

investigation of the golden years. rotation. clockwise
mechanism. kernel is a shudder of pitch followed
by the motion of a white noise push of brushes
across the BD, followed by a pause. so there's a
starting-up v of μ . there's an irregularly noisy
v of μ . there's - v of μ in full notation.
rotation affected primarily through \leq and $=$
N envelopes, as in akasha. first vv of μ seem
to be full minus v_u, v_a, v_c . optionally v_u, v_a, v_c
may be incorporated through isolated
gazzolati. what is revealed are continuous repeated
patterns in all 11 that are all independent
of each other and that all match up in speed
and sometimes pitch level as mechanism
continues to turn. at apothosis μ turns incredibly
fast and almost all 11 assume same T.
validation of ninth chord tremors in pf + brazil
nut shakers.

investigation of the broken shell. what is revealed is the urgency of the oboe's double trills. this suggests that the approach to the μ is not necessarily other types of trill but rather reiteration on a single pitch, passed around between as many of the other μ as possible before landing on the oboe to take the μ to apotheosis. Compton of μ are μ also on EA multiphonics to use when looking back at μ in other investigations. lateral of μ grows accompanies oboe double trill at maximum, and in grades prior to maximum. spoon valediction. can add R^- of single-note attack to activate silently depressed chord as harmonic backdrop to μ . silently depressed chord is possibly muted chord.

investigation of the jewellers' desk. lone objects
and tools of the trade. abandoned in a hurry.
examined at nightfall. internal tissue of
 R^{mid} va pedal w/ pochiss. scratch held gpp in
background. disconnected key mechanism w/ize
in bass flute, E \sharp , bar clarinet. behind-the-lodger
+ on ff cunichu in sparse isolation. lone notes
at all R in harpsichord. lone strokes of any
percussion. what is revealed is the fully orchestrated
ff v of the scratch pedal, optionally w/ tutti
gangling of all other isolated sounds brought
together as if it waves to create an animated
 μ animation of the tools of the jewellers.
 μ possibly, leads to tutti va, va, ve $\sharp R^{++} \mu$, as in
akasha. optionally w/ \sharp bass fl. multiphonics w/ \sharp bar cl,
 R^- mainta, $R^- ve$. closing chains from lianchipel
in glochenspiel and ve harmonic pizzicati.

investigation of the ^{kill and its parts.} ~~quintessentially~~ ~~essentially~~ internal
issue of vn, va, vc clb together with R^+
harpsichord in repeated sparse ~~quintessentially~~
notes. can be tied together with sboc on EB
melody. can be tied together with all types
of percussor μ . μ suggests the absence of
 R^- component ~~the~~. optional presto piccolo legato
melodies in *quintessence*. what is revealed is
the maximal version of the piccolo line, together
with EB clarinet in same register, together
w/ bowed crotale piercing at same R , together
w/ pedal point sboc flutter-tongue one octave below,
optionally w/ R^+ vn, va, vc tremolo, optionally w/
tremolo maracas. optionally w/ castanets. the
revealed corner of the μ is a cauldron. many
things emerge. castanets + BD emerge. vn, va, vc trem
+ maracas emerge. harpsichord prestissimo emerges.
flourissant green passage for vn , alto flute, if
from *l'idiotisme*.

papers of the house of fabergé. internal stress is
pitched, white noise. long smooth stroke of sponge
across BD head. OB strokes in va, va, vc recurrently.
fl, ob, cl antone. of harmonics on of preparations.
~~the~~ sometimes mutters. ~~you~~ sometimes shudders. μ
sometimes discovers vc harmonic glissando. μ
optionally develops into massed quins. μ optional
include H nathan swipe, of credit card swipe.
 μ optionally includes natchet validation,
optional of va, va, vc clb. what is discovered is
the tutti synchronization of white noise
in ritardando. exact excerpt from cány im-
mediates prior to ~~Ad~~ vortex. towel validation
chimed tutti white noise in ritardando. passed
from one ~~1/2~~ to the next. chimed v of μ
can express fast T.