

ANNA SOWA

DIVERSIONS (2022)

FOR ORCHESTRA, ELECTRONICS AND
GROSSE MÉTA-MAXI-MAXI-UTOPIA

PIECE COMPOSED FOR **BASEL SINFONIETTA**
WITH THE FINANCIAL SUPPORT FROM
NICATI-DE LUZE FOUNDATION

NICATI - DE LUZE

PREMIERE:

15. JANUARY 2023

TINGUELY MUSEUM, BASEL (SWITZERLAND)

BASEL SINFONIETTA

CONDUCTOR: PABLO RUS BROSETA

DIVERSIONS

HOW DO WE INTERPRET ANOTHER PERSON, THEIR WORDS AND BEHAVIOUR, SINCE ALL WE HAVE MOST OF THE TIME IS OUR IMAGINATION OR A GAME OF APPEARANCES. HOW DO WE DEAL WITH PROBLEMS WHILE FUNCTIONING IN SOCIETY AND ADAPTING TO ITS EXPECTATIONS? HOW DO WE RESPOND TO THE NON-STANDARD BEHAVIOUR OF NON-CONFORMISTS AND INDIVIDUALISTS, SINCE EACH OF US NEEDS ATTENTION AND UNDERSTANDING. EVERY DAY WE TEST THE LIMITS OF OUR ENDURANCE, TRYING TO GO BEYOND OUR ASSUMED COMFORT ZONE OR CREATING AN EVER THICKER WALL AROUND OURSELVES. IS THERE ANY ROOM IN US FOR NOT TREATING ANOTHER HUMAN BEING AS AN OBJECT, SINCE WE EACH LOOK AT THE WORLD FROM A DIFFERENT PERSPECTIVE. ULTIMATELY, ALL THAT IS LEFT IS OURSELVES.

LET NO DIVERSIONS DECEIVE US FROM THE PURSUIT OF THE TRUE NATURE OF THINGS.

INSTRUMENTARIUM

2 FLUTES (INCLUDING PICCOLO AND BASS FLUTE)

2 OBOES

2 CLARINETS IN B

2 TRUMPETS

2 TROMBONES

TUBA

PERCUSSION:

3 SNARE DRUMS,

2 TAM - TAM

TIBET BOWLS: A, CIS, C

1 BASS DRUM

HARP

PIANO

12 VIOLINS I

10 VIOLINS II

8 VIOLAS

6 CELLOS

4 DOUBLE BASSES

ELECTRONICS

GROSSE MÉTA-MAXI-MAXI-UTOPIA BY JEAN TINGUELY

OTHERS:

PERCUSSION:

MALLETS: BRUSH STICK, REIBENSTOCK, SOFT BASS DRUM

MALLET, SNARE DRUM MALLETS,

GLASS BALLS



MUTES:

HORN:

- STRAIGHT MUTE

TROMBONE

- BUZZ MUTE

DURATA: 13:15

STAGING

GROSSE MÉTA-MAXI-MAXI-UTOPIA



ORCHESTRA

AUDIENCE

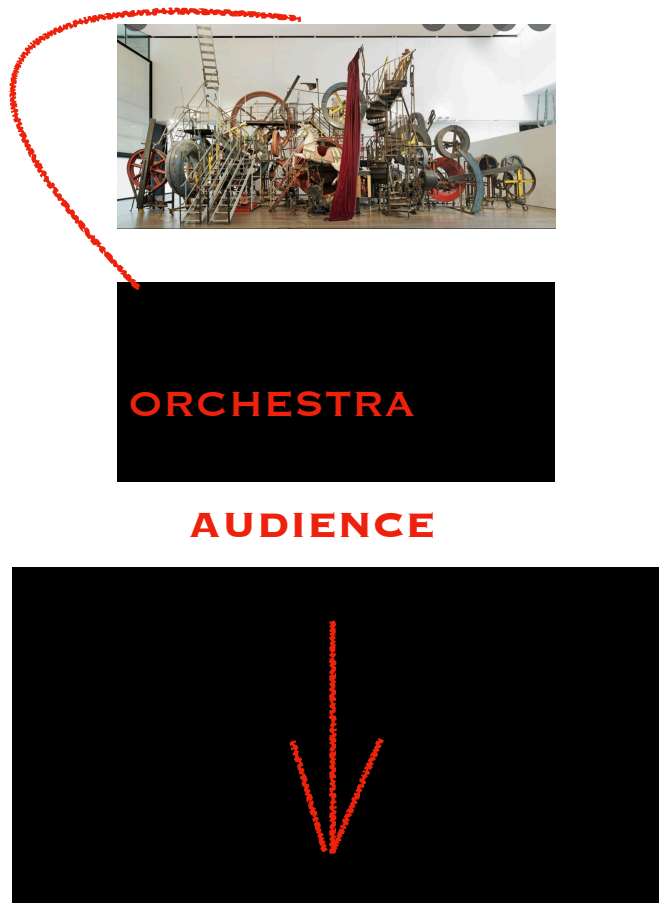
AISLE

SITUATIONS IN SPACE DURING THE PERFORMANCE OF THE PIECE

BAR: 99

PERCUSSION PLAYER II

PERCUSSIONIST SUDDENLY RUNS THROUGH THE MIDDLE OF THE AUDIENCE ON THE EXIT



BAR: 188

PERCUSSION PLAYER I TURN ON THE INSTALLATION



BAR: 196

TROMBONE PLAYER II GOES TO THE GROSSE MÉTA-MAXI-MAXI-UTOPIA BALCONY



BAR: 201

TRUMPETER II GOES TO THE GROSSE MÉTA-MAXI-MAXI-UTOPIA BALCONY



BAR: 211

TROMBONE PLAYER I GOES TO THE GROSSE MÉTA-MAXI-MAXI-UTOPIA BALCONY



BAR: 214

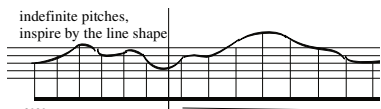
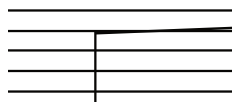
TROMBONE PLAYER II GOES TO THE GROSSE MÉTA-MAXI-MAXI-UTOPIA BALCONY



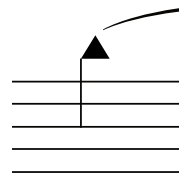
LEGEND

GENERAL

- PERCUSSION KEY. THERE ARE NO SPECIFIC HEIGHTS, BUT THE IMPLEMENTATION OF THE INDICATED SONORIST EFFECTS



INDEFINITE PITCHES



THE HIGHEST POSSIBLE SOUND



AUDIBLE BREATH OF THE PERFORMER



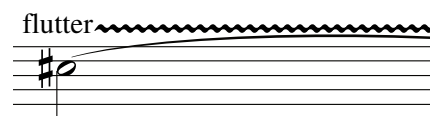
AUDIBLE EXHALATION OF THE PERFORMER

HORN

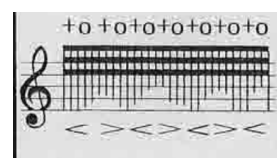
MUTE:

+ OPEN O CLOSE

AIR FLUTTER. A VERY AGGRESSIVE AIR SOUND WITH RAPID ARTICULATED PULSATIONS.



FLUTTER - TONGUE. VERY RAPID ARTICULATED PULSATIONS OF THE TONE QUITE AGGRESSIVE, EVEN ANGRY.



UNMEASURED RAPID HAND CHANGES WITH MULTIPLE TONGUING OR RAPID TONGUING.

EFFECT: NON-COORDINATED COMBINATION EFFECT

TECHNIQUE: QUICKLY WORK INTO AND OUT OF A STOPPED POSITION WITHOUT MOVING THE HORN AND DISTURBING THE APERTURE. SIMULTANEOUSLY AT AN ARBITRARY AND UNRELATED RATE OF SPEED.

