

### CHAPTER III

#### ANALYSIS OF PETER MENNIN'S SYMPHONY NO. 5

“The three movement symphony is direct and assertive. The energetic finale has the strong sense of purpose and headlong forward propulsion encountered in all his major orchestral works.”<sup>129</sup>

Mennin wrote his Fifth Symphony in 1950, at age 27. The Dallas Symphony Orchestra commissioned the work for \$1000 and Walter Hendl and the DSO premiered it on 2 April of the same year. Mennin scored the Fifth for piccolo, two flutes, two oboes, two B-flat clarinets, two bassoons, four F horns, three C trumpets, three trombones, four timpani, percussion (snare drum, bass drum, cymbal, and suspended cymbal), violin I, violin II, viola, violoncello, and contrabass. There is no previously published analysis of this work.

The Fifth is in three movements, which is typical of Mennin's symphonies other than his Seventh and Eighth. The first movement, *Con vigore* (♩ = 126) has 193 measures. The second movement, *Canto* (*Andante Arioso*, ♩ = 66-72) has 128 measures. The third movement, *Allegro tempestuoso* (♩ = 126-132) has 496 measures. The duration of the whole work is over twenty-one minutes, with the first, second, and third movements lasting about five, nine, and seven and one-half minutes, respectively.

The following analysis consists of a discussion of Mennin's Fifth in terms of its

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<sup>129</sup> Butterworth, *The American Symphony*, 157.

rhythm and meter, orchestration, harmony, and form. A thorough thematic analysis of each movement then follows.

### Rhythm and Meter

Mennin uses standard meters in this work and all three movements stay in their initial time signatures:  $\frac{3}{4}$ ,  $\frac{4}{4}$ , and  $\frac{2}{4}$ . However, to create the feeling of changing meters, Mennin frequently either ties notes through the bar line (see Ex. 27) or beams phrases through the bar line (see Ex. 28). These techniques are common in his other symphonies.

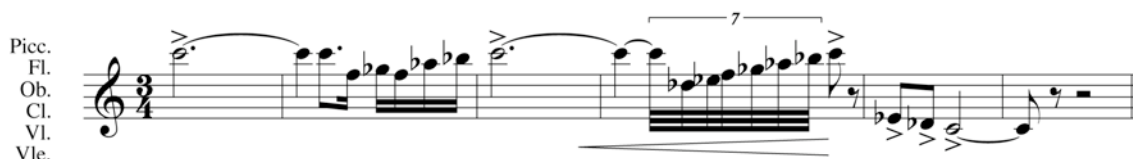
The image shows a musical score for five instruments: VI. I, VI. II, Vle., Vc., and Cb. The score is in common time (C) and starts with a piano (p) dynamic. The first four measures show a sequence of time signatures implied by tied notes across bar lines: 4/4, 5/4, 4/4, and 5/4. The notes are tied across the bar lines, creating a continuous melodic line. The instruments are VI. I, VI. II, Vle., Vc., and Cb.

Ex. 27. Time signature sequence of 4/4, 5/4, 4/4, and 5/4 implied with tied notes through the bar line. Symphony No. 5, Movement II, mm. 1-5. © 1950, Carl Fischer, LLC. Reprinted with permission.



Ex. 28. Changing time signature implied with notes beamed through the bar line. Symphony No. 5, Movement III, mm. 30-38. © 1950, Carl Fischer, LLC. Reprinted with permission.

Mennin's use of rhythm in this work is fairly traditional. He employs no unusual figures except for occasional irregular divisions on the beginning or ending of phrases (see Ex. 29).



Ex. 29. A septuplet used at the end of the first movement. Symphony No. 5, Movement I, mm. 188-193. © 1950, Carl Fischer, LLC. Reprinted with permission.

The rhythm that ties all three movements together is two sixteenths and an eighth. As shown in the thematic analyses at the end of this chapter, Mennin emphasizes this figure in two of the first movement's three themes, one of the second movement's two themes, and in two of the third movement's four themes. It is also an integral part of the main motivic figures of movements one and three and further used during accompaniment parts. For example, the flute plays for 163 measures in the first movement, and forty-one of them (about twenty-five percent) contain that rhythm.

## Orchestration

“Orchestrally speaking, the colors used are primary rather than pastel in quality. Hence, the work as a whole is direct, assertive and terse in communication.”<sup>130</sup>

The instrumentation of the Fifth is identical only to his Fourth Symphony, although the Fifth requires two extra percussionists. Mennin does not use English horn, bass clarinet, or contrabassoon, as he has in other works. Also, he does not use any special orchestral effects in this work, nor does he use any unusual notation or playing techniques.

As is typical of Mennin’s symphonies, he treats the major sections of the orchestra (winds, brass, percussion, and strings) as groups that usually play the same material together. The low-pitched instruments of the groups (bassoon, tuba, double bass, and sometimes the third trombone and cello), however, normally play together (see Ex. 30). Mennin uses this technique in all of his symphonies.

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<sup>130</sup> Mennin, notes to *Recordings of Works Commissioned by the Louisville Philharmonic Society for the Louisville Orchestra*.

The image displays three systems of musical notation for an orchestral score. Each system consists of three staves:

- System 1:** The top staff is labeled 'Woodwinds & Strings' and features a complex melodic line with many beamed sixteenth and thirty-second notes. The middle staff is labeled 'Brasses' and contains block chords with some movement. The bottom staff is labeled 'Bassoon, Tuba, Cello II, Contrabass' and has a lower melodic line.
- System 2:** Similar to the first, the top staff continues the intricate melodic pattern. The middle staff shows more active brass parts with some melodic movement. The bottom staff continues the lower melodic line.
- System 3:** The top staff shows a continuation of the high-frequency melodic texture. The middle staff features dense, sustained block chords. The bottom staff has a more active, rhythmic part.

Ex. 30. Material divided among the different sections of the orchestra. Symphony No. 5, Movement II, mm. 93-105. © 1950, Carl Fischer, LLC. Reprinted with permission.

For most of the instrumental groups, Mennin generally scores chords with their notes distributed from highest to lowest, starting with the first chair and working down.

With the horns, though, he uses the standard technique of overlapping chords so that the first and third horns take the highest parts (see Ex. 31).

Ex. 31. Overlapping horn chords. Symphony No. 5, Movement II, mm. 70-73. © 1950, Carl Fischer, LLC. Reprinted with permission.

Mennin wrote a piccolo part separate from the two flute parts, requiring three performers total. All three parts normally play together, though often Mennin writes only for the two flutes, if that texture is required. The piccolo never plays solo.

The percussion section consists of five parts (timpani, snare drum, bass drum, cymbal, and suspended cymbal) divided among four players. Mennin uses percussion only for punctuating musical accents. The section never plays unaccompanied and, except for a few timpani cadences such as at measure 149 of the first movement, the section also never has a solo.

### Harmony

Mennin's harmony in the Fifth is predominantly chromatic, which is typical of most of his other symphonies. Like those, Mennin produces chromaticism in the Fifth through twentieth-century counterpoint. Mennin's contrapuntal writing includes canonic,

fugal, and multi-thematic techniques, as well as standard developmental techniques such as rhythmic augmentation.

An example of Mennin's canonic counterpoint can be seen at measures 162-175 of the first movement (see Ex. 32).

The musical score for Ex. 32 is presented in three systems, each containing five measures. The top staff of each system is for woodwinds (Flute, Oboe, Clarinet, Violoncello) and the bottom staff is for brass (Bassoon, Violoncello, Contrabass). The woodwinds play a melodic line with a forte (f) dynamic and an accent (>). The brass play a supporting line, also with a forte (f) dynamic. The score is in 3/4 time. The woodwinds enter in the first system, and the brass enter in the second system. The woodwinds play a melodic line with a forte (f) dynamic and an accent (>). The brass play a supporting line, also with a forte (f) dynamic. The score is divided into three systems, each with five measures. The woodwinds enter in the first system, and the brass enter in the second system.

Ex. 32. Canonic counterpoint. Symphony No. 5, Movement I, mm. 162-175. © 1950, Carl Fischer, LLC. Reprinted with permission.

In this example, Mennin offsets a unison theme by one measure. The prevalence of cross-relations and dissonant intervals reveals the modern nature of this counterpoint.

