

SYMPHONY IN D MINOR

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Dedicated to the MuseScore development team

I.

ALLEGRO

Piccolo in C	2 French Horns	Violins 1
2 Flutes	Trumpet in B-flat	Violins 2
2 Oboes	Trombone	Violas
2 Clarinets in B-flat		Violoncellos
2 Bassoons		Contrabasses

Allegro (♩ = 114)

8

Piccolo

(II—Piccolo)
2 Flutes I.II.

2 Oboes I.II.

2 B♭ Clarinets I.II.

2 Bassoons I.II.

French Horn I

French Horn II

B♭ Trumpets I.

Trombone

Allegro (♩ = 114)

Violins 1

Violins 2

Violas

Violoncellos

Contrabasses

8

Detailed description: This is a page of a musical score for a symphony orchestra, covering measures 8 through 13. The score is divided into two systems. The top system includes woodwind parts: Piccolo, 2 Flutes I.II., 2 Oboes I.II., 2 B♭ Clarinets I.II., and 2 Bassoons I.II. The bottom system includes string parts: Violins 1, Violins 2, Violas, Violoncellos, and Contrabasses. The tempo is marked 'Allegro' with a quarter note equal to 114 beats per minute. The key signature has one flat (B♭) and the time signature is 2/4. The woodwinds are mostly silent, with some activity in the Oboe and Bassoon parts starting in measure 10. The strings play a rhythmic pattern of eighth notes, with some melodic lines in the Violins and Violas. Red dots are placed above certain notes in the string parts, likely indicating bowing or breath marks. The page number '8' is written at the top left and bottom left.

7 8

Picc.

Fls. I.II.

Obs. I.II.

B \flat Cls. I.II.

Bsns. I.II.

F. Hn. I

F. Hn. II

B \flat Tpt.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

p

f

12 8

Picc.

Fls. I.II.

Obs. I.II.

B \flat Cls. I.II.

Bsns. I.II.

F. Hn. I

F. Hn. II

B \flat Tpt.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

8

17 8

Picc.

Fls. I.II.

Obs. I.II.

B \flat Cls. I.II.

Bsns. I.II.

F. Hn. I

F. Hn. II

B \flat Tpt.

Tbn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

8

22 8

Picc.

Fls. I.II.

Obs. I.II.

B \flat Cls. I.II.

Bsns. I.II.

F. Hn. I

F. Hn. II

B \flat Tpt.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

I.

p

Solo I.

mf

mf

p

p

mf

p

mf

p

mp

p

p

div.

simile

8

28 ⁸

Picc. *mp* *mf*

Fls. I.II. *mp* *mf*

Obs. I.II. *mp* *mf*

B \flat Cls. I.II. *mp* *mf*

Bsns. I.II. *mp* *mf*

F. Hn. I *mp* *mf*

F. Hn. II *mp* *mf*

B \flat Tpt.

Tbn.

Vlins. 1 *mp* *mf*

Vlins. 2 *mf*

Vlas.

Vcs. *mf*

Cbs. *mf*

34

Picc.

Fls. I.II.

Obs. I.II.

B \flat Cls. I.II.

Bsns. I.II.

F. Hn. I

F. Hn. II

B \flat Tpt.

Tbn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

tr

p

p³

8

Detailed description: This is a page of a musical score, numbered 34 at the top left and 8 at the bottom left. It features 18 staves for various instruments. The Piccolo (Picc.), Flute I and II (Fls. I.II.), and Violin I and II (Vlins. 1, 2) parts have melodic lines with trills (tr) and a dynamic marking of *p* (piano) at the start of a new section. The Flute I and II parts also have a *p* marking. The Violin I part has a *p³* marking. The Oboe I and II (Obs. I.II.), Clarinet I and II (B \flat Cls. I.II.), Bassoon I and II (Bsns. I.II.), French Horn I and II (F. Hn. I, II), Trompete I and II (B \flat Tpt., Tbn.), Viola (Vlas.), Violoncello (Vcs.), and Contrabasso (Cbs.) parts are mostly silent, indicated by horizontal lines on their staves. A double bar line is present in the middle of the page, separating two measures of music.

