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A CONDUCTOR'S ANALYTICAL STUDY OF VINCENT PERSICHETTI'S

*SYMPHONY FOR BAND* (SYMPHONY NO.6) OP. 69

BY

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## ABSTRACT

The lasting contributions of Vincent Persichetti (1915-1987) to the realm of American classical music are due for a critical reassessment. As a composer, Persichetti wrote several works for the wind band medium, chief among which is his *Symphony for Band* (Symphony No. 6) Op. 69. From the time of its premier in 1956 and subsequent performances, the *Symphony for Band* remains as a pinnacle achievement and a fundamental masterwork of the wind band repertoire. This study seeks to analyze the work in the current context from the conductor's perspective, examining the composer and his compositional techniques. It involves a careful review of scholarship and extensive scrutiny of Persichetti's manuscripts, including two extant copies of his published rehearsal scores of the *Symphony for Band* with notes, other marginalia, draft source material, and his personal correspondence.

Because of Persichetti's tonal syntax, scholars have relegated his compositional style to that of a twentieth-century traditionalist, sometimes considering his works neoclassical. During his lifetime, many critics marginalized his works as the wave of serial and avant-garde composers captured the attention of both academia and the mainstream public. The year 2015 marks the centenary of Persichetti's birth and it is the hope that this study will encourage scholars of wind band music and American classical music to reassess his works and lead the charge in their resurgence.

Dedicated to Carla A. Scott  
*My very first teacher of music*

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It is very likely that we live at the beginning of a tremendous renaissance of musical activity in this country. More than "renaissance" — it may be an apex, surpassing any other point in our cultural growth. Composers have in the past 50 or 60 years discovered, rediscovered, and accumulated a wealth of musical resources. These raw materials are only the beginning to be used in an unself-conscious manner. One sees indications pointing to a period diversified but, paradoxically, of common practice in which composers may create a solid literature, a literature speaking of now.<sup>1</sup>

—*Vincent Persichetti*

If the wind band division of the profession of music fails to receive, and to prepare and to program *and re-program* this music and other music by today's composers, it is entirely possible that the great thrust toward an original music literature for the band which began in the early 1940s will be lost, and perhaps, irretrievably.<sup>2</sup>

—*Frederick Fennell*

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<sup>1</sup> Curt L. Tryggestad, and Vincent Persichetti, "Vincent Persichetti: On his music, the University of Minnesota-Duluth residency, May 5-9, 1986" (Creative work, St. Cloud State University, 1989), 43-44.

<sup>2</sup> Frederick Fennell, *A Conductor's Interpretive Analysis of Masterworks for Band* (Galesville, FL: Meredith Music Publications, 2008), 22.

CHAPTER 1  
INTRODUCTION: A HISTORICAL NARRATIVE OF VINCENT PERSICHETTI'S  
*SYMPHONY FOR BAND* (SYMPHONY NO. 6) OP.69

What we do is especially contributive  
when it follows what the composer has done.<sup>1</sup>  
—Frederick Fennell

Vincent Persichetti's *Symphony for Band* is his sixth of nine symphonies, written between 1942 and 1970 and the fourth of fourteen works written for wind band. It is particularly noteworthy to mention that he withdrew the first two symphonies, *Symphony No. 1, Op. 18* and *Symphony No. 2, Op. 19*, both completed in 1942. This was similar to Persichetti's fellow Juilliard School colleagues William Schuman and Peter Mennin, who both withdrew their first and second symphonies. In 1953 Persichetti completed the *Symphony for Strings* (*Symphony No. 5, Op. 61*), which was commissioned by the Louisville Symphony Orchestra as a part of an aggressive commissioning project launched in 1953. With an unprecedented grant of \$400,000 given by the Rockefeller Foundation, the project culminated in 46 new works by new and emerging composers. By this time, Persichetti was cultivating his more mature compositional language. In 2006, *Fanfare* musicologist and critic Walter Simmons reviewed Vincent Persichetti's latter symphonies and noted:

. . . despite a fluency of compositional craftsmanship second to none, Persichetti did not really arrive at his own personal creative voice until the 1950s, when he was in his mid-30s. Before that time, he composed prolifically, but most of his music either lacked a clear sense of identity, or suggested the identities of other composers. And after the 1950s, he explored ways of broadening the range of his style, gradually embracing and incorporating techniques and concepts that had been developing on the “new music” front. Apparently comfortable with his role as an “amalgamator,” he never pretended to be otherwise, and, in fact, advocated the coalescence of a 20th-century “common

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<sup>1</sup> Frederick Fennell, *A Conductor's Interpretive Analysis of Masterworks for Band* (Galesville, FL: Meredith Music Publications, 2008), 21.

practice” that would integrate the full range of contemporary techniques into a broadly fluent musical language.<sup>2</sup>

Although Persichetti wrote in various genres, including works for solo instruments, keyboard, and opera, the composer seemed most at ease with smaller pieces, working with traditional formal structures juxtaposed against his developing harmonic syntax. Many of his small-scale works after the 1950s display varying degrees of this compositional fluency. Consequently, Persichetti was never highly regarded for his symphonies with the chief exceptions of his *Symphony for Strings* and *Symphony for Band*. The latter is the most often performed among the composer’s nine symphonies.

Following the premiere of the *Symphony for Strings* in 1954, Persichetti received a commission from the band program at Washington University in St. Louis, Missouri. Clarke Mitze, who served as the director of bands during this time, remarked that the original commission requested the composer to write an eight-minute work for an instrumentation primarily composed of winds but “not necessarily for band.” The instrumentation of the work was the sole discretion of Persichetti. The ambiguity in Mitze’s initial request was curious. Persichetti was already an established composer working as a faculty member at the Juilliard School at the invitation of school president William Schuman.

Persichetti was certainly no stranger to writing serious works for band, having completed three previous works, of which one was a commission from the Goldman Band and the other from the University of Louisville. Was Mitze concerned that Persichetti might turn down such a commission if the request was for another work for band? On the other hand, maybe Mitze felt that the composer should have as much artistic leeway as possible, perhaps envisioning another

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<sup>2</sup> Walter Simmons, “Classical Recordings: Persichetti – Symphonies,” *Fanfare - the Magazine for Serious Record Collectors* (2006): 184-185.

contribution to the literature of chamber wind music. Dorothea Persichetti, in an unpublished monograph of the composer's works, recalls a different story regarding Mitze's commission:

The conductor of the band at Washington University . . . flew to Philadelphia one morning, lunching with the composer and convinced him that he should write for the University a work for band. The composer agreed, having already planted the idea for such a work in his own mind.<sup>3</sup>

Although one can only speculate Mitze's true intentions, Persichetti worked in earnest on what would eventually become the *Symphony for Band* during the winter months of the 1955-1956 academic year. Much of the work originated from a previous composition, *Hymns and Responses for the Church Year, Op. 68*, written as a contemporary hymnal with choral settings of contemporary poetry. One of the hymns in the collection, "Round Me Falls the Night" formed the basis of the initial commission and yielded enough thematic material for Persichetti to sketch what would eventually become the *Symphony for Band*. As the story goes, Persichetti contacted Mitze, and informed him that the work had evolved beyond the agreed duration, into a full-fledged fifteen-minute symphony. The initial commissioning fee of \$500.00 eventually increased to \$1000.00.

The premiere of the work took place on 16 April 1956 in St. Louis, Missouri, with Mitze conducting the Washington University Band. The premiere occurred in conjunction with the national convention of the Music Educators National Conference, formerly MENC, now known as the National Association for Music Education (NAfME). For the public premiere of the *Symphony for Band*, Persichetti conducted the Goldman Band in New York, New York, on 2 August 1956.

Since its initial premiere, the *Symphony for Band* has become one of Persichetti's most

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<sup>3</sup> Dorothea Persichetti, *A Monograph: Vincent Persichetti's Music* (Unpublished, 1960) 181-182.

frequently performed works. It is a masterpiece of the neo-classical aesthetic, along the same lines as the Fourth [Symphony].<sup>4</sup> Some might argue that it is one of the masterworks of the emerging repertoire of serious twentieth-century wind band works.

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<sup>4</sup> Walter Simmons, "Classical Recordings: Persichetti – Symphonies," *Fanfare - the Magazine for Serious Record Collectors* (2006): 186.

## CHAPTER 2 BIOGRAPHICAL INFORMATION ON VINCENT PERSICHETTI

[Vincent Persichetti] was a phenomenal teacher because he had enormous musicianship and he could be a complete chameleon. He could listen to you, look at your score, and he became you. He could improvise pieces in your style. He knew what information you needed at this point in your life today. And that's a great teacher. Because, he has more technique than you have and he can see where you're going, not as a reflection of him, but as an amplification of yourself. There are precious few people like this and when you find teachers like this they become enormously helpful, because they solve specific problems that you have at a certain period of time.<sup>1</sup>

–*Steve Reich*

The first of three children in his Italian-German family, Vincent Ludwig Persichetti was born on 6 June 1915 in Philadelphia, Pennsylvania. His father Vincent Roger Persichetti arrived in the United States in 1894 at the age of ten from Torricella Peligna, a small town in the Abruzzi region of Italy. His mother, Martha Persichetti (née Buch) was born in Bonn, Germany and settled in the United States as an infant with her family. Research has yet to uncover a specific date for the arrival of the Buch family to the United States, although many scholars believe that it was around the turn of the twentieth-century.

From an early age, music would play an important role in the life of Persichetti. Growing up in an Italian neighborhood in South Philadelphia, Persichetti lived in a culture that supported the pursuit and study of music. His family owned a Cunningham brand player piano and anecdotal accounts recall seeing the toddler Persichetti sitting at the piano, mesmerized by both the sounds and mechanisms. The Persichetti family happened to live six houses away from

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<sup>1</sup> Andrea Olmstead, *Juilliard: A History* (Urbana, IL: University of Illinois Press, 1999), 251.

Gilbert Reynolds Combs, president of the Combs Conservatory of Music. The young Persichetti's tenacious inquires about music impressed Combs and he soon recognized the prodigious talent that the youth possessed. At the age of five, Vincent Persichetti secured admission to the Combs Conservatory of Music, where he studied piano with William Stanger and Alberto Jonas. Lessons in harmony and counterpoint soon followed. Persichetti also studied tuba, double bass, and organ.

By the time Persichetti was nine, he began to audit the college-level music theory classes of Russell King Miller (1871-1939). Persichetti considered Miller his most influential teacher and the impact of Miller's teachings would create new opportunities for the young composer. Persichetti graduated from the Combs Conservatory of Music in 1936 with a Bachelor of Music degree. That same year, he joined the faculty of the Combs Conservatory as conductor of the college orchestra, a position he held until 1938.

During this time, Persichetti also studied on scholarship with Fritz Reiner (1888-1963) at the Curtis Institute. He earned an Artist Diploma in conducting in 1938. He continued his studies in piano performance and began work on his master's degree in music, on a half-scholarship at the Philadelphia Conservatory (now the University of the Arts, Philadelphia). Here Persichetti studied with Olga Samaroff (1880-1948), originally known as Lucy Hickenlooper and the former wife of conductor Leopold Stokowski (1882-1977).

While at the Philadelphia Conservatory, Persichetti met another piano student by the name of Dorothea Flanagan (1919-1987). Flanagan was also a prodigious talent, having studied piano as a scholarship student of Rosina Lhévinne (1880-1976), who was the famous teacher of Harvey Lavan "Van" Cliburn, Jr. (1934-2013) at Juilliard. Flanagan jokingly recalled that Persichetti was somewhat displeased with the idea that he had to share a scholarship, especially with a girl from the Midwest. The two did not speak to each other for an entire year. However,

Flanagan soon became acquainted with Persichetti and would eventually premiere many of the composer's works for piano. She became an advocate for his compositions. Their professional relationship would soon trigger a personal relationship. The two were married on 3 June 1943 and had two children: daughter Lauren in 1944 and son Garth in 1946.

The decade of the 1940s and the period following his wedding would prove to be very productive for Persichetti. He earned his Master of Music degree in 1941. He left Combs Conservatory in 1942 as head of the composition department to take a similar position at the Philadelphia Conservatory, where he would remain for the better part of twenty years. He began receiving national attention for his *Dance Overture* (1942), winning the Juilliard Publication Award. In 1943, Persichetti's *Third Piano Sonata* would win first prize in the Colorado Fine Arts Festival, garnering the attention of American composer Roy Harris.

Although Persichetti is often times cited as having been a student of Harris, the association between both composers is rather brief, lasting little more than three-weeks in Colorado Springs during the summer of 1943. To what extent Harris's teaching and compositional techniques influenced Persichetti remains a question of considerable debate. An interesting article from 1955, published in the *Juilliard Review* by Robert Evett addresses the influence of Harris:

The important thing to remember is not that Persichetti did some work with Harris, which he did, but rather that Persichetti's music did for a time . . . have superficial resemblance to that of Harris in point of sound . . . the degree to which Persichetti differs from Harris in point of actual form and actual harmonic texture indicates both his influences and his susceptibility to other influences.<sup>2</sup>

Many critics considered Roy Harris as the most famous American composer of the period. Having the endorsement of Harris was certainly a prestigious accolade for Persichetti. For Harris, having associations with the younger, successful Persichetti (who was also gaining

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<sup>2</sup> Robert Evett, "The Music of Vincent Persichetti," *The Juilliard Review* (Spring 1955): 19.

national prominence by this time) certainly reflected his influence as a teacher. Perhaps both composers realized their mutual need and the career benefit each would gain by creating the narrative of America's most famous composer teaching a composition student with emerging talent. Although their encounter was brief, it nonetheless made a crucial contribution to the prestige of both composers.

Persichetti received his Doctor of Musical Arts degree from the Philadelphia Conservatory in 1945. By this time, Persichetti attracted the attention of critics with important premieres by significant performers such as Eugene Ormandy, the Philadelphia Orchestra, and the Curtis Institute Woodwind Quintet. He was also becoming a prolific writer of music criticism for prestigious academic journals such as *Musical Quarterly*, *Notes*, and the *Journal of Modern Music*.

The momentum of his career as both successful composer and accomplished academic caught the attention of William Schuman. Schuman, also a composition student of Roy Harris, succeeded Ernest Hutcheson as president of the Juilliard School. At the age of thirty-five, Schuman instituted radical changes in cultural philosophy, academic and curricular instruction, philanthropy, and the overall mission of Juilliard. As he revamped the teaching roster, the need for new faculty arose. Discussions with Olga Samaroff led to the recommendation of Persichetti to Schuman.

In 1947, Persichetti received an appointment to the faculty at the Juilliard School, where he would head the literature and materials division. Eventually he would go on to teach music theory and composition. In 1952, Persichetti accepted a position as an editorial assistant with the publishing firm of Elkan-Vogel. This relationship began in 1940 with the first publication of a transcription of Johannes Brahms's *Prelude and Fugue* for organ. For the remainder of his life, Elkan-Vogel would serve as Persichetti's primary publication agency. In 1963, he became head

of the composition department at Juilliard, where he would remain in this position until his death.

Persichetti had a prolific career as a composer, with over 175 works in various genres including opera, piano concerti and sonatas, chamber music, choral and vocal works, solo instrumental works, 9 symphonies and other orchestral works, and 13 works for wind band. Persichetti would receive numerous commissions in his lifetime from such notable groups as the Philadelphia Orchestra, New York Philharmonic, St. Louis Symphony, Louisville Symphony Orchestra, Koussevitsky Music Foundation, Naumberg Foundation, Collegiate Chorale, Martha Graham Company, Juilliard Musical Foundation, Hopkins Center, American Guild of Organists, and the American Bandmasters Association.

Among Persichetti's numerous awards and honors include three Guggenheim Fellowships, two grants from the National Foundation on the Arts and Humanities, and one from the National Institute of Arts and Letters, of which he was a member. He received the first Kennedy Center Friedheim Award, a Medal of Honor from the Italian Government, citations from the American Bandmasters Association, and numerous other honors.

Known as an avid smoker for most of his life, doctors diagnosed Persichetti with lung cancer in 1987. Despite rounds of radiation and chemotherapy, he died on 14 August 1987 at his beloved Philadelphia home "Hillhouse".

## CHAPTER 3 A REVIEW OF ACADEMIC LITERATURE AND RESEARCH

Of all additions to the band repertoire, Vincent Persichetti's *Symphony for Band*, composed in 1956 was in many ways such a departure from the established concepts of band works that it influenced the attitudes of generations of composers.<sup>1</sup>  
–Jeffrey Renshaw

The amount of in-depth scholarly information specifically on Vincent Persichetti's *Symphony for Band* is surprising. The author presumed that there would be an over-abundance of peer reviewed journal articles, theses and dissertations, scholarly analyses, and other academic material. While the current body of literature is significant, its quantity and date is lacking. In the last decade, very few studies have examined the *Symphony for Band*. This is both disappointing and at the same time refreshing. Such an important and interesting figure in the history of American classical music is due for a critical reassessment, especially given his pivotal role as both composer and teacher. The year 2015 will mark the centenary of Vincent Persichetti's birth, so it seems only prudent that a review of scholarly publications be included in this study. It is in no way exhaustive, as there are undoubtedly further studies yet to be found or still in the early stages of publication.

### BIOGRAPHICAL INFORMATION

To date there is no existing full-length biography of Vincent Persichetti. There are entry citations in *Grove Music Online* and *Oxford Music Online*. Donald and Janet Patterson's *Vincent*

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<sup>1</sup> Jeffrey Renshaw, "The Conducting Challenges of Persichetti's *Symphony*," *The Instrumentalist* 49, no. 11 (June 1995): 18.

*Persichetti: A Bio-Bibliography* published by Greenwood Publishing Group in 1988, one year after Vincent Persichetti's death, is the closest work to a full-length biography that is currently available. The book itself, like most bio-bibliographies, provides a good starting point. However, there has been no known effort to substantiate any of its information. This is not to suggest that the information in the book is in any way misleading or false. Perhaps the best source of unconstructed biographical information resides in the Persichetti Papers. The Vincent Persichetti Papers consist of 206 boxes of personal papers, correspondence, music compositions, writings, teaching materials, programs and related items, photographs and sketches, financial records, subject files, and numerous other ephemera related to the life of the composer. Any scholar desiring to write a full-length biography or documentary would have a plethora of items from which to work. The collection now resides at the New York Public Library for the Performing Arts, donated shortly after the composer's death. Persichetti and his wife Dorothea were meticulous record keepers, so the collection is highly organized. Still, given the passage of time and the fact that Persichetti's papers belong to the Music Division of the New York Public Library for the Performing Arts at the Lincoln Center Complex in New York City, the time is right for further research.

#### DISSERTATION AND THESES CITATIONS

There are presently few dissertations or theses specifically devoted to Persichetti's *Symphony for Band*, a rather surprising observation given the seminal popularity of the work and its stature in the wind band repertoire. Searches of ProQuest Digital Dissertations and WorldCat online library catalog yield several references to the *Symphony for Band*, but many of these were chapters regarding wind band repertoire. Very few included any detailed analytical information.

William Tarwater's dissertation *Analyses of Seven Major Band Compositions of the Twentieth Century* is noteworthy. Written in 1958, this study contains the first known analytical overview of the *Symphony for Band*. Tarwater wrote two years after the premiere and it is interesting to compare perspectives on wind band music from the late 1950s to perspectives on wind band music in the present. In 1967, Joe Mullins wrote a major dissertation for the University of Illinois: *A Comparative Analysis of Three Symphonies for Band*. William Workinger's 1970 dissertation, *Some Aspects of Scoring in the Band Works of Vincent Persichetti*, analyzes Persichetti's approach to scoring, orchestration, and texture in selected works for wind band.

Earl Bruning's *A Survey and Handbook of Analysis for Conducting and Interpretation of Seven Selected Works in the Repertoire for Wind Band*, written in 1980, expands Tarwater's 1958 study. It cites extensive rehearsal and interpretive suggestions based on analyses of leading conductors and music educators from that time. John Hilfiger offers an insightful look at both the orchestral and wind band music of Persichetti in his 1985, dissertation *A Comparison of Some Aspects of Style in the Band and Orchestra Music of Vincent Persichetti*. Donald Morris's 1991 dissertation, *The Life of Vincent Persichetti, with an Emphasis on his Works for Band* is both well researched and insightful, exploring more in depth, Persichetti and his relationship with the band movement in America during the 1950s. Christopher Morris offers an intriguing look at Persichetti's compositional thought process in his 1993 dissertation, *Composition as Continuous Variation as Exemplified in Selected Wind Band Music of Vincent Persichetti: A Study for Conductors*.

Three dissertations that explore the innovation of Persichetti's percussion writing include Sterling Cossaboom's *Compositional and Scoring Practices for Percussion in Symphonies Written for Concert Band: 1950-1970* (1981); Craig Paré's *An Examination of Innovative*

*Percussion Writing in the Band Music of Four Composers: Vincent Persichetti – Symphony for Band, Karel Husa – Music for Prague 1968, Joseph Schwantner – and the Mountains Rising Nowhere, Michael Colgrass – Winds of Nagual* (1993); and Mark Yingling's *Percussion Scoring in the Wind Band Music of Vincent Persichetti* (2008).

At the master's level, searches revealed few theses focused on the *Symphony for Band*. Maybe this is due to the fact that many master's level theses are stored as internal documents in the annals of their respective institutions and are not available. Another reason may be that many colleges and universities are still in the process of converting older documents into electronic documents, thus awaiting the cataloging process for scholars to gain open access for research.

Still, there are a few noteworthy examples to mention. Christopher Dye included a rather intriguing look at rhythmic analysis of the *Symphony for Band* in his 2006 master's thesis, *The Study and Application of Rhythmic Analysis for Wind Band Repertoire*. Dye's chapter on the *Symphony for Band*, albeit brief, is by far the most insightful look at the process of organic rhythm. Dye's analysis explains how Persichetti used organic rhythm in the most economical means possible to achieve cyclic unity. Few analyses to date have looked at the rhythmic conception of the *Symphony for Band* and Dye's work in this area could expand into a full-length study.

Charles Gallatin offers his take on *Symphony for Band* in an informative manner with his 1994 master's thesis *A Comparative Analysis of Divertimento for Band and Symphony for Band*. Note also Stephen Opfer's 1989 work, *Persichetti's Divertimento for Band, Psalm for Band, Symphony No. 6: A Conductor's Analytical Summation* and Paul Rowan's 1987 thesis *An Analysis of Vincent Persichetti's Symphony for Band*. Going further back in time, John Christie's 1971 thesis *A Structural Analysis of the Symphony for Band by Vincent Persichetti*

examines the form and function within the work. Milton Jones also provides an informative analysis of the work in his 1971 master's thesis *Three Symphonic Band Compositions of Vincent Persichetti*.

## BOOKS

The most current scholarship regarding Vincent Persichetti to date is Walter Simmons's thorough look at the music of three American composers in his book *Voices of Stone and Steel: The Music of William Schuman, Vincent Persichetti, and Peter Mennin*. Published in 2010 by Scarecrow Press, this is the second book in a proposed series of twentieth-century traditionalist composers. This book represents the first major attempt at a critical reassessment of Persichetti and his contemporaries. The chapter on Persichetti includes an extensive biography, similar in depth and scope to the Patterson bio-bibliography, as well as an assessment of Persichetti's most respected works.

Frederick Fennell offers a valuable resource for conductors with his book *A Conductor's Interpretive Analysis of Masterworks for Band*. Published by Meredith Music Publications in 2008, the book is essentially a reprint of articles that appeared in both *The Instrumentalist* and *BD Guide*. The particular chapter of Persichetti's *Symphony for Band*, written in the rather colorful Fennell "prose", is helpful in breaking down this masterwork into its respective components.

## PERIODICALS

William Workinger's April 1973 article "The Band Sound of Vincent Persichetti" for *The Instrumentalist* provides an overview of Persichetti's technique in scoring and orchestration. Much of the information comes from Workinger's dissertation, previously mentioned. Jeffrey

Renshaw's June 1995 article, also found in *The Instrumentalist*, "The Conducting Challenges of Persichetti's Symphony" provides relevant insight, pulling together much of the information found in other studies of *Symphony for Band*.

Donald Morris's article, "Persichetti Rediscovered: The Manuscripts of Vincent Persichetti's Band Works Part One – *Pageant* and the *Symphony for Band* Symphony No. 6," in the 1992 fall edition of the *Journal of Band Research*, investigates in detail, the manuscript collection held by the New York Public Library. Morris's article, written five years after the estate transferred the contents to the New York Public Library, offers the first narrative of the extensive amount of material in the collection.

Vincent Persichetti himself also made scholarly contributions to the *Journal of Band Research*. In the autumn of 1964, he wrote the article "Symphony No. 6 for Band."<sup>2</sup> Articles of this kind, by composers on their own works, are something of a rarity. Though the article is brief, it nonetheless provides important clues about the work and his thought process regarding the *Symphony for Band*.

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<sup>2</sup> There is some degree of speculation among scholars as to whether Persichetti actually wrote the article or if the article was actually written by the composer's wife, Dorothea. She often provided editorial assistance, and at times authored articles under his name as the composer became increasingly busier with the responsibilities of teaching, lecturing, guest conducting, and composing.

