

Invisible Cities (i):

ZAIRA

for Ensemble Mosaik

Josiah Wolf Oberholtzer (1984)

A

$\frac{3}{8}$ ♩ = 72

Flute

Oboe

Clarinet in B-flat

Metals

Woods

Drums

Piano

Violin

Viola

Cello

⑧

24

2
4 ♩ = 48

3

24

[illegible]

Fl. *ppp* 3:2

Ob. *ppp* 4:3

Cl. in B-flat *p* 3:2

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

Woods

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

Pf. *f* 5:4 *p* prepared *pp* 5:3 *p* 5:4 *p* 7:6 *f*

Vn. flautando 5:4 *pp* flautando *ppp* flautando *ppp*

Va. *pp* 5:4

Vc. *ppp* flautando

2/4 3/8 2/4 4/4

Fl. *keyclick* *p* 5:4 *pp* *pp* 3:2

Ob. *keyclick* *f* 3:2 *pp* *f* *p* 5:3 *ppp* *keyclick* *p* *pp* *keyclick* *p* *pp* *keyclick* 3:2

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

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

Woods

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

Pf. *prepared* *pp* *ppp* *p* *prepared* 6:5 *pp*

Vn. *flautando* *p* *flautando* *pp* 7:6 *flautando* *p*

Va. *flautando* *p* *flautando* *pp* *flautando* *pp*

Vc. *flautando* *p* 5:4

This musical score is for the piece "The Great Wall" by John Adams. It is a complex orchestral work featuring a variety of instruments and intricate rhythmic patterns. The score is written for the following instruments:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl. in B-flat** (Clarinet in B-flat)
- Metals** (Metals section, including Trumpet and Trombone)
- Woods** (Woods section, including Flute, Oboe, and Clarinet)
- Drums** (Drums)
- Pf.** (Piano)
- Vn.** (Violin)
- Va.** (Viola)
- Vc.** (Violoncello)

The score is characterized by its complex rhythmic structures, including many irregular time signatures such as 5:4, 3:2, 6:5, 7:6, and 4:3. These are often indicated by brackets above the notes. The dynamics are varied, ranging from *ppp* (pianississimo) to *f* (forte). The piece also features a variety of articulation marks, including accents, staccato, and flautando (flute-like). The score is written in a single system, with each instrument part on its own staff. The overall style is modern and experimental, reflecting Adams' unique compositional voice.

C

$\frac{2}{4}$ ♩ = 72

$\frac{3}{8}$

$\frac{4}{4}$

$\frac{2}{4}$

Fl.

Ob.

Cl. in B-flat

(L.V.)

Metals

Woods

Drums

Pf.

Vn.

Va.

Vc.

shaker

ram / slap

mf

ppp

pp

mp

fff

p

mf

f

ppp

3:2

5:4

p

slow

guero

mf

mp

fff

mp

slow

guero

mp

fast

guero

mf

flautando

ppp

shaker

5:4

ppp

shaker

4:3

pp

flautando

5:4

pp

overpressure

mp

overpressure

5:4

mf

flautando

ppp

This musical score is for the opera 'The Last Days of Pompeii' by John Adams. The score is written for a large orchestra and includes the following instruments and parts:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl. in B-flat** (Clarinet in B-flat)
- Metals** (Metal percussion)
- Woods** (Wood percussion)
- Drums** (Drum)
- Pf.** (Piano)
- Vn.** (Violin)
- Va.** (Viola)
- Ve.** (Violoncello)

The score is divided into measures, with various musical notations including notes, rests, and dynamic markings. Key markings include:

- Shaker** (indicated by a box labeled 'shaker')
- ram / slap** (indicated by a box labeled 'ram / slap')
- brush** (indicated by a box labeled 'brush')
- flautando** (indicated by a box labeled 'flautando')
- fast guero** (indicated by a box labeled 'fast guero')
- slow guero** (indicated by a box labeled 'slow guero')

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *mp*, *mf*, *f*, *ppp*). It also features time signatures (e.g., 5:4, 7:6, 9:8, 3:2, 4:3, 5:3) and articulation marks (e.g., *pp*, *ppp*, *mf*, *f*).

