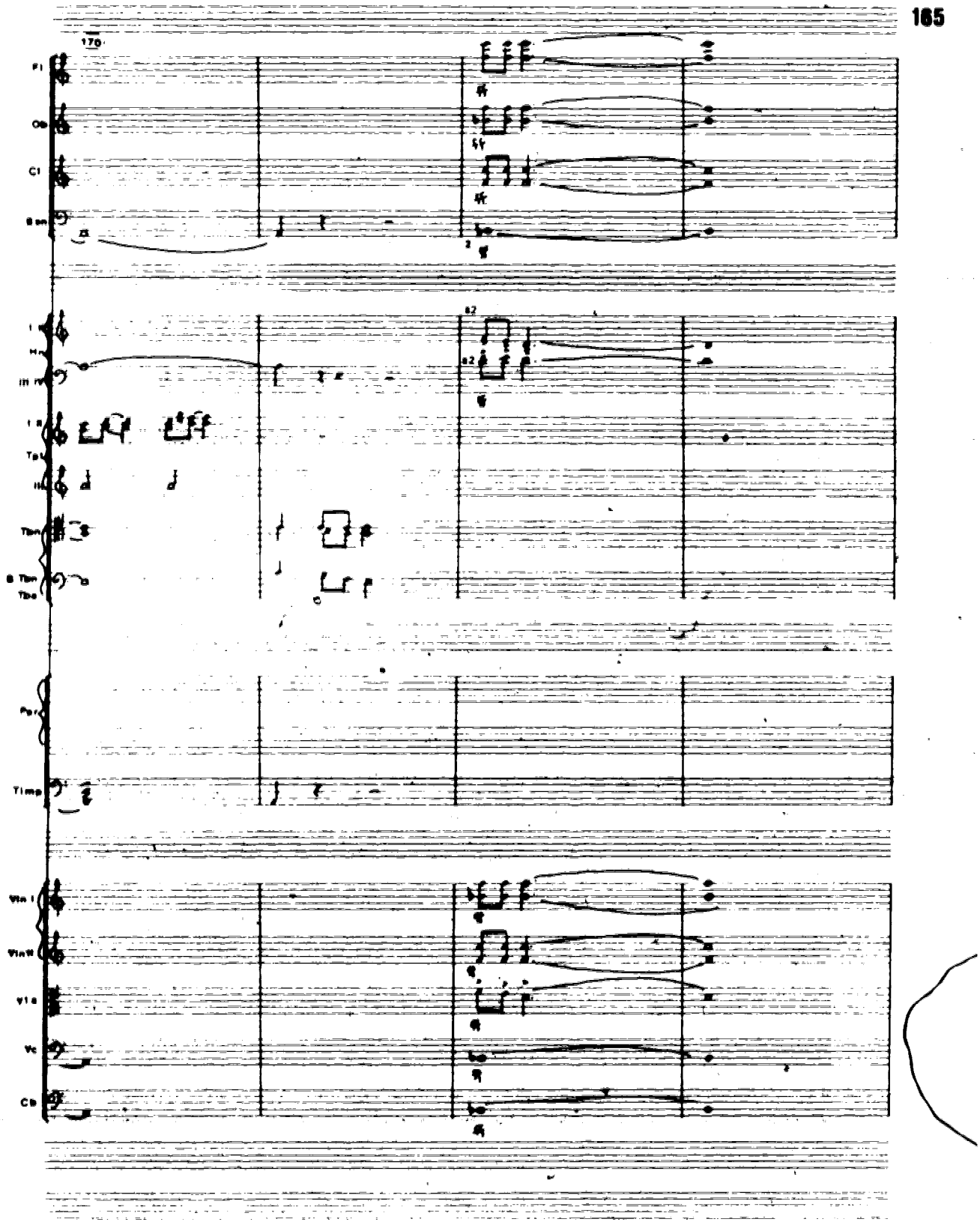
170
Fl
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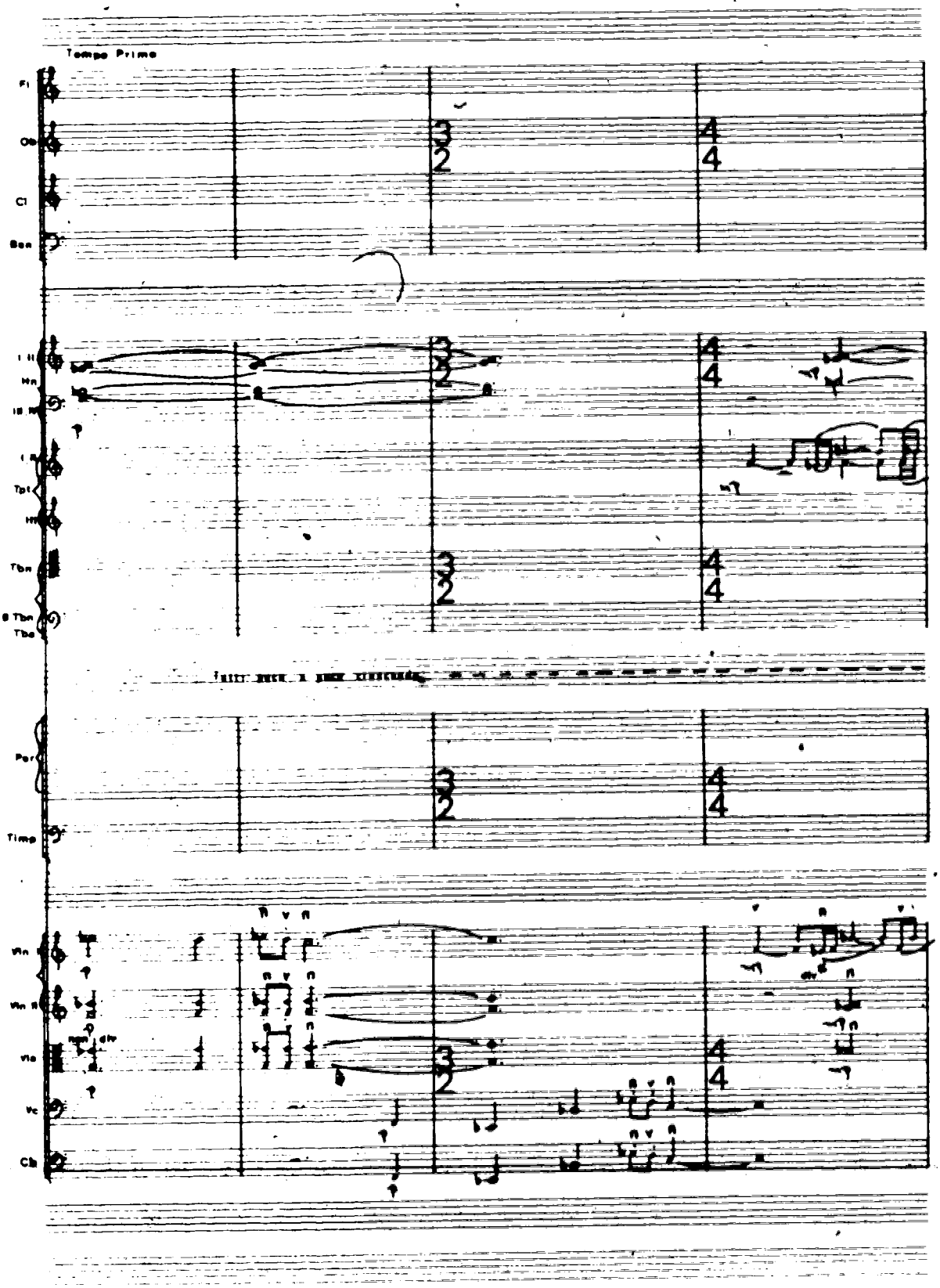
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