

# In the Grey Dawn

*For Orchestra* (2006)

Keiko Takano

# In the Grey Dawn

*for Orchestra*

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## Instrumentation

3 Flutes (III doubling piccolo)  
3 Oboes (III doubling Cor Anglais)  
2 Clarinets in Bb  
Bass Clarinet in Bb  
2 Bassoon  
Contrabassoon

4 Horns in F  
3 Trumpets  
2 Trombones  
1 Bass Trombone  
1 Tuba

Timpani

2 Percussion

I: bass drum, tam-tam, marimba, bongo, conga

II: vibraphone (motor-off throughout), suspended cymbal, glockenspiel, tubular bells

Harp  
Celesta

1<sup>st</sup> Violins  
2<sup>nd</sup> Violins  
Viola  
Violoncellos  
Contrabasses

The score is in C  
Duration: approx. 11 min.

## Programme Note:

I imagined a kind of monochrome wash drawing when I started writing this piece, which is in a way static but dynamic as well as strong at the same time. I was intrigued that there are nuances of black ink depending upon the pressure of the brush. The whole structure consists of three main sections with a rather smaller ensemble in the middle.

KT

## Abbreviations and Symbols:

*l.v.*     let vibrate

SP:     sul ponticello

ord:     position ordinary

In the Grey Dawn  
for orchestra

Lent, calmo  
♩ = 70

Keiko Takano

2 3 4 5 6 rall.

Piccolo *pp* enter as almost imperceptible

Flute *fpp* *pp* *p*

Flute *fpp* *pp* *poco*

Oboe *fpp*

Oboe *fpp*

Clarinet in B♭ *pp* *poco* *tr* *pp*

Clarinet in B♭ *pp* *poco*

Bass Clarinet *pp* *mp* *p* *pp*

Bassoon *pp* *mp* *p*

Contrabassoon *mp* *p*

Percussion I Bass drum large soft mallet *mf* *p* *fpp* *pp*

Percussion II Cymbals *Sus. Cym. brush* *f* *p*

Vibraphone Vib. medium hard mallets *p* *mf*

Harp *p* *L.v.* *p* *L.v.* *mf*

Celesta *p* *L.v.* *p* *L.v.*

Violin I con sord. *fpp* *pp*

Violin II con sord. *fpp* *fpp* *pp*

Viola con sord. *pp* sul tasto *mp*

Violoncello con sord. *pp* sul tasto *ppp* *mp* *sul tasto* *pp* *<>*

Contrabass con sord. *pp* *ppp*

**a tempo**

7 8 9 10

Picc. *p* *pp* *lontano* *mf*

Fl. I *p*

Ob. I *p*

Ob. II *mf*

Cl. I *pp* *ppp*

Cl. II *pp* *ppp*

B. Cl. *pp* *ppp*

Bsn. I *pp*

Cbsn. *p* *lontano*

Hn. 1&3 *p* *sostenute* *con sord. (straight)*

Hn. 2&4 *p* *sostenute* *con sord. (straight)*

Tbn. I *mf* *pp* *con sord. (straight)*

Tbn. II *mf* *pp* *con sord. (straight)*

B. Tbn. *mf* *pp* *con sord. (straight)*

Tba. *mf* *pp* *con sord. (straight)*

Perc. I T-1 *p* *soft mallet* *hit the edge* *L.v.* *soft mallets*

Percussion II Tub. B. *p*

Glock. *mp* *L.v.*

Perc. II Vib. *p* *mp* *L.v.*

Hp. *mp* *L.v.* *mf* *p* *L.v.* *f* *mp*

Cel. *mp* *p*

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *pp* *lontano*

Vc. *pp* *lontano*

Cb. *pp* *lontano*

11 12 13 14 15 16

Picc. *p* *espr.*

Fl. I *f* *p*

Ob. II

B. Cl. *pp* *poco*

Bsn I

Bsn II *pp* *poco* *slow trills*

Hn 1&3

Hn 2&4

Tpt I *p* *con sord. (straight)*

Tpt II *p* *con sord. (straight)*

Tpt III *p* *con sord. (straight)*

Tbn. I

Tbn. II

Tba

Per II Cym. *brush* *mf* *p* *>*

Perc. II Vib. *Vib. medium hard mallets* *mf* *p*

Hp *mp* *p* *L.v.*

Cel. *mp* *p* *L.v.*

Vln I *p* *non vib.*

Vln II *p* *non vib.*

Vla. *p* *non vib.*

Vc.

