

# Ensemble Stück

Leon Focker

**do not conduct for 40"**

Conductor's part: *ff* until conductor signals to go on

Flute: *ff* until conductor signals to go on *mf* *f*

Oboe: *mf* until conductor signals to go on *f*

Clarinet: *mf* until conductor signals to go on *f*

Bassoon: *mf* until conductor signals to go on *f*

Xylophone: *mf* until conductor signals to go on *f*

Trumpet: *mp* until conductor signals to go on

Horn: *mp* until conductor signals to go on

Trombone: *mp* until conductor signals to go on

Tuba: *mp* until conductor signals to go on

Violin 1: *ppp* until conductor signals to go on *mf* *ff*

Violin 2: *ppp* until conductor signals to go on *ff*

Viola: *ppp* until conductor signals to go on *ff*

Violoncello: *ppp* until conductor signals to go on *ff*

Double Bass: *ff* until conductor signals to go on

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

**Measures 33-35:**

- Tape:** *f* (forte) at the start of measure 33.
- Fl.** (Flute): *p* (piano) in measure 33, *pp* (pianissimo) to *mp* (mezzo-piano) in measure 34, *pp* 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 34, *pp* to *mp* in measure 35.
- St.** (Steel Drum): *(f)* (forte) in measure 33, *con sord.* (con sordina) in measure 34, *pp* to *p* in measure 35.
- Tpt.** (Trumpet): *con sord.* in measure 33, *pp* to *p* in measure 34, *pp* to *mf* (mezzo-forte) in measure 35.
- Hn.** (Horn): *con sord.* in measure 33, *pp* to *mp* in measure 34, *pp* to *mp* in measure 35.
- Tbn.** (Trombone): *con sord.* in measure 33, *pp* to *mp* in measure 34, *pp* to *mp* in measure 35.
- Tba.** (Tuba): *con sord.* in measure 33, *pp* to *mp* in measure 34, *pp* to *mp* in measure 35.
- Vn. 1** (Violin 1): *pp* to *p* in measure 34, *pp* in measure 35.
- Vn. 2** (Violin 2): *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* in measure 33, *p* in measure 34, *pp* to *mf* in measure 35.
- Db.** (Double Bass): *p* in measure 33, *p* in measure 34, *pp* in measure 35.

**Dynamic Markings:** *f*, *p*, *pp*, *mp*, *mf*, *con sord.*, *vib.*, *non vib.*, *molto vib.*

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, strings, and solo voices. The instruments listed on the left are: Tape, Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), St. (String), Tpt. (Trumpet), Hn. (Horn), Tbn. (Trombone), Tba. (Tuba), Vn. 1 (Violin 1), Vn. 2 (Violin 2), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The score is divided into measures by vertical bar lines. Dynamic markings such as *mp* (mezzo-piano), *pp* (pianissimo), *mf* (mezzo-forte), and *f* (forte) are used throughout. Articulation marks, including trills (*tr*) and vibrato (*vib.*), are also present. The notation includes various musical symbols like notes, rests, and slurs, indicating the pitch and rhythm of the music.

Score for measures 39-41, page 5.

**Instrumentation:** Tape, Fl., Ob., Cl., Bsn., St., Tpt., Hn., Tbn., Tba., Vn. 1, Vn. 2, Vla., Vc., Db.

**Measure 39:**

- Tape:** Rest.
- Fl.:**  $\flat$ 2. (half note), *pp*.
- Ob.:**  $\sharp$ 2. (half note), *pp*.
- Cl.:** 2. (half note), *pp*.
- Bsn.:** 2. (half note), *pp*.
- St.:** 8th notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Tpt.:** 2. (half note), *pp*.
- Hn.:** 2. (half note), *pp*.
- Tbn.:** 2. (half note), *pp*.
- Tba.:** 2. (half note), *pp*.
- Vn. 1:** Rest.
- Vn. 2:** 2. (half note), *pp*.
- Vla.:** 2. (half note), *pp*.
- Vc.:** 2. (half note), *pp*.
- Db.:** 2. (half note), *pp*.

