

*tr* (k.s)  
*mp* (unpitched)  
*mp* *piu*  
*tr*  
*gliss.*  
*tr*  
 $5:4$   
*f*  
*ff* poss.  
*tr* *breath tone*  
 $5:4$   
*tr*  
*tr*  
*tr*  
*tr* *tr*  
*pp*  
*pp*  
*mp*  
*poco*

lip oscillation  
 $7:4$   
*tr*  
*breath tone*  
*ppp* sub.  
*f*  
 Unpitched white noise, using fingering indicated  
 white noise  
 no oscillation  
 brief  
*ppp* (k.s)  
*quasi niente*  
*ppp*  
*quasi niente*  
*tr*  
 k.s. with indicated fingering (almost no tone)  
 $(\emptyset)$   
*tr* *breath tone* norm.  
*poco* *ppp* *poco* *ppp*  
 $1''$   $3''$   
*quasi niente* (attaca)

Finger these notes, (no pitch)  
 gradually introduce pitch via air tone, then full tone  
 the music must be heard to 'emerge' from a sort of frenzied, subconscious 'haze'.  
**agitato**  
*poco rubato*  
*f*  
*tr*  
 (k.s)  
*gliss.*  
 $3:2$

NB: Agitato section; dynamics according to the instruments dynamic envelope, lowest dynamic forte, in lower register, and as loud as possible in upper registers. Some distortion is expected and required.

*gliss.*  
*gliss.*  
*tr*  
*gliss.*  
*gliss.*  
*gliss.*  
*gliss.*  
*gliss.*  
*gliss.*  
*gliss.*  
*gliss.*  
 brief  
 (k.s)

*gliss.*  
*tr*  
*tr*  
*tr*  
*gliss.*  
*gliss.*  
*gliss.*  
*gliss.*  
*gliss.*  
*gliss.*  
*gliss.*

tr. (s)

gliss.

tr.

gliss.

sim.

gliss.

gliss.

sim.

*ffff*  
poss.

flutter should be as loose as possible, so that the effect is of rapidly articulated quarter tones.

lip oscillation

trill randomly on fingers indicated

7:4

7:4

7:4

distortion is expected through this section. The effect should be of extreme emotion and complexity.

tr.

as previously

normal

as previously

5:4

7:4

9:8

5:4

6:4

7:4

as much key and air tone as possible, as if the instrument is out of control.

vigorously

normal

normal

norm.

norm. poco rit.

quasi niente

fff

ff

tr.

white noise (as pitched)

ff poss.

p

poco

pp

7:4

7:4

3:2

7:4

5:4

7:4

3:2

7:4

7:4

7:4

7:4