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Invisible Cities (iii):

# ERSILIA

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*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.

*Invisible Cities (iii):*

# ERSILIA

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

*for Ensemble Dal Niente*

Joséphine Wolf Oberholtzer (1984)

♩ = 96  
4/4 Komokome

Flute

Oboe

Bass Clarinet

Baritone Saxophone

Pitch Pipes

Guitar

Pitch Pipes

Piano

Pitch Pipes

Percussion

Violin

Viola

Cello

Pitch Pipes

Contrabass

3

3

4

(12)

$\frac{7}{8}$

$\frac{4}{8}$

The musical score is written for a percussion ensemble and includes parts for the following instruments:

- Fl.
- Ob.
- Bass cl.
- Bar. sax.
- Gt.
- Pf.
- Perc.
- Vn.
- Va.
- Vc.
- Cb.

The score is divided into three measures, each with a 4/8 time signature. The first measure is marked with a 7/8 time signature and a 5:4 ratio. The second measure is marked with a 5:4 ratio. The third measure is marked with a 5:4 ratio. The percussion part includes shaker, crotales, and snare. The piano part includes a 3:2 ratio. The guitar part includes a 5:4 ratio. The baritone saxophone part includes a 5:4 ratio. The flute part includes a 5:4 ratio. The oboe part includes a 5:4 ratio. The bass clarinet part includes a 5:4 ratio. The violin part includes a 5:4 ratio. The viola part includes a 5:4 ratio. The violoncello part includes a 5:4 ratio. The contrabass part includes a 5:4 ratio.





17

4  
8

5  
8

6  
8

**Fl.**  $f$   $p$

**Ob.**  $mp$   $p$

**Bass cl.**  $mf$   $p$

**Bar. sax.**

**Gt.**

**Pf.**  $f$   $p$   $8va$   $3:2$   $pp$   $mp$   $fff$

**Perc.**  $snare$   $fff$

**Vn.**  $shaker$   $5:4$   $ppp$   $fp$

**Va.**  $shaker$   $5:4$   $ppp$   $fp$

**Vc.**  $shaker$   $ppp$   $fp$

**Cb.**

*pizz.*



7:6  
*ppp*

This page of a musical score is for a large orchestra. It contains ten staves, each for a different instrument or section:

- Fl.** (Flute): Features complex rhythmic patterns with dynamic markings ranging from *ppp* to *f*.
- Ob.** (Oboe): Includes a *Flz.* (Flageolet) section and dynamic markings from *p* to *f*.
- Bass cl.** (Bass Clarinet): Features a *Flz.* section and dynamic markings from *mf* to *f*.
- Bar. sax.** (Baritone Saxophone): Includes a *Flz.* section and dynamic markings from *mf* to *fff*.
- Gt.** (Guitar): Features a *Flz.* section and dynamic markings from *p* to *f*.
- Pf.** (Piano): Includes a *Flz.* section and dynamic markings from *p* to *f*.
- Perc.** (Percussion): Features a *Flz.* section and dynamic markings from *ppp* to *f*.
- Vn.** (Violin): Includes a *Flz.* section and dynamic markings from *p* to *f*.
- Va.** (Viola): Includes a *Flz.* section and dynamic markings from *p* to *f*.
- Vc.** (Violoncello): Includes a *Flz.* section and dynamic markings from *p* to *f*.
- Cb.** (Contrabass): Includes a *Flz.* section and dynamic markings from *p* to *f*.

The score is written in a complex, multi-measure format, with various dynamic markings and articulations throughout.

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 the following instruments:

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

The score is divided into measures, with various musical notations including notes, rests, and dynamic markings (e.g., *ppp*, *fp*, *mp*, *mf*). The tempo is marked "Allegretto". The score is for a full orchestral ensemble, including woodwinds, brass, strings, and percussion.

4/4

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

7:6

7:6

7:6

5:4

ppp

f

mf

mp

shaker

crotales

4/4

Fl. *ppp* *ppp* *shaker*

Ob. *ppp* *shaker* 5:4

Bass cl.

Bar. sax. *f* *mf* *f* *mf* *fp*

Gt. *f* *sfz*

Pf. *f* *mf* *pp* *mp* *fp* *8va*

Perc. *snare* *fff*

Vn. *fp*

Va.

Vc.

Cb. *ppp*

37

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

shaker

snare

overpressure

pizz.

