

Ensemble Stück

Leon Focker

do not conduct for 40"

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.), Tuba (Tba.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score is divided into measures, with some measures containing rests for certain instruments. The dynamics range from *ppp* (pianississimo) to *ff* (fortissimo). There are also markings for *mf* (mezzo-forte) and *mp* (mezzo-piano). The score includes performance instructions such as "until conductor signals to go on" and "do not conduct 1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-9

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

Measures 33-35:

- Tape:** *f* (forte) in measure 33.
- Fl.** (Flute): *p* (piano) in measure 33; *pp* (pianissimo) to *mp* (mezzo-piano) in measure 34; *pp* in measure 35.
- Ob.** (Oboe): *pp* to *mp* in measure 35.
- Cl.** (Clarinet): *pp* to *mp* in measure 34; *pp* to *mp* in measure 35.
- Bsn.** (Bassoon): *pp* to *mp* in measure 34; *pp* to *mp* in measure 35.
- St.** (Steel Drum): *ff* (fortissimo) *con sord.* (con sordina) in measure 33.
- Tpt.** (Trumpet): *pp* to *p* in measure 34; *pp* to *mf* (mezzo-forte) in measure 35.
- Hn.** (Horn): *pp* to *mp* in measure 35.
- Tbn.** (Trombone): *pp* to *mp* in measure 35.
- Tba.** (Tuba): *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; *p* in measure 34; *pp* in measure 35.

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

Other Markings: *con sord.*, *vib.*, *non vib.*, *molto vib.*

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

Fl. *mp* *pp* *mf* *tr* *pp* *mf* *mf*

Ob. *pp* *mf* *tr* *pp* *mf* *mf*

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

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

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

Tpt. *pp* *pp* *mf* *non vib.* *pp* *mf* *f* *pp*

Hn. *pp* *mf* *pp* *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 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.** 2. pp (half note), rest in measures 40 and 41.
- Bsn.** 2. pp (half note), rest in measures 40 and 41.
- St.** Rhythmic pattern in measure 39; rest in measures 40 and 41.
- Tpt.** 2. pp (half note), rest in measures 40 and 41.
- Hn.** 2. pp (half note), rest in measures 40 and 41.
- Tbn.** 2. pp (half note), rest in measures 40 and 41.
- Tba.** 2. pp (half note), rest in measures 40 and 41.
- Vn. 1:** Rest in measure 39; pp (half note) in measure 40; f (half note) in measure 41, marked *molto vib.*
- Vn. 2:** \flat 2. pp (half note) in measure 39; f (half note) in measure 40; 2. (half note) in measure 41.
- Vla.** Rest in measure 39; pp (half note) in measure 40; f (half note) in measure 41, marked *molto vib.*
- Vc.** \flat 2. pp (half note) in measure 39; f (half note) in measure 40, marked *molto vib.*; 2. (half note) in measure 41.
- Db.** \flat 2. pp (half note) in measure 39; f (half note) in measure 40; 2. (half note) 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* *breath when neccessary*

Hn. *pp* *breath when neccessary*

Tbn. *pp* *15* *con sord.* *breath when neccessary*

Tba. *pp* *breath when neccessary*

Vn. 1 *non vib.* *pp* *mf* *pp*

Vn. 2 *pp* *mf* *pp*

Vla. *non vib.* *pp* *mf* *pp*

Vc. *non vib.* *pp* *mf* *pp*

Db. *pp* *mf* *pp*

49 4 ♩ = ♩. (♩ = 90)

Tape *mp*

St.

Xyl. **Tonhöhen??** *f*

Tba. *p*

Vn. 1 *ppp*

Vn. 2 *ppp*

Vla. *flautando ppp*

Vc. *ppp*

Db. *ff*

53

Tape

Fl. *mf*

Cl. *mf*

Tpt. *f*

Tbn. *mp* *gliss between notes ----->*

Tba. *f*

Vn. 1 *f*

Vn. 2 *f* *♢ c.l.b.*

Vla. *f* *♢ c.l.b.*

Vc. *f* *♢ c.l.b.*

Db. *pizz. from above*

mf 8

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:

- Fl.** (Flute): Measures 61-63. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Ob.** (Oboe): Measures 61-63. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Cl.** (Clarinet): Measures 61-63. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Bsn.** (Bassoon): Measures 61-63. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Tpt.** (Trumpet): Measures 61-63. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Hn.** (Horn): Measures 61-63. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Tba.** (Tuba): Measures 61-63. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Vn. 1** (Violin 1): Measures 61-63. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Vn. 2** (Violin 2): Measures 61-63. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Vla.** (Viola): Measures 61-63. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Vc.** (Violoncello): Measures 61-63. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Db.** (Double Bass): Measures 61-63. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Tape**: Measures 61-63. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).

