SONATA-ALLEGRO FOR FULL ORCHESTRA

Vol. I

A Thesis
Presented in Partial Fulfillment of the Requirements
for the Degree Master of Arts

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CHAPTER I

Introduction

In basic design, *Sonata-Allegro for Full Orchestra* follows closely the plan for the sonata-allegro form. Traditionally the sonata-allegro form is divided into three main sections: the exposition, or first playing of the themes used; the development, or use of the themes in various settings; and the recapitulation, or the return of the themes.

The classical form of the sonata-allegro maintained a rigid system of key schedules. The first theme was in the tonic key and ended in a cadence. After this came a transitional passage which modulated into the dominant key and closed in a half-cadence. The second theme was in the dominant key and came to an end with a full cadence. The development of
themes usually was free in key relationships, but was required to maintain a fairly clear return to the key of the first theme. The return or recapitulation of the first theme was in the tonic key and made a full cadence. The second theme first appeared in the dominant key, but in the recapitulation was written in the tonic key. The form could have had an introduction, or coda or both, depending on the wishes of the composer. The sonata-allegro form in minor has the added possibility of contrast between the minor and major modes.¹

The writer chose to write a composition where the development section would be a vital part of its form. The sonata-allegro form fulfils this requirement. In addition, the composition had to allow freedom of key rela-

tionships for the melodic and harmonic material in this composition is based upon the interval of the perfect fourth. The modulatory nature of successive melodic fourths and chords, resulting from pyramiding harmonic fourths, demand freedom in key schedules. The modern or free sonata-allegro form retains the spirit of the classical form of the sonata-allegro but does not follow the rigid system of key schedules. For these reasons, the modern or free-form of the sonata-allegro was chosen as the basis for *Sonata-Allegro for Full Orchestra*. 
CHAPTER II

The Materials

The melodic and incidental harmonic material used in this composition is based upon the interval of the fourth. The writer chose the interval of the fourth and its inversion, the interval of the fifth, to achieve strength in the composition. In constructing the melodic material of the main theme, the interval of the fourth was used with propriety as many times as possible.

The harmonic material in this composition is the result of the contrapuntal treatment of the themes and motives. In the statement of the first theme, the violas and cellos imitate the violins and follow with a passage of descending fourths. The vertical harmonies that occur at this point result from the individual lines.

\footnote{Paul Hindemith, The Craft of Musical Composition, Book I, p. 88.}
Figure 1

The first period of the first theme outlines ascending and descending skips of the fourth, as in Figure 2.

Figure 2

Variety in the melodic material is achieved in the second period of the first theme by the introduction of the dotted eighth and sixteenth notes in measure nine. The descending and ascending skips of the fourth are in contrary motion to the first period.
At measure fifty-five the exposition arrives at a point of climax. Here, the writer felt that a change in texture was needed to relieve the tension created by chords of the fourth.

Figure 4
Contrast is achieved in the second theme by using the smaller intervals of the major and minor third and the interval of the second. The first period of the second theme begins at measure thirty-eight using the major and minor third as its basis.

Figure 5

As the period progress, it contracts into the interval of the second arranged in a whole tone scale pattern (measures forty-one to measure forty-five). A return to the interval of the major third introduces the second period of the second theme. Underlying the second theme, the viola introduces a continuo motive (created from the interval of the minor third) as an accompaniment in measure thirty-four.

Figure 6

Meas. 34
Against the violas, the cellos and basses introduce a figure which outlines the interval of the perfect fourth and is destined to become one of the most important melodic ideas in the composition (measure thirty-seven). The Figure 7

\[ \text{Meas. 37} \]

C and E are appoggiatura, which resolve to the interval of the perfect fourth: B and F#. This series of melodic intervals appears in the second period of the second theme for the first time at measure forty-eight. Figure 8

\[ \text{Meas. 48} \]
In the transitional section (measure nineteen to measure thirty-three), there appears a motive which plays a predominant part in the development section of the composition, where it is employed as thematic material. It occurs as a transitional section again in the recapitulation. The motive outlines the interval of the perfect fourth as in Figure 9 below.