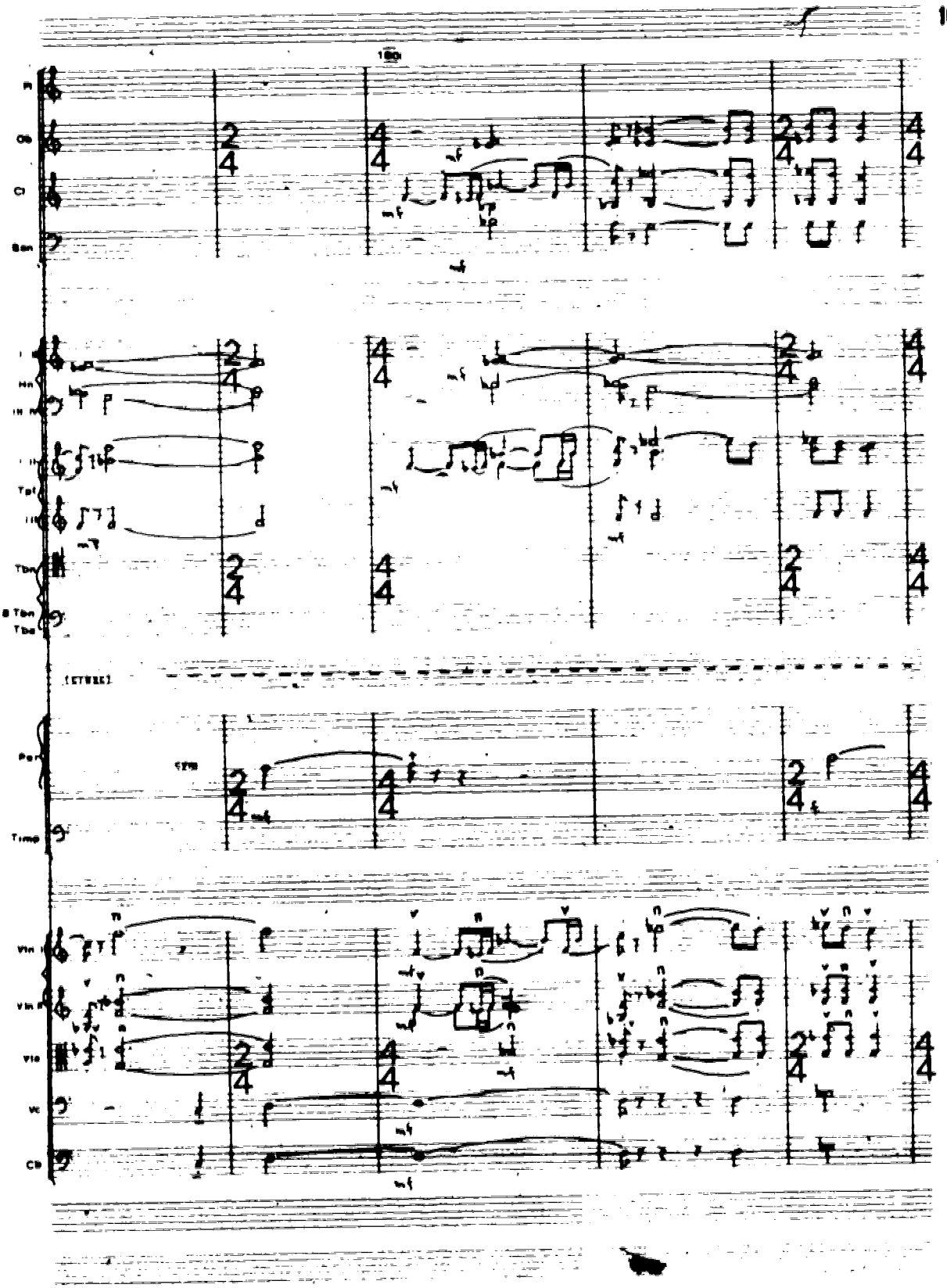

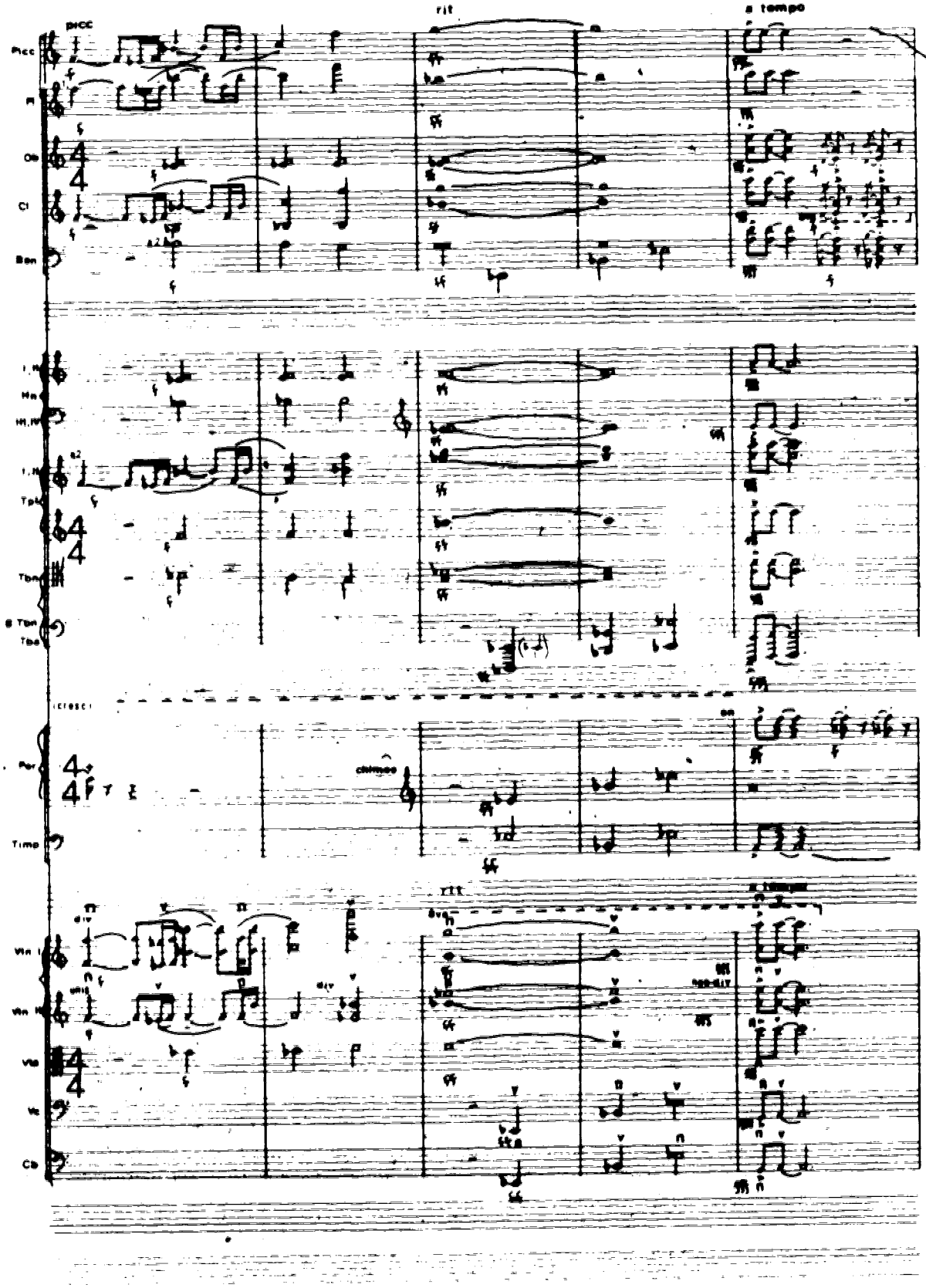
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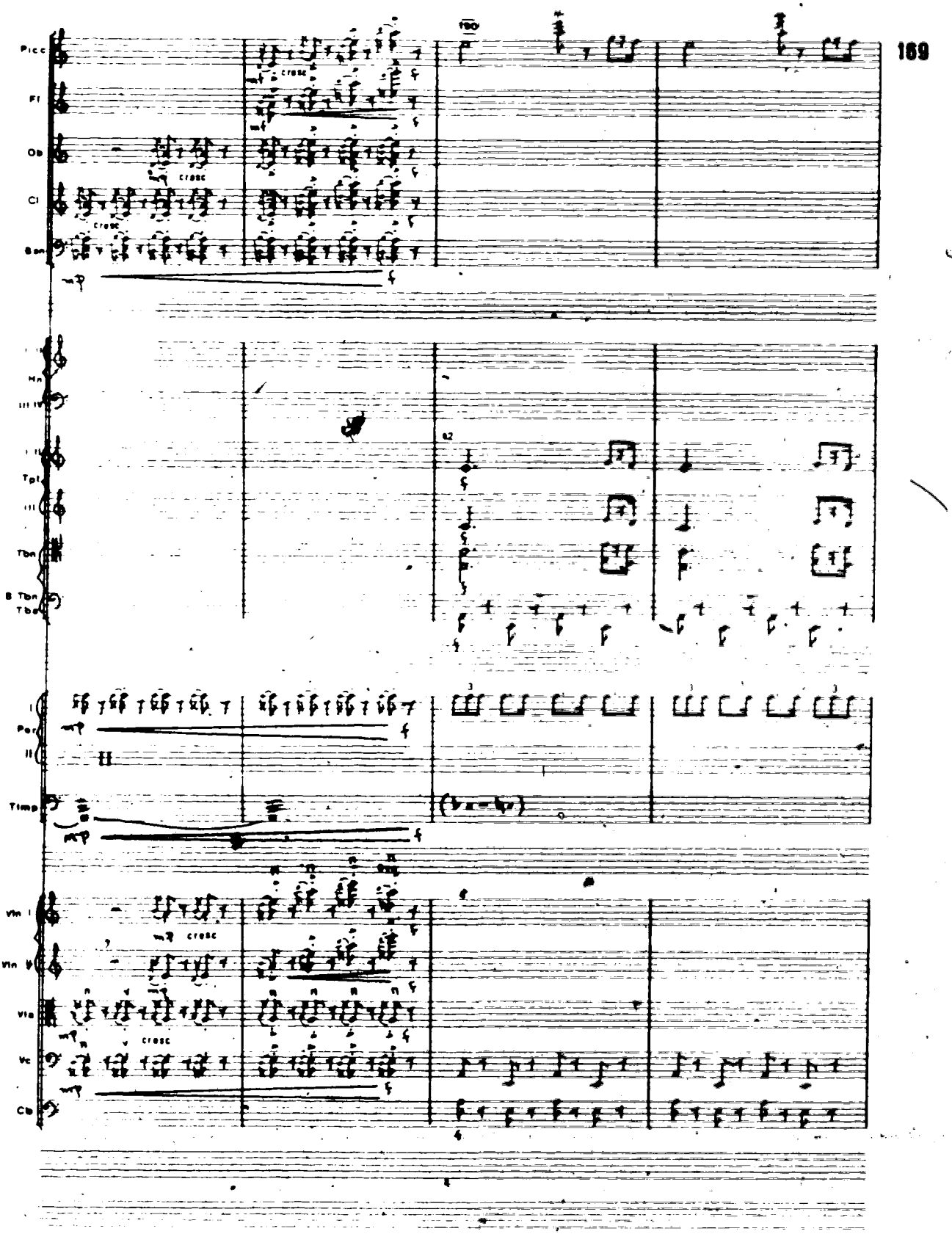
