

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.

(a botanical survey of the uninhabited northeastern isles)

Joséphine Wolf Oberholtzer (1984)

♩ = 96

$\frac{4}{4}$ Komokome

150

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestral arrangement featuring a variety of instruments. The score is written for a 12-measure section, divided into three measures of 4 measures each. 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 includes dynamic markings such as *ppp*, *mf*, *f*, *pp*, *mp*, and *fff*. It also features performance instructions like "shaker" and "5:4" (likely referring to a 5/4 time signature or a specific rhythmic pattern). The notation includes various musical symbols such as notes, rests, and accidentals, as well as specific performance techniques like "8va" (octave up) and "5:4" (likely referring to a 5/4 time signature or a specific rhythmic pattern).

Fl. 6.5 *p*

Ob.

Bass cl. *ppp*

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

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

Pf. *fp* *ppp* *fp* *fff*

Perc. *p* *f* *p* *f* *fff*

Vn. *fp* *pizz.* *ppp*

Va. *fp*

Vc. *fp*

Cb. *p*

The image displays a page from a musical score for the film 'The Great Wall'. The score is written for a large ensemble, including the following instruments: 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 such as notes, rests, and dynamic markings (e.g., *mf*, *f*, *fff*, *ppp*) visible. The page number '10' is located in the bottom right corner.

Fl. *shaker* *ppp* *fp*

Ob. *shaker* *ppp* *fp*

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

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

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

Pf. *f* *f* *fff* *fff*

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

Vn.

Va.

Ve.

Cb.

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

pp

3:2

mp

fff

fff

fff

snare

ppp

5:4

ppp

shaker

ppp

5:4

ppp

shaker

ppp

5:4

ppp

shaker

ppp

5:4

ppp

pizz.

ppp

5:4

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

7:6

ppp

pizz.

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

Ob. *f* *f* *7:6* *p* *f* *7:6* *mp* *ppp* *3:2*

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

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

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

Pf. *f* *mf* *f* *f* *mf* *f* *7:6* *mf*

Perc. *blocks* *7:6* *f* *f* *toms* *ppp* *3:2* *f* *p* *4:3* *f* *ppp* *f*

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

Va. *f* *p* *p* *5:4* *shaker* *fp* *5:4* *f*

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

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

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

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

Bass cl. *ppp* 3:2 *ppp* shaker *ppp* 5:4

Bar. sax. *p* *fp*

Gt. *fp* *p*

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

Perc. bass drum *p*

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

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

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

Cb.

Fl. *fp*

Ob. *fp*

Bass cl. *fp*

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

Gt. *f* *fp*

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

Perc. *ppp* *crotales* *mp*

Vn. *ppp* *7:6* *shaker* *ppp*

Va. *shaker* *ppp*

Ve. *ppp* *3:2* *shaker* *5:4* *ppp*

Cb. *pizz.* *ppp*

Detailed description: This page contains the musical score for measures 31 through 34 of a piece. The score is arranged in three systems. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), and Baritone Saxophone (Bar. sax.). The second system includes Guitar (Gt.), Piano (Pf.), and Percussion (Perc.). The third system includes Violin (Vn.), Viola (Va.), Violoncello (Ve.), and Contrabass (Cb.). The time signature changes from 4/8 to 4/4 in measure 32 and back to 4/8 in measure 34. Dynamics range from *ppp* (pianississimo) to *fp* (fortissimo). Performance markings include *pizz.* (pizzicato) for the Cb. and *shaker* for the Vn., Va., and Ve. in measure 34. Rhythmic markings include *7:6* and *3:2* for the Vn. and Ve. respectively. The Percussion part features *crotales* in measure 33.

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

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

Bass cl.

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

Gt. *f* *mf* *pp*

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

Perc. *snare* *fff* *f*

Vn. *fp*

Va.

Ve.