41 8

Picc.

Fls. I.II.

Obs. I.II.
p

B \flat Cls. I.II.
p

Bsns. I.II.

F. Hn. I
p

F. Hn. II

B \flat Tpt.

Tbn.

Vlns. 1
3 3

Vlns. 2
unis. 3
p

Vlas.

Vcs.
p

Cbs.
*p*³

8

45 ⁸

Picc.

Fls. I.II.

Obs. I.II.

B \flat Cls. I.II.

Bsns. I.II.

F. Hn. I

F. Hn. II

B \flat Tpt.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

mp

mp

mp

mp

mf

mp

p

mp

mp

48 *f*

Picc.

Fls. I.II. *f*

Obs. I.II. *f*

B \flat Cls. I.II.

Bsns. I.II. *f*

F. Hn. I *f*

F. Hn. II *f*

B \flat Tpt. *f*

Tbn. *f*

Vlins. 1 *f*

Vlins. 2 *f*

Vlas. *f*

Vcs. *f*

Cbs. *f*

8

52 ⁸

Picc.

Fls. I.II.

Obs. I.II.

B \flat Cls. I.II.

Bsns. I.II.

F. Hn. I

F. Hn. II

B \flat Tpt.

Tbn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

mf *f* *tr*

60 ⁸

Picc.

Fls. I.II.

Obs. I.II. *p* I. *simile*

B \flat Cls. I.II. *p* *simile*

Bsns. I.II. II. *mf*

F. Hn. I *p*

F. Hn. II *mp*

B \flat Tpt.

Tbn. *p*

Vlns. 1 *p*

Vlns. 2 *p*

Vlas. *p*

Vcs. *p* *mf*

Cbs. *p*

The musical score is arranged in a standard orchestral format. The Piccolo part is mostly silent with rests. The Flutes and Oboes play a melodic line starting in measure 60. The Clarinets and Bassoons play a rhythmic accompaniment of eighth notes. The Bassoon II part has a melodic line starting in measure 61. The Horns play sustained notes, with the second horn part moving to a lower register in measure 63. The Trumpets and Trombones play sustained notes. The Violins play sustained notes, with the second violin part moving to a lower register in measure 63. The Viola, Violoncello, and Contrabass parts play sustained notes, with the Violoncello and Contrabass parts moving to a lower register in measure 63.

65 8

Picc.

Fls. I.II. *mp* *mf*

Obs. I.II. *mf*

B \flat Cls. I.II. *mf*

Bsns. I.II. *mf*

F. Hn. I *p*

F. Hn. II *p*

B \flat Tpt. *mf*

Tbn. *mf*

Vlins. 1 *p* *mf*

Vlins. 2 *mf*

Vlas. *p* *mf*

Vcs. *mp* *mf*

Cbs. *mf*

Detailed description of the musical score: The score is for measures 65-8. The key signature has one flat (B-flat). The Piccolo part is mostly silent. Flutes I & II play a melodic line starting in measure 65, marked *mp*, and *mf* in measure 67. Oboes I & II play a rhythmic accompaniment of eighth notes, marked *mf*. Clarinets in B-flat I & II play a rhythmic accompaniment of eighth notes, marked *mf*. Bassoons I & II play a melodic line starting in measure 65, marked *mf*. French Horns I & II are silent until measure 67, where they play a few notes marked *p*. Trumpets in B-flat and Trombones play a melodic line starting in measure 65, marked *mf*. Violins I & II play a melodic line starting in measure 65, marked *p* and *mf*. Viola plays a melodic line starting in measure 65, marked *p* and *mf*. Violoncello and Contrabass play a melodic line starting in measure 65, marked *mp* and *mf*. There are red markings on the Flutes I & II and Violins I & II parts, possibly indicating fingerings or accents.

72 ^s

Picc.

Fls. I.II.

Obs. I.II.

B \flat Cls. I.II.

Bsns. I.II.

F. Hn. I

F. Hn. II

B \flat Tpt.

Tbn.

Vlms. 1

Vlms. 2

Vlas.

Vcs.

Cbs.

