

# The Lure of the Flowering Fern

Dosia McKay



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*Commissioned and premiered by the Knoxville Symphony Orchestra  
with the generous support of Gerry & Gail Ludtka*

Total duration: 10'30"

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**Instrumentation:**

2 Flutes  
Oboe  
2 Clarinets in B $\flat$   
2 Bassoons  
2 Horns in F  
2 Trumpets in C  
Trombone  
Timpani  
Percussion (1 Player)  
    Triangle  
    Suspended Cymbal (soft mallets, hard mallets)  
    Tam-tam (soft mallets, metal mallets, wire brushes)  
    Temple Blocks  
    Snare Drum (sticks)  
    Tom, Medium Low (sticks)  
    Tom, Low (sticks)  
    Glockenspiel (rubber or plastic mallets)  
    Crotales (metal mallets)  
Strings (6,4,4,4,2 players)

Score is transposed.  
Accidentals apply within one measure, in one octave only.

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# The Lure of the Flowering Fern

for Chamber Orchestra

Dosia McKay

4/4 ♩ = 46

Flute 1 *pp*

Flute 2 *pp*

Oboe

Clarinet in B $\flat$  1 *pp*

Clarinet in B $\flat$  2 *pp*

Bassoon 1 *pp*

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in C 1

Trumpet in C 2

Trombone

Timpani

Triangle

Suspended Cymbal

Tam-tam

Temple Blocks

Snare & Toms

Snare Rim
Snare Drum (Snare Off)
Tom - Medium Low
Tom - Low

Glockenspiel

Crotales

Violin Solo

Violin 1 *pp*

Violin 2 *pp*

Viola

Violoncello *pp*

Double Bass *pp*

always *l*

solo *mp*

2  
4

3  
4

Musical score for measures 4-7. The score includes staves for Fl. 1, Fl. 2, Cl. Bb 1, Cl. Bb 2, Bsn. 1, Crot., Vln. Solo, Vln. 1, Vln. 2, Vla., Vc., and Db. The key signature is one flat, and the time signature is 2/4. The music features triplets in the woodwinds and a solo passage for the Violin Soloist. Dynamics include *p* and *solos*.

Musical score for measures 8-11. The score continues with the same instrumentation as the previous page. The key signature changes to one sharp, and the time signature changes to 4/4. The music features triplets and *poco cresc.* markings. Dynamics include *p* and *solos*. A double bar line is present at the start of measure 8.

11

Fl. 1 *p* *poco cresc.*

Fl. 2 *p* *poco cresc.*

Ob. *solo* *mf* 3

Cl. B $\flat$  1 *p* *poco cresc.*

Cl. B $\flat$  2 *p* *poco cresc.*

Bsn. 1 *p* 3 3 3 3 3 *poco cresc.* 3 3 3 3

Glock. *p* *always l.v.* 6 3

Vln. Solo *solo* *mf* 6 3 3

Vln. 1 *p* *poco cresc.*

Vln. 2 *p* *poco cresc.*

Vla. Solo *solo* *mf* *solo* *mf*

Vla. *p* *poco cresc.*

Vc. *p* *poco cresc.*

Db. *p* *poco cresc.*

Dosia McKay - The Lure of the Flowering Fern - Full Score

14 **2/4** **3/4** **4/4**

Fl. 1 *mp* 3 3 3 3 3 3 3 3 3 3 3 3

Fl. 2 *mp* 3 3 3 3 3 3 3 3 3 3 3 3

Ob. *mf* solo 3

Cl. Bb 1 *mp*

Cl. Bb 2

Bsn. 1 *mp* 3 3 3 3 3 3 3 3 3 3 3 3

Glock.

Crot. *p*

Vln. Solo *mf* 6 3

Vln. 1 *mp*

Vln. 2

Vla. Solo *mf* solo *mf*

Vla. *mp*

Vc. *mp*

Db. *mp*



18

Fl. 1

Fl. 2

Ob.

Cl. B $\flat$  1

Cl. B $\flat$  2

Bsn. 1

Crot.

Vln. Solo

Vln. 1

Vln. 2

Vla. Solo

Vla.

