A Soldier's Symphony

by

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ABSTRACT

A Soldier's Symphony is a three-movement work for symphony orchestra. The three movements are as follows: I – Sonata Allegro; II – Passacaglia; III – Rondo. A performance at the given metronome markings in the score will last approximately 30 minutes. Instrumentation is piccolo, 2 flutes, 2 oboes, English horn, 2 B-flat clarinets, B-flat bass clarinet, 2 bassoons, contrabassoon, 4 French horns in F, 3 trumpets in B-flat, 3 trombones, tuba, timpani and strings.

In this paper, following introductory material, I write about my combat deployments to Iraq as a U.S. Army soldier and my struggles with psychological war wounds after I returned to the United States, then describe how these experiences and wounds shaped *A Soldier's Symphony.* I also write about four composers, Sergei Prokofiev, George Antheil, Daphne Oram and Dennis Smalley, whose music and ideas influenced my approach to composing *A Soldier's Symphony.* After presenting an overview analysis of each of my work's three movements, I conclude by discussing my public and private purposes for composing this work. My public purpose for the work is to raise peoples' awareness of the true scope of war's human cost, while my private purpose is to help me bear the personal cost of my own war experiences. The full score of *A Soldier's Symphony* is found in Appendix A.

DEDICATION

First and foremost, this Dissertation is dedicated to my wife, Josephine, for her unwavering support of my composing of *A Soldier's Symphony*, the writing of this paper, my pursuit of a Doctor of Musical Arts degree, and for being by my side through my darkest days and nights.

It is also dedicated to my children, Lucero Ofelia, Rosario Maria, Emmanuela Elizabeth and Edwin Francisco, for their patience with me as I spent long hours composing and writing in my study, and for the joy and inspiration they bring to my life each day.

Finally, it is dedicated to my parents, Dr. Gordon Phillips, MD, and Dr. Raylene Phillips, MD, who were the first to recognize, encourage and support my interest in music, and who continue to support my studies, career, and family in so many ways.

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I would like to acknowledge, as well, Dr. Bryan Kosters and Dr. Ian Krause, two composition professors from whom I learned much earlier in my life. Dr. Kosters guided my pursuit of a master's degree in composition at the University of Montana from 2018 to 2020 and challenged me to stretch my limits in composition and academics. Dr. Krause, from whom I took private composition lessons from 1997 to 1999, taught me the foundational aspects of composition that continue to inform my work to this day.

Finally, I would like to acknowledge Dr. Robert Walters and Dr. Jon Robertson. Dr. Walters, who passed away in 1998, was my first composition teacher, and was the first composer to encourage me to let my "composer's voice" be heard. Dr. Robertson, as a teacher, mentor and member of my extended family, has been a source of wisdom, inspiration and insight about life and music who has played a vital, irreplaceable role in my development as a composer, husband and father.

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INTRODUCTION

> I believe, first of all, that the symphony of all times and periods is a spiritual as well as an abstract musical canvas, and that any "symphony" written to present purely abstract musical values is a misnomer. In other words, I believe that every symphony ever written could be subtitled "The Life of Man" as seen by the composer of that particular period while writing that particular symphony. It is like a great novel which shows some complete large section of life, and has some deep spiritual moving comment upon it.[1]
>
> —George Antheil

A Soldier's Symphony is my Doctor of Musical Arts dissertation, the culmination of my two-decade long journey from the Army to Arizona State University, and part of larger, internal sound world I have created for myself to help me live with the psychological war wounds I suffered while serving as a United States Army soldier in Iraq from 2003-2004. It is also both "The Life of Me" and what Jeremy Eichner calls my "time's echo,"[2] a musical story and statement about what I saw, heard, and experienced in Iraq, as well as what I have endured in my life after war. In Chapter 2, I tell my story as a soldier and veteran, and discuss how my experiences shaped my life and compositions. I hope my story and music will challenge people to consider war's full human cost.

I have been influenced by many composers and their music during my life. In Chapter 3, I discuss how the music or ideas of four composers, Sergei Prokofiev, George Antheil, Daphne Oram and Dennis Smalley, influenced my compositional process and

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[1] Linda Whitesitt, *The Life and Music of George Antheil 1900-1959* (Ann Arbor, Michigan: UMI Research Press, 1983), 75.

[2] Jeremy Eichler, *Times Echo: The Second World War, the Holocaust, and the Music of Remembrance* (New York: Alfred A. Knopf, 2023), 15.

my music in *A Soldier's Symphony*. My writing includes descriptions of Oram's Oramics Machine and Smalley's essay *Spectromorphology: explaining sound shapes*.

In Chapter 4, I present an analytical overview of each movement of *A Soldier's Symphony*, focusing on foundational aspects of form and harmony. I do not present an exhaustive measure by measure analysis of the music, but instead describe and illustrate the formal structures and music theory frameworks that guided my composition process, and that one could use to thoroughly analyze this work.

In Chapter 5, I conclude with final thoughts about *A Soldier's Symphony's* two main purposes, one public and one private. Its public purpose, through performances, public presentations I might give, and material I may write, is to raise peoples' awareness of the full human cost of war. Its private purpose is to help me live with the personal cost of my war experiences in Iraq.

CHAPTER 2

MY STORY

Part 1: Symphony Interrupted

In June 2001, one month before I turned 30-years old, I entered an Army recruiting office in Pasadena, California and told the recruiter I was ready to join the Army. He laughed, telling me it was usually the recruiter who pressured the potential recruit, not the other way around! A few days later, after passing a physical exam and the Armed Services Vocational Aptitude Battery (ASVAB) test, I entered the Army's Delayed Entry Program (DEP.) The DEP gave me time to choose a specific Military Occupational Specialty (MOS) and to prepare for boot camp. It also gave me three months to rethink my decision to join the Army. If I reconsidered, I could sign a DEP withdrawal form and be released from any military commitment. If I remained committed to military service, however, I would report to the Los Angeles Military Entrance Processing Station (MEPS) in 90 days where I would choose my MOS, sign my enlistment contract, then ship off to boot camp. My official sign-and-ship date was listed at the bottom of my DEP papers – September 11, 2001.

I had many personal and financial reasons for joining the Army, but only one that made me reconsider – my music career. Three years earlier, I had begun private composition lessons with Dr. Ian Krouse, professor of composition at the University of California Los Angeles. After I had completed several songs for voice and piano, a choral work that was performed by the California State University Los Angeles concert choir, and a three-movement brass quintet, he invited me to pursue composition graduate studies with him at UCLA. During my lessons with Dr. Krouse, I showed him several of

my initial symphonic music sketches. Although he thought I had strong, original ideas, he felt I needed further growth as a composer, particularly in the areas of orchestration and large-scale instrumental forms before I could compose a symphony. I had been looking forward to studying with him at UCLA both to earn a terminal degree in composition and to compose my first symphony as my doctoral dissertation.

Symphonies had captivated me since my parents introduced me to the music of Tchaikovsky, Beethoven, Mozart and Brahms in a Time Life Records series of recordings when I was eight years old. Over time, my love for symphonies grew as I discovered the music of Franz Schubert, Felix Mendelssohn, Antonin Dvořák, Gustav Mahler, Anton Bruckner, Carl Nielson, Sergei Prokofiev, Dmitri Shostakovich and others. When I was an undergraduate student at Cal. State L.A., I read a biography of Shostakovich and discovered that he had composed his first symphony as his dissertation for graduation from the Leningrad Conservatory.[3] One day, I told myself, I will do the same! Dr. Krouse's invitation to study composition at UCLA had opened a path for me to pursue and achieve this goal.

In June 2001, however, after a series of personal and financial storms engulfed me, I decided to join the Army. It would only be for a few years, I told myself. The United States was not at war so I would be serving in a peacetime Army. I could get in shape physically, grow personally, pay back student loans, and save up money for graduate school. When I was discharged from the Army, I would move back to Los

[3] David Hurwitz, *Shostakovich Symphonies and Concertos: An Owner's Manual* (Pompton Plains, N.J: Amadeus Press, 2006), 37.

Angeles, enroll in graduate composition studies at UCLA and get back on the path that would lead to my first symphony.

On September 11, 2001, at 2:00 am in the morning, I reported to the Los Angeles MEPS to sign my United States Army enlistment contract and ship off to boot camp. A short time later, my recruiter led me into an office to meet with the Army's regional recruiting supervisor, a sergeant first class. He asked me what Army MOS I wanted. As I had been a church organist for many years, I told him I wanted to be a chaplain's assistant. He typed something on his keyboard then stared at his computer screen. Not available, he said. What else do you want to do? Army band, I told him. What are you going to do, kill the enemy with your notes? he said. Discouraged, I stared at the floor and steeled myself to volunteer for the Infantry. Before I could say anything, however, he asked me if I had done any writing. I was a reporter for a local newspaper in college, I said. How would you like to be an Army journalist? he asked.

A short time later, after signing a five-year enlistment contract to become an Army journalist, I was taken to a small room where I sat in a chair and waited for the ride to the airport. *Five years is not that long…It's a peacetime Army…I'll sort things out, get in shape, pay off student loans, save up money…When I am discharged, I will go to UCLA and compose my first symphony*. After a few minutes, I fell asleep in the chair.

Sirens and alarms woke me up. Doors opened and slammed shut. Footsteps pounded along hallways. I thought it must be a fire drill, but no one came for me. Eventually, a junior enlisted soldier walked into the waiting room, asked me to follow her, then led me down a labyrinth of hallways to a large conference room where several dozen other new enlistees were sitting on chairs, tables and the floor, all watching what

was happening on a large screen television at the front of the room. As I processed the terror, shock, and loss of everything that was happening that day in New York, Washington D.C., and Pennsylvania, I was not thinking of the path to my first symphony, but another thought I knew led to war — "I'm not in a peacetime Army anymore."

Part 2: Iraq

From September to November 2001, I spent nine weeks in boot camp at Fort Sill, Oklahoma, then the next four months at the Department of Defense Information School, Fort Meade, Maryland, where I learned the basics of military journalism, photography and public affairs. In April 2002, I was assigned to the 89th Military Police Brigade (89th MP BDE) and became the unit's journalist, photographer, and public affairs representative (PAO) at Fort Hood (now Fort Cavasos), Texas. A few months later, I covered a speech given by the Military Police Commandant, a one-star general in charge of all U.S. Army MP units. I remember nothing of his speech except his concluding remarks. "I believe Military Police soldiers," he said, "will play a vital role in a major ground war in the Middle East within one year."

In January 2003, the 89th MP BDE attached me to the 720th Military Police Battalion (720th MP BN, also based at Fort Hood) to serve as the battalion's PAO for its upcoming deployment to Iraq. The brigade chain of command told me I would be home by Thanksgiving! In mid-March 2003, I flew with the battalion from Fort Hood to Kuwait and at the end of the month rode in a truck from Kuwait into Iraq with the battalion, following the Army's Third Infantry Division's advance to Baghdad. I spent 18 of the next 20 months in Iraq, first with the 720th MP BN based primarily at Forward

Operating Base Ironhorse in Tikrit, then with the 89th MP BDE at Camp Victory on the outskirts of Baghdad. During these months, I went wherever battalion or brigade MPs went, sometimes for a few days, sometimes for more than a week, living where they lived, sleeping where they slept, eating where they ate and accompanying them on missions in cities, towns, villages and hamlets, from the western border with Syria to the eastern border with Iran, and as far as Mosul in the north to Hillah in the south. In addition to facilitating coverage of battalion soldiers by media correspondents, I conducted countless interviews with MPs and took several thousand photographs of them for news stories, newsletters and photo features published in local, national, and international publications.

I was never physically wounded in Iraq, though I was involved in several combat engagements, came under indirect fire many times, and travelled in vehicles along roads lined with Improvised Explosive Devices (IEDs), and through traffic where vehicles sometimes carried Vehicle Borne IEDs. When I was honorably discharged from the Army in 2006, I felt grateful to be alive and physically whole. Many soldiers I knew were not so fortunate. Over the coming years, however, I discovered that although I had not been physically wounded in Iraq by bullets, shrapnel, bombs, or flames, I had been psychologically wounded by what I saw, heard, and experienced. Upon my return to Fort Hood and over the next 16 years, military and civilian psychologists told me I suffered from Post Traumatic Stress Disorder (PTSD). However, despite taking the medications that doctors prescribed and undergoing treatments they offered, my psychological wounds festered and grew more painful over time.

After reflecting on these wounds for the last three years, attending therapy sessions with VA mental health professionals, composing *A Soldier's Symphony*, and writing this dissertation, I have concluded that while I do suffer from PTSD, I also suffer from another unacknowledged and undiagnosed mental health condition that I am introducing in this paper: Combat Death and Suffering Experience (CDSE.) It is important to note that I am introducing and defining this condition based on my personal experiences as a soldier and combat veteran, not on studied, researched, or published evidence I have found in any mental health or medical publication. Nonetheless, as this self-identified condition has so dramatically shaped my path from the Army to Arizona State University where I completed my D.M.A. in Composition and is so deeply woven into all of my music, including *A Soldier's Symphony*, I feel it is important to use the term and describe its impact on me in this dissertation. I hope that by telling my story through *A Soldier's Symphony*, public presentations, and my writing, I might inspire medical and mental health professionals to do the research, conduct the studies, and write the papers necessary to confirm CDSE as a recognized mental health condition that afflicts combat veterans who have experienced the worst of war.

Part 3: PTSD vs CDSE

> One of the things I learned after being injured is that modern medicine has made it possible to save the lives of more soldiers than ever in history. But even modern medicine hasn't been able to address something that playwrights and poets have been describing since ancient Greece and Babylon – the psychological wounds of war.
>
> —Bob Woodruff, *Operation Arctic Cure*, National Geographic Television documentary released February 19, 2024

Bob Woodruff, a television journalist who suffered a severe brain injury in 2006 when a roadside IED struck his vehicle in Iraq,[4] speaks these words near the beginning of *Operation Arctic Cure*, a National Geographic documentary recently released on Disney+ and Hulu. In the documentary, Woodruff and four Iraq combat veterans journey through the Canadian Arctic wilderness to test whether nature immersion can cure their PTSD. By the end of the documentary, while each veteran confirms feeling some temporary positive effects of nature immersion, none feels cured. I believe this is because while each of these veterans is suffering from PTSD, a condition that might be temporary or curable for some, they are also suffering from CDSE, a condition which is permanent and, while treatable, is incurable for most veterans. I will begin the discussion of the differences between the causes, effects, treatments, and prognoses for PTSD and CDSE by providing a common PTSD definition below, a definition that is accepted by many medical and mental health organizations and providers.

> Post-traumatic stress disorder (PTSD) is a mental health condition that's triggered by a terrifying event – either experiencing it or witnessing it. Symptoms may include flashbacks, nightmares and severe anxiety, as well as uncontrollable thoughts about the event. Most people who go through traumatic events may have temporary difficulty adjusting and coping, but with time and good self-care, they usually get better.[5]

My PTSD was caused by combat events (hereafter referred to as PTSD events) in which I came under direct enemy fire (sniper fire, short firefights, extended combat engagements), indirect fire (mortars, grenades, rocket propelled grenades, rockets, missiles), or was near the explosion of IEDs or VBIEDs, more commonly known as

[4] "Woodruff, Camerman Seriously Injured in Iraq," ABC News, https://abcnews.go.com/WNT/IraqCoverage/story?id=1553996&page=1. (Accessed March 9, 2024).
[5] "Post-Traumatic stress disorder (PTSD)," Mayo Clinic, https://www.mayoclinic.org/diseases-conditions/post-traumatic-stress-disorder/symptoms-causes/syc-20355967. (Accessed March 9, 2024).

roadside bombs or car bombs. These PTSD events caused me to experience "flashbacks, nightmares and severe anxiety, as well as uncontrollable thoughts about the events," both in Iraq and after I returned to the United States. I did not have "temporary difficulty adjusting and coping," however, but long-term difficulty and I did not get better with "time and good self-care." That is because I, like the *Arctic Cure* veterans, was suffering from PTSD and what I self-identify as CDSE, a condition I continue to experience and which I define in my own words below.

> Combat Death and Suffering Experience (CDSE) is a mental health condition that is triggered by a combat event in which military personnel witness the death or wounding of other military personnel or civilians from a distance or in close proximity, are physically covered with the blood or body parts of the wounded or dead, or handle the body or body parts of the wounded or dead in the course of treatment of the wounded or recovery of remains. Symptoms may include flashbacks, nightmares and severe anxiety, as well as uncontrollable thoughts about the event or events. Most people who go through CDSE events will have permanent, lifelong difficulty adjusting and coping, and will only get better through the discovery, building and development of a "personal sanctuary" in which they do or create good and ordered things that are of deep meaning to them, without being destructive to themselves or others.[6]

Witnessing the wounding or death of military personnel and/or coming in contact with body fluids, body parts, or remains of the wounded and dead are the crucial differentiators between PTSD events and a CDSE events. Military personnel can and do experience both events in combat but PTSD and CDSE do not have the same impact! In both cases, heightened combat awareness, adrenaline and anxiety will etch the event's sights, sounds, scents, and sensations deep into a soldier's mind and soul. The searing memory of a PTSD event – a bullet's snap, a mortar's blast, a piece of shrapnel's hiss, a

[6] CDSE is a condition I am introducing and defining based on my personal experiences during and after my deployments to Iraq. I present it in block paragraph form to make comparisons with the PTSD definition on pg. 9 as clear as possible.

fire's heat, and other similar combat incidents – is not of the same magnitude, however, as the catastrophic memory of a CDSE event. Military personnel who endure a PTSD event might be compared to cities struck by 6.0 or 7.0 magnitude earthquake, a powerful force that can shake them to their core. Military personnel who endure a CDSE event are like cities struck by a 9.0 or 10.0 magnitude earthquake, a force thousands of times more powerful than a PTSD earthquake, so powerful in fact that it can shatter them. This is true of CDSE events in which military personnel kill or wound enemy combatants, or witness their killing or wounding, as well as events that involve the killing or wounding of civilians, especially children. But, based on my experience and on soldiers' experiences whom I knew or interviewed, the most devastating CDSE events involve the death or wounding of fellow military personnel. In these cases, the dead or wounded victim is often someone the CDSE survivor trained with, lived with, socialized with, performed missions with, and shared many of life's experiences, triumphs, hardships, joys, and sorrows both in and outside military settings. Military personnel can form bonds that are as close as family bonds and, in some cases, especially with National Guard soldiers who are often from the same states, regions, cities, and towns, military personnel are family members. Nothing prepares military personnel for a CDSE event in which they witness the death or wounding of someone they knew or loved, are covered with the blood or body parts of someone they grew up with, trained with or lived with, hold the body or body parts of someone they ate dinner with the night before, place in a body bag the remains of someone whose family they have come to know and love. In combat, when awareness, adrenaline and anxiety are elevated to the highest possible levels, and every sight, sound, scent, and sensation is intense, vivid, and visceral, a CDSE event is an

extinction level impact that can carve out a psychological war wound crater in a person that might permanently scar their life. This has happened to countless combat veterans from the wars of ancient Greece and Babylon to modern wars. This is what happened to the four Iraq combat veterans featured in *Operation Arctic Cure.* This is what happened to me.

My CDSE symptoms are what delayed my pursuit of a D.M.A. in music and the composing of my first symphony for more than two decades. This two-decade delay might have been much shorter if, upon my return from Iraq, military mental health professionals had diagnosed me with CDSE, helped me discover my "personal sanctuary" then guided me to military and private organizations that could support me as I built and developed this sanctuary. But, of course, this diagnosis, treatment and support were not offered then and are not offered today. Instead, I discovered my "personal sanctuary" on my own almost by accident and almost too late, and when I did, I realized I could have made this discovery much sooner if I had followed the example of three combat veterans I met earlier in my life, each of whom had discovered, built, and developed their own personal sanctuary after they returned from war.

Part 4: Combat Veterans and Personal Sanctuaries

> Bent double, like old beggars under sacks,
> Knock-kneed, coughing like hags, we cursed through sludge,
> Till on the haunting flares we turned our backs,
> And towards our distant rest began to trudge.
> Men marched asleep. Many had lost their boots,
> But limped on, blood-shod. All went lame; all blind;
> Drunk with fatigue; deaf even to the hoots
> Of gas-shells dropping softly behind.

Gas! GAS! Quick, boys!—An ecstasy of fumbling
Fitting the clumsy helmets just in time,
But someone still was yelling out and stumbling
And flound'ring like a man in fire or lime.—
Dim through the misty panes and thick green light,
As under a green sea, I saw him drowning.

In all my dreams before my helpless sight,
He plunges at me, guttering, choking, drowning.

If in some smothering dreams, you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile, incurable sores on innocent tongues,—
My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: *Dulce et decorum est*
Pro patria mori.[7]

—Wilfred Owen, *Dulce et Decorum est* (1921)

I believe Wilfred Owen, the British poet and World War I soldier, suffered from CDSE while he was on the front lines and would have suffered from CDSE had he returned home. He was killed in France by a German machine gun, however, on November 4, 1918, just one week before the Armistice on November 11.[8] As in all wars, those who count war's human costs added him to the casualty totals of dead and physically wounded. But as in all wars, there are other wounded soldiers who bear psychological wounds and who, to this day, are not included among the official casualties – the PTSD and CDSE wounded. These wounded combat veterans are often anonymous,

[7] Guy Cuthbertson, *Wilfred Owen* (New Haven, CT: Yale University Press, 2014), 162-163.
[8] Ibid., 293.

silent, and because they bear no scars, eye patches or missing limbs, often seem invisible like three combat veterans I met before I joined the Army. And though they and many other combat veterans like them may seem invisible, their wounds are not if one knows what to look and listen for.

In 1984, when I was an eighth-grade student living with my family in Cooperstown, North Dakota, my mother took my siblings and me to another family's home for a play date with their children. When we arrived, the host family gave us a tour of their home, including the garage where the husband kept an expansive collection of woodworking tools. He spends most of his time in here, the wife told us. The man showed us his tools, all clean and arranged in impeccable order, some laid out on shelves, some hung on the wall, some kept in tool cabinet drawers, then showed us some of his recent woodworking projects – a rocking chair, a table, a nightstand. Afterwards, we all went back into the house, my siblings and I with the other children to their rooms, the adults to the kitchen. A few minutes later I heard a door slam shut. My mother came to the bedrooms and told us we had to leave. As we were driving home, I asked her what had happened. She told me that while she was talking with the couple, she had mentioned that my father had been drafted during the Vietnam War but was discharged when doctors discovered he had a disqualifying medical condition. When she said this the husband had stormed out of the house, slamming the door behind him. Why? I asked. Because he was a soldier who fought in Vietnam, she said. We never visited the family's home again. Sometime later, she told me that the wife had called to apologize and explain her husband's behavior. She told my mother that he had been on a jungle combat patrol with his platoon one morning and was walking with his two best friends on either side of

him. Without warning, his friends both stepped on landmines. He survived. His friends did not. Covered in their blood, he helped place their bodies in body bags and carried them out of the jungle.

In 1988, when I was a junior at Redlands Senior High School in Redlands, California, one of my classmates told me that our chemistry teacher, a quiet, heavy-set older man, had been a Marine who landed at Iwo Jima on February 19, 1945. Despite having no interest in chemistry, I had grown to enjoy this instructor's engaging class lectures and experiments. He had an encyclopedic knowledge of chemistry and his course materials – books, papers, overhead slides – were well prepared and organized. Whenever I approached him after class with questions about material I did not understand, he always took time to explain things to me with clarity, patience, and a sparkle in his eye. One day, I waited after class while several other students asked him their own questions. After everyone left the classroom, I approached him. I heard you were with the Marines at Iwo Jima, I said. His face blanched and his eyes darkened. He turned, collected his lecture material, and walked out the classroom door without a word or backward glance. He never acknowledged my presence in class again, not to say good morning or goodbye, not to call on me in class when I raised my hand, nor to answer my questions after class.

In the summer of 1993, when I was living in Bangor, Maine and preparing to study at the University of Maine, I worked part-time as a starter and ranger at a local golf course. Over time, I became friends with most of the staff, as well as with many of the regular golfers, many who appreciated the blind eye I turned to the six packs of beer or liquor bottles they hid in their golf bags. The one staff member I never became

acquainted with was the groundskeeper. He was a stocky, silver-haired man who always arrived at the golf shop before other staff members and began his unchanging daily routine – trimming the grass around the greens, mowing fairways with a driving lawnmower, tending to fallen tree branches after storms, and cutting back undergrowth that was advancing from the surrounding forest onto the golf course. Whenever he ate lunch in the golf shop restaurant, he ate alone. When he finished his work at the end of the day, he left for home alone. The next morning, he arrived at work again, alone. He never said a word to me, and I never heard him say a word to anyone else. One afternoon, as I watched him riding his mower along a nearby fairway, my boss, the golf pro, approached me and asked what I thought of the groundskeeper. He seems very quiet, I said. He's been like that since the war, the golf pro replied. Which war? World War Two – he was a paratrooper with the 82nd Airborne at Sainte-Mere-Eglise, the golf pro told me. Over the years, I had read many books about the Second World War and knew what had happened to the paratroopers at Sainte-Mere-Eglise, a small town a few miles west of Utah Beach in Normandy. On the night of June 5, 1944, just hours before D-Day, United States paratroopers were dropped behind German lines a few miles from the landing beaches to disrupt potential enemy counterattacks. Just after the 82nd Airborne paratroopers leapt out of their planes above Sainte-Mere-Eglise, a large home near the town church caught on fire. Illuminated by the flames, the paratroopers became helpless, slow moving targets for German soldiers. Some were shot and killed while parachuting to the ground, some after getting tangled in trees or power lines. At least one landed and died in the house fire. Those that survived the descent fought fierce battles with German

troops on the ground.[9] The groundskeeper was one of the few from his unit who had survived the descent and the ground battle.

During my post-war struggle with CDSE symptoms, I often thought about these three combat veterans. Had they struggled as I was struggling? How were they able to live with what they saw, heard and experienced in their wars? Was it medication? Was it treatment? Or were they just tougher, stronger men than me? Now, looking back, I know they were not stronger than me and had not received better medication or treatment. They were combat veterans who I believe suffered from what I call CDSE and had each discovered, built, and developed their own personal sanctuaries in which they did or created good and ordered things that were not only of deep meaning to them in personal, private ways, but which also were the public manifestation of their CDSE war wound craters. What did their wounds look and sound like? The Vietnam veteran's wounds looked like a garage filled with immaculately maintained tools and sounded like the woodworking tools he used to create his projects. The Iwo Jima veteran's wounds looked like a classroom filled with neat and organized course material and sounded like his engaging lectures and experiments. The Sainte-Mere-Eglise veteran's wounds looked like a golf course with neatly cut grass and sounded like the hiss and whir of his trimmers and mowers. My wounds look like my study and my scores, and sound like *A Soldier's Symphony*, as well as all the music I have composed since 2015. Combat veterans' psychological war wounds can be as diverse in look and sound as the veterans themselves, as can be their journeys that lead to the discovery of their personal

[9] Flint Whitlock, "Target: Sainte-Mere-Eglise," *WWII Quarterly: Journal of the Second World War* 3, no. 1 (Fall 2011): 26, https://warfarehistorynetwork.com/article/target-sainte-mere-eglise/. (Accessed March 9, 2024).

sanctuaries. I do not know and cannot describe the journeys of the three veterans I met, but I know and can describe mine.

Part 5: From Sound Houses to A Sound World

> Their soldiering is over; they remember, with a strange proud grief, their comrades who died to make this day possible, hardly believing that it ever would come; they are overjoyed, yet half ashamed, to be safe themselves: they forget their wounds; they see a green vista before them, a jolly, busy, sporting, loving life in the old familiar places. Everything will go on, they fancy, as if nothing had happened. Good honest unguided creatures!...Only the dead are safe; only the dead have seen the end of war.[10]
>
> —George Santayana, from *Soliloquies in England and Later Soliloquies* (1922)

On July 1, 2006, nine days before the Army granted my honorable discharge, I married my wife Josephine and began my journey through the "green vista" of a new life in a familiar place, Orange County, California. From 2007 to 2015, we moved from California to Texas, and then to Virginia and along the way welcomed four children into our family: Lucero Ofelia (2007), Rosario Maria (2010), Emmanuela Elizabeth (2012), and Edwin Francisco (2015). During this time, I worked as a full-time music director and organist at Catholic parishes in each location, as well as a music educator at Blinn College in Brenham, Texas. In 2010, I earned a master's degree in Choral Conducting from the University of Houston and in March 2014, was accepted into the Music Education Ph.D. program at George Mason University in Fairfax, Virginia. To many, it may have seemed that I had succeeded in putting my military memories behind me, overcome my PTSD, and transitioned into a successful career as church musician and

[10] George Santayana, *Soliloquies in England, and Later Soliloquies* (New York: Charles Scriber's Sons, 1923), 101-102.

music educator while also building a happy, stable family life with my wife and children. But, beneath the surface of this "jolly, busy, sporting, loving" career and family life, I was falling apart.

As I wrote earlier, after I returned from Iraq, military and civilian mental health professionals diagnosed me with PTSD, prescribed medication, suggested treatments, and told me my symptoms would fade over time. When neither medication, treatments, nor time improved my symptoms, however, I tried other things. I tried hiking and fishing, working out, golf and baseball. I tried reading books, writing books, playing the piano and pipe organ. I tried devoting myself to a church music career, then to a music education career. When none of these pursuits improved my symptoms either, I turned more and more to less productive things and succumbed more and more often to anger and depression. The depressed, angry war veteran drowning his or her sorrows in alcohol might be a trope, but it is also real.

During this time, I did not forget my goals of pursuing a D.M.A. in Composition and composing my first symphony. I even composed a few pieces here and there, mostly small-scale choral works and songs for voice and piano, works I composed for my small church choirs, or for colleagues or for God, but not for me. My personal composition goals could wait, I told myself year after year, until my war memories faded and my war wounds healed. Then, once I felt more like the person I had been before I joined the Army, I could enroll in composition graduate studies, maybe at UCLA, maybe somewhere else, and become the composer I had dreamed of becoming and compose my first symphony.

But by 2014, my worst symptoms – frequent nightmares and flashbacks, inappropriate rage, hypervigilance, sleeplessness, depression, and substance abuse – had pushed me to the limits of physical, emotional, and mental well-being. Gun violence in the United States made these symptoms worse. Each mass shooting from 2007 to 2014 (and those that continue to this day) brought back combat memories in vivid and visceral detail. One evening in May 2014, I broke down. For the next two years, I heard voices, spoke with apparitions, and saw visions. As with my combat experiences, I will not describe what I went through during this time other than to say that I feel grateful for my life and my family because I came perilously close to losing both.

In the Fall of 2014, when I was at my lowest, I requested and was granted a one-year admissions deferment into the Ph.D. Music Education program at George Mason University. With my wife's encouragement, I began writing about my experiences, hoping I could turn the voices, visions and apparitions into a novel, a memoire, short stories or publishable opinion pieces. The more I wrote, however, the deeper I descended into madness. I re-enrolled in graduate classes at George Mason University one year later in the Fall of 2015, desperate to find a solid mental and emotional path forward. In one of the first classes I took, a Survey of Electronic Music History, I learned about Daphne Oram (1925-2003), an innovative British composer of electronic music who, after experiencing professional frustrations and setbacks, moved to a home in Kent, England, where she designed an extensive electronic music studio and composed much of her

music.[11] On the wall of her studio she pinned the following quote from Francis Bacon's 1624 novel *Nova Atlantis.*

"We have also Sound Houses, where we practice and demonstrate all sounds and their generation…"[12]

The term "Sound Houses" had an immediate, profound impact on me. The first thoughts I had were of the three veterans I had met earlier in my life. They did not have "Sound Houses," but the Vietnam veteran had a "woodworking house," the Iwo Jima veteran a "chemistry house," and the Sainte-Mere-Eglise veteran a "grass cutting house." Maybe I could build a "sound house" for me from my own compositions. That week, I composed my first sound houses, three songs for soprano and piano accompaniment set to Emily Dickinson poems. When I printed the music after engraving the scores in Finale and looked at what I had built, then had a friend sing them as I played the piano, I knew that I had discovered something that would be as important to me as a garage, a classroom and a golf course – my personal sanctuary where I could create good and ordered compositions to counter the terrible and disordered things I saw, heard and experienced in Iraq.

Today, almost a decade later, my personal sanctuary might look to others like my study and my scores, but to me it looks like my "Sound World," a land in my mind that I enter whenever I compose. A land filled with sound houses and villages (songs for voice and piano, small scale choral works) that are surrounded by sound fields, woods, hills,

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[11] Sophie Fuller, "Oram, Daphne Blake," Grove Music Online, https://doi-org.ezproxy1.lib.asu.edu/10.1093/gmo/9781561592630.article.45636. (Accessed March 9, 2024).
[12] Stephanie Fleischmann, "Daphne Oram's Sound Houses," New Music USA, https://newmusicusa.org/nmbx/daphne-orams-sound-houses/. (Accessed March 9, 2024).

streams and lakes (chamber music, works for piano and organ) a sound fortress (*Three Aspects,* my first orchestral work) and a sound mountain range comprised of jagged sound peaks, massive glaciers, rushing rivers, thunderous waterfalls, verdant valleys, cool meadows and shadowed canyons (*A Soldier's Symphony*). Beyond my sound world landscape, I can see my CDSE war wound crater, a vast, Mordor-like land of fiery volcanoes, and blackened, broken plains scorched by lava rivers and ruptured by earthquakes. Dark storm clouds rise high into the sky above the volcanos and plains then sweep over me, buffeting me with wind, rain, and ice – wind, rain, and ice filled with memories, voices, apparitions, and visions, all of which I weave into my music. As I gaze from *A Soldier's Symphony's* peaks over both landscapes, the look and the sound of the next composition is already wafting through my head. I cannot wait too long to compose it because, as I have learned, either I expand my sound world over my CDSE crater, or my CDSE crater expands over me.

A Soldier's Symphony is my D.M.A. dissertation, the culmination of my two-decade long journey from the Army to Arizona State University and part of my personal sound world sanctuary. It is also the "Life of Me" and my "time's echo," my story and my statement that I hope together challenge people to consider and acknowledge war's full human cost – the dead, the physically wounded, and the psychologically wounded.

CHAPTER 3

MUSIC INSPIRATIONS

There are four composers whose compositional approaches or ideas most influenced my approach to composing *A Soldier's Symphony*: Sergei Prokofiev, George Antheil, Daphne Oram and Dennis Smalley.

I decided to approach composing *A Soldier's Symphony* in the same manner as Sergei Prokofiev took when composing his Symphony No.1. Prokofiev, who spent the summer of 1917 in the country near Petrograd, chose not to take his piano with him so he could try composing a symphony without it.[13] In his memoir, he wrote:

> Thus arose the notion of a symphony in Haydn's style, since Haydn's technique had somehow become especially clear after my work in Tcherepnin's class: and in that familiar milieu it was easier to embark on a dangerous voyage without a piano. It seemed to me that, if Haydn had lived in our age, he would have preserved his own style of composing and, at the same time, have absorbed something from the new music. This was the kind of symphony I wanted to write: a symphony in the classical style.[14]

Although I did not compose *A Soldier's Symphony* with Prokofiev's specific focus on Haydn's symphonies or the Classical style, I did emulate his approach of composing without a piano as well as using past symphonies, albeit from a wider range of composers and historical eras, as guideposts to form, harmony, orchestration, instrument techniques, and notation (with the exception of the second movement's first 12 measures where I felt the material called for a more modern, non-metric approach). George Antheil took a similar historical approach when he began composing his second symphony in

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[13] Michael Steinberg, *The Symphony: A Listener's Guide* (New York: Oxford University Press, 1995), 430.
[14] Sergei Prokofiev, *Prokofiev by Prokofiev: A Composer's Memoir,* ed. David H. Happel., trans. Guy Daniels (Garden City, New York: Doubleday & Company Inc., 1979), 344-345.

1928. Determined to shed his reputation as the avant-garde "Bad Boy of Music," Antheil, perhaps best known today for his modernist composition, *Ballet Mécanique,* wrote in his autobiography, *Bad Boy of Music*:

> I proposed to write a symphony that was "classic" in outline, design, organism, yet incorporating as much as possible of all that I had learned in my recent bolder, non-imitative music…I felt that music still had to follow the great symphonists. One had still to at least attempt to push the form which they had carried thus far so well just a little further. My plan was to attempt to push it just a little further towards Mahler or Bruckner."[15]

A few years later, as he was composing his third symphony while driving with his wife across the United States from New York City to Hollywood, Antheil wrote:

> Indeed, at this exact moment of my life, I had started to repair vast holes in my previous music education: for instance, although I had always liked (and in some cases loved) the symphonies of Beethoven, Brahms, and particular Mahler and Bruckner, I did not actually know them, note for note. In Santa Fe, sensing this great lack, I had sent for them and begun a most elaborate system of study and analysis which has lasted until today and, God grant, will last until the day I breathe no more.[16]

Before I composed *A Soldier's Symphony,* I also liked or loved many composers' symphonies but did not know them "note for note," and felt that this was great lack particularly when it came to my weaknesses in large scale form and orchestration. So, beginning in 2018, I spent much time listening to many composers' symphonic works while studying their scores, particularly the symphonies of Joseph Haydn (especially Symphonies 92-104), Wolfgang A. Mozart (especially Symphonies 39-41), Ludwig van Beethoven, Johannes Brahms, Antonin Dvořák, Gustav Mahler, Anton Bruckner, Jean Sibelius, Carl Nielsen, Dmitri Shostakovich, and Sergei Prokofiev. Like Antheil, I

[15] George Antheil, *Bad Boy of Music* (Hollywood: Samuel French Trade, 1990), 176.
[16] Ibid., 294-295.

learned much from studying this music, and what I learned, especially in the areas of form and orchestration, informed my approach to composing *A Soldier's Symphony.* Based on this study, I chose to compose a three-movement symphony (like Prokofiev's and Antheil's Sixth Symphonies, as well as Sibelius' Third and Fifth Symphonies,) and to base the form of each movement on traditional forms: Sonata Allegro, Passacaglia and Rondo.

While Prokofiev and Antheil inspired me to learn from past symphonies, Daphne Oram and Dennis Smalley influenced my approach to crafting the music itself; Oram with a technological invention and Smalley with ideas he expressed in his essay *Spectromorphology: explaining sound shapes.* Oram, a pioneering British composer of electronic music and co-founder of the BBC Radiophonic Workshop, wrote a letter to her BBC managers in 1956 in which she advocated for the development of a more ambitious and well-funded electronic music studio.[17]

"Once the composer can write without the limitations of performance, his palette is extended enormously," she wrote. "Rhythms become anything the composer can visualize without them having to be playable. Timbres have no registration and theoretically any sound, musical or otherwise, is within his grasp." When the BBC music department repeatedly refused her requests for further support, she resigned her studio manager position in 1958 and moved to her home, Tower Folly, near Kent, England where she built her own studio, the Oramics Studios for Electronic Composition.[18] There,

[17] "Daphne Oram: A Brief Biography," Daphne Oram Trust, https://www.daphneoram.org/aboutoram/. (Accessed March 9, 2024).
[18] "Daphne Oram: A Brief Biography," Daphne Oram Trust, https://www.daphneoram.org/aboutoram/. (Accessed March 9, 2024).

in late 1959, she invented the Oramics Machine,[19] described as follows by Tom Richards in his PhD Thesis, "Oramics: Precedents, Technology and Influence":

> The Oramics Machine is best described as a graphical score reading machine, born of the modernist Varesian notion of a universal musical tool, a notion itself born of new developments in electronics technology in the 20th century. In effect it worked as combined sequencer and synthesiser, but one that worked in a very different manner to the early voltage-controlled analogue synthesisers and digital/analogue sequencers of the period 1964-1980. The Oramics Machine created single lines of musical melody by electronically combining three forms of coded graphical information, all of which were to be hand drawn by the composer.[20]

To create a composition using her Oramics machine, Oram would first draw contours on a glass slide and insert the slide into the machine. The machine would then produce and record a single tone with melodic shape and dynamics based on Oram's drawn contours. Repeating this process with multiple slides and layered recordings allowed Oram to build "up multiple simultaneous melodies, enabling chord progressions, counterpoint etc."[21] When I first encountered Oram's music, her Oramics Machine, and her compositional process, I was stunned! I had always started composing a work by notating my ideas in traditional notation on staff paper. Although I was able to compose many short vocal, choral, and instrumental works in this way, I become stuck and frustrated when trying to compose large scale instrumental works.

In 2018, while pursuing a master's degree in composition at the University of Montana, my composition professor, Dr. Bryan Kostors, suggested I compose a 10-

[19] "Daphne Oram: A Brief Biography," Daphne Oram Trust, https://www.daphneoram.org/aboutoram/. (Accessed March 9, 2024).
[20] Tom Richards, "Oramics: Precedents, Technology and Influence: Daphne Oram (1925-2003)" (Doctoral thesis, Goldsmiths, University of London, 2018), 10. https://research.gold.ac.uk/id/eprint/26356/. (Accessed March 9, 2024).
[21] Ibid., 11.

minute orchestral work. After some initial reluctance, I decided to compose this work as if composing with an Oramics Machine. My initial sketches were extended drawings of contours on staff paper that, like Oram's contours, represented my melodic, harmonic, and textural ideas. A few months later, after translating these drawings into notation and entering the material into Finale, I had composed my first orchestral work, *Three Aspects*, a one-movement, 20-minute orchestral tone poem. I used the same approach with *A Soldier's Symphony* and will do so with every large scale work I compose in the future.

Dennis Smalley (b.1946), a New Zealand born composer and author who has lived and worked in England for most of his life, wrote his essay *Spectromorphology: explaining sound-shapes* to "attempt to make collective sense of a wide range of electoacoustic musics created since the birth of the medium in the 1950s."[22] In the essay, Smalley discussed numerous concepts and terms related to the production and perception of sound that can be used to study, analyze and describe electronic music. "Spectromorphology is not a compositional theory or method, but a descriptive tool based on aural perception," Smalley wrote. "It is intended to aid listening, and seeks to help explain what can be apprehended in over four decades of electroacoustic repertory."[23]

Although Smalley's focus is on issues related to studying, analyzing, and describing electronic music, I found many of his concepts and terms relevant to my overall approach to composing any music, something Smalley acknowledged as true for himself as well. "Although spectromorphology is not a compositional theory," he wrote,

[22] Dennis Smalley, "Spectromorphology: Explaining Sound-Shapes," *Organised Sounds* 2, no. 2 (1997): 125.
[23] Ibid., 107.

"it can influence compositional methods since once the composer becomes conscious of concepts and words to diagnose and describe, then compositional thinking can be influenced, as I am sure my own composing has been."[24]

Smalley's influenced my compositional process in *A Soldier's Symphony* by suggesting new ways to visualize and audiate "off the grid" music ideas, by which I mean music ideas that I conceived visually or aurally without the constraints of traditional notation aspects such as measures, beats, and meters, as well pitch, phrase structure, harmony, and rhythm. While composing *A Soldier's Symphony*, I found it liberating to compose like an electronic music composer by first developing clear mental and aural "off the grid" ideas before entering them into my Finale score using traditional notation. Smalley's use of metaphor to define and describe musical motion and growth processes, texture motion, behaviour, and spectra,[25] all suggested new ways for me to imagine form, melody, harmony, rhythm, and orchestration, and in these ways, to compose acoustic music with the creative visual and aural freedom with which I might compose electronic music. As Smalley writes, "In acousmatic music, the invisible freedom of spectromorphological content and motion creates a much wider and more variable pool of extrinsic, behavioural references."[26] This echoes Oram's previously quoted letter to the BBC in which she wrote that for electronic music composers "theoretically any sound, musical or otherwise, is within his grasp." Although, of course, I ultimately composed *A Soldier's Symphony* "on the grid" of a Finale score, and within the limits of acoustic

[24] Dennis Smalley, "Spectromorphology: Explaining Sound-Shapes," *Organised Sounds* 2, no. 2 (1997):107.
[25] Ibid., 115-118.
[26] Ibid., 118.

instruments and instrumentalists, my music ideas were heavily influenced and inspired by the malleability of sound made possible by Oram's Oramics machine and the invisible freedom suggested by Smalley's spectromorphological concepts.

CHAPTER 4

A SOLDIER'S SYMPHONY: FOUNDATIONS

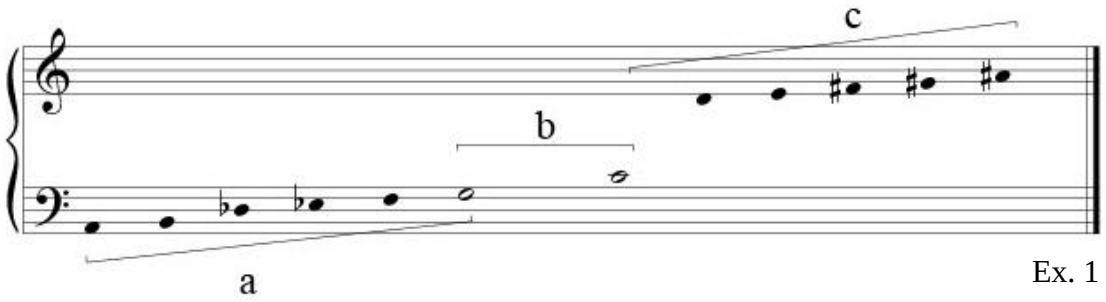
First Movement: Sonata Allegro

I composed *A Soldier's Symphony's* first movement in Sonata Allegro form, sometimes also called first movement form. The exposition lasts from measures 1-80, with primary material presented from mm. 1 to 22, and secondary material presented from mm. 34-62. The material in mm. 24-32 serves as a transition between the primary and secondary material, with measure 32 functioning as a "medial caesura" like one might find in tonal music.

The development lasts from mm. 82-193 with a re-transition from mm. 179-193. As one would expect in this section, I draw upon and develop exposition material throughout. Compared to the exposition's turbulent music, however, as well as similarly turbulent material in the recapitulation and extended coda, I chose to compose tranquil and lyrical material in the development which is somewhat of a departure from standard sonata allegro form expectations.

The recapitulation lasts from mm. 194-268 with secondary material restated first from mm. 194-226, bridge material from mm. 226-251, then primary material from mm. 252-264. After a short development restatement from mm. 270-297, an extended coda closes out the movement from mm. 297-386.

The first movement's tonal framework is illustrated in Example 1 below.



Ex. 1

I derived all melodic and harmonic material in the first movement from implications of the perfect fourth (b) and the two whole tone scales that surround it (a and c), scales that are offset by a half step from one other. In the exposition, for example, I use an ascending perfect fourth (b) as an important motivic aspect of primary material (mm. 7-20), bridge material (mm. 27-30), and secondary material (beginning in m. 33). Meanwhile, I use the whole tone patterns to expand the primary material both above and below the perfect fourth (as illustrated in Example 1), then as descending scales or major thirds in the bridge, and finally as accompaniment figures both above and below the secondary material.

While I did not follow a traditional tonal framework, I did move the music through tonal areas marked by beginning and ending tonal guideposts, some of which hint at traditional sonata allegro form tonal procedures. The exposition, for example begins in the tonal area of C-major (meaning it is C-Major-ish, for lack of a more specific term, and thus does not always reflect traditional diatonic tonal expectations), modulates down a whole tone to the B-flat major area in m. 48, then arrives in the G-major area at m. 72. While the development, for the most part, does not have tonal centers, the material does hint at an E-major area in m. 95 and an E-flat major area in m. 125. The

recapitulation begins in the C-major area in m. 195, modulates up a whole tone to the D-Major area in m. 210, and arrives at the A-flat major area in measure 235. The development chorale material begins in the the F-Major area in m. 297 and modulates to the B-flat major area in m. 336, while the strings play an ostinato that oscillates beneath the chorale between whole-tone infused areas of F-major and A-flat major. The movement's final chord in m. 386 is chromatic cluster spelled G, A, B/A-flat, B-flat, C, which hints at a G/A-flat major chord. This simultaneous C-major area, unresloved dominant/deceptive chord confirms and confuses the tonic area, a gesture I hope conveys uncertain finality and the sense that there is more yet to come!

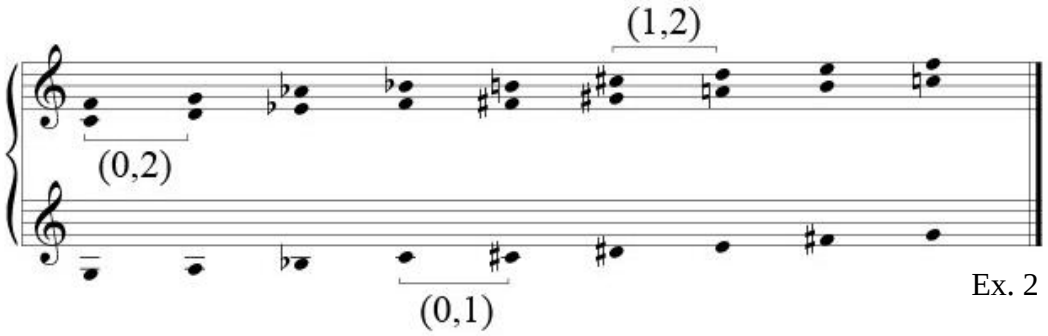
Second Movement: Passacaglia

I composed the second movement of a *A Soldier's Symphony* in Passacaglia form. My Passacaglia form, however, is several layers of evolution removed from traditional Passacaglias of the 18th and 19th centuries, perhaps making my second movement a Passacaglia palimpsest. *A Soldier's Symphony* Passacaglia opens with the strings playing the opening theme in a "bare form and in a low register"[27] from mm. 1-22. The first variation follows from mm. 23-76, the second from mm. 77-124, the third from mm. 125-145, the fourth (a variant of variation one) from mm. 146-190, and the fifth (a variant of the opening theme) from mm. 191 to 209.

I derived all melodic and harmonic material in the second movement from the horizontal and vertical implications of the octatonic scale's three versions, stacked upon

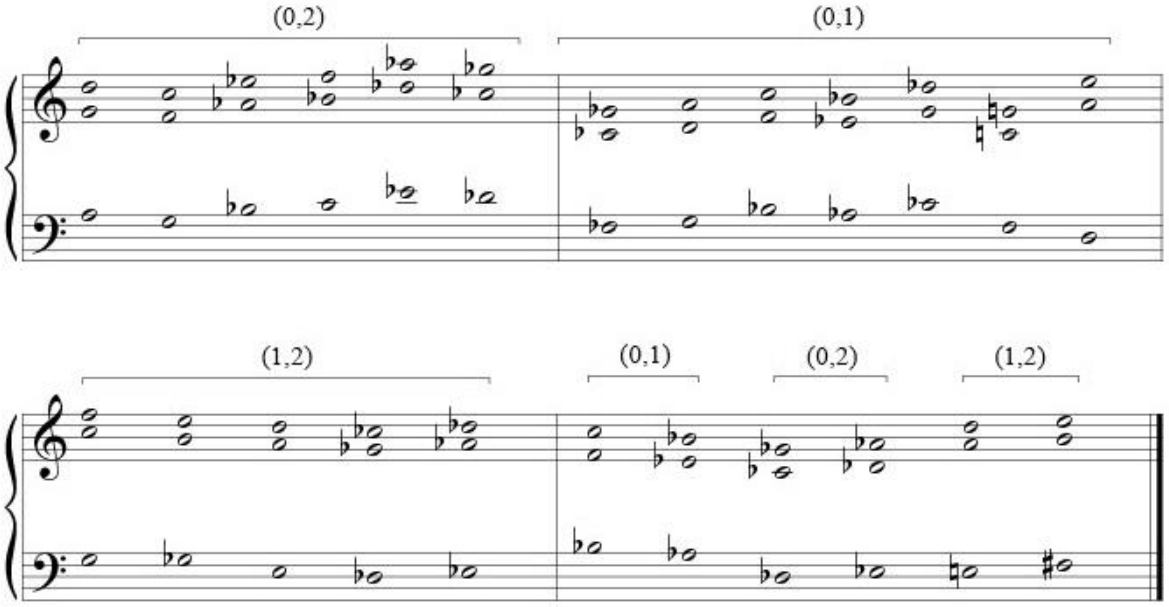
[27] Alexander Silbiger, "Passacaglia," Grove Music Online, https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000021024?rskey=IdFCCj&result=1. (Accessed March 9, 2024).

each other at the interval of a perfect fourth, as shown in Example 2. (The first two notes of each octatonic scale version, (0,2), (1,2), and (0,1) are bracketed and labeled.)



Ex. 2

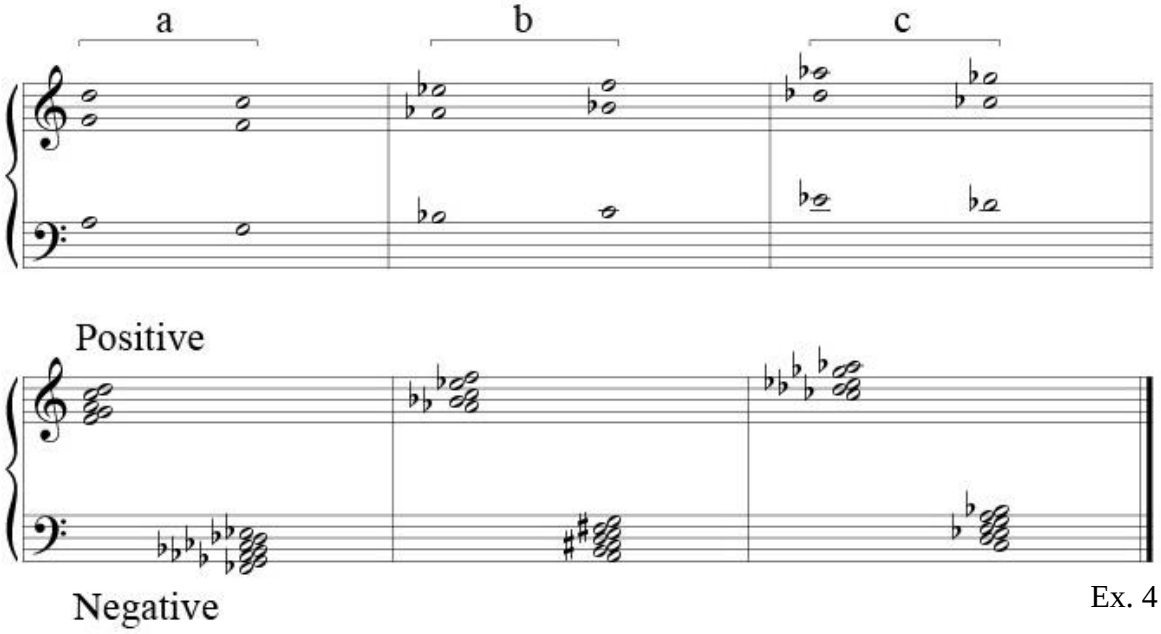
The opening theme begins at m. 1 in the scale "mode" of (0,2), modulates to (0,1) in m. 12, then modulates to (1,2) in m. 17. The melody then passes through (0,1), (0,2) and (1,2) from mm. 19-21. The notes that harmonize the melody are determined by the scale "mode." Thus, if the melody is in the "mode" of (0,2) and includes a c-natural, it is harmonized by a g and an f (m 1.) However, if the melody is in the "mode" of (0,1), the c-natural is harmonized by an f and b-flat (m.13.) Example 3 illustrates this process with the opening theme's melodic contour, harmonic reduction, and scale "mode" areas.



Ex. 3

Although I used a different approach in variations one through five, I based both melody and harmony on the opening theme reduction (Example 3) much as previous composers would have followed a ground bass or ostinato, thus giving the second movment its Passacaglia palimpsest form.

In variations one through three, I created an expanded melodic and harmonic palette by organizing all three-note chords previously illustrated in Example 3 into groups of two, thus creating 12 pentachord or hexachord clusters. Example 4 below illustrates this process as I applied it to the first six three-note clusters. When stacked vertically, cluster a, b and c become pentachord clusters, notated in the staff below each group and labeled “Positive.” The “Negative” clusters, which I used to further expand my melodic and harmonic palette, are comprised of the six or seven notes of the chromatic scale not included in the Positive cluster.



Ex. 4

Melodic and harmonic material in variations two through five modulates freely from Positive to Negative, or Negative to Positive, for example at m. 56 in variation one (positive to negative), at m. 121 in variation two (negative to positive) and at m. 127 and m. 131 in variation three (negative to positive, positive to negative). While these modulations provide melodic and tonal color to these variations, they also follow the opening theme "ostinato," thus preserving the Passacaglia palimpsest character of the second movement's form.

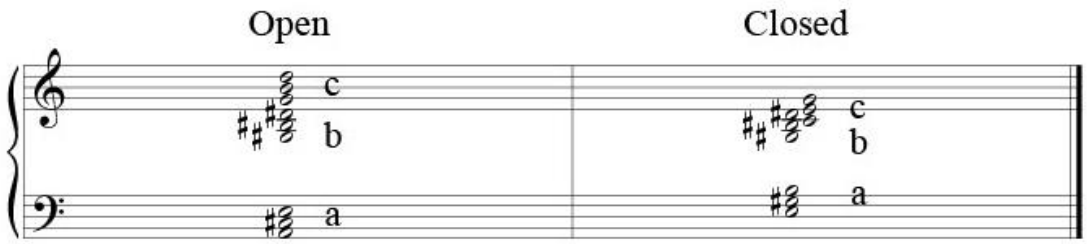
Third Movement: Rondo

I composed *A Soldier's Symphony* third movement in Rondo form, ABCB1A1. This structure is also related to Sonata-Rondo form, in particular Mozart's "concise, complex and integrated [sonata-allegro] form of the pattern ABACBA1,"[28] although I do not include the middle A section.

The third movement's Rondo formal structure is: A (mm. 1-45), B (mm. 46-116), C (mm. 117-213), B1 (mm. 199-246, with its beginning material elided with the end of C), and A1 (mm. 247-305).

The third movement's melodic and harmonic material is derived from three triads stacked vertically, or a "triads of triads," with two different forms, open and closed, as illustrated in Example 5 below.

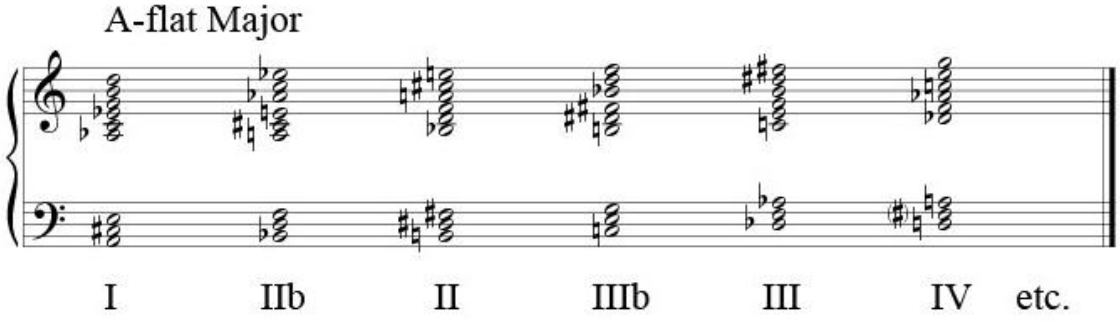
[28] Malcolm S. Cole, "Rondo," Grove Music Online, https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000023787#omo-9781561592630-e-0000023787. (Accessed March 9, 2024).



Ex. 5

The Open form is comprised of three triads, a, b, and c, of which I consider the middle triad (b) to be the tonic. The lower triad's (a) fifth is a major third below the tonic root, while the upper triad's (c) root is a major third above the tonic fifth. The Closed form is also comprised of three triads, a, b, and c, with the middle triad as the tonic. However, the root of the lower triad (a) is now a major third below the tonic root, while the root of the upper triad (c) is now a major third above the tonic root. In the third movement, the formal A and B sections (and their respective variants) draw tonal material from Open form chords, while the C section draws tonal material from Closed form chords.

Using these two "triads of triads" forms, sometimes inverted and sometimes in minor modes, I based the third movement's harmonic structure on a diatonic framework as illustrated with Open form chords in Example 6 below.



Ex. 6

Throughout the third movement, I use this diatonic framework freely while at the same time shadowing some traditional harmonic procedures. The A section, for example, from mm. 1-5, begins in A-flat major with melodic material (m.1, m. 4) drawn from the tonic triad (b, as shown in Example 5), and supporting material drawn from the upper triad (c) in m. 2, and from the lower triad (a) in m.5. After modulatory material in mm. 20-35, the material in mm. 37-43 is drawn from the dominant triad chord (E/E-flat/D) which sets up a return to the tonic in m.45. One can analyze the rest of the movement in a similar way, although the rondo's C section (beginning in m. 116) is highly chromatic and, like similar development music in Sonata Allegro or Sonata Rondo forms, might be difficult to approach with Roman numeral analysis.

CHAPTER 5

CONCLUSION

A Soldier's Symphony has two primary purposes, one public and one private. Its public purpose, through performances, public presentations I might give, and material I might write, is to raise peoples' awareness of the true scope of war's human cost borne by military personnel, and to challenge them to offer their fullest possible support to physically and psychologically wounded combat veterans. Its private purpose is to help me bear the personal cost of my war in Iraq.

In all wars, people count and have counted the human cost borne by military personnel primarily by numbering the dead and physically wounded. In World War Two, for example, the number of U.S. casualties from all military branches were 407,316 killed

and 671,278 wounded.[29] But these figures do not account for those who were psychologically wounded by witnessing the death and suffering of these casualties, by treating the wounded, or recovering remains of the dead. Many of these military personnel returned home, like me from Iraq, alive and whole, but suffering from what I believe is CDSE. If we count just one CDSE casualty per dead or wounded, that amounts to over 1 million additional casualties that need to be added to the human cost borne by military personnel during World War Two. What happened to these combat veterans when they returned home? Some lived, going on to become famous celebrities. Others remained anonymous, known only to close friends and family. Some became jobless and homeless and disappeared from society. Some died, consumed by their psychological war wounds and eventually succumbing to deteriorating health, substance abuse, or suicide. Why did some live, famous or anonymous, while others led lives of decline that far too often led to death?

Those who lived and became famous included actor Jimmy Stewart, singer Tony Bennet and author Kurt Vonnegut. Stewart flew 20 combat missions in B-24 bombers over Germany from 1943 to 1944[30] and witnessed the death and suffering of many of his fellow airmen. Already an accomplished actor before World War II, Stewart did not return to acting after the war until he was offered the role of George Bailey in "It's a

[29] "Research Starters: US Military by the Numbers," The National WWII Museum, https://www.nationalww2museum.org/students-teachers/student-resources/research-starters/research-starters-us-military-numbers. (Accessed March 9, 2024).
[30] Sam McGowan, "Jimmy Stewart's rise from Private to Colonel," *WWII History* 11, no. 5 (July 2012): 40, https://warfarehistorynetwork.com/article/jimmy-stewarts-rise-from-private-to-colonel/. (Accessed March 9, 2024).

Wonderful Life." Many believe the raw despair he brought to Bailey's character was the result of his war experiences and psychological war wounds.[31]

Singer Tony Bennet fought his way through France and into Germany in 1945 with the 63rd Infantry Division where he said he got a personal "front-row seat in hell." He later described his war experiences, which included participating in the liberation of the Kaufering concentration camp in Germany, as "a terrifying, demoralizing experience for me…life can never be the same once you've been through combat."[32]

Author Kurt Vonnegut saw combat in the Battle of the Bulge and was captured by German forces on December 19, 1945.[33] On February 14, he was in Dresden as part of a prisoner labor detachment when the city was firebombed by Allied warplanes. After the attack which may have killed 35,000 or more civilians,[34] Vonnegut and other prisoners were forced to recover bodies and either bury them or stack them into funeral pyres. His combat experiences left a permanent imprint on his life and writing, including in his novel Slaughterhouse-Five which has been described as "the attempt of an American

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[31] Rachel Scott, "How World War II shaped 'It's a Wonderful Life,'" CNN, https://www.cnn.com/2021/12/25/entertainment/its-a-wonderful-life-jimmy-stewart-world-war-ii/index.html. (Accessed March 9, 2024).

[32] Blake Stilwell, "Tony Bennett's World War II Experience Was 'Front-Row Seat in Hell,'" Military.com, https://www.military.com/off-duty/music/2023/07/21/tony-bennetts-world-war-ii-experience-was-front-row-seat-hell.html. (Accessed March 9, 2024).

[33] "'I've too damned much to say'": Kurt Vonnegut, World War II, and *Slaughterhouse-Five*," The National WWII Museum New Orleans, https://www.nationalww2museum.org/war/articles/kurt-vonnegut-slaughterhouse-five. (Accessed March 9, 2024).

[34] Von Frederick Taylor, "How Many Died in the Bombing of Dresden?" Spiegel International, https://www.spiegel.de/international/germany/death-toll-debate-how-many-died-in-the-bombing-of-dresden-a-581992.html. (Accessed March 9, 2024).

soldier…to will himself into another place and time, a place far removed from the moonscape of Dresden, a place where 'Everything was beautiful, and nothing hurt."[35]

World War Two veterans who lived anonymous lives within society included the chemistry teacher and golf course groundskeeper I wrote about in Chapter 2. How many more military personnel returned home from World War II and lived anonymous lives despite their CDSE wounds? While it is beyond the scope of this dissertation to attempt a complete account of the famous and anonymous, I do believe that many World War II combat veterans who were able to bear their CDSE wounds did so because each in their own way discovered, built and developed a "personal sanctuary" – acting, singing, writing, teaching, trimming and mowing golf course grass, or anything else that brought them deep meaning, without harming themselves or others.

But what of those who did not discover their "personal sanctuary?" A comparison between the post-war lives of Iwo Jima veterans Navy Corpsman John Bradley and Marine Ira Hayes, as told by James Bradley and Ron Powers in *Flags of Our Fathers*, offers a stark answer. Bradley returned home and, though tormented by his combat experiences, started a family and became the owner and manager of a funeral parlor,[36] his personal sanctuary where he helped grieving families process the loss of their loved ones. After Hayes returned home, he held several jobs, none of which became his personal sanctuary and all from which he was fired due to his severe alcoholism. On January 24,

[35] "'I've too damned much to say': Kurt Vonnegut, World War II, and *Slaughterhouse-Five*," The National WWII Museum New Orleans, https://www.nationalww2museum.org/war/articles/kurt-vonnegut-slaughterhouse-five. (Accessed March 9, 2024).
[36] James Bradley and Ron Powers, *Flags of our Fathers* (New York: Bantam Books, 2000), 252.

1955, he died outside an abandoned adobe hut near his home in Arizona, drunk and alone, succumbing to exposure and alcohol poisoning at the age of 32.[37]

While varying sources present different numbers, some sources suggest that up to 44 United States military veterans commit suicide per day.[38] How many of these suicide victims are veterans who gave up when various PTSD medications and treatments failed? How many might be suffering from CDSE, and believe they have failed because medical and mental health professionals told them their PTSD symptoms should be temporary, and should fade over time with medication, treatments, and good self-care? How many might choose to live if given the opportunity to discover, build, and develop their own personal sanctuaries? Though I do not have all the answers to these questions, I have *A Soldier's Symphony*, and as people come to know my music, my story, and my war wounds, I hope they will ask themselves these and many other questions and in addition to answers, find significant ways to acknowledge, honor and fully support all combat veterans who bear the cost of war, including those who are psychologically wounded.

A Soldier's Symphony private purpose is to help me live with CDSE. I hope it will be performed someday, but I acknowledge that this might not happen given how difficult it is to have new music performed by symphony orchestras, particularly a new 30-minute symphony! However, I did not compose this music first and foremost for symphony orchestras or audiences. I composed this music for me. *A Soldier's Symphony* is my

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[37] James Bradley and Ron Powers, *Flags of our Fathers* (New York: Bantam Books, 2000), 331-333.
[38] "One Death is Too Many: Together, We Can Do Better," America's Warrior Partnership, https://e55c5558-502f-457d-8a07-a49806f5ff14.usrfiles.com/ugd/e55c55_1cd5b99bea734bb295762263a003e767.pdf. (Accessed March 9, 2024).

woodworking project, my chemistry class, my golf course grass, and as such is now a permanent part of my “Sound World” sanctuary and for me, that is enough.

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APPENDIX A

A SOLDIER'S SYMPHONY

Jason Phillips

A Soldier's Symphony

Score

INSTRUMENTATION

Piccolo
2 Flutes
2 Oboes
English Horn
2 B-flat Clarinets
B-flat Bass Clarinet
2 Bassoons
Contrabassoon

4 F Horns
2 B-flat Trumpets
2 Trombones
Bass Trombone
Tuba

Timpani

Violins I
Violins II
Violas
Cellos
Basses

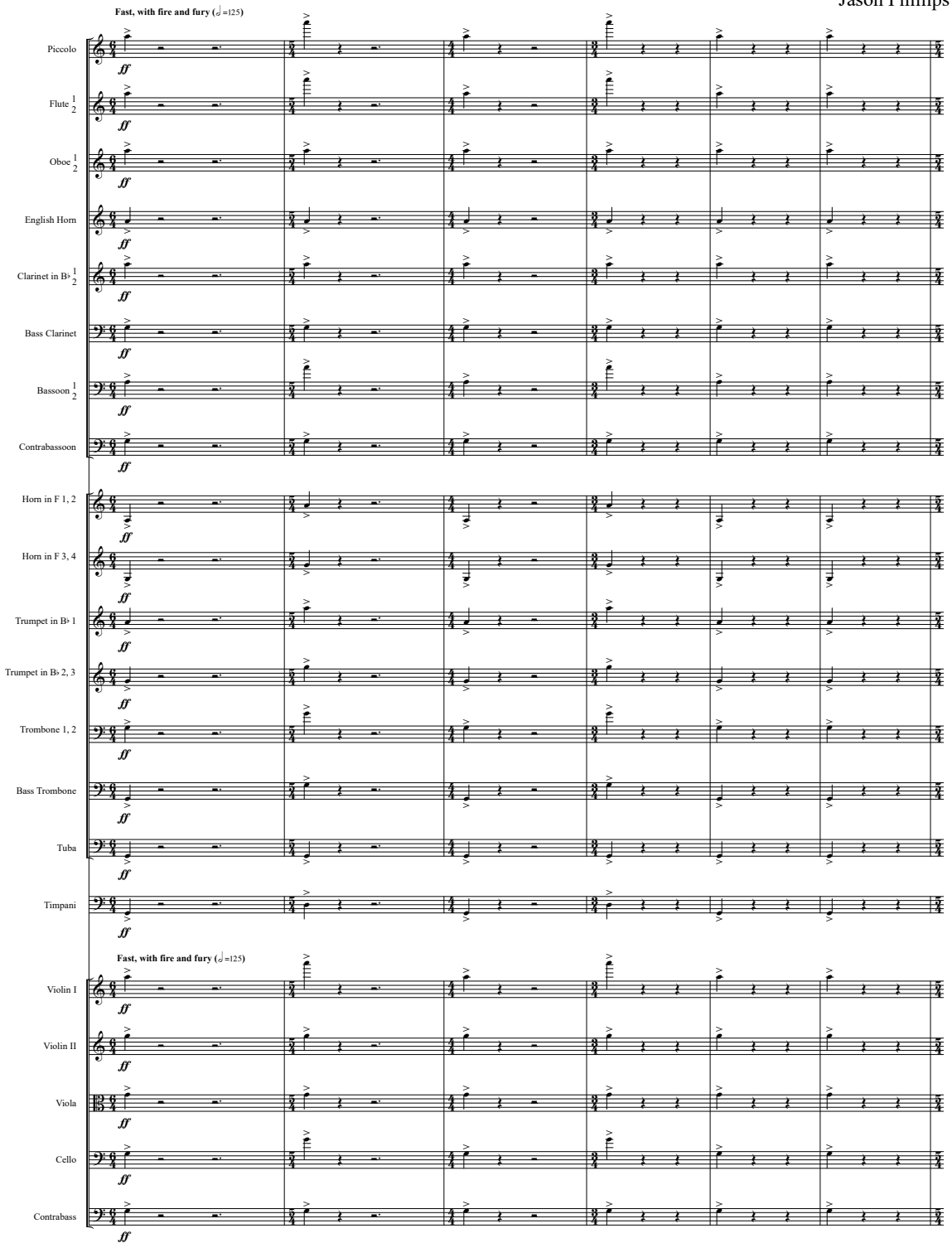
DURATION
Approx. 30 minutes

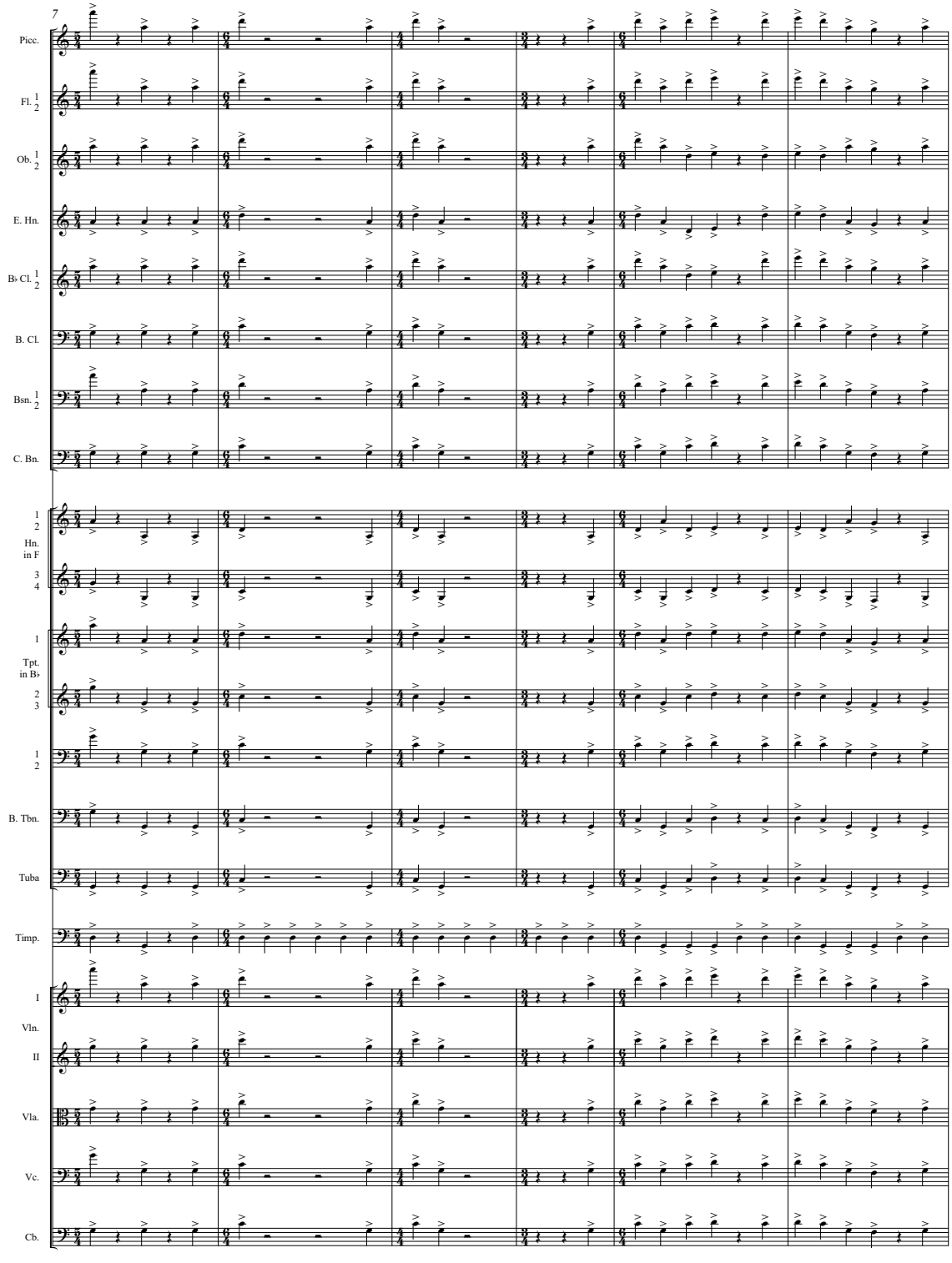
A Soldier's Symphony

C-score

I. Sonata Allegro

Jason Phillips

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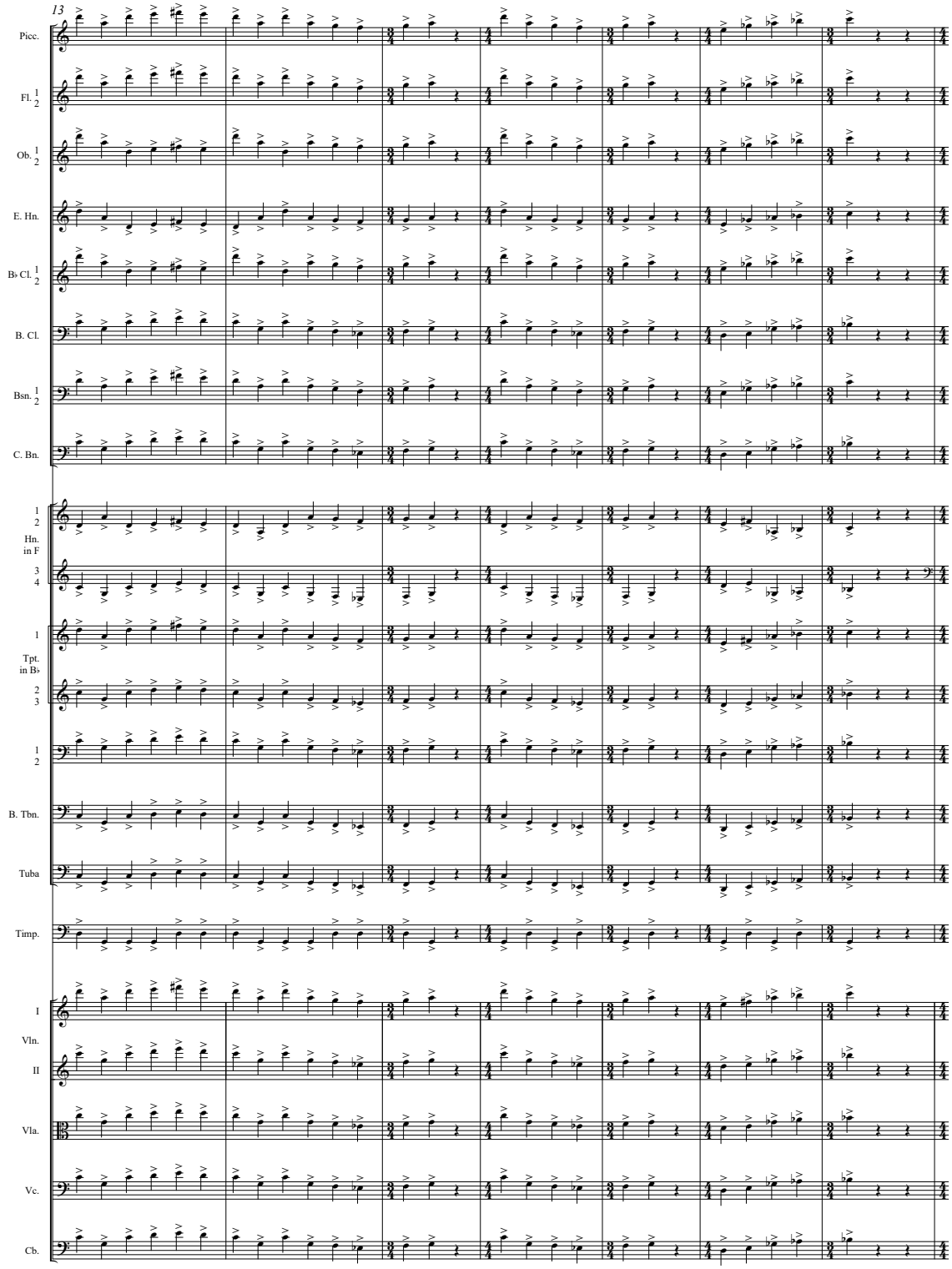
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.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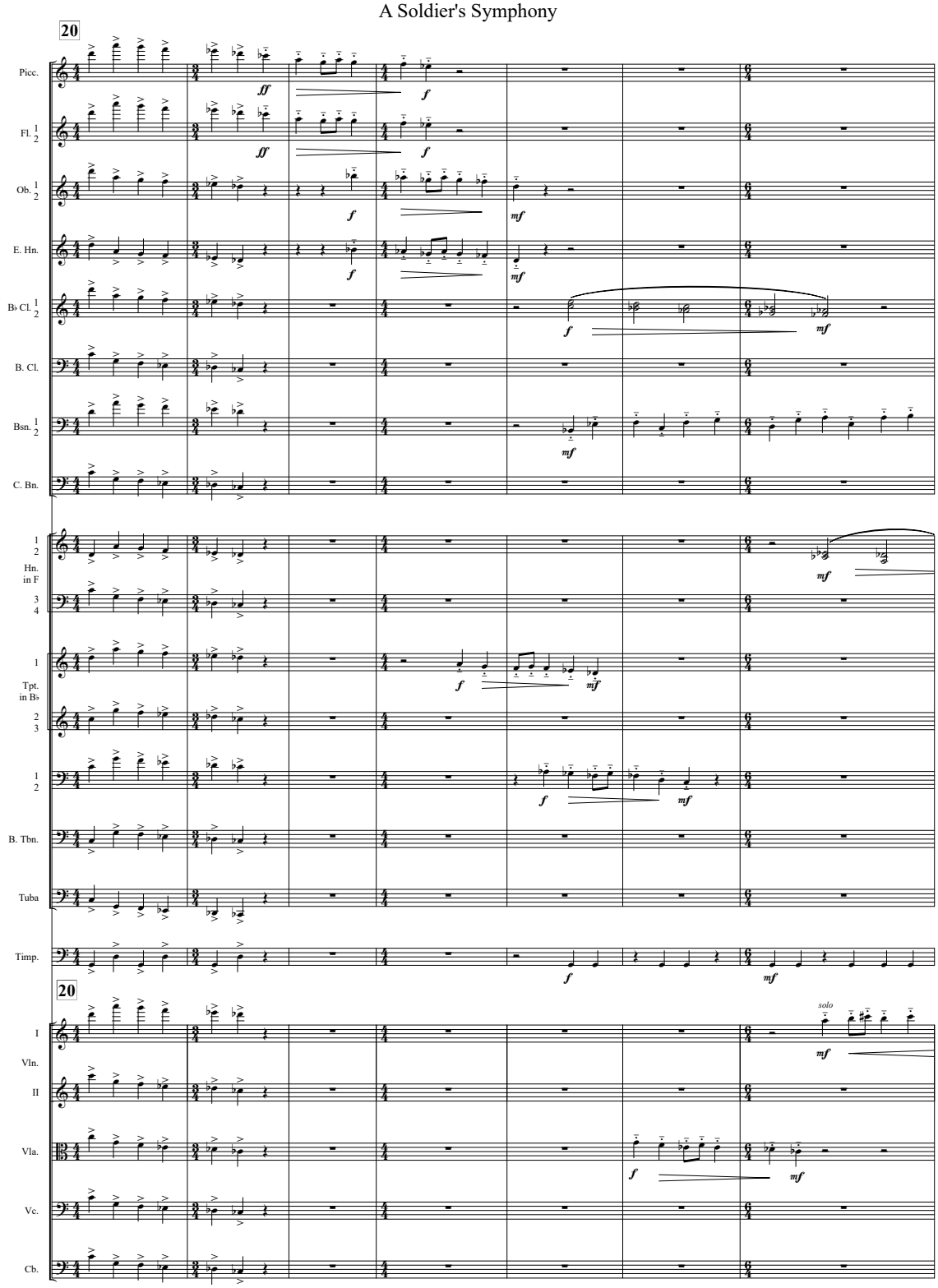
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. in F
3 4
1 Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.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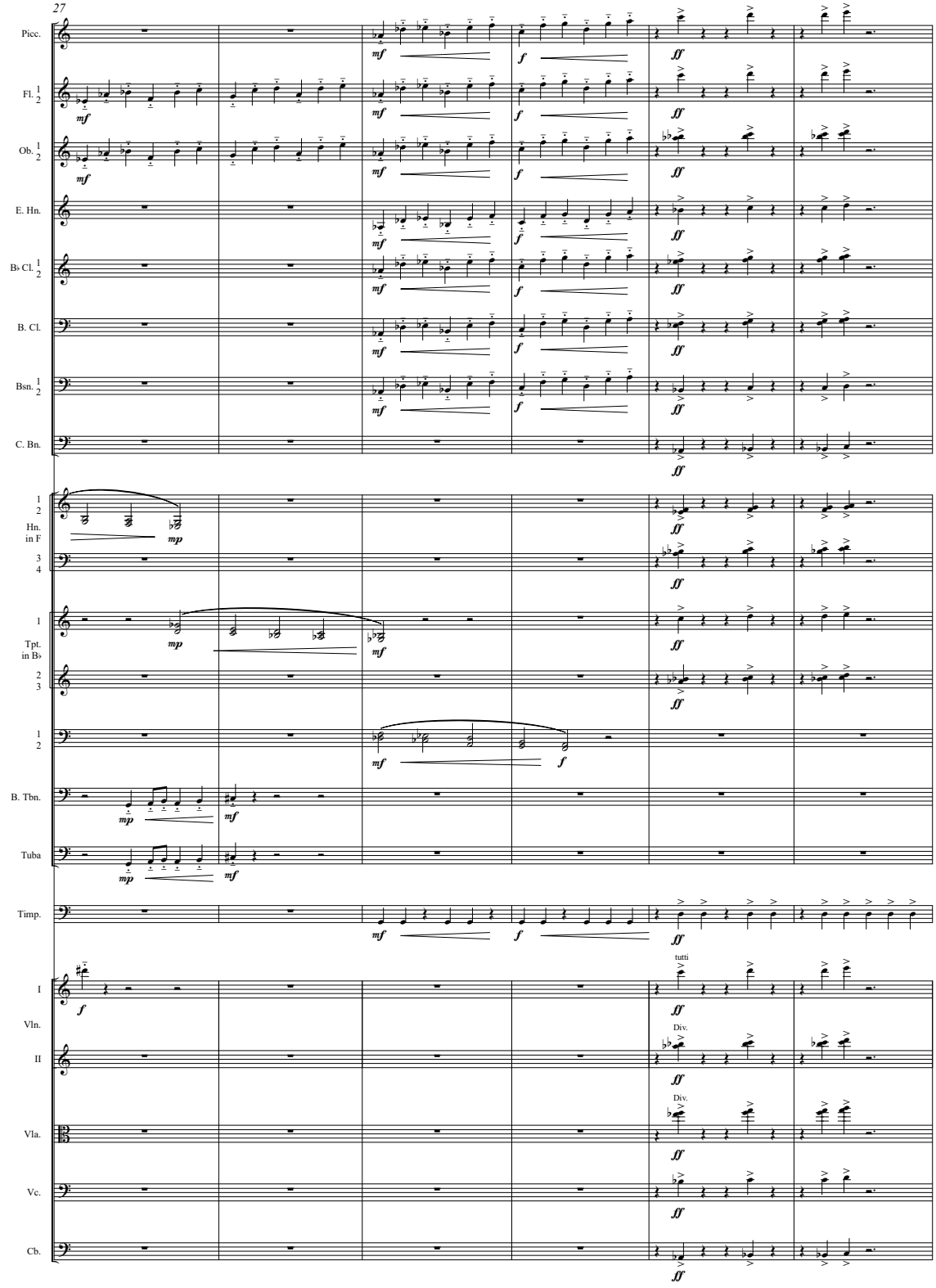
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. in F
3 4
1 Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
20
I Vln.
II
Vla.
Vc.
Cb.
solo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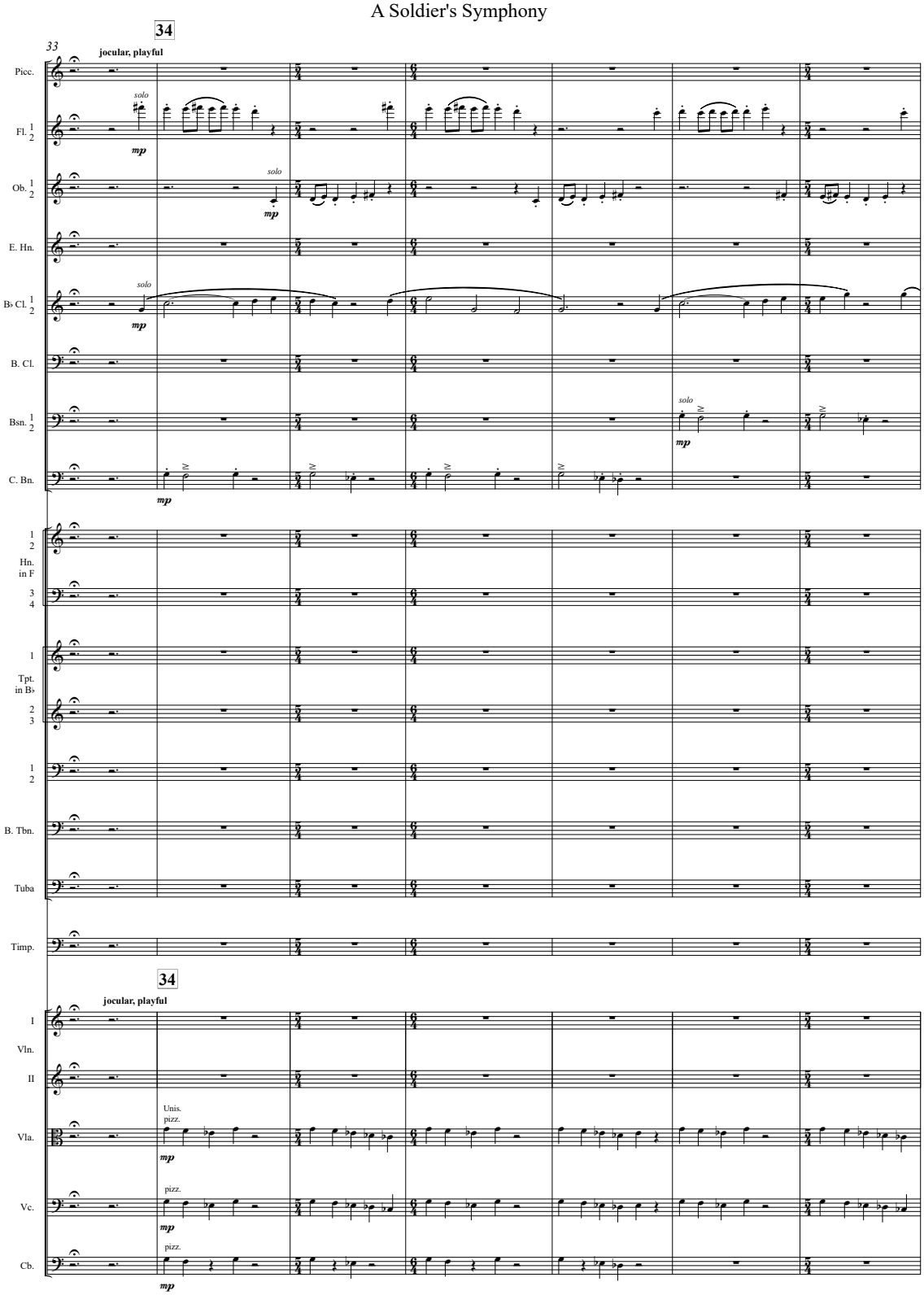
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
tutti
Div.
Div.


