

# 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)

♩ = 96

4/4 Komokome

3

Flute

Oboe

Bass Clarinet

Baritone Saxophone

Pitch Pipes

Guitar

Pitch Pipes

Piano

Pitch Pipes

Percussion

Violin

Viola

Cello

Pitch Pipes

Contrabass

shaker

ppp

7.6

f

8va

7.6

mf

p

fff

snare

fff

2

2

This musical score is for the piece "The Great Wall" by John Adams. It is a full orchestral score with various instruments. The score is written in 4/4 time and features a complex rhythmic structure. The instruments included 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 divided into measures, with some measures containing multiple staves for different instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *ppp*, *f*, *mf*, *mp*, *pp*, *p*, *f*). There are also some specific markings like "shaker" and "blocks" indicating the use of these instruments. The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4.



7 4 7

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

shaker

ppp

pp

mf

f

fff

5:4

3:2

crotales

snare

The musical score for 'The Great Wall' by John Williams, measures 1-4, is presented in a 4/4 time signature. The score is written for a large ensemble, including Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Guitar (Gt.), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), and Cello (Cb.). The music is characterized by a 5:4 time signature and a range of dynamics from ppp to fff.

The score is divided into four measures. The first measure (measure 1) features a Flute part with a 5:4 time signature and a ppp dynamic. The Oboe part has a ppp dynamic. The Bass Clarinet part has a ppp dynamic. The Baritone Saxophone part has a f dynamic. The Guitar part has a ppp dynamic. The Piano part has a ppp dynamic. The Percussion part has a p dynamic. The Violin part has a ppp dynamic. The Viola part has a ppp dynamic. The Cello part has a ppp dynamic.

The second measure (measure 2) features a Flute part with a p dynamic. The Oboe part has a p dynamic. The Bass Clarinet part has a p dynamic. The Baritone Saxophone part has a p dynamic. The Guitar part has a p dynamic. The Piano part has a p dynamic. The Percussion part has a p dynamic. The Violin part has a p dynamic. The Viola part has a p dynamic. The Cello part has a p dynamic.

The third measure (measure 3) features a Flute part with a p dynamic. The Oboe part has a p dynamic. The Bass Clarinet part has a p dynamic. The Baritone Saxophone part has a p dynamic. The Guitar part has a p dynamic. The Piano part has a p dynamic. The Percussion part has a p dynamic. The Violin part has a p dynamic. The Viola part has a p dynamic. The Cello part has a p dynamic.

The fourth measure (measure 4) features a Flute part with a p dynamic. The Oboe part has a p dynamic. The Bass Clarinet part has a p dynamic. The Baritone Saxophone part has a p dynamic. The Guitar part has a p dynamic. The Piano part has a p dynamic. The Percussion part has a p dynamic. The Violin part has a p dynamic. The Viola part has a p dynamic. The Cello part has a p dynamic.



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 complex, featuring many dynamic markings (e.g., *ppp*, *f*, *mf*, *ff*, *fff*) and articulation marks (e.g., *acc.*, *stacc.*, *pizz.*). The score is divided into measures, with some measures containing multiple staves for different instruments. The overall style is characteristic of John Williams' grand, heroic orchestral music.



Fl. *ppp* 7:6 *ppp* *shaker* *ppp* *fp*

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

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

Bar. sax. *p* *fp* *fp* *f*

Gt. *fp* *p*

Pf. *8va* 3:2 *p* *pp* *fp* *mp* *mf* *p* *mf*

Perc. *p* *ppp*

Vn. *pizz.* *ppp* *ppp* *ppp* 7:6

Va. *ppp* 7:6 *ppp*

Vc. *pizz.* 5:4 *ppp* *ppp* 3:2 *ppp*

Cb. *pizz.* *ppp*

Detailed description: This page contains the musical score for measures 1 through 4 of a piece. The score is written for a chamber ensemble consisting of 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 time signature is 4/8. The key signature has one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Specific performance instructions like 'shaker' and 'pizz.' (pizzicato) are included. Measure 1 features a complex rhythmic pattern in the Flute and Oboe, with the Flute playing a 7:6 ratio. Measure 2 continues the rhythmic development, with the Flute and Oboe playing a 5:4 ratio. Measure 3 shows a change in dynamics, with the Flute and Oboe playing a 7:6 ratio. Measure 4 concludes the section with a final flourish in the Flute and Oboe, and a 7:6 ratio in the Violin. The Percussion part provides a steady rhythmic foundation throughout the measures.

