

How to disentrain your cat with a laser pointer

Leon Focker

[illegible]

do not conduct for 40"

Conductor (Cnd.) staff: empty staff with a vertical bar line at the end of the 40-second mark.

Tape staff: empty staff with a vertical bar line at the end of the 40-second mark.

Flute (Fl.) staff: *ff* dynamic marking. A box contains the instruction "until conductor signals to go on" above a half note G₄ (with a flat) and a half note G₄ (with a flat) tied together, with a crescendo hairpin leading to a *f* dynamic marking.

Oboe (Ob.) staff: A box contains the instruction "until conductor signals to go on" above a half note G₄ (with a flat) and a half note G₄ (with a flat) tied together, with a crescendo hairpin leading to a *f* dynamic marking.

Clarinet (Cl.) staff: A box contains the instruction "until conductor signals to go on" above a half note G₄ (with a sharp) and a half note G₄ (with a sharp) tied together, with a crescendo hairpin leading to a *f* dynamic marking.

Bassoon (Bsn.) staff: A box contains the instruction "until conductor signals to go on" above a half note G₄ (with a flat) and a half note G₄ (with a flat) tied together, with a crescendo hairpin leading to a *f* dynamic marking.

Xylophone (Xyl.) staff: empty staff with a vertical bar line at the end of the 40-second mark.

Trumpet (Tpt.) staff: empty staff with a vertical bar line at the end of the 40-second mark.

Horn (Hn.) staff: empty staff with a vertical bar line at the end of the 40-second mark.

Trombone (Tbn.) staff: *mp* dynamic marking. A box contains the instruction "until conductor signals to go on" above a half note G₃ (with a flat) and a half note G₃ (with a flat) tied together, with a crescendo hairpin leading to a *f* dynamic marking. Below the staff is a dotted line with the number 8.

Tuba (Tba.) staff: *mp* dynamic marking. A box contains the instruction "until conductor signals to go on" above a half note G₃ (with a flat) and a half note G₃ (with a flat) tied together, with a crescendo hairpin leading to a *f* dynamic marking.

Violin 1 (Vn. 1) staff: *ppp* dynamic marking. A box contains the instruction "until conductor signals to go on" above a half note G₄ (with a sharp) and a half note G₄ (with a sharp) tied together, with a crescendo hairpin leading to a *ff* dynamic marking.

Violin 2 (Vn. 2) staff: *ppp* dynamic marking. A box contains the instruction "until conductor signals to go on" above a half note G₄ (with a flat) and a half note G₄ (with a flat) tied together, with a crescendo hairpin leading to a *ff* dynamic marking.

Viola (Vla.) staff: *ppp* dynamic marking. A box contains the instruction "until conductor signals to go on" above a half note G₄ (with a flat) and a half note G₄ (with a flat) tied together, with a crescendo hairpin leading to a *ff* dynamic marking.

Violoncello (Vc.) staff: *ppp* dynamic marking. A box contains the instruction "until conductor signals to go on" above a half note G₄ (with a flat) and a half note G₄ (with a flat) tied together, with a crescendo hairpin leading to a *ff* dynamic marking.

Double Bass (Db.) staff: *ff* dynamic marking. A box contains the instruction "until conductor signals to go on" above a half note G₃ (with a flat) and a half note G₃ (with a flat) tied together, with a crescendo hairpin leading to a *ff* dynamic marking.

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* 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 34.
- St. (Steel Drum):** *(f)* (forte) in measure 33, *pp* to *p* in measure 34, *pp* to *p* in measure 35.
- Tpt. (Trumpet):** *con sord.* (con sordina) 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.
- Tbn. (Trombone):** *con sord.* in measure 33, *pp* to *mp* in measure 34.
- Tba. (Tuba):** *con sord.* in measure 33, *pp* to *mp* in measure 34.
- 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, *pp* in measure 35.

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

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

Score for measures 39-41, page 5.

