

5-14-2010

Sonata for Orchestra

Roman Skakun
University of New Orleans

Follow this and additional works at: <https://scholarworks.uno.edu/td>

Recommended Citation

Skakun, Roman, "Sonata for Orchestra" (2010). *University of New Orleans Theses and Dissertations*. 1123.
<https://scholarworks.uno.edu/td/1123>

This Thesis is protected by copyright and/or related rights. It has been brought to you by ScholarWorks@UNO with permission from the rights-holder(s). You are free to use this Thesis in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself.

This Thesis has been accepted for inclusion in University of New Orleans Theses and Dissertations by an authorized administrator of ScholarWorks@UNO. For more information, please contact scholarworks@uno.edu.

Sonata for Orchestra

A Thesis

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Music
in
Composition

by

Roman Paul Skakun

B.F.A. New School University, 2006.

May, 2010

© 2010 Roman Skakun

TABLE OF CONTENTS

Instrumentation	iv
Abstract	v
Sonata for Orchestra.....	1
Vita.....	22

INSTRUMENTATION

2 Flutes
2 Oboes
2 Bb Clarinets
2 Bassoons

4 Horns
2 Trumpets in Bb
3 Trombones
Tuba

Snare Drum

Violin I
Violin II
Viola
Violincello
Contrabasso

ABSTRACT

Sonata for Orchestra is a one-movement study in orchestration, which highlights and blends different groups of instruments within the orchestra according to timbre and range.

poco accel.
Largo, ♩ = 54

Flute 1
2

Oboe 1
2

Clarinet in B♭ 1
2

Bassoon 1
2

Horn in F 1
2

Horn in F 3
4

Trumpet in B♭ 1
2

Trombone 1
2

Trombone 3
Tuba

Measures 1-3 of the woodwind and brass section. The key signature has one sharp (F#). The time signature is 3/4. The tempo is Largo, ♩ = 54, with a poco accel. marking. The woodwinds and brass are mostly silent, with some initial notes in measures 1 and 2.

Snare Drum

Violin I

Violin II

Viola

Violoncello

Contrabass

Measures 1-3 of the string and percussion section. The key signature has one sharp (F#). The time signature is 3/4. The tempo is Largo, ♩ = 54, with a poco accel. marking. The strings play a simple harmonic line, and the snare drum is silent.

4 $\text{♩} = 69$ accel. . .

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tbn. 1 2

Tbn. 3 Tuba

S.D.

Vln. I $\text{♩} = 69$ accel. . .

Vln. II arco

Vla. arco

Vc.

Cb.

1. mp p mp

1. p mp p mp

1. p mp p

3. con sord mp p

arco

arco

mp

mp

mf

8 $\text{♩} = 90$ rit. a tempo

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tbn. 1 2

Tbn. 3 Tuba

S.D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *f* *mf* *pp* *f* *mp* *f* *mp* *f* *mp* *pizz* *mp* *pizz* *mp*

con sord. *f* *mf* *f* *mf*

2.

$\text{♩} = 90$ rit. a tempo

3

13 $\text{♩} = 85$

Fl. 1
2 *mp*

Ob. 1
2 *mp* 1.

Cl. 1
2 *mp* 1.

Bsn. 1
2

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tbn. 1
2

Tbn. 3
Tuba

S.D.

$\text{♩} = 85$

Vln. I

Vln. II

Vla.

Vc.

Cb.

17

Fl. 1
2

mf *f* *p*

Ob. 1
2

mf *f* *p*

Cl. 1
2

mf *f* *p* a.2

Bsn. 1
2

f *p*

Hn. 1
2

Hn. 3
4

3. con sord.
mf *f*

Tpt. 1
2

Tbn. 1
2

1. con sord.
mf *f*

Tbn. 3
Tuba

p

S.D.

Vln. I

Vln. II

Vla.

Vc.

f *p* arco

Cb.

f *p* arco

5

21

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tbn. 1
2

Tbn. 3
Tuba

S.D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

pp

mp

pp

pp

6

[illegible]

27

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tbn. 1
2

Tbn. 3
Tuba

S.D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

f

senza sord.

p

arco

f

p

8

31 **molto rit.** ♩ = 90

Fl. 1 2

Ob. 1 2 *div.* *mf* *f*

Cl. 1 2 *mf* *f*

Bsn. 1 2 *mf* *f*

Hn. 1 2

Hn. 3 4

Tpt. 1 2 *con sord.* *f*

Tbn. 1 2

Tbn. 3 Tuba

S.D. *f*

molto rit. ♩ = 90

Vln. I *pizz* *mf* *mp*

Vln. II *pizz* *mf* *mp*

Vla. *div.* *mf* *a.2*

Vc. *arco* *mf* *f*

Cb. *arco* *mf* *f*

9

37 poco accel.

