
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
 Komokome

Flute

Oboe

Bass Clarinet

Baritone Saxophone

Pitch Pipes

Guitar

Pitch Pipes

Piano

Pitch Pipes

Percussion

Violin

Viola

Cello

Pitch Pipes

Contrabass

2

6

9

4/8 4/4 4/8

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

12

7

8

4

8

The musical score for measures 12-14 is as follows:

- Measure 12 (7/8 time):**
 - Bar. sax.:** Melody starting on G4, moving to A4, B4, A4, G4. Dynamics: *f* (first half), *mf* (second half).
 - Perc.:** Shaker (marked *ppp*) playing a rhythmic pattern.
- Measure 13 (4/8 time):**
 - Bar. sax.:** Melody starting on G4, moving to A4, B4, A4, G4. Dynamics: *f* (first half), *mf* (second half).
 - Perc.:** Shaker (marked *ppp*) playing a rhythmic pattern.
- Measure 14 (4/8 time):**
 - Bar. sax.:** Melody starting on G4, moving to A4, B4, A4, G4. Dynamics: *f* (first half), *fp* (second half).
 - Perc.:** Shaker (marked *ppp*) playing a rhythmic pattern.

The musical notation shows a single staff with a key signature of one flat (B-flat). The tempo is marked 'Andante' and the dynamics are 'ppp' (pianissimo). The notation includes a 'pizz.' (pizzicato) instruction. The melody consists of a series of notes: a half note B-flat, a quarter note G, a quarter note F, a half note E, a quarter note D, a quarter note C, a half note B-flat, and a quarter note A. A bracket below the staff indicates a 5:4 ratio between the first and last notes.

17

4
8

5
8

6
8

The musical score for measures 17-19 is as follows:

- Flute (Fl.):** Measure 17: Solo with a dynamic range from *f* to *p*. Measures 18 and 19: Rest.
- Oboe (Ob.):** Measure 17: Rest. Measure 18: Solo with a dynamic range from *mp* to *p*. Measure 19: Rest.
- Bass Clarinet (Bass cl.):** Measure 17: Rest. Measure 18: Solo with a dynamic range from *mf* to *p*. Measure 19: Rest.
- Baritone Saxophone (Bar. sax.):** Measures 17-19: Rest.
- Guitar (Gt.):** Measure 17: Solo. Measures 18 and 19: Rest.
- Piano (Pf.):** Measure 17: Solo with a dynamic range from *f* to *p*. Measure 18: Solo with a 3:2 triplet and a dynamic range from *pp* to *mp*. Measure 19: Rest.
- Percussion (Perc.):** Measure 17: Rest. Measure 18: Rest. Measure 19: Snare drum solo with a dynamic range from *fff* to *ppp*.
- Violin (Vn.):** Measure 17: Rest. Measure 18: Solo with a shaker effect and a dynamic range from *ppp* to *fp*. Measure 19: Rest.
- Viola (Va.):** Measure 17: Rest. Measure 18: Solo with a shaker effect and a dynamic range from *ppp* to *fp*. Measure 19: Rest.
- Cello (Cb.):** Measure 17: Rest. Measure 18: Solo with a shaker effect and a dynamic range from *ppp* to *fp*. Measure 19: Rest.

21

$\frac{7}{8}$

$\frac{4}{4}$

$\frac{3}{8}$

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

Flz.

pizz.

blocks

toms

7:6

5:4

fp

ppp

fff

mf

f

p

24

This page contains measures 24 through 27 of the musical score. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Guitar (Gt.), Piano/Forte (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.). The score features complex rhythmic patterns with various time signatures such as 7:6, 5:4, 3:2, and 4:3. Dynamic markings range from ppp (pianississimo) to fff (fortississimo). Performance instructions include trills, flautando (Flz.), pizzicato (pizz.), shaker, and bass drum. Measure 27 concludes with a double bar line.

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 measure, marked *ppp* with a 7:6 ratio, and a shaker effect in the second measure, also marked *ppp*.
- Ob. (Oboe):** Features a melodic line in the first measure, marked *ppp* with a shaker effect, and a shaker effect in the second measure, also marked *ppp*.
- Bass cl. (Bass Clarinet):** Features a melodic line in the first measure, marked *ppp* with a 5:4 ratio, and a shaker effect in the second measure, also marked *ppp*.
- Bar. sax. (Baritone Saxophone):** Features a melodic line in the first measure, marked *p*, and a shaker effect in the second measure, marked *fp*.
- Gt. (Guitar):** Features a melodic line in the first measure, marked *fp*, and a shaker effect in the second measure, marked *p*.
- Pf. (Piano):** Features a melodic line in the first measure, marked *p* with a 3:2 ratio, and a shaker effect in the second measure, marked *pp*.
- Perc. (Percussion):** Features a melodic line in the first measure, marked *p*, and a shaker effect in the second measure, marked *ppp*.
- Vn. (Violin):** Features a melodic line in the first measure, marked *ppp* with a pizz. (pizzicato) effect, and a shaker effect in the second measure, marked *ppp*.
- Va. (Viola):** Features a melodic line in the first measure, marked *ppp* with a 7:6 ratio, and a shaker effect in the second measure, marked *ppp*.
- Vc. (Violoncello):** Features a melodic line in the first measure, marked *ppp* with a 5:4 ratio, and a shaker effect in the second measure, marked *ppp*.
- Cb. (Contrabass):** Features a melodic line in the first measure, marked *ppp* with a 3:2 ratio, and a shaker effect in the second measure, marked *ppp*.

