

A  
 81-string  
 heavens

B  
 micro  
 sand  
 field

C  
 massed  
 sniffs

D  
~~field~~  
~~field~~  
 nervous  
 field

E  
 OB

~~A B C B B A B B~~  
~~A A B D D B E~~

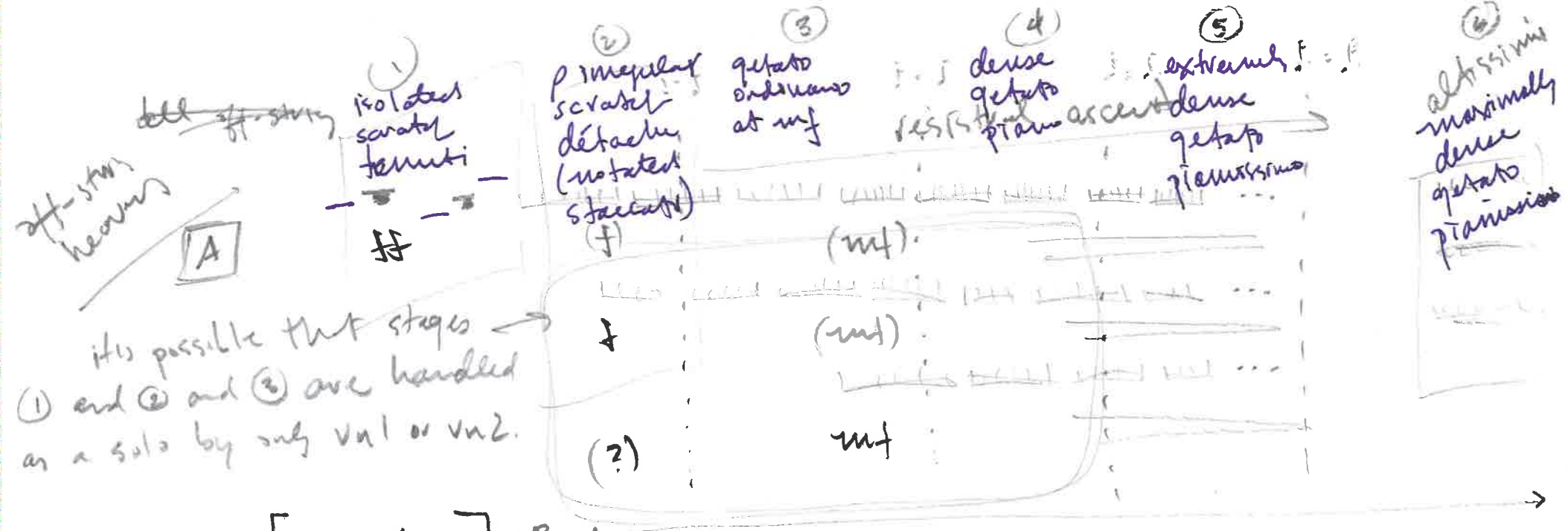
~~A B A C C D D E~~  
~~A C D E~~

[A] [B] [C]  
 { A B B C A } { A B C } { A D P A E }  
 { B C C C D } { E E }

[D] [E] [F]  
 { C D E C D E } { C A C B }  
 { D E E E A } { B B }

[G] [H] [I]  
 { E A A B } { B C D E } { B B A }  
 { A B B D E } { A A }

[J] [K] [L] [M]  
 { B C C D } { B C D E } { B B A }  
 { C D D D E } { A A }



[vc altero] OB per.

after  $\mu$  reaches culmination in top 3/11 in upper 2 at PP or PPP, another version of  $\mu$  becomes available. increasingly less dense statements of  $\mu$  - high, bright, quiet, then. works perfectly as foreshadow earlier in  $\equiv$ . works perfectly as memory later in  $\equiv$ . can be sustained for very long time.

