

PREFACE

1

In vain, great-hearted Kublai, shall I attempt to describe Zaira, city of high bastions. I could tell you how many steps make up the streets rising like stairways, and the degree of the arcades' curves, and what kind of zinc scales cover the roofs; but I already know this would be the same as telling you nothing. The city does not consist of this, but of relationships between the measurements of its space and the events of its past: the height of a lamppost and the distance from the ground of a hanged usurper's swaying feet; the line strung from the lamppost to the railing opposite and the festoons that decorate the course of the queen's nuptial procession; the height of that railing and the leap of the adulterer who climbed over it at dawn; the tilt of a guttering and a cat's progress along it as he slips into the same window; the firing range of a gunboat which has suddenly appeared beyond the cape and the bomb that destroys the guttering; the rips in the fish net and the three old men seated on the dock mending nets and telling each other for the hundredth time the story of the gunboat of the usurper, who some say was the queen's illegitimate son, abandoned in his swaddling clothes there on the dock.

As this wave from memories flows in, the city soaks it up like a sponge and expands. A description of Zaira as it is today should contain all of Zaira's past. The city, however, does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, the gratings of the windows, the banisters of the steps, the antennae of the lightning rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls.

- Italo Calvino, *Invisible Cities*

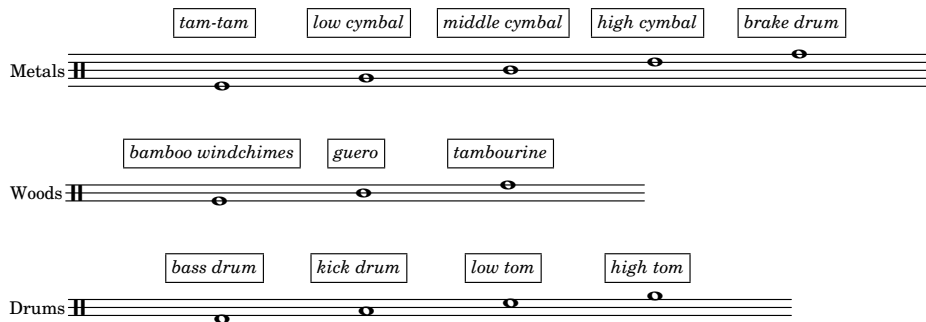
2 Instrumentation

- **Flute**, with brazil nut shaker

- **Oboe**

- **Clarinet in b-flat**, with brazil nut shaker

- **Percussion**



Mallets: hard sticks or bare hands, wire brushes, superballs

- **Piano**

Prepare the lowest and highest octaves with any combination of felt, tape or rubber to dampen and distort the timbre of the strings.

Guero passages should be played with a piece of hard paper or plastic, on the keys. The register of the motions is left to the performer.

- **Violin**, with brazil nut shaker

- **Viola**, with brazil nut shaker

- **Cello**

Invisible Cities (i):

for Ensemble Mosaik

$\text{♩} = 72$

3 A

Clarinet in B-flat

7

$\text{♩} = 48$

24 B

--	--

fff

fff

1

 \mathcal{M}

[illegible]

--	--

13

 $\frac{5}{4}$ $\frac{5}{16}$ $\frac{3}{4}$ $\frac{2}{4}$

8

Fl. II 7 $\frac{3}{2}$ *ppp*

Ob. II 7 $\frac{4}{3}$

Cl. in B-flat II 7 $\frac{3}{2}$ *p*

Metals *brush* *mp* (L.V.) *p* (L.V.) *pp* *brush* *mf*

Drums (L.V.) *pp* (L.V.) *p* *brush* *mp* (L.V.) *pp* (L.V.) *ppp* *brush* *mf*

Pf. *f* $\frac{5}{4}$ *p* *prepared* *p* *pp* $\frac{5}{3}$ *p* $\frac{5}{3}$ *ppp* $\frac{5}{3}$ *p* $\frac{5}{4}$ *mf* $\frac{7}{6}$ *f* *p*

