
Invisible Cities:
ERSILIA

for
Chamber Orchestra

Composed by
JOSIAH 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

Josiah Wolf Oberholtzer (1984)

$\text{♩} = 96$

$\frac{4}{4}$ Komokome

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

fff

7:6

8va

snare

fz

8

p

48

44

150

48

[illegible]

4/4

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

mf

fp

f

mf

f

fp

fff

ppp

fff

fff

fp

fff

ppp

pizz.

5:4

5:4

5:4

3:2

4
8

7
8

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

shaker

ppp

fp

5:4

mf

f

fff

crotales

snare

This musical score is for the piece "The Great Wall" by John Williams, featuring a 5:4 time signature. The score is arranged for a large ensemble, including the following instruments:

- Flute (Fl.):** Features a melodic line in the first system, marked *ppp* with a 5:4 time signature, and a more complex, rhythmic passage in the second system, marked *f* and *p*.
- Oboe (Ob.):** Enters in the second system with a melodic line, marked *ppp*, and continues in the third system, marked *mp* and *p*.
- Bass Clarinet (Bass cl.):** Enters in the second system with a melodic line, marked *ppp*, and continues in the third system, marked *mf* and *p*.
- Baritone Saxophone (Bar. sax.):** Enters in the first system with a melodic line, marked *fp*.
- Guitar (Gt.):** Features a melodic line in the first system, marked *ppp*, and continues in the second system, marked *f* and *p*.
- Piano (Pf.):** Features a complex, rhythmic passage in the first system, marked *ppp*, and continues in the second system, marked *f* and *p*.
- Percussion (Perc.):** Enters in the first system with a melodic line, marked *fff*, and continues in the second system, marked *fff*.
- Violin (Vn.):** Enters in the second system with a melodic line, marked *ppp*, and continues in the third system, marked *ppp*.
- Viola (Va.):** Enters in the second system with a melodic line, marked *ppp*, and continues in the third system, marked *ppp*.
- Cello (Cb.):** Enters in the second system with a melodic line, marked *ppp*, and continues in the third system, marked *ppp*.

The score is written in 5:4 time and includes various dynamic markings such as *ppp*, *f*, *p*, *mp*, *mf*, and *fff*. The instrumentation is typical of a large orchestral ensemble, with the piano and percussion playing a prominent role in the overall texture.

[illegible]

150

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

The instruments included are:

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

The score is divided into four measures. The first measure features a complex rhythmic pattern in the Flute and Oboe, with a 3:2 ratio indicated. The second measure continues this pattern, with a 5:4 ratio indicated. The third measure features a 7:6 ratio. The fourth measure features a 3:2 ratio. The score includes various dynamic markings such as *fp* (fortissimo piano), *mf* (mezzo-forte), *ppp* (pianissimo), *p* (piano), *f* (forte), and *fp* (fortissimo piano). It also includes performance instructions like *pizz.* (pizzicato) and *shaker*.

[illegible]

4

4

8

8

Fl.

ppp

ppp

fp

Ob.

ppp

Bass cl.

Bar. sax.

f

mf

f

mf

fp

fp

Gt.

f

sfz

pp

Pf.

f

mf

f

pp

mp

fp

ppp

mf

Perc.

fff

Vn.

fp

Va.

Vc.

Cb.

ppp

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

fp

mf

ppp

fp

ppp

5:4

7:6

shaker

mf

f

fp

fz

mp

p

mf

8va1

pp

4:3

f

mp

mf

fff

snare

fff

overpressure

fff

overpressure

fff

pizz.

ppp

overpressure

fff

pizz.

3:2

ppp

pizz.

ppp

5:4

ppp

5:4

48

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

[illegible]

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

48

78

150

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

p

ppp

shaker

3:2

7:6

fp

8va₁

mf

mp

p

mf

pizz.

