

SYMPHONY NO. 1 FOR WIND ENSEMBLE

by

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INTRODUCTION

This dissertation consists of the first two movements of *Symphony No. 1 for Wind Ensemble*. The introduction explains the program and form of the symphony. The main body contains scores for the first two movements.

The Term “Symphony”

In our day and age, the term “symphony” implies a spiritual depth beyond mere formal perfection. The term is, in one sense, terribly archaic. It shares this with its literary counterpart, the “novel”—there is no better badge to pin on a long, weighty story. The inherited range of meanings attached to the title “symphony” makes it a sensible and reasonable headline for an abstract, metaphysically charged, musical story.¹

This quote by Poul Ruders appears in the program notes for his fifth symphony. For many contemporary composers, the term “symphony” has more to do with to the artistic depth of the composition than the formal conventions of the traditional symphony. The composers of recent symphonies often describe their works in programmatic terms.

On the other hand, most works in the symphonic tradition follow certain formal expectations including a sonata-allegro first movement, a slow second movement, and a fast final movement. When the basic formal expectations are understood by the audience, a composer can offer their own contribution to the tradition through *deformations* that thwart expectations.²

Overview of The Program and Form of *Symphony No. 1*

Since the programmatic and formal approaches are both a part of the symphonic tradition, I use both to create this symphony. The program is about maintaining faith in the sovereignty of

¹ Matthew Mendez, “Boston Symphony Orchestra Program Booklet, 2019: Tanglewood Festival of Contemporary Music”. Boston Symphony Orchestra. Accessed January 24, 2022.

<https://archive.org/details/tanglewoodmusicc2019bost/page/n405/mode/1up/>.

² James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata*. (New York: Oxford University Press, 2006).

God in the midst of trials.³ The primary theme group of the first movement is based on the hymn “Day by Day.”⁴ This hymn is about trusting that God has planned all our trials and will give us strength to persevere through them. Elements of this hymn are developed in both movements of this dissertation.

The formal designs relate to traditional forms. As an overview, the first movement is in modified sonata-allegro form which only provides a partial return of the primary theme group, the second movement is a theme and variations form that incorporates traits of a fugue, and the final movement, which will be completed at a later date, will be related to ritornello and rondo form with a coda that is a second, more conclusive recapitulation of the primary theme of the first movement. By moving the true recapitulation to the final movement, the overall form of the whole symphony becomes a large-scale sonata-allegro form.

Explanation of Movement I

Introduction (Measures 1-15)

In place of a slow introduction, this symphony begins with the height of tension, much like an *in medias res* story.⁵ Fanfares, woodwind runs, and dissonant sonorities immediately immerse the audience in conflict without any context about how we got here.

³ A full account of my beliefs on this topic is beyond the scope of this dissertation. A summary is that I believe that God has planned all our days, including the blessings and the trials, before we were born (Psalm 139:16). Trials are an opportunity for us to grow in our character and trust in Christ (James 1:2-8). God works out all things for His glory and for the good of those who love Him (Romans 8:28-30). There are times when God will seem far away, but it is possible to still trust in His salvation (Psalm 13). There are times when we suffer trials without understanding why. Yet God is fully in control of the extent of our trials (see the book of Job). God redeems even severe trials and mistreatment to bring about His plan (Genesis 50:15-21).

⁴ Carolina Sandell Berg, Andrew L. Skoog, and Oscar Ahnfelt, “Day by Day,” in *The Hymnal for Worship & Celebration*, ed. Tom Fettke (Waco, Texas: Word Music, 1986) 56. The Hymn is included as an appendix.

⁵ “In Medias Res,” Literature, Encyclopedia Britannica. Accessed February 7, 2022.

<https://www.britannica.com/art/in-medias-res-literature>

In Medias Res is a Latin phrase that means “in the middle of things.” It is used for stories that begin in the middle of a narrative. This “hooks” the audience with the immediate action and leaves them eager to find out “how did we get here?” This narrative style is used in the films include *Memento*, and *The Bourne Identity*. It is also used in epic poems such as *The Iliad* and *The Odyssey* by Homer.

This section is inspired by *space chord* warm-ups performed by drum corps such as the Blue Devils.⁶ The arrow symbols indicate the direction that the conductor sweeps their hand across the ensemble. Each ensemble member flares their sound when the conductor's hand passes over them.

The motives used in this section foreshadow important ideas to be used in the rest of the movement—especially the three-note scalar motive, which is related to the first three notes of the hymn, and the triplet-sixteenth-note motive, which is related to an element of the secondary theme group. After a build-up in intensity, the introduction ends abruptly. The piece then moves to the exposition to tell the story from the beginning.

Exposition (Measures 16-78)

The exposition sets forth the important thematic elements of the piece. It contains a primary theme group, a secondary theme group, and a closing theme group.

Primary Theme Group (Measures 16-56)

The primary theme group is based on the hymn "Day by Day," with an Eb center, the original key of the hymn. When the section begins, the melody is in the minor mode, and the harmonic language contains many added half-step and tritone dissonances. As the section progresses, the dissonance reduces, reflecting trust in the one "whose heart is kind beyond all measure" (Measure 35-48). A transition occurs in the following measures leading to the secondary theme group.

⁶ "Blue Devils Space Chords in HD," Christensen Media, Uploaded December 19, 2011, <https://www.youtube.com/watch?v=2EDIDCdy5Es&t=73s>.

Secondary Theme Group (Measures 57-73)

The main pitch-center of the secondary theme group is A. The main melody in the secondary theme group first appears in the low reeds in measure 59. It utilizes the entire aggregate, a mix of conjunct and disjunct motion, and syncopation. These features contribute to its intense character. During the third phrase, the piccolo and flute 2 briefly recall the primary theme group.

The saxophone section plays the melody beginning in measure 66. Suddenly, the vibraphone interrupts the saxophones with a chord in measure 68. This interruption foreshadows the interrupting chords of the woodwinds near the end of the movement. The instrumentation, register, and dynamics intensify, leading to an arrival on a sonority based on the pitch A in measure 74.