**Measure 40:**

- Fl.:** Rest.
- Ob.:** Rest.
- Cl.:** Rest.
- Bsn.:** Rest.
- St.:** Rest.
- Tpt.:** Rest.
- Hn.:** Rest.
- Tbn.:** Rest.
- Tba.:** Rest.
- Vn. 1:**  $\flat$ 2. (half note), *f*.
- Vn. 2:**  $\flat$ 2. (half note), *f*.
- Vla.:**  $\flat$ 2. (half note), *f*.
- Vc.:**  $\flat$ 2. (half note), *f*.
- Db.:**  $\flat$ 2. (half note), *f*.

**Measure 41:**

- Fl.:** Rest.
- Ob.:** Rest.
- Cl.:** Rest.
- Bsn.:** Rest.
- St.:** Rest.
- Tpt.:** Rest.
- Hn.:** Rest.
- Tbn.:** Rest.
- Tba.:** Rest.
- Vn. 1:**  $\flat$ 2. (half note), *non vib.*
- Vn. 2:**  $\flat$ 2. (half note), *non vib.*
- Vla.:**  $\flat$ 2. (half note), *non vib.*
- Vc.:**  $\flat$ 2. (half note), *non vib.*
- Db.:**  $\flat$ 2. (half note), *non vib.*

**Measure 42:**

- Fl.:** Rest.
- Ob.:** Rest.
- Cl.:** Rest.
- Bsn.:** Rest.
- St.:** Rest.
- Tpt.:** Rest.
- Hn.:** Rest.
- Tbn.:** Rest.
- Tba.:** Rest.
- Vn. 1:** Rest.
- Vn. 2:** Rest.
- Vla.:** Rest.
- Vc.:** Rest.
- Db.:** Rest.

Score for measures 42-44, featuring various instruments and dynamics.

**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* *breath when neccessary*

**Hn.** *pp* *breath when neccessary*

**Tbn.** *pp* *15* *con sord.* *breath when neccessary*

**Tba.** *pp*

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

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

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

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

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

Score for measures 45-47, page 7.

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

**Ob.** *p* *mf* *pp* *mf* *shake*

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

**Bsn.** *pp* *mf* *pp* *mf* **remove reed**

**St.**

**Tpt.** **ouvert**

**Hn.**

**Tbn.** *15* **ouvert**

**Tba.** **ouvert**

**Vn. 1** *mf* *pp* *mf* *molto vib.* *non vib.*

**Vn. 2** *mf* *pp* *mf* *molto vib.* *non vib.*

**Vla.** *mf* *pp* *mf* *molto vib.* *non vib.*

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

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

Score for measures 49-52. Instruments: Tape, St., Tba., Vn. 1, Vn. 2, Vla., Vc., Db.

Measure 49: St. (f), Tba. (p), Vn. 1 (ppp), Vn. 2 (ppp), Vla. (ppp, flautando), Vc. (ppp), Db. (ff).

Measure 50: St. (f), Tba. (p), Vn. 1 (ppp), Vn. 2 (ppp), Vla. (ppp), Vc. (ppp), Db. (ff).

Measure 51: St. (f), Tba. (p), Vn. 1 (ppp), Vn. 2 (ppp), Vla. (ppp), Vc. (ppp), Db. (ff).

Measure 52: St. (mp), Tba. (p), Vn. 1 (ppp), Vn. 2 (ppp), Vla. (ppp), Vc. (ppp), Db. (ff).

Score for measures 53-56. Instruments: Tape, Fl., Cl., Tpt., Tbn., Tba., Vn. 1, Vn. 2, Vla., Vc., Db.

Measure 53: Fl. (mf), Cl. (mf), Tpt. (f), Tbn. (mp, gliss between notes ----->), Tba. (f), Vn. 1 (f), Vn. 2 (f), Vla. (f), Vc. (f), Db. (mf).