5:4

ppp

5

[illegible]

Invisible Cities (iii): Ersilia

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

This musical score is for the piece "The Great Wall" by John Williams. It is a full orchestral score, likely for a film score. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, piano, guitar, and strings. 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 melody and orchestration. The score is written in a key of D major, and the time signature is 4/4. The score is for a full orchestra, including woodwinds, brass, percussion, piano, guitar, and strings. 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 melody and orchestration. The score is written in a key of D major, and the time signature is 4/4.

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

[illegible]

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

fp

f

mf

f

inhale

fp

mp

ppp

p

sfz

inhale

fp

f

5:4

mf

f

mf

f

5:4

crotales

ppp

ppp

ppp

inhale

fp

150

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

musical score with staves and notation

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

musical score with various instruments and dynamics

48

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

30

(2015-04-17)

Invisible Cities (iii): Ersilia

Fl. *mf*
 Ob. *mp*
 Bass cl.
 Bar. sax. *mf* *f* *mf* *fp*
 Gt. *mp*
 Pf. *f* *fp* *mf*
 Perc. *p* *pp* *p*
 Vn. *ppp* *fff*
 Va. *fp* *fff*
 Vc. *fp* *fff*
 Cb.

4:3
 7:6
 3:2
 5:4
 8:6
 6:5
 7:6
 overpressure
 overpressure
 overpressure
 windchimes
 blocks

[illegible]

[illegible]

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

windchimes

8va₁

L.V.

overpressure

overpressure

overpressure

3:2

3:2

9:8

6:5

5:4

3:2

f

mf

pp

ppp

p

pp

f

fp

fff

mp

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

7:6 *mf*

8:6 *mp*

mp

ppp

ppp

ppp

p 3:2 *mf*

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

mf 3:2

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

8va₁ *f* *mf* *fp* *f* *mf* *fp* *mp* *f* *mf* *f*

7:6 *f* *mf* *f* *mf* *f* *mf*

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

blocks marimba 3:2 *f* *p* *pp* windchimes *pp* marimba *f* *fp* *f* 5:4 *f* blocks marimba *f* *p* 3:2

6:5 *p* *fp*

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

overpressure *fp* *fff* *p*

mf

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

This musical score is for the piece "The Great Wall" by John Williams. It is written for a large orchestra and includes the following instruments and parts:

- Fl. (Flute):** Features a single note in the second measure, marked *ppp*.
- Ob. (Oboe):** Features a single note in the second measure, marked *ppp*, and a melodic line in the fourth measure, marked *mf* with a 5:4 ratio.
- Bass cl. (Bassoon):** Features a single note in the second measure, marked *ppp*, and a melodic line in the fourth measure, marked *ppp* with a 3:2 ratio.
- Bar. sax. (Baritone Saxophone):** Features a single note in the second measure, marked *ppp*, and a melodic line in the fourth measure, marked *ppp*.
- Gt. (Guitar):** Features a single note in the second measure, marked *p*, and a melodic line in the fourth measure, marked *pp* with a 5:4 ratio.
- Pf. (Piano):** Features a single note in the second measure, marked *pp*, and a melodic line in the fourth measure, marked *fp* with a 5:3 ratio.
- Perc. (Percussion):** Features a single note in the second measure, marked *p*, and a melodic line in the fourth measure, marked *f* with a 7:6 ratio.
- Vn. (Violin):** Features a single note in the second measure, marked *p*, and a melodic line in the fourth measure, marked *mf* with a 5:3 ratio.
- Va. (Viola):** Features a single note in the second measure, marked *ff*, and a melodic line in the fourth measure, marked *fp* with a 5:3 ratio.
- Vc. (Violoncello):** Features a single note in the second measure, marked *ff*, and a melodic line in the fourth measure, marked *p* with a 5:3 ratio.
- Cb. (Contrabass):** Features a single note in the second measure, marked *ppp*, and a melodic line in the fourth measure, marked *ppp*.

The score is written in 4/4 time and includes various dynamic markings such as *ppp*, *pp*, *p*, *mf*, *f*, and *ff*. It also includes performance instructions like "L.V." (Lento) and "5:4" and "5:3" ratios.

