
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 a cloud-like texture.

Invisible Cities (iii):

ERSILIA

(a botanical survey of the uninhabited northeastern isles)

for Ensemble Dal Niente

Josiah Wolf Oberholtzer (1984)

♩ = 96

4
4 Komokome

5
8

Flute

Oboe

Bass
Clarinet

Baritone
Saxophone

Pitch
Pipes

Guitar

Pitch
Pipes

Piano

Pitch
Pipes

Percussion

Violin

Viola

Cello

Pitch
Pipes

Contrabass

shaker

ppp

7:6

f

mf

f

sfz

7:6

mf

p

8va---1

snare

fff

f

fff

fff

p

8

p

48

44

[illegible]

4/4 4/8 7/8

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

mf

fp

f

mf

f

fp

fff

ppp

fff

fff

ppp

pizz.

ppp

5:4

5:4

3:2

4/4

4/8

5/8

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

ppp

5:4

f

p

ppp

mp

p

mf

p

fp

fff

8va

8va

8va

8va

8va

8va

3:2

pp

mp

fff

snare

fff

shaker

ppp

5:4

shaker

ppp

5:4

shaker

ppp

pizz.

ppp

5:4

[illegible]

1507

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 indicated. The score is divided into measures, with some measures containing complex rhythmic patterns and others being rests. The instruments listed on the left include 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 a key signature of one flat (B-flat) and a time signature of 4/4. The dynamics range from *ppp* (pianissimo) to *fp* (fortissimo). The score includes various musical notations such as notes, rests, beams, and slurs, as well as performance instructions like *pizz.* (pizzicato) and *shaker*. The score is divided into measures, with some measures containing complex rhythmic patterns and others being rests. The instruments listed on the left include 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 a key signature of one flat (B-flat) and a time signature of 4/4. The dynamics range from *ppp* (pianissimo) to *fp* (fortissimo). The score includes various musical notations such as notes, rests, beams, and slurs, as well as performance instructions like *pizz.* (pizzicato) and *shaker*.

[illegible]

[illegible]

The musical score is for the film 'The Great Escape' by John Williams. It is in 4/8 time and features a variety of instruments. The score is divided into measures, with dynamic markings such as *fp*, *ppp*, *f*, *p*, *mf*, and *fff* indicating the volume. The instruments include Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Guitar (Gt.), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), and Cello (Cb.). The score includes various musical notations, including notes, rests, and articulation marks. The time signature is 4/8, and the key signature is one flat (B-flat major or D minor). The score is written for a full orchestra, with each instrument part clearly delineated. The dynamic markings are used to create a sense of tension and drama, particularly in the percussion and piano parts. The overall mood is one of suspense and action, reflecting the themes of the film.

[illegible]

[illegible]

87

48

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

[illegible]

[illegible]

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

fp

ppp

f

sfz

fff

pp

f

snare

overpressure

p

3:2

sva₁

4/4

3/8

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

8va₁

shaker

ppp

mp

mf

f

pp

fff

8:6

5:4

6:4

3:2

Gt.

♩ = 96

$\frac{4}{8}$ A [i]

$\frac{4}{4}$

$\frac{7}{8}$

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

[illegible]

[illegible]

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

[illegible]

This musical score is for the piece "The Great Wall" by John Adams, from the album "The Great Wall of China". The score is written for a woodwind quintet (Flute, Oboe, Bass Clarinet, Baritone Saxophone, and Guitar), piano, and strings. The music is in 3/4 time and features a complex, rhythmic melody. The score is divided into four measures, each with a 5:4 ratio. The woodwind parts are marked with various dynamics, including *ppp*, *mp*, *p*, *sfz*, and *pp*. The piano part features a complex, rhythmic melody with a 5:3 ratio. The strings are marked with *mf* and *fp*. The score includes a variety of musical notations, including triplets, slurs, and dynamic markings.