Closing Theme Group (Measures 74-78)

Goal-oriented runs in the woodwinds and half step motion to A in the tuba and double bass confirm that A is the pitch center. The trumpets play triplet fanfare figures which resemble an element of the secondary theme group. After a drop in instrumentation, dynamics and register, a final full-ensemble gesture lands on an A-based sonority in measure 78. The confirmation of the A-centricity satisfies sonata expectations and serves the drama of the piece. The confirmation of the secondary tonal center makes it appear that darkness has won.

Development (Measures 79-130)

Interrupting Fragments (Measures 79-94)

The development begins with an oboe soli interrupting the final cadence of the development section, thwarting the stability of the A centricity. Fragments of the primary and

secondary theme groups set in contrasting instrument groups, keys, and registers aggressively interrupt each other to illustrate the spiritual conflict in the piece.

False Recapitulation (Measures 95-111)

The primary theme returns, but in varying pitch centricities and scored in lower instruments. The woodwinds add to the intensity of the passage by playing sextuplet figurations which recall the rhythm the trumpets played during the secondary theme group.

Retransition/Reprise of the Opening Material (Measure 112-130)

The opening fanfare and space chords return, but with two additional measures of context at the beginning and end. The section ends with a powerful cadential 64 - V motion with $\hat{3}-\hat{2}$ in the melodic voice, setting up an *expectation* of an elided PAC to start the recapitulation with the return of the primary theme group (see measures 129-130).

Recapitulation (Measures 131-154)

The recapitulation deviates from traditional sonata allegro form by favoring the secondary theme group and its A-pitch centricity. The primary theme group only returns in part.

Return of the Secondary Theme (131-139)

Deceptive motion in the low bass and low reeds thwarts the expectation of an elided PAC at the beginning of the recapitulation. Instead of a return of the primary theme group, the secondary theme group returns set in parallel 5ths in the low brass and low reeds.

Modified Closing Theme (140-154)

The high brass plays fanfare figures related to the original closing theme. The majority of the ensemble repeatedly play sonorities that emphasize the A pitch centricity. These alternate with the high woodwinds playing chords related to the primary theme group. These chords become softer and lower in register, illustrating that hope is desperately holding on in the face of overwhelming darkness. In measure 152-155, the ensemble plays what appears to be the final conclusive cadence on an A centricity. Yet again, it *appears* that darkness has won the day.

Coda / Partial Return of the Primary Theme Group (Measures 155-165)

As the final A-based sonority ends, a soft sonority related to the primary theme becomes apparent in the woodwinds. A partial statement of the primary theme that is associated with the portion of the hymn that says, "He whose heart is kind beyond all measure" returns. The piece concludes with a modified IV chord in Eb. While the chord lasts long enough to provide a degree of local closure, the lack of harmonic resolution sets up the expectation that there is more to come in the subsequent movements.

Explanation of Movement II

The second movement of this symphony is a revision of one of my previous works called *Tempered Gold*. In this section, I describe design features in the original piece that have echoes in this new version. Then I will describe the form of the movement by each section.

The Design Principles of the *Tempered Gold*

I composed *Tempered Gold* for the 2021 Texas Christian University 72-Hour Composition Competition. The faculty asked us to compose a piece that:

1. Reached its climax at the golden mean of the work.⁷
2. Used only 10 of the 12-pitch classes until the final 3 to 5 measures of the work.⁸
3. Used the Fibonacci series as structurally important numbers (Optional).

Due to this prompt, the golden mean and the Fibonacci series are integral to the structure of the work.

Tempered Gold was originally 55 measures. It did not include the opening introductory measures, had less material at letter E and had a shorter alto flute solo at letter F. This placed the golden mean of the work at the fermata at what is now measure 49. With the addition of new material, the golden mean occurs approximately at letter F, where the alto flute plays its second solo. These two moments represent, respectively, the furthest point of departure and the greatest point of return in the piece.

The Fibonacci series is a sequence of numbers that generates new terms by adding the two previous terms. For example, the third term is the sum of the first and second term. The first twelve terms are listed below:

1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, etc.⁹

I used the Fibonacci series to create the primary melody of this piece. I took the remainder of each term in the Fibonacci series divided by 12. The remainder then represented the number of half steps above C (1 = C#, 2 = D, etc.). These pitches became the concert pitch notes of the alto flute solo. In the revision process, I transposed the whole movement up a half step.

The Fibonacci series is also important to the formal sections and orchestration of the movement. Instruments enter at measure numbers related to the Fibonacci series. The alto flute

⁷ The golden mean is a ratio that is found in art and nature. It is equal to approximately .618. Composers such as Bartók have crafted compositions that reach important structural points 61.8% of the way through the piece.

⁸ I transposed many sections to include pitches that had not previously been used. While traces of the original rule may be found through detailed analysis, it was not one of the guiding parameters in the revision process.

⁹ 1+1=2; 1+2=3; 3+5=8; etc. Also note that some start the series with 0, 1 instead of 1, 1. The same numbers occur, but one term later.

begins its solo at the first measure of rehearsal letter A. The English horn joins in at the 5th measure of letter A. The Eb clarinet joins at the 8th measure of letter A. New instruments join at letter B which is the 13th measure of letter A. Even more instruments join at letter C, which is the 21st measure after rehearsal A.

Originally the number of instruments playing at each of these moments followed the Fibonacci series as well. Because the version in this symphony is scored for a much larger ensemble, the instrumentation follows a general pattern of exponential growth rather than adhering strictly to the Fibonacci series.

The Form of Movement II

The second movement consists of an introduction, a theme and variations influenced by fugal procedure, a cadenza, and a coda.

Introduction (Measures 1-9)

The opening measures of the 2nd movement follow naturally from the ending of the first movement. The soft ensemble dynamic at the end of the first movement is followed by a soft dynamic in the low brass. The low Ab of the tuba moves up a step to Bb. The harmony progresses from a modified Ab harmony to a modified Bb harmony. This type of motion acts like IV going to V in the original key of the first movement. The dissonant Eb and A harmonies in measures 7-9 recall the important pitch centricities of the first movement. The final chord of the section acts as an altered dominant of the D pitch centricity that follows.

