

COMMISSIONED BY THE UNIVERSITY OF CINCINNATI
COLLEGE-CONSERVATORY OF MUSIC WIND SYMPHONY
KEVIN MICHAEL HOLZMAN, MUSIC DIRECTOR

CONFLUENCE

Symphony No. 1 for Band

ANDREW STRAWN
2025

Program Note

While visiting my brother in Arizona, I found myself wondering what it meant to be a traveler. Yes, the physical experience of heading somewhere new, whether by choice or not, but particularly the indescribable experience of a change in spirit. I was drawn to know what it felt like—what it meant. It seemed to me that two distinct paths could somehow be parallel in experience; the lives of two travelers could be reflections of one another.

In *Confluence*, I explore this reflection. It centers around two distinct musical characters and their emerging relationship. Where the tone of the first is dark, fearful, and lost, that of the second is bright, colorful, and playful. Initially, these characters are entirely separate and develop on their own. At their first crossing, they seem to pass by one another like two ships in the night. As the work progresses, however, they cross more frequently, often tripping over and interrupting each other. Despite their parallel surrounding experience, they respond in very different and often deconstructive ways which eventually tear them apart. Part I concludes at the breaking point of this tension and collapses under its own weight.

In Part II, all of the previous musical elements are mixed together. This mix is terribly muddy, dissonant, and conflicted. The restless tone from before has been bottled up and must be released again. This time, however, the release is not a collapse but a suspending of time. Finally, there is a new kind of crossing. One in which the musical characters seem to recognize each other. From here on, the work grows in excitement, brightness, and conviction. It is not a traditional synthesis, however. The musical elements still remain distinct in personality but have begun to interact and respond to one another. They begin to dance.

February 2, 2025

Commission Information

Commissioned by Dr. Kevin Michael Holzman and the University of Cincinnati College-Conservatory of Music Wind Symphony for the 2025 North American Saxophone Alliance Region V Conference. Premiered on February 21, 2025. CCM, Cincinnati, OH.

With great thanks to Kevin Holzman, the CCM Wind Symphony, Douglas Knehans, Ellen Harrison, Michael Fiday, James Bunte, and Carly Hood for their endless support and guidance.

Performance Notes

Mutes: The trumpets and trombones require metallic straight mutes. These should have a very bright, buzzy character in loud passages. The first trumpet and first horn each also require a fiber straight mute or lyric mute.

Glissandi: Straight lines indicate a nonharmonic slide between pitches. Those marked “continuous” should take the entire written duration to slide evenly to the next pitch.

Bass Clarinet and String Contrabass require low C extensions. *Contrabass Clarinet* requires a low D extension.

Vibraphone requires a powered motor.

Harp harmonics sound an octave higher than notated.

Range alternatives are marked throughout the score and parts with cue-sized noteheads.

Transposed Score

Duration: c. 30'

Publication Information

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Instrumentation

Piccolo

2 Flutes

2 Oboes

English Horn

2 Bassoons

Contrabassoon

E♭ Clarinet

3 B♭ Clarinets

B♭ Bass Clarinet

B♭ Contrabass Clarinet

Soprano Saxophone

2 E♭ Alto Saxophones

Tenor Saxophone

Baritone Saxophone

4 Horns in F

B♭ Piccolo Trumpet

4 B♭ Trumpets

2 Trombones

Bass Trombone

Euphonium

2 Tubas

Contrabass

Harp

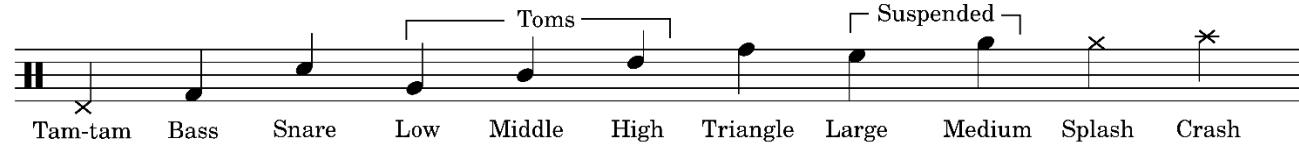
Piano and Celesta

Timpani

5 Percussionists

1. Glockenspiel, Xylophone, Chimes, Triangle, Large Suspended Cymbal, Tam-tam
2. Crotales, Glockenspiel, Medium and Large Suspended Cymbals, 3 Tom Drums (high, middle, low)
3. Marimba, Small Splash Cymbal, Triangle, Snare Drum, Tam-tam
4. Bass Drum, Tam-tam, Small Splash Cymbal, Medium Suspended Cymbal
5. Vibraphone (with motor), Crash Cymbals, Tam-tam

Only one of each instrument is necessary in this percussion equipment list. Staff placement is as follows:



Each of the B♭ Clarinet parts should be doubled. Any additional doubling throughout the ensemble is at the discretion of the director. Any part marked as *solo* should always be only one player.

