

Tri impresije sa Sjevera

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David Batinić

Tri impresije sa Sjevera

2022.

Instrumentation:

Piccolo (1)

Flute (2)

Oboe (2)

Cor Anglais (1)

Clarinet in Bb (2)

Bass clarinet in Bb (1)

Bassoon (2)

Contrabassoon (1)

Horn in F (4)

Trumpet in Bb (3)

Trombone (2)

Bass Trombone

Tuba

Timpani (4)

Percussions - 3 players

Snare drum

Bass drum

Cymbals

Tam-tam

Triangle

Tambourine

Wood blocks (5)

Xylophone

Vibraphone

Celesta

Harp

I Violin (16)

II Violin (14)

Viola (12)

Violoncello (10)

Contrabass (8 - 4 with C-string)

Tri impresije sa Sjevera

I Rezonancija nepoznatog odsjaja

II O mojoj dragoj

III Slijedim te

1. Rezonancija nepoznatog odsjaja

J = 55

Piccolo

Flute 1, 2

Oboe 1, 2

Cor Anglais

Clarinet in B♭ 1, 2

Bass Clarinet in B♭

Bassoon 1, 2

Contrabassoon

Horn in F 1, 2

Horn in F 3, 4

Trumpet in B♭ 1, 2

Trumpet in B♭ 3

Trombone 1, 2

Bass Trombone

Tuba

Timpani

Xylophone

Bass Drum

Vibraphone

Harp

Celesta

Violin 1

Violin 2

Viola

Violoncello

Contrabass

pp *p* *mp* *pp*

p *mp*

pp

p

7

14

Xyl.

B. D.

Vib.

Hp. *mp*

Cel.

Vln. 1 *col legno*

Vln. 2 *col legno*

Vla. *col legno*

Vc.

Cb.

二

26 a 2

Cl.

B. Cl. *pp*

Xyl. *Tam-tam*

B. D. *ppp*

Vib. *mp* *Ped.*

Hp. *p*

Cel. *Ped.* *

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc.

Cb.

Xylophone
Wood Blocks

38

Picc. -

Fl. -

Ob. -

C. A. -

Cl. -

B. Cl. -

Bsn. -

Cbsn. -

Hn. 1, 2 -

Hn. 3, 4 -

Tpt. -

Tpt. -

Tbn. -

B. Tbn. -

Tba. -

Tim. -

Xyl. -

W.B. -

Vib. -

Hp. -

Cel. -

Vln. 1 -

Vln. 2 -

Vla. -

Vc. -

Cb. -

con sord.

p con sord.

p con sord.

p con sord.

p

gliss.

mf

senza sord.

pp senza sord.

pp senza sord.

pp

pp

pp

9

Più mosso, $\text{♩} = 90$

52

Picc. ff
Fl. ff
Ob. ff
C. A. ff
Cl. ff
B. Cl. ff
Bsn. ff p subito
Cbsn. ff
Hn. 1, 2 f
Hn. 3, 4 f
Tpt.
Tpt.
Tbn. ff
B. Tbn. ff
Tba. ff
Tim. f
Xyl. f
W.B. f
Vib. f
Hp. *gliss.* f
Cel. f
Vln. 1 ff
Vln. 2 ff
Vla. ff
Vc. ff
Cb. ff

Musical score page 57, featuring a complex arrangement of instruments. The top section includes Picc., Fl., Ob., C. A., Cl., B. Cl., Bsn., and Cbsn. The middle section includes Hn. 1, 2, Hn. 3, 4, Tpt., Tpt., Tbn., B. Tbn., Tba., Timp., Xyl., W.B., Vib., Hp., Cel., Vln. 1, Vln. 2, Vla., Vc., and Cb. The bottom section includes Vln. 1, Vln. 2, Vla., Vc., and Cb. Various dynamics like *f*, *p*, and *6* are indicated throughout the score.

11

61

Picc. *f*

Fl. *tr*
tr

Ob.

C. A. *f tr*
f

Cl. *tr*
tr

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tpt. *mf*

Tpt. *mp*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Tim. *p*

Xyl.

W.B.

Vib. *Snare Drum*

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

a 1

66

Picc.

Fl.

Ob.

C.A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Xyl.

W.B.

S. D.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

69

Picc. *f*

Fl.

Ob.

C. A.

Cl.

