
Invisible Cities:
ERSILIA

for
Chamber Orchestra

Composed by
JOSÉPHINE WOLF OBERHOLTZER

2015

PREFACE

1

In Ersilia, to establish the relationships that sustain the city’s life, the inhabitants stretch strings from the corners of the houses, white or black or gray or black-and-white according to whether they mark a relationship of blood, of trade, authority, agency. When the strings become so numerous that you can no longer pass among them, the inhabitants leave: the houses are dismantled; only the strings and their supports remain.

From a mountainside, camping with their household goods, Ersilia’s refugees look at the labyrinth of taut strings and poles that rise in the plain. That is the city of Ersilia still, and they are nothing.

They rebuild Ersilia elsewhere. They weave a similar pattern of strings which they would like to be more complex and at the same time more regular than the other. Then they abandon it and take themselves and their houses still farther away.

Thus, when traveling in the territory of Ersilia, you come upon the ruins of abandoned cities, without the walls which do not last, without the bones of the dead which the wind rolls away: spiderwebs of intricate relationships seeking a form.

- Italo Calvino, *Invisible Cities*

2

”Are we still in the South Reach?”

”Reach? No. The islands –” The chief moved his slender black hand in an arc, no more than a quarter of the compass, north to east. ”The islands are there,” he said. ”All the islands.” Then showing all the evening sea before them, from north through west to south, he said, ”The sea.”

”What land are you from, lord?”

”No land. We are the Children of the Open Sea.”

Arren looked at his keen face. He looked about him at the great raft with its temple and its tall idols, each carved from a single tree, great god-figures mixed of dolphin, fish, man, and seabird; at the people busy at their work, weaving, carving, fishing, cooking on raised platforms, tending babies; at the other rafts, seventy at least, scattered out over the water in a great circle perhaps a mile across. It was a town: smoke rising in thin wisps from distant houses, the voices of children high on the wind. It was a town, and under its floors was the abyss.

- Ursula LeGuin, *The Farthest Shore*

3 Instrumentation

- Flute
- Bass clarinet
- Oboe
- Baritone saxophone
- Acoustic guitar
- Piano
- Percussion
 - bamboo wind chimes
 - four toms
 - five wood blocks
 - snare drum
 - marimba
 - crotales, two octaves
 - tam-tam
 - bass drum
- Violin
- Viola
- Cello
- Contrabass

4 Performance notes

Six players – flute, bass clarinet, oboe, violin, viola and cello – receive a shaker – caxixi, maraca or similar. Four players – guitar, piano, percussion and contrabass – receive a chromatic pitch pipe – a circular harmonic-like instrument generally used for tuning vocal groups.

The shakers should be placed on or suspended from their respective performer’s music stands, or wherever convenient.

The pitch-pipes should be played by inhaling or exhaling – as indicated through fully half of the circumference of the instrument, creating a rich cluster.

For all winds, a +-symbol indicates slap tonguing.

For guitar, the coda symbol indicates a percussive damping of the strings.

Piano plays with pedal to their discretion throughout the first four sections of the piece. The sound should be generally dry, although some pedal should be used when appropriate for phrasing and blending, especially on tremolo passages. The sustain pedal should remain fully depressed for the entirety of section D. Inside-piano glissandi are notated proportional to the lower interior portion of the instrument – from the lowest string up to the first cross-bar and should be played with the fingertip.

Percussion should use hard sticks on toms, woodblocks, snares and crotales, and softer mallets on marimba, bass drum and tam-tam (when ergonomic to do so).

All mordents and trills are a major 2nd, unless otherwise specified. All tremolos are unmeasured and should evoke an even, cloud-like texture.

(a botanical survey of the uninhabited northeastern isles)

Joséphine Wolf Oberholtzer (1984)


$\text{♩} = 96$

150

5

Invisible Cities (iii): Ersilia

pizz.



ppp 5:4

The musical notation shows a single staff with a treble clef and a key signature of one flat (B-flat). The first measure contains a quarter note on B-flat, marked with a 'pizz.' (pizzicato) instruction in a box above it. The second measure contains a quarter note on D, marked with a 'pizz.' instruction in a box above it. The third measure contains a quarter note on E, marked with a 'pizz.' instruction in a box above it. The fourth measure contains a quarter note on F, marked with a 'pizz.' instruction in a box above it. The piece concludes with a double bar line. The dynamic marking 'ppp' (pianissimo) is written below the first measure, and the time signature '5:4' is written below the fourth measure.

4

5

6

7

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

22

[illegible]

8

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

shaker

ppp

fp

mf

ppp

5:4

7:6

5:4

ppp

f

mf

fp

mf

pp

f

ppp

mf

mp

f

ppp

mf

mp

p

mf

fp

f

pp

4:3

f

mp

snare

fff

overpressure

fff

overpressure

fff

pizz.

ppp

overpressure

fff

pizz.

ppp

5:4

ppp

5:4

ppp

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

fff

fp

ppp

5:4

7:6

3:2

mp

mf

p

f

8va

toms

pizz.

overpressure

Invisible Cities (iii): Ersilia (2024-04-07) 11

12 (2024-04-07) Invisible Cities (iii): Ersilia

56

48

4

15

The image displays a page from a musical score, likely for a contemporary ensemble or orchestra. The score is organized into systems, each containing staves for different instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Bass cl. (Bass Clarinet), Bar. sax. (Baritone Saxophone), Pp. (Piano), Gt. (Guitar), Pp. (Piano), Pf. (Piano/Forte), Pp. (Piano), Perc. (Percussion), Vn. (Violin), Va. (Viola), Vc. (Violoncello), Pp. (Piano), and Cb. (Cello).

