

CANTO IV

...STAR-RISE ON THE GALACTIC CATHEDRAL...

Andante ♩ = 82

7

Flute 1, 2
Alto Flute
Oboe 1, 2
English Horn
Clarinet in Bb 1, 2
Bass Clarinet
Tenor Sax
Bassoon 1, 2
Contrabassoon

Andante ♩ = 82

7

Horn in F 1, 3
Horn in F 2, 4
Trumpets in C 1, 2, 3
Trombone 1, 2
Bass Trombone
e Tuba

Timpani 1
Timpani 2

Percussion 3
Percussion 5

Harp 1
Harp 2

Andante ♩ = 82

7

Violin 1
Violin 2
Viola
Violoncello
Contrabass

8 9 10 11 12 13 14 15

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

A. Fl. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Ob. *p* *p* *pp* *pp* *pp* *pp* *pp* *pp*

E. Hn. *p* *p* *pp* *pp* *pp* *pp* *pp* *pp*

Cl. *I, II espress.* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

B. Cl. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

T. Sx. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

C. Bn. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

8 9 10 11 12 13 14 15

Hn. 1, 3 *I, straight mute*
Con sord. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Tpt. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Timp. 1 *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Timp. 2 *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Perc. 1 *Vibraphone* *pp* *p* *pp* *p*

Perc. 2 *Marimba* *pp* *p* *pp* *p*

Perc. 3 *mf* *f*

Perc. 4

Perc. 5 *ppp* *p* *mp* *ppp* *mp*

Hp. 1 *f* *mf*

Hp. 2 *f* *mf*

8 9 10 11 12 13 14 15

Vi. 1 *ppp* *p* *pp* *pp* *pp* *pp* *pp* *pp*

Vi. 2 *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vla. *3 Viola soli*
arco espress. *p* *mf* *pp* *ppp* *pp* *pp* *pp* *pp*

Vc. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Cb. *mp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

16 17 18 19

Fl. I. *p* *fp* *p* *fp*

Fl. II. *mf* *p* *f* *fp*

A. Fl. *p* *f* *fp*

Ob. I. *p* *fp* *f* *fp*

Ob. II. *f* *fp*

E. Hn. *f* *fp*

Cl. *ppp* *ppp* *ppp* *ppp*

B. Cl. *ppp* *ppp* *ppp* *ppp*

T. Sx. *f* *fp*

Bsn. *f* *fp* *ppp*

C. Bn. *ppp* *ppp* *ppp* *ppp*

Hn. 1, 3 *ppp* *fp* *fp* *fp* *ppp* *ppp*

Hn. 2, 4 *ppp* *fp* *fp* *fp* *ppp* *ppp*

Tpt. *ppp* *mp* *fp* *mp* *ppp* *ppp*

Timp. 1 *p* *mp* *pp* *p*

Timp. 2 *p* *mp* *pp* *p*

Perc. 1 *Bowed Vibraphone* *free bow, then l.v.*

Perc. 2 *Marimba* *pp* *p* *pp* *mp*

Perc. 3 *Bowed Crotale* *free bow, then l.v.*

Perc. 4 *Agogo Bells (2)* *mf* *ten. = accent the internal syncopation figure* *p* *Tam-tam*

Perc. 5 *mf* *p*

Hp. 1 *mf* *ff* *mf* *ff* *pp*

Hp. 2 *mf* *ff* *mf* *ff* *pp*

Cel. *f* *f* *pp*

VI. 1 *mp tutti* *ppp* *pp* *mp*

VI. 2 *mp tutti* *ppp* *pp* *mp*

Vla. *mp* *ppp* *pp* *p*

Vc. *p* *p*

Cb. *p* *p*

20 21 22 23 24

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

A. Fl. *p* *mp* *mp* *mf*

Ob. *mp* *mp* *mf*

E. Hn. *mp* *mp* *mf*

B. Cl. *pp* *p*

T. Sx. *pp* *p*

Bsn. *pp* *p*

C. Bn. *pp* *p*

20 21 22 23 24

Hn. 1, 3 *pp* *p* *mp* *mf*

Hn. 2, 4 *pp* *p* *mp* *mf*

Tpt. *pp* *p* *mp* *mf*

Timp. 1 *mf*

Timp. 2 *mf*

Perc. 1 *p*

Perc. 2 *p* *mp* *mp* *pp* *mf* *mp*

Perc. 3 *p*

Perc. 4

Perc. 5

Hp. 1 *p* *pp* *p*

Hp. 2 *p* *pp* *p*

Cel. *p* *pp* *p*

20 21 22 23 24

Vl. 1 *mf* *f*

Vl. 2 *mf* *f*

Vla. *mp* *p* *mp* *cresc.*

Vc. *mp* *p* *mp* *cresc.*

Cb. *mp* *cresc.* *mp* *cresc.*

Non Div.

