
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)

[illegible]

This musical score is for the piece "The Great Wall" by John Williams. It is a full orchestral score with the following instruments and parts:

- Fl. (Flute):** Features a melodic line in the first staff, starting with a *p* (piano) dynamic and moving to *mf* (mezzo-forte).
- Ob. (Oboe):** Remains silent throughout the piece.
- Bass cl. (Bass Clarinet):** Provides a low, sustained accompaniment, starting with a *ppp* (pianissimo) dynamic.
- Bar. sax. (Baritone Saxophone):** Plays a rhythmic, melodic line with *fp* (fortissimo) and *mf* dynamics, including a 5:4 interval.
- Gt. (Guitar):** Plays a complex, rhythmic accompaniment with *f* (forte) and *mf* dynamics, featuring a 5:4 interval.
- Pf. (Piano):** The piano part is divided into two staves. The right hand plays a complex, rhythmic accompaniment with *f* and *ppp* dynamics, including a 5:4 interval. The left hand plays a low, sustained accompaniment with *fff* (fortissimo) dynamics.
- Perc. (Percussion):** Includes a *toms* (tom) part with *p* and *f* dynamics, a *snare* (snare) part with *fff* dynamics, and a *crotales* (crotal) part with *f* dynamics.
- Vn. (Violin):** Features a melodic line in the first staff, starting with a *ppp* dynamic and moving to *f*.
- Va. (Viola):** Provides a low, sustained accompaniment, starting with a *ppp* dynamic.
- Vc. (Violoncello):** Provides a low, sustained accompaniment, starting with a *ppp* dynamic.
- Cb. (Contrabass):** Provides a low, sustained accompaniment, starting with a *ppp* dynamic.

The score is written in a single system with 11 staves. The key signature is one sharp (F#), and the time signature is 4/4. The piece is in a major key, and the tempo is marked "Allegro".

This musical score is for the piece "The Great Wall" by John Williams. It 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.), and Cello (Vc.). The score is divided into two systems, each containing five staves. The first system includes a shaker part. The second system includes a snare part. The score is written in 4/4 time and features a variety of musical notations, including dynamics (e.g., *ppp*, *f*, *mf*, *mp*, *pp*), articulation (e.g., accents, slurs), and performance instructions (e.g., "shaker", "snare"). The score is presented in a clean, professional layout with a white background and black notation.

The image displays a page from a musical score, likely for a symphony orchestra and percussion ensemble. The score is written in 4/4 time and features a complex arrangement of instruments. 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 divided into measures, with various musical notations such as slurs, ties, and articulation marks. Dynamic markings like *ppp*, *f*, and *mf* are used throughout. The percussion section includes parts for blocks, toms, and bass drum. The string section includes parts for violin, viola, violoncello, and contrabass. The woodwind section includes parts for flute, oboe, bass clarinet, and baritone saxophone. The guitar part is also present. The score is a page from a larger work, as indicated by the page number '5' in the top right corner.

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

Fl. *shaker* *ppp* *fp* *ppp* *shaker* *ppp*

Ob. *shaker* *ppp* *fp* *shaker* *ppp* 5:4

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

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

Gt. *p* *f* *fp* *f* *fz*

Pf. *mp* *mf* *p* *mf* *f* *f* *f* 7:6 *f* *mf* *pp* 3:2 *mp* *fp* *fff* *fff*

Perc. *ppp* *crotales* *mp* *snare* *fff*

Vn. *pizz.* 3:2 *ppp* 7:6 *ppp* *shaker* *ppp* *fp*

Va. *ppp* *shaker* *ppp*

Vc. *ppp* 3:2 *ppp* *shaker* *ppp* 5:4

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

The musical score for "The Great Escape" by John Williams 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 measures, with dynamic markings such as *f*, *mf*, *pp*, and *p* indicating volume. Performance instructions like "shaker", "snare", "toms", "overpressure", and "pizz." are used to guide the musicians. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked "Allegretto" at the beginning. The score is a full orchestration of the film's score, featuring a variety of instruments and a complex arrangement of music.

