

# PREFACE

## 1

*In Ersilia, to establish the relationships that sustain the city's life, the inhabitants stretch strings from the corners of the houses, white or black or gray or black-and-white according to whether they mark a relationship of blood, of trade, authority, agency: When the strings become so numerous that you can no longer pass among them, the inhabitants leave: the houses are dismantled; only the strings and their supports remain.*

*From a mountainside, camping with their household goods, Ersilia's refugees look at the labyrinth of taut strings and poles that rise in the plain. That is the city of Ersilia still, and they are nothing.*

*They rebuild Ersilia elsewhere. They weave a similar pattern of strings which they would like to be more complex and at the same time more regular than the other. Then they abandon it and take themselves and their houses still farther away.*

*Thus, when traveling in the territory of Ersilia, you come upon the ruins of abandoned cities, without the walls which do not last, without the bones of the dead which the wind rolls away: spiderwebs of intricate relationships seeking a form.*

- Italo Calvino, *Invisible Cities*

## 2

*"Are we still in the South Reach?"*

*"Reach? No. The islands -- " The chief moved his slender black hand in an arc, no more than a quarter of the compass, north to east. "The islands are there," he said. "All the islands. " Then showing all the evening sea before them, from north through west to south, he said, "The sea. "*

*"What land are you from, lord?"*

*"No land. We are the Children of the Open Sea. "*

*Arren looked at his keen face. He looked about him at the great raft with its temple and its tall idols, each carved from a single tree, great god-figures mixed of dolphin, fish, man, and seabird; at the people busy at their work, weaving, carving, fishing, cooking on raised platforms, tending babies; at the other rafts, seventy at least, scattered out over the water in a great circle perhaps a mile across. It was a town: smoke rising in thin wisps from distant houses, the voices of children high on the wind. It was a town, and under its floors was the abyss.*

- Ursula LeGuin, *The Farthest Shore*

## 3 Instrumentation

- Flute
- Bass clarinet
- Oboe
- Baritone saxophone
- Acoustic guitar
- Piano
- Percussion
  - bamboo wind chimes
  - four toms
  - five wood blocks
  - snare drum
  - marimba
  - crotales, two octaves
  - tam-tam
  - bass drum
- Violin
- Viola
- Cello
- Contrabass

## 4 Performance notes

Six players -- flute, bass clarinet, oboe, violin, viola and cello -- receive a shaker -- caxixi, maraca or similar. Four players -- guitar, piano, percussion and contrabass -- receive a chromatic pitch pipe -- a circular harmonic-like instrument generally used for tuning vocal groups.

The shakers should be placed on or suspended from their respective performer's music stands, or wherever convenient.

The pitch-pipes should be played by inhaling or exhaling -- as indicated -- through fully half of the circumference of the instrument, creating a rich cluster.

For all winds, a +-symbol indicates slap tonguing.

For guitar, the coda symbol indicates a percussive damping of the strings.

Piano plays with pedal to their discretion throughout the first four sections of the piece. The sound should be generally dry, although some pedal should be used when appropriate for phrasing and blending, especially on tremolo passages. The sustain pedal should remain fully depressed for the entirety of section D. Inside-piano glissandi are notated proportional to the lower interior portion of the instrument -- from the lowest string up to the first cross-bar -- and should be played with the fingertip.

Percussion should use hard sticks on toms, woodblocks, snares and crotales, and softer mallets on marimba, bass drum and tam-tam (when ergonomic to do so).

All mordents and trills are a major 2nd, unless otherwise specified. All tremolos are unmeasured and should evoke an even, cloud-like texture.

