

# MATERIALS

- 1.1 modulated oboe
- 1.1 modulated clarinet
- 1.1 piano clusters
- 1.1 ff crotales
- 1.1 chromatic violin tremolo
- 1.1 chromatic viola tremolo
- 1.1 chromatic cello tremolo

- 2.1 ff block oboe
- 2.4 myuna bcl subtone
- 2.2 upper R harpsichord counterpoint
- 2.5 attackless tam-tam

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- 2.3 quiet block viola
  - 2.6 scratch pedal cello

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- 3.1 myuna bcl subtone
  - 3.3 low R piano clusters
  - 3.4 attackless tam-tam
  - 3.5 on-the-bridge violin
  - 3.5 on-the-bridge viola
  - 3.5 on-the-bridge cello

- 4.1 homophonytun oboe accompaniment
- 4.2 3rd-octave B<sup>b</sup> clarinet interweave
- 4.2 3rd-octave piano interweave
- 4.1 homophonytun suspended cymbal accompaniment
- 4.1 homophonytun violin accompaniment
- 4.2 3rd-octave viola interweave
- 4.2 3rd-octave cello interweave

- 5.1 inflected chromatic oboe line
- 5.1 inflected chromatic clarinet line
- 5.2 piano attacks
- 5.4 sponged bass drum
- 5.3 violin glissando thicket
- 5.3 viola glissando thicket
- 5.3 cello glissando thicket

- 6.1 ornamented oboe
- 6.2 unadorned E<sup>b</sup> clarinet

- 6.3a bright xylophone points
- 6.3b cindle-scraped slate
- 6.1 ornamented violin
- 6.4 viola colon pedal
- 6.5 cello clon pedal

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7.1 bright piano points

7.1 bright xylophone points

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8.1a low R piano cluster sea storm

8.1b magic piano shadow cloud

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9.1 pointillist piano / harpsichord

9.1 pointillist xylophone

9.1 pointillist violin pizzicati

9.1 pointillist violin pizzicati

9.1 pointillist cello pizzicati

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10.1 PPP snare roll

10.2 unrestrained low R violin

10.2 unrestrained low R viola

10.2 unrestrained low R cello

- 11.1 oboe fluttertongue
- 11.1 clarinet portamenti
- 11.1 harpsichord clusters
- 11.1 ~~ff~~ crotales
- 11.1 violin tremolo
- 11.1 viola tremolo
- 11.1 cello tremolo

- 12.1 fifth-octave ~~trapsichord~~ oboe
- 12.1 fifth-octave E<sup>b</sup> clarinet
- 12.1 fifth-octave harpsichord
- 12.1 sponged bass drum
- 12.1 fifth-octave violin
- 12.1 third-octave viola polyphony
- 12.1 third-octave cello polyphony

- 14.1 oboe reiteration sturm
- 14.1 clarinet reiteration sturm
- 14.1 piano reiteration sturm
- 14.1 xylophone reiteration sturm
- 14.1 violin reiteration sturm
- 14.1 viola reiteration sturm
- 14.1 cello reiteration sturm

(1) piano clusters. extreme upper R clusters pair well w/ string tremoli. also with loud clear notes of Eb Clarinet. also w/ loud modulated notes of E<sup>b</sup> clarinet, perhaps modulated by flutter tongue. also pair well w/ crotales, though this has to be managed somewhat carefully. works well if the crotales are incredibly obstinate: one or two notes only in constant insistence and irregular rhythm. upper R clusters also layer strikingly w/ mykyn. // middle R clusters pair well w/ middle R string tremoli. also w/ sustained writing in oboe or B<sup>b</sup> clarinet. // low R clusters pair well w/ low register string tremoli. maybe not paired w/ any wind writing. pair well w/ base drum. pair well w/ tam-tam; maybe tam-tam should be saved for more magic moment. pair well w/ white on-the-bridge bowing and white one-the-body bowing. speed of clusters makes a big difference in low R. // stripped-down foreshadow variation simply uses a single

cluster in the distinctive R at distinctive N,  
with distinctive K. foreshadow can be effected  
w/ a single attack.

