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A Structural Analysis Of The Symphony For Band By Vincent Persichetti

John P. Christie

Eastern Illinois University

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A STRUCTURAL ANALYSIS OF THE
"SYMPHONY FOR BAND" BY
VINCENT PERSICHETTI

CHRISTIE

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A Structural Analysis of the "Symphony

for Band" by Vincent Persichetti

(TITLE)

BY

John P. Christie

B.S. in Ed., Eastern Illinois University, 1965

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
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IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
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1971

YEAR

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Chapter I

Resume of Persichetti's Life

Vincent Persichetti was born June 16, 1915, in Philadelphia. He started his musical training with piano lessons at the age of five. His study of harmony began when he was eight years old; counterpoint, score reading, transposition, and composition, when he was nine. At eleven he earned money playing piano with several local orchestras; the following year he was performing organ recitals and playing double bass in the school orchestra. During these preconservatory years he completed all normal conservatory studies and sight read at the keyboard each week the scores of the music to be performed by the Philadelphia Symphony Orchestra. Church appointments during this time included the position of organist and musical director of St. Mark's Reformed Church and music director of the Arch Street Presbyterian Church. The latter post he held for seventeen years.

Persichetti attended Combs College of Music, Curtis Institute, Philadelphia Conservatory, and the Colorado College. At Combs College of Music he studied composition with Russell Miller and piano with Gilbert Combs and Alberto Jonas. Persichetti reveals:

In those days Combs College was an active school with a hundred piece orchestra. I was an assistant conductor for several years, then regular conductor for two years. In my early teens, I was restricted to writing in styles that did not go past Debussy. I wrote several volumes of 'forbidden music' of my own: chorales for strings, fugues for

woodwinds, dances for brass, and 'Passachaconnes' for organ. (I was never able to find out the difference between a passacaglia and a chaconne. So I decided to combine the two into a title of my own invention, Passachaconne.) I was caught with this music and thrown out of all classes. From then on, my study was done privately with the faculty.¹

He received his Bachelor of Music from Combs College in 1936.

Persichetti studied conducting under Fritz Reiner at the Curtis Institute in 1937 and 1938, then piano at the Philadelphia Conservatory from 1939 through 1941 under Olga Samaroff Stowkowski, who required that all of his lessons be memorized since he could sight read his assignments fluently.² He received his master's degree from the conservatory in 1941 and his doctorate from the same institution in 1945.

Persichetti was head of the department of composition at Combs College from 1939 through 1942, then assumed a similar position at the Philadelphia Conservatory from 1942 through 1962. In 1947 he also became a member of the staff of the composition department at Julliard School of Music. Eventually he was appointed head of this department. During his tenure at Philadelphia and Julliard, he became editorial consultant for the Elkan-Vogel Publishing Company.

Dorthea Flanagan became Persichetti's wife in 1941. She taught piano at the Philadelphia Conservatory and gave numerous concert performances of her husband's piano compositions. They have two children and now reside in Philadelphia. Sailboat racing,

¹David Ewen, Composers Since 1800: A Biographical and Critical Guide (New York: H.W. Wilson Co., 1969), p. 405.

²William Schuman, "The Complete Musician: Vincent Persichetti and Twentieth Century Music," Musical Quarterly, XLVII, No. 3 (July, 1961), 381.

wood carving, and stone sculpturing are some of the many hobbies which Persichetti enjoys.

A grant from the National Academy of Arts and Letters in 1948, a Guggenheim Fellowship in 1958-59, a medal from the Italian government in 1958, and a citation from the American Bandmasters Association in 1964 are some of the many grants and awards received by Persichetti.

"Nicolas Slonimsky has described his style as 'synthetic' and remarked that it is notable for its 'contrapuntal compactness' and amalgamation of 'seemingly incompatible idioms of different historical periods.'"³

William Schuman said that "while his music has its own unmistakably personal stamp, he uses consistently and creatively the vocabulary of musical procedures and sounds developed by the composers of this century."⁴

Concerning Persichetti's creativity, Thomas Sherman said:

Persichetti has synthesized the several features of twentieth century music, but also retained a connection with the musical culture of the last three hundred years. At the same time his language is sufficiently advanced to allow further exploration of combinations that may bring a new realm of values, not realized, into a general musical speech.⁵

The two early works that helped to establish Persichetti as a significant composer were "Fables for Narrator and Orchestra" and

³Ewen, Composers Since 1800, p. 406.

⁴Schuman, "The Complete Musician," 384.

⁵Ewen, Composers Since 1800, p. 406.

"Symphony No. 3." The "Fables" is a setting of six Aesop fables and was first performed April 20, 1945, by the Philadelphia Orchestra under the direction of Eugene Ormandy. The same orchestra premiered "Symphony No. 3" November 21, 1947.

Persichetti has maintained prolific writing habits throughout his career. Among his many compositions are works in the various media; included in his wealth of compositions are selections for orchestra, band, chorus, chamber ensembles, and instrumental and vocal solos. Other familiar band selections besides the "Symphony for Band" are "Divertimento," "Pageant," "Serenade for Band," and "Chorale Prelude: So Pure the Star."

Chapter II

Movement I

Persichetti uses the adagio of the first movement as an introduction to his "Symphony for Band." In its slow, deliberate motion six motifs are stated within the twenty measures. Some motifs are expanded into complete themes as the composition develops, while others are re-introduced, in altered forms, for contrast and emphasis of other material.