^s *p* *mf* *p*

79 ⁸

Picc.

Fls. I.II.

Obs. I.II.

B \flat Cls. I.II.

Bsns. I.II.

F. Hn. I

F. Hn. II

B \flat Tpt.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

p

mf

mp

8

84 ^s

Picc.

Fls. I.II.

Obs. I.II.

B \flat Cls. I.II.

Bsns. I.II.

F. Hn. I

F. Hn. II

B \flat Tpt.

Tbn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

p

*p*³

Detailed description of the musical score: The score is for measures 84 through 88. It features a woodwind section (Piccolo, Flutes I/II, Oboes I/II, Bassoon I/II), a brass section (French Horns I/II, Trumpets B-flat, Trombones), and a string section (Violins 1/2, Viola, Violoncello, Contrabass). The key signature is B-flat major. The woodwinds and strings play a melodic line with some notes marked in red. The brass section is mostly silent. Dynamics include piano (*p*) and piano triplet (*p*³). A fermata is present over the final measure of the woodwind and string parts.

98 8

Picc.

Fls. I.II.

Obs. I.II.

B♭ Cls. I.II.

Bsns. I.II.

F. Hn. I

F. Hn. II

B♭ Tpt.

Tbn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

This musical score page contains measures 98 through 103. The instruments are arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flutes I and II, Oboes I and II, Clarinets in B-flat I and II, and Bassoons I and II. The brass section includes French Horns I and II, Trumpets in B-flat, and Trombones. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features various musical notations such as rests, eighth notes, quarter notes, half notes, and triplets. Red dots are placed above certain notes in the Flutes, Oboes, Clarinets, Bassoons, and Violins II parts. A 'II.' marking is present in the Bassoon I part in measure 102. The page number '98' is at the top left, and the measure number '8' is at the bottom left.

104 ⁸

Picc.

Fls. I.II.

Obs. I.II.

B \flat Cls. I.II.

Bsns. I.II.

F. Hn. I

F. Hn. II

B \flat Tpt.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

8

Picc.

Fls. I.II.

Obs. I.II.

B \flat Cls. I.II.

Bsns. I.II.

F. Hn. I
mp

F. Hn. II
mf

B \flat Tpt.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

8

Detailed description: This is a page of a musical score for an orchestra, starting at measure 108. The score is divided into several sections. The woodwind section includes Piccolo (Picc.), Flutes I and II (Fls. I.II.), Oboes I and II (Obs. I.II.), Bass Clarinets I and II (B \flat Cls. I.II.), and Bassoons I and II (Bsns. I.II.). The brass section includes French Horns I and II (F. Hn. I and II), Trumpets in B-flat (B \flat Tpt.), and Trombones (Tbn.). The string section includes Violins 1 and 2 (Vlns. 1 and 2), Violas (Vlas.), Violas (Vcs.), and Cellos (Cbs.). The Piccolo part is mostly rests. The Flutes I and II, Oboes I and II, and Bass Clarinets I and II have active parts with various melodic lines and dynamics. The French Horn I part starts with a dynamic marking of *mp*. The French Horn II part starts with a dynamic marking of *mf*. The strings play a steady accompaniment with various rhythmic patterns and dynamics.

Picc.
 Fls. I.II.
 Obs. I.II.
 B \flat Cls. I.II.
 Bsns. I.II.
 F. Hn. I
 F. Hn. II
 B \flat Tpt.
 Tbn.
 Vlns. 1
 Vlns. 2
 Vlas.
 Vcs.
 Cbs.

Musical score for measures 113-117. The score is for a full orchestra. The key signature has one flat (B \flat). The time signature is 4/4. The dynamics are marked *f* (forte) and *p* (piano). The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Piccolo) and strings (Violins, Violas, Cellos, Double Basses) play melodic lines, while the brass (Trumpets, Trombones, Horns) plays sustained notes. The Piccolo and Flute I.II. parts have a fermata over the first measure. The Oboe I.II. part has a *p* dynamic marking in measure 117. The Violin I part has a *p* dynamic marking in measure 117. The Cello part has a *f* dynamic marking in measure 113.

