
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):

ERSILIA


(a botanical survey of the uninhabited northeastern isles)

for Ensemble Dal Niente


Josiah Wolf Oberholtzer (1984)

 = 96
 $\frac{4}{4}$ Komokome


Flute




Oboe




Bass Clarinet



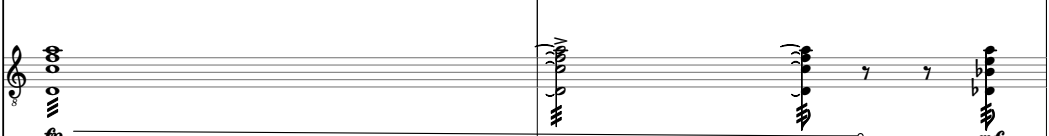
Baritone Saxophone




Pitch Pipes



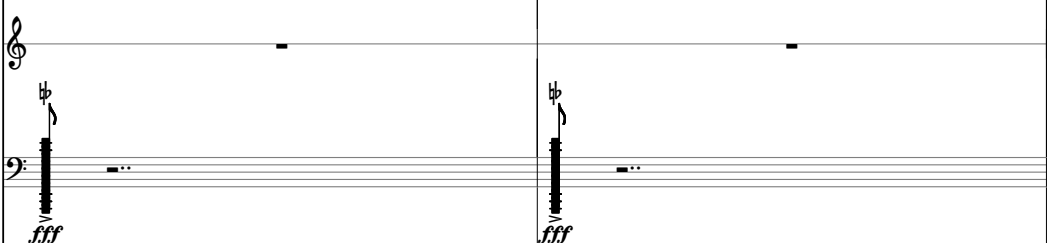
Guitar




Pitch Pipes




Piano




Pitch Pipes




Percussion




Violin




Viola



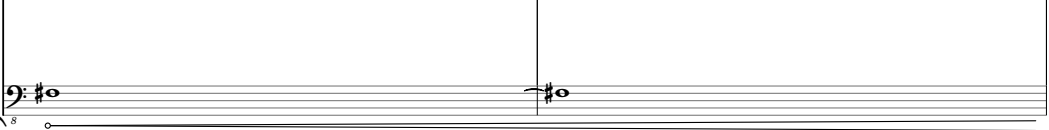
Cello



Pitch Pipes



Contrabass



2

6

Invisible Cities (iii): Ersilia

12

7

8

4

8

The musical score for measures 12-14 is as follows:

- Measure 12:**
 - Fl.:** Rest.
 - Ob.:** Rest.
 - Bass cl.:** Rest.
 - Bar. sax.:** Solo, starting with a 5:4 triplet (f), followed by a 5:4 triplet (mf).
 - Gt.:** Chords, starting with a 5:4 triplet (f).
 - Pf.:** Chords, starting with a 5:4 triplet (f).
 - Perc.:** Shaker, starting with a 5:4 triplet (f).
 - Vn., Va., Vc., Cb.:** Rest.
- Measure 13:**
 - Fl.:** Rest.
 - Ob.:** Rest.
 - Bass cl.:** Rest.
 - Bar. sax.:** Solo, continuing the 5:4 triplet (f), followed by a 5:4 triplet (mf).
 - Gt.:** Chords, starting with a 5:4 triplet (f).
 - Pf.:** Chords, starting with a 5:4 triplet (f).
 - Perc.:** Shaker, starting with a 5:4 triplet (f).
 - Vn., Va., Vc., Cb.:** Rest.
- Measure 14:**
 - Fl.:** Rest.
 - Ob.:** Rest.
 - Bass cl.:** Rest.
 - Bar. sax.:** Solo, continuing the 5:4 triplet (f), followed by a 5:4 triplet (mf).
 - Gt.:** Chords, starting with a 5:4 triplet (f).
 - Pf.:** Chords, starting with a 5:4 triplet (f).
 - Perc.:** Shaker, starting with a 5:4 triplet (f).
 - Vn., Va., Vc., Cb.:** Rest.