8va<sub>1</sub>

3:2

5:4

fp

mf

pp

f

fff

mp

p

ffz

overpressure

pizz.

ppp

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

*mf* *ppp* *fp* *ppp* *fp* *ppp*

*ppp* *7:6* *ppp* *5:4*

*ppp* *5:4* *ppp*

*ppp* *5:4*

*f* *fp* *f* *sfz* *f*

*pp* *4:3* *f* *mp* *mf* *p* *3:2* *mf* *f* *pp*

*fff* *fff* *fff* *fff*

*f* *fff* *f*

*ppp* *pizz.* *ppp* *overpressure* *fff*

*ppp* *pizz.* *3:2* *ppp* *overpressure* *fff*

*ppp* *5:4*



48

44

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 variety of instruments, including woodwinds, 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 some measures containing multiple staves for different instruments. The dynamics range from *ppp* (pianissimo) to *fff* (fortissimo). The score includes various musical notations such as notes, rests, and articulation marks. 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. (Contrabasso). The score is a complex arrangement of musical parts, with each instrument contributing to the overall sound of the piece. The notation is clear and professional, typical of a high-quality musical score. The score is a single page, showing a portion of the larger work. The instruments are listed on the left, and the corresponding musical staves are on the right. The score is a detailed and accurate representation of the musical composition.

3

8

4

8

Fl.

shaker

ppp

7:6

fp

Ob.

shaker

ppp

fp

Bass cl.

fp

Bar. sax.

7:6

f

mf

3:2

f

mf

mf

7:6

f

Gt.

fff

fff

f

Pf.

f

mf

f

Perc.

f

fp

ppp

f

p

f

fp

5:4

Vn.

fp

ppp

5:4

Va.

fp

ppp

5:4

Vc.

shaker

fp

ppp

f

p

Cb.

16

(2024-04-07)

Invisible Cities (iii): Ersilia

17

78

18

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

5:4

mf

p

7:6

fp

fp

8va

ppp

mf

lam

pizz.

5:4

ppp

pizz.

ppp

pizz.

5:4

ppp

Fl. *shaker* *ppp* *fp*

Ob. *shaker* *ppp* *fp* *ppp* 3:2

Bass cl. *shaker* *ppp* 7:6 *fp*

Bar. sax. *fp* *ppp*

Gt. *f* *sfz* *f* *f* *sfz*

Pf. *mp* *p* *mf* *f* *8va* *fp* *pp* *f* *fff* *fff* *fff*

Perc. *fff* *fp* *fff*

Vn. *pizz.* *ppp* 5:4 *overpressure* *fff*

Va. *ppp* *overpressure* *fff*

Vc. *overpressure* *fff*

Cb. *ppp* *p*

65

This musical score is for 'The Firebird' by Igor Stravinsky, specifically the section from measures 15 to 20. The score is written for a large orchestra and includes the following instruments and parts:

- Fl. (Flute):** Features complex rhythmic patterns with triplets and sixteenth notes, marked with dynamics like *f*, *p*, *mf*, and *mp*. It includes a *Flz.* (flageolet) section.
- Ob. (Oboe):** Similar to the flute, it has intricate rhythmic figures and dynamic markings, also including a *Flz.* section.
- Bass cl. (Bass Clarinet):** Plays a melodic line with dynamic markings ranging from *f* to *mp*.
- Bar. sax. (Baritone Saxophone):** Provides a rhythmic accompaniment with dynamic markings like *f*, *mf*, and *fp*.
- Gt. (Guitar):** Features arpeggiated chords and rhythmic patterns, marked with *mf*, *f*, and *sfz*.
- Pf. (Piano):** The piano part consists of two staves. The right hand plays chords and arpeggios, while the left hand plays a rhythmic pattern. Dynamics include *f*, *mf*, and *fff*.
- Perc. (Percussion):** Includes *crotales* (crotales) and *snare* drum, with dynamic markings like *f* and *fff*.
- Vn. (Violin):** Features a melodic line with dynamic markings like *p*, *fff*, and *f*. It includes an *overpressure* section.
- Va. (Viola):** Provides a supporting melodic line with dynamic markings like *fff*, *p*, and *f*. It also includes an *overpressure* section.
- Vc. (Violoncello):** Features a melodic line with dynamic markings like *f*, *fff*, and *p*. It includes an *overpressure* section.
- Cb. (Contrabass):** Provides a rhythmic accompaniment with dynamic markings like *f*, *p*, and *fp*.

The score is written in 2/4 time and includes various musical notations such as triplets, sixteenth notes, and dynamic markings. The overall mood is dramatic and intense, characteristic of Stravinsky's 'The Firebird'.



