
Invisible Cities (iii):
ERSILIA

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 an even, cloud-like texture.

Invisible Cities (iii):

(*a botanical survey of the uninhabited northeastern isles*

for Ensemble Dal Niente

♩ = 96

$\frac{4}{4}$ Komokome

48

44

1500

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, 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 some measures containing multiple staves for different instruments. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), *f* (forte), *ppp* (pianissimo), and *fff* (fortissimo). There are also performance instructions like "shaker", "toms", "snare", "crotales", "pizz." (pizzicato), and "8va" (octave). The score is a complex arrangement of musical parts, with many measures containing multiple staves for different instruments. The score is a full orchestral score, likely for a film soundtrack.

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 score includes dynamic markings such as *ppp* (pianissimo), *f* (forte), and *mf* (mezzo-forte). There are also performance instructions like "shaker" and "pizz." (pizzicato). The score is presented in a clean, professional layout, with a clear separation between the different instrumental parts.

This page of a musical score is for a large ensemble, featuring staves for 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 written in 4/4 time and includes various musical notations such as notes, rests, dynamics (ppp, f, mf, p), and articulations (pizz., blocks, toms, shaker, bass drum). It also features complex rhythmic markings like 7:6, 3:2, 5:4, and 4:3. The score is divided into measures by vertical bar lines, and the instruments are grouped by their family.

4/8 4/4 4/8 4/4

Fl. *shaker* *ppp* *fp* *ppp* *shaker* *ppp*

Ob. *shaker* *ppp* *fp* *ppp* *shaker* *ppp* 5:4

Bass cl. *shaker* *ppp* 5:4 *fp* *ppp*

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

Gt. *p* *f* *fp* *f* *fff* *fff*

Pf. *mp* *mf* *p* *mf* *f* *f* *f* *mf* *pp* *mp* *fp* 7:6 3:2 8va

Perc. *ppp* *crotales* *mp* *snare* *fff*

Vn. *pizz.* *ppp* 3:2 *ppp* 7:6 *shaker* *ppp* *fp*

Va. *ppp* *shaker* *ppp*

Vc. *ppp* 3:2 *ppp* *shaker* *ppp* 5:4

Cb. *pizz.* *ppp* *ppp*

The musical score for "The Great Wall" by John Williams is presented in a full orchestral arrangement. The score is in 5/4 time and includes parts for the following instruments:

- Flute (Fl.):** Features the main melody, starting with a forte (*fp*) dynamic and moving through various dynamics including *mf*, *ppp*, and *f*.
- Oboe (Ob.):** Provides harmonic support, often playing in unison with the flute, with dynamics ranging from *ppp* to *f*.
- Bass Clarinet (Bass cl.):** Plays a rhythmic pattern, often marked with a "shaker" effect, with dynamics like *fp* and *ppp*.
- Baritone Saxophone (Bar. sax.):** Plays a low, sustained line, often marked with a "shaker" effect, with dynamics like *fp* and *mf*.
- Guitar (Gt.):** Provides a rhythmic accompaniment, often marked with a "shaker" effect, with dynamics like *pp* and *f*.
- Piano (Pf.):** Features a complex rhythmic pattern, often marked with a "shaker" effect, with dynamics like *ppp*, *mf*, *p*, and *f*.
- Percussion (Perc.):** Includes a snare drum and a tom, providing a rhythmic foundation, with dynamics like *fff* and *p*.
- Violin (Vn.):** Provides a sustained harmonic line, often marked with a "shaker" effect, with dynamics like *fff* and *ppp*.
- Viola (Va.):** Provides a sustained harmonic line, often marked with a "shaker" effect, with dynamics like *fff* and *ppp*.
- Violoncello (Vc.):** Provides a sustained harmonic line, often marked with a "shaker" effect, with dynamics like *fff* and *ppp*.
- Contrabass (Cb.):** Provides a sustained harmonic line, often marked with a "shaker" effect, with dynamics like *fff* and *ppp*.

The score is characterized by its iconic melody and complex rhythmic patterns, with a focus on the flute and piano parts. The dynamics range from *ppp* (pianissimo) to *fff* (fortissimo), and the tempo is marked as "Allegretto".

Invisible Cities (iii): Ersilia (2015-04-18)

[illegible]

This musical score page contains measures 63 through 72 of the piece "Invisible Cities (iii)" by Ersilia. The score is written for a large ensemble, including woodwinds, strings, piano, percussion, and various electronic elements. The time signature changes from 4/8 to 4/4 at measure 64, then to 3/8 at measure 65, and back to 4/8 at measure 68. The woodwind section (Flute, Oboe, Bass Clarinet, Baritone Saxophone) features complex rhythmic patterns with various articulations and dynamics. The string section (Guitar, Violin, Viola, Violoncello, Contrabass) provides a harmonic and rhythmic foundation, often using techniques like "overpressure" and "shaker". The piano (Pf) and percussion (Perc) parts add texture and drive to the music. The score is marked with numerous dynamics (ppp, p, mp, mf, f, ff, fff) and includes detailed performance instructions for electronic elements like "crotales" and "share".