33
34
jocular, playful
Picc.
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Ob. 1 2
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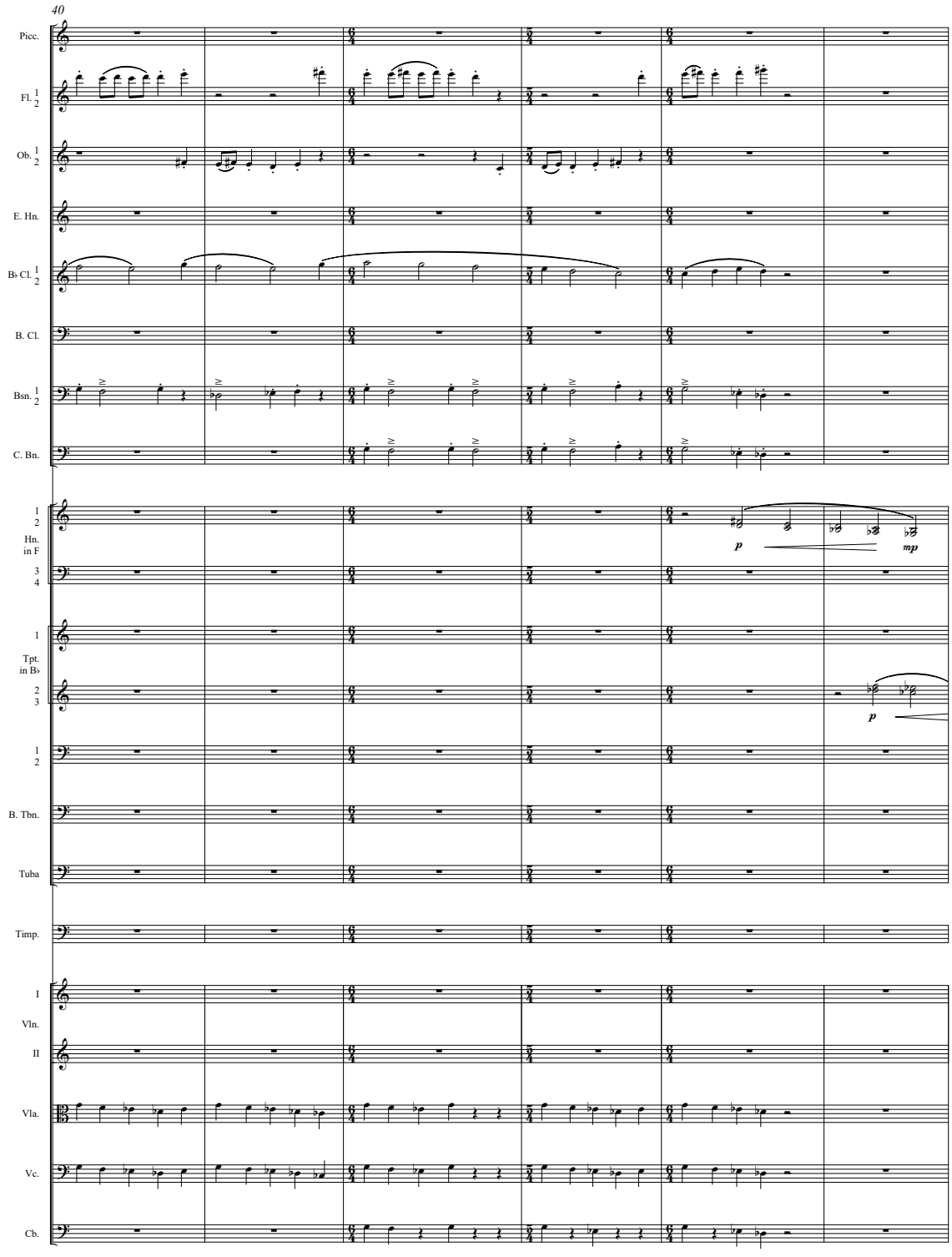
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
solo
mp
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
34
jocular, playful
I
Vln.
II
Vla.
Vc.
Cb.
Unis.
pizz.
mp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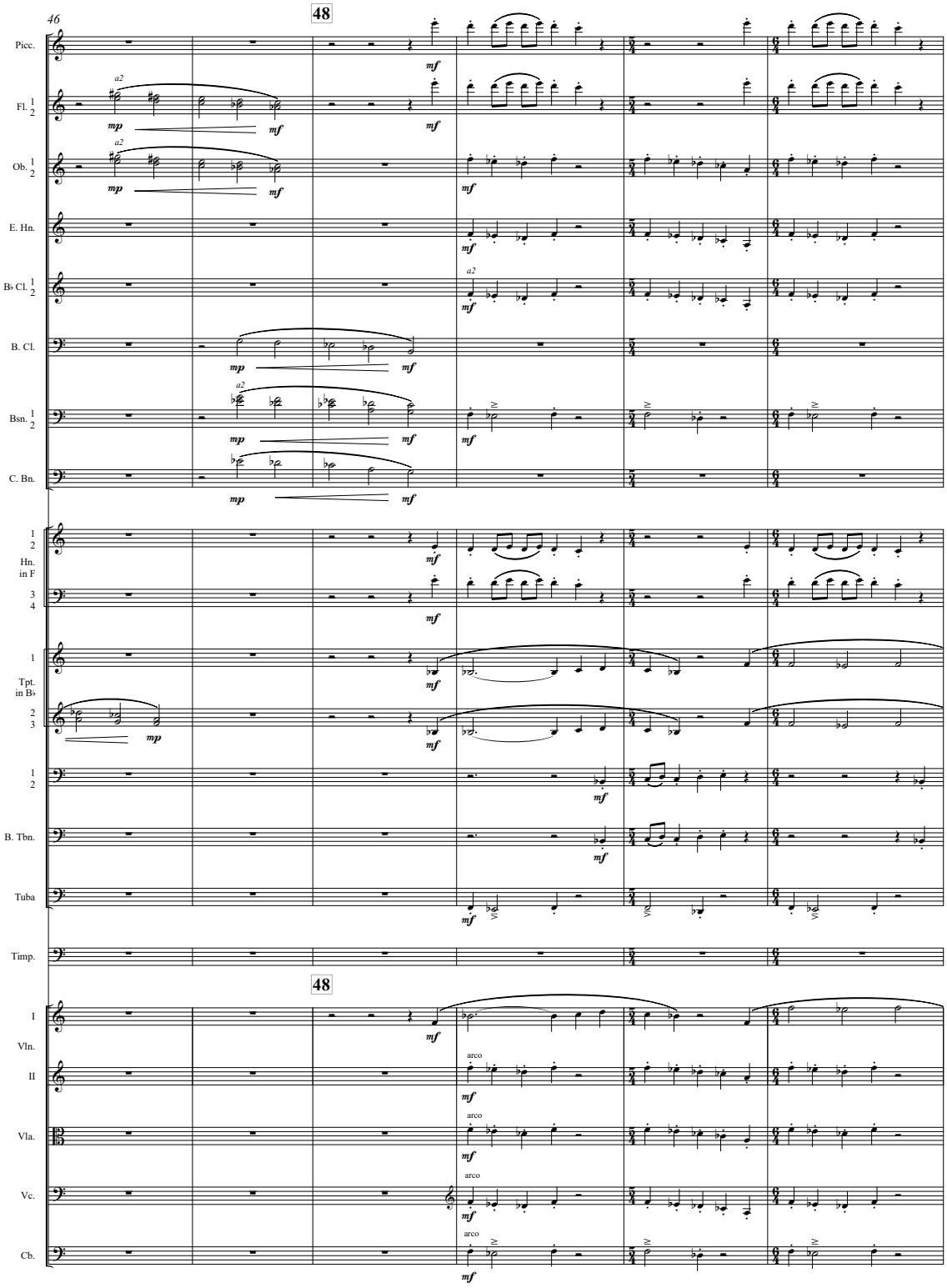
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. in F
3 4
1 Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.
p
mp
p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Ob. 1 2
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B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. in F 3 4
1 Tpt. in B♭ 2 3
1 2
B. Tbn.
Tuba
Timp.
48
I Vln.
II
Vla.
Vc.
Cb.
a2
arco
mp
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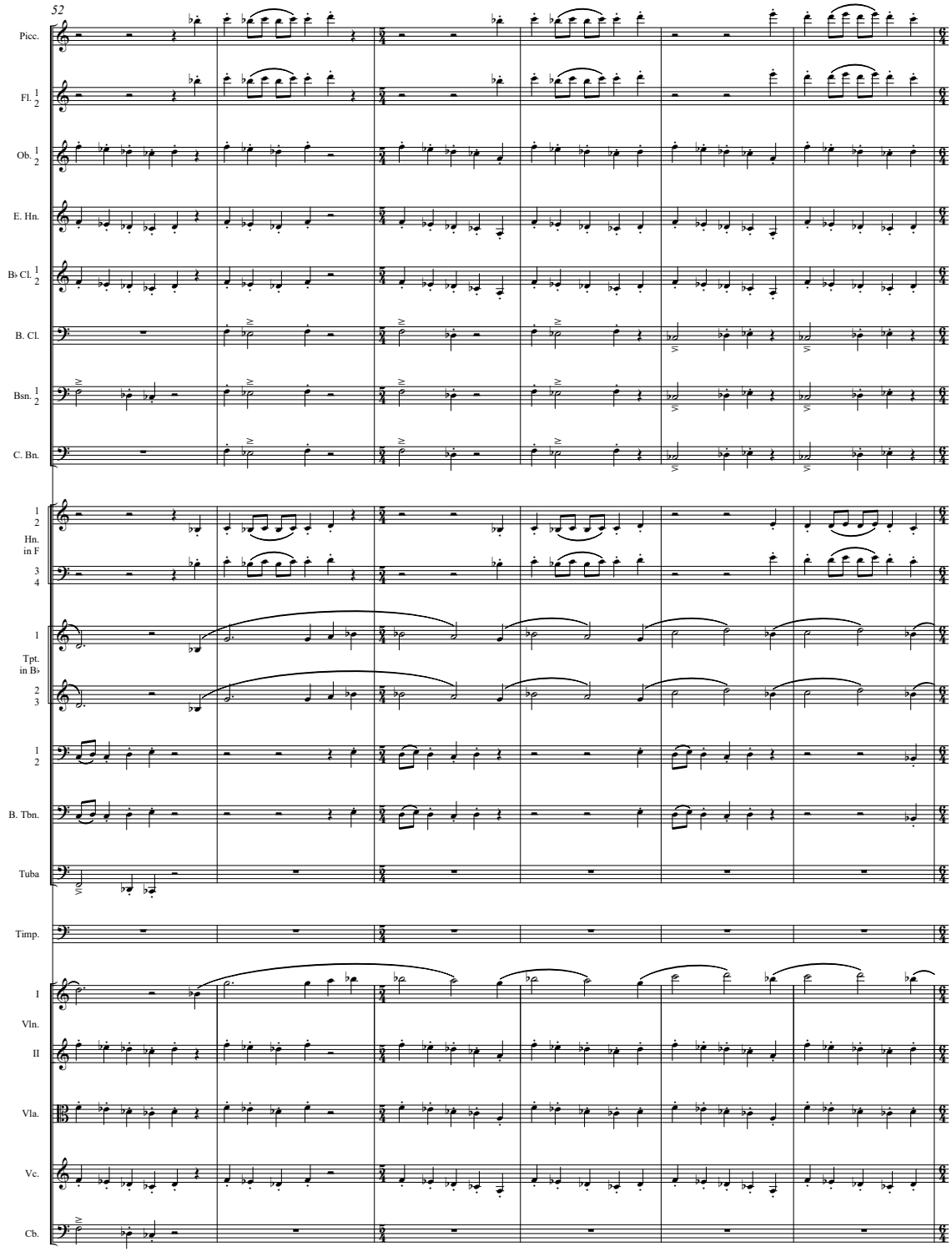
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Ob. 1 2
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B. Cl.
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1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
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B. Tbn.
Tuba
Timp.
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Vln.
II
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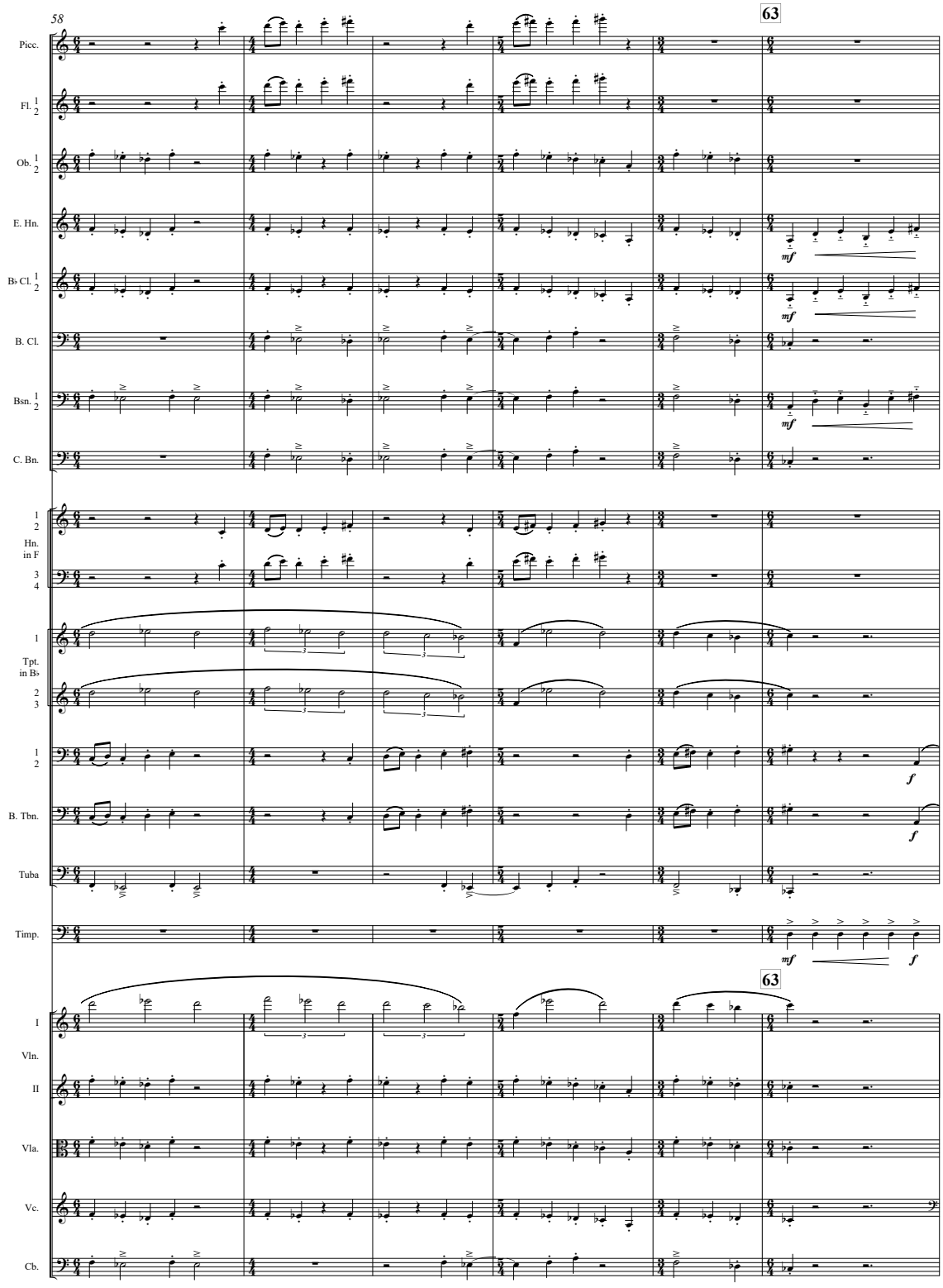
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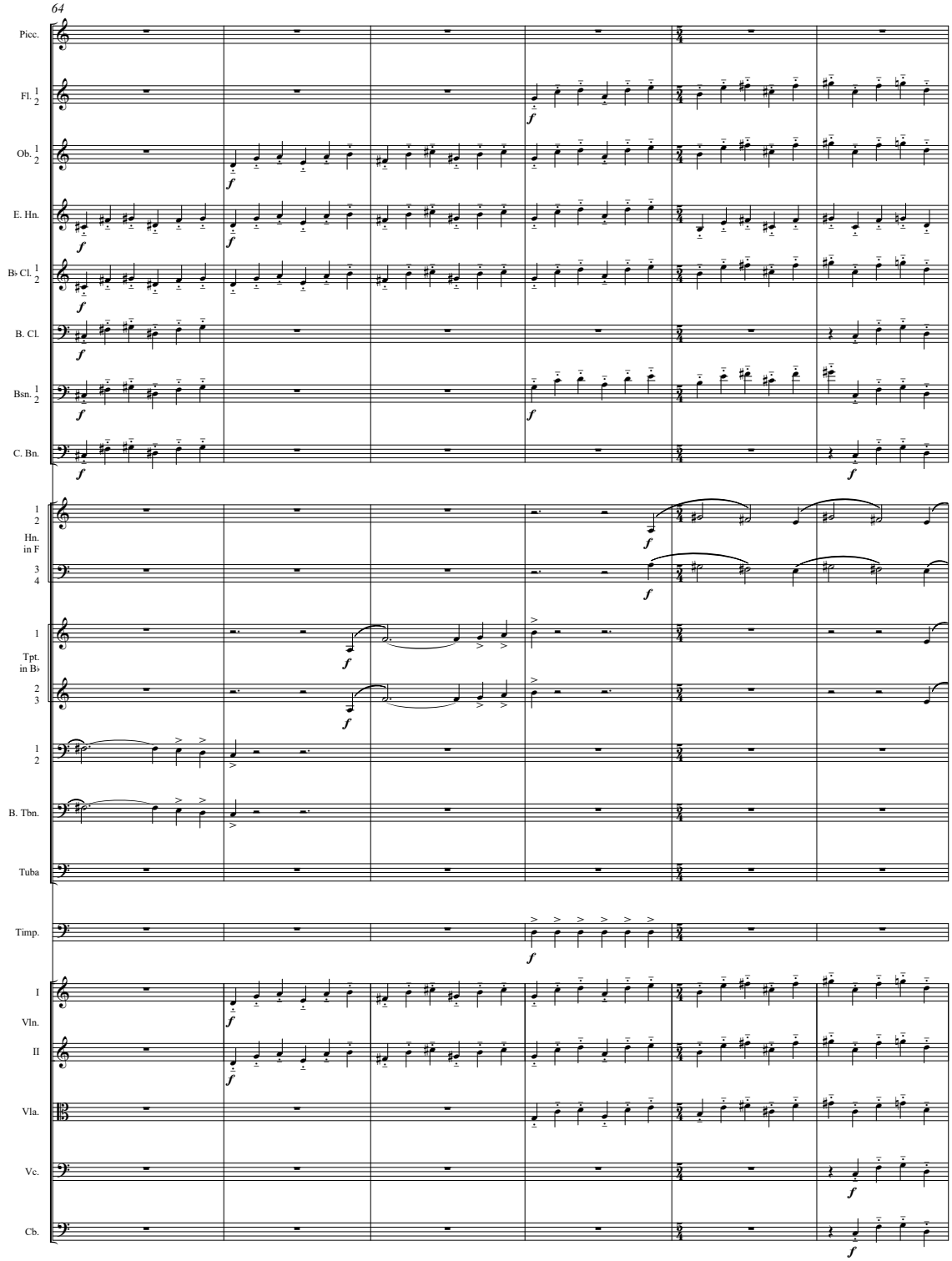
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
mf
f
63
I
Vln.
II
Vla.
Vc.
Cb.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B. Cl.
Bsn. 1 2
C. Bn.
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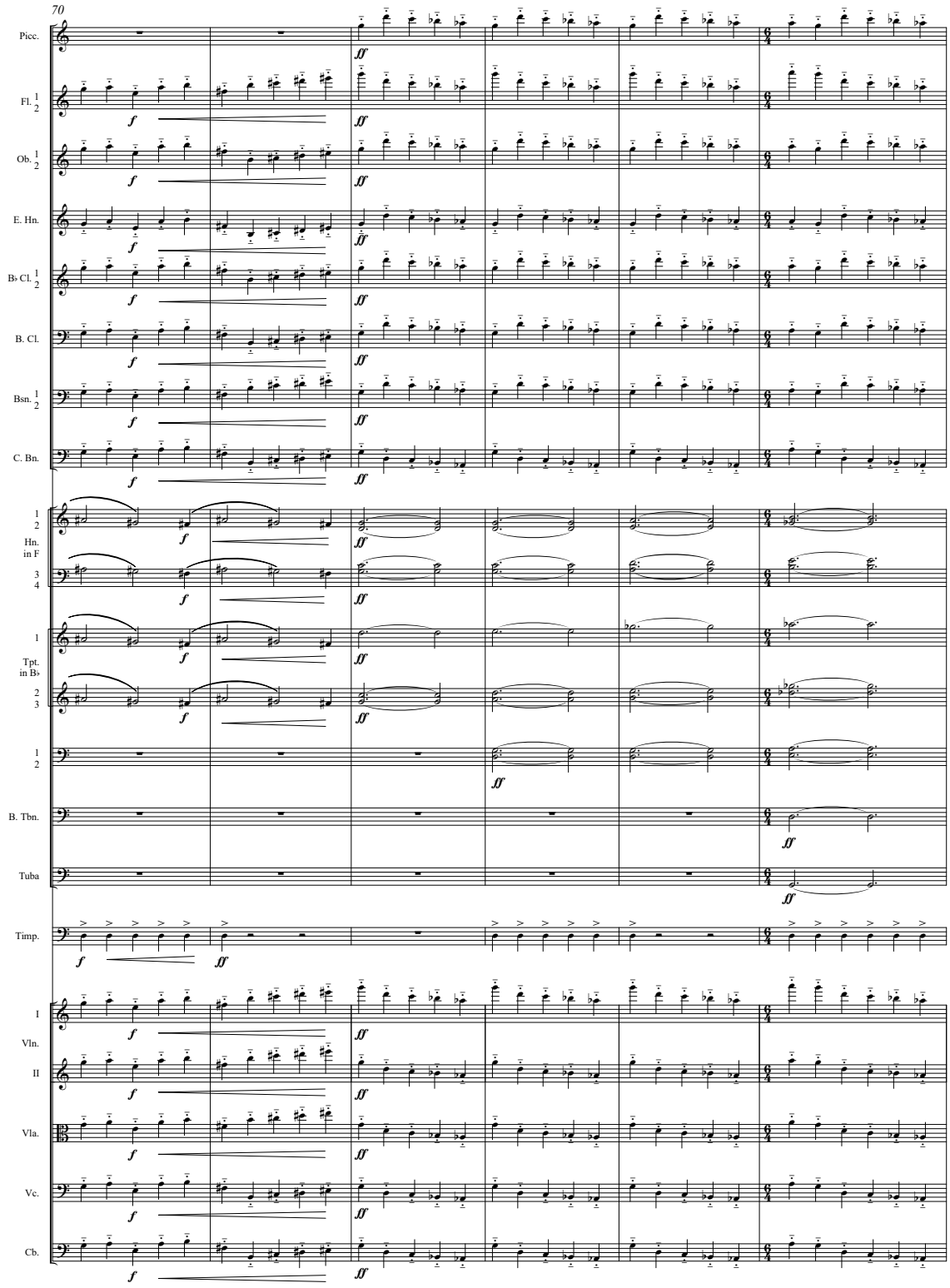
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Hn. in F
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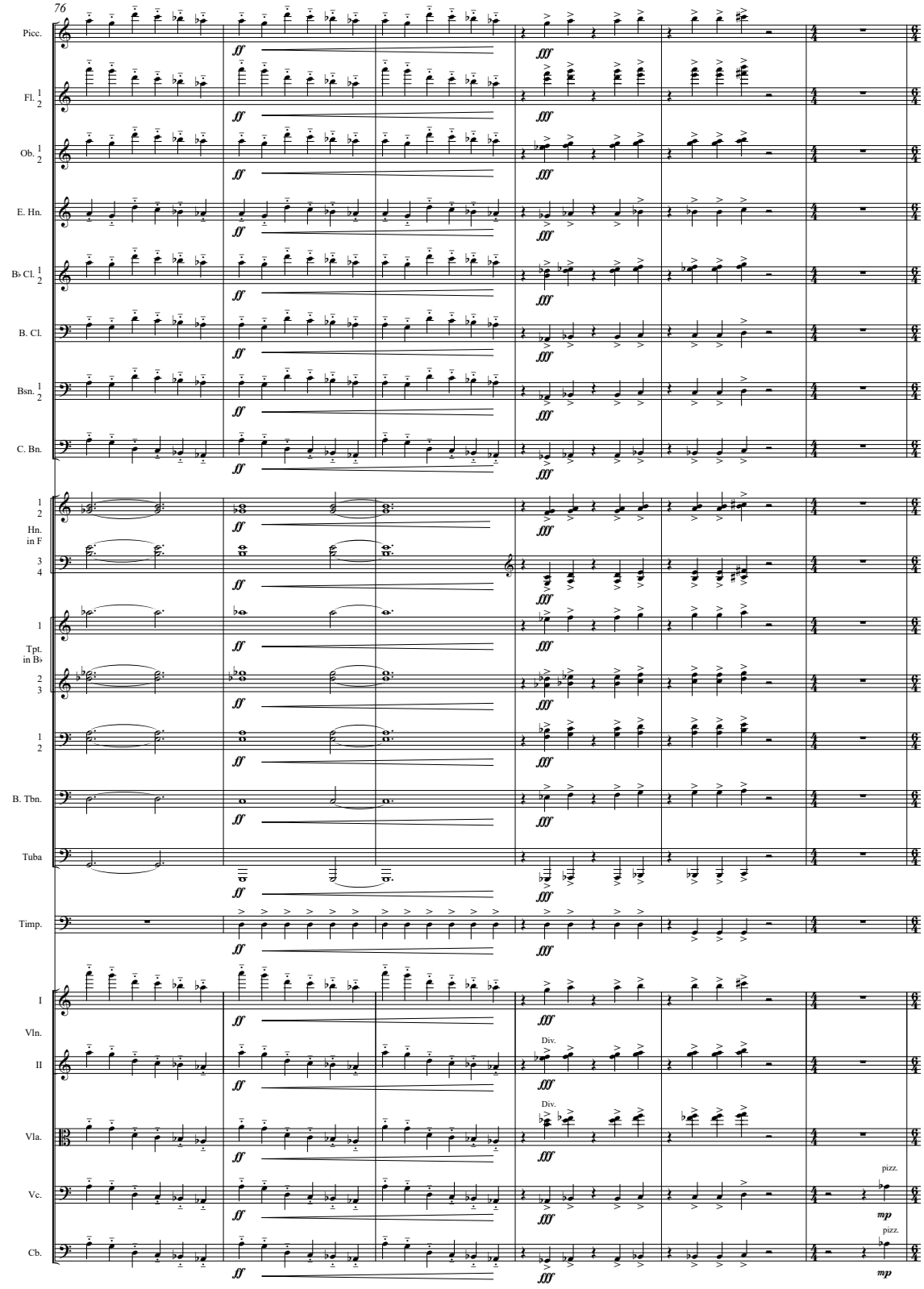
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C. Bn.
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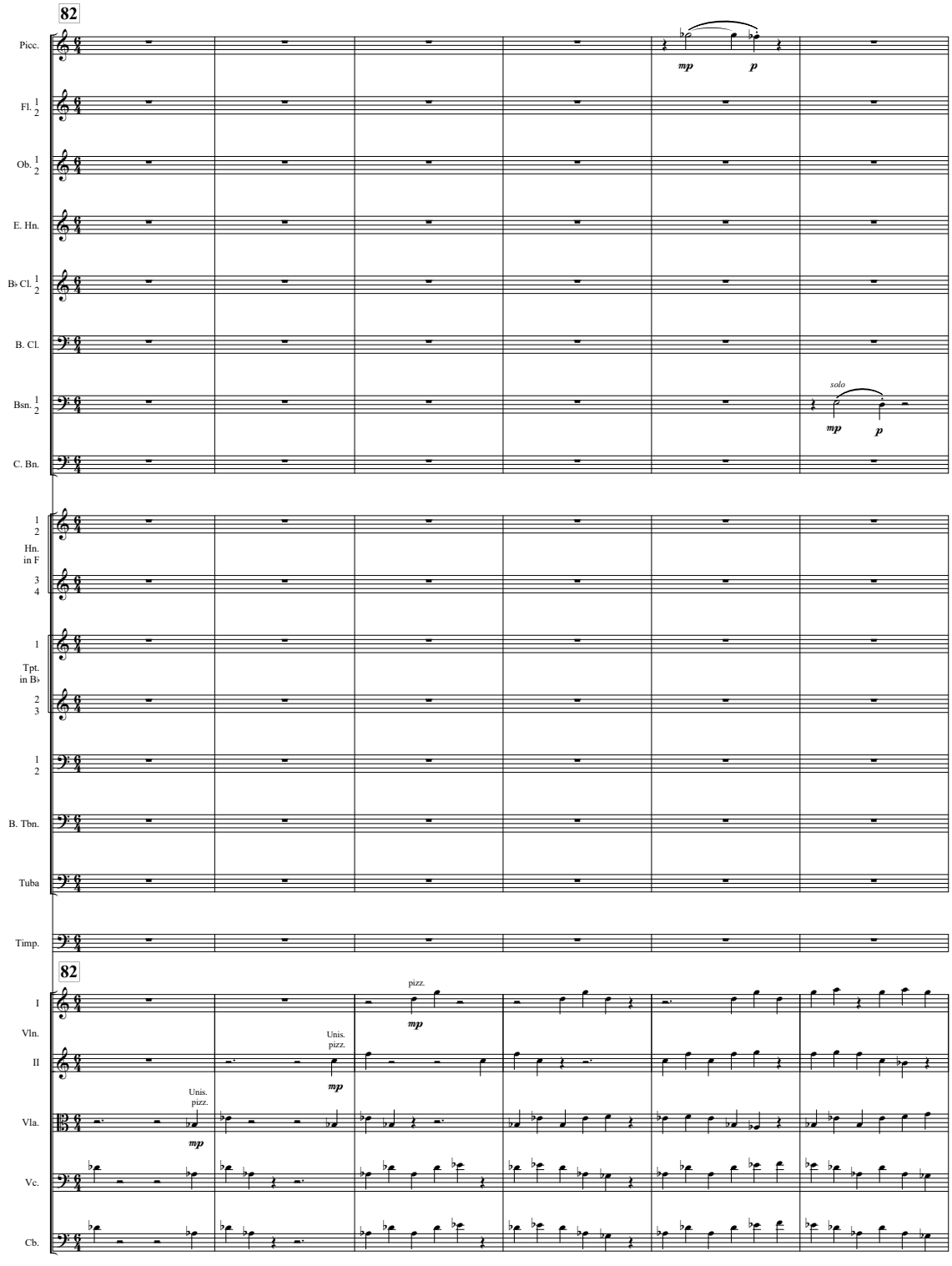
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
Div.
Div.
pizz.
pizz.
mp
mp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B. Cl.
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C. Bn.
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p
solo
mp
p
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
82
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II
Vla.
Vc.
Cb.
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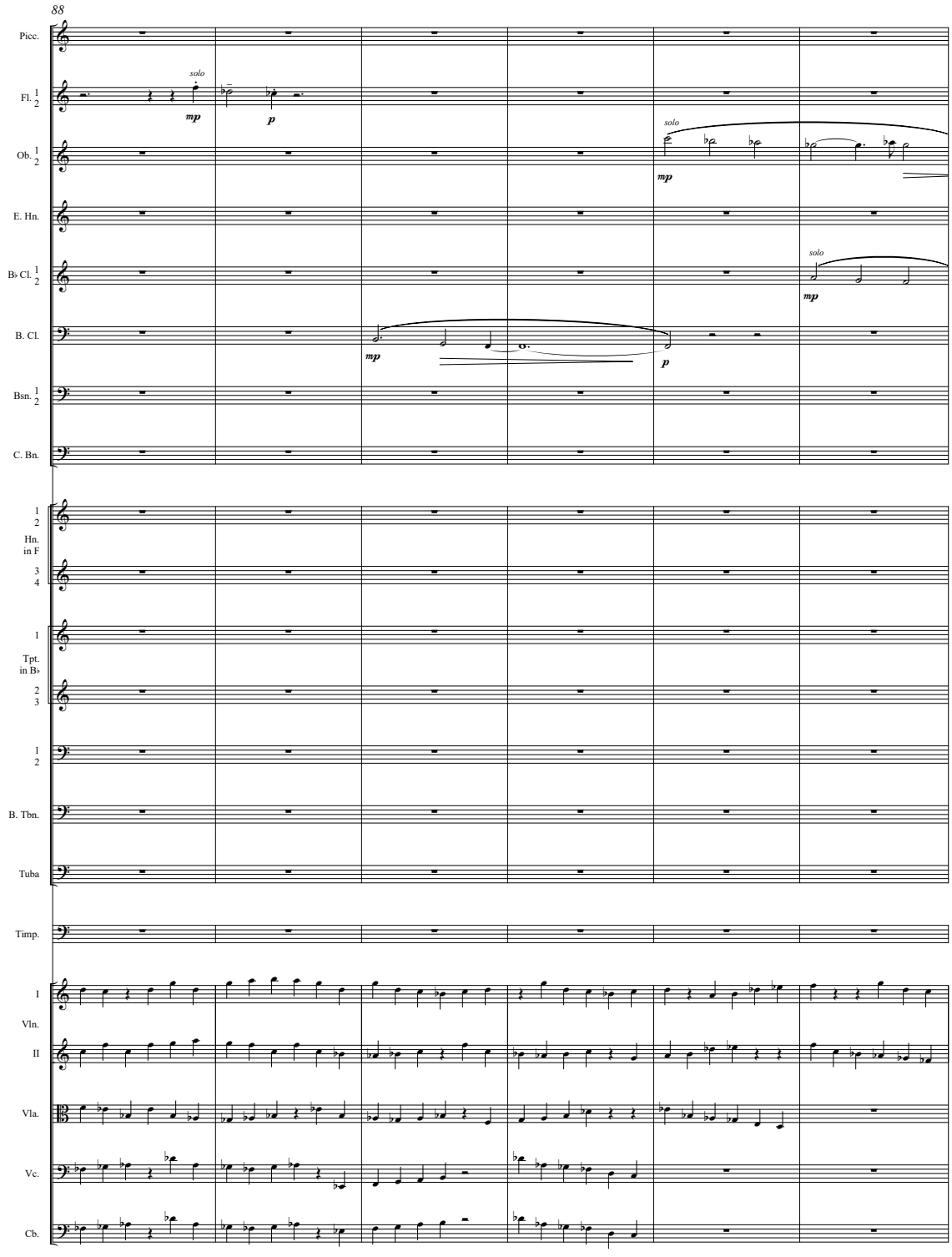
Unis. pizz.
mp
Unis. pizz.
mp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Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
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Tuba
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p
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mp
mp
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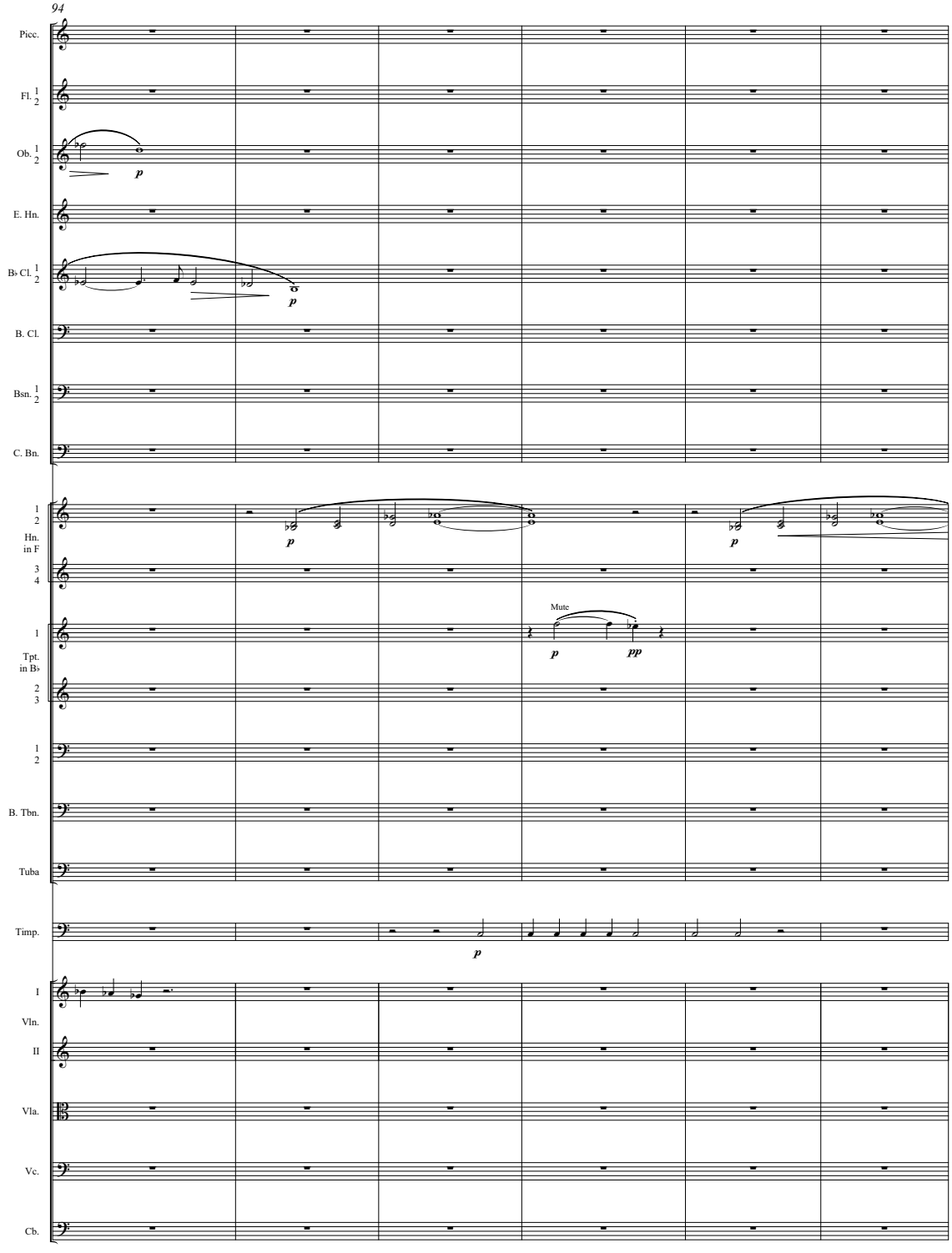
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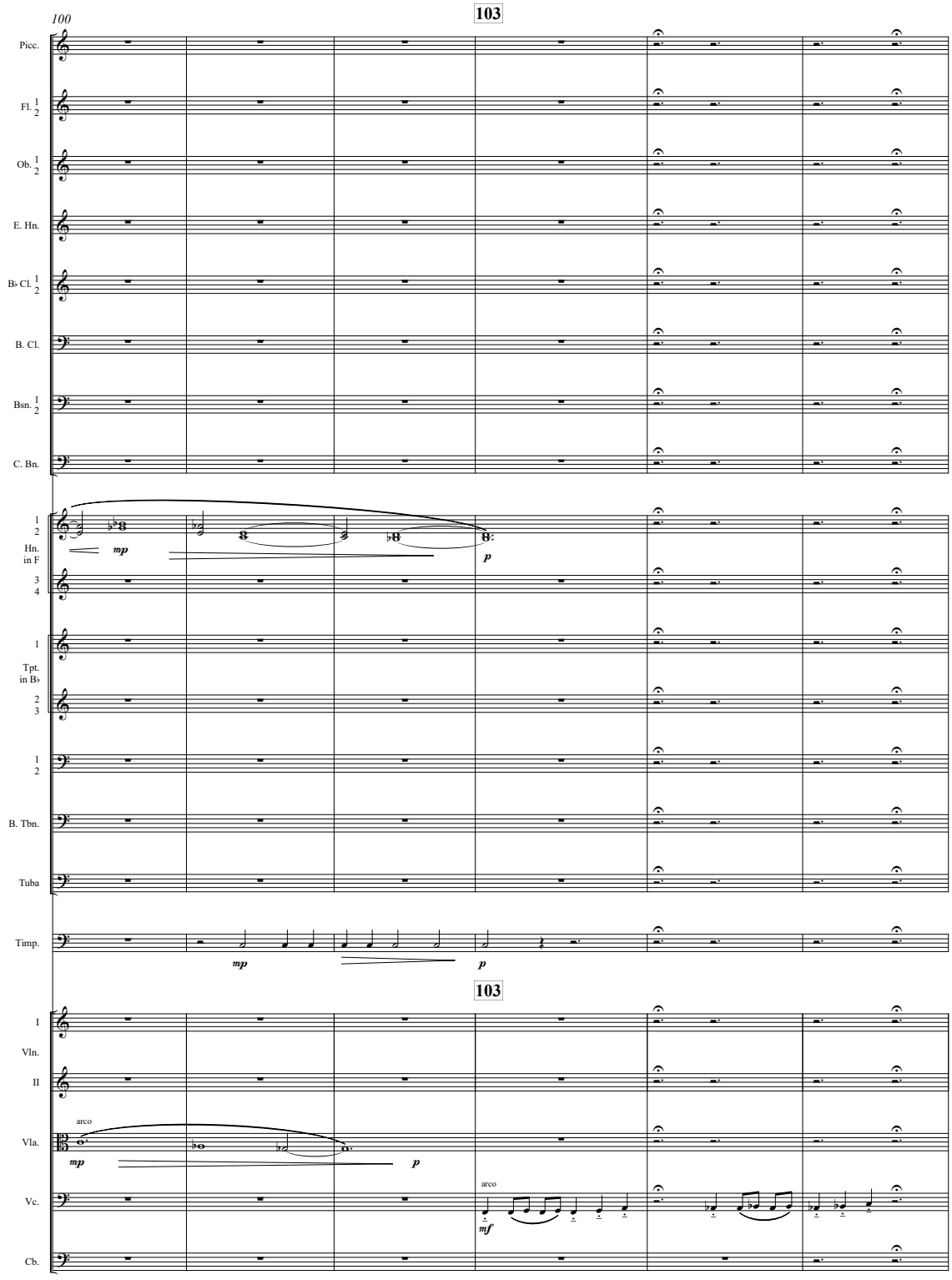
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Hn. in F
3 4
mp
p
1
Tpt. in B♭
2 3
1 2
B. Tbn.
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II
arco
Vla.
mp
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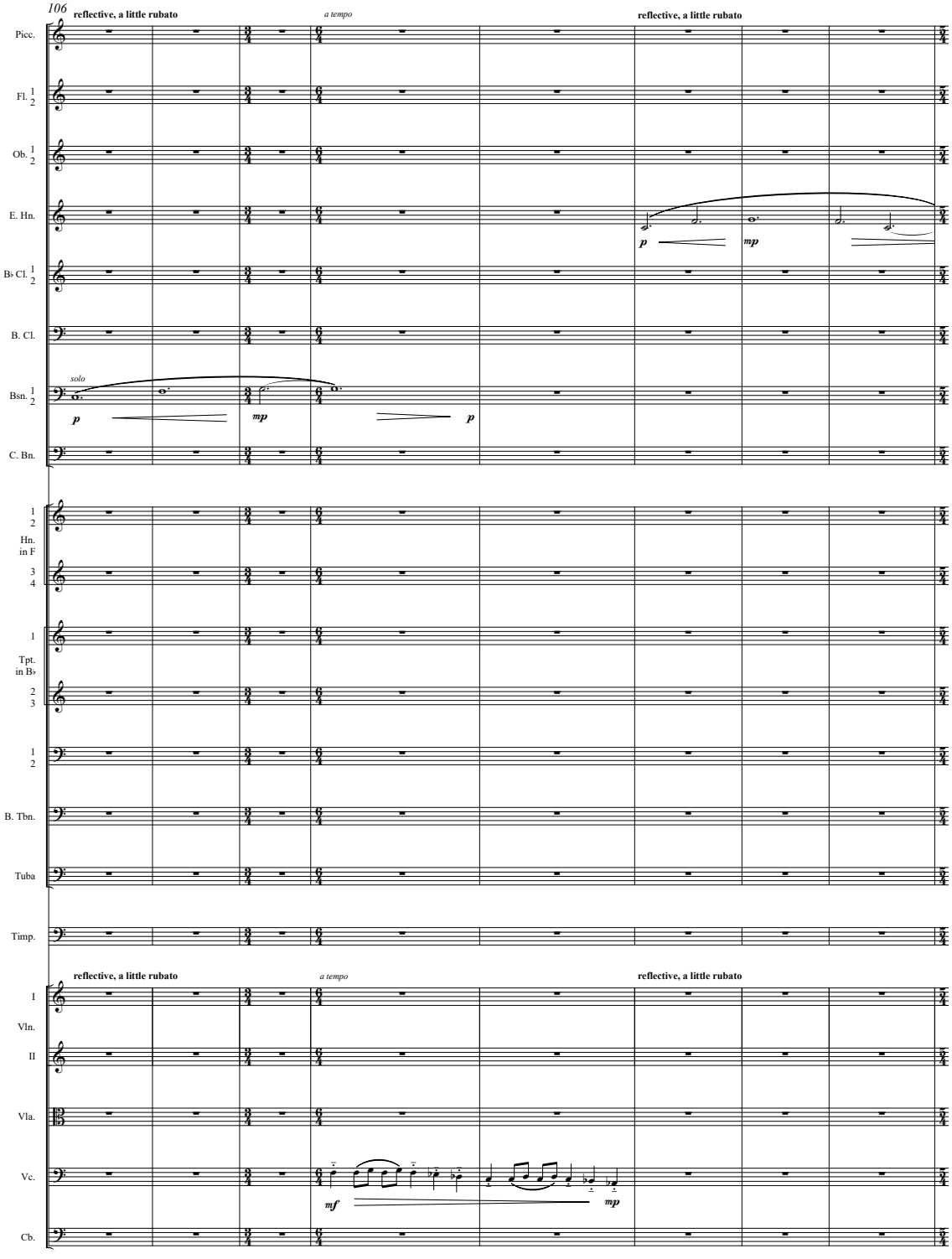
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reflective, a little rubato
a tempo
reflective, a little rubato
Picc.
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Ob. 1 2
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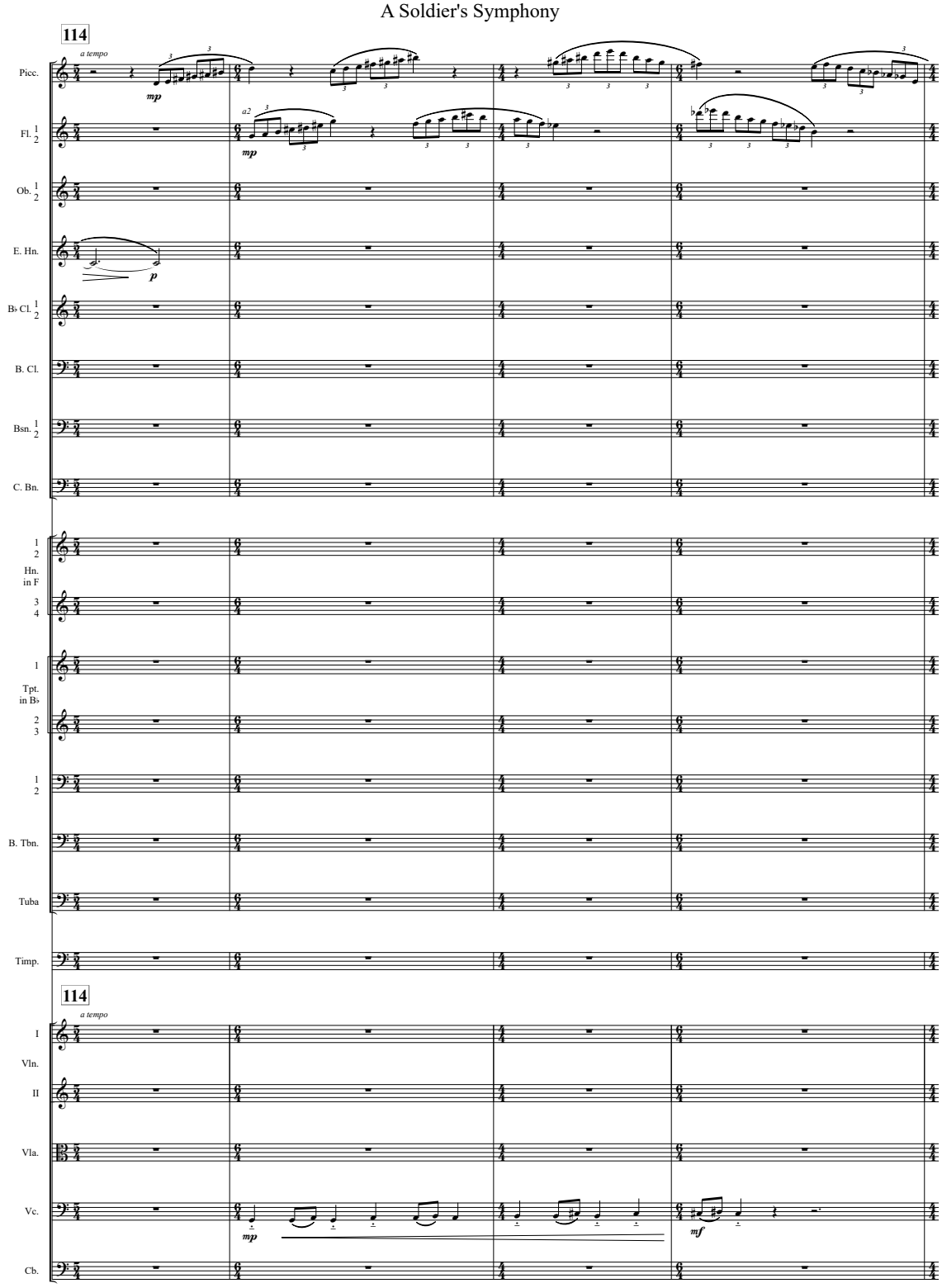
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
solo
p
mp
p
p
mp
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
reflective, a little rubato
a tempo
reflective, a little rubato
I
Vln.
II
Vla.
Vc.
Cb.
mf
mp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a tempo
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Ob. 1 2
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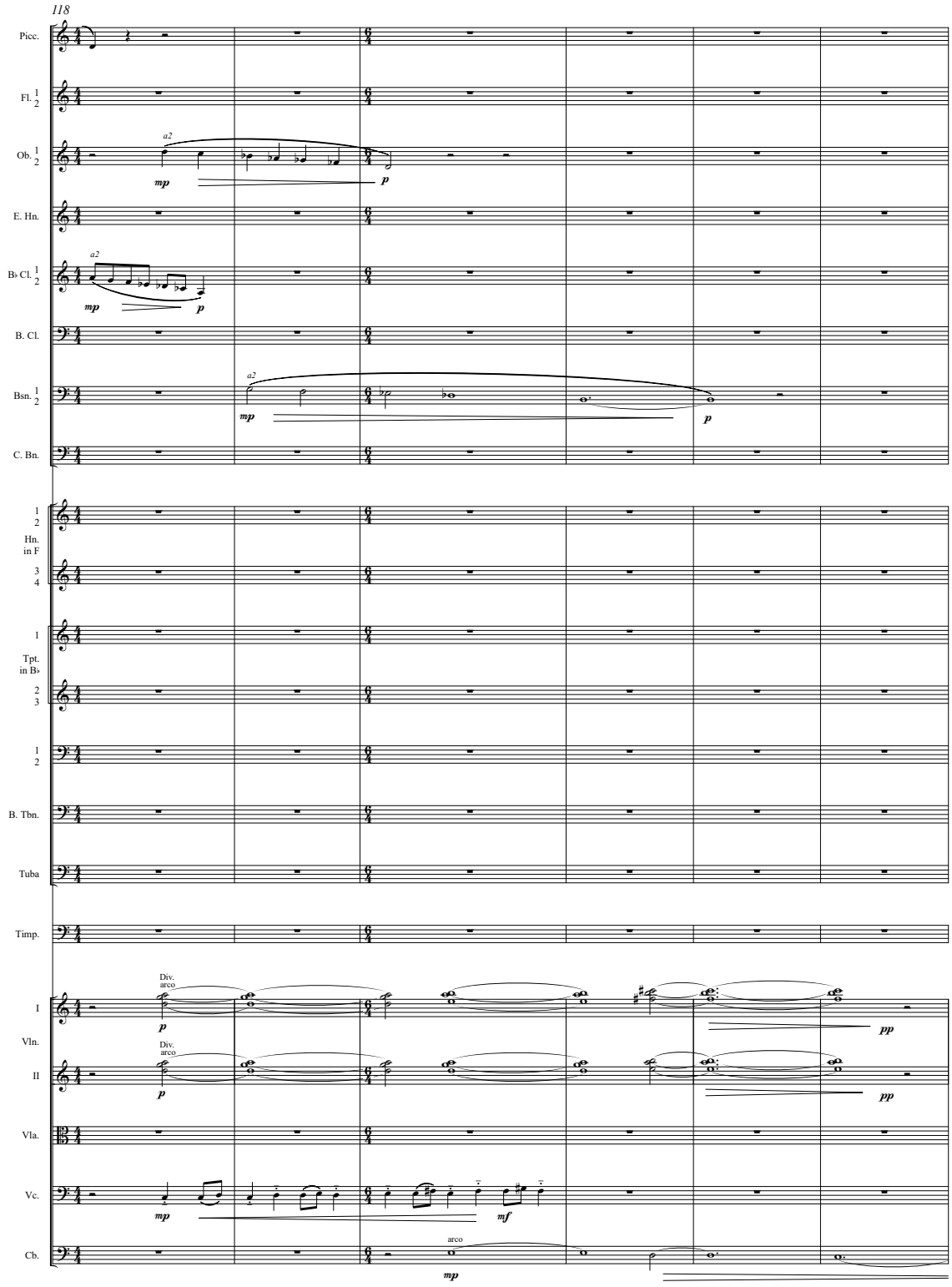
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
114
a tempo
I
Vln.
II
Vla.
Vc.
Cb.
mp
a2
p
mf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B♭ Cl. 1 2
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mp
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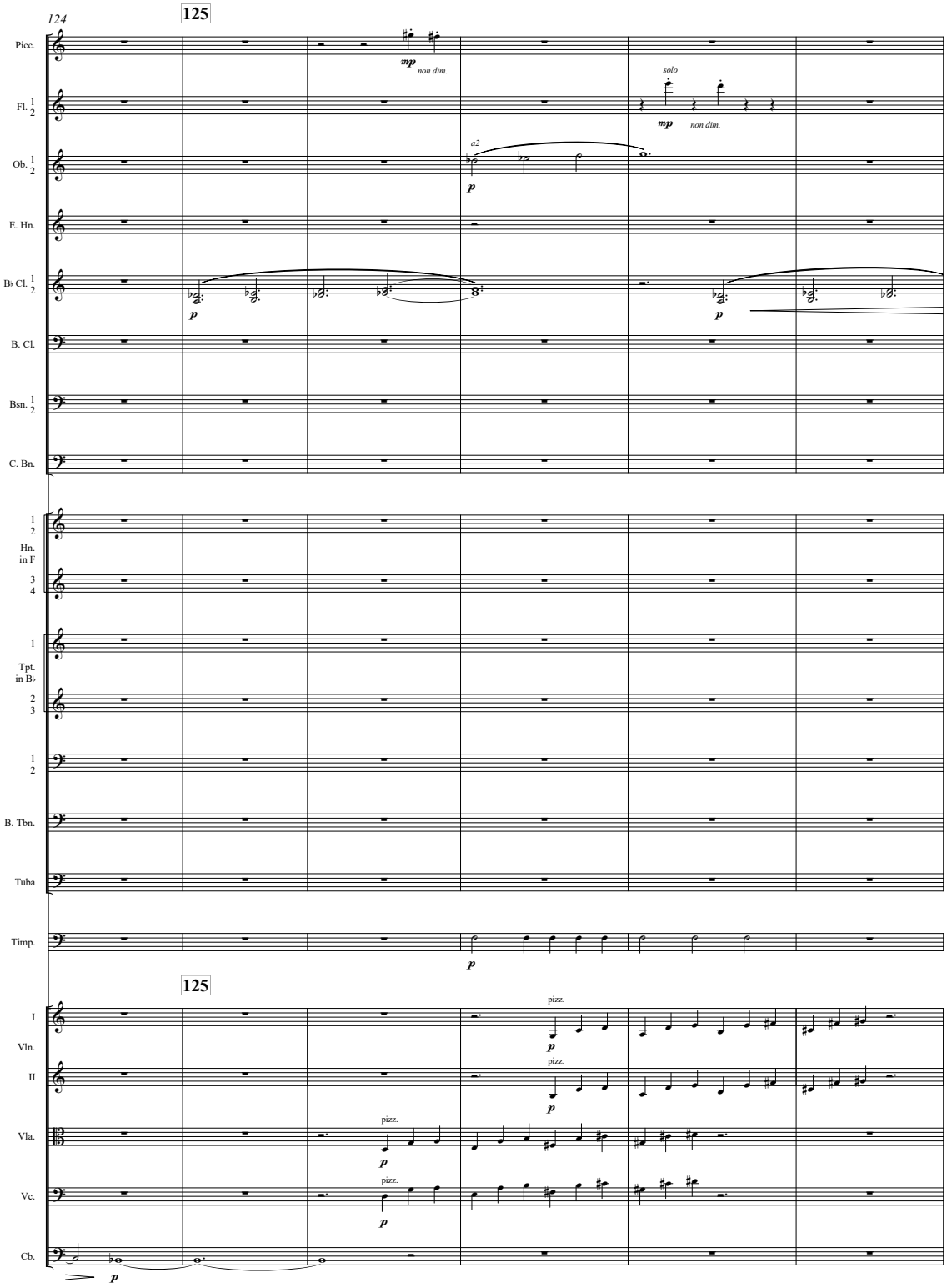
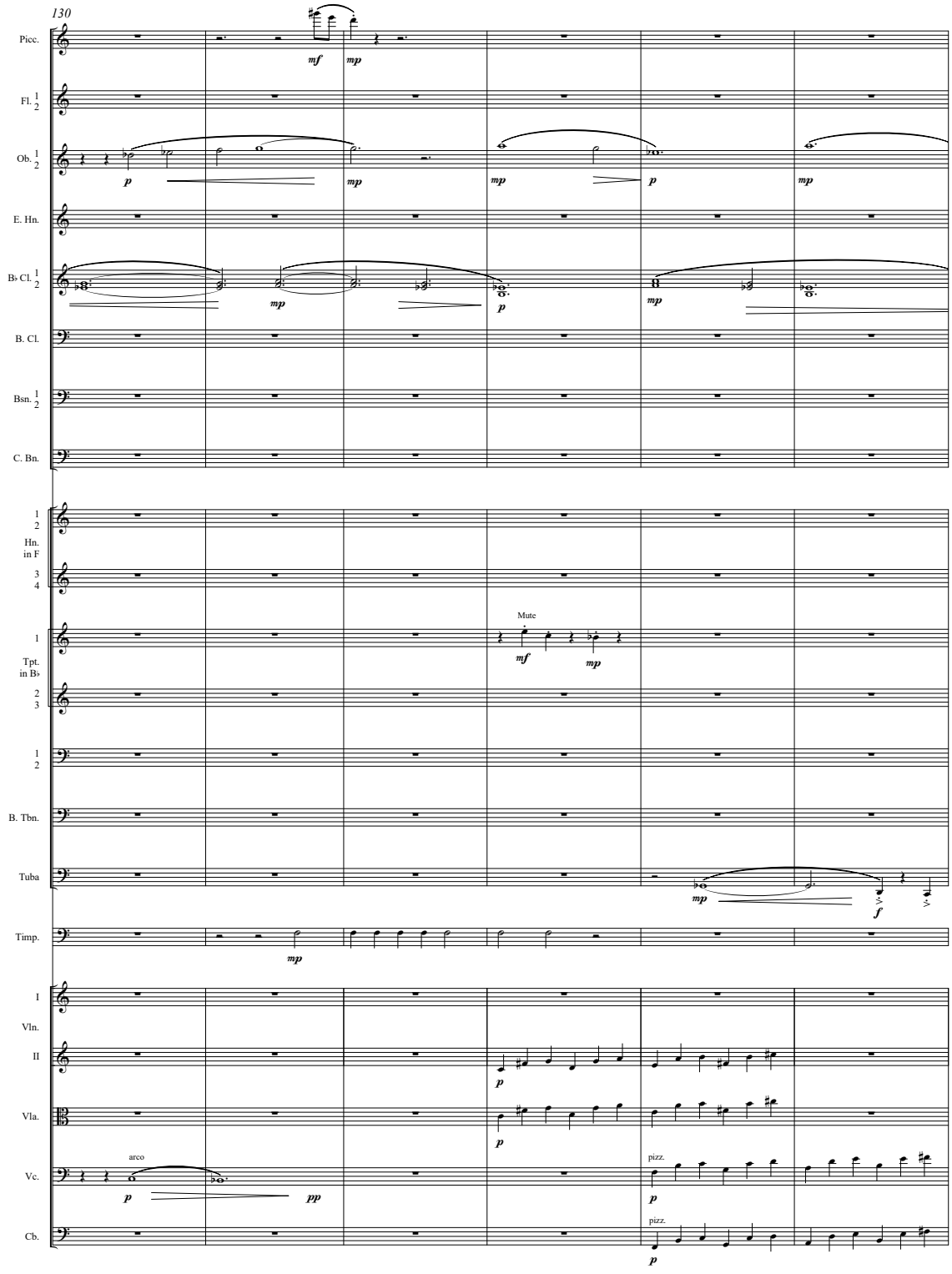
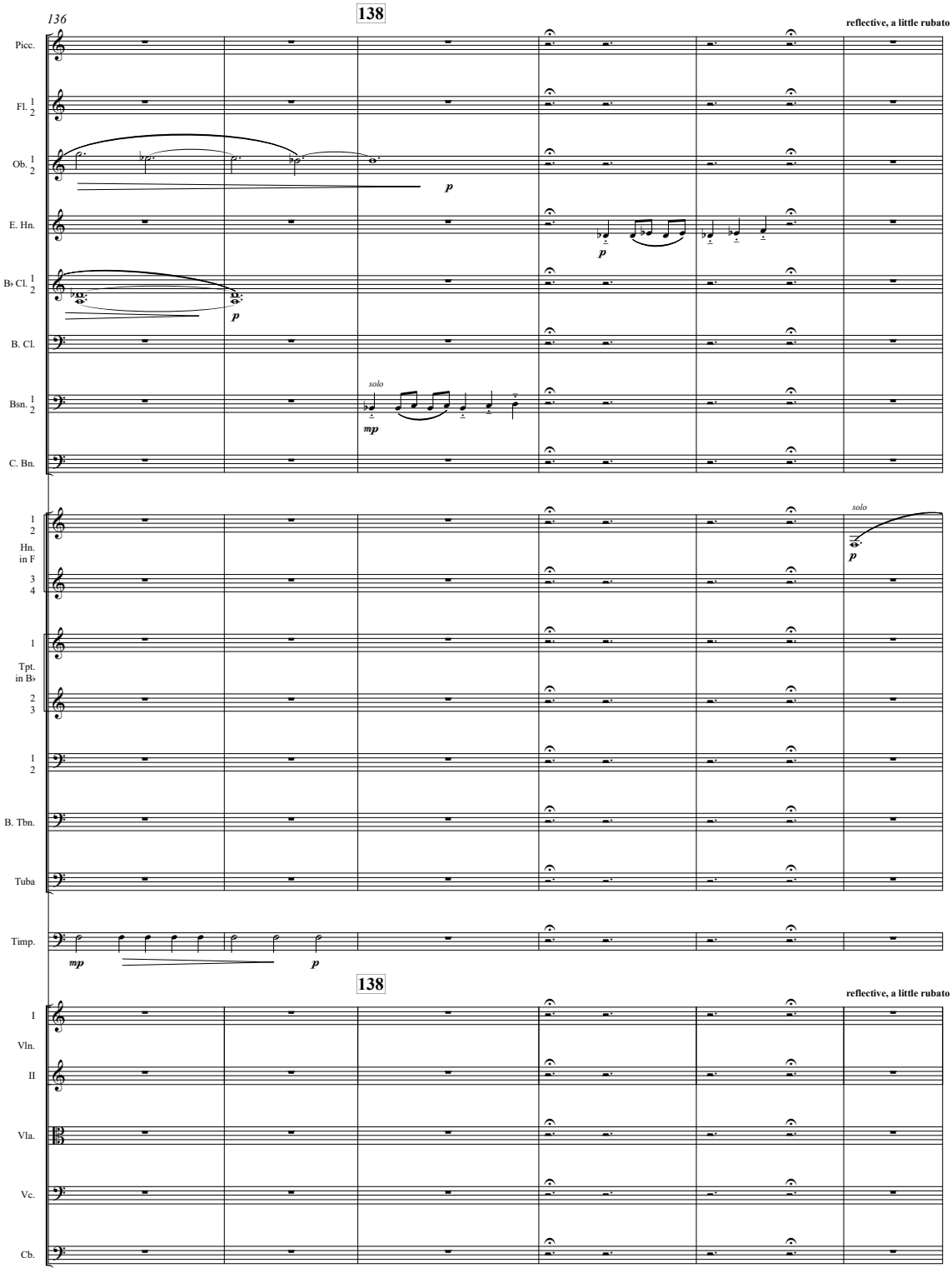
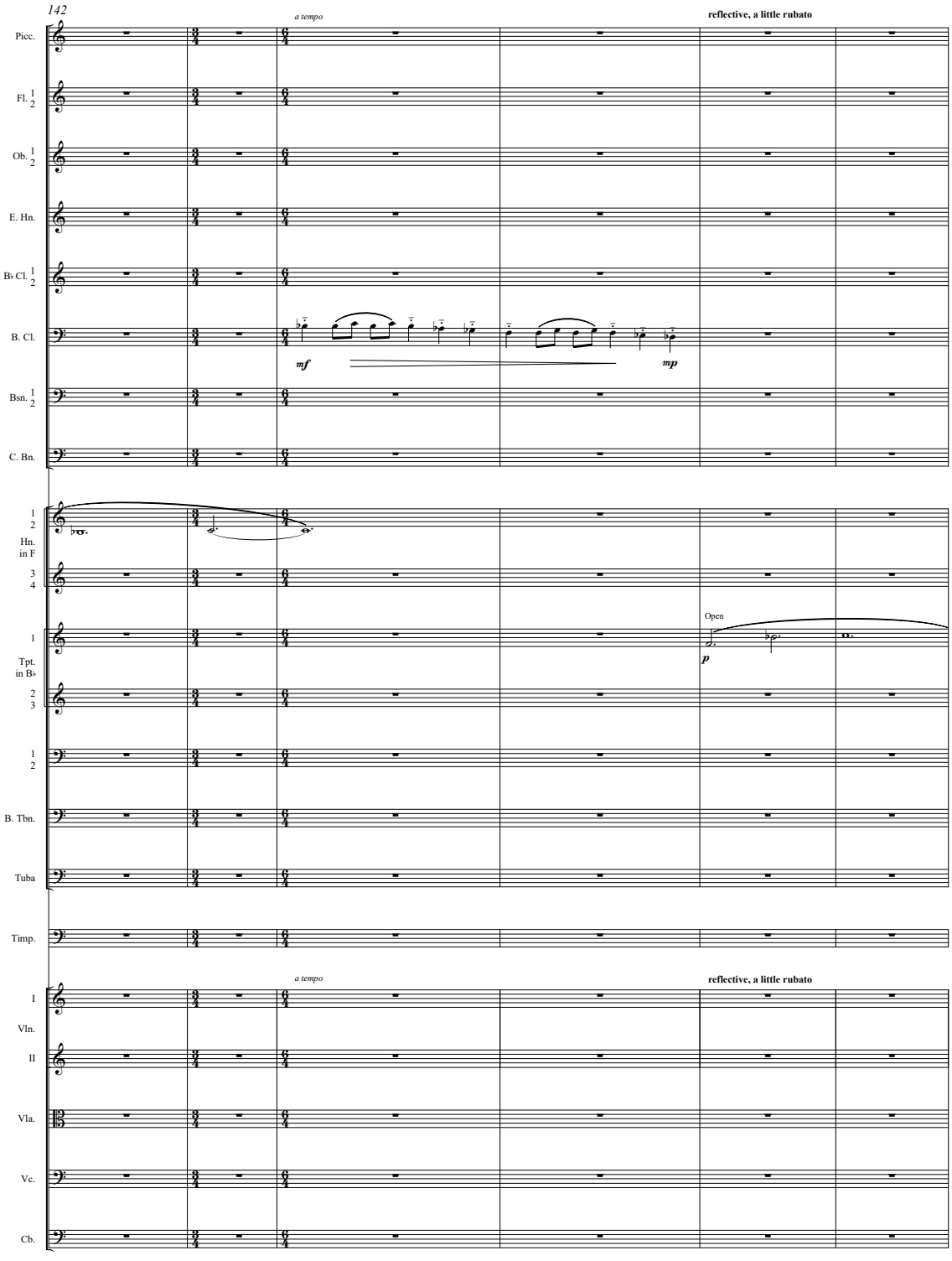
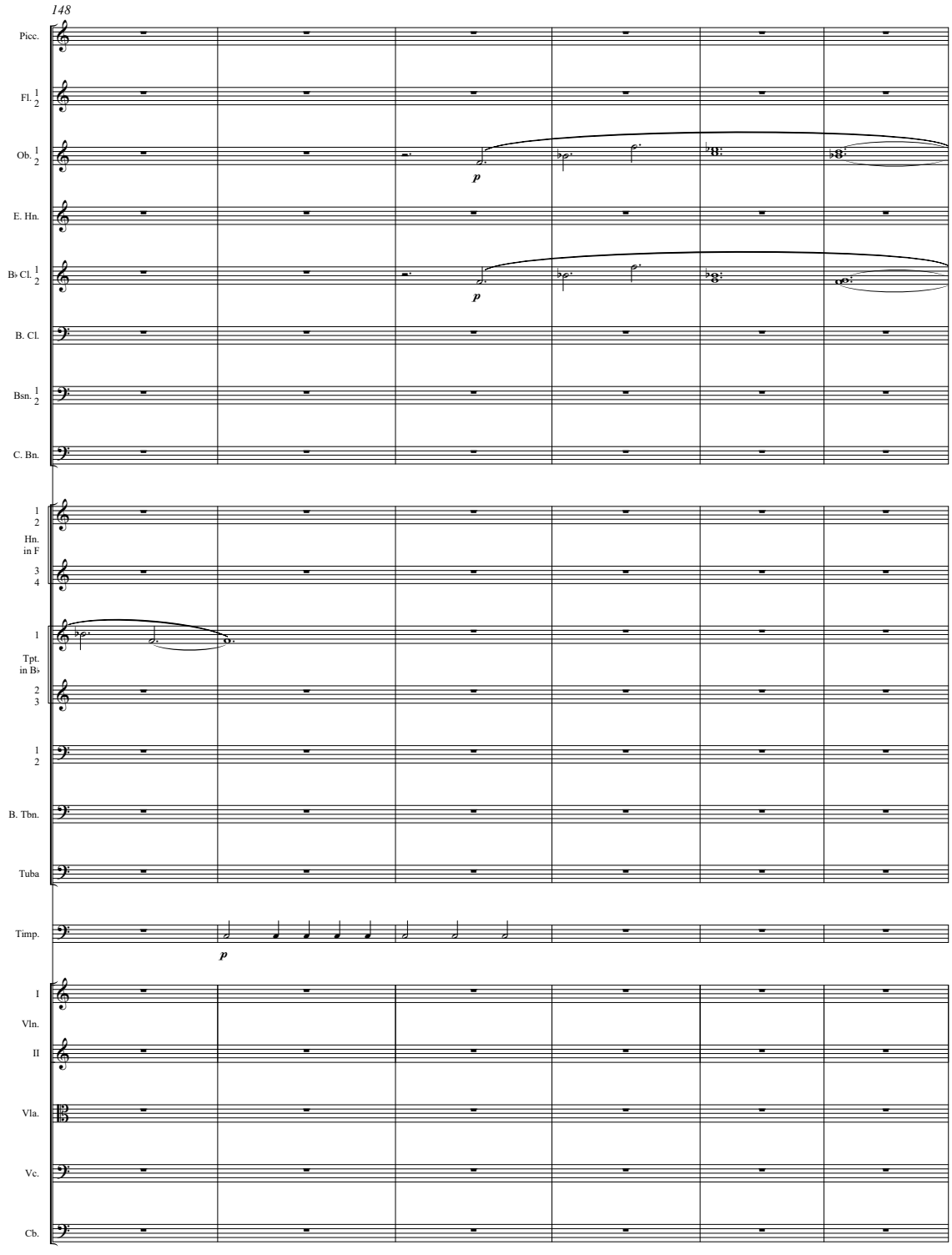
Bsn. 1 2
a2
mp
p
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Div.
arco
p
pp
Vla.
Vc.
mp
mf
Cb.
arco
mp

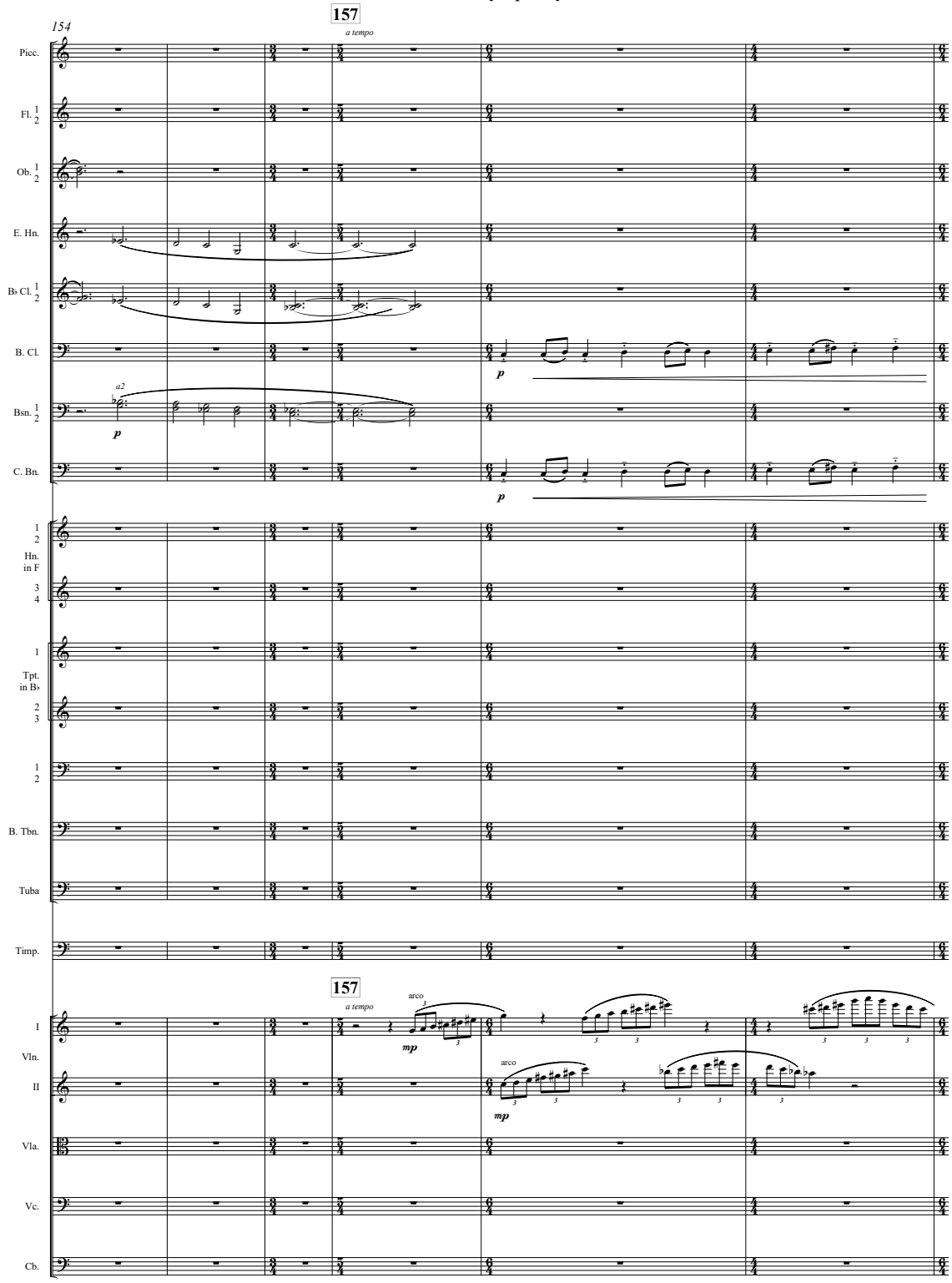

124
125
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
125
I
Vln.
II
Vla.
Vc.
Cb.
mp non dim.
solo
a2
p
pizz.