An illustration of Mennin's fugal (transposed) counterpoint can be seen at measures 150-159 of the first movement (see Ex. 33).

Ex. 33. Fugal counterpoint. Symphony No. 5, Movement I, mm. 150-159. © 1950, Carl Fischer, LLC. Reprinted with permission.

This example combines a theme at the interval of a perfect fifth, offset by four measures. The next one (see Ex. 34) combines a theme transposed by a major second. This example also shows how Mennin offsets a theme by more than an exact number of measures (seven and one-half in this case).



Flute

Oboe

mp

mf

Fl.

Ob.

p

mp

p

Ex. 34. Fugal counterpoint. Symphony No. 5, Movement II, mm. 6-23. © 1950, Carl Fischer, LLC. Reprinted with permission.

All three movements contain multi-thematic counterpoint, where Mennin polyphonically combines multiple themes, as seen in the following example from the third movement (see Ex. 35).

The musical score is presented in three systems, each containing three staves: Violin II (top), Viola (middle), and Cello/Contrabass (bottom). The time signature is 2/4. The key signature has one sharp (F#).

- System 1:**
  - Violin II:** Plays Theme "3D", starting with a half note G4, followed by a half note A4, then a quarter note G4, and a quarter note F#4.
  - Viola:** Rests for the first two measures, then enters with Theme "3A" in the third measure (half note G3).
  - Cello/Contrabass:** Rests for the first two measures, then enters with Theme "3A" in the third measure (half note G2).
- System 2:**
  - Violin II:** Continues with Theme "3D", featuring a half note G4, a half note A4, and a quarter note G4.
  - Viola:** Continues with Theme "3A", featuring a half note G3, a half note A3, and a quarter note G3.
  - Cello/Contrabass:** Continues with Theme "3A", featuring a half note G2, a half note A2, and a quarter note G2.
- System 3:**
  - Violin II:** Continues with Theme "3D", featuring a half note G4, a half note A4, and a quarter note G4.
  - Viola:** Continues with Theme "3A", featuring a half note G3, a half note A3, and a quarter note G3.
  - Cello/Contrabass:** Continues with Theme "3A", featuring a half note G2, a half note A2, and a quarter note G2.

Ex. 35. Multi-thematic counterpoint. Symphony No. 5, Movement III, mm. 154-171. © 1950, Carl Fischer, LLC. Reprinted with permission.

Mennin develops themes or alters them in standard ways to suit his linear counterpoint. For instance, the following example uses rhythmic augmentation (see Ex. 36).

Original theme in E phrygian (measures 28-30):

Fl.  
Cl.

*mp*

Transposed theme with rhythmic augmentation (measures 35-40):

Vc.

The musical score for the Violoncello (Vc.) is written on a single staff. It begins with a bass clef and a key signature of one flat (B-flat). The tempo is marked 'Andante' and the time signature is 4/4. The piece starts with a piano (*p*) dynamic, featuring a series of eighth and sixteenth notes. The dynamics then shift to mezzo-forte (*mf*) and finally to forte (*f*). The score includes various musical notations such as slurs, ties, and accidentals.

Ex. 36. Original theme and theme with rhythmic augmentation. Symphony No. 5, Movement II, mm. 28-30 and 35-40. © 1950, Carl Fischer, LLC. Reprinted with permission.

Overall, Mennin uses very little homophonic writing in the Fifth, except for at structural strong points, such as cadences and the ends of movements (see Ex. 37).

Piccolo  
Flutes  
Oboes  
Clarinets

Horns  
Trumpet

Trombones

Bassoons  
Tuba  
Contrabasses

E- G/F# C°/G E- G/F# C°/G E-

Picc.  
Fl.  
Ob.  
Cl.

Hn.  
Tpt.

Tbn.

Bsn.  
Tba.  
Cb.

G/F# C°/G E

Ex. 37. Homophonic writing at the end of the third movement. Symphony No. 5, Movement III, mm. 487-496. © 1950, Carl Fischer, LLC. Reprinted with permission.

The second movement is where the majority of his homophonic writing occurs, particularly as part of the movement's main harmonic progression, which ties the movement's themes together (see Ex. 38).

Strings

*p*

C#- C#/A D/G# F/E G add9/B C#- F add 9/A D/G# F/E G add 9/B C#-

Strings

*pp* *pp*

C#- A4/C# C# C#/A D/G# F/E A4/B C#- C#/A D/G# F/E G add9/B C#-

Strings

F#-/C# D#-7 G#4/E AM7/E G#-/F# C#-/G# C#-/A B

Ex. 38. Homophonic, polychordal, and partially modal harmony (C-sharp Phrygian).  
Symphony No. 5, Movement II, mm. 1-14. © 1950, Carl Fischer, LLC. Reprinted with permission.

In this example, Mennin's harmony is polychordal and loosely modal. His polychords consist of disparate triads and bass notes, and the harmonic motion is centered on C-sharp Phrygian with chromatic alterations.

Mennin also uses pantriadic writing in the Fifth, such as the following homophonic sequence of minor chords (see Ex. 39). He further uses pantriadic writing in some of the Fifth's polyphonic accompaniment patterns as well (see Ex. 40).

Hn. in F

Trpt.

Trb.

Tuba C.B.

D- Bb- G- F- Eb- D-      A- D- Bb- G- F- Eb-      Eb- D-

Hn. in F

Trpt.

Trb.

Tuba C.B.

Eb- D-      A- D- E- D-      C#- Bb E-

Ex. 39. Homophonic pantriadic writing, Symphony No. 5, Movement I, mm. 103-109. © 1950, Carl Fischer, LLC. Reprinted with permission.

Horn 1 in F 2  
 Horn 3 in F 4  
 Trombone 1 2  
 Trombone 3

Eb- Db- Eb- E Eb- A-7 Eb- G-

Hn. 1 in F 2  
 Hn. 3 in F 4  
 Tbn. 1 2  
 Tbn. 3

G- Ab- D- Ab-7 G- E- E- Ab- Db Eb- G B°

Hn. 1 in F 2  
 Hn. 3 in F 4  
 Tbn. 1 2  
 Tbn. 3

F#- G- F#- G- B- A B- A- B° A-

Ex. 40. Polyphony producing a pantriadic texture. Symphony No. 5, Movement I, mm. 42-53. © 1950, Carl Fischer, LLC. Reprinted with permission.

Mennin also uses pandiatonic writing in a homophonic texture (see Ex. 41).

Picc., Fl.  
Ob., Cl.  
Vl., Vle.  
Vc. I

Hn.  
in C

Trb.

Bn.  
Tuba  
Vc. II  
Cb.

Picc., Fl.  
Ob., Cl.  
Vl., Vle.  
Vc. I

Hn.  
in C

Trb.

Bn.  
Tuba  
Vc. II  
Cb.

Ex. 41. Pandiatonic writing in a homophonic texture. Symphony No. 5, Movement II, mm. 93-100. © 1950, Carl Fischer, LLC. Reprinted with permission.

Additionally, the Fifth contains many non-tertiary techniques, such as quartal chords (see Ex. 42 and Ex. 43), polyphonic pandiatonicism (see Ex. 44), non-serial pointillism (see Ex. 45), and mixed and overlapping modal ostinatos (see Ex. 46).

Flute  
Oboe  
Clarinet  
Horn  
Trumpet

*mf* *cresc.* *f* *ff* *p*

Quartal  
Roots: C Db\* Eb\* Db C Eb Cb major C Eb Cb major

\* Contains a C pedal

Ex. 42. Mostly quartal harmony (with an inverted C pedal). Symphony No. 5, Movement I, mm. 8-11. © 1950, Carl Fischer, LLC. Reprinted with permission.



Trpt. 1  
2

*ff*

Tpt. 3  
Trb. 1

*ff*

Quartal  
Roots: D D D F major  
B minor

Ex. 43. Mostly quartal harmony. Symphony No. 5, Movement III, mm. 7-9. © 1950, Carl Fischer, LLC. Reprinted with permission.

The image displays two systems of musical notation for a string quartet. The first system includes Violin I, Violin II, Viola, and Cello/Contrabass. The second system includes Violin I, Violin II, Viola, and Violoncello/Contrabasso. The music is in 2/4 time and D Phrygian mode. The first system shows measures 59-63, and the second system shows measures 64-69. The notation features complex polyphonic textures with many beamed sixteenth and thirty-second notes, creating a dense, pandiatonic sound.

