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I am submitting herewith a thesis written by Paul Royse entitled "An Exploration of Topical Interaction in Symphony for Wind Band." I have examined the final electronic copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Music, with a major in Music.

Andrew L. Sigler, Major Professor

We have read this thesis and recommend its acceptance:

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Vice Provost and Dean of the Graduate School

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An Exploration of Topical Interaction in
Symphony for Wind Band

A Thesis Presented for the
Master of Music
Degree
The University of Tennessee, Knoxville

Paul W. Royse
May 2021

ABSTRACT

Symphony for Wind Band is a single-movement tonal piece for wind band. It features four overarching sections with numerous changes in key, meter, tempo, and mood. The juxtapositions and contrasts of mood reflect a narrative conflict between two music topics: the pastoral and the city. Each of these topics possess musical signifiers present in the piece as well as extra-musical associations that add levels of significance to a narrative interpretation.

This paper will outline my reasons for composing for wind band and present a topical analysis of the piece. This analysis will include hermeneutic interpretations based on how the topics are sequenced and interact with each other, the latter phenomenon known as “troping.” While the piece is primarily through-composed with little thematic recurrence, exploring this conflict of topics helps elucidate the compositional logic of the piece and brings forth an interpretation best explained through a topic theory methodology. This exercise in self-analysis presents an opportunity to explore unique aspects of the compositional process.

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Introduction

Beginning in the spring of 2020 I composed *Symphony for Wind Band*, a piece for wind band. My reasons for choosing this genre were primarily two-fold: I am familiar with the repertoire from playing it first-hand as an oboist, and I believe the genre and its repertoire to not be quite as lauded as the orchestral repertoire despite its immense potential. There are numerous potential factors for the latter reason, historical and otherwise, but I decided to take it upon myself to write a piece that I would have enjoyed performing in a wind band setting.

Upon reflecting on my finished work, I realized there were analytical methodologies that could be used to make better sense of its structure, namely topic theory, a subfield of music theory I had become familiar with in my studies. I found the piece features a narrative conflict of musical “topics” represented through salient musical signifiers. I believe examining the presence, interaction, and juxtaposition of these topics both helps make better sense of its largely through-composed structure and provides a unique opportunity to explore aspects of self-analysis in the compositional process. In this paper I present an overview of wind band literature in the twentieth century, a literature review of topic theory, and a topic-oriented analysis of my piece, *Symphony for Wind Band*.

Chapter One Literature Review and Methodology

Wind Band Literature Overview

The unfolding of composition for winds in the 20th century can be very generally summarized as a relatively slow transition from marches and orchestral transcriptions to pieces conceived specifically for wind band.¹ While composing for winds saw some interest by well-known modernist composers in the early 20th century such as Schoenberg *Theme and Variations*, Berg *Kammerkonzert for piano and violin with 13 wind instruments*, and Stravinsky *Symphonies of Wind Instruments*, Rhodes states that bands failed to capitalize on this opportunity.²

Regarding his wind band composition, Schoenberg wrote in a letter that, "...this is not one of my main works, as everybody can see, because it is not a composition with twelve tones. It is one of those compositions which one writes in order to enjoy one's own virtuosity and, on the other hand, to give a certain group of music lovers – here it is the bands – something better to play. I can assure you – and I think I can prove it – technically this piece is a masterwork."³ This quote's perhaps snide implications reflect the musical landscape of the time. He describes his contribution of giving the bands "something better to play," akin implying what they had to play was of little quality, and despite it being a "technical masterwork," it is not one of his "main works." Taking into consideration how underdeveloped the wind band repertoire was at this time, compared to other genres, this is not surprising as a remark.

¹ Stephen L. Rhodes, "Twentieth-Century Repertoire," *A History of the Wind Band*, 2007, accessed March 15, 2021, https://ww2.lipscomb.edu/windbandhistory/rhodeswindband_12_20thcenturyrepertoire.htm.

² Rhodes, "Twentieth-Century Repertoire."

³ Rhodes, "Twentieth-Century Repertoire."

Moving to the mid-twentieth century, American composers began receiving considerably more recognition post-World War II. Some notable pieces in this time period include Morton Gould's *Ballad for Wind Band*, Walter Piston *Turnbridge Fair*, and Vincent Persichetti's *Symphony for Band: Symphony No. 6*. Persichetti's contribution in particular is of great personal value to me. When describing his intention in composing the piece, he did not wish to avoid the word "band" in the title. In the autumn 1964 *Journal of Band Research*, he wrote, "Band music is virtually the only kind of music in America today (outside of the 'pop' field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time."⁴ This statement contrasts Schoenberg's as it implies the wind band literature is fundamentally different in its cultural role than orchestral music, not simply an inferior symphony orchestra with a low-quality repertoire. In the 1995 issue of the *instrumentalist*, Jeffery Renshaw states that the piece "... was in many ways such a departure from the established concepts of band works that it influenced the attitudes of generations of composers."⁵

This proposed "influence of attitude" resonates with me personally. Persichetti's *Symphony for Band* is one of the first compositions I played as an oboe player that convinced me of wind band's status as a "serious genre" in the same way I interpreted the symphony orchestra to be "serious." It was a stark contrast to the, in my opinion, kitschy or overtly march-like pieces that frequented most of the programs I participated in. The final movement inspired me as the director pointed out the cyclical use of themes from the previous movements and the use of a chord with all twelve notes, two compositional concepts I was unfamiliar with at age fifteen. As a composer and music theorist primarily interested in popular music and a believer in the cultural

⁴ Vincent Persichetti, "Symphony No. 6 for Band," *Journal of Band Research*, 1, no. 1 (Autumn 1964): 17-20.

⁵ Jeffrey Renshaw, "The Conducting Challenges of Persichetti's Symphony," *The Instrumentalist*, no. 49 (June 1995): 18-30.

merit of less-represented genres, Persichetti's statement is in line with my rationale for choosing to compose for wind band. The title of his composition, *Symphony for Band*, is also a major influence for the title of my work, *Symphony for Wind Band*.

The rest of the century included pieces that pushed the limits of the wind ensemble in significant ways. Husa's *Music for Prague 1968* and Joseph Swatner's *and the mountains rising nowhere...* in particular are cited by Rhodes as revolutionary contributions to the evolving repertoire.⁶ I have participated in many performances of modern composers such as Frank Ticheli and Eric Whitacre who have become established as household names by composing for winds, a significant evolution compared to the beginning of the century. It is this exciting, relatively recent development of wind band literature among other previously mentioned factors that inspired me to compose for wind band rather than other large ensembles.

Topic Theory

This paper includes a topical and tropological analysis of my piece, *Symphony for Wind Band*, using aspects of Robert Hatten's methodology for identifying musical topics and troping. This section provides a brief overview of topic theory and focuses on aspects of the theory I incorporate in my analysis. In his 1994 book, *Musical Meaning in Beethoven*, Robert Hatten defines a musical topic as, "A complex musical correlation originating in a kind of music...used as part of a larger work. Topics may acquire expressive correlations in the Classical style, and they may be further interpreted expressively."⁷ Some examples of prominent musical topics are the military, singing style, and pastorale topics.⁸ The study of musical topics, or topic theory, is

⁶ Rhodes, "Twentieth-Century Repertoire."

⁷ Robert S. Hatten, *Beethoven: Markedness, Correlation and Interpretation* (Bloomington: Indiana University Press, 1994), 294-295.

⁸ These are all explored in-depth in *The Oxford Handbook of Topic Theory*. Danuta Mirka, *The Oxford Handbook of Topic Theory* (New York: Oxford University Press, 2016): 194-213, 238-258.

cross-disciplinary with sociology in that it incorporates aspects of semiotic academic literature and has a focus on extra-musical reference.

While initially used to analyze passages of music in the eighteenth century by semioticians such as Leonard Ratner, topical analysis of music has since been applied to other repertoires. One example is music theorist William Echard's use of topic theory in his exploration of the psychedelic topic. While there have been examples of topic theory applied to some twentieth century music, little has been done with wind band literature.⁹ There is ample opportunity to explore topics signature to the genre, such as the march topic, and I believe it is topic theory's still burgeoning focus on pre-twentieth century Western art music and recorded popular song that has omitted wind band literature from the discussion.

Another key concept that has emerged from topic theory is topical troping. Coined by Robert Hatten, a musical trope is defined as "Figurative meaning in music."¹⁰ The act of troping is "akin to metaphor," and "occurs when two different, formally unrelated types are brought together in the same functional location so as to spark an interpretation based on their interaction."¹¹ The analysis of troping in music can aid in supporting hermeneutic interpretations of pieces, such as those proposed by narrative theory, and is useful in representing more detailed, nuanced meanings that are perhaps less salient but are expressed nonetheless.¹²

⁹ Some examples include: Thomas Johnson, "Tonality as Topic: Opening A World of Analysis for Early Twentieth-Century Modernist Music," *Music Theory Online* 23, no. 4 (2017): doi:10.30535/mt0.23.4.7; Jessica Narum, "Sound and Semantics: Topics in the Music of Arnold Schoenberg," PhD diss., (University of Minnesota, 2013).

¹⁰ Robert Hatten, "The Troping of Topics in Mozart's Instrumental Works," in *The Oxford Handbook of Topic Theory*, ed. Danuta Mirka (New York: Oxford University Press, 2014), 514-538.

¹¹ "Type" is to be interpreted as "a generalized category or concept," such as a musical topic. Hatten, *Musical Meaning*.

I believe identifying instances of troping in my piece helps illuminate a metaphorical narrative conflict between two musical topical fields: the city topic and the pastorelle topic. These are two “formally unrelated types.” Thus, it is in accordance with Hatten’s qualification of troping, and their interaction generates “fresh meaning” in the same way other musical tropes do.¹³ Their interactions can be aptly described by several of Hatten’s tropological axes listed in Figure 2.1.

While reflecting on one’s own output through a primarily semiotic lens is not a totally novel concept, I believe an in-depth analysis of topical interaction in one’s piece can elucidate many interesting, largely subconscious facets to the compositional process.¹⁴ It was not until near the end of the piece’s completion that I noticed that the salient, musically juxtaposed qualities present (major vs minor, fast versus slow, changes in key, metric differences) also represented contrasting topical fields. At no point in my compositional process did I decide to make the piece possess any overtly programmatic, narrative, or explicitly topical or tropological qualities, yet I propose an after-the-fact interpretation of these qualities in this paper to help better make sense of its largely through-composed structure. Before beginning my analysis, I believe it is necessary to explore the topics’ historical usage and musical signifiers.

¹³ Hatten describes the process of troping as follows: “...topics then *interact* with their new contexts in significant ways, ranging from a momentary flavoring of the discourse to the assumption of a thematic role in that discourse. *Musical tropes* generate fresh meanings from such interactions.” Robert Hatten, “Troping of Topics,” 514-538.

¹⁴ Composers such as Denys Boulliane have presented self-analyses using semiotic approaches. Schulichmusic, YouTube, May 15, 2018, accessed March 19, 2021, <https://www.youtube.com/watch?v=dmTd6bWF5i8&t=1059s>.

1. Degree of compatibility between a topic and its new environment, ranging from similarity to complementarity to contradiction (compare Cook 1998).
2. Degree of dominance by a topic over other material or topics in its new environment. Dominance may be based on hierarchical weight, temporal precedence, parametric density, completeness, and/or prototypicality.
3. Degree of creativity (and a resulting emergent meaning) in a topic's interaction with other material or topics in its new environment. A topic is more likely to generate fresh meaning if it is highly novel or striking in its tropological interaction.
4. Degree of productivity over the course of a movement, with respect to the ongoing thematic and expressive discourse (including the trope's influence on other movements of a larger work). A topic or trope that productively engages with the motivic or thematic discourse will directly influence the resulting expressive trajectory.

Figure 2.1. List of Hatten's troping axes

Pastoral Topic

The pastoral has been explored in-depth by many scholars since Ratner.¹⁶ The pastoral topic has a rich history in literature as well as music, but for the purpose of this paper I will be limiting the scope to general qualities and musical signifiers that are pertinent to my piece. The general musical representation of the pastorelle, more specifically as its own musical genre, is described by Koch as follows: “*Pastorelle* indicates. . . a piece of rustic, simple but tender character, in which the singing of the idealized world of shepherds is expressed.”¹⁷ Rusticity, simplicity, and tenderness are the underlying aesthetic qualities expressed through the pastoral topic’s signifiers.

Hatten lists more specific musical qualities in his analysis of Beethoven’s Pastoral Piano Sonata, Op. 28. Figure 2.2 is a paraphrased list of these qualities. Several of pastoral’s general qualities are reflected in this list. One of the most signature traits of the pastoral, an emphasis on simplicity, can be translated musically in many of those listed: Harmonic stasis/slow harmonic rhythm, simple melodic contour, harmonization of thirds rather than counterpoint. These are some of the most musically salient qualities that can be used when identifying the pastoral in musical settings.

Monelle describes the classic image of pastoral music as “The shepherd with his pipe.”¹⁸ While there is some speculation as to what the modern-day instrumental equivalent to this pipe

¹⁶ Some examples include Hatten 1994. Raymond Monelle, *Musical Topic: Hunt, Military and Pastoral*, Bloomington: Indiana University Press, 2006. Andrew Haringer, “Hunt, Military, and Pastoral topics,” in *Oxford Handbook of Topic Theory*, ed. Danuta Mirka, New York: Oxford University Press, 2014.

¹⁷ It should be noted that the spelling of “pastorelle” in this context is different due to it referencing a particular genre rather than musical topic. Heinrich Christoph Koch, *Musikalisches Lexikon*, Hildesheim: Olms, 1964.

¹⁸ Monelle, *Musical Topic*, 207.

11. Six-eight meter. Pastoral movements are often in compound meters.
12. Pedal on 5. Pedal points, along with drone fifths, are typical cues for the pastoral.
13. Harmonic stasis achieved by the V7 arpeggiation. Although partly a consequence of the dominant pedal, *consonant diatonic harmony and slower harmonic rhythm* are typically of the simplicity of the pastoral.
14. Relatively simple melodic contour.
15. Contrary motion creating a "wedge" shape. The texture suggests an unfolding or flowering.
16. Rocking accompaniment.
17. Parallel thirds. They are often encountered in pastoral movements from the Baroque, not only for their sweetness, but because of the simplicity they suggest.
18. Consonant appoggiatura.

Figure 2.2 List of Pastoral qualities made by Hatten in his analysis of Beethoven Piano Sonata Op. 28

is, Monelle argues that, due to mistranslations of older texts, the closest relative would be the oboe, not the flute.²⁰ The oboe's heightened role is correlated with pastoral sections in my piece, and its prominence in relation to other instrumental forces will be considered a pastoral signifier.

Exemplars of the pastoral topic in music are plentiful and date back to the operas of Monteverdi.²¹ Monelle makes a point to explore the topic's use historically and notes changes and evolutions that have occurred in it over centuries.²² I would like to reiterate that in composing my piece that I did not actively research prototypical pastoral qualities and decide to incorporate them into my piece to evoke a pastoral mood. Upon reflection, a piece of music that greatly inspired my compositional process should be discussed as it reflects a much more recent and evolved example of the pastoral topic.