Cb.

4

♩ = 70

Picc. *poco* *mp* *f*

Fl. I *p* *espr.* *mp* *p* *mp*

Ob. I *p*

Cl. I *p* *p* *mp*

Hn 1&3 (con sord.) *pp*

Tpt I (con sord.) *pp*

Tbn. I (con sord.) *mfpp*

Perc. I T.-1 *p*

Perc. II Vib. medium hard mallets *sfz* *sim.* *mf*

Hp *mf* *f* *mp*

Cel. *mp*

Vln I *fp* *fp* *fp*

Vln II *fp* *fp* *fp* *loco.* *mfpp*

Vla. *fp* *mf* *mfpp*

Vc. *mf* *p*

Cb. *mf* *p*

Picc. *mfpp* *f* *pp* *poco* *p* *fltz.* *fpp* *fpp* *fpp* *fpp*  
 Fl. I *mp* *pp*  
 Fl. II *pp*  
 Ob. I *mfpp* *pp*  
 Cl. I *p*  
 Cl. II *p* *mfpp*  
 Tbn. I *f* *p* *fpp* *f*  
 Tbn. II *f* *p* *fpp* *f*  
 B. Tbn. *f* *fpp* *f*  
 Tba. *con sord. (straight)* *pp* *pocchi.*  
 Perc. I B. D. *large soft mallet* *p* *mp*  
 Perc. II Cym. *brush* *mfpp* *f*  
 Perc. II Vib. *hard mallet* *mfpp* *2da*  
 Hp.  
 Cel.  
 Vln. I *loco.* *mfpp* *fp* *sub. fpp* *ord.* *mf* *marcato* *fpp* *f*  
 Vln. II *p* *sub. fpp* *ord.* *mf* *marcato* *fpp* *mp* *p* *fpp* *mp*  
 Vla. *p* *sub. fpp* *fpp* *ord.* *mf* *marcato* *fpp* *mp* *p* *fpp* *mp*  
 Vc. *fpp*  
 Cb. *fpp*



28 29 30

Picc. *pp*

Fl. I *pp*

Fl. II

Ob. I *pp*

Ob. II *pp*

Cl. I *ppp* *pp* *p*

Cl. II *pocchi.* *pp* *pp*

B. Cl. *pp*

Bsn I *mf* *espr.* *p* *mf*

Bsn II *mf* *p*

Tpt I (con sord.) *p* *mp* *mf* *f* *f* *f* *p* *fp*

Tpt II (con sord.) *p* *mp* *f* *f* *fp* *p*

Tpt III (con sord.) *p* *mp* *f* *f* *fp* *p*

Tba

Perc. I Mar. *mf*

Percussion II Tub. B. *mf*

Perc. II Vib.