Measures 64-66:

- Fl.** (Flute): Measures 64-66. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Ob.** (Oboe): Measures 64-66. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Cl.** (Clarinet): Measures 64-66. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Bsn.** (Bassoon): Measures 64-66. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Tpt.** (Trumpet): Measures 64-66. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Hn.** (Horn): Measures 64-66. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Tba.** (Tuba): Measures 64-66. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Vn. 1** (Violin 1): Measures 64-66. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Vn. 2** (Violin 2): Measures 64-66. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Vla.** (Viola): Measures 64-66. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Vc.** (Violoncello): Measures 64-66. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Db.** (Double Bass): Measures 64-66. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Tape**: Measures 64-66. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).

Measures 67-69:

- Fl.** (Flute): Measures 67-69. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Ob.** (Oboe): Measures 67-69. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Cl.** (Clarinet): Measures 67-69. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Bsn.** (Bassoon): Measures 67-69. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Tpt.** (Trumpet): Measures 67-69. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Hn.** (Horn): Measures 67-69. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Tba.** (Tuba): Measures 67-69. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Vn. 1** (Violin 1): Measures 67-69. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Vn. 2** (Violin 2): Measures 67-69. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Vla.** (Viola): Measures 67-69. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Vc.** (Violoncello): Measures 67-69. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Db.** (Double Bass): Measures 67-69. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).
- Tape**: Measures 67-69. Notes: G4 (acc), A4 (acc), B4 (acc), C5 (acc).

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

Tape

mf

Ob.

Cl.

Bsn.

Vn. 1

mf

3

c.l.g.

ord.

c.l.g.

Vn. 2

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

mf

3

Vla.

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

mf

3

c.l.g.

76

Tape

Fl.

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

mf

3

8

overblow

Ob.

Cl.

Bsn.

Vn. 1

ord. 3

c.l.g.

ord.

c.l.g.

Vn. 2

c.l.g.

ord.

c.l.g.

ord.

Vla.

ord.

c.l.g.

ord.

c.l.g.

ord.

Rehearsal

80
do not conduct for at least 16", wait until unisono is achieved

Cnd.
Tape

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

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

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

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

Vn. 2 ≈ 40 *flautando* *c.l.g.* *acc. until unisono with flute -----> until conductor signals to go on*
mp 3 *p*

Vla. ≈ 65 *flautando* *c.l.g.* *rit. until unisono with flute -----> until conductor signals to go on*
mp 3 *p*

♩ = 64

♩ = 60

Score for measures 81-85, featuring a variety of instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trombone (Tba.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *p* (piano), as well as articulation like accents and slurs. The tempo changes from 64 to 60 beats per minute at the end of the page.

Measures 81-85 are shown. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trombone (Tba.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Key markings include *f* (forte), *mp* (mezzo-piano), and *p* (piano). The tempo changes from 64 to 60 beats per minute at the end of the page.

Cond.

Tape

f

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

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

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

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

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

Tpt. *p* *cup mute ?* *slow rit.* *slow acc.*

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

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

Tba. *p* *slow rit.*

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

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

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

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

Db. *p* *slow acc.*

90

hold for as long as you like

Cnd.

Tape

Fl.

Ob.

Cl.

Bsn.

HH

Tpt.

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.



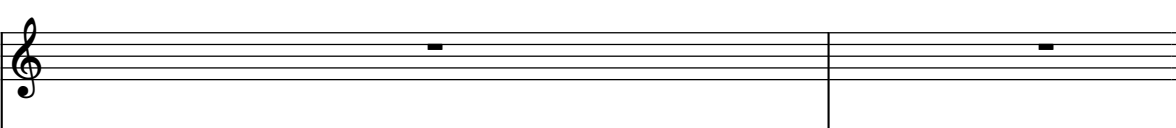
continous decresc., play steady and independently!
until conductor signals to go on

Bsn.



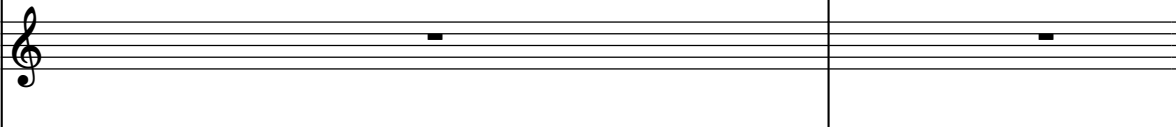
continous decresc., play slightly faster than clarinet!
until conductor signals to go on

Tpt.