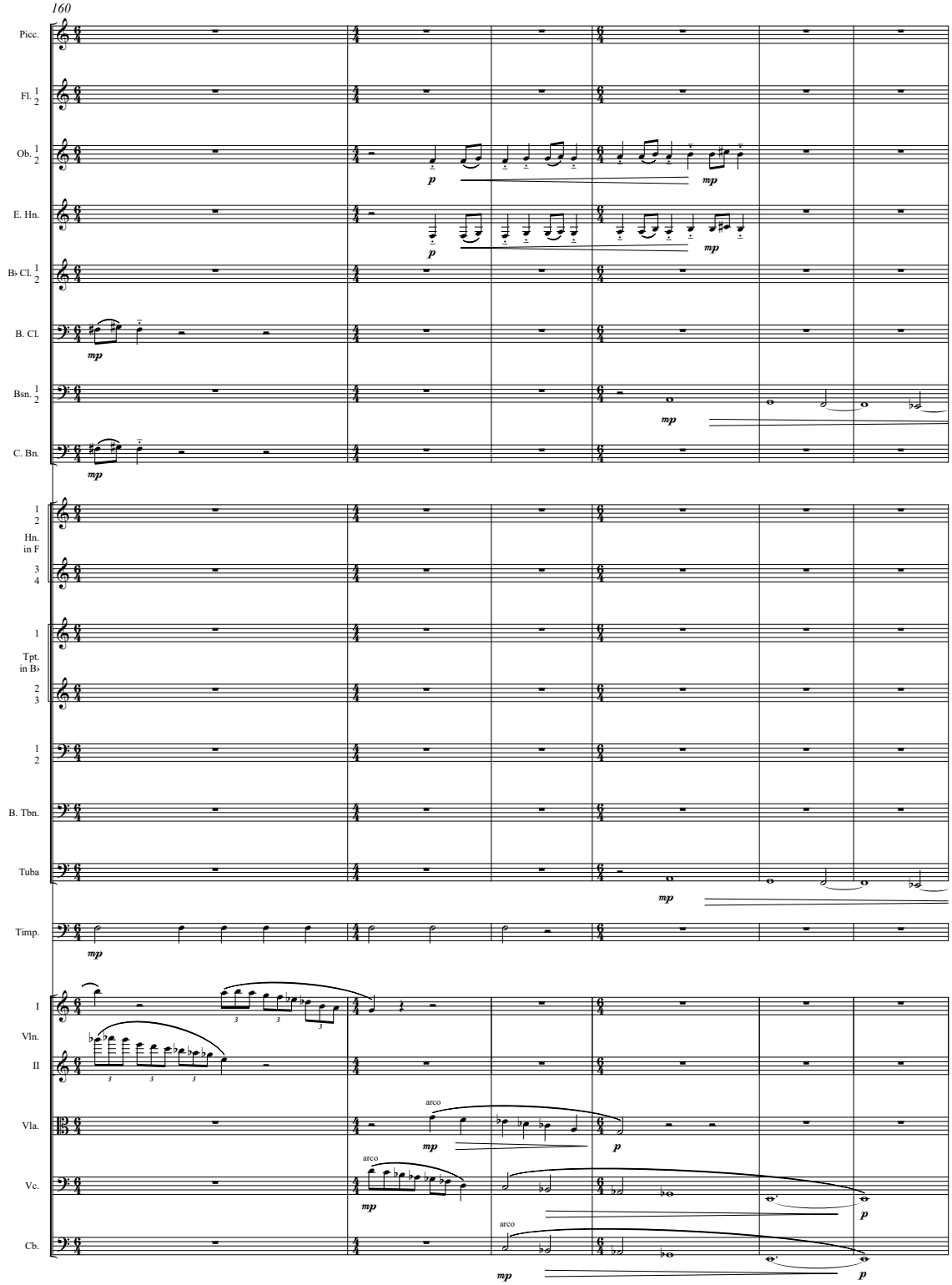

130
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
Mute
arco
pizz.
pizz.

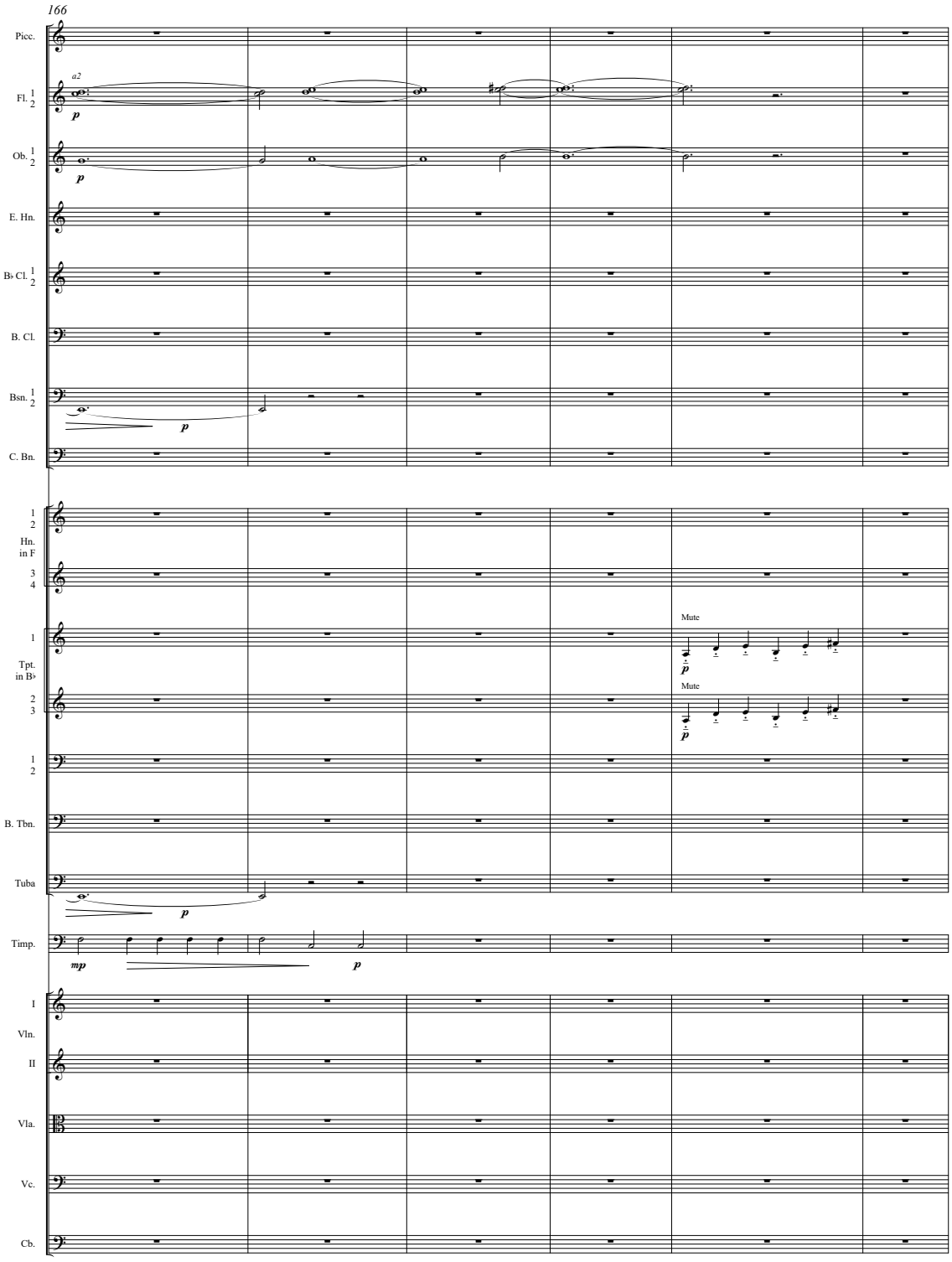

136
138
reflective, a little rubato
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
solo
p
mp
1 2
Hn. in F
3 4
solo
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
mp
p
138
reflective, a little rubato
I
Vln.
II
Vla.
Vc.
Cb.

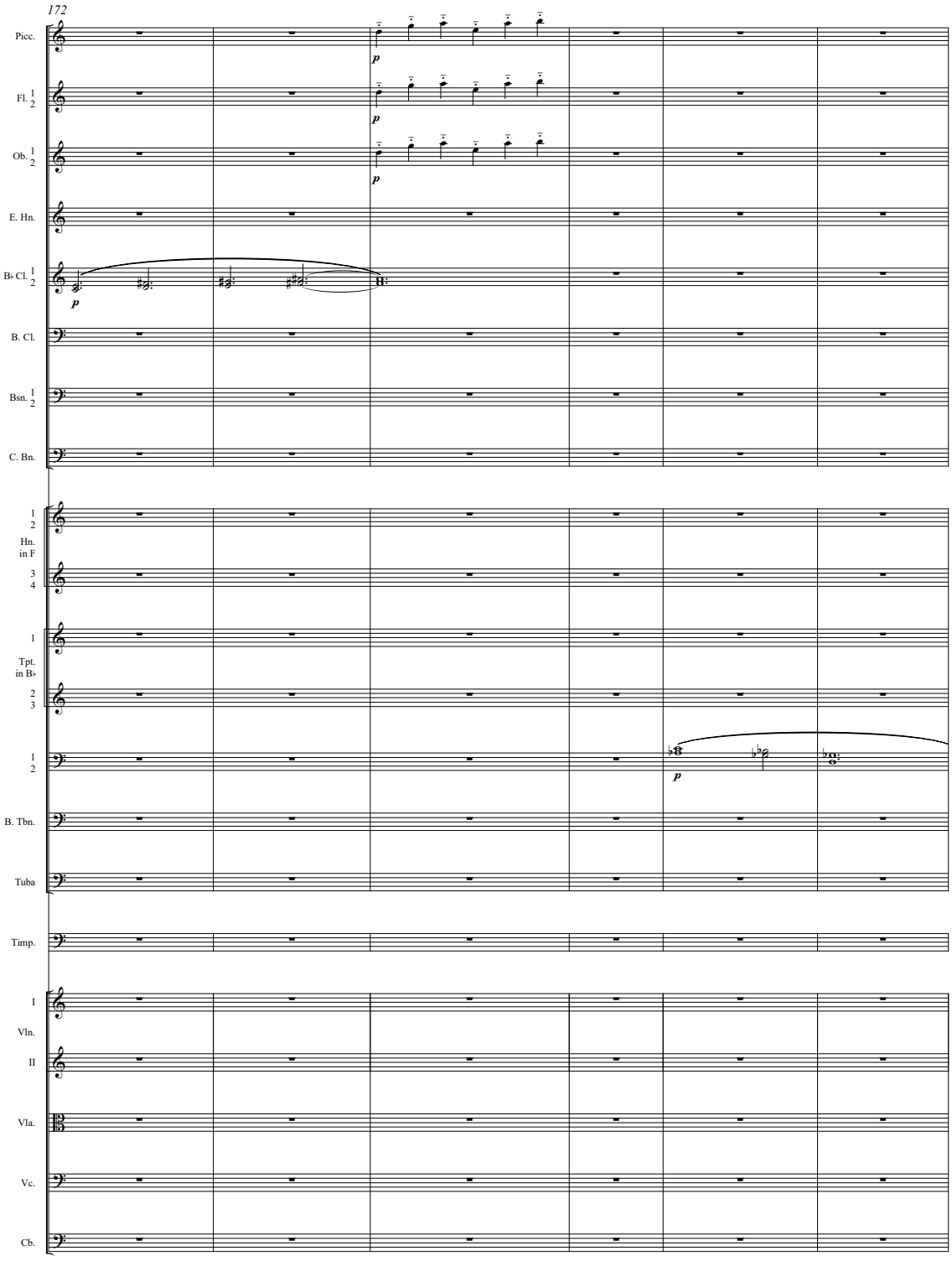

142
a tempo
reflective, a little rubato
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
mf
mp
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
Open
p
1 2
B. Tbn.
Tuba
Timp.
a tempo
reflective, a little rubato
I
Vln.
II
Vla.
Vc.
Cb.

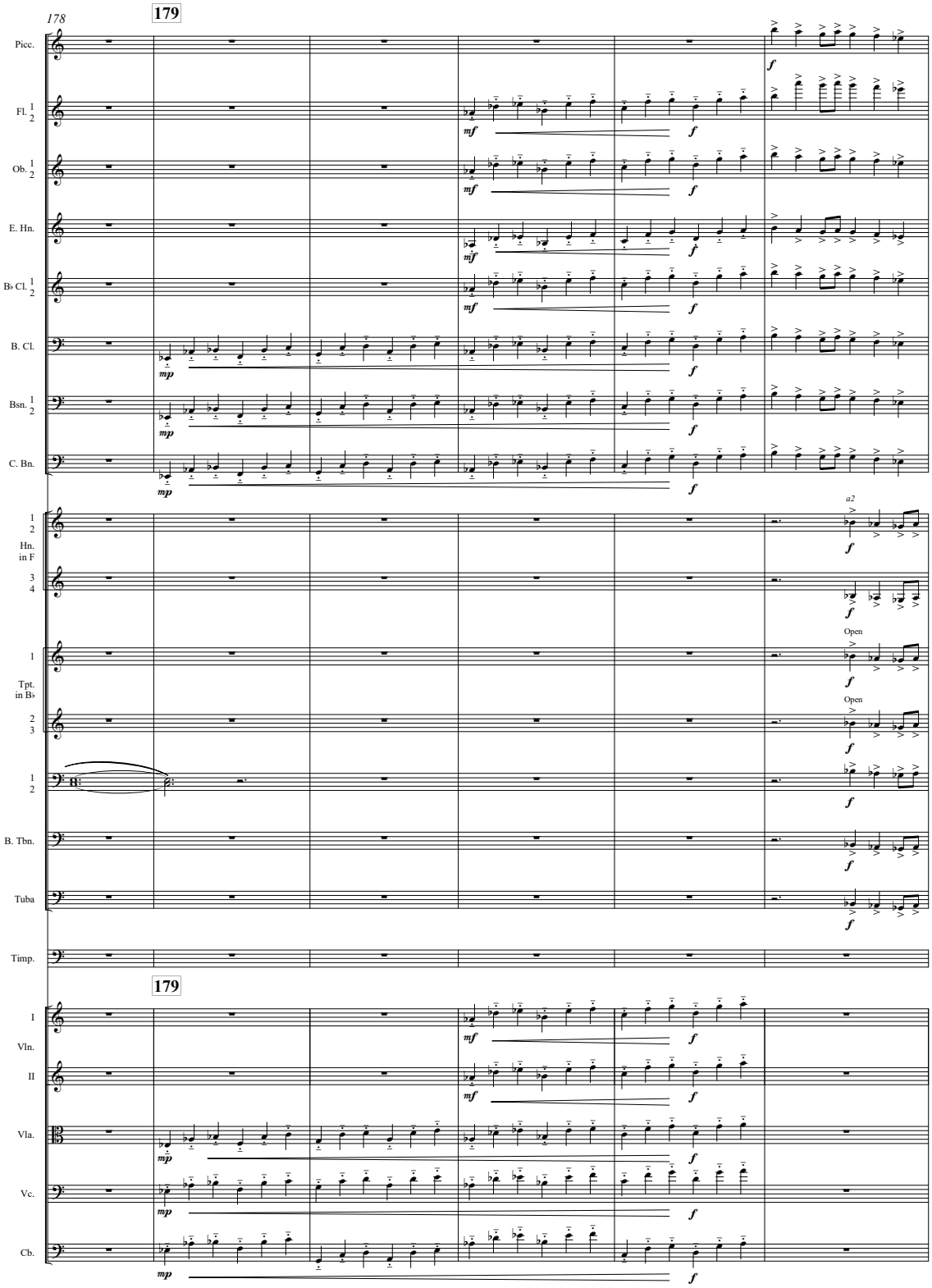

148
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
p
p
p

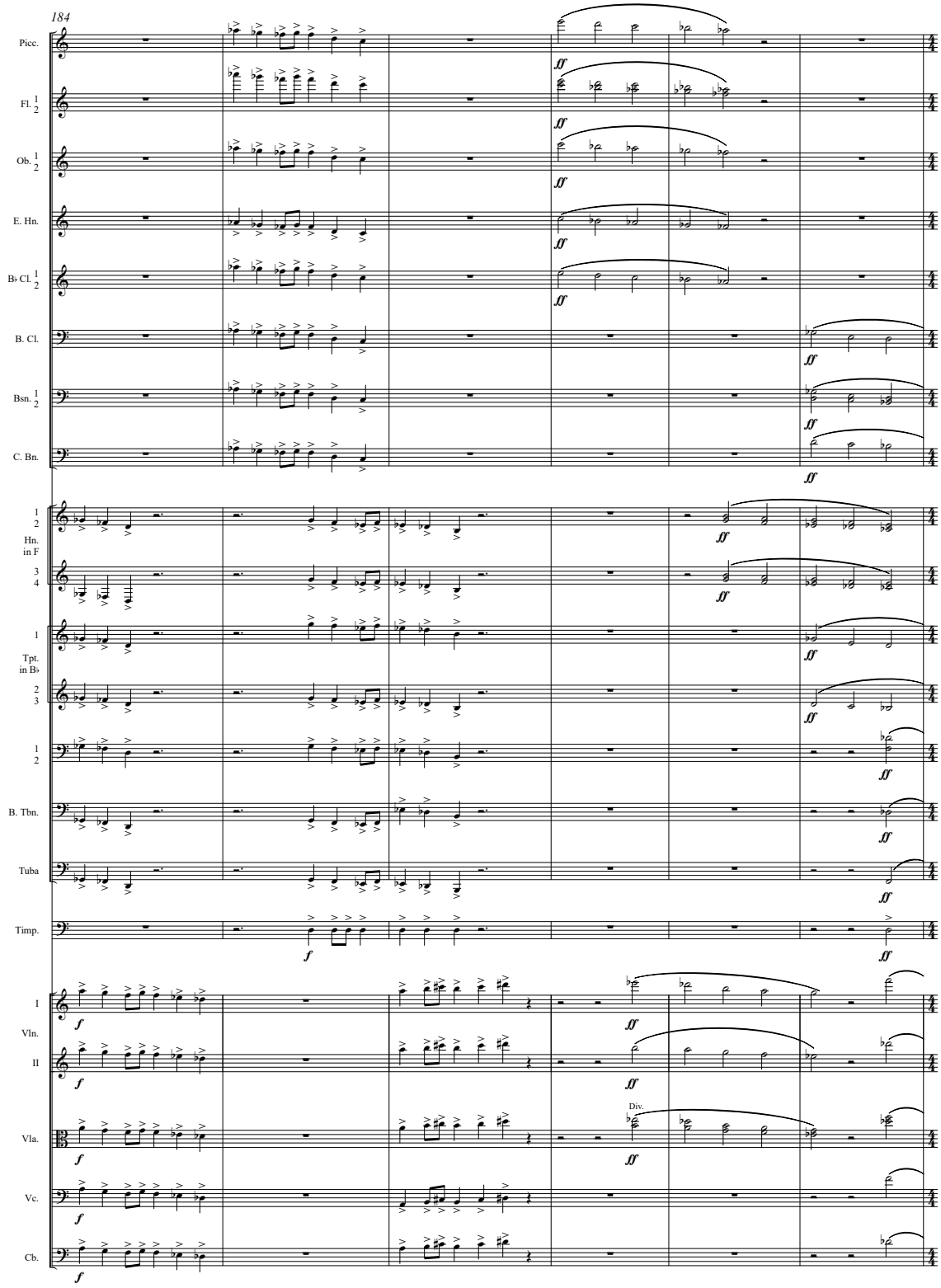

154
157
a tempo
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
a2
p
1 2 Hn. in F 3 4
1 Tpt. in B♭ 2 3
1 2
B. Tbn.
Tuba
Timp.
157
a tempo
arco
mp
I Vln. II
arco
mp
Vla.
Vc.
Cb.

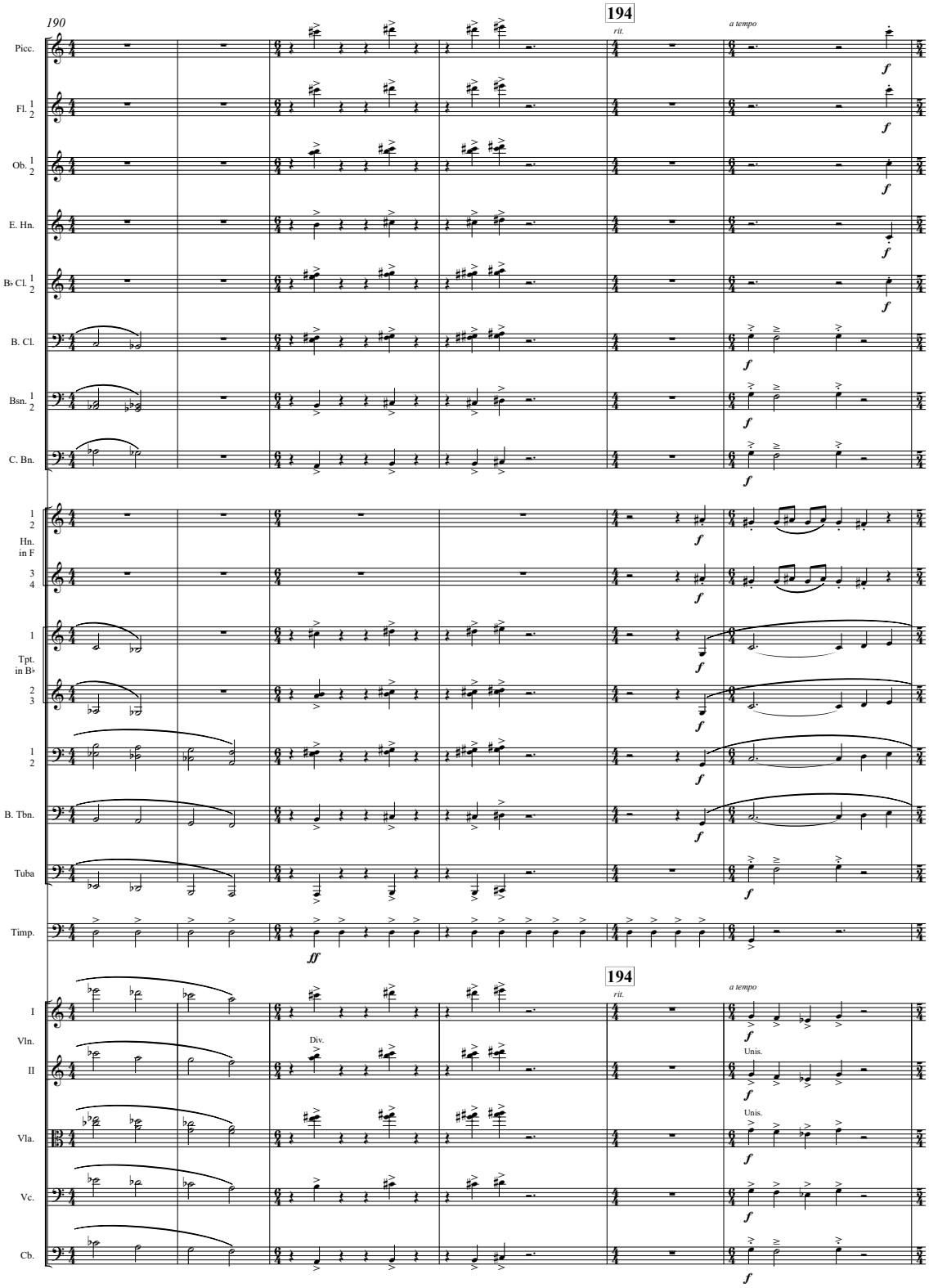

160
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
mp
p
arco

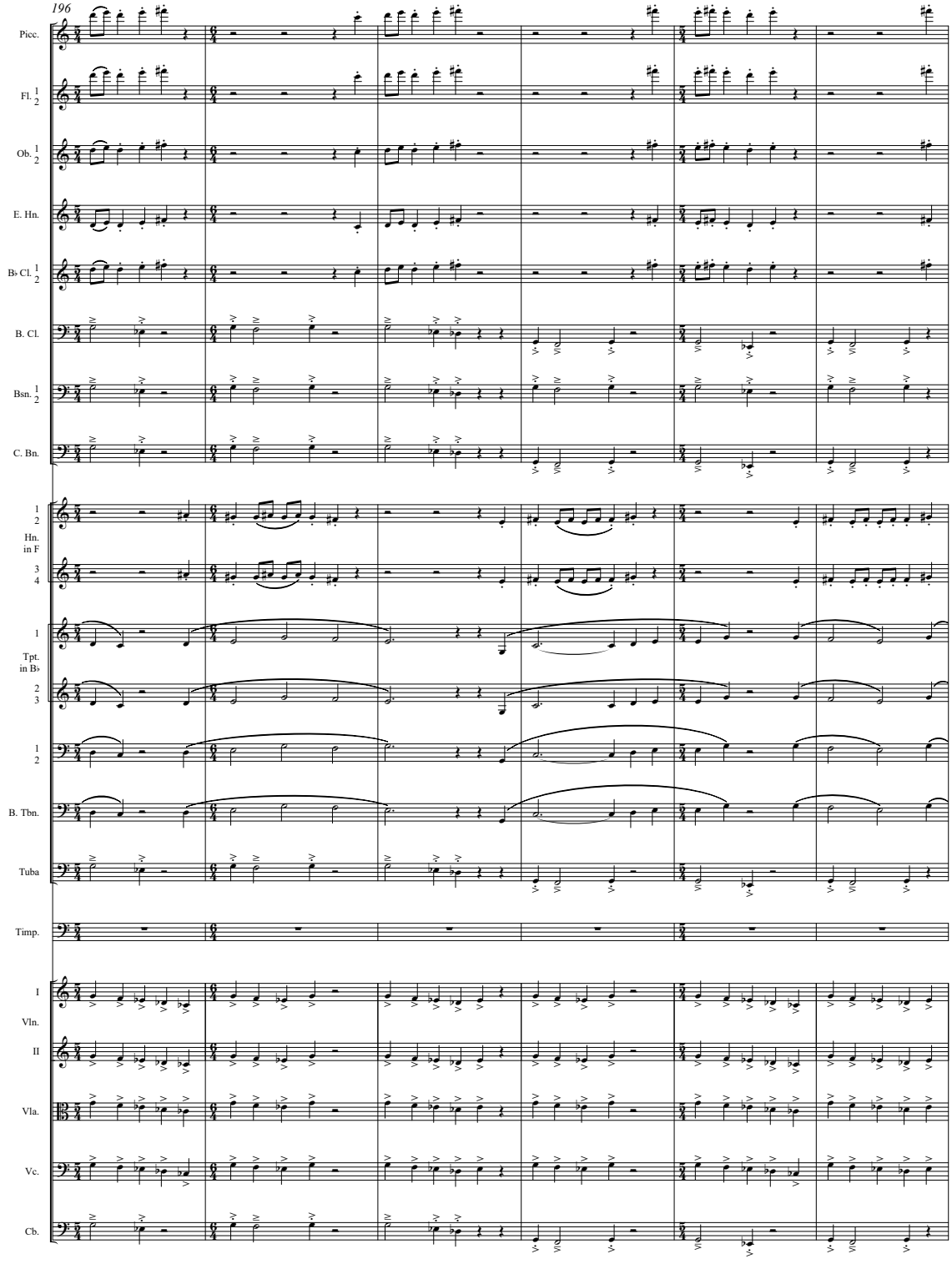

166
Picc.
Fl. 1 2
a2
p
Ob. 1 2
p
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
p
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
Mute
p
Mute
p
1 2
B. Tbn.
Tuba
p
Timp.
mp
p
I
Vln.
II
Vla.
Vc.
Cb.

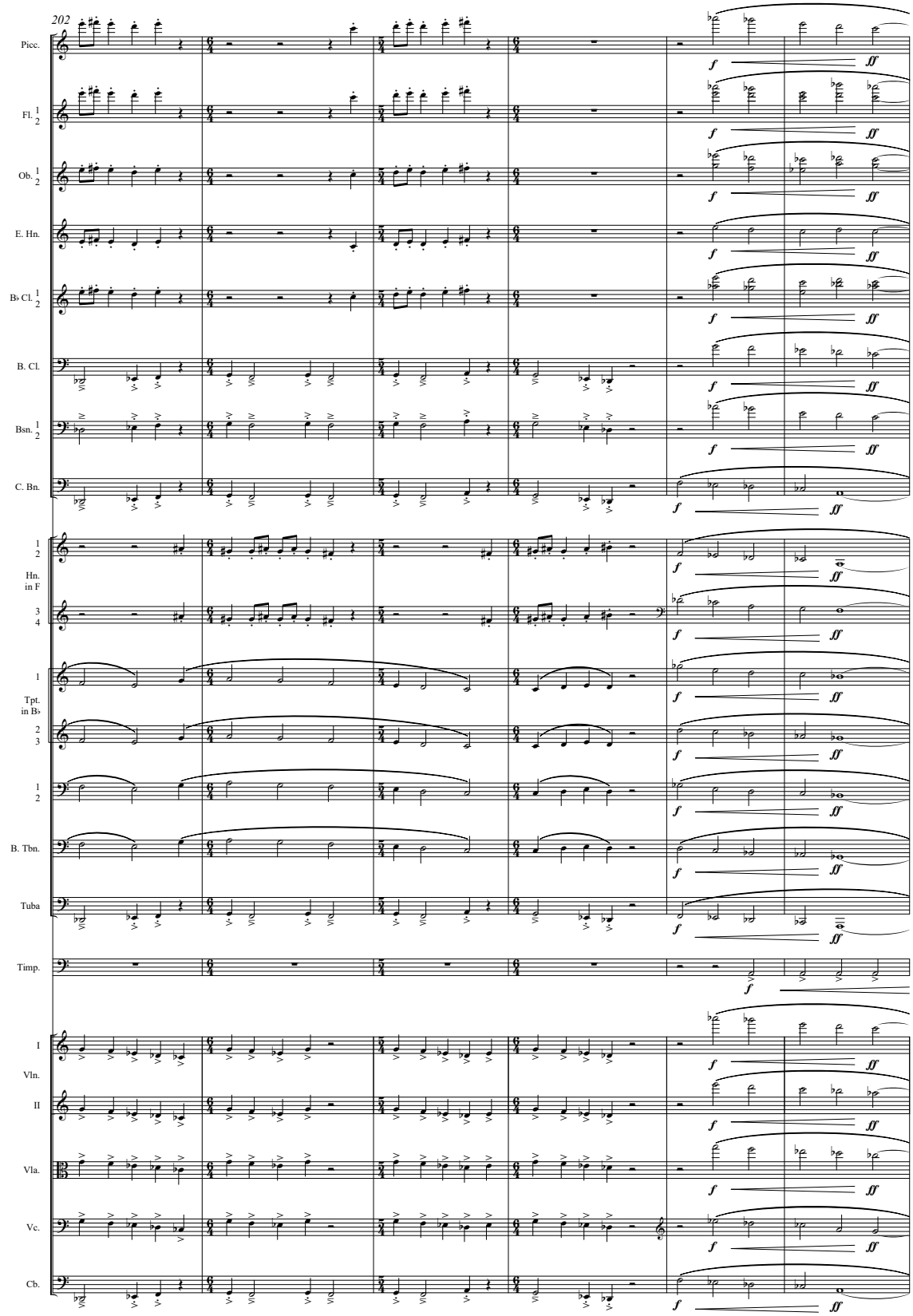

172
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
p

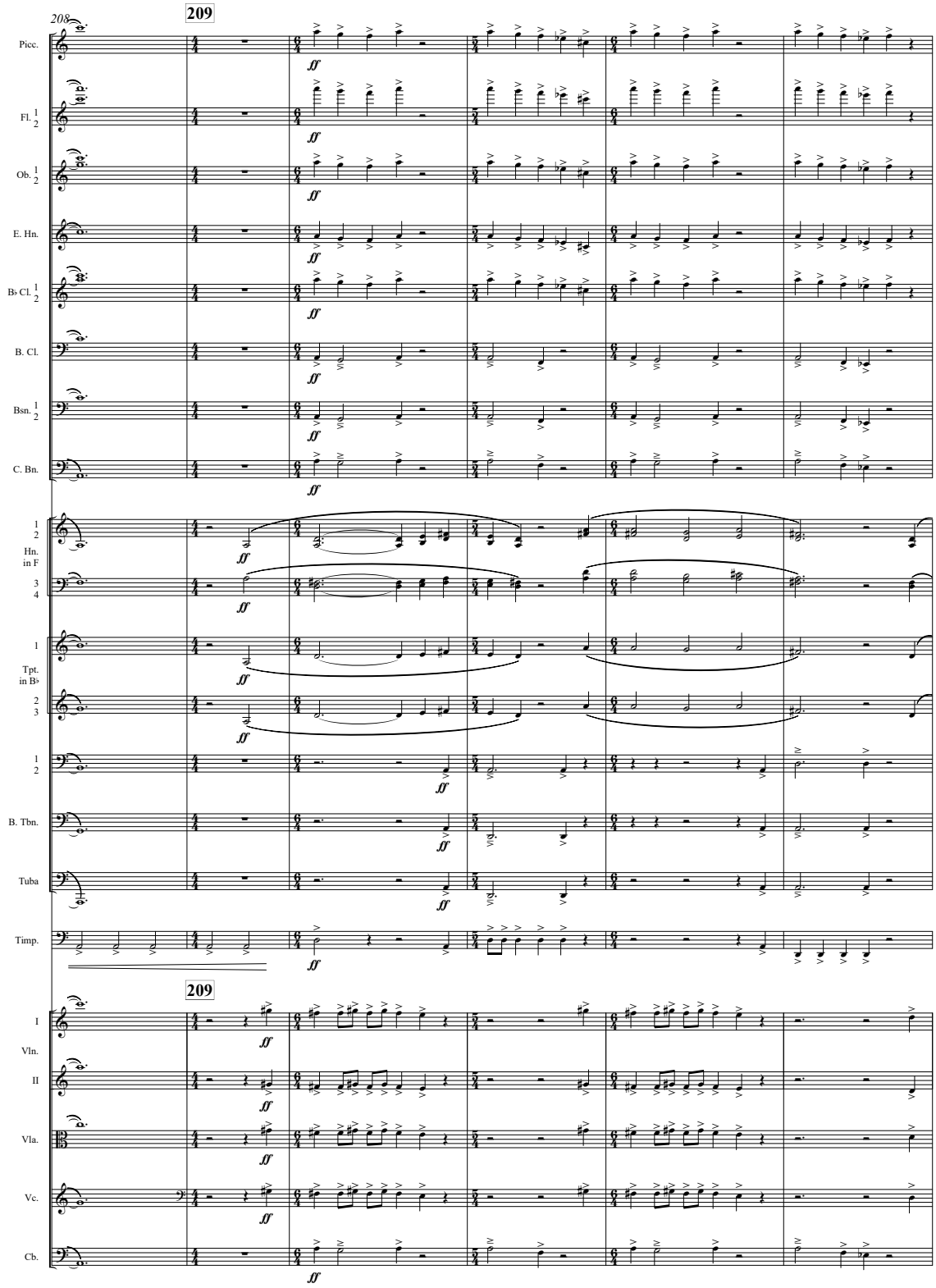

178
179
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
179
I
Vln.
II
Vla.
Vc.
Cb.
a2
Open
Open
mf
f
mp

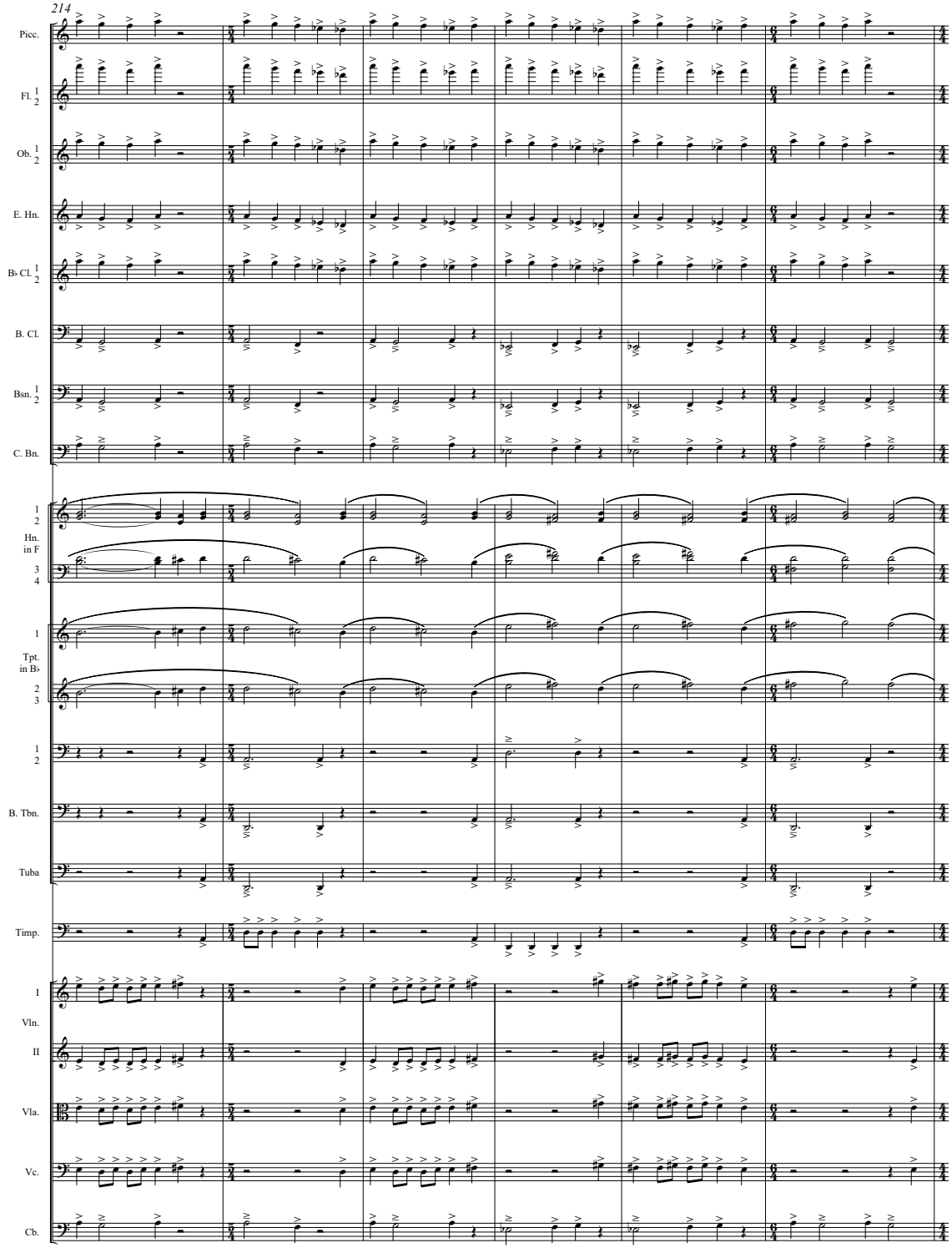

184
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. in F
3 4
1 Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.
Div.

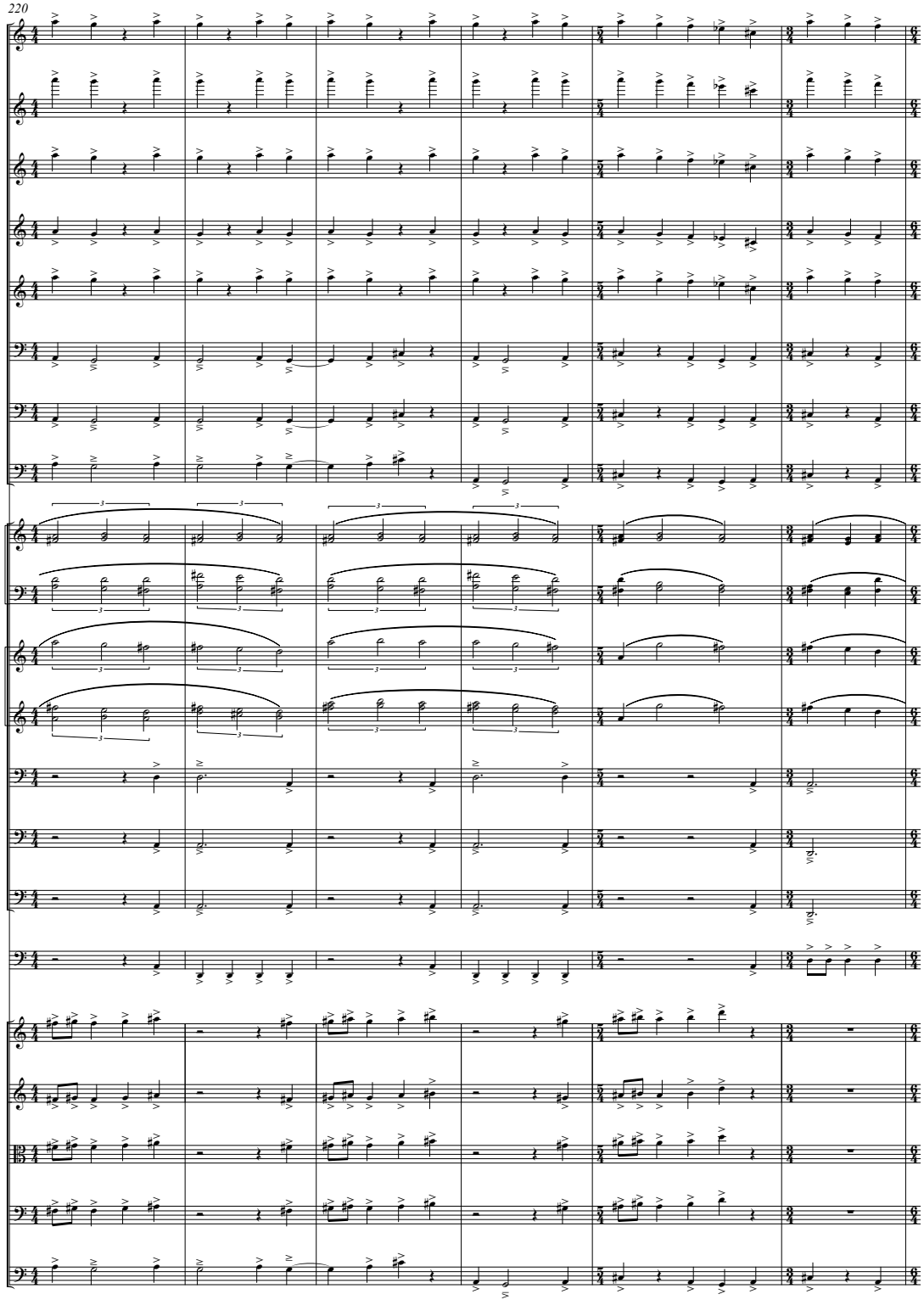

190
194
rit.
a tempo
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
Div.
Unis.
Unis.
f
ff

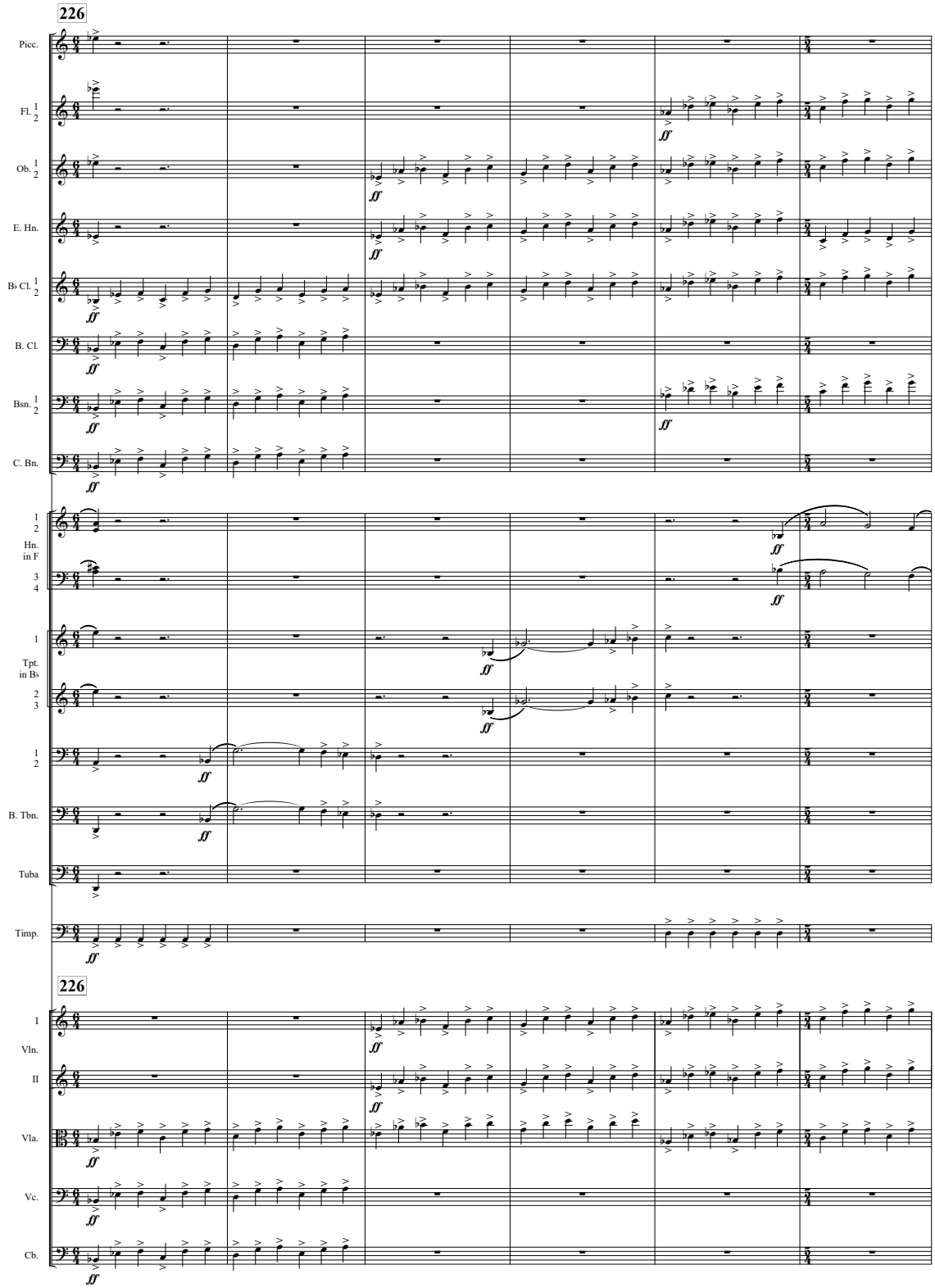

196
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.

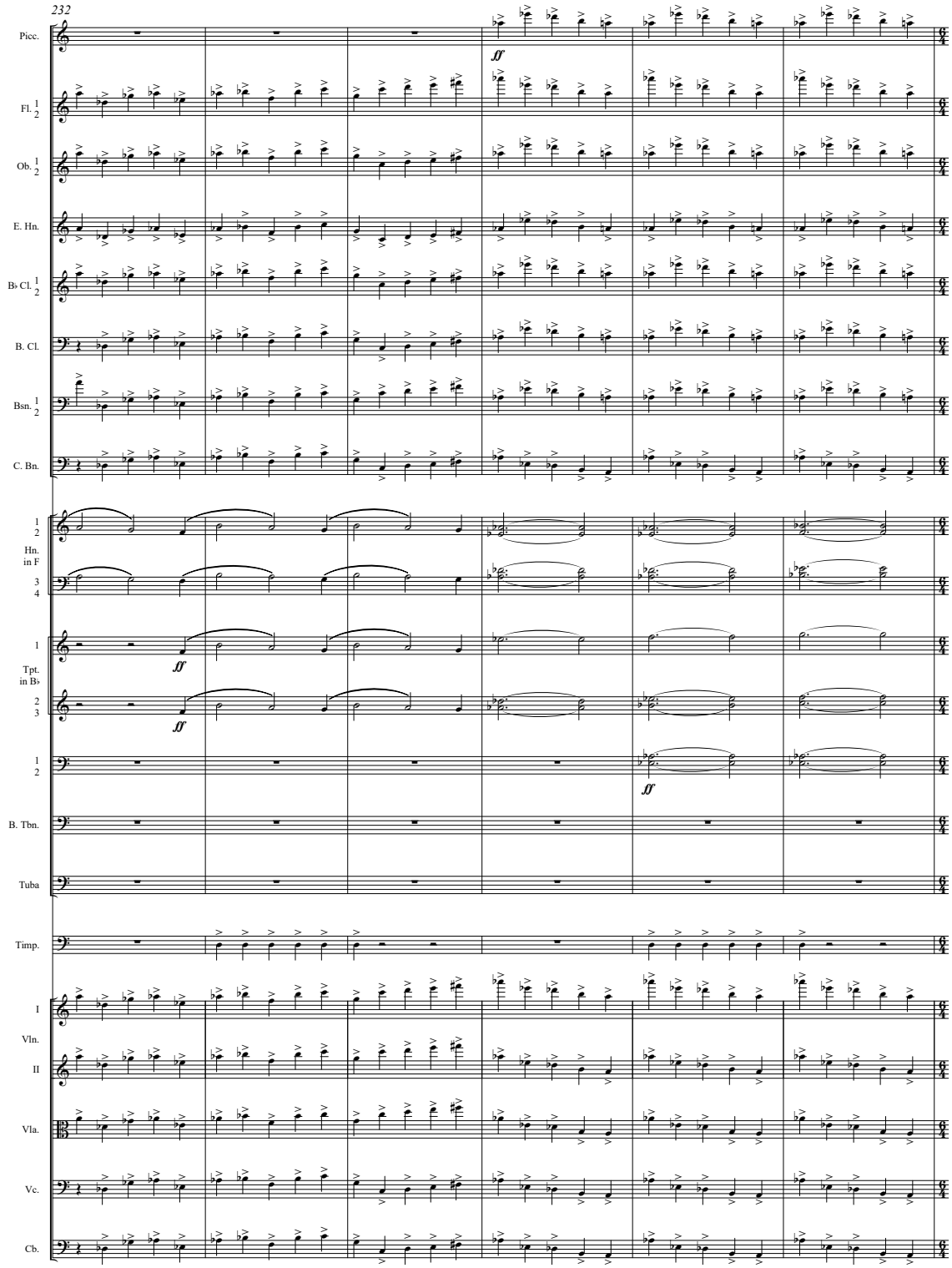

202
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
f
ff

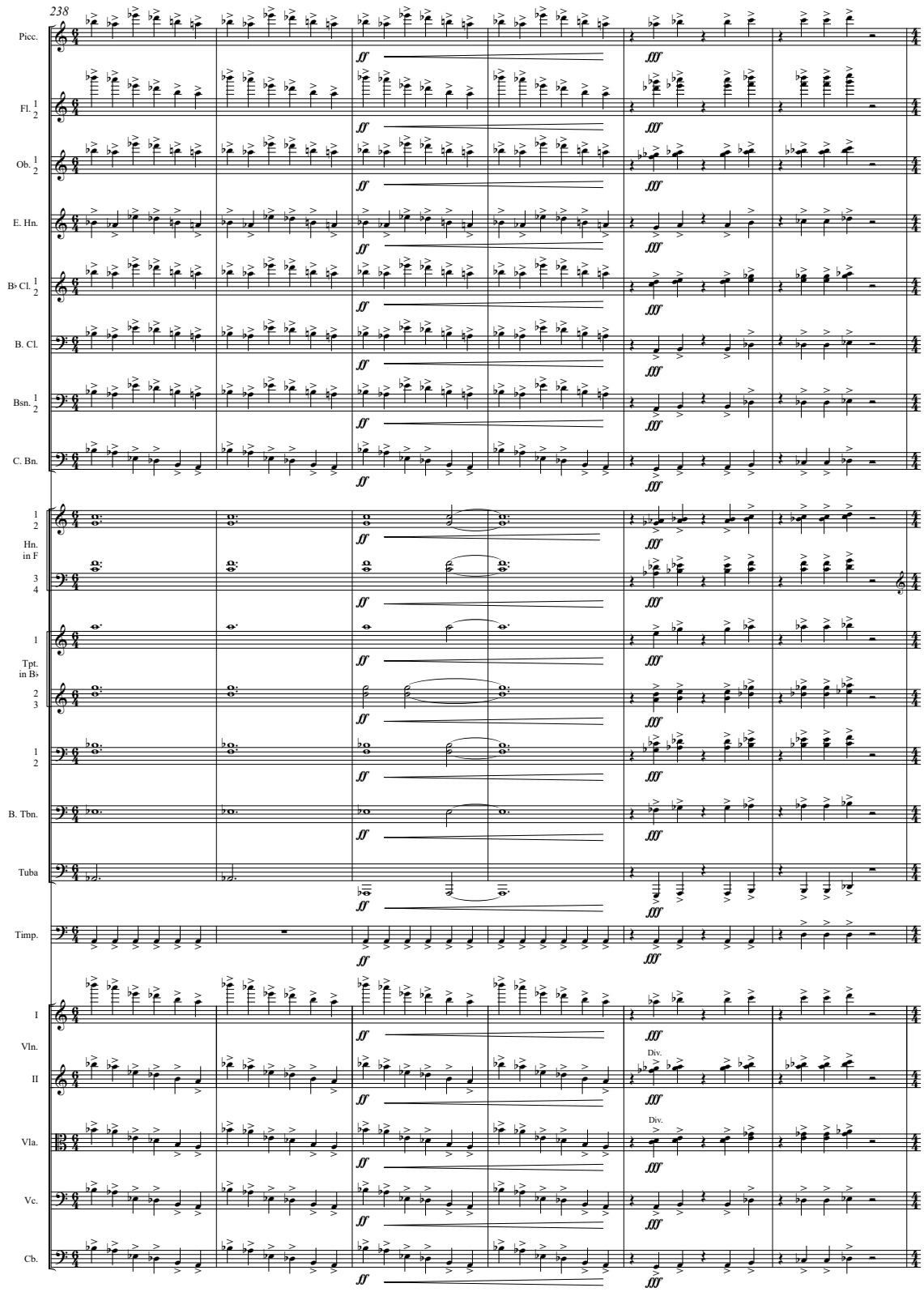

208
209
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
209
I
Vln.
II
Vla.
Vc.
Cb.

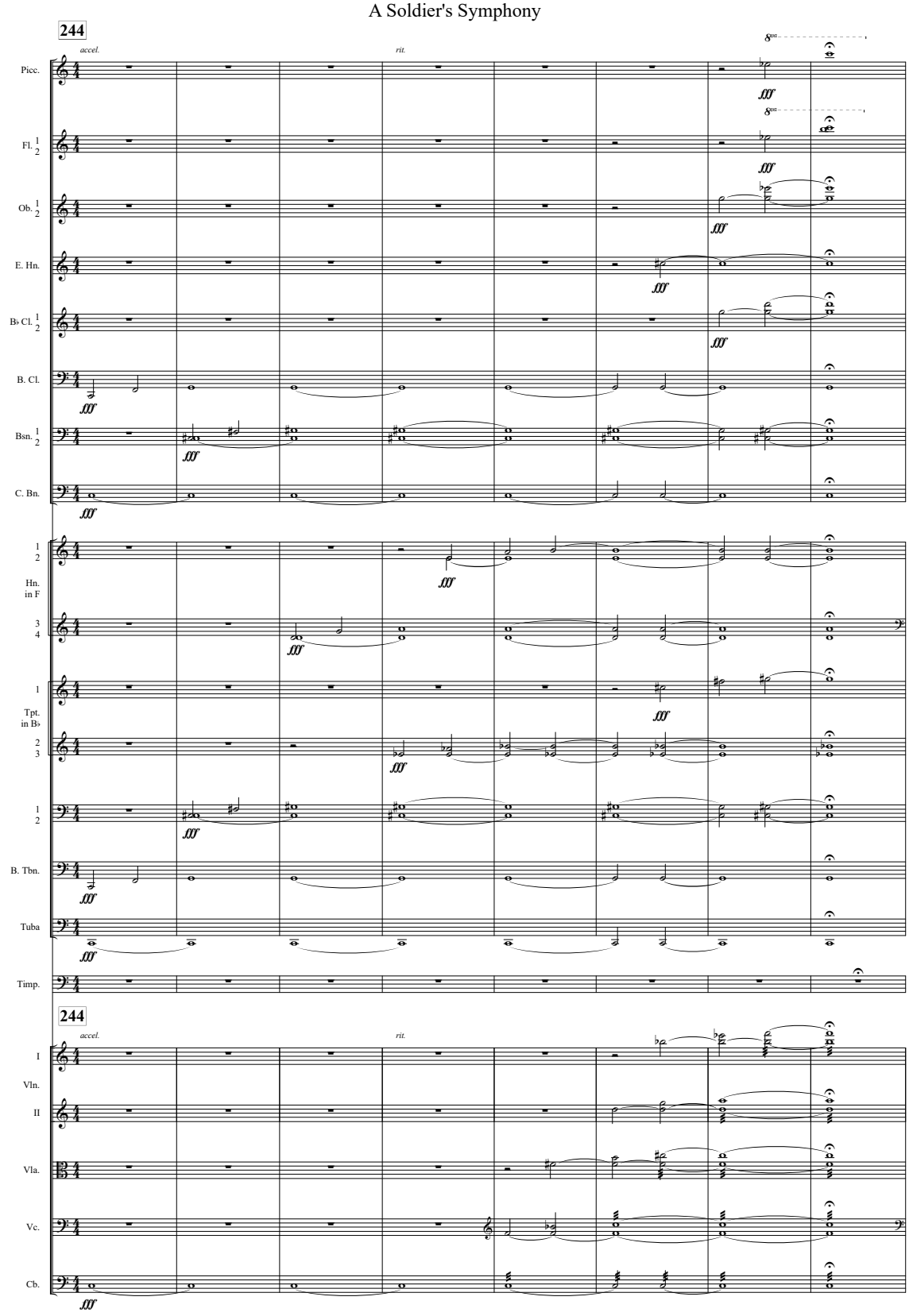

214
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.

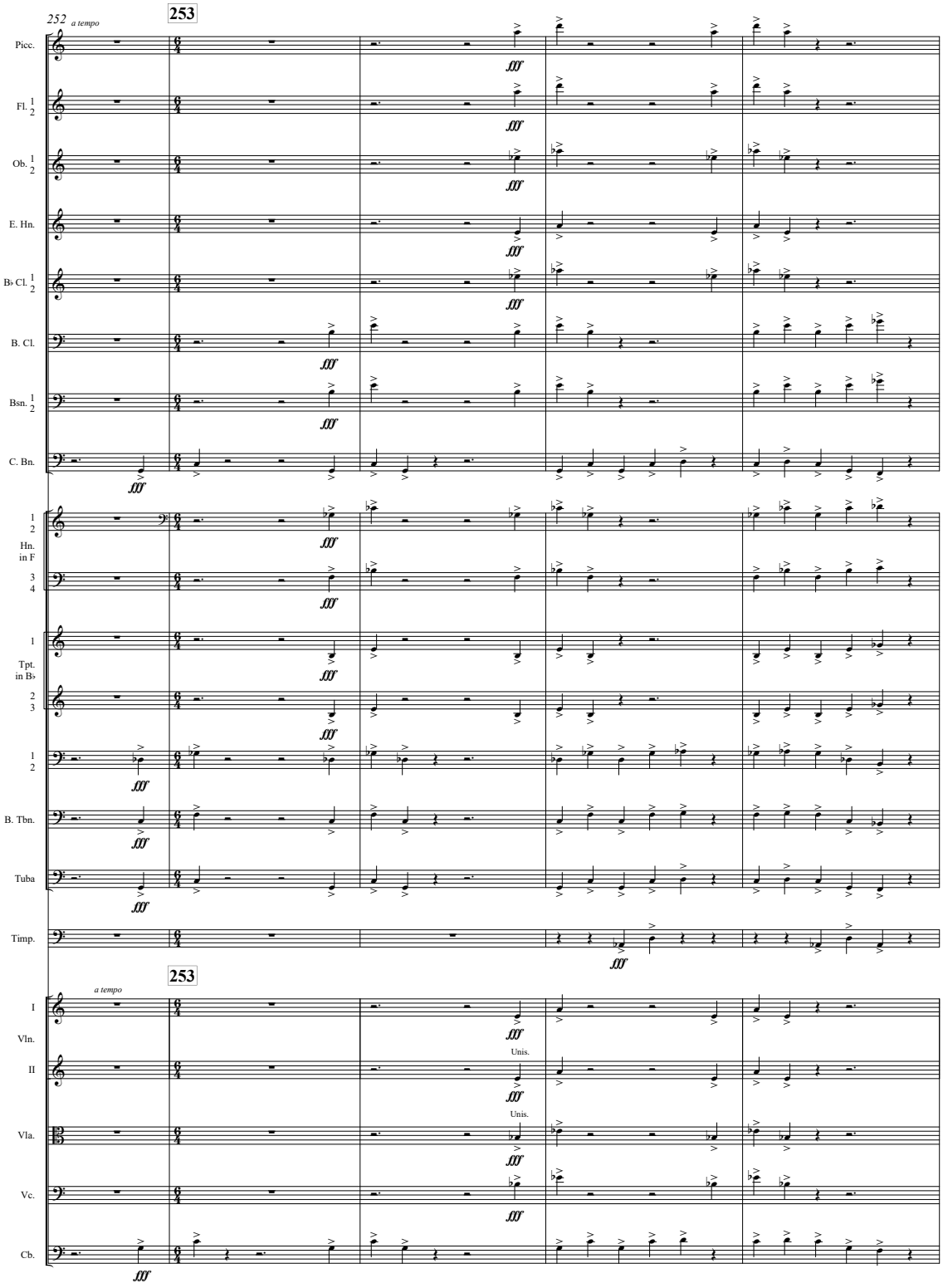

220
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.

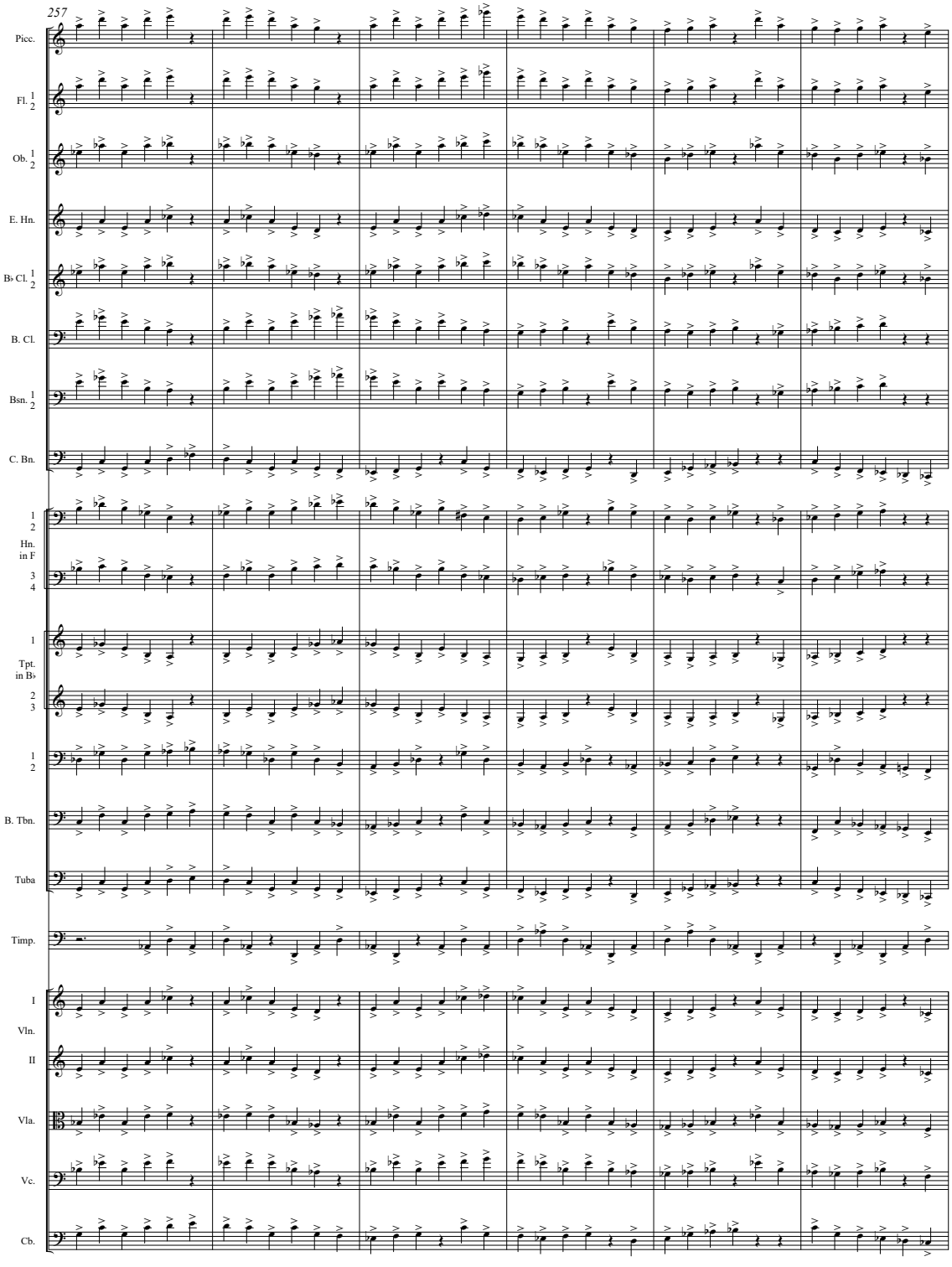

226
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
226
I
Vln.
II
Vla.
Vc.
Cb.

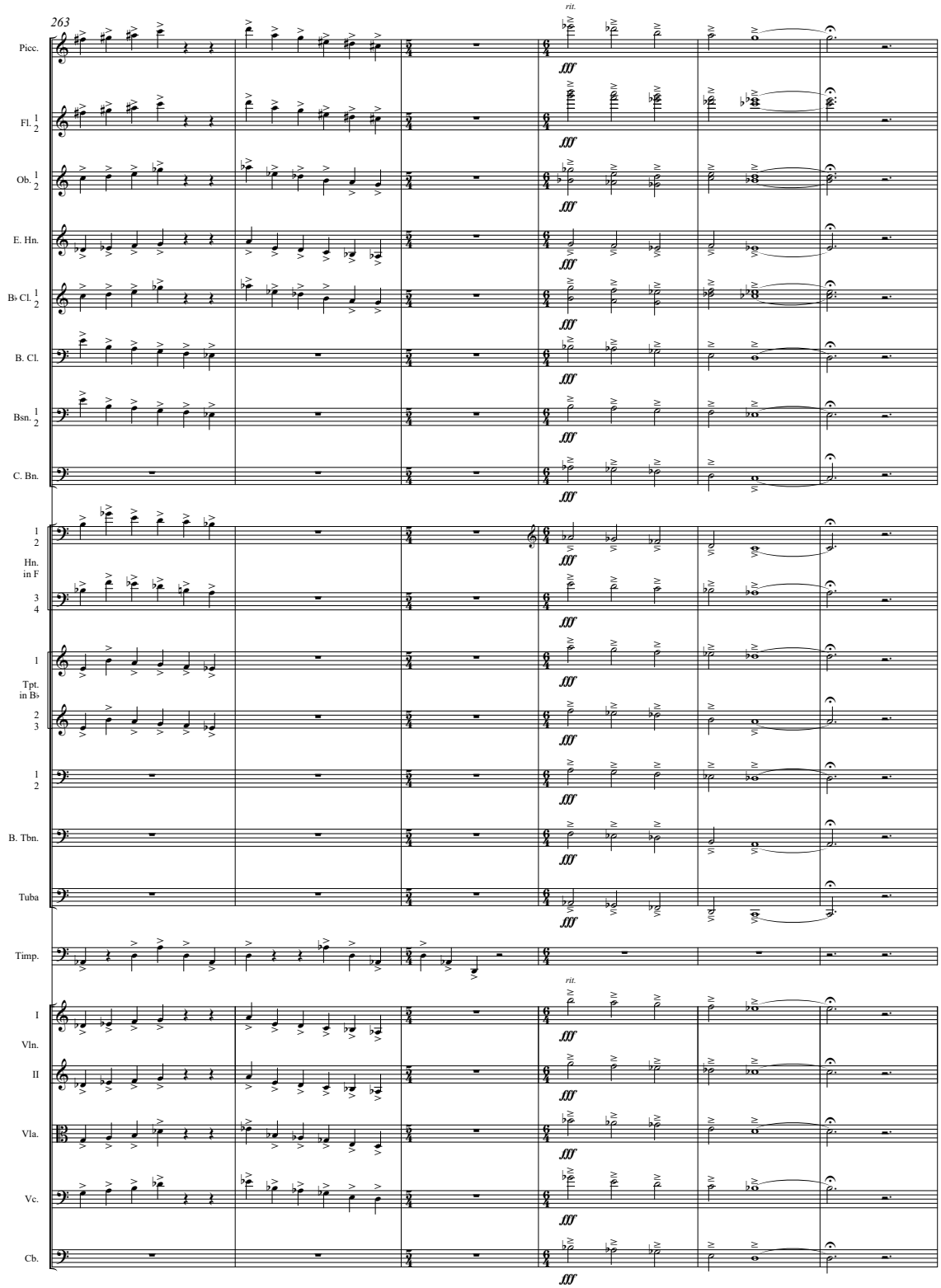

232
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
ff

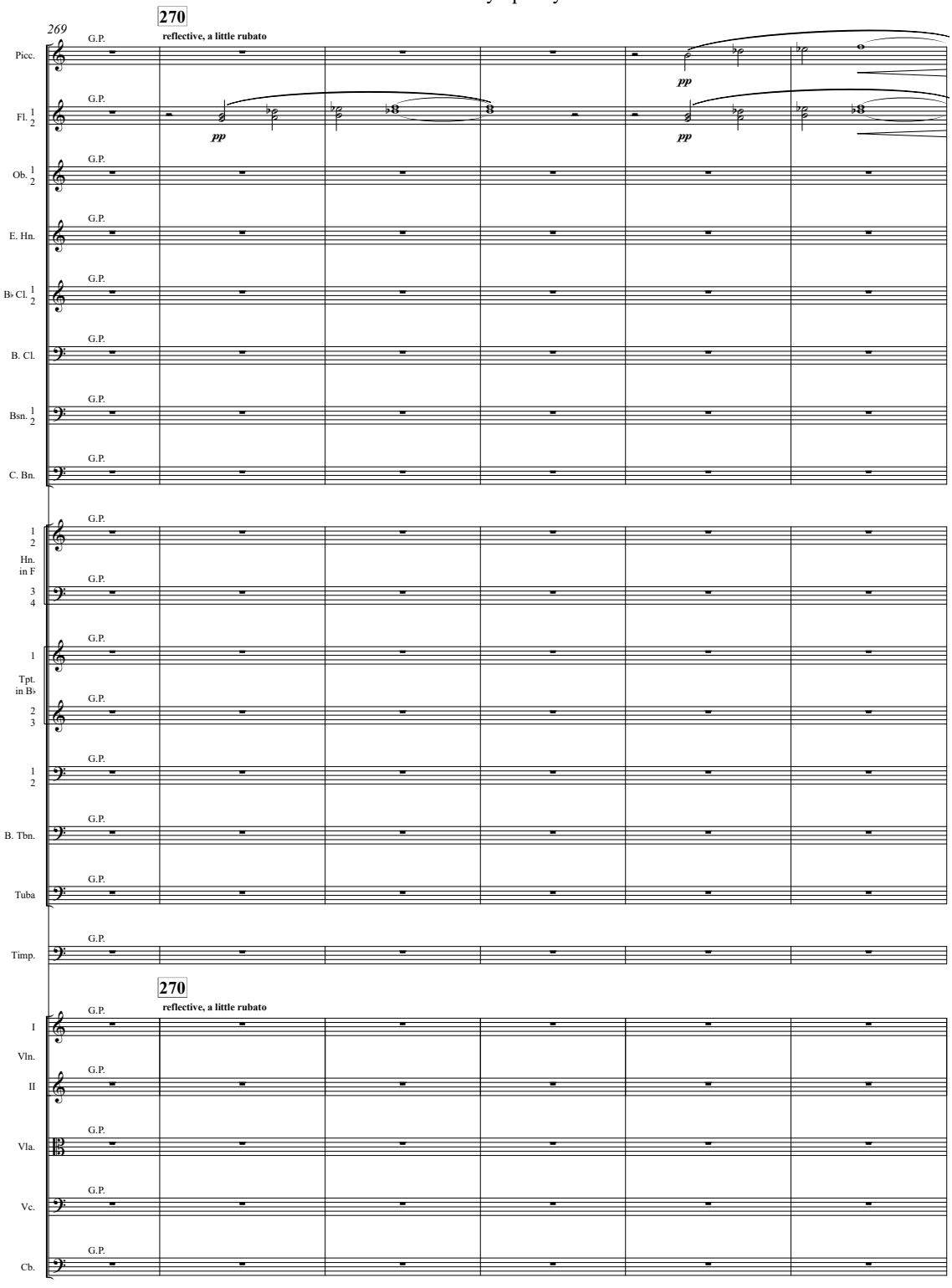

238
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
fff
Div.

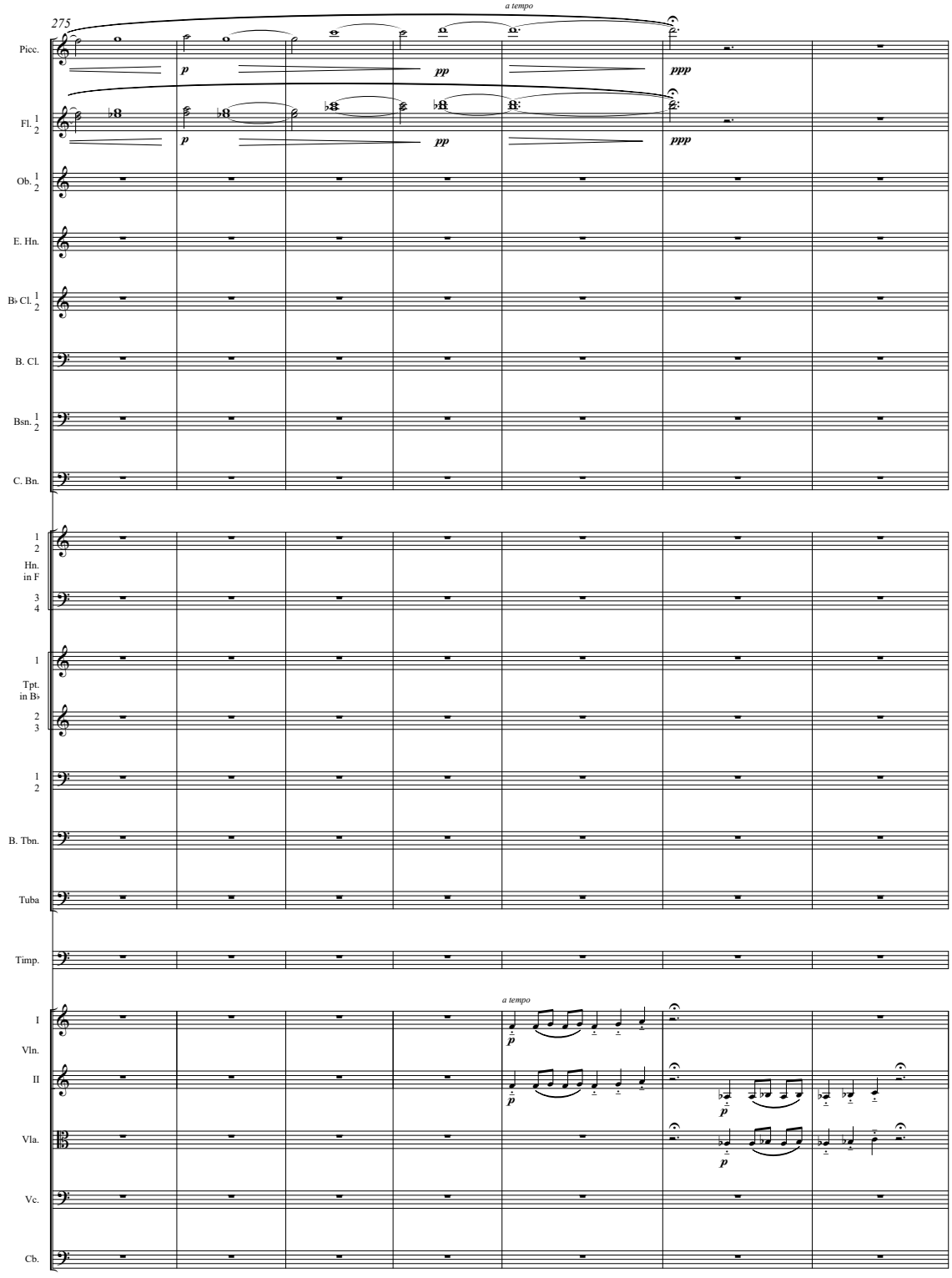

244
accel.
rit.
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
244
accel.
rit.
I
Vln.
II
Vla.
Vc.
Cb.

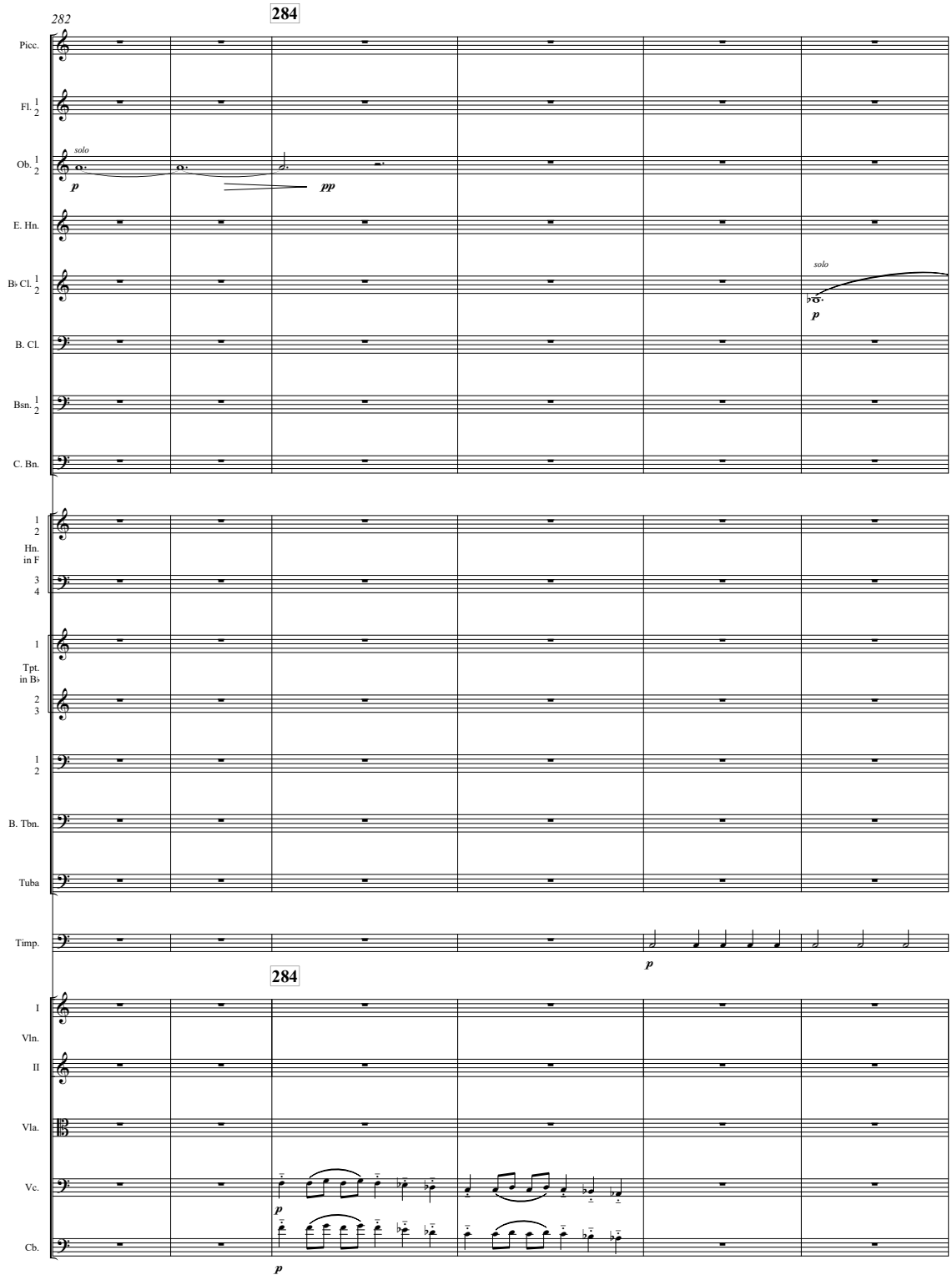

252
a tempo
253
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
253
a tempo
I
Vln.
II
Unis.
Unis.
Vla.
Vc.
Cb.

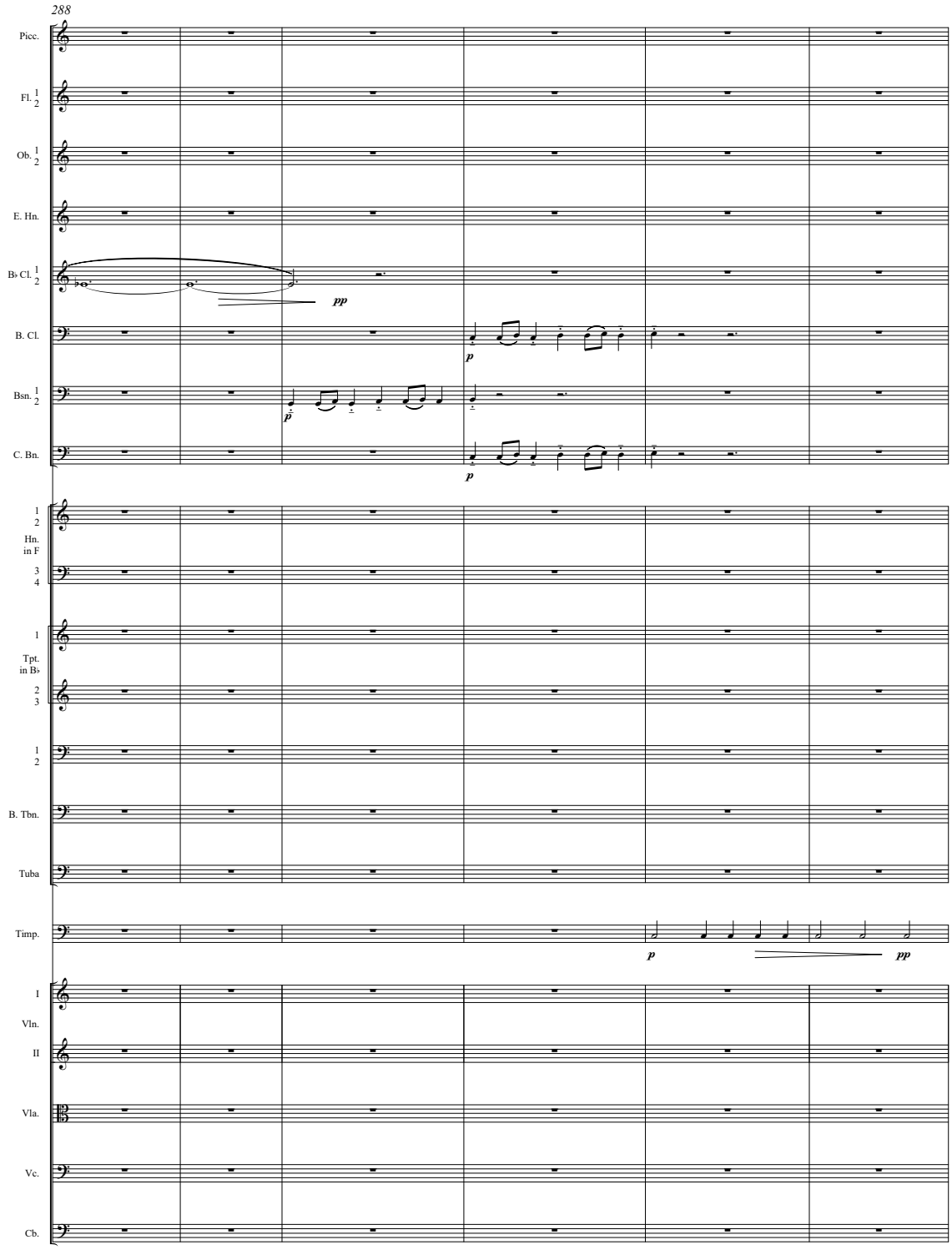

257
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.