B. Cl. *fp* *mf* *f*

Bsn. *fp* *mf* *f*

Cbsn. *fp* *mf* *f*

Hn. 1, 2 *senza sord.* *mf* *f*

Hn. 3, 4 *senza sord.* *mf* *f*

Tpt. *p* *mf* *f*

Tpt. *p* *mf* *f*

Tbn. *mf* *f*

B. Tbn. *mf* *f*

Tba. *mf* *f*

Timp. *f*

Xyl. *f* *f*

B. D. *p* *f*

S. D. *p* *f*

Hp.

Cel. *ff*

Vln. 1 arco *fp* *ff*

Vln. 2 arco *fp* *ff*

Vla. arco *fp* *ff*

Vc. arco *fp* *ff*

Cb. *ff*

73 Allegro molto

Picc. -

Fl. *f* *a²* -

Ob. *f* -

C. A. - *f* *a²* -

Cl. *f* -

B. Cl. *f* -

Bsn. *f* -

Cbsn. -

Hn. 1, 2 *ff* -

Hn. 3, 4 *ff* -

Tpt. *ff* -

Tpt. *ff* -

Tbn. -

B. Tbn. -

Tba. -

Tim. -

mp *f* -

Tri. Triangle

B. D. Tambourine

Tamb. -

Hp. -

Cel. -

Vln. 1 *Allegro molto*
subito ff -

Vln. 2 *subito ff* -

Vla. *subito ff* -

Vc. *subito ff* -

Cb. *subito ff* -

14

80

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Tim.

Tri.

B. D.

Tamb.

Hp.

Cel.

Vln. 1

mf simile

Vln. 2

mf simile

Vla.

mf div. simile

Vc.

mf simile

Cb.

mf simile

poco rall.

93

poco rall.

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Cbsn. Hn. 1, 2 Hn. 3, 4 Tpt. Tpt. Tbn. B. Tbn. Tba. Timp. Tri. B. D. Tamb. Hp. Cel. Vln. 1 Vln. 2 Vla. Vc. Cb.

Measure 1: Bsn. (f), Cbsn. (p). Hn. 1, 2 (mf), Hn. 3, 4 (con sord., mf), Tpt. (con sord., mf), Tpt. (mf), Tbn. (mf), B. Tbn. (p), Tba. (p). Timp. (f), pp. Tri. (pp). B. D. (mf), pp. Tamb. (pp). Hp. Cel. (pp).

Measure 2: Bsn. (pp). Cbsn. (pp). Hn. 1, 2 (pp). Hn. 3, 4 (pp). Tpt. (pp). Tpt. (pp). Tbn. (pp). B. Tbn. (pp). Tba. (pp). Timp. (pp). Tri. (pp). B. D. (pp). Tamb. (pp). Hp. Cel. (pp).

Measure 3: Bsn. (pp). Cbsn. (pp). Hn. 1, 2 (pp). Hn. 3, 4 (pp). Tpt. (pp). Tpt. (pp). Tbn. (pp). B. Tbn. (pp). Tba. (pp). Timp. (pp). Tri. (pp). B. D. (pp). Tamb. (pp). Hp. Cel. (pp).

Measure 4: Bsn. (pp). Cbsn. (pp). Hn. 1, 2 (pp). Hn. 3, 4 (pp). Tpt. (pp). Tpt. (pp). Tbn. (pp). B. Tbn. (pp). Tba. (pp). Timp. (pp). Tri. (pp). B. D. (pp). Tamb. (pp). Hp. Cel. (pp).

poco rall.

Vln. 1 Vln. 2 Vla. Vc. Cb.

Measure 5: Vln. 1 (p). Vln. 2 (p). Vla. (p). Vc. (p). Cb. (p).

Measure 6: Vln. 1 (pp). Vln. 2 (pp). Vla. (pp). Vc. (pp). Cb. (pp).

Measure 7: Vln. 1 (pp). Vln. 2 (pp). Vla. (pp). Vc. (pp). Cb. (pp).

Picc. 102
 Fl. f
 Ob. f
 C. A. f
 Cl. f
 B. Cl. f
 Bsn. f
 Cbsn.

 Hn. 1, 2 ff
 Hn. 3, 4 senza sord.
 Tpt. ff
 Tpt. senza sord.
 ff
 Tbn.
 B. Tbn.
 Tba.

