
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 an even, cloud-like texture.

(a botanical survey of the uninhabited northeastern isles)

Josiah Wolf Oberholtzer (1984)

96
Komokome

5

Invisible Cities (iii): Ersilia

pizz.

ppp

5:4

4

5

6

7

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

3

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 sharp (F#) 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 *ppp* (pianissimo), *mf* (mezzo-forte), *f* (forte), and *fp* (forzando). It also includes articulation markings such as *pizz.* (pizzicato) and *shaker*. The score is written for a variety of instruments, 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 parts, with each instrument contributing to the overall sound of the piece. The score is written in a clear and legible manner, with a focus on the musical notation and the instruments it is written for.

8

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

shaker

ppp

fp

fp

mf

ppp

5:4

7:6

5:4

ppp

f

mf

fp

mf

pp

f

fp

mf

mp

pp

3:2

mp

f

Sva

ppp

mf

mp

p

mf

fp

f

pp

4:3

f

mp

fff

fff

fff

fff

snare

fff

overpressure

fff

overpressure

fff

pizz.

ppp

overpressure

fff

pizz.

ppp

5:4

ppp

5:4

ppp

48

Fl.

Musical staff for Flute (Fl.). It contains five measures of music. The first measure has a dynamic of *fp* and a 5:4 ratio. The second measure has a dynamic of *fp*. The third measure has a dynamic of *ppp*. The fourth measure has a dynamic of *fp* and a 5:4 ratio. The fifth measure has a dynamic of *fp* and a 5:4 ratio.

Ob.

Musical staff for Oboe (Ob.). It contains five measures of music. The first measure is a whole rest. The second measure has a dynamic of *ppp* and a 5:4 ratio. The third measure is a whole rest. The fourth measure has a dynamic of *ppp* and a 5:4 ratio. The fifth measure has a dynamic of *ppp* and a 7:6 ratio.

Bass cl.

Musical staff for Bass Clarinet (Bass cl.). It contains five measures of music. The first measure is a whole rest. The second measure is a whole rest. The third measure has a dynamic of *ppp*. The fourth measure has a dynamic of *ppp* and a 5:4 ratio. The fifth measure is a whole rest.

Bar. sax.

Musical staff for Baritone Saxophone (Bar. sax.). It contains five measures of music. The first measure is a whole rest. The second measure is a whole rest. The third measure is a whole rest. The fourth measure is a whole rest. The fifth measure has a dynamic of *fp*.

Gt.

Musical staff for Guitar (Gt.). It contains five measures of music. The first measure has a dynamic of *f*. The second measure has a dynamic of *fp*. The third measure has a dynamic of *f* and a 3:2 ratio. The fourth measure has a dynamic of *p*. The fifth measure has a dynamic of *f*.

Pf.

Musical staff for Piano (Pf.). It contains five measures of music. The first measure has a dynamic of *mf*. The second measure has a dynamic of *p* and a 3:2 ratio. The third measure has a dynamic of *f* and a 3:2 ratio. The fourth measure has a dynamic of *mp* and a 3:2 ratio. The fifth measure has a dynamic of *fp* and a 3:2 ratio.

Perc.

Musical staff for Percussion (Perc.). It contains five measures of music. The first measure has a dynamic of *f*. The second measure has a dynamic of *fff*. The third measure has a dynamic of *f*. The fourth measure is a whole rest. The fifth measure has a dynamic of *p* and a 5:4 ratio.

Vn.

Musical staff for Violin (Vn.). It contains five measures of music. The first measure is a whole rest. The second measure has a dynamic of *fff*. The third measure is a whole rest. The fourth measure is a whole rest. The fifth measure is a whole rest.

Va.

Musical staff for Viola (Va.). It contains five measures of music. The first measure is a whole rest. The second measure has a dynamic of *fff* and a label "overpressure". The third measure is a whole rest. The fourth measure is a whole rest. The fifth measure is a whole rest.