CHAPTER 4  
INSTRUMENTATION AND SCORING ANALYSIS

The composition is a virtual catalog of orchestration and compositional techniques, and they are as useful and fresh now as they were radical 40 years ago.<sup>1</sup>

–Jeffrey Renshaw

Vincent Persichetti's *Symphony for Band* (Symphony No. 6) Op. 69 scores for the following instruments:

Piccolo	1 <sup>st</sup> Cornet
1 <sup>st</sup> Flute	2 <sup>nd</sup> Cornet
2 <sup>nd</sup> Flute	3 <sup>rd</sup> Cornet
1 <sup>st</sup> Oboe	1 <sup>st</sup> Trumpet
2 <sup>nd</sup> Oboe	2 <sup>nd</sup> Trumpet
E-flat Clarinet	1 <sup>st</sup> Horn in F
1 <sup>st</sup> B-flat Clarinet	2 <sup>nd</sup> Horn in F
2 <sup>nd</sup> B-flat Clarinet	3 <sup>rd</sup> Horn in F
3 <sup>rd</sup> B-flat Clarinet	4 <sup>th</sup> Horn in F
Alto Clarinet in E-flat	1 <sup>st</sup> Trombone
Bass Clarinet in B-flat	2 <sup>nd</sup> Trombone
1 <sup>st</sup> Bassoon	3 <sup>rd</sup> Trombone
2 <sup>nd</sup> Bassoon	Euphonium (T.C.)
1 <sup>st</sup> Alto Saxophone	Euphonium (B.C.)
2 <sup>nd</sup> Alto Saxophone	Tuba (Bass)
Tenor Saxophone	1 <sup>st</sup> Percussion
Baritone Saxophone	2 <sup>nd</sup> Percussion
	3 <sup>rd</sup> Percussion

The scoring practice of this work is similar to other works by Persichetti, who tended to use this particular instrumentation for most other compositions written for band. Although the instrumentation itself is standard, it was Persichetti's scoring techniques with the various

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<sup>1</sup> Jeffrey Renshaw, "The Conducting Challenges of Persichetti's Symphony," *The Instrumentalist* 49, no. 11 (June 1995): 18.

instrumental combinations, that gave a majority of his works, and in particular, the *Symphony for Band*, their distinctive sound. Richard Franko Goldman further expressed this concept of sound in the *Symphony for Band*:

In its way, it represents how greatly the concept of band sound and texture has changed in recent years. In general, Persichetti's score is spare in texture, with carefully calculated balances, and an important (and subtle) role assigned to percussion.<sup>2</sup>

With such a large instrumentation, Goldman points out the most salient features in regards to Persichetti's scoring practices. The carefully conceived use of choirs and smaller instrumental combinations within the choirs, along with his technique of elision from one voice or choir unto another, and his use of percussion beyond mere time keeping are just some of the unique compositional attributes found within the *Symphony for Band*. To exploit the increased possibilities for contrast inherent in a thin texture, the full band is used by Persichetti as a small ensemble with great color potential.<sup>3</sup> Persichetti carefully constructed the large instrumental forces of the work to exploit the rich pallet of tonal sonority within the wind band medium.

Further analysis reveals that Persichetti relies heavily on the clarinet section, in particular the B-flat soprano clarinet, alto clarinet,<sup>4</sup> and bass clarinet as the most frequently scored instruments in this work. Second to that are the rest of the woodwind family, horn, and euphonium. Persichetti tends to treat the woodwind instruments as a choir and then further explores texture and color by sub-dividing the choir further into other combinations. Woodwinds tend to dominate both polychordal textures and parallel dissonances found

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<sup>2</sup> Richard Franko Goldman, *The Wind Band, Its Literature and Technique*. (Boston, MA: Allyn and Bacon, 1961), 239.

<sup>3</sup> Earl H Bruning, *A Survey and Handbook of Analysis for the Conducting and Interpretation of Seven Selected Works in the Standard Repertoire for Wind Band*. Thesis (D.A.)—Ball State University, 1980, 1982, 211.

<sup>4</sup> An analysis of the alto clarinet part reveals that much of it is doubled in other woodwind parts. There is no independent scoring, thus rendering this part obsolete for performance practice.

throughout the work. He scores brass parts in a similar fashion to the woodwinds, treating them as a large brass choir. The brass typically functions as a backdrop, providing both chordal and polychordal textures against thematic unison woodwind lines. The composer's use of scoring techniques for concert percussion is unique for a work of this time period is (Figure 1).

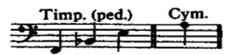
## SYMPHONY for BAND - VINCENT PERSICHETTI

- I Adagio-Allegro
- II Adagio sostenuto
- III Allegretto
- IV Vivace

### INSTRUMENTATION

2 PICCOLO in C	3 1st CORNET in Bb
4 1ST FLUTE	3 2nd CORNET in Bb
4 2ND FLUTE	3 3rd CORNET in Bb
1 1ST OBOE	1 1st TRUMPET in Bb
1 2ND OBOE	1 2nd TRUMPET in Bb
1 Eb CLARINET	1 1st HORN in F
4 1ST CLARINET in Bb	1 2nd HORN in F
4 2nd CLARINET in Bb	1 3rd HORN in F
4 3rd CLARINET in Bb	1 4th HORN in F
2 ALTO CLARINET in Bb	2 EUPHONIUM $\text{E}^{\flat}$
2 BASS CLARINET in Bb	2 EUPHONIUM $\text{C}^{\flat}$
1 1st BASSOON	2 1st TROMBONE
1 2nd BASSOON	2 2nd TROMBONE
2 1st ALTO SAXOPHONE in Eb	2 3rd TROMBONE
2 2nd ALTO SAXOPHONE in Eb	5 TUBA (BASS)
2 TENOR SAXOPHONE in Bb	2 1st PERCUSSION
2 BARITONE SAXOPHONE in Eb	2 2nd PERCUSSION
	2 3rd PERCUSSION

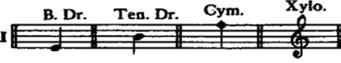
### Percussion

**PLAYER I**  Timp. (ped.) Cym.

3 Timpani—suspended cymbal

**PLAYER II**  3 SN. DRUMS  
Ten. Alto Sop. Tom Tom Cym. Tamb. Triangle

3 snare drums (soprano, alto & tenor)  
suspended cymbal—tambourine (on felt-covered table)  
tom-tom triangle

**PLAYER III**  B. Dr. Ten. Dr. Cym. Xylo.

bass drum (head up)—tenor drum  
suspended sizzle cymbal—xylophone

Figure 1. Full Score Instrumentation Page - Persichetti *Symphony for Band*  
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Many scholars have written about Persichetti's non-traditional use of percussion, innovative for the time. Persichetti treated the percussion section as an actual choir, using the section and the various instruments to introduce important motivic structures – rhythmic and melodic – that would eventually end up in the wind and brass parts and serve to unify the work as a whole. Many scholars cite a 1946 article, "A Modern Use of Percussion" written by Frederick Fennell in *Modern Music*, as perhaps influencing Persichetti's decision to expand the percussion section beyond the standard timpani and battery percussion setup. In a 1958 doctoral dissertation, William Tarwater provides the following analysis of Persichetti's use of percussion scoring in the *Symphony for Band*:

Percussion instruments are employed to state and develop thematic rhythms. Persichetti's use of this technique casts the percussion into a new role . . . the musical texture achieved by this fusion of percussion and winds is relatively unexplored. This may well be the outstanding contribution of Persichetti to the entire realm of band composition.<sup>5</sup>

It is interesting to consider Tarwater's perspective, given the fact that *Symphony for Band* premiered in 1956 and Tarwater's analysis of the work followed in 1958. Tarwater's view of the work, the first known analysis of the work since its premiere, serves as a kind of historical critique. Tarwater's statement could help explain, some seven decades later, the way Persichetti's *Symphony for Band* influenced other composers and the prolific and diverse ways contemporary percussion-scoring practices have expanded even further today.

An examination of the sketches and manuscript of *Symphony for Band* shows several interesting in-depth notes regarding instrument selection and arrangement in the ensemble. The choices of striking implements and non-traditional approaches to playing the percussion

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<sup>5</sup> William Harmon Tarwater, *Analyses of Seven Major Band Compositions of the Twentieth Century*. Thesis (Ph.D.)—George Peabody College for Teachers, 1958, 229-230.

instruments alter timbre and thus open a wide array of possibilities. The published score and parts reveal exactly how much thought Persichetti put into the creation of the percussion sound world he conceived with his specific requests for mallet choices and other playing techniques.

Another interesting aspect is the density of textures found within the *Symphony for Band*. With such an inherently large instrumentation, it is clear that Persichetti carefully considered the treatment of the voicing and part doubling found within this work. In examining the woodwind scoring alone, Persichetti had at his disposal, seventeen voice parts from piccolo all the way down to baritone saxophone. Yet very rarely does he utilize the full complement at any given time. There are only four examples in the *Symphony for Band* where Persichetti employs all seventeen woodwind voices (Figures 2 to 5).

The image shows a page of a musical score for woodwinds, measures 99-104. The score is for Movement I (Adagio-Allegro) of Persichetti's *Symphony for Band*. The woodwind parts are arranged in a system with the following instruments from top to bottom: Piccolo, Flute I, Oboe, E♭ Clarinet, Bass Clarinet, Alto Clarinet, Bass Clarinet, Baritone Saxophone, and Baritone Saxophone. The score includes various musical notations such as notes, rests, and dynamic markings like *ritardando* and *f*. There are also performance instructions like *tristato* and *tristato* written above the staves. The page number 100 is visible at the top left, and the measure number 20 is at the top center.

Figure 2. Movement I (Adagio-Allegro) mm. 99-104 - Persichetti - *Symphony for Band*  
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Figure 3. Movement I (Adagio-Allegro) mm. 276-280 - Persichetti - *Symphony for Band*  
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Figure 4. Movement II (Adagio-sostenuto) mm. 46-48 - Persichetti - *Symphony for Band*  
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Figure 5. Movement IV (Vivace) mm. 234-237 - Persichetti - *Symphony for Band*  
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For the brass scoring in the *Symphony for Band*, Persichetti has at his disposal fourteen voices, from cornet down to tuba. In a similar fashion to the woodwind scoring, he very seldom utilizes all fourteen-brass voices. The horn parts are rarely in four parts, so even thirteen brass voices rarely occur (Figures 6 to 8).

Figure 6. Movement IV (Vivace) mm. 190-195 - Persichetti - *Symphony for Band*  
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Figure 7. Movement IV (Vivace) mm. 196-201 - Persichetti - *Symphony for Band*  
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Figure 8. Movement IV (Vivace) mm. 202-207 - Persichetti - *Symphony for Band*  
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Persichetti's scoring technique relies heavily on voice doubling. In general, low woodwinds frequently double throughout the *Symphony for Band*. William Workinger offers the best summary of Persichetti's use of doubling:

Persichetti's concept of band sound can then be constructed: (1) basic sonority is woodwind; (2) B-flat clarinet occupies a unique position of high usage and low doubling, with French horn in a similar but secondary position; (3) low woodwinds also vary in usage but are uniformly high in doubling; (4) high woodwinds also vary in usage but are doubled less than low woodwinds; (5) the brass, which range toward less usage (except for the horn), are the least doubled; (6) no wind instrument is doubled for less than half of its playing time, considering full and partial doubling.<sup>6</sup>

By considering all the aforementioned aspects, the conductor should have an enhanced understanding of how to best conceptualize Persichetti's intent. The key to achieving proper sonority in the *Symphony for Band* is to understand how the composer works through the various combinations of both choirs and smaller structures found within those choirs.

<sup>6</sup> William Colvin Workinger, *Some Aspects of Scoring in the Band Works of Vincent Persichetti*. Thesis (Educat.D)—New York University, 1970. 128.

CHAPTER 5  
ANALYSIS OF PERSICHETTI'S *SYMPHONY FOR BAND* (SYMPHONY NO. 6) OP.69  
MOVEMENT I – ADAGIO-ALLEGRO

The concert band is a medium of expression distinct from, but not subordinate to, any other medium. More and more young American composers are turning to it now. You can get lots of things out of a band that you just can't get out of an orchestra.<sup>1</sup>  
–*Vincent Persichetti*

### GENERAL OVERVIEW

The first movement of the Persichetti *Symphony for Band* begins with an Adagio introduction that lasts for twenty measures. Within this Adagio introduction, Persichetti first introduces the motivic material and rhythmic cells that eventually permeate the rest of the work. The second major portion of the movement, the Allegro, lasts for 272 measures and further develops the motivic ideas from the Adagio introduction. It also introduces new material, such as brief iterations of chorale textures that foreshadow the next movements of the work. The first movement lasts approximately six-minutes and four-seconds.

### FORMAL STRUCTURE

The movement I Adagio-Allegro of the Persichetti *Symphony for Band* follows standard sonata-allegro form. The first movement opens with an Adagio introduction, followed by an Allegro exposition, development, recapitulation, and coda.<sup>2</sup> Following the twenty-measure

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<sup>1</sup> Online Program Notes, [http://wso.williams.edu/orgs/symphwinds/content/downloads/program-notes/Persichetti Masquerade%20program%20notes.pdf](http://wso.williams.edu/orgs/symphwinds/content/downloads/program-notes/Persichetti%20Masquerade%20program%20notes.pdf)

<sup>2</sup> Renshaw, Jeffrey, "The Conducting Challenges of Persichetti's Symphony," *The Instrumentalist* 49, no. 11 (June 1995): 22

introduction, the exposition of the movement begins in measure 21 and ends through measure 121.

Two thematic areas sectionalize the exposition. The first statement of the A theme begins in measure 21 and ends in measure 60. Contained within the A theme are three statements followed by extension ending in measure 60. The first statement of the A theme begins in measure 25 and ends in measure 33. The second statement begins in measure 33 and ends in measure 44. The third statement begins in measure 45 and ends in measure 54, followed by an extension in measure 54 that ends in measure 60. The B theme begins in measure 60 and ends in measure 120. The B theme contains two sections followed by closing material. The first section of the B theme begins at measure 60 and ends in measure 86. The second section of the B theme begins in measure 86 and ends in measure 110, followed by 10 measures of closing material.

The development of the first movement of the *Symphony for Band* starts in measure 120 and ends in measure 220. The development can be compartmentalized into four sections: section one begins in measure 120 and ends in measure 141; section two begins in measure 141 and ends in measure 171; section three begins in measure 171 and ends in measure 200; and section four begins in measure 200 and ends in measure 220.

The recapitulation begins with a re-transition in measure 220 that ends in measure 226. Persichetti deviated from traditional recapitulatory expectations by changing the order of the themes, opting to begin with the B theme followed by the A theme. The recapitulation begins in earnest with the statement in percussion in measure 220, followed by two sections. The first section begins in measure 226 and ends in measure 237. The second section begins in measure 237 and ends in measure 260. The movement closes with a coda section that starts in measure

260 and ends with a fermata in measure 292 to conclude the movement (see Appendix 1 for the schematic overview of Movement I).

## TEMPO AND TIME SIGNATURE

The Adagio-Allegro movement of the *Symphony for Band* begins and ends in common time (4/4) with an initial tempo marking of ♩ = 69. The Allegro section at measure 21 begins and ends with a time signature of (2/4) with a tempo marking of ♩ = 138.

## MELODIC AND THEMATIC CONSIDERATIONS

The horn introduces a three-note motive in the Adagio introduction (Figure 9) to the exposition, considered by Persichetti to be the “source motive” or “motive A,” which forms the basis of the secondary theme.<sup>3</sup> Persichetti’s own rehearsal scores label this motive as “el. # 1” – likely an abbreviation of “element number one.”



Figure 9. Movement I (Adagio-Allegro) mm. 1-4 - Persichetti - *Symphony for Band*  
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The “three-note horn call source motive” appears fourteen times in the first movement as source and B theme; the introduction’s “scale wise theme” and its expansion into the A theme are heard

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<sup>3</sup> Earl H Bruning, *A Survey and Handbook of Analysis for the Conducting and Interpretation of Seven Selected Works in the Standard Repertoire for Wind Band*, Thesis (D.A.)—Ball State University, 1980, 1982. 217.

on twenty occasions. The source call returns five dramatic times in the final movement when the A theme is used twice.<sup>4</sup> Further analysis of the source motive (“el. # 1”) in the horn reveals the following intervallic distances:

Descending perfect fifth – Ascending major sixth – Descending perfect fifth – Ascending perfect fourth – Descending perfect fifth – Ascending major sixth

This source motive will eventually appear as opening material to the B theme in measure 57, appearing once again in the horn I part (Figure 10). It is interesting to note that an investigation of the original manuscript sketches of the *Symphony for Band* revealed that the “three-note horn call source motive” was not original but added later by Persichetti. According to Renshaw, “Persichetti’s sketches for the opening Adagio section were carefully worked out, beginning with the percussion parts and ascending up the scale from the low brass.”<sup>5</sup>



Figure 10. Movement I (Adagio-Allegro) mm. 57-59 - Persichetti - *Symphony for Band*  
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Another motive that serves the function of secondary source material is the scale theme. Found in both melodic and rhythmic forms, it occurs in measures 3 through 6, introduced by bass clarinet, bassoon II, baritone saxophone, euphonium, and tuba in unison at the octave.

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<sup>4</sup> Frederick Fennell, *A Conductor's Interpretive Analysis of Masterworks for Band* (Galesville, FL: Meredith Music Publications, 2008), 16.

<sup>5</sup> Jeffrey Renshaw, “The Conducting Challenges of Persichetti's *Symphony*,” *The Instrumentalist* 49. no. 11 (June 1995): 19.



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The musical score is arranged in a standard orchestral format with staves grouped by instrument family. The woodwind section includes Piccolo, Flutes I and II, Oboes I and II, E-flat Clarinet, Bass Clarinet (I, II, III), Alto Clarinet, and Bass Clarinet. The saxophone section includes Alto, Tenor, and Baritone saxophones. The brass section includes Contrabass, Trumpets I and II, Horns (I, II, III, IV), Euphonium, Trombones (I, II, III), and Tubas. The score features various musical notations including notes, rests, and dynamic markings such as *mp* and *mp dolce*. A *Solo Tuba* marking is present in the tuba part.

Figure 12. Movement I (Adagio-Allegro) mm. 6-10 - Persichetti - *Symphony for Band*  
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The pitch collection used in the source two-scale theme is an area of interesting debate. The next heading (Harmonic Considerations) examines the implications of this pitch collection and its ramifications on harmonic content. The horn once again introduces another secondary motive in measure 8 (Figure 13). Persichetti indicated in his rehearsal scores that this was a variation of the original “three-note horn call source motive.”



Figure 13. Movement I (Adagio-Allegro) mm. 8-9 - Persichetti - *Symphony for Band*  
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The scale theme first introduced in the Adagio section of movement I in measure 3 now forms the basis of the first theme of the exposition at the beginning of the Allegro at measure 21 (Figure 14).



Figure 14. Movement I (Adagio-Allegro) mm. 21-24 - Persichetti - *Symphony for Band*  
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The euphonium and tuba introduce the scale theme. Further analysis reveals that Persichetti manipulates the scale theme by scoring the respective instruments in parallel motion at a

compound interval of a major tenth. The euphonium scale theme appears in the guise of D melodic minor set against the tuba scale theme, which appears in B-flat major. The frequent use of bitonal and polytonal harmonic elements, though used sparingly, is a signature Persichetti compositional feature that can found throughout the *Symphony for Band*.

The scale theme is juxtaposed upon the percussion section that Persichetti used as a means to introduce the motivic ideas that make up the exposition, development, and recapitulation in measures 21 through 25 (Figure 15). The three snare drums, which act as pitched tom-tom drums, along with the xylophone, present the motive both rhythmically and melodically.



Figure 15. Movement I (Adagio-Allegro) mm. 21-25 - Persichetti - *Symphony for Band*  
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## HARMONIC CONSIDERATIONS

Many critical analyses of the Persichetti *Symphony for Band* lack discussion of the harmonic design of the work. Instead, they focus on the motivic elements, rhythmic construction, innovative use of percussion scoring, and general formal devices. Those that do touch on the harmonic syntax of the *Symphony for Band* offer general insights. An in depth harmonic analysis would inevitably reveal greater appreciation at the craftsmanship and sheer economy of Persichetti's compositional practice, especially as it relates to the *Symphony for*

*Band.* Such an analysis, however, lies outside the scope of this paper. Bruning’s analysis offers some harmonic perspectives, considering the opening movement in B-flat major:

The opening movement, in B-flat major, is in classical sonata form. Following a slow introduction in the tonic key, the principal theme moves from the dominant through several major key areas, returning to tonic at the beginning of the subordinate theme. The exposition is closed with a third theme, which alludes to the chorale texture of the following movement. The first section of the development is in the mediant, and the second development section follow before percussion introduces the recapitulation, which the woodwinds place belatedly into the key of C minor. The closing chorale then announces the Coda against principal theme materials that are articulated in the percussion. Tonic B-flat is located again and then is expanded by the addition of F major.<sup>6</sup>

Morris also seems to concur with Bruning's analysis that the movement is set in the key of B-flat major. He rests his analysis in an evaluation of the “three-note horn call source motive” (Figure 16).



Figure 16. Movement I (Adagio-Allegro) mm. 1-4 - Persichetti - *Symphony for Band*  
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The pitch B-flat is clearly announced at the beginning by a pedal in the timpani while the horn motive states successively the dominant, tonic, sixth degree, second degree, dominant, tonic and finally the sixth degree.<sup>7</sup> Morris proceeds to assess the scale theme beginning in measure 3 of

<sup>6</sup> Earl H Bruning, *A Survey and Handbook of Analysis for the Conducting and Interpretation of Seven Selected Works in the Standard Repertoire for Wind Band*. Thesis (D.A.)—Ball State University, 1980, 1982. 217.

<sup>7</sup> Christopher Paul Morris, *Composition as Continuous Variation as Exemplified in Selected Wind Band Music of Vincent Persichetti: A Study for Conductors*, Thesis (D. Music)—Northwestern University, 1993, pg. 29.

the Adagio introduction of the first movement (Figure 17 and 18).

Figure 17. Movement I (Adagio-Allegro) mm. 1-5 - Persichetti - *Symphony for Band*  
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Figure 18. Movement I (Adagio-Allegro) mm. 6-10 - Persichetti - *Symphony for Band*  
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The outline of B-flat to E-flat and F is also important as the fourth and fifth degrees of B-flat major.<sup>8</sup>

The idea that B-flat major serves as the key center for the first movement of the *Symphony for Band* is certainly reasonable. Yet, analysis also shows progression to other key areas and a sense of linear progression. It is the opinion of the author that perhaps a better explanation of key center exists. Simply labeling this movement in B-flat major does not

<sup>8</sup> Christopher Paul Morris, *Composition as Continuous Variation as Exemplified in Selected Wind Band Music of Vincent Persichetti: A Study for Conductors*, Thesis (D. Music)—Northwestern University, 1993, 30.

adequately explain the heavy use of chromaticism. Although B-flat major may be the initial basis for the key center, sheer aural awareness conveys a high level of harmonic ambiguity. The Adagio sounds neither major nor minor, but rather hybrid. Persichetti's unique harmonic syntax of the Adagio justifies further exploration. One way to accomplish this may be to re-examine the pitch collection of this movement. For example, the timpani figure in first two measures of the Adagio begins on B-flat but ends on E, creating a tritone (Figure 19).

Figure 19. Movement I (Adagio-Allegro) mm. 1-2 - Persichetti - *Symphony for Band*  
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B-flat major does not explain the use of E in the second measure of the timpani part.

Furthermore, the pitch collection of the scale theme (Figure 11 and Figure 12) reveals more ambiguity. Though the scale theme starts on B-flat, it ends on C with moments of chromaticism.

Morris believes this passage to be in B-flat with references to G minor.

Perhaps there might be an even better explanation. One intriguing aspect of this argument lies within the Persichetti's own rehearsal scores. In the Vincent Persichetti Papers, there remain two extant copies of the published facsimile score to the *Symphony for Band*. Within both scores, identical markings and annotations appear to be the composer's own handwriting. This suggests that he used these scores for rehearsals and performances. One score

is particularly older than the other is and its binding has since deteriorated. However, both scores contain virtually the same markings. At various points in the score, the marking “Bm” appears. The first marking on the older score reads “Bm” and “B6” on the first page of movement I. Then, on page 7, the start of the Allegro, Persichetti has written “Bm theme.” On page 13, his score has the curious note “Bm theme rhythmized.” Finally, on page 80, at the start of movement IV, Persichetti has notated “(A) Bm I material.” Indeed this intriguing notation warrants further investigation.

An examination of the entire pitch collection on the first page of the score to the first movement reveals all twelve pitches (Figure 20).

Commissioned by  
Washington University, St. Louis

3  
**SYMPHONY FOR BAND**  
(Symphony No. 6)

Perf. Time: 15 mins.

Adagio (♩ = 69)

I

Vincent Persichetti, Op. 69

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Figure 20. Movement I (Adagio-Allegro) mm. 1-5 - Persichetti - *Symphony for Band*  
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Was there something to the idea of using all twelve pitches of an aggregate structure? Persichetti was a prodigious piano performer and as a member of the composition faculty at Julliard, he would have been quite aware of the elements of serialism. This is not to suggest that the work is serial in nature, but perhaps experimentation with serial techniques might have led the composer to arrive at this particular pitch collection.

Further examination of his papers revealed a file folder titled “Band” that was undated. It contained several sketches and ideas that were perhaps ideas for future wind band compositions. They may have developed into material for works in other genres. One of these sketches was a fully developed 12-tone matrix. What was Persichetti contemplating? He never embraced serial techniques exclusively. Still, he was clearly aware of this style and could have synthesized those techniques as a part of his amalgamation of styles.

One possible explanation for the curious “Bm” marking that appeared in Persichetti’s score is that he originally conceived the Adagio pitch collection in B minor (melodic form) and then augmented it with a juxtaposition of B-flat major, thus creating a bitonal harmonic construct. Persichetti frequently utilized bitonal and polytonal structures in his works. If he intended both the key areas of B minor and B-flat major as a bitonal combination, then perhaps it might better explain the use of the aggregate pitch collection:

B minor (melodic form) -    B    C#    D    E    F#    G#    A#    (B)

Bb major -                    Bb    C    D    Eb    F    G    A    (Bb)

The two key centers share one common tone: D. Using both major and minor modes would account for the pitch collection and the ambiguous nature of the opening movement. Further investigation is necessary.