Cb. *ppp*

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

Ob. *fp* *ppp* 7:6

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

Bar. sax. *mf*

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

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

Perc. *snare* *fff* *f*

Vn. *overpressure* *fff*

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

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

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

Detailed description: This page of a musical score (page 38) 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 Guitar (Gt.), Piano (Pf.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section (Perc.) includes a snare drum. The score is divided into measures, with dynamic markings such as *fp* (fortissimo piano), *mf* (mezzo-forte), *ppp* (pianissimo), *f* (forte), *mp* (mezzo-piano), and *fff* (fortissimo) indicating volume. Rhythmic values like 5:4, 7:6, 3:2, and 4:3 are noted. Performance instructions include 'shaker' for the Bass Clarinet, 'overpressure' for the strings, and 'pizz.' (pizzicato) for the Cb. and Vc. The notation includes various musical symbols such as notes, rests, and articulation marks.

This musical score is for the film 'The Great Escape' by John Williams. It features a variety of instruments 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.). The score is divided into measures, with dynamic markings such as *ff*, *ppp*, *f*, *p*, *mp*, and *fff* indicating the volume. There are also tempo markings like *And.* and *Allegro*. The score includes various musical notations such as notes, rests, and articulation marks.

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

Ob. *ppp* *shaker* 7:6

Bass cl. *ppp* *shaker* *f*

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

Gt. *f* *ff*

Pf. *mf* *mp* *f* 5:4 *fff*

Perc. *f* *snare* *fff* *toms* *f* *ff*

Vn. *fff* *overpressure* *ppp* *shaker* *f*

Va. *fff* *overpressure* *ppp* *shaker* *f*

Vc. *ppp* *shaker* *fff* *overpressure* *shaker* *f*

Cb.

Fl. *fp* *ppp*

Ob. *fp*

Bass cl.

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

Gt. *f* *fp*

Pf. *f* *f* *mf* *f* *fff* *fff*

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

Vn. *ppp* *fff* *overpressure*

Va. *ppp* *fff* *overpressure*

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

Cb.

Measures 1-4. Time signatures: $\frac{4}{8}$, $\frac{4}{4}$, $\frac{3}{4}$.

Performance instructions: *blocks*, *snare*, *overpressure*.

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

Ob. *ppp* *ppp* 5:4

Bass cl. *ppp* *ppp*

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

Gt. *mf*

Pf. *fff* *fff* *fff* *f* *pp* *mp* 3:2 4:3 3:2

Perc. *f*

Vn. *shaker* *ppp* 5:4

Va. *shaker* *ppp* *fp*

Ve. *pizz.* *ppp* 5:4 *shaker* *ppp* 5:4

Cb.

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

5:4 *mf*

p

7:6 *p*

5:4 *p*

fp

pp

f

8va 1 *fp*

ppp *mf*

crotales *p*

tam *mf*

pizz. *5:4* *ppp*

pizz. *ppp*

pizz. *5:4* *ppp*

Fl. *shaker* *ppp* *f*

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

Bass cl. *shaker* *ppp* *f*

Bar. sax. *f* *ppp*

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

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

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

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

Va. *ppp* *overpressure* *fff*

Vc. *overpressure* *fff*

Cb. *ppp* *p*

Fl. $\frac{8.6}{p}$ $\frac{5.4}{mf}$

Ob. $\frac{8.6}{mp}$ $\frac{3.2}{mp}$

Bass cl. $\frac{6.4}{mf}$ $\frac{5.4}{mp}$

Bar. sax. p fp

Gt. fp pp $f >$

Pf. ff ff ff

Perc. f

Vn. $\frac{shaker}{ppp}$ fp

Va. $\frac{shaker}{ppp}$ fp

Vc. $\frac{shaker}{ppp}$ fp

Cb. ppp

8va1 ff

[illegible]