The first motif (Ex. 1) is stated by the first French horn and is similar to an open horn call. Before the introductory call is

Ex. 1, Measures 1-4, First Motif



completed, another motif is stated in the low woodwinds, baritone, and tuba (Ex. 2). This slow, scalewise motif becomes an integral

Ex. 2, Measures 3-4, Second Motif



segment of the following allegro section of the first movement and again in the fourth movement. An imitation of this motif occurs at

a distance of six counts. It is altered by making the first interval a minor third instead of a major second and moves rhythmically, allowing the second statement and the original to remain independent yet similar enough to be considered an imitation.

The predominant voice of the next motif (Ex. 3) is the French horn, having a strong rhythmic movement and upward direction spanning an interval of a major seventh, in part outlining a B-flat major seventh chord. The motif might be considered a derivation of the

Ex. 3, Measures 8-9, Third Motif



opening horn motif because of the voicing and the upward direction. In contrast to the motif, the low woodwind and baritone accompaniment descends with a non-pulsating rhythm. However insignificant the supporting figure to the motif may appear, it cannot be considered a mere accompaniment figure due to its apparent importance in the next motif.

There may be some question as to whether this should be considered a new motif or a development of the rhythmic and melodic material of the preceding motif (Ex. 4). The rhythmic structure of

Ex. 4, Measures 11-15, Fourth Motif



the horn line is the same except it is delayed two counts by a half note, and the half note on the fifth count of Ex. 3 is replaced in Ex. 4 by two quarter notes. The movement descends and then changes to a gradual upward direction which is the same pattern as the accompaniment line of the former motif.

The fifth motif (Ex. 5) tends to disrupt the tranquil mood developed to this point with a pulsating rhythmic figure stated in

Ex. 5, Measures 13-15, Fifth Motif



the French horns. A degree of tension is created by this repetitious tone. It leads to the final motif (Ex. 6) of ascending brass culminated by the addition of the upper woodwinds' thirty-second notes before the final eighth note.

Ex. 6, Measures 16-17, Sixth Motif



The short remainder of this section quickly restores the serenity of the Adagio. This is achieved through two sustained chords. The first chord starts at a piano level and builds to a sforzando, while the second is at a pianissimo level. However, this is accented by an eighth note in the low brass.

Continuing to the end of the section is the continuous pulsating rhythm of the percussion ensemble. The ensemble has been used to create a driving but subdued line in contrast to the wind material of the Adagio. The only occasion in which percussion reinforces a melodic segment is found in measures 13-15. This is similar to the horn motif illustrated in Example 5. The percussion ensemble unites the many motifs into a single entity.

The instrumentation of the Adagio is segmented into five groups. The French horns twice work independently and a third time are the predominant voice. The low reeds, baritone, and tuba comprise the second group. The upper reeds as an ensemble are used sparingly, while the full brass choir makes a short one-measure statement at measure 16. The fifth group, of course, is the percussion ensemble, which quietly creates rhythmic tension beneath the entire Adagio.

The choir-style instrumentation of Persichetti becomes quite evident and creates the style to be followed throughout the "Symphony." Also in this work, the percussion ensemble is treated as another choir of the total ensemble.

The Allegro, or second section of the movement, is in a sonata-allegro form and starts with a four-measure introduction in the baritone and tuba (Ex. 7). This is accompanied by the percussion ensemble.

Ex. 7, Measures 21-24, Introduction

The percussion line (Ex. 8) is based on the second motif (Ex. 2) of the Adagio. It does not dominate enough, however, to be considered

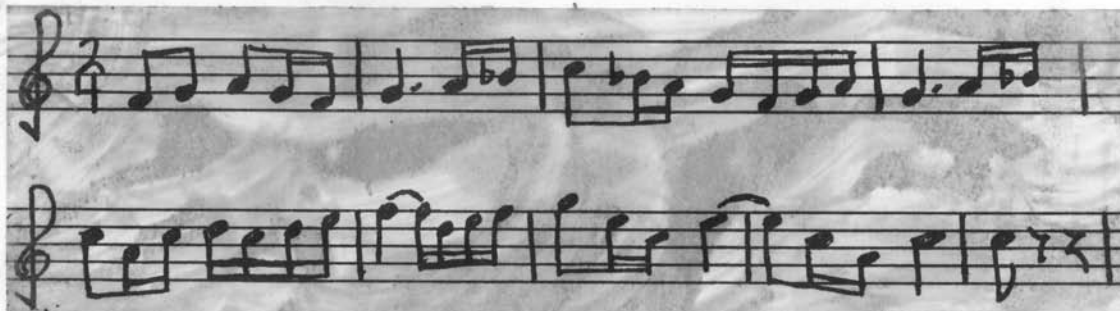
Ex. 8, Measures 21-24, First Theme Material



a definite statement of the first theme of the Allegro. The statement of the percussion line is voiced in the xylophone and three snare drums. The snare tension is released and the heads set at different tension levels to create the allusion of tom toms. The baritone and tuba lines are composed of scalewise upward parallel movement at the interval of a tenth. This, like the percussive figure, is derived from the second motif of the Adagio (Ex. 7).