Vn. *flautando* $\frac{5}{4}$ *pp* *flautando* *ppp* *flautando* *ppp*

Va. *pp* *ppp*

Vc. *ppp*

18

 $\frac{2}{4}$

8

 $\frac{2}{4}$ $\frac{4}{4}$

Fl. II *keyclick* $\frac{3}{2}$ *p* $\frac{5}{4}$ *pp* *ppp*

Ob. *keyclick* $\frac{5}{4}$ *f* *pp* *keyclick* $\frac{5}{3}$ *p* *pp* *keyclick* *p* *pp*

Cl. in B-flat *keyclick* *p* *pp* *keyclick* *p* *pp*

Metals (L.V.) *pp* (L.V.) *ppp* (L.V.) *p* (L.V.) *pp* *brush* *mp*

Drums (L.V.) *p* (L.V.) *pp* (L.V.) *ppp* *brush* *mp*

Pf. *pp* *prepared* *pp* *ppp* *prepared* $\frac{6}{5}$ *pp* $\frac{7}{6}$ *pp*

Vn. *flautando* *p* *flautando* *pp* *flautando* *p*

Va. *flautando* $\frac{5}{4}$ *p* *flautando* $\frac{7}{6}$ *pp* *flautando* *pp*

Vc. *p* *pp*

Fl. *shaker*

Ob. *ram / slap* 5:4 *mp* *mf* *ppp* *mf* *pp* *ppp*

Cl. in B-flat *shaker* 7:5 *p* *ppp* *pp* *ppp*

Woods *brush* 7:6 *mp* *mf* *ff* 3:2 *ff*

Drums *brush* (L.V.) *ppp* *p* *f* *pp* *ppp* *brush* *mp*

Pf. *fast guero* *mf* *slow guero* *mp* *f* 5:4 *p* 7:6 *f* 3:2 *p*

Vn. *flautando* 4:3 *p* *flautando* 4:3 *p* *shaker* 5:4 *ppp* 5:4 *ppp*

Va. *shaker* 5:4 *ppp* *p* *shaker* 5:4 *pp* 3:2 *pp*

Vc. *col legno* *f* *f*

Fl. *shaker* *pp* *ppp* *ram / slap* 6:5 *mp* *mf* *ppp*

Ob. *ram / slap* 5:4 *mp* *mf* *ppp* *pp*

Cl. in B-flat *ram / slap* 4:3 *mf* *ppp* *ppp* *shaker* *pp* 7:6 *mp* *mf*

Woods *mf* *f* 5:3 *p* *pp* *ppp* *pp*

Drums (L.V.) *ppp* *ff* 7:6 *p* (L.V.) *pp* (L.V.) *ppp* (L.V.) *p*

Pf. *ppp* 7:6 *ppp* *mf* 5:4 *mp* *slow guero* *mp* *fast guero* *mf* 3:2 *ppp*

Vn. *flautando* 5:4 *p* *shaker* *pp* *ppp* *overpressure* 5:4 *ppp* 7:5 *ppp*

Va. *pp* *ppp* *overpressure* 5:4 *mp*

Vc. *mf* *ppp*

47 $\frac{2}{4}$

3

 $\frac{4}{4}$

3

Musical score for measures 47-51. The score is written for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B-flat), Woods, Drums, Piano (Pf.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The tempo is marked $\text{♩} = 84$. The score includes various performance instructions such as *shaker*, *ram/slap*, *brush*, *fast*, *guero*, *slow*, *flautando*, *col legno*, *overpressure*, and *prepared*. Dynamic markings include *ppp*, *mp*, *p*, *mf*, *f*, and *ff*. The score is divided into measures 47, 48, 49, 50, and 51.

48 $\frac{5}{16}$ $\text{♩} = 84$

16 D

 $\frac{2}{4}$

3

5

Musical score for measures 52-56. The score is written for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B-flat), Metals, Woods, Drums, Piano (Pf.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The tempo is marked $\text{♩} = 84$. The score includes various performance instructions such as *shaker*, *brush*, *fast*, *guero*, *slow*, *flautando*, *col legno*, *overpressure*, and *prepared*. Dynamic markings include *ppp*, *mp*, *p*, *mf*, *f*, and *ff*. The score is divided into measures 52, 53, 54, 55, and 56.

