THE SYMPHONY FOR BAND OF DONALD E. MCGINNIS: A GUIDE FOR CONDUCTORS

A Document

Presented in Partial Fulfillment of the Requirements for

the Degree of Doctor of Musical Arts in the

Graduate School of the Ohio State University

By

Matthew Charles Saunders, B.M., M.M.

*****

The Ohio State University
2007

DMA Document Committee:

Professor Donald Harris, Adviser

Professor Burdette Green

Professor Russel Mikkelson

Professor Jan Radzynski

Approved by:

____________________________
Adviser

School of Music
ABSTRACT

Dr. Donald E. McGinnis (born 1917) composed his Symphony for Band as his doctoral dissertation at the University of Iowa in 1953. A consideration of the harmonic language and structure of the piece reveals that it utilizes compositional techniques appropriate to the time and scope of the work. Its historical context in the development of the symphony for wind band/ensemble places it in a cohort of pieces by Morton Gould, Paul Hindemith and Vincent Persichetti. The 1977 published edition did not include a movement that appeared in McGinnis’ original conception of the piece, the “Solemn Tune.” That movement and an errata list for the 1977 score and parts represent an important step toward assuring this piece the place it deserves in the repertoire.
ACKNOWLEDGMENTS

This document would not have been possible in its present form without the gracious gift of time from Dr. Donald McGinnis spent in conversation with me regarding his work. It has been a rare pleasure and a privilege to get to know Dr. McGinnis, and I owe sincerest thanks to him.

Dr. Russel Mikkelson is also deserving of my thanks for first bringing the McGinnis Symphony to my attention through his 2005 performance of the work with The Ohio State University Wind Symphony and for later allowing me to have the “Solemn Tune” read and recorded in March 2007.

My adviser, Professor Donald Harris, has been a faithful guide and mentor throughout my graduate studies who has provided a critical eye and ear for this document. In addition, Professor Harris has offered opportunities beyond coursework that have enriched and facilitated my studies over the past few years, and for that I will be always grateful.

Special thanks are due to Dr. Burdette Green for his assistance in editing this manuscript. The assistance of Jeanine Baumann and Erika Cikraji has been invaluable in preparing a corrected set of the published parts for performance.

I thank my wife, Becky, and my parents, Charles and Delores Saunders for their unflagging support and encouragement throughout my academic career.

I would be remiss to not acknowledge my eternal gratitude to my Lord and Savior, Jesus Christ, through whom all things are possible.
VITA

March 15, 1976. . . . . . . . . . . . . . . . . . . . . . . . . . Born, Austin, Texas, USA

1998. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . B.M. Music Education and Trombone Performance, University of Cincinnati

1998-2004 . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Music Educator, Macon, Georgia, Springfield, Ohio and Lorain, Ohio

2004-2005 . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . University Graduate Fellow, The Ohio State University

2005. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . M.M. Music Composition, The Ohio State University

2005-present. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Graduate Teaching Associate, The Ohio State University

FIELD OF STUDY

Major Field: Music
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THE SYMPHONY FOR BAND OF DONALD E. MCGINNIS: A GUIDE FOR
CONDUCTORS

INTRODUCTION

Dr. Donald E. McGinnis has long been recognized as an important conductor and pedagogue of that generation of educators who helped to bring the American concert band/wind ensemble to its current importance. In addition to his work in these areas, renewed attention must be brought to his doctoral dissertation, a symphony conceived strictly for the concert band. Although completed in 1953, this piece was not published until 1977, and then in an incomplete edition. The purpose of the present document is to provide conductors of the McGinnis Symphony for Band with the materials required to present an accurate, musically complete performance, and also to focus renewed attention on a composition of historical interest that has been unjustly overlooked. By providing a brief analysis as a starting point and by assembling the first list of errata for this piece, it is hoped that potential conductors and performers will take up this work. In addition, by bringing to light the unpublished fourth movement, interpreters of the symphony now have the option of presenting it as it was originally conceived.
Dr. Donald E. McGinnis (born 1917) served on the faculty of The Ohio State University School of Music as conductor and professor of woodwinds from 1941 until his retirement in 1979. During his tenure as director of The Ohio State University Concert Band, beginning in 1952, he built an organization that achieved national recognition, as evidenced through performances at Carnegie Hall and the conventions of the College Band Directors National Association (CBDNA), and by his election to the American Bandmasters Association.¹ In 1953, he completed his doctoral studies at the University of Iowa with his dissertation, “Symphony for Band: An Original Composition.”² According to McGinnis, composition and arranging constituted a significant portion of his doctoral work under the supervision of Phillip Greeley Clapp (1888-1954),³ a graduate of Harvard University.⁴ McGinnis and Clapp decided that a symphony for band would be a fitting conclusion to his graduate studies after his work in smaller forms.

¹ Titus, Jamie R. “The Personal Life and Pedagogy of Donald E. McGinnis, PhD.” DMA Document. The Ohio State University, 2005, p. ii. Jaime Titus’ excellent DMA document on the life and pedagogy of Dr. McGinnis has been an invaluable source in the present study.


³ McGinnis, Donald. Interview with the author, January 5, 2007.

states: “I had written a lot of little pieces and arranged a lot of things...I knew that if I were going to do a major work, it would be in the wind field because that’s where I thought I would have the best concept of all the various sounds I would want to get out of the group.”

McGinnis’ *Symphony for Band* had its origins at a critical and auspicious moment in the development of the repertoire of the American concert band. By the 1940s, the university concert band had begun to take leadership in the field of the wind band from the military and professional organizations which had largely determined the repertoire of the past. As the concert band became a pedagogical tool in addition to a source of community music, college band directors sought a repertoire beyond the orchestral transcriptions, marches and novelty pieces that had dominated band music since the time of John Philip Sousa. In 1941, the College Band Directors National Association was founded, partly for the express purpose of “urging band directors and conductors to commission the best composers to write works for the wind band.”

European and American composers responded with gusto. Following the lead of Percy Grainger, whose output for band is today considered to be seminal to the medium, many of the brightest names of twentieth-century composition were led to contribute serious works to the young concert band. Table 1 places McGinnis’ symphony in the context of other concert band pieces of similar length:

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5 McGinnis, Donald. Interview with the author, January 5, 2007.
<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Date of Composition</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul Fauchet</td>
<td><em>Symphonie pour Musique d’Harmonie</em></td>
<td>ca. 1926</td>
<td>28 minutes</td>
</tr>
<tr>
<td>Percy Grainger</td>
<td><em>Lincolnshire Posy</em></td>
<td>1937</td>
<td>15 minutes</td>
</tr>
<tr>
<td>Arnold Schoenberg</td>
<td><em>Theme and Variations, Op. 43a</em></td>
<td>1943</td>
<td>12 minutes</td>
</tr>
<tr>
<td>Darius Milhaud</td>
<td><em>Suite Française</em></td>
<td>1944</td>
<td>17 minutes</td>
</tr>
<tr>
<td>H. Owen Reed</td>
<td><em>La Fiesta Mexicana</em></td>
<td>1949</td>
<td>23 minutes</td>
</tr>
<tr>
<td>Paul Hindemith</td>
<td><em>Symphony in B♭</em></td>
<td>1951</td>
<td>17 minutes</td>
</tr>
<tr>
<td>Morton Gould</td>
<td><em>Symphony for Band (West Point)</em></td>
<td>1952</td>
<td>20 minutes</td>
</tr>
<tr>
<td>Donald McGinnis</td>
<td><em>Symphony for Band</em></td>
<td>1952-3</td>
<td>17-20 minutes</td>
</tr>
<tr>
<td>Vincent Persichetti</td>
<td><em>Symphony for Band (No. 6)</em></td>
<td>1956</td>
<td>17 minutes</td>
</tr>
<tr>
<td>Vittorio Giannini</td>
<td><em>Symphony No. 3</em></td>
<td>1959</td>
<td>23 minutes</td>
</tr>
</tbody>
</table>

Table 1: Selected Band Compositions, 1926-1959.

It is clear from the foregoing data that McGinnis’ symphony was not only timely in its form and medium but also predates two of the symphonies for band considered to be cornerstones of the genre (Persichetti and Giannini). McGinnis himself was aware of these developments as both graduate student and professor of music. He was aware of the Hindemith symphony and had played clarinet in performances of Fauchet’s symphony, Reed’s *La Fiesta Mexicana* and Grainger’s *Lincolnshire Posy*. In the Foreword to his Dissertation, McGinnis writes,

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8 Performance lengths are determined from commercial recordings by Frederick Fennell, A. Clyde Roller and Eugene Corporon, by an archival recording by Russel Mikkelsen, with the exception of the Fauchet *Symphonie*, which is described by Jon Mitchell, “Paul Robert Marcel Fauchet: *Symphonie pour Musique d’Harmonie* (Symphony in B-flat),” *Journal of Band Research* 20, no. 2 (Spring 1985), p. 8-26.

9 It is intriguing to note that the works by Schoenberg and Milhaud were written first for concert band and later rescored for orchestra by their composers.

10 Battisti 2002, pp. 324-325. Battisti includes all the pieces listed in Table 1 in his Appendix 1, “Twentieth-Century Chronology of Selected Wind Band/Ensemble Literature.”

11 McGinnis, Donald. Interview with the author, January 19, 2007. McGinnis had played in the concert band at Oberlin College during his undergraduate years, and in a military band in the U.S. Navy during the Second World War. His experience with the music of Reed and Grainger came about as the result of his time as assistant director of bands at the Ohio State University under Manley Whitcomb, who also utilized McGinnis as principal clarinetist in the Concert Band.
This *Symphony for Band* was inspired by the great need for new literature in this medium and by the composer’s hope that this work will be a worthy contribution to the ever-expanding literature for Concert Band. The College Band Director’s National Association has been the most recent active champion for the cause of new band literature, and it is the composer’s honest conviction that anyone who possesses a vital and active interest in bands and band music should respond to their inspirational leadership and contribute as much as possible to this cause.\(^\text{12}\)

Stylistically, the work also reflects its time. In a medium dominated by performances of strictly tonal music, McGinnis chose a harmonic language which reflected the developments of two distinct twentieth-century styles. First is the language of Paul Hindemith (1895-1963), with its emphasis on fourths and fifths. This seems to be the overriding context of the work despite its use of a second harmonic language, the twelve-tone technique of Arnold Schoenberg (1874-1951). McGinnis describes himself primarily as a melodic composer, but also describes being very concerned with liberating his music from the tonic-and-dominant sound that he considered to be inappropriate to his era: “I struggled to try to release myself from the bonds of structured melody and tonic and dominant, and the twelve-tone technique was so helpful in that.”\(^\text{13}\) In McGinnis’ mind, twelve-tone technique brought with it an approach to melody that was deeply expressive without recourse to cliché.

A third stream of compositional practice that runs through the piece is the use of imitative textures. Canon and fugato are employed at several points, often in conjunction with the use of the twelve-tone technique, and both the first and last movements of the work employ passacaglia-type structures to create continuous variations. McGinnis attributes this to his rigorous undergraduate training in counterpoint and fugue, his


\(^{13}\) McGinnis, Donald. Personal interview with the author, January 5, 2007.
experience of hearing organ recitals and his singing the choral repertoire of the
Renaissance: “At Oberlin we had to write a great deal… we would write counterpoint
and canonic imitation at the various intervals… we had to write fugues…there was an
enormous amount of Bach played by pianists and organists.”

He considers the music of Bach to be fundamental to the Western canon, and also recalls his early experiences copying by hand the music of Palestrina, Lassus and Victoria for use in church:

“[Oberlin faculty member Robert Melcher] was the director of the choir at a small Roman Catholic church…and he introduced me to the music of Palestrina, Orlando di Lasso and Victoria. Those three still linger in my brain, and at that time there were no copy machines, so I did what I think many of the great composers did with Bach’s music – I copied it for vocal copies in the choir… so it helped me in having facility in notation… but it also in retrospect it had to have some kind of influence…probably had more influence on me contrapuntally than just taking a course in it.”

McGinnis’ symphony was written very much in the spirit of its time, and, as he points out, was forward-looking within its genre:

I think maybe it was forward-looking because if you look at the wind literature before it, there weren’t many pieces that even came close to the modern techniques used in this symphony…certainly it’s not as monumental in its newness as a Bartok string quartet or Rite of Spring or…those early Schoenberg piano pieces…but I was trying to get something into the band literature, or trying to write something that would be truly new, but [also] to try to make it a musical expression of Don McGinnis.

To write a symphony for band in 1953 was to be a part of what was still the vanguard of band composition. Of the works listed in Table 1, only McGinnis’ employs the twelve-

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15 Ibid.
16 Ibid.
tone technique, albeit not rigorously in the method of the Second Viennese School. Most importantly, McGinnis chose to blend two prevalent twentieth-century harmonic systems to achieve a unique synthesis which, in the musical climate of its time was a relatively unexplored path. By choosing a Hindemithian, and therefore essentially tonal, plan for the symphony as a whole, while deriving much of his melodic material using twelve-tone techniques, McGinnis offers a synthesis of two main musical currents of the first half of the twentieth-century. To my knowledge, no earlier work titled as a symphony brings together these disparate styles in the medium of the concert band. For this reason alone, the McGinnis Symphony for Band is worthy of detailed examination and more frequent performance..

Under the composer’s baton, The Symphony for Band received its premiere by The Ohio State University Concert Band on February 14, 1954. Other performances since that time are listed in Table 2. After the symphony’s publication in 1977, it received numerous performances by collegiate and high school bands throughout the United States. Such conductors as Ray Cramer and Fred Ebbs at Indiana University, Harold Arnoldi at Wayne State University, Maurice Stith at Cornell University and Mark Kelly of Bowling Green State University all performed the piece around this time.

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17 Schoenberg’s Theme and Variations, Op.43a makes use of some limited serial techniques but not the full twelve-tone system. It is basically a tonal work alternating between G major and G minor.


19 Titus, p. 74.
<table>
<thead>
<tr>
<th>Date</th>
<th>Conductor</th>
<th>Ensemble</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>February 1954</td>
<td>Donald McGinnis</td>
<td>OSU Concert Band</td>
<td>premiere</td>
</tr>
<tr>
<td>April 1954</td>
<td>Donald McGinnis</td>
<td>Ohio Intercollegiate Band</td>
<td>On this concert, McGinnis shared conducting duties with Percy Grainger, who found the Symphony much to his liking. 22</td>
</tr>
<tr>
<td>February 1964</td>
<td>Donald McGinnis</td>
<td>OSU Concert Band</td>
<td>First performance of revised four-movement version.</td>
</tr>
<tr>
<td>March 1975</td>
<td>Donald McGinnis</td>
<td>OSU Concert Band</td>
<td></td>
</tr>
<tr>
<td>February 1977</td>
<td>Donald McGinnis</td>
<td>OSU Concert Band</td>
<td>Third Concert Band Reunion; Variations only</td>
</tr>
<tr>
<td>1978</td>
<td>Frank Piersol</td>
<td>University of Iowa Concert Band</td>
<td>Music Educators’ National Conference, Chicago</td>
</tr>
<tr>
<td>May 1979</td>
<td>Donald McGinnis</td>
<td>OSU Concert Band</td>
<td>Golden Anniversary Program; Finale only</td>
</tr>
<tr>
<td>March 1995</td>
<td>Donald McGinnis</td>
<td>OSU Concert Band</td>
<td>Variations and Waltz only</td>
</tr>
<tr>
<td>October 2005</td>
<td>Russsel Mikkelson</td>
<td>OSU Wind Symphony</td>
<td></td>
</tr>
<tr>
<td>October 2006</td>
<td>Myron Welch</td>
<td>University of Iowa Concert Band</td>
<td>University of Iowa School of Music Centennial Commemoration</td>
</tr>
</tbody>
</table>

Table 2: Significant Performances of the McGinnis Symphony for Band

Since its premiere, the symphony has undergone periodic revivals, mostly centered around performances at The Ohio State University or the University of Iowa. These have generally occurred every decade or so, with the conspicuous absence of documented performances during the 1980s. In the early 1960s, McGinnis completed a revision, with

20 Ibid, p. 91.
21 Ibid, p. 194.
23 Titus, p. 274.
27 Ibid.
changes to the variation and finale movements, and the elimination of the fourth
movement. It is this version that has been consistently performed since 1964.\textsuperscript{29}

Following its publication in 1977, the \textit{Symphony for Band} appeared on the Ohio
Music Education Association Required Contest List for high school band, at the Class A
level, alongside works which have become staples in the band and wind ensemble
repertoire.\textsuperscript{30} McGinnis and the OSU Concert Band generally recorded music from this
list for distribution to high schools in Ohio and elsewhere during his tenure as director of
the concert band, so it is possible that the symphony was recorded informally at this time.
In addition, a 1959 recording of the 30\textsuperscript{th} Anniversary Concert of the Concert Band
included the Waltz movement from the \textit{Symphony for Band}.\textsuperscript{31} To date, no recording of
either the original or revised version of the McGinnis \textit{Symphony for Band} has been
released commercially.

\textsuperscript{29} Donald McGinnis. Personal interview with the author, March 12, 2007.
\textsuperscript{30} Ohio Music Education Association. \textit{Band Literature for OMEA Competitions: 1924 to Present}. Ohio
\textsuperscript{31} Titus, p. 325. Cf. McGinnis, Donald. \textit{30th Anniversary Concert}. The Ohio State University Concert
CHAPTER 2

BRIEF STRUCTURAL ANALYSIS

Donald McGinnis’ *Symphony for Band* is cast in four (or five) movements roughly corresponding to the traditional ordering of movements in a symphony.\(^{32}\)

Table 3 summarizes the large-scale formal and harmonic plan of the piece.

<table>
<thead>
<tr>
<th>Movement Title</th>
<th>Tonal Centers</th>
<th>Number of Measures</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>March and Chorale</td>
<td>F-B(^b)</td>
<td>150</td>
<td></td>
</tr>
<tr>
<td>Variations on Three Notes</td>
<td>B(^b)-E(^b)-A(^b)</td>
<td>158</td>
<td>Revised, 1964</td>
</tr>
<tr>
<td>Waltz</td>
<td>A-D-G</td>
<td>106</td>
<td></td>
</tr>
<tr>
<td>Solemn Tune</td>
<td>G-C-F-B(^b)</td>
<td>61</td>
<td>Omitted from 1964 revised version.</td>
</tr>
<tr>
<td>Finale</td>
<td>B(^b)-F</td>
<td>198</td>
<td>Revised, 1964</td>
</tr>
</tbody>
</table>

*Table 3: Harmonic and Formal Plan of McGinnis, Symphony for Band*

Consistent with many nineteenth- and twentieth-century symphonic designs\(^{33}\), the various movements exhibit a motivic and formal unity appropriate to the genre. Throughout the piece, the harmonic language owes much to Hindemith’s *The Craft of Musical*


\(^{33}\) Such as the Berlioz *Symphonie Fantastique* and the Tchaikovsky Fifth Symphony.
Composition, a method that played a significant role in McGinnis’ compositional studies at the University of Iowa. According to McGinnis, he “had wonderful classes in the Craft of [Musical] Composition of Hindemith and Schoenberg and his school…We spent weeks on Wozzeck, and I became a devotee of the compositional technique and possibility of the twelve-tone technique.”\textsuperscript{34} In addition, the piece frequently employs melodic material derived from twelve-tone rows introduced in the first and fourth movements and employed in various guises throughout the symphony. Table 4 shows the four principal tone rows used in the piece.\textsuperscript{35}

<table>
<thead>
<tr>
<th>Row</th>
<th>Content</th>
<th>First Appearance</th>
<th>Other Forms in the Symphony</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>{10,5,6,1,0,8,7,2,9,4,3,11}</td>
<td>March &amp; Chorale, mm. 29-33</td>
<td>P-0, P-4, P-9, P-2, P-7, R-10, RI-2, RI-10</td>
</tr>
<tr>
<td>B</td>
<td>{10,5,1,8,7,2,9,6,0,4,11,3}</td>
<td>Finale, mm. 13-18</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>{5,3,9,4,10,11,0,1,6,7,8,2}</td>
<td>Finale, mm. 42-47</td>
<td>R-5</td>
</tr>
<tr>
<td>D</td>
<td>{5,3,9,1,7,11,6,0,8,4,10,2}</td>
<td>Finale, mm. 49-107</td>
<td></td>
</tr>
</tbody>
</table>

Table 4: Tone Rows in McGinnis, Symphony for Band

McGinnis stated that the tone rows “solved the melodic problem.” As stated previously, although he considered himself to be a melodist, he hoped to avoid restatement of melodic formulae that he felt belonged more appropriately to a previous era.\textsuperscript{36} As stated

\textsuperscript{34} McGinnis, Donald. Personal interview with the author, January 5, 2007.

