

How to disentrain your cat with a laser pointer

Leon Focker

[illegible]

do not conduct for 40"

Cnd.

Tape 3 4

Fl. *ff* until conductor signals to go on *mf* *f*

Ob. until conductor signals to go on *mf* *f*

Cl. until conductor signals to go on *mf* *f*

Bsn. until conductor signals to go on *mf* *f*

Xyl.

Tpt.

Hn.

Tbn. until conductor signals to go on *mp* 8

Tba. 8

Vn. 1 *ppp* until conductor signals to go on *mf* *ff*

Vn. 2 *ppp* until conductor signals to go on *ff*

Vla. *ppp* until conductor signals to go on *ff*

Vc. *ppp* until conductor signals to go on *ff*

Db. *(ff)* until conductor signals to go on

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

Measures 33-35:

- Tape:** *f* (5)
- Fl.** *p*, *pp* to *mp*, *pp* to *mp*
- Ob.** *pp* to *mp*
- Cl.** *pp* to *mp*, *pp* to *mp*, *pp*
- Bsn.** *pp* to *mp*
- St.** *(f)*
- Tpt.** *bucket mute*, *pp* to *p*, *pp* to *p*, *pp* to *mf*, *pp*
- Hn.** *con sord.*, *p*, *pp* to *mp*
- Tbn.** *con sord.*, *p*, *pp* to *mp*
- Tba.** *con sord.*, *pp* to *mp*
- Vn. 1** *pp* to *p*, *pp*
- Vn. 2** *pp* to *p*, *pp*
- Vla.** *pp* to *p*, *pp*
- Vc.** *p*, *p*, *pp* to *mf*, *molto vib.*
- Db.** *p*, *pp*

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

Performance Indications: *3* (triplets), *> vib.* (accents), *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte).

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: 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 *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.

The musical score for 'The Great Wall' by John Williams, measures 6 and 7, is presented below. The score includes parts for Tape, Flute, Oboe, Clarinet, Bassoon, Strings, Trumpet, Horn, Trombone, Tuba, Violin 1, Violin 2, Viola, Violoncello, and Double Bass.

Measure 6: The score begins with a quiet, sustained texture. The Flute, Oboe, Clarinet, Bassoon, and Trumpet parts are marked *pp* (pianissimo). The Horn, Trombone, and Tuba parts are marked *pp*. The Violin 1 part is marked *pp* and features a long, sustained note. The Violin 2 part is marked *pp* and features a long, sustained note. The Viola part is marked *pp* and features a long, sustained note. The Violoncello part is marked *pp* and features a long, sustained note. The Double Bass part is marked *pp* and features a long, sustained note.

Measure 7: The score features a prominent, sustained note in the Violin 1 part, marked *molto vib.* (molto vibrato) and *non vib.* (non vibrato). The other parts continue their sustained texture.

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*

Musical score for "The Swan" by Maurice Ravel, featuring a full orchestra and a tape. The score is in 4/4 time and includes parts for Flute, Oboe, Clarinet, Bassoon, String, Trumpet, Horn, Trombone, Tuba, Violin, Viola, Violoncello, Double Bass, and Tape. The score is divided into measures, with dynamics and articulations indicated throughout.

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.

Cl.

Bsn.

HH

Tpt.

Tbn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

mp

mf

mf

mf

f

attach reed

c.l.b.

c.l.b.

c.l.b.

f

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

Measures 61-63:

- Fl.** (Flute): Measures 61-62 have a whole rest. Measure 63 has a half note G4 (sharp) with an accent.
- Ob.** (Oboe): Measures 61-62 have a whole rest. Measure 63 has a half note G4 (sharp) with an accent.
- Cl.** (Clarinet): Measures 61-62 have a whole rest. Measure 63 has a half note G4 (sharp) with an accent.
- Tpt.** (Trumpet): Measures 61-62 have a whole rest. Measure 63 has a half note G4 (sharp) with an accent.
- Hn.** (Horn): Measures 61-62 have a whole rest. Measure 63 has a half note G4 (sharp) with an accent.
- Tba.** (Tuba): Measures 61-62 have a whole rest. Measure 63 has a half note G4 (sharp) with an accent.
- Vn. 1** (Violin 1): Measures 61-62 have a whole rest. Measure 63 has a half note G4 (sharp) with an accent.
- Vn. 2** (Violin 2): Measures 61-62 have a whole rest. Measure 63 has a half note G4 (sharp) with an accent.
- Vla.** (Viola): Measures 61-62 have a whole rest. Measure 63 has a half note G4 (sharp) with an accent.
- Vc.** (Violoncello): Measures 61-62 have a whole rest. Measure 63 has a half note G4 (sharp) with an accent.
- Db.** (Double Bass): Measures 61-62 have a whole rest. Measure 63 has a half note G4 (sharp) with an accent.
- Tape**: Measures 61-62 have a whole rest. Measure 63 has a half note G4 (sharp) with an accent.