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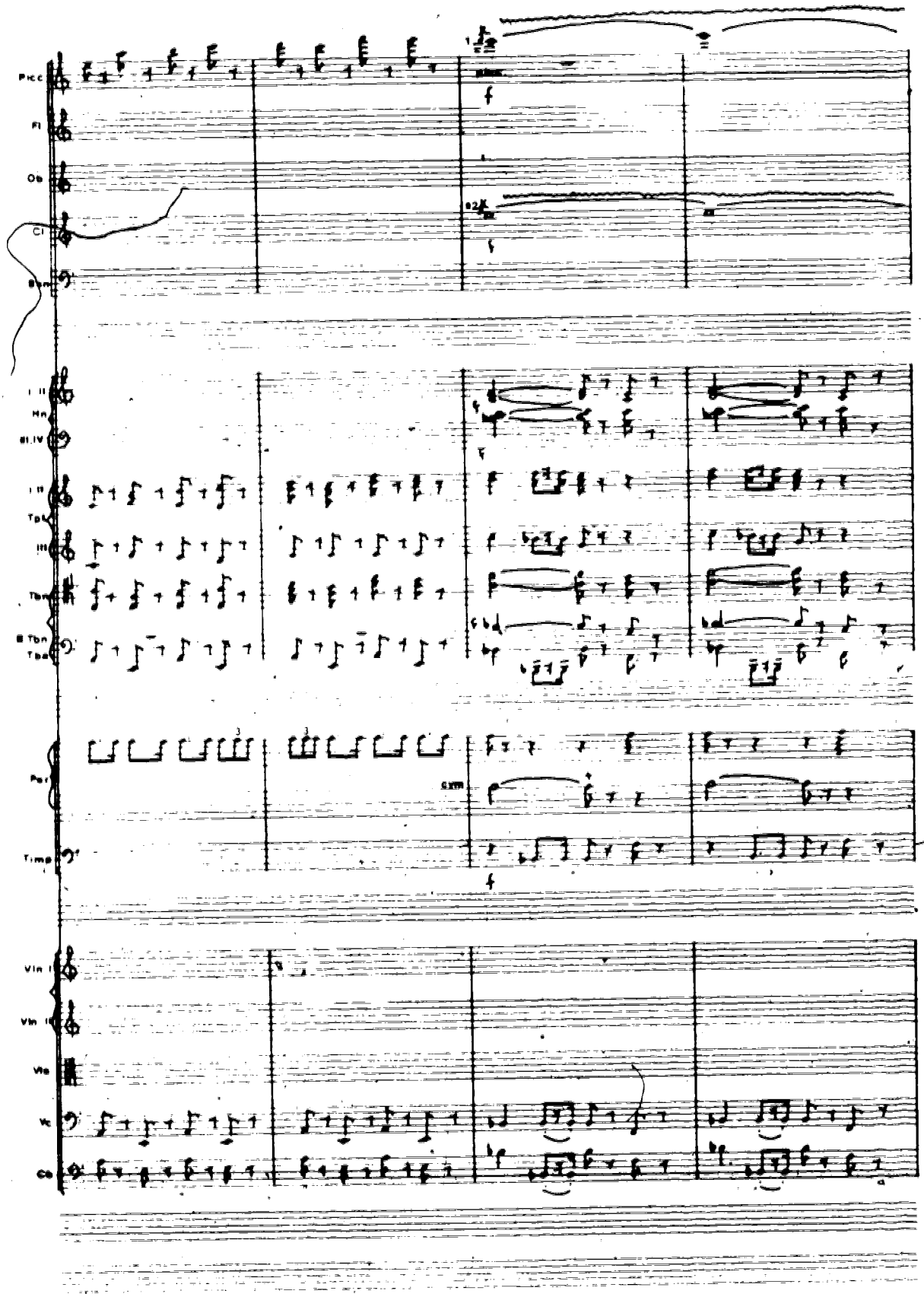
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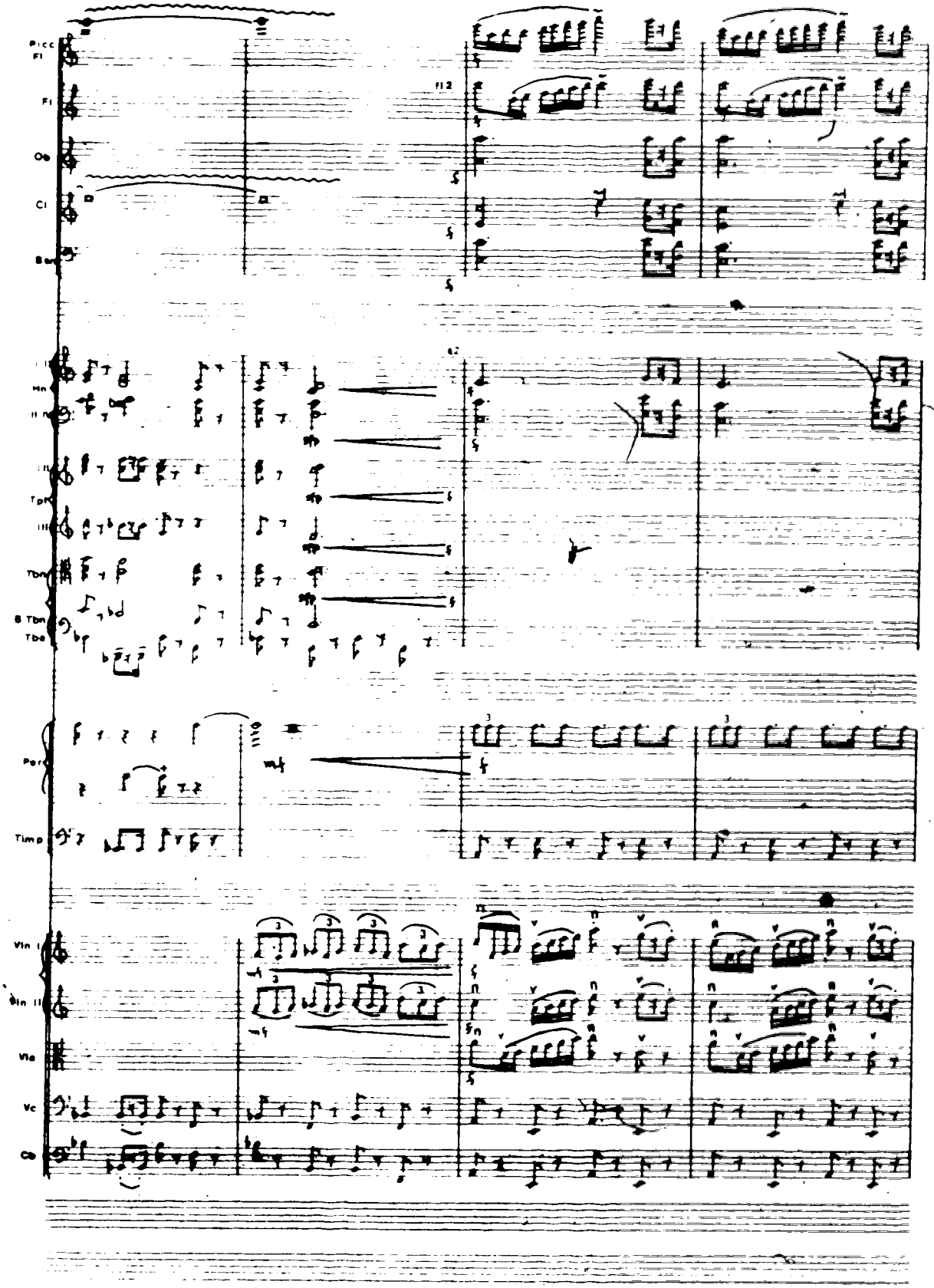
