

A 2 measures, fast. #1 binds bars flute register transitions + lh damp. Very short rests between cells. lh damp on subtle glissando in some M and flat pitch in other M. #2 binds IP tenuto strzando ponticello + staccato + lateral whisks in rest-gapped cells carrying contrasting p. #3 superball very loud with both downbeats lv and last beat in mf.

3 #1 articulating single two-measure thought.

2 measures, fast

pp tremolo sfogzando ponticello

lh damp

bass flute register transitions

Superball

slate circle

lateral whisks

B 6 measures, very fast. persistent tam-tam
illumination underneath. 71 harp bigliando
+ purpleheart duet enveloped in swells. 72
harmonic heterophony appoggiato + flutter tongue etc.
enveloped in contrasting swells.

B 6 measures, very fast

+ flutter tongue

purpleheart duet

harmonic heterophony appoggiato

fan-fan illuminations

key changes

4 measures, slow. #1 purpleheart jerky continuity (2/1). #2 low harp & control + subtle glissandi tremoli. #3 OB tremoli + short covered bass flute in composite fablean.

C

4 measures, slow

purpleheart jerky continuity (2/11)

roar like

low harp

OB tremoli falsetto

coaxed bass flute

subtle glissandi tremoli

D 8 measures, moderate. 9-layer tutti polyrhythm. #1 aintone gapped p canon on single pitch. #2 purpleheart jerky continuity (1/1). #3 purpleheart regular pulse chain. #4 harp variegated pizzicato p canon on single pitch. #5 va OB gapped p canon. #6, #7 re, ve eh damp gapped p canon on detuned pitch. #8, #9 chick harmonica variegated pizzicato p canon on single pitch. deployment here has to do with masking blocks of the polyrhythm so that there are only two or three moments during which the entire 9-voice polyrhythm is exposed. the staggering of exposure windows then allows for development within & also moments for backsampling and forward sampling.

P

8 measures, moderate

purpleheart polycontinuity (IA)
purpleheart regular pulse chain
variegated pizzicato

OB

bass flute tenured sustained appoggiato
string tenured slurred appoggiato

E 2 measures, fast. first m articulates JW
~~hands~~ ~~palms~~ together with tuning-
key glissando + glissando halo. second m
sends shock into glissando halo and reduces
energy of halo. second m begins with composite
downbeat **pp** triangle + **pp** tam-tam + ^{double} ~~soft~~ JW.

Single two-part thought without intervening
pause. the composite double JW + **pp** triangle +
pp tam-tam is an extractable thought. the
effect of the & is inherently transitional, or
even connective.



2 measures, fast



JW train

tuning key glissando

PP triangle

PP tan-tan hits

glissando halo

F 6 measures, very slow. persistent cb SCP pedal.
M low harp & control! S2 tam-tam & control.
λ3 mp BD strike with & control. λ4 slow bow
& control. ♀ cb SCP pedal persists slow bow λ
persists and acquires supercell partner. λ3 pdlt
+ hard tom-tom drum in irregular gapped relatively
faster p.

cb SCP pedal is actually shared between
both cb1, cb2. ♀ functions as a single idea
with development towards end. first ♀ in
5 λλ and second ♀ on 3 λλ. The combination
of mp BD+ and tam-tam+ and low harp+
is an extractable idea.

F 6 measures, very slow

(F1) low hang duration control
tam-tam duration control
cb scp pedal
slow bow
mp BD strikes ~~thoooot~~

(F2) low hang duration control
tam-tam ~~durate~~ ~~durate~~
cb scp pedal
slow bow
Hand tambourine strike

F2 hand brake drum strikes
superball
cb scp pedal
slow bow
pdlt

G 4 measures, slow. tam-tam illusions +
drum damp throughout. intermittent single-beat
moments of composite harmonic heterophony
opposite + ~~W~~ + purpleheart solo pattern +
+ fluttertongue + lateral whisk.

homorhythmic-inflected field. meanderly
accelerants particularly well expressed by
the homorhythmic markers.

G

4 measures, slow

jam-jam illuminations
harmonic heterophony appoggiato
slate circle
purpleheart solo patterns
flutter tongue
lateral whisks
dr damp

8 measures, fast. It binds hand braced count
harp bisbigliando. 5 additional layers articulate
string bisbigliandi in independent swell p.
resulting 6-part polyrhythm.

taut-taut transitions carry over from previous
 ϕ and fade out. This ϕ as unary idea that
is largely unbroken.