Vc.

Db.

3/4

4/4

*ppp*

*p*

*mf*

*pp*

*pp*

*pp*

*pp*

*p*

PERUSSALV ONLY

**A** ♩ = 100

Fl. 1 *p* *mf*

Fl. 2 *mf*

Ob. *p* *mf*

Cl. B♭ 1 *p*

Cl. B♭ 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Cym. *pp*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

26

Fl. 1

Fl. 2

Ob.

Cl. B♭ 1

Cl. B♭ 2

Bsn. 1

Bsn. 2

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*p*

30

Fl. 1 *p*

Ob.

Cl. Bb 1 *p*

Cl. Bb 2 *p*

Bsn. 1 *p*

Hn. F 1 *mp*

Hn. F 2 *mp*

Tpt. C 1 *p* *mp*

Tpt. C 2 *p* *mp* *mp*

T.-t. *pp* *mp*  
soft mallets

Vln. 1 *p*

Vln. 2 *p* *mf* *div.*

Vla. *p* *mf*

Vc. *p*

Db. *p*

34

Fl. 1

Fl. 2

Ob.

Cl. B♭ 1

Cl. B♭ 2

Hn. F 1

Hn. F 2

Tpt. C 1

Tpt. C 2

Cym.

T-t.

Vln. 1

Vln. 2

Vla.

*mf*

*f*

*mp*

*pp*

*mf*

*f*

*mp*

*pp*

*mp*

*mp*

Musical score for measures 38-41. The score includes parts for Flute 1 and 2, Oboe, Clarinet in Bb 1 and 2, Horns in F 1 and 2, Trumpets in C 1 and 2, Cymbals, Tom-toms, Violin 2, Viola, and Violoncello. Dynamics include *f*, *mf*, and *mp*. The Cymbal part includes the instruction: "wire brushes or metal mallets, taps and scrapes in random patterns, non-pitched" with a dynamic of *pp*. The Tom-tom part includes the instruction: "*p* unis."

Musical score for measures 42-45. The score includes parts for Horns in F 1 and 2, Trumpets in C 1 and 2, Trombone, Tom-toms, Violin 1, Violin 2, Viola, and Violoncello. Dynamics include *mp*, *mf*, and *f*. The Violin 1 part includes the instruction: "div." (divisi).

46

Cl. B♭ 1

Cl. B♭ 2

Bsn. 1

Hn. F 1

Hn. F 2

Tpt. C 1

Tpt. C 2

Tbn.

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf* *f* *mf* *f* *mf* *f* *pp* *mf* *mp* *f* *mp* *f* *mp* *mf* *f* *mp* *f* *mp* *f* *mp* *f*

unis.

51

Fl. 1

Fl. 2

Ob.

Cl. Bb 1

Cl. Bb 2

Bsn. 1

Bsn. 2

Hn. F 1

Hn. F 2

Tpt. C 1

Tpt. C 2

Tbn.

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

*mf*

*f*

*f*

*f*

*f*

*mf*

*mf*

*mf*

*mf*



B

Musical score for measures 55-60. The score includes parts for Fl. 1, Fl. 2, Ob., Cl. B♭ 1, Bsn. 1, Bsn. 2, Cym., Vln. 1, Vln. 2, Vla., Vc., and Db. Dynamics include *mp*, *f*, *mf*, and *mf*. A *solo* marking is present for Cl. B♭ 1. A large watermark 'PREPUSAL ONLY' is overlaid on the score.



Musical score for measures 61-66. The score includes parts for Cl. B♭ 1, Bsn. 1, Vln. 1, Vln. 2, Vla., Vc., and Db. Dynamics include *mf*, *mf*, and *mf*. A *solo* marking is present for Bsn. 1. A large watermark 'PREPUSAL ONLY' is overlaid on the score.

66

Ob.

Cl. B♭ 1

Cl. B♭ 2

Bsn. 1

Bsn. 2

Hn. F 1

Hn. F 2

Tpt. C 1

Tpt. C 2

Tbn.

Timp.

Cym.

