
Invisible Cities (ii):
ARMILLA

for
Viola duet

Composed by
JOSÉPHINE WOLF OBERHOLTZER

2015

PREFACE

1

Whether Armilla is like this because it is unfinished or because it has been demolished, whether the cause is some enchantment or only a whim, I do not know. The fact remains that it has no walls, no ceilings, no floors: it has nothing that makes it seem a city except the water pipes that rise vertically where the houses should be and spread out horizontally where the floors should be: a forest of pipes that end in taps, showers, spouts, overflows. Against the sky a lavabo's white stands out, or a bathtub, or some other porcelain, like late fruit still hanging from the boughs. You would think that the plumbers had finished their job and gone away before the bricklayers arrived; or else their hydraulic systems, indestructable, had survived a catastrophe, an earthquake, or the corrosion of termites.

Abandoned before or after it was inhabited, Armilla cannot be called deserted. At any hour, raising your eyes among the pipes, you are likely to glimpse a young woman, or many young women, slender, not tall of stature, luxuriating in the bathtubs or arching their backs under the showers suspended in the void, washing or drying or perfuming themselves, or combing their long hair at a mirror. In the sun, the threads of water fanning from the showers glisten, the jets of the taps, the spurts, the splashes, the sponges' suds.

I have come to this explanation: the streams of water channeled in the pipes of Armilla have remained in the possession of nymphs and naiads. Accustomed to traveling along underground veins, they found it easy to enter the new aquatic realm, to burst from multiple fountains, to find new mirrors, new games, new ways of enjoying the water. Their invasion may have driven out the human beings, or Armilla may have been built by humans as a votive offering to win the favor of the nymphs, offended at the misuse of the waters. In any case, now they seem content, these maidens: in the morning you hear them singing.

- Italo Calvino, *Invisible Cities*

2

The dunes ran inland, low and grassy, for half a mile or so, and then there were lagoons, thick with sedge and saltreeds, and beyond those, low hills lay yellow-brown and empty out of sight. Beautiful and desolate was Selidor. Nowhere on it was there any mark of man, his work or habitation. There were no beasts to be seen, and the reed-filled lakes bore no flocks of gulls or wild geese or any bird.

- Ursula Le Guin, *The Farthest Shore*

3 Bow contact points

The current position along the bow as it contacts the strings is indicated with fractions, where 0/1 indicates the frog, and 1/1 indicates the tip of the bow. Continuous bowing is shown by lines connecting bow contact fractions.

4 Dynamics

Dynamics are always in terms of effort, not effect. When bowing very quickly and with strong dynamic, the effect should be a traditional *forte*. Likewise, when bowing slowly and with a light dynamic, the effect should be a traditional *piano*. Slow bowing with strong dynamic should result in various colors of scratch, while fast bowing with light pressure should give various qualities of flautando (depending of course on where on the string the bow is contacting).

5 String contact points

- D.P.** Dietro ponticello: behind the bridge.
- M.S.P.** Molto sul ponticello
- S.P.** Sul ponticello
- Ord.** Ordinario
- S.T.** Sul tastò
- M.S.T.** Molto sul tastò

When bowing behind the bridge, the fingering staff switches to percussion clef. The behind-the-bridge string to bow on are given by the four spaces of the five-line-staff, with string *IV* being the lowest space and *I* the highest.

6 Other techniques

- Across-the-string tremoli** Indicated by traditional tremolo hashes on the bow tablature's rhythm staff
- Along-the-string tremoli** Indicated by zigzag bow tablature glissandi.
- Thrown bow** Indicated by dashed bow tablature glissandi
- Pizzicati** Indicated with a cross notehead in the tablature staff.
- Accents** Accents in the bow tablature staff indicate a sudden staccato increase in bow pressure.

Tremoli, both across- and along-the-string, should be very tight. When the two techniques appear simultaneously, the resulting motion is tightly circular bowing.

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

Va. 2

M.S.T.

ORD.

S.T.

15

24

58

ORD.

S.T.