A musical staff in bass clef with a key signature of one flat (B-flat). The notation includes a whole note chord (B-flat, D, F) marked with a 'pizz.' (pizzicato) instruction in a box above. This is followed by a half note chord (B-flat, D, F) and a quarter note chord (B-flat, D, F). A bracket below the staff indicates a 5:4 ratio between the first and second chords. The piece concludes with a *ppp* (pianissimo) marking.

17

4
8

3
8

6
8

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

shaker

snare

f, *p*, *mp*, *fff*, *ppp*, *fp*

21

7/8

4/4

3/8

The musical score for measures 21-23 is as follows:

- Measure 21 (7/8):** Flute (Fl.) plays a half note (Bb) and a quarter note (A). Guitar (Gt.) plays a half note (Bb). Dynamics: *ppp* for Flute, *ff* for Guitar.
- Measure 22 (4/4):** Flute (Fl.) plays a half note (Bb) and a quarter note (A). Guitar (Gt.) plays a half note (Bb). Dynamics: *ppp* for Flute, *ff* for Guitar.
- Measure 23 (3/8):** Flute (Fl.) plays a half note (Bb) and a quarter note (A). Guitar (Gt.) plays a half note (Bb). Dynamics: *ppp* for Flute, *mf* for Guitar.

[illegible]

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

shaker

ppp

7:6

ppp

shaker

ppp

shaker

ppp

5:4

ppp

p

fp

fp

8va

3:2

p

pp

8va₁

fp

mp

mf

pizz.

ppp

ppp

3:2

7:6

ppp

ppp

pizz.

ppp

5:4

ppp

3:2

ppp

pizz.

ppp

4/4

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

4/8

4/4

Fl. *ppp* *shaker* *ppp*

Ob. *shaker* *ppp* 5:4

Bass cl.

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

Gt. *f* *sfz*

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

Perc. *snare* *fff*

Vn. *fp*

Va.

Vc.

Cb. *ppp*

37

40

48

44

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

47

$\frac{5}{8}$

$\frac{4}{8}$

The musical score for measures 47-50 is as follows:

- Measure 47:** Flute (Fl.) and Baritone Saxophone (Bar. sax.) play a 7:6 ratio. Flute dynamics: *ppp*. Baritone Saxophone dynamics: *f* to *mf*. Oboe (Ob.) and Bass Clarinet (Bass cl.) play a 7:6 ratio. Oboe dynamics: *ppp*. Bass Clarinet dynamics: *fp*. Percussion (Perc.) plays a 7:6 ratio. Percussion dynamics: *f* to *mf*. Violoncello (Vc.) plays a 7:6 ratio. Violoncello dynamics: *fp*.
- Measure 48:** Flute (Fl.) and Oboe (Ob.) play a 3:2 ratio. Flute dynamics: *fp*. Oboe dynamics: *fp*. Baritone Saxophone (Bar. sax.) plays a 3:2 ratio. Baritone Saxophone dynamics: *f* to *mf*. Percussion (Perc.) plays a 3:2 ratio. Percussion dynamics: *f* to *mf*. Violoncello (Vc.) plays a 3:2 ratio. Violoncello dynamics: *fp*.
- Measure 49:** Flute (Fl.) and Oboe (Ob.) play a 5:4 ratio. Flute dynamics: *fp*. Oboe dynamics: *fp*. Baritone Saxophone (Bar. sax.) plays a 5:4 ratio. Baritone Saxophone dynamics: *f* to *mf*. Percussion (Perc.) plays a 5:4 ratio. Percussion dynamics: *p* to *f*. Violoncello (Vc.) plays a 5:4 ratio. Violoncello dynamics: *fp*.
- Measure 50:** Flute (Fl.) and Oboe (Ob.) play a 7:6 ratio. Flute dynamics: *fp*. Oboe dynamics: *fp*. Baritone Saxophone (Bar. sax.) plays a 7:6 ratio. Baritone Saxophone dynamics: *f* to *mf*. Percussion (Perc.) plays a 7:6 ratio. Percussion dynamics: *f* to *mf*. Violoncello (Vc.) plays a 7:6 ratio. Violoncello dynamics: *fp*.

