

Primrose Path

For ensemble of 25 instruments

By Philip Armstrong

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For ensemble of 25 instruments, incorporating ideas from The Greatest Show on Earth by Richard Dawkins as a point of departure

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1. Fantasia of Pollen on the Breeze	page 3
2. Sunbird to a Meadow of Flowers	54
3. Boy Digs for Tubers, Bulbs and Corms	72
4. Proboscis to a Tubular Nectary	79
5. Bees to the Violet Blossom	95
6. Boy Peruses the Deep Roots	104
7. Butterfly Shapes the Floral Extravaganza	115

Instrumentation:

- Flute
- Oboe
- Clarinet Bb
- Bassoon
- Horn F
- 1st Trumpet C
- 2nd Trumpet C
- Trombone
- Tuba
- Timpani
- Percussion: 2 sus. cymbals, 2 wood blocks (low/hi), 3 tom toms (low/med/hi), snare drum, pedal bass drum, hi hat, triangle, cowbell, tambourine
- Harp
- Keyboard: the choice of synthesised or sampled timbres is at the discretion of the keyboardist/conductor
- Violin I (4)
- Violin II (3)
- Viola (2)
- Violoncello (2)
- Contrabass

Composed in 2012

Duration approximately 50 minutes

1. Fantasia of Pollen on the Breeze

Philip Armstrong

Vivacissimo (♩=148)

Flute: *pitchless*, *pp*, *nat.*, *p*, *mf*, *p*, *mf*, *p*, *f*, *mp*

Oboe: *f*, *mp*

Clarinet in Bb: *f*, *mp*

Bassoon: *mp*

Horn in F: *mp*

1st Trumpet in C: *mp*

2nd Trumpet in C: *mp*

Trombone: *mp*

Tuba: *mp*

Timpani: *mp*

Percussion: *mp*

Harp: *mp*

Keyboard: *mp*

Violin I: *mp*

Violin II: *mp*

Viola: *mp*

Violoncello: *ricochet*, *p*, *mp*

Contrabass: *pizz.*, *arco-ricochet*, *mp*

Fl. I
 p mf p mf p 3

Ob.
 f 3 f 3 mp f 3 f 3 mp f 3 mp f 3 mp

Cl.
 -

Bsn.
 -

Hn.
 -

C Tpt.
 -

C Tpt.
 -

Tbn.
 -

Tba.
 -

Timp.
 -

Perc.
 -

Hp.
 mp

Key.
 -

Vln. I
 -

Vln. II
 -

Vla.
 -

Vc.
 p 3

Cb.
 p 3 pizz.

27 **A**

Fl. I *p* *mf* *p* ³ *p* *mf* *p* ³ *p* *mf* *p* ³ *p* *mf* *p*

Ob. *mp*

Cl.

Bsn. *mp*

Hn.

C Tpt. con sord. *mp*

C Tpt. con sord. *mp*

Tbn.

Tba.

Timp.

Perc.

Hp. *p* *mp* *p* *mp*

Key.

Vln. I solo **A** *mp* ricochet

Vln. II *mp* *pp* *mp* *pp* *mp*

Vla. *mp* *mp* *mp*

Vc. *p* *p* *p*

Cb. arco *mp* *mp* *mp*

38

Fl. I *mf p mf p* 3

Ob. *mf* 3

Cl. *mf* 3

Bsn. *mp*

Hn. *mp*
senza sord.
mp

C Tpt. *mp*

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp. *p mp p mp*

Key.

Vln. I *pp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.

B

tutti
p

Fl. I *p* *mf* *p* 3

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Key.

Vln. I *p* *pp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.

61 **C**

Fl. I *mp*

Ob. *mf* *mp* *mf* *mp* *f*

Cl. *mf* *mp* *mf* *mp* *f*

Bsn. *mp* *mp* *mp* *mp* *f*

Hn.

C Tpt.

C Tpt. *mp*

Tbn.

Tba.

Timp.

Perc.

Hp.

Key.

C

Vln. I *pp* *pp* *pp* *pp*

Vln. II *pp* *pp* *pp* *pp*

Vla. *p* *p* *p* *p* *gliss.*

Vc. *mf* *f* *p* *mf* *p* *mp* *p*

Cb. *f* *p* *mp* *mp* *mp*

bow the bridge while dampening strings (w/out tone) *pp*

tap upper sounding board with fingers *p*

each player interprets rhythms slightly differently

each player interprets rhythms slightly differently

73 **D** **E**

Fl. I *mp* *mf* *mp* *f* *p* *mf* *p* *mf* *p* *mp*

Ob. *mp* *f*

Cl. *mp* *mf* *mp*

Bsn. *mp* *mf* *mp*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Tba. *mp*

Timp.

Perc. cymbal ride *p* tom tom (low) *f* *mp* *mf* cowbell *f* woodblocks (low/high) *f*

Hp.

Key.

D **E**

Vln. I *f* *p* *f* *p*

Vln. II *f* *p* *f* *p*

Vla. *gliss.* *p* *f* *p*

Vc. *mf* *f* *p* *mf* *p* *mp* *f* *p* *f*

Cb. *f* *p* *mp* *f* *p* *f* *p*

86

Fl. I *f* *p* *mf* *p* *mf* *p* *mp* *f* *mp* *mf* *mp*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc. *mp* *mf* *mp* *mf* *f*

Hp.

Key.

Vln. I *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vln. II *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vla. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *arco* *p* *mf*

Vc. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *mp* *f* *p*

Cb. *f* *p*

F

F

This musical score page features the following instruments and parts:

- Fl. I:** Flute I part with dynamic markings *f*, *p*, *mf*, *mp*, and *f*. It includes complex rhythmic patterns with slurs and accents.
- Ob., Cl., Bsn., Hn., C Tpt., Tbn., Tba., Timp., Key:** These instruments are listed on the score but have no notation on this page.
- Perc.:** Percussion part with dynamic markings *mp*, *mf*, and *f*. It features a rhythmic pattern with slurs.
- Vln. I, Vln. II, Vla., Vc., Cb.:** String parts with dynamic markings *f*, *p*, *mf*, and *p*. The parts include *pizz.* (pizzicato) and *arco* (arco) markings, along with various slurs and accents.

105

Fl. I *f* *mp* 6 *f* *p* *mf* *p* *mf* *p* 3 3

Ob.

Cl.

Bsn.

Hn.

C Tpt. *f* 3 *mf* 3 *f* 3

C Tpt. *f* 3 *mf* 3 *mf* 3

Tbn. *f* *mf*

Tba. *f* *mf*

Timp. *p<f* 3 *p<f* 3 *p<f* 3 *p<f* 3

Perc. Snare drum *f* *p*

Hp.

Key.

Vln. I *f* *p* *f* *p* arco *f* *p*

Vln. II *f* *p* *f* *p* pizz. *f* *p*

Vla. *f* *p* 3

Vc.

Cb.

G

G

117

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Key.

Vln. I

Vln. II

Vla.

Vc.

Cb.

H

mp *f* *mp* *f*

f *mf* *f* *mf* *f* *mf*

p *p* *p* *p*

pizz. *p*

5 5 5 5 6 6

129

I

Fl. I *f* > *mp* *f* > *mp* *f* >

Ob. *f* > *mp* *f* > *mp* *f* >

Cl. *mp* *f* >

Bsn. *p*

Hr. *f* *f*

C Tpt. *f* *mf* *f*

C Tpt. *f* *mf* *f*

Tbn. *f* *f*

Tba. *f* *mf* *f*

Timp. *p* *f* *p < f*

Perc. *f* *p* *f* *p*

Hp.

Key.

I

Vln. I *p*

Vln. II *p*

Vla. *p* *p*

Vc.

Cb. *pizz.* *p*

142

J

K

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Key.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

f

mf

p < f

f

mf < f p < f

Tom toms (low/medium/high)

p

pizz.

f

154

Fl. I *f* 3 3 3 3 **L**

Ob.