[illegible]

This musical score is for the piece "The Great Wall" by John Williams. It is a full orchestral score with the following instruments and parts:

- Flute (Fl.):** Features a melody in the first measure, marked *ppp* (pianississimo), and a *shaker* effect in the second measure.
- Oboe (Ob.):** Features a melody in the first measure, marked *ppp*, and a *shaker* effect in the second measure.
- Bass Clarinet (Bass cl.):** Features a melody in the first measure, marked *ppp*, and a *shaker* effect in the second measure.
- Baritone Saxophone (Bar. sax.):** Features a melody in the first measure, marked *f* (forte), and a *shaker* effect in the second measure.
- Guitar (Gt.):** Features a melody in the first measure, marked *pp* (pianissimo), and a *shaker* effect in the second measure.
- Piano (Pt.):** Features a melody in the first measure, marked *pp*, and a *shaker* effect in the second measure.
- Percussion (Perc.):** Features a melody in the first measure, marked *fff* (fortississimo), and a *shaker* effect in the second measure.
- Violin (Vn.):** Features a melody in the first measure, marked *fff*, and a *shaker* effect in the second measure.
- Viola (Va.):** Features a melody in the first measure, marked *fff*, and a *shaker* effect in the second measure.
- Violoncello (Vc.):** Features a melody in the first measure, marked *fff*, and a *shaker* effect in the second measure.
- Contrabass (Cb.):** Features a melody in the first measure, marked *fff*, and a *shaker* effect in the second measure.

The score is written in 4/4 time and includes various musical notations such as dynamics, articulation, and performance instructions.

This musical score is for the piece "The Great Wall" by John Williams. It is a full orchestral score, likely for a film score. The score is written for a variety of instruments, including woodwinds, strings, and percussion. The notation is in standard musical notation, with a key signature of one flat (B-flat) and a time signature of 4/4. The score is divided into measures, with some measures containing multiple staves for different instruments. The score includes dynamic markings such as *mf*, *ppp*, *f*, *ff*, and *pp*, as well as articulation markings like *pizz.* and *overpressure*. The score is a complex arrangement of musical parts, with each instrument contributing to the overall sound of the piece.

4/8      4/4      3/8

Fl. *fp* *ppp* *5:4* *shaker* *ppp* *7:6*

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

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

Bar. sax. *fp* *f* *mf* *fp* *7:6* *f* *mf* *3:2* *f*

Gt. *f* *f* *fp*

Pf. *8va* *f* *mf* *mp* *f* *5:4* *f*

Perc. *toms* *p* *5:4* *f* *snare* *fff* *toms* *f*

Vn. *overpressure* *fff* *shaker* *ppp* *fp*

Va. *overpressure* *fff* *shaker* *ppp* *fp*

Vc. *shaker* *ppp* *overpressure* *fff* *shaker* *fp*

Cb.

The musical score is for 'The Great Wall' by John Adams, featuring a 5:4 time signature. The score is written for a large ensemble, including Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Guitar (Gt.), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Cello (Vc.), and Contrabass (Cb.). The score is divided into three systems, each with a 5:4 time signature. The first system includes a Flute part with a forte (f) dynamic, an Oboe part with a forte (f) dynamic, a Bass Clarinet part, a Baritone Saxophone part with a mezzo-forte (mf) dynamic, a Guitar part, a Piano part with a forte (f) dynamic, a Percussion part with a piano (p) dynamic, a Violin part with a piano (p) dynamic, a Viola part with a piano (p) dynamic, and a Cello part. The second system includes a Flute part with a forte (f) dynamic, an Oboe part with a forte (f) dynamic, a Bass Clarinet part, a Baritone Saxophone part with a mezzo-forte (mf) dynamic, a Guitar part, a Piano part with a forte (f) dynamic, a Percussion part with a forte (f) dynamic, a Violin part with a forte (f) dynamic, a Viola part with a forte (f) dynamic, and a Cello part. The third system includes a Flute part with a forte (f) dynamic, an Oboe part with a forte (f) dynamic, a Bass Clarinet part, a Baritone Saxophone part with a mezzo-forte (mf) dynamic, a Guitar part, a Piano part with a forte (f) dynamic, a Percussion part with a forte (f) dynamic, a Violin part with a forte (f) dynamic, a Viola part with a forte (f) dynamic, and a Cello part. The score includes various musical notations, including notes, rests, and dynamic markings.