The first theme of the Allegro (Ex. 9) is stated in measures 25-33 by the first clarinet. The second and third clarinets along with the first French horn present a melodic background of material designed from figures of the theme. The theme is derived by enlarging

Ex. 9, Measures 25-33, First Theme



the second motif of the Adagio. The first five notes are the same

with two minor adjustments: The statement of the theme is a perfect fourth higher than the motif, and the note values have been halved. At this point the similarity ceases, and the theme continues to develop on its own.

The accompaniment line consists of figures from the first theme and the four-measure introduction of the Allegro. The French horn movement outlines the first theme, eliminating non-chord tones and establishing a quarter note melodic rhythm. In measures 25-27 the five ascending quarter notes of the second and third clarinets coincide with the scalewise introduction. An interesting incident occurs in measures 27-28 in the second and third clarinets when a figure is stated and then adopted into the main theme (Ex. 10 and 11). Measure 30 of the second and third clarinet part is derived

Ex. 10, Measures 27-28, Figure



Ex. 11, Measure 30, Figure as Part of Main Theme



from the first measure of the theme excluding the sixteenth notes. The French horn presents another altered version of the theme's first measure in measures 29-31.

Three subsequent statements of the theme are made following the original utterance. Each statement is different, with the third one being altered the most. However, each alteration is done so artistically that it is not readily noticeable. The second statement from measures 33-39 is voiced in the flutes, oboes, E^b clarinet, alto clarinet, and alto sax, accompanied by slow moving chords that change

on the second count of each measure. This statement is identical to the original for the first nine notes. The melodic change occurs in the third measure when the sixteenth notes ascend and then descend instead of the reverse as occurs in the original. The rhythmic change occurs in the fourth measure of the statement eliminating the dotted quarter rhythm which allows a two-measure repetition of measures 35-36 in measures 37-38.

The first trumpet starts the third statement in measure 39 as the preceding one is completed. The term of authenticity of this statement is shorter than the second statement; it is only compatible to the original for six tones. In the second measure a dotted quarter note rhythm is eliminated, and in the next measure a rhythmic sequence of the motif occurs with the melodic direction descending (Ex. 12).

Ex. 12, Measure 41, Rhythmic Sequence



In measures 40-44 there is a development of first theme material (Ex. 13). Specifically this is derived from the second count, third

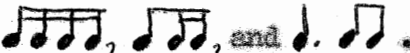
Ex. 13, Measures 40-44, Development Material

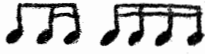


measure of the theme (Ex. 9). Changes are made through inversion and retrograde of the figure. To conclude this statement, the ascending

introductory figure appears in the clarinets by means of sixteenth notes in measure 44.

The fourth statement is voiced in the upper woodwinds and is the most remotely related to the original. Rhythmically it follows the original for eight tones, but melodically it is inverted.

Rhythmic elements that appeared in the original are present, such as . This statement, however, is only four measures long as opposed to the eight measure length of the original statement.


Measures 53-60 serve as transitional material between the first theme section and the second. The  figure of measures 53-54 is derived from the third measure of the first theme. An inverted imitation of the second count of that measure occurs in measures 55-57. In measure 57 the introductory call figure of the Adagio returns and becomes the motif for the second thematic section, which starts on the final count of measure 60 in the French horns and trumpets.

The second theme is characterized by the wide interval of the first motif of the Adagio (Ex. 1) and the syncopated pulse of the fifth motif of the Adagio (Ex. 5). Rather than being a clearly stated melodic theme, this section, which encompasses measures 61-110, consists of motivic figures that work together to create a thematic feeling. However, in measures 85-90 the trombones and tubas state a solid phrase which is derived from the previously mentioned motivic figures (Ex. 14). This is imitated in measures 93-100 but is extended by adding a similar but more scale-like figure in the

Ex. 14, Measures 85-90, Second Theme



horns. The statement concludes with a descending scale-like pattern derived from the opening four measures of the Allegro. The above-mentioned thematic material is prepared for by the French horn motif imitated in measures 81-82. The skip nature of this motif is quite prevalent throughout the entire section. The second thematic section of the Allegro is concluded in measures 100-110 just as erratically and obscurely as it started. This segment is basically voiced in the woodwind choir with two measures (104-105) voiced in the brass.

The development section starts in measure 110 and ends in measure 225. It opens with sustained chords and occasional rhythmic figures of the first theme in the percussion (measures 114-115, 118-119), then the woodwinds (measures 122-125), and finally the brass (measures 125-127). The chords serve to tie these statements together and create a sonorous and contrasting background. The main figure of the first theme present is the  rhythm which is enough to recall the theme. An interesting carillon effect is created by the cornets and trumpets in measures 133-135 by delayed entrances of one measure. This reoccurs in measures 138-139.

The tuba solo of measures 141-156 is derived from the low brass line of measures 85-100 and is a more coherent development of the second thematic material than previously occurred with the first theme. Accompanying the tuba solo are the pulsating, syncopated ideas

of the second section. In measures 155 and 156 appears the scale-like line of the opening four measures of the Allegro.

As the development of the second theme continues in the clarinets, saxophones, and bassoon in measures 157-170, the flutes and E^b clarinet blend in with a derivation of the sixteenth note rhythm of the first theme. In measures 171-172 the cornets and trumpets combine the syncopated figure of the second theme with the sixteenth note rhythm of the first theme, again incorporating the carillon effect.