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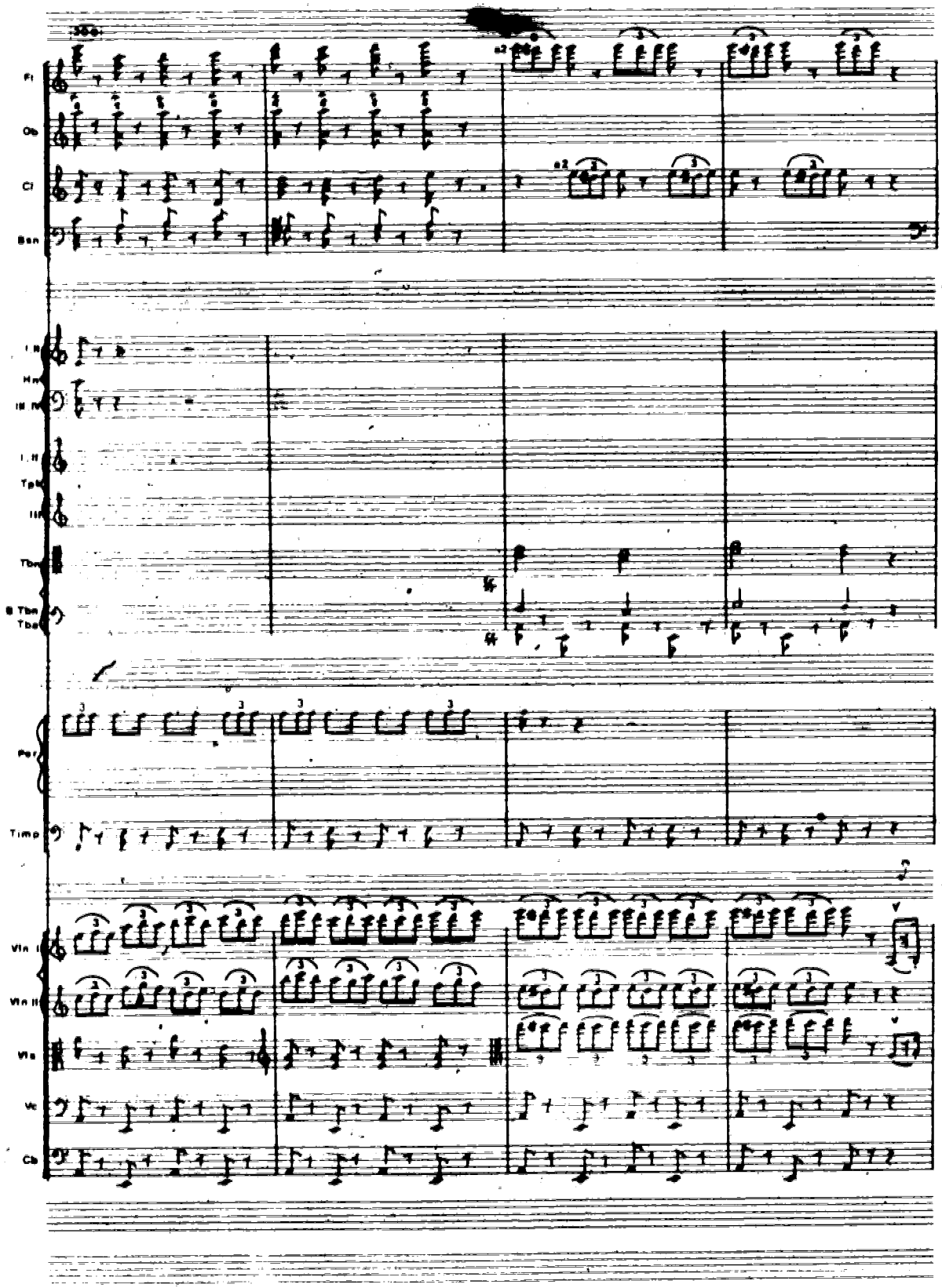
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