Invisible Cities (iii): Ersilia (2015-04-19)

The musical score is for 'The Great Wall' by Tan Dun, featuring a 5/4 time signature. The score is arranged for a large orchestra and includes the following instruments and parts:

- Flute (Fl.):** Features a melodic line with dynamic markings such as *fp*, *mf*, and *p*. It includes a 5/4 measure and a 7/6 measure.
- Oboe (Ob.):** Features a melodic line with dynamic markings such as *ppp*, *p*, and *fp*. It includes a 5/4 measure and a 7/6 measure.
- Bass Clarinet (Bass cl.):** Features a melodic line with dynamic markings such as *ppp*, *p*, and *fp*. It includes a 5/4 measure and a 7/6 measure.
- Baritone Saxophone (Bar. sax.):** Features a melodic line with dynamic markings such as *mf*, *f*, and *fp*. It includes a 5/4 measure and a 7/6 measure.
- Guitar (Gt.):** Features a melodic line with dynamic markings such as *mf*, *pp*, and *f*. It includes a 5/4 measure and a 7/6 measure.
- Piano (Pf.):** Features a melodic line with dynamic markings such as *p*, *mf*, *f*, and *pp*. It includes a 5/4 measure and a 7/6 measure.
- Percussion (Perc.):** Features a melodic line with dynamic markings such as *p*, *mf*, and *fff*. It includes a 5/4 measure and a 7/6 measure.
- Violin (Vn.):** Features a melodic line with dynamic markings such as *ppp*, *f*, and *fp*. It includes a 5/4 measure and a 7/6 measure.
- Viola (Va.):** Features a melodic line with dynamic markings such as *ppp*, *f*, and *fp*. It includes a 5/4 measure and a 7/6 measure.
- Violoncello (Vc.):** Features a melodic line with dynamic markings such as *ppp*, *f*, and *fp*. It includes a 5/4 measure and a 7/6 measure.
- Contrabass (Cb.):** Features a melodic line with dynamic markings such as *ppp*, *f*, and *fp*. It includes a 5/4 measure and a 7/6 measure.

The score includes various musical notations, including notes, rests, and dynamic markings. It also includes a 5/4 time signature and a 7/6 time signature. The score is arranged for a large orchestra and includes the following instruments and parts:

The image displays a comprehensive musical score for a large ensemble, including a full orchestra and a percussion section. The score is organized into measures and includes various musical notations such as dynamics (f, mf, p, pp, ppp), articulation (accents, slurs), and performance instructions (exhale, inhale, toms, blocks, windchimes). The key signature is one sharp (F#) and the time signature is 4/4.

The instruments and their parts are as follows:

- Fl. (Flute):** Features a melodic line with dynamics ranging from *f* to *ppp*. It includes a 7:6 ratio and a 5:4 ratio.
- Ob. (Oboe):** Features a melodic line with dynamics ranging from *f* to *p*. It includes a 7:6 ratio and a 5:4 ratio.
- Bass cl. (Bass Clarinet):** Features a melodic line with dynamics ranging from *f* to *ppp*. It includes a 7:6 ratio and a 5:4 ratio.
- Bar. sax. (Baritone Saxophone):** Features a melodic line with dynamics ranging from *f* to *ppp*. It includes a 7:6 ratio and a 5:4 ratio.
- Pp. (Piccolo):** Features a melodic line with dynamics ranging from *f* to *ppp*. It includes a 7:6 ratio and a 5:4 ratio.
- Gt. (Guitar):** Features a melodic line with dynamics ranging from *f* to *ppp*. It includes a 7:6 ratio and a 5:4 ratio.
- Pf. (Percussion):** Features a melodic line with dynamics ranging from *f* to *ppp*. It includes a 7:6 ratio and a 5:4 ratio.
- Pp. (Percussion):** Features a melodic line with dynamics ranging from *f* to *ppp*. It includes a 7:6 ratio and a 5:4 ratio.
- Perc. (Percussion):** Features a melodic line with dynamics ranging from *f* to *ppp*. It includes a 7:6 ratio and a 5:4 ratio.
- Vn. (Violin):** Features a melodic line with dynamics ranging from *f* to *ppp*. It includes a 7:6 ratio and a 5:4 ratio.
- Va. (Viola):** Features a melodic line with dynamics ranging from *f* to *ppp*. It includes a 7:6 ratio and a 5:4 ratio.
- Vc. (Violoncello):** Features a melodic line with dynamics ranging from *f* to *ppp*. It includes a 7:6 ratio and a 5:4 ratio.
- Pp. (Percussion):** Features a melodic line with dynamics ranging from *f* to *ppp*. It includes a 7:6 ratio and a 5:4 ratio.
- Cb. (Double Bass):** Features a melodic line with dynamics ranging from *f* to *ppp*. It includes a 7:6 ratio and a 5:4 ratio.