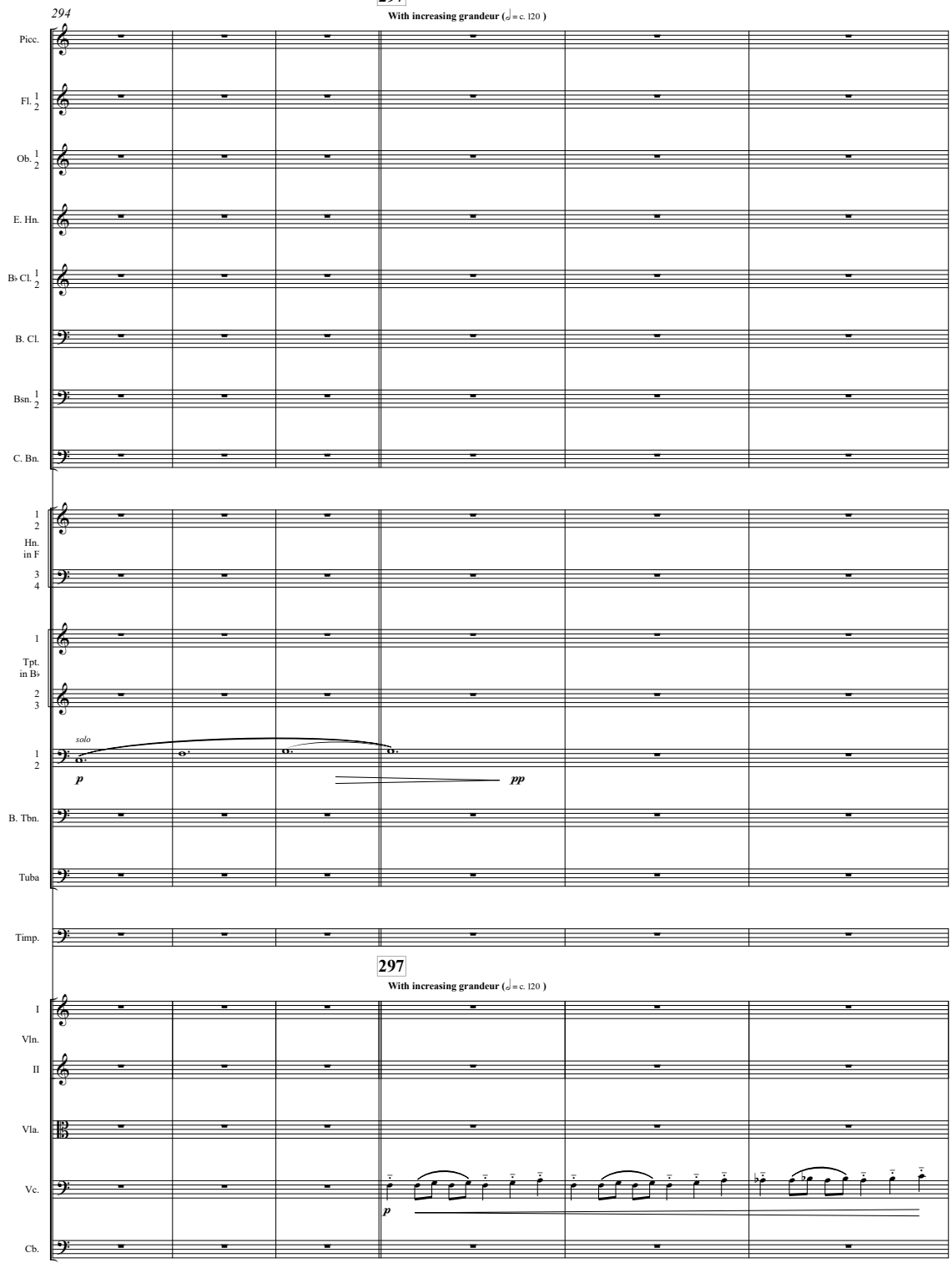

263
rit.
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
rit.
I
Vln.
II
Vla.
Vc.
Cb.

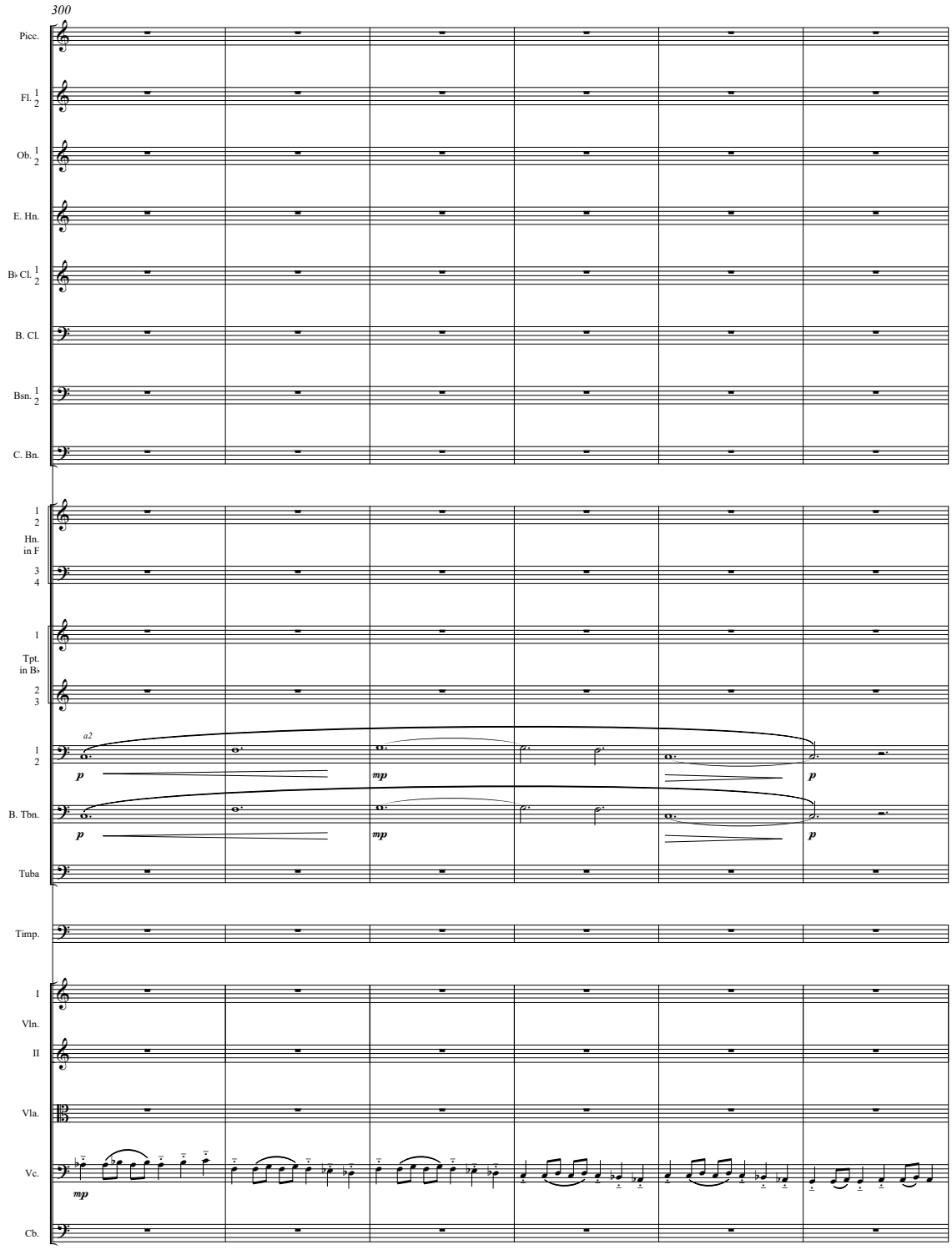

269
270
reflective, a little rubato
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
Hn. in F 1 2
3 4
Tpt. in B♭ 1
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
G.P.
pp

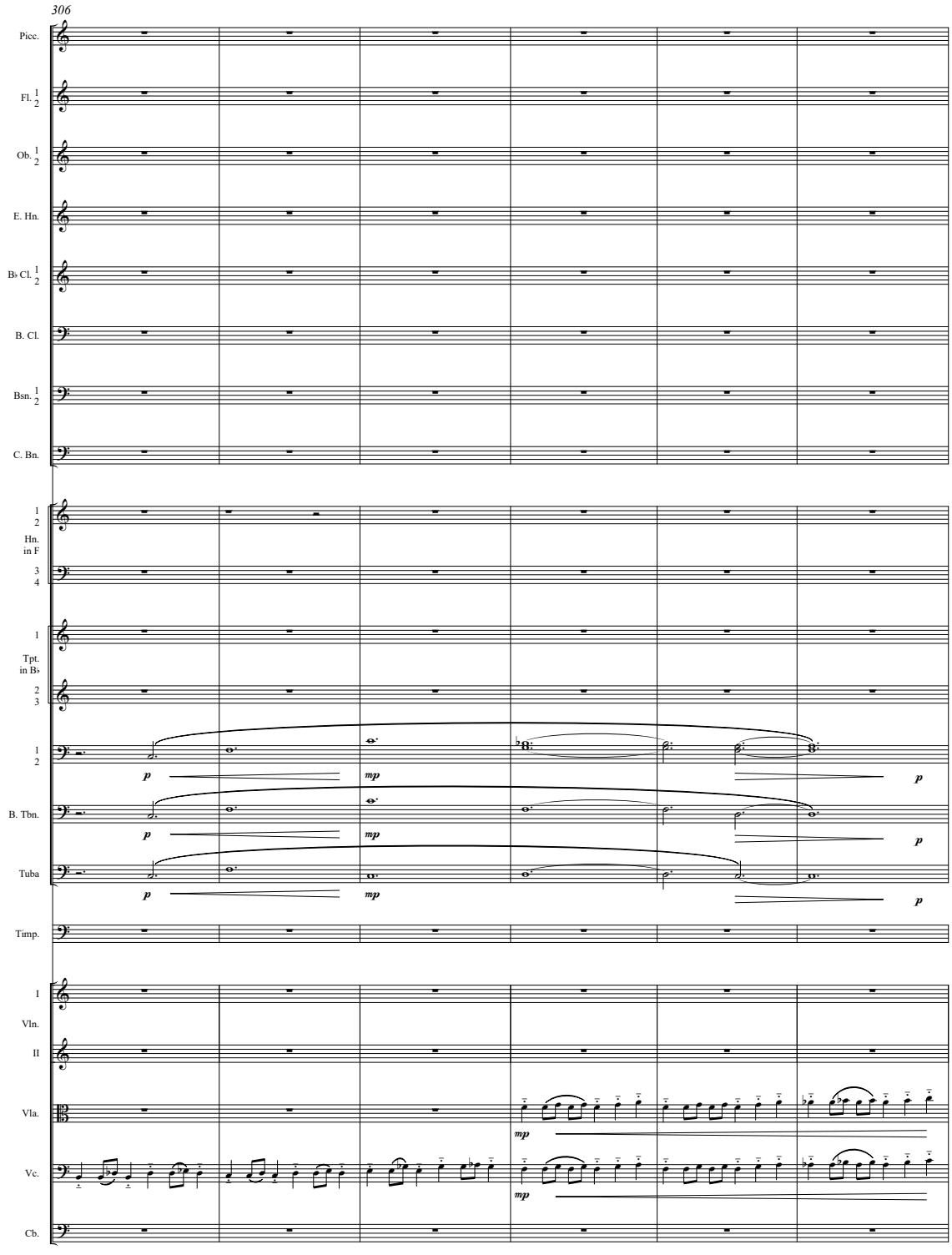

275
a tempo
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
a tempo
I
Vln.
II
Vla.
Vc.
Cb.

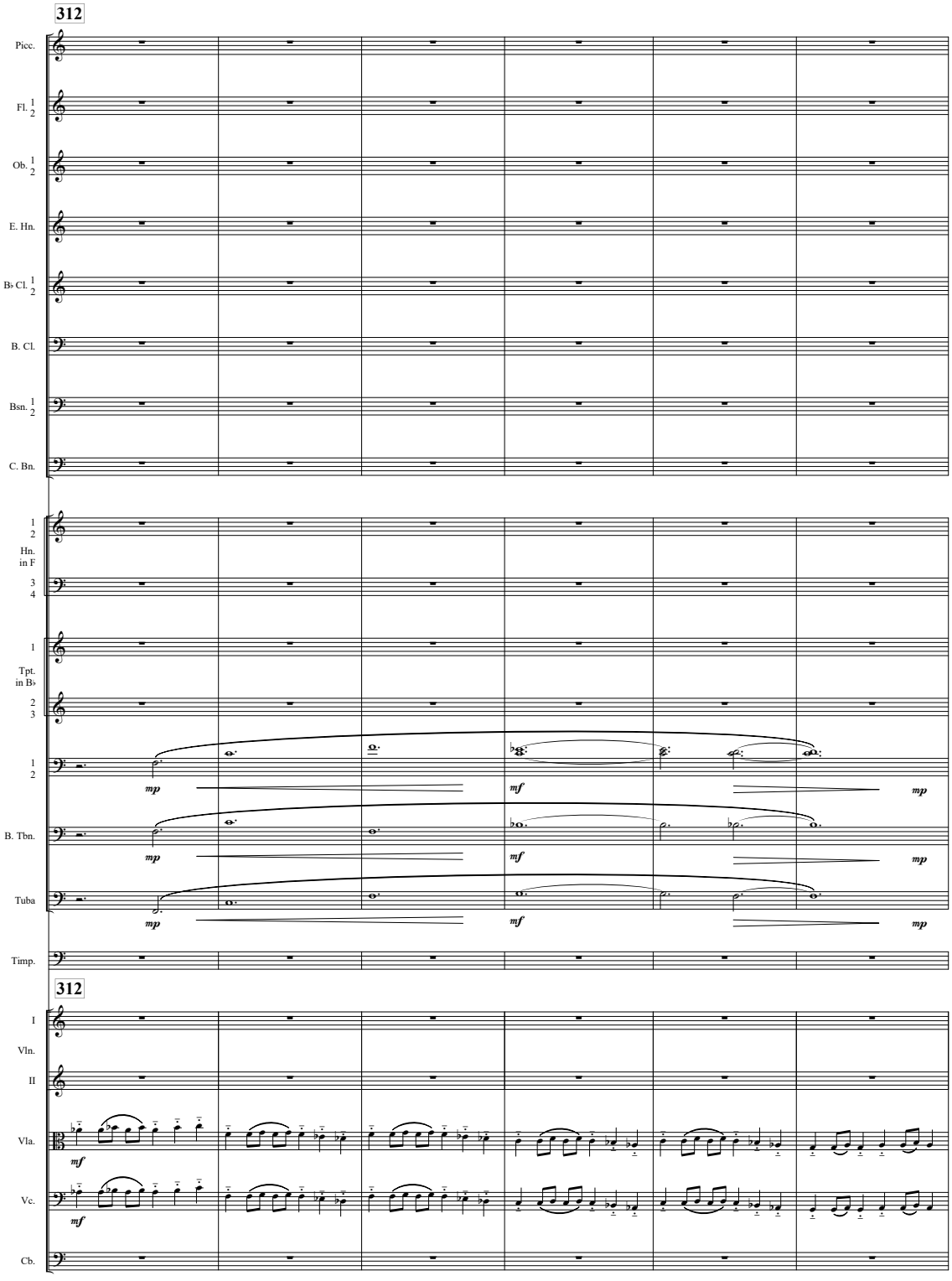

282
284
Picc.
Fl. 1 2
Ob. 1 2
solo
p
pp
E. Hn.
B♭ Cl. 1 2
solo
p
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
p
284
I
Vln.
II
Vla.
Vc.
p
Cb.
p

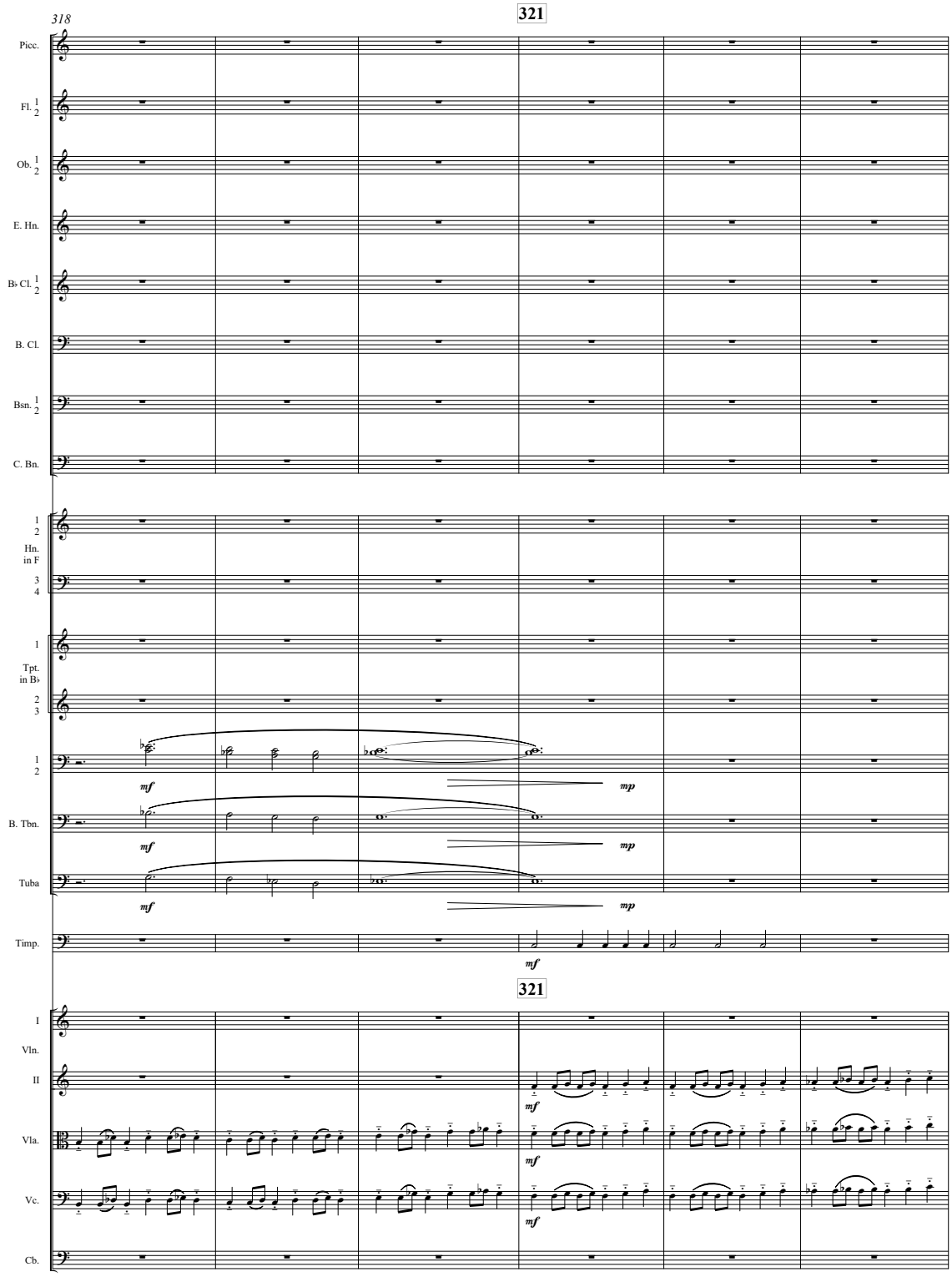

288
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
pp
B. Cl.
p
Bsn. 1 2
p
C. Bn.
p
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
p
pp
I
Vln.
II
Vla.
Vc.
Cb.

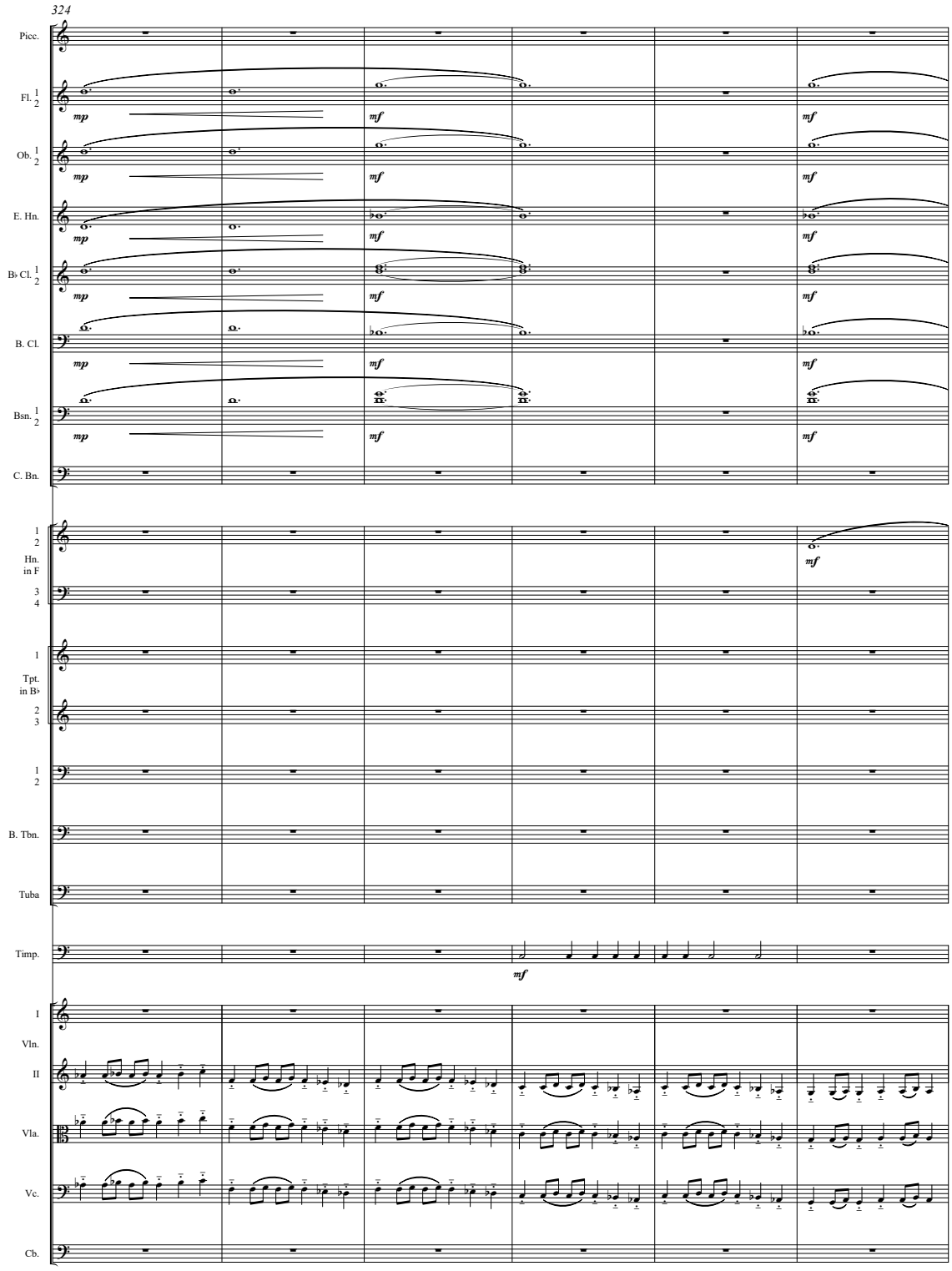

297
With increasing grandeur (♩= c. 120)
294
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
solo
p
pp
297
With increasing grandeur (♩= c. 120)
I
Vln.
II
Vla.
Vc.
Cb.
p

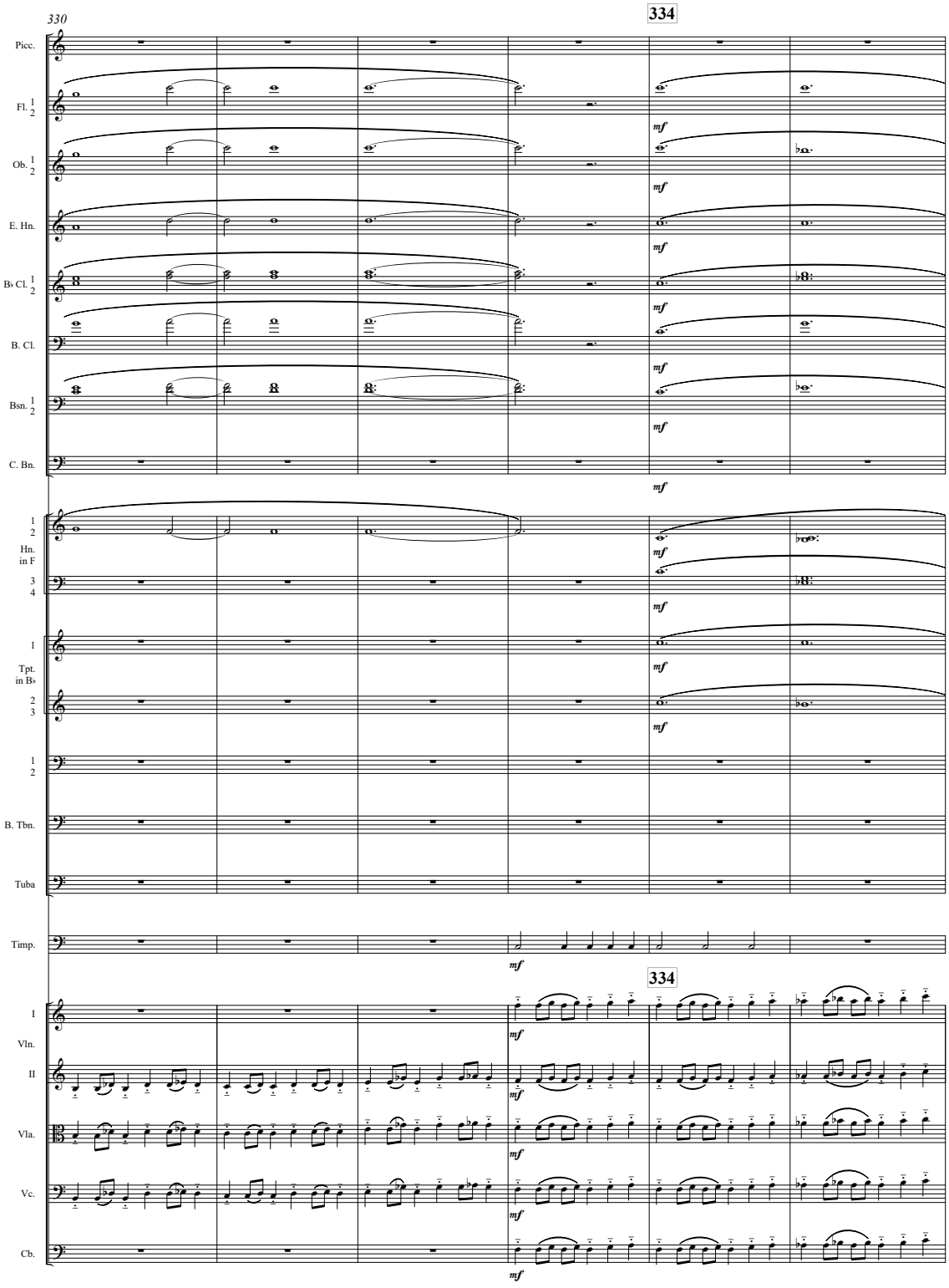

300
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
a2
1 2
p
mp
p
B. Tbn.
p
mp
p
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
mp
Cb.

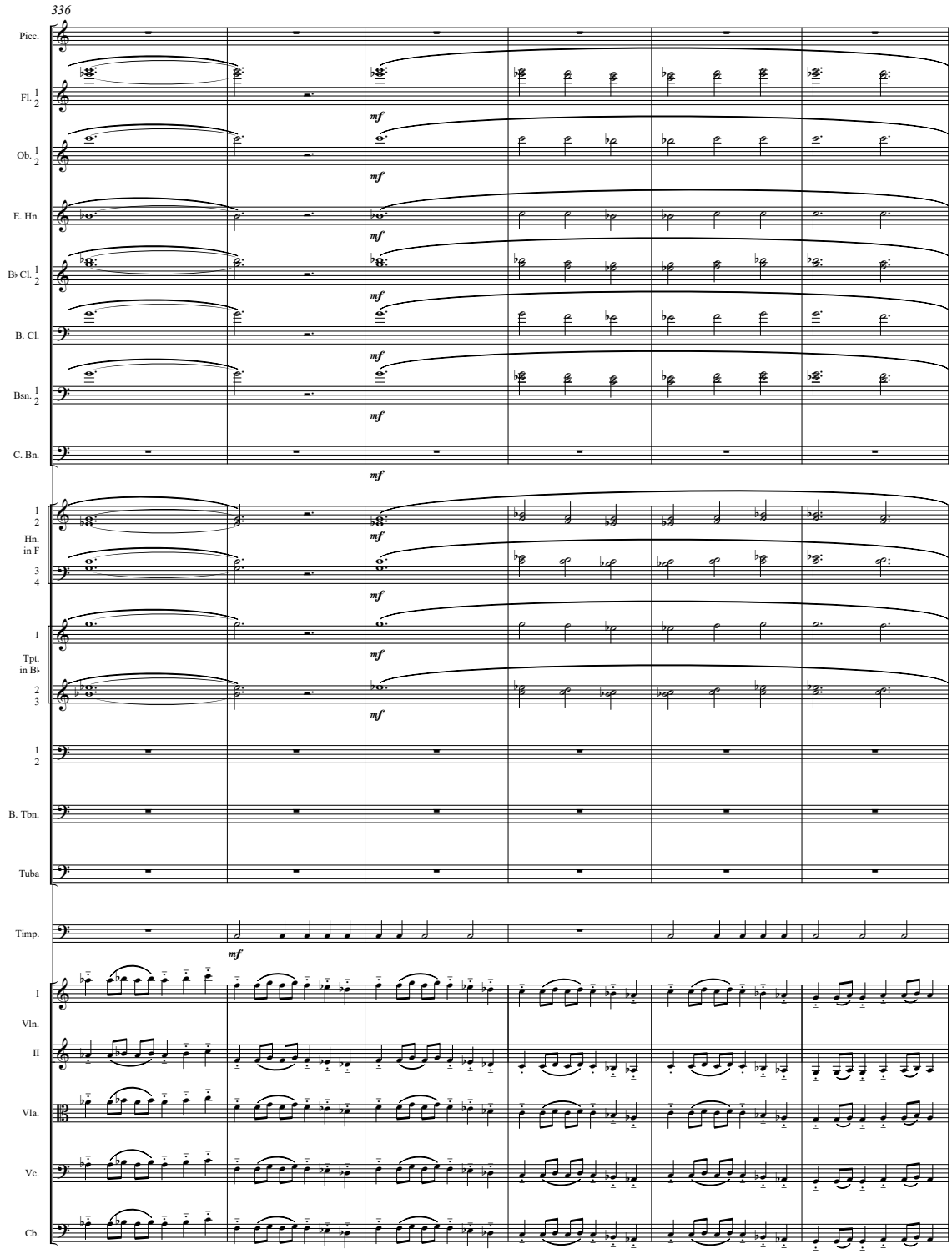

306
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
p
mp

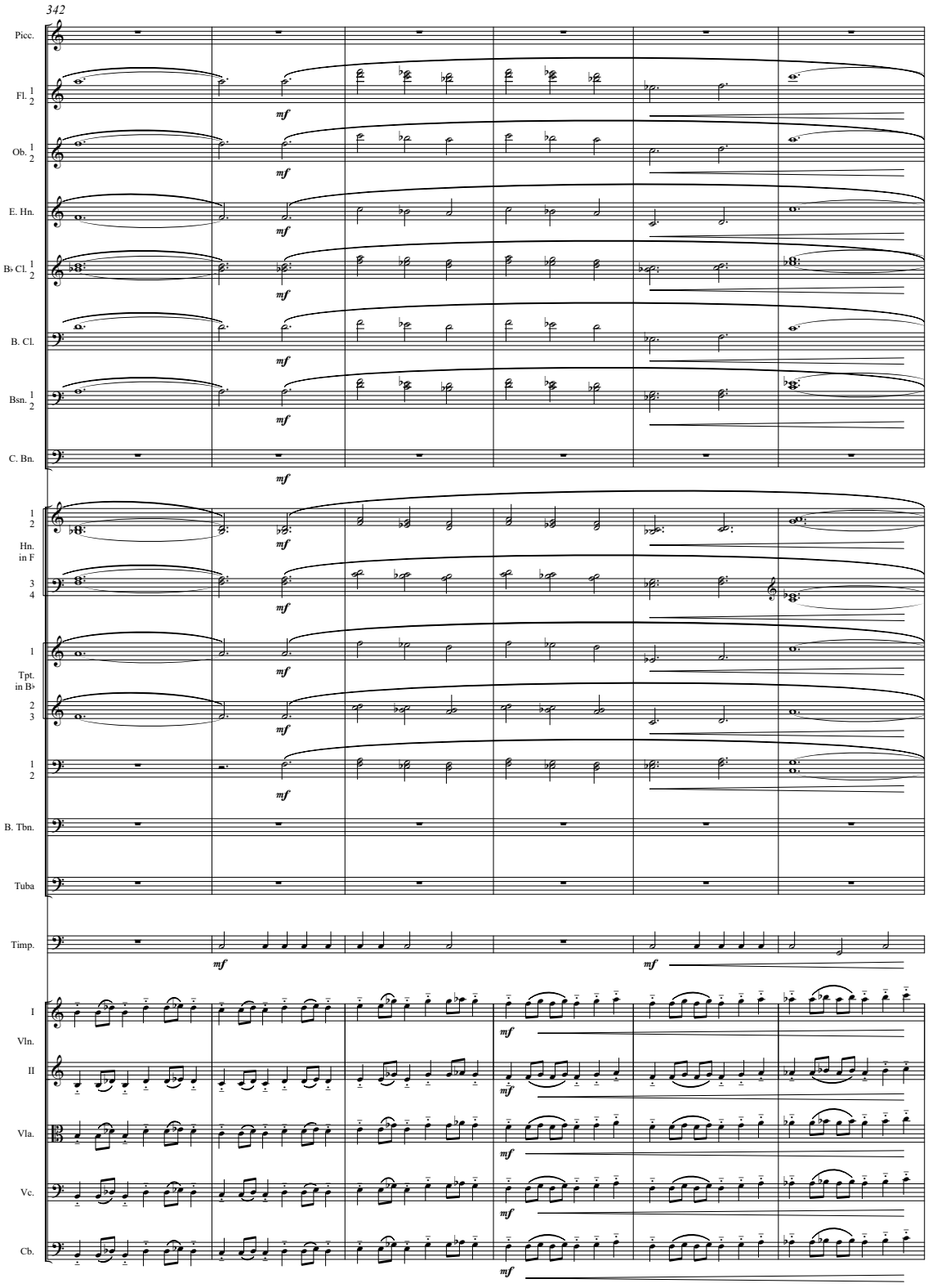

312
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
312
I
Vln.
II
Vla.
Vc.
Cb.
mp
mf
mp
mf
mp
mf
mp
mf
mf
mf

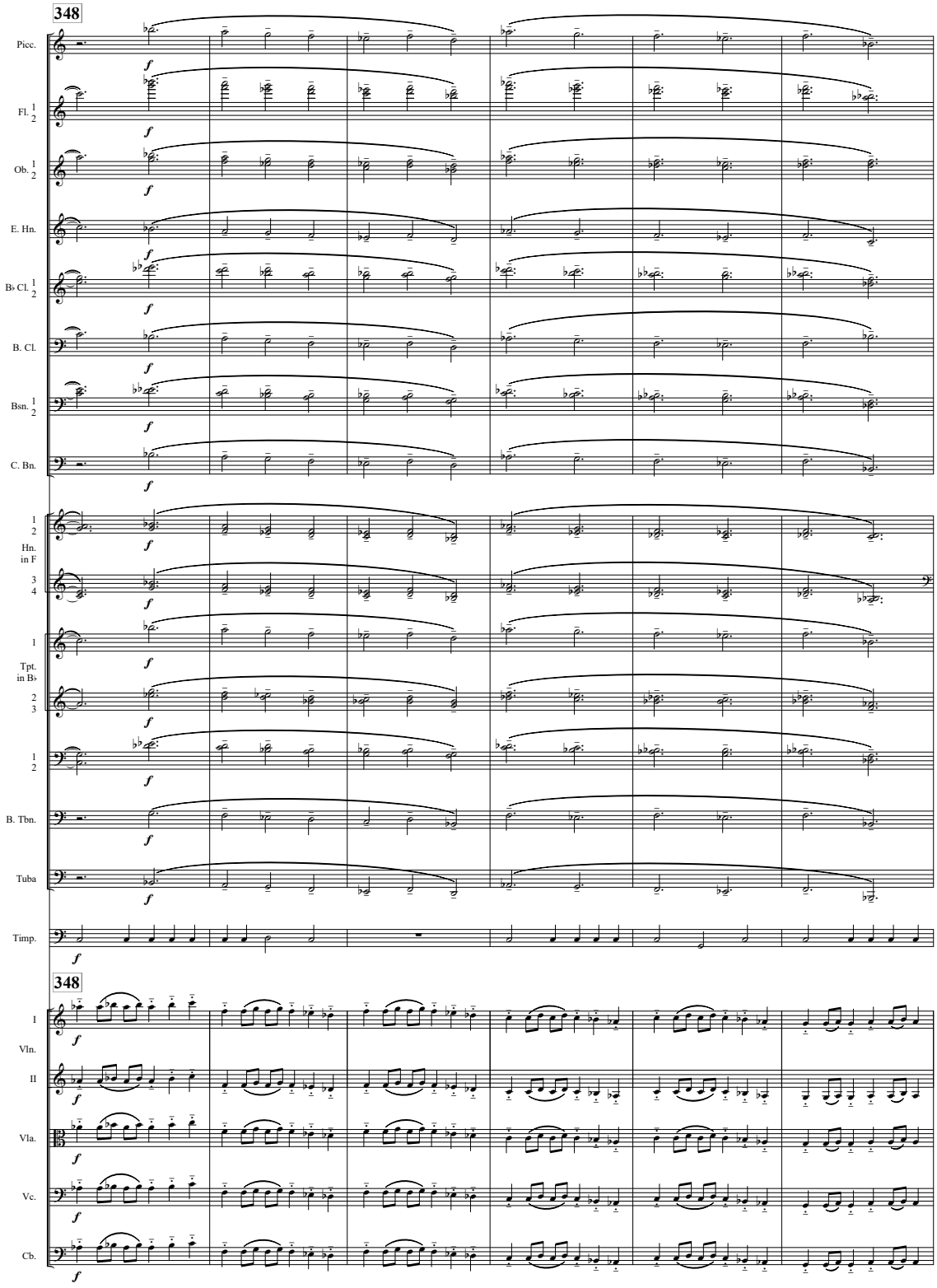

318
321
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
mf
mp
321
I
Vln.
II
Vla.
Vc.
Cb.

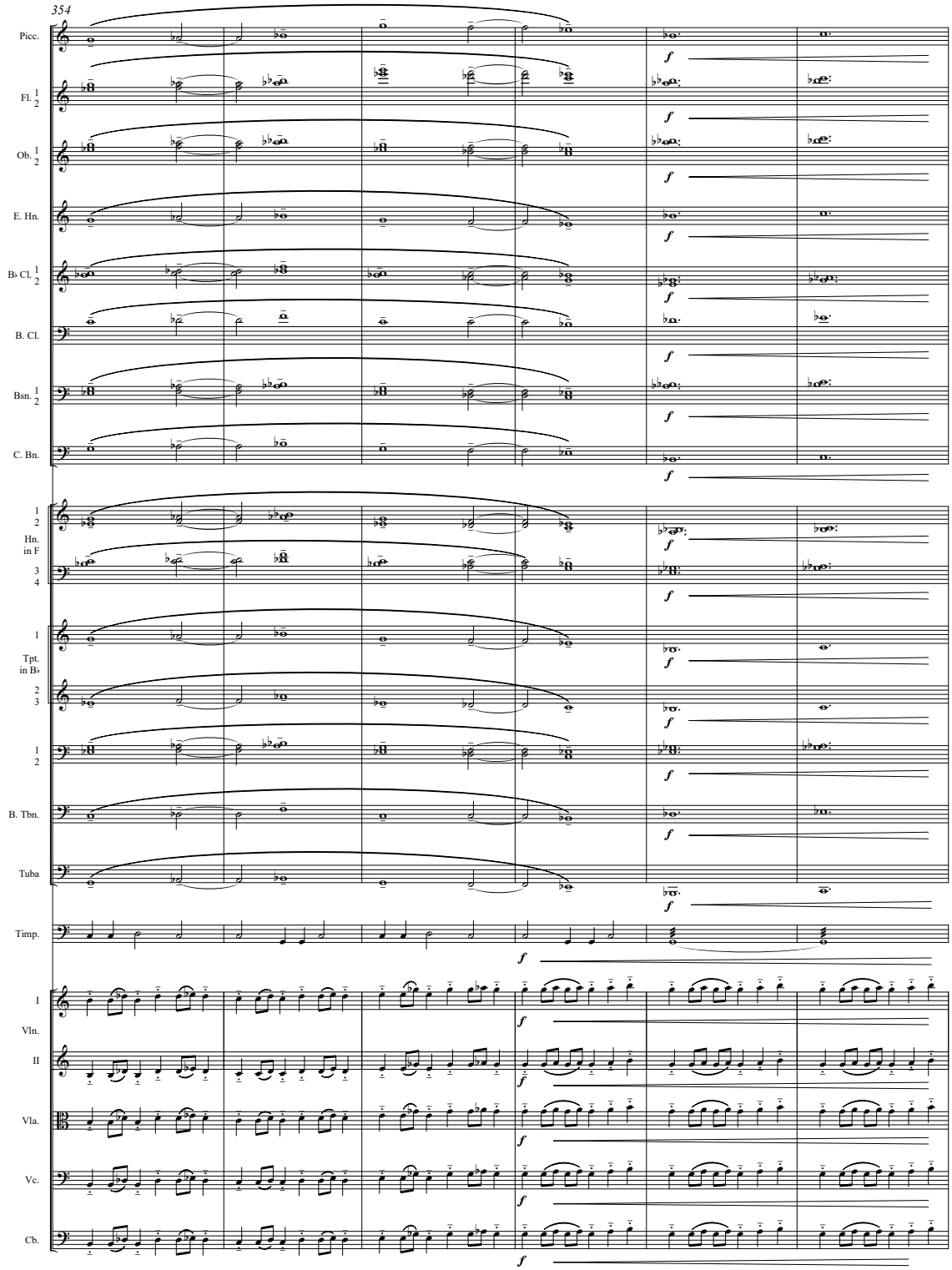

324
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
mp
mf

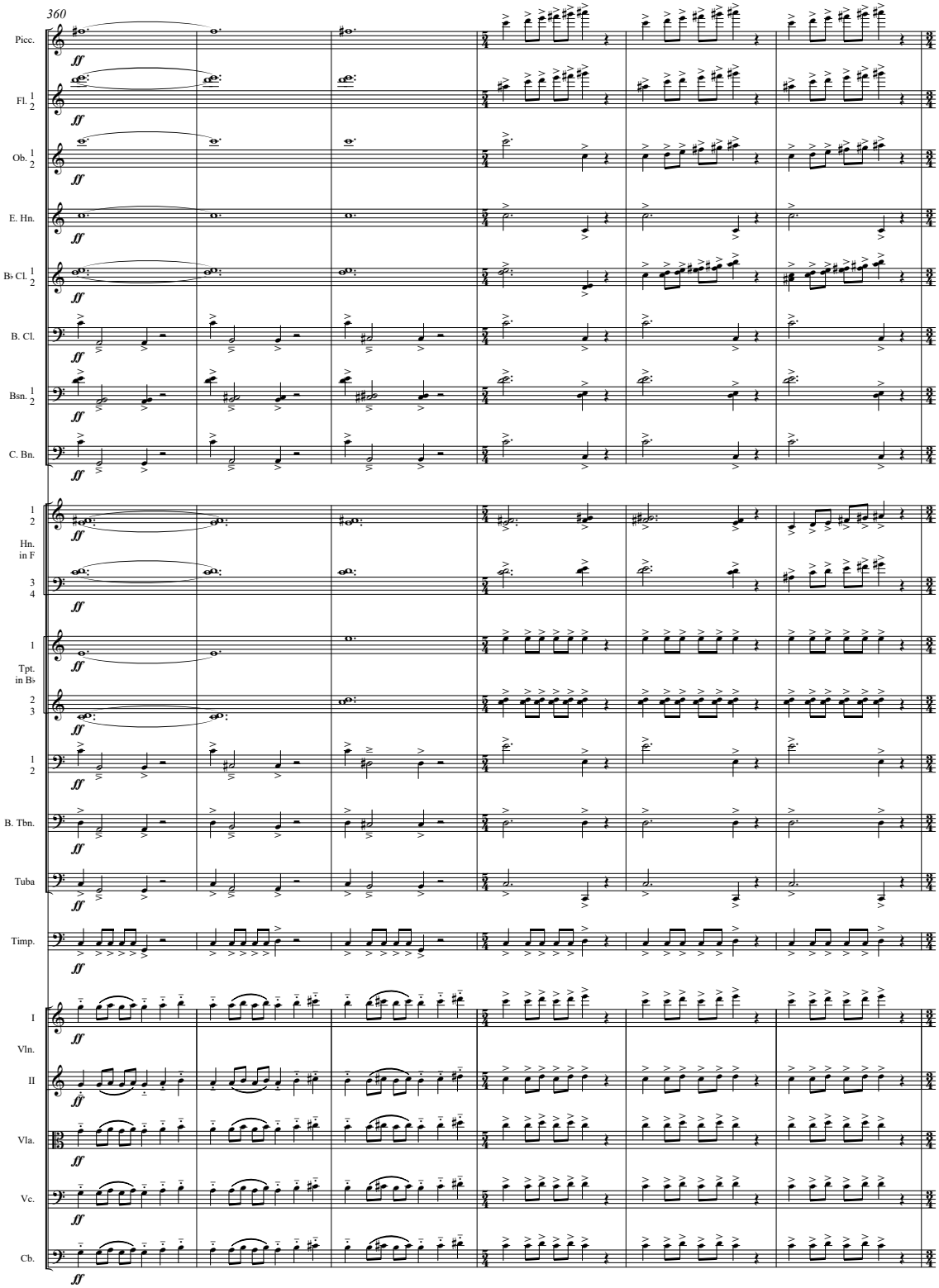

330
334
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
mf

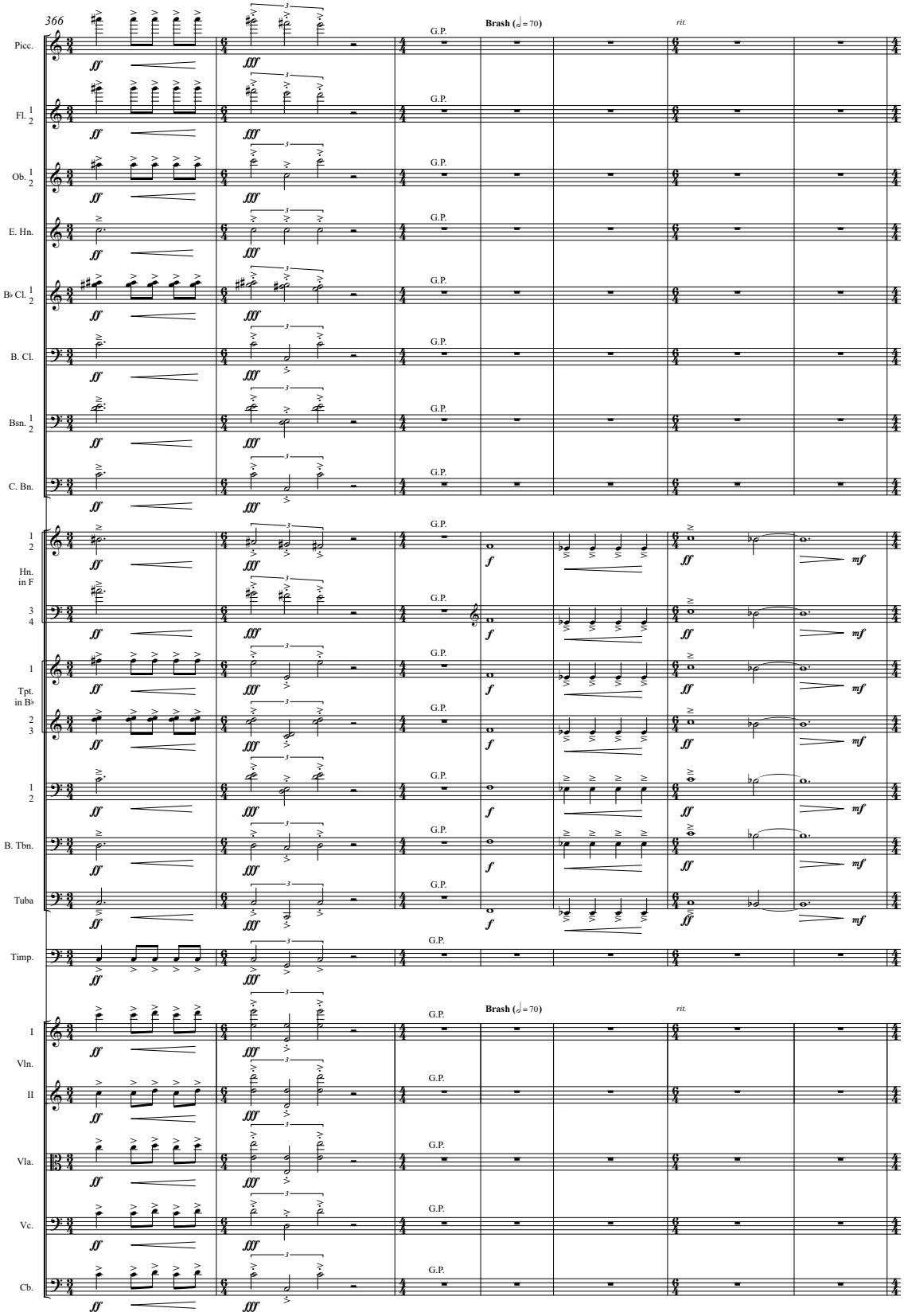

336
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
mf

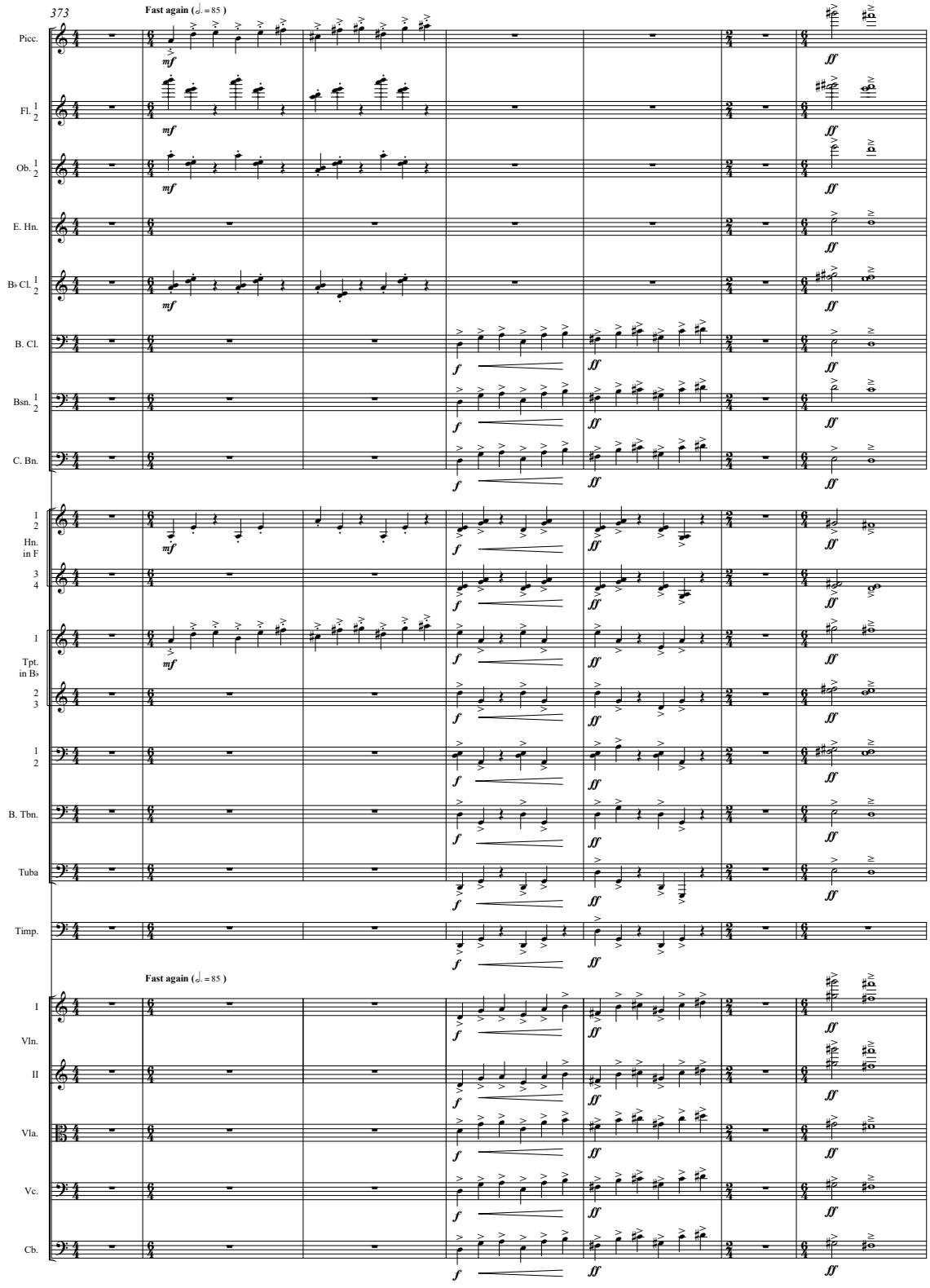

342
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
mf

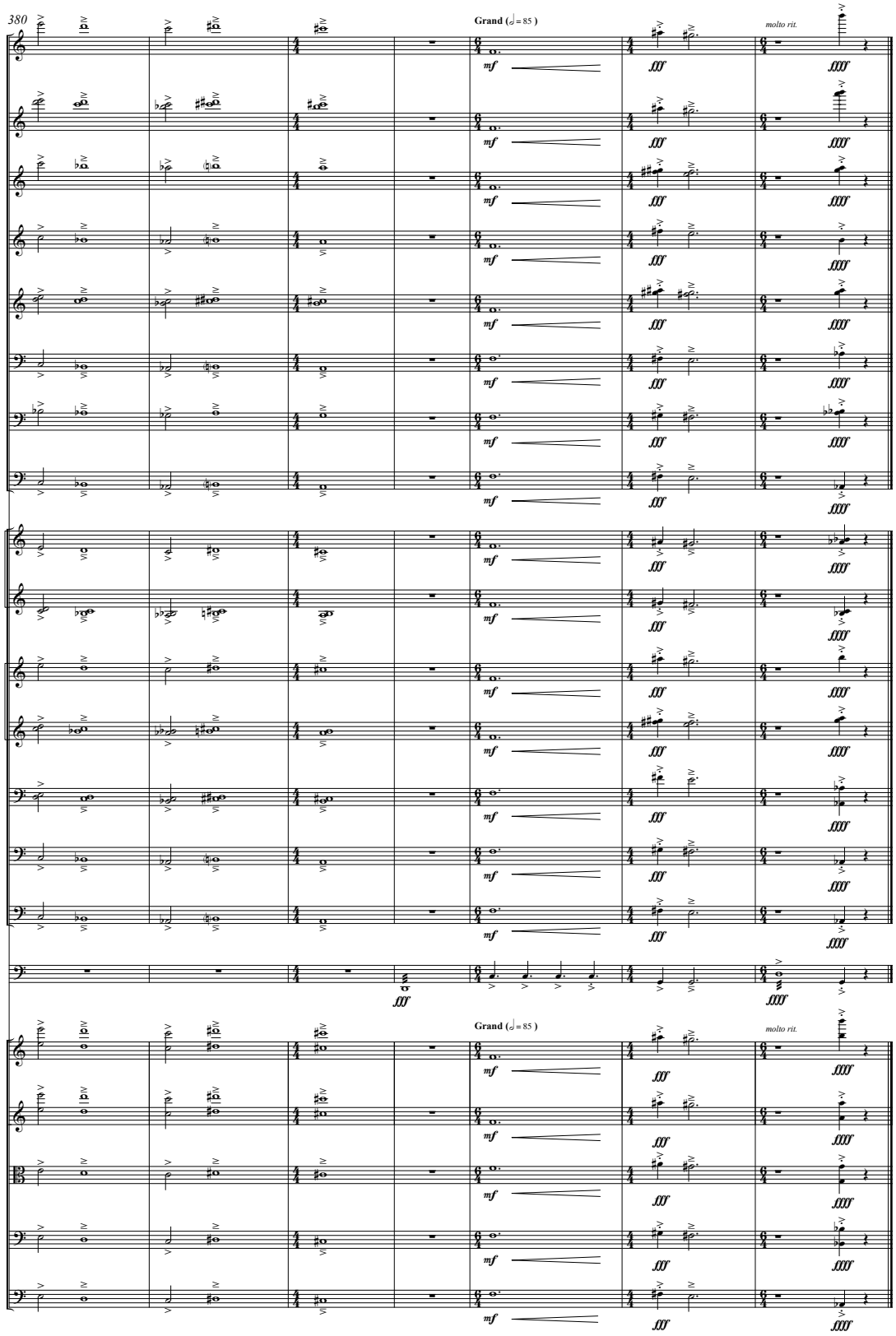

348
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
348
I
Vln.
II
Vla.
Vc.
Cb.


354
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. in F 3 4
1 Tpt. in B♭ 2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.
f


360
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.

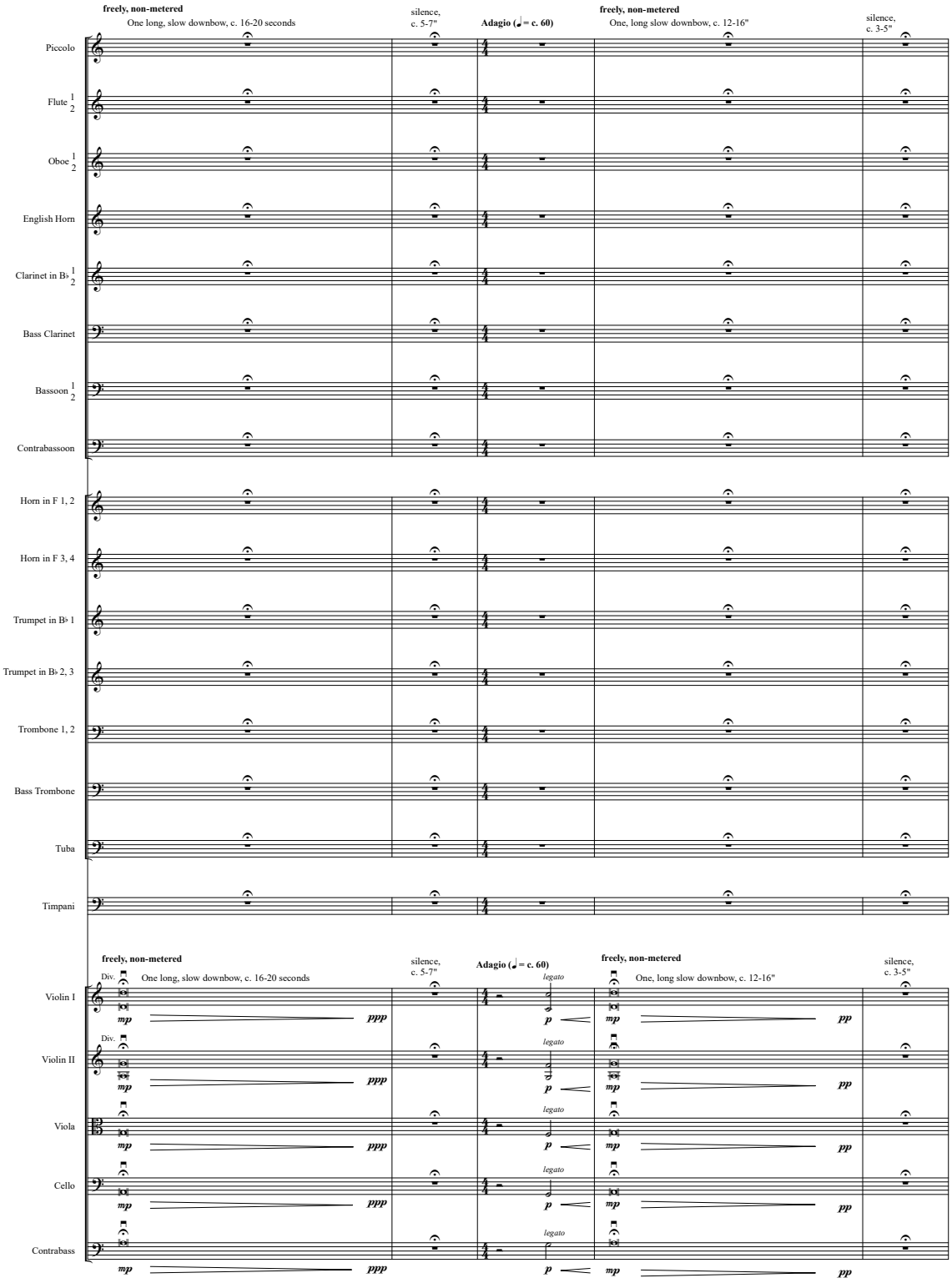

366
Brash (𝅗𝅥 = 70)
rit.
G.P.
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
f
mf

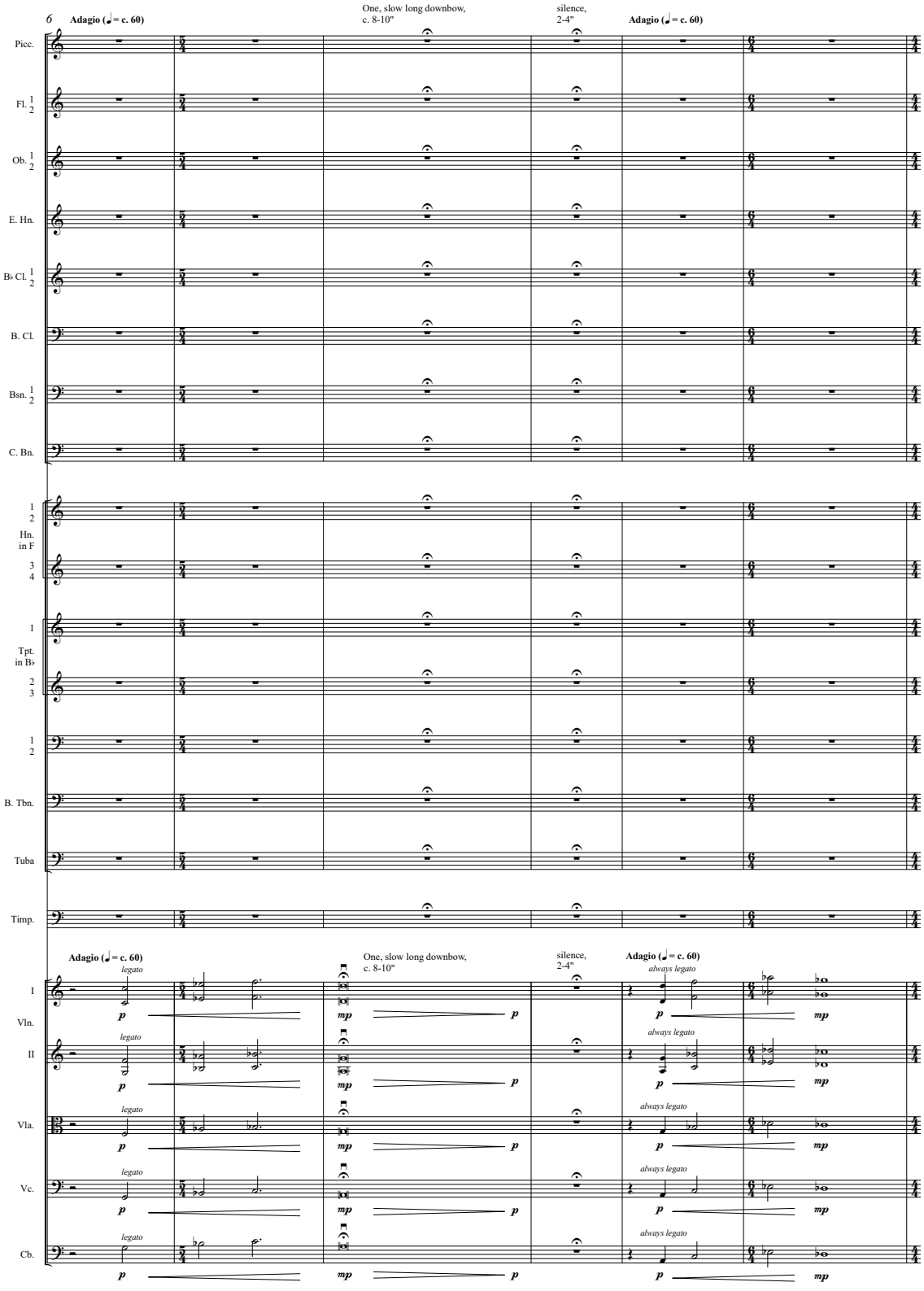

373
Fast again (♩. = 85)
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. in F
3 4
1 Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
Fast again (♩. = 85)
I Vln.
II
Vla.
Vc.
Cb.

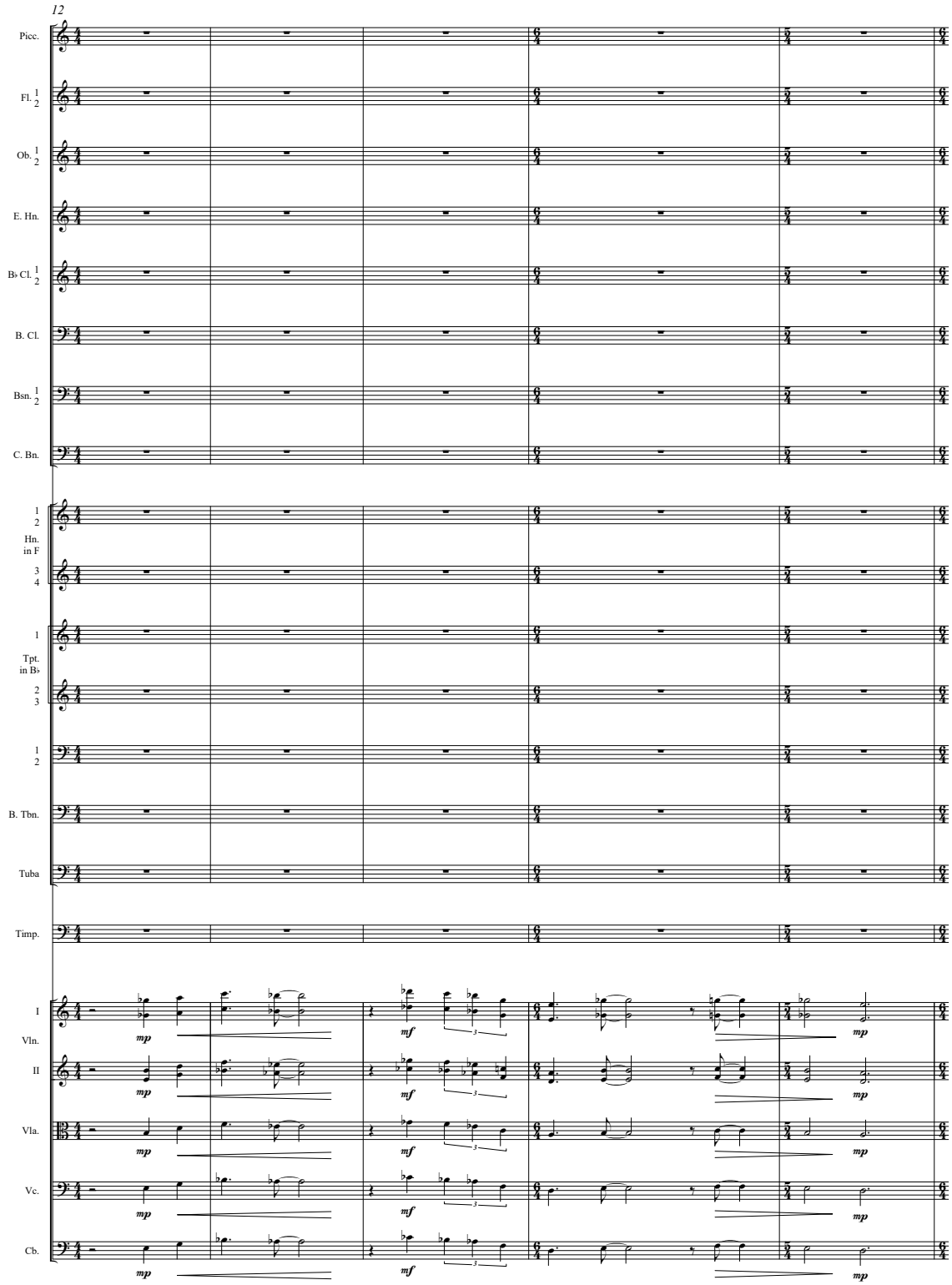

380
Grand (𝅗𝅥 = 85)
molto rit.
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
Grand (𝅗𝅥 = 85)
molto rit.
I
Vln.
II
Vla.
Vc.
Cb.
mf
fff

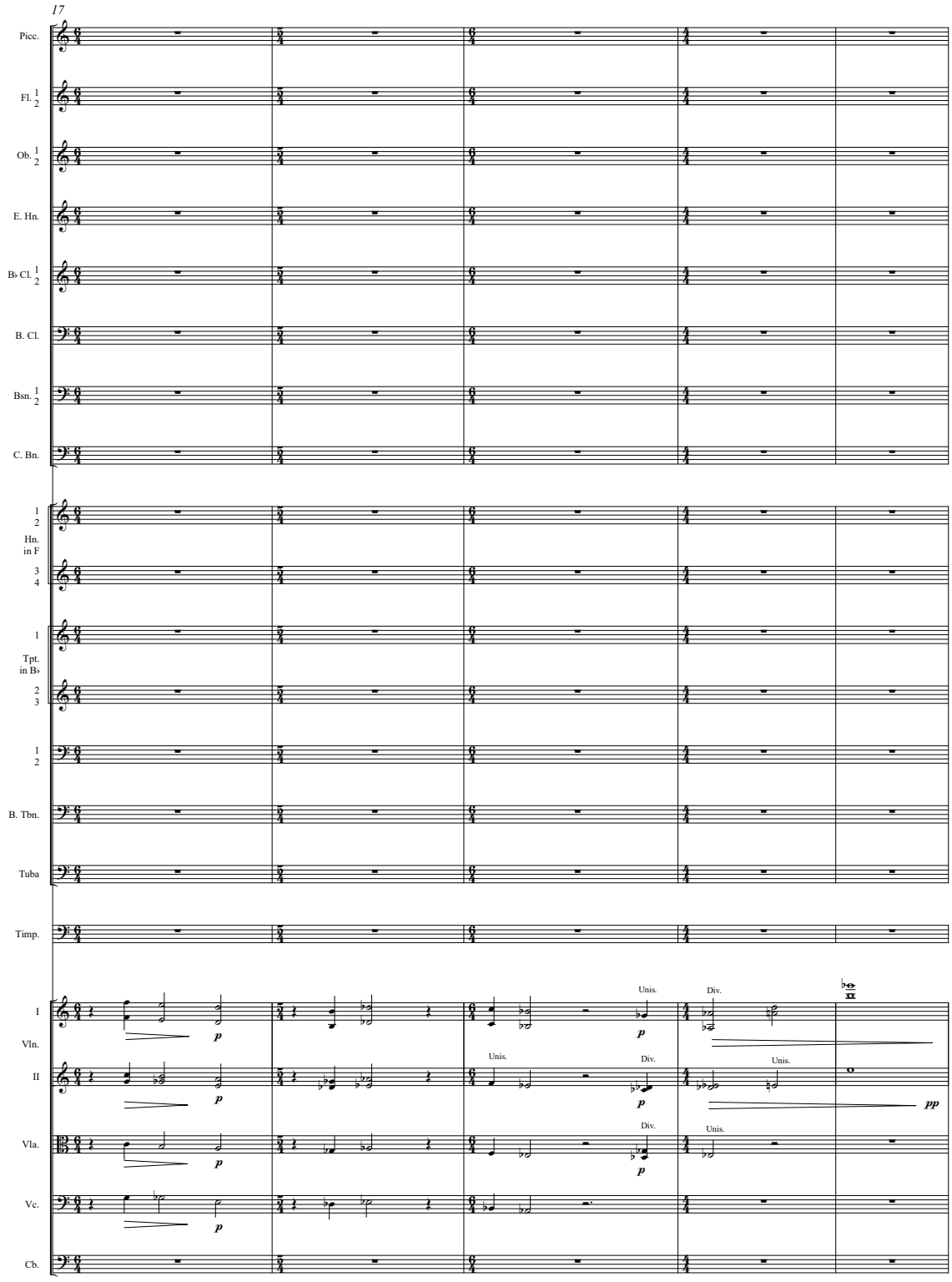
A Soldier's Symphony

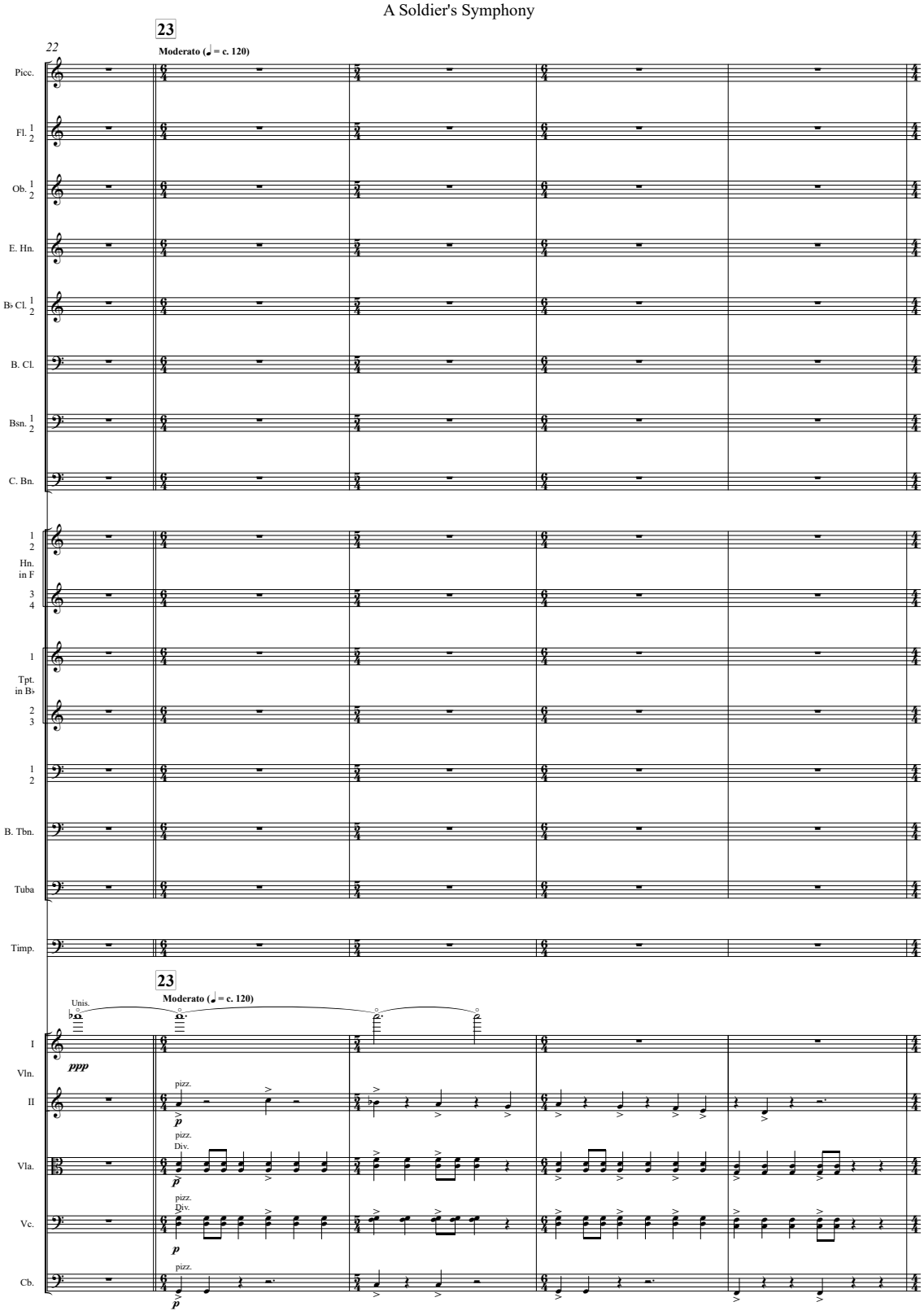
II. Passacaglia

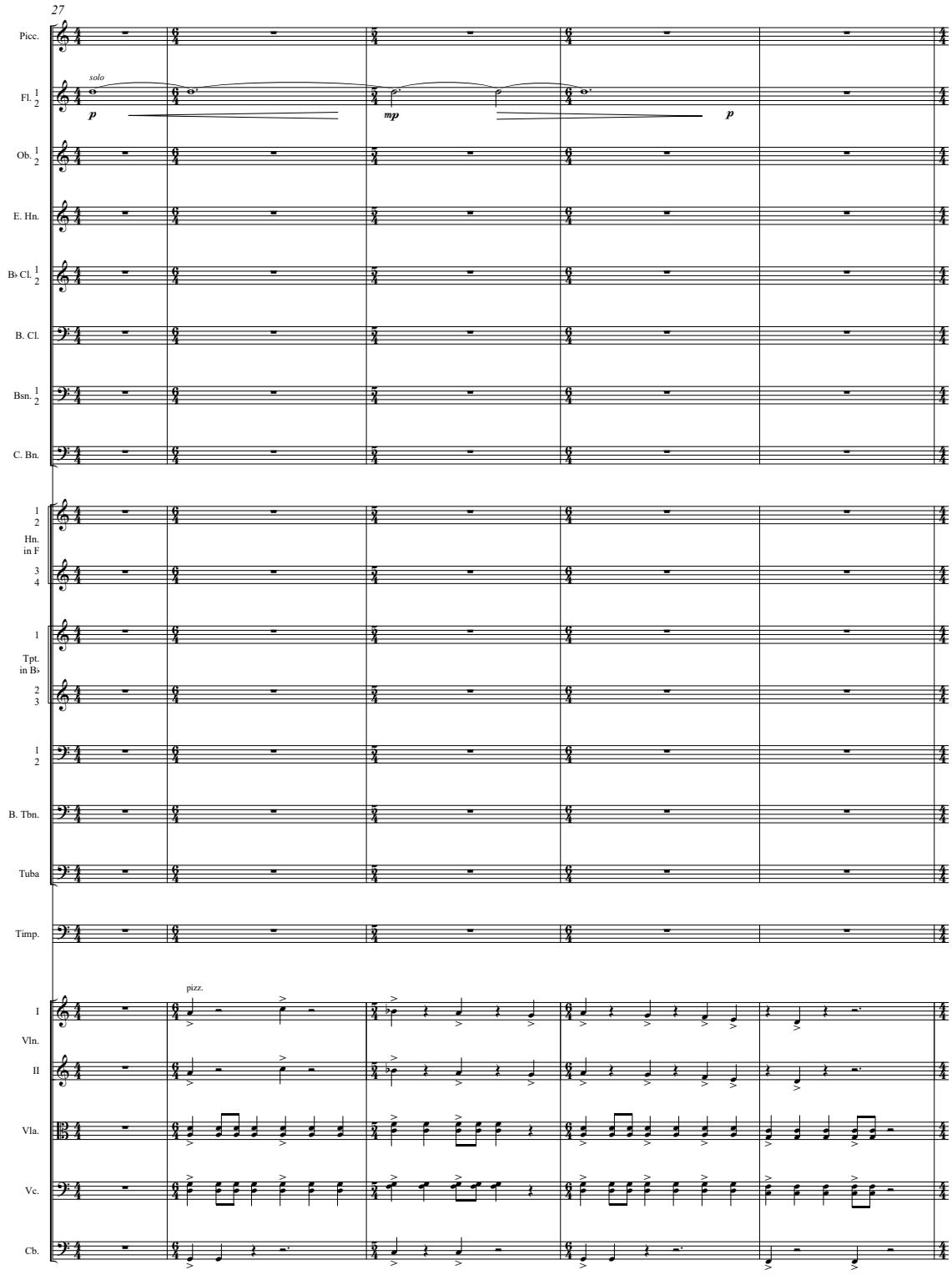


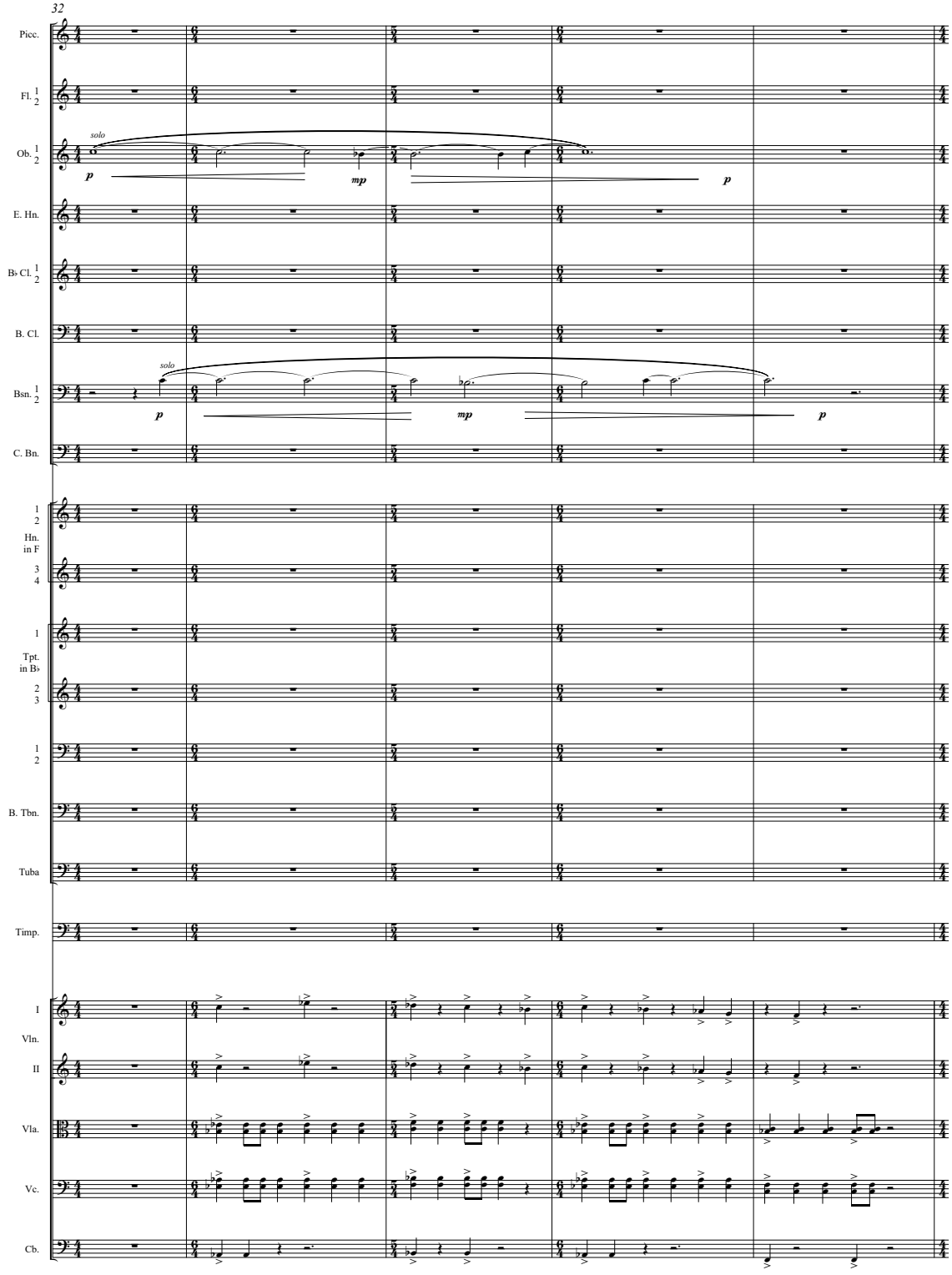

6
Adagio (♩= c. 60)
One, slow long downbow, c. 8-10"
silence, 2-4"
Adagio (♩= c. 60)
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. in F 3 4
1 Tpt. in B♭ 2 3
1 2
B. Tbn.
Tuba
Timp.
Adagio (♩= c. 60)
legato
One, slow long downbow, c. 8-10"
silence, 2-4"
Adagio (♩= c. 60)
always legato
I Vln. II
Vla.
Vc.
Cb.
p
mp