The piece of note is a track from a video game, *Dragon Quest VIII*, titled "Strange World ~ Marching Through the Fields." Composed by long-time series composer Koichi Sugiyama, the piece is used in the game as overworld music for when the character is literally exploring and "marching" through the fields, plains, and trails that occupy much of the game's core gameplay. While the piece has several qualities that I would consider signifiers of the pastoral topic, it undoubtedly tropes these topics with what I will refer to as the *heroic* topic.²³ Hatten describes the heroic topic, or "heroic mode," as encompassing a broader number of "expressive fields," the victorious and the tragic. It encompasses the military topic as a subordinate topic, thus the

²⁰ This is largely due to the Greek word *aulos*, which has been used in reference to the pipe, being "a double-reed instrument of great power, made of bone, wood, metal, or ivory, and usually played in pairs." Monelle 2006, 207.

²¹ Monelle, *Musical Topic*, 220.

²² One such example of this is the distinction that must later be made between the "high pastoral" and "low pastoral" occurring in the late 18th-19th centuries. Monelle, *Musical Topic*, 227.

²³ This is mentioned in Hatten's 2014 article. Hatten, "Troping of Topics."

musical signifiers of that topic are implied with use of the heroic mode in addition to others outside the scope of this paper.

The delicate flute solo in the track, followed by a trumpet solo answer of similar but more strident character with its appoggiaturas and sixteenth note figures, has a clear pastoral quality, and this interaction between flute and trumpet served as inspiration for my choice of instrumentation in the piece. The interaction can be thought of as a troping of the heroic and pastoral topics, a trope I employ in my piece.²⁴

The movement to F major in the second half of the track, marking the climactic heroic theme's entrance, inspired my choice of F major for the most pastoral portion of my piece.²⁵ The gradual harmonic planing in this section, coupled with its soaring melodic quality in the strings, signifies more pastoral qualities troped with the loud, march-like and heroic qualities in the brass accompaniment and horn counter melodies.²⁶ It is assumed that this portion of the song is the "marching through the fields" portion of the title, an apt descriptor for the troping from which I would draw inspiration, a triumphant heroicness intermingled with pastoral plains.

The City Topic

One of the two central topics of focus is what I coin the "city topic." Depicting city-like qualities musically is nothing new in Western art music. A quick survey of the wind ensemble literature shows many examples of this.²⁷ However, topic theorists have yet to explore this topical field in-depth, largely due to most topic theory focusing on older periods of Western art

²⁴ This is most clearly displayed in what I call section a2.

²⁵ I later refer to this section as section C, particularly subsection c1, in the analysis portion.

²⁶ Hatten, "Troping of Topics," 523.

²⁷ Towner's dissertation study alone has 8 pieces with the word "city" in the title. Clifford Towner, "A Core Repertoire Based upon Set Criteria of Serious Artistic Merit," *Journal of Band Research* 48, no. 2 (2013): 50–75.

music. I argue the city topic has an important place in topical discourse, particularly when examining wind ensemble music.

However, exploring the characteristics of the city topic in-depth, both in terms of musical and extra-musical features, is outside the scope of this paper and could easily warrant its own multitude of articles and books as the pastoral has. For the purposes of this paper, I will propose a general interpretation of the city topic and its signifiers. I will frame it primarily as a topical foil to the pastoral topic and cite some examples from the wind ensemble literature that reinforce my interpretation.

One signifier of the city topic is any sort of jazz influence, whether it be slight or significant in its presence. A reason why the city topic is arguably more prevalent in the wind band literature than other repertoires is the presence of saxophones in the ensemble. As discussed in chapter two of this paper, the wind band is relatively young as a staple for original composition, and its ascendance in cultural relevancy roughly matches that of jazz music in the twentieth century. It is less surprising, then, that city and urban environments would be depicted in wind band literature to such an extent. One exemplar of this use of jazz is John Harbison's *Three City Blocks...*, a piece that uses jazz idioms, including harmonic progressions and timbral references, to depict "city blocks." Furthermore, regarding the use of saxophone, if we are to categorize the oboe as a topical signifier of the pastoral, I would then interpret the saxophone to be a signifier of the city topic. This is in line with its prominent role in jazz music.

As I mentioned prior, the city topic, for the purpose of this paper, serves as a foil and antithesis of the pastoral topic. This makes it an ideal candidate for analyzing troping and tracing narrative conflict in the work. Taking the pastoral musical qualities mentioned earlier, I propose a table of musical qualities that forms a dichotomy between these two topics. Some of the city

topic signifiers may be disputed by future research into the topic as too general. For the purposes of the paper, however, these will be criteria that I stick to when interpreting instances of the city and pastoral topics in my piece.

Methodology

The methodology for my analysis will be an adaptation of Robert Hatten's in his 2014 article, "The Troping of Topics in Mozart's Instrumental Works."²⁸ This includes both identifying topical signifiers and their interactions with one another via troping. As mentioned in Hatten's Mozart analysis, there will surely be instances of topical ambiguity, and I would not be surprised if a future reading of my piece in this same manner found many topical signifiers that I missed. I am primarily focused on the conflict between the pastoral and city topics; thus, my analysis will be mostly limited to these two topics in scope. Terms resulting from the troping axes in Figure 2.1, such as "dominance," will be used, but not quantified to a hyper-specific extent.

I focus on certain aspects of the piece that can be better understood through a topic-theory lens. These include the scheme of tonal centers and key areas, use of themes and motifs, changes in tempi, choices of meter, and choices of musical texture. Due to this thesis focusing on my own piece as the case study, my approach is more descriptive in nature and references personal accounts in the creative process. The piece was not conceived as intentionally programmatic or to possess a clear narrative, so I did not expect to find an overtly clear narrative. When reflecting on the piece following its completion, however, I did notice enough to warrant a

²⁸ Hatten, "Topical Troping."

Table 1. Royse list of pastoral and city topic signifiers.

Pastoral	City
<ol style="list-style-type: none"> 1. Six-eight meter or some other compound meter. 2. Pedal on 5. Pedal points, along with drone fifths. 3. Harmonic stasis achieved by the V7 arpeggiation. Consonant diatonic harmony and slower harmonic rhythm 4. Relatively simple melodic contour. 5. Use of oboe or flute is prominent. 6. Contrary motion creating a "wedge" shape. The texture suggests an unfolding or flowering. 7. Rocking accompaniment. 8. Parallel thirds. 9. Use of pentatonic scale. 10. Consonant appoggiatura. 11. Elaborated resolution of dissonance 12. Major mode, quiet dynamics. 	<ol style="list-style-type: none"> 1. Four-four meter. Simple meters 2. Faster harmonic activity, more chromatic/dissonant harmonies. 3. More angular melodic contour. 4. Rhythmic vitality and use of syncopation. 5. Use of swung rhythm. 6. Saxophone or trombone is prominent. 7. Quickly repeated notes, reminiscent of "news music." 8. Major or minor mode, boisterous dynamics.

deeper investigation of its topical qualities which I now believe help make better sense of the piece.

Chapter Two *Symphony for Wind Band* Overview and Analysis

Symphony for Wind Band Overview

Symphony for Wind Band is a single-movement, through-composed work for wind band that progresses through a multitude of sections, primarily four overarching ones. Figure 4.1 illustrates the tonal, metric, and broad topical trajectory of the piece within the four major sections labeled A-D.³⁰

The piece is based on the two opposing topical fields discussed earlier, city and pastoral, which contrast and combine throughout the work through a variety of means. The following section explores how the topical implications of the key areas can alone form a potential narrative reflected by other musical features in the piece.

Tonal Scheme

I interpret the structure of *Symphony for Wind Band* to be largely through-composed with thematic reappearances and developments used as unifiers. Additional aspects of its form are explored in the topical and tropological analysis portion of the paper. While *Symphony for Wind Band* is fundamentally a tonal piece, its tonal trajectory is unusual. Many adjacent sub-sections are related chromatically (m.1 A minor to m.90 Ab major), by thirds (m.240 Ab major to m.332 F major), as well as more closely related fourth relations (m. 192 Eb minor to m.240 Ab major), though their modal qualities make the relationships still unconventional. The macro sections possess even stranger tonal relationships, section A's A minor to section B's Eb minor, though

³⁰ These letter designations do not correlate with the rehearsal letters in the piece.

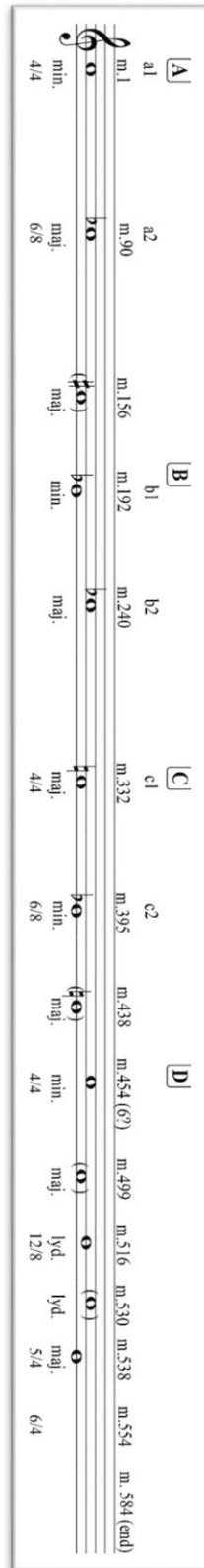


Figure 4.1 Sectional divisions and tonal/metric schemes of *Symphony for Wind Band*

this is perhaps less significant considering the multitude of intermediary key areas between these macro sections.

When considering the “teleological” trajectory of these tonal movements, there are some somewhat familiar tendencies at play, particularly in reference to more liberal uses of sonata form. The piece’s initial tonal area, A minor, progresses to the “secondary key area” of Ab major within the A section and then moves to its minor-mode dominant, Eb major, a full tritone away from the initial key area. From this point on until the E major ending of section C, the tonal areas exist within a span of Eb-Ab, not to return to the original A minor until the final section, D. The D section is preceded by an E major transition, which functions as a sort of “dominant” preparation before returning to the initial key area. The convention of returning or “resolving” to the initial key area is subverted by the ending of the piece, solidly occupying E major, which alters the overall tonal trajectory from A-Eb-A to A-E, the major dominant.

While the E major key area, and E major 7th chord in particular, play a significant role in the piece at key moments, I do not interpret there to be an overt narrative to draw from the tonal trajectory at face value, though I propose a topically oriented one in my analysis. In my compositional process, my logic for choosing key areas, and modalities, had primarily to do with fitting specific moods that reflect topical areas and their associated themes.

For instance, sections dominated by city topical signifiers are in minor mode keys . Thus, sections beginning in m.1, m.192, m.395, and m.454 are all dominated by the city topic and possess minor modalities. The return of Ab major in m. 240 is coupled with a return of the pastorale-like theme introduced in m.90, albeit changed to fit the vivace tempo set by the B section’s initial city section. My choice of F major in the overtly pastorale C section was largely influenced by my favorite pastorale compositions in the same key, Beethoven’s Sixth Symphony

and the aforementioned track from Dragon Quest VIII, “Strange World ~ Marching through the Fields.”

Thus, *Symphony for Wind Band*'s large-scale tonal progression was much more rooted in my personal use and interpretation of topical fields and thematic content rather than relationships between the keys themselves. I will then offer a possible hermeneutic interpretation of the large-scale tonal progression, which is absolutely conceived as a retrospective approach to the piece. I feel this perhaps reflects my more abstract intentions when writing the piece, particularly regarding the core conflict of city vs pastoral.

The pastoral keys of Ab major and F major are presented between the polemic city keys of A minor and Eb minor. Piece attempts to avoid these poles but ultimately succumbs: Ab major in m. 90 sinks to Eb minor in section 192 via F# major; a similar occurrence happens over the course of Ab major's return in m.240 to Eb minor in m.395 (notably following a dramatic E major 7 chord gesture in m. 392). The pastoral topic attempts to escape following the calm of the storm in m. 438 by returning to this E major key area, only to be swept away once again to section D's A minor. After a movement through various key areas and city-dominated textures/motifs, the piece concludes solidly in E major along with both city signifiers and other pastoral signifiers, such as the compound meter. This is not a total escape from the city-owned Eb-Ab key areas, but rather a compromise and truce with the city topic, a settlement for a major key area that is close to escaping the Eb-Ab range.

Topical and Tropological Analysis

This portion of the paper is an analysis of the topical characteristics of the piece, particularly those involving the pastoral and city topics. The “topical trajectory” of the piece is

laid out in Table 2. Portions such as “city-pastoral” imply a sequencing from city-dominated to pastoral-dominated over the course of the subsection, while city/pastoral implies a synthesis and even troping of the topics. The following analysis highlights the musical qualities that signify each of these topical “zones.” The focus on topics in the piece illuminates a core conflict between two key opposing topical agents, an interpretation that goes beyond purely surface-level readings.

Motifs are tied to certain topical fields in the piece. The opening theme, seen in Figure 4.2, features multiple characteristics that make it fit within the city topic rather than pastoral. The melody is incredibly angular and features only a handful of stepwise motions. The rhythmic coupling is reminiscent of what Nicole Biamonte coined as the “double tresillo” rhythm.³¹ Citing the rhythm’s origins, Biamonte states, “The double-tresillo rhythm is common in jazz from the mid-twentieth century onwards and in rock and related genres from the 1970s onwards...”³² Considering the theme’s angular structure, jazz-centric rhythmic roots, and its coming from the saxophone first, it can be solidly considered a signifier for the city topic.

This opening motive is echoed by many other instrumental forces over the course of section A, subsection a1. The brass accompaniment that enters in measure 9, seen in Figure 4.4, also reinforces this city topic. It is highly syncopated, somewhat imitating a “comping” style of accompaniment that would be performed by a pianist or guitarist in a jazz setting. It should be noted then when composing the main theme and this accompaniment figure I was sitting at the

³¹ Nicole Biamonte, “Formal Functions of Metric Dissonance in Rock Music,” *Music Theory Online* 20, no. 2 (June 2014).

³² It should be noted that the discussion of the double tresillo rhythm is initiated by an analysis of the riff structure in an AC/DC song. Also, Biamonte usually refers to the double tresillo without a hyphen, though in this quote she uses a hyphen. Biamonte, “Metric Dissonance,” 3.3.

Table 2. Topical trajectory of *Symphony for Wind Band*.

Section	A		B		C		D
Subsection	a1	a2	b1	b2	c1	c2	
Dominant topic	City	Pastoral	City	City	Pastoral	City-Pastoral	City/Pastoral
Subordinate topic		Heroic		Heroic		<i>tempesta</i>	

A

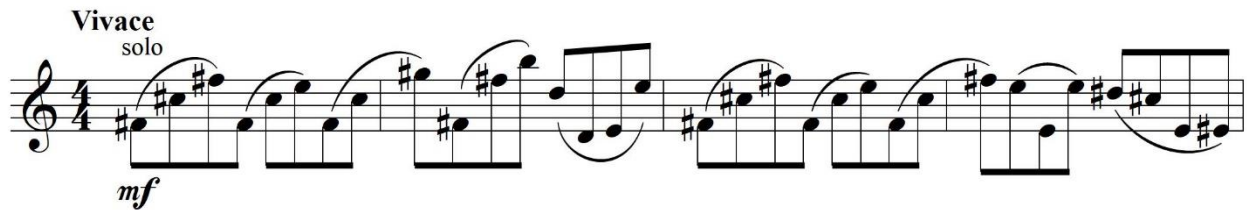


Figure 4.2 Opening theme of *Symphony for Wind Band*, Saxophone solo using the double tresillo rhythm

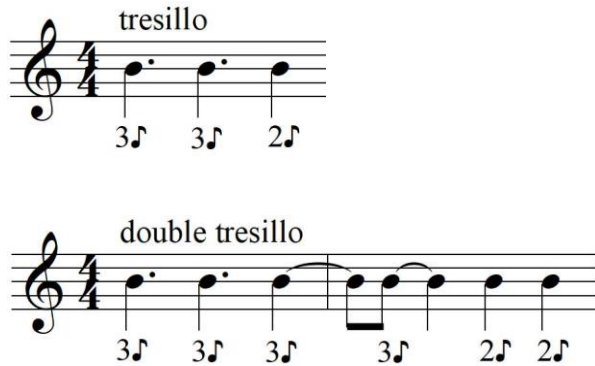


Figure 4.3 Examples of the tresillo and double tresillo rhythms

9

Horn in F 1
mf

Horn in F 2

Trombone
mf

Euphonium
mf

Tuba
mf

The image displays a musical score for five brass instruments: Horn in F 1, Horn in F 2, Trombone, Euphonium, and Tuba. The score is for measures 9 through 12. Horn in F 1 has a melodic line starting on G4, moving to A4, B4, and then descending. Horn in F 2 is silent. Trombone, Euphonium, and Tuba play a rhythmic accompaniment of quarter notes and eighth notes, all marked *mf*.

