
Invisible Cities:

ARMILLA

for
Viola duet

Composed by
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2014

PREFACE

Lorem ipsum dolor sit amet, vel eu saepe facilisis, integre fastidii et duo. Clita sanctus ut qui, virtute invidunt forensibus cu vel. Vix libris oblique laboramus ad. Altera noster sensibus vim ei. Mentitum adversarium intellegebat qui ad, sea ne elit porro, unum mediocrem intellegebat an pro.

Cum at brute blandit, per mundi nobis argumentum ne, te iudico everti electram vim. Mucius interesset pri ex. Has ex diam natum vituperatoribus. Partiendo salutandi ei his. Vel minimum blandit interesset ea, id per partiendo erroribus inciderint.

Facilisi scripserit pri ne. Mel eu unum postea ornatus. Unum commune an vis, ex his invidunt consequat delicatissimi, nihil ridens scripta at eam. Ius dicat solet sanctus an. Eu soleat partem sensibus duo, legendos electram deseruisse ne duo. Sed eu nullam aliquid dolores.

Ea postulant appellantur sea, eirmod evertitur ea est, qui eu enim eruditi veritus. Et has soluta inciderint, facete doctus id eum. Cum eruditi admodum no, mea accumsan electram gubergren at, wisi interesset eum ex. Sit ex magna commune, sea cu vituperata ullamcorper.

Pro commodo docendi at, illum putent ex vel. Ad eam eirmod intellegebat, antiopam urbanitas et mei. Fuisset commune menandri ius et, odio placerat comprehensam eu ius, stet detracto adipisci quo an. Qui falli detraxit et. Pri detracto recusabo inciderint at, audiam dolorum democritum sit an. Homero libris inermis ex nam, et nec iriure feugait. Cu sed amet eripuit docendi.

Nec definitiones concludaturque ad. Vix in tale iracundia interesset, saepe exerci interpretaris eu sed, odio adolescens nec ad. Sed no justo quodsi commune, nostro equidem cu pri, corpora delicatissimi duo id. Ut nec summo sensibus persequeris.

Mel numquam saperet debitis ex, feugiat bonorum nusquam mea ne, elitr placerat sapientem ut quo. Quis dolorum scripserit in est, amet repudiandae cu eam. Ex ius liber comprehensam, eum cu propriae similique. Per in vero nostrum quaerendum.

In vis aliquip insolens forensibus, vis ut diam nemore consequat. Eros meis iracundia quo ne, quidam verear posidonium id his. Erant bonorum principes nec in, an epicuri dignissim nam. Tation epicuri conceptam et eum, ut eos invidunt efficiendi constituam. Eu ius epicurei eleifend, pri suscipit percipit reformidans an. No possit eloquentiam duo, id mutat libris quo.

Qualisque similique cu nec. Ei vel nemore evertitur, consul pertinax disputando no per. Mel singulis imperdiet cu, partem phaedrum explicari ex ius, eos cu malorum iuvaret phaedrum. Inani quaeque ea vix, novum torquatos ius no.

Id his stet convenire, mei eros erat maiorum ut. Sea ad utroque fabellas, ne nam veniam commune detracto. Verear inimicus vulputate nec ea. Alia fugit ut eam.

Invisible Cities (i):

ARMILLA

(a botanical survey of the uninhabited southern isles)
for Elizabeth Weisser and John Pickford Richards

$\text{♩} = 36$

$\frac{2}{4}$ A Far Sorr $\frac{5}{8}$

Josiah Wolf Oberholtzer (1984)

Viola 1

Viola 2

ORD.

ORD.

3

$\frac{5}{8}$

S.T.

Va. 1

Va. 2

S.T.

M.S.T.

5

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

M.S.T.

ORD.

M.S.T.

ORD.

⑧

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

(ORD.) S.T.

Va. 1

Va. 2

⑪

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

S.T. (ORD.) S.T.

Va. 1

Va. 2

⑭

$\frac{2}{4}$

(ORD.) S.T.

Va. 1

Va. 2

(34)

(36)

Violin 1 (Va. 1) and Violin 2 (Va. 2) parts, measures 1-4. The score is in 2/4 time, key of D major (F# and C#). Violin 1 (Va. 1) plays a melody starting on D5, moving up to F#5 and then down. Violin 2 (Va. 2) plays a similar melody starting on D4, moving up to F#4 and then down. Both parts have a fermata over the final note in measure 4.