\textsuperscript{35} In this analysis, all set notation is given using the C=0 system. It should be pointed out that McGinnis treats his rows as collections of pitches rather than pitch-classes. Contour is almost always maintained between restatements of the same row.

\textsuperscript{36} McGinnis, Donald. Personal interview with the author, January 5, 2007.
above, it is this blending of musical systems that makes this piece significant in the wind band repertoire of the 1950s and deserving of a place on contemporary concert programs.

2.1. MARCH AND CHORALE

The first movement of the symphony in both the original and published version is the March and Chorale, totaling 150 measures in the published version. McGinnis describes this movement as follows:

The first movement is a modified sonata allegro in which the opening rhythmical statement in the horns and the melodic statement in the high woodwinds comprise the A idea. The B section, which begins at letter A [m. 29], consists of a four measure ostinato figure in the lower voices joined contrapuntally by a melody stated first in the oboe [m. 38], then in other voices [flute and E♭ clarinet in m. 42, piccolo and B♭ clarinet in m. 46]. A pedal B♭ in the timpani accompanies this section. In the development section which begins at letter B [m. 54], the ostinato figure takes prominence in the form of a fugato [m. 74] whose subject uses the notes of this melody literally. After a brass chorale [m. 103] based on the materials of the fugato, the B♭ timpani pedal announces the beginning of the recapitulation [m. 115]. The woodwind theme of the A section now returns in augmentation [m. 121] and is accompanied by a figure which was used previously as transition material from the A to B section. Rhythmic figures in the horns are reminiscent of the tone rows used in the B section. The movement closes as it began[,] with the timpani.

The composer’s brief analysis reflects considerable insight and planning toward developing a composition for band that would have a palpable symphonic feel. He accomplished this through the use of traditional symphonic forms, especially sonata-allegro. Other composers appear to have felt the same way: the symphonies for band of

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Hindemith, Persichetti and Giannini all exhibit traits of sonata-allegro form in their respective first movements.

Table 5 shows the formal structure of this movement. The extent to which McGinnis adheres to a formal sonata-allegro plan is, however, limited. Features of the “textbook” form are missing or severely truncated, notably in the “recapitulation” said by McGinnis to begin in m. 121. There is, then, no slavish submission to tradition, but a thoughtful combination of standard practices with creativity. In addition, there is a second formal design at work beneath the abbreviated sonata-allegro form that must be recognized in any formal analysis of this piece. As shown in Table 5, this second design links texture and harmonic language, pairing quartal/tonal language typical of Hindemith with homophonic textures and twelve-tone technique with contrapuntal textures.

<table>
<thead>
<tr>
<th>Measures</th>
<th>Tonal Center</th>
<th>Structural Section</th>
<th>Function</th>
<th>Texture</th>
<th>Harmonic Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-7</td>
<td>F</td>
<td>Exposition</td>
<td>1st theme</td>
<td>Homophonic</td>
<td>Quartal/Tonal</td>
</tr>
<tr>
<td>8-28</td>
<td>F-C-B♭</td>
<td>Transition</td>
<td>2nd theme/closing material</td>
<td>Homophonic</td>
<td>Quartal/Tonal</td>
</tr>
<tr>
<td>29-53</td>
<td>B♭</td>
<td>“B-Section”</td>
<td>Theme development</td>
<td>Passacaglia</td>
<td>12-tone – Row A</td>
</tr>
<tr>
<td>54-73</td>
<td>G-F</td>
<td>Development, Section 1</td>
<td>Thematic development</td>
<td>Homophonic</td>
<td>Quartal/Tonal</td>
</tr>
<tr>
<td>74-102</td>
<td>E-G</td>
<td>Section 2</td>
<td>Fugato</td>
<td>Canonic</td>
<td>12-tone – Row A</td>
</tr>
<tr>
<td>103-114</td>
<td>F</td>
<td>Section 3</td>
<td>Chorale</td>
<td>Homophonic</td>
<td>Quartal/Tonal</td>
</tr>
<tr>
<td>115-150</td>
<td>B♭</td>
<td>“Recapitulation”</td>
<td>Coda</td>
<td>Ostinato</td>
<td>12-tone – Row A</td>
</tr>
</tbody>
</table>

Table 5: Formal Structure of McGinnis, Symphony for Band, March and Chorale.

As is clear from McGinnis’ brief analysis and the published score, the “exposition” comprises the first fifty-three measures of the piece and establishes a
tonality centered on F from the timpani roll of the first measure. The horns present a series of chords in repeated eighth-notes that identify the harmonic language of the piece and present the tonal material for much of the movement (Fig. 1a).

Figure 1: McGinnis, Symphony for Band, March and Chorale, mm. 1-7, reduction

The first chord in the horns is composed of three stacked perfect fourths, and the second chord lowers the top two voices by a whole-step to create a neighboring, somewhat Phrygian, sonority (motive a). These are alternated, and this sort of neighboring harmony with its rocking motion reappears throughout the piece, as does the interval of the fourth both melodically and as chordal element. In measures 4 & 5, the upper woodwinds present a melodic figure, motive B, that will prove significant through the rest of the piece, providing a compositional unity appropriate to this large form (Fig. 1b). This line also echoes the harmonic material introduced by the horns. In measures 6 & 7, the full ensemble presents a conventional fanfare figure, motive C, that closes out the first theme area (Fig. 1c). As will be shown below, in these seven measures, McGinnis has introduced material that shapes much of the rest of the symphony.

Naturally, the influence of the first theme begins with the transitional material (mm. 8-28). Beginning with an extended and transposed version of the opening horn
motive (a), this section extends and explores the developmental possibilities of the three motives of the first theme. In measure 18, a measure-long cell appears that is derived from the composite rhythm of m. 6, and it is this rhythm that is repeated until it is finally broken down (m. 25ff) into a one-measure ostinato based on the rising fourth (Fig. 2). In measures 27-28, this ostinato is subjected to a gradual rhythmic augmentation leading into the second theme group.

Figure 2: McGinnis, *Symphony for Band, March and Chorale*, ostinato mm. 25-28.

The second theme substantially differs from the first in its compositional nature and its developmental possibilities. Measures 30-33 present a bass ostinato composed of twelve-tone row A, the basis for much of the material to come (Fig. 3).

Figure 3: McGinnis, *Symphony for Band, March and Chorale*, mm. 30-33, low woodwinds and basses (see Table 4, Row A).
Unlike earlier models, the developmental sections of this movement are generally not sequential in nature, nor do they present new thematic material. Rather, they employ materials based on one or the other (but rarely both) of the themes presented in the exposition. Thus, the music that follows is generally drawn either from the opening seven measures or from tone row A of the second theme. When based on the first theme, the music is homophonic and emphasizes the intervals of fourths and fifths. In contrast, the music based on tone row A (Figure 3) is most frequently contrapuntal and exhibits stylistic traits of the twelve-tone method.

Row A also bears a resemblance to the first theme through its emphasis on the interval-class 5. It employs perfect fourths or perfect fifths five times between consecutive elements. Row A’s retrograde-inversional form contains a sequence of six pitch classes (6 1 0 8 7 2, the fifth through tenth elements) that appear in the prime form (as the third through eighth elements). The result is a melodic similarity between these two row forms that McGinnis exploits in the ostinato section in measures 29-53. Here, a melody derived from forms RI-10 and R-10 of row A is superimposed over the ostinato figure of P-10 in a two-voice canon at the octave with a TIC\(^{39}\) of four measures (Fig. 4). This canon is then shown to be written in a manner that allows it to be inverted, as the third iteration of the canon places the first half of the material both above and below the second half.

\(^{39}\) Time Interval of the Canon. This term and its poetic acronym are borrowed from Alan Gosman’s excellent exploration of canon in pre-tonal and common practice music. See Gosman 2002.
As McGinnis states, the development section begins in measure 54 (rehearsal B) and continues for sixty measures, comprising the largest of the three main divisions of this movement. In comparison with classical models of sonata-allegro form, this development section is not in any sort of standard proportion, and this, perhaps, is one of the liberties McGinnis describes in his introduction (quoted above). The development consists of three sections, each serving a different formal function, and each demonstrating a different compositional approach to the material of the exposition.

Section 1 (measures 54-73) is the most traditionally developmental in nature. It incorporates material largely drawn from the three motives outlined in the first theme. Of interest are the development of the woodwind melody (see Fig. 1b), and a brief line in the oboes and clarinets derived from the horn chords of the opening (a series of stacked fourths) (Fig. 5), and performed above a motive in the saxophones reiterating these same chords.
Section 2 (measures 74-102) presents a fugato based on tone row A from the second theme. The P-4 form of the row appears as the first entrance (m. 74) of the “subject,” followed by subsequent entrances as P-9 (m. 80), P-2 (m. 88) and P-7 (m. 97). Figure 6 shows that the fugato begins with a form of Row A but does not employ tone-rows exclusively.

![Row A, P-4](image)

Figure 6: McGinnis, *Symphony for Band*, fugato “subject,” mm. 74-80, saxophones and baritone.

The “countersubject” material (beginning m. 80) is not derived from the twelve-tone row but does continue in a similar style based on ascending perfect fourths and descending seconds. In measures 88-90, the woodwind motive from the first theme is employed as a third contrapuntal voice, one of the few moments in the piece where the two theme areas are permitted to mingle. After a short episode (mm. 92-96) in which the dotted rhythms of the brass statement from the first theme appear, the row makes its final appearance before being pulled apart in a chromatic preparation of the next section (mm. 101-102).

The final section of the development, measures 103-114, is a chorale. This is the only section marked in a tempo other than the main tempo for the movement (quarter note = 120) (Fig. 7).
These twelve measures are scored for brass choir with low clarinets and divide neatly into three phrases, demarked by fermatas (mm. 107 and 111). The first five notes of the chorale melody (10 5 6 1 0) correspond to the beginning of the P-10 form of the row A. The remainder of the chorale is written in a free style, that noticeably contrasts with the harmonic language of the rest of the movement. Specifically, rather than exhibiting harmonies based on fourths and fifths, the chorale is largely based on sevenths and ninths, especially major sevenths and minor ninths. Notably, m. 110 features a series of parallel minor ninths between the trombones and basses. Moreover, voice exchange is frequently used to turn a seventh into a ninth or vice versa, as can be seen in mm. 108-109 (beat 4 to beat 1, bass and soprano voices) and 109-110 (beat 4 to beat 1, tenor and bass voices). The chorale ends with the indication *Tempo I* in m. 115, and structurally serves to summarize the tonal plan of this movement; both the chorale and the entire
movement begin in B♭ and end in F, with the F pedal point in the timpani serving to heighten the anticipation during the chorale of the harmonic goal of the movement.

In measures 115-150, the “recapitulation,” McGinnis makes a bold departure from textbook sonata form. While the three motives from the first theme are restated, this section functions largely as a type of coda based on an ostinato that appears briefly at the end of the first theme (mm. 25-28, see Fig. 4). The woodwind theme from measures 4 and 5 is given in augmentation in a wonderfully flowing melody marked *espressivo legato* (Fig. 8).

![Figure 8: McGinnis, Symphony for Band, March and Chorale, mm. 121-136, woodwinds](image)

As this melody is fragmented, the ostinato fades away to an open fifth in the clarinets, punctuated by a single B♭ in the timpani (m. 150), the pitch that appears as pedal point throughout this section.

Rather than literally restating the two themes of the exposition, McGinnis has elected to utilize synecdoche and merely remind the listener of the whole by mentioning the parts. For a sonata-form movement covering such a distance, and eschewing more traditional thematic and developmental structures, this decision makes a great deal of sense, particularly in light of the amount of music to come.
2.2. VARIATIONS ON THREE NOTES

Perhaps the most formally complex of the five movements of McGinnis' symphony is the second, entitled "Variations on Three Notes." In Table 6, an outline of the form of this movement shows its variation structure as observed in the published version; as will be seen below, the published version differs from the manuscript in this movement.

<table>
<thead>
<tr>
<th>Measures</th>
<th>Tonal Center</th>
<th>Structural Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-5</td>
<td>B♭</td>
<td>Theme</td>
</tr>
<tr>
<td>6-22</td>
<td>B♭-E♭</td>
<td>Variation 1</td>
</tr>
<tr>
<td>23-44</td>
<td>E♭</td>
<td>Variation 2</td>
</tr>
<tr>
<td>45-75</td>
<td>E♭</td>
<td>Variation 3</td>
</tr>
<tr>
<td>76-129</td>
<td>E♭</td>
<td>Variation 4</td>
</tr>
<tr>
<td>130-148</td>
<td>E♭</td>
<td>Variation 5</td>
</tr>
<tr>
<td>149-158</td>
<td>E♭-A♭</td>
<td>Coda</td>
</tr>
</tbody>
</table>

Table 6: Formal Structure of McGinnis, Symphony for Band, Variations on Three Notes (published version)

As the title suggests, there is no theme for these variations, but rather a head motive – given in the first two measures as the descending figure A-F-B♭, that is, a descending major third followed by a descending perfect fifth (again, highlighting the prominent role of the fifth in the symphony as a whole). McGinnis describes the movement as a game-like attempt to use this motive as frequently as possible: "I had a lot of fun writing this

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movement…[challenging] the audience to tell me how many times you hear” the three notes or their inversion. Thus, the key to a clear understanding of this piece lies in finding the uses to which the three notes of the title are put throughout the movement. In addition, this motive is closely related to the first three notes of the woodwind cell (motive b) found in the fourth measure of the March and Chorale. The head motive here appears in both diatonically spelled (e.g., A-F-B♭, as at the beginning) and chromatically spelled (e.g., E♭-C♭-E♯, cornets, m. 7, concert pitch) versions, and spellings frequently differ between doubled voices, suggesting a notation of convenience for players. There seems to be no hard and fast rule governing whether the motive outlines a major seventh or a diminished octave.

In the opening five measures, the three notes are presented in the woodwinds in a descending arpeggio that gives the head motive four times, beginning on A5 (flutes and E♭ clarinet) and progressing through the range of the woodwind section down to B♭1 (contrabass clarinet and string bass), and in decreasing rhythmic values (see Fig. 9).

Figure 9: McGinnis, *Symphony for Band, Variations on Three Notes*, m. 1-5, reduction

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The fourth and fifth measures are given over to English horn and piccolo solos that reinforce the head motive (marked $d$), including the presentation of its upward-arpeggiated form at the start of the English horn solo in m. 4.

In keeping with its tempo, marked *Fast*, Variation I (mm. 6-22) presents melodic material that combines the three-note motive with scalar passages, including alternating interjections (mm. 9, 11, 12-13, 14) of the motive in both downward and upward forms. In measure 15, the motive ripples down through the woodwinds to end the variation in measure 22 on an open fifth ($B^\flat$ over $E^\flat$). A comparison of the 1953 manuscript to the published score reveals that this section of the movement underwent substantial alteration and some lengthening in the revision that occurred around 1963-1964.\(^\text{42}\) Specifically, six measures (9-14) of the published score do not appear in the 1953 manuscript, which includes seven measures (beginning four measures before rehearsal B on page 22 and continuing to just before rehearsal C) that do not appear in the published score.\(^\text{43}\) Figure 10 gives a reduction of the seven measures omitted from the published version, beginning after measure 7.

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\(^{42}\) McGinnis 2007.

\(^{43}\) McGinnis 1953, pp. 22-23. The rehearsal marks for this movement do not correlate between the Manuscript and the published Score. Rehearsal B of the Manuscript is in a measure omitted from the published Score, and rehearsal C in the Manuscript correlates with measure 14 in the published Score. Thereafter, rehearsal marks are in corresponding locations, but with different letters (the Manuscript omits rehearsal I).
The seven omitted measures consist of material largely unrelated to the three-note motif, but which are reminiscent of the horn motive (a) from the first theme of the March and Chorale; they thus represent an avenue explored and then rejected by McGinnis. The attempt at greater motivic unity between movements was likely discarded in favor of an approach that would solidify a feeling of unity within this movement.

Variation 2 (mm. 23-44) begins to consider alternative orderings of the three-note theme, with the result that the contour of the head motive is altered completely. In measure 23, the horns and baritones present the head motive in its upward-arpeggiated form, as B♭-F-A, while the same starting pitch is used to present the head motive in the reordering B♭-C♭-E♭. The following measures of this section present similar orderings and inflections of the head motive, leading to measure 35, in which tempo is again changed to Fast, and the head motive is shown to be, as the listener might have suspected all along, a cover for the fifths-based melodic writing prevalent in the first movement. A Mannheim-rocket style melody doubled in the xylophone appears which incorporates the
three-note motive (m. 36, beat 3, E-A-F). This material quickly dissolves into figures that lead into a slower section (m. 40), which appears to be largely transitional.

Variation 3 (mm. 45-75) is the first of the variations that stands as a unified section of music. With the exception of a single 5/8 bar (m. 51), the music remains in 3/8 and enjoys a generally constant rhythmic backdrop until the transition to the next variation. A solo flute presents a melody incorporating the three-note motive in both its ascending (mm. 44 and 51) and descending (mm. 45-47, 48, 51, and 53) forms, and also in reordered versions (mm. 44, last three notes) (Fig. 11).

![Figure 11: McGinnis, Symphony for Band, Variations on Three Notes, mm. 44-57, solo flute.](image)

This melody is repeated in the bassoon. A four-measure solo by the first clarinet (mm. 67-70) ends with two statements of the three-note motive and leads to a six-measure transitional passage (mm. 70-75) that prepares the tempo and meter of the next variation. McGinnis stated that his preference is to conduct the hemiola which begins in m. 72 as though it were in 2/4 time, ignoring the barlines and allowing a greater degree of control in the accelerando. Accordingly, he states: “I probably could have written it differently in the third measure of F [m. 72] to have it be in 2/8 instead of 3/8.”

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Variation 4 (mm. 76-130) is also cast in a unified form that emphasizes a particular rhythmic feeling for the entire variation. It is also the most chromatic variation of this movement. Its dominant melody begins with the three-note motive in its original form and appears twice – first in the woodwinds, beginning in measure 82, and then in a simplified form in the cornets and horns, and later in the woodwinds, at measure 104 (Fig. 12).

