
Invisible Cities (iii):

ERSILIA

for
Chamber Orchestra

Composed by
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2015

PREFACE

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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.

for Ensemble Dal Niente

♩ = 96
4/4 Komokome

The musical score for "The Great Wall" by David Byrne and Brian Eno is a complex orchestration. It features a variety of instruments, including woodwinds (Flute, Oboe, Bass Clarinet, Baritone Saxophone), strings (Violin, Viola, Cello, Contrabass), and percussion (Pitch Pipes, Guitar, Piano, Percussion). The score is written in a key with one sharp (F#) and a 4/4 time signature. The music is characterized by its minimalist and experimental nature, with a focus on texture and rhythm. The score includes dynamic markings such as *ppp* (pianississimo), *f* (forte), and *mf* (mezzo-forte). It also features tempo markings like 7:6 and 5:4, which likely refer to the relative speeds of different sections or instruments. The score is divided into measures, with some measures containing multiple staves for different instruments. The overall structure of the piece is a single continuous movement, with various instrumental entries and exits creating a rich and layered sound.

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This musical score is for the piece "The Great Wall" by John Williams. It is a 12-measure excerpt, divided into two systems of six measures each. The time signature changes from 7/8 to 4/4 between the first and second systems. The instrumentation includes 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 features a variety of musical notations, including dynamic markings (e.g., *fp*, *ppp*, *f*, *mf*, *pp*, *fff*), articulation (accents, slurs), and performance instructions (e.g., "shaker", "pizz.", "snare"). The percussion part includes a snare drum. The string parts (Vn., Va., Vc., Cb.) are mostly silent, with some pizzicato in the Cb. in the final measure. The woodwinds and guitar play complex rhythmic patterns, often with syncopation and slurs. The piano part features a prominent bass line with many triplets and a complex harmonic structure. The overall mood is dramatic and intense, characteristic of Williams' style.

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Invisible Cities (iii): Ersilia

This musical score is for the piece "The Great Wall" by John Williams, in 5/4 time. The score is arranged for a large orchestra and includes the following instruments and parts:

- Flute (Fl.):** Features a melodic line with a 5:4 ratio and a shaker effect.
- Oboe (Ob.):** Features a melodic line with a shaker effect.
- Bass Clarinet (Bass cl.):** Features a melodic line with a shaker effect.
- Baritone Saxophone (Bar. sax.):** Features a melodic line with a shaker effect.
- Guitar (Gt.):** Features a melodic line with a shaker effect.
- Piano (Pf.):** Features a melodic line with a shaker effect.
- Percussion (Perc.):** Features a melodic line with a shaker effect.
- Violin (Vn.):** Features a melodic line with a shaker effect.
- Viola (Va.):** Features a melodic line with a shaker effect.
- Violoncello (Vc.):** Features a melodic line with a shaker effect.
- Contrabass (Cb.):** Features a melodic line with a shaker effect.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ppp*, *f*, *mf*, *ff*). It also includes a section titled "The Great Wall" and a section titled "The Great Wall (Reprise)".

48

78

150

[illegible]

10 (2024-04-07)

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The musical score for "The Great Wall of China" 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 the iconic five-note motif in the first measure, followed by various rhythmic patterns and dynamics.
- Oboe (Ob.):** Provides harmonic support with sustained notes and melodic lines.
- Bass Clarinet (Bass cl.):** Plays a prominent role in the middle section, often in octaves.
- Baritone Saxophone (Bar. sax.):** Adds depth to the low register with sustained notes and melodic lines.
- Guitar (Gt.):** Provides rhythmic texture and harmonic support, often playing in octaves.
- Piano (Pf.):** Features a complex rhythmic pattern in the first measure, followed by various textures and dynamics.
- Percussion (Perc.):** Includes windchimes and marimba, adding a unique timbre to the score.
- Violin (Vn.):** Provides a melodic line, often in octaves, and features a prominent five-note motif in the first measure.
- Viola (Va.):** Provides harmonic support with sustained notes and melodic lines.
- Violoncello (Vc.):** Provides a melodic line, often in octaves, and features a prominent five-note motif in the first measure.
- Contrabass (Cb.):** Provides a melodic line, often in octaves, and features a prominent five-note motif in the first measure.

The score is characterized by its iconic five-note motif, which is repeated throughout the piece. The music is composed of various rhythmic patterns, including 5/4, 3/2, and 6/4. The dynamics range from *ppp* (pianississimo) to *ff* (fortissimo). The score is written for a full orchestra and vocal soloists, with a total duration of approximately 10 minutes.

48

[illegible]

[illegible]

This musical score is for the piece "The Great Wall" by Tan Dun, featuring a large ensemble of instruments. The score is written for a full orchestra and includes a variety of instruments, including woodwinds, brass, strings, and percussion. The music is characterized by its complex rhythms and dynamic range, with many passages marked with fortissimo (ff) and pianissimo (ppp) dynamics. The score is divided into measures, with some measures containing multiple staves for different instruments. The instruments listed include Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Percussion (Pp.), Guitar (Gt.), Violin (Vn.), Viola (Va.), Cello (Vc.), and Piano (Pp.). The score is written in a standard musical notation, with notes, rests, and dynamic markings clearly visible. The overall structure of the score is complex, with many measures and a variety of musical elements. The score is a testament to the composer's skill and the power of a large ensemble.

[illegible]

♩ = 64

$\frac{4}{8}$ C [ii]

♩ = 80

$\frac{5}{8}$ D Chemish

$\frac{4}{8}$

$\frac{7}{8}$

$\frac{5}{8}$

$\frac{4}{8}$

Fl. *ppp*

Ob. *ppp* 7:6

Bass cl. *f* 5:4 *f* *mp*

Bar. sax. *f* 7:6 *mf* *f* *mp* *p* 5:4

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

Pf. *p* *f* 8va *p* *fff*

Perc. *toms* *p* *ppp* 5:4 *f* *bass drum* *p* *tam*

Vn. *f* *p* *shaker* *fp* *mp*

Va. *p* *shaker* *fp* *mp* *shaker* *fp*

Vc. *f* 3:2 *p* *shaker* *fp* *mp*

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

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[illegible]

[illegible]

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Scores available from the composer at
www.josephine-wolf-oberholtzer.com

€80 / \$90