*Invisible Cities (iii):*  
**ERSILIA**  
*(a botanical survey of the uninhabited northeastern isles)*  
*for Ensemble Dal Niente*

Josiah Wolf Oberholtzer (1984)

$\text{♩} = 96$   
 $\frac{4}{4}$  Komokome  $\frac{5}{8}$

Flute

Oboe

Bass Clarinet

Baritone Saxophone

Pitch Pipes

Guitar

Pitch Pipes

Piano

Pitch Pipes

Percussion

Violin

Viola

Cello

Pitch Pipes

Contrabass

shaker

ppp

p

mf

f

sfz

7:6

7:6

snare

pp

[illegible]



$\frac{4}{8}$  $\frac{7}{8}$ 

Fl. *shaker* *ppp* *pp*

Ob. *shaker* *ppp* *pp*

Bass cl. *shaker* *ppp* *pp*

Bar. sax. *f* *mf* *f* *pp* *f* *mf*

Gt. *f* *pp* *f* *pp*

Pr. *f* *mf* *fff* *fff*

Perc. *crotales* *f* *snare* *fff*

Vn.

Va.

Vc.

Cb.

$\frac{4}{4}$  $\frac{4}{8}$  $\frac{5}{8}$ 

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

5:4

ppp

f

p

ppp

mp

p

ppp

mf

p

fp

ppp

fp

p

mf

f

p

3:2

pp

mp

fff

fff

snare

fff

shaker

5:4

ppp

shaker

5:4

ppp

shaker

ppp

pizz.

5:4

ppp

8

7

$\frac{7}{4}$

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

*f*

*ff*

*fff*

*ppp*

*pizz.*

*7-6*

*ppp*

Fl. *Flz.* *ppp* *f* *p* *f* *mf* *fp* *ppp* *fp* *mf* *ppp* *3:2*

Ob. *f* *7:6* *p* *f* *7:6* *mp* *ppp* *ppp* *5:4*

Bass cl. *f* *3:2* *mf* *f* *f* *p* *ppp* *3:2*

Bar. sax. *f* *5:4* *mf* *f* *fff* *mf* *f* *mf*

Gt. *mf* *f* *mf* *f* *p*

PF. *f* *5:4* *mf* *f* *5:4* *mf* *f* *5:4* *mf* *mf* *p* *8va*

Perc. *blocks* *7:6* *f* *toms* *3:2* *f* *p* *4:3* *f* *fp* *f* *bass drum*

Vn. *p* *f* *f* *5:4* *p*

Va. *3:2* *f* *p* *5:4* *shaker* *fp* *f* *5:4* *pizz.* *3:2* *ppp*

Ve. *p* *4:3* *f* *p* *5:4* *p*

Cb. *f* *4:3* *p ppp* *pizz.* *4:3* *p* *3:2* *f*



This page of the musical score is for a large ensemble, including the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Bass cl. (Bass Clarinet)
- Bar. sax. (Baritone Saxophone)
- Gt. (Guitar)
- Pf. (Piano)
- Perc. (Percussion)
- Vn. (Violin)
- Va. (Viola)
- Ve. (Violoncello)
- Cb. (Contrabass)

The score includes various musical notations and performance instructions:

- Fl.:** Features a melodic line with a *ppp* (pianississimo) dynamic and a 7:6 ratio marking.
- Ob.:** Includes a *shaker* instruction and a *ppp* dynamic.
- Bass cl.:** Features a *shaker* instruction and a 5:4 ratio marking.
- Bar. sax.:** Includes a *p* (piano) dynamic and a *fp* (fortissimo) dynamic.
- Gt.:** Features a *fp* (fortissimo) dynamic.
- Pf.:** Includes a *p* (piano) dynamic and a 3:2 ratio marking.
- Perc.:** Features a *p* (piano) dynamic and a *ppp* (pianississimo) dynamic.
- Vn.:** Includes a *pizz.* (pizzicato) instruction and a *ppp* dynamic.
- Va.:** Features a *ppp* (pianississimo) dynamic and a 7:6 ratio marking.
- Ve.:** Includes a *pizz.* (pizzicato) instruction and a *ppp* dynamic.
- Cb.:** Features a *pizz.* (pizzicato) instruction and a *ppp* dynamic.