Figure 4.4 Opening section brass accompaniment

piano. I attribute some of their qualities, such as the angular melodic line and accompaniment's voice leading and comp-like characteristics, as resulting from the piano's idiomatic tendencies.

Regarding the section's meter, quadruple simple, and its brisk vivace tempo, and very syncopated rhythmic characteristics, I determine this portion of the A section, subsection a1, to be a city topic dominated zone. There are other identifiable topics that are encountered in the subsection, such as a brief instance of the heroic topic with a syncopated accompaniment m. 51-61, but the city topic is dominant for the vast majority of the subsection. Fragmentations of the opening theme occur in multiple variations and are the predominant focus until subsection a2.

Subsection a2 is preceded by a transitional motive, seen in Figure 4.5, which is a fragment of the opening theme. The transitional motive happens at many transitions throughout the piece and marks a call back to the initial city theme. Following this are changes in key, A minor to Ab major, meter, 4/4 to 6/8, and tempo, vivace to moderato.

The theme of this second key area contrasts the first in several ways. The descending scalar figure is not necessary an irremovable part of the theme, but it functions as a recurring lead in for many of the theme's reappearances. The contour of the melody is much more lyrical and less riff-like than the opening theme, featuring a clear climax and arch-like quality. Furthermore, its rhythmic qualities are quite different, as there are several different held durations as opposed to a stream of eighth notes.

While the theme undoubtedly contrasts the beginning city theme, it is not entirely pastoral. The harmonic rhythm changes each beat, reflecting a descending circle of fifths progression. The slower tempo and rocking quality of the 6/8 are certainly reminiscent of the pastoral quality, but I believe there is a "heroic" quality to the melody as well, particularly with

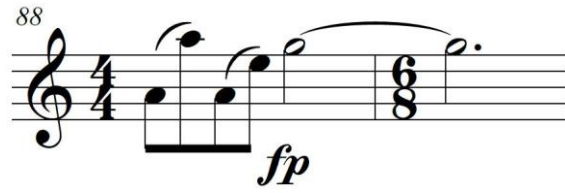


Figure 4.5 Transitional motive, a fragment of the opening theme

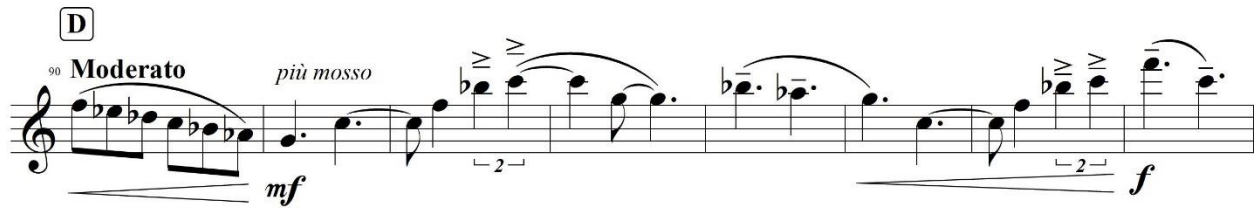


Figure 4.6 Secondary key area scalar descent figure and heroic theme

serves as the lone transitional performing force to the next portion of the subsection, its concert Gb chromatic movement being reinterpreted to F# major. This second portion of the subsection, m.156-186, introduces a more pastoral theme, first played by the oboe, featuring a series of pentatonic descents from D# to F# with an accompanying countermelody. This is seen in Figure 4.7.

This melody ends the subsection with a quiet fade out, sustaining an E major 7 chord in m. 186. I deem the characteristics of this part of the subsection to be almost entirely pastoral in character relative to the sections that precede it: the rocking compound meter, static harmonic rhythm, use of pentatonic scale, and quiet dynamics are all signifiers of the pastoral topic.

Section A concludes with a return of the transition motif, ascending harmonically from a G major to an Ab major 7 harmony, and its accompanying vivace tempo for two measures, m.187-188. This is followed by a final iteration of the descending scalar Ab major figure, a reference to the beginning of subsection a2, and some melodic figures, traded between the oboe, flute, and clarinet. This section serves as a final bookend to the section, more specifically the subsection. It could be interpreted as a last-ditch effort of the pastoral topic to delay the transition leading to the city-dominated section B.

Section B begins with a direct modulation to Eb minor, a key associated with the city topic in this piece. It is in 6/8, a meter typically associated with the pastoral, and the majority of performing forces reinforce the beat via a dotted quarter note ostinato. However, the rhythmic off-beat accompaniment in the bass clarinet, baritone sax, and tuba sections imply a concurrent 3/4 meter, adding a sense of urgency and rhythmic complexity to the surface. The upper woodwinds solidify this urgent mood with a stream of constant eighths, reminiscent of “newsroom” music themes and embodying the continuous movement of the city as opposed to

156

solo

mf

solo

mf

mf

Figure 4.7 Subsection a2 ending pentatonic descending figure with accompanying counter melody

the static, peaceful pastoral. This texture is represented in the woodwind portion of the score in Figure 4.8.

The melodic content of this subsection, which I refer to as b1, is dominated by the saxophones, namely the alto and tenor saxes. Subsection b1 contains two halves, each lead melodically by a different saxophone. The alto leads for the first half, and the tenor sax leads the second. The first half lasts from m. 192-209, and the second lasts from m. 210-239. The use of saxophone itself, in the context of this work, is indicative of the city topic, and its melodic structure is sporadic, angular, and full of rhythmic vitality.³⁶ The first four measures of the alto saxophone's melody are shown in Figure 4.9.

The end of the first half of b1 introduces a musical gesture, seen in Figure 4.10, that is featured for the remainder of section B. This is a descending scalar gesture reminiscent of that played in the previous section, a2, but excluding the sixth eighth note, making it a five-note rather than six-note figure. I consider this gesture to be a citification of the pastoral-associated gesture played in a2. The asymmetrical five note gesture, its added blue notes in m.214-215, and its incessant repetition all reflect an attitude contrasting with the descending Ab major gesture that begins section a2. Ultimately, this subsection represents a city topic zone with the troping of some elements typically associated with the pastoral, such as duple compound meter, but used in a city-like fashion. In the scope of the piece's topical trajectory, it serves as a rejection of where the last section, a2, left off.

³⁶ Other musical features in the rest of the melody, such as use of chromatic passing tones, suggest a jazz influence as well.

192 **Vivace**

The musical score is for a woodwind section and consists of the following parts:

- Flute:** Starts with a rest, then enters at measure 192 with a melodic line starting on a dotted quarter note, marked *mf*.
- Oboe 1:** Similar to the Flute, entering at measure 192 with a melodic line, marked *mf*.
- Oboe 2:** Remains silent throughout this section.
- Bassoon 1 & 2:** Play a rhythmic accompaniment of eighth notes, marked *mf*. They have a crescendo leading to a *p* dynamic.
- Clarinet in B \flat 1 & 2:** Enter at measure 192 with a melodic line, marked *p*.
- Bass Clarinet:** Enters at measure 192 with a rhythmic accompaniment of eighth notes, marked *mf*.
- Alto Sax, Tenor Sax, Baritone Sax:** Remain silent throughout this section.

Figure 4.8 Opening of section B, woodwind section

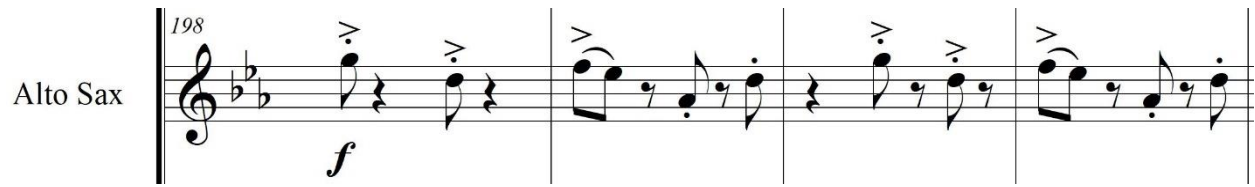


Figure 4.9 First four measures of alto sax melody in section B

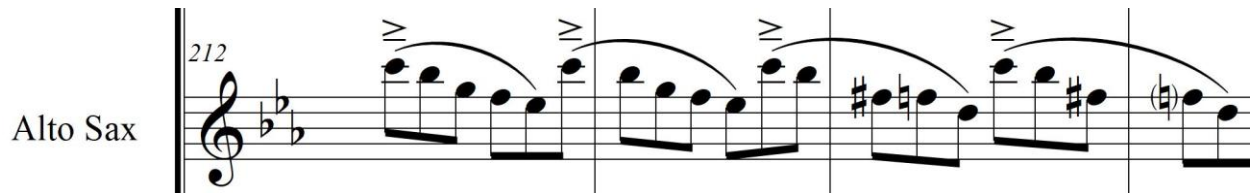


Figure 4.10 Five-note descending gesture, a “citification” of the pastoral descending scalar gesture

Section b1 leads into b2 via the descending five note figure and arrives at an augmented variation of the heroic theme from section a2, seen in Figure 4.11, by trumpet 1. This subsection progresses through various textures and can be best summarized as a synthesis of this heroic figure with musical qualities and themes established in the previous subsection. These include tempo, frequent use of the descending five-note figure, and quotes of the saxophones' melody lines. It is a light troping of the key and thematic ideas of the pastoral dominated a2 with city elements of b1. The subsection culminates at the arrival of the Ab major chord, one of the piece's first climactic moments, in m.293. It is followed by a desescalation in mood that lasts until the next transitional motif, m.331.

The transitional motif in m.331 descends harmonically from A minor to F major with added G, a contrast to the ascending nature of the transitional motif in previous uses. This leads into a key change of F major and the beginning of the next section, C, more specifically subsection c1. C1 is arguably the most characteristically pastoral section in the piece. As mentioned earlier, the choice of F major for this section is directly linked to my association with Beethoven's Symphony no. 6 and the track from Dragon Quest VII, "Strange World ~ Marching Through the Fields." Though the section is mostly in the quadruple simple meter of 4/4, not indicative of the pastoral, it is by far the most static, serene, and calm in musical quality. The instrumentation is significantly stripped back, and the harmonic rhythm is slowed to a near halt.

Following some sustained F major chords with added G, the oboe performs a solo accompanied by only the bassoon and flute. These instruments, particularly the oboe, signify the pastoral topic. The oboe's melodic line, albeit expressive in its rhythmic content, maintains a simplicity of mostly stepwise motion. The solo ends and melts into another F major chord with added G, and the solo is moved to the vibraphone. Topically, this choice eludes the pastoral

Trumpet in B \flat 1

239

mf

f

Figure 4.11 Beginning of subsection b2

Flute

Oboe 1

Oboe 2

Bassoon 1

337

mp solo

mf solo

mp solo

Figure 4.12 Section D opening oboe solo with flute and bassoon accompaniment

topic, but its timbral aesthetic qualities, being more subdued than other keyboard percussion instruments, its use of sustain, and reiteration of the expressive pastoral oboe solo all allow it to fit well in this pastoral dominated topical zone.

One of the most pastoral features of this section is how, as stated by Hatten, “The texture suggests an unfolding or flowering.”³⁷ The section’s texture remains stripped back for the first thirty measures until a grand “flowering” occurs in m. 363, where the brass finally enter along with most of the woodwinds. This moment marks a grand arrival point but lacks the aggression or over-the-top nature of previous climaxes, such as that in m. 293. The theme is transferred from the woodwinds to the trumpets, and stripped back interpolations are placed throughout until the next subsection.

Consistent with the pattern of contrasting topical zones from subsection-to-subsection featured thus far, m.390 marks a stark change in mood. The bombastic chromaticism that leads to an E major 7 harmony rejects the pastoral mood set, morphs modally to the parallel E minor, and modulates its way back to the city key of Eb minor. My intention when composing this was to serve as a sort of “thunderous” moment, marking the beginning of the following “stormy” section, c2.

C2 borrows characteristics from the city section of b1 such as the Eb minor key, compound meter (though it fluctuates through multiple asymmetrical and simple meters), and certain accompaniment figures, such as the low brass’s alternation between Eb and D. The tempo, however, remains, in the andante tempo established by c1, though use of meter changes results in an organic yet sluggish feeling in contrast to the calm and serene pastoral. The

³⁷ Hatten, *Musical Meaning*.

416

Clarinet in B \flat 1

Clarinet in B \flat 2

Bass Clarinet

Alto Sax

Tenor Sax

f

mp

mf

f

mp

mp

Figure 4.13 Beginning of c2 build to climax

tempesta topic is featured in the upper woodwinds via descending triplet sixteenth chromatic scales, adding to the section's stormy mood and troping with city topic characteristics.³⁹ A trombone solo accompanied by the brass begins in m.406, a retort to the oboe solo heard prior. The solo elides with the build of this subsection's climax at m.416. This build, and the climax, references the opening theme of section A via its angular ascending arpeggio fragments, a signal of the city topic. The climactic moment, seen in Figure 4.14, features jazz-like qualities, such as "blue notes" in the alto sax and trumpet 2, that also represent the city topic.

I interpret this section to be dominated by a troping of the city and *tempesta* topics, resulting in a "stormy city" atmosphere. The idea for a stormy setting comes directly from the fourth movement of Beethoven's 6th symphony titled *Gewitter, Sturm*. It is a trope that rejects the pastoral topic of c1 but from a different angle, reinterpreting its "calm" tempo as "sluggish," and contrasts the pastoral's staticity with a metrically irregular surface and use of asymmetrical meters. The use of trombone solo, a staple of jazz band instrumentation, contrasts the oboe and vibraphone solos. It both differs from the pastoral and is tangentially associated with it as mentioned in the Beethoven example.

Subsection c2, and section C, ends with a transition to E major in m. 438, which is reminiscent of where the thunderous instigation of subsection c2 began in m. 390. It is the calm after the storm, featuring harmonic planing between E major and its supertonic F# minor, a familiar harmonic scheme to the F major-G minor movement in subsection c1. This accompanies

³⁹ *Tempesta* is a term replacing *Sturm und Drang* topic. Hatten describes this topic as, "a topical designation for tempestuous minor-mode music where, for example, rocket-like arpeggiation of diminished-seventh chords can suggest lightning flashes." Hatten, "Troping of Topics," 533.

