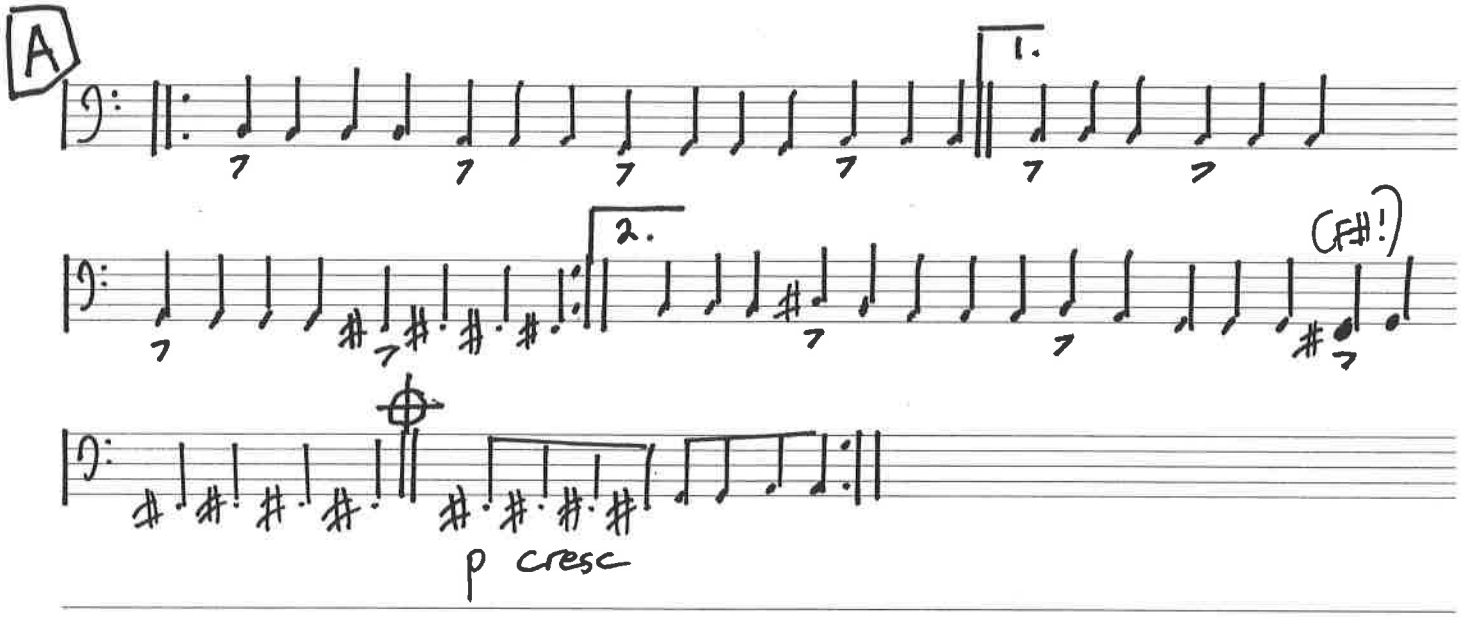
"B In"

