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 — *until conductor signals to go on* — (*ff*)

17

2

do not conduct for 40"

Cnd.

Tape

Fl.

Ob.

Cl.

Bsn.

Xyl.

Tpt.

Hn.

Tbn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

ff

until conductor signals to go on

mf

f

mp

8

ppp

(ff)

33

3

Tape

f

Fl.

p *pp* *mp* *pp* *mp*

Ob.

pp *mp*

Cl.

3 *pp* *mp* 3 *pp* *mp* 3 *pp*

Bsn.

pp *mp*

St.

(f)

Tpt.

bucket mute

3 *p* 3 *pp* *p* 3 *pp* *mf* 3 *pp*

vib. *non vib.*

Hn.

con sord.

p *pp* *mp*

Tbn.

p *pp* *mp*

Tba.

con sord.

pp *mp*

Vn. 1

vib.

pp *p* *pp*

Vn. 2

vib.

pp *p* *pp*

Vla.

vib.

pp *p* *pp*

Vc.

p *p* *molto vib.* *pp* *mf*

Db.

vib.

p *pp*

36

Tape

Fl.

Ob.

Cl.

Bsn.

St.

Tpt.

Hn.

Tbn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

39

Tape

Fl.

Ob.

Cl.

Bsn.

St.

Tpt.

harmon mute

Hn.

ouvert

Tbn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

pp

f

> molto vib.

non vib.

42

Tape

Fl.

Ob.

Cl.

shake

Bsn.

St.

as low as possible, with loose lips

breath when neccessary

Tpt.

Hn.

Tbn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

45

Tape

Fl.

Ob.

Cl.

Bsn.

St.

Tpt.

Hn.

Tbn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

shake

remove reed

ouvert

molto vib.

non vib.

49

4

♩ = 90

Tape

mp

St.

(f) 4:3 4:3 4:3 4:3 4:3 4:3 mp

Tba.

p

Vn. 1

ppp

Vn. 2

flautando

ppp

Vla.

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

57

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

attach reed

mp
mf
mf
mf
(f)

c.l.b.
c.l.b.
c.l.b.

8

61

Tape

Fl.

Ob.

Cl.

Tpt.

Hn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

p

mf

pizz.

64

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

mp

67

Arco

12

73

5 ♩ = 64

Tape

mf

Ob.

mp

Cl.

mp

Bsn.

mp

mp

Vn. 1

mf

3

IV

c.l.g.

II

3

IV

ord.

III

c.l.g.

3

IV

ord.

III

c.l.g.

Vn. 2

begin playing during the violas first gettato, play slightly slower, until conductor signals to go on

mf

3

II

Vla.

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

mf

3

IV

c.l.g.

III

76

Tape

Fl.

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

mf

3

3

8

overblow

Ob.

Cl.

Bsn.

Vn. 1

ord. 3

c.l.g.

3

IV

ord.

c.l.g.

Vn. 2

c.l.g.

IV

II

3

ord.

c.l.g.

3

Vla.

IV

3

II

ord.

IV

c.l.g.

III

3

ord.

c.l.g.

ord.

3

78

Cnd.

Tape

Fl. — 8 — 3 — overblow ⟶ — f 3

Ob. — f

Cl. — f

Bsn.

Vn. 1 — ord. — 3 — c.l.g. — ord. 3 — f — c.l.g.

Vn. 2 — c.l.g. — ord. 3 until conductor signals to go on — 3 — f — c.l.g.

Vla. — ord. 3 — until conductor signals to go on — c.l.g. — ord. 3 — f — c.l.g.

Vc. — f

Db. — con crini gettato — 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 — ≈ 60 — flautando — 3 — c.l.g. — overpressure on some isolated notes, else flautando — rit. until unisono with flute ----------> until conductor signals to go on — mp — p

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

Vla. — ≈ 65 — flautando — 3 — c.l.g. — 3 overpressure on some isolated notes, else flautando — rit. until unisono with flute -------> until conductor signals to go on — mp — p

81

Tape ♩ = 64 ♩ = 60

Fl. *ord.* *f*

Ob. *f*

Cl. 3 *f*

HH *mp*

Hn. ouvert *p*

Tba. *p*

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

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

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

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

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

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.* *slow acc.* *p*

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

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

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

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

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

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

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 — *acc., until conductor signals to go on*

Tpt. — *rit., until conductor signals to go on*

Hn. — *rit., until conductor signals to go on*

Tbn. — *rit., until conductor signals to go on*

Tba. — *until conductor signals to go on*

Vn. 1 — *acc., until conductor signals to go on*

Vn. 2 — *rit., until conductor signals to go on*

Vla. — *acc., until conductor signals to go on*

Vc. — *acc., until conductor signals to go on*

Db. — *rit. a tempo, until conductor signals to go on*

Arco

Arco

Arco

Arco

(*ff*)

93

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

Cnd.

