

Symphony No. 1: Full Orchestral Score



Having German, Folk-Irish/English, Italian, and Russian movements, Symphony No. 1: The cultural symphony allows a cultural concert symphony with an American style of composition. [This book is published on KDP for National and International students, citizens, and military personnel of the United States of America.] Symphony No. 1 The Cultural Symphony The first movement of the cultural symphony is an Allegro moderato written in the German style in four-four time and starts with its main motive with the strings, brass, organ, and percussion, the winds respond, and the orchestra drives forward. The primary motive of a minor third to a major third back to the tonic causes an uprising of the intervals in the orchestra and the competition between major and minor keys begins. Melody is abundant and the main motive appears and keeps the competition of major and minor keys going. Before the movement is through there are horn calls, then silence, then the orchestra answers. The orchestra comes to a high point and the main motive ends the movement with a crash and a boom. The second movement of the cultural symphony is a Moderato written in the English, folk-Irish style and is in four-four time. A sense of longing and strength is heard in the main melody of this rondo of ABABA. As the melody unfolds the orchestra uses timbre to play a quiet melody of joy and the primary melody returns full of life. This leads to the B section of the movement. The high strings and winds play a simple melody, while the low strings and winds support. Then the sections trade places and upon completion, move to the variation on the A section of this rondo. This variation uses grace notes to give a folk-Irish melodic sound to the orchestra. This section being shorter in length than the original A section leads to the B section with a short transition in sound. After the B section is complete, a

simple transition of sound is used to bring the orchestra back to the original and final melody of this movement and the rondo is complete. The third movement of the cultural symphony is a Presto in the Italian style. It is the only movement of this symphony without the organ. The main theme is in three-four, however, it is written over eight measures to give it the feeling of a procession. Variation after variation of this theme arises and the orchestra ends this movement in full voice minus the violoncellos and contrabasses, giving it a sense of quickness and sounding light. The fourth movement of the cultural symphony is an Allegro written in the style of the Russians. It uses hymn-like melodies and repetitions of sounds to show the spirit of a nation that has seen dissention and has returned back to oneness. The primary melody starts with a solo instrument, the horn, much reminiscent of Tschaiikovskys 2nd Symphony The little Russian. The difference in this symphony is that it is in the last movement and not the first and, secondly, it is answered and supported with a melody which shows the harmony of not being alone. Having a sense of fullness in culture, the orchestra ends Symphony No. 1 The Cultural Symphony.

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