H 8 measures, fast

(H1) harp tristagliando
hard brake drum
string tristagliando

E 2 measures, very fast. toothbrush staccato flicker p occupies first m. two different M articulations just the downbeat of first m. first downbeat articulation & binds vc, vc, cb, cb stop-on-string chord together with covered bass flute for composite 5-part downbeat chord. second downbeat articulation & binds harp harmonic dyad together with va XFB that is made to match decay of harp harmonic dyad. A second m occupied by 3 3 or 4-note covered phrases separated by short rests, each covered phrase divided into thirds. first third features BD sponge stroke coarticulated with toothbrush tremolo. second third features no accompaniment. third third features BD sponge stroke coarticulated with pincé.

complex downbeat. followed by repetition vortex.

I 2 measures, very fast

(I1) toothbrush sponge and
covered bass flute
VC, VC, cb, cb stop-on-string ↪ chord

(~~II~~) harp harmonic dyads
Va XFB

(~~III~~) pincé
3-4-note covered phrases
BD sponge strokes

6 measures, very slow. Continuous bowed
harp together w/ pp BD fingertip roll. &
finishes with flare of bass flute tenored
accents appoggiato + glissando halo + pp triangle.
flare is stated twice.

field with final.

J

6 measures, very slow

(J1)

bowed harp
PP BD fingertip roll

(J2)

bowed harp

bars flute tenored airone appoggiato
glissando halo

PP BD fingertip roll

PP triangle

4 measures, moderate. M1 binds low harp and tam-tam into duration control p. M2 binds swelled harmonic trills + pp triangle into p counterpoint to M1.

plenty of space for insertions. single-measure accelerando's reflect both M1 well.

K

4 measures, moderate

(R1)

low harp duration control
jam-tam duration control
pp triangle
swelled hammer trills

8 measures, fast. primarily bass flute multiphonic, multiphonic stutter lines punctuated in simultaneous of composite rimbalzandi + glockenspiel + son xylophonique + tam-tam. ♪ bass flute stutter multiphonic becomes tone-to-air transitions. 12 binds together repeated quick superball + hard brakedrum + soundboard pizzicati in regular pulse chain. 13 tremolo sfogando SCP variations in time w/ the 12 pulse chain. ♪ 5-part polyrhythm made dramatic by the sudden holding-back / slowness of the 12. 1/ PP freno sforzando ponticello. 12 superball. 13 slate circle. 14 tone-to-air transitions. 15 lateral whisks.

L

8 measures, fast

(1)

rimbalzandi

soundboard pizzicati

mp BD strikes

slow bow

bass flute multiphonic

glockenspiel

harmonic pizzicati

sous xylophones

p fan-fan hits

cb SCP pedal

(2)

soundboard pizzicati

hard backdrum strikes

tone-to-air transitions

Superball

tremolo strings and SCP variations

(3)

pp tremolo strings and parti cello

Superball

slate cimelle

tone-to-air transitions

lateral whisks

2 measures, very fast. harp bits big bands binds
together with harmonic heterophony appoggiato in λ1.
flutteatorque binds together with purpleheart duet in λ2.
2 M vc, cb Oh damp articulates λ3.

3 λλ each fast.

M

2 measures, very fast

(m)

flutter tongue
harp bits bigliando
purple heart duet
ch damp

harmonic heterophony appoggiato

N 6 measures, slow. λ1 finds subtle glissandi
tremoli + toothbrush strzandi tab beam + OB
tremoli tab beam. λ2 low hang. λ3 warble glissandi.
λ4 hard brakedrum.

relatively sparse.

N 6 measures, slow

hand brushes down

warble glissandi

low harp

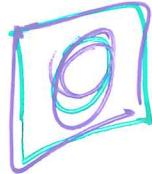
subtle glissandi tremoli

footbrush stonzandi falcon

OB tremolo falcon

D 4 measures, fast. semicircle slatescrapes throughout both ♫, covered bass flute in homoph with slatescrapes at beginning. bass flute then alternates covered with colorfull, all in homoph with slatescrapes. ♪ harp harmonic dyads with S control. ♪ ve, vc, cb, cb accompaniment in independent p with gaps. ♪ harp dyads with S control persist into second ♫. semicircle slatescrapes persist. purpleheart jerky continuity (11) joins semi-circle slatescrapes and fills in durations of slatecraope cells. ♪ ve, vc, cb, cb accompaniment persists and slides up onto ♪B and B joined by finishing on XFB + DB.

single statement that progresses.



