

together with harp pdlt + superbly
flexible SCP variations. strong and articulate the
SCPs. second layer of diminendi, crescendi,
constant control background N. p tableau
articulates μ. p tableau admits extremely
compressed & in form of a single beat.
≡-wide trajectory towards bridge at which
point μ shifts to pp background N with louder
strong and still available for remainder of
≡. all-ponticello √ of μ ^{in counterpoint with} ~~articulated by bass~~
~~bass flute reprise transitions.~~
~~fleite~~ T.W. slatecircle live here under the
all-ponticello & √ of μ together with harp
lateral whisks. eventually homophony their
duet of slatecircle and lateral whisks. homo-
rhythmic duet cells grow to house purpleheart
solo patterns executed in partnership with bass
flute fluttertongue. slate/whisk duet cells
eventually discover they occur in partnership
with multistring hh damp. duet cells eventually
drop out ~~beat~~ and leave purpleheart / fluttertongue cells.

purpleheart / fluttertongue cells eventually discover a heterophony of tutti strung harmonics,
as activated as many many overlapping appoggiateure to effect the heterophony.
tam-tam intonations foreshadow thought &
and manifest fully together with harmonic
heterophony as fully elaborated continuous
hums from sun to center and back
according to extended ^{size} patterning.

(R1)

polo +
superball +
tremolo strzende SCP variations

(R2)

pp tremolo strzende poncello +
bass flute register transitions +
slatecircle +
lateral whisks

(R3)

cells:

slatecircle +
lateral whisks +
lh damp +
purpleheart solo patterns +
fluttertongue

(R4)

fluttertongue +
purpleheart duet +
harmonic heterophony appoggiato +
tan-tan illuminations

BASS FLUTE

- (F1) register transitions
- (F2) fluttertongue

PERCUSSION

- (P1) BD superball
- (P2) tam-tam rim-to-center tremolo
- (P3) slate circle
- (P4) purpleheat

HARP

- (H1) pdlt
- (H2) whisks

STRINGS

- (S1) lh damp
- (S2) tremolo
- (S3) heterophony
- (S4) appoggiature
- (S5) harmonics

bisb. doubled by string = bisb." ~~upper~~

~~upper~~ upper-R harp bisbigliando. rate control
in the bisbigliando with the pitch content sometimes
moving and sometimes fixed. maximally ^{compact} ~~the~~
form of bisbigliando is single note. ~~bisbigliando~~
~~then~~ ^{hair} ~~it's~~ single-struck notes spaced relatively
widely and in relatively even p. glissandi
henuoli accompany each single-struck harp
note. harp attacks ~~any~~ doublestop harmonics +
doubled with flute ^{various} ~~late~~ glissandi.
harp harmonics cycle in repetition vortex until
+ in offbeat alternation w/ hard struck brake drum
finally descending R to find lowest strings
~~upper~~ and resonance of those strings. tooth-
brush p on slate as quick quiet sponzandi
tremoli in both M articulated by p tablean.
slate toothbrush p doubled by string OB tremoli.
hard transition at which brush tremoli become
single semicircle slate scrape. semicircle
slatescapes doubled by covered bass flute.

P1 harp bisbigliando +
string bisbigliando

P2 hard snake drum +
waxale glissandi
low harp +
subtle glissandi tremoli

P3 toothbrush sponzandi tableau +
OB tremoli tableau +
harp harmonic dyads sans xylophones
semicircle slate scrapes +
covered bass flute +
harp harmonic dyads

BASS FLUTE

- (F1) warble glissandi
- (F2) covered

PERCUSSION

- (P1) slatecincle
- (P2) slatebrush
- (P3) brake drum hard

HARP

- (H1) trisbigliandi
- (H2) sons xylophoniques
- (H3) harmonic dyads

STRINGS

- (S1) tremolo
- (S2) glissandi
- (S3) OB

~~purpleheart~~ purpleheart jerky continuity.
underneath purpleheart are full string chords that transition from scratch to normal
under ~~the~~ with stop-on-string termination,
~~dotted rhythms considered unacceptable~~,
String chords are vc, vc, cb, cb. Viola articulates
independent XFB μ in counterpoint to μ .
Viola XFB μ grows to acquire bass flute clef
trill and single-note pincé harp accompaniment.
harp time doubled by mallet BD strikes.
Second pass a purpleheart jerky continuity. this
time without string chord accompaniment.
this starting immediately with fully variegated
pizzicati in partnership. segmented alternation
begins between purpleheart pizzicati and a
second μ comprising covered bass flute
phrases of 3 or 4 pitches together with
BD sponge strokes. jerky purpleheart pizzicati
eventually bottom-out in regular pulse chain.
bowed harp begins underneath regular pulse chain.
bowed harp intermittently accompanied by string CB.

