

SYMPHONY FOR AMMI PHILLIPS



ERIC SHANFIELD

SYMPHONY FOR AMMI PHILLIPS

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4 Piccolos

4 Flutes

Picc. 1 Vln. 1 Picc. 2 Vln. 2 Picc. 3 Vln. 3 Picc. 4 Vln. 4

1. A conductor and/or click-track is recommended to ensure rhythmic coördination. In live performance one solo piccolo and one solo violin may perform any part of their choice backed by prerecorded tracks of the remaining parts.
2. Tempi are approximate; relationships between tempi are exact. The last movement (102-end) should be as fast as possible.
3. Amplification of *Symphony for Ammi Phillips* is possible but not required. If the piece is amplified all instruments should be amplified and mixed together.
4. Dynamics are absolute: a *piano* in a piccolo is the same as a *piano* in a violin. Throughout the symphony instruments are often marked at different relative levels; this is a musical device and should be emphasized.
5. *Glissandos* begin immediately and last the duration of the note written. The piccolos always *glissando* by rolling the instrument so the mouthpiece moves in relation to the embouchure. This generally produces a half-step *glissando* downwards; to *glissando* upwards finger the upper note and roll into it from below. Since as smooth a bend as possible is desired, keyed *glissandos* are discouraged. Violins pluck only the first note of a *pizzicato glissando*.
6. The markings *W* and *1/2* indicate trills to one whole step above the note written and one half step above the note written, respectively, and remain in effect for one numbered section.

SYMPHONY FOR AMMI PHILLIPS

Not really a symphony. It was supposed to be but now it's not, unless you are Stravinsky, who called all sorts of things symphonies that were not really symphonies. I am not Stravinsky, but that was the title even before I began composing, so there you go.

Anyway, for a while I had wanted to write a piece with groups of high instruments—piccolos, oboes, trumpets, violins—but it was not until I visited the late, lamented American Folk Art Museum to do some research on Henry Darger for my composition *In the Realms of the Unreal* that I found my inspiration. At the museum was an exhibit pairing Mark Rothko with the mid-nineteenth century peripatetic portraitist Ammi Phillips, the logic behind the exhibition being that both were magicians of light and color. It was no idle boast; I wasn't prepared to see Rothko blown away by this painter previously unknown to me.

Phillips was an absolute master, his brilliant paintings practically exploding off the wall straight into your retinas. His broad swaths of pigment seem to prefigure Matisse, and those strange but convincing faces do not so much represent the sitters as suggest their presence. One extraordinary painting features a young boy under a walnut tree, the scene set at night and positively glowing with an inner luminescence. Unfortunately, these works cannot really be appreciated in reproduction; like Van Gogh, they must be experienced firsthand to reveal their power.

On my way home I knew I was going to make a composition about Phillips's work, and I knew it would be for piccolos and violins, whose bright timbres would hopefully glow as brightly as the paintings. Initially I intended the movements to follow classical symphonic form, but the patterned musical material I had in mind suggested the symmetrical variation form with which I had been working for most of the previous year. At the time immersed in choral music of the fourteenth through sixteenth centuries, I chose four of each instrument to follow a series of tetrachordal harmonies gradually unfolding over the course of the work while moving (mostly) according to strict Palestrinian rules of counterpoint.

Symphony for Ammi Phillips is divided into five continuous movements: the first and fifth are energetic and feature short, fast figures, while the central third movement is slow. The inner second and fourth movements explore harmonies inspired by spectral harmonies and the sound of organs, while over the course of the work glissandos and saturated sounds such as trills and tremolos come to dominate the textures.