Development of the first theme reoccurs in measures 173-199 commencing with the percussion solo. The theme is developed rhythmically in the percussion ensemble and melodically in the winds. The tonal pattern of the first six notes is repeatedly stated, eliminating the fourth note to restrict the motion to eighth notes. Starting with measure 175 the horns present the theme tonally for four measures. After this each statement is only two measures long.

The return of the chordal pattern which served to unite the development section in its early stages takes place at measure 200. This time it starts with more force and is overridden by a development of measures 106-110. The chord pattern in measures 208-220 is based melodically on the third motif (Ex. 3) of the Adagio section, first in the French horns and then in the oboe. The total effect focuses attention on the recapitulation in measure 226.

The recapitulation consists of a short statement of the first theme altered, in a different key, and a longer statement of the second theme with rhythmic figures of the first theme added for accent. At measure 268 a coda of sustained tones occurs with the percussion continuing the rhythmic figures of the first theme through the last measure.

Chapter III

Movement II

The second movement, shortest of the four, is only fifty-seven measures long. The metric marking of the Adagio Sostenuto is $\text{♩} = 58$; the meter is $\frac{3}{2}$. The movement is a passacaglia form with the basso ostinato stated by various instruments or groups of instruments. The melodic ground (Ex. 15) is twelve measures long; however, it is extended to fifteen measures resolving the melody to the tonic note E. The theme (basso ostinato) is first stated by the

Ex. 15, Measures 1-15, Ground of Passacaglia





notes that characterize the theme. The French horns are added in the second and fourth measures to add tonal depth and tension to the accompaniment chords. The sequence based on the melodic rhythm in measures 5-8 creates the middle section of the theme. In measure 9 the original melodic movement returns in the saxophones, bassoon, and the bass and alto clarinets.

As previously stated, the theme ends melodically in measure 12 but the harmonic structure extends the conclusion until the tonic E in measure 15. This creates an overlap of the original statement and the second statement of the ostinato. A cornet derived from the ground starts in measure 14. In measure 15 a woodwind choir adopts the statement in a more original form while the cornet continues the solo. The sequential material of measures 5-8, which is essential to the theme, appears again in measures 18-21. However, the cornet solo completes the last two sequences in an altered form. In measure 20 the first quarter note is eliminated, and the tones are changed on the second half of the beat. By themselves these two measures would not be significant but they become so as the sequence pattern starts in the woodwinds two measures earlier. This statement is also extended beyond the melodic requirements of the theme, but now it is done to emphasize and conclude the cornet solo.

The third statement (measure 29) deviates from the original. By writing in this manner Persichetti creates a section of development along with a bridge underscoring the return of the theme in an original state. A baritone solo is supported by a chordal accompaniment in the reed instruments. The solo is eleven measures long and

is enhanced by the French horns in measures 35-37. In measure 37 the cornet is added to the solo. Again in measures 39-41 an extension is used, but this time as a transition back to the statement of the unaltered theme. The quarter notes of the French horn on the third count in measures 39-40 are reminiscent of the sequence pattern earlier. The baritone solo incorporates some of the rhythmic character of the theme, but mainly employs the tonal direction of the first four measures of the ostinato.

The return in measure 42 of the original ground starts with only clarinets, oboes, and baritone. At the sequence segment the instrumentation is increased to the full woodwind choir, while returning in measure 50 to a clarinet choir with French horn accompaniment. The movement ends with three chords that create an impression of an incomplete finish.

Most important in the movement is tonal color and not thematic material. Except for brasses being used for melodic development and coloration, this movement is a woodwind choir composition. At no time is the entire ensemble playing together. The rhythmic structure is consistent with the figure  or  (the second figure being a derivative of the first).

Chapter IV
Movement III

The third movement is a five part form characterized by two contrasting thematic ideas. The form of the movement is outlined A - B - A¹ - B¹ - A¹¹ - coda. The first theme (Ex. 16) is a pastorale, while the second theme (Ex. 17) is a $\frac{2}{4}$ march style.

Ex. 16, Measures 1-27, First Theme

The image shows six staves of handwritten musical notation for the first theme, measures 1-27. The notation is written in treble clef with a 6/8 time signature. The music consists of a single melodic line with various note values, including eighth and sixteenth notes, and rests. The melody is characterized by a pastoral feel, with a mix of eighth and sixteenth notes and some longer note values. The key signature is one flat (B-flat). The notation is written on a light-colored background with a dark border. The staves are connected by a large, sweeping slur that encompasses the entire piece of music.

Ex. 16, Continued



Ex. 17, Measures 27-40, Second Theme

Each theme is basically treated and developed independently, but there are occasions when rhythmic and/or melodic figures from one theme are employed in the development of the other.

The first theme (Ex. 16) is in three sections (a - b - a¹) with the third section extended. The length of the theme is twenty-six measures and the meter is a normal $\frac{6}{8}$. The pastorale theme with a subtle chordal accompaniment is sparsely instrumented for delicacy of sound. Each section is divided into two four-measure phrases having an antecedent-consequence relationship.


In the first section the melodic line is presented by the first clarinets accompanied by a reed choir which moves on each pulse of the measure in open parallel fifths. The melody encompasses

only a ninth and moves either stepwise or with small skips; the largest interval is a fourth.