Fl. *fp* *mf* *fp* *mf*

Ob. *ppp* *ppp* 5:4 *p*

Bass cl. *ppp* *p*

Bar. sax. *mf* *f* 3:2 *mf* *f* 4:3 *mf* *f*

Gt. *mf* *pp*

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

Perc. *f* *crotales* *p*

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

Va. *shaker* *ppp* *fp*

Vc. *pizz.* 5:4 *ppp* *shaker* 5:4 *ppp* *fp*

Cb.

The image displays a page from a musical score for 'The Firebird' by Igor Stravinsky. The score is written for a large ensemble, including woodwinds, strings, and percussion. The instruments listed on the left 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 organized into measures, with various musical notations including notes, rests, and dynamic markings. Key dynamic markings include *ppp* (pianississimo), *mf* (mezzo-forte), *f* (forte), and *f2* (fortissimo). Performance instructions such as 'shaker', 'tam' (tambourine), and 'snare' are also present. The score includes complex rhythmic patterns, such as a 7:6 ratio indicated in the Flute part. The overall layout is professional and detailed, typical of a high-quality musical score.



The musical score for "The Great Wall" by John Williams is presented in three measures. The first measure is in 4/8 time, the second in 4/4, and the third in 3/8. The instrumentation includes 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 features various musical notations, including notes, rests, and dynamic markings such as *ppp*, *p*, *mp*, *mf*, *f*, and *fff*. The Percussion part includes specific instructions for "overpressure" and "shaker". The Violin, Viola, and Violoncello parts also include "shaker" markings. The Contrabass part is marked with *p* and *ppp*. The Piano part includes a section marked "8va 1" and a dynamic change from *pp* to *f*. The Guitar part is marked with *f* and *fp*. The Baritone Saxophone part is marked with *ppp* and *p*. The Bass Clarinet part is marked with *fp* and *mp*. The Oboe part is marked with *ppp* and *mp*. The Flute part is marked with *fp* and *mp*. The Percussion part is marked with *fp* and *f*. The Violin, Viola, and Violoncello parts are marked with *fff* and *fp*. The Contrabass part is marked with *p* and *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:

- Flute (Fl.):** Features complex rhythmic patterns with triplets and sixteenth notes, marked with dynamics like *f*, *p*, *mf*, and *mp*.
- Oboe (Ob.):** Plays a melodic line with dynamic markings of *p*, *f*, and *mp*.
- Bass Clarinet (Bass cl.):** Provides harmonic support with notes marked *f*, *mf*, and *mp*.
- Baritone Saxophone (Bar. sax.):** Plays a rhythmic pattern with dynamic markings of *f*, *mf*, and *mp*.
- Guitar (Gt.):** Accompanies the woodwinds with chords and single notes, marked with dynamics like *pp*, *f*, *mf*, and *sfz*.
- Piano (Pf.):** Features a complex rhythmic pattern with dynamic markings of *f*, *mf*, and *pp*.
- Percussion (Perc.):** Includes crotales and snare, with dynamic markings of *f* and *fff*.
- Violin (Vn.):** Plays a melodic line with dynamic markings of *p*, *fff*, and *f*.
- Viola (Va.):** Provides harmonic support with notes marked *f* and *mp*.
- Violoncello (Vc.):** Plays a melodic line with dynamic markings of *f* and *fff*.
- Contrabass (Cb.):** Provides harmonic support with notes marked *f* and *mp*.

The score includes various musical notations such as notes, rests, beams, and dynamic markings. It also features a key signature of one sharp (F#) and a time signature of 3/4.

Fl. *f* 7.6 *mp*

Ob. *f* *p* Flz.

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]



Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

Musical score for measures 80-83, featuring various instruments and dynamic markings.