51

78

This musical score is for the piece "The Fire of Love" by John Adams. It is a full orchestral score with the following instruments listed on the left: Fl. (Flute), Ob. (Oboe), Bass cl. (Bass Clarinet), Bar. sax. (Baritone Saxophone), Gt. (Guitar), Pf. (Piano), Perc. (Percussion), Vn. (Violin), Va. (Viola), Vc. (Cello), and Cb. (Double Bass). The score is written in 4/4 time and features a variety of musical notations, including dynamics (e.g., *ppp*, *mf*, *f*, *fff*), articulation (e.g., *tr*, *acc*), and performance instructions (e.g., *shaker*, *crotales*). The score is divided into measures by vertical bar lines, and the instruments are grouped by brackets on the left. The Flute part begins with a *tr* (trill) and a *pp* (pianissimo) dynamic. The Oboe part has a *ppp* (pianississimo) dynamic and a *5:4* (quintuplet) marking. The Bass Clarinet part has a *ppp* (pianississimo) dynamic and a *p* (piano) dynamic. The Baritone Saxophone part has a *mf* (mezzo-forte) dynamic and a *f* (forte) dynamic. The Guitar part has a *mf* (mezzo-forte) dynamic and a *pp* (pianissimo) dynamic. The Piano part has a *p* (piano) dynamic and a *mf* (mezzo-forte) dynamic. The Percussion part has a *f* (forte) dynamic and a *p* (piano) dynamic. The Violin part has a *ppp* (pianississimo) dynamic and a *f* (forte) dynamic. The Viola part has a *ppp* (pianississimo) dynamic and a *f* (forte) dynamic. The Cello part has a *ppp* (pianississimo) dynamic and a *f* (forte) dynamic. The Double Bass part has a *ppp* (pianississimo) dynamic and a *f* (forte) dynamic.

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

5:4

mf

p

7:6

p

5:4

p

fp

fp

8va

ppp

mf

tam

mf

pizz.

5:4

ppp

pizz.

ppp

pizz.

ppp

5:4

ppp

Fl. *shaker* *ppp* *fp*

Ob. *shaker* *ppp* *fp* *ppp* *3:2*

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

Bar. sax. *fp* *ppp*

Gt. *f* *sfz* *f* *f* *sfz*

Pf. *mp* *p* *mf* *f* *8va1* *pp* *f* *fff* *fff* *fff*

Perc. *fff* *fp* *fff*

Vn. *pizz.* *ppp* *5:4* *overpressure* *fff*

Va. *ppp* *overpressure* *fff*

Vc. *overpressure* *fff*

Cb. *ppp* *p*

65

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, brass, strings, and percussion. The notation is in standard musical notation, with various dynamics (f, mf, mp, p, ff, fff) and articulations (accents, slurs, ties) used throughout. 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 presented in a clear, professional layout, with each instrument's part clearly labeled and separated from the others.

Fl. *f* $\frac{7:6}{}$ *mp*

Ob. *f* *p* Flz.

Bass cl. *f* *mf*

Bar. sax. *f* *mf* *f* $\frac{15:14}{}$ *mf*

Gt. *f* $\frac{9:8}{}$ *mf* *f* *mf* *f*

Pf. *fff*

Perc. *p* *ppp* $\frac{8:7}{}$ *f* *toms*

Vn. *f* $\frac{7:6}{}$ *p*

Va. *p* *f*

Vc. *f* *p*

Cb. *p* $\frac{7:6}{}$ *f*

[illegible]

$\frac{4}{8}$

$\frac{4}{4}$

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

ppp *5:4*

ppp

ppp

ppp *f* *ppp* *fp*

pp *5:4*

p *f* *f* *fp* *fp* *fp*

f

pp *p* *3:2*

marimba *f* *mf*

p

p

fp

s

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

15

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

87

Fl. *ppp* *mp* *mp* *f* *mf*

Ob. *ppp* *p*

Bass cl. *mp* *mf* *f*

Bar. sax.

