

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)

$\text{♩} = 96$
 $\frac{7}{4}$ Komokome 5

Flute

Oboe

Bass Clarinet

Baritone Saxophone

Pitch Pipes

Guitar

Pitch Pipes

Piano

Pitch Pipes

Percussion

Violin

Viola

Cello

Pitch Pipes

Contrabass

shaker

fff

p

f

mf

fff

7.6

8va

p

The musical score for "The Great Wall" by Tan Dun is a complex orchestral work. It features a variety of instruments, each with its own part. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. 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.), Cello (Ve.), and Double Bass (Cb.). The score is divided into measures, with dynamic markings such as *ppp*, *f*, *mf*, and *pp* indicating the volume. Performance instructions like "shaker" and "blocks" are placed above certain parts. The score also includes tempo markings like "7:6" and "5:4". The overall structure is a single continuous piece, with the instruments playing in a coordinated manner to create a rich, textured sound.

FL. *p* *mf*

Ob.

Bass cl. *ppp*

Bar. sax. *fp*

Gt. *f* *f* *fp* *mf*

Pf. *fff* *fff* *ppp*

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

Vn. *pizz.* *ppp*

Va. *fp* *pizz.* *5th* *ppp*

Ve. *fp*

Cb. *s*

Detailed description: This page contains measures 8, 9, and 10 of a musical score. The score is for a symphony orchestra and a percussion ensemble. The top section includes Flute (FL.), Oboe (Ob.), Bass Clarinet (Bass cl.), and Baritone Saxophone (Bar. sax.). The middle section includes Guitar (Gt.), Piano (Pf.), and Percussion (Perc.). The bottom section includes Violin (Vn.), Viola (Va.), Violoncello (Ve.), and Contrabass (Cb.). The time signature changes from 4/8 in measure 8 to 4/4 in measure 9. The key signature has one sharp (F#). The score includes various dynamics such as *p*, *mf*, *ppp*, *f*, *fp*, and *fff*. The Percussion part includes specific notation for toms and snare. The Viola part includes a 5th fret marking. The Contrabass part includes a 's' marking, likely for a stop or sustain.

The musical score is for 'The Great Wall' by John Williams, featuring a full orchestra and percussion. The score is in 5/4 time and includes parts for Flute, Oboe, Bass Clarinet, Baritone Saxophone, Guitar, Piano, Percussion, Violin, Viola, Violoncello, and Contrabass. The percussion part includes shaker and crotales.

The score is divided into three measures. The first measure shows the initial entry of the instruments. The second measure shows the development of the themes. The third measure shows the conclusion of the section.

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.)
- Contrabass (Cb.)

The percussion part includes shaker and crotales.

The musical score for "The Great Wall" by John Williams is presented in a standard orchestral format. The score is in 5/4 time and includes parts for a full orchestra and percussion. The instruments are listed on the left: Fl. (Flute), Ob. (Oboe), Bass cl. (Bass Clarinet), Bar. sax. (Baritone Saxophone), Gt. (Guitar), Pf. (Piano), Perc. (Percussion), Vn. (Violin), Va. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The score is divided into three measures. The first measure features a complex rhythmic pattern in the Flute, Oboe, and Bass Clarinet, with a "shaker" marking above the Flute. The Baritone Saxophone plays a melodic line. The Guitar and Piano provide harmonic support. The Percussion section includes a "snare" marking. The second measure continues the rhythmic pattern, with the Flute and Oboe playing a "5:4" rhythm. The Baritone Saxophone plays a melodic line. The Guitar and Piano provide harmonic support. The Percussion section includes a "snare" marking. The third measure features a "pizz." (pizzicato) marking for the Contrabass. The score is written in a key signature of one flat (B-flat major or D minor).

