

Invisible Cities (i):
ZAIRA
for Ensemble Mosaik

Josiah Wolf Oberholtzer (1984)

The musical score for 'The Great Wall' by John Adams is presented in two systems. The first system, marked with a tempo of 72 and a 3/8 time signature, features a Cello part with a 7-measure rest followed by a 9:8 ratio section. The second system, marked with a tempo of 48 and a 5/16 time signature, features a Violoncello part with a 5:4 ratio section. The score includes various dynamic markings such as *p*, *mf*, *fp*, and *ppp*, as well as performance instructions like 'flautando' and 'overpressure'. The score is divided into sections A and B, with section B starting at measure 26. The time signature changes throughout the piece, including 2/4, 3/8, 4/4, 5/16, and 3/4.

33

$\frac{5}{16}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{4}{4}$

Vc. col legno p f ff mp $overpressure$ mf mp $overpressure$

40

$\frac{3}{8}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{3}{8}$

Vc. mf fp f p $flautando$ $overpressure$ mp mf p

51

$\frac{5}{16}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

Vc. $flautando$ p mf fp ppp $flautando$ p mf ppp fp

58

$\frac{5}{16}$ $\frac{8}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{5}{16}$

Vc. fp $flautando$ p p $flautando$ p

67

$\frac{4}{4}$ $\frac{5}{16}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{8}$

Vc. fp p fp

73

Vc. p fff fp mp p $overpressure$ mp mf fp p

78

$\frac{5}{16}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{4}{4}$

Vc. overpressure 5:3 $\text{tr}^{(b\sharp)}$ overpressure 5:4

fff mf fp mp mf

84

$\frac{2}{4}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{4}{4}$ $\frac{5}{16}$ $\frac{4}{4}$

Vc. $\text{tr}^{(b\sharp)}$ p $\text{tr}^{(b\sharp)}$ fp $\text{tr}^{(b\sharp)}$ p

91

$\frac{6}{8}$ $\frac{2}{4}$ $\frac{5}{16}$ $\frac{3}{4}$ E $\frac{5}{16}$ $\frac{4}{4}$

Vc. overpressure 2 $\text{tr}^{(b\sharp)}$ fp 2 overpressure 5:4 mf mp 2 overpressure 5:4 mf

102

$\frac{5}{16}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

Vc. overpressure mp overpressure $\text{tr}^{(b\sharp)}$ f $\text{tr}^{(b\sharp)}$

108

$\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{3}{4}$ $\frac{3}{8}$

Vc. col legno p $\text{p} \leq \text{f}$ $\text{tr}^{(b\sharp)}$ ff overpressure 3:2 mf

116

$\frac{5}{8}$ $\frac{5}{16}$ $\frac{4}{4}$ $\frac{3}{8}$

Vc. 3:2 mp $\text{tr}^{(b\sharp)}$ mf col legno f $\text{tr}^{(b\sharp)}$ $\text{p} \leq \text{f}$ overpressure 5:4 mp mf

122

5/16 6/8 5/16 2/4 **F** 3/4 5/16 4/4

Vc. $\text{♩} = 48$

p *f* *ff*

col legno

130

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

Vc.

mf *f* *p*

col legno

137

5/16 3/8 5/16 4/4 **G** 2/4 3/8

Vc. $\text{♩} = 96$

p *f* *mf* *ff* *p* *f*

overpressure col legno

144

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

Vc.

ff *fp* *p* *fp* *p* *mf*

150

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

Vc.

fff *f* *p* *ff* *fff*

overpressure col legno

157

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

Vc.

p *f* *p* *fp* *ff* *p*

163

$\frac{5}{16}$

$\frac{3}{8}$

$\text{♩} = 72$

$\frac{3}{8}$

H

$\frac{3}{4}$

$\frac{5}{16}$

Vc. fp p fff p

overpressure

flautando

4:3

170

$\frac{4}{4}$

$\frac{5}{16}$

$\frac{4}{4}$

$\frac{2}{4}$

$\frac{3}{8}$

Vc. fp p fff fp ppp fff p mf

overpressure

flautando

7:6

177

$\text{♩} = 48$

$\frac{5}{16}$

$\frac{3}{4}$

I

$\frac{4}{4}$

$\frac{5}{16}$

$\frac{6}{8}$

Vc. fp pp p ff mf mf

col legno

overpressure

6:5

185

$\frac{2}{4}$

$\frac{4}{4}$

$\frac{5}{16}$

$\frac{4}{4}$

$\frac{3}{8}$

$\frac{3}{4}$

Vc. mp

overpressure

191

$\frac{4}{4}$

$\frac{5}{16}$

$\frac{4}{4}$

$\frac{5}{16}$

$\frac{4}{4}$

$\frac{3}{8}$

Vc. mf f p f mp mf ff

overpressure

3:2

col legno

5:4

197

$\frac{4}{4}$

$\frac{3}{8}$

$\frac{4}{4}$

$\frac{3}{8}$

Vc. mf mp mf f

overpressure

6:5

col legno

205

44

3

24

♩ = 84
2/4 J

3

24

3

24

216

38

K

Vc. **17**