The second section of the first theme starts in measure 9 with the statement of the thematic material in measures 9-12 by the first flutes and first oboe. At measure 13 the first clarinet restates the previous four measures in exact imitation. Motivically, measure 10 is a sequence of measure 9 as is 14 of 13. The sequential material of this section is derived from measure 7 of the first section. The accompaniment is rhythmically consistent, while the harmonic structure and the instrumentation change in measure 13. In measures 9-12 the first and second horns move alternately from thirds to fifths on the second pulse of each measure. In measures 13-16 the clarinet choir continues the rhythmic movement, but the chords change to open parallel fifths with the exception of measure 15 when the accompaniment closes to a third momentarily, then back to a fifth in measure 16.


The first clarinet with a passing note returns to theme ^a (the third section) on the last note of measure 16. The first four measures of this section are identical to the beginning; however, in measure 20 the consequence phrase is voiced in the flutes, oboe, ^a clarinet, and the first alto saxophone. Starting in measure 24 the phrase is extended two measures by repeating measures 23-24. The accompaniment of this section, like the melody, becomes fuller in instrumentation using almost the entire woodwind choir and the euphonium. In measures 17-20 the open parallel fifths are regularly spaced as in the beginning. In measures 20-26 the rhythmic change

of the chords becomes erratic caused by and emphasizing the melodic extension.

Theme B (Ex. 17) contrasts with theme A in rhythmic style as well as meter. The meter changes from $\frac{6}{8}$ to $\frac{2}{4}$; however, the tempo remains the same through metric modulation. The triplet figure of theme A is replaced by the strict duple figure, . While the melodic line of theme A has limited interval movement, theme B is even more restricted to scalewise movement except for an interval of a fourth at the end of each phrase. The second theme is divided into three sections, each four measures long with the third section extended. The first and third sections are identical except for the extension. The second section would also be the same as the other two, but is altered by increasing the upward direction one whole step. Each phrase is concluded with a short melodic figure (Ex. 18) which tends to connect each phrase. The extension of the

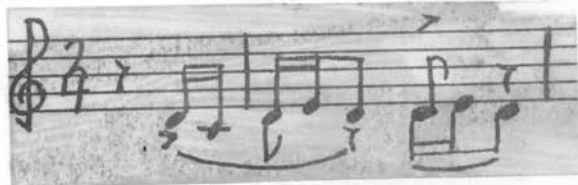
Ex. 18, Measures 29-30, Connecting Motif



third section in measures 38-42 is created by using the interval figure of measures 27-28 of the bass clarinet line, the syncopation figure at the end of measure 29 and beginning of 30, and the connecting motif (Ex. 18). The connecting motif in measure 40 is rhythmically the same as previously used, but in measure 41 it is delayed one half count for emphasis and to employ the  figure.

With the exception of the flutes, oboes, and E^b clarinet, the entire ensemble is employed during the statement of the second thematic section. The first clarinet is the only instrument that makes a complete statement of the theme. The other instruments have small motivic fragments that create a complete statement when the entire ensemble is blended together. A most interesting example of this fragmentation occurs in measures 29-30 in the second and third cornet part (Ex. 19). Perfect balance and matched tone qualities are essential to make this sound as a unified figure.

Ex. 19, Measures 29-30, Fragmentation of Connecting Motif



The chordal contrast of measures 42-48 may be treated in several ways. First, this new material could be another section of theme B by enlarging the smaller outline of $a - a^1 - a +$ extension to $a - b - a^1 +$ extension with the first "a" encompassing the $a - a^1 - a +$ extension form of measures 27-42. Also, this may be transitional material away from and then returning to a restatement of theme B. A very remote possibility is a development of the chordal structure of the accompaniment of theme A. In measure 46 a rhythmic return to theme B is started first in the horn and then transfers to the percussion.

The instrumentation of this section has been rather full in comparison with the first section. However, it is again limited in

the extension of measure 36. The chordal figure of measures 42-48 is introduced first by the saxophone choir augmented by bass and alto clarinet and bassoon. In measure 44 the trombone and euphonium restate a condensed version of the chordal material.

The return of the theme B melodic material is voiced in the reed choir in original form at measure 49, while a development of that material occurs in measures 52-58. The flutes, oboes, and B^b clarinet in measures 51-54 develop the connecting motif of measures 29-30 using the eighth note rhythm of measure 29. In measures 55-59 the same group rhythmically explores measures 27-30 remaining generally on the same tones and only slightly altering the rhythm. In measures 52-58 the reed choir that restated theme B expands the syncopated figure of measures 29-30 and the eighth note rhythm of measure 29. A transition back to theme A occurs in the horns, measures 57-61. The timbre of this is expanded in measure 59 by the addition of the clarinet choir. The tonal effect is somewhat reminiscent of the horn introduction in the first movement. By itself it is not strong enough to substantiate such a connection, but with a similar recurrence in measure 87, the two authenticate a return of the horn motif.

At measure 62 theme A returns as a condensed statement in one of two forms. One possibility is that the first two sections are omitted with the oboes stating the antecedent of the third section in a new key with the consequence in the original key, and the extension is altered for a quicker transition to theme B. Another possibility is that this is the first section with changed voicing

of the antecedent and the consequence in a different key with a short extension for transitional purposes. The first explanation appears to be more valid, considering the following similarities:

(1) The change of voice occurs in the third section of the original statement; and (2) the extension is similar in both the original and this statement.

After the short restatement of theme A, a development section of theme B occurs at measure 72. The first measure is stated by the brass and continued in the reeds using the chordal accompaniment effect of theme A in the clarinets. In measures 74-77 the eighth note rhythm of measure 29 is developed first in the horns and then in the cornets and trumpets. A major alteration is made by using the meter and rhythmic movement of theme A.