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

[illegible]

Fl. *f* *p* *fp* *f* *mf* *fp* *f* *ppp* *fp* *mf* *ppp*

Ob. *Flz.* *p* *f* *mp* *ppp* *ppp*

Bass cl. *f* *mf* *f* *p* *ppp*

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

Gt. *f* *mf* *p*

Pf. *f* *mf* *f* *mf* *p* *f*

Perc. *ppp* *f* *p* *f* *ppp* *bass drum*

Vn. *p* *f* *f* *p*

Va. *f* *p* *p* *f* *pp* *shaker* *ppp* *pizz.*

Vc. *p* *f* *p*

Cb. *pizz.* *p ppp* *p* *f*

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

Ob. *ppp* *shaker* *ppp* *f*

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

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

Gt. *f* *p*

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

Perc. *p* *ppp*

Vn. *pizz.* *ppp* *pizz.* 3:2 *ppp* 7:6 *ppp*

Va. 7:6 *ppp* *ppp*

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

Cb. *pizz.* *ppp*

[illegible]

Fl. *shaker* *ppp* *fp*

Ob. *shaker* *ppp* *fp*

Bass cl. *shaker* *fp*

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

Gt. *pp* *f* *fp*

Pf. *pp* *mp* *fp* *ppp* *mf* *mp* *p* *mf*

Perc. *f*

Vn.

Va.

Vc.

Cb. *pizz.* *ppp*

Detailed description: This is a page from a musical score, page 36. It features ten staves for different instruments. The Flute (Fl.) and Oboe (Ob.) parts include a 'shaker' effect marked with a box and a 'ppp' (pianissimo) dynamic. The Bass Clarinet (Bass cl.) also has a 'shaker' effect and 'fp' (fortissimo) dynamic. The Baritone Saxophone (Bar. sax.) has a melodic line with dynamics ranging from 'f' to 'mf'. The Guitar (Gt.) part has a rhythmic accompaniment with dynamics 'pp', 'f', and 'fp'. The Piano (Pf.) part is complex, with multiple voices and dynamics including 'pp', 'mp', 'fp', 'ppp', 'mf', and 'p'. The Percussion (Perc.) part has a single 'f' dynamic. The Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.) staves are mostly empty, with the Contrabass having a 'pizz.' (pizzicato) marking and 'ppp' dynamic at the end.

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

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

Bass cl. *ppp* 5:4

Bar. sax.

Gt. *fz* *fz* *fz* *fz*

Pf. *8va1* *fz* *pp* 4:3 *f* *mp* *mf* *p* 3:2 *mf*

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

Vn. *overpressure* *fff* *fff*

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

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

Cb. *s* 5:4 *ppp* *ppp* 5:4

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

ppp

fp

5:4

ppp

fp

ppp

5:4

ppp

7:6

ppp

shaker

ppp

fp

f

mf

fp

p

f

mp

3:2

fp

8va

mf

mp

f

5:4

f

f

fff

f

fff

fms

5:4

p

f

fff

snare

overpressure

shaker

fff

ppp

overpressure

shaker

fff

ppp

shaker

overpressure

fff

ppp

This musical score page contains measures 47 through 50. The instruments and their parts are as follows:

- Fl. (Flute):** Measure 47 has a *shaker* effect, *ppp* dynamic, and a 7:6 ratio. Measure 49 has an *fp* dynamic.
- Ob. (Oboe):** Measure 47 has a *shaker* effect, *ppp* dynamic, and a 7:6 ratio. Measure 49 has an *fp* dynamic.
- Bass cl. (Bass Clarinet):** Measure 47 has an *fp* dynamic.
- Bar. sax. (Baritone Saxophone):** Measure 47 has a 7:6 ratio, *f* dynamic, and a 7:6 ratio. Measure 48 has a 3:2 ratio, *f* dynamic, and a 3:2 ratio. Measure 49 has a 7:6 ratio, *mf* dynamic, and a 7:6 ratio. Measure 50 has a 7:6 ratio, *f* dynamic, and a 7:6 ratio.
- Gt. (Guitar):** Measure 47 has a *mf* dynamic. Measure 49 has a *mf* dynamic. Measure 50 has a *mf* dynamic.
- Pf. (Piano):** Measure 47 has a *fff* dynamic. Measure 48 has a *fff* dynamic. Measure 49 has a *fff* dynamic. Measure 50 has a *f* dynamic.
- Perc. (Percussion):** Measure 47 has a *fp* dynamic. Measure 48 has a *fp* dynamic. Measure 49 has a *ppp* dynamic. Measure 50 has a *f* dynamic.
- Vn. (Violin):** Measure 47 has a *fp* dynamic. Measure 49 has a *ppp* dynamic and a 5:4 ratio.
- Va. (Viola):** Measure 47 has a *fp* dynamic. Measure 49 has a *ppp* dynamic and a 5:4 ratio.
- Vc. (Violoncello):** Measure 47 has a *shaker* effect, *fp* dynamic, and a 7:6 ratio. Measure 49 has a *ppp* dynamic. Measure 50 has a *f* dynamic and a 7:6 ratio.
- Cb. (Contrabass):** Measure 47 has a *ppp* dynamic. Measure 49 has a *ppp* dynamic. Measure 50 has a *f* dynamic.

