

Gemma Peacocke

Abb on Fire

for orchestra

All On Fire was commissioned by The Rochester Philharmonic Orchestra (Ward Stare, Music Director) in 2020 in commemoration of the 200th anniversary of the birth of suffragist Susan B. Anthony, and of the 100th anniversary of the passage of the Nineteenth Amendment to the U.S. Constitution.

American women were finally given the right to vote on August 18, 1920 — fourteen years after Anthony's death.

“I wonder if when I am under the sod — or cremated and floating up in the air — I shall have to stir you and others up. How can you not be all on fire? ... Do come into the living present & work to save us from any more barbaric male governments.”

- Susan B. Anthony

Instrumentation

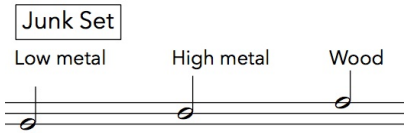
- 2 Flutes (2nd doubling Piccolo)
- 2 Oboes
- 2 Clarinets in A
- 2 Bassoons

- 4 Horns
- 3 Trumpets in B♭ (3rd doubling Piccolo Trumpet)
- 2 Trombones
- Tuba

Timpani

- 2 Percussion
 - 1: Vibraphone
 Jawbone
 Drum Set:
 Kick, 2 Tom-Toms (high and low), Snare, Hi-Hat, Ride Cymbal, Crash Cymbal

 - 2: Marimba (five octaves)
 Concert Bass Drum
 Junk set:
 2 Resonant pieces of heavy metal (high and low) - like brake drums
 Low-pitched resonant piece of wood



- Harp
- Piano

- Strings
- 14 First Violins
 - 12 Second Violins
 - 10 Violas
 - 8 Cellos
 - 6 Double Basses

[illegible]

like cellphone interference

16

Fl. 1 *f* *flz. (ord.)* *fff* *ppp* *f* *pp* *fff*

Fl. 2 *f* *flz. (ord.)* *fff* *ppp* *f* *pp* *fff*

Ob. 1 *f* *fff* *ppp* *f* *pp* *fff*

Ob. 2 *f* *fff* *ppp* *f* *pp* *fff*

Cl. 1 *p* *fff* *f* *pp* *fff*

Cl. 2 *p* *fff* *f* *pp* *fff*

Bsn. 1 *ff* *fff*

Bsn. 2 *ff* *fff*

Hns. 1, 3 *p* *fff*

Hns. 2, 4

Tpt. 1 *ff* *fff*

Tpt. 2 *ff* *fff*

Tpt. 3 *ff* *fff*

Tbn. 1 *pp* *fff*

Tbn. 2 *pp* *fff*

Tba. *pp* *fff*

Timp. 16

Perc. 1

Perc. 2 *ff* *Marimba bowed* *switch to mallets*

Hp. *mf* *fff*

Pno. *mp* *fff* *ff*

Vln. I *p* *fff* *p* *f* *p* *ff*

Vln. II *p* *fff* *p* *f* *p* *ff*

Vla. *p* *fff* *p* *f* *p* *ff*

Vc. *p* *fff* *p* *f* *p* *ff*

Cb. *p* *fff* *p* *f* *p* *ff*

16

30 **A** TACET

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

30 **A** TACET

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

30 **A** TACET

Vln. I

Vln. II

Vla.

Vc.

Cb.

30 **A** TACET

B

B

42

U.S.

58

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

58 **D**

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

58 **D**

Vln. I

Vln. II

Vla.

Vc.

Cb.

58

62

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

62

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

62

Vln. I

Vln. II

Vla.

Vc.

Cb.

62

68

73

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

73

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

73

Vln. I

Vln. II

Vla.

Vc.

Cb.

73

78

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

78

84

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

84

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

84

Vln. I

Vln. II

Vla.

Vc.

Cb.

84

92

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

92

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

92

Vln. I

Vln. II

Vla.

Vc.

Cb.

92

94

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

94

Timp.

Vibraphone

Perc. 1

Perc. 2

Hp.

Pno.

94

Vln. I

Vln. II

Vla.

Vc.

Cb.

94

96

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

96

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

96

Vln. I

Vln. II

Vla.

Vc.

Cb.