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

mp

5:4

mp

f

mf

p

6:4

5:4

mp

8:6

p

3:2

mp

5:4

mp

f

tr

tr

f

p

pp

windchimes

marimba

f

3:2

crotales

fp

fp

3:2

fp

fp

ff

fp

fp

3:2

p

mf

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

5:4

7:6

3:2

mf

p

ppp

fp

inhale

exhale

L.V

8va

blocks

marimba

5:4

3:2

fp

pp

ff

ppp

fp

3:2

48

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

The musical score for "The Great Wall" by John Adams is a complex orchestral work. It features a large ensemble of instruments, including woodwinds, strings, and percussion, along with a vocal soloist. The score is divided into four measures, each containing multiple staves for different instruments. The notation is highly detailed, with many dynamic markings (e.g., *ppp*, *f*, *mf*) and articulation marks (e.g., accents, slurs). The score also includes various performance instructions, such as "inhale" and "exhale" for the vocal soloist, and "overpressure" for the strings. The overall style is modern and experimental, with a focus on rhythmic complexity and dynamic contrast.

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 treble and bass clefs, and includes dynamic markings such as *pp* (pianissimo), *f* (forte), and *fff* (fortississimo). The score is divided into measures by vertical bar lines, and the instruments are listed on the left side of the page. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The piece is in the key of D major and 4/4 time. The score is written for a variety of instruments, including woodwinds, strings, and percussion. The notation is in standard musical notation, with treble and bass clefs, and includes dynamic markings such as *pp* (pianissimo), *f* (forte), and *fff* (fortississimo). The score is divided into measures by vertical bar lines, and the instruments are listed on the left side of the page. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The piece is in the key of D major and 4/4 time.

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 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 *mf*, *ppp*, *f*, *mp*, *pp*, *fff*, and *p*. There are also performance instructions like "overpressure" and "blocks". The score is written for a large ensemble, including 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 a complex arrangement of musical ideas, with many instruments playing simultaneously. The score is a high-quality musical score, likely a professional edition.

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

5:4

mp

5:4

p

3:2

mp

5:4

f

mf

3:2

mf

3:2

ppp

mf

ppp

inhale

fp

exhale

fp

p

sfz

pp

p

sfz

mf

sfz

inhale

fp

exhale

fp

mf

f

f

3:2

f

fp

p

fp

inhale

fp

inhale

fp

marimba

ppp

f

fp

fp

fp

fp

fp

fp

fp

fp

This musical score is for the piece "The Great Wall" by John Williams, measures 4, 7, and 5. The score is written for a large orchestra and includes the following parts:

- Fl.** (Flute): Measures 4 and 7 have rests. Measure 5 has a single note (G4) marked *ppp*.
- Ob.** (Oboe): Measure 4 has a triplet of eighth notes (G4, A4, B4) marked *ppp* with a 3:2 ratio. Measures 7 and 5 have rests.
- Bass cl.** (Bass Clarinet): Measures 4 and 7 have rests. Measure 5 has a triplet of eighth notes (G4, A4, B4) marked *ppp* with a 3:2 ratio.
- Bar. sax.** (Baritone Saxophone): Measures 4 and 7 have rests. Measure 5 has a single note (G4) marked *ppp*.
- Gt.** (Guitar): Measure 4 has a chord (F#4, A4, C#5) marked *p*. Measures 7 and 5 have chords marked *ppp* and *pp* respectively, with a "L.V." (Lifted) marking above the first measure.
- Pf.** (Piano): Measures 4, 7, and 5 have chords marked *pp*, *p*, *fp*, *mf*, *f*, and *p* respectively.
- Perc.** (Percussion): Measures 4, 7, and 5 have chords marked *p*, *f*, *mf*, and *p* respectively, with a 7:6 ratio marking above the first measure.
- Vn.** (Violin): Measures 4, 7, and 5 have chords marked *p*, *mf*, and *mf* respectively, with a trill marking above the first measure.
- Va.** (Viola): Measures 4, 7, and 5 have chords marked *ff*, *fp*, and *mf* respectively, with a trill marking above the first measure.
- Vc.** (Violoncello): Measures 4, 7, and 5 have chords marked *ff*, *p*, and *ppp* respectively, with a trill marking above the first measure.
- Cb.** (Contrabass): Measures 4, 7, and 5 have chords marked *ppp* and *ppp* respectively, with a trill marking above the first measure.

