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Invisible Cities:  
ERSILIA

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*for*  
Chamber Orchestra

*Composed by*  
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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 a cloud-like texture.

*Invisible Cities (iii):*

ERSILIA

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

*for Ensemble Dal Niente*

Josiah Wolf Oberholtzer (1984)

♩ = 96

**4**  
**4** Komokome

**5**  
**8**

Flute

Oboe

Bass Clarinet

Baritone Saxophone

Pitch Pipes

Guitar

Pitch Pipes

Piano

Pitch Pipes

Percussion

Violin

Viola

Cello

Pitch Pipes

Contrabass

shaker

ppp

p

f

mf

f

fff

snare

8va

7:6

7

8

p

mf

fff

8

p

44

8
4  
8

The musical score is written for a 4/8 time signature and spans three measures. The notation includes various dynamics and articulations:

- Measure 1:**
  - Melodic line:  $6:5$  ratio, *p* dynamic.
  - Bass line: *ppp* dynamic.
  - Piano: *ppp* and *fp* dynamics.
  - String section: *f* dynamic, *8va<sub>1</sub>* marking.
  - Percussion: *p* and *f* dynamics, labeled *blocks*.
- Measure 2:**
  - Melodic line: *p* dynamic.
  - Bass line: *ppp* dynamic.
  - Piano: *f* dynamic.
  - String section: *f* dynamic, *8va<sub>1</sub>* marking.
  - Percussion: *p* and *f* dynamics, labeled *toms*.
- Measure 3:**
  - Melodic line: *ppp* dynamic.
  - Bass line: *fff* dynamic.
  - Piano: *sfz* and *fp* dynamics.
  - String section: *fp* dynamic, *8va<sub>1</sub>* marking.
  - Percussion: *fff* dynamic, labeled *snare*.
  - Pizzicato section: *ppp* dynamic, labeled *pizz.*

This musical score is for the film 'The Great Wall' by John Williams. It shows measures 4, 8, and 7 of a piece. The score is written for a large orchestra, 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 time signature is 4/4. The key signature is one sharp (F#). The score features a variety of musical notations, including dynamics (mf, f, fp, ppp, fff), articulation (accents, staccato), and complex rhythms (5:4 and 3:2 ratios). The Flute part begins with a tremolo in measure 4. The Baritone Saxophone part has a complex rhythmic pattern in measures 8 and 7. The Guitar part features a series of chords and a melodic line. The Piano part has a complex rhythmic pattern in measures 8 and 7. The Percussion part has a complex rhythmic pattern in measures 8 and 7. The Violin part has a complex rhythmic pattern in measures 8 and 7. The Viola part has a complex rhythmic pattern in measures 8 and 7. The Violoncello and Contrabass parts have a complex rhythmic pattern in measures 8 and 7.

[illegible]

4/4

4/8

5/8

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

ppp

5:4

f

p

ppp

mp

p

mf

p

fp

fff

snare

fff

shaker

ppp

5:4

shaker

ppp

5:4

shaker

ppp

pizz.

ppp

5:4



6/8 7/8 4/4

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

*fp*

*fff*

*ppp*

*pizz.*

7:6

*ppp*

5/8

Fl. *ppp* *f* *f* *p* *fp* *f* *mf* *fp* *f* *ppp*<sup>3:2</sup>

Ob. *f* *Flz.* *p* *f* *f* *7:6* *mp* *ppp*<sup>3:2</sup>

Bass cl. *f* *Flz.* *mf* *f* *f* *p*

Bar. sax. *f* *5:4* *mf* *f* *fff* *mf* *f* *mf*

Gt. *mf* *f* *mf* *f* *p*

Pf. *f* *5:4* *mf* *f* *5:4* *mf* *f* *5:4* *mf* *mf* *f* *7:6* *mf*

Perc. *fp* *7:6* *f* *fp* *toms* *ppp* *3:2* *f* *p* *4:3* *f* *fp* *f*

Vn. *p* *f* *f* *5:4* *p*

Va. *f* *3:2* *p* *p* *5:4* *shaker* *fp* *f* *5:4*

Vc. *p* *4:3* *f* *f* *p* *5:4* *p*

Cb. *f* *4:3* *p* *ppp* *pizz.* *p* *4:3* *f* *3:2*

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 instruments listed on the left 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), and Cb. (Contrabass). The score is written in 4/4 time and features a variety of musical notations, including dynamics (e.g., *ppp*, *f*, *fp*), articulation (e.g., *pizz.*), and performance instructions (e.g., *shaker*, *bass drum*). The score is divided into measures, with some measures containing complex rhythmic patterns and others being rests. The overall style is characteristic of John Williams' film score compositions, with a focus on dramatic and emotional expression.

