

Leon Focker

HOW TO DISENTRAIN YOUR CAT WITH A LASER POINTER

For Large Ensemble

2024

Key to symbols


General remarks

Normal dynamics indicate the sounding result of an action, not the effort to be put in.
In contrast to this, dynamics in brackets indicate the intensity of the action, rather than the sounding result.

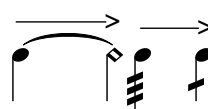
Accidentals apply until the end of the bar, apart from within boxes: In this case, they only apply to the current note.

Play everything without vibrato, except when otherwise notated.


Grace notes always come before the beat.




Slow, mid-tempo, and fast tremolo.



Arrows show a gradual change between the specified states.



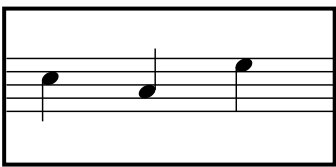
Triangular noteheads indicate notes as high or as low as possible.



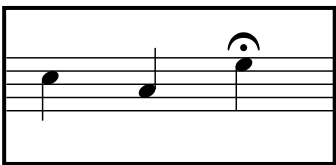
Let ring (l.v.).

Box notation


A box around a staff means that this passage is to be played independently, i.e. the tempo is independant of the other players and/or the conductor. Sometimes multiple instruments will start with the same rhythmic patterns but then drift away from each other. This is indicated by accelerando and ritardanto marks. A thick barline represents synchronisation points. If the synchronisation point is indicated by the conductor mid-phrase, move on immediately, i.e. don't play to the end of the phrase/box.




If there is no other indication within the box, play its contents once and then move on.



When there is a fermata at the end of the box, this usually means to hold this note until the conductor gives the signal to move on to what comes after.



When the contents of the box are surrounded by repeat marks, repeat the indicated parts until the conductor gives the signal to move on to what comes after. Alternatively the number of repetitions may be specified, as in this example (4 times).




A tempo mark inside of a box applies to this box only. Other players may have other tempi.


Woodwinds

Glissandi


Try to play glissandi as smoothly as possible. If it is too difficult to perform a "real" glissando over a large interval, playing a chromatic scale and bending each note to the next using the embouchure can also work.




Slap Tongue (Flute, Clarinet, Bassoon without mouthpiece), fingered notation, i.e. resulting pitches may deviate from these.




Flutter Tongue.




(Pitched) air sound, fingered notation.

blow at moutpiece


For clarinet and bassoon only: Maintain a short distance from the mouthpiece and blow air directly at its tip with pursed lips. For more stability, the clarinet can also put the bottom lip on the reed while blowing. This should result in a pitched air sound, possibly with more overtones and/or a slight whistle.

shake



Shake the Clarinet while playing to achieve a vibrato-like effect.



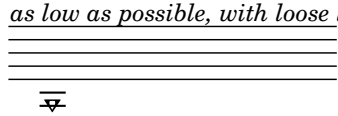
Embouchure glissano, before or after note.

Brass


The French Horn sounds a 5th lower than notated, in both bass and treble clefs.




Flutter Tongue.

as low as possible, with loose lips



Play as low as possible (even below pedal tones), to achieve an inconsistent, mumbling sound. It may be helpful to use only the upper lip.





Slap Tongue, fingered notation, i.e. resulting pitches may deviate from these..



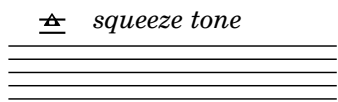
Smack mouthpiece with palm, fingered notation. Putting baking paper in between the mouthpiece and the instrument might help to prevent the mouthpiece from getting stuck.

flick bell


Flick the bell of your instrument. Find the purest sound possible.



(Pitched) air sound, fingered notation. Optionally a consonant or vowel sound might be notated above.

*squeeze tone*

High lip tension and a lot of pressure but do not let the lips vibrate. This way some kind of "squeezing" sound should emerge.

Strings

m s p / s p / p s p / o r d / p s t / s t / m s t

flautando

c.c.b.

c.l.b.

c.c.g.

c.l.g.

Contact point of the bow with the strings. Stays valid until new indication.
ord. means ordinary contact point as well as ordinary bow pressure. From left to right:
molto sul ponticello, sul ponticello, poco sul ponticello, ordinario, poco sul tasto, sul tasto, molto sul tasto.

(Molto) sul tasto, light bow pressure, muted sound.