Cl.

Bsn. *f* 3

Hn. *f* 3

C Tpt. *f*

C Tpt. *f*

Tbn. *p* *f* 3

Tba. *p* *f* 3

Timp. *f* *mp* *f* *mp* *f* 3 3

Perc. *f* *f*

Hp.

Key. *f*

Vln. I *mf* *f* 3 3 3 3 **L**

Vln. II *mf* *f* 3 3 3 3

Vla. *mf* *f* 3 3 3 3

Vc. *f* 3 3 3 3 5

Cb. *f* 3 3 3 3 3 3

165

Fl. I *f* *f* *f* *f* *mp*

Ob. *f* *f* *f* *f* *mp*

Cl. *p* *mp*

Bsn. *p* *mp* *f*

Hn. *f*

C Tpt. *mp* *mp* *f*

C Tpt. *f*

Tbn. *p* *f*

Tba. *f*

Timp. *p* *mp* *p* *mp* *p* *mp* *f*

Perc. *f*

Hp.

Key. *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

M N

177

Fl. I *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp* *mf* *f* *mf* *f* *p* *f*

Hn. *f*

C Tpt. *mp* *f* *f* *f* *f*

C Tpt. *f* *f* *f* *f*

Tbn. *p* *f*

Tba. *f* *mf* *f* *mf* *f* *p* *f*

Timp. *f*

Perc. *f*

Hp.

Key. *mp*

Vln. I M N *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p*

Cb. *p*

189 O

Fl. I *f* 3 3 3 3

Ob.

Cl.

Bsn. *f* *f p f p f p mp*

Hn. *f* *f*

C Tpt. *f*

C Tpt. *f*

Tbn. *f* *f*

Tba. *p* *f*

Timp. *f* *mp < f* *mp < f* *mp < f*

Perc. *f*

Hp.

Key. *f* *p*

Vln. I *mf* *f* 3 3 3 3 O

Vln. II *mf* *f* 3 3 3 3

Vla. *mf* *f*

Vc. *f* *f*

Cb. *f* *f*

202

Fl. I
Ob.
Cl.
Bsn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tba.
Timp.
Perc.
Hp.
Key.
Vln. I
Vln. II
Vla.
Vc.
Cb.

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

Detailed description: This page of a musical score, numbered 202, features 15 staves for various instruments. The Flute I staff has a dynamic marking of *p* followed by *f* with a slur. The Bassoon staff has dynamic markings of *mf* and *mp*. The Horn, Trumpet, and Trombone staves have a dynamic marking of *f*. The Tuba, Timpani, and Percussion staves have dynamic markings of *p* and *f*. The Keyboard staff contains complex chordal textures with some triplets and quintuplets. The Violoncello staff has a dynamic marking of *p*. The other staves (Oboe, Clarinet, Violin I & II, Viola, and Contrabass) are mostly blank.

P
218

Fl. I
Ob.
Cl.
Bsn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tba.
Timp.
Perc.
Hp.
Key.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
p
p
mf
p
p
p

230

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Key.

Vln. I

Vln. II

Vla.

Vc.

Cb.

241 **Q**

Fl. I
Ob.
Cl.
Bsn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tba.
Timp.
Perc.
Hp.
Key.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p

p

p

p

Q

Detailed description: This page of a musical score, numbered 241, features a section marked with a 'Q' in a box. The score is arranged in a standard orchestral layout. The woodwind section includes Flute I, Oboe, Clarinet, and Bassoon. The brass section includes Horn, two Trumpets (C Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Percussion (Perc.), and Harp (Hp.). The keyboard part (Key.) features dense chordal textures. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play complex rhythmic patterns, with the Clarinet and Bassoon parts featuring numerous triplets and sixteenth-note runs. The brass instruments play sustained notes with dynamic markings of *p* (piano). The strings play a rhythmic accompaniment with various articulations and dynamics.

253

Fl. I
Ob.
Cl.
Bsn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tba.
Timp.
Perc.
Hp.
Key.
Vln. I
Vln. II
Vla.
Vc.
Cb.

The score is for a full orchestra. The woodwind section (Flute I, Oboe, Clarinet, Bassoon) has significant activity, with the Clarinet and Bassoon playing complex rhythmic patterns. The string section (Violins I & II, Viola, Violoncello, Contrabass) provides a steady accompaniment with triplets and sustained notes. The Keyboard part features dense chordal textures. The percussion and harp parts are mostly silent, with the harp playing sustained chords. The brass section (Horn, Trumpets, Trombones, Tuba) is mostly silent, with a soft *p* dynamic marking at the end of the page.

274

Fl. I *f p mf p mf p* *mp* *f p mf p mf* **S**

Ob.

Cl.

Bsn.

Hn.

C Tpt. *f* *mf*

C Tpt. *f* *mf*

Tbn. *f* *mf*

Tba. *f* *mf*

Timp. *p < f* *p < f*

Perc. *mf* *mp* *mf* *f* *p*

Hp.

Key.

Vln. I *f p f p* *f p f p* **S**

Vln. II *f p f p* *f p f* *pizz.* *arco* *pizz.*

Vla. *f p f p* *f p f p*

Vc. *p < f*

Cb. *f p*

285 **T**

Fl. I

Ob.

Cl. *mf*

Bsn. *mf*

Hn. *f*

C Tpt. *f* *mf*

C Tpt. *f* *mf*

Tbn. *f*

Tba. *f*

Timp. *p < f*

Perc. *f* *p*

Hp.

Key.

Vln. I **T**

Vln. II

Vla.

Vc.

Cb.

297 **U**

Fl. I
Ob.
Cl.
Bsn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tba.
Timp.
Perc.
Hp.
Key.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *f* *mp* *f*
mp *f* *mp* *f*
p
mf
f *mf*
mf *f* *mf*
mf *f* *mf*
f *p*
p *arco* *p* *arco* *p*
pizz. *p* *mf* *mf*

308

V

W

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Key.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

f

mp

f

p

f

mf

f

mf

f

mf

f

mf

p

f

p

p

pizz.

p

p

p

p

pizz.

p

5

6

3

3

3

3

5

6

320

Fl. I *mp* *f* *mp* *f* *mp* *f* *f* 3 3 3 3 3

Ob. *mp* *f* *mp* *f* *mp* *f* *f*

Cl. *mp* *f* *mp* *f* *mp* *f* *f*

Bsn. *mf* *f* *p* *f* *f*

Hn. *f* *f* 3

C Tpt. *f* *f*

C Tpt. *f* *f*

Tbn. *f* *f* 3

Tba. *mf* *f* *p* *f* *f* 3 3 3 3 3

Timp. *f* 3

Perc. *f*

Hp.

Key.

Vln. I *f* *mf* *f* 3 3 3 3 3

Vln. II *f* *mf* *f* 3 3 3 3 3

Vla. *f* *mf* *f* 3 3 3 3 3

Vc. *f* *mf* *f* 3 3 3 3 3

Cb. *f* *mf* *f* 3 3 3 3 3

This page of a musical score, numbered 32, features a variety of instruments. The woodwind section includes Flute I (Fl. I), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), and Trombone (Tba.). The percussion section consists of Timpani (Timp.), Percussion (Perc.), and Harp (Hp.). The keyboard part is labeled 'Key.'. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is marked with dynamic levels such as *p*, *mp*, *mf*, and *f*. It contains several musical notations, including triplets, sixteenth-note runs, and slurs. Rehearsal marks 'Z' and 'AA' are present. The page number '341' is written at the beginning of the Flute I staff.

355

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Hrp.

Key.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

pp

cresc.

div.

