
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



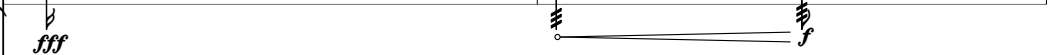
Pitch Pipes




Percussion




Violin




Viola




Cello



Pitch Pipes



Contrabass



3

8

4

8

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

shaker

ppp

fp

shaker

fp

shaker

ppp

7.6

7.6

mf

f

5:4

mf

f

7.6

mf

p

8va

f

8va

f

3:2

pp

3:2

fff

fff

fff

fff

p

ppp

6

9

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

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

[illegible]

A musical staff with a treble clef and a key signature of one flat (B-flat). The notation shows a series of notes with stems, including a half note and a quarter note, with a bracket underneath indicating a 5:4 ratio. The word "pizz." is written above the staff, and "ppp" is written below the staff.

48

88

68

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

21

7/8

4/4

5/8

The musical score for page 21, measures 10-12, is presented in a multi-measure rest format. The score is for a full orchestra and includes parts for Flute, Oboe, Bass Clarinet, Baritone Saxophone, Guitar, Piano, Percussion, Violin, Viola, Violoncello, and Contrabass. Measure 10 is in 7/8 time, measure 11 is in 4/4 time, and measure 12 is in 5/8 time. The Flute part features a melodic line with accents and a final flourish. The Piano part has a complex texture with multiple voices. The Percussion part includes a 'blocks' section and a 'toms' section. The Guitar part has a rhythmic pattern. The other instruments are mostly silent or have simple accompaniment.

Cb.

This musical score is for the piece "The Great Wall" by John Adams. 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 second measure, marked *ppp* with a *shaker* effect, and a *fp* (fortissimo) note in the third measure.
- Bass cl. (Bass Clarinet):** Features a melodic line in the second measure, marked *ppp* with a 5:4 ratio, and a *fp* note in the third measure.
- Bar. sax. (Baritone Saxophone):** Features a melodic line in the first measure, marked *p*, and a *fp* note in the third measure.
- Gt. (Guitar):** Features a melodic line in the first measure, marked *fp*, and a *p* (piano) note in the second measure.
- Pf. (Piano):** Features a melodic line in the first measure, marked *p* with a 3:2 ratio, and a *mp* (mezzo-piano) note in the second measure.
- Perc. (Percussion):** Features a melodic line in the first measure, marked *p*, and a *ppp* note in the second measure.
- Vn. (Violin):** Features a melodic line in the first measure, marked *ppp*, and a *pizz.* (pizzicato) note in the second measure, marked *ppp*.
- Va. (Viola):** Features a melodic line in the first measure, marked *ppp*, and a *ppp* note 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 *ppp* note in the second measure, marked *ppp*.
- Cb. (Contrabass):** Features a melodic line in the first measure, marked *ppp*, and a *pizz.* note in the second measure, marked *ppp*.

The score is written in 4/4 time and includes various dynamic markings such as *ppp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *fp* (fortissimo), and *pizz.* (pizzicato). It also includes tempo markings like *Andante* and *Allegro*.

4
4

4
8

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

fp

f

mf

p

f

mp

ppp

3.2

7:6

crotales

shaker

5:4

4/4

Fl. *ppp* *ppp* *shaker*

Ob. *ppp* *shaker* 5:4

Bass cl.

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

Gt. *f* *sfz*

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

Perc. *snare* *fff*

Vn. *fp*

Va.

Vc.

Cb. *ppp*

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

shaker

snare

overpressure

pizz.

8va₁

3:2

5:4

pp

ppp

mf

mp

p

f

ff

fff

fp

ffz

mfz

overpressure

pizz.

ppp

[illegible]

48

44

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

$$V_n.$$

Va.

Vc.

Cb.

48

[illegible]



Fl.

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

5:4

mf

7:6

p

5:4

p

fp

8va

ppp

mf

tam

pizz.

5:4

ppp

pizz.

ppp

pizz.

ppp

Fl. *shaker* *ppp* *fp*

Ob. *shaker* *ppp* *fp* *ppp*

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

Bar. sax. *fp* *ppp*

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

Pf. *mp* *p* *mf* *f* *8va1* *fp* *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*

65

4
8

This musical score is for the piece "The Great Wall" by John Williams. It is a full orchestral score featuring a variety of instruments. The score is written in 2/4 time and includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *fff* (fortissimo). The score is divided into measures, with some measures containing multiple rests. The instruments are arranged in a standard orchestral layout, with Flute (Fl.) at the top, followed by 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.) at the bottom. The score includes various musical notations, including notes, rests, and dynamic markings. The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 2/4. The score is divided into measures, with some measures containing multiple rests. The instruments are arranged in a standard orchestral layout, with Flute (Fl.) at the top, followed by 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.) at the bottom. The score includes various musical notations, including notes, rests, and dynamic markings. The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 2/4.