96

This musical score page contains measures 96 through 98. The instrumentation includes Flute 1, Piccolo, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1, 3 and 2, 4, Trumpets 1, 2, and 3, Trombones 1 and 2, Tuba, Timpani, Percussion 1 and 2, Harp, Piano, Violin I and II, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 96 features a dynamic shift from *f* to *pp* for the Clarinet 1 and Bassoon 1 parts. Measure 97 shows a *pp* dynamic for the Horns 2, 4 and Tuba. Measure 98 includes a *mf* dynamic for the Viola. The Percussion parts (1 and 2) play a consistent rhythmic pattern throughout the measures. The string parts (Violins, Viola, Violoncello, and Contrabass) provide a harmonic foundation with various melodic and rhythmic lines.

98

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

98

101

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

101

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

101

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

(mf)

p

mp

To Dr.

105

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

105

109

111

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

111

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

111

Vln. I

Vln. II

Vla.

Vc.

Cb.

111

113

116

rit.

Fl. 1

mp

Picc.

Ob. 1

Ob. 2

Cl. 1

pp

Cl. 2

pp

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

116

rit.

Timp.

Perc. 1

Perc. 2

Hp.

mp

Pno.

mp

116

rit.

Vln. I

Vln. II

Vla.

Vc.

pp

arco

Cb.

116

20

H

124

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

H

124

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

H

124

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

muted

(mute out)

p

arco (unis.)

div.

Violin Ib
div.

p

arco

ppp

p

ppp

p

29

132

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

<

This musical score page contains measures 137 through 142. The instrumentation includes:

- Fl. 1**: Flute 1, starting measure 137 with a half note G4 (*p*), followed by rests until measure 138 where it plays a half note A4 (*f*). In measure 139, it plays a quarter rest, then a quarter note B4 (*p*) in measure 140, and continues with a half note C5 (*f*) in measure 141 and a half note D5 (*p*) in measure 142.
- Picc.**: Piccolo, playing a half note G4 (*p*) in measure 138, followed by rests until measure 140 where it plays a half note A4 (*f*), and continues with a half note B4 (*p*) in measure 141 and a half note C5 (*f*) in measure 142.
- Ob. 1 & Ob. 2**: Oboe 1 and Oboe 2, both have whole rests throughout all measures.
- Cl. 1 & Cl. 2**: Clarinet 1 and Clarinet 2, both have whole rests throughout all measures.
- Bsn. 1 & Bsn. 2**: Bassoon 1 and Bassoon 2, both have whole rests throughout all measures.
- Hns. 1, 3 & Hns. 2, 4**: Horns 1, 3 and Horns 2, 4, all have whole rests throughout all measures.
- Tpt. 1, Tpt. 2, & Tpt. 3**: Trumpets 1, 2, and 3, all have whole rests throughout all measures.
- Tbn. 1 & Tbn. 2**: Trombones 1 and 2, both have whole rests throughout all measures.
- Tba.**: Tuba, has a whole rest throughout all measures.
- Timp.**: Timpani, has a whole rest throughout all measures.
- Perc. 1 & Perc. 2**: Percussion 1 and Percussion 2, both have whole rests throughout all measures.
- Hp.**: Harp, has whole rests throughout all measures.
- Pno.**: Piano, has whole rests throughout all measures.
- Vln. I**: Violin I, playing eighth notes G4-A4-B4-C5-D5-E5-F#5-G#5 in measure 137, continuing the pattern in measure 138, and then playing sixteenth-note runs in measures 139-142.
- Vln. II**: Violin II, playing eighth notes G4-A4-B4-C5-D5-E5-F#5-G#5 in measure 137, continuing the pattern in measure 138, and then playing sixteenth-note runs in measures 139-142.
- Vla.**: Viola, playing eighth notes G4-A4-B4-C5-D5-E5-F#5-G#5 in measure 137, continuing the pattern in measure 138, and then playing sixteenth-note runs in measures 139-142.
- Vc.**: Violoncello, has a whole rest in measure 137, then enters in measure 139 with a half note G2 (*p*), continuing with a half note A2 in measure 140, and a half note B2 in measure 141 and a half note C3 in measure 142.
- Cb.**: Contrabass, has a whole rest throughout all measures.