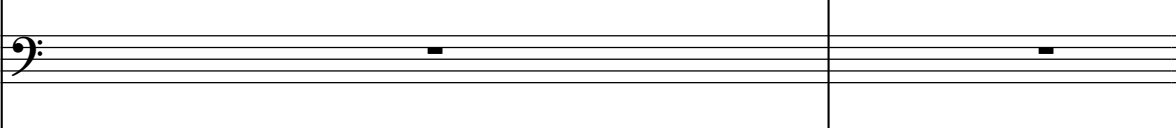
continous cresc.,
until conductor
signals to go on

Hn.



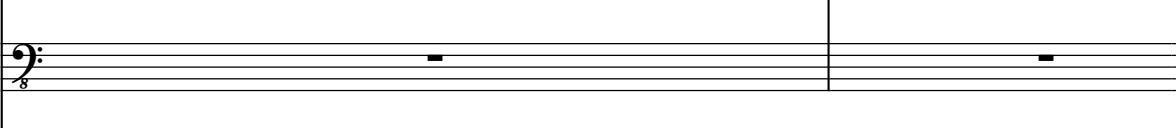
continous cresc.,
until conductor
signals to go on

Tbn.




continous cresc.,
until conductor
signals to go on

Tba.



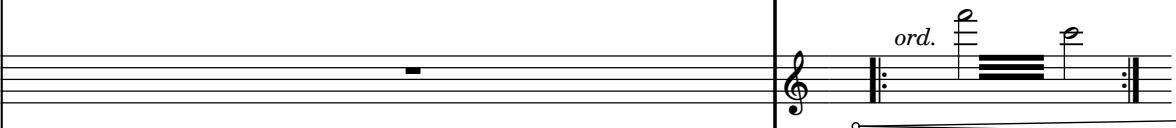
continous cresc.,
until conductor
signals to go on

Vn. 1



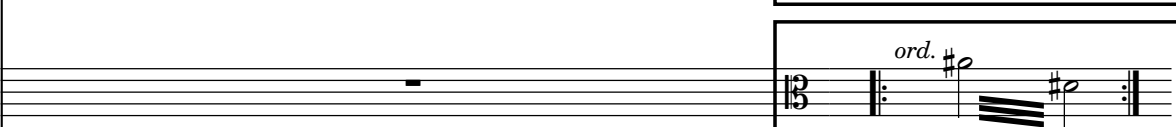
ord. *p*
continous cresc.,
until conductor
signals to go on

Vn. 2



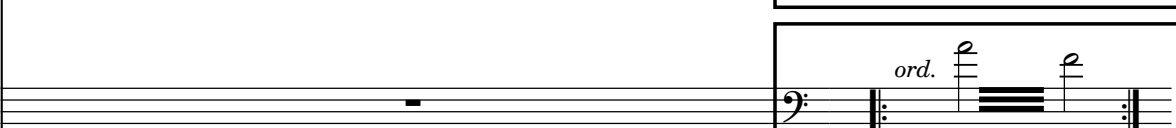
ord. *p*
continous cresc.,
until conductor
signals to go on

Vla.




ord. *p*
continous cresc.,
until conductor
signals to go on

Vc.



