

# Ensemble Stück

Leon Focker

[illegible]

**do not conduct for 40"**

[illegible]

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

**Measures 33-35:**

- Tape:** *f* (forte) in 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.
- 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; *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; *pp* in measure 35.

**Measure 35 Details:**

- Fl.** *pp* (pianissimo).
- Ob.** *pp* to *mp* (mezzo-piano).
- Cl.** *pp* to *mp* (mezzo-piano).
- Bsn.** *pp* to *mp* (mezzo-piano).
- Tpt.** *pp* to *mf* (mezzo-forte).
- Hn.** *pp* to *mp* (mezzo-piano).
- Tbn.** *pp* to *mp* (mezzo-piano).
- Tba.** *pp* to *mp* (mezzo-piano).
- Vn. 1** *pp* (pianissimo).
- Vn. 2** *pp* (pianissimo).
- Vla.** *pp* (pianissimo).
- Vc.** *pp* to *mf* (mezzo-forte).
- Db.** *pp* (pianissimo).

Tape

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

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

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*

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpet, Horn, Trombone, Tuba) are in the upper staves. The string section (Violin 1, Violin 2, Viola, Violoncello, Double Bass) is in the lower staves. The percussion section (Tape, Snare, Tom-tom, Cymbal) is in the upper right. The score includes various dynamic markings (mp, pp, mf, f) and articulation (trills, vibrato, non vib.).

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, D5, E5, F5, G5, A5).
- 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:**

- Tape: Rest.
- 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:**

- Tape: 8th notes (A4, B4, C5, D5, E5, F5, G5, A5).
- 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*, *> molto vib.*, *non vib.* (quarter note).
- Vn. 2:  $\flat$ 2. (half note), *f*.
- Vla.:  $\flat$ 2. (half note), *f*, *> molto vib.*, *non vib.* (quarter note).
- Vc.:  $\flat$ 2. (half note), *f*, *> molto vib.*, *non vib.* (quarter note).
- Db.:  $\flat$ 2. (half note), *f*.

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* *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.** **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*

4

♩ = ♩. (♩ = 90)

Tape

mp

St.

(f)

mp

Tba.

p

Vn. 1

ppp

Vn. 2

ppp

Vla.

flautando

ppp

Vc.

ppp

Db.

ff

53

Tape

Fl.

mf

Cl.

mf

Tpt.

(f)

Tbn.

gliss between notes ----->

mp

Tba.

(f)

Vn. 1

(f)

Vn. 2

c.l.b.

(f)

Vla.

c.l.b.

(f)

Vc.

c.l.b.

(f)

Db.

pizz. from above

mf 8



Tape

Fl.

Ob.

Cl.

Bsn.

HH

Tpt.

Hn.

Tbn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

Score for measures 61-63, featuring various instruments and a Tape track.

**Measures 61-63:**

- Tape:** Silent.
- Fl. (Flute):** Measures 61-62: Quarter notes (F#4, G4) with accents. Measure 63: Quarter notes (F#4, G4) with accents.
- Ob. (Oboe):** Measures 61-62: Quarter notes (F#4, G4) with accents. Measure 63: Quarter notes (F#4, G4) with accents.
- Cl. (Clarinet):** Measures 61-62: Quarter notes (F#4, G4) with accents. Measure 63: Quarter notes (F#4, G4) with accents.
- Tpt. (Trumpet):** Measures 61-62: Rest. Measure 63: Quarter notes (F#4, G4) with accents.
- Hn. (Horn):** Measures 61-62: Rest. Measure 63: Quarter notes (F#4, G4) with accents.
- Tba. (Tuba):** Measures 61-62: Rest. Measure 63: Quarter notes (F#4, G4) with accents.
- Vn. 1 (Violin 1):** Measures 61-62: Quarter notes (F#4, G4) with accents. Measure 63: Quarter notes (F#4, G4) with accents.
- Vn. 2 (Violin 2):** Measures 61-62: Quarter notes (F#4, G4) with accents. Measure 63: Quarter notes (F#4, G4) with accents.
- Vla. (Viola):** Measures 61-62: Quarter notes (F#4, G4) with accents. Measure 63: Quarter notes (F#4, G4) with accents.
- Vc. (Violoncello):** Measures 61-62: Quarter notes (F#4, G4) with accents. Measure 63: Quarter notes (F#4, G4) with accents.
- Db. (Double Bass):** Measures 61-62: Quarter notes (F#4, G4) with accents. Measure 63: Quarter notes (F#4, G4) with accents.