Gt. *mp* *p* *sfz* *pp* *p* *sfz*

Pf. *pp* *fp*

Perc. *pp* *windchimes*

Vn. *fp* *fp* *mp*

Va. *p* *fp* *<*

Vc. *mf* *fp*

Cb. *fp*

94

[illegible]

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. (Violoncello)
- Cb. (Contrabass)

The score is divided into four measures, each containing musical notation for the respective instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *ppp*, *mp*, *p*, *f*, *fff*, *mf*, *fp*, *ff*). The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4.

104

107

Fl. *ppp* *ppp* 5:4 *ppp*

Ob. *ppp* *ppp*

Bass cl. *ppp* *ppp*

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

Pp. *inhale* *fp*

Gt. *pp* *mf fz* *ppp fz*

Pp. *inhale* *fp* *ppp*

Pf. *fp* *p* *fp* *p* *f* 3:2 *fp*

Pp. *exhale* *fp* *ppp*

Perc. *windchimes* *pp* *pp*

Vn. *overpressure* *fff* *fff* *mp*

Va. *overpressure* *fff* *fff* *ppp*

Vc. *overpressure* *fff* *ppp* *fff* *overpressure*

Pp. *exhale* *fp*

Cb. *s* *fp*

[illegible]

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

7:6 *mf*

3:2 8:6 *mp*

f *mf* *f* *mf*

L.V. *p* *p* *pp* *pp* *mf*

f *mf* *fp* *p* *f* *mf* *fp*

f *mf* *f*

3:2 *f* *mf* *f*

blocks marimba 3:2 *f* *p*

overpressure *fp* *fff*

overpressure *fff* *fp* *fff*

fff

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

musical score with staves and notation

Fl. *mp* *5:4*

Ob. *p* *3:2* *6:4* *f* *mf*

Bass cl. *f* *5:4* *mf* *ppp* *3:2*

Bar. sax. *mf* *ppp* *3:2*

Pp. *fp* *inhale* *exhale*

Gt. *p* *sfz* *pp* *mf* *sfz*

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

Pp. *fp* *inhale* *exhale*

Perc. *ppp* *f* *marimba*

Vn. *fp*

Va. *fp*

Vc. *p* *fp* *fp* *<*

Pp. *fp* *inhale* *inhale*

Cb. *fp*

127

$\frac{4}{8}$
 $\frac{7}{8}$
 $\frac{5}{8}$

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

Vn. *ppp* *fff* *fff* *fp*
 Va. *fff* *p* *fff*
 Vc. *fff*
 Cb. *p* *p*

[illegible]

♩ = 64

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

♩ = 80

$\frac{5}{8}$ D Chemish

Fl. *ppp*

Ob. *ppp* 7:6

Bass cl. *f* 5:4 *f* *mp* 7:6

Bar. sax. *f* 7:6 *mf* *f*

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

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

Perc. *p* *ppp* 5:4 *f*

Vn. *f* *p*

Va. *p*

Vc. *f* 3:2 *p*

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

shaker *fp*

shaker *fp*

shaker *fp*

L.V. *fff*

44

45

46

[illegible]

[illegible]

157

4
8

4
4

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

shaker

inhale

inside

exhale

p

fp

ppp

fff

snare

mf

50

This musical score is for the piece "The Great Wall" by John Williams, featuring a 4/8 time signature. The score is arranged for a large ensemble, including Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Percussion (Perc.), and Strings (Vn., Va., Vc., Pp., Cb.). The score is divided into two systems, each with a 4/8 time signature. The first system includes a "shaker" part and a "tam" part. The second system includes a "shaker" part and a "tam" part. The score is written in a key signature of one flat (B-flat) and a time signature of 4/8. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Percussion (Perc.), and Strings (Vn., Va., Vc., Pp., Cb.). The score is written in a key signature of one flat (B-flat) and a time signature of 4/8. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Percussion (Perc.), and Strings (Vn., Va., Vc., Pp., Cb.). The score is written in a key signature of one flat (B-flat) and a time signature of 4/8. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Percussion (Perc.), and Strings (Vn., Va., Vc., Pp., Cb.).