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 dynamic markings (ppp, mp, f, mf, p, pp, fff, fp) and articulation markings (accents, slurs, trills) throughout. The instruments listed on the left 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 presented in a clean, professional layout, with each instrument's part clearly delineated by a bracket on the left. The notation is clear and easy to read, with a focus on the melodic and harmonic lines of each instrument. The overall mood of the music is dramatic and epic, reflecting the grand scale of the subject matter.

48

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

6:4

5:4

5:4

7:6

overpressure

overpressure

overpressure

windchimes

crotales

15

6:4

5:4

5:4

7:6

overpressure

overpressure

overpressure

windchimes

crotales

15

4 7 5 4

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

fp *mf* *fp* *fp* *mp* *p* *mp* *mp* *fp* *fp*

shaker *shaker* *shaker* *shaker* *shaker* *shaker* *shaker* *shaker* *shaker* *shaker*

bass drum *tam* *inside*

4
4

8
8

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

shaker

exhale

L.V

exhale

inside

inside

mf

mf

shaker

inhale

5:4

p

fp

mf

fp

mp

fp

p

pp

p

pp

f

exhale

L.V

exhale

inside

inside

mf

shaker

inhale

4/8

7

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

LV

inhale

shaker

p

mf

fp

ppp

5:4

4/4 4/8 4/4

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

fp *mp* *fp* *pp* *f* *p* *mf* *f* *p* *fp* *f* *pp* *f* *ppp* *p* *fp* *p* *ppp* *f* *p*

bass drum

L.V.

5:4 4:3 3:2 5:4

7 8 4

Fl. *shaker* *fp*

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

Bass cl. *shaker* *fp*

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

Pp. *inhale* *fp*

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

Pp. *inhale* *p*

Pf. *ppp*

Pp. *inhale* *ppp*

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

Vn. *shaker* *fp*

Va. *shaker* *fp*

Vc. *shaker* *fp*

Pp. *exhale* *fp* *p*

Cb.

[illegible]

4/4 4/8 4/4

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

fp *f* *7:6* *fp* *mf* *shaker* *fp*

p *shaker* *fp*

mf *5:4* *fp* *mp* *ppp* *shaker* *fp*

L.V. *p* *L.V.* *ppp* *p* *fz*

ppp *tam*

shaker *fp*

shaker *fp*

shaker *fp*

p

[illegible]

[illegible]

[illegible]

44

The musical score for "The Great Wall" by John Williams is presented in three systems, each with a different time signature: 3/8, 4/8, and 4/4. The score is for a full orchestra and solo instruments.

System 1 (3/8 time): Features the Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Percussion (Pp.), Gong (Gt.), Triangle (Tr.), Bass Drum (Bd.), Shaker (Sh.), Violin (Vn.), Viola (Va.), Cello (Cv.), and Double Bass (Cb.). The Flute and Oboe play a melodic line, while the Percussion and Gong provide a rhythmic accompaniment. The Violin and Viola play a supporting melody.

System 2 (4/8 time): The Flute and Oboe continue their melodic line, with the Flute playing a more complex figure. The Percussion and Gong provide a rhythmic accompaniment. The Violin and Viola play a supporting melody.

System 3 (4/4 time): The Flute and Oboe continue their melodic line, with the Flute playing a more complex figure. The Percussion and Gong provide a rhythmic accompaniment. The Violin and Viola play a supporting melody.

The score includes various musical notations such as notes, rests, dynamics (pp, fp, p, f, ppp, sfz), and performance instructions (inhale, exhale, shaker). The score is written for a full orchestra and solo instruments, with the Flute and Oboe playing the main melodic line, and the Percussion and Gong providing a rhythmic accompaniment.

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

fp

p

inhale

snare

fff

f

ppp

Portland, OR
January 2015 - April 2015

2014-05-15

Scores available from the composer at
www.josiahwolfoberholtzer.com

€80 / \$90