Hp *mf* *Ly.*

Vln I *p* *fp* *fp* *fp* *fp* *fp* *fp*

Vln II *fp* *fp* *fp* *fp* *fp*

Vla *fp* *f*

Vc. *p* *fp* *f*

Cb. *p* *fp* *ppp* *f* *p*

31 32 33 34

Fl. I *fp*

Fl. II *fp*

Ob. I *p* *mp*

Cl. I *pp* *fp* *p*

Cl. II *p* *fp*

B. Cl. *cantabile* *p*

Bsn. I *mf* *p*

Bsn. II *mf*

Tpt. I *f* *mf*

Tpt. II *f* *mfpp* *mf*

Tpt. III *f* *mfpp*

Tbn. I *f* *p*

Tbn. II *f*

Timp. *soft sticks* *mfpp*

Perc. I Mar. *medium hard mallets* *f* *p<sub>sub.</sub>*

Perc. II Cym. *soft mallets*

Perc. II Vib. *medium hard mallets* *f*

Hp. *mp*

Vln. I *fp* *fp*

Vln. II *fp*

Vla. *p* *mf* *pp*

Vc. *mfpp* *mf* *pp*

Cb. *mfpp* *mf* *pp*

*a tempo*

Picc. *pp* *pp* *pp* *pp* *pp* *mp*

Fl. I *pp* *pp* *p*

Fl. II *p* *p*

Ob. I *p*

Ob. II *p*

Cl. I *pp* *pp*

B. Cl. *mp*

Bsn I *mf*

Hn 1&3 (con sord.) *p* *mp*

Hn 2&4 (con sord.) *p* *mp*

Tpt I (con sord.) *mfpp* *p*

Tpt II (con sord.) *p*

Timp. *p*

Perc. I Conga

Perc. II Cym. *mf* *f* *p* *mf*

Perc. II Vib. *mf*

Hp. *mf*

Cel. *p* *mp*

Vln I *pp* *detache* *pizz.* *mp* *arco*

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

Vla. *pp* *f* *pizz.* *mp* *3*

Vc. *mp* *f* *tutti pizz.* *mp* *3*

Div. Vc. *f* *p* *f*

Cb. *fp* *(arco)* *detache*

40 41 42 43 44

Picc. *pp* *lontano*

Fl. I *pp* *mp* *espr.* *mf* *mf* *mf*

Fl. II *p* *p* *sotto voce* *mf*

Ob. I *pp* *p* *espr.* *mf*

Ob. II *mf*

Cl. I *p* *sotto voce*

Cl. II *p* *sotto voce*

B. Cl. *mf* *p*

Bsn. I *pp* *mf*

Bsn. II *pp* *mf*

Cbsn. *p* *mf*

Hn. 1&3 *pp*

Hn. 2&4 *pp*

Tpt. I *mp* *espr.* *pp* *mf* *pp*

Tpt. II *pp* *p*

Bongo *soft mallets* *mf*

Perc. I *soft mallet* *hit the edge* *mp* *L.v.*

Perc. II *soft mallets* *mf* *mf* *mf*

Vib. *p* *mf*

Hp. *mp* *L.v.* *mf* *L.v.*

Cel. *mf*

Vln. I *pp* *lontano* *5* *mp* *f* *pp*

Vln. II *arco* *pp* *lontano* *p* *f* *pp*

Vla. *arco* *pp* *mp* *mf* *p* *f* *pp* *non trem.*

Vc. *arco* *pp* *mp* *mf* *sul tasto* *fp* *pp*

Cb. *mp* *pp*

[illegible]

51 52 53 54

Picc. *mf*

Fl. I *mf*

Fl. II *pp* *lontano* *mp*

Ob. I *p*

Ob. II *p*

Cl. I *mf* *mp* *mp*

Cl. II *pp* *lontano* *mp* *p*

Bsn. I *mp* *p* *mfpp*

Bsn. II *mfpp*

Cbsn. *p*

Hr. 1 & 3 *a l* *mf* *espr.*

Tpt. I

Tbn. I *con sord. (straight)* *mfpp*

Tbn. II *con sord. (straight)* *mfpp*

Perc. II *hard mallets* *mp*

Vib.