Measures 39-41:

- Tape:** Rest in measure 39, followed by a rhythmic pattern in measures 40 and 41.
- Fl.** \flat 2. pp (half note), rest in measures 40 and 41.
- Ob.** \sharp 2. pp (half note), rest in measures 40 and 41.
- Cl.** \flat 2. pp (half note), rest in measures 40 and 41.
- Bsn.** \flat 2. pp (half note), rest in measures 40 and 41.
- St.** Rhythmic pattern in measure 39, rest in measures 40 and 41.
- Tpt.** \flat 2. pp (half note), rest in measures 40 and 41. **harmon mute** in measure 41.
- Hn.** \flat 2. pp (half note), rest in measures 40 and 41. **ouvert** in measure 41.
- Tbn.** \flat 2. pp (half note), rest in measures 40 and 41.
- Tba.** \flat 2. pp (half note), rest in measures 40 and 41.
- Vn. 1:** pp (half note), f (half note), $> molto vib.$ (half note), $non vib.$ (half note).
- Vn. 2:** pp (half note), f (half note), rest in measure 41.
- Vla.** pp (half note), f (half note), $> molto vib.$ (half note), $non vib.$ (half note).
- Vc.** pp (half note), f (half note), $> molto vib.$ (half note), $non vib.$ (half note).
- Db.** pp (half note), f (half note), rest in measure 41.

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

Hn. *pp* *as low as possible, with loose lips* *breath when neccessary*

Tbn. *pp* *as low as possible, with loose lips* *breath when neccessary*

Tba. *pp* *as low as possible, with loose lips* *breath when neccessary*

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

Measure 49: *mp* (Tape), *(f)* 4:3 (St.), *p* (Tba.), *ppp* (Vn. 1, Vn. 2, Vla., Vc.), *(ff)* (Db).

Measure 50: *ppp* (Vn. 1, Vn. 2, Vla., Vc.), *(ff)* (Db).

Measure 51: *ppp* (Vn. 1, Vn. 2, Vla., Vc.), *(ff)* (Db).

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

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

Measure 53: *mf* (Cl.), *(f)* (Tpt.), *mp* (Tbn.), *(f)* (Tba.), *(f)* (Vn. 1), *(f)* (Vn. 2), *(f)* (Vla.), *(f)* (Vc.), *(f)* (Db).

Measure 54: *mf* (Cl.), *(f)* (Tpt.), *mp* (Tbn.), *(f)* (Tba.), *(f)* (Vn. 1), *(f)* (Vn. 2), *(f)* (Vla.), *(f)* (Vc.), *(f)* (Db).

Measure 55: *mf* (Cl.), *(f)* (Tpt.), *mp* (Tbn.), *(f)* (Tba.), *(f)* (Vn. 1), *(f)* (Vn. 2), *(f)* (Vla.), *(f)* (Vc.), *(f)* (Db).

Measure 56: *mf* (Cl.), *(f)* (Tpt.), *mp* (Tbn.), *(f)* (Tba.), *(f)* (Vn. 1), *(f)* (Vn. 2), *(f)* (Vla.), *(f)* (Vc.), *(f)* (Db).

Tape

Fl.

Ob.

Cl.

Bsn.

HH

Tpt.

Hn.

Tbn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

Tape

Fl.

Ob.

Cl.

Tpt.

Hn.

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

Cnd.

Tape

Fl.

8

3

overblow

f

3

Ob.

f

Cl.

f

Bsn.

Vn. 1

ord.

3

c.l.g.

f

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

3

until conductor signals to go on

Hn.

con sord.

p

until conductor signals to go on

Tbn.

bucket mute

p

until conductor signals to go on

Vn. 1

flautando

mp

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

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

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 81-84, featuring various instruments and dynamics.

Fl. *ord.* *f*

Ob. *f*

Cl. *f* *3*

HH *mp*

Hn. *ouvert*

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)*

Cnd.

Tape

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

slow acc.


Cnd.		
Tape		
Fl.		
Ob.		
Cl.		
Bsn.		
HH		
Tpt.		
Hn.		
Tbn.		
Tba.		
Vn. 1		Arco
Vn. 2		Arco
Vla.		Arco
Vc.		Arco
Db.		

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

Cnd.

Tape

Fl.



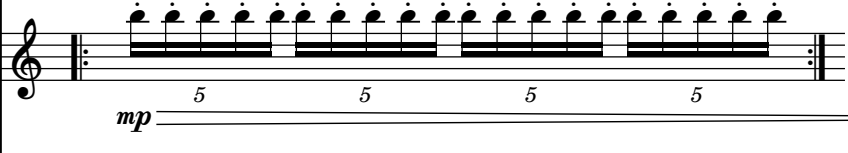
*continous decresc., play slightly faster than bassoon!
until conductor signals to go on*

Ob.



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

Cl.



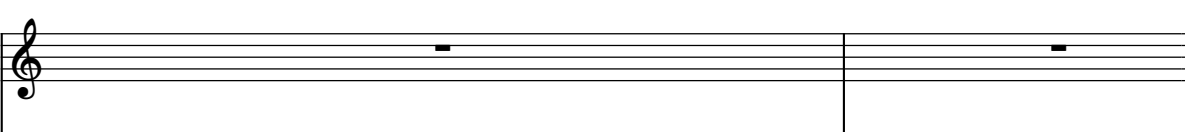
*continous decresc., play steady and independently!
until conductor signals to go on*

Bsn.