 Timp. fff
ff
 Tri.
 B. D. fff
mp

 Tamb.

 Hp.

 Cel.

 Vln. 1 subito ff
 Vln. 2 subito ff
 Vla. subito ff
 Vc. subito ff
 Cb. subito ff

18

Musical score page 19, system 1. The score includes parts for Picc., Fl., Ob., C. A., Cl., B. Cl., Bsn., Cbsn., Hn. 1, 2, Hn. 3, 4, Tpt., Tpt., Tbn., B. Tbn., Tba., Timp., Tri., B. D., Tamb., Hp., Cel., Vln. 1, Vln. 2, Vla., Vc., and Cb. The music consists of a series of six measures. Measures 1-3 feature woodwind entries with slurs and grace notes. Measure 4 is a rest. Measures 5-6 show brass entries with slurs and grace notes. Measure 7 is a rest. Measures 8-9 show woodwind entries with slurs and grace notes. Measure 10 is a rest. Measures 11-12 show brass entries with slurs and grace notes. Measure 13 is a rest. Measures 14-15 show woodwind entries with slurs and grace notes. Measure 16 is a rest. Measures 17-18 show brass entries with slurs and grace notes. Measure 19 is a rest. Measures 20-21 show woodwind entries with slurs and grace notes. Measure 22 is a rest. Measures 23-24 show brass entries with slurs and grace notes. Measure 25 is a rest. Measures 26-27 show woodwind entries with slurs and grace notes. Measure 28 is a rest. Measures 29-30 show brass entries with slurs and grace notes. Measure 31 is a rest. Measures 32-33 show woodwind entries with slurs and grace notes. Measure 34 is a rest. Measures 35-36 show brass entries with slurs and grace notes. Measure 37 is a rest. Measures 38-39 show woodwind entries with slurs and grace notes. Measure 40 is a rest. Measures 41-42 show brass entries with slurs and grace notes. Measure 43 is a rest. Measures 44-45 show woodwind entries with slurs and grace notes. Measure 46 is a rest. Measures 47-48 show brass entries with slurs and grace notes. Measure 49 is a rest. Measures 50-51 show woodwind entries with slurs and grace notes. Measure 52 is a rest. Measures 53-54 show brass entries with slurs and grace notes. Measure 55 is a rest. Measures 56-57 show woodwind entries with slurs and grace notes. Measure 58 is a rest. Measures 59-60 show brass entries with slurs and grace notes. Measure 61 is a rest. Measures 62-63 show woodwind entries with slurs and grace notes. Measure 64 is a rest. Measures 65-66 show brass entries with slurs and grace notes. Measure 67 is a rest. Measures 68-69 show woodwind entries with slurs and grace notes. Measure 70 is a rest. Measures 71-72 show brass entries with slurs and grace notes. Measure 73 is a rest. Measures 74-75 show woodwind entries with slurs and grace notes. Measure 76 is a rest. Measures 77-78 show brass entries with slurs and grace notes. Measure 79 is a rest. Measures 80-81 show woodwind entries with slurs and grace notes. Measure 82 is a rest. Measures 83-84 show brass entries with slurs and grace notes. Measure 85 is a rest. Measures 86-87 show woodwind entries with slurs and grace notes. Measure 88 is a rest. Measures 89-90 show brass entries with slurs and grace notes. Measure 91 is a rest. Measures 92-93 show woodwind entries with slurs and grace notes. Measure 94 is a rest. Measures 95-96 show brass entries with slurs and grace notes. Measure 97 is a rest. Measures 98-99 show woodwind entries with slurs and grace notes. Measure 100 is a rest.

2. O mojoj dragoj

Largo, $\text{♩} = 38$

Piccolo
Flute 1, 2
Oboe 1, 2
Cor Anglais
Clarinet in B♭ 1, 2
Bass Clarinet in B♭
Bassoon 1, 2
Contrabassoon
Horn in F 1, 2
Horn in F 3, 4
Trumpet in B♭ 1, 2
Trumpet in B♭ 3
Trombone 1, 2
Bass Trombone
Tuba
Timpani
Bass Drum
Triangle
Vibraphone
Harp
Celesta
Violin 1
Violin 2
Viola
Violoncello
Contrabass

Largo, $\text{♩} = 38$

arcō
ppp arcō
ppp arcō
ppp arcō
ppp arcō

14

Ob. a 1
Cl. 3
Bsn. mp mf p pp
Hn. 1, 2 a 1
Tpt. pp
Tim. pp
B. D.
Tri. Cymbals
Vib. p
Hp. *Réol.* pp
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Cb. pizz.