The perplexing chord movement of measures 42-47 returns in measures 78-84 moving again from the woodwinds to the brass and percussion. A short transition in measures 85-86 support a two-measure statement of theme B in the clarinet choir. Underlying this statement is a variation of the horn motif of the first movement, setting the mood for a modified recurrence of theme A at the end of measure 90.

The antecedent phrase is voiced in the alto saxophone while what would be the consequence is in the oboes and clarinets and moves in an upward direction. The second section of theme A is again stated by the flutes, then the clarinet; but in the consequence phrase of this section the third note is ^{lowered} ~~raised~~ a step, changing the total effect. The third section becomes the coda of the movement at measure 107.

The coda starts with close imitation between the clarinet and flute based on theme A material. The second clarinet and first bassoon continue the imitation in measure 111. This transfers to the third clarinet and horns in measure 113. The cornets and first trombone state the theme B motif in measure 115. In measure 116 the theme A motif returns in the second clarinet and alto saxophone with chordal accompaniment. A short statement of theme B is made in measures 119-120. Chords sustain movement in measures 121-122 until the final statement of theme A material in measures 122-123. The final three measures consist of theme B material, theme A motif, the eighth note motif, and ends with two repeated eighth notes that were used by the low brass to close the chordal section of theme B in measure 47.

Chapter V
Movement IV

The final movement of the "Symphony for Band" is approximately the same length in measures as its first movement. The metronomic marking of the Vivace is $\text{♩} = 144$.

The main thematic section of the fourth movement is 56 measures long and consists of two themes. The form of the section is A - A¹ - B - B¹ - A¹¹ - A¹¹¹.

The first theme (Ex. 20) is eight measures long and consists of two four-measure phrases. The material in the first theme is

Ex. 20, Measures 1-8, First Theme



derived from the $\frac{6}{8}$ accompaniment figure of the third movement. The note values have been shortened, and the direction of the third and fourth measures changed to create the different style and an interesting melodic line.

The first phrase of the theme, measures 1-4, is stated by the piccolo, flute I, E^b clarinet, bass clarinet, bassoon I, and

alto saxophone I with a counter-melody in the oboe I (Ex. 21).

Ex. 21, Measures 1-4, Counter-melody



The instrumentation of the second phrase is the same as the first although the bass clarinet, bassoon, and alto saxophone have been deleted.

In measures four and eight the descending figure voiced in the clarinets resembles the figure in measure 98 of the first movement. Each time the theme is stated, a rhythmic figure (Ex. 22) appears at the end of the second and fourth measures in a different voice than the melodic line. This serves to unify the phrase. At

Ex. 22, Measures 1-4, Rhythmic Figure



first it is stated by the percussion and second flute; but later, as in measures 40 and 43, it is voiced in the woodwinds.


The first theme is stated several times within the section. The first phrase of the theme remains the same; however, the second phrase is altered in each statement with the exception of the final statement which is in original form.


clarinet, French horns, euphonium, and tuba. A figure in measures 24-26 (voiced first in the alto and bass clarinets, bassoons, and the saxophones, and then in the French horns) bridges the first and second statements of the theme. This figure is derived from the trumpet line in measure 32 of the first movement. As in the first movement this figure is employed several times and at one instance is employed as part of the thematic line (measure 29).

The second statement of this theme occurs in measures 27-32 in the piccolo and flutes. It is altered by the addition of the figure from measures 24-26. This statement is accompanied with a counter-melody in the clarinets and tenor saxophone. The counter-melody is based on the second phrase of the first theme with the use of the ascending and descending quarter note skips and the eighth note rhythm in measures 31-34. The end of the counter-melody also serves as a transition back to a statement of the first theme in measure 35.

The first theme is restated by the percussion ensemble in measures 35-38 before being voiced in the brass in measure 39. This is the first instance in this movement that the brass (specifically the cornets and trombones) have been used in stating melodic material. The rhythmic figure of measures 2 and 4 (Ex. 22) is stated in the upper woodwinds in measures 40 and 42. The second phrase of the thematic statement (measures 43-46) is completely different from the two previous phrases having the same relationship to the first theme.

The final thematic statement of this section occurs in measures 47-54. The instrumentation is the same as the previous statement.

The second phrase (measures 51-54) is almost identical to its counterpart in the first statement of the theme. The section is extended two measures by the eighth note rhythm () and the repeated note in the horns and baritone. This method of closing a section is not new to the "Symphony." It was first used in measures 13-15 of the first movement and was also voiced in the French horns.

An eight-measure transition starts in measure 57 which leads to a development of the second theme. It employs the sustained chord pattern that has been prevalent throughout the "Symphony." The entire ensemble is used to create the chords, with the exception of the flutes, cornets, horns, and percussion; however, in measures 61-64 a brass trio (horns, trombones, and cornets) creates an echo effect using chords and a  rhythm.

A short development of the two themes (Examples 20 and 23) occurs between measures 65 and 76. The material of this entire section (measures 65-76) appears to be secondary as a bridge to the new material starting in measure 77. The second theme is developed in the first eight measures starting with a true development by the brass choir in measures 65-68. The woodwind choir continues the development with a flourish of ascending eighth notes to an exact statement of the theme. With a quarter note pick-up to measure 73 the oboe, alto clarinet, bass clarinet, bassoon, and saxophones state a four-measure development of the first theme.