[illegible]

[illegible]

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

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

ppp

5:4

ppp

f

ppp

fp

pp

5:4

8va

p

f

f

fp

fp

f

fp

fp

fp

windchimes

blocks

3:2

pp

p

marimba

f

mf

p

p

fp

s



The musical score for "The Great Wall" by John Williams is a full orchestral work in 5/4 time. The score is written for a large ensemble, including a full orchestra and a percussion section. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Percussion (Pp., Gt., Pp., Pf., Perc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 5/4 time, which is a key feature of the piece. The music is characterized by a powerful, dramatic sound, with a strong emphasis on the 5/4 time signature. The score includes a variety of musical notations, including notes, rests, and dynamic markings. The percussion section is particularly prominent, with a variety of instruments including timpani, snare drum, and cymbals. The overall mood of the music is one of grandeur and heroism, reflecting the epic nature of the film "The Great Wall".

87

This musical score is for the first movement of Gustav Mahler's Symphony No. 2, "The Wind." The score is arranged for a full orchestra and includes parts for the following instruments:

- Flute (Fl.):** Features a melodic line in the first measure, marked *ppp*, and a more active line in the third measure, marked *mp*, *f*, and *mf*.
- Oboe (Ob.):** Features a melodic line in the first measure, marked *ppp*, and a more active line in the third measure, marked *p*.
- Bass Clarinet (Bass cl.):** Features a melodic line in the first measure, marked *ppp*, and a more active line in the third measure, marked *mp*, *mf*, and *f*.
- Baritone Saxophone (Bar. sax.):** Features a melodic line in the first measure, marked *ppp*, and a more active line in the third measure, marked *p*.
- Guitar (Gt.):** Features a melodic line in the first measure, marked *mp*, *p*, and *ff*, and a more active line in the third measure, marked *p* and *ff*.
- Piano (Pf.):** Features a melodic line in the first measure, marked *pp*, and a more active line in the third measure, marked *fp*.
- Percussion (Perc.):** Features a melodic line in the first measure, marked *pp*, and a more active line in the third measure, marked *pp*.
- Violin (Vn.):** Features a melodic line in the first measure, marked *fp*, and a more active line in the third measure, marked *mp*.
- Viola (Va.):** Features a melodic line in the first measure, marked *p*, and a more active line in the third measure, marked *fp*.
- Violoncello (Vc.):** Features a melodic line in the first measure, marked *mf*, and a more active line in the third measure, marked *fp*.
- Contrabass (Cb.):** Features a melodic line in the first measure, marked *fp*, and a more active line in the third measure, marked *fp*.

The score is written in 4/4 time and includes various musical notations such as dynamics, articulation, and phrasing. The first measure is marked *ppp* (pianississimo) and the third measure is marked *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte).

[illegible]



Fl. *mf* *ppp* *ppp*

Ob. *mf* *ppp* *ppp*

Bass cl. *ppp* *ppp* *ppp* 3:2

Bar. sax. *f* *mf* *ppp* *fp*

Pp. *fp* *fp* inhale exhale

Gt. *pp* *ppp* *pp* *p* L.V. L.V.

Pf. *fp* *pp* *fp* *fp* *fp* *mp* *fp* *fp* 8va-1 8va-1 8va-1

Pp. *fp* inhale

Perc. *f* *f* *mf* *f* *mf* *f* *mf* *f* marimba

Vn. *p* *fp* *p*

Va. *fp* *p*

Vc. *mp* *fp* *ff* *p* *fp* 3:2 *fp*

Pp. *fp* *ppp* inhale

Cb. *p* *fp* 3:2 *fp*

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 (ppp, mp, p, f, ff, fff), articulation (accents, slurs), and performance instructions (e.g., "blocks", "LV"). The score is divided into measures by vertical bar lines, and the instruments are grouped by horizontal lines. The overall style is characteristic of John Williams' film score compositions, with a focus on dramatic and emotional expression.

