

Leon Focker

HOW TO DISENTRAIN YOUR CAT WITH A LASER POINTER

For Large Ensemble And Loudspeakers

2024

Key to symbols

General remarks

Normal dynamics indicate the sounding result of an action, not the effort to be put in.

In contrast to this, dynamics in brackets indicate the intensity of the action, rather than the sounding result.

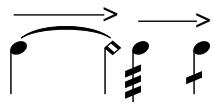
Accidentals apply until the end of the bar, apart from within boxes: In this case, they only apply to the current note.

Play everything without vibrato, except when otherwise notated.

Grace notes always come before the beat.



Slow, mid-tempo, and fast tremolo.



Arrows show a gradual change between the specified states.



Triangular noteheads indicate notes as high or as low as possible.



Let ring (l.v.).

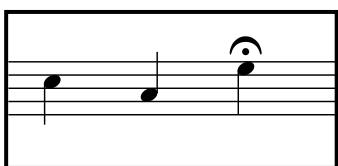
Box notation

A box around a staff means that this passage is to be played independently, i.e. the tempo is independent of the other players and/or the conductor. Sometimes multiple instruments will start with the same rhythmic patterns but then drift away from each other.

This is indicated by accelerando and ritardando marks. A thick barline represents synchronisation points. If the synchronisation point is indicated by the conductor mid-phrase, move on immediately, i.e. don't play to the end of the phrase/box.



If there is no other indication within the box, play its contents once and then move on.



When there is a fermata at the end of the box, this usually means to hold this note until the conductor gives the signal to move on to what comes after.



When the contents of the box are surrounded by repeat marks, repeat the indicated parts until the conductor gives the signal to move on to what comes after. Alternatively the number of repetitions may be specified, as in this example (4 times).









A tempo mark inside of a box applies to this box only. Other players may have other tempi.

Woodwinds


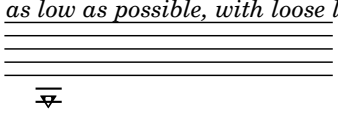






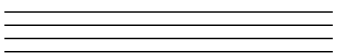
Glissandi

Try to play glissandi as smoothly as possible. If it is too difficult to perform a "real" glissando over a large interval, playing a chromatic scale and bending each note to the next using the embouchure can also work.

-  Slap Tongue (Flute, Clarinet, Bassoon without mouthpiece), fingered notation, i.e. resulting pitches may deviate from these.
-  Flutter Tongue.
-  (Pitched) air sound, fingered notation.
- blow at moutpiece*
 For clarinet and bassoon only: Maintain a short distance from the mouthpiece and blow air directly at its tip with pursed lips. For more stability, the clarinet can also put the bottom lip on the reed while blowing. This should result in a pitched air sound, possibly with more overtones and/or a slight whistle.
- shake*
 Shake the Clarinet while playing to achieve a vibrato-like effect.
-  Embouchure glissano, before or after note.

Brass

The French Horn sounds a 5th lower than notated, in both bass and treble clefs.

-  Flutter Tongue.
- as low as possible, with loose lips*
 Play as low as possible (even below pedal tones), to achieve an inconsistent, mumbling sound. It may be helpful to use only the upper lip.
-  Slap Tongue, fingered notation, i.e. resulting pitches may deviate from these..
-  Smack mouthpiece with palm, fingered notation. Putting baking paper in between the mouthpiece and the instrument might help to prevent the mouthpiece from getting stuck.
- flick bell*
 Flick the bell of your instrument. Find the purest sound possible.
-   (Pitched) air sound, fingered notation. Optionally a consonant or vowel sound might be notated above.
-  *squeeze tone*
 High lip tension and a lot of pressure but do not let the lips vibrate. This way some kind of "squeezing" sound should emerge.

Strings

msp / sp / psp / ord / pst / st / mst

flautando

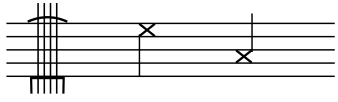


Contact point of the bow with the strings. Stays valid until new indication.

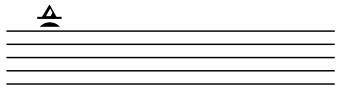
ord. means ordinary contact point as well as ordinary bow pressure. From left to right:

molto sul ponticello, sul ponticello, poco sul ponticello, ordinario, poco sul tasto, sul tasto, molto sul tasto.

(Molto) sul tasto, light bow pressure, muted sound.



Bridge Clef, indicating the contact point of the bow. The first note would be msp, the second one mst.



