

*Invisible Cities (i):*

# ARMILLA

*( a botanical survey of the uninhabited southern isles )*

*for Elizabeth Weisser and John Pickford Richards*

$\text{♩} = 36$  Josiah Wolf Oberholtzer (1984)

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

$\frac{5}{8}$

$\frac{6}{8}$

Viola 1

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

Viola 2

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

5

$\frac{2}{4}$

$\frac{3}{8}$

$\frac{3}{8}$

$\frac{2}{4}$

Va. 1

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

Va. 2

( S.T. )

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

10

$\frac{3}{8}$

$\frac{3}{8}$

$\frac{2}{4}$

$\frac{5}{8}$

Va. 1

S.T.

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

Va. 2

S.T.

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

14

18

22

2



## § D The Long Dune (i)

The musical score for two violas (Va. 1 and Va. 2) is presented in two systems. The first system includes a 'S.T.' (Sustained Tremolo) section and a 'D.P.' (Damped Pulse) section. The second system includes an 'M.S.P.' (Muted Sustained Pulse) section and a 'D.P.' section. The score features various musical notations including notes, rests, and dynamic markings.

**System 1:**

- Violoncello 1 (Va. 1):**
  - First measure: Chord with notes  $-\frac{1}{1} - \frac{1}{1}$ , dynamic  $p$ .
  - Second measure: Chord with notes  $\frac{3}{5} - \frac{4}{5}$ , dynamic  $mp$ .
- Violoncello 2 (Va. 2):**
  - First measure: Chord with notes  $-\frac{1}{1}$ , dynamic  $p$ .
  - Second measure: Chord with notes  $\frac{2}{5} - \frac{1}{1}$ , dynamic  $ppp$ .

**System 2:**

- Violoncello 1 (Va. 1):**
  - First measure: Chord with notes  $\frac{4}{5} - \frac{3}{5}$ , dynamic  $mf$ .
  - Second measure: Chord with notes  $\frac{7}{8} - \frac{1}{1}$ , dynamic  $ppp$ .
- Violoncello 2 (Va. 2):**
  - First measure: Chord with notes  $\frac{4}{5} - \frac{3}{5}$ , dynamic  $mf$ .
  - Second measure: Chord with notes  $\frac{7}{8} - \frac{1}{1}$ , dynamic  $ppp$ .

40

3/4

5/8

3/4

7/8

1/1

0/1

1/8

0/1

1/8

Va. 1

*p*

*ppp*

3:2

4:5

*p*

*ppp*

*f*

Va. 2

5/8

3/4

7/8

1/1

0/1

1/8

0/1

1/8

1/4

*ppp*

*p*

6:5

4:5

*ppp*

*p*

*ppp*

The musical score is for two violas, Va. 1 and Va. 2, across three time signatures: 2/4, 3/8, and 5/8. The score is divided into two systems, each with a key signature change indicated by a double bar line and a key signature change symbol (a sharp sign for Va. 1 and a natural sign for Va. 2).

**System 1 (2/4 time):**

- Va. 1:** Starts with a forte (*f*) dynamic, followed by a 3:2 ratio. The melody is marked with a slur and an accent. The dynamic changes to piano (*p*) and then pianissimo (*ppp*). The key signature changes from one sharp to one flat.
- Va. 2:** Starts with a forte (*f*) dynamic, followed by a 3:2 ratio. The melody is marked with a slur and an accent. The dynamic changes to piano (*p*) and then pianissimo (*ppp*). The key signature changes from one sharp to one flat.

**System 2 (3/8 time):**

- Va. 1:** Starts with a piano (*p*) dynamic, followed by a 3:2 ratio. The melody is marked with a slur and an accent. The dynamic changes to pianissimo (*ppp*). The key signature changes from one flat to one sharp.
- Va. 2:** Starts with a piano (*p*) dynamic, followed by a 3:2 ratio. The melody is marked with a slur and an accent. The dynamic changes to pianissimo (*ppp*). The key signature changes from one flat to one sharp.

**System 3 (5/8 time):**

- Va. 1:** Starts with a piano (*p*) dynamic, followed by a 3:2 ratio. The melody is marked with a slur and an accent. The dynamic changes to pianissimo (*ppp*). The key signature changes from one sharp to one flat.
- Va. 2:** Starts with a piano (*p*) dynamic, followed by a 3:2 ratio. The melody is marked with a slur and an accent. The dynamic changes to pianissimo (*ppp*). The key signature changes from one flat to one sharp.

The score includes various musical notations such as slurs, accents, and dynamic markings (*f*, *p*, *ppp*) to guide the performer.

55

55

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

Va. 1

Va. 2

ORD. ---->

59

59

8/8 (D.P.) 3/4 3/8 3/8 (D.P.)

Va. 1

Va. 2

S.T. M.S.T.

63

63

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

Va. 1

Va. 2

(M.S.T.) ORD.