The score is divided into three measures, separated by vertical bar lines. The first measure contains various musical notations, including notes, rests, and dynamic markings such as *f* (forte), *mp* (mezzo-piano), *p* (piano), and *fff* (fortissimo). The second measure continues the musical development, with similar notation and dynamics. The third measure concludes the page, featuring a final set of notes and rests.

Key features of the score include:

- Fl. (Flute):** The first staff shows a melodic line starting with a *f* dynamic, followed by a *mp* section.
- Ob. (Oboe):** The second staff shows a melodic line starting with a *f* dynamic, followed by a *p* section.
- Bass cl. (Bass Clarinet):** The third staff shows a melodic line starting with a *f* dynamic, followed by a *mf* section.
- Bar. sax. (Baritone Saxophone):** The fourth staff shows a melodic line starting with a *f* dynamic, followed by a *mf* section.
- Pp. (Piano):** The fifth staff shows a melodic line starting with a *f* dynamic, followed by a *mf* section.
- Gt. (Guitar):** The sixth staff shows a melodic line starting with a *f* dynamic, followed by a *mf* section.
- Pf. (Piano/Forte):** The seventh staff shows a melodic line starting with a *f* dynamic, followed by a *mf* section.
- Pp. (Piano):** The eighth staff shows a melodic line starting with a *f* dynamic, followed by a *mf* section.
- Perc. (Percussion):** The ninth staff shows a melodic line starting with a *p* dynamic, followed by a *ppp* section.
- Vn. (Violin):** The tenth staff shows a melodic line starting with a *f* dynamic, followed by a *p* section.
- Va. (Viola):** The eleventh staff shows a melodic line starting with a *p* dynamic, followed by a *f* section.
- Vc. (Violoncello):** The twelfth staff shows a melodic line starting with a *f* dynamic, followed by a *p* section.
- Pp. (Piano):** The thirteenth staff shows a melodic line starting with a *f* dynamic, followed by a *mf* section.
- Cb. (Cello):** The fourteenth staff shows a melodic line starting with a *p* dynamic, followed by a *f* section.

The score is written in a standard musical notation, with notes, rests, and dynamic markings clearly visible. The page is numbered 10 in the bottom right corner.

The musical score for "The Great Wall" by John Williams is presented in a 5/8 to 4/4 time signature change. The score includes parts for Flute, Oboe, Bass Clarinet, Baritone Saxophone, Piano, Guitar, Percussion, Violin, Viola, and Cello. The percussion part includes specific instructions for blocks, windchimes, and marimba.

Flute: The flute part begins with a rest in the 5/8 time signature. In the 4/4 time signature, it plays a series of notes, including a triplet of eighth notes and a quarter note, with a *ppp* dynamic marking.

Oboe: The oboe part begins with a rest in the 5/8 time signature. In the 4/4 time signature, it plays a series of notes, including a quarter note and a half note, with a *ppp* dynamic marking.

Bass Clarinet: The bass clarinet part begins with a rest in the 5/8 time signature. In the 4/4 time signature, it plays a series of notes, including a quarter note and a half note, with a *p* dynamic marking.

Baritone Saxophone: The baritone saxophone part begins with a rest in the 5/8 time signature. In the 4/4 time signature, it plays a series of notes, including a quarter note and a half note, with a *ppp* dynamic marking.

Piano: The piano part begins with a rest in the 5/8 time signature. In the 4/4 time signature, it plays a series of notes, including a quarter note and a half note, with a *ppp* dynamic marking.

Guitar: The guitar part begins with a rest in the 5/8 time signature. In the 4/4 time signature, it plays a series of notes, including a quarter note and a half note, with a *p* dynamic marking.

Percussion: The percussion part includes specific instructions for blocks, windchimes, and marimba. The blocks part begins with a rest in the 5/8 time signature. In the 4/4 time signature, it plays a series of notes, including a quarter note and a half note, with a *p* dynamic marking. The windchimes part begins with a rest in the 5/8 time signature. In the 4/4 time signature, it plays a series of notes, including a quarter note and a half note, with a *pp* dynamic marking. The marimba part begins with a rest in the 5/8 time signature. In the 4/4 time signature, it plays a series of notes, including a quarter note and a half note, with a *f* dynamic marking.

Violin: The violin part begins with a rest in the 5/8 time signature. In the 4/4 time signature, it plays a series of notes, including a quarter note and a half note, with a *fp* dynamic marking.

Viola: The viola part begins with a rest in the 5/8 time signature. In the 4/4 time signature, it plays a series of notes, including a quarter note and a half note, with a *fp* dynamic marking.