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Fl. *ppp* *ppp* 5:4 *ppp*

Ob. *ppp* *ppp*

Bass cl. *ppp* *ppp*

Bar. sax. *ppp* *ppp* *ppp* *fp*

Pp. *inhale* *fp*

Gt. *pp* *mf fz* *ppp fz*

Pp. *inhale* *fp* *ppp*

Pf. *fp* *p* *fp* *p* *f* 3:2 *fp*

Pp. *exhale* *fp* *ppp*

Perc. *windchimes* *pp* *pp*

Vn. *overpressure* *fff* *fff* *mp*

Va. *overpressure* *fff* *fff* *ppp*

Vc. *overpressure* *fff* *ppp* *fff* *overpressure*

Pp. *exhale* *fp*

Cb. *fp*

114

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

7:6 *mf*

3:2 8:6 *mp*

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

L.V. *p* *p* *pp* *pp* *mf*

*f* *mf* *fp* *p* *f* *mf* *fp*

3:2 *f* *mf* *f*

blocks marimba 3:2 *f* *p*

overpressure *fp* *fff*

overpressure *fff* *fp* *fff*

*fff*

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Fl. *mp* *5:4*

Ob. *p* *3:2* *6:4* *f* *mf*

Bass cl. *f* *5:4* *mf* *ppp* *3:2*

Bar. sax. *mf* *ppp* *3:2*

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

Gt. *p* *sfz* *pp* *p* *sfz* *mf* *sfz*

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

Pf. *mf* *f* *f* *3:2* *f* *fp* *p* *fp*

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

Perc. *ppp* *f* *marimba*

Vn. *fp*

Va. *fp*

Vc. *p* *fp* *fp* *<*

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

Cb. *fp*

[illegible]

130

The musical score for measures 130-133 is written for a large ensemble. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 130-131 feature a melodic line with dynamics *ppp*, *mf*, *mp*, *f*, and *mf*. A 3:2 ratio is indicated in measure 131. Measures 132-133 are silent.
- Oboe (Ob.):** Measures 130-131 feature a melodic line with dynamics *p* and *p*. Measures 132-133 are silent.
- Bass Clarinet (Bass cl.):** Measures 130-131 feature a melodic line with dynamics *mp*, *mf*, and *mp*. A 5:4 ratio is indicated in measure 131. Measures 132-133 are silent.
- Baritone Saxophone (Bar. sax.):** Measures 130-131 are silent. Measure 132 features a melodic line with dynamics *fp* and *mf*. Measure 133 is silent.
- Guitar (Gt.):** Measures 130-131 feature a melodic line with dynamics *ppp* and *mp*. A box labeled "L.V." is present in measure 130. Measures 132-133 feature a melodic line with dynamics *p*, *pp*, *p*, and *fpz*. A box labeled "L.V." is present in measure 132.
- Piano (Pf.):** Measures 130-131 feature a melodic line with dynamics *p* and *p*. Measures 132-133 feature a melodic line with dynamics *fp* and *fp*. A box labeled "Sua" is present in measure 133.
- Percussion (Perc.):** Measures 130-131 feature a melodic line with dynamics *mf* and *ppp*. A box labeled "windchimes" is present in measure 132. Measures 132-133 are silent.
- Violin (Vn.):** Measures 130-131 feature a melodic line with dynamics *ppp* and *fff*. A box labeled "overpressure" is present in measure 130. Measures 132-133 feature a melodic line with dynamics *fff* and *fp*.
- Viola (Va.):** Measures 130-131 feature a melodic line with dynamics *fff* and *p*. A box labeled "overpressure" is present in measure 130. Measures 132-133 feature a melodic line with dynamics *fff* and *fff*. A box labeled "overpressure" is present in measure 133.
- Violoncello (Vc.):** Measures 130-131 feature a melodic line with dynamics *fff* and *fp*. A box labeled "overpressure" is present in measure 130. Measures 132-133 feature a melodic line with dynamics *fp* and *fp*.
- Contrabass (Cb.):** Measures 130-131 feature a melodic line with dynamics *p* and *p*. Measures 132-133 feature a melodic line with dynamics *p* and *p*.

48

The musical score for "The Great Wall" by John Adams is presented in a multi-staff format. The instruments included 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 divided into measures, with various musical notations such as notes, rests, and dynamic markings (e.g., *mp*, *mf*, *f*, *pp*, *fff*) used throughout. Specific performance instructions like "overpressure" and "windchimes" are also present. The score is written in a key signature of one sharp (F#) and a common time signature (C).

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 double bar line indicating the end of a section. The instruments are listed on the left side of the score, and their parts are written on staves. The score includes dynamic markings such as *ppp*, *f*, *mf*, and *fff*, as well as articulation marks like accents and slurs. The percussion part includes a section labeled "toms" and a section labeled "shaker". The string parts include a section labeled "pizz." (pizzicato). The score is a complex and detailed musical composition, reflecting the grandeur and scale of the subject matter.

