

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

$\frac{5}{8}$

Viola 1

Viola 2

ORD.

(ORD.)

p

f

p

ppp

3:2

ORD.

(ORD.)

p

ppp

3:2

3

$\frac{6}{8}$

Va. 1

Va. 2

S.T.

M.S.T.

ppp

p

ppp

p

p

ppp

ppp

3:2

5

$\frac{2}{4}$

$\frac{5}{8}$

Va. 1

Va. 2

M.S.T.

ORD.

M.S.T.

(M.S.T.)

ORD.

ppp

f

p

ppp

p

ppp

f

p

f

p

4:5

8

8/8 2/4 5/8

(ORD.) S.T.

Va. 1

Va. 2

ppp

ppp

ppp

ppp

11

8/8 2/4 5/8

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

Va. 1

Va. 2

ppp

p

ppp

f

f

ppp

p

ppp

p

14

2/4

(ORD.) S.T.

Va. 1

Va. 2

p

ppp

p

ppp

p

ppp

ppp

ppp

17

85

ORD. ----->

Va. 1

Va. 2

ORD. ----->

19

88 3/4

S.T. ----->

Va. 1

Va. 2

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

21

88 85

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

Va. 1

Va. 2

ORD.

$\text{♩} = 72$

24

§ B Selidor (i)

ORD. $\xrightarrow{\quad}$ S.P.

(V) (V) (V)

0/1 1/1 4/5 3/5

4/5 3/2 4/5

p *ppp* *p* *ppp*

4:5 3:2 4:5

ORD. $\xrightarrow{\quad}$ M.S.P.

3/5 4/5 0/1 1/1 4/5

4:5 4:5

p *ppp* *p* *ppp*

ORD.

3/5 4/5

4:5 4:5

27

Violins 1 and 2 score, measures 1-4. The score is in 2/4 time. The first system (measures 1-2) shows a crescendo from piano (p) to pianissimo (ppp). The second system (measures 3-4) shows a decrescendo from ppp to piano (p). The score includes various musical notations such as slurs, ties, and dynamic markings.

$\text{♩} = 108$

(30)

6 C Wellogy

32

The image shows the first two measures of a musical score for Violins 1 and 2. The notation is in treble clef with a key signature of one flat (B-flat). The first measure contains a half note G4 and a half note F#4. The second measure contains a half note E4 and a half note D4. The notes are beamed together in pairs. The score is written on two staves, with the first staff labeled 'Va. 1' and the second staff labeled 'Va. 2'. The measures are numbered 1 and 2 at the bottom.

(34)

Violoncello I

Va. 1

Va. 2

(36)

Violin 1 (Va. 1) and Violin 2 (Va. 2) staves. Both staves show a whole note G4 in measure 1 and a whole note F#4 in measure 2. The staves are connected by a brace on the left.

38

40

42

Violoncello I

Va. 1

Va. 2

44

Two staves, Va. 1 and Va. 2, showing musical notation. Va. 1 has a treble clef and a key signature of one flat. Va. 2 has a bass clef and a key signature of one flat. Both staves have a common time signature of 3/4. The notation includes a series of notes and rests, with a final measure containing a double bar line.

46

Two staves, Va. 1 and Va. 2, showing musical notation. Va. 1 has a treble clef and a key signature of one flat. Va. 2 has a bass clef and a key signature of one flat. Both staves have a common time signature of 3/4. The notation includes a series of notes and rests, with a final measure containing a double bar line.

$\text{♩} = 36$

48

D The Long Dune (i)

Two staves, Va. 1 and Va. 2, showing musical notation. Va. 1 has a treble clef and a key signature of one flat. Va. 2 has a bass clef and a key signature of one flat. Both staves have a common time signature of 3/4. The notation includes a series of notes and rests, with a final measure containing a double bar line. The piece is marked with dynamics *p*, *ppp*, and *f*. The tempo is marked *D.P.* (Dotted Quarter).

51

Two staves, Va. 1 and Va. 2, showing musical notation. Va. 1 has a treble clef and a key signature of one flat. Va. 2 has a bass clef and a key signature of one flat. Both staves have a common time signature of 3/4. The notation includes a series of notes and rests, with a final measure containing a double bar line. The piece is marked with dynamics *p*, *ppp*, and *f*. The tempo is marked *D.P.* (Dotted Quarter).

53

3 2

(D.P.)

Va. 1

Va. 2

1/8 0 1/8 1/1 0 1/8 1/8 3:2

ppp f

0 1/8 1/4 1/8 3/8 1/4 3:2

p ppp f

4:5

56

3 5

(D.P.)

