

Violin, piccolo, oboe, piano, viola, guitar upper R.

fast delicatissimo prestissimo. off-sting bowing
is vn and va. vn and piccolo and pf should
be altissimo. ob, va, gt may be somewhat
lower. pairs perfectly with maracas, snare,
castanets. dramatic revealing μ from
underneath incisive ffff snare roll in
decrescendo. incredibly dramatic deepening of
 μ with strikes on 38" tam-tam. this μ
makes absolutely excellent introduction of
38" tam-tam. μ may start out high and
yet move even higher to allow introduction
or showcasing of other μ . deepening also
works incredibly well with ppp bass drum
roll. If μ may coalesce into loops. single
hits on triangle anywhere in E may lead
or guide or cause the process of coalescing
into loops. If μ may transform into off-sting
bowing massed using violin as ligament.

guiro. piano keys with credit card on top of white keys; top of black keys; side-front of white keys; strings top-most inside of I. marimba with credit card on top of keys on bass; front side of bass; on pipes underneath Ix. actual guiro in one or two different sizes. over supertight strings at head of guitar. over supertight strings at extreme upper part of neck of string I. with fingers on guitar pick on strings behind bridge on string I. V atomizes μ into single flicks on clicks that instantiate a single ~~sp~~ joint in the spine of the stepped glissando. can be densified from very thin punctuated p to very dense collection of overlapping x. guiro can be given to wind 1. only 1 that do not participate are winds.

dialoguing wind solos. bass flute, baritone sax,
bass clarinet, english horn. intervening
ornamentation in each λ with one-note
flutterbyne, slap, pizzicato and grace all
appearing. written-out hand-off of lines.
rhythmic unisons appearing intermittently
to glue two λ together momentarily.
both short solo passages and longer solo
passages given to each 1. layers incredibly
well with other μ .

contrabass halo in natural harmonics. revisits
zeit and may copy p directly from zeit.
may relate to a turning back of the clock.
may be an hommage or a remembrance.
orchestrates with low needs.

extremely quiet low winds.

including contrabass and possibly cello.

quiet multiphonic complexes. two-note quiet multiphonics in the flute, clarinet and sax together at once. overlapping R. most pitches can be managed. quiet glowing tone. long sustained passages. minimal rearticulation. breaking irregulars or timbre encouraged. mixes well with sustained shiny notes. mixes well with sustained shiny double stops. mixes well with bass clarinet pedal. mixes well with essentially any pedal.

ferocious multiphonics complexes. interesting joining available between quiet multiphonics complexes and loud multiphonics complexes. quiet complex stepped on rudely by single loud multiphonia. then tutti loud multiphonics.

pizzicati fantastiques. woodblocked marimba;
deadstroked marimba; lv marimba; cardboarded
piano; lv piano; bartók guitar; lv guitar;
deadened strings; lv strings; flute lip pizzicati;
clarinet slap; lv clarinet slap; sax slap; lv
sax slap; only oboe omitted. can be layered
with almost anything. can be animated
internally by alternation between 10- λ
dry pizzicati followed by 10- λ lv pizzicati.
D of alternating sections can become progressively
shorter. feather beams possible in some or
all 10 λ . extensive looping. extensive R
interpolation. extremely compact R for 10 λ will
be amazing. extremely wide R for 10 λ will
be amazing. pairs well with travelling solo.
dry / wet alternating & can be subtended
by a corresponding pair of dry / wet colon
pedals. FS with 2 or 3 λ of pizzicati. feathered
beamed accelerating loops in some λ . feathered
beamed decelerating loops in some λ .

sostenuti fantastiques. exact same P and R
and p application process as the pizzicati fantasquis.
then sustain over the D. can interpolate
directly between the two μ . V of this μ
applies different degrees of sforzandi to the
attack of each note in μ at start of
each sustain. intermediate stage between
the two μ that will give the effect of
both μ present at once. can interpolate
with tremolo V of μ too.

tremoli fantastiques. all I can reiterate on a single ♫ including guitar with mandolin technique. the tremoli manifest rest-delimited in each ♪ at first. then the tremoli manifest as the heads of sustained notes. then the tremoli manifest as ~~sustained~~ continuous uninterrupted sound. color changes are possible on strings and guitar. piano and marimba should not appear in continuous sound √ of μ. really effective way to introduce string crossing. interpolates perfectly with pizzicato fantasques and sostenuti fantasques. continuous ♪ control strongly available.

massed off-string bowing. prototype taken from Kummzeit. in violin, viola and cello all at once and possibly also in contrabass. no feather-beaming. duration of figures can be made to gradually increase. D or F can be made to gradually decrease. N less of a concern. real focus is on density and lightness.