**Flute (Fl.):** Measures 80-83 are mostly rests.

**Oboe (Ob.):** Measures 80-83 are mostly rests.

**Bass Clarinet (Bass cl.):** Measure 80: *ppp* (pizzicato). Measure 83: *mp* (mezzo-piano).

**Baritone Saxophone (Bar. sax.):** Measure 80: *p* (piano). Measure 81: *f* (forte). Measure 82: *mf* (mezzo-forte).

**Guitar (Gt.):** Measures 80-83: *mp*, *p*, *pp*, *p*, *mf*, *pp*. Includes *L.V.* (Lento) markings.

**Piano (Pf.):** Measures 80-83: *f*, *mf*, *f*, *f*. Includes *8va* (8va) marking.

**Marimba:** Measures 80-83: *f*, *mf*. Includes *marimba* marking.

**Windchimes:** Measures 80-83: *pp*. Includes *windchimes* marking.

**Violin (Vn.):** Measures 80-83: *p*, *mf*, *fp*, *fp*, *ff*.

**Viola (Va.):** Measures 80-83: *p*, *mf*, *fp*, *fp*, *ff*.

**Violoncello (Vc.):** Measures 80-83: *p*, *mf*, *fp*, *fp*.

**Contrabass (Cb.):** Measures 80-83: *mf*, *fp*, *ff*.

1500

This musical score is for the piece 'The Wind' by Gustav Mahler. It is a full orchestral score, likely for a symphony or a large-scale concert work. The score is written for a variety of instruments, including woodwinds, strings, and percussion. The notation is in standard musical notation, with a key signature of one sharp (F#) and a time signature of 3/4. The score is divided into measures, with some measures containing multiple staves for different instruments. The dynamics range from *ppp* (pianissimo) to *ff* (fortissimo). The score includes various musical markings such as *5.4*, *3.2*, *5.3*, *4.3*, *4.2*, *4.1*, *4.0*, *4.1*, *4.2*, *4.3*, *4.4*, *4.5*, *4.6*, *4.7*, *4.8*, *4.9*, *5.0*, *5.1*, *5.2*, *5.3*, *5.4*, *5.5*, *5.6*, *5.7*, *5.8*, *5.9*, *6.0*, *6.1*, *6.2*, *6.3*, *6.4*, *6.5*, *6.6*, *6.7*, *6.8*, *6.9*, *7.0*, *7.1*, *7.2*, *7.3*, *7.4*, *7.5*, *7.6*, *7.7*, *7.8*, *7.9*, *8.0*, *8.1*, *8.2*, *8.3*, *8.4*, *8.5*, *8.6*, *8.7*, *8.8*, *8.9*, *9.0*, *9.1*, *9.2*, *9.3*, *9.4*, *9.5*, *9.6*, *9.7*, *9.8*, *9.9*, *10.0*, *10.1*, *10.2*, *10.3*, *10.4*, *10.5*, *10.6*, *10.7*, *10.8*, *10.9*, *11.0*, *11.1*, *11.2*, *11.3*, *11.4*, *11.5*, *11.6*, *11.7*, *11.8*, *11.9*, *12.0*, *12.1*, *12.2*, *12.3*, *12.4*, *12.5*, *12.6*, *12.7*, *12.8*, *12.9*, *13.0*, *13.1*, *13.2*, *13.3*, *13.4*, *13.5*, *13.6*, *13.7*, *13.8*, *13.9*, *14.0*, *14.1*, *14.2*, *14.3*, *14.4*, *14.5*, *14.6*, *14.7*, *14.8*, *14.9*, *15.0*, *15.1*, *15.2*, *15.3*, *15.4*, *15.5*, *15.6*, *15.7*, *15.8*, *15.9*, *16.0*, *16.1*, *16.2*, *16.3*, *16.4*, *16.5*, *16.6*, *16.7*, *16.8*, *16.9*, *17.0*, *17.1*, *17.2*