
Invisible Cities (iii):
ERSILIA

for
Chamber Orchestra

Composed by
JOSIAH WOLF OBERHOLTZER

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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 an even, cloud-like texture.

for Ensemble Dal Niente

$\frac{4}{4}$ Komokome

150

4/8 4/4 4/8 7/8 4/8

Fl. *p* *mf*

Ob.

Bass cl. *ppp*

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

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

Pf. *ff* *fff* *fff* *fff* *fff* *f* *f* *fff*

Perc. *p* *f* *fff* *fp* *fff* *f* *f* *f* *fff*

Vn. *ppp* *pizz.*

Va. *fp* *ppp*

Vc. *fp*

Cb. *s*

shaker *ppp* *5:4* *ppp*

crotales *f* *snare* *fff*

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

[illegible]

4

The musical score for "The Great Wall" by John Williams is presented in a multi-staff format. The score is divided into measures, with a 7:6 time signature change indicated. The instruments and their parts are as follows:

- Fl. (Flute):** Features a shaker part in the first measure, followed by a rest, and then a melodic line in the fifth measure.
- Ob. (Oboe):** Features a shaker part in the first measure, followed by a rest, and then a melodic line in the fifth measure.
- Bass cl. (Bass Clarinet):** Features a shaker part in the first measure, followed by a rest, and then a melodic line in the fifth measure.
- Bar. sax. (Baritone Saxophone):** Features a shaker part in the first measure, followed by a rest, and then a melodic line in the fifth measure.
- Gt. (Guitar):** Features a shaker part in the first measure, followed by a rest, and then a melodic line in the fifth measure.
- Pf. (Piano):** Features a shaker part in the first measure, followed by a rest, and then a melodic line in the fifth measure.
- Perc. (Percussion):** Features a shaker part in the first measure, followed by a rest, and then a melodic line in the fifth measure.
- Vn. (Violin):** Features a shaker part in the first measure, followed by a rest, and then a melodic line in the fifth measure.
- Va. (Viola):** Features a shaker part in the first measure, followed by a rest, and then a melodic line in the fifth measure.
- Vc. (Violoncello):** Features a shaker part in the first measure, followed by a rest, and then a melodic line in the fifth measure.
- Cb. (Contrabass):** Features a shaker part in the first measure, followed by a rest, and then a melodic line in the fifth measure.

The score includes various musical notations, including dynamics (ppp, fp, f, mf, p, mp, fff), articulation (shaker, pizz.), and time signature changes (5:4, 3:2). The score is divided into measures, with a 7:6 time signature change indicated.

6 (2015-04-20) Invisible Cities (iii): Ersilia

The image displays a complex musical score for the piece 'The Great Wall' by Tan Dun. The score is organized into measures, with time signatures of 4/4 and 3/8. The instrumentation includes a full orchestra (Flute, Oboe, Bass Clarinet, Baritone Saxophone, Guitar, Piano, Violin, Viola, Violoncello, Contrabass) and a variety of percussion instruments (snare, toms, blocks, shaker). The score is marked with dynamic levels (ppp, f, mf, ff, fff) and includes annotations for 'shaker', 'snare', 'toms', 'blocks', 'overpressure', and 'pizz.'.

150

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

Fl. *fp* *p* *mf* *f* *p* *mf* *f* *mp*

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

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

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

Gt. *f* *f* *fp* *pp* *f* *mf* *f* *fp*

Pf. *8va1* *fp* *pp* *f* *fp* *7:6* *mf* *f* *7:6* *mf* *3:2* *mf* *3:2* *fp*

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

Vn. *overpressure* *fff* *shaker* *ppp* *fp* *overpressure* *p* *fff* *4:3* *p* *3:2* *f*

Va. *overpressure* *fff* *shaker* *ppp* *fp* *overpressure* *p* *f* *f* *3:2* *p*

Vc. *overpressure* *fff* *shaker* *ppp* *fp* *overpressure* *f* *fff* *overpressure* *p* *3:2* *f*

Cb. *p* *ppp* *f* *f* *p* *f* *p* *f* *p*

This page of a musical score is for a symphony orchestra, featuring staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Percussion (Pp.), and Strings (Vn., Va., Vc., Pp., Cb.). The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *mp*, *p*, and *ppp*. It also features time signatures like 7:6, 5:4, and 8:7, and performance instructions like "exhale" and "inhale".