These measures also serve an introductory structural function through foreshadowing important motives that will occur later in the work. For example, the trumpet 1 part in measures 7-8 foreshadows the alto flute part from the last two notes of measure 12 to the first note of

measure 13. The introduction has a corresponding section at the end of the movement to create a frame around the theme and variations.

The introduction in second movement also relates to the start of the exposition in the first movement (Letter C in movement I). The tubas play the same dotted-quarter-eight-note rhythm at the start of the second movement that the bassoons play at letter C in the exposition of the first movement. There is also a consistent pedal tone in each section (Eb in the first movement, Bb in the second).

Theme (Measures 10-13)

The alto flute introduces the theme in measure 10. As discussed above, the pitches are derived from the Fibonacci series.

Variation 1 (Measures 14-17)

The English horn plays the theme while the alto flute plays free counterpoint. This variation maintains the D centricity in order to help establish D as the primary pitch center. Subsequent variations move away from D to create tension and release in the tonal design.

Variation 2 (Measures 18-21)

The Eb clarinet plays an inverted version of the theme based on Concert B. The alto flute and English horn each play a layer of free counterpoint. Much like a fugue, variations 2 through 8 end with a brief modulatory episode based on sequencing and fragmentation of motives. These episodes allow the variations to explore various centricities much like the middle entries in a fugue are set at different pitch levels.

Variation 3 (Measures 22-29)

The low reeds play the theme in parallel 5ths centered on the pitches A and E in rhythmic augmentation. The Bb clarinet and saxophones play motives based on the theme in similar. The flutes and keyboard instruments play a new stepwise motive that uses 32nd notes. The rhythmic stratification of brings clarity to the individual ideas and provides contrast with the previous sections.

Variation 4 (Measures 29-33)

This variation expands the instrumentation through the use of brass instruments. The trumpets and horns play the theme in parallel thirds based on F and A in parallel 3rds in its original rhythmic values. Flutes and clarinets play counterpoint above the theme. Low reeds, euphoniums, and trombones play a descending bassline.

Variation 5 (Measures 34-37)

The soprano and alto saxes join the trumpets and horns playing the theme with A and C# pitch centers. The upper woodwinds continue to play counterpoint above the theme and low brass instruments continue playing a descending bassline.

Variation 6 (Measures 38-45)

The brass, saxophones, and low reeds play the theme in chromatic planing based on a G major chord in rhythmic augmentation. The flutes, oboes, and clarinets play stepwise 32nd note figures related to the counterpoint in variation 3.

Variation 7 (Measures 46-56)

The trumpets and horns play the theme in chromatic planing with the Ab major triad as the pitch center. The low brass and low reeds play an inversion of the theme in parallel 5ths based on Db and Ab pitch centers. The flutes, oboes, and clarinets play 32nd-note runs based on octatonic scales. These octatonic scales recall the octatonic scales used by the woodwinds in the introduction of the first movement.

Following a dramatic climax in measure 49, an orchestrated decrescendo leads to a return of the alto flute solo. The English horn and Eb clarinet, which were the first two instruments to join the alto flute in variations one and two, play during the final episode. This contributes an abbreviated arch-form quality to the transition.

Variation 8 / Return and Cadenza (Measures 57-77)

The alto flute plays the theme in its original pitch center: D. The return of the original centricity and timbre create a feeling of return. After playing the first two measures of the theme, the alto flute plays a contemplative cadenza. This cadenza features development of motives from across the two movements, giving an impression of reflection.

Measures 57-59 are a return of the theme from the second movement.

Measures 60-64 develop the theme of the second movement.

Measures 65-68 develop the secondary theme of the first movement.

Pick up to measure 69 through measure 70 are related to the primary theme group of the first movement.

Measure 71 develop the theme of the second movement.

Measure 72 develop the counterpoint played by the flutes in variation 3.

Measures 73-77 develop the theme of the second movement and help transition to the new pitch centricity of F.

Coda (Measures 79-89)

The coda is a more majestic version of the introductory material of measures 1-9. The material is transposed into F major and scored for the full ensemble. The low brass instruments play the dotted-quarter-eighth rhythm that comes from the exposition of the first movement. The woodwinds play the dotted 8th-16th rhythm that the trombones had played in the introduction. The horns play dramatic high notes. The orchestration builds over time. The low brass and low woodwind instruments play an inversion of the theme one more time before the final cadence.

SYMPHONY NO. 1 FOR WIND ENSEMBLE

AARON DANIEL KLINE

INSTRUMENTATION

Piccolo
Flute
Flute 2 / Alto Flute
Oboe 1
Oboe 2 / English Horn
Bassoons 1, 2
Eb Clarinet
Bb Clarinet 1
Bb Clarinet 2
Bb Clarinet 3
Bass Clarinet
Contrabass Clarinet
Soprano Saxophone
Alto Saxophones
Tenor Saxophone
Baritone Saxophone
Bb Trumpet 1
Bb Trumpet 2, 3
F Horn 1, 2
F Horn 3, 4
Trombones 1, 2
Bass Trombone
Euphoniums
Tuba
Double Bass
Piano
Celesta
Timpani
Xylophone / Crotales
Vibraphone
Marimba
Snare / Crash Cymbal
Bass Drum
Suspended Cymbal
Tam-Tam
Triangle / Crash Cymbal

PERFORMANCE NOTES

Many of the aleatoric effects in this piece are inspired by space chord exercises used by drum corps such as the Blue Devils. For an example of this kind of exercise, watch the video below, paying special attention to the quick sweeps that start 1 minute 40 seconds into the video.

Christensen Media. "Blue Devils Space Chords in HD." Uploaded December 19, 2011. Video, 2:28. <https://www.youtube.com/watch?v=2EDIDCdy5Es&t=73s>.

Ensemble members sustain a tone cluster at a soft dynamic. The arrows indicate the direction that the conductor sweeps their hand across the ensemble. All directions are given relative to the conductor's point of view. Depending on the symbol, ensemble members either change their dynamic or pitch when the conductor's hand passes them.