, *17.3*, *17.4*, *17.5*, *17.6*, *17.7*, *17.8*, *17.9*, *18.0*, *18.1*, *18.2*, *18.3*, *18.4*, *18.5*, *18.6*, *18.7*, *18.8*, *18.9*, *19.0*, *19.1*, *19.2*, *19.3*, *19.4*, *19.5*, *19.6*, *19.7*, *19.8*, *19.9*, *20.0*, *20.1*, *20.2*, *20.3*, *20.4*, *20.5*, *20.6*, *20.7*, *20.8*, *20.9*, *21.0*, *21.1*, *21.2*, *21.3*, *21.4*, *21.5*, *21.6*, *21.7*, *21.8*, *21.9*, *22.0*, *22.1*, *22.2*, *22.3*, *22.4*, *22.5*, *22.6*, *22.7*, *22.8*, *22.9*, *23.0*, *23.1*, *23.2*, *23.3*, *23.4*, *23.5*, *23.6*, *23.7*, *23.8*, *23.9*, *24.0*, *24.1*, *24.2*, *24.3*, *24.4*, *24.5*, *24.6*, *24.7*, *24.8*, *24.9*, *25.0*, *25.1*, *25.2*, *25.3*, *25.4*, *25.5*, *25.6*, *25.7*, *25.8*, *25.9*, *26.0*, *26.1*, *26.2*, *26.3*, *26.4*, *26.5*, *26.6*, *26.7*, *26.8*, *26.9*, *27.0*, *27.1*, *27.2*, *27.3*, *27.4*, *27.5*, *27.6*, *27.7*, *27.8*, *27.9*, *28.0*, *28.1*, *28.2*, *28.3*, *28.4*, *28.5*, *28.6*, *28.7*, *28.8*, *28.9*, *29.0*, *29.1*, *29.2*, *29.3*, *29.4*, *29.5*, *29.6*, *29.7*, *29.8*, *29.9*, *30.0*, *30.1*, *30.2*, *30.3*, *30.4*, *30.5*, *30.6*, *30.7*, *30.8*, *30.9*, *31.0*, *31.1*, *31.2*, *31.3*, *31.4*, *31.5*, *31.6*, *31.7*, *31.8*, *31.9*, *32.0*, *32.1*, *32.2*, *32.3*, *32.4*, *32.5*, *32.6*, *32.7*, *32.8*, *32.9*, *33.0*, *33.1*, *33.2*, *33.3*, *33.4*, *33.5*, *33.6*, *33.7*, *33.8*, *33.9*, *34.0*, *34.1*, *34.2*, *34.3*, *34.4*, *34.5*, *34.6*, *34.7*, *34.8*, *34.9*, *35.0*, *35.1*, *35.2*, *35.3*, *35.4*, *35.5*, *35.6*, *35.7*, *35.8*, *35.9*, *36.0*, *36.1*, *36.2*, *36.3*, *36.4*, *36.5*, *36.6*, *36.7*, *36.8*, *36.9*, *37.0*, *37.1*, *37.2*, *37.3*, *37.4*, *37.5*, *37.6*, *37.7*, *37.8*, *37.9*, *38.0*, *38.1*, *38.2*, *38.3*, *38.4*, *38.5*, *38.6*, *38.7*, *38.8*, *38.9*, *39.0*, *39.1*, *39.2*, *39.3*, *39.4*, *39.5*, *39.6*, *39.7*, *39.8*, *39.9*, *40.0*, *40.1*, *40.2*, *40.3*, *40.4*, *40.5*, *40.6*, *40.7*, *40.8*, *40.9*, *41.0*, *41.1*, *41.2*, *41.3*, *41.4*, *41.5*, *41.6*, *41.7*, *41.8*, *41.9*, *42.0*, *42.1*, *42.2*, *42.3*, *42.4*, *42.5*, *42.6*, *42.7*, *42.8*, *42.9*

Fl.  $6:4$   $p$

Ob.  $6:4$   $mf$

Bass cl.  $f$   $3:2$   $mp$

Bar. sax.  $f$   $5:4$   $mf$   $7:6$   $f$   $mf$   $ppp$   $fp$

Pp.  $fp$   $inhale$   $fp$   $exhale$   $fp$

Gt.  $mp$   $LV$   $mf$   $pp$   $LV$   $ppp$

Pp.  $fp$   $exhale$   $fp$

Pf.  $mf$   $f$   $f$   $f$   $mf$   $fp$   $pp$   $fp$   $fp$   $fp$

Pp.  $fp$   $inhale$   $fp$

Perc.  $marimba$   $f$   $3:2$   $crotales$   $fp$   $blocks$   $p$   $5:4$   $f$   $marimba$   $f$   $mf$

