



34 9" flutter  
MUTE  
4  
35 ca. 4" TRP  
36 senza sord. 5" I III  
37 8" VIBES

38 7" FL  
39 Battuta 4" PERC  
40 Battuta 8" CLAVES  
41 4 1/2" OBOES  
42 8"-10" CL  
43 8"-10" OBOES  
44 5" FL  
45 8" BSN CELLO

Non battuta

46 10" VIBES CL  
47 5" TIMP OBOES  
48 10" legato I III  
49 2" TRP  
50 6" TRP  
51 6" ff

2 CUES

52 6" ff  
53 Battuta 4" ff  
54 Non battuta 2" f  
55 4" PIANO  
56 4" PERC CYMBAL clap

7 CUES

57 2" VLN  
58 10" TBN  
59 8" TBN  
60 8" TBN  
61 12" VIBES  
62 6" mf  
RANDOM STACC. NOTES; IRREGULAR PAUSES. AVERAGE ONE NOTE EVERY 4 SECONDS.

8 CUES

63 3" VLA gliss  
64 3" PERC CYMBALS  
65 6" VLN CELLO gliss  
66 8" PIANO  
67 7" TIMP BONGOES  
68 6" PERC XYLO  
69 5" TBN

70 10" GONG COWBELLS  
71 one breath da.  
TACET AL FINE

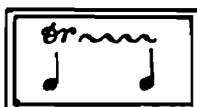
## Performance Instructions



(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.



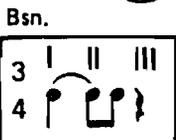
Sustain without break, staggering breathing and bowing, until directed otherwise.



(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.

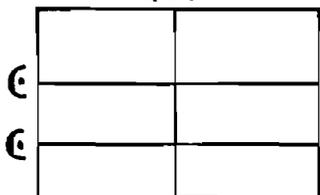


A circle indicates an exit cue. In this example, first violins stop playing.



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 unmeasured 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.