HARP

PREPARATION:

A SHEET OF PAPER BETWEEN THE PITCHES



PIANO

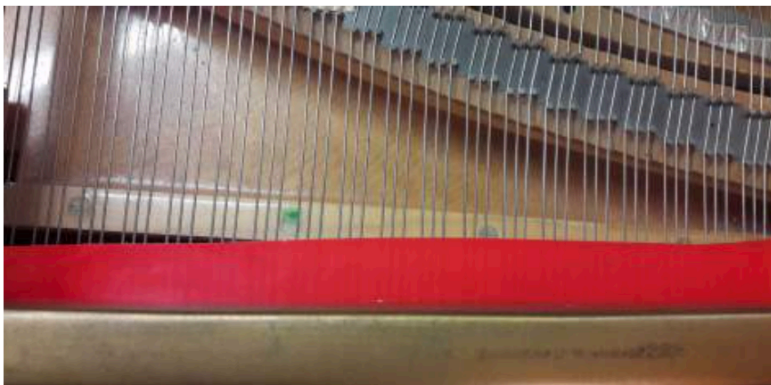
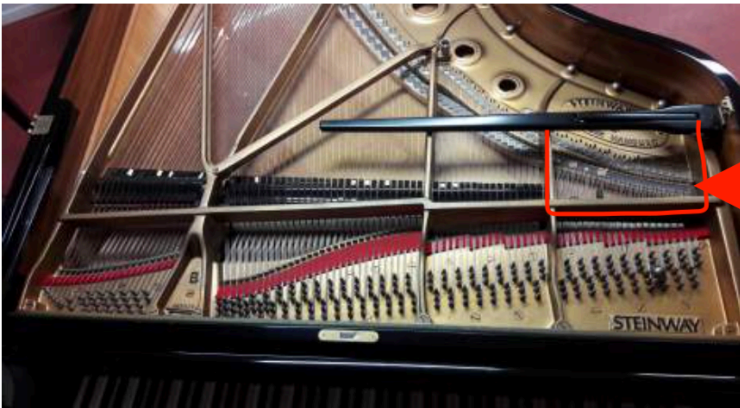


CLUSTER OF WHITE KEYS



CLUSTER OF BLACK AND WHITE KEYS

PREPARATION:



STICK THE INSULATION TAPE AS CLOSE " AS CLOSE AS POSSIBLE TO THE STEEL BEAM

HARMONICS BAR:107

Gespielte Ton:

82.78

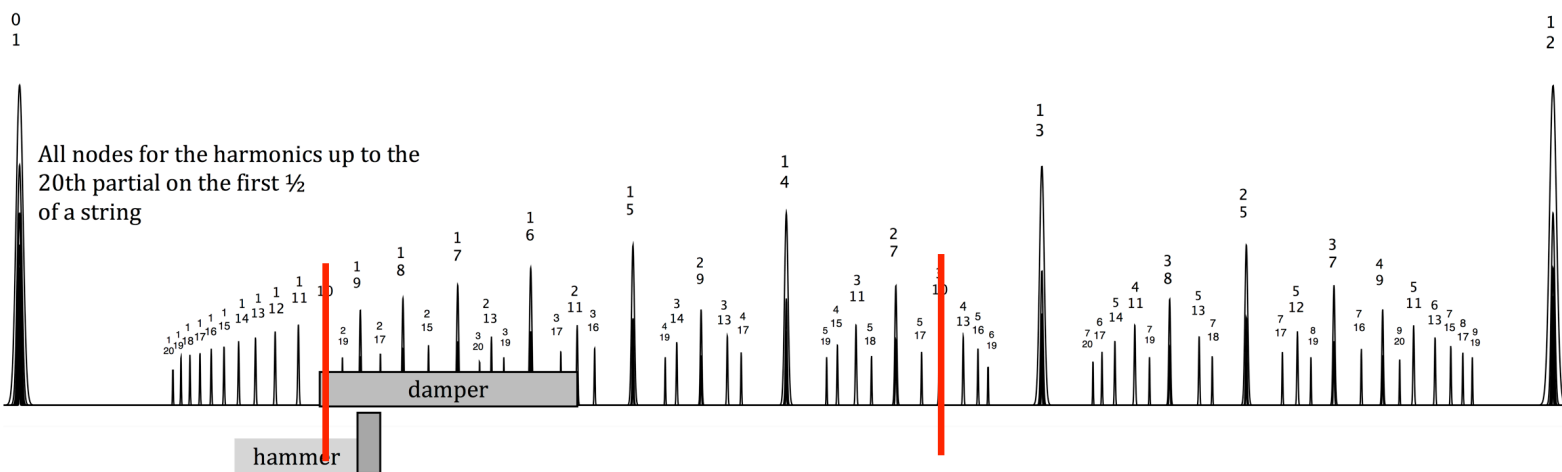
E2



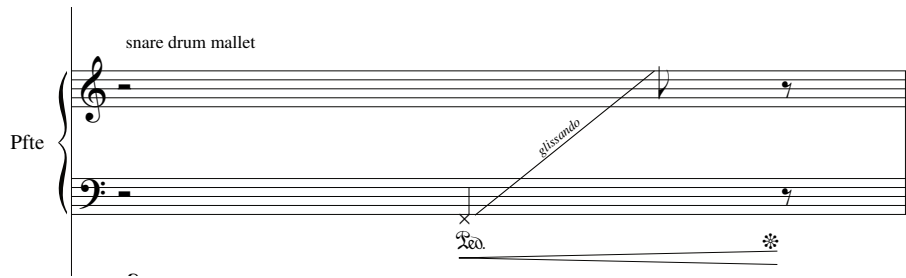
Resultierender Klang:

827.81

bA5 -13.7¢

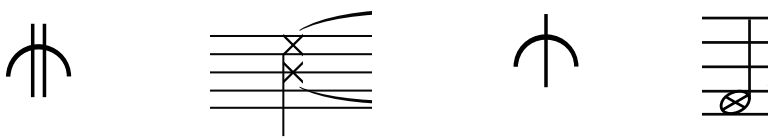


BAR: 132



GLISSANDO ON A STRING MADE WITH SNARE DRUMSTICKS

STRINGS GENERAL:

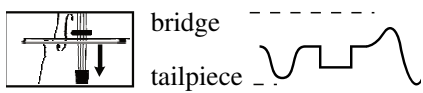


PLAY BETWEEN BRIDGE AND TAILPIECE

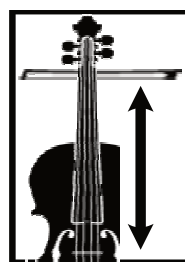
(NUMBER OF CURVES, INDICATES THE NUMBER OF STRINGS)



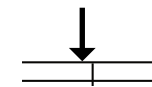
PLAY SYSTEMATICALLY INCREASING THE PRESSURE OF THE BOW ON THE STRING



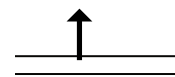
BOW ALONG THE STRING, BRIDGE TOWARDS TAILPIECE. BOW MOVEMENT INSPIRED BY LINE SHAPE (INTERPRET INDIVIDUALLY). RHYTHM UNDEFINED, AFFECTED BY BOWING. FIND DIFFERENT SOUND COLOURS. VARY BOW PRESSURE.



VERTICAL BOWING NUT TOWARDS BRIDGE. ARROW INDICATES DIRECTION. THE SOUND SHOULD BE HARSH AND UNPLEASANT AS MUCH IS POSSIBLE.



FROM NUT TO BRIDGE



FROM BRIDGE TO NUT

DOUBLE BASS

) "sitar" effect

SITAR EFFECT. THIS IS CLOSE TO THE "ZINGUER" EFFECT, BUT PRODUCED BY PULLING STRINGS I AND IV HORIZONTALLY, UNTIL THEY COME OFF THE NECK. DUE TO THE STRETCHING OF THE STRING, A VARIATION IN PITCH IS HEARD BEFORE THE "ZINGUER" SOUND.

MULTIPHONICS

DOUBLE BASS 1

BAR: 192
STRING: II

EFFECTS

FINGERINGS

BAR: 196
STRING: III

EFFECTS

FINGERINGS

DOUBLE BASS 2

BAR: 192
STRING: IV

EFFECTS

FINGERINGS

BAR: 195
STRING: III

EFFECTS

FINGERINGS

BAR: 198
STRING: II

EFFECTS

FINGERINGS

BAR: 197
STRING: III

EFFECTS

FINGERINGS

BAR: 203
STRING: II

EFFECTS

FINGERINGS

BAR: 200
STRING: III

EFFECTS

FINGERINGS

BAR: 207
STRING: I

EFFECTS

FINGERINGS

Diversions

for orchestra, electronics
and Grosse Meta-Maxi-Maxi-Utopia

Anna SOWA (2022)

A 0:00 0:02 0:04

♩ = 122

Grosse Méta-Maxi-Maxi-Utopia Electronics

Flauto 1

Flauto 2

Oboe 1

Oboe 2

Clarinetto (B \flat) 1

Clarinetto (B \flat) 2

Corno (F) 1

Corno (F) 2

Corno (F) 3

Corno (F) 4

Tromba (B \flat) 1

Tromba (B \flat) 2

Trombone 1

Trombone 2

Tuba

snare drum *rasping sticks (Reibestock) on the rim (rub) fast, squeaky, dirty, energetically*

Percussion 1

Percussion 2

Percussion 3

Violoncelli

Contrabassi

squeaky, dirty, no clear pitch

ff *sfz* *ff* *sfz* *ff*

flutter

f *mf* *mf*

growl

mf *mf*

VOICE only, WITH instr.

rough, dirty, noisy

voice: "h" "s" "ch" "sh"

f *sf*

mf *p*

slowly turn LEFT (to the audience)

IN (quietly)

OUT

hold breath

slowly turn LEFT (to the audience)

OUT

hold breath

EYES only look at various people in the audience

EYES only look at various people in the audience

1

2

3

0:06

0:08

0:10

0:12

Elec. 