Fl. *shaker* *ppp* 6:5 *ram / slap* *mf* *ram / slap* *mp* 5:4 *mf* *pp*

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

Cl. in B-flat *ram / slap* *mf* 7:6 *ppp* *shaker* *p* 6:5

Metals

Woods *mf* *p* 5:3 *f* 3:2 *mp* 7:6 *mf*

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

Pf. *p* 5:4 *mp* *slow guero* *fast guero* *mf*

Vn. *flautando* 5:4 *pp* *ppp* *shaker* *pp* 7:5 *pp* 4:3 *overpressure* 5:4 *ppp* *shaker* *ppp*

Va. *pp* *flautando* 3:2 *p* *pp* 7:5 *pp* 4:3 *overpressure* 5:4 *mf*

Vc. *p* *mp*

2/4 3/8 5/16 4/4 3/8

Fl. *shaker* *p* 5:4 *pp* *ram / slap* *mf* *ppp* *shaker* *pp* 6:5 *ppp*

Ob. *ram / slap* *mp* *pp* *ram / slap* *mf* *ppp*

Cl. in B-flat *ram / slap* 5:4 *p* *ram / slap* 3:2 *mf* *pp* *shaker* *pp*

Metals

Woods *f* 3:2 *p* 4:3 *p* *f* *mf* 5:4

Drums *brush* *mf* (L.V.) *p* (L.V.) *pp* *mf* 4:3 *ppp* (L.V.)

Pf. *p* *f* *slow* *guero* *mf* *fast* *guero* *ppp* 3:2 *p* *ppp*

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

Va. *shaker* *ppp*

Vc. *flautando* *pp*

[illegible]

[illegible]

4/4 2/4 3/4 5/16

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

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

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

Metals *fff* *f* *ff*

Woods *p* *f* *f*

Drums

Pf. *ppp* *p* *p* *pp* *ppp* *prepared* *pp* *prepared* *pp* *pp*

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

Va. *ppp* *flautando* *pp*

Vc. *p* *pp* *pp* *pp* *flautando* *pp*

7:6 7:6 5:4 5:4 5:4 5:4

13

Fl. $\frac{4}{4}$ *keyclick* *airtone* *ram / slap* 7:6 *airtone* *ram / slap* $\frac{2}{4}$ *ram / slap* 6:5 *keyclick* $\frac{3}{8}$

Ob. *p* *f* *f* *p* *mf* *p* *f* *f* *p* *mf* *ram / slap* 3:2 *ram / slap* *mf* *keyclick* 6:5 *p*

Cl. in B-flat *keyclick* *pp* *airtone* *ppp* *mp* *p* *ppp* *mf* *ram / slap* 3:2 *airtone* *pp* *p* *keyclick* 6:5 *ppp* *p*

Metals *f* 5:4 *mp* *f* *ff* 4:3 *ff* 8:7

Woods

Drums *f* 9:8 *f* *mf* *brush* *ff* 6:5 *mf* 3:2

Pf. *slow guero* *mf* *p* 7:6 *ppp* *p* *pp* 7:6 *p* 5:4

Vn. *overpressure* *mf* *pp* *ppp*

Va. *overpressure* *mp* *pp* *ppp*

Vc. *p* *pp*

This musical score is for the piece "The Great Wall" by John Adams. It is a full orchestral score with multiple staves. The instruments and parts shown include:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl. in B-flat** (Clarinet in B-flat)
- Metals** (Metal percussion)
- Woods** (Wood percussion)
- Drums** (Drum)
- Pf.** (Piano)
- Vn.** (Violin)
- Va.** (Viola)
- Vc.** (Violoncello)

The score is written in 2/4 time and features a variety of musical notations, including dynamic markings (e.g., *ppp*, *mf*, *fff*), articulations (e.g., *keyclick*, *brush*, *airtone*), and performance instructions (e.g., *ram / slap*, *overpressure*). The score is divided into two systems, with the first system spanning measures 1 to 15 and the second system spanning measures 16 to 30. The notation includes various rhythmic values, accidentals, and slurs, indicating a complex and expressive musical work.

Fl.

Ob.

Cl. in B-flat

Metals

Woods

Drums

Pf.

Vn.

Va.

Vc.

5:4

keyclick

pp

ppp

keyclick

ppp

p

mf

keyclick

5:4

pp

pp

airtone

ram / slap

6:5

mp

6:5

4:3

pp

keyclick

3:2

ppp

3:2

p

p

f

keyclick

6:5

pp

ram / slap

mf

mp

7:6

fff

f

brush

mf

4:3

f

brush

mp

3:2

mf

5:3

ff

prepared

5:4

pp

p

pp

prepared

6:5

ppp

8:7

pp

p

slow

guero

mp

overpressure

mp

overpressure

5:4

mf

overpressure

5:4

mf

ppp

This musical score is for the piece "The Great Wall" by John Adams. It is a complex orchestral work featuring a variety of instruments and intricate rhythmic patterns. The score is divided into several systems, each corresponding to a different instrument or group of instruments.

