

How to disentrain a cat with a laser pointer

Leon Focker

1 ♩ = 60

do not conduct for 40"

Conducting

Tape

ff

Flute

until conductor signals to go on

p *f*

Oboe

until conductor signals to go on

p *f*

B-flat Clarinet

until conductor signals to go on

p *f*

Bassoon

until conductor signals to go on

p *f*

Hi-Hat

Stones

Xylophone

Trumpet in c

French Horn

Trombone

bucket mute

mp

8

Tuba

mf

Violin 1

until conductor signals to go on

mp *ff*

Violin 2

until conductor signals to go on

mp *ff*

Viola

until conductor signals to go on

mp *ff*

Cello

until conductor signals to go on

mp *ff*

Double Bass

(ff)

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. A box contains the instruction "until conductor signals to go on" above a half note G₄ (B-flat). Below the staff, a line indicates a crescendo from *mf* to *f*.

Oboe (Ob.) staff: A box contains the instruction "until conductor signals to go on" above a half note G₄. Below the staff, a line indicates a crescendo from *mf* to *f*.

Clarinet (Cl.) staff: A box contains the instruction "until conductor signals to go on" above a half note G₄ (F-sharp). Below the staff, a line indicates a crescendo from *mf* to *f*.

Bassoon (Bsn.) staff: A box contains the instruction "until conductor signals to go on" above a half note G₃. Below the staff, a line indicates a crescendo from *mf* to *f*.

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. A box contains the instruction "until conductor signals to go on" above a half note G₂ (B-flat). Below the staff, a line indicates a crescendo from *mp* to *f*. An "8" is written below the staff.

Tuba (Tba.) staff: *mp* dynamic. A box contains the instruction "until conductor signals to go on" above a half note G₂ (B-flat). Below the staff, a line indicates a crescendo from *mp* to *f*. An "8" is written below the staff.

Violin 1 (Vn. 1) staff: *ppp* dynamic. A box contains the instruction "until conductor signals to go on" above a half note G₄. Below the staff, a line indicates a crescendo from *mf* to *ff*.

Violin 2 (Vn. 2) staff: *ppp* dynamic. A box contains the instruction "until conductor signals to go on" above a half note G₄. Below the staff, a line indicates a crescendo from *mf* to *ff*.

Viola (Vla.) staff: *ppp* dynamic. A box contains the instruction "until conductor signals to go on" above a half note G₄. Below the staff, a line indicates a crescendo from *mf* to *ff*.

Violoncello (Vc.) staff: *ppp* dynamic. A box contains the instruction "until conductor signals to go on" above a half note G₃. Below the staff, a line indicates a crescendo from *mf* to *ff*.

Double Bass (Db.) staff: *ff* dynamic. A box contains the instruction "until conductor signals to go on" above a half note G₂. Below the staff, a line indicates a crescendo from *mf* to *ff*.

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.
- St.** (Steel Drum): *(f)* (forte) in measure 33.
- Tpt.** (Trumpet): *bucket mute* in measure 33; *pp* to *p* in measure 34; *pp* to *mf* (mezzo-forte) in measure 35.
- Hn.** (Horn): *con sord.* (con sordina) in measure 33; *p* in measure 34; *pp* to *mp* in measure 35.
- Tbn.** (Trombone): *con sord.* in measure 33; *p* in measure 34; *pp* to *mp* in measure 35.
- Tba.** (Tuba): *con sord.* in measure 33; *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.

Performance Markings:

- vib.* (vibrato) in measures 34 and 35.
- non vib.* (non vibrato) in measure 35.
- molto vib.* (molto vibrato) in measure 35.

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

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

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

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

Tba. *pp* *mf* *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*

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. in measure 39, pp dynamic, rests in measures 40 and 41.
- Ob.:** \sharp 2. in measure 39, pp dynamic, rests in measures 40 and 41.
- Cl.:** \flat 2. in measure 39, pp dynamic, rests in measures 40 and 41.
- Bsn.:** \flat 2. in measure 39, pp dynamic, rests in measures 40 and 41.
- St.:** Rhythmic pattern in measure 39, rests in measures 40 and 41.
- Tpt.:** \flat 2. in measure 39, pp dynamic, rests in measures 40 and 41. **harmon mute** in measure 41.
- Hn.:** \flat 2. in measure 39, pp dynamic, rests in measures 40 and 41. **ouvert** in measure 41.
- Tbn.:** \flat 2. in measure 39, pp dynamic, rests in measures 40 and 41.
- Tba.:** \flat 2. in measure 39, pp dynamic, rests in measures 40 and 41.
- Vn. 1:** pp in measure 39, f in measure 40, $> molto vib.$ in measure 40, $non vib.$ in measure 41.
- Vn. 2:** \flat 2. in measure 39, pp in measure 39, f in measure 40, rests in measure 41.
- Vla.:** \flat 2. in measure 39, pp in measure 39, f in measure 40, $> molto vib.$ in measure 40, $non vib.$ in measure 41.
- Vc.:** \flat 2. in measure 39, f in measure 40, $> molto vib.$ in measure 40, $non vib.$ in measure 41.
- Db.:** \flat 2. in measure 39, pp in measure 39, f in measure 40, rests 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 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** *molto vib.*