370

Fl. I *p* *mf* **BB**

Ob. *mf* *mf*

Cl. *mf* *mf*

Bsn. *mf* *mf*

Hn. *mf* *mf*

C Tpt. *mf* *mf*

C Tpt. *mf* *mf*

Tbn. *mf* *mf*

Tba. *mf* *mf*

Timp.

Perc. *pp* *mf* *mf* Hi hat - closed - open

Hp. *mf* *mf*

Key. *mp* *mf*

Vln. I *mf* **BB**

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* *mf*

383 **CC**

Fl. I
Ob.
Cl.
Bsn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tba.
Timp.
Perc.
Hp.
Key.
Vin. I **CC**
Vin. II
Vla.
Vc.
Cb.

p, *pp*, *cresc.*, *pp*, *cresc.*, *p*, *cresc.*, *p*, *cresc.*, *p*, *cresc.*, *p*, *cresc.*, *p*, *cresc.*, *p*, *cresc.*, *p*, *cresc.*

410

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Key.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

mp

tutti

div.

This musical score page, numbered 38, covers measures 418 to 432. It features a full orchestral arrangement with the following parts: Flute I, Oboe, Clarinet, Bassoon, Horn, Trumpet (C), Trumpet (C), Trombone, Tuba, Timpani, Percussion, Harp, Keyboard, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes various musical notations such as triplets, slurs, and dynamic markings. A prominent **FF** (fortissimo) marking is present in measures 420 and 422. The Violoncello part includes an *arco* instruction starting in measure 422. The Percussion part features a complex rhythmic pattern of triplets. The Harp part has a few notes in measure 432. The Keyboard part is mostly sustained chords. The string parts have melodic and harmonic lines, with the Violin I part also featuring a **FF** marking in measure 420.

HH

Fl. I
Ob.
Cl.
Bsn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tba.
Timp.
Perc.
Hp.
Key.
Vln. I
Vln. II
Vla.
Vc.
Cb.

445

con sord.
p
mf
p
mp
mp
p
p
tutti
p

HH

HH

HH

HH

460

II

JJ

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Hr.

Key.

Vln. I

Vln. II

Vla.

Vc.

Cb.

473

Fl. I *f* *p* *mf* < *f* *f* *p*

Ob. *p*

Cl. *f* *p* *mf* *f* *p*

Bsn.

Hn. *p* *f*

C Tpt. *f* *mf* < *f* *mf* < *f* *mf* < *f*

C Tpt.

Tbn. *mf* < *f* *f*

Tba. *mf* < *f* *f*

Timp. *f*

Perc. *p*

Hp.

Key.

Vln. I *f* *p* *mf* < *f* *mf* < *f* *p* *mf* < *f* *f* *p*

Vln. II *f* *p* *mf* < *f* *p* *mf* < *f* *f* *p* *mf* < *f* *f* *p*

Vla. *f* *p* *mf* < *f* *mf* < *f* *f* *p* *mf* < *f* *f*

Vc. *f*

Cb. *f*

484

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Key.

Vln. I

Vln. II

Vla.

Vc.

Cb.

KK

p

mf

f

498 **LL** **MM**

Fl. I *f* *p* *mf* *p* *mf* *p* *mp*

Ob. *p* *mf*

Cl. *p*

Bsn. *f*

Hn. *f*

C Tpt. *f*

C Tpt. *f*

Tbn. *f*

Tba. *f*

Timp. *f*

Perc. *mf* *mp* *mf* *f* *mp*

Hp.

Key.

Vln. I *f* *p* *f* *p* *p* *mf* **MM**

Vln. II *f* *p* *f* *p* *p* *mf*

Vla. *f* *p* *f* *p* *p* *mf*

Vc. *mp* *f* *p* *f* *mp* *f* *p*

Cb. *f* *p*

pizz. *arco* *div.*

509

Fl. I *f p mf p mf p* *mp* *f p mf p mf* **NN**

Ob. *p* *mf*

Cl. *p* *mf* *mf*

Bsn.

Hn. *f* *mf*

C Tpt. *mf*

C Tpt. *mf*

Tbn. *f* *mf*

Tba. *f* *mf*

Timp. *f*

Perc. *mf* *mp* *mf*

Hp.

Key.

Vln. I *tutti* *f p f p f p* **NN** *div.* *p* *mf*

Vln. II *pizz.* *f p f p* *arco* *f p f* *p* *mf*

Vla. *pizz.* *f p f p* *arco* *f p f p* *p* *mf*

Vc. *mf*

Cb. *pizz.* *f p* *mf*

530

Fl. I *pp* *f* *mp* *f*

Ob. *mp* *f* *mp* *f*

Cl. *mp* *f* *mp* *f*

Bsn. *p*

Hn. *p* *f*

C Tpt. *f*

C Tpt. *f*

Tbn. *f*

Tba. *f*

Timp. *p* *f* *p* *f*

Perc. *f* *p*

Harp

Key

Vln. I *p* *pp*

Vln. II *p*

Vla. *p*

Vc. *pizz.*

Cb. *p*

541

Fl. I *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Ob. *mp* *f* *mp* *f* *mp* *f*

Cl. *mp* *f* *mp* *f* *mp* *f* *mf*

Bsn. *p* *mf* *f* *p* *f*

Hn. *p*

C Tpt. *mf* *f*

C Tpt. *mf*

Tbn. *f*

Tba. *mf* *f* *p* *f*

Timp. *f*

Perc. *f*

Hp.

Key.

Vin. I *p* *f* *mf*

Vin. II *p* *f*

Vla. *p* *f* *mf*

Vc. *f*

Cb. *pizz.* *f*

QQ

552

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Key.

Vln. I

Vln. II

Vla.

Vc.

Cb.

563

RR SS

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Key.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

mp

mf

f

pp

p

pp

p

mp

p

mf

f

p

mf

f

p

587

Fl. I *p* *3* *mp* *f* *p* *mf* *p* *mf* *mp* *UU*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn.

C Tpt. *mp*

C Tpt.

Tbn.

Tba.

Timp.

Perc. *mp* *mf*

Harp. *mp*

Key.

Vln. I *f* *p* *f* *p* *UU*

Vln. II *f* *p* *f* *pizz.*

Vla. *f* *pizz.*

Vc. *p* *f*

Cb.

594

Fl. I
Ob.
Cl.
Bsn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tba.
Timp.
Perc.
Hp.
Key.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
mp
p
mp
p
pizz.
p

2. Sunbird to a Meadow of Flowers

Philip Armstrong

Andantino (♩=160)

The score is divided into two systems. The top system includes:

- Flute: *p*
- Oboe: *p*
- Clarinet in B \flat : *p*
- Bassoon: *p*
- Horn in F: *mp*
- 1st Trumpet in C: *p*
- 2nd Trumpet in C: *p*
- Trombone: *p*
- Tuba: *p*
- Timpani: *p*
- Percussion: Pedal bass rum
- Harp: *p*
- Keyboard: *p*

The bottom system includes:

- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

Dynamic markings include *p*, *mp*, and *p <*. The tempo is marked *Andantino* with a metronome marking of $\text{♩} = 160$.

15 **A**

Fl. 1

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Key.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

ppp

p

p

29

Fl. I
Ob.
Cl.
Bsn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tba.
Timp.
Perc.
Hrp.
Key.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
p
mp p
p
mp p
p
pp
pp

p
mp p
p

60

D

Fl. I *mf* *p* *mp*

Ob. *mf* *p*

Cl. *p*

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc. *p*

Hp. *p*

Key.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *pizz.* *mp*

69

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Key.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mp

p

mp

mp

p

p

p

p

p

p

p

pizz.

p

E

E

cymbal (bell) ride

79

F

Fl. I *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

C Tpt. *mp*

C Tpt. *mp*

Tbn. *mp*

Tba. *mp*

Timp.

Perc.

Hp.

Key. *p*

Vln. I *arco*

Vln. II

Vla.

Vc. *pizz.* *mp*

Cb.