Fl. I

Ob.

Cl. in B-flat

Metals

Woods

Drums

Pf.

Vn.

Va.

Vc.

70

Fl. II

Ob.

Cl. in B-flat II

Metals

Drums

Pf.

Vn.

Va.

Vc.

Fl. II 7.5 keyclick 5.4 ram / slap 7.9 keyclick 3.2 ram / slap

Ob. keyclick airtone 5.4 ram / slap 4.3 keyclick 3.2 keyclick

Cl. in B-flat 7.6 keyclick 3.2 ram / slap 7.6

Metals brush 7.5 7.6

Drums brush 7.5 7.6 3.2 f

Pf. prepared 7.6

Vn. overpressure

Va. overpressure

Vc. overpressure

Fl. II 5.4 keyclick 5.4 ram / slap 5.4 airtone 6.5 ram / slap

Ob. ram / slap 6.5 4.3 keyclick 3.2 3.2 keyclick 6.5 ram / slap

Cl. in B-flat keyclick 7.6 ram / slap 5.3

Metals 7.6 brush 4.3

Drums 5.3 brush 3.2

Pf. prepared 5.4 6.5 8.7

Vn. overpressure

Va. overpressure 5.4

Vc. overpressure 5.4

The musical score for "The Great Wall" by John Williams is presented for a full orchestra. The score includes parts for Flute I (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B-flat), Metals (trumpets and trombones), Drums, Percussion (PF.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The score is written in 2/4 time and features a variety of dynamic markings (pp, p, mp, mf, f, ff, fff, overpressure) and articulations (keyclick, airtone, ram/slap, brush, fast, guero). The score is divided into three measures, each containing a different musical phrase. The first measure features a keyclick and airtone, the second measure features a ram/slap and airtone, and the third measure features a brush and airtone. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a time signature of 2/4.

The image displays a page from a musical score for the piece "The Great Wall" by John Adams. The score is written for a large ensemble, including Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B-flat), Metals, Drums, Piano (Pf.), Violin (Vn.), Viola (Va.), and Cello (Vc.). The notation is complex, featuring various musical symbols such as notes, rests, and dynamic markings (e.g., *ppp*, *mp*, *f*, *mf*). The score is divided into measures, with some measures containing multiple staves for different instruments. The overall style is characteristic of contemporary classical music, with a focus on texture and dynamics.

Fl. *ram/slap* *airtone* *ram/slap* *keyclick* *ram/slap* *keyclick*

Ob. *airtone* *keyclick* *keyclick*

Cl. in B-flat *airtone* *ram/slap* *keyclick* *ram/slap* *ram/slap* *keyclick*

Metals *brush* *brush* *brush*

Drums *brush* *brush* *brush*

Pf. *slow* *guero*

Vn. *overpressure*

Va. *overpressure*

Vc. *overpressure*

$\text{♩} = 48$

The musical score for "F1" by John Adams is presented in a multi-staff format. The instruments and parts include:

- Fl.** (Flute): Features a "shaker" effect and dynamic markings like *ppp* and *p*.
- Ob.** (Oboe): Includes "keylick" and "airtone" markings, with dynamics ranging from *ppp* to *f*.
- Cl. in B-flat** (Clarinet in B-flat): Features "keylick" and "airtone" markings, with dynamics like *pp* and *ppp*.
- Metals** (Metal percussion): Includes "brush" markings and dynamic markings like *fff* and *f*.
- Drums**: Includes "brush" markings and dynamic markings like *fff* and *f*.
- PF** (Piano/Forte): Features a dense, sustained chordal texture with dynamic markings like *fff* and *ppp*.
- Vn.** (Violin): Includes "shaker" and "overpressure" markings, with dynamics like *pp* and *mp*.
- Va.** (Viola): Includes "shaker" and "overpressure" markings, with dynamics like *pp* and *mp*.
- Vc.** (Violoncello): Includes "overpressure" and "shaker" markings, with dynamics like *mp* and *ppp*.