Alto Sax

Tenor Sax

Baritone Sax

Trumpet in B \flat 1

Trumpet in B \flat 2

427

ff

ff

ff

ff

ff

Figure 4.14 Climax of subsection c2

the angular figure of the previous section, traded between various woodwinds, with some melodic additions.

The final section of the piece, section D, eludes the expected transition motif and begins with a direct return to the initial key area of A minor. The division of subsections in this section become more ambiguous since many different musical textures are moved through and each only lasts briefly. For the purposes of the paper, subsection distinctions will not be made.

The beginning of section D is an aggressive rejection of where the last section ended. After several iterations of the war-like motive, interspersed with broken chord iterations of A minor between multiple instruments, the saxophone lets out what I consider to be a “battle cry” of sorts. This is the city topic’s last stand in the conflict, leading the charge into the rest of the section.

The motivic content of section D draws heavily from the piece’s opening theme. Palindromic fragments, such as that in the flute, and roughly inverted variations, such as those in the tenor and baritone saxophones, of the theme are used in conjunction to form a dense rhythmic texture. These variations continue until the first change in tonal center, G Dorian, occurs accompanied by a shift in the texture. While the topics are more ambiguous in their appearance, this textural change has sporadic eighths, reminiscent of the saxophone melody in b1, accompanied by a gradually descending arpeggio figure somewhat akin to a variation of the piece’s opening theme.

This musical texture is interrupted by an interpolation of the original theme, m. 491-493, played verbatim by the flute and brass accompaniment. This is the first explicit reappearance of the opening theme since the A section of the piece, and though it is metrically altered to reflect

454

B♭ Tpt. 1
 B♭ Tpt. 2
 Hn. 1
 Hn. 2
 Tbn.
 Euph.
 Tuba
 Timp.

f
f
f
f
p
f

Figure 4.15 Opening of section D

Alto Sax

Figure 4.16 M. 472, alto sax “battle cry”

Flute

Tenor Sax

Baritone Sax

Figure 4.17 Flute and saxophone variations of the opening theme played concurrently

484

Clarinet in B \flat 1

mp

Clarinet in B \flat 2

mp

Bass Clarinet

mp

Figure 4.18 Beginning of G Dorian tonal center change

its double tresillo rhythm, 3+3+3+3+2+2, it is identical in all other ways. This reappearance of the initial city theme is an echo of support for the current conflict, perhaps reminding the listener that much of the thematic content in this section is being derived from the first theme introduced in the piece.

A return to the G Dorian texture follows with a new, trumpet-lead heroic melody taking the lead in m. 499-509. This return features more troping of the pastoral and city sections than the previous G Dorian portion. The heroic theme, redolent of the a2 heroic theme, and harmonic planing, which ascends through G minor-A minor- Bb minor in a similar manner to that in the C section, reflect pastoral qualities while the accompaniment's texture reflects the city topic. The perceived dominance of each topic is more ambiguous, reflecting the conflict of topics that defines section D.

A dense transition of descending figures leads to the alto saxophone performing the transition motif, a means of escape by the city topic from this conflict. This escape initiates the next section, m. 516, a combination of opening theme-derived figures heard earlier in m. 476, shown in Figure 4.16, now transposed to G Lydian. The saxophone performs an altered version of its solo from b1, retaining the same rhythms but changed pitches and contour, which in conjunction with the opening theme-derived figures makes this suggest the city topic overwhelmingly. While difficult to describe concretely, I feel the Lydian mode of this section provides a contrast in mood that evades both the minor city and major pastoral associations, reflecting a whimsical exploration taking place in a natural setting, such as a forest. This difference in mode waters down what would otherwise be a supremely city-dominated section.

512

Clarinet in B \flat 1

Clarinet in B \flat 2

Bass Clarinet

Alto Sax

The musical score consists of four staves. The first three staves (Clarinet in B \flat 1, Clarinet in B \flat 2, and Bass Clarinet) play a melodic line with accents and a forte (*f*) dynamic. The Bass Clarinet part consists of a sustained note. The Alto Sax part is silent until the end of the phrase, where it plays a melodic line starting with a mezzo-piano (*mp*) dynamic.

Figure 4.19 Saxophone transition to G Lydian

This texture eventually arrives at A Lydian via a brief transition through Ab and return to G Lydian. This arrival to A Lydian serves as a primer for the piece's final, ultimate climax in E major, m. 538. The climax is a conglomerate of figures derived from the opening theme that alternate between E major 7 and F half-diminished 6 harmonies lead by a trumpet solo that accentuates the 7th of the E major 7. The significance of E major 7, from moments such as m. 392, and E major as a key area, such as the pastoral calming of the storm ending c2, are finally solidified and remain the primary harmony and key area for the rest of the piece. The texture begins to strip back in instrumental forces and density following the climax. Solos from the saxophone and oboe, a trade of the melodic role that reflects a sort of peaceful settlement, bring the piece to a brief static interpolation, m. 591, before continuing into a gradual fade out.

The topical interpretation of this section is ultimately a synthesis of city musical features and key areas more reflective of the pastoral. The dominant topic thus remains ambiguous, and I find it best to interpret this section as a peaceful synthesis and resolution of these two topical fields. While the musical surface reflects the contours and themes of the city topic for the majority of section D, the ending meter, tonal center, and peaceful atmosphere reflect the pastoral. It is a peaceful city that has accepted the natural qualities of the pastoral.

Conclusion

The process of self-analysis reveals interesting characteristics of both the piece and the compositional process I was not initially aware of. While I had some conceptions of how certain sections should feel and contrast one another, they were considerably more abstract and rooted in the music I had been influenced by. I have highlighted a narrative that, while it may have been subconsciously incorporated into the piece, makes the rationale of the piece's structure more

apparent. Analyzing one's own work can lead to these kinds of realizations that can perhaps influence the approach of future compositions by adding a layer of self-awareness to the process.

My choice to compose for wind band is rooted in my personal enjoyment of playing in a wind ensemble and my aspirations for the repertoire to vary more in its aesthetic associations. I cannot definitively say whether I have achieved this, but I believe the piece is at least a reflection of my aesthetic preferences that I am proud of. I anticipate writing more future compositions for wind band as I believe there are many aesthetic possibilities yet to be explored by the genre.

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Appendix

Symphony for Wind Band

Paul Royse

2021

Paul Royse

Symphony for Wind Band

Instrumentation

piccolo
flute
2 oboe
2 bassoon
2 clarinet in Bb
bass clarinet
2 alto saxophone
tenor saxophone
baritone saxophone
2 trumpet in Bb
2 horn in F
2 trombone
2 euphonium
tuba

timpani (set of 4)

percussion 1
crash cymbal
snare drum
triangle
suspended cymbal
percussion 2
marimba
broke drum
tom toms (set of 3)
percussion 3
vibraphone
bass drum
suspended cymbal

Symphony for Wind Band

Transposing Score

Paul Royse

♩ = 120

Piccolo

Flute

Oboe 1

Oboe 2

Bassoon 1

Bassoon 2

Clarinet in Bb 1

Clarinet in Bb 2

Bass Clarinet

Alto Sax

Tenor Sax

Baritone Sax

Trumpet in Bb 1

Trumpet in Bb 2

Horn in F 1

Horn in F 2

Trombone

Euphonium

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Mzimba

The musical score for page 4 of the Symphony for Wind Band includes the following parts and measures:

- Picc.**: Measures 10-16. Rests in measures 10-12, then plays a melodic line in measures 13-16.
- Fl.**: Measures 10-16. Plays a melodic line throughout.
- Ob. 1**: Measures 10-16. Rests in measures 10-12, then plays a melodic line in measures 13-16.
- Ob. 2**: Measures 10-16. Rests in measures 10-12, then plays a melodic line in measures 13-16.
- Bsn. 1**: Measures 10-16. Plays a rhythmic pattern throughout.
- Bsn. 2**: Measures 10-16. Plays a rhythmic pattern throughout.
- B♭ Cl. 1**: Measures 10-16. Rests in measures 10-12, then plays a melodic line in measures 13-16.
- B♭ Cl. 2**: Measures 10-16. Rests in measures 10-12, then plays a melodic line in measures 13-16.
- B. Cl.**: Measures 10-16. Plays a rhythmic pattern throughout.
- A. Sax.**: Measures 10-16. Rests in measures 10-12, then plays a melodic line in measures 13-16.
- T. Sax.**: Measures 10-16. Plays a rhythmic pattern throughout.
- B. Sax.**: Measures 10-16. Plays a rhythmic pattern throughout.
- B♭ Trp. 1**: Measures 10-16. Plays a rhythmic pattern throughout.
- B♭ Trp. 2**: Measures 10-16. Plays a rhythmic pattern throughout.
- Hrn. 1**: Measures 10-16. Plays a rhythmic pattern throughout.
- Hrn. 2**: Measures 10-16. Plays a rhythmic pattern throughout.
- Tbn.**: Measures 10-16. Plays a rhythmic pattern throughout.
- Euph.**: Measures 10-16. Plays a rhythmic pattern throughout.
- Tuba**: Measures 10-16. Plays a rhythmic pattern throughout.
- Tymp.**: Measures 10-16. Plays a rhythmic pattern throughout.
- Perc. 1, 2, 3**: Measures 10-16. Rests.
- Mh.**: Measures 10-16. Rests.

Symphony for Wind Band

5

The musical score for page 5 of the Symphony for Wind Band includes the following instruments and parts:

- Picc.
- Fl.
- Ob. 1
- Ob. 2
- Bsn. 1
- Bsn. 2
- B♭ Cl. 1
- B♭ Cl. 2
- B. Cl.
- A. Sax.
- T. Sax.
- B. Sax.
- B♭ Tpt. 1
- B♭ Tpt. 2
- Hn. 1
- Hn. 2
- Tbn.
- Euph.
- Tuba
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Vln.
- Vcl.

The score spans measures 18 to 25. Key musical features include dynamics such as *f* (forte), *fp* (fortissimo piano), and *mf* (mezzo-forte), as well as articulation marks like accents and slurs. The woodwind and saxophone sections are highly active, while the brass and percussion sections provide rhythmic support.

A

27 28 29 30 31 32

Picc.

Fl.

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

B. Cl. 1

B. Cl. 2

E. Cl.

A. Sax.

T. Sax.

B. Sax.

B. Trpt. 1

B. Trpt. 2

Hn. 1

Hn. 2

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln.

Pno.

The musical score for page 7 of the Symphony for Wind Band includes the following parts and markings:

- Picc.**: Piccolo part, starting with a rest and then playing a melodic line.
- Fl.**: Flute part, playing a melodic line with dynamics *mf* and *f*.
- Ob. 1** and **Ob. 2**: Oboe parts, playing a melodic line with dynamics *mf* and *f*.
- Bsn. 1** and **Bsn. 2**: Bassoon parts, playing a melodic line with dynamics *mf* and *f*.
- B♭ Cl. 1** and **B♭ Cl. 2**: B♭ Clarinet parts, playing a melodic line with dynamics *mf* and *f*.
- B. Cl.**: B♭ Clarinet part, playing a melodic line with dynamics *mf* and *f*.
- A. Sax.**: Alto Saxophone part, playing a melodic line with dynamics *mf* and *f*.
- T. Sax.**: Tenor Saxophone part, playing a melodic line with dynamics *mf* and *f*.
- B. Sax.**: Bass Saxophone part, playing a melodic line with dynamics *mf* and *f*.
- B♭ Trp. 1** and **B♭ Trp. 2**: B♭ Trumpet parts, playing a melodic line with dynamics *mf* and *f*.
- Hn. 1** and **Hn. 2**: Horn parts, playing a melodic line with dynamics *mf* and *f*.
- Tbn.**: Trombone part, playing a melodic line with dynamics *mf* and *f*.
- Euph.**: Euphonium part, playing a melodic line with dynamics *mf* and *f*.
- Tuba**: Tuba part, playing a melodic line with dynamics *mf* and *f*.
- Timp.**: Tympani part, playing a melodic line with dynamics *mf* and *f*.
- Perc. 1**, **Perc. 2**, and **Perc. 3**: Percussion parts, with **Perc. 1** including the instruction "cassa oboe".
- Vln.**: Violoncello part, playing a melodic line with dynamics *mf* and *f*.
- Db.**: Double Bass part, playing a melodic line with dynamics *mf* and *f*.

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The musical score for page 8 of the Symphony for Wind Band includes the following parts and dynamics:

- Picc.**: Piccolo part, mostly rests.
- Fl.**: Flute part, dynamics include *f* and *fp*.
- Ob. 1**: Oboe 1 part, dynamics include *f* and *fp*.
- Ob. 2**: Oboe 2 part, mostly rests.
- Bsn. 1**: Bassoon 1 part, dynamics include *f* and *mp*.
- Bsn. 2**: Bassoon 2 part, mostly rests.
- Bb. Cl. 1**: B-flat Clarinet 1 part, dynamics include *f* and *mp*.
- Bb. Cl. 2**: B-flat Clarinet 2 part, dynamics include *f* and *mp*.
- B. Cl.**: E-flat Clarinet part, dynamics include *f* and *mp*.
- A. Sax.**: Alto Saxophone part, dynamics include *f* and *mp*.
- T. Sax.**: Tenor Saxophone part, dynamics include *mp*.
- B. Sax.**: Bass Saxophone part, dynamics include *mp*.
- Bb. Tpt. 1**: B-flat Trumpet 1 part, mostly rests.
- Bb. Tpt. 2**: B-flat Trumpet 2 part, mostly rests.
- Hn. 1**: Horn 1 part, mostly rests.
- Hn. 2**: Horn 2 part, mostly rests.
- Tbn.**: Trombone part, mostly rests.
- Euph.**: Euphonium part, mostly rests.
- Tuba**: Tuba part, mostly rests.
- Timp.**: Tympani part, mostly rests.
- Perc. 1, 2, 3**: Percussion parts, mostly rests.
- Viol.**: Violin part, mostly rests.
- Piano**: Piano part, dynamics include *f* and *mp*.

Symphony for Wind Band

B

Picc. *f*

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

B. Cl. 1 *f*

B. Cl. 2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

B. Tpt. 1 *mf*

B. Tpt. 2 *f*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Timp.

Perc. 1 *mf* *p*

Perc. 2 *mf* *p*

Perc. 3 *mf* *p* *mf*

Vln. *f*

Mh. *f*

The musical score for page 10 of the Symphony for Wind Band includes the following parts and markings:

- Picc.**: Piccolo part, starting at measure 30 with a *mf* dynamic.
- Fl.**: Flute part, starting at measure 30 with a *mf* dynamic.
- Ob. 1** and **Ob. 2**: Oboe parts, starting at measure 30 with a *mf* dynamic.
- Bsn. 1** and **Bsn. 2**: Bassoon parts, starting at measure 30 with a *mf* dynamic.
- B. Cl. 1** and **B. Cl. 2**: Bass Clarinet parts, starting at measure 30 with a *mf* dynamic.
- B. Cl.**: Bass Clarinet part, starting at measure 30 with a *mf* dynamic.
- A. Sax.**: Alto Saxophone part, starting at measure 30 with a *mf* dynamic.
- T. Sax.**: Tenor Saxophone part, starting at measure 30 with a *mf* dynamic.
- B. Sax.**: Bass Saxophone part, starting at measure 30 with a *mf* dynamic.
- B. Tpt. 1** and **B. Tpt. 2**: Bass Trumpet parts, starting at measure 30 with a *mf* dynamic.
- Hn. 1** and **Hn. 2**: Horn parts, starting at measure 30 with a *mf* dynamic.
- Tbn.**: Trombone part, starting at measure 30 with a *mf* dynamic.
- Euph.**: Euphonium part, starting at measure 30 with a *mf* dynamic.
- Tuba**: Tuba part, starting at measure 30 with a *mf* dynamic.
- Timp.**: Tympani part, starting at measure 30 with a *mf* dynamic.
- Perc. 1**: Percussion 1 part, starting at measure 30 with a *f* dynamic, including a *trab drum* section.
- Perc. 2**: Percussion 2 part, starting at measure 30 with a *f* dynamic.
- Perc. 3**: Percussion 3 part, starting at measure 30 with a *f* dynamic, including a *trab cymbal* section.
- Vib.**: Vibraphone part, starting at measure 30 with a *mf* dynamic.
- Mkh.**: Mallet Keyboard part, starting at measure 30 with a *mf* dynamic.