The first polychord at measure 17 also merits consideration (Figure 21). Though very brief, lasting only the duration of an eighth note, the polychord consists of three triads: A major,

a D major, and G major. This is also a notable example of Persichetti's choice of quartal harmony as the pitches A-D-G are a perfect fourth apart.

Figure 21. Movement I (Adagio-Allegro) mm. 17-20 - Persichetti - *Symphony for Band*  
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Another striking display of Persichetti's compositional artistry occurs at the end of the exposition at measure 112. Here is another polychord consisting of triads built on A major, C major, D-flat major, B-flat major, G major, E-flat major, and F major (Figure 22).

The image displays a page of a musical score for a band, covering measures 111 to 117. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left include Percussion, Flute I, Oboe, E♭ Clarinet, B♭ Clarinet I, B♭ Clarinet II, Alto Clarinet, Bass Clarinet, Bassoon, Saxophone Alto, Saxophone Tenor, Saxophone Baritone, Contralto, Trumpet I, Trumpet II, Horn I, Horn II, Horn III, Horn IV, Euphonium, Trombone I, Trombone II, Trombone III, Tubas, Timpani, Snare Drum, and Bass Drum. The music features complex harmonic textures with various dynamics such as *pp*, *f*, and *mf*, and articulations like *sfz* and *sf*. There are also performance instructions like "on the rim." and "triplets of". The score is written in a key signature of one flat and a 4/4 time signature.

Figure 22. Movement I (Adagio-Allegro) mm. 111-117 - Persichetti - *Symphony for Band*  
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This area also foreshadows the chorale section that occurs in the second movement. Additional examples of polychordal harmonic construction in the first movement occur at measure 127 (Figure 23 and Figure 24) comprising triads of C major, C minor, and E-flat major.

24

125

130

Figure 23. Movement I (Adagio-Allegro) mm. 125-130 - Persichetti - *Symphony for Band*  
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The next polychord at measure 136 (Figure 24) contains four triads built on A major, D major, F major, and F-sharp minor.

Figure 24. Movement I (Adagio-Allegro) mm. 131-136 - Persichetti - *Symphony for Band*  
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Another example occurs in measures 187 through 190 (Figure 25 and 26) with triads containing C-flat major over C major, G-flat major over B-flat major, A-flat major over A minor, E-flat major over E minor, and G-flat major over G major.

Picc  
 Fl I II  
 Ob I II  
 Eb Cl  
 Bb Cl I II III  
 Alto Cl  
 Bass Cl  
 Bn I II  
 Sax Alto I II  
 Ten  
 Bar  
 Cnt  
 Tpt I II  
 Hn I II III  
 Euph  
 Tbn I II III  
 Tubas

Figure 25. Movement I (Adagio-Allegro) mm. 182-188 - Persichetti - *Symphony for Band*  
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Figure 26. Movement I (Adagio-Allegro) mm. 189-195 - Persichetti - *Symphony for Band*  
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The next occurrence of polychordal triads begins in measure 249 (Figure 27) with G major over A minor, F major over B-flat major, C major over E-flat major, B-flat major over D minor, C major over D major, A major over D major, and F minor over B-flat major.

250

250

Figure 27. Movement I (Adagio-Allegro) mm. 247-252 - Persichetti - *Symphony for Band*  
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This particular example reveals the presence of triad roots that are spaced intervallically a second or a third apart.

Persichetti alters his usage of polychordal treatment at the coda of the first movement. Here at measure 260, the composer utilizes bichordal treatments set against an augmented version of the “three-note horn source motive.” The bichordal passages consist of C major and E-flat major, as well as G major and A-flat major. Persichetti clears the tonal palette by ending this sequence with an F major triad in measure 263. He then returns to the bichordal treatments in the following measures, with triadic combinations of A-flat major and G major, E-flat major and C major, C major and F major, B-flat major and D major, E-flat major and G major, and finally with B major and F major (Figure 28 and Figure 29).

The image displays a page of a musical score for a band, specifically Movement I (Adagio-Allegro) measures 260-266 by Persichetti. The score is arranged in a standard orchestral layout with multiple staves for different instruments. The instruments listed on the left include Piccolo, Flutes I and II, Oboe I and II, Clarinets in Bb (I, II, III), Clarinet in A, Bass Clarinet, Basset Horn, Saxophones (Alto, Tenor, Baritone), Trumpets I, II, III, Horns I, II, III, IV, Euphonium, Trombones I, II, III, Tubas, Timpani, Snare Drum, and Tenor Drum. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as 'sonoro', 'ff', 'p', and 'cresc.'. There are also performance instructions like '[hard sticks]' and '[Ten.D.]'. The page number '260' is written in a box at the top left, and the page number '45' is at the top center.

Figure 28. Movement I (Adagio-Allegro) mm. 260-266 - Persichetti - *Symphony for Band*  
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270

270

p cresc. poco a poco

Figure 29. Movement I (Adagio-Allegro) mm. 267-273 - Persichetti - *Symphony for Band*  
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The last portion of the coda, beginning in measure 271, is another setup for the second movement chorale. In this instance, B-flat major over A major triads and A minor over E minor triads take the listener to the final polychord of the movement at measure 276. This particular

texture is less dense and contains only F major, B-flat major, and A-flat major triads (Figure 30 and Figure 31).

47

The musical score for Figure 30, Movement I (Adagio-Allegro) mm. 274-279 by Persichetti, is a full band score. It features a variety of instruments including woodwinds, brass, and percussion. The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4. The dynamics range from *dim. molto* to *ff*. The percussion parts include *hard sticks* for the timpani, *Tom Tom*, and *B. Dr.* (Bass Drum). The score is divided into measures 274, 275, 276, 277, 278, and 279. The instruments are listed on the left side of the score, and the dynamics are indicated throughout.

Figure 30. Movement I (Adagio-Allegro) mm. 274-279 - Persichetti - *Symphony for Band*  
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## RHYTHMIC CONSIDERATIONS

The rhythmic components of the *Symphony for Band* represent some of the most fascinating and economical uses of motivic development via augmentation and diminution throughout each of the four movements. The result is a work thoroughly woven with unification through the gambit of rhythm. To understand this idea of motivic unity, one must first examine the second movement of the *Symphony for Band*. The second movement (which will be examined in detail in chapter six) is based on a chorale setting, “Round Me Falls the Night” from the composer’s work *Hymns and Responses for The Church Year, Op. 68*. According to a fascinating study dealing specifically with the mechanics of rhythmic analysis, Dye offers some rather intriguing evidence to support the idea of motivic unity. The basic rhythm of the chorale provides the original rhythmic material of the piece.<sup>9</sup> The primary rhythm found within the chorale setting then becomes the source by which virtually every rhythmic cell originates (Figure 32).

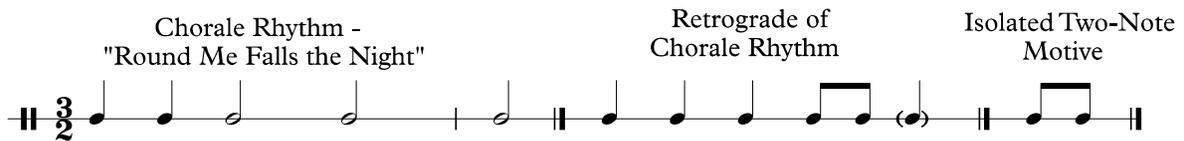


Figure 32. “Round Me Falls the Night”- Original Rhythm and Derivative Rhythmic Motives <sup>10</sup>

A closer examination of the percussion writing of the Adagio reveals several instances of motivic introduction (Figure 33).

<sup>9</sup> Christopher Keith Dye, *The Study and Application of Rhythmic Analysis for Wind Band Repertoire*, Thesis (M.M. in Music Education)—Columbus State University, 2006, 84.

<sup>10</sup> *Ibid.*, 85



Figure 33. Movement I (Adagio-Allegro) mm. 1-2 - Persichetti - *Symphony for Band*  
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According to Paré, one finds at least five motivic cells within the first ten measures of the Adagio in the percussion alone. Each motive is presented with a melodic contour and texture not commonly associated with membrane percussion instruments.<sup>11</sup> One can find further examples of motivic unity within the first movement. For example with the euphonium in measures 3 and 8, as well as with horns in measure 15, Dye explains how the winds use both the chorale rhythm in retrograde and in diminution. They also utilize the two-note rhythmic motive (Figure 34, Figure 35, and Figure 36).



Figure 34. Movement I (Adagio-Allegro) mm. 1-5 - Persichetti - *Symphony for Band*  
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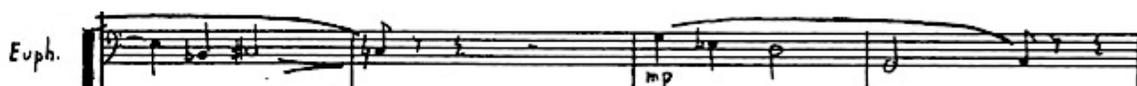


Figure 35. Movement I (Adagio-Allegro) mm. 6-9 - Persichetti - *Symphony for Band*  
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<sup>11</sup> Craig T. Paré, *An Examination of Innovative Percussion Writing in the Band Music of Four Composers: Vincent Persichetti - Symphony for Band; Karel Husa - Music for Prague 1968; Joseph Schwantner - And the Mountains Rising Nowhere; Michael Colgrass - Winds of Nagual*, Thesis (Dr. of Musical Arts)—University of Cincinnati, 1993, 5.



Figure 36. Movement I (Adagio-Allegro) mm. 11-15 - Persichetti - *Symphony for Band*  
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The rhythm of the chorale in the second movement can also be found in retrograde as a principal motive of the Allegro section of the first movement in both the percussion and winds (Figure 37 and 38).



Figure 37. Movement I (Adagio-Allegro) measure 21- Persichetti - *Symphony for Band*  
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Figure 38. Movement I (Adagio-Allegro) measure 33 - Persichetti - *Symphony for Band*  
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In addition to the retrograde motive, there exists a two-note motive, found throughout the work as well. It is simply taken from the first two notes of the primary motive leaving two isolated,

articulated notes of equal value, found either in complete isolation or at the end of a phrase.<sup>12</sup>

There are also further examples of the elaboration of the two-note motive found throughout the first movement (Figure 39, 40, 41).



Figure 39. Movement I (Adagio-Allegro) mm. 39-44 - Persichetti - *Symphony for Band*  
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Figure 40. Movement I (Adagio-Allegro) mm. 189-190 - Persichetti - *Symphony for Band*  
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A final example of the Persichetti's mastery in exploiting motivic development exists in the last six measures of the first movement of the *Symphony for Band*. Using percussion for more than mere time keeping or decoration, the composer ends the movement much the same way it began, with percussion continuing motivic development (Figure 41)



Figure 41. Movement I (Adagio-Allegro) mm. 287-292 - Persichetti - *Symphony for Band*  
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<sup>12</sup> Christopher Keith Dye, *The Study and Application of Rhythmic Analysis for Wind Band Repertoire*, Thesis (M.M. in Music Education)—Columbus State University, 2006, 85.

CHAPTER 6  
ANALYSIS OF PERSICHELLI'S *SYMPHONY FOR BAND* (SYMPHONY NO. 6) OP.69  
MOVEMENT II – ADAGIO SOSTENUTO

My own music is an amalgamation of techniques  
I've inherited - not only the 20th century.<sup>1</sup>  
—*Vincent Persichetti*

### GENERAL OVERVIEW

The second movement of Vincent Persichetti's *Symphony for Band*, Adagio sostenuto, is an instrumental setting of the hymn "Round Me Falls the Night." The hymn comes from his collection *Hymns and Responses for the Church Year, Op. 68*.<sup>2</sup> As stated in the previous chapter, the *Symphony for Band* originates from this hymn. This is intriguing because Persichetti rarely borrowed from his own works and one wonders why Persichetti chose this particular hymn from all of the others in the collection. This movement, with its sheer expressiveness, can offer a perspective on Persichetti's orchestrational technique for wind band. The Adagio sostenuto is the shortest movement of the *Symphony for Band* at three minutes and twenty-four seconds in duration and 57 measures in length.

### FORMAL STRUCTURE

Persichetti constructed the second movement around a lyrical three-part ABA form. The first A section runs through measures 1 to 13 and contains a phrase structure of three four-measure phrases. Following a two-measure extension that serves as a phrase overlap, the next

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<sup>1</sup> Quote as found in Jeffrey Renshaw, "The Conducting Challenges of Persichetti's Symphony", *The Instrumentalist* Vol. 49 No. 11 June 1995, 18.

<sup>2</sup> Earl H Bruning, *A Survey and Handbook of Analysis for the Conducting and Interpretation of Seven Selected Works in the Standard Repertoire for Wind Band*, Thesis (D.A.)—Ball State University, 1980, 1982, 220.

section starts in measure 14 and concludes in measure 28. In this particular phrase, the solo cornet offers a descant comment, weaving its way through the texture against the hymn setting. Some formal analyses consider this section as an A' and others consider it an extension of A (Figure 42).

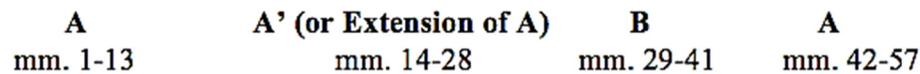


Figure 42. Formal Arrangement of the Adagio-sostenuto - Movement II of Persichetti's Symphony for Band

In either case, this second section contains two four-measure phrases, followed by a single three-measure phrase, and a single four-measure extension that leads into the B section at measure 29. The B section is a variation of the A section.<sup>3</sup> The phrase structure in this section consists of asymmetrical phrases within the framework of a twelve-measure period. The return to the A section begins as a recapitulation in measure 42. The third section of the movement, measures 42-57, is nearly identical to the first section with an added obbligato in solo flute and alto saxophone.<sup>4</sup> Measure 54 marks the beginning of a four-measure extension, which closes out the movement (See Appendix 2 for the schematic overview of Movement II).

## TEMPO AND TIME SIGNATURE

The Adagio sostenuto movement of the *Symphony for Band* begins and ends with a time signature of (3/2) and a tempo marking of  $\text{♩} = 58$ .

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<sup>3</sup> Jeffrey Renshaw, "The Conducting Challenges of Persichetti's Symphony," *The Instrumentalist* 49, no. 11 (June 1995): 26.

<sup>4</sup> *Ibid.*, 26

## MELODIC AND THEMATIC CONSIDERATIONS

The main theme of this movement calls for flute I and II, B-flat soprano clarinet I, II, and III, and euphonium. As the movement begins, the theme is constructed of major and minor seconds, separated by leaps of fourths, fifths, and one tritone<sup>5</sup> (Figure 43).

The image displays a page of a musical score for a wind band, specifically Movement II (Adagio-sostenuto) from mm. 1-6. The tempo is marked as Adagio sostenuto with a quarter note equal to 58 (♩ = 58). The score is for various instruments: Piccolo, Flute I and II, Oboe I and II, E-flat Clarinet I, II, and III, Bass Clarinet, Bassoon I and II, Saxophone I, II, and III, Contrabass, Trombone I, II, and III, Horn I, II, III, and IV, and Euphonium. The main theme is introduced by the Flute I and II parts, which play a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. This sequence is characterized by major and minor seconds, with leaps of fourths, fifths, and one tritone. The score includes dynamic markings such as mp, mf, and f, and performance instructions like 'mp dolcissimo' and 'mf espr.'. The key signature is one flat (B-flat major/D minor), and the time signature is 3/4.

Figure 43. Movement II (Adagio-sostenuto) mm. 1-6 - Persichetti - *Symphony for Band*  
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<sup>5</sup> Christopher Paul Morris, *Composition As Continuous Variation As Exemplified in Selected Wind Band Music of Vincent Persichetti: A Study for Conductors*, Thesis (D. Music)—Northwestern University, 1993. 43.

The lyric nature of this movement runs throughout. Persichetti achieves the sostenuto quality by overlapping phrases, as is customary to his compositional practice of phrase elision. Percussion scoring is minimum, and in contrast to the first movement, the composer scores only for timpani, tenor drum, and bass drum. The composer calls the paired quarter notes that begin each measure “the heartbeat of the second movement.”<sup>6</sup> Variations of the main hymn tune appear in measures 14 and 29, scored for solo cornet and euphonium in turns (Figure 44 and Figure 45).

Figure 44. Movement II (Adagio-sostenuto) mm. 13-18 - Persichetti - *Symphony for Band*  
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<sup>6</sup> Earl H. Bruning, *A Survey and Handbook of Analysis for the Conducting and Interpretation of Seven Selected Works in the Standard Repertoire for Wind Band*, Thesis (D.A.)—Ball State University, 1980, 329.

The image shows a page of handwritten musical notation for a band. The score is organized into systems. The first system includes Piccolo, Flute, and Oboe. The second system includes Clarinet, Saxophone, and Trumpet. The third system includes Trombone, Percussion, and Piano. The notation is dense with notes, rests, and dynamic markings. The tempo is marked 'Adagio-sostenuto'. The page number '59' is visible at the bottom.

Figure 45. Movement II (Adagio-sostenuto) mm. 26-32 - Persichetti - *Symphony for Band*  
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## HARMONIC CONSIDERATIONS

As with the first movement of the *Symphony for Band*, the harmonic construction and functioning tends to be slightly ambiguous. In this particular movement, Persichetti chooses a tonal center of E minor, but then blurs this tonality by starting the movement on an F-sharp minor-seventh chord in second inversion. The F-sharp minor-seventh serves in a modal context, functioning as a supertonic. The composer alters the end of the second movement slightly from the original hymn setting by creating a four-measure extension starting in measure 54 through measure 57. Instead of ending on an F-sharp minor chord, as one might expect, Persichetti once again defies expectations by writing a pair of open perfect fifths, scored for the clarinets on concert E and B and euphonium, tuba, and timpani on concert D and A (Figure 46 and Figure 47).



Figure 46. Movement II (Adagio-sostenuto) mm. 51-57 - Persichetti - *Symphony for Band*  
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Figure 47. Movement II (Adagio-sostenuto) mm. 51-57 - Persichetti - *Symphony for Band*  
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The use of open fifths contrasts with the general harmonic style of the second movement, but foreshadows the extensive harmonic use of fifths in the succeeding movement.<sup>7</sup>

#### RHYTHMIC CONSIDERATIONS

The melody – two quarter notes followed by two half notes – contains the two-note rhythmic motive that permeates the symphony.<sup>8</sup> In addition, and as mentioned in Chapter 4, the retrograde of the chorale rhythm also serves a motivic function throughout the symphony. Note the meter pattern of the hymn-setting text (Figure 48).

*Round-me-falls-the-night (5) – Sav-iour –be-my –light (5)*  
*Through-the hours-in-dark-ness-shroud-ed (8) – Let-me-see-Thy-face-un-cloud-ed (8)*  
*Let-Thy-glo-ry-shine (5) – In-this-heart-of-mine (5)*

Figure 48. Meter pattern of the hymn “Round Me Falls the Night”  
 from *Hymns and Responses for the Church Year, Op. 68*  
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<sup>7</sup> William Harmon Tarwater *Analyses of Seven Major Band Compositions of the Twentieth Century*, Thesis (Ph.D.)—George Peabody College for Teachers, 1958, 177.

<sup>8</sup> Earl H. Bruning, *A Survey and Handbook of Analysis for the Conducting and Interpretation of Seven Selected Works in the Standard Repertoire for Wind Band*, Thesis (D.A.)—Ball State University, 1980, 220.

The meter pattern of the hymn text – 5-5-8-8-5-5 – forms the basis of the chorale rhythm and phrase structure of the movement, which Persichetti then arranged as motivic fragments throughout the rest of the symphony. The text comes from a poem written by W. Romanis (1824-1899). In addition to the main chorale rhythm, the presence of the two-note motive, encountered previously in the first movement, makes a brief appearance in measure 39 through 44, scored in the horns and timpani (Figure 49).

Figure 49. Movement II (Adagio-sostenuto) mm. 39-44 - Persichetti - *Symphony for Band*  
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The insertion of this figure into the second movement illustrates Persichetti's craft in successfully connecting varied motivic material over large spans of music.<sup>9</sup>

<sup>9</sup> Christopher Paul Morris, *Composition As Continuous Variation As Exemplified in Selected Wind Band Music of Vincent Persichetti: A Study for Conductors*, Thesis (D. Music)—Northwestern University, 1993, 44.

CHAPTER 7  
ANALYSIS OF PERSICHETTI'S *SYMPHONY FOR BAND* (SYMPHONY NO. 6) OP.69  
MOVEMENT III – ALLEGRETTO

Careful inventory of melodic, rhythmic, and harmonic aspects of thematic ideas must be taken, because as a work progresses these elements are often used independently of each other.<sup>1</sup>  
– Vincent Persichetti

### GENERAL OVERVIEW

The third movement of the Persichetti *Symphony for Band*, Allegretto, functions as the dance movement in the overall design of the symphony. With a duration of approximately two minutes and twenty-eight seconds, this movement is 126 measures in length. The movement has a unique expressive lyrical quality that conveys a sense of joyful transcendence through forward motion.

An investigation of the Persichetti Papers suggests that the composer originally conceived this movement for another work, with compositional material already worked out through a series of pre-existing sketches. The manuscript of the third movement contains a title page written in Persichetti's hand with the following suggested notations: "*Piano Sonatine, Short Piece, Band, Harpsichord.*" Persichetti presumably crossed out the last three titles, which suggests that the composer favored using the material for a piano work.

The folder containing this manuscript also has a piano score of the (6/8) portion of the third movement. This also happens to be the last nine measures of another Persichetti work, *Pageant*. It is evident that Persichetti had sketched material for a composition entitled *Morning*

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<sup>1</sup> Vincent Persichetti, *Twentieth-Century Harmony; Creative Aspects and Practice* (New York: W. W. Norton, 1961), 276.

*Music for Band* that was to have been the opening slow section of *Pageant*, then followed it with a (6/8) section based on what is now the third movement of the *Symphony for Band*.<sup>2</sup> Further examination of the manuscript sketches reveals Persichetti's marginalia containing descriptive titles such as "Nice Tune," "aubade," "alborado," "pastoral," and "ballade." This information helps the conductor better understand Persichetti's conception of this movement, giving better insight into interpretive decisions.

## FORMAL STRUCTURE

The overall formal structure of the work is a standard trio in ABA form followed by a codetta. The A section begins with an anacrusis and ends in measure 27. Within the A section, there exists four sub-phrases that vary in length. The B section begins in measure 27 and ends in measure 62. Within the B section, there are two sub-phrases. The first begins in measure 27 and ends in measure 38. An extension of the first B sub-phrase followed by a bridge beginning in measure 42 leads directly to the second and last B sub-phrase that starts in measure 49. Following the B section, there is a developmental section that begins in measure 62 and ends in measure 90, returning to the A section in measure 91. The developmental section contains a mixture of material from both the A and B sub-phrases. Because of the lack of the recapitulation of the second theme, the form does not conform to the model of a sonatina or sonata-allegro.<sup>3</sup> Measure 119 marks the codetta of the movement, which ends in measure 126 (See Appendix 3 for the schematic overview of Movement III).

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<sup>2</sup> Jeffrey Renshaw, "The Conducting Challenges of Persichetti's Symphony," *The Instrumentalist* 49, no. 11 (June 1995): 20.

<sup>3</sup> William Harmon Tarwater, *Analyses of Seven Major Band Compositions of the Twentieth Century*, Thesis (Ph.D.)—George Peabody College for Teachers, 1958, 177.

## TEMPO AND TIME SIGNATURE

The tempo of the Allegretto movement of the *Symphony for Band* is marked  $\text{♩} = 100$ .

The time signature of this movement begins in (6/8) time and proceeds into a (2/4) time signature starting in measure 27. Measure 62 marks the return to (6/8) time that soon alternates with (2/4) time in various sections. As a matter of performance practice it should be noted that although the initial tempo of this movement is marked  $\text{♩} = 100$ , there are certain sections of this movement that should “ebb and flow.”

An examination of Persichetti’s two published rehearsal scores reveals some interesting information. The composer has indicated in both scores that measure 27 should be marked *poco piu mosso*. The idea that this section should contrast the opening (6/8) section seems to make sense, especially when considering that measure 27 also marks the beginning of the B section and the material presented therein also utilizes thematic material from the faster Allegro section of the first movement, namely the eighth and two-sixteenth rhythms.

Persichetti intended this section to move quicker than the tempo of the A section, as further indicated at measure 62. Following a brief two measure *poco ritardando*, the printed score is marked *a tempo*, but both extant copies of Persichetti’s rehearsal scores have that crossed out. In its place, he inserted a handwritten Tempo I, which again indicates the composer’s desire to return to the initial tempo at the opening of this movement. This opening introduced melodic material in the clarinet I part and the melody now returns with the oboe I at measure 62. This change further validates the notion that Persichetti intended the (2/4) B section

material to move slightly faster in tempo, rather than a continuous tempo of  $\text{♩} = 100$ , thus providing musical contrast between the sections.

## MELODIC AND THEMATIC CONSIDERATIONS

The opening A section material begins with an anacrusis in the clarinet I part, which introduces the thematic material of this movement. Marked at a *mezzo piano* dynamic with an indication of a *bene placido*, the line is a variant of the horn source motive from the first movement. Careful examination reveals Persichetti's use of the descending fifths, which is an important element of the opening horn source motive (Figure 50).



Figure 50. Movement III (Allegretto) mm. 1-6 - Persichetti - *Symphony for Band*  
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This particular rhythm and its variants occur thirteen times throughout the movement. It is critical to establish careful attention to the correct placement of the dotted-eighth-sixteenth-eighth figures early in the rehearsal process. Performance practice should also place tenuto markings over each anacrusis to establish the lilt of the (6/8) feel and avoid the tendency of some players to rush.