Measure 54: Fl. (mf), Cl. (mf), Tpt. (f), Tbn. (mp, gliss between notes ----->), Tba. (f), Vn. 1 (f), Vn. 2 (f), Vla. (f), Vc. (f), Db. (mf).

Measure 55: Fl. (mf), Cl. (mf), Tpt. (f), Tbn. (mp, gliss between notes ----->), Tba. (f), Vn. 1 (f), Vn. 2 (f), Vla. (f), Vc. (f), Db. (mf).

Measure 56: Fl. (mf), Cl. (mf), Tpt. (f), Tbn. (mp, gliss between notes ----->), Tba. (f), Vn. 1 (f), Vn. 2 (f), Vla. (f), Vc. (f), Db. (mf, pizz. from above).



Tape

Fl.

Ob.

Cl.

Bsn.

HH

Tpt.

Hn.

Tbn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.



64

Tape

Fl.

Ob.

Cl.

Tpt.

Hn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

*mp*

*mp*

*mp*

*mp*

*mp*

67

Tape

Vn. 1

Vn. 2

Vla.

Vc.

Db.

Arco

Arco

Arco

Arco

Arco

Tape

Ob. *mf*

Cl. *mp*

Bsn. *mp*

Vn. 1 *mf*

Vn. 2

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

Vla.

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

76

Tape

Fl. *mf*

*begin playing during the second violins first gettato, until conductor signals to go on*

Ob.

Cl.

Bsn.

Vn. 1 *ord. 3*

Vn. 2

Vla.

Cnd.

Tape

Fl.

8

3

overblow

f

3

Ob.

f

Cl.

f

Bsn.

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

con crini gettato

Db.

sf

8

80

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

Cnd.

Tape

Fl.

much air, some pitch

mp

8

3

until conductor signals to go on

Hn.

mp

48

bucket mute

until conductor signals to go on

p

Tbn.

mp

55

bucket mute

until conductor signals to go on

p

Vn. 1

flautando

mp

60

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

flautando

mp

40

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.

flautando

mp

65

3

c.l.g.

3 overpressure on some isolated notes, else flautando

rit. until unisono with flute -----> until conductor signals to go on

p

♩ = 64

♩ = 60

Score for measures 81-85, featuring a variety of instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trombone (Tba.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score includes dynamic markings such as *f*, *mp*, *p*, and *ff*, as well as articulation and performance instructions like *ord.*, *3*, *mp*, *p*, *ff*, *c.l.b.*, and *c.l.b. on IV*.

The score is divided into measures 81 through 85. The first four measures (81-84) are marked with a tempo of 64 (♩ = 64), and the final measure (85) is marked with a tempo of 60 (♩ = 60). The instruments and their parts are as follows:

- Fl.**: Flute, starting with a forte (*f*) dynamic and a melodic line.
- Ob.**: Oboe, starting with a forte (*f*) dynamic and a melodic line.
- Cl.**: Clarinet, starting with a forte (*f*) dynamic and a melodic line.
- HH**: Horn, starting with a mezzo-piano (*mp*) dynamic and a melodic line.
- Hn.**: Horn, starting with a piano (*p*) dynamic and a melodic line.
- Tba.**: Trombone, starting with a piano (*p*) dynamic and a melodic line.
- Vn. 1**: Violin 1, starting with a forte (*f*) dynamic and a melodic line.
- Vn. 2**: Violin 2, starting with a forte (*f*) dynamic and a melodic line.
- Vla.**: Viola, starting with a forte (*f*) dynamic and a melodic line.
- Vc.**: Violoncello, starting with a forte (*f*) dynamic and a melodic line.
- Db.**: Double Bass, starting with a forte (*f*) dynamic and a melodic line.