The score is marked with various dynamic levels (e.g., *ppp*, *pp*, *p*, *f*, *fff*, *mp*) and includes specific performance instructions like "shaker", "keylick", "airtone", and "brush". The tempo is indicated as "Allegretto" and the time signature is 4/4.

Fl. *pp* 7.5 *pppp*

Ob. *keyclick* *pp* *ppp* *keyclick* *ppp* 5.4 *p* *keyclick* 3.2 *ppp*

Cl. in B-flat *keyclick* *pp* *shaker* *p*

Metals *superball* *pppp* *brush* *pp* *brush* *ppp* *superball* *p* *brush* *p* *superball* *pp*

Drums *superball* *ppp* *brush* *ppp* *superball* *p* *brush* *p* *superball* *pp*

Pf. *p* *f* 7.6 *p* *ppp* *pp* *pp* *p*

Vn. *shaker* *ppp*

Va. *shaker* *ppp* 4.3 *p*

Fl. *shaker* *pp* 4.3 *ppp* *airtone* *ppp*

Ob. *airtone* *ff* *p* *airtone* *p* *f* *pp* *airtone* *f* *p*

Cl. in B-flat *airtone* *p* *airtone* *pp* *shaker* *ppp* 3.2

Metals *brush* *ff* *pp* *brush* *ppp* *p* *p*

Drums *superball* *ppp* *brush* *ppp* *ff* *p* *f* *pp*

Pf. *ppp* *ppp* *pp* 7.6 *mf* 5.4 *ff* *p*

Vn. *shaker* *p*

Va. *shaker* *pp* 5.3 *ppp* *shaker* *ppp*

Vc. *f* *p* *mf* *col legno* *ff*

Fl. *keyclick* 4.3 *ppp* 7 *p* 4.3 *ppp* 5.4 *p* *shaker* *keyclick* *p*

Ob. *keyclick* 5.4 *p* 7 *ppp* *keyclick* 5.4 *pp* *airtone* *keyclick* 3.2 *ppp* 7 *ppp*

