

Andrew Pease

RINGS

for Wind Band
2026

PERUSAL

ANDY PEASE WRITES MUSIC

Instrumentation

Flute 1-2
Oboe
Bassoon
Clarinet 1-3
Bass Clarinet
Alto Saxophone 1-2
Tenor Saxophone
Baritone Saxophone

Trumpet 1-3
Horn 1-2
Trombone 1-3
Euphonium (BC and TC)
Tuba

Timpani & Triangle
Crotales (2 octaves)
Chimes
Glockenspiel
Vibraphone
Bass Drum

Duration: c. 4 minutes

Composer bio

Andrew Pease (b. 1979) serves as Associate Professor of Music and Director of Instrumental Music at Hartwick College in Oneonta, NY, where he leads the Wind Ensemble and Brass Ensemble. He also co-directs the Catskill Valley Wind Ensemble, a community band also based in Oneonta. His guest conducting work has taken him to several states and the UK, and he has presented nationally and internationally on topics in the wind band field. He has degrees from Dartmouth College, Colorado State University Teachers College, and Florida State University. He completed doctoral studies in wind conducting at Arizona State University, studying with Dr. Hill. His work there earned him the 2017 American Prize in Collegiate Wind Band Conducting. He started his career in New York City, where he was the director of the Columbia University Wind Ensemble and the community band Columbia Summer Winds. Throughout his varied career, he has directed players of all ages and ability levels, from elementary beginning band to adult amateurs to professional ensembles. He got his start as a composer writing rock songs in high school, and he has written and arranged for wind bands and chamber groups ever since. His latest compositions appear at his personal website, www.andypease.com. He also runs two websites dedicated to wind bands. Wind Band Literature (windliterature.org) is a repertoire resource for bands around the world. The Wind Band Symphony Archive (windsymphonies.org) is a dynamic archive of symphonies for wind band.

Program Notes

Rings takes a metaphor and runs with it. I had planetary rings in mind as I started it, the idea being that we look at them from a distance and grow to appreciate their beauty even more as we look closer and realize they're actually made from bits of ice and dust. The music takes the same approach, beginning from a distance and gradually zooming in, revealing hidden details even as we retain our appreciation for the whole. This is also true of the people in our lives, who become more dear, and our relationships more profound, as we look closer.

So, this space piece is really about people. May we find the hidden beauty in each other as we do in the cosmos.

Andrew Pease
January 28, 2026

Performance Notes

Rings should sparkle, hence the entire fleet of mallet percussion. While the two octaves of crotales greatly enhance this effect, they are ultimately optional, and can be covered with a second glockenspiel or left out entirely.

PERUSAL

PERUSAL

7 Tender and tentative (♩ = 53)

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. 1 *tutti mp*
Cl. 2 *mp*
Cl. 3 *mp*
Bs. Cl. *mp*
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Tpt. 1 *mp*
Tpt. 2
Tpt. 3
Hn. 1 *mp*
Hn. 2 *mp*
Ton. 1
Tbn. 2
Euph. *mp*
Tba.
Timp.
Crot.
Chim.
Glock.
Vib.
B. D.

PERUSAL

poco accel. [29] Faster, getting excited (♩ = 72)

2. *mp* *mf* *f* *a2*

Fl. 1, 2 *p* *mf* *f*

Ob. *p* *f*

Bsn. *f* *fp* *f*

Cl. 1 *p* *mp* *p* *f*

Cl. 2, 3 *p* *mp* *p* *f*

Bs. Cl. *f* *fp* *f*

A. Sax. 1, 2 *p* *mf* *f*

T. Sax. *f*

Bar. Sax. *f* *fp* *f*

Tpt. 1 *fp*

Tpt. 2, 3 *fp*

Hn. 1, 2 *f*

Tbn. 1 *f* *fp* *p* *f*

Euph. *f* *fp* *p* *f*

Tba. *f* *fp* *f*

Timp. *f*

Crot. *mf* *f*

Chim. *mf* *f*

Glock. *mf* *f*

Vib. *mf* *f*

B. D.

This page contains a musical score for a variety of instruments. The instruments listed on the left are: Fl. 1, 2; Ob.; Bsn.; Cl. 1, 2, 3; Bs. Cl.; A. Sax. 1, 2; T. Sax.; Bar. Sax.; Tpt. 1, 2, 3; Hn. 1, 2; Trbn. 1, 2; Euph.; Tba.; Timp.; Croc.; Chim.; Glock.; Vib.; and B. D. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *p* (piano) and *mf* (mezzo-forte) are present. A large, semi-transparent watermark reading "PERUSAL" is overlaid across the center of the page.

rall.

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. 1
Cl. 2
Cl. 3
Bs. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Ton. 1
Tbn. 2
Euph.
Tba.
Timp.
Crot.
Chim.
Glock.
Vib.
B. D.

43 a tempo

rit.

solo

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. 1
Cl. 2
Cl. 3
Bs. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Euph.
Tba.
Timp.
Crot.
Chim.
Glock.
Vib.
B. D.

f *mp* *p* *mf* *p* *f* *mp* *p* *f* *mf* *f* *mf*

To Tri. Triangle

49 Suspended in time (♩ = 50)

Fl. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2 3

Bs. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Tri.

Crot.

Chim.

Glock.

Vib.

B. D.

tutti

p

pp

f

a2

tr

pp

p

pp

f

a2

p

pp

p

pp

p

f

tutti

p

f

pp

f

molto rit.

58 With deep awe and reverence (♩ = 50)

This page contains the musical score for a full orchestra, starting at measure 58. The tempo is marked **molto rit.** and the performance instruction is **With deep awe and reverence (♩ = 50)**. The score is written for the following instruments:

- Fl. 1 & 2
- Ob.
- Bsn.
- Cl. 1
- Cl. 2 & 3
- Bs. Cl.
- A. Sax. 1 & 2
- T. Sax.
- Bar. Sax.
- Tpt. 1 & 2
- Hn. 1 & 2
- Trbn. 1 & 2
- Euph.
- Tba.
- Tri. (I.v.)
- Crot.
- Chim.
- Glock.
- Vib.
- B. D.

The score features various dynamics such as *f*, *ff*, and *mf*, and includes performance markings like *a2* and *pedal freely*. A large watermark reading "PERUSAI" is overlaid across the center of the page.

64

Fl. 1 2 *p*

Ob. *p*

Bsn. *mp* *p* *solo* *p*

Cl. 1 *p*

Cl. 2 3 *p*

Bs. Cl. *mp* *p*

A. Sax. 1 2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Tpt. 1 *p* *a2* *p*

Tpt. 2 3 *p*

Hn. 1 2 *p*

Trbn. 1 *mp*

Trbn. 2 *mp*

Euph. *mp*

Tba. *mp* *p*

Tri. *p* *mp*

Crot. *mp* slow roll, let ring

Chim. *mp* slow roll, let ring

Glock. *mp* slow roll, let ring

Vib. *mp* slow roll, let ring

B. D. *mp*

JERUSALEM