Ex. 44. A polyphonic pandiatonic section in D Phrygian. Symphony No. 5, Movement III, mm. 59-69. © 1950, Carl Fischer, LLC. Reprinted with permission.

The image displays two systems of musical notation for a symphony. The first system includes parts for Flute, Oboe, Clarinet in Bb, Bassoon, Violin II, Cello, and C.B. The second system includes parts for Fl., Ob., Bb Cl., Bsn., Vln. II, Vc., and Cb. The notation is complex, featuring non-serial pointillism with various dynamics such as *p*, *mf*, and *p*. The music is written in 3/4 time and includes various musical symbols like notes, rests, and dynamic markings.

Ex. 45. Non-serial pointillism. Symphony No. 5, Movement I, mm. 123-131. © 1950, Carl Fischer, LLC. Reprinted with permission.

The image displays three systems of musical notation for Violin II (Vln. II), Viola (Vla.), and Cello (Vc.).

- System 1:** Features a Cello part with a rhythmic ostinato in D Phrygian mode, indicated by a bracket and the label "D Phrygian". The Viola and Violin II parts have rests.
- System 2:** The Viola part begins a rhythmic ostinato in E Phrygian mode, labeled "E Phrygian". The Cello part continues its D Phrygian ostinato. The Violin II part has a rest.
- System 3:** The Viola part continues its E Phrygian ostinato. The Cello part continues its D Phrygian ostinato. The Violin II part begins a rhythmic ostinato in A Phrygian mode, labeled "A Phrygian".

Ex. 46. Mixed and overlapping modal ostinatos. Symphony No. 5, Movement III, mm. 94-110. © 1950, Carl Fischer, LLC. Reprinted with permission.

## Form and Themes

None of Mennin's nine symphonies conform to traditional symphonic forms; each of his works uniquely follows its own thematic and contrapuntal development. The following section analyzes the themes of each movement of the Fifth, paying particular attention to their interplay and key relations. To understand better the overall thematic form, the end of each section contains a graphic overview of the analysis.

### Movement I

In the liner notes to the Louisville Orchestra's 1961 recording of the Fifth Symphony, Mennin writes of the first movement:

I. The first movement opens dramatically in a declamatory fashion with heavy punctuation. A broad melodic line follows, which spins out autogenetically, and which allows itself different textural presentations. These ideas are developed polyphonically, with occasional interruptions by the opening declamatory idea.<sup>131</sup>

In the first movement, Mennin uses one motive and three themes, all of which develop and pass to various instruments throughout the orchestra. The symphony begins with what Mennin referred to above as "the opening declamatory idea" ("Main Motive") in F Phrygian, played first by flute 1 and the clarinets (Ex. 47) and then by the flutes, oboes, clarinets, and bassoon 1 (Ex. 48).

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<sup>131</sup> Ibid.

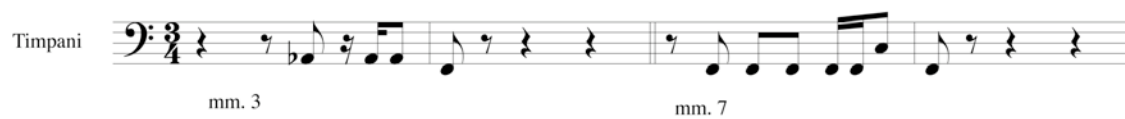
Ex. 47 shows a musical score for Flute and Clarinet in Bb. The key signature is one flat (F major/D minor), and the time signature is 3/4. The Flute part is marked with a first finger (1°) and a piano (pp) dynamic. The Clarinet in Bb part is also marked with a piano (pp) dynamic. Both instruments play a melodic line consisting of eighth and quarter notes, with some rests.

Ex. 47. “Main Motive” in F Phrygian played by flute 1 and clarinets. Symphony No. 5, Movement I, mm. 1-3. © 1950, Carl Fischer, LLC. Reprinted with permission.

Ex. 48 shows a musical score for Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, and Bassoon. The key signature is one flat (F major/D minor), and the time signature is 3/4. All instruments are marked with a piano (p) dynamic. The Flute and Oboe parts play a melodic line with eighth and quarter notes, while the Clarinet and Bassoon parts play a similar melodic line. The Bassoon part is marked with a first finger (1°).

Ex. 48. “Main Motive” in F Phrygian played by flutes, oboes, clarinets, and bassoon 1. Symphony No. 5, Movement I, mm. 4-7. © 1950, Carl Fischer, LLC. Reprinted with permission.

The tonal center of the beginning of the work is F Phrygian because of timpani cadences on F, which are the only prominent, low-pitched notes (see Ex. 49).



Ex. 49. Timpani cadences on F. Symphony No. 5, Movement I, mm. 3-4, 7-8. © 1950, Carl Fischer, LLC. Reprinted with permission.

The motive is then heard a third time with piccolo, flutes, oboes, clarinets, horns 1 and 2, and the trumpets (see Ex. 50).

The musical score for measures 8-11 of Symphony No. 5, Movement I, shows the woodwinds and brass parts. The woodwinds (Piccolo, Flute, Oboe, Clarinet in Bb) and brass (Horn in F, Trumpet in C 1 & 2, Trumpet in C 3) all play the 'Main Motive' in 3/4 time. The motive consists of two eighth notes, two sixteenth notes, and an eighth note. The dynamics are marked as *mf*, *cresc.*, *f*, *ff*, and *p*.

Ex. 50. “Main Motive” in the woodwinds and brass. Symphony No. 5, Movement I, mm. 8-11. © 1950, Carl Fischer, LLC. Reprinted with permission.

The initial use of three parts for the motive (clarinets 1 and 2 and flute 1) is important since primarily three trumpets play and develop it later, such as at measures 8-9, 20-21, 25-26, 40-42, 70-71, 88-89, 91-93, 103-105, 108, 116-117, 141-142, 160, and from 181 until the end at 193 (see Ex. 51 and Ex. 52). The pitches of the “Main Motive” develop throughout the first movement, so the motive is better defined as just the rhythmic pattern of two eighths, two sixteenths, and an eighth (sometimes starting with a



quarter instead of an eighth). See Ex. 51 and Ex. 52. As mentioned in the Rhythm and Meter section of this chapter, the second half of the “Main Motive’s” rhythm (two sixteenths and an eighth) is central to this symphony and is also found in Themes “1B” and “1C.”



Ex. 51. “Main Motive” in the trumpets. Symphony No. 5, Movement I, m. 8. © 1950, Carl Fischer, LLC. Reprinted with permission.

Ex. 52. Melodic and rhythmic development of “Main Motive” in the trumpets. Symphony No. 5, Movement I, mm. 20-21. © 1950, Carl Fischer, LLC. Reprinted with permission.

The first actual theme enters at measure twelve, played by piccolo, flutes, oboes, clarinets, horns, trumpets, violins, and violas. This Theme “1A” is in F Dorian with

chromatic additions, such as raised first, fourth (tritone), and seventh scale degrees (see Ex. 53).



Ex. 53. Theme “1A” in F Dorian, played by piccolo, flutes, oboes, clarinets, horns, trumpets, violins, and violas. Symphony No. 5, Movement I, mm. 12-21. © 1950, Carl Fischer, LLC. Reprinted with permission.

After chromatically sounding the “Main Motive” by the trumpets and two trombones (see Ex. 52), the horns briefly start Theme “1B” in C Phrygian until temporarily interrupted by the trumpets with the “Main Motive” now in that new key. The flutes, oboes, clarinets, and horns then repeat and extend Theme “1B” accompanied by the cellos and bassoons with a modal ostinato in C Phrygian, typical of Mennin’s other works. Theme “1B” contains the rhythm of two sixteenths and an eighth as well as the chromatic additions of raised second, lowered fourth, and lowered fifth (tritone) scale degrees (see Ex. 54). In measures 29-30, Mennin highlights an accent shift by beaming two eighth notes across the bar line; he uses this procedure in many of his other symphonies.

Flutes  
Oboes  
Clarinets  
Horns

Bassoons  
Cellos

*f*

Ex. 54. Theme “1B” in C Phrygian, played by the flutes, oboes, clarinets, and horns and the start of a modal ostinato in the bassoons and cellos. Symphony No. 5, Movement I, mm. 27-31. © 1950, Carl Fischer, LLC. Reprinted with permission.