The instruments included are:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet in B-flat (Cl. in B-flat)
- Metals (likely Trumpets and Trombones)
- Woods (likely Flutes and Clarinets)
- Drums
- Piano (Pf.)
- Violin (Vn.)
- Viola (Va.)
- Violoncello (Vc.)

The score is written in 2/4 time, with a key signature of one flat (B-flat). It features a variety of musical notations, including notes, rests, and dynamic markings. The dynamics range from *ppp* (pianississimo) to *fff* (fortississimo). The score also includes a variety of rhythmic patterns, including 7:6, 5:4, 3:2, 4:3, 5:3, 6:5, 8:7, and 7:5. The score is marked with a variety of performance instructions, including "keyclick", "ram/slap", "brush", "prepared", "overpressure", and "airtone".

Fl. *ram / slap* *mp* *ram / slap* *mf* *airtone* *ppp* *ram / slap* *5:4* *keyclick* *5:3* *pp* *5:4* *ppp* *mf* *ram / slap*

Ob. *airtone* *ppp* *ram / slap* *mf* *3:2* *ppp* *airtone* *p* *keyclick* *5:3* *pp* *f*

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

Metals *9:7* *mf* *fff* *brush* *mf* *3:2* *f*

Woods

Drums *4:3* *f* *ff* *mf* *3:2* *brush* *mp* *ff* *5:3* *mf* *5:4*

Pf. *8:7* *f* *p* *f* *6:5* *p* *p* *7:6* *f* *3:2* *f*

Vn. *ppp* *p* *pp*

Va. *ppp* *p*

Vc. *ppp* *p* *pp*

Fl.

Ob.

Cl. in B-flat

Metals

Woods

Drums

Pf.

Vn.

Va.

Vc.

5:4

keyclick

mp

ppp

p

keyclick

p

pp

ppp

keyclick

ram / slap

6:5

keyclick

5:4

ppp

keyclick

pp

4:3

ppp

keyclick

3:2

f

ppp

7:6

keyclick

p

pp

ppp

keyclick

7:6

pp

ppp

ram / slap

mf

keyclick

6:5

p

ppp

4:3

pp

brush

mp

4:3

mf

3:2

mf

3:2

mf

3:2

fff

7:5

fff

slow

guero

mp

f

5:4

p

5:4

p

f

slow

guero

mp

p

overpressure

fff

overpressure

fff

overpressure

fff

pp

ppp

ppp

p

F I

$\frac{5}{8}$ ♩ = 48

$\frac{4}{4}$

Fl. $\frac{3:2}$ p p *shaker* ppp

Ob. p ppp p f *keyclick* $7:5$

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

Metals mf *brush* fff p ppp f

Woods

Drums mp *brush* fff p ppp f

Pf. *fast* *guero* mf f fff ppp p pp

Vn. *overpressure* mp $\frac{3:2}$ *shaker* pp $4:3$ ppp *overpressure* mf

Va. *overpressure* mf $\frac{3:2}$ *shaker* $4:3$ pp *overpressure* mp

Vc. *overpressure* mf $\frac{3:2}$ mp *overpressure* $5:4$ mf

Fl. *keyclick* *ppp* *p* *shaker* *p* *keyclick* *p* *pp* *7:5* *ppp*

Ob. *p* *f* *airtone* *ppp* *keyclick* *p* *3:2* *pp* *ppp*

Cl. in B-flat *keyclick* *4:3* *ppp* *airtone* *f* *ppp* *shaker* *3:2* *ppp* *keyclick* *p* *keyclick* *pp* *keyclick* *pp* *shaker* *p*

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

Woods

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

Pf. *ppp* *p* *f* *7:6*

Vn. *shaker* *ppp*

Va. *shaker* *ppp* *4:3* *p*

Vc.

мр

113

4/4 3/8 6/8 5/16

Fl. *ppp* *airtone*

Ob. *p* *pp* *f* *p* *keyclick* *ppp* 4:3 5:4

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

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

Woods

Drums *p* *p* *pp* *f* *ppp* *brush*

Pf. *ppp* 7:6 *p* 5:4 *p* *pp*

Vn.

Va. *ppp* *shaker*

Vc.

