

DA wtext tutti flight. declamatory flight. LH-
AD damped 8-pitch wtext. kaleidoscopically termi-
nated wtext. sparse Δ wtext. LH-damped wtext
flight. SCP-inflected wtext. SCT-inflected wtext
flight. SCP-inflected LH-damped wtext flight.
clarinet-nasp-initiated flight. clarinet-nasp-
terminated flight.

② gives shape, motion, color and ④ gives pitch, motion,
color.

$\begin{matrix} CE \\ EC \end{matrix}$ $\frac{1}{2}$ clt trajectories on clouded pane partials
fingered either as harmonics or as stopped
notes at same p as harmonics. $\frac{1}{2}$ clt trajectories
on clouded pane harmonic glissandi. clouded
pane partial pitches with scp transits taken
from trajectories. LH-damped clouded pane
partials animated with $\frac{1}{2}$ clt trajectories.

© gives motion, color and ② gives pitch.

BD hybridized ellipses with kalidoscopic termination types. **DB** single ellipse terminating with accented stop-on-string. single ellipse terminated with dead stop-on-string. single ellipse terminated with accented lv release-from-string. single ellipse terminated with absolutely unaccented release-from-string. single ellipse terminated at niente stop-on-string. single ellipse terminated at niente release-from-string. hemolo-initiated ellipses. hemolo-initiated ellipses terminated with one of the six termination types above. hemolo-initiated ellipses with CH-damp. game of alternation between continuous hemolo and ellipses.

③, ④ both bring motion.

AC declamatory trajectories. single p.-equal
CA statements of tutti & AA trajectory
windows separated by rests-of-declamation.
fingerprints trajectories. SCP-shaped urtext.
glissandi-shaped urtext. SCP- and glissandi-
shaped urtext. eviscerated urtext with extremely
slow low over urtext chordal field. clarinet-
nasp-initiated trajectories. clarinet-nasp-terminated
trajectories.

EA harmonic conflict. mid R pitches admixed
AE with harmonic partials. mid R pitches
admixed with M fundamental. mid R pitches
admixed with full M. mid R pitches admixed
with harmonic glissandi. slowbow untext as
precursor to M. M out-transitioning to slowbow
untext. untext declamation over M fundamental
pedal. clarinet nap admixed with M fundamental.
untext fingerbends extended to natural
harmonics an encounter with clouded pure
partials. untext fingerbends made slowly to
glissando as taken from clouded pure harmonic
glissandi.

Ⓐ brings color, pitch, motion and Ⓔ brings color, pitch.

$\begin{matrix} \text{DE} \\ \text{ED} \end{matrix}$ cloud partials sounded together at same time as hesitancy strokes to color hesitancy strokes and ultimately point the way to multiphonic field. overpressure harmonics introduced underneath hesitancy strokes. postpositioned harmonics introduced underneath hesitancy strokes. harmonic glissandi sounded with hesitancy strokes. overwhelming combination of full VC M with va, vn2, vn1 tutti tenors. tenor flight can be slowed to such a point as to discover VC M, va M if flight occupies locus of M or comes to rest on locus of M.

① gives motion and ② gives color and pitch.

CD
DC sparse longer S hesitancy strokes can contain
a single trajectory each. this nest-delimits
trajectories in an interesting way. as hesitancy
strokes become p patterned trajectories subtend
groups of strokes. p independent superimposition.
flight can borrow trajectory SCPs. tutti flights
can be momentarily subito inflected as
 $\frac{1}{2}$ dt tremolo with quarter N and then
released subito back again to crine tremolo.
out-transition v of flight slows tremolo more
and more until tremolo discovers trajectories
in a single stroke. corresponding unexpected
in-transition v that repeats a single trajectory
over and over and faster and faster until
trajectory transforms into tremolo. polyrhythmic
hesitancy said superimposed on trajectories.
©, (P) give motion and pitch comes from elsewhere.

^{BC} synchronised ellipses and trajectories. ellipses
^{CB} with complete ρ irregularity set against
trajectories with complete ρ irregularity. regular
ellipses against irregular trajectories. regular ellipses
against regular trajectories. irregular ellipses against
regular trajectories. ellipses that borrow rest-inter-
calation from secondary $v \rightarrow$ trajectories. glissand
in one μ but not the other. game of alternation
back and forth between two $\mu\mu$. $\#$ grinded
 $v \rightarrow$ both $\mu\mu$ at once; transitions up to and
away from $\#$ at different rates in two $\mu\mu$.
⑤, ⑥ give motion and pitch comes from elsewhere.

AB double stop circular elliptical bowing. relatively
BA R- elliptical bowing. clarinet nasp bowing on 2^o
in vc, va transitioning to clarinet flautando bowing
with vn1, vn2 elliptical bowing on same pc one
octave higher on elliptical bowing on two double stops
of the urtext while nasp-to-flautando transition
occurs. elliptical bowing in declamatory flat
motion borrowed from urtext declamation.

fingertremolo vc, va with vn1, vn2 elliptical bowing;
vc, va elliptical bowing with vn1, vn2 fingertremolo;
vc elliptical bowing with vn1, vn2, va fingertremolo.
tutti simultaneous fingertremolo elliptical bowing.
Ⓐ gives pitch and Ⓑ gives motion.

EB harmonic ellipses. harmonic glissando ellipses.

BE elaborate ellipse transitions on M fundamentals.

extremely slow ellipses on clouded pure partials.

extremely slow ellipses on clouded pure fundamentals.

extremely tight ellipses on clouded pure partials.

extremely tight ellipses on clouded pure fundamentals.

full vc M with v_{n1} , v_{n2} , v_a ellipse transitions superimposed.

Ⓔ gives pitch and Ⓑ gives motion.