Vc.

Musical staff for Violoncello (Vc.). It contains five measures of music. The first measure has a dynamic of *ppp* and a 3:2 ratio. The second measure has a dynamic of *fff* and a label "overpressure". The third measure is a whole rest. The fourth measure is a whole rest. The fifth measure is a whole rest.

Cb.

Musical staff for Contrabass (Cb.). It contains five measures of music. The first measure is a whole rest. The second measure is a whole rest. The third measure is a whole rest. The fourth measure is a whole rest. The fifth measure is a whole rest.

Invisible Cities (iii): Ersilia

12

[illegible]

48

4

Invisible Cities (iii): Ersilia (2015-04-19) 15

[illegible]

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

musical score with staves and notation

4

7

5

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pp.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

This musical score is for 'The Firebird' by Igor Stravinsky, specifically the section 'The Firebird's Dance'. The score is arranged for a large orchestra and includes the following instruments and parts:

- Fl. (Flute):** Features a melodic line with dynamic markings of *mp*, *f*, *mf*, and *p*. It includes a 5:4 ratio marking and a 6:4 ratio marking.
- Ob. (Oboe):** Plays a rhythmic pattern with a 5:4 ratio marking and a dynamic marking of *p*.
- Bass cl. (Bass Clarinet):** Features a melodic line with dynamic markings of *mp*, *mf*, and *f*. It includes a 5:4 ratio marking and a 4:3 ratio marking.
- Bar. sax. (Baritone Saxophone):** Plays a short melodic phrase at the end of the section with a dynamic marking of *f*.
- Gt. (Guitar):** Features a rhythmic pattern with dynamic markings of *mp*, *p*, *sfz*, and *pp*.
- Pf. (Piano):** Features a rhythmic pattern with dynamic markings of *pp*, *fp*, and *mf*.
- Perc. (Percussion):** Includes parts for *windchimes*, *marimba*, and *crotales*. The *marimba* part has a 3:2 ratio marking and a dynamic marking of *f*. The *crotales* part has a dynamic marking of *fp*.
- Vn. (Violin):** Features a melodic line with dynamic markings of *mp* and *fp*. It includes a 3:2 ratio marking.
- Va. (Viola):** Features a melodic line with dynamic markings of *fp* and *ff*.
- Vc. (Cello):** Features a melodic line with dynamic markings of *fp* and *p*. It includes a 3:2 ratio marking.
- Cb. (Cello):** Features a melodic line with dynamic markings of *mf* and *fp*.

The score is written in 2/4 time and includes various dynamic markings and ratio markings throughout.

This page of a 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 Strings (Vn., Va., Vc., Pp., Cb.). The score includes various musical notations such as notes, rests, and dynamic markings like 'mf', 'f', 'ppp', and 'ff'.

The Flute part begins with a rest, followed by a melodic line starting in the second measure. The Oboe part has a rest, followed by a melodic line starting in the second measure. The Bass Clarinet part has a rest, followed by a melodic line starting in the second measure. The Baritone Saxophone part has a rest, followed by a melodic line starting in the second measure. The Percussion part includes a 'blocks' section and a 'marimba' section. The String parts include Violins (Vn.), Violas (Va.), Cellos (Vc.), Double Basses (Pp.), and Contrabasses (Cb.).

The score is written in a single system, with measures 1 through 5 visible. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf', 'f', 'ppp', and 'ff'.

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.), Cello/Double Bass (Vc.), and Cello/Double Bass (Cb.). The score is divided into measures, with time signatures of 4/8 and 4/4. Dynamic markings such as ppp, mp, mf, f, and sfz are used throughout. The score includes various musical notations, including notes, rests, and articulation marks. The title "The Great Wall" is prominently displayed at the top, along with the composer's name "John Adams".