Vn.  $3:2$   $p$   $fp$   $fp$   $p$

Va.  $ff$   $fp$   $p$   $fp$

Vc.  $fp$   $3:2$   $p$   $mp$   $fp$   $ff$

Pp.  $fp$   $inhale$   $fp$   $ppp$

Cb.  $mp$   $fp$   $3:2$   $p$



[illegible]

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

Ob. *mp* *ppp* *mf*

Bass cl. *ppp* *mf*

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

Gt. *mp* *6:5*

Pf. *f* *fp* *f* *mf* *fp* *f* *pp* *fp* *p*

Perc. *p* *pp* *p* *pp* *f* *mf* *7:6*

Vn. *ppp* *overpressure* *fff* *fff*

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

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

Cb.

*4:3* *7:6* *5:4* *6:5* *7:6*

*windchimes* *blocks* *windchimes* *marimba*

[illegible]

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, strings, and percussion. The notation is in standard musical notation, with a key signature of one sharp (F#) and a common time signature (C). The score is divided into measures, with some measures containing multiple staves for different instruments. The score includes dynamic markings such as *ppp*, *pp*, *p*, *mp*, *f*, *mf*, and *fff*. There are also performance instructions like "overpressure" and "windchimes". The score is written for a large ensemble, including 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.).

[illegible]

Fl. *mp* *5:4*

Ob. *f* *mf* *ppp* *3:2* *6:4* *p*

Bass cl. *f* *mf* *ppp* *5:4* *3:2*

Bar. sax. *mf* *ppp* *3:2*

Pp. *fp* *inhale* *exhale*

Gt. *p* *sfz* *pp* *mf* *sfz* *p*

Pp. *fp* *inhale* *exhale*

Pf. *mf* *f* *fp* *p* *fp* *pp* *p*

Pp. *fp* *inhale*

Perc. *ppp* *f* *marimba* *p*

Vn. *fp* *p* *mf*

Va. *fp* *ff*

Vc. *p* *fp* *ff*

Pp. *fp* *inhale*

Cb. *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 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 presented in a clear, professional layout, with all necessary musical information included.

The musical score for "The Great Wall" by John Williams is presented in a standard orchestral format. The score includes parts for the following instruments:

- Flute (Fl.):** Features a melodic line in the first system, marked *mp* and *p*.
- Oboe (Ob.):** Features a melodic line in the first system, marked *mf* and *mp*.
- Bass Clarinet (Bass cl.):** Features a melodic line in the first system, marked *mf* and *mp*.
- Baritone Saxophone (Bar. sax.):** Features a melodic line in the first system, marked *f* and *mf*.
- Guitar (Gt.):** Features a melodic line in the first system, marked *p* and *mf*.
- Piano (Pf.):** Features a melodic line in the first system, marked *f* and *mf*.
- Percussion (Perc.):** Features a melodic line in the first system, marked *pp* and *f*.
- Violin (Vn.):** Features a melodic line in the first system, marked *f* and *fff*.
- Viola (Va.):** Features a melodic line in the first system, marked *f* and *fff*.
- Violoncello (Vc.):** Features a melodic line in the first system, marked *f* and *fff*.
- Contrabass (Cb.):** Features a melodic line in the first system, marked *f* and *fff*.

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into measures by vertical bar lines. The overall structure of the score is a single system, with the instruments grouped together.



[illegible]

7

8

4

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

*shaker*

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

*inside* *p*

*tam*

*shaker*

*mp* *fp*

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

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

*fp*

*mf*

*fp*

*mp*

*fp*

*pp*

*p*

*f*

*5:4*

*p*

*fp*

*mf*

*exhale*

*L.V.*

*p*

*mf*

*exhale*

*inhale*

*mf*

*fp*

*mf*

*inside*

*p*

*inside*

*p*

*inhale*

*fp*

*mf*

*mf*

*shaker*

*fp*

*fp*

*fp*

*inhale*

*ppp*

Fl.  $\frac{4}{4}$   $\frac{4}{8}$   $\frac{4}{4}$   
 Ob.  
 Bass cl.  
 Bar. sax.  
 Gt. L.V.  
 Pf.  
 Perc. bass drum  
 Vn.  
 Va.  
 Vc. shaker  
 Cb.