Figure 9
CHAPTER III
The Form

The Exposition
The first theme begins immediately and continues to measure sixteen and is repeated. This theme is a masculine and virile melody which is characteristic of the sonata-allegro form. At measure nineteen a transition occurs and continues to measure thirty-three. A change of style to the more feminine and more lyric second theme takes place during the transition. The second theme maintains feminine characteristics only for a short time. As it approaches measure fifty-five, where the climax to the exposition takes place, it develops strength of its own. The climax in the exposition later becomes prominent because of the emphasis placed upon climactic points in the development. This aspect of the

10
composition will be discussed in Chapter IV.

The French Horns sum up the exposition at measure sixty-three with the first four notes of the first theme, the most outstanding motive of the second theme, and the descending chords based upon the interval of the perfect fourth.

Figure 10

The Development

The sixteenth note entrance of the snare-drum sets the mood of the development section. The snare-drum rhythm is from the sixteenth note rhythm first introduced in measure nineteen. The timpani enters in measure seventy-one and the cymbal at measure seventy-six.
In measure seventy-nine, the brass instruments exchange motives with each other. The motives are derived from the sixteenth note rhythm of measure nineteen and the appoggiatura tones of the predominant motive of the second theme (Figure 7).

Figure 11
\[ \text{Meas. 19} + \text{ \includegraphics{figure11.png}} = \text{ \includegraphics{figure12.png}} \]

The brasses serve as a fanfare for the entrance of the first theme and the now powerful entrance of the motive found in measure twenty-six of the transitional section (Figure 9).

The woodwinds at measure ninety play the fanfare lightly and add a triplet figuration. The first section of the development ends at measure one-hundred twelve.
The second section of the development begins immediately. Measures one-hundred thirteen through one-hundred twenty-eight serve as an introduction to the development of the second theme, which makes its entrance in measure one-hundred twenty-nine in the low strings. Pizzicato in the upper strings, moving chords based upon the perfect fourth in both the woodwinds and horns serve as the accompaniment. At measure one-hundred thirty-nine the flutes introduce a motive which exploits the rhythm of the first theme, which recurs continuously.

The melody in the low strings climbs thru the ranges of the string section to a point of climax at measure one-hundred fifty-nine. Rhythmic augmentation of the motive from the second theme (Figure 8), begins in measure one-hundred forty-eight in the low woodwinds, brasses and strings. It progresses sequentially to the climax at mea-
sure one-hundred fifty-nine.

At measure one-hundred fifty the clarinet
nets have the second theme (Figure 5) in the
inverted form and are joined four measures
later by the oboes. After the climax in mea-
sure one-hundred fifty-nine the strings have
a transitional section which extends through
measure one-hundred sixty-five.

The third section of the development
begins at measure one-hundred sixty-six. A-
gain the introduction is scored for the per-
cussion section. At measure one-hundred sixty-
nine the fanfare in muted trumpets announces
the motive from the transition section (Fig-
ure 9). The fanfare and the motive (now in
the second violins) have been modified.

The triplet figure which was introduced
as new material at measure ninety-four enters
at measure one-hundred seventy-five in retro-
grade and proceeds sequentially by half-steps
to a climax in measure one-hundred ninety-nine.
Each entrance by the second violins produces another string section playing the theme a perfect fourth higher or lower until the violins, violas and cellos reach the climax at measure one-hundred ninety-nine.

A transitional passage at measure two-hundred sets the stage for the recapitulation at measure two-hundred thirteen.

The Recapitulation

The recapitulation in Sonata-Allegro for Full Orchestra is an exact repetition of the exposition to measure fifty-five. The climax of the recapitulation forms an elision with the coda at measure two-hundred eighty-one.