[illegible]

4/4

Fl. *ppp* *shaker* *ppp*

Ob. *shaker* *ppp* 5:4

Bass cl.

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

Gt. *f* *sfz*

Pf. *f* *mf* *pp* 3:2 *mp* *fp* 8va

Perc. *snare* *fff*

Vn. *fp*

Va.

Vc.

Cb. *ppp*

37

[illegible]

48

44

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

47

$\frac{5}{8}$

$\frac{4}{8}$

The musical score for measures 47-50 is as follows:

- Measure 47 (5/8):**
 - Fl.**: *ppp*, 7:6, *shaker*.
 - Ob.**: *ppp*, *shaker*.
 - Bass cl.**: *fp*.
 - Bar. sax.**: *f*, 7:6, *mf*.
 - Gt.**: *fff*.
 - Pf.**: *fff*.
 - Perc.**: *f*.
 - Vn.**: *fp*.
 - Va.**: *fp*.
 - Vc.**: *fp*, *shaker*.
 - Cb.**: *fp*.
- Measure 48 (4/8):**
 - Fl.**: *fp*.
 - Ob.**: *fp*.
 - Bass cl.**: *fp*.
 - Bar. sax.**: *f*, 3:2, *mf*.
 - Gt.**: *fff*.
 - Pf.**: *fff*.
 - Perc.**: *fp*, *toms*.
 - Vn.**: *fp*.
 - Va.**: *fp*.
 - Vc.**: *fp*.
 - Cb.**: *fp*.
- Measure 49 (4/8):**
 - Fl.**: *fp*.
 - Ob.**: *fp*.
 - Bass cl.**: *fp*.
 - Bar. sax.**: *mf*.
 - Gt.**: *fff*.
 - Pf.**: *fff*.
 - Perc.**: *ppp*, *blocks*.
 - Vn.**: *fp*.
 - Va.**: *fp*.
 - Vc.**: *ppp*.
 - Cb.**: *ppp*.
- Measure 50 (4/8):**
 - Fl.**: *fp*.
 - Ob.**: *fp*.
 - Bass cl.**: *fp*.
 - Bar. sax.**: *f*, 7:6, *mf*.
 - Gt.**: *fff*.
 - Pf.**: *fff*.
 - Perc.**: *fp*, 5:4.
 - Vn.**: *ppp*, 5:4.
 - Va.**: *ppp*, 5:4.
 - Vc.**: *f*, *p*.
 - Cb.**: *f*, *p*.

17

78

This musical score is for the piece "The Fire of Love" by John Adams. It is a full orchestral score, likely for a concert band or orchestra. 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. (Cello)
- Cb. (Double Bass)

The score is in 4/4 time and features a variety of musical notations, including dynamics (e.g., *ppp*, *f*, *mf*), articulation (e.g., *tr*, *acc*), and performance instructions (e.g., *shaker*, *crotales*). The score is divided into measures, with some measures containing multiple staves for different instruments.

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. *fff* *snare* *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)
- Ve. (Violoncello)
- Cb. (Contrabass)

The score is written in 4/4 time and features a variety of musical notations, including dynamics (e.g., *f*, *mf*, *ff*, *pp*), articulation (e.g., accents, staccato), and performance instructions (e.g., "Flz.", "overpressure"). The score is divided into measures, with some measures containing multiple staves for different instruments. The overall style is characteristic of John Williams' film scores, with a focus on dramatic and emotional expression.

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

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 a 5:4 time signature and a *pp* marking. The third measure shows a change in the pattern, with a 5:4 time signature and a *pp* marking. The score includes various musical notations such as notes, rests, and dynamic markings. The Percussion part includes a section labeled "windchimes" and "blocks" with a 3:2 time signature, and a section labeled "marimba" with a 5:4 time signature. The Piano part includes a section labeled "8va" and "3:2" with a 5:4 time signature. The Violoncello part includes a section labeled "8va" and "3:2" with a 5:4 time signature. The Contrabass part includes a section labeled "8va" and "3:2" with a 5:4 time signature.

