articulated string glissandi. the starting point are the two measures in the recapitulation in lidércfény: independently struck piano notes articulating the inflection points in much slower moving string glissandi. clarinet B♭ and oboe can also participate in it in the form of portamento notes that change at every attack, as in lidércfény. the question is how to handle pitch changes. one or more of the parts can simply be assigned a more-or-less, chromatic ascent or descent inflected w/ microtones as necessary during the process; that probably makes the most sense in either the B♭ clarinet or in the oboe or in both.

the strings can probably be allowed to change the written pitches widely and simply never fully articulate the start pitches of each segment. the piano can then be the only articulating genuinely new disjunct pitches. but even the piano can be drawn temporarily

~~[illegible]~~

... into a process of more-or-less linear chromatic ascent or linear chromatic descent as a way of prolonging the material and prolonging the directed processes in the μ. μ can be divided into two true λ w/ the RH pf guiding one layer and the LH pf guiding the other λ. it's also possible to eliminate 1 of 3 strings in μ as whole. there are a couple of variations. where all three strings contribute glissandi it becomes interesting if the strings choose to change glissando segments only on some of the pf attacks; a va glissando segment, for example, might consume three pf attacks before changing segments. same can be true of ob, cl when they contribute. of course the degree-zero variation is when all Λ do change glissando segments on every new pf attack. note that the R guiding of the pf will be important in μ. the possibilities for time-stretching and time-compression here are extremely rich. just speeding up or increasing Δ of ρw or pf effects tremendous time change in entire μ. MM and Tw changes are of course also possible in middle of μ. third variation begins to insert trills on fixed points in the strings such that part of the shifting texture of the glissandi is stalled but that the local motion of the trills is introduced. fourth variation introduces a type of play between the δ of the governing events of the pf ρ and tremolo speeds of the three string ∧. what happens when tremolo speed increases as δ of ρε ~~de~~ also increases? energy builds. makes for dramatic transition to following ρ. fifth variation makes everything harmonic. sixth variation alternates μ w/ sponges on bass drum head.