
Invisible Cities:
ERSILIA

for
Chamber Orchestra

Composed by
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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)

$\text{♩} = 96$

$\frac{4}{4}$ Komokome $\frac{3}{8}$

Flute

Oboe

Bass Clarinet

Baritone Saxophone

Pitch Pipes

Guitar

Pitch Pipes

Piano

Pitch Pipes

Percussion *snare*

Violin

Viola

Cello

Pitch Pipes

Contrabass

shaker

ppp

p

mf

f

sff

7.6

8va...

p

f

mf

sff

p

4/8 4/4

Fl. *fp* *fp* *fp*

Ob. *fp* *shaker*

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

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

Gt. *f* *fp*

Pf. *f* *f* *fff* *f* *pp* 3:2 3:2 *mp* *mf* *mp* *fff*

Perc. *f*

Vn. *shaker* *ppp*

Va. *shaker* *ppp*

Ve. *shaker* *ppp* 5:4

Cb. *ppp*

3

$\frac{4}{4}$ $\frac{4}{8}$ $\frac{7}{8}$

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

The musical score is arranged in a system of staves. The top staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), and Baritone Saxophone (Bar. sax.). The middle staves are for guitar (Gt.), piano (Pf.), and percussion (Perc.). The bottom staves are for strings: Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into three measures. The first measure is in 4/4 time, the second in 4/8, and the third in 7/8. The Bar. sax. part features complex rhythmic patterns with 5:4 and 5:4 time signatures. The Gt. part has a series of chords and single notes. The Pf. part has a series of chords and single notes. The Perc. part has a series of chords and single notes. The Vn. part has a series of chords and single notes. The Va. part has a series of chords and single notes. The Vc. and Cb. parts are mostly silent.

4 8 7 8

Fl. *shaker* *ppp* *fp*

Ob. *shaker* *ppp* *fp*

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

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

Gt. *f* *f* *f* *fp*

Pf. *f* *f* *mf*

Perc. *crotales* *f* *snare* *fff*

Vn.

Va.

Vc.

Cb.

$\frac{4}{4}$ $\frac{4}{8}$ $\frac{5}{8}$

Fl. ppp f p

Ob. ppp mp p

Bass cl. ppp mf p

Bar. sax. fp

Gt.

Pf. ppp fp p mf f p pp mp fff fff

Perc. f snare fff

Vn. shaker ppp

Va. shaker ppp $\frac{5}{4}$

Vc. shaker ppp fp

Cb. pizz. ppp $\frac{5}{4}$

The musical score is arranged in a system of staves. The woodwind section (Flute, Oboe, Bass Clarinet, Baritone Saxophone) and string section (Violin, Viola, Violoncello, Contrabass) are in the top half, while the piano and percussion are in the bottom half. The piano part features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The percussion includes a shaker and a snare drum. The score is marked with various dynamics such as ppp, fp, p, mf, f, mp, and fff. Time signatures of 4/4, 4/8, and 5/8 are indicated at the top. Some parts are marked with 'shaker' or 'pizz.' (pizzicato).

7

Fl. *ppp* *f* *f* *fp* *f* *mf* *fp* *f* *ppp* 3:2

Ob. *f* *f* 7:6 *p* *f* *f* 7:6 *mp* *ppp* 3:2

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

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

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

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

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

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 the following instruments:

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

The score is in 2/4 time and features a variety of musical notations, including dynamics (e.g., *ppp*, *f*, *mp*), articulations (e.g., *pizz.*, *shaker*), and rhythmic markings (e.g., 3:2, 5:4, 7:6). The score is divided into measures, with some measures containing multiple staves for different instruments.

4/8 4/4 4/8

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

fp

f

mf

p

ppp

7:6

crotales

shaker

pizz.

3:2

5:4

4/4

5/8

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

Ob. *shaker* *ppp* 5:4

Bass cl.

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

Gt. *f* *sfz* *pp*

Pf. *f* *mf* *pp* *mp* *fp* *ppp* *mf*

Perc. *sfz* *sfz* *f*

Vn. *fp*

Va.

Vc.