Hp. *L.F.?* *f marc.* *F4* *mf*

Cel. *f marc.*

Vla. *SP* *ord.* *rall.* *fpp*

Vc. *non vib. ord.*

Cb. *non vib.*

55 56 57 58

Fl. I *p* *poco* *p* *mp* *poco*

Fl. II *p* *poco* *p* *poco*

Ob. I *mf* *p*

Ob. II *mf*

Cl. I *p* *poco*

Cl. II

Bsn. I *f*

Bsn. II *f*

Hn. 1&3 *mp* *sostenuto*

Hn. 2&4 *p* *sostenuto*

Tpt. I (con sord. straight) *fp* *f*

Tpt. II (con sord. straight) *fp* *f*

Tpt. III (con sord.) *fp*

Tbn. I *f*

Tbn. II *f*

Perc. II Vib. *mf*

Hp. *lv* *f*

Vln. I non vib. sul A *fpp*

Vln. II non vib. sul A *fpp*

Vla. non vib. sul D *fpp*

Vc. ord. → SP → ord. *fpp* *fpp* *f* *pp* *f*

Cb. ord. → SP → ord. *fpp* *fpp* *f* *pp* *f* *pp*

*poco rall.*  
♩ = 60

♩ = 70

Picc. 59 60 61 62 *mf*

Fl. I *mf*

Tpt. I (con sord.) *fp* *f*

Tpt. II *mf* *p* *f* *fp* *f*

Tpt. III

Tbn. I (con sord.) *fp* *espr.* *f*

Tbn. II *f* *f*

B. Tbn. *mf*

Tba. *fp*

Perc. I B. D. large soft mallets *f* *ff*

Perc. I Mar. *mf*

Perc. II Vib. *mf* *mf*

Hp. *mf*

Cel. *mf* *mf* *mp* *f*

Vln. I non vib. sul A. *fpp*

Vln. II non vib. sul A. *fpp*

Vla. non vib. sul D. *fpp*

Vc. ord. SP → ord. *pp* *f* *pp* *fpp* *fpp* *f* *pp* *f* *pp*

Cb. SP → ord. *pp* *f* *pp* *fpp* *fpp* *f* *fpp* *fpp* *f* *pp* *f* *pp* *pp*



63 7 7 7 7 7 7 66

Picc. *mf* *mf* *f*

Fl. I *mf* *f*

Cl. I *f*

Tpt. I *mf* *f* *p* *f*

Tpt. II *mf* *f* *p* *f*

Tpt. III *mf*

Tbn. I *p*

Tbn. II *p*

B. Tbn. *fp*

Tba. *fp*

Perc. I B. D. *soft mallets* *f* *mp* *sfz*

Bongo *soft mallets* *f* *mp* *sfz*

Perc. II Vib. *hard mallets* *f* *L.v.*

Harp *mf*

Cel. *mp* *L.v.*

Vln. I

Vln. II

Vla.

Vc. *SP → ord.* *pp* *pp* *poco* *pp* *pp* *poco* *pp* *poco* *pp*

Cb. *SP → ord.* *pp* *pp* *poco* *pp* *pp* *poco* *pp* *poco* *pp*

*f > pp* *mf > pp* *pp* *poco* *pp* *poco* *pp* *poco* *pp* *poco* *pp*



[illegible]

This page contains the musical notation for measures 79 through 84. The instrumentation includes woodwinds (Oboes, Clarinets), brass (Horns, Trumpets, Trombones, Tuba), percussion, harp, and string sections (Violins, Viola, Cello, Double Bass). The score is written for a full orchestral ensemble. Measures 79-80 are in 3/4 time, and measures 81-84 are in 2/4 time. The music is characterized by intricate melodic passages, often featuring triplets and long slurs. Dynamic markings range from piano (*p*) to fortissimo (*ff*). Specific performance directions include "large soft mallets" and "hard mallets" for the percussion parts.

[illegible]

[illegible]

This musical score page contains measures 94 through 97 of "The Great Wall" from the film \*The Great Wall of China\*. The score is arranged for a full orchestra and includes the following parts:

- Timp.**: Timpani, featuring rhythmic patterns and dynamic markings such as *pp*, *p*, and *f*.
- Perc. I B. D.**: Percussion I (Bass Drum), playing a single note at *pp* in measure 94.
- Vln I**: Violin I, featuring complex melodic lines with various articulations like accents (>) and slurs, and dynamics ranging from *mf* to *ff*. It includes performance instructions like "ord.", "sul I", "SP", and "non vib."
- Vln II**: Violin II, providing harmonic support with sustained notes and some melodic movement.
- Vla**: Viola, playing sustained chords and moving lines.
- Vc.**: Violoncello, playing sustained bass lines.
- Cb.**: Contrabasso, featuring prominent, rhythmic patterns in the lower register with dynamic markings like *pp*, *f*, and *pp*.

The score is written in common time (C) and features a variety of musical notations, including slurs, ties, and detailed dynamic markings throughout all staves.







[illegible]



This image shows a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The score includes dynamic markings such as *poco rall.*, *molto.*, *piu mosso*, *f*, *p*, *mf*, *sfz*, and *ff*. It also includes articulation marks like *fizz.*, *sostenuto*, *non vib.*, and *arco.*. The staves are arranged in a standard orchestral layout, with woodwinds and brass in the upper half, percussion and harp in the middle, and strings in the lower half. The page is numbered 113, 114, 115, 116, and 117 at the top of the staves.

118 119 120 121 122

Picc. *ffp*

Fl. I *ffp*

Fl. II *ffp*

Ob. I *f espr.* *ffp*

Ob. II *f espr.* *ffp*

C. A. *f* *ffp*

Cl. I *f* *ffp*

Cl. II *f* *ffp*

B. Cl. *f* *fp*

Bsn. I *f* *fp*

Bsn. II *f*

Cbsn. *f*

Hn. 1&3

Hn. 2&4

Tpt. I con sord. (straight) *fp*

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn. *f*

Tba.