The musical score for 'The Great Wall' by John Adams is presented for five instruments: Violin (Vn.), Viola (Va.), Violoncello (Vc.), Piano (Pp.), and Contrabass (Cb.). The score is divided into five measures. The first measure shows the Vn. and Va. playing a melody with a 6:5 ratio indicated. The Vc. plays a bass line with a 6:5 ratio. The Pp. and Cb. are silent. The second measure shows the Vn. and Va. playing a melody with a 6:5 ratio. The Vc. plays a bass line with a 6:5 ratio. The Pp. and Cb. are silent. The third measure shows the Vn. and Va. playing a melody with a 6:5 ratio. The Vc. plays a bass line with a 6:5 ratio. The Pp. and Cb. are silent. The fourth measure shows the Vn. and Va. playing a melody with a 6:5 ratio. The Vc. plays a bass line with a 6:5 ratio. The Pp. and Cb. are silent. The fifth measure shows the Vn. and Va. playing a melody with a 6:5 ratio. The Vc. plays a bass line with a 6:5 ratio. The Pp. and Cb. are silent.

The musical score for "The Great Wall" by John Williams is presented in a full orchestral arrangement. The score is in 5/4 time and includes parts for the following instruments and vocal soloists:

- Flute (Fl.):** Features a melodic line in the first measure, marked *ppp* with a 5:4 ratio.
- Oboe (Ob.):** Enters in the second measure with a melodic line, marked *ppp*.
- Bass Clarinet (Bass cl.):** Enters in the second measure with a melodic line, marked *ppp*.
- Baritone Saxophone (Bar. sax.):** Enters in the first measure with a melodic line, marked *ppp*. It features a melodic line in the second measure, marked *ppp*, and a melodic line in the third measure, marked *fp*. It also features a melodic line in the fourth measure, marked *ppp* with a 3:2 ratio, and a melodic line in the fifth measure, marked *f* with a 3:2 ratio.
- Percussion (Perc.):** Features a melodic line in the first measure, marked *ppp*, and a melodic line in the second measure, marked *pp*. It also features a melodic line in the third measure, marked *pp*, and a melodic line in the fourth measure, marked *pp*.
- Piano (Pp.):** Features a melodic line in the first measure, marked *ppp*, and a melodic line in the second measure, marked *pp*. It also features a melodic line in the third measure, marked *pp*, and a melodic line in the fourth measure, marked *pp*.
- Guitar (Gt.):** Features a melodic line in the first measure, marked *pp*, and a melodic line in the second measure, marked *mf sfz*. It also features a melodic line in the third measure, marked *ppp sfz*, and a melodic line in the fourth measure, marked *mp*.
- Violin (Vn.):** Features a melodic line in the first measure, marked *fff*, and a melodic line in the second measure, marked *mp*. It also features a melodic line in the third measure, marked *fff*, and a melodic line in the fourth measure, marked *fff*.
- Viola (Va.):** Features a melodic line in the first measure, marked *fff*, and a melodic line in the second measure, marked *ppp*. It also features a melodic line in the third measure, marked *fff*, and a melodic line in the fourth measure, marked *fff*.
- Vocal Soloists (Vc.):** Features a melodic line in the first measure, marked *ppp*, and a melodic line in the second measure, marked *fff*. It also features a melodic line in the third measure, marked *fff*, and a melodic line in the fourth measure, marked *fff*.

The score includes various musical notations, including dynamics (e.g., *ppp*, *pp*, *mf*, *sfz*, *f*, *fff*), articulation (e.g., accents, slurs), and performance instructions (e.g., "overpressure", "windchimes"). The score is presented in a clear and professional layout, with each instrument and vocal soloist part clearly labeled and separated by a double bar line.

The musical score for "The Great Wall" by John Williams is presented in a standard orchestral format. The score is in 2/4 time and key of D major. It includes parts for the following instruments:

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

The score is divided into measures, with various musical notations such as notes, rests, and dynamic markings (f, mf, mp, pp, p, f2, p2). The score includes a variety of musical effects, including overpressure, blocks, and windchimes. The score is a complex and detailed musical composition, reflecting the grandeur and scale of the film it was written for.