118 ⁸

Picc.

Fls. I.II.

Obs. I.II.

B \flat Cls. I.II.

Bsns. I.II.

F. Hn. I

F. Hn. II

B \flat Tpt.

Tbn.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

8

Picc.
 Fls. I.II.
 Obs. I.II.
 B \flat Cls. I.II.
 Bsns. I.II.
 F. Hn. I
 F. Hn. II
 B \flat Tpt.
 Tbn.
 Vlns. 1
 Vlns. 2
 Vlas.
 Vcs.
 Cbs.

Dynamics: *mp*, *p*
 Phrasing: *I.*
 Articulation: *mp*, *p*

134 ^s

Picc.

Fls. I.II. *I.II. tr*

Obs. I.II. *f*

B \flat Cls. I.II.

Bsns. I.II.

F. Hn. I

F. Hn. II

B \flat Tpt.

Tbn.

Vlns. 1

Vlns. 2

Vlas. *f*

Vcs.

Cbs.

^s

Detailed description of the musical score: The score is for measures 134 through 137. It features a woodwind section (Piccolo, Flutes I/II, Oboes I/II, Clarinets in B-flat I/II, Bassoons I/II), a brass section (French Horns I/II, Trumpets in B-flat, Trombones), and a string section (Violins I/II, Viola, Violoncello, and Contrabass). The woodwinds and strings play melodic lines, while the brass and Piccolo are mostly silent. The Flutes I/II part includes a trill (tr) in measure 134. The Oboes I/II part has a forte (f) dynamic marking. The Viola part has a forte (f) dynamic marking. The Violoncello and Contrabass parts have a forte (f) dynamic marking. The score is in 4/4 time and has a key signature of one flat (B-flat major or F minor).

138 ⁸

Picc.
 Fls. I.II.
 Obs. I.II.
 B \flat Cls. I.II.
 Bsns. I.II.
 F. Hn. I
 F. Hn. II
 B \flat Tpt.
 Tbn.
 Vlns. 1
 Vlns. 2
 Vlas.
 Vcs.
 Cbs.

f
f
tr
f
f
ff
f
f
f
f

I.

8

Picc.
 Fls. I.II.
 Obs. I.II.
 B \flat Cls. I.II.
 Bsns. I.II.
 F. Hn. I
 F. Hn. II
 B \flat Tpt.
 Tbn.
 Vlins. 1
 Vlins. 2
 Vlas.
 Vcs.
 Cbs.

Musical score for measures 142-146. The score includes parts for Piccolo, Flutes I & II, Oboes I & II, Bassoons I & II, French Horns I & II, Trumpets in B-flat, Trombones, Violins 1 & 2, Viola, Violoncello, and Double Bass. Dynamics include *ff* and *fff*. A trill is marked in the Flute I & II part. A red *ff* dynamic is present in the Trombone part. The score concludes with a fermata over the final measure.

147 ⁸

Picc.

Fls. I.II.

Obs. I.II.

B \flat Cls. I.II.

Bsns. I.II.

F. Hn. I

F. Hn. II

B \flat Tpt.

Tbn.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

8

151 ⁸

Picc. *mp*

Fls. I.II. *mp*

Obs. I.II.

B \flat Cls. I.II. *mp* *simile* I.

Bsns. I.II. *mp*

F. Hn. I *mp*

F. Hn. II *mp*

B \flat Tpt.

Tbn. *mp*

Vlins. 1 *mp*

Vlins. 2 *mp*

Vlas. *mp*

Vcs. *mp*

Cbs. *mp* *simile*

Picc.

Fls. I.II. *mp* *mf*

Obs. I.II. *mp* *mf*

B \flat Cls. I.II. *mf*

Bsns. I.II. *mf*

F. Hn. I *mf*

F. Hn. II *mf*

B \flat Tpt.

Tbn.

Vlns. 1 *mf* *tr*^b *mp*

Vlns. 2 *mp* *mf* *tr*^b

Vlas.