The sweeps should be executed during the rhythmic duration to which the symbol is assigned. For example, if an arrow is placed over an eighth note, the sweep should begin at the start of that eighth note and be completed by the start of the next note. The only exception to this is the \uparrow symbol which will be later. Ties are included to indicate a lack of rearticulation on the subsequent note, but they do not imply the continuation of the sweep.

\leftarrow = The conductor starts their hand on the right side of the ensemble and moves it toward the left during the assigned duration. Each musician executes rapid crescendo-fortepiano the moment the conductor's hand passes over them

\rightarrow = The conductor starts their hand on the left side of the ensemble and moves it toward the right during the assigned duration. Each musician executes rapid crescendo-fortepiano the moment the conductor's hand passes over them.

* = Sustain the marked pitch until you receive the next cue.

\downarrow = The conductor starts their hands pointed at the back of the ensemble and moves them toward the front of the ensemble during the assigned duration. Each ensemble member begins playing the indicated pitch and executing a crescendo when the conductor's hand passes over them. (While waiting for the conductor's hand to pass over them, ensemble members should sustain the previous pitch indicated by the *).

\leftrightarrow = The conductor points both hands to the middle of the ensemble. During the notated duration, the right hand moves towards the right and the left hand moves towards the left. Each ensemble member begins playing the indicated pitch and executing a crescendo when the conductor's hand passes over them. (While waiting for the conductor's hand to pass over them, ensemble members should sustain the previous pitch indicated by the *).

\cap = The conductor starts each hand on opposite sides of the ensemble. Both hands move towards the center during the assigned duration. Each ensemble member begins playing the indicated pitch and executing a decrescendo when the conductor's hand passes over them. (While waiting for the conductor's hand to pass over them, ensemble members should sustain the previous pitch indicated by the *).

↑ = The conductor starts their hands pointing at the front of the ensemble and moves them towards the back of the ensemble. Unlike other sweeps, this gesture should take the full measure to execute rather than the duration of the note over which it appears. (While waiting for the conductor's hand to pass over them, ensemble members should sustain the previous pitch indicated by the *).

Q = Ensemble members play the indicated figure when the conductor cues their section. Ensemble members will sustain the final note of the motive until they are cued again, or the measure is over.

q = This symbol indicates that the alto flute soloist should cue other musicians. This allows for soloist to coordinate with the accompanying parts during the cadenza in movement II, which includes many tempo alterations.

$\text{♩} = 76$

I.

This page contains the musical score for the first movement of a symphony. The instruments listed on the left side of the page are: Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon, Clarinet in Bb, Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Bass Clarinet, Contrabass Clarinet, Soprano Sax, Alto Sax 2, Tenor Sax, Baritone Sax, Trumpet in Bb 1, Trumpet in Bb 2, 3, Horn in F 1, 2, Horn in F 3, 4, Trombone 1, 2, Bass Trombone, Euphonium, Tuba, Double Bass, Celesta, Piano, Timpani, Xylophone, Vibraphone, Marimba, Tubular Bells, Snare, Bass Drum, Suspended Cymbal, and Tom-Tom. The score is written in 4/4 time with a tempo of quarter note = 76. The key signature has one sharp (F#). The score is divided into three measures. The first measure is marked with a forte (ff) dynamic. The second measure is marked with a mezzo-forte (mf) dynamic. The third measure is marked with a forte (ff) dynamic. There are various musical notations, including slurs, accents, and dynamic markings throughout the score.

A Also group beat 4, redograph contour of the tempo in the previous section as dynamic gesture. See Performance Notes for an explanation of the symbols used in this section.
Unit Editorial Letter B

Unit measure 17: Roll all chords

Unit Measure 17: Roll all right hand chords from bottom to top, and all left hand chords from top to bottom.

8

Pic

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn

Cl. C

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cl. C

S. Sax

A. Sax 2

T. Sax

B. Sax

8

B. Tpt. 1

B. Tpt. 2, 3

Hr. 1, 2

Hr. 3, 4

Thu. 1, 2

B. Thu.

Euph.

Tuba

D. B.

Cel.

Pno

8

Tim.

Xyl.

Vib.

Mb.

Tri.

Perc.

Perc.

Perc.

Symphony No. 1

Use each Section 1 to 3 times in this measure.
Maximum with a Q. Rest until your section is read.
Hold the last note until you are read again or until
the end of the measure.

B Resume control of tempo

Always cut off
followed by a
second fermata

C
15

D

Musical score for measures 15-27, measures C-D. The score includes parts for Piccolo, Flutes 1 and 2, Oboe 1, English Horn, Bassoon, Clarinets in C, B-flat, and E-flat, Bass, Trumpets 1-3, Horns 1-4, Trombones 1-3, Euphonium, Tuba, Double Bass, Cymbals, Snare Drum, and Percussion. The score features various dynamics such as *pp*, *mf*, *mp*, and *p*, along with performance instructions like *solos* and *English Horn*.

15

Musical score for measures 15-27, measures 15-27. The score includes parts for Trumpets 1-3, Horns 1-4, Trombones 1-3, Euphonium, Tuba, Double Bass, Cymbals, Snare Drum, and Percussion. The score features various dynamics such as *pp*, *mf*, *mp*, and *p*, along with performance instructions like *pppp* and *ppp*.

15

Musical score for measures 15-27, measures 15-27. The score includes parts for Timpani, Xylophone, Vibraphone, Maracas, and Percussion. The score features various dynamics such as *pp*, *mf*, *mp*, and *p*, along with performance instructions like *Very Soft Mallets, Minimal Attack, only sustain*.

28

E

F

43 *accel.*

The musical score is arranged in a standard orchestral format. The top section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoon, Clarinets in C (1, 2, 3), Bass Clarinet, Contrabass Clarinet, Cor Anglais, Saxophones (Soprano, Alto, Tenor, Baritone), Trumpets 1-3, Horns 1-4, Trombones 1-3, Euphonium, Tuba, and Double Bass. The bottom section includes Cello, Double Bass, Piano, Timpani, Xylophone, Vibraphone, Mallets, Triangle, and Percussion. The score is marked with a tempo change to *accel.* at measure 43. Dynamics include *f*, *mf*, *pp*, and *p*. The page number 43 is printed at the top left of the score area.