25

26

FL. *mf* *fp* *f* *fp*

A. FL. *f* *fp* *f* *fp*

Ob. *mf* *fp* *f* *fp*

E. Hn. *f* *fp* *f* *fp*

Cl. *mp* *mp*

B. Cl. *mp* *mp*

T. Sx. *f* *fp* *f* *fp*

Bsn. *a2f* *f* *fp* *f* *fp*

C. Bn. *p* *mp*

25

26

Hn. 1, 3 *mp* *fp*

Hn. 2, 4 *mp* *fp*

Tpt. *mp* *fp*

Tbn. *fz* *fz*

B. Tbn. e Tuba *fz* *fz*

Timp. 1 *mf* *mf*

Timp. 2 *mf* *mf*

Perc. 2 *mf* *f*

Perc. 4 *mp* *mf* *f*

Perc. 5 *mf* *f*

Hp. 1 *mf* *f* *fz* *ff* *mf* *ff*

Hp. 2 *mf* *f* *fz* *ff* *mf* *ff*

Cel. *f* *mf* *f*

25

26

VI. 1 *p*

VI. 2 *p*

Vla. *fp* *fp*

Vc. *fp* *fp*

Cb. *fp* *fp*

27 28 29 30 31

Fl. *f* *pp* *pp*

A. Fl. *f* *pp* *pp* *pp* *pp*
Alto Fl. to piccolo

Ob. *pp* *pp* *pp*

E. Hn. *pp* *pp* *pp*

Cl. *p* *pp* *pp*

B. Cl. *p* *pp*

T. Sx. *f* *pp* *pp*

Bsn. *pp*

C. Bn. *p* *pp*

27 28 29 30 31

Hn. 1, 3 *pp* *pppp*

Hn. 2, 4 *pp* *pp* *pppp*

Tpt. *pp* *pp* *pp*

Tbn. *pp* *pp* *pp*

B. Tbn. e Tuba *pp* *pp* *pp*

Timp. 1 *pp* *pp* *pppp*

Timp. 2 *pp* *pp* *pppp*

Perc. 1 *pp* *pp* *pp*

Perc. 2 *p* *pp* *pp*

Perc. 4 *mp* *p* *pp* *pppp*

Perc. 5 *pp* *pp* *pppp*

Hp. 1 *mf* *mp* *pp*

Hp. 2 *mf* *mp* *pp*

Cel. *mf* *pp*

Mallets Med. Soft *pp* *pp* *pp*

softly pulsing

to congas

[to Piano]

27 28 29 30 31

VI. 1 *pp* *pp* *pp* *pp*

VI. 2 *ppp* *ppp* *ppp* *ppp*

Vla. *mp* *mf* *f* *dim.* *pp*

Vc. *mp* *mf* *f* *dim.* *pp*

Cb. *ppp* *ppp* *ppp* *ppp*

Unis. *pp* *pp* *pp* *pp*

Div.

Div. a3

ppp

pp

pp

pp

pp

ppp

3
4

3
4

3
4

32 **Deciso** ♩ = 62 33 34

Picc. **3/4** **4/4** **3/4** **4/4**

Fl. **3/4** **4/4** **3/4** **4/4**

Ob. II. *ff* *dim.* *p*

E. Hn. *p*

Cl.

B. Cl. *ff* *dim.* *p*

T. Sx.

Bsn. *ff* *dim.* *p*

C. Bn. *p*

Hn. 1, 3 **3/4** **4/4** **3/4** **4/4**

Hn. 2, 4 *ff* *dim.* *p*

Tpt. II, III *ff*

Tbn. *ff* *p*

B. Tbn. e Tuba *ff* *p*

Timp. 1

Timp. 2

Perc. 1 **2 tom toms (small and med.)** *sticks*

Perc. 2 **2 floor tom toms (1 and 2)** *sticks*

Perc. 3 **2 Congas** *med. rubber mallets* *f* *p*

Perc. 4 **2 Bongos** *med. rubber mallets* *f* *p*

Perc. 5 *mf*

Pno. *ff* *dim.* *p*

32 **Deciso** ♩ = 62 33 34

VI. 1 **3/4** **4/4** **3/4** **4/4**

VI. 2 *ff* *dim.* *p*

Vla. *ff* *dim.* *p*

Vc. *ff* *dim.* *p*

Cb. *ff* *dim.* *p*

35 36 37

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Hn. *ff*

Cl. *mf* *cresc.* *mf* *ff*

B. Cl. *p*

T. Sx. *cresc.*

Bsn. *cresc.* *f*

C. Bn. *cresc.*

Hn. 1, 3 *cresc.* *f*

Hn. 2, 4 *cresc.* *f*

Tpt. *f* Senza sord.