[illegible]

[illegible]

This musical score is for the piece "The Great Wall" by John Adams. It is a full orchestral score, likely for a concert hall or opera house. The score is written for a large ensemble of instruments, including woodwinds, strings, and percussion. The notation is complex, featuring many dynamic markings (e.g., *fp*, *mf*, *ppp*, *f*, *fff*, *mp*, *p*, *mf*, *pp*, *f*, *mp*, *mf*, *fff*, *overpressure*, *pizz.*) and articulations (e.g., *shaker*, *snare*, *pizz.*). The score is divided into measures, with some measures containing multiple staves for different instruments. The overall style is contemporary and expressive, with a focus on dynamic contrast and rhythmic complexity.

48

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

4/4

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

shaker

ppp

7:6

shaker

ppp

shaker

ppp

f

mf

fp

7:6

3:2

f

mf

f

mp

f

5:4

fff

snare

fff

toms

fff

ppp

overpressure

shaker

ppp

overpressure

shaker

ppp

overpressure

shaker

ppp

shaker

fp

shaker

fp



The musical score for "The Great Wall" by John Adams is presented in three measures. The first two measures are in 4/8 time, and the third measure is in 4/4 time. The score is written for a full orchestra and vocal soloists. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 1 and 2 have a single note with a dynamic of *fp*. Measure 3 has a single note with a dynamic of *fp*.
- Ob. (Oboe):** Measures 1 and 2 have a single note with a dynamic of *fp*. Measure 3 has a single note with a dynamic of *fp*.
- Bass cl. (Bass Clarinet):** Measures 1 and 2 have a single note with a dynamic of *fp*. Measure 3 has a single note with a dynamic of *fp*.
- Bar. sax. (Baritone Saxophone):** Measures 1 and 2 have a single note with a dynamic of *mf*. Measure 3 has a single note with a dynamic of *mf*.
- Gt. (Guitar):** Measures 1 and 2 have a single note with a dynamic of *f*. Measure 3 has a single note with a dynamic of *fp*.
- Pf. (Piano):** Measures 1 and 2 have a single note with a dynamic of *f*. Measure 3 has a single note with a dynamic of *f*.
- Perc. (Percussion):** Measures 1 and 2 have a single note with a dynamic of *ppp*. Measure 3 has a single note with a dynamic of *fff*.
- Vn. (Violin):** Measures 1 and 2 have a single note with a dynamic of *ppp*. Measure 3 has a single note with a dynamic of *fff*.
- Va. (Viola):** Measures 1 and 2 have a single note with a dynamic of *ppp*. Measure 3 has a single note with a dynamic of *fff*.
- Vc. (Violoncello):** Measures 1 and 2 have a single note with a dynamic of *ppp*. Measure 3 has a single note with a dynamic of *fff*.
- Cb. (Contrabass):** Measures 1 and 2 have a single note with a dynamic of *ppp*. Measure 3 has a single note with a dynamic of *fff*.

The score includes various musical notations such as notes, rests, dynamics (*ppp*, *f*, *mf*, *ff*, *fff*), and performance instructions like "blocks" and "overpressure".

[illegible]

[illegible]

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

*p*

*ppp*

*shaker*

*fp*

*8va<sub>1</sub>*

*mf*

*mp*

*p*

*mf*

*pizz.*

*5:4*

*7:6*

*3:2*

*5:4*

*5:4*

*5:4*

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

*fp*

*ppp*

*f*

*sfz*

*fff*

*pp*

*f*

*overpressure*

*p*

*3:2*

*snare*

*8va<sub>1</sub>*

[illegible]

Gt.

♩ = 96

$\frac{4}{8}$  A [i]

$\frac{4}{4}$

$\frac{7}{8}$

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.



8 B Sort

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

exhale

inhale

inhale

blocks

ppp

p

f

mf

ppp

fp

ppp

f

3:2

8va1

f

mf

f

4:3

p

f

mp

fp

mp

mp

ppp

p

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

4/8

4/4

ppp

5:4

ppp

ppp

f

ppp

fp

pp

5:4

8va

p

f

f

3:2

fp

8va

fp

fp

windchimes

blocks

3:2

pp

p

marimba

f

mf

p

fp

p

fp

s

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

The musical score for page 81 of 'Invisible Cities (iii): Ersilia' is written for a chamber ensemble. The instruments are 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 in 3/2 time and consists of three measures. The Flute, Oboe, and Bass Clarinet parts are mostly rests, with the Bass Clarinet having a triplet of eighth notes in the third measure. The Baritone Saxophone part has a triplet of eighth notes in the third measure, marked with a 7:6 ratio. The Guitar part has a complex rhythmic pattern with triplets and 7:6 ratios, marked with dynamics from *mp* to *pp*. The Piano part has a complex rhythmic pattern with triplets and 7:6 ratios, marked with dynamics from *mf* to *f*. The Percussion part has a complex rhythmic pattern with triplets and 7:6 ratios, marked with dynamics from *f* to *pp*. The Violin, Viola, Violoncello, and Contrabass parts have complex rhythmic patterns with triplets and 7:6 ratios, marked with dynamics from *mf* to *ff*. The score is divided into three measures, with the third measure containing a 16-measure rest for the Percussion part.