=

22

Picc. mp
Fl. mp
Ob. 3 mf
Cl.
B. Cl.
Bsn. con sord. al
Hn. 1, 2 a 1
Tpt. p mf p
Cym. pp
Vib. p *Réol.* 1 pp
Hp. pp
Vln. 1
Vln. 2
Vla.
Vc.

29

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

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

Ob. *p* *mf* *f*

C. A. *mp* *mf* *p* *mf* *f*

Cl. *mf* *mf* *f*

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

Bsn. *mp* *f*

Cbsn. *mp* *f*

Hn. 1, 2 *mp* *f*

Hn. 3, 4 *mp* *f*

Tpt. *senza sord.* *mp* *f*

Tpt. *mp* *f*

Tbn. *mp* *f*

B. Tbn. *mp* *f*

Tba. *mp* *f*

Timp. *ppp* *f*

B. D. *pppp* *mp*

Cym. *pppp* *mp*

Vib. *f*

Hp. *p* *mf*

Cel.

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

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

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

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

Cb. *f*

37

Picc.

Fl.

Ob.

C. A.

Cl. *a 1*
p subito *mp* *p* *mf* *mf* *mp* *p*

B. Cl.

Bsn.

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Vib. *gliss.* *p* *pp*

Hp. *p*

Cel. *p* *mp*

Vln. 1 *unis.* *senza vib.* *pp* *p* *p* *pp*

Vln. 2 *unis.* *senza vib.* *pp* *p* *p* *pp*

Vla. *unis.* *senza vib.* *pp* *p* *p* *pp*

Vc. *unis.* *senza vib.* *pp* *p* *b>p* *p* *pp*

Cb. *p*

45

Picc.

Fl.

Ob.

C. A.

Cl. *molto cantabile*

B. Cl.

Bsn.

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

Vib.

Hp. *p*

Cel.

Vln. 1 *sul pont.* *p* *pp* → *sul tasto* *quasi morendo* *ppp*

Vln. 2 *sul pont.* *p* *pp* → *sul tasto* *ppp*

Vla. *sul pont.* *p* *pp* → *sul tasto* *ppp*

Vc. *sul pont.* *div.* *p* *pp* → *sul tasto* *ppp*

Cb.

3. Slijedim te

Presto, $\text{♩} = 150$

Piccolo
Flute 1, 2
Oboe 1, 2
Cor Anglais
Clarinet in B \flat 1, 2
Bass Clarinet in B \flat
Bassoon 1, 2
Contrabassoon

Horn in F 1, 2
Horn in F 3, 4
Trumpet in B \flat 1, 2
Trumpet in B \flat 3
Trombone 1, 2
Bass Trombone
Tuba

Timpani
Bass Drum
Xylophone
Vibraphone
Harp

Celesta

Presto, $\text{♩} = 150$
arco détaché
 ff
arco détaché
 ff
arco détaché
 ff
arco détaché
 ff
pizz.
 ff

Violin 1
Violin 2
Viola
Violoncello
Contrabass

Picc. 

 Fl. 

 Ob. 

 C. A. 

 Cl. 

 B. Cl. 

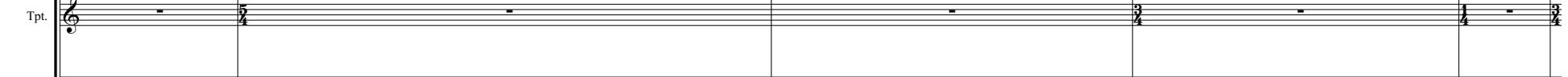
 Bsn. 

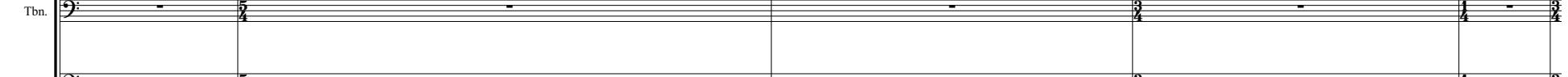
 Cbsn. 