Bridge Clef, indicating the contact point of the bow. The first note would be m s p, the second one m s t.

Bow on the bridge, resulting in a very high screeching sound.

Dampen strings with left hand.

Bartok pizzicato.

From left to right: almost no bow pressure (no discernable pitch), light bow pressure ('flautando'), more bow pressure than normal (pitch still discernable), lots of bow pressure (no clear pitch). These indications stay valid until revoked by ord. or another indication.

Con crini battuto, col legno battuto. Either on a pitch (written in normal clef) or dampened with the left hand (written in bridge clef).

Con crini gettato. The number of attacks can deviate from the number notated.

Col legno gettato. Either on a pitch (written in normal clef) or dampened with the left hand (written in bridge clef). The number of attacks can deviate from the number notated.

Artificial harmonic broken glissando. The upper finger moves relative to the lower one, like a slow but exaggerated vibrato, so that the harmonic jumps between different overtones. Do not follow the shape of the line exactly, as it just represents this action.

Double Bass

For this piece you will need a Five-String Double Bass. The Double Bass is always notated an octave higher than sounding.

(ff) 8

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

c.c.b. / LHs

Scordatura: Tune the 5th string so low, that it starts to slap against the fingerboard when played with a lot of pressure. Tune the string such a way that this effect is maximized. The low G is only a suggestion. You will not have to use this string for normal pitches.

Play the detuned 5th string with a lot of pressure in such a way, that the string slaps against the fingerboard. This percussive sound should be as consistent as possible. When doing an upwards glissando with this effect, the actual pitch is not as important as the percussive sound, which becomes quicker.

Pizz. perpendicular to the string, i.e. not sideways as usual, so that the string slaps against the fingerboard. In order to be quick enough, you might have to use alternating fingers.

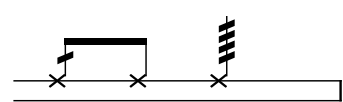
Spiccato on the 5th string. Dampen all strings with the left hand. This way, the 5th string should slap rhythmically against the fingerboard. The dynamics of the slap might vary between up-bow and down-bow. The rhythms that emerge from resulting accents are welcome.

The same spiccato effect but not dampened.

col legno battuto, con crini battuto, col legno gettato and con crini gettato on the 5th string should always produce the slapping sound.

Con crini battuto and left hand slap. A stem going upwards is for the right hand (slap the strings with your bow), downwards for the left (slap the strings with your palm).

Percussion

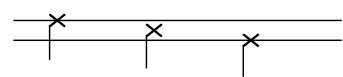


One tremolo dash indicates a double stroke. 4 dashes indicate a roll.

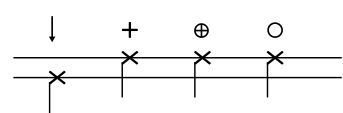


From left to right: Sticks, metal mallets (glockenspiel), hard plastic mallets, wooden xylophone mallets and soft timpani mallets.

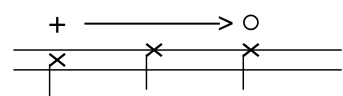
Hi-Hat



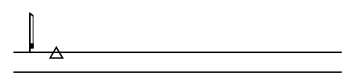
The staff lines indicate the position at which to hit the hi-hat. From left to right: Hit the bell (bright sound: when the hi-hat is opened, hitting the bell should not make it buzz); hit the middle of the hi-hat; hit the edge.



Symbols above the notes indicate what the pedal does. Left to right: Sound of hi-hat closing itself, i.e. don't hit with the stick; closed hi-hat; half opened-hi-hat (lot of buzz, almost no resonance); open hi-hat.



An arrow indicates a transition. In this case from closed to open and from hitting the hi-hat normally to hitting it on the bell.



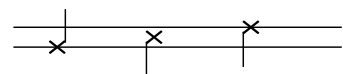
Bow the upper cymbal of the opened hi-hat.

Stones / Tiles

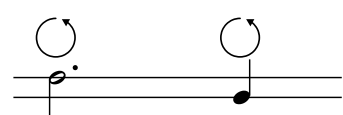
- 5 small ceramic tiles (e.g. one tile broken into 5 smaller pieces) that have different perceived pitches. They should be similar to the highest octave of the xylophone, i.e. have a very short decay and a distinct attack.
- 3 stones / pebbles, that produce 3 different-sounding unpitched attacks when hit with a metal mallet.



The 5 different tiles are represented with normal note heads, ordered by perceived pitch from low to high.