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

B. Tbn. e Tuba *cresc.* *f*

Timp. 1 *f*

Timp. 2 *f*

Perc. 1 *cresc.* *f*

Perc. 2 *cresc.* *f*

Perc. 3 *cresc.* *f*

Perc. 4 *cresc.* *f*

Perc. 5 *pp* *f* Med. Sus. Cymbal

Pno. *cresc.* *f*

VI. 1 *cresc.* *f*

VI. 2 *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

Cb. *cresc.* *f*

38 39 40

Picc.

Fl. **3/4** **4/4** **3/4** **4/4**

Ob.

E. Hn.

Cl.

B. Cl. *mp*

T. Sx.

Bsn.

C. Bn.

Hn. 1, 3 **3/4** **4/4** *a2* **3/4** **4/4**

Hn. 2, 4 *f*

Tpt. *f*

Tbn. *f*

Tbn. *f*

B. Tbn. e Tuba

Timp. 1

Timp. 2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Pno.

38 39 40

VI. 1 **3/4** **4/4** *ff* **3/4** **4/4**

VI. 2 *ff*

Vla. *ff*

Vc.

Cb.

41 42

Picc. *ff*

Fl. *ff* 4/4 3/4 4/4

Ob. *ff*

E. Hn. *ff*

Cl. *ff*

B. Cl. *ff*

T. Sx. *ff*

Bsn. *f*

C. Bn. *f*

Hn. 1, 3 4/4 3/4 4/4

Hn. 2, 4

Tpt.

Tbn.

B. Tbn. e Tuba

Timp. 1

Timp. 2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5 *pp* Med. Sus. Cymbal

Pno. *ff* 8^{va}

Vl. 1 4/4 3/4 4/4

Vl. 2

Vla.

Vc. *f*

Cb. *f*

43 44 45

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Hn. *ff*

Cl. *ff*

B. Cl. *ff*

T. Sx. *ff*

Bsn. *ff*

C. Bn. *ff*

Hn. 1, 3 *f* *fp*

Hn. 2, 4 *f* *fp*

Tpt. *f* *fp*

Tbn. *f* *fp*

B. Tbn. e Tuba *f* *fp*

Timp. 1 *f*

Timp. 2 *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f*

Perc. 5 *f*

Pno. LH

VI. 1 *f* *fp*

VI. 2 *f* *fp*

Vla. *f* *fp*

Vc. *f*

Cb. *f*

2 tom toms (small and med.)

2 floor tom toms (1 and 2)

2 Congas

2 Bongos

4/4 3/4 4/4 3/4

46 47 48 *Piu mosso* $\text{♩} = 72$ *Alto Fl.*

Picc.
Fl.
Ob.
E. Hn.
Cl.
B. Cl.
T. Sax.
Bsn.
C. Bn.

46 47 48 *Piu mosso* $\text{♩} = 72$

Hn. 1, 3
Hn. 2, 4
Tpt.
Tbn.
B. Tbn. e Tuba
Timp. 1
Timp. 2
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

Hp. 1
Hp. 2

46 47 48 *Piu mosso* $\text{♩} = 72$ $\text{♩} = 49$

VI. 1
VI. 2
Vla.
Vc.
Cb.

quasi col legno (half string battuto)
Non Div.
quasi col legno Div. (half string battuto)
pp
mp
p

50 51 52 53

Fl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

A. Fl.

Ob.

E. Hn.

Cl. *pp*

B. Cl.

T. Sax. *f* **Tenor Sax Solo**

Bsn.

50 51 52 53

Hn. 1, 3 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Hn. 2, 4 *pp* *Con sord.*

Tpt. *pp* II. *straight mute* *Con sord.*

B. Tbn. e Tuba

Timp. 1

Timp. 2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Hp. 1 *f* *mf*

Hp. 2 *mf*

Cel. *f*

50 51 52 53

Vl. 1 *nutti* *quasi col legno (half string battuto)* *p* *mp*

Vl. 2 *p* *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

54 55 56 57

Fl. 3/4 4/4 3/4 4/4 3/4

A. Fl. *pp*

Ob.

E. Hn.

Cl. *ff*

B. Cl.

T. Sx. *ff*

Bsn.

Hn. 1, 3 3/4 4/4 3/4 4/4 3/4

Hn. 2, 4 *pp*

Tpt. *pp* II.

B. Tbn. e Tuba

Timp. 1

Timp. 2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Hp. 1 *f*

Hp. 2 *mf* *f*

Cel.

54 55 56 57

Vi. 1 3/4 4/4 3/4 4/4 3/4

Vi. 2

Vla.

Vc.

Cb.