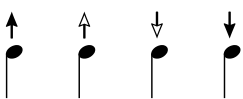
Bow on the bridge, resulting in a very high screeching sound.



Dampen strings with left hand.



Bartok pizzicato.



From left to right: almost no bow pressure (no discernable pitch), light bow pressure ('flautando'), more bow pressure than normal (pitch still discernable), lots of bow pressure (no clear pitch). These indications stay valid until revoked by ord. or another indication.

c.c.b. *c.l.b.*



Con crini battuto, col legno battuto. Either on a pitch (written in normal clef) or dampened with the left hand (written in bridge clef).

c.c.g.



Con crini gettato. The number of attacks can deviate from the number notated.

c.l.g.



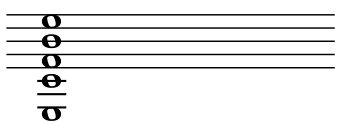
Col legno gettato. Either on a pitch (written in normal clef) or dampened with the left hand (written in bridge clef). The number of attacks can deviate from the number notated.



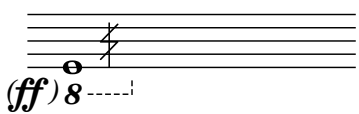
Artificial harmonic broken glissando. The upper finger moves relative to the lower one, like a slow but exaggerated vibrato, so that the harmonic jumps between different overtones. Do not follow the shape of the line exactly, as it just represents this action.

Double Bass

For this piece you will need a Five-String Double Bass. The Double Bass is always notated an octave higher than sounding.



Scordatura: Tune the 5th string so low, that it starts to slap against the fingerboard when played with a lot of pressure. Tune the string such a way that this effect is maximized. The low G is only a suggestion. You will not have to use this string for normal pitches.



Play the detuned 5th string with a lot of pressure in such a way, that the string slaps against the fingerboard. This percussive sound should be as consistent as possible. When doing an upwards glissando with this effect, the actual pitch is not as important as the percussive sound, which becomes quicker.

pizz. from above



Pizz. perpendicular to the string, i.e. not sideways as usual, so that the string slaps against the fingerboard. In order to be quick enough, you might have to use alternating fingers.

⊕



Spiccato on the 5th string. Dampen all strings with the left hand. This way, the 5th string should slap rhythmically against the fingerboard. The dynamics of the slap might vary between up-bow and down-bow. The rhythms that emerge from resulting accents are welcome.



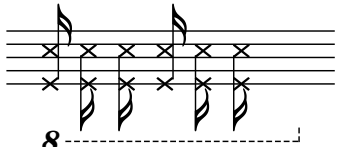
The same spiccato effect but not dampened.

c.l.b. c.c.b. c.l.g. c.c.b.



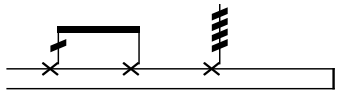
col legno battuto, con crini battuto, col legno gettato and con crini gettato on the 5th string should always produce the slapping sound.

c.c.b. / LHs



Con crini battuto and left hand slap. A stem going upwards is for the right hand (slap the strings with your bow), downwards for the left (slap the strings with your palm).

Percussion

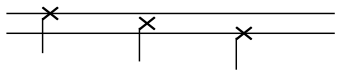


One tremolo dash indicates a double stroke. 4 dashes indicate a roll.

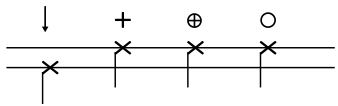


From left to right: Sticks, metal mallets (glockenspiel), hard plastic mallets, wooden xylophone mallets and soft timpani mallets.

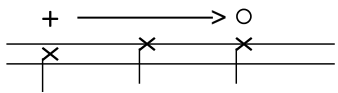
Hi-Hat



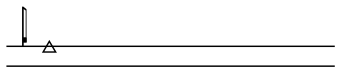
The staff lines indicate the position at which to hit the hi-hat. From left to right: Hit the bell (bright sound: when the hi-hat is opened, hitting the bell should not make it buzz); hit the middle of the hi-hat; hit the edge.



Symbols above the notes indicate what the pedal does. Left to right: Sound of hi-hat closing itself, i.e. don't hit with the stick; closed hi-hat; half opened-hi-hat (lot of buzz, almost no resonance); open hi-hat.



An arrow indicates a transition. In this case from closed to open and from hitting the hi-hat normally to hitting it on the bell.



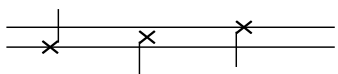
Bow the upper cymbal of the opened hi-hat.