![Figure 12: McGinnis, Symphony for Band, Variations on Three Notes, mm. 82-103, woodwinds](image)

The melodic content of this variation emphasizes not only the three-note motive, but also the ic 5, as can be seen, for example, in the fourth measure of the melody (e.g., m. 85, marked with an asterisk). This variation is the most raucous of the set and propels the movement into its ending.

Variation 5 (mm. 130-148) echoes Variation 2 in its opening, but in measure 132 the first alto saxophone enters with a solo that changes the metric character into something more complex – the solo, beginning again on the three-note motive, is in 3/4 time against the accompaniments’ 4/4 time (Fig. 13).
When this line is taken up by the flutes at measure 139, and then by the oboes and clarinets at m. 140, it appears in a canon at the octave with a TIC of three beats (i.e., one measure in the meter of the melody). While the bass instruments steadfastly insist on their 4/4 accompaniment, they have also shifted to a dominant-seventh chord on E\textsubscript{b} in preparation for the end of the movement, with its tonal goal of A\textsubscript{b}.

The coda (mm. 149-158) is a prolongation of an altered dominant chord (E\textsubscript{b7} with added A\textsubscript{b}, E and B\textsubscript{b}) followed by three final statements of the three-note motive (mm. 155-157, oboe, English horn and alto saxophone). The final measure resolves the dominant chord to an A\textsubscript{b} sonority, albeit one missing a third, and thus avoiding the issue of major-minor tonality, as is consistent with much of the rest of the piece.

This set of variations occupies the place in the Symphony for Band more typically accorded a slow movement. Here, a slow movement does not appear at all in the published version and only as the fourth of five movements in the original version.

While the tempo markings seem to imply a ternary structure reminiscent of the romanza
movement in Mozart’s *Gran Partita*, a more apt comparison may be with the second movement (“Tema con Variazioni”) of the *Octet* for Wind Instruments of Igor Stravinsky. Both feature a slow, motivically-constructed introduction leading to a series of faster and more complex variations that end with a slow variation and a coda. With the inclusion of the fourth movement from the manuscript (see below), the place of the Variations on Three Notes seems more appropriate in the symphony as a whole.
2.3. WALTZ

Third in both the original sequence of movements and the published four-movement version of the symphony is a 106-measure movement entitled “Waltz,” which occupies the position typically given to a minuet or scherzo and trio. This is not without precedent, as Tchaikovsky frequently chose waltzes for the scherzo movements of his symphonic and quasi-symphonic works, and later symphonists such as Mahler and Shostakovich adopted triple meter dance or quasi-dance forms in their works.

McGinnis’ waltz is notable for its rhythmic approach, and for its lack of a contrasting “trio” section.

The Waltz was composed very quickly, in just a few hours after McGinnis and his wife returned from a trip to New York City. McGinnis describes having seen and heard several fantastic jazz performances while in New York. Upon his return home, he found himself freed of the compositional block that had plagued him with this movement and wrote very quickly:

I wanted to write a waltz movement. I was kind of addicted to the Classical symphony where it was Fast-Slow-Minuet and Trio-Fast… I wanted to maintain that Classical form in my symphony, so I wanted to write a waltz movement. And I tried and tried and tried and I could not, and I had all these ideas and smaller group compositions… and then Ruth and I went to New York for a vacation in the spring holiday… we spent four or five days in NY with [her uncle]… and had a chance to sit in on all the rehearsals of the [Tex] Beneke orchestra. We had all of this marvelous experience… when we came home, I had all these ideas welling up in me and in three hours I wrote the waltz…. It shows that your mind needed that relaxation and needed to be away from the technique of doing it and

46 Such as the Fifth Symphony or the Serenade for Strings; the Sixth Symphony’s quasi-waltz in 5/4 would seem to fall into this category as well.
just simply had a chance to write with the spontaneity that probably a great composer like Mozart would write with.\footnote{Donald McGinnis, Personal interview with the author, January 5, 2007.}

<table>
<thead>
<tr>
<th>Measures</th>
<th>Tonal Centers</th>
<th>Structural Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-12</td>
<td>A</td>
<td>Introduction</td>
</tr>
<tr>
<td>13-29</td>
<td>A</td>
<td>Theme 1</td>
</tr>
<tr>
<td>30-42</td>
<td>A</td>
<td>Theme 1, modified</td>
</tr>
<tr>
<td>43-63</td>
<td>D</td>
<td>Theme 2</td>
</tr>
<tr>
<td>64-82</td>
<td>D-G</td>
<td></td>
</tr>
<tr>
<td>83-98</td>
<td>G</td>
<td>Theme 1</td>
</tr>
<tr>
<td>99-106</td>
<td>D♭-G</td>
<td>Coda</td>
</tr>
</tbody>
</table>

Table 7: Formal Structure of McGinnis, Symphony for Band, Waltz

Table 7 gives the formal structure of the Waltz. The movement begins as a series of downbeats, but by measure 4 the predictable bass line is disrupted, and the listener is left straining for some semblance of a familiar waltz. In measure 9 the bass line settles on a two-measure ostinato figure, this time based not on ascending fourths but on ascending fifths and descending fourths (see Fig. 14).

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{figure14.png}
\caption{McGinnis, Symphony for Band, Waltz, mm. 9-10, low clarinets, bassoons, baritone saxophone and string bass (concert pitch).}
\end{figure}

\footnote{Donald McGinnis, Personal interview with the author, January 5, 2007.}
This ostinato repeats continuously through measure 37, after which it does not appear again in its full form. It does, however, spin off a series of developmentally related ideas, beginning with its inversion in the flutes and bells starting in m. 28.

At measure 13 (rehearsal A), the flutes and English horn enter with thematic material that would seem to reinforce the expectation of a waltz (see Fig. 15).

![Flute and English horn:](image1)

Figure 15: McGinnis, *Symphony for Band*, Waltz, mm. 13-27, flutes and English horn.

Long note values grouped into two four-measure phrases seem altogether predictable until m. 21, when five measures of rhythmic intricacy threaten to trip up the dancers. While the music remains in 3/4, the ostinato figure disappears and is replaced by a series of chromatically-voiced dotted-quarter-note chords, turning the triple meter briefly into duple. The melodic instruments seem to falter slightly, almost falling over themselves with sudden rhythmic interest until order is reestablished by the return of the ostinato at m. 26. After this opening music, the quasi-waltz theme is repeated by the clarinets in canon with the oboes, leading to similar rhythmic pranks that introduce a new section based on the tonality D.

The twenty-one-measure section beginning at measure 43 begins with four measures of an accompaniment pattern that is then layered to reinforce and then to break down the waltz pattern. By measure 58, the pattern completely disappears in both
melody and accompaniment, but returns largely intact in measures 62-63 to prepare for the next section.

In measure 64, the horns return with a figure reminiscent of the opening measures of the symphony in its use of neighboring harmonies based (in part) on stacks of fourths (Fig. 16).

![Figure 16: McGinnis, Symphony for Band, Waltz, mm. 64-67, horns.](image)

The composer again piques the listener’s rhythmic interest in mm. 72-73 with the use of hemiola to enrich the metric pattern. In measures 77-80 the ostinato heard earlier of the piece returns in preparation of the return of the original melody, this time in the bass.

Following a single statement of the first theme in this register (mm. 83-89), the rhythmic and harmonic aspects of the movement take over, with quarters, eighths and eighth-note triplets vying for the listener’s attention, while chords placed a major third apart, alternate as they have through much of the movement. After a general pause (m. 98), the movement concludes with a short coda that, in measure 106, resolves to G-major, the goal of the movement.
2.4. FINALE

The Finale of the *Symphony for Band* is given as the fourth movement in the 1977 published score and parts, but is in fact the fifth movement in McGinnis’ 1953 conception of the piece.\(^{48}\) This final movement is a five-part rondo that lasts 198 measures. It has its compositional origins in a clarinet quartet composed by McGinnis in late 1951; according to the composer, “The finale is almost a direct take from the clarinet quartet.”\(^{49}\) While the manuscript for this quartet has been misplaced, a live recording made around the time of composition reveals that the last movement of the symphony is essentially an expanded and orchestrated version of the last movement of the quartet.\(^{50}\) The earlier piece does not yet possess the form of a five-part rondo, since it is missing the section destined to become the first episode (mm. 42-113 in the published symphony), but it is clear that the final movement of the symphony is indebted heavily to the smaller, earlier work.

While frequently the most technically complex of the five movements, the Finale, as McGinnis is quick to point out, lies well on the woodwind instruments and is quite playable by college-level bands: the finale is “quite idiomatic from the standpoint of [the woodwind] difficulties. They have to tongue, but the [sextuplets] just lie under the fingers.”\(^{51}\) Table 8 gives the overall formal plan of the fourth movement.

\(^{48}\) McGinnis 1953, pp. 59-81.

\(^{49}\) Donald McGinnis, Personal interview with the author, March 12, 2007.


\(^{51}\) Donald McGinnis, Personal interview with the author, March 12, 2007.
The rondo theme (mm. 1-41) is highly chromatic in nature, beginning with a brief fanfare in the brass followed by flourishes in the woodwinds leading to a twelve-tone row – not the A row introduced in the first movement (Fig. 17), but rather Row B from Table 4 (see page 11).

This row appears in measures 13-18, and repeats quickly in measures 18-20 in the same form with much the same contour and some overlapping of the elements of the row.

Beginning at measure 24, a sequential eight-measure passage presents the final thematic material of the refrain as the running sextuplet figure in the woodwinds returns to shape the transition to the next section of the music.

Table 8: Formal Structure of McGinnis, *Symphony for Band*, Finale

<table>
<thead>
<tr>
<th>Measures</th>
<th>Tonal Centers</th>
<th>Structural Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-41</td>
<td>B♭</td>
<td>Refrain</td>
</tr>
<tr>
<td>42-113</td>
<td>F-E-F</td>
<td>Episode 1</td>
</tr>
<tr>
<td>114-128</td>
<td>B♭</td>
<td>Refrain (truncated)</td>
</tr>
<tr>
<td>129-161</td>
<td>D</td>
<td>Episode 2</td>
</tr>
<tr>
<td>162-181</td>
<td>B♭</td>
<td>Refrain (truncated)</td>
</tr>
<tr>
<td>182-198</td>
<td>F</td>
<td>Coda</td>
</tr>
</tbody>
</table>
The first episode (mm. 42-113) is a passacaglia-like section consisting of eleven six-measure variations followed by a six-measure retransition to the refrain (mm. 108-113). The ground for the passacaglia appears first in the clarinets. It is also a new twelve-tone row, row C, unrelated to the previous two (row A of the first movement and row B of this movement’s refrain) (Fig. 18).

In the second variation (m. 48), the flutes enter with a melody based on the R-5 version of Row C – the melody lasts through five cycles of the passacaglia ground, which remains unchanged except in a reinforced orchestration (Fig. 19).

Beginning in measure 76, the flute melody is repeated with doublings in oboes and bassoons, leading to the six-measure transition to the refrain. The first episode is largely an orchestrated crescendo that builds to the return of the refrain.
This first episode has no analogue in the 1951 clarinet quartet, and in the 1964 version of the symphony, this section underwent further revision in the form of the addition of sustained notes that begin in the horns and saxophones in measure 49, building to a twelve-tone chord by the end of the episode, m. 107. As McGinnis states:

That was something that I went back and added before the ’64 performance, so any performances that were made before 1964 contained the [Solemn Tune] and did not have this cluster of sounds in the last movement.\textsuperscript{52}

The row formed by the successive entries of sustaining pitches is given as Row D in Table 4, and does not appear elsewhere in this symphony, despite its partial resemblance to Row C, from which the rest of the episode is composed..

The second statement of the refrain is truncated, a highly typical practice in Classical and Romantic rondo forms. In this case, the fanfare and flourishes of the original statement are omitted, and the refrain is announced with the row C material. McGinnis deemed a single statement of the repeated section from the first refrain to be sufficient at this juncture.

The second episode (mm. 129-161) appears in very similar form in the clarinet quartet and is built over a bass that ascends chromatically from D to F and then returns to D in similar fashion. The melodic material is presented quasi-antiphonally in the trumpets and cornets, in a setting that McGinnis feels is reflective of the contrasting nature of those two instruments (Fig. 20).\textsuperscript{53}

\textsuperscript{52} Ibid.

\textsuperscript{53} Ibid.
This melody appears over the rising chromatic bass, and then returns a step higher (mm. 148-161) over the descending bass described above. The end of this melody is modified in order to create a transition into the final statement of the rondo theme.

For its third statement (mm. 161-181), the refrain has its opening material restored (cf. mm. 1-12), but the second thematic section (cf. mm. 24-33) is completely omitted in favor of a short coda based on the first portion of the R-5 form of Row C from the first episode of this movement (Fig. 21).

The piece ends with a sustained F-major chord, completing the cycle of fifths progression with a return to the pitch center of the opening of the first movement.

Figure 20: McGinnis, *Symphony for Band*, Finale, mm. 132-144, trumpets and cornets

Figure 21: McGinnis, *Symphony for Band*, Finale, mm. 183-189.
CHAPTER 3

MOVEMENT 4 – “SOLEMN TUNE”

McGinnis’ original plan was for a symphony in five movements, not the four-movement version of the 1964 revision and 1977 published version. All five movements were premiered by the Ohio State University Concert Band under McGinnis’ baton in February 1954, and performed again at Oberlin a few months later. The five-movement plan apparently remained intact until McGinnis reconsidered it prior to the second performance in 1964, and chose to omit the fourth movement, “Solemn Tune” from the revised and published versions.

However, in McGinnis’ dissertation, archived at the University of Iowa, eight manuscript pages are given over to this movement, marked “IV” and given the tempo “Slow and solemn.” This movement is fully scored in the 1953 draft and is presented here as Appendix A. In keeping with the program from the premiere performance, this movement will be referred to here as the Solemn Tune, even though this appellation is not found in the Manuscript.

The Solemn Tune is sixty-one measures long and takes an arch-like form with an oboe and English horn cadenza as the keystone, as shown in Table 9.

55 Titus, p. 89.
### Table 9: Formal Structure of McGinnis, *Symphony for Band*, Solemn Tune

<table>
<thead>
<tr>
<th>Measures</th>
<th>Tonal Center</th>
<th>Structural Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-19</td>
<td>D</td>
<td>Theme 1</td>
</tr>
<tr>
<td>20-28</td>
<td>B♭</td>
<td>Theme 2</td>
</tr>
<tr>
<td>29-31</td>
<td>Ambiguous</td>
<td>Cadenzas</td>
</tr>
<tr>
<td>32-43</td>
<td>B♭</td>
<td>Theme 2</td>
</tr>
<tr>
<td>44-61</td>
<td>B♭</td>
<td>Theme 1</td>
</tr>
</tbody>
</table>

The movement begins and ends with the eponymous gesture presented in the low woodwinds and basses in unison (Fig. 22).

![Figure 22: McGinnis, *Symphony for Band*, Solemn Tune, mm. 1-19, low woodwinds and basses](image)

The second theme in this movement is marked “Gently Moving” and because it is in 6/8 time, marks the only appearance of compound meter in the piece (Fig. 23).
This theme is interrupted by several events that recall various moments in the symphony to this point. Measure 30 contains a cadenza for English horn and oboe that is strikingly similar to the third movement of Berlioz’ *Symphonie fantastique*, but which is notably ends with the three-note motive from the Variations on Three Notes in the present piece. In measure 32, the horns give a figure similar to the opening motive of the March and Chorale (Fig. 24, cf., Fig. 1a), answered appropriately by the clarinet (Fig. 24, cf. Fig. 1b).

The opening of the second theme then returns briefly, followed by a restatement of the first theme in B♭ under a sustained B♭-major sonority.
As a part of this research, I recopied the Solemn Tune from the 1953 manuscript. It was performed and recorded by The Ohio State University Wind Symphony under the direction of Dr. Russel Mikkelson on Wednesday, March 7, 2007, with the composer in attendance. McGinnis declared the tempi to be acceptable and gratefully acknowledged the receipt of a copy of the new edition of the movement, which had not been performed since the premiere of the piece in 1954. A recording of the Solemn Tune as performed at that session is included as Appendix B.

McGinnis tentatively remains of the opinion that the four-movement version is complete, stating about the Solemn Tune, “There’s a lot of monotony in the chordal structure,” but adding that “it would be good to hear it in [the larger] context.” However, this movement occupies a crucial place in the tonal plan of the symphony, linking the sharp-side tonal centers of the Waltz with the flat-side tonal centers of the Finale. For this reason, I believe that the preferred performance of the McGinnis Symphony for Band would include the unpublished movement, and I hope that this document will prove a spur to stimulate interest in such performances in the future.

In summing up his experience of writing the Symphony for Band, Dr. McGinnis states,

Thinking back to that time and not thinking of myself as a composer, I am so grateful that they allowed me to do this as my final project because I think hundreds of students that then played under me and studied with me benefited incredibly from what I gained through doing it.57

57 Ibid.
CHAPTER 4:
ERRATA IN THE 1977 PUBLISHED EDITION

4.1. METHOD AND SOURCES

In our current era of desktop publishing for both text and music, it is crucial to remember that in 1977, the year of the publication of the McGinnis Symphony for Band, both score and parts for any musical composition existed either in manuscript, photocopy or, in the case of certain published composers, in hand-engraved printed parts based on a technology that was essentially the same as that of Mozart’s time. It was nearly inevitable, then, that errors and discrepancies would creep into even the most painstakingly produced edition of performance materials, as opposed to today’s world, where exact correlation between score and parts is nearly assured with the assistance of computer music typesetting software. In the preface to the 1987 Full Score of Percy Grainger’s Lincolnshire Posy, Frederick Fennell cites “previous errors numbering over half-a-thousand” in the original publication (1939) of one of the seminal classics of the band repertoire.\(^{58}\) Like any other business, a publishing house thrives on efficiency and

\(^{58}\) Fennell, Frederick. “Foreword to the Full Score Edition.” In Percy Aldridge Grainger, Lincolnshire Posy: Full Score Edition. Ludwig Music: Cleveland, 1987. Grainger notoriously did not create full scores to his band music and it has fallen to modern editors to create these from the published and manuscript parts.
timeliness, and frequently the profit margin for a large-scale composition for band can be rather small, and the budget in time and resources for proofing and recopying of engraved plates may be adjusted accordingly. It is often left, then, to would-be performers and analysts to detect and remedy these errors through the rehearsal process. Often an oral tradition develops regarding certain works, wherein awareness of errata is passed from conductor to conductor, or even from player to player, with significant data being lost between performances. For many works, there exist published lists of errata, compiled through experience and study. It is hoped that the foregoing analysis and the following list of errata will allow more confident and complete performances of the McGinnis Symphony and allow it to take its well-deserved place in the wind repertoire. According to one recent conductor, Myron Welch of the University of Iowa, the piece “needs to be played by the right group [and] needs to be played more than it is… it seems to have fallen through the cracks and should have gotten a lot more play than it did.”  

For the creation of this list of errata, a systematic approach was developed by the author to examine and compare the published Score and Parts, making note of all discrepancies. These discrepancies were catalogued and organized in a Microsoft Excel file totaling over two-hundred printed pages, and detailing all differences between the Score and Parts no matter how minute. The format selected provided a row in the spreadsheet for each measure, and a column for each instrumental part. In this way, through exhaustive and systematic visual scanning of each measure in both Part and

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60 When capitalized, the words “Score” and “Parts” refer to McGinnis 1977, the published version of the Symphony for Band.