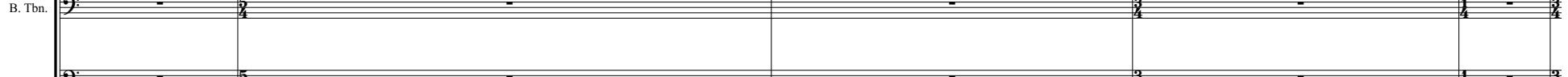
 Hn. 1, 2 

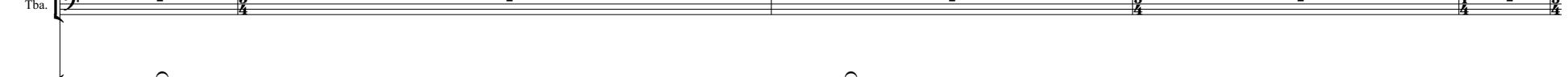
 Hn. 3, 4 

 Tpt. 

 Tpt. 

 Tbn. 

 B. Tbn. 

 Tba. 

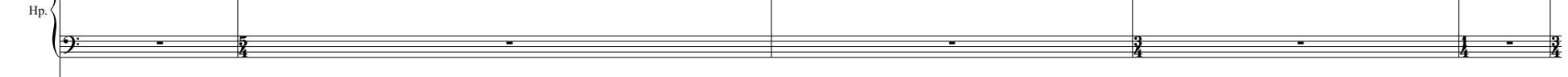
 Timp. 

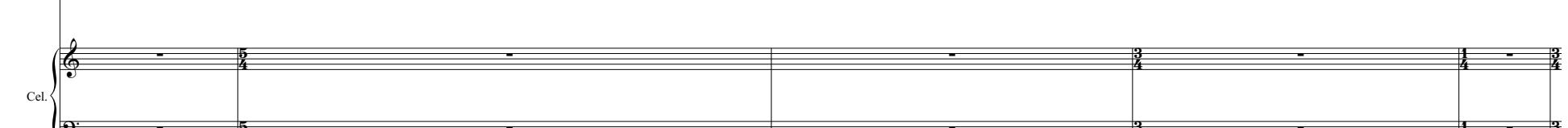
 B. D. 

 Xyl. 

 Vib. 

 Hp. 

 Cel. 

 Vln. 1 

 Vln. 2 

 Vla. 

 Vc. 

 Cb. 

Fl.

Cl.

B. Cl.

Bsn.

Xyl.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

=

Fl.

Ob.

C. A.

Cl.

B. Cl.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

30

Picc. *mf*

Fl. *mf*

Ob. *mf*

C. A. *mf*

Cl. *mf*

Tim. *p*

Xyl. *f*

Vln. 1 *fp* *mp*

Vln. 2 *fp* *mp*

Vla. *fp* *mp*

Vc. *fp* *mp*

=

41

Fl. *mp*

C. A. *mp*

Cl. *mp*

B. Cl.

Bsn. *mp*

Tim. *mp*

Vib. *mf*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

p

pp

pp

pp

mf

pp

unis.

pp

pp

arco

mp

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Tpt.

Tpt.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

con sord.

p

unis.

div.

unis.

detaché

mp

p

p

p

p

div.

p

p

p

p

arco

mf

p

p

p

p

p

p

p

p

p

mf

p

p

p

p

p

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

B. D.

S. D.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

a 2

p

pp

div.

mf

f

unis.

div.

pp

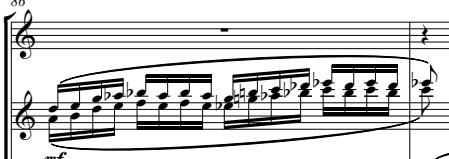
A detailed musical score page for orchestra and piano, numbered 72. The score is arranged in two systems of measures. The first system starts with a piccolo (Picc.) and flute (Fl.) entry. The second system begins with a clarinet (Cl.) and bassoon (Bsn.) section. Various instruments like oboe, bassoon, and strings provide harmonic support. The score includes dynamic markings such as *p*, *f*, and *ff*, as well as tempo changes between common time (4/4) and simple time (2/4). Performance instructions like *mf* and *pizz.* are also included. The instrumentation consists of Picc., Fl., C. A., Cl., B. Cl., Bsn., B. D., Xyl., S. D., Cel., Vln. 1, Vln. 2, Vla., and Vc.