Stones / Tiles

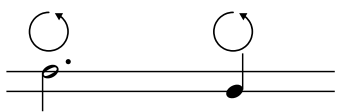
- 5 small ceramic tiles (e.g. one tile broken into 5 smaller pieces) that have different perceived pitches. They should be similar to the highest octave of the xylophone, i.e. have a very short decay and a distinct attack.
- 3 stones / pebbles, that produce 3 different-sounding unpitched attacks when hit with a metal mallet.



The 5 different tiles are represented with normal note heads, ordered by perceived pitch from low to high.



The 3 stones are represented with crossed note heads on the same staff as the tiles, order by perceived spectral content from low to high.



Use the stones to rub on the tiles, in order to create a continuous sound.

Xylophone

The xylophone sounds an octave higher than notated.

How to disentrain your cat with a laser pointer

Leon Focker

1 $\text{♩} = 60$

Conducting $\frac{4}{4}$ **do not conduct for 40"**

Tape 1 *ff* 2

Flute $\frac{4}{4}$ *until conductor signals to go on* *p* *f*

Oboe $\frac{4}{4}$ *until conductor signals to go on* *p* *f*

B-flat Clarinet $\frac{4}{4}$ *until conductor signals to go on* *p* *f*

Bassoon $\frac{4}{4}$ *until conductor signals to go on* *p* *f*

Hi-Hat $\frac{4}{4}$

Stones $\frac{4}{4}$

Xylophone $\frac{4}{4}$

Trumpet in c $\frac{4}{4}$

French Horn $\frac{4}{4}$

Trombone $\frac{4}{4}$ bucket mute *mp* 8

Tuba $\frac{4}{4}$ *mf*

Violin 1 $\frac{4}{4}$ *until conductor signals to go on* *mp* *ff*

Violin 2 $\frac{4}{4}$ *until conductor signals to go on* *mp* *ff*

Viola $\frac{4}{4}$ *until conductor signals to go on* *mp* *ff*

Cello $\frac{4}{4}$ *until conductor signals to go on* *mp* *ff*

Double Bass $\frac{4}{4}$ *ff* *until conductor signals to go on*

do not conduct for 40"

Cnd. 3 4

Tape

Fl. *ff* *mf* *f*
until conductor signals to go on

Ob. *mf* *f*
until conductor signals to go on

Cl. *mf* *f*
until conductor signals to go on

Bsn. *mf* *f*
until conductor signals to go on

Xyl.

Tpt.

Hn.

Tbn. *mp*
8
until conductor signals to go on

Tba.

Vn. 1 *ppp* *mf* *ff*
until conductor signals to go on

Vn. 2 *ppp* *ff*
until conductor signals to go on

Vla. *ppp* *ff*
until conductor signals to go on

Vc. *ppp* *ff*
until conductor signals to go on

Db. *ff*
until conductor signals to go on

Score for measures 33-35, featuring various instruments and dynamic markings.

Measures 33-35:

- Tape:** *f* (forte) with a rhythmic pattern of eighth notes.
- Fl. (Flute):** *p* (piano) in measure 33; *pp* (pianissimo) to *mp* (mezzo-piano) in measure 34; *pp* to *mp* in measure 35.
- Ob. (Oboe):** *pp* to *mp* in measure 35.
- Cl. (Clarinet):** *pp* to *mp* in measure 34; *pp* to *mp* in measure 35.
- Bsn. (Bassoon):** *pp* to *mp* in measure 35.
- St. (Steel Drum):** *f* (forte) with a continuous rhythmic pattern.
- Tpt. (Trumpet):** *p* (piano) in measure 34; *pp* to *p* in measure 35; *pp* to *mf* (mezzo-forte) in measure 35.
- Hn. (Horn):** *p* (piano) in measure 34; *pp* to *mp* in measure 35.
- Tbn. (Trombone):** *p* (piano) in measure 34; *pp* to *mp* in measure 35.
- Tba. (Tuba):** *pp* to *mp* in measure 35.
- Vn. 1 (Violin I):** *pp* to *p* in measure 34; *pp* in measure 35.
- Vn. 2 (Violin II):** *pp* to *p* in measure 34; *pp* in measure 35.
- Vla. (Viola):** *pp* to *p* in measure 34; *pp* in measure 35.
- Vc. (Violoncello):** *p* (piano) in measure 34; *p* in measure 35; *pp* to *mf* in measure 35.
- Db. (Double Bass):** *p* (piano) in measure 34; *pp* in measure 35.