Perc. I B. D.

Perc. II Vib.

Vln. I *f* *f sempre*

Vln. II *f* *f sempre*

Vla. *f* *f sempre*

Vc. *f*

Cb. *f*

123 124 125 126 127

Picc. *ff*

Fl. I *ffp*

Fl. II *ffp*

Ob. I *fp*

Ob. II *fp*

C. A. *fp*

Cl. I *f*

Cl. II *f*

B. Cl. *f*

Bsn. I *f*

Bsn. II *p* *f*

Cbsn. *p* *f*

Hn. 1&3 *(senza sord.)* *mf*

Hn. 2&4 *(senza sord.)* *mf*

Tpt. I *senza sord.* *f*

Tpt. II *senza sord.* *f*

Tbn. I

Tbn. II

B. Tbn.

Tba. *p*

Perc. I *medium hard mallets* *mf* *f* *sempre*

Mar.

Percussion II *metal hammer* *mf*

Tub. B. *secco* *mf*

Hp. *mf*

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

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

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

Vc. *p* *f* *mp*

Cb. *p* *f* *mp*



133 134 135 136 137

Picc. *mf* *f*

Fl. I *mf* *f*

Fl. II *mf* *f*

Ob. I *mf* *f*

Ob. II *mf* *f*

C. A. *mf* *f*

Cl. I *mf* *f*

Cl. II *mf* *f*

B. Cl.

Bsn. I *f*

Bsn. II *f*

Hn. 1&3 *mf* *f* *sfz*

Hn. 2&4 *mf* *f* *sfz*

Tpt. I *mf* *f*

Tpt. II *mf* *f*

Tpt. III *mf* *f*

Timp. *soft mallets* *f*

Perc. I *hard mallets* *mf* *lv.* *f* *lv.*

Perc. II *Vib.* *f* *sfz* *f*

Hp. *mf* *f* *lv.*

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

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

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

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

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





The image displays a page from a musical score, specifically measures 145 through 149. The score is written for a large orchestra, including woodwinds, brass, percussion, strings, and harp. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'poco rall.' (poco rallentando). The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings (mf, p, mp, sf, f). The measures are numbered 145, 146, 147, 148, and 149. The instruments listed on the left are Picc., Fl. I, Ob. I, Cl. I, Cl. II, Hn. 1&3, Hn. 2&4, Perc. I Mar., Perc. II Vib., Hp., Cel., Vln. I, Vln. II, Vla., Vc., and Cb.



Musical score for measures 156-160. The score is written for a large orchestra and piano. The instruments and parts are listed on the left: Picc., Fl. I, Fl. II, Ob. I, Ob. II, C. A., Cl. I, Cl. II, B. Cl., Bsn I, Bsn II, Cbsn, Hn 1&3, Hn 2&4, Tpt I, Tpt II, Tpt III, B. Tbn, Tba, Perc. I Mar., Perc. II Vib., Hp., Cel., Vln I, Vln II, Vla., Vc., and Cb.

The score is divided into measures 156, 157, 158, 159, and 160. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

The orchestration includes:
 

- Flutes:** Fl. I and Fl. II play a melodic line starting in measure 157, marked *mf* and *f*.
- Oboes:** Ob. I and Ob. II play a melodic line starting in measure 157, marked *f*.
- Clarinets:** Cl. I and Cl. II play a melodic line starting in measure 157, marked *f*.
- Bassoon:** B. Cl. plays a melodic line starting in measure 157, marked *f*.
- Horns:** Hn 1&3 and Hn 2&4 play a melodic line starting in measure 157, marked *f*.
- Trumpets:** Tpt I, Tpt II, and Tpt III play a melodic line starting in measure 157, marked *f*.
- Trombones:** B. Tbn and Tba play a melodic line starting in measure 157, marked *f*.
- Percussion:** Perc. I Mar. and Perc. II Vib. play a melodic line starting in measure 157, marked *f*.
- Piano:** Hp., Cel., Vln I, Vln II, Vla., Vc., and Cb. play a melodic line starting in measure 157, marked *f*.