Theme “1A” returns next in the flutes, oboes, clarinets, horns, trumpets, violins, and violas, this time in the key of B-flat Dorian. After another short brass assertion of the “Main Motive” (mm. 40-42), the third theme, Theme “1C,” plays in the woodwinds and strings (see Ex. 55). This theme is chromatic, but is related to Theme “1B” in intervals and rhythm, including the use of two sixteenths and an eighth.

Woodwinds  
Strings

*f* >

Woodwinds  
Strings

Woodwinds  
Strings

*p*

Ex. 55. Theme “1C” played by the woodwinds and strings. Symphony No. 5, Movement I, mm. 42-57. © 1950, Carl Fischer, LLC. Reprinted with permission.

After another articulation of the “Main Motive,” an extended and now chromatic version of Theme “1B” returns, played by the horns, violins, and violas. Two more articulations of the “Main Motive” occur within this section, followed by a climactic middle section in A Phrygian based on the “Main Motive” (see Ex. 56).

The image displays two systems of musical notation for an orchestral score. The first system includes staves for Piccolo, Flute, Oboe, Clarinet, Violin, Viola, and Cello/Vibraphone. The second system includes staves for Horn in F, Trumpet, Trombone, Tuba, and Timpani. The music is written in 3/4 time and features a Phrygian mode with a lowered second degree. The notation includes various rhythmic values, accidentals, and dynamic markings.

Ex. 56. Middle section in A Phrygian based on the “Main Motive,” Symphony No. 5, Movement I, mm. 103-109. © 1950, Carl Fischer, LLC. Reprinted with permission.

The next section consists of fragments of the three themes and “Main Motive” in counterpoint (see Ex. 57). Again to highlight an accent shift, Mennin beams notes in the violins across the bar line (mm. 118-119).

The musical score is presented in three systems, each containing five staves for the following instruments: Flute (Fl.), Oboe (Ob.), Horn in F (Hn. in F), C Trumpet (C Tpt.), and Violin (VI.).

- System 1:**
  - Flute: Theme "1A" (mf)
  - Oboe: (Silent)
  - Horn in F: Theme "1C" (mf, then pp)
  - C Trumpet: (Silent)
  - Violin: Theme "1A" (p)
- System 2:**
  - Flute: Theme "1A"
  - Oboe: (Silent)
  - Horn in F: (Silent)
  - C Trumpet: Main Motive" (mf)
  - Violin: Theme "1A"
- System 3:**
  - Flute: Theme "1A"
  - Oboe: (Silent)
  - Horn in F: Theme "1B" (f)
  - C Trumpet: (Silent)
  - Violin: Theme "1B" (mf)

Ex. 57. Fragments of the three themes and "Main Motive" in counterpoint, Symphony No. 5, Movement I, mm. 110-122. © 1950, Carl Fischer, LLC. Reprinted with permission.





The image displays a musical score for two horns, Hn. 1 in F 2 and Hn. 3 in F 4, arranged in two systems. Each system consists of two staves. The first system shows the horns playing a melody with accents and a mezzo-forte (mf) dynamic. The second system shows the horns playing a similar melody, also with accents and a mezzo-forte (mf) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Ex. 59. Theme “1C” in counterpoint with itself separated by five measures and the interval of a perfect fifth, Symphony No. 5, Movement I, mm. 150-159. © 1950, Carl Fischer, LLC. Reprinted with permission.

The image displays three systems of musical notation for an orchestral excerpt. Each system consists of two staves. The top staff is for woodwinds (Flute, Oboe, Clarinet, Violin, Viola) and the bottom staff is for strings (Bassoon, Violoncello, Contrabass). The key signature has one flat (B-flat) and the time signature is 3/4. The notation shows a complex counterpoint between the woodwinds and strings, with various melodic lines and rhythmic patterns. Dynamics like *f* (forte) and *f* <sup>></sup> (forte with accent) are indicated. The woodwinds play a melodic line with eighth and sixteenth notes, while the strings provide a rhythmic accompaniment with eighth and sixteenth notes. The third system includes a large double bar line and a repeat sign.

Ex. 60. Theme “1C” in counterpoint with itself separated by one measure and the interval of a unison, Symphony No. 5, Movement I, mm. 162-175. © 1950, Carl Fischer, LLC. Reprinted with permission.

The ending section is in C Phrygian and uses the “Main Motive” in roughly three iterations, just like the beginning of the movement. The movement ends loud (triple forte) on unison C’s throughout the orchestra (see Ex. 61).

Picc.  
Fl.  
Ob.  
Cl.  
Vle.

Hr.  
Trpt. 1  
Trpt. 2

Trpt. 3  
Trb. 1

Timp.

*fff*

*fff*

*fff*

Picc.  
Fl.  
Ob.  
Cl.  
Vle.

Hr.  
Trpt. 1  
Trpt. 2

Trpt. 3  
Trb. 1

Timp.

7

Ex. 61. The ending, using the “Main Motive” and finishing on unison C’s, Symphony No. 5, Movement I, mm. 188-193. © 1950, Carl Fischer, LLC. Reprinted with permission.

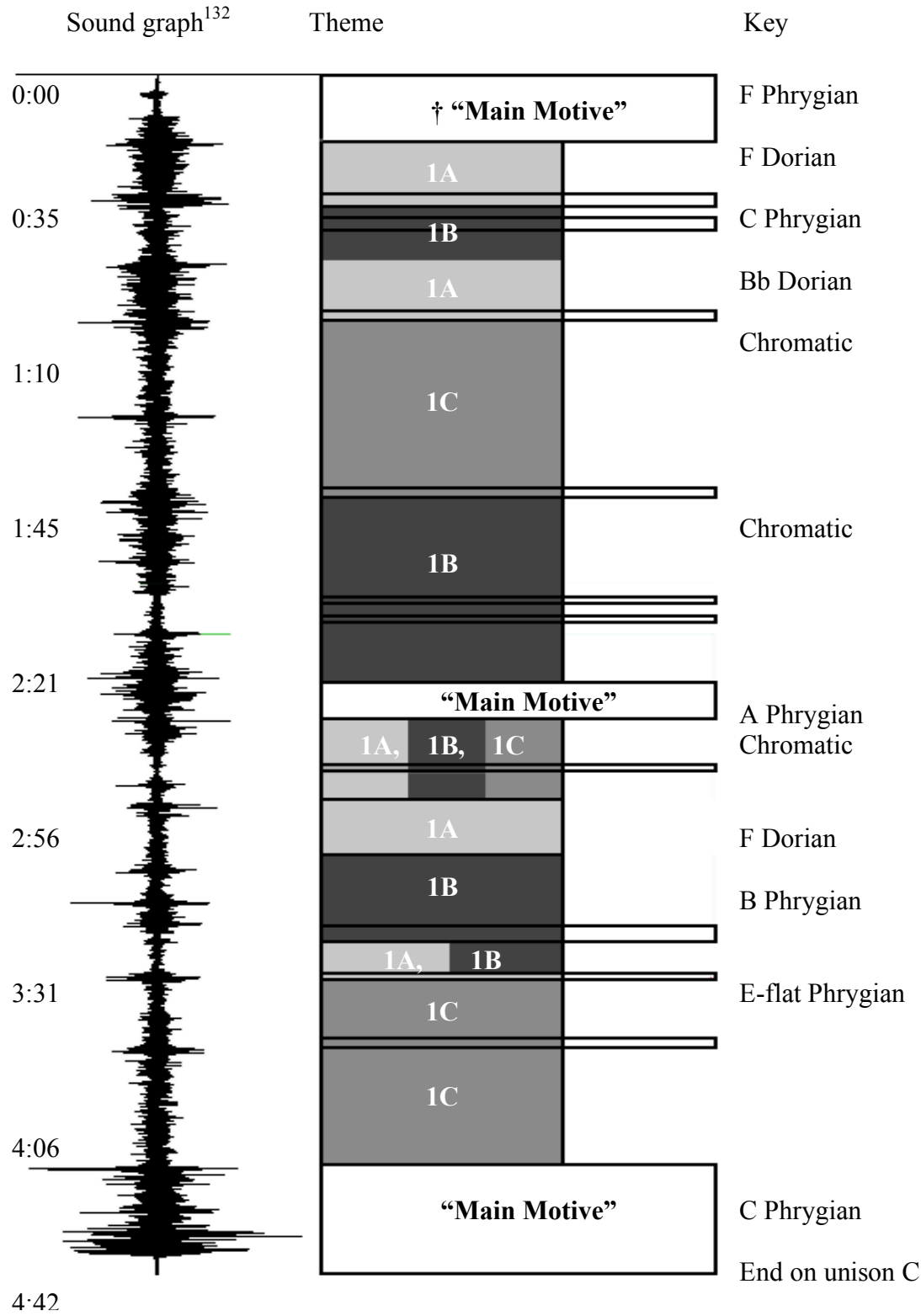


Figure 1. Sound graph, thematic use, and keys in Symphony No. 5, movement I. †A long box denotes strong use of the “Main Motive” (thirteen total).