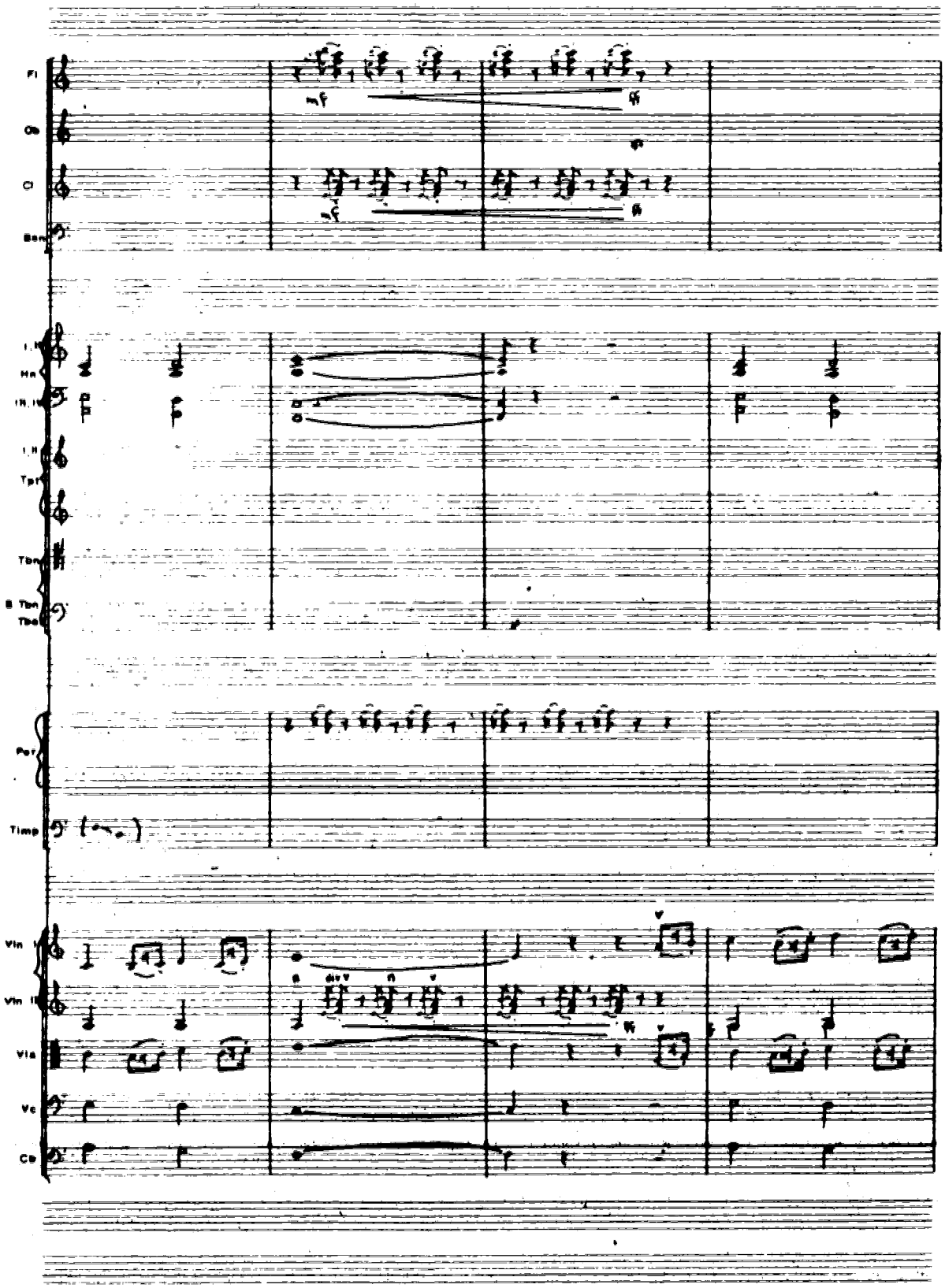
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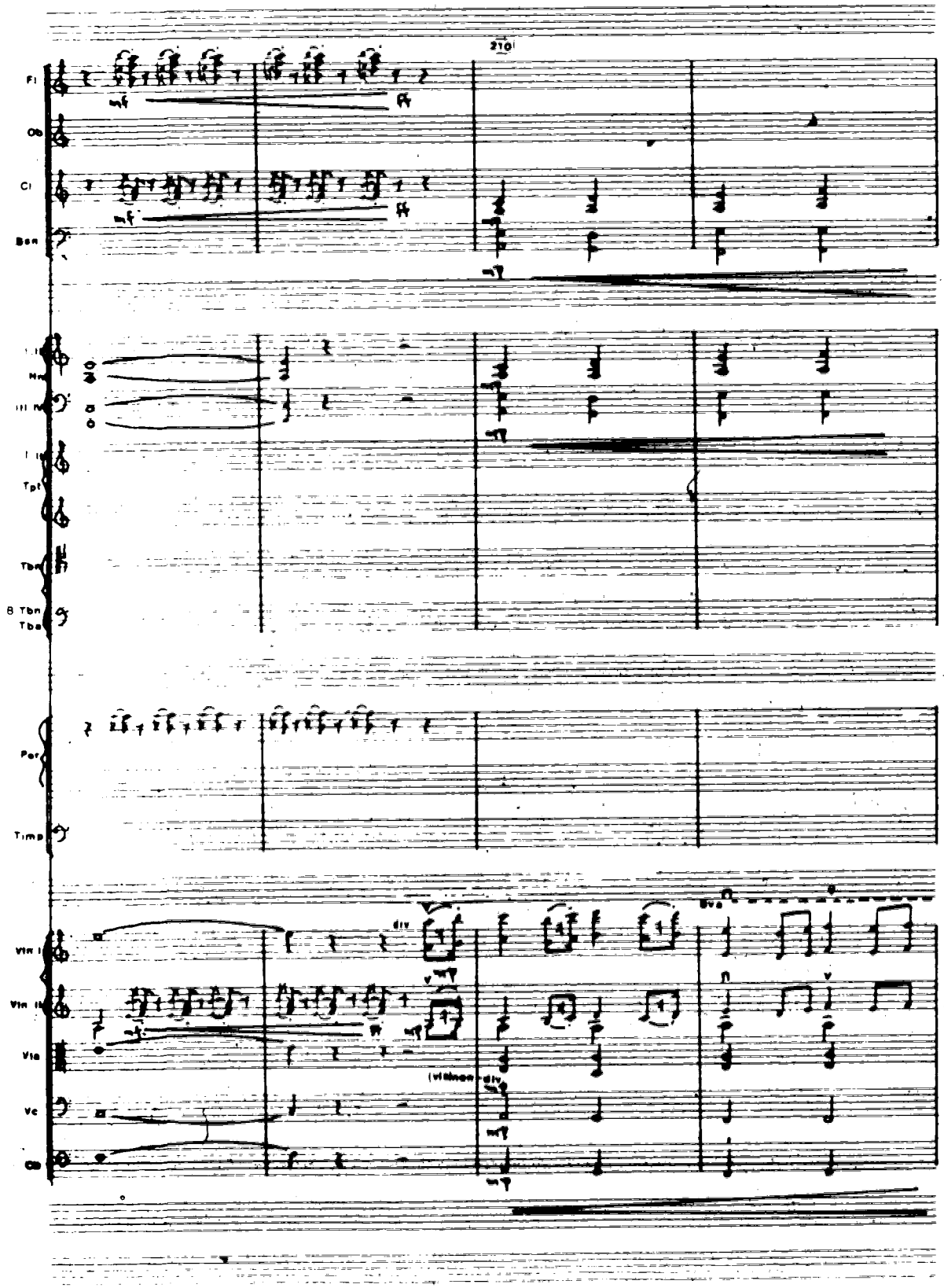
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