

$\text{♩} = 60$

CUE:

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For all countries

42 I → II → III → IV 8"-10" 4 CUES

43 8"-10" 44 5" OBOES FL

45 8" BSN CELLOS

46 10" II III IV

47 5" 48 10" 49 2" 50 6" TIMP HORNS TRP TRP

51 6" 52 6" 53 Battuta Non battuta 54 4" 55 2" 56 4" 57 4" 2" HORNS PIANO PERC CYMBAL clap VLN

58 ff

59 8" 60 8" 61 12" 62 6" 63 3" 64 3" TBN TBN VIBES HORNS VLA PERC CYMBALS

65 6" 66 8" 67 7" 68 6" 69 5" 70 10" 71 10" 72 10" 73 5" 74 6" VLN CELLO PIANO TIMP PERC XYLO TBN GONG COWBELLS HORNS TBN TRP FL GONG

75 f PLAY IN ANY ORDER; LEAVE IRREGULAR PAUSES

76 5" 77 10" 78 5" 79 5" 80 TACET AL FINE OUT

RANDOM ASCENDING GRACES - LEAVE IRREGULAR PAUSES BETWEEN PAUSES. AVERAGE ONE NOTE EVERY 3 SECONDS.

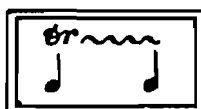
Performance Instructions



(single outline box) Repeat until directed otherwise; if only a single duration (rather than a rhythmic figure) is given, leave irregular pauses between repetitions. Make no attempt to synchronize.



Sustain without break, staggering breathing and bowing, until directed otherwise.

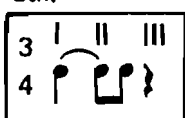


(double outline box) Repeat in rhythmic unison (synchronize). Where necessary, the first chair player coordinates the group. This is especially important when contradicting simultaneous tempi exist between groups.



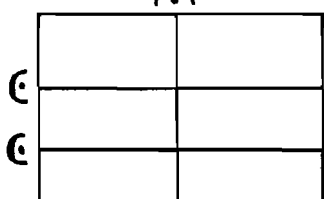
A circle indicates an exit cue. In this example, first violins stop playing.

Bsn.



Each bassoon enters on the beat indicated, but playing the beginning of the figure, as in a classical canon.

Flutes I → II → III → IV



Flutes enter on consecutive beats after the cue, choosing any box. They then move to other boxes at will, pausing at will between boxes. Continue until change of material or exit cue is indicated. If no fermata is indicated, move between boxes in tempo, without pause.

The tempo is ♩=60 unless otherwise indicated. Metronome markings must be rigorously observed, especially when they conflict between parts.

Cues are numbered consecutively; time between cues is indicated in seconds.

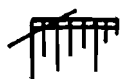
senza battuta: not conducted (cued only; performers play at tempo indicated.)

In unmetered passages, the conductor may wish to aid coordination by beating the tempo without metric division.

When regular rhythms are already present, all entries are made on the beat. When moving from one repeated rhythm to another, move on cue or first convenient beat thereafter, leaving no hiatus between the two rhythms.

All staccato notes are very short.

All trills are very rapid.



Play as fast as possible.