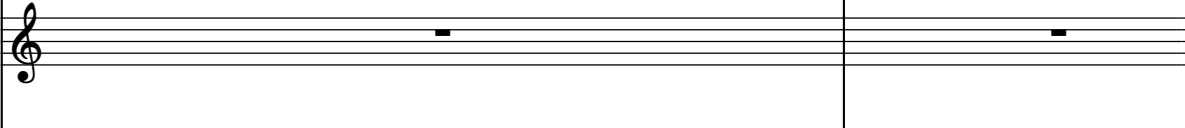
*continous decresc., play slightly faster than clarinet!
until conductor signals to go on*

Tpt.



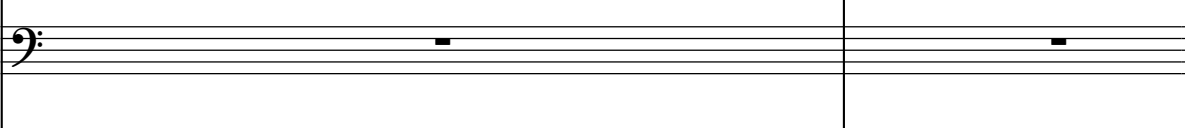
*continous cresc.,
until conductor
signals to go on*

Hn.



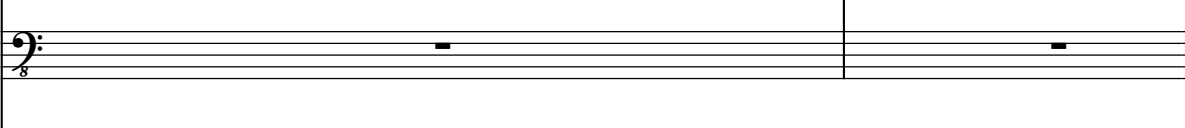
*continous cresc.,
until conductor
signals to go on*

Tbn.



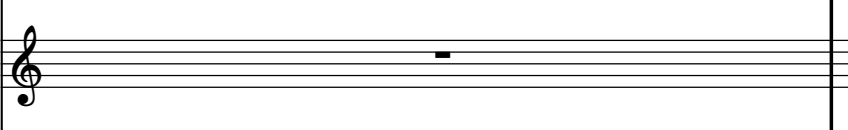
*continous cresc.,
until conductor
signals to go on*

Tba.



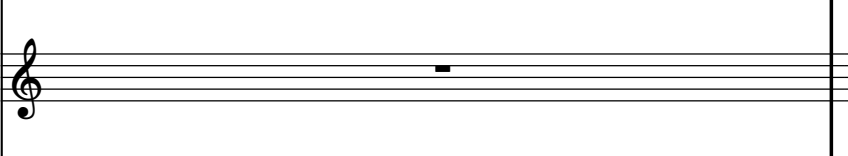
*continous cresc.,
until conductor
signals to go on*

Vn. 1



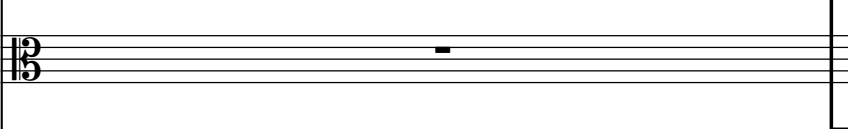
*ord. p continous cresc.,
until conductor
signals to go on*

Vn. 2



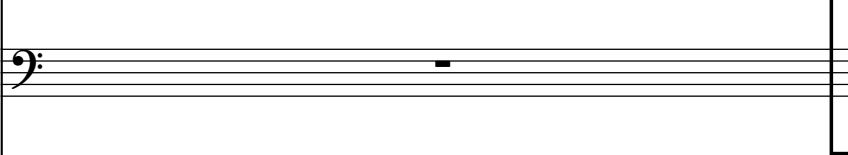
*ord. p continous cresc.,
until conductor
signals to go on*

Vla.




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

Vc.



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

Db.



*ord. p 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







mf

until conductor signals to go on

Vn. 2







mf

until conductor signals to go on

Vla.







mf

until conductor signals to go on

Vc.

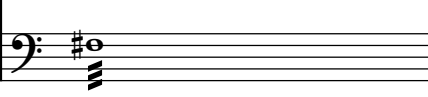





mf

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

Db.





mf

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

Cnd.