61 Saunders 2006. This spreadsheet appears as Appendix C, along with an explanation of the abbreviations used within.
Score, the degree of agreement between the two was established. Importantly, if the Score and Part agree in a given bar, then a single “x” was placed in the corresponding cell in the spreadsheet in order to affirmatively record both the examination of that portion of the music and the absence of any discrepancy.

The following List of Errata reflects several assumptions on the part of the author. The first is that one should favor the Score over the Parts. The printed score is given authority in most cases of conflict between score and parts in a rehearsal setting. It is necessary to remember, however, that in the concert band world, the ubiquity of the full score has never been completely assured, and many marches and orchestral transcriptions from before 1950 continue to be available only as sets of parts with a condensed score or even a heavily cued 1st Cornet part to serve the conductor. Many works for band were not even composed in full score, viz. the compositional practices of Grainger. Thus, it is not unheard of in band music for a full score to be the creation of an editor working at a remove of several decades from the original process of composition and publication, perhaps not even having had the chance to ask the composer’s opinion.

In the work at hand, however, this is not the case. The full score was completed in manuscript by August 1953, and parts were copied from the manuscript score by Ruth McGinnis, the wife of the composer. At the time of publication, twenty-four years later, the Score was engraved from a manuscript copy of the revised symphony, and the Parts were engraved from a corresponding set of manuscript parts, also copied by Ruth McGinnis. It is, therefore, safe to assume that the Score is one iteration closer to the

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62 Fennel 1987. Grainger, seems to have created the parts individually, then compiled these into a “compressed score” for publication.

composer’s manuscript than are the Parts, and in most cases, this assumption is reflected in the List of Errata.

The second assumption is also related to the complex relationship between conductor and composer – to what extent is the composer truly able to dictate to musicians at a distance of more than half a century his true conception of the piece? As a corollary, to what extent is the conductor able to alter the composer’s conception without resulting in a completely different piece of music? This is the interplay that takes place, for McGinnis’ music across a single century, but for Dufay or Schutz across the better part of a millennium. It has become apparent to me that the tendril of notation is exceedingly frail with each passing decade, and the opportunity for misunderstanding and misrepresentation becomes ever greater. To hear McGinnis’ Symphony as it would have been heard in 1953 by those at its premiere is now an impossibility. A reading of Ptolemy or Boethius by the likes of moderns only strengthens the assertion that “writing about music is like dancing about architecture.”

Because it is impossible to completely communicate musical intent through notation, it is incumbent on the composer, and by proxy on that generation of scholars who are in contact with the composer, to clarify, to certify and to record, both in writing and in sound, the largest possible amount of primary data. It is in this spirit, that this List of Errata is proposed.

A third potential bias of this author is that of musical background. Historically, the American concert band is something of an anomaly – while other musical ensembles have centuries-long traditions, the concert band as envisioned by Donald McGinnis was a

relatively recent development in 1953, and has changed considerably in the years since. While some such changes are more nominal than practical, others have had a significant impact on the sound and conception of the band. Without a doubt, the introduction of the “wind ensemble” by Frederick Fennell at the Eastman School of Music in the year prior to McGinnis’ dissertation, proved to have a major impact on the groups for which the Symphony was intended.\(^{65}\) Over the next several decades, the large concert band with its multiplicity of players on most parts evolved at many colleges (although not at Ohio State or the University of Iowa) into a leaner, smaller ensemble, frequently with only one player assigned to each part. If the concert band was at times conceived as an orchestra with various sizes of clarinets substituting for stringed instruments, the wind ensemble has often been viewed as an orchestra without strings. The concert band was compared to an organ, or to a massed choir, while the wind ensemble frequently viewed itself as an expansion of the paired woodwinds of the \textit{harmonie} tradition of the late-eighteenth century. A further difference between the concert band of the 1950s and the wind band/ensemble of today is the disappearance of the cornet. Where many works for band, including McGinnis’ symphony, call for three cornet parts (presumably doubled or tripled) and two trumpet parts, the practice in many ensembles today is to use only trumpets on all such parts. In the Finale of his symphony, McGinnis included material that took advantage of the contrasting timbres of these two instruments, and frequently scores them antiphonally. Like Hindemith, Gould, Persichetti and Giannini, McGinnis composed a symphony for \textit{band}, meaning of the band of the 1940s and 1950s. Thus we

must endeavor to understand his musical choices within the context of the large concert band of that era.

Following the determination of over 1000 discrepancies between Score and Parts, it was necessary to consider only those that would impact performance of the work in some way. Therefore, the list of discrepancies was narrowed to eliminate several categories. First, there are many cases of enharmonically equivalent pitches between the Score and Parts. These are relegated to the full list of discrepancies, for they often would have only the briefest impact on intonation in a work that is conceived under the notion of equal temperament, and performed by instruments engineered to conform to the same standard. Similarly, incidents of equivalent rhythmic notations between the Score and Parts are not given as errata. Second, measures which are written out in the Score are frequently given in the Parts using the measure-repeat symbol (\(\infty\)). These are not considered errata for the purposes of this study. Third, throughout the Parts for the various clarinets, there are markings to indicate the use of keys by either the left or right hand, given by “L” or “R” that do not appear in the Score or Manuscript. These are also noted in the full list of discrepancies, but it is expected that individual players will come to their own decisions regarding fingerings.

Special mention must be made of the instrumentation of the piece. The set of Parts includes a Part titled “Baritone T[reble].C[lef].” However, no staff is included on any page of the Score for this instrument, and the Part is generally a transposition of the “Baritones” staff to sound a major ninth lower than written. In band music, it is customary to provide both “bass clef” and “treble clef” parts for euphonium/baritone in
concert band scores, and to give only a single staff in the full score in this manner.\(^6\)

Pitches in the Baritone T.C. Part are considered to be discrepancies only if they do not reflect the Score after their appropriate transposition. Additionally, in the first movement, the Baritone T.C. Part indicates a key signature of 2 flats beginning in measure 1. At rehearsal B (measure 54), the key signature is changed to 2 sharps. This is neither consistent with the rest of the performance materials nor appropriate to the style of the piece.

Similarly, the Score gives a single staff entitled “B\(^{b}\) Contrabass Clarinet” which serves two Parts – “B\(^{b}\) Contrabass Clarinet,” written in treble clef and sounding a major second plus two octaves lower than written, and “E\(^{b}\) Contrabass Clarinet,” written in treble clef and sounding a major sixth plus an octave lower than written. This second part presumably refers to an instrument pitched a perfect fifth lower than the B\(^{b}\) bass clarinet, with a lowest sounding pitch of G\(_1\), and frequently used in the concert band to play the same line as the baritone saxophone, tuba, string bass, bassoon or B\(^{b}\) contrabass clarinet. Its mechanism is based on the B\(^{b}\) clarinet and its written range is more or less identical. Thus, it cannot double the lowest sounding notes of the B\(^{b}\) contrabass clarinet (D\(_1\)-F\(#1\)),\(^6\) and the Part frequently transposes the line for the B\(^{b}\) Contrabass Clarinet up

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\(^6\)Grainger, in *Lincolnshire Posy* interprets this practice differently, providing parts for Euphonium (non-transposing, bass clef) and Baritone in B\(^{b}\) (sounding a major ninth lower than written, treble clef) which have different musical content (Grainger 1987, 5ff). Hindemith, in his *Symphony in B\(^{b}\)* gives a staff for “Baritone” in bass clef and lists only that part in the list of parts Hindemith 1951, pp. [ii] and 1. Persichetti and Gianinni follow the practice used by McGinnis in their symphonies for band.

\(^6\)Joseph Wagner. *Band Scoring*. McGraw-Hill: New York, 1960, p. 44. In his contemporaneous book, Wagner labels these two instruments B\(^{b}\) contrabass and E\(^{b}\) contralto, while common parlance is to refer to both as “contrabass clarinets.”
an octave to avoid these pitches. Discrepancies arising from these octave transpositions are so noted in the list of errata for the $E^b$ Contrabass Clarinet Part. The Tuba, Baritone and Bassoon Parts frequently cover the same material utilizing both octaves.

Notation of percussion instruments is frequently a challenge for composers, conductors and performers. The Score is largely consistent in presenting the percussion section on four-staves at the bottom of each page, with keyboard percussion (xylophone, orchestral bells and vibraphone), appearing at the top of this grouping, followed by timpani, then a single one-line staff for snare and bass drum and, at the bottom of the page, a second one-line staff for other non-pitched percussion (finger cymbals, hand cymbals, crash cymbals, tambourine and triangle). This distribution is not consistent throughout the Score, but the four-stave layout remains largely the same. The situation in the Parts is more problematic. While there are four percussion Parts (“Timpani,” “Percussion I,” “Percussion II,” and “Percussion III”), they do not correspond completely with the four staves in the Score. The distribution of percussion instruments between the four Parts is given in Table 10.

<table>
<thead>
<tr>
<th>Part</th>
<th>Instruments</th>
<th>Players Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>Timpani</td>
<td>Timpani, 4 drums</td>
<td>1</td>
</tr>
</tbody>
</table>
| Percussion I | Orchestral Bells  
Xylophone  
Castanets  
Vibraphone | 2                |
| Percussion II | Snare Drum  
Hand Cymbals  
Suspended Cymbals  
Finger Cymbals  
Tambourine  
Triangle | 1                |
| Percussion III | Bass Drum  
Hand Cymbals  
Suspended Cymbals  
Finger Cymbals  
Tambourine  
Triangle | 2                |
| Total      | 15 instruments                           | 6 players        |

Table 10: Distribution of Percussion Instruments Among the Published Parts in McGinnis, *Symphony for Band*
Because the music given in any particular percussion Part may appear on one of several staves in the Score, no attempt has been made in this analysis to reconcile this lack of correspondence between Score and Parts. Rather, in scanning the sources, a determination was made regarding the indication of particular events in both Score and Parts, necessitating a reliance on the Part as an indicator of whether to expect, for example, a cymbal crash in a particular measure, a reversal of the tendency to trust the Score over the Parts in the case of the wind instruments.

In a few cases, it was necessary to resolve errata by reference to McGinnis’ Manuscript score, available in his officially submitted dissertation to the University of Iowa. As noted elsewhere in this analysis, there are further discrepancies between the Manuscript and the published edition, notably a rewrite at the opening of the second movement, additions to the first episode of the finale, and the complete omission of the fourth movement from the published materials. The Manuscript also includes a staff for contrabassoon that is not included in either the Score or Parts of the published edition. The three primary sources for the McGinnis *Symphony for Band* are summarized in Table 11.

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68 McGinnis 1953. Referred to in this analysis as the Manuscript.
<table>
<thead>
<tr>
<th>Source</th>
<th>Title</th>
<th>Date</th>
<th>Location</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manuscript Score</td>
<td>“Symphony for Band: An Original Composition”</td>
<td>Composed 1951-1952, deposited August 1953</td>
<td>University of Iowa: fT 1953, M 1453, v.1-2, cop. 2</td>
<td>The originally submitted PhD dissertation of Donald E. McGinnis. 28.5 cm x 43.2 cm. Green library binding. 7 typed leaves (single-sided, letter-sized) of front matter and analysis; 83 single-sided manuscript facsimile leaves on 30-stave staff paper (“Maestro No. 112 30-Orchestral”), staff size 5.9 mm.</td>
</tr>
<tr>
<td>Published Score</td>
<td>“Symphony for Band”</td>
<td>1977</td>
<td>Commercially available. Copy for this analysis purchased by the author through Stanton’s Sheet Music, Columbus, Ohio, June 2006.</td>
<td>The published edition of four of the five movements (fourth movement omitted). 23.0 cm x 30.4 cm. No cover, bound by two staples. 38 leaves, double-sided cream-colored paper, heavy bond. 1 page of front matter and 74 pages of engraved musical score, staff size 3.9 mm. Title page indicates publishers as “Cara Publications,” “C.L. Barnhouse.” The latter is obscured by an adhesive label for “Band Music Press.” The first page of music (page 2) lists the copyright holder as “Beckenhorst Music Press.”</td>
</tr>
<tr>
<td>Published Parts</td>
<td>“Symphony for Band”</td>
<td>1977</td>
<td>Commercially available with Published Score. Copy for this analysis purchased by the author through Stanton’s Sheet Music, Columbus, Ohio, June 2006.</td>
<td>Size and bond the same as the Published Score. Staff size 6.9 mm. Standard set of parts includes 68 separate parts, each including between 2 and 6 pages of engraved music, all printed double-sided. Individual parts are unbound. Score and Parts are sold in a protective wrapper of heavy paper with a glossy finish.</td>
</tr>
</tbody>
</table>

Table 11: Primary Sources for the McGinnis Symphony for Band
4.2. PUBLISHING HISTORY

One possible reason for the lackluster acceptance of Donald McGinnis’ *Symphony for Band* was the twenty-four-year delay between composition and publication of the work. As long as a composition remains in manuscript, it is in effect unavailable to most potential performers and without the promotional efforts of a publisher, is unlikely to find a large audience. When publication was undertaken in 1977 by Beckenhorst Music, it was to a large extent the result of a long-term collaboration and mutual respect between McGinnis and the owners of that firm, John Beck and John Tatgenhorst. Beck and Tatgenhorst were both closely connected with The Ohio State University, during McGinnis’ tenure there. Beck was an instructor in Music Theory, and Tatgenhorst was arranger for the Marching Band. McGinnis frequently offered the services of both himself and the OSU Concert Band to Beckenhorst, and in 1977, the company decided to return the favor by arranging publication of the piece. This was in many ways the culmination of a long professional relationship between McGinnis and Beck that included Concert Band performances of Beck’s *Pastiche* and other collaborations. McGinnis states:

I had played a lot of things for John [Beck], and actually through the excellent performances I gave him, he was able to get them published… it was in a way payback, but they were interested in my Symphony, and they said they would publish it.\(^{69}\)

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\(^{69}\) Donald McGinnis, Personal interview with the author, January 19, 2007.
It was at this time that McGinnis abandoned the original fourth movement, “Solemn Tune” despite its importance to the overall structure of the Symphony. It was felt that a shorter, leaner piece would sell better and keep the cost of publication down: “In thinking back to the slow movement, I wasn’t as ready to settle on the fact that I would accept it as part of a publication.”70 Thus, in the 1977 publication, it was the 1964 revised version with its changes to the second and fifth movements and the elimination of the fourth movement that McGinnis chose to present to the wider musical world.

70 Ibid.
CHAPTER 5
LIST OF MAJOR ERRATA

The errata in this section are listed by instrumental part and reflect changes that should be made in the Parts in order to allow them to conform to the Score. The intention is to create a list of errata that could be copied and distributed to performers, who would then mark the appropriate changes in their music. A list of errata for the Score is found at the end of the lists for Parts. The dyad in parentheses following the part name gives \((x, y)\), where \(x\) is the number of pages in the Part and \(y\) is the number of copies provided in the set of Parts. Pitches are indicated by letter name and octave, where C4 = “middle C” and B3 is the note one semitone below middle C.

1. **C Piccolo (Flute) (4, 1)**\(^{71}\)

**March and Chorale**

- 46: Missing expression *legato e espressivo*
- 51: Beats 1 & 2 should be slurred; Beat 3 should be slurred to Beat 1 of the next bar
- 61: Beat 1 dynamic presumed *ff*\(^{72}\)
- 104: Missing tempo indication “Chorale”
- 115: No dynamic in Part or Score; presume *ff* (?)\(^{73}\)
- 129: No dynamic in Part or Score; presume *f* (?)\(^{74}\)

\(^{71}\) Names of all Parts appear as given on the first page of the individual Part, not as shown in the Score.

\(^{72}\) Neither the Score nor the Manuscript gives a dynamic mark for the peak of the crescendo begun in measure 58, but several of the woodwind Parts (3rd B\(\text{b}\) Clarinet, E\(\text{b}\) Alto Clarinet, B\(\text{b}\) Bass Clarinet and 1st Bassoon) indicate *ff*.

\(^{73}\) Manuscript gives no dynamic here. Low brass and woodwinds have *ff* two measures earlier.

\(^{74}\) Manuscript gives no dynamic here. Flutes have *f* in measure 121.
132: Beat 1 should be tenuto
133: Beat 2 should be tenuto in addition to being slurred
134: Beat 2 should be tenuto in addition to being slurred

**Variations on Three Notes**

5: Beats 3 & 3.5 missing tenuto marks, dynamic *mf* and expression *rit.*
9: Omit meter signature
42: Missing breath between beats 1 & 2
43: Hairpin diminuendo should begin on beat 3
44: Missing tempo *In three*
95: Beat 2 missing staccato mark (on E6)
97: Omit breath
119: Missing dynamic; presume *ff* (?)\(^{75}\)
125: Omit accents
127-129: Omit hairpin diminuendo
139-148: Part is barred differently from Score\(^{76}\)
148: Missing hairpin crescendo for entire measure
152: Missing indication *rit.*

**Waltz**

21: Beat 3.5 missing expression *cresc.*
26: Beat 1 missing dynamic *ff* and accent mark
38: Missing dynamic *f*
67-71: Play these measures only if playing as 1st Flute
71: Missing accent mark
99: Change staccato mark to accent mark

**Finale**

23: Missing dynamic *f*
24: Missing dynamic *1st time p, 2nd time f*
36-7: Missing tuplet numerals (6s)
40: Dynamic *ff* should appear here, not m. 41
62: Beat 2.5 missing tenuto mark
63: Beat 1 missing tenuto mark
71: Rhythm should be two triplets, not sextuplet; missing hairpin crescendo through entire measure
72: Missing dynamic *ff*
85: Beat 2 should be tenuto on both notes, not slurred
88: Rhythm should be two triplets, not sextuplet
101: Rhythm should be two triplets, not sextuplet
108: Missing breath between beats 2 & 2.5
111: Hairpin crescendo should not begin until m. 113
121: Dynamic should read *ff*

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\(^{75}\) Manuscript gives no dynamic here in any melodic instrument. The last dynamic given is *ff* in measure 108 of the Score and Parts, which agrees with the equivalent passage in the Manuscript (p. 34).

\(^{76}\) Part has one measure of 2/4 plus 12 measures of 3/4 plus one measure of 2/4 for a total of 14 measures between rehearsal M and N. The Score remains in 4/4 throughout, totaling 10 measures. All measure numbers in this analysis refer to the Score.
181: Beat 1.5 should have sixteenth-note triplet, pitches A4-B₄-C₅
194: Dynamic should read cresc. molto

2. 1st Flute (6, 3)
March and Chorale
42: Dynamic should read p
53: First note should be accented, not staccato
54: Dynamic ff should not appear until after rests
61: Beat 1 dynamic presumed ff
99: Accents should be omitted
100: Accents should be omitted
101: Accents should be omitted
103: Should be accented, not staccato
115: No dynamic in Part or Score; presume ff (?)

Variations on Three Notes
1: Missing accent mark
9: Upper voice missing dynamic f
43: Hairpin diminuendo should begin on beat 3
58-69: All notes should be staccato (beat 3 missing staccato mark)
82: Indication should read 1 Soli
87: Hairpin crescendo should last entire measure
119: Missing dynamic; presume ff (?)
124-125: Omit accent marks
139-148: Part is barred differently from Score
143: Omit hairpin crescendo; missing indication cresc.