This musical score is for the piece "The Great Wall" by John Williams. It is a full orchestral score with various instruments and percussion parts. The score is written in 2/4 time and is in the key of D major. The instruments included are 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 score is divided into three measures. The first measure features a complex rhythmic pattern in the Flute and Oboe parts, with a 4:3 ratio indicated. The second measure features a keyclick in the Flute and Oboe parts, and a shaker in the Cl. in B-flat part. The third measure features a keyclick in the Flute and Oboe parts, and a shaker in the Cl. in B-flat part. The percussion parts include brush, superbomb, and overpressure. The piano part features a complex rhythmic pattern in the right hand, with a 4:3 ratio indicated. The violin and viola parts are silent throughout the piece. The violoncello part features a simple rhythmic pattern in the left hand.

Score for measures 122-125, featuring a 4/4, 2/4, 5/8, and 3/4 time signature sequence.

Fl. (Flute): Measure 122 has a *shaker* effect. Measure 123 is a whole rest. Measure 124 has a *shaker* effect. Measure 125 is a whole rest.

Ob. (Oboe): Measure 122 has a 5:3 ratio and *p* dynamic. Measure 123 has a *f* dynamic. Measure 124 has a *keyclick* effect and *pp* dynamic. Measure 125 has a *f* dynamic.

Cl. in B-flat (Clarinet in B-flat): Measure 122 has a *shaker* effect and *p* dynamic. Measure 123 is a whole rest. Measure 124 is a whole rest. Measure 125 has a *keyclick* effect, a 5:4 ratio, *ppp* dynamic, and *p* dynamic.

Metals (Metals): Measure 122 has a *brush* effect and *ppp* dynamic. Measure 123 is a whole rest. Measure 124 has a *f* dynamic. Measure 125 has a *brush* effect and *p* dynamic.

Woods (Woods): Measure 122 is a whole rest. Measure 123 is a whole rest. Measure 124 is a whole rest. Measure 125 is a whole rest.

Drums (Drums): Measure 122 has a *brush* effect and *ppp* dynamic. Measure 123 has a *brush* effect and *p* dynamic. Measure 124 has a *brush* effect and *f* dynamic. Measure 125 has a *brush* effect and *pp* dynamic.

Pf. (Piano): Measure 122 has a *ppp* dynamic. Measure 123 has a *p* dynamic. Measure 124 has a *pp* dynamic. Measure 125 is a whole rest.

Vn. (Violin): Measure 122 has a *shaker* effect and *ppp* dynamic. Measure 123 is a whole rest. Measure 124 has a *shaker* effect, a 3:2 ratio, and *p* dynamic. Measure 125 is a whole rest.

Va. (Viola): Measure 122 has a *shaker* effect, a 4:3 ratio, and *p* dynamic. Measure 123 is a whole rest. Measure 124 has a *shaker* effect, a 3:2 ratio, and *pp* dynamic. Measure 125 is a whole rest.

Vc. (Violoncello): Measure 122 is a whole rest. Measure 123 is a whole rest. Measure 124 is a whole rest. Measure 125 is a whole rest.

3 ♩ = 48

5
16

3 ♩ = 48

68

24

126

5/16

keyclick 4:3

Fl.

pp

ppp

Ob.

keyclick

p

shaker

ppp

airtone

ppp

Cl. in B-flat

pp

shaker

ppp

airtone

ppp

Metals

brush

p

superball

ppp

brush

ppp

Woods

Drums

p

superball

ppp

Pf.

ppp

Vn.

overpressure

mp

overpressure

5:4

Va.

mf

shaker

ppp

4:3

overpressure

5:4

Vc.

mp

5:4

mf

3/8

♩ = 48

6/8

2/4

This musical score is for the piece "The Great Wall" by John Williams. It is arranged for a large ensemble, including woodwinds, brass, strings, and percussion. The score is divided into three measures, each with a key signature change: C major, G major, and D major.