SYMPHONY FOR AMMI PHILLIPS

Eric Shanfield

1 ♩ = 160

Piccolo 1
Piccolo 2
Piccolo 3
Piccolo 4
Violin 1
Violin 2
Violin 3
Violin 4



2

Picc. 1
Picc. 2
Picc. 3
Picc. 4
Vln. 1
Vln. 2
Vln. 3
Vln. 4

SYMPHONY FOR AMMI PHILLIPS

2

3

Picc. 1 *p* *f*

Picc. 2 *p* *f*

Picc. 3 *p* *f*

Picc. 4 *p* *f*

Vln. 1

Vln. 2

Vln. 3

Vln. 4



4

Picc. 1 *w tr* *f = mp*

Picc. 2 *mf < f = mp* *1/2 tr*

Picc. 3 *w tr* *mp < f =*

Picc. 4 *p = f =*

5

Picc. 1 *f* *mp*

Picc. 2 *f* *mp*

Picc. 3 *f* *mp*

Picc. 4 *f* *mp*

Vln. 1 *jeté*

Vln. 2 *jeté*

Vln. 3 *jeté*

Vln. 4 *jeté*

SYMPHONY FOR AMMI PHILLIPS

3

6

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

====

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

SYMPHONY FOR AMMI PHILLIPS

4

7

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4



8

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

SYMPHONY FOR AMMI PHILLIPS

5

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

f

mf < *f* — *mp*

mp — *f* — *p*

p — *f* — *p*

mf < *f* — *mp*

p — *f* — *p*

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

f

mf

mp

p — *f* — *p*

mf

mf

mf

p — *f* — *p*

mf

mf

mf

p — *f* — *p*

SYMPHONY FOR AMMI PHILLIPS

6

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4



Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

10

SYMPHONY FOR AMMI PHILLIPS

Musical score for orchestra and piano, measures 1-3. The score includes parts for Picc. 1, Picc. 2, Picc. 3, Picc. 4, Vln. 1, Vln. 2, Vln. 3, and Vln. 4. The piano part features eighth-note patterns with grace notes and dynamic markings like f and p . The string parts provide harmonic support with sustained notes and rhythmic patterns.



11

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

SYMPHONY FOR AMMI PHILLIPS

8

12

This musical score page contains two staves of music. The top staff includes Picc. 1, Picc. 2, Picc. 3, and Picc. 4, each with a dynamic marking of *mp*. The bottom staff includes Vln. 1, Vln. 2, Vln. 3, and Vln. 4. Measure 11 consists of rests. Measure 12 begins with a measure of 2/4 time, followed by a measure of 4/4 time. The Picc. parts play eighth-note patterns, while the Vln. parts play sixteenth-note patterns. Measure 12 concludes with a measure of 4/4 time.



This musical score page contains two staves of music. The top staff includes Picc. 1, Picc. 2, Picc. 3, and Picc. 4. The bottom staff includes Vln. 1, Vln. 2, Vln. 3, and Vln. 4. Measure 13 consists of rests. Measure 14 begins with a measure of 2/4 time, followed by a measure of 4/4 time. The Picc. parts play eighth-note patterns, while the Vln. parts play sixteenth-note patterns. Measure 14 concludes with a measure of 2/4 time.

13

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1 on the string jeté on the string

Vln. 2 on the string

Vln. 3 on the string jeté on the string

Vln. 4 on the string

**14**

Picc. 1 *mf* *p* *mf* *p*

Picc. 2 *mf* *p* *mf* *p*

Picc. 3 *mf* *p* *mf* *p*

Picc. 4 *mf* *p* *mf* *p*

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4 *mf*

SYMPHONY FOR AMMI PHILLIPS

10

15

Picc. 1 *mf*

Picc. 2 *mf*

Picc. 3 *mf*

Picc. 4 *mf*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

16

fl.

fl.

1/2 *tr*

W *tr*

tr

17

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

SYMPHONY FOR AMMI PHILLIPS

11

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

6 3 3

Vln. 2

Vln. 3

Vln. 4

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

6 3 3

Vln. 2

Vln. 3

Vln. 4

jeté

6 o o

3

SYMPHONY FOR AMMI PHILLIPS

12

18

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

flt.