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170

$\frac{4}{4}$

$\frac{3}{8}$

$\frac{4}{8}$

The musical score for measures 170-172 is as follows:

- Measure 170:**
 - Flute:** Rest.
 - Oboe:** Rest.
 - Bass cl.:** Rest.
 - Bar. sax.:** $9:8$ tuplet of eighth notes, *fp* to *f*.
 - Gt.:** Rest.
 - Pf.:** Rest.
 - Perc.:** Rest.
 - Vn.:** Rest.
 - Va.:** Rest.
 - Vc.:** Rest.
 - Cb.:** Rest.
- Measure 171:**
 - Flute:** Rest.
 - Oboe:** Rest.
 - Bass cl.:** Rest.
 - Bar. sax.:** *pp* eighth notes, *fp* quarter note.
 - Gt.:** Solo marked **LV**, *p*.
 - Pf.:** Rest.
 - Perc.:** *bass drum* quarter note.
 - Vn.:** Rest.
 - Va.:** Rest.
 - Vc.:** Rest.
 - Cb.:** Rest.
- Measure 172:**
 - Flute:** Rest.
 - Oboe:** Rest.
 - Bass cl.:** Rest.
 - Bar. sax.:** *fp* quarter note, *pp* eighth notes.
 - Gt.:** Solo marked **LV**, *ppp* to *p*.
 - Pf.:** Rest.
 - Perc.:** *mf* eighth notes.
 - Vn.:** Rest.
 - Va.:** Rest.
 - Vc.:** Rest.
 - Cb.:** Rest.

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176

6

4

4

The musical score for measures 176-178 is as follows:

- Flute (Fl.):** Measure 176: Quarter note G4, quarter note A4, quarter note B4. Measure 177: Quarter note G4, quarter note A4, quarter note B4. Measure 178: Quarter note G4, quarter note A4, quarter note B4.
- Oboe (Ob.):** Measure 176: Quarter note G4, quarter note A4, quarter note B4. Measure 177: Quarter note G4, quarter note A4, quarter note B4. Measure 178: Quarter note G4, quarter note A4, quarter note B4.
- Bass Clarinet (Bass cl.):** Measure 176: Quarter note G4, quarter note A4, quarter note B4. Measure 177: Quarter note G4, quarter note A4, quarter note B4. Measure 178: Quarter note G4, quarter note A4, quarter note B4.
- Baritone Saxophone (Bar. sax.):** Measure 176: Quarter note G4, quarter note A4, quarter note B4. Measure 177: Quarter note G4, quarter note A4, quarter note B4. Measure 178: Quarter note G4, quarter note A4, quarter note B4.
- Percussion (Perc.):** Measure 176: Quarter note G4, quarter note A4, quarter note B4. Measure 177: Quarter note G4, quarter note A4, quarter note B4. Measure 178: Quarter note G4, quarter note A4, quarter note B4.
- Strings:** Measure 176: Quarter note G4, quarter note A4, quarter note B4. Measure 177: Quarter note G4, quarter note A4, quarter note B4. Measure 178: Quarter note G4, quarter note A4, quarter note B4.

179

3/8 4/8 4/4

Ft.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

shaker

shaker

shaker

inhale

inhale

inhale

exhale

bass drum

shaker

shaker

shaker

exhale

182

Invisible Cities (iii): Ersilia

2014-05-15

Scores available from the composer at
www.josiahwolfoberholtzer.com

€80 / \$90