64

10

Tape

Fl.

Ob.

Cl.

Tpt.

Hn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

mp

mp

mp

mp

mp

67

11

Tape

Vn. 1

Vn. 2

Vla.

Vc.

Db.

Arco

Arco

Arco

Arco

Arco

12 ⁷³ 5 ♪ = 64

[illegible][illegible][illegible]
76

Tape

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

Fl.

mf

3

>

>

>

3

8

overblow

Ob.

Cl.

Bsn.

Vn. 1

ord. 3


c.l.g.

IV 3 ord.

c.l.g.

Vn. 2

Violin 2 part, measures 10-19. The score includes various musical notations such as slurs, accents, and dynamic markings.

Vla. 

Fl. *8* *3* *overflow* *f* *3*

Ob.

Cl.

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.

Db. *sf* *8* *con crini gettato*

80

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

Cnd.

Tape

Fl. *much air, some pitch*
 ≈ 50 *mp* 3 *until conductor signals to go on*

Hn. ≈ 48 *p* *until conductor signals to go on*

Tbn. ≈ 55 *bucket mute* *p* *until conductor signals to go on*

Vn. 1 *flautando*
 ≈ 60 *mp* 3 *c.l.g.* *overpressure on some isolated notes, else flautando* *rit. until unisono with flute* *p* *until conductor signals to go on*

Vn. 2 *flautando*
 ≈ 40 *mp* 3 *c.l.g.* *overpressure on some isolated notes, else flautando* *acc. until unisono with flute* *p* *until conductor signals to go on*

Vla. *flautando*
 ≈ 64 *mp* 3 *c.l.g.* *overpressure on some isolated notes, else flautando* *rit. until unisono with flute* *p* *until conductor signals to go on*

14

15

♩ = 60

Tape

Fl.

Ob.

Cl.

HH

Hn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

ord.

f

3

mp

ouvert

p

ord.

f

ord.

f

ord.

f

3

c.l.g.

c.l.b.

ff

f

f

f

c.l.b. on IV

f

Cnd.

Tape

16 (pulse should match ensemble)

f

Fl.

slow acc.

rest until conductor signals to go on

Ob.

slow rit.

rest until conductor signals to go on

Cl.

slow acc.

rest until conductor signals to go on

Bsn.

slow rit.

rest until conductor signals to go on

HH

transition between mallets (having one in each hand), slightly (!) open Hi-Hat

slow acc.

Tpt.

slow rit.

slow acc.

Hn.

slow acc.

slow rit.

Tbn.

slow rit.

slow acc.

Tba.

con sord.

slow rit.

Vn. 1

pizz.

slow acc.

slow rit.

Vn. 2

pizz.

slow rit.

slow acc.

Vla.

pizz.

slow acc.

slow rit.

Vc.

pizz.

slow rit.

Db.

slow acc.


Cnd.		
Tape		17
Fl.		
Ob.		
Cl.		
Bsn.		
HH		
Tpt.		
Hn.		
Tbn.		
Tba.		
Vn. 1		Arco
Vn. 2		Arco
Vla.		Arco
Vc.		Arco
Db.		

Cnd.

18


Tape

Fl.



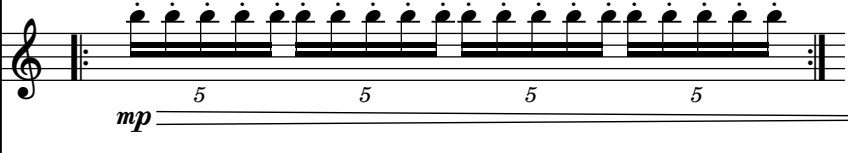
continous decresc., play slightly faster than bassoon!
until conductor signals to go on

Ob.



