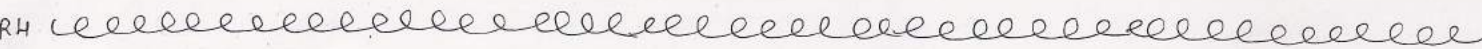
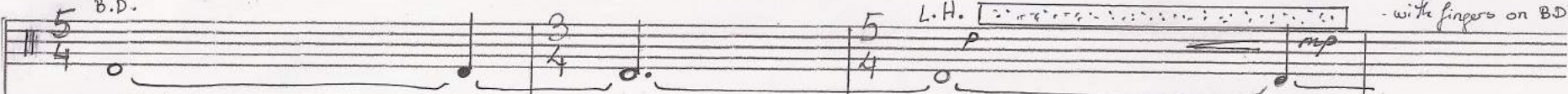
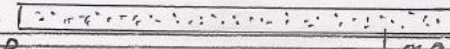
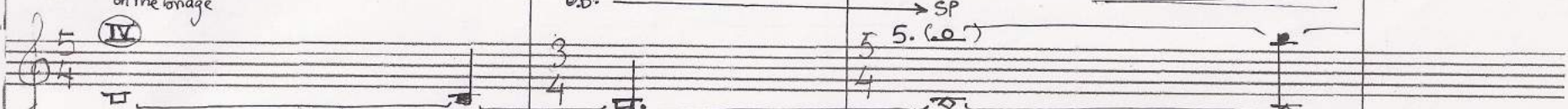


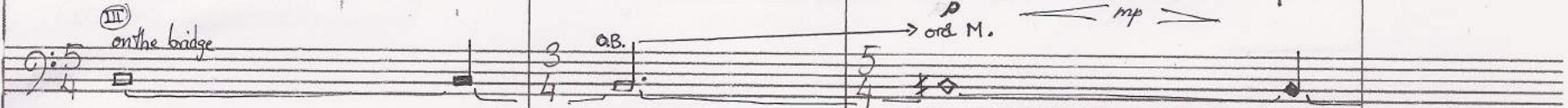
♩ = 45


RH  nb. surface of B.D. - with fingers on B.D. - irregular as fast as possible

B.D.

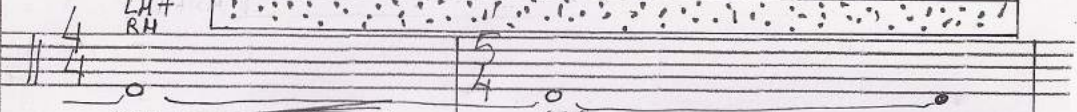

Perc  L.H.  *mp*

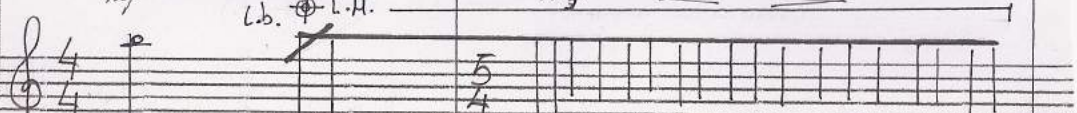
Vln *on the bridge*  *ob.* → *SP*


Vc *on the bridge*  *ob.* → *ord M.* *p* *mp*

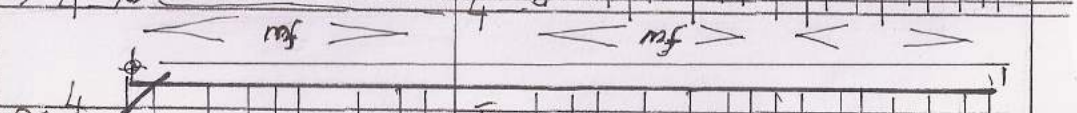
Cb *on the bridge*  *crine* → *legrio* *p* *mp* *mp* *irregular as fast as possible*

*stave muted strings with L.H.*

Perc  LH+ RH  *mp* *mf*

Vln  *mf* *L.b.* *L.H.*

Vc  *B. Pre.* *mf* *L.H.*

Cb  *mf* *mf*

This is an example of a possible deviation from a common point and transformation. The common point is not understood as a common pitch but rather as texture or complex sound. The excerpt is constituted by three parts. In the first part (first bar) all the instruments play "white noise". Bars 2 and 3 are a deviation from this common sound: Percussion and contrabass transform the white noise into a granular sound while the violin and the cello create a complex sound formed by multiphonic and harmonic. In the last bars, (4-5) the violin and the cello join the granular texture of percussion and contrabass, and a new common point emerges. onics,