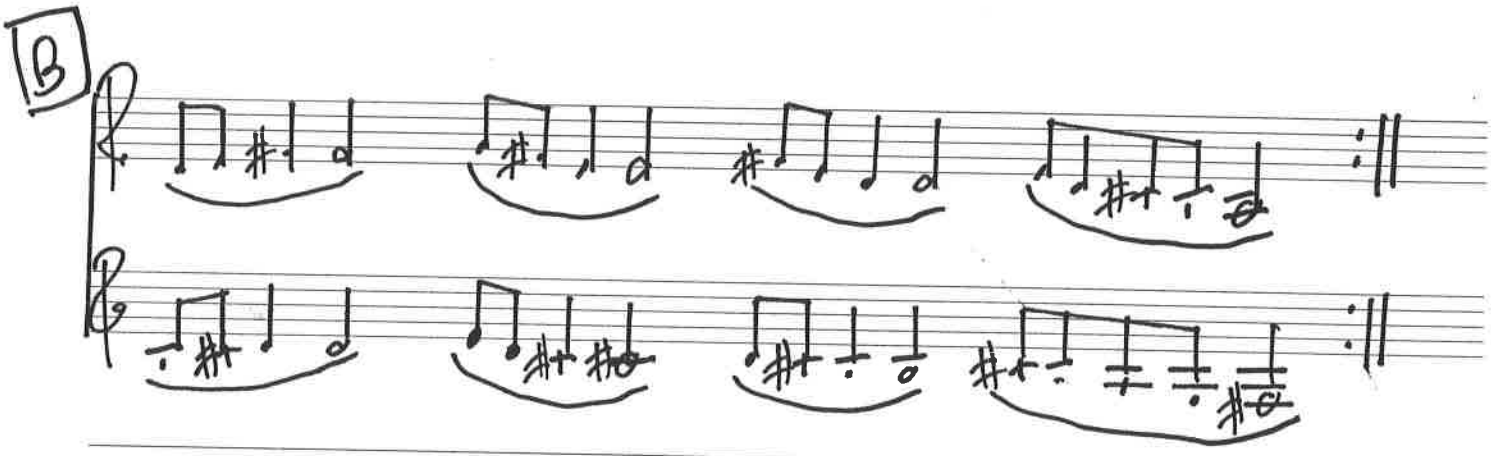
for Terry Riley

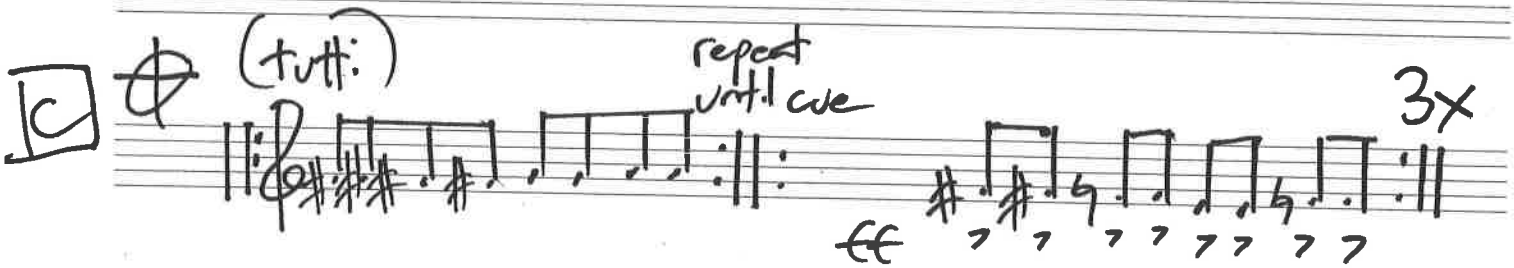
Jed Distler

open scoring

♩ = 138-158







“B In” performing instructions

Section A with first and second endings is repeated over and over again until a cue is given for the Section C (the CODA).

Play as written in any octave at any dynamic, but always observe the “p crescendo” in Section A’s final bar before going back to Section A’s beginning.

You are free to tie any two or more of the same pitches together.

About one minute after Section A has commenced, Section A continues while other musicians join in to play Section B. You may play either line as written, lining up the rhythm to correspond with Section A’s quarter note pulse, or pick and choose between the slurred phrases, alternately playing them and dropping out, but always aligned with the quarter note pulse. You may put fermatas on the half notes.

Musicians should feel free to alternate freely between Sections A and B, once Section B has commenced.

“B in” concludes this way: On cue, all musicians proceed to Section C (the CODA), but gradually, not frantically. As a result, there will be acceptable “spill over” of music from the previous two sections as musicians transition into Section C. Within ten to fifteen seconds after the cue has been given, all musicians should be solidly established in playing Section C’s first measure, repeating it until the cue for the final measure, which is played three times inclusive, fortissimo and with a decisive accent on each note.