58 59 60 61

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

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

Ob. *mp* *f*

E. Hn. *mp* *f* *p*

Cl. *mp* *mf* *f*

B. Cl. *mp* *mf* *f*

T. Sx. *f*

Bsn. *f*

Hn. 1, 3 *mp* *f* *pp*

Hn. 2, 4 *pp* *mf* *pp*

Tpt. *mp* *f* *pp*

Vib. *mp*

Perc. 2 *pp* *mp* *pp* *mp*

Perc. 3 *p*

Perc. 4

Perc. 5 *ppp* *mp*

Hp. 1 *f* *f* *mf*

Hp. 2 *f* *mf* *f*

Cel. *f*

Vi. 1 *f* *f* *f* *f*

Vi. 2 *f* *f* *f* *f*

Vla. *f* *f* *f* *f*

Vc. *f* *f* *f* *f*

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

Con sord. I. Harmon mute stem out

II. (straight mute)

Vibr. Vibraphone

Marimba

Ride Cym.

Med. Sus. Cymbal ch.

62 63 64 65

Fl. *mp* *f* *Alto Fl. to piccolo*

A. Fl. *mp* *f*

Ob. *mp* *f*

E. Hn. *mp* *f*

Cl. I. *mp* *f*

Cl. II. *mp* *f*

B. Cl.

T. Sx. *ff*

Bsn.

62 63 64 65

Hn. 1, 3

Hn. 2, 4

Tpt. II. *pp* *pp*

Vib.

Perc. 2 *pp* *mp* *Ride Cym.*

Perc. 3 *mp* *p*

Perc. 4 *mp* *Med. Sus. Cymbal*

Perc. 5 *ppp* *mp*

Hp. 1 *mf*

Hp. 2 *mf* *F#*

Cel. *mp*

62 63 64 65

VI. 1 *mp* *arco ord.*

VI. 2 *mp* *arco ord.*

Vla. *mp* *arco ord.*

Vc. *mp* *arco ord.*

Cb. *pp*

66 67 68 69

Fl. 3/4 4/4 3/4 4/4 3/4

A. Fl.

Ob. *a2* *mf* *f*

E. Hn. *mf* *f*

Cl. I. *mf* *f*
II. *mf* *f*

B. Cl. *f*

T. Sx. *ff*

Bsn.

Hn. 1, 3 *pp* 3/4 4/4 3/4 4/4 3/4

Hn. 2, 4 *pp*

Tpt. *pp*

Vib.

Perc. 2 *pp* *mp* *pp* *mp* *pp* *mp*

Perc. 3 *p* *p*

Perc. 4 *Med. Sus. Cymbal*

Perc. 5 *ppp* *mp*

Hp. 1 *f* *mf*

Hp. 2 *mf*

Cel. *mp*

66 67 68 69

VI. 1 *mp* *quasi col legno (half string battuto)*

VI. 2 *mp* *quasi col legno (half string battuto)*

Vla. *mp* *quasi col legno (half string battuto)*

Vc. *mp* *quasi col legno (half string battuto)*

Cb. *mp* *quasi col legno (half string battuto)*

70 71 72 73

Fl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

A. Fl.

Ob.

E. Hn.

Cl.

B. Cl.

T. Sx.

Bsn.

70 71 72 73

Hn. 1, 3 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Hn. 2, 4

Tpt.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Hp. 1

Hp. 2

Cel.

70 71 72 73

Vl. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vl. 2

Vla.

Vc.

Cb.