f

f

W tr~~~~~ tr

f

f

f

f



20

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

21

1st x only

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

**22**

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

SYMPHONY FOR AMMI PHILLIPS

14

23

W *tr*~~~~~ *tr*~~~~~ *tr*~~~~~ *tr*~~~~~ *tr*~~~~~ *tr*~~~~~

Picc. 1 *p* *mp* *mf* *f* *mf* *mp*

Picc. 2 flt. *p* *mp* *mf* *f* *mf* *mp*

Picc. 3 flt. *p* *mp* *mf* *f* *mf* *mp*

Picc. 4 *1/2 tr*~~~~~ *tr*~~~~~ *tr*~~~~~ *tr*~~~~~ *tr*~~~~~ *tr*~~~~~

Vln. 1 *p* *mp* *mf* *f* *mf* *mp*

Vln. 2 *p* *pizz.*

Vln. 3 *p* *f* *p*

Vln. 4 *jeté* *p*

**24**

Picc. 1 *p*

Picc. 2 *p*

Picc. 3 *p*

Picc. 4 *p*

Vln. 1 *f p*

Vln. 2 *f p* arco

Vln. 3 *p*

Vln. 4 *p*

SYMPHONY FOR AMMI PHILLIPS

15

25

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

p

26

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

SYMPHONY FOR AMMI PHILLIPS

16

27

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

fl.

fl.

ppp

mp

mp

mp

mp



29

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

SYMPHONY FOR AMMI PHILLIPS

17

30

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

17

32

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

17

SYMPHONY FOR AMMI PHILLIPS

18

33

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

mp *conts.*

p

p

8va

p

8va

p

arco

mp sempre

arco

mp *conts.*



34

35

gliss.

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

p

p

mp

p

p

pizz.

mp

p

2nd x

2nd x

SYMPHONY FOR AMMI PHILLIPS

19

36

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4



37

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

SYMPHONY FOR AMMI PHILLIPS

20

38

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4



39

40

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

SYMPHONY FOR AMMI PHILLIPS

21

41

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

42

43

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

SYMPHONY FOR AMMI PHILLIPS

22

44

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

44

45

46

pp
flt.
ppp
pp
gliss.
pp
gliss.
pp
pp
con sord.
ppp

=

45

46

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

45

46

gliss.
p
pp
p
con sord.
p
con sord.
con sord.
p
con sord.

47

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1 pizz.

Vln. 2 pizz.

Vln. 3 pizz.

Vln. 4 pizz.

48

49

Picc. 1

Picc. 2

Picc. 3

Picc. 4

50

ppp

ppp

ppp

ppp

Vln. 1 pluck 1st note only

Vln. 2 pluck 1st note only

Vln. 3 pluck 1st note only

Vln. 4 pp

SYMPHONY FOR AMMI PHILLIPS

51

 $\text{♩} = 130$

51

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1 via sord.

Vln. 2 via sord.

Vln. 3 via sord.

Vln. 4 via sord.

52



53

54

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

fl. ,

fl. ,

fl. ,

p

mp p

SYMPHONY FOR AMMI PHILLIPS

25

55

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4 *p*

56



57

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

SYMPHONY FOR AMMI PHILLIPS

26

59

58

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1 arco $\frac{12}{8}$ pp

Vln. 2 arco pp

Vln. 3 arco

Vln. 4 arco

1/2 $tr\sim\sim\sim$ $tr\sim\sim\sim$

1/2 $tr\sim\sim\sim\sim$ $tr\sim\sim\sim\sim$

W $tr\sim\sim\sim\sim\sim$ $tr\sim\sim\sim\sim$

1/2 $tr\sim\sim\sim\sim\sim\sim$

arco

mp

p $\geq mp > p$

pp $\geq mp \geq pp$

60

Picc. 1 $tr\sim\sim\sim$ $tr\sim\sim\sim$ $tr\sim\sim\sim$

Picc. 2 $tr\sim\sim\sim\sim$ $tr\sim\sim\sim$

Picc. 3 $(tr)\sim\sim\sim\sim\sim$ $tr\sim\sim\sim\sim\sim$

Picc. 4 $tr\sim\sim\sim\sim\sim\sim$ $tr\sim\sim\sim$

Vln. 1 $tr\sim\sim\sim$ $tr\sim\sim\sim$ $tr\sim\sim\sim$ $tr\sim\sim\sim$

Vln. 2 $mp \geq p$ p $1/2 tr\sim\sim\sim$ $tr\sim\sim\sim$ $tr\sim\sim\sim$ $tr\sim\sim\sim$