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Fl. *shaker* *ppp* *fp* *fp*

Ob. *shaker* *5:4* *ppp* *fp*

Bass cl. *shaker* *fp*

Bar. sax. *f* *mf* *fp* *mf*

Gt. *pp* *f* *fp* *f*

Pf. *3:2* *pp* *mp* *f* *ppp* *mf* *3:2* *mp* *p* *mf* *f* *f*

Perc. *f* *fff* *snare* *fff*

Vn. *overpressure* *fff*

Va. *overpressure* *fff*

Vc. *overpressure* *fff*

Cb. *pizz.* *ppp* *5:4* *ppp*

Fl. *mf* *ppp* *fp* *ppp* 5:4 *fp* *ppp* *fp* 5:4 *ppp*

Ob. *ppp* 7:6 *ppp* 5:4 *ppp* 5:4 *ppp*

Bass cl. *ppp* 5:4 *ppp* *ppp* 5:4 *ppp*

Bar. sax.

Gt. *f* *fp* *f* *fz* *p*

Pr. *pp* 4:3 *f* *mp* *mf* *p* 3:2 *mf* *f* *pp* 3:2 *mp*

Perc. *fff* *fff* *fff* *fff*

Vn. *fff*

Va. *ppp* *pizz.* *overpressure* *fff*

Ve. *ppp* *pizz.* 3:2 *overpressure* *fff*

Cb. *ppp* 5:4

Detailed description: This page contains the musical score for measures 1 through 5 of a piece. The score is arranged in a system with ten staves. The instruments and their parts are: Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Guitar (Gt.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Violoncello (Ve.), and Contrabass (Cb.). The Flute part features a melodic line with dynamic markings of *mf*, *ppp*, *fp*, and *ppp*, and includes two 5:4 ratio markings. The Oboe part has a similar melodic line with *ppp* dynamics and 7:6 and 5:4 ratio markings. The Bass Clarinet part also has a melodic line with *ppp* dynamics and 5:4 ratio markings. The Baritone Saxophone part is silent. The Guitar part has a harmonic accompaniment with dynamics of *f*, *fp*, *f*, *fz*, and *p*. The Percussion part has a rhythmic accompaniment with *pp*, *f*, *mp*, *mf*, *p*, *f*, *pp*, and *mp* dynamics, and includes 4:3 and 3:2 ratio markings. The Violin part has a single note with *fff* dynamics. The Viola part has a melodic line with *ppp*, *pizz.*, and *overpressure* markings, and *fff* dynamics. The Violoncello part has a similar melodic line with *ppp*, *pizz.*, and *overpressure* markings, and *fff* dynamics, and includes a 3:2 ratio marking. The Contrabass part has a melodic line with *ppp* dynamics and a 5:4 ratio marking.

[illegible]

$\frac{4}{8}$  $\frac{4}{4}$  $\frac{3}{8}$ 

Fl. *fp* *ppp*

Ob. *fp*

Bass cl.

Bar. sax. *mf* *f* *mf* *f* *mf* *f*

Gt. *f* *fp*

PF. *f* *mf* *f* *fff* *fff*

Perc. *ppp* *f* *p* *f* *fp* *f* *snare* *fff*

Vn. *ppp* *fff* *overpressure*

Va. *ppp* *fff* *overpressure*

Vc. *ppp* *f* *p* *fff* *overpressure*

Ch.

Annotations: *blocks*, *5:4*, *7:6*, *3:2*, *overpressure*



Cb.