Fl 1 *sff* *ff* *sff* squeaky, dirty, no clear pitch

Fl 2 *sff* *ff* *sff* squeaky, dirty, no clear pitch

Ob 1 *sff* *ff* *sff* squeaky, dirty, no clear pitch

Ob 2 *sff* *ff* *sff* squeaky, dirty, no clear pitch

Cl (B♭) 1 *sff* *mf* *ff* *sff* squeaky, dirty, no clear pitch

Cl (B♭) 2 *sff* *mf* *ff* *sff* flutter squeaky, dirty, no clear pitch

Cor (F) 1 *con sordino* AIR only, WITH instr. flutter *f*

Cor (F) 2 *con sordino* AIR only, WITH instr. flutter *f*

Cor (F) 3 *con sordino* AIR only, WITH instr. flutter *f*

Cor (F) 4 *con sordino* AIR only, WITH instr. flutter *f*

Tb (B♭) 1 *glissando* *f* *ff* frullato

Tb (B♭) 2 *glissando* *f* *ff* frullato

Trb 2 *glissando* *mf* *f*

Tuba *mf* *f* AIR only, WITH instr. air flutter

Perc. 1 *mf* *sf* *f* *sff* *mf* *sf*

Perc. 2 *mf* *sf* *f* *sff* *mf* *sf*

Perc. 3 *mf* *sf* *f* *sff* *mf* *sf*

Vni I stems up: head movement (face front) stems down: breathing *f* inhale, with horror

Vni II stems up: head movement (face front) stems down: breathing *f* inhale, with horror

Vlc slowly turn back RIGHT (to normal position)

Cb slowly turn back RIGHT (to normal position)

4 5 6 7

0:14 0:16 0:18 0:20 0:22

Vni I
Vni II
Vlc
Cb

8 9 10 11 12

slowly turn LEFT
hold breath
exhale slowly
turn back RIGHT
very expressively
turn back RIGHT
very expressively
(bow pressure)
mp
(bow pressure)
mp

Detailed description: This is a musical score page for a section titled "Diversions". It features four staves: Vni I, Vni II, Vlc, and Cb. The score is divided into measures 8 through 12. Time markers are placed at the top: 0:14, 0:16, 0:18, 0:20, and 0:22. Performance instructions are provided for the string players. Vni I and Vni II are instructed to "slowly turn LEFT" at 0:16 and "turn back RIGHT" at 0:22. Both violin parts include "hold breath" and "exhale slowly" markings. The Vlc and Cb parts have "(bow pressure)" markings. Dynamic markings include "mp" (mezzo-piano) for the lower strings. The score includes various musical notations such as stems, beams, and rests.


0:24


0:26


Elec. 0:26
 Trumpet embouchure sputtering, loud and rude
 FI 1 *ff*
 Trumpet embouchure sputtering, loud and rude
 FI 2 *ff*
 VOICE only
 Ob 1 *f* *sf*
 VOICE only
 Ob 2 *f* *sf*
 AIR only, WITH instr. slowly take the mute off *sf* senza sordino
 Cor (F) 1
 AIR only, WITH instr. slowly take the mute off *sf* senza sordino
 Cor (F) 2
 AIR only, WITH instr. slowly take the mute off *sf* senza sordino
 Cor (F) 3
 AIR only, WITH instr. slowly take the mute off *sf* senza sordino
 Cor (F) 4
 fingers / air 0
 Tb (B \flat) 1 *p*
 fingers / air 2
 Tb (B \flat) 2 *p* *f* *p*
 VOICE only, NO instr. energetically
 Trb 1 *f* *sf*
 VOICE only, NO instr. energetically
 Trb 2 *f* *sf*
 VOICE only
 Tuba *f* *mf* high whistle
 Perc. 1 brushes on the membrane, inspire by the the graphics *ppp* *f*
 sticks
 Perc. 2 brushes on the membrane, inspire by the the graphics *ppp*
 sticks
 Perc. 3 brushes on the membrane, inspire by the the graphics *ppp* *f*
 sticks
 WOMEN only
 VOICE only
 Vni I *f* *sf*
 WOMEN only
 VOICE only
 Vni II
 Vle *f*
 Vlc
 Cb bow between tailpiece and bridge squeaky *f*

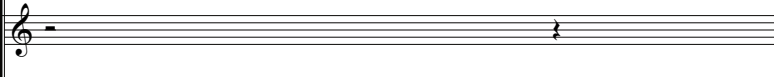
0:31

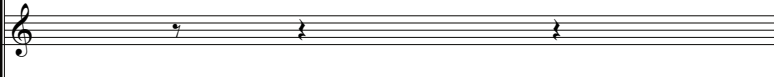
0:33

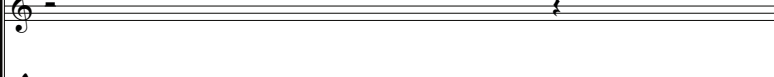
Elec. 


Fl 1 

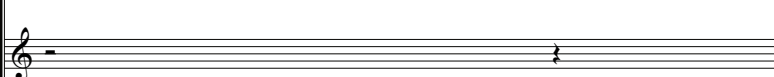
Fl 2 


Ob 1 


Ob 2 


Cl (B♭) 1 


Cl (B♭) 2 


Cor (F) 1 


Cor (F) 2 


Cor (F) 3 


Cor (F) 4 


Tb (B♭) 1 


Tb (B♭) 2 


Trb 1 


Trb 2 

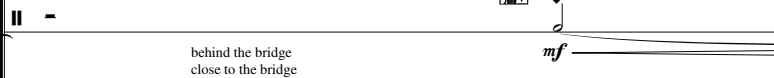
Tuba 

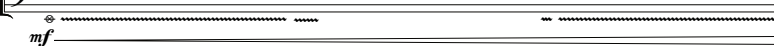
(voice) 


Perc. 1 


(voice) 

Perc. 2 

(voice) 

Perc. 3 

Vni II 2 

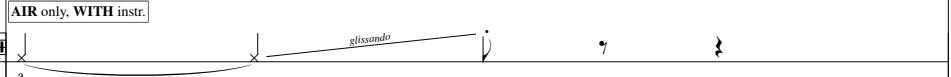
(voice) 

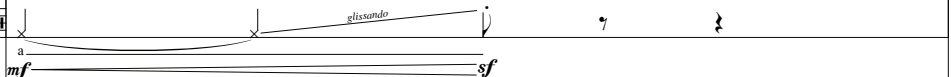
Vlc


Cb

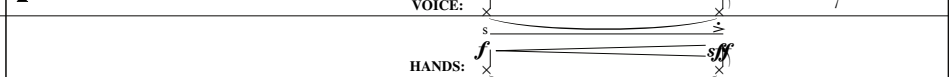
17

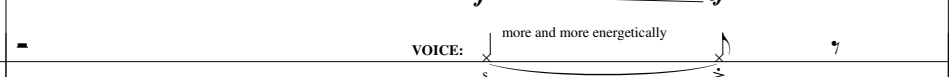
18

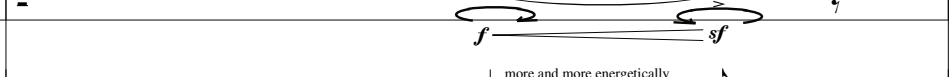
AIR only, WITH instr. 

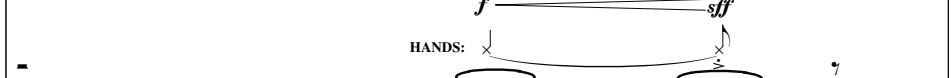
AIR only, WITH instr. 