Performance Instructions:

- bucket mute:** Indicated for the Tpt. part in measure 34.
- con sord.:** (con sordina) Indicated for Hn. and Tbn. parts.
- vib.:** (vibrato) Indicated for Tpt., Vn. 1, Vn. 2, Vla., and Vc. parts.
- non vib.:** (non vibrato) Indicated for the Tpt. part in measure 35.
- molto vib.:** (molto vibrato) Indicated for the Vc. part in measure 35.

Tape

Fl. *pp* *mf* *pp* *mf* *mf*

Ob. *pp* *mf* *pp* *mf* *mf*

Cl. *mp* *pp* *mf* *pp* *mf* *pp* *mf*

Bsn. *pp* *mf* *pp* *mf* *mf*

St. *mf* *pp* *mf* *pp* *mf* *f* *pp* *mf*

Tpt. *mf* *pp* *mf* *pp* *mf* *f* *pp* *mf*

Hn. *pp* *mf* *pp* *mf* *mf* *mp*

Tbn. *pp* *mf* *pp* *mf* *mf* *mp*

Tba. *pp* *mf* *pp* *mf* *mf* *mp*

Vn. 1 *mf* *pp* *mf*

Vn. 2 *mf* *pp* *mf*

Vla. *mf* *pp* *mf*

Vc. *non vib.* *pp* *mf* *pp* *mf* *pp*

Db. *mf* *pp* *mf*

6 7

Tape

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

St.

Tpt. *pp* **harmon mute**

Hn. *pp* **ouvert**

Tbn. *pp*

Tba. *pp*

Vn. 1 *pp* *f* *> molto vib.* *non vib.*

Vn. 2 *pp* *f*

Vla. *pp* *f* *> molto vib.* *non vib.*

Vc. *pp* *f* *> molto vib.* *non vib.*

Db. *pp* *f*

Tape

Fl. *pp* *mf* *pp* *mf* *pp* *mf*

Ob. *pp* *mf* *pp* *mf* *pp* *mf*

Cl. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Bsn. *pp* *mf* *pp* *f*

St. *pp* *mf* *pp* *f*

Tpt. *pp* *mf* *pp* *f*

Hn. *pp* *mf* *pp* *f*

Tbn. *pp* *mf* *pp* *f*

Tba. *pp* *mf* *pp* *f*

Vn. 1 *pp* *mf* *pp* *f*

Vn. 2 *pp* *mf* *pp* *f*

Vla. *pp* *mf* *pp* *f*

Vc. *pp* *mf* *pp* *f*

Db. *pp* *mf* *pp* *f*

as low as possible, with loose lips *breath when necessary*

as low as possible, with loose lips *breath when necessary*

as low as possible, with loose lips *breath when necessary*

as low as possible, with loose lips *breath when necessary*

shake

8

Score for measures 45-48, page 7. The score includes parts for Tape, Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Stripes (St.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Tuba (Tba.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 45: Flute and Bassoon play *pp* to *mf*. Clarinet plays *mf* with a triplet and a 'shake' marking. Bassoon plays *pp* to *mf*. Stripes play a rhythmic pattern. Trombone and Tuba play *mf*. Violin 1 and 2 play *mf*. Violoncello and Double Bass play *mf*.

Measure 46: Flute and Bassoon play *pp* to *mf*. Clarinet plays *pp* to *mf* with a triplet and a 'shake' marking. Bassoon plays *pp* to *mf*. Stripes play a rhythmic pattern. Trombone and Tuba play *mf*. Violin 1 and 2 play *mf*. Violoncello and Double Bass play *pp* to *mf*.

Measure 47: Flute and Bassoon play *mf*. Clarinet plays *pp* to *mf* with a triplet and a 'shake' marking. Bassoon plays *mf*. Stripes play a rhythmic pattern. Trombone and Tuba play *mf*. Violin 1 and 2 play *pp* to *mf* with 'molto vib.' markings. Violoncello and Double Bass play *mf*.

Measure 48: Flute and Bassoon play *mf*. Clarinet plays *mf*. Bassoon plays *mf*. Stripes play a rhythmic pattern. Trombone and Tuba play *mf*. Violin 1 and 2 play *mf* with 'non vib.' markings. Violoncello and Double Bass play *mf*.

Additional markings include 'remove reed' for the Bassoon and 'ouvert' for the Trumpet, Horn, Trombone, and Tuba.

