

COMPOSITES

<u>I</u>	G2	A2	R1	Y5	P5	K2
<u>II</u>	P4	K1	A4	G4	Y2	R1
<u>III</u>	Y1	R4	K3	P1	G1	A4
<u>IV</u>	G5	A3	R2	Y3	P3	K3
<u>V</u>	P2	K2	A5	G2	Y5	R2
<u>VI</u>	Y4	R1	K4	P4	G4	A5
<u>VII</u>	G3	A4	R3	Y1	P1	K4
<u>VIII</u>	P5	K3	A1	G5	Y3	R3
<u>IX</u>	Y2	R2	K5	P2	G2	A1
<u>X</u>	G1	A5	R4	Y4	P4	K5
<u>XI</u>	P3	K4	A2	G3	Y1	R4
<u>XII</u>	Y5	R3	K6	P5	G5	A2
<u>XIII</u>	G4	A1	R1	Y2	P2	K4
<u>XIV</u>	P1	K5	A3	G1	Y3	R1
<u>XV</u>	Y2	R4	K1	P3	G3	A3
<u>XVI</u>	G2	A2	R2	Y4	P5	K1
<u>XVII</u>	P4	K6	A4	G3	Y1	R2
<u>XVIII</u>	Y5	R1	K2	P1	G5	A4

<u>ACTIVITY</u>	<u>PROCESS</u>	<u>ANAMPHILATION</u>	<u>DEPLOYMENT</u>
K1 DIVE K1	R1 R1 CIRCLING	T1 SINGULARITY Y1	
K2 HUDDER K2	R2 R2 ANTI-PHONY	Y2 COUPLET Y2	
K3 SWOOP K3	R3 R3 CLOCKWORK	Y3 SOUNDS-WITHIN-SILENCE (REG./IRR.)	
K4 LOOP K4	R4 R4 FIRE	Y4 SILENCES-WITHIN-SOUND (REG./IRR.)	
K5 FLOAT K5		Y5 SOUND Y5	
K6 APPEAR K6			

<u>ANIMATION</u>	<u>GROUPINGS</u>
CANTO A1 (A1)	G1 TUTTI G1
TRILLS A2 (A2)	G2 SECTION G2
TREMOLO A3 (A3)	G3 CHOIR G3
POINTS A4 (A4)	G4 CONSORT G4
SUSTAIN A5 (A5)	G5 SOLO G5

<u>PITCH</u>	<u>DENSITY</u>	<u>LOUDNESS</u>
P1 UNISON P1	EXT. DENSE	EXT. LOUD
P2 INFLECTED UNISON P2	DENSE	LOUD
P3 MICROTONAL PHONY P3	MODERATE	MODERATE
P4 CHORALE P4	THIN	QUIET
P5 STANDING FIELD P5	EXT. THIN	EXT. QUIET

① G2 A2 R1 Y5 PS K2

sector fills circling; sound standing field shudder. tutti strings grouped v1, v2, v3, v4, va1, va2, vc, vb in eight groups on unison continuous full with sponzando-exchange between groups. shudder effected in gradual crescendo in unison, sustained tutti f-~~then~~, followed by diminuendo-plus-down-glissandi effected independently in each of the eight groups, arriving at new unison pitch; largescale up-then-down shudder repeats several times; final shudder abandons tutti unison and arrives at harmonic field that is surprisingly wide register and not limited to low R of final shudder. continuous sound with no rests. moments of stopped LH without fill can be in-hocketed for M facility. all of next & introduced quietly underneath this M.

② p4 K1 A4 G4 4/2 RI

chordal dive points; consonant couplet circling.

three parts: ① tonwechsel harp (arm./normal) - pf (~~se~~ damp/normal) - vibraphone (dry/wet) - contrabass solo harmonic pizzicato; ② clarinet; ③ strings tutti pp. two statements. first statement comprises three elements of voice-leading. second statement starts a step lower than first statement. second statement comprises three elements of voice-leading. dive effected in clarinet-to-bass-clarinet dive at end of each statement. dive effected in archi ~~tutti~~ dorisi down glissando at end of each statement with clarinet-to-bass-clarinet dive. tutti winds, tutti brass canto or else tutti winds, tutti brass ^{white} ~~onsets~~ join orchestra on last element of each statement. after orchestra achieves tutti sustain all strings except contrabasses transition to clb visible of sustain. after second statement clb remain.

③ Y1 R4 K3 P1 G1 A4

singular fine-catch swoop; unison tutti points.
approached by sustained-pitch-from-below or
else sustained-pitch-from-above. swoop realized
 $\text{ff} = \text{IIP} = \text{ff}$ and thin \rightarrow extremely dense \Rightarrow thin
at the same time with louder sustaining
instruments insisting on the edges of
the singularity and more delicate instru-
ments making the center scintillate in
pianissimo. ⑨1 Jones falls chromatic inflection;
but unison can be reanalyzed as a pure
dyad larger than minor second.

