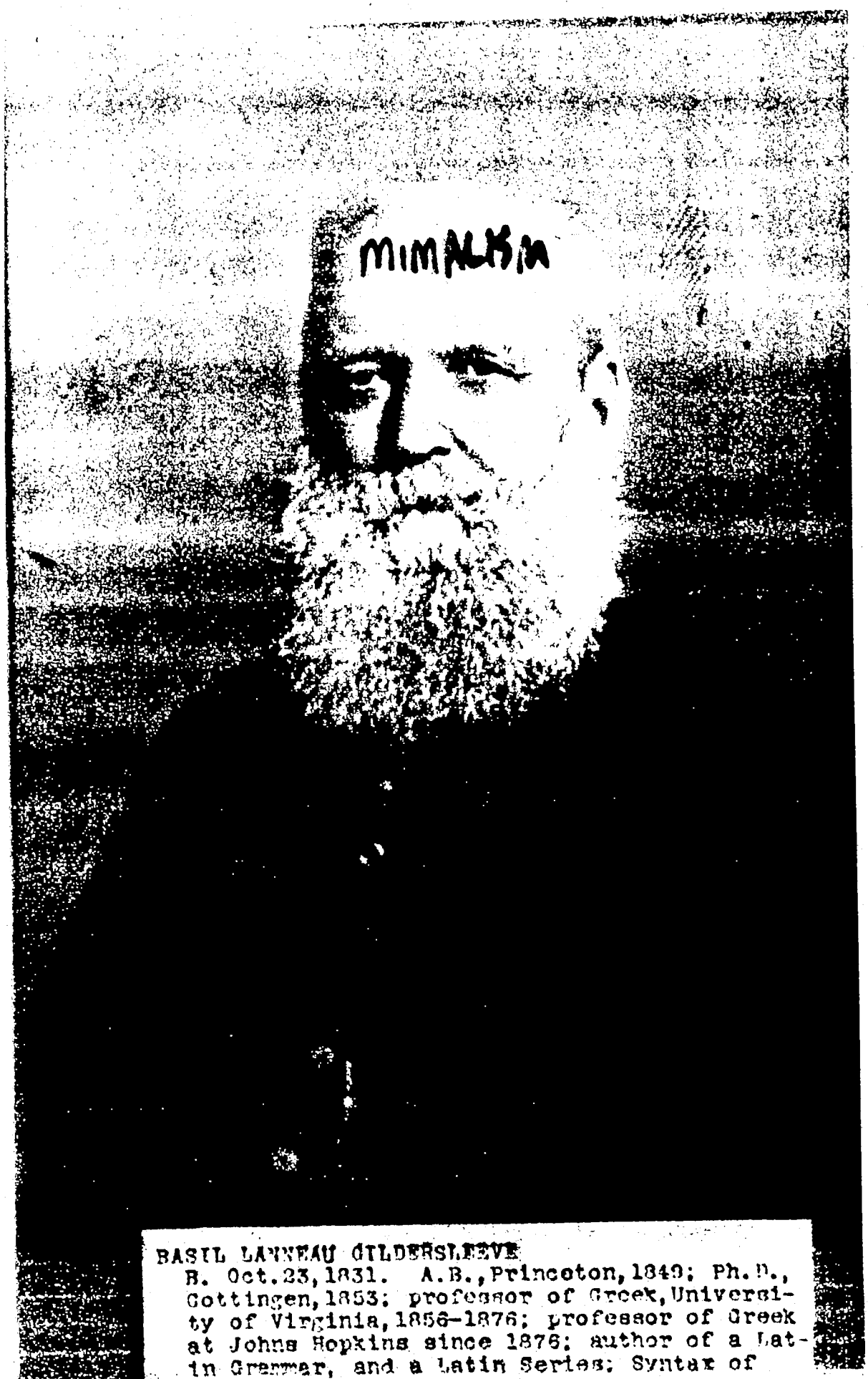
HOW TO PERFORM MIMALISM

1. Start the tape. It should be at a volume just barely below the flute playing *p*.
2. Start playing the flute music. Note where to begin in relation to tape for each movement.
3. The mime should make up a story or a series of abstract movements, a different one for each of the five sections. The mime does not have to start and stop with the flute.
4. The flute is written so that it will end before the tape; the piece ends when the tape ends. The mime should not go on after the tape stops.

That's about it. The flute part contains some errors in form. Do not show it to any musicologists.

Lovingly dedicated to Jane and Andrew.