The score includes various musical notations such as notes, rests, and dynamic markings. The first four measures (81-84) are marked with a tempo of 64 (♩ = 64), and the final measure (85) is marked with a tempo of 60 (♩ = 60). The instruments and their parts are as follows:

- Fl.**: Flute, starting with a forte (*f*) dynamic and a melodic line.
- Ob.**: Oboe, starting with a forte (*f*) dynamic and a melodic line.
- Cl.**: Clarinet, starting with a forte (*f*) dynamic and a melodic line.
- HH**: Horn, starting with a mezzo-piano (*mp*) dynamic and a melodic line.
- Hn.**: Horn, starting with a piano (*p*) dynamic and a melodic line.
- Tba.**: Trombone, starting with a piano (*p*) dynamic and a melodic line.
- Vn. 1**: Violin 1, starting with a forte (*f*) dynamic and a melodic line.
- Vn. 2**: Violin 2, starting with a forte (*f*) dynamic and a melodic line.
- Vla.**: Viola, starting with a forte (*f*) dynamic and a melodic line.
- Vc.**: Violoncello, starting with a forte (*f*) dynamic and a melodic line.
- Db.**: Double Bass, starting with a forte (*f*) dynamic and a melodic line.



90

**hold for as long as you like**

Cnd.

Tape

Fl.

Ob.

Cl.

Bsn.

HH

Tpt.

Hn.

Tbn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

Arco

Arco

Arco

Arco



*ff*




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

Cnd.


Tape

Fl.




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

Ob.




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

Cl.



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

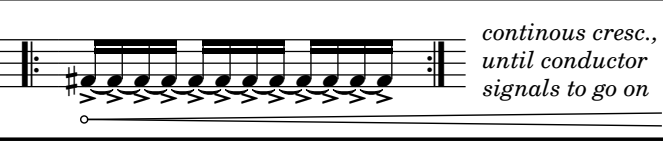
Bsn.



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

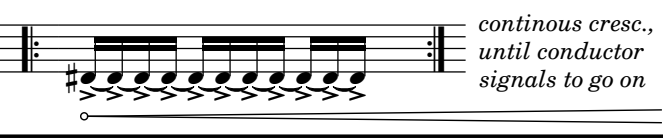
Tpt.

Steine reiben?




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.



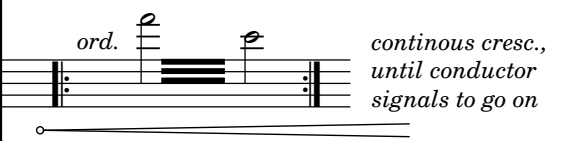
continous cresc.,  
until conductor  
signals to go on

Vn. 1




continous cresc.,  
until conductor  
signals to go on

Vn. 2



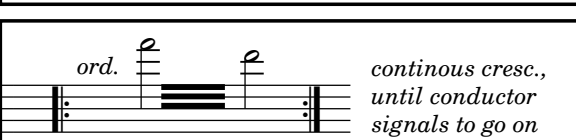
continous cresc.,  
until conductor  
signals to go on

Vla.




continous cresc.,  
until conductor  
signals to go on

Vc.



continous cresc.,  
until conductor  
signals to go on

Db.



continous cresc.,  
until conductor  
signals to go on


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

Cnd.

Tape

Fl.

only air sound




mp

after 1. rep.: ritardando,  
until conductor signals to go on

Ob.

only air sound




mp

after 1. rep.: accelerando,  
until conductor signals to go on

Cl.

only air sound




mp

after 1. rep.: ritardando,  
until conductor signals to go on

Bsn.


only air sound



mp

until conductor signals to go on


Tpt.



mp

after 1. rep.: accelerando,  
until conductor signals to go on

Hn.