90

Fl. I *mf* *mp* *p*

Ob. *mf*

Cl. *mf* *p*

Bsn. *mp*

Hn. *mf* *mp*

C Tpt. *mf* *mp* *mp*

C Tpt. *mf* *mp*

Tbn. *mp*

Tba. *mp*

Timp.

Perc. *mp* *p*

Hp. *p*

Key.

Vln. I *mp* *pizz.* *p*

Vln. II *mp*

Vla. *mp*

Vc. *arco*

Cb. *mp* *pizz.*

G H G H

101

Fl. I *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn. *mp* *mp*

Hn. *mp* *mf*

C Tpt. *mp* *mf*

C Tpt. *mp* *mf*

Tbn. *mp* *mp*

Tba. *mp*

Timp.

Perc.

Hp.

Key. *p*

Vln. I *arco*

Vln. II

Vla.

Vc. *pizz.* *mp*

Cb. *mp*

Musical score for Philip Armstrong's "Primrose Path", page 64. The score includes parts for Flute I, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Timpani, Percussion, Harp, Keyboard, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 4/4 time and features a key signature of one flat (B-flat major/D minor). A rehearsal mark 'J' is located at the top right. Dynamics include *mp*, *pp*, and *arco*. The score includes various musical notations such as slurs, ties, and triplets.

124

Fl. I *mp* *mf* *p* *mf* *mf* *p* *mp* *mf* *p*

Ob. *mp* *mf* *p* *mf* *p* *mp* *p* *mf* *p*

Cl. *p* *mp* *mf* *p* *mf* *p*

Bsn. *mf* *p* *mf* *mf* *mf* *mf*

Hn. *mf*

C Tpt. *mf*

C Tpt.

Tbn.

Tba. *mp* *mf*

Timp. *mf*

Perc. *p* *mf* *p* *mf* *p* *mf* *p*

Hrp. *mf*

Key.

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

134 **K**

Fl. I *mp*

Ob. *mp*

Cl. *mp*

Bsn.

Hn. *mp*

C Tpt. *mp*

C Tpt. *mp*

Tbn.

Tba.

Timp.

Perc.

Hp. *p*

Key.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *pizz.* *mp*

143

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Key.

Vln. I

Vln. II

Vla.

Vc.

Cb.

L

mp

mp

mp

mp

152

Fl. I *p* **M** *mp* **N**

Ob.

Cl. *mp* *p* *mp*

Bsn. *mp*

Hn.

C Tpt. *mp*

C Tpt.

Tbn. *mp*

Tba. *mp*

Timp.

Perc. *p*

Hp. *p*

Key. *p*

Vln. I *pizz.* *p* **M** **N**

Vln. II

Vla.

Vc. *pizz.* *mp*

Cb. *pizz.* *p*

This page of a musical score, numbered 69, features a variety of orchestral instruments. The woodwind section includes Flute I (Fl. I), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). The brass section consists of Tuba (Tba.) and Timpani (Timp.). Percussion (Perc.) includes Harp (Hp.) and Keyboard (Key.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into two systems, each marked with a circled 'O' at the beginning. The first system starts at measure 164. Dynamics such as *mf*, *mp*, and *p* are indicated throughout. A triplet of eighth notes is marked with a '3' above it in the Horn part. The percussion part features a rhythmic pattern of eighth notes in the second system.

176

Fl. I

Ob. *p*

Cl. *p*

Bsn.

Hn.

C Tpt. *p*

C Tpt. *p*

Tbn.

Tba.

Timp.

Perc.

Harp. *p* *mp* *p* *mp* *p* *mp* *p*

Key.

Vln. I

Vln. II *pizz.* *p*

Vla. *p*

Vc.

Cb.

184

Fl. I
Ob.
Cl.
Bsn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tba.
Timp.
Perc.
Hp.
Key.
Vln. I
Vln. II
Vla.
Vc.
Cb.

arco
arco
tutti
arco
arco

3. Boy Digs for Tubers, Bulbs and Corms

Philip Armstrong

Marcia moderato (♩=160)

A

The musical score is arranged in two systems. The first system includes the Flute, Oboe, Clarinet in B♭, Bassoon, Horn in F, 1st Trumpet in C, 2nd Trumpet in C, Trombone, Tuba, Timpani, Percussion, and Harp. The second system includes the Violin I, Violin II, Viola, Violoncello, and Contrabass. The Flute, Oboe, Clarinet in B♭, and Bassoon parts feature a melodic line with triplets and dynamic markings of *f*, *mp*, and *f*. The Percussion part has a rhythmic pattern with dynamic markings of *mp*, *p*, *mp*, *mp*, *mp*, *f*, *mp*, *f*, *mp*, *p*, and *f*. The Harp part is mostly silent. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) are also silent throughout the piece.

Marcia moderato (♩=160)

A

27

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Key.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

F

f *f* *f* *mp* *f* *f* *f* *mp* *f*

mp *f*

f *mp* *f*

f *mp* *f*

f

mp *f*

mp *f*

f

mp < f *mp < f*

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

Triangle

41 **G** **H** **I** **J**

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Key.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mp* *f* *f* *mp* *f* *mp* *f* *mp*

f *mp* *f* *f* *mp* *f* *mp* *f* *mp*

mp < f *mp f* *mp* *< f* *mp f* *mp* *mp < f* *mp f* *mp* *< f* *mp f*

mf *mp* *mf* *mp*

69

L **M**

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Key.

Vln. I

Vln. II

Vla.

Vc.

Cb.

80 **N** **O**

Fl. I
Ob.
Cl.
Bsn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tba.
Timp.
Perc.
Hp.
Key.
Vln. I
Vln. II
Vla.
Vc.
Cb.

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

mp *mp* *mp* *mp* *mp* *mp* *p* *mp* *mp* *mp* *mp*

4. Proboscis to a Tubular Nectary

Philip Armstrong

Allegretto (♩=100) **A** Andante (♩=72)

Flute
Oboe
Clarinet in B♭
Bassoon
Horn in F
1st Trumpet in C
2nd Trumpet in C
Trombone
Tuba
Timpani
Percussion
Harp
Keyboard
Violin I
Violin II
Viola
Violoncello
Contrabass

53 **F** **G** $\text{♩} = 76$

Fl. mf f

Ob.

Cl.

Bsn.

Hn.

C Tpt. mf p f

C Tpt. mf

Tbn.

Tba. mf p f

Timp.

Perc. p f

Hp.

Key.

Vln. I mf arco

Vln. II mf arco

Vla. mf arco

Vc. mf arco

Cb. mf

71

H $\text{♩} = 72$ **I** $\text{♩} = 72$ **J** Allegro ($\text{♩} = 114$)

Fl. *f* *f*

Ob. *f* *f*

Cl. *f* *f p* *f p* *f p* *f p* *f p* *f p* *f p* *f p*

Bsn. *f* *f p* *f p* *f p* *f p* *f p* *f p* *f p* *f p* *f p*

Hr. *f* *p* *f p* *f p* *f p* *f p* *f p* *f p*

C Tpt. *mf* *p* *f* *p* *f p* *f p* *f p* *f p* *p* *f*

C Tpt. *p* *f* *p* *f* *p* *f p* *f p* *f p* *p* *f*

Tbn. *f* *mf* *p* *f* *p* *f p* *f p* *f p* *f p* *f p*

Tba. *f* *mf* *p* *f* *p* *f p* *f p* *f p* *f p* *f p*

Timp.

Perc. *f* *p* *f* *f*

Hp.

Key.