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

Cl.



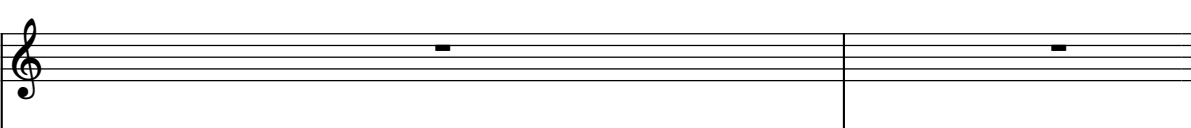
continous decresc., play steady and independently!
until conductor signals to go on

Bsn.



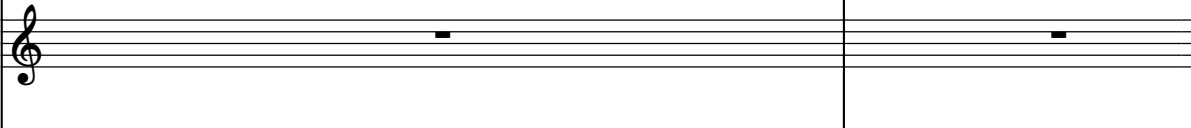
continous decresc., play slightly faster than clarinet!
until conductor signals to go on

Tpt.



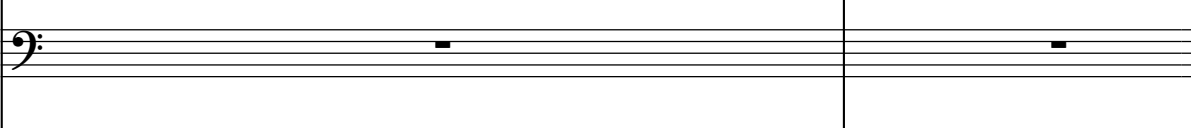
continous cresc.,
until conductor
signals to go on

Hn.



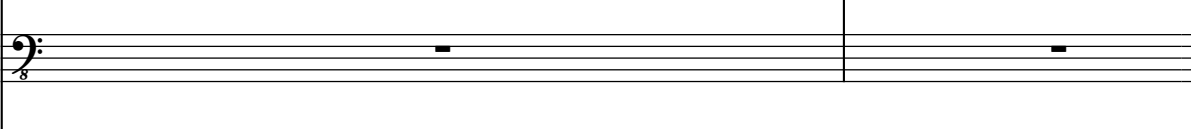
continous cresc.,
until conductor
signals to go on

Tbn.



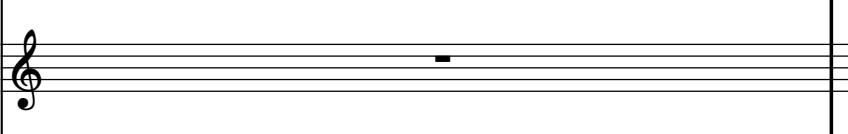
continous cresc.,
until conductor
signals to go on


Tba.



continous cresc.,
until conductor
signals to go on

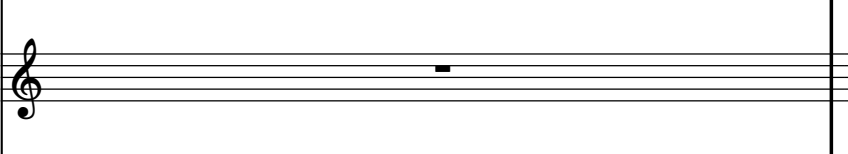
Vn. 1

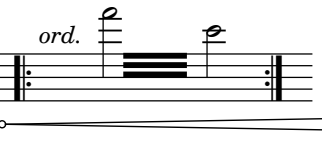


ord. 

continous cresc.,
until conductor
signals to go on

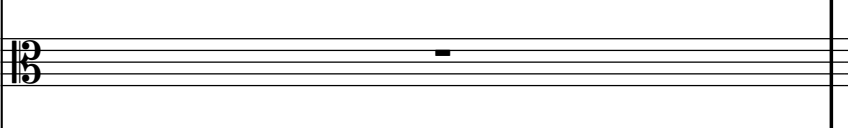
Vn. 2




ord. 

