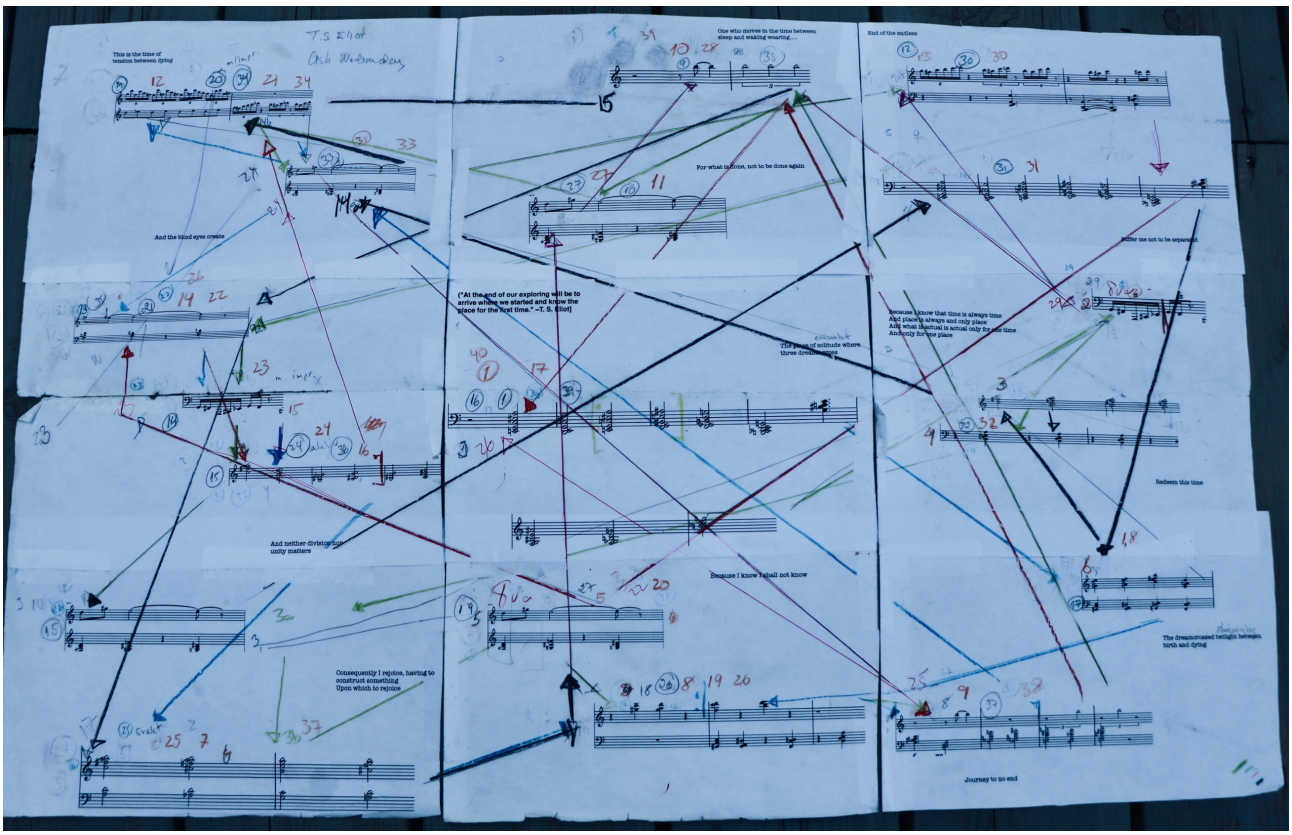
«In this brief transit where the dreams cross/Ash Wednesday». Guidelines for the performer.

Guidelines for this piece were not written down, but orally communicated to me by the composer in the autumn of 2013 when we worked together towards the first performance of this movement.
One should start the piece by playing fragments from the middle page (2-2) and continue playing fragments from all the nine pages in three rounds. The order of fragments is decided by the performer. One should end the piece by playing from the middle page.

One can vary the execution of fragments according to the following rules: one should always play the fragments from their beginning; one can play the hole fragment end go on to next; one can choose to just play a part of it and continue to next fragment; one can repeat by going back in the fragment; one can include ornaments, improvise, and play several fragments at the same time.
It is unclear if one must play all the fragments on each page in every round. Probably not. But this was not discussed. I played many of them, but not all. The composer has included an additional note (attachment) to the nine-page score. I cannot remember having seen this note when I cooperated with him before the first performance.

Morten Eide Pedersen's attachment to the score:

A – slow scanning – window technique –link every happening
B – two+two –heavy-light or light-heavy
C – as it is notated in free tempo

Basic tempo – one of three basic characters:
- very slow, hesitating
- ditto – with embellishments, improvisation according to own wish - andante
- very varied