The A section theme consists of a three-part period structure containing a phrase pattern of aba'. Each phrase is eight measures long with a two-measure extension added to the last a' phrase. In stark contrast are the motivic fragments of the B section, which begins in measure 27.

In this instance, one finds re-introduced thematic material from the first movement allegro section via fragmentation (Figure 51).

63 30

(♩ = ♩)

Figure 51. Movement III (Allegretto) mm. 25-30 - Persichetti - *Symphony for Band*  
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Measures 42 through 49 serve as a bridge section in which chorale material from the first movement combines with the thematic material of the B section. The development section starts in measure 62 and begins with a false recapitulation of the A section. One should emphasize clarity of texture in measure 74, in which the brass instruments have overlapping fugal entrances.

Persichetti has marked these *poco forte chiaro*. Instead of using A section phrase a material as one would expect, Persichetti opts to use phrase a' material alternating with B section material. In measure 91 a true return to the A section occurs. Once again utilizing the three-period structure aba', Persichetti scores the melodic line in the upper woodwind voices.

Measure 115 marks the codetta section, characterized by thematic material from both the A and B sections. Another performance practice worth mentioning goes back to the study of Persichetti's two published rehearsal scores. The composer indicates in both scores his preference in measure 124 to score the euphonium line for solo tuba and not for euphonium. This curious indication does not show up on any known errata lists. An examination of his personal records and letters indicate that Persichetti frequently guest conducted this particular work. The rehearsal scores and collection of programs also suggest this. The informed scholar-conductor should adhere to the wishes and performance practices of the composer as outlined in the two extant rehearsal-performance scores.

## HARMONIC CONSIDERATIONS

Persichetti primarily relies on the use of parallel fifths as a major harmonic component of this movement. It should come as no surprise, as the perfect fifth is a pervasive element of the opening source material found in the horn I part. The opening of the A section contains a key center of C major as does the B section. The start of the b phrase at measure 9 appears to have modal affinities that alternate between C minor and E-flat major key centers. The B section at measure 27, as mentioned before, contains a key center of C major. This section divides the thematic material into parallel fifths. The tonality shifts to F major at measure 62, which coincides with the a' phrase of the false recapitulation. Measure 91 marks the return of the A

section and an unstable C major key center, once again suggesting modal attributes over parallel fifths. Measure 107 marks Persichetti's use of two secondary dominants that lead to the contrapuntal variant of the main theme, scored for solo flute and clarinet at measures 108 through 111. The closing at measure 126 contains parallel fifths on tonic C and dominant G juxtaposed against parallel fifths mediant E and submediant A (Figure 52).

Figure 52. Movement III (Allegretto) mm. 121-126 - Persichetti - *Symphony for Band*  
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## RHYTHMIC CONSIDERATIONS

From the standpoint of rhythmic analysis, some suggest that this movement lacks rhythmic unity. Dye's study finds that the primary material of the third movement shows less of the rhythmic unity found in the other movements.<sup>4</sup> Still, there are many unifying references to the other movements of the symphony. In particular, Dye's rhythmic analysis is compelling. If one compares the second source motive, reintroduced by the horn in measure 8 and 9 of the first movement (Figure 53) to the opening of the third movement clarinet I theme of the third movement (Figure 54), it is apparent that the clarinet I rhythm is really the second horn source motive in retrograde inversion.



Figure 53. Movement I (Adagio-Allegro) mm. 8-9 - Persichetti - *Symphony for Band*  
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Figure 54. Movement III (Allegretto) mm. 1-2 - Persichetti - *Symphony for Band*  
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As well, the B section at measure 27 (Figure 55) in the third movement *Allegretto* reflects the rhythmic motive of the eighth and two-sixteenth notes.

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<sup>4</sup> Christopher Keith Dye, *The Study and Application of Rhythmic Analysis for Wind Band Repertoire*, Thesis (M.M. in Music Education)—Columbus State University, 2006, 90.



Both the snare drum and xylophone introduce this rhythmic motive in the allegro section of the first movement Adagio-Allegro, itself a retrograde of the chorale rhythm in the second movement) (Figure 56).



Figure 56. Movement I (Adagio-Allegro) mm. 21-25 - Persichetti - *Symphony for Band*  
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One could make another case for the last two measures of the third movement, measures 125 and 126. This particular example shows the two-notes in isolation motive, which pervades much of the first movement as well as the second movement from which it derives (Figure 57).

Picc  
 Fl I  
 Fl II  
 Ob I  
 Ob II  
 E<sup>b</sup>Cl I  
 E<sup>b</sup>Cl II  
 E<sup>b</sup>Cl III  
 Alto Cl  
 Bass Cl  
 Bn I  
 Bn II  
 Sax Alto I  
 Sax Alto II  
 Sax Ten  
 Sax Bar  
 Tpt I  
 Tpt II  
 Tpt III  
 Hn I (sord.)  
 Hn II (sord.)  
 Hn III (sord.)  
 Hn IV (sord.)  
 Euph  
 Tbn I (sord.)  
 Tbn II (sord.)  
 Tbn III (sord.)  
 Tubas  
 Timp  
 Ten Dr  
 B. Dr.

Figure 57. Movement III (Allegretto) mm. 121-126 - Persichetti - *Symphony for Band*  
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CHAPTER 8  
ANALYSIS OF PERSICHETTI'S *SYMPHONY FOR BAND* (SYMPHONY NO. 6) OP.69  
MOVEMENT IV – VIVACE

Not until thematic intelligibility is realized do hidden meanings of the theme come to the surface. Thematic ideas may be purposefully enigmatic and vague, positive and complete in themselves, or musically neutral, but they should be positively vague, not vaguely positive.<sup>1</sup>  
–*Vincent Persichetti*

### GENERAL OVERVIEW

The Vivace of *Symphony for Band* is the fourth and final movement of the work. As one would expect in a finale of a symphony, this movement is the fastest of the four movements. The finale is virtually a catalogue of instrumental group combinations and colors.<sup>2</sup> The fourth movement has a duration of four-minutes and nineteen-seconds and is 297 measures in length. It encompasses all previous thematic material and displays Persichetti's use of compact economical compositional techniques, reflecting ideas of the entire symphony. Persichetti displays his deft skill at counterpoint with two-notable sections discussed further in this chapter.

### FORMAL STRUCTURE

The form of the fourth movement is set in a free rondo form. Within this structure, Persichetti combines thematic ideas from the previous movement with thematic material original to the fourth movement. Some analytical reviews describe this as autogenesis – constant, subtle

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<sup>1</sup> Vincent Persichetti, *Twentieth-Century Harmony; Creative Aspects and Practice* (New York: W. W. Norton, 1961), 276.

<sup>2</sup> Earl H. Bruning, *A Survey and Handbook of Analysis for the Conducting and Interpretation of Seven Selected Works in the Standard Repertoire for Wind Band*, Thesis (D.A.)—Ball State University, 1980, 225.

variations of motives and free insertion of new thematic material.<sup>3</sup> Therefore, the fourth movement rests on two principles: (1) the rondo principle of alternation and (2) the principle of autogenesis.

The movement begins with an introduction that ends in measure 38. Five more sections introduce successive thematic ideas that conclude in measure 152. Clarinets, bassoons, and saxophones mark the arrival of an extended development section at measure 153. This development section is marked by four sections ending in measure 287. Within this, measure 212 could be interpreted as the beginning of an A coda with another developmental section that begins in measure 250, marked by a five-voice contrapuntal structure. Measure 287 marks the B coda that ends both the movement and the symphony in measure 297 (See Appendix 4 for the schematic overview of Movement IV).

#### TEMPO AND TIME SIGNATURE

The tempo of the fourth movement is marked at  $\text{♩} = 144$ . However, performance practice traditions of this work typically include faster tempi, typically between 150 and 160 to the half note. There are no tempo fluctuations and Persichetti's two published rehearsal scores contain several instances of marginalia that indicate forward movement or notes to move forward with motion. The time signature of the movement remains (2/2) throughout the entire movement.

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<sup>3</sup> William Harmon Tarwater, *Analyses of Seven Major Band Compositions of the Twentieth Century*, Thesis (Ph.D.)—George Peabody College for Teachers, 1958, 180.

## MELODIC AND THEMATIC CONSIDERATIONS

Following the introductory material in measures 1 through 38, the fourth movement of the work contains five thematic statements. The first thematic statement, theme A, begins in measure 39 with fortissimo brass and woodwinds alternating. Theme B starts in measure 69, again with high woodwinds marked *fortissimo vigoroso*. An interesting treatment of a two-voice contrapuntal structure starts with an anacrusis in low woodwinds and brass in measure 77 and runs through measure 88. A brief statement of the theme C begins in measure 92, introduced by solo oboe I that will foreshadow a similar statement in the cornets and trumpets (Figure 58).



Figure 58. Movement IV (Vivace) mm. 92-97 - Persichetti - *Symphony for Band*  
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Clarinets introduce the D theme in measure 104. Here Persichetti juxtaposes the horn source motive, providing textual interest (Figure 59).

Figure 59. Movement IV (Vivace) mm. 104-109 - Persichetti - *Symphony for Band*  
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Measure 120 marks the cornet and trumpet feature, reminiscent of a bugle call first introduced in the C theme by solo oboe I (Figure 60).

Figure 60. Movement IV (Vivace) mm. 120-121 - Persichetti - *Symphony for Band*  
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The E theme begins in measure 132, which leads to a lengthy development section of the fourth movement starting in measure 153. Measure 212 marks a recapitulation of material from the

entire symphony. Unison horns at *fortississimo* restate the horn source material at the original pitch followed by an iteration of the chorale texture from the first movement. In measure 244, descending quarter notes layered with multiple attacks and sustains that mimic the sound of bell-tones, proceed forward to the isolated two-note motive in measure 248 and 249 (Figure 61).

120 250

The musical score for Figure 61, Movement IV (Vivace) mm. 244-250, is a page from a band score. It features 21 staves for various instruments: Piccolo, Flutes I and II, Oboe II, Eb Clarinet, Bb Clarinet I, II, and III, Alto Clarinet, Bass Clarinet, Bb Bassoon I and II, Saxophones Alto, Tenor, and Baritone, Contrabassoon, Trumpets I, II, and III, Horns I, II, III, and IV, Euphonium, Tubas I and II, Tubas, Timpani, Snare Drum, and Xylophone. The score shows measures 244 through 250. Measure 244 features descending quarter notes in the woodwinds. Measure 248 and 249 feature a two-note motive in the horns. Measure 250 features a two-note motive in the horns and a snare drum pattern. The score is marked with dynamics such as *f*, *mf*, and *marc*.

Figure 61. Movement IV (Vivace) mm. 244-250 - Persichetti - *Symphony for Band*  
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One of the most interesting aspects at incorporating previous and current thematic material occurs in measure 251. Persichetti configures a five-voice contrapuntal structure, integrating the principle of autogenesis (Figure 62). Voice one (piccolo, flute, clarinets, cornets, and snare drum) contains motivic material from the Allegro of the first movement A theme. Voice two (alto saxophone I and II, tenor saxophone, and horn) contains motivic material from the fourth movement B theme. Voice three (trumpet and xylophone) contains a combination of both motivic material from the B section of the third movement and the horn source motive from the first movement. Voice four (alto clarinet, trombone 1, and euphonium) contains a combination of the motivic material from theme A of the fourth movement and the horn source motive from the first movement. Voice five (bass clarinet, bassoon I and II, baritone saxophone, trombone II and III, and tuba) contains motivic material from the fourth movement A theme. The contrapuntal density of this section is yet another example of Persichetti's mastery of compositional technique and the thematic unification of the symphony.

Figure 62. Movement IV (Vivace) mm. 251-256 - Persichetti - *Symphony for Band*  
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Measure 287 marks the final thematic statement by percussion that leads to the polychord in measure 291.

## HARMONIC CONSIDERATIONS

Persichetti's harmonic practices border between moments of triadic diatonicism and exceedingly dissonant harmonic structures. Within these extremes one finds bichordal and polychordal complexes. Frequently, harmonic texture is more important than harmonic function,

especially when the winds share percussion ensemble music that has no specific tonality.<sup>4</sup> The opening tonal center is somewhat vague. In his published rehearsal scores Persichetti indicates the following:

(A) Bm (I) ex #2 material (I. m.4)

Bm material 1 el. #2 (I-144)

Persichetti is using tonal elements and key centers from the ambiguous opening of the first movement Adagio-Allegro. The interval of a perfect fifth appears in the upper woodwinds as well as major thirds and sevenths among the lower woodwinds. In measure 11, the clarinets have two notes in unison that equate to a perfect fifth, which are reminiscent of the horn source motive of the first movement. Measure 21 displays an intriguing use of scoring practices for piccolo, oboe, and e-flat clarinet. Here Persichetti creates parallel motion of minor sevenths and major tenths that also recapitulates the main theme of the first movement (Figure 63).



Figure 63. Movement IV (Vivace) mm. 19-24 - Persichetti - *Symphony for Band*  
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Marcato chords of the A theme starting in measure 39 move horizontally via intervals of a second while harmonizations of third and seventh chords move vertically (Figure 64).

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<sup>4</sup> Earl H. Bruning, *A Survey and Handbook of Analysis for the Conducting and Interpretation of Seven Selected Works in the Standard Repertoire for Wind Band*, Thesis (D.A.)—Ball State University, 1980, 225.

Figure 64. Movement IV (Vivace) mm. 37-42 - Persichetti - *Symphony for Band*  
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Measure 70 contains another interesting harmonic structure: Persichetti incorporates a marcato 13<sup>th</sup> chord constructed on A-flat in the voices of the brass choir (Figure 65).

Figure 65. Movement IV (Vivace) mm. 67-70 - Persichetti - *Symphony for Band*  
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The aforementioned theme C occurs in measure 92 with solo oboe I foreshadowing the bugle call of the cornets and trumpets later in the movement. The oboe I solo accompanies the saxophone choir, which plays the four major chords A-flat, F, D, and C (Figure 66).

The musical score for Figure 66 consists of the following parts and markings:

- Oboe I:** I Solo, *mf chiaro*, *dim.*, *p*
- E<sup>b</sup>Cl:** [Four notes]
- Cornets I, II, III:** [Four notes]
- Alto Cl:** [Four notes]
- Bass Cl:** [Four notes]
- Bn I, II:** [Four notes]
- Sax I:** *mf*, *p subito*
- Sax Ten:** *mf*, *p subito*
- Sax Bar:** *mf*, *p subito*

Figure 66. Movement IV (Vivace) mm. 92-97 - Persichetti - *Symphony for Band*  
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Persichetti again uses polychordal harmonizations to build the chorale texture in measures 222 through 233 (Figure 67).

Figure 67. Movement IV (Vivace) mm. 220-225 - Persichetti - *Symphony for Band*  
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Measure 234 marks the use of a C-sharp minor triad scored for the various woodwinds in their respective choirs (Figure 68).

The image displays a page of a musical score for a band. The staves are labeled on the left as follows: Picc, Fl I, Ob, E♭Cl, Cl I, Cl II, Cl III, Alt Cl, Bass Cl, Bn, Alto Sax, Ten, and Bar. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The music is in a 'Vivace' tempo. The score shows measures 232 through 237. A significant feature is a scalar figure introduced by the horns in measure 238, which moves in parallel thirds. The score includes various musical notations such as notes, rests, and slurs.

Figure 68. Movement IV (Vivace) mm. 232-237 - Persichetti - *Symphony for Band*  
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Measure 238 marks the presence of a scalar figure that varies in both its arrangement and harmonic motion. Moving in parallel thirds, the horns introduce it (Figure 69).

The image shows a page of a musical score for a band, specifically Movement IV (Vivace) measures 238-243. The score is for Persichetti's *Symphony for Band*. The instruments listed are Piccolo, Flutes I and II, Oboes I and II, English Horn, Bassoon I and II, Alto Saxophone, Bass Saxophone, Trumpets I and II, Trombones I, II, and III, Euphonium, Tubas, Timpani, and Xylophone. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'f marc.' (forte marcato). There are rehearsal marks [239] and [240] indicating specific measures. The page number 119 is at the top.

Figure 69. Movement IV (Vivace) mm. 238-243 - Persichetti - *Symphony for Band*  
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The next iteration of the scale passage begins in measure 241. It now moves in parallel sixths while superimposed over brass polychords, which will later lead to a pseudo bell-tone figuration in measures 244 through 247 (Figure 70).

The image shows a page of a musical score for a band. It contains seven staves of music, each representing a different instrument. From top to bottom, the staves are: Cornets (I, II, III), Trumpets (I, II), Horns (I, II, III, IV), Euphonium, Trombones (I, II, III), and Tubas. The music is written in a 3/4 time signature. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like 'p', 'f', and 'marc.'. There are also some handwritten annotations like 'd2' and 'a2' above the Horn staff.

Figure 70. Movement IV (Vivace) mm. 244-248 - Persichetti - *Symphony for Band*  
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Measure 281 through measure 283 marks the return of a familiar harmonic progression first encountered in the second movement chorale – F-sharp minor 7, G-sharp minor, F-sharp minor, E major, and C major (Figure 71 and Figure 72).

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes I and II, Oboes I and II, E-flat Clarinets I, II, and III, Alto Clarinet, Bass Clarinet, and Baritone I and II. The saxophone section includes Alto, Tenor, and Baritone saxophones. The brass section includes Trumpets I, II, III, and IV; Trombones I, II, III, and IV; and Tubas. The percussion section includes Timpani, Snare Drum, and Tenor Drum. The score contains various musical notations, including dynamics (sfz, f, cant., dim.), articulation (accents), and performance instructions (hard sticks, sizzle cym). A rehearsal mark [280] is present in the tuba and snare drum parts.

Figure 71. Movement IV (Vivace) mm. 276-282 - Persichetti - *Symphony for Band*  
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The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes I and II, Oboe, English Horn, Clarinets in Bb and A (I, II, III), Bass Clarinet, and Saxophones (Alto, Tenor, Baritone). The brass section includes Trumpets I, II, and III, Horns I, II, and III, Euphonium, Trombones I, II, and III, and Tubas. The percussion section includes Timpani, Snare Drum, and Tenor Drum. The score is marked with various dynamics and performance instructions, including 'f cresc.', 'sf', and '(hard sticks)'. The page number '290' is visible in the top right corner of the score.

Figure 72. Movement IV (Vivace) mm. 283-290 - Persichetti - *Symphony for Band*  
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The final chord of the work occurs in measures 291 through 297. From a harmonic perspective, Persichetti has now returned to the twelve-note aggregate structure that he used melodically in the first movement. Instead of using horizontal melodic construction, Persichetti decided to work with vertical harmonic structure. He builds the final chord on B-flat with each of the twelve-tones dispersed over a five-octave range. The scoring of this polychord is unique in that the bass instruments span larger intervallic distances, in contrast to the upper woodwind voices that span closer intervallic distances (Figure 73).

The image displays a page of a musical score for a band, specifically Movement IV (Vivace) measures 291-297. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left include Piccolo, Flute, Oboe, E-flat Clarinet, B-flat Clarinet (I, II, III), Alto Clarinet, Bass Clarinet, Bassoon (I, II), Saxophone (Alto, Tenor, Baritone), Cornet (I, II, III), Trumpet (I, II), Horn (I, II, III, IV), Euphonium, Trombone (I, II), Tuba, and Percussion (Tympani, Snare Drum, Tenor Drum, Bass Drum). The score features a complex polychord texture with various dynamics and articulations. The percussion part includes a snare drum pattern and a bass drum pattern. The score is marked with dynamics such as *sfz*, *ff*, *p*, and *cresc.* and includes a section marked *[Sym]* for the snare drum.

Figure 73. Movement IV (Vivace) mm. 291-297 - Persichetti - *Symphony for Band*  
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For purposes of rehearsal, the polychord can be broken down further into subsequent triads, which include B-flat major, E major, A-flat major, E-flat major, A major, and C major.

## RHYTHMIC CONSIDERATIONS

Much of the fourth movement features numerous examples of rhythmic cohesion that unify it with the preceding movements. Like the first movement, it contains many applications of the retrograde rhythm, but it also features the chorale rhythm prominently, creating formal unity.<sup>5</sup> Note the cornet and trumpet fanfare of measures 120 through 123 in the fourth movement (Figure 74) which the timpani introduced in the first movement (Figure 75).

The image contains two musical excerpts. The top excerpt, labeled Figure 74, shows the staves for Cornets I, II, and III, and Trumpets I and II. It features a fanfare of eighth notes in measures 120-123, marked with a forte dynamic and the tempo instruction 'strepitoso'. The bottom excerpt, labeled Figure 75, shows the staves for Cornets I, II, and III, and Trumpets I and II, along with a Timpani (Timp.) staff. It features a rhythmic pattern of eighth notes in measures 6-10, marked with a forte dynamic and the tempo instruction 'strepitoso'.

Figure 74. Movement IV (Vivace) mm. 116-123 - Persichetti - *Symphony for Band*  
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The image shows a musical excerpt for the Timpani (Timp.) part, labeled Figure 75. It features a rhythmic pattern of eighth notes in measures 6-10, marked with a forte dynamic and the tempo instruction 'strepitoso'.

Figure 75. Movement I (Adagio-Allegro) mm. 6-10 - Persichetti - *Symphony for Band*  
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The isolated two-note rhythm resurfaces in measures 248 and 249 (Figure 76).

<sup>5</sup> Christopher Keith Dye, *The Study and Application of Rhythmic Analysis for Wind Band Repertoire*, Thesis (M.M. in Music Education)—Columbus State University, 2006, 90.

The image displays a page of a musical score for a band, specifically Movement IV (Vivace) measures 244-250 by Persichetti. The score is arranged in a standard orchestral layout with multiple staves for different instruments. The instruments listed on the left include Piccolo, Flutes I and II, Oboes I and II, E-flat Clarinets, B-flat Clarinets I, II, and III, Alto Clarinet, Bass Clarinet, B-flat Bassoon, Alto Saxophone I and II, Tenor Saxophone, Baritone Saxophone, Contrabassoon, Trumpets I and II, Horns I, II, III, and IV, Euphonium, Trombones I, II, and III, Tubas, Timpani, Snare Drum, and Xylophone. The score shows a dense contrapuntal structure with various dynamics and articulations. A '250' box is present at the end of the score.

Figure 76. Movement IV (Vivace) mm. 244-250 - Persichetti - *Symphony for Band*

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Persichetti again uses the retrograde chorale rhythm in measures 251 through 268 with the various voices of this dense contrapuntal structure (Figure 77, 78, and 79).

Picc  
 Fl I  
 Fl II  
 Ob I  
 Ob II  
 E♭Cl  
 Bass Cl  
 Alto Cl  
 Bn I  
 Bn II  
 Sax Ten  
 Sax Bar  
 Cnt  
 Tpr I  
 Tpr II  
 Tpr III  
 Hn I  
 Hn II  
 Hn III  
 Euph  
 Tbn I  
 Tbn II  
 Tbn III  
 Tuba I  
 Tuba II  
 Tuba III  
 Timp  
 Sn Dr  
 Xylo

Figure 77. Movement IV (Vivace) mm. 251-256 - Persichetti - *Symphony for Band*  
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122 260

The musical score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flutes I and II, Oboe, Clarinets in E-flat (I, II, III), Alto Clarinet, and Bass Clarinet. The saxophone section consists of Alto I, Tenor, and Baritone. The brass section includes Cor Anglais, Trumpets I and II, Horns I, II, III, and IV, Euphonium, Trombones I and II, and Tubas. The percussion section features Timpani, Snare Drum (with a note to play 'on the rim'), and Xylophone. The score contains various dynamic markings such as *sfz*, *sf*, and *marc.*, and includes a rehearsal mark 260 at the beginning of the page.

Figure 78. Movement IV (Vivace) mm. 257-262 - Persichetti - *Symphony for Band*  
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Figure 79. Movement IV (Vivace) mm. 263-268 - Persichetti - *Symphony for Band*  
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Through careful manipulation and development, Persichetti skillfully integrates rhythms, motivic devices and other basic compositional elements from previous movements to give the symphony its structural integrity and unification.

CHAPTER 9  
SYNTHESIS OF ANALYTICAL DETAILS OF PERSICHETTI'S *SYMPHONY FOR BAND*  
(SYMPHONY NO. 6) OP.69 AT IT RELATES TO PROCEDURAL OUTCOMES FOR  
REHEARSAL AND PERFORMANCE

Only when theory and technique are combined with  
imagination and talent do works of importance  
result.<sup>1</sup>

–*Vincent Persichetti*

The preceding four chapters dealt with the analytical details of the four movements in Persichetti's *Symphony for Band (Symphony No. 6)*. At its very core, analysis attempts to identify the component parts of an overall structure and understand how they fit together to make the whole. However, an analysis is even more relevant if applied to rehearsal planning. If the goal is a performance, the audience can appreciate and perceive the finer nuances and subtle details of the musical interpretation, brought about through careful score study and analysis.

#### GENERAL REMARKS

Through careful attention to details in the score-study process, the conductor should be able to identify and unify all constituent ideas (rhythmic, thematic, melodic, and harmonic) across the entire spectrum of the work. Because Persichetti works with very economical structures and small rhythmic and motivic devices, it should be easy for the conductor to convey this information to the ensemble in a manner appropriate to the pacing and structure of the rehearsal. The conductor can facilitate the educational process of mastering such a work only

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<sup>1</sup> Vincent Persichetti, *Twentieth-Century Harmony; Creative Aspects and Practice* (New York: W. W. Norton, 1961), 276.

when the structure is deconstructed and the building blocks are shown to the performers.<sup>2</sup>

Since the Persichetti *Symphony for Band* utilizes typical sonata-allegro form principles found within the symphony genre, an understanding of sonata form is critical. Likewise, it is also important to gain a sense of how Persichetti deviates from the established expectations of sonata form. From this perspective, one can decide how deviations from the form might influence the interpretive process. Without this understanding of formal structure and the deviations that arise from it, the work will seem intimidating and cohesive relationships between movements will seem elusive.