Tape

Fl.

mp

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

Ob.

mp

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

Cl.

mp

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

Bsn.

mp

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

97

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
c.l.b.
mf
until conductor signals to go on

Vn. 2
c.l.b.
mf
until conductor signals to go on

Vla.
c.l.b.
mf
until conductor signals to go on

Vc.
c.l.b.
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

100 **7** ♩ = 60

Cnd.

Xyl. *mf*

Tbn. *breath when neccessary* *mp*

Tba. *mp*

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

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

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

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

Db. *c.c.b.* *(f)* 8

104 **Accelerando**

Cnd.

Tape *ff*

Fl. *f*

Cl. *f*

Xyl. *ff*

Hn. *pp*

Tbn. *pp*

Vn. 1 *additional accelerando*

Vn. 2 *additional accelerando*

Vla. *additional accelerando*

Vc. *ritardando*

Db. 8

106

Cnd.

Tape

Fl.

Ob.

f

Cl.

Bsn.

f

Xyl.

harmon mute

Tpt.

pp

Hn.

Tbn.

arco, m.s.p.

Vn. 1

3

mf

ff

arco, m.s.p.

Vn. 2

3

mf

ff

arco, m.s.p.

Vla.

3

mf

ff

arco, m.s.p.

Vc.

3

mf

ff

arco, m.s.p.

Db.

3

mf

ff

108

♩ = 82

Cnd.

Tape

Fl.

Ob.

Cl.

Bsn.

HH

mp

Xyl.

Tpt.

mp *mf*

Hn.

p

Tbn.

mf

Tba.

pp *mp*

Vn. 1

m.s.p. > *ord.*

f *pp*

Vn. 2

m.s.p. > *ord.*

f *pp*

Vla.

m.s.p. > *ord.*

f *pp*

Vc.

m.s.p. > *ord.*

f *pp*

Db.

m.s.p. > *ord.*

f *pp*

110

do not conduct for 24"

Cnd.

Tape

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

HH *slight accelerando* *f*

Tpt. *mf*

Hn. *slight ritardando* *mf*

Tbn. *mf*

Tba. *f* *mf*

Vn. 1 *slight ritardando* *ff*

Vn. 2 *slight accelerando* *ff*

Vla. *ff*

Vc. *ff*

Db. *slight accelerando* *ff*

113

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*

118

♩ = 60

Tape

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Tpt. ouvert

Hn. *p*

Tbn. ouvert *p*

Tba. ouvert *mp*

Vn. 1 *p*

Vn. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

123

Tape

Fl.

St.

Tpt.

Hn.

Tbn.

Tba.

127

Tape

Fl.

HH

St.

Tpt.

Hn.

Tbn.

Tba.

Vn. 1

Vn. 2

Vla.

131

♩ = 60

Cnd.

Tape

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

St. *(f)*

Tpt. p... p... p... p... **bucket mute** ♩ ≈ 90 *until conductor signals to go on* *p*

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

Tbn. p... p... p... p... **bucket mute** ♩ ≈ 60 *until conductor signals to go on* *p*

Tba. *mf* p... p... p... p... **con sord.** ♩ ≈ 70 *until conductor signals to go on* *p*

Vn. 1 *flautando* *p*

Vn. 2 *flautando* *p*

Vla. *flautando* *p*

Vc. *flautando* *p*

Db. c.c.b.

134

Tape

Fl. *more air, less pitch* *mp*

Ob.

Cl. *blow at mouthpiece*

Bsn. *ppp* *blow at mouthpiece*

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.

140

9

♩ = 72

Tape

HH

with an appropriate amount of swing

mf

Db.

(f)

8

143

Tape

HH

Vn. 1

pp

Vn. 2

pp

Vla.

pp

Vc.

pp

Db.

c.c.b. / LHs

(ff)

8

146

Tape

Fl.

p

mp

Cl.

mp

Bsn.

p

HH

Xyl.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

c.c.g.

dampen all strings except the lowest

8

149

Tape

HH

ouvert

squeeze tone

Tpt.

pp

Vn. 1

Vn. 2

Vla.

Vc.

Db.

(ff)

152

Tape

HH

ouvert

Tbn.

mf

Tba.

mf

Vn. 1

Vn. 2

Vla.

Db.

155

Tape

♩ = 60

flick bell

Tpt.

mf

Tbn.

Tba.

Db.

