
Invisible Cities (iii):
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
botanical survey of the uninhabited northeastern isle

for Ensemble Dal Niente

Josiah 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

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.

7 4 4 3 6 7

Fl. *shaker* *fp* *ppp* *f* *p*

Ob. *fp* *ppp* *mp* *p*

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

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

Gt. *fp*

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

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

Vn. *shaker* *ppp* *fp*

Va. *shaker* *ppp* *fp*

Vc. *shaker* *ppp* *fp*

Cb. *pizz.* *ppp* *5:4*

This page of the 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 performance instructions like 'Flz.', 'pizz.', and 'shaker'. The percussion part includes specific instructions for 'blocks', 'toms', and 'bass drum'. The string parts (Vn., Va., Vc., Cb.) include 'pizz.' (pizzicato) markings. The woodwind parts (Fl., Ob., Bass cl., Bar. sax.) feature complex rhythmic patterns and dynamics. The piano part (Pf.) includes 'f' (forte) and 'ppp' (pianississimo) markings. The guitar part (Gt.) includes 'mf' (mezzo-forte) and 'f' markings. The overall score is a detailed and complex musical composition.

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. *ppp* *pizz.* *ppp*

The musical score for "The Great Escape" 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 a prominent melody in the first staff, marked with dynamics like *fp* and *ppp*.
- Oboe (Ob.):** Provides harmonic support and melodic lines, often marked with *ppp* and *fp*.
- Bass Clarinet (Bass cl.):** Plays a melodic line with a shaker effect, marked with *fp* and *ppp*.
- Baritone Saxophone (Bar. sax.):** Plays a melodic line with a shaker effect, marked with *fp* and *ppp*.
- Guitar (Gt.):** Provides harmonic support and melodic lines, marked with dynamics like *pp*, *f*, and *ppp*.
- Piano (Pf.):** Features a complex rhythmic pattern in the right hand, marked with dynamics like *ppp*, *mf*, and *p*. The left hand plays a steady bass line marked *fff*.
- Percussion (Perc.):** Includes a snare drum and a tom, marked with dynamics like *fff* and *p*.
- Violin (Vn.):** Provides harmonic support and melodic lines, marked with dynamics like *fff* and *ppp*.
- Viola (Va.):** Provides harmonic support and melodic lines, marked with dynamics like *fff* and *ppp*.
- Violoncello (Vc.):** Provides harmonic support and melodic lines, marked with dynamics like *fff* and *ppp*.
- Contrabass (Cb.):** Provides harmonic support and melodic lines, marked with dynamics like *ppp* and *ppp*.

The score is characterized by its iconic melody and complex rhythmic patterns, including a prominent 5/4 time signature. The music is marked with various dynamics, including *ppp* (pianissimo), *mf* (mezzo-forte), *f* (forte), and *fff* (fortissimo). The score includes a variety of musical notations, such as slurs, ties, and accidentals, and is presented in a clear and professional layout.

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

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Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

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63

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

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8va3

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8va6

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8va1197

8va1198

8va1199

8va1200

8va1201

8va1202

8va1203

8va1204

8va1205

8va1206

8va120

0 (2015-04-18)

[illegible]

2

This page of the musical score is for a symphony orchestra, featuring a variety of instruments and their parts. The instruments listed on the left are 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 is written in 4/8 time. It includes various musical notations such as notes, rests, and dynamics. Dynamics include *ppp* (pianissimo), *mf* (mezzo-forte), *f* (forte), and *p* (piano). Performance instructions like "inhale" and "exhale" are present for the Percussion (Pp.) part. The score also features complex rhythmic patterns, including triplets and sixteenth notes, and various articulations like slurs and accents.

The page is numbered 8 in the top right corner. The score is written in a standard musical notation style, with staves for each instrument and a key signature of one sharp (F#).

[illegible]

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 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' orchestral music, with a focus on melody and harmony. The score is written in a major key, and the tempo is marked as "Allegro". The score is for a full orchestra, 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' orchestral music, with a focus on melody and harmony. The score is written in a major key, and the tempo is marked as "Allegro".

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

The musical score for "The Great Wall" by John Williams is presented in a 4/4 time signature. The score is divided into two systems, each containing staves for various instruments and percussion. The first system includes 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.), and Double Bass (Cb.). The second system includes 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.), and Double Bass (Cb.). The score features a variety of musical notations, including notes, rests, dynamics (p, f, mf, pp, ppp), and performance instructions (shaker, inhale, exhale, LV). The percussion part includes a shaker and a tam-tam. The string parts include a double bass and a cello. The woodwind parts include a flute, oboe, bass clarinet, and baritone saxophone. The keyboard parts include a piano and a guitar. The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4.

4/4 3/8 3/8 4/4 3/8 3/8 6/8

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

9:8 f

pp

fp

pp

fp

fp

ppp

f

4:3

5:4

5:4

p

mp

fp

7:6

shaker

LV

p

ppp

p

LV

p

LV

ppp

p

LV

ppp

inside

p

inside

p

inside

p

inhale

mf

inhale

mf

inhale

mf

bass drum

mf

tam

ppp

snare

fff

inhale

fp

fp

ppp

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 number is 1.

2014-05-15

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