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

Ob. *ppp*

Bass cl. *ppp*

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

Gt. *f* *fp*

Pf. *f* *f* *f* *f* *p* *mf*

Perc. *f* *fff* *snare*

Vn. *overpressure* *fff*

Va. *overpressure* *fff*

Ve. *overpressure* *fff* *pizz.* *5:4* *ppp*

Cb.

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 large ensemble of instruments, including woodwinds, strings, and percussion. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. 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, dynamics (e.g., *ppp*, *f*, *mf*), and articulation marks. The score is presented in a clean, professional layout with clear instrument labels and musical notation.

Fl. *p* *shaker* *ppp*

Ob. *shaker* *ppp* *f*

Bass cl. *shaker* *ppp* 7:6

Bar. sax. *f* *f*

Gt. *f* *f*

Pf. *8va* *f* *ppp* *mf* *mp* *p* *mf* *f* *fff*

Perc. *mf* *snare* *fff*

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

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

Vc. *pizz.* *ppp*

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

Detailed description: This page of a musical score (page 59) features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), and Baritone Saxophone (Bar. sax.). The string section consists of Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The piano (Pf.) and percussion (Perc.) are also present. The score is divided into four measures. The first measure shows the Flute and Baritone Saxophone starting with a piano (*p*) and forte (*f*) dynamic respectively. The second measure introduces the Oboe and Bass Clarinet with a *shaker* effect and *ppp* dynamic. The third measure continues the *shaker* effect for the woodwinds and adds a *pizz.* (pizzicato) marking for the strings. The fourth measure features a *snare* drum and a *fff* (fortissimo) dynamic for the strings. The score includes various musical notations such as rests, notes, and dynamic markings.

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

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

Bass cl. $\frac{4}{8}$ $\frac{4}{8}$ $\frac{3}{8}$

Bar. sax. $\frac{4}{8}$ $\frac{4}{8}$ $\frac{3}{8}$

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

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

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

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

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

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

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

Fl. pp p mf

Ob. ppp mp mp

Bass cl. pp mf mp

Bar. sax. ppp p

Gt. f f f

Pf. pp f fff

Perc. pp fff f

Vn. fff ppp f

Va. fff ppp

Vc. fff ppp f

Cb. p ppp

overpressure shaker shaker shaker

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

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

The score is written in 2/4 time and includes various dynamic markings such as *pp*, *f*, *mp*, *mf*, *fp*, and *fff*. It also includes trills, grace notes, and a 'Flz.' (flageolet) marking.

Fl. *f* 7.6 *mp*

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

Bass cl. *f* *mf*

Bar. sax. *f* *mf* 15.14 *mf*

Gt. *f* 9.8 *mf*

Pf. *fff*

Perc. *p* *ppp* 8.7 *f* *tams*

Vn. *f* 7.6 *p*

Va. *p* *f*

Vc. *f* *p*

Cb. *p* 7.6 *f*

Fl. *ppp* *ppp* 5:4

Ob. *ppp*

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

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

Pp. *exhale* *fp* *ppp*

Gt. *p*

Pp. *inhale* *fp* *ppp*

Pf. *fff* *f* 3:2 *f* *mf* *pp* *8va 1* *8va 1* *p* *f*

Pp. *inhale* *fp* *ppp*

Perc. *blocks* *p* 4:3 *f* *pp* *windchimes* *blocks* 3:2 *p*

Vn. *mp* *fp*

Va. *mp* *fp*

Vc. *mp*

Pp. *exhale* *fp* *ppp*

Cb. *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 a 5/4 time signature indicated in the guitar part. The instruments listed on the left are: Fl., Ob., Bass cl., Bar. sax., Gt., Pf., Perc., Vn., Va., Vc., and Cb. The score includes various musical notations such as notes, rests, and dynamic markings like *ppp*, *fp*, *mp*, *p*, *mf*, and *f*. There are also performance instructions like "marimba" and "8va" (octave up). The score is presented in a clean, professional layout with a white background and black notation.