massed shiny hills. stopped version. harmonic
version. variation of μ sees all five λ
enveloped the same to maximize texture.
variation sees each λ rhythmicized differently
to effect a rhythmic counterpoint within μ
and between μ and other μ . FS with single
hill or with pair of hills between two λ .
 μ can also be animated with trilli glissandi.
and the glissandi can be made to move very
slowly or very quickly.

massed wind fills. first V places all 1 in
same R in middle of spectrum. B^b clarinet,
alto sax, C flute; open question as to whether
oboe should be included in μ or not.
if timbral consistency takes priority then
maybe oboe should be left out; if motion
or massiveness of N take priority then oboe
should be included. second V places all 1
as low as possible or at least uses the low
versions of each I in possibly the next-to-
lowest register. so bass flute, bass clarinet,
bass saxophone, bass oboe. μ can be enveloped
and rhythmicized same as massed string
fills. μ can not glissando as widely as
massed string fills. only string and wind
version of μ appear; pf, perc, gt V of μ does
not appear.

electric string tremolo + maracas. highest
possible pitch on close to it on each of the
strings played tremolo furioso together
with maracas shaken furiously. effects
a type of energy maximum. intensity
of tremolo can be gradually reduced to
move away from μ . intensity of tremolo
can be gradually increased to move towards
 μ . foreshadow with single tremolo. foreshadow
with reduced tremolo. FS with single maraca
shake. FS with reduced maraca shake
additional λ in piccolo get whistles. // \vee of μ
masses continuously shaken shakers in all 11λ .
layers perfectly with snare roll. half or one-
third of E can be given shakers and
asked to sound massed shakers together
with simultaneous massed μ in the
part of E.

woodblock underspin. single woodblock hits in completely separate tempos than that of full ensemble. colored with simultaneous marimba hits to effect attack masking of marimba and color shadowing of woodblock. pitch of marimba color shadow gradually rises up by chromatic steps. result is a slowly moving color pedal and slowly moving tempo pedal. scoring in full ensemble opens many times to reveal progress and color of woodblock underspin below. ensemble eventually notice underspin. ensemble eventually snaps into tempo of underspin. ensemble + underspin then accelerate dramatically. \exists possible truly begins at conclusion of accelerando.

extremely long string tremolo descent. from
very highest P in violin to very lowest P
in contrabass. may emerge from string tremolo
& maracas. may merge with low reed
colon pedal on loud multiphonie complex.
may take two or three minutes. starts
after woodblock underspin. ends after
woodblock underspin.

shaker noll. made ~~ffff~~ misterably. can be
Fs and led into in an interesting number
of ways. PIP frig noll. cloth-covered noll.
layer with string tremolo + maracas; layers
with guiro; massed ff-string bowing; massed
shakers; upper R prestissimo; whirly tubes;
all fantastiques; quiet and loud multiphonics
complexes; extremely low quiet winds; massed
wind trills; piano lightning cadenza.

china cymbal miasma: extremely long and slow to develop. can be worked in under any μ for quite some time before focus turns to μ. should be made ff before being allowed to swell. can be brought to ff then on few tries to insist.

any μ may be recalled in golden haze of μ. whirling tubes; tremoli fantastiques; sistemi fantastiques; quiet multiphone complexes; ferocious multiphone complexes; electric string tremolo + maracas; extremely quiet low winds; extremely long string tremolo descent; guiro; piano lightning cadenza;

piano lightning cadenza: high R and intensely scalar over cardboard-prepared strings. layered with intensely fast piccolo writing in correspondingly super high R. layered high superhigh metals first from two suspended cymbals.

whinly tubes. three pitches per chord. two chords. six tubes total. chords in semi tone T. relation. distributed to 1 according to availability of 1. temple bowl underneath first chord or second chord or both chords. introduced first time with furioso writing in piano accompanied by ff hit on bass drum and possibly low need ff multiphonics immediately before. // arpeggiated hand bells may serve as precursor to introduction of whinly tubes.

looping of delirium. end of E. looping in all parts faster and faster. plus application of global accelerando. plus ascendancy of ferocious N. minus single note restoration. with bass drum rolls. with possible shepherd tone - like repeated ascents of cells of R by some or all A. repeated reascent by pf. instrumentation with piccolo, oboe, bass clarinet, baritone sax, piano, percussion, guitar, all four strings. percussion with bass drum, possibly tam-tam, castanets, almglocken. so almglocken introduced only at end.