BASIL LANNEAU GILDERSLEEVE
B. Oct. 23, 1831. A.B., Princeton, 1849; Ph.D., Gottingen, 1853; professor of Greek, University of Virginia, 1856–1876; professor of Greek at Johns Hopkins since 1876; author of a Latin Grammar, and a Latin Series; Syntax of

for flute tape and mine

by Jim Theobald

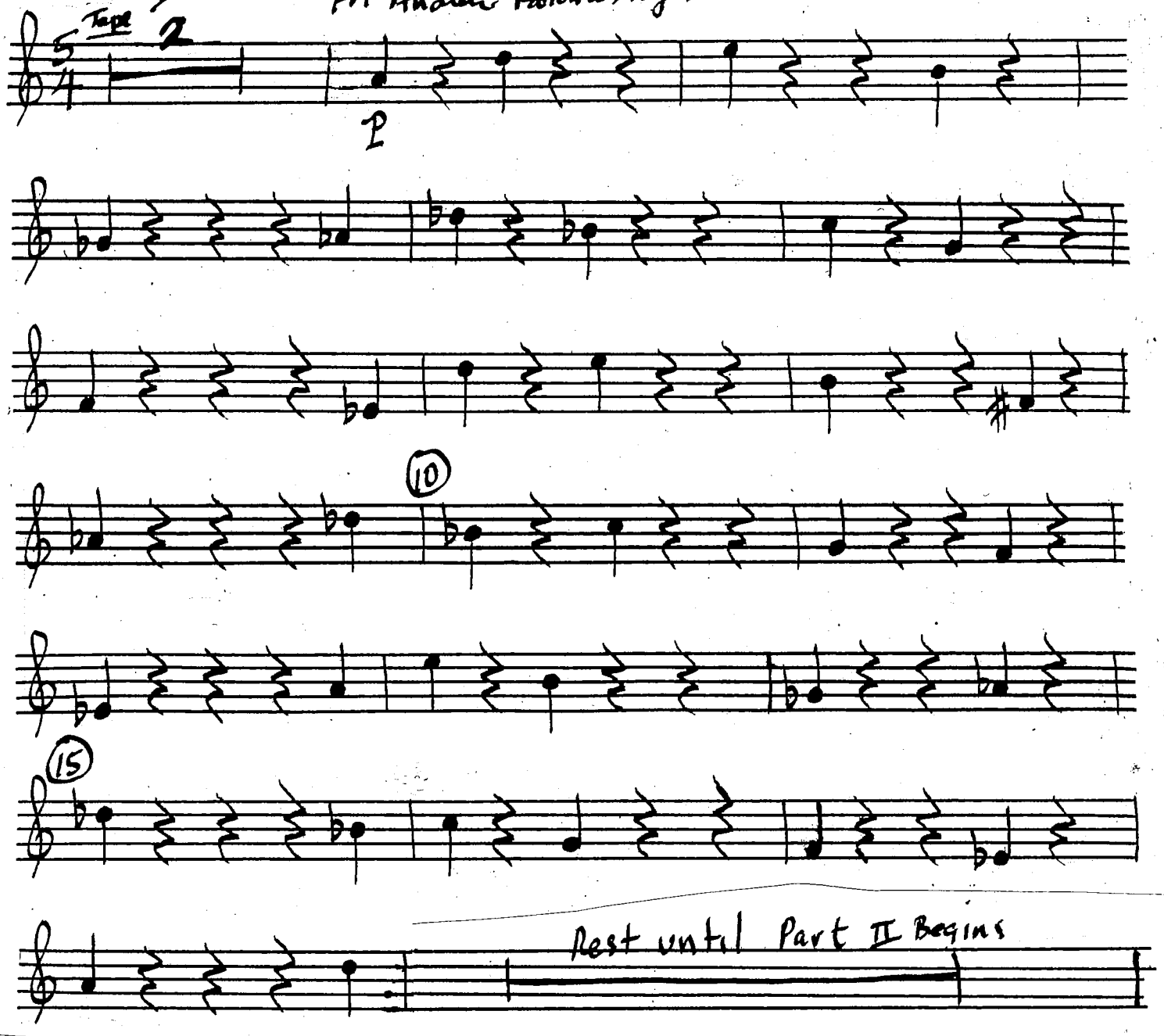
