

*Invisible Cities (ii):*

# ARMILLA

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

*for Elizabeth Weisser and John Pickford Richards*

♩ = 36

Joséphine Wolf Oberholtzer (1984)

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

Violin 1

Violin 2

ORD. ..... S.T.

D.P.

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

Va. 1

Va. 2

S.T.

M.S.T.

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

Va. 1

Va. 2

ORD. ..... S.T.

11

38

24

58

S.T.

M.S.T.

Va. 1

58-34-78-11

4:3

ppp

p

ppp

7

58-34-78-11

5:4

f

p

ppp

Va. 2

7

11-01-18

3:2

f

p

ppp

12-58-34

ppp

78-11-01-18-01-18

6:5

ppp

15

24

58

ORD.

S.T.

Va. 1

78-11-01-18-01-18

4:3

p

ppp

p

ppp

Va. 2

14-18

38-14

p

ppp

7

01-18

p

18

68

24

ORD.

S.T.

Va. 1

7

01-18

14-38-12

4:5

p

ppp

p

58-34-78-11-01-18

5:4

ppp

p

Va. 2

14-38-12

58-34-78

4:5

ppp

p

11-01-18

f

p

(25)

(29)

3

33

3

2

5

ORD.

M.S.P

S.P.

M.S.P

Va. 1

Va. 2

3

2

5

S.P.

S.T.

ORD.

S.T.

1

1

2

5

6:5

ppp

ppp

37

8

2

3

ORD.

S.T.

ORD.

Va. 1

Va. 2

1

1

2

5

4:5

p

ppp

p

ppp

p

mf

♩ = 36

41

8

3

8

M.S.T.

S.T.

(S.T.)

M.S.P

Va. 1

Va. 2

M.S.T.

S.P.

S.T.

D.P.

1

1

2

5

4:5

p

ppp

p

ppp

p

ppp

ppp

ppp



The musical score is for two violas, Va. 1 and Va. 2. It is divided into three measures with time signatures 6/8, 3/4, and 2/4. The first measure is in 6/8 time, the second in 3/4, and the third in 2/4. The score includes various musical notations such as notes, rests, dynamics (f, p, ppp), and articulation marks.

**Va. 1:**

- Measure 1 (6/8):** Starts with a whole rest. Then a half note G4 (fingering 1), followed by a quarter note A4 (fingering 1), and a quarter note B4 (fingering 1). A slur covers the last two notes, with a 4:5 ratio indicated below. Dynamics: *f* (at start), *p* (at end of slur).
- Measure 2 (3/4):** Starts with a half note G4 (fingering 1), followed by a quarter note A4 (fingering 1), and a quarter note B4 (fingering 1). Dynamics: *ppp* (at start), *p* (at end).
- Measure 3 (2/4):** Starts with a half note G4 (fingering 1), followed by a quarter note A4 (fingering 1), and a quarter note B4 (fingering 1). Dynamics: *ppp* (at start), *p* (at end).

**Va. 2:**

- Measure 1 (6/8):** Starts with a whole rest. Then a half note G4 (fingering 1), followed by a quarter note A4 (fingering 1), and a quarter note B4 (fingering 1). A slur covers the last two notes, with a 4:3 ratio indicated below. Dynamics: *f* (at start), *p* (at end of slur).
- Measure 2 (3/4):** Starts with a half note G4 (fingering 1), followed by a quarter note A4 (fingering 1), and a quarter note B4 (fingering 1). Dynamics: *p* (at start), *ppp* (at end).
- Measure 3 (2/4):** Starts with a half note G4 (fingering 1), followed by a quarter note A4 (fingering 1), and a quarter note B4 (fingering 1). Dynamics: *p* (at start), *ppp* (at end).

59

**3**  
**8**

( D.P. )

**6**  
**8**

**3**  
**4**

Va. 1

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

$p$   $mf$   $p$

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

Va. 2

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

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

3:2

(62)

Va. 1

Va. 2

M.S.T.

M.S.T.) ORD.

ppp

f

ff

p

mf

p > ppp

f

p

ff

ff

p

9:8

66

24

58

68

( D.P. )

Va. 1

V

18

01

18

14

18

78

11

01

*f*

*p* < *ff*

*p*

*p*

*ff*

Va. 2

01

18

01

18

18

14

78

11

01

*mf*

*p*

*ppp*

*p*

*ff*

69

34

38

Va. 1

01

18

14

18

*f*

*p* < *f*

Va. 2

01

18

14

38

12

58

34

78

11

01

*f*

*p*

*f*

*mf*

*ff*

72

24

58

58

E Selidor (ii)