Cb. *ppp*

The musical score is for a 12-ensemble orchestra. It is divided into two systems. The first system covers measures 1 to 4, and the second system covers measures 5 to 8. The time signature changes from 4/4 to 5/8 at the beginning of the second system. 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 includes various musical notations such as dynamics (ppp, mf, f, sfz, pp, mp, fp), articulation (accents, slurs), and performance instructions (shaker, sfz, sfz, sfz). The percussion part includes a 'sfz' instruction. The piano part includes a 'sfz' instruction. The guitar part includes a 'sfz' instruction. The violin part includes a 'fp' instruction. The viola part includes a 'sfz' instruction. The violoncello part includes a 'sfz' instruction. The contrabass part includes a 'ppp' instruction. The flute part includes a 'shaker' instruction. The oboe part includes a 'shaker' instruction. The baritone saxophone part includes a 'sfz' instruction. The bass clarinet part includes a 'sfz' instruction. The percussion part includes a 'sfz' instruction. The piano part includes a 'sfz' instruction. The guitar part includes a 'sfz' instruction. The violin part includes a 'fp' instruction. The viola part includes a 'sfz' instruction. The violoncello part includes a 'sfz' instruction. The contrabass part includes a 'ppp' instruction.

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

shahar

overpressure

pizz.

f, *mf*, *ppp*, *fff*, *mp*, *p*, *fz*, *Seas*, *4:3*, *5:4*, *7:6*, *3:2*

Fl. *fp* *ppp* *fp* *ppp* 5:4 5:4 5:4
 Ob. *ppp* 5:4 *ppp* 5:4 *ppp* 7:6
 Bass cl. *ppp* 5:4
 Bar. sax. *fp*
 Gt. *f* *sfz* *p* *f*
 Pf. *p* *mf* *f* *pp* *mp* *fp* 3:2 3:2
 Perc. *fff* *f* *toms* *p* 5:4
 Vn. *fff*
 Va. *overpressure* *fff*
 Vc. *overpressure* *fff*
 Cb.

The musical score is for a piece titled "Invisible Cities (iii): Ersilia". It is written for a large ensemble, including woodwinds, strings, guitar, piano, and percussion. The score is divided into four measures. The first measure features a complex rhythmic pattern with a 5:4 ratio. The second measure continues this pattern with a 5:4 ratio. The third measure features a 7:6 ratio. The fourth measure features a 5:4 ratio. The score includes various dynamic markings such as *fp*, *ppp*, *f*, *sfz*, *p*, *mf*, *mp*, *fff*, and *overpressure*. The percussion part includes a section labeled "toms". The string parts include a section labeled "overpressure".

4/4 5/8

Fl. *shaker* *ppp* 7:6

Ob. *shaker* *ppp*

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

Bar. sax. *f* *mf* *fp* 7:6 *f* *mf* 3:2 *f*

Gt. *f* *fz* *fp*

Pf. *mf* *mp* *f* 5:4 *f* *fff*

Perc. *f* *fff* *snare* *toms* *fp*

Vn. *overpressure* *fff* *shaker* *ppp* *fp*

Va. *overpressure* *fff* *shaker* *ppp* *fp*

Vc. *shaker* *ppp* *overpressure* *fff* *shaker* *fp*

Cb.

The musical score is for a piece titled 'Invisible Cities (iii): Ersilia'. It is written for a large ensemble, 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 two systems, each with a 4/4 and 5/8 time signature. The Flute, Oboe, Bass Clarinet, and Violoncello parts feature 'shaker' effects. The Percussion part includes 'snare' and 'toms' effects. The Violin and Viola parts feature 'overpressure' effects. The Piano part features a 5:4 time signature. The Baritone Saxophone part features a 7:6 time signature. The Guitar part features a 7:6 time signature. The Contrabass part is empty. The score is marked with various dynamics, including *f*, *mf*, *fp*, *fff*, *ppp*, and *fz*.

15

5/8 4/8

Fl. *ppp* *fp* *mf* *fp*

Ob. *ppp* *ppp* 5:4

Bass cl. *ppp*

Bar. sax. *f* *mf* *f* 3:2 *mf* *f* 4:3 *mf* *f*

Gt. *mf*

Pf. *f* 3:2 *p* 3:2 *mf* *f* 4:3 *p*

Perc. *fff* *fff* *fff* *fff* *f*

Vn.