Fl. *mf* 5:4 *p* *ppp* *shaker*

Ob. *p* 7:6 *ppp* *shaker* *fp*

Bass cl. *p* 5:4 *ppp* 7:6 *shaker*

Bar. sax. *fp* *fp*

Gt. *f* *fp* *f*

Pr. *fp* *ppp* *fp* *mf* *mp* *p* *mf* *f* *fff*

Perc. *lam* *mf* *snare* *fff*

Vn. *ppp* *pizz.* 5:4

Va. *ppp* *pizz.* 5:4

Vc. *ppp* *pizz.*

Cb. *ppp* *pizz.* 5:4

Detailed description: This page of a musical score contains measures 58 through 83. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Guitar (Gt.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into three systems. The first system (measures 58-61) features woodwinds and baritone saxophone with various dynamics and articulations. The second system (measures 62-65) includes guitar, percussion, and strings. The third system (measures 66-69) continues the string parts. The score includes numerous dynamic markings such as *mf*, *p*, *ppp*, *fp*, *f*, and *fff*, as well as articulations like *lam* (lametta) and *snare*. Rhythmic values are indicated by numbers like 5:4, 7:6, and 3:2. A 'shaker' effect is noted for the flute, oboe, and bass clarinet in measures 60 and 61. The string parts (Vn., Va., Vc., Cb.) feature pizzicato (*pizz.*) markings in measures 67, 68, and 69.



8/8      4/4      3/8

Fl. *fp* *p* *mf*

Ob. *ppp* *mp* *mp*

Bass cl. *fp* *mf* *mp*

Bar. sax. *ppp* *p*

Gt. *f* *fz* *fp*

Pr. *8va1* *pp* *f* *fff* *fff* *fff* *fff*

Perc. *fp* *fff* *f*

Vn. *ocpressure* *fff* *shaker* *ppp* *fp*

Va. *ocpressure* *fff* *shaker* *ppp*

Vc. *ocpressure* *fff* *shaker* *ppp* *fp*

Ch. *p* *ppp*

This musical score is for 'The Firebird' by Igor Stravinsky, specifically the section from measures 100 to 104. The score is written for a large orchestra and includes the following instruments and parts:

- Fl. (Flute):** Features rapid sixteenth-note passages with dynamic markings of *f*, *mp*, and *f*. A *Flz.* (Flute Zero) marking is present.
- Ob. (Oboe):** Plays a melodic line with dynamic markings of *p*, *f*, *mp*, and *f*. A *Flz.* marking is present.
- Bass cl. (Bass Clarinet):** Plays a melodic line with dynamic markings of *f*, *mp*, and *f*. A *Flz.* marking is present.
- Bar. sax. (Baritone Saxophone):** Plays a melodic line with dynamic markings of *f*, *mp*, and *f*. A *Flz.* marking is present.
- Gt. (Guitar):** Provides harmonic support with dynamic markings of *pp*, *f*, *mf*, and *f*. A *Flz.* marking is present.
- Pf. (Piano):** Features a complex rhythmic pattern with dynamic markings of *f*, *mp*, and *f*. A *Flz.* marking is present.
- Perc. (Percussion):** Includes *crotales* (castanets) and *snare* drum, with dynamic markings of *f* and *fff*.
- Vn. (Violin):** Plays a melodic line with dynamic markings of *p*, *fff*, and *f*. A *Flz.* marking is present.
- Va. (Viola):** Plays a melodic line with dynamic markings of *pp*, *f*, and *p*. A *Flz.* marking is present.
- Vc. (Violoncello):** Plays a melodic line with dynamic markings of *f*, *fff*, and *p*. A *Flz.* marking is present.
- Cb. (Contrabass):** Plays a melodic line with dynamic markings of *f*, *p*, and *f*. A *Flz.* marking is present.

The score is written in 2/4 time and includes various dynamic markings such as *f* (forte), *mp* (mezzo-piano), *pp* (pianissimo), and *fff* (fortissimo). The notation includes many sixteenth and thirty-second notes, indicating a fast tempo. The score is a full orchestral score, including parts for woodwinds, strings, and percussion.