Musical score for orchestra and piano, page 79. The score includes parts for Picc., Fl., C. A., Cl., B. Cl., Bsn., Cbsn., Xyl., S. D., Cel., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score shows various musical staves with corresponding dynamics and performance instructions like 'pizz.' and 'mf'.

Picc. (Piccolo) has a dynamic of *p* followed by *f*.
Fl. (Flute) has a dynamic of *p* followed by *f*.
C. A. (Clarinet) has a dynamic of *mf*.
Cl. (Clarinet) has a dynamic of *mf*.
B. Cl. (Bass Clarinet)
Bsn. (Bassoon)
Cbsn. (Cello Bassoon)
Xyl. (Xylophone)
S. D. (Snare Drum)
Cel. (Cello)
Vln. 1 (Violin 1) has dynamics of *f* and *mf*.
Vln. 2 (Violin 2) has a dynamic of *f*.
Vla. (Double Bass)
Vc. (Cello) has dynamics of *pizz.*, *mf*, and *mf* (with *mf* above *arc*).
Cb. (Cello Bassoon) has dynamics of *mf* and *mf* (with *mf* above *arc*).

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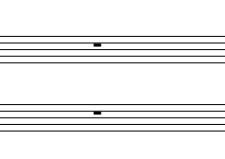
Picc. 

Fl. 

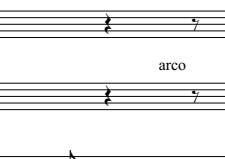
Ob. 

C. A. 

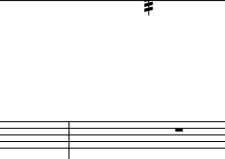
Cl. 

B. Cl. 

Bsn. 

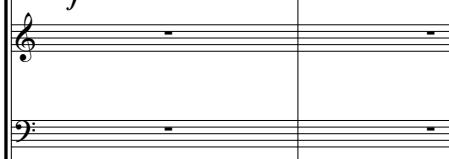
Tpt. 

Tpt. 

Tbn. 

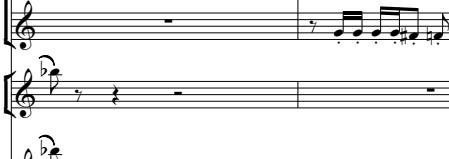
B. Tbn. 

Xyl. 

Cel. 

Vln. 1  arco *f* non legato

Vln. 2  *f* non legato

Vla.  *f* non legato

Vc.  *f* non legato

Cb.  *f* non legato

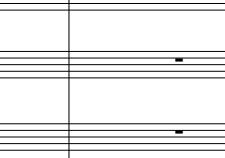
senza sord. 
senza sord. 



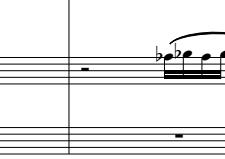
92

Picc. 

Fl. 

Ob.  *f*

C. A.  *f*

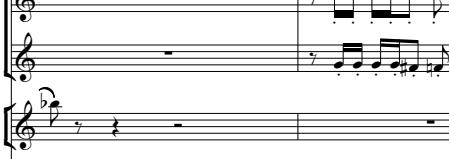
Cl.  *f*

B. Cl. 

Bsn. 

Cbsn. 

Hn. 1, 2  *f*

Hn. 3, 4  *f*

Tpt. 

Tpt. 

Xyl.  *f*

Cel. 

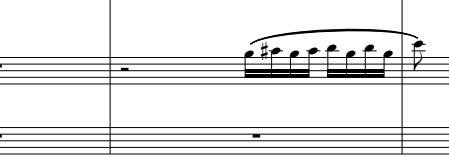
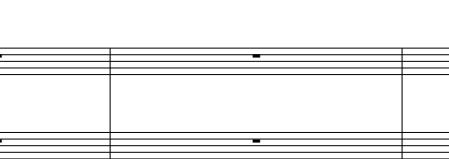
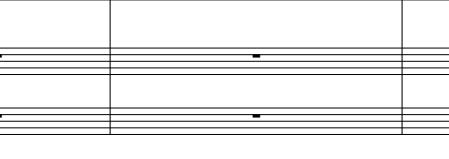
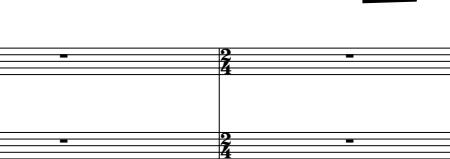
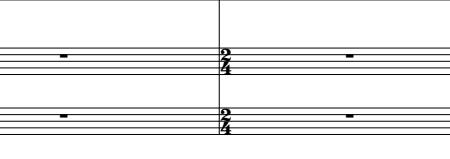
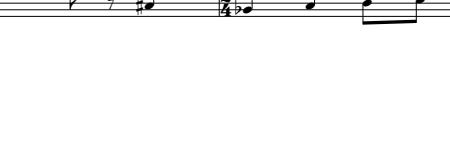
Vln. 1  *f*