<sup>132</sup> A digital waveform image of the recording.

## Movement II

In the liner notes to the Louisville Orchestra's 1961 recording of the second movement, Mennin writes:

II. The second movement, as the title, "Canto" suggests, is an extended song bringing out the singing qualities of the orchestra. Much use of sustained string writing is used. After a quiet opening section, the polyphonic weaving of the orchestral textures culminates in a broad passage in unison strings and climaxes one of the most intense moments in the symphony. The work slowly returns to the calm opening and ends quietly. The basic mood of this movement is reflective and suppliant.<sup>133</sup>

The second movement contains one recurring chord progression ("Main Progression") mentioned by Mennin above as the "quiet opening section," and two main themes. Both themes develop throughout the movement, play in counterpoint with themselves and each other, and at points are harmonized by the "Main Progression."

The movement begins with the strings quietly playing the "Main Progression," loosely centered on C-sharp Phrygian (see Ex. 62). Mennin chromatically alters the mode with lowered first, fourth, and fifth (tritone) scale degrees.

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<sup>133</sup> Peter Mennin, *Recordings of Works Commissioned by the Louisville Philharmonic Society for the Louisville Orchestra* (Louisville, KY: Louisville Philharmonic Society), LP.

VI. I  
VI. II  
Vle.  
Vc.  
Cb.

*p*

C#- C#/A D/G# F/E G add9/B C#- F add 9/A D/G# F/E G add 9/B C#-

Ex. 62. “Main Progression” in C-sharp Phrygian played by the strings. Symphony No. 5, Movement II, mm. 1-5. © 1950, Carl Fischer, LLC. Reprinted with permission.

After the string introduction, a solo oboe presents the first theme, “2A,” in C-sharp Phrygian (see Ex. 63) as the strings continue and develop the “Main Progression.”

holds notes across the bar line, using ties where needed. For the same reason, he also beams notes across the bar line (see Ex. 64, flute part measures 18-19).

The image displays a musical score for two systems. The top system consists of a Flute part (labeled 'Flute') and an Oboe part (labeled 'Oboe'). The Flute part has a melodic line with ties across bar lines and a dynamic marking of *mf*. The Oboe part has a melodic line with ties across bar lines and a dynamic marking of *mp*. The bottom system consists of a Flute part (labeled 'Fl.') and an Oboe part (labeled 'Ob.'). The Fl. part has a melodic line with ties across bar lines and a dynamic marking of *p*. The Ob. part has a melodic line with ties across bar lines and a dynamic marking of *mp*. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C).

Ex. 64. Theme “2A” in counterpoint with itself by seven and one-half measures and a major second. Symphony No. 5, Movement II, mm. 6-21. © 1950, Carl Fischer, LLC. Reprinted with permission.

In the middle of this second playing of Theme “2A,” the cellos and basses start it a third time, now transposed up a minor third and beginning on the first beat of the measure. After all three iterations of the first theme have finished, the flutes and clarinets then present the next theme, “2B” (see Ex. 65). Because of the accompaniment, this theme is in the key of E Phrygian, and occasionally contains a raised second scale degree. Theme “2B” contains the rhythm of two sixteenths and an eighth which, as mentioned earlier, is prevalent in many themes and motives throughout this symphony.



Ex. 65. Theme “2B” in E Phrygian played by the flutes and clarinets. Symphony No. 5, Movement II, mm. 28-32. © 1950, Carl Fischer, LLC. Reprinted with permission.

Theme “2B” plays a second time, now in the cellos, with rhythmic augmentation and transposed up a minor third to G Phrygian (see Ex. 66).



Ex. 66. Theme “2B” played by the cellos with rhythmic augmentation. Symphony No. 5, Movement II, mm. 35-41. © 1950, Carl Fischer, LLC. Reprinted with permission.

Next, Mennin presents Themes “2A” and “2B” together. The bassoons, cellos, and basses play “2A” and the flutes and violins play a developed version of “2B” in G Phrygian (see Ex. 67).



Theme "2B"

8<sup>va</sup>

Fl.  
Vl.

*ff*

Theme "2A"

Bn.  
Vc.  
Db.

*ff*

(8<sup>va</sup>)

Ex. 67. Themes “2A” and “2B” together. Symphony No. 5, Movement II, mm. 42-51. © 1950, Carl Fischer, LLC. Reprinted with permission.

At measure 52, parts of the “Main Progression” return in the strings, now accompanying a solo oboe playing the second theme, “2B,” in rhythmic augmentation (see Ex. 68).

The image displays two systems of musical notation for a string quartet and oboe. The first system shows the initial measures of the 'Main Progression'. The oboe (Ob.) part features a melodic line with a rhythmic augmentation, starting with a half note followed by a dotted half note. The string parts (VI. I, VI. II, Vle., Vc., Cb.) provide a harmonic accompaniment, with the violins and viola playing a steady eighth-note pattern. The second system continues the progression, with the oboe part moving to a new melodic phrase and the strings maintaining their accompaniment. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and accidentals.

Ex. 68. The “Main Progression” played by the strings accompanying Theme “2B” played by the oboe with rhythmic augmentation. Symphony No. 5, Movement II, mm. 52-59. © 1950, Carl Fischer, LLC. Reprinted with permission.

At the completion of the oboe line, the first violins take the melody by playing material from the middle of Theme “2A.” This theme passes to and continues in the clarinets, where it becomes a countermelody to the flutes who are playing the beginning of Theme “2A.” Afterwards, the violins and violas play a fragment from the first half of Theme “2B” which grows into one of the climaxes of this movement in G Phrygian.

The next section is quieter and similar to the beginning of the movement where Theme “2A” played in counterpoint to itself by seven and one-half measures. This time, the violas start “2A” and the second violins echo the transposed and delayed theme. However, Mennin increases contrapuntal complexity to this section by adding violins playing fragments of “2A” (see Ex. 69).

The musical score for Example 69 consists of two systems of five staves each. The staves are labeled VI. I, VI. II, Vle., Vc., and Cb. The key signature has two flats (B-flat and E-flat). The first system shows 'Fragments of Theme "2A"' in the VI. I staff and 'Theme "2A"' in the Vle. staff. The second system continues the contrapuntal elaboration with 'Theme "2A"' in the VI. II staff. The music is in 2/4 time and features complex rhythmic patterns and melodic lines across the string instruments.

Ex. 69. Contrapuntal elaboration of the strings playing Theme “2A” against itself by seven and one-half measures and a major second. Symphony No. 5, Movement II, mm. 73-89. © 1950, Carl Fischer, LLC. Reprinted with permission.

Next, the cellos and solo oboe start Theme “2B” with rhythmic augmentation (see Ex. 70). This section grows into the other climax of this movement, which is mostly made up of material related to Theme “2B” in A Phrygian (see Ex. 71).

The image displays a musical score for four instruments: Violin I, Violin II, Viola, and Oboe I/Cello. The score is written in 2/4 time and features a key signature of one flat (B-flat). The music is a rhythmic augmentation of Theme "2B". The Violin I and Violin II parts are in treble clef, while the Viola and Oboe I/Cello parts are in bass clef. The Oboe I/Cello part begins with a whole rest in the first measure, followed by a series of eighth and sixteenth notes. The Violin I and Violin II parts enter in the second measure with a series of eighth and sixteenth notes. The Viola part enters in the third measure with a series of eighth and sixteenth notes. The score is labeled "Theme '2B' with rhythmic augmentation" at the bottom.

