A STYLISTIC ANALYSIS OF THE FIRST SYMPHONY (IN ONE MOVEMENT), OP. 9 BY SAMUEL BARBER

by

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A THESIS

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CHAPTER I

INTRODUCTION

Samuel Barber was born on March 9, 1910, to a prominent Quaker family of the Pennsylvania community of West Chester. His father, Samuel Le Roy Barber, came from a long line of tradesmen and professional people who had lived in Flemington, New Jersey. He settled in his profession and became a prominent doctor in West Chester, while at the same time serving twenty-five years as president of the school board.[1] On his father's side, music was of little importance. However, his mother, Marguerite Beatty Barber, and her family were somewhat closer to music, since an uncle, Sidney Homer, was a prolific and successful song composer. His wife, Louise Homer, a contralto, gained a considerable reputation with the Metropolitan Opera while still quite young. It was probably Sidney and Louise who influenced Samuel to continue his efforts at composition. Being a song composer, Sidney encouraged his young nephew and gave him professional advice. In 1927 Louise included some songs by her young nephew on her recital programs.[2]

By the time he was six, Barber was playing the piano, but because of a distaste for amateur male pianists, his mother

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[1]Oscar Thompson, The International Cyclopedia of Music and Musicians (New York: Dodd, Mead and Co., 1975), p. 140.

[2]Nathan Broder, Samuel Barber (New York: G. Schirmer, Inc., 1954), p. 10.

persuaded him to study the violoncello.[3] After a couple of years, however, his love for the piano became supreme and he was allowed to study piano with William Hatton Green, who had studied with Leschetizky. Barber worked with Green for six years. At the age of ten he composed an opera to a libretto written by the family cook, Annie Sullivan Brosius Noble. The opera was called The Rose Tree, and dealt with a tenor of the Metropolitan Opera Company who, on his vacation, came to a small town and fell in love with a local beauty.[4]

Shortly after entering high school, Barber played for Harold Randolph, then Director of the Peabody Conservatory, and was advised to give up school and devote all of his time to piano and composition. Barber chose to continue his schooling and was graduated in 1926.

As his love for music dominated his life, Barber applied to the Curtis Institute of Music in Philadelphia when the institute was organized in 1924, and was accepted as one of its charter students. At the Institute Barber studied composition with Rosario Scalero, singing with Emilio de Gogorza, and studied piano with Isabelle Vengerova. Here at the Curtis Institute Barber met his dear friend, fellow composer, and future librettist, Gian-Carlo Menotti. Barber and Menotti, who both studied with Scalero, still retain a grateful admiration for Scalero despite their occasional tiffs with him.

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[3] Ibid.

[4] Ibid., p. 11.

Scalero laid great stress on counterpoint and after mastering this technique, students were set to writing canons, fugues, variations, small forms, and finally, large works employing sonata principles. Scalero did not regard harmony as a discipline to be studied separately. He treated it primarily as a result of the confluence of voices.[5]

Early in 1928 Barber's violin sonata won the $1,200 Bearns Prize offered by Columbia University. This work lies unpublished for Barber still regards the work as a product of his student days. This award paid for the first of his many trips abroad.

Barber spent his summers in Europe in the early 1930s and it was at this time that he began to compose works of enduring value that established him as a major talent. During the summer of 1931 he composed his Overture to The School for Scandal, Op. 5, which in 1933 received not only its première performance, but also a second Bearns Prize of $1,200.[6]

Barber spent his last two years at the Curtis Institute (1931-1933) as an instructor in piano. By the Spring of 1933 Barber felt that he had derived all the benefits he could from the Curtis Institute. He received the degree, Bachelor of Music, in May of 1934.

Beginning in the summer of 1933 Barber and Menotti made several visits to Arturo Toscanini at his home on an island in the Lago Maggiore. These visits and later ones proved to be fruitful

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[5] Ibid., p. 16.

[6] Ibid, p. 25.

for Barber, and in 1938 Toscanini conducted the premières of Barber's Adagio for Strings, Op. 11, and First Essay for Orchestra, Op. 12, with the NBC Symphony, which brought his music to the attention of a huge radio audience.[7]

The first all-Barber radio program occurred on February 4, 1935. This concert was arranged by Werner Jenssen, part-time conductor of the New York Philharmonic Symphony. On this program he included the song, The Daisies, Op. 2, No. 1, the Sonata for Violoncello and Piano, Op. 6, and the Serenade, Op. 1, for string quartet. These three compositions were highly individual and very accessible to a large audience.

In 1935 Barber was awarded a Pulitzer Traveling Scholarship of $1,500 and also was given the Prix de Rome by the American Academy in Rome. The latter included an award of $2,500 and optional free living quarters in Rome. He completed his First Symphony (in One Movement), Op. 9, in the winter of 1936. Bernardino Molinari conducted the première with the Augusteo Orchestra on December 13, 1936.

The war sent Barber back to the United States and to the Curtis Institute where he taught orchestration and organized a small chorus. During this three-year period (1939-1942), he wrote A Stopwatch and an Ordnance Map, Op. 15, and his Second Essay for Orchestra, Op. 17.

Barber was inducted into the United States Army in 1943 but, because of defective vision, he was assigned to Special Services.

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[7] Thompson, op. cit., p. 141.

After several months he was transferred to the Air Forces. He composed the Commando March for the Army Air Force Band, and shortly thereafter was commissioned to write a symphony. Barber completed the work in 1944 and it was first performed by the Boston Symphony on March 3, 1944. The title at that time was Symphony Dedicated to the Army Air Forces, but later was changed to the Second Symphony.

When Barber was discharged from the Army in 1945, he joined Menotti near Mt. Kisco, New York, where in 1943 they purchased a house called Capricorn. Barber wrote his Capricorn Concerto, Op. 21, here, as well as writing many of his other later works.

In 1946 the ideally equipped Barber set out to write the opera that people had been waiting for these many years, but his output was a score for a ballet. That same year the ballet was first performed and called Serpent Heart. Later Martha Graham, the person for whom it was written, retitled it Cave of the Heart. Barber himself used the title, Medea, Op. 23, when he arranged the music as a suite for large orchestra and this still remains one of his most exciting works.

Samuel Barber's first opera had its troubles getting started for he lacked a libretto that satisfied and inspired him. Finally his friend Menotti provided one. Menotti's wildly romantic turn-of-the-century story of Vanessa, Op. 32, and Barber's opera had the première performance at the Metropolitan Opera on January 15, 1958.[8] At first many people were disappointed in the work and even when it was performed at the Salzburg Festival in the summer of 1958, the

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[8] Ibid., p. 142.

European critics tore the work to shreds as outmoded in subject and old-fashioned in musical content. Nonetheless in 1958 the work was awarded the Pulitzer Prize.

In 1959 Barber composed his second opera, A Hand of Bridge, Op. 35, for four solo voices and chamber orchestra. Again with a libretto of Menotti, this opera was introduced at the Festival of Two Worlds in Spoleto on June 17, 1959. As before, the libretto was a lurid study of the fantasies and inner broodings of four card players. The musical workmanship was perfect, although many of Barber's admirers, including the writer, were disappointed in the work. They felt the music to be brittle and self-conscious, and the whole opera seemed a little childish.[9]

In the winter of 1960 Charles Munch and the Boston Symphony gave the première performance of Die Natali (Christmastide), Op. 37, a sequence of chorale preludes based on Christmas carols. These preludes were designed to present the tunes according to the manifold devices of counterpoint resulting in a large sounding work. However, Barber never states the tunes with the expected joy and jubilation.[10]

By 1961 Samuel Barber was hard at work on his new Piano Concerto, Op. 38, commissioned by G. Schirmer. This composition was to

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[9] Ibid., p. 141.

[10] Ralph Lewando, "Boston Premieres New Barber Work," Musical Courier, 163 (February, 1961), p. 13.

be his contribution to the Schirmer Centennial. The world première of Barber's Piano Concerto, Op. 38, took place at the Lincoln Center opening on Sunday, September 23, 1962, with John Browning as soloist. Basically in traditional style, the work is highly virtuosic and very effective for the piano.[11]

The third opera of Barber, which was especially commissioned for the opening of the new Metropolitan Opera House in Lincoln Center, New York, was presented on September 16, 1966. His opera, Antony and Cleopatra, Op. 40, sustained very heavy criticism against the mammoth work.[12]

Samuel Barber, one of America's most prolific twentieth century composers, has many other compositions; some of them include: Dover Beach, Op. 3, for solo voice and string quartet (1931); Concerto for Cello and Orchestra, Op. 22 (1946); Concerto for Violin and Orchestra, Op. 14 (1941); and The Lovers (1972), for baritone soloist, mixed chorus and orchestra; as well as several solo songs, all of which were composed before 1955.

In an interview at his home, Capricorn, on the eve of his fiftieth birthday on March 9, 1950, Barber was asked which of his works he would like to have recorded. He replied, "I'm sorry that there is so little interest in songs today among recording companies and the public. They should be considered as valuable as chamber music.

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[11]Everett Helm, "Lincoln Center Opening," Musical America, 82 (November, 1962), pp. 18-19.

[12]Thompson, op. cit., p. 143.

Other than my songs, I wish there might be a good version of my Violin Concerto in which the first movement is not taken too slowly."[13] These kinds of interviews are all too soon forgotten.

As diverse as Barber and Menotti were, they shared in common their strong interest and affection for their home, Capricorn, which remained a focal point for their lives--a place to which they returned many months of the year.

In later years the careers of Barber and Menotti went in separate directions, and their beloved home was sold. The selling of Capricorn was as the dying of a mighty torrent for Capricorn commemorates the best of Barber, and will remain a unique symbol of a dual occupancy that endured for over thirty years. It was a span of time in which the campaign to create a strictly American music for a unique American audience was being waged and won.[14]

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[13] John Ardoin, "Samuel Barber at Capricorn," Musical America, 80 (March, 1960), pp. 4-5, 46.

[14] Irving Kolodin, "Farewell to Capricorn," Saturday Review World (June, 1974), pp. 44-45.

CHAPTER II

FORM

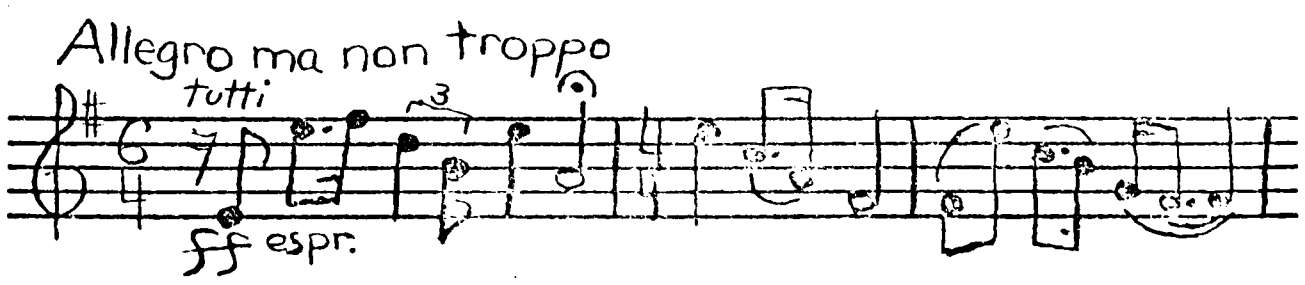
The First Symphony (in One Movement), Opus 9, by Samuel Barber, is in one sense an enigma in that the work contains four clear sections analogous to the older concept of the four-movement symphony. These sections even bear tempo indications typical of the Romantic four-movement symphony.

The first section, marked Allegro ma non troppo, appears in measures 1-137; the sustained B-flat in the tympani leads to the second section, marked Allegro molto, measures 138-438. The third section, marked Andante tranquillo, in this instance not connected to the previous movement, occurs in measures 439-519; the fourth section, a quasi Passacaglia with thirteen statements of the bass theme, is marked Con moto, measures 520-600. A Coda, marked Largamente, begins at measure 601, and the tempo, which becomes Allegro at measure 610, slackens at measure 614 with the indication sostenuto and again at measure 616 with allargando before the final A tempo, vivo in measure 617, which concludes the work. Consistently throughout the second and third sections of the work, thematic metamorphic treatment is employed, providing a continuum of the developmental process. A résumé of metamorphoses for the First Symphony (in One Movement), Opus 9, appears in Appendix A, and an index to measure numbers and pages appears in Appendix D.

The First Section

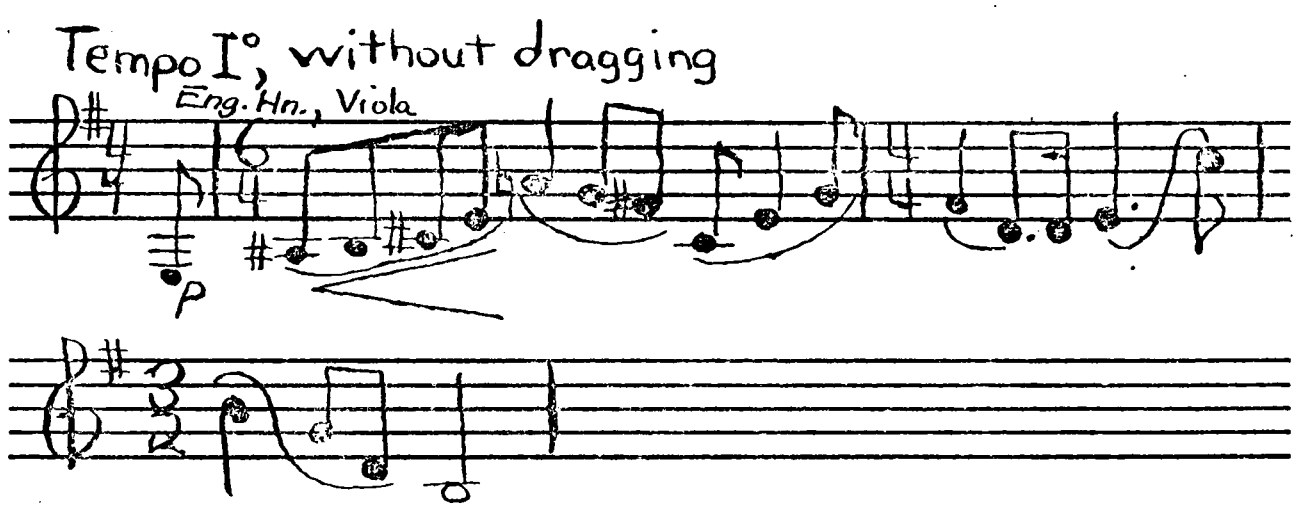
The first section is cast in a remarkably faithful version of classic Sonata Allegro form; however, the anticipated Recapitulation does not occur following the Development, but is delayed until the very ending of the fourth and final section of the entire Symphony, where the first theme returns on the original E center as a magnificently conceived Passacaglia. The first theme establishes E as a clear tonal center. A transition prepares for the second and third themes, both of which are centered on the dominant level of B. The first theme is aggressive in character and is followed, after the transition, by a contrasting, more lyrical second theme and the closing theme, thus producing the thematic elements for an Exposition of a Sonata Allegro form. The three themes introduced in the Exposition of the first section are the bases for thematic material found in the other three sections. Thus, melodic and rhythmic, as well as metrical metamorphoses, are applied to the themes. The Exposition begins with the statement of the first theme in the woodwinds and strings, marked Allegro ma non troppo, page 1, measure 1. The first theme is partially shown in Example 1.

Example 1. The First Theme, measure 2



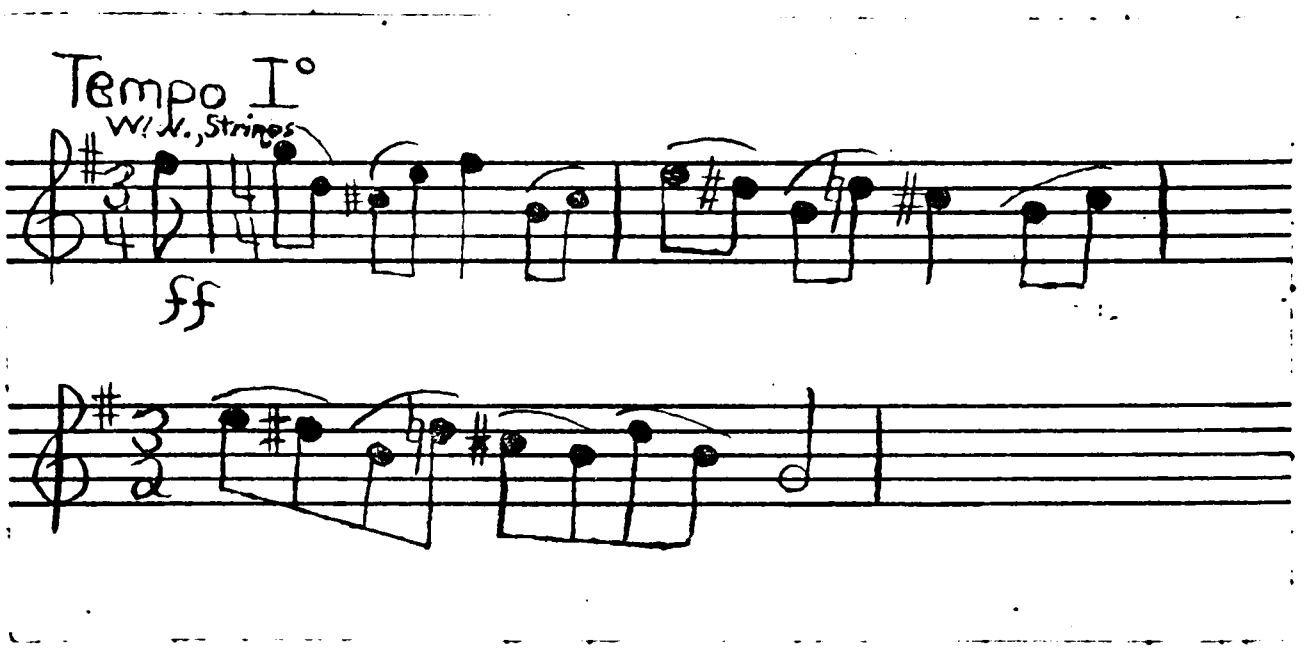
This theme is first stated in the Aeolian scale on E. After fragmentation, extension and metamorphosis of the first theme, a transition at measure 13, marked a tempo poco a poco animando, leads to page 6, measure 28, where the second theme, found in the English horn and viola parts, marked Tempo I°, without dragging, is stated twice with melodic expansion occurring the second time. The second theme is illustrated in Example 2.

Example 2. The Second Theme, measure 28



The second theme, on the dominant relation of B, now contains nine tones, the A-sharp and the C-sharp being the new colors. A rather lengthy transition begins on page 11, measure 43, marked Doppio mosso, leading directly to the closing theme (third theme), heard in the woodwinds and the strings, which is marked Tempo I° on page 15, measure 60. The third theme is shown in Example 3.

Example 3. The Third Theme, measure 43



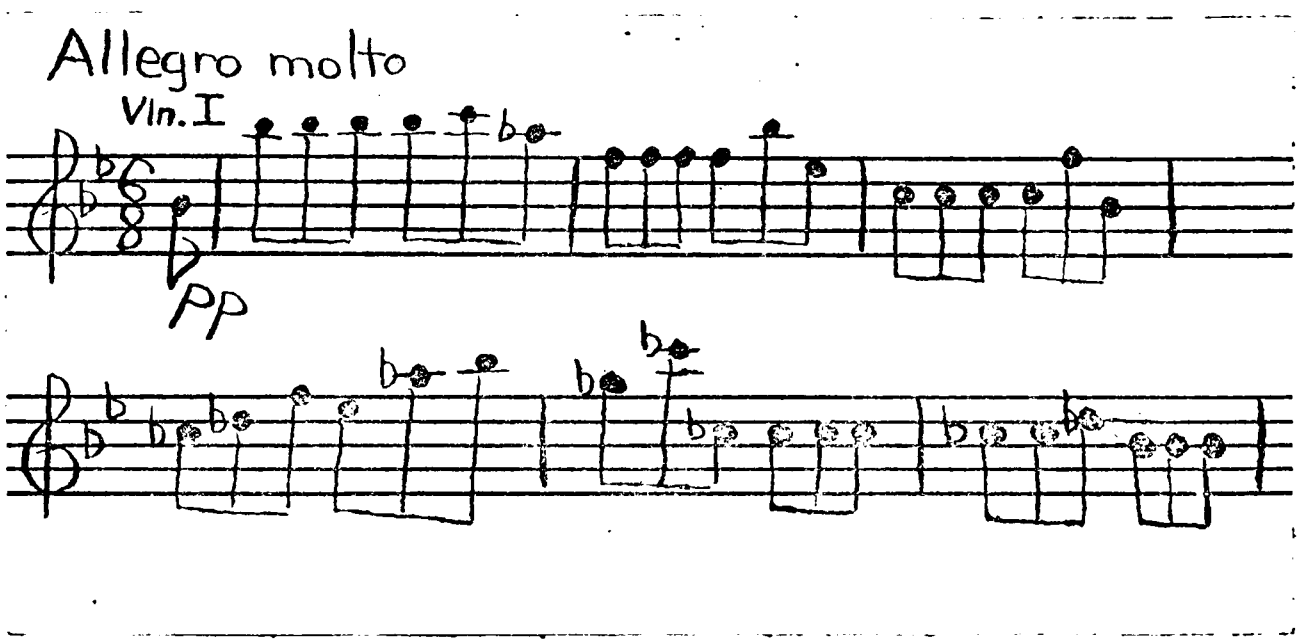
The tonal center of the third theme is again B, and the scale contains eight tones the feature of which is the split third (the tones D and D-sharp). With the conclusion of the third theme at measure 70, a short transition bridges the Exposition to the Development. The Development, marked Più animato, beginning on page 19, measure 77, contains one new theme, which may be designated the fourth theme, and proceeds to the conclusion of the first section at measure 137. The overall plan of the first section is, as stated earlier, a Sonata Allegro scheme minus the all-important Recapitulation which is delayed until the fourth section.

The Second Section

The second section is organized so that the material of the first theme, and at times simple motives of that theme, form an overall ternary design of A^1 B A^2. A Coda to this section is found at measures 391-438.

The initial theme of this Scherzo-like section[15] is a derivative of the first theme of the first section and appears in the first violins at Allegro molto, page 37, measure 138. This theme, the fifth theme of the overall Symphony, whose center is B-flat, contains eight tones and is identified by its use of the split second, the C and C-flat, as partially shown in Example 4.

Example 4. The Fifth Theme, measure 138



Treated fugally, the fifth theme extends to measure 231 where the contrasting "B" material begins.

The new theme, stated in the flutes, page 47, measure 231, is analogous to its classical counterpart, the Trio, for it is not only lighter in texture and principally carried in the woodwinds,

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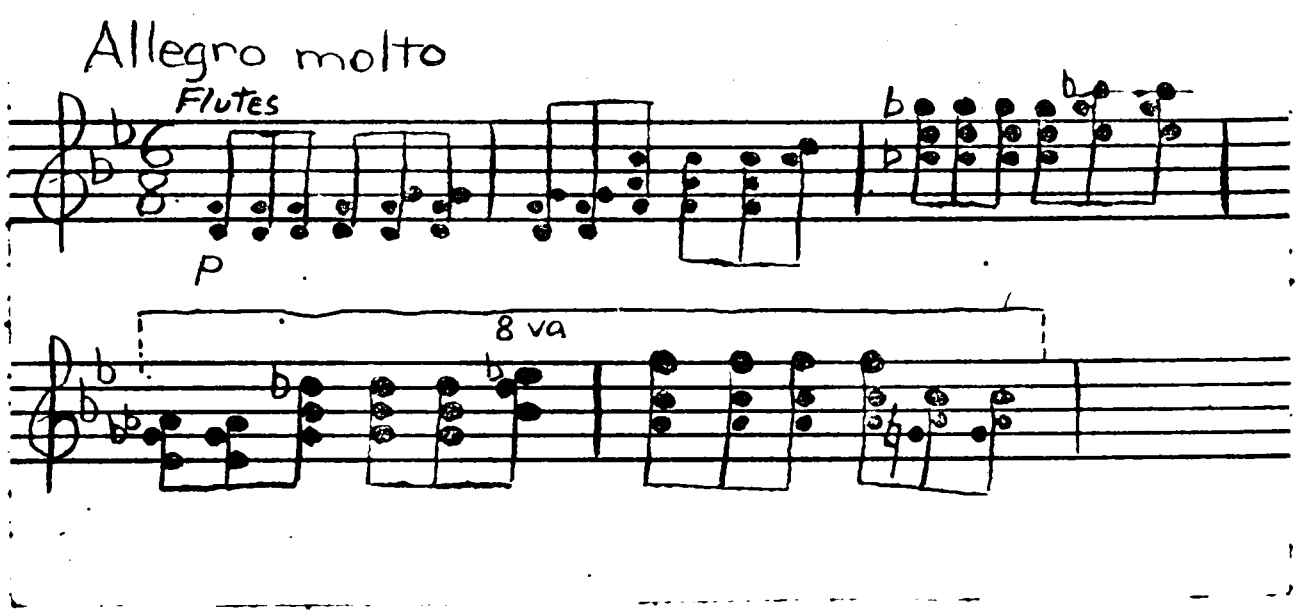
[15] Broder, op. cit., p. 80.

but also is structured in three voices as were the original ideas of the Trio.[16] Centered primarily on F, the dominant key area, this theme is illustrated in Example 5.

Example 5. The Theme of the "B" Part, measure 231



The returning "A^2" is similar to the initial "A^1" with the fifth theme, page 52, measure 296, returning somewhat abbreviated, and centered on B instead of B-flat. Formally, the main difference in the returning "A^2" and the initial "A^1" is that of texture; the texture of "A^2" being considerably more dense than the initial "A^1." A Coda concludes this section at measures 391-438, marked meno mosso ma subito stringendo, by employing an augmented form of the first theme of the first section. A short transition utilizing the fifth theme is heard rounding off the second section.

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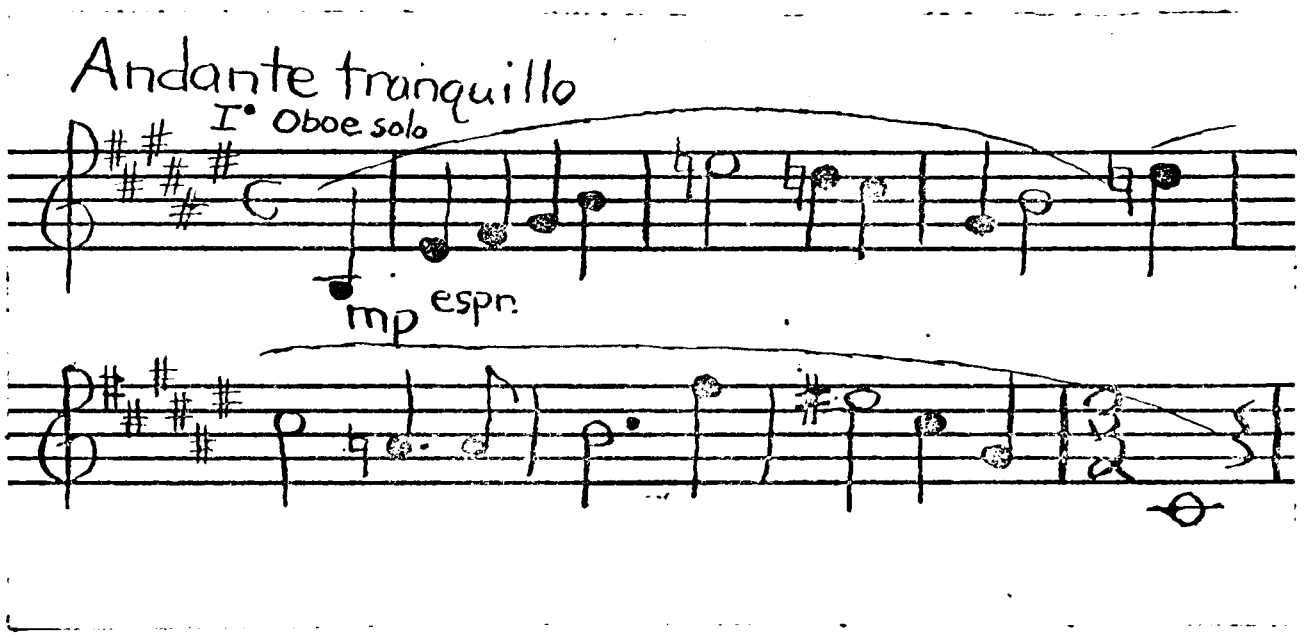
[16] Willi Apel, Harvard Dictionary of Music (Cambridge: Harvard University Press, 1969), p. 866.