Va. *ppp* shaker

Vc. *pizz.* 5:4 *ppp* shaker 5:4 *ppp*

Cb.

The musical score is for a piece titled 'Invisible Cities (iii): Ersilia'. It features a variety of 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 by vertical bar lines. The time signature changes from 5/8 to 4/8. Dynamics range from *ppp* (pianissimo) to *fff* (fortissimo). Rhythmic markings include 3:2 and 4:3, and specific techniques like *pizz.* (pizzicato) and 'shaker' are indicated. The piano part (Pf.) shows complex rhythmic patterns with 3:2 and 4:3 markings. The percussion part (Perc.) features a steady, low-frequency pulse. The string parts (Vn., Va., Vc., Cb.) are mostly silent, with some activity in the Viola and Violoncello parts.

7

5

Fl. *mf* $5:4$ *mf*
 Ob. *p* $7:6$ *p*
 Bass cl. *ppp* *p* $5:4$ *p*
 Bar. sax. *f*
 Gt. *pp* *f*
 Pf. *pp* $3:2$ *mp* *ppp*
 Perc. *p* *erotalen* *tam*
 Vn. *shaher* $5:4$ *ppp* *fp*
 Va. *fp*
 Vc. *fp*
 Cb.

The score is divided into two systems. The first system contains staves for Flute, Oboe, Bass Clarinet, Baritone Saxophone, Guitar, Piano, and Percussion. The second system contains staves for Violin, Viola, Violoncello, and Contrabass. The music features various rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ppp*, *p*, *mf*, *f*, and *fp*. Some parts are marked with specific intervals like $5:4$ and $7:6$. The Percussion part includes labels for *erotalen* and *tam*. The Violin part has a label for *shaher*.

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

p

ppp

shaker

ppp

shaker

ppp

shaker

ppp

7:6

fp

fp

mf

mp

p

mf

mf

ppp

pizz.

5:4

ppp

pizz.

5:4

ppp

pizz.

5:4

ppp

pizz.

5:4

ppp

Invisible Cities (iii): Ersilia

4/4 5/8

Fl. *p* *mf*

Ob. *mp* *mp*

Bass cl. *mf* *mp*

Bar. sax. *p* *fp*

Gt. *fp* *pp* *f*

Pf. *fff* *fff*

Perc. *f*

Vn. *ppp* *fp* *shahr*

Va. *ppp* *fp* *shahr*

Vc. *ppp* *fp* *shahr*

Cb. *ppp*

21

A **i**

Fl. $\frac{4}{8}$ $\frac{4}{4}$ $\frac{7}{8}$

Ob. f p *Flz.*

Bass cl. f mf

Bar. sax. f mf f mf $15:14$

Gt. f mf f mf f

Pf. f fff

Perc. *toms* p ppp f $8:7$

Vn. f p $7:6$

Va. p f

Vc. f p

Cb. p f $7:6$

7/8 B Sort

The musical score is for a piece titled "Sort" in 7/8 time. The tempo is marked as ♩ = 64. The score is divided into three systems, each containing multiple staves for different instruments.

System 1:

- Fl.** (Flute): Rests in the first two measures, then plays a short phrase in the third measure marked *ppp*.
- Ob.** (Oboe): Rests in the first two measures, then plays a short phrase in the third measure marked *ppp*.
- Bass cl.** (Bass Clarinet): Plays a rhythmic pattern in the first two measures, then rests in the third.
- Bar. sax.** (Baritone Saxophone): Plays a rhythmic pattern in the first two measures, then a more complex phrase in the third measure marked *f* and *ppp*.