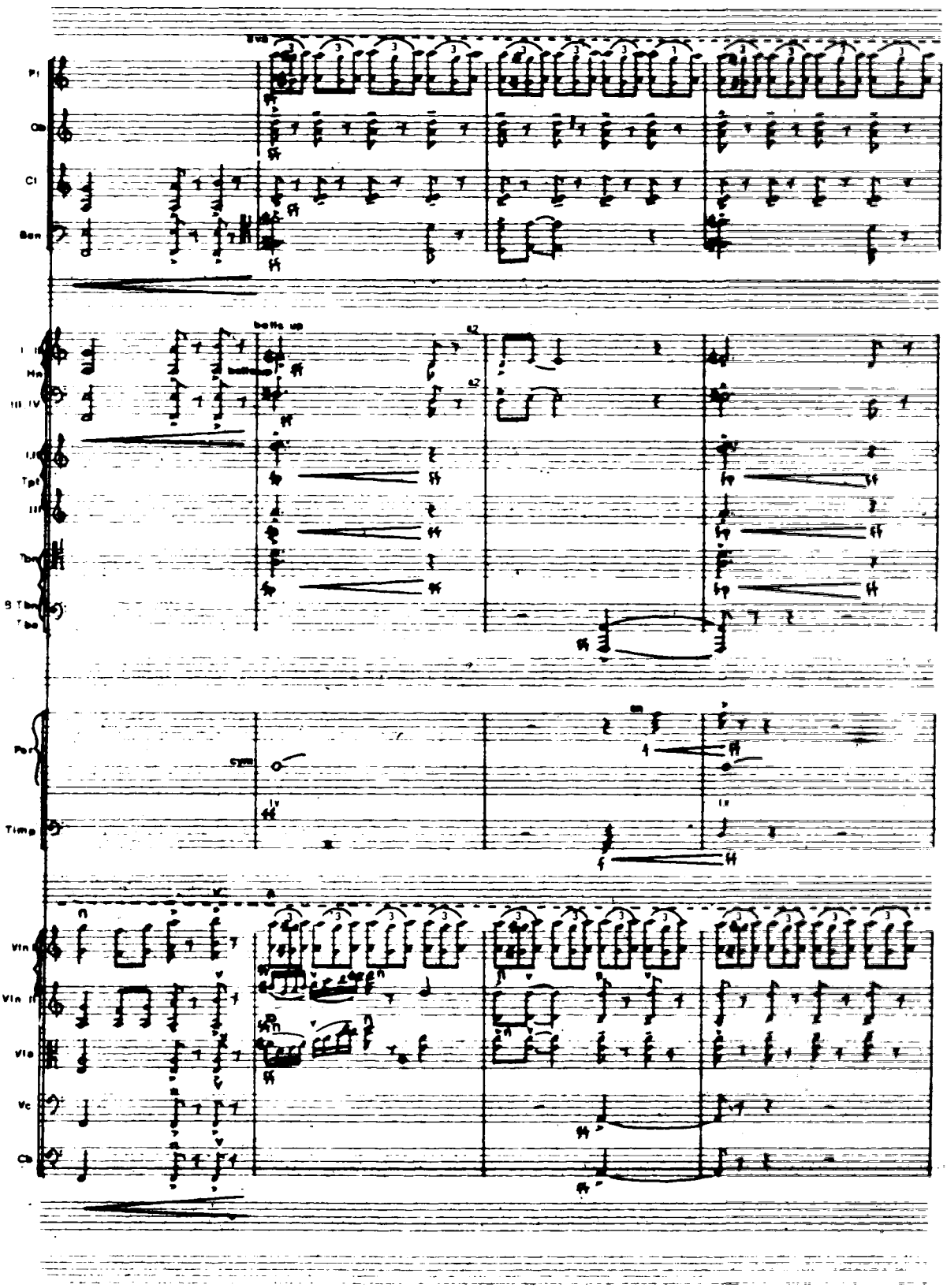
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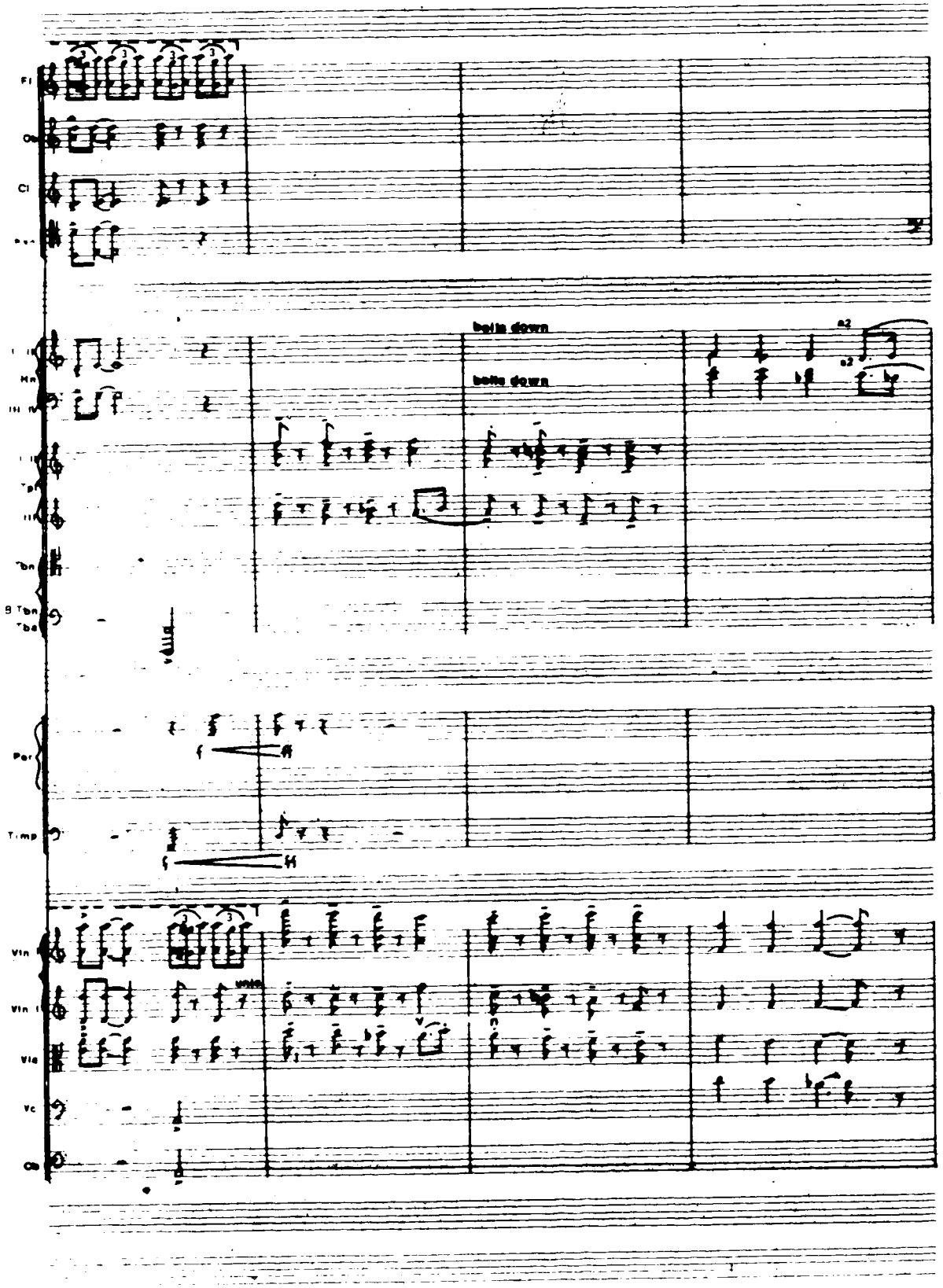
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bells down