Xyl.

Tbn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

mp

c.l.b.

(f)

c.l.b.

(f)

c.l.b.

(f)

c.l.b.

(f)

c.c.b.

(f)

8

mf

breath when neccessary

mp

104 **Accelerando**

Cnd.

Tape

Fl.

Cl.

Xyl.

Hn.

Tbn.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

ff

f

f

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.
 Soloist

[illegible]

Cnd.

Tape

Fl.

Ob.

Cl.

Bsn.

HH

Tpt.

Hn.

Tbn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

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

Score for measures 118-122, featuring various instruments and dynamics.

Measures 118-122:

- Fl.** *f* (half note), *p* (half note), tied to measure 120.
- Ob.** *f* (half note), *p* (half note), tied to measure 120.
- Cl.** *f* (half note), *p* (half note), tied to measure 120.
- Bsn.** *f* (half note), *p* (half note), tied to measure 120.
- Tpt.** Rest, tied to measure 120.
- Hn.** Rest, *p* (half note), tied to measure 120.
- Tbn.** Rest, *p* (half note), tied to measure 120.
- Tba.** *mp* (half note), rest, tied to measure 120.
- Vn. 1** *p* (half note), tied to measure 120.
- Vn. 2** *p* (half note), tied to measure 120.
- Vla.** *p* (half note), tied to measure 120.
- Vc.** *p* (half note), tied to measure 120.
- Db.** *p* (half note), tied to measure 120.

Measures 121-122:

- Fl.** Rest, tied to measure 120.
- Ob.** Rest, tied to measure 120.
- Cl.** Rest, tied to measure 120.
- Bsn.** Rest, tied to measure 120.
- Tpt.** **ouvert** (half note), tied to measure 120.
- Hn.** Rest, tied to measure 120.
- Tbn.** **ouvert** (half note), tied to measure 120.
- Tba.** **ouvert** (half note), tied to measure 120.
- Vn. 1** Rest, tied to measure 120.
- Vn. 2** Rest, tied to measure 120.
- Vla.** Rest, tied to measure 120.
- Vc.** Rest, tied to measure 120.
- Db.** Rest, tied to measure 120.

Score for the first system of "The Great Wall of China" by John Williams. The score includes parts for Tape, Flute (Fl.), Strings (St.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), and Tuba (Tba.).

The Flute part features a 5x repeated note with a tempo marking of approximately 60 and a dynamic of *p*. The Strings part has a conductor's tempo marking of *q=45* and a dynamic of *mf*.

The other instruments have various dynamics and articulations, including glissandos and accents.

[illegible]

131

♩ = 60

Cnd.

Tape

Fl.

Ob.

Cl.

Bsn.

St.

Tpt.

Hn.

Tbn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

pp

pp

pp

pp

f

p bucket mute ≈ 90 until conductor signals to go on

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

p bucket mute ≈ 60 until conductor signals to go on

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

mf

flautando

p

p

p

p

p

c.c.b.

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

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*

Db.

mf

(f) 8

143

Tape

HH

Vn. 1

Vn. 2

Vla.

Vc.

Db.

pp

pp

pp

pp

ff

c.c.b. / LHs

8

146

Tape

Fl.

Cl.

Bsn.

HH

Xyl.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

p

mp

mp

p 3

c.c.g.

♢ *dampen all strings except the lowest*

8

Tape
 HH
 ouvert
 △ squeeze tone
 Tpt.
 pp
 Vn. 1
 Vn. 2
 Vla.
 Vc.
 Db.
 8
 (ff)

[illegible][illegible]

Cnd.

Tape

Fl.

p

p

Cl.

p

Bsn.

p

HH

mp

bright sound

slow accelerando, until conductor signals to go on

Tpt.

mf

flick bell

slow accelerando, until conductor signals to stop

Hn.

mf

flick bell

slow accelerando, until conductor signals to stop

Tbn.

mf

flick bell

until conductor signals to stop

Tba.

mf

flick bell, until conductor signals to stop

Vn. 1

ppp

ord.

Vn. 2

ppp

ord.

Vla.

ppp

ord.

Vc.

ppp

ord.

Db.

ppp

ord.

163

Tape

Fl.

Ob.

Cl.

Bsn.

mp

mp

mp

mp

p

Vn. 1

Vn. 2

Vla.

Vc.

Db.

166

Cnd.

Tape

St.

cue for percussion

signal trumpet to stop

signal French Horn to stop

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

32

170

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.

HH

St.

Db.

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