Flute/Piccolo

Jim Theobald
5/83

Flute ♩= 60 sempre

Mimalism

For Flute, Mime + Tape
For Andrew Rolotowsky + Jane Adler



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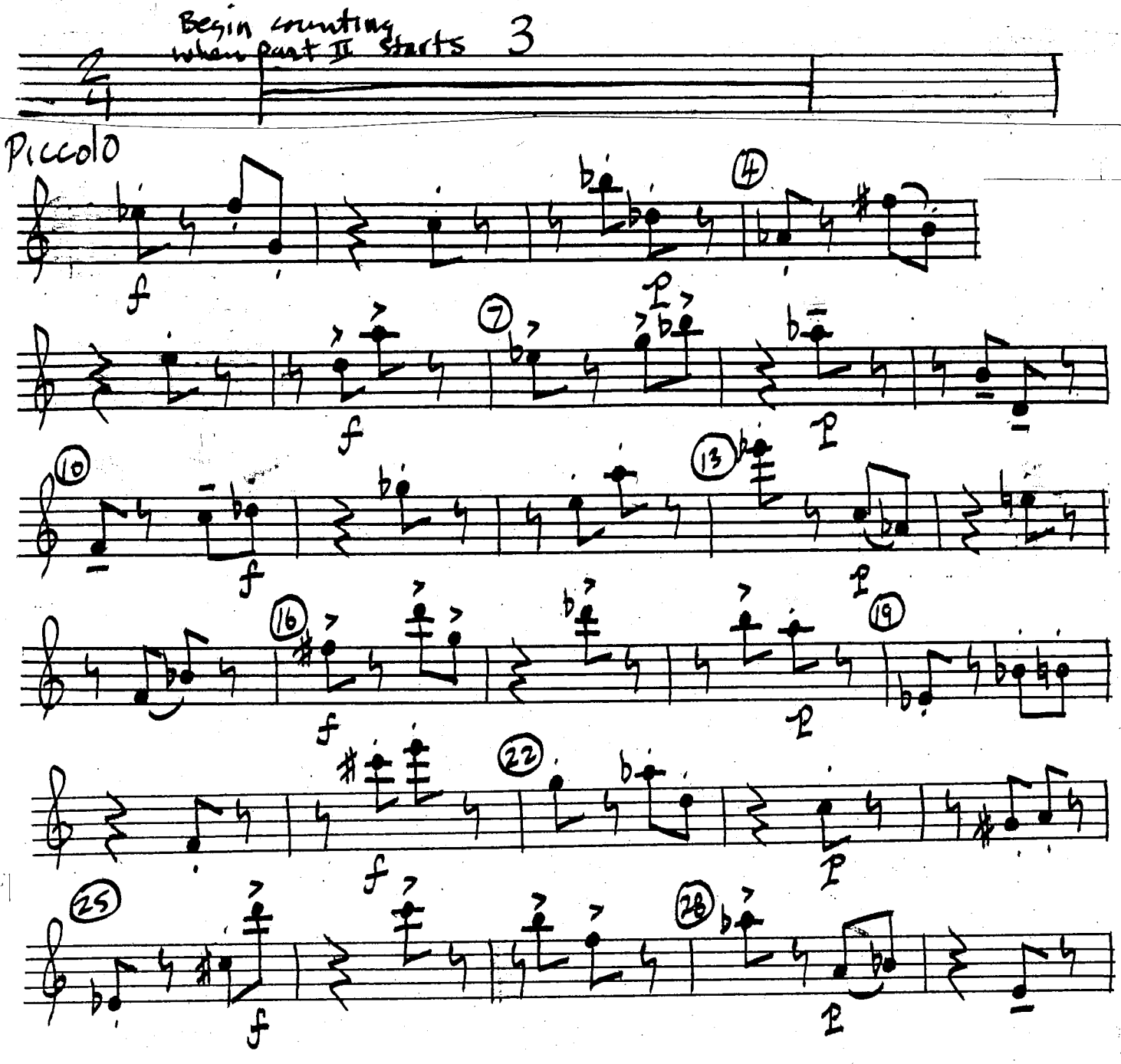
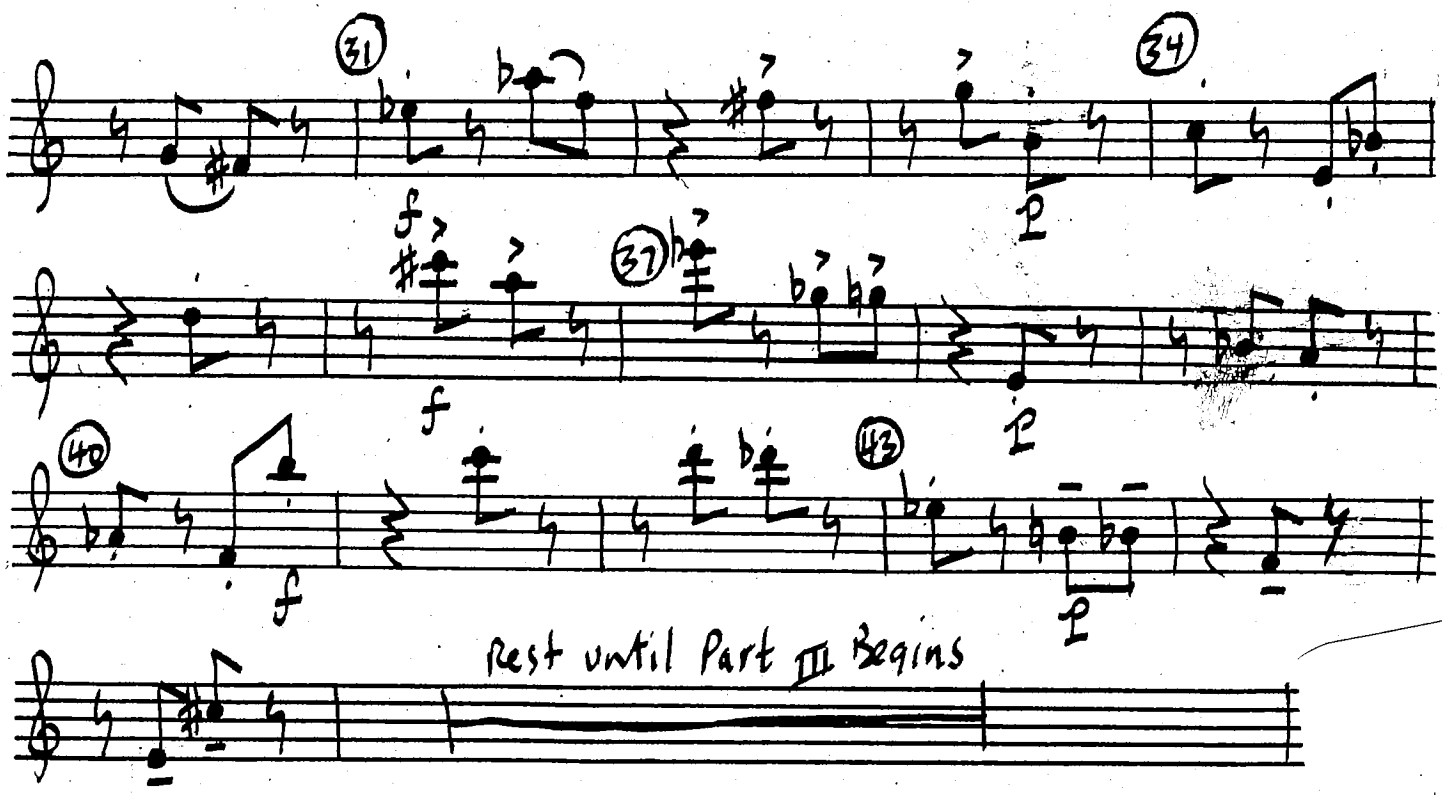
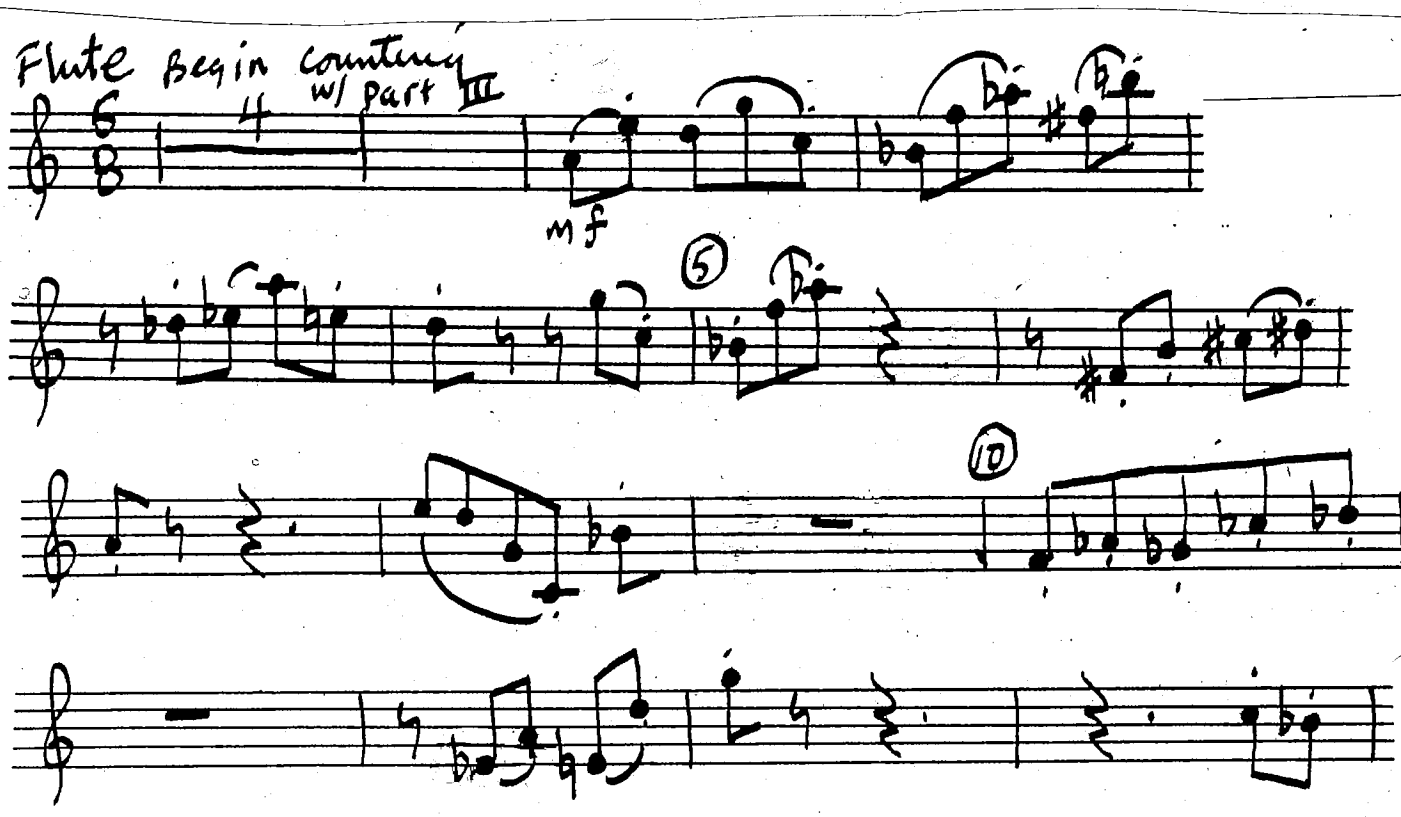
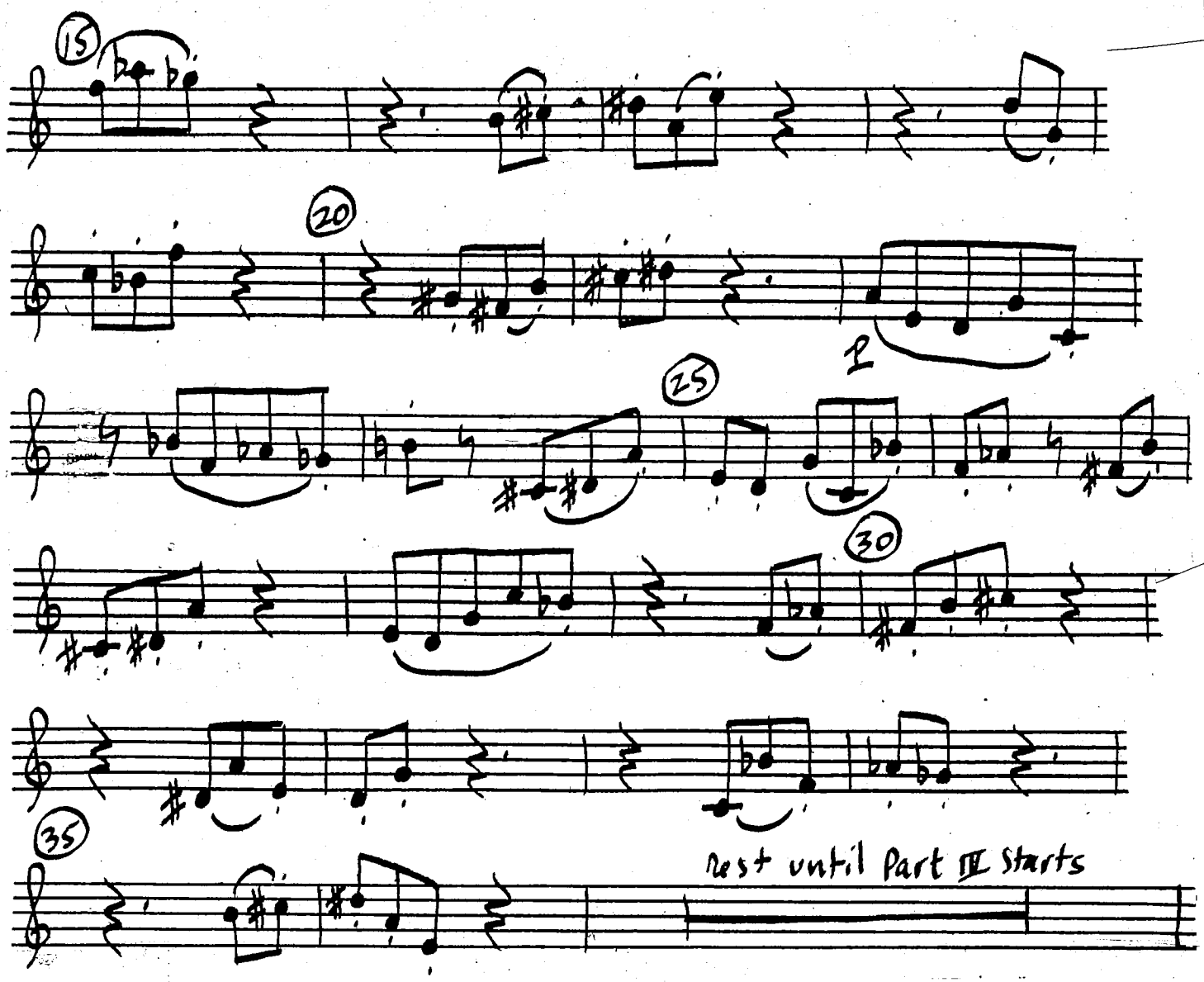
II