[off-stay Hauptfabe]

[12ET w/intercalated 12ET windows]

can be used in super thin

version as memory

7 perforated getato frames. 3 very perf. get. frames. 4 silence w/ occ. get. strands. all 12ET for perforated vj

$\mu$  contains successive MM as a way of achieving maximum T.

once  $\mu$  reaches culmination at (6)  $\mu$  alternates subto between 12ET and 24ET versions; 12/24ET alternates in effect only during (6)

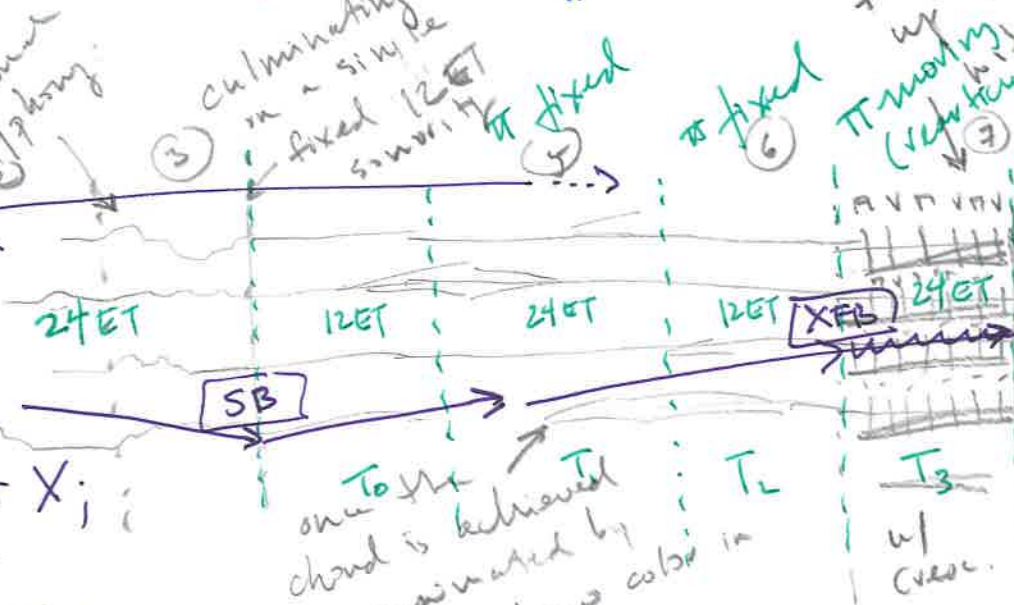
microburst field

[B]

characteristic polyphony  
 $\pi$  moving

P of glissandi embedded in field  
 $\pi$  fixed

SCP of  $\mu$  held relatively constant throughout;  
 BS of  $\mu$  from end to SB on arrival of first X;  
 BS of  $\mu$  from SB to XFB during sustenance and subsequent transposition of  $\mu$ .



once the chord is believed it is animated by changes of how color in the M separates; timeflow holds constant

timeflow speeds up towards GP  
 $\pi$  moving (repetition)  
 no glissandi  
 no ~~repetition~~  
 no ~~repetition~~



[SB Hauptstake]

[12ET w/ intercalated 24ET windows]

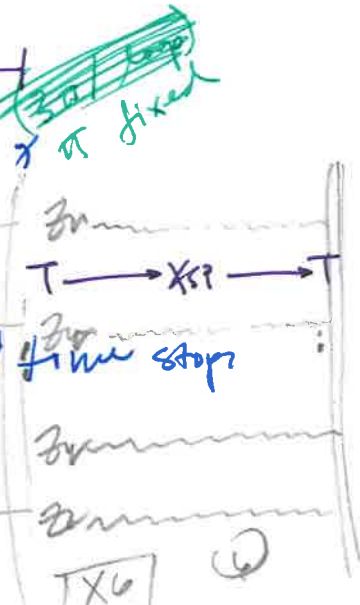
[X 4, though w/ pitch content different in each pass (via transposition)]

(I) whole this can be interrupted by subito change to 4/11 double-stop. ~~returned to previous~~ incl. glissandi of double stop at 74



[faste Hauptfarbe]

$\mu$  ends w/ XSP swipe against 4-p chord that is the root of final  $\phi$ .



first  
[D]

①  
( )

②  
( ) (arco 5°)  
( ) (arco 6°)

③ ④  
( ) -  
( ) -

⑤  
A4 + C#6 (5°)  
A3 + E6 (6°)  
A2 + G5 (2°)  
A1 + B4 (9°)