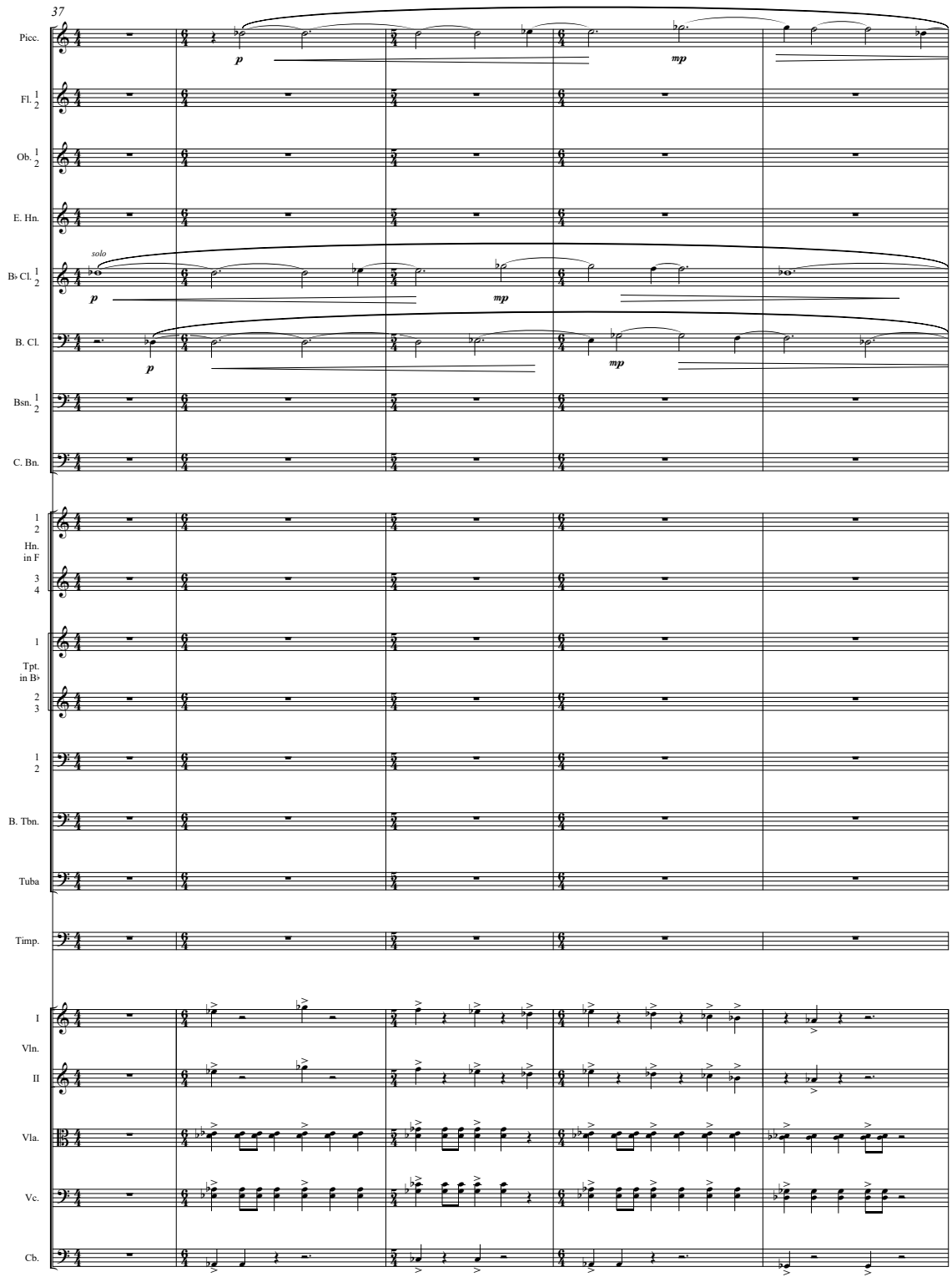

12
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
mp
mf
mp

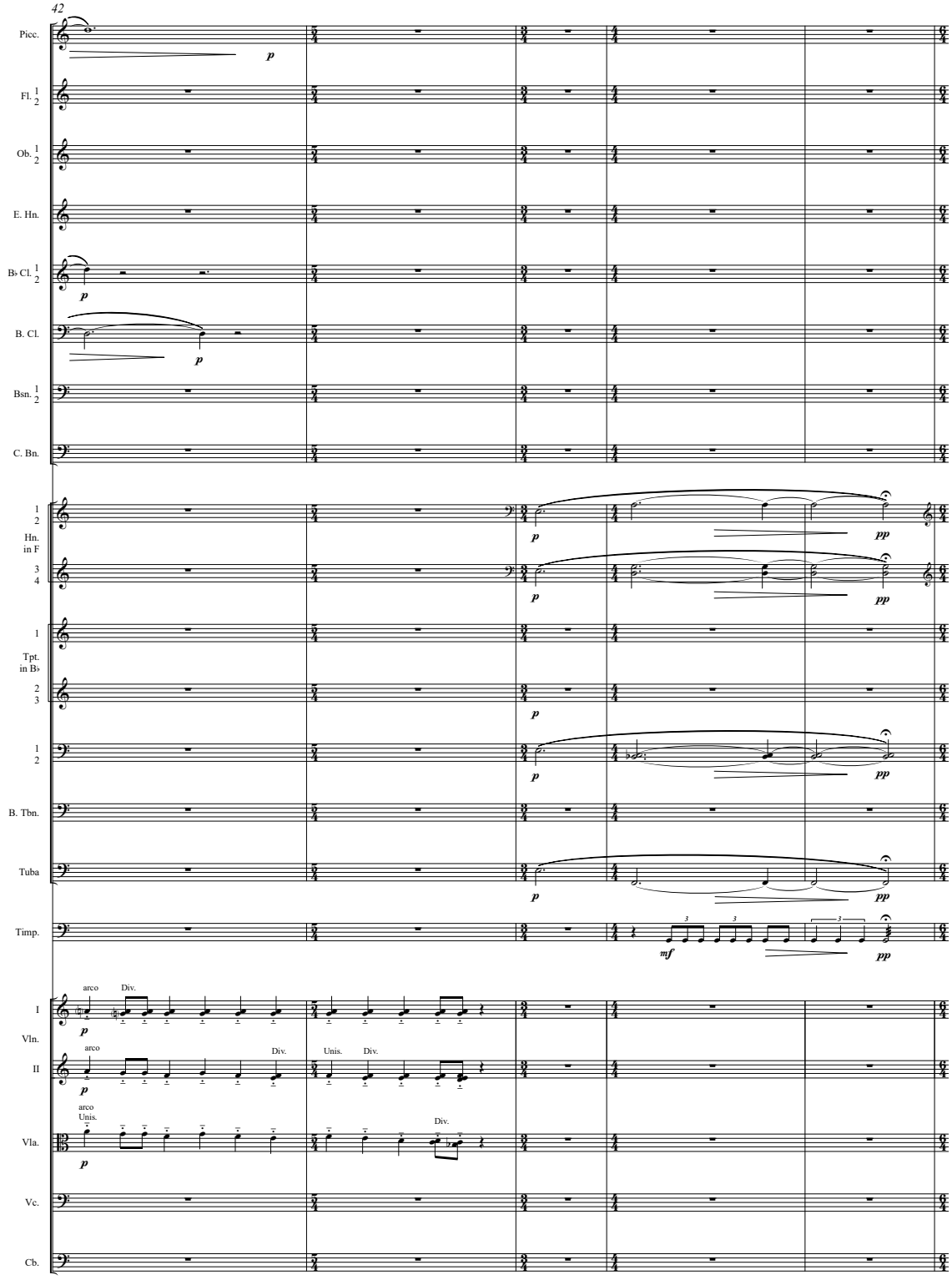

17
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
p
Unis.
Div.
pp

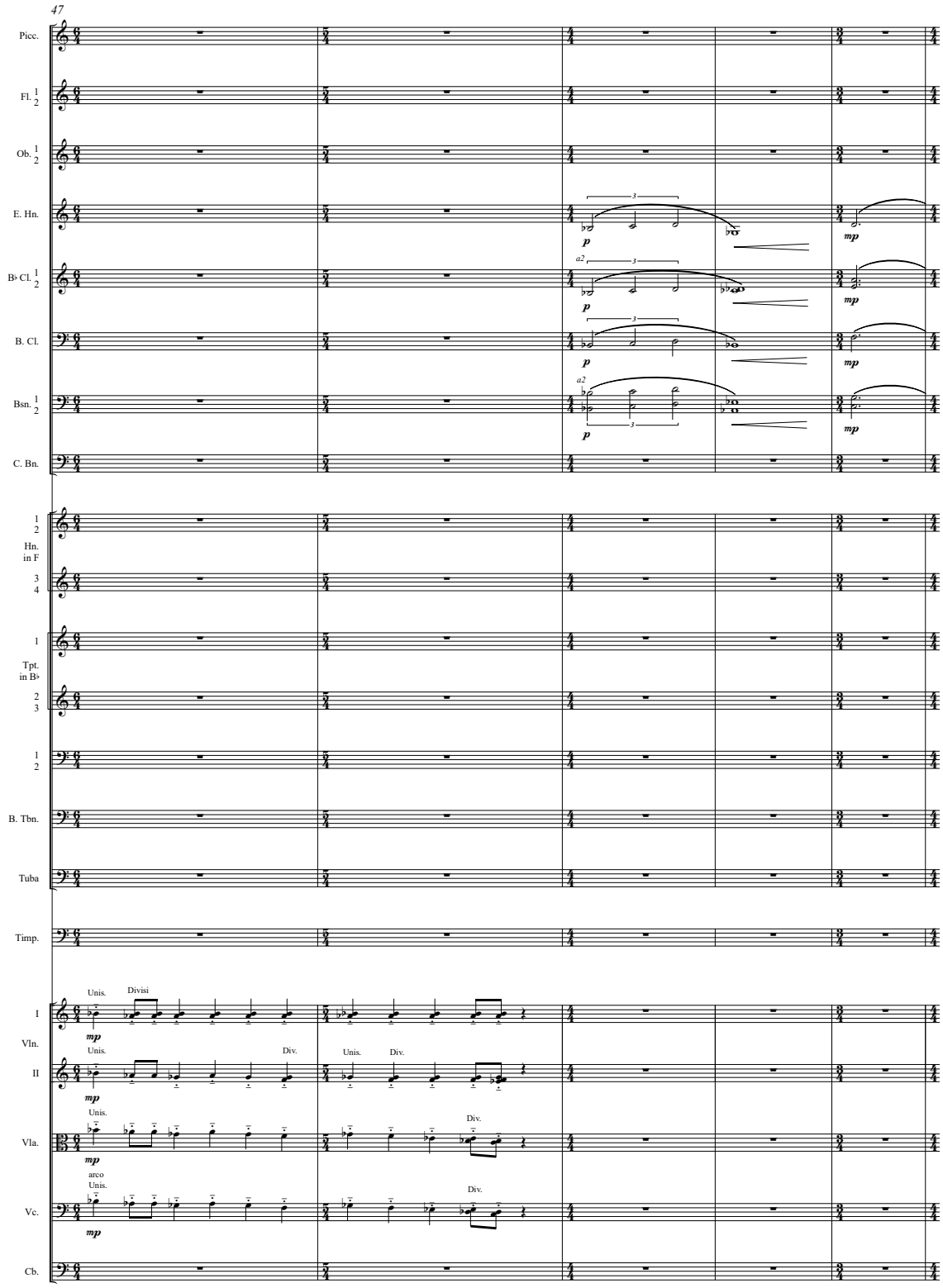

22
23
Moderato (♩= c. 120)
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. in F
3 4
1 Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
23
Moderato (♩= c. 120)
Unis.
ppp
I Vln.
II
pizz.
p
Vla.
pizz.
Div.
p
Vc.
pizz.
Div.
p
Cb.
pizz.
p

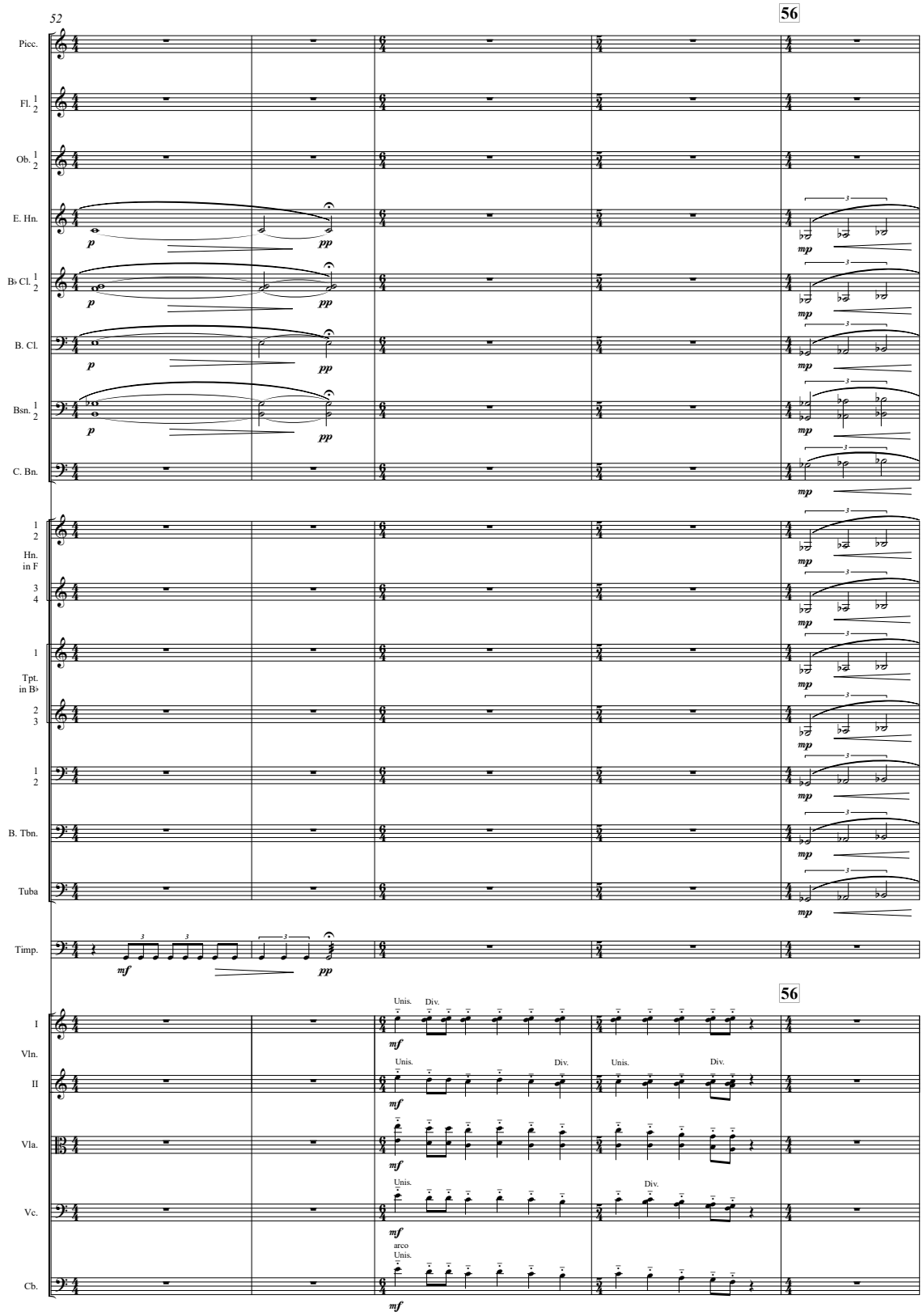

27
Picc.
solo
Fl. 1 2
p
mp
p
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
pizz.
I
Vln.
II
Vla.
Vc.
Cb.

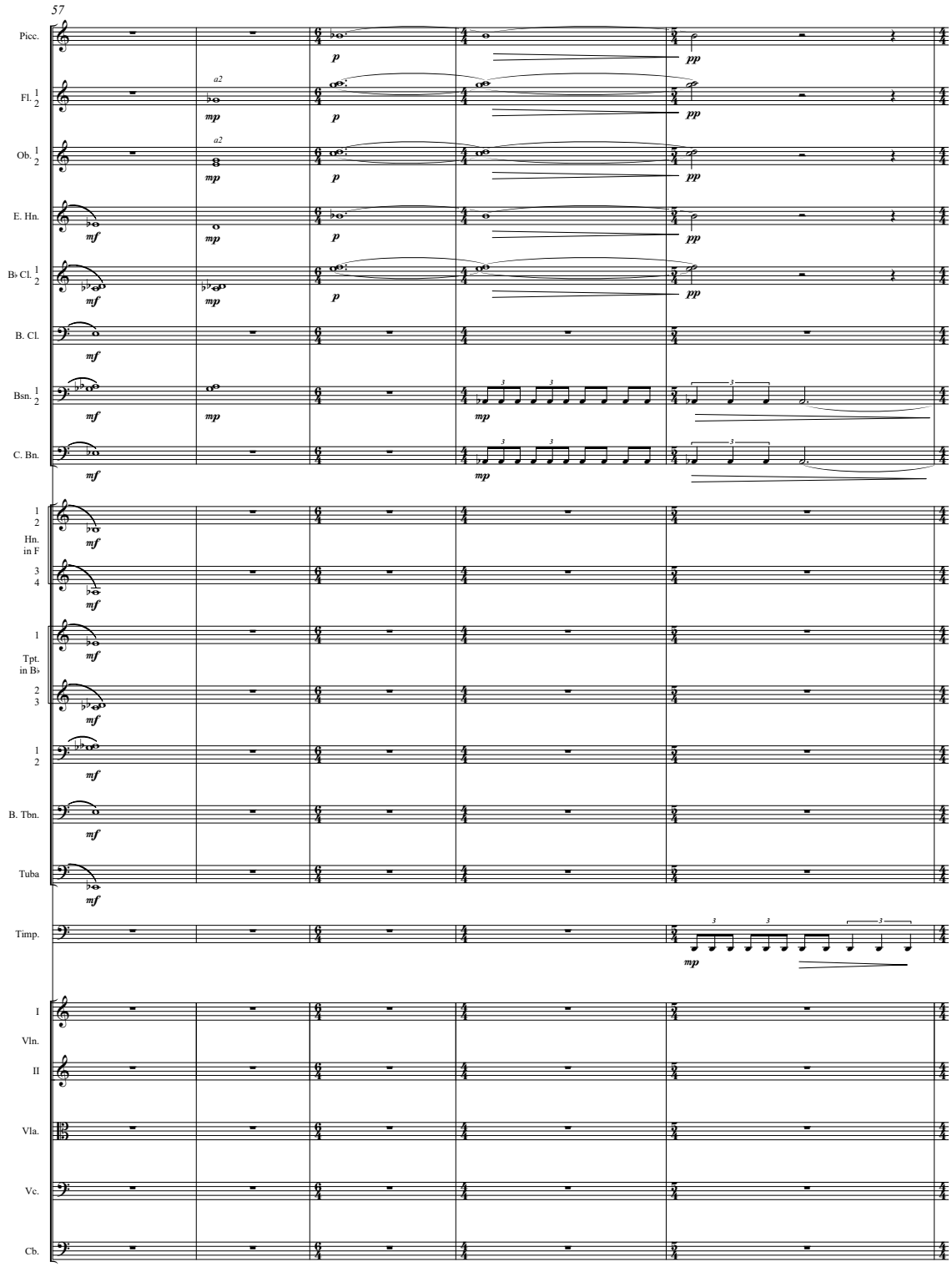

32
Picc.
Fl. 1 2
Ob. 1 2
solo
p
mp
p
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
solo
p
mp
p
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.

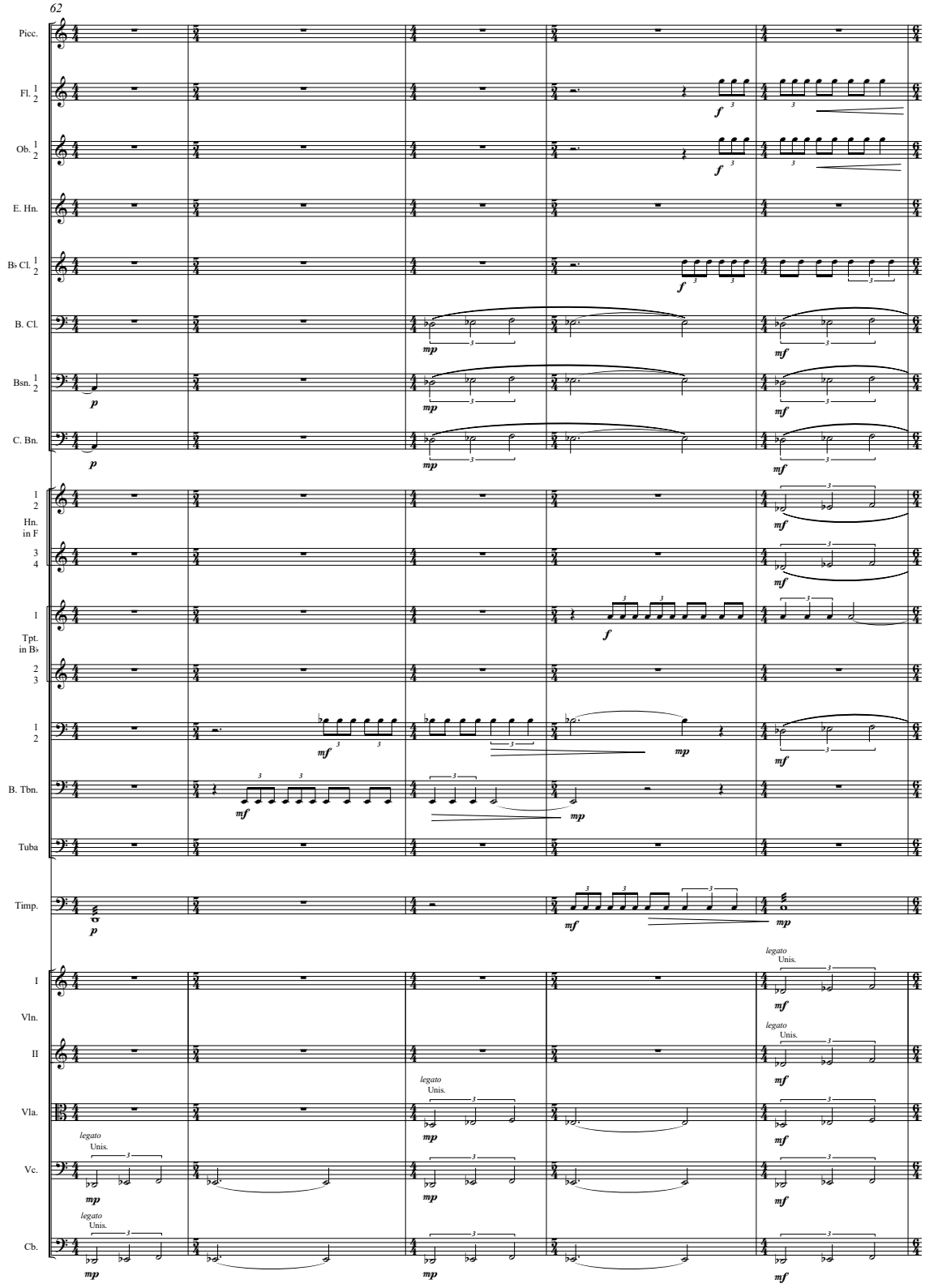

37
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. in F
3 4
1 Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.
solo
p
mp

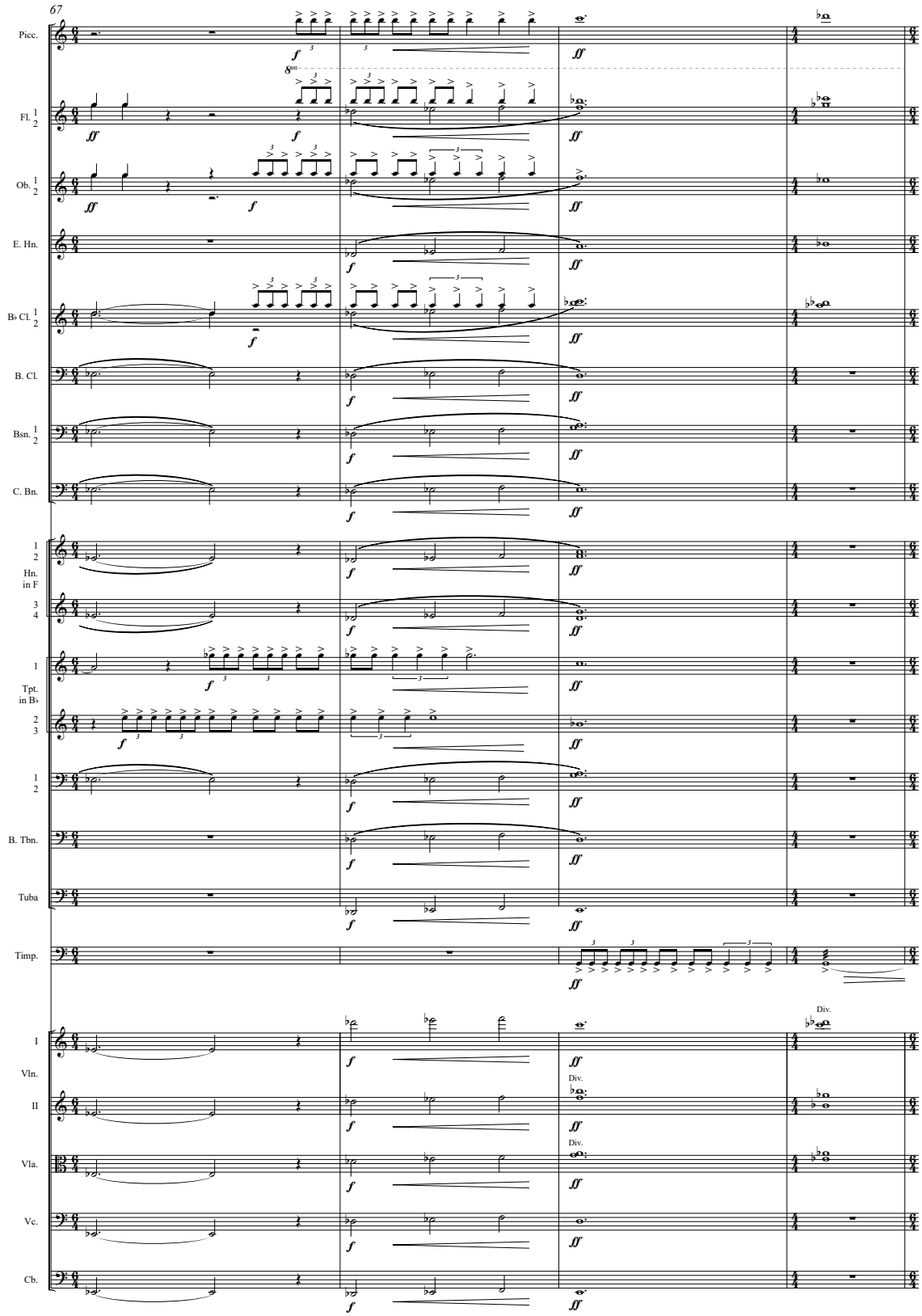

42
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
p
pp
mf
arco
Div.
Unis.

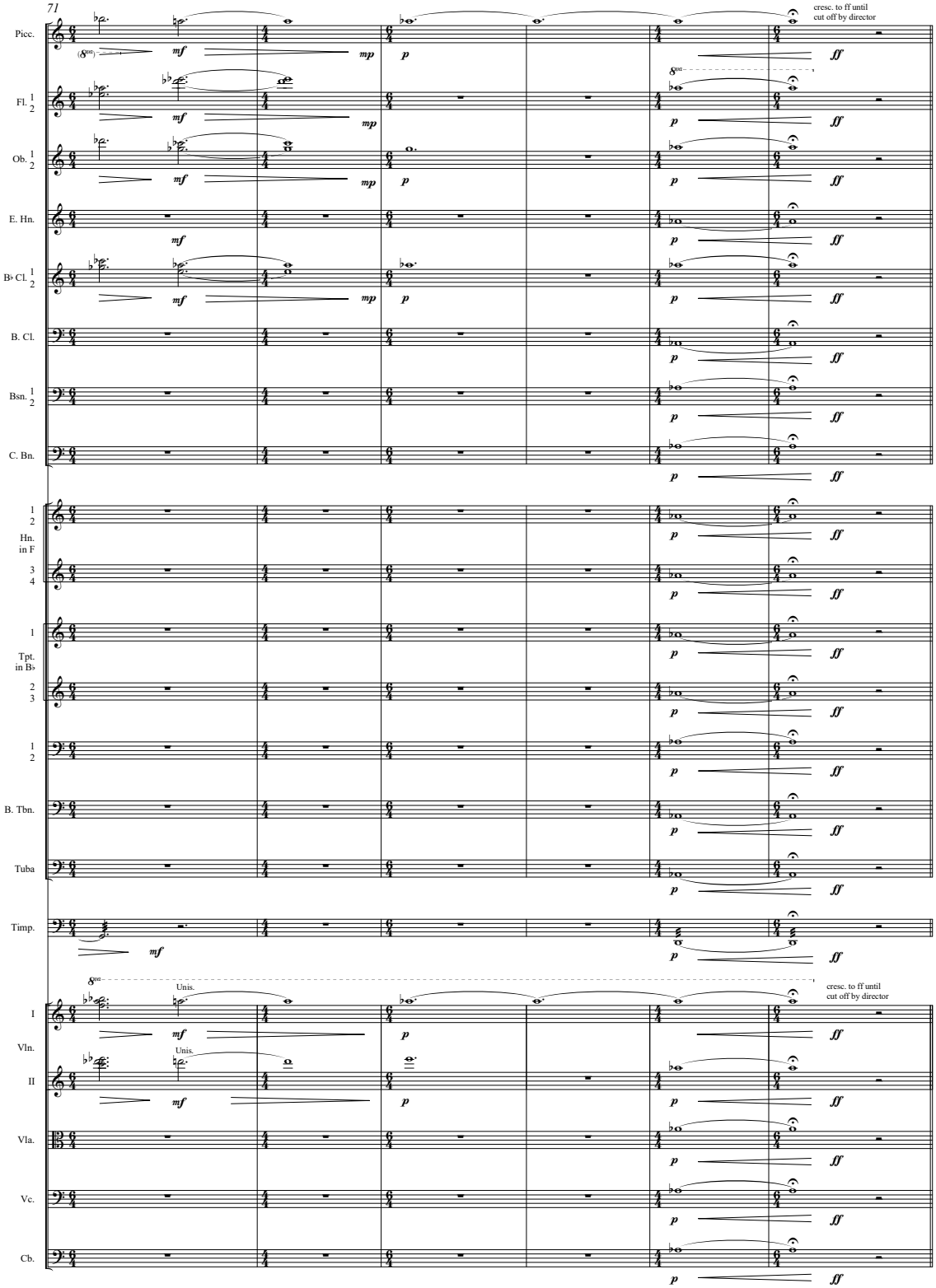

47
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. in F
3 4
1 Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.
p
mp
a2
Unis.
Divisi
Div.
arco

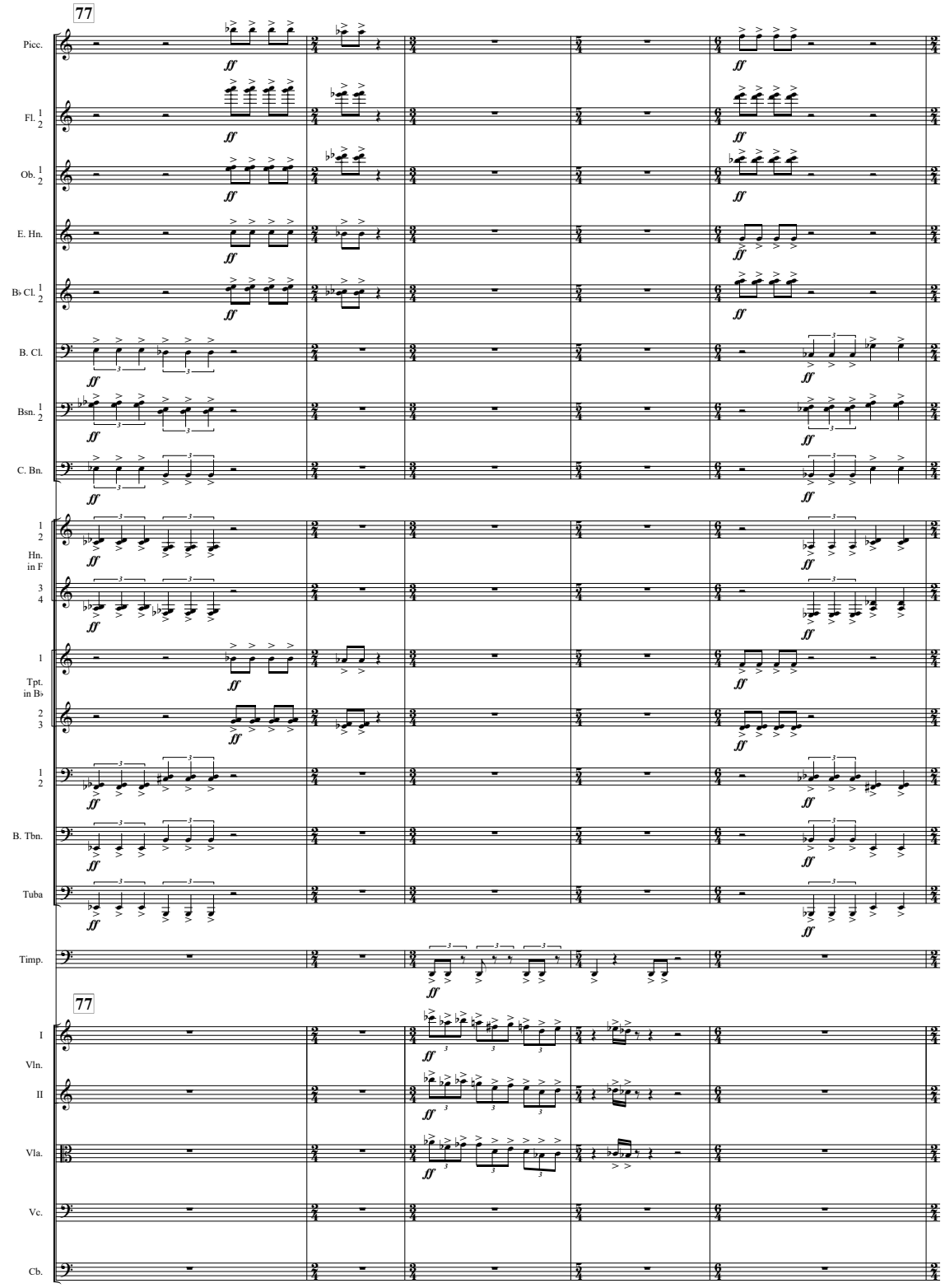

52
56
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
56
I
Vln.
II
Vla.
Vc.
Cb.
Unis.
Div.
arco
p
pp
mp
mf

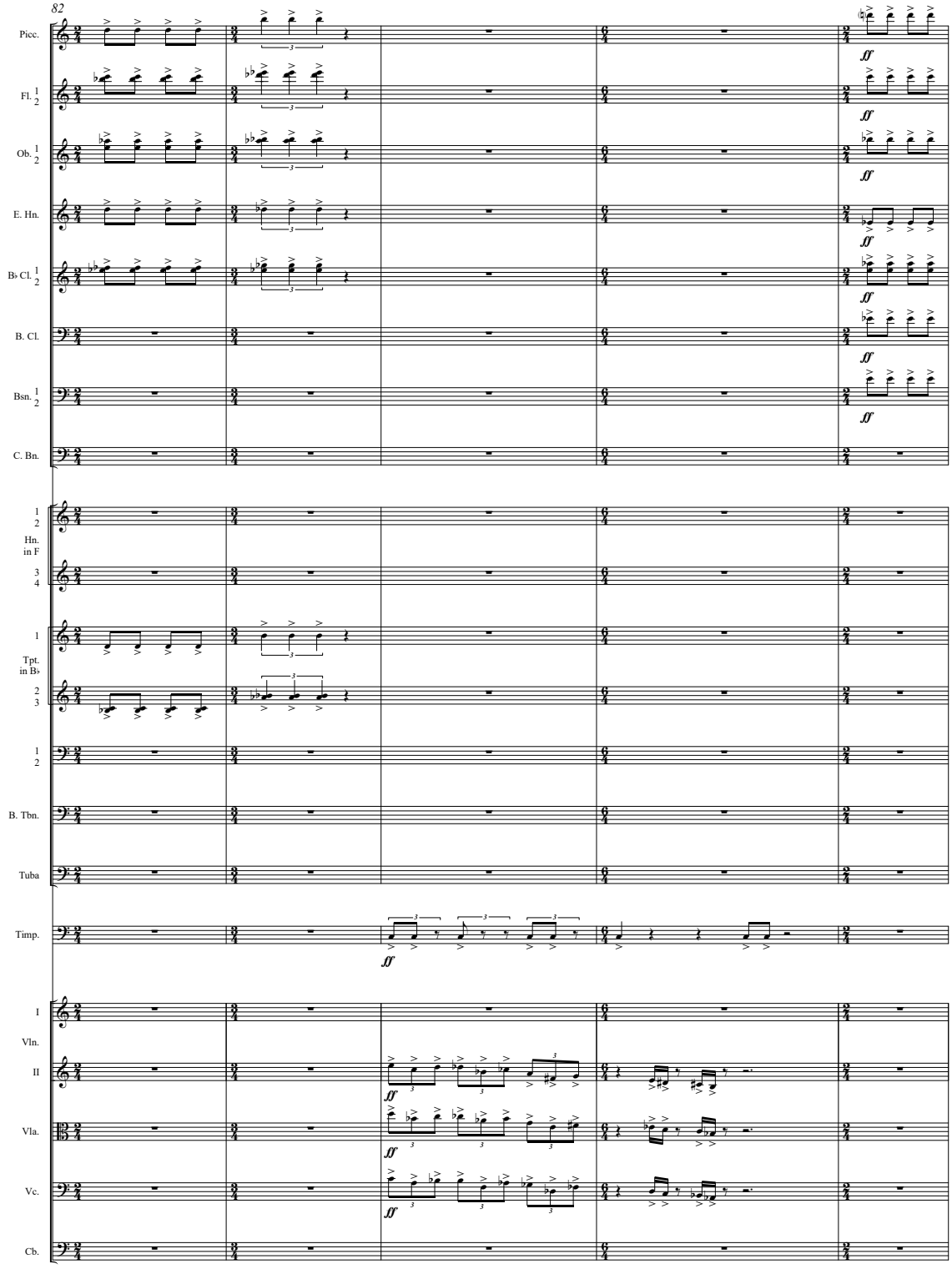

57
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
a2
p
pp
mp
mf

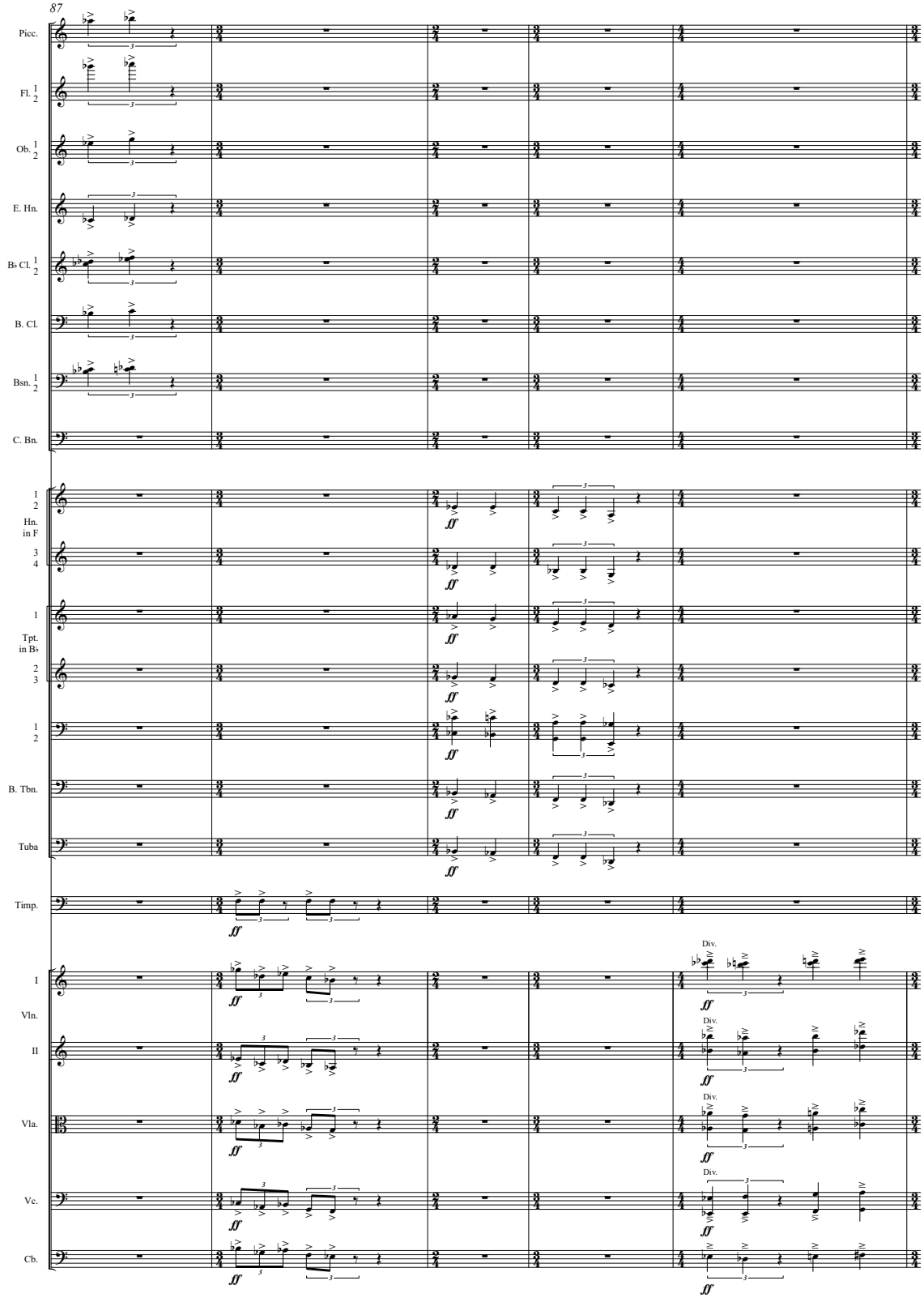

62
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
legato
Unis.

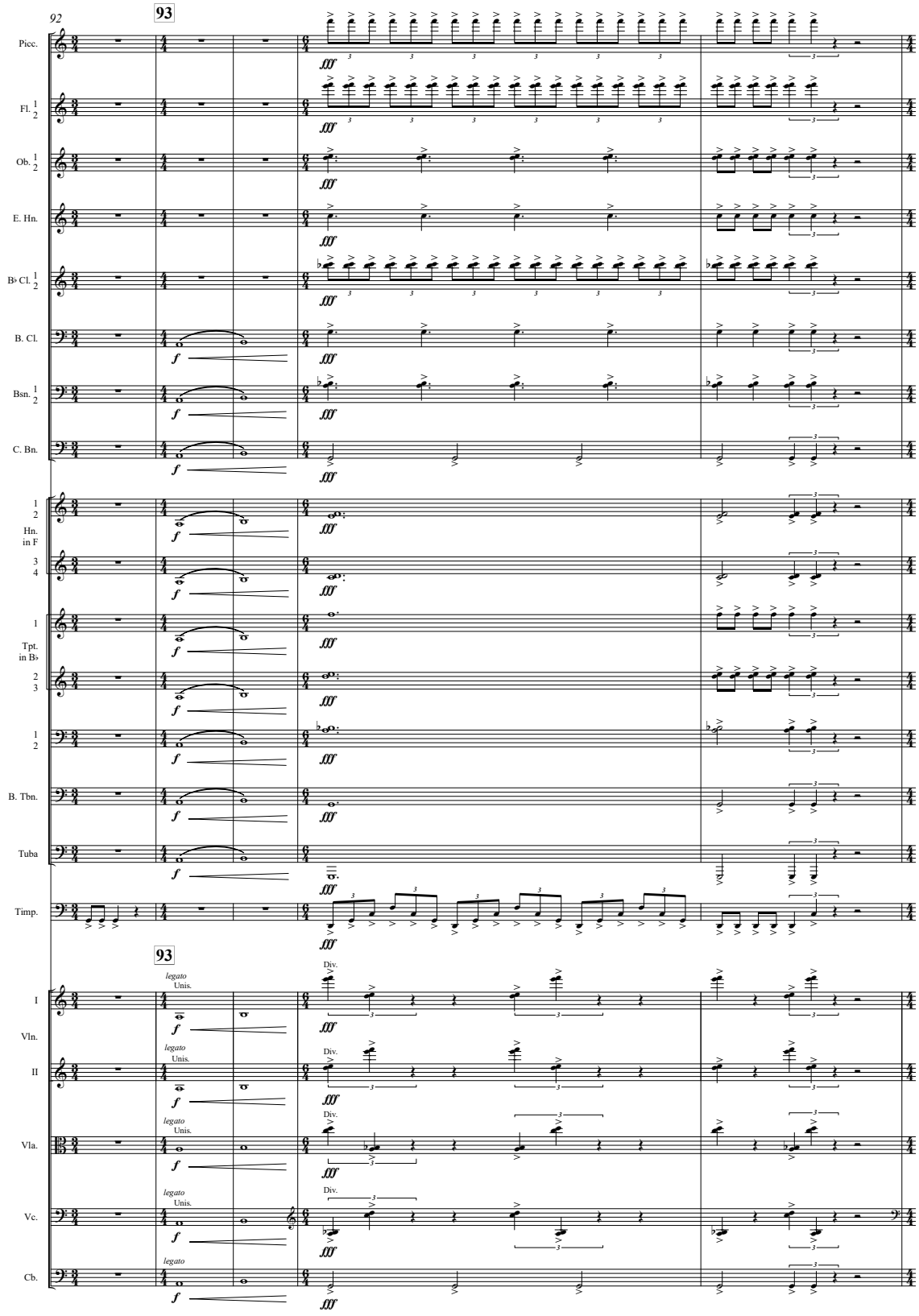

67
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. in F
3 4
1 Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.
Div.

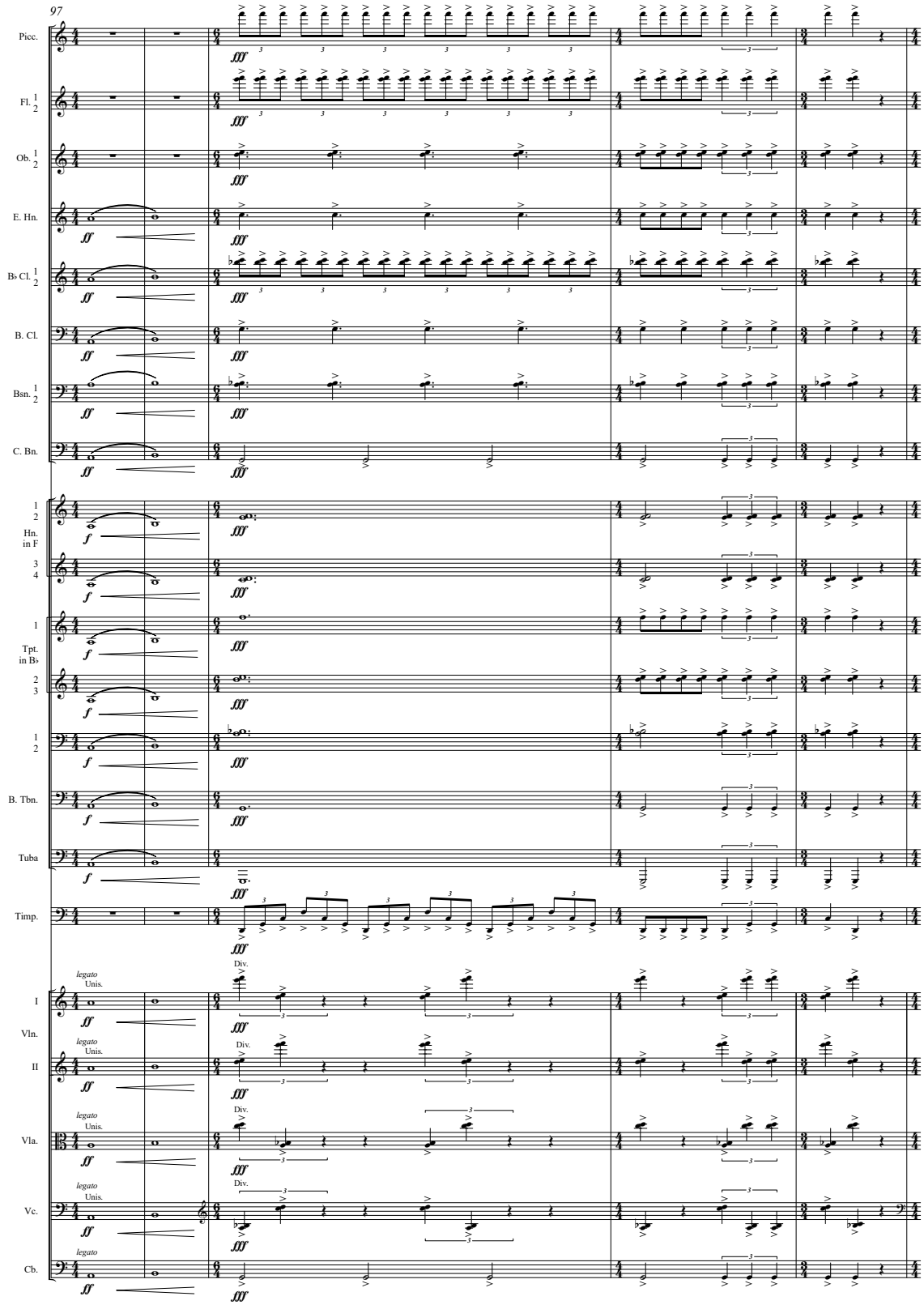

71
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
mf
mp
p
ff
cresc. to ff until cut off by director
Unis.

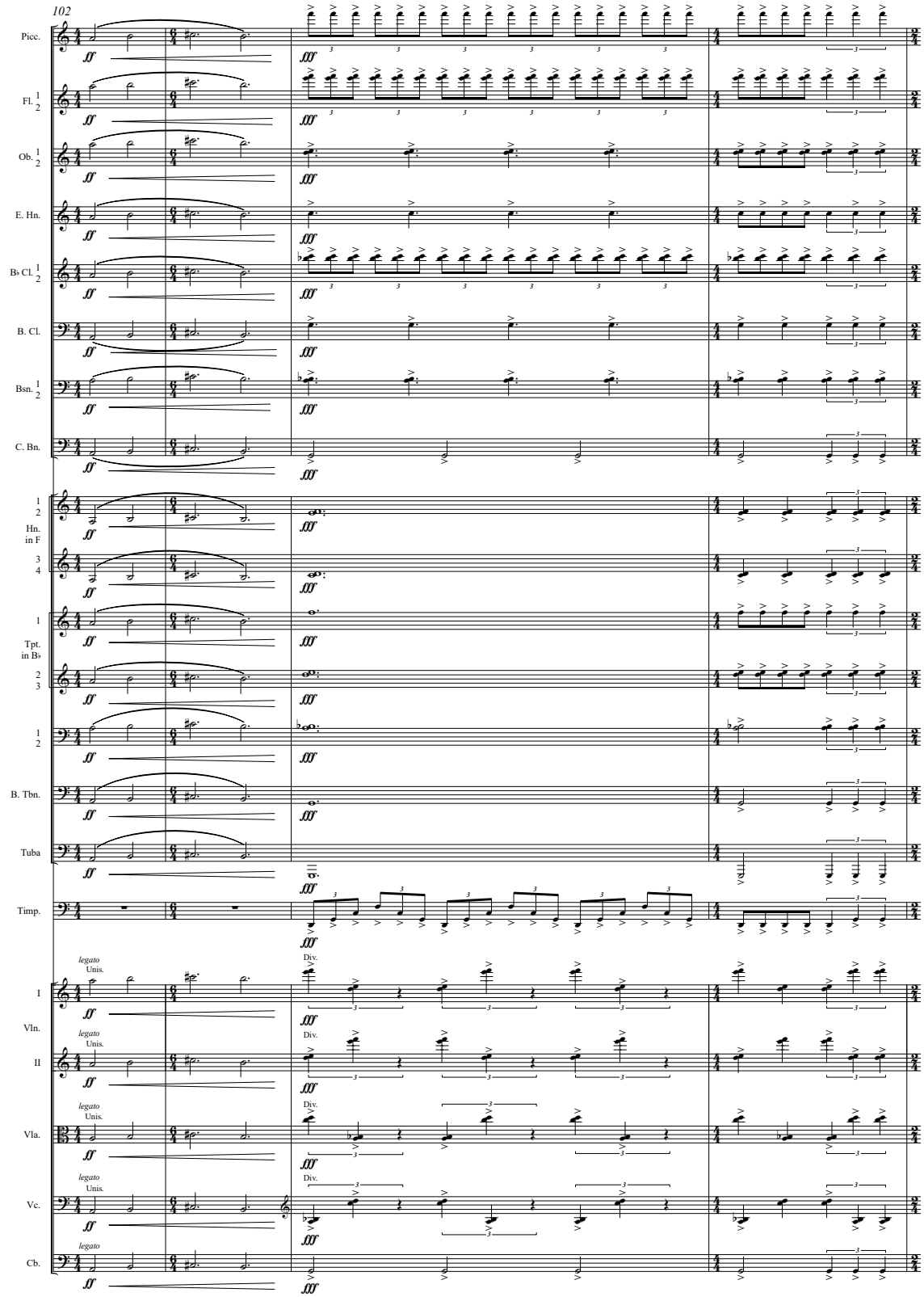

77
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
77
I
Vln.
II
Vla.
Vc.
Cb.

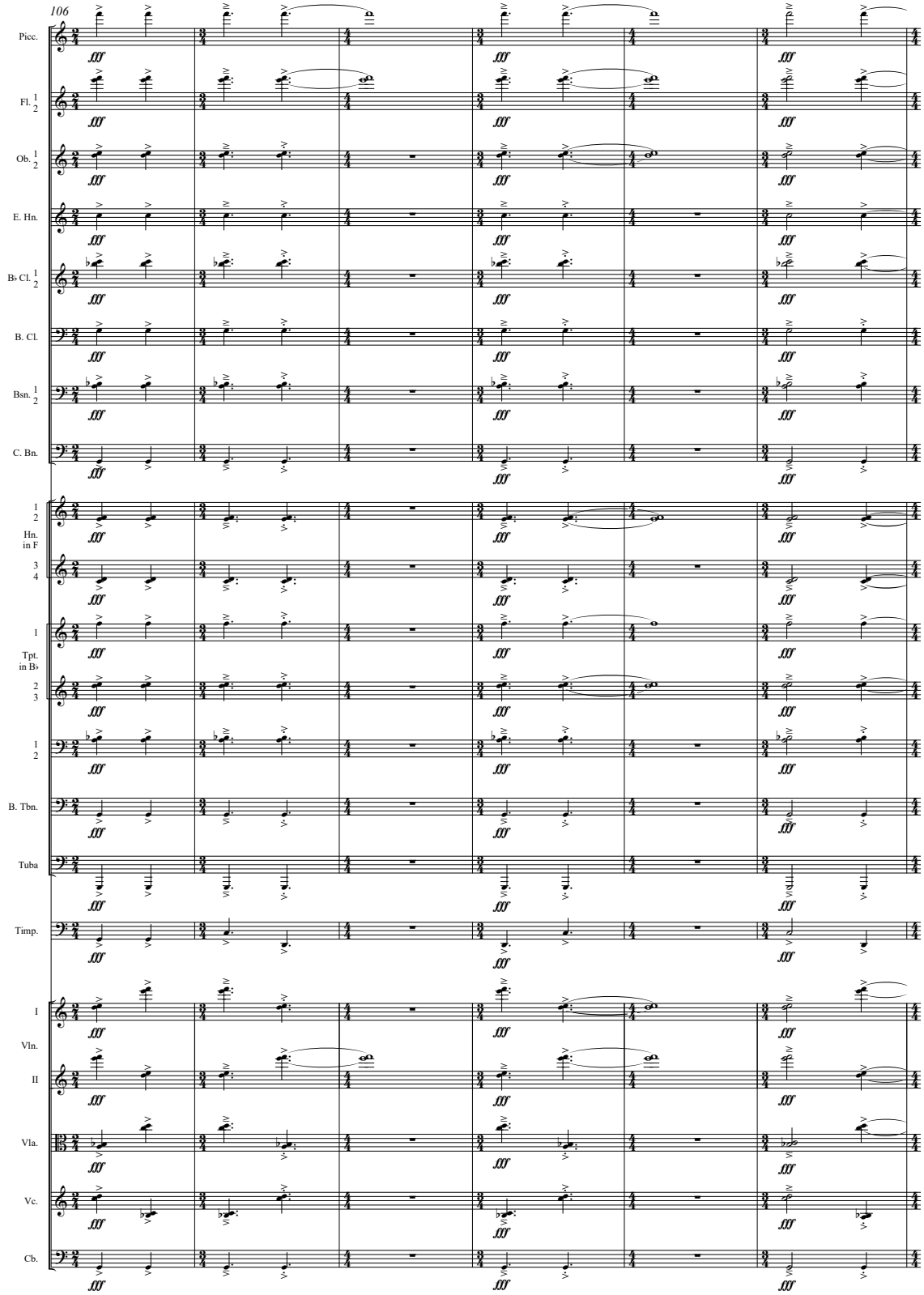

82
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
ff

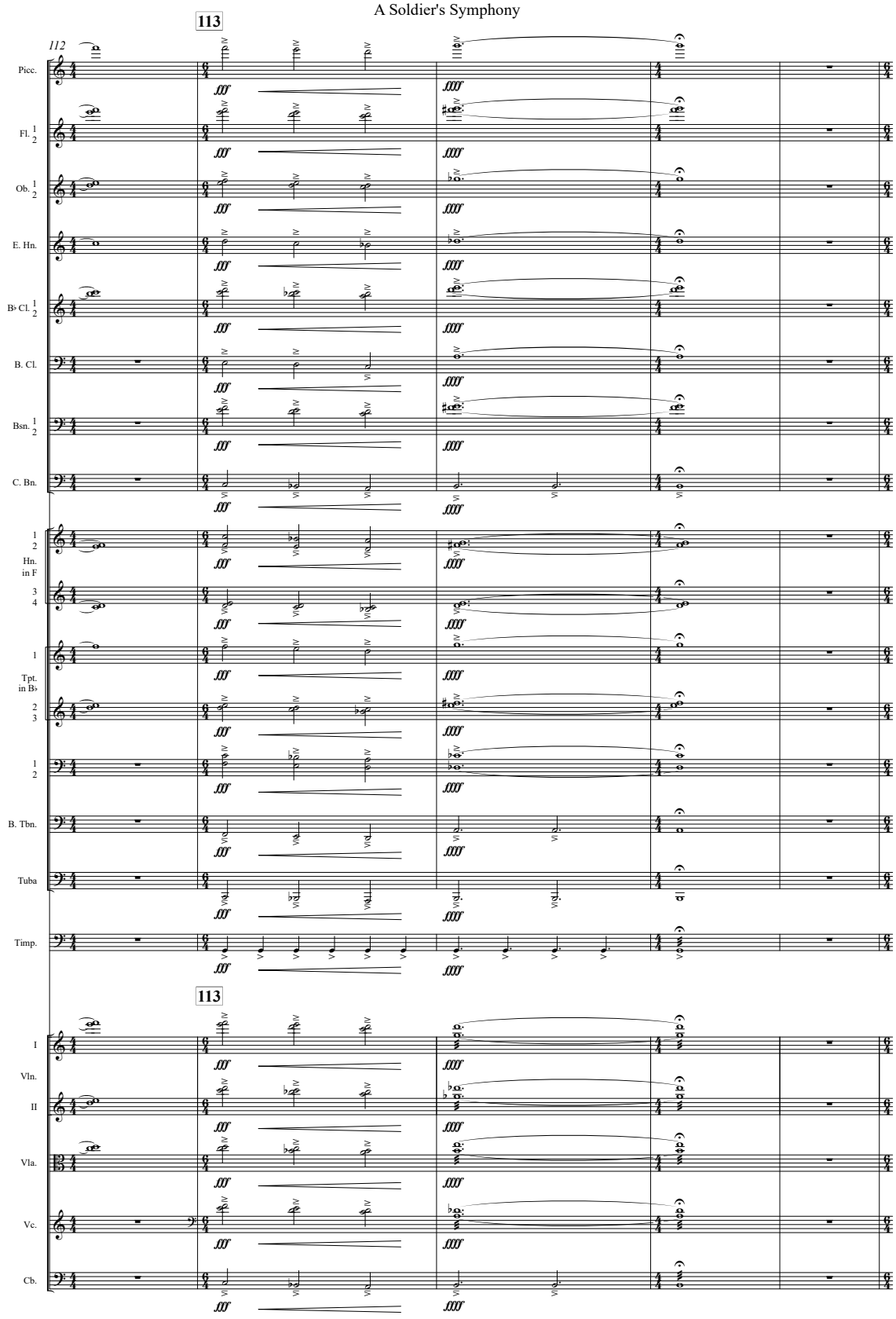

87
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
Div.
Div.
Div.
Div.

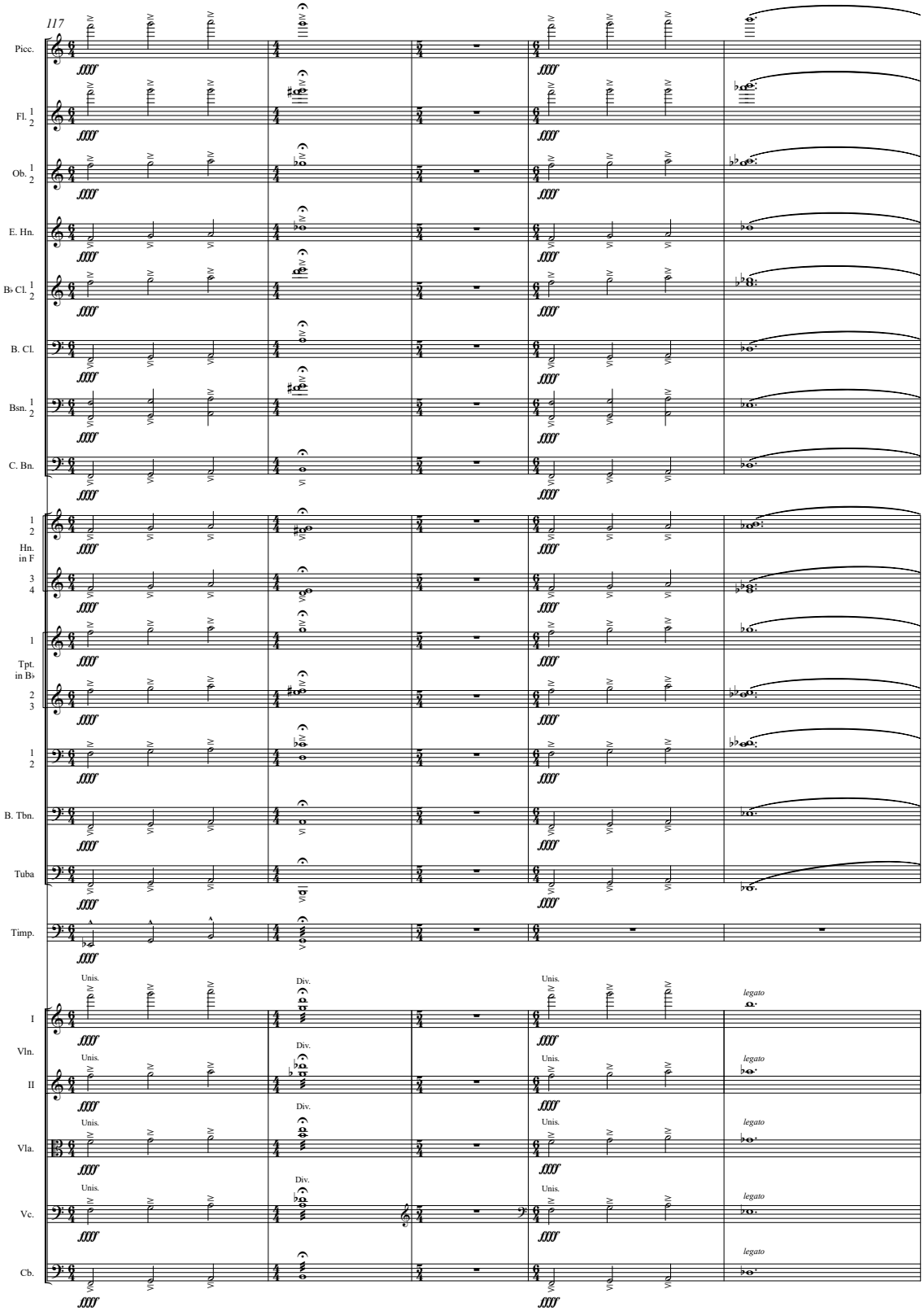

92
93
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. in F
3 4
1 Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
93
I Vln.
II
Vla.
Vc.
Cb.
legato
Unis.
Div.

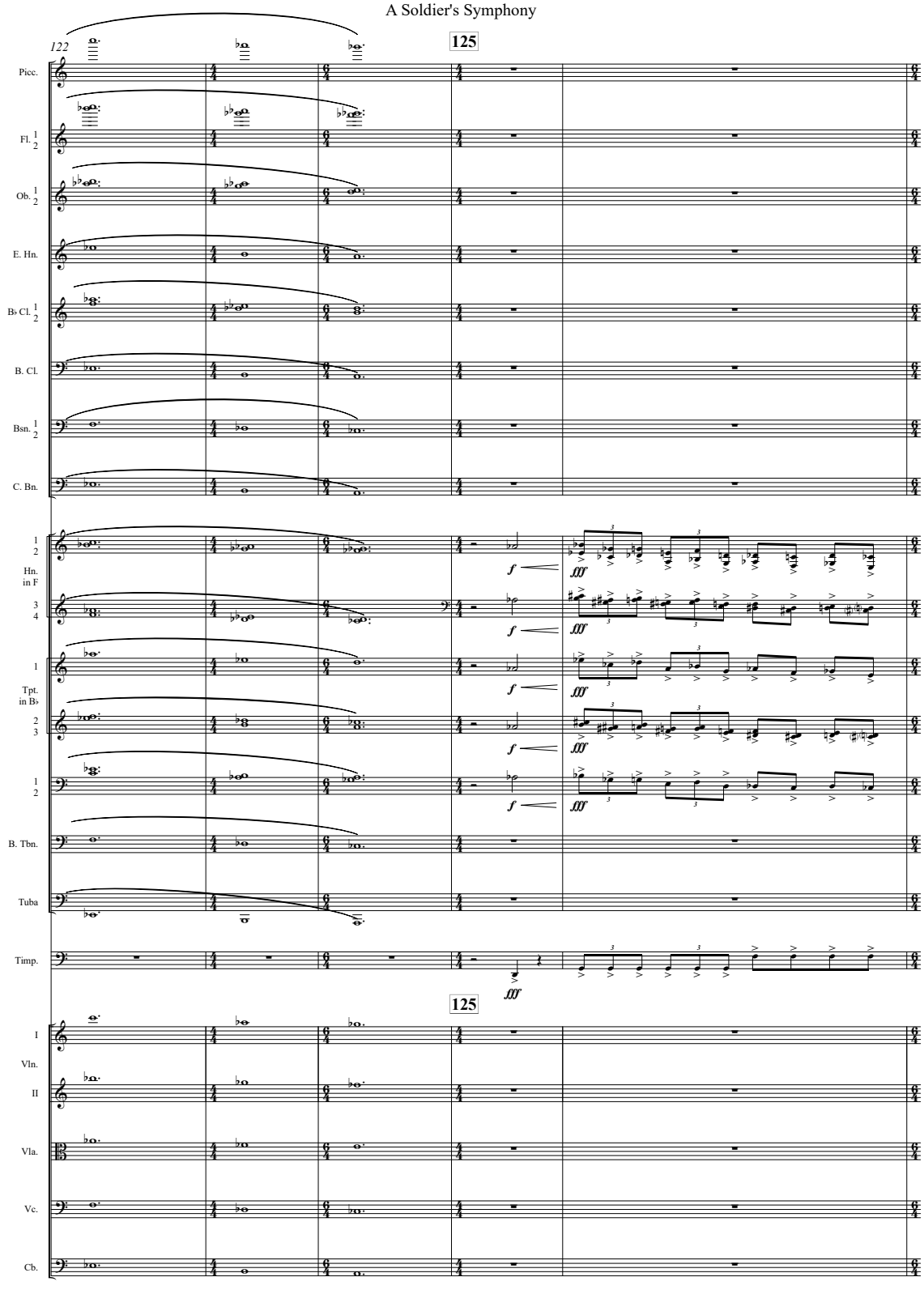

97
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
legato
Unis.
Div.

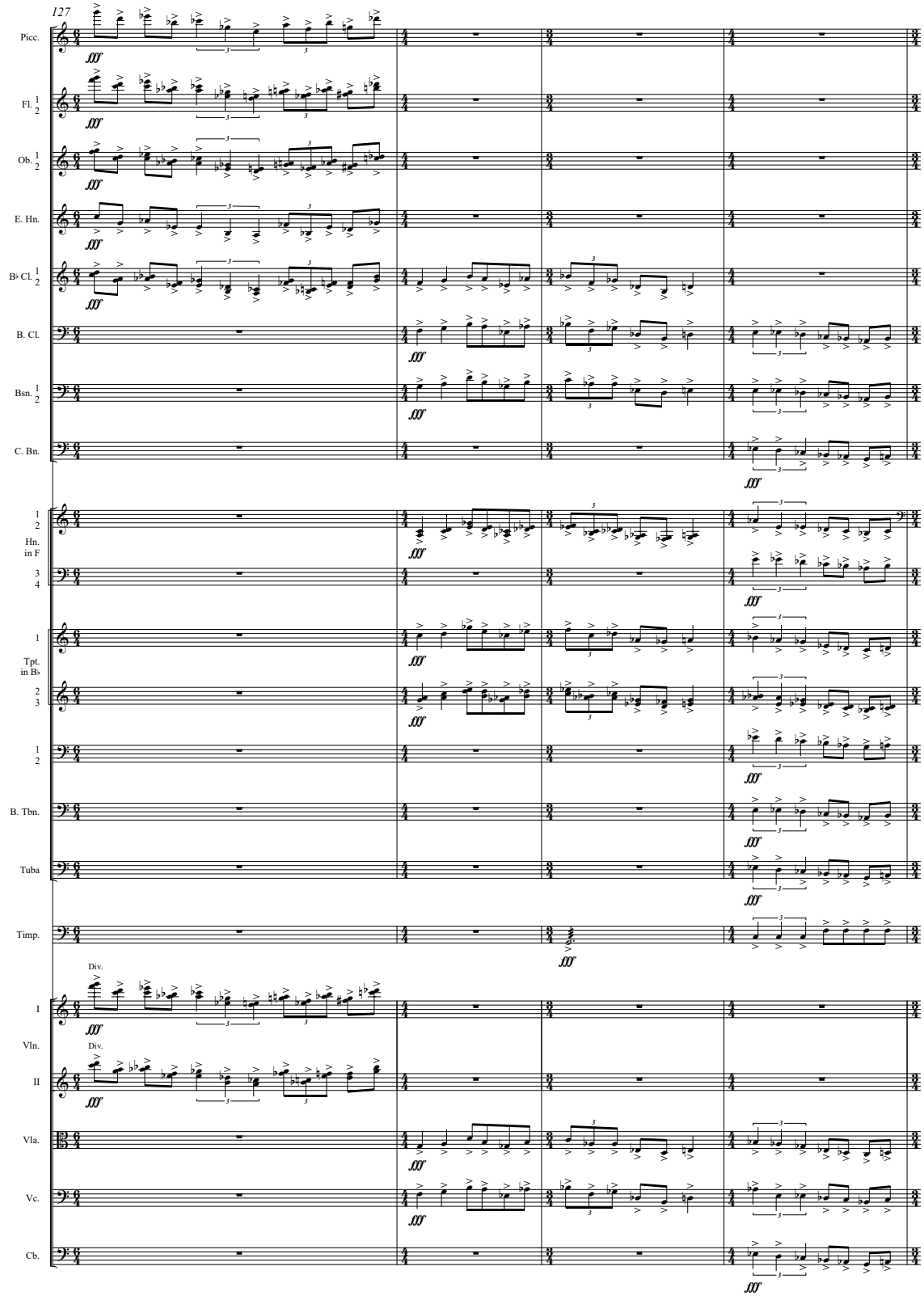

102
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. in F
3 4
1 Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.
legato
Unis.
Div.

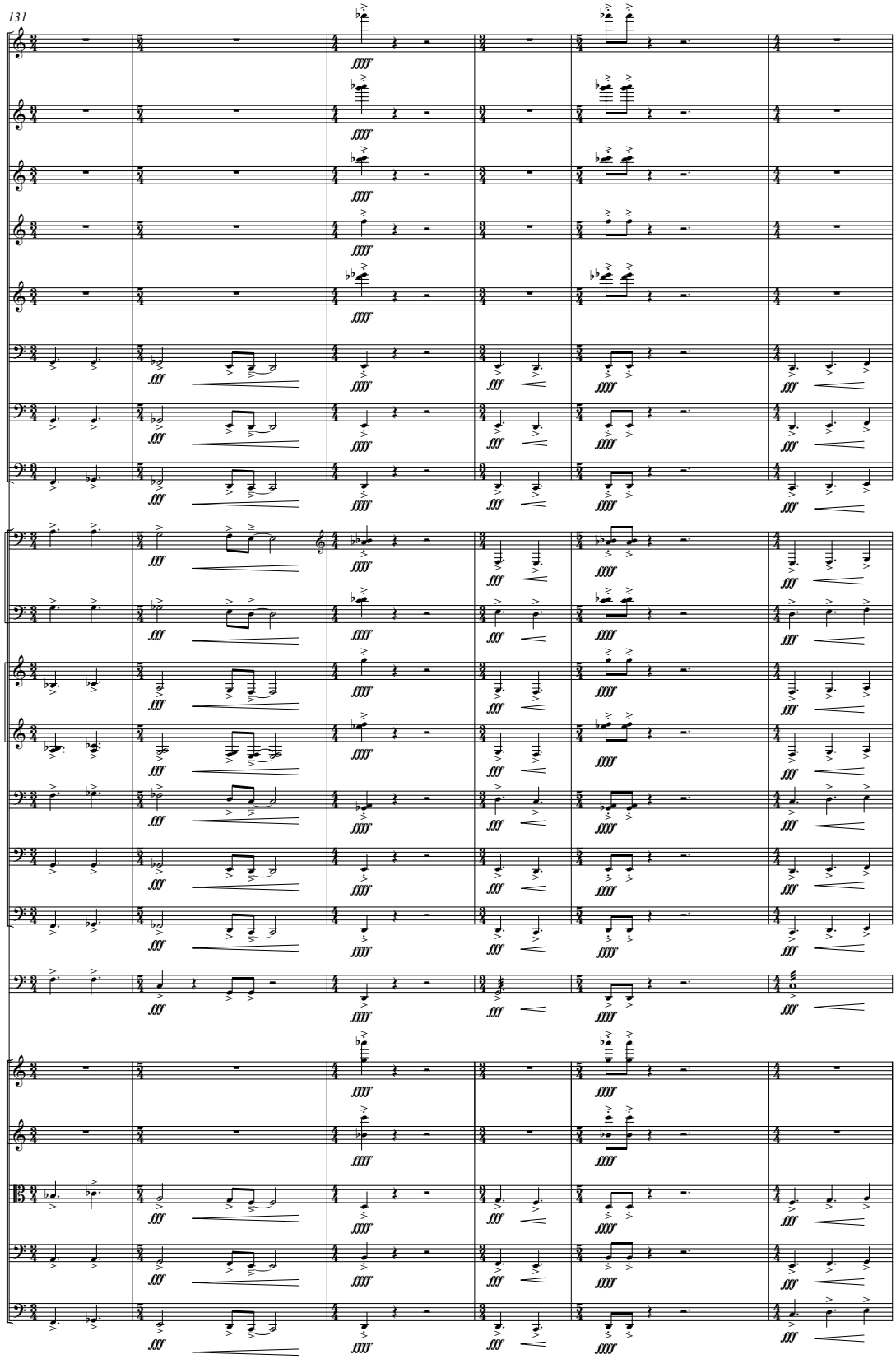

106
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. in F
3 4
1 Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.

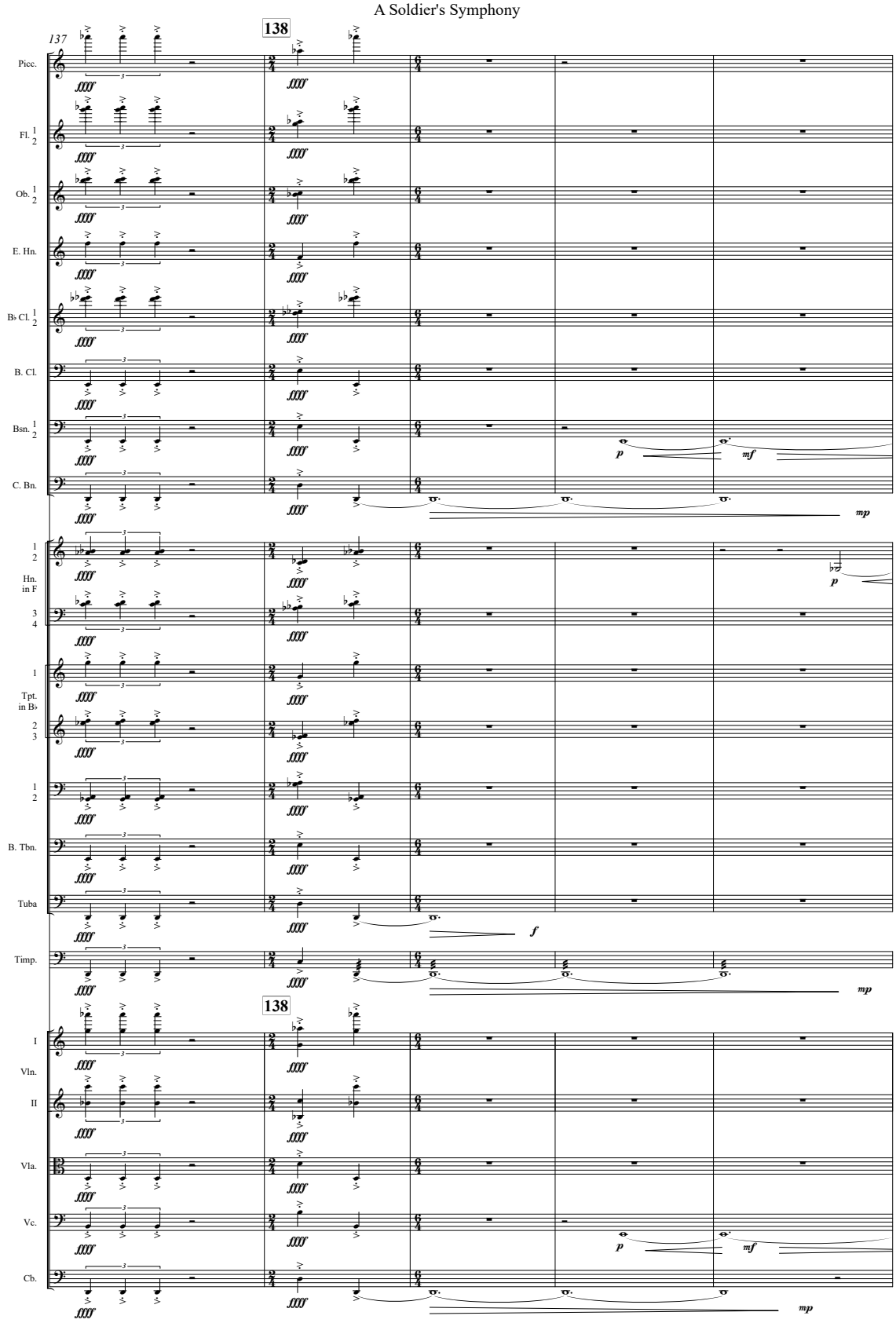

112
113
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. in F
3 4
1 Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
113
I Vln.
II
Vla.
Vc.
Cb.

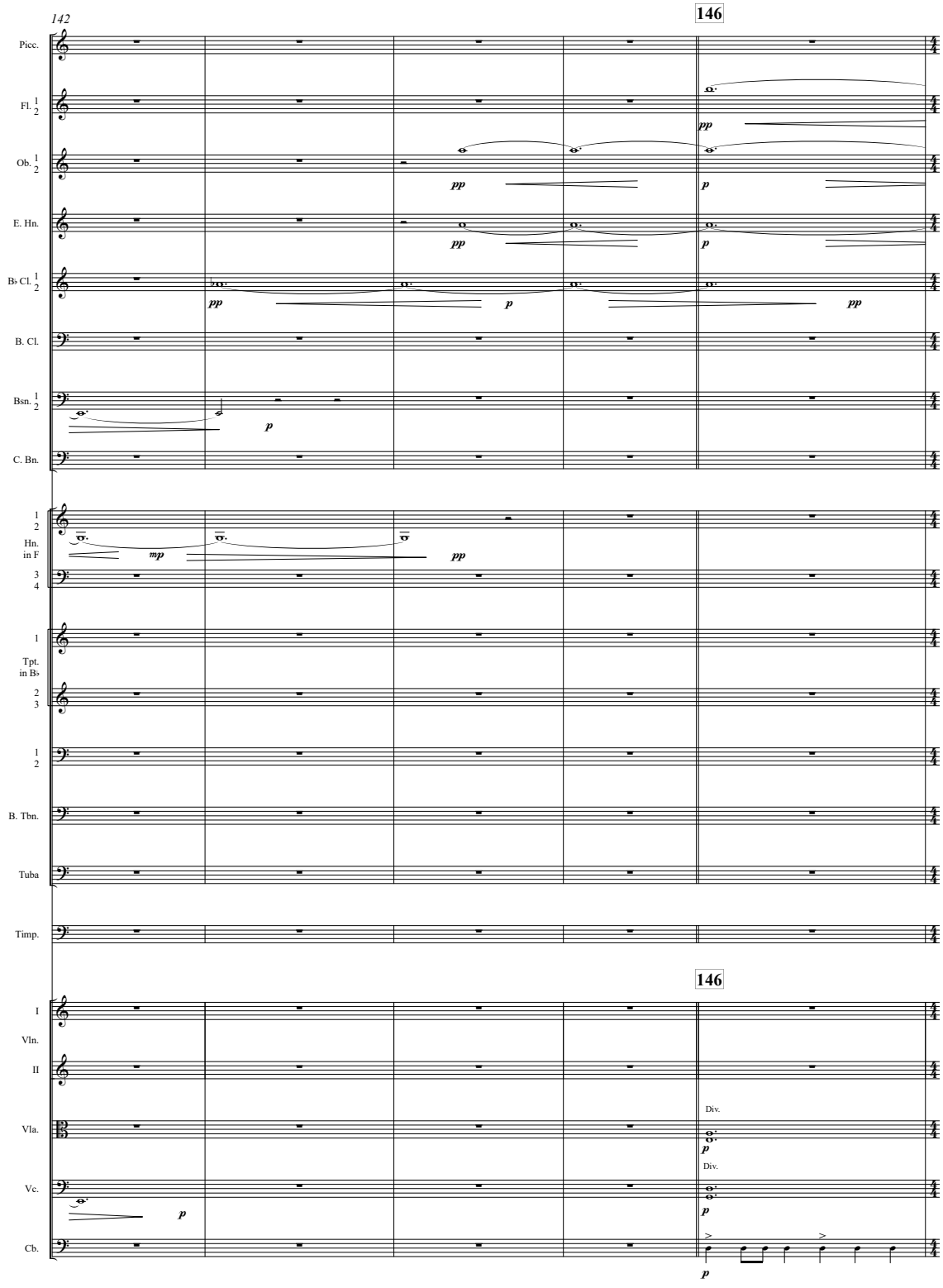

117
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
Unis.
Div.
legato

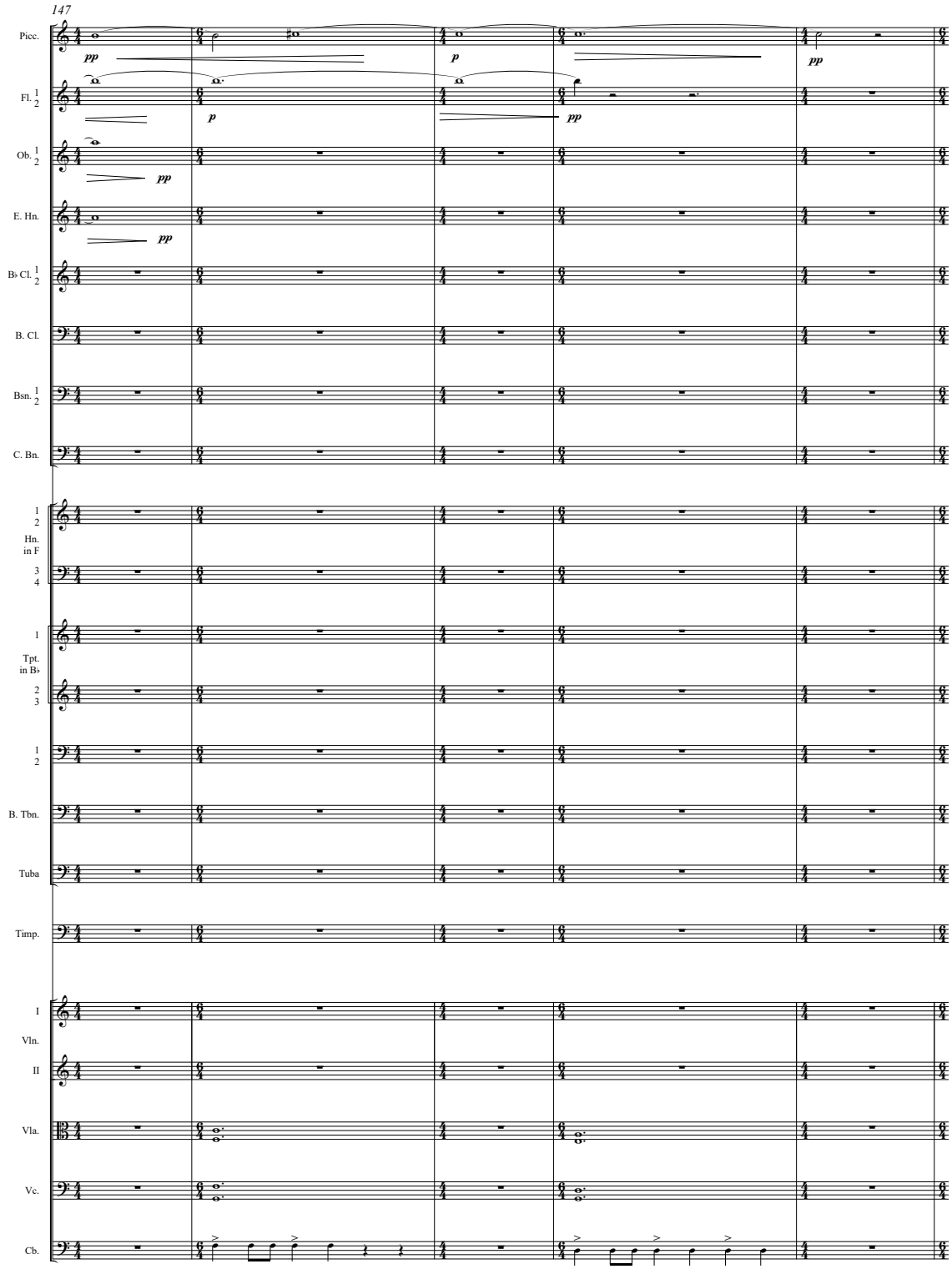

122
125
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
125
I
Vln.
II
Vla.
Vc.
Cb.