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: *gliss between notes ----->* (Tbn.), *(f)* (Tba.), *(f)* (Vn. 1), *(f)* (Vn. 2), *(f)* (Vla.), *(f)* (Vc.), *(f)* (Db).

Measure 55: *(f)* (Tba.), *(f)* (Vn. 1), *(f)* (Vn. 2), *(f)* (Vla.), *(f)* (Vc.), *(f)* (Db).

Measure 56: *pizz. from above* (Db), *mf 8* (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:** Silent.
- Fl. (Flute):** Measures 61-62: Quarter notes G4 (sharp), A4, B4, C5. Measure 63: Quarter notes G4 (sharp), A4, B4, C5.
- Ob. (Oboe):** Measures 61-62: Quarter notes G4 (sharp), A4, B4, C5. Measure 63: Quarter notes G4 (sharp), A4, B4, C5.
- Cl. (Clarinet):** Measures 61-62: Quarter notes G4 (sharp), A4, B4, C5. Measure 63: Quarter notes G4 (sharp), A4, B4, C5.
- Tpt. (Trumpet):** Measures 61-62: Rest. Measure 63: Quarter notes G4 (sharp), A4, B4, C5.
- Hn. (Horn):** Measures 61-62: Rest. Measure 63: Quarter notes G4 (sharp), A4, B4, C5.
- Tba. (Tuba):** Measures 61-62: Rest. Measure 63: Quarter notes G4 (sharp), A4, B4, C5.
- Vn. 1 (Violin 1):** Measures 61-62: Quarter notes G4 (sharp), A4, B4, C5. Measure 63: Quarter notes G4 (sharp), A4, B4, C5.
- Vn. 2 (Violin 2):** Measures 61-62: Quarter notes G4 (sharp), A4, B4, C5. Measure 63: Quarter notes G4 (sharp), A4, B4, C5.
- Vla. (Viola):** Measures 61-62: Quarter notes G4 (sharp), A4, B4, C5. Measure 63: Quarter notes G4 (sharp), A4, B4, C5.
- Vc. (Violoncello):** Measures 61-62: Quarter notes G4 (sharp), A4, B4, C5. Measure 63: Quarter notes G4 (sharp), A4, B4, C5.
- Db. (Double Bass):** Measures 61-62: Quarter notes G4 (sharp), A4, B4, C5. Measure 63: Quarter notes G4 (sharp), A4, B4, C5.

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 features various musical notations including eighth notes, quarter notes, and rests. The Tba. part has a 5-measure rest in measure 65. The Vn. 1, Vn. 2, Vla., Vc., and Db. parts have a 5-measure rest in measure 65. The Vn. 1, Vn. 2, Vla., Vc., and Db. parts have a 5-measure rest in measure 66. The Vn. 1, Vn. 2, Vla., Vc., and Db. parts have a 5-measure rest in measure 67.

Score for measures 67-71. 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 features various musical notations including eighth notes, quarter notes, and rests. The Vn. 1, Vn. 2, Vla., Vc., and Db. parts have a 5-measure rest in measure 67. The Vn. 1, Vn. 2, Vla., Vc., and Db. parts have a 5-measure rest in measure 68. The Vn. 1, Vn. 2, Vla., Vc., and Db. parts have a 5-measure rest in measure 69. The Vn. 1, Vn. 2, Vla., Vc., and Db. parts have a 5-measure rest in measure 70. The Vn. 1, Vn. 2, Vla., Vc., and Db. parts have a 5-measure rest in measure 71.

Vn. 2

Vla.



Fl.

Bsn.

Vn. 1

Vn. 2

Vla.

78

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

~ 50

8

mp

3

until conductor signals to go on

Hn.

~ 48

con sord.

until conductor signals to go on

p

Tbn.