The Third Section

At the designation of attacca, and the tempo Andante tranquillo, the third section, also of ternary design, begins. On page 69, measure 439, the opening theme of the third section (sixth theme) appears. It is a metamorphosis of the second theme of the first section, and is partially shown in Example 6. As an augmentation of the

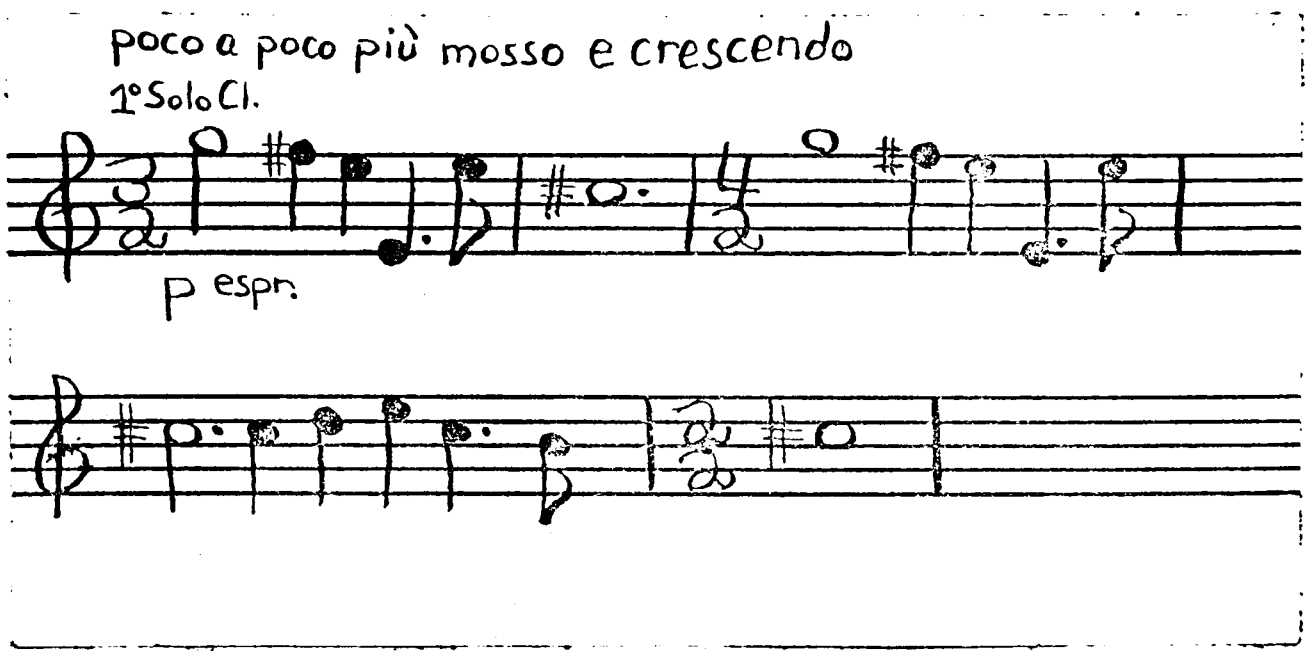
Example 6. The Sixth Theme, measure 439



rhythmic values of the second theme, the sixth theme is stated on a C-sharp center with the scale containing nine tones.

With the conclusion of the sixth theme, the "B" part begins on G at the poco a poco più mosso e crescendo. On page 74, measure 469, a second musical idea is introduced. This melody is again derived from the second theme of the first section and is shown in Example 7. A hint of the first theme is heard in the trumpet at measure 481 and the part concludes at page 78, measure 486, with the return of the sixth theme, marked a tempo. The sixth theme, in this

Example 7. The second musical idea in the Third Section, measure 469



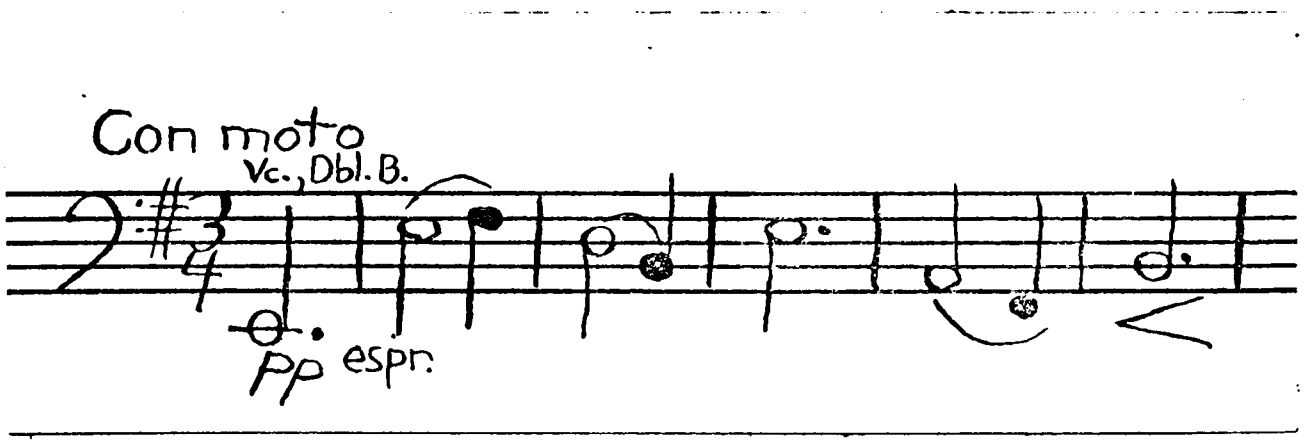
final "A" part, centers itself not on C-sharp as in the first part, but on C. After a broadening of the tempo at measure 516 with Allargando molto, the third section progresses to the fourth and final section on page 83, measure 520, marked Con moto.

The Fourth Section

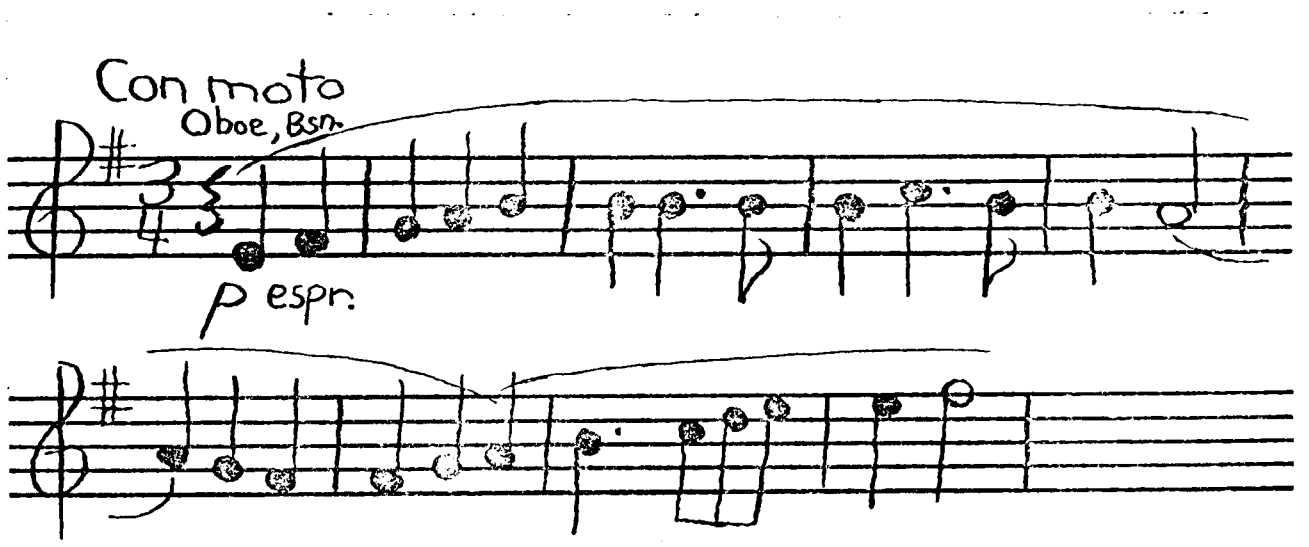
The fourth section, a Passacaglia with thirteen statements of the theme, initially begins with the ground bass (seventh theme) in the violoncelli and double-basses at Con moto, page 83, measure 523. The seventh theme, centered firmly on E, again a derivative of the first theme of the first section, functions as an overall Recapitulation of the entire Symphony. This theme is illustrated in Example 8.

After one complete statement of the seventh theme, the eighth and final theme, serving as a countermelody to the underlying Passacaglia and stated by the first oboe and the first bassoon, enters on page 84, measure 529. This theme is partially shown in Example 9.

Example 8. The Seventh Theme, measure 523



Example 9. The Eighth Theme, measure 529



With the conclusion of the Passacaglia at measure 600, a short Coda, marked Largamente, in measure 601, concludes the entire work at measure 621. It is of interest that the oboe, doubled by other woodwinds and brasses, begins the Coda with the notes of the second motive of the first theme, E, C, A and F-sharp.

The First Symphony (in One Movement), Opus 9, by Samuel Barber, with its four individual sections, may be viewed overall as an extended Sonata Allegro form. The first section, in which the principal thematic

material is introduced in a typical tonic-dominant tonal scheme, is therefore the Exposition. The second and third sections contain metamorphoses of the three primary themes (the first, second, and third themes) of the first section. The second and third sections constitute a continuation of the development process, which began in the first section, not only from the standpoint of metamorphic treatment of these themes or motives, but also in the tempo choices, namely the fast tempo of the second section and the slow tempo of the third section. The fourth section serves as the Recapitulation with the first theme of the first section in rhythmic augmentation. Here the tonal center is on E as in the initial statement of the first theme found in the first section of the Symphony.

These four individual sections of the Symphony, while possessing unity and continuity through their strict bases for thematic usage, are by no means of the same visual or temporal size. Figure 1 represents a visual interpretation of the size of each of the four sections (see page 19).

Figure 2 represents the four sections of the Symphony with regard to the temporal length of each section as may be heard in the Mercury recording of Howard Hanson and the Eastman Rochester Orchestra.[17] The second section has, for example, 300 measures, while the third section has only 80 measures. Thus, these two sections nearly equate themselves as a result of the tempo indications.

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[17] Samuel Barber, First Symphony (in One Movement), Opus 9. Howard Hanson, Eastman-Rochester Orchestra. Mercury. 75012.

Tempo	Allegro ma non troppo	Allegro molto	Andante tran-quillo	Con moto	Coda 601 - 621
Sections	First	Second	Third	Fourth	
Measures	1-137	138-438	439-519	520-600	

0 50 100 150 200 250 300 350 400 450 500 550 600 621

Fig. 1. Relative Lengths, in measures, of the Sections of the *First Symphony* (*in One Movement*)

Section	Minutes	Seconds
1	7	45
2	4	20
3	4	15
4	3	55

Fig. 2. Lengths, in Time, of the First Symphony (in One Movement).

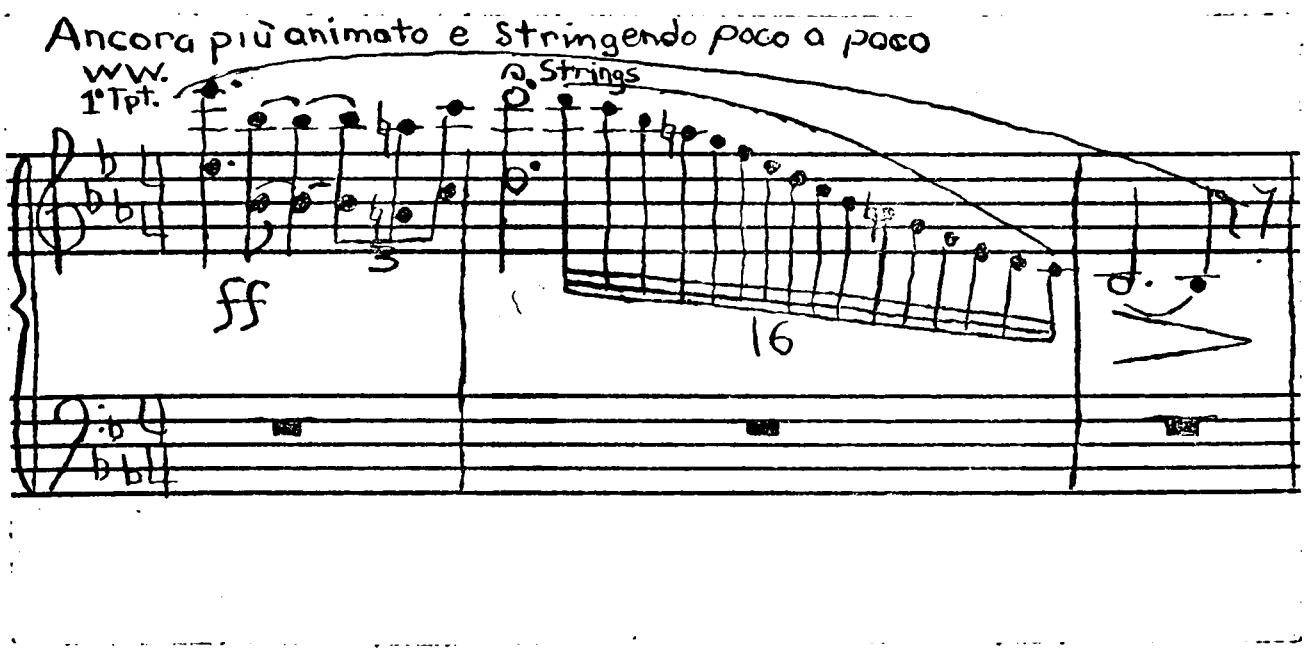
Cadences

As in the past, clear cadential closes appear in the Symphony (in One Movement), and they stress the tonal center by either melodic or harmonic constructions which progress to the tonic chord or note. Fundamental types of cadences, such as dominant to tonic, or leading-tone to tonic, may be seen as cadence choices at the ends of sections. The work is clearly divided into four sections. While the first and second sections and the third and fourth sections are connected, there are cadences that delineate each section clearly from the other.

Marking the end of the first section, a melodic cadence is found, page 36, measures 134-136. In the high woodwinds, shown in Example 10, the notes A, C, and E-flat melodically form the leading-tone triad which progresses to the B-flat major scale concluding the first section and preparing the center as B-flat for the second section.

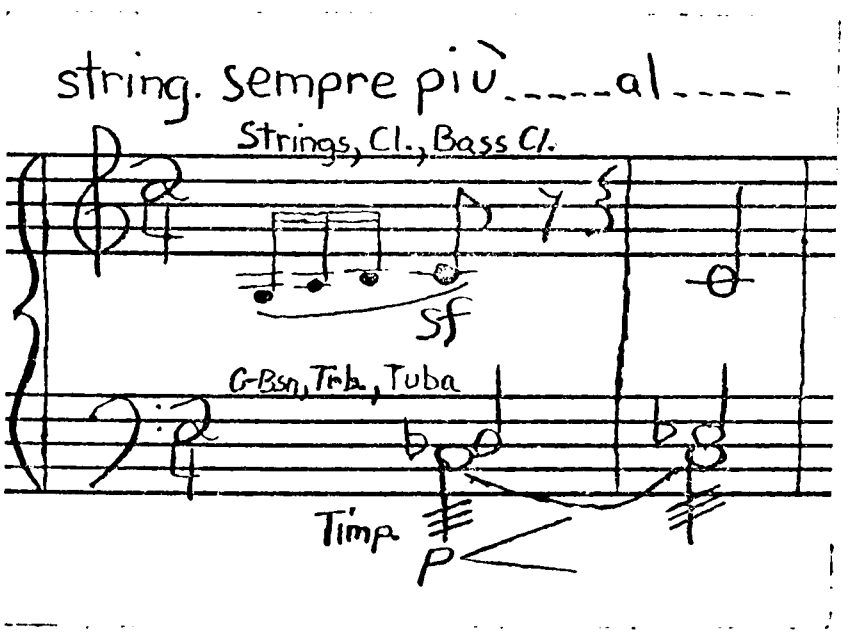
The cadence concluding the second section, is formulated by means of the Augmented-sixth interval containing the tied notes D-flat (in contrabassoons, second and third horns, trombones, tuba, and double bass) which gives the color of the leading-tone to tonic (B to C), and

Example 10. Cadence of the First Section, measures 134-136



the Neapolitan color (D-flat), instead of descending to C, rises to E-flat. The second section, therefore, concludes in a C-minor center as shown in Example 11.

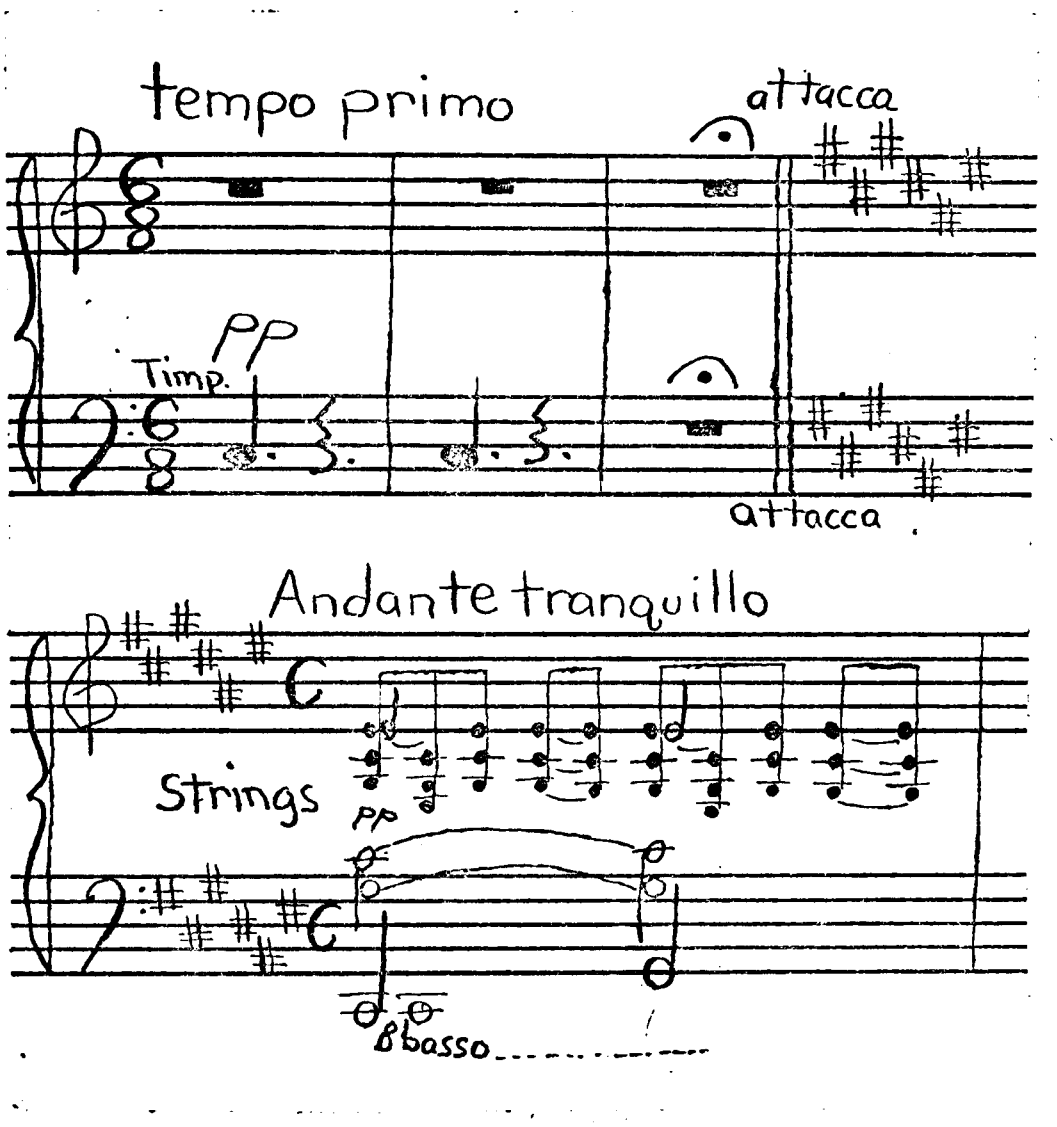
Example 11. Cadence of the Second Section, measures 409-410



Another melodic cadence formula is found at the conclusion of the second section. Following a short transition (measures 414-437), the note C in the timpani, page 68, measures 436-439, acts as the

enharmonic leading-tone (B-sharp) for the C-sharp major center of the third section. This may be found in Example 12.

Example 12. Cadence before the Third Section, measures 436-439



The cadence which concludes the third section and which contains the thickest texture thus far exhibited in cadences in this work, is found on page 82, measures 517-518. Here the tonic chord of the C major tonality is preceded by a dominant-seventh structure, G, B-flat, D-flat, and F, borrowed from the Phrygian mode on C. This cadence contains the technique of free relation of quality.[18]

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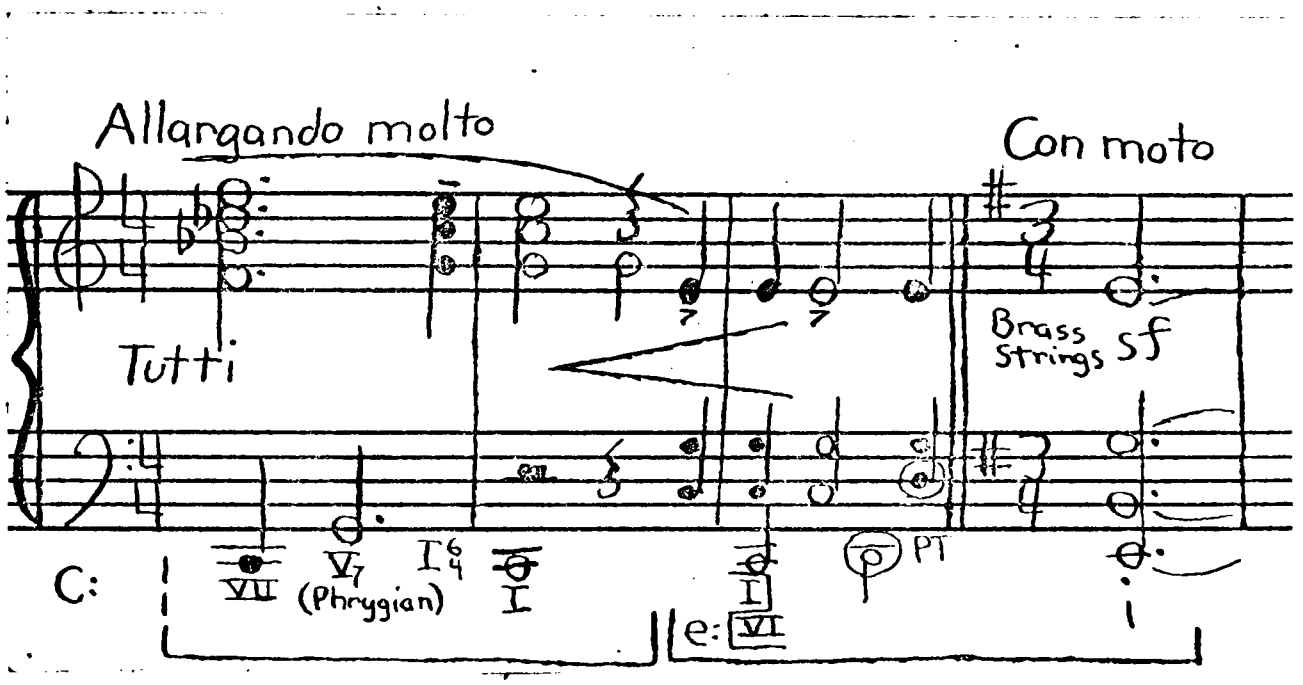
[18] Leon Dallin, Techniques of Twentieth Century Composition (Dubuque: William C. Brown Publishers, 1975), p. 111.

The dominant chord possesses an harmonic color different from that usually found in tonality.[19] At measures 519 and 520 the progression of the C major chord to the lengthy E minor chord, suggests another cadence point, as well as a modulation to the center of E minor for the beginning of the fourth section. These progressions may be seen in Example 13.

Example 13. Cadence of the Third Section, harmonic outline only, measures 517-520



The First Symphony (in One Movement), Opus 9, concludes with the progression of the non-functional minor-Major seventh chord in its last inversion constructed on the root of the Neapolitan scale degree, F, A-flat, C, and E, which moves to the E minor tonic chord. This cadence, found on page 97, measures 616-617, may be seen in Example 14.

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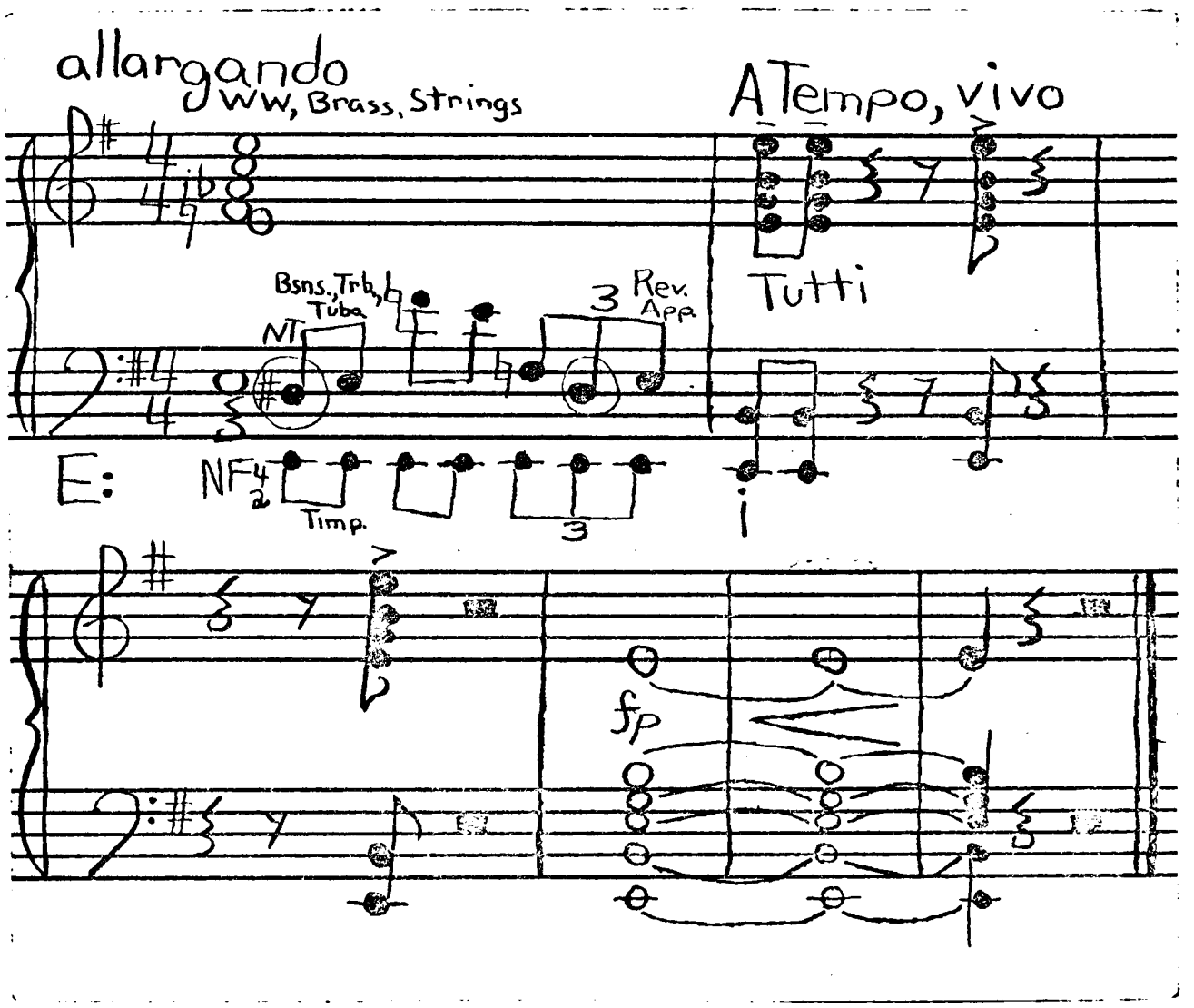
[19] Walter Piston, Harmony (New York: G. Schirmer, Inc., 1969), p. 108.