The score includes various musical notations such as dynamics (*mf*, *f*, *p*, *fp*), articulation (*marcato*), and phrasing (*sempre*). The score is written for a large orchestra and piano.

Picc. 61 162 163 164 165  
 Fl. I *f* *mf*  
 Fl. II *f* *mf*  
 Ob. I *p* *mf*  
 Ob. II *p* *mf*  
 C. A. *p* *mp*  
 Cl. I *p* *mf* *f*  
 Cl. II *p* *mf* *f*  
 B. Cl. *f*  
 Bsn. I *f* *fp*  
 Bsn. II *f* *fp*  
 Cbsn. *f* *fp*  
 Tpt. I *p sempre* *mf* *f* *mf*  
 Tpt. II *p sempre* *f* *mf*  
 Tpt. III *p sempre* *mf* *f* *mf*  
 Tbn. I *fp* *mp*  
 Tbn. II *fp*  
 Perc. I (hard mallets) *f marcato* *p* *f* *mf* *f*  
 Perc. II (hard mallets) *f* *mf*  
 Hp. *f* *lv*  
 Cel. *lv*  
 Vln. I *p* *f sempre* *p sempre*  
 Vln. II *p* *f* *p sempre*  
 Vla. *p* *f* *p sempre*  
 Vc. *p* *p sempre*  
 Cb. *p* *p sempre*

The musical score for measures 161-165 is written for a full orchestra. The woodwind section includes Piccolo, Flutes I and II, Oboes I and II, Cor Anglais, Clarinets I and II, Bass Clarinet, Bassoons I and II, and Contrabassoon. The brass section includes Trumpets I, II, and III, Trombones I and II, and Tuba. The percussion section includes two mallet percussionists (Perc. I and II) and a cymbalist (Cel.). The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f* (forte), *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), *fp* (fortissimo piano), and *lv* (lento vivace). It also includes articulation marks like accents and slurs, and performance instructions like *sempre* and *marcato*.

Picc. *mf* *f*  
 Fl. I *mf* *f*  
 Fl. II *mf* *f*  
 Ob. I *mf* *f*  
 Ob. II *mf* *f*  
 C. A. *mf* *f*  
 Cl. I *mf* *f*  
 Cl. II *mf* *f*  
 B. Cl. *mf* *f*  
 Bsn. I *mf* *p* *f*  
 Bsn. II *mf* *p* *f*  
 Cbsn. *mf* *p* *f*  
 Tpt. I *sfz*  
 Tpt. II *sfz*  
 Tpt. III *sfz*  
 Tbn. I *mf* *f* *p*  
 Tbn. II *f*  
 B. Tbn. *p* *f*  
 Tba. *p*  
 Timp. *f* soft mallets  
 Perc. I *f* hard mallets *sim.*  
 Mar. *f*  
 Glock. *f* hard mallets  
 Hp. *f* *ff marcato.*  
 Cel. *f*  
 Vln. I *f sempre*  
 Vln. II *f sempre*  
 Vla. *f sempre*  
 Vc. *f sempre*  
 Cb. *f sempre* *f*



a tempo  
♩=80Meno mosso  
♩=70

175 176 177 178 179 180 181 182

Picc. *ff* *sfz*

Fl. I *sfz* *sfz* *sfz*

Fl. II *sfz* *sfz* *sfz*

Ob. I *f* *f*

Ob. II *f*

C. A. *f*

Cl. I *f* *sfz* *sfz*

Cl. II *f* *sfz*

B. Cl. *f*

Hn. 1&3 *f* *sfz*

Hn. 2&4 *f*

Tpt. I *f* (senza sord.) *mfpp* *p* *mfpp* *mf* *f*

Tpt. II *f* (senza sord.) *mfpp* *mf* *f*

Tpt. III *f* (senza sord.) *mfpp* *mf* *f*

Tbn. I *f* *f*

Tbn. II *f* *f*

B. Tbn. *f* *f*

Tba. *f* *f*

Timp. *f*

Perc. I Conga (hands) *f* *ff*

Perc. I Mar. soft mallets *f* *sempre*

Perc. II Vib. soft mallets *f* *sempre*

Hp. *sfz* *sfz* *sfz* *sfz* *sfz*

Cel. *sfz* *sfz*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *pizz.* *sfz*