♩ = 96

$\frac{4}{8}$  **A** i

$\frac{4}{4}$

$\frac{7}{8}$

♩ = 64

$\frac{7}{8}$  **B** Sort

Fl. *f* 7:6 *mp*

Ob. *f* *Flz.* *p*

Bass cl. *f* *mf*

Bar. sax. *f* *mf* 15:14 *mf*

Pp. *exhale* *fp*

Gt. *f* 9:8 *mf* *f*

Pp. *inhale* *fp*

Pf. *fff*

Pp. *inhale* *fp*

Perc. *toms* *p* *mp* 8:7 *f*

Vn. *f* 7:6 *p*

Va. *p* *f*

Vc. *f* *p*

Pp. *exhale* *fp*

Cb. *p* 7:6 *f*

[illegible]

[illegible]

[illegible]

Fl. *ppp* *p* *ppp* *mp*

Ob. *ppp* *ppp*

Bass cl. *ppp* *ppp* *mp*

Bar. sax. *ppp*

Gt. *ppp* *ppp* *mp* *p* *fp* *pp* *p* *fp*

PF *p* *f* *pp* *fp*

Perc. *pp* *windchimes*

Vn. *p* *fp* *fp* *mp*

Va. *fp* *mf* *p*

Vc. *fp* *ff* *mf* *fp*

Ch. *p* *fp*

Detailed description: This page contains measures 88 through 91 of a musical score. The woodwind section (Flute, Oboe, Bass Clarinet, Baritone Saxophone) features melodic lines with various dynamics including *ppp*, *p*, *mp*, and *fp*. The string section (Violins, Violas, Cellos, Double Basses) provides harmonic support with dynamics ranging from *p* to *ff*. The percussion section includes a piano (PF) and windchimes. The score includes various musical notations such as slurs, ties, and dynamic markings.

Fl. *mp* *f* *mf* *p* *mf*

Ob. *p* *mf*

Bass cl. *mf* *f* *mf* *mp*

Bar. sax. *f* *mf* *f* *mf*

Pp. *fp* *inhale*

Gt. *mp* *mf* *pp* *ppp* *LV*

Pf. *mf* *f* *f* *mf* *fp* *pp* *Sua*

Pp. *fp* *inhale*

Perc. *marimba* *crotales* *blocks* *marimba* *f* *mf*

Vn. *p* *fp* *fp* *p*

Va. *fp* *ff* *fp* *p*

Vc. *fp* *p* *mp* *fp*

Pp. *fp* *inhale*

Cb. *mf* *fp* *p*



Fl. *ppp* *ppp* *ppp* *ppp*

Ob. *ppp* *ppp* *ppp* *ppp*

Bass cl. *ppp* *ppp* *ppp* *ppp*

Bar. sax. *ppp* *fp* *ppp*

Pp. *fp* *exhale*

Gt. *pp* *p* *ppp* *sfz* *mp* *p* *sfz* *pp*

Pf. *ff* *ff* *ff* *mp* *ff* *mf* *mf* *3:2* *mf* *ff*

Pp. *ff*

Perc. *f* *f* *mf* *f*

Vn. *fp* *p* *p* *fp*

Va. *p* *fp*

Vc. *ff* *p* *ff* *fp*

Pp. *ppp*

Cb. *fp* *p*

This musical score is for the piece "The Great Wall" by John Williams. It is a full orchestral score, likely for a film soundtrack. The score is written for a large ensemble of instruments, including woodwinds, strings, and percussion. The notation is in standard musical notation, with various dynamics and articulations indicated. The score is divided into measures, with some measures containing multiple staves for different instruments. The overall style is characteristic of John Williams' orchestral music, with a focus on melody and harmony. The score is written in a major key, and the tempo is marked as "Allegretto". The score is for a full orchestra, including woodwinds, strings, and percussion. The instruments listed in the score are Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Guitar (Gt.), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a major key, and the tempo is marked as "Allegretto". The score is for a full orchestra, including woodwinds, strings, and percussion. The instruments listed in the score are Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Guitar (Gt.), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a major key, and the tempo is marked as "Allegretto". The score is for a full orchestra, including woodwinds, strings, and percussion. The instruments listed in the score are Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Guitar (Gt.), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