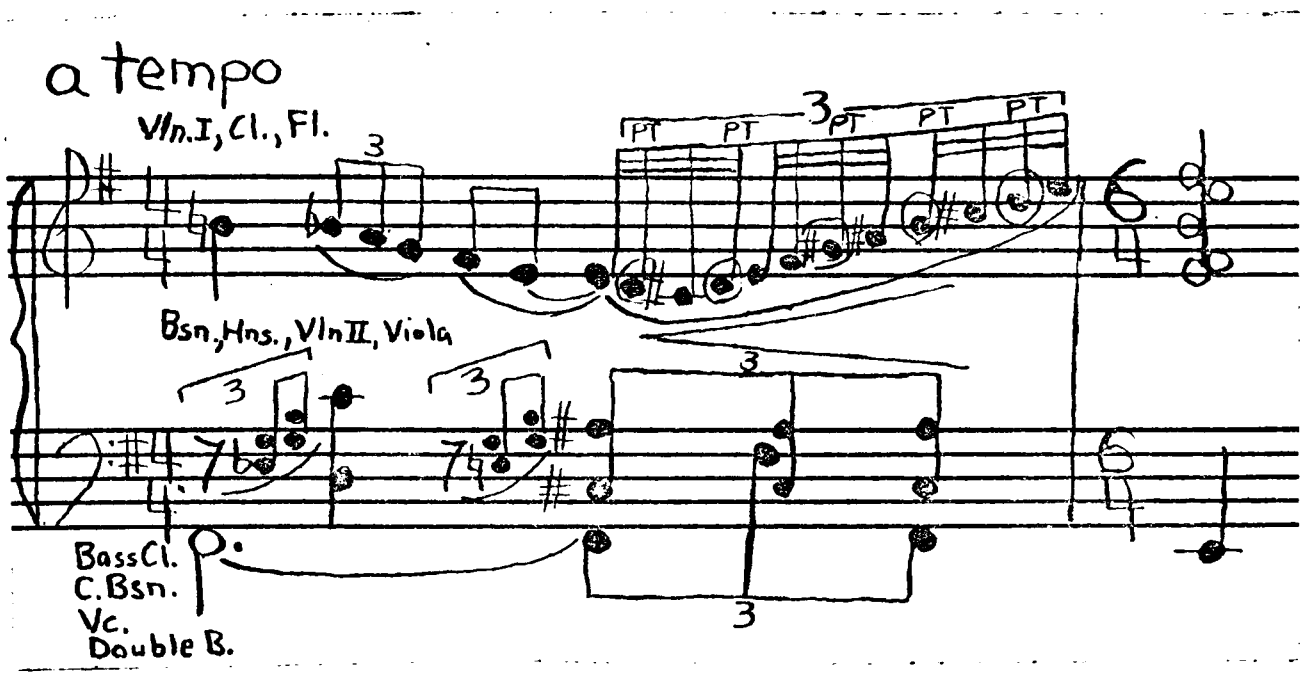
Example 14. Final cadence concluding the work, measures 616-621



The study of the cadences found at the conclusions of the sections of the First Symphony (in One Movement), Opus 9, revealed that clear tonal or modal centers were achieved.

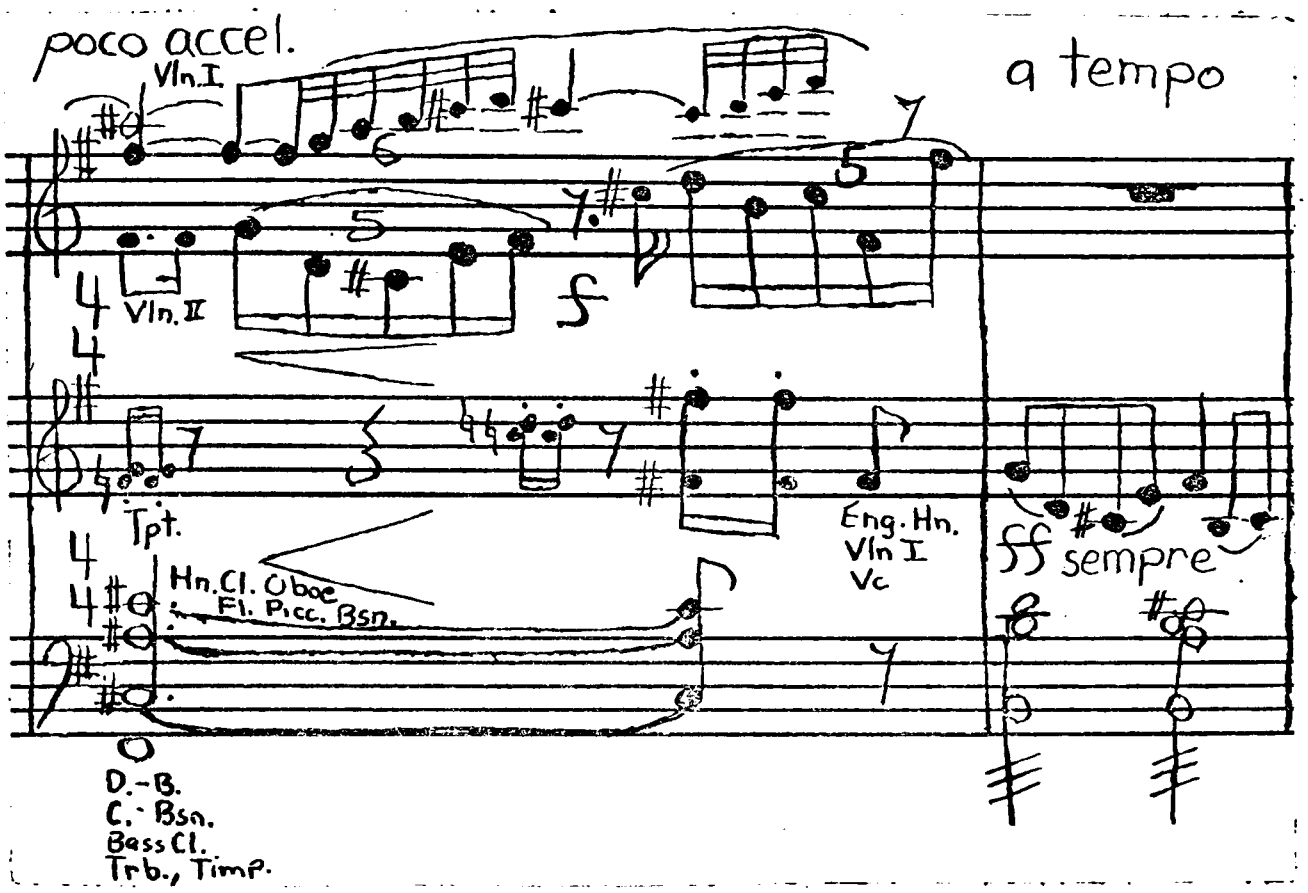
While this discussion of cadences referred to only the cadences which conclude each section, it should be observed that there are many internal cadence-like progressions which designate clear centers at the end of the principal thematic materials. In Example 15 the first theme is concluded in the E center at measures 10 and 11 by the progression of the supertonic seventh chord on F-sharp, with raised fourth scale degree (on beat four), to the tonic, E, which here is a quintal structure.

Example 15. Cadence concluding the First Theme, measures 10-11



Between the first and second statements of the third theme, another cadence-like progression occurs. This cadence, measures 65 and 66, which is shown in Example 16, is a deceptive-type cadence operating in the B-minor center. The major-minor seventh construction on F-sharp, containing the notes F-sharp, A-sharp, C-sharp and E, functions as the dominant seventh which moves deceptively to G, B, and D, the submediant triad.

Example 16. Cadence after first statement of the Third Theme, measures 65-66



Centers of Tonality and Modality

An overview of the centers which contribute to the overall form and the relationship of each section to the overall form was made on the basis of a beat-for-beat analysis of all vertical structures. Within each section may be found related tonal and/or modal centers. For example, the first section shows the related centers of E minor (Theme One), A minor/major, G major, and to the closely related key of B minor (Theme Two). For a closer study of the relationships of centers and scales, their formal structure and a view of the overall form of the First Symphony (in One Movement), Opus 9, see Appendix B.

CHAPTER III

ELEMENTS OF THE COMPOSITION

After a thorough analysis of the four sections of the First Symphony (in One Movement) was done, preliminary observations may be made based upon their findings. Basically, the work is strongly founded on functional features of tonality or modality. In the tonal areas, one hears music which is highly active with strong non-harmonic tones present, as well as some occasional chord structures that are not usually found in tonal music. These two dissident characteristics are not, however, the most important features of Barber's musical style in this work. The one most important characteristic the reader and the listener must realize is that the work is tonal with basic and traditional key relationships with well-defined modulations and clear functional chord progressions.

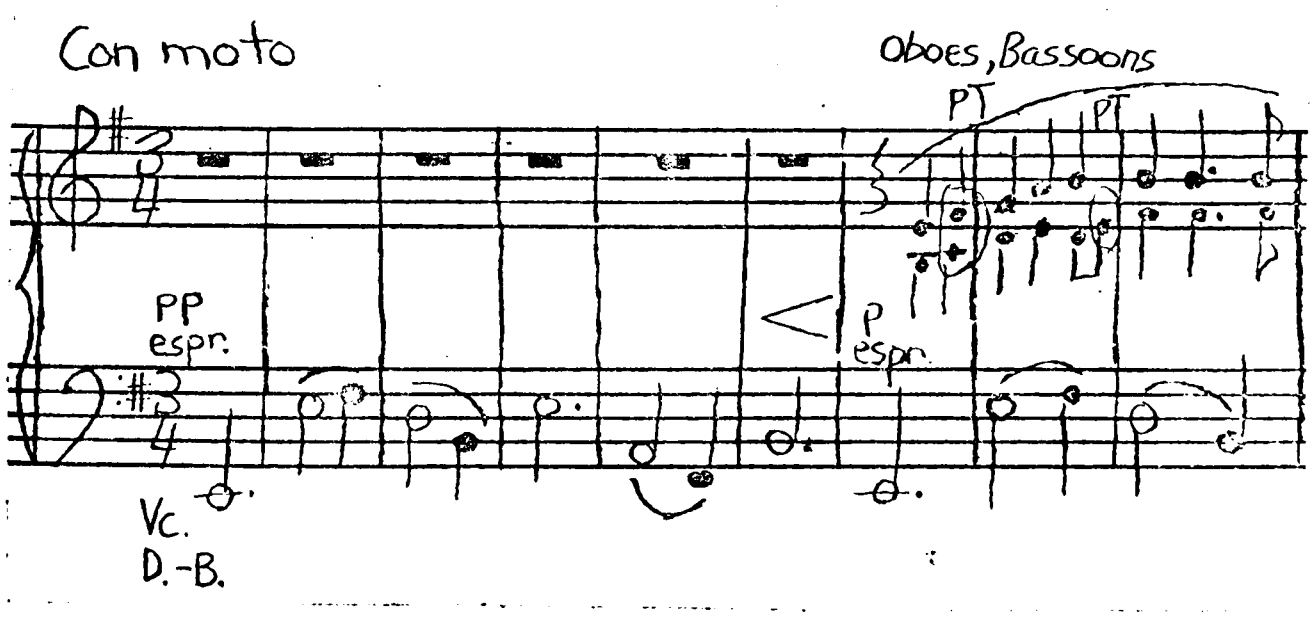
Scale Formations

Barber's use of scales is manifested in two different ways in the work. First, the usual forms of major, minor and modal scales are used in a traditional way to provide the source or basis for constructing triads and other vertical sonorities. These vertical sonorities, however complex, must be realized as functional units of the scale in operation except when actual function does break down because of its relation to the tonic. Second, scales of widely different types are

used in a non-vertical sense, where the scale itself produces textures within individual strata. These passages do not produce vertical structures, but rather, multiple lines formed from the notes of the scale.

Since the work rests, for the most part, within the confines of tonality, the most clearly defined scale types are those based upon the major, minor or modal systems. It is within these key systems that more definitive functionalism is found. Perhaps the clearest point of functional tonality may be seen on page 84, measure 535, in the fourth section. This clear E-minor center, as can be seen in Example 17, possesses not only the harmonic minor scale, but also adds the colorful lowered supertonic as well as the subtonic note. Here, these nine tones do not hinder the strong functionalism of this clear E-minor section.

Example 17, measures 523-531

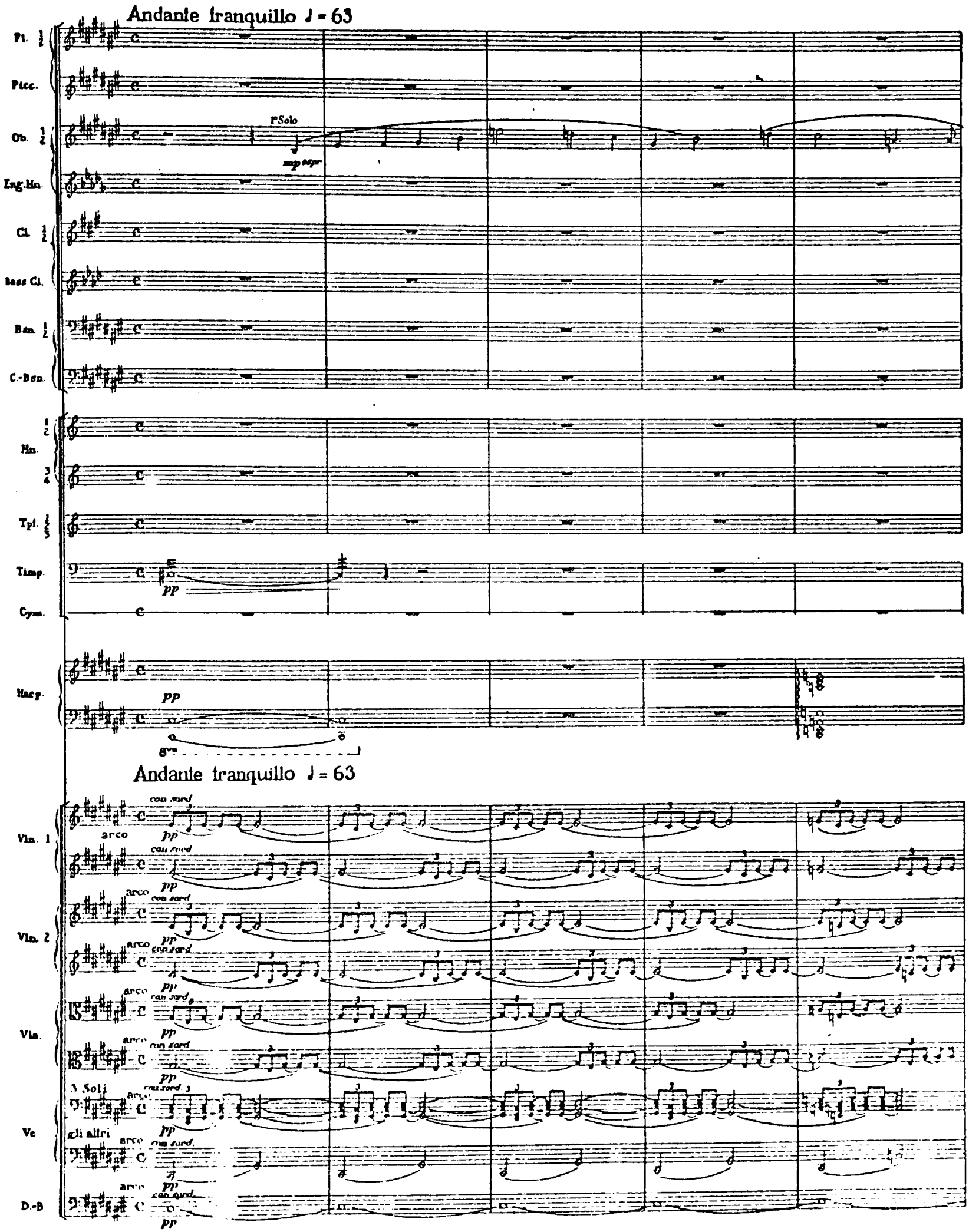


Where the foregoing example showed a minor-based scale, there appear, beginning at page 69, measure 439, definite major qualities which, again, contain tonal functions. At Andante tranquillo, the strong major qualities of this C-sharp major center appear in the strings while the minor third note, E-natural, and also the notes A-natural and the lowered supertonic note, D-natural, appear in the theme stated by the oboe. The technique of the split-third scale degree, often appearing with the tonic function, as appears in Example 18, may frequently be seen throughout the First Symphony (in One Movement).

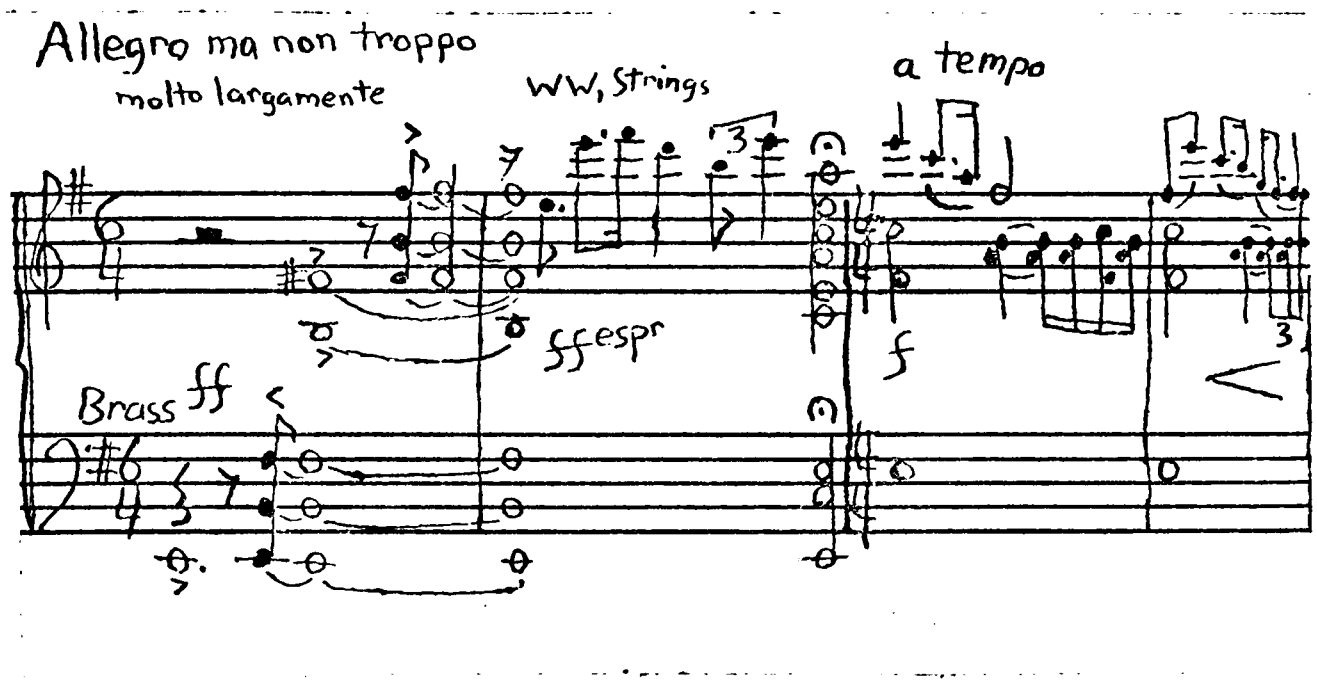
While major and minor centers stand firmly based in the work, functional writing within modal centers is also representative. The single modal scale which outweighs others in frequency clearly is the Aeolian mode, further establishing the minor qualities of the entire work. The Aeolian features may be seen in the opening measures of the work, where the first theme is heard in the Aeolian mode on E. These measures are shown in Example 19.

The Aeolian mode can again be seen in the first statement of the third theme, beginning on page 15, measure 60, and shown in Example 20. Here the scale, centered in the dominant key, B, contains eight tones. The feature of this scale, as with other eight-tone scales, is the split-third, namely the D-natural, as well as the D-sharp appearing consecutively in the melody of the theme borne by the upper strings and woodwinds.

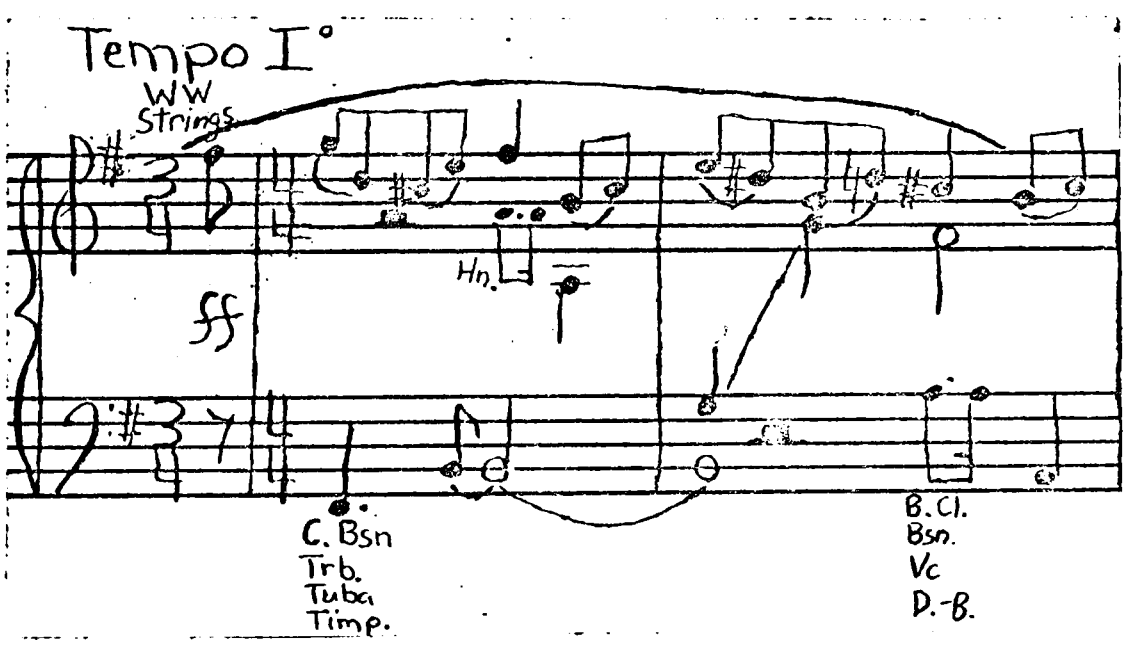
Example 18, measures 439-443



Example 19, measures 1-4



Example 20, measures 60-62

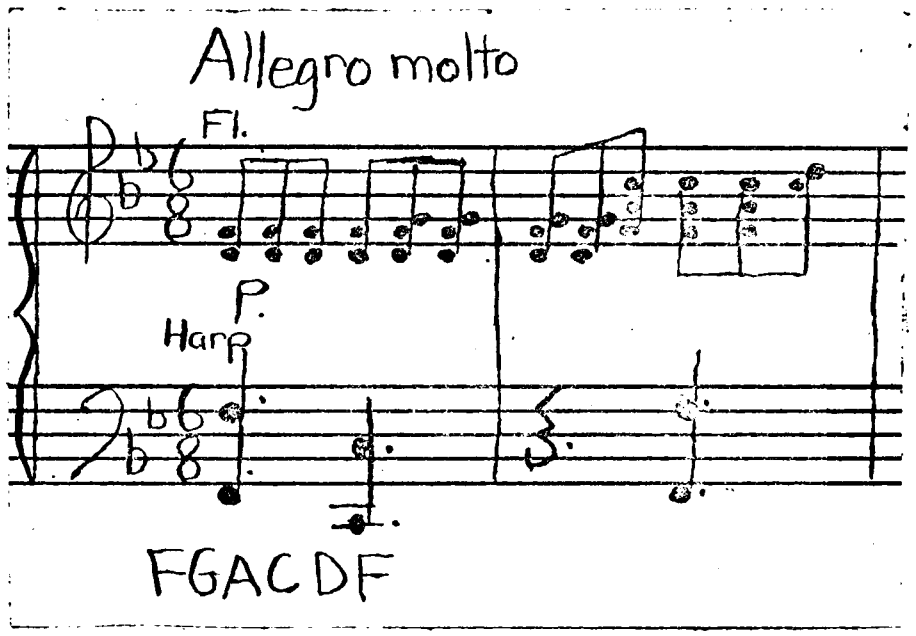


To be sure, Barber explores other modal centers. An interesting use of the Phrygian scale on E occurs at <u>stringendo molto</u>, page 94, measure 605. Here the scale shows a highly complex chord spelled B, D, F, A plus the notes E and G which progresses to the tonic center on E.

In addition to the several modal centers, there appear scales of other constructions, such as the pentatonic, whole-tone and various synthetic scale forms, the latter which contain eight, nine, ten and eleven tones within the octave.

Areas totally derived from the pentatonic scale may be seen particularly in the second section. The arrangements of these notes show either the Mode I or Mode II varieties of this scale. Example 21 on page 47, measure 231, shows Mode I of the pentatonic scale on F.

Example 21, measures 231-232



Example 22 (page 42, measure 193) shows Mode II of the pentatonic scale of E-flat, centered on F followed by the hexatonic scale which adds the note D. The movement from pentatonic to hexatonic in this fashion appears frequently in the second section.