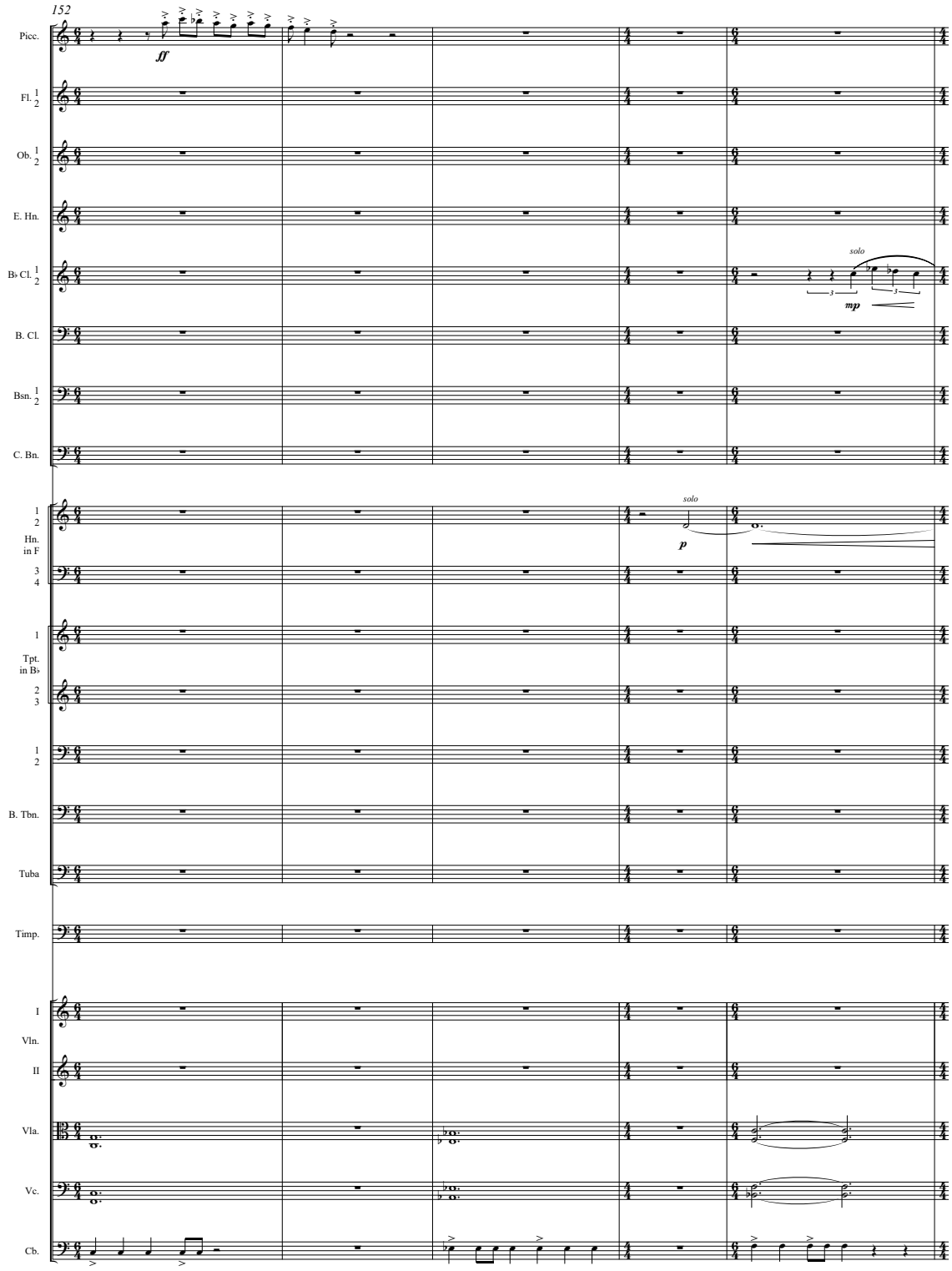

127
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. in F
3 4
1 Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
Div.
I Vln.
Div.
II
Vla.
Vc.
Cb.

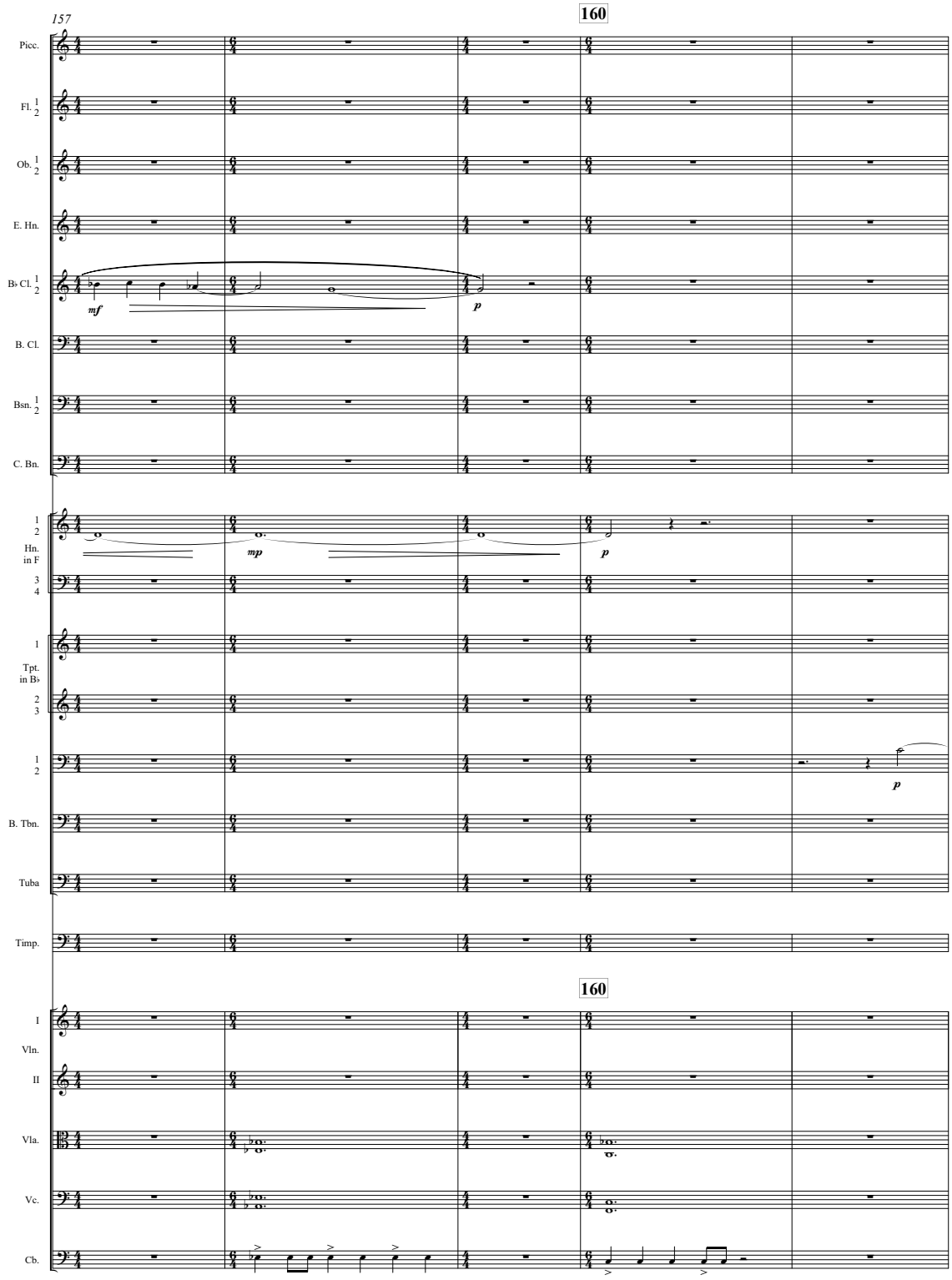

131
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.

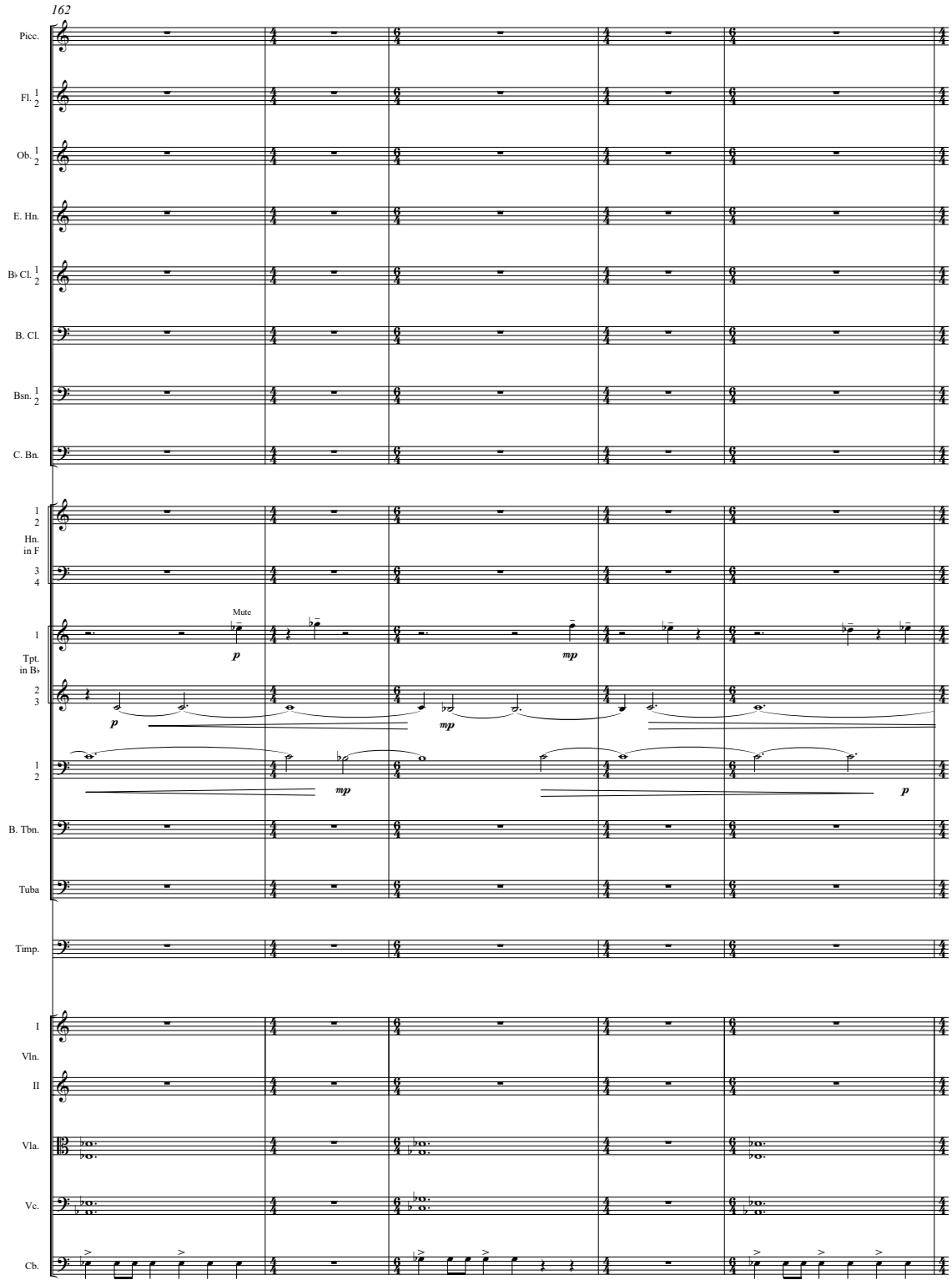

137
138
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
138
I
Vln.
II
Vla.
Vc.
Cb.
fff
p
mf
mp
f

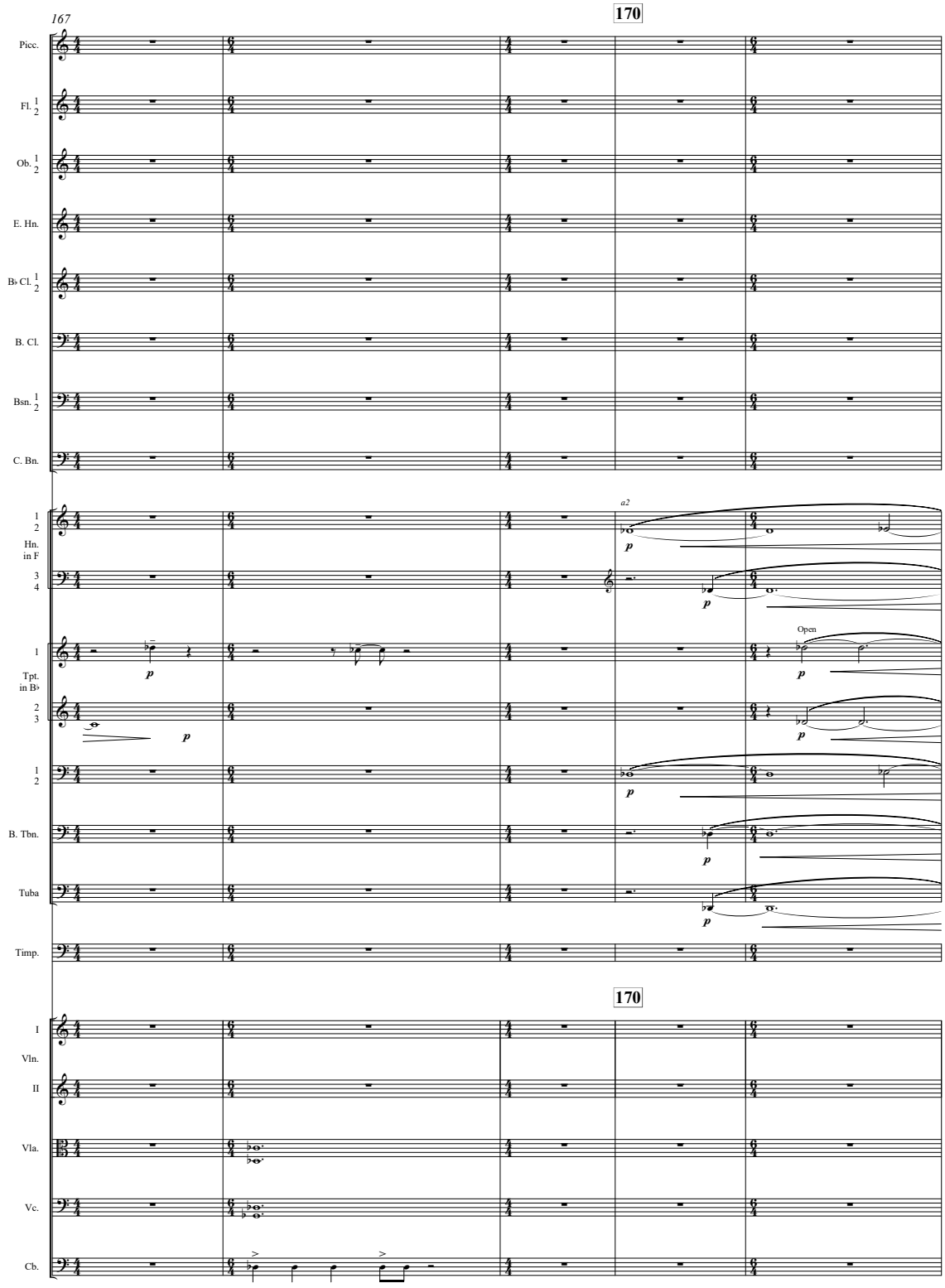

142
146
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
Hn. in F 1 2 3 4
Tpt. in B♭ 1 2 3
B. Tbn.
Tuba
Timp.
146
I Vln.
II
Vla.
Vc.
Cb.
Div.
Div.
pp
p
mp

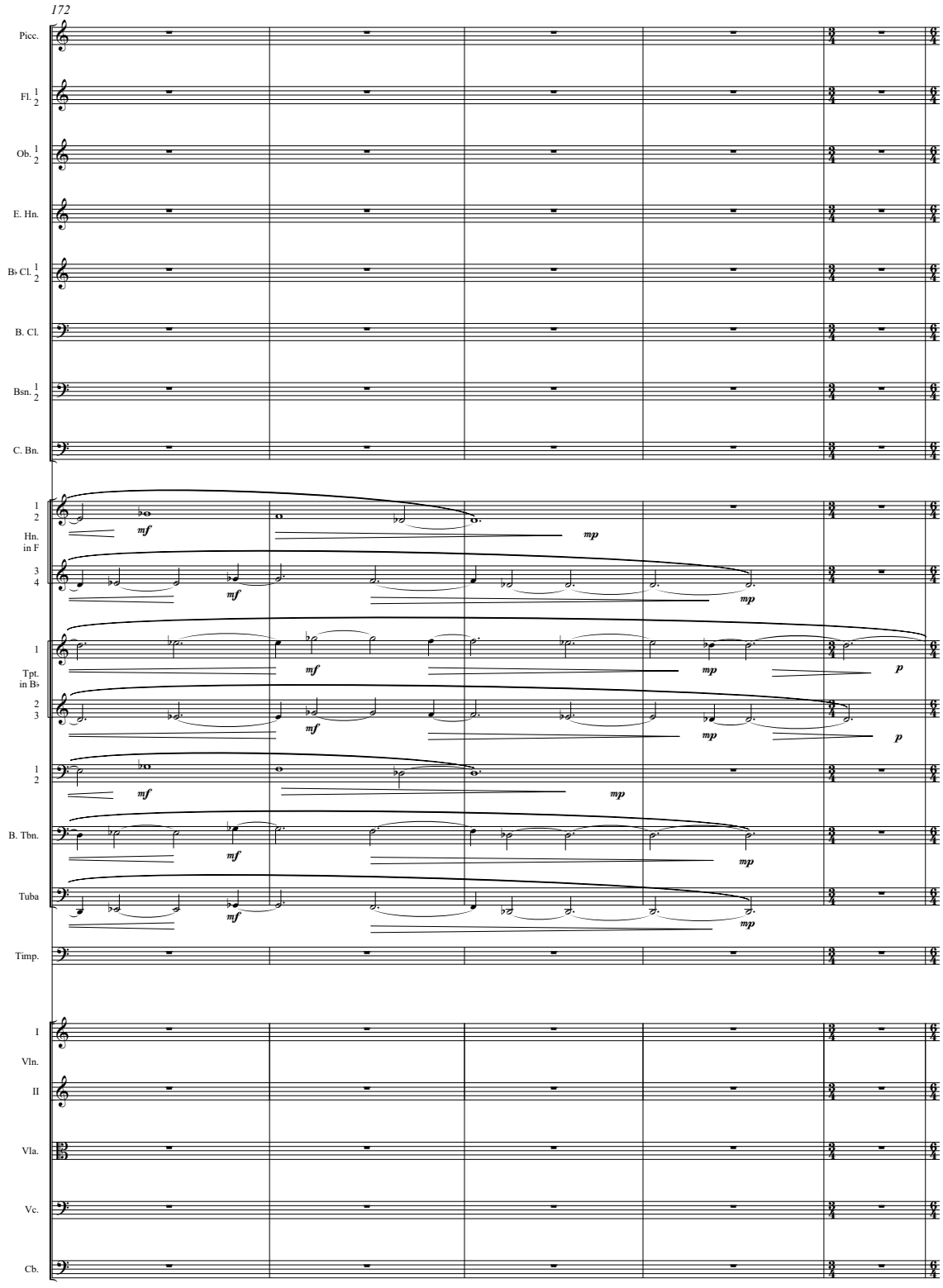

147
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
pp
p
pp
p
pp
pp
pp

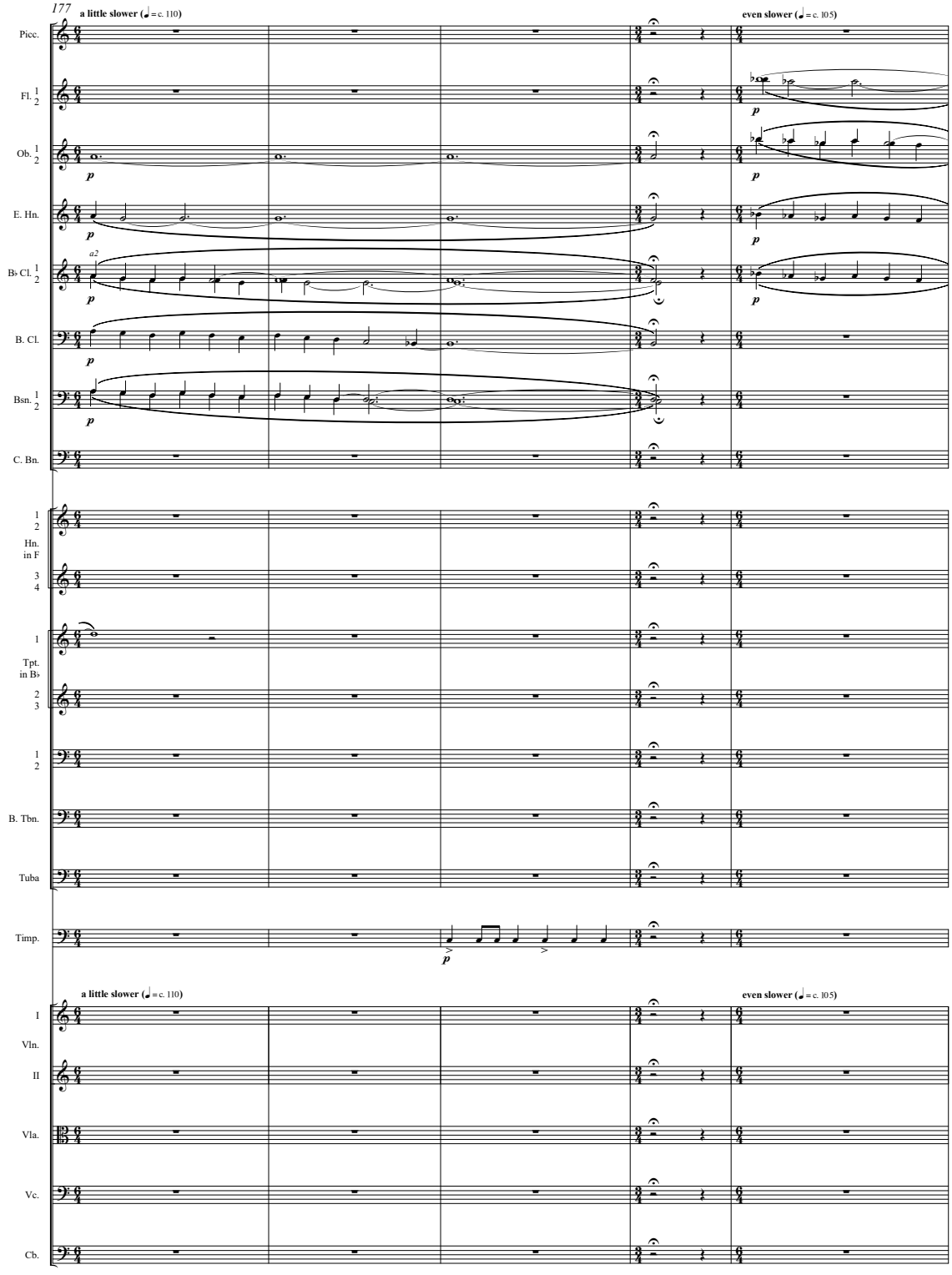

152
Picc.
ff
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
solo
mp
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. in F 3 4
solo
p
1 Tpt. in B♭ 2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln. II
Vla.
Vc.
Cb.

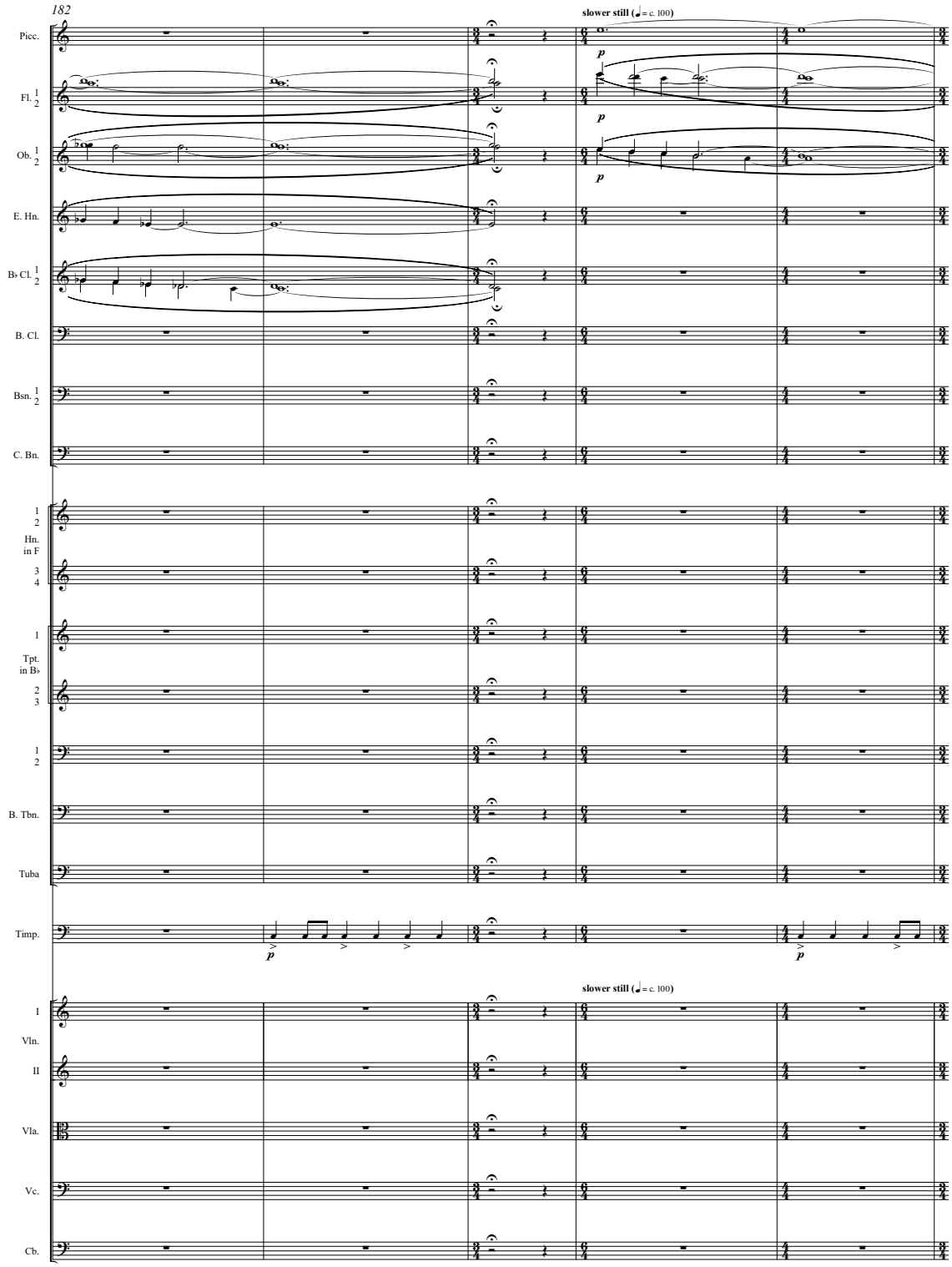

157
160
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
mf
p
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
mp
p
1
Tpt. in B♭
2 3
1 2
p
B. Tbn.
Tuba
Timp.
160
I
Vln.
II
Vla.
Vc.
Cb.

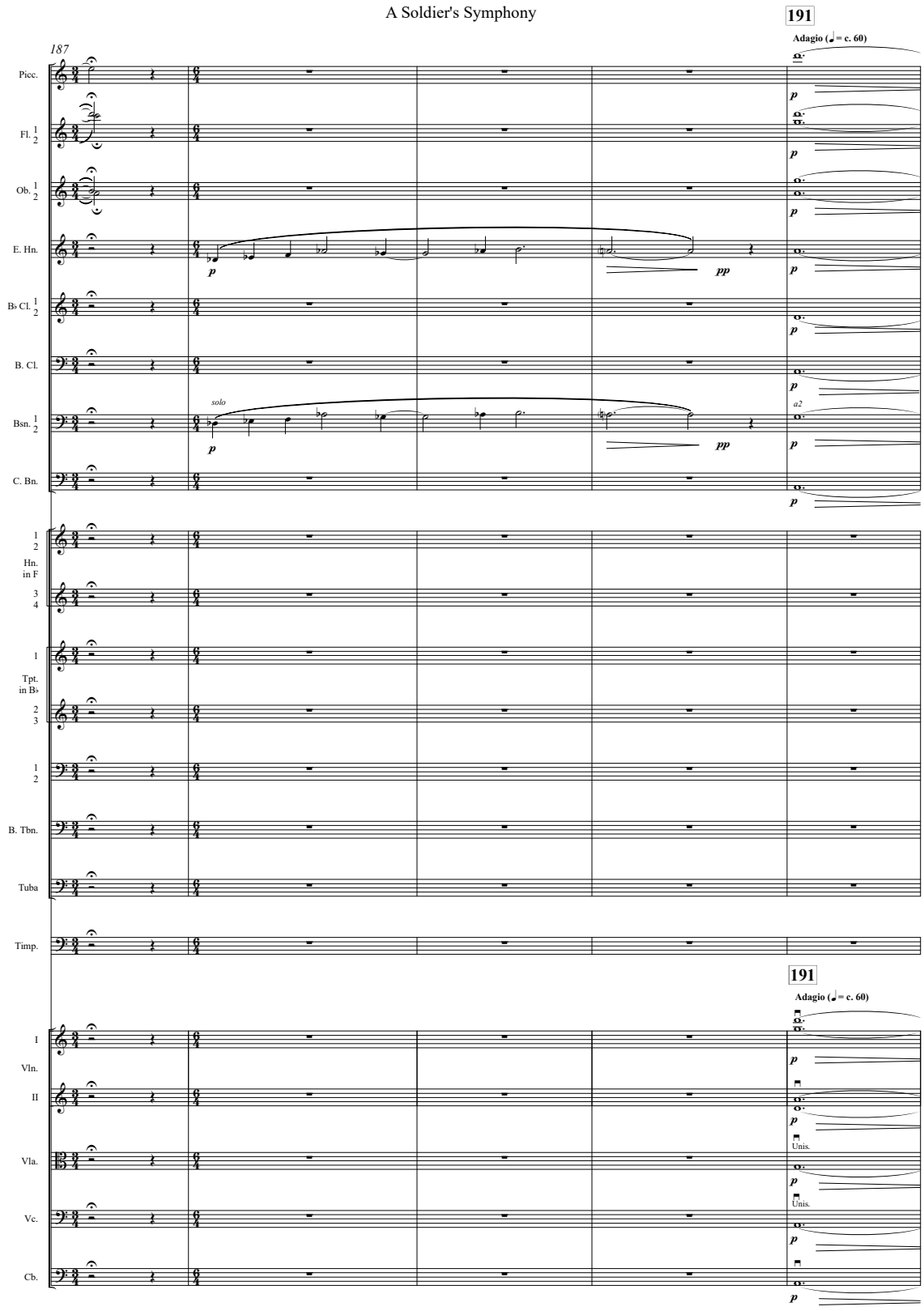

162
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
Mute
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
p
mp
mp
mp
p
p

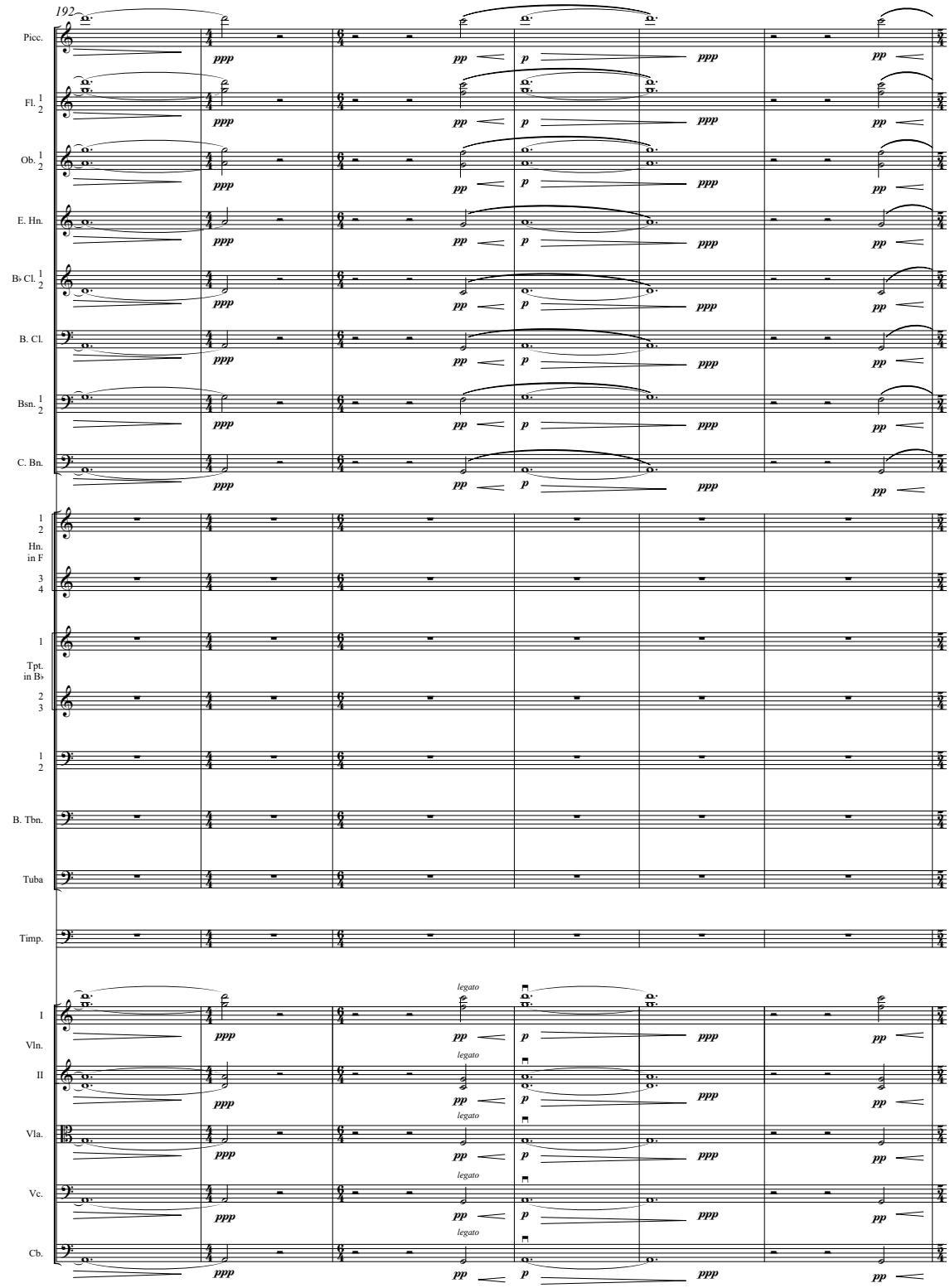

167
170
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
a2
1
Tpt. in B♭
2 3
Open
B. Tbn.
Tuba
Timp.
170
I
Vln.
II
Vla.
Vc.
Cb.

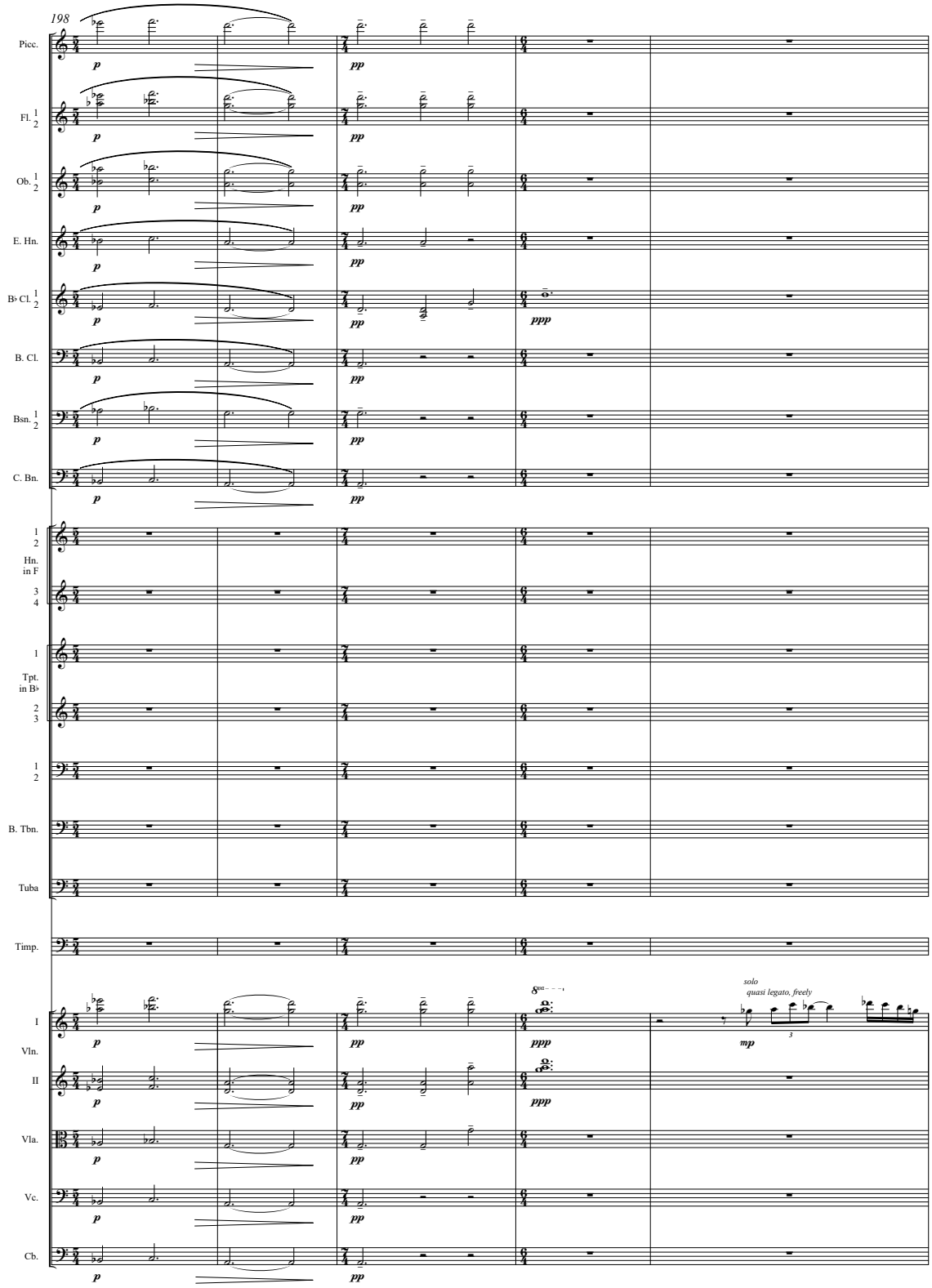

172
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
mf
mp
p

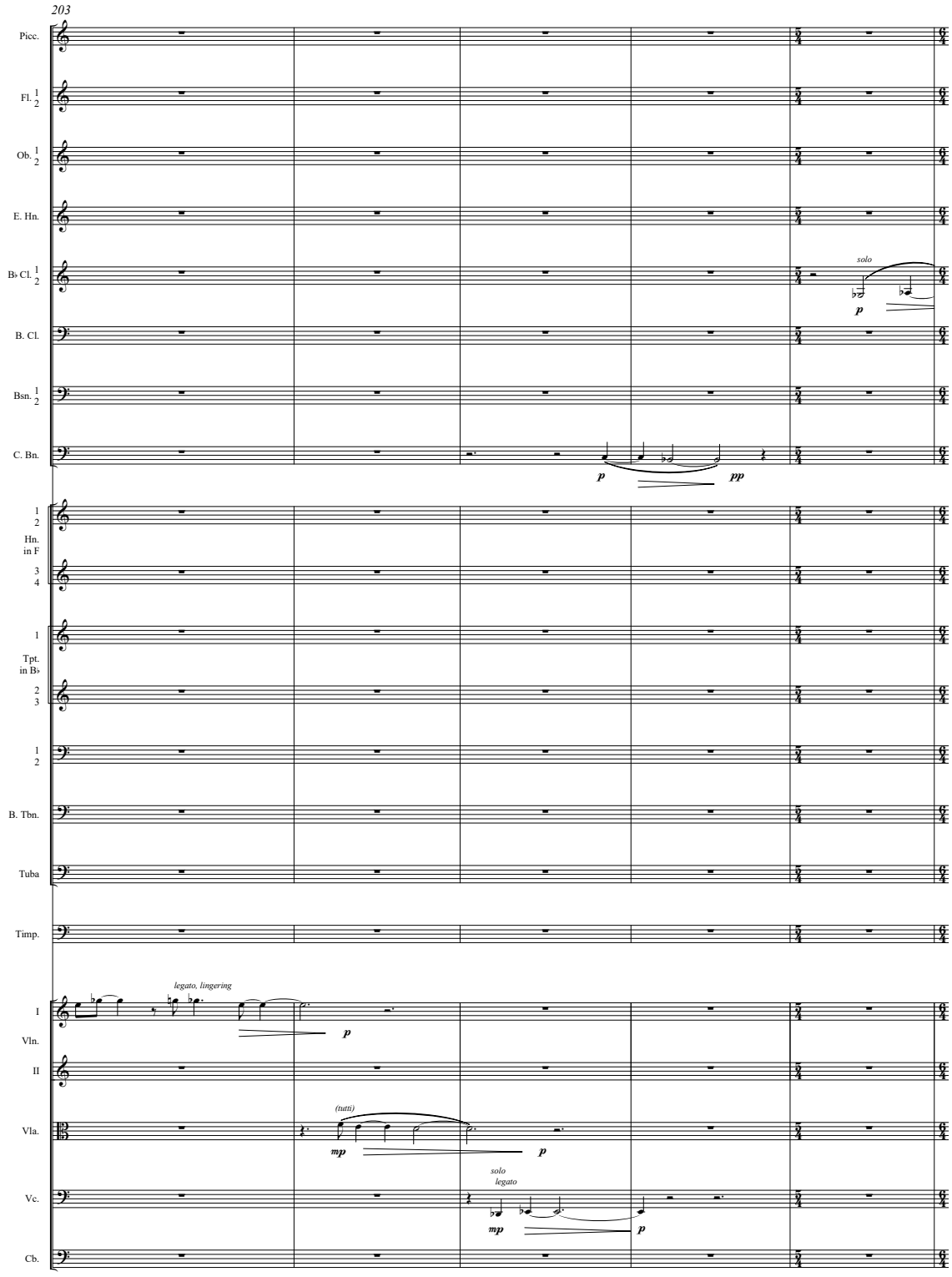

177
a little slower (♩= c. 110)
even slower (♩= c. 105)
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
a2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
a little slower (♩= c. 110)
even slower (♩= c. 105)
I
Vln.
II
Vla.
Vc.
Cb.

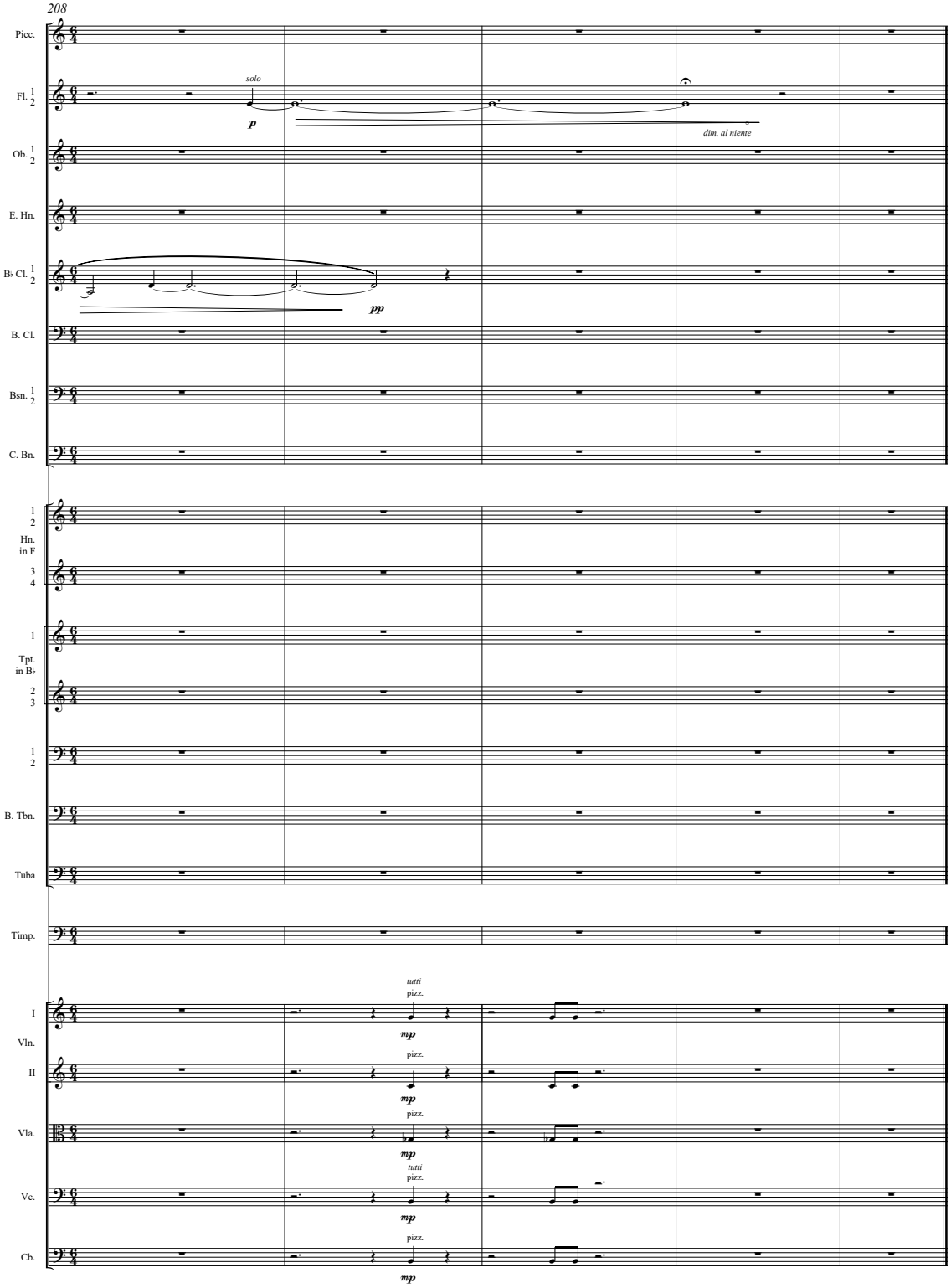

182
slower still (♩= c. 100)
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
slower still (♩= c. 100)
I
Vln.
II
Vla.
Vc.
Cb.


187
191
Adagio (♩= c. 60)
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
solo
a2
p
pp
1 2 Hn. in F
3 4
1 Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.
Unis.

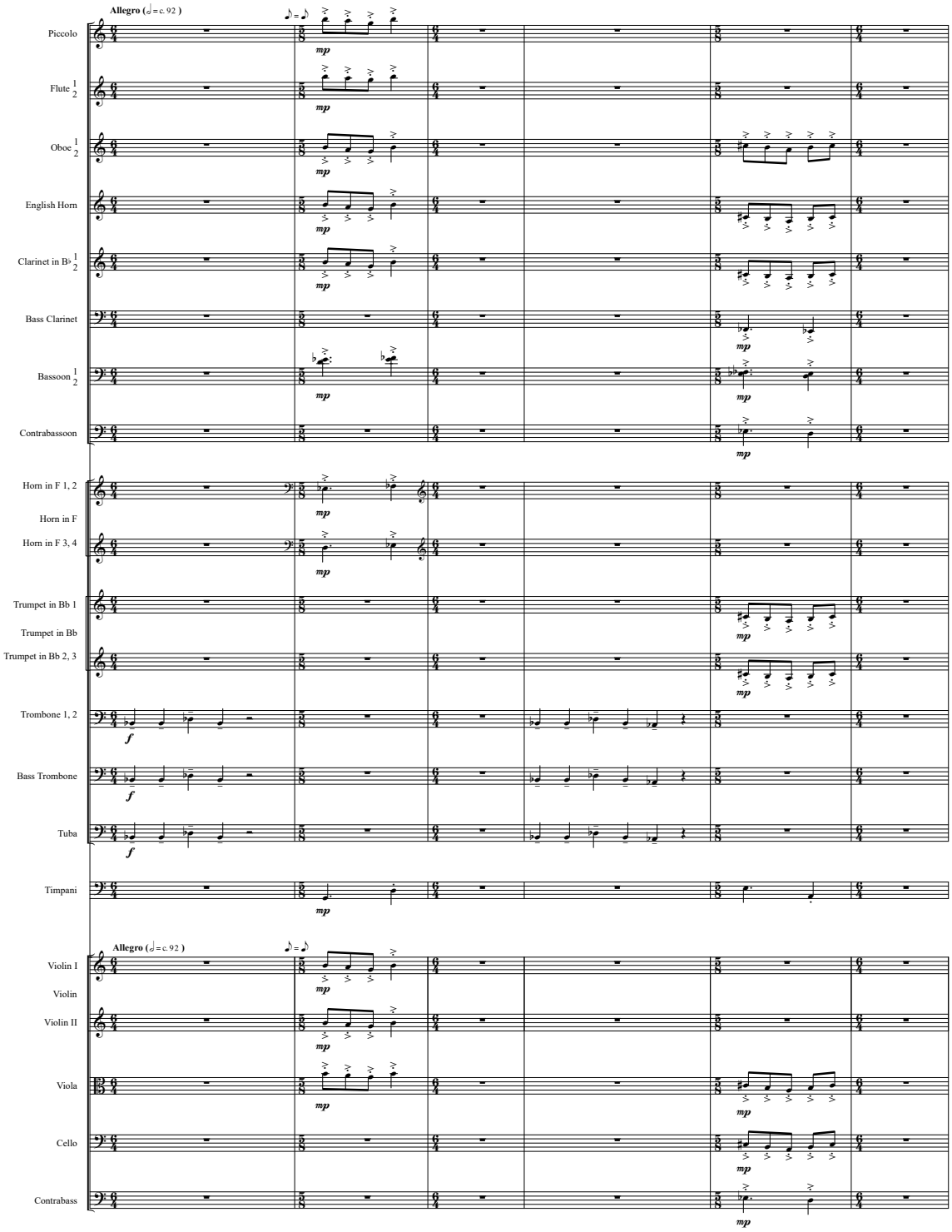

192
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
ppp
pp
p
legato

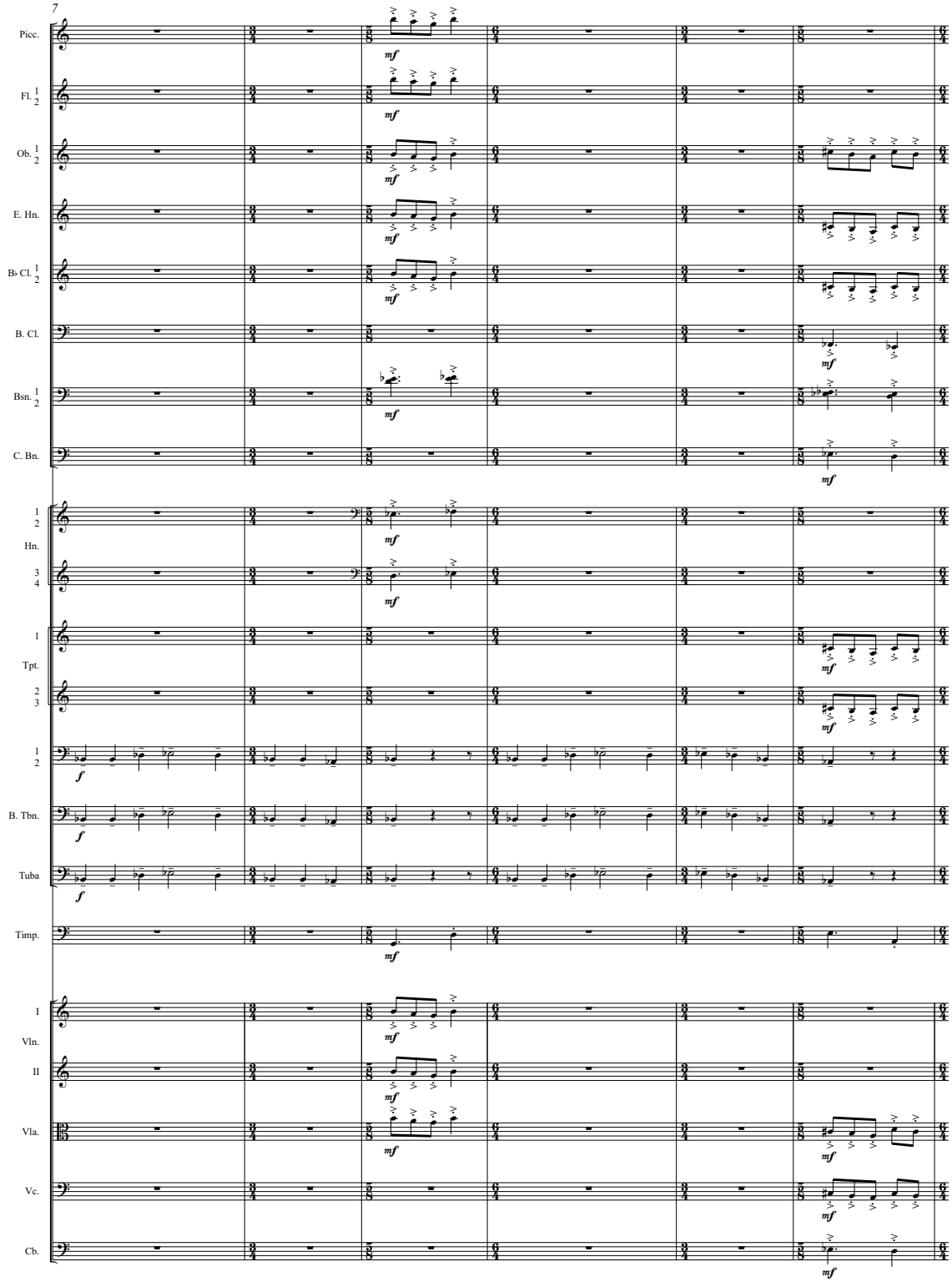

198
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
p
pp
ppp
8va
solo
quasi legato, freely
mp

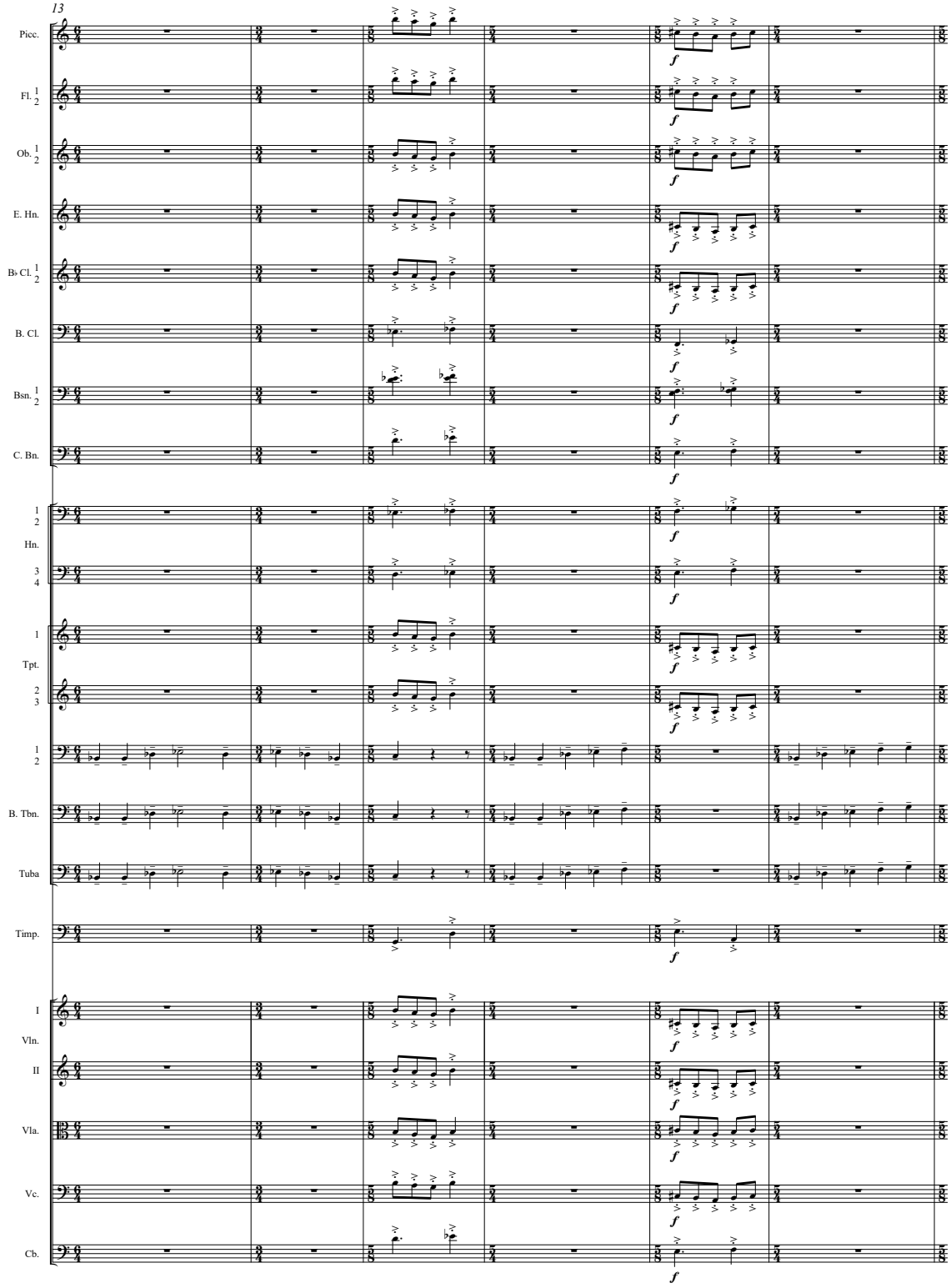

203
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
solo
p
B. Cl.
Bsn. 1 2
C. Bn.
p
pp
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
legato, lingering
I
Vln.
II
p
(tutti)
Vla.
mp
p
solo
legato
Vc.
mp
p
Cb.

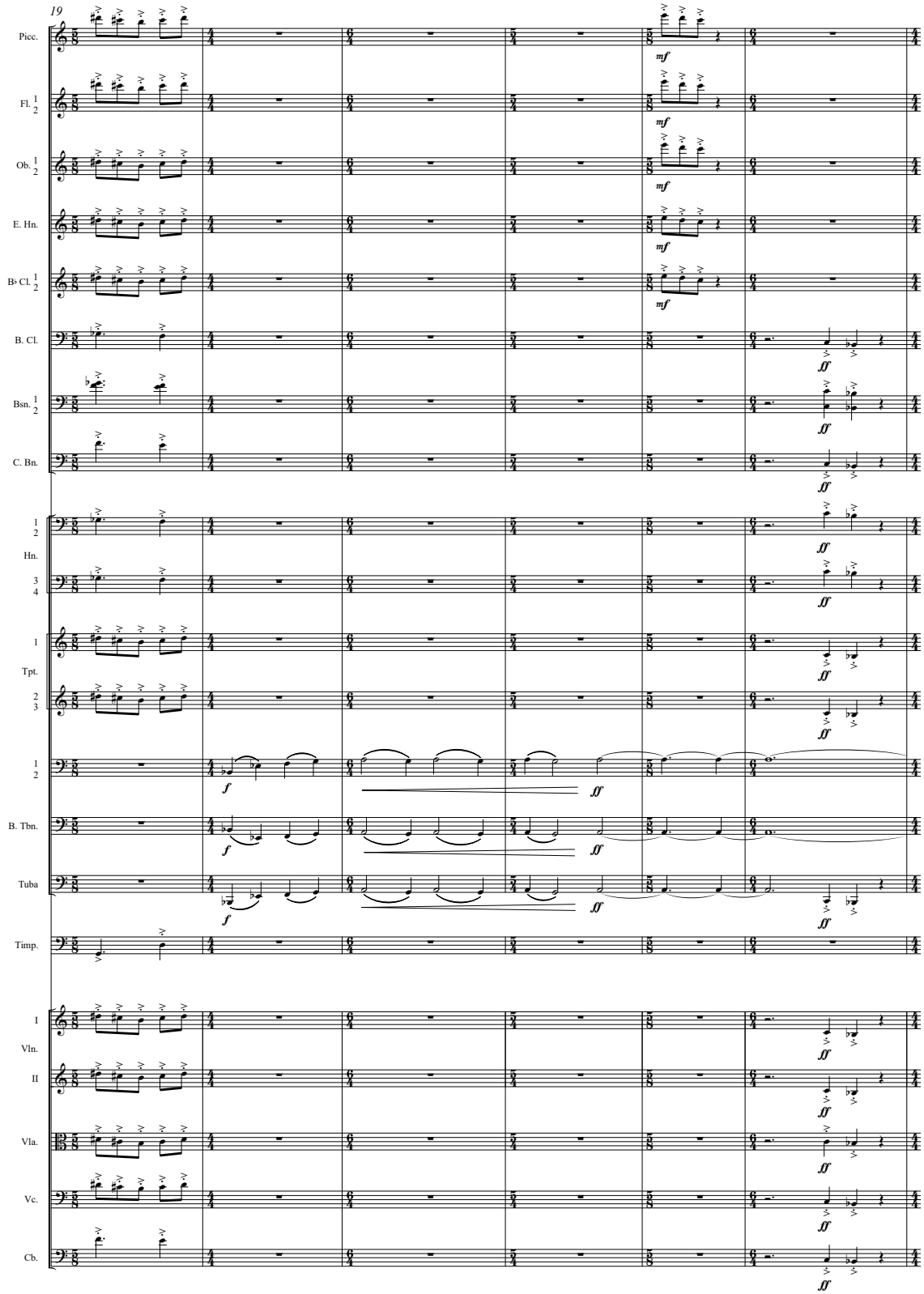

208
Picc.
Fl. 1 2
solo
p
dim. al niente
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
pp
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn. in F
3 4
1
Tpt. in B♭
2 3
1 2
B. Tbn.
Tuba
Timp.
tutti
pizz.
mp
I
Vln.
II
pizz.
mp
Vla.
pizz.
mp
tutti
pizz.
Vc.
mp
pizz.
Cb.
mp

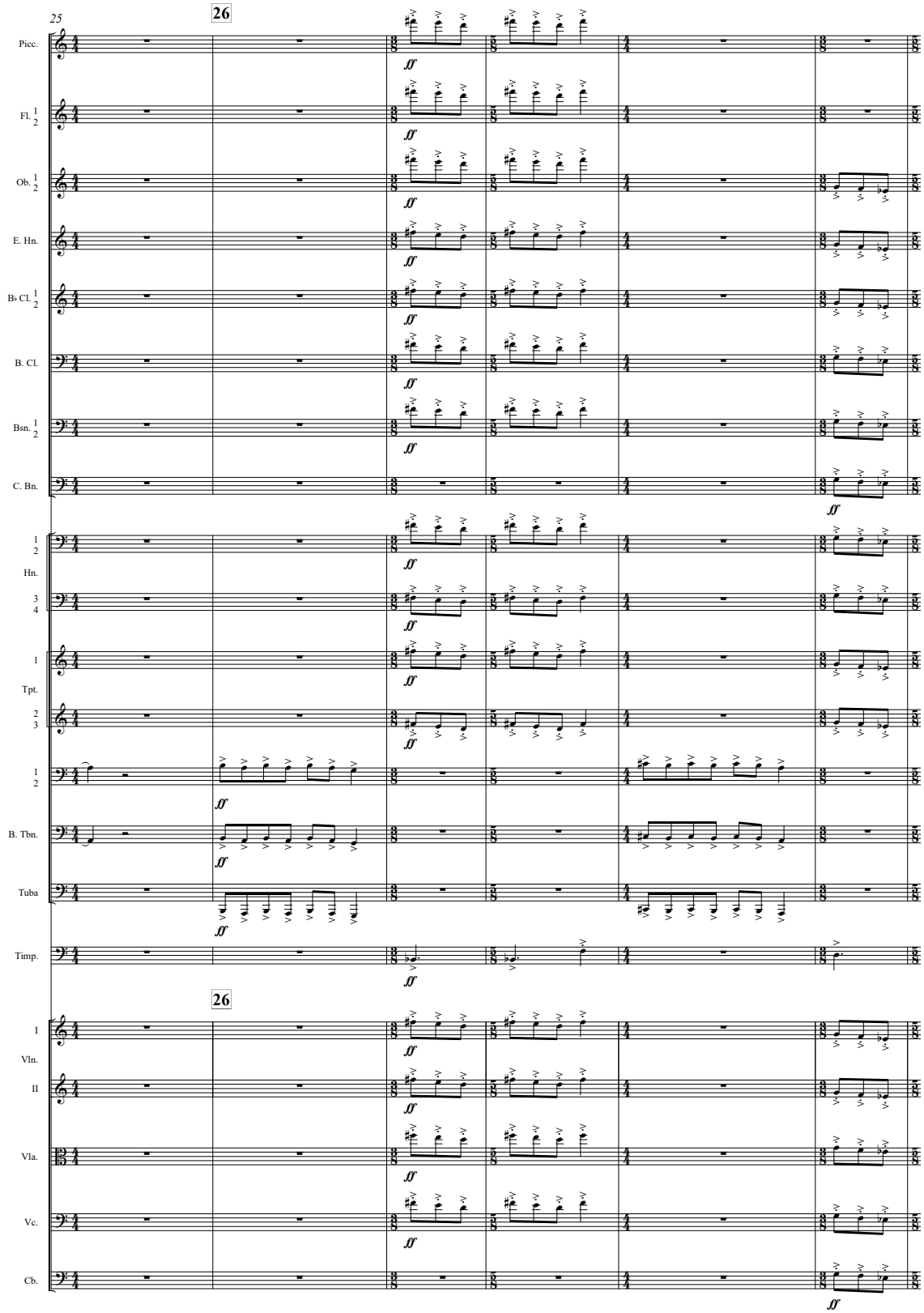
III. Rondo

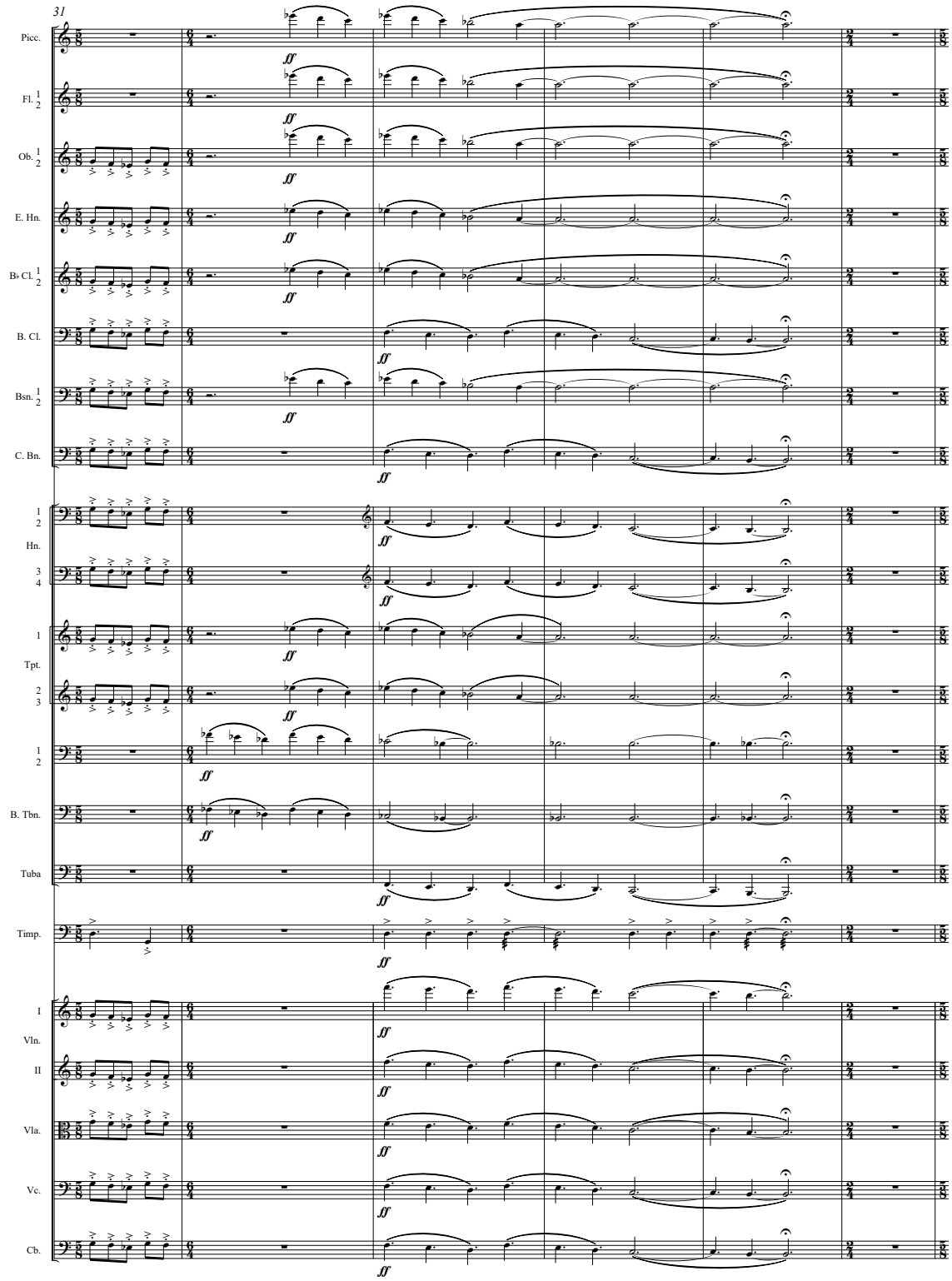

Allegro (𝅗𝅥 = c. 92)
Piccolo
Flute 1 2
Oboe 1 2
English Horn
Clarinet in B♭ 1 2
Bass Clarinet
Bassoon 1 2
Contrabassoon
Horn in F 1, 2
Horn in F
Horn in F 3, 4
Trumpet in Bb 1
Trumpet in Bb
Trumpet in Bb 2, 3
Trombone 1, 2
Bass Trombone
Tuba
Timpani
Allegro (𝅗𝅥 = c. 92)
Violin I
Violin
Violin II
Viola
Cello
Contrabass

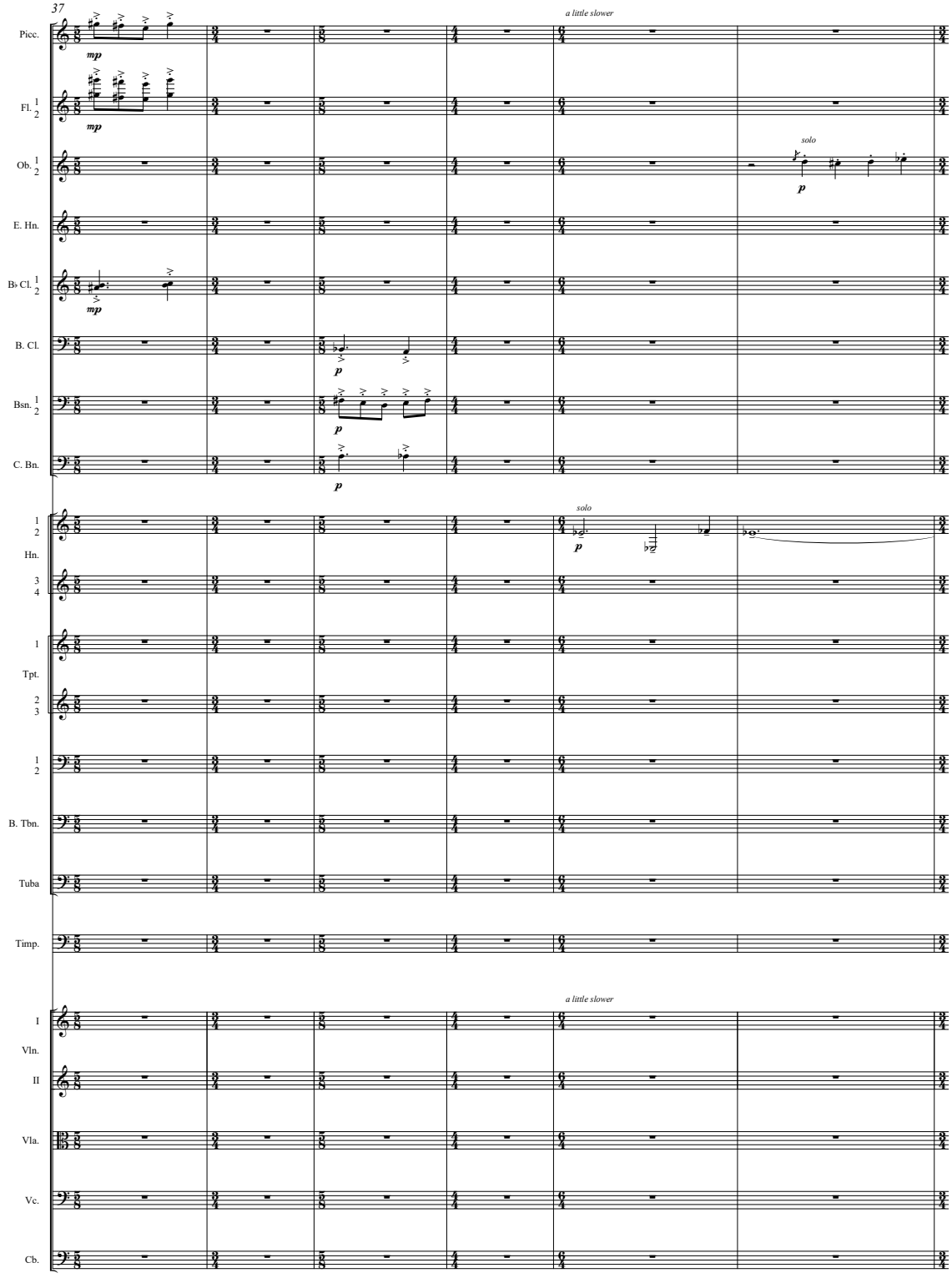

7
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.
mf
f

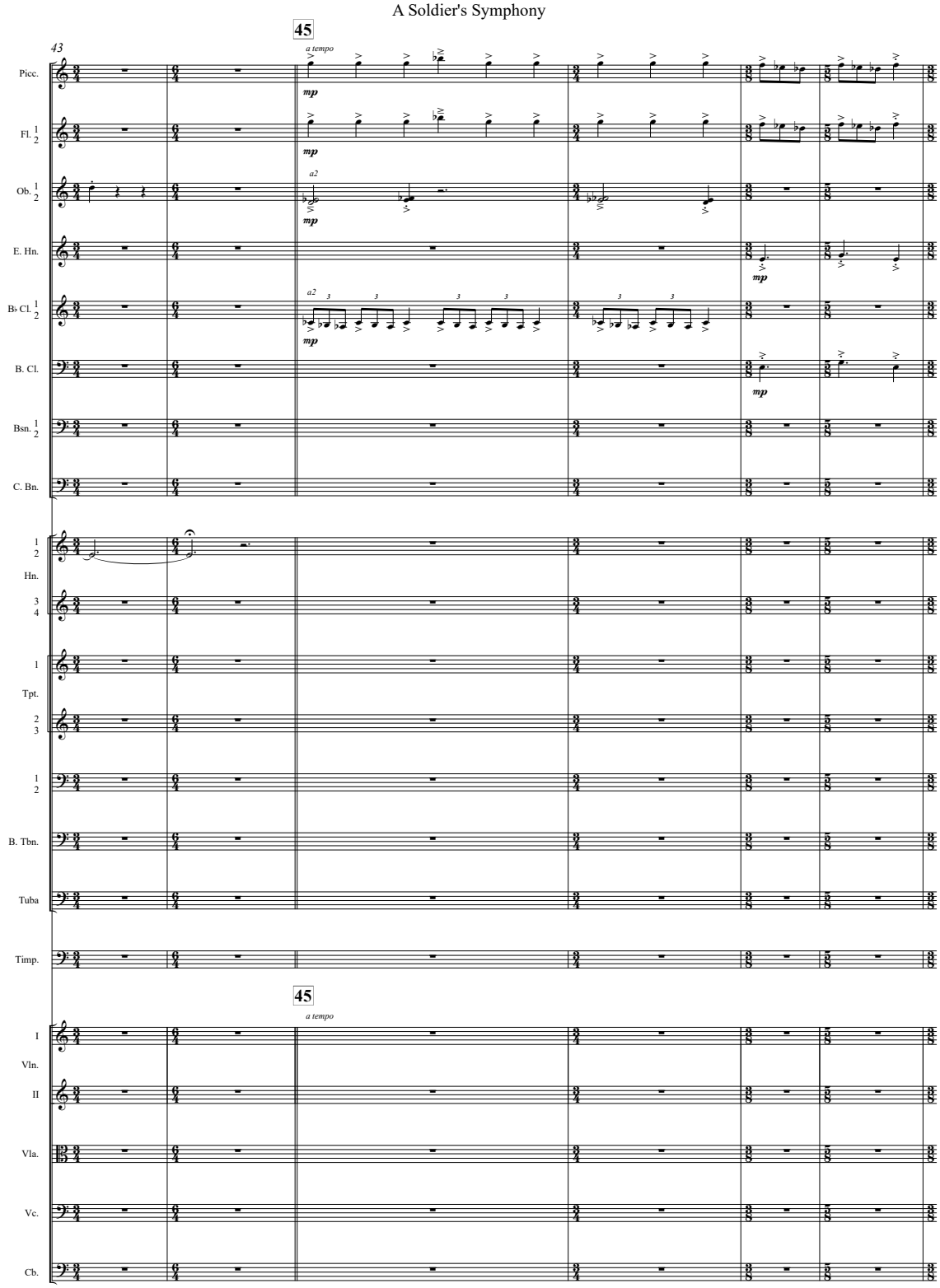

13
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.
f

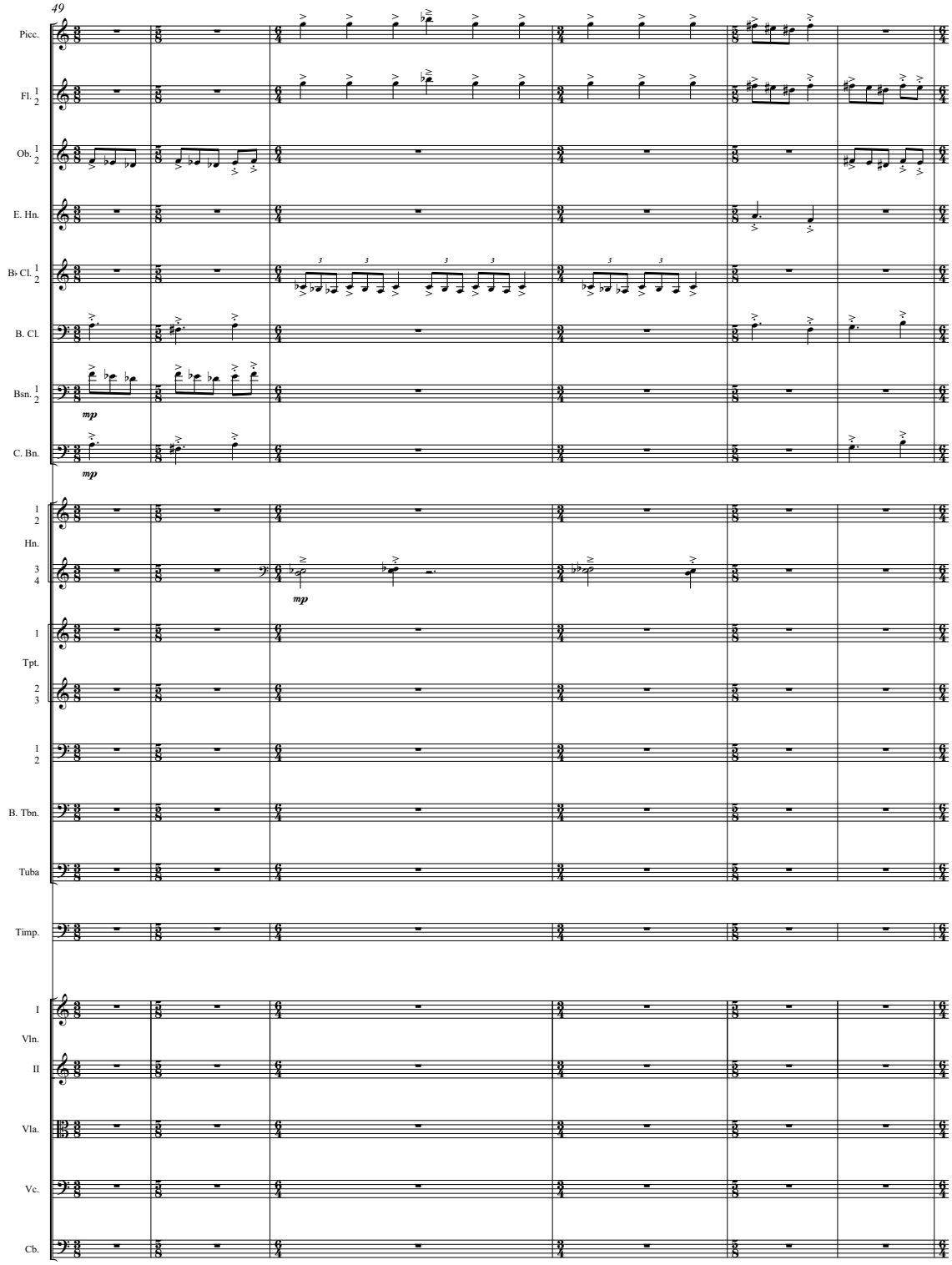

19
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. 3 4
1 Tpt. 2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.
mf
f
ff

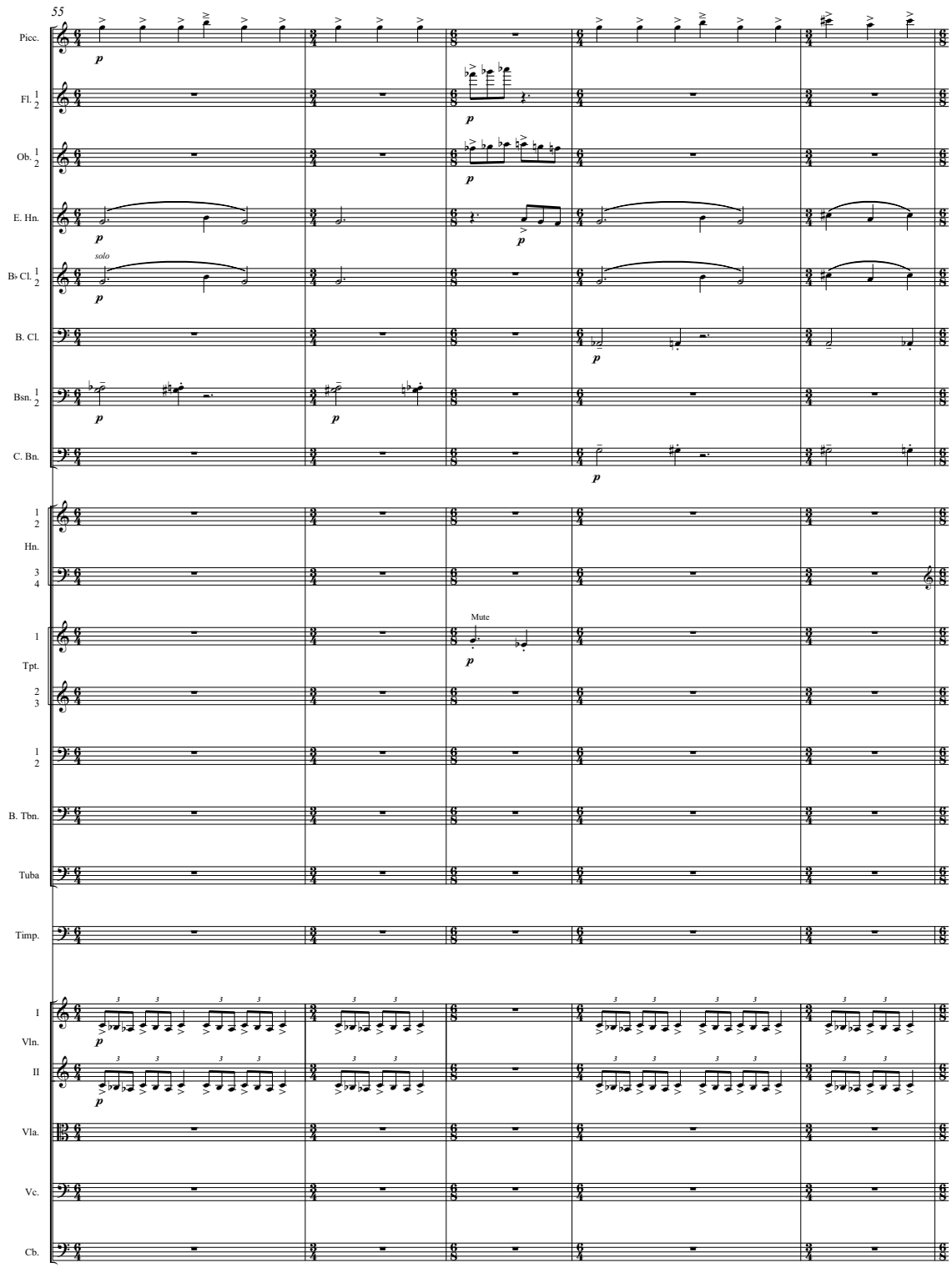

25
26
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. 3 4
1 Tpt. 2 3
1 2
B. Tbn.
Tuba
Timp.
26
I Vln. II
Vla.
Vc.
Cb.