Begin counting when part II starts
3
Piccolo
f
4
7
p
f
p
10
f
13
p
16
f
19
p
22
f
p
25
f
28
p


31
34
f
p
37
f
p
40
f
43
p
Rest until Part III Begins

III

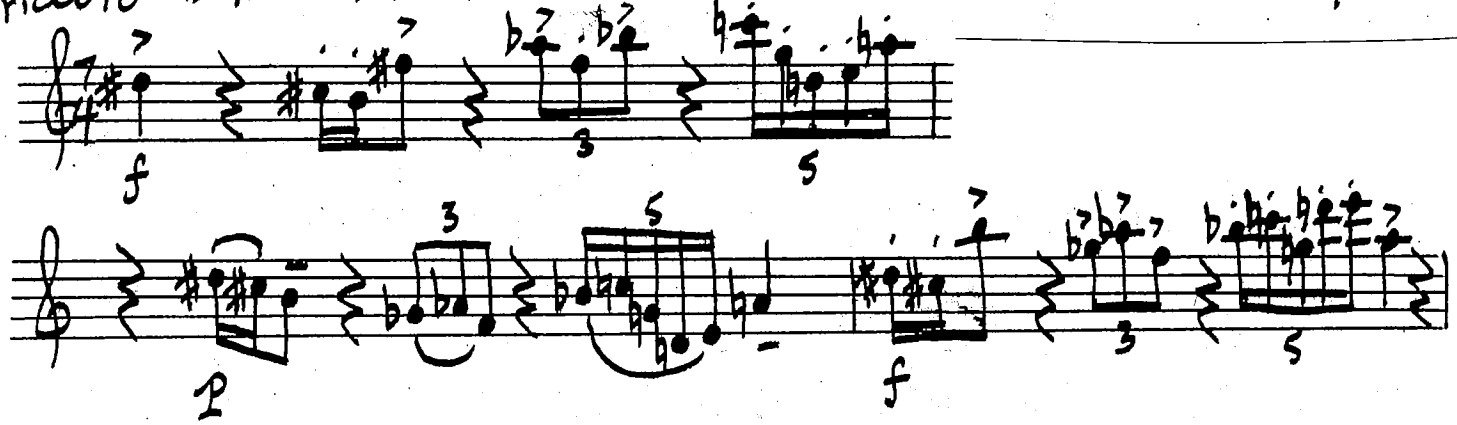

Flute Begin counting w/ part III
mf
5
10

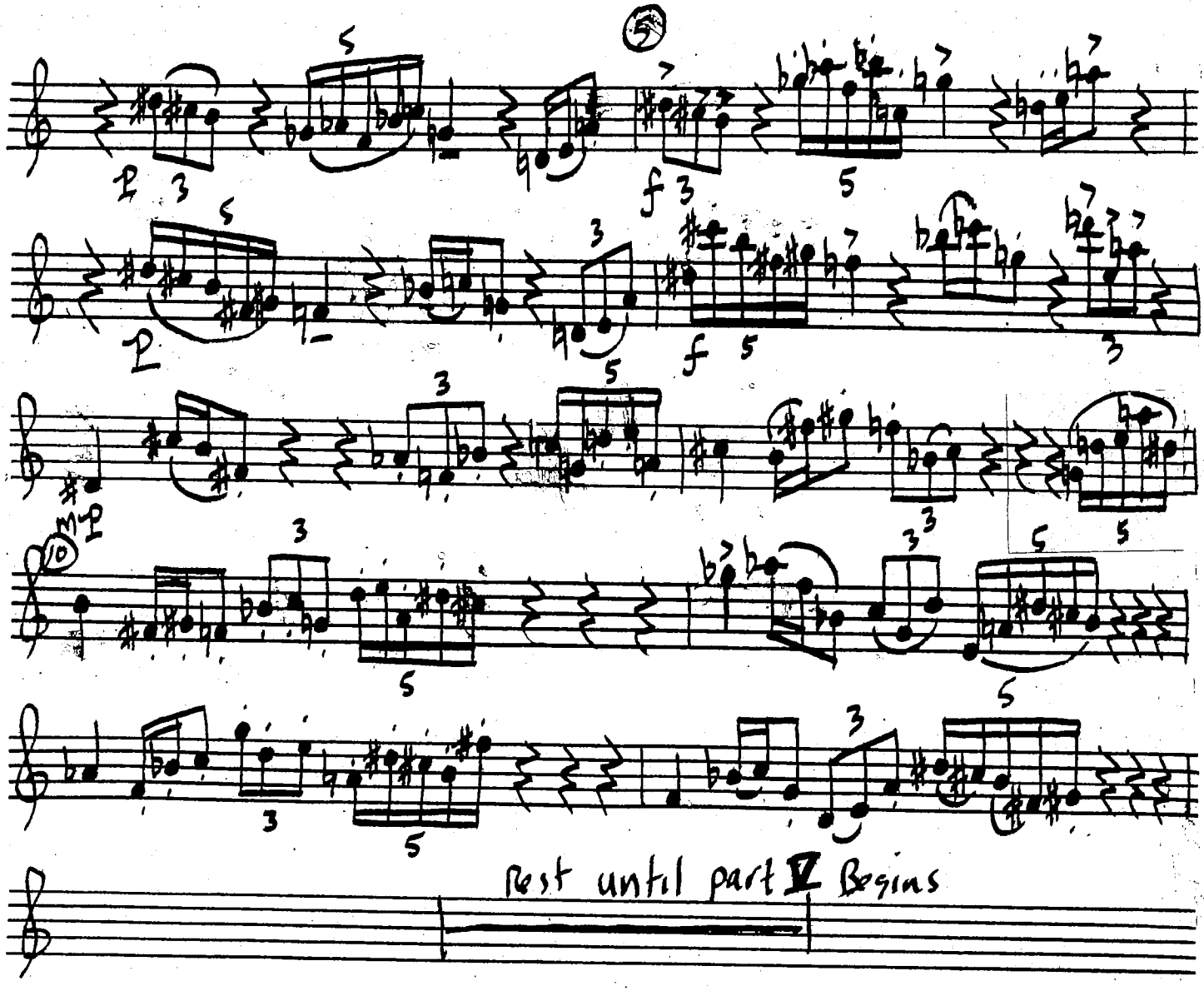


IV.

