
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

3:2

pp

3:2

fff

fff

fff

fff

p

ppp

150

9

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

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.


Vn.

Va.

Vc.

Cb.

[illegible]

pizz. 

[illegible]

21

$\frac{7}{8}$
 $\frac{4}{4}$
 $\frac{5}{8}$

The musical score for page 21, measures 102-104, is written for a full orchestra. The key signature has one flat (B-flat). The time signature changes from 7/8 to 4/4 in measure 103 and back to 5/8 in measure 104. The score features various dynamics including fortissimo (ff), fortissimo piano (fpp), pianissimo (ppp), mezzo-forte (mf), and fortissimo (f). It includes articulation marks like accents, staccato, and slurs. Performance instructions like 'pizz.' (pizzicato) and 'Flz.' (flautando) are present. The percussion part includes a '7:6' ratio and 'blocks' and 'toms' labels. The contrabass part includes a '7:6' ratio and 'pizz.' instruction.

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. (Violoncello)
- Cb. (Contrabass)

The score is divided into four measures, each containing musical notation for all instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f*, *mf*, *ppp*). The score is written in a complex, multi-measure format, with some measures containing multiple staves for a single instrument (e.g., the Percussion section). The overall style is contemporary and experimental, characteristic of John Adams's work.

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 measures, with various musical notations such as notes, rests, and dynamic markings (e.g., *ppp*, *fp*, *p*, *mp*, *mf*) used throughout. Specific performance instructions like "shaker" and "pizz." are also present. The score is written in a key signature of one sharp (F#) and a time signature of 3/4.

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*

37

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.

Vn.
 Va.
 Vc.
 Cb.

pizz.
 ppp

pizz.
 3:2
 ppp

overpressure
 fff

overpressure
 fff

fff

5:4
 ppp

48

44

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

$$V_n.$$

Va.

Vc.

Cb.

47

5/8
4/8

Fl. *shaker* *ppp* 7:6 *fp*

Ob. *shaker* *ppp* *fp*

Bass cl. *fp*

Bar. sax. 7:6 *f* *mf* 3:2 *f* *mf* 7:6 *f*

Gt.

Pf. *fff* *fff* *f* *f* 5:4 *f* *mf*

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

toms *blocks*

Vn. *fp* 5:4 *ppp*

Va. *fp* 5:4 *ppp*

Vc. *shaker* *fp* *ppp* *f* *p*

Cb.

4 5 8

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

fp

ppp

mf

f

fff

snare

overpressure

pizz.

5:4

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 soundtrack. The score is written for a large ensemble of instruments, including woodwinds, strings, and percussion. The notation is in standard musical notation, with various dynamics and articulations indicated. The score is divided into measures, with some measures containing complex rhythmic patterns and others being rests. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Clarinet (ass. cl.), Saxophone (r. sax.), Guitar (Gt.), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Cello (Ve.), and Double Bass (Cb.). The score is written in a key signature of one flat (B-flat) and a time signature of 4/4. The dynamics range from *ppp* (pianississimo) to *fff* (fortississimo). The score is a page from a larger manuscript, with the page number 15 indicated in the bottom right corner.

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

4/4
5/8

Fl. $8:6$ p $5:4$ mf

Ob. mp $8:6$ mp $3:2$

Bass cl. $6:4$ mf $5:4$ mp

Bar. sax. p fp

Gt. fp pp f $3:2$

Pf. fff fff $8va_1$ fp

Perc. f 15

Vn. $shaker$ ppp fp

Va. $shaker$ ppp fp

Vc. $shaker$ ppp fp

Cb. ppp

Fl. *f* *7:6* *mp*

Ob. *f* *Flz.* *p*

Bass cl. *f* *mf*

Bar. sax. *f* *mf* *f* *15:14* *mf*

Gt. *f* *9:8* *mf* *f* *mf* *f*

Pf. *f* *fff*

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

Vn. *f* *7:6* *p*

Va. *p* *f*

Vc. *f* *p*

Cb. *p* *7:6* *f*

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 flat (B-flat) and a time signature of 4/4. The score is divided into measures, with a repeat sign at the beginning of the first measure. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Cello (Vc.), Piano (Pp.), Guitar (Gt.), and Cello (Cb.). The score includes various musical notations such as notes, rests, dynamics (e.g., *ppp*, *f*, *mp*), and articulation marks (e.g., *exhale*, *inhale*, *blocks*). The score is a complex arrangement of musical parts, with each instrument having its own line of notation. The score is a high-quality musical score, likely a professional edition.

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

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.

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 4/4. The score is divided into measures, with some measures containing multiple staves for different instruments. The score includes dynamic markings such as *p* (piano), *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *ff* (fortissimo). There are also tempo markings, including "6:4" and "5:4", which likely refer to the film's timing. The score 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.), 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 style, with a focus on the musical notation and the instruments it is written for.

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

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

ppp

ppp

mp

ppp

mf

p

p

f

fff

ppp

sfz

mp

p

sfz

pp

p

mp

mf

fp

p

p

f

mf

f

mf

f

fp

f

p

fp

fp

mf

fp

p

p

p

fp

p

fp

blocks

r 3:2

5:4

7:6

7:6

3:2

L.V.

This 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 score is written in a standard musical notation style, with a key signature of one flat (B-flat).

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*

127

[illegible]

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

6:4

5:4

7:6

8va1

pp

mf

mp

f

fff

overpressure

windchimes

crotales

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

4/4

Fl.

Ob.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

inside

tam

shaker

fp

mp

p

mf

pp

5:4

3
8

4
8

7
8

Fl.

Ob.

Bass cl.

Bar. sax.

Pp.

Gt.

Pp.

Pf.

Pp.

Perc.

Vn.

Va.

Vc.

Pp.

Cb.

shaker

exhale

LV

inhale

inside

shaker

inhale

ppp

fp

mp

f

pp

mf

p

5:4

ppp

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 5/8 to 4/4 time signature change. The score is written for a full orchestra and includes the following parts:

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

The score is written in D major and includes a 5/8 to 4/4 time signature change. The music is characterized by its complex rhythmic patterns and dynamic markings, which are typical of John Williams' orchestral style.

Invisible Cities (iii): Ersilia

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

fp

ppp

ppp

[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