72
 $\text{♩} = 96$
 $\frac{4}{8}$ **A** i
 $\frac{4}{4}$
 $\frac{7}{8}$

Fl. f 7:6 mp
 Ob. f p *Flz.*
 Bass cl. f mf
 Bar. sax. f mf f $15:14$ mf
 Gt. f mf $9:8$ mf f
 Pt. fff
 Perc. *toms* p ppp $8:7$ f
 Vn. f p $7:6$
 Va. p f
 Vc. f p
 Cb. p f $7:6$

75

♩ = 64

B Sort

5

Fl. *ppp*

Ob. *ppp*

Bass cl. *p* *ppp*

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

Pp. *exhale* *fp* *ppp*

Gt. *p*

Pp. *inhale* *fp* *ppp*

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

Pp. *inhale* *fp* *ppp*

Perc. *blocks* *p* *f* *4:3*

Vn. *mp* *fp*

Va. *mp* *fp*

Vc. *mp*

Pp. *exhale* *fp* *ppp*

Cb. *p*

Fl. *ppp* 5:4

Ob. *ppp*

Bass cl. *ppp*

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

Gt. *pp* 5:4

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

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

Vn. *p*

Va. *p*

Vc. *fp*

Cb.

windchimes
blocks 3:2
marimba

This musical score is for the piece "The Wind" 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. The score is divided into measures, with some measures containing multiple staves for different instruments. The overall style is characteristic of John Williams' film music, with a focus on melody and atmosphere.

The instruments listed on the left side of the score are:

- Fl.
- Ob.
- Bass cl.
- Bar. sax.
- Gt.
- Pf.
- Perc.
- Vn.
- Va.
- Vc.
- Cb.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mp*, *p*, *pp*, *f*, *ff*). There are also some specific markings like "L.V." and "windchimes". The score is written in a standard musical notation, with a key signature of one sharp (F#) and a time signature of 4/4.

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

fp

f

mf

f

fp

inhale

fp

mp

ppp

p

p

fz

inhale

fp

f

5:4

mf

f

5:4

crotales

f

ppp

ppp

ppp

inhale

fp

Fl. *ppp* *p* *ppp*

Ob. *ppp* *ppp*

Bass cl. *ppp* *ppp* *3:2*

Bar. sax. *ppp*

Gt. *pp* *ppp* *L.V.* *mp* *p* *ff* *pp*

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

Perc.

Vn. *p* *fp*

Va. *fp* *mf* *p*

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

Cb. *p* *fp*

Detailed description: This page of a musical score contains staves for thirteen instruments. The Flute (Fl.) part begins with a *ppp* dynamic, followed by a 5:4 ratio marking and a *p* dynamic, and ends with *ppp*. The Oboe (Ob.) part has *ppp* dynamics. The Bass Clarinet (Bass cl.) part features *ppp* dynamics and a 3:2 ratio marking. The Baritone Saxophone (Bar. sax.) part has a *ppp* dynamic. The Guitar (Gt.) part includes *pp*, *ppp*, *L.V.* (Lento/Vivace), *mp*, *p*, *ff*, and *pp* dynamics. The Piano (Pf.) part shows *p*, *f*, a 3:2 ratio marking, and *pp* dynamics. The Percussion (Perc.) part is empty. The Violin (Vn.) part starts with *p* and *fp* dynamics. The Viola (Va.) part has *fp*, *mf*, and *p* dynamics. The Violoncello (Vc.) part includes *fp*, *ff*, *mf*, and *fp* dynamics. The Contrabass (Cb.) part features *p* and *fp* dynamics. Various musical notations such as slurs, ties, and articulation marks are present throughout the score.