T1

purpleheart jerky continuity (2m) +
vc, vc, cb, cb slow-to-ond stop-twisting ↙ chimes

T2

va XFB +
bars flute coloursill +
pincé +
mp BD strikes

T3

purpleheart jerky continuity (11) +
veriegated pizzicati +
3-, 4-note covered bars flute phrases +
BD sponge strokes

T4

purpleheart regular pulse chain +
BD sponge +
dowed harp +
OB

BASS FLUTE

(F1) color trills

(F2) covered

PERCUSSION

(P1) BD mallet

(P2) BD sponges

(P3) purpleheart

HARP

(H1) pincé

(H2) bowing

STRINGS

(S1) slow bow

(S2) xff

(S3) pizzicati

(S4) OB

~~W~~ extended bass flute appoggiatura with air-tone harp trill leading to main note on single pitch that clearly alternates between airtone and full tone in a mechanistically even rhythm played relatively deliberately and détaché and carrying tenued dynamic changes. Leads to closingacciaccatura with up-interpolated rising on a diminuendo leading to downbeat JW. ~~pp~~ appoggiatura, acciaccatura doubled in shadowed heterophonically in v_a , v_c , underneath heterophony is brash drum circled possibly $v_c 2$. downbeat JW ~~with pp dynamic~~ coin cello ~~to~~, ~~for~~ muffled single muted stopped harp note. single stopped harp note then revealed to be bass note ~~BD~~ roll. muffled

~~J~~ stopped glissando about one octave wide. JW train repeats. JW train acquires funny key glissando. tuning key glissando acquires heterophonic strong glissandi hals. JW train always accompanied by pp triangle frill. JW train eventually dissolves into color trill on diminuendo which fades out leaving continuous μ of strings glissandi and triangle frill.

String glissando + triangle μ becomes
string harmonic trill + triangle μ . triangle
drops out and leaves string harmonic trills.
tableau-~~structured~~ swells develop
harmonic trills. swelled harmonic trills acquire
synchronized pp tam-tam hits together
with low-R harp. swelled trills then
become intermittent together with tam-tam +
harp also becoming intermittent. tam-tam +
harp then play game of duration /
resonance control, with intermittent
swelled harmonic trills as counterpoint.

(B1) bass flute tenaced aintone appoggiato +
string tenaced eh damp appoggiato +
drake drum paper towel +
pp BD fingertip null

(B2) JW train +
tuningkey glissando +
spacy glissandi halo +
pp triangle

(B3) color fill +
low harp +
pp triangle +
ff tam-tam hits +
swelled harmonic fills +
glissandi halo ~~ff~~

(B4) low harp duration control +
tam-tam duration control +
swelled harmonic fills

BASS FLUTE

- (F1) aintone
- (F2) tone-to-air transitions
- (F3) chordtrills
- (F4) JW
- (F5) appoggiature

PERCUSSION

- (P1) BD fingertips
- (P2) tam-tam pp hits
- (P3) triangle pp
- (P4) brake drum paper towel

HARP

- (H1) tuning key glissandi
- (H2) duration control

STRINGS

- (S1) harmonic hills
- (S2) glissandi
- (S3) heterophony
- (S4) appoggiature

~~initial~~ homophonic rimbalzandi with varying numbers of bounces. slow bow. slow bow grows to subtend glockenspiel line. slow bow ex doubled by bass flute multiphonic. glockenspiel line grows to aequine shadow in some xylophonizes, vc, vc, cb, cb harmonic pizzicati; contrabass pedal colored by slowmoving SCP interpolations,
also single ~~tp tam-tam~~ hts.
initial rimbalzandi articulated by harp]
soundboard pizzicati + mp BD strikes.]

later in ♀ soundboard pizzicati + mp BD strikes reappear together with hard brak drum strikes as two homorhythm. later in ♀ massed string trills play game against bass flute tone-to-air transitions. soundboard / BD / brak drum two continues independently while string trills and air-to-tone transitions push back and forth.

(M1)

cells:
rimbalzandi +
soundboard pizzicati +
mp BD strikes +
slow bow +
bass flute multiphonics +
glockenspiel +
harmonie pizzicati +
sons xylophonique +
1 tan-tan hits +
cb pedal with slow-moving scf interpolation

(M2)

soundboard pizzicati +
mp BD strikes +
hard braced drum strikes

(M3)

massed string trills against
tone - & - ain transitions

~~Massed string trills against tone - & - ain transitions~~

BASS FLUTE

- (F1) tone-to-air transitions
- (F2) multiphonics

PERCUSSION

- (P1) BD mallet
- (P2) tam-tam pp hits
- (P3) glockenspiel
- (P4) brake drum hard struck

HARP

- (H1) sons xylophoniques
- (H2) bartók pizzicati

STRINGS

- (S1) slow bow
- (S2) trills
- (S3) pizzicati
- (S4) nimbalgandi