Careful research and analysis reveals that the genesis for this work is the chorale setting of the second movement *Adagio sostenuto*. For this reason, it is the opinion of the author that score study and analysis begin with the second movement. As the *Adagio sostenuto* is ostensibly an expansion of the original setting, the conductor should find a copy of this chorale, which is published as part of the collection *Hymns and Responses for the Church Year, Op. 68*.

A study of the chorale in its original setting allows the conductor to see a reduction of the second movement. It also facilitates a detailed harmonic analysis, which is critical to understanding the *Adagio sostenuto* and gaining a sense of Persichetti's harmonic syntax. The conductor can determine how Persichetti expanded the chorale setting in the second movement. This reveals how elements of the chorale and the second movement, in particular, govern the entire symphony.

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<sup>2</sup> Christopher Keith Dye, *The Study and Application of Rhythmic Analysis for Wind Band Repertoire*, Thesis (M.M. in Music Education)—Columbus State University, 2006, 92.

## MOVEMENT I – ADAGIO ALLEGRO

Details in the Adagio of the first movement set the stage for the following movements. Having a concept about percussion timbre and articulation in the Adagio elucidates rhythmic elements that will reappear in various forms and guises. Attention to tone, clarity, and balance in the winds also clarifies later perspectives. The horn source motive and its variations play a prominent role throughout the work.

The conductor must highlight and interpret the horn source motive, the rhythmic motives, and the chorale textures in the first movement in a way that audience members will remember when they encounter them again in the following movements. The first twenty bars serve the critical function of introducing all of the major elements to the audience.

Careful attention to tempo is critical; any deviation in steady pulse can negatively affect the ensemble. The three percussion parts are individual to each player, so no player is initially aware of how the three parts fit together or align with the wind parts. The conductor should re-notate the first twenty measures with all three percussion parts on one score as an insert to the existing music. Any music notation software can aid in this task. Rewriting the wind parts so that each player in the ensemble can read their part while seeing how their part fits with the three percussion parts is highly recommended (See appendix 13 for an example).

Measures 21 through 24 in the Allegro section of the first movement are also crucial as the percussion section presents the chorale rhythm in retrograde and the euphonium and tuba sections present the scale theme. Once again, tempo should maintain forward motion without rushing. This will help to keep the rhythmic pacing, even as the retrograde rhythm develops through the movement.

From a harmonic standpoint, the conductor should be aware of Persichetti's use of bitonal and polytonal chord construction. This occurs on vertical as well as horizontal structures. The conductor, after careful analysis, should determine the best approach to educating the ensemble on the bitonal or polytonal chords by breaking them down into their respective triads. The conductor should carefully consider the intonation of the root-fifth relationship and the pitch of the third when dealing with either major or minor tonalities.

Percussion plays an important role, especially in the expansion and exploration of orchestrational effect. Articulation in the score is very specific, and frequently Persichetti creates percussive effects in the wind parts with short accented articulations. Often he will contrast this with smaller lyrical phrase structures. Persichetti is fond of muted brass and he explores this tonal sonority beginning in measure 133. The conductor should make a determination about balancing the rest of the ensemble in relation to the muted brass. Persichetti is quite conservative with the dynamic markings of these sections. Larger ensembles, such as symphonic or concert bands with extensive part doubling will not have trouble in bringing out the muted brass sound. In smaller ensembles where part doubling seldom occurs, a conductor might consider raising dynamics up one level in order to emphasize this particular color.

## MOVEMENT II – ADAGIO SOSTENUTO

As mentioned before, Vincent Persichetti's original chorale setting "Round Me Falls the Night" forms the basis for the second movement, Adagio sostenuto. Interpretive ideas generated through careful analysis elicits the treatment of this movement as solemn, sacred music. Phrase structures should blend into one another and the unbroken sustain should resonate throughout the movement. It should communicate a feeling of timelessness. The conductor should try to convey

reverence in this movement, ideally through gesture, to achieve the highest possible caliber of expressiveness from the ensemble. The Adagio sostenuto is an excellent example of the composer's ability to orchestrate for the wind band medium. The sonorities achieved through orchestration only further enhance the expressiveness of the movement.

Take critical care regarding dynamic contrast and balance of lines, especially in the solo lines of cornet and euphonium of measures 14 and 29 respectively. Percussion parts, though not necessarily posing a technical challenge to the performer, do require sensitivity and awareness of the overall ensemble texture. Often Persichetti exploits the isolated two-note rhythmic motive, which typically occurs in the third percussion part. In interviews regarding this movement, Persichetti equated this motive to the feel of a heartbeat.

The conclusion of the second movement ends on two perfect fifths spaced a third apart. Persichetti's use of the perfect fifth is prevalent throughout the work and is an integral part of the first movement's horn source motive. This should not come as a surprise to the conductor who has carefully studied the work and its elements.

### MOVEMENT III – ALLEGRETTO

The third movement Allegretto of the *Symphony for Band* serves as the token dance movement typically found in the sonata-allegro structure of a symphony. As such, a clear understanding of the movement's three-part form will help the conductor achieve cohesiveness within each of the phrases. The conductor should ensure careful rhythmic detail work of the melodic line, especially with the dotted-eighth-sixteenth-eighth figure. Haphazard beat placement tends to be commonplace unless the conductor addresses it from the start. The audience (and ensemble) should perceive a sense of calm lilt throughout the movement. Having

an understanding of its original purpose may help the conductor convey the mood to the audience through the ensemble.

The retrograde chorale rhythm reappears at measure 27. Here, the work changes feel by exploiting the motive throughout the instrumental combinations. The mood changes from pastoral lilt to celebratory joy, almost playful in quality. Again, prior knowledge of Persichetti's original intentions for this movement influence and enhance interpretive decisions

A sense of momentum should pervade the movement. The conductor can characterize the style contrast between (6/8) and (2/4) through gesture and facial expression. The ensemble may tend to play everything on the heavier side, but the informed conductor must ensure that the ensemble plays in a light, delicate style.

Determining factors in the analysis should include an understanding of orchestration. Persichetti combines small blocks of instruments or choirs that trade phrases back and forth. In essence, the third movement is almost chamber-like in its setting. As such, balance and dynamic adjustments need consideration well in advance, depending on the size and instrumentation of the ensemble.

#### MOVEMENT IV – VIVACE

A careful analysis of the finale of the *Symphony for Band* reveals much about this movement as a whole. Many of the compositional elements found in the introductory Adagio and Allegro sections of the first movement recapitulate in a final “stage call” of sorts. Through careful manipulation and continuous variation, Persichetti weaves these elements into a whole. The thoroughly studied conductor should be able to pinpoint these to the ensemble.

The movement has a high velocity tempo and the conductor should avoid over-conducting the ensemble. Take great care with full ensemble note attacks so they do not sound late. Note lengths should be as short as possible with the best sound possible. The conductor should address early on and continually, the ensemble's susceptibility to sacrifice tone for short note length.

Dynamic inflection spans both the softer end of *pianissimo* and the louder end of *fortississimo*. The conductor will need to take great lengths to show visually dynamic contrast while keeping clarity of baton technique at the faster tempo. Stylistically, phrases seem to vacillate between chamber-like settings reminiscent of the third movement Allegretto, and the density of intense contrapuntal structures that incorporate source material from the previous movements.

Careful study should help the conductor in quickly isolating the constructive elements to maximize rehearsal time. Helping to point out what the ensemble should be hearing will inevitably transfer to the performance, helping clarify what the audience should also hear.

## CHAPTER 10 CONCLUSION

My music varies; it goes from gracious to gritty very often. Sometimes it has a lot of serial in it; other pieces have less of that and are more tonal. It's a mixture. I may have had something in 1942 that was more avant-garde, more advanced than something I did this year. It is not a change, but just that you happen to hear a piece that is more avant-garde than tonal. Right next to it might be a piece that is more relaxed; my music is always enigmatic. I have never joined a camp.<sup>1</sup>  
–Vincent Persichetti

The intention of the preceding pages of analytical information pertaining to Vincent Persichetti's *Symphony for Band* (Symphony No. 6) Op. 69 are to serve as guidepost in understanding both the work, the genius behind the composer, and his thought process. Analysis alone is useless unless one can truly synthesize the constituent elements as they relate to the whole. In the case of Persichetti, it seems reasonable to conclude that perhaps the time has come to make the case to other scholars that a critical reassessment of his work and contribution to American classical music is now due. Given that the year 2015 will mark the centenary of the composer's birth, it seems only fair that music scholars re-examine Persichetti's many contributions. There are several other works in the Persichetti catalog that are worthy of critical analysis.

*Symphony for Band* displays the expertise and compositional technique of Persichetti. That the work is for wind band should have no bearing on its quality; the composer was equally at ease with other genres. Many in the professional band community consider the *Symphony for*

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<sup>1</sup> Quote from a 1985 interview as found at <http://wso.williams.edu/orgs/symphwinds/content/downloads/program-notes/Persichetti-Masquerade%20program%20notes.pdf>

*Band* a perennial masterwork of the repertoire. The degree to which this work is highly regarded is due in part to the beauty of its workmanship. It is one thing to appreciate a work for its aesthetic quality in the sense of its aural representation. It is yet another matter entirely to appreciate a work because of its construction. *Symphony for Band* transcends both the aural and the analytical.

The *Symphony for Band* uses economical components in its construction. Through manipulation and variation of those components, it achieves a cyclical unity from start to finish. Some of the techniques behind achieving this unity seem self-apparent; awareness comes from the simple act of listening. Others however, are not so readily apparent, requiring study of the score.

Through the *Symphony for Band*, Persichetti shows how many different ways he can take the most basic rhythmic structure, develop it into larger motivic fragments, integrate melodic and harmonic elements, and carefully orchestrate into the most sophisticated piece of music. Yet he does so without losing the essence of the aural aesthetic that audiences yearn for.

It is the hope that this paper might serve as an open invitation to other scholars interested in the overshadowed works of American composers, forgotten due to the serial and avant-garde movements during the post-World War II era. Although many look towards the future of classical music and composers with tinges of uncertainty, others in music academia are also looking back and reconsidering the music of the twentieth century. The place of marginalized American composers in classical music is ready for an overhaul. While Vincent Persichetti is certainly not a forgotten composer, the time is right for scholars, composers, conductors, and performers to come together to revive some of the composer's best works. There is still much to learn and still more insights on the Persichetti narrative that have yet to unfold.

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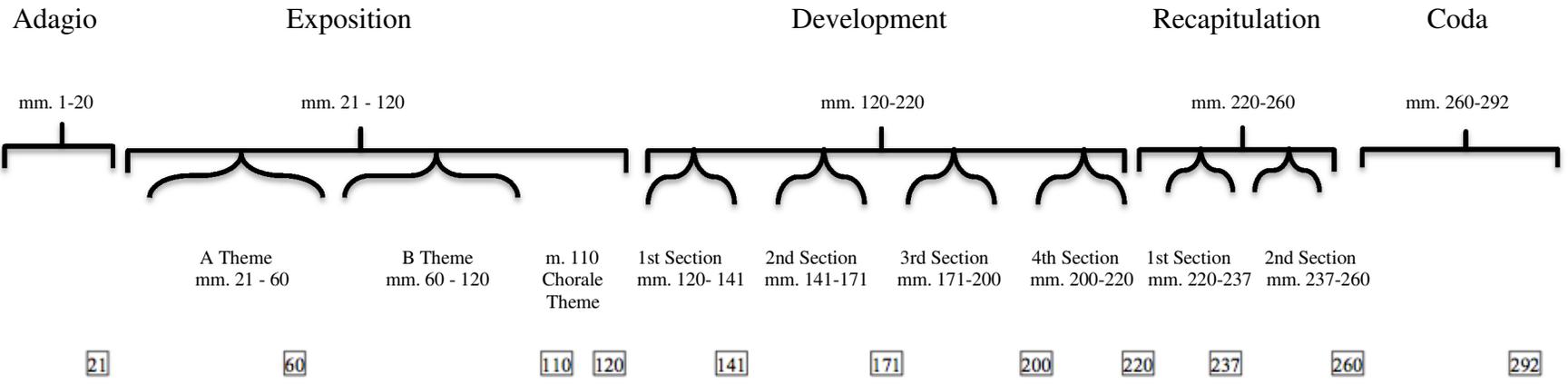
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APPENDIX 1  
 VINCENT PERSICETTI - *SYMPHONY FOR BAND* (SYMPHONY NO. 6) OP. 69 - MOVEMENT I - ADAGIO-ALLEGRO  
 FORMAL DESIGN SCHEMATIC

Sonata Allegro Form



Tonal Area: Bitonal -  
 B $\flat$  major/  
 B-harmonic minor

A $\flat$  major

Poly- chordal

D-major/  
D-minor

G-major/  
E $\flat$  major

Polychordal

B $\flat$  -major/  
F-major

Time Signature: 4 ----- 2 ----- 4 ----- 4 -----

Tempo: Adagio ----- Allegro -----

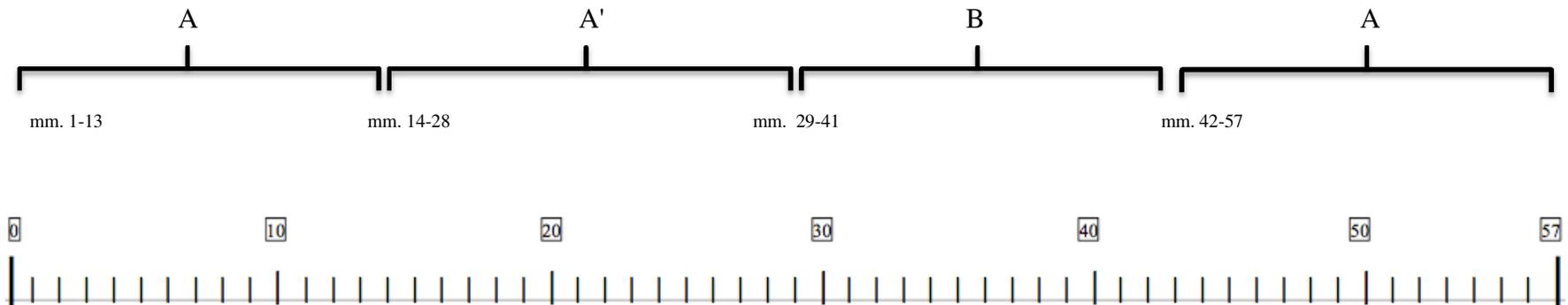
● = 69      ● = 138

Compositional Events:

Horn Source Motive Scale Theme (m. 3) (m. 21)	Percussion A Theme (m. 21)	Horn Motive B Theme (m. 60)	Polychordal Chorale Theme Foreshadowing 2nd Movement (m. 110)	B Theme/A Theme Recapitulation begins in percussion (m. 220)	Horn Source Motive in Augmentation (m. 260)
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APPENDIX 2  
 VINCENT PERSICHETTI - *SYMPHONY FOR BAND* (SYMPHONY NO. 6) OP. 69 - MOVEMENT II - ADAGIO-SOSTENUTO  
 FORMAL DESIGN SCHEMATIC

A B A Song Form  
 Instrumental setting of the chorale  
 "Round Me Falls the Night"  
 from *Hymns and Responses for the Church Year, Op. 68*



Tonal Area: E minor

Time 3  
 Signature: 2 -----|

$\text{♩} = 58$   
 Tempo: Adagio sostenuto -----|

Compositional  
 Events:

mm. 1-14 - Complete statement of the chorale.  
 obligato.

m. 14 - Cornet I solo.

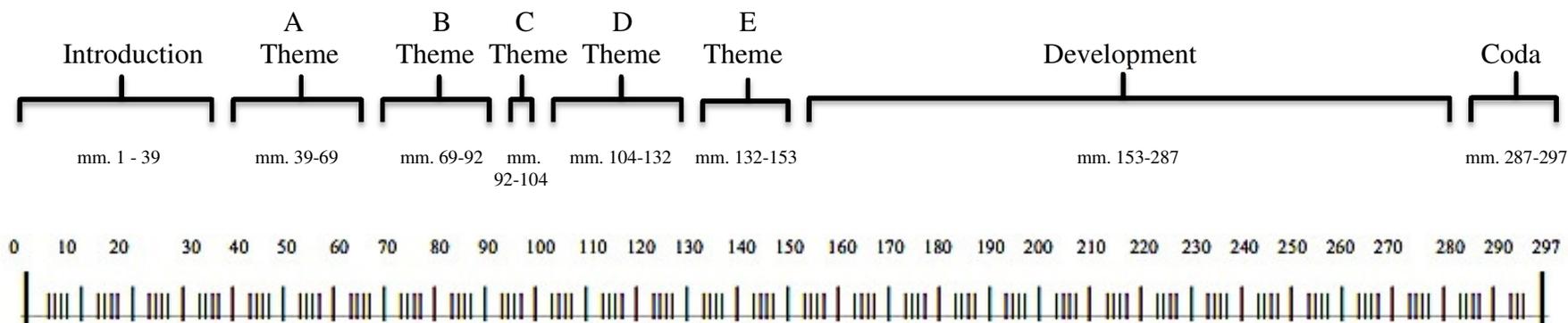
m. 29 - Euphonium solo.

m. 43 - Piccolo and Alto Saxophone



APPENDIX 4  
 VINCENT PERSICETTI - *SYMPHONY FOR BAND* (SYMPHONY NO. 6) OP. 69 - MOVEMENT IV - VIVACE  
 FORMAL DESIGN SCHEMATIC

Free Rondo Form



Tonal Area:  $Bb$  major - with several shifts in tonal centers leading to extended bichordal and polychordal sections throughout.

Aggregate polychord m. 291

Time Signature:  $\frac{2}{2}$

$\text{♩} = 144$

Tempo: Vivace

Compositional Events:

Introduction of A theme and B theme material mm. 1-39	Percussion soli m. 35	Two-part canon mm. 77-87 C theme	Oboe I solo m. 92	Movement I A motive mm. 104-109	Trumpet and Cornet "bugle calls" m. 120	Horn source motive m. 212	Five-part counterpoint of themes A-E m. 250	Percussion final thematic statement m. 287
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APPENDIX 5  
 DERIVATIVE SOURCE MATERIAL OF VINCENT PERSICHELLI'S  
 SYMPHONY FOR BAND (SYMPHONY NO. 6) OP. 69

**2.**

**General Hymn**

W. Romanis (1824 - 1899)

Traveler. 5. 5. 8. 8. 5. 5.

V. P.

**Tenderly**

1. Round me falls the night. Sav - our, be my light;  
 2. Earth - ly work is done, Earth - ly sounds are none;  
 3. Dark - ened now each ray O'er the trav' - ler's way;

Through the hours in dark-ness shroud - ed Let me see Thy face un-cloud - ed;  
 Rest in sleep and si - lence seek - ing, Let me hear Thee soft - ly speak - ing;  
 Let me know that Thou hast found me, Let me feel Thine arms a-round me,

Let Thy glo - ry shine  
 To my spir - it here  
 Sure from eve - ry ill

“Round Me Falls the Night” — Excerpt  
 from *Hymns and Responses from the Church Year, Op. 68*  
 Copyright 1955 by Elkan-Vogel Inc., Bryn Mawr, Pa.  
 All Rights Reserved International Copyright Secured  
 Used By Permission of the Publisher

APPENDIX 6  
 ITALIAN TERMINOLOGY FOUND IN VINCENT PERSICHELLI'S  
 SYMPHONY FOR BAND (SYMPHONY NO. 6) OP. 69

Movement I – Adagio-Allegro

*accentuato* – Accented, emphasized, stressed.  
*affettuoso* - Tenderly, with feeling; Affectionate.  
*brillante* – Sparkling, spirited.  
*caloroso* - With warmth, fervent, impetuous;  
 Warm.  
*con agilita* – Nimble, lightly.  
*con forza* – Powerful, forceful, loud.  
*con spirito* – Spirited, lively.  
*deciso* – Bold, forceful.  
*dolce espressivo* – Sweet expression, with  
 feeling.  
*energico* – With vigor, powerfully.  
*espressivo* – With expression, with feeling.  
*grazioso* - Graceful and easy; Charming,  
 delightful; Gentle, gracious.  
*il ritmo sempre molto preciso* – The rhythm is  
 always exact, very accurate, precise.  
*intenso* – Intense, violent.  
*leggero* - Lightly, nimbly; Agile, weak, slight,  
 thoughtless, fickle, free and easy.  
*lunga* - Long, sustained.  
*molto accentuato* - Very much accented,  
 emphasized, stressed.  
*molto agilita* - Very much nimbly, lightly.  
*rinforzando* - A sudden loud accent.  
*risoluto* - Boldly, decisively, vigorously.  
*ruvido* - Rough, coarse.  
*secco* - Plain, simple, unadorned.  
*semplice* - Simple; unaffected.  
*sonoro* - Resonant, full toned.  
*vigoroso* - Vigorously, boldly, energetically.

Movement II – Adagio sostenuto

*doloroso* - Lamenting, grieving.  
*sereno* - Calm, peaceful.  
*teneramente* - Tenderly, gently.  
*amabile* - Tender, gentle

Movement III – Allegretto

*a bene placido* - Well, quite, calm, tranquil.  
*caloroso* - With warmth, fervent, impetuous.  
*chiaro* - Clear, bright, distinct.  
*delicato* - Daintily, elegantly.  
*giocoso* - Joyous, cheerful.  
*placido* - Calm, tranquil.  
*sereno* - Calm, tranquil.  
*serioso* - Seriously, earnestly, gravely.  
*sotto voce* - Softly, in a low voice.  
*teneramente* - Tenderly, gently.

Movement IV – Vivace

*caloroso* - With warmth, fervent, impetuous.  
*capriccioso* - Fanciful, freely.  
*chiaro* - Clear, bright, distinct.  
*con agilita* - Nimble, lightly.  
*con forza* - Powerful, forceful, loud.  
*con fuoco* - (With) Fire, passionately, excited.  
*grazioso* - Graceful and easy; Charming,  
 delightful; Gentle, gracious.  
*intenso* - intense, violent.  
*leggero* - Lightly, nimbly; Agile, weak, slight,  
 thoughtless, fickle, free and easy.  
*rigoroso* - Strictly, in strict time.  
*risoluto* - Boldly, decisively, vigorously.  
*ruvido* - Rough, coarse.  
*sonoro* - Resonant, full toned.  
*strepitoso* - Noisy, boisterous.  
*vigoroso* - Vigorously, boldly, energetically.  
*violento* - Impulsive, furious.

APPENDIX 7  
CHRONOLOGICAL LIST OF WORKS WRITTEN FOR WIND BAND<sup>1</sup>

*Divertimento for Band, Op. 42* - (1950) - 16 June 1950 - Duration - 11:00  
Goldman Band, Vincent Persichetti conducting

*Psalm for Band, Op. 53* - (1952) - 2 May 1952 - Duration - 8:00  
University of Louisville Band, Vincent Persichetti conducting

*Pageant for Band, Op. 59* - (1953) - 7 March 1953 - Duration - 6:30  
University of Miami Band, Vincent Persichetti conducting

*Symphony for Band (Symphony No. 6) Op. 69* - (1956) - 16 April 1956 - Duration - 15:00  
Washington University Band, Clark Mitze conducting

*Serenade No. 11, Op. 85* - (1960) - 19 April 1961 - Duration - 6:00  
Ithaca High School Band, Vincent Persichetti conducting

*Bagatelles for Band, Op. 87* - (1961) - 21 May 1961 - Duration - 6:00  
Dartmouth College Band, Vincent Persichetti conducting

*Chorale Prelude: So Pure the Star, Op. 91* - (1962) - 11 December 1962 - Duration - 4:00  
Drake University Band, Vincent Persichetti conducting

*Masquerade for Band, Op. 102* - (1965) - 23 January 1966 - Duration - 12:00  
Baldwin-Wallace Conservatory Band, Vincent Persichetti conducting

*Celebrations (Cantata No. 3), Op. 103* - (1966) - 18 November 1966 - Duration - 23:00  
University of Wisconsin Choir and Wind Ensemble, Donald Nitz conducting

*Chorale Prelude: Turn Not Thy Face, Op. 105* - (1966) - 17 May 1967 - Duration - 4:30  
Ithaca High School Band, Frank Battisti conducting

*O Cool is the Valley (Poem for Band), Op. 118* - (1971) - 5 February 1972 - Duration - 6:00  
Bowling Green Band, Ohio Music Education Association (OMEA) Convention  
Vincent Persichetti conducting

*Parable IX for Band, Op. 121* - (1972) - 6 April 1973 - Duration - 17:00  
Drake University Band, Don R. Marcouiller conducting

*A Lincoln Address, Op. 124A* - (1973) - 1 February 1974 - Duration - 12:00  
Arkansas Tech Band, Gene Witherspoon conducting

*Chorale Prelude: O God Unseen, Op. 160* - (1984) - 4 November 1984 - Duration - 8:30  
East Carolina University Wind Ensemble, Herbert Carter conducting

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<sup>1</sup> *King Lear, Op. 35* - (1948) and *Serenade No. 1, Op. 1* (1929) were not included in this list as they constitute music for chamber winds. Source - Theodore Presser Company

APPENDIX 8  
CHRONOLOGICAL LIST OF COMPOSITIONS OF VINCENT PERSICHETTI

<b>Opus Number</b>	<b>Year</b>	<b>Composition</b>
Op. 1	1929	<i>Serenade No. 1 for Ten Wind Instruments</i>
Op. 2	1929	<i>Serenade No. 2 for Piano</i>
	1938	<i>Appalachian Christmas Carols for Piano, Four Hands</i>
Op. 3	1939	<i>Sonata No. 1 for Piano</i>
Op. 4	1939	<i>Poems for Piano, Volume 1</i>
Op. 5	1939	<i>Poems for Piano, Volume 2</i>
Op. 6	1939	<i>Sonata No. 2 for Piano</i>
Op. 7	1939	<i>String Quartet No. 1</i>
Op. 8	1940	<i>Magnificat and Nunc Dimittis for Mixed Chorus and Piano</i>
Op. 9	1940	<i>Suite for Violin and Cello</i>
Op. 10	1940	<i>Sonata for Solo Violin</i>
Op. 11	1940	<i>Sonatine for Organ, Pedals Alone</i>
Op. 12	1940	<i>Concertino for Piano and String Quartet</i>
Op. 13	1940	<i>Sonata for Two Pianos</i>
Op. 14	1941	<i>Poems for Piano, Volume 3</i>
Op. 15	1941	<i>Fantasy for Violin and Piano</i> *
Op. 16	1941	<i>Concertino for Piano and Orchestra</i>
Op. 17	1941	<i>Serenade No. 3</i>
Op. 18	1942	<i>Symphony No. 1</i> **
Op. 19	1942	<i>Symphony No. 2</i> **
Op. 20	1942	<i>Dance Overture</i>
Op. 21	1943	<i>Pastoral for Woodwind Quartet</i>
Op. 22	1943	<i>Sonata No. 3 for Piano</i>
Op. 23	1943	<i>Fables for Narrator and Orchestra</i>
Op. 24	1944	<i>String Quartet No. 2</i>
Op. 25	1944	<i>The Hollow Men for Trumpet and String Orchestra</i>
Op. 26	1945	<i>E.E. Cummings Songs</i>
Op. 27	1945	<i>Vocalise for Cello and Piano</i>
Op. 28	1945	<i>Serenade No. 4 for Violin and Piano</i>
Op. 29	1945	<i>Two Chinese Songs</i>
Op. 30	1946	<i>Symphony No. 3</i>
Op. 31	1947	<i>Three Canons for Three-Part Chorus</i>
Op. 32	1947	<i>Variations for an Album (Piano)</i>

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\* Misclassified in most existing Persichetti Catalogs - Now referred to as the Sonata for Violin and Piano, Op. 15 in a critical edition prepared and performed by Hasse Borup, Associate Professor of Violin, University of Utah.

