



Childhood Memories

CONNOR DUNFORD

Instrumentation

Full Score	1
Flute 1	4
Flute 2	4
Oboe	2
B \flat Clarinet 1	4
B \flat Clarinet 2	4
B \flat Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B \flat Trumpet 1	4
B \flat Trumpet 2	4
B \flat Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Trombone 1	3
Trombone 2	3
Trombone 3	3
Euphonium	4
Baritone T.C.	2
Tuba	4
String Bass	2
Timpani	2
Mallets	2
Marimba, Bells	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	5
Mark Tree, Suspended Cymbal, Ride Cymbal, Triangle, Crash Cymbals	

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About the Composer



Connor Dunford (b. 2006) is a saxophonist and composer studying Music Education at James Madison University in Harrisonburg, Virginia. In 2025, Connor graduated from Franklin County High School in Rocky Mount, Virginia, where he served as a drum major and performed in various ensembles. As one of the youngest published composers of band and orchestral music, Connor intends to offer a fresh musical voice that is engaging for musicians and audiences alike. Many of his compositions, which are published by Wingert-Jones Publications, have appeared on the BandWorld Top 100 List and are JW Pepper Editors' Choice Selections. Additionally, his pieces have been performed in new music reading sessions at major state and university conferences across the country.

As a saxophonist, Connor has received several honors in saxophone performance, including performances with the Virginia All-State Symphonic Band in 2024 and 2025, as well as performances in various other district and area honor bands. At James Madison University, he performs with the Symphonic Band, Wind Symphony, and the Marching Royal Dukes. His saxophone instructors have included Dr. Sheldon Johnson (Radford University), Wayne Tice (West Point Band), and David Pope (James Madison University). Professional affiliations as a composer and educator include the American Society of Composers, Authors, and Publishers (ASCAP), the National Association for Music Education (NAfME), and the Virginia Music Educators Association (VMEA). After college, Connor plans to continue to compose and arrange music, along with beginning his career as a public school music educator.

Childhood Memories

As I've begun to transition into college, I've started to reflect on the past 18 years of my life (however short or long those years may seem to you), looking back specifically on my childhood and the distant memories that I, and many other people, hold from that time in their lives. *Childhood Memories* is meant to depict this, looking back on the lighthearted memories that many people have from childhood. However, the piece also explores the other complicated emotions of this time, including times of sadness and worry, but ends with a positive outlook toward the future that can lie ahead.

After opening with a brief flourish, the piece transitions into a waltz-style section, which returns several times throughout the piece. A playful trumpet solo introduces the central melody of the piece, along with warm chords from the mid and low voices below this. After some additional development and transferring of the melody, a key change to F major at M.34 introduces a new melody in Alto Saxophones and Horns, after which several counterlines begin to interact, building into the climax of the piece back in the original key of E-flat major at M.54. This section stretches out aspects of the main melody between the Alto Saxophones and Horns in common time, with bold chords from other voices and ornamentation from the upper Woodwinds. Following this climax, the piece moves back to the original playful version of the melody with a beautiful counterpoint line with a Flute solo, before completing the final swell of the piece. From here, several solos waltz out the melody, before settling into a *ritardando* and ending the piece.

Rehearsal Suggestions

- The conductor can take liberties with *rubato* in certain sections of this piece with swells and *diminuendos* (e.g. M.1) to create motion throughout the musical lines. With this, ensure to pay close attention to all written tempo markings.
- The dotted rhythms in the main melody of the piece (e.g. M.9), especially when seen soloistically, do not have to be perfectly in time. The goal is to achieve a lighthearted lilting effect, almost as if someone were playfully singing the tune. Additionally, the Trumpet soloist can feel free to add vibrato to further the color in these sections.
- To best achieve the waltz feel, ensure that non-melody voices that enter on counts one or two have a slight decay throughout the value of the note (e.g. M.5). None of this should feel robotic in nature.

I hope you enjoy the rich musical moments and nostalgia in *Childhood Memories*!



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Recordings are available on all major streaming services.

5 A little faster ♩ = 96

9

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

3
4

mp *subito p*

A. Sax. 1, 2

T. Sax.

B. Sax.

mp *subito p*

5 A little faster ♩ = 96

9

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

3
4

mp *subito p* *mf* Solo

Ride Cymbal: stick

Fl. 1, 2
Ob.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
Bsn.
A. Sax. 1, 2
T. Sax.
B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2, 3
Hn. 1, 2
Tbn. 1, 2
Tbn. 3
Euph.
Tuba
Timp.
Mal.
Perc. 1
Perc. 2

mp
p
p
p
p

a2

17

Fl. 1, 2 *mf*

Ob. *mp*

B \flat Cl. 1 *mf*

B \flat Cl. 2, 3 *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sax. 1, 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