This musical score is for the piece "The Wind" by John Williams. It is a full orchestral score, likely for a film or stage production. The score is written for a large ensemble of instruments, including woodwinds, brass, strings, and percussion. The key signature is one sharp (F#), and the time signature is 4/4. 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, dynamics (p, f, mf, pp, ff), and performance instructions (e.g., "inhale", "crotales", "windchimes"). The score is presented in a clean, professional layout with clear notation and a well-organized staff arrangement.

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 large ensemble of instruments, including woodwinds, strings, and percussion. The notation is in standard musical notation, with various dynamics and articulations. The score is divided into measures, with some measures containing complex rhythmic patterns and others being rests. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Guitar (Gt.), Piano (Pp.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The dynamics range from piano (p) to fortissimo (ff). The score includes various musical notations such as notes, rests, beams, and slurs. There are also some markings like "L.V." and "5:4" which might refer to specific measures or sections. The overall style is that of a professional film score.

Fl. *ppp* *mp* *mp* *f* *mf*

Ob. *ppp* *p*

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

Bar. sax.

Gt. *mp* *p* *fz* *pp* *p* *fz*

Pf. *pp* *fp*

Perc. *windchimes* *pp*

Vn. *fp* *mp*

Va. *p* *fp*

Vc. *mf* *fp*

Cb. *fp*

Detailed description: This page of a musical score (page 90) features a woodwind section (Flute, Oboe, Bass Clarinet, Baritone Saxophone), a string section (Guitar, Piano, Violin, Viola, Violoncello, Contrabass), and Percussion. The woodwinds and strings play melodic and harmonic lines, while the percussion includes windchimes. The score is written in 4/4 time and includes various dynamic markings and articulations.

Fl. $\overbrace{6:4}^{\text{p}}$ $\overbrace{7:6}^{\text{mf}}$

Ob. $\overbrace{6:4}^{\text{mf}}$

Bass cl. $\overbrace{3:2}^{\text{mp}}$ $\overbrace{7:6}^{\text{mf}}$

Bar. sax. $\overbrace{5:4}^{\text{mf}}$ $\overbrace{7:6}^{\text{mf}}$

Pp. $\overbrace{\text{inhale}}^{\text{fp}}$

Gt. $\overbrace{\text{L.V.}}^{\text{mp}}$ $\overbrace{\text{L.V.}}^{\text{ppp}}$

Pp. $\overbrace{\text{exhale}}^{\text{fp}}$

Pf. $\overbrace{\text{Sua}}^{\text{fp}}$ $\overbrace{\text{Sua}}^{\text{pp}}$

Pp. $\overbrace{\text{inhale}}^{\text{fp}}$

Perc. $\overbrace{\text{marimba}}^{\text{f}}$ $\overbrace{\text{crotales}}^{\text{fp}}$ $\overbrace{\text{blocks}}^{\text{p}}$ $\overbrace{\text{marimba}}^{\text{f}}$

Vn. $\overbrace{3:2}^{\text{p}}$ fp

Va. ff fp p fp

Vc. $\overbrace{3:2}^{\text{p}}$ fp mp fp

Pp. $\overbrace{\text{inhale}}^{\text{fp}}$

Cb. $\overbrace{3:2}^{\text{p}}$ fp

[illegible]

Fl. *mp* *ppp* *mf*

Ob. *mp* *ppp* *mf* *mp*

Bass cl. *p* *p*

Bar. sax. *ppp* *f* *fff* *mf* *f* *mf* *fp* *f* *mf*

Gt. *p* *mp*

Pt. *p* *f* *mf* *f* *fp* *fp* *f* *mf*

Perc. *fp* *f* *p* *pp*

Vn. *fp* *ppp* *fff*

Va. *mf* *fp* *fff*

Vc. *p* *p* *fp*

Cb. *fp*

LV

blocks 3:2

windchimes

overpressure

overpressure

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

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

Bass cl. *mf* *ppp* *p* *f* *mf* *ppp* *ppp* *mf*

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

Gt. *mp* *p*

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

Perc. *p* *pp* *f* *mf* *f* *mf* *f*

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

Va. *fff* *fff* *fp*

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

Cb. *mf*

blocha *marimba* *windchimes* *overpressure*

3:2 5:4 3:2 5:4 6:4 8:6 5:4 6:5 7:6 3:2 5:4 7:6 3:2 5:4

Fl. *ppp* *ppp* 5:4 *ppp*

Ob. *ppp* *ppp*

Bass cl. *ppp* *ppp*

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

Pp. *fp* *ppp* *ppp*

Gt. *pp* *mf* *fp* *ppp*

Pp. *fp* *ppp*

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

Pp. *fp* *ppp*

Perc. *ppp* *ppp*

Vn. *fff* *fff* *mp*

Va. *fff* *fff* *ppp*

Vc. *fff* *ppp* *fff*

Pp. *fp*

Cb. *fp*

Annotations: *inhale*, *exhale*, *windchimes*, *overpressure*

[illegible]