\*\* Withdrawn by the composer

Op. 33	1948	<i>Two Cummings Choruses for Two-Part Chorus and Piano</i>
Op. 34	1948	<i>Proverb for Mixed Chorus</i>
Op. 35	1948	<i>King Lear for Woodwind Quintet, Timpani, and Piano</i>
Op. 36	1949	<i>Piano Sonata No. 4</i>
Op. 37	1949	<i>Piano Sonata No. 5</i>
Op. 38	1950	<i>Piano Sonatina No. 1</i>
Op. 39	1950	<i>Piano Sonata No. 6</i>
Op. 40	1950	<i>Piano Sonata No. 7</i>
Op. 41	1950	<i>Piano Sonata No. 8</i>
Op. 42	1950	<i>Divertimento for Band</i>
Op. 43	1950	<i>Serenade No. 5 for Orchestra</i>
Op. 44	1950	<i>Serenade No. 6 for Trombone, Viola and Cello</i>
Op. 45	1950	<i>Piano Sonatina No. 2</i>
Op. 46	1950	<i>Two Cummings Choruses for Women's Voices</i>
Op. 47	1950	<i>Piano Sonatina No. 3</i>
Op. 48	1950	<i>Fairy Tale for Orchestra</i>
Op. 49	1951	<i>Three English Songs</i>
Op. 50	1951	<i>Harmonium (Song Cycle for Soprano and Piano)</i>
Op. 51	1951	<i>Symphony No. 4</i>
Op. 52	1951	<i>Sonata No. 1 for Harpsichord</i>
Op. 53	1952	<i>Psalm for Band</i>
Op. 54	1952	<i>Sonata for Solo Cello</i>
Op. 55	1952	<i>Serenade No. 7 for Piano</i>
Op. 56	1952	<i>Concerto for Piano, Four Hands</i>
Op. 57	1952	<i>Parades for Piano</i>
Op. 58	1952	<i>Piano Sonata No. 9</i>
Op. 59	1953	<i>Pageant for Band</i>
Op. 60	1953	<i>Little Piano Book</i>
Op. 61	1953	<i>Symphony for Strings (Symphony No. 5)</i>
Op. 62	1954	<i>Serenade No. 8 for Piano, Four Hands</i>
Op. 63	1954	<i>Piano Sonatina No. 4</i>
Op. 64	1954	<i>Piano Sonatina No. 5</i>
Op. 65	1954	<i>Piano Sonatina No. 6</i>
Op. 66	1954	<i>Quintet for Piano and Strings</i>
Op. 67	1955	<i>Piano Sonata No. 10</i>
Op. 68	1955	<i>Hymns and Responses for the Church Year, Vol. 1</i>
Op. 69	1956	<i>Symphony for Band (Symphony No. 6)</i>
Op. 70	1956	<i>Little Recorder Book</i>
Op. 71	1956	<i>Serenade No. 9</i>
Op. 72	1957	<i>Sara Teasdale Songs</i>
Op. 73	1957	<i>Carl Sandburg Songs</i>
Op. 74	1957	<i>James Joyce Songs</i>
Op. 75	1957	<i>Hilaire Belloc Songs</i>
Op. 76	1957	<i>Robert Frost Songs</i>
Op. 77	1957	<i>Emily Dickinson Songs</i>

Op. 78	1957	<i>Seek the Highest for SAB Chorus and Piano</i>
Op. 79	1957	<i>Serenade No. 10 for Flute and Harp</i>
Op. 80	1958	<i>Symphony No. 7 ("Liturgical")</i>
Op. 81	1959	<i>String Quartet No. 3</i>
Op. 82	1959	<i>Song of Peace (Male Chorus version)</i>
Op. 82A	1959	<i>Song of Peace (SATB version)</i>
Op. 83	1960	<i>Infanta Mariana for Viola and Piano</i>
Op. 84	1960	<i>Mass for Mixed Chorus, A Cappella</i>
Op. 85	1960	<i>Serenade No. 11 for Band</i>
Op. 86	1960	<i>Sonata for Organ</i>
Op. 87	1961	<i>Bagatelles for Band</i>
Op. 88	1961	<i>Serenade No. 12 for Solo Tuba</i>
Op. 89	1962	<i>Shimah B'koli for Organ</i>
Op. 90	1962	<i>Concerto for Piano and Orchestra</i>
Op. 91	1962	<i>Chorale Prelude: So Pure the Star for Band</i>
Op. 92	1963	<i>Stabat Mater for Chorus and Orchestra</i>
Op. 93	1963	<i>Te Deum for Chorus and Orchestra</i>
Op. 94	1963	<i>Spring Cantata for Women's Chorus and Piano</i>
Op. 95	1963	<i>Serenade No. 13 for Two Clarinets</i>
Op. 96	1964	<i>Introit for Strings</i>
Op. 97	1964	<i>Winter Cantata (Cantata No. 2) for Women's Chorus, Flute and Marimba</i>
Op. 98	1964	<i>Four Cummings Choruses for Two-Part Chorus and Piano</i>
Op. 99	1965	<i>Masques for Violin and Piano</i>
Op. 100	1965	<i>Parable for Solo Flute</i>
Op. 101	1965	<i>Piano Sonata No. 11</i>
Op. 102	1965	<i>Masquerade for Band</i>
Op. 103	1966	<i>Celebrations (Cantata No. 3) for Chorus and Wind Ensemble</i>
Op. 104	1966	<i>Chorale Prelude: Drop, Drop Slow Tears for Organ</i>
Op. 105	1966	<i>Chorale Prelude: Turn Not Thy Face for Band</i>
Op. 106	1967	<i>Symphony No. 8</i>
Op. 107	1967	<i>The Pleiades (Cantata No. 4) for Chorus, Trumpet, and String Orchestra</i>
Op. 108	1968	<i>Parable II for Brass Quintet</i>
Op. 109	1968	<i>Parable III for Solo Oboe</i>
Op. 110	1969	<i>Parable IV for Solo Bassoon</i>
Op. 111	1969	<i>The Creation for Soprano, Alto, Tenor, Baritone soloists, Chorus and Orchestra</i>
Op. 112	1969	<i>Parable V for Carillon</i>
Op. 113	1970	<i>Sinfonia: Janiculum (Symphony No. 9)</i>
Op. 114	1970	<i>Night Dances for Orchestra</i>
Op. 115	1970	<i>A Net of Fireflies (Song Cycle)</i>
Op. 116	1971	<i>Love, for Women's Chorus, A Cappella</i>
Op. 117	1971	<i>Parable VI for Organ</i>

Op. 118	1971	<i>O Cool is the Valley for Band</i>
Op. 119	1971	<i>Parable VII for Solo Harp</i>
	1971	<i>Beyond Niagara</i> , organ improvisation for Ralph Steiner's film
Op. 120	1972	<i>Parable VII for Solo Horn</i>
Op. 121	1972	<i>Parable IX for Band</i>
Op. 122	1972	<i>String Quartet No. 4 (Parable X)</i>
Op. 123	1972	<i>Parable XI for Solo Alto Saxophone</i>
Op. 124	1972	<i>A Lincoln Address for Narrator and Orchestra</i>
Op. 124A	1973	<i>A Lincoln Address for Narrator and Band</i>
Op. 125	1973	<i>Parable XII for Solo Piccolo</i>
Op. 126	1973	<i>Parable XIII for Solo Clarinet</i>
Op. 127	1973	<i>Parable for Solo Trumpet</i>
Op. 128	1973	<i>Parable for Solo English Horn</i>
Op. 129	1974	<i>Glad and Very (5 Cummings Choruses)</i>
Op. 130	1974	<i>Parable XVI for Solo Viola</i>
Op. 131	1974	<i>Parable XVII for Solo Double Bass</i>
Op. 132	1974	<i>Do Not Go Gentle for Organ, Pedals Alone</i>
Op. 133	1975	<i>Parable XVIII for Solo Trombone</i>
Op. 134	1975	<i>Parable XIX for Piano</i>
Op. 135	1976	<i>The Sibyl (Parable XX), Opera in One Act</i>
Op. 136	1977	<i>Auden Variations for Organ</i>
Op. 137	1977	<i>Concerto for English Horn and Orchestra</i>
Op. 138	1978	<i>Reflective Keyboard Studies</i>
Op. 139	1978	<i>Little Mirror Book for Piano</i>
Op. 140	1978	<i>Parable XXI for Solo Guitar</i>
Op. 141	1978	<i>Four Arabesques for Piano</i>
Op. 142	1979	<i>Three Toccatinas for Piano</i>
Op. 143	1979	<i>Mirror Etudes for Piano</i>
Op. 144	1980	<i>Dryden Liturgical Suite for Organ</i>
Op. 145	1980	<i>Piano Sonata No. 12</i>
Op. 146	1981	<i>Harpsichord Sonata No. 2</i>
Op. 147	1981	<i>Parable XXII for Solo Tuba</i>
Op. 148	1981	<i>Song of David for Organ</i>
Op. 149	1981	<i>Harpsichord Sonata No. 3</i>
Op. 150	1981	<i>Parable XXIII for Violin, Cello, and Piano</i>
Op. 151	1982	<i>Harpsichord Sonata No. 4</i>
Op. 152	1982	<i>Harpsichord Sonata No. 5</i>
Op. 153	1982	<i>Parable XXIV for Harpsichord</i>
Op. 154	1982	<i>Harpsichord Sonata No. 6</i>
Op. 155	1983	<i>Little Harpsichord Book</i>
Op. 156	1983	<i>Harpsichord Sonata No. 7</i>
Op. 157	1983	<i>Flower Songs (Cantata No. 6) for Chorus and String Orchestra</i>
Op. 158	1984	<i>Harpsichord Sonata No. 8</i>
Op. 159	1984	<i>Serenade No. 14 for Solo Oboe</i>

Op. 160	1984	<i>Chorale Prelude: O God Unseen for Band</i>
Op. 161	1984	<i>Serenade No. 15 for Harpsichord</i>
Op. 162	1985	<i>Chorale Prelude: Give Peace, O God for Organ</i>
Op. 163	1985	<i>Harpsichord Sonata No. 9</i>
Op. 164	1986	<i>Parable XXV for Two Trumpets</i>
Op. 165	1986	<i>Winter Solstice</i>
Op. 166	1987	<i>Hymns and Responses for the Church Year, Vol. 2</i>
	ca.1940	<i>Prelude and Fugue in A Minor for Organ</i> by Johannes Brahms transcribed for Piano by Vincent Persichetti

APPENDIX 9  
*SYMPHONY FOR BAND* (SYMPHONY NO. 6) OP. 69 ERRATA LIST  
 CORRECTIONS TO THE SCORE<sup>1</sup>

MOVEMENT I – ADAGIO-ALLEGRO

<u>Instrument</u>	<u>Measure</u>	<u>Correction or Addition</u>
Flute I	m. 34	Add a dot to the quarter note.
Oboe I	m. 35 m. 37	Add a <i>crescendo</i> and <i>decrescendo</i> Add a <i>crescendo</i> and <i>decrescendo</i>
Oboe II	m. 35 m. 37	Add a <i>crescendo</i> and <i>decrescendo</i> Add a <i>crescendo</i> and <i>decrescendo</i>
E-flat Clarinet	m. 92	Add a slur from beat one to beat two
B-flat Clarinet II	m. 198	Add a slur from beat two to the half note in the next measure.
Bassoon I	m. 157	Correct beat two to a quarter note.
Bassoon II	m. 157 m. 267	Correct beat two to a quarter note. Note should be an E-flat
Alto Saxophone I	m. 93  mm. 189-190  m. 227	Add both an eighth rest and quarter rest. Add accents on beats one and two and slur the eighth notes. Add a sharp to the second note.
Alto Saxophone II	m. 93  mm. 189-190	Add both an eighth rest and quarter rest. Add accents on beats one and two and slur the eighth notes.
Tenor Saxophone	m. 103	Add staccato and accent to the eighth note.
Baritone Saxophone	m. 103	Add staccato and accent to the eighth note.
Cornet I	m. 54	Add both an eighth rest and quarter rest.
Trumpet I	m. 276	Add "dim. molto"

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<sup>1</sup> Timothy Topolewski. *Errata Studies for the Wind Band Conductor*. (Potsdam, NY:T. Topolewski, 1990), 42.

Trumpet II	m. 276	Add "dim. molto"
Trombone II	m. 100	Add both an eighth rest and quarter rest.
	m. 152	Add a natural sign before written B.
Trombone III	m. 100	Add both an eighth rest and quarter rest.
Tuba	m. 100	Add both an eighth rest and quarter rest.
Percussion II	m. 8	Add rests to complete the measure.
	m. 104	Add a quarter rest.
	m. 106	Add a quarter rest.

#### MOVEMENT II - ADAGIO SOSTENUTO

<u>Instrument</u>	<u>Measure</u>	<u>Correction or Addition</u>
B-flat Clarinet II	m. 13	Correct note to written F sharp.
B-flat Clarinet III	m. 22	Add a dot to the whole note.
Bass Clarinet	m. 24	Add a dot to the whole note.
	m. 30	Add a dot to the whole note.
Baritone Saxophone	m. 20	Correct the second note to a half note.
Tuba	m. 57	Change dynamic to <i>pianissimo</i> .

#### MOVEMENT III - ALLEGRETTO

<u>Instrument</u>	<u>Measure</u>	<u>Correction or Addition</u>
Score <sup>2</sup>	m.27	Add <i>poco più moso</i>
	m. 62	Change A Tempo to Tempo I
Alto Clarinet	mm. 74-75	Remove dot from half note.

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<sup>2</sup> Score marking indicated in Vincent Persichetti's two extant rehearsal scores. Markings verified to be in the composer's hand as compared to other samples of his handwriting.

Bass Clarinet	mm. 74-75	Remove dot from half note.
Tenor Saxophone	m. 2	Add a dot to the half note.
Baritone Saxophone	m. 21	Add a dot to the first note.
Cornet II	m. 77	Correct the rhythm of this measure to three beamed eighth-notes and one dotted quarter note.
Cornet III	m. 77	Correct the rhythm of this measure to three beamed eighth-notes and one dotted quarter note.
Euphonium <sup>3</sup>	mm.124-126	Tacet these 3 measures.
Tuba <sup>4</sup>	mm. 124-126	Col. Euphonium part.

#### MOVEMENT IV - VIVACE

<u>Instrument</u>	<u>Measure</u>	<u>Correction or Addition</u>
Oboe I	m. 75	Add a quarter rest to beat four.
	m. 109	Add a half rest.
	m. 132	Add a half rest.
	m. 265	Add a quarter rest to beat four.
Oboe II	m. 75	Add a quarter rest to beat four.
	m. 109	Add a half rest.
	m. 132	Add a half rest.
	m. 265	Add a quarter rest to beat four.
Bassoon I	m. 160	Add staccato dots to beats three and four.
	m. 286	Add a slur to the next measure.
Bassoon II	m. 160	Add staccato dots to beats three and four.
	m. 286	Add a slur to the next measure.

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<sup>3</sup> Score marking indicated in Vincent Persichetti's two extant rehearsal scores. Markings verified to be in the composer's hand as compared to other samples of his handwriting.

<sup>4</sup> Score marking indicated in Vincent Persichetti's two extant rehearsal scores. Markings verified to be in the composer's hand as compared to other samples of his handwriting.

Tenor Saxophone	m. 167 m. 168	Correct beat four to a written A-flat. Correct beat two to a written G-flat and beat four to a written A-flat.
Cornet I	m. 261	Add a slur from beat one to beat three.
Cornet II	m. 261	Add a slur from beat one to beat three.
Cornet III	m. 261	Add a slur from beat one to beat three.
Trumpet I	m. 142	Add a tie from beat three to the next measure and slur beats two and three.
Trumpet II	m. 142	Add a tie from beat three to the next measure and slur beats two and three.
Trombone II	m. 268 m. 270	Add <i>sforzando</i> to second note. Add a flat sign to written F.

APPENDIX 10  
*SYMPHONY FOR BAND* (SYMPHONY NO. 6) OP. 69 ERRATA LIST  
 CORRECTIONS TO THE PARTS<sup>1</sup>

MOVEMENT I - ADAGIO-ALLEGRO

<u>Instrument</u>	<u>Measure</u>	<u>Correction or Addition</u>
Piccolo	m. 203	Add an accent to beats one and two.
Flute I	m. 82 m. 161	Add accents to all notes. Add a flat to the second sixteenth note.
Oboe I	m. 102 m. 159 m. 280	Add an accent to the first eighth note. Add Solo. Add <i>piano</i> dynamic marking.
B-flat Clarinet III	m. 100	Add an accent to the first eighth note.
Bass Clarinet	m. 161	Add a tenuto mark to beat one.
Bassoon II	m. 237	Add both an eighth rest and quarter rest.
Tenor Saxophone	m. 57 m. 103	Add staccato dots to the first two notes. Add staccato and accent to the eighth note.
Baritone Saxophone	m. 103	Add staccato and accent to the eighth note.
Cornet II		Correct rehearsal number 120 to read 210.
Horn I	m. 230 m. 239	Add an eighth rest. Add <i>sforzando</i> to beats one and two.
Horn II	m. 254	Add an accent to beat one.
Trombone II	m. 152	Add a natural sign before written B.
Euphonium	m. 21 m. 69	Add solo. Delete one measure rest.

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<sup>1</sup> Timothy Topolewski. *Errata Studies for the Wind Band Conductor*. (Potsdam, NY: T. Topolewski, 1990), 45.

Euphonium	m. 171	Add cues from trumpet fanfare after 43 measures of rest.
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## MOVEMENT II- ADAGIO SOSTENUTO

<b><u>Instrument</u></b>	<b><u>Measure</u></b>	<b><u>Correction or Addition</u></b>
Flute I	m. 45	Add piccolo as cue.
Flute II	m. 45	Add piccolo as cue.
B-flat Clarinet II	m. 13	Correct note to written F sharp.
B-flat Clarinet III	m. 35	Add a dot to the whole note.
Oboe I	m.13	Add solo.
Oboe II	m. 52	Add clarinet I cue after 44 bars of rest.
Alto Clarinet	m. 26	Add <i>diminuendo</i> dynamic.
Bass Clarinet	m. 30	Add a dot to the whole note.
Bassoon II	m. 29	Add a dot to the whole note.
Cornet I	m. 28	Add <i>pianissimo</i> dynamic at the end of the <i>decrescendo</i> .
Tuba	m. 57	Change dynamic to <i>pianissimo</i> .

## Movement III- Allegretto

<b><u>Instrument</u></b>	<b><u>Measure</u></b>	<b><u>Correction or Addition</u></b>
All Instruments <sup>2</sup>	m. 27 m. 62	Add <i>poco più moso</i> Change A Tempo to Tempo I
Piccolo	m. 99	Add cue from oboe (m. 94) after 41 bars of rest.
Flute I	m. 99	Add the (6/8) time signature.

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<sup>2</sup> Score marking indicated in Vincent Persichetti's two extant rehearsal scores. Markings verified to be in the composer's hand as compared to other samples of his handwriting.

Flute II	mm. 60-61	Indicate a multi-measure rest in part.
Oboe I	m. 25	Correct the last note to a second space A4.
	m. 64	Add natural sign to the last eighth note.
Alto Clarinet	m. 40	Delete the accent on beat two.
	mm. 74-75	Remove dot from half note.
	m. 115	Remove sharp from written A.
	m. 116	Correct the second note to a written F-sharp.
Bass Clarinet	m. 40	Delete the second accent.
	m. 65	Add a <i>crescendo</i> .
	mm. 74-75	Remove dot from half note.
Bassoon I	m. 40	Add an accent to beat one.
Baritone Saxophone	m. 44	Add sharp to written C.
Euphonium <sup>3</sup>	mm.124-126	Tacet these 3 measures.
Tuba <sup>4</sup>	mm. 124-126	Col. Euphonium part.

#### MOVEMENT IV- VIVACE

<u>Instrument</u>	<u>Measure</u>	<u>Correction or Addition</u>
Flute I	m. 72	Correct beat one to a G natural and beat two to F natural.
	m. 79	Add an accent to the half note.
	m. 188	Add natural sign to written C.
	m. 232	Add a quarter and a half rest.
Flute II	m. 188	Add natural sign to written C.
Oboe I	m. 205	Add cue to part after 63 bars of rest.
Oboe II	m. 140	Remove the upper accent.
	m. 205	Add cue to part after 63 bars of rest.

<sup>3</sup> Score marking indicated in Vincent Persichetti's two extant rehearsal scores. Markings verified to be in the composer's hand as compared to other samples of his handwriting.

<sup>4</sup> Score marking indicated in Vincent Persichetti's two extant rehearsal scores. Markings verified to be in the composer's hand as compared to other samples of his handwriting.

E-flat Clarinet	m. 200	Add cue to part after 40 bars of rest.
Bassoon I	m. 77	Add an accent to beat one.
Bassoon II	m. 77	Add an accent to beat one.
Alto Saxophone I	m. 61	Add both a quarter rest and half rest.
Alto Saxophone II	m. 85	Rehearsal numbers 100 and 110 should be interchanged. Add natural sign to written C.
Cornet II	m. 212	Add at end of bar.
Horn III	m. 225	Add an accent to beat one.
Trombone II	m. 268 m. 270	Add <i>sforzando</i> to second note. Add a flat sign to written F.
Percussion I	m. 38	Use wooden sticks for maximum sound and clear articulation.

APPENDIX 11  
SELECTED DISCOGRAPHY BY CHRONOLOGICAL ORDERING

The following list contains 197 known recordings of Vincent Persichetti's *Symphony for Band* (Symphony No. 6) Op. 69 (in chronological order of recording publishing year) that were assigned Online Computer Library Center (OCLC) call numbers that could be accessed through any online public access library such as WorldCat. This listing is in no way intended to be exhaustive, but rather a starting resource for other scholars conducting research on the various recording history of the *Symphony for Band*. Unless otherwise notated, all listings in this discography are compact disc (CD) recordings.

- 1958 Atlantic Coast Intercollegiate Band, et al. *Paul Yoder conducting the first Atlantic Coast Intercollegiate Band at the University of Virginia, Charlottesville, Va., May 4, 1958*. Saugus, CA: Century Record Co, 1958. LP.
- 1959 Jacoby, Don, Vincent Persichetti, Herman Bellstedt, Richard Wagner, George Kenny, Richard Rodgers, Clifton Williams, Don Jacoby, Haydn Wood, and J. F. Wagner. *February 8, 1959 OSU Concert Band Concert*. 1959. Tape Reel.
- 1959 Ohio State University, Vincent Persichetti, James D. Ployhar, Henry Fillmore, Hayden Wood, Donald E. McGinnis, Richard Wagner, Richard Heine, and George Kenny. *30th Anniversary Concert*. Elkhart, IN: Musicade, 1959. LP.
- 1960 Bowling Green State University, Henri René, Richard Wagner, Vincent Persichetti, Don Gillis, Ottorino Respighi, Felix Mendelssohn-Bartholdy, Dmitry Dmitrievich Shostakovich, Emil Soderstrom, and Santiago Lope. *Symphony of Winds*. Findlay, Ohio: Distributed by the Findlay Recording Co, 1960. LP.
- 1960 East Carolina College, Herbert L. Carter, H. Owen Reed, James H. Parnell, Percy Grainger, Bernard Rogers, Martin Mailman, Martin Mailman, and Vincent Persichetti. *East Carolina College Band*. N.C. s.n, 1960. LP.