The image displays a complex musical score for a symphony orchestra, organized into two main systems. Each system contains multiple staves for different instruments, with a variety of musical notations including notes, rests, and dynamic markings.

System 1 (Top):

- Fl. (Flute):** Features a melodic line with a 7:6 ratio, starting with a forte (*f*) dynamic and transitioning to mezzo-piano (*mp*).
- Ob. (Oboe):** Plays a melodic line with a forte (*f*) dynamic, followed by a piano (*p*) section.
- Bass cl. (Bass Clarinet):** Provides harmonic support with a forte (*f*) dynamic, transitioning to mezzo-forte (*mf*).
- Bar. sax. (Baritone Saxophone):** Features a melodic line with a forte (*f*) dynamic, transitioning to mezzo-forte (*mf*).
- Pp. (Piccolo):** Plays a melodic line with a forte (*f*) dynamic, transitioning to mezzo-forte (*mf*).
- Gt. (Guitar):** Provides harmonic support with a forte (*f*) dynamic, transitioning to mezzo-forte (*mf*).
- Pf. (Piano):** Features a melodic line with a forte (*f*) dynamic, transitioning to mezzo-forte (*mf*).
- Perc. (Percussion):** Includes a section labeled "toms" with a forte (*f*) dynamic.
- Vn. (Violin):** Features a melodic line with a forte (*f*) dynamic, transitioning to piano (*p*).
- Va. (Viola):** Provides harmonic support with a forte (*f*) dynamic, transitioning to piano (*p*).
- Vc. (Violoncello):** Features a melodic line with a forte (*f*) dynamic, transitioning to piano (*p*).
- Cb. (Double Bass):** Provides harmonic support with a forte (*f*) dynamic, transitioning to piano (*p*).

System 2 (Bottom):

- Pp. (Piccolo):** Features a melodic line with a forte (*f*) dynamic, transitioning to mezzo-forte (*mf*).
- Gt. (Guitar):** Provides harmonic support with a forte (*f*) dynamic, transitioning to mezzo-forte (*mf*).
- Pf. (Piano):** Features a melodic line with a forte (*f*) dynamic, transitioning to mezzo-forte (*mf*).
- Perc. (Percussion):** Includes a section labeled "blocks" with a forte (*f*) dynamic.
- Vn. (Violin):** Features a melodic line with a forte (*f*) dynamic, transitioning to piano (*p*).
- Va. (Viola):** Provides harmonic support with a forte (*f*) dynamic, transitioning to piano (*p*).
- Vc. (Violoncello):** Features a melodic line with a forte (*f*) dynamic, transitioning to piano (*p*).
- Cb. (Double Bass):** Provides harmonic support with a forte (*f*) dynamic, transitioning to piano (*p*).

The score includes various musical notations such as notes, rests, dynamics (*f*, *mp*, *p*, *pp*, *ppp*), articulation (accents, slurs), and performance instructions (exhale, inhale, toms, blocks, windchimes). The time signature is 4/4.

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 sharp (F#) and a time signature of 4/4. The score is divided into measures, with some measures containing multiple staves for different instruments. The score includes dynamic markings such as *ppp*, *pp*, *p*, *mp*, *f*, *ff*, and *mf*. There are also performance instructions like "inhale" and "L.V." (Larghetto). The score is written for a large ensemble, including Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Percussion (Pp.), Guitar (Gt.), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), Percussion (Pp.), and Contrabass (Cb.). The score is written in a clear and professional manner, with a focus on the musical notation and the instruments it is written for.

2

This musical score is for the piece "The Great Wall" by John Williams. It is a full orchestral score with the following instruments and parts:

- Flute (Fl.):** Features a melodic line in the first staff, starting with a *ppp* dynamic and later moving to *mf*.
- Oboe (Ob.):** Provides harmonic support, starting with *ppp* and later playing a melodic phrase in *mp*.
- Bass Clarinet (Bass cl.):** Plays a low, sustained line, starting with *ppp* and later moving to *mp*.
- Baritone Saxophone (Bar. sax.):** Features a melodic line, starting with *ppp* and later moving to *f* and *mf*.
- Guitar (Gt.):** Provides harmonic support, starting with *mp* and later moving to *ppp* and *p*.
- Piano (Pf.):** Features a complex harmonic texture, starting with *p* and *fp* dynamics, and later moving to *f* and *mp*.
- Percussion (Perc.):** Includes a variety of instruments such as windchimes, marimba, and blocks, providing rhythmic support.
- Violin (Vn.):** Features a melodic line, starting with *mp* and later moving to *fff* and *ff*.
- Viola (Va.):** Provides harmonic support, starting with *fff* and later moving to *ppp* and *fff*.
- Cello (Vc.):** Provides harmonic support, starting with *fff* and later moving to *mp* and *fff*.