Vln. 3 $p \geq mp > p$ p W $tr\sim\sim\sim\sim$ $tr\sim\sim\sim\sim$ $tr\sim\sim\sim$

Vln. 4 $pp \geq mp > p$ p $1/2 tr\sim\sim\sim\sim\sim$ $tr\sim\sim\sim\sim\sim$

6

6

6

6

6

6

6

6

SYMPHONY FOR AMMI PHILLIPS

27

61

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

62

mp

mp

mp

mp



63

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

64

f

f

mf *p* *f*

mf *p* *f*

mf

mf *f*

SYMPHONY FOR AMMI PHILLIPS

28

65

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1 *mf* — *p* —

Vln. 2 *mf* — *p* —

Vln. 3

Vln. 4 *mp*

66

1st x only

≡

67

Picc. 1 *p*

Picc. 2 *p*

Picc. 3 *p*

Picc. 4 *p*

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4 *p*

68

pizz.

pizz.

pizz.

pizz.

SYMPHONY FOR AMMI PHILLIPS

29

69

Picc. 1
Picc. 2
Picc. 3
Picc. 4

Vln. 1
Vln. 2
Vln. 3
Vln. 4

70

71

Picc. 1
Picc. 2
Picc. 3
Picc. 4

Vln. 1
Vln. 2
Vln. 3
Vln. 4

SYMPHONY FOR AMMI PHILLIPS

30

72

Picc. 1 *p*

Picc. 2

Picc. 3

Picc. 4 *b-flat*

Vln. 1 *W tr~~~~~ tr~~~~~* *p* *pp* *p* *pp*

Vln. 2 *1/2 tr~~~~~ tr~~~~~* *p* *pp* *p* *pp*

Vln. 3 *W tr~~~~~ tr~~~~~* *p* *pp* *p* *pp*

Vln. 4 *W tr~~~~~ tr~~~~~* *p* *pp* *p* *pp*

73

fl. fl. fl. fl.

74

Picc. 1 *p* *5:4* *mf*

Picc. 2 *p* *5:4* *mf*

Picc. 3 *p* *5:4* *mf*

Picc. 4 *p* *5:4* *mf*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

75

SYMPHONY FOR AMMI PHILLIPS

31

76

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

f

f

f

f

mf — *f*

mf — *f*

mf — *f*

mf < *f*



77 $\text{J} = 97.5$

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

78

SYMPHONY FOR AMMI PHILLIPS

32

79

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4



80

81

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

SYMPHONY FOR AMMI PHILLIPS

33

82

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

sul pont.

ff

sul pont.

ff

sul pont.

ff

sul pont.

ff

83

1/2

tr... flt. tr... tr... tr... tr...

Picc. 1

Picc. 2

Picc. 3

Picc. 4

tr... tr... tr... tr... tr... tr...

84

mf

Vln. 1

p ff ff p mf mf

Vln. 2

p ff ff p mf mf

Vln. 3

p ff ff p mf mf

Vln. 4

p ff ff p mf mf

pizz.

pizz.

pizz.

pizz.

SYMPHONY FOR AMMI PHILLIPS

34

85

Picc. 1
Picc. 2
Picc. 3
Picc. 4
Vln. 1
Vln. 2
Vln. 3
Vln. 4



86 87

Picc. 1
Picc. 2
Picc. 3
Picc. 4
Vln. 1
Vln. 2
Vln. 3
Vln. 4

arco sul pont.