② magic oboe melodrama. oboe block honks presented w/ inexplicable silences between. psychological space of the oboe's confusion. but the space in which the melodrama plays out is magic: tam-tam, possibly duck mykyra. process can be effected by controlling silences between oboe block honks. // second variation in which oboe finds duet partner in viola. // third variation in which oboe finds counterpoint against harpsichord, perhaps low R harpsichord clusters. // what is the transition from ornamental middle R oboe whiting to block honk low R oboe whiting? is there a retransition later in E from block honk back up and out to ornamental whiting? // stripped-down foreshadow variation uses p of material but only w/va and not yet w/ oboe.

(3)

mykyn. bass clarinet subtone. bass clarinet low undriven note or notes. with color variation fringes. lucid mykyn. // second variation is groaning mykyn in which superball mallet on bass drum head joins bass clarinet subtone variation fringes. // third variation is noisy groaning mykyn in which scratch on any of lowest strings is added in. // fourth variation adds auxiliary almglock, probably just on a single pitch. // fifth variation is white-finged mykyn w/ sponges on bass drum head on on-the-body or on-the-bridge while bowing in the strings or w/ air only through oboe. // pf can participate by playing single very low pitch w/ pedal down. pf can modify M considerably by changing single low pitch to extremely low R cluster w/ appropriate pedal treatment. // stripped-down foreshadow variation includes any of these sounds w/o bass clarinet subtone.

(4) 3rd octave interweave.

first type of piano writing.  
midregister of instrument or lower midregister  
of instrument. ligato melodic line writing  
in a single voice. this pairs well with  
low R of B<sup>b</sup> clarinet, w/ bass clarinet, w/  
Viola and with cellos. // second type. there's  
also a type of midregister or uppermidregister  
writing that pairs well with above, B<sup>b</sup> clarinet  
and E<sup>b</sup> clarinet, also w/ violin. those may  
be the two classes of linear piano writing. //  
then there's a special class of writing that  
comprises bright points articulated together  
w/ the Xylophone; see "piano plus xylophone". // fourth  
type. extremely wide R piano pointillism.  
over R of 8 octaves. intermediate between  
linear piano writing and piano writing of bright  
points. // pitch-based foreshadow variation selects a  
single cell of exact pitches and focuses the  
cell. // perhaps type i needs to be a type of

3rd octave klangfarben-melodie shared between  
pf, va, vc, cl. there's a characteristic p in  
which each 1 articulates 2-3 pitches and then  
holds the final pitch for a long period of  
time to allow the other 1 to follow and  
do a similar thing. first version in which  
the order of articulation is strictly linear  
from one 1 to the next 1. second version in  
which the p is characteristic and shared between  
all 4 1 but overlapping w/ all 4 1 articulations  
more or less, in polyphony.  $\Delta$  changes will  
be particularly effective. how do vb, vn, perc participate  
during  $\mu$ ? they can mark the time of their  
witnessing. single attacks or much more sparse  
 $\Delta$  in same or different p. vn, ob can play in  
homorhythm. p can articulate new pitches in  
vn, ob line or articulate fixed pitch albeit  
intermittently. line becomes effective voice-leading  
tool. perc can contribute to vn, ob homorhythm  
line w/ smaller rolls on one or more of the  
three suspended cymbals. so the "linear piano 2"

"uniting" is not so linear after all. in fact comprises two distinct 2. // stripped-down foreshadow variation selects elements of only upper vn, ob, perc 2. even just subsizzle notes on suspended cymbal(s) can effectively foreshadow M so long as characteristic p and N are deployed. note that vn component of upper 2 is probably sempre scratch. // note that upper vn, ob, perc 2 connects on transitions smoothly to "dramatic oboe melodrama" by lowering the R of the pitch to that of the lowest ob R and by increasing N to # and above. // second stripped-down foreshadow variation selects fully active pitch and p passage from lower pf, va, vc, d 1 but selects just 2 1 in just 3 1 instead of all 4 1.