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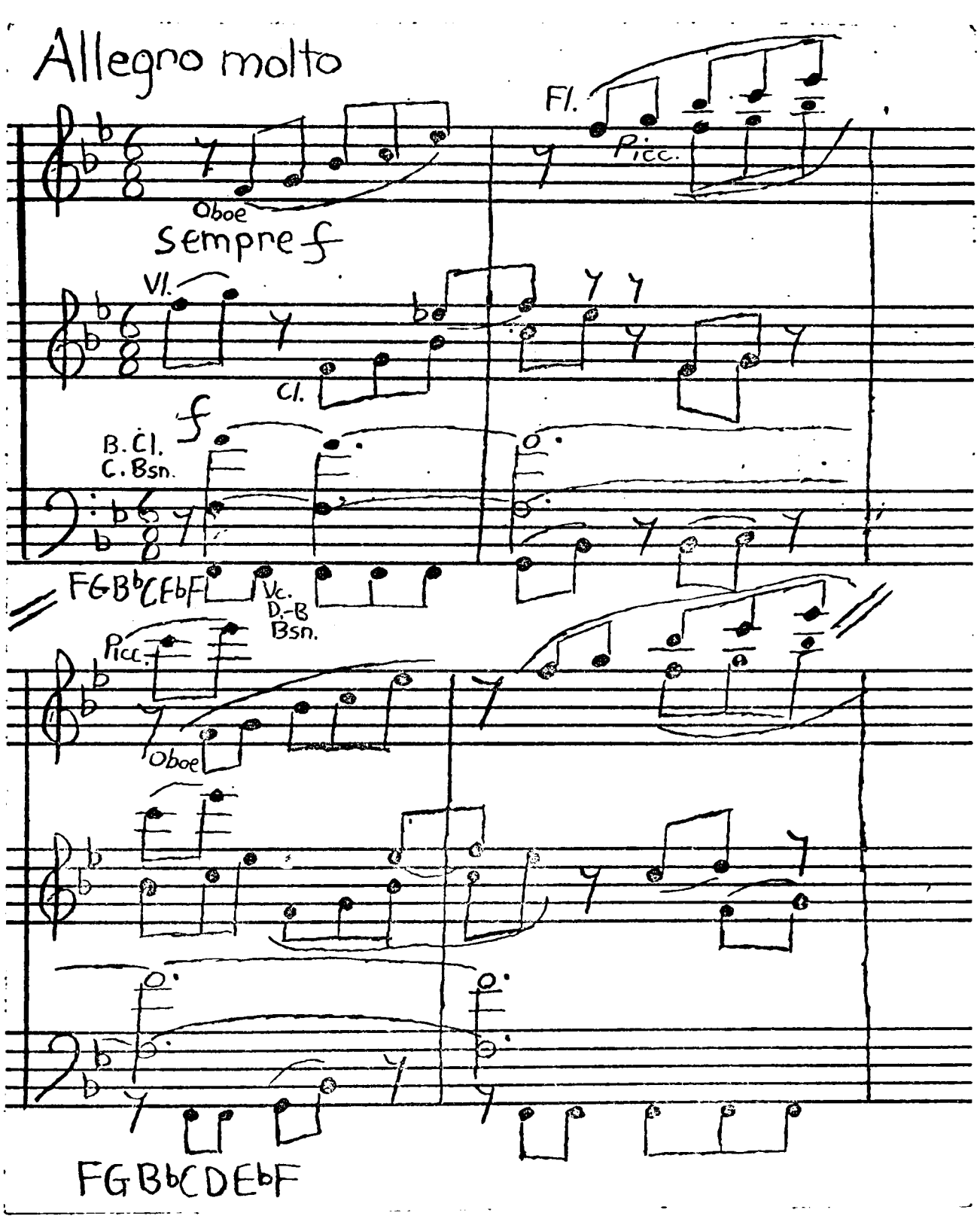
Example 22, measures 193-196



Various synthetic scale forms are to be seen in all of the four sections of the First Symphony (in One Movement) with further splitting of scale degrees such as the second, third, fourth, seventh, and, even on occasion, the first scale degree. Example 23 is from

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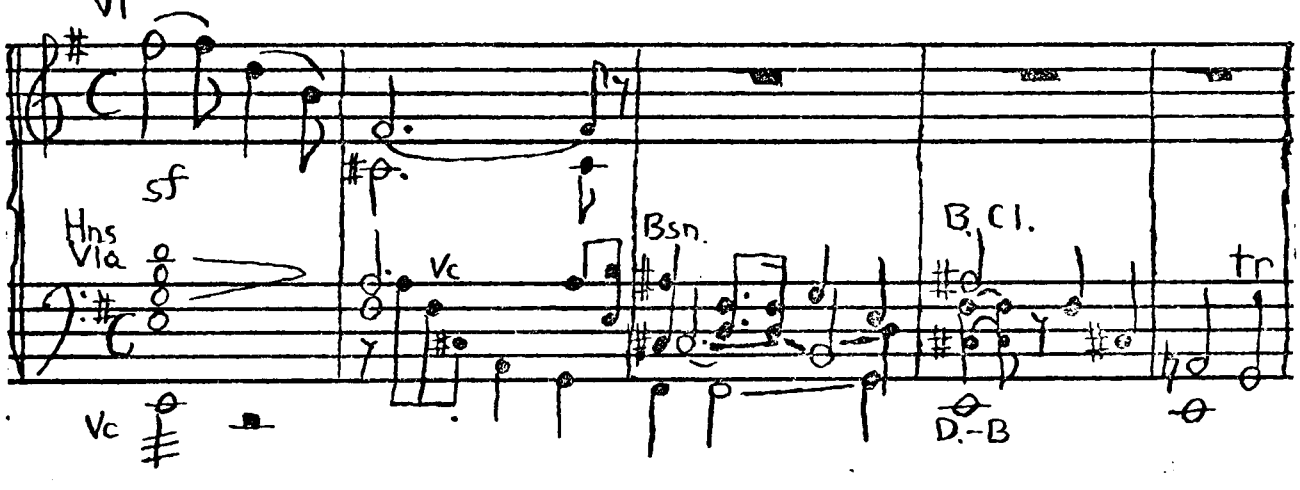
the first section of the Symphony beginning on page 10, measure 38, which shows an eight-tone scale formation, centered on the note B, which possesses the split-seventh scale degree, A and A-sharp, although in this instance the tones do not appear together in a vertical structure.

Example 23, measures 38-42



Taken from the beginning of the third section, Example 24, page 69, measure 439, evidences Barber's most usual nine-tone scale formation in which the split-third degree appears. Here, the two notes of the split-third degree, E-sharp and E-natural, are coincident on the first and second beats in measure 441. It may be noticed that the split-second scale degree, producing the notes D-sharp and D-natural, appears at measures 442 and 444.

Appearing nearly as often as the nine-tone scale formation is that of the eleven-tone scale, again with many notes derived from the process of splitting scale degrees. These large scale

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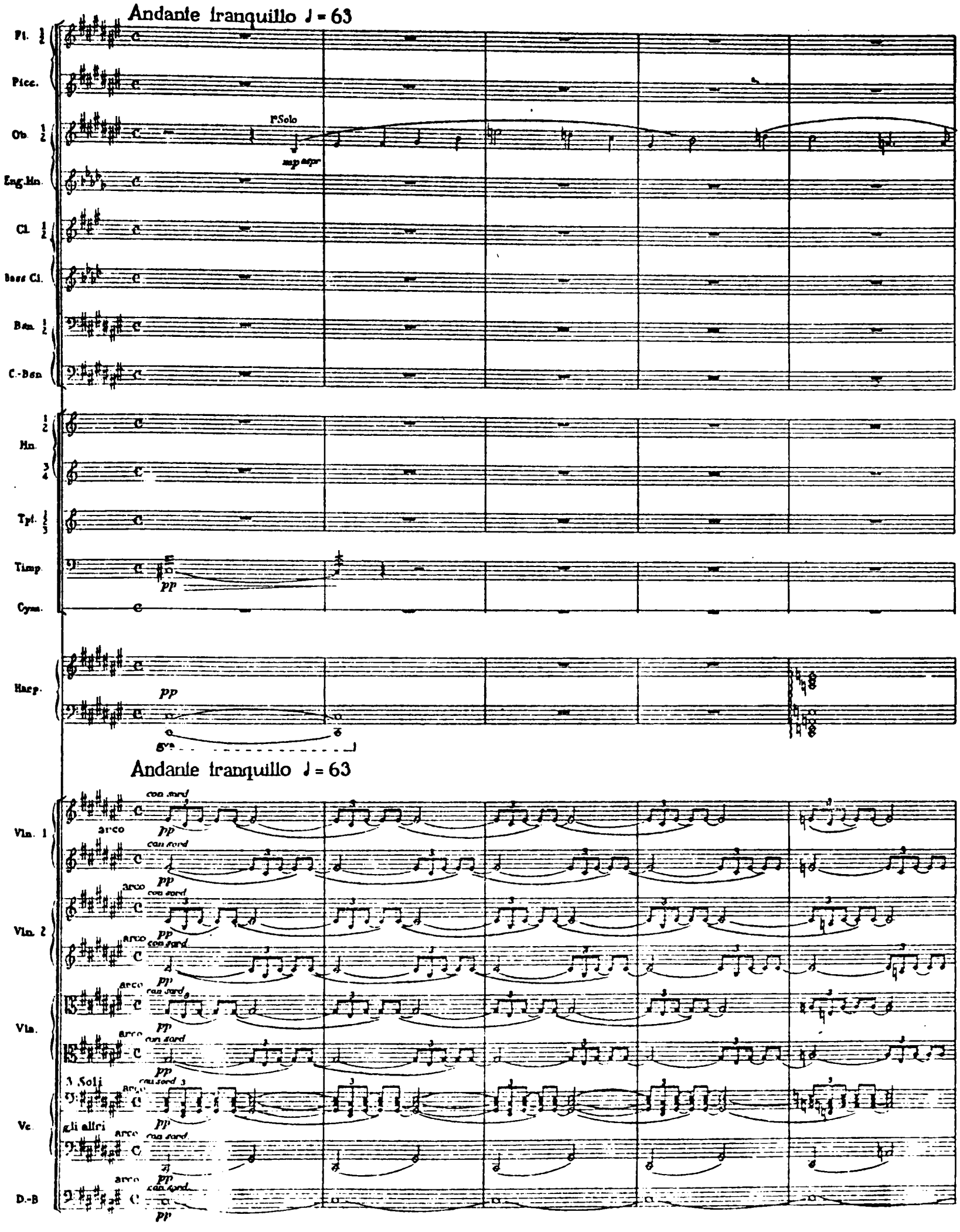
Example 24, measures 439-443



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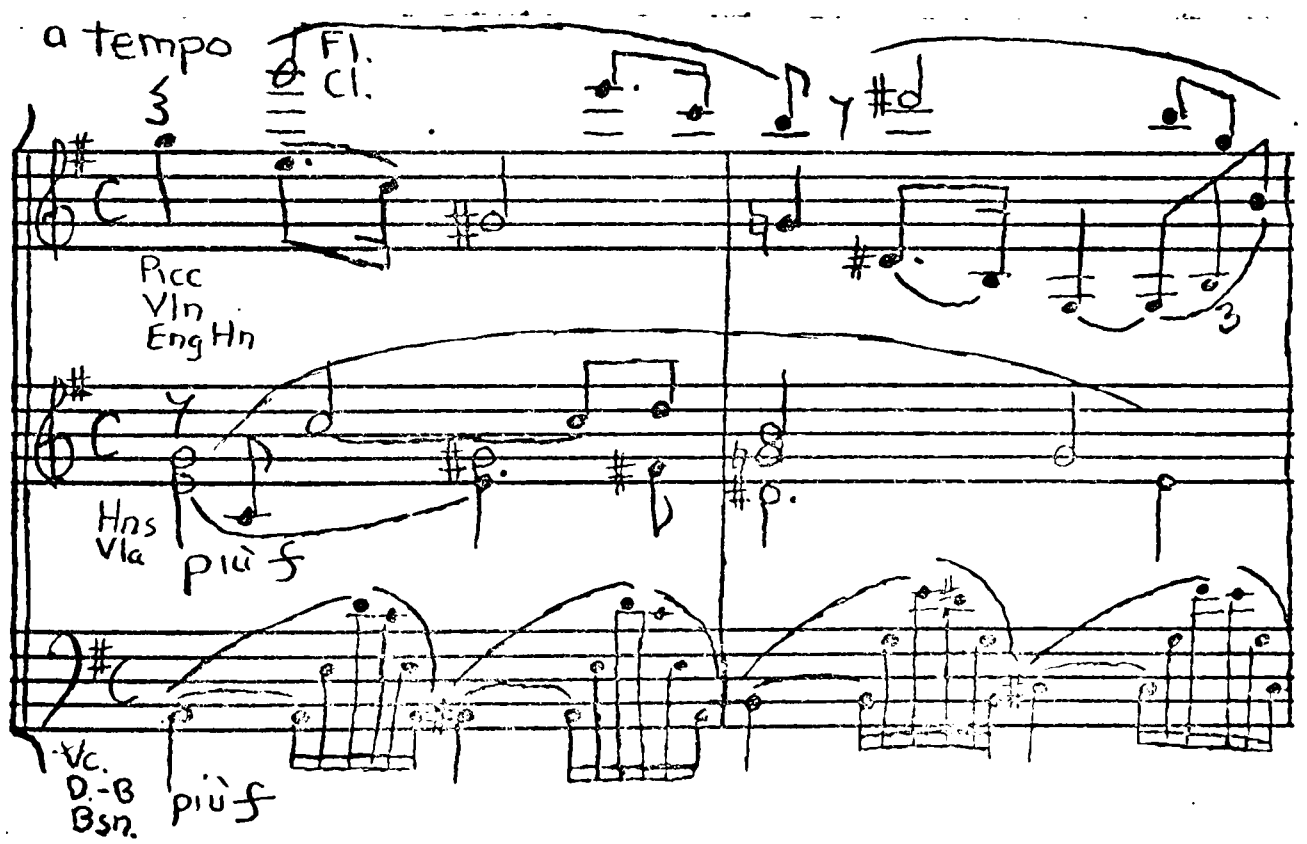
formations are used many times by Barber in transition passages as is shown in Example 25. This example, page 3, measure 13, shows an eleven-tone scale, omitting the note F-natural, centered vaguely on A, from the first section where the first, third, fourth and seventh scale degrees are split, although the tones do not occur on the same beat. While in this example, four scale degrees are split, tertian vertical structures are derived making available a host of different chord choices with many different colors. Noting particularly the split-first and split-seventh scale degrees, Barber forms a minor-minor seventh tonic chord on beat one, spelled A, C, E and G which progresses on beat three to a whole-tone construction spelled A-sharp, C, E and G-sharp.

Example 25, measures 13-14



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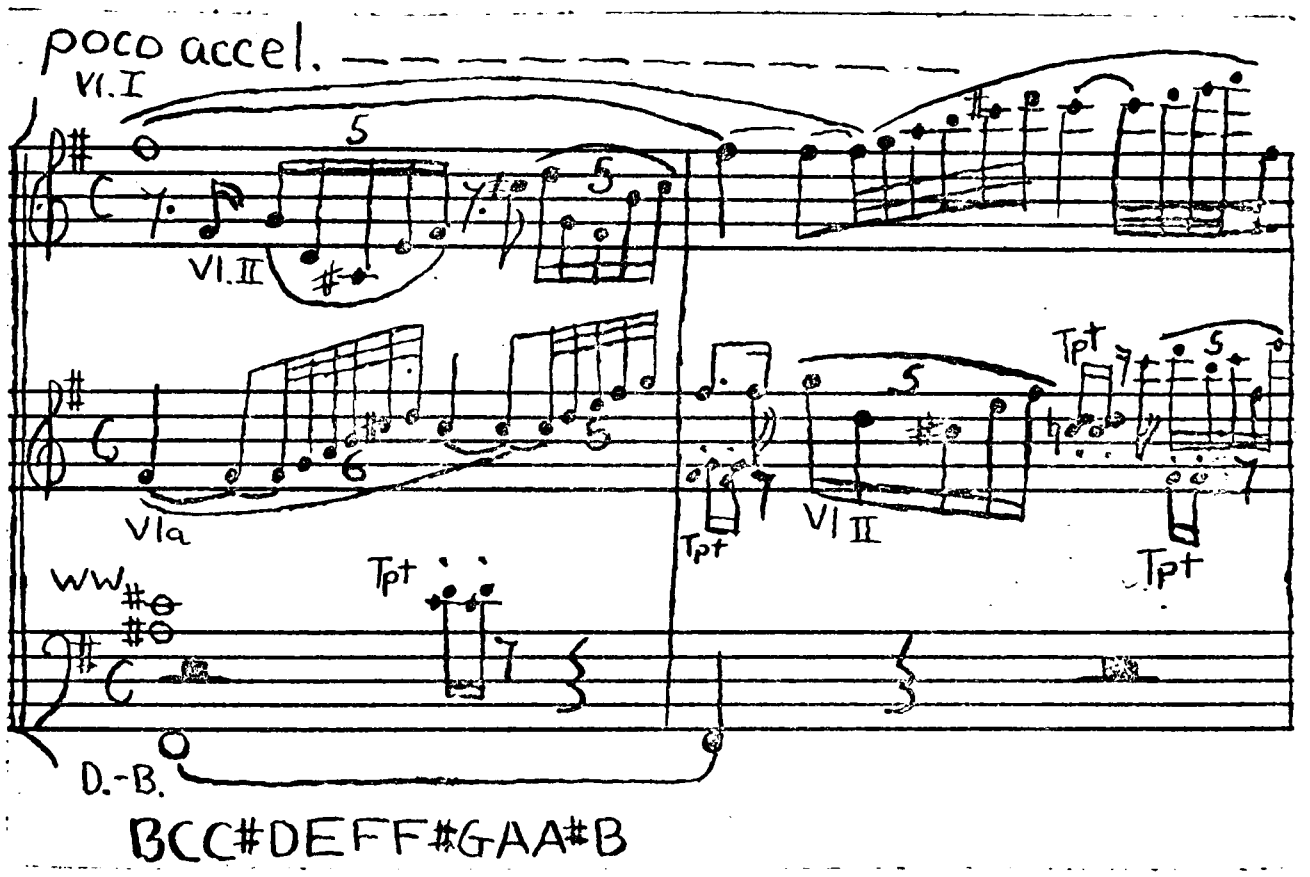
Example 26 shows one of the few ten-tone scale formations possessing the second, fifth and seventh split scale degrees. This example is taken from the first section, page 17, measures 64 and 65. Again, despite the abundance of scale tones, tertian vertical structures are present on the dominant note, F-sharp, within the center of B minor.

Example 26, measures 64-65



In the work, when Barber uses all twelve tones in a scale, he does not use them at all in a serial fashion. Rather, he merely uses all twelve tones freely with one note usually acting as a point of tonal attraction. In Example 27, page 41, measures 183 and 184, all twelve tones are present with B-flat acting as the attracted center.

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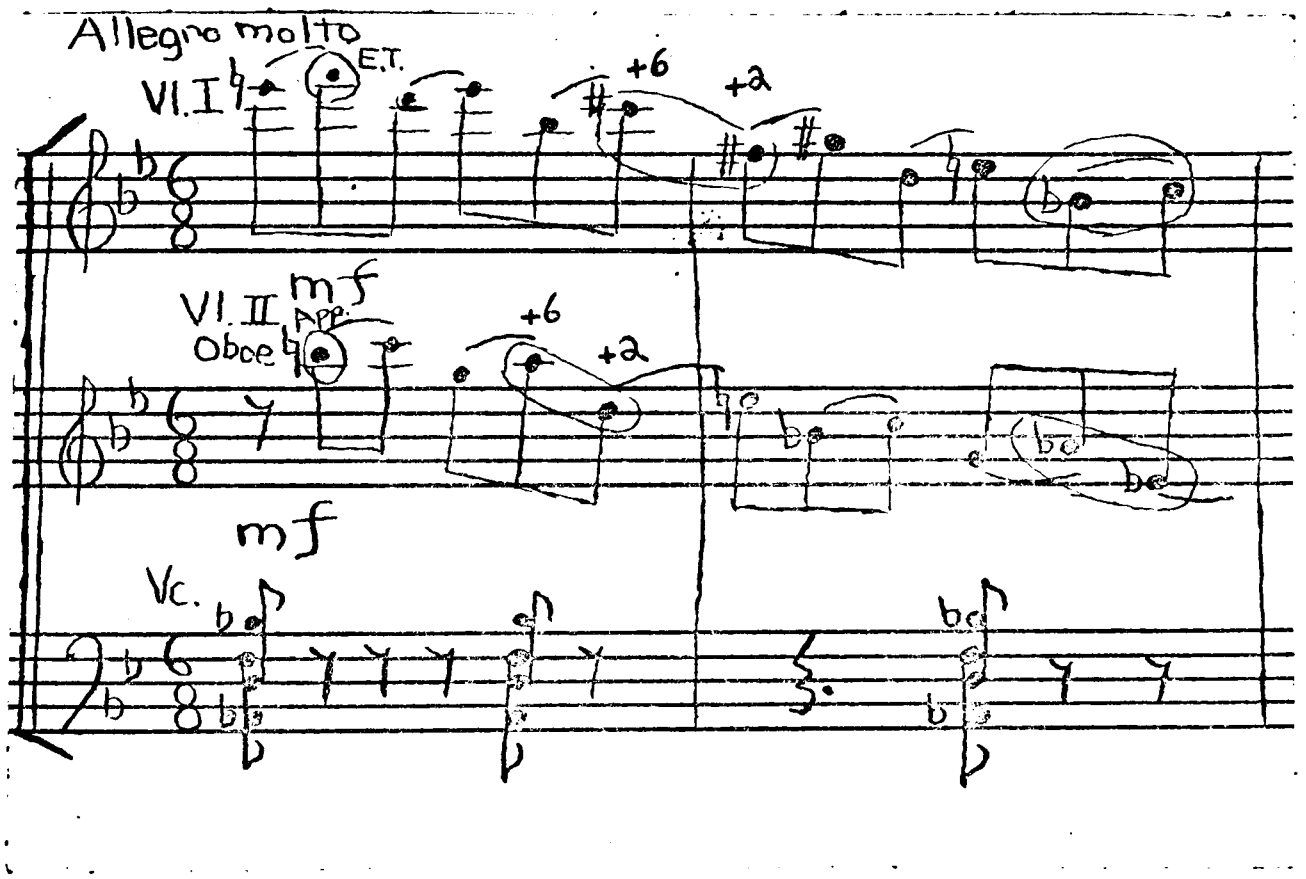
Note in the example the three-layered strata. This complex layering forms a polychord structure built of three major-minor seventh chords whose roots are at a tritone and major second. These chords are spelled: B-flat, D, F and A-flat in the violoncelli; C, E, G and B-flat found in the second violin and oboe; and E, G-sharp, B and D found in the first violins.

Example 27, measures 183-184



The whole-tone scale formation appears only once in the work. Example 28, page 11, measure 43, shows this whole-tone scale to include the notes E, F-sharp, G-sharp, A-sharp, C and D appearing in the viola part, following the first note of C-sharp. This scale marks the beginning of the transition to the third theme in the first section.

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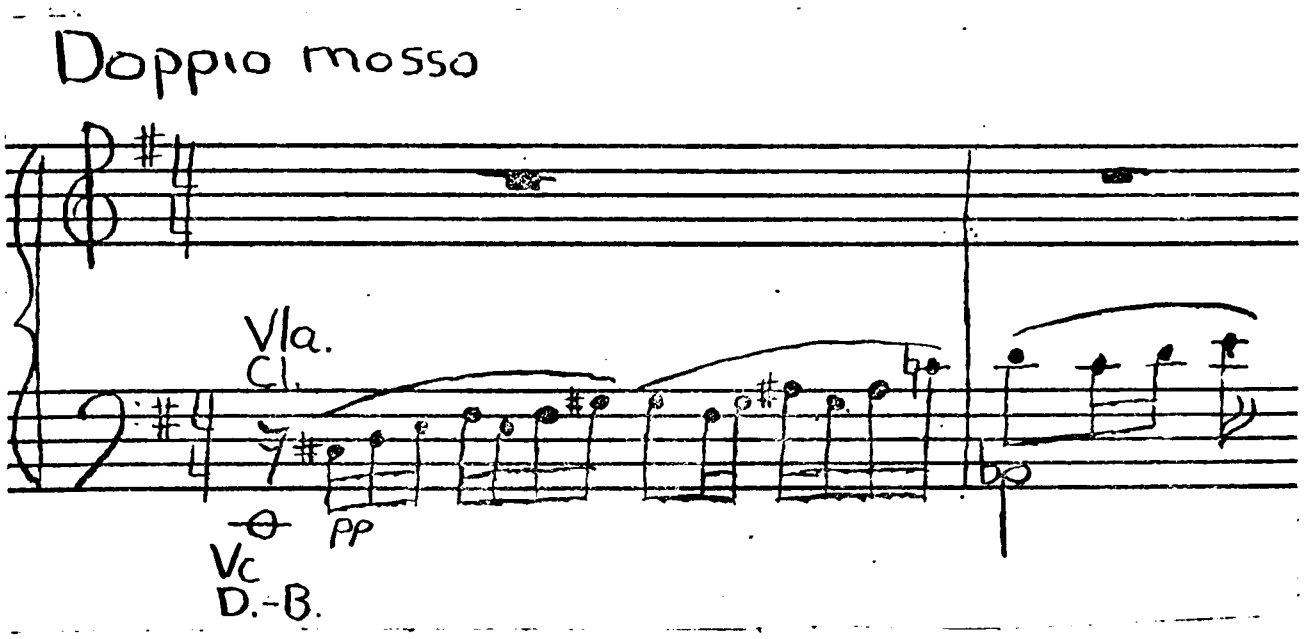
Example 28, measures 43-44



Vertical Structures

In the First Symphony (in One Movement), vertical structures are the result of vertical scale notes occurring at any given time, reacting in relation to the tonic. Since the work is a tonal one, the vertical structures are mainly tertian with major or minor triad bases. As can be seen in Appendix C, a full beat-by-beat vertical analysis of all four sections showed that 54.09 per cent of the sonorities have either major or minor triads as the bases of the structures. This high percentage contributes to the strong sense of tonality in the work.

There are many vertical structures that deserve consideration but perhaps the most interesting structures that recur strongly throughout the first three sections, are those which involve one or more split intervals. These types of chords contribute 18.8 per cent

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to the total overall survey. These involve not only major and minor chords, but also major-minor seventh chords, major-minor-minor ninth chords, and major-minor-major ninth chords and may contain, at one time or the other, all tones as split members: the root, third, fifth and seventh, although the split-third is the most predominant. At the beginning of the third section, page 69, measure 439,and as is seen in Example 29, after three beats a major-minor seventh chord with the split-third is formed on the tonic note, C-sharp. This structure, spelled C-sharp, E-sharp, G-sharp, B and E-natural, is derived melodically from the first oboe solo.

Although Barber's use of chords containing split intervals is predominant within the first three sections of the work, their presence does not surpass the usage of chords of all types and colors containing one or more added tones. These added tone structures represent 10.2 per cent of all the structures found in the work and, although located in all four sections, they contribute mainly to the second section, where 28.5 per cent of all the chords contain one or more added tones.

There are many different varieties of chords with added tones located throughout the second section as well as the entire work. Perhaps the strongest added tone sonority is found in the second section. This sonority, a major triad with added second and sixth, is strong within the section because it forms the pentatonic scale material of the "B" part of the second section. It may be noticed that the tie between this structure and the pentatonic scale comes clearly from

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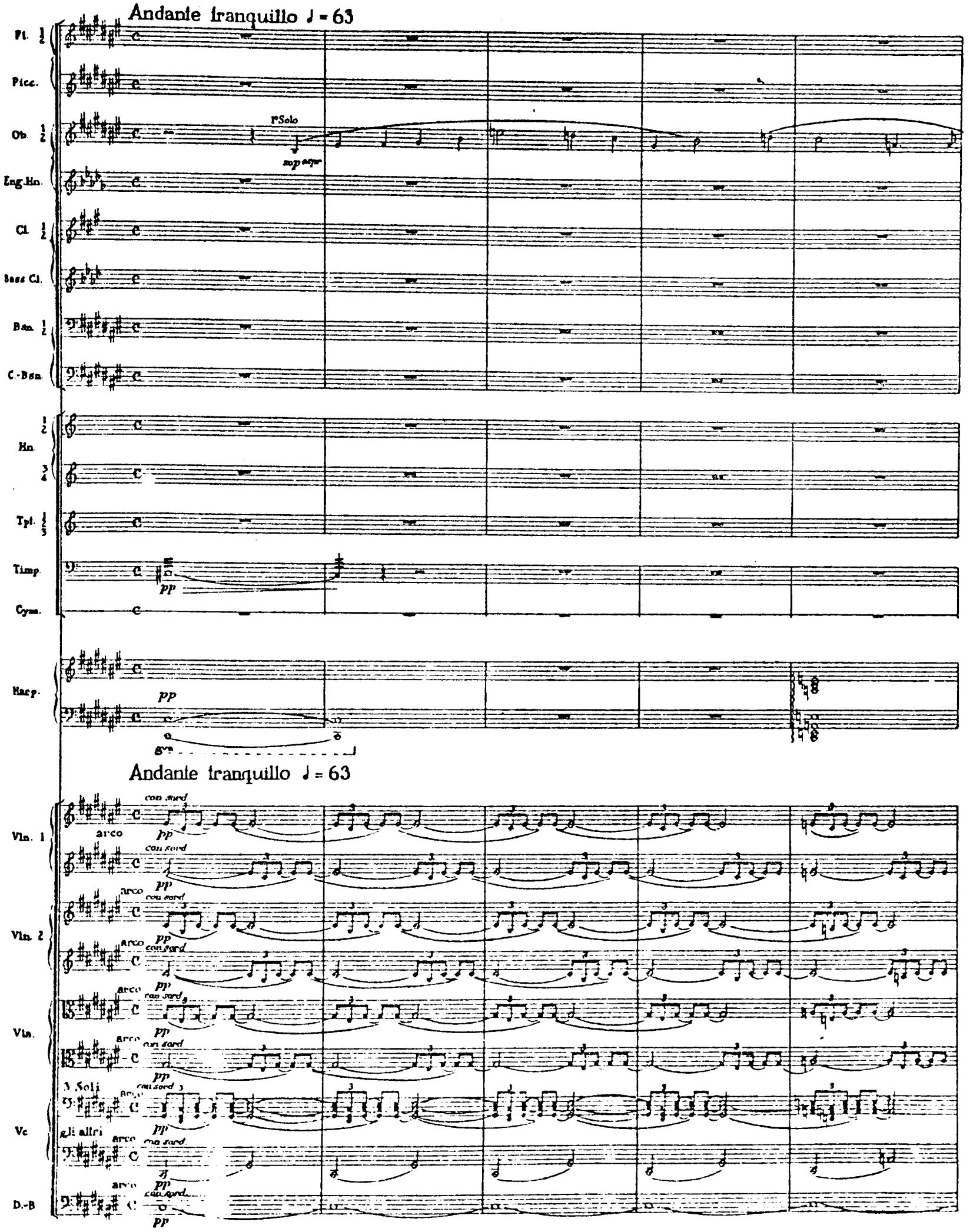
Example 29, measures 439-443



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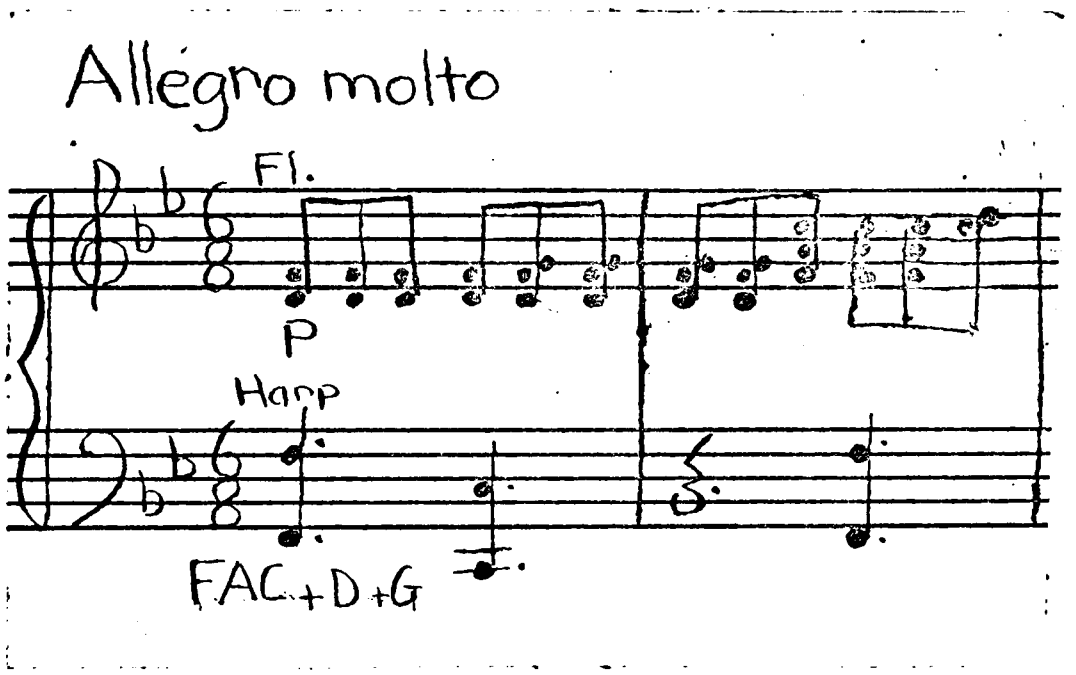
the influence of Claude Debussy. Example 30, page 47, measures 231 and 232, shows the chord, F, A, C with the addition of G and D. This harmonic melodic motive sets aside clearly the "B" part from the "A" part of this section.