Fl. *mp* *f* *mf* *p* (5.4) (6.4)

Ob. *p* (5.4)

Bass cl. *mp* *mf* *f* (5.4)

Bar. sax. *f*

Gt. *p* *mf* *mp*

Pf. *ff* *mf* *f*

Perc. *pp* *f* *fp* (windchimes) (marimba) (crotales) (3.2)

Vn. *mp* *p* *fp* (3.2)

Va. *fp* *ff* *fp*

Vc. *fp* *p* (3.2)

Cb. *mf*

Detailed description: This page of a musical score contains staves for 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 Flute part features melodic lines with dynamic markings of *mp*, *f*, *mf*, and *p*, and slurs labeled 5.4 and 6.4. The Oboe has a short melodic phrase marked *p* with a 5.4 slur. The Bass Clarinet plays a rhythmic pattern marked *mp*, *mf*, and *f*, with a 5.4 slur. The Baritone Saxophone has a single note marked *f*. The Guitar part consists of chords marked *p*, *mf*, and *mp*. The Piano part features chords marked *ff*, *mf*, and *f*. The Percussion part includes windchimes (*pp*), marimba (*f*), and crotales (*fp*), with a 3.2 rhythm indicated. The Violin part has chords marked *mp*, *p*, and *fp*, with a 3.2 rhythm. The Viola part has notes marked *fp*, *ff*, and *fp*. The Violoncello part has notes marked *fp* and *p*, with a 3.2 rhythm. The Contrabass part has a chord marked *mf*.

Fl. *mf* *ppp* *ppp*

Ob. *mf* *ppp* *ppp*

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

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

Pp. *fp* *fp* *fp*

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

Pp. *fp* *fp*

Pf. *f* *f* *mf* *fp* *pp* *fp* *fp* *fp* *mp* *fp*

Pp. *fp* *fp*

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

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

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

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

Pp. *fp* *ppp*

Cb. *fp* *p* *fp*

Annotations: *inhale*, *exhale*, *5:4*, *6:4*, *7:6*, *3:2*, *5:4*, *7:6*, *5:4*, *marimba*, *blocks*, *8va*, *L.V.*, *3:2*, *4:4*.

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

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

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

Bar. sax. *ppp* *ppp* *f* *fff*

Gt. *ppp* *mp* *p* *mp* *p*

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

Perc. *fp* *fp*

Vn. *p* *fp* *fp*

Va. *fp* *mf*

Vc. *fp* *p* *p*

Cb. *p* *fp*

Annotations: 5:4, 7:6, 3:2, blocks, L.V.

Fl. *mf* *mp* *ppp*

Ob. *mp* *mp*

Bass cl. *mf*

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

Gt. *mp*

Pf. *f* *fp* *fp* *f* *mf* *f* *f*

Perc. *p* *pp* *p*

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

Va. *fp* *overpressure* *fff* *fff*

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

Cb.

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

8va 1

windchimes

blocks

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

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

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

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

Pp. *inhale* *fp*

Gt. *p*

Pp. *inhale* *fp*

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

Pp. *exhale* *fp*

Perc. *windchimes* *marimba* *f* *mf* *f* *mf* *f* *pp* *windchimes*

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

Va. *fff* *fp* *fff* *overpressure*

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

Pp. *exhale* *fp*

Cb. *mf* *fp*

Detailed description: This page of a musical score (page 107) features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), and Baritone Saxophone (Bar. sax.), with dynamics ranging from *ppp* to *f*. The string section consists of Violin (Vn.), Viola (Va.), and Violoncello (Vc.), with dynamics from *mf* to *fff* and *overpressure* markings. The percussion section (Perc.) includes Windchimes, Marimba, and a Percussionist (Pp.) with *inhale* and *exhale* markings. The Piano (Pf.) part has dynamics from *pp* to *fp*. The score is written in 4/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