Va. 1

Va. 2

1/4 3/8 1/2 5/8 3/4 7/8 3:2

p ppp p ppp

3/8 1/2 5/8 3/4 7/8 1/1 6:5

p ppp p

4:5

59

6

Va. 1

Va. 2

1/1 0 1/8 1/8 1/4 4:5

p ppp f p

0 1/8 1/4 3/8 1/2 5/8 4:3

ppp f

4:5

61

61

3/4 2/4 3/8

Va. 1

Va. 2

ORD. ----->

64

64

6/8 3/4

(D.P.)

Va. 1

Va. 2

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

66

66

3/8 5/8 3/4

(D.P.)

Va. 1

Va. 2

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

ORD.

69

69

3/8 2/4 5/8

Va. 1

Va. 2

(ORD.)

S.T.

p *ppp* *f* *p* *ff* *p*

p *mf* *p* *ppp*

72

72

6/8

Va. 1

Va. 2

(D.P.)

M.S.T.

ORD.

p *ff*

p *ff* *f*

74

74

3/4 3/8 2/4

Va. 1

Va. 2

ORD.

S.T.

M.S.T.

f *p* *f* *mf*

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

77

$\text{♩} = 72$

$\frac{5}{8}$ $\boxed{\text{E}}$ Selidor (ii)

V M.S.T. ORD.

Va. 1 $\text{ff} > \text{p}$ fff p

$\frac{1}{4}$ $\frac{1}{8}$ $\frac{3}{8}$ 0 $\frac{1}{1}$

M.S.T. ORD.

Va. 2 fff f ppp

$\frac{1}{2}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{3}{5}$ $\frac{3}{5}$ $\frac{4}{5}$

6:5 6:5

The musical score for two violas, Va. 1 and Va. 2, is presented in two systems. Each system consists of a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/5.

System 1 (Va. 1):

- Measure 1:** Starts with a half note (4/5), followed by a quarter note (4/5), a quarter note (3/5), and a quarter note (4/5). The dynamic is *ppp*.
- Measure 2:** A half note (4/5). The dynamic is *p*.
- Measure 3:** A half note (4/5). The dynamic is *ppp*.
- Measure 4:** A half note (4/5). The dynamic is *p*.
- Measure 5:** A half note (4/5). The dynamic is *ppp*.
- Measure 6:** A half note (4/5). The dynamic is *p*.
- Measure 7:** A half note (4/5). The dynamic is *ppp*.
- Measure 8:** A half note (4/5). The dynamic is *p*.

System 2 (Va. 2):

- Measure 1:** Starts with a half note (4/5), followed by a quarter note (4/5), a quarter note (3/5), and a quarter note (4/5). The dynamic is *ppp*.
- Measure 2:** A half note (4/5). The dynamic is *p*.
- Measure 3:** A half note (4/5). The dynamic is *ppp*.
- Measure 4:** A half note (4/5). The dynamic is *ppp*.
- Measure 5:** A half note (4/5). The dynamic is *p*.
- Measure 6:** A half note (4/5). The dynamic is *ppp*.
- Measure 7:** A half note (4/5). The dynamic is *p*.
- Measure 8:** A half note (4/5). The dynamic is *ppp*.

The score includes various dynamic markings (*ppp*, *p*) and articulation marks (accents, slurs). The time signature is 4/5 throughout.

82

5/8

3/4

M.S.P.

ORD.

V

7

4/5

3/5

ppp

p

ppp

ppp

ORD.

(V)

4/5

3/5

ppp

p

S.P.

V

4/5

3/5

p

(84)

(84)

$\text{♩} = 108$

(87)

(87)

89

89

91

91

93

Va. 1

<

103

105

Violin 1 (Va. 1) and Violin 2 (Va. 2) parts, measures 1-2. The score is in 2/4 time, key of D major (F# and C#). Violin 1 (Va. 1) starts on a whole note D5, followed by a half note E5. Violin 2 (Va. 2) starts on a whole note D4, followed by a half note E4. The first measure is marked with a fermata.

107

109

111

$\frac{3}{4}$

$\text{♩} = 72$

$\frac{5}{8}$

G

Selidor (iii)

ORD. \square V $\frac{1}{1}$

0 $\frac{1}{1}$

p

S.P. $\cdots \cdots \cdots \rightarrow$

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

p

4:5

4:5

113

$\frac{3}{8}$

(ORD.) $\cdots \cdots \cdots \rightarrow$ S.P. $\cdots \cdots \cdots \rightarrow$ (V) \square (V) \square (ORD.) $\cdots \cdots \cdots \rightarrow$ M.S.P.