continous cresc.,
until conductor
signals to go on

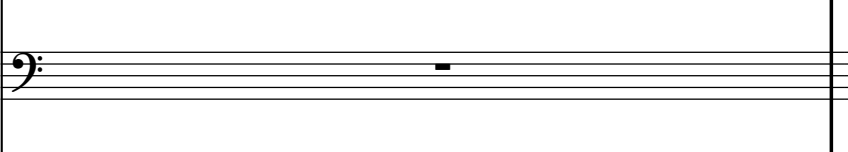
Vla.




ord. 

continous cresc.,
until conductor
signals to go on

Vc.



ord. 

continous cresc.,
until conductor
signals to go on

Db.



ord. 

continous cresc.,
until conductor
signals to go on

At least 12"

Cnd.			At least 12
Tape	19		20
Fl.	<p><i>only air sound</i></p> <p><i>mp</i></p> <p>after 1. rep.: <i>ritardando</i>, until conductor signals to go on</p>		
Ob.	<p><i>only air sound</i></p> <p><i>mp</i></p> <p>after 1. rep.: <i>accelerando</i>, until conductor signals to go on</p>		
Cl.	<p><i>only air sound</i></p> <p><i>mp</i></p> <p>after 1. rep.: <i>ritardando</i>, until conductor signals to go on</p>		
Bsn.	<p><i>only air sound</i></p> <p><i>mp</i></p> <p>until conductor signals to go on</p>		
Tpt.	<p><i>mp</i></p> <p>after 1. rep.: <i>accelerando</i>, until conductor signals to go on</p>		
Hn.	<p><i>mp</i></p> <p>until conductor signals to go on</p>		
Tbn.	<p><i>flick bell (bright sound)</i></p> <p><i>mp</i></p> <p>after 1. rep.: <i>accelerando</i>, until conductor signals to go on</p>		
Tba.	<p><i>flick bell (bright sound)</i></p> <p><i>mp</i></p> <p>after 1. rep.: <i>ritardando</i>, until conductor signals to go on</p>		
Vn. 1	<p><i>c.l.b.</i></p> <p><i>mf</i></p> <p>until conductor signals to go on</p>		
Vn. 2	<p><i>c.l.b.</i></p> <p><i>mf</i></p> <p>until conductor signals to go on</p>		
Vla.	<p><i>c.l.b.</i></p> <p><i>mf</i></p> <p>until conductor signals to go on</p>		
Vc.	<p><i>c.l.b.</i></p> <p><i>mf</i></p> <p>after 1. rep.: <i>accelerando</i>, until conductor signals to go on</p>		
Db.	<p><i>c.l.b. on III</i></p> <p><i>mf</i></p> <p>after 1. rep.: <i>ritardando</i>, until conductor signals to go on</p>		

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.

21

ff

f

f

ff

pp

pp

additional accelerando

additional accelerando

additional accelerando

ritardando

8

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Xylophone (Xyl.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into two systems by a double bar line. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The instruments are arranged in a standard orchestral layout. The score includes various musical notations, such as notes, rests, and dynamic markings (e.g., *f*, *pp*, *mf*, *ff*). There are also performance instructions like "arco, m.s.p." and "harmon mute". The page number "10" is visible in the bottom right corner.

[illegible]

Cnd.

Tape

Fl.

Musical staff for Flute (Fl.) in treble clef. It begins with a half note G4 (one ledger line above the staff) marked *mf*. The note has a long, gradual slur over it, ending with a half note G4 at the far right of the staff.

Ob.

Musical staff for Oboe (Ob.) in treble clef. It begins with a half note G4 (one ledger line above the staff) marked *mf*. The note has a long, gradual slur over it, ending with a half note G4 at the far right of the staff.

Cl.

Musical staff for Clarinet (Cl.) in treble clef. It begins with a half note G4 (one ledger line above the staff) marked *mf*. The note has a long, gradual slur over it, ending with a half note G4 at the far right of the staff.

Bsn.

Musical staff for Bassoon (Bsn.) in bass clef. It begins with a half note G3 (one ledger line below the staff) marked *mf*. The note has a long, gradual slur over it, ending with a half note G3 at the far right of the staff.

HH

Musical staff for Handbells (HH). It starts with a *f* dynamic and a series of eighth notes with 'x' marks, marked *slight accelerando*. The staff ends with a double bar line. To the right of the staff, there are four groups of three 'x' marks, each with a '3' below it, indicating triplets. Above the first triplet are symbols: a plus sign, a circle, and a downward arrow.