Fl. *mp ppp* *p mf ppp* *f* *f 5:4 mf*

Ob. *5:4 mp ppp mf* *6:4 mf ppp*

Bass cl. *8:6 mf ppp* *p 5:4 f mf ppp* *ppp mf*

Bar. sax. *ppp* *ppp 5:4* *ppp*

Gt. *mp 6:5* *6:5 p*

Pf. *fp f ppp fp p* *3:2 mp fp*

Perc. *blocks p* *windchimes ppp 7:6 mf* *marimba 3:2 f mf* *5:4 f*

Vn. *fff* *fff* *mf fp*

Va. *fff* *6:5* *fp*

Vc. *overpressure fff* *fff* *fff* *fp*

Ch. *mf*

Fl. *ppp* *ppp* 5.4 *ppp*

Ob. *ppp* *ppp* *ppp*

Bass cl. *ppp* *ppp* *ppp*

Bar. sax. *ppp* *ppp* *ppp* *f* *ppp* 3.2

Pp. *fp* *ppp* *ppp*

Gt. *pp* *mf* *fz* *ppp* *fz* *mp* *p*

Pp. *fp* *ppp*

Pf. *fp* *p* *fp* *p* *f* 3.2 *fp* *fp* 3.2 *fp*

Pp. *fp* *ppp*

Perc. *pp* *pp*

Vn. *fff* *fff* *mp* *fff*

Va. *fff* *fff* *ppp* *fff*

Vc. *fff* *ppp* *fff* *fp* *fff*

Pp. *fp*

Cb. *fp*

*inhale*

*exhale*

*windchimes*

*overpressure*

*8va*

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

3:2

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

7:6

*mf*

3:2

8:6

*mp*

*mp*

5:4

*mf*

L.V.

*pp*

*mp*

*ppp*

*p*

*p*

*pp*

*pp*

*mf*

8va

*f*

*fp*

*f*

*mf*

*fp*

*p*

5:4

*f*

*mf*

*fp*

9:8

*f*

*mf*

3:2

*f*

*mf*

*f*

blocks

marimba

3:2

3:2

*f*

*p*

overpressure

*fff*

*fp*

overpressure

*fff*

*fp*

overpressure

*fff*

6:5

*mp*

*fff*

*fff*

[illegible]

[illegible]

[illegible]



Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

6:4

5:4

mp

p

mf

mp

f

mf

fp

f

pp

mf

ppp

f

8va

8va1

5:4

7:6

windchimes

crotales

pp

f

overpressure

overpressure

overpressure

overpressure

overpressure

p

fp

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestration featuring a variety of instruments and dynamic markings. The score is divided into three systems, each containing multiple staves for different instruments.

**First System:**

- Fl.** (Flute): Starts with a *ppp* (pianississimo) dynamic, playing a single note.
- Ob.** (Oboe): Plays a melodic line with a *ppp* dynamic, marked with a 7:6 ratio.
- Bass cl.** (Bass Clarinet): Plays a melodic line with a *f* (forte) dynamic, marked with a 5:4 ratio.
- Bar. sax.** (Baritone Saxophone): Plays a melodic line with a *f* dynamic, marked with a 7:6 ratio.
- Gt.** (Guitar): Plays a melodic line with a *f* dynamic, marked with a 7:6 ratio.
- Pf.** (Piano): Plays a complex accompaniment with a *f* dynamic, marked with a 5:4 ratio.
- Perc.** (Percussion): Includes *toms* (tom-toms) and a *bass drum*, both marked with a *ppp* dynamic.
- Vn.** (Violin): Plays a melodic line with a *f* dynamic, marked with a 3:2 ratio.
- Va.** (Viola): Plays a melodic line with a *p* (piano) dynamic.
- Ve.** (Violoncello): Plays a melodic line with a *f* dynamic, marked with a 3:2 ratio.
- Cb.** (Contrabass): Plays a melodic line with a *ppp* dynamic.