SYMPHONY FOR AMMI PHILLIPS

89

35

88

Picc. 1 *mf*

Picc. 2 *mf*

Picc. 3 *mf*

Picc. 4 *mf*

Vln. 1 pizz. *mf*

Vln. 2 pizz. *mf*

Vln. 3 pizz. *mf*

Vln. 4 pizz. *mf*

W
tr~~~~~

W
tr~~~~~

1/2
tr~~~~~

W
tr~~~~~

90

Picc. 1 *tr*~~~~~

Picc. 2 *tr*~~~~~

Picc. 3 *tr*~~~~~

Picc. 4 *tr*~~~~~

p

1/2 tr~~~~~

p

1/2 tr~~~~~

p

1/2 tr~~~~~

p

1/2 tr~~~~~

p

Vln. 1 arco *1/2 tr*~~~~~

Vln. 2 arco *1/2 tr*~~~~~

Vln. 3 arco *1/2 tr*~~~~~

Vln. 4 arco *1/2 tr*~~~~~

1/2 tr~~~~~

1/2 tr~~~~~

1/2 tr~~~~~

1/2 tr~~~~~

SYMPHONY FOR AMMI PHILLIPS

36

91

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1 *sul tasto*
 mp

Vln. 2 *sul tasto*
 mp

Vln. 3 *sul tasto*
 mp

Vln. 4 *sul tasto*
 mp

92



93

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

SYMPHONY FOR AMMI PHILLIPS

37

94

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4



96

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

SYMPHONY FOR AMMI PHILLIPS

38

97

Picc. 1 *mf*

Picc. 2

Picc. 3 *mf*

Picc. 4 *mf*

Vln. 1

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4 *mf*

98

f

f

f

=

Picc. 1 *f*

Picc. 2

Picc. 3 *f*

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

SYMPHONY FOR AMMI PHILLIPS

39

99

This musical score page contains two systems of music. The first system, labeled '99', consists of eight staves. The top four staves are for Picc. 1, Picc. 2, Picc. 3, and Picc. 4, each with a treble clef and a key signature of one sharp. The bottom four staves are for Vln. 1, Vln. 2, Vln. 3, and Vln. 4, each with a treble clef and a key signature of one sharp. Measure 99 begins with a forte dynamic. The second system, labeled '100', also consists of eight staves and continues from where the first system ends. It features eighth-note patterns with grace notes and slurs. Measures 100-101 show a transition, indicated by a double bar line with repeat dots.

100

This musical score page contains two systems of music. The first system, labeled '100', consists of eight staves. The top four staves are for Picc. 1, Picc. 2, Picc. 3, and Picc. 4, each with a treble clef and a key signature of one sharp. The bottom four staves are for Vln. 1, Vln. 2, Vln. 3, and Vln. 4, each with a treble clef and a key signature of one sharp. Measure 100 begins with a forte dynamic. The second system, labeled '101', also consists of eight staves and continues from where the first system ends. It features eighth-note patterns with grace notes and slurs. Measures 100-101 show a transition, indicated by a double bar line with repeat dots.

SYMPHONY FOR AMMI PHILLIPS

40

101*molto accel.*

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

*molto accel.*

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

SYMPHONY FOR AMMI PHILLIPS

41

102 $\text{J} = 180$

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

103

≡

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

SYMPHONY FOR AMMI PHILLIPS

42

104

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

**105**

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

SYMPHONY FOR AMMI PHILLIPS

106

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4



107

Picc. 1

Picc. 2 *ff*

Picc. 3 *ff*

Picc. 4

Vln. 1 pizz. arco pizz.

Vln. 2 pizz. arco pizz.

Vln. 3 pizz. arco pizz.

Vln. 4 pizz. arco pizz.

SYMPHONY FOR AMMI PHILLIPS

44

108

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1 arco pizz. arco

Vln. 1 pizz. arco arco

Vln. 2 pizz. arco pizz.

Vln. 3 arco pizz. arco pizz.

Vln. 4 pizz. arco pizz.



Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

SYMPHONY FOR AMMI PHILLIPS

45

109

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

1st x only pizz.

arco

arco



111

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

SYMPHONY FOR AMMI PHILLIPS

46

112

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1 off the string

Vln. 2 off the string

Vln. 3 ff off the string

Vln. 4 off the string



Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

SYMPHONY FOR AMMI PHILLIPS

47

113

Musical score for page 47, section 113, featuring eight staves for Picc. 1 through Vln. 4. The score shows various rhythmic patterns and dynamics, including eighth-note pairs and sixteenth-note figures.



