
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



48

6

9

The musical score for "The Great Wall" by John Williams is presented in a multi-staff format. The score begins in 7/8 time and changes to 4/8 time at the end of the first system. 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 percussion part is further detailed with shaker, crotales, and snare. The score features various musical notations, including dynamics (ppp, f, mf, fff), articulation (accents, slurs), and specific rhythmic patterns (5:4, 3:2, 15). The score is divided into three systems, with the first system containing measures 1-4, the second system containing measures 5-8, and the third system containing measures 9-12. The score is written for a full orchestra, with the piano part (Pf.) being a prominent feature. The percussion part includes shaker, crotales, and snare. The score is written in a clear and professional manner, with all necessary musical notation and dynamics included.

7
8

4
4

Fl. *shaker* *fp* *ppp* 5:4

Ob. *fp* *ppp*

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

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

Gt. *f* *sfz* *fp*

Pf. *f* *mf* *ppp* *8va* *fp* *p* *mf* *8va*

Perc. *f*

Vn.

Va.

Vc.

Cb. *pizz.* *ppp* 5:4

[illegible]

[illegible]

This musical score is for 'The Firebird' by Igor Stravinsky, specifically the section from measures 100 to 103. The score is written for a large orchestra and includes the following instruments and parts:

- Flute (Flz.):** Features melodic lines with various dynamics (f, mf, p, pp) and articulations (accents, slurs).
- Oboe (Ob.):** Plays a melodic line with a 7:6 ratio, starting with a forte (f) dynamic.
- Clarinet (Cl.):** Features a melodic line with a 3:2 ratio, starting with a forte (f) dynamic.
- Saxophone (Sax.):** Plays a melodic line with a 5:4 ratio, starting with a forte (f) dynamic.
- Guitar (Gt.):** Provides harmonic support with chords and single notes, starting with a forte (f) dynamic.
- Piano (Pf.):** Features a complex rhythmic pattern with a 5:4 ratio, starting with a forte (f) dynamic.
- Percussion (Perc.):** Includes a bass drum part with a 3:2 ratio, starting with a forte (f) dynamic.
- Violin (Vn.):** Plays a melodic line with a 5:4 ratio, starting with a forte (f) dynamic.
- Viola (Va.):** Plays a melodic line with a 5:4 ratio, starting with a forte (f) dynamic.
- Violoncello (Vc.):** Plays a melodic line with a 4:3 ratio, starting with a forte (f) dynamic.
- Contrabass (Cb.):** Plays a melodic line with a 4:3 ratio, starting with a forte (f) dynamic.

The score is written in 2/4 time and includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature is one sharp (F#).

shaker

44

48

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*

37

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

shaker

snare

overpressure

pizz.

8va₁

3:2

5:4

pp

fp

mf

mp

p

fff

overpressure

pizz.

ppp

5:4

ppp

Vn.
 Va.
 Vc.
 Cb.

ppp
 fff
 overpressure
 pizz.
 3:2
 ppp
 5:4

48

44

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

$$V_n.$$

Va.

Vc.

Cb.

150

78

This musical score is for the piece "The Fire of Love" by John Williams. It is a full orchestral score, likely for a film or stage production. 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 flat (B-flat) 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* (pianississimo) to *fff* (fortississimo). 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. (Cello), and Cb. (Double Bass). The score is a complex arrangement of musical parts, with each instrument contributing to the overall sound of the piece. The notation is clear and legible, with a professional layout. The score is a high-quality musical score, suitable for performance or study.

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

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

9:8

3:2

5:4

7:6

4:3

3:2

8va1

f

mf

p

fff

overpressure

[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 large ensemble of instruments, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation, with various dynamics and articulations. The score is divided into measures, with some measures containing multiple staves for different instruments. The overall style is characteristic of John Williams' orchestral music, with a focus on melody and harmony. The score is written in a clear and legible manner, with a good use of space and notation. The instruments listed include Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), Percussion (Pp.), and Contrabass (Cb.). The score includes various dynamics such as *ppp*, *f*, *mp*, and *ff*, as well as articulations like *exhale* and *inhale*. The score is a complex and detailed work, reflecting the composer's skill and the richness of the orchestral sound.

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

[illegible]

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 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)
- Vc. (Violoncello)
- Cb. (Contrabass)

The score is divided into three measures. The first measure features a complex rhythmic pattern in the Flute and Bass Clarinet, with the Flute playing a melody in 6:4 time. The second measure features a complex rhythmic pattern in the Baritone Saxophone and Guitar, with the Baritone Saxophone playing a melody in 5:4 time. The third measure features a complex rhythmic pattern in the Piano and Percussion, with the Piano playing a melody in 5:4 time. The score includes various musical notations, including dynamics (p, f, mf, mp, ff, fp), articulation (accents, slurs), and time signatures (6:4, 5:4, 3:2).

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* *pp* *p* L.V. L.V.

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

Pp. *fp* inhale

Perc. *f* *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 Adams, featuring a woodwind quintet, guitar, piano, percussion, and strings. The score is divided into two systems, each containing five staves. 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, and dynamic markings (ppp, mp, p, f, fff, mf, fz, fp). It also features time signatures (5:4, 7:6, 3:2) and performance instructions like "L.V." (Lento) and "blocks". The score is written for a woodwind quintet, guitar, piano, percussion, and strings.

The musical score is for the piece "The Great Wall" by John Adams. It is written for a large ensemble, including Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Guitar (Gt.), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Cello (Vc.), and Double Bass (Cb.). The score is divided into three measures, each with a specific time signature: 4/4, 5/8, and 3/4. The music features a variety of dynamics, including *mf* (mezzo-forte), *mp* (mezzo-piano), *ppp* (pianissimo), *f* (forte), and *fff* (fortissimo). The score includes complex rhythmic patterns, such as the 4:3 and 7:6 ratios in the Bar. sax. part, and the 3:2, 5:4, and 8:6 ratios in the Fl. part. The Perc. part includes a section labeled "windchimes" and another labeled "blocks". The Vn., Va., and Vc. parts feature a section labeled "overpressure". The Pf. part includes a section labeled "8va₁". The Gt. part includes a section labeled "6:5". The Ob. part includes a section labeled "5:4". The Bass cl. part includes a section labeled "8:6". The Fl. part includes a section labeled "3:2". The Bar. sax. part includes a section labeled "7:6". The Vn., Va., and Vc. parts include a section labeled "overpressure". The Perc. part includes a section labeled "windchimes" and another labeled "blocks". The Pf. part includes a section labeled "8va₁". The Gt. part includes a section labeled "6:5". The Ob. part includes a section labeled "5:4". The Bass cl. part includes a section labeled "8:6". The Fl. part includes a section labeled "3:2". The Bar. sax. part includes a section labeled "7:6".

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* *mf* *5:4* *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]

[illegible]

[illegible]

♩ = 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*

shaker *fp*

shaker *fp*

shaker *fp*

L.V. *fff*

toms

pizz.

142

4
8

7
8

5
8

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

fp *mf* *p*

bass drum *shaker*

4/8

4/4

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

inside

tam

shaker

fp

mp

p

mf

pp

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

160

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

[illegible]

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