The musical score for page 11 of the Symphony for Wind Band includes the following parts and markings:

- Picc.**: Piccolo part, starting at measure 73.
- Fl.**: Flute part, starting at measure 73.
- Ob. 1** and **Ob. 2**: Oboe parts, starting at measure 73.
- Bsn. 1** and **Bsn. 2**: Bassoon parts, starting at measure 73.
- B. Cl. 1** and **B. Cl. 2**: Bass Clarinet parts, starting at measure 73.
- B. Cl.**: Bass Clarinet part, starting at measure 73.
- A. Sax.**: Alto Saxophone part, starting at measure 73.
- T. Sax.**: Tenor Saxophone part, starting at measure 73.
- B. Sax.**: Bass Saxophone part, starting at measure 73.
- B. Trpt. 1** and **B. Trpt. 2**: Bass Trumpet parts, starting at measure 73.
- Hn. 1** and **Hn. 2**: Horn parts, starting at measure 73.
- Tbn.**: Trombone part, starting at measure 73.
- Euph.**: Euphonium part, starting at measure 73.
- Tuba**: Tuba part, starting at measure 73.
- Timp.**: Tympani part, starting at measure 73.
- Perc. 1** and **Perc. 2**: Percussion parts, starting at measure 73.
- Perc. 3**: Percussion part, including *crash cymbal* markings at measures 74 and 75.
- Vln.**: Violin part, starting at measure 73.
- Mh.**: Mallets part, starting at measure 73.

Measure numbers 73, 74, and 75 are indicated at the top of the page. Dynamic markings such as *mf*, *mp*, *pp*, *f*, and *sf* are used throughout the score.

Symphony for Wind Band

76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

C $\text{♩} = 120$

Score for Symphony for Wind Band, page 13. The score includes parts for Piccolo, Flute, Oboe 1 and 2, Bassoon 1 and 2, Clarinet in Bb 1 and 2, Clarinet in C, Saxophone in A and Tenor, Saxophone in Bass, Trumpet 1 and 2, Horn 1 and 2, Trombone, Euphonium, Tuba, Tympani, Percussion 1, 2, and 3, Violin, and Cello/Double Bass. The score features various dynamics such as *mf*, *f*, *fp*, and *mp*, and includes performance instructions like "weak cymbal" and "low drum".

Symphony for Wind Band

The musical score for page 14 of the Symphony for Wind Band includes the following parts and measures:

- Picc.**: Measures 100-102, 103-104, 105-106, 107-108, 109-110, 111-112.
- Fl.**: Measures 100-102, 103-104, 105-106, 107-108, 109-110, 111-112.
- Ob. 1**: Measures 100-102, 103-104, 105-106, 107-108, 109-110, 111-112.
- Ob. 2**: Measures 100-102, 103-104, 105-106, 107-108, 109-110, 111-112.
- Bsn. 1**: Measures 100-102, 103-104, 105-106, 107-108, 109-110, 111-112.
- Bsn. 2**: Measures 100-102, 103-104, 105-106, 107-108, 109-110, 111-112.
- B. Cl. 1**: Measures 100-102, 103-104, 105-106, 107-108, 109-110, 111-112.
- B. Cl. 2**: Measures 100-102, 103-104, 105-106, 107-108, 109-110, 111-112.
- B. Cl.**: Measures 100-102, 103-104, 105-106, 107-108, 109-110, 111-112.
- A. Sax.**: Measures 100-102, 103-104, 105-106, 107-108, 109-110, 111-112.
- T. Sax.**: Measures 100-102, 103-104, 105-106, 107-108, 109-110, 111-112.
- B. Sax.**: Measures 100-102, 103-104, 105-106, 107-108, 109-110, 111-112.
- B. Tpt. 1**: Measures 100-102, 103-104, 105-106, 107-108, 109-110, 111-112.
- B. Tpt. 2**: Measures 100-102, 103-104, 105-106, 107-108, 109-110, 111-112.
- Hn. 1**: Measures 100-102, 103-104, 105-106, 107-108, 109-110, 111-112.
- Hn. 2**: Measures 100-102, 103-104, 105-106, 107-108, 109-110, 111-112.
- Tbn.**: Measures 100-102, 103-104, 105-106, 107-108, 109-110, 111-112.
- Euph.**: Measures 100-102, 103-104, 105-106, 107-108, 109-110, 111-112.
- Tuba**: Measures 100-102, 103-104, 105-106, 107-108, 109-110, 111-112.
- Timp.**: Measures 100-102, 103-104, 105-106, 107-108, 109-110, 111-112.
- Perc. 1**: Measures 100-102, 103-104, 105-106, 107-108, 109-110, 111-112.
- Perc. 2**: Measures 100-102, 103-104, 105-106, 107-108, 109-110, 111-112.
- Perc. 3**: Measures 100-102, 103-104, 105-106, 107-108, 109-110, 111-112.
- Vln.**: Measures 100-102, 103-104, 105-106, 107-108, 109-110, 111-112.
- Mdb.**: Measures 100-102, 103-104, 105-106, 107-108, 109-110, 111-112.

Musical score for Symphony for Wind Band, page 15. The score includes parts for Piccolo, Flute, Oboe 1 & 2, Bassoon 1 & 2, Clarinet 1 & 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, B♭ Trumpet 1 & 2, Horn 1 & 2, Trombone, Euphonium, Tuba, Tympani, Percussion 1, 2, and 3, Violin, and Cello/Double Bass. The score is in 3/4 time with a key signature of two flats. It features various dynamics such as *mp*, *mf*, and *sf*, and includes performance instructions like "no. crystal" for the percussion.

Musical score for Symphony for Wind Band, page 16. The score includes parts for Piccolo, Flute, Oboe 1 & 2, Bassoon 1 & 2, B♭ Clarinet 1 & 2, E♭ Clarinet, Alto Saxophone, Tenor Saxophone, Bass Saxophone, B♭ Trumpet 1 & 2, Horn 1 & 2, Trombone, Euphonium, Tuba, Tympani, Percussion 1, 2, and 3, Violin, and Cello/Double Bass. The score is in 3/4 time and features various dynamics such as *mf*, *f*, and *mp*. Measure numbers 127, 128, 129, 130, 131, 132, 133, 134, and 135 are indicated at the top of the page.

The musical score for page 17 of the Symphony for Wind Band is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their corresponding staves. The score includes measures 136 through 145. The Piccolo part is mostly silent, with some activity starting at measure 140. The Flute, Oboe 1, and Oboe 2 parts feature intricate, rhythmic patterns. The Bassoon 1 and Bassoon 2 parts have a more melodic and harmonic role. The Clarinet and Saxophone sections provide harmonic support and melodic lines. The Trumpet and Horn sections play sustained chords and rhythmic patterns. The Percussion section includes three different parts, with the first two being mostly silent and the third playing a rhythmic pattern. The Violin and Cello/Double Bass parts are also present, though they are not the primary focus of this page.

D

The musical score for page 18 of the Symphony for Wind Band, marked with rehearsal letter **D**, spans measures 146 to 160. The score is arranged in a standard wind band layout. The woodwind section includes Piccolo, Flute, Oboe 1 and 2, Bassoon 1 and 2, Clarinet 1 and 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet 1 and 2, Horn 1 and 2, Trombone, Euphonium, and Tuba. The percussion section includes Tympani and three Percussion parts. The string section includes Violin and Cello/Double Bass. The score features various dynamics such as *pp*, *mf*, *f*, and *sfz*, and includes articulation marks like accents and slurs. A key signature change to one flat is indicated at the beginning of the page.

162 163 164 165 166 167 168 169 170 171 172 173 174 175

Picc. Fl. Ob. 1 Ob. 2 Bsn. 1 Bsn. 2 B♭ Cl. 1 B♭ Cl. 2 E♭ Cl. A. Sax. T. Sax. B. Sax. B♭ Tpt. 1 B♭ Tpt. 2 Hn. 1 Hn. 2 Tbn. Euph. Tuba Timp. Perc. 1 Perc. 2 Perc. 3 Vln. Mch.

Symphony for Wind Band

The musical score for page 20 of the Symphony for Wind Band includes the following parts and markings:

- Picc.**: Piccolo part, measures 177-186 and 187-189.
- Fl.**: Flute part, measures 177-186 and 187-189. Markings: *mf*, *dim*, *f*, *pp*.
- Ob. 1**: Oboe 1 part, measures 177-186 and 187-189. Markings: *mf*, *dim*, *f*, *pp*.
- Ob. 2**: Oboe 2 part, measures 177-186 and 187-189.
- Bsn. 1**: Bassoon 1 part, measures 177-186 and 187-189. Markings: *dim*, *f*.
- Bsn. 2**: Bassoon 2 part, measures 177-186 and 187-189.
- B♭ Cl. 1**: B♭ Clarinet 1 part, measures 177-186 and 187-189. Markings: *mf*, *dim*, *f*, *pp*.
- B♭ Cl. 2**: B♭ Clarinet 2 part, measures 177-186 and 187-189. Markings: *mf*, *dim*, *f*, *pp*.
- E♭ Cl.**: E♭ Clarinet part, measures 177-186 and 187-189. Markings: *f*, *pp*.
- A. Sax.**: Alto Saxophone part, measures 177-186 and 187-189. Markings: *f*, *pp*.
- T. Sax.**: Tenor Saxophone part, measures 177-186 and 187-189. Markings: *f*, *pp*.
- B. Sax.**: Bass Saxophone part, measures 177-186 and 187-189. Markings: *f*, *pp*.
- B♭ Trpt. 1**: B♭ Trumpet 1 part, measures 177-186 and 187-189.
- B♭ Trpt. 2**: B♭ Trumpet 2 part, measures 177-186 and 187-189.
- Hn. 1**: Horn 1 part, measures 177-186 and 187-189. Markings: *dim*, *f*, *pp*.
- Hn. 2**: Horn 2 part, measures 177-186 and 187-189. Markings: *dim*, *f*, *pp*.
- Tbn.**: Trombone part, measures 177-186 and 187-189. Markings: *dim*, *f*, *pp*.
- Euph.**: Euphonium part, measures 177-186 and 187-189. Markings: *dim*, *f*, *pp*.
- Tuba**: Tuba part, measures 177-186 and 187-189. Markings: *dim*, *f*, *pp*.
- Timp.**: Tympani part, measures 177-186 and 187-189. Markings: *pp*.
- Perc. 1**: Percussion 1 part, measures 177-186 and 187-189. Markings: *mf*, *f*, *crash cymbal*.
- Perc. 2**: Percussion 2 part, measures 177-186 and 187-189.
- Perc. 3**: Percussion 3 part, measures 177-186 and 187-189. Markings: *mf*, *f*, *low drum*.
- Vln.**: Violin part, measures 177-186 and 187-189.
- Vcl.**: Cello/Double Bass part, measures 177-186 and 187-189.

Symphony for Wind Band

E $\text{♩} = 122$

196 197 198 199 200

Picc. $\text{♩} = 122$

Fl. f mp p

Ob. 1 mf mp p

Ob. 2 mp

Bsn. 1 p mf p

Bsn. 2 mf p

B. Cl. 1 mf p

B. Cl. 2 p

B. Cl. mf

A. Sax. f

T. Sax.

B. Sax. mf p

B. Trpt. 1

B. Trpt. 2

Hn. 1 mf p

Hn. 2 mf p

Tbn. mf p

Euph. mf p

Tuba mf p

Timp. mp

Perc. 1

Perc. 2

Perc. 3

Vib.

Mph. mf mp mp

Musical score for Symphony for Wind Band, page 22. The score includes parts for Piccolo, Flute, Oboe 1 and 2, Bassoon 1 and 2, B♭ Clarinet 1 and 2, B♭ Clarinet, Alto Saxophone, Tenor Saxophone, Bass Saxophone, B♭ Trumpet 1 and 2, Horn 1 and 2, Trombone, Euphonium, Tuba, Tympani, Percussion 1, 2, and 3, Vibraphone, and Mallets. The score is written in 2/4 time and features various dynamics and articulations such as *mf*, *f*, *sfz*, *acc.*, and *trough*. Measure numbers 202 through 210 are indicated at the top of the page.

The musical score for page 23 of the Symphony for Wind Band includes the following parts and their general characteristics:

- Picc.**: Piccolo, rests throughout the page.
- Fl.**: Flute, playing sixteenth-note patterns with dynamics *mp*, *p*, and *mf*.
- Ob. 1** and **Ob. 2**: Oboes, playing sixteenth-note patterns with dynamics *mp* and *p*.
- Bsn. 1** and **Bsn. 2**: Bassoons, playing quarter-note patterns with dynamic *p*.
- Bb. Cl. 1** and **Bb. Cl. 2**: Clarinets in Bb, playing quarter-note patterns with dynamic *p*.
- B. Cl.**: Clarinet in C, playing eighth-note patterns with dynamic *p*.
- A. Sax.**: Alto Saxophone, playing eighth-note patterns with dynamics *p* and *mf*.
- T. Sax.**: Tenor Saxophone, playing eighth-note patterns with dynamic *f*.
- B. Sax.**: Bass Saxophone, playing eighth-note patterns with dynamic *p*.
- Trp. 1** and **Trp. 2**: Trumpets, rests throughout the page.
- Hn. 1** and **Hn. 2**: Horns, playing quarter-note patterns with dynamic *p*.
- Tbn.**: Trombone, playing quarter-note patterns with dynamic *p*.
- Euph.**: Euphonium, playing quarter-note patterns with dynamic *p*.
- Tuba**: Tuba, playing quarter-note patterns with dynamic *p*.
- Timp.**: Tympani, playing quarter-note patterns with dynamic *mp*.
- Perc. 1**, **Perc. 2**, and **Perc. 3**: Percussion, playing quarter-note patterns with dynamic *p*. Perc. 3 includes a section labeled "bass drum" with dynamic *mp*.
- Vib.**: Vibraphone, rests throughout the page.
- Mk.**: Mallet Keyboard, playing sixteenth-note patterns with dynamics *mf*, *mp*, and *mf*.

Symphony for Wind Band

This page contains the musical score for measures 223 through 237 of a Symphony for Wind Band. The score is arranged in a standard orchestral layout with multiple staves for different instruments. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The instruments included are Piccolo, Flute, Oboe 1 and 2, Bassoon 1 and 2, B-flat Clarinet 1 and 2, B-flat Clarinet, Alto Saxophone, Tenor Saxophone, Bass Saxophone, B-flat Trumpet 1 and 2, Horn 1 and 2, Trombone, Euphonium, Tuba, Tympani, Percussion 1, 2, and 3, Violin, and Mellophone. The score features various dynamics such as *p*, *mf*, *f*, *pp*, *mp*, and *mf*, along with performance markings like *acc.* and *mf*. The music includes melodic lines, harmonic textures, and rhythmic patterns across the different sections.