Vln. 2  *f*

Vla.  *arco*  *f*

Vc.   *f*

Cb.  *f*

a 2  *b*  *b*  *b*  *b*  *b*  *b*  *b*  *b*  *b*  *b*  *b* *b*  *b*  *b*  *b*  *b*  *b*  *b*  *b*  *b*  *b*  *b*  *b*

Moderato (♩=100)

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Cbsn.

Hn. 1, 2 Hn. 3, 4 Tpt. Tpt. Tbn. B. Tbn. Tba. Timp.

B. D. Xyl.

S. D.

Hp.

Cel.

Tempo primo (♩=150)

Vln. 1 Vln. 2 Vla. Vc. Cb.

108

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. A. *ff*

Cl. *ff*

B. Cl.

Bsn. a2

Cbsn. *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tpt. *ff*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp.

B. D. *ff*

Cym.

S. D. Triangle *ff*

Hp.

Cel.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

112

Picc.

Fl. *p*

Ob. *p*

C. A.

Cl.

B. Cl.

Bsn. *p*

Cbsn.

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp. *p*

B. D. *f*

Cym. *f*

Tri. *f*

Snare Drum

Hp.

Cel.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *pizz.* *arco*

Cb. *pizz.* *arco*

detaché

div.

unis.

unis.

unis.

pizz. *arco*

unis. *pizz.*

unis. *pizz.*

arco

A page from a musical score for orchestra and xylophone. The score is in 2/4 time. The instrumentation includes Picc., Fl., Ob., C. A., Cl., B. Cl., Bsn., Cbsn., Hn. 1, 2, Hn. 3, 4, Tpt., Tpt., Tbn., B. Tbn., Tba., Timp., B. D., Cym., S. D., Hp., Cel., Vln. 1, Vln. 2, Vla., Vc., and Cb. Various dynamics and performance instructions are included, such as 'mf', 'f', 'ff', 'gliss.', and 'unis.'. The xylophone part is highlighted with a box.

128

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Xyl.

S. D.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

135

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1, 2

Hn. 3, 4

a 2

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Xyl.

Cymbals

S. D.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

145 **Più mosso,** $\text{♩} = 165$

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn. ♩ *sf* *simile*

Hn. 1, 2 *sf* *simile*

Hn. 3, 4 *sf* *simile*

Tpt. *sf* *simile*

Tpt. *sf* *simile*

Tbn. *sf* *simile*

B. Tbn. *sf* *simile*

Tba. *sf* *simile*

Timp. *sf*

B. D. $\frac{5}{4}$ *f*

Cym. $\frac{5}{4}$

S. D. $\frac{5}{4}$

Hp.

Cel.

Vln. 1 $\frac{5}{4}$ *p* *mp* *pp* *mp* *p* *mf* *mp* *f*

Vln. 2 $\frac{5}{4}$ *p* *mp* *pp* *mp* *p* *mf* *mp* *f*

Vla. $\frac{5}{4}$ *p* *mp* *pp* *mp* *p* *mf* *mp* *f*

Vc. $\frac{5}{4}$ *p* *mp* *pp* *mp* *p* *mf* *mp* *f*

Cb.

152 rit.

Moderato, $\text{♩} = 100$

Picc.