Tape

St. *mp*
(f) 4:3 4:3 4:3 4:3 4:3 4:3 *mp*

Tba. *p*

Vn. 1 *ppp*

Vn. 2 *ppp*

Vla. *flautando* *ppp*

Vc. *ppp*

Db. *(ff)*

Tape

Fl. *mf*

Cl. *mf*

Tpt. *(f)*

Tbn. *mp*
gliss between notes ----->

Tba. *(f)*

Vn. 1 *(f)*

Vn. 2 *(f)* *c.l.b.*

Vla. *(f)* *c.l.b.*

Vc. *(f)* *c.l.b.*

Db. *pizz. from above*

mf 8

Tape

Fl.

Cl.

Bsn. *mp* attach reed

HH *mp* 3 3 3 3

Tpt. *mf*

Tbn.

Tba. *mf*

Vn. 1 *c.l.b.*

Vn. 2 *c.l.b.*

Vla. *mf* *c.l.b.*

Vc.

Db. 8 *f*

Detailed description of the musical score: The score is for page 57 of a 9-page section. It features a variety of instruments. The woodwinds (Flute, Clarinet, Bassoon) and brass (Trumpet, Trombone, Tuba) parts include complex rhythmic patterns with triplets and slurs. The Bassoon part has a specific instruction to 'attach reed' in the final measure. The Horns part consists of a rhythmic pattern of eighth notes with an 'mp' dynamic. The strings (Violin 1, Violin 2, Viola, Violoncello, Double Bass) have more melodic and harmonic parts, with some including triplets and accents. The Double Bass part starts with a bass drum pattern marked '8' and ends with a forte 'f' dynamic. The score is divided into four measures by vertical bar lines.

This page of a musical score, numbered 61, features a variety of instruments. The top section includes woodwinds: Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). Below them are brass instruments: Trumpet (Tpt.), Horn (Hn.), and Trombone (Tba.). The string section consists of Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into three measures. The first two measures show woodwinds and strings playing, while the trumpet, horn, and trombone are silent. In the third measure, the trumpet, horn, and trombone enter with a melodic line marked *p* (piano). The violin and viola parts continue with a rhythmic pattern, with the second violin part marked *mf* (mezzo-forte) and *pizz.* (pizzicato). The double bass part remains silent, indicated by a whole rest.

64 10

Tape

Fl.

Ob.

Cl.

Tpt.

Hn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

mp

mp

mp

mp

mp

mp

67 11

Tape

Vn. 1

Vn. 2

Vla.

Vc.

Db.

Arco

Arco

Arco

Arco

Arco

Tape

mf

12

Ob. mp

Cl. mp

Bsn. mp

Vn. 1 mf

ord. c.l.g.

begin playing during the violas first gettato, play slightly slower, until conductor signals to go on

mf

begin playing during the first violins second gettato, play slightly faster, until conductor signals to go on

mf

Tape

Fl. mf

Ob.

Cl.

Bsn.

Vn. 1 ord. 3 c.l.g. 3 ord. c.l.g.

Vn. 2 c.l.g. ord. c.l.g. 3

Vla. ord. c.l.g. 3 ord. c.l.g. ord. 3

overblow

Cnd. _____

Tape _____

13

Fl. *8* *3* *overblow* *f* *3*

Ob. *f*

Cl. *f*

Bsn. *f*

Vn. 1 *ord.* *3* *c.l.g.* *f* *ord. 3* *c.l.g.*

Vn. 2 *c.l.g.* *ord. 3 until conductor signals to go on* *f* *3* *c.l.g.*

Vla. *ord. 3* *until conductor signals to go on* *c.l.g.* *f* *ord. 3* *c.l.g.*

Vc. *f*

Db. *sf* *8* *con crini gettato*

80

do not conduct for at least 16", wait until unisono is achieved

Cnd. _____

Tape _____

Fl. *much air, some pitch* *8* *mp* *3* *until conductor signals to go on*

Hn. *48* *until conductor signals to go on* *p*

Tbn. *55* *bucket mute* *until conductor signals to go on* *p*

Vn. 1 *60* *flautando* *3* *c.l.g.* *overpressure on some isolated notes, else flautando* *rit. until unisono with flute -----> until conductor signals to go on* *p*

Vn. 2 *40* *flautando* *3* *c.l.g.* *3* *overpressure on some isolated notes, else flautando* *acc. until unisono with flute -----> until conductor signals to go on* *p*

Vla. *64* *flautando* *3* *c.l.g.* *3* *overpressure on some isolated notes, else flautando* *rit. until unisono with flute -----> until conductor signals to go on* *p*