Waltz
16: Missing breath mark (comma) after beat 3
21: Beat 2 missing tenuto mark; Beat 3 missing expression cresc.
22: Beat 1 missing tenuto mark
38: Missing dynamic f
52: Beat 3.5 should read G6
62: Omit dynamic ff
85: Beat 1.75 omit staccato mark

Finale
48: Rehearsal D signifies the beginning of the second repetition
51: Expression poco a poco cresc. should occur here, not m. 54
71: Rhythm should be two triplets, not sextuplet
77: (First ending) Omit slur and tie to nothing
85: Beat 2 should be tenuto on both notes, not slurred
88: Rhythm should be two triplets, not sextuplet
92: Omit staccato mark beat 2.5

77 I.e., all players on the 1st Flute Part should play.
78 See note 84.
79 See note 85.
80 The Score does not indicate this repeated section.
93: Omit tenuto mark beat 1
101: Rhythm should be two triplets, not sextuplet
111: Hairpin crescendo should begin in m. 113, not here
169-170: Beat 1 should read sixteenth with staccato
178: Omit dynamic \textit{mf cresc.}
182: Dynamic \textit{ff} should appear in m. 183, not here
198: Rhythm should read quarter-rest, eighth-rest, not half-rest

3. \textbf{2nd C Flute (5, 2)}

\textbf{March and Chorale}

4: Score indicates “1.” in this measure
6: Score indicates “a2” in this measure
14: Beat 1.75 should be staccato
15: Beat 1.75 should be staccato
49-52: Missing trill line
54-55: Slur should continue through all of measure 55
61: Beat 1 dynamic presumed \textit{ff}
100: Beat 4.5 should be staccato
115: No dynamic in Part or Score; presume \textit{ff} (?)

\textbf{Variations on Three Notes}

1: Missing accent mark
119: Missing dynamic; presume \textit{ff} (?)\textsuperscript{81}
120: Beat 1.5 missing staccato mark
139-148: Part is barred differently from Score\textsuperscript{82}
144: First note should be dotted-half, not dotted-quarter

\textbf{Waltz}

16: Missing breath after beat 3
38: Missing dynamic \textit{f}
41: Beat 2.5 should be staccato mark, not accent

\textbf{Finale}

7-9: Beat 2 rhythm should be sixteenth-note, no articulation
9: Missing hairpin crescendo through entire measure
13: Missing dynamic \textit{f}
31: Beat 2.5 should be staccato, not accented
32: All notes should be accented, not staccato
41: Beat 1.5 missing staccato mark
96: Missing, should read half-note, F\#5 tied forward and back
97: Dynamic should read \textit{sf}
100: Omit indication \textit{poco a poco cresc.}
107: Missing quarter-rest beat 2
108: Missing quarter-rest beat 1
114: Dynamic should read \textit{ff}

\textsuperscript{81} See note 84.
\textsuperscript{82} See note 85.
120: Should read eighth, two-sixteenths, eighth, two-sixteenths; eighths staccato, sixteenths slurred; pitches F5-A♭5-G5-D5-F♯5-C5
123: Missing staccato mark
125: Beat 1 missing staccato mark
126: Beat 2 missing staccato mark
127: Beat 2 missing tuplet numeral (6) and line
168-170: Beat 2 should read sixteenth, no staccato
169: Hairpin crescendo should appear in m. 170, not here
194: Dynamic should read cresc. molto

4. 1st Oboe (5, 1)
March and Chorale
6: Dynamic should read sfp; Beat 1 should be accented, not Beat 2
7: Beat 1 should have dynamic f
14: Beat 1 should be staccato, not accented
38: Repeat is written out in the Score and most other Parts
46: Missing instruction “Tutti” (second time through repeat)
53: Second ending; resume sequential measure numbers
58: Missing dynamic cresc.
61: Beat 1 dynamic presumed ff
63-65: Should be slurred, not tenuto
66: Missing dynamic f before hairpin
74: Missing staccato mark
88: Missing instruction “Tutti,” Slur should break at end of measure
96: Meter signature should be 5/8, beats 3-5 missing staccato marks
97: Beat 4.5 missing staccato mark
102: Meter signature should be 5/4
103: Missing accent mark
111: Fermata should be on beat 1, not beat 3
115: No dynamic in Part or Score; presume ff (?); missing accent mark
121: Expression should read espressivo legato
131: Beat 1 missing tenuto mark
132: Beat 1 missing tenuto mark
133: Beat 2 missing tenuto mark
134: Beat 2 missing tenuto mark

Variations on Three Notes
1: Missing indication (no vibrato)
12-14: Lower voice is Oboe 2 line, upper voice should be played
13: Missing accent mark, missing indication rit.
16: Dynamic sfp should occur on beat 2.5
21: Missing hairpin crescendo for entire measure
22: Dynamic should read ff
44: Missing tempo In Three
120: Beat 2 missing accent mark
122: Beats 1 & 2 missing accent marks

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83 All measure numbers refer to the Score.
131: Missing hairpin diminuendo through entire measure
131-134: Omit tenuto marks
132: Missing dynamic $p$
137: Beat 3 should read C5, not C$_b$5
139-148: Part is barred differently from Score$^8_4$
140: Omit indication (two players)
152: Missing indication rit.
155: Dynamic should read $f$
158: Dynamic should read $pp$

**Waltz**
33: Missing accent mark
54: Rhythm should read dotted-quarter, eighth, quarter
55: Missing accent mark
59: Omit staccato mark on beat 1
61: Beat 2 should read D$_b$5, not D5
87: Missing accent mark
91: Missing accent mark
93: Missing accent mark
95: Missing accent mark
97: Missing accent mark

**Finale**
24-31: Repeated section omitted, thus the 32nd measure is m. 24
84: Indication poco a poco cresc. should appear here, not m. 85
85: Beat 2 should be tenuto on both notes, not slurred together
88: Rhythm should be two triplets, not sextuplet
92: Omit staccato beat 2.5
101: Rhythm should read two triplets, not sextuplet
174-5: Missing tenuto mark
176: Omit accent mark beat 2
188: Missing hairpin diminuendo through entire measure
193: Indication cresc. molto should appear in m. 194, not here

5. **2nd Oboe (4, 1)**

**March and Chorale**
6: Beat 1 should have no dynamic; Beat 2 dynamic should be sfp
10-13: Rests are indicated in Part but not in Score or Manuscript$^8_5$
14: Beat 1 should be accented, not staccato; dynamic should be $f$
47: Should be no articulation on beats 2-4
50: Missing tenuto after first note
54: Missing dynamic $ff$ on Beat 3.5
61: Beat 1 dynamic presumed $ff$
72: Should be no dynamic indication
111: Fermata should be on beat 1, not beat 3

$^8_4$ See note 85.

$^8_5$ A likely solution seems to be for 2nd Oboe to double 1st Oboe in this instance.
115: No dynamic in Part or Score; presume ff (?)  
133: Beat 2 missing tenuto mark  
134: Beat 2 missing tenuto mark

**Variations on Three Notes**  
13-14: Upper voice is Oboe 1 line; lower voices should be played  
43: Hairpin diminuendo should begin on beat 3  
44: Missing tempo In Three  
131-148: Omit tenuto marks  
140: Missing dynamic mf, indication espressivo  
152: Missing indication rit.

**Waltz**  
58: Slur from m.57 should end on beat 1, not beat 3

**Finale**  
13-15: Omit accent marks, missing slur between 2nd & 3rd pitches  
16: Omit accent marks  
17-18: Omit accent marks, missing slur between 2nd & 3rd pitches  
19: Should read two-sixteenths, eighth, two-sixteenths, eighth; sixteenths slurred together, eightths staccato; F5-D♭5-A♭5-A♯5-D♯5-F♯5  
20: Should read two-sixteenths, eighth, quarter-rest; sixteenths slurred together, eighth accented; E5-B4-D♯5  
24-31: Repeated section omitted, thus the 32nd measure is m. 24  
38: Missing indication cresc.  
87-107: Omit accent marks  
97: Omit indication poco a poco cresc.  
102: Missing dynamic ff  
107: Rhythm should be quarter-note, not half-note  
112: Omit indication cresc.  
113: Missing hairpin crescendo lasting entire measure  
114-120: 2nd Oboe should be in unison with the 1st Oboe here\(^{86}\)  
121: Should read two-sixteenths, eighth; sixteenths slurred, eighth accented; E5-B4-D♯5  
174-175: All notes missing tenuto marks  
176: Omit accent beat 1  
178-179: 2nd Oboe should be in unison with the 1st Oboe here\(^{87}\)  
181: Omit hairpin crescendo  
188: Missing hairpin diminuendo for entire measure

6. **English Horn (2, 1)**  
**March and Chorale: Tacet**

**Variations on Three Notes**  
5: Hairpin diminuendo should last entire measure

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\(^{86}\) The 2nd Oboe Part inexplicably gives the music for the 1st Cornet line in these measures, a fact reflected in neither the Score (p. 65-66) or the Manuscript (p. 70-71).

\(^{87}\) Again, in these two measures the 2nd Oboe Part reflects the 1st Cornet line, again without substantiation from the Score (p. 73) or Manuscript (p. 79)
44: Missing tempo *In Three*
51: Omit all notes this measure
132: Missing dynamic *p*

**Waltz**
21: Missing indication *cresc.*
38: Missing accent mark
105: Omit tenuto mark

**Finale**
24-33: Repeated section omitted, thus measure after G.P. is m. 35
102: Missing dynamic *ff*
198: Rhythm should read quarter-rest, eighth-rest

7. **Eb Clarinet (5, 1)**

**March and Chorale**
6: Beat 1 missing accent mark
14-15: Beat 1 missing staccato mark
42: Indication should read *legato e espressivo* with dynamic *p*
53: Beat 1.5 missing staccato mark
61: Beat 1 dynamic presumed *ff*
97: Beat 4.5 missing staccato mark
98: Beats 1 & 4.5 missing staccato mark
99: Beats 2.5 & 4.5 missing staccato mark
100: Beats 2 & 4.5 missing staccato mark
103: Missing accent mark
111: Fermata should be on beat 1, not beat 3
115: No dynamic in Part or Score; presume *ff (?)*
131: Beat 1 missing tenuto mark
132: Beat 1 missing tenuto mark
133: Beat 2 missing tenuto mark
134: Beat 2 missing tenuto mark

**Variations on Three Notes**
1: Missing accent mark
21: Missing hairpin crescendo through entire measure
22: Dynamic should read *ff*
39: Missing indication *rit.*
43: Hairpin diminuendo should begin on beat 3
44: Missing tempo *In Three*
39: Missing indication *rit.*
43: Hairpin diminuendo should begin on beat 3
44: Missing tempo *In Three*
96: Omit accent mark beat 1
108: Missing dynamic *ff*
119: Missing dynamic; presume *ff (?)*\(^88\)
120: Beat 1.5 missing staccato mark
122: Beats 1 & 2 missing accent marks

\(^{88}\) See note 84.
125: Omit hairpin crescendo
128: Indication rall. should appear one measure earlier (m. 127)
139-146: Missing 8va line through measure 146, beat 2.5
139-148: Part is barred differently from Score\(^{89}\)
143: Beat 3.5 missing tie to next note
146: Omit indication RL\(^{90}\)
152: Missing indication rit.
158: Missing fermata

Waltz
37: Missing accent mark and indication cresc.
38: Indication cresc. should appear in m. 37, not here
41: Missing indication cresc.
43: Missing accent mark
60: Beat 3 missing accent mark
70: Beat 1 missing accent mark
87: Indication cresc. should appear in m. 88, not here

Finale
7: Dynamic should read ff
12: Omit dynamic f
23: Missing dynamic f
31: Beat 2.5 rhythm should read eighth, staccato, not sixteenth
38: Indication cresc. should appear at beat 1, not beat 2.5
96: Omit indication poco a poco cresc.
102: Missing dynamic ff
120: Beat 1 missing staccato mark
121: Beat 1.5 missing accent mark
122: Dynamic should read mf
123: Missing slur from m. 122 and staccato mark
125-126: Beat 1 missing staccato marks
170: Missing hairpin crescendo through entire measure
181: Beat 1 missing staccato mark
190: Beat 1 missing indication ten.
194: Omit dynamic pp

8. 1st B\(^b\) Clarinet (6, 4)

March and Chorale
6: Beat 1 missing accent mark
7: Should be no articulation
14: Beat 1 should be unaccented but staccato with dynamic f
15: Beat 1 should be unaccented but staccato
51: Beat 4 should be tied across barline
53: Beat 1 missing accent mark
57: Missing diminuendo hairpin through entire measure

\(^{89}\) See note 85.

\(^{90}\) The indication RL is inappropriate because the line is still alla ottava despite the absence of the line. The Score indicates loco at the same point as the RL indication in the Part, that is, measure 146, beat 3.
61: Beat 1 dynamic presumed ff
    Beat 4 should read C6, not B4
66: Trill should be a half-step (E5-F5)
96: Beats 3-5 missing staccato marks
98: Beat 4 should be G#6 only, not divisi
100: Beats 2, 2.5 & 4.5 missing staccato marks
111: Fermata should be on beat 1, not beat 3
115: No dynamic in Part or Score; presume ff (?)
132: Beat 1 missing tenuto mark
133: Beat 2 missing tenuto mark; should not indicate dim.
134: Beat 2 missing tenuto mark
135: Missing dim.; Beat 3 should be slurred across barline

**Variations on Three Notes**

11: All notes missing accent marks
21: Missing hairpin crescendo through entire measure
22: Dynamic should read ff
39: Missing indication rit.
44: Missing tempo In Three
85: Beat 2 missing accent mark
88: Missing dynamic f
96: Omit accent on beat 1
119: Missing dynamic; presume ff (?) ⁹¹
139-148: Part is barred differently from Score ⁹²
152: Missing indication rit.
154: Omit indication Solo (one)

**Waltz**

37: Missing accent mark and indication cresc.
40: Beat 3.5 should have staccato mark, not accent
41: Missing indication cresc.
61: Beat 2 should read E♭5, not E5
70: Beat 1 missing accent mark
78: Indication dim. should appear in this measure, not m. 79
93: Missing dynamic ff and staccato marks on all notes
94-97: Missing staccato marks on all notes
106: Missing indication a1 ⁹³

**Finale:**

6: Upper part should have sixteenth-note E♭5 on beat 1, not rest

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⁹¹ See note 84.

⁹² See note 85.

⁹³ Neither Score nor Parts indicate whether this note is to be played by a single player or by the two players performing mm. 99-102. The Manuscript (p. [50]) is not of assistance in clarifying this point, as the chord in the woodwinds at rehearsal E has been rescored for the published version (the Manuscript gives G6/D6/B5 for 1st, 2nd and 3rd B♭ Clarinets respectively, with no divisi and no indication of reduced forces. The Score gives D6-B5 in the 1st B♭ Clarinet, with the indication a1 for both notes).
19: Beat 2 should read B♭₅-E♭₅-G♯₅
25: Missing staccato mark
40: Missing dynamic ff
41: Beat 2.5 missing staccato mark
42: Begin repeated section not present in other parts; end is m. 65
45-107: Missing staccato marks on all notes
72: Begin repeated section not present in other parts; end is m. 108, not rehearsal D
108: Rehearsal D is not this measure (see note xxxxxx)
         Omit tenuto marks beats 1 & 1.75
112: Beat 1 missing tenuto mark
127: Beat 2.6 should have two sixteenth-rests, not eighth-rest
156: Missing dynamic p
167: Missing dynamic, presume f⁰⁵
169: Hairpin crescendo should begin in m. 170, not here
178: Missing measure rest for lower voice

9.  2nd B♭ Clarinet (6, 4)
March and Chorale
    7: Should be no articulation
14: Beat 1 should be unaccented but staccato
15: Beat 1 should be unaccented but staccato
61: Beat 1 dynamic presumed ff
83: Beat 4.5 should not be staccato
96: Beats 3-5 missing staccato marks
97: Beat 1 should be unaccented
100: Beat 4.5 missing staccato mark
103: Should be no dynamic, but Beat 1 missing accent mark
111: Fermata should be on beat 1, not beat 3
115: No dynamic in Part or Score; presume ff (?)
121: Dynamic should read f, not p
122-126: Ignore all tenuto marks
131: Beat 1 missing tenuto mark
132: Beat 1 missing tenuto mark
133: Beats 2 & 2.5 missing tenuto marks
134: Beats 2 & 2.5 missing tenuto marks
146: Omit hairpin
150: Omit staccato

Variations on Three Notes
    14: Dynamic should read sfp

⁹⁴ The 1st Clarinet Part contains a repeated section beginning in m. 72 and continuing through the end of m. 89. If played as written, the Part will line up with the Score, however, the Part shows rehearsal D at a point corresponding to m. 108 in the Score, and the repeat obscures its correct location, which should be the last measure of the antepenultimate line on p. 5 of the Part (1st time only). (Composers, arrangers and engravers are hereby exhorted to eschew from shortcuts of this nature).

⁹⁵ No dynamic is given in either Score or Part, but the Manuscript (p. 77) gives f.
22: Dynamic should read ff
44: Missing tempo In Three
119: Omit hairpin crescendo
  Missing dynamic; presume ff (?)\(^{96}\)
139-148: Part is barred differently from Score\(^{97}\)
141 (M+4): Rhythm should be dotted-quarter, eighth, quarter\(^{98}\)
143 (M+6): Rhythm should be dotted quarter, two eighths tied, eighth tied over the barline
148: Omit hairpin crescendo
154: Missing slur from beat 1 to end of measure 158

Waltz
No errata

Finale
6: Dynamic ff should appear here, not in m. 7
20: Beat 1.5 should be accented, not staccato
42: Beat 1 should be accented, not staccato
54: Begin repeated section not present in other parts; end is m. 108, not rehearsal D\(^{99}\)
122: Omit staccato mark
146: Omit hairpin diminuendo
156: Missing dynamic p
169: Hairpin crescendo should appear in m. 170, not here

10. 3rd B\(^b\) Clarinet (6, 4)

March and Chorale
6: Beat 1 should be accented with dynamic f
  Beat 2 dynamic should read sfp
7: Should be no articulation
42: Dynamic should read p
60: Omit hairpin
61: Retain dynamic ff, omitted from Score.
96: Beats 3-5 missing staccato marks
107: Non-standard fermata notation; fermata is on Beat 3
111: Non-standard fermata notation; fermata is on Beat 3
115: No dynamic in Part or Score; presume ff (?)
122-126: Ignore all tenuto marks
131: Beat 1 missing tenuto mark
132: Beat 1 missing tenuto mark

\(^{96}\) See note 84.
\(^{97}\) See note 85.
\(^{98}\) In light of the dual meter signatures in this section, measures are alternatively identified by their distance from the rehearsal marks given in the Score and Parts, e.g., M+4 is the fourth measure (inclusive) from rehearsal M in the Part in which the erratum appears.
\(^{99}\) The 2nd B\(^b\) Clarinet Part contains a repeated section beginning in m. 54 and continuing through the end of m. 77. The Score gives no repeat in this location (p. 60).
Variations on Three Notes
18: Should be a single-measure rest, not a 3-measure multirest
20: Dynamic should read sfp
44: Missing tempo In Three
90: Missing dynamic p
128-129: All notes missing tenuto marks
139-148: Part is barred differently from Score 100
144 (M+7): Slur should extend to measure 145, beat 1 (M+8, beat 2)
154: Hairpin diminuendo should last one measure, not two
158: Missing dynamic pp

Waltz
40: Missing slur from beat 1 to m. 41, beat 1
42: Beat 2.5 should be accented, not staccato

Finale
21: Beat 1 missing tuplet numeral (6)
102: Missing dynamic ff
165-170: Missing tuplet numerals (6s)
181: Omit hairpin crescendo

11. Eb Alto Clarinet (6, 2)
March and Chorale
6: Beat 1 missing accent mark and dynamic f
23: Hairpin should last one measure, not two
27: Omit expressive marking
28: Expression rall. e dim. is missing
29: Missing dynamic pp
30: Omit tenuto mark beat 3
31-33: Omit all tenuto marks
61: Retain dynamic ff, omitted from Score.
72: Omit expression stacc.
78: Beat 4.5 missing staccato mark
86: Beat 2.5 missing staccato mark
96: Beats 3-5 missing staccato marks
101: Beats 2 & 4 missing staccato marks

Variations on Three Notes
42: Missing dynamic f
72-75: Missing accent marks on first note of each slurred pair
126: Indication rall. should appear in m. 127; omit tenuto mark
127: Omit tenuto mark
158: Missing dynamic pp

Waltz
1-20: All notes should have staccato marks
3: Indication sempre stacc. should appear in measure 1 instead of here
26-37: All notes should have staccato marks
41: Missing indication cresc.