Musical score for measures 1-4, featuring various instruments and dynamics. The score is divided into systems for woodwinds, strings, and percussion. The key signature is one sharp (F#) and the time signature changes from 4/4 to 4/8 and back to 4/4. The music includes various dynamics (ppp, p, mp, f, mf) and articulations (accents, slurs, trills). The percussion section includes a bass drum and a shaker. The guitar part has a 'L.V.' (Lento) marking. The piano part has a 'PPP' marking. The violin part has a 'p' marking. The viola part has a 'p' marking. The cello part has a 'p' marking. The double bass part has a 'p' marking.

7  
83  
84  
8

Fl. *shaker* *fp*

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

Bass cl. *shaker* *fp*

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

Pp. *inhale* *fp*

Gt. *p* *fp* *p*

Pp. *inhale* *p*

Pf. *ppp* *inside* *p*

Pp. *inhale* *ppp*

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

Vn. *shaker* *fp*

Va. *shaker* *fp*

Vc. *shaker* *fp*

Pp. *exhale* *fp* *p*

Cb.

Score for a symphony orchestra, featuring woodwinds, strings, and percussion. The score is divided into four measures, each with a time signature of  $\frac{4}{4}$ .

**Woodwinds:**

- Fl.** (Flute): Measures 1-4. Dynamics: *fp*, *fp*, *mf*, *fp*, *fp*, *f*, *fp*.
- Ob.** (Oboe): Measures 1-4. Dynamics: *fp*, *fp*, *p*.
- Bass cl.** (Bass Clarinet): Measures 1-4. Dynamics: *fp*, *fp*, *pp*, *mf*, *fp*, *mf*, *mp*.
- Bar. sax.** (Baritone Saxophone): Measures 1-4. Dynamics: *fp*, *fp*, *mf*, *fp*.

**Strings:**

- Gt.** (Guitar): Measures 1-4. Dynamics: *mf*, *ppp*, *p*, *ppp*. Includes a "L.V." (Lento) marking.
- Pf.** (Piano): Measures 1-4. Dynamics: *p*. Includes an "inside" marking.
- Vn.** (Violin): Measures 1-4. Dynamics: *fp*, *fp*.
- Va.** (Viola): Measures 1-4. Dynamics: *fp*, *ppp*.
- Vc.** (Violoncello): Measures 1-4. Dynamics: *fp*, *fp*.
- Cb.** (Cello): Measures 1-4. Dynamics: *fp*.

**Percussion:**

- Perc.** (Percussion): Measures 1-4. Dynamics: *fp*, *bass drum*.

4/8 4/4 4/8 7/8

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

Ob. *shaker* *fp* *fp* *fp* *fp* *fp* *f* 7:6

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

Bar. sax.

Pp. *inhale* *ppp*

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

Pp. *exhale* *fp* *p*

Pf.

Pp. *exhale* *fp* *p*

Perc. *tam* *ppp* *p*

Vn. *shaker* *fp* *fp* *fp*

Va. *shaker* *fp* *fp* *fp*

Vc. *shaker* *fp* *fp* *ppp*

Pp. *inhale* *mf*

Cb. *p* *ppp*

3

4

4

3

4

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

*fp* *fp* *ppp* *fp* *shaker*

*pp* *fp* *shaker* *fp* *pp*

*mf* *fp* *fp* *fp* *shaker*

*fp* *9-8* *f* *pp* *fp*

*ppp* *fp* *L.V.* *p* *ppp* *p*

*ppp*

*bass drum* *mf*

*shaker* *fp*

*shaker* *fp*

*shaker* *fp*

*s*



The musical score for 'The Great Wall' by Tan Dun is presented in a multi-staff format. The score is divided into measures 1, 2, 3, and 4. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Piccolo (Pp.), Guitar (Gt.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, dynamics (p, f, mf, mp, ppp, fff), and performance instructions (exhale, inhale, inside, L.V., shaker, tam, snare). The score is written in 4/4 time and features a complex arrangement of instruments and a vocal soloist.

[illegible]

4/4 4/8 5/8

Fl. *shaker*

Ob. *shaker*

Bass cl.

Bar. sax. *3:2* *p* *pp* *p* *f* *f* *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. *ppp* *shaker* *fp*

Va.

Vc. *fp*

Pp. *inhale* *fp*

Cb. *ppp*