Cl. in B-flat *keyclick* *p* *shaker* 3.2 *ppp* *keyclick* *pp*

Metals *f* *superball* *ppp* *brush* *pp* *superball* *p*

Drums *f* *brush* *ppp* *superball* *ppp* *brush* *p* *superball* *p*

Pf. *ppp* *p*

Vn. *shaker* *pp*

Vc. *overpressure* 5.4 *mp*

Fl. *airtone* *p* *shaker* 5.3 *p* *ff* *shaker* *pp*

Ob. *airtone* 3.2 *p* *mf* *ff* *keyclick* *p* *pp*

Cl. in B-flat *airtone* *ppp* *shaker* *p*

Metals *superball* *pp* *brush* *mf* *ppp* *brush* *ff*

Drums *brush* *pp* *superball* *pp* *brush* *mf* *brush* *p* *brush* *ff*

Pf. *ppp* *ppp* *ff* *p* *f* *pp*

Vn. *shaker* *ppp* *shaker* 3.2 *p*

Va. *shaker* 4.3 *p* *col legno* 4.5 *mf* *shaker* 3.2 *pp*

Vc. *p* *f* *f* *mf*

Fl. *keyclick* 4:3 *ppp* *shaker* *airtone* *ppp*

Ob. *p* *f* *keyclick* 5:4 *p* *keyclick* *shaker* *airtone* *ppp*

Cl. in B-flat *ppp* *p* *pp* *ppp* *ppp*

Metals *brush* *p* *brush* *f* *superball* *ppp*

Drums *brush* *ppp* *p* *f* *superball* *ppp*

Pf. *ppp* *ppp*

Va. *overpressure* *mp* *overpressure* 5:4 *mf* *shaker* *pp* 4:3

Vc. *overpressure* *mf* *col legno* *p* *f* *f*

Fl. *shaker* *p* *airtone* *keyclick* *ppp*

Ob. *p* *f* *airtone* *keyclick* *pp* 5:4 *pp*

Cl. in B-flat *shaker* *p* 3:2 *airtone* *p* *keyclick* *p*

Metals *brush* *ppp* *superball* *p*

Drums *brush* *ppp* *superball* *p*

Pf. *p* *pp*

Va. *shaker* *ppp* 3:2 *overpressure* *mf* *shaker* *p*

Vc. *overpressure* *mp* *col legno* *mf*

Fl. *pp* *airtone* *shaker* *pp* 4.3

Ob. *mf* *pp* *keyclick* *ppp* 6.5

Cl. in B-flat *pp* *airtone* *shaker* *pp* *keyclick* *ppp* 4.3

Metals *p* *brush* *superball* *ppp* *superball*

Drums *p* *brush* *superball*

Pf. *ppp*

Va. *p* *shaker*

Vc. *ff* *p* *f* *f*

♩ = 96

4/4 G

Fl. *ppp* *keyclick* 7.5

Ob. *p* *ppp*

Cl. in B-flat *ppp* *p*

Metals *fff*

Drums *fff* *p* 5.4 *f* *fff* 4.3 *f* 3.2

Pf. *fff* *ppp* *p* 7.5 *pp*

Vn. *mp* *overpressure* *ppp* *p* *fff* *overpressure*

Va. *mf* *overpressure* 5.4 *p* *fff* *overpressure*

Vc. *p* *pp* *ppp* *fff* *overpressure*

Fl. *ppp* *p* *ppp* *p* *pp*

Ob. *pp* *ppp* *ppp* *p*

Cl. in B-flat *pp* *ppp* *p*

Metals *ppp*

Drums *f* *p* *f* 7.6 *mf* 7.6 4.3 *ff* 4.3 *mf* 3.2

Pf. *ppp* *ppp* *p* *ppp* *p* 5.4 *p* 5.4

Vn. *p* *pp* *overpressure* *fff*

Va. *ppp* *p* *overpressure* *fff*

Vc. *p* *overpressure* *fff*

Fl. *ppp* *p* *pp*

Ob. *pp* *ppp* *p*

Cl. in B-flat *pp* *ppp* *p*

Metals *ppp*

Drums *ff* 4.3 *mf* *fff* 3.2 7.6 *f* *fff* 5.4

Pf. *p* 5.4 *pp* *ppp* 7.6 *ppp* 5.4 *p* 3.2 *ppp* 5.4 *p*

Vn. *ppp* *p* *pp*

Va. *ppp* *p*

Vc. *p* 4.5 *f* *pp* *f* *ppp* *p*

Fl. *shaker* *ram / slap* *mp* *ppp*

Ob. *keyclick* *7.5* *ppp* *ram / slap* *9.8* *mf* *ram / slap* *6.5* *mp* *airtone* *pp*

Cl. in B-flat *shaker* *6.5* *ppp* *keyclick* *7.6* *p* *airtone* *4.3* *p* *ram / slap* *5.4* *mp* *shaker* *3.2* *ppp* *p*

Woods *brush* *mf* *brush* *mp*

Drums *brush* *mf* *brush* *mp*

Pf. *p* *f* *7.6* *f* *ppp* *prepared* *p* *f* *p* *mf*

Vn. *p* *shaker* *7.6* *p* *shaker* *pp* *ppp* *overpressure* *pp*

Va. *shaker* *5.3* *p* *flautando* *3.2* *pp* *shaker* *pp* *ppp* *5.4* *p* *overpressure* *pp*

Vc. *p* *flautando* *3.2* *pp* *flautando* *ppp* *col legno* *p* *f* *overpressure* *5.4* *mf*