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

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

C. A. *mf* *f* *ff* *mp* *ff*

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

B. Cl. *f* *ff* *f* *ff* *mp* *ff*

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

Cbsn. *ff* *ff* *ff* *ff* *ff* *ff*

Hn. 1, 2 *ff* *ff* *ff* *ff*

Hn. 3, 4 *ff* *ff* *ff* *ff*

Tpt. *f* *ff* *f* *ff* *ff* *ff*

Tpt. *f* *ff* *f* *ff* *ff* *ff*

Tbn. *ff* *ff* *ff* *ff*

B. Tbn. *ff* *ff* *ff* *ff*

Tba. *ff* *ff* *ff* *ff*

Timp. *ff* *ff* *ff* *ff*

B. D. *mp* *ff*

Cym. *mp* *ff*

S. D. *ff*

Hp. *ff*

Cel. *ff*

Vln. 1 *mf* *f* *ff* *ff* *ff* *ff*

Vln. 2 *mf* *f* *ff* *ff* *ff* *ff*

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

Vc. *mf* *f* *ff* *ff* *ff* *ff*

Cb. *ff* *ff* *ff* *ff* *ff* *ff*

Moderato, $\text{♩} = 100$
detaché
detaché
detaché
detaché

157

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

S. D.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

161 **Più mosso,** $\text{♩} = 165$

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn. ♩ *sf* simile

Cbsn. ♩ *sf* simile

Hn. 1, 2 ♩ *sf* simile

Hn. 3, 4 ♩ *sf* simile

Tpt. ♩ *sf* simile

Tpt. ♩ *sf* simile

Tbn. ♩ *sf* simile

B. Tbn. ♩ *sf* simile

Tba. ♩ *sf* simile

Tim.

B. D. ♩ *f*

Cym. ♩ *f*

S. D. ♩ *ff*

Hp.

Cel.

Vln. 1 ♩ *mp* ♩ *mf*

Vln. 2 ♩ *mp* ♩ *mf*

Vla. ♩ *mp* ♩ *mf*

Vc. ♩ *mp* ♩ *mf*

Cb.

168 rit.

Picc.

Fl. *mf* 3—3—3—3 *f* 3—3—3—3 *ff* 3—3—3—3

Ob. *mf* 3—3—3—3 *f* 3—3—3—3 *ff*

C. A. *mf* 3—3—3—3 *f* 3—3—3—3 *ff* 3—3—3—3

Cl. *mf* 3—3—3—3 *f* 3—3—3—3 *ff* 3—3—3—3

B. Cl.

Bsn. *f* 3—*ff* 3—*ff* 3—*ff* 3—*ff* 3—*ff* 3—*ff*

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. *f* 3—*ff* 3—*ff* 3—*ff* 3—*ff* 3—*ff* 3—*ff* *s*

Tpt. *f* 3—*ff* 3—*ff* 3—*ff* 3—*ff* 3—*ff* 3—*ff* *s*

Tbn. *a* 2 *ff* *s*

B. Tbn. *ff* *s*

Tba. *s*

Tim. *s*

B. D. *mp* *ff* *To T.t.*

Cym. *mp* *ff*

S. D. *s*

Hp.

Cel.

Vln. 1 *f* 3—3—3—3 *ff* 3—3—3—3

Vln. 2 *f* 3—3—3—3 *ff* 3—3—3—3

Vla. *f* 3—3—3—3 *ff* 3—3—3—3

Vc. *f* 3—3—3—3 *ff* 3—3—3—3

Cb.

173 **Tempo primo, ♩ = 150**

Picc.

Fl. f

Ob. f

C. A.

Cl. f

B. Cl. ff

Bsn. ff

Cbsn. ff

Hn. 1, 2 ff

Hn. 3, 4 ff

Tpt. ff

Tpt. ff a2

Tbn. ff

B. Tbn. ff

Tba. ff

Tim. ff

B. D. ff

Cym. Tam-tam

S. D. f

Hp. ff

Cel. ff

Vln. 1 ff sempre détaché

Vln. I ff sempre détaché

Vln. 2 ff sempre détaché

Vln. 2 ff sempre détaché

Vla. ff sempre détaché

Vla. ff sempre détaché

Vc. ff sempre détaché

Vc. ff sempre pizz. ♫ ff

Cb. ff

187

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

T.-t.

S. D.

Hp.

Cel.

Vln. 1

Vln. I

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

Cb.

190

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

T.-t.

S. D.

Hp.

Cel.

Vln. 1

Vln. I

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

Cb.

194

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Cym.

S. D.

Hp.

Cel.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

Cb.