- 1960 Fennell, Frederick, Vincent Persichetti, Aram Khachaturian, Percy Grainger, and Walter S. Hartley. *Diverse Winds*. Chicago: Mercury, 1960. LP.
- 1960 Luther College (Decorah, Iowa), et al. *Luther College Concert Band and Choir*. United States: Capitol Custom for Luther College, 1960. LP.
- 1960 Northern Michigan University, Lorin C. Richtmeyer, Vincent Persichetti, Dmitry Shostakovich, Thomas Beecham, Gioacchino Rossini, Ralph Vaughan Williams, and Henry Fillmore. *Northern Michigan University Wind Ensemble and Concert Band*. Huntington Station, N.Y.: Silver Crest, 1960. LP.
- 1960 Persichetti, Vincent, and Frederick Fennell. *Symphonies, No. 6, Op. 86 Symphony for Band*. Mercury SR 90221, 1960. LP.
- 1960 Persichetti, Vincent. *All-Persichetti Program*. Columbus, OH: Coronet Recording, 1960. Cassette Tape.
- 1960 Persichetti, Vincent. *All-Persichetti Program*. Columbus, OH: Coronet Recording, 1960. LP.
- 1960 Persichetti, Vincent, Walter Hartley, Percy Grainger, and Aram Khachaturian. *Diverse Winds*. Mercury, 1960. LP.
- 1960 University of Minnesota, Frank Bencriscutto, Gustav Holst, Percy Grainger, Carl Reinecke, Vincent Persichetti, and Richard Rodgers. *Concert Band Ensemble. Vol. 1*. St. Paul, Minn: Ampria Productions, 1960. LP.
- 1960 University of Minnesota, Frank Bencriscutto, Modest Petrovich Mussorgsky, Igor Stravinsky, Gustav Holst, Vincent Persichetti, Joseph Rauski, and Louis Ganne. *The University of Minnesota Concert Band Ensemble*. St. Paul, MN: Ampria Productions, 1960. LP.
- 1960 Weger, Roy J., Henri René, Richard Wagner, Vincent Persichetti, Don Gillis, Ottorino Respighi, Felix Mendelssohn-Bartholdy, DmitryDmitrievich Shostakovich, Emil Soderstrom, and Santiago Lope. *Symphony of Winds Vol. 1 [-2]*. Findlay, Ohio: Findlay Recording Co, 1960. LP.
- 1962 Dvořák, Antonín, et al. *The Pacific Music Camp, 1962*. Stockton, CA: University of the Pacific, 1962. LP.
- 1962 National Music Camp, George C. Wilson, Vincent Persichetti, Walter S. Hartley, Dmitry Shostakovich, H. Owen Reed, and Russell Alexander. *National Music Camp High School Symphonic Band*. Interlochen, MI: National Music Camp, 1962. LP.

- 1962 Purdue University, and Al G. Wright. *Purdue Symphony Band*. Saugus, CA: Century Record Co, 1962. LP.
- 1963 Ithaca High School (Ithaca, N.Y.), et al. *1962-'63 Ithaca High School Concert Band*. Trumansburg, N.Y.: Kust'm Recording, 1963. LP.
- 1963 New York All-State High School Orchestra, et al. *The New York All-State High School Band, Choir, Orchestra, 1963*. Saugus, CA: Century Records, 1963. LP.
- 1964 1963-64 College Wind Ensemble, Donald H. Hartman, cond.; Festival Chorus, Harriet Simon, cond.; *1963-64 Symphony Orchestra, William C. Willett, cond.* Century Recordings, 1964. LP.
- 1964 St. Olaf Band, Miles H. Johnson, George Frideric Handel, Dmitriï Dmitrievich Shostakovich, John Philip Sousa, Vincent Persichetti, Dan Wilshire, and Johannes Hannsen. *St. Olaf Band in Concert Music from 1964 Tour*. S.l: s.n, 1964. LP.
- 1965 All-Southern California High School Honor Band, Justin Gray, Elmer Ramsey, Alfred Reed, Girolamo Frescobaldi, Vincent Persichetti, John Philip Sousa, Newell H. Long, Alfred Reed, and Alfred Reed. *The All Southern California High School Honor Band 1965*. Pasadena, Calif: Custom Fidelity Records, 1965. LP.
- 1965 McCathren, Donald E., Alfred Reed, Vincent Persichetti, Gabriel Pierné, Arthur Sullivan, and Sammy Nestico. *Minnesota All-State High School Band*. Saugus, CA: Century Records, 1965. LP.
- 1965 Reed, Alfred, Vincent Persichetti, Alfred Reed, Charles Mackerras, and Samuel L. Nestico. *1965 Minnesota All-State High School Band*. Saugus, CA: Century Records, 1965. LP.
- 1965 Rhoads, William E., et al. *The University of New Mexico Concert Band March, 1965*. Camden, N.J.: Recorded Publications Co, 1965. LP.
- 1965 Texas All-State Band, and Weston Noble. *1965 Texas All-State Band*. Saugus, CA: Century, 1965. LP.
- 1965 University of Illinois at Urbana-Champaign, Mark H. Hindsley, Joshua Missal, Vincent Persichetti, Arcangelo Corelli, Donald H. White, and Harry H. Budka. *1890-1965 Diamond Anniversary Year Festival Concerts*. Urbana, IL: University of Illinois Bands, 1965. LP.

- 1965 University of Washington Wind Sinfonietta, and Walter Carl Welke. *The University of Washington Wind Sinfonietta, July 16, 1965*. 1965. Tape Reel.
- 1965 University of Washington, and Walter Carl Welke. *The University Concert Band, April 11, 1965*. 1965. Tape Reel.
- 1966 Paris High School (Paris, Tex.), and Floyd Weger. *Paris High School Blue Blazes Band Floyd Weger, Conductor*. Austin, TX: Austin Custom Records, 1966. LP.
- 1966 University of Montana Band, David Whitwell, Vincent Persichetti, Vaclav Nelhybel, Jan Meyerowitz, and Vaclav Nelhybel. *Highlights of the 1965-1966 season*. S.L: s.n, 1966. LP.
- 1967 Battisti, Frank L., Ernst Toch, Alan Hovhaness, H. Owen Reed, Aram Khachaturian, and Vincent Persichetti. *Baldwin-Wallace College Symphonic Wind Ensemble*. Berea: Gordan Graves, 1967. LP.
- 1967 Educational Record Reference Library Band Program. New York: F. Colombo, 1967. LP.
- 1967 Persichetti, Vincent, Donald E. McGinnis. *Works for Band*. Columbus, Ohio: Coronet, 1967. LP.
- 1967 Persichetti, Vincent, Donald E. McGinnis. *Works for Band*. Columbus, Ohio: Coronet Recording, 1967. LP.
- 1967 University of Montana—Missoula, David Whitwell, Alan Hovhaness, Vincent Persichetti, and Roberto Caamaño. *The University of Montana Band at College Band Directors Twenty-Fifth National Convention*. S.L: s.n., 1967. LP.
- 1968 Giannini, Vittorio, Henry Cowell, and Vincent Persichetti. *Symphony No. 3*. New York: Franco Colombo, 1968.
- 1968 University of Akron, Richard Jackoboice, Dmitry Shostakovich, John Barnes Chance, Henry Fillmore, Richard Jackoboice, Vincent Persichetti, and Fred Waring. *A Festive Overture and Other Selections from the 1967-68 Concert Season*. Camden, N.J.: RPC, 1968.
- 1969 Benciscutto, Frank, George Frideric Handel, Vaclav Nelhybel, and Vincent Persichetti. *University of Minnesota Concert Band Ensemble '69*. Century, 1969. LP.

- 1969 Bradley University, Kent Campbell, W. Francis McBeth, John Barnes Chance, Thom Ritter George, Vincent Persichetti, Russell Alexander, and Karl King. *Bradley University Concert Band '69*. Peoria, IL: Bradley University, 1969. LP.
- 1969 Cavender, George, et al. *Pennsylvania Music Educators Association Region III State Band Festival*. Hershey Senior High School, March 6,7, and 8, 1969. Harrisburg, Pa: Frank Taylor Sound Service, 1969. LP.
- 1969 Hiler, Richard, et al. *Pennsylvania Music Educators Association Region III State Band*. Harrisburg, Pa: Frank Taylor Sound Service, 1969.
- 1969 New England Conservatory Wind Ensemble, Donald Sinta, Frank L. Battisti, Vincent Persichetti, Richard Strauss, Paul Creston, Warren Benson, Leslie Bassett, and Paul Hindemith. *New England Conservatory Wind Ensemble: December 11, 1969, 8:30 p.m.* 1969.
- 1969 University of Minnesota Concert Band Ensemble, et al. *A Force for Peace*. Clarence, N.Y.: Mark Records, 1969. LP.
- 1969 Virginia Commonwealth University Concert Band, et al. *Virginia Commonwealth University Concert Band 1969 Spring Concert*. S.L: Edwin Thayer Director, 1969. LP.
- 1970 Baldwin-Wallace Conservatory of Music, Frank L. Battisti, Ernst Toch, Alan Hovhaness, H. Owen Reed, Aram Khachaturian, and Vincent Persichetti. *Baldwin-Wallace College Symphonic Wind Ensemble*. Macedonia, Ohio: Century Records, 1970. LP.
- 1970 Boise State College, and Melvin Shelton. *Boise State College Symphonic Wind Ensemble*. New York: Silver Crest, 1970. LP.
- 1970 Carnegie-Mellon University, Richard E. Strange, Carl Teike, Vincent Persichetti, Hyacinthe Jadin, Frederick Loewe, and John C. Heed. *Honors Band in Concert*. Lansdale, Pa: WFB Productions, 1970. LP.
- 1970 Gould, Morton, Frederick Fennell, Clifton Williams, Vincent Persichetti, and Aram Khachaturian. *West Point Symphony*. Holland: Mercury, 1970. LP.
- 1970 Persichetti, Vincent, and Frederick Fennell. *Symphony for Band*. Mercury, 1970. LP.
- 1970 Persichetti, Vincent, Donald E. McGinnis. *Symphony No. 6, op. 69*. S.L.: Coronet, 1970.

- 1970 University of Illinois Symphonic Band, Harry Begian, Percy Grainger, Percy Grainger, John Philip Sousa, Vincent Persichetti, and John Philip Sousa. *In concert with the University of Illinois Symphonic Band*. Huntington Station, N. Y.: Crest Records, 1970. LP.
- 1971 Revelli, William D., et al. Pennsylvania Music Educators Association Region III State Band Festival. *Northern Lebanon High School, April 16-17, 1971*. Harrisburg, Pa: Frank Taylor Sound Service, 1971. LP.
- 1971 Revelli, William D., Harlan A. Daubert, Johann Sebastian Bach, Vincent Persichetti, Russell Alexander, Richard Wagner, Richard Rodgers, Alberto Ginastera, and John Philip Sousa. *Pennsylvania Music Educators Association Region III State Band*. Harrisburg, Pa: Frank Taylor Sound Service, 1971. LP.
- 1972 Indiana University Concert Band, Ray Cramer, Wilber T. England, William Schuman, William P. Latham, Robert H. Pearson, Henry Brant, and Vincent Persichetti. *Program, 1971-1972, no. 353*. 1972. Tape Reel.
- 1972 Oltman, Dwight, George Frideric Handel, Luboš Fišer, Matthias Bamert, and Vincent Persichetti. *Baldwin-Wallace Symphonic Wind Ensemble*. Berea, Ohio: Baldwin-Wallace College Conservatory of Music, 1972. Cassette Tape.
- 1973 Northern Michigan University, Lorin C. Richtmeyer, Camille De Nardis, Percy Grainger, Roger Nixon, Vincent Persichetti, John Philip Sousa, and Francisco Cavez. *On tour, 1973*. Camden, N.J.: Recorded Publications Co, 1973. LP.
- 1975 Holst, Gustav, John D. Corley, Vincent Persichetti, Darius Milhaud, George Cordeiro, and Fisher Tull. *Prelude & Scherzo (Hammersmith): Op. 52*. 1975. Tape Reel.
- 1976 Cornell University, Marice Stith, Vincent Persichetti, Morton Gould, Jacques Offenbach, and Ron Nelson. *Cornell University Wind Ensemble*. Ithaca, N.Y.: Cornell University Wind Ensemble, 1976. LP.
- 1976 Stith, Marice, Vincent Persichetti, Morton Gould, Jacques Offenbach, and Ron Nelson. *Cornell University Wind Ensemble*. Silver Crest, 1976. LP.
- 1976 Strange, Richard E., R. Fasoli, Vincent Persichetti, Clare Grundman, Zoltán Kodály, and John Philip Sousa. *Pennsylvania Collegiate Bandmasters Association presents the 29th Annual Pennsylvania Intercollegiate Band*. Frank Taylor Sound Service, 1976. LP.

- 1976 University of Minnesota, Frank Bencriscutto, Hugo Montenegro, Leonard Bernstein, Vincent Persichetti, William Grant Still, Aaron Copland, Paul Hindemith, and Floyd E. Werle. *University of Minnesota Concert Band Ensemble 1974-76*. Clarence Center, N.Y.: Mark Educational Recordings, 1976. LP.
- 1977 Fayetteville High School (Fayetteville, Ark.), Herbert Lunday, John Philip Sousa, William Schuman, Vincent Persichetti, and Leroy Anderson. *Fayetteville High School Band 1977*. United States: s.n., 1977. LP.
- 1977 Morden, Frederick P., Anthony J. Gerace, Arthur D. Davenport, Vincent Persichetti, Roland Forrest Seitz, John Barnes Chance, Lucien Cailliet, John Krance, Malcolm Arnold, and Jaromír Weinberger. *Pennsylvania Music Educators Association Upper Southern District Band*. Harrisburg, PA: Frank Taylor Sound Service, 1977. LP.
- 1977 Persichetti, Vincent, Robert Chancellor, James A. Wattenbarger, Wayne Pegram, Vincent Persichetti, Vincent Persichetti. *Tennessee Tech University 1977 Composer Festival Featuring the Music of Vincent Persichetti Volume XI*. Memphis, TN: USC Sound Enterprises, 1977. LP.
- 1978 Cacavas, John, Robert Russell Bennett, Carmen Dragon, Jim Andy Caudill, Marvin Hamlish, Michael Leckrone, Richard Maltby, Vincent Persichetti, Richard Rodgers, and Samuel A. Ward. *1978 North Carolina All-State Band Clinic South Central District*. Charlotte, N.C.: Davis Sound 1978. LP.
- 1978 Gobrecht, Edward, et al. *Pennsylvania Collegiate Bandmasters Association Presents the 1978 Intercollegiate Band*. Harrisburg, PA: Frank Taylor Sound Service, 1978. LP.
- 1978 Indiana University, Frederick C. Ebbs, George Frideric Handel, Vincent Persichetti, Walter S. Hartley, Gustav Holst, William H. Hill, and Harry L. Alford. *Program, 1977-1978, no. 461*. 1978. Tape Reel.
- 1978 Riggs, Jim, Richard Cox, Frank B. Wickes, and Emil Raab. *1978 Tennessee All-State Grand Concerts*. Memphis, TN: USC Sound Enterprises, 1978. LP.
- 1978 Tokyo Kosei Wind Orchestra, and Kazuyoshi Akiyama. *Tokyo Kosei Wind Orchestra*. Japan: Kosei, 1978. LP.
- 1979 Gregory, David, et al. *American Bandmasters Association Golden Anniversary, 1979, Presents The Hardaway High School Symphonic Band*. New York: Silver Crest, 1979. LP.

- 1979 Julian, W. J., et al. *American Bandmasters Association Golden Anniversary, 1979, Presents The University of Tennessee Concert Band*. New York: Silver Crest, 1979. LP.
- 1979 Spring Conference on Wind and Percussion Music, Vincent Persichetti, Eddie Green, Vincent Persichetti, Alfred Reed, and Vincent Persichetti. *Eleventh Annual Spring Conference on Wind and Percussion Music*. 1979. Tape Reel.
- 1980 Revelli, William D., Vincent Persichetti, William Schuman, Russell Alexander, Harry L. Alford, Henri René, and Giuseppe Verdi. *The Revelli Years with the University of Michigan Symphony Band: Volume one, Record two*. Huntington Station, NY: Golden Crest Records, 1980. LP.
- 1980 Tokyo Kosei Wind Orchestra, Kazuyoshi Akiyama, Hiroshi Hoshina, Vincent Persichetti, Vincent Persichetti, and Tetsunosuke Kushida. *An Ancient Festival Vol. 4*. Tokyo: Kosei, 1980. LP.
- 1980 University of Southern Mississippi, and Joe Barry Mullins. *University of Southern Mississippi Symphonic Wind Ensemble 1978-79 Symphonic Band I 1979-80*. Starkville, MS: Mark, 1980. LP.
- 1981 University of Florida, David Gregory, John Philip Sousa, Vincent Persichetti, Vincent Persichetti, Vincent Persichetti, Jacques Offenbach, and Vincent Persichetti. *University of Florida Symphonic Band*. Huntington Station, NY: Silver Crest, 1981. LP.
- 1982 University of Minnesota, Frank Bencriscutto, H. Owen Reed, Vincent Persichetti, Charles Ives, and Frank Bencriscutto. *'82 East Coast Tour*. New York: Silver Crest, 1982. LP.
- 1983 Deal, John, Roger Nixon, Vincent Persichetti, John Barnes Chance, Ralph Vaughan Williams, and Percy Grainger. *The University of North Dakota Wind Ensemble*. Fargo, N.D.: Audio Media Corp, 1983. LP.
- 1984 New England Conservatory Orchestral Repertory Wind Ensemble, Antonín Dvořák, Edgard Varèse, Robert Washburn, Igor Stravinsky, Jan Pieterszoon Sweelinck, and Vincent Persichetti. *The Conservatory Orchestral Repertory Wind Ensemble December 6, 1984, 8:00 p.m.* 1984. Cassette Tape.
- 1986 Alexander, Lamar, et al. *The Governor's School for the Arts*. Tennessee: s.n., 1986. LP.

- 1986 Bowling Green State University Concert Band, et al. *Band concert, March 14, 1986*. Bowling Green, OH: College of Musical Arts, 1986. Cassette Tape.
- 1986 Oltman, Dwight, Vincent Persichetti, Warren Benson, Charles Neuschwanger, and William Walton. *Symphonic Wind Ensemble*. Berea, Ohio: Baldwin-Wallace College Conservatory of Music, 1986. Cassette Tape.
- 1986 St. Olaf Band, et al. *The St. Olaf Band, 1985-1986*. Northfield, MN: St. Olaf Records, 1986. LP.
- 1987 Indiana University Concert Band, Ray Cramer, Gordon Jacob, Henk Badings, Vincent Persichetti, Darius Milhaud, Richard Strauss, and Vittorio Giannini. *Program, 1987-1988, no. 153*. 1987. Tape Reel.
- 1987 Western Michigan University, et al. *University Symphonic Band, 1987, 02/22*. 1987. Cassette Tape.
- 1988 Bowling Green State University Symphonic Band, Mark S. Kelly, Bowling Green State University Alumni Band, Dmitry Shostakovich, Anthony Iannaccone, Johannes Hanssen, Vincent Persichetti, H. Owen Reed, William Paris Chambers, and Karl King. *Band Concert, April 20, 1988*. Bowling Green, OH: College of Musical Arts, 1988. Cassette Tape.
- 1988 Graham, Lowell E., John E. Williamson, Roger Nixon, Camille Saint-Saëns, John Barnes Chance, Jan Pieterszoon Sweelinck, Vincent Persichetti, Percy Grainger, and Percy Grainger. *1988 New York All-State Symphonic Band, Wind Ensemble*. Clarence, NY: Mark, 1988.
- 1988 New England Conservatory Repertory Wind Ensemble, Malcolm W. Rowell, Sergey Prokofiev, Percy Grainger, Vincent Persichetti, Gordon Jacob, Thomas C. Duffy, and Vincent Persichetti. *The Conservatory Repertory Wind Ensemble February 18, 1988, 8:00 p.m.* 1988. Cassette Tape.
- 1988 Tokyo Kosei Wind Orchestra, Kazuyoshi Akiyama, Robert E. Jager, Robert E. Jager, Vincent Persichetti, and Vincent Persichetti. *Sinfonia Nobilissima*. Tokyo: Kosei Pub. Co, 1988.
- 1989 Gossec, F. J., Vincent Persichetti, and Gioacchino Rossini. *Suite Francaise ; William Tell overture ; Offrande a la liberte ; Symphony for Band, op. 69 (Symphony no. 6); Three Dance Episodes from the Ballet Spartacus*. Tokyo: Kosei Publishing, 1989.
- 1989 Holst, Gustav, William George McManus, Vittorio Giannini, Julius Fučík, and Vincent Persichetti. *Second Suite in F*. 1989. Tape Reel.

- 1989 Jordan Winds, Michael Webster, Leone Karena Buyse, Wolfgang Amadeus Mozart, John Heiss, Randell Croley, Darius Milhaud, and Vincent Persichetti. *The Jordan Winds: November 2, 1989, 8:00 p.m. 1989*. Cassette Tape.
- 1989 Tokyo Kosei Wind Orchestra, Takuzō Inagaki, Désiré Dondeyne, Donald Hunsberger, Frederick Fennell, Darius Milhaud, Gioacchino Rossini, François Joseph Gossec, Vincent Persichetti, and Aram Khachaturian. *Suite Francaise*. Tokyo: Kosei, 1989.
- 1990 Australian National Wind Orchestra, and Russell Hammond. *Masterworks for Winds*. Australia: Discronics, 1990.
- 1990 Eastman Wind Orchestra, Jeffrey Renshaw, Percy Grainger, Ludwig van Beethoven, Tielman Susato, Kim Brock, and Vincent Persichetti. *Eastman Wind Orchestra*. 1990. Sound Reel.
- 1990 Giannini, Vittorio, Henry Cowell, and Vincent Persichetti. Symphony no. 3. (ERRL) 1990. Cassette Tape.
- 1990 Gorder, Wayne, Dennis Hayslett, Ralph Vaughan Williams, Virgil Thomson, Andre Jovilet, Thomas Albert, and Vincent Persichetti. *Kent Wind Ensemble May 1, 1990*. Canton, OH: Ambience, 1990. Cassette Tape.
- 1990 Indiana University Symphonic Band, Stephen W. Pratt, Aaron Copland, Percy Grainger, Percy Grainger, Robert Kurka, Vincent Persichetti, and Roger Nixon. *Program, 1989-1990, no. 500*. 1990. Tape Reel
- 1990 San Diego State University, Charles D. Yates, Ron Nelson, Vincent Persichetti, David Ward-Steinman, David Ward-Steinman, Alan Hovhaness, Brent Heisinger, and Erling Mostad. *Soaring*. San Diego, CA: San Diego State University, 1990.
- 1990 Tri State Band Festival, Allan McMurray, Richard Floyd, Miles Johnson, and James Croft. *Tri State Festival Final*. Tallahassee, FL: Florida State University School of Music, 1990. Cassette Tape.
- 1990 United States Air Force Tactical Air Command Band, Lowell E. Graham, David Holsinger, Norman Dello Joio, Ira Hearshen, Vincent Persichetti, and James Barnes. *Fireworks for Band*. Langley Air Force Base, Va: [TAC Band, 1990.
- 1991 Eastman Wind Orchestra, Donald Hunsberger, Lois Ferrari, Jacques Castérède, David Amram, Maurice Ravel, Wolfgang Amadeus Mozart, Karel Husa, and Vincent Persichetti. *Eastman Wind Orchestra*. 1991. Tape Reel.

- 1991 Fennell, Frederick, Percy Grainger, Percy Grainger, Vincent Persichetti, Aram Khachaturan, Walter S. Hartley, and Bernard Rogers. *Fennell Conducts Grainger, Persichetti, & others*. New York, N.Y.: Mercury, 1991.
- 1991 Grainger, Percy, and Frederick Fennell. *Lincolnshire Posy Hill Song No. 2*. New York, N.Y.: Mercury Records, 1991.
- 1991 Grainger, Percy, Frederick Fennell, Vincent Persichetti, Aram Khachaturian, Walter S. Hartley, and Bernard Rogers. *Lincolnshire Posy*. New York: Mercury, 1991.
- 1991 Renshaw, Jeffrey H., Stephen Grugin, Vincent Persichetti, Paul Hindemith, Julius Fučík, Percy Grainger, Norman Dello Joio, Jaromír Weinberger, and Alfred Reed. *Masterworks for Band*. 1991. Cassette Tape.
- 1993 Gregson, Edward, et al. *Celebration*. San Juan Capistrano, CA: Klavier, 1993.
- 1993 Jordan Winds, Donald Palma, Jonathan Harvey, Wolfgang Amadeus Mozart, Jacob Druckman, and Vincent Persichetti. *Jordan Winds: October 21, 1993, 8:00 p.m.* 1993. Cassette Tape.
- 1993 University of Cincinnati, William Black, Eugene Corporon, Ferde Grofé, Edward Gregson, Vincent Persichetti, Arnold Schoenberg, Nicholas Maw, and George Gershwin. *Soundings*. San Juan Capistrano, CA: Klavier Records, 1993.
- 1994 New York All-State Wind Ensemble, Donald Hunsberger, David R. Holsinger, Vincent Persichetti, David Bedford, Sergey Prokofiev, Jack Stamp, Howard Hanson, Timothy Mahr, and David R. Holsinger. *New York State School Music Association All-State Concerts 1994*. Clarence, NY: Mark, 1994.
- 1994 Taiwan Sympony Orchestra, and Frederic Fennel. F. Fennell with Taiwan Sympony Wind Ensemble. *Taichu*: produced by Taiwan Sympony Orchestra, 1994.
- 1995 Eastman Wind Orchestra, Robert W. Rumbelow, Donald Hunsberger, Dale Moore, Aaron Copland, Vittorio Giannini, Charles Ives, Ronald Lo Presti, and Vincent Persichetti. *Americana*. 1995. Tape Reel.
- 1995 Milhaud, Darius, Jacques Ibert, Francis Poulenc, Bernd Alois Zimmermann, Vincent Persichetti, Felix Hauswirth, Frank-Michael Guthmann, and Oliver MacCall. *Création*. Karlsruhe: Landesmusikrat Baden-Württemberg, 1995.