38

Figure 1 is a schematic representation of the two-participant design. It shows two participants, Va. 1 and Va. 2, each with a 'Pre' and 'Post' measurement point. A horizontal line connects the 'Post' points of both participants, indicating a comparison or interaction. A vertical line separates the 'Pre' and 'Post' measurements for each participant.

40

Violoncello I

Violoncello II

Violoncello III

Violoncello IV

Violoncello V

Violoncello VI

Violoncello VII

Violoncello VIII

Violoncello IX

Violoncello X

Violoncello XI

Violoncello XII

Violoncello XIII

Violoncello XIV

Violoncello XV

Violoncello XVI

Violoncello XVII

Violoncello XVIII

Violoncello XIX

Violoncello XX

Violoncello XXI

Violoncello XXII

Violoncello XXIII

Violoncello XXIV

Violoncello XXV

Violoncello XXVI

Violoncello XXVII

Violoncello XXVIII

Violoncello XXIX

Violoncello XXX

Violoncello XXXI

Violoncello XXXII

Violoncello XXXIII

Violoncello XXXIV

Violoncello XXXV

Violoncello XXXVI

Violoncello XXXVII

Violoncello XXXVIII

Violoncello XXXIX

Violoncello XL

Violoncello XLI

Violoncello XLII

Violoncello XLIII

Violoncello XLIV

Violoncello XLV

Violoncello XLVI

Violoncello XLVII

Violoncello XLVIII

Violoncello XLIX

Violoncello L

Violoncello LI

Violoncello LII

Violoncello LIII

Violoncello LIV

Violoncello LV

Violoncello LVI

Violoncello LVII

Violoncello LVIII

Violoncello LIX

Violoncello LX

Violoncello LXI

Violoncello LXII

Violoncello LXIII

Violoncello LXIV

Violoncello LXV

Violoncello LXVI

Violoncello LXVII

Violoncello LXVIII

Violoncello LXIX

Violoncello LXX

Violoncello LXXI

Violoncello LXXII

Violoncello LXXIII

Violoncello LXXIV

Violoncello LXXV

Violoncello LXXVI

Violoncello LXXVII

Violoncello LXXVIII

Violoncello LXXIX

Violoncello LXXX

Violoncello LXXXI

Violoncello LXXXII

Violoncello LXXXIII

Violoncello LXXXIV

Violoncello LXXXV

Violoncello LXXXVI

Violoncello LXXXVII

Violoncello LXXXVIII

Violoncello LXXXIX

Violoncello XL

42

[illegible]

44

Two staves, Va. 1 and Va. 2, showing musical notation. Both staves have a treble clef and a key signature of one flat (B-flat). The notation consists of whole rests in the first measure, followed by a half rest in the second measure, and a whole rest in the third measure.

46

Two staves, Va. 1 and Va. 2, showing musical notation. Both staves have a treble clef and a key signature of one flat (B-flat). The notation consists of whole rests in the first measure, followed by a half rest in the second measure, and a whole rest in the third measure. A 3/4 time signature is indicated above the staves.

$\text{♩} = 36$

48

Two staves, Va. 1 and Va. 2, showing musical notation. The notation includes fingerings (0, 1, 2, 3, 4, 5, 6, 7, 8) and dynamics (*p*, *ppp*, *f*). The title "The Long Dune (i)" is written in a box. The notation consists of whole rests in the first measure, followed by a half rest in the second measure, and a whole rest in the third measure. A 3/4 time signature is indicated above the staves.

51

Two staves, Va. 1 and Va. 2, showing musical notation. The notation includes fingerings (0, 1, 2, 3, 4, 5, 6, 7, 8) and dynamics (*p*, *ppp*). The notation consists of whole rests in the first measure, followed by a half rest in the second measure, and a whole rest in the third measure. A 3/4 time signature is indicated above the staves.

53

3 2

Va. 1

Va. 2

ppp *f* *f*

p *ppp* *f*

(D.P.)

56

3 3

Va. 1

Va. 2

p *ppp* *p* *ppp*

p *ppp* *p*

(D.P.)

59

6

Va. 1

Va. 2

p *ppp* *f* *p*

ppp *f*

61

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

Va. 1

Va. 2

ORD. →

64

$\frac{6}{8}$ $\frac{3}{4}$

(D.P. 1)

Va. 1

Va. 2

S.T. → M.S.T.

66

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

(D.P. 1)

Va. 1

Va. 2

M.S.T.

ORD.

77 $\text{♩} = 72$

$\frac{5}{8}$ $\frac{5}{8}$ [E] Selidor (ii)

V M.S.T. ORD. V

Va. 1 ff p fff p

M.S.T. ORD.