74 75 76 Deciso ♩ = 62

Fl. 3/4 4/4 3/4 4/4

Ob. - - - - -

E. Hn. - - - - -

Cl. - - - - -

B. Cl. - - - - -

T. Sx. *fff* *f* *fff* *pp*

Bsn. *pp*

C. Bn. *pp*

Hn. 1, 3 3/4 4/4 3/4 4/4

Hn. 2, 4 - - - - -

Tpt. - - - - -

Tbn. - - - - -

B. Tbn. e Tuba *fp* *Con sord.* *straight mute*

Timp. 1 - - - - -

Timp. 2 - - - - -

Perc. 3 *p* *p* *gradually open* *f* *open*

Perc. 4 *f*

Perc. 5 - - - - -

Hp. 1 *ff*

Hp. 2 *ff*

Pno. *p* *cresc.*

74 75 76 Deciso ♩ = 62

Vi. 1 3/4 4/4 3/4 4/4

Vi. 2 - - - - -

Vla. - - - - -

Vc. - - - - -

Cb. - - - - -

77 78 79

Picc. *f* *ff* *ff* *a2* *ff*

Fl. *f* *ff* *ff* *ff*

Ob. *cresc.* *f* *ff* *ff*

E. Hn. *cresc.* *f* *ff* *ff*

Cl. *cresc.* *f* *ff* *ff*

B. Cl. *mf* *with ensemble* *ff*

T. Sx. *cresc.* *mf* *ff*

Bsn. *cresc.* *mf* *ff*

C. Bn. *cresc.* *mf* *ff*

Hn. 1, 3 *ff* *Senza sord.* *ff* *ff*

Hn. 2, 4 *ff* *Senza sord.* *ff*

Tpt. *cresc.* *mf* *ff*

Tbn. *cresc.* *mf* *ff*

B. Tbn. e Tuba *cresc.* *mf* *ff*

Timp. 1 *cresc.* *mf* *ff*

Timp. 2 *cresc.* *mf* *ff*

Perc. 1 *f* *ff* *ff*
2 tom toms (small and med.) sticks

Perc. 2 *f* *ff* *ff*
2 floor tom toms (1 and 2) sticks

Perc. 3 *f* *ff* *ff*
2 Congas med. rubber mallets

Perc. 4 *f* *ff* *ff*
2 Bongos med. rubber mallets

Perc. 5 *pp* *f* *f*
Med. Sus. Cymbal

Pno. *f* *ff* *ff*

VI. 1 *ff* *ord.* *ff* *ff*

VI. 2 *ff* *ord.* *ff* *ff*

Vla. *ff* *ord.* *ff* *ff*

Vc. *ff* *ord.* *ff* *ff*

Cb. *f* *ff* *ff*

80 81 82

Picc.

Fl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Ob.

E. Hn.

Cl.

B. Cl.

T. Sx.

Bsn. *f*

C. Bn. *f*

Hn. 1, 3 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *a2*

Hn. 2, 4

Tpt.

Tbn.

B. Tbn. e Tuba

Timp. 1

Timp. 2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Pno. *f*

80 81 82

Vi. 1 $\frac{3}{4}$ $\frac{4}{4}$ *ff* $\frac{3}{4}$ $\frac{4}{4}$

Vi. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb.

83 84 85

Picc.

Fl.

Ob.

E. Hn.

Cl.

B. Cl.

T. Sx.

Bsn.

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt.

Tbn.

B. Tbn. e Tuba

Timp. 1

Timp. 2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Pno.

VI. 1

VI. 2

Vla.

Vc.

Cb.

4/4 3/4 4/4 3/4

f *mf* *p* *f*

f *fp* *ff* *fp*

Senza sord.

2 tom toms (small and med.)

2 floor tom toms (1 and 2)

2 Congas

2 Bongos

Med. Sus. Cymbal

8^{va}

L.H.

86 87 88

Picc. **3/4** **4/4** **3/4** **4/4**

Fl. **3/4** **4/4** **3/4** **4/4**

Ob. *ff* *ff* *ff* *ff*

E. Hn. *ff* *ff* *ff* *ff*

Cl. *ff* *ff* *ff* *ff*

B. Cl. *ff* *ff* *ff* *ff*

T. Sx. *ff* *ff* *ff* *ff*

Bsn. *ff* *ff* *ff* *ff*

C. Bn. *ff* *ff* *ff* *ff*

Hn. 1, 3 **3/4** *ff* **4/4** *mp* *brass soto voce subito* *f* **3/4** *fp* **4/4** *ff*

Hn. 2, 4 *ff* *mp* *f* *ff*

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

Tbn. *ff* *mp* *f* *ff*

B. Tbn. e Tuba *ff* *mp* *f* *ff*

Timp. 1 *ff* *mp* *f* *ff*

Timp. 2 *ff* *mp* *f* *ff*

Perc. 1 *ff* *mp* *f* *ff*

Perc. 2 *ff* *mp* *f* *ff*

Perc. 3 *ff* *mp* *f* *ff*

Perc. 4 *ff* *mp* *f* *ff*

Perc. 5 *ff* *mp* *f* *ff*

Pno. *ff* *mp* *f* *ff*

VI. 1 **3/4** *ff* **4/4** *ff* *ffp* *ff* **3/4** *ffp* **4/4** *ff*

VI. 2 *ff* *ff* *ffp* *ff* *ffp* *ff*

Vla. *ff* *ff* *ffp* *ff* *ffp* *ff*

Vc. *ff* *ff* *ffp* *ff* *ffp* *ff*

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

This page of a musical score, titled "CANTO IV" and numbered "119", covers measures 89 through 92. The score is arranged in a multi-system format with various instruments and sections. The key signature has one flat (B-flat), and the time signature changes from 4/4 to 3/4 and back to 4/4 throughout the measures. The woodwind section includes Piccolo, Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Saxophone (T. Sx.), Bassoon (Bsn.), and Contrabassoon (C. Bn.). The brass section includes Horns 1 & 3 (Hn. 1, 3), Horns 2 & 4 (Hn. 2, 4), Trumpets (Tpt.), Trombones (Tbn.), and Bass Trombone/Euphonium (B. Tbn. e Tuba). The percussion section consists of five parts (Perc. 1-5), including two sets of Timpani (Timp. 1, 2) and various other percussion instruments. The strings section includes Violins 1 & 2 (VI. 1, 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The piano (Pno.) part is also present. The score is marked with various dynamics such as *ff*, *f*, and *mp*. There are some performance instructions like *to Tam tam* in measure 92. The notation includes complex rhythmic patterns, slurs, and accents across all parts.

96 *rit.* **3/4** *mp*

97 **Andante** ♩ = 82 **5/4** *pp*

98 *p*

Picc.