Vcs. *mf*

Cbs. *mf*

Musical score for orchestra, measures 166-171. The score includes parts for Picc., Fls. I.II., Obs. I.II., B♭ Cls. I.II., Bsns. I.II., F. Hn. I, F. Hn. II, B♭ Tpt., Tbn., Vlns. 1, Vlns. 2, Vlas., Vcs., and Cbs. The music features complex rhythmic patterns, trills, and a strong dynamic of fortissimo (*ff*) starting in measure 170.

Analysis

In order to perform a test of audio playback from MuseScore, the software I use to compose, I wanted a short symphonic movement scored for Classical orchestra. I originally intended to transcribe a movement from early Mozart or Haydn, but decided to compose something new instead. The resulting piece sticks pretty closely to the Classical style, with divergences in the orchestration: winds in pairs (Flute II, doubling on piccolo), two horns (valved) and a trumpet, with a modest dash or two of trombone.

The compositional challenge wasn't figuring out how to write a short symphonic sonata-allegro. That's easy enough: skip the introduction and coda, keep the theme groups brief, and abbreviate the development. What I aimed for instead was to compress the form itself. The following explains how I went about it.

Principle key: D minor

Exposition

Bars 1–10

The piece opens with a solitary A5 in the violins (the dominant), which note, treated similarly, is also used to introduce the development and recapitulation. While technically the start of the first theme group, it is actually an introduction that withholds the tonic until the cadence at bar 11.

Bars 11–24

Moves right away into the transition.

Bars 25–38

Arrives in F major (the relative major) and immediately slips off for parts subdominant in the manner of a codetta, which it is.

The exposition therefore comprises only an introduction, transition, and codetta. There are no first and second theme groups. Alternatively, one could argue that the first half of the first theme group does double-duty as an introduction and the second half does double-duty as the transition. The second theme group then does double-duty as the codetta.

The music is correspondingly gestural, providing very little thematic or motivic material for development. The only significant melodic fragment is the little phrase first heard on the clarinet at the beginning of the codetta (bars 26–30).

Development

Bars 39–59

Begins with the long, held A. The sixteenth-note cambiata figure heard at the start of the exposition is decorated with a passing note and becomes a turn. The development then proceeds to parallel the exposition by cadencing in D minor (the tonic) and using material from the transition to modulate immediately back to the relative major.

Bars 60–107

The codetta theme is heard again and seems to be heading for a new key, but at the last minute pulls itself back to F major (bar 76). Without preparation, the music slips quietly into D^b major, flat VI of F, tonally distant from D minor (bar 78). The bassoons have a go at the codetta theme, after which the orchestra plays a game of antiphonal tag with the turn figure, leading to a descending “chain of dominants” sequence based on the codetta theme (beginning bar 94).

Bars 108–115

The sequence wants naturally to cadence in D, but to do so would return to the tonic in a manner unconvincing for the start of the recapitulation, and too late in the short development for generating the necessary bars of pre-recapitulation suspense. Instead, it cadences deceptively to VI (B^b) and slip-slides its way, in the orchestral equivalent of a Shepard tone, through secondary dominants to A^b—as distant from D minor as you can get. However, rather than pursuing this, further development is brought to a crashing halt by a tutti A-minor scale that descends through three octaves, effectively replacing the retransition.

Recapitulation

Bars 116-171

After a hesitant start under the unison A, which serves the dominant preparation function of the missing retransition, the recapitulation proceeds normally until it reaches the transition, where, instead of preparing for a restatement of the (non-existent) second theme group in the tonic major, it launches into a continuation of the rudely interrupted development. Another sequence of dominants breaks forth, based on the B^b4-G5-F5-E^b5 melodic fragment found in the exposition at bar 5 and in the recapitulation at bar 124, in augmentation. This time, the sequence cadences in D major (bar 151), forcefully re-establishing the tonic, where the codetta theme is re-stated three times.

When, at the third iteration, things threaten to get contrapuntal and long-winded, the music seems to remind itself to be brief and the movement closes with a decorated version of the flourish that concluded the exposition.

Summing up, formal compression was accomplished by collapsing the exposition, staying tonally close to home in the development, truncating the retransition, and permitting the development to extend into and replace portions of the recapitulation.