Example 30, measures 231-232



Example 31 exhibits another type of chord with an added tone. This example, page 77, measure 483, shows an augmented-major seventh chord with the added sixth. This structure, from the third section, is spelled G, B, D-sharp, F-sharp, plus the note E.

Although chords containing not only split intervals but added tones combine to form basic characteristics of Barber's style, quartal and quintal sounds are present, although only approximately 4 per cent of the total vertical structures are of quintal types. In the opening measures of the First Symphony (in One Movement), the notes of the

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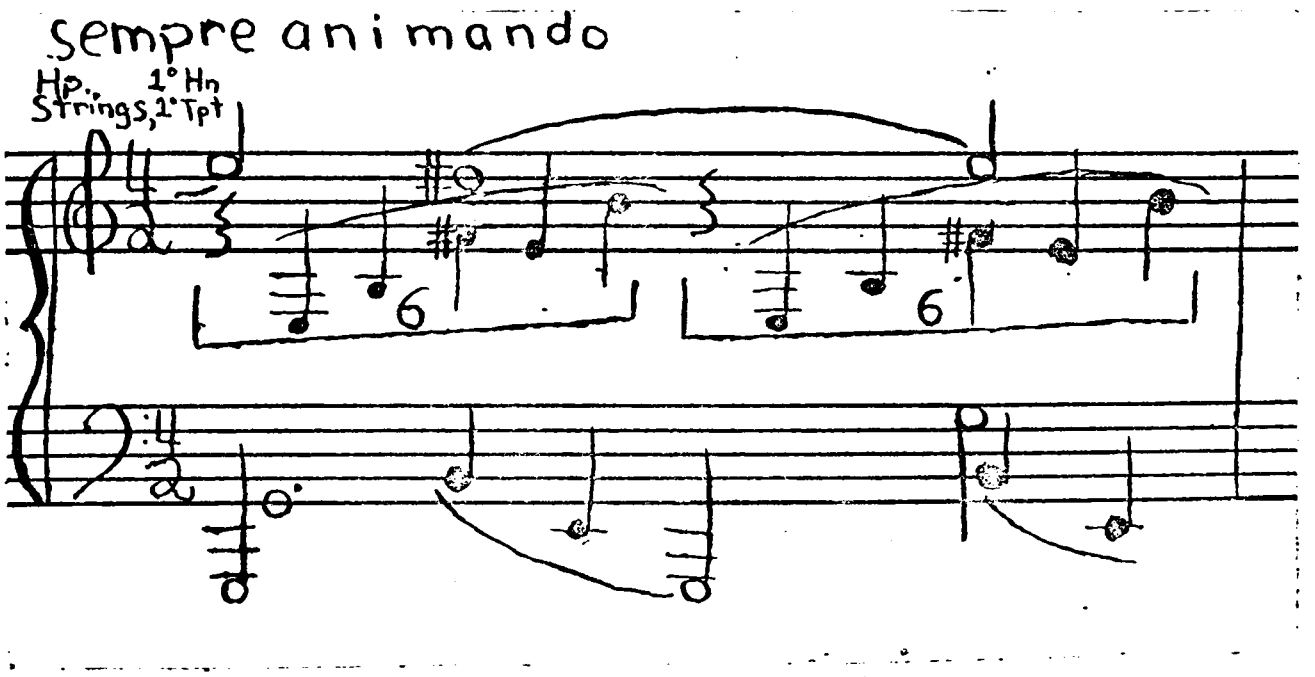
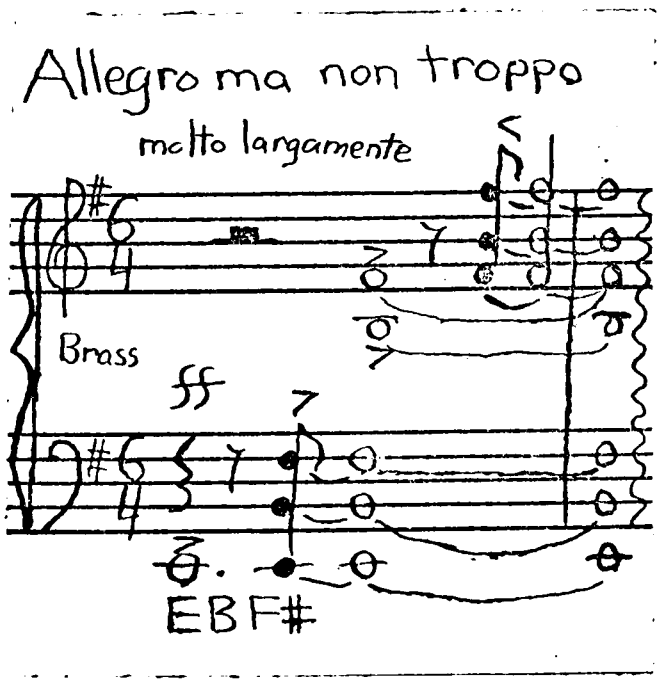
Example 31, harmonic outline only, measure 483



first measure played by the brasses form a perfect quintal structure spelled E, B, and F-sharp. This structure can be seen in Example 32.

Example 32, measures 1-2



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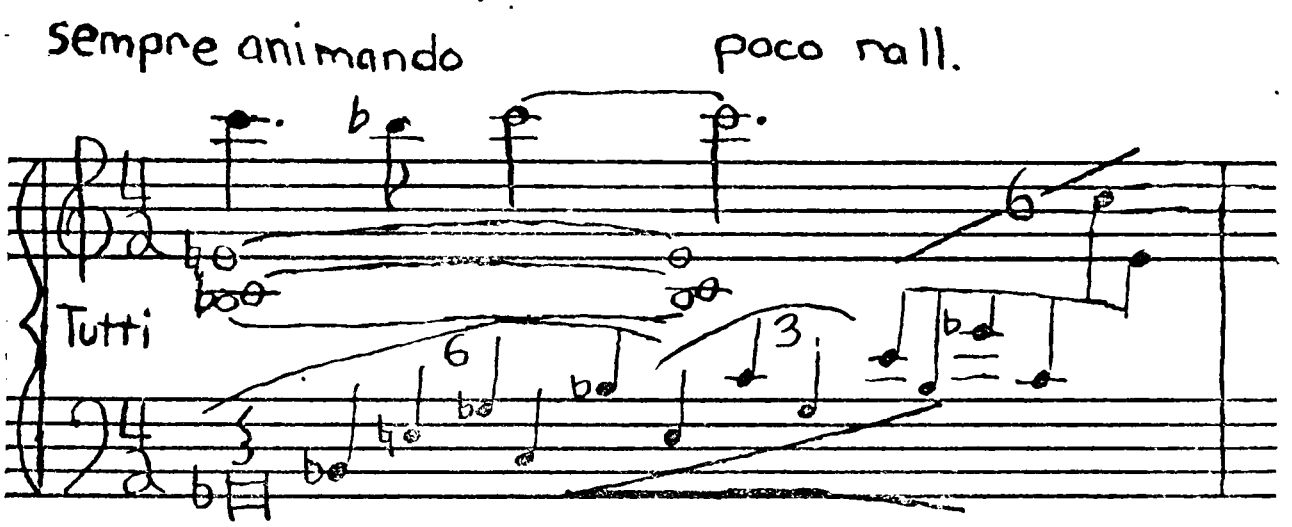
As will be recalled, the whole-tone scale does not represent a very large percentage within the work, but within areas that are not whole-tone in nature, certain vertical whole-tone constructions again suggest the influence of Debussy. As can be seen in Example 33, page 78, measure 486, a whole-tone construction marks the conclusion of the "B" part and links it to the returning "A^2". This chord, from the third section, spelled C, E, G-flat and B-flat, is one of the more common whole-tone structures in the work, consisting of a major third, a diminished fifth and a minor seventh.

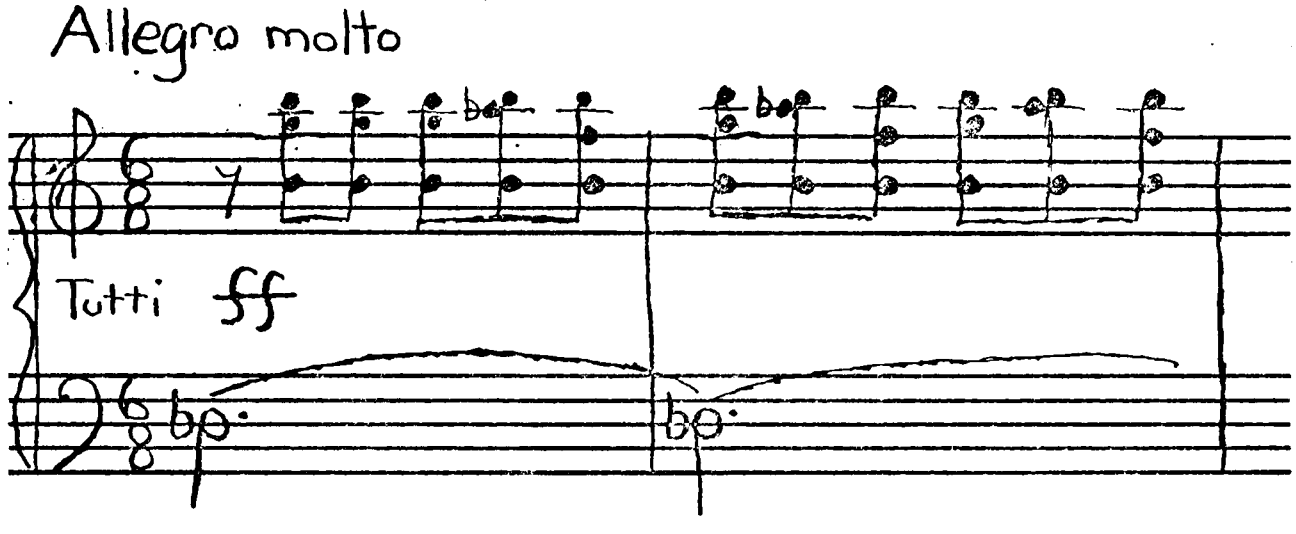
Example 33, measure 486



A cursory glance at the First Symphony (in One Movement) shows vertical constructions like major and minor triads, several types of seventh and ninth chords with split tones as well as added tones, quartal or quintal forms and several whole-tone varieties. In addition to

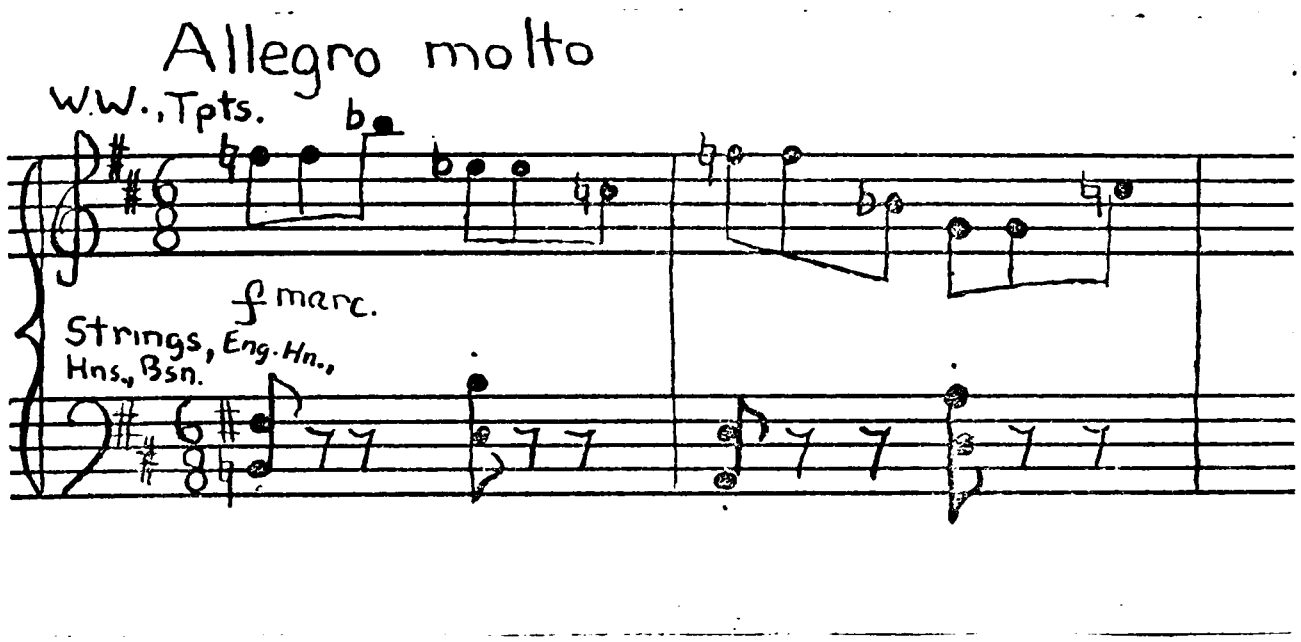
these, the Augmented Sixth chord appears in both German and French versions, shown in Example 34, page 62, measure 365, where the structure is spelled B, D-flat, F and A-flat/G. It should be noted that the traditional predominant function of Augmented Sixth chords is not present in this example.

Example 34, measures 365-366



There are several bi-tonal portions in the work where bi-chords are found. These bi-chords represent only a small percentage of the total structures in the work. Example 35, page 59, measures 348 and 349, shows two major chords with added second and sixth scale degrees with their roots one-half step apart. The chord spelled E-flat, G, B-flat plus F and C (in the treble) appears in the woodwinds and trumpets while the notes of the chord D, F-sharp, A plus E and B (in the bass) appear in a succession of perfect fifths in the strings, horns, bassoons and English horn.

Example 35, measures 348-349



Melodic Construction

Certainly, both scale and vertical constructions play important roles in the First Symphony (in One Movement). It is also of interest to view how Barber puts together motivic ideas and varies and blends them to form complete themes. As a result of many thematic metamorphoses, Barber is able to take only three themes with relatively classical contours and compose a cyclic work with four completely different moods. As was previously stated, Barber is able to create these moods through his expert ability to transform the original thematic ideas by using devices like rhythmic augmentation, interval transformation as well as inversion. A résumé of the principal themes of the Symphony may be seen in Appendix A.

The three original themes represent three separate types of melodic contours. As in Classicism, the first theme is pointillistic and aggressive. The disjunct nature of the opening octave leap of the

note E draws immediate attention to this theme cast in 6/4 meter, as well as to the germ idea of this thematic unit, and emphasizes strong tonicization. The melody is further marked by the presence of the descending supertonic-seventh chord in measures 3 and 4 coincident with the meter change to 4/4.

In contrast, the second theme, at measure 28, is more lyrical following an ascending line with the notable leap of the augmented fourth, E to A-sharp, defining strongly the center of B, and the melody outlining the members of the dominant chord with the climactic point on A-natural, again with the appearance of the split-third.

The third theme, at measure 60, is so structured as to center around the tonic chord of B, and contains repetition of the second motive. The third theme, then, has its repetition at measure 66 in the English horn and strings. The intervallic structure of the third theme contains more seconds and thirds than may be found in the first and second themes. As was mentioned, these three themes form the bases for the metamorphoses[20] which produce the other themes present in the other three sections.

The fourth theme, located in the Development of the first section, page 28, measure 109, is a derivative of the second motive of the

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[20] A distinction is being made between the processes of thematic metamorphosis and development, the latter usually referring to regrouping motives or figures into new phrases, altering the contour of character of its motives or harmonic exploration. Metamorphosis relates to the transposition of the theme by means of recasting the themes in other meters, by using augmentation, diminution or inversion, and in some instances, by changing the sizes of intervals.

first theme, and is altered in both the rhythm and interval construction. This theme, here centered on C, doubled by the bassoon, contrabassoon, and double-basses, contains the leap of the minor sixth interval, rather than the descending major third as in the first theme. In dramatic counterpoint against this statement, the same pitches are heard in the trombone, but the notes have rhythmic changes. Even the background formed by the ostinato figures in the woodwinds and strings contains the prime notes of the motive written in a diminution of the rhythm.

Another derivation of the first theme is the fifth theme, which marks the beginning of the second section. The theme is initially found in the first violins on the level of B-flat at measure 317. Functioning as a subject for imitation, the fifth theme is answered at a minor tenth below by the second violins six bars later on the level of G. In this instance, the intervals of the first theme are intact in measures 137-139, followed by a sequence in measure 140, and an extension at measure 141 which moves briefly in the C-flat center. A surprise return of the motive is heard here with the descending octave leap on C-flat.

The third section introduces the sixth theme at measure 439, played by the first oboe. The intervals of the theme are the same as the second theme of the first section, but here the augmentation of the rhythm expresses the serene mood of this Andante tranquillo section.

The seventh theme occurs at measure 523 as a derivative, again, of the first theme. Marking the beginning of the fourth section, this

first theme is now dramatically recast in the rhythm and meter of a Passacaglia. It may be noticed that the seventh theme is not only a rhythmic augmentation of the first theme, but also appears to be more of an outgrowth from the metamorphosis of the fifth theme, which also is a version of the original first theme.

Finally, it may be noted that a double countermelody appears beginning on page 84, measure 529, and is frequently associated with the Passacaglia theme. This double countermelody illustrates, for the most part, melodic doubling at the perfect fourth as well as the use of the Sarabande rhythm which is juxtaposed upon the Passacaglia rhythm as can be seen in measure 531.

Rhythm and Meter

It is of interest to compare the rhythmic transformations present in the derivative themes with those rhythms established in the original three themes. In contrasting the first, fifth and seventh themes, all based on the same thematic material, particularly noticeable is the wide variance of rhythmic values. Briefly, the first theme, set in 6/4, is rhythmically compact and sets the Allegro ma non troppo pace with the quickness of the opening motive. The fifth theme, cast in 6/8 meter, contains fast repeated notes characterizing a quasi perpetual motion which is maintained throughout the second section until the Coda. Finally, the seventh theme, set in 3/4, contains rhythm patterns associated with the Passacaglia. These rhythms constitute a wide variance

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from the original first theme particularly due to the rhythmic augmentation which the seventh theme possesses.

The second theme, page 6, measure 28, also cast in 6/4 meter, contrasts the first theme due to the long phrase structure present and the lyrical nature of the theme. The sixth theme, which sets the basic musical elements for the third section and cast in 4/4 meter, is derived directly from the second theme and is found on page 69, measure 439. This sixth theme shows an augmentation of the rhythm of the original second theme and, due to this augmentation, the sixth theme extends over some seven bars in comparison to the original three-bar second theme.

Finally, with the original statement of the third theme in the first section at page 15, measure 60, the rhythms within the thematic unit become regular in nature. This theme is recognizable by a division of the theme into three parts: a first and second motive and a repetition of the second motive. While the repetition of the second motive rhythmically differs somewhat from the other motives because of extension, the first and second motives represent the same rhythmic patterns. One of the few metamorphoses of the third theme can be found in the fourth section, page 85, measure 541, in the second violin, coincident with the fourth statement of the Passacaglia theme. This motivic derivative is a direct rhythmic recasting of the first motive of the third theme and can be found not only in this form, but also in its inversion (measure 546) in the first clarinet.

Another interesting rhythmic trait which characterizes the Symphony is the frequent occurrence of multiple subdivisions of the beat. Particularly noted are the divisions of the quarter note into equal quintuple (page 17) and sextuple groupings (page 3). There are other instances in the work where coincident multiple divisions of the beat appear as may be seen on page 2, measure 10, beat 4. These do not overshadow the importance of only partial beat division as shown on page 2, measure 8, where only the second half of the beat shows multiple division. It may be noted that the characteristic employment of multiple divisions of the beat note is usually associated with the alternation principle of, for example, the triple division followed by the quintuple division of the beat as illustrated beginning on page 78, measure 487-517.

The metrical scheme used in the work also emphasizes Barber's constant use of the metamorphic process. Overall, the work is based on three principal themes with simple metrical patterns. These three themes undergo many rhythmic, intervallic as well as metric transformations contributing to the constant metamorphoses which take place throughout the work. The metric choices for the first theme at the very beginning of the work, pages 1-3, establish an arch pattern of meters which includes: 6/4, 4/4, 3/4, 4/4, and 6/4. In the Development of the first section, pages 21-23, there occurs the alternation of 3/2 and 4/4. In the third section, pages 73-75, the metric pattern again simulates an arch effect, but is not exact. Beginning with 5/4, the pattern progresses through 4/4, 3/4, 4/4 and 3/2

before the arch-like cycle completes itself in much the same way as it began, with the signature of 5/4. While noting that within the first and third sections, many metrical changes occur, the meters remain relatively stable within the second and fourth sections.

These varied compositional features mark Barber's individual style. It appears to be his personalized usage of certain scale forms or vertical constructions, or even melodic elements, that makes the music sound like his own and not like, for example, the music of Roy Harris or Aaron Copland. This analysis of the individuality of musical style may well form the basis for later composers to understand their own creativity.

CHAPTER IV

COUNTERPOINT AND ORCHESTRATION

Counterpoint

As will be recalled, while Samuel Barber was at the Curtis Institute in his years of musical training, Scalero laid more emphasis upon counterpoint than upon any other element of composition. In doing this, he prescribed innumerable exercises stressing the need for vital and meaningful writing in all voices. The beneficial results of this intensive training are visible throughout the works of Barber,[21] not to mention the contrapuntal vivaciousness present within the First Symphony (in One Movement). The expert handling of counterpoint within the work varies from simple two-voice imitation, such as may be seen in the second section, page 37, measure 137, to complex imitative textures involving an ostinato of ascending and descending scales imitating each other on one hand, against not only a single note ostinato but an imitated pentatonic melodic line between the three trumpets and the first and second trombones (pages 34-35). These two extremes are exemplary of the techniques employed. An overall view of the Symphony reveals that there is not the carefully contrived counterpoint or fugal expositions but rather, the lighter motivic imitation. Notable in the fourth section, however, is the Passacaglia theme with its contrapuntal associate found in the oboes and bassoons, page 84, measure 529.

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[21] Broder, op. cit., pp. 53-54.

The first section is especially marked by its use of imitation. This imitation is particularly noted during transition passages. The beginning of the transition between the first and second themes, page 3, measure 13, illustrates not only motivic imitation at the unison derived from the first theme between the flutes and clarinets, and the piccolo, English horn and violins, but a short imitation, at the interval of a major third below, between the first and third horns, of the initial octave leap of the first theme, at measure 12.

Also of interest is the brief imitative passage which occurs at the end of the repetition of the second theme, page 9, measures 33-34. While the second violin, doubled by the viola at measure 32, completes the statement of the theme, an entry of the theme, at the unison by the first violoncello, measure 33, found on the second half of the fourth beat, is only partially stated adding a touch of contrapuntal flavor to the already colorful second theme.

Another imitation occurs at the common meter, page 13, measure 53, where a scale passage in the first violins is imitated a minor third below in the second violins. This ascending scale passage, chosen for imitation, clearly defines A minor as the center of the functional vertical sonorities. This is due, partially, to the fact that the imitation is a minor third below the original pitches and each line progresses clearly through the notes of the chords, producing again an oscillation of the diminished-minor supertonic seventh to a diminished-diminished leading-tone seventh chord.

In measure 55, this scale passage appears in sequence a minor third above the original, where it is imitated again at the unison, forming another alternating chordal pattern of III - i - III - i.

Of particular note within the Development of the first section is page 20, measures 80-83, where there is an interesting use of two imitative passages coincident with and juxtaposed upon each other. Beginning in measure 80, the violoncello enters with a statement of the second theme in rhythmic diminution, where, one-half beat later, the viola enters imitating the same idea on the same pitch level. Coincident with the imitation in the strings, is a brief imitation between the clarinet, bass clarinet and English horn of merely the last figures of the second theme, also with their rhythmic values diminished. These entries do not occur on the same pitch levels but rather on B-flat, F and finally E-flat. With the conclusion of these two measures, the 3/2 indication marks another series of imitative passages similar to the passage imitated in the strings. This passage, beginning first in the viola and clarinet, is imitated at the octave by the second violin and the first flute, and shows Barber's characteristic and unique use of the stretto device.

Other notable examples of imitation can, for example, be found on page 22, measure 87, where the first theme is imitated between the two divisi violins on the same pitch level of E-flat with the imitation occurring two beats later. Similarly, at the marking, tranquillo, page 25, measure 98, the first theme is stated, first by the English horn, followed two bars later by an exact imitation at the perfect

fifth above the original pitch level by the piccolo and the first clarinet.

As the first section nears completion, a very important imitative portion of the work, the climax of the first section, occurs. This example, which begins on page 33, measure 124 and continues to page 35, measure 129, is aurally and visibly marked by a very thick texture throughout the entire orchestra and it is a passage which possesses much rhythmic vivacity. At measure 124, the first trumpet sounds a rhythmic metamorphosis of the first motive of the first theme which sets up the initial ostinato formation. The second trumpet enters at the same pitch level one measure later with the same idea, but, although rhythmically the same, the idea is delayed by one sixteenth note, thus shifting the agogic accents between the first two trumpet entries one-half beat. The third trumpet enters in the following measure, measure 127, with the same statement of this motive, beginning not on beat one but on beat two. Where the entries by the first and second trumpets were sixteenth-note divisions of the beat, the third trumpet enters with the rhythm in triplet division of the beat where, even more impressive, after three beats the first and second trombones enter with the same motive, first in eighth-note divisions, then shifting to three quarter notes over two beats providing a grand flourish to this complex imitative-ostinato passage of sound combinations based upon the first motive bringing this section to its conclusion.