Fl.

Ob.

E. Hn.

Cl.

B. Cl.

T. Sx.

Bsn.

C. Bn.

96 *rit.* **3/4**

97 **Andante** ♩ = 82 **5/4** *p*

98 *p*

Hn. 1, 3

Hn. 2, 4

Tbn.

B. Tbn. e Tuba

Perc. 1

Perc. 4

Perc. 5

Hp. 1

Hp. 2

Vibraphone

Agogo Bells (2)

Tam-tam

D: C# B# || E F# G# A *Près de la table* *ff* 5

D C Bb || E F G# A *Près de la table* *ff*

96 *rit.* **3/4**

97 **Andante** ♩ = 82 **5/4** *pp* *Violin Solo (1)*

98 *ppp*

VI. 1

VI. 2

Vla.

Vc.

Cb.

String Quartet—soli, molto espress. (mm. 97-100)

gli altri *pizz.*

Unis. pizz.

Div. arco *Unis. pizz.*

gli altri *Div.*

Violin Solo (2) *f*

Viola Solo *ppp*

Cello Solo *ppp*

gli altri *Div.*

Div. *ppp*

99 100 101 102

Picc. Fl. Ob. E. Hn. Cl. B. Cl. T. Sx. Bsn. C. Bn.

99 100 101 102

Hn. 1, 3 Hn. 2, 4 Tpt. Tbn. B. Tbn. e Tuba Timp. 1 Timp. 2 Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5 Hp. 1 Hp. 2

Harmon mute stem out I. p sfz sfz p mf³ espress. mp a2 espress. mp mf f mf f mf f mf f mf f mf f

Crotales metal mallets espress. Tubular Bells espress. hard plastic hammer f ten. = accent the internal syncopation figure

May add some ad lib using the two bells and squeezing bells together between bell strikes. Maintenance of syncopations and accents is important.

99 100 101 102

Vi. 1 Vi. 2 Vla. Vc. Cb.

Div. arco Unis. pizz. ppp tutti Div. a3 arco mp arco f ppp p mp fp f f

103

104

105

Picc. *pp* *mf* *mf*

Fl. *pp* *mf* *mf*

Ob. *p*

E. Hn. *fp* *ff* *pp*

Cl. *pp* *mf*

B. Cl. *fp* *f* *fp* *ff* *pp*

T. Sx. *fp* *f* *fp* *ff* *pp*

Bsn. *mf* *ff*

C. Bn. *fp* *ff* *p*

103

104

105

Hn. 1, 3 *mf* *ff* *pp*

Hn. 2, 4 *fp* *mf* *fp* *ff* *pp*

Tpt. *p* *f*

Tbn. *p*

B. Tbn. e Tuba *p*

Timp. 1 *p*

Timp. 2 *p*

Perc. 1 *ff* *f*

Perc. 2 *pp*

Perc. 3 *pp*

Perc. 4 *pp*

Perc. 5 *f* *mp*

Hp. 1 *f* *ff*

Hp. 2 *f* *ff*

Cel. *mf* *f*

ord. *f* *ff*

ord. *f* *ff*

103

104

105

tutti Div. a4

Vi. 1 *fp* *ff* *f* *mp* *arco* *f*

Vi. 2 *fp* *ff* *f* *mp* *arco* *f*

Vla. *fp* *ff* *f* *mp* *arco* *f*

Vc. *fp* *ff* *f* *mf* *pizz.* *f*

Cb. *fp* *ff* *f* *mf* *3 players arco* *f*

mf *f* *mf* *f*

106 107 108

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

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

Ob. *mf*

Cl. *p* *mf*

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

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

C. Bn. *p* *mf* *mf*

Hn. 1, 3 *p* *mp* *mf*

Hn. 2, 4 *p* *mp* *mf*

Tpt. *f* *f* *f*

Tbn. *p* *mp*

B. Tbn. e Tuba *p* *mp*

Timp. 1 *p* *mp*

Timp. 2 *p* *mp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *f* *mf*

Perc. 5

Hp. 1

Hp. 2

Cel.

106 107 108

Vi. 1 *ff*

Vi. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

109

110

111

Picc.
Fl.
Ob.
Cl.
B. Cl.
Bsn.
C. Bn.

Detailed description: This block contains the musical notation for the woodwind and reed section. It includes parts for Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. The notation features complex rhythmic patterns with many triplets and slurs. Dynamics include *f* (forte) in measures 110 and 111.

109

110

111

Hn. 1, 3
Hn. 2, 4
Tpt.
Tbn.
B. Tbn.
e Tuba
Timp. 1
Timp. 2
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Hp. 1
Hp. 2
Pno.