Fl. *ppp* 5:4 *ppp*

Ob. *ppp* *ppp*

Bass cl. *ppp* *ppp*

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

Pp. *ppp*

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

Pp. *ppp*

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

Pp. *ppp*

Perc. *pp*

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

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

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

Pp. *ppp*

Ch. *ppp*

Fl. *mf* 7:6 *ppp*

Ob. *mp* 8:6 *ppp*

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

Bar. sax. *mf* *f* 3:2 *mf* *ppp* *f* 5:4 *mf, fp* *f*

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

Pf. *fp* *f* *mf* *fp* *Sua 1* *f* *mf* *Sua 1* *fp* *mp* *f* 5:4 *mf* *f* 5:4

Perc. *f* 3:2 *p* *blocks* *marimba* *pp* *windchimes* *f* *marimba* *blocks* 3:2 *f* 5:4 *f* *blocks* *marimba* *f* *p* 3:2

Vn. *fp* 6:5 *p* *fp*

Va. *fp* *overpressure* *fff* *mf* *mp*

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

Cb. *mf*

FL. *mp* *5:4*

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

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

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

Pp. *inhale* *fp* *exhale* *fp*

Gt. *p* *mf* *pp* *mf* *fp*

Pp. *inhale* *fp* *exhale* *fp*

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

Pp. *inhale* *fp* *inhale* *fp*

Perc. *ppp* *f* *marimba*

Vn. *fp*

Va. *fp*

Vc. *p* *fp* *fp* *<*

Pp. *inhale* *fp* *inhale* *fp*

Cb. *fp*

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

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

Ob. *p* *p*

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

Bar. sax. *fp* *mf*

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

Pf. *p* *fp* *fp*

Perc. *mf* *ppp* *pp* *windchimes*

Vn. *ppp* *fff* *fff* *fp*

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

Vc. *fff* *overpressure* *fp*

Cb. *p*

Annotations: *3:2*, *5:4*, *LV*, *overpressure*, *Stoa.....*

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 listed on the left: 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 three measures. The first measure contains the main melody, which is played by the Flute, Oboe, and Baritone Saxophone. The second measure provides harmonic support and texture, with the Piano, Percussion, and Violoncello playing a rhythmic pattern. The third measure continues the harmonic support, with the Violoncello and Contrabass playing a low, sustained note. The score includes various musical notations, such as notes, rests, and dynamic markings (e.g., *mp*, *p*, *mf*, *pp*, *f*, *fff*). The score is also annotated with performance instructions, such as "overpressure" and "windchimes".

♩ = 64

138

4 **C** **[ii]**

♩ = 80

5 **D** Chemish **4**

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* *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* *fp* *shaker*

Ob. *fp*

Bass cl.

Bar. sax. *fp* *mf* *fp* *mp* *p* 5:4

Gt.

Pf. *inside* *p*

Perc. *tam* *p*

Va. *mp* *shaker* *fp*

Vc. *mp*

Cb.

Detailed description: This is a page of a musical score for page 143, featuring measures 7, 8, and 4/8. The score is written for a large ensemble. The Flute (Fl.) part begins in measure 7 with a fortissimo (fp) dynamic, followed by a mezzo-forte (mf) section, and then returns to fortissimo (fp) in measure 8, where it is marked with a 'shaker' effect. The Oboe (Ob.) and Bass Clarinet (Bass cl.) parts also feature fortissimo (fp) dynamics in measure 8. The Baritone Saxophone (Bar. sax.) part has a complex rhythmic pattern in measure 8, starting with fortissimo (fp), moving to mezzo-forte (mf), then fortissimo (fp), mezzo-piano (mp), and finally piano (p) with a 5:4 time signature. The Guitar (Gt.) and Piano (Pf.) parts are mostly silent, with the Piano part having a short 'inside' section in measure 8 marked piano (p). The Percussion (Perc.) part features a 'tam' (tam-tam) effect in measure 8, marked piano (p). The Violin (Va.) and Viola (Vc.) parts have a mezzo-piano (mp) dynamic in measure 8, with the Violin part also marked with a 'shaker' effect. The Cello (Cb.) part is silent throughout the measures shown.

FL. *fp*

Ob.