14 15 $\text{♩} = 60$

Tape

Fl. *ord.*
f

Ob. *f*

Cl. *f*
3

HH *mp*

Hn. *ouvert*
p

Tba. *p*

Vn. 1 *ord.*
f
♯ c.l.b.
(ff)

Vn. 2 *ord.*
f
♯ c.l.b.
(f)

Vla. *ord.*
f
3
c.l.g.
♯ c.l.b.
(f)

Vc. *f*
3
c.l.g.
♯ c.l.b.
(f)

Db. *f*
8
♯ c.l.b. on IV
3
(f)

87 **6** **do not conduct for at least 20"**

Cnd.
Tape **16** (pulse should match ensemble)
f

Fl. *mp* *slow acc.* rest until conductor signals to go on

Ob. *mp* *slow rit.* rest until conductor signals to go on

Cl. *mp* *slow acc.* rest until conductor signals to go on

Bsn. *mp* *slow rit.* rest until conductor signals to go on

HH *mp* transition between mallets (having one in each hand), slightly (!) open Hi-Hat *slow acc.*

Tpt. *p* *slow rit.* *slow acc.*

Hn. *p* *slow acc.* *slow rit.*

Tbn. *p* *slow rit.* *slow acc.*

Tba. *p* *con sord.* *slow rit.*

Vn. 1 *mp* *pizz.* *slow acc.* *slow rit.*

Vn. 2 *mp* *pizz.* *slow rit.* *slow acc.*

Vla. *mp* *pizz.* *slow acc.* *slow rit.*

Vc. *mp* *pizz.* *slow rit.*

Db. *p* *8* *slow acc.*

Cnd. □

Tape □ 17

Fl. —

Ob. —

Cl. —

Bsn. —

HH *acc., until conductor signals to go on*

Tpt. *rit., until conductor signals to go on*

Hn. *rit., until conductor signals to go on*

Tbn. *rit., until conductor signals to go on*

Tba. *until conductor signals to go on*

Vn. 1 *acc., until conductor signals to go on*

Vn. 2 *rit., until conductor signals to go on*

Vla. *acc., until conductor signals to go on*

Vc. *acc., until conductor signals to go on*

Db. *rit. a tempo, until conductor signals to go on*

Arco —

Arco —

Arco —

Arco —

⊕

(ff) 8 x

do not conduct for 20", cues to strings and brass

Cnd. _____

Tape **18** _____

Fl. *mp* *continous decresc., play slightly faster than bassoon!
until conductor signals to go on*

Ob. *mp* *continous decresc., play slightly slower than clarinet!
until conductor signals to go on*

Cl. *mp* *continous decresc., play steady and independently!
until conductor signals to go on*

Bsn. *mp* *continous decresc., play slightly faster than clarinet!
until conductor signals to go on*

Tpt. *continous cresc.,
until conductor signals to go on*

Hn. *continous cresc.,
until conductor signals to go on*

Tbn. *continous cresc.,
until conductor signals to go on*

Tba. *continous cresc.,
until conductor signals to go on*

Vn. 1 *ord.* *p* *continous cresc.,
until conductor signals to go on*

Vn. 2 *ord.* *p* *continous cresc.,
until conductor signals to go on*

Vla. *ord.* *p* *continous cresc.,
until conductor signals to go on*

Vc. *ord.* *p* *continous cresc.,
until conductor signals to go on*

Db. *ord.* *mp* *continous cresc.,
until conductor signals to go on*

8

do not conduct, hold as long as you like.
At least 12"

Cnd. _____

Tape _____ 19 _____ 20

Fl.	<i>only air sound</i> <i>mp</i>	<i>after 1. rep.: ritardando, until conductor signals to go on</i>
Ob.	<i>only air sound</i> <i>mp</i>	<i>after 1. rep.: accelerando, until conductor signals to go on</i>
Cl.	<i>only air sound</i> <i>mp</i>	<i>after 1. rep.: ritardando, until conductor signals to go on</i>
Bsn.	<i>only air sound</i> <i>mp</i>	<i>until conductor signals to go on</i>
Tpt.	<i>mp</i>	<i>after 1. rep.: accelerando, until conductor signals to go on</i>
Hn.	<i>mp</i>	<i>until conductor signals to go on</i>
Tbn.	<i>flick bell (bright sound)</i> <i>mp</i>	<i>after 1. rep.: accelerando, until conductor signals to go on</i>
Tba.	<i>flick bell (bright sound)</i> <i>mp</i>	<i>after 1. rep.: ritardando, until conductor signals to go on</i>
Vn. 1	<i>c.l.b.</i> <i>mf</i>	<i>until conductor signals to go on</i>
Vn. 2	<i>c.l.b.</i> <i>mf</i>	<i>until conductor signals to go on</i>
Vla.	<i>c.l.b.</i> <i>mf</i>	<i>until conductor signals to go on</i>
Vc.	<i>c.l.b.</i> <i>mf</i>	<i>after 1. rep.: accelerando, until conductor signals to go on</i>
Db.	<i>c.l.b. on III</i> <i>mf</i>	<i>after 1. rep.: ritardando, until conductor signals to go on</i>

100 **7** ♩ = 60

Cnd.

