

CANONICALS

GENERAL INSTRUCTIONS:

1. THE PIECE IS WRITTEN FOR FROM 4 to 30 String instruments and from 2 to 8 percussionists who play a variety of non-pitch instruments.
 - a. There should be around twice as many strings as percussion up to 8 percussionists. Higher strings should predominate in more or less orchestral-String-Section proportion.
2. Dynamics in I, III, V and CODA are up to the conductor; conductor should be watched carefully, in other words.

Movements I + III;

1. There are 3 ways to begin - choose one for each or both mums.
 - A. All play in unison.
 - B. Percussion plays in unison, then strings after percussion has begun repeat in canon.
 - C. Same as 2 but strings begin.
2. After str. + percussion have played through once in unison, each player enters again at different times, on any beat, so that the music becomes canonic/polyphonic. With smaller groups the point of entrance may be left up to the players (taking care to avoid doubled entrances). In larger groups it may be wise to assign entrances to avoid doublings. The conductor must be careful to show only tempo to allow entrances on any beat without suggesting a pattern to the players. The movements are to be repeated in canon over and over until they stop being interesting.

I SEE INSTRUCTIONS
♩ = ca. 220 DYNAMICS AT DISCRETION OF CONDUCTOR. Best 1's

Violins

Violas

Cellos & Basses

PERCUSSION

SHOULD LAST
4-6 minutes

CONDUCTOR GIVES SIGNAL -
EACH PLAYER FINISHES I +
goes immediately to II
so the movements
overlap.

II (INTERMEZZO) NOT CONDUCTED AS SOON AS ALL HAVE
FINISHED I

RR PLAY I. EACH BEGINNING WHEN HE/SHE HAS PLAYED TO LAST MEAS. OF I.

STRINGS PIZZ. EACH INDIVIDUALLY AS

FAST AS POSSIBLE. SHOULD LAST 1-2 minutes

CONDUCTOR CUTS ALL OFF, EACH STOPS WHEREVER HE/SHE IS.

III

PLAYED IN THE SAME WAY AS I, but optional rest up to 3 beats before repeating each time after 1st time.

ca. 90 Mysteriously Beat 1's

The musical score consists of three systems, each with four staves. The first system is marked 'ca. 90 Mysteriously Beat 1's'. The notation includes treble, alto, bass, and drum staves. The music is in 4/4 time with a key signature of one sharp (F#). The first system contains 16 measures, the second 16 measures, and the third 16 measures. The notation includes various rhythmic patterns, slurs, and dynamic markings. A double bar line with repeat slashes is located between the first and second systems.

The first system of handwritten musical notation consists of four staves. The top three staves are in treble, alto, and bass clefs, respectively, and contain melodic lines with various note values and slurs. The bottom staff is in bass clef and contains a more rhythmic accompaniment with frequent sixteenth notes. A large, stylized flourish or scribble is present on the right side of the system, overlapping the staves.

The second system of handwritten musical notation also consists of four staves. The top three staves are in treble, alto, and bass clefs, and contain melodic lines with various note values and slurs. The bottom staff is in bass clef and contains a more rhythmic accompaniment with frequent sixteenth notes. The notation is dense and appears to be a continuation of the piece.

The first system of the handwritten musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music features a variety of note values, including eighth and sixteenth notes, often grouped with beams and slurs. There are several rests and dynamic markings throughout the system. The system concludes with a double bar line and repeat slashes on both sides.

The second system of the handwritten musical score also consists of four staves, with the same clef arrangement as the first system. The notation continues with similar note values and groupings. The system ends with a double bar line and repeat slashes on both sides.

SHOULD LAST 6-8 minutes

CONDUCTOR CUTS OF ALL AT ONCE. ALL STOP WHEREVER THEY ARE

IV (INTERMEZZO) NOT CONDUCTED

PP All begin together, each individually as fast as possible, playing **III**.

Strings sul ponticello. SHOULD LAST 1-3 minutes. Conductor

cuts all off at whatever measure each is playing.

V.

PLAY I. Dynamics up to Conductor. EACH PLAYER ENTERS INDIVIDUALLY at different times; PLAY measures in any order. Do not repeat any measure until all have been played. Lasts 2-4 minutes. Go on to coda without break after playing all measures. Optional rest of up to 3 beats between measures.

CODA.

PLAY I.

EACH PLAYER chooses a measure + plays it over + over. optional rest of up to 3 beats between repetitions. Conductor cuts off

after 30-40 seconds.