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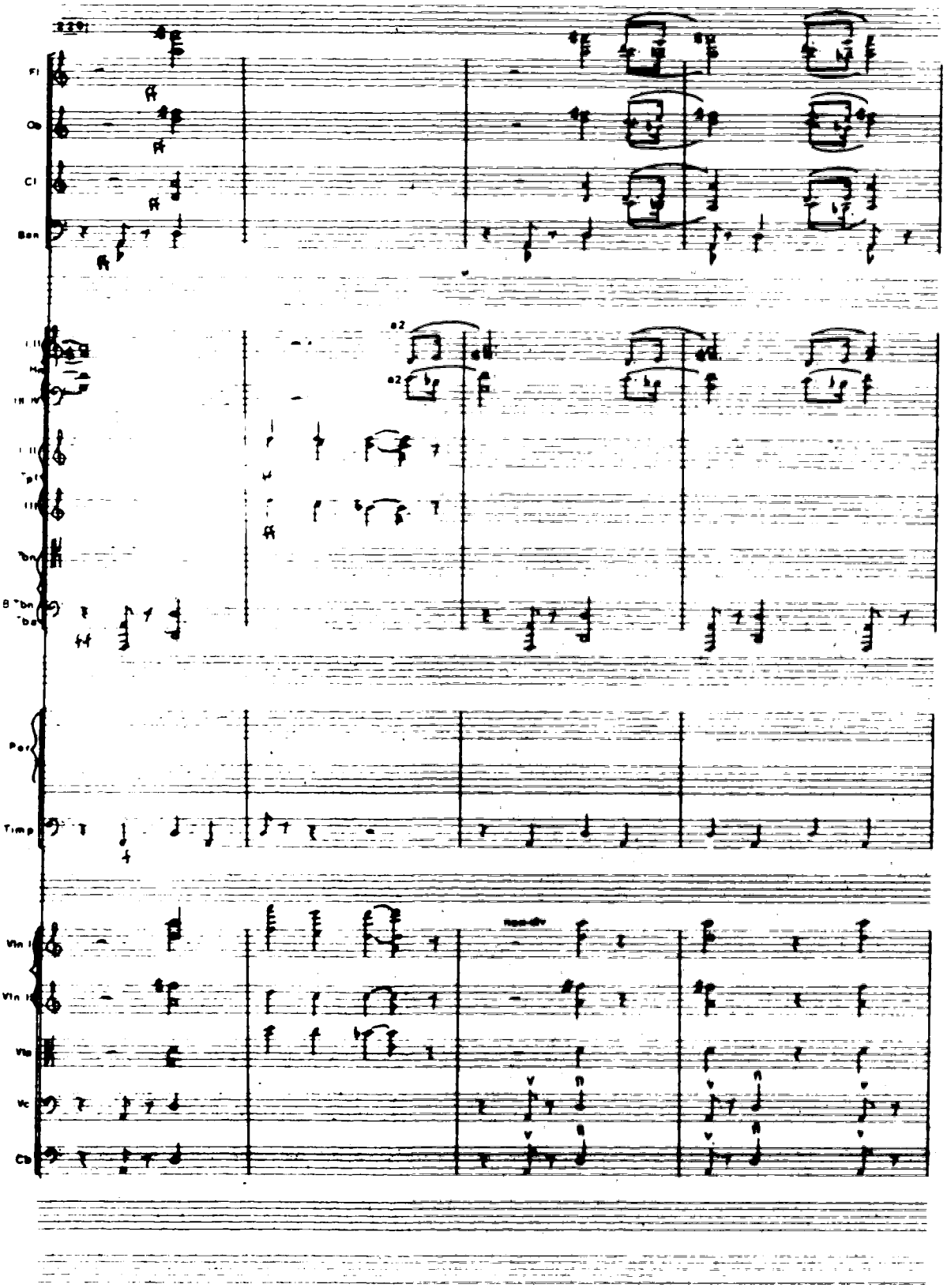
a2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