
Invisible Cities (ii):
ARMILLA

for
Viola duet

Composed by
JOSIAH WOLF OBERHOLTZER

2015

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 mediocre 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

Josiah Wolf Oberholtzer (1984)

$\text{♩} = 36$

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

$\frac{5}{8}$

$\frac{6}{8}$

Viola 1

ORD. -----> S.T.

Viola 2

M.S.T. -----> ORD. -----> S.T.

5

$\frac{2}{4}$

$\frac{5}{8}$

$\frac{3}{8}$

$\frac{2}{4}$

Va. 1

M.S.T. -----> ORD. (ORD.) -----> S.T.

Va. 2

(S.T.) ORD. -----> S.T.

10

$\frac{5}{8}$

$\frac{3}{8}$

$\frac{2}{4}$

$\frac{5}{8}$

Va. 1

S.T. M.S.T. -----> S.T.

Va. 2

S.T. M.S.T. -----> ORD. -----> S.T.

14

(18)

22

2

(27)

The musical score is for two violas, Va. 1 and Va. 2. The time signature is 3/8 for Va. 1 and 2/4 for Va. 2. The score is divided into three measures. Va. 1 has a treble clef and a 3/8 time signature. Va. 2 has a bass clef and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings (ppp, p). The first measure is marked with (ORD.) and S.P. (V). The second measure is marked with (ORD.) and M.S.P. The third measure is marked with (M.S.P.). The score includes various musical notations such as notes, rests, and dynamic markings (ppp, p). The first measure is marked with (ORD.) and S.P. (V). The second measure is marked with (ORD.) and M.S.P. The third measure is marked with (M.S.P.).

(31)

[illegible]

35

35

38

38

Va. 1

Va. 2

||

||

||

||

41

Two staves, Va. 1 and Va. 2, each with a treble and bass clef. The staves are empty except for a double bar line at the end of each staff.

44

Two staves, Va. 1 and Va. 2, each with a treble and bass clef. The staves are empty except for a double bar line at the end of each staff.

47

3/4

Two staves, Va. 1 and Va. 2, each with a treble and bass clef. The staves are empty except for a double bar line at the end of each staff.

♩ = 36

50

D The Long Dune (i)

3/4

Two staves, Va. 1 and Va. 2, each with a treble and bass clef. The staves contain musical notation for the piece "The Long Dune (i)". The notation includes notes, rests, and dynamic markings (*p*, *ppp*, *f*). The piece is in 3/4 time. The notation is as follows:

Staff 1 (Va. 1):

- Measure 1: Rest.
- Measure 2: *p* (piano), notes 0, 1, 1/8, 1/4, 3/8, 1/2, 5/8, 3/4, 7/8. Dynamics: *p* to *ppp* to *p* to *ppp*.
- Measure 3: *ppp* (pianissimo), notes 0, 1, 1/8, 1/4, 3/8, 1/2, 5/8, 3/4, 7/8. Dynamics: *ppp* to *p* to *ppp*.
- Measure 4: *p* (piano), notes 0, 1, 1/8, 1/4, 3/8, 1/2, 5/8, 3/4, 7/8. Dynamics: *p* to *ppp* to *p* to *ppp*.

Staff 2 (Va. 2):

- Measure 1: *ppp* (pianissimo), notes 0, 1, 1/8, 1/4, 3/8, 1/2, 5/8, 3/4, 7/8. Dynamics: *ppp* to *p* to *ppp*.
- Measure 2: *f* (forte), notes 0, 1, 1/8, 1/4, 3/8, 1/2, 5/8, 3/4, 7/8. Dynamics: *f* to *p* to *ppp* to *p* to *ppp*.
- Measure 3: *p* (piano), notes 0, 1, 1/8, 1/4, 3/8, 1/2, 5/8, 3/4, 7/8. Dynamics: *p* to *ppp* to *p* to *ppp*.
- Measure 4: *ppp* (pianissimo), notes 0, 1, 1/8, 1/4, 3/8, 1/2, 5/8, 3/4, 7/8. Dynamics: *ppp* to *p* to *ppp*.

54

54

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

(D.P.)

Va. 1

Va. 2

ppp f ppp f p

4:5 3:2 6:5 4:5 3:2

59

59

5/8 3/8

(D.P.)

Va. 1

Va. 2

ppp p ppp p f p

3:2 4:5 6:5 4:5 4:3

63

63

3/4 2/4 3/8 6/8

(D.P.)

Va. 1

Va. 2

ppp p ppp p ppp p

ORD.

67

67

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

(D.P.)

Va. 1

Va. 2

ppp f ppp f ppp f

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

3:2 4:3 9:8

71

75

79

6

5/8 3/4 3/8

(ORD.) -----> M.S.P. (M.S.P) -----> ORD. -----> S.P. -----> ORD.

Va. 1

Va. 2

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

S.P. -----> *ORD.*

S.P. -----> *ORD.*

♩ = 108

2/4 5/8 6/8 6/8

(ORD.) -----> M.S.P. -----> ORD. (ORD.) -----> M.S.P.