[illegible]

[illegible]

The image displays a page from a musical score for Gustav Mahler's 'The Wind'. The score is written for a large orchestra and includes the following instruments and parts:

- Fl. (Flute):** Features a melodic line with dynamic markings *ppp*, *mf*, *mp*, *f*, and *mf*. It includes a triplet of eighth notes and a 3:2 ratio marking.
- Ob. (Oboe):** Plays a melodic line with a dynamic marking of *p*.
- Bass cl. (Bass Clarinet):** Provides harmonic support with a melodic line, marked *mp* and *f*, with a 5:4 ratio marking.
- Bar. sax. (Baritone Saxophone):** Enters in the fourth measure with a melodic line, marked *fp* and *mf*.
- Gt. (Guitar):** Features a melodic line with dynamic markings *ppp*, *mp*, *p*, *pp*, *p*, and *sfz*. It includes a 'L.V.' (Lento) marking.
- Pf. (Piano):** Provides harmonic support with a melodic line, marked *p* and *fp*. It includes a 'Sua' (Sua) marking.
- Perc. (Percussion):** Features a melodic line with dynamic markings *mf*, *ppp*, and *pp*. It includes a 'windchimes' marking.
- Vn. (Violin):** Features a melodic line with dynamic markings *ppp*, *fff*, and *fp*. It includes an 'overpressure' marking.
- Va. (Viola):** Features a melodic line with dynamic markings *fff*, *p*, and *fff*. It includes an 'overpressure' marking.
- Vc. (Violoncello):** Features a melodic line with dynamic markings *fff* and *fp*. It includes an 'overpressure' marking.
- Cb. (Contrabass):** Provides harmonic support with a melodic line, marked *p*.

The score is written in a single system with multiple staves. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various dynamic markings, tempo markings, and performance instructions.

The musical score for "The Great Wall" by John Williams is presented in a standard orchestral format. The score is in 2/4 time and includes parts for a full orchestra and solo instruments. The instruments are arranged in a vertical stack, with the Flute (Fl.) at the top and the Contrabass (Cb.) at the bottom. The score is divided into three measures, with the first measure containing the main melody and the subsequent measures providing harmonic support and texture. The score includes various musical notations, such as notes, rests, and dynamic markings, and is written in a clear and legible style.

♩ = 64

138

4/8 C ii

♩ = 80

5/8 D Chemish

4/8

Fl. *ppp*

Ob. *ppp* 7:6

Bass cl. *f* 5:4 *mp*

Bar. sax. *f* 7:6 *mf*

Gt. *f* 7:6 *mf*

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

Perc. *p* *ppp* 5:4 *f*

Vn. *f* *p*

Va. *p*

Vc. *f* 3:2 *p*

Cb. *ppp* *pizz.*

shaker *fp*

shaker *fp*

shaker *fp*

♩ *fff* L.V.

toms

bass drum



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

Ob. *fp*

Bass cl. *fp*

Bar. sax. *fp* *mf* *fp* *mp* *p* 5.4

Gt.

Pf. *inside* *p*

Perc. *lam* *p*

Vn. *mp*

Va. *mp* *shaker* *fp*

Vc. *mp*

Cb.

The musical score for "The Great Wall" by John Williams is a full orchestral work in 5/4 time. The score is divided into several systems, each containing multiple staves for different instruments. The instruments included are Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Double Bass (Cb.). The score is written in a key signature of one sharp (F#) and a time signature of 5/4. The music is characterized by a strong, rhythmic pulse and a sense of grandeur. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *mf*, *pp*, *f*). There are also performance instructions in boxes, such as "shaher", "exhale", "inhale", and "inside". The score is a complex and detailed work, reflecting the composer's mastery of orchestration and his ability to create a powerful and evocative musical landscape.