142

145

148



151

$\frac{4}{4}$

$\frac{4}{8}$

The musical score for measures 151-153 is as follows:

- Measure 151 (4/4):**
  - Fl.**: *fp* (fortissimo piano) with an accent.
  - Ob.**: Rest.
  - Bass cl.**: *p* (piano) with an accent.
  - Bar. sax.**: *p* (piano) with an accent, followed by *mp* (mezzo-piano).
  - Gt.**: *ppp* (pianissimo) with an accent, followed by *sfz* (sforzando).
  - Pf.**: *ppp* (pianissimo) with an accent.
  - Perc.**: Rest.
  - Vn.**: *fp* (fortissimo piano) with an accent.
  - Va.**: Rest.
  - Vc.**: *fp* (fortissimo piano) with an accent.
  - Cb.**: Rest.
- Measure 152 (4/8):**
  - Fl.**: *fp* (fortissimo piano) with an accent.
  - Ob.**: *f* (forte) with an accent.
  - Bass cl.**: *f* (forte) with an accent.
  - Bar. sax.**: *fp* (fortissimo piano) with an accent.
  - Gt.**: *p* (piano) with an accent, followed by *sfz* (sforzando).
  - Pf.**: Rest.
  - Perc.**: *bass drum* with an accent.
  - Vn.**: Rest.
  - Va.**: *p* (piano) with an accent.
  - Vc.**: *fp* (fortissimo piano) with an accent.
  - Cb.**: Rest.
- Measure 153 (4/8):**
  - Fl.**: *fp* (fortissimo piano) with an accent.
  - Ob.**: *fp* (fortissimo piano) with an accent.
  - Bass cl.**: *p* (piano) with an accent.
  - Bar. sax.**: *p* (piano) with an accent.
  - Gt.**: *p* (piano) with an accent, followed by *sfz* (sforzando).
  - Pf.**: Rest.
  - Perc.**: *bass drum* with an accent.
  - Vn.**: Rest.
  - Va.**: Rest.
  - Vc.**: *p* (piano) with an accent.
  - Cb.**: Rest.

[illegible]

[illegible]

50 (2024-04-07) Invisible Cities (iii): Ersilia

[illegible]

167

170

$\frac{4}{4}$

$\frac{5}{8}$

$\frac{4}{8}$

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

bass drum

LV

LV

LV

$ff$

$f$

$pp$

$fp$

$p$

$ppp$

$p$

$mf$

9:8

54 (2024-04-07) Invisible Cities (iii): Ersilia



176

8
 $\frac{4}{4}$

**Fl.**  $\text{II}$   $\text{x}$   $\text{shaker}$   $\text{fp}$

**Ob.**  $\text{z}$   $\text{z}$   $\text{z}$

**Bass cl.**  $\text{fp}$   $\text{p}$   $\text{z}$

**Bar. sax.**  $\text{z}$   $\text{fp}$   $\text{7.6}$   $\text{z}$

**Pp.**  $\text{II}$   $\text{x}$   $\text{p}$   $\text{z}$

**Gt.**  $\text{z}$   $\text{L.V}$   $\text{ppp}$   $\text{z}$

**Pp.**  $\text{II}$   $\text{x}$   $\text{mf}$   $\text{z}$

**Pf.**  $\text{z}$   $\text{z}$   $\text{z}$

**Pp.**  $\text{II}$   $\text{x}$   $\text{mf}$   $\text{z}$

**Perc.**  $\text{z}$   $\text{z}$   $\text{snare}$   $\text{fff}$   $\text{z}$

**Vn.**  $\text{z}$   $\text{z}$   $\text{fp}$   $\text{z}$

**Va.**  $\text{z}$   $\text{z}$   $\text{z}$

**Vc.**  $\text{z}$   $\text{z}$   $\text{z}$

**Pp.**  $\text{II}$   $\text{x}$   $\text{ppp}$   $\text{z}$

**Cb.**  $\text{z}$   $\text{z}$   $\text{z}$

179

3/8      4/8      4/4

Ft.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

shaker

pp

fp

shaker

f

shaker

p

inhale

ppp

inhale

fp

inhale

exhale

bass drum

shaker

fp

shaker

fp

shaker

fp

exhale

p

4

8

3

8

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

shaker

fp

pp

p

f

fp

p

3:2

pp

p

f

fp

p

ppp

p

pp

p

fff

f

shaker

fp

inhale

inhale

ppp

shaker

fp

inhale

ppp

Portland, OR  
January 2015 - April 2015

2014-05-15

*Scores available from the composer at*  
[www.josephine-wolf-oberholtzer.com](http://www.josephine-wolf-oberholtzer.com)

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