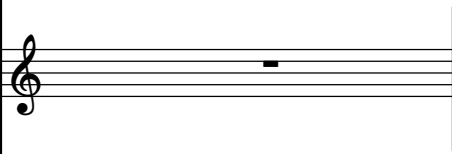

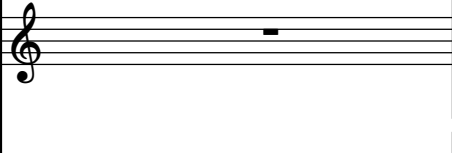
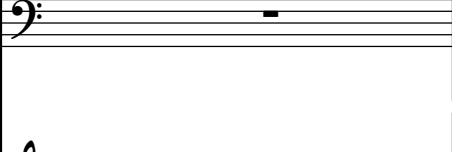
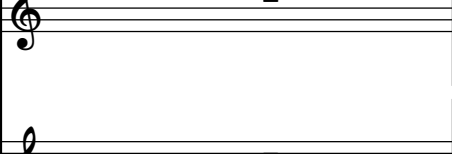
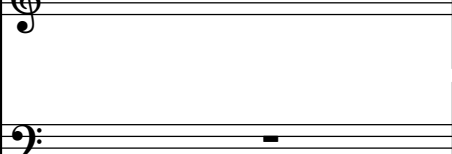
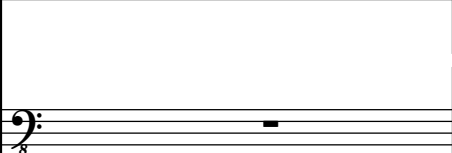
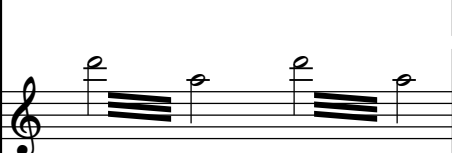
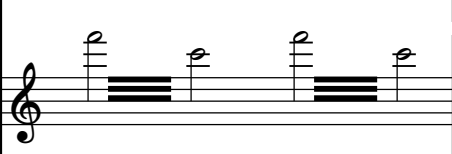


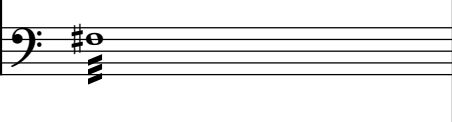

ord. *p*
continous cresc.,
until conductor
signals to go on

Db.



ord. *p*
continous cresc.,
until conductor
signals to go on

**do not conduct, hold as long as you like.
At least 12"**

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

Cnd.

Xyl.

Tbn. *ouvert*

Tba. *ouvert*

Vn. 1 *mp* *c.l.b.*

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

Vla. *f* *c.l.b.*

Vc. *f* *c.l.b.*

Db. *f* *c.c.b.*

mf *breath when neccessary*

mp

(f) 8

104 **Accelerando**

Cnd.

Tape

Fl. *ff*

Cl. *f*

Xyl. *f* **cluster notieren?**

Tpt. *ff*

Hn. *pp*

Tbn. *pp*

Vn. 1 *pp* *additional accelerando*

Vn. 2 *additional accelerando*

Vla. *additional accelerando*

Vc. *ritardando*

Db. 8

Cnd.

Tape

Fl.

Ob.

Cl.

Bsn.

Xyl.

Tpt.

Hn.

Tbn.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

f

f

pp

arco, m.s.p.

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

Cnd.

Tape

Fl.

Musical staff for Flute (Fl.) in treble clef. It begins with a whole note G4 (F#4) marked *ff*, which then decays to a half note G4 at the end of the staff.

Ob.

Musical staff for Oboe (Ob.) in treble clef. It contains a whole note G4 marked *ff* at the end of the staff.

Cl.

Musical staff for Clarinet (Cl.) in treble clef. It contains a whole note G4 marked *ff* at the end of the staff.

Bsn.

Musical staff for Bassoon (Bsn.) in bass clef. It contains a whole note G3 marked *ff* at the end of the staff.

HH

Musical staff for Handbells (HH). It features a complex rhythmic pattern of eighth and sixteenth notes with 'x' marks, starting with a *f* dynamic. The pattern includes triplet markings (3) and various articulations like '+' and 'o'.

Tpt.

Musical staff for Trumpet (Tpt.) in treble clef. It starts with a whole note G4 marked *mf*, followed by eighth-note patterns with slurs and accents.

Hn.

Musical staff for Horn (Hn.) in bass clef. It begins with a whole note G3 marked *mf* and includes a *slight ritardando* marking. The staff features eighth-note patterns with slurs and accents.

Tbn.

Musical staff for Trombone (Tbn.) in bass clef. It contains a whole note G3 marked *mf* at the end of the staff.

Tba.

Musical staff for Tuba (Tba.) in bass clef. It starts with a whole note G2 marked *f*, followed by a half note G2 marked *mf*, and then eighth-note patterns.

Vn. 1

Musical staff for Violin 1 (Vn. 1) in treble clef. It begins with a whole note G4 marked *ff* and a *slight ritardando* marking, followed by eighth-note patterns with slurs and accents.

Vn. 2

Musical staff for Violin 2 (Vn. 2) in treble clef. It starts with a whole note G4 marked *ff* and a *slight accelerando* marking, followed by eighth-note patterns with slurs and accents.

Vla.

Musical staff for Viola (Vla.) in alto clef. It begins with a whole note G4 marked *ff*, followed by eighth-note patterns with slurs and accents.

Vc.

Musical staff for Violoncello (Vc.) in bass clef. It contains a whole note G3 marked *ff*, followed by eighth-note patterns with slurs and accents.