The Coda

Measure fifty-five in the exposition is modified and extended to four measures at measure two-hundred eighty-one. The violas,
cellos, bassoons, trumpets and horns announce the first four measures of the first theme during this extension. The violas, clarinets and trumpets play the first four bars of the second period, first theme, during the extension and modification of measure fifty-seven at measure two-hundred eighty-five. At measure two-hundred eighty-nine, a diminution of the predominant motive of the second theme (Figure 8) moves to a further diminution in sixteenth notes at measure two-hundred ninety-one.
CHAPTER IV
The Dynamics

The written range of dynamics which occur in this composition encompass triple piano to quadruple forte. The softest passages occur during the retransition to the recapitulation at measure two-hundred twenty-eight and at the end of the exposition at measure sixty-seven. The loudest passage occurs at the climax at measure one-hundred ninety-eight. These points are diagrammed on pages 22 and 23, Chart I.

For clarity in the discussion of loudest and softest points in this composition, they are classified as major and minor climaxes or major and minor anti-climaxes. Degrees of minor climactic points will be shown by the addition of a plus sign. Degrees of the anti-climactic points will be shown by the addition of a minus sign. A plus sign added to a minor
climax will indicate either a higher level dynamic marking or the addition of thematic material; e.g. minor ++ will be a higher level climax than minor +. A minus sign added to a minor anti-climax will indicate either a lower level of dynamic marking or the reduction of thematic material; e.g. minor -- will be a lower level anti-climax than minor -. A major climax will be discussed as any climax over minor ++++. A major anti-climax as any anti-climax more than minor --.

As the themes are set forth in the exposition of this composition, the pattern of climaxes and their releases are presented. The exposition of Sonata-Allegro for Full Orchestra contains two climaxes and two anti-climaxes.

The first climax, which occurs at measure thirteen, is a minor climax. Its release, a minor anti-climax takes place at measure thirty-three. The highest climactic point of the exposition occurs at measure fifty-
four followed by a relaxation to the major anti-climax at measure sixty-seven.

The development section contains three minor and one major climax and three minor and one major anti-climax. Each climax is balanced by an anti-climax as in the exposition. At measure eighty-four a minor + climax occurs followed by its minor anti-climax at measure ninety. The second climax of the exposition takes place at measure one-hundred eight and is minor ++. Its release is at measure one-hundred twenty-nine and is minor. The difference in dynamic level becomes greater in the third climax at measure one-hundred sixty and its release at measure one-hundred sixty-six. The climax is minor ++ and the anti-climax a minor --. At measure one-hundred ninety-nine the climax to the development takes place. It is a major climax and is followed at measure two-hundred twenty-eight by the major anti-climax of the composition.
The first climax of the recapitulation is at measure two-hundred forty and is balanced by the anti-climax at measure two-hundred fifty-nine. The major climax of the recapitulation is at measure two-hundred eighty where an elision with the coda carries the dynamic level to the end of the composition.

The orchestration and composition of this work contribute additional strength to the climactic points. The addition of the woodwinds at measure eight contribute to the climax in measure thirteen by adding more weight, but more importantly add brilliance to the total sound at this point. The climax at measure fifty-five, marked triple forte, is further strengthened by the use of the full orchestra.

The building and relaxation of dynamics in each climax and anti-climax is accompanied by a rising and falling in the melodic line.

Hindemith says:
"The step from the higher tone to a lower tone is always felt as a
relaxation of tension. This motion is undoubtedly the most natural one in music, since the production of a higher tone requires... greater energy than that of a lower one and accordingly a step downwards gives the impression of diminished resistance.... The downward interval is, because of its tendency to a decline and resolution of all tension, sterile: nothing grows out of it. In a rising interval, the energy of the performer gathers impulse... and exercises an effect of gathering excitement and tension on the listener. The larger the interval the greater this effect."

The dynamics in Sonata-Allegro for Full Orchestra then are not only written as dynamic levels from triple piano to quadruple forte, but further aided by the orchestration and compositional techniques.

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3 Paul Hindemith, The Craft of Musical Composition, Book I, p. 188.
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