**Second System:**

- Fl.** (Flute): Plays a melodic line with a *fp* (fortissimo) dynamic.
- Ob.** (Oboe): Plays a melodic line with a *fp* dynamic.
- Bass cl.** (Bass Clarinet): Plays a melodic line with a *fp* dynamic.
- Bar. sax.** (Baritone Saxophone): Plays a melodic line with a *fp* dynamic.
- Gt.** (Guitar): Plays a melodic line with a *f* dynamic, marked with a 7:6 ratio.
- Pf.** (Piano): Plays a complex accompaniment with a *fff* (fortississimo) dynamic.
- Perc.** (Percussion): Includes *toms* and a *bass drum*, both marked with a *ppp* dynamic.
- Vn.** (Violin): Plays a melodic line with a *fp* dynamic.
- Va.** (Viola): Plays a melodic line with a *fp* dynamic.
- Ve.** (Violoncello): Plays a melodic line with a *fp* dynamic.
- Cb.** (Contrabass): Plays a melodic line with a *ppp* dynamic.

**Third System:**

- Fl.** (Flute): Plays a melodic line with a *fp* dynamic.
- Ob.** (Oboe): Plays a melodic line with a *fp* dynamic.
- Bass cl.** (Bass Clarinet): Plays a melodic line with a *fp* dynamic.
- Bar. sax.** (Baritone Saxophone): Plays a melodic line with a *fp* dynamic.
- Gt.** (Guitar): Plays a melodic line with a *f* dynamic, marked with a 7:6 ratio.
- Pf.** (Piano): Plays a complex accompaniment with a *fff* dynamic.
- Perc.** (Percussion): Includes *toms* and a *bass drum*, both marked with a *ppp* dynamic.
- Vn.** (Violin): Plays a melodic line with a *fp* dynamic.
- Va.** (Viola): Plays a melodic line with a *fp* dynamic.
- Ve.** (Violoncello): Plays a melodic line with a *fp* dynamic.
- Cb.** (Contrabass): Plays a melodic line with a *ppp* dynamic.

7  
8

5  
8

4  
8

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pr.

Perc.

Vn.

Va.

Ve.

Ch.

*fp* *mf* *fp* *fp* *mp* *p* *5:4*

*shaker*

*inside*

*tam*

*mp* *mp* *fp* *mp*

$\frac{4}{4}$  $\frac{5}{8}$  $\frac{4}{8}$  $\frac{7}{8}$ 

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Ch.

*fp*

*mf*

*pp*

*p*

*f*

*shaker*

*exhale*

*inhale*

*inside*

*L.V.*

*5:4*

*ppp*

Detailed description: This page of a musical score, numbered 147, features a percussion ensemble and woodwind section. The percussion part includes two pairs of snare drums (Pp.), a guitar (Gt.), a piano (Pf.), and a general percussion line (Perc.). The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), and Violoncello (Vc.). The score is divided into four measures with time signatures of 4/4, 5/8, 4/8, and 7/8. The percussion ensemble has a complex rhythmic pattern, with the snare drums playing a series of eighth and sixteenth notes, the guitar playing a steady eighth-note pulse, and the piano playing a series of chords. The woodwind section features a variety of textures, including melodic lines for the flute and oboe, and more rhythmic parts for the bass clarinet and baritone saxophone. The score includes dynamic markings such as *fp* (fortissimo piano), *mf* (mezzo-forte), *pp* (pianissimo), *p* (piano), and *f* (forte). There are also performance instructions like *shaker*, *exhale*, *inhale*, and *inside*, as well as a section marked *L.V.* (Left Violoncello). The percussion part includes a section marked *5:4*, which likely refers to a specific rhythmic pattern or tempo change.

4/4 8 4/4

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Ch.