Fl. *f* $\frac{7:6}{}$ *mp*

Ob. *f* *p* Flz.

Bass cl. *f* *mf*

Bar. sax. *f* *mf* *f* $\frac{15:14}{}$ *mf*

Gt. *f* $\frac{9:8}{}$ *mf* *f* *mf* *f*

Pf. *f* *fff*

Perc. *p* *ppp* $\frac{8:7}{}$ *f* *toms*

Vn. *f* $\frac{7:6}{}$ *p*

Va. *p* *f*

Vc. *f* *p*

Cb. *p* $\frac{7:6}{}$ *f*

7 8 B Sort

Fl.

Ob.

Bass cl.

Bar. sax.

Pp. *exhale*

Gt.

Pp. *inhale*

Pf.

Pp. *inhale*

Perc. *blocks*

Vn.

Va.

Vc.

Pp. *exhale*

Cb.

ppp

p

f

mf

ppp

fp

ppp

p

f

mf

ppp

fff

f

mf

f

mp

fp

mp

p

f

ppp

p

5:4

3:2

4:3

8va

4/8 4/4

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

ppp

5:4

f

ppp

fp

pp

5:4

8va

p

f

f

fp

fp

fp

pp

blocks

3:2

marimba

f

mf

p

p

fp

s

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

musical score with staves and notation

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

The musical score is written for a large ensemble. The woodwind section (Flute, Oboe, Bass Clarinet, Baritone Saxophone) has mostly rests, with the Baritone Saxophone playing a melodic line in measures 28 and 29. The string section (Violins, Violas, Cellos) provides harmonic support with sustained notes and some movement in the lower registers. The piano (Pp.) and guitar (Gt.) play complex rhythmic patterns, with the piano featuring a 5:4+ rhythm in measure 28. The percussion (Perc.) includes crotales and other rhythmic elements. The score is marked with various dynamics and includes performance instructions like 'inhale' and 'L.V.'.

87

[illegible]

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 notation is in standard musical notation, with a key signature of one sharp (F#) and a time signature of 6/4. The score is divided into measures, with some measures containing multiple staves for different instruments. The dynamics range from piano (p) to fortissimo (ff). The score includes various musical notations such as notes, rests, and articulation marks. The instruments listed 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 a complex arrangement of musical parts, with each instrument contributing to the overall sound of the piece.

Fl. *mf* *ppp* *ppp*

Ob. *mf* *ppp* *ppp*

Bass cl. *ppp* *ppp*

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

Pp. *fp* *fp*

Gt. *pp* *ppp* *pp* *p*

Pf. *fp* *pp* *fp* *fp* *fp* *mp* *fp*

Pp. *fp*

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

Vn. *p* *fp* *p*

Va. *fp* *p*

Vc. *mp* *fp* *ff* *p* *fp*

Pp. *fp* *ppp*

Cb. *p* *fp*

[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. *fp*

L.V

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

7:6

mf

3:2

8:6

mp

mp

f

mf

f

mf

5:4

mf

L.V.

p

p

pp

pp

mf

f

mf

fp

p

5:4

f

fp

f

mf

fp

3:2

f

mf

f

blocks

marimba

3:2

3:2

f

p

overpressure

fff

overpressure

fff

overpressure

fff

fff

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

musical score with staves and instruments

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*

[illegible]

The musical score for "The Great Wall" by John Williams is presented in a standard orchestral format. The score is in 4/4 time and includes parts for a full orchestra and solo instruments. The instruments are arranged in a traditional orchestral layout, with the Flute (Fl.) and Oboe (Ob.) in the upper woodwinds, the Bass Clarinet (Bass cl.) and Baritone Saxophone (Bar. sax.) in the lower woodwinds, the Guitar (Gt.) in the strings, the Percussion (Perc.) in the percussion section, and the Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.) in the strings. The score is characterized by its iconic melody and dynamic range, with various markings such as "ppp", "mf", "f", "p", "mp", "ff", "fff", "overpressure", "windchimes", and "Sua". The score is divided into measures, with the first measure starting with a key signature of one flat and a time signature of 4/4. The music is written in a standard musical notation, with notes, rests, and other musical symbols used to represent the sound of the instruments. The score is a complex and detailed work, reflecting the composer's mastery of orchestration and his ability to create a powerful and evocative musical experience.

This musical score is for the piece "The Great Wall" by John Adams. It is a full orchestral score with multiple staves for different instruments. The score is written in 2/4 time and features a variety of musical notations, including dynamics (e.g., *pp*, *mf*, *f*, *fff*), articulation (e.g., accents, staccato), and performance instructions (e.g., "overpressure", "windchimes", "crotales"). The score is divided into measures by vertical bar lines, and the instruments are listed on the left side of the page. 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 a complex arrangement of musical elements, including melody, harmony, and rhythm, designed to create a powerful and evocative sound.