System 2:

- Pp.** (Piano): Two staves. The top staff has an "exhale" marking and plays a sustained note marked *fp*. The bottom staff has an "inhale" marking and plays a sustained note marked *ppp*.
- Gt.** (Guitar): Plays a rhythmic pattern in the first two measures, then a more complex phrase in the third measure marked *p*.
- Pf.** (Piano): Two staves. The top staff has an "inhale" marking and plays a sustained note marked *fp*. The bottom staff has an "inhale" marking and plays a sustained note marked *ppp*.
- Perc.** (Percussion): Two staves. The top staff has an "inhale" marking and plays a sustained note marked *fp*. The bottom staff has an "inhale" marking and plays a sustained note marked *ppp*.

System 3:

- Vn.** (Violin): Plays a rhythmic pattern in the first two measures, then a more complex phrase in the third measure marked *mp*.
- Va.** (Viola): Plays a rhythmic pattern in the first two measures, then a more complex phrase in the third measure marked *mp*.
- Vc.** (Cello): Plays a rhythmic pattern in the first two measures, then a more complex phrase in the third measure marked *mp*.
- Pp.** (Piano): Two staves. The top staff has an "exhale" marking and plays a sustained note marked *fp*. The bottom staff has an "exhale" marking and plays a sustained note marked *ppp*.
- Cb.** (Cello): Plays a rhythmic pattern in the first two measures, then a more complex phrase in the third measure marked *p*.

Fl. *ppp* 5:4

Ob. *ppp*

Bass cl. *ppp*

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

Gt. *pp* 5:4

Pf. *p* *f* *f* *fp* *fp* *fp*

Perc. *pp* *p* *marimba* *f* *mf*

Vn. *p*

Va. *p*

Vc. *fp*

Cb.

windchimes
3:2
blocks

25

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

inhale

fp

5:4

mf

f

ppp

p

fpz

inhale

fp

5:4

f

mf

5:4

crotales

ppp

ppp

ppp

inhale

fp

Detailed description: This is a page from a musical score for 'Invisible Cities (iii): Ersilia'. The page is numbered 84 in the top left corner. It features a series of staves for various instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Piccolo (Pp.), Guitar (Gt.), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), Piccolo (Pp.), and Contrabass (Cb.). The score is divided into four measures. The first measure contains rests for most instruments. The second measure features a Baritone Saxophone solo with a 5:4 ratio, followed by Piccolo and Guitar entries. The third measure continues the Piccolo and Guitar parts, with the Piccolo featuring a 5:4 ratio. The fourth measure features a Piccolo entry with a 5:4 ratio, followed by a Violoncello entry. The score includes various dynamic markings such as *fp*, *f*, *mf*, *ppp*, *p*, and *fpz*, as well as performance instructions like *inhale* and *crotales*. The time signature is 4/8.

Fl. *ppp* *p* *ppp*

Ob. *ppp* *mp* *ppp*

Bass cl. *ppp* *ppp*

Bar. sax. *ppp*

Gt. *pp* *ppp* *mp* *p* *f* *pp*

Pf. *p* *f* *pp*

Perc.

Vn. *p* *fp* *fp*

Va. *mf* *p*

Vc. *fp* *ff* *mf* *fp*

Cb. *p* *fp*

Fl. *mp* *5:4* *mp* *f* *mf* *p* *6:4*

Ob. *mp* *5:4*

Bass cl. *p* *8:6* *mp* *3:2* *mp* *5:4* *f* *fp*

Bar. sax. *f*

Gt. *p* *sfz* *mp*

Pf. *fp* *mf* *f*

Perc. *windchimes* *pp* *marimba* *f* *3:2* *crotales* *fp*

Vn. *mp* *fp* *3:2* *fp*

Va. *fp* *ff* *fp*

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

Cb. *mf*

This page of a musical score is for a symphony orchestra. It features staves for the following instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Percussion (Pp.), Guitar (Gt.), Percussion (Pp.), Percussion (Pf.), Percussion (Pp.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), Percussion (Pp.), and Double Bass (Cb.).

The score includes various musical notations such as notes, rests, dynamics (p, mf, f, pp, ppp, ff), and performance instructions like "inhale" and "exhale". The percussion section includes specific instructions for "block" and "marimba". The woodwind section includes specific instructions for "5:4" and "7:6" rhythms. The string section includes specific instructions for "3:2" and "4:2" rhythms.