Cello: The cello part begins with a rest in the 5/8 time signature. In the 4/4 time signature, it plays a series of notes, including a quarter note and a half note, with a *fp* dynamic marking.

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

musical score with staves and notation

4

7

5

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pp.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

This musical score is for 'The Firebird' by Igor Stravinsky, specifically the section from the 'The Firebird' suite. The score is written for a large orchestra and includes the following instruments:

- Fl. (Flute):** Features a melodic line with dynamic markings of *mp*, *f*, *mf*, and *p*. It includes a 5:4 ratio marking and a 6:4 ratio marking.
- Ob. (Oboe):** Features a melodic line with dynamic markings of *p* and *f*. It includes a 5:4 ratio marking.
- Bass cl. (Bass Clarinet):** Features a melodic line with dynamic markings of *mp*, *mf*, and *f*. It includes a 5:4 ratio marking and a 4:3 ratio marking.
- Bar. sax. (Baritone Saxophone):** Features a melodic line with dynamic markings of *f* and *mf*. It includes a 4:3 ratio marking.
- Gt. (Guitar):** Features a melodic line with dynamic markings of *mp*, *p*, *sf*, and *pp*. It includes a 5:4 ratio marking and a 4:3 ratio marking.
- Pf. (Piano):** Features a melodic line with dynamic markings of *pp*, *fp*, and *mf*. It includes a 5:4 ratio marking and a 4:3 ratio marking.
- Perc. (Percussion):** Features a melodic line with dynamic markings of *pp*, *f*, and *fp*. It includes a 5:4 ratio marking and a 4:3 ratio marking.
- Vn. (Violin):** Features a melodic line with dynamic markings of *mp*, *p*, and *fp*. It includes a 5:4 ratio marking and a 4:3 ratio marking.
- Va. (Viola):** Features a melodic line with dynamic markings of *fp*, *ff*, and *fp*. It includes a 5:4 ratio marking and a 4:3 ratio marking.
- Vc. (Cello):** Features a melodic line with dynamic markings of *fp*, *fp*, and *p*. It includes a 5:4 ratio marking and a 4:3 ratio marking.
- Cb. (Contrabass):** Features a melodic line with dynamic markings of *mf* and *fp*. It includes a 5:4 ratio marking and a 4:3 ratio marking.

The score is written in 2/4 time and includes various dynamic markings and ratio markings (5:4, 4:3, 6:4) indicating the tempo and dynamics of the music.

This musical score is for the piece "The Great Wall" by John Adams. It is a full orchestral score, likely for a symphony orchestra. The score is written for various instruments, including Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Guitar (Gt.), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into measures, with time signatures of 4/8 and 4/4. The music features a variety of dynamics, including *ppp* (pianississimo), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *fff* (fortississimo). There are also markings for *pp* (piano) and *ppp* (pianississimo). The score includes many musical notations, such as notes, rests, and accidentals. There are also some markings that are not standard musical notation, such as "L.V." and "blocks". The score is written in a clear, professional style, with a focus on the musical notation and the dynamics of the music.

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

musical score with staves and instruments

This musical score is for the piece "The Great Wall" by John Williams. It is a full orchestral score, likely for a film score. The score is written for a large ensemble of instruments, including woodwinds, brass, strings, and percussion. The notation is in standard musical notation, with various dynamics and articulations. The score is divided into measures, with some measures containing multiple staves for different instruments. The overall style is characteristic of John Williams' film scores, with a focus on dramatic and emotional expression. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ppp*, *ff*, *mp*). The score is written for a large ensemble of instruments, including woodwinds, brass, strings, and percussion. The notation is in standard musical notation, with various dynamics and articulations. The score is divided into measures, with some measures containing multiple staves for different instruments. The overall style is characteristic of John Williams' film scores, with a focus on dramatic and emotional expression.

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

musical score with staves and dynamics

27

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

musical score with staves and notation

This musical score is for the piece "The Great Wall" by John Williams. It is a full orchestral score, likely for a film score, featuring a variety of instruments. The score is written in 2/4 time and is in the key of D major (indicated by two sharps: F# and C#).

The instruments included are:

- Fl. (Flute)
- Ob. (Oboe)
- Bass cl. (Bass Clarinet)
- Bar. sax. (Baritone Saxophone)
- Gt. (Guitar)
- Pf. (Piano)
- Perc. (Percussion)
- Vn. (Violin)
- Va. (Viola)
- Vc. (Violoncello)
- Cb. (Cello)

The score is divided into measures, with a double bar line indicating a section change. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *ppp*, *f*, *mf*, *ff*). The percussion part includes specific notation for "toms" and "bass drum". The string parts (Violin, Viola, Violoncello, Cello) are written in a standard orchestral style, with the Cello part including a "pizz." (pizzicato) marking.

[illegible]

Invisible Cities (iii): Ersilia

32 (2024-04-07) Invisible Cities (iii):

Invisible Cities (iii): Ersilia (2024-04-07) 33

34

Invisible Cities (iii): Ersilia (2024-04-07) 35

36 (2024-04-07) Invisible Ci

Portland, OR
January 2015 - April 2015

2014-05-15

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

€80 / \$90