

Though fixed on the printed page, this music will continue to change. Mme Vançin's own performances are still evolving. Players may feel free to introduce some flexibility in the rhythms, to add passing notes and to improvise ornaments. Particular suggestions for bars 79 to 82 of the top part: A clear upper (concert) G at pitch is not reached until bar 82. Players may lead up to it with a glissando from lower G in bars 80 and 81, and may like to experiment with the *frullando* effect in bar 79. A fluttering, unstable sound is produced which strongly conveys an eastern mood. This flexibility in tone and pitch is achieved on the oboe by a loosened embouchure near the tip of the reed, while the low B key is added to the upper G fingering. As the embouchure tightens, the note approaches its normal pitch.

*cadenza lento*

oboe

bassoon

piano

*accel poco a poco*

2 *lento* ♩ = 92

*p*

*mp*

7

*mp*

*sostenuto*

*p*

*mp dolce*