Cb. *f* *f* *pizz.*

183 184 185 186 187 188 189

Picc. *fp* *f* *>*

Fl. I *f* *fp* *f* *>*

Fl. II *fp* *f* *>*

Ob. I *f* *5*

Ob. II *f* *5*

C. A. *f* *5*

Cl. I *f* *5*

Cl. II *f* *5*

B. Cl. *f* *5*

Bsn. I *sfz* *gliss.* *f*

Bsn. II *sfz* *gliss.* *f*

Cbsn. *sfz* *gliss.* *f*

Hn. 1&3 *mf* *f* *fp* *f* *p*

Hn. 2&4 *f* *5*

Tpt. I *f* *3*

Tpt. II *f* *3*

Tpt. III *f* *3*

Tbn. I *mf* *f* *5*

Tbn. *f* *p* *>*

Perc. I Mar. *f* *5*

Perc. II Vib. *hard mallets* *f* *marcato* *5*

Hrp. *sfz* *mf* *f* *marcato* *5*

Cel. *mf* *f*

Vln. I *pizz.* *ff*

Vln. II *pizz.* *ff*

Vla. *pizz.* *ff*

Vc. *(pizz.)* *sfz* *ff*

Cb. *(pizz.)* *sfz* *arco.* *f*



**Meno mosso**

**rall.** **accel.**

190 191 192 193 194 195

Picc. *mf* *f*

Fl. I *f espr.* *mf*

Ob. I *mf* *f*

Ob. II *p*

C. A. *p*

Cl. I *f espr.*

B. Cl. *f*

Bsn. I *mf* *f*

Bsn. II *mf* *f*

Cbsn.

Hn. 1&3 *f*

Hn. 2&4

Tpt. I *f*

Tpt. II *f*

Tpt. III *f*

Tbn. I

Perc. I Mar. *f* *soft mallets*

Perc. II Vib. *fpp* *hard mallets* *f*

Hp. *f*

Cel.

Vln. I *mf* *arco* *f*

Vln. II *mf* *arco* *f*

Vla. *mf* *pizz.* *sempre* *f*

Vc. *mf* *pizz.* *sempre* *f*

Cb. *fpp* *p* *mf* *f*

**Piu mosso**  
♩ = 60

196 197 198 199 200

Picc. *ff* 7

Fl. I *f*

Fl. II *f*

Cl. I *f* 6

Cl. II *f* 6

B. Cl. *f* 6

Bsn. I *f* 5

Bsn. II

Cbsn. *p*

Hn. 1&3 *f* 5

Hn. 2&4 *fp* 5

Tpt. I *con sord. (straight)* *fp* 5 *f*

Tpt. II *con sord. (straight)* *fp* *f* *fp* *f* 5

Tbn. I *f* *(con sord.)* *f*

Perc. I B. D.

Perc. II Vib. *(hard mallets)* *f* *(hard mallets)* *f* 3 3

Hp. *ff* *L.v.* *ff* 3 3

Cel. *ff*

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *arco.* *sfz* *sfz* *sfz* *ff* *f*

Vc. *arco.* *sfz* *sfz* *sfz* *ff* *f*

Cb. *ff* *f*

201 202 203 204 205 206 207

*rall.* *molto*  
♩ = 45

Picc. *mf* *p* niente

Fl. I *sfz* *mf* *p*

Fl. II *sfz* *mf* *p*

Ob. I *sfz* *mf* *p*

Ob. II *sfz* *mf* *p*

C. A. *f* *p*

Cl. I *f* *p*

B. Cl. *mp*

Cbsn. *f* *p* niente

Hn 1&3 *mf*

Tpt. I *mf*

Tpt. II *mf*

Tpt. III *con sord. (straight)* *f*

Tbn. I *mf*

Tbn. II *con sord. (straight)* *f*

B. Tbn. *con sord. (straight)* *mf*

Tba. *con sord. (straight)* *mf* *p*

Perc. I B. D. *soft mallets (small)* *fp < mf*

Perc. II Vib. *f* *mf* *mp* *L.v.*

Hp. *f* *mp* *p*

Cel. *mf* *mp* *p*

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

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

Vla. *mf* *mp* *p*

Vc. *mf* *mp* *p*

Cb. *mf* *mp* *p* niente