H $\text{♩} = 72$ **I** $\text{♩} = 72$ **J** Allegro ($\text{♩} = 114$)

Vln. I *mf* *mf* *pizz.* *arco* *pizz.* *mf*

Vln. II *mf* *mf* *pizz.* *arco* *pizz.* *mf*

Vla. *mf* *mf* *pizz.* *arco* *pizz.* *mf*

Vcl. *mf* *mf* *pizz.* *arco* *pizz.* *mf*

Cb. *f* *p* *f p* *f p* *f p* *f p* *f p* *f p* *f p* *f p*

K Andante (♩=72)

Musical score for woodwinds and percussion, measures 88-92. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba (Tba.), and Timpani (Timp.). The woodwinds and bassoon play a rhythmic pattern of eighth notes with dynamics *f* and *p*. The percussion part features a steady eighth-note accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. A repeat sign is present at the end of measure 92.

K Andante (♩=72)

Musical score for strings and double bass, measures 88-92. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The strings play a rhythmic pattern of eighth notes with dynamics *f* and *p*. The double bass part features a steady eighth-note accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. A repeat sign is present at the end of measure 92.

L ♩=72

M Allegro (♩=114)

108

Fl. *f*

Ob. *f* *p* *f*

Cl. *f* *p* *f* *p* *f* *p* *f* *p*

Bsn. *f* *p* *f* *p* *f* *p* *f* *p*

Hrn. *f* *p* *f* *p* *f* *p* *f* *p*

C Tpt. *f* *mf* *p* *f*

C Tpt. *f* *p* *f*

Tbn. *f* *p* *f* *p* *f* *p* *f* *p*

Tba. *f* *p* *f* *p* *f* *p* *f* *p*

Timp.

Perc. *f*

Hp.

Key.

L ♩=72

M Allegro (♩=114)

Vin. I *mf* *pizz.* *mf* *arco* *p* *f* *p* *f* *p*

Vin. II *mf* *pizz.* *mf* *arco* *p* *f* *p* *f* *p*

Vla. *mf* *pizz.* *mf* *arco* *p* *f* *p* *f* *p*

Vcl. *p* *f* *p* *f* *p* *f* *p*

Cb. *f* *p* *f* *p* *f* *p* *f* *p*

127

N Allegretto (♩=100) **O** Andante (♩=72)

Fl. *f* *mp*

Ob. *f* *mp*

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

Bsn. *f* *p* *f* *mp* *p*

Hrn. *f* *p* *f*

C Tpt. *f*

C Tpt. *f*

Tbn. *f* *p* *f*

Tba. *f* *p*

Timp.

Perc. *p* < *f* *p* < *f* *p* < *f*

Hp. *f* *p*

Key. *mp*

N Allegretto (♩=100) **O** Andante (♩=72)

Vin. I *p* *f* *arco*

Vin. II *f*

Vla. *f*

Vcl. *f* *p* *f*

Cb. *f* *p* *f* *p*

149

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp. *p*

Key. *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

163 **P**

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tba.
Timp.
Perc.
Hp.
Key.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
mp
p
p

182 Q

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tba.
Timp.
Perc.
Hp.
Key.
Vln. I
Vln. II
Vla.
Vc.
Cb.

221

Fl. *f*

Ob.

Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

C Tpt. *f*

Tbn. *f*

Tba. *f*

Timp.

Perc. *f* *p* *f*

Hp. *f*

Key.

Vln. I *mf* *pizz.* *arco* *mf*

Vln. II *mf* *pizz.* *arco*

Vla. *mf* *pizz.* *arco* *mf*

Vc. *mf* *pizz.* *arco* *mf*

Cb.

235 **T**

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tba.
Timp.
Perc.
Hp.
Key.
Vln. I
Vln. II
Vla.
Vc.
Cb.

243 **U** Allegretto (♩=100)

The score is for a full orchestra and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- C Tpt. (Trumpet)
- Tbn. (Trombone)
- Tba. (Tuba)
- Timp. (Timpani)
- Perc. (Percussion)
- Hp. (Harp)
- Key. (Keyboard)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

Key features of the score include:

- Flute:** Starts with a trill in the first measure of the section, followed by a melodic line with accents.
- Oboe:** Enters with a melodic line, featuring a trill in the third measure.
- Clarinet:** Provides harmonic support with a melodic line, including a trill.
- Bassoon:** Plays a melodic line with accents.
- Horn:** Plays a sustained chord in the first measure, then a melodic line.
- Trumpet/Trombone/Tuba:** Provide harmonic support with a melodic line, including a trill.
- Timpani:** Remains silent throughout this section.
- Percussion:** Features a rhythmic pattern with accents and dynamic markings (p^2 , f).
- Harp:** Plays a melodic line with accents and dynamic markings (f).
- Keyboard:** Plays a sustained chord in the first measure.
- Violin I/II:** Play a melodic line with trills and accents.
- Viola:** Play a melodic line with trills and accents.
- Violoncello/Contrabass:** Play a melodic line with accents.

5. Bees to the Violet Blossom

Philip Armstrong

Lento $\text{♩} = 46$

Flute
Oboe
Clarinet in B \flat
Bassoon
Horn in F
1st Trumpet in C
2nd Trumpet in C
Trombone
Tuba
Timpani
Percussion
Harp
Keyboard
Violin I
Violin II
Viola
Violoncello
Contrabass

Lento $\text{♩} = 46$

8

Fl. *mf* *p* *mf* *p* *mf* *p*

Ob. *p* *p* *p* *p* *p* *p*

Cl. *mf* *p* *mf* *p* *mf* *p*

Bsn. *p* *p* *p* *p* *p* *p*

Hn. *p* *p* *p* *p* *p* *p*

C Tpt. *p* *p* *p* *p* *p* *p*

C Tpt. *p* *p* *p* *p* *p* *p*

Tbn. *p* *p* *p* *p* *p* *p*

Tba. *p* *p* *p* *p* *p* *p*

Timp. *p* *p* *p* *p* *p* *p*

Perc. *f* *p* *f* *p* *f* *p* *mp* *f* *p* *p*

Hp. *p* *p* *p* *p* *p* *p*

Key. *p* *p* *p* *p* *p* *p*

Vln. I *p* *p* *mf* *p* *mf* *p*

Vln. II *p* *p* *mf* *p* *mf* *p*

Vla. *p* *p* *mf* *p* *mf* *p*

Vc. *p* *p* *mf* *p* *mf* *p*

Cb. *p* *p* *mf* *p* *mf* *p*

A B A B

Musical score for orchestra and strings, measures 15-24. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Keyboard (Key), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 15-24 include dynamic markings such as *mf*, *p*, *mp*, and *f*. The Flute, Clarinet, and Bassoon parts feature sixteenth-note passages with slurs and fingerings (6, 5, 7, 3). The Percussion part has a complex rhythmic pattern with slurs and dynamic markings. The Violin and Viola parts have slurs and dynamic markings. The Horn, Trumpet, Trombone, and Tuba parts have sustained notes with dynamic markings. The Tuba part has a short melodic phrase at the end of measure 24. The Percussion part has a short melodic phrase at the end of measure 24.

Section markers **C** are present above the Flute staff at measure 15 and above the Violin I staff at measure 24. Performance directions include "cresc poco a poco" for the Flute, Horn, Trumpet, and Viola parts.

22 D

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Key.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

mf *mf* *mf*

mp *mp* *mp* *mp* *mp* *mp*

p *p* *p* *p* *p* *p* *p* *p* *p* *p*

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

D

30 **E**

Fl. -
Ob. *cresc poco a poco*
mp *mf*
Cl. -
Bsn. *mf*
Hn. *cresc poco a poco*
mp *mf*
C Tpt. *cresc poco a poco*
mp *mf*
C Tpt. *cresc poco a poco*
mp *mf*
Tbn. -
Tba. *f* *p*
Timp. -
Perc. -
Hp. -
Key. *mp*
E
Vln. I -
Vln. II -
Vla. -
Vcl. *mp*
Cb. *f* *p*

Detailed description: This page of a musical score covers measures 30 through 36. It features a large ensemble of instruments. The woodwind section includes Flute, Oboe, Clarinet, Bassoon, Horn, and Trumpet (both C and Bb). The brass section includes Trombone, Tuba, and Keyed Bassoon. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The percussion section includes Timpani, Percussion, Harp, and Keyboard. The score is marked with a section letter 'E' at the beginning and end. The Oboe, Horn, and C Trumpet parts have a 'cresc poco a poco' instruction. Dynamics range from *mp* to *mf* for woodwinds, and *f* to *p* for strings and tuba. The tuba and cello/bass parts feature a rhythmic pattern of eighth notes with a dynamic shift from *f* to *p*. The woodwinds play sustained melodic lines with some triplet markings.