Va. 1

Va. 2

S.T.

ORD.

18

68

24

ORD.

S.T.

Va. 1

Va. 2

S.T.

M.S.T.

2

Va. 2

Va. 2

$\text{♩} = 36$

Va. 2

45

3
4

D.P.

Va. 1

Va. 2

48

5
8

3
8

2
4

(D.P.)

Va. 1

Va. 2

52

3
8

5
8

Va. 1

Va. 2

The musical score for two violas (Va. 1 and Va. 2) is presented in three time signatures: 8/8, 3/4, and 2/4. The score includes dynamic markings (f, p, ppp) and articulation (accents, slurs).

Va. 1:

- 8/8:** Starts with a half note (0/1), followed by a quarter note (1/8), and a half note (1/4). A slur covers the first two notes, with a 4:5 ratio indicated below. Dynamics: *f* (first note), *p* (second note).
- 3/4:** Starts with a half note (1/8), followed by a quarter note (3/8), and a half note (1/4). Dynamics: *ppp* (first note), *p* (second note), *ppp* (third note).
- 2/4:** A single half note (1/4).

Va. 2:

- 8/8:** Starts with a half note (1/4), followed by a quarter note (3/8), and a half note (1/2). A slur covers the first two notes, with a 4:3 ratio indicated below. Dynamics: *f* (first note), *p* (second note).
- 3/4:** Starts with a half note (3/4), followed by a quarter note (7/8), and a half note (1/1). Dynamics: *p* (first note), *ppp* (second note), *p* (third note).
- 2/4:** Starts with a half note (0/1), followed by a quarter note (1/8), and a half note (0/1). Dynamics: *ppp* (first note), *p* (second note), *ppp* (third note).

59

3
8

(D.P.)

6
8

3
4

Va. 1

V

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

4:5

p *mf* *p*

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

Va. 2

V

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

3:2

p *mf* *p* *ppp*

The image displays a musical score for two violas, labeled Va. 1 and Va. 2. The score is written on a grand staff with two staves per part. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into two systems, each with four measures.

System 1:

- Measure 1:** Va. 1 has a half note G4 (fingering 0) and a half note A4 (fingering 1). Va. 2 has a half note G4 (fingering 0) and a half note A4 (fingering 1). Dynamics: *ppp*.
- Measure 2:** Va. 1 has a half note B4 (fingering 0) and a half note C5 (fingering 1). Va. 2 has a half note B4 (fingering 0) and a half note C5 (fingering 1). Dynamics: *f*.
- Measure 3:** Va. 1 has a half note D5 (fingering 1/4) and a half note E5 (fingering 1/4). Va. 2 has a half note D5 (fingering 1/4) and a half note E5 (fingering 1/4). Dynamics: *ff*.
- Measure 4:** Va. 1 has a half note F5 (fingering 3/8) and a half note G5 (fingering 1/2). Va. 2 has a half note F5 (fingering 3/8) and a half note G5 (fingering 1/2). Dynamics: *p*.

System 2:

- Measure 1:** Va. 1 has a half note A5 (fingering 5/8) and a half note B5 (fingering 3/4). Va. 2 has a half note A5 (fingering 5/8) and a half note B5 (fingering 3/4). Dynamics: *mf*.
- Measure 2:** Va. 1 has a half note C6 (fingering 7/8) and a half note D6 (fingering 1). Va. 2 has a half note C6 (fingering 7/8) and a half note D6 (fingering 1). Dynamics: *p*.
- Measure 3:** Va. 1 has a half note E6 (fingering 1) and a half note F6 (fingering 0). Va. 2 has a half note E6 (fingering 1) and a half note F6 (fingering 0). Dynamics: *ppp*.
- Measure 4:** Va. 1 has a half note G6 (fingering 0) and a half note A6 (fingering 0). Va. 2 has a half note G6 (fingering 0) and a half note A6 (fingering 0). Dynamics: *ppp*.