230 231 234 235 236 237 238 239 240 240

F

Picc. *mp* *mf* *f*

Fl. *mp* *mf* *f*

Ob. 1 *mp* *mf* *f*

Ob. 2

Bsn. 1

Bsn. 2

Bb. Cl. 1 *p* *mf* *f*

Bb. Cl. 2 *p* *mf* *f*

B. Cl.

A. Sax. *mf* *mf* *f*

F. Sax. *p* *mf* *f*

B. Sax.

Bb. Tpt. 1 *mf* *f*

Bb. Tpt. 2

Hn. 1 *p* *mf* *f*

Hn. 2 *p* *mf* *f*

Tbn. *p* *mf* *f*

Euph.

Tuba *p* *mf* *f*

Timp. *mp* *mf* *f*

Perc. 1 *mp* *mf* *f*

Perc. 2

Perc. 3

Vln.

Mph. *mp* *mf* *f*

The musical score for page 26 of the Symphony for Wind Band includes the following parts and their activity:

- Picc.**: Rest throughout.
- Fl.**: Active from measure 249, playing a melodic line with accents and dynamic markings *mf* and *f*.
- Ob. 1**: Active from measure 249, playing a melodic line with accents and dynamic markings *mf* and *f*.
- Ob. 2**: Rest throughout.
- Bsn. 1**: Rest throughout.
- Bsn. 2**: Rest throughout.
- B♭ Cl. 1**: Active from measure 249, playing a melodic line with accents and dynamic markings *mf*.
- B♭ Cl. 2**: Active from measure 249, playing a melodic line with accents and dynamic markings *mf*.
- E♭ Cl.**: Active from measure 249, playing a rhythmic pattern with dynamic marking *mf*.
- A. Sax.**: Rest throughout.
- T. Sax.**: Rest throughout.
- B. Sax.**: Rest throughout.
- B♭ Trp. 1**: Active from measure 249, playing a melodic line with dynamic marking *mf*.
- B♭ Trp. 2**: Active from measure 249, playing a melodic line with dynamic marking *mf*.
- Hn. 1**: Active from measure 249, playing a melodic line with dynamic markings *mf* and *f*.
- Hn. 2**: Active from measure 249, playing a melodic line with dynamic marking *mf*.
- Tbn.**: Active from measure 249, playing a rhythmic pattern with dynamic marking *mf*.
- Euph.**: Active from measure 249, playing a rhythmic pattern with dynamic marking *mf*.
- Tuba**: Active from measure 249, playing a rhythmic pattern with dynamic marking *mf*.
- Timp.**: Rest throughout.
- Perc. 1, 2, 3**: Rest throughout.
- Violin**: Rest throughout.
- Cello/Double Bass**: Rest throughout.

Symphony for Wind Band

Musical score for Symphony for Wind Band, page 27. The score includes parts for Piccolo, Flute, Oboe 1 and 2, Bassoon 1 and 2, B-flat Clarinet 1 and 2, E-flat Clarinet, Alto Saxophone, Tenor Saxophone, Bass Saxophone, B-flat Trumpet 1 and 2, Horn 1 and 2, Trombone, Tuba, Tympani, Percussion 1, 2, and 3, Violin, and Cymbals. The score is in 4/4 time with a key signature of two flats. It features various dynamics such as *f*, *mf*, and *sf*, and includes performance instructions like "wash cymbal" and "lean down".

The musical score for page 28 of the Symphony for Wind Band includes the following parts and markings:

- Picc.**: Piccolo part, measures 265-275.
- Fl.**: Flute part, measures 265-275.
- Ob. 1** and **Ob. 2**: Oboe parts, measures 265-275.
- Bsn. 1** and **Bsn. 2**: Bassoon parts, measures 265-275.
- B. Cl. 1** and **B. Cl. 2**: B♭ Clarinet parts, measures 265-275.
- E. Cl.**: E♭ Clarinet part, measures 265-275.
- A. Sax.**: Alto Saxophone part, measures 265-275.
- T. Sax.**: Tenor Saxophone part, measures 265-275.
- B. Sax.**: Bass Saxophone part, measures 265-275.
- B♭ Trp. 1** and **B♭ Trp. 2**: B♭ Trumpet parts, measures 265-275.
- Hn. 1** and **Hn. 2**: Horn parts, measures 265-275.
- Tbn.**: Trombone part, measures 265-275.
- Euph.**: Euphonium part, measures 265-275.
- Tuba**: Tuba part, measures 265-275.
- Timp.**: Tympani part, measures 265-275.
- Perc. 1**, **Perc. 2**, and **Perc. 3**: Percussion parts, measures 265-275. Includes markings for "Single" and "See Score".
- Vln.**: Violin part, measures 265-275.
- Vcl.**: Cello/Double Bass part, measures 265-275.

The musical score for page 29 of the Symphony for Wind Band includes the following parts and measures:

- Picc.**: Measures 274-283. Includes dynamics *f* and *mp*.
- Fl.**: Measures 274-283. Includes dynamics *f* and *mp*.
- Ob. 1**: Measures 274-283. Includes dynamics *f* and *mp*.
- Ob. 2**: Measures 274-283.
- Bsn. 1**: Measures 274-283.
- Bsn. 2**: Measures 274-283.
- B. Cl. 1**: Measures 274-283. Includes dynamics *f* and *mp*.
- B. Cl. 2**: Measures 274-283.
- B. Cl.**: Measures 274-283.
- A. Sax.**: Measures 274-283. Includes dynamics *f* and *mp*.
- T. Sax.**: Measures 274-283. Includes dynamics *f* and *mp*.
- B. Sax.**: Measures 274-283.
- Trpt. 1**: Measures 274-283.
- Trpt. 2**: Measures 274-283.
- Hn. 1**: Measures 274-283.
- Hn. 2**: Measures 274-283.
- Tbn.**: Measures 274-283.
- Euph.**: Measures 274-283.
- Tuba**: Measures 274-283.
- Timp.**: Measures 274-283.
- Perc. 1**: Measures 274-283.
- Perc. 2**: Measures 274-283.
- Perc. 3**: Measures 274-283.
- Vln.**: Measures 274-283.
- Mch.**: Measures 274-283.

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The musical score for page 30 of the Symphony for Wind Band includes the following parts and dynamics:

- Picc.**: *fp* (measures 248-250), *f* (measures 251-252), *mp* (measures 253-254)
- Fl.**: *fp* (measures 248-250), *f* (measures 251-252), *mp* (measures 253-254)
- Ob. 1**: *fp* (measures 248-250), *f* (measures 251-252), *mp* (measures 253-254)
- Ob. 2**: *fp* (measures 248-250), *f* (measures 251-252), *mp* (measures 253-254)
- Bsn. 1**: *f* (measures 251-252), *mp* (measures 253-254)
- Bsn. 2**: *f* (measures 251-252), *mp* (measures 253-254)
- B♭ Cl. 1**: *fp* (measures 248-250), *f* (measures 251-252), *mp* (measures 253-254)
- B♭ Cl. 2**: *fp* (measures 248-250), *f* (measures 251-252), *mp* (measures 253-254)
- B. Cl.**: *f* (measures 251-252), *mp* (measures 253-254)
- A. Sax.**: *fp* (measures 248-250), *f* (measures 251-252), *mp* (measures 253-254)
- T. Sax.**: *f* (measures 251-252), *mp* (measures 253-254)
- B. Sax.**: *f* (measures 251-252), *mp* (measures 253-254)
- B♭ Trp. 1**: *mp* (measures 251-252), *f* (measures 253-254)
- B♭ Trp. 2**: *p* (measures 251-252), *f* (measures 253-254)
- Hn. 1**: *f* (measures 251-252), *mp* (measures 253-254)
- Hn. 2**: *f* (measures 251-252), *mp* (measures 253-254)
- Tbn.**: *fp* (measures 248-250), *f* (measures 251-252), *mp* (measures 253-254)
- Euph.**: *fp* (measures 248-250), *f* (measures 251-252), *mp* (measures 253-254)
- Tuba**: *fp* (measures 248-250), *f* (measures 251-252), *mp* (measures 253-254)
- Timp.**: *p* (measures 251-252), *f* (measures 253-254)
- Perc. 1**: *p* (measures 251-252), *f* (measures 253-254), *mp* (measures 253-254)
- Perc. 2**: *mp* (measures 253-254)
- Perc. 3**: *mp* (measures 253-254)
- Mh.**: *fp* (measures 248-250), *f* (measures 251-252), *mp* (measures 253-254)

289 290 291 292 293 294 295 296 297

Picc. *ff* *mf*

Fl. *ff* *mf*

Ob. 1 *ff* *mf* *mf* *mp*

Ob. 2 *ff* *mf* *mf* *mp*

Bsn. 1 *ff* *mf* *mf* *mp*

Bsn. 2 *ff* *mf* *mf* *mp*

B♭ Cl. 1 *ff* *mf*

B♭ Cl. 2 *ff* *mf*

B. Cl. *ff* *mf* *f* *mp* *mf*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff* *mf* *f* *mp* *mp*

B♭ Trp. 1 *ff* *mf* *mp*

B♭ Trp. 2 *ff* *mf* *mp*

Hn. 1 *ff* *mf* *mp*

Hn. 2

Tbn. *ff* *mf* *f* *mf*

Euph. *ff* *mf* *f* *mf*

Tuba *ff* *mf* *f* *mf*

Timp. *ff* *f* *mf* *mf*

Perc. 1 *ff*

Perc. 2

Perc. 3

Vib.

Mh. *ff* *mf* *f* *mf*

The musical score for page 32 of the Symphony for Wind Band includes the following parts and their activity:

- Picc.**: Rest throughout.
- Fl.**: Rest throughout.
- Ob. 1** and **Ob. 2**: Rest throughout.
- Bsn. 1** and **Bsn. 2**: Rest throughout.
- B♭ Cl. 1** and **B♭ Cl. 2**: Play sustained notes from measure 109 to 113, marked *mp*. B♭ Cl. 1 has a melodic flourish from measure 115 to 118, marked *mf*.
- B. Cl.**: Plays a rhythmic pattern from measure 109 to 118, marked *p*.
- A. Sax.**: Rest throughout.
- T. Sax.**: Plays a rhythmic pattern from measure 109 to 118, marked *mf*.
- B. Sax.**: Plays a rhythmic pattern from measure 109 to 118, marked *p*.
- B♭ Trpt. 1** and **B♭ Trpt. 2**: Rest until measure 115, then play a melodic flourish marked *mf*.
- Hn. 1** and **Hn. 2**: Rest until measure 115, then play sustained notes marked *mp*.
- Tbn.**: Plays a rhythmic pattern from measure 109 to 118, marked *p*.
- Euph.**: Plays a rhythmic pattern from measure 109 to 118, marked *p*.
- Tuba**: Plays a rhythmic pattern from measure 109 to 118, marked *p*.
- Timp.**: Plays a rhythmic pattern from measure 109 to 118, marked *mf*.
- Perc. 1**, **Perc. 2**, and **Perc. 3**: Rest throughout.
- Violin** and **Viola**: Rest throughout.

Symphony for Wind Band

316 319 321 322 323 324 325 326 327 328 329 330

Picc.

Fl.

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

B. Cl. 1

B. Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Trpt. 1

B♭ Trpt. 2

Hn. 1

Hn. 2

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln.

Mch.

Symphony for Wind Band

G

122 123 124 125 126 127 128 129 130 131 132

Picc. Fl. Ob. 1 Ob. 2 Bsn. 1 Bsn. 2 B♭ Cl. 1 B♭ Cl. 2 E♭ Cl. A. Sax. T. Sax. B. Sax. B♭ Trp. 1 B♭ Trp. 2 Hn. 1 Hn. 2 Tbn. Euph. Tuba Timp. Perc. 1 Perc. 2 Perc. 3 Vln. Vcl.

The musical score for page 35 of the Symphony for Wind Band includes the following parts and markings:

- Picc.**: Piccolo part, measures 344-354.
- Fl.**: Flute part, measures 344-354, dynamic *p*.
- Ob. 1**: Oboe 1 part, measures 344-354, dynamic *p*.
- Ob. 2**: Oboe 2 part, measures 344-354.
- Bsn. 1**: Bassoon 1 part, measures 344-354, dynamic *p*.
- Bsn. 2**: Bassoon 2 part, measures 344-354, dynamic *p*.
- B♭ Cl. 1**: B♭ Clarinet 1 part, measures 344-354, dynamic *p*.
- B♭ Cl. 2**: B♭ Clarinet 2 part, measures 344-354.
- E♭ Cl.**: E♭ Clarinet part, measures 344-354.
- A. Sax.**: Alto Saxophone part, measures 344-354.
- T. Sax.**: Tenor Saxophone part, measures 344-354.
- B. Sax.**: Bass Saxophone part, measures 344-354.
- B♭ Trpt. 1**: B♭ Trumpet 1 part, measures 344-354.
- B♭ Trpt. 2**: B♭ Trumpet 2 part, measures 344-354.
- Hn. 1**: Horn 1 part, measures 344-354, dynamic *p*, marking *mf*.
- Hn. 2**: Horn 2 part, measures 344-354.
- Tbn.**: Trombone part, measures 344-354.
- Euph.**: Euphonium part, measures 344-354, dynamic *p*, marking *mf*.
- Tuba**: Tuba part, measures 344-354.
- Timp.**: Tympani part, measures 344-354.
- Perc. 1**: Percussion 1 part, measures 344-354.
- Perc. 2**: Percussion 2 part, measures 344-354, marking *acc.* and *rit.*.
- Perc. 3**: Percussion 3 part, measures 344-354.
- Vln.**: Violin part, measures 344-354, dynamic *mp*.
- Mb.**: Cymbals part, measures 344-354.

The musical score for page 36 of the Symphony for Wind Band includes the following parts and markings:

- Picc.**: Piccolo part, starting at measure 133 with a *crescendo* marking.
- Fl.**: Flute part, starting at measure 133 with a *p* marking.
- Ob. 1** and **Ob. 2**: Oboe parts, starting at measure 133 with a *p* marking.
- Bsn. 1** and **Bsn. 2**: Bassoon parts, starting at measure 133 with a *p* marking.
- B. Cl. 1** and **B. Cl. 2**: B-flat Clarinet parts, starting at measure 133 with a *p* marking.
- E. Cl.**: E-flat Clarinet part, starting at measure 133 with a *p* marking.
- A. Sax.**: Alto Saxophone part, starting at measure 133 with a *p* marking.
- T. Sax.**: Tenor Saxophone part, starting at measure 133 with a *p* marking.
- B. Sax.**: Bass Saxophone part, starting at measure 133 with a *p* marking.
- B. Trpt. 1** and **B. Trpt. 2**: B-flat Trumpet parts, starting at measure 133 with a *p* marking.
- Hn. 1** and **Hn. 2**: Horn parts, starting at measure 133 with a *p* marking.
- Tbn.**: Trombone part, starting at measure 133 with a *p* marking.
- Euph.**: Euphonium part, starting at measure 133 with a *p* marking.
- Tuba**: Tuba part, starting at measure 133 with a *p* marking.
- Timp.**: Timpani part, starting at measure 133 with a *p* marking.
- Perc. 1**, **Perc. 2**, and **Perc. 3**: Percussion parts, starting at measure 133 with a *p* marking.
- Vib.**: Vibraphone part, starting at measure 133 with a *p* marking.
- Mdb.**: Mellophone/Double Bass part, starting at measure 133 with a *p* marking.