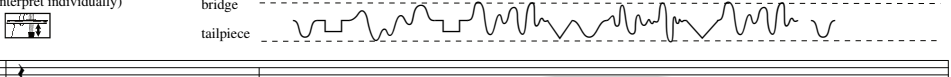
energetically 


VOICE: more and more energetically 

HANDS: 

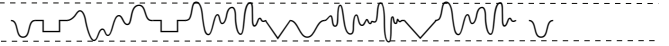
VOICE: more and more energetically 


HANDS: 

VOICE: more and more energetically 


HANDS: 

bow along the string, bridge → tailpiece
 bow movement inspired by line shape (interpret individually)
 rhythm undefined, affected by bowing
 find different sound colours
 vary bow pressure

bridge
 tailpiece 

high-pitched screech (where possible) 

behind the bridge
 close to the bridge
 short bowing, near the frog
 squeaky, disturbing sound

FREE RHYTHM 

0:35

0:37

The musical score is divided into two systems, 19 and 20. System 19 (measures 1-19) includes parts for Clarinets (Cl (Bb) 1 & 2), Trombones (Tb (Bb) 1 & 2), Trumpets (Trb 1 & 2), Tuba, Percussion (Perc. 1, 2, 3), and Cymbals (Cb 1 & 2). System 20 (measures 20-33) includes parts for Violins (Vni I & II), Violas (Vle), and Voice. The score features a variety of dynamics including *pp*, *mp*, *mf*, *f*, *sf*, and *fff*. It also includes performance instructions such as "AIR only, WITH instr.", "glissando", "simile (dynamics & articulation)", "slow bowing (bow pressure)", and "between speech & singing". A bridge and tailpiece section is indicated for the strings and voice. The percussion parts feature complex rhythmic patterns with accents and dynamic markings.

0:39

0:41

0:43

0:45

B

This musical score is for the piece "Diversions" and covers measures 21 through 24. It features a diverse array of instruments and performance techniques:

- Electronics (Elec.):** Indicated by a thick black bar at the top of the score.
- Flutes (Fl 1, Fl 2):** Play "squeaky" sounds at *f* and *sf*. At 0:45, they perform "Trumpet embouchure" with "sputtering, loud and rude" sounds.
- Clarinets (Cl (B♭) 1, Cl (B♭) 2):** Play *sf* notes.
- Trumpets (Tb (B♭) 1, Tb (B♭) 2):** Use "shh" and "glissando" techniques.
- Trumpet 1 (Trb 1):** Features "flutter" effects.
- Trumpet 2 (Trb 2):** Features "flutter" effects.
- Tuba:** Features "flutter" effects.
- Voice:** Includes vocal lines with notes and rests.
- Three Tibetan Bells (Perc. 1, Perc. 2, Perc. 3):** Each has a diagram of a bowl and the instruction: "put the tibetan bowl (with balls inside) on the membrane".
- Violins (Vni I, Vni II):** Vni I includes "subito *f*" and "bridge tailpiece" techniques. Vni II includes "bridge tailpiece" techniques.
- Violas (Vlc):** Includes "bridge tailpiece" techniques.
- Violoncello (Vlc):** Includes "bridge tailpiece" techniques.
- Double Bass (Cb):** Includes "sitar" effect techniques.

Measure numbers 21, 22, 23, and 24 are clearly marked at the bottom of the score.

0:47

0:49

Score for Percussion, Voice, Violin I, Violin II, Viola, and Cello.

Perc. 1: let ring (do not dampen after hit)

Perc. 2: let ring (do not dampen after hit)

Perc. 3: let ring (do not dampen after hit)

(voice): voice energy integrated with bow movement energy

Vni I: bow along the string, between nut and bridge (whole string length) the most harsh & unpleasant sound as possible

Vni II: bridge tailpiece, (bow pressure)

Vle: bridge tailpiece

Vlc: sf, sh

Cb: 1, 2

25


26


0:51


0:53

Elec.   

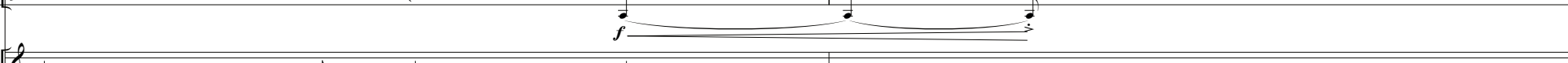
Fl 1 

Fl 2 

Tb (Bb) 1 

Tb (Bb) 2 

Trb 1 

Trb 2 

Perc. 1 

Perc. 2 

Perc. 3 

(voice) 


Vni I 


Vni I 


Vni I 

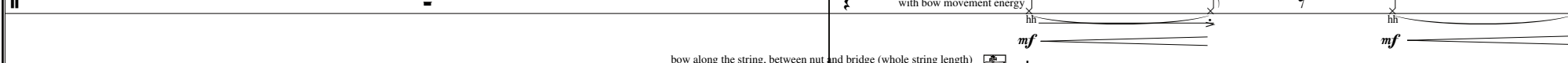
Vni I 

Vni II 

Vni II 

Vni II 


Vni II 

Vle (voice) 

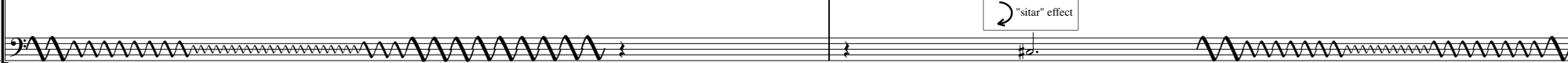
Vle (voice) 

Vle (voice) 

Vlc 

Vlc 

Cb 

Cb 

0:55

0:57

0:59

1:01

Score for Diversions, measures 29-32. Includes parts for Elec, Flute 1 & 2, Oboe 1, Clarinets (Bb) 1 & 2, Trombones (Bb) 1 & 2, Trumpets 1 & 2, Violin I, Violin II, Viola, and Cello. Musical notation includes notes, rests, dynamics (f, mp, p, ppp, mf, sf, a), articulation (glissando, multi), and performance instructions (slider, voice, bridge, tailpiece, micro gliss.).

Vni I
1 (voice)
2 (voice)
3 (voice)

(voice)
1
2 (voice)
3

Vni II
1
2
3

Vle
1 (voice)
2
3 (voice)

Vlc
1
2
3

Cb
1
2

29 30 31 32

1:03

1:05

1:07

1:09

1:11

C

1:03 1:05 1:07 1:09 1:11

C

33 34 35 36 37

pp

f

mf

Ob 1

Trb 1

Trb 2

1

(voice)

Vni I

2

3

Vni II

1

3

Vle

(voice)

3

Vlc

1

2

Cb

1:13 1:15 1:17 1:19

Elec. [Redacted]

Tuba [Redacted] whistle tones *mp*

Vlc 1 *mp*

Vlc 2 (bow pressure) *mf* *mp* *mf* aggressively

Vlc 3 *mf* *sf* *sub p* *sf* *sub p* *pp*

Cb 1 *f* *mp* *glissando* *micro gliss.*

Cb 2 *f* *mp* *glissando*

38 39 40 41

1:21 1:23 1:25 1:27

Elec. [Redacted]

Trb 1 *p* *pp*

Tuba *mf* *p*

Vlc 1

Vlc 2 (bow pressure) *ff* *mf* *mf* *ff* *mf* *ff* calm

Vlc 3 *p*

Cb 1 *glissando*

Cb 2 *mp* *ff*

42 43 44 45

1:29 1:30 1:32 1:34 1:36 1:38 1:40

Elec.

Cl (Bb) 1 *mf*

Cl (Bb) 2 *mf*

Trb 1 *p* *mf*

Vlc 1 *calm*

Vlc 2 *mf* *mf* *ff* *mf* *mf* *ff* *mf* *ff*

Vlc 3 *<mf* *p* *mf* *p* *ff* *sul A* *ff*

Cb 1 *glissando* *p*

Cb 2 *p* *mf* *p* *ff*

46 47 48 49 50 51 52



1:42 1:44 1:46 1:48 1:50

Vlc 1

Vlc 2 *mf* *ff* *p* *ff* *f*

Vlc 3


Cb 1 *pp*

Cb 2 *p* *mf*

53 54 55 56 57

1:52 1:54 1:56 1:58


D

Elec. 

Vni I *sul E*
f sf sf sf sf sf sf sf sf sf

Vni II *sul A*
f sf sf sf sf sf sf sf sf sf

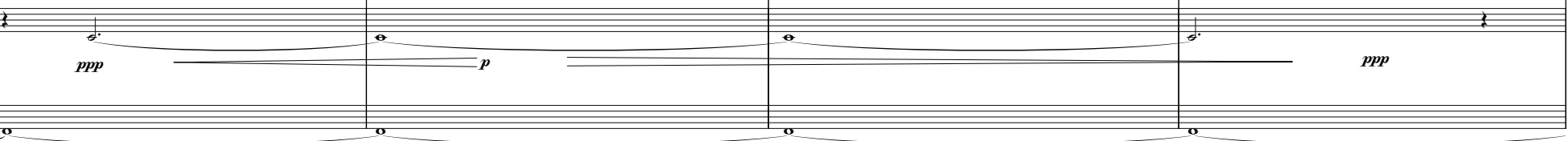
Vle *sul A*
f sf sf sf sf sf sf sf sf sf

Vlc 1 

Vlc 2 *p p ppp*


Vlc 3 *pp*

Cb 1 *ppp p ppp*

Cb 2 

58 59 60 61

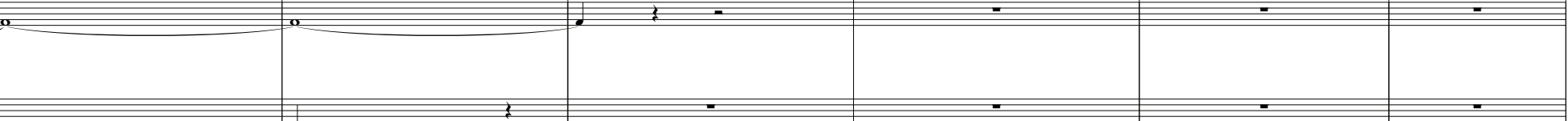
2:00 2:02 2:04 2:06 2:08 2:10

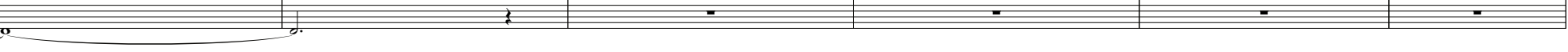
Elec. 