Db.

Musical staff for Double Bass (Db.) in bass clef. It starts with a whole note G2 marked *ff* and a *slight accelerando* marking, followed by eighth-note patterns with slurs and accents.

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* **multiphonics?** *mp*

Tbn. *until conductor signals to go on*

Tba. *until conductor signals to go on* **multiphonics?**

Vn. 1 *until conductor signals to go on*
gradual glissando 1 semitone down *mf*

Vn. 2 *until conductor signals to go on* *mf*

Vla. *until conductor signals to go on*
gradual glissando 1 semitone up *mf*

Vc. *until conductor signals to go on*
gradual glissando 1 semitone down *mf*

Db. *until conductor signals to go on* *mf*

♩ = 60

Score for measures 118-122. The score includes parts for Tape, Fl., Ob., Cl., Bsn., Hn., Tbn., Tba., Vn. 1, Vn. 2, Vla., Vc., and Db. The tempo is marked as ♩ = 60. The key signature is one sharp (F#).

Measure 118: Fl. (f, p), Ob. (f, p), Cl. (f, p), Bsn. (f, p), Hn. (p), Tbn. (p), Tba. (mp), Vn. 1 (p), Vn. 2 (p), Vla. (p), Vc. (p), Db. (p).

Measure 119: Fl. (p), Ob. (p), Cl. (p), Bsn. (p), Hn. (p), Tbn. (p), Tba. (z), Vn. 1 (p), Vn. 2 (p), Vla. (p), Vc. (p), Db. (p).

Measure 120: Fl. (p), Ob. (p), Cl. (p), Bsn. (p), Hn. (p), Tbn. (p), Tba. (p), Vn. 1 (p), Vn. 2 (p), Vla. (p), Vc. (p), Db. (p).

Measure 121: Fl. (p), Ob. (p), Cl. (p), Bsn. (p), Hn. (p), Tbn. (p), Tba. (p), Vn. 1 (p), Vn. 2 (p), Vla. (p), Vc. (p), Db. (p).

Measure 122: Fl. (p), Ob. (p), Cl. (p), Bsn. (p), Hn. (p), Tbn. (ouvert), Tba. (p), Vn. 1 (p), Vn. 2 (p), Vla. (p), Vc. (p), Db. (p).

[illegible]

134 $\text{♩} = 60$

Tape

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

Ob.

Cl. *blow at mouthpiece*

Bsn. *blow at mouthpiece*

Tpt. *ppp* *squeeze tone* *pp*

Hn.

Tbn.

Tba.

Vn. 1 *flautando* *ppp*

Vn. 2 *flautando* *ppp* *flautando*

Vla. *ppp* *flautando*

Vc. *ppp*

Db. *flautando* *ppp*



137

Fl.

Cl.

Bsn.

Vn. 1

Vn. 2

Vla.

Vc.

Db.

140 **9** ♩ = 72

with an appropriate amount of swing

f 8

143

Tape

HH

Vn. 1

Vn. 2

Vla.

Vc.

Db.

8

pp

ff

c.c.b. / LHs

146

The musical score for "The Great Wall" by John Williams is presented in a multi-staff format. The instruments and their parts are as follows:

- Tape:** The top staff, which is empty.
- Fl. (Flute):** The second staff, featuring a melody in the right hand with a key signature of one flat (B-flat) and a time signature of 4/4. The melody is marked with a *p* (piano) dynamic and includes triplets and sixteenth notes.
- Cl. (Clarinet):** The third staff, featuring a melody in the right hand with a key signature of one flat (B-flat) and a time signature of 4/4. The melody is marked with a *mp* (mezzo-piano) dynamic and includes triplets and sixteenth notes.
- Bsn. (Bassoon):** The fourth staff, featuring a melody in the right hand with a key signature of one flat (B-flat) and a time signature of 4/4. The melody is marked with a *p* (piano) dynamic and includes triplets and sixteenth notes.
- HH (Harp):** The fifth staff, featuring a series of chords in the right hand, marked with a *p* (piano) dynamic and including triplets and sixteenth notes.
- Xyl. (Xylophone):** The sixth staff, featuring a series of chords in the right hand, marked with a *p* (piano) dynamic and including triplets and sixteenth notes.
- Vn. 1 (Violin 1):** The seventh staff, featuring a series of chords in the right hand, marked with a *p* (piano) dynamic and including triplets and sixteenth notes.
- Vn. 2 (Violin 2):** The eighth staff, featuring a series of chords in the right hand, marked with a *p* (piano) dynamic and including triplets and sixteenth notes.
- Vla. (Viola):** The ninth staff, featuring a series of chords in the right hand, marked with a *p* (piano) dynamic and including triplets and sixteenth notes.
- Vc. (Violoncello):** The tenth staff, featuring a series of chords in the right hand, marked with a *p* (piano) dynamic and including triplets and sixteenth notes.
- Db. (Double Bass):** The eleventh staff, featuring a series of chords in the right hand, marked with a *p* (piano) dynamic and including triplets and sixteenth notes.