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

3:2

$ppp < p$ ppp p

4:5

ORD. (ORD.) $\cdots \cdots \cdots \rightarrow$ M.S.P. $\cdots \cdots \cdots \rightarrow$ ORD. $\cdots \cdots \cdots \rightarrow$ S.P.

(\square) V $\frac{4}{5}$ 0 $\frac{1}{1}$ $\frac{1}{1}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{3}{5}$ $\frac{3}{5}$

ppp p $ppp < p$ ppp p

6:5

116

$\frac{3}{4}$

$\frac{6}{8}$

$\cdots \cdots \cdots \rightarrow$ M.S.P. (M.S.P.) $\cdots \cdots \cdots \rightarrow$ ORD. $\cdots \cdots \cdots \rightarrow$

V $\frac{4}{5}$ $\frac{3}{5}$ 7 $\frac{4}{5}$ $\frac{4}{5}$ 0 $\frac{1}{1}$ $\frac{1}{1}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{3}{5}$

3:2

ppp ppp $p > ppp$ ppp

4:5

ORD. $\cdots \cdots \cdots \rightarrow$ S.P. $\cdots \cdots \cdots \rightarrow$

\square V $\frac{4}{5}$ 3 $\frac{3}{5}$ (\square) V $\frac{4}{5}$

4:5

ppp p

4:5

118

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

Va. 1

(V) $\frac{4}{5}$ $\frac{4}{5}$ $\frac{3}{5}$ $\frac{4}{5}$ $\frac{3}{5}$

6:5

p ppp p

Va. 2

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

(V) $\frac{4}{5}$ $\frac{3}{5}$ $\frac{4}{5}$

ppp p ppp p

120

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

Va. 1

(\square) $\frac{3}{5}$ $\frac{4}{5}$ $\frac{3}{5}$ $\frac{4}{5}$ $\frac{3}{5}$ $\frac{4}{5}$

ppp p ppp p ppp

Va. 2

(ORD.)

(\square) $\frac{3}{5}$ $\frac{4}{5}$ $\frac{3}{5}$ $\frac{4}{5}$ $\frac{3}{5}$ $\frac{4}{5}$

6:5

p ppp p

123

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

Va. 1

(\square) $\frac{3}{5}$ $\frac{4}{5}$ $\frac{3}{5}$ $\frac{4}{5}$ $\frac{3}{5}$ $\frac{4}{5}$

p ppp p ppp

Va. 2

M.S.P -----> ORD. -----> S.P.

(V) $\frac{4}{5}$ $\frac{3}{5}$ $\frac{4}{5}$ $\frac{3}{5}$ $\frac{4}{5}$ $\frac{3}{5}$

3:2 6:5 4:5

ppp p ppp p

126

$\text{♩} = 36$

$\frac{3}{8}$ H The Long Dune (ii)

$\frac{3}{8}$

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

Va. 1

$\frac{4}{5}$ $\frac{4}{5}$ $\frac{3}{5}$ 7

p *ppp* *p*

Va. 2

ORD. V $\frac{1}{1}$ 0 $\frac{1}{8}$ 6:5

fff

129

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

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

Va. 1

0 $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{2}$

f *p* *f* *mf*

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

Va. 2

$\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{7}{8}$

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

132

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

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

Va. 1

$\frac{5}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ V $\frac{1}{1}$ 0 $\frac{1}{1}$

ff *p* *fff*

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

Va. 2

V $\frac{1}{1}$ 0 $\frac{1}{8}$ 0 $\frac{1}{1}$ $\frac{1}{8}$ V $\frac{1}{4}$ $\frac{1}{8}$ 7

p *fff* *f* *fff*

135

135

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

Va. 1

Va. 2

S.T.

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

138

138

(ORD.)

V

Va. 1

Va. 2

S.T.

141

141

(S.T.)

V

Va. 1

Va. 2

S.T.

2
4

Ma. 1

Ma. 2

The musical score is for two violas, Va. 1 and Va. 2, in 2/4 time. Va. 1 begins with a double bar line, followed by a tremolo passage marked *p* and *ppp*. The tremolo is indicated by a wavy line with a $\frac{1}{8}$ note value above it. The passage ends with a fermata. Va. 2 has a whole note rest. The score concludes with a double bar line.

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