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

3:2

6:4

7:6

7:6

5:4

blocks

3:2

ppp

mp

ppp

mp

ppp

mp

ppp

f

fff

ppp

mp

p

sfz

pp

p

mp

mf

mf

fp

p

f

mf

f

mf

f

mf

f

fp

f

p

fp

fp

mf

mf

p

p

p

fp

fp

Fl. *mf* *mp* *ppp*

Ob. *mf* *mf*

Bass cl. *mf*

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

Gt. *mp* *6.5*

Pf. *f* *fp* *f* *mf* *f* *fp* *f* *mf* *7.6*

Per. *p* *windchimes* *pp* *blocks* *p*

Vn. *ppp* *overpressure* *fff* *fff*

Va. *fp* *overpressure* *fff* *fff*

Vc. *fp* *overpressure* *fff* *fff*

Cb.

Fl. *p* *mf* *ppp* *f* *f* *mf* *ppp*

Ob. *ppp* *p* *f* *ppp* *ppp*

Bass cl. *p* *ppp* *mp* *f* *mf* *ppp* *ppp* *p* *ppp*

Bar. sax. *ppp* *f* *ppp* *ppp*

Pp. *fp* *inhale*

Gt. *p*

Pp. *fp* *inhale*

Pf. *pp* *fp* *p* *mp* *fp* *mf* *fp*

Pp. *fp* *exhale*

Perc. *windchimes* *pp* *f* *7.6* *mf* *f* *3.2* *mf* *f* *5.4* *f* *windchimes* *pp*

Vn. *fff* *mf* *fp* *fff* *overpressure*

Va. *fff* *fp* *fff* *overpressure*

Vc. *fff* *fp* *fff* *overpressure*

Pp. *fp* *exhale*

Cb. *mf* *fp*

Vn. *fff* *mp* *fff*
 Va. *fff* *mp* *fff*
 Vc. *ppp* *fff* *fp* *fff*
 Pp.

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

The musical score is for a large ensemble. The woodwinds (Flute, Oboe, Bass Clarinet, Baritone Saxophone) have mostly rests. The Baritone Saxophone has melodic lines with dynamics *f* and *mf*, and a 3:2 ratio. The Guitar has complex chords and textures with dynamics *pp*, *mp*, *ppp*, and *p*, and includes 'L.V.' (Liquor Vine) markings. The Piano has a complex bass line with a 9:8 ratio and a treble line with chords and a 5:4 ratio. The Percussion includes windchimes. The strings (Violin, Viola, Violoncello, Contrabass) play sustained chords and textures, with dynamics *fff* and *mp*, and include 'overpressure' markings. The score is divided into four measures by vertical bar lines.

Fl. *mp* *5:4*

Ob. *p* *5:4* *mp* *3:2* *f* *mf* *5:4*

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

Bar. sax. *mfppp* *3:2*

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

Gt. *p* *fp* *pp* *mf* *fp*

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

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

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, 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 is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Guitar (Gt.), Piano (Pf.), Percussion (Perc.), Violin (Va.), Viola (Vi.), Violoncello (Vc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (e.g., *ppp*, *pp*, *p*, *f*, *ff*, *fp*, *mf*, *ff*, *ppp*). There are also some performance instructions in brackets, such as "L.V." (Left Violin) and "L.V." (Left Viola). The score is a complex and detailed musical work, reflecting the composer's skill and the grandeur of the piece.

This musical score is for the first movement of Gustav Mahler's Symphony No. 4, "The Wind." The score is arranged for a full orchestra and includes the following instruments and parts:

- Flute (Fl.):** Features a melodic line with dynamic markings *ppp*, *mf*, *mp*, *f*, and *mf*. It includes a trill marked *r3.2*.
- Oboe (Ob.):** Plays a melodic line with a triplet marked *3:2* and a 6/4 time signature. Dynamics include *mp* and *p*.
- Bass Clarinet (Bass cl.):** Provides harmonic support with dynamics *p*, *mf*, *f*, and *mf*. It includes a triplet marked *3:2*.
- Baritone Saxophone (Bar. sax.):** Enters in the final measure with a melodic line, dynamics *fp* and *mf*, and a wavy line indicating a tremolo.
- Guitar (Gt.):** Features a melodic line with a *LV* (Lento) marking and dynamics *ppp*, *mp*, *p*, *pp*, *p*, and *sfz*.
- Piano (Pf.):** Provides harmonic support with dynamics *p* and *fp*. It includes a *Sua* (Sustained) marking.
- Percussion (Perc.):** Includes a *windchimes* part with dynamics *mf*, *ppp*, and *pp*.
- Violin (Vn.):** Features a melodic line with dynamics *ppp*, *fff*, and *fp*. It includes an *overpressure* marking.
- Viola (Va.):** Provides harmonic support with dynamics *fff* and *p*. It includes an *overpressure* marking.
- Violoncello (Vc.):** Provides harmonic support with dynamics *fff* and *fp*. It includes an *overpressure* marking.
- Contrabass (Cb.):** Provides harmonic support with dynamics *p* and *fp*.

The score is written in 4/4 time and includes various dynamic markings and performance instructions throughout.

Invisible Cities (iii): Ersilia

Fl. *ppp*

Ob. *ppp* 7.6

Bass cl. *f* 5.4 *mp*

Bar. sax. *f* 7.6 *mf*

Gt. *f* 7.6 *mf*

Pf. *p* *f* *p* 5.4 *mf*

Perc. *p* *ppp* 5.4 *f*

Vn. *f* *p*

Va. *p*

Vc. *f* 3.2 *p*

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

$\frac{4}{8}$

$\frac{5}{8}$

D

Chemish

$\frac{4}{8}$

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

shaker

fp

smare

fff

base drum

LV

The musical score is for a piece titled 'Chemish' in 4/8 time, with a tempo of 80 beats per minute. The score is divided into three systems. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), and Baritone Saxophone (Bar. sax.). The second system includes Guitar (Gt.), Piano (Pf.), and Percussion (Perc.). The third system includes Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The Flute, Oboe, Bass Clarinet, and Violin parts feature a 'shaker' effect, indicated by a box labeled 'shaker' above the staff. The Piano part features a 'smare' (sustain) effect, indicated by a box labeled 'smare' above the staff. The Percussion part features a 'base drum' effect, indicated by a box labeled 'base drum' above the staff. The score is written in 4/8 time, with a tempo of 80 beats per minute. The key signature is one sharp (F#). The score is divided into three systems, each with four staves. The first system includes Flute, Oboe, Bass Clarinet, and Baritone Saxophone. The second system includes Guitar, Piano, and Percussion. The third system includes Violin, Viola, Violoncello, and Contrabass. The Flute, Oboe, Bass Clarinet, and Violin parts feature a 'shaker' effect, indicated by a box labeled 'shaker' above the staff. The Piano part features a 'smare' (sustain) effect, indicated by a box labeled 'smare' above the staff. The Percussion part features a 'base drum' effect, indicated by a box labeled 'base drum' above the staff. The score is written in 4/8 time, with a tempo of 80 beats per minute. The key signature is one sharp (F#). The score is divided into three systems, each with four staves. The first system includes Flute, Oboe, Bass Clarinet, and Baritone Saxophone. The second system includes Guitar, Piano, and Percussion. The third system includes Violin, Viola, Violoncello, and Contrabass. The Flute, Oboe, Bass Clarinet, and Violin parts feature a 'shaker' effect, indicated by a box labeled 'shaker' above the staff. The Piano part features a 'smare' (sustain) effect, indicated by a box labeled 'smare' above the staff. The Percussion part features a 'base drum' effect, indicated by a box labeled 'base drum' above the staff.

7 8 4

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

Ob. *fp*

Bass cl. *fp*

Bar. sax. *p* *f* *fp*

Gt.

Pf. *p* *inside*

Perc. *p* *tam*

Vn. *mp*

Va. *mp* *shaker* *fp*

Vc.

Cb.

Musical score for "Invisible Cities (iii): Ersilia". The score is written for a large ensemble, including woodwinds, brass, strings, piano, and percussion. The tempo is 4/4, and the key signature is one sharp (F#). The score is divided into two systems, with the first system spanning measures 1 through 10 and the second system spanning measures 11 through 20.