143

Fl. 1

p

pp ————— *f* *pp* ————— *fff*

f

Picc.

pp ————— *f* *pp* ————— *fff*

f

Ob. 1

pp ————— *f* *pp* ————— *fff*

f

Ob. 2

pp ————— *f* *pp* ————— *fff*

f

Cl. 1

pp ————— *f* *pp* ————— *fff*

Cl. 2

pp ————— *f* *pp* ————— *fff*

Bsn. 1

Bsn. 2

Hns. 1, 3

unmuted

p ————— *fff*

Hns. 2, 4

unmuted

p ————— *fff*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

pp ————— *fff*

Tbn. 2

pp ————— *fff*

Tba.

pp ————— *fff*

Timp.

pp ————— *fff*

Perc. 1

pp ————— *fff*

Perc. 2

mf *f* let ring

Hp.

ff

Pno.

pp *f* *ff*

Vln. I

pp ————— *f* *pp*

Vln. II

Vla.

Vc.

ppp *fff* *pp* ————— *f* *pp*

Cb.

ppp *fff* *pp* ————— *f*

143

147

Fl. 1

ff

Picc.

ff

Ob. 1

ff

Ob. 2

ff

Cl. 1

ff

Cl. 2

ff

Bsn. 1

ff

Bsn. 2

ff

Hns. 1, 3

Hns. 2, 4

Tpt. 1

ff

Tpt. 2

ff

Tpt. 3

ff

Tbn. 1

Tbn. 2

Tba.

Timp.

147

Perc. 1

ff

To Vib.
fff

Perc. 2

f

fff

Hp.

Pno.

fff

Vln. I

147

ff

f

sul pont.
fff

Vln. II

mp

Vla.

mp

Vc.

ff

f

Cb.

ff

f

sul pont.
fff

147

150

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

f

ff

ord.

p

ord.

p

I

155 accel.

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

155 accel.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

155 accel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

155

164

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

164

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

164

Vln. I

Vln. II

Vla.

Vc.

Cb.

164

168

174 *accel.*

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(mf)

mf

mp

let ring

To Drumset

174

1

43

L
193

Measure 193: Fl. 1, Picc., Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hns. 1, 3, Hns. 2, 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tba. all have rests.

Measure 194: Same as Measure 193.

Measure 195: Cl. 1 enters with a half note G₄ (*ff*). Cl. 2 enters with a half note F₄ (*ff*). Hns. 1, 3 enter with a half note G₄ (*ff*). Hns. 2, 4 enter with a half note F₄ (*ff*). Tpt. 1 enters with a half note G₄ (*ff*). Tpt. 2 enters with a half note F₄ (*ff*). Tpt. 3 enters with a half note G₄ (*ff*). Tbn. 1 enters with a half note G₃ (*ff*). Tbn. 2 enters with a half note F₃ (*ff*). Tba. enters with a half note G₂ (*ff*).

Measure 196: All instruments continue their notes from Measure 195.

Measure 197: Fl. 1, Picc., Ob. 1, Ob. 2, Hns. 1, 3, Hns. 2, 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tba. have rests. Cl. 1 plays eighth notes G₄-A₄-B₄-C₅. Cl. 2 plays eighth notes F₄-G₄-A₄-B₄. Bsn. 1 plays eighth notes G₃-A₃-B₃-C₄ (*ff*). Perc. 1 has a series of sixteenth-note patterns. Perc. 2 has a series of eighth-note patterns. Vln. I, Vln. II, Vla., Vc., Cb. are introduced in this measure.

Measure 198: Vln. I, Vln. II, Vla., Vc., Cb. play continuous sixteenth-note patterns. Perc. 1 and Perc. 2 continue their rhythmic patterns.

Measure 199: Similar to Measure 198.

Measure 200: Similar to Measure 198.

Measure 201: Similar to Measure 198.

203

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

203

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

203

Vln. I

Vln. II

Vla.

Vc.

Cb.

203

M

207

Fl. 1

Picc.

Ob. 1

nasal

Ob. 2

nasal

Cl. 1

ff

Cl. 2

ff

Bsn. 1

Bsn. 2

Hns. 1, 3

ff

Hns. 2, 4

ff

Tpt. 1

Tpt. 2

Picc. Tpt.

Tbn. 1

Tbn. 2

Tba.

ff

Timp.

207

Perc. 1

Perc. 2

To B.D.

Hp.

Pno.

Vln. I

207

Vln. II

Vla.

Vc.

Cb.

207

211

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Picc. Tpt.