Vni I *sf f sf sf sf sf sf sf sf sf*

Vni II *sf f sf sf sf sf sf sf sf sf*


Vle *sf f sf sf sf sf sf sf sf sf*

Vlc 3 

Cb 2 

62 63 64 65 66 67

2:12 2:14 2:16 2:18

Elec. 

Pflte *15^{ma} f*

Pflte *15^{ma}*

68 69 70 71

2:20 2:22 2:24 2:26 2:28 2:30 2:31 2:33 2:35 2:37 2:39

Elec.

Vlc
1 *molto tasto*
slow bowing
mf *f* *p* *warm*
mf *f* *p* *mf* *mp* *mf*

2 *slow bowing*
mf *p* *mf* *f* *mf*

Cb
1 *pp* *mf* *mf* *micro gliss.*

2 *mf* *ff* *mf* *f* *mf* *ff* *mf*

72 73 74 75 76 77 78 79 80 81 82



2:41 2:43 2:45 2:47 2:49 2:51 2:53 2:55 2:57

Elec.

Vlc
1 *f* *glissando* *mf*

2 *p* *mp* *p*

3 *f* *mf*

Cb
1 *mf* *f*

2 *p* *mf* *mp* *f* *p* *f*

83 84 85 86 87 88 89 90 91

2:59 3:01 F ♩ = 63 3:05 3:09 3:12 3:16 3:20

Elec.

Fl 1 put instr. on the lap to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

Fl 2 put instr. on the lap to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

Ob 1 put instr. on the lap to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

Ob 2 put instr. on the lap to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

Cl (B♭) 1 put instr. on the lap to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

Cl (B♭) 2 put instr. on the lap to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

Cor (F) 1 put instr. on the lap to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

Cor (F) 2 put instr. on the lap to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

Cor (F) 3 put instr. on the lap to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

Cor (F) 4 put instr. on the lap to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

Tb (B♭) 1 put instr. on the lap to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

Tb (B♭) 2 put instr. on the lap to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

Trb 1 put instr. on the lap to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

Trb 2 put instr. on the lap to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

Tuba put instr. on the lap to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

Perc. 1 put instr. away to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

Perc. 2 put instr. away to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

Perc. 3 put instr. away to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

Pfte to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

Arpa to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

Vni I put instr. on the lap to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

Vni II put instr. on the lap to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

Vle put instr. on the lap to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

Vlc put the bow away to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

1 put the bow away to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

2 stop the bow and freeze put the bow away to the AUDIENCE (slowly) make an eye contact with single person in the audience look at various people in the audience

92 93 94 95 96 97 98

3:24 3:28 3:31 3:35 3:39 3:43 3:47 3:51

Fl 1 suddenly but naturally start watching the running drummer (at your own tempo)

Fl 2 suddenly but naturally start watching the running drummer (at your own tempo)

Ob 1 suddenly but naturally start watching the running drummer (at your own tempo)

Ob 2 suddenly but naturally start watching the running drummer (at your own tempo)

Cl (B♭) 1 suddenly but naturally start watching the running drummer (at your own tempo)

Cl (B♭) 2 suddenly but naturally start watching the running drummer (at your own tempo)

Cor (F) 1 suddenly but naturally start watching the running drummer (at your own tempo)

Cor (F) 2 suddenly but naturally start watching the running drummer (at your own tempo)

Cor (F) 3 suddenly but naturally start watching the running drummer (at your own tempo)

Cor (F) 4 suddenly but naturally start watching the running drummer (at your own tempo)

Tb (B♭) 1 suddenly but naturally start watching the running drummer (at your own tempo)


Tb (B♭) 2 suddenly but naturally start watching the running drummer (at your own tempo)

Trb 1 suddenly but naturally start watching the running drummer (at your own tempo)

Trb 2 suddenly but naturally start watching the running drummer (at your own tempo)

Tuba suddenly but naturally start watching the running drummer (at your own tempo)

Perc. 1 suddenly but naturally start watching the running drummer (at your own tempo)

Perc. 2  suddenly get up and run out of stage, through the audience, out of the room. Breathe loudly as if running away from something. (running time depends on the room size)

Perc. 3 suddenly but naturally start watching the running drummer (at your own tempo)

Pfte suddenly but naturally start watching the running drummer (at your own tempo)

Arpa suddenly but naturally start watching the running drummer (at your own tempo)

Vni I suddenly but naturally start watching the running drummer (at your own tempo) take instr., NOT the bow

Vni II suddenly but naturally start watching the running drummer (at your own tempo) take instr., NOT the bow

Vle suddenly but naturally start watching the running drummer (at your own tempo) take instr., NOT the bow

Vlc suddenly but naturally start watching the running drummer (at your own tempo) take instr., NOT the bow

Cb 1 suddenly but naturally start watching the running drummer (at your own tempo)

Cb 2 suddenly but naturally start watching the running drummer (at your own tempo)

turn back to normal position (slowly)

99 100 101 102 103 104 105 106

3:54 3:58 4:02 4:06

Pfte "f" "f" "f" "f"

Arpa tuning key whistle tone δ_{ib} "f" "f" "f" "f" "f"

Vni I LH tapping tremolo start precisely with an expressive gesture (visually), heavy accent "f" "f" "f" "f"

Vni II LH tapping tremolo start precisely with an expressive gesture (visually), heavy accent "f" "f" "f" "f"




Vle LH tapping tremolo start precisely with an expressive gesture (visually), heavy accent "f" "f" "f" "f"

Vlc LH tapping tremolo start precisely with an expressive gesture (visually), heavy accent "f" "f" "f" "f"

Cb LH tapping tremolo start precisely with an expressive gesture (visually), heavy accent "f" "f" "f" "f"

107 108 109 110

4:10 4:13 4:17 4:21

Elec.   

Pfte "f" "f" "f" "f"

Arpa tuning key whistle tone δ_{ib} "f" "f" "f" *mf*

Vni I *simile* "f" "f" "f" "f"

Vni II *simile* "f" "f" "f" "f"

Vle *simile* "f" "f" "f" "f"

Vlc *simile* "f" "f" "f" "f"

Cb *simile* "f" "f" "f" "f"

111 112 113 114

4:25

4:29

4:32

4:36

4:40

4:44

Elec. - z → - - → -

Fl 1 *tongue ram mp* - - *ord. p* - - *tongue ram mf* - -

Fl 2 *tongue ram mp* - - - - - *mf*

Ob 1 - - *p* - *p* - -

Ob 2 - - - - - *p*

Cl (B♭) 1 - *slap mf* - *p* - *mf* - -

Cl (B♭) 2 - *slap mp* - *p* - *mf* - -

Pfte - - - *15^{ma} pp* - - *15^{ma} mf* - *f*

Arpa *mf* - *mf* - - *mf* - - *mf*

Vni I - - - - - - *accelerate freely but start & finish precisely (single taps)* - *tremolo*

Vni II - - - - - - *accelerate freely but start & finish precisely (single taps)* - *tremolo*

Vle - - - - - - - - *(single taps)*

Vlc - - - - - - - - -

Cb - - - - - - - - -

115

116

117

118

119

120

4:48

4:51

4:55

4:59

5:03

5:07

♩ = 100

Elec. tongue ram
 Fl 1 tongue ram
 Fl 2 slap
 Cl (B♭) 1 mf
 Cl (B♭) 2 mf ord. p
 Tb (B♭) 1 WITH instr.
 Tb (B♭) 2 f sf f
 Trb 1 WITH instr.
 Trb 2 f sf
 Perc. 1 (Bass drum) Bass drum soft bass drum mallet pp
 Pfte 15^{ma}
 Arpa mf
 Vni I (single taps) "f" "mf"
 Vni II (single taps) "f" "mf"
 Vle (♩) tremolo "f" "mf"
 (voice) hissing, closed throat, as if wanting to destroy something mf
 Vlc take bow (bow ready but stopped)
 (voice) hissing, closed throat, as if wanting to destroy something mf
 Cb take bow (bow ready but stopped)