100 See note 85.
42: Indication cresc. should appear in m. 41, not here
58: Omit accent mark beat 1.5
59: Omit accent mark beat 2.5
60: Beat 1 missing dynamic f, beat 3.5 missing accent mark
78: Missing staccato marks
80: Missing staccato marks
89: Indication cresc. should appear in this measure, not m. 90
99: Missing indication al

Finale
38: Missing indication cresc.
78: Begin repeated section not present in other parts; end is m. 108
80-107: Missing staccato marks, all notes
102: Missing dynamic ff
129: Missing dynamic ff
190: Dynamic should read pp
192: Omit hairpin diminuendo

12. B⁰ Bass Clarinet (6, 2)

March and Chorale

6: Beat 1 missing accent mark and dynamic f
17: Missing crescendo hairpin beginning Beat 3 to end of measure
23: Hairpin should last one measure, not two
56: Missing accent mark and dynamic f
58: Missing indication cresc.
59: Omit indication cresc.
61: Retain dynamic ff, omitted from Score.
93: Beats 4 & 4.5 missing staccato marks
95: Beats 2 & 4 missing staccato marks
115: Missing accent mark

Variations on Three Notes

3: Should read quarter-rest, dotted-half note (G3)
45: Missing indication sosten.
56: Beat 3 missing indication Bsn. 1 cue (appears next measure)
62: Missing breath after beat 3
70-75: Missing staccato marks on second note of each slurred pair
78-87: Omit all staccato marks
126-127: Omit tenuto marks
158: Missing dynamic pp

Waltz

1-20: All notes should have staccato marks
2: Indication sempre stacc. should appear in measure 1 instead of here
26-37: All notes should have staccato marks
30: Missing dynamic mf
41: Missing indication cresc.
42: Indication cresc. should appear in measure 41, not here
58: Omit accent mark beat 1.5
59: Omit accent mark beat 2.5

67
60: Missing dynamic $f$
64: Missing hairpin crescendo lasting two measures
65-66: Beat 2 missing staccato mark
85: Beat 3 missing staccato mark
88: Beat 3 missing staccato mark
90-97: Missing accent marks on all notes

**Finale**
9: Missing accent mark
78: Begin repeated section not present in other parts; end is m. 108
84: Indication *poco a poco cresc.* should appear here, not m. 86
114: Missing dynamic $mf$
114-120: Missing staccato marks on all unaccented notes
121: Dynamic $f$ should appear beat 2.5 of this measure, not m. 122
129: Missing dynamic $ff$
151: Hairpin diminuendo should begin in m. 152, not here
153: Dynamic should read $pp$
156: Indication *cresc.* should appear in m. 157, not here
189: Omit hairpin diminuendo
190: Dynamic should read $pp$

**13. E♭ Contrabass Clarinet (6, 1)**

**March and Chorale**
7: Played octave higher than B♭ Contrabass Clarinet
25: Missing dynamic $f$
29: Missing dynamic $pp$
30: Omit dynamic $pp$
58-60: Played octave higher than B♭ Contrabass Clarinet
61: Beat 1 dynamic presumed $ff$
66-67: Played octave higher than B♭ Contrabass Clarinet
72-74: Played octave higher than B♭ Contrabass Clarinet
88-93: Played octave higher than B♭ Contrabass Clarinet
94-98: Played octave higher than B♭ Contrabass Clarinet to allow range
101: Beats 2 & 4 missing staccato marks
102: Played an octave higher than B♭ Contrabass Clarinet from Beat 2
107-114: Played octave higher than B♭ Contrabass Clarinet to allow range
117-146: Played an octave higher than B♭ Contrabass Clarinet
136: Indication *dim. sempre* should appear in m. 137.

**Variations on Three Notes**
9: Omit meter signature
21-22: Played octave higher than B♭ Contrabass Clarinet
25-26: Played octave higher than B♭ Contrabass Clarinet from 25.4-26.1

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[^101]: In the Score, there is no staff for E♭ Contrabass Clarinet. This analysis compares the E♭ Contrabass Clarinet Part to the staff labeled “B♭ Contrabass Clarinet” in the Score.
30: Played octave higher than B\textsuperscript{b} Contrabass Clarinet
33: Played octave higher than B\textsuperscript{b} Contrabass Clarinet
35: Omit breath
40-44:Played octave higher than B\textsuperscript{b} Contrabass Clarinet
70-129: Played octave higher than B\textsuperscript{b} Contrabass Clarinet
102-109: Omit all staccato marks
149-152: Played octave higher than B\textsuperscript{b} Contrabass Clarinet
152: Missing indication \textit{rit.}
154: Hairpin diminuendo should last one measure, not two
154-157: Played octave higher than B\textsuperscript{b} Contrabass Clarinet
158: Missing dynamic \textit{pp}

\textbf{Waltz}

1-20: All notes should have staccato marks
26-37: All notes should have staccato marks
40-42: Played octave higher than B\textsuperscript{b} Contrabass Clarinet
47-50: Omit accent marks
54: Beat 3 missing staccato mark
56-58: Played octave higher than B\textsuperscript{b} Contrabass Clarinet
60: Beat 1 missing dynamic \textit{f}
61: Beats 2 & 3 should have staccato marks, not accent marks
61-71: Played octave higher than B\textsuperscript{b} Contrabass Clarinet
68: Missing dynamic \textit{mf}
88: Beat 3 played octave higher than B\textsuperscript{b} Contrabass Clarinet
89-97: Played octave higher than B\textsuperscript{b} Contrabass Clarinet
99: Missing indication \textit{a1}
102: Beats 2 \& 3 played octave higher than B\textsuperscript{b} Contrabass Clarinet
106: Should read E3 only without divisi

\textbf{Finale}

9-12: Played octave higher than B\textsuperscript{b} Contrabass Clarinet
17-23: Played octave higher than B\textsuperscript{b} Contrabass Clarinet
20: Beats 1 \& 1.5 missing accent marks
23: Rhythm should be dotted-quarter, eighth rest
34-42: Played octave higher than B\textsuperscript{b} Contrabass Clarinet
92-107: Played octave higher than B\textsuperscript{b} Contrabass Clarinet
102: Missing dynamic \textit{ff}
118-119: Played octave higher than B\textsuperscript{b} Contrabass Clarinet
129: Missing dynamic \textit{ff}
170-173: Played octave higher than B\textsuperscript{b} Contrabass Clarinet
178-181: Played octave higher than B\textsuperscript{b} Contrabass Clarinet
180: Beat 1 should read F4-F4-F4-F4
187-198: Played octave higher than B\textsuperscript{b} Contrabass Clarinet
14. **B♭ Contrabass Clarinet (6, 1)**

**March and Chorale**
- 6: Missing accent mark
- 14: Missing accent mark
- 23: Hairpin should last one measure, not two
- 56: Missing dynamic $f$
- 58: Indication *cresc.* should appear in this measure, not m.59
- 61: Retain dynamic *ff*, omitted from Score.
  Indication should read *dim. molto*

**Variations on Three Notes**
- 9: Omit meter signature
- 24-25: Missing tenuto marks all notes
- 32: Should read $E^b_4/E^b_3$
- 80: Indication *molto dim.* should appear in this measure, not m. 79
- 90: Missing dynamic $p$
- 148: Omit hairpin crescendo
- 154: Hairpin diminuendo should last one measure, not two

**Waltz**
- 1: Missing indication *sempre stacc.* and dynamic $p$
- 1-20: All notes should have staccato marks
- 6: Indication *sempre stacc.* should appear in measure 1, not this measure
- 26-37: All notes should have staccato marks
- 57: Beat 3 missing accent mark
- 60: Beat 1 missing accent mark
- 99: Missing indication *a1*

**Finale**
- 9: Missing accent mark
- 92: Dynamic should read *sffz*
- 102: Missing dynamic *ff*
- 128: Missing indication *Tutti*
- 129: Missing dynamic *ff*
- 146: Omit hairpin diminuendo; missing indication *dim.*
- 156: Indication *cresc.* should appear in m. 157, not here

15. **1st Bassoon (6, 1)**

**March and Chorale**
- 6: Missing accent mark
- 14-15: Beats 1 & 1.75 missing staccato marks
- 16: Missing staccato marks
- 17: Missing staccato marks, missing crescendo hairpin beginning Beat 3
- 23: Hairpin should last one measure, not two
- 30: Indication should read *sempre legato*
- 53: Omit hairpin
- 54: Missing accent mark
- 58: Missing accent marks
- 61: Retain dynamic *ff*, omitted from Score
- 74: Missing staccato mark
88: Beat 3 missing accent mark
92-3: Beats 2 & 4 missing staccato mark

Variations on Three Notes
3-5: Lower voice is 2nd Bassoon line; play upper voice
29: This measure missing from Part; should be one measure rest
42: Omit hairpin diminuendo
43: Hairpin diminuendo beginning beat 3 to end of measure
63: Slur should extend to measure 64, beat 1
72-75: Missing staccato marks on second note of each slurred pair
157: Dynamic should read f
158: Dynamic should read pp

Waltz
1-20: All notes should have staccato marks
26-37: All notes should have staccato marks
41: Missing indication cresc.
42: Indication cresc. should appear in m. 41, not here
64: Hairpin crescendo should begin here and last for two measures

Finale
9: Missing accent mark
32: Beat 1 missing accent mark
84: Beat 1 missing tenuto mark
88: Rhythm should be two triplets, not sextuplet
92: Omit staccato mark beat 2
93: Omit tenuto mark beat 1
111: Hairpin crescendo should not appear until m. 113
129: Missing dynamic ff
149: \)-shaped mark this measure in the margin\(^{102}\)
151: Hairpin diminuendo should not appear until m. 152
156: Indication cresc. should appear in m. 157, not here
179: Omit indication cresc.

16. 2nd Bassoon (6, 1)

March and Chorale
6: Beat 1 missing accent mark and dynamic f
14-17: All notes missing staccato marks
17: Missing crescendo hairpin beginning Beat 3
23: Hairpin should last one measure, not two
25: Missing dynamic f
30: Indication should read sempre legato
42: Indication cresc. should not appear until m.43
61: Beat 1 dynamic presumed ff
85: Beat 2 missing staccato mark
94: Omit staccato marks on Beats 2 &4
133: Indication dim. sempre should appear in m. 137, not in this measure

Variations on Three Notes

\(^{102}\) To the right of line 8, page 6 of the 1st Bassoon Part.
2-3: Upper voice is 1st Bassoon line; play lower voice
36: Missing dynamic f
37: Missing hairpin through entire bar
38: Indication rit. should appear in measure 39
42: Omit hairpin diminuendo
43: Hairpin diminuendo beginning beat 3 to end of measure
51: Should read five eighth-notes, E♭3-B♭3-E♭4-C♭4-G♭3, all beamed and
    slurred together with a hairpin crescendo on beats 1 & 2 and a hairpin
diminuendo on beats 3-5
152: Missing indication rit.
157: Missing dynamic f

Waltz
1: Indication sempre stacc. should appear here, not m. 3
26-37: All notes should have staccato marks
64: Hairpin crescendo should begin here and last two measures
93-97: Beat 1 should read D3, not F3

Finale
9: Missing accent mark
84: Omit indication poco a poco cresc.
102: Missing dynamic ff
129: Missing dynamic ff
151: Hairpin diminuendo should not begin until m. 152
156: Indication cresc. should not appear until m. 157; missing dynamic p
179: Omit indication cresc.

17. 1st E♭ Alto Saxophone (6, 1)

March and Chorale
6: Beat 1 missing accent mark
61: Beat 1 dynamic presumed ff
70: Dynamic should read mf
88: Missing dynamic mf; Beats 2 & 2.5 missing staccato marks
91: Omit all articulations
96: Beats 3-5 missing staccato marks
125: Omit tenuto marks

Variations on Three Notes
4: Omit fermata
5: Beats 1 & 1.5 missing tenuto marks (Eng. Hn. cue)
43: Hairpin diminuendo should begin on beat 3 and last to end of measure
55: Should read C5
128-129: Missing tenuto marks for all notes
133-141: Part is barred differently from Score 103
135 (L+7): Rhythm should be dotted-quarter, quarter, eighth
152: Missing indication rit.

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103 The E♭ Alto Saxophone Part changes to 3/4 time in m. 132 and continues until changing back to 4/4
time at m. 141. All measure numbers refer to the Score.
158: Missing dynamic pp

**Waltz**

No errata

**Finale**

13: Rehearsal letter A should appear here, not m. 14
66: Omit indication *very short*
68-107: All notes should be staccato
102: Missing dynamic ff
108: Missing dynamic ff
123: Slur should last to m. 124, beat 1
124: Beat 1 missing staccato mark
125: Beat 3 missing staccato mark
126: Beat 2 should be slurred to m. 127, beat 1
127: Beat 1 & 2.5 missing staccato marks
145: Omit indication *dim.*
156: Missing dynamic *p*; indication cresc. should not appear until m. 157
174: Beat 1.5 missing accent
180: Missing tuplet numerals (6s)

**2nd Eb Alto Saxophone (6, 1)**

**March and Chorale**

6: Beat 1 missing accent mark
22: Missing dynamic *f*
   Missing diminuendo hairpin beginning Beat 1 for 2 measures
61: Beat 1 dynamic presumed *ff*
95: Beats 2 & 4 missing staccato marks
122-126: Omit all tenuto marks

**Variations on Three Notes**

43: Hairpin diminuendo should begin on beat 3 and last to end of measure
45: Missing indication *sosten.*
154: Hairpin diminuendo should last one measure, not two

**Waltz**

21: Dynamic should read *mp*
90-97: Beats 2 & 3 missing tuplet numerals

**Finale**

21: Omit indication cresc.
38: Missing indication cresc.
83: Omit indication *poco a poco cresc.*
102: Missing dynamic *ff*
108: Missing dynamic *ff*
127: Beat 2 missing slur over all notes, staccato mark over last
156: Missing dynamic *p*
177: Beat 1 missing accent mark
185: Beat 2 missing tenuto mark

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104 The 2nd Eb Alto Saxophone Part gives the 1st Bassoon line as a cue in mm. 45-56, but this is not shown in the Score.
197: Omit staccato mark

18. B♭ Tenor Saxophone (6, 1)

March and Chorale
6: Missing dynamic $f$ and accent mark
42: Missing dynamic $p$
61: Beat 1 dynamic presumed $ff$
91: Omit all articulations

Variations on Three Notes
43: Hairpin diminuendo should begin on beat 3 and last to end of measure
70: Missing indication $accel.$ (appears in m. 71)
128-129: Missing tenuto marks for all notes
158: Missing dynamic $pp$

Waltz
96: Omit indication $cresc.$

Finale
3: Missing dynamic $f$
35: All E5 pitches should read E♭5
38: Missing indication $cresc.$
41: Missing dynamic $ff$
102: Missing dynamic $ff$
114: Beat 1 should be accent, not staccato
129: Missing dynamic $ff$
156: Missing dynamic $p$
164-170: Missing tuplet numerals (6s)
169: Hairpin crescendo should begin in m. 170, not here
175: Rhythm should read eighth, eighth-rest, eighth-rest, eighth
187: Omit tenuto marks

19. E♭ Baritone Saxophone (6, 1)

March and Chorale
6: Beat 1 missing dynamic $f$ and accent mark
   Beat 2 dynamic should read $sfp$
23: Hairpin should last one measure, not two
42: Missing dynamic $p$
61: Beat 1 dynamic presumed $ff$
64-65: Unaccented notes should be staccato
66: Missing accent mark
74: Missing dynamic $f$
90: Beats 2.5 & 4.5 missing staccato marks
93: Missing dynamic $mf$; missing indication $cresc.$

Variations on Three Notes
3: Missing dynamic $f$, missing accent mark
9: Omit meter signature (no meter change)
11: Omit meter signature (no meter change)
43: Hairpin diminuendo should begin on beat 3 and last to end of measure
78-87: Omit all staccato marks
152: Missing indication $rit.$
154: Hairpin diminuendo should last one measure, not two
158: Missing dynamic pp

**Waltz**

1: Indication *sempre stacc.* should appear in this measure, not m. 4
1-20: All notes should have staccato marks
18: Pitches should read B♭5-F5-C5-G4, rhythm is correct
26-37: All notes should have staccato marks
60: Beat 1 missing dynamic *f*
61: Missing accent mark
90: Missing dynamic *f*

**Finale**

31: Omit hairpin crescendo
34-39: Missing tenuto marks
85: Omit indication *poco a poco cresc.*
114: Beat 1 missing dynamic *mf*
115-120: Missing staccato marks on all notes without accent marks
129: Missing dynamic *ff*
146: Missing indication *dim.*; omit hairpin diminuendo
152: Missing hairpin diminuendo through entire measure
156: Missing dynamic *p*
170: Omit accent mark

**20. 1st B♭ Cornet (5, 3)**

**March and Chorale**

4: Hairpin diminuendo should last one measure, not two
6: Beat 1 missing accent mark
74: Missing staccato mark
95: Beat 2.5 missing staccato mark
97: Omit accent beat 1
103: Missing accent mark
105: Missing instruction 2 *players*\(^{105}\)
112: Missing indication *Tutti*
131: Omit tenuto beat 2; Beats 3.5, 4 & 4.5 missing staccato marks
132: Beat 1 missing staccato mark

**Variations on Three Notes**

9: Beat 1 missing staccato mark
14: Omit fermata, beat 4 missing tenuto mark
33: Hairpin diminuendo should not begin until m. 34
34: Hairpin diminuendo should begin here and last one measure
119: Missing dynamic; presume *ff* (?)\(^{106}\)

*Beat 1.5 should be two sixteenth-notes, not two eighth-notes*

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\(^{105}\) The indication “*Tutti*” at measure 112 in the Score is not preceded by any thinning of the texture in either Score or Parts, but in the Manuscript (p. 15, 2nd bar), “*2 players*” is given in the 1st Cornet and 1st Trumpet staves.