66

I

Picc. *f* *mf* *ff* *f*

Fl. 1 *f* *mf* *ff* *f*

Fl. 2 *f* *mf* *ff* *f*

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

Ob. 2 *f* *mf* *ff* *f*

Bsn. *f* *mf* *ff* *f*

D-C1. *f* *mf* *ff* *f*

B-C1.1 *f* *mf* *ff* *f*

B-C1.2 *f* *mf* *ff* *f*

B-C1.3 *f* *mf* *ff* *f*

B-C2. *f* *mf* *ff* *f*

Cb. C3. *f* *mf* *ff* *f*

S. Sn. *f* *mf* *ff* *f*

A. Sn. 2 *f* *mf* *ff* *f*

T. Sn. *f* *mf* *ff* *f*

B. Sn. *f* *mf* *ff* *f*

66

B. Tpt. 1 *f* *mf* *ff* *f*

B. Tpt. 2, 3 *f* *mf* *ff* *f*

Hr. 1, 2 *f* *mf* *ff* *f*

Hr. 3, 4 *f* *mf* *ff* *f*

Trp. 1, 2 *f* *mf* *ff* *f*

B. Trp. *f* *mf* *ff* *f*

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

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

D.B. *f* *mf* *ff* *f*

Cel. *f* *mf* *ff* *f*

Pno. *f* *mf* *ff* *f*

66

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

Xyl. *f* *mf* *ff* *f*

Vib. *f* *mf* *ff* *f*

Mb. *f* *mf* *ff* *f*

TR. *f* *mf* *ff* *f*

Perc. *f* *mf* *ff* *f*

Perc. *f* *mf* *ff* *f*

Perc. *f* *mf* *ff* *f*

ff *f*

81

81

Gliss from maximum to minimum tension on 2nd drum

Play larger tom-toms at maximum tension

81

Gliss from maximum to minimum tension on 2nd drum

Play larger tom-toms at maximum tension

81

Gliss from maximum to minimum tension on 2nd drum

Play larger tom-toms at maximum tension

Musical score for Symphony No. 1, page 92. The score includes parts for Piccolo, Flutes (F1, F2), Oboes (Ob. 1, Ob. 2), Bassoon, Clarinets (B-Cl. 1, B-Cl. 2, B-Cl. 3), Cello, Contrabass, Saxophones (S. Sax., A. Sax. 2, T. Sax., B. Sax.), Trumpets (B. Trp.), Trombones (B. Trb. 2, 3, 1, 2, 3, 4), Tuba, Euphonium, Double Bass, Cymbals, Snare Drum, and Percussion. The score is written in 3/4 time and features various dynamics such as *ff*, *f*, and *mf*. The page number 92 is printed at the top left and bottom left of the score.

100

100

Pic.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

Cl. Bb

Cl. Bb 1

Cl. Bb 2

Cl. Bb 3

Cl. C

Sax. S

Sax. A

Sax. T

Sax. B

100

Trp. 3

Trp. 2, 3

Hrn. 1, 2

Hrn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tub.

D. B.

Cym.

Phn.

100

Timp.

Xyl.

Vib.

Mdb.

Trb.

Perc.

Perc.

Perc.

rit.

♩ = 76

109

Pic

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn

D-Cl.

B-Cl. 1

B-Cl. 2

D-Cl. 3

B-Cl.

Cb. Cl.

S. Sax.

A. Sax. 2

T. Sax.

B. Sax.

109

B. Trpt. 1

B. Trpt. 2, 3

Hr. 1, 2

Hr. 3, 4

Trb. 1, 2

B. Trb.

Euph.

Tub.

D. B.

Cel.

Pno.

109

Timp.

Xyl.

Vib.

Mb.

Tri.

Perc.

Perc.

Perc.

Flute Tongue Distorted Sound

Flute Tongue Distorted Sound

Flute tongue or gravel. Intensity distortion over time

Flute tongue or gravel. Intensity distortion over time

Flute tongue or gravel. Intensity distortion over time

Flute tongue or gravel. Intensity distortion over time

Half Valve Distorted sound

Normal Sound

Half Valve Distorted sound

Normal Sound

Flute Tongue Intensity over time

1. Very Slow plus from Ab to D
2. Very Slow plus from Bb to E

Wood Strikes

Wood Strikes

115

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

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15

L After giving beat 4 a dynamic contour of the tempo to the percussion. Focus on dynamic gestures. Use Rehearsal Letter B. See Performance Notes for an explanation of the symbols used in this section.

119

Pic

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn

Cl. Bb

Cl. C

Cl. Eb

S. Sax

A. Sax

T. Sax

B. Sax

B. Tpt. 1

B. Tpt. 2, 3

Hr. 1, 2

Hr. 3, 4

Tbn. 1, 2

B. Tbn.

Euph

Tub

D. B.

Cym

Pno

119

Tim

Xyl

Vib

Mb

TR

Perc

Perc

Perc

123

This page of the musical score for Symphony No. 1, page 34, covers measures 123 through 125. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoon, Clarinets in B-flat (1, 2, 3), Clarinet in C, Saxophones (Soprano, Alto), and Tenor. The brass section includes Trumpets (1, 2, 3), Horns (1, 2, 3, 4), Trombones (1, 2), Euphonium, Tuba, and Double Bass. The percussion section includes Cymbals, Snare Drum, and Tom-toms. The string section includes Timpani, Xylophone, Vibraphone, Maracas, and Triangle. The score features various dynamics such as *sp* (sforzando), *f* (forte), *mf* (mezzo-forte), and *p* (piano). Measure 123 is marked with a first ending bracket. Measure 124 contains a first ending bracket and a section of music marked *mf*. Measure 125 is marked with a first ending bracket and a section of music marked *f*. The score is written in a common time signature and includes various musical notations such as stems, beams, and slurs.

Use each Section 1 to 3 times in this measure.
Maximum with a Q. Rest until your section is used.
Start the last one until you are used again or until
the end of the measure.