Instrumentation and Parts:

- Flute (Fl.):** Features a melodic line in the first measure, marked *p* (piano), and a keyclick effect in the second measure, marked *ppp* (pianississimo).
- Oboe (Ob.):** Features a melodic line in the first measure, marked *p*, and a keyclick effect in the second measure, marked *pp* (pianissimo).
- Clarinet in B-flat (Cl. in B-flat):** Features a melodic line in the first measure, marked *p*, and a keyclick effect in the second measure, marked *p*.
- Metals:** Features a melodic line in the first measure, marked *p*, and a keyclick effect in the second measure, marked *pp*.
- Woods:** Features a melodic line in the first measure, marked *p*, and a keyclick effect in the second measure, marked *pp*.
- Drums:** Features a melodic line in the first measure, marked *ppp*, and a keyclick effect in the second measure, marked *p*.
- Piano (Pf.):** Features a melodic line in the first measure, marked *p*, and a keyclick effect in the second measure, marked *pp*.
- Violin (Vn.):** Features a melodic line in the first measure, marked *p*, and a keyclick effect in the second measure, marked *pp*.
- Viola (Va.):** Features a melodic line in the first measure, marked *p*, and a keyclick effect in the second measure, marked *pp*.
- Violoncello (Vc.):** Features a melodic line in the first measure, marked *p*, and a keyclick effect in the second measure, marked *pp*.

Effects and Dynamics:

- Effects:** The score includes various effects such as "shaker", "airtone", "keyclick", "superball", "brush", "overpressure", and "shaker".
- Dynamics:** The score includes various dynamic markings such as *p* (piano), *pp* (pianissimo), *ppp* (pianississimo), *mf* (mezzo-forte), and *mp* (mezzo-piano).

Fl.

Ob.

Cl. in B-flat

Metals

Woods

Drums

Pf.

Vn.

Va.

Vc.

pp

p

pp

f

pp

ppp

p

pp

ppp

pp

ppp

ppp

mp

mf

mf

overpressure

overpressure

overpressure

airtone

airtone

airtone

brush

superball

brush

superball

shaker

keyclick

keyclick

4:3

4:3

4:3

5:4

Fl.

Ob.

Cl. in B-flat

Metals

Woods

Drums

Pf.

Vn.

Va.

Vc.

3:2

p

fff

fff

p

f

5:4

fff

4:3

f

3:2

p

7:6

ppp

p

pp

overpressure

fff

overpressure

fff

overpressure

fff

Fl. *p*

Ob. *ppp*

Cl. in B-flat *p*

Metals

Woods

Drums *f* *ff* 6:5 *p* 3:2 *f* *mf* 3:2

Pf. *p* 6:5 *pp* 5:4 *ppp* 7:6 *p* 7:6

Vn. *pp* *ppp*

Va. *pp* *ppp*

Vc. *p* *pp* *ppp*

[illegible]

Fl. *p*

Ob. *pp*

Cl. in B-flat *ppp*

Metals

Woods

Drums *ff* 4:3 *f* 3:2 *p* *mf* 7:6 *fff*

Pf. *p* *pp* 7:6 *ppp*

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

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

Vc. *pp* *fff* overpressure

3/4 3 2/4 4/4 5/16

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

Ob. *pp* *ppp* *p*

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

Metals *ppp*

Woods

Drums *p* *f* *fff* *f* *f* *p* *p* *f* *f* *f* *p*

Pf. *ppp* *p* *p* *pp* *pp* *ppp*

Vn. *ppp* *p* *pp* *pp*

Va. *ppp* *p*

Vc. *ppp* *p* *pp*

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

Fl. *keyclick* *ppp* *p* *pp* *airtone* *ppp*

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

Cl. in B-flat *ram/slap* *mf* *airtone* *ppp* *shaker* *p*

Metals

Woods *mp*

Drums *brush* *mp*

Pf. *f* *7:6* *p* *prepared* *ppp* *15* *f* *6:5* *prepared* *ppp* *15* *p* *fast guero* *mf* *slow guero* *mp*

Vn. *shaker* *pp* *ppp* *flautando* *p* *4:3* *shaker* *ppp* *5:4* *p* *flautando* *ppp* *6:5* *shaker* *ppp* *6:5* *p*

Va. *overpressure* *fff* *flautando* *p* *4:3* *shaker* *ppp* *5:4* *p* *overpressure* *fff*

Vc. *flautando* *pp* *7:6* *3:2* *ppp* *flautando* *ppp* *overpressure* *fff*

Fl. *shaker* *pp* *ram / slap* *mf* *mp*

Ob. *keyclick* *7:5* *pp* *ppp* *ram / slap* *mf* *ram / slap* *6:5* *mp* *airtone* *pp*

Cl. in B-flat *shaker* *pp* *6:5* *ppp* *keyclick* *p* *4:3* *airtone* *p* *ram / slap* *mp* *5:4* *mf*

Metals

Woods *7:6* *mf* *4:3* *mp*

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

Pf. *p* *f* *7:6* *f* *ppp* *p* *prepared* *p* *f* *p*

Vn. *p* *shaker* *7:6* *p* *pp*

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

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

Fl. *mp* *ram / slap* 5:4

Ob. *ppp* *keyclick* *p*

Cl. in B-flat *ppp* *p* 3:2 5:4 *shaker*

Metals *fff* *pp* *superball*

Woods *mf* *brush* *mf*

Drums *mf* *fff*

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

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

Va. *ppp* *flautando* *pp* 5:3 *ppp* *shaker*

Vc. *ppp* *flautando* *ppp* 3:2

Fl.