121

122

123

124

125

126

5:09

5:11

5:14

5:16

5:19

Elec. →
 Fl 1
 Fl 2 *ord.* *tongue ram*
 Ob 1 *p*
 Ob 2 *p*
 Cl (B♭) 1
 Cl (B♭) 2 *slap*
 Tb (B♭) 1 *sf*
 Tb (B♭) 2 *sf*
 Trb 1 *WITH instr. breathe OUT on notes, IN on rests (quietly)* (out) very suggestively (in) *mf* *sf*
 Trb 2 *WITH instr. breathe OUT on notes, IN on rests (quietly)* (out) very suggestively (in) *mf* *sf*
 Tuba *WITH instr. breathe OUT on notes, IN on rests (quietly)* (out) very suggestively (in) *mf* *sf*
 Perc. 1 (Bass drum) *pp*
 Arpa *D, C♯, B, E, F♯, G, A* *mf* *sff*
 Vni I 1 *col legno battuto* *mf*
 Vni II 1 *col legno battuto* *mf*
 (voice) *mf* *sff*
 Vlc *f* *freeze bow* *sf*
 (voice) *mf* *sff*
 Cb *f* *freeze bow* *sf*

127

128

129


130

131

5:21

5:23

5:26

Elec. 

Fl 1 **WITH instr.** breathe IN *f* HOLD breath

Fl 2 **WITH instr.** breathe IN *f* HOLD breath

Ob 1 **WITH instr.** breathe IN *f* HOLD breath

Ob 2 **WITH instr.** breathe IN *f* HOLD breath

Cl (B \flat) 1 **WITH instr.** breathe IN *f* HOLD breath

Cl (B \flat) 2 **WITH instr.** breathe IN *f* HOLD breath

Tb (B \flat) 1 **WITH instr.** breathe IN *f* HOLD breath

Tb (B \flat) 2 **WITH instr.** breathe IN *f* HOLD breath

Trb 1 *f* (out) breathe IN (quietly)

Trb 2 *f* (out) breathe IN (quietly)

Tuba *f* (out) breathe IN (quietly)

snare drum mallet

Pfte

(voice) *mf* breathe OUT on notes, IN on rests (quietly) exhalation and movement of the bow suggestive, as if wanted to move something strongly, to destroy it *mf* *sf*

Vni I (voice) *mf* *sf* breathe IN on notes, OUT on rests (quietly) suggestive inhale *sf* hold breath freeze bow

Vni II (voice) *mf* *sf* breathe IN on notes, OUT on rests (quietly) suggestive inhale *sf* hold breath freeze bow

Vle (voice) *mf* *sf* breathe OUT on notes, IN on rests (quietly) exhalation and movement of the bow suggestive, as if wanted to move something strongly, to destroy it *mf* *sf* breathe IN on notes, OUT on rests (quietly) suggestive inhale *sf* hold breath freeze bow

Vlc (voice) *mf* *sf* freeze bow

Cb (voice) *mf* *sf* freeze bow

5:28

5:31

Fl 1 HOLD breath

Fl 2 HOLD breath

Ob 1 HOLD breath

Ob 2 HOLD breath

Cl (Bb) 1 HOLD breath

Cl (Bb) 2 HOLD breath

Cor (F) 1 AIR only, WITH instr. air flutter mf

Cor (F) 2 AIR only, WITH instr. air flutter mf

Cor (F) 3 AIR only, WITH instr. air flutter mf

Cor (F) 4 AIR only, WITH instr. air flutter mf

Tb (Bb) 1 HOLD breath

Tb (Bb) 2 HOLD breath

Trb 1 HOLD breath

Trb 2 HOLD breath

Tuba HOLD breath

Pfte glissando

(Sob)

Vni I (voice) 1 mf pp

Vni I (voice) 2 mf pp

Vni I (voice) 1 exhalation and movement of the bow suggestive, as if wanted to move something strongly, to destroy it

Vni I (voice) 2 sempre crescendo f sf

Vni II (voice) 1 mf pp

Vni II (voice) 2 mf pp

Vni II (voice) 1 exhalation and movement of the bow suggestive, as if wanted to move something strongly, to destroy it

Vni II (voice) 2 sempre crescendo f sf

Vle (voice) 1 mf pp

Vle (voice) 2 mf pp

Vle (voice) 1 exhalation and movement of the bow suggestive, as if wanted to move something strongly, to destroy it

Vle (voice) 2 sempre crescendo f sf

(voice) (between speech and singing) hissing, closed throat, as if wanting to destroy something

Vlc mf freeze bow

(voice) (between speech and singing) hissing, closed throat, as if wanting to destroy something


Cb mf

5:33

5:35

5:38

5:40

Elec. 

 Fl 1 breathe OUT *f* (in)

 Fl 2 breathe OUT *f* (in)

 Ob 1 breathe OUT *f* (in)

 Ob 2 breathe OUT *f* (in)

 Cl (Bb) 1 breathe OUT *f* (in)

 Cl (Bb) 2 breathe OUT *f* (in)

 Cor (F) 1 *f* WITH instr. (in)

 Cor (F) 2 *f* WITH instr. (in)

 Cor (F) 3 *f* WITH instr. (in)

 Cor (F) 4 *f* WITH instr. (in)

 Tb (Bb) 1 breathe OUT *f* (in)

 Tb (Bb) 2 breathe OUT *f* (in)

 Trb 1 breathe OUT *f* (in)

 Trb 2 breathe OUT *f* (in)

 Tuba breathe OUT *f* (in)

 Pfte *mp* *glissando*

 Vni I (voice) *mf* *col legno battuto* sul A *p* *f* *p*

 Vni II (voice) *mf* *col legno battuto* sul G *sf* *f* *p*

 Vle (voice) *mf* *col legno battuto* sul C *sf* *mf* *sf*

 (voice) *glissando* *mf* *a* *sf*

 Vlc *f* freeze bow *f* *sf*

 (voice) *sf*

 Cb *sf*

137

138


139

140

5:43

5:45

I

Elec. 
 Fl 1 hold breath - (out) *f* *sf*
 Fl 2 hold breath - (out) *f* *sf*
 Ob 1 hold breath - (out) *f* *sf*
 Ob 2 hold breath - (out) *f* *sf*
 Cl (B♭) 1 hold breath - (out) *f* *sf*
 Cl (B♭) 2 hold breath - (out) *f* *sf*
 Cor (F) 1 hold breath - (out) *f* *sf*
 Cor (F) 2 hold breath - (out) *f* *sf*
 Cor (F) 3 hold breath - (out) *f* *sf*
 Cor (F) 4 hold breath - (out) *f* *sf*
 Tb (B♭) 1 hold breath - (out) *f* *sf*
 Tb (B♭) 2 hold breath - (out) *f* *sf*
 Trb 1 hold breath - (out) *f* *sf*
 Trb 2 hold breath - (out) *f* *sf*
 Tuba hold breath - (out) *f* *sf*

Pfte *mf* *f* *ff*
15^{ma}

Vni I 1 *f* sul G
 Vni I 1 *f* sul A
 Vni II 2 *f*
 Vlc 1 *f* sul A

141

142

5:47

5:50

Elec. **Trumpet embouchure**
 sputtering, loud and rude

Fl 1 *mf*
Trumpet embouchure
 sputtering, loud and rude

Fl 2 *mf*

Cl (B♭) 1 *f* *sf*
 Cl (B♭) 2 *mf*

Perc. 1 **snare drum**
 soft sticks double strokes *p*

Perc. 3 **snare drum**
 soft sticks double strokes *p*

Pfte *f* *f* (15^{ma})

Arpa *f*

(voice) *mp*

Vni I 1 *mp*
 2 *mp*

(voice) *mp*

Vni II 1 *mp*
 2 *mp*

Vle 1 *f*
 2 *f* sul D

Vlc sul C *mf* pizz.
 sul E *mf* pizz.

Cb *mf*

143

144

5:52

5:55

5:57

Elec.
 Fl 1
 Fl 2
 Cl (B♭) 1
 Cl (B♭) 2
 Tb (B♭) 1
 Tb (B♭) 2
 Perc. 1 (Snare drum)
 Perc. 3 (Snare drum)
 Pfte
 Arpa
 (voice)
 Vni I 1
 Vni I 2
 (voice)
 Vni II 1
 Vni II 2
 Vle 2
 Vlc
 Cb

Musical score for 'Diversions' showing staves for various instruments and voices across measures 145, 146, and 147. The score includes dynamics like *sf*, *p*, *mf*, and *f*, and performance instructions such as "double strokes" and "15^{ma}".