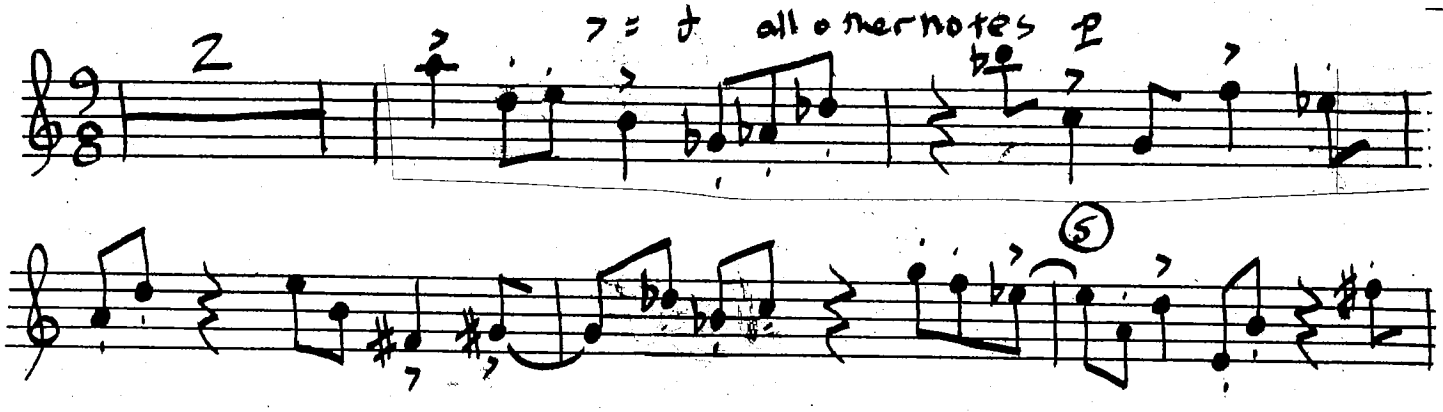
all notes not marked # or b are ♮

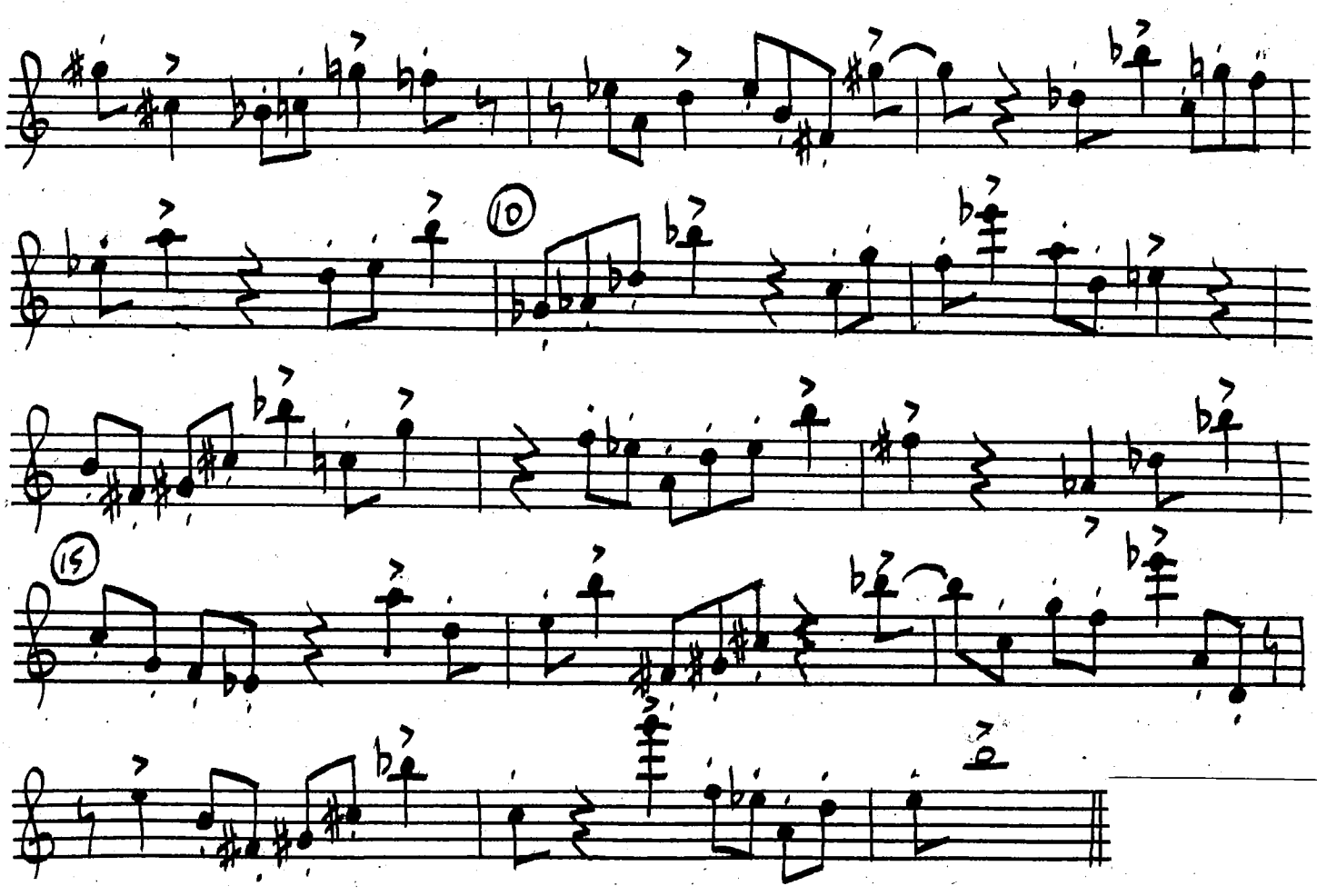
Piccolo - begin at same time as part III if possible.





V





Jim Theobald
5/19 - 5/20/83