Several times within the fourth movement there is material that is not derived from the movement or, in some cases, not related to any other portion of the "Symphony." The latter occurs in

measures 77-89. The first six measures consist of material new to the "Symphony." This quasi fugue segment (Ex. 24) is in a march

Ex. 24, Measures 76-90, Quasi Fugue

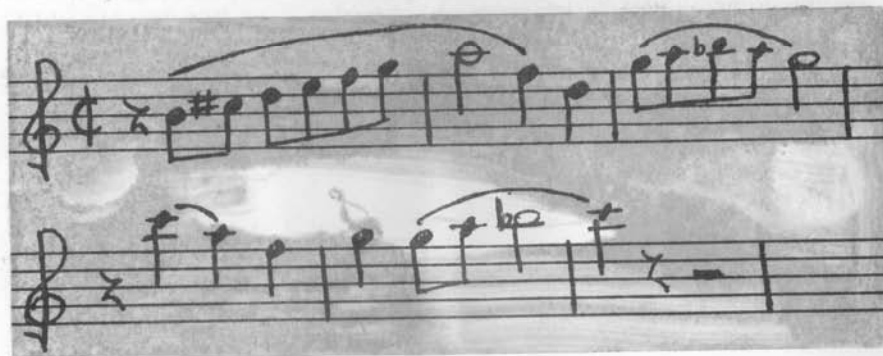
style creating a new feeling within the movement. For this six-measure section the ensemble is separated into two distinct groups of the soprano and alto instruments following the tenor and bass instruments without regard to the usual division of woodwind and brass. The next seven measures consist of transitional material to the cornet solo of measures 90-92. At this point the instrumentation is returned to the usual division of woodwind and brass.

The cornet solo serves as an introduction to the oboe solo. However remote the relationship may be, the cornet figure (Ex. 25) is similar in direction to the second theme of the third movement (Ex. 26).

Ex. 25, Measures 90-92, Cornet Figure

then introducing previous thematic material as in measure 68, they introduce a section of new material (Ex. 28) starting in measure 104.

Ex. 28, Measures 103-108, New Material



Excluding the pick-up notes, this material consists of two five-measure phrases in exact imitation separated by a four-measure bridge. The first phrase is voiced in the first and second clarinet with an ascending quarter note accompaniment in the third clarinet, bassoon, and alto saxophone and a sustained accompaniment figure in the French horn. The second statement of the phrase is in piccolo, flute, and E^b clarinet with accompaniment figures in the bassoon, alto saxophone, and French horn. The bridge which is scored for the flute, oboe, E^b clarinet, alto clarinet, bass clarinet, and bassoon is derived from the horn line of measures 51-56.

Following this new material are two short sections of development from measure 117-123. The first is a three-measure development of the first theme in the reed choir and French horn. The flutes and piccolo bridge the two sections with ascending quarter notes spanning an interval of a seventh. Starting with measure 120 the cornets develop the second theme accompanied by the euphonium and trombones with material of first theme origin. The next four measures

(124-127) are a woodwind transitional segment employing the cornet material of measures 90-91.

There is a development section in measures 128-146 of material from the melodic section of measures 104-116. It is first voiced in the full woodwind choir, then the clarinet choir, and finally, in measure 137, in the cornets. Accompanying the cornet material is the low brass line, which is derived from the rhythmic pulse of the first theme.


The low brass line leads directly to a development of the first theme. From measure 147 to measure 181 is the first real development section of material derived from the first movement. The other instances that have been labeled development sections were too short and almost restatements of portions of the themes. The section is in the style and pulse of the first theme, but the placement of the notes is altered. The notes are either on the beat as in the original or off the beat to create a more syncopated effect. The section is briefly voiced in the brass choir but after one measure, changes to the woodwind choir less the soprano clarinets. The piccolo, flute, and E^b clarinet incorporate the ascending eighth note figure of measure 68 in measure 152 as pick-ups to the continued development of the first theme in measure 153. This material is more closely related to the original theme than the previous section. This is still voiced in the woodwinds, but the clarinets are added; and the flutes, oboe, and E^b clarinet are excluded. A brief diversion from the thematic material based on the theme section measures 104-116 occurs in measures 181-191 and is voiced in a muted cornet.

In measure 192 the main emphasis of development turns to theme B. However, as is indicated by the cornet line, there is a combination of the two themes from the first section (Ex. 29).

Ex. 29, Measures 194-200, Combination of the Two Themes, First Section



This is accompanied by repeated figures in the low brass. The rhythmic figure of measure 2 appears in the piccolo, flute, and E^b clarinet.

The material of measures 104-116 is developed first by the piccolo, flute, and E^b clarinet in measures 202-205. At the same time there is a development of the  rhythm of measure 107 voiced in the cornets and French horns. In measures 206-209 the development of this material is in the brass. Measures 210-211 are a restatement of the second theme voiced in the full woodwind section which serves as a bridge to 212.

Measures 212-273 is a development of material from both sections of the first movement. This section starts, as does the first movement, with a call in the French horns. The difference between the horn line in the first movement and that of the fourth movement (measures 212-222) is the rhythm. The notes and, of course, the intervals are exactly the same with the exception of the seventh

note being an E instead of a D, creating a final interval of a seventh instead of a sixth. The rhythmic movement is on the strong beats as in the first movement. The line is extended in the fourth movement creating a transition to the next figure that is to be developed. The transition incorporates the driving French horn figure of measure 15, first movement, reversing the direction of the last two notes (measures 220-221). This closing figure is stated by the cornets, euphonium, and trombone.

