
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



3

3

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

5
8

6
8

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

shaker

8va

3:2

snare

5:4

ppp

pp

mp

f

p

fff

fp

[illegible]

[illegible]

ppp

4/4

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

4/8

35

37

Fl. *mf* *ppp* *fp* *ppp* 5:4

Ob. *ppp* 7:6 *ppp* 5:4

Bass cl. *ppp* 5:4 *ppp* *ppp*

Bar. sax.

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

Pf. *pp* 4:3 *f* *mp* *mf* *p* 3:2 *mf* *f* *pp* *fff* *fff* *fff* *fff*

Perc. *f* *fff* *f*

Vn. *fff*

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

Vc. *pizz.* *ppp* 3:2 *overpressure* *fff*

Cb. *s* *ppp* 5:4

48

44

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 instruments listed on the left are 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 includes various musical notations such as notes, rests, and dynamic markings like *fp*, *ppp*, *f*, *mf*, *mp*, *fff*, and *pp*. There are also articulation marks like accents and slurs. The score is written in a single system, with measures separated by vertical bar lines. The instruments are arranged in a standard orchestral layout, with woodwinds and strings on the left and percussion on the right. The score is a complex piece of music, with many different parts and a high level of detail.

[illegible]

17

78

This musical score is for the piece "The Fire of Love" by John Williams. It is a full orchestral score, likely for a film or stage production. 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 sharp (F#) and a time signature of 4/4. The score is divided into measures, with dynamic markings (e.g., *ppp*, *mf*, *f*, *pp*) and articulation markings (e.g., *tr*, *acc*) throughout. 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.), Cello (Vc.), and Double Bass (Cb.). The score is a complex arrangement of musical parts, with each instrument contributing to the overall sound of the piece. The notation is clear and professional, typical of a high-quality musical score.

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. *snare* *fff* *fp* *fff*

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

Va. *ppp* *overpressure* *fff*

Vc. *overpressure* *fff*

Cb. *ppp* *p*

Invisible Cities (iii): Ersilia

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 measures, with various musical notations including notes, rests, and dynamic markings (e.g., *f*, *mf*, *ff*, *pp*). The score is written in a key signature of one flat (B-flat major or D minor) and a time signature of 4/4. The score is written in a standard musical notation with a treble clef for most instruments and a bass clef for the lower strings and percussion.

Fl. f $7:6$ mp

Ob. f p Flz.

Bass cl. f mf

Bar. sax. f mf f $15:14$ mf

Gt. f $9:8$ mf f mf f

Pf. fff

Perc. p ppp $8:7$ f *toms*

Vn. f $7:6$ p

Va. p f

Vc. f p

Cb. p $7:6$ f

7 8 B Sort

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

exhale

inhale

inhale

blocks

ppp

p

f

mf

fff

3:2

4:3

8va1

s

44

The musical score for "The Great Wall" by John Adams is presented in a multi-staff format. The instruments included are 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 divided into three measures. The first measure features a complex rhythmic pattern with a 5:4 time signature, marked with *ppp* and *f*. The second measure continues the pattern with *ppp* and *fp* dynamics. The third measure concludes the section with *pp* and *mf* dynamics. The score includes various musical notations such as notes, rests, and dynamic markings, as well as specific performance instructions like "windchimes", "blocks", and "marimba".

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)

7

8

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

ppp

p

mf

f

fp

ff

5:4

3:2

L.V.

Sua

tr

5:3

Invisible Cities (iii): Ersilia

94

Fl. *mf* *ppp* *ppp*

Ob. *mf* *ppp* *ppp*

Bass cl. *ppp* *ppp* *ppp* 3:2

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

Pp. *fp* *fp* inhale exhale

Gt. *pp* *ppp* L.V. *pp* L.V. *p*

Pf. *fp* *pp* *fp* *fp* *fp* *mp* *fp* 8va 8va 8va

Pp. *fp* inhale

Perc. *f* *mf* *f* *mf* *f* *mf* *f* marimba

Vn. *p* *fp* *p*

Va. *fp* *p*

Vc. *mp* *fp* *ff* *p* *fp* 3:2

Pp. *fp* *ppp* inhale

Cb. *p* *fp* 3:2

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, 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 dynamic markings (ppp, mp, p, f, etc.) and articulation marks (accents, slurs, etc.) indicating the performance style. 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 a complex arrangement of these instruments, with each part contributing to the overall musical texture. The notation is clear and professional, typical of a high-quality film score. The score is a single page, showing a portion of the larger work. The instruments are arranged in a standard orchestral layout, with the woodwinds at the top, strings in the middle, and percussion at the bottom. The score is a testament to the composer's skill in creating a powerful and evocative musical landscape.