Ex. 70. Theme "2B" with rhythmic augmentation played by the cellos and first oboe.  
Symphony No. 5, Movement II, mm. 86-92. © 1950, Carl Fischer, LLC. Reprinted with permission.

The musical score for 'The Rose Tree' is presented in a standard Western musical notation format. It features five staves, each with a specific instrument or voice part. The top staff is for the Soprano voice, followed by the Alto voice, the Tenor voice, the Bass voice, and the Piano accompaniment. The Piano part is divided into two sections: the left hand plays the bass line, and the right hand plays the treble line. The score is written in 4/4 time and includes various musical notations such as notes, rests, and bar lines. The key signature is one flat (B-flat), and the tempo is marked 'Moderato'. The score is for a full vocal quartet and piano accompaniment.

Hr.  
in F

Trpt.

Trb.

Picc., Fl.  
Ob., Cl.  
Vl., Vle.  
Vc. I

Bn.  
Tuba  
Vc. II  
Cb.

The first system of the musical score includes five staves. From top to bottom, they are: Horns in F (Hr. in F), Trumpets (Trpt.), Trombones (Trb.), Piccolo, Flute, Oboe, Clarinet, Violin, Viola, and Violoncello I (Picc., Fl. Ob., Cl. Vl., Vle. Vc. I), and Bassoon, Tuba, Violoncello II, and Contrabass (Bn. Tuba Vc. II Cb.). The notation is in 2/4 time with a key signature of one sharp (F#). The first staff (Hr. in F) has a treble clef and a key signature of one sharp. The second staff (Trpt.) has a treble clef and a key signature of one sharp. The third staff (Trb.) has a bass clef and a key signature of one sharp. The fourth staff (Picc., Fl. Ob., Cl. Vl., Vle. Vc. I) has a treble clef and a key signature of one sharp. The fifth staff (Bn. Tuba Vc. II Cb.) has a bass clef and a key signature of one sharp. The music features various musical notations including notes, rests, and dynamic markings.

Ex. 71. The second climax, beginning mostly pandiatonic in A Phrygian. Symphony No. 5, Movement II, mm. 93-105. © 1950, Carl Fischer, LLC. Reprinted with permission.

After the movement's second, and main, climax, the final section of the movement starts quietly and is again similar to the beginning. First, the horns and low instruments (bassoon, third trombone, tuba, cellos, and double basses) play the "Main Progression" by itself in D Phrygian and then the strings play two statements of Theme "2A" offset by seven and one-half measures and transposed apart by a major second. It is the third time he has contrapuntally set Theme "2A" this way. Mennin does not polyphonically embellish the accompaniment this time.

The final measures of the movement consist of one more iteration of the "Main Progression" played quietly by the oboes, clarinets, bassoons, violins. This final section is in C Phrygian, though the work concludes on a C major triad (see Ex. 72).

Ob. *pp*

Cl. in Bb *pp*

Bn. *pp*

Vl. I *pp*

Vl. 2 *pp*

Vle. *pp*

Vc.

Cb.

C- C/Ab Db/G E/Eb C- Ab sus4/C  
Gb add9/Bb C- C

Ex. 72. The final measures of Movement II in C Phrygian, though ending on a C major chord. Symphony No. 5, Movement II, mm. 124-128. © 1950, Carl Fischer, LLC. Reprinted with permission.



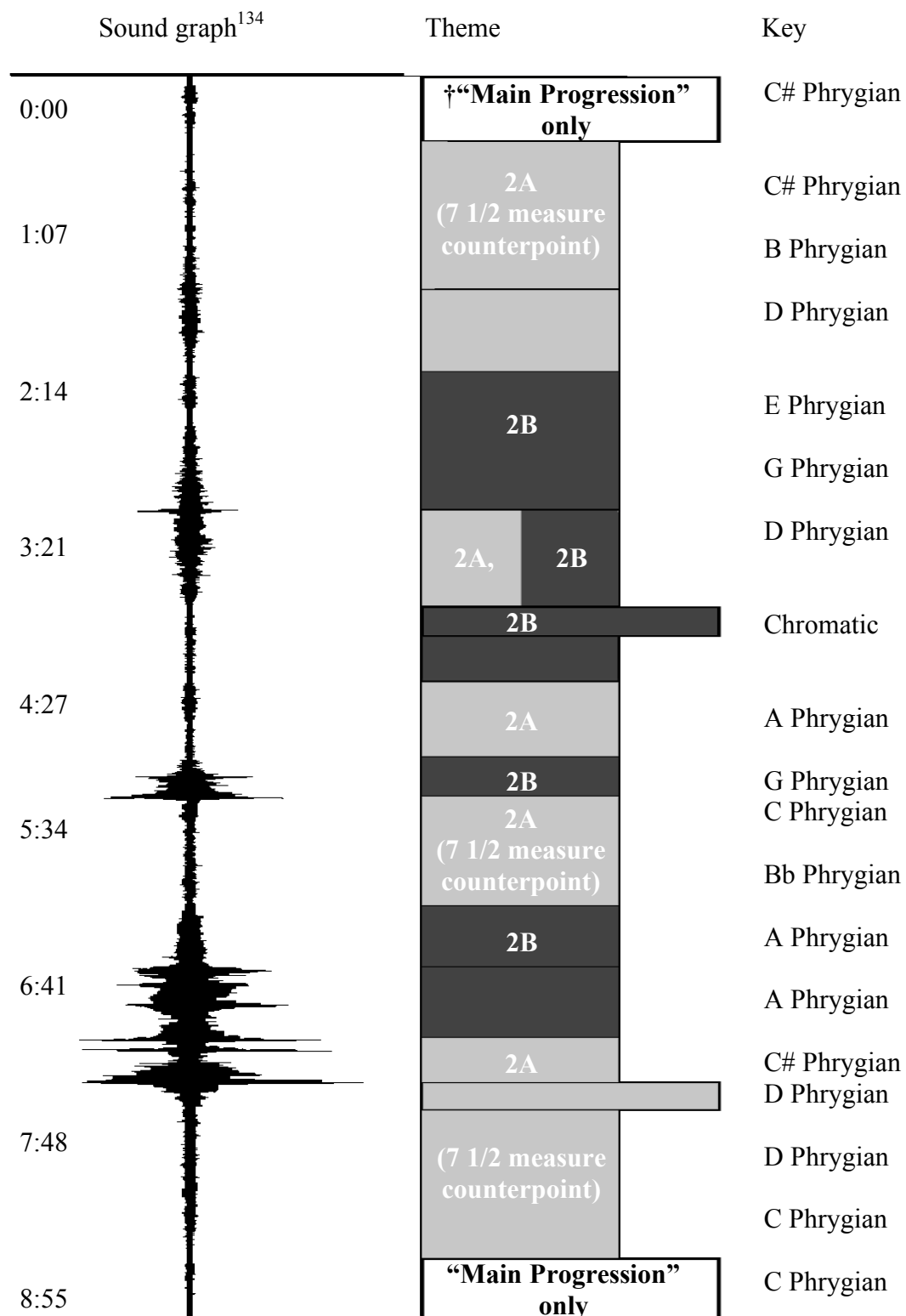


Figure 2. Sound graph, thematic use, and keys in Symphony No. 5, movement II. † A long box denotes strong use of the “Main Progression” (four total).

<sup>134</sup> A digital waveform image of the recording.

### Movement III

In the liner notes to the Louisville Orchestra's 1961 recording of the third movement, Mennin writes:

III. The last movement is one of rapid and bare linear writing set off by brass and percussive punctuation. It makes greater technical demands than the earlier movements. The basic girder of the movement is an idea in canon which has numerous variations in rhythm and mood. The movement closes with sounds similar to the opening of the first movement.<sup>135</sup>

In the third movement, Mennin uses one motive and four themes, all of which develop and pass throughout the orchestra. The themes in this movement have fewer chromatic additions than in the other two movements. Just as in the first movement, Mennin uses a “declamatory idea” (similarly labeled here as the “Main Motive”) to tie the work together. This motive and two of the movement's themes (Themes “3A” and “3B”) contain the symphony's recurring rhythm of two sixteenths and an eighth.