Tbn. 1

Tbn. 2

Tba.

211

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

211

Vln. I

Vln. II

Vla.

Vc.

Cb.

211

215

219

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Trumpet in B $\flat$

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

219

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

219

Vln. I

Vln. II

Vla.

Vc.

Cb.

219

222

Fl. 1

flz. ord.

flz.

ord.

Picc.

flz. ord.

flz.

ord.

Ob. 1

ord.

Ob. 2

ord.

Cl. 1

growl ord.

growl ord.

Cl. 2

growl ord.

growl ord.

Bsn. 1

Bsn. 2

Hns. 1, 3

ff

Hns. 2, 4

ff

Tpt. 1

mf

ff

Tpt. 2

mf

ff

Tpt. 3

ff

Tbn. 1

Tbn. 2

Tba.

Timp.

ff

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

graunch ord.

graunch ord.

Vln. II

graunch ord.

graunch ord.

Vla.

ff

Vc.

ff

Cb.

ff

222

226

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

226

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

226

Vln. I

Vln. II

Vla.

Vc.

Cb.

226

230

234

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

234

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

234

Vln. I

Vln. II

Vla.

Vc.

Cb.

234

N

238

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

238

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

N

238

Vln. I

Vln. II

Vla.

Vc.

Cb.

238

242

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

242

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

242

Vln. I

Vln. II

Vla.

Vc.

Cb.

242

247

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

247

248

249

250

251

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

251

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

251

Vln. I

Vln. II

Vla.

Vc.

Cb.

251

260

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

260

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

260

Vln. I

Vln. II

Vla.

Vc.

Cb.

260

[illegible]

271

P

Fl. 1

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

P

271

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

P

271

Vln. I

Vln. II

Vla.

Vc.

Cb.

6

277

Fl. 1

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

277

Timp.

Perc. 1.

Perc. 2.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

277

To Picc.

(mp)

muted

p

muted

p

let ring

(mp)

with mallet

let ring

(mp)

p

p

p

sul pont.

p

p

||

277

284

Fl. 1

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

284

Timp.

Perc. 1.

Perc. 2.

Hp.

Pno.

284

Vln. I

Vln. II

Vla.

Vc.

Cb.

284

with mallets

gliss.

mp

(mute out)

(mute out)

unmuted

p

unmuted

p

p

f

f

f

p

sul pont.

p

ord.
non div.

290



295

Fl. 1

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2



295

Timp.

Perc. 1.

Perc. 2.



295

Vln. I

Vln. II

Vla.

Vc.

Cb.

302

Fl. 1

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

302

Timp.

Perc. 1.

Perc. 2.

Hp.

Pno.

302

Vln. I

Vln. II

Vla.

Vc.

Cb.

302

[illegible]

313

322

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

322

Timp.

Perc. 1.

Perc. 2

Hp.

Pno.

322

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bass Drum

f

p

p

f

f

This page contains the musical notation for measures 327 through 330. The instrumentation includes:

- Flutes:** Fl. 1
- Piccolo:** Picc.
- Oboes:** Ob. 1, Ob. 2
- Clarinets:** Cl. 1, Cl. 2
- Bassoons:** Bsn. 1, Bsn. 2
- Horns:** Hns. 1, 3; Hns. 2, 4
- Trumpets:** Tpt. 1, Tpt. 2, Tpt. 3
- Trombones:** Tbn. 1, Tbn. 2
- Tuba:** Tba.
- Timpani:** Timp.
- Percussion:** Perc. 1, Perc. 2
- Harp:** Hp.
- Piano:** Pno.
- Violins:** Vln. I, Vln. II
- Viola:** Vla.
- Cello:** Vc.
- Contrabass:** Cb.

The score shows complex orchestration with many instruments playing sustained notes or textures. A "To Mar." (To March) instruction appears above the Percussion 2 staff in measure 329. Several instruments are marked as "TACET" in measure 330.

S

332

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

S

332

Timp.

Perc. 1.

Perc. 2

Hp.

Pno.

S

332

Vln. I

Vln. II

Vla.

Vc.

Cb.

332

339

TACET

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hns. 1, 3

Hns. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tba.

339

TACET

Perc. 1

Perc. 2

Hp.

Pno.

339

TACET

Vln. I

Vln. II

Vla.

Vc.

Cb.

347

U