♩ = 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*

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

Gt. *f* 7:6 *mf* *f* *mf*

PF. *p* 8va *f* *p* 5:4 *f* *mf*

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

Vn. *f* *p*

Va. *p*

Vc. *f* 3:2 *p*

Cb. *ppp* *ppp*

toms

shaker

shaker

shaker

L.V

pizz.

142

4
8

7
8

5
8

The musical score for measures 142-144 is as follows:

- Measure 142 (4/8):**
 - Flute (Fl.):** Rest.
 - Oboe (Ob.):** Rest.
 - Bass Clarinet (Bass cl.):** Rest.
 - Baritone Saxophone (Bar. sax.):** Rest.
 - Guitar (Gt.):** Rest.
 - Piano (Pf.):** Rest.
 - Percussion (Perc.):** Rest.
 - Violin (Vn.):** Rest.
 - Viola (Va.):** Rest.
 - Violoncello (Vc.):** Rest.
 - Contrabass (Cb.):** Rest.
- Measure 143 (7/8):**
 - Flute (Fl.):** fp (quarter note), mf (quarter note), rest (quarter note).
 - Oboe (Ob.):** Rest.
 - Bass Clarinet (Bass cl.):** Rest.
 - Baritone Saxophone (Bar. sax.):** Rest.
 - Guitar (Gt.):** Rest.
 - Piano (Pf.):** Rest.
 - Percussion (Perc.):** **bass drum** (quarter note), mp (quarter note), rest (quarter note).
 - Violin (Vn.):** mp (quarter note), rest (quarter note), rest (quarter note).
 - Viola (Va.):** Rest.
 - Violoncello (Vc.):** Rest.
 - Contrabass (Cb.):** Rest.
- Measure 144 (5/8):**
 - Flute (Fl.):** fp (quarter note), mf (quarter note), rest (quarter note).
 - Oboe (Ob.):** Rest.
 - Bass Clarinet (Bass cl.):** Rest.
 - Baritone Saxophone (Bar. sax.):** Rest.
 - Guitar (Gt.):** Rest.
 - Piano (Pf.):** Rest.
 - Percussion (Perc.):** p (quarter note), rest (quarter note), rest (quarter note).
 - Violin (Vn.):** Rest.
 - Viola (Va.):** mp (quarter note), rest (quarter note), rest (quarter note).
 - Violoncello (Vc.):** Rest.
 - Contrabass (Cb.):** Rest.

[illegible]

148

48

[illegible]

4/8

4/4

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

shaker

inhale

inside

exhale

p

fp

fff

snare

The musical score for "The Great Wall" by John Williams is presented in a multi-measure rest format, divided into three measures with time signatures of 5/8, 4/8, and 4/4. The score includes parts for the following instruments:

- Fl. (Flute):** Features melodic lines with dynamic markings such as *fp*, *mf*, and *f*. It includes a 7:6 ratio marking.
- Ob. (Oboe):** Plays a melodic line with a *fp* dynamic marking and a *p* dynamic marking.
- Bass cl. (Bass Clarinet):** Features a melodic line with dynamic markings including *fp*, *pp*, *mf*, and *mp*. It includes 5:4 and 7:6 ratio markings.
- Bar. sax. (Baritone Saxophone):** Remains silent throughout the score.
- Gt. (Guitar):** Plays a melodic line with dynamic markings including *mf*, *ppp*, and *p*. It includes a "L.V." (Left Violin) marking.
- Pf. (Piano):** Remains silent throughout the score.
- Perc. (Percussion):** Includes a "bass drum" marking.
- Vn. (Violin):** Features a melodic line with a *fp* dynamic marking.
- Va. (Viola):** Features a melodic line with a *ppp* dynamic marking.
- Ve. (Violoncello):** Features a melodic line with a *fp* dynamic marking.
- Cb. (Cello):** Features a melodic line with a *fp* dynamic marking.

51

52

[illegible]

54

8

4
4

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

shaker

fp

fp

7:6

L.V

mf

mf

mf

snare

fff

fff

fff

(179)

3/8 4/8 4/4

Ft.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

shaker

pp

fz

p

inhale

fp

bass drum

exhale

3:2

p

4

8

3

8

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

shaker

fp

pp

p

f

fp

p

L.V

p

exhale

p

inhale

fp

snare

fff

f

shaker

fp

inhale

fp

ppp

3:2

4

3

8

2014-05-15

Scores available from the composer at
www.josiahwolfoberholtzer.com

€80 / \$90