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

mp

3:2

p

f

mf

L.V.

pp

mf

pp

mf

f

pp

mf

f

7:6

pp

windchimes

pp

mf

fp

fp

ff

fp

ff

p

pp

fp

fp

ff

fp

ff

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

trm

5:3

[illegible]

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 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 dynamics range from *ppp* (pianissimo) to *fff* (fortissimo). The score includes various musical notations such as notes, rests, and articulation marks. The instruments listed on the left are Fl. (Flute), Ob. (Oboe), Bass cl. (Bass Clarinet), Bar. sax. (Baritone Saxophone), Gt. (Guitar), Pf. (Piano), Perc. (Percussion), Vn. (Violin), Va. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The score is a complex arrangement of musical parts, with each instrument contributing to the overall sound of the piece.

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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

120

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 John Adams. It is a full orchestral score featuring a woodwind quintet, guitar, piano, percussion, and a string ensemble. The score is written for a large ensemble and includes various musical notations such as dynamics, articulation, and performance instructions.

The score is divided into several systems, each representing a different instrument or section of the ensemble. 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.)
- Contrabass (Cb.)

The score includes various musical notations such as dynamics (e.g., *pp*, *mf*, *f*, *ppp*, *fff*), articulation (e.g., accents, slurs), and performance instructions (e.g., "overpressure", "windchimes", "crotales"). The score is written for a large ensemble and includes various musical notations such as dynamics, articulation, and performance instructions.

♩ = 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* *p* 8va *f* 5:4 *mf*

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

Vn. *f* *p*

Va. *p*

Vc. *f* 3:2 *p*

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

shaker *fp*

shaker *fp*

shaker *fp*

L.V. *fff*

44

45

46

151

4/4

4/8

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

shaker

bass drum

fp

mp

f

p

ppp

sfz

L.V.

5:4

4:3

3:2

151

[illegible]

157

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

Measure 157 (4/8):

- Fl.**: Rest.
- Ob.**: Rest.
- Bass cl.**: Rest.
- Bar. sax.**: p note, fp note.
- Pp.**: p note, fp note.
- Gt.**: p note, fp note.
- Pf.**: Rest.
- Perc.**: p note, fp note.
- Vn.**: Rest.
- Va.**: Rest.
- Vc.**: Rest.
- Pp.**: p note, fp note.
- Cb.**: Rest.

Measure 158 (4/8):

- Fl.**: fp note, fp note.
- Ob.**: fp note, fp note.
- Bass cl.**: fp note, fp note.
- Bar. sax.**: Rest.
- Pp.**: Rest.
- Gt.**: Rest.
- Pf.**: Rest.
- Perc.**: p note, fp note.
- Vn.**: Rest.
- Va.**: Rest.
- Vc.**: Rest.
- Pp.**: Rest.
- Cb.**: Rest.

Measure 159 (4/4):

- Fl.**: Rest.
- Ob.**: Rest.
- Bass cl.**: Rest.
- Bar. sax.**: Rest.
- Pp.**: Rest.
- Gt.**: Rest.
- Pf.**: Rest.
- Perc.**: p note, fp note.
- Vn.**: Rest.
- Va.**: Rest.
- Vc.**: Rest.
- Pp.**: Rest.
- Cb.**: Rest.

Measure 160 (4/4):

- Fl.**: Rest.
- Ob.**: Rest.
- Bass cl.**: Rest.
- Bar. sax.**: Rest.
- Pp.**: Rest.
- Gt.**: Rest.
- Pf.**: Rest.
- Perc.**: p note, fp note.
- Vn.**: Rest.
- Va.**: Rest.
- Vc.**: Rest.
- Pp.**: Rest.
- Cb.**: Rest.

160

5/8 4/8 4/4

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

L.V.

bass drum

The musical score is for "The Great Wall" by John Williams, featuring a full orchestra and percussion. The score is divided into three systems, each with a 4/8 and 4/4 time signature. The instruments included are Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Percussion (Perc.), Piano (Pp.), Guitar (Gt.), Violin (Vn.), Viola (Va.), Cello (Vc.), and Contrabass (Cb.).

The score includes various musical notations such as notes, rests, dynamics (mf, fp, ppp, p, f), and performance instructions (shaker, inhale, exhale, LV, tam). The percussion part features a prominent rhythmic pattern in the 4/4 section, marked with "tam" (tambourine) and "p" (piano). The woodwinds and strings provide harmonic support, with the strings playing a sustained note in the 4/8 section and a more active role in the 4/4 section.