4 measures, fast

(61)

semicircle slate scrapes
covered bass flute
harmonic dyads
vc, vc, cb, cb accompaniment

(62)

ra XFB
color trill
purpleheart geeky continuity (11)
OB

8 measures, fast. 7/1 binds bass flute
terraced airbre appoggiato + string tenored lh
damp appoggiato + glissando halo into next-gapped
cells. 7/2 brakedrum paper towel with S
control. 7/3 pp tan-tom with S control. 7/4
low harp with S control.

sparse 3-part S-controlled polyrhythm over
which homorhythmic inserts appear.

8 measures, fast

bass flute tenored air tone appoggiato

string tenored eh damp appoggiato

glissando halo

brake drum paper towel

pp tam-tam hits

low harp

2 measures, very slow. H low hand g control. x2 tam-tam g control. x3 glockenspiel g control. x4 nest-delimited slow bow strokes with g control. x5 4-part p canon of rimbalzandi at the unison.

4-part slow polyrhythms + active rimbalzandi canon.

Q

2 measures, very slow

low hand duration control

jam-tam duration control

rimbalzandi

glockenspiel duration control}

slow bow

6 measures, moderate. alternation between soundboard pizzicati and pdlt. hard brakedrum throughout first 4. homop hits of soundboard pizzicati + hard brakedrum + mp BD by. Then second cell of massed string trills. superball and pdlt bind to massed string trills. second quieter hard brakedrum hit coarticulates start of second cell. 41 3-7 polyrhythms. M continues massed string trills bound with superball though in faster regular p. 72 binds tremolo staccatoe SCP variations together with lateral whisks in regular p. 73 lh damp in regular p.

two hinged statements.

R

6 measures, moderate

(R1)

soundboard pizzicati
mp BD strikes
hard brake drum strikes

(R2)

hard brake drum strikes
massed string trills
pdlt
superball

(R3)

superball
massed string trills
tremolo stanzendo SCP variations
lh damp
lateral whisks

S 4 measures, fast. alternate swells
between two $\lambda\lambda$. $\lambda\lambda$ purpleheart duet.
 $\lambda\lambda$ harp bis glissando + string bis glissando +
wobble glissando.

two $\lambda\lambda$ in alternation in liquid undulation.

S 4 measures, fast

purple heart duet

harp trills ando

strong trills ando

warble glissandi

8 measures, very fast. 9-part polyphony them.
toothbrush stanzandi + 5 M DB hemolli +
semicircle slatscrape + son xylophonique +
covered bars flute.

single mostly unbroken polyphony them.

T

8 measures, very fast

Toothbrush strzandi tableau
OB tremoli tableau
sewing slate scrape tableau
sons xylophoniques
covered box flute

U 2 measures, slow. 2-x 11 phjg figures end in single x with accent struck at same time as colorfull + va XFB + mp BD strike so that ph accent imitates colorfull + va XFB + mp BD flight. ph continues. ph gets off multiple colorfull + va XFB + mp BD flights. following after flight, after each flight come vc, vc, cb, cb stop-on-string clouds. each stop-on-string cloud acts as shadow or grainy-awareness of colorfull + XFB + BD flight. as flight + stop-on-string cloud probably end at same moment with stop-on-string XFB and cut-off colorfull. A sub pp flautando fatto v of vc, vc, cb, cb chord continues in m2 as even repetitive chain with gently swelled gaps. pp fingerstop BD joined with vc, vc, cb, cb swell chain. second l of terraced arpeggio + break down gappetrol with identical N between M and stop-on-string + feel to end of each gappel event. third l of va pizzicati + harp pizzicati both with duration + control.

U1 2 measures, show

(U1) color trill
purple heart jerky continuity
vc, vc, cb, cb stop-on-string chords
va xfb
mp BD strikes

(U2) tenaced aintone appoggiato
drake drum paper towel
pp BD fingertip roll
variegated pizzicati

6 measures, moderate. glissando halo + PP triangle throughout. first in glissando halo + PP triangle only. remaining 5 mrs introduce S-controlled composite cells of color trill + swelled harmonic fields + low hapt + tan-tan.

field with S-controlled cell inserts.

IV

6 measures, moderate

(V1) glissando halo
PP triangle

(V2) color trill
~~every block~~
PP triangle
~~staccato blocks~~
swelled harmonic trills
glissando halo

~~1/2~~

{ low harp duration control
tambourine duration control
~~triangle~~
~~swelled harmonics bongo~~
~~glissando halo~~

W 4 measures, fast. entirely filled with single composite p between rimbalz and + homop my BD strikes + flicker-animated bass fluti multiphonic. last downbeat of + ends with composite slow bow + glockenspiel + son xylophonique + cb scp.

two competing pp with a frill.