[illegible]

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*

114

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 5:4

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*

40

[illegible]

This musical score is for the piece "The Great Wall" by Tan Dun. It is a full orchestral score with multiple staves for different instruments. The score is written in G major and 4/4 time. The instruments included are 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 features a variety of musical notations, including notes, rests, and dynamic markings such as *pp*, *mf*, *f*, and *fff*. There are also performance instructions like "overpressure" and "windchimes". The score is divided into measures by vertical bar lines, and the measures are numbered at the bottom of the page.

♩ = 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* 8va *p* 5:4 *f* *mf* *fff* L.V

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

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

Va. *p* *shaker* *fp*

Vc. *f* 3:2 *p* *shaker* *fp*

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

44

45

46

[illegible]

[illegible]

157

$\frac{4}{8}$
 $\frac{4}{4}$

The musical score for measures 157-160 is as follows:

- Measure 157 (4/8):**
 - Fl.**: Rest.
 - Ob.**: Rest.
 - Bass cl.**: Rest.
 - Bar. sax.**: p note, fp note, p note.
 - Pp.**: p note, fp note, p note.
 - Gt.**: p note, fp note, p note.
 - Pf.**: Rest.
 - Perc.**: p note, fp note, p note.
 - Vn.**: Rest.
 - Va.**: Rest.
 - Vc.**: Rest.
 - Pp.**: p note, fp note, p note.
 - Cb.**: Rest.
- Measure 158 (4/8):**
 - Fl.**: fp note, p note, fp note.
 - Ob.**: fp note, p note, fp note.
 - Bass cl.**: fp note, p note, fp note.
 - Bar. sax.**: p note, fp note, p note.
 - Pp.**: p note, fp note, p note.
 - Gt.**: p note, fp note, p note.
 - Pf.**: Rest.
 - Perc.**: p note, fp note, p note.
 - Vn.**: Rest.
 - Va.**: Rest.
 - Vc.**: Rest.
 - Pp.**: p note, fp note, p note.
 - Cb.**: Rest.
- Measure 159 (4/4):**
 - Fl.**: fp note, p note, fp note.
 - Ob.**: fp note, p note, fp note.
 - Bass cl.**: fp note, p note, fp note.
 - Bar. sax.**: p note, fp note, p note.
 - Pp.**: p note, fp note, p note.
 - Gt.**: p note, fp note, p note.
 - Pf.**: Rest.
 - Perc.**: p note, fp note, p note.
 - Vn.**: Rest.
 - Va.**: Rest.
 - Vc.**: Rest.
 - Pp.**: p note, fp note, p note.
 - Cb.**: Rest.
- Measure 160 (4/4):**
 - Fl.**: fp note, p note, fp note.
 - Ob.**: fp note, p note, fp note.
 - Bass cl.**: fp note, p note, fp note.
 - Bar. sax.**: p note, fp note, p note.
 - Pp.**: p note, fp note, p note.
 - Gt.**: p note, fp note, p note.
 - Pf.**: Rest.
 - Perc.**: p note, fp note, p note.
 - Vn.**: Rest.
 - Va.**: Rest.
 - Vc.**: Rest.
 - Pp.**: p note, fp note, p note.
 - Cb.**: Rest.

50

[illegible]

7

8

3

8

4

8

Fl.

pp *fp* *mf* *fp* *fp* *ppp* *fp*

shaker

Ob.

fp *f* *pp* *fp*

shaker

Bass cl.

fp *mf* *fp* *fp* *fp*

shaker

Bar. sax.

Pp.

ppp

Gt.

mf *sfz* *ppp* *sfz*

Pp.

p

Pf.

ppp

Pp.

p

Perc.

Vn.

shaker *fp*

Va.

shaker *fp*

Vc.

ppp shaker *fp*

Pp.

mf

Cb.

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176

6

4

4

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

shaker

L.V.

snare

p

mf

f

fff

7:6

5/8 4/8 4/4

Fl. *pp* *fp* *fp* *shaker*

Ob. *fp* *shaker* *f*

Bass cl. *fp* *shaker*

Bar. sax. *p* *3:2* *p*

Pp. *inhale* *ppp* *inhale* *fp*

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

Pp. *inhale* *fp*

Pf.

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

Perc. *f* *bass drum*

Vn. *fp* *shaker* *ppp*

Va. *fp* *shaker*

Vc. *fp* *shaker*

Pp. *exhale* *p*

Cb.

4/8

5/8

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

shaker

fp

pp

p

f

ppp

L.V.

p

exhale

p

inhale

fp

snare

fff

f

shaker

fp

inhale

fp

ppp

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Scores available from the composer at
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