Va. 1

12

58

34

78

11

01

18

01

18

14

18

38

*mf*

*ff* > *p*

*fff*

Va. 2

18

01

18

14

18

38

14

38

12

58

34

*p*

*fff*

*f*

7

The image displays a musical score for two violas, labeled Va. 1 and Va. 2. The score is written on two staves for each part, with a grand staff bracket on the left. The top staff of each part contains a complex rhythmic pattern, likely a tremolo or a series of rapid notes, with various time signatures and dynamic markings. The bottom staff of each part contains a more traditional melodic line with notes, rests, and dynamic markings. The score is divided into several measures, with some measures containing multiple systems of notation. The dynamics range from *ppp* (pianississimo) to *p* (piano). The notation includes various symbols for articulation, such as slurs and accents, and some measures contain a 3:2 ratio, possibly indicating a tempo or a specific rhythmic relationship. The overall style is that of a modern or contemporary musical score, with a focus on complex rhythmic and dynamic structures.

**79**

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

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

V V (V) V V

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

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

p ppp p ppp p 3:2 ppp < p ppp

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

V (V) V V

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

1 1 1 1 1 1 1 1 1 1 1 1 1 1

p ppp p ppp p ppp p

$\text{♩} = 108$

83

The Isle Of the Ear

Va. 1

Va. 2



86

3/8 6/8 2/4

S.T.

Va. 1

*mp*

M.S.P. S.T.

V

Va. 2

*mf*

[illegible]

93

5

6

S.T. M.S.T.

Va. 1

(V) 1 1 2 1 (V) 1 4 1 V 1 4 1

5 5 5 5 5 5 5 5

3:2 4:5

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

ORD.

Va. 2

1 1 2 1

5 5 5 5

*p* *ppp* *p*

S.T.

V 1 2 1 1 3

1 5 5 5 5

*p* *ppp* *p* *mp*

S.P.

24

38

68

M.S.P

S.P.

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

V

V

V

45

35

45

35

45

35

mf

mp

mf

V

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

S.T.

45

35

45

35

45

35

mf

mp

Va. 1

Va. 2

♩ = 72

38

68

G

Selidor (iii)

ORD.

(ORD.)

S.P.

ORD.

(ORD.)

M.S.P

V

(V)

(V)

V

(V)

01

45

45

35

45

45

35

45

3:2

4:5

p

ppp < p

ppp

p

S.P.

ORD.

(ORD.)

M.S.P

ORD.

S.P.

V

(V)

V

V

(V)

45

35

45

01

11

45

45

35

4:5

6:5

p

ppp < p

ppp < p

ppp < p

Va. 1

Va. 2

34

68

58

M.S.P

(M.S.P)

ORD.

S.P.

ORD.

V

V

V

(V)

(V)

45

45

01

11

45

35

45

45

35

3:2

4:5

6:5

ppp

ppp

p > ppp

p

ORD.

S.P.

ORD.

(ORD.)

M.S.P

V

(V)

V

V

(V)

35

45

35

01

11

45

45

35

4:5

ppp

p

ppp < p

Va. 1

Va. 2

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

Va. 1

Va. 2

6:5

6:5

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

Va. 1

Va. 2

3:2

6:5

4:5

4:5

♩ = 36

**H** The Long Dune (ii)

S.P. ORD. (V) ORD. S.T.

Va. 1

Va. 2

6:5

6:5

118

121

125

6

3

2

Score for Violins 1 and 2, featuring a section change from *S.T.* to *M.S.T.* and a time signature change from 6/8 to 2/4.

**Violin 1 (Va. 1):**

- 6/8:** *mf* (half rest), *ppp* (quarter notes:  $\frac{1}{8}$ ,  $\frac{1}{4}$ ,  $\frac{3}{8}$ ,  $\frac{1}{2}$ ,  $\frac{5}{8}$ ,  $\frac{3}{4}$ ), *p* (quarter note:  $\frac{7}{8}$ ), *ppp* (quarter note:  $\frac{1}{1}$ ).
- M.S.T. (2/4):** *p* (half note:  $\frac{0}{1}$ ), *ppp* (half note:  $\frac{1}{8}$ ), *f* (half note:  $\frac{0}{1}$ ), *f* (half note:  $\frac{1}{8}$ ).

**Violin 2 (Va. 2):**

- 6/8:** *p* (quarter notes:  $\frac{1}{4}$ ,  $\frac{3}{8}$ ), *ppp* (quarter notes:  $\frac{1}{2}$ ,  $\frac{5}{8}$ ,  $\frac{3}{4}$ ).
- M.S.T. (2/4):** *mf* (quarter notes:  $\times$ ,  $\frac{1}{2}$ ), *mf* (quarter notes:  $\times$ ,  $\frac{1}{2}$ ), *mf* (quarter notes:  $\times$ ,  $\frac{1}{2}$ ).

Performance markings include *D.P.*, *Pizz.*, and *(Pizz.)*.

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