Snare & Toms

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*f*

solo

3

*p*

*mf*

Snare Rim  
Snare Drum (Snare Off)  
Tom - Medium Low  
Tom - Low

**C** ♩ = 110

72

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. F 1 *mf* *f* *f*

Hn. F 2 *mf* *f* *mf* *f*

Tpt. C 1 *f* *f*

Tpt. C 2 *f*

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

Timp. *mf* *f* *f*

Snare & Toms *mf* *f* *mf* *f*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

**3/4** **4/4**

**4/4**

76

Cl. Bb 1

Bsn. 1

Bsn. 2

Hn. F 1

Hn. F 2

Tpt. C 1

Tpt. C 2

Tbn.

Timp.

Snare & Toms

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*f*

*ff*

solo, with grotesque solo

PREVIEW ONLY

80

**3/4          2/4          3/4          2/4          4/4**

Cl. Bb 1

Bsn. 1

Bsn. 2

Hn. F 1

Hn. F 2

Tpt C 1

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

arco

arco

arco

3

3

3

3

85

4/4

Fl. 1 *mf*

Ob. *mf*

Cl. B♭ 1 *mf*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. F 1 *f*

Hn. F 2 *f*

Tpt. C 1 *f*

Tpt. C 2 *f*

T. Bl. *mf*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *m*

88

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *mp*

Cl. B♭ 1

Bsn. 1 *mf* solo

Timp. *p*

T. Bl.

Vln. 1 *mp*

Vln. 2

Vla. *mp*

Vc. *mp*

92

Fl. 1

Fl. 2

Ob.

Bsn. 1

Hn. F 1

Hn. F 2

Tpt. C 1

Tpt. C 2

Tbn.

Timp.

Cym.

hard mallets

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*f*

*p*

*f*

97

**2**/**4**

**4**/**4** solo

**3**/**4**

Ob.

Hn. F 1

Tpt. C 1

Tpt. C 2

Cym.

Vln. Solo

*solo, frantically*

*ff*

*mf*

Vln. 1

Vln. 2

Vla.

Vc.

Db.



102 **3/4** **4/4**

Fl. 1 *f* *mp*

Fl. 2 *f* *m*

Ob. *mp*

Cl. B $\flat$  1 *f* *mp*

Cl. B $\flat$  2 *f* *mp*

Bsn. 1 *f* *mp*

Bsn. 2 *f*

Hn. F 1 *f* *mp*

Hn. F 2 *f* *mp*

Tpt. C 1 *f* *mp*

Tpt. C 2 *f* *mp*

Vln. Solo

Vln. 1 *f* *mp*

Vln. 2 *mf* *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Db. *mf*

107

**4/4** **3/4** **4/4** **2/4** **4/4**

Hn. F 1 *f*

Hn. F 2 *f*

Tpt. C 1 *f*

Tpt. C 2 *f*

Tbn. *f*

Timp. *f*

Cym. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

PERUSAL ONLY

111 **4/4**

Fl. 1

Cl. B♭ 1

Bsn. 1

Hn. F 1

Hn. F 2

Tpt. C 1

Tpt. C 2

Tbn.

Timp.

Cym. dampen *f*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*mf*

*f*

solo *mf*

solo *mf*

solo *f*

solo *mf*

**3/4**

115 **3/4** *molto rit.* **E** ♩ = 50

Fl. 1 *p*

Ob. *solo mp*

Cl. B♭ 1

Bsn. 1 *solo mf p*

Hn. F 1 *solo mf p*

Vln. Solo *solo mp*

Vln. 1 *p p*

Vln. 2 *p*

Vla. *p*

Vc. *p p*

Db. *p*

121 **2/4** **3/4**

Ob. *mf mp 6 mf p*

Vln. Solo *mf solo mp 3 mf 6*

Vln. 1 *mp > p mf p*

Vln. 2 *mp > mf p*

Vla. *mp > p mf p*

Vc. *r mf p*

Db. *mp > p mf p*

128

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

Vln. Solo *mp* *mf* solo *mf* *f*

Vln. 1 *mf* *p* *p*

Vln. 2 *mf* *p* *p*

Vla. *mf* *p* *p*

Vc. *mf* *p* *p*

Db. *mf* *p* *p*

5/4 4/4 5/4

134

Fl. 1 *mp* *f* *mp* *f* = 106

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

Tri. *p*

Vln. Solo *f* *f* *mp* *pp*

Vln. 1 *mp* *mf* *mp* *pp* *mp*

Vln. 2 *mp* *mf* *mp* *pp*

Vla. *mp* *mf* *mp* *pp* *mp*

Vc. *mp* *mf* *mp* *pp*

Db. *mf* *mp* *pp* *mp*

5/4 3/4 4/4 4/4

141

Fl. 1

Fl. 2

Ob.