(5) glissando thicket.  
the starting point are  
the two measure in the recapitulation in  
lidicfing: independently struck piano notes  
articulating the inflection points in much  
slower moving string glissandi. clarinet B<sup>b</sup>  
and oboe can also participate in it in the  
form of pontamento notes that change at  
every attack, as in lidicfing. 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<sup>b</sup> 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 genuine new disjunct pitches.  
but even the piano can be drawn temporarily,

~~INTRODUCTORY REMARKS ON THE MUSICAL WORK~~

... into a process of more or less linear chromat ascent or linear chromat descent as a way of prolonging the material and prolonging the directed processes in the  $\mu$ .  $\mu$  can be divided into two true  $\lambda$  w/ the RH pf guiding one layer and the LH pf guiding the other  $\lambda$ . It's also possible to eliminate 1 or 3 strings in  $\mu$  as whole. There are a couple of variations. When 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. Some can be true of ob, cl when they contribute. Of course the degeneracies variation is when all  $\lambda$  do change glissando segments on every new pf attack. Note that the R guiding of the pf will be important in  $\mu$ . The possibilities for time-stretching and 2

time-compressions here are extremely rich. just speeding up or increasing  $\Delta$  of  $p_w$  or  $p_f$  effects tremendous time change in entire  $\mu$ . MM and Tw changes are of course also possible in middle of  $\mu$ . third variation begins to insert fills on fixed points in the strings such that part of the slipping fixture of the glissandi is stalled but that the local motion of the fills is introduced. fourth variation introduces a type of play between the S of the governing events of the  $p_f$  and tremolo speeds of the three string A. what happens when tremolo speed increases as S of  $p_f$  also increases? energy builds. makes for dramatic transition to following f. fifth variation makes everything harmonic. sixth variation alternates  $\mu$  w/ sponges on bass drum head.

(6) unadorned above writing. is the first instance  
is just that. avoids lowest half octave of R.  
avoids upper parts of R. plenty of grace and  
also plenty of ornamentation. down-pontamenti.  
trills. tremolandi. fluttertongue. trill glissandi.  
tremolandi glissandi. fluttertongue glissandi. colon  
variation fingerings. colon variation glissandi.  
separate intermittent voices for before-the-beat  
and on-the-beat graces. probably the only 1 for  
which voice intermittency is introduced in E.  
almost every note carrying trill, tremolando  
or fluttertongue. ordinary notes almost never  
appear. // second variation introduces true duet of  
vn writing in same style: heavily filled. // third  
variation introduces lower R intermittent vc scratch. //  
fourth variation introduces more-or-less continuous  
accompaniment by cimbal-scraped slate. // this  
may be the  $\mu$  that opens  $\Xi$  as false introductory  
& following anacrusis gallith cleasur.

(2) piano plus xylophone <sup>point</sup>. a category of brilliant points.  $\mu$  is essentially upper R. though it would be possible to transform into lower R according to some process. possible subito piano change to # muted  $\frac{1}{2}$  piano attacks together w/ xylophone hits. possible subito change of  $\frac{1}{2}$  dead-stroke xylophone hits together w/ piano attacks. possible variation of  $\frac{1}{2}$  rest-controlled deadening in one or both instruments. this will produce the sensation of one instrument providing a halo behind the other. these sorts of variation processes could prolong the  $\mu$  considerably. abstinence can also prolong the  $\mu$  considerably. stripped-down fleshadow variation uses just muted  $\frac{1}{2}$  piano attacks in some type of game that involves the subsequent deadening of the sound. will be clear that process is going on but not yet with energy to carry away the music.

⑧ piano cluster ~~unison~~<sup>sea storm</sup>. low R and extreme low R piano cluster. played perhaps distinctly at first. then played increasingly quickly and increasingly muddily. cluster width basically increases over the entire process. cluster width becomes extremely wide. muddying out of sound. effacing of sound. extremely loud N by end of process. sustain pedal can be used in interesting ways during process. very special possibility for use of M middle pedal during and after process. middle pedal can be used to raise harmonics in F# spectral cloud or 9th chord before process begins. then when dust settles the space is pink-colored or red-colored. reiteration of massive cluster at end of process then reexcites the pink on red open strings. // stripped-down backwash variation just articulates the notes of the F# spectral chord + 9th chord by themselves and probably plaintively. // may be possible by up-transposing the harmonic cloud across + boundary.

a) pointillism.  
high string pizzicati. string pizzicati w/ rubber thick guitar pick. in high register. in low register. // string pizzicati w/ simultaneous piccolo woodblock. string pizzicati w/ simultaneous templeblock. string pizzicati w/ simultaneous muted piano. // harmonic string pizzicati on natural harmonics. especially in cellos. low-register cellos and viola natural harmonic pizzicati. together w/ piano harmonics. μ is gone pointillism. // second variation uses intermittent regular rhythmic grid, say all  $\text{F} \dots$ , to articulate events before returning to different tripletting patterns in each  $\lambda$ . // third variation bottles energy with holding in one or more  $\lambda$  at a time. // fourth variation holds all  $\lambda$ . // fifth variation uses subtle change of  $N$  to motivate forward progress of  $\mu$ . // stripped-down foreshadow variation uses very sparse  $P$  and  $\Delta$  in just  $v_1$  or just  $v_2$ ,  $v_3$  but at distinctive  $R$ .

