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Invisible Cities (iii):

# ERSILIA

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*for*  
Chamber Orchestra

*Composed by*  
JOSÉPHINE 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):*

*(a botanical survey of the uninhabited northeastern isles)*

*for Ensemble Dal Niente*

♩ = 96

#### 4 Komokome

15

48

44

150

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 key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures, with some measures containing multiple staves for different instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *p*, *mf*, *f*, *ppp*, *fff*). There are also performance instructions like "shaker", "snare", "crotales", "pizz.", and "tome". The score is presented in a clean, professional layout with a white background and black notation.

The musical score is for 'The Great Wall' by David Lang. It is a 10-minute piece in 4/4 time, featuring a large ensemble of instruments. The score is divided into two systems, each with 10 measures. The instruments 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, dynamics (e.g., *ppp*, *f*, *mp*, *mf*, *fff*), and articulations (e.g., *shaker*, *snare*, *pizz.*). The piece is characterized by its complex, layered texture and the use of a large ensemble.

The image displays a comprehensive musical score for a 12-piece orchestra. The instruments are arranged in a standard orchestral layout: 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 4/4 time and spans multiple measures. It includes a variety of musical notations, such as notes, rests, and dynamic markings (ppp, f, mf, p, ff, fff). The score is divided into measures, with various musical notations such as notes, rests, and dynamic markings (ppp, f, mf, p, ff, fff) throughout. The score is a complex arrangement of musical notation, including notes, rests, and dynamic markings, for a 12-piece orchestra.

4/8                      4/4                      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* *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* 5:4 *ppp*

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

1500



Invisible Cities (iii): Ersilia (2024-04-07)

This musical score is for 'The Firebird' by Igor Stravinsky, specifically the section from measures 1 to 10. The score is written for a large orchestra and includes the following instruments and parts:

- Flute (Fl.):** Features a melodic line starting with a *fp* (fortissimo piano) dynamic, followed by *mf* (mezzo-forte) and *p* (piano) passages. It includes a 5:4 ratio marking.
- Oboe (Ob.):** Enters in measure 2 with a *ppp* (pianissimo) dynamic and a 5:4 ratio marking.
- Bass Clarinet (Bass cl.):** Enters in measure 2 with a *ppp* dynamic.
- Baritone Saxophone (Bar. sax.):** Features a melodic line with *mf*, *f*, and *mf* dynamics, including a 4:3 ratio marking.
- Guitar (Gt.):** Provides harmonic support with chords and single notes, marked with *mf*, *pp*, and *f* dynamics.
- Piano (Pf.):** Features a complex rhythmic pattern with *p*, *mf*, *f*, and *pp* dynamics, including 3:2 and 4:3 ratio markings.
- Percussion (Perc.):** Includes *crotales* (crotchetes) and *tam* (tam-tam) with *p* and *mf* dynamics.
- Violin (Vn.):** Features a melodic line with *ppp* and *fp* dynamics, including a 5:4 ratio marking.
- Viola (Va.):** Features a melodic line with *ppp* and *fp* dynamics, including a 5:4 ratio marking.
- Violoncello (Vc.):** Features a melodic line with *ppp* and *fp* dynamics, including a 5:4 ratio marking.
- Contrabass (Cb.):** Features a melodic line with *ppp* and *fp* dynamics, including a 5:4 ratio marking.

The score is written in 2/4 time and includes various dynamic markings (*ppp*, *pp*, *p*, *mf*, *f*, *fp*) and articulation markings (accents, slurs). It also includes ratio markings (5:4, 4:3, 3:2) and specific instrument markings (shaker, crotales, tam, snare, pizz.).



FL. *f* 7:6 *mp* *Fl.* *p* *ppp* 5:4 *ppp*

Ob. *f* *p* *ppp*

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

Bar. sax. *f* *mf* *f* 15:14 *mf* *ppp* *f* 5:4 *mf* *ppp* *ppp* *f*

Pp. *exhale* *fp* *ppp* *p* *8va* *8va*

Gt. *f* 9:8 *mf* *f* *inhal* *fp* *ppp* *f* 3:2 *mf* *pp* *f*

Pp. *fp* *ppp* *8va* *8va*

Pf. *f* *fff* *fff* *inhal* *fp* *ppp* *f* 3:2 *mf* *pp* *f*

Pp. *fp* *ppp* *inhal* *fp* *ppp* *blocks* 4:3 *f* *pp* *p* *windchimes* *blocks* 3:2 *p*

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

Vn. *f* 7:6 *p* *mp* *fp*

Va. *p* *f* *mp* *fp*

Vc. *f* *p* *mp* *fp*

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

Cb. *p* 7:6 *f* *p*



Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

4/8

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

musical score with various instruments and dynamics

[illegible]



invisible Cities (iii): Ersilia (2024-04-07) 15

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

4/8

7/8

48

[illegible]

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

Fl. *fp* *mp* *fp*

Ob. *f* *p*

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

Bar. sax. *fp* *mp* *p* *mp* *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* *ff*

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* *shaker* *fp* *fp* *fp* *p*

Va. *fp* *fp* *p*

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

Pp. *inhale* *ppp*

Cb. *ppp*

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

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

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

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

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

Pp. *inhale* *fp* *inhale* *p*

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

Pp. *ppp* *p*

Pf. *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* *fp*

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

Pp. *exhale* *fp* *p*

Cb. *fp* *p*

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

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

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

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

Bar. sax.

Pp. *inhale* *ppp*

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

Pp. *exhale* *fp* *p*

Pf. *ppp*

Pp. *exhale* *fp* *p*

Perc. *tam* *ppp* *p*

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

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

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

Pp. *inhale* *mf*

Cb. *ppp*

This musical score is for a large ensemble, featuring a variety of instruments and percussion. The score is written in 4/4 time and includes dynamic markings, articulation, and performance instructions.

**Instrumentation:**

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

**Key Features:**

- Dynamic Markings:** The score includes a wide range of dynamics, from *ppp* (pianississimo) to *fff* (fortississimo), as well as *mf* (mezzo-forte), *f* (forte), and *pp* (piano).
- Articulation:** Various articulation marks are used throughout the score, including accents, staccato, and slurs.
- Performance Instructions:** The score includes several performance instructions, such as "L.V." (Left Violin), "inside", "inhale", "exhale", "shaker", "bass drum", and "tam".
- Time Signatures:** The score is written in 4/4 time, with some measures featuring complex time signatures like 9:8, 5:4, and 7:6.
- Tempo:** The tempo is marked as "Allegro", indicating a fast and lively pace.

The score is a complex and detailed work, requiring a high level of skill and coordination from the performers. It is a testament to the composer's creativity and the ensemble's ability to bring it to life.



[illegible]

2014-05-15

*Scores available from the composer at*  
[www.josephine-wolf-oberholtzer.com](http://www.josephine-wolf-oberholtzer.com)

€80 / \$90