The score is written in 2/4 time and includes various musical notations such as dynamics, articulation, and performance instructions. The piece is a tribute to the Great Wall of China, composed by John Williams in 1986.

78

48

♩ = 64

$\frac{4}{8}$ **C** [ii]

♩ = 80

$\frac{8}{8}$ **D** Chemish

$\frac{4}{8}$

$\frac{7}{8}$

$\frac{8}{8}$

$\frac{4}{8}$

Fl. *ppp*

Ob. *ppp* 7:6

Bass cl. *f* 5:4 *mp*

Bar. sax. *f* 7:6 *mf* *f* *pp* *mf* *fp* *mp* *p* 5:4

Gt. *f* 7:6 *mf* *f* *mf*

Pf. *p* *f* 8va *p* *f* 5:4 *mf* *fff*

Perc. *toms* *p* *ppp* 5:4 *f* *bass drum* *p* *inside* *p* *tam*

Vn. *f* *p* *shaker* *fp* *mp*

Va. *p* *shaker* *fp* *mp* *shaker* *fp*

Vc. *f* 3:2 *p* *shaker* *fp* *mp*

Cb. *ppp* *ppp* *pizz.*

4/4 3/8 4/8 7/8 4/4 4/8

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

shaker

exhale

L.V.

inside

inhale

bass drum

fp

mf

mp

f

p

pp

ppp

5:4

5:4

5:4

4:3

3:2

2:1

4/4 7/8 3/8 4/8 4/4 3/8 4/8

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

Ob. *mf* *fp* *shaker* *fp* *fp* *fp* *fp* *fp*

Bass cl. *fp* *fp* *shaker* *fp* *fp* *fp* *fp* *fp*

Bar. sax. *f* *fp* *p* *mf* *fp* *mp* *p* *fp*

Pp. *inhale* *fp* *inhale* *p* *inhale* *ppp* *snare* *fp*

Gt. *L.V.* *ppp* *p* *fp* *inhale* *ppp* *snare* *fp*

Pp. *ppp* *ppp* *inside* *p* *inside* *p* *inside* *p*

Pf. *ppp* *ppp* *inside* *p* *inside* *p* *inside* *p*

Pp. *ppp* *ppp* *inside* *p* *inside* *p* *inside* *p*

Perc. *ppp* *ppp* *tam* *p* *ppp* *snare* *fp* *bass drum*

Vn. *p* *shaker* *fp* *fp* *fp* *fp* *fp* *fp*

Va. *fp* *shaker* *fp* *fp* *fp* *fp* *fp* *fp*

Vc. *shaker* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

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

Cb. *fp* *p* *fp* *fp* *fp* *fp* *fp* *fp*

4/4 4/8 4/4 4/8 7/8 3/8 4/8

Fl. *fp* *f* *fp* *mf* *fp* *ppp* *fp* *mf* *fp* *ppp* *fp* *shaker*

Ob. *p* *fp* *fp* *fp* *fp* *fp* *f* *pp* *fp* *ppp* *fp* *shaker*

Bass cl. *mf* *mp* *fp* *ppp* *fp* *fp* *fp* *mf* *fp* *ppp* *fp* *shaker*

Bar. sax.

Pp.

Gt. *p* *ppp* *p* *fp* *ppp* *fp* *ppp* *fp* *ppp* *fp* *ppp* *fp* *shaker*

Pp.

Pf.

Pp.

Perc. *ppp* *p* *tam* *fp* *p* *fp* *p* *ppp* *fp* *ppp* *fp* *shaker*

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

Va. *ppp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *shaker*

Vc. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *shaker*

Pp.

Cb. *p* *ppp* *fp* *ppp* *fp* *ppp* *fp* *ppp* *fp* *ppp* *fp* *shaker*

\circ ————— p

This page of a musical score is for a large orchestra. It features staves for the following instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Percussion (Pp.), Guitar (Gt.), Piano (Pf.), Percussion (Pp.), Percussion (Pp.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), Percussion (Pp.), and Contrabass (Cb.). The score includes various musical notations, including notes, rests, and dynamic markings such as *pp*, *f*, and *p*. Performance instructions are provided for several instruments, including 'shaker', 'inhale', and 'exhale'. The score is written in a single system, with measures grouped by bar lines. The key signature is one flat (B-flat), and the time signature is 4/4. The page is numbered 1 in the top left corner.

2014-05-15

Scores available from the composer at
www.josiahwolfoberholtzer.com

€80 / \$90