Va. 1

Va. 2

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

S.P. -----> *ORD.*

ORD. -----> *S.P.*

F The Isle of the Ear

Va. 1

Va. 2

Va. 1

Va. 2

(97)

The image shows a musical score for two violin parts, labeled 'Va. 1' and 'Va. 2'. Each part is written on a five-line staff. The key signature has one sharp (F#), and the time signature is 4/4. The first measure of each staff contains a whole note G4. The second measure contains a whole note A4. The third measure contains a whole note B4. The fourth measure contains a whole note C5. The notes are written on the lines of the staff: G4 on the first line, A4 on the second line, B4 on the third line, and C5 on the fourth line. The score is for measures 1 through 4.

100

103

106

109

The image displays a musical score for two violas (Va. 1 and Va. 2) and two vocal parts (S.P. and ORD.). The score is divided into two systems. The first system shows the violas and vocal parts with various musical notations including clefs, time signatures, and dynamics. The second system shows the vocal parts with a detailed musical score including a piano introduction and a vocal melody.

Violas (Va. 1 and Va. 2): Both parts are in 3/4 time. The first system shows a whole rest in the first measure, followed by a half note in the second measure, and a whole note in the third measure. The second system shows a whole rest in the first measure, followed by a half note in the second measure, and a whole note in the third measure.

Vocal Parts (S.P. and ORD.): The Soprano Part (S.P.) and Alto Part (ORD.) are in 3/4 time. The first system shows a whole rest in the first measure, followed by a half note in the second measure, and a whole note in the third measure. The second system shows a whole rest in the first measure, followed by a half note in the second measure, and a whole note in the third measure.

Violoncello (Vc.): The Cello part is in 3/4 time. The first system shows a whole rest in the first measure, followed by a half note in the second measure, and a whole note in the third measure. The second system shows a whole rest in the first measure, followed by a half note in the second measure, and a whole note in the third measure.

Double Bass (Cb.): The Double Bass part is in 3/4 time. The first system shows a whole rest in the first measure, followed by a half note in the second measure, and a whole note in the third measure. The second system shows a whole rest in the first measure, followed by a half note in the second measure, and a whole note in the third measure.

(ORD.) S.P. (V) ORD. (V) (ORD.) M.S.P. (M.S.P.)
 Va. 1
 4/5 4/5 3/5 4/5 4/5 3/5 4/5 3/5 7
 3:2
 ppp < p ppp p ppp
 4:5 3:2
 Va. 2
 ORD. ORD. (ORD.) M.S.P. ORD. S.P. (V)
 3/5 4/5 0 1/1 4/5 4/5 3/5 7
 4:5
 ppp p ppp < p ppp p
 6:5 4:5

The musical score for two violas (Va. 1 and Va. 2) is presented in a system with two staves per part. The score is divided into sections by dashed lines and labels: *ORD.*, *S.P.*, *(ORD.)*, and *M.S.P.*. The time signatures are $\frac{4}{5}$, $\frac{3}{5}$, and $\frac{4}{5}$. The dynamics are *p*, *ppp*, and *p*. The score includes various microtonal intervals, indicated by the time signatures and the specific notes. The first section (*ORD.*) is marked with a $\frac{4}{5}$ time signature and a $\frac{3}{5}$ time signature. The second section (*S.P.*) is marked with a $\frac{4}{5}$ time signature and a $\frac{3}{5}$ time signature. The third section (*(ORD.)*) is marked with a $\frac{4}{5}$ time signature and a $\frac{3}{5}$ time signature. The fourth section (*M.S.P.*) is marked with a $\frac{4}{5}$ time signature and a $\frac{3}{5}$ time signature. The score includes various microtonal intervals, indicated by the time signatures and the specific notes. The first section (*ORD.*) is marked with a $\frac{4}{5}$ time signature and a $\frac{3}{5}$ time signature. The second section (*S.P.*) is marked with a $\frac{4}{5}$ time signature and a $\frac{3}{5}$ time signature. The third section (*(ORD.)*) is marked with a $\frac{4}{5}$ time signature and a $\frac{3}{5}$ time signature. The fourth section (*M.S.P.*) is marked with a $\frac{4}{5}$ time signature and a $\frac{3}{5}$ time signature.

$\text{♩} = 36$

5 H The Long Dune (ii)

10

136

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

ORD. -----> S.T.

Va. 1

Va. 2

M.S.T. S.T. ORD.

f *fff* *mf* *p* *ppp* *f* *p*

141

6/8 2/4 6/8 3/4

M.S.T. S.T. M.S.T. S.T. M.S.T.

Va. 1

Va. 2

ff *p* *mf* *ppp* *p* *ppp* *p* *ppp* *ppp*

145

3/8

M.S.T.

Va. 1

Va. 2

p *ppp*

Portland, OR
Fresh Meadows, NY
September 2014 - January 2015

2015-01-01

Scores available from the composer at
www.josiahwolfoberholtzer.com

€25 / \$35