17

B \flat Tpt. 1

B \flat Tpt. 2, 3

Hn. 1, 2 *mp*

Tbn. 1, 2 *mp*

Tbn. 3 *mp*

Euph. *mp*

Tuba *mp*

Timp. *mp*

Mal. *mf*

Perc. 1

Perc. 2 *mp*

25 *rall.*

Fl. 1, 2 *p mp cresc.*

Ob. *mp cresc.*

B \flat Cl. 1 *p mp cresc.*

B \flat Cl. 2, 3 *p mp cresc.*

B. Cl. *p mp cresc.*

Bsn. *p mp cresc.*

A. Sax. 1, 2 *p mp a2*

T. Sax. *mp cresc.*

B. Sax. *p mf cresc.*

25 *rall.*

B \flat Tpt. 1 *p mp cresc.*

B \flat Tpt. 2, 3 *p mp cresc.*

Hn. 1, 2 *p mp cresc.*

Tbn. 1, 2 *p mp*

Tbn. 3 *p mp cresc.*

Euph. *p mp cresc.*

Tuba *p mp cresc.*

Timp. *p*

Mal. *mp cresc.*

Perc. 1 *mp cresc.*

Perc. 2 *mp*

38

Fl. 1, 2
Ob.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
Bsn.
A. Sax. 1, 2
T. Sax.
B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2, 3
Hn. 1, 2
Tbn. 1, 2
Tbn. 3
Euph.
Tuba
Timp.
Mal.
Perc. 1
Perc. 2

p *mf* *p*
mf *p*
mf *p*
mf *p*
mf *p*
mp *a2* *mp* *a2*
mf *p*
mp *mp*
mp *p*
mf *p*
mf *p*
mf *p*
mf *p*
mf *p*
mf *Mark Tree*

38

35 36 37 38 39

42

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

42

40 41 42 43 44

46 Moving forward ♩ = 92

accel.

Fl. 1, 2 *mf* *mp cresc. poco a poco*

Ob. *mf* *mp cresc. poco a poco*

B♭ Cl. 1 *mf* *mp cresc. poco a poco*

B♭ Cl. 2, 3 *mf* *mp cresc. poco a poco*

B. Cl. *mf* *mp cresc. poco a poco*

Bsn. *mf* *mp cresc. poco a poco*

A. Sax. 1, 2 *mf* *mp cresc. poco a poco*

T. Sax. *mf* *mp cresc. poco a poco*

B. Sax. *mf* *mp cresc. poco a poco*

accel. **46 Moving forward** ♩ = 92

B♭ Tpt. 1 *mf* *mp cresc. poco a poco*

B♭ Tpt. 2, 3 *mf* *mp cresc. poco a poco*

Hn. 1, 2 *mf* *mp cresc. poco a poco*

Tbn. 1, 2 *mf* *mp cresc. poco a poco*

Tbn. 3 *mf* *mp cresc. poco a poco*

Euph. *mf* *mp cresc. poco a poco*

Tuba *mf* *mp cresc. poco a poco*

Timp.

Mal. To Bells

Perc. 1 *mp* *cresc. poco a poco* x = rim: bring out

Perc. 2

50 *sim.* *molto rit.* *a2* *a2*

Fl. 1, 2 *f*

Ob. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2, 3 *f* *a2*

B. Cl. *f* *3*

Bsn. *f*

A. Sax. 1, 2 *f*

T. Sax. *f*

B. Sax. *f* *3*

50 *molto rit.* *a2*

B♭ Tpt. 1 *f*

B♭ Tpt. 2, 3 *f* *a2*

Hn. 1, 2 *f* *a2*

Tbn. 1, 2 *f*

Tbn. 3 *f*

Euph. *f*

Tuba *f* *3*

Timp. *f* *mf*

Mal. *f* *Bells*

Perc. 1 *f* *mf*

Perc. 2 *Sus. Cym.* *mf*

mf

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54 Maestoso ♩ = 80

Fl. 1, 2
Ob.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
Bsn.
A. Sax. 1, 2
T. Sax.
B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2, 3
Hn. 1, 2
Tbn. 1, 2
Tbn. 3
Euph.
Tuba
Timp.
Mal. Marimba: hard mallets
Perc. 1 Cr. Cym.
Perc. 2

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Cr. Cym. *ff*

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molto rall. Solo **69** **Tempo primo** ♩ = 92

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

Ob. *mf* *p*

B♭ Cl. 1 *mf* *p*

B♭ Cl. 2, 3 *mf* *p*

B. Cl. *mf* *p*

Bsn. *mf* *p*

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

T. Sax. *mf* *p*

B. Sax. *mf* *p*

3
4

molto rall. Solo **69** **Tempo primo** ♩ = 92

B♭ Tpt. 1 *mf* *p* *mf*

B♭ Tpt. 2, 3 *mf* *p*

Hn. 1, 2 *mf*

Tbn. 1, 2 *mf* *p*

Tbn. 3 *mf* *p*

Euph. *mf* *p*

Tuba *mf* *p*

Timp.

Mal. *mf* *p*

Perc. 1 *mf*

Perc. 2 *mf* *p* Ride Cymbal

3
4

77 Tutti

Fl. 1, 2 *mp cresc.*

Ob. *p mp cresc.*

B♭ Cl. 1 *p mp cresc.*

B♭ Cl. 2, 3 *p mp cresc.*

B. Cl. *mp cresc.*

Bsn. *mp cresc.*

A. Sax. 1, 2 *mp cresc.*

T. Sax. *mp cresc.*

B. Sax. *p mp cresc.*

B♭ Tpt. 1 *mp cresc.*

B♭ Tpt. 2, 3 *p mp cresc.*

Hn. 1, 2 *mp cresc.*

Tbn. 1, 2 *mp cresc.*

Tbn. 3 *cresc.*

Euph. *mp cresc.*

Tuba *mp cresc.*

Timp.

Mal. *mp cresc.*

Perc. 1 *mp cresc.*

Perc. 2 *mf*

rit. al fine
Solo

mf

p

mp

rit. al fine

p

p

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