Detailed description: This block contains the musical notation for the brass, percussion, and keyboard section. It includes parts for Horns 1 & 3, Horns 2 & 4, Trumpet, Trombone, Baritone Trombone/Euphonium, Timpani 1 & 2, five different Percussion parts, Harp 1 & 2, and Piano. The brass parts feature rhythmic patterns with slurs and dynamics like *p* (piano) and *mf* (mezzo-forte). The percussion parts show complex rhythmic patterns with accents.

109

110

111

VI. 1
VI. 2
Vla.
Vc.
Cb.

Detailed description: This block contains the musical notation for the string section. It includes parts for Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The notation features flowing melodic lines with many slurs and accents, and some triplets. Dynamics include *f* (forte) in measure 111.

112

113

Picc. *f*

Fl. *f* *fp*

Ob. I. *p* *f* *fp*

Ob. II. *ff*

E. Hn. *ff* *fp*

Cl. *ff*

B. Cl. *ff*

T. Sx. *ff* *fp*

Bsn. *ff* *fp*

C. Bn. *f* *fp*

112

113

Hn. 1, 3 *fp*

Hn. 2, 4 *fp*

Tpt. *f* *fp* *ff*

Tbn. *pp* *fp*

B. Tbn. e Tuba *pp* *fp*

Timp. 1

Timp. 2

Perc. 1 [Med. Sus. Cymbal]

Perc. 3 [China Cymbal] *f*

Perc. 4 *mp* *f*

Glk. [Glockenspiel] *f*

Hp. 1 *f* *mf* *ff*

Hp. 2 *f* *mf* *ff*

Pno. *f* *ff*

Senza sord. I. flutter trill

II, III flutter

DCB# || EFG#A

112

113

VI. 1 *ff*

VI. 2 *ff*

Vla. *f*

Ve. *f*

Cb. *f*

114

115

116

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *mf*

E. Hn.

Cl. *mf*

B. Cl. *mf* *f*

T. Sx. *mf* *f* *ff*

Bsn. *mf* *f*

C. Bn. *mf* *f*

114

115

116

Hn. 1, 3 *mp* *f*

Hn. 2, 4 *mp* *f*

Tbn. *mp* *mf*

B. Tbn. e Tuba *mp* *mf*

Timp. 1 *mp* *mf*

Timp. 2 *mp* *mf*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *mp*

Perc. 5

Hp. 1 *mf*

Hp. 2 *mf*

114

115

116

Vi. 1 *mf* *f* *ff*

Vi. 2 *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff*

Cb. *mf* *ff* *f* *ff* *ff*

117 118 119

Picc. Fl. Ob. E. Hn. Cl. B. Cl. T. Sx. Bsn. C. Bn.

117 118 119

Hn. 1, 3 Hn. 2, 4 Tbn. B. Tbn. e Tuba Timp. 1 Timp. 2 Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5

117 118 119

Vi. 1 Vi. 2 Vla. Vc. Cb.

120 121 122

Picc. Fl. Ob. E. Hn. Cl. B. Cl. T. Sx. Bsn. C. Bn.

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

Detailed description: This block contains the woodwind section of the score for measures 120, 121, and 122. The instruments listed are Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Saxophone, Bassoon, and Contrabassoon. The music features complex rhythmic patterns with many triplets and slurs. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The Piccolo and Flute parts have a similar melodic line, while the Oboe and English Horn parts have a more rhythmic, triplet-based texture. The Bass Clarinet and Saxophone parts have a steady eighth-note accompaniment.

120 121 122

Hn. 1, 3 Hn. 2, 4 Tbn. B. Tbn. e Tuba Timp. 1 Timp. 2 Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5

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

Detailed description: This block contains the brass and percussion section of the score for measures 120, 121, and 122. The instruments listed are Horns 1, 3 and 2, 4, Trombone, Bass Trombone and Tuba, Timpani 1 and 2, and five different Percussion parts. The Horns and Trombones play sustained chords with dynamic markings of *mp* and *f*. The Trombone and Bass Trombone/Tuba parts have a rhythmic accompaniment of eighth notes, with dynamic markings of *mf* and *f*. The Timpani parts play a steady eighth-note pattern. Percussion parts 1, 2, 3, and 5 are mostly silent, while Percussion 4 has a rhythmic pattern of eighth notes.

120 121 122

VI. 1 VI. 2 Vla. Vc. Cb.

f Div. Unis. Div. Unis.

Detailed description: This block contains the string section of the score for measures 120, 121, and 122. The instruments listed are Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The Violin and Viola parts have a melodic line with slurs and dynamic markings of *f*. The Violoncello and Contrabass parts have a rhythmic accompaniment of eighth notes, with dynamic markings of *f*. The Viola and Violoncello parts are marked "Div." (divisi) in measure 121 and "Unis." (unison) in measure 122.