~ 55

bucket mute

until conductor signals to go on

p

Vn. 1

flautando

~ 60

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

~ 40

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

~ 65

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 81-85, featuring various instruments and dynamic markings.

Measures 81-85:

- Fl.** *ord.* *f*
- Ob.** *f*
- Cl.** *f*, *3*
- HH** *mp*
- Hn.** *ouvert*
- Tba.** *p*
- Vn. 1** *f*
- Vn. 2** *f*
- Vla.** *f*, *3*
- Vc.** *f*, *3*
- Db.** *f*, *8*

Measures 86-89:

- Vn. 1** *♩ c.l.b.* *(ff)*
- Vn. 2** *♩ c.l.b.* *(f)*
- Vla.** *♩ c.l.b.* *(f)*
- Vc.** *♩ c.l.b.* *(f)*
- Db.** *♩ c.l.b. on IV* *3* *(f)*

87 [6] do not conduct for at least 20"

Cnd.

Tape

f

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

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

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

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

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

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

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

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

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

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

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

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

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

Db. *slow acc.* *p* 8

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)

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

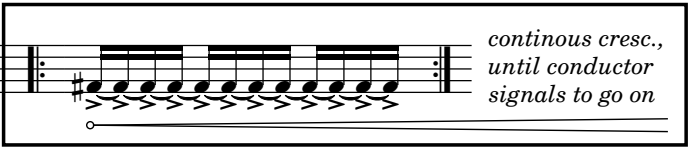
Bsn.



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

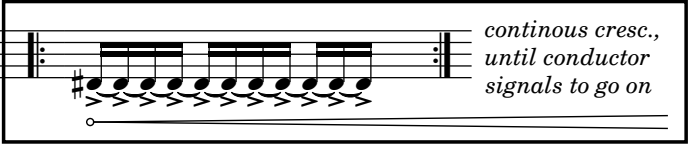
HH

Tpt.



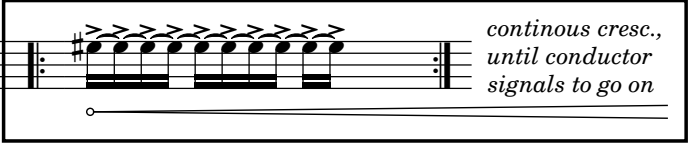
continous cresc.,
until conductor
signals to go on

Hn.



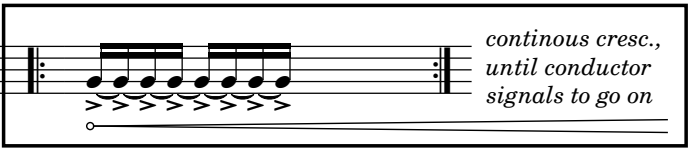
continous cresc.,
until conductor
signals to go on

Tbn.



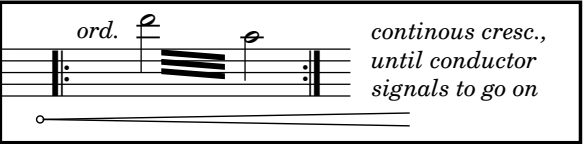
continous cresc.,
until conductor
signals to go on

Tba.



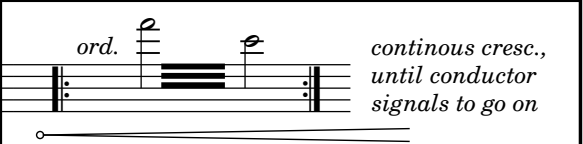
continous cresc.,
until conductor
signals to go on

Vn. 1




continous cresc.,
until conductor
signals to go on

Vn. 2



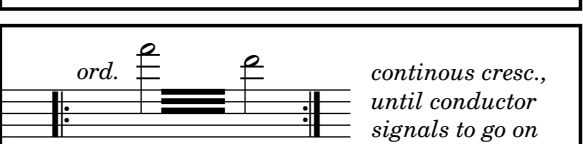
continous cresc.,
until conductor
signals to go on

Vla.



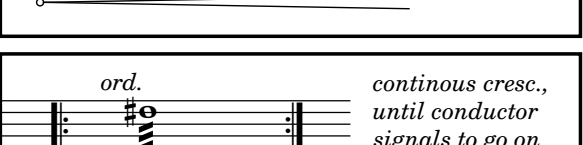
continous cresc.,
until conductor
signals to go on

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.	<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-bottom: 5px;"><i>c.l.b. on III</i></div> <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.

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.

[illegible]

Cnd.

Tape

Fl.