Score for measures 64-66. The score includes parts for Tape, Fl., Ob., Cl., Tpt., Hn., Tba., Vn. 1, Vn. 2, Vla., Vc., and Db. The key signature is one sharp (F#). The time signature is 3/4. The score shows various musical notations including eighth notes, quarter notes, and rests. The dynamic marking *mp* is present in measures 65 and 66.

Score for measures 67-70. The score includes parts for Vn. 1, Vn. 2, Vla., Vc., and Db. The key signature is one sharp (F#). The time signature is 3/4. The score shows various musical notations including eighth notes, quarter notes, and rests. The dynamic marking *mp* is present in measures 67 and 68. The word *Arco* is written above the strings in measures 69 and 70.



[illegible]

80

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

Cnd.

Tape

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

Cl.

Hn. *bucket mute until conductor signals to go on*

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

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

Vn. 2 *flautando*  
*c.l.g.*  
*acc. until unisono with flute -----> until conductor signals to go on*

Vla. *flautando*  
*c.l.g.*  
*rit. until unisono with flute -----> until conductor signals to go on*

♩ = 64

♩ = 60

Score for measures 81-85, featuring various instruments and dynamics.

**Fl.** *ord.* *f*

**Ob.** *f*

**Cl.** *f* 3

**HH** *mp*

**Hn.** *p* >

**Tba.** *p*

**Vn. 1** *f* *c.l.b.* *(ff)*

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

**Vla.** *f* 3 *c.l.b.* *(f)*

**Vc.** *f* 3 *c.l.b.* *(f)*

**Db.** *(f)* 8 *c.l.b. on IV* 3 *(f)*



90

**hold for as long as you like**

Cnd.

Tape

Fl.

Ob.

Cl.

Bsn.

HH

T<sub>pt.</sub>

Hn.

Tbn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

Arco

Arco

Arco

Arco



***(ff)***

8



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

*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.

c.l.b. on III

mf

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

Cnd.

Xyl.

Tbn. *ouvert*

Tba. *ouvert*

Vn. 1 *mp* *c.l.b.*

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

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

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

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

*mf* *breath when neccessary*

*mp*

*(f)* 8

104 **Accelerando**

Cnd.

Tape

Fl. *ff*

Cl. *f*

Xyl. *f* *cluster notieren?*

Tpt. *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.



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* **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 tempo is marked as ♩ = 60. The key signature is one sharp (F#).

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

The word "ouvert" is written in the Tbn. part in measure 122.



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.

$mp$



♩ = 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

with an appropriate amount of swing

*f* 8

143

146

The musical score is for the piece "The Great Wall" by John Williams. It features a tape recording of a wall at the beginning, which is a key element of the film's score. The score is written for a large orchestra, including Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horns (HH), Xylophone (Xyl.), Violins 1 and 2 (Vn. 1, Vn. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in 4/4 time and is written in G major. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score is divided into three measures. The first measure shows the tape recording of the wall, with the Flute and Clarinet playing a melody. The second measure shows the Flute and Clarinet playing a melody, with the Bassoon and Horns playing a melody. The third measure shows the Flute and Clarinet playing a melody, with the Bassoon and Horns playing a melody. The score is written in a standard musical notation, with notes, rests, and other musical symbols. The score is a high-quality reproduction of the original manuscript, with clear notation and a professional layout.

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 series of rhythmic markings (plus and minus signs) and a sequence of notes. Below the tape part are staves for various instruments: HH (Hand Drums), Tpt. (Trumpet), Vn. 1 (Violin 1), Vn. 2 (Violin 2), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The HH part features a complex rhythmic pattern with many notes and rests. The Tpt. part has a few notes and rests. The Vn. 1 and Vn. 2 parts have a few notes and rests. The Vla. part has a few notes and rests. The Vc. part has a few notes and rests. The Db. part has a few notes and rests. The score is marked with "pp" (pianissimo) and "ff" (fortissimo) dynamics. The HH part is marked with "squeeze tone" and "squeeze tone" in the first two measures. The Vn. 1 and Vn. 2 parts are marked with "pp" in the first two measures. The Vla. part is marked with "pp" in the first two measures. The Vc. part is marked with "pp" in the first two measures. The Db. part is marked with "ff" in the first two measures. The score is divided into three measures, with the first two measures being 8 measures long and the third measure being 8 measures long.

152

Tape

HH

6 6 6 6 6 6 6 6 6 6 6 6

ouvert

Tbn.

*mf* 15

Tba.

*mf*

Vn. 1

Vn. 2

Vla.

Db.

V

8

[illegible]



163

Tape

Fl.

Ob.

Cl.

Bsn.

*mp*

*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*

signal Tuba to stop

signal Trombone to stop

Cnd.

Tape

HH

St.

zusammen mit Boao ausarbeiten..., wann stoppen?

mf 3

mf

Db.

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

mf 8