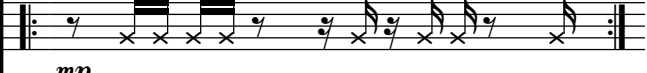


mp

until conductor signals to go on

Tbn.

flick bell (bright sound)




mp

after 1. rep.: accelerando,  
until conductor signals to go on

Tba.


flick bell (bright sound)



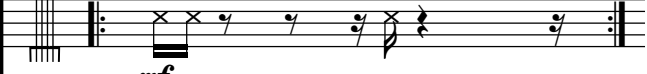
mp

after 1. rep.: ritardando,  
until conductor signals to go on

Vn. 1




c.l.b.




mf

until conductor signals to go on

Vn. 2



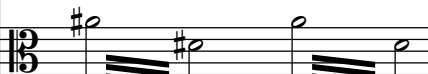
c.l.b.




mf

until conductor signals to go on

Vla.




c.l.b.




mf

until conductor signals to go on

Vc.



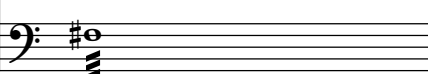
c.l.b.




mf

after 1. rep.: accelerando,  
until conductor signals to go on

Db.



c.l.b. on III



mf

after 1. rep.: ritardando,  
until conductor signals to go on

100 

7

 ♩ = 60

Cnd.

Xyl.

Tbn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

ouvert

ouvert

mp

mp

(f)

(f)

(f)

(f)

(f)

(f) 8

mf

breath when neccessary

104 Accelerando

Cnd.

Tape

Fl.

Cl.

Xyl.

Tpt.

Hn.

Tbn.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

ff

f

f

cluster notieren?

ff

pp

pp

additional accelerando

additional accelerando

additional accelerando

ritardando

8

Cnd.

Tape

Fl.

Ob.

Cl.

Bsn.

Xyl.

Tpt.

Hn.

Tbn.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

*f*

*f*

*pp*

*arco, m.s.p.*

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*



Cnd.

Tape

Fl.

Musical staff for Flute (Fl.). Treble clef, key signature of one sharp (F#). The staff contains a whole note chord of F#4 and a fermata. The dynamic marking *ff* is present.

Ob.

Musical staff for Oboe (Ob.). Treble clef, key signature of one sharp (F#). The staff contains a whole note chord of F#4 and a fermata. The dynamic marking *ff* is present.

Cl.

Musical staff for Clarinet (Cl.). Treble clef, key signature of one sharp (F#). The staff contains a whole note chord of F#4 and a fermata. The dynamic marking *ff* is present.

Bsn.

Musical staff for Bassoon (Bsn.). Bass clef, key signature of one sharp (F#). The staff contains a whole note chord of F#4 and a fermata. The dynamic marking *ff* is present.

HH

Musical staff for Handbells (HH). Treble clef, key signature of one sharp (F#). The staff contains a complex rhythmic pattern of eighth and sixteenth notes, including triplets and sixteenth-note groups. The dynamic marking *f* is present. Performance instructions include *slight accelerando* and various articulation marks (plus, circle, down arrow).

Tpt.

Musical staff for Trumpet (Tpt.). Treble clef, key signature of one sharp (F#). The staff contains a melody starting on F#4, moving down stepwise, with slurs and accents. The dynamic marking *mf* is present.

Hn.

Musical staff for Horn (Hn.). Bass clef, key signature of one sharp (F#). The staff contains a melody starting on F#3, moving up stepwise, with slurs and accents. The dynamic marking *mf* is present. Performance instructions include *slight ritardando* and a five-measure rest.

Tbn.

Musical staff for Trombone (Tbn.). Bass clef, key signature of one sharp (F#). The staff contains a whole note chord of F#4 and a fermata. The dynamic marking *mf* is present.

Tba.

Musical staff for Tuba (Tba.). Bass clef, key signature of one sharp (F#). The staff contains a melody starting on F#2, moving up stepwise, with slurs and accents. The dynamic marking *f* is present.

Vn. 1

Musical staff for Violin 1 (Vn. 1). Treble clef, key signature of one sharp (F#). The staff contains a melody starting on F#4, moving down stepwise, with slurs and accents. The dynamic marking *ff* is present. Performance instructions include *slight ritardando*.

