

RUTH GIPPS, SYMPHONY NO. 4, MOVEMENT 1 (1972)

OVERALL	<u>FIRST ROTATION</u> (INTRODUCTORY/EXPOSITORY)													
Module	<u>A Section</u>				<u>B Section</u>			[transitional]		<u>C Section</u>			<u>D Section</u>	
Tonal Center	Cm (i)				F#m (?) ~~~>			C ^{ma7} ~~~>		E/C#m ~~~>(A, Em) ~~~> (Cm) ~~~>C#m			~~~>C/A _b (?)	
Tempo	Moderato				Allegro Molto			Poco Meno mosso					cresc., decresc.	
Themes/Motifs	<i>a</i> ⁰ , <i>a</i> ¹ (clarinet)	<i>a</i> ^{1,2} (celli)	<i>a</i> ^{1,3} (brass)	<i>a</i> ^{1,4} (bassoon, dbs)	<i>b</i> ¹ (strings)	<i>b</i> ¹ + <i>b</i> ² (wvs, brass)	<i>b</i> ³ (strs)	<i>c</i> ⁰ (strs)	<i>d</i> (var)	<i>a</i> ⁰ , <i>d</i> (strs)	<i>a</i> ⁰ , <i>c</i> ^{1,1} (strs)	<i>c</i> ^{1,2} (wvs, celli)	<i>c</i> ^{1,3} (hrns)	<i>a</i> ⁰ , <i>d</i>
Timestamp	0:00	0:29	0:52	1:27	1:54	2:11	2:24	2:44	2:57	3:09	3:22	3:48	4:11	4:26
Notes	Long-breathed theme, 4-mm. melodic idea (<i>a</i> ¹) repeated and expanded in progressively fuller orchestration across first three phrases, receding. Harmonically highly mobile: key of Cm only articulated at periphery of phrases. Grows out of germinal <i>a</i> ⁰ motif (heard throughout section).				Kaleidoscopic presentation of ideas (<i>b</i> ¹⁻³) in quick succession, starting with fast string fugato [entries F#-C#-G#-B-G#], retaining loose imitative textures throughout. Tonally diffuse with no clear key center(s)			Loosely transitional section, previewing aspects of C-theme proper and introducing principle <i>d</i> motif from subsequent (closing) section		Full, harmonically-rounded <i>c</i> theme w/ varied & developed repetition, cousin to <i>a</i> . Modal but tonally ambivalent; variously suggests Em, C#m, E, A, Cm.			Continuous with <i>c</i> , closing in character, based on polychordal reharmonization & diminution of <i>a</i> ⁰ .	

OVERALL	<u>SECOND ROTATION</u> (DEVELOPMENTAL/RECAPITULATORY)													
Module	<u>A Section</u>				<u>B Section</u>			[trans]		<u>C Section</u>				
Tonal Center	Cm ~~~> C#m → (Fm?)				~~~> Bm (?) ~~~>			T₆(b³)		B/G#m [T ₇ (<i>c</i> ^{1,1})] ~~~> (Bm, F#m) ~~~> (F# → E/C) ~~~> ?				
Tempo	Moderato				Allegro Molto			Poco Meno mosso						
Themes/Motifs	<i>a</i> ⁰ , <i>a</i> ¹ (clarinet)	<i>a</i> ⁰ , <i>a</i> ^{1,2new} (tuba)	<i>a</i> ⁰ (strs, harp)	<i>b</i> ¹ (strings)	<i>a</i> ⁰ , <i>b</i> ¹ (strings)	<i>b</i> ¹ + <i>b</i> ² (wvs,br)	<i>b</i> ³ transposed (strs)	<i>d</i> (horn)	(flute)	<i>a</i> ⁰ , <i>c</i> ^{1,1} (strs, hrn)	<i>c</i> ^{1,1cont} (hrn)	<i>c</i> ^{1,2} (wvs)	<i>c</i> ^{1,2} , <i>c</i> ² (trpt, wvs)	
Timestamp	4:58	5:20	5:45	6:07	6:19	6:27	6:38	7:00	7:12	7:18	7:44	8:00	8:19	
Notes	Compressed restatement of <i>a</i> ¹ theme, now concluding on C#m, followed by new static passage loosely based on <i>a</i> ⁰ .				Moderately expanded restatement of B section, w/ different fugato, some new material, altered trans. to <i>b</i> ³ , now tritone away from initial presentation			Compressed version of previous transition section		Transposed (initially by T ₇) and moderately expanded, reorchestrated version of C-section, now without appended D				

OVERALL	<u>THIRD ROTATION</u> (CLIMACTIC/CODA)			
Module	B ⇨ A		A	
Tonal Center	Gm (?) ~~~>		(Cm)	Cm (i)
Tempo	Allegro Molto		Moderato	
Themes/Motifs	<i>b</i> ¹ <i>stretto</i> (strings)	<i>b</i> ¹ + <i>b</i> ² , <i>a</i> ⁰ (wv, br)	<i>a</i> ⁰ (tutti)	<i>a</i> ⁰ , <i>a</i> ¹ truncated (hrn solo)
Timestamp	8:34	8:44	8:58	9:15
Notes	Compressed rotation of <i>b</i> building to climactic tutti on <i>a</i> ⁰ , fading recall of <i>a</i> ¹			

Analysis & aural transcriptions by Frank Lehman (7/9/2022)

Reference Recording: [Chandos 2018, BBC National Orchestra](#)

For further reference, see [Jill Halstead \(2006\), Ruth Gipps: Antimodernism, Nationalism and Difference in English Music., Routledge](#)

Themes & Motifs