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

inhale

fp

f

mf

5:4

L.V

p

ppp

fz

crotales

ppp

155

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

*mp*

*5:4*

*mp*

*f*

*mf*

*p*

*6:4*

*p*

*5:4*

*mp*

*mf*

*f*

*f*

*f*

*pp*

windchimes

marimba

*f*

*3:2*

*fp*

*crotales*

*fp*

*3:2*

*mp*

*fp*

*ff*

*fp*

*fp*

*3:2*

*p*

*mf*

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

5:4

6:4

3:2

7:6

7:6

3:2

inhale

exhale

L.V

8va

blocks

marimba

3:2

mf

ppp

mp

f

fp

pp

p

ff

ppp

3:2

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

*ppp*

*ppp*

*ppp*

*ppp*

*mp*

*ppp*

*mf*

*p*

*p*

*f*

*fff*

*ppp*

*ffz*

*mp*

*p*

*ffz*

*pp*

*mf*

*3:2*

*mf*

*fp*

*p*

*f*

*7:6*

*mf*

*f*

*5:4*

*mf*

*f*

*7:6*

*mf*

*blocks*

*3:2*

*fp*

*f*

*p*

*fp*

*mf*

*p*

*p*

*fp*

*p*



4/4

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

4:3

7:6

3:2

5:4

8:6

6:5

7:6

windchimes

blocks

overpressure

overpressure

overpressure

mf

mp

ppp

f

ff

fff

p

pp

ppp

8va1

[illegible]

[illegible]

This musical score is for the piece "The Great Wall" by John Williams. It is a full orchestral score, likely for a film soundtrack. The score is written for a large ensemble of instruments, including woodwinds, 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' orchestral music, with a focus on melody and harmony. The score is written in a major key, and the tempo is marked as "Allegretto". The score is for a full orchestra, including woodwinds, 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' orchestral music, with a focus on melody and harmony. The score is written in a major key, and the tempo is marked as "Allegretto".

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

7:6 *mf*

8:6 *mp*

*mp*

*ppp*

*p* 3:2 *mf*

*f* 5:4 *mf* *fp* *f*

*pp* *mf* *ppp sfz* *mp* *p sfz* *pp* *ppp*

8va<sub>1</sub> *fp* *f* *mf* *f* *fp* *mp*

7:6 *f* *mf*

5:4 *f* *mf*

5:4 *f* *mf*

3:2 *f* *p* *pp* *f* *pp* *f* *p* 3:2

blocks marimba 3:2 blocks marimba blocks marimba

6:5 *p* *fp*

overpressure *fp* *fff* *mf* *mp*

overpressure *fp* *fff* *p*

*mf*

The image displays a page of a musical score, likely for a symphony orchestra and woodwinds. The score is organized into two systems of staves. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Percussion (Pp.), Guitar (Gt.), Piano (Pf.), Percussion (Pp.), and Percussion (Perc.). The second system includes parts for Violin (Vn.), Viola (Va.), Violoncello (Vc.), Percussion (Pp.), and Contrabass (Cb.).

The notation is primarily in treble and bass clefs. Dynamics such as *mp*, *p*, *mf*, *f*, *ppp*, and *fp* are used throughout. Performance instructions like "inhale" and "exhale" are present, along with articulation marks like accents and slurs. The time signature is 3/4.

[illegible]

[illegible]



39

♩ = 64

48 C [ii]

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 variety of instruments, including woodwinds, brass, strings, and percussion. The notation is in standard musical notation, with a key signature of one flat (B-flat) and a time signature of 4/4. The score is divided into measures, with a repeat sign at the end of the first system. The instruments listed on the left 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), and Cb. (Contrabass). The score includes various musical notations such as notes, rests, dynamics (e.g., *ppp*, *f*, *mf*, *ff*), and articulation marks. There are also some specific markings like "7:6" and "5:4" which might refer to specific techniques or effects. The score is presented in a clean, professional layout with a white background and black notation.