Woodwinds:

- Fl.** (Flute): Measures 1-10, 11-20. Dynamics: *fp* (fortissimo piano).
- Ob.** (Oboe): Measures 1-10, 11-20. Dynamics: *fp* (fortissimo piano).
- Bar. sax.** (Baritone Saxophone): Measures 1-10, 11-20. Dynamics: *p* (piano), *mf* (mezzo-forte), *fp* (fortissimo piano), *pp* (pianissimo), *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano).

Brass:

- Bass cl.** (Bass Clarinet): Measures 1-10, 11-20. Dynamics: *fp* (fortissimo piano), *mf* (mezzo-forte), *p* (piano), *fp* (fortissimo piano).
- Pp.** (Trumpet): Measures 1-10, 11-20. Dynamics: *exhale* (exhale), *mf* (mezzo-forte).
- Gt.** (Trumpet): Measures 1-10, 11-20. Dynamics: *exhale* (exhale), *mf* (mezzo-forte).
- Pf.** (Piano): Measures 1-10, 11-20. Dynamics: *inside* (inside), *p* (piano).

Strings:

- Vn.** (Violin): Measures 1-10, 11-20. Dynamics: *fp* (fortissimo piano), *fp* (fortissimo piano).
- Va.** (Viola): Measures 1-10, 11-20. Dynamics: *fp* (fortissimo piano).
- Vc.** (Violoncello): Measures 1-10, 11-20. Dynamics: *mp* (mezzo-piano).
- Pp.** (Trumpet): Measures 1-10, 11-20. Dynamics: *exhale* (exhale), *mf* (mezzo-forte).
- Cb.** (Cello): Measures 1-10, 11-20. Dynamics: *exhale* (exhale), *mf* (mezzo-forte).

Percussion:

- Perc.** (Percussion): Measures 1-10, 11-20. Dynamics: *mf* (mezzo-forte).

The score includes various musical notations such as notes, rests, dynamics, and articulation marks. The first system ends with a double bar line, and the second system continues the music. The score is written for a large ensemble, including woodwinds, brass, strings, piano, and percussion.

44

45

7 8 8 4 8

Fl. *shaker* *fp*

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

Bass cl. *shaker* *fp*

Bar. sax. *pp* *fp* 7:6 *p* *mf* *fp*

Pp. *inhale* *fp*

Gt. *p* *fp* *p*

Pp. *inhale* *p*

Pf. *ppp*

Pp. *inside* *p*

Pp. *inhale* *ppp*

Perc. *tam* *p* *snare* *fff*

Vn. *shaker* *fp*

Va. *shaker* *fp*

Vc. *shaker* *fp*

Pp. *exhale* *fp* *p*

Cb.

4/4 5/8 4/8

Fl. *fz* *fz* *mf* *fz*

Ob. *fz* *fz*

Bass cl. *fz* *fz* *fz*

Bar. sax.

Gt. *mf* *ppp*

Pf. *p* *inside*

Perc. *fz* *bass drum*

Vn. *fz* *fz*

Va. *fz*

Vc. *fz* *fz*

Cb.

Musical score for "Invisible Cities (iii): Ersilia". The score is written for a large ensemble, including woodwinds, strings, and percussion. The time signature is 4/4, with a 4/8 section in the middle. The score is divided into three measures by vertical bar lines.

Woodwinds:

- Fl.** (Flute): Starts with a 7.6 measure rest, then plays a series of notes with dynamics *fp*, *f*, *fp*, and *mf*. A "shaker" effect is indicated in the third measure.
- Ob.** (Oboe): Plays a short phrase in the first measure with dynamics *p* and *fp*. A "shaker" effect is indicated in the third measure.
- Bass cl.** (Bass Clarinet): Plays a short phrase in the first measure with dynamics *mf*, *p*, *fp*, and *ppp*. A "shaker" effect is indicated in the third measure.
- Bar. sax.** (Baritone Saxophone): Remains silent throughout the piece.

