Everyone should improvise on given material throughout the piece by repeating individual notes and figures, and playing with rhythms. (Pitch content should not be altered, however.) Phrases occupy single measures and improvisations should take phrasing into account, as new material is introduced in subsequent phrases. Improvisations are not necessary, however each performer should think of their part as a character in a play; the music given is like a script. It's up to the performers to bring their individual character to life, rather than just read the script.
Fl.
Cl.
Mar.
Perc.
CB

8
Fl.
Cl.
Mar.
Perc.
CB

10
Fl.
Cl.
Mar.
Perc.
CB

\( \text{bend into each note as slowly as possible} \)

c.a. 0.02

c.a. 0.02 per note/chord

\( \text{to picc.} \)

c.a. 50

\( \text{slower} \)

to alto
Fl. senza misura

Fl. & cl. breathe as necessary but staggered.
Waver all pitches slightly - very slow, wide vibrato

Alto fl. very melodramatically
this bass figure is the main focus - should be prominent

free time but improv should be different from beginning of piece

mysterioso
to B♭ Cl.
fl/cl improv on this to end w/ occasional B/G -> F#(concert) in sync, then 32nd note figures not in sync (at least three repetitions)

marimba and CB fade together after ca.30-30 seconds

ad lib. speed up and slow down, ca. 8th to 32nd notes, 3-4 sec. cycle