52

170

$\frac{4}{4}$

$\frac{3}{8}$

$\frac{4}{8}$

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

The musical score for measures 170-172 is as follows:

- Measure 170:**
 - Flute: Rest.
 - Oboe: Rest.
 - Bass Clarinet: Rest.
 - Baritone Saxophone: $9:8$ tuplet of eighth notes, starting on G4, moving up to D5, then down to G4. Dynamics: *fp* to *f*.
 - Guitar: Rest.
 - Piano: Rest.
 - Percussion: Rest.
 - Violin: Rest.
 - Viola: Rest.
 - Cello/Double Bass: Rest.
- Measure 171:**
 - Flute: Quarter note G4.
 - Oboe: Quarter note G4.
 - Bass Clarinet: Quarter note G4.
 - Baritone Saxophone: Quarter note G4, then quarter rest. Dynamics: *pp* to *fp*.
 - Guitar: Chord (G4, B4, D5) with a grace note, then quarter rest. Dynamics: *p*. Label: LV.
 - Piano: Rest.
 - Percussion: Bass drum (half note), then quarter note G4. Dynamics: *mf*.
 - Violin: Quarter note G4.
 - Viola: Quarter note G4.
 - Cello/Double Bass: Quarter note G4.
- Measure 172:**
 - Flute: Quarter note G4.
 - Oboe: Quarter note G4.
 - Bass Clarinet: Quarter note G4.
 - Baritone Saxophone: Quarter note G4, then quarter rest. Dynamics: *pp* to *fp*.
 - Guitar: Chord (G4, B4, D5) with a grace note, then quarter rest. Dynamics: *ppp* to *p*. Label: LV.
 - Piano: Rest.
 - Percussion: Bass drum (half note), then quarter note G4. Dynamics: *mf*.
 - Violin: Quarter note G4.
 - Viola: Quarter note G4.
 - Cello/Double Bass: Quarter note G4.

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176

6

4

4

The musical score for measures 176-178 is as follows:

- Measure 176:**
 - Fl.** Half note, quarter note, eighth note.
 - Ob.** Quarter note, half note, quarter note. *shaker* effect.
 - Bass cl.** Quarter note, half note, quarter note. *p*.
 - Bar. sax.** Quarter note, half note, quarter note. *fp*, 7:6 ratio.
 - Pp.** Half note, quarter note, eighth note. *p*.
 - Gt.** Quarter note, half note, quarter note. *ppp*, L.V.
 - Pp.** Half note, quarter note, eighth note. *mf*.
 - Pf.** Quarter note, half note, quarter note.
 - Pp.** Half note, quarter note, eighth note. *mf*.
 - Perc.** Quarter note, half note, quarter note. *snare*, *fff*.
 - Vn.** Quarter note, half note, quarter note. *fp*.
 - Va.** Quarter note, half note, quarter note.
 - Vc.** Quarter note, half note, quarter note.
 - Pp.** Half note, quarter note, eighth note. *ppp*.
 - Cb.** Quarter note, half note, quarter note.
- Measure 177:**
 - Fl.** Half note, quarter note, eighth note.
 - Ob.** Quarter note, half note, quarter note.
 - Bass cl.** Quarter note, half note, quarter note.
 - Bar. sax.** Quarter note, half note, quarter note.
 - Pp.** Half note, quarter note, eighth note.
 - Gt.** Quarter note, half note, quarter note.
 - Pp.** Half note, quarter note, eighth note.
 - Pf.** Quarter note, half note, quarter note.
 - Pp.** Half note, quarter note, eighth note.
 - Perc.** Quarter note, half note, quarter note.
 - Vn.** Quarter note, half note, quarter note.
 - Va.** Quarter note, half note, quarter note.
 - Vc.** Quarter note, half note, quarter note.
 - Pp.** Half note, quarter note, eighth note.
 - Cb.** Quarter note, half note, quarter note.
- Measure 178:**
 - Fl.** Half note, quarter note, eighth note.
 - Ob.** Quarter note, half note, quarter note.
 - Bass cl.** Quarter note, half note, quarter note.
 - Bar. sax.** Quarter note, half note, quarter note.
 - Pp.** Half note, quarter note, eighth note.
 - Gt.** Quarter note, half note, quarter note.
 - Pp.** Half note, quarter note, eighth note.
 - Pf.** Quarter note, half note, quarter note.
 - Pp.** Half note, quarter note, eighth note.
 - Perc.** Quarter note, half note, quarter note.
 - Vn.** Quarter note, half note, quarter note.
 - Va.** Quarter note, half note, quarter note.
 - Vc.** Quarter note, half note, quarter note.
 - Pp.** Half note, quarter note, eighth note.
 - Cb.** Quarter note, half note, quarter note.

[illegible]

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2014-05-15

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