The 3 stones are represented with crossed note heads on the same staff as the tiles, order by perceived spectral content from low to high.



Use the stones to rub on the tiles, in order to create a continuous sound.

Xylophone

The xylophone sounds an octave higher than notated.

How to disentrain a cat with a laser pointer

Leon Focker

1 ♩ = 60

do not conduct for 40"

Conducting

Tape

Flute

Oboe

B-flat Clarinet

Bassoon

Hi-Hat

Stones

Xylophone

Trumpet in c

French Horn

Trombone

Tuba

Violin 1

Violin 2

Viola

Cello

Double Bass

ff

until conductor signals to go on

p *f*

until conductor signals to go on

p *f*

until conductor signals to go on

p *f*

until conductor signals to go on

p *f*

bucket mute

mp

8

mf

until conductor signals to go on

mp *ff*

until conductor signals to go on

mp *ff*

until conductor signals to go on

mp *ff*

until conductor signals to go on

mp *ff*

until conductor signals to go on

ff

do not conduct for 40"

[illegible]

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

Measures 33-35:

- Tape:** *f* (forte) at the start of measure 33.
- Fl.** (Flute): *p* (piano) in measure 33, *pp* (pianissimo) to *mp* (mezzo-piano) in measure 34, *pp* to *mp* 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, *pp* to *p* in measure 34, *pp* to *p* in measure 35.
- 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.
- Tbn.** (Trombone): *con sord.* in measure 33, *pp* to *mp* in measure 34.
- Tba.** (Tuba): *con sord.* in measure 33, *pp* to *mp* in measure 34.
- 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, *p* in measure 34, *pp* in measure 35.

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

Score for measures 36-38, featuring various instruments and dynamics.

Fl. (Flute): *pp* to *mf*, *tr* (trill), *mf*.

Ob. (Oboe): *pp* to *mf*, *tr* (trill), *mf*.

Cl. (Clarinet): *mp*, *pp* to *mf*, *mf*.

Bsn. (Bassoon): *pp* to *mf*, *pp* to *mf*, *mf*.

St. (String): *mf*.

Tpt. (Trumpet): *mf*, *pp* to *mf*, *non vib.*, *mf*, *f* to *pp*, *mf*.

Hn. (Horn): *pp* to *mf*, *pp* to *mf*, *mf* to *mp*.

Tbn. (Trombone): *pp* to *mf*, *pp* to *mf*, *mf* to *mp*.

Tba. (Tuba): *pp* to *mf*, *pp* to *mf*, *mf* to *mp*.

Vn. 1 (Violin 1): *mf*, *pp* to *mf*.

Vn. 2 (Violin 2): *mf*, *pp* to *mf*.

Vla. (Viola): *mf*, *pp* to *mf*.

Vc. (Violoncello): *non vib.*, *pp* to *mf*, *pp* to *mf*, *pp*.

Db. (Double Bass): *mf*, *pp* to *mf*.

Score for measures 39-41, page 5.

Measures 39-41:

- Tape:** Rest in measures 39 and 40; rhythmic pattern in measure 41.
- Fl.** \flat 2. pp (half note), rest in measures 40 and 41.
- Ob.** \sharp 2. pp (half note), rest in measures 40 and 41.
- Cl.** \flat 2. pp (half note), rest in measures 40 and 41.
- Bsn.** \flat 2. pp (half note), rest in measures 40 and 41.
- St.** Rhythmic pattern in measure 39; rest in measures 40 and 41.
- Tpt.** \flat 2. pp (half note), rest in measures 40 and 41. **harmon mute** in measure 41.
- Hn.** \flat 2. pp (half note), rest in measures 40 and 41. **ouvert** in measure 41.
- Tbn.** \flat 2. pp (half note), rest in measures 40 and 41.
- Tba.** \flat 2. pp (half note), rest in measures 40 and 41.
- Vn. 1:** pp (half note), f (half note), $>$ *molto vib.* (half note), *non vib.* (half note).
- Vn. 2:** pp (half note), f (half note), rest in measure 41.
- Vla.** pp (half note), f (half note), $>$ *molto vib.* (half note), *non vib.* (half note).
- Vc.** pp (half note), f (half note), $>$ *molto vib.* (half note), *non vib.* (half note).
- Db.** pp (half note), f (half note), rest 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.