After an eighth note punctuation of a D minor chord in second inversion, the movement begins immediately with the first theme, Theme “3A,” in D Phrygian played by the winds (except the bassoon) and the violins (see Ex. 73). This is the theme that Mennin described as being “in canon” with “numerous variations in rhythm and mood.” Later, Mennin will vary this theme and use it canonically against itself and all three other themes.

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<sup>135</sup> Mennin, *Recordings of Works Commissioned by the Louisville Philharmonic Society for the Louisville Orchestra*.



Ex. 73. Theme “3A,” in D Phrygian played by the winds and violins. Symphony No. 5, Movement III, mm. 1-6. © 1950, Carl Fischer, LLC. Reprinted with permission.

Following this initial introduction, the horns, trumpets, and first trombone come in with the movement’s “Main Motive,” in what Mennin referred to above as a “percussive punctuation” (see Ex. 74).

Ex. 74. The third movement’s “Main Motive” played by the horns, trumpets, and first trombone. Symphony No. 5, Movement III, mm. 7-9. © 1950, Carl Fischer, LLC. Reprinted with permission.

As in the first movement, the notes of this movement's "Main Motive" develop as the work progresses. Likewise, a better definition of this movement's motive is just the rhythmic pattern of just two eighths (sometimes a quarter and an eighth), a sixteenth rest, three sixteenth notes, and an eighth note (see Ex. 75).

Ex. 75 shows the 'Main Motive' played by the trumpets and two trombones. The score is in 2/4 time, marked *mf*. The motive consists of a quarter rest, a quarter note, a sixteenth rest, three sixteenth notes, and an eighth note. The score is written for Trpt. 1 & 2, Trpt. 3, and Trb. 1 & 2.

Ex. 75. Example of pitch development of the "Main Motive," played by the trumpets and two trombones. Symphony No. 5, Movement III, mm. 31-32. © 1950, Carl Fischer, LLC. Reprinted with permission.

After the "Main Motive," the winds (except the bassoons) enter with Theme "3B" in D Phrygian (see Ex. 76). This theme contains the addition of a raised sixth in its sixth measure.

Ex. 76 shows Theme "3B" in D Phrygian played by the winds. The score is in 2/4 time, marked *mf*. The theme consists of a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note, with a raised sixth in the sixth measure. The score is written for Picc., Fl., Ob., and Cl.

Ex. 76. Theme "3B" in D Phrygian played by the winds. Symphony No. 5, Movement III, mm. 13-19. © 1950, Carl Fischer, LLC. Reprinted with permission.

Next, theme “3A” plays again, first in the high winds, horns, trumpets, violins, and violas and then in canon with itself one measure later in the low instruments (see Ex. 77).

Piccolo  
Flutes  
Oboes  
Clarinets  
Horns  
Trumpets  
Violins  
Violas  
Bassoons  
Trombones  
Tuba  
Cellos  
Contrabasses

Ex. 77. Theme “3A” in E-flat Lydian played by the high winds, horns, trumpets, violins and violas. Symphony No. 5, Movement III, mm. 20-26. © 1950, Carl Fischer, LLC. Reprinted with permission.

Although this iteration of the theme uses the same pitches as before, the canonic treatment and accompanying E-flats played on the first beat make the theme sound now as though it is actually in E-flat Lydian.

After a short punctuation of the “Main Motive” by the trumpets and trombones, the high winds and horns play the next theme, “3C,” in D Phrygian (see Ex. 78).



Ex. 78. Theme “3C” in D Phrygian played by the high winds and horns. Symphony No. 5, Movement III, mm. 29-38. © 1950, Carl Fischer, LLC. Reprinted with permission.

After another burst of the “Main Motive” by the trumpets and trombones, the winds and high strings then repeat and extend Theme “3B” (see Ex. 79). This extended theme contains only one chromatic addition: a raised third scale degree in the seventh measure.

Ex. 79. Theme “3B” extended by the winds and strings in D Phrygian. Symphony No. 5, Movement III, mm. 13-27. © 1950, Carl Fischer, LLC. Reprinted with permission.

Theme “3A” returns again in E-flat Lydian and in counterpoint with itself by one measure. This time though, the low instruments start the canon and the high ones follow.

After another playing of Theme “3B” by the trumpets and first trombone, Theme “3C” is antiphonally passed around the orchestra. It first starts in the violins in B-flat

Phrygian, then goes to the bassoons, cellos, and basses in E-flat Phrygian, and finally becomes a one-measure canon in G Phrygian starting in the oboes and first trumpet and following in the clarinets and first violins.

Mennin then moves back to D Phrygian and extends Themes “3C” in the horns while combining it first with parts of Theme “3A” in the oboes and then with itself in the trombones (see Ex. 80).

The musical score is divided into three systems, each featuring three staves: Flutes/Oboes (treble clef), Horns in F (treble clef), and Trombones (bass clef). The time signature is 2/4.

- System 1:**
  - Flutes/Oboes: Theme "3A" (starts with a half rest, then a quarter note G4, quarter note A4, eighth notes B4 and A4, quarter note G4, half note F#4).
  - Horns in F: Theme "3C" (starts with a half rest, then a quarter note G3, quarter note A3, eighth notes B3 and A3, quarter note G3, half note F#3).
  - Trombones: Rest.
- System 2:**
  - Flutes/Oboes: Continuation of Theme "3A" (starts with a half rest, then a quarter note G4, quarter note A4, eighth notes B4 and A4, quarter note G4, half note F#4).
  - Horns in F: Continuation of Theme "3C" (starts with a half rest, then a quarter note G3, quarter note A3, eighth notes B3 and A3, quarter note G3, half note F#3).
  - Trombones: Continuation of Theme "3C" (starts with a half rest, then a quarter note G3, quarter note A3, eighth notes B3 and A3, quarter note G3, half note F#3).
- System 3:**
  - Flutes/Oboes: Continuation of Theme "3A" (starts with a half rest, then a quarter note G4, quarter note A4, eighth notes B4 and A4, quarter note G4, half note F#4).
  - Horns in F: Continuation of Theme "3C" (starts with a half rest, then a quarter note G3, quarter note A3, eighth notes B3 and A3, quarter note G3, half note F#3).
  - Trombones: Continuation of Theme "3C" (starts with a half rest, then a quarter note G3, quarter note A3, eighth notes B3 and A3, quarter note G3, half note F#3).

Ex. 80. Themes “3A” and “3C” in D Phrygian. Symphony No. 5, Movement III, mm. 94-113. © 1950, Carl Fischer, LLC. Reprinted with permission.

The high winds and high strings then start Theme “3A” but it develops into new material and quickly grows into the first climax of the movement (measures 119-153), based on material from the “Main Motive” with a fiery string accompaniment. A quieter section follows in B Phrygian with the final theme, “3D,” introduced by the second violins (see Ex. 81). The only chromatic addition this theme contains is a lowered fifth (tritone) scale degree in the seventh and eighth measures.



Ex. 81. Theme “3D” in B Phrygian played by the second violins. Symphony No. 5, Movement III, mm. 154-171. © 1950, Carl Fischer, LLC. Reprinted with permission.

One beat after this theme starts, the cellos and basses integrate Theme “3A,” as do the violas four beats later (see Ex. 82).



The image displays three systems of musical notation for a string ensemble. The first system features Violin II, Viola, and Cello/Contrabass. Violin II plays Theme "3D" (a half-note melody with a slur), while Viola and Cello/Contrabass play Theme "3A" (a half-note melody with a slur). The second system features Violin II, Viola, and Violoncello/Contrabasso. Violin II continues Theme "3D", while Viola and Violoncello/Contrabasso play Theme "3A". The third system features Violin II, Viola, and Violoncello/Contrabasso. Violin II continues Theme "3D", while Viola and Violoncello/Contrabasso play Theme "3A".

Ex. 82. Themes "3A" and "3D" in counterpoint. Symphony No. 5, Movement III, mm. 154-171. © 1950, Carl Fischer, LLC. Reprinted with permission.

In the middle of Theme "3D," the low strings and later the violas play Theme "3A" again. Next, the strings repeat this whole section of counterpoint between Themes "3A" and "3D" up a perfect fifth.

The following section is a quasi-development, starting with the violins playing two iterations of Theme "3D" with rhythmic diminution and the brasses and winds interspersing material from the "Main Motive." After this, Mennin briefly presents

fragments of all themes. He then presents Theme “3B” in counterpoint with itself, first by the horns in D Phrygian; twelve measures later by the flutes, oboes, and clarinets in D Phrygian; and then eleven measures later by the trombones and bassoons in B Phrygian.