Ob.

Cl. in B-flat

Metals

Woods

Drums

Pf.

Vn.

Va.

Vc.

airtone

airtone

airtone

ppp

ppp

ppp

shaker

shaker

shaker

p

p

p

airtone

airtone

airtone

p

p

p

superball

superball

brush

superball

pp

p

mp

pp

overpressure

mf

overpressure

mp

overpressure

mf

5:4

shaker

shaker

pp

ppp

overpressure

mp

overpressure

6:5

mp

Fl.

Ob. *airtone* *pp*

Cl. in B-flat

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

Woods *mf*

Drums *mf* *mp*

Pf. *ppp*

Vn. *overpressure* 7:6 *mf*

Va. *overpressure* 7:6 *mf* *overpressure* *mp* *shaker* *ppp*

Vc. *overpressure* *mf* *shaker* *p* 4:3

shaker *pp* 4:3

shaker *pp* 4:3

brush *p*

mf 4:3

mp 3:2

Fl. *airtone* *pp*

Ob. *airtone* *ppp*

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

Metals *superball* *p*

Woods

Drums *mf*

Pf. *p*

Vn. *overpressure* 7:6 *mp* *mf*

Va. *overpressure* *mp*

Vc. *overpressure* *mp* 7:6 *mf*

shaker 3:2 *pp*

airtone *ppp*

airtone *pp*

airtone *ppp*

overpressure *mf*

overpressure 5:4 *mf* *mp*

overpressure 3:2 *mf* *mp*

3

2

4

5

16

Fl.

Ob.

Cl. in B-flat

Metals

Woods

Drums

Pf.

Vn.

Va.

Vc.

shaker

5:4

ppp

p

airtone

p

ppp

ppp

superball

brush

pp

p

ppp

brush

ppp

5:4

mp

mf

pp

ppp

ppp

shaker

5:4

p

pp

overpressure

4:3

mp

mf

shaker

ppp

p

overpressure

5:3

mp

overpressure

mp

mf

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

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

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

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

Woods *5:3* *mf* *mp*

Drums *mf* *4:3* *mp*

Pf. *p*

Vn. *shaker* *4:3* *pp* *overpressure* *4:3* *mf* *mp* *shaker* *ppp* *overpressure* *mp* *mf*

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

Vc. *overpressure* *mf* *overpressure* *mp* *7:6* *mf*

Fl.

Ob.

Cl. in B-flat

Metals

Woods

Drums

Pf.

Vn.

Va.

Vc.

shaker

ppp

shaker

p

superball

pp

fff

ppp

superball

fff

ppp

prepared

ppp

prepared

ppp

shaker

pp

shaker

ppp

overpressure

mf

5:4

4:3

ppp

p

The image displays a page from a musical score for 'The Great Wall' by John Adams. The score is written for a full orchestra and piano. The instruments listed on the left are 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 piano part is particularly prominent, featuring complex rhythmic patterns and dynamic markings such as 'prepared', 'p', and 'pp'. The score is written in a single system, with measures 15 and 16 indicated at the bottom of the piano part. The overall style is contemporary, with a focus on intricate textures and dynamics.

Fl.

Ob.

Cl. in B-flat

Metals

Woods

Drums

Pf.

Vn.

Va.

Vc.

Fl.

Ob.

Cl. in B-flat

Metals

Woods

Drums

Pf.

Vn.

Va.

Vc.

The musical score for page 228, measures 1 through 8, is displayed. The staves are arranged vertically: 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 Metals staff contains a continuous sequence of eighth notes across all measures. The other staves (Fl., Ob., Cl. in B-flat, Woods, Drums, Pf., Vn., Va., Vc.) contain rests for the entire duration of the measures shown.

Fl.

Ob.

Cl. in B-flat

Metals

Woods

Drums

Pf.

Vn.

Va.

Vc.

Jamaica Plain, MA
Fresh Meadows, NY
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