W

4 measures, fast

rembelzandi

mp BD strikes

slow bow

bass flute multiphonics

glockenspiel

sus xylophonique

cb pedal with esp interpolations

8 measures, very slow, tone-to-air transitions caused by very fast-moving back flute eddies of pitches modulated in 2nd octave to allow pitches to fall and rise during transitions. slatecircle bound with tone-to-air transitions such that SPEED/RATE of slatecircle matches tone/air changes exactly. second λ of pollet-initiated superball. third λ of massed ticks with exponential swell-enveloping. $\#$ layer 1 of tone-to-air transitions bound with slatecircle maintained in this + with the hump addition of lateral whisks and sub. quieter, sub. p regular, sub. slightly faster p. λ 2 gimpelheart solo patterns. λ 3 pp tremolo sponzando tabbeam. $\#$ λ 2 gimpelheart solo patterns continue and thin out. λ loses slatecircle and continues with fluttertongue + whisks now conforming to some part or parts of λ 1 p, and using λ 1 p to assume longer 8 while also dying out. some λ in λ 3 continue pp tremolo sponzando on very long dimensions. other λ in λ 3 introduce harmonic heterophony appoggiato together with ten-ten illuminations.

8 measures, very slow

(X1) tone-to-air transitions

pddt

superball

slate circle

massed trills

(X2) pp tremolo sforzando ponticello

slate circle

lateral whisks

purpleheart solo patterns

(X3) flutter tongue

purpleheart solo patterns

tam-tam illuminations

harmonic heterophony appoggiato

IV 2 measures, slow. two competing M1 subtended by low harp. M1 binds hard brake drum and warble glissando. M2 binds footbrush sforzandi and string bissiglianto.

2 measures, slow

(Y1)

string bizzigliando

hard snake drum

wobble of bassando

(

(Y2)

toothbrush strizzandi

low harp

2 6 measures, fast. back-and-forth interplay
between composite semicircle slatescrape +
covered bars fluts + vc, vc, cb, cb stop-on-string
chord versus harp harmonic dyad.

Z

6 measures, fast

semicircle slate scrapes

covered bass flutes

harp harmonic dyads

vc, vc, cb, cb stop-on-string ↙

AA 4 measures, very fast. first m divided into two cells that are pinc-initiated wth va XFB cover and purpleheart jerky contours (11) contents. # middle 2 mm both divided into 2 parts to give 4 cells all pinc-initiated and filled with purpleheart regular pulse chain + OB + bass flute tenored astone appoggiato + string tenored lh damp appoggiato. continuous unbroken snaredrum patterned subtends mm 2-4. # measure 4 gives a single measure long cell that is JW-initiated and filled wth OB + string tenored lh damp appoggiato. snaredrum pattern continues unbroken.

AA 4 measures, very fast

(AA1)

va XFB

pincé

purpleheart jerky continuity (11)

(AA2)

purpleheart angular pulse chain

~~bowed harp~~ pincé

OB

bass flute tenored airhole appoggiato

String tenored & damp appoggiato

brake drum paper towel

(AA3)

JW chain

OB

String tenored & damp appoggiato

brake drum paper towel

BB 8 measures, very slow. M binds ~~pp~~ ~~pp~~ triangle + slow bow. 12 binds cb scp pedal + colontrill. 13 binds glockenspiel + glissando halo. 14 binds low harp + swelled harmonic trills.
A single unified layer binds glockenspiel pp triangle + swelled harmonic trills + slow bow + cb scp pedal in unified slightly for quicker homosp.

BB

8 measures, very slow

(BB1)

color trill

low harp

~~timpani~~

pp triangle

swelled harmonic tills

ghostando halo

Cb pedal w/ SCP interpolation

glockenspiel

slow bow

mp BD strikes

(BB2)

pp triangle

swelled harmonic tills

cb pedal w/ SCP interpolation

glockenspiel

slow bow

2 measures, moderate. ~~2~~ finds single composite μ of tone-to-air transitions + massed harmonic string trills + soundboard pizzicati + mp BD strikes + hard brakedrum strikes in homp with spectacular enveloping.

CC

2 measures, moderate

tone-to-air transitions

snare and pizzicato

mp BD strikes

hard snare drum strikes

massed string trills (harmonics)