38 **F**

Fl. *mf* *p* *mf* *p* *mf* *p*

Ob. *p* *p* *p* *p* *p* *p*

Cl. *mf* *p* *mf* *p* *mf* *p*

Bsn. *p* *p* *p* *p* *p* *p*

Hn. *p* *p* *p* *p* *p* *p*

C Tpt. *p* *p* *p* *p* *p* *p*

C Tpt. *p* *p* *p* *p* *p* *p*

Tbn. *p* *p* *p* *p* *p* *p*

Tba. *p* *p* *p* *p* *p* *p*

Timp. *p* *p* *p* *p* *p* *p*

Perc. *p* *f* *p* *mp* *mf* *f* *f* *p* *f* *p* *p*

Hp. *p* *p* *p* *p* *p* *p*

Key. *p* *p* *p* *p* *p* *p*

F **G**

Vln. I *p* *p* *p* *mf* *p* *p*

Vln. II *p* *p* *mf* *p* *mf* *p*

Vla. *p* *p* *mf* *p* *mf* *p*

Vc. *p* *p* *mf* *p* *mf* *p*

Cb. *p* *p* *p* *p* *p* *p*

This page of a musical score, numbered 101, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (C Tpt.), and Trombones (Tbn.). The percussion section consists of Timpani (Timp.) and Percussion (Perc.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one flat and a 3/4 time signature. It begins at measure 46. The woodwinds and strings play melodic lines with dynamic markings such as *p*, *mf*, and *f*. The percussion part features complex rhythmic patterns with dynamic markings including *p*, *f*, *mp*, and *mf*. The string section provides harmonic support with various articulations and dynamics. The overall texture is dense and dynamic.

55 **H**

Fl. *mf* *p* *mf* *p* *cresc poco a poco*

Ob. *mp* *cresc poco a poco*

Cl. *mf* *p* *mf* *p*

Bsn. *mf* *p* *mf* *p*

Hn. *mp* *cresc poco a poco*

C Tpt. *mp* *cresc poco a poco*

C Tpt. *mp* *cresc poco a poco*

Tbn. *mp*

Tba. *f* *p* *f* *p* *f* *p* *f* *p*

Timp.

Perc. *f* *p*

Hp.

Key.

H

Vln. I

Vln. II

Vla.

Vc. *mp* *f* *p* *mp* *f* *p* *mp* *f* *p* *mp* *f* *p*

Cb. *f* *p* *f* *p* *f* *p* *f* *p*

6. Boy Peruses the Deep Roots

Philip Armstrong

Marcia moderato (♩=160)

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in C

Trumpet in C

Trombone

Tuba

Timpani

Percussion

Harp

Keyboard

Marcia moderato (♩=160)

Violin I

Violin II

Viola

Violoncello

Contrabass

20 **A** **B**

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Key.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp < f *mp < f*

mp > mp > mp > mp > mp > mp > p *mp > mp > mp > mp > mp > mp > p* *mp > mp > mp > f*

mp *f* *p* *pizz.* *arco* *mp* *f* *p* *pizz.* *p* *pizz.* *arco* *mp* *f* *p* *pizz.* *p*

p *pizz.* *mp* *p*

p *pizz.* *p*

32

Fl. I *mp* *f* *f* *f* *mp* *f*

Ob. *mp* *f*

Cl. *mp* *f* *f* *f* *mp* *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

C Tpt. *f*

Tbn. *f*

Tba. *f*

Timp. *mp < f* *mp < f*

Perc. *f* *mp < f* *mp < f* *f*

Harp

Key.

Vln. I *arco mp* *f* *pizz. p* *arco mp* *f* *arco mp* *f* *pizz. p*

Vln. II *arco mp* *f* *pizz. p* *arco mp* *f* *arco mp* *f* *pizz. p*

Vla. *mp* *f* *arco mp* *f* *arco mp* *f* *pizz. p*

Vc. *f* *arco mp* *f*

Cb. *p* *mp* *f* *arco mp* *f*

43

Fl. I *mp* *f* *f* *f* *mp* *f*

Ob. *mp* *f*

Cl. *mp* *f* *f* *f* *mp* *f*

Bsn. *mp* *f*

Hn. *f*

C Tpt. *f*

C Tpt. *f*

Tbn. *f*

Tba. *f*

Timp. *mp < f* *mp < f*

Perc. *f* *mp < f* *f* *mp < f* *f*

Harp

Key.

Vln. I *arco mp* *f* *pizz. p* *arco mp* *f* *mp* *f* *mp* *f* *pizz. p* *pizz. p*

Vln. II *arco mp* *f* *pizz. p* *arco mp* *f* *mp* *f* *mp* *f* *pizz. p* *pizz. p*

Vla. *mp* *f* *mp* *f* *p*

Vc. *pizz. p* *pizz. p* *arco f*

Cb. *p* *mp* *f*

E **F**

54

Fl. I *mp* *f* *f* *mp* *f*

Ob. *mp* *f*

Cl. *mp* *f* *f* *mp* *f*

Bsn. *mp* *f*

Hn. *f*

C Tpt. *f* *mp*

C Tpt. *f* *mp*

Tbn. *f*

Tba. *f*

Timp. *mp < f* *mp < f*

Perc. *f* *mp < f* *f* *mp < f* *mp < f* *mp*

Hp.

Key.

Vln. I arco *mp* *f* pizz. *p* *mp* *f*

Vln. II arco *mp* *f* pizz. *p* *mp* *f*

Vla. arco *mp* *f*

Vc. pizz. *p* *mp* *f* arco

Cb. *p* *mp* *f*

G H G H

67

I J

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Harp.

Key.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mp* *f* *mp* *f* *mp* *f*

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

mp *f* *mp* *f* *mp* *f* *mp*

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

77

Fl. I *f* *mp* *f* *mp* *mp*

Ob. *mp* *f*

Cl. *mp* *f* *mp*

Bsn.

Hn.

C Tpt. *f* *mp* *f*

C Tpt. *f* *mp* *f*

Tbn.

Tba.

Timp. *mp* *f* *mp* *f* *mp* *f* *mp*

Perc. *mp* *mp*

Hp. *mf* *mp*

Key.

Vln. I

Vln. II

Vla.

Vc.

Cb.

K L

M

The musical score is arranged in a standard orchestral layout. The woodwind section (Flutes, Oboes, Clarinets, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) have complex melodic and rhythmic parts. The percussion section (Timpani, Percussion) provides a steady rhythmic accompaniment. The brass section (Horns, Trumpets, Trombones, Tuba) is mostly silent in this section. Dynamic markings such as *f*, *mp*, and *p* are used throughout. Performance instructions like *pizz.* and *arco* are present for the strings. A second 'M' section marker is located above the Violin I and II staves.

The musical score is organized into three sections: N, O, and P. Section N (measures 102-104) features a flute solo with trills and triplets, while other instruments play rhythmic accompaniment. Section O (measures 105-107) continues the flute solo with more complex rhythmic patterns. Section P (measures 108-110) concludes with a return to rhythmic accompaniment and some melodic fragments in the strings.

