

Ensemble Stück

Leon Focker

do not conduct for 40"

This page of a musical score is for a symphony orchestra. It includes staves for the following instruments:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Xylophone (Xyl.), and Trombone (Tbn.).
- Brass:** Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), and Tuba (Tba.).
- Strings:** Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).
- Percussion:** Cymbal (Cnd.) and Tape.

The score features various dynamic markings and performance instructions:

- Flute (Fl.):** Starts with *ff*. A box contains the instruction "until conductor signals to go on" above a half note, with *mf* below and *f* at the end.
- Oboe (Ob.):** A box contains the instruction "until conductor signals to go on" above a half note, with *mf* below and *f* at the end.
- Clarinet (Cl.):** A box contains the instruction "until conductor signals to go on" above a half note, with *mf* below and *f* at the end.
- Bassoon (Bsn.):** A box contains the instruction "until conductor signals to go on" above a half note, with *mf* below and *f* at the end.
- Trombone (Tbn.):** A box contains the instruction "until conductor signals to go on" above a half note, with *mp* below and *f* at the end.
- Violin 1 (Vn. 1):** Starts with *ppp*. A box contains the instruction "until conductor signals to go on" above a half note, with *mf* below and *ff* at the end.
- Violin 2 (Vn. 2):** Starts with *ppp*. A box contains the instruction "until conductor signals to go on" above a half note, with *mf* below and *ff* at the end.
- Viola (Vla.):** Starts with *ppp*. A box contains the instruction "until conductor signals to go on" above a half note, with *mf* below and *ff* at the end.
- Violoncello (Vc.):** Starts with *ppp*. A box contains the instruction "until conductor signals to go on" above a half note, with *mf* below and *ff* at the end.
- Double Bass (Db.):** Starts with *ppp*. A box contains the instruction "until conductor signals to go on" above a half note, with *mf* below and *ff* at the end.

The score also includes various musical notations such as slurs, ties, and dynamic markings like *ff*, *mf*, *f*, *ppp*, and *mp*.

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 *mf* 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 34; *pp* in measure 35.

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

Score for measures 34-36, featuring various instruments and dynamic markings.

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. *mf*

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

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

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

Tba. *pp* *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*

Tape

Score for measures 39-41, page 5.

Measures 39-41:

- Tape:** Silence in measures 39 and 40; rhythmic pattern in measure 41.
- Fl.** *pp* (half note, B \flat).
- Ob.** *pp* (half note, C \sharp).
- Cl.** *pp* (half note, F).
- Bsn.** *pp* (half note, G).
- St.** Rhythmic pattern (eighths and sixteens).
- Tpt.** *pp* (half note, C); **harmon mute** in measure 41.
- Hn.** *pp* (half note, C).
- Tbn.** *pp* (half note, C); **bucket mute** in measure 41.
- Tba.** *pp* (half note, C); **con sord.** in measure 41.
- Vn. 1:** *pp* (half note, C) to *f* (half note, C \sharp); *> molto vib.* and *non vib.* markings.
- Vn. 2:** *pp* (half note, C) to *f* (half note, C).
- Vla.** *pp* (half note, C) to *f* (half note, C \sharp); *> molto vib.* and *non vib.* markings.
- Vc.** *pp* (half note, C) to *f* (half note, C); *> molto vib.* and *non vib.* markings.
- Db.** *pp* (half note, C) to *f* (half note, C).

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

Measures 42-44:

- Tape:** Continuous rhythmic pattern.
- Fl.** *pp* to *mf* (first measure), *pp* to *mf* (second measure), *pp* to *mf* (third measure).
- Ob.** *pp* to *mf* (first measure), *pp* to *mf* (second measure), *pp* to *mf* (third measure).
- Cl.** *pp* to *mf* (first measure), *pp* to *mf* (second measure), *pp* to *mf* (third measure). Includes *shake* and triplets.
- Bsn.** *pp* to *mf* (first measure), *pp* to *f* (second measure), *pp* to *f* (third measure).
- St.** Continuous rhythmic pattern.
- Tpt.** *pp* to *mf* (first measure), *pp* to *mf* (second measure), *pp* to *mf* (third measure). Includes *as low as possible, with loose lips* and *breath when necessary*.
- Hn.** *pp* to *mf* (first measure), *pp* to *mf* (second measure), *pp* to *mf* (third measure). Includes *as low as possible, with loose lips* and *breath when necessary*.
- Tbn.** *pp* to *mf* (first measure), *pp* to *mf* (second measure), *pp* to *mf* (third measure). Includes *as low as possible, with loose lips* and *breath when necessary*.
- Tba.** *pp* to *mf* (first measure), *pp* to *mf* (second measure), *pp* to *mf* (third measure). Includes *as low as possible, with loose lips* and *breath when necessary*.
- Vn. 1** *pp* to *mf* (first measure), *pp* to *mf* (second measure), *pp* to *mf* (third measure).
- Vn. 2** *pp* to *mf* (first measure), *pp* to *mf* (second measure), *pp* to *mf* (third measure).
- Vla.** *pp* to *mf* (first measure), *pp* to *mf* (second measure), *pp* to *mf* (third measure).
- Vc.** *pp* to *mf* (first measure), *pp* to *mf* (second measure), *pp* to *mf* (third measure).
- Db.** *pp* to *mf* (first measure), *pp* to *mf* (second measure), *pp* to *mf* (third measure).

Score for measures 45-48, page 7.

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

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

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

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*

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.

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

Measures 61-63:

- Tape:** Empty track.
- Fl. (Flute):** Measures 61-62: Quarter notes (F#4, A4), eighth notes (B4, G4), quarter notes (F#4, A4). Measure 63: Quarter notes (F#4, A4), eighth notes (B4, G4), quarter notes (F#4, A4).
- Ob. (Oboe):** Measures 61-62: Quarter notes (F#4, A4), eighth notes (B4, G4), quarter notes (F#4, A4). Measure 63: Quarter notes (F#4, A4), eighth notes (B4, G4), quarter notes (F#4, A4).
- Cl. (Clarinet):** Measures 61-62: Quarter notes (F#4, A4), eighth notes (B4, G4), quarter notes (F#4, A4). Measure 63: Quarter notes (F#4, A4), eighth notes (B4, G4), quarter notes (F#4, A4).
- Tpt. (Trumpet):** Measures 61-62: Rest. Measure 63: Quarter notes (F#4, A4), eighth notes (B4, G4), quarter notes (F#4, A4).
- Hn. (Horn):** Measures 61-62: Rest. Measure 63: Quarter notes (F#4, A4), eighth notes (B4, G4), quarter notes (F#4, A4).
- Tba. (Tuba):** Measures 61-62: Rest. Measure 63: Quarter notes (F#4, A4), eighth notes (B4, G4), quarter notes (F#4, A4).
- Vn. 1 (Violin 1):** Measures 61-62: Quarter notes (F#4, A4), eighth notes (B4, G4), quarter notes (F#4, A4). Measure 63: Quarter notes (F#4, A4), eighth notes (B4, G4), quarter notes (F#4, A4).
- Vn. 2 (Violin 2):** Measures 61-62: Quarter notes (F#4, A4), eighth notes (B4, G4), quarter notes (F#4, A4). Measure 63: Quarter notes (F#4, A4), eighth notes (B4, G4), quarter notes (F#4, A4).
- Vla. (Viola):** Measures 61-62: Quarter notes (F#4, A4), eighth notes (B4, G4), quarter notes (F#4, A4). Measure 63: Quarter notes (F#4, A4), eighth notes (B4, G4), quarter notes (F#4, A4).
- Vc. (Violoncello):** Measures 61-62: Quarter notes (F#4, A4), eighth notes (B4, G4), quarter notes (F#4, A4). Measure 63: Quarter notes (F#4, A4), eighth notes (B4, G4), quarter notes (F#4, A4).
- Db. (Double Bass):** Measures 61-62: Quarter notes (F#4, A4), eighth notes (B4, G4), quarter notes (F#4, A4). Measure 63: Quarter notes (F#4, A4), eighth notes (B4, G4), quarter notes (F#4, A4).

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

[illegible]

Vla.

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

mf 3

c.l.g.

76

Tape

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

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

mf *3* *8* *overblow*

Ob.

Cl.

Bsn.

Vn. 1

ord. 3

c.l.g.

3

ord.

c.l.g.

Vn. 2

Measures 10-19 of the Violin 2 part. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'c.l.g.' and 'ord.'.