⑩ unstrained open strings. start w/[A1, B2<sup>b</sup>, F#3]. possibly in combination w/snare roll. // variation w/ever-so-slight microtonal inflection. // stripped-down foreshadow variation simply articulates all three pitchs in chord quietly or at any N less than the culminating appearance of a. // voice-leading into chord from above is possible; voice-leading out of chord from above is possible; voice-leading only possible upwards. // transitions and alternates completely smoothly w/"articulated string glissandi". because "articulated string glissandi" can be positioned in low R for each A. // connects by R to :piano cluster mynku".

(11) harpichord clusters.  
~~harpichord clusters~~ harpsichord-centered clusters. characteristic in upper R. so the R of  $\mu$  starts in the same R as that of silvered melodies. this suggests clusters in harpsichord together w/ vn tremoli and notes in  $\text{B}^b$  Clarinet and oboe.  $\mu$  articulates essentially a single line of pitch. vn, cl, ob articulate probably lowest note of harpsichord cluster at each attack. increasing detune and portamento are possible in vn, cl, ob as  $\mu$  progresses. though no trills and no grace. in fact maximally detuned version is probably characteristic version of material. short clusters in sequence followed by occasionally a single cluster of longer S. this suggests a characteristic cluster for use in other places in E.  $\mu$  may be subject to large-scale process of descent in R. because clusters pair well w/ vc, bc and also lower R ob. so process can run from very top of harpsichord R to very bottom of harpsichord R.

(12) ~~fifth octave interweave~~  
~~Stuttered wobbly~~. upper R melodies in more-or-less even sup-littd p in ob, harpsichord, vn, Eb clarinet at same time. polyphony yields texture. more-or-less even distribution of  $\Sigma$  between 41. // first version of  $\mu$  contains no nests in any part. // second version of  $\mu$  inserts nests intermittently in each part. underneath this upper  $\lambda$  it sounds like there is a lower  $\lambda$  of valve playing in two-part polyphony probably sempre +/autando and in much slower p than upper  $\lambda$ . in fact the two  $\lambda$  effect different timefeel overall and undergo time transformation independently. underneath these two  $\lambda$  it sounds like there is a third  $\lambda$  of counterpoint provided by percussionist playing w/ sponges on bass drum head. both the p and "N" of  $\lambda$  will change over time so that the presence of the  $\lambda$  as accompaniment changes over time. // stripped-down foreshadow versions of all three  $\lambda$  are ,

available. any 1, 2 or 3 of the 4-1 & 1 can be extracted as foreshadow. any part of the 2, 1 & 2 can be extracted as foreshadow. and 13 can function as foreshadow as-is.  
5<sup>th</sup>. octave interweave.

(13) grace/sustain line.  
~~grace/sustain line.~~  $\mu$  of on-the-beat graces first in harpsichord that land on a sustained note and give the note time to contribute to harmony and texture. Then same w/ the vn, va, vc. Once introduced  $\mu$  is four-part unadorned  $\mu$  in 4-1 consort of E. Then begin S changes effected through p. Time between grace runs compresses and entire  $\mu$  increases in S extremely noticeably. // number of graces per run increase and surface activity of  $\mu$  changes in character. way. number of nongrace notes increases from one to two or three and  $\mu$  transitions towards linear harpsichord writing. glissandi begin to appear in vn, va, vc and  $\mu$  transition towards articulated string glissandi. MM can also be effected in middle of  $\mu$ . // stripped-down foreshadow variation selects just harpsichord grace runs w/o sustain note or just string grace runs w/o sustain note. grace/sustain line overlay.

## ABBREVIATIONS

- S duration
- Δ density
- ε event
- E ensemble
- ≡ piece
- K articulation
- Λ player
- λ layer
- MM metric modulation
- μ material
- N dynamic
- R register
- ρ rhythm
- T tempo
- T<sub>ε</sub> effective tempo
- T<sub>w</sub> written tempo
- ⊕ section
- ⊖ subsection
- X chrome