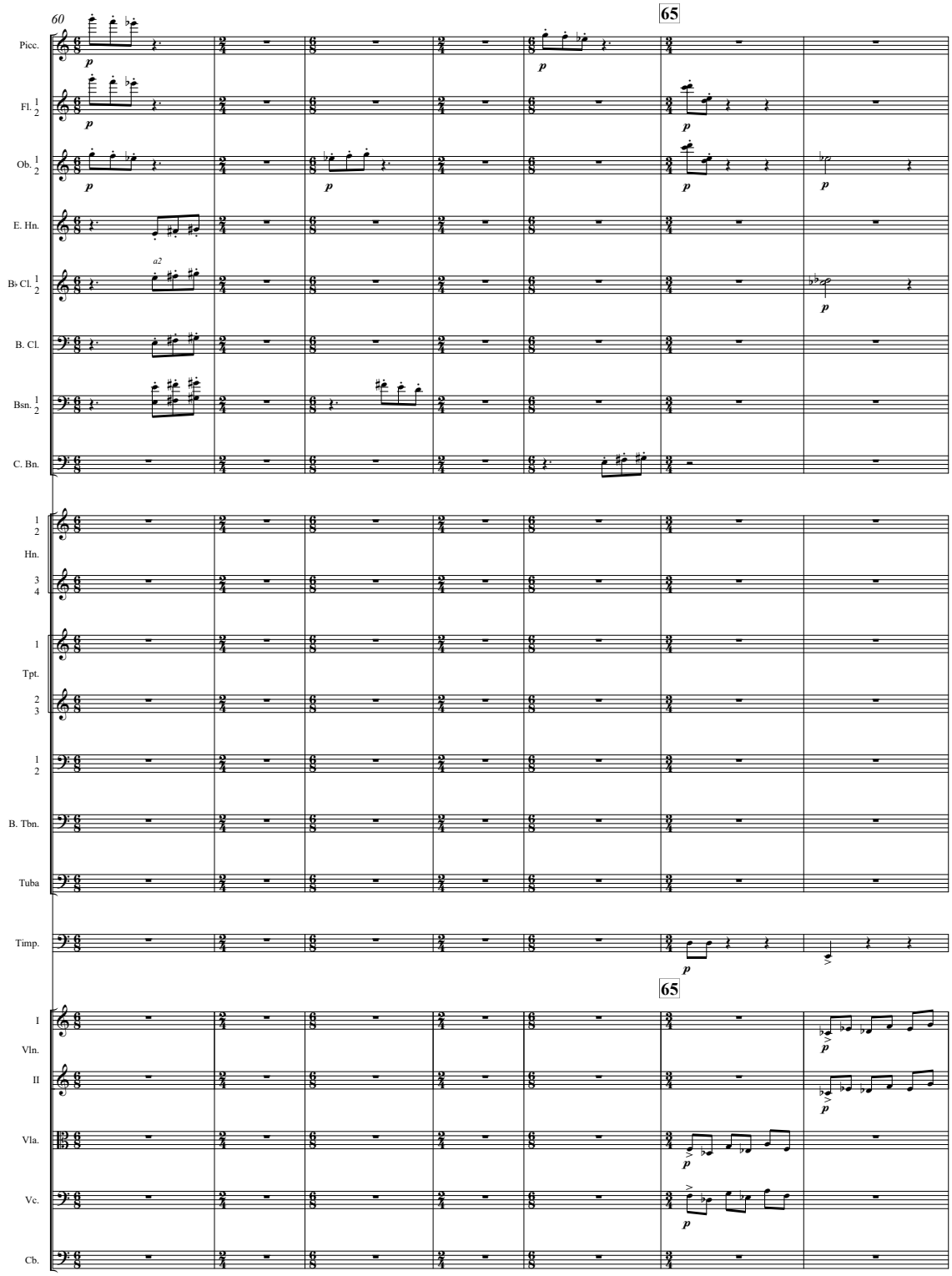

31
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.
ff

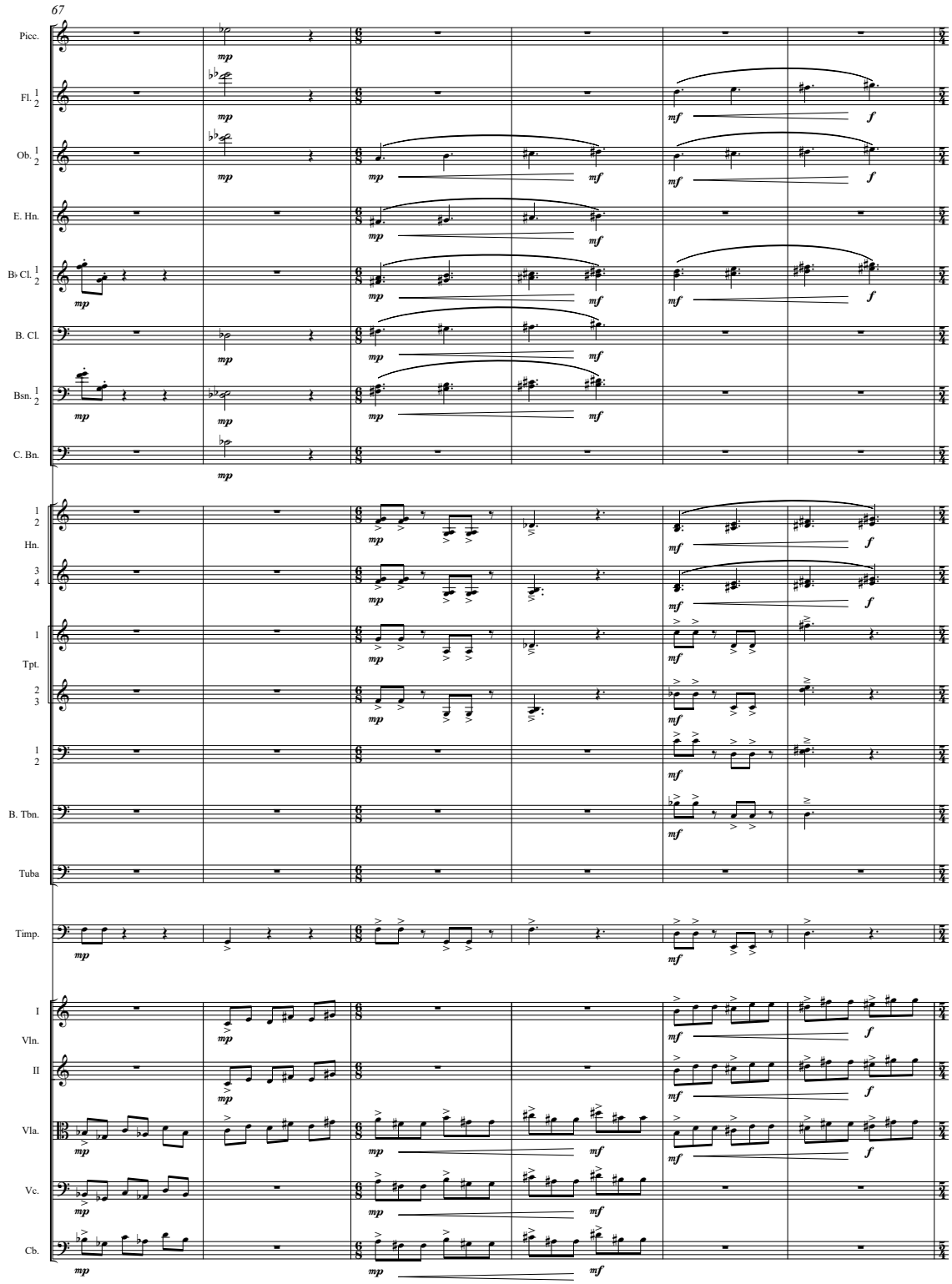

37
a little slower
Picc.
Fl. 1 2
Ob. 1 2
solo
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
solo
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
a little slower
I Vln.
II
Vla.
Vc.
Cb.

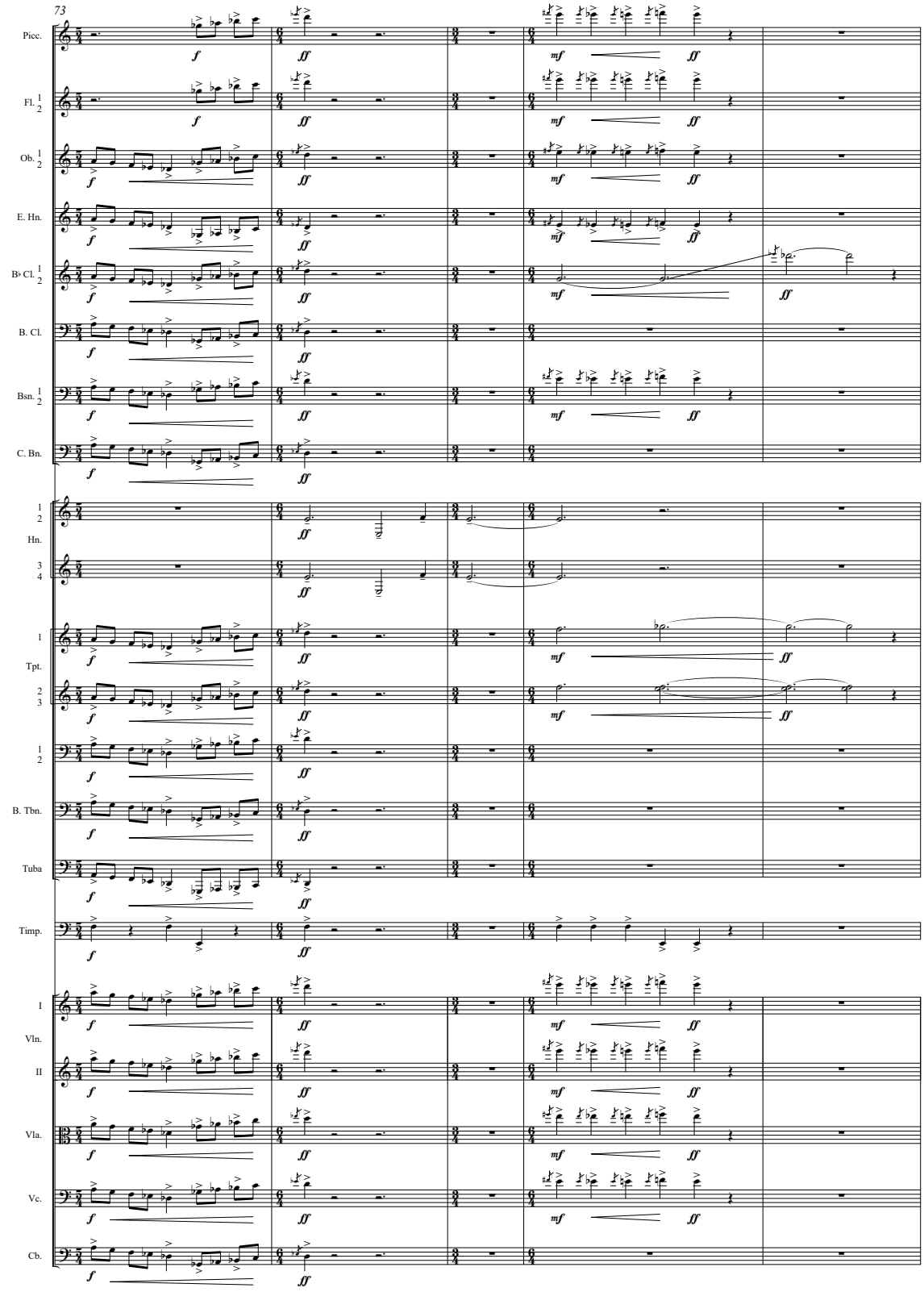

43
45
a tempo
Picc.
Fl. 1 2
Ob. 1 2
a2
E. Hn.
B♭ Cl. 1 2
a2
B. Cl.
Bsn. 1 2
C. Bn.
mp
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
45
a tempo
I Vln.
II
Vla.
Vc.
Cb.

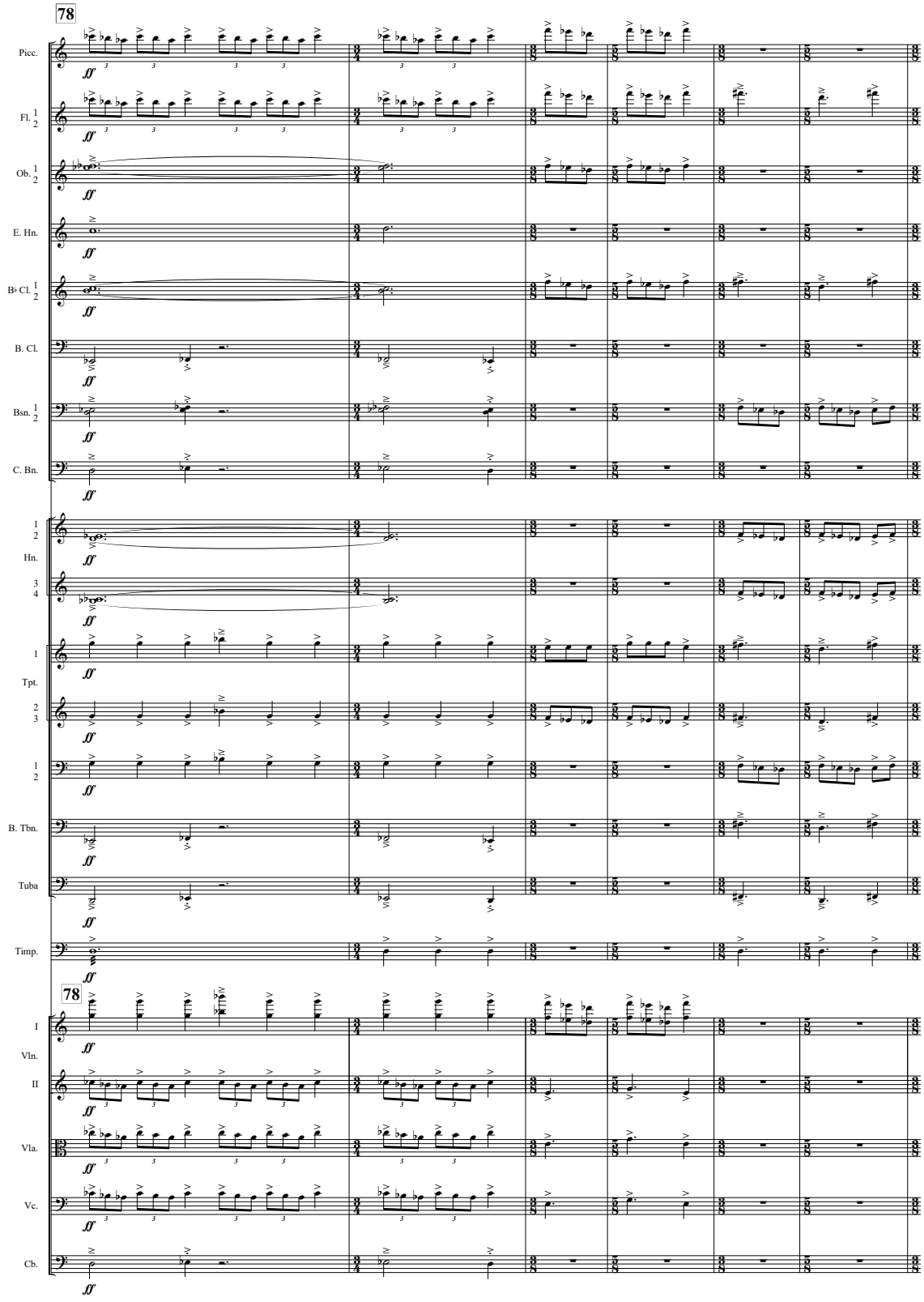

49
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
mp
C. Bn.
mp
1 2 Hn.
3 4
mp
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.

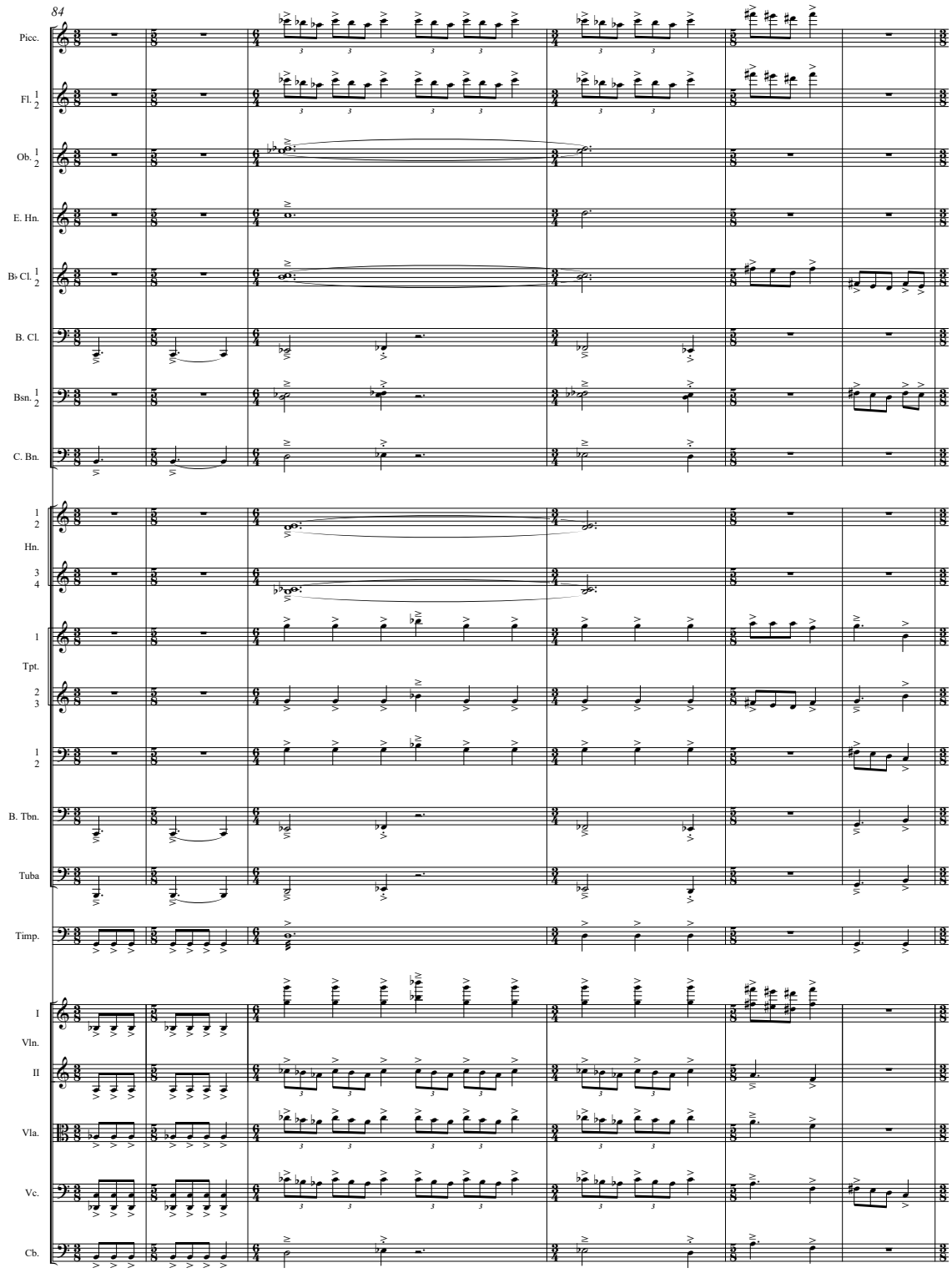

55
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
solo
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. 3 4
1 Tpt. 2 3
Mute
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.

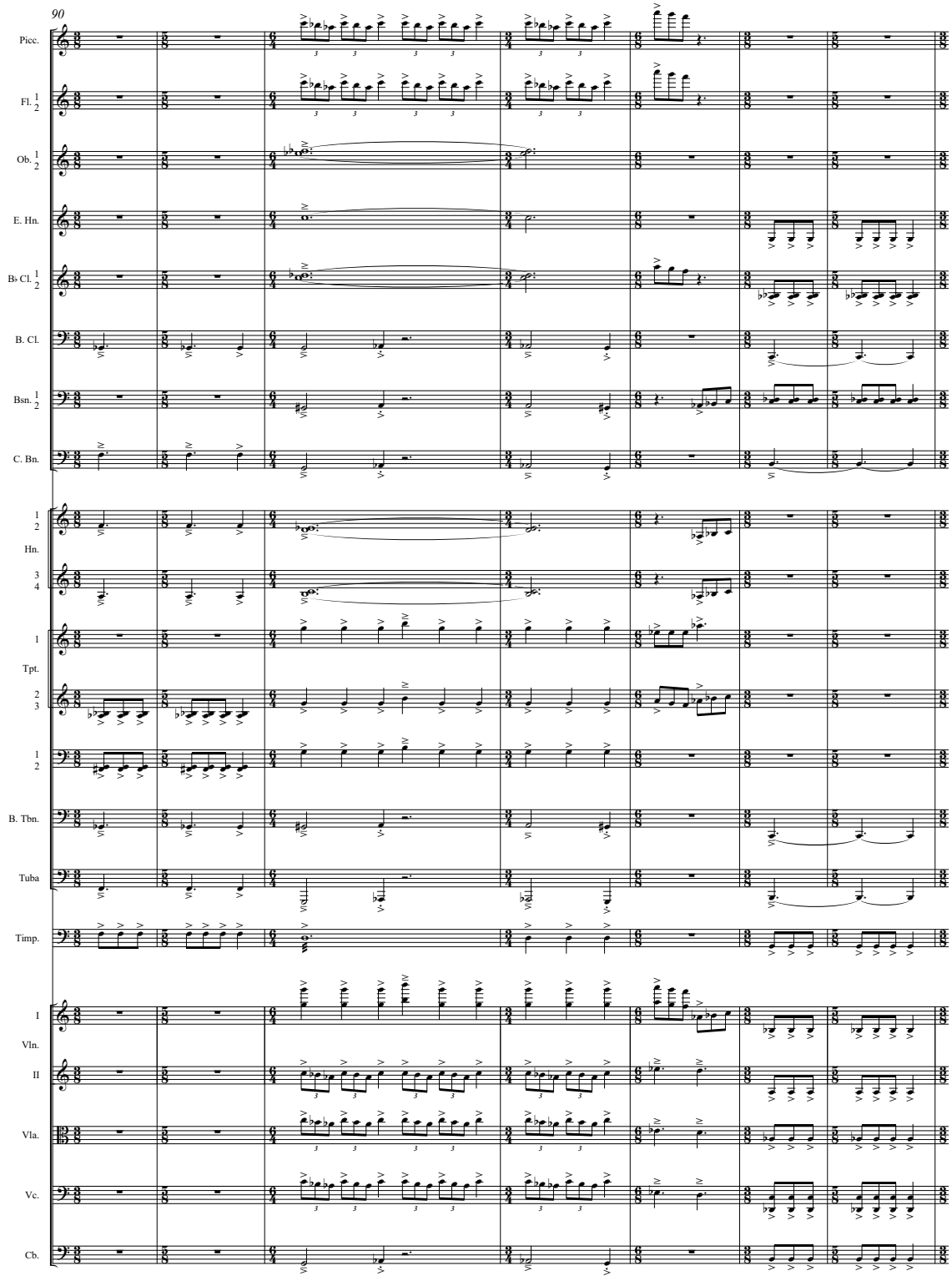

60
65
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
a2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. 3 4
1 Tpt. 2 3
1 2
B. Tbn.
Tuba
Timp.
65
I Vln.
II
Vla.
Vc.
Cb.

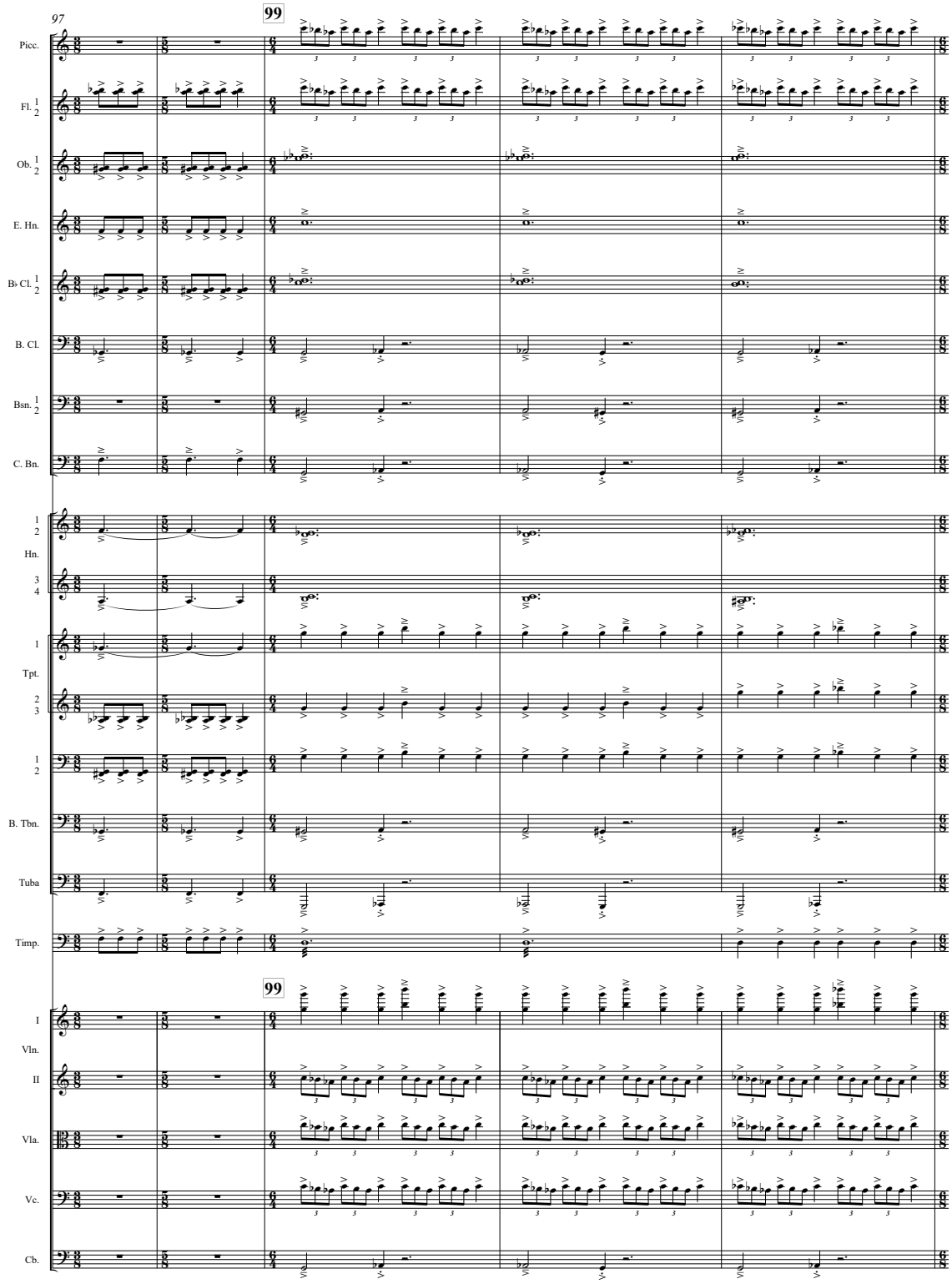

67
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn.
3 4
1
Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.

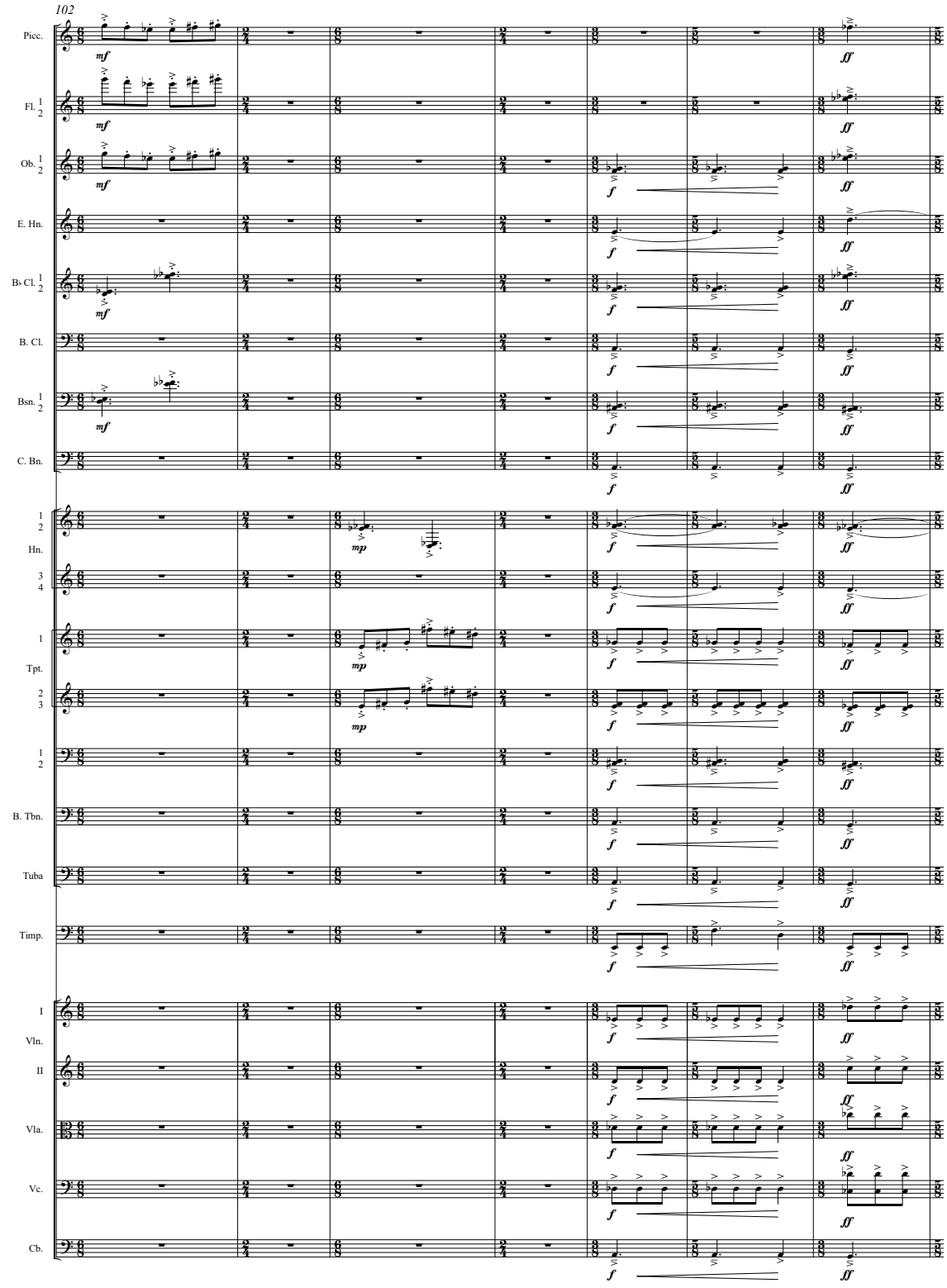

73
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.

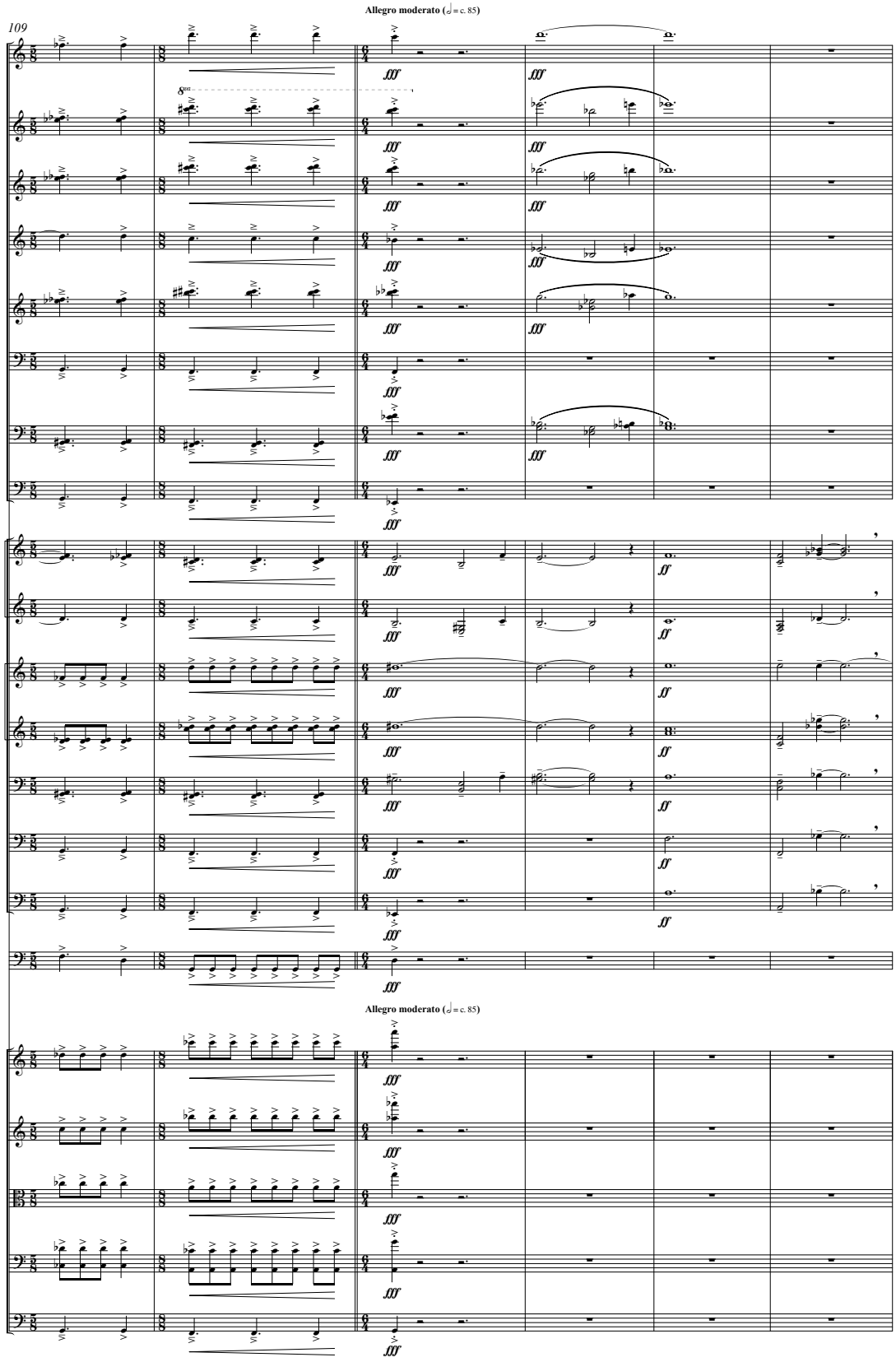

78
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
78
I Vln.
II
Vla.
Vc.
Cb.

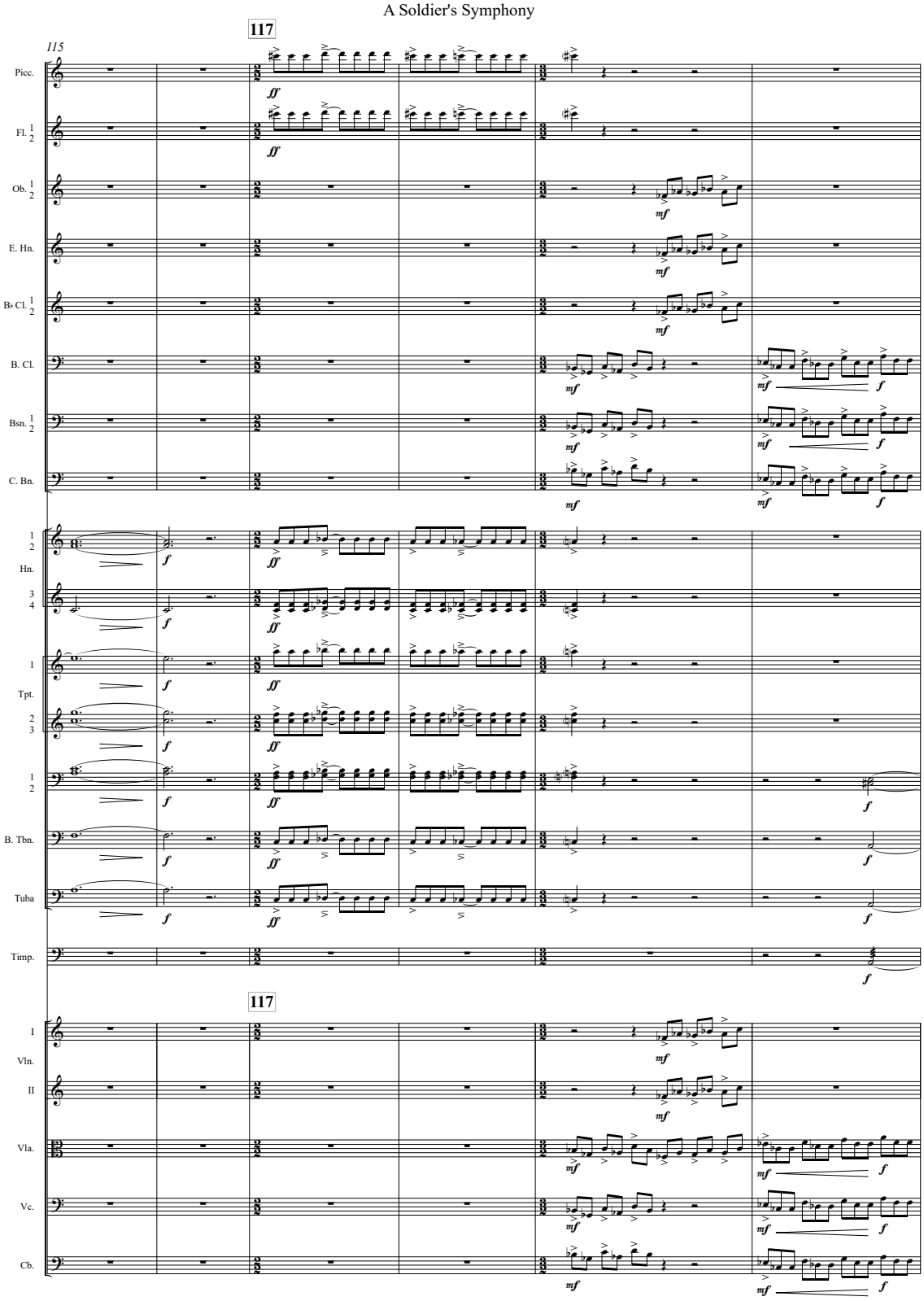

84
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.

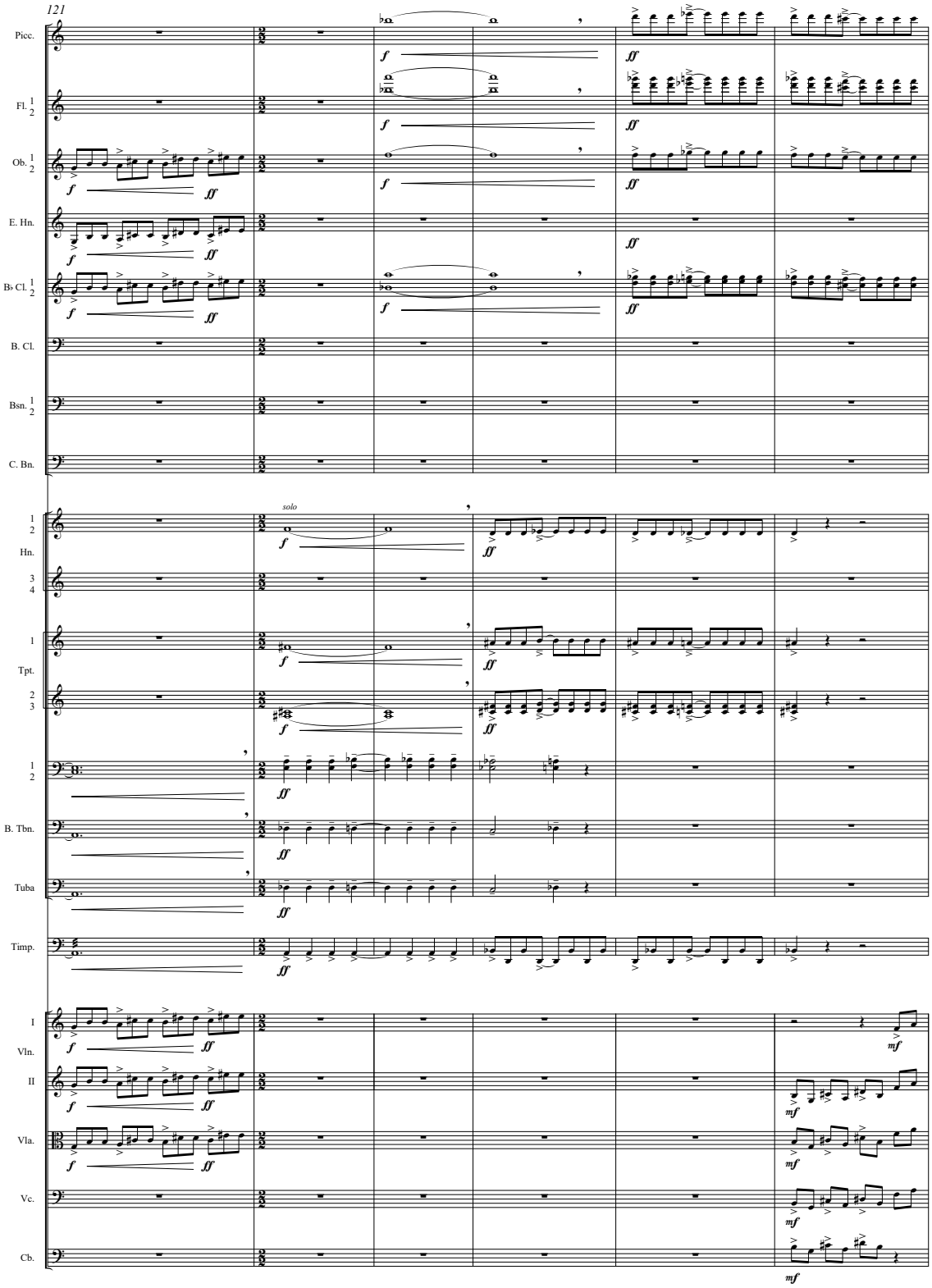

90
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.

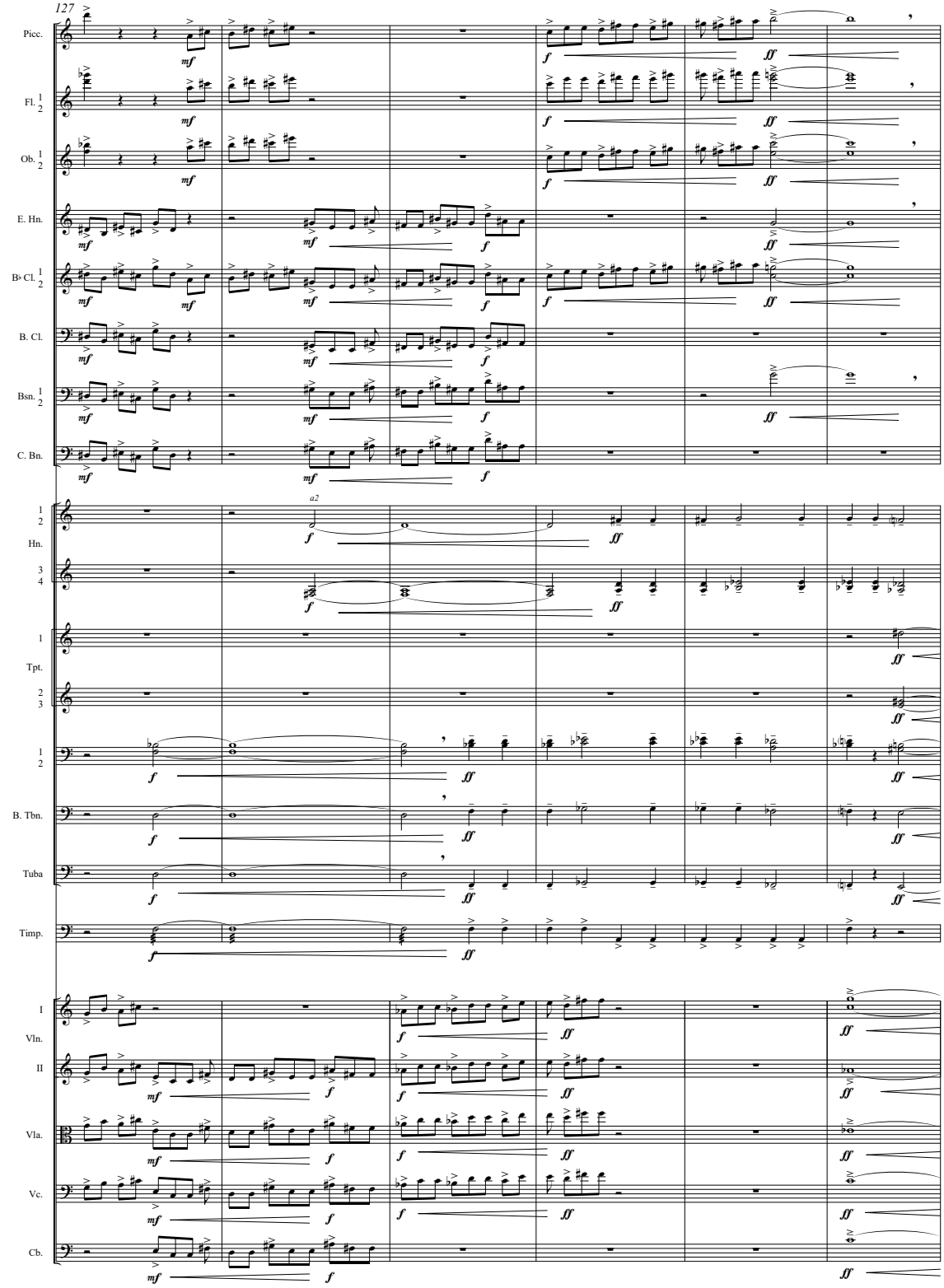

97
99
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
99
I Vln.
II
Vla.
Vc.
Cb.

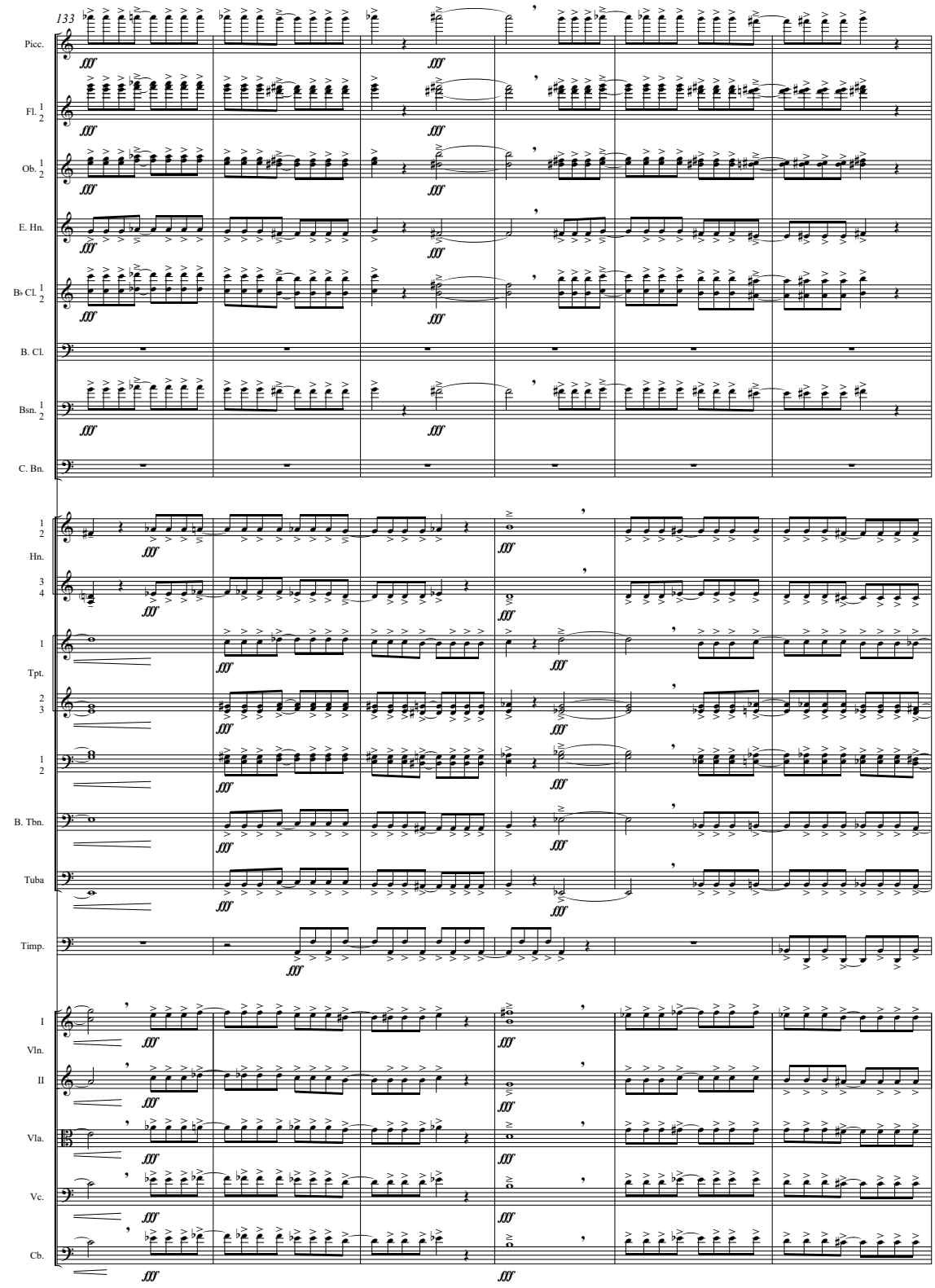

102
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.
mf
mp
f
ff

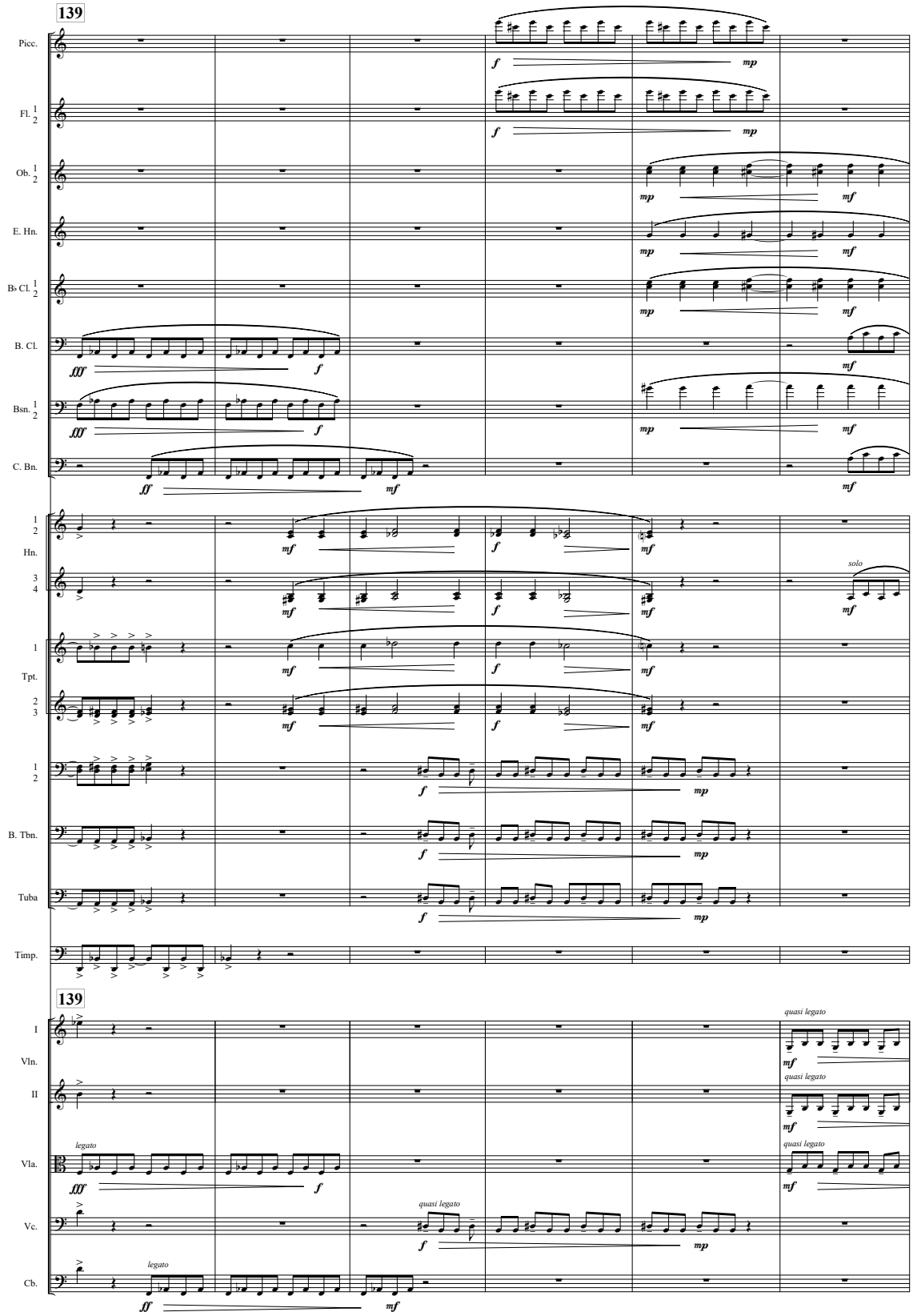

Allegro moderato (𝅗𝅥 = c. 85)
109
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
Allegro moderato (𝅗𝅥 = c. 85)
I Vln.
II
Vla.
Vc.
Cb.

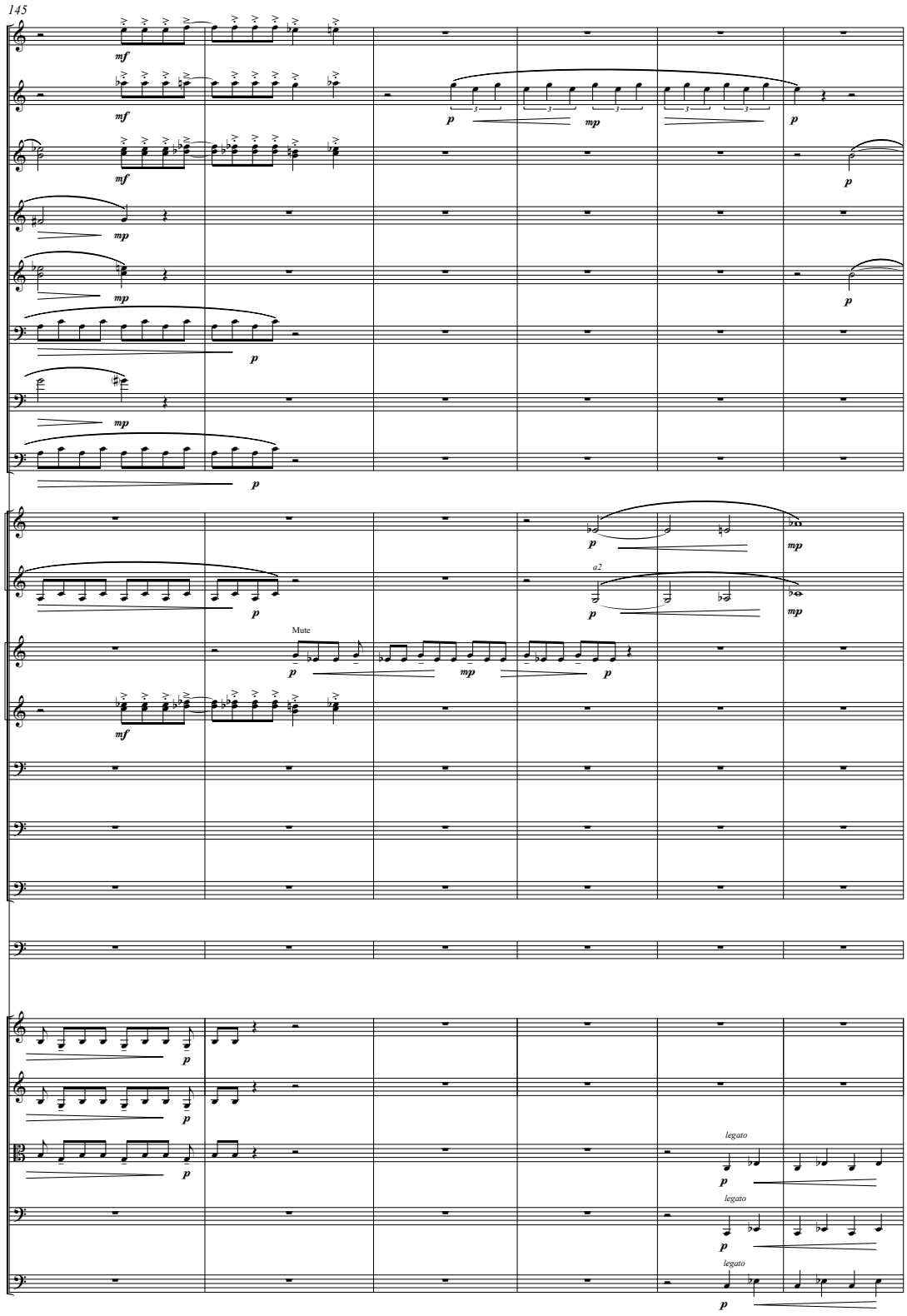

115
117
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
117
I Vln.
II
Vla.
Vc.
Cb.

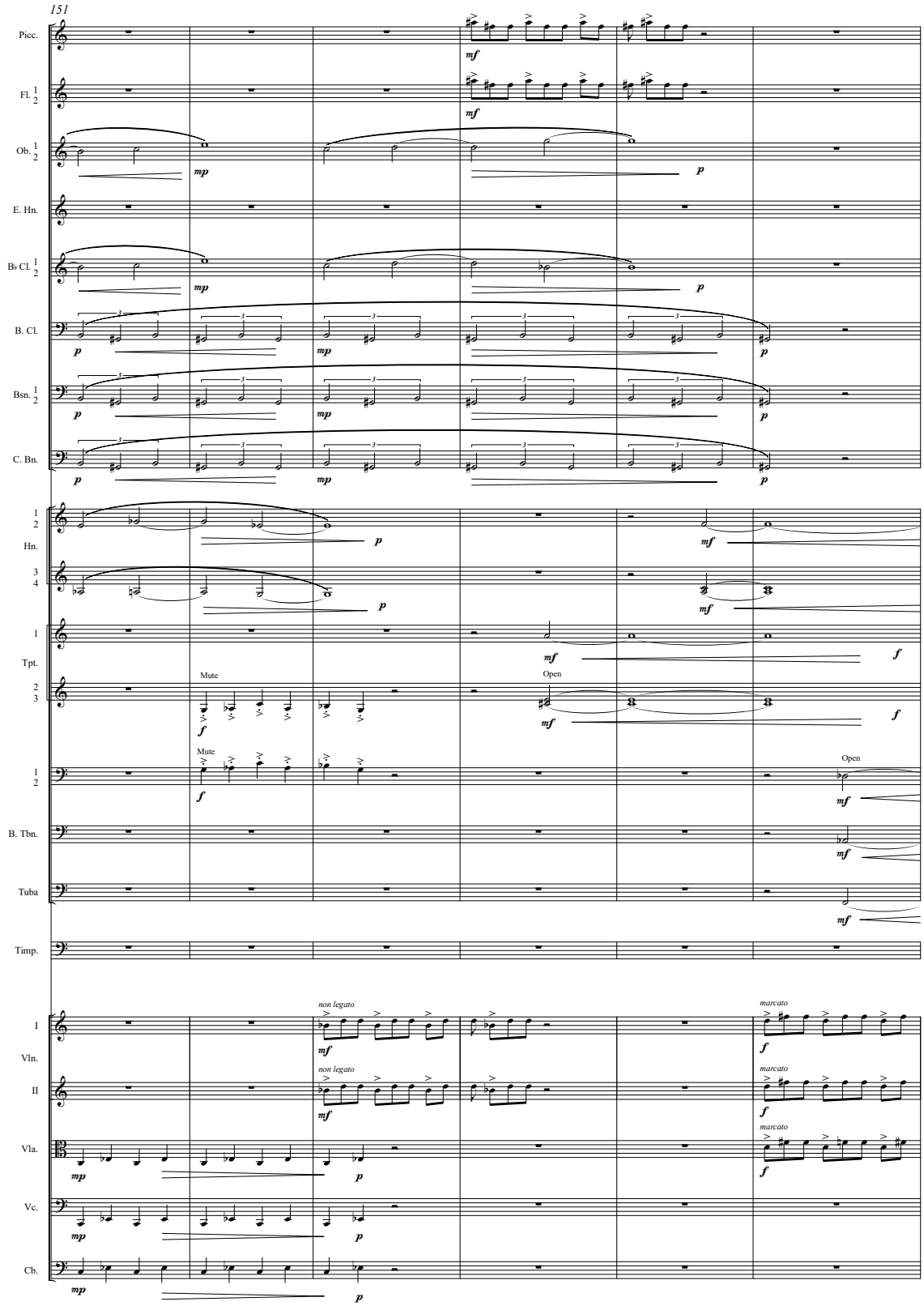

121
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
solo
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.

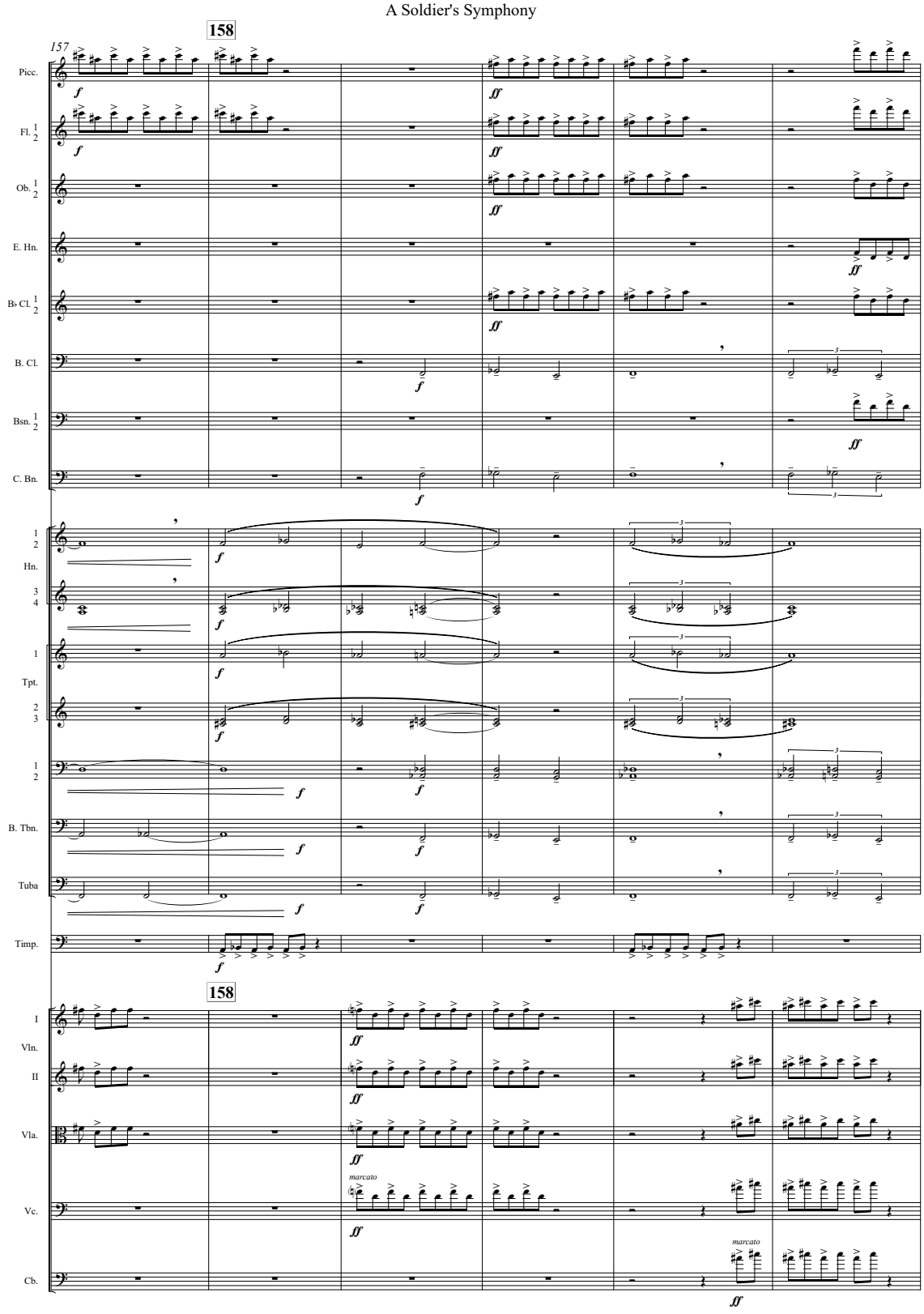

127
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.
a2
mf
f
ff

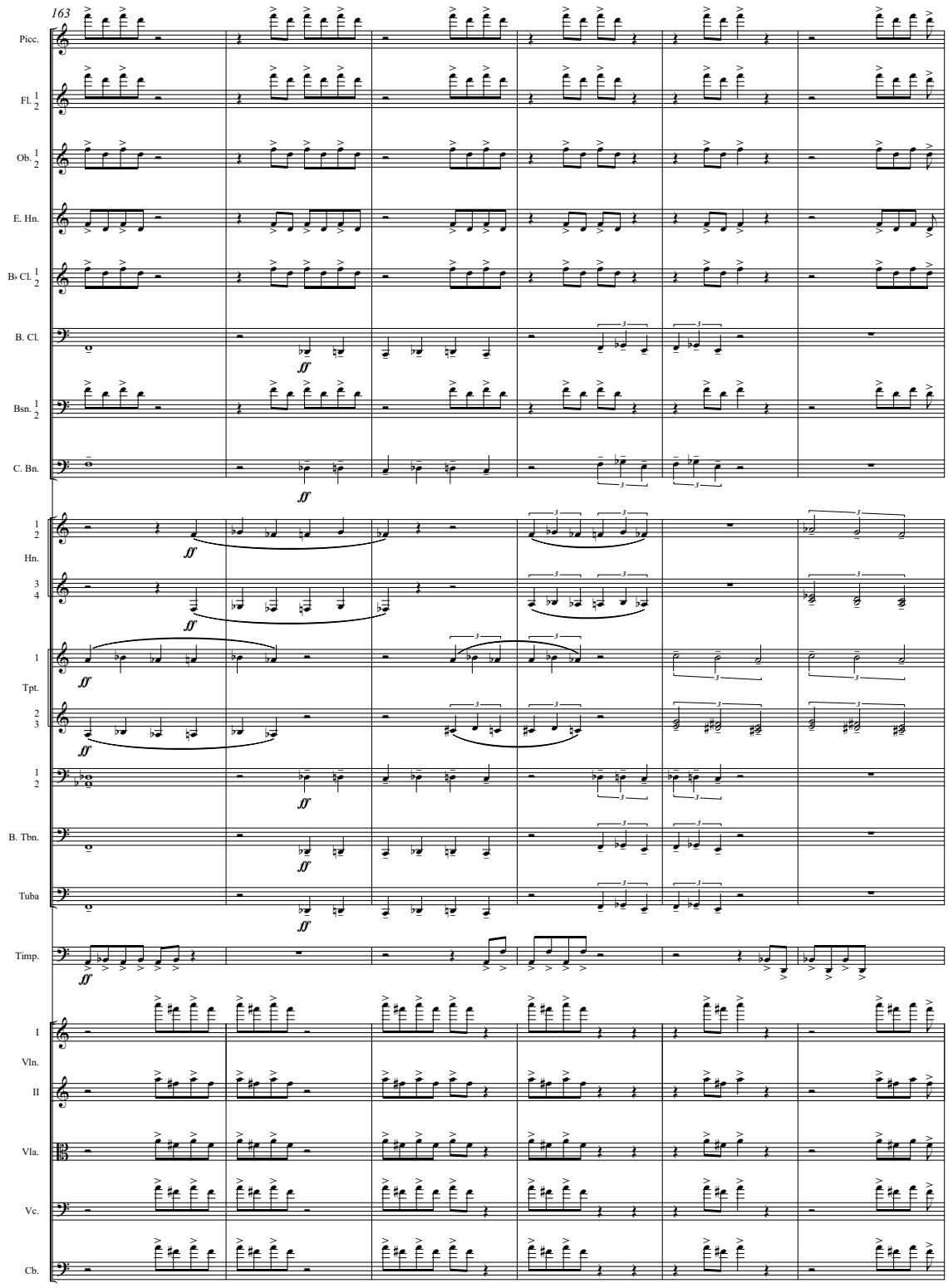

133
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.

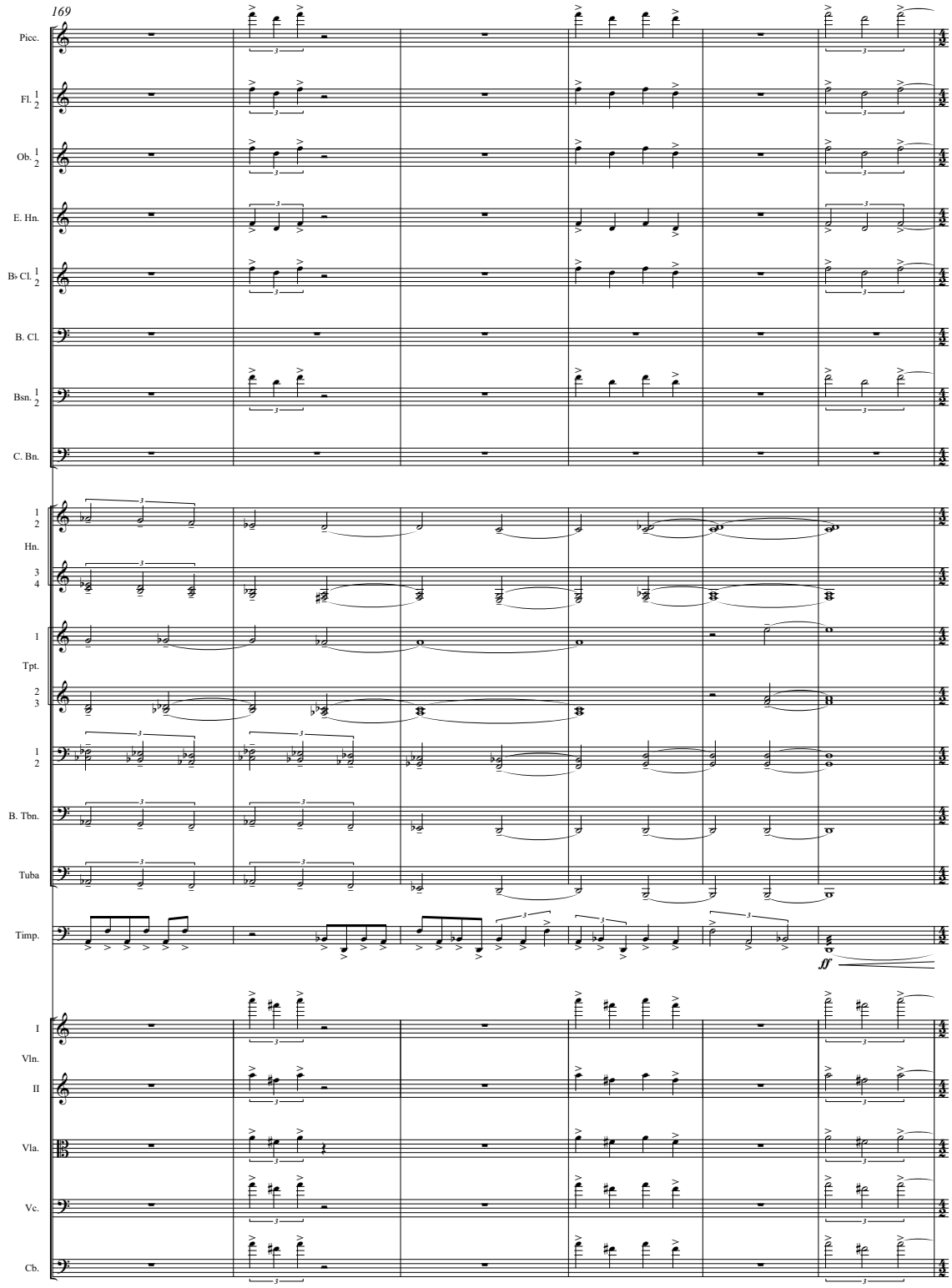

139
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
139
I Vln.
II
Vla.
Vc.
Cb.
solo
quasi legato
legato

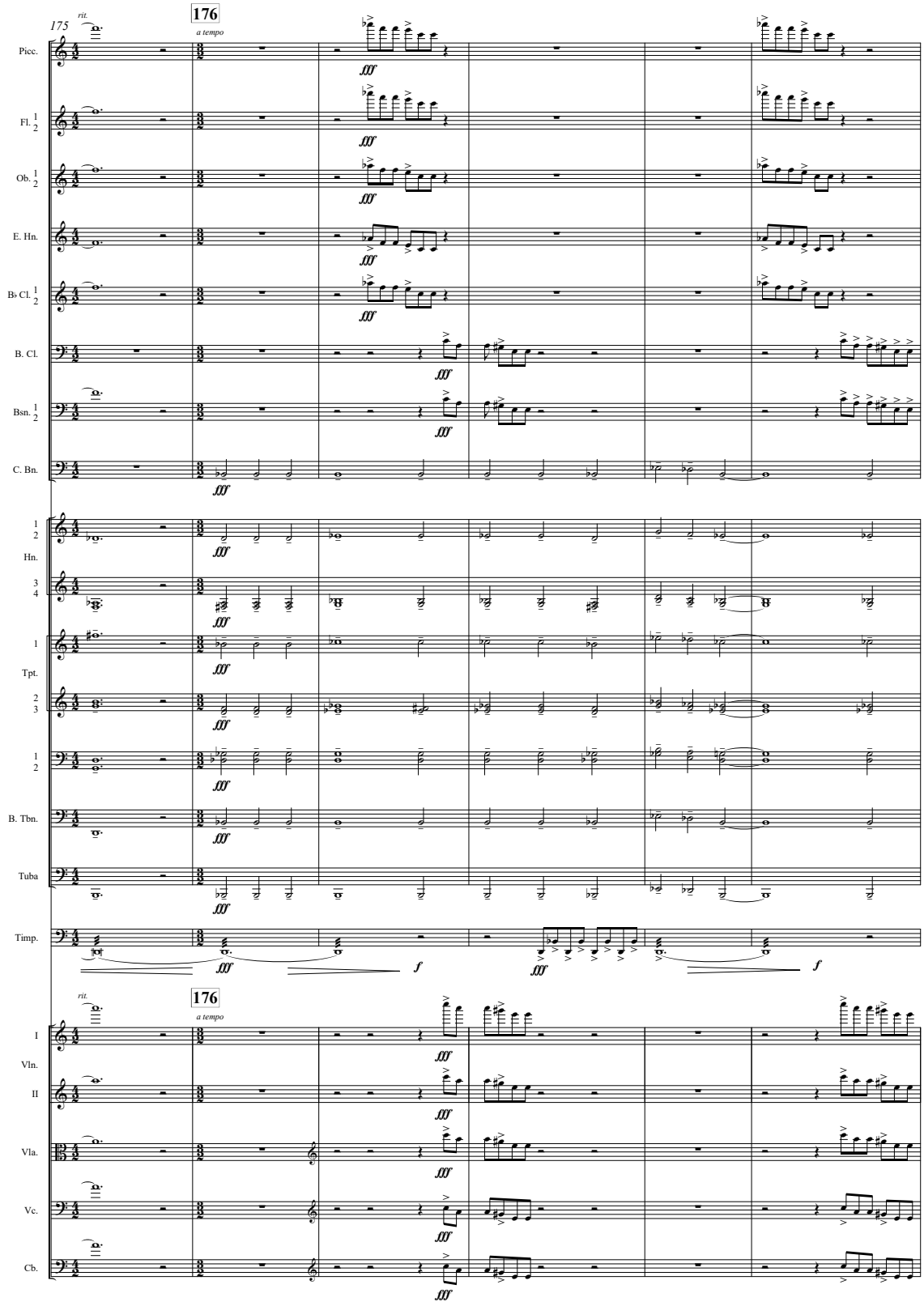

145
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.
mf
mp
p
a2
Mute
legato

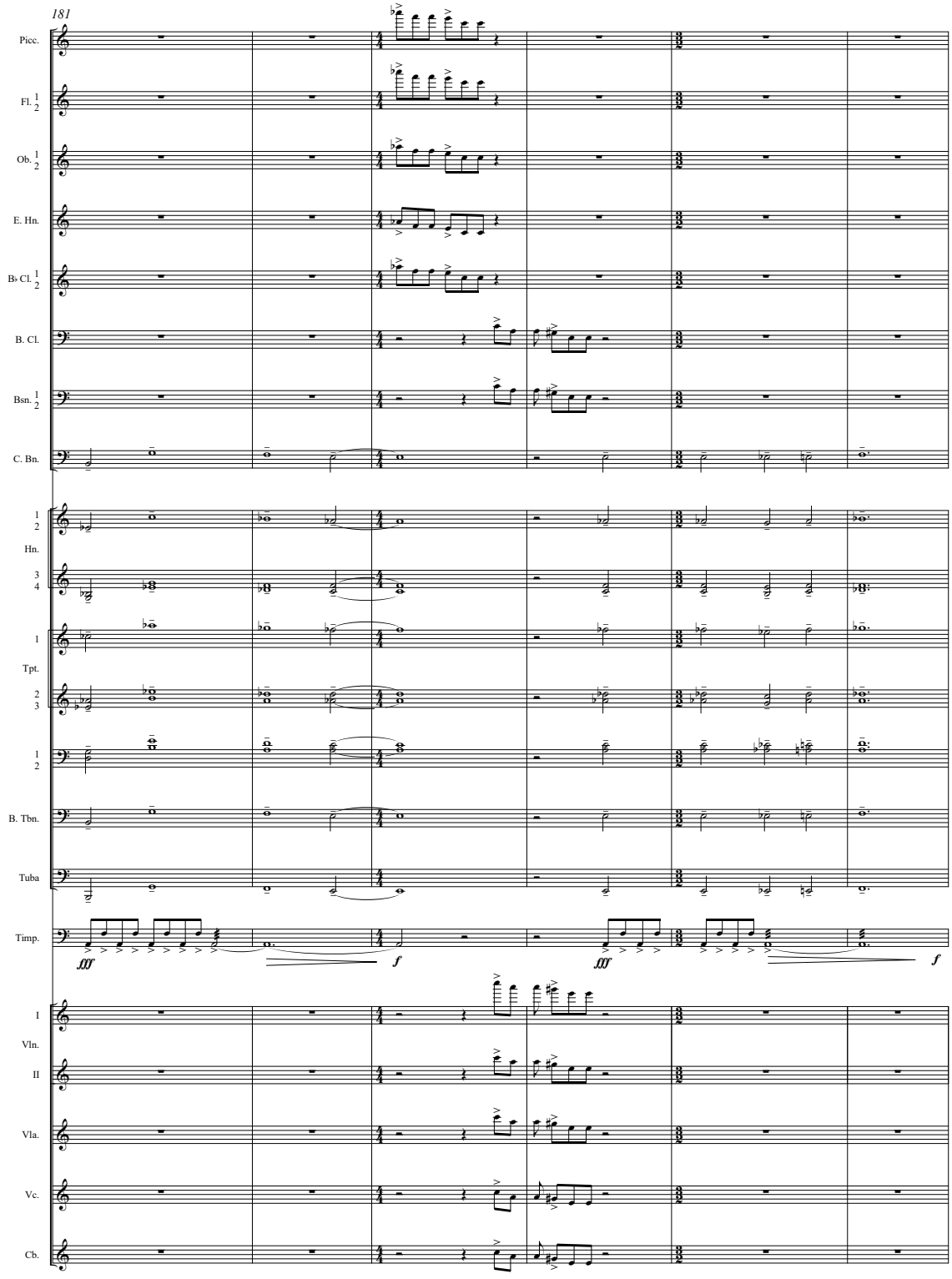

151
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn.
3 4
1
Tpt.
2 3
Mute
Open
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.
non legato
marcato

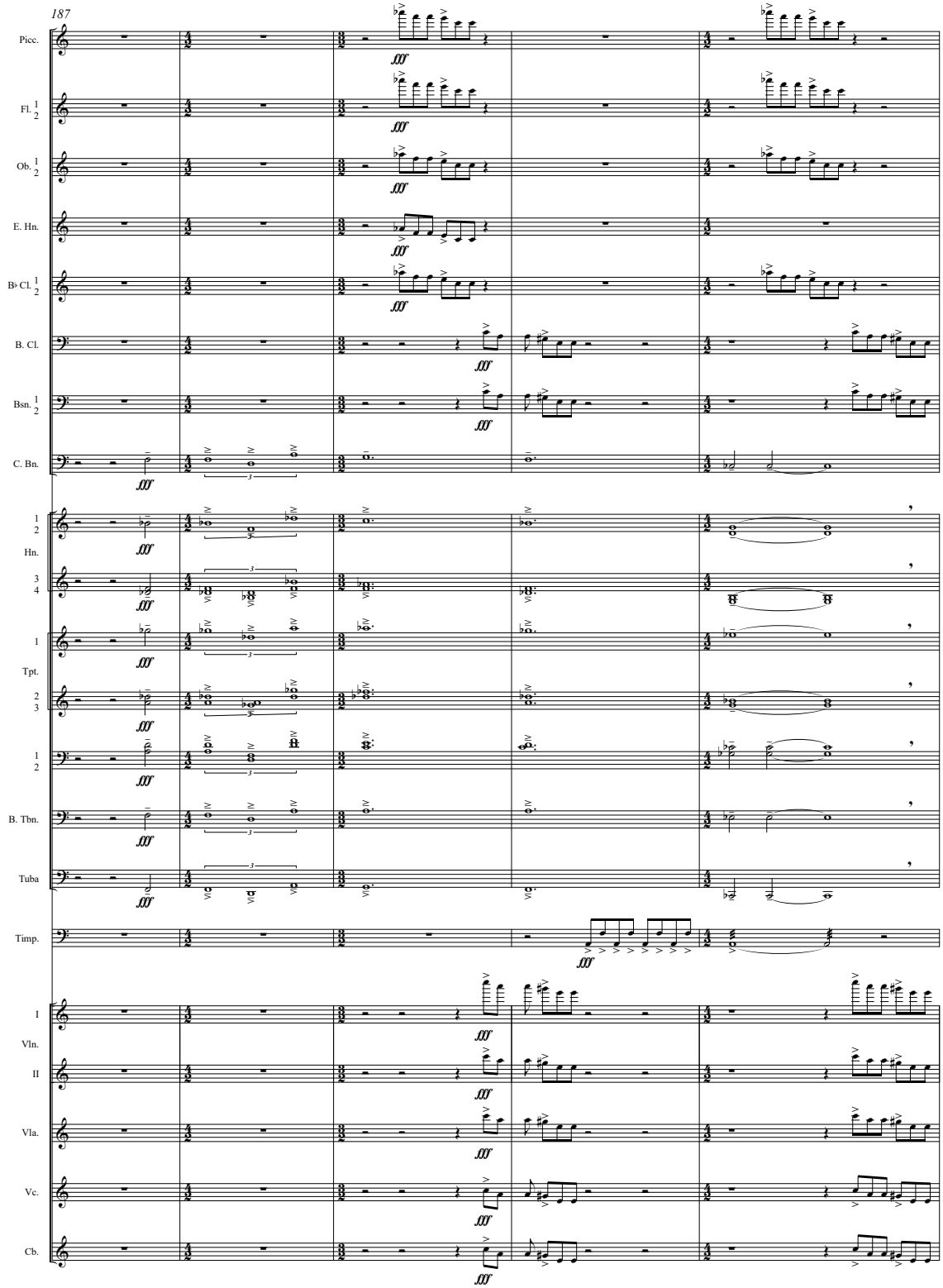

157
158
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
158
I Vln.
II
Vla.
Vc.
Cb.
marcato
marcato

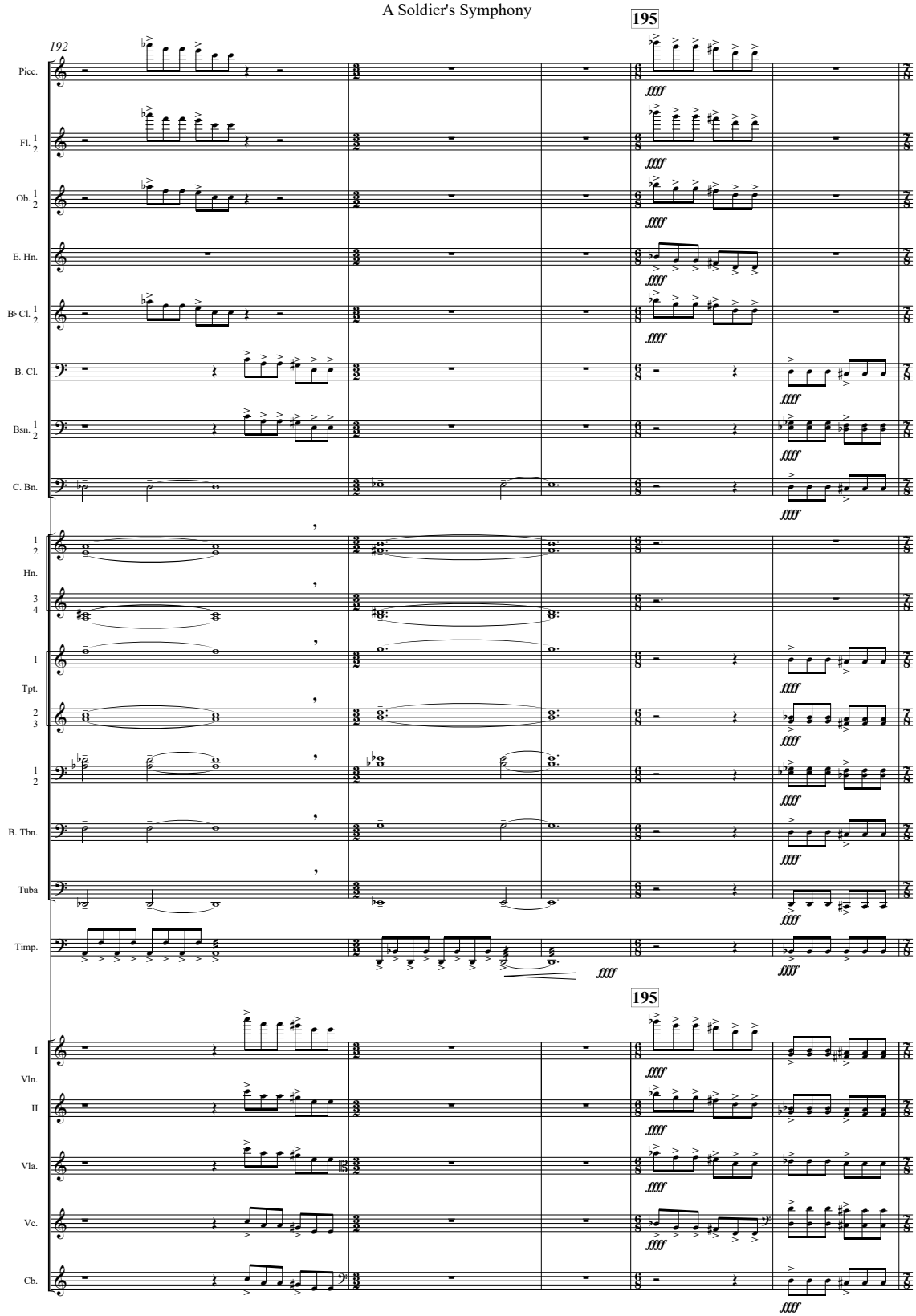

163
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn.
3 4
1
Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.