Cl. B $\flat$  1

Cl. B $\flat$  2

Bsn. 1

Bsn. 2

Hn. F 1

Hn. F 2

Tpt. C 1

Tpt. C 2

Tbn.

Tri.

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mp*

*p*

*poco cresc.*

soft mallets

*p*

146

Fl. 1

Fl. 2

Ob.

Cl. B $\flat$  1

Cl. B $\flat$  2

Bsn. 1

Bsn. 2

Hn. F 1

Hn. F 2

Tpt. C 1

Tpt. C 2

Tbn.

Cym.

*poco cresc.*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

G

2  
4

4  
4

3  
4

Musical score for the piece 'The Lure of the Flowering Fern' by Dosia McKay. The score is marked with rehearsal number 151 at the beginning of the first staff. It includes parts for Woodwinds (Flute 1 & 2, Oboe, Clarinets in Bb, Bassoons, Horns in F, Trumpets in C, Trombone), Brass (Trumpets in C, Trombone), Percussion (Cymbals), and Strings (Violins 1 & 2, Viola, Violoncello, Double Bass). The score features complex rhythmic patterns, including triplet eighth notes and sixteenth notes. Dynamic markings include *mf* (mezzo-forte). A large watermark reading 'PREVIEW ONLY' is overlaid diagonally across the entire page.



156

4/4 5/4 4/4

Fl. 1

Fl. 2

Ob.

Cl. B $\flat$  1

Cl. B $\flat$  2

Bsn. 1

Bsn. 2

Hn. F 1

Hn. F 2

Tpt. C 1

Tpt. C 2

Tbn.

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

4/4

160

The score is for a 4/4 piece at a tempo of 160. It features a large woodwind and brass section with multiple parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, and Tuba. The string section includes Violin, Viola, Violoncello, and Double Bass. The percussion is represented by a Cymbal. The music is characterized by rapid sixteenth-note patterns with frequent triplets. A large 'PREVIEW ONLY' watermark is overlaid diagonally across the page. The score is divided into four measures, with dynamic markings such as *f* (forte) and *fz* (forzando).

This musical score page features the following instruments and parts:

- Flutes:** Fl. 1 (triplets), Fl. 2 (triplets)
- Oboe:** Ob. (triplets)
- Clarinets:** Cl. Bb 1 (triplets), Cl. Bb 2 (triplets)
- Bassoons:** Bsn. 1 (triplets), Bsn. 2 (triplets)
- Horns:** Hn. F 1, Hn. F 2
- Trumpets:** Tpt. C 1, Tpt. C 2
- Trombone:** Tbn.
- Cymbals:** Cym. (*f*, *mf*)
- Violins:** Vln. 1 (triplets), Vln. 2 (triplets)
- Viola:** Vla. (triplets)
- Violoncello:** Vc. (triplets)
- Double Bass:** Db.

The score includes dynamic markings such as *f* and *mf*, and is marked with measure numbers 165 and 34.