The score is written in a key signature of one flat (B-flat) and a time signature of 4/4. The dynamics range from *p* (piano) to *mp* (mezzo-piano). The notation includes various musical symbols such as notes, rests, triplets, and sixteenth notes.

149

Score for measures 149-151:

- Tape:** Silent.
- HH:** Complex rhythmic pattern with accents and slurs. Measure 151 features sixteenth-note runs marked with '6'.
- Tpt.:** *squeeze tone* (marked with a triangle) in measures 149 and 151. *pp* dynamic.
- Vn. 1:** Rests in measures 149 and 150, then plays a tremolo in measure 151 (*pp*).
- Vn. 2:** Rests in measures 149 and 150, then plays a tremolo in measure 151 (*pp*).
- Vla.:** Rests in measures 149 and 150, then plays a tremolo in measure 151 (*pp*).
- Vc.:** Rests throughout.
- Db.:** Complex rhythmic pattern with accents. Measure 151 features a crescendo leading to a sustained note.

152

Score for measures 152-154:

- Tape:** Silent.
- HH:** Continuous sixteenth-note runs marked with '6'.
- Tbn.:** *ouvert* (marked with a triangle) in measure 152. *mf* dynamic. Measure 153 features a sustained note with a slur.
- Tba.:** Rests in measures 152 and 153, then plays a sustained note in measure 154.
- Vn. 1:** Tremolo in measures 152 and 153, then a sustained note in measure 154.
- Vn. 2:** Tremolo in measures 152 and 153, then a sustained note in measure 154.
- Vla.:** Tremolo in measures 152 and 153, then a sustained note in measure 154.
- Db.:** Crescendos in measures 152 and 153, then a sustained note in measure 154.

155

Score for measures 155-157:

- Tape:** Silent.
- Tpt.:** *flick bell* (marked with an 'x') in measure 157. *mf* dynamic.
- Tbn.:** Sustained notes in measures 155 and 156, then rests in measures 157 and 158.
- Tba.:** Sustained notes in measures 155 and 156, then rests in measures 157 and 158.
- Db.:** Sustained notes in measures 155 and 156, then rests in measures 157 and 158.

159

10 stop conducting, only give cues for woodwinds

Tape

Fl.


Cl.

Bsn.

p

HH

♪ ≈ 52

mf  *slow accelerando,
until conductor signals to stop*

T_{pt.}

♪ ≈ 60

flick bell

mf

*slow accelerando,
until conductor signals to stop*

Hn.

♪ ≈ 80

flick bell

mf

*slow accelerando,
until conductor signals to stop*

Tbn.

♪ ≈ 10

00 *flick bell*

mf

until conductor signals to stop

Tba.

1

0 flick bell,
until conductor signals to go on

mf

Vn. 1

 ≈ 90

Ω *ord.*

ppp

Vn. 2

♩ ≈ 90

 $\text{ord}_1 \text{ ord}$

ppp

Vla.

 ≈ 60

$$ord$$

ppp

Vc.

♩ ≈ 75

$$ord$$

ppp

Db.

♩ ≈ 60

$$ord$$

ppp

163

Tape

Fl.

Ob.

Cl.

Bsn.

mp

mp

mp

p

Vn. 1

Vn. 2

Vla.

Vc.

Db.

166

Tape

cue for percussion

signal trumpet to stop

signal French Horn to stop

St.

f

rit. as much as you want to

sustain at least 7 seconds longer than viola

ff

rit. as much as you want to

sustain at least 5 seconds longer than viola

ff

rit. as much as you want to

sustain at least 2 seconds longer than cello

ff

rit. as much as you want to

sustain as long as you want to

ff

rit. as much as you want to

ff

signal Tuba to stop

signal Trombone to stop

Cnd.

Tape

HH

St.

zusammen mit Boao ausarbeiten..., wann stoppen?

mf 3

mf

Db.

continue until you are the last one playing, then stop at will.

mf 8