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

Bar. sax. *fp* *pp* *p* *pp* *f* *p* *5/4*

Pp. *exhale*

Gt. *L.V.* *p* *L.V.* *p*

Pp. *exhale* *mf* *inhale* *fp*

Pf. *inside* *p* *inside* *p*

Pp. *inhale* *fp*

Perc. *mf*

Vn. *fp* *shaker* *fp*

Va. *fp*

Vc.

Pp. *inhale* *p*

Cb.

Fl. *fp*

Ob. *f*

Bass cl. *p* *fp* *f*

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

Pp. *p*

Gt. *mf* *ppp* *p* *sfz*

Pp. *mf*

Pf. *ppp*

Pp. *mf*

Perc. *bass drum*

Vn. *fp*

Va. *p*

Vc. *fp* *shaker*

Pp. *ppp*

Cb.

Detailed description: This page of a musical score contains measures 150, 151, and 152. The instruments are arranged in two systems. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Piccolo (Pp.), Guitar (Gt.), Piano (Pp.), Piano/Forte (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), Piccolo (Pp.), and Contrabass (Cb.). The score features various musical notations such as rests, notes, and dynamic markings including *fp* (fortissimo piano), *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), *f* (forte), *ppp* (pianississimo), *sfz* (sforzando), and *sf* (sforzando). Performance instructions like 'L.V.' (Lento/Vivace) and 'shaker' are also present. The key signature has one sharp (F#) and the time signature is 2/4.

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

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

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

Bar. sax. *p* *f* *fp* *p* *mf* *shaker*

Gt. *ppp* *p* *shaker*

Pf. *ppp*

Perc. *ppp* *tam*

Vn. *p* *fp* *shaker*

Va. *fp* *fp* *shaker*

Vc. *p* *fp* *shaker*

Cb.

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Ch.

inhale

shaker

fp

mp

p

sfz

ppp

fff

snare

exhale

inside

FL. *fp* *mf* *fp* *fp* *f* *fp* *fp* *shaker*

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

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

Bar. sax.

Gt. *mf* *ppp* *p* *ppp* *L.V.*

Pf.

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

Vn. *fp* *fp* *shaker*

Va. *ppp* *fp* *shaker*

Vc. *fp* *fp* *shaker*

Cb.

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

Ob. *fp* *f* 7.6

Bass cl. *fp*

Bar. sax.

Pp. *inhale* *ppp*

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

Pp. *exhale* *fp* *p*

Pf.

Pp. *exhale* *fp* *p*

Perc. *p*

Vn. *fp*

Va. *fp*

Vc. *ppp*

Pp. *inhale* *mf*

Cb. *p* *ppp*

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

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

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

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

Gt. *ppp* *sfz* *p* *LV* *ppp*

Pf. *ppp*

Perc. *bass drum*

Vn. *shaker* *fp*

Va. *shaker* *fp* *fp*

Ve. *shaker* *fp*

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 instruments listed on the left include 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 4/4 time and features a variety of musical notations, including dynamics (pp, fp, ppp, mf, f, p), articulation (accents, slurs), and performance instructions (exhale, inhale, LV, tam). The percussion part includes a section marked "tam" (tambourine). The string parts are written in a standard orchestral format, with the double bass part including a section marked "Cb." (Double Bass). The score is a complex arrangement of musical elements, typical of a film score, and is presented in a clear, professional layout.

Fl. *ff* *shaker* *ff*

Ob. *ff*

Bass cl. *p*

Bar. sax. *ff* 7.6

Pp. *p*

Gt. *ppp* L.V.

Pp. *mf*

Pf.

Pp. *mf*

Perc. *snare* *fff*

Vn. *ff*

Va.

Vc.

Pp. *ppp*

Cb.

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

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

Bass cl. *shaker* *fp*

Bar. sax. *3:2* *p* *pp* *p* *f*

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

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

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

Pf.

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

Perc. *f* *bass drum*

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

Va. *shaker* *fp*

Vc. *shaker* *fp* *fp*

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

Cb.

Portland, OR
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