159

10 **stop conducting, only give cues for woodwinds**

Cnd.

Tape

Fl. *p* *p*

Cl. *p*

Bsn. *p*

HH ≈ 52 *bright sound* *mp* *slow accelerando, until conductor signals to go on*

Tpt. ≈ 60 *flick bell* *mf* *slow accelerando, until conductor signals to stop*

Hn. ≈ 80 *flick bell* *mf* *slow accelerando, until conductor signals to stop*

Tbn. ≈ 100 *flick bell* *mf* *until conductor signals to stop*

Tba. ≈ 120 *flick bell, until conductor signals to stop* *mf*

Vn. 1 ≈ 90 *ord.* *ppp*

Vn. 2 ≈ 90 *ord.* *ppp*

Vla. ≈ 60 *ord.* *ppp*

Vc. ≈ 75 *ord.* *ppp*

Db. ≈ 60 *ord.* *ppp*

163

Tape

Fl. *mp*

Ob. *mp*

Cl. *mp* *mp*

Bsn. *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* *sustain at least 4 seconds longer than viola* *ff*

Vn. 2 *rit. as much as you want to* *sustain at least 3 seconds longer than viola* *ff*

Vla. *rit. as much as you want to* *sustain at least 2 seconds longer than cello* *ff*

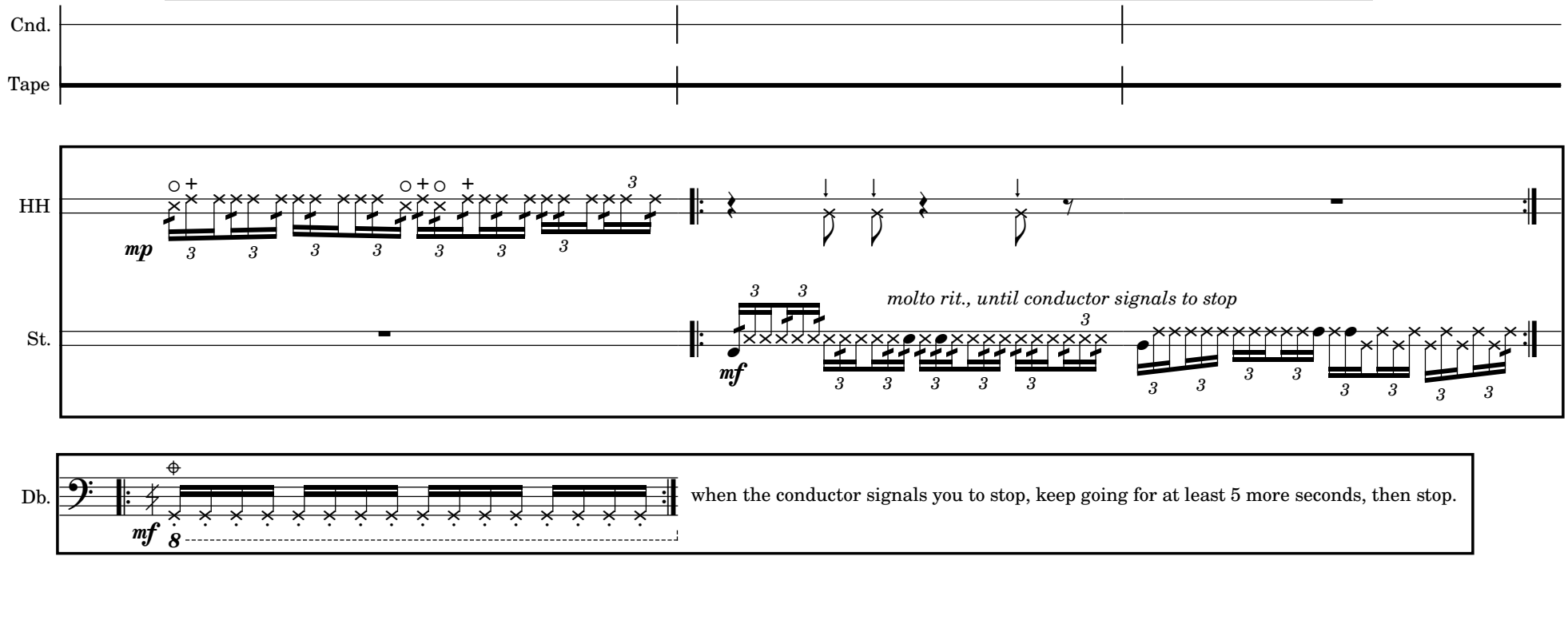
Vc. *rit. as much as you want to* *sustain as long as you want to* *ff*

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.



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