Performance instructions and markings include:

- Articulation:** Staccato marks (V) above notes in measures 1, 2, and 4 of both systems.
- Tempo/Style:** *(D.P.)* (Dolce/Pedante) in measure 3 of System 1.
- Performance Markings:** *M.S.T.* (Messa di Sopra) in measure 2 of System 2, and *ORD.* (Ordinary) in measure 4 of System 2.
- Dynamic Markings:** *ppp* (pianississimo), *f* (forte), *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte).
- Time Signature:** 3/4.
- Key Signature:** One flat (B-flat).

66

24

58

68

(D.P.)

Va. 1

V

18

01

18

14

18

18

78

111

01

ff

p < ff

p

p

ff

Va. 2

ORD.

V

01

18

01

18

18

14

78

111

01

mf

p

ppp

p

ff

69

34

38

Va. 1

ORD.

01

18

14

03

f

p < f

Va. 2

ORD.

01

18

14

38

12

58

34

78

111

01

f

p

f

mf

ff >

72

24

58

58

E Selidor (ii)

Va. 1

S.T.

V

V

V

V

12

58

34

78

111

01

18

01

18

01

18

12

18

38

18

mf

ff > p

fff

Va. 2

M.S.T.

V

V

V

12

01

18

14

18

38

14

38

12

58

34

p

fff

f

7

38

8

ORD.

S.P.

ORD.

(V)

(V)

4/5

4/5

3/5

4/5

4/5

3:2

ppp

p

ppp

4:5

85

5

ORD.

M.S.P

M.S.P

(V)

(V)

4/5

4/5

3/5

7

4/5

3/5

ppp

ppp

ORD.

M.S.P

ORD.

S.P.

ORD.

(V)

(V)

(V)

4/5

4/5

3/5

4/5

4/5

4/5

3/5

p

ppp

p

ppp

p

ppp

p

4:5

Va. 1

Va. 2

34

8

ORD.

S.P.

ORD.

(V)

(V)

4/5

4/5

3/5

4/5

4/5

3:2

p

ppp

p

ppp

3:2

24

8

ORD.

M.S.P

ORD.

(V)

(V)

4/5

4/5

3/5

4/5

4/5

3/5

3/5

ppp

ppp

34

8

S.P.

ORD.

(V)

(V)

4/5

3/5

3/5

3/5

3/5

3/5

p

ppp

3:2

24

8

ORD.

M.S.P

ORD.

(V)

(V)

4/5

4/5

3/5

4/5

4/5

3/5

4/5

4/5

p

ppp

p

Va. 1

Va. 2

♩ = 108

8

8

ORD.

M.S.P

ORD.

(V)

(V)

3/5

4/5

0

1

4/5

3/5

7

p

ppp

mf

8

8

ORD.

S.P.

S.T.

ORD.

(V)

(V)

(V)

3/5

4/5

3/5

4/5

3/5

4/5

ppp

p

mp

Va. 1

Va. 2

86

3

6

2

4

S.T.

Va. 1

mp

M.S.P. → S.T.

V

V

Va. 2

mf

90

8

6

ORD.

Va. 1

Va. 2

M.S.T.

ORD.

The image shows a musical score for two violas (Va. 1 and Va. 2) and two string sections (ORD. and M.S.T.). The score is divided into three measures. Va. 1 and Va. 2 play a series of notes with various accidentals and dynamics. The string sections play a continuous pattern of notes with various accidentals and dynamics. The score is written in a complex, non-standard notation with many accidentals and dynamics.

93

8

S.T. M.S.T.

Va. 1

(V) 1 1 2 1 (V) 1 4 5 V 1 4 5 1

3:2 4:5

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

ORD.

Va. 2

1 2 1 1 1 1

p *ppp* *p*

S.T. S.P.

V 1 2 1 1 3 5

p *ppp* *p* *mp*

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

35

35

45

45

mf

mp

mp

♩ = 72

38

G

Selidor (iii)

38

ORD.

(ORD.) S.P.

ORD.

(ORD.) M.S.P

V

(V)

(V)

V

01

45

45

35

45

45

35

p

ppp < p

ppp

p

S.P.