Measure numbers 133, 134, 137, 139, 140, 141, 142, 143, 144, and 145 are indicated at the top of the page. Dynamic markings include *crescendo*, *p*, *mf*, and *sf*. Performance instructions such as *mf*, *sf*, *mf*, and *sf* are placed throughout the score.

The musical score for page 37 of the Symphony for Wind Band includes the following parts and measures:

- Picc.**: Measures 367-375. Rest.
- Fl.**: Measures 367-375. *mp* dynamics.
- Ob. 1**: Measures 367-375. *mp* dynamics.
- Ob. 2**: Measures 367-375. *mp* dynamics.
- Bsn. 1**: Measures 367-375. *mp* dynamics.
- Bsn. 2**: Measures 367-375. *mp* dynamics.
- B♭ Cl. 1**: Measures 367-375. *mp* dynamics.
- B♭ Cl. 2**: Measures 367-375.
- E♭ Cl.**: Measures 367-375.
- A. Sax.**: Measures 367-375. *mp* dynamics.
- T. Sax.**: Measures 367-375.
- B. Sax.**: Measures 367-375.
- B♭ Trpt. 1**: Measures 367-375. *mp* dynamics.
- B♭ Trpt. 2**: Measures 367-375. *mp* dynamics.
- Hn. 1**: Measures 367-375.
- Hn. 2**: Measures 367-375.
- Tbn.**: Measures 367-375.
- Euph.**: Measures 367-375.
- Tuba**: Measures 367-375.
- Timp.**: Measures 367-375. Rest.
- Perc. 1**: Measures 367-375. Rest.
- Perc. 2**: Measures 367-375. Rest.
- Perc. 3**: Measures 367-375. Rest.
- Vln.**: Measures 367-375. Rest.
- Mb.**: Measures 367-375. Rest.

The musical score for page 38 of the Symphony for Wind Band includes the following parts and markings:

- Picc.**: Piccolo
- Fl.**: Flute
- Ob. 1**, **Ob. 2**: Oboe 1 and 2
- Bsn. 1**, **Bsn. 2**: Bassoon 1 and 2
- B♭ Cl. 1**, **B♭ Cl. 2**: B♭ Clarinet 1 and 2
- B. Cl.**: Bass Clarinet
- A. Sax.**: Alto Saxophone
- T. Sax.**: Tenor Saxophone
- B. Sax.**: Bass Saxophone
- B♭ Trpt. 1**, **B♭ Trpt. 2**: B♭ Trumpet 1 and 2
- Hn. 1**, **Hn. 2**: Horn 1 and 2
- Tbn.**: Trombone
- Euph.**: Euphonium
- Tuba**: Tuba
- Timp.**: Timpani
- Perc. 1**, **Perc. 2**, **Perc. 3**: Percussion 1, 2, and 3
- Viol.**: Violin
- Cel.**: Cello/Double Bass

Measure numbers 277 through 300 are indicated at the top of the page. Dynamic markings such as *mf*, *mp*, and *p* are used throughout the score.

305 *mf* 306 307 308 *mp* **H** 309 310 311 312

Picc. Fl. Ob. 1 Ob. 2 Bsn. 1 Bsn. 2 Bb. Cl. 1 Bb. Cl. 2 B. Cl. A. Sax. T. Sax. B. Sax. Bb. Tpt. 1 Bb. Tpt. 2 In. 1 In. 2 Tbn. Euph. Tuba Timp. Perc. 1 Perc. 2 Perc. 3 *mf* Vln. Mch.

The musical score for page 40 of the Symphony for Wind Band includes the following parts and markings:

- Picc.**: Piccolo part, mostly rests.
- Fl.**: Flute part, starting with *mf* and a slur, ending with a fermata.
- Ob. 1 & 2**: Oboe parts, playing a rhythmic pattern with *mf* dynamics.
- Bsn. 1 & 2**: Bassoon parts, mostly rests.
- B. Cl. 1 & 2**: Clarinet in Bb parts, playing a rhythmic pattern with *mf* dynamics.
- B. Cl.**: Clarinet in C part, playing a rhythmic pattern with *mf* dynamics.
- A. Sax.**: Saxophone in A part, playing a rhythmic pattern with *mf* dynamics.
- E. Sax.**: Saxophone in Eb part, playing a rhythmic pattern with *mf* dynamics.
- Trpt. 1 & 2**: Trumpet parts, playing a rhythmic pattern with *mf* dynamics.
- Hn. 1 & 2**: Horn parts, playing a rhythmic pattern with *mf* dynamics.
- Tbn.**: Trombone part, playing a rhythmic pattern with *mf* dynamics.
- Euph.**: Euphonium part, playing a rhythmic pattern with *mf* dynamics.
- Tuba**: Tuba part, playing a rhythmic pattern with *mf* dynamics.
- Timp.**: Tympani part, mostly rests.
- Perc. 1, 2, 3**: Percussion parts, mostly rests.
- Vln.**: Violin part, mostly rests.
- Mb.**: Cymbals part, mostly rests.

Measure numbers 400, 402, 404, 407, and 409 are indicated at the top of the score.

The musical score for page 41 of the Symphony for Wind Band includes the following parts and measures:

- Picc.**: Measures 400-404, mostly rests.
- Fl.**: Measures 400-404, rests; Measures 405-406, melodic line starting with a *mf* dynamic.
- Ob. 1**: Measures 400-404, rests; Measures 405-406, melodic line starting with a *mf* dynamic.
- Ob. 2**: Measures 400-404, rests; Measures 405-406, melodic line starting with a *mf* dynamic.
- Bsn. 1**: Measures 400-404, rests.
- Bsn. 2**: Measures 400-404, rests.
- B♭ Cl. 1**: Measures 400-404, rests; Measures 405-406, melodic line starting with a *f* dynamic.
- B♭ Cl. 2**: Measures 400-404, rests; Measures 405-406, melodic line starting with a *mf* dynamic.
- E♭ Cl.**: Measures 400-404, rests; Measures 405-406, melodic line starting with a *mf* dynamic.
- A. Sax.**: Measures 400-404, rests.
- T. Sax.**: Measures 400-404, rests; Measures 405-406, melodic line starting with a *mf* dynamic.
- B. Sax.**: Measures 400-404, rests; Measures 405-406, melodic line starting with a *mf* dynamic.
- B♭ Trp. 1**: Measures 400-404, rests; Measures 405-406, melodic line starting with a *mf* dynamic.
- B♭ Trp. 2**: Measures 400-404, rests; Measures 405-406, melodic line starting with a *mf* dynamic.
- Hn. 1**: Measures 400-404, rests; Measures 405-406, melodic line starting with a *mf* dynamic.
- Hn. 2**: Measures 400-404, rests; Measures 405-406, melodic line starting with a *mf* dynamic.
- Tbn.**: Measures 400-404, rests; Measures 405-406, melodic line starting with a *f* dynamic.
- Euph.**: Measures 400-404, rests; Measures 405-406, melodic line starting with a *mf* dynamic.
- Tuba**: Measures 400-404, rests; Measures 405-406, melodic line starting with a *mf* dynamic.
- Timp.**: Measures 400-404, rests.
- Perc. 1, 2, 3**: Measures 400-404, rests.
- Vln.**: Measures 400-404, rests.
- Mdb.**: Measures 400-404, rests.

Musical score for Symphony for Wind Band, page 42. The score includes parts for Piccolo, Flute, Oboe 1 and 2, Bassoon 1 and 2, Baritone Clarinet 1 and 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Bass Saxophone, B1 Trumpet 1 and 2, Horn 1 and 2, Trombone, Euphonium, Tuba, Percussion 1, 2, and 3, Violin, and Cymbals. The score is in 3/4 time and features various dynamics such as *mf*, *f*, and *sf*. The page number 42 is located at the top left, and the title "Symphony for Wind Band" is at the top center.

43 47 48 49 50 51 52 53 54 55 56 57

Picc. *mf*

Fl. *ff* *mf*

Ob. 1 *ff* *mf* *f*

Ob. 2 *mf*

Bsn. 1 *ff* *mp*

Bsn. 2 *ff* *mp*

B♭ Cl. 1 *ff* *mp*

B♭ Cl. 2 *mp*

E♭ Cl. *mp*

A. Sax. *ff* *mp*

T. Sax. *ff*

B. Sax. *ff*

B♭ Trp. 1 *ff* *mp*

B♭ Trp. 2 *ff* *mp*

Hn. 1 *ff* *mp* *mf*

Hn. 2 *ff* *mp* *mf*

Tbn. *ff* *mp* *mf*

Euph. *ff* *mp* *mf*

Tuba *ff* *mp* *mf*

Timp. *ff* *mp*

Perc. 1 *ff* *no symbol*

Perc. 2

Perc. 3 *mf* *ff*

Vln.

Mch.

Symphony for Wind Band

43 40 41 42 43 44 45 46 47 48 49 50 51 52

Picc. Fl. Ob. 1 Ob. 2 Bsn. 1 Bsn. 2 B♭ Cl. 1 B♭ Cl. 2 E♭ Cl. A. Sax. T. Sax. B. Sax. B♭ Trp. 1 B♭ Trp. 2 Hn. 1 Hn. 2 Tbn. Euph. Tuba Timp. Perc. 1 Perc. 2 Perc. 3 Vln. Mch.

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45

I $\text{♩} = 122$

43 45 46 47 48 49

Picc. Fl. Ob. 1 Ob. 2 Bsn. 1 Bsn. 2 B.C. 1 B.C. 2 B. Cl. A. Str. T. Str. B. Str. Bb. Tpt. 1 Bb. Tpt. 2 Trp. 1 Trp. 2 Tbn. 1 Tbn. 2 Tuba Timp. Perc. 1 Perc. 2 Perc. 3 Vln. Mbn.

Musical score for Symphony for Wind Band, page 46. The score includes parts for Piccolo, Flute, Oboe 1 and 2, Bassoon 1 and 2, Clarinet 1 and 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet 1 and 2, Horn 1 and 2, Trombone, Euphonium, Tuba, Tympani, Percussion 1, 2, and 3, Violin, and Cello/Double Bass. The score spans measures 401 to 407. Dynamics include mp, f, and mf.

This page of the musical score for 'Symphony for Wind Band' contains measures 409 through 415. The instrumentation includes Piccolo, Flute, Oboe 1 and 2, Bassoon 1 and 2, Clarinet 1 and 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet 1 and 2, Horn 1 and 2, Trombone, Euphonium, Tuba, Tympani, Percussion 1, 2, and 3, Violin, and Cello/Double Bass. The score features various musical notations such as rests, notes, and dynamic markings like *mf* and *f*. Measure numbers 409, 411, 412, 413, 414, and 415 are clearly marked at the top of the page.

466 467 468 469 470 471

Picc. Fl. Ob. 1 Ob. 2 Bsn. 1 Bsn. 2 B♭ Cl. 1 B♭ Cl. 2 B. Cl. A. Sax. T. Sax. B. Sax. B♭ Trpt. 1 B♭ Trpt. 2 Hn. 1 Hn. 2 Tbn. Euph. Tuba Timp. Perc. 1 Perc. 2 Perc. 3 Vln. Vcl.

mf *f* *mp* *ff*

The musical score for page 49 of the Symphony for Wind Band includes the following parts and markings:

- Picc.**: Piccolo part, mostly rests.
- Fl.**: Flute part, starting with *mp* and ending with *mf*.
- Ob. 1** and **Ob. 2**: Oboe parts, starting with *mp* and ending with *mf*.
- Bsn. 1** and **Bsn. 2**: Bassoon parts, starting with *mp* and ending with *fp*.
- B♭ Cl. 1** and **B♭ Cl. 2**: B♭ Clarinet parts, starting with *mf* and ending with *mf*.
- E♭ Cl.**: E♭ Clarinet part, starting with *mp* and ending with *fp*.
- A. Sax.**: Alto Saxophone part, starting with *mp* and ending with *mf*.
- T. Sax.**: Tenor Saxophone part, starting with *mp* and ending with *mf*.
- B. Sax.**: Bass Saxophone part, starting with *mp* and ending with *mf*.
- B♭ Trpt. 1** and **B♭ Trpt. 2**: B♭ Trumpet parts, mostly rests.
- Hn. 1** and **Hn. 2**: Horn parts, starting with *mp* and ending with *mf*.
- Tbn.**: Trombone part, starting with *mp* and ending with *mf*.
- Euph.**: Euphonium part, starting with *mp* and ending with *mf*.
- Tuba**: Tuba part, starting with *mp* and ending with *mf*.
- Timp.**: Timpani part, mostly rests.
- Perc. 1**, **Perc. 2**, and **Perc. 3**: Percussion parts, mostly rests.
- Vln.**: Violin part, mostly rests.
- Mhb.**: Cymbals part, mostly rests.

The musical score for page 50 of the Symphony for Wind Band includes the following parts and markings:

- Picc.**: Piccolo part, mostly rests.
- Fl.**: Flute part, starting with *mp* dynamics.
- Ob. 1** and **Ob. 2**: Oboe parts, starting with *mp* dynamics.
- Bsn. 1** and **Bsn. 2**: Bassoon parts, starting with *mp* dynamics.
- B♭ Cl. 1** and **B♭ Cl. 2**: B♭ Clarinet parts, starting with *p* dynamics.
- E♭ Cl.**: E♭ Clarinet part, starting with *mp* dynamics.
- A. Sax.**: Alto Saxophone part, starting with *mp* dynamics.
- T. Sax.**: Tenor Saxophone part, starting with *mp* dynamics.
- B. Sax.**: Bass Saxophone part, starting with *mp* dynamics.
- B♭ Trpt. 1** and **B♭ Trpt. 2**: B♭ Trumpet parts, starting with *f* dynamics.
- Hn. 1** and **Hn. 2**: Horn parts, starting with *fp* dynamics.
- Tbn.**: Trombone part, starting with *mf* dynamics.
- Euph.**: Euphonium part, starting with *mf* dynamics.
- Tuba**: Tuba part, starting with *mf* dynamics.
- Timp.**: Tympani part, marked with *mf*.
- Perc. 1**, **Perc. 2**, and **Perc. 3**: Percussion parts, marked with *mf*.
- Vib.**: Vibraphone part, marked with *mf*.
- Mkh.**: Mallet Keyboard part, marked with *mf*.

The musical score for page 51 of the Symphony for Wind Band includes the following parts and markings:

- Picc.**: Piccolo part, mostly rests.
- Fl.**: Flute part, playing a melodic line with slurs.
- Ob. 1** and **Ob. 2**: Oboe parts, playing a melodic line with slurs.
- Bsn. 1** and **Bsn. 2**: Bassoon parts, playing a melodic line with slurs. Dynamic markings: *pp*.
- B♭ Cl. 1** and **B♭ Cl. 2**: B♭ Clarinet parts, playing a melodic line with slurs. Dynamic markings: *pp*.
- B. Cl.**: B♭ Clarinet part, playing a melodic line with slurs. Dynamic marking: *pp*.
- A. Sax.**: Alto Saxophone part, mostly rests.
- T. Sax.**: Tenor Saxophone part, playing a rhythmic pattern. Dynamic marking: *pp*.
- B. Sax.**: Bass Saxophone part, playing a rhythmic pattern. Dynamic marking: *pp*.
- B♭ Trpt. 1** and **B♭ Trpt. 2**: B♭ Trumpet parts, playing a melodic line with slurs. Dynamic markings: *pp*, *mf*, *fp*.
- Hn. 1** and **Hn. 2**: Horn parts, playing a sustained note. Dynamic marking: *fp*.
- Tbn.**: Trombone part, playing a sustained note. Dynamic marking: *fp*.
- Euph.**: Euphonium part, playing a sustained note. Dynamic marking: *fp*.
- Tuba**: Tuba part, playing a sustained note. Dynamic marking: *fp*.
- Timp.**: Tympani part, mostly rests.
- Perc. 1**, **Perc. 2**, and **Perc. 3**: Percussion parts, mostly rests.
- Violin** and **Mellophone**: Violin and Mellophone parts, mostly rests.