Vla.

12/8

IV

3

ord.

c.l.g.

3

ord.

c.l.g.

ord.

3

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 instruments: Fl., Ob., Cl., HH, Hn., Tba., Vn. 1, Vn. 2, Vla., Vc., and Db.

Measure 81: Fl. (ord., *f*), Ob. (*f*), Cl. (*f*, 3), HH (*mp*), Hn., Tba. (8), Vn. 1 (*f*), Vn. 2 (*f*), Vla. (*f*, 3), Vc. (*f*, 3), Db. (*f*, 8).

Measure 82: Fl., Ob., Cl., HH, Hn., Tba. (8), Vn. 1, Vn. 2, Vla., Vc., Db. (8).

Measure 83: Fl., Ob., Cl., HH, Hn., Tba. (8), Vn. 1, Vn. 2, Vla., Vc., Db. (8).

Measure 84: Fl., Ob., Cl., HH, Hn., Tba. (8), Vn. 1, Vn. 2, Vla., Vc., Db. (8).

Measure 85: Fl., Ob., Cl., HH, Hn., Tba. (8), Vn. 1 (*ff*, *c.l.b.*), Vn. 2 (*f*, *c.l.b.*), Vla. (*f*, *c.l.b.*), Vc. (*f*, *c.l.b.*), Db. (*f*, *c.l.b. on IV*, 3).

90

hold for as long as you like

Cnd.

Tape

Fl.

Ob.

Cl.

Bsn.

HH

T_{pt.}

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.

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.	<div style="text-align: center; margin-bottom: 5px;"><i>only air sound</i></div> <div style="text-align: center; margin-top: 5px;"><i>mp</i></div>	<i>after 1. rep.: ritardando, until conductor signals to go on</i>
Ob.	<div style="text-align: center; margin-bottom: 5px;"><i>only air sound</i></div> <div style="text-align: center; margin-top: 5px;"><i>mp</i></div>	<i>after 1. rep.: accelerando, until conductor signals to go on</i>
Cl.	<div style="text-align: center; margin-bottom: 5px;"><i>only air sound</i></div> <div style="text-align: center; margin-top: 5px;"><i>mp</i></div>	<i>after 1. rep.: ritardando, until conductor signals to go on</i>
Bsn.	<div style="text-align: center; margin-bottom: 5px;"><i>only air sound</i></div> <div style="text-align: center; margin-top: 5px;"><i>mp</i></div>	<i>until conductor signals to go on</i>
Tpt.	<div style="text-align: center; margin-top: 5px;"><i>mp</i></div>	<i>after 1. rep.: accelerando, until conductor signals to go on</i>
Hn.	<div style="text-align: center; margin-top: 5px;"><i>mp</i></div>	<i>until conductor signals to go on</i>
Tbn.	<div style="text-align: center; margin-bottom: 5px;"><i>flick bell (bright sound)</i></div> <div style="text-align: center; margin-top: 5px;"><i>mp</i></div>	<i>after 1. rep.: accelerando, until conductor signals to go on</i>
Tba.	<div style="text-align: center; margin-bottom: 5px;"><i>flick bell (bright sound)</i></div> <div style="text-align: center; margin-top: 5px;"><i>mp</i></div>	<i>after 1. rep.: ritardando, until conductor signals to go on</i>
Vn. 1	<div style="text-align: center; margin-top: 5px;"><i>mf</i></div>	<i>until conductor signals to go on</i>
Vn. 2	<div style="text-align: center; margin-top: 5px;"><i>mf</i></div>	<i>until conductor signals to go on</i>
Vla.	<div style="text-align: center; margin-top: 5px;"><i>mf</i></div>	<i>until conductor signals to go on</i>
Vc.	<div style="text-align: center; margin-top: 5px;"><i>mf</i></div>	<i>after 1. rep.: accelerando, until conductor signals to go on</i>
Db.	<div style="text-align: center; margin-top: 5px;"><i>mf</i></div>	<i>after 1. rep.: ritardando, until conductor signals to go on</i>

Cnd.

Xyl.

Tbn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

ouvert

mf

breath when neccessary

mp

(f)

c.l.b.

(f)

c.l.b.

(f)

c.l.b.

(f)

c.c.b.