The score is divided into two systems. The first system includes staves for Flute, Oboe, Bass Clarinet, Baritone Saxophone, Percussion, and Strings. The second system includes staves for Percussion, Strings, and a new staff for Windchimes. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *mp*, *p*, and *ppp*. It also features time signatures like 7:6, 5:4, and 8:7, and performance instructions like "exhale" and "inhale".

Invisible Cities (iii): Ersilia (2015-04-20)

12

48

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Cb.

ppp

pp

mp

f

mf

ff

fff

overpressure

8va₁

9:8

3:2

7:6

8:6

5:4

6:5

LV

blocks

marimba

windchimes

A detailed musical score for a large ensemble. The score is written for Flute, Oboe, Bass Clarinet, Baritone Saxophone, Guitar, Piano, Percussion, Violin, Viola, Violoncello, and Contrabass. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The score is divided into measures by vertical bar lines. Dynamics range from ppp (pianississimo) to fff (fortississimo). There are various musical notations including notes, rests, slurs, and articulation marks. Some measures have specific performance instructions like 'overpressure' or 'blocks'. The percussion part includes a marimba and windchimes. The string parts have some specific intervals marked like 9:8, 3:2, 7:6, 5:4, and 6:5. The guitar part has some specific intervals marked like 3:2 and 5:4. The woodwind parts have some specific intervals marked like 3:2 and 7:6. The score is a page from a larger work, as indicated by the page number 112 in the top left corner.

4
8

7
8

150

♩ = 64

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

♩ = 80

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

$\frac{4}{8}$

$\frac{7}{8}$

$\frac{5}{8}$

$\frac{4}{8}$

Fl. *ppp*

Ob. *ppp* 7:6

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

Bar. sax. *f* 7:6 *mf* *f* *mp* *p* 5:4

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

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

Perc. *toms* *p* *ppp* 5:4 *f* *bass drum* *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 5/8 4/8 7/8 4/4 4/8

Fl. *fp*

Ob. *fp*

Bass cl. *fp* *mf* *fp* *mp* *fp* *p* *fp* *5:4* *f* *fp* *5:4* *f* *fp* *4:3* *p*

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

Pp. *exhale* *p*

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

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

Pf. *inside* *p* *inside* *p* *inhale* *fp* *mf*

Pp. *inhale* *fp* *mf*

Perc. *mf* *bass drum*

Vn. *fp* *fp* *fp* *fp* *fp* *p*

Va. *fp* *p*

Vc. *fp* *fp* *p*

Pp. *inhale* *ppp*

Cb.

4 7 5 4 4 5 4

Fl. *fp* *pp* *fp* *fp* *fp* *fp* *fp* *mf* *fp*

Ob. *mf* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

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

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

Pp. *inhale* *fp*

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

Pp. *inhale* *p*

PF. *ppp* *inside* *p* *inside* *p*

Pp. *inhale* *ppp*

Perc. *ppp* *tam* *p* *snare* *fff* *fp* *bass drum*

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

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

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

Pp. *exhale* *fp* *p*

Cb.

4/4 4/8 4/4 4/8 7/8 5/8 4/8

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

Ob. *p* *fp* *fp* *fp* *fp* *fp* *fp* *pp* *fp* *ppp* *fp*

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

Bar. sax.

Pp. *inhale* *ppp*

Gt. *LV* *p* *ppp* *LV* *p* *fp* *fp* *mf* *fp* *ppp* *fp*

Pp. *exhale* *fp* *p*

Pf.

Pp. *exhale* *fp* *p*

Perc. *tam* *ppp* *p*

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

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

Vc. *fp* *ppp* *fp*

Pp. *inhale* *mf*

Cb. *s* *p* *ppp*

4/4 5/8 4/8 4/4 5/8 4/8 6/8

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Ob.

shaker

fp

pp

fp

ppp

f

5:4

4:3

7:6

5:4

mp

fp

p

exhale

fp

p

LV

mf

sfz

inhale

mf

ppp

inside

p

inside

p

inhale

mf

bass drum

mf

tam

ppp

snare

fff

inhale

fp

ppp

p

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

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Ch.

shaker

pp

fp

shaker

fp

shaker

fp

3:2

p

pp

p

f

fp

p

inhale

ppp

inhale

fp

inhale

ppp

sfz

inhale

fp

inhale

ppp

exhale

p

inhale

fp

bass drum

snare

fff

shaker

fp

shaker

fp

shaker

fp

exhale

p

inhale

fp

ppp

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Scores available from the composer at
www.josiahwolfoberholtzer.com

€80 / \$90