Vn. 2

Musical staff for Violin 2 (Vn. 2). Treble clef, key signature of one sharp (F#). The staff contains a melody starting on F#4, moving down stepwise, with slurs and accents. The dynamic marking *ff* is present. Performance instructions include *slight accelerando*.

Vla.

Musical staff for Viola (Vla.). Bass clef, key signature of one sharp (F#). The staff contains a melody starting on F#3, moving up stepwise, with slurs and accents. The dynamic marking *ff* is present.

Vc.

Musical staff for Violoncello (Vc.). Bass clef, key signature of one sharp (F#). The staff contains a melody starting on F#3, moving up stepwise, with slurs and accents. The dynamic marking *ff* is present.

Db.

Musical staff for Double Bass (Db.). Bass clef, key signature of one sharp (F#). The staff contains a melody starting on F#2, moving up stepwise, with slurs and accents. The dynamic marking *ff* is present. Performance instructions include *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* **multiphonics?** *mp*

Tbn. *until conductor signals to go on*

Tba. *until conductor signals to go on* **multiphonics?**

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

Score for measures 118-122. The score includes parts for Tape, Fl., Ob., Cl., Bsn., Hn., Tbn., Tba., Vn. 1, Vn. 2, Vla., Vc., and Db. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked as ♩ = 60.

Measure 118: Fl. (f), Ob. (f), Cl. (f), Bsn. (f), Hn. (p), Tbn. (p), Tba. (mp), Vn. 1 (p), Vn. 2 (p), Vla. (p), Vc. (p), Db. (p).

Measure 119: Fl. (p), Ob. (p), Cl. (p), Bsn. (p), Hn. (p), Tbn. (p), Tba. (z), Vn. 1 (p), Vn. 2 (p), Vla. (p), Vc. (p), Db. (p).

Measure 120: Fl. (p), Ob. (p), Cl. (p), Bsn. (p), Hn. (p), Tbn. (p), Tba. (p), Vn. 1 (p), Vn. 2 (p), Vla. (p), Vc. (p), Db. (p).

Measure 121: Fl. (p), Ob. (p), Cl. (p), Bsn. (p), Hn. (p), Tbn. (p), Tba. (p), Vn. 1 (p), Vn. 2 (p), Vla. (p), Vc. (p), Db. (p).

Measure 122: Fl. (p), Ob. (p), Cl. (p), Bsn. (p), Hn. (p), Tbn. (ouvert), Tba. (p), Vn. 1 (p), Vn. 2 (p), Vla. (p), Vc. (p), Db. (p).



Tape

Fl.

5x  $\approx 60$  only air sound

conductor conducts  $q=45$ , continuous crescendo

$p$   $mf$

Tpt.

$mp$

Hn.

$mp$

Tbn.

continuously gliss up -->

$mp$

Tba.

$p$

127

Tape

Fl.

4x

slight accelerando

until conductor signals to go on

HH

$mp$

fast random trill with all valves

Tpt.

$mf$

Hn.

$mf$

Tbn.

$mf$

Tba.

$sch$

Vn. 1

$mp$

Vn. 2

$mp$

Vla.

$mp$

[illegible]

134  $\text{♩} = 60$

Tape

Fl. *more air, less pitch* *mp*

Ob.

Cl. *blow at mouthpiece*

Bsn. *blow at mouthpiece*

Tpt. *ppp* *squeeze tone* *pp*

Hn.

Tbn.

Tba.

Vn. 1 *ppp*

Vn. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *flautando* *ppp*

137

Fl.

Cl.

Bsn.

Vn. 1 *ord.*

Vn. 2 *ord.*

Vla. *ord.*

Vc. *ord.*

Db.