Xyl. *mf*

Tbn. *mp* *breath when necessary*

Tba. *mp*

Vn. 1 *f* *c.l.b.*

Vn. 2 *f* *c.l.b.*

Vla. *f* *c.l.b.*

Vc. *f* *c.l.b.*

Db. *f* *c.c.b.* 8

104 Accelerando

Cnd.

Tape 21 *ff*

Fl. *f*

Cl. *f*

Xyl. *ff*

Hn. *pp*

Tbn. *pp*

Vn. 1 *additional accelerando*

Vn. 2 *additional accelerando*

Vla. *additional accelerando*

Vc. *ritardando*

Db. 8

Cnd.

Tape

Fl.

Ob.

Cl.

Bsn.

Xyl.

Tpt.

Hn.

Tbn.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

harmon mute

f

mf arco, m.s.p.

ff

pp

3

♩ = 82

Cnd.

Tape

Fl.

Ob.

Cl.

Bsn.

HH

Xyl.

Tpt.

Hn.

Tbn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

mp

mp *mf*

p

mf

pp *mp*

m.s.p. *> ord.*

f *pp*

m.s.p. *> ord.*

f *pp*

m.s.p. *> ord.*

f *pp*

m.s.p. *> ord.*

f *pp*

m.s.p. *> ord.*

f *pp*

do not conduct for 24"

Cnd. _____

Tape _____

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

HH *f*

slight accelerando

Tpt. *mf*

Hn. *mf*

slight ritardando

Tbn. *mf*

Tba. *f*

Vn. 1 *ff*

slight ritardando

Vn. 2 *ff*

slight accelerando

Vla. *ff*

Vc. *ff*

Db. *ff*

slight accelerando

Cnd. _____

Tape _____

Fl. *until conductor signals to go on*

Ob. *until conductor signals to go on*

Cl. *until conductor signals to go on*

Bsn. *until conductor signals to go on*

HH

accelerando il più possibile, until conductor signals to go on

Tpt. *until conductor signals to go on*

mp

Hn. *until conductor signals to go on*

mp

Tbn. *until conductor signals to go on*

Tba. *until conductor signals to go on*

Vn. 1 *until conductor signals to go on*
gradual glissando 1 semitone down

mf

Vn. 2 *until conductor signals to go on*

mf

Vla. *until conductor signals to go on*
gradual glissando 1 semitone up

mf

Vc. *until conductor signals to go on*
gradual glissando 1 semitone down

mf

Db. *until conductor signals to go on*

mf

♩ = 60

Tape

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Tpt. ouvert

Hn. *p* ouvert

Tbn. *p* ouvert

Tba. *mp* ouvert

Vn. 1 *p*

Vn. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

Tape

Fl. *p*

5x ≈ 60 only air sound

p *mf*

conductor conducts $q=45$, continuous crescendo

St. *(p)*

Tpt. *mp* *mp* *mp* *mp*

Hn. *mp* *mp* *mp* *mp*

Tbn. *mp* *mp* *mp* *mp*

Tba. *p* *p* *p* *p*

o i sch ff

o i sch ff

o continuously gliss up --> i sch ff ff

o i sch ff ff

o i sch ff ff

o i sch ff ff

127

Tape

Fl. *4x* *slight accelerando*

until conductor signals to go on

HH *mp*

St. *(mp)* *(mf)*

Tpt. *fast random trill with all valves* t... t... p... p...

Hn. *mf* sch sch t... t...

Tbn. *mf* sch sch t... p...

Tba. sch *mf* sch t... t... t...

Vn. 1 *mp*

Vn. 2 *mp*

Vla. *mp*

♩ = 60

Cnd.

Tape 24

Fl.

Ob.

Cl.

Bsn.

St.

Tpt.

p... p... p... p...

bucket mute ♩ ≈ 90 until conductor signals to go on

p

Hn.

p... p... p... p...

con sord. ♩ ≈ 80 until conductor signals to go on

p

Tbn.

p... p... p... p...

bucket mute ♩ ≈ 60 until conductor signals to go on

p

Tba.

p... p... p... p...

con sord. ♩ ≈ 70 until conductor signals to go on

mf

p

Vn. 1

Vn. 2

Vla.

