

Silvered melodies. upper R melodies in more-or-less even tripletted  $\rho$  in ob, harpsichord, vn,  $E^b$  clarinet at same time. polyphony yields texture. more-or-less even distribution of  $\varepsilon$  between 4 1. || first version of  $\mu$  contains no rests in any part. || second version of  $\mu$  inserts rests intermittently in each part. underneath this upper  $\lambda$  it sounds like there is a lower  $\lambda$  of va, vc playing in two-part polyphony probably sempre flautando and in much slower  $\rho$  than upper  $\lambda$ . in fact the two  $\lambda$  effect different timefeel overall and undergo time transformations 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  $\rho$  and "N" of  $\lambda$  will change over time so that the presence of the  $\lambda$  as accompaniment changes over time. || stripped-down foneshedaw versions of all three  $\lambda$  are

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