

Invisible Cities (iii):

(*a botanical survey of the uninhabited northeastern isles*)

for Ensemble Dal Niente

♩ = 96

$\frac{4}{4}$ Komokome

158

4

48

Bar. sax.

 f

8

48

Bar. sax.

fp *fp* *f* *mf*

12

78

Bar. sax.

16

44

Bar. sax.

78

Bar. sax.

f

24

Bar. sax.

28

Bar. sax.

p *fp* *fp* *f*

$\frac{4}{8}$

33

Bar. sax.

mf *f* *mf* *f* *mf*

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

7:6 7:6

36

Bar. sax.

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

$\frac{3}{8}$ 6

45

Bar. sax.

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

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

7:6 3:2

49

Bar. sax.

mf *f* *mf* *f* *mf* *f*

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

7:6

53

Bar. sax.

mf *f* *mf* *f* *mf* *f*

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

3:2 4:3

58

Bar. sax.

fp *fp*

$\frac{3}{8}$ 2

63

Bar. sax.

ppp *p*

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

67

Bar. sax.

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

$\frac{4}{8}$

5:4 5:4

72

$\text{♩} = 96$

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

$\frac{4}{4}$

$\frac{7}{8}$

Bar. sax.

f *mf* *f* *mf*

75

$\text{♩} = 64$

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

$\frac{5}{8}$

Bar. sax.

ppp *f* *mf* *ppp* *ppp* *f*

79

$\frac{4}{8}$

$\frac{4}{4}$

Bar. sax.

ppp *fp*

82

$\frac{5}{8}$

$\frac{4}{8}$

Bar. sax.

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

87

$\frac{7}{8}$

$\frac{5}{8}$

Bar. sax.

mf *f* *ppp*

95

Bar. sax.

f *mf* *f* *mf* *ppp* *fp*

99

Bar. sax.

ppp *ppp* *f* *fff*

104

$\frac{4}{4}$

$\frac{5}{8}$

Bar. sax.


mf *f* *mf* *fp* *f* *mf* *ppp* *ppp*

108

Bar. sax.

ppp *ppp* *ppp*

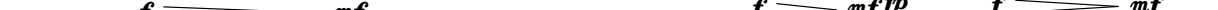
112

Bar. sax. 


116

Bar. sax.

120

Bar. sax. 

124

Bar. sax. 

130

Bar. sax. 

138

138

♩ = 64

$\frac{4}{8}$ C [ii]

♩ = 80

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

Bar. sax.

143

7 **5** **4**

Bar. sax.

The musical score for the Baritone Saxophone part consists of four measures across two staves. The first measure starts with a treble clef and contains a quarter rest followed by an eighth rest, then a half note G4 with a fermata and a wavy line above it. The second measure begins with a key signature change to one sharp (F#) and contains a half note A4 with a fermata, followed by a half note G#4 with a fermata. The third measure contains a half note F#4 with a fermata, followed by a half note E4 with a fermata. The fourth measure contains a half note D4 with a fermata, followed by a half note C4 with a fermata. Dynamics include *fp*, *mf*, *fp*, and *p*. There are also slurs and a 5:4 ratio marking at the end.

147


Bar. sax.

4/4 5/8 4/8 7/8

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

5:4

151

Bar. sax. 

154

Bar. sax.


4/4 7/8 5/8 4/8

fp *f* *fp* *p* *5:4* *p* *3:2* *p* *mf* *fp* *mp* *3:2* *p*

158

Bar. sax. 

162

Bar. sax. 

167

Bar. sax.

7/8 3/8 4/8 4/4

fp 9:8 *f* *pp*

171

Bar. sax.


5/8 4/8 4/4 5/8

fp *fp*

The musical score for the Bar. sax. part consists of four measures. The first measure is in 5/8 time, starting with a fortissimo (*fp*) dynamic, followed by a wavy line indicating a tremolo or rapid oscillation. The second measure is in 4/8 time, marked with a fortissimo (*fp*) dynamic. The third measure is in 4/4 time, marked with a fortissimo (*fp*) dynamic. The fourth measure is in 5/8 time, marked with a fortissimo (*fp*) dynamic, and features a complex rhythmic pattern with a final note marked with a plus sign.

175

179

Bar. sax. 

184

Bar. sax.