123

124

Picc. *f* *fp*

Fl. *fp* *ff* *fp* *ff* *fp*

Ob. *p* *fp* *ff* *fp* *ff* *fp*

E. Hn. *f* *fp*

Cl. *ff*

B. Cl. *ff*

T. Sx. *ff* *f* *ff* *fp*

Bsn. *ff* *f* *ff* *fp*

C. Bn. *f* *fp*

123

124

Hn. 1, 3 *fp* *ff* *fp*

Hn. 2, 4 *fp* *ff* *fp*

Tpt. *ff* *flutter* *ff* *flutter*

Tbn. *f*

B. Tbn. e Tuba *f*

Timp. 1 *f*

Timp. 2 *f*

Perc. 1 *f* Med. Sus. Cymbal

Perc. 3 *f* China Cymbal

Perc. 4 *f* *mp*

Glk. *f* Glockenspiel

D \sharp C \sharp B \flat || E \sharp F G \sharp A

D \flat C \flat B \sharp || E \flat F G \sharp A

Hp. 1 *ff*

Hp. 2 *ff*

Pno. *f* LH *f* LH

123

124

VI. 1

VI. 2

Vla. *f* *fp*

Vc. *f* *fp* Div.

Cb. *f* *fp* Div.

125

126

Picc. *pp*

Fl. *pp*

Cl. *pp*

B. Cl.

Bsn. *ppp*

C. Bn. *ppp*

125

126

Hn. 1, 3 *ppp*

Hn. 2, 4 *ppp*

Tpt.

Tbn. *ppp*

B. Tbn. e Tuba *ppp*

Timp. 1 *pp*

Timp. 2 *pp*

Perc. 2 *mp* (Marimba)

Perc. 4 *p*

Hp. 1 *mf*, *f*

Hp. 2 *mf*, *f*

Pno. *mf*

125

126

Div. *pp*

VI. 1 *pp*, *mp*, *dim.*, *p*

VI. 2 *pp*, *mp*, *dim.*, *p*

Vla. *pp*, *mp*, *dim.*, *p*

Vc. *pp*, *mp*, *dim.*, *p*

Cb. *pp*

127

128

Picc. Fl. Ob. Cl. B. Cl. Bsn. C. Bn.

Musical score for woodwinds. Measures 127 and 128. Piccolo and Flute play a melodic line with slurs. Clarinet and Bass Clarinet play a rhythmic accompaniment. Bassoon and Contrabassoon play a low, sustained line. Dynamics include *ppp*.

127

128

Hn. 1, 3 Hn. 2, 4 Tpt. Tbn. B. Tbn. e Tuba Timp. 1 Timp. 2 Perc. 2 Perc. 4 Hp. 1 Hp. 2

Musical score for brass and percussion. Measures 127 and 128. Horns 1, 3 and 2, 4 play melodic lines with slurs and dynamics *pp*. Trumpets and Trombones play sustained notes with dynamics *pp* and *fz*. Timpani and Percussion provide a rhythmic accompaniment. Harp 1 and 2 play arpeggiated figures. Mute instructions: "Con sord. II. straight mute", "III. Con Sord. Harmon mute stem out".

127

128

Vi. 1 Vi. 2 Vla. Vc. Cb.

Musical score for strings. Measures 127 and 128. Violins 1 and 2 play a melodic line with slurs. Viola and Violoncello play a sustained accompaniment. Contrabass plays a low, sustained line.

129

130

Picc.

Fl.

Cl.

B. Cl.

Bsn.

C. Bn.

129

130

Hn. 1, 3

Hn. 2, 4

Tpt.

Tbn.

B. Tbn. e Tuba

Timp. 1

Timp. 2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Hp. 1

Hp. 2

Cel.

129

130

VI. 1

VI. 2

Vla.

Vc.

Cb.

131

132

FL. *pp*

Ob. *ppp*

E. Hn. *p*

Cl. *ppp*

Bsn. *ppp*

131

132

Hn. 1, 3 *pp*

Hn. 2, 4 *pp*

Tpt. *fz*

Tbn. *ppp*

B. Tbn. e Tuba *ppp*

Timp. 1 *ppp*

Timp. 2 *ppp*

Perc. 1 *mf*

Perc. 3 *pp*

Perc. 4 *p*

Perc. 5 *mp*

Hp. 1 *mf*

Hp. 2 *mf*

Cel. *mp*

Vibraphone *f*

Tam-tam *pp*

131

132

Vln. Solo *mp*

VI. 1 *p*

VI. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

solo

f

mp

sul A

133

134

135 rit. un poco a poco al fine

Fl.

Ob.

E. Hn.

Cl.

B. Cl.

T. Sx.

Bsn.

C. Bn.

133

134

135 rit. un poco a poco al fine

Hn. 1, 3

Tpt.

Tuba

B. Tbn. e Tuba

Timp. 1

Timp. 2

Perc. 1

Perc. 2

Perc. 4

Perc. 5

Hp. 1

Hp. 2

Cel.

133

134

135 rit. un poco a poco al fine

Vln. Solo

VI. 1

VI. 2

Vla.

Vc.

Cb.