The musical score is for measures 513 through 517 of a Symphony for Wind Band. The score is written in 4/4 time with a key signature of two sharps (F# and C#). The instruments and their parts are as follows:

- Picc.**: Piccolo, rests in all measures.
- Fl.**: Flute, plays a rhythmic pattern of eighth notes starting at measure 513, with dynamics *p* and *f*.
- Ob. 1 & 2**: Oboe 1 and Oboe 2, play the same rhythmic pattern as the flute.
- Bsn. 1 & 2**: Bassoon 1 and Bassoon 2, play a sustained note with dynamics *p* and *f*.
- B♭ Cl. 1 & 2**: B♭ Clarinet 1 and B♭ Clarinet 2, play the same rhythmic pattern as the flute.
- E♭ Cl.**: E♭ Clarinet, plays a sustained note with dynamics *p* and *f*.
- A. Sax.**: Alto Saxophone, rests in measures 513-516, then plays a melodic line in measure 517 with dynamics *mp* and *f*.
- T. Sax.**: Tenor Saxophone, plays a sustained note with dynamics *p* and *f*.
- B. Sax.**: Bass Saxophone, plays a sustained note with dynamics *p* and *f*.
- B♭ Tpt. 1 & 2**: B♭ Trumpet 1 and B♭ Trumpet 2, play a sustained note with dynamics *p* and *f*.
- Horn 1 & 2**: Horn 1 and Horn 2, play a sustained note with dynamics *p* and *f*.
- Tbn.**: Trombone, plays a sustained note with dynamics *p* and *f*.
- Euph.**: Euphonium, plays a sustained note with dynamics *p* and *f*.
- Tuba**: Tuba, plays a sustained note with dynamics *p* and *f*.
- Timp.**: Tympani, rests in measures 513-516, then plays a short melodic line in measure 517 with dynamics *mp* and *f*.
- Perc. 1, 2, & 3**: Percussion 1, 2, and 3, rests in all measures.
- Vln.**: Violin, rests in all measures.
- Mb.**: Cymbals, rests in all measures.

The musical score for page 53 of the Symphony for Wind Band includes the following parts and their activity:

- Picc.**: Rest throughout.
- Fl.**: Active with a melodic line, starting at measure 519.
- Ob. 1**: Active with a melodic line, starting at measure 520.
- Ob. 2**: Active with a melodic line, starting at measure 519.
- Bsn. 1**: Active with a bass line, starting at measure 520.
- Bsn. 2**: Active with a bass line, starting at measure 520.
- B. Cl. 1**: Rest throughout.
- B. Cl. 2**: Rest throughout.
- B. Cl.**: Active with a bass line, starting at measure 520.
- A. Sax.**: Active with a melodic line, starting at measure 519.
- T. Sax.**: Active with a melodic line, starting at measure 519.
- B. Sax.**: Active with a melodic line, starting at measure 519.
- B. Trpt. 1**: Rest throughout.
- B. Trpt. 2**: Rest throughout.
- Hn. 1**: Rest throughout.
- Hn. 2**: Rest throughout.
- Tbn.**: Rest throughout.
- Euph.**: Rest throughout.
- Tuba**: Rest throughout.
- Timp.**: Rest throughout.
- Perc. 1**: Rest throughout.
- Perc. 2**: Rest throughout.
- Perc. 3**: Rest throughout.
- Vln.**: Rest throughout.
- Vcl. / Db.**: Rest throughout.

The musical score for page 54 of the Symphony for Wind Band includes the following parts and markings:

- Picc.**: Piccolo part, mostly rests.
- Fl.**: Flute part, playing a rhythmic eighth-note pattern.
- Ob. 1**: Oboe 1 part, playing a rhythmic eighth-note pattern.
- Ob. 2**: Oboe 2 part, playing a rhythmic eighth-note pattern.
- Bsn. 1**: Bassoon 1 part, playing a sustained note with *pp* and *mp* markings.
- Bsn. 2**: Bassoon 2 part, playing a sustained note with *pp* and *mp* markings.
- B. Cl. 1**: Bass Clarinet 1 part, playing a rhythmic eighth-note pattern starting at measure 328.
- B. Cl. 2**: Bass Clarinet 2 part, playing a rhythmic eighth-note pattern starting at measure 328.
- B. Cl.**: Bass Clarinet part, playing a sustained note with *pp* and *mp* markings.
- A. Sax.**: Alto Saxophone part, playing a melodic line with *mf* and *f* markings.
- T. Sax.**: Tenor Saxophone part, playing a melodic line with *pp* and *p* markings.
- B. Sax.**: Bass Saxophone part, playing a rhythmic eighth-note pattern.
- B. Trpt. 1**: Trumpet 1 part, mostly rests.
- B. Trpt. 2**: Trumpet 2 part, mostly rests.
- Hn. 1**: Horn 1 part, playing a sustained note with *pp* and *mp* markings.
- Hn. 2**: Horn 2 part, playing a sustained note with *pp* and *mp* markings.
- Tbn.**: Trombone part, playing a sustained note with *pp* and *mp* markings.
- Euph.**: Euphonium part, playing a sustained note with *pp* and *mp* markings.
- Tuba**: Tuba part, playing a sustained note with *pp* and *mp* markings.
- Timp.**: Tympani part, mostly rests.
- Perc. 1**: Percussion 1 part, mostly rests.
- Perc. 2**: Percussion 2 part, mostly rests.
- Perc. 3**: Percussion 3 part, mostly rests.
- Wh.**: Violin part, playing a sustained note with *pp* and *mp* markings.
- Mh.**: Mallet Percussion part, playing a rhythmic eighth-note pattern starting at measure 328.

The musical score for page 55 of the Symphony for Wind Band includes the following parts and measures:

- Picc.**: Measures 319-323, rests.
- Fl.**: Measures 319-323, active melodic line.
- Ob. 1**: Measures 319-323, active melodic line.
- Ob. 2**: Measures 319-323, active melodic line.
- Bsn. 1**: Measures 319-323, rests.
- Bsn. 2**: Measures 319-323, rests.
- B♭ Cl. 1**: Measures 319-323, active melodic line.
- B♭ Cl. 2**: Measures 319-323, active melodic line.
- B. Cl.**: Measures 319-323, rests.
- A. Sax.**: Measures 319-323, active melodic line.
- T. Sax.**: Measures 319-323, active melodic line.
- B. Sax.**: Measures 319-323, active melodic line.
- B♭ Trp. 1**: Measures 319-323, rests.
- B♭ Trp. 2**: Measures 319-323, rests.
- Hn. 1**: Measures 319-323, rests.
- Hn. 2**: Measures 319-323, rests.
- Tbn.**: Measures 319-323, rests.
- Euph.**: Measures 319-323, rests.
- Tuba**: Measures 319-323, rests.
- Timp.**: Measures 319-323, rests.
- Perc. 1**: Measures 319-323, rests.
- Perc. 2**: Measures 319-323, rests.
- Perc. 3**: Measures 319-323, rests.
- Vln.**: Measures 319-323, rests.
- Pn.**: Measures 319-323, active accompaniment.

Picc. 340 341 342 343 344 345

Fl. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

E♭ Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

B♭ Trp. 1 *ff*

B♭ Trp. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. *ff*

Euph. *ff*

Tuba *ff*

Timp. x

Perc. 1 x

Perc. 2 x

Perc. 3 x

Vln. -

Vcl. -

54 57 58 59 60 61 62

Picc. *f* *ff*

Fl. *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

B. Cl. 1 *f* *ff*

B. Cl. 2 *f* *ff*

B. Cl. *f* *ff*

A. Sax. *f* *ff*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

B. Tpt. 1 *f* *ff*

B. Tpt. 2 *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Tbn. *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Timp. *f* *ff*

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

Perc. 3 *f* *ff*

Vh. *f* *ff*

Mh. *f* *ff*

331 334 335 336 337 338

Picc.

Fl.

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

E♭ Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Trp. 1

B♭ Trp. 2

Hn. 1

Hn. 2

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln.

Vcllo

The musical score for page 60 of the Symphony for Wind Band includes the following parts and markings:

- Picc.**: Piccolo part, mostly rests.
- Fl.**: Flute part, playing a melodic line with slurs.
- Ob. 1** and **Ob. 2**: Oboe parts, playing a melodic line with slurs.
- Bsn. 1** and **Bsn. 2**: Bassoon parts, mostly rests.
- B. Cl. 1** and **B. Cl. 2**: B-flat Clarinet parts, playing a rhythmic pattern.
- B. Cl.**: Bass Clarinet part, mostly rests.
- A. Sax.**: Alto Saxophone part, playing a melodic line with slurs and dynamics *f* and *p*.
- T. Sax.**: Tenor Saxophone part, playing a rhythmic pattern.
- B. Sax.**: Bass Saxophone part, playing a rhythmic pattern.
- B. Trpt. 1** and **B. Trpt. 2**: B-flat Trumpet parts, playing sustained notes with dynamics *p* and *mp*.
- Hn. 1** and **Hn. 2**: Horn parts, playing sustained notes with dynamics *mf* and *p*.
- Trbn.**: Trombone part, mostly rests.
- Euph.**: Euphonium part, mostly rests.
- Tuba**: Tuba part, mostly rests.
- Timp.**: Tympani part, mostly rests.
- Perc. 1**, **Perc. 2**, and **Perc. 3**: Percussion parts, mostly rests.
- Vi.**: Violin part, mostly rests.
- Vi.**: Viola part, mostly rests.

The musical score for page 61 of the Symphony for Wind Band includes the following parts and measures:

- Picc.**: Measures 349, 350, 357, 358, 360, 370. Rests throughout.
- Fl.**: Active melodic line in measures 349-370.
- Ob. 1**: Rests in 349-350, then *mf* in 357-370.
- Ob. 2**: Rests throughout.
- Bsn. 1**: Rests throughout.
- Bsn. 2**: Rests throughout.
- B♭ Cl. 1**: Active melodic line in measures 349-370.
- B♭ Cl. 2**: Active melodic line in measures 349-370.
- B. Cl.**: Rests throughout.
- A. Sax.**: Rests throughout.
- T. Sax.**: Active melodic line in measures 349-370.
- B. Sax.**: Active melodic line in measures 349-370.
- B♭ Trpt. 1**: *p* in measures 357-370.
- B♭ Trpt. 2**: *p* in measures 357-370.
- Hn. 1**: *p* in measures 357-370.
- Hn. 2**: *p* in measures 357-370.
- Tbn.**: *p* in measures 357-370.
- Euph.**: *p* in measures 357-370.
- Tuba**: *p* in measures 357-370.
- Timp.**: Rests throughout.
- Perc. 1, 2, 3**: Rests throughout.
- Violin**: Rests throughout.
- Viola**: Rests throughout.

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The musical score for page 62 of the Symphony for Wind Band includes the following parts and markings:

- Picc.**: Piccolo part, starting at measure 320.
- Fl.**: Flute part, with dynamics *f* and *pp*.
- Ob. 1**: Oboe 1 part, with dynamic *f*.
- Ob. 2**: Oboe 2 part, with dynamic *p*.
- Bsn. 1**: Bassoon 1 part, with dynamic *p*.
- Bsn. 2**: Bassoon 2 part, with dynamic *p*.
- B. Cl. 1**: Bass Clarinet 1 part, with dynamic *p*.
- B. Cl. 2**: Bass Clarinet 2 part, with dynamic *p*.
- B. Cl.**: Bass Clarinet part, with dynamic *p*.
- A. Sax.**: Alto Saxophone part, with dynamic *p*.
- T. Sax.**: Tenor Saxophone part, with dynamic *p*.
- B. Sax.**: Bass Saxophone part, with dynamic *p*.
- Trpt. 1**: Trumpet 1 part, with dynamic *p*.
- Trpt. 2**: Trumpet 2 part, with dynamic *p*.
- Hn. 1**: Horn 1 part, with dynamic *p*.
- Hn. 2**: Horn 2 part, with dynamic *p*.
- Tbn.**: Trombone part, with dynamic *p*.
- Euph.**: Euphonium part, with dynamic *p*.
- Tuba**: Tuba part, with dynamic *p*.
- Timp.**: Tympani part, marked with asterisks.
- Perc. 1, 2, 3**: Percussion parts, marked with asterisks.
- Vcl.**: Violoncello part, with dynamic *mf*.
- Db.**: Double Bass part, marked with asterisks.

The musical score for page 63 of the Symphony for Wind Band is divided into four measures, marked with measure numbers 32, 33, 34, and 35 at the top. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests in all measures.
- Fl.**: Flute, rests in all measures.
- Ob. 1** and **Ob. 2**: Oboe 1 and Oboe 2, play a melodic line with dynamics *pp* and *ppp*.
- Bsn. 1** and **Bsn. 2**: Bassoon 1 and Bassoon 2, play a melodic line with dynamics *pp* and *ppp*.
- B♭ Cl. 1** and **B♭ Cl. 2**: B♭ Clarinet 1 and B♭ Clarinet 2, play a melodic line with dynamics *pp* and *ppp*.
- B. Cl.**: B♭ Clarinet, plays a melodic line with dynamics *pp* and *ppp*.
- A. Sax.**: Alto Saxophone, plays a melodic line with dynamics *pp* and *ppp*.
- T. Sax.**: Tenor Saxophone, plays a melodic line with dynamics *pp* and *ppp*.
- B. Sax.**: Bass Saxophone, plays a melodic line with dynamics *pp* and *ppp*.
- B♭ Tpt. 1** and **B♭ Tpt. 2**: B♭ Trumpet 1 and B♭ Trumpet 2, play sustained notes with dynamics *pp* and *ppp*.
- Hn. 1** and **Hn. 2**: Horn 1 and Horn 2, play sustained notes with dynamics *pp* and *ppp*.
- Tbn.**: Trombone, plays sustained notes with dynamics *pp* and *ppp*.
- Euph.**: Euphonium, plays sustained notes with dynamics *pp* and *ppp*.
- Tuba**: Tuba, plays sustained notes with dynamics *pp* and *ppp*.
- Timp.**: Timpani, rests in all measures.
- Perc. 1**, **Perc. 2**, and **Perc. 3**: Percussion 1, 2, and 3, rests in all measures.
- Vib.**: Vibraphone, rests in all measures.
- Mh.**: Mallet Keyboard, rests in all measures.

Vita

Paul Royse is a music theorist and composer from Knoxville, Tennessee. He has presented his theory research throughout the United States and internationally, most recently presenting at the International Association for the Study of Popular Music conference in Canberra, Australia. He holds a MM in Music Theory from the University of Cincinnati College-Conservatory of music and a BM in Piano Performance and Music Theory from the University of Tennessee, Knoxville.