Vc.

Db.

flautando

p

c.c.b.

mp

25

Tape

Fl. *more air, less pitch*
mp

Ob.

Cl. *blow at mouthpiece*

Bsn. *blow at mouthpiece*
ppp

Tpt. *squeeze tone*
pp

Hn.

Tbn.

Tba.

Vn. 1 *ppp*

Vn. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *flautando*
ppp

137

26

Tape

Fl.

Cl.

Bsn.

Vn. 1 ord.

Vn. 2 ord.

Vla. ord.

Vc. ord.

Db.

28 140 **9** ♩ = 72

Tape

HH *with an appropriate amount of swing*
mf

Db. *(f)* 8

143

Tape

HH

Vn. 1 *pp*

Vn. 2 *pp*

Vla. *pp*

Vc. *pp*

Db. *(ff)* c.c.b. / LHs

146

Tape

Fl. *p* *mp*

Cl. *mp*

Bsn. *p*

HH

Xyl.

Vn. 1

Vn. 2

Vla.

Vc.

Db. c.c.g. dampen all strings except the lowest

Tape

HH

ouvert
△ squeeze tone

Tpt.

ppp

Vn. 1

Vn. 2

Vla.

Vc.

Db.

8

(ff)

Tape

HH

ouvert

Tbn.

mf

15

Tba.

mf

Vn. 1

Vn. 2

Vla.

Db.

8

Tape

Tpt.

flick bell

mf

Tbn.

15

Tba.

Db.

8

♩ = 60

10 stop conducting, only give cues for woodwinds

Cnd.

Tape

Fl. *p*

Cl. *p*

Bsn. *p*

HH *mp* ≈ 52 bright sound
slow accelerando, until conductor signals to go on

Tpt. *mf* ≈ 60 flick bell
slow accelerando, until conductor signals to stop

Hn. *mf* ≈ 80 flick bell
slow accelerando, until conductor signals to stop

Tbn. *mf* ≈ 100 flick bell
until conductor signals to stop

Tba. *mf* ≈ 120 flick bell, until conductor signals to stop

Vn. 1 *ppp* ≈ 90 ord.

Vn. 2 *ppp* ≈ 90 ord.

Vla. *ppp* ≈ 60 ord.

Vc. *ppp* ≈ 75 ord.

Db. *ppp* ≈ 60 ord.

Tape

Fl. *mp*

Ob. *mp*

Cl. *mp* *mp*

Bsn. *mp* *p*

Vn. 1

Vn. 2

Vla.

Vc.

Db.



cue for percussion

signal trumpet to stop

signal French Horn to stop

Cnd.

Tape

St. *f*

Vn. 1 *rit. as much as you want to* *ff* sustain at least 4 seconds longer than viola

Vn. 2 *rit. as much as you want to* *ff* sustain at least 3 seconds longer than viola

Vla. *rit. as much as you want to* *ff* sustain at least 2 seconds longer than cello

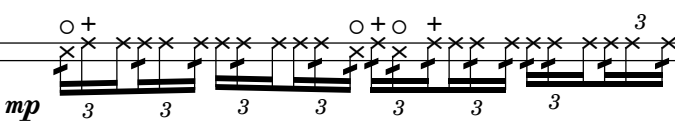
Vc. *rit. as much as you want to* *ff* sustain as long as you want to

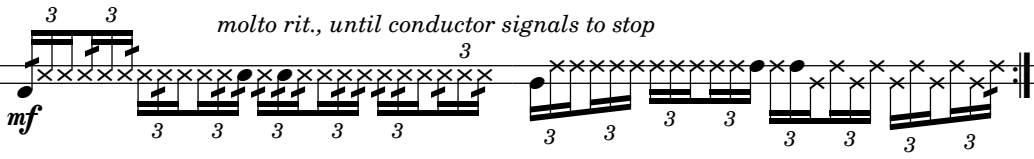
Db. *rit. as much as you want to* *ff*


signal players to stop in the following order: Tuba, Trombone, Percussion, Double Bass
Take as much time as you want. Percussion and Double Bass must be the last two instruments playing.

Cnd. _____

Tape _____ (when conductor signals double bass to stop) 28

HH *mp* 

St. *mf*  *molto rit., until conductor signals to stop*

Db. *mf*  when the conductor signals you to stop, keep going for at least 5 more seconds, then stop.