\(^{106}\) See note 84.
120: Beat 2 missing accent mark

Waltz
40: Omit indication marc.
74: Indication dim. should appear in m. 75, not here
100: Hairpin diminuendo should begin here and last two measures

Finale
1: Hairpin crescendo should here, not in m. 2
19: Omit hairpin crescendo
24: Missing dynamic f
35-39: Missing tenuto marks
102: Dynamic should read ff; indication molto cresc. should appear in m. 103, not here
107: Omit staccato mark beat 1
120: Beats 1.5 & 2 missing staccato marks
140: Missing slur from beat 2 to m. 142, beat 1.5
156: Indication cresc. should appear in m. 157, not here
164: Missing accent mark
193: Indication cresc. molto should appear in m. 194, not here

21. 2nd B♭ Cornet (5, 3)
March and Chorale
4: Hairpin diminuendo should last one measure, not two
6: Beat 1 missing accent mark
10-13: Omit accents
21-23: Missing slur over these measures
54: Missing accent mark
Variations on Three Notes
151: Beat 1 missing tenuto mark
152: Hairpin crescendo should not begin until beat 2

Waltz
74-80: Beat 1 missing accent mark

Finale
9: Missing accent mark
34-39: Missing tenuto marks
120: Beats 1.5 & 2 missing staccato marks
157: Missing slur from beat 2 to m. 159, beat 1
159: Beat 1.5 missing staccato mark
160: Beat 1 should read F♯4/C♯4
164: Missing accent mark
174: Omit dynamic f; beat 2 missing tenuto mark
175: Beat 2 missing tenuto mark
177: Omit accent mark beat 2
179: Omit indication cresc.
193: Indication cresc. molto should appear in m. 194, not here

22. 3rd B♭ Cornet (5, 3)
March and Chorale
4: Hairpin diminuendo should last one measure, not two
Beat 2 dynamic should read \( fp \)
10-13: Dynamic \( fp \) should appear at beginning of every measure
21-23: Missing slur over these measures
54: Missing accent mark
95: Beats 2 & 4 missing staccato marks
131: Beat 1 missing accent mark

**Variations on Three Notes**
9: Beat 1 missing staccato mark
11: Beat 1 missing staccato mark
36: Missing accent mark; dynamic should read \( sf \)
43: Beat 3 missing accent mark
152: Hairpin crescendo should not begin until beat 2

**Waltz**
60: Missing slur from beat 1 to beat 3.5
74-80: Missing slur from beat 1 to beat 2
83: Beat 1 missing accent
101: Missing accent; dynamic should read \( ffp \)

**Finale**
Anacrusis: Dynamic should read \( ff \)
1: Hairpin crescendo should begin beat 2, not m. 2
3: Missing accent mark
34-39: Missing tenuto marks
136: Omit indication \( smoothly \)
160: Omit accent marks beats 1 & 2.5
161: Omit accent mark beat 2
164: Missing accent mark
174: Omit dynamic \( f \); beat 2 missing tenuto mark
175: Beat 2 missing tenuto mark

**23. 1st B\(^b\) Trumpet (5, 1)**

**March and Chorale**
4: Hairpin diminuendo should last one measure, not two
6: Missing accent mark
10-13: Omit accents
22: Hairpin diminuendo should begin here and last for two measures
105: Missing instruction 2 players\(^{107}\)
112: Missing indication \( Tutti \)

**Variations on Three Notes**
7: Beat 2.5 should read E5, not Eb5
8: Beats 4 & 4.5 missing staccato marks
9: Beat 1 missing staccato mark
11: Beat 1 missing staccato mark
14: Beats 3 & 4 missing tenuto marks
36: Missing accent mark; dynamic should read \( sf \)

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\(^{107}\) See 1st Cornet in this measure.
149: Omit tenuto and staccato marks on beat 1
152: Beat 2.6 should be tenuto, not staccato
154: Beat 1 missing accent mark

**Waltz**

87: Missing accent mark
100: Hairpin diminuendo should last two measures, not one

**Finale**

Anacrusis: Dynamic should read **ff**
1: Hairpin crescendo should begin beat 2, not m. 2
24: Missing slur beginning beat 2.5 to m. 25, beat 1
177: Omit accent mark

**24. 2nd B♭ Trumpet (4, 1)**

**March and Chorale**

4: Hairpin diminuendo should last one measure, not two
6: Beat 1 missing accent mark
10-13: Omit accents
22: Hairpin diminuendo should begin here and last for two measures

**Variations on Three Notes**

33: Hairpin diminuendo should not begin until m. 34
34: Hairpin diminuendo should begin here and last one measure
36: Missing accent mark; dynamic should read **sf**
106: Beat 2 missing accent mark
152: Hairpin crescendo should not begin until beat 2

**Waltz**

90: Missing indication **cresc.**

**Finale**

1: Hairpin crescendo should begin beat 2, not m. 2
29: Beat 1.5 should be staccato, not slurred; beat 2.5 missing staccato mark
116: Beats 1 & 2 missing accent marks
162: Omit indication **cresc.**
164: Beat 1 missing accent mark
174-175: Beat 2 missing tenuto mark

**25. 1st F Horn (5, 1)**

**March and Chorale**

4: Hairpin diminuendo should last one measure, not two
6: Beat 1 missing accent mark
69: Beat 3.5 missing dynamic **f**
107: Missing breath mark after fermata
135: Beat 1 missing accent mark

**Variations on Three Notes**

23-4: Omit tenuto marks
32: Missing accent mark
36: Hairpin diminuendo should not begin until m. 37
43: Missing indication **rit.**
153: Missing indication **G.P.**
Waltz
58: Omit accent beat 1.5
59: Omit accent beat 2.5
64: Hairpin crescendo should begin in this measure and last 2 measures

Finale
1: Hairpin crescendo should begin beat 2, not m. 2
3: Beat 1 missing accent mark
102: Missing dynamic ff
128: Indication open should appear here, not m. 129
156: Missing dynamic p; Indication cresc. should appear in m. 157, not here
164: Beat 1 missing accent mark
187: Omit tenuto marks for entire measure

26. 2nd F Horn (5, 1)
March and Chorale
4: Hairpin diminuendo should last one measure, not two
10-13: Omit accents
67: Missing indication a2108
69: Beat 3.5 missing dynamic f
72: Hairpin crescendo should begin here and last two measures
96: Beat 1 should be staccato, not accented
105: Beat 3 missing accent mark
135: Beat 1 missing accent mark

Variations on Three Notes
36: Beat 1 missing accent mark, dynamic should read sf
    Hairpin diminuendo should not begin until m. 37
90: Missing dynamic p
127: Missing indication rall.
130: Dynamic f should appear in this measure, not m. 131

Waltz
64: Hairpin crescendo should begin in this measure and last 2 measures

Finale
3: Beat 1 missing accent mark
21: Indication cresc. should appear here, not m. 22
102: Missing dynamic ff
128: Indication open should appear here, not in m. 129
156: Indication cresc. should appear in m. 157, not here

27. 3rd F Horn (5, 1)
March and Chorale
4: Hairpin diminuendo should last one measure, not two
6: Beat 1 missing accent mark
69: Beat 3.5 missing dynamic f
72-73: All notes missing staccato marks
129-130: Omit all staccato marks

108 As opposed to “a1” in the 1st Horn
135: Beat 1 missing accent mark

**Variations on Three Notes**

- 23-24: Beat 2 missing accent marks in both measures
- 32: Beat 1 missing accent mark
- 36: Beat 1 missing accent mark, dynamic should read *sf*
- 106: Beat 1.5 missing staccato mark
- 111: Rhythm should be eighth-note, eighth-rest, quarter rest
- 118: Rhythm should be eighth-note, eighth-rest, quarter rest

**Waltz**

- 64: Hairpin crescendo should begin in this measure and last 2 measures

**Finale**

- 34-39: Beat 1 missing tenuto marks
- 41: Beat 2.5 missing dynamic *ff*
- 102: Missing dynamic *ff*
- 128: Indication *open* should appear here, not in m. 129
- 156: Indication *cresc.* should appear in m. 157, not here
- 164: Beat 1 missing accent

28. **4th F Horn (5, 1)**

**March and Chorale**

- 4: Hairpin diminuendo should last one measure, not two
- 6: Beat 1 missing accent mark
- 7: Beat 3 missing accent mark
- 67: Missing indication *a2*\(^{109}\)
- 74: Beat 1 should be staccato, not accented
- 135: Beat 1 missing accent mark

**Variations on Three Notes**

- 13: Omit accent mark
- 26: Missing tenuto mark
- 36: Beat 1 missing accent mark, dynamic should read *sf*
  
  Hairpin diminuendo should not begin until m. 37
- 152: Missing indication *rit.*

**Waltz**

- 64: Hairpin diminuendo should begin in this measure and last 2 measures
- 101: Beat 3 dynamic should read *ff*

**Finale**

- 3: Beat 1 missing accent mark
- 102: Missing dynamic *ff*
- 128: Indication *open* should appear here, not in m. 129
- 164: Beat 1 missing accent mark
- 187: Omit tenuto marks for entire measure

29. **1st Trombone (5, 2)**

**March and Chorale**

- 4: Hairpin diminuendo should last one measure, not two
- 101: Omit staccato marks

\(^{109}\) As opposed to *a1* in the 3rd Horn.
Variations on Three Notes
43: Missing hairpin diminuendo beginning beat 3 to end of measure
110: Beat 1.5 missing indication Bells up
112: Beat 1 should be an eighth rest, not a quarter rest
154: Omit staccato mark
158: Missing fermata

Waltz
21: Missing accent mark
26: Omit accent mark
61: Beat 1 missing accent mark

Finale
1: Beat 1 dynamic should read ffpp
14-18: All notes should be marked staccato
156: Missing dynamic p
164: Beat 1 missing accent mark
170: Beat 1 missing accent mark

30. 2nd Trombone (5, 1)

March and Chorale
4: Hairpin diminuendo should last one measure, not two
7: Beat 3 missing accent mark
61: Missing dynamic f
62: Omit hairpin
96: Beat 1 should be staccato, not accent
102: Beat 1 missing staccato mark
114: Beat 1 missing accent mark
131: Beat 1 missing accent mark

Variations on Three Notes
36: Dynamic should read sf
43: Beat 1 dynamic should read ff

Waltz
No errata

Finale
15-19: Missing staccato marks on all notes
31: Missing hairpin crescendo beginning beat 2
156: Indication cresc. should appear in m. 157, not here

31. 3rd Trombone (5, 1)

March and Chorale
4: Hairpin diminuendo should last one measure, not two
61: Missing dynamic f
101: Beat 2.5 should read G3, not G#3
114: Beat 1 missing accent mark
131: Beat 1 missing accent mark

Variations on Three Notes
43: Missing hairpin diminuendo from beat 3 to end of measure
118: Missing dynamic ff
Waltz

60: Missing dynamic \( f \)
61: Beat 1 missing accent mark
86: Omit accent mark

Finale

Anacrusis: Dynamic should read \( ff \)
37: Indication cresc. should appear in m. 38, not here
156: Missing dynamic \( p \)

32. Baritone T.C. (5, 1)\textsuperscript{110}

March and Chorale\textsuperscript{111}

4: Hairpin diminuendo should last one measure, not two
7: Beat 3 missing accent mark
50: Missing dynamic \( f \)
79: Beat 1 missing staccato mark
   Missing hairpin diminuendo Beat 3 to end of measure
94: Omit staccato marks
96: Omit dynamic \( ff \); Beat 1 missing staccato mark
98: Missing staccato marks over all notes
102: Beats 1 & 5.5 missing staccato marks
103: Beat 1 missing accent mark
104: Missing tempo Chorale
115: Beat 1 missing accent mark

Variations on Three Notes

33: Beat 1 missing accent mark
36: Beat 4 missing accent mark
43: Missing hairpin diminuendo from beat 3 to end of measure
62: Missing breath after beat 3
65: Beat 1 missing slur to m. 66, beat 1
67: Missing hairpin diminuendo lasting 3 measures
68-69: Notes should remain cue-sized
104: Missing rehearsal mark \( J \)

Waltz

58: Omit accent mark beat 1.5
59: Both notes should read \( A^\#5/G^\#5 \); omit accent beat 2.5
60: Beat 1 missing dynamic \( f \)
61: Beat 1 should read \( B^b5 \)
88: Beat 3 missing staccato mark
106: Missing indication \( a1 \)

Finale

\textsuperscript{110} In the Score, there is no staff for Baritone T[reble] C[lef]. This analysis compares the Baritone T.C. Part to the staff labeled “Baritones” in the Score.

\textsuperscript{111} The Baritone T.C. Part indicates a key signature of 2 flats beginning in measure 1. At rehearsal B (measure 54), the key signature is changed to 2 sharps. This is not consistent with the rest of the performance materials or appropriate to the style of the piece.
1: Beat 1 should read A♭5
58: Omit accent beat 1
130: Omit indication dim.; missing hairpin diminuendo lasting 2 measures
156: Missing dynamic p
157: Indication cresc. should appear here, not m. 158

33. **Baritone B.C. (5, 2)**

**March and Chorale**

4: Hairpin diminuendo should last one measure, not two
50: Missing dynamic f
79: Missing hairpin diminuendo Beat 3 to end of measure
94: Omit staccato marks
102: Beats 1 & 5.5 missing staccato marks
104: Missing tempo Chorale
115: Beat 1 missing accent mark

**Variations on Three Notes**

32: Missing accent marks over all notes
43: Missing hairpin diminuendo from beat 3 to end of measure
57: Missing dynamic for bassoon cue, presume mf
62: Missing breath after beat 3
67: Missing hairpin diminuendo lasting 3 measures

**Waltz**

59: Both notes should read G♯4/F♯4
106: Missing indication a1

**Finale**

3: Missing accent mark
33: Omit one measure of rest after this measure
156: Missing dynamic p

34. **Basses (5, 5)**

**March and Chorale**

4: Hairpin diminuendo should last one measure, not two
7: Beat 3 missing accent mark
27: Indication rall. e dim. should appear in m. 28
Last note of measure should be tied across the barline
30-33: Omit all tenuto marks
61: Missing indication dim. molto
97: Missing indication a2

**Variations on Three Notes**

3: Should read B♭1; missing hairpin crescendo and dynamic f
4: Should read B♭1; missing hairpin diminuendo for entire measure
14: Should read B♭1, whole-note, dynamic sfp, hairpin crescendo, with indication (a1 if no St. Bass)
33: Missing slur to m.35, beat 1

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112 The Baritone B.C. Part does not include the (erroneous) key signatures found in the Baritone Treble Clef Part.
36: Beats 1 & 4 missing accent marks
42: Omit hairpin diminuendo
43: Missing hairpin diminuendo beginning beat 3 to end of measure
79: Indication *molto dim.* should appear in m. 80
126-127: Omit staccato marks
128-129: Replace staccato marks with tenuto marks

**Waltz**
76: Dynamic *p* should appear in m. 77, not here
83: Omit accent mark, missing dynamic *f*
86-7: Omit accent mark
89: Missing accent mark

**Finale**
1: Hairpin crescendo should begin beat 2, not m. 2
3: Missing accent mark
9: Missing accent mark
23: Beat 2.5 missing staccato mark
24: Beat 1 should be staccato, not accented
164: Beat 1 missing accent mark
181: Omit final double-barline

**35. String Bass (5, 1)**

**March and Chorale**
4: Beat 2 missing dynamic *fp*
   Hairpin diminuendo should last one measure, not two
6-7: Part should be divisi in octaves beginning on F3/F2
10: Omit accent mark
28: Omit tenuto marks
30: Missing indication *sempre legato*
56: Missing dynamic *f*
91: Omit accent marks
93: Missing dynamic *mf* and indication *cresc.*

**Variations on Three Notes**
35: Missing dynamic *mp*
36: Beat 1 missing dynamic *sf*; beat 4 missing accent mark
37: Hairpin diminuendo should last one measure, not two
42: Omit hairpin diminuendo
80: Omit hairpin diminuendo, missing indication *molto dim.*
128-129: Missing tenuto marks for all notes
154: Dynamic should read *f*
   Hairpin diminuendo should last one measure, not two

**Waltz**
1-20: All notes should have staccato marks
8: Omit indication (*div. measure by measure if necessary*)
26-37: All notes should have staccato marks

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113 This octave doubling is given in the Score and the Manuscript, presumably to allow for instruments lacking the C-extension.
41: Indication cresc. should appear in this measure, not m. 42
43: Omit accent mark in lower voice, missing accent mark upper voice
45-46: Missing accent mark
60: Missing accent marks over all notes
61: Beat 1 missing accent mark
90-97: Omit upper octave

Finale
9: Missing accent mark
21: Indication cresc. should appear here, not in m. 22
34-39: Missing tenuto marks for all notes
41: Beat 2.5 missing accent mark
42: Beat 1 missing accent mark
100: Omit hairpin crescendo
102: Missing dynamic ff
114-120: All non-accented notes should be marked staccato
129: Missing dynamic ff
151: Hairpin diminuendo should not appear until m. 152

36. Timpani (4, 1)
March and Chorale
4: Omit accent mark and indication dim
   Beat 2 missing hairpin diminuendo to end of measure
7: Omit accent mark beat 1
18: Beat 1 missing staccato mark
29: Omit staccato marks
31: Omit staccato marks
36: Missing indication poco a poco cresc.
38: Omit indication poco a poco cresc. (see m. 36)
41: Omit staccato marks
53: Hairpin crescendo should not begin until beat 3
107: Non-standard fermata notation; fermata is on Beat 3
111: Non-standard fermata notation; fermata is on Beat 3
137: Missing indication dim. sempre
139: Omit indication dim. sempre (see m. 137)
147: Omit staccato mark

Variations on Three Notes
36: Missing accent mark
37: Missing hairpin diminuendo through entire measure
38: Indication rit. should appear in m. 39
42: Beat 1 should be slurred to m. 44, beat 1
117: Missing dynamic ff

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114 The Score (p. 51) and Manuscript (p. [49]) both indicate the upper octave as ad libitum. In light of the complement of most contemporary ensembles, the lower octave is recommended.

115 The Timpani Part frequently uses the measure repeat sign (↷) where the Timpani staff in the Score is fully written out. Instances of this are not listed in this errata but are found in Saunders 2006 (Appendix A)
152: Missing dynamic $p$

**Waltz**

90: Beats 1 & 3 missing accent marks
   Indication $cresc.$ should appear in this measure, not m. 91
97: Beats 1 & 3 missing accent marks

**Finale**

3: Missing accent mark; dynamic should read $fpp$
7: Missing three-beam tremolo
9: Missing accent mark
20: Beat 1.5 missing accent mark
24-31: Repeated section omitted, thus the 32nd measure is m. 24
32: Omit one measure of rest after this bar (15 measures rest, not 16)
34-39: Missing tenuto marks
39: Omit hairpin crescendo
151: Hairpin diminuendo should appear in m. 152, not here
153: Dynamic should read $pp$
156: Missing dynamic $p$
164: Missing accent mark
170: Missing accent mark; dynamic should read $f$

37. **Percussion I** (Orchestral Bells, Xylophone, Castanets, Vibraphone) (4, 2)\(^{117}\)

**March and Chorale**

61-62: Missing tenuto marks over all notes

**Variations on Three Notes**

37: Missing hairpin diminuendo through entire bar
39: Omit all staccato marks
76: Missing tempo *Moving*
85: First four notes should be slurred in pairs
86: Beat 1.25 missing slur to beat 1.75; beat 2.25 missing slur to beat 2.75
88: Missing dynamic $f$
90: Missing dynamic $p$
119: Missing dynamic; presume $ff$ (?)\(^{118}\)
152: Missing hairpin crescendo lasting entire measure

**Waltz**

No errata

**Finale**

31: Beat 2.5 should be accented instead of staccato
194: Missing indication $cresc. molto$

38. **Percussion II** (Snare Drum) (5, 1)\(^{119}\)

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\(^{116}\) The Timpani Part gives measure-repeat symbols for mm. 35-39.