114

Musical score for page 47, section 114, featuring eight staves for Picc. 1 through Vln. 4. The score shows eighth-note pairs and sixteenth-note figures, with a notable dynamic change in the third measure of each staff.

SYMPHONY FOR AMMI PHILLIPS

48

Musical score for orchestra, measures 114-115. The score includes parts for Picc. 1, Picc. 2, Picc. 3, Picc. 4, Vln. 1, Vln. 2, Vln. 3, and Vln. 4. The music consists of two staves of six measures each. Measures 114 (left) show eighth-note patterns with grace notes. Measures 115 (right) show sixteenth-note patterns with grace notes. Measure 115 concludes with a double bar line.

115

Continuation of the musical score from measure 115. The score includes parts for Picc. 1, Picc. 2, Picc. 3, Picc. 4, Vln. 1, Vln. 2, Vln. 3, and Vln. 4. The music continues with two staves of six measures each, featuring sixteenth-note patterns with grace notes, similar to the previous section.

SYMPHONY FOR AMMI PHILLIPS

49

Musical score for measures 48-51. The score consists of eight staves, each representing a different instrument or section. The instruments are: Picc. 1, Picc. 2, Picc. 3, Picc. 4, Vln. 1, Vln. 2, Vln. 3, and Vln. 4. The music is written in common time with a key signature of one sharp. Measures 48 and 49 show eighth-note patterns with grace notes. Measure 50 begins with a measure rest followed by eighth-note patterns. Measure 51 concludes with a single eighth note on the final staff.



116

Musical score for measures 116-119. The score consists of eight staves, each representing a different instrument or section. The instruments are: Picc. 1, Picc. 2, Picc. 3, Picc. 4, Vln. 1, Vln. 2, Vln. 3, and Vln. 4. The music is written in common time with a key signature of one flat. Measures 116-118 feature eighth-note patterns with grace notes. Measure 119 concludes with a single eighth note on the final staff.

SYMPHONY FOR AMMI PHILLIPS

50

Musical score for measures 50-51. The score consists of eight staves, each with a treble clef and a key signature of one flat. Measure 50 starts with a sixteenth-note pattern in Picc. 1, followed by eighth-note patterns in the other parts. Measure 51 continues with similar patterns, with some variations in the later parts.

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117

Musical score for measures 117-118. The score consists of eight staves. Measures 117 and 118 feature eighth-note patterns. In measure 117, the first four measures show eighth-note patterns in Picc. 1, Picc. 2, Picc. 3, and Picc. 4 respectively. The last four measures show eighth-note patterns in Vln. 1, Vln. 2, Vln. 3, and Vln. 4. Measures 118 begin with eighth-note patterns in Vln. 1, Vln. 2, Vln. 3, and Vln. 4.

118

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

**119**

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

SYMPHONY FOR AMMI PHILLIPS

52

120

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

**121**

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

SYMPHONY FOR AMMI PHILLIPS

53

122

Picc. 1
Picc. 2
Picc. 3
Picc. 4
Vln. 1
Vln. 2
Vln. 3
Vln. 4

ff
ff

123

Picc. 1
Picc. 2
Picc. 3
Picc. 4
Vln. 1
Vln. 2
Vln. 3
Vln. 4

ff
ff

SYMPHONY FOR AMMI PHILLIPS

54

124

Picc. 1

Picc. 2

ff

Picc. 3

Picc. 4

ff

Vln. 1

Vln. 2

Vln. 3

Vln. 4



Picc. 1

p

Picc. 2

p *ff*

Picc. 3

p *ff*

Picc. 4

p

Vln. 1

Vln. 2

Vln. 3

Vln. 4

SYMPHONY FOR AMMI PHILLIPS

55

125

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4



Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

SYMPHONY FOR AMMI PHILLIPS

56

126

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

=

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

8va

2nd x only

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vln. 1

Vln. 2

Vln. 3

Vln. 4