M Return control of tempo

126

126

126

Play all pitches from B4 to D4

Play all pitches from G4 to B3 Except for G4

Play all pitches from G4 to B3 Except for G4

Play all pitches from A4 to B3 Except for G4

Continuously roll all pitches from D4 to F4

♩ = 86

130

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn.
Cl. B♭ 1
Cl. B♭ 2
Cl. B♭ 3
Cb. Cl.
S. Sax.
A. Sax. 2
T. Sax.
B. Sax.
B. Trpt. 1
B. Trpt. 2, 3
Hn. 1, 2
Hn. 3, 4
Tbn. 1, 2
B. Tbn.
Euph.
Tub.
D. B.
Cel.
Pno.
130
Timp.
Xyl.
Vib.
Mar.
Tri.
Perc.
Perc.
Perc.

138

Musical score for measures 138-145. The score includes parts for Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon, Clarinet in C, Clarinet in Bb, Clarinet in Bb, Clarinet in C, Saxophone Soprano, Saxophone Alto, Saxophone Tenor, and Saxophone Bass. The music features complex rhythmic patterns and dynamic markings such as *ff* and *f*.

138

Musical score for measures 138-145. The score includes parts for Trumpet 1, Trumpet 2, Horn 1, Horn 2, Horn 3, Horn 4, Trombone 1, Trombone 2, Euphonium, Tuba, and Double Bass. The music features complex rhythmic patterns and dynamic markings such as *ff* and *f*.

138

Musical score for measures 138-145. The score includes parts for Cello and Piano. The music features complex rhythmic patterns and dynamic markings such as *ff* and *f*.

138

Musical score for measures 138-145. The score includes parts for Timpani, Xylophone, Vibraphone, Maracas, and Percussion. The music features complex rhythmic patterns and dynamic markings such as *ff* and *f*.

157

Musical score for measures 157-160, Part 1. The score includes staves for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoon, Clarinets in D, B-flat, and C, Bass Clarinet, Saxophone, and Voice parts (Soprano, Alto, Tenor, Bass). Measure numbers 157, 158, 159, and 160 are indicated at the top of the staves. Dynamics include *pp* and *mf*.

157

Musical score for measures 157-160, Part 2. The score includes staves for Trumpets 1 and 2, Horns 1, 2, 3, and 4, Trombones 1 and 2, Euphonium, Tuba, and Double Bass. Measure numbers 157, 158, 159, and 160 are indicated at the top of the staves. Dynamics include *pp* and *mf*.

157

Musical score for measures 157-160, Part 3. The score includes staves for Cymbals, Piano, Timpani, Xylophone, Vibraphone, Maracas, and Percussion. Measure numbers 157, 158, 159, and 160 are indicated at the top of the staves. Dynamics include *mp* and *pp*. A performance instruction "With hair bow mutes off" is present above the Vibraphone staff.

161

161

Piccolo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

E-Cl.

B-Cl. 1

B-Cl. 2

B-Cl. 3

B. Cl.

Ch. Cl.

S. Sax.

A. Sax. 2

T. Sax.

B. Sax.

161

B- Tpt. 1

B. Tpt. 2, 3

Hr. 1, 2

Hr. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

D. B.

Cel.

Pno.

161

Timp.

Xyl.

Vln.

Viola

Mhb.

Tbn.

Perc.

Perc.

Perc.

p
Percussion hit ring until the end of the movement

II.

♩ = 68

Piccolo

Flute

Alto Flute

Oboe

English Horn

Bassoon

Clarinet in E

Clarinet in Bb-1

Clarinet in Bb-2

Clarinet in Bb-3

Bass Clarinet

Contrabass Clarinet

Alto Sax I/ Soprano Sax

Alto Sax 2

Tenor Sax

Baritone Sax

Trumpet in Bb-1

Trumpet in Bb-2,3

Horn in F 1,2

Horn in F 3,4

Trombone

Bass Trombone

Euphonium

Tuba

Double Bass

Celesta

Piano

Timpani

Crotales

Vibraphone

Marimba

Tubular Bells

Snare / Crash Cymbal / Bass Drum

Suspended Cymbal / Tam-Tam

Triangle / Crash Cymbal

Symphony No. 1: II

A

10

Picc.

Fl.

A. Fl.

Ob.

E. Ha.

Bsn.

D. Cl.

Bb. Cl. 1

Bb. Cl. 2

Bb. Cl. 3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax. 2

T. Sax.

B. Sax.

10

Bb. Tpt. 1

Bb. Tpt. 2, 3

Hrn. 1, 2

Hrn. 3, 4

Tbn.

B. Tbn.

Euph.

Tuba

D. B.

Ccl.

Pho.

10

Timp.

Ctr.

Vib.

Mbn.

T. B.

Snare / Crash
Bass Drum

Sus. Cym.
Tam. Jam.

Triangle / Crash

Symphony No. 1: II

15

Picc

Fl

A. Fl

Ob

E. Ho

Bon

D. Cl

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Co. Cl.