67

67

8/8 3/4 3/8

Va. 1

Va. 2

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

71

**2/4** **3/8** **5/8** **E** Selidor (ii)

*S.T.* ----- *M.S.T.*

*ORD.* *(ORD.)* *S.P.* ----- *ORD.*

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

*Va. 1*

*Va. 2*

*mf* *9:8* *ff* *> p* *fff*

*p* *fff* *f*

*ppp* *6:5* *p* *ppp*

*ppp* *6:5* *p* *ppp*

*3:2* *4:5*

*6:5* *4:5*

75

80

$\text{♩} = 108$

The musical score for "The Isle of the Ear" by John Cage is presented in three systems, each with a 2/4, 3/8, and 6/8 time signature. The score is divided into three systems, each with a 2/4, 3/8, and 6/8 time signature. The first system is marked "ORD." and the second "M.S.P.". The third system is marked "ORD." and "S.T.". The score includes various musical notations such as notes, rests, and dynamic markings like "p", "ppp", and "mf".

84

84

5/8 3/8 6/8 2/4

S.T.

Va. 1

Va. 2

ORD.

M.S.P

S.T.

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

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

$mp$

$mf$

89

89

5/8 6/8 5/8

ORD.

S.T.

M.S.T.

Va. 1

Va. 2

(V)

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

$\sharp$   $\sharp$   $\sharp$   $\sharp$   $\sharp$   $\sharp$   $\sharp$   $\sharp$   $\sharp$

$4:5$   $3:2$

$p$   $ppp$   $p > ppp$

$bP^{(b\sharp)}$   $bP^{(b\sharp)}$   $bP^{(d\sharp)}$

ORD.

S.T.

(V)

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

$\sharp$   $\sharp$   $\sharp$   $\sharp$   $\sharp$   $\sharp$   $\sharp$   $\sharp$   $\sharp$   $\sharp$   $\sharp$   $\sharp$   $\sharp$

$6:5$   $4:5$   $4:3$

$ppp$   $p$   $ppp$   $p > ppp$   $p$

$bP^{(b\sharp)}$   $bP^{(d\sharp)}$   $bP^{(b\sharp)}$   $bP^{(d\sharp)}$   $bP^{(b\sharp)}$

93

93

3/8 6/8 2/4

M.S.T.

M.S.P

M.S.T.

S.P.

S.T.

Va. 1

Va. 2

(V)

$\frac{1}{1}$   $\frac{4}{5}$   $\frac{1}{1}$   $\frac{4}{5}$   $\frac{1}{1}$

$\sharp$   $\sharp$   $\sharp$   $\sharp$   $\sharp$

$4:5$

$p$   $ppp$   $p > ppp$

$bP^{(b\sharp)}$   $bP^{(b\sharp)}$   $bP^{(d\sharp)}$

M.S.T.

S.P.

S.T.

ORD.

(ORD.)

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

$\sharp$   $\sharp$   $\sharp$   $\sharp$   $\sharp$   $\sharp$   $\sharp$   $\sharp$

$p$   $ppp$   $p$   $mp$   $ppp < p$   $ppp$   $mf$   $p$

$bP^{(d\sharp)}$   $bP^{(b\sharp)}$   $bP^{(b\sharp)}$   $bP^{(b\sharp)}$   $bP^{(b\sharp)}$   $bP^{(d\sharp)}$   $bP^{(b\sharp)}$   $bP^{(b\sharp)}$

[illegible]

The musical score is divided into three time signature sections: 3/4, 6/8, and 9/8. Each section contains staves for two violas, Va. 1 and Va. 2. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Performance instructions like 'ORD.', 'M.S.P.', and 'S.P.' are placed above the staves. The 3/4 section starts with a key signature of one flat and a tempo marking of 7. The 6/8 section has a tempo marking of 1. The 9/8 section has a tempo marking of 1. The score is a complex piece of music with many notes and rests, and it includes a variety of musical symbols and markings.



111

2/4 5/8 3/8

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

(M) V (M) V (V) (V)

Va. 1

$p$   $ppp < p$   $ppp$   $p$   $ppp < p$

4:5

3:2 6:5

Va. 2

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

V (M) V (M) V

$ppp$   $p$   $ppp$   $p$

3:2 6:5

4:5

116

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

[H] The Long Dune (ii)

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

Va. 1

$f$   $p$   $f$   $mf$   $ff$

4:5

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

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

Va. 2

$fff$   $f$   $p$   $f$   $mf$   $ff$   $p$

6:5

121

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

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

Va. 1

$p$   $fff$

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

V 7/8 1/1 0 1

$p$   $mf > p$   $ppp$

7

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

V 1/8 0 1/8 1/4 1/8 7

Va. 2

$fff$   $f < fff$

S.T.

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

$mf$   $p$   $ppp$   $p$

4:5

ORD. ----->

V 0 1

$p$

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

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

Va. 1

Va. 2

126

2/4 3/8 2/4

M.S.T.

Va. 1

Va. 2

130

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Fresh Meadows, NY  
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