Strings:

- Gt.** (Guitar): Plays a short phrase in the first measure with dynamics *p* and *ppp*. A "shaker" effect is indicated in the third measure.
- Pf.** (Piano): Remains silent throughout the piece.
- Vn.** (Violin): Plays a short phrase in the first measure with dynamics *fp*. A "shaker" effect is indicated in the third measure.
- Va.** (Viola): Plays a short phrase in the first measure with dynamics *ppp* and *fp*. A "shaker" effect is indicated in the third measure.
- Vc.** (Violoncello): Plays a short phrase in the first measure with dynamics *fp*. A "shaker" effect is indicated in the third measure.
- Cb.** (Cello): Plays a short phrase in the first measure with dynamics *p*.

Percussion:

- Perc.** (Percussion): Plays a short phrase in the first measure with dynamics *ppp*. A "tam" effect is indicated in the third measure.

4/8 7/8 5/8

Fl. *fp* *ppp* *fp* *fp* *mf* *fp* *fp*

Ob. *fp* *f* *pp*

Bass cl. *fp* *mf* *fp* *mf*

Bar. sax.

Pp. *inhale* *ppp*

Gt. *p* *mf* *fz*

Pp. *exhale* *fp* *p*

Pf. *ppp*

Pp. *exhale* *fp* *p*

Perc. *p*

Vn. *fp*

Va. *fp*

Vc. *ppp*

Pp. *inhale* *mf*

Cb. *ppp*

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

Fl. *ppp* *shaher* *fp*

Ob. *shaher* *fp* *fp* *pp*

Bass cl. *fp* *shaher* *fp*

Bar. sax. *p* *fp* *pp* *f*

Gt. *ppp* *sfz* *p* *ppp* *p*

Pf.

Perc. *bass drum* *mf*

Vn. *shaher* *fp*

Va. *shaher* *fp* *fp*

Vc. *shaher* *fp*

Cb.

51

Fl.

Ob. *shahar* *fp*

Bass cl. *pp* 3.2

Bar. sax. *fp* *mf*

Pp. *p*

Gt. *ppp* L.V.

Pp. *mf*

Pf.

Pp. *mf*

Perc. *snare* *fff*

Vn. *fp*

Va.

Vc.

Pp. *ppp*

Cb.

5/8 4/8 4/4

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

Ob. *fp* *shaker* *f*

Bass cl. *fp* *shaker*

Bar. sax. *p* 5:4

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

Gt. *p* *sfz* *ppp* *sfz*

Pp. *fp* *inhale*

Pf.

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

Perc. *f* *bass drum*

Vn. *fp* *shaker* *ppp*

Va. *fp* *shaker*

Vc. *fp* *shaker* *fp*

Pp. *exhale* *p*

Cb. *p*

This musical score is for the third movement of 'Invisible Cities' by Luciano Berio, titled 'Ersilia'. It is a 10-minute piece for a large ensemble. The score is divided into three systems. The first system includes Flute, Oboe, Bass Clarinet, Baritone Saxophone, Piccolo, Guitar, Percussion, and Violoncello. The second system includes Piccolo, Piano, Percussion, and Violoncello. The third system includes Violin, Viola, Violoncello, Piccolo, and Contrabass. The score features a variety of musical notations, including dynamic markings (pp, fp, p, f, ppp, sfz), articulation (accents, slurs), and performance instructions (shaker, inhale, exhale). The time signature changes from 5/8 to 4/8 and then to 4/4. The percussion part includes a bass drum. The string parts (Violin, Viola, Violoncello, Contrabass) play a rhythmic pattern. The woodwind and brass parts have more complex melodic lines. The guitar part has a rhythmic pattern. The piano part has a complex harmonic structure. The piccolo part has a melodic line. The percussion part has a complex rhythmic pattern. The overall texture is dense and complex.

4
85
8

Fl.

Ob. *shaker*

Bass cl.

Bar. sax. *pp* *p* *mp* *fp* *5:4*

Pp. *ppp*

Gt. *L.V.* *p*

Pp. *exhale* *p*

Pf.

Pp. *p* *inhale* *fp*

Perc. *p* *snare* *fff* *f*

Vn. *shaker* *fp*

Va.

Vc.

Pp. *inhale* *fp*

Cb. *ppp*

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