145

146

147

5:59

6:02

6:04

J ♩ = 115

Electronics (Elec.)

Flute 1 (Fl 1): (in) AIR only, WITH instr. hold breath; *f* ostentatiously and expressively; (out) *mf* to *sf*

Flute 2 (Fl 2): (in) AIR only, WITH instr. hold breath; *f* ostentatiously and expressively; (out) *mf* to *sf*

Oboe 1 (Ob 1): (in) AIR only, WITH instr. hold breath; *f* ostentatiously and expressively; (out) *mf* to *sf*

Oboe 2 (Ob 2): (in) AIR only, WITH instr. hold breath; *f* ostentatiously and expressively; (out) *mf* to *sf*

Clarinet (B♭) 1 (Cl (B♭) 1): (in) AIR only, WITH instr. hold breath; *f* ostentatiously and expressively; (out) *mf* to *sf*

Clarinet (B♭) 2 (Cl (B♭) 2): (in) AIR only, WITH instr. hold breath; *f* ostentatiously and expressively; (out) *mf* to *sf*

Cor (F) 1 (Cor (F) 1): (in) AIR only, WITH instr. hold breath; *f* ostentatiously and expressively; (out) *mf* to *sf*

Cor (F) 2 (Cor (F) 2): (in) AIR only, WITH instr. hold breath; *f* ostentatiously and expressively; (out) *mf* to *sf*

Cor (F) 3 (Cor (F) 3): (in) AIR only, WITH instr. hold breath; *f* ostentatiously and expressively; (out) *mf* to *sf*

Cor (F) 4 (Cor (F) 4): (in) AIR only, WITH instr. hold breath; *f* ostentatiously and expressively; (out) *mf* to *sf*

Tuba (Tb (B♭) 1): *pp*

Tuba (Tb (B♭) 2): *pp*

Trumpet 1 (Trb 1): (in) AIR only, WITH instr. hold breath; *f* ostentatiously and expressively; (out) *mf* to *sf*

Trumpet 2 (Trb 2): (in) AIR only, WITH instr. hold breath; *f* ostentatiously and expressively; (out) *mf* to *sf*

Tuba (Tuba): (in) AIR only, WITH instr. hold breath; *f* ostentatiously and expressively; (out) *mf* to *sf*

Percussion 1 (Perc. 1): double strokes; *p*

Percussion 3 (Perc. 3): double strokes; *p*

Piano (Pfte): *mp*

Arpa (Arpa): breathe IN hold breath; tuning key whistle tone; (out) *mf* to *sf*

Violin I (Vni I): (voice) breathe IN hold breath; freeze bow; (out) *mf* to *sf*

Violin II (Vni II): (voice) breathe IN hold breath; freeze bow; (out) *mf* to *sf*

Viola (Vle): (voice) breathe IN hold breath; freeze bow; (out) *mf* to *sf*

Violoncello (Vlc): sul C pizz.

Contrabass (Cb): sul G pizz.

6:06

6:08

6:11

6:13

Elec. **+ VOICE** shout, noisy

Trb 1 **f**

Trb 2 **f**

Perc. 1 **ff** (Snare drum)

Perc. 3 **mf** (Snare drum)

Pfte

Vni I (voice) 1 **mf** breathe IN (quietly)

Vni I (voice) 2 **mf**

Vni II (voice) 1 **mf** breathe IN (quietly)

Vni II (voice) 2 **mf**

Vle (voice) 1 **mf** breathe IN (quietly)

Vle (voice) 2 **mf**

Vlc **mf sf**

Cb **mf sf**

151 152 153 154

6:15

6:17

6:19

The musical score is organized into three measures: 155, 156, and 157. The instruments and their parts are as follows:

- Elec.**: A solid black bar across all three measures, indicating electronic silence.
- Fl 1, Fl 2**: Flute parts, mostly silent with some notes in measure 157.
- Ob 1, Ob 2**: Oboe parts, featuring long, sustained notes in measures 155 and 156, and more active parts in measure 157.
- Cl (Bb) 1, Cl (Bb) 2**: Clarinet parts with a "squeaky" texture, marked with *f* and *sf*.
- Trb 1**: Trumpet part with a "glissando" marking in measure 155, marked *ff*.
- Perc. 1, Perc. 3**: Percussion parts, including snare drum, with dynamic markings *p* and *ff*.
- Pfte**: Piano part with complex chordal textures and dynamic markings *mf*, *f*, and *ff*.
- Vni I (voice), Vni II (voice)**: Violin parts with a "voice" marking, featuring a rhythmic pattern of eighth notes and dynamic markings *mf*.
- Vle (voice)**: Viola parts with a "voice" marking, featuring a rhythmic pattern of eighth notes and dynamic markings *mf*.
- Vlc, Cb**: Violoncello and Contrabass parts, mostly silent with some notes in measure 157.

155

156

157

6:21

6:23

6:25

6:27

Elec.
 Fl 1
 Fl 2
 Ob 1
 Ob 2
 Cl (B \flat) 1
 Cl (B \flat) 2
 Cor (F) 1
 Cor (F) 2
 Cor (F) 3
 Cor (F) 4
 Tb (B \flat) 1
 Tb (B \flat) 2
 Trb 1
 Trb 2
 Perc. 1 (Snare drum)
 Perc. 3 (Snare drum)
 Pfte (15^{min})
 Vni I 1
 Vni I 2
 Vni I 3
 Vni II (voice)
 Vni II 1
 Vle (voice) 1
 Vle (voice) 2

Musical score for 'Diversions' showing orchestral and vocal parts from measures 158 to 161. The score includes parts for Flutes, Oboes, Clarinets, Cor Anglais, Trombones, Trumpets, Percussion, Piano/Forte, Violins I, Violins II, and Violas. Dynamics range from *sf* to *pp*. Performance instructions include 'aggressively', 'glissando', and 'div.'.

158

159

160

161

6:29

6:31

6:34

6:36

Elec.
 Fl 2
 Ob 1
 Cl (Bb) 1
 Cl (Bb) 2
 Cor (F) 1
 Cor (F) 4
 Trb 1
 Trb 2
 Pfte
 Arpa
 Vni I
 Vni II
 Vle

Musical score for 'Diversions' showing staves for various instruments and voices from measures 162 to 165. The score includes dynamic markings like *pp*, *mf*, *sf*, *p*, and *f*, as well as performance instructions such as "freeze bow", "sul G", and "hold breath".

162

163

164

165

breathe OUT on notes, IN on rests (quietly)

K 6:38

6:40

6:42

6:44

6:46

Elec. [Redacted]

Fl 1 [Bass Flute]

Fl 2

VOICE: a [undefined pitches] p sf p s rr

VOICE: s [undefined pitches] f mp p sf

Cor (F) 1 mp sf

Cor (F) 2 mp sf

Cor (F) 3 mp sf

Cor (F) 4 mp sf

Tb (B) 1 VOICE: [shout, noisy] f sf

Tb (B) 2 VOICE: [shout, noisy] f sf

Trb 1 VOICE: [shout, noisy] f sf

Trb 2 VOICE: [shout, noisy] f sf

Perc. 1 (Snare drum) wooden sticks on the rim (rub) p mf p

Perc. 3 (Snare drum) wooden sticks on the rim (rub) p mf

Pfte 15^{ma} mf f

Arpa "thunder" effect sf cluster

Vni I sul G mf sf

Vni I cluster mute string areas with left palm, (do not press completely) to get noisy sound without specific pitch mf sf

Vni II (voice) mf mf

Vle cluster mute string areas with left palm, (do not press completely) to get noisy sound without specific pitch f

Vlc

Cb

166

167

168

169

170

6:48

6:50

6:52

6:54

6:56

6:59

Flutes (Fl 1, Fl 2): Fl 1 has notes with accents and breath marks (p, t, s, h, sha, a). Fl 2 has notes with accents and breath marks (p, s, sh, h). Dynamics range from *sf* to *f*.

Cor Anglais (Cor (F) 1-4): Four parts with notes and breath marks. Dynamics include *sf* and *f*. Includes performance notes: "AIR only, WITH instr.", "(in) (hold)", "(out)", and "ostentatiously and expressively".

Trumpets (Trb 1, Trb 2) and Tuba: Trb 1 has notes with breath marks and dynamics (*f*). Trb 2 and Tuba have notes with dynamics (*f*). Includes performance notes: "AIR only, NO instr. ostentatiously and expressively (in) hold breath", "WITH instr.", and "glissando".

Percussion (Perc. 1, Perc. 3): Perc. 1 uses wooden sticks on the rim (rub) with dynamics *p*, *mf*, *p*. Perc. 3 uses wooden sticks on the rim (rub) with dynamics *p*, *mf*, *p*.