Measures 45-48:

- Fl.**: *pp* to *mf* (measures 45-46), *pp* to *mf* (measures 47-48).
- Ob.**: *p* to *mf* (measures 45-46), *pp* to *mf* (measures 47-48).
- Cl.**: *mf* (measures 45-46), *pp* to *mf* (measures 47-48), *pp* to *mf* (measures 49-50).
- Bsn.**: *pp* to *mf* (measures 45-46), *pp* to *mf* (measures 47-48). **remove reed** (measure 50).
- St.**: Continuous sixteenth-note pattern.
- Tpt.**: *ouvert* (measure 50).
- Hn.**: *ouvert* (measure 50).
- Tbn.**: *ouvert* (measure 50).
- Tba.**: *ouvert* (measure 50).
- Vn. 1**: *mf* (measures 45-46), *pp* to *mf* (measures 47-48), *molto vib.* (measures 49-50), *non vib.* (measure 51).
- Vn. 2**: *mf* (measures 45-46), *pp* to *mf* (measures 47-48), *molto vib.* (measures 49-50), *non vib.* (measure 51).
- Vla.**: *mf* (measures 45-46), *pp* to *mf* (measures 47-48), *molto vib.* (measures 49-50), *non vib.* (measure 51).
- Vc.**: *mf* (measures 45-46), *pp* to *mf* (measures 47-48), *pp* to *mf* (measures 49-50).
- Db.**: *mf* (measures 45-46), *pp* to *mf* (measures 47-48), *pp* to *mf* (measures 49-50).

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: 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.

Tape

Fl.

Ob.

Cl.

Tpt.

Hn.

Tba.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

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

Cnd.

Tape

Fl.

8

3

overblow

f

3

Ob.

f

Cl.

f

Bsn.

Vn. 1

ord.

3

c.l.g.

f

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.

con sord.

p

until conductor signals to go on

Tbn.

bucket mute

p

until conductor signals to go on

Vn. 1

flautando

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

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

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 dynamics.

Fl. *ord.* *f*

Ob. *f*

Cl. *f* 3

HH *mp*

Hn. *ouvert*

Tba. *p*

Vn. 1 *ord.* *f* *♯ c.l.b.* (*ff*)

Vn. 2 *ord.* *f* *♯ c.l.b.* (*f*)

Vla. *ord.* *f* 3 *c.l.g.* *♯ c.l.b.* (*f*)

Vc. *f* 3 *c.l.g.* *♯ c.l.b.* (*f*)

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

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

mp

slow acc.

Tpt.

slow rit.

p

slow acc.

Hn.

slow acc.

p

slow rit.

Tbn.

slow rit.

p

slow acc.

Tba.

con sord.

p

slow rit.

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

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

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

Cnd.

Tape

Fl.

mp

5 5 5 5

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

Ob.

mp

5 5 5 5

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

Cl.

mp

5 5 5 5

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

Bsn.

mp

5 5 5 5

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

8

At least 12"

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

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* *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...* *p...* *p...*

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

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

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

mp *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 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.

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

The musical score is for a piece titled "Ouvert" by John Cage. It is divided into three measures. The first measure features a complex tape part with various symbols (plus, minus, circles, crosses) and a live HH part with a series of notes. The second measure continues the tape part and HH part, with the HH part showing a series of notes and a final note with a fermata. The third measure features a tape part with a series of notes and a final note with a fermata, and a live HH part with a series of notes and a final note with a fermata. The score includes parts for Tape, HH, Tpt., Vn. 1, Vn. 2, Vla., Vc., and Db. The HH part is marked with "ouvert" and "squeeze tone". The Vn. 1, Vn. 2, and Vla. parts are marked with "pp". The Db. part is marked with "ff".

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

mf

8

155

60

Tape

Tpt.

Tbn.

15

Tba.

8

Db.

8

V

V

flick bell

mf

Cnd.

Tape

Fl.

p

p

Cl.

p

Bsn.

p

HH

mp

bright sound

slow accelerando, until conductor signals to go on

Tpt.

flick bell

mf

slow accelerando, until conductor signals to stop

Hn.

flick bell

mf

slow accelerando, until conductor signals to stop

Tbn.

flick bell

mf

until conductor signals to stop

Tba.

flick bell, until conductor signals to stop

mf

Vn. 1

ord.

ppp

Vn. 2

ord.

ppp

Vla.

ord.

ppp

Vc.

ord.

ppp

Db.

ord.

ppp

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.

HH

St.

Db.

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