(f)

8

104 **Accelerando**

Cnd.

Tape

Fl.

Cl.

Xyl.

Tpt.

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.



[illegible]

do not conduct for 24"

do not conduct for 24

A musical staff with a treble clef. A whole note is placed on the middle C line (the third line from the bottom). Below the staff, the dynamic marking *ff* is written.A musical staff with a treble clef. A whole note is placed on the middle C line (the third line from the bottom). Below the staff, the dynamic marking *ff* (fortissimo) is written. The staff is otherwise empty.

The first system of the musical score for 'The Little Boat' is written on a single staff. It begins with the tempo marking 'slight accelerando' and the dynamic marking 'f' (forte). The notation consists of a series of eighth and sixteenth notes, some beamed together, and rests. The system ends with a double bar line and a repeat sign.

slight ritardando

mf

5 5 5

First system of the musical score. It consists of a single staff with a bass clef. A whole note is written on the G line (G2). The dynamic marking *mf* is placed below the staff.

The bass line is written on a single staff in bass clef. It begins with a whole note chord consisting of a flat B (Bb) and a flat E (Eb), marked with a forte (*f*) dynamic. This is followed by a whole rest. The melody then continues with a dotted half note G (G4), marked with a mezzo-forte (*mf*) dynamic, followed by eighth notes F (F4), E (E4), and D (D4).

The musical score for 'The Rose Tree' is written for a single melodic line in 3/8 time. The key signature has one flat (B-flat). The piece begins with a forte (*ff*) dynamic. The melody starts with a half note on G4, followed by a half note on F4, and then a half note on E4. The next measure contains a half note on D4, followed by a half note on C4. The melody then moves to a half note on B3, followed by a half note on A3. The final measure consists of a half note on G3, followed by a half note on F3, and then a half note on E3. The piece concludes with a final half note on D3.

[illegible][illegible]

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. 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 ≈ 60 only air sound

conductor conducts $q=45$, continuous crescendo

p mf

St.

(p)

Tpt.

o i sch ff

mp mp mp mp

Hn.

o i sch ff

mp mp mp ff

Tbn.

o continuously gliss up --> i sch ff ff

mp mp mp mp

Tba.

o i sch ff ff

p p p p

127

Tape

Fl.

4x

slight accelerando

until conductor signals to go on

HH

mp

St.

(mp) (mf)

Tpt.

fast random trill with all valves

mf 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

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 bucket mute ≈ 80 until conductor signals to go on

p bucket mute ≈ 60 until conductor signals to go on

p bucket mute ≈ 70 until conductor signals to go on

mf

flautando

flautando

flautando

flautando

p

p

p

p

c.c.b.

♩ = 60

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

Fl.

Cl.

Bsn.

Vn. 1 ord.

Vn. 2 ord.

Vla. ord.

Vc. ord.

Db.

Tape

HH *with an appropriate amount of swing*

mf

Db.

(f) 8

Tape

HH

Vn. 1

Vn. 2

Vla.

Vc.

pp

pp

pp

pp

pp

Db.

c.c.b. / LHs

(ff)

8

Tape

Fl.

Cl.

Bsn.

HH

Xyl.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

c.c.g.

⊕ dampen all strings except the lowest

8

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 ○ bright sound


mp

*slow accelerando,
until conductor signals to stop*


T_{pt.}

*slow accelerando,
until conductor signals to stop*


Hn.


*slow accelerando,
until conductor signals to stop*

Tbn.


mf *flick bell* *approx 100* *until conductor signals to stop*


Tba.


flick bell,
until conductor signals to go on
mf

Vn. 1

 ≈ 90 ord.

Vn. 2

 *ord.*
ppp -


Vla.

♩ ≈ 60 *ord.*
ppp

Vc.

♩ ≈ 75 *ord.*

Db.

♩ ≈ 60 *ord.*

ppp -

163

Tape

Fl.

Ob.

Cl.

Bsn.

mp

mp

mp

mp

p

Vn. 1

Vn. 2

Vla.

Vc.

Db.

166

cue for percussion

signal trumpet to stop

signal French Horn to stop

Tape

St.

f

rit. as much as you want to

sustain at least 4 seconds longer than viola

ff

rit. as much as you want to

sustain at least 3 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

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.