Tpt.

Musical staff for Trumpet (Tpt.) in treble clef. It begins with a half note G4 (one ledger line above the staff) marked *mf*. This is followed by a series of eighth notes with slurs, then a quarter rest, and another series of eighth notes with slurs, ending with a quarter rest.

Hn.

Musical staff for Horn (Hn.) in bass clef. It begins with a half note G3 (one ledger line below the staff) marked *mf*, followed by a quarter rest. Then there are two groups of eighth notes with slurs, each marked *slight ritardando* and a '5' below, indicating quintuplets. Each group is followed by a quarter rest.

Tbn.

Musical staff for Trombone (Tbn.) in bass clef. It begins with a half note G3 (one ledger line below the staff) marked *mf*. The note has a long, gradual slur over it, ending with a half note G3 at the far right of the staff.

Tba.

Musical staff for Tuba (Tba.) in bass clef. It begins with a half note G2 (two ledger lines below the staff) marked *f*. This is followed by a quarter rest, then a half note G2 marked *mf*, and a series of eighth notes.

Vn. 1

Musical staff for Violin 1 (Vn. 1) in treble clef. It begins with a half note G4 (one ledger line above the staff) marked *ff*, followed by a quarter rest. Then there are two groups of eighth notes with slurs and accents, each marked *slight ritardando*. Each group is followed by a quarter rest.

Vn. 2

Musical staff for Violin 2 (Vn. 2) in treble clef. It begins with a half note G4 (one ledger line above the staff) marked *ff*, followed by a quarter rest. Then there are two groups of eighth notes with slurs and accents, each marked *slight accelerando*. Each group is followed by a quarter rest.

Vla.

Musical staff for Viola (Vla.) in alto clef (C4 on the middle line). It begins with a half note G4 (one ledger line above the staff) marked *ff*. The note has a long, gradual slur over it, ending with a half note G4 at the far right of the staff.

Vc.

Musical staff for Violoncello (Vc.) in bass clef. It begins with a half note G3 (one ledger line below the staff) marked *ff*. The note has a long, gradual slur over it, ending with a half note G3 at the far right of the staff.

Db.

Musical staff for Double Bass (Db.) in bass clef. It begins with a half note G2 (two ledger lines below the staff) marked *ff*, followed by a quarter rest. Then there are two groups of eighth notes with slurs and accents, each marked *slight accelerando*. Each group is followed by a quarter rest.

Cnd.

Tape

22

Fl.

Ob.

Cl.

Bsn.

HH

Tpt.

Hn.

Tbn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

until conductor signals to go on

accelerando il più possibile,
until conductor signals to go on

gradual glissando 1 semitone down

gradual glissando 1 semitone up

gradual glissando 1 semitone down

mp

mf

mf

mf

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.

131

Cnd.

Tape

Fl.

Ob.

Cl.

Bsn.

St.

Tpt.

Hn.

Tbn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

J = 60

24

pp

pp

pp

pp

f

p... p... p... p...

bucket mute ≈ 90 until conductor signals to go on

p

p... p... p... p...

con sord. ≈ 80 until conductor signals to go on

p

p... p... p... p...

bucket mute ≈ 60 until conductor signals to go on

p

p... p... p... p...

con sord. ≈ 70 until conductor signals to go on

p

mf

flautando

flautando

flautando

flautando

c.c.b.

mp

134

25

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

26

Tape

Fl.

Cl.

Bsn.

Vn. 1 *ord.*

Vn. 2 *ord.*

Vla. *ord.*

Vc. *ord.*

Db.

27

Tape

HH

mf

with an appropriate amount of swing

Db.

(f) 8

143

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

149

Tape

HH

ouvert

△ squeeze tone

Tpt.

ppp

Vn. 1

Vn. 2

Vla.

Vc.

Db.

8

(ff)

6

6

6

6

152

Tape

HH

ouvert

Tbn.

mf

15

Tba.

mf

Vn. 1

Vn. 2

Vla.

Db.

8

6

6

6

6

6

6

6

6

6

155

Tape

Tpt.

flick bell

mf

Tbn.

15

Tba.

Db.

8

♩ = 60

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.

(when conductor signals double bass to stop) 28

HH

St.

mp

mf

molto rit., until conductor signals to stop

Db.

mf

8

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