

Vla. *ppp* < poco > *p* < poco *ppp* *mf* *f* *mp* < *mf* *mp* < *f* *poco flaut.*

Comp. (5°) (Slow gradual migration from approx. C3 to approx. A5 without *glissandi*)

Cues

Vla. *p* < *sub.* *p* < *ppp* *mf* > *p* *fff* *molto* *ppp* *sub.* *f* *ppp* *f* *mf* > *ppp* *mf* > *ppp* *fff* *molto* approach the pitch of the harmonic with the *gliss*, but do not quite come in tune with it *ord.*

Comp. (32°) (32°)

Cues

Vla. *p* *sub.* *mf* > *mf* *sub.* *ppp* *sub.* (wide vib.) *sul pont.* (Ascending harmonic gliss) *pizz.* *arco* *pppppp* *mf* *pppppp* *p* *p* *ppppp fp*

Comp. (Slow gradual migration from the 32nd to the 33rd partial above 27.5 Hz) (33°) (32° + 33°) *pppppp*

Cues

Vla.

knock on the body of the instrument
with your knuckle.

ppppp

fff possible

f *ppppp*

fff possible

sim.

**ad. lib. ca. 60-90"*

With practice mute
flautando

ppp < poco >

ppppp poco

Comp.

Cues

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* *ad. lib.* by slowly drawing the bow across the indicated string with very light pressure, slowly and continuously varying the angle and position of the bow very near to the bridge in order to create a texture of soft noise from which high harmonics occasionally escape.