Musical staff for Flute (Fl.) in treble clef. It begins with a whole note G#5 (two ledger lines above the staff) marked *ff*. A long, thin hairpin line indicates a gradual decrescendo over the 24 measures, ending with a half note G#5.

Ob.

Musical staff for Oboe (Ob.) in treble clef. It begins with a whole note C6 (first line) marked *ff*. A long, thin hairpin line indicates a gradual decrescendo over the 24 measures, ending with a half note C6.

Cl.

Musical staff for Clarinet (Cl.) in treble clef. It begins with a whole note C6 (first line) marked *ff*. A long, thin hairpin line indicates a gradual decrescendo over the 24 measures, ending with a half note C6.

Bsn.

Musical staff for Bassoon (Bsn.) in bass clef. It begins with a whole note C4 (second space) marked *ff*. A long, thin hairpin line indicates a gradual decrescendo over the 24 measures, ending with a half note C4.

HH

Musical staff for Handbells (HH). It features a complex rhythmic pattern of eighth and sixteenth notes with 'x' marks, indicating specific bell strikes. The pattern is divided into two main sections. The first section starts with a *f* dynamic. The second section includes a *slight accelerando* marking and features triplet patterns marked with '+', 'o', and '↓' above the notes, with a '3' below the triplet lines.

Tpt.

Musical staff for Trumpet (Tpt.) in treble clef. It begins with a whole note G#4 (first space) marked *mf*. The staff contains a series of eighth notes with downward slurs, followed by rests and more eighth notes.

Hn.

Musical staff for Horn (Hn.) in bass clef. It begins with a whole note G#2 (second space) marked *mf*. The staff contains a series of eighth notes with downward slurs, followed by rests and more eighth notes. A *slight ritardando* marking is present at the beginning.

Tbn.

Musical staff for Trombone (Tbn.) in bass clef. It begins with a whole note G#2 (second space) marked *mf*. A long, thin hairpin line indicates a gradual decrescendo over the 24 measures, ending with a half note G#2.

Tba.

Musical staff for Tuba (Tba.) in bass clef. It begins with a whole note G#1 (below the staff) marked *f*. The staff contains a series of eighth notes with downward slurs, followed by rests and more eighth notes. A *mf* dynamic is marked later in the piece.

Vn. 1

Musical staff for Violin 1 (Vn. 1) in treble clef. It begins with a whole note G#4 (first space) marked *ff*. The staff contains a series of eighth notes with downward slurs, followed by rests and more eighth notes. A *slight ritardando* marking is present at the beginning.

Vn. 2

Musical staff for Violin 2 (Vn. 2) in treble clef. It begins with a whole note G#4 (first space) marked *ff*. The staff contains a series of eighth notes with downward slurs, followed by rests and more eighth notes. A *slight accelerando* marking is present at the beginning.

Vla.

Musical staff for Viola (Vla.) in alto clef (C4 on the third line). It begins with a whole note G#4 (third line) marked *ff*. The staff contains a series of eighth notes with downward slurs, followed by rests and more eighth notes.

Vc.

Musical staff for Violoncello (Vc.) in bass clef. It begins with a whole note G#4 (first space) marked *ff*. The staff contains a series of eighth notes with downward slurs, followed by rests and more eighth notes.

Db.

Musical staff for Double Bass (Db.) in bass clef. It begins with a whole note G#2 (second space) marked *ff*. The staff contains a series of eighth notes with downward slurs, followed by rests and more eighth notes. A *slight accelerando* marking is present at the beginning.

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.

Tape

Fl.

5x ≈ 60 only air sound

conductor conducts $q=45$, continuous crescendo

St.

Tpt.

Hn.

Tbn.

Tba.

continuously gliss up -->

p *mp* *sch* *ff* *mp* *ff* *mp* *ff* *p* *p* *p* *p*

127

Tape

Fl.

4x

slight accelerando

until conductor signals to go on

HH

St.

Tpt.

Hn.

Tbn.

Tba.

Vn. 1

Vn. 2

Vla.

fast random trill with all valves

tr *t...* *t...* *p...* *p...*

sch *sch* *t...* *t...*

sch *sch* *t...* *p...*

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

mp *mp*

131

Cnd.

Tape

Fl.

Ob.

Cl.

Bsn.

St.

Tpt.

Hn.

Tbn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

$\text{♩} = 60$

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.

134

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.

Tape

HH *with an appropriate amount of swing*

Db.

mf

(f) 8

Tape

HH

Vn. 1

Vn. 2

Vla.

Vc.

Db.

pp

pp

pp

pp

ff

c.c.b. / LHs

8

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

 152

155

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

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

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.