

**tutti cresc. poco a poco* *(p) cresc. poco a poco* *(mp) cresc. poco a poco*

S.1 leh a li qoo nee wa shno qoo nee a a li i qoo oo nee a a a li i

S.2 a li qoo nee wa shno qoo nee a a li i qoo oo nee a a a

S.3 a li qoo nee wa shno qoo nee a a li i qoo oo nee a a a li i a s

S.4 a li qoo nee wa shno qoo nee a a a li i nee a a a a *repeat as directed*

A.1 a a a li a a a *repeat as directed*

A.2 a a a li a a a *repeat as directed*

A.3 *poco a poco* a a a *repeat as directed*

A.4 a li a a a *repeat as directed*

T.1 a a a

T.2 i qoo nee a a a li a a *repeat*

T.3 nee wa shno qoo nee a a li i qoo nee a a a li i a a a *repeat*

T.4 a a a li a a a *repeat as directed*

B.1 a a a li i nee a a a *repeat as directed*

B.2 a a li qoo nee a a li li

B.3 wa shno qoo nee a a li qoo nee a a li li

B.4 n nach leh a li qoo nee wa shno qoo nee a a li i qoo nee a a a

Ob.1 *mp* *cresc. poco a poco*

Ob.2 *mp* *cresc. poco a poco*

C. A.1 *mp* *cresc. poco a poco*

Bsn.1 *mp* *cresc. poco a poco*

Bsn.2 *mp* *cresc. poco a poco*

C. Tpt.1 Like bells *mp* *cresc. poco a poco as directed*

C. Tpt.2 Like bells *mp* *cresc. poco a poco as directed*

Tbn.1 *p* *cresc. poco a poco* *mp*

Tbn.2 *p* *cresc. poco a poco* *mp*

B. Tbn. *p* *cresc. poco a poco* *mp*

O (woodwind)

Voices are still unsynchronised at this point
Change to the new pattern on the signal of
the conductor, but not before finishing the previous patterns completely.

continue repeating and 'warming' the
sound until a real stability has been
attained; the conductor's next downbeat
should silence all patterns at whatever point
they are being sung.

S.1
a a a

S.2
a a a

S.3
a a a

S.4
a a a

A.1
a a a

A.2
a a a

A.3
a a a

A.4
a a a

T.1
a a a

T.2
a a a

T.3
a a a

T.4
a a a

B.1
a a a

B.2
a a a

B.3
a a a

B.4
a a a

Instruments continue synchronised in their groups
(2 Obs. + C.A.; 2 Fgs.; 2Trpts; 3Tbnes)
but unsynchronised with each other and with the singers.

continue repeating and 'warming' the
sound until a real stability has been
attained; the conductor's next downbeat
should silence all patterns at whatever point
they are being played.

P

Ob.1
f

Ob.2
f

C. A.1
f

Bsn.1
f

Bsn.2
f

C Tpt.1
(poco f)

C Tpt.2
(poco f)

Tbn.1
(poco f)

Tbn.2
(poco f)

B. Tbn.
(poco f)

synchronised from here on

attacca

80 **Q**

S.1 a a a *f* lunga dim. *ppp*

S.2 a a a *f* lunga dim. *ppp*

S.3 a a a *f* lunga dim. *ppp*

S.4 a a a *f* lunga dim. *ppp*

A.1 a a a *f* lunga dim. *ppp*

A.2 a a a *f* lunga dim. *ppp*

A.3 a a a *f* lunga dim. *ppp*

A.4 a a a *f* lunga dim. *ppp*

T.1 a a a *f* lunga dim. *ppp*

T.2 a a a *f* lunga dim. *ppp*

T.3 a a a *f* lunga dim. *ppp*

T.4 a a a *f* lunga dim. *ppp*

B.1 a a a *f* lunga dim. *ppp*

B.2 a a a *f* lunga dim. *ppp*

B.3 a a a *f* lunga dim. *ppp*

B.4 a a a *f* lunga dim. *ppp*

Ob.1 (Change to Cor Anglais 2) *ppp* cresc. a *mf* *attacca*

Ob.2 (Change to Cor Anglais 3) *ppp* cresc. a *mf* *attacca*

C. A.1 *ppp* cresc. a *mf* *attacca*

Bsn.1 *ppp* cresc. a *mf* *attacca*

Bsn.2 *attacca*

C Tpt.1 *attacca*

C Tpt.2 *attacca*

Tbn.1 *attacca*

Tbn.2 *attacca*

B. Tbn. *attacca*