For Alex

*Commissioned by the University of Cincinnati College-Conservatory of Music Wind Symphony
Kevin Michael Holzman, Music Director*

CONFLUENCE

Symphony No. 1 for Band

ANDREW STRAWN

Part I

Heavy ($\downarrow = 60$)

Musical score for orchestra and piano, page 10, measures 1-10. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Bassoon 1 & 2, Contrabassoon, Clarinet in E♭, Clarinet in B♭ 1, Clarinet in B♭ 2, Clarinet in B♭ 3, Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophone 1 & 2, Tenor Saxophone, and Baritone Saxophone. The score features a mix of sustained notes and rhythmic patterns, with dynamic markings such as *mp* and *p*.

Heavy ($\downarrow = 60$)

Horn in F 1 & 2

Horn in F 3 & 4

Piccolo Trumpet in B \flat

Trumpet in B \flat 1 & 2

Trumpet in B \flat 3 & 4

Trombone 1 & 2

Bass Trombone

Euphonium

Tuba

Contrabass

Harp

Piano

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Percussion 5

10

Picc.

Fl. 1.2

Ob. 1.2

E. Hn.

Bsn. 1.2

Cbsn.

Cl. in E_b

Cl. in B_b 1

Cl. in B_b 2

Cl. in B_b 3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax. 1.2

T. Sax.

Bar. Sax.

Hn. in F 1.2

Hn. in F 3.4

P. Tpt. in B_b

Tpt. in B_b 1.2

Tpt. in B_b 3.4

Tbn. 1.2

B. Tbn.

Euph.

Tba.

Cb.

Hrp.

Pno.

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

19 19

Picc. *p*

Fl. 1.2 *p* a² a²

Ob. 1.2 *p* a² a²

E. Hn.

Bsn. 1.2

Cbsn. *p*

Cl. in E^b

Cl. in B^b 1 *p* 3 3 3 3

Cl. in B^b 2 *p* 3 3 3 3

Cl. in B^b 3

B. Cl. *p*

Cb. Cl. *p*

S. Sax. *p*

A. Sax. 1.2

T. Sax.

Bar. Sax. *p*

Hn. in F 1.2

Hn. in F 3.4

P. Tpt. in B^b

Tpt. in B^b 1.2 *mf* 1. metal straight mute

Tpt. in B^b 3.4

Tbn. 1.2 metal straight mutes *f dry*

B. Tbn. dry

Euph.

Tba. unis. *p*

Cb. *pp*

Hrp. *p* *mf* 8

Pno. *pp* 3 3 3 3 sim.

Tim. *mf dry* Glockenspiel

Perc. 1 *mp* *f*

Perc. 2 *mf*

Perc. 3 *p* 3 3 3 3

Perc. 4 *mf* 3 3 3 3 sim.

Perc. 5 *p* 3 3 3 3 sim.

27

Picc. *f*

Fl. 1.2 *mf*

Ob. 1.2 *mf*

E. Hn. *mf* foreboding

Bsn. 1.2 *f* *p*

Cbsn. *mf* *p*

Cl. in E_b

Cl. in B_b 1 *mp* *p* *mf*

Cl. in B_b 2 *mp* *p* *mf*

Cl. in B_b 3 *f* *p* *mf*

B. Cl. *p* *mf*

Cb. Cl. *p* *mf*

S. Sax. *mf* foreboding

A. Sax. 1 *pp* *mp* *pp* *mf*

A. Sax. 2 *pp* *mp* *pp* *mf*

T. Sax. *p* *mf*

Bar. Sax. *p* *mf*

29

Hn. in F 1.2 *a* *2* *mf* foreboding *a* *2*

Hn. in F 3.4 *mf* foreboding

P. Tpt. in B_b

Tpt. in B_b 1.2 *f* 1. mute out

Tpt. in B_b 3.4

Tbn. 1.2 (muted) *f* *mf* mutes out

B. Thbn. *f* (muted) *mf* mute out

Euph. *mf* foreboding

Tba. *p* *mf*

Cb. *mf* *p*

Hrp. *f* *mf*

Pno. *mp* *pp* *mf* *p*

Tim. *pp* *mf* *mp*

Perc. 1 Chimes *mf*

Perc. 2

Perc. 3 *mf* *p* *f* *mf*

Perc. 4 *p* *mf*

Perc. 5 *mf* *p* *f*

33

Picc.