Piano (Pfte) and Arpa: Pfte has notes with dynamics (*sf*). Arpa has notes with dynamics (*sf*) and performance notes: "tap the soundboard (both hands)", "thunder effect", and "cluster".

Violins (Vni I, Vni II) and Viola (Vle): Vni I and Vni II have notes with dynamics (*mf*, *f*). Vle has notes with dynamics (*mf*) and performance notes: "cluster", "mute string areas with left palm, (do not press completely) to get noisy sound without specific pitch".

Violoncello (Vlc) and Contrabass (Cb): Vlc has notes with dynamics (*mf*, *sf*) and performance notes: "cluster", "mute string areas with left palm, (do not press completely) to get noisy sound without specific pitch". Cb has notes with dynamics (*ff*, *mf*, *sf*).

171

172

173

174

175

176

7:01

7:03

7:05

Electrical instruments (Elec.)

Flute 1 (Fl 1), Flute 2 (Fl 2), Oboe 1 (Ob 1), Oboe 2 (Ob 2), Clarinet in B-flat 1 (Cl (B \flat) 1), Clarinet in B-flat 2 (Cl (B \flat) 2), Trombone 1 (Tb (B \flat) 1), Trombone 2 (Tb (B \flat) 2), Trumpet 1 (Trb 1), Trumpet 2 (Trb 2), Tuba, Snare drum (Perc. 1), Tam-tam (Perc. 3), Piano (Pfte), Arpa, Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vlc), Contrabass (Cb)

Performance instructions: *f*, *mf*, *p*, *sf*, *sff*, *mp*, *glissando*, *squeaky*, *wooden sticks on the rim (rub)*, *wooden sticks hit the upper part*, *FREE IMPROVISATION (pitches & letters)*, *scale: c4-c5*, *scale: g4-c5, c1-g1*

Measure numbers: 177, 178, 179

Diversions

7:24

L ♩ = 56

(percussion player #1 turns the installation on by pressing the button placed on the ground)

7:07 7:09 7:11 7:13 7:15 7:17 7:19 7:22

GMMU
Elec.

Fl 1
Fl 2

Ob 1
Ob 2

Cl (B♭) 1
Cl (B♭) 2

Tb (B♭) 1
Tb (B♭) 2

Trb 1
Trb 2
Tuba

Perc. 1
(voice)
Perc. 3

Pfte

Arpa

Vni I
Vni II
Vle
Vlc
Cb

180 181 182 183 184 185 186 187 188

mf, sf, f, p, mp, sfz, squaky, Flauto, FREE RHYTHM (example), glissando, Tam-tam, (Tam-tam / Tibetan bowl), go to the installation, TURN ON the installation, then go back to Tamtam 1

7:28

7:32

7:36

7:41

7:45

7:49

7:54

GMMU

Vni I

Vni II

Vle

Vlc

Cb

189 190 191 192 193 194 195

7:58

8:02

8:06

8:11

8:15

8:19

GMMU

Tb (B \flat) 2

Trb 2

Go to the installation (take position 1)

Go to the installation (take position 2)

Vni I

Vni II

Vle

Vlc

Cb

196 197 198 199 200 201

196

197

198

199

200

201

8:24

8:28

8:32

8:36

8:41

8:45

8:49

8:54

8:58

GMMMU

F1 1 *Picc* *pp* *ppp* *pp* *ppp*

F1 2 *Picc*

Ob 1 unmount the reed and keep it put the instr. away *REED only* clean (simple) *p*

Tuba straight mute *pp* *ppp* *mp* wooden stick rub stick head against plate, long strokes, irregular tempo

Perc. 1 (Tam-tam) *mp*

Vni I 1 *pp* *pp* *pp* *p*

Vni I 2 *p* *p* *p* *p*

Vni I 3 *p* *p* *p* *p*

Vni II 1 *pp* *p* *p* *p*

Vni II 2 *p* *p* *p* *p*

Vni II 3 *p* *p* *p* *p*

Vlc 1 *p* *pp*

Vlc 2 *pp*

Cb 1 *p* *mp* *p* *pp* *mf*

Cb 2 *ppp* *p* *mp* *pp* *mp*

202 203 204 205 206 207 208 209 210

9:02

9:06

9:11

9:15

9:19

GMMMU

Ob 1 *mp*

Ob 2 REED only *p* *f* *p* *mf* *irregular glissandi*

Tb (B \flat) 1 *Go to the installation (take position 3)* *Go to the installation (take position 4)*

Trb 1 *Go to the installation (take position 3)*

Tuba

Perc. 1 (Tam-tam)

Perc. 3 (Tam-tam) wooden stick rub stick head against plate, long strokes, irregular tempo

Vni I 1 *mp* *p* *ppp*

Vni I 2 *pp* *ppp*

Vni I 3 *pp* *ppp*

Vni II 1 *mf* *mf* *ppp*

Vni II 2 *pp* *ppp*

Vni II 3 *pp* *ppp*

Vle 1 *pp* *ppp* *micro gliss.*

Vle 2 *pp* *ppp* *micro gliss.*

Cb 1 *p*

Cb 2 *p*

211

212

213

214

215

9:24 9:28 9:32 9:36 9:41 9:45 9:49 9:54 9:58 10:02

GMMU

Ob 1 (reed only) as squeaky as possible

Ob 2 (reed only) noisy

Perc. 1 (Tam-tam) single, long stroke

Perc. 3 (Tam-tam) single, long stroke

Arpa RH: tune string down (as far as possible) LH: pluck (irregular rhythm)

Vle 1 2

Vlc 1 2

Cb 1 2

pp p f mp mf p

single, long stroke (.)

clean (simple)

glissando

micro gliss.

ppp mp

216 217 218 219 220 221 222 223 224 225

10:06 10:11 10:15 10:19 10:24 10:28 10:32 10:36 10:41

Elec.

Ob 1

Perc. 1 improvised dynamics <=> f p pp

Perc. 3 improvised dynamics <=> f p pp

Arpa simile

Vle 1 2

Vlc 1 2

Cb 1 2

mf p

improvised dynamics <=> f p pp

simile

glissando

mf p

p f p p

glissando

mp

sul D

sul E

226 227 228 229 230 231 232 233 234

10:45

10:49

10:54

10:58

11:02

11:06

The musical score is arranged in a standard orchestral layout. At the top, a thick black bar with an arrow pointing right spans the width of the page, indicating a sustained electronic effect. Below this, the percussion parts (Perc. 1 and Perc. 3) use curved lines to represent tam-tam sounds. The string sections (Vni I, Vni II, Vle, Vlc, and Cb) are written in their respective staves, with various dynamic markings and performance instructions. The Vln I part starts with a *p* dynamic and moves to *ppp* by measure 239. The Vln II part has a *p* dynamic, a *sul A* instruction, and reaches *f* and *ppp* dynamics. The Vle part starts with *pp* and moves to *ppp*. The Vlc part has a *mf* dynamic and a *p* dynamic. The Cb part includes a *micro gliss.* instruction and a *mp* dynamic. The bottom of the page shows measure numbers 235 through 240.

235

236

237

238

239

240

11:11 (reed only) 11:15 11:19 11:24 clean (simple) 11:28

Ob 1 (reed only) *p* *mp* *p*

Ob 2 (reed only) *p* *f*

Perc. 3

Vni I *ppp* *pp*

Vni II *mf* *p*

Vle 1 *f* *ppp*

Vle 2

Vlc 1 *p*

Vlc 2 *p*

Cb 1 *mf* *p*

Cb 2 *mf*

241 242 243 244 245

11:32 (reed only) noisy 11:36 11:41 11:45 11:49 clean (simple)

Ob 1 *p* *f* *p* *p*

Ob 2 (reed only) *p* irregular glissandi *glissando* *glissando*

246 247 248 249 250

11:54 (reed only) micro gliss. 11:58 12:02 12:06 12:11 12:15 12:19 12:24

Ob 1 *pp*

Ob 2 (reed only) clean (simple) *p* *pp*

Tb (B) 1 straight metal mute *pp* *ppp* *pp* *glissando* *p*

Tb (B) 2 straight metal mute *ppp* *pp* *micro gliss.*

Trb 1 harmon mute *mf* *f* *pp* *pp*

Trb 2 harmon mute *p* *mp* *p*

251 252 253 254 255 256 257 258

12:28

12:32

12:36

12:41

12:45

12:49

12:54

12:58

13:02

13:06

13:11

END
13:15

The musical score is for four tubas, labeled Tb (B♭) 1, Tb (B♭) 2, Trb 1, and Trb 2. The score spans measures 259 to 269. Performance instructions include *glisando*, *glisando slow as possible, pitch may be unstable*, *pitch may be unstable*, *micro gliss.*, and *(slider)*. Dynamics range from *mp* to *ppp*. The score includes various musical notations such as notes, rests, and slurs.