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Symphony in Three Marches

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SYMPHONY IN THREE MARCHES

by

Nels Drue Daily

A DOCTORAL DOCUMENT

Presented to the Faculty of

The Graduate College at the University of Nebraska

In Partial Fulfillment of Requirements

For the Degree of Doctor of Musical Arts

Major: Music

Under the Supervision of Professor Tyler Goodrich White

Lincoln, Nebraska

May, 2012
SYMPHONY IN THREE MARCHES

Nels Drue Daily, D.M.A.

University of Nebraska, 2012

Advisor: Tyler Goodrich White

This symphony is in three movements and lasts about 25 minutes. The form of the music for each movement has been influenced by the marches of Wolfgang Amadeus Mozart, Edward Elgar, John Philip Sousa, and Dimtri Shostakovich.

The first movement is in a march form related to the music of John Philip Sousa: 1st strain, 2nd strain, trio, dogfight, trio dogfight, trio. This form has been adapted to merge with sonata form. Broad fanfares play a central role in the formal outline. They introduce formal sections similar to Beethoven’s slow introduction in the first movement of the “Pathetique” sonata acting as indicators of formal construction.

The second movement is a slower hymn or dirge, which is a form closely related to a march. In many cultures hymns or dirges are sung in a procession, or while walking or marching. This movement begins and ends with a sentimental hymn in the strings. In the middle section, the rest of the orchestra attempts to distract or undermine this hymn.

The third movement is in the form of a “screamer,” or circus march. These marches are very fast, chromatic, and meant to create a great deal of excitement. This march form has been adapted to merge with the scherzo and trio form of symphonic repertoire. Formal repeats are used in this movement that are elemental to the formal aesthetic. Fanfares play a similar role in this movement as in the first movement.
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ASCAP.
To my wife

... without whom, this would not have been possible.
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Instrumentation

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<th>Part</th>
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<tr>
<td>2 Flutes</td>
<td>Timpani</td>
</tr>
<tr>
<td>2 Oboes</td>
<td>Crash Cymbals</td>
</tr>
<tr>
<td>2 Clarinets (B♭)</td>
<td>Bass Drum</td>
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<tr>
<td>2 Bassoons</td>
<td>Snare Drum</td>
</tr>
<tr>
<td>4 Horns (F)</td>
<td>Violins 1</td>
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<tr>
<td>2 Trumpets (B♭)</td>
<td>Violins 2</td>
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<tr>
<td>2 Trombones</td>
<td>Violas</td>
</tr>
<tr>
<td>Bass Trombone</td>
<td>Cellos</td>
</tr>
<tr>
<td>Tuba</td>
<td>Basses</td>
</tr>
</tbody>
</table>

Total Performance Time ≈ 25 minutes

Accidentals are remembered to the end of the measure in which they occur and only in their own octave. Cancellation marks are printed also in the following measure (for notes in the same octave) and, in the same measure, for notes in other octaves. Accidentals are printed again if the same note appears later in the same measure – except if the note is immediately repeated.
**261 Tempo 2. Aggressive (staccato) (d = 96)**

- **Fl.**: p
- **Ob.**: p
- **Cl.**: f
- **Ba.**: p
- **Hn. 1**: f
- **Hn. 2**: f
- **Hn. 3**: f
- **Tp.**: f
- **Tn.**: f
- **BTn./Tb.**: f
- **Tm.**: f
- **Pc.**: f

**261 Tempo 2. Aggressive (staccato) (d = 96)**

- **V1**: p
- **V2**: p
- **Va.**: p
- **Ce.**: p
- **Bs.**: p

*(Noteheads.s2)*
2. Hymn

Slow and Plaintive ($d = 56$)

Flutes

Oboes

Clarinets (Bb)

Bassoons

Horn 1/2 (F)

Horn 3/4 (F)

Trumpets (Bb)

Trombones

Bs.Tromb./Tuba

Timpani

Percussion

Slow and Plaintive ($d = 56$)

Violins 1

Violins 2

Violas

Cellos

Basses
3. Screamer

Fast and Frantic (sempre staccato) \( \frac{d}{d} = 116 \)

Flutes

Oboes

Clarinets (B♭)

Bassoons

Horn 1/2 (F)

Horn 3/4 (F)

Trumpets (B♭)

Trombones

Bass Trombone / Tuba

Timpani

Percussion

Violins 1

Violins 2

Violas

Cellos

Basses
Tempo 1 (staccato) (♩ = 116)