Fl. 1 2

Ob. 1 2 a.2

Cl. 1 2 a.2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tbn. 1 2

Tbn. 3 Tuba

S.D.

Vln. I poco accel. . . arco

Vln. II arco

Vla.

Vc.

Cb.

mf *f* *mf* *f* *mf* *f* *pizz* *f* *pizz* *f*

41 $\text{♩} = 125$

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tbn. 1
2

Tbn. 3
Tuba

S.D.

$\text{♩} = 125$

Vln. I

Vln. II

Vla.
pizz
f

Vc.

Cb.

14

58

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tbn. 1
2

Tbn. 3
Tuba

S.D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.

pizz

61

Fl. 1 2 *ff* *f* rit.

Ob. 1 2 *ff* *f*

Cl. 1 2 *ff* *f*

Bsn. 1 2 *ff* *f*

Hn. 1 2 *f* *mf* *pp*

Hn. 3 4

Tpt. 1 2 *f* *mf* *pp*

Tbn. 1 2

Tbn. 3 Tuba *f* *mf* *pp*

S.D.

Vln. I *pizz* *ff* *rit.* *arco* *mp*

Vln. II *ff*

Vla. *ff* *arco* *mp*

Vc. *ff*

Cb. *ff* *f* 16 *mf* *mp*

66 **R** ♩ = 69

Fl. 1 2 $\frac{5}{4}$ $\frac{3}{4}$

Ob. 1 2 $\frac{5}{4}$ $\frac{3}{4}$

Cl. 1 2 $\frac{5}{4}$ $\frac{3}{4}$

Bsn. 1 2 $\frac{5}{4}$ $\frac{3}{4}$

Hn. 1 2 $\frac{5}{4}$ $\frac{3}{4}$

Hn. 3 4 $\frac{5}{4}$ $\frac{3}{4}$

Tpt. 1 2 $\frac{5}{4}$ $\frac{3}{4}$

Tbn. 1 2 $\frac{5}{4}$ $\frac{3}{4}$

Tbn. 3 Tuba $\frac{5}{4}$ $\frac{3}{4}$

S.D. $\frac{5}{4}$ $\frac{3}{4}$

R

Vln. I $\frac{5}{4}$ $\frac{3}{4}$

Vln. II $\frac{5}{4}$ $\frac{3}{4}$ arco *mp*

Vla. $\frac{5}{4}$ $\frac{3}{4}$

Vc. $\frac{5}{4}$ $\frac{3}{4}$ arco *mp*

Cb. $\frac{5}{4}$ $\frac{3}{4}$

69

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tbn. 1
2

Tbn. 3
Tuba

S.D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

mf

mp

72 **C**

Fl. 1 2 *mf* *f*

Ob. 1 2 *mf* *f*

Cl. 1 2 *mf* *f*

Bsn. 1 2 *mf* *f*

Hn. 1 2 *mf*

Hn. 3 4

Tpt. 1 2

Tbn. 1 2

Tbn. 3 Tuba

S.D.

C

Vln. I

Vln. II

Vla. *pizz* *mf* *f*

Vc. *mf* *f*

Cb.

75

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tbn. 1
2

Tbn. 3
Tuba

S.D.

Vln. I

Vln. II

Vla.

Ve.

Cb.

76

77

mf

mp

rall.

pizz

f

arco

mp

78 $\text{♩} = 45$ rit.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tbn. 1 2

Tbn. 3 Tuba

S.D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

pp

div.

pizz

rit.

21 *p* *pp*

VITA

Roman Skakun was born in Calgary, Alberta. After graduating from the High School for the Performing and Visual Arts in Houston, TX in 2002, Skakun began his performance career in New Orleans. Subsequently he relocated to New York City, where he studied with composer Michael Harrison, and received a B.F.A in Music Performance, Cum Laude, from the New School University in 2006. 2007 saw Skakun returning to New Orleans to perform with Ellis Marsalis. Skakun then enrolled in the University of New Orleans, where he has been concurrently pursuing a Masters of Music in Composition (under Dr. Jerry Sieg), and a Masters of Business Administration. Skakun's most recent works include various pieces for piano, a string quartet *Variations on a Folk Song*, and *Sonata for Orchestra*.