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Invisible Cities (iii):

# ERSILIA

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*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):

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

*for Ensemble Dal Niente*

♩ = 96

#### **$\frac{4}{4}$ Komokome**

1500

48

44

150

[illegible]

This musical score is for the piece "The Great Wall" by John Williams. It is written for a large ensemble, including a woodwind section (Flute, Oboe, Bass Clarinet, Baritone Saxophone), a string section (Guitar, Piano, Violin, Viola, Cello), and a percussion section. The score is in 4/4 time and features a variety of musical notations, including dynamics (e.g., *ppp*, *f*, *mf*, *pp*), articulations (e.g., accents, slurs), and performance instructions (e.g., "shaker", "snare", "pizz."). The score is divided into measures, with some measures containing complex rhythmic patterns and others being rests. The overall style is characteristic of John Williams' orchestral music, with a focus on dramatic and evocative soundscapes.



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*

[illegible]



### Invisible Cities (iii): Ersilia

The musical score is for 'The Great Wall' by Tan Dun, featuring a 5/4 time signature. The score is arranged for a large orchestra and includes the following instruments and parts:

- Flute (Fl.):** Features a melodic line with dynamic markings such as *fp*, *mf*, and *p*. It includes a 5/4 measure and a 7/6 measure.
- Oboe (Ob.):** Features a melodic line with dynamic markings such as *ppp*, *p*, and *fp*. It includes a 5/4 measure and a 7/6 measure.
- Bass Clarinet (Bass cl.):** Features a melodic line with dynamic markings such as *ppp*, *p*, and *fp*. It includes a 5/4 measure and a 7/6 measure.
- Baritone Saxophone (Bar. sax.):** Features a melodic line with dynamic markings such as *mf*, *f*, and *fp*. It includes a 5/4 measure and a 7/6 measure.
- Guitar (Gt.):** Features a melodic line with dynamic markings such as *mf*, *pp*, and *f*. It includes a 5/4 measure and a 7/6 measure.
- Piano (Pf.):** Features a melodic line with dynamic markings such as *p*, *mf*, *f*, and *pp*. It includes a 5/4 measure and a 7/6 measure.
- Percussion (Perc.):** Features a melodic line with dynamic markings such as *p*, *mf*, and *fff*. It includes a 5/4 measure and a 7/6 measure.
- Violin (Vn.):** Features a melodic line with dynamic markings such as *ppp*, *f*, and *fp*. It includes a 5/4 measure and a 7/6 measure.
- Viola (Va.):** Features a melodic line with dynamic markings such as *ppp*, *f*, and *fp*. It includes a 5/4 measure and a 7/6 measure.
- Violoncello (Vc.):** Features a melodic line with dynamic markings such as *ppp*, *f*, and *fp*. It includes a 5/4 measure and a 7/6 measure.
- Contrabass (Cb.):** Features a melodic line with dynamic markings such as *ppp*, *f*, and *fp*. It includes a 5/4 measure and a 7/6 measure.

The score includes various musical notations, including notes, rests, and dynamic markings. It also includes a 5/4 time signature and a 7/6 time signature. The score is arranged for a large orchestra and includes the following instruments and parts:

This page of the musical score is for a large orchestra, featuring staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Guitar (Gt.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a complex, multi-measure format, with various time signatures (4/8, 4/4, 3/8) and dynamic markings (p, f, mp, mf, pp, ppp, fff) indicating the intensity of the performance. The notation includes notes, rests, and articulations (accents, slurs) to guide the musicians. The score is divided into measures, with some measures containing multiple staves for different instruments. The overall structure is a dense, multi-layered composition, typical of a large-scale orchestral work.

[illegible]

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

- Flute (Fl.):** Features a melodic line in the first staff, starting with a piano (*ppp*) dynamic and moving to a fortissimo (*ff*) dynamic.
- Oboe (Ob.):** Plays a melodic line in the second staff, starting with a piano (*ppp*) dynamic and moving to a fortissimo (*ff*) dynamic.
- Bass Clarinet (Bass cl.):** Plays a melodic line in the third staff, starting with a piano (*ppp*) dynamic and moving to a fortissimo (*ff*) dynamic.
- Baritone Saxophone (Bar. sax.):** Plays a melodic line in the fourth staff, starting with a piano (*ppp*) dynamic and moving to a fortissimo (*ff*) dynamic.
- Percussion (Pp.):** Includes parts for marimba, windchimes, and crotales, providing rhythmic support and texture.
- Strings (Vn., Va., Vc., Pp., Cb.):** The string section provides a harmonic and rhythmic foundation, with dynamics ranging from piano (*p*) to fortissimo (*ff*).

The score is characterized by its iconic melody and dynamic range, from piano to fortissimo. The music is written in a standard orchestral format, with each instrument part on a separate staff. The score includes various musical notations, such as notes, rests, and dynamic markings, to convey the composer's intent.

2

This page of a musical score is for a large orchestra, featuring staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Percussion (Pp.), Guitar (Gt.), Piano (Pf.), Percussion (Pp.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), Percussion (Pp.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, dynamics (ppp, mf, f, p), and performance instructions like 'inhale' and 'exhale'.





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), *fp* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also performance instructions like "overpressure" and "windchimes". 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.

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. *fp* *mp*

Ob. *f* *p*

Bass cl. *fp* *mf* *shaker* *fp* *p* *fp* *5:4* *f* *5:4* *p*

Bar. sax. *fp* *pp* *p* *pp* *f* *5:4* *p* *fp* *mf* *p* *mp* *fp* *5:4* *p* *3:2* *p*

Pp. *exhale* *p*

Gt. *L.V.* *p* *L.V.* *p* *L.V.* *mf* *ppp* *p* *fz*

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

Pf. *inside* *p* *inside* *p* *inhale*

Pp. *fp* *mf*

Perc. *mf* *bass drum*

Vn. *shaker* *fp*

Va. *fp*

Vc. *fp* *shaker* *p*

Pp. *inhale* *ppp*

Cb.

[illegible]

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* *fp* *shaker*

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

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

Bar. sax.

Pp.

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

Pp.

Pf.

Pp.

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

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

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

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

Pp.

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

$\circ$  —————  $p$



This page of the musical score is for a large orchestra, featuring staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Percussion (Perc.), and various strings (Pp., Gt., Pp., Pf., Pp., Vn., Va., Vc., Pp., Cb.). The score includes dynamic markings such as *pp*, *f*, and *p*, and performance instructions like "shaker", "inhale", and "exhale". The percussion part includes a "bass drum" and "snare" section. The string parts include various playing techniques and dynamics. The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4.

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

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