The second section is especially noted for its use of imitation and sequence. The opening measures, marked Allegro molto, show the initial statement of the fifth theme, in the first violins, followed by the second violins which imitate the statement some six bars later at the interval of a minor tenth below. The first and second statements lead into some stretto of thematic fragments at measure 149 accompanied by sparse harmonization in the woodwinds and, on page 38, measure 156, the material has dissolved into a new center, vaguely on E, and a new motivic idea.

Many other forms of imitation can be found within the second section. Notable are the interval sequences inherent in the first theme occurring on page 40, measure 178, in the first violins. These two measures feature sequences of ascending major and minor seconds. The initial octave leap does not participate in the sequence. The intervals of the sequence occur at a major second, perfect fourth, minor third, and finally, two major thirds. This two measure passage is imitated by the viola at the octave beginning in measure 180.

The most interesting imitation, perhaps, in the entire work begins on page 42, measure 193, and extends to page 44, measure 208. This area is formed by alternate imitative entries of an ascending figure derived from the second theme. This figure, imitated each time at either the octave or unison by alternating woodwinds, begins each entry after two eighths, then one, two, three, and so on. This imitation in the woodwinds is accompanied by the violoncellos and double-basses, where the "b" motive of the second section is coincident.

This complete imitative unit, which presents the figure first as pentatonic statements, then as whole-tone statements (in measure 197), is sequenced a minor third above, beginning at measure 201. This sequence possesses the same orchestration with the same instruments entering in the same order as before and at the same rhythmic distances. It may be noted that this passage is a characteristic feature of the "B" parts of the second section.

Again, the interestingly consistent imitation at the third can be seen on page 44, measure 209. This example shows the "b" motive of the second section on the level of D-flat in the oboes, English horn, clarinets and horns which is imitated in measure 213, on the level of F, in the flutes and trumpets while the oboes, English horn and clarinets, forming a sequence from their original statement, remain with the flutes and trumpets in their statement of the figure.

The initial beginning of the "B" part shows the first and second flutes, measure 231, beats one through four, stating the light-textured subject of the Trio, where on beat five, the third flute is imitative of the subject at the unison. This imitation is not rhythmically exact because it is dependent upon the harmonization of this idea, which is again the pentatonic scale.

The returning "A^2" part begins much the same as "A^1" but the fifth theme of this part is not only centered on B-natural instead of B-flat, but is considerably abbreviated and reharmonized. After the initial violin statement in measure 296, a stretto of the theme occurs on the level of G-sharp a minor tenth below in the viola and violoncello.

The beginning of the third section is homophonically derived consisting of a basic, solid harmony which accompanies a single melodic line appearing in the first oboe. The only instance of imitation appears on pages 74 and 75, measures 469-477. This imitative passage initiates the beginning of the "B" part of the third section and is marked 3/2. Appearing in the first clarinet is a figure derived from the second motive of the second theme of the Symphony. This descending stepwise figure, characterized by the downward octave leap, followed by an ascending octave leap, is then imitated at the octave below two bars later by the first bassoon accompanied by the first clarinet. The imitation possesses the same notes, but with the 4/2 meter change, the first note of the series has been rhythmically augmented to become a whole note in place of the half note. Some three bars later, measure 474, the same figure is heard, again within the confines of the 3/2 meter, and doubled at the octave between the divisi violins. After one measure, the figure is imitated in the divisi violoncellos and double-basses an octave below. This figure builds again in sequence after the first note C at the 4/2 meter in divisi violins possessing not only slight rhythmic modifications, but melodic color changes as well. At the 5/4 meter, this one-measure figure is imitated, again at the octave, in the divisi violoncellos and double-basses. This sole example shows the extent to which counterpoint is employed in the third section.

The Passacaglia in the fourth section maintains a series of thirteen statements, the first of which is stated beginning on

page 84, measure 523, in the violoncellos and double-basses. After one complete statement of the nine-note Passacaglia theme, its contrapuntal associate (measure 529) is heard coincident with the bass theme. This countermelody , in the first oboe and first bassoon, is doubled a perfect fourth below by the second oboe and second bassoon, and at measure 532, two independent melodies form a double countermelody. Also associated with the bass theme and its countermelody is found, at times, original and inverted forms of the first motive of the third theme. As can be seen on page 85, measure 541, the countermelody is nearing conclusion and the first motive of the third theme is found first in the second violin and imitated one measure later by the viola at a perfect fourth below.

The fourth section, whose texture gains a progressive thickening, possesses many imitative passages. The Passacaglia melody, found on page 86, measure 559, has an imitation at the fifth in the divisi violins and doubled at the third in the divisi violas. This imitation, a metamorphosis of the first theme in rhythmic diminution, possesses a quickness of entry characteristic of the stretto device.

Another example of stretto results from ostinato figures which eventually lead to very thickly textured layering as can be seen on pages 90 and 91. The gradual formation of ostinatos begins on page 88, measure 575, with a quick statement of the first motive of the first theme in the flutes, clarinets and trumpets on the level of D-sharp. One measure later, on the level of E, the first trumpet enters with the motive setting up an alternating ostinato between the three trumpets.

The first trombone enters in the same measure with a partial statement of the motive in rhythmic augmentation, also on the level of D-sharp, followed by the horns imitating the first trumpet line on the level of F-sharp. All of these ostinato entries are found coincident with the compelling bass theme. This lengthy passage, leading to the Coda of the Symphony, contains imitations between the trumpets and trombones analogous to those imitations of the first theme found in the first section, pages 33-35, which also marked the conclusion of the first section.

As can be noted from the examples cited, Barber makes strong use of counterpoint, in particular, the devices of imitation and sequence. Observing the frequency of the intervals imitated, Barber is fond of imitating at the interval of the third, particularly the major third, and imitations also occur at the octave and unison. Imitation, then, forms the core of continuity throughout the entire work. Stretto, in conjunction with imitation, usually is formed by the presence of simple figures derived from the original three themes. With these strong contrapuntal devices, Barber is able to generate musical interest throughout, even though there are the melodic contours of only three themes.

In his biography, Samuel Barber, Nathan Broder states that, in relation to his First Symphony (in One Movement), Opus 9, there is "an occasional hint of Sibelius in the orchestration."[21] This author

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[21]Broder, op. cit., p. 79.

not only concurs with Broder, but notes also, in the first movement of the Symphonie Nr. 5, Opus 82, of Jean Sibelius, there are strong signs of imitation and stretto that are similar to passages found in the Barber work. As may be seen in the Wilhelm Hansen edition of the Symphonie Nr. 5,[22] the passage beginning on page 13 illustrates an imitation at the unison between pairs of oboes and clarinets, each doubled at the third. This imitated passage is analogous to the imitation which Barber employs in the divisi first and second violins beginning on page 13, measure 53. Stretto is also present in the Sibelius work. Beginning in the first violins and violoncellos on page 21 at letter J, the theme is stated doubled at the octave and is answered after three beats, a perfect fifth lower, by a statement in the viola. This statement is answered five beats later in the second violins on the level of G, a minor third below the initial statement. This passage is similar to the area in the Barber work beginning on page 20, measure 80. All of these analogies are important to note when discussing the origins of a particular composer's style.

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[22] Jean Sibelius, Symphonie Nr. 5 (Copenhagen: Wilhelm Hansen, 1921), pp. 13, 21.

Orchestration

It has been observed by Nathan Broder that

> Barber's orchestration is tasteful, restrained, and varied. He has a keen ear for instrumental colors and, in keeping with the fundamentally poetic character of his music, his colors are never neutral, never, except perhaps in the Capricorn Concerto, chosen for their sake alone, but always with the aim of enhancing the music's expressiveness. In the earliest works he relied on more or less traditional combinations, but he soon developed an ability to exploit in fresh ways the idiomatic capacities of the individual instruments of the normal symphony orchestra.[23]

The orchestral palette which is involved in the First Symphony (in One Movement) Opus 9, notable "is the largest that can be regarded as standard."[24] The instrumentation includes the following colors:

2 Flutes	Timpani
Piccolo	Cymbals
2 Oboes	Bass Drum
English Horn	Harp
2 Clarinets in A	Violin I
Bass Clarinet	Violin II
2 Bassoons	Viola
Contra-Bassoon	Violoncello
4 Horns in F	Double-Bass
3 Trumpets in C	
3 Trombones	
Tuba	

These instrumental colors are blended so that the expressiveness of the work emphasizes, essentially, the strings and woodwinds, with the brass generally acting in an accompanimental nature. An overall survey of the work based upon how the instrumental sections are employed was made on a page-to-page basis.

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[23] Broder, op. cit., p. 58.

[24] Leon Dallin, Listener's Guide to Musical Understanding (Dubuque: William C. Brown, Co., Publishers, 1972), p. 68.

Woodwinds, Brass, Strings, Timpani (Tutti)	32.50
Woodwinds, Brass, Strings (Tutti)	22.50
Woodwinds, Strings	16.50
Woodwinds, Strings, Harp	9.50
Woodwinds, Brass, Strings, Harp (Tutti)	5.50
Woodwinds, Brass, Strings, Harp, Timpani (Tutti)	4.50
Strings	2.50
Woodwinds, Harp, Timpani	1.00
Woodwinds, Timpani	1.00
Brass, Harp	1.00
Strings, Harp	0.50
Woodwinds, Brass, Harp	0.50
Woodwinds, Harp	0.50
Brass, Strings, Timpani	0.50
Woodwinds	0.50
Woodwinds, Brass, Strings, Timpani, Bass Drum (Tutti)	0.50
Woodwinds, Brass, Strings, Cymbal (Tutti)	0.50
	100.00

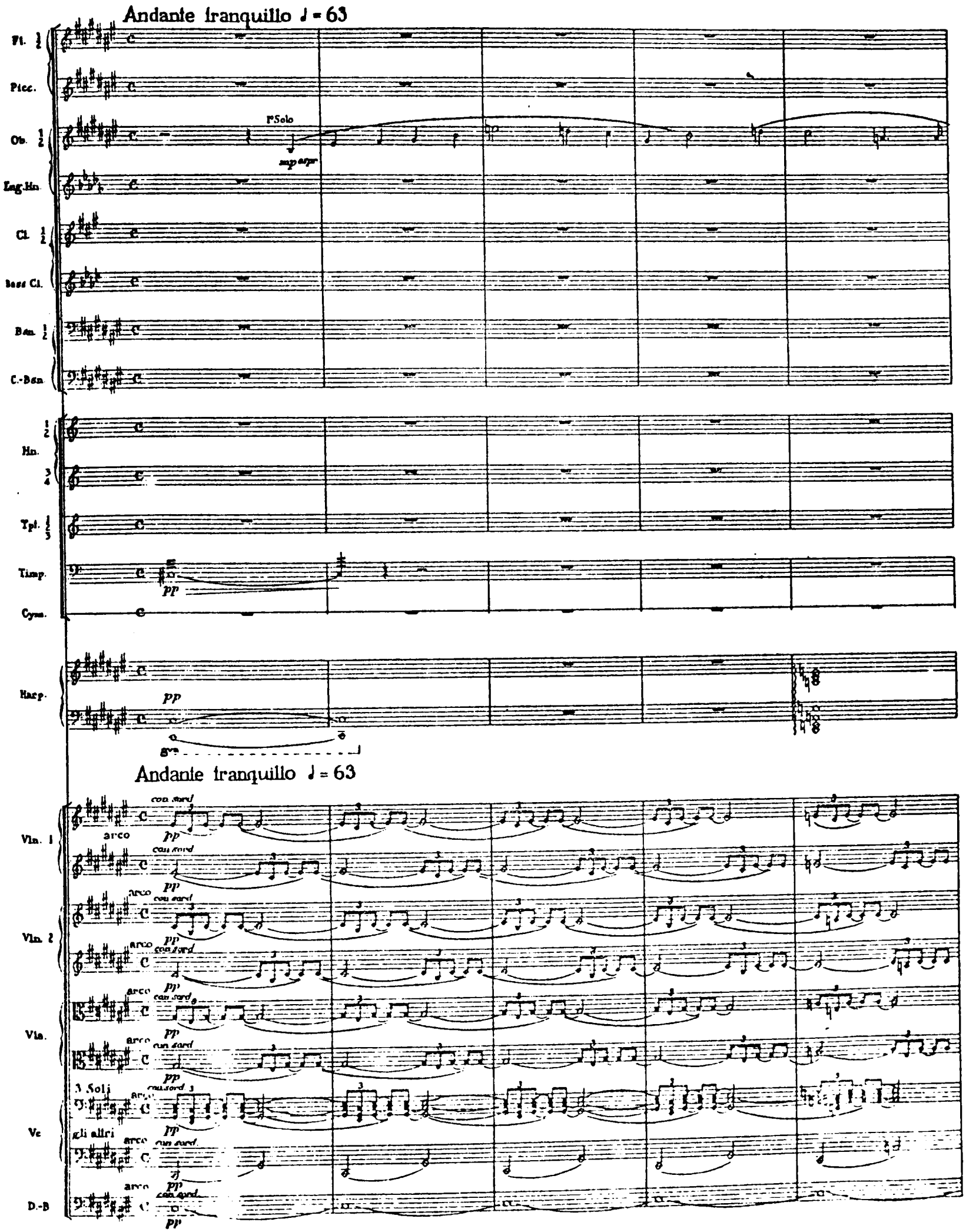
From this survey one may quickly see how Barber combines the different sections of the orchestra. As noted previously, observe the sparse use of the brass choir in proportion to the usage of the other choirs and their combinations. Briefly, the brass section is strongest when found in tutti passages. The brass choir used singly contributes no significant color combinations with other choirs of the orchestra. The trumpets, accompanied by the harp, are used as an ensemble in only a few instances, notably the "B" part of the second section, pages 50 and 51.

In contrast to this generality, Barber quite frequently uses woodwinds to complement the strings and vice versa. These combinations may be seen in conjunction with all three of the initial themes found in the first section as well as many other places in the Symphony.

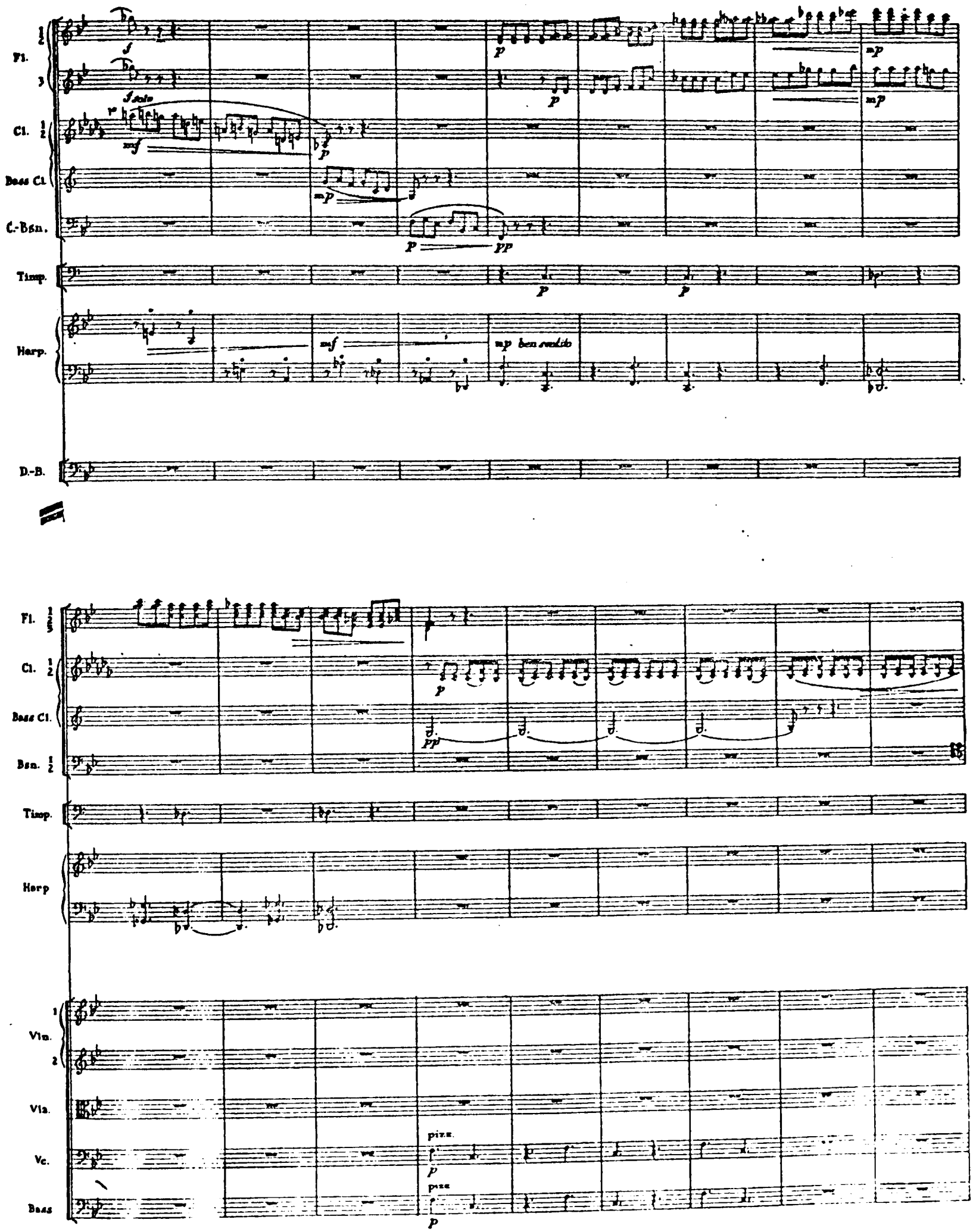
Not only in conjunction with other choirs like the woodwinds, the string choir itself plays a major role in the orchestral make-up of the work. Special attention should be paid to the string section and its vital accompanimental role as can be seen in Example 36 which shows the opening bars of the third section. This alternating imitative accompaniment pattern between divisi strings forming a C-sharp major chord held firmly by the tonic root in not only the timpani and harp, but violoncellos and double basses, creates a continuously sounding tonic chord forecasting the synthetic sound continuum in György Ligeti's work, Atmospheres. This example also illustrates not only Barber's use of divisi strings but also how the solo woodwind is frequently employed along with the string choir.

The woodwind choir may be thought of as not only a tool for melodic doubling with the strings, but especially in the second section, the woodwinds form the basis for the lighter textured "B" part which is analogous to the classical idiom of the Trio. As can be seen in Example 37, the essentially three-part texture is sustained in the three flutes for eight bars and accompanied by the harp, until the two clarinets, which are accompanied by the bass clarinet, enter leading to figure 22 and a repetition.

Example 36, measures 439-443



Example 37, measures 226-244

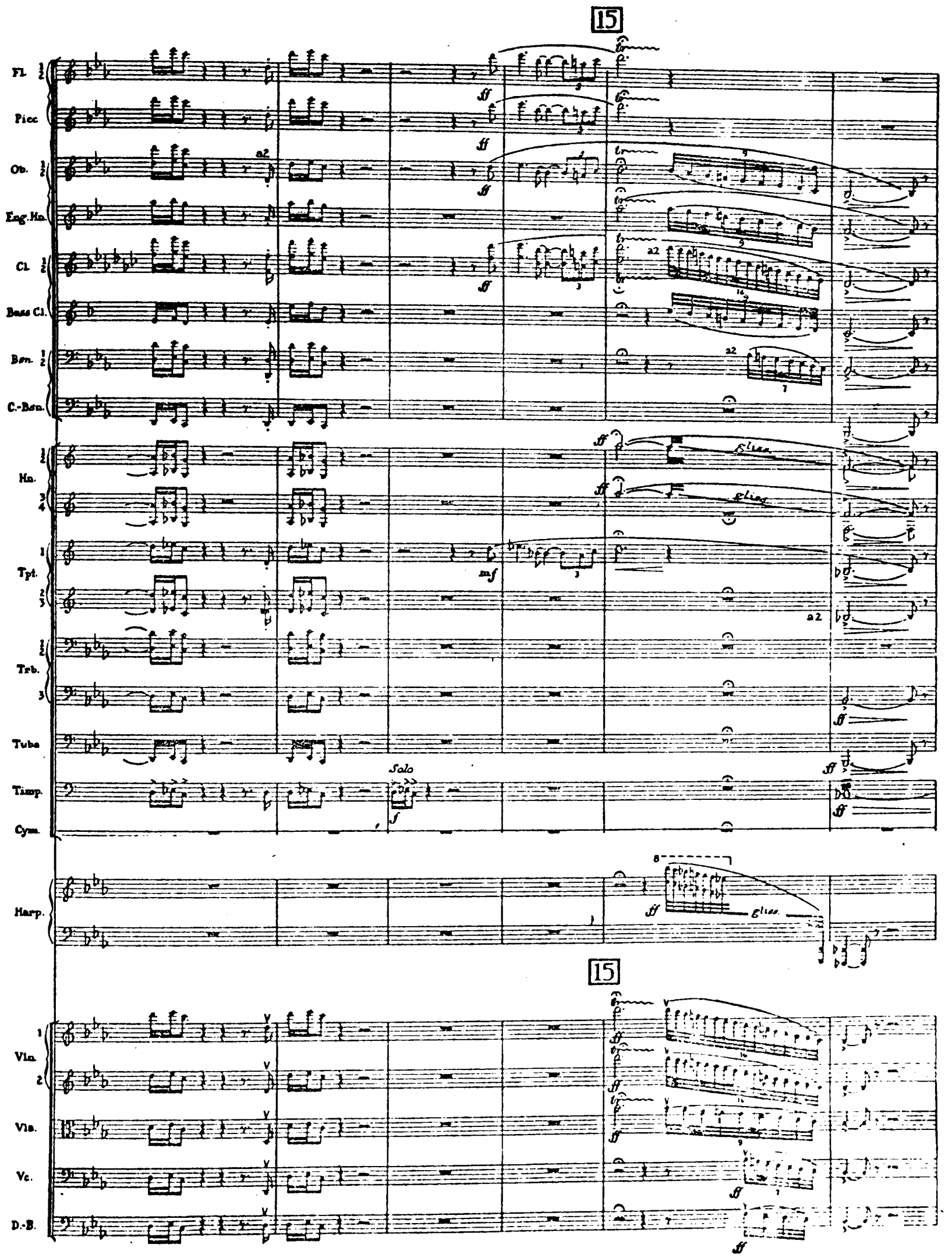


The percussion section is not only employed in the usual manner but, as can be seen in Example 38, the timpani plays both a rhythmic as well as melodic-motivic role. This short passage, page 36, featuring a melodic figure of the first theme of the first section, is an interesting study of the use of the timpani as well as the melodic doubling between the timpani and the full orchestra.

There is only one usage each of the cymbal and bass drum, both appearing at climactic points in the work. The sole use of the suspended cymbal can be found on page 83 which climaxes the conclusion of the third section and is sustained after a sforzando indication on the first beat of measure 520 marking the beginning of the fourth section. Like the cymbal, the bass drum is used to create tension at the end of a section. Toward the conclusion of the thirteenth statement of the Passacaglia theme, the fourth section draws toward the Largamente in measure 601, which begins the Coda, and here, the bass drum, over a three-measure span, builds from piano to fortissimo accompanied by the timpani. This grandiose crescendo is quite impressive for it is also accompanied by a rallentando indication as well, further stressing the climactic nature of the passage.

Barber's use of the harp in the work is restricted to the first and third sections where the writing consists principally of arpeggiated figures, and white-note glissandos appear in the Coda, page 65, of the second section. Although very sparsely used in the first section, the mellow timbre of the harp forms

Example 38, measures 131-136



accompanimental associates to the solos of the first oboe found in the third section. Essentially, the harp is used to strengthen the harmonic color due to the overwhelming qualities of certain strong overtones coincident with those of the string section.

After viewing how the different choirs are used not only independently but also in conjunction with each other, the instrumental colors of the basic thematic material and their derivatives may be noted. As previously mentioned, the three original themes consist of string and woodwind color combinations. The statement of the first theme, page 1, measure 2, includes all strings except the double-bass, reinforced by the woodwinds, excluding the bass clarinet and contra-bassoon. This is a characteristic timbre used in tutti portions of the Symphony, although not always is it associated with thematic statements.

The second theme, page 6, measure 28, is also stated by woodwinds and strings. Doubled at the unison, this theme is heard in the English horn and viola with accompanimental configurations in the bass clarinet, violoncellos and harp.

The initial statement of the third theme, page 15, measure 60, again possesses the apparent favorite combination of woodwinds and strings. This theme is stated, doubled in octaves, by all the upper strings and woodwinds accompanied sparsely by the brass.

The fourth theme, page 28, measure 109, introduces the first of the metamorphoses of the three original themes. This theme, derived from the first theme, combines not only low strings and

woodwinds, but low brass as well. Stated with a tutti flourish of quick high woodwinds and accompanimental figures in the strings, the theme sets the pace for the ostinato that leads to the conclusion of the first section.

Marking the beginning of the second section, the first violins state the fifth theme after which the theme is imitated at a tenth below by the second violins. This derivative of the first theme is clearly string-dominated in comparison to the full tutti orchestra that may be found coincident with the first theme.

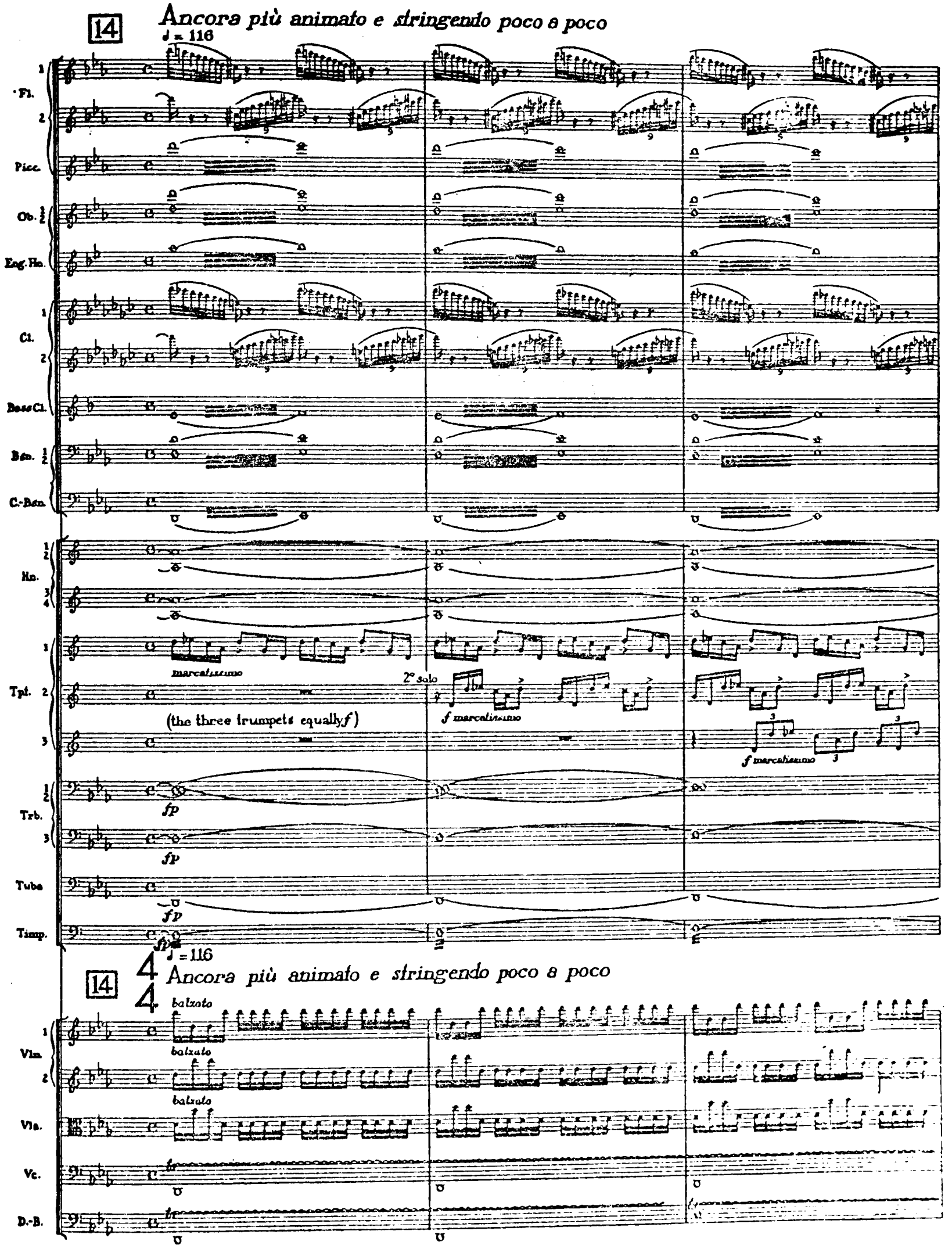
The initial sixth theme, found on page 69, measure 439, possesses nearly the same timbre as its original second theme. This sixth theme is stated by the solo oboe accompanied by the strings. As will be recalled, the second theme, which is located in the first section, has English horn and viola colors. It may be noticed, then, that both the second theme and its derivative, the sixth theme, consist of a tenor-alto range. In the returning "A^2" part, the qualities are reversed with the accompaniment in the woodwinds and the sixth theme now found in the strings.