**28** *140* 9 ♩ = 72

The musical score for 'Tape' by John Cage is presented on three staves. The top staff, labeled 'Tape', contains a series of notes with stems pointing downwards. The middle staff, labeled 'HH', features a complex sequence of notes and rests, with some notes marked with 'x' and others with '3'. The bottom staff, labeled 'Db.', shows a series of notes with stems pointing downwards, including a dynamic marking of  $(f)$  and a note marked with '8'. The score is annotated with various musical symbols and dynamic markings, including  $(f)$  and  $8$ .

143

The musical score for "The Great Wall" by John Adams is presented in a multi-staff format. The top staff is a "Tape" part, which includes a sequence of rhythmic and melodic elements: a series of eighth notes with a "6" above them, followed by a quarter note with a "+" above it, then a quarter note with a "3" above it, and finally a quarter note with a "+" above it. This is followed by a series of eighth notes with a "6" above them, then a quarter note with a "+" above it, and finally a quarter note with a "3" above it. The tape part then continues with a series of eighth notes, followed by a quarter note with a "+" above it, and finally a quarter note with a "3" above it. The string ensemble (Vn. 1, Vn. 2, Vla., Vc., Db.) is shown in a grand staff. The first two staves (Vn. 1 and Vn. 2) are in treble clef, and the last three staves (Vla., Vc., and Db.) are in bass clef. The string ensemble part begins with a "pp" (pianissimo) dynamic marking. The double bass (Db.) part is marked with "c.c.b. / LHs" and "ff" (fortissimo). The score is divided into measures by vertical bar lines, and the overall structure is organized into systems.

146

The musical score for "The Great Wall" by John Adams is presented in a multi-staff format. The top staff is labeled "Tape" and contains a series of rhythmic marks (plus and minus signs) and a sequence of notes. Below this are staves for HH (Harp), Tpt. (Trumpet), Vn. 1 (Violin 1), Vn. 2 (Violin 2), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The HH part features a "squeeze tone" and a sequence of notes. The Tpt. part is marked *pp*. The Vn. 1 and Vn. 2 parts are marked *pp*. The Vla. part is marked *pp*. The Vc. part is marked *pp*. The Db. part is marked *ff* and features a sequence of notes. The score is divided into three measures, with the third measure containing a large crescendo line.

[illegible][illegible]

159

**10 stop conducting, only give cues for woodwinds**

Tape

Fl.


Cl.

Bsn.

$p$

HH

**♪ ≈ 52**

*mf*  *slow accelerando,  
until conductor signals to stop*

T<sub>pt.</sub>

**♩ ≈ 60**

*flick bell*

*slow accelerando,  
until conductor signals to stop*

*mf*

Hn.

**♩ ≈ 80**

*flick bell*

*slow accelerando,  
until conductor signals to stop*

Tbn.

**♪ ≈ 10**

00 *flick bell*

*mf*

*until conductor signals to stop*

Tba.

|

0 flick bell,  
until conductor signals to go on

*mf*

Vn. 1

**♩ ≈ 90**

0 ord.

*ppp*

Vn. 2

**♩ ≈ 90**

*ppp*

Vla.

  $\approx 60$

*ppp*

Vc.

**♩ ≈ 75**

*ppp*

Db.

$\approx 60$

*ppp*

163

Tape

Fl.

Ob.

Cl.

Bsn.

*mp*

*mp*

*mp*

*p*

Vn. 1

Vn. 2

Vla.

Vc.

Db.

166

Tape

cue for percussion

signal trumpet to stop

signal French Horn to stop

St.

*f*

*rit. as much as you want to*

*sustain at least 7 seconds longer than viola*

*ff*

*rit. as much as you want to*

*sustain at least 5 seconds longer than viola*

*ff*

*rit. as much as you want to*

*sustain at least 2 seconds longer than cello*

*ff*

*rit. as much as you want to*

*sustain as long as you want to*

*ff*

*rit. as much as you want to*

*ff*

170

**signal Trombone to stop**

Tape

HH

St.

Db.

continue until you are the last one playing, then stop at will.