The score is divided into measures and includes various musical notations such as dynamics (f, mf, p, pp, ppp), articulation (accents, slurs), and performance instructions (exhale, inhale, toms, blocks, windchimes). The key signature is one sharp (F#) and the time signature is 4/4.

[illegible]

[illegible]

[illegible]

4/4 85

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

Ob. *mp* *mp* *ppp* *mf* *mf* *ppp* *ppp* *ppp*

Bass cl. *mf* *f* *mf* *ppp* *p* *f* *mf* *ppp* *ppp* *ppp*

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

Pp. *inhale* *fp* *ppp*

Gt. *mp* *6:5* *6:5* *p*

Pf. *fp* *fp* *fp* *f* *mf* *fp* *pp* *fp* *p* *3:2* *mf* *mf* *fp* *inhale* *fp* *ppp*

Pp. *exhale* *fp* *ppp*

Perc. *p* *windchimes* *pp* *blocks* *p* *windchimes* *pp* *marimba* *f* *7:6* *mf* *3:2* *mf* *5:4* *windchimes* *pp*

Vn. *ppp* *overpressure* *fff* *fff* *fff* *mf* *fp* *overpressure* *fff* *fff*

Va. *fp* *overpressure* *fff* *fff* *fff* *6:5* *fp* *overpressure* *fff* *fff*

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

Pp. *exhale* *fff* *fff* *fff* *fff* *fff* *fp* *overpressure* *fff* *fff*

Cb. *mf* *fp*

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 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 all necessary musical information included.

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* *pp* *mp* 5:4 *p*

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. *fp* *mp*

Ob. *f* *p*

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

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

Pp. *exhale* *p*

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

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

Pf. *inside* *p* *inside* *p* *inhale*

Pp. *fp* *mf*

Perc. *mf* *bass drum*

Vn. *shaker* *fp*

Va. *fp*

Vc. *fp* *shaker* *p*

Pp. *inhale* *ppp*

Cb.

4/4 7/8 3/8 4/8 4/4 3/8 4/8

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

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

Bass cl. *fp* *fp* *shaker* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

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

Pp. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Gt. *ppp* *p* *fp* *p* *fp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Pp. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Pf. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Pp. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Perc. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

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

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

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

Pp. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Cb. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

4/4 4/8 4/4 4/8 7/8 3/8 4/8

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

Ob. *p* *fp* *fp* *fp* *fp* *fp* *f* *pp* *fp* *ppp* *fp* *fp* *shaker*

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

Bar. sax.

Pp.

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

Pp.

Pf.

Pp.

Perc. *tam* *ppp* *p* *fp* *p* *ppp* *fp* *p* *ppp* *fp* *ppp* *fp* *shaker*

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

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

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

Pp.

Cb. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *shaker*

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.

Cb.

9:8 f

pp

fp

4:3 fp

5:4 f

5:4 p mp

7:6 fp

shaker

LV

p

ppp

p

LV

ppp

LV

p

LV

p

inside

p

inside

p

inside

p

inhale

mf

inhale

mf

inhale

mf

bass drum

mf

tam

ppp

snare

fff

inhale

fp

fp

fp

inhale

fp

ppp

p

This page of the musical score is for a large orchestra, featuring staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Percussion (Perc.), and various strings (Pp., Gt., Pp., Pf., Pp., Vn., Va., Vc., Pp., Cb.). The score includes dynamic markings such as *pp*, *f*, and *p*, and performance instructions like "shaker", "inhale", and "exhale". The percussion part includes a "bass drum" and "snare" section. The string parts include various playing techniques like "inhale" and "exhale". The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4.

2014-05-15

Scores available from the composer at
www.josiahwolfoberholtzer.com

€80 / \$90