Fl. 1.2

Ob. 1.2

E. Hn.

Bsn. 1.2

Cbsn.

Cl. in E \flat

Cl. in B \flat 1

Cl. in B \flat 2

Cl. in B \flat 3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in F 1.2

Hn. in F 3.4

P. Tpt. in B \flat

Tpt. in B \flat 1.2

Tpt. in B \flat 3.4

Tbn. 1.2

B. Tbn.

Euph.

Tba.

Cb.

Hrp.

Pno.

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

mfp cresc.

a2

mfp cresc.

moving forward cresc.

cresc.

cresc.

fp

mf 7

f

f

f

f

mf 7

f

f

f

f

f

fp

f

f

f

f

f

fp

f

p

with rich vibrato

f

p

37

moving forward cresc.

moving forward cresc.

a 2 (open)

mf cresc.

open

p cresc.

open

p cresc.

moving forward cresc.

cresc.

fp

f

f

f

f

f

2.

f

f

p

f

f

f

f

fp

f

III

f

cresc.

Glockenspiel

f

fp

6

f

6

f

6

f

38

Picc.

Fl. 1.2

Ob. 1.2

E. Hn.

Bsn. 1.2

Cbsn.

Cl. in E_b

Cl. in B_b 1

Cl. in B_b 2

Cl. in B_b 3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hn. in F 1.2

Hn. in F 3.4

P. Tpt. in B_b

pt. in B_b 1.2

pt. in B_b 3.4

Tbn. 1.2

B. Thn.

Euph.

Thba.

Cb.

Hrp.

Pno.

Tim.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

42

Picc.

Fl. 1.2

Ob. 1.2

E. Hn.

Bsn. 1.2

Cbsn. (cresc.)

Cl. in Eb

Cl. in Bb 1 (cresc.)

Cl. in Bb 2 (cresc.)

Cl. in Bb 3 (cresc.)

B. Cl. (cresc.)

Cb. Cl. (cresc.)

S. Sax. (cresc.)

A. Sax. 1.2 (cresc.)

T. Sax. (cresc.)

Bar. Sax. (cresc.)

Hn. in F 1.2

Hn. in F 3.4

P. Tpt. in Bb

Tpt. in Bb 1.2

Tpt. in Bb 3.4

Tbn. 1.2 (cresc.)

B. Tbn. (cresc.)

Euph. (cresc.)

Tba. (cresc.)

Cb. (cresc.)

Hrp. f cresc.

Pno. (cresc.)

Tim. (cresc.)

Perc. 1

Perc. 2 p

Perc. 3 (cresc.)

Perc. 4 p

Perc. 5

44

f sostenuto

f sostenuto

f sostenuto

f sostenuto

a2 f clamorous

f sostenuto

sostenuto

sostenuto

f clamorous

a2 f

f

f persistent

div.

f clamorous

f clamorous

fff

ff clamorous

fff clamorous

fff clamorous

ff hard mallets

ff no pedal

46

Picc.

Fl. 1.2

Ob. 1.2

E. Hn.

Bsn. 1.2

Cbsn.

Cl. in Eb

Cl. in B \flat 1

Cl. in B \flat 2

Cl. in B \flat 3

B. Cl.

Cb. Cl.

S. Sax.

f emphatic

A. Sax. 1.2

f emphatic

T. Sax.

f emphatic

Bar. Sax.

In. in F 1.2

a²

f emphatic

In. in F 3.4

a²

f emphatic

Tpt. in B \flat

t. in B \flat 1.2

t. in B \flat 3.4

Tbn. 1.2

B. Tbn.

Euph.

Tba.

Cb.

Hrp.

Pno.

8.

8.

Timp.

fp

Perc. 1

Perc. 2

p

Perc. 3

Perc. 4

Perc. 5

60

Picc.

Fl. 1.2

Ob. 1.2

E. Hn.

Bsn. 1.2

Cbsn.

Cl. in E \flat

Cl. in B \flat 1

Cl. in B \flat 2

Cl. in B \flat 3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax. 1.2

T. Sax.

Bar. Sax.

Hn. in F 1.2

Hn. in F 3.4

P. Tpt. in B \flat

Tpt. in B \flat 1.2

Tpt. in B \flat 3.4

Tbn. 1.2

B. Tbn.

Euph.