In measures 222-227 the ensemble develops the horn figure of measures 8-9 of the first movement. This is an exact imitation with the note values doubled. In measures 228-230 the quarter notes of the brass represent the three ascending quarter notes of measures 9-10 of the first movement. The sustained chords in measures 230-237 serve to close the development section of horn motifs from the Adagio of the first movement. This sustained chord pattern also occurs in the first movement starting in measure 276 to culminate that movement.

In measure 238 a transition starts by developing the trombone figure (Ex. 30) from measures 224-225 of the first movement.

Ex. 30, Measures 224-225, Movement I



In the first movement the ascending eighth notes served as a transition to the recapitulation. In the present situation the notes are voiced first in the horns and then in the upper woodwinds with the descending

pattern repeated several times leading in measures 248-250 to another transitional figure of the first movement. This is the cornet motif (Ex. 31) of measures 39-44 of the movement. With the full ensemble using the eighth note pattern of measures 40, 42, and 43, a transition is created to a further development of first movement material.

Ex. 31, Measures 39-44, Movement I



Measures 251-267 is a development is the first theme of the Allegro section, Movement I. The general curve of the melodic line with a little variation is the same as the interval and rhythmic relationship of the first nine tones. The upward direction of the line does not extend as high, but the downward direction descends lower than the original. The statement occurs twice: the first time at an interval of a fourth and the second at a fifth, but returns to a fourth in the fifth measure.

Following the development section is a transition (measures 268-273) to the coda in measure 274. The brass line of measures 268-270 consists of material from measures 60-62 of the first movement. The woodwind figure of measures 271-272 is similar to the flute and E^b clarinet line from the first movement, measures 160-170.

The coda starts in measure 224 with the rhythmic figure of the first theme combined with the connecting figure of measures 2 and 4. In measure 281 the notes become more sustained, building

towards the winds' final chord in measure 291. The timpani continues the rhythmic pulsation until measure 295.

Chapter VI

Conclusion




Upon listening to the "Symphony for Band" the first several times, one develops a feeling of serenity with a slightly disturbing undertone of subtle complexity. However, further study of the composition shows the complex nature is developed through the intricate and subtle treatment of simple musical elements. To understand all the melodic and rhythmic relationships of the "Symphony," it is necessary to listen repeatedly to the work. Only a very musically sensitive performance of the composition could afford the opportunity to hear the subtle relationships.

The outstanding quality of the work is the perfect balance of musical components, including instrumentation. Simplicity is the key to the effect created by the combination of musical elements. Basically the composition consists of small intervals, simple meters and rhythms, clearly stated themes, and artful instrumentation.

The conscious effort of Persichetti to treat the band as a collection of small choirs is very evident throughout the "Symphony." Seldom are all the instruments used at the same time. Rather, choirs of various instruments are prevalent most of the time. Little regard is given to the traditional categories of woodwind and brass. Of course, as is frequently done, the French horns are used with woodwind choirs. However, the euphonium is quite often used to enhance

the tone color of a woodwind choir. One of the more interesting effects created through instrumentation occurs in the first movement, measures 141-156. This is a tuba soli accompanied by trombones, E^b clarinet, flutes, and piccolo. The extreme range of this voicing combined with the syncopated rhythm of the accompaniment creates a "playful" effect. The combinations of instruments are not unusual, but it is the use of minimal numbers to express the ideas that is interesting.

The thematic treatment of this composition is at times very subtle. Several motifs of the Adagio are either expanded into major themes or incorporated in development material throughout the "Symphony." When a theme is first introduced, it is usually clearly stated at least once. Persichetti then develops rhythmic or melodic figures from a theme through numerous variations on the figure. A striking example of this occurs in measures 175-195 of the first movement using the first measure of the Adagio's first theme. In some instances he combines the melodic direction of one theme and the rhythmic motion of another. Many of the motifs from the Adagio of the first movement and thematic materials from succeeding movements are incorporated in the fourth movement.

The rhythmic elements, although they may sound complex at times, are derived from simple patterns. Subtle alterations are made in the patterns, such as delaying the rhythm or changing the accent to create syncopation. A complete pattern such as  may be written in two instruments as  and . This appears as a complex pattern, particularly when instruments of

contrasting qualities are used. Another common practice creating the complex feeling is the elimination of notes from a rhythm as occurs in the cornet line at measure 14 of the second movement. Simple meters are used through the various movements. The only change of meter within a movement is in the third movement and facilitates the change of thematic material.

Throughout the "Symphony" small intervals are used very frequently to create fluent, even themes. The majority of intervals used are major and minor seconds. The only thematic section comprised of larger intervals is the second section of the first movement Allegro starting in measure 85. The form of the movements tends to be traditional although modified to Persichetti's needs.

I feel that instead of any one element being the dominant characteristic of the "Symphony," the combination of all the elements is essential to the composition. Persichetti's knowledge of music theory and knowledge of instruments has afforded a challenging but playable work for the band. While the music would not exceed the technical limitations of the instrument, the performer must have a keen sense of musical understanding to perform the subtle intricacies of each part.

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