[illegible]

4
8

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

6:4

5:4

5:4

3:2

8va₁

7:6

windchimes

crotales

overpressure

overpressure

overpressure

f

mf

fp

pp

fff

p

mp

p

mf

f

ppp

sfz

f

mf

f

pp

f

fp

mf

fff

fff

fff

p

fp

♩ = 64

48 C [ii]

This musical score is for the film 'The Great Escape' by John Williams. It features a variety of instruments, including woodwinds, strings, and percussion. The score is divided into three systems, each with multiple staves. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), and Baritone Saxophone (Bar. sax.). The second system includes Guitar (Gt.), Piano (Pf.), and Percussion (Perc.). The third system includes Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ppp*, *f*, *mf*, *fff*). It also includes performance instructions like 'shaker' and 'pizz.' (pizzicato). The score is written in a key signature of one flat (B-flat) and a common time signature (C).

$\text{♩} = 80$

§ D Chemish

4/8 7 5 4/8

Fl. *fp* *mf* *fp* *shaker*

Ob. *fp*

Bass cl.

Bar. sax. *p* *f* *fp*

Gt.

Pf.

Perc. *bass drum* *p* *tam* *inside*

Vn. *mp*

Va. *mp* *fp* *shaker*

Ve.

Cb.

[illegible]

4/4 4/8 4/4

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

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

7:6 5:4

L.V.

78

88

48

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

shaker

shaker

shaker

pp

fp

7:6

p

mf

fp

inhale

fp

p

sfz

inhale

p

inhale

pp

inside

p

inhale

ppp

snare

fff

p

shaker

shaker

shaker

exhale

fp

p

4/4

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

ff

mf

f

pp

inside

bass drum

LV

LV

4/4

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

7:6

fp

f

mf

shaker

fp

p

fp

ppp

ppp

sfz

tam

shaker

shaker

shaker

p

[illegible]

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

Fl. *ppp* *fp* *fp*

Ob. *fp* *fp* *pp*

Bass cl. *fp* *fp*

Bar. sax. *p* *fp* *pp* *f*

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

Pf.

Perc. *bass drum* *mf*

Vn. *fp* *fp*

Va. *fp* *fp*

Ve. *fp*

Cb.

4/4 5/8 4/8

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

4:3

fp

mp

p

ppp

mf

fz

inside

inhale

exhale

tam

LV

8

6
8

4
4

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

shaker

fp

pp

3:2

fp

mf

p

L.V

ppp

mf

mf

snare

fff

fp

ppp

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 instrumentation includes a full orchestra and solo instruments. The score is written for the following instruments:

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

The score includes various musical notations such as notes, rests, dynamics (pp, fp, p, f, ppp), and performance instructions (shaker, inhale, exhale, bass drum). The score is divided into three systems, each with a different time signature: 3/8, 4/8, and 4/4. The first system is in 3/8 time, the second in 4/8 time, and the third in 4/4 time. The score is written for the following instruments:

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

The score includes various musical notations such as notes, rests, dynamics (pp, fp, p, f, ppp), and performance instructions (shaker, inhale, exhale, bass drum). The score is divided into three systems, each with a different time signature: 3/8, 4/8, and 4/4. The first system is in 3/8 time, the second in 4/8 time, and the third in 4/4 time. The score is written for the following instruments:

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

4/8

Fl.

Ob.

Cl.

Sax.

Pp.

Gt.

Pp.

Pf.

Pp.

erc.

Vn.

Va.

Vc.

Pp.

Cb.

shaker

fp

pp

p

mp

fp

5:4

ppp

L.V.

p

exhale

p

inhale

fp

snare

fff

f

shaker

fp

inhale

fp

ppp

Portland, OR
January 2015 - April 2015

2014-05-15

Scores available from the composer at
www.josiahwolfoberholtzer.com

€80 / \$90