$\text{♩} = 48$

Fl. *ram / slap* *5.4* *mp* *keyclick* *ppp*

Ob. *ppp* *p* *shaker* *4.3* *ppp*

Cl. in B-flat *5.4* *ppp*

Metals *superball* *fff* *pp* *mf*

Woods *mf* *brush* *mf*

Drums *mf* *fff*

Pf. *slow* *guero* *mp* *fast* *guero* *mf* *fff* *ppp* *p*

Vn. *flautando* *p* *5.4* *shaker* *p* *shaker* *pp* *ppp* *overpressure* *mf*

Va. *flautando* *ppp* *flautando* *p* *5.3* *ppp* *overpressure* *mf*

Vc. *flautando* *ppp* *3.2* *col legno* *p* *f* *overpressure* *5.4* *mf*

Fl. *airtone* *ppp* *shaker* *p* *airtone* *p*

Ob. *airtone* *ppp* *airtone* *p* *airtone* *pp*

Cl. in B-flat *airtone* *ppp* *shaker* *p* *airtone* *p*

Metals *superball* *ppp* *brush* *pp* *superball* *p* *superball* *pp*

Woods *mp*

Pf. *pp*

Vn. *shaker* *pp* *overpressure* *mp*

Va. *shaker* *ppp* *overpressure* *6.5* *mp*

Vc. *mf* *mp*

Fl. *shaker* *pp* *airtone* *pp*

Ob. *airtone* *ppp* *airtone* *pp*

Cl. in B-flat *shaker* *pp* *airtone* *pp*

Metals *brush* *ppp* *superball* *ppp* *brush* *p* *superball* *p* *superball* *pp*

Woods *mf* *4.3* *mp* *3.2* *mf*

Drums *mf* *mp* *mf*

Pf. *ppp*

Vn. *overpressure* *7.6* *mf* *shaker* *ppp* *overpressure* *3.2* *mp* *overpressure* *5.4* *mf*

Va. *overpressure* *7.6* *mf* *mp* *shaker* *p* *4.3* *mp* *overpressure* *5.4* *mp*

Vc. *overpressure* *mf* *col legno* *ff* *overpressure* *5.4* *mp* *mf* *p*

Fl. *airtone* *ppp* *airtone* *pp* *shaker* *ppp* *5:4* *p*

Ob. *airtone* *p* *airtone* *pp* *shaker* *ppp* *5:4* *p*

Cl. in B-flat *airtone* *ppp* *airtone* *pp* *shaker* *ppp* *5:4* *p*

Metals *superball* *ppp* *brush* *pp* *superball* *p*

Woods *superball* *mp* *5:4* *mf*

Pf. *p* *pp*

Va. *shaker* *3:2* *pp* *overpressure* *mf* *5:4* *mp* *shaker* *p* *5:4* *pp*

Vc. *f* *p* *overpressure* *mf* *3:2* *mp* *shaker* *ppp* *5:4* *p*

Fl. *airtone* *p* *shaker* *5:3* *p* *airtone* *pp*

Ob. *airtone* *ppp* *airtone* *p*

Cl. in B-flat *airtone* *p* *shaker* *p* *airtone* *pp*

Metals *brush* *ppp* *superball* *pp* *5:3* *p* *brush* *p* *superball* *ppp*

Woods *superball* *mf* *5:3*

Drums *mf*

Pf. *ppp* *p*

Va. *overpressure* *4:3* *mp* *mf* *shaker* *5:3* *pp* *overpressure* *4:3* *mf* *mp*

Va. *overpressure* *5:3* *mp* *shaker* *4:3* *p* *overpressure* *mf* *mp*

Vc. *overpressure* *mp* *mf* *overpressure* *mf*

Fl.

Ob.

Cl. in B-flat

Metals

Woods

Drums

Pf.

Vn.

Va.

Vc.

shaker

airtone

superball

col legno

overpressure

pp

ppp

mp

p

mf

f

4:3

3:2

4:3

7:6

5:4

♩ = 84

Fl.

Cl. in B-flat

Metals

Drums

Pf.

Vn.

Va.

shaker

superball

prepared

ppp

pp

mp

p

f

♩ = 84

222

$\text{♩} = 96$
K

Fl.

Cl. in B-flat

Metals

Drums

Pf.

Vn.

Va.

229

Metals

Pf.

237

Metals

Pf.