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

musical score with staves and instruments

Invisible Cities (iii): Ersilia

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

musical score with staves and instruments

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 treble and bass clefs, and includes dynamic markings such as *ppp*, *f*, *mf*, and *fff*. The score is divided into measures, with some measures containing complex rhythmic patterns and others being rests. The overall style is characteristic of John Williams' film scores, with a focus on dramatic and emotional expression.

The instruments listed on the left side of the score are:

- Fl.
- Ob.
- Bass cl.
- Bar. sax.
- Gt.
- Pf.
- Perc.
- Vn.
- Va.
- Vc.
- Cb.

The score includes various musical notations, including notes, rests, and dynamic markings. The dynamic markings are particularly prominent, with *ppp* (pianississimo) and *fff* (fortississimo) used to indicate extreme volumes. The score also includes some specific performance instructions, such as "shaker" and "bass drum".

This musical score is for 'The Firebird' by Igor Stravinsky, specifically the section from measures 1 to 5. The score is written for a large orchestra and includes the following instruments and parts:

- Fl. (Flute):** Features a melodic line with a 'shaker' effect in measure 1 and a 'shaker' effect in measure 5.
- Ob. (Oboe):** Features a melodic line with a 'shaker' effect in measure 1 and a 'shaker' effect in measure 5.
- Bass cl. (Bass Clarinet):** Features a melodic line with a 'shaker' effect in measure 1 and a 'shaker' effect in measure 5.
- Bar. sax. (Baritone Saxophone):** Features a melodic line with a 'shaker' effect in measure 1 and a 'shaker' effect in measure 5.
- Pp. (Percussion):** Features a melodic line with a 'shaker' effect in measure 1 and a 'shaker' effect in measure 5.
- Gt. (Guitar):** Features a melodic line with a 'shaker' effect in measure 1 and a 'shaker' effect in measure 5.
- Pf. (Piano):** Features a melodic line with a 'shaker' effect in measure 1 and a 'shaker' effect in measure 5.
- Perc. (Percussion):** Features a melodic line with a 'shaker' effect in measure 1 and a 'shaker' effect in measure 5.
- Vn. (Violin):** Features a melodic line with a 'shaker' effect in measure 1 and a 'shaker' effect in measure 5.
- Va. (Viola):** Features a melodic line with a 'shaker' effect in measure 1 and a 'shaker' effect in measure 5.
- Vc. (Violoncello):** Features a melodic line with a 'shaker' effect in measure 1 and a 'shaker' effect in measure 5.
- Pp. (Percussion):** Features a melodic line with a 'shaker' effect in measure 1 and a 'shaker' effect in measure 5.
- Cb. (Cello):** Features a melodic line with a 'shaker' effect in measure 1 and a 'shaker' effect in measure 5.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *fp*, *mp*, *p*, *f*). It also includes performance instructions like 'shaker', 'exhale', 'L.V.', 'inside', and 'tam'.

[illegible]

Invisible Cities (iii): Ersilia (2015-04-19) 33

This musical score is for "The Great Wall" by Tan Dun, specifically measures 10 through 13. The score is written for a large ensemble, including woodwinds, strings, percussion, and solo instruments.

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Bassoon (Bass cl.), and Baritone Saxophone (Bar. sax.).
- Strings:** Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).
- Percussion & Solo Instruments:** Guitar (Gt.), Piano/Forte (Pf.), Percussion (Perc.), Shaker, Bass Drum, Inside, Tam-tam (tam), and L.V. (Lute/Viol).

The score features complex rhythmic patterns, dynamic markings (ppp, fp, f, mf, p), and articulation marks such as accents (>) and slurs. The instrumentation changes across the measures, with some instruments playing sustained notes while others have more active parts.

[illegible]

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Scores available from the composer at
www.josiahwolfoberholtzer.com

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