*fp* *mp* *fp* *pp*

*f* *fp* *p* *mf*

*p* *fp* *f* *fp*

*p* *mp* *f* *p*

*fp* *fp* *f* *fp*

*ppp* *p* *fp* *ppp*

*ppp*

*bass drum* *ppp*

*fp* *p*

*shaker* *fp* *p*

*fp* *p*

7  
85  
84  
8

Fl. *shaker* *fp*

Ob. *shaker* *fp* *shaker* *fp*

Bass cl. *shaker* *fp*

Bar. sax. *fp* *mf* *mp* *p*

Pp. *inhale* *fp*

Gt. *p* *sfz* *p* *sfz*

Pp. *inhale* *p*

Pf. *ppp*

Pp. *inside* *p* *inhale* *ppp*

Perc. *tam* *p* *snare* *fff*

Vn. *shaker* *fp*

Va. *shaker* *fp*

Vc. *shaker* *fp*

Pp. *exhale* *fp* *p*

Ch. *fp*

This musical score is for the piece "The Great Wall" by John Williams. It is a full orchestral score, likely for a film soundtrack. The score is written for a variety of instruments, including woodwinds, brass, strings, and percussion. The notation is in standard musical notation, with a key signature of one flat (B-flat major or D minor) and a time signature of 4/4. The score is divided into measures, with bar lines indicating the end of each measure. The instruments are listed on the left side of the score, and their respective parts are written on staves. The score includes dynamic markings such as *fp* (fortissimo piano), *mf* (mezzo-forte), *f* (forte), *p* (piano), *ppp* (pianissimo), and *mp* (mezzo-piano). There are also performance instructions such as "inside" and "bass drum". The score is a complex arrangement of musical parts, with each instrument contributing to the overall sound of the piece.

4/8      4/4      4/8      7/8

Fl. *mf* *shaker* *fp* *fp* *ppp* *pp* *fp* *mf*

Ob. *shaker* *fp* *fp* *fp* *7.6* *f*

Bass cl. *ppp* *shaker* *fp* *fp* *fp* *fp*

Bar. sax.

Pp. *inhale* *ppp*

Gt. *p* *sfz* *p* *L.V.* *mf* *sfz*

Pp. *exhale* *fp* *p*

Pf.

Pp. *exhale* *fp* *p*

Perc. *tam* *ppp* *p*

Vn. *shaker* *fp* *fp*

Va. *shaker* *fp* *fp*

Vc. *shaker* *fp* *ppp*

Pp. *inhale* *mf*

Cb. *p* *ppp*



*shaker*

$\frac{4}{4}$  $\frac{5}{8}$  $\frac{4}{8}$  $\frac{6}{8}$ 

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Ve.

Pp.

Ch.

*fp*

*fp*

*fp*

*ppp*

*f*

*fp*

*p*

*fp*

*mp*

*fp*

*shaker*

*fp*

*fp*

*ppp*

*f*

*fp*

*p*

*fp*

*mp*

*fp*

*7:6*

*exhale*

*fp*

*p*

*L.V.*

*mf*

*fp*

*ppp*

*mf*

*inhale*

*mf*

*inside*

*p*

*inside*

*p*

*inside*

*p*

*inhale*

*mf*

*tam*

*ppp*

*snare*

*fff*

*fp*

*fp*

*fp*

*inhale*

*fp*

*ppp*

*p*

$\frac{4}{4}$

$\frac{3}{8}$

$\frac{4}{8}$

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Ch.

*pp*

*fp*

*shaker*

*inhale*

*ppp*

*p*

*fz*

*inhale*

*fp*

*inhale*

*fp*

*shaker*

*shaker*

*shaker*

*exhale*

$\frac{4}{4}$  $\frac{4}{8}$  $\frac{3}{8}$ 

Fl. *shaker* *fp*

Ob. *shaker* *fp*

Bass cl. *fp*

Bar. sax. *3.2* *p* *pp* *p* *f* *fp* *p*

Pp. *inhale* *fp* *ppp*

Gt. *ppp* *sfz* *L.V.* *p*

Pp. *exhale* *p*

Pf.

Pp. *exhale* *ppp* *p* *inhale* *fp*

Perc. *bass drum* *p* *snare* *fff* *f*

Vn. *shaker* *ppp* *fp*

Va. *fp*

Vc. *fp*

Pp. *inhale* *p* *fp*

Cb. *ppp*