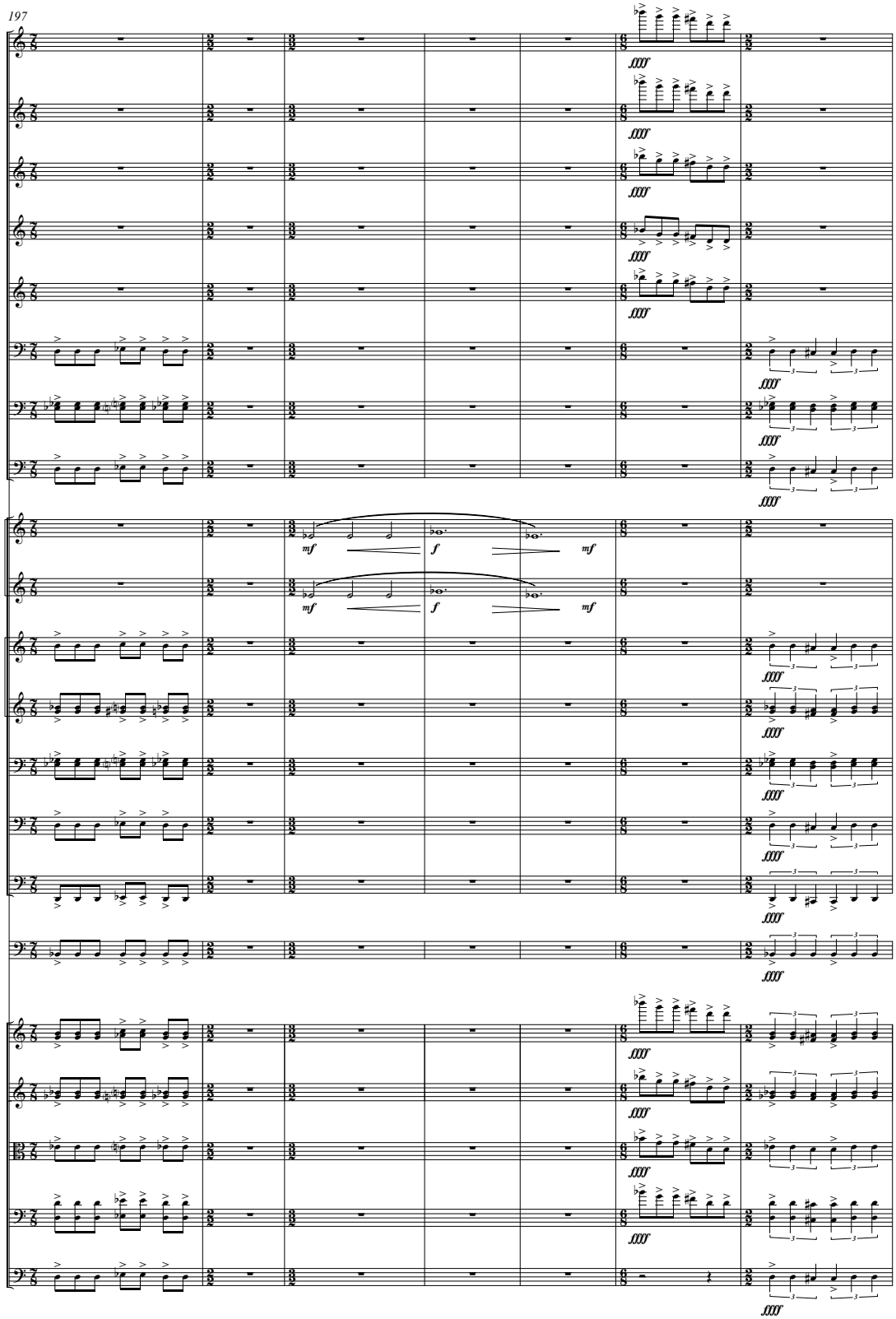

169
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn.
3 4
1
Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
ff
I
Vln.
II
Vla.
Vc.
Cb.

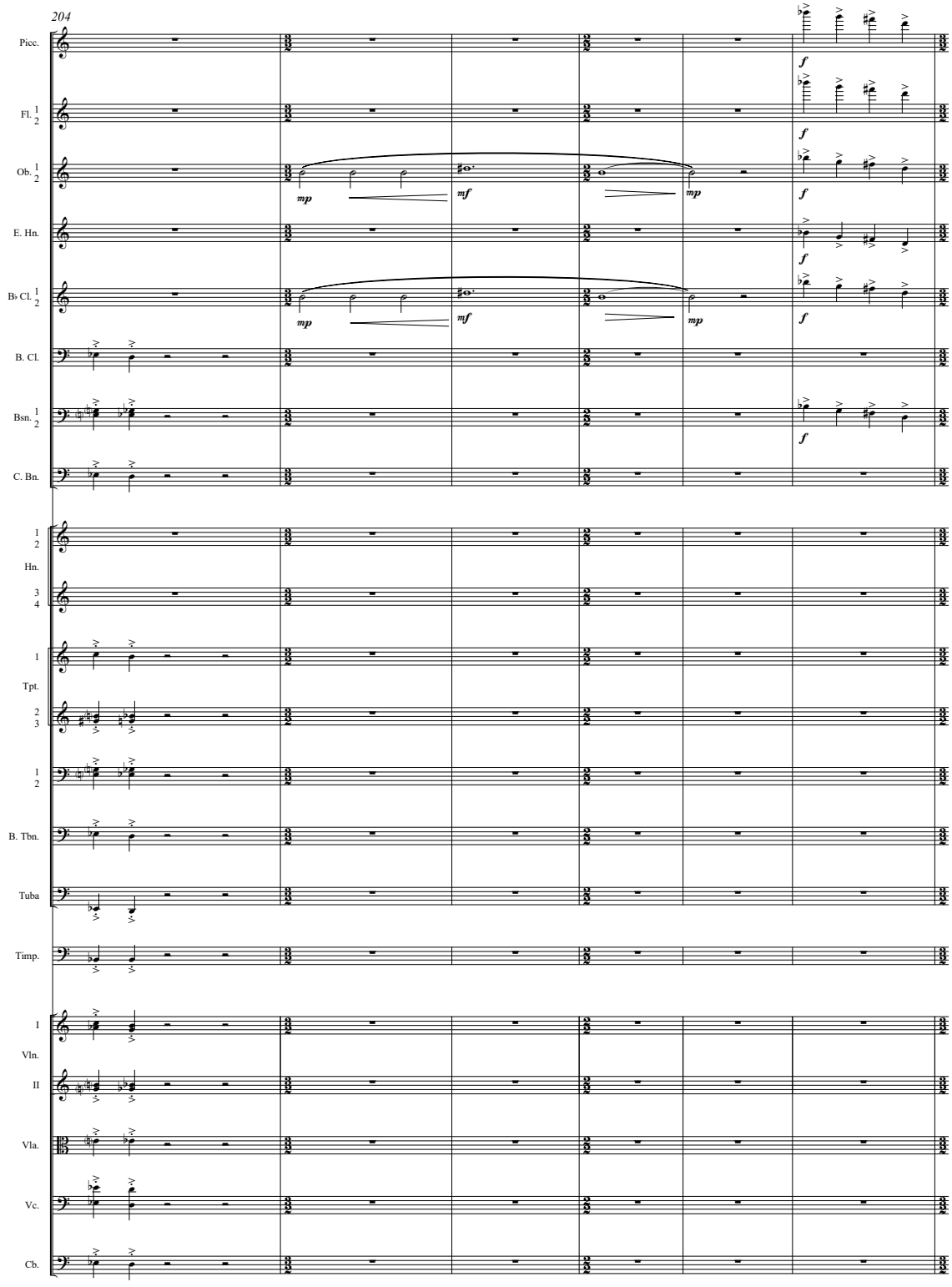

175
rit.
176
a tempo
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
rit.
176
a tempo
I Vln.
II
Vla.
Vc.
Cb.

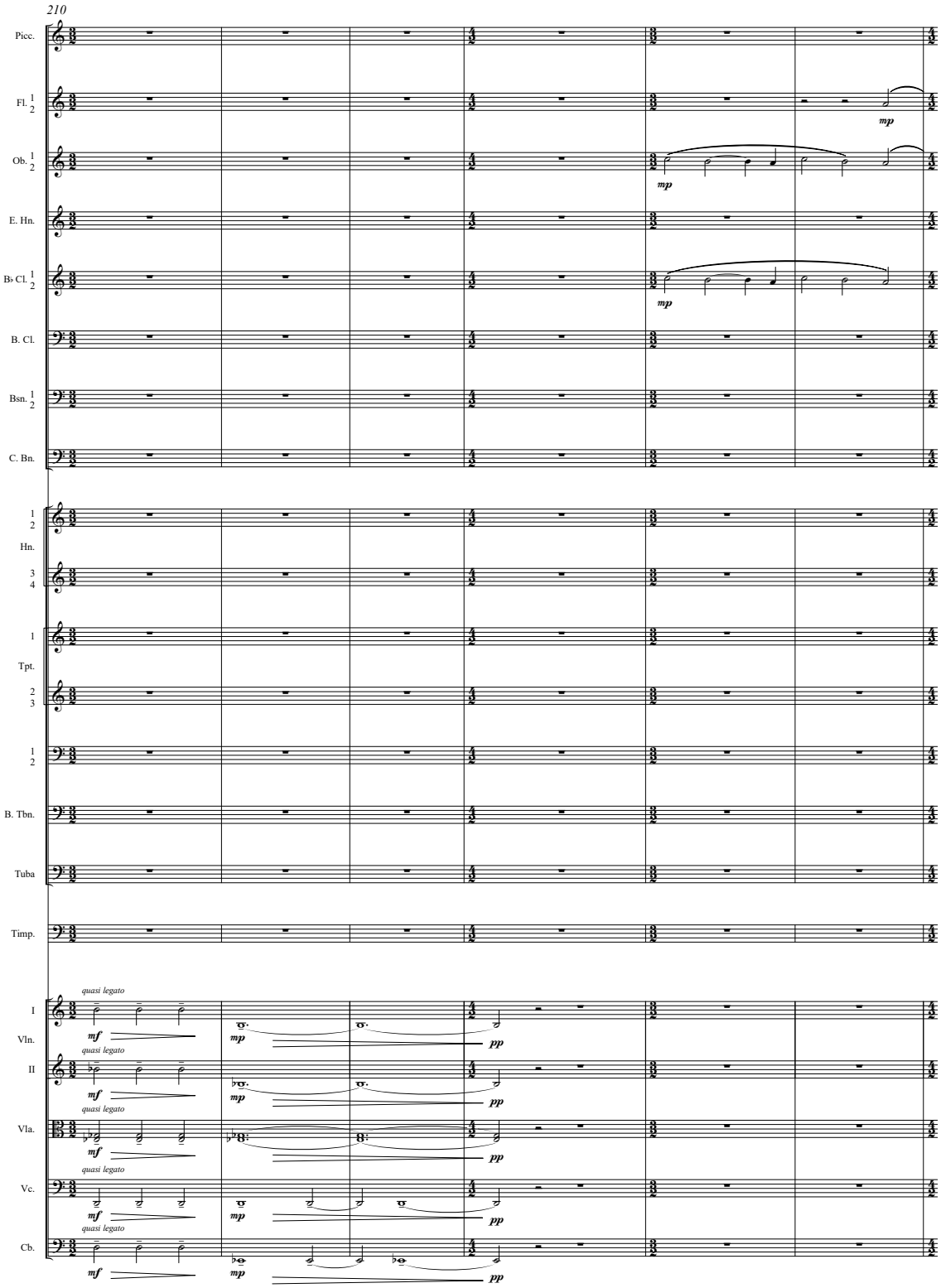

181
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
fff
f
fff
f
I Vln.
II
Vla.
Vc.
Cb.

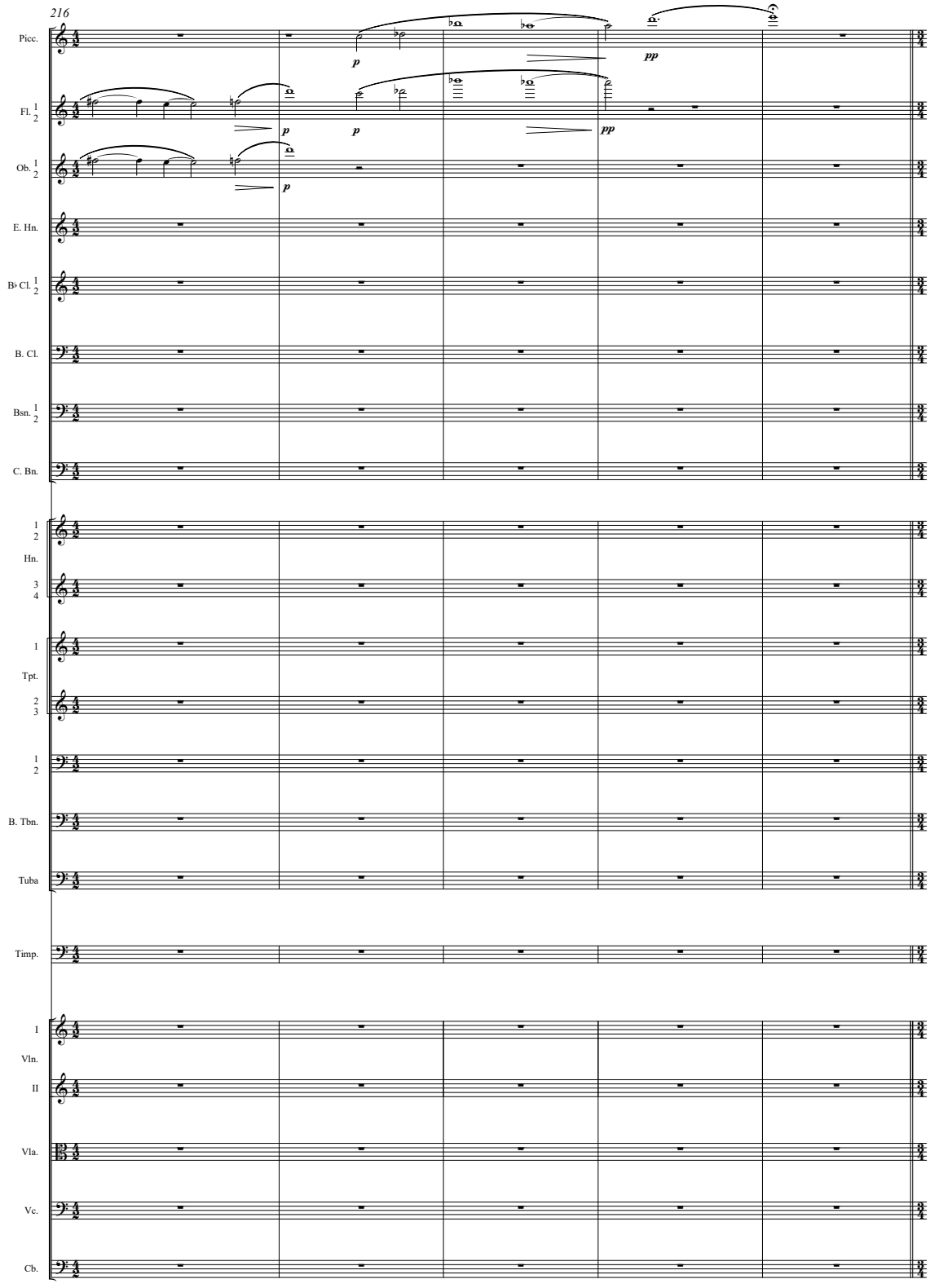

187
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.

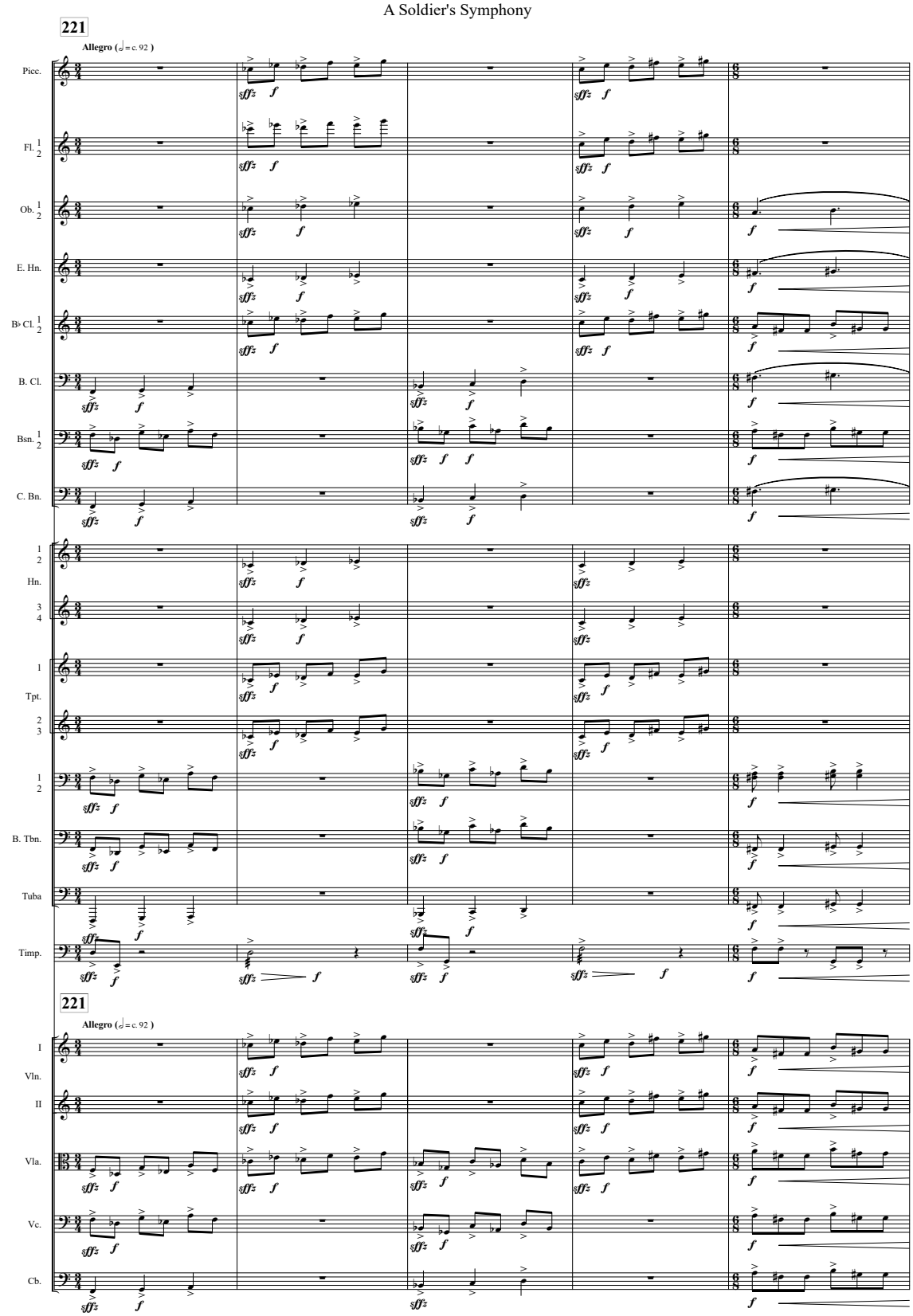

192
195
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
195
I Vln.
II
Vla.
Vc.
Cb.

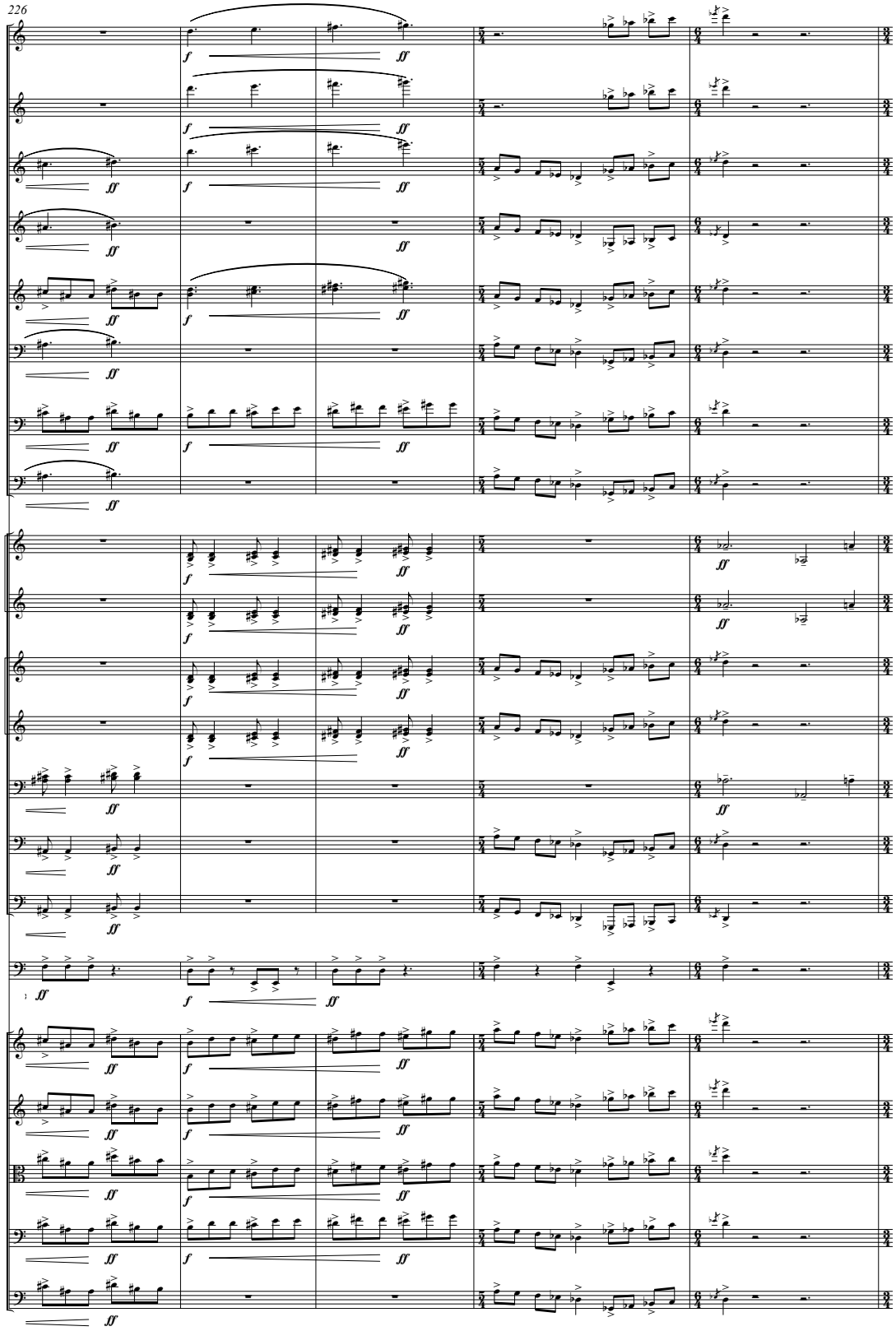

197
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.
mf
f
mf
fffff

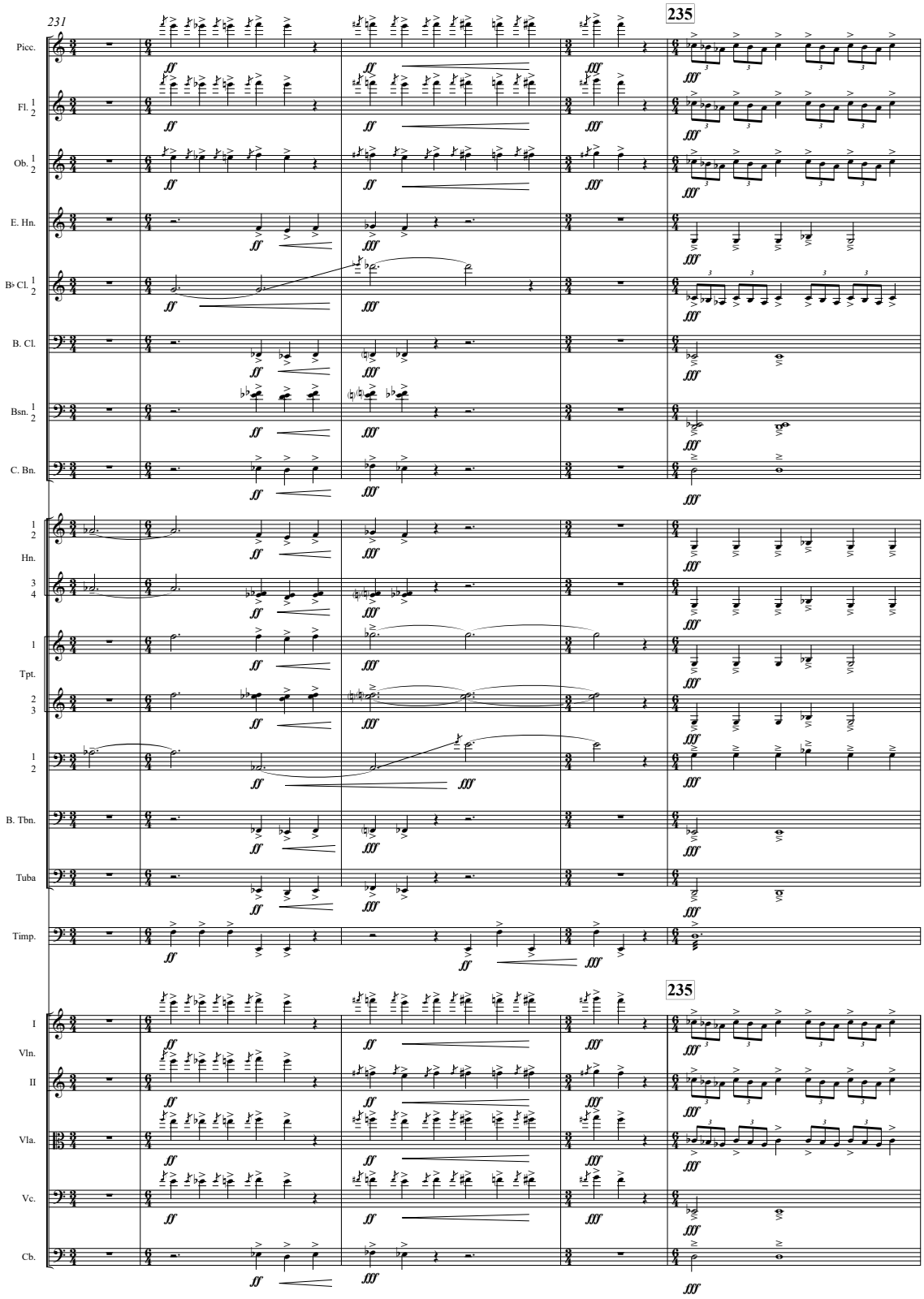

204
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.
mp
mf
mp
f

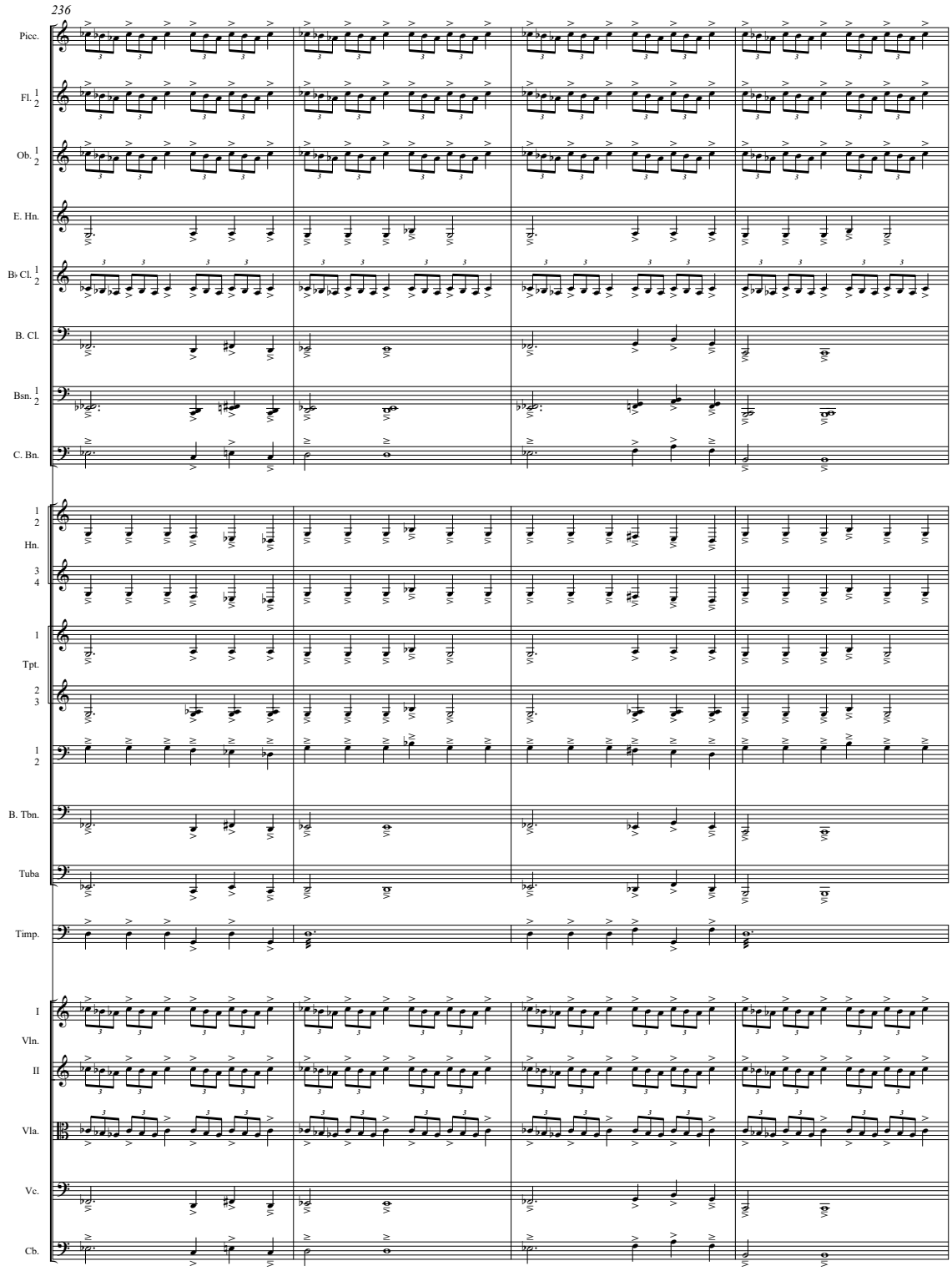

210
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.
quasi legato
mf
mp
pp

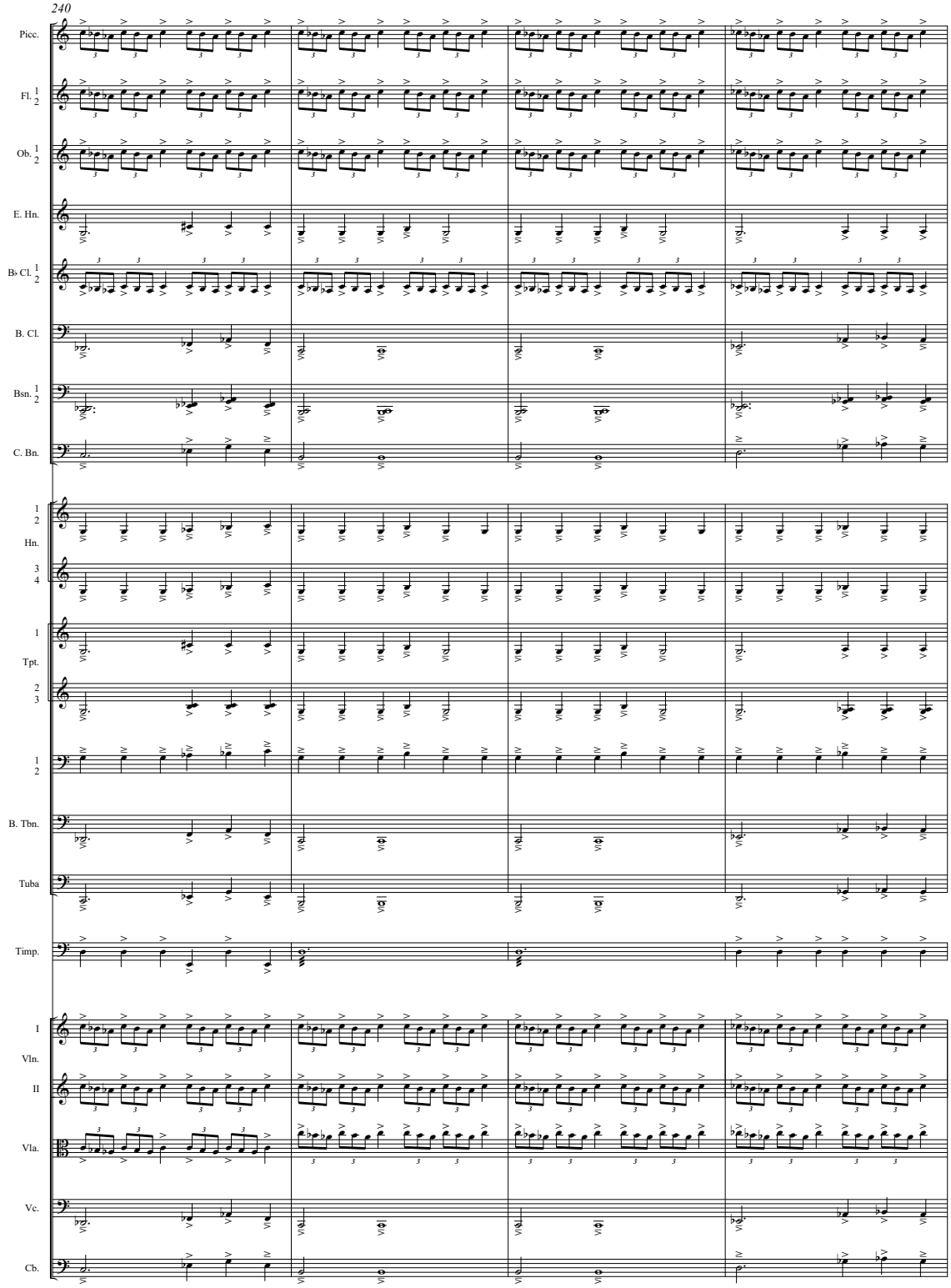

216
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn. 3 4
1 Tpt. 2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln. II
Vla.
Vc.
Cb.
p
pp

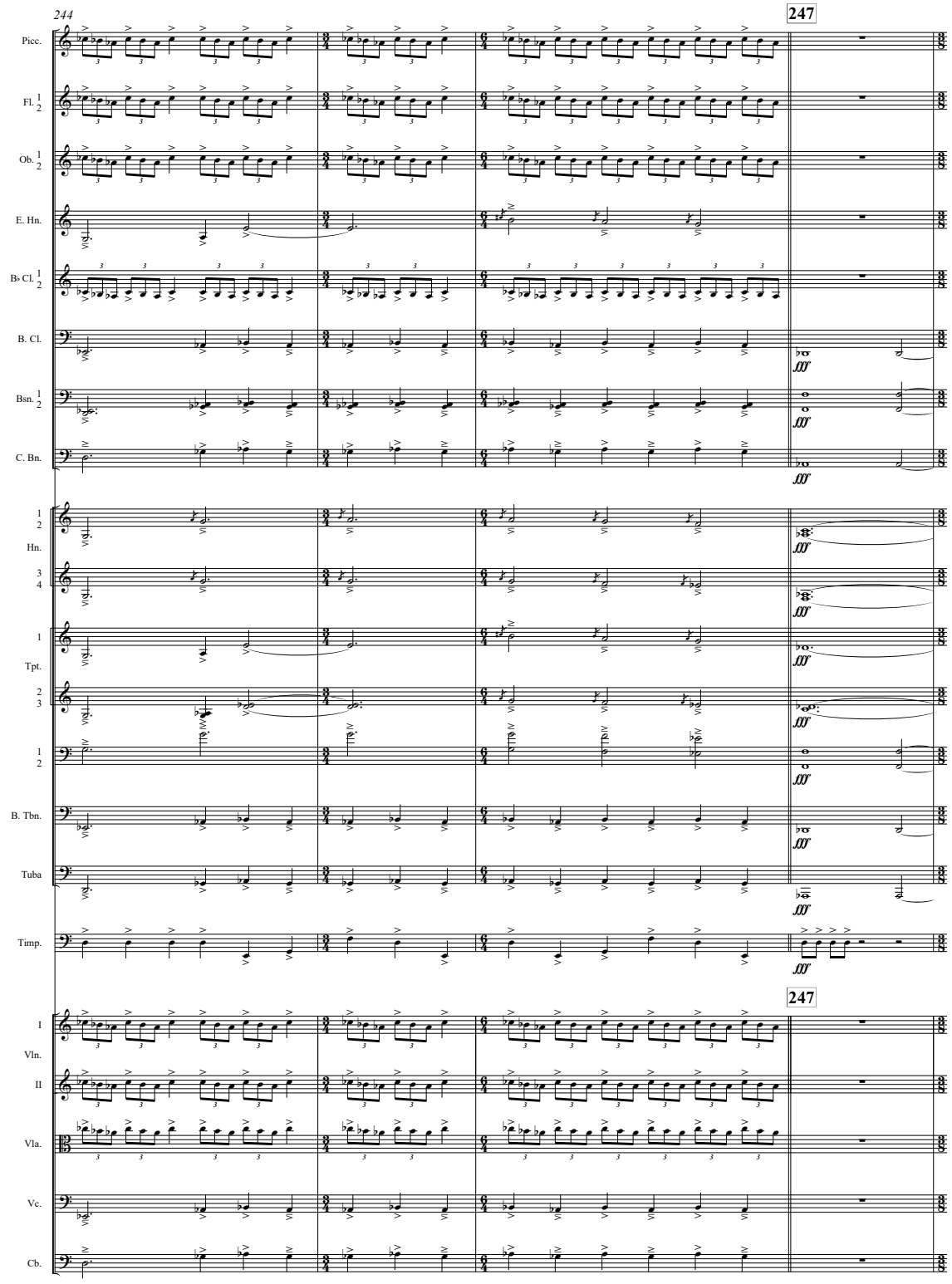

221
Allegro (♩= c. 92)
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
221
Allegro (♩= c. 92)
I Vln.
II
Vla.
Vc.
Cb.

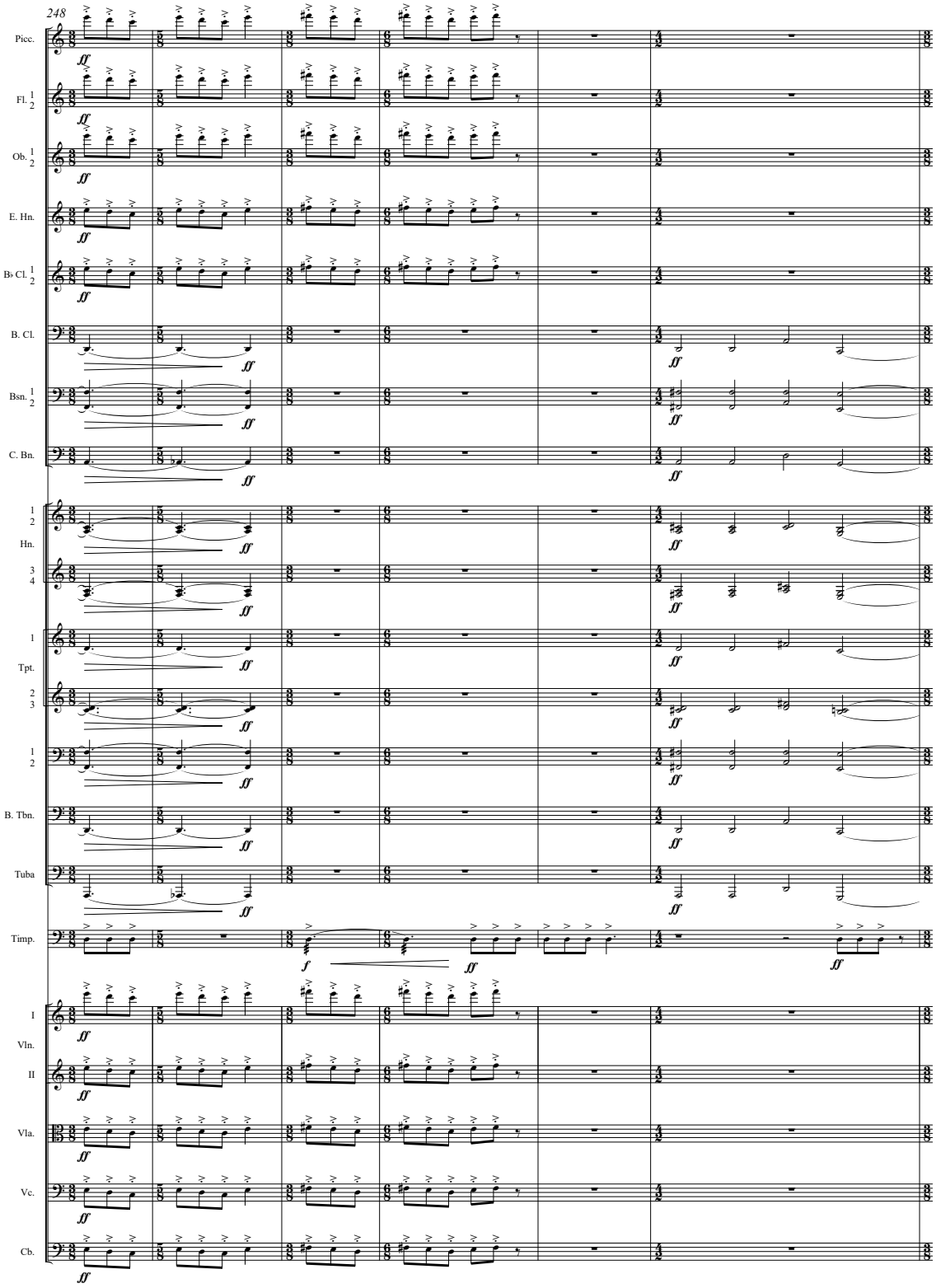

226
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.

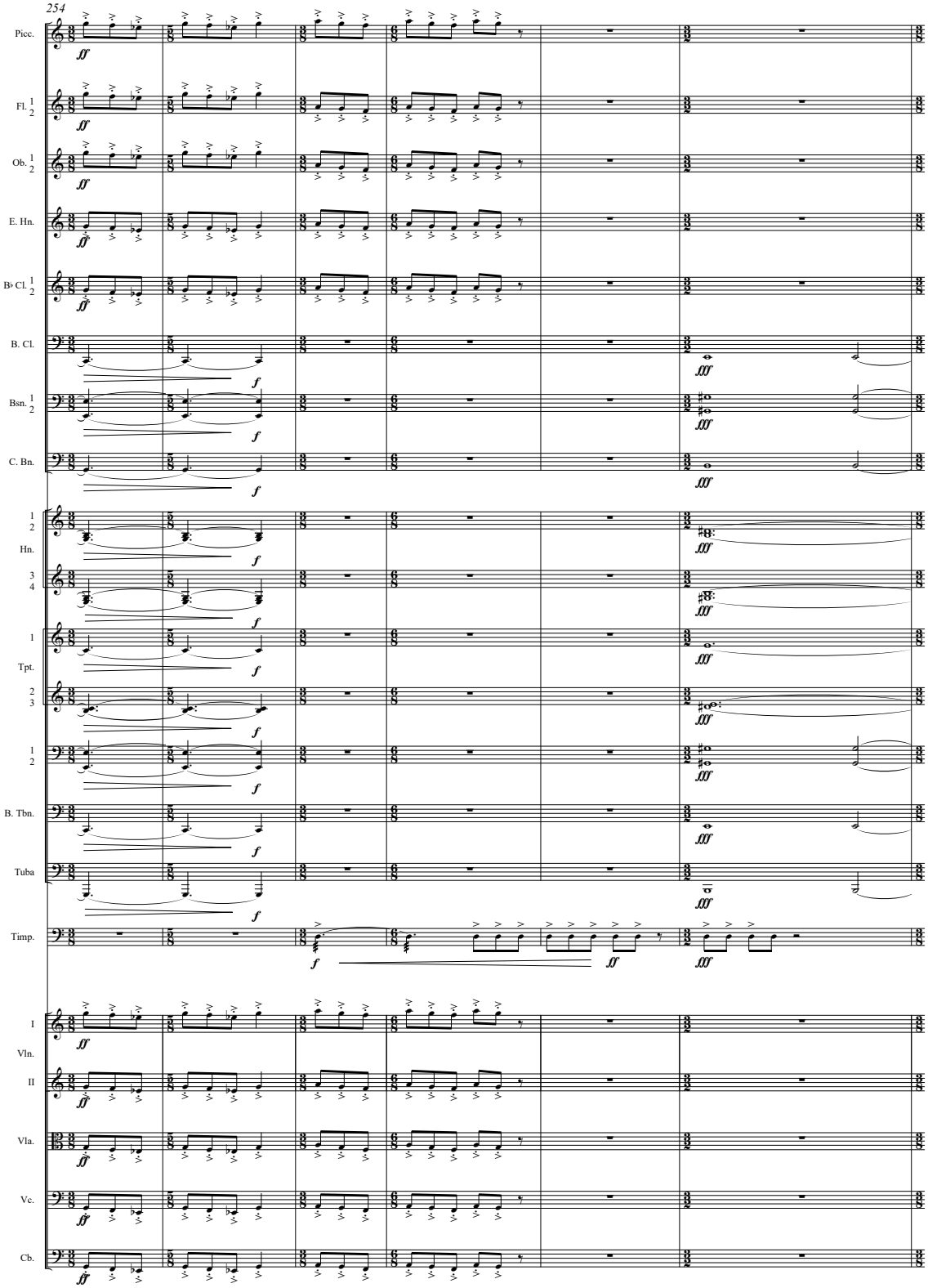

231
235
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.

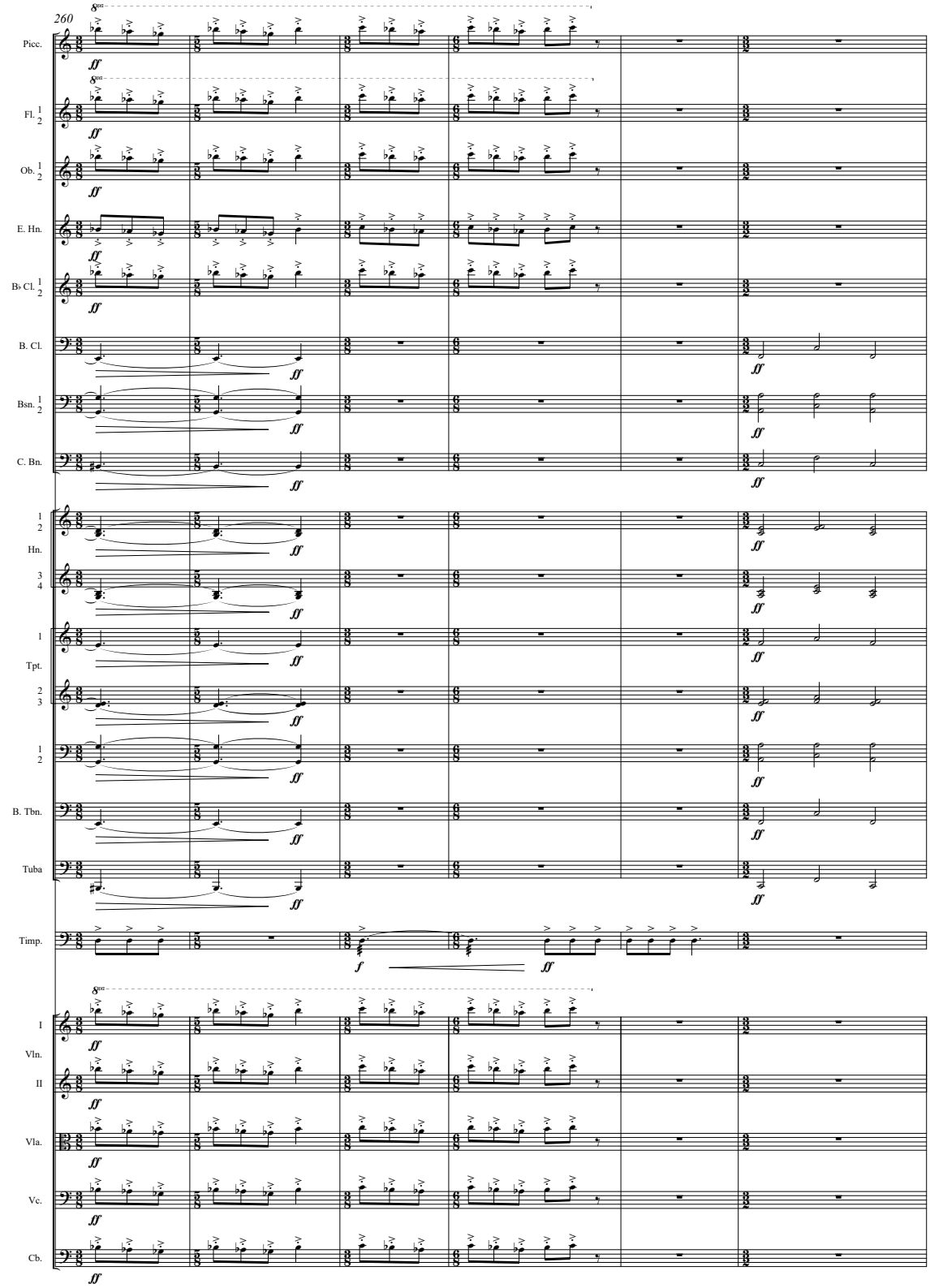

236
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn.
3 4
1
Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.

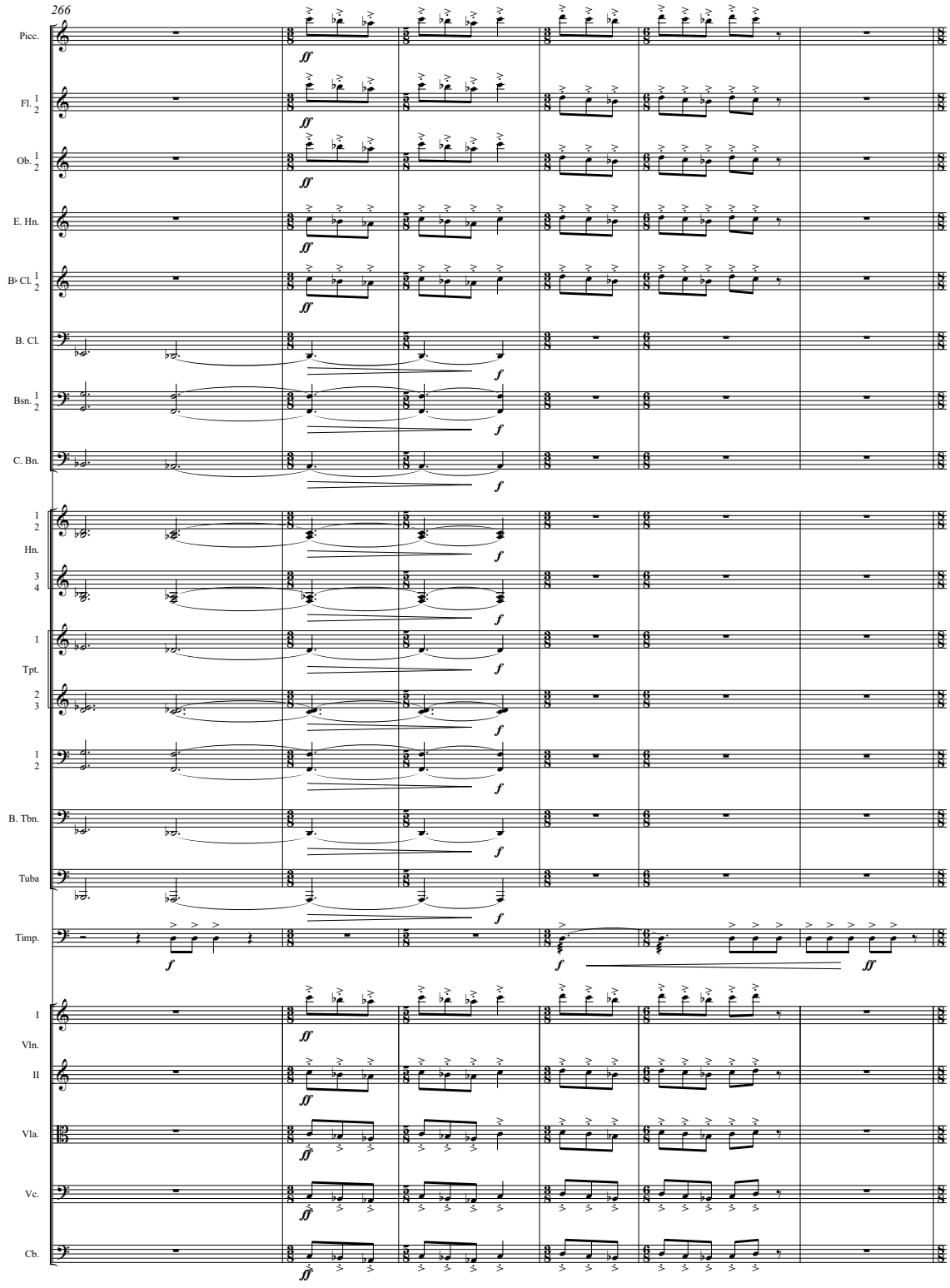

240
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2
Hn.
3 4
1
Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I
Vln.
II
Vla.
Vc.
Cb.

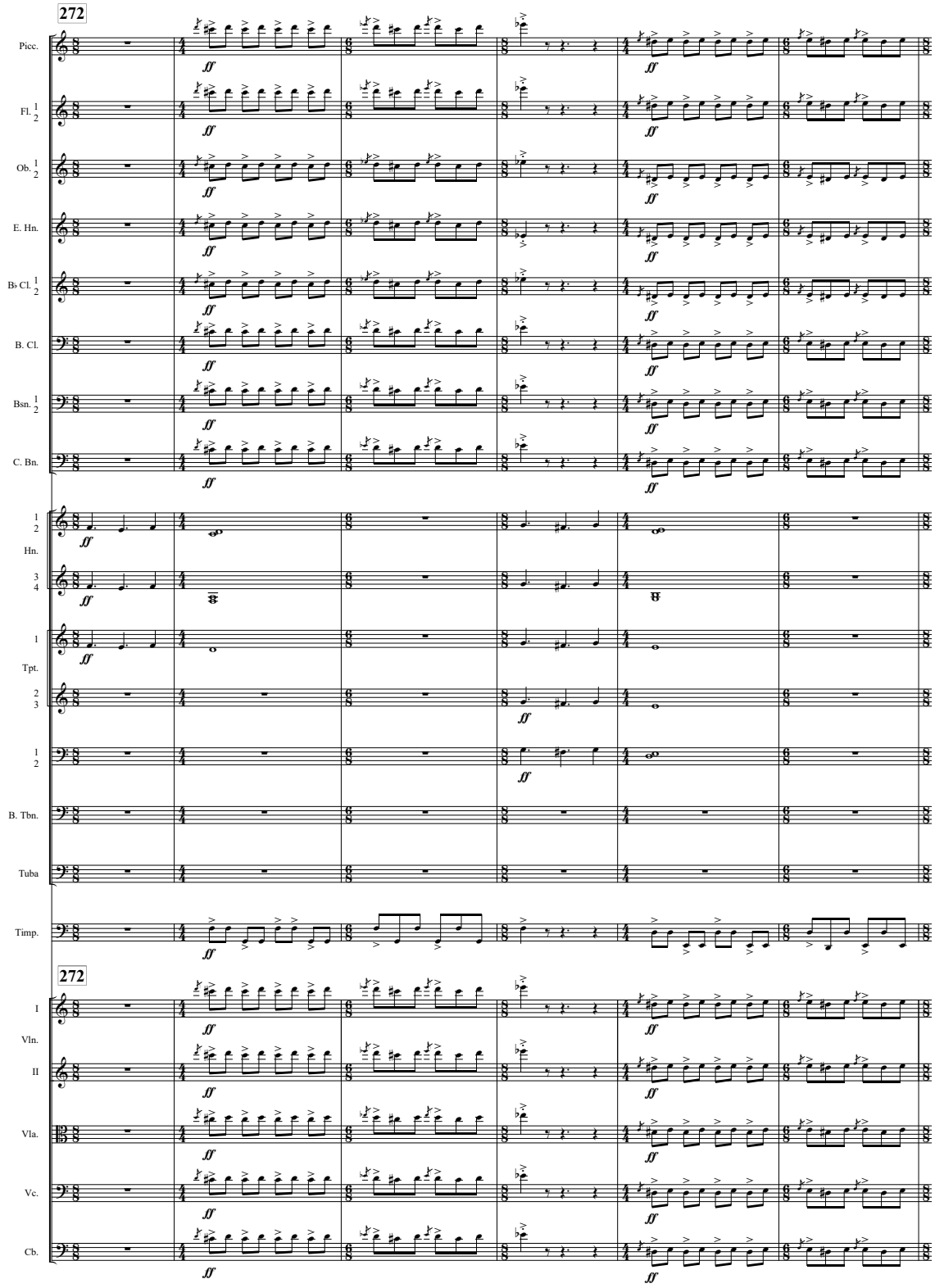

244
247
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
247
I Vln.
II
Vla.
Vc.
Cb.

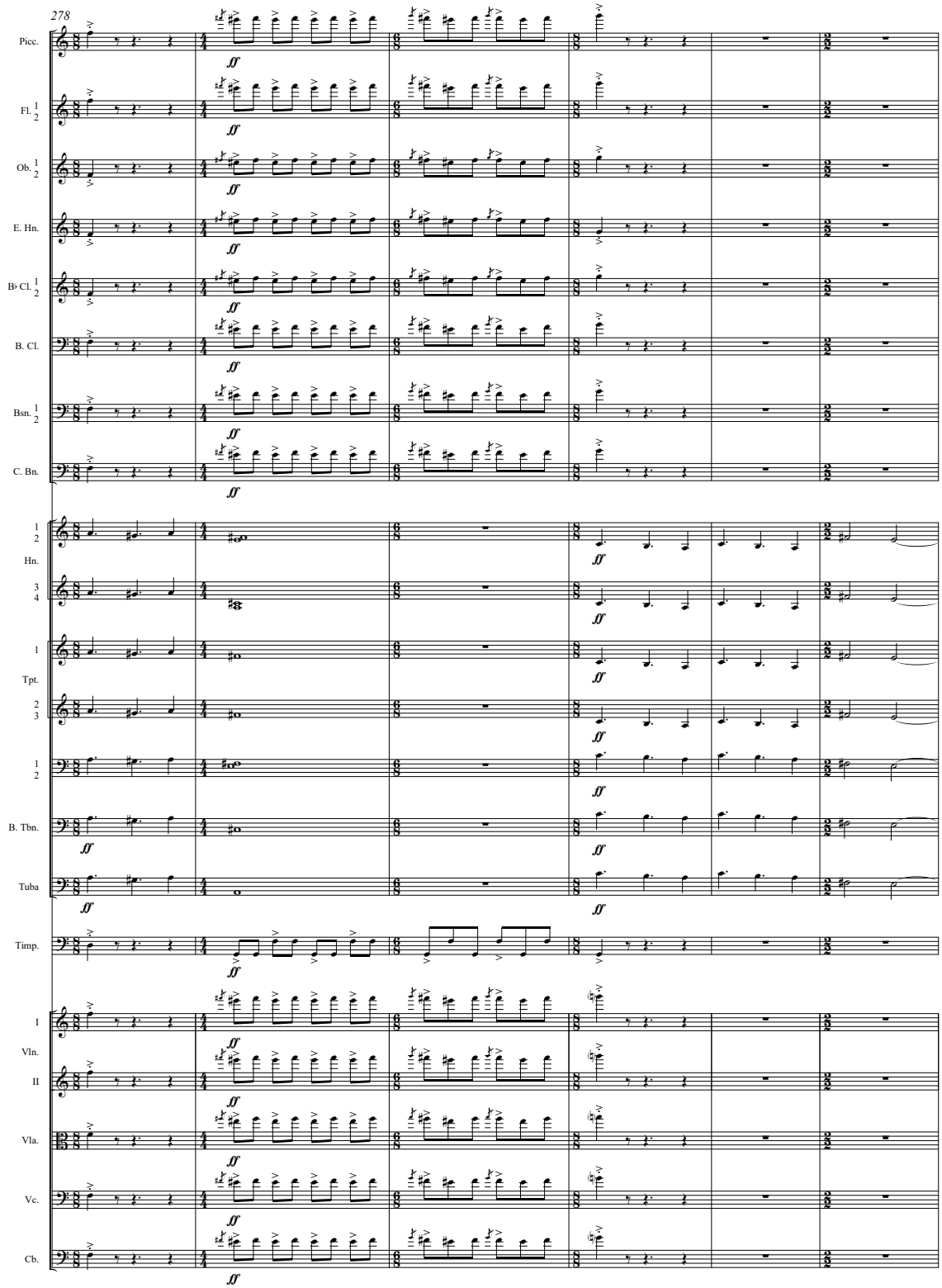

248
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.

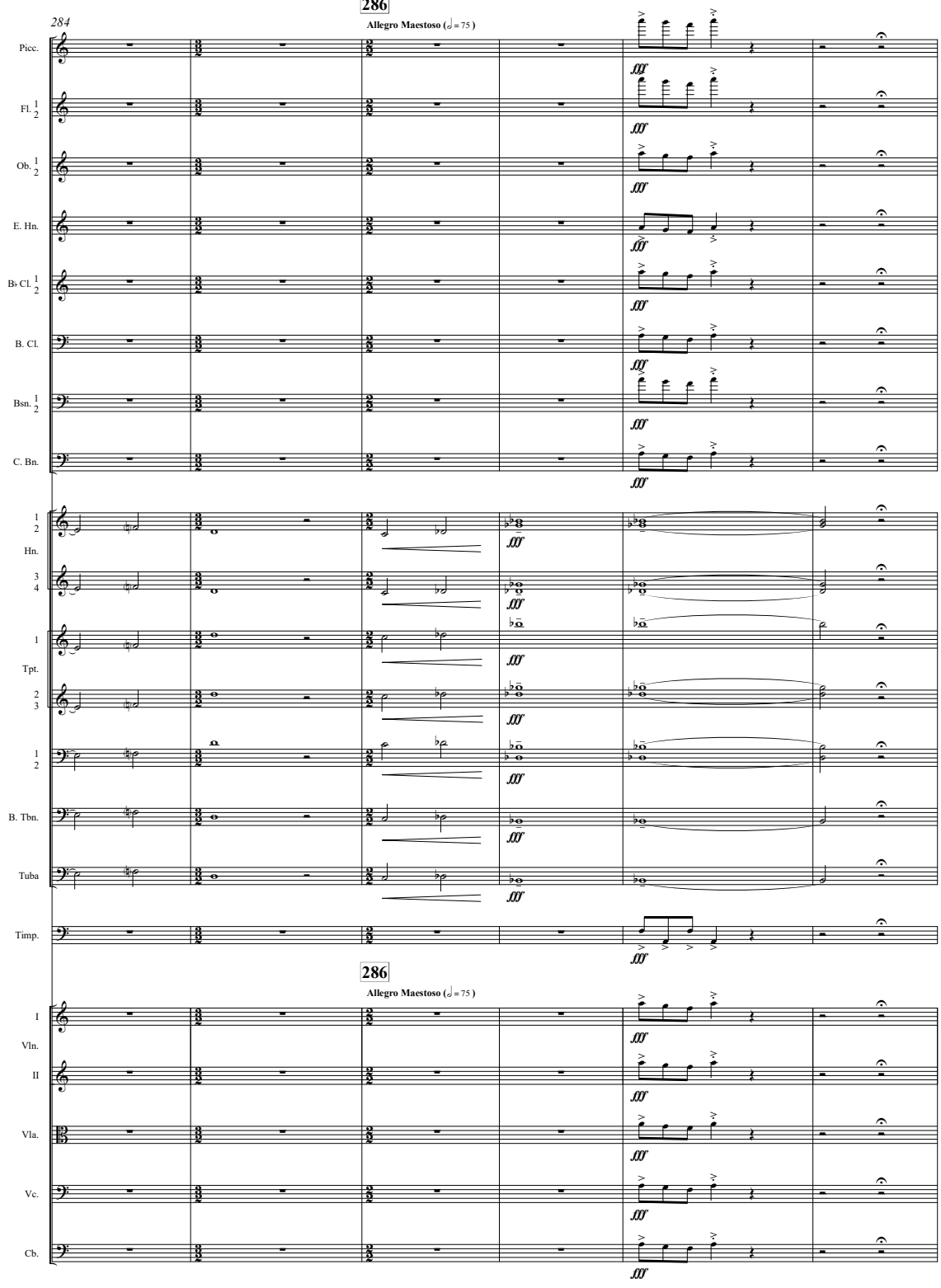

254
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.

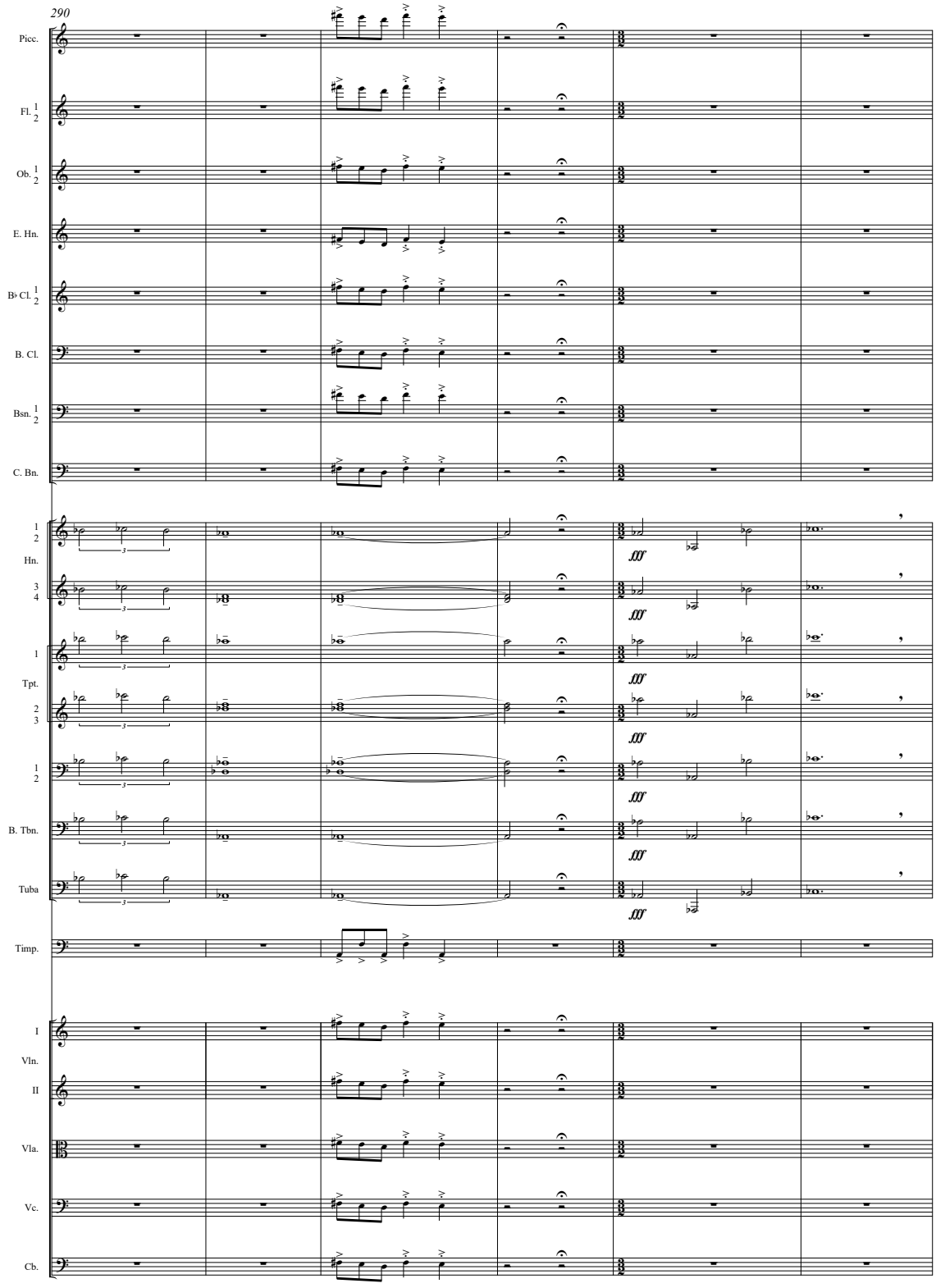

260
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.

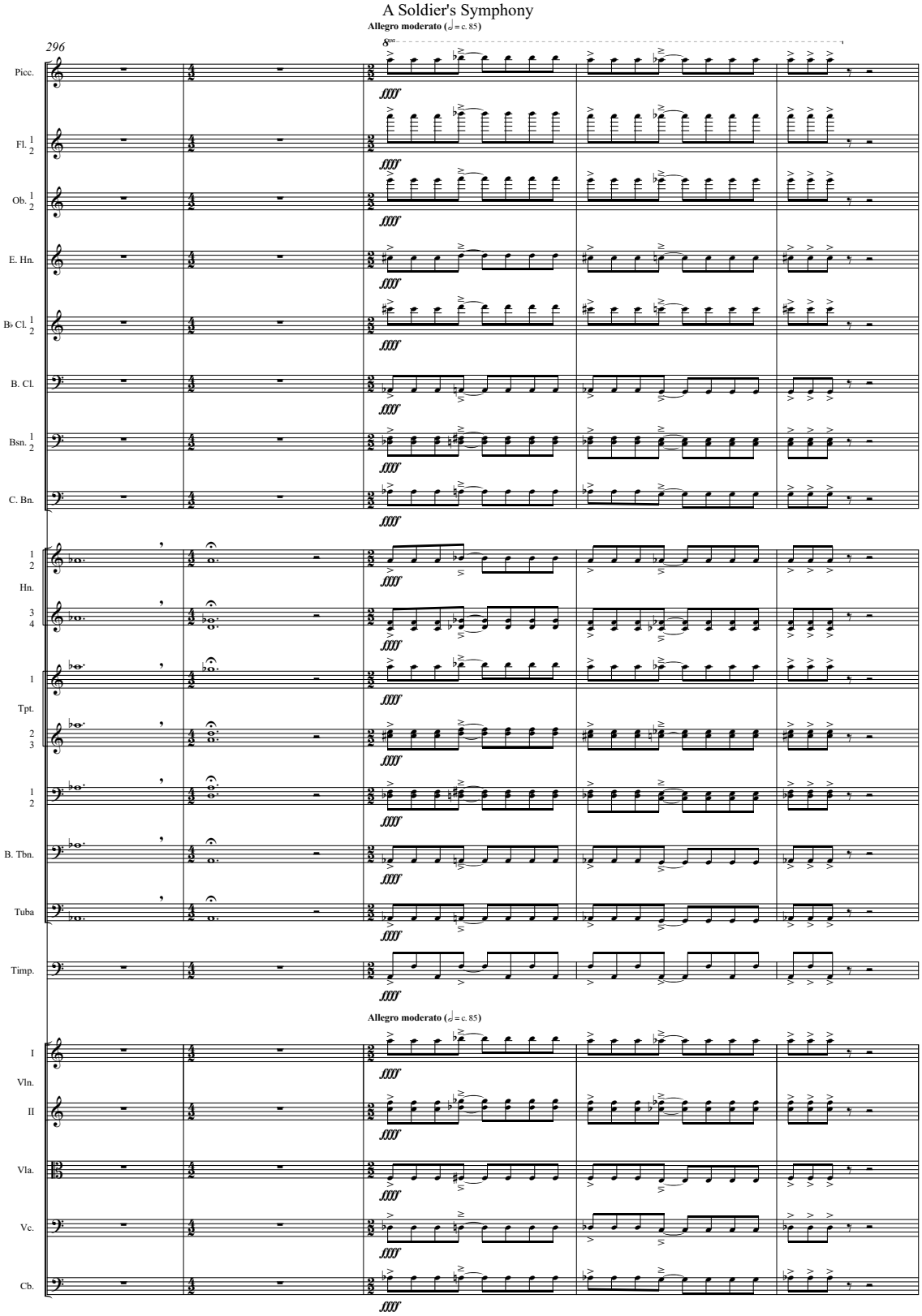

266
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.

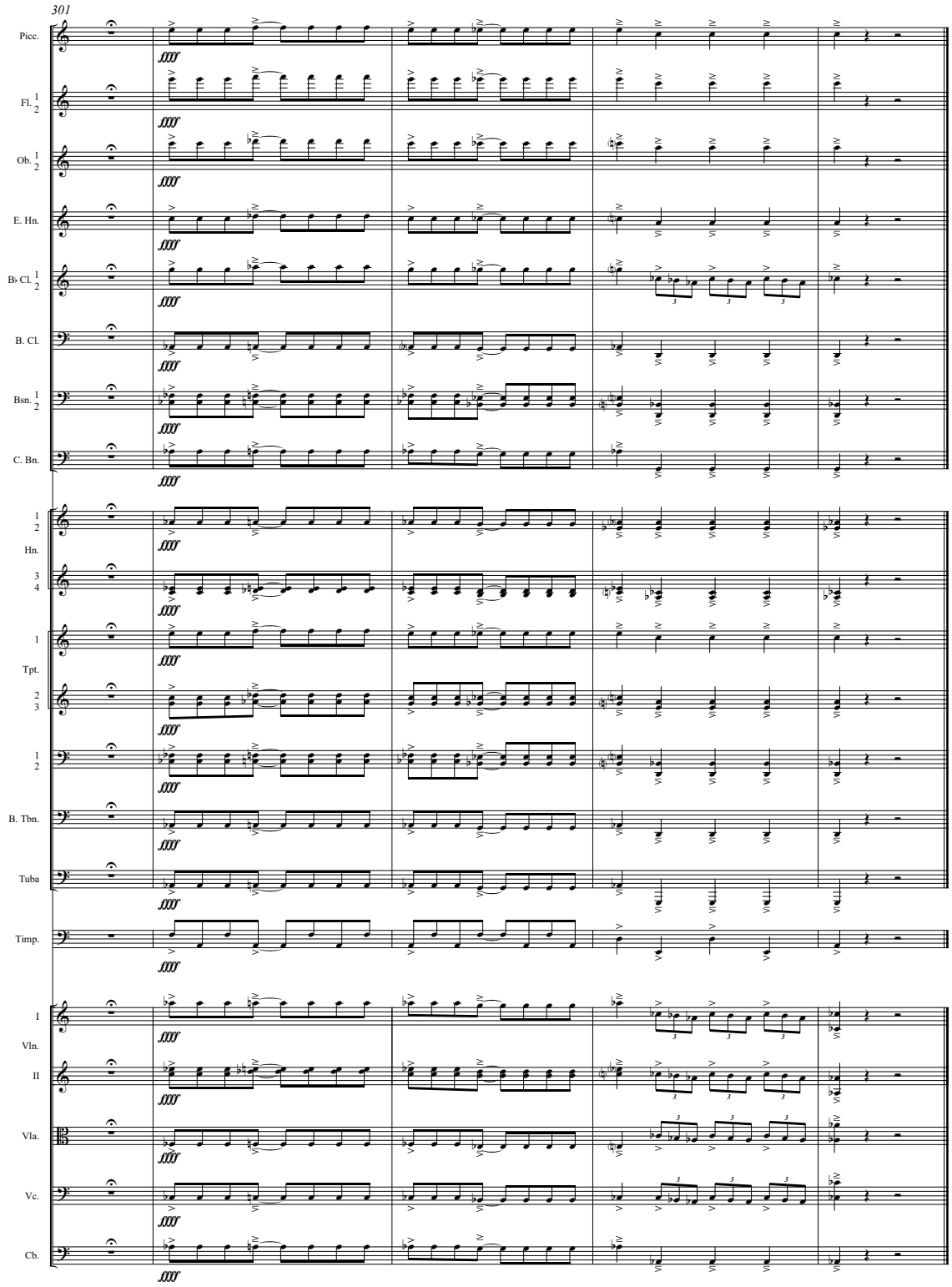

272
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
272
I Vln.
II
Vla.
Vc.
Cb.


278
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.


284
286
Allegro Maestoso (𝅗𝅥 = 75)
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
286
Allegro Maestoso (𝅗𝅥 = 75)
I Vln.
II
Vla.
Vc.
Cb.


290
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.


Allegro moderato (♩= c. 85)
296
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
Allegro moderato (♩= c. 85)
I Vln.
II
Vla.
Vc.
Cb.


301
Picc.
Fl. 1 2
Ob. 1 2
E. Hn.
B♭ Cl. 1 2
B. Cl.
Bsn. 1 2
C. Bn.
1 2 Hn.
3 4
1 Tpt.
2 3
1 2
B. Tbn.
Tuba
Timp.
I Vln.
II
Vla.
Vc.
Cb.