④ G5 A3 R2 Y3 P3 K3

solo tremolo antiphony; silence with intermittent micropolyphony swoop. Concert mistress solo. scored with principal flute in counterpoint and last chair violin in opposition. Silence effected in enormous timbre pedal. swoop effected in wide glissandi included in vn solo. flute counterpoint includes microtonal inflections with flute turned in counterpoint to vn swooping. piccolo introduced. Then all four flutes divisi against principal vn, with last-chair vn still present in bg. oboes divisi from flutes. brass introduced underneath fitti white. brushes on BD used in circles to lead out from μ in tandem with brass fitti white. extreme upper R harp remains with white after vn, fl., ob. cease. I'll small beaten triangle gilds edges of vn tremolo solo. ~~glockenspiel~~ appears together with ~~extreme upper R harp during white postlude of μ .~~

⑤ P2 K2 A5 G2 Y5 R2

inflected unison shudder sustain; section sound
antiphony. brass tutti sound. shudder effected
in introduction of continuous reiteration at end
of pitch together with trombone up-glissando
lentissimo to next pitch region.

(6) Y4 RI K4 P4 G4 A5

sound-with-intermittent-silences circling loop;
chorale consonant sustain. bass clarinet, va, cb, trb,
tuba. silences effected in emergencies of tuba
solo still subtended by cb. quintet also includes
extremely low R hang so consonant is sextet.
three-chord chorale loops independently of
N enveloping which loops independently of
chord durations which loop independently of
tuba silences.

⑦ G3 A4 R3 Y1 P1 K4

chain points clockwise; singularity minor loop.
full risk-celli divide composite clockwork p with
each player given 2-3 attacks. each loop iteration
~~is~~ followed by short breath. no interpolation.
bold repetition.

⑧ P5 K3 A1 G5 Y3 R3

swooping standing field camp; solo sounds-within-silence clockwork. solo contrabass realized as contrabass: tutti scored on a field with swoops realized in both N enveloping and SCP interpolation. silence realized as pp sustain of bass or signans note-in-field between successive appearance of full field. (eva.) clockwork realized on the slow-but-regular repeat reappearance of the full field. second v with quick-and-regular reappearance of the full field.

⑪ B3 K4 A2 G3 Y1 R4

micropolyphony loop trills; horn singularity fine-catch. fine-catch first and second violins starting first-to-last. trills sempre. chromatic segments in each 11 independently. loops begin after all 11 join. all loop iterations same duration. breath between iterations. all iterations shaped $P \leftarrow f \rightarrow$.

(12) Y5 R3 K6 75 G5 42

sound clockwork appearance; standing field solo
trills. incredible p. successive stages. clockwork
cells in tutti strings divisi, tutti winds divisi over-
lapping in R. cells begin to expand in R. solo
enters as ~~ppp~~ tilted triangle. triangle troll lands
on BD hot which simultaneously initiates
clave train. triangle-to-BD-claves repeat in-
dependently of tutti-strings-divisi / tutti-winds-
divisi clockwork. strings/winds clockwork
undergoes alternating sections of subito-half-tempo /
subito-full-tempo changes effected entirely in
written duration while tempo stays constant.
Brass enter on sustained tone divisi with
staggered entrances. arrival point is 89-note
tutti divisi chord. repeats as clockwork against
independent BD. consonant pf, harp, vibraphone,
cb harm pizz circles independent of tutti clockwork
and BD.

(13) G4 A1 R1 Y2 P2 K6

canto consonant canto circling; couplet inflected unison appearances. brass quintet in two trumpets ~~flute~~ (grace, carter), horn (sydney), trombone (nose), tuba (noah). two appearances at consonant-shared register. detuned unison on first appearance moving up by step towards end of appearance. different detuned unison on second appearance also moving up by step towards end of appearance. first appearance much longer than second appearance: duration and dynamic saturate first appearance; second appearance feels like curtailed memory on separate pitch.

(16) G2 AL R2 Y4 P5 K1

section fills antiphony; sound-with-intermittent-silences standing field dive. winds-plus-brass against full strings. intermittent silences realized as timbre pedal in percussion together with a few other 11. winds carry fills; brass carry sustained tone. irregular p of antiphonal exchange. increasingly duration-saturated sections of sound between timbre pedal silences. increasing long sections of sound between timbre pedal silences. no voice-leading. A-exchange in winds, brass to allow for increasing long duration.

(17) P4 K6 A4 G3 Y1 R2.

choral appearance points; choir singularity
antiphony. trombones divided into two groups
of two. top line in unison but independent
~~rapid~~ rapid crescendi as internal animation.
bottom line in unison but independent rapid
crescendi as internal animation. all subtended
by tutti va, vc, cb. singularity with no silences.
endpoint of trombone monale are tutti brass
sforzandi divisi ~~ff~~ spiced by tutti va1, va2, va,
vc and with cb still held for foundation.

(18) Y5 RI K2 PI G5 A4

sound circling shudder; vision solo points.
single enormous tutti vision field anchored
by tuba, contrabasses, bass clarinet. vn1, vn2, va, vc
all tremolo with intermittent sfogandi and
slow-moving SCP interpolation. intermittent
tutti divisi. slow-moving N enveloping animates
& from beginning to end. manifests in
incredibly long duration. maracas introduced
ff; all pitch except contrabasses disappears; maracas
continue joined by many small handheld rattles;
tutti clbs enter underneath; rattles stop subtly;
tutti clbs, contrabasses, bcl remain; clbs drop out;
contrabasses drop out; bcl holds all the way to end
on p and then drops out; then single lone stroke
on glockenspiel.