Throughout the fourth section the seventh theme undergoes several timbre transformations. The first statement of the Passacaglia theme is heard in the violoncellos and double-basses on page 84, measure 523. The twelfth statement shifts the theme from low string colors to the brassy timbre of the three trumpets. The thirteenth and final statement appears in the three trombones doubled at the octave.

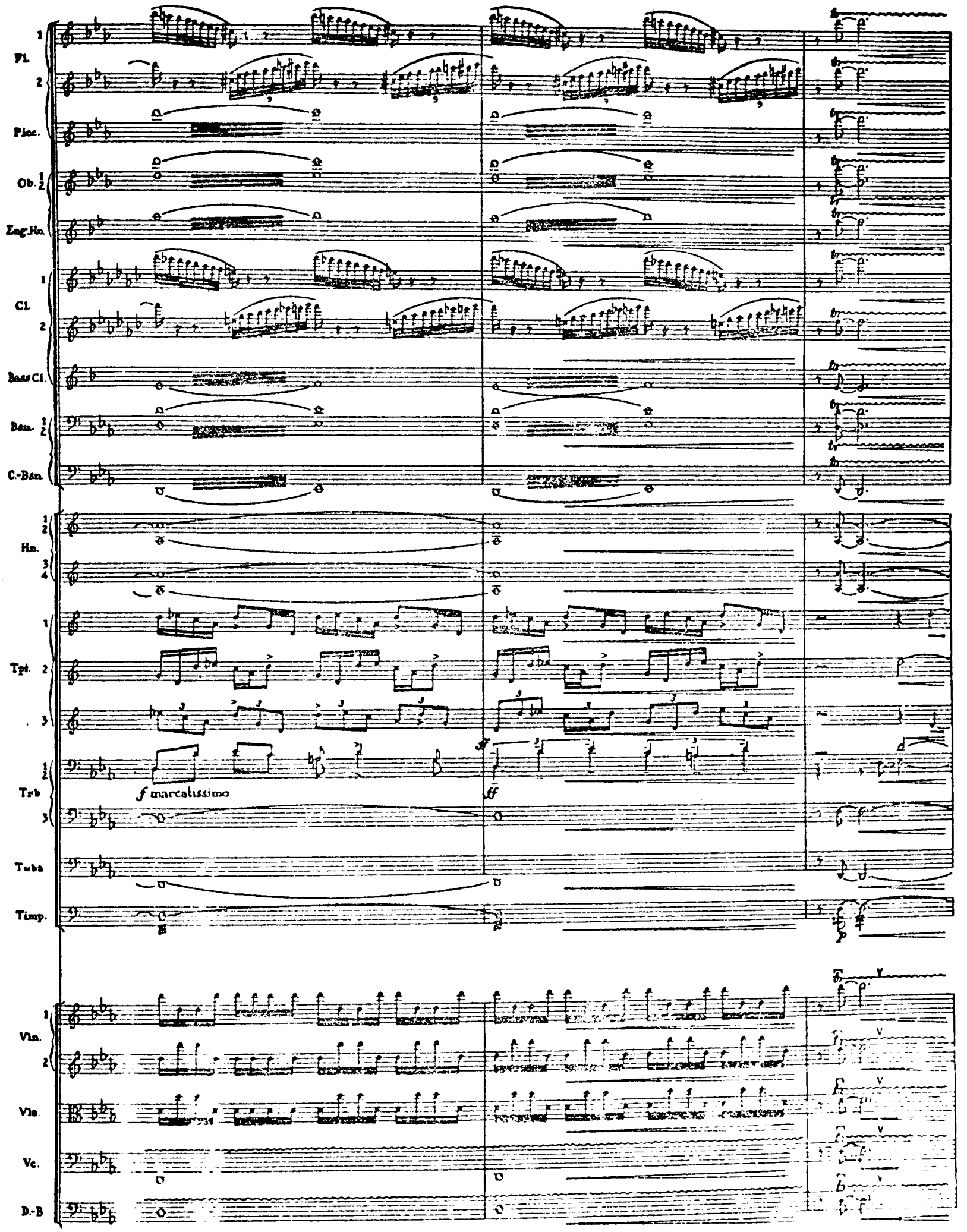
The countermelody, page 84, measure 529, accompanying the seventh theme, is predominantly woodwind in quality with the oboes and bassoons stating the theme. The countermelody can also be found stated by the strings on page 85, measure 547.

The texture of the Symphony produced by orchestral blendings varies greatly from a sparse treatment of the violins, as may be seen in the opening bars of the second section, to very dense stratification of motives and figures as may be seen not only in the concluding bars of the first section, but also in the fourth section. Example 39, pages 34 and 35, evidences the thickest orchestral texture present in the work. Notice the stratified layers produced by the flutes and clarinets, the strings, as well as the imitative entries in the trumpets.

The observations regarding counterpoint and orchestration as employed in Barber's First Symphony (in One Movement), Opus 9, reveal that this work has a close affinity to the symphonies in the Romantic style-period. The imitative treatments of thematic motives, the countless metamorphoses of these motives, the very large orchestral palette which includes the theatrical effects of the English horn and the harp, and even the one-movement formal concept, contribute to a neo-Romantic symphony in the twentieth century.


14
Ancora più animato e stringendo poco a poco
♩ = 116
Fl.
Picc.
Ob.
Eng. Ho.
Cl.
Bass Cl.
Bsn.
C.-Bsn.
Hn.
Tpt.
marcatissimo
2° solo
(the three trumpets equally f)
f marcatissimo
Trb.
fp
Tuba
Timp.
Vln.
balzato
Vla.
Vc.
D.-B.

Example 39 (continued)



CHAPTER V

CONCLUSION

While observations have been made with regard to Samuel Barber's First Symphony (in One Movement), Opus 9, as it relates to the neo-Romantic style, definite twentieth century affluences are also present bridging the gap between the concepts of the Romantic and contemporary processes.

The types of vertical sonorities, which involve added as well as split tones, may be traced clearly from not only Maurice Ravel and Claude Debussy, but also, with respect to the use of modal scales and synthetic scales, Modest Mussorgsky even stands as an influential source of many features of Barber's compositional style. In Barber's usage of modal resources the following are represented: Aeolian, Dorian, Locrian, Lydian, Phrygian, as well as the Lydian-Mixolydian form, while the Aeolian stands along with Lydian-Mixolydian as being the most frequently employed.

The scale forms in the Symphony represent still another aspect of Barber's style that recalls not only Romantic characteristics, but also twentieth century leanings as well. Important to note, along with pentatonic and whole-tone scale formations, again revealing Debussy's influence, is Barber's use of the earlier types of Mussorgsky's synthetic scales which, at times, form chords whose roots are at the interval of a tritone. Barber uses this technique

especially in the second section, page 41, measure 185, as a means of connecting two different centers, namely B-flat and E-natural. The synthetic scales of eight, nine, ten, eleven and twelve notes appear regularly in all four sections of the Symphony and of these formations, Barber favors the scales containing nine or eight tones. When scales of twelve notes appear, their durations are generally of only two measures, and no instances of serial writing are seen. As may be observed in Appendix B, certain bi-centers and tri-centers create individual scale forms in layers which recall the earlier strata techniques of Igor Stravinsky.

The form of the Symphony, being cast in one movement, is not only reflective of composers like Robert Schumann and Franz Liszt, but foretells other works by composers such as Roy Harris and Arnold Schoenberg. Unlike several of these works, for example, the Roy Harris Third Symphony whose open form impresses upon the listener a through-composed format, clear cadences are visible between each section of Barber's Symphony within an overall closed form of four clearly defined sections.

These four sections that generate the entire one movement work are maintained first by a sustained timpani note, B-flat, which connects the first and second sections. Between the second and third sections, the timpani moves chromatically from C to C-sharp after a rest of a measure and a half accompanied by a fermata. This indicates, because of the sizable break between the sections, that the second and third sections are not connected but merely bridged.

The connecting link between the third and fourth sections is a chordal segue (C, E, G) forming a common-chord modulation between the centers of C and the new center of E.

Not only the tonal relationships of the three principal themes, the scales and vertical structures produced within the framework of often eight, nine, ten, eleven or twelve tones, the contrapuntal imitation present, but also Barber's almost classical use of the orchestra in the way in which these themes are presented in the strings and woodwinds, all engage to make the overall form which is present within the work. The individual four sections, then, represent the Exposition and Development, the latter of which already contains techniques of thematic metamorphosis and key changes (section one); the scherzo-like character and continued thematic metamorphoses of the first theme (section two); and the slow tempo in which the material of theme two is developed (section three); and finally, the return of the original center of E and the first theme, now treated as a Passacaglia (section four), represents the Recapitulation of an overall grandiose Sonata Allegro form. It is the preconceived ideals of Sonata Allegro form--that is, the structure of the themes, and most important, the key relations present--that make the constant metamorphoses and the clearly classical key schemes adhere to the conception that Samuel Barber's First Symphony (in One Movement), Opus 9, is truly a masterfully written work cast clearly in the one movement form of Sonata Allegro.

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APPENDIX

A. Thematic and Motivic Metamorphoses of the *First Symphony (in One Movement)*, Op. 9

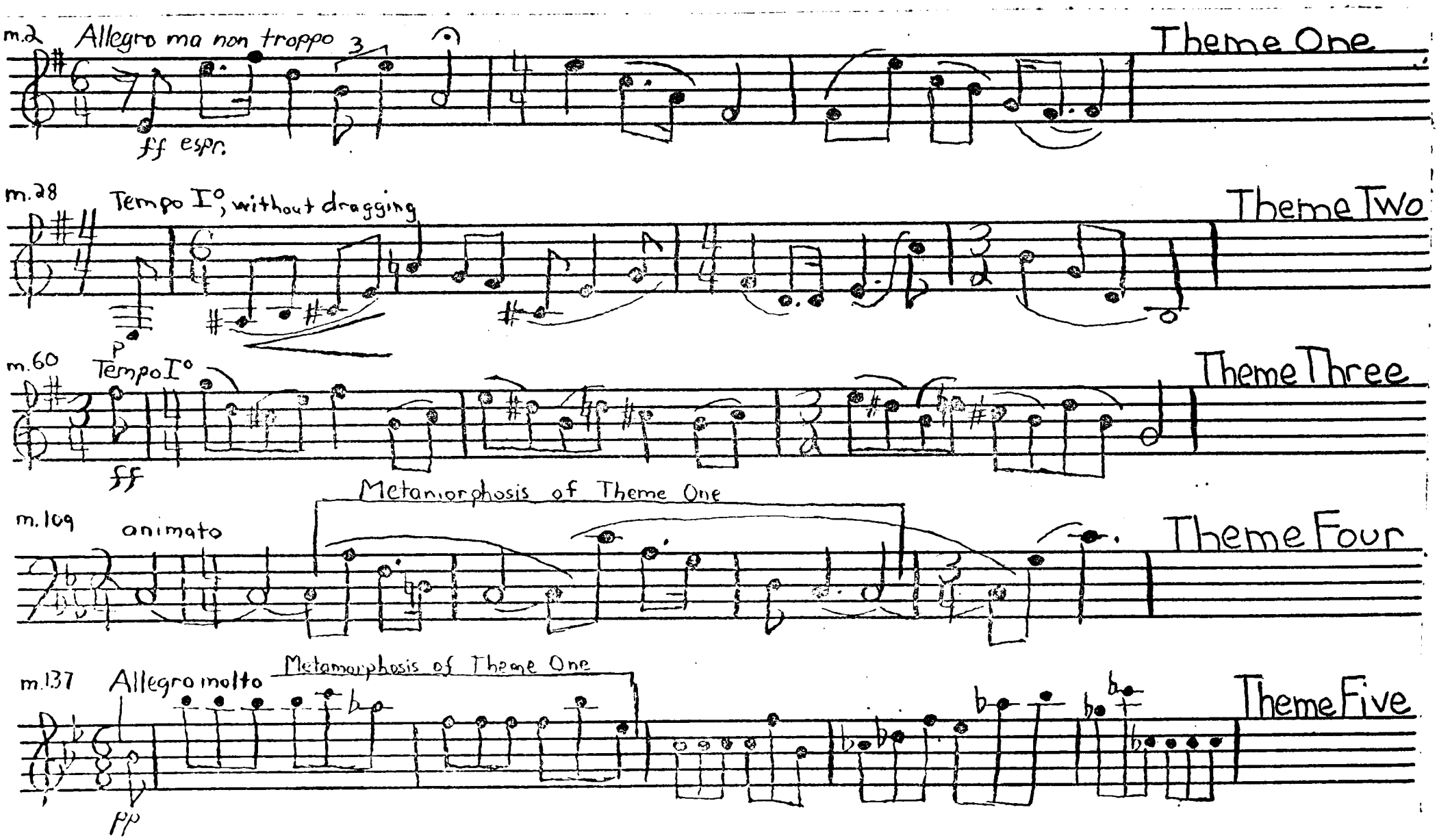
B. Centers of Tonality and Modality

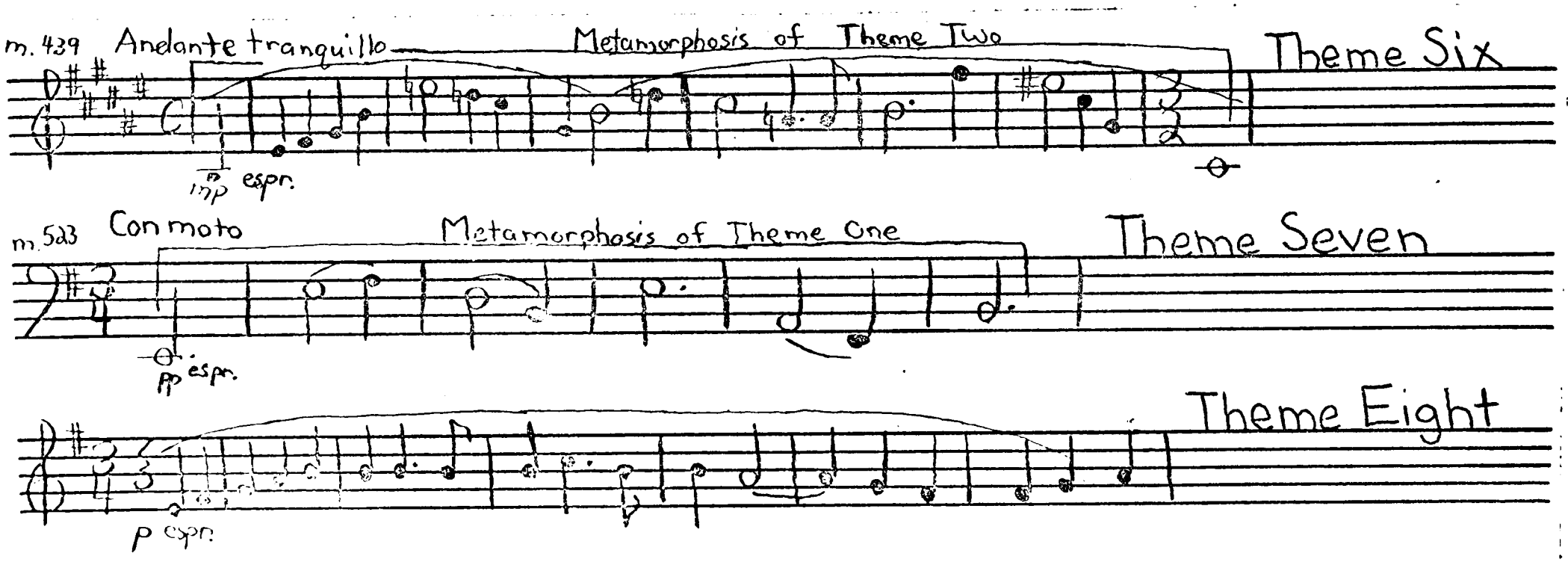
C. Frequency of Vertical Structures

D. Index of Pages and First Measure Numbers for the *First Symphony (in One Movement)*, Op. 9. New York: G. Schirmer, Inc., 1943.

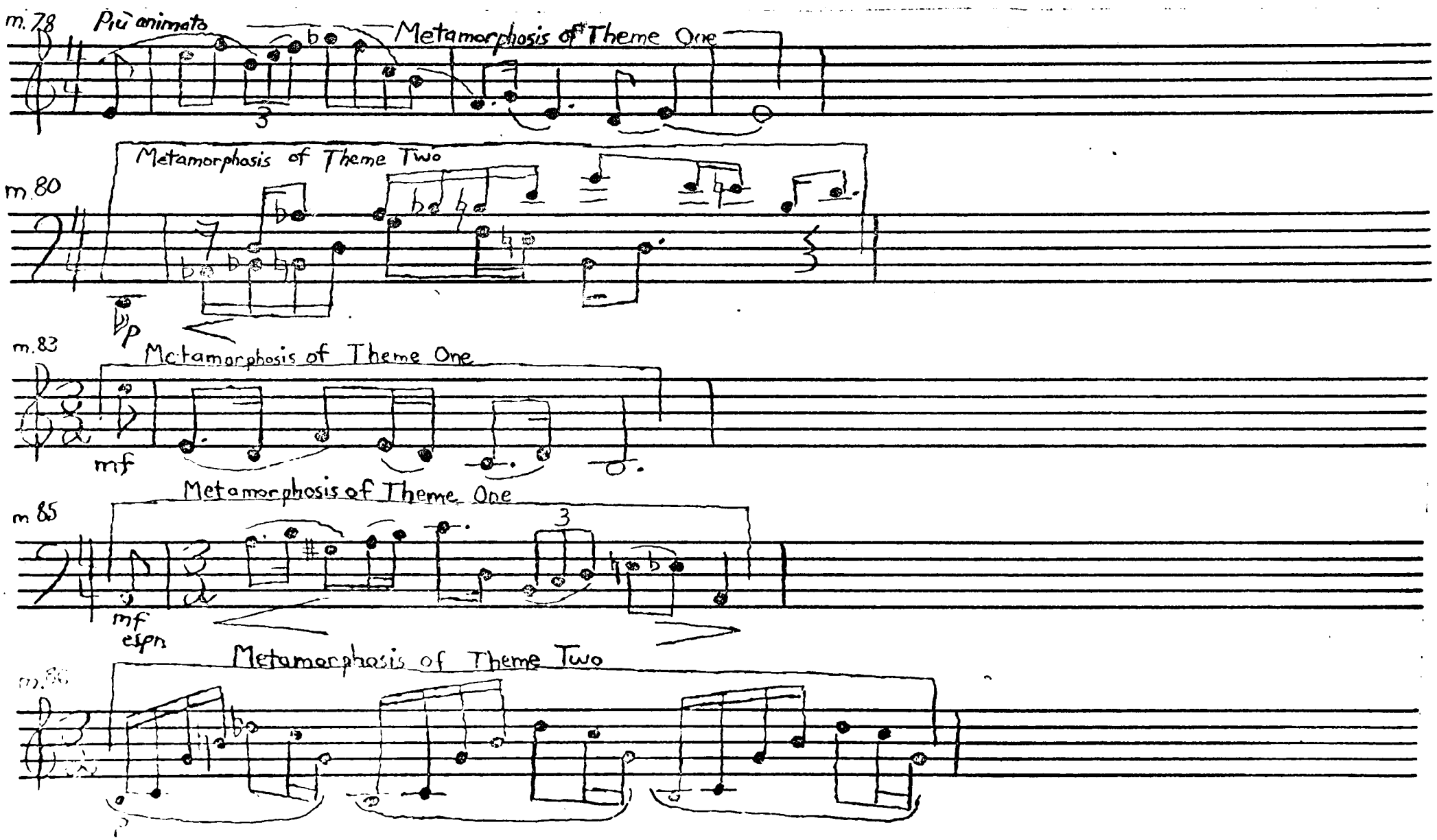
APPENDIX A. THEMATIC AND MOTIVIC METAMORPHOSES OF THE FIRST SYMPHONY (IN ONE MOVEMENT), OP. 9

Principal Themes of the Four Sections




m. 439
Andante tranquillo
Metamorphosis of Theme Two
Theme Six
mp espr.
m. 523
Con moto
Metamorphosis of Theme One
Theme Seven
pp espr.
Theme Eight
p espr.

Thematic Metamorphoses - Section One



m.89

Metamorphosis of Theme One

m.91

Metamorphosis of Theme One

m94

Metamorphosis of Theme Three

f

m98 tranquillo

Metamorphosis of Theme One

f molto espr.

m.103 affrettando

Metamorphosis of Theme Two

mf

cres.

m 107

a tempo

Metamorphosis of Theme One

ff

f

m.112 animato — Metamorphosis of Theme One

f

m.118 — Metamorphosis of Theme Four

m.120 poco allarg. — Metamorphosis of Theme One

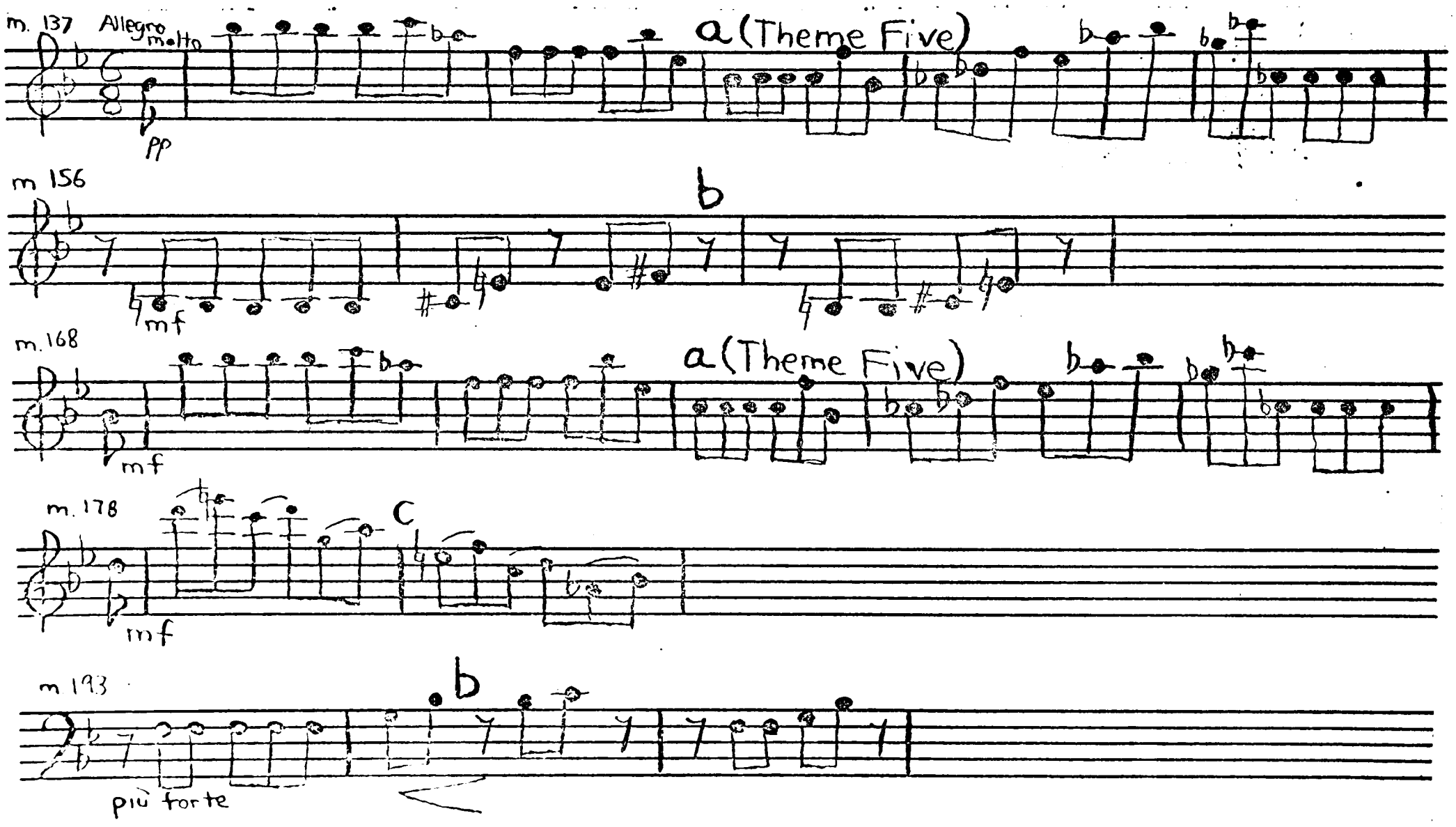
fff

m.124 accel. — Metamorphosis of Theme One

m.128 — Metamorphosis of Theme One

m 131 — Metamorphosis of Theme One

Thematic Metamorphoses - Section Two



m. 224

c

ff

m. 231

d

p

m 264

a′

m 270

b

p

m. 278

d

pp

m. 286

(b)

p

m. 290

a'

p

m. 296

a

f

m. 306

c

mf

m. 328

b

m 363

a'

f cres.