Tba.

Cb.

Hrp.

Pno.

Tim.

Perc. 1

Perc. 2

Crotales

p

Perc. 3

Perc. 4

Perc. 5

let ring

pp transparent

solo

pp transparent

1. straight mute

p

1. straight mute

p

8

1

p

let ring

69

Picc.

Fl. 1.2

Ob. 1.2

E. Hn.

Bsn. 1.2

Cbsn.

Cl. in E \flat

Cl. in B \flat 1

Cl. in B \flat 2

Cl. in B \flat 3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax. 1.2

T. Sax.

Bar. Sax.

In. in F 1.2

In. in F 3.4

Tpt. in B \flat

t. in B \flat 1.2

t. in B \flat 3.4

Thn. 1.2

B. Tbn.

Euph.

Tba.

Cb.

Hrp.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

78

Picc.

Fl. 1.2

Ob. 1.2

E. Hn.

Bsn. 1.2

Cbsn.

Cl. in Eb

Cl. in B♭ 1 all

Cl. in B♭ 2

Cl. in B♭ 3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax. 1.2

T. Sax.

Bar. Sax.

In. in F 1.2

In. in F 3.4

Tpt. in B♭

t. in B♭ 1.2 1. fiber straight mute

t. in B♭ 3.4

Tbn. 1.2 1. mute out

B. Tbn.

Euph.

Tba

Cb.

Hrp.

Pno.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 large soft mallet

Perc. 5

86

Picc. *morendo*

Fl. 1 *morendo*

Fl. 2 *morendo*

Ob. 1.2

E. Hn.

Bsn. 1.2

Cbsn.

Cl. in Eb

Cl. in Bb 1 *morendo*

Cl. in Bb 2 *morendo*

Cl. in Bb 3 *morendo*

B. Cl. *morendo*

Cb. Cl. *morendo*

S. Sax.

A. Sax. 1.2

T. Sax.

Bar. Sax.

Hn. in F 1.2

Hn. in F 3.4

P. Tpt. in Bb

Tpt. in Bb 1.2 *1. switch to metal mute*

Tpt. in Bb 3.4

Tbn. 1.2

B. Tbn.

Euph.

Tba. *morendo*

Cb. *morendo*

Hrp. *p with force*

Pno.

Tim.

Perc. 1 *p with force*

Perc. 2 *p with force*

Perc. 3

Perc. 4

Perc. 5 *p with force*

poco rit.

94 Excited (♩ = 132)

Picc.

Fl. 1 *p lightly*

Fl. 2 *p lightly*

Ob. 1.2

E. Hn.

Bsn. 1.2

Cbsn.

Cl. in E♭

Cl. in B♭ 1 *p lightly*

Cl. in B♭ 2

Cl. in B♭ 3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax. 1.2

T. Sax.

Bar. Sax.

94 Excited (♩ = 132)

Hn. in F 1.2

Hn. in F 3.4

P. Tpt. in B♭

Tpt. in B♭ 1.2

Tpt. in B♭ 3.4

Tbn. 1.2

B. Tbn.

Euph.

Tba.

Cb.

Hrp. *mp*

Cel. *mp* Celesta *mf* *mp*

Timp.

Perc. 1 *p* *mf*

Perc. 2 *mf*

Perc. 3 *mf lightly* Marimba medium mallets

Perc. 4

Perc. 5 *motor off* *mp*

109

Picc.

Fl. 1

Fl. 2

Ob. 1.2

E. Hn.

Bsn. 1.2

Cbsn.

Cl. in Eb

Cl. in Bb 1

Cl. in Bb 2

Cl. in Bb 3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax. 1.2

T. Sax.

Bar. Sax.

Hn. in F 1.2

Hn. in F 3.4

P. Tpt. in Bb

Tpt. in Bb 1.2

Tpt. in Bb 3.4

Tbn. 1.2

B. Tbn.

Euph.

Tba.

Cb.

Hrp.

Cel.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

116

Picc.

Fl. 1

Fl. 2

Ob. 1.2

E. Hn.

Bsn. 1.2

Cbsn.

Cl. in Eb

Cl. in B \flat 1

Cl. in B \flat 2

Cl. in B \flat 3

B. Cl.

Cb. Cl.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

In. in F 1.2

In. in F 3.4

Tpt. in B \flat

t. in B \flat 1.2

t. in B \flat 3.4

Thn. 1.2

B. Tbn.

Euph.

Tba.

Cb.

Hrp.

Cel.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

120