Instrumentation and Dynamics:

- Flute I:** Solo in Section N and O, dynamics *f*, *mp*, *f*.
- Oboe:** Rests in Section N, enters in Section O with dynamics *mp*, *f*.
- Clarinet:** Rests in Section N, enters in Section O with dynamics *mp*, *f*.
- Bassoon:** Solo in Section N with dynamics *f*, *mp*.
- Horn:** Solo in Section N with dynamics *f*.
- Trumpet/Trombone/Tuba:** Rhythmic accompaniment with dynamics *f*.
- Timpani:** Rhythmic accompaniment with dynamics *f*, *mp*, *f*.
- Percussion:** Rhythmic accompaniment with dynamics *f*, *mp*.
- Violin I/II:** Rhythmic accompaniment with dynamics *mp*, *f*. Section P includes *pizz.* and *arco* markings.
- Viola:** Rhythmic accompaniment with dynamics *p*, *mp*.
- Violoncello:** Rhythmic accompaniment with dynamics *f*, *mp*.
- Contrabass:** Rhythmic accompaniment with dynamics *f*, *p*, *mp*.

114

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Key.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Q

mp < f f mp < f mp f mp < f mp

mp < f f mp < f mp > mp > mp > mp > mp > mp > p mp > mp > mp > mp > p mp > mp > mp > mp >

Q

7. Butterfly Shapes the Floral Extravaganza

Philip Armstrong

Allegro (♩=124)

Flute *p* *mf* *p* *p* *p*

Oboe

Clarinet in Bb *p* *mf* *p* *mf* *p* *mf*

Bassoon *p*

Horn in F

Trumpet 1

Trumpet 2

Trombone

Tuba

Timpani

Percussion *p* Improvise butterfly landscape sounds with brushes on cymbal

Harp

Keyboard

Allegro (♩=124)

Violin I

Violin II

Viola

Violoncello

Contrabass

This musical score page features 18 staves for various instruments. The Flute (Fl.) part includes dynamic markings of *mf*, *p*, and *p*, and contains sections labeled B and C. The Clarinet (Cl.) part has *p* and *mf* markings. The Bassoon (Bsn.) part has *p* and *mf* markings. The Horn (Hn.) part has *p* and *mf* markings. The Trombone (Tbn.) part has *mf* and *p* markings. The Percussion (Perc.) part features *pp* and *p* markings, with rhythmic patterns of four sixteenth notes. The Violin I (Vln. I) part has *p* and *mf* markings and includes sections B and C. The Violin II (Vln. II) part has *p* and *mf* markings. The Viola (Vla.) part has *p* and *mf* markings, with *pizz.* and *arco* instructions. The Violoncello (Vc.) part has *p* and *mf* markings, with *pizz.* and *arco* instructions. The Contrabass (Cb.) part has *p* and *mf* markings, with *pizz.* and *arco* instructions. Other instruments like Oboe, C Trumpet, C Trombone, Tuba, Timpani, Harp, and Keyboard are present but have no notation on this page.

34

Fl. *p* *mf* *p* *mf*

Ob. *p* *mf*

Cl. *p* *mf* *p* *mf* *p* *mf* *p*

Bsn. *p* *mf* *p* *mf* *p*

Hn. *mf* *f* *mf* *p*

C Tpt. *mf* *f* *p*

C Tpt. *mf* *f*

Tbn. *mf* *f*

Tba. *mf* *f* *p*

Timp.

Perc. *p* *mf*

Hp. *p*

Key. *p*

Vln. I *p* *mf* *p* *mf*

Vln. II *p* *mf* *p* *mf*

Vla. *p*

Vc.

Cb. *p*

D **E** **D** **E**

53

Fl. *p* *mf* *p* *mf* *mf*

Ob. *p* *mf* *mf* *p* *mf*

Cl. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Bsn. *mf* *p* *mf*

Hn. *mf* *p*

C Tpt. *p*

C Tpt.

Tbn. *p* *mf* *mf* *p*

Tba. *p*

Timp.

Perc. *p* *mf* *p* *mf*

Hp.

Key.

Vln. I *p* *mf* *p* *mf* *p* *mf* *p*

Vln. II *mf* *mf*

Vla. *p* *mf* *p* *mf* *p*

Vc.

Cb. *pizz.* *p*

F

72

Fl. *p* *p* *p* *mf*

Ob. *p* *p* *mf*

Cl. *p* *p* *mf*

Bsn. *p* *p* *mf*

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc. *p* *pp* *p*

Hp.

Key.

Vln. I *mf*

Vln. II *p* *mf*

Vla. *mf* *p arco*

Vc. *pizz.* *p* *mf arco* *p*

Cb. *p* *mf* *p*

90

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Harp.

Key.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

G

p *mf* *p* *mf* *p* *mf* *p*

mf *mf* *mf* *mf* *mf* *mf* *mf*

f *f* *f* *f* *f* *f* *f*

mf *mf* *mf* *mf* *mf* *mf* *mf*

H
105

Fl. *p* *mf* *p*

Ob. *p* *mf* *p*

Cl. *p* *mf* *p* *mf*

Bsn. *p* *mf* *p*

Hn. *mf*

C Tpt. *mf*

C Tpt. *mf*

Tbn. *mf*

Tba. *mf*

Timp.

Perc. *pp* *mf*

Hp. *mf*

Key.

H

Vln. I *f* *p* *mf* *p* *mf* *p* *mf*

Vln. II *f* *p* *mf* *p* *mf* *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf* *p*

Cb.

124 **I** Poco meno mosso (♩=112) **J** Allegressimo (♩=156)

Fl. *p* *mf* *p* *mf* *mf*

Ob. *mf* *p* *mf* *p* *mf*

Cl. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Bsn. *p* *mf* *p* *mf* *mf* *p* *mf* *p*

Hn. *p*

C Tpt. *p*

C Tpt. *p*

Tbn. *p* *mf*

Tba. *p* *mf* *mf* *p* *mf* *p*

Timp.

Perc. *p* *mf*

Hp.

Key. *p*

Vln. I *p* *mf* *p* *mf*

Vln. II *mf*

Vla.

Vc.

Cb. *pizz.* *p*

143

Fl. *mp* *mp* *f.* *mp* *f.* *mp* *f.*

Ob.

Cl. *f.* *mp* *f.* *mp* *f.*

Bsn.

Hn.

C Tpt. *f.* *mf* *f.*

C Tpt. *f.* *mf* *f.*

Tbn. *f.*

Tba. *f.* *mf*

Timp. *p* *f.*

Perc. *f.* *p*

Hp.

Key.

Vln. I *p* *p*

Vln. II *p* *p*

Vla. *p* *p*

Vc.

Cb. *pizz.* *p*

155

Fl. *mp* *mp* *f.* *mp* *f.* *mp* *f.* **K**

Ob.

Cl. *mp* *f.* *mp* *f.* *mp* *f.*

Bsn.

Hn. *f.* *mf*

C Tpt. *mf*

C Tpt. *mf*

Tbn. *f.*

Tba. *f.* *mf*

Timp. *p < f*

Perc. *f* *p*

Hp.

Key.

Vln. I *p* **K**

Vln. II *p*

Vla. *p*

Vc. *pizz.* *arco*

Cb. *p*

182

L 

Fl. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Ob. *mf* *mp*

Cl. *mp*

Bsn. *mp* *p*

Hn. *mf* *p*

C Tpt. *mf* *mp* *p*

C Tpt. *mp*

Tbn. *p*

Tba. *mf*

Timp.

Perc. *mp* *p* *p*

Hp. *p*

Key.

L 

Vln. I *mp* *pizz.* *p* *mp*

Vln. II *mp* *pizz.* *p* *mp*

Vla. *mp* *pizz.* *p* *mp* *arco*

Vc. *mp*

Cb. *mp*

M 

192

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Key.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p *mp* *p* *p* *mp* *p*

206 **N** $\text{♩} = \text{♩}$

O Moderato ($\text{♩} = 86$)

Fl. *mp* *mf* *mp* *f* *mp* *mf* *mp* *mf* *mp* *f*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn.