Va. 2 fff f ppp 6.5 6.5

79 $\frac{3}{8}$

(ORD.) S.P. (V) (ORD.) M.S.P.

Va. 1 ppp p 3:2 ppp p

4:5

(ORD.) M.S.P. (V) ORD. S.P. ORD.

Va. 2 p ppp p ppp p

4:5

82 $\frac{5}{8}$ $\frac{3}{4}$

M.S.P. M.S.P. ORD. S.P.

V V V V

Va. 1 ppp ppp p ppp

ORD. (V) S.P.

Va. 2 ppp p p

81

3/8 2/4 3/8

S.P. ... ORD. (V) (V) M.S.P. ORD.

Va. 1

p *ppp* *p* *ppp* *p*

Va. 2

ppp *p* *ppp* *p*

87 **8** **8** **F** The Isle of the Ear

$\text{♩} = 108$

ORD. M.S.P. V $\frac{3}{5}$ 0 1

Va. 1 p ppp

ORD. S.P. V $\frac{3}{5}$ $\frac{4}{5}$ $\frac{3}{5}$

Va. 2 ppp p

87

Violin 1 (Va. 1) and Violin 2 (Va. 2) parts are shown. The notes are: Va. 1: G4, F#4, E5, D5; Va. 2: G4, F#4, E5, D5. The notes are tied across measures.

[illegible]

93

Figure 1 is a schematic representation of the two-participant design. It shows two participants, Va. 1 and Va. 2, each with a 'Pre' and 'Post' measurement point. A horizontal line connects the 'Post' points of both participants. A vertical line separates the 'Pre' and 'Post' measurements. A horizontal line connects the 'Pre' points of both participants. A vertical line separates the 'Pre' and 'Post' measurements. A horizontal line connects the 'Post' points of both participants.

95

97

99

(101)

103

Violoncello I

Va. 1

Va. 2

105

107

Violoncello I

Va. 1

Va. 2

109

111 $\frac{3}{4}$ $\frac{5}{8}$ G Selidor (iii) $\text{♩} = 72$

ORD. V

Va. 1

Va. 2

S.P.

V

4:5

4:5

4:5

113 $\frac{3}{4}$

ORD. S.P. (V) V

Va. 1

Va. 2

ORD. (M) V M.S.P. ORD. S.P. (V)

4:5

3:2

4:5

6:5

116 $\frac{3}{4}$ $\frac{6}{8}$

M.S.P. V M.S.P. V ORD. (V)

Va. 1

Va. 2

ORD. V S.P. (M) V

4:5

3:2

4:5

4:5

118

118

5/8

S.P. [ORD.] M.S.P.

Va. 1

(V) 4/5 4/5 3/5 V 4/5 3/5

6:5

ppp < p

Va. 2

[ORD.] M.S.P. (V) 4/5 4/5 3/5 4/5 4/5

ppp < p

120

120

3/4

M.S.P. [ORD.] M.S.P. [ORD.]

Va. 1

(M) 4/5 4/5 7

ppp

Va. 2

(ORD.) 3/5 3/5 V 3/5 3/5 V 4/5 4/5 7

6:5

ppp < p

123

123

2/4

[ORD.] M.S.P. [ORD.] S.P.

Va. 1

(M) 3/5 4/5 V 4/5 4/5 V 4/5 3/5 (V) 4/5 3/5

4:5

ppp < p

Va. 2

M.S.P. V 4/5 (M) 3/5 V 4/5 (M) 3/5 V 4/5 S.P. 4/5 1/5

3:2 6:5 4:5

ppp < p

128

3

8

♩ = 36

H

The Long Dune (ii)

S.P.

ORD.

4

5

5

7

4

5

5

7

4

5

5

7

4

5

5

7

4

5

5

7

4

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7

4

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7

4

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5

7

4

5

5

7

4

5

5

7

129

3

4

ORD.

S.T.

M.S.T.

0

1

1

4

0

1

1

4

0

1

1

4

0

1

1

4

0

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4

0

1

1

4

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1

1

4

0

1

1

4

0

1

1

4

0

1

1

4

132

2

4

ORD.

M.S.T.

ORD.

5

4

4

7

5

4

4

7

5

4

4

7

5

4

4

7

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4

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7

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4

4

7

5

4

4

7

5

4

4

7

5

4

4

7

5

4

4

7

135

135

138

138

141

141

143

$\frac{2}{4}$

Va. 1

Va. 2

1. 1/8 1/4 7.

p *ppp*

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Scores available from the composer at
www.josiahwolfoberholtzer.com

€25 / \$35