S. Sa.

A. Sa. 2

T. Sa.

B. Sa.

15

B♭ Trp. 1

B♭ Trp. 2, 3

Ho. 1, 2

Ho. 3, 4

Tbn

B. Tbn

Euph

Tuba

D. B.

Cel

Pho

15

Timp

Crn

Vib

Mrb

T. B.

Snare / Crash
Bass Drum

Sus. Cym
Tam. Jam

Triangle / Crash

B

20

Picc

Fl

A. Fl

Ob

E. Ha

Bon

D. Cl

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl

Cb. Cl

S. Sa

A. Sa. 2

T. Sa

B. Sa

20

B. Tpt. 1

B. Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn

B. Tbn

Euph

Tuba

D. B.

Cel

Pho

20

Timp

Ctr

Vib

Mtr

T. B.

Bass Drum

Snare / Crash
Bass Drum

Sns. Cym
Tam. Jan

Triangle / Crash

chick stand on 1

Symphony No. 1: II

29

C

29

Mag efter each note

Crash Cymbal

pp mp pp

f

Symphony No. 1: II

34

Picc. *p* *mf* *f* *p* *mp* *f*

Fl. *p* *mf* *f* *p* *mp* *f*

A. Fl. *p* *mf* *f* *p* *mp* *f*

Ob. *mf* *f* *p* *mp* *f*

E. Ho.

Bsn. *p* *f* *p* *mp* *f*

D. Cl. *mf* *f* *p* *mp* *f*

B. Cl. 1 *p* *mf* *f* *p* *mp* *f*

B. Cl. 2 *p* *mf* *f* *p* *mp* *f*

B. Cl. 3 *p* *mf* *f* *p* *mp* *f*

B. Cl. *p* *f* *p* *mp* *f*

Cb. Cl. *mf* *f* *p* *mp* *f*

S. Sax. *f* *p* *mp* *f*

A. Sax. 2 *f* *p* *mp* *f*

T. Sax. *p* *f* *p* *mp* *f*

B. Sax. *p* *f* *p* *mp* *f*

34

B. Tpt. 1 *f* *p* *mp* *f*

B. Tpt. 2, 3 *f* *p* *mp* *f*

Ho. 1, 2 *f* *p* *mp* *f*

Ho. 3, 4 *f* *p* *mp* *f*

Tbn. *p* *f* *p* *mp* *f*

B. Tbn. *p* *f* *p* *mp* *f*

Euph. *p* *f* *p* *mp* *f*

Tuba *p* *f* *p* *mp* *f*

D. B. *f* *p* *mp* *f*

Cel. *p* *mf* *f* *p* *mp* *f*

Pho. *p* *mf* *f* *p* *mp* *f*

34

Timp. *f* *p* *mp* *f*

Cri. *f* *p* *mp* *f*

Vib. *f* *p* *mp* *f*

Mbn.

T. B.

Snare / Crash
Bass Drum *f* *p* *mp* *f*

Sus. Cym.
Tam. Tam. *f* *p* *mp* *f*

Triangle / Crash
Crash Cymbal *f* *p* *mp* *f*

Let all notes ring until beat 5

Symphony No. 1: II

D

38

Picc
Fl
A. Fl
Ob
E. Ha
Bsn
D. Cl
Bb. Cl. 1
Bb. Cl. 2
Bb. Cl. 3
B. Cl.
Cb. Cl.
S. Sax.
A. Sax. 2
T. Sax.
B. Sax.
38
Bb. Tpt. 1
Bb. Tpt. 2, 3
Hrn. 1, 2
Hrn. 3, 4
Tbn.
B. Tbn.
Euph.
Tuba
D. B.
Ctr.
Pho.
38
Timp.
Ctn.
Vib.
Mbn.
T. B.
Snare / Crash
Bass Drum
Sux. Cym.
Tans. Jam
Triangle / Crash

Symphony No. 1: II

41

Picc.
Fl.
A. Fl.
Ob.
E. Ha.
Bsn.
D. Cl.
B. Cl. 1
B. Cl. 2
B. Cl. 3
B. Cl.
Cb. Cl.
S. Sax.
A. Sax. 2
T. Sax.
B. Sax.
B. Tpt. 1
B. Tpt. 2, 3
Hr. 1, 2
Hr. 3, 4
Tbn.
B. Tbn.
Euph.
Tuba
D. B.
Cym.
Perc.
41
Timp.
Cr.
Vib.
Mh.
T. B.
Snare / Crash
Bass Drum
Sur. Cym.
Tam. Tam.
Triangle / Crash

Symphony No. 1: II

E

46

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute, Alto Flute, Oboe, English Horn, Bassoon, Clarinet in D, Clarinet in Bb (three parts), Bass Clarinet, Contrabass Clarinet, Saxophone in Soprano, Saxophone in Alto 2, Saxophone in Tenor, Saxophone in Baritone, and Bass Trombone. The brass section includes Bb Trumpet (three parts), Horns (four parts), Trombone, Euphonium, Tuba, Double Bass, and Cello. The percussion section includes Timpani, Conga, Vibraphone, Mallets, Triangle/Crash, Snare/Crash/Bass Drum, and Sns. Cym. Tans. Jam. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* and *f*. The key signature is one flat (Bb) and the time signature is 4/4.

Symphony No. 1: II

62

Picc.

Fl.

A. Fl.

Ob.

E. Ha.

Bon.

D. Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

C♯ Cl.

S. Sax.

A. Sax. 2

T. Sax.

B. Sax.

62

B♭ Trp. 1

B♭ Trp. 2, 3

Hrn. 1, 2

Hrn. 3, 4

Tbn.

B. Tbn.

Euph.

Tuba

D. B.

Ccl.

Pho.

62

Timp.

Ctr.

Vib.

Mtr.

T. B.

Snare / Crash
Bass Drum

Sns. Cym.
Tam. Jam.

Triangle / Crash

63 64 65 66 67

ppp p ppp q p

enter on cue from the alto flutist

enter on cue from the alto flutist

pppz

Symphony No. 1: II

68 *molto rit.* \downarrow = 68 *molto accel.* \uparrow = 110 *rit.* \downarrow = 68 *Conductor resumes control of tempo*

Picc. *mp*
Play each note on cue from the alto flutist

Fl. *mp*
Play each note on cue from the alto flutist

A. Fl. *q* *ff* *p* *f* *mf*

Ob. *mp* *p*
Play each note on cue from the alto flutist

Ob. *p*
Play each note on cue from the alto flutist

Bsn. *mf*

D. Cl. *mp*
Play each note on cue from the alto flutist

B. Cl. 1 *p*
Play each note on cue from the alto flutist

B. Cl. 2 *p*
Play each note on cue from the alto flutist

B. Cl. 3 *p*
Play each note on cue from the alto flutist

B. Cl. *mf*

Cb. Cl. *mf*

S. Sax. *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

B. Trp. 1 *f* *mf*
enter on cue from the alto flutist
mute

B. Trp. 2, 3 *f* *mf*
enter on cue from the alto flutist
mute

Hr. 1, 2 *mf*
enter on cue from the alto flutist

Hr. 3, 4 *mf*
enter on cue from the alto flutist

Tbn. *ppp*

B. Tbn. *ppp*

Euph. *ppp*

Tuba *ppp*

D. B. *ppp*

Cel. *mp*
Play each note on cue from the alto flutist

Pho. *mp* *p* *pp*
Play each note on cue from the alto flutist

68

Timp. *f*

Crn. *f*

Vib. *f*

Mrb. *f*

T.B. *f*

Snare / Crash
Bass Drum *ppp* *mp*

Six Cym.
Tans. Jam

Triangle / Crash *f*

APPENDIX 1: DAY BY DAY HYMN

Berg, Carolina Sandell, Andrew L. Skoog, and Oscar Ahnfelt. "Day by Day," in *The Hymnal for Worship & Celebration*, ed. Tom Fettke, 56. Waco, Texas: Word Music, 1986.