C Tpt. *mp*

C Tpt. *mp*

Tbn.

Tba.

Timp.

Perc. Suspended tamborine *mf* *p* *f* *mf* *p* *f* *mf* *p*

Hp.

Key.

N $\text{♩} = \text{♩}$

O Moderato ($\text{♩} = 86$)

Vln. I arco *mp* pizz. *p* *mp* arco *f* *mf* *mf*

Vln. II *mp* pizz. *p* *mp* arco *f* *mf* *mf*

Vla. *mp* pizz. *p* *mp* arco *f* *mf* *mf*

Vcl. *mp* *f* *mf* *mf*

Cb. *f* *mf* *mf*

220

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn.

C Tpt. *p*

C Tpt.

Tbn.

Tba. *mf p f*

Timp.

Perc.

Hp. *p*

Key.

Vln. I

Vln. II *p*

Vla. *p*

Vc.

Cb. *mf p f*

Detailed description: This page of a musical score covers measures 220 to 223. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line with slurs and accents, starting at a piano (*p*) dynamic. The brass section (Horn, Trumpet, Trombone, Tuba) features a rhythmic pattern of eighth-note triplets, with the Tuba part including dynamic markings of *mf*, *p*, and *f*. The string section (Violin I, Violin II, Viola, Violoncello, Contrabasso) also plays eighth-note triplets, with Violin II and Viola parts starting at a piano (*p*) dynamic. The Harp and Keyboard parts are silent. The Percussion section is also silent. The score includes various musical notations such as slurs, accents, and dynamic markings.

Moderato (♩=86)

236

Fl. *mp* *mf* *mp* *mf* *mp* *f* *p*

Ob. *p*

Cl. *p*

Bsn.

Hr.

C Tpt. *p*

C Tpt. *p*

Tbn. *p*

Tba. *mf* *p* *f*

Timp.

Perc. *p*

Hp. *p*

Key.

Vln. I *pizz.* *p* *mp*

Vln. II

Vla. *arco* *p*

Vc. *p*

Cb. *mf* *p* *f*

Q

245 **R** Allegissimo (♩=156)

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
C Tpt.
Tbn.
Tba.
Timp.
Perc.
Hp.
Key.
Vln. I
Vln. II
Vla.
Vc.
Cb.

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

R Allegissimo (♩=156)

256

Fl. *mp* *mp* *f* *mp* *f* *mp* *f*

Ob.

Cl. *mp* *f* *mp* *f* *mp* *f*

Bsn.

Hr. *mf* *f* *p* *f*

C Tpt. *f*

Tbn. *f*

Tba. *mf* *f* *p* *f*

Timp. *f*

Perc. *f*

Hp.

Key.

Vln. I *arco* *p* *f*

Vln. II *p* *f*

Vla. *p* *f* *mf*

Vc. *f*

Cb. *pizz.* *p* *arco* *f*

268

Fl. *f* *f* *f* *f* *f*

Ob. *f* *f* *f* *f* *f*

Cl. *f* *mp* *f* *mp* *f* *mp* *f*

Bsn. *p*

Hn. *f*

C Tpt. *f* *mp*

C Tpt. *f*

Tbn. *f*

Tba. *f*

Timp. *f* *mp* *f* *mp* *f* *p* *mp* *p*

Perc. *f* *f*

Hp.

Key. *f*

Vln. I *f* *p*

Vln. II *mp* *f* *mp* *f* *mp* *f*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

279 **S** Allegro (♩=124)

Fl. *mp* *p* *p* *mf* *p*

Ob.

Cl. *mp*

Bsn. *mp*

Hn. *mf*

C Tpt. *mf*

C Tpt.

Tbn. *mf*

Tba. *mf*

Timp. *mp* *p* < *mp*

Perc. *mp* *p* *mf* *p* *p*

Hp. *p* *mf* *p*

Key.

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *f*

Vc. *mf*

Cb. *mf*

292

Fl. *p* *mf* *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *p* *mp*

C Tpt. *p* *mp*

C Tpt.

Tbn.

Tba. *mp*

Timp.

Perc. *mf* *pp* *mp*

Hp. *mf* *p*

Key.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *p*

Vc. *p*

Cb. *p*

311

T

Fl. *p* *mf* *p* *mf* *p* *mf*

Ob.

Cl.

Bsn. *mf* *p* *mf*

Hn. *mf*

C Tpt. *mf*

C Tpt.

Tbn. *mf*

Tba. *mf*

Timp.

Perc. *p* *mf* *p* *mf*

Hp. *p* *mf* *p* *mf*

Key.

Vln. I *p* *f* *p* *f*

Vln. II *p* *f* *p* *f*

Vla. *f* *p*

Vc. *mf*

Cb. *mf* *p*

U

Musical score for orchestra and woodwinds, measures 326-340. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Keyboard (Key.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.).

Measures 326-340 are marked with a 'U' above the staff. Dynamics include *p*, *mf*, and *p < mf*.

Key signature: one flat (B-flat).

Time signature: 4/4.

346

Fl. *mf* *f* **V**

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

C Tpt. *f*

Tbn. *f*

Tba. *f*

Timp. *f*

Perc. *f*

Hp.

Key.

Vln. I *f* **V**

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description: This is a page of a musical score for an orchestra, starting at measure 346. The score is arranged in a standard orchestral layout with woodwinds, brass, percussion, and strings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Percussion (Perc.), Harp (Hp.), and Keyboard (Key.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part begins with a dynamic marking of *mf* and features a complex sixteenth-note passage marked with a '4-4' and a 'V' above it. The Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Tuba parts all begin with a dynamic marking of *f*. The Violin I part also begins with a dynamic marking of *f* and features a similar sixteenth-note passage marked with a 'V' above it. The Percussion part features a rhythmic pattern of eighth notes. The Harp, Keyboard, and Viola parts are mostly silent in this section. The Violoncello and Contrabass parts provide a steady bass line.

W

Musical score for orchestra, measures 367-400. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc.), Harp (Hp.), Keyboard (Key.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 367 is marked with a **W** in a box. The score features various dynamics including *mf*, *p*, and *f*. The Harp part includes a complex arpeggiated figure with a *p* to *mf* dynamic range. The Violin I and II parts have a *p* to *mf* dynamic range. The Viola and Violoncello parts have a *p* to *f* dynamic range. The Contrabass part has a *p* dynamic range. The Flute, Oboe, and Clarinet parts have a *p* to *f* dynamic range. The Bassoon part has a *p* to *f* dynamic range. The Horn part has a *mf* dynamic range. The Trumpet and Trombone parts have a *mf* dynamic range. The Tuba part has a *mf* dynamic range. The Timpani part has a *mf* dynamic range. The Percussion part has a *mf* dynamic range.

384

Fl. *p* *mf* *f* *mp* *mp* *f*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mf*

C Tpt. *mp*

C Tpt.

Tbn. *mf*

Tba. *mf*

Timp.

Perc. *p* *mf* *mp*

Hp.

Key.

Vln. I *f*

Vln. II *p*

Vla. *p*

Vc.

Cb. *p*

X

X

Y

401

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

C Tpt. *f*

Tbn. *f*

Tba. *f*

Timp. *f*

Perc. *f*

Hp.

Key.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

mp *f*

422

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Key.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

*pp*⁴

mp

mp

mp

p

Z

Z

442

AA

BB *Vivacissimo* (♩=148)

Fl. *mf* *f* *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

C Tpt. *f*

Tbn. *f*

Tba. *f*

Timp. *f* *p < f* *p < f*

Perc. *f*

Hp.

Key.

Vln. I *f* *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

CC

461

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Key.

Vln. I

Vln. II

Vla.

Vc.

Cb.

CC