ORD.

(ORD.)

M.S.P

ORD.

S.P.

V

(V)

V

(V)

45

35

45

01

11

45

45

35

p

ppp < p

ppp < p

ppp < p

4:5

4:5

6:5

4:5

34

68

58

M.S.P

(M.S.P)

ORD.

S.P.

ORD.

V

V

V

(V)

(V)

45

45

01

11

45

45

35

ppp

ppp

p > ppp

p

ORD.

S.P.

ORD.

(ORD.)

M.S.P

V

(V)

V

(V)

35

45

35

01

11

45

45

35

ppp

p

ppp < p

3:2

4:5

6:5

4:5

3
4

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

Va. 1

Va. 2

6:5

6:5

3
8

2
4

5
8

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

Va. 1

Va. 2

3:2

6:5

4:5

4:5

♩ = 36

3
8

5
8

H The Long Dune (ii)

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

Va. 1

Va. 2

M.S.T.

6:5

6:5

6

8

5

8

ORD.

S.T.

Va. 1

11

- 1/4

3/8

1/2

5/8

3/4

7/8

1

0

1/8

0

1

p

f

mf

ff

p

Va. 2

11

- 1/2

5/8

3/4

7/8

1

0

1/8

0

1

f

mf

ff

p

ORD.

S.T.

M.S.T.

3

8

5

8

3

8

ORD.

S.T.

Va. 1

11

-

7

0

1

1/8

1/4

3/8

1/2

5/8

p

mf

p

ppp

Va. 2

11

- 1/8

1/4

7

1/8

1/4

3/8

1/2

5/8

7

0

1

fff

f

mf

p

ppp

p

M.S.T.

S.T.

ORD.

2

4

6

8

2

4

M.S.T.

S.T.

M.S.T.

Va. 1

11

- 3/4

7/8

7

1

0

1

1/8

1/4

3/8

f

p

ff

p

Va. 2

11

- 1/8

1/4

3/8

1/2

5/8

3/4

7/8

1

0

1

mf

p

ppp

f

p

ff

6

3

2

Score for Violins 1 and 2 (Va. 1 and Va. 2) across measures 128 to 132.

Measure 128: Va. 1 starts with a half rest, then a quarter note G4 (marked *mf*). Va. 2 starts with a half rest, then a quarter note G4.

Measure 129: Va. 1 has a half note G4 (marked *ppp*). Va. 2 has a half note G4 (marked *p*). Above Va. 1, a sequence of notes is indicated: 1/8, 1/4, 3/8, 1/2, 5/8, 3/4, 7/8, 1. Above Va. 2, a sequence of notes is indicated: 1/4, 3/8, 1/2, 5/8, 3/4, 7/8, 1.

Measure 130: Va. 1 has a half note G4 (marked *ppp*). Va. 2 has a half note G4 (marked *ppp*). Above Va. 1, a sequence of notes is indicated: 1/8, 1/4, 3/8, 1/2, 5/8, 3/4, 7/8, 1.

Measure 131: Va. 1 has a half note G4 (marked *p*). Va. 2 has a half note G4 (marked *mf*). Above Va. 1, a sequence of notes is indicated: 1/8, 1/4, 3/8, 1/2, 5/8, 3/4, 7/8, 1.

Measure 132: Va. 1 has a half note G4 (marked *ppp*). Va. 2 has a half note G4 (marked *mf*). Above Va. 1, a sequence of notes is indicated: 1/8, 1/4, 3/8, 1/2, 5/8, 3/4, 7/8, 1.

Tempo markings: *S.T.* (Slow Tempo) from measure 128 to 130, and *M.S.T.* (Moderato-Slow Tempo) from measure 131 to 132.

Performance markings: *D.P.* (Dolce/Pizzicato) for Va. 1 in measure 129, and *Pizz.* (Pizzicato) for Va. 2 in measure 131.

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

2015-01-03

Scores available from the composer at
www.josephine-wolf-oberholtzer.com

€45 / \$50