- 1995 Northern Arizona University, Patricia Jean Hoy, Richard E. Strange, Nicolò Paganini, James Barnes, Vincent Persichetti, Aaron Copland, and Howard Hanson. *American Music Concert*. Flagstaff, Ariz: Northern Arizona University, 1995.
- 1995 Sinfonisches Jugendblasorchester Baden-Württemberg, Felix Hauswirth, Frank-Michael Guthmann, Oliver McCall, Darius Milhaud, Jacques Ibert, Francis Poulenc, Bernd Alois Zimmermann, and Vincent Persichetti. *Création Sinfonisches Jugendblasorchester Baden-Württemberg*, 1995. Karlsruhe, Germany: Landemusikrat Baden-Württemberg, 1995.
- 1996 Eastman Wind Ensemble, Donald Hunsberger, Mark Gibson, Paul Dukas, Gregory W. Yasinitsky, Vincent Persichetti, Ludwig van Beethoven, Dominick Argento, and Manuel de Falla. *Eastman Wind Ensemble and Eastman Philharmonia*. 1996. Tape Reel.
- 1996 Keene, James F., Vincent Persichetti, Norman Dello Joio, and Leonard Bernstein. *Live in Concert with the University of Illinois Symphonic Band, Recording no.130*. Clarence, NY: Mark Custom Recording Service, 1996.
- 1996 Lassiter High School (Marietta, Ga.), et al. *1996 Mid-West International Band & Orchestra Clinic Lassiter High School Symphonic Band*. Clarence, NY: Mark Custom Recording Service, 1996.
- 1997 Brahms, Johannes, James O'Dell, Johannes Brahms, Mark Camphouse, Hale Smith, and Vincent Persichetti. *Blessed Are They from A German Requiem / (Symphony No. 6) / Vincent Persichetti*. 1997. Cassette Tape.
- 1997 Furman University, et al. *Lauds & tropes Furman University Symphonic Band & Wind Ensemble*. Greenville, S.C.: Furman University, 1997.
- 1997 Haltom High School (Haltom City, Tex.), et al. *Birdville Independent School District Presents the Haltom High School Bands, Vol. 4*. Clarence, NY: Mark Custom Recording Service, 1997.
- 1997 Lourens, Alan. *Graduate Recital*. 1997. Cassette Tape.
- 1997 St. Olaf Band, et al. *Faith*. Northfield, Minn: St. Olaf Records, 1997.
- 1997 United States Marine Band, Frederick Fennell, Vincent Persichetti, Alfred Reed, Robert Russell Bennett, and John Philip Sousa. *The United States Marine Band at Meyerhoff, Volume Two*. Sterling, Va: Sterling Productions, 1997.

- 1997 University of Massachusetts at Amherst, Malcolm W. Rowell, William Billings, William Schuman, Charles Ives, Anthony Iannaccone, Hector Berlioz, Larry D. Daehn, and Vincent Persichetti. *The University of Massachusetts Wind Ensemble & Symphony Band conducted by Malcolm W. Rowell, Jr.* Granby, MA: Harrison Digital Productions, 1997.
- 1998 Eastern Wind Symphony, William H. Silvester, Nikolay Rimsky-Korsakov, Vincent Persichetti, Clifton Williams, Malcolm Arnold, Paul Hindemith, Julius Fučík, and Malcolm Arnold. *Symphonic Images*. Clarence, NY: Mark Custom Recording Service, 1998.
- 1998 Gresens, David, Merlin Patterson, Keith Markuson, and Randy Vaughn. *Carnegie Hall! Klein High School Bands & Orchestra*. Clarence, NY: Mark Custom Recording Service, 1998.
- 1998 Indiana University Wind Ensemble, Paul H. V. Nickolas, Ray Cramer, Johann Sebastian Bach, Norman Dello Joio, Gabriel Fauré, Vincent Persichetti, David Maslanka, and Edwin Franko Goldman. *Program, 1998-1999, no. 180. 1998*. Cassette Tape.
- 1998 Jordan Winds, William Drury, Mark Hopkins, Masumi Yoneyama, Vincent Persichetti, Wolfgang Amadeus Mozart, Cécile Chaminade, Richard Wagner, Norman Dello Joio, and Percy Grainger. *New England Conservatory Jordan Winds: April 23, 1998 at 8:00 p.m.* 1998.
- 1999 McNeese State University, et al. *1998 LMEA State Music Conference Presents the McNeese State University Wind Symphony*. Baton Rouge, LA: Vestige, 1999.
- 1999 Northshore Concert Band, and Stephen G. Peterson. *American Emblems*. S.L.: Brewster, 1999.
- 1999 University of Massachusetts at Amherst, et al. *Youth Wind Ensemble & Symphony Band April 25, 1999, Fine Arts Center Concert Hall*. Granby, MA: Harrison Digital Productions, 1999.
- 2000 Abilene Christian University, Blane Hinton, Christopher Anderson, Paul Hart, Vincent Persichetti, Paul Hindemith, Jan Van der Roost, Frank Ticheli, and Malcolm Arnold. *The Lectureship Concert*. 2000.
- 2000 Banda Musicale Aeronautica Militare, Patrizio Esposito, Amilcare Ponchielli, Artie Shaw, Nikolay Rimsky-Korsakov, Patrizio Esposito, and Vincent Persichetti. *Banda Musicale Aeronautica Militare*. Genova, Italy: Dynamic, 2000.

- 2000 Boise State University Symphonic Winds, and Marcellus B. Brown. *Boise State University Symphonic Winds*. Boise, Idaho: Boise State University, Dept. of Music, 2000.
- 2000 Eastman Wind Orchestra, Donald Hunsberger, Nancia D'Alimonte, Evan Feldman, Johann Sebastian Bach, Wallingford Riegger, John Barnes Chance, and Vincent Persichetti. *Eastman Wind Orchestra*. 2000.
- 2000 Indiana University Concert Band, et al. *Program, 2000-2001, no. 212*. 2000. Cassette Tape.
- 2000 Peterson, Don L., et al. *Transforming Colors BYU Bands 1999-2000*. Provo, Utah: The University, 2000.
- 2000 Symphonic Winds (Boise State University), et al. *Symphonic Winds, Boise State University. Volume III*. Boise, ID: Boise State University, Dept. of Music, 2000.
- 2001 NCSA Wind Ensemble, Danny Green, Ernst Toch, Vincent Persichetti, Richard Wagner, and Alfred Reed. *Wind Ensemble*. 2001.
- 2002 Bodner, Steven Dennis, et al. *University of Massachusetts Youth Wind Ensemble and Symphony Band April 28, 2002*. Belchertown, MA: Harrison Digital Productions, 2002.
- 2002 Fachko, Susan Kay, Joseph Haydn, Roger Nixon, Percy Grainger, Vincent Persichetti, and Dmitri Dmitrievich Shostakovich. *Graduate Conducting Recital*. Recital in lieu of Thesis (M.M.)—University of Florida, 2002, 2002.
- 2002 Illinois Wesleyan University, Alfred Reed, Vincent Persichetti, Richard Wagner, George Gershwin, Dmitry Shostakovich, and Edwin Franko Goldman. *Illinois Wesleyan University Symphonic Winds April 18, 2002, Westbrook Auditorium*. S.L: s.n, 2002.
- 2002 Lemon, J. Karla, Paul Creston, Vincent Persichetti, Clifton Williams, Morton Gould, and Howard Hanson. *University of Pennsylvania Wind Ensemble*. 2002.
- 2002 New York State School Music Association Annual Winter Conference, Harlan Parker, and Patricia Hoy. *2002 NYSSMA All-State Symphonic Band & Wind Ensemble*. Clarence, NY: Mark Custom Recording Service, 2002.
- 2002 Oltman, Dwight, Felix Mendelssohn-Bartholdy, Vincent Persichetti, Henry Cowell, and Yasuhide Ito. *Symphonic Wind Ensemble*. Berea, Ohio: Baldwin-Wallace College Conservatory of Music, 2002.

- 2002 Tokyo Kosei Wind Orchestra, Takuzō Inagaki, Désiré Dondeyne, Donald Hunsberger, Frederick Fennell, Darius Milhaud, Gioacchino Rossini, François Gossec, Vincent Persichetti, and Aram Khachaturian. *Suite Francaise*. Tokyo: Kosei, 2002.
- 2002 Turnbull, David Ray, L. Keating Johnson, Norman Dello Joio, Aaron Copland, Clifton Williams, Leonard Bernstein, Vincent Persichetti, and Carl Orff. *Symphonic Band, Wind Symphony, April 18, 2002*. Pullman, WA: Washington State University, School of Music and Theatre Arts, 2002.
- 2003 Carter, Charles Henry, William Schuman, Malcolm Arnold, Ralph Vaughan Williams, Vincent Persichetti, George Gershwin, and Donald Grantham. *Graduate Conducting Recital*. Project in lieu of Thesis (M.M.)—University of Florida, 2003.
- 2003 Eastman Wind Orchestra, Mark Scatterday, Cindi Johnston-Turner, Morton Gould, Dan Welcher, Charles Ives, Vincent Persichetti, Roger Nixon, Howard Hanson, and Leonard Bernstein. *Eastman Wind Orchestra*. 2003.
- 2003 Indiana University Concert Band, et al. *Program, 2003-2004, no. 180*. 2003.
- 2003 United States Coast Guard Band, et al. *The United States Coast Guard Band the Fifty-Sixth Annual Midwest Clinic, 2002*. Clarence, N.Y.: Mark Custom Recording, 2003.
- 2003 University of Cincinnati, William Black, Eugene Corporon, Ferde Grofé, Edward Gregson, Vincent Persichetti, Arnold Schoenberg, Nicholas Maw, and George Gershwin. *Soundings*. Boca Raton, FL: Klavier, 2003.
- 2004 Foley, Timothy W., Henry Purcell, Giorgio Federico Ghedini, Vincent Persichetti, Andrea Gabrieli, Aaron Copland, Steven Stucky, and Paul Hindemith. *Emblems*: Audio CD. Washington, D.C.: United States Marine Band, 2004.
- 2004 Gage, Stephen L., Lee Brooks, Scott Lindroth, Vincent Persichetti, David Morgan, Martin Ellerby, Peter Ilich Tchaikovsky, and Franz Biebl. *Music—The Heart of It All*. Huron, OH: Soundwaves, 2004.
- 2004 Lake Braddock Secondary School Symphonic Band, et al. *Lake Braddock Symphonic Band*. Baton Rouge, LA: Vestige, 2004.
- 2004 United States Marine Band, Timothy W. Foley, Henry Purcell, Giorgio Federico Ghedini, Vincent Persichetti, Andrea Gabrieli, Aaron Copland, Steven Stucky, and Paul Hindemith. *Emblems*. Washington, D.C.: United States Marine Band, 2004.

- 2004 Youngstown State University, Stephen L. Gage, Glenn Schaft, Peter Ilich Tchaikovsky, Vincent Persichetti, Scott Lindroth, Michael Colgrass, and Dave Morgan. *Spin Cycle*. Youngstown, Ohio: Youngstown State University/Dana School of Music, 2004.
- 2005 Indiana University Concert Band, et al. *Program, 2005-2006, no. 309*. 2005.
- 2005 Persichetti, Vincent, Eugene Corporon. *Vincent Persichetti*. Chicago, IL: GIA Publications, 2005.
- 2006 Maiello, Anthony Joseph, et al. *Showcase of Bands Concert II Saturday, February 25, 2006*. Macomb, Ill: Western Illinois University, 2006.
- 2006 United States Marine Band, Michael J. Colburn, Giuseppe Verdi, Igor Stravinsky, Vincent Persichetti, Jaromír Weinberger, Jaromír Weinberger, Aaron Copland, Percy Grainger, and William Walton. *Monumental Works for Winds*. Hong Kong: Naxos, 2006.
- 2007 Illinois Wesleyan University, Roger Garrett, Gioacchino Rossini, J.-B Arban, Johann Sebastian Bach, Vincent Persichetti, Morton Gould, Johannes Hanssen, and Jacques Press. *Illinois Wesleyan University School of Music Presents Symphonic Winds Spring Concert April 12, 2007, 8:00 p.m., Westbrook Auditorium*. S.L: s.n, 2007.
- 2007 Janáček, Leoš, William Schuman, Zoltán Kodály, Vincent Persichetti, Igor Stravinsky, and William Schuman. *Musical Life in the United States. Program #101-A*. 2007. WAV File.
- 2007 Oltman, Dwight, Ralph Vaughan Williams, Richard Wagner, Vincent Persichetti, Martin Ellerby, and Malcolm Arnold. *Baldwin-Wallace Symphonic Wind Ensemble*. Berea, Ohio: Baldwin-Wallace College Conservatory of Music, 2007.
- 2008 Eastman Wind Orchestra, et al. *Eastman Wind Orchestra*. 2008.
- 2008 New England Conservatory Wind Ensemble, et al. *NEC Wind Ensemble and NEC Jordan Winds April 10, 2008, 8:00 P.M.* 2008.
- 2008 USAF Heritage of America Band, et al. *Statements*. Boca Raton, FL: Klavier, 2008.
- 2009 Fennell, Frederick. *Lincolnshire Posy Music for Wind Ensemble*. Australia: Artwork Universal Music, 2009.

- 2009 University of Central Oklahoma, Samuel Magrill, Luigi Zaninelli, Carter Pann, Vincent Persichetti, and Morton Gould. *The UCO Wind Symphony 10/13/2009*. Edmond, OK: University of Central Oklahoma School of Music, 2009.
- 2009 University of Massachusetts at Amherst, et al. *Symphony Band and Wind Ensemble*. Westfield, MA: Bill Sitler Recording Service, 2009.
- 2010 Bobcat Marching Band, Caroline C. Beatty, Rodney Schueller, Leonard Bernstein, Arnold Schoenberg, Vincent Persichetti, Timothy Mahr, Malcolm Arnold, and John C. Mackey. *Fanfare!* San Marcos, TX: Texas State University Bands, 2010.
- 2010 Corporon, Eugene, et al. *Teaching Music Through Performance in Band Volume 1, Grade 5*. Volume 1, Grade 5. Chicago: GIA, 2010.
- 2010 Fennell, Frederick, Frederick Fennell, Percy Grainger, Percy Grainger, Vincent Persichetti, Aram Ilitch Khachaturian, Walter S. Hartley, and Bernard Rogers. *Fennell Conducts Grainger, Persichetti, & Others*. S.l.: Mercury, 2010.
- 2010 Hope College, et al. *Band Classics III*. Holland, Mich: Hope College, 2010.
- 2010 MIT Wind Ensemble, et al. *Symphonies for Winds: Great Masterworks for Winds*. Cambridge, Mass: Massachusetts Institute of Technology, 2010.
- 2010 Western Michigan University, David W. Montgomery, Jason Fritz, Andrew Boysen, Robert Sheldon, Vincent Persichetti, Scott Boerma, and Edouard Lalo. *University Concert Band, 2010, 04/11*. 2010.
- 2011 Eastman Wind Orchestra, Mark Scatterday, Reed Chamberlin, Christopher Unger, Joseph Willcox Jenkins, William Bolcom, Vincent Persichetti, Karel Husa, and Anthony Iannaccone. *Eastman Wind Orchestra*. 2011.
- 2011 Persichetti, Vincent, Stephen K. Steele. *Works for Band*. Albany, NY: Albany Records, 2011.
- 2013 University of Washington, David Sloan, Cory Meals, Christopher Olka, Timothy Salzman, and Steven J. Morrison. *Constructions, April 29, 2013*. Seattle, WA: University of Washington School of Music, 2013.
- No Date Fennell, Frederick, John Philip Sousa, Vincent Persichetti, and Arthur Sullivan. *All-Eastern Division Conference High School Band*. S.L.: Crest. LP.
- No Date Persichetti, Vincent, and Donald E. McGinnis. *Works for Band*. Coronet Recording. LP.

- No Date      Persichetti, Vincent. *Symphony for Band op. 69. An Ancient Festival*. Tokoyo Kosei Wind Orchestra.
- No Date      Persichetti, Vincent. *Symphony for Band. Symphony no. 6, op. 69*. Privately Pressed, (Eastman Wind Ensemble) Fennell. LP.
- No Date      Weinberger, Jaromír, Percy Grainger, Richard Wagner, Vincent Persichetti, Ralph Hultgren, Ro McWilliams, Russel Hammond, and Camille Saint-Saëns. *Masterworks for Winds, Vol. 1*. Australia: Australian National Wind Orchestra. N.D.

APPENDIX 12  
SELECTED DISCOGRAPHY BY ALPHABETICAL LISTING

The following list contains 197 known recordings of Vincent Persichetti's *Symphony for Band* (Symphony No. 6) Op. 69 (in alphabetical order by composer, conductor, or ensemble) that were assigned Online Computer Library Center (OCLC) call numbers that could be accessed through any online public access library such as WorldCat. This listing is in no way intended to be exhaustive, but rather a starting resource for other scholars conducting research on the various recording history of the *Symphony for Band*. Unless otherwise notated, all listings in this discography are compact disc (CD) recordings.

1963-64 College Wind Ensemble, Donald H. Hartman, cond.; Festival Chorus, Harriet Simon, cond.; *1963-64 Symphony Orchestra, William C. Willett, cond.* Century Recordings, 1964. LP.

Abilene Christian University, Blane Hinton, Christopher Anderson, Paul Hart, Vincent Persichetti, Paul Hindemith, Jan Van der Roost, Frank Ticheli, and Malcolm Arnold. *The Lectureship Concert.* 2000.

Alexander, Lamar, et al. *The Governor's School for the Arts.* Tennessee: s.n, 1986. LP.

All-Southern California High School Honor Band, Justin Gray, Elmer Ramsey, Alfred Reed, Girolamo Frescobaldi, Vincent Persichetti, John Philip Sousa, Newell H. Long, Alfred Reed, and Alfred Reed. *The All Southern California High School Honor Band 1965.* Pasadena, Calif: Custom Fidelity Records, 1965. LP.

Atlantic Coast Intercollegiate Band, et al. *Paul Yoder conducting the first Atlantic Coast Intercollegiate Band at the University of Virginia, Charlottesville, Va., May 4, 1958.* Saugus, CA: Century Record Co, 1958. LP.

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APPENDIX 13  
 SAMPLES OF SUPPLEMENTAL MUSICAL MATERIALS FOR  
 VINCENT PERSICETTI'S *SYMPHONY FOR BAND*  
 (SYMPHONY NO. 6) OP.69 - ADAGIO-ALLEGRO

Clarinet in B $\flat$  1

SYMPHONY FOR BAND (Symphony No.6)

Vincent Persichetti Op.69

**Adagio** (♩ = 69)

Clarinet in B $\flat$  1

Percussion 1

Percussion 2

Percussion 3

Cl.1

Perc.1

Perc.2

Perc.3

Cl.1

Perc.1

Perc.2

Perc.3

Cl.1

Perc.1

Perc.2

Perc.3

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Horn in F I

SYMPHONY FOR BAND (Symphony No.6)

Vincent Persichetti Op.69

Adagio (♩ = 69)

Horn in F I *mp espr.*

Percussion 1 *p* (Timp. sticks) *mp* *p* *p* (Timp Sticks)

Percussion 2 *mp* *mp* *p* (3 Snare Drums (snare off)) (Timp Sticks) Ten. Dr.

Percussion 3 *p* (Bass Dr. (head up) (Timp. sticks)) *p* *p* *p* *p* Bass Dr.

7 10

Hn.I *mp dolce* *tr*

Perc.I *p* *tr* *tr* *mf*

Perc.2 *p* *cym.*

Perc.3 *mp* *ff*

12

Hn.I *mf* *cresc.* *ff* *mf cresc.* *ff*

Perc.I *mp* *f* *p cresc.* *f* *f*

Perc.2 Ten. Dr. *tr* *tr* *tr* *ff* *tr* *ff* *f*

Perc.3 *mp* *Bass Dr. p* *f > p* *ff* *f*

18 20

Hn.I *let vib. lunga*

Perc.I *ff* *p* *pp* *pp* *lunga*

Perc.2 *pp* *cym. near the bell (with handles of timp. sticks)* *rim of Ten. Dr.* *lunga* *pp*

Perc.3 *p < f* *p* *p* *pp*

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Percussion 1-3

SYMPHONY FOR BAND (Symphony No.6)

Vincent Persichetti Op.69

Adagio (♩ = 69)

Percussion 1: Timp. *p*, *mp*, *p*

Percussion 2: 3 Snare Drums (snare off) (Timp. sticks) *mp*, *mp*

Percussion 3: Bass Dr. *p* [head up], Timp. sticks *p*, Ten. Dr. *p*

Perc. 1: *p*, *p*

Perc. 2: (Timp Sticks) *p*, (Timp Sticks) Ten. Dr. *p*, cym. *p*

Perc. 3: *p*, *p*, Bass Dr. *p*

10 Perc. 1: *mf*

Perc. 2: *mp*, Ten. Dr. *tr*

Perc. 3: *mp*, Bass Dr. *p*

14 Perc. 1: *mp*, *f*, *p cresc.*, *f*

Perc. 2: *ff*, *tr*, *fff*, *f*

Perc. 3: *f*, *p*, *ff*, *f*

18 Perc. 1: *ff*, *p*, *pp*, *pp* *lunga*

Perc. 2: *pp*, (with handles of timp. sticks) cym. near the bell rim of Ten. Dr. *pp* *lunga*

Perc. 3: *p*, *p*, *pp* *lunga*

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APPENDIX 14  
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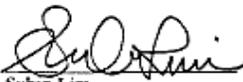
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### Schedule A

Movement I (Adagio-Allegro) mm. 102-103 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 276-280 - Persichetti - Symphony for Band  
Movement II (Adagio-sostenuto) mm. 46-48 - Persichetti - Symphony for Band  
Movement IV (Vivace) mm. 234-237 - Persichetti - Symphony for Band  
Movement IV (Vivace) mm. 190-195 - Persichetti - Symphony for Band  
Movement IV (Vivace) mm. 196-201 - Persichetti - Symphony for Band  
Movement IV (Vivace) mm. 202-207 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 1-4 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 57-59 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 1-5 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 6-10 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 8-9 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 21-24 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 21-25 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 1-4 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 1-5 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 6-10 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 1-2 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 1-5 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 17-20 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 111-117 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 125-130 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 131-136 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 182-188 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 189-195 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 247-252 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 260-266 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 267-273 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 274-279 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 280-286 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 1-2 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 1-5 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 6-9 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 11-15 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) measure 21 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) measure 33 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 39-44 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 189-190 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 287-292 - Persichetti - Symphony for Band  
Movement II (Adagio-sostenuto) mm. 1-6 - Persichetti - Symphony for Band  
Movement II (Adagio-sostenuto) mm. 13-18 - Persichetti - Symphony for Band  
Movement II (Adagio-sostenuto) mm. 26-32 - Persichetti - Symphony for Band  
Movement II (Adagio-sostenuto) mm. 51-57 - Persichetti - Symphony for Band  
Movement II (Adagio-sostenuto) mm. 51-57 - Persichetti - Symphony for Band  
Movement II (Adagio-sostenuto) mm. 39-44 - Persichetti - Symphony for Band  
Movement III (Allegretto) mm. 1-6 - Persichetti - Symphony for Band  
Movement III (Allegretto) mm. 25-30 - Persichetti - Symphony for Band  
Movement III (Allegretto) mm. 121-126 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 8-9 - Persichetti - Symphony for Band  
Movement III (Allegretto) mm. 1-2 - Persichetti - Symphony for Band  
Movement III (Allegretto) mm. 25-30 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 21-25 - Persichetti - Symphony for Band  
Movement III (Allegretto) mm. 121-126 - Persichetti - Symphony for Band  
Movement IV (Vivace) mm. 92-97 - Persichetti - Symphony for Band  
Movement IV (Vivace) mm. 104-109 - Persichetti - Symphony for Band

Movement IV (Vivace) mm. 120-121 - Persichetti - Symphony for Band  
Movement IV (Vivace) mm. 244-250 - Persichetti - Symphony for Band  
Movement IV (Vivace) mm. 251-256 - Persichetti - Symphony for Band  
Movement IV (Vivace) mm. 19-24 - Persichetti - Symphony for Band  
Movement IV (Vivace) mm. 37-42 - Persichetti - Symphony for Band  
Movement IV (Vivace) mm. 67-70 - Persichetti - Symphony for Band  
Movement IV (Vivace) mm. 92-97 - Persichetti - Symphony for Band  
Movement IV (Vivace) mm. 220-225 - Persichetti - Symphony for Band  
Movement IV (Vivace) mm. 232-237 - Persichetti - Symphony for Band  
Movement IV (Vivace) mm. 238-243 - Persichetti - Symphony for Band  
Movement IV (Vivace) mm. 244-248 - Persichetti - Symphony for Band  
Movement IV (Vivace) mm. 276-282 - Persichetti - Symphony for Band  
Movement IV (Vivace) mm. 283-290 - Persichetti - Symphony for Band  
Movement IV (Vivace) mm. 291-297 - Persichetti - Symphony for Band  
Movement IV (Vivace) mm. 116-123 - Persichetti - Symphony for Band  
Movement I (Adagio-Allegro) mm. 6-10 - Persichetti - Symphony for Band  
Movement IV (Vivace) mm. 244-250 - Persichetti - Symphony for Band  
Movement IV (Vivace) mm. 251-256 - Persichetti - Symphony for Band  
Movement IV (Vivace) mm. 257-262 - Persichetti - Symphony for Band  
Movement IV (Vivace) mm. 263-268 - Persichetti - Symphony for Band  
Round Me Falls the Night - mm. 1 – 10