⑥  
individual p used as  
vibrated forms for  
forshadowing and  
memory

first form of  $\mu$  is  
detuned octave on  
vc IV + va IV at  
something like  
A#1 and A#2.  
A#1 + A#2;  
B1 + B#2;  
Bb1 + Bd2;  
optional vl/vc  
participate

second form of  $\mu$   
combines open vc IV  
+ open va IV with  
each string being  
bowed in different  
places to encourage  
different partials  
to sound for rela-  
tively long periods  
of time; N can  
be used to reverse  $\mu$

third form of  
 $\mu$  adds va II  
stopped at A3;  
pwa v  
adds va I II  
open to A4.  
 $\mu$  exhibits  
large N  
range; fff  
appearance  
appear

fourth form of  $\mu$   
adds overtone  
partials on all M  
at different partials;  
normalizing and sub  
N treatments  
all appear.

sixth form of  $\mu$   
adds piccolo  
treatment to  
overtone triad  
version ⑤ of  $\mu$ ;  
extreme acidity  
w/ fff and  
extreme snow  
w/ III; SCP  
changes here in ④

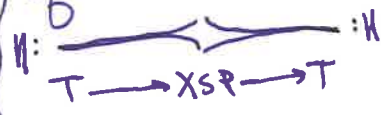
seventh form of  $\mu$   
uses just partials  
9° + 7° + 6° + 5° as  
B4 + G5 + E6 + C#6

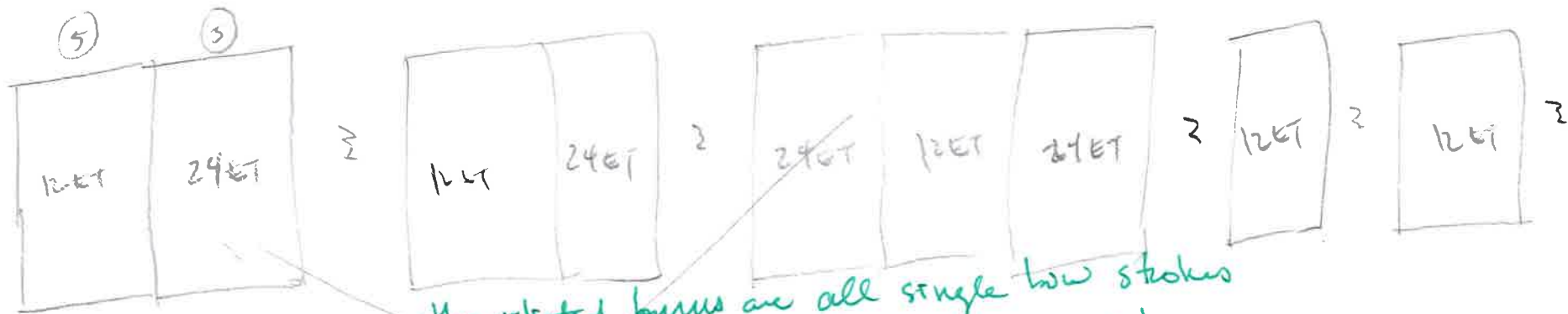
minim there  
in complete  
of marked tails

p presentation of all 6 vv is sustain;  
timeflow stopped for all 6 vv.  
bowing diversity  
on harmonic  
note.

[harmonic Hauptfakt]

eighth form of  $\mu$   
that is single XSP  
swipe against  
9° 7° 6° 5°.





the related forms are all single bow strokes  
of any one color at any one position.

VC OB ped →

eventually all 4 AA wind up in OB; OB either starts to exhibit OB  
transitions ( $1/4OB \rightarrow 3/4OB$ ) here or does not start to exhibit OB transition  
here; transitions can happen twice in  $\Xi$ ; last time on A strings; first  
time on G strings; only on A strings (II, II, I, I) or (II, II, IV, IV).  
all full-bow alternations  $VP \dots$ ; first form is nose pedal in some  
on all AA w/ imperceptible bow changes; second form is VB alternates  
in 4-AA bowing polyphony w/ noticeable bow changes; third form  
mixes  $3/4OB$  and  $1/2OB$ ; fourth form mixes  $1/4OB$  and XSP; fifth form  
XSP all on stopped BB; sixth form XSP on open II, II, IV, IV;  
seventh form XSP articulated by glissando; all PPP  
characteristic  $p$  is always the same, denominated in quarter notes  $1x!$  in  $3/4!$ ;  
 $2x!$  in  $1/2$ ;  $3x!$  in  $1/3$ ;  $4x!$  in  $1/4$ ; duration effect differences in BS.  
dynamic is sempre PPP.

E