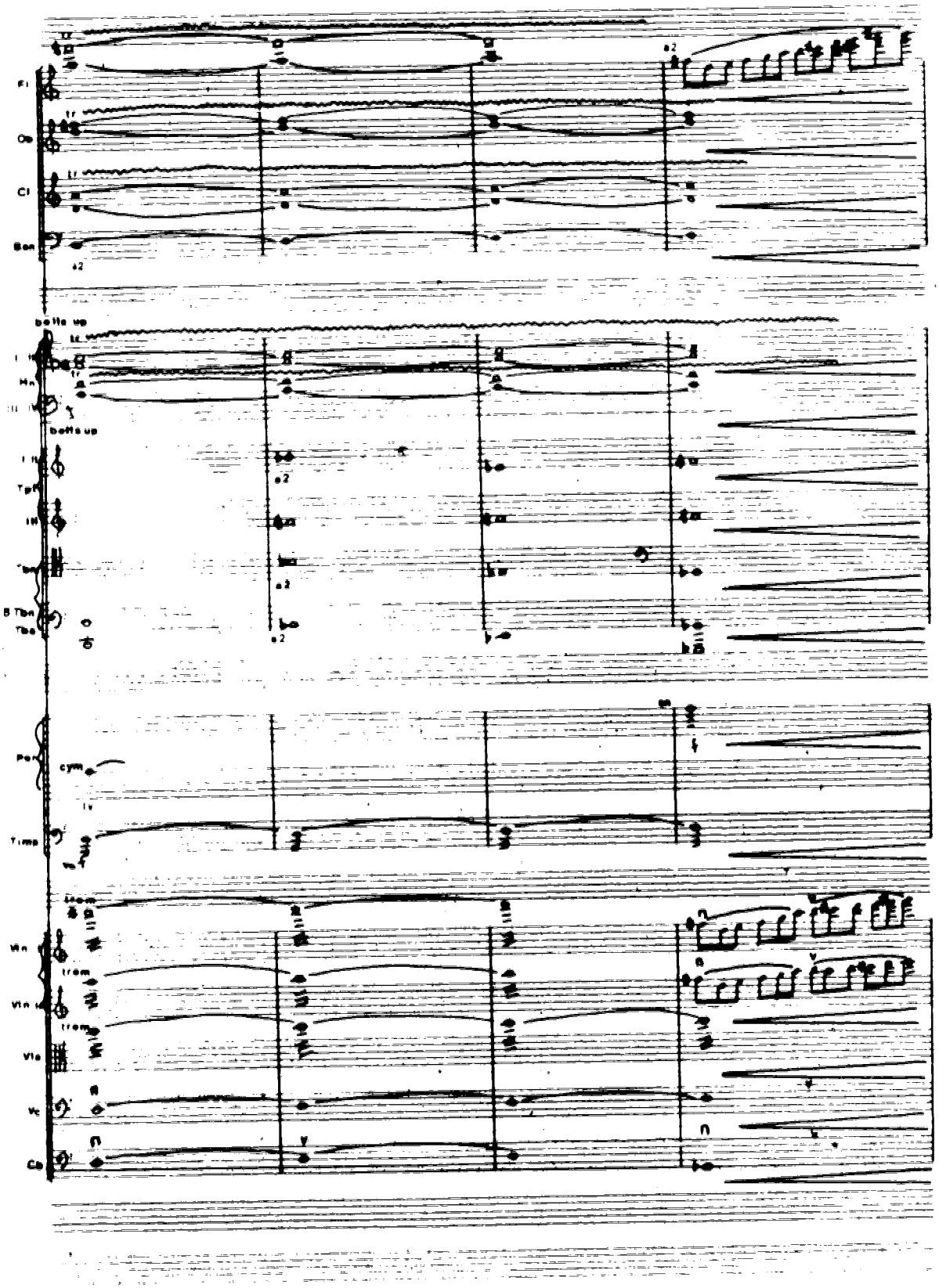
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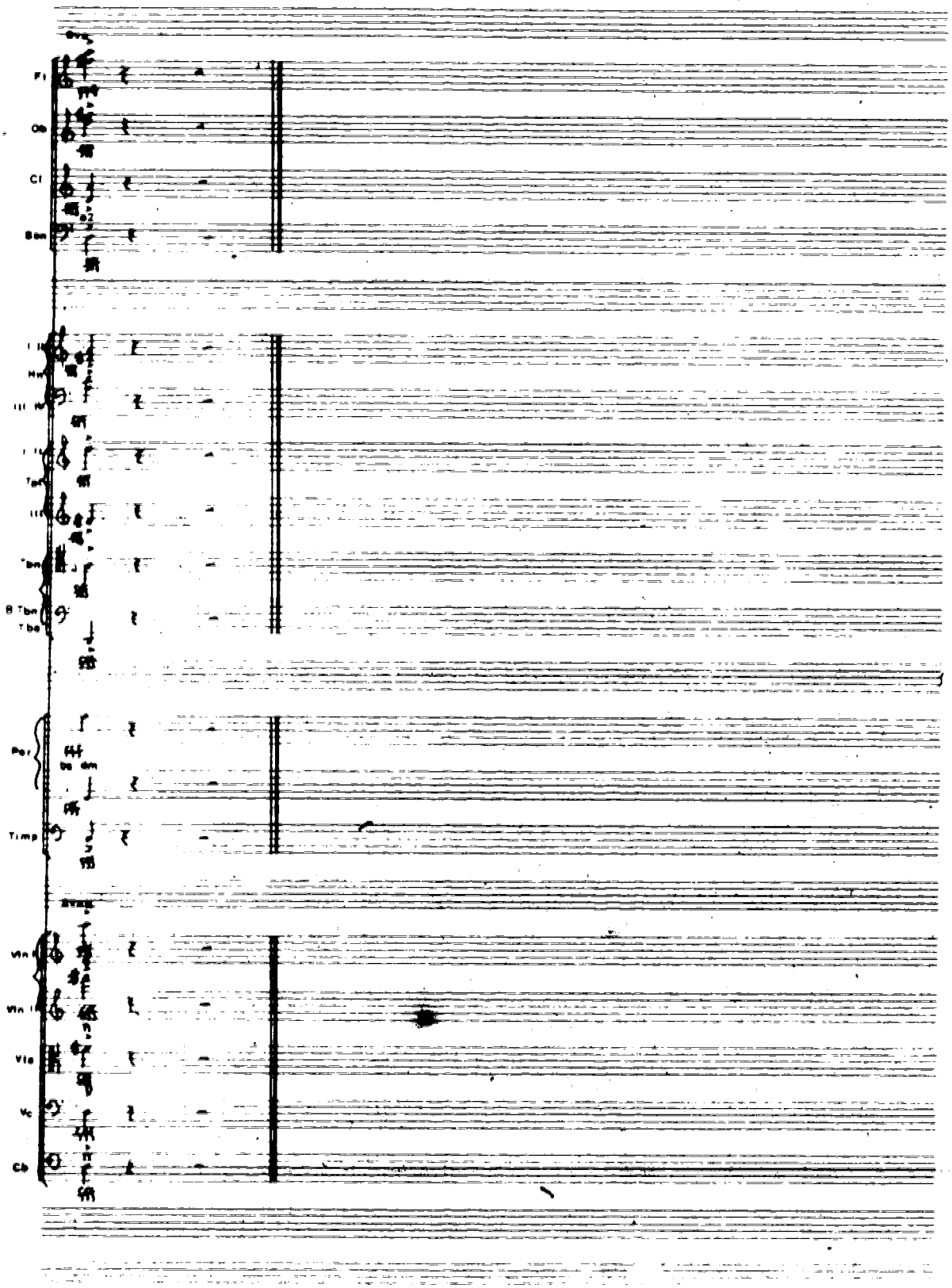
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