After another repetition of Theme “3C,” the high winds and strings play Theme “3B” in canon with a developed version of itself four beats later in the horns. Ten beats after that, the low instruments mix in a version of Theme “3A” in augmentation (see Ex. 83).

The musical score for Ex. 83 is presented in three systems, each with three staves. The top staff is for Horns in F, the middle for High Winds and High Strings, and the bottom for Bassoons, Trombones, Tuba, Cellos, and Contrabasses. The time signature is 2/4. The first system shows 'Theme 3B' developed in the Horns in F, with 'Theme 3B' in the High Winds and High Strings. The second system shows 'Theme 3A' developed in the Bassoons, Trombones, Tuba, Cellos, and Contrabasses, with 'Theme 3B' in the Horns in F and High Winds/High Strings. The third system shows 'Theme 3A' developed in the Bassoons, Trombones, Tuba, Cellos, and Contrabasses, with 'Theme 3B' in the Horns in F and High Winds/High Strings.

Ex. 83. Developed versions of Themes “3A” and “3B.” Symphony No. 5, Movement III, mm. 302-315. © 1950, Carl Fischer, LLC. Reprinted with permission.

Next, this process of layering Themes “3A” and “3B” continues. The horns repeatedly present a beginning fragment of “3B,” and the tuba, bassoons, and bass then do the same with “3A,” and finally the high winds, violins, and first violas play the

extended version of “3B” in augmentation and out of synchronization with the horns. As all this progresses, the trumpets and first trombone integrate the “Main Motive.”

After another playing of Theme “3A” in augmentation, this time by the high winds and violins, a four beat echo of the same material follows in the low instruments. This texture thins for a short section based on the “Main Motive” (see Ex. 84).

The image displays two systems of musical notation for woodwind instruments. The first system includes staves for Piccolo, Flute, Oboe, and Clarinet in Bb. The second system includes staves for Piccolo (Pic.), Flute (Fl.), Oboe (Ob.), and Bb Clarinet (Bb Cl.). The notation is in 2/4 time and features complex rhythmic patterns with many accents and slurs. The key signature has one flat (Bb).

Ex. 84. A short section based on the “Main Motive.” Symphony No. 5, Movement III, mm. 390-396. © 1950, Carl Fischer, LLC. Reprinted with permission.

Mennin quotes the next section almost exactly from earlier in the work (measures 94-153, see Ex. 80, above), leading to this movement's second main climax. As with the first climax, this climax builds with material based on the "Main Motive" against a fiery string accompaniment.

The final section grows out of this second climax and consists of brass canons first of Theme "3B" (see Ex. 85) and then of Theme "3A."

The image displays a musical score for a brass canon in 2/4 time. The instruments listed on the left are Horn 1 in F, Horn 3 in F, Trumpet 1 in C, Trumpet 3 in C, Trombone 1, Trombone 3, and Tuba. The score is marked with a forte (*ff*) dynamic. The music consists of a series of eighth and sixteenth notes, with accents placed on specific notes to create a rhythmic canon across the different instruments. The key signature is one flat (B-flat), and the time signature is 2/4.

Ex. 85. Brass canon of Theme "3B." Symphony No. 5, Movement III, mm. 451-456. © 1950, Carl Fischer, LLC. Reprinted with permission.

The canonical sections build up into the ending coda, based on the "Main Motive" in E Dorian (the strings play chromatic alterations, see Ex. 86). The movement ends on

an E major triad spread throughout the orchestra. Only the piccolo and flutes do not play the final chord.

The musical score is presented in two systems. The first system includes the following instruments: Piccolo, Flutes, Oboes, Clarinets, Bassoons, Contrabasses, Horns in F, Trumpets in C, Trombones, Tuba, and Violins, Violas, Cellos. The second system includes: Piccolo, Flutes, Oboes, Clarinets, Bsn., Hn., C Tpt., Tbn., Tba., and Violins, Violas, Cellos. The music is in 2/4 time and ends with a final E major triad.

Ex. 86. The final measures of movement III, ending on an E major triad. Symphony No. 5, Movement III, mm. 487-496. © 1950, Carl Fischer, LLC. Reprinted with permission.

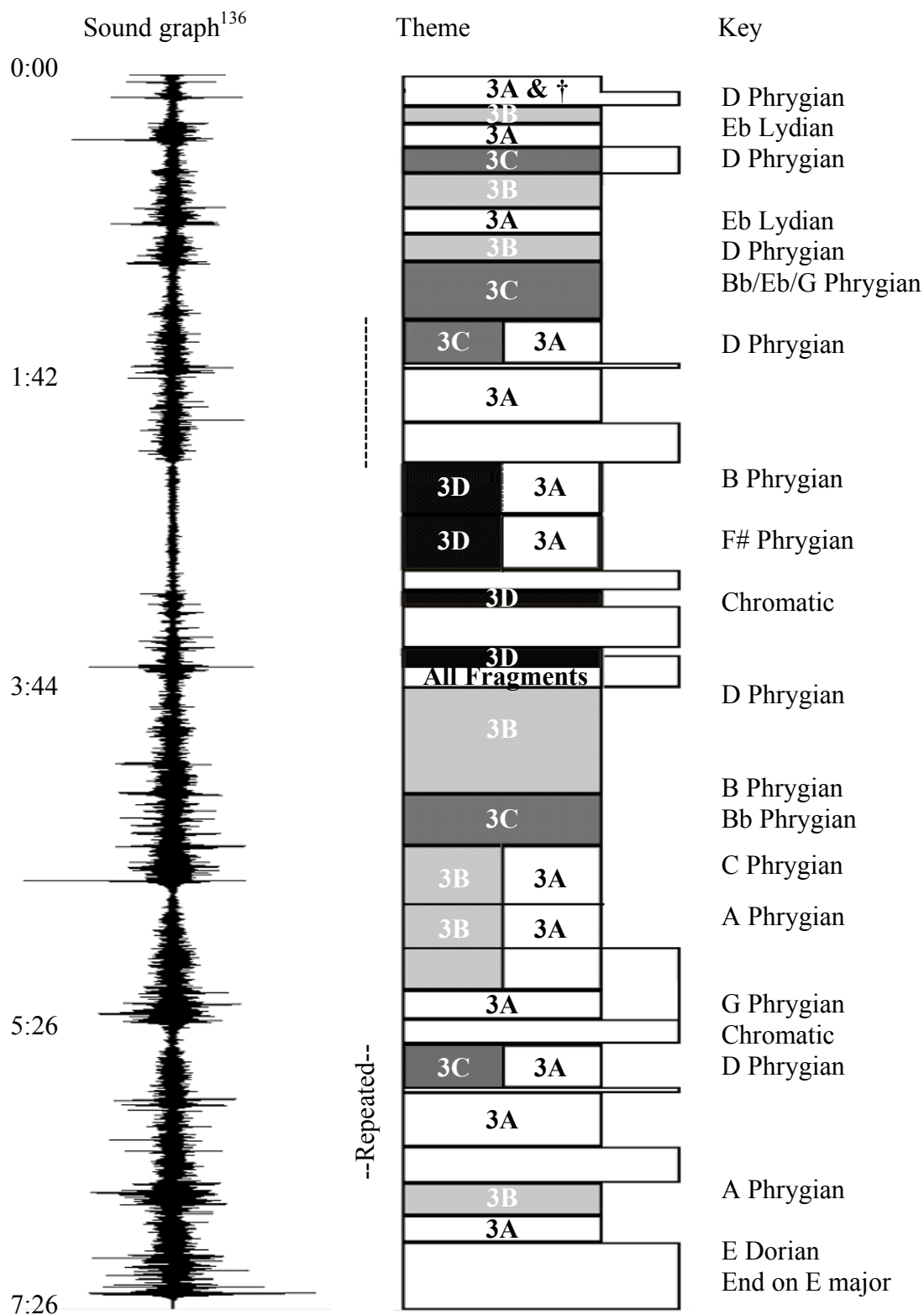


Figure 3. Sound graph, thematic use, and keys in Symphony No. 5, movement III. † A long box denotes strong use of the “Main Motive” (ten total).

<sup>136</sup> A digital waveform image of the recording.