m 391

meno mosso

(a) Theme One

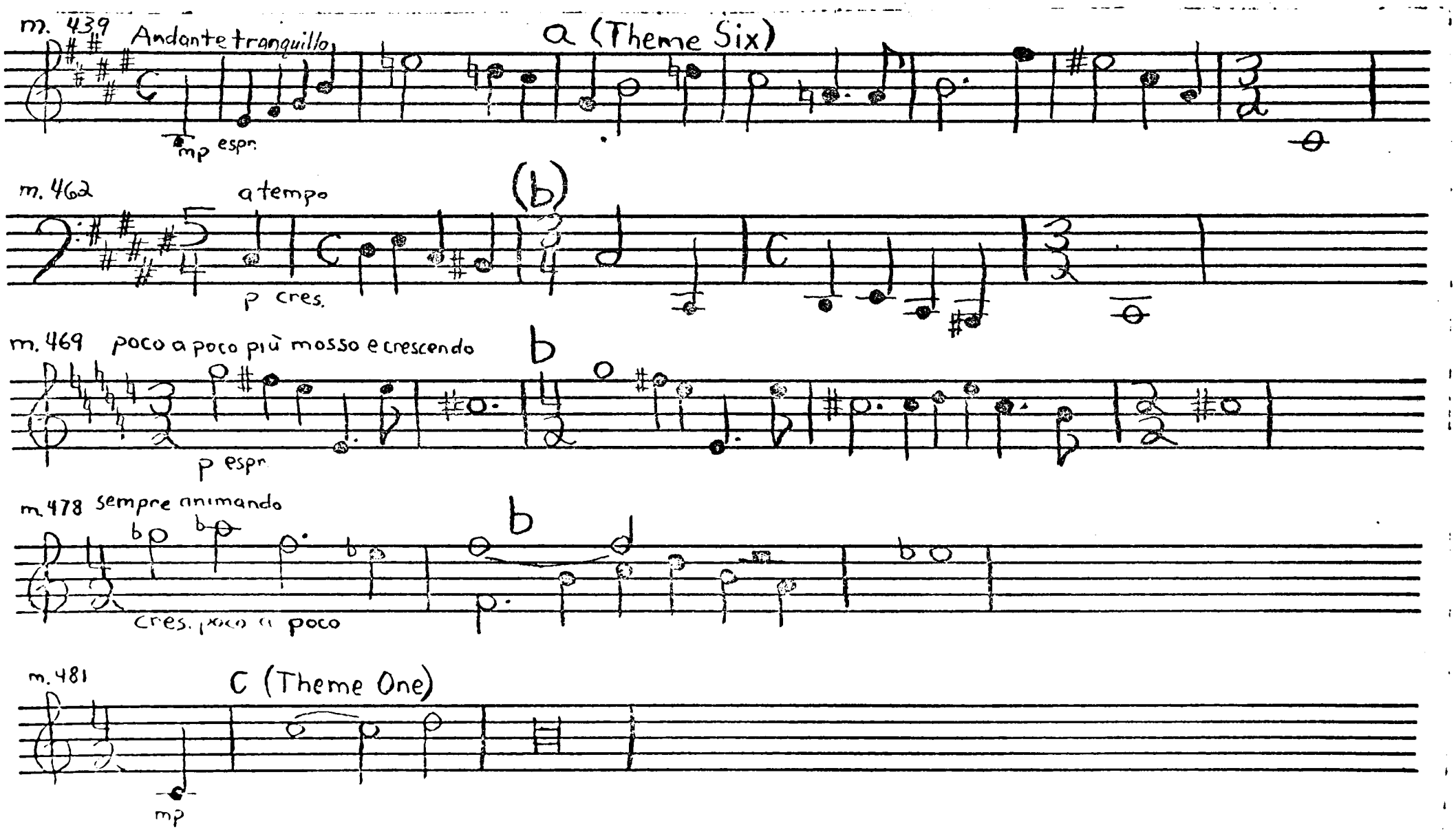
ff

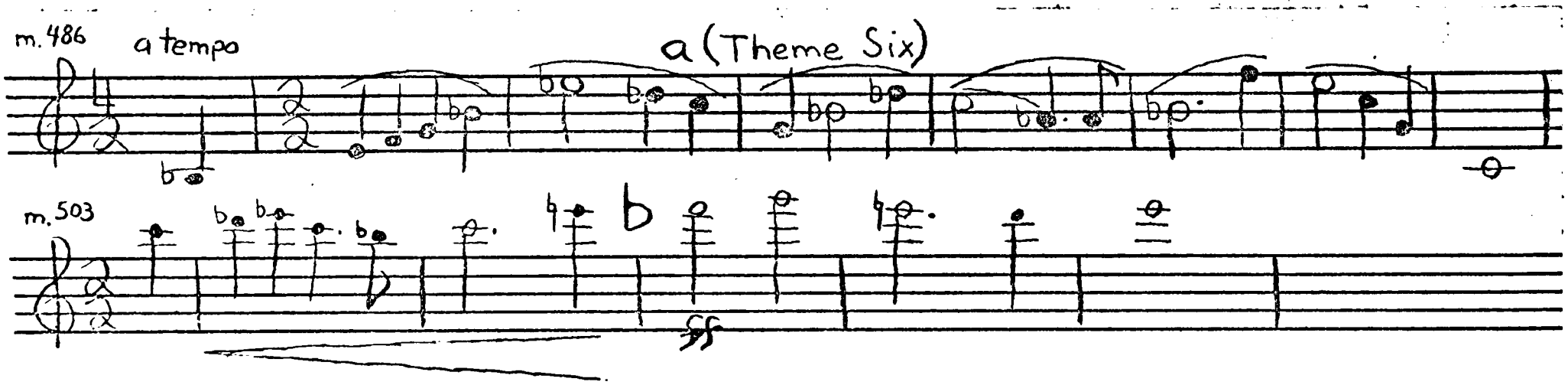
ff

mf

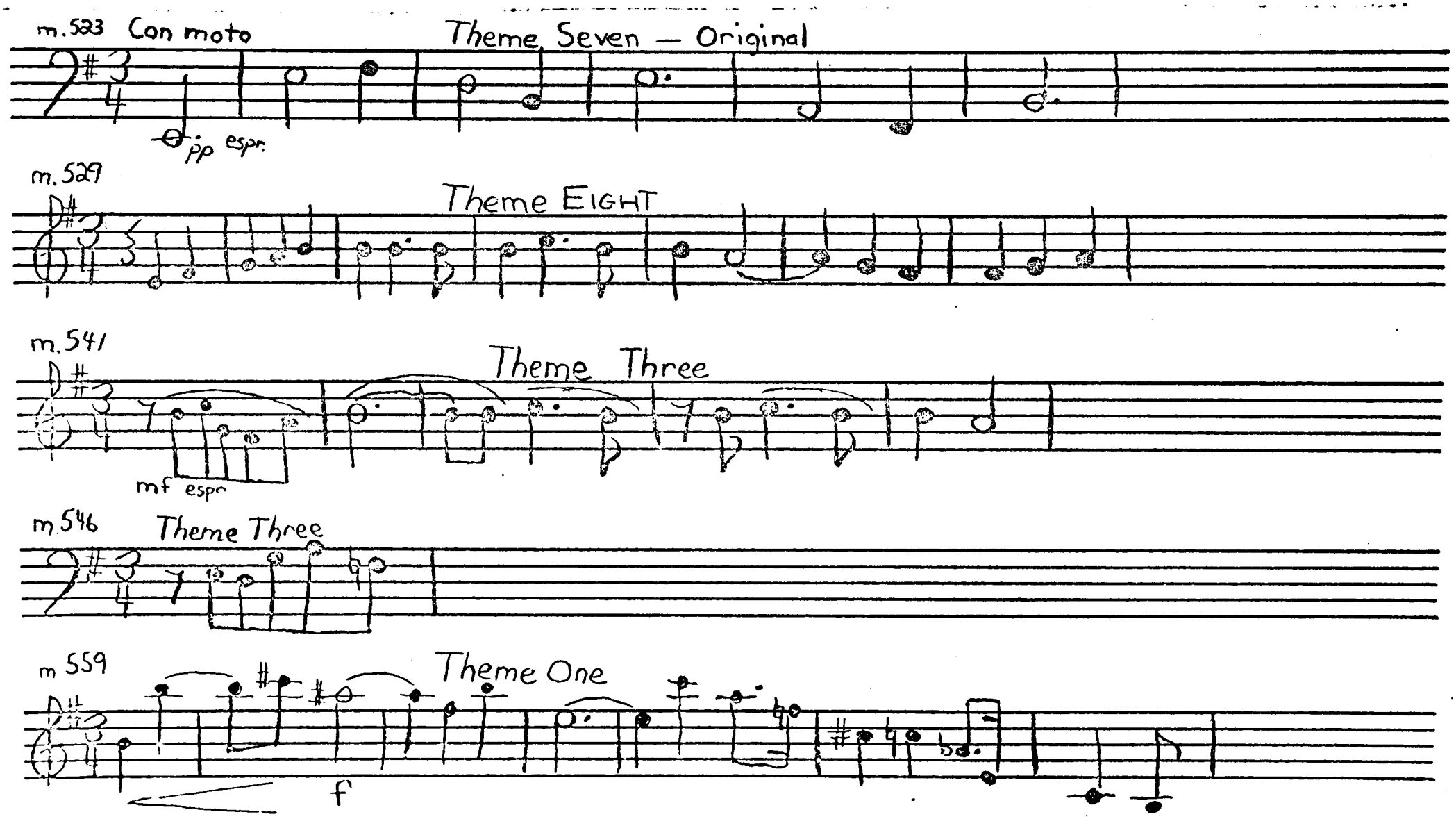
ff

mf


m. 439
Andante tranquillo
a (Theme Six)
mp espr.
m. 462
a tempo
(b)
p cres.
m. 469
poco a poco più mosso e crescendo
b
p espr.
m. 478
sempre animando
b
cres. poco a poco
m. 481
c (Theme One)
mp


m. 486
a tempo
a (Theme Six)
m. 503

Thematic Metamorphoses - Section Four



m.565

Theme Seven

più f

m.565

Theme Eight

f ben sentito

cres.

m.571

Theme One

m.571

Theme Seven

m.577

Theme Seven

m. 588 allargando

Theme Three

ff espr.

m. 589

Theme Seven

ff

Theme Seven

m. 595

ff

m. 601 - CODA

Theme One

ff

APPENDIX B. CENTERS OF TONALITY AND MODALITY

SECTION	First				
TEMPO	Allegro ma non troppo				A tempo poco a poco animando
PART	Exposition				
THEME	First Theme				Bridge
CENTERS AND SCALES	7-Tone (Aeolian) EF#GABCDE	11-Tone EFF#GG# ABCC#DD#E	7-Tone (Lydian-Mixolydian) EF#G#A#BC#DE	7-Tone (Aeolian) EF#GABCDE	11-Tone AA#BCC#D D#EF#GG#A
MEASURES	1-7	8-9	10	11-12	13-16

SECTION	First						
TEMPO	A tempo poco a poco animando		Sempre più animato		Tempo I°		
PART	Exposition						
THEME	Bridge				Second Theme		
CENTERS AND SCALES	10-Tone EF#GABbB CC#DD#E	8-Tone GABC#D EFF#G	12-Tone G center	11-Tone AbABbCDb DEbEFF#GAb	9-Tone BCC#DEF# GAA#B	11-Tone FF#GAbABb BCC#DEF	8-Tone BC#DEF# GAA#B
MEASURES	17	18-19	20-21	22-25	26-35	36-37	38-42

SECTION	First						
TEMPO	Doppio mosso						
PART	Exposition						
THEME	Bridge						
CENTERS AND SCALES	6-Tone (Whole tone) EF#G#A#CDE	Vague	10-Tone BCC#DD# EF#GAA#B	7-Tone (Dorian) C#D#EF#G#A#BC#	8-Tone BC#DEF GAA#B	8-Tone ABCDEF GG#A	12-Tone B center
MEASURES	43-44	44	45-47	47-49	49-51	51-58	58-60

SECTION	First						
TEMPO	Tempo I°				Più animato		
PART	Exposition				Development		
THEME	Third Theme			Bridge	First Theme	Second Theme (Diminution)	First Theme (Inverted) Second Theme (Diminution)
CENTERS AND SCALES	8-Tone BC#DD# EF#GAB	10-Tone BCC#DEF F#GAA#B	12-Tone B center	10-Tone BCDD#EF# GG#AA#B	11-Tone FF#GG#A A#BCDD#EF	11-Tone EFF#GAbBb BCC#DEbE	12-Tone A center
MEASURES	60-63	64-65	66-71	71-76	77-80	81-83	84-89

SECTION	First								
TEMPO	Più animato		tranquillo		affrettando		a tempo	animato	
PART	Development								
THEME	Theme I (Inverted)	Theme III	Theme I		Theme II		Theme I (Inverted)	Theme I Theme IV	
CENTERS AND SCALES	9-Tone ABbBCDE FGA		8-Tone DbEbFGb AbBbbBb CDb	7-Tone EbFGbAb BbCbDEb	7-Tone ABC#D# EF#GA	12-Tone A center	9-Tone GAbABbC DbDEbFG	7-Tone (Aeolian) CDEbFGAb BbC	7-Tone CDEbF GbAb BbC
MEASURES	90-94	94-97	98-99	100-102	103-4	105-7	108	109-13	114

SECTION	First								
TEMPO	animato			poco allarg.	animando		accel.	Ancora più animato e stringendo poco a poco	
PART	Development								
THEME	Theme I		Theme IV	Theme I Theme IV	Theme I				
CENTERS AND SCALES	7-Tone BbCDEb FGABb	7-Tone BbCbDEb FGABb	12-Tone Eb center	9-Tone EbFGAbA BbCbCDEb	8-Tone EbFGAb BbCDb DEb	9-Tone EbFGbG AbBbC DbDEb	Bi-center 7-Tone(Locrian) DEbFGAbBbCD 7-Tone (Lydian) DbEbFGAbBbCDb	D is the point of attrac-tion	7-Tone (Bb Major) BbCDEbFG ABb
MEASURES	115-16	117	118-19	120-21	122-23	123	124-29	130-34	135-37

SECTION	Second								
TEMPO	Allegro molto								
PART	A								
THEME	a (Theme V)			b		a (Theme V)			
CENTERS AND SCALES	8-Tone BbCbCDbEbF GbAbBb	9-Tone GAbABbC DbDEbFG	8-Tone CDEbFGb AbABbC	E center no scale	12-Tone E center	5-Tone BbCEb FAbBb	7-Tone CbDbEb FGbAb BbCb	4-Tone GbAbCbDb Gb	8-Tone GABbCb CDbDFG
MEASURES	138-43	142-50	151-55	156-62	162-68	169-70	171-72	173	174-75

SECTION	Second								
TEMPO	Allegro molto								
PART	A								
THEME	a	c				b			
CENTERS AND SCALES	9-Tone EbEFAb ABbC DEb	9-Tone EF#GG#A BbBCDE	12-Tone Bb center	12-Tone E center	7-Tone EFGABCDE	5-Tone FGBbC EbF	6-Tone FGBbC DEbF	5-Tone FGCbDb EbF	7-Tone AbBbCbDb EbFGAb
MEASURES	176-78	178-82	183-84	185-86	187-93	193-94	195-96	197-99	200

SECTION	Second					
TEMPO	Allegro molto					
PART	A					
THEME	b					c
CENTERS AND SCALES	5-Tone AbBbDb EbGbAb	6-Tone AbBbDbEb FGbAb	7-Tone (Lydian-Mixolydian) FGABCDEbF	4-Tone DbEbGb AbDb	8-Tone FGAbBbB DbDEbF	5-Tone FGBbCEbF
MEASURES	201-2	203-4	205-8	209-12	213-23	224-25

SECTION	Second						
TEMPO	Allegro molto						
PART	A						
THEME	c		d				
CENTERS AND SCALES	6-Tone ABC#E F#G#A	7-Tone DbEbFGAb BbCDb	5-Tone (Pentatonic) FGACDF	8-Tone FGbAbBbCb CDbEbF	6-Tone DbFGbGA CDb	6-Tone DbEbGbAb BbCDb	5-Tone (Pentatonic) FGACDF
MEASURES	226-27	228-30	231-32	233-34	235-36	237-38	239-45

SECTION	Second					
TEMPO	Allegro molto					
PART	B					
THEME	d					
CENTERS AND SCALES	5-Tone FG#AC EbF	5-Tone (Pentatonic) FGACDF	8-Tone FGbAbBbCb CDbEbF	6-Tone DbFGb GACDb	6-Tone DbEbGbAb BbCDb	7-Tone DEFF#A BCD
MEASURES	245-48	249-50	251-52	253-54	255-57	257-65

SECTION	Second					
TEMPO	Allegro molto					
PART	B					
THEME	(a')		b		d	
CENTERS AND SCALES	6-Tone DEF#A BCD	7-Tone (Dorian) DEFGABCD	7-Tone DEF#G# ABC#D	6-Tone F#G#ABC# DEF#	5-Tone (Pentatonic) FGACDF	9-Tone BbCbCDbDEb FGbAbBb
MEASURES	264-66	267-70	270-75	275-77	278-79	280-85

SECTION	Second						
TEMPO	Allegro molto						
PART	B						
THEME	b'	(a)	a (Theme V)				
CENTERS AND SCALES	5-Tone FGbB DbEF	8-Tone FGABC DEbEF	9-Tone BCC#DE FF#GAB	C is the center of attraction	7-Tone G#A#BC C#D#FG#	9-Tone ABC#DD# EF#GG#A	Bi-center 7-Tone (Lydian-Mixolydian) FGABCDEbF 7-Tone (Lydian-Mixolydian) BC#D#E#F#G#AB
MEASURES	286-89	290-95	296-98	299-300	300-3	304-5	306-11

SECTION	Second						
TEMPO	Allegro molto						
PART	A						
THEME	c		b				
CENTERS AND SCALES	11-Tone EFF#GG#A A#BCC#DE	6-Tone FAbBbC DbEbF	5-Tone (Pentatonic) F#G#BC#EF#	6-Tone F#G#BC#D# EF#	9-Tone F#G#ABCC# DD#EF#	9-Tone F#G#AA#B CC#DEF#	6-Tone DEF#GA BD
MEASURES	311-21	322-27	328-29	330-31	332-34	335	336-40

SECTION	Section					
TEMPO	Allegro molto					
PART	A					
THEME	b					
CENTERS AND SCALES	5-Tone A#B#D# EF#A#	5-Tone (Pentatonic) DEGACD	Bi-center 5-Tone (Pentatonic) DEF#ABC 5-Tone (Pentatonic) EbFGBbCEb	11-Tone BCC#DD#EF F#G#AA#B	Bi-center 5-Tone (Pentatonic) AbBbCEbFAb 5-Tone (Pentatonic) GABDEG	12-Tone Eb center
MEASURES	340-41	342-47	348-49	350-51	352-53	354-55

SECTION	Second				
TEMPO	Allegro molto				meno mosso ma súbito stringendo
PART	A				Coda
THEME	b		a'		Theme I
CENTERS AND SCALES	6-Tone EF#G#A# C#DE	5-Tone EFG#B C#E	6-Tone BDbEF GAbB	Bi-center 12-Tone B-center F and B d5 ostinato	Bi-center 7-Tone CDEFGABC 7-Tone CDEFGABbC
MEASURES	356-60	361-62	363-68	369-90	391-97

SECTION	Second				
TEMPO			tempo primo		
PART	Coda		Bridge		
THEME	Theme I		a (Theme V)		
CENTERS AND SCALES	Bi-center 7-Tone CDEFGABC 7-Tone DbEbFGbAb BbCbDb	Bi-center 7-Tone CDEFGABC 7-Tone CDbEbFbGb AbBC	5-Tone (Pentatonic) CDFGBbC	7-Tone DbEbFGb AbBbCDb	9-Tone BCDbDEF F#AA#B
MEASURES	398-403	404-13	414-16	417-18	419-20

SECTION	Second	
TEMPO	tempo primo	
PART	Bridge	
THEME	a (Theme V)	
CENTERS AND SCALES	5-Tone (Pentatonic) CDEGAC	5-Tone CD#EGBbC
MEASURES	421-27	427-38

SECTION	Third						
TEMPO	Andante tranquillo		molto rit.	poco a poco pui mosso e crescendo			
PART	A			B			
THEME	(Theme VI) a		b	(b)			
CENTERS AND SCALES	9-Tone C#DD#E E#F#G# ABC#	9-Tone C#DE#F# FxG#AA# B#C#		8-Tone GABC#D EE#F#G	5-Tone (Pentatonic) ABCEF#A	8-Tone F#AbBbC DbDEFF#	9-Tone BbCbCDbDEb FGbAbBb
MEASURES	439-54	455-65	462-66	467-74	474-75	476-77	478-80

SECTION	Third							
TEMPO	sempre animando			a tempo				Allargando molto
PART	B			A'				
THEME	b	(Theme I) c	b	(Theme VI) a				
CENTERS AND SCALES	11-Tone ABbBCC#DEbEE#F#GA			9-Tone CDbDEbEFG AbBbC	9-Tone EFF#G#AB C#DD#E	9-Tone CDbDEbEF GAbBbC	8-Tone CDbDEF GAbBbC	
MEASURES	480-	481-83	-486	486-99	500-502	503-11	511-16	517-19

SECTION	Fourth		
TEMPO	Con moto		
THEME	Theme VII (Passacaglia)	Theme VII (Passacaglia) Theme VIII (Countermelody)	Theme VII Theme III
CENTERS AND SCALES	9-Tone EFF#GABCDD#E		
MEASURES	520-528	529-540	541-547

SECTION	Fourth			
TEMPO	Con moto			
THEME	Theme VII Theme VIII	Theme VII Theme I	Theme VII Theme VIII	Theme VII Theme I
CENTERS AND SCALES		11-Tone EFF#GG#AA# BCC#DE	8-Tone EF#GABCD D#E	10-Tone EFF#GAA# BCDD#E
MEASURES	547-558	559-564	565-570	571-576

SECTION	Fourth		
TEMPO	sempre più animato e crescendo		
THEME	Theme VII Theme I		
CENTERS AND SCALES	Tri-center 1) 5-Tone (Pentatonic) EF#ABDE 2) 5-Tone (Pentatonic) F#G#BC#EF# 3) 7-Tone (Aeolian) EF#GABCDE	Bi-center 1) 5-Tone (Pentatonic) FGBbCEbF 2) 7-Tone (Lydian-Mixolydian) FGABCDEbF	Tri-center 1) 5-Tone (Pentatonic) F#G#BC#EF# 2) 10-Tone F#GG#AA#BCC#DeF# 3) 4-Tone EF#BDE
MEASURES	576-580	581-582	583-585

SECTION	Fourth		
TEMPO	sempre più animato e crescendo	allargando	
THEME	Theme VII Theme I	Theme VII Theme III	
CENTERS AND SCALES	11-Tone EFF#GG#AA#BCC#DE	Tri center 1) 5-Tone (Pentatonic) EF#ABDE 2) 7-Tone EF#GG#ABCDE 3) 8-Tone EF#GABCDD#E	Bi-center 1) 5-Tone (Pentatonic) EF#ABDE 2) 9-Tone EFF#GG#ABCD#E
MEASURES	586-588	589-594	595-600

SECTION	Coda					
TEMPO	Largamente	stringendo molto	Allegro	sostenuto	allargando	A tempo, vivo
THEME	Theme IV	Cadential				
CENTERS AND SCALES	8-Tone EF#AA#B CC#D#E	7-Tone (Phrygian) EFGABCDE	3-Tone EFD#E	9-Tone EFGG#BbBCDD#E		
MEASURES	601-604	605-609	610-613	614-615	616	617-621

APPENDIX C: FREQUENCY OF VERTICAL STRUCTURES

First Section

Chord Type	Number of Beats
M	59 1/2
m	53 1/2
Perfect Quintal	49 1/2
Mm7	46 1/2
dm7	36 1/2
Mm7 w/split 3rd	25
MM7	24
Perfect Prime (Interval)	24
dm7 + 4	22
d	14 1/2
mmM9	14
Mm7 w/split 3rd and 5th	14
WT- d3 + d5 + m7	14
mm7	13 1/2
dmM9	12
Scale - Locrian	11
Scale - Lydian	11
MmM9	10
Rest	10
A	8 1/2
M3 + d5 + m7 + M9 + 6	8

Mm7 + 6	8
M3 + d5 + m7 + 6	8
Imperfect Quintal	7 1/2
MmMP 11	7
M3 (Interval)	6
Mm7 + 6 w/split 3rd	6
mm7 + 4	6
mm7 + 6	4
WT- d3 + d5	4
WT- M3 + d5 + m7	4
Bi-chord- Mm7 w/white-note seconds	3
M + 6	2 1/2
mmMP 11	2
3-note half-step cluster	2
Bi-chord- M w/Perfect Quintal	2
m + 2	2
Mmm9	2
P4 (Interval)	2
m3 (Interval)	2
mM7	2
m + 4	2
dmm9	1
M w/split 3rd	1
MM7 + 6	1
Scale derived- Major w/split 3rd and 7th	1
Scale derived- Ionian	1
	570

Second Section

Chord Type	Number of Beats
M + 2 + 6	197
Mm7 w/split 3rd	108
M	83
M3 + d5 + m7 + m9	72
Scale- Pentatonic Mode II	72
Perfect Quartal	65
m	56
M + 6	56
Mm7 + 2 + 6	42
M + 2	39
MM7 + 2 + 6	38
Scale- Hexatonic pattern- FGBbCDEbF	36
Scale- Bi-center- Roots at tritone--F Lydian/ Mixolydian and B Lydian/Mixolydian	36
Scale- EFF#GG#AA#BCC#DE 11 tone	30
Scale- FAbBbCDbEbF	30
Scale- DEF#GABD	24
Bi-chords- 2 M + 2 + 6 chords- Roots 1/2 step apart	24
Mm7	24
m + 6	24
Scale- Lydian/Mixolydian	24
Scale- DbEbGbAbDb	24
It. 6	24
Gr. 6	24

MmM9 w/split 3rd	24
Rest	21
Scale- Bi-center- Ionian and CDbEbFbGbAbBC Same roots-	20
Imperfect Quartal	18
AmM9	18
Scale- FGAbBbBDbDEbF	18
mm7 + 2 + 6	18
MmMA 11	18
Scale- G#A#BCC#D#FG#	18
Polychord- dm7 and A- Roots 1/2 step apart	18
Scale- F#G#ABCC#DD#EF#	18
MmM9	18
Polychord- d3 + d5 and M- Same roots	15
Scale- Bi-center- Ionian and Mixolydian- Same roots	14
Scale- Bi-center- Ionian and Mixolydian- Roots 1/2 step apart	13
Bi-chord- 2 Mm7 w/tritone roots	12
mm7	12
Mm7 + 6	12
dm7	12
mmMP 11	12
Scale- Aeolian	12
MM + 6	12
Scale- Ionian w/split 4th and 7th	12
dm7 + 2 + 4	12
Polychord- 3Mm7 at Tritone and M2 Roots	12

M3 + d3 + m7 <u>Whole Tone</u>	12
MmMPM 13 w/split 3rd, 5th, 7th, 9th	12
MmMAM 13 w/split 3rd, 5th, 7th, 9th, 11th	12
dMmP 11 w/split 3rd, 5th, 7th	12
Mmm9	12
M + 2 w/split 3rd	12
Unison	11
Polychord- Mm7 and M- Roots at a M3	9
Polychord- d3 + d5 and A- Roots 1/2 step apart	6
Polychord- d3 + d5 and M- Roots at a M3	6
Polychord- d3 + d5 and m- Roots 1 step apart	6
m + m2 + A4	6
Mm7 + 6 w/split 3rd	6
Scale- F#G#AA#BCC#DEF#	6
M w/split Root and 5th	6
dm7 + 4	6
mm7 + 4	6
MmM9 + 6 w/split 3rd	6
A	5
mM7	4
Am7	3
m + 4	3
MM7	2
M7 (Interval)	1
M3 (Interval)	1
m3 (Interval)	1
	1713 total beats

Third Section

Chord Type	Number of Beats
M	145 1/2
Mm7 w/split 3rd	51
dm&	28
m	23 1/2
M + 2	12
mm7	8 1/2
MM7	8
WT- M3 + d5 + m7	8
Mm7	6
mM7	5 1/2
Mmm9	4
MmM9	4
WT- d3 + d5 + m7	4
AM7 + 6	4
Mm7 + 2	2
Quartal	2
mm7 w/split 5th	2
A	1
	319

Fourth Section

Chord Type	Number of Beats
m	103
M	40
dm7	25
Scale- Tri-center 1. Pentatonic Mode II 2. EF#GG#ABCE 3. EF#GABCDD#E- Same roots	18
Scale- Bi-center 1. Pentatonic Mode II 2. EFF#GG#ABCD#E- Same roots	18
dmmP 11	16
Unison	15
mm7	13
Scale- Tri-center 1. Pentatonic Mode II 2. Pentatonic Mode I 3. Aeolian- Roots at M2 and same roots	12
Scale- Tri-center 1. Pentatonic Mode II 2. EF#BDE 3. F#GG#AA#BCC#DEF#- Roots at M2 and Same roots	9
Scale- EFF#GG#AA#BCC#DE	9
Scale- Bi-center 1. Lydian-Mixolydian 2. Pentatonic Mode II-Same roots	6
Mmm9	6
dm7 + 4 + 6	5
Mm7	5
Imperfect Quartal	5
md7	4
Rest	3
Gr. 6	3

A	2
M3 + d5 <u>WT</u>	2
Polychord BDF# / F#A#C#	2
d	1
mmm9	1
MmM9	1
dmM9	1
F#A# ( ) E + D WT	1
	320

APPENDIX D: INDEX OF PAGES AND FIRST MEASURE NUMBERS FOR THE FIRST SYMPHONY (IN ONE MOVEMENT), OP. 9. NEW YORK: G. SCHIRMER, INC., 1943

Page	Measure	Page	Measure	Page	Measure	Page	Measure
1	1	26	101	50	271	74	466
2	6	27	106	51	280	75	472
3	11	28	109	52	290	76	478
4	15	29	112	53	298	77	482
5	19	30	115	54	306	78	486
6	25	31	118	55	313	79	491
7	29	32	120	56	321	80	497
8	31	33	122	57	328	81	503
9	33	34	125	58	335	82	509
10	36	35	128	59	342	83	515
11	41	36	131	60	350	84	523
12	46	37	137	61	357	85	536
13	50	38	153	62	365	86	556
14	54	39	169	63	374	87	565
15	58	40	176	64	383	88	572
16	61	41	183	65	392	89	579
17	64	42	190	66	399	90	583
18	67	43	197	67	405	91	586
19	73	44	204	68	414	92	592
20	79	45	211	69	439	93	597
21	83	46	218	70	444	94	602
22	86	47	226	71	449	95	607
23	89	48	245	72	455	96	611
24	92	49	261	73	461	97	615
25	97						