**H**

$\text{♩} = 80$

This musical score is divided into three systems. The first system (measures 170-175) is in 3/4 time. The second system (measures 176-181) is in 2/4 time. The third system (measures 182-187) is in 4/4 time. The score includes parts for:

- Flutes 1 and 2: 3/4 and 2/4 time signatures, with triplets and sixteenth notes. Dynamics range from *f* to *ff*.
- Oboe: 3/4 and 2/4 time signatures, with triplets. Dynamics include *ff*.
- Clarinets B $\flat$  1 and 2: 3/4 and 2/4 time signatures, with triplets. Dynamics include *ff*.
- Bassoons 1 and 2: 3/4 and 2/4 time signatures, with triplets. Dynamics include *ff*.
- Horn F 1 and 2: 4/4 time signature, with sustained notes. Dynamics include *ff*.
- Trumpets C 1 and 2, and Trombone: 4/4 time signature, with sustained notes. Dynamics include *ff*.
- Timpani: 4/4 time signature, with dynamic markings *p*, *f*, and *mf*. A note indicates "don't overpower, just add flavor".
- Cymbal: 4/4 time signature, with a dynamic marking of *f*.
- Crotchet: 4/4 time signature, with a dynamic marking of *c*.
- Violins 1 and 2: 4/4 time signature, with triplets and sixteenth notes. Dynamics include *ff*.
- Viola: 4/4 time signature, with triplets. Dynamics include *ff*.
- Violoncello: 4/4 time signature, with triplets. Dynamics include *ff*.
- Double Bass: 4/4 time signature, with sustained notes. Dynamics include *ff*.

drop notes as necessary to breathe, stagger with 2nd chair

174

Fl. 1

drop notes as necessary to breathe, stagger with 1st chair

Fl. 2

drop notes as necessary to breathe

Ob.

drop notes as necessary to breathe, stagger with 2nd chair

Cl. Bb 1

drop notes as necessary to breathe, stagger with 1st chair

Cl. Bb 2

drop notes as necessary to breathe, stagger with 2nd chair

Bsn. 1

drop notes as necessary to breathe, stagger with 1st chair

Bsn. 2

Hn. F 1

Hn. F 2

Tpt. C 1

Tpt. C 2

Tbn.

Timp.

Crot.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

178

Fl. 1

Fl. 2

Ob.

Cl. Bb 1

Cl. Bb 2

Bsn. 1

Bsn. 2

Hn. F 1

Hn. F 2

Tpt. C 1

Tpt. C 2

Tbn.

Timp.

Crot.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

182

Fl. 1

Fl. 2

Ob.

Cl. B♭ 1

Cl. B♭ 2

Bsn. 1

Bsn. 2

Hn. F 1

Hn. F 2

Tpt. C 1

Tpt. C 2

Tbn.

Timp.

Crot.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

186

Fl. 1

Fl. 2

Ob.

Cl. Bb 1

Cl. Bb 2

Bsn. 1

Bsn. 2

Hn. F 1

Hn. F 2

Tpt. C 1

Tpt. C 2

Tbn.

Timp.

Crot.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



190

Fl. 1

Fl. 2

Ob.

Cl. B♭ 1

Cl. B♭ 2

Bsn. 1

Bsn. 2

Hn. F 1

Hn. F 2

Tpt. C 1

Tpt. C 2

Tbn.

Timp.

Crot.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

194

Fl. 1

Fl. 2

Ob.

Cl. B♭ 1

Cl. B♭ 2

Bsn. 1

Bsn. 2

Hn. F 1

Hn. F 2

Tpt. C 1

Tpt. C 2

Tbn.

Timp.

Crot.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*pp*

*pp*

*pp*

*pp*

*pp*

*mf*

*f*

*f*

*f*

*f*

*f*

198

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Cl. B $\flat$  1 *mf*

Cl. B $\flat$  2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf* solo

Crot. *p*

Vln. 1 *mf*

Vln. 2

Vla. *mf*

Vc. *mf*

Db. *mf*

200

Fl. 1 *mp* solo

Fl. 2 *mp*

Ob. *mp*

Cl. B $\flat$  1 *mp* solo

Cl. B $\flat$  2 *mp*

Bsn. 1 *mp* solo

Bsn. 2 *mp* solo

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

206

Fl. 1 solo *p*

Fl. 2 *p*

Ob. *mp*

Cl. B♭ 1 *p*

Cl. B♭ 2 solo *p*

Bsn. 1 solo *p*

Bsn. 2 *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

*ppp*

210

Ob. *rit.* *ppp*

Cl. B♭ 1 solo *p* *ppp*

Cl. B♭ 2 *ppp*

Bsn. 1 *ppp*

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *ppp*

*ppp*