$\text{♩} = 80$

§ D Chemish

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for a full orchestra and vocal parts. The score is in 4/8 time and consists of 16 measures. The instruments and parts included are:

- Fl.** (Flute): Measures 1-4, 8-12, 16-20.
- Ob.** (Oboe): Measures 1-4, 8-12, 16-20.
- Bass cl.** (Bass Clarinet): Measures 1-4, 8-12, 16-20.
- Bar. sax.** (Baritone Saxophone): Measures 1-4, 8-12, 16-20.
- Gt.** (Guitar): Measures 1-4, 8-12, 16-20.
- Pf.** (Piano): Measures 1-4, 8-12, 16-20.
- Perc.** (Percussion): Measures 1-4, 8-12, 16-20.
- Vn.** (Violin): Measures 1-4, 8-12, 16-20.
- Va.** (Viola): Measures 1-4, 8-12, 16-20.
- Vc.** (Violoncello): Measures 1-4, 8-12, 16-20.
- Cb.** (Cello): Measures 1-4, 8-12, 16-20.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *fp*, *mf*, *p*, *mp*). It also features performance instructions like "shaker", "bass drum", "inside", and "tam". The score is divided into four systems, each containing four staves. The first system covers measures 1-4, the second system covers measures 5-8, the third system covers measures 9-12, and the fourth system covers measures 13-16. The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/8.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]



[illegible]

[illegible]

The musical score for "The Great Wall" by John Williams is presented in four systems, each with a 4/8 and 4/4 time signature. The instruments are arranged in a standard orchestral layout, with solo instruments (Fl., Ob., Bass cl., Bar. sax., Gt.) and a full orchestra (Pf., Perc., Vn., Va., Ve., Cb.).

**System 1 (4/8):** The Flute, Oboe, and Bass Clarinet parts begin with a *ppp* dynamic and a *shaker* effect. The Baritone Saxophone part features a *fp* dynamic and a *shaker* effect. The Guitar part starts with a *ppp* dynamic and a *sfz* dynamic. The Piano part is marked with a *ppp* dynamic. The Percussion part includes a *bass drum* effect. The Violin, Viola, and Violoncello parts are marked with a *fp* dynamic and a *shaker* effect. The Contrabass part is marked with a *fp* dynamic.

**System 2 (4/4):** The Flute, Oboe, and Bass Clarinet parts continue with a *fp* dynamic and a *shaker* effect. The Baritone Saxophone part features a *fp* dynamic and a *shaker* effect. The Guitar part starts with a *ppp* dynamic and a *sfz* dynamic. The Piano part is marked with a *ppp* dynamic. The Percussion part includes a *bass drum* effect. The Violin, Viola, and Violoncello parts are marked with a *fp* dynamic and a *shaker* effect. The Contrabass part is marked with a *fp* dynamic.

**System 3 (4/8):** The Flute, Oboe, and Bass Clarinet parts continue with a *fp* dynamic and a *shaker* effect. The Baritone Saxophone part features a *fp* dynamic and a *shaker* effect. The Guitar part starts with a *ppp* dynamic and a *sfz* dynamic. The Piano part is marked with a *ppp* dynamic. The Percussion part includes a *bass drum* effect. The Violin, Viola, and Violoncello parts are marked with a *fp* dynamic and a *shaker* effect. The Contrabass part is marked with a *fp* dynamic.

**System 4 (4/4):** The Flute, Oboe, and Bass Clarinet parts continue with a *fp* dynamic and a *shaker* effect. The Baritone Saxophone part features a *fp* dynamic and a *shaker* effect. The Guitar part starts with a *ppp* dynamic and a *sfz* dynamic. The Piano part is marked with a *ppp* dynamic. The Percussion part includes a *bass drum* effect. The Violin, Viola, and Violoncello parts are marked with a *fp* dynamic and a *shaker* effect. The Contrabass part is marked with a *fp* dynamic.



6  
8

4  
4

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

*shaker*

*fp*

*p*

*fp*

*7:6*

*p*

*L.V*

*ppp*

*mf*

*mf*

*snare*

*fff*

*fp*

*ppp*

5/8                      4/8                      4/4                      4/8

Fl. *pp* *fp* *fp* *shaker*

Ob. *shaker* *fp* *f* *shaker* *fp*

Bass cl. *shaker* *fp*

Bar. sax. *3:2* *p* *pp* *3:2* *p* *f*

Pp. *inhale* *ppp* *inhale* *fp* *ppp*

Gt. *p* *sfz* *ppp* *sfz* *L.V.* *p*

Pp. *inhale* *fp* *exhale*

Pf.

Pp. *inhale* *fp* *ppp* *exhale* *p*

Perc. *f* *bass drum*

Vn. *shaker* *fp* *ppp* *shaker* *fp*

Va. *shaker* *fp*

Vc. *shaker* *fp*

Pp. *exhale* *p* *inhale* *fp*

Cb.

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

*fp*

*p*

*inhale*

*snare*

*fff*

*f*

*ppp*

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*Scores available from the composer at*  
[www.josiahwolfoberholtzer.com](http://www.josiahwolfoberholtzer.com)

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