\(^{117}\) The music for percussion instruments is not distributed consistently in the Score. This analysis compared each Part to the Score to find whether music represented in the Part is found in the Score, regardless of whether there is a 1-to-1 correspondence between a Part and a staff in the Score.

\(^{118}\) See note 84.
March and Chorale
4: Hairpin diminuendo should last one measure, not two
56: Grace notes should be sixteenth-notes, not eighths

Variations on Three Notes
No errata

Waltz
90: Indication should read cresc.

Finale
19: Missing dynamic mf
24-31: Repeated section omitted, thus the 32nd measure is m. 24
44-107: All notes should be marked staccato
130: Omit indication dim.; missing hairpin diminuendo lasting 2 measures
178: Missing dynamic mf
182: Tempo should read Slow

39. Percussion III (Bass Drum, Cymbals, Tambourine, Triangle) (4, 2)\(^{120}\)

March and Chorale
4: Hairpin diminuendo should last one measure, not two
9: Should be one measure of rest, not six
10-13: Missing staccato marks on all lower voice notes
14: Omit staccato in lower voice
54: Both voices should have accent marks on Beat 1; omit staccato marks
56: Omit staccato in lower voice
74: Missing staccato mark in upper voice
103: Omit indication let ring
115: Missing dynamic f in lower voice
   Beat 1 in lower voice should be accent, not staccato

Variations on Three Notes
36: Beat 4 missing three-beam tremolo in lower voice
   Beat 4 missing accent mark in upper voice
76: Missing tempo Moving
80: Indication molto dim. should appear in this measure, not m. 81
118: Rhythm should be eighth-note, eighth-rest, quarter rest

Waltz
1-21: All notes in lower voice should be marked staccato
27-37: All notes in lower voice should be marked staccato
59: Beat 2.5 upper voice missing dynamic fp
61-63: Lower voice missing accent marks beginning m. 61, beat 2
74-80: All notes in lower voice should be marked staccato

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119 See note 124. In the Score, the Snare Drum line is given on a one-line staff with a percussion clef, shared with Bass Drum. The Percussion II Part has only Snare Drum and is given on a five-line staff with a percussion clef.

120 See note 124. In the Score, the Bass Drum line is generally given on a one-line staff with a percussion clef shared by the Snare Drum, while the Cymbals are given on a separate one-line staff with a percussion clef. In the Percussion III Part, a five-line staff with a percussion clef is given, with Cymbals represented the upper voice (stems up) and Bass Drum represented by the lower voice (stems down).
90: Indication cresc. poco a poco should appear here, not in m. 92

**Finale**

1: Hairpin crescendo should appear in lower voice m. 2, not here
24-31: Repeated section omitted, thus the 32nd measure is m. 24
42: Rehearsal C should appear in this measure, not m. 43
   Beat 1 upper voice should indicate *choke*
128: Beat 1.5 missing accent mark lower voice
129: Beat 1 missing dynamic *f* in both voices
133: Omit hairpin diminuendo
145: Lower voice indication *dim.* should appear in m. 146, not here
   Upper dynamic should read *ff*
152: Lower voice missing hairpin diminuendo for entire bar
168: Lower voice missing dynamic *f*
179: Missing indication cresc.
182: Tempo *Slow* should appear here, not m. 183; upper voice missing accent mark
198: Upper voice should read quarter-rest, eighth-rest

**40. Score (75, 1)**

**March and Chorale**

7: Flutes-Clarinet 1: Beats 1 & 2 missing staccato marks
   Alto Saxophones: Beat 3 missing accent
   String Bass: Beat 1 omit dynamic; Beat 3 missing dynamic *fp*
10: Oboes: Missing instruction *one player*
10-13: Oboes: Rests not indicated for Oboe 2
14: Clarinet 2, Clarinet 3, Bass Clarinet: Missing dynamic *f*
   Bassoons, Alto Saxophones, Tenor Sax, Bari Sax: Missing dynamic *f*
15: Flutes: Missing staccato marks
   Oboes: Beat 1 missing accent
18: E♭ Contrabass Clarinet: Missing whole note, A3, accent, no dynamic
   Bassoons: Missing dynamic *f*
22: E♭ Contrabass Clarinet: Missing whole note, A3, accent, no dynamic
28: Tenor Sax, Bari Sax: Beats 2 & 3 missing tenuto marks
29: Bass Clarinet, E♭ Contrabass Clarinet: Missing dynamic *pp*
   String Bass: Missing dynamic *pp*
42: Oboes: Missing tenuto marks every note except first
43: Flutes: Missing hairpin diminuendo
44: Oboes: Missing tenuto marks every note except first
45: Oboes: Missing tenuto mark
48: Flutes, E♭ Clarinet: Missing tenuto marks
50-51: Clarinet 1: Missing tenuto marks after first note
50-52: Cornet 1: Missing tenuto marks
52: Flutes: Missing breath mark after this measure
53: Cornet 1: Beat 1 missing accent mark

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121 The Manuscript includes a staff for Contrabassoon omitted from both Score and Parts.
56: E♭ Clarinet: Beat 1 missing tenuto mark
60: Piccolo: Beat 4.5 should read E(♭)6, not C6
61: Piccolo-Bari Sax: No highest dynamic given, presume ff (?) 
      Oboes: Missing dynamic ff and hairpin diminuendo for 2 measures
61-62: E♭ Contrabass Clarinet: Part reflects Bass Clarinet 8va basso
66: String Bass: Missing hairpin diminuendo lasting one measure
67: Cornet 2 & 3: Probably indicates one on each part
71: Cornet 1 & Trumpet 1: Beats 1 & 3.5 missing accent mark
72: Bassoon 2: Beat 2 should be B♭2
86: Bassoons: Beat 2.5 missing staccato marks
93: Baritones: Missing indication mf cresc.
96: Clarinet 1: Missing hairpin crescendo
97: Oboes: Beat 1 missing dynamic ff
98: Oboes: Missing hairpin diminuendo
99: Clarinet 2: Beat 4.5 missing staccato mark
102: E♭ Contrabass Clarinet: Beat 1.5 should read A♯3, not rest
105: Cornet 1: Missing indication 2 players
110: Timpani: Beat 5 missing 3 tremolo beams
112: Cornet 2 & 3: Omit Tutti indication
124: Flutes-Clarinet 1: Beat 3 missing tenuto mark
125: Flutes-Clarinet 1: Missing tenuto marks
126: Flutes-Clarinet 1: Beat 1 missing tenuto mark
130: Piccolo: Missing expression legato espressivo
      Flutes: Beat 1 missing tenuto mark
131: Flutes: Beat 1 missing tenuto mark
132: Flutes: Beat 1 missing tenuto mark
133: Piccolo: Missing expression dim.
      Clarinet 1: Missing tenuto mark
      Percussion 1: Beat 1 should read F5, not F♭5
134: Piccolo: Missing hairpin diminuendo
137: Oboes: Missing tenuto mark
      E♭ Clarinet: Missing indication dim. sempre

Variations on Three Notes
2: Clarinets 1 & 2: Missing indication tutti
8-14: Clarinet 1: Part remains on a single staff
9: Bassoons: Missing bar rest
11: Bells/Xylophone: Beat 1 missing staccato mark
23: Contrabass Clarinet: Missing accent

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122 The beams are found in the Part, but not in the Manuscript (p. 15). However, the notes immediately on either side are indicated to be played with tremolo, and it seems reasonable that the lack of tremolo beams on a single quarter note is an oversight.

123 The 1st B♭ Clarinet Part remains on a single staff throughout this movement, while the Score divides the first clarinets into two staves during mm. 8-14 (p. 24).
Basses: Missing indication (one only)
23-24: Horn 1, Baritones: Missing accents
24: String Bass: Missing indication arco
24-25: Contrabass Clarinet: Missing tenuto for all notes
25: String Bass: Beat 3 should read G3
26: Horn 3: Beats 1 & 2 missing tenuto marks
   String Bass: Beat 4 missing accent mark
34: Baritones: Missing accent marks
36: Snare Drum/Bass Drum: Beat 1 missing dynamic f and accent mark
   Snare Drum/Bass Drum: Beat 4 missing accent mark
38: Bells/Xylophone: Missing dynamic f
42: Flutes: Beat 1 missing tenuto mark
43: Cornet 2-Trumpets: Beat 3 missing accent mark
47-50, 53-56: English Horn, Bassoon 1: Missing tenuto marks on all notes
55: Alto Saxophones: Should read C5
67: Clarinet 1: Missing indication Solo (one)
68-69: Timpani: Shows Bell line on incorrect staff
75: Cymbals: Missing indication hand cymbal
85: Xylophone/Bells: Beat 1.75 should read D\#5
88: String Bass: Missing dynamic f
95: E\flat Clarinet: Beat 2 missing staccato mark
102-109: Saxes-Basses: Omit all staccato marks
109: Clarinet 3: Should read eighth-rest, eighth, eighth-rest, eighth
118: Trombones: Missing indication Bells up
   Timpani: Missing staccato mark; should read E\flat 2
123-130: Trombones: Unclear divisi\textsuperscript{124}
130-148: E\flat Contrabass Clarinet: Doubles Bassoon 2 in this passage.
   Horn 1: Missing tenuto marks on beat 4 of every measure
   Horn 4: Missing tenuto marks on beat 3 of every measure
147-148: Oboe 2: Beat 4 missing quarter-note, E4
148: Trombones 2 & 3: Beat 1 missing quarter rest
149-150: Timpani: Missing ties to following measures
154: Snare Drum/Bass Drum: Missing accent marks

Waltz
1: Piccolo: Missing indication Use fl.
9: Alto & Bass Clarinets: Missing indication (div. measure by measure if necessary)
13: Piccolo: Missing indication Fl.
19: English Horn: Beat 1 should be quarter note, not sixteenth
20-29: No line given for B\flat or E\flat Contrabass Clarinets\textsuperscript{125}

\textsuperscript{124} The Score gives a single staff for the 3 trombone lines in mm. 123-130. This staff shows a divisi a 2, but does not indicate how the three Parts are to be divided. The respective Parts give 1st Trombone the top notes and 2nd and 3rd Trombone the bottom notes.
21: Flutes: Beat 2 missing tenuto mark
22: Flutes: Beat 1 missing tenuto mark
28: Piccolo: Missing indication change to Picc.
   Trombone 1: Unexplained staff change
39: Oboe 2: Missing dynamic mf
40: Bassoon 1: Should read B2, not C3
42: Oboes, 2nd & 3rd Clarinets: Beat 2.5 missing accent marks
   Horns: A#4 in Horn 2 and Bb4 in Horn 1 are both correct.
43: String Bass: Missing accent mark in upper voice
   Cymbals: Missing indication hand Cyms.
43-46: E♭ Contrabass Clarinet: Should double String Bass in these measures
48-50: String Bass: Beat 1 missing accent mark
51: String Bass: Missing indication pizz.
52: Oboe 1: Beat 3 should read C5
57: Bass Clarinet: Beats 1 & 3 missing accent marks
59: Snare Drum: Beat 2.5 missing 3-beam tremolo
60: Oboe 1: Beat 1 missing accent, beat 2.5 missing staccato
61: Oboe 1: Beat 2 should read D♭5
   Bass Clarinet: Missing hairpin diminuendo through entire measure
62: Piccolo: Missing indication Change to Fl
   Oboe 2: Missing dynamic ff
62-63: Basses: Rhythm should read half-note, quarter rest
67: String Bass: Missing dynamic fp
68: Tenor Sax: Missing dynamic mf
69: E♭ Clarinet-Clarinet 1: Beat 1 missing accent
71: String Bass: Missing quarter rests on beats 2 & 3
71-73: Bass Drum & Cymbals: Missing accent marks on all notes
71-80: Trumpets: Divisi is unclear (pitches covered in Cornets)

125 In the Parts for E♭ and B♭ Contrabass Clarinets, the B♭ Bass Clarinet line is given an octave lower. The Manuscript (p. 42) gives all three parts on a single staff for the first 29 measures of the movement. In the Score, the first page of this movement is given in full score (p. 42) and the line for the lowest two instruments is given in B♭, two octaves and a major second above sounding pitch, as usual. However, on the following page (p. 43), the short score found in the Manuscript is used. On the first system on p. 43 (mm. 10-19), the Bass and Contrabass Clarinets share a staff, but in the second system (mm. 20-29), only Bass Clarinet is indicated.

126 The Score (p. 43) gives the Bell line in the staff marked for 1st Trombone after giving the indication Bells and a treble clef, despite ample white space on the page. This Bell line, which doubles the flutes, does not appear in the Manuscript (p. 42), and would appear to be a later revision.

127 The Score (pp.48-49) indicates a three-way divisi for the two Trumpet lines, but neither Score nor Parts indicate the divisions desired clearly (the Score suggests two notes for both 1st and 2nd Trumpet at various locations). The Manuscript (pp. 47-48) shows 1st Trumpet in unison on the top pitches, and 2nd Trumpet divisi on the bottom two pitches. For contemporary ensembles, it is useful to note that the three Cornet Parts will cover these pitches. The 1st B♭ Trumpet Part gives only the top pitches, which the 2nd B♭ Trumpet Part gives only the bottom pitches, leaving the middle for only the 2nd B♭ Cornet.
72: Piccolo: Missing indication change to Picc
74-80: Bass Drum: Missing staccato marks on all notes
77-80: Saxes: Baritone should rest, and Tenor should play Baritone staff
81-82: Bass Drum: Missing accent marks on all notes
83: English Horn: Missing bar rest
Bells: Missing indication (if insufficient players, omit Bells)
83-85: Flutes: Flute 1 is divisi (top 2 notes); Flute 2 plays bottom
87: Oboes: Missing dynamic mf
88: Alto Sax 2: Missing dynamic mf
90-97: Bassoons: Beats 1 & 3 missing accent marks
Snare Drum: Beat 1.5 missing staccato marks
94: Contrabass Clarinets: Beats 1 & 3 missing accent marks
99: Basses: Missing indication (one only)
100-102: Eb Clarinet: Missing measure rests
102: Contrabass Clarinets: Dynamic f should appear on beat 2
103: Timpani: Missing glissando line connecting beats 2 & 3; omit slur

Finale

2: Trombones 2 & 3: Beat 1 missing accent mark
5: Clarinet 2: Missing tuplet numerals
6: Horns 3 & 4: Missing tie into beat 1
6-7: Clarinet 3: Missing tuplet numerals
13: Oboes: Missing dynamic f
20: Cornet 2 & 3: Missing numeral in staff name
Timpani: Beat 1.5 should read eighth-note
Snare Drum: Rhythm should read eighth-eighth-quarter (ties correct)
Snare Drum: Beat 1 missing accent mark
Bass Drum: Beats 1 & 1.5 missing accent marks
30-31: Eb Contrabass Clarinet: Should double Basses in these measures
31: Piccolo: Beat 2.5 should read Eb6
Oboe 2: Should read quarter-rest, eighth-rest, eighth-note (Eb5, f, staccato)
32: Piccolo: All notes are still 8va alto
34: String Bass: Missing indication arco
41: Clarinet 1: Beat 2 missing tuplet numeral
Cornets 2 & 3: Beat 2.5 should read C5/G4
42: Snare Drum: Missing staccato marks
47: Flute 2: Should indicate rests until m. 77

128 The Score (p.49) mistakenly follows the layout of the Manuscript (p.48), which allocates a staff to all four saxophone lines. As a result, the music for 2nd Eb Alto Saxophone appears in the Bb Tenor Saxophone staff, and the music for Bb Tenor Saxophone appears in the Eb Baritone Saxophone staff, which should have rests. The respective Parts are correct.
129 The Score (p.45) gives C5/E4, but the 2nd and 3rd Bb Cornet Parts give the reading above. Comparison with the 1st Horn line suggests that the Part is correct in this case.
57: Flutes: Missing tenuto marks all notes
67: Flute 1: Missing tenuto marks all notes
77: Flute 2: Missing indication *no vibrato*
    Horn 4: Should read G(♯)3, not A3
87: Bassoon 1: Missing tenuto marks on all notes
88: Bassoon 2: Missing tie from previous measure
    String Bass: Staff should have bass clef, not treble clef
92: Oboe 1: Missing tenuto mark beat 2.5
96: Oboe 1: Missing slur over entire measure
97: Piccolo, Flute 1, Oboe 1, Bassoon 1: Missing tenuto all notes
98: Oboe 1: Omit tie from nothing at start of measure
    String Bass: Staff should have bass clef, not treble clef
101: Clarinets 1 & 2, Alto & Bass Clarinets: Beat 2 should read B♭3
104: Piccolo, Flute 1, Oboe 1, Bassoon 1: Missing breath after beat 1
108: Flutes, Oboe 1: Missing breath after beat 2.5
    Oboe 1: Missing tie and slur from m. 107
    Cornet 1: Missing numeral in staff name
138: B♭ Clarinets-Saxophones; Horns-String Bass: Omit dynamic pp
153-163: Cornets 2 & 3: Divisi is unclear\(^{130}\)
156-160: String Bass: Should read eighth-note, eighth-rest, eighth-note,
    eighth-rest; all notes missing tenuto marks
158-160: Alto Saxophones: Beat 1.5 should read F♯4
169-170: B♭ Clarinets, Tenor Saxophone: Dovetailing continues as in
    previous measures
170: String Bass: Missing indication *arco*
173: Snare Drum & Cymbals: Beats 1 & 1.5 missing accent marks
176: Alto Saxophone 1: Beat 1 missing accent mark
178: Piccolo, Flute, E♭ Clarinet: Missing dynamic ff
    E♭ Clarinet: First two notes should read E♭6-E♭6
    Clarinet 3: Missing measure rest in lower voice
179: String Bass: Rhythm should read eight sixteenth-notes
182: Piccolo-Clarinet 3: Dynamic *ff* should appear in this measure
183: Basses: Missing indication *divisi*
189: Oboe 1: Missing dynamic pp
    String Bass: Missing hairpin diminuendo lasting one measure
190: String Bass: Missing dynamic pp
194: String Bass: Missing indication *cresc. molto*
198: Vibraphone, Snare Drum, Cymbals: Should read quarter-rest,
    eighth-rest
    Bass Drum: Missing indication *choke*; missing dynamic *fff*; missing
    accent mark

\(^{130}\) The 2nd Cornet Part gives both voices in these measures, while the 3rd Cornet Part gives only the
bottom voice. This arrangement is confirmed by the Manuscript (p. 75), but not clarified in the Score (pp. 70-71).
APPENDIX A

“SOLEMN TUNE,” THE UNPUBLISHED FOURTH MOVEMENT OF THE SYMPHONY FOR BAND OF DONALD E. MCGINNIS: A CRITICAL EDITION
IV. [Solemn Tune]

[Bass Clarinet]

Contrabassoon

Bassoon (1 & 2)

Contrabassoon

String Bass

Basses

Slow and Solemn [=52]

[Donahue E. McGinnis]
APPENDIX B

CLICK HERE TO LISTEN
APPENDIX C: LIST OF ALL DISCREPANCIES BETWEEN SCORE AND PARTS

1. MARCH AND CHORALE
2. VARIATIONS ON THREE NOTES
  3. WALTZ
  4. FINALE
5. GUIDE TO ABBREVIATIONS
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