HIS GUIDANCE AND CARE

Day by Day 56

My grace is sufficient for you, for My power is made perfect in weakness. 2 Cor. 12:9

1. Day by day and with each pass - ing mo - ment, Strength I find to
 2. Ev - 'ry day the Lord Him - self is near me With a spe - cial
 3. Help me then in ev - 'ry trib - u - la - tion So to trust Your

meet my tri - als here; Trust - ing in my Fa - ther's wise be - stow - ment,
 mer - cy for each hour; All my cares He fain would bear, and cheer me,
 prom - is - es, O Lord, That I lose not faith's sweet con - so - la - tion

I've no cause for wor - ry or for fear. He whose heart is kind be -
 He whose name is Coun - sel - lor and Pow'r. The pro - tec - tion of His
 Of - fered me with - in Your ho - ly Word. Help me, Lord, when toil and

yond all meas - ure Gives un - to each day what He deems best - Lov - ing -
 child and treas - ure Is a charge that on Him - self He laid; "As your
 trou - ble meet - ing, E'er to take, as from a fa - ther's hand, One by

ly, its part of pain and pleas - ure, Min - gling toil with peace and rest.
 days, your strength shall be in meas - ure." This the pledge to me He made.
 one, the days, the mo - ments fleet - ing, Till I reach the prom - ised land.

TEXT: Carolina Sandell Berg; translated by Andrew L. Skoog
 MUSIC: Oscar Ahnfelt

BLOTT EN DAG
 Irregular meter

APPENDIX 2: LINK TO SUPPLEMENTAL FOLDER

The folder linked below contains PDFs of the scores in 11 X 17” format along with a link to the Blue Devils performing space chords.

https://drive.google.com/drive/folders/1hwmfDfm2gN-7AFoc2pnWhIKE8joJHgUx?usp=share_link

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VITA

Education

- Doctor of Musical Arts in Composition** 2022
with Cognate in Music History and built in Cognate in Theory
Texas Christian University
Composition Dissertation: *Symphony No. 1 for Wind Ensemble*
History Cognate Presentation: *The Grand Line: The Influence of Nadia Boulanger on Wind Ensemble Repertoire*
Theory Treatise: *Thematic Elements in James Syler's Symphony No. 2. Movement I*
- Master of Music in Composition** 2016
Central Michigan University
Composition Thesis: *Set Your Face Like Flint: A Symphonic Poem for Violin and Orchestra*
Research Project: *On Mentoring Composers: Implications from the Literature*
- Bachelor of Music in Composition** 2013
Texas Christian University

University Teaching Experience

- Adjunct Instructor of Music Theory, Texas Christian University** 2022-Present
Taught: Elementary Ear Training I, Form and Analysis
- Graduate Instructor of Music Theory (Instructor of Record), Texas Christian University** 2020–2022
Taught: Advanced Ear Training I, Advanced Ear Training II, Fundamentals of Music Literacy, Elementary Theory I, Advanced Theory I, Advanced Theory II
- Graduate Assistant in Music Theory, Texas Christian University** 2019–2020
Assisted professors with: Fundamentals of Music Literacy, Elementary Theory I, Elementary Theory II, Advanced Theory I
- Graduate Assistant in Music Theory and Composition, Central Michigan University** 2014–2016
Taught: Composition Studio Hour, Music Theory Review Sessions
Assisted professors with: Listening Experience, Aural Skills I, Aural Skills II, Music Theory I, Music Theory II, Music Theory III, Music Theory IV

Additional Teaching Experience

- Band Director / Elementary Music Teacher, Alvord ISD** 2016-2019
Head Band Director 2018-2019, Assistant Band Director 2016-2018
Taught the following courses:
High School Concert Band, High School Jazz Band, High School Marching Band,
8th Grade Concert Band, 7th Grade Concert Band, Beginning Woodwinds, Beginning Percussion,
Heterogeneous Beginning Band, Private Lessons, 5th Grade Music, 4th Grade Music
Administered program budget
Managed assistant band director and private lesson teachers.
Planned travel logistics for concerts, competitions, and football games.
- Marching Technician, Guyer High School** 2015
Taught marching fundamentals and drill

ABSTRACT

SYMPHONY NO. 1 FOR WIND ENSEMBLE

by

Aaron Daniel Kline

Master of Music in Composition, 2016, Central Michigan University

Bachelor of Music in Composition, 2013, Texas Christian University

Dr. Blaise Ferrandino, Professor; Chair, Music Theory and Composition

This dissertation consists of the first two movements of *Symphony No. 1 for Wind Ensemble*. I explain the program and form of the symphony in the introduction. Musical scores are the main body of the work. I use both programmatic and formal approaches to create this symphony. The program is about maintaining faith in the sovereignty of God in the midst of trials. The primary theme group of the first movement is based on the hymn, "Day by Day."¹ This hymn is about trusting that God has planned all our trials and will give us strength to persevere through them. Elements of this hymn are developed in both movements of this dissertation. The formal designs are related to traditional forms. The first movement is in modified sonata-allegro form which only provides a partial return of the primary theme group in the recapitulation. The second movement is related to theme and variations form and fugal procedure. The final movement, which will be completed at a later date, will be related to ritornello and rondo forms with a coda that is a second, more conclusive recapitulation of the primary theme group of the first movement. By moving the true recapitulation to the final movement, the overall form of the whole symphony becomes a large-scale sonata-allegro form.

¹ Carolina Sandell Berg, Andrew L. Skoog, and Oscar Ahnfelt, "Day by Day," in *The Hymnal for Worship & Celebration*, ed. Tom Fettke (Waco, Texas: Word Music, 1986) 56.