Fl. *f*

Ob. *f*

Bass cl. *p* *f* -5.4 *f*

Bar. sax. *f* *mf* *p* *mp* *f*

Pp. *p*

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

Pp. *mf*

Pf. *ppp*

Pp. *mf*

Perc. *bass drum*

Vn. *f*

Va. *p*

Vc. *f* *shaker* *f*

Pp. *ppp*

Cb.

Fl. *fp* *mp* *fp* *pp* *shaker* *fp*

Ob. *fp* *p* *mf* *shaker* *fp*

Bass cl. *4:3* *p* *fp* *shaker* *fp*

Bar. sax. *3:2* *p* *f* *fp* *5:4* *p* *3:2* *p* *mf* *fp* *mp* *3:2*

Pp. *inhale* *fp*

Gt. *LV* *ppp* *p* *fz* *p*

Pf. *ppp* *inside* *p*

Pp. *inhale*

Perc. *ppp* *tam*

Vn. *p* *shaker* *fp*

Va. *fp* *shaker* *fp*

Vc. *p* *shaker* *fp*

Cb.

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Ch.

shaker

inhale

inside

L.V.

exhale

p

f

mf

sff

snare



Fl. *mf* *fp* *fp* *f* *fp* *mf* *fp* *shaker*

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

Bass cl. *pp* *mf* *fp* *mp* *ppp* *fp* *shaker*

Bar. sax.

Gt. *ppp* *p* *ppp* *p* *shaker*

Pf.

Perc. *bass drum* *ppp* *tam*

Vn. *fp* *fp* *shaker*

Va. *ppp* *fp* *shaker*

Vc. *fp* *fp* *shaker*

Cb. *p*

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

Ob. *fp* *f* *pp*

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

Bar. sax.

Pp. *inhale* *ppp*

Gt. *LV* *p* *mf* *fz*

Pp. *exhale* *fp* *p*

Pf. *ppp*

Pp. *exhale* *fp* *p*

Perc. *p*

Vn.

Va. *fp*

Vc. *ppp*

Pp. *inhale* *mf*

Cb. *ppp*

Detailed description: This page contains musical notation for measures 165 through 168. The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), and Baritone Saxophone (Bar. sax.). The second system includes Piccolo (Pp.), Guitar (Gt.), Piccolo (Pp.), Piano (Pf.), Piccolo (Pp.), and Percussion (Perc.). The third system includes Violin (Vn.), Viola (Va.), Violoncello (Vc.), Piccolo (Pp.), and Contrabass (Cb.). The notation includes various musical symbols such as notes, rests, dynamics (e.g., *fp*, *ppp*, *f*, *mf*, *p*), articulation marks (e.g., *inhale*, *exhale*, *LV*), and performance instructions. The key signature is one sharp (F#), and the time signature is 4/8.



Fl. *ppp* *fp* *shaker*

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

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

Bar. sax. *fp* *f* *pp* *fp*

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

Pf.

Perc. *bass drum* *mf*

Vn. *fp* *shaker*

Va. *fp* *shaker* *fp*

Vc. *fp* *shaker*

Cb.

This page of the musical score is for a large ensemble, featuring staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Percussion (Perc.), and Strings (Vn., Va., Ve., Pp., Cb.). The score includes various musical notations such as notes, rests, and dynamic markings like *fp*, *f*, *p*, *mp*, *ppp*, and *fff*. It also includes performance instructions like *exhale*, *inhale*, *shaker*, *tam*, and *snare*. The percussion part includes a *tam* (tam-tam) and a *snare* drum. The strings part includes a *shaker* and a *snare* drum. The score is written in a complex, multi-measure format, with various time signatures and key signatures.

This page of a musical score is for a large orchestra. It features staves for the following instruments: Flute (Fl.), Oboe (Ob.), Bass clarinet (Bass cl.), Baritone saxophone (Bar. sax.), Percussion (Perc.), Piano (Pf.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Double Bass (Cb.). The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings like *pp*, *fp*, *f*, and *fz*. There are also performance instructions like "shaker", "inhale", and "exhale". The score is divided into measures by vertical bar lines, and the instruments are grouped by horizontal lines.

Fl. *shaker* *fp*

Ob. *shaker* *fp*

Bass cl.

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

Pp. *inhale* *fp* *ppp* *L.V.* *p*

Gt. *ppp* *sfz*

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*