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*Invisible Cities (i):*  
**ZAIRA**

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*for*  
Eight Players

*Composed by*  
JOSÉPHINE WOLF OBERHOLTZER

2014, revised 2016

# PREFACE

## 1

*In vain, great-hearted Kublai, shall I attempt to describe Zaira, city of high bastions. I could tell you how many steps make up the streets rising like stairways, and the degree of the arcades' curves, and what kind of zinc scales cover the roofs; but I already know this would be the same as telling you nothing. The city does not consist of this, but of relationships between the measurements of its space and the events of its past: the height of a lamppost and the distance from the ground of a hanged usurper's swaying feet; the line strung from the lamppost to the railing opposite and the festoons that decorate the course of the queen's nuptial procession; the height of that railing and the leap of the adulterer who climbed over it at dawn; the tilt of a guttering and a cat's progress along it as he slips into the same window; the firing range of a gunboat which has suddenly appeared beyond the cape and the bomb that destroys the guttering; the rips in the fish net and the three old men seated on the dock mending nets and telling each other for the hundredth time the story of the gunboat of the usurper, who some say was the queen's illegitimate son, abandoned in his swaddling clothes there on the dock.*

*As this wave from memories flows in, the city soaks it up like a sponge and expands. A description of Zaira as it is today should contain all of Zaira's past. The city; however, does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, the gratings of the windows, the banisters of the steps, the antennae of the lightning rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls.*

- Italo Calvino, *Invisible Cities*

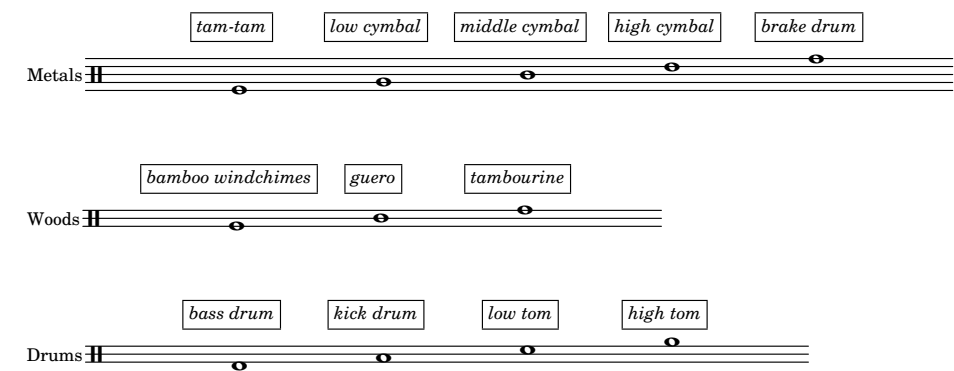
## 2 Instrumentation

- Flute, with shaker

- Oboe

- Clarinet in b-flat, with shaker

- Percussion



Mallets: hard sticks or bare hands, wire brushes, superballs

- Piano

Prepare the strings in the lowest and highest octaves with any combination of felt, tape or rubber to dampen and distort the timbre of the strings. Putty-like substances work particularly well.

Guero passages should be played with a piece of hard paper or plastic (e.g. a credit card), on the keys. The register of the motions is left to the performer.

- Violin, with shaker

- Viola, with shaker

- Cello

Auxiliary shakers should be maracas, cabasas, brazil nut shakers or simliar. Uniform and disparate selections are equally interesting.

*Invisible Cities (i):*

# ZAIRA

*for Ensemble Mosaik*

Joséphine Wolf Oberholtzer (1984)

♩ = 72

♩ = 48

$\frac{2}{4}$   $\frac{5}{16}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{4}{4}$   $\frac{5}{16}$

Flute

Oboe

Clarinet in B-flat

Metals *fff*

Woods

Drums *fff*

Piano *fff*

Violin

Viola

Cello

click

7:6

3:2

6:5

slap

mf

mp

mf

mp

5:4

4:3

7:6

brush

mf

mp

brush

mp

prepared

9:7

p

mf

prepared

3:2

p

15

p

f

p

f

ff

flautando

p

mf

flautando

9:8

fp

ppp

flautando

5:4

fp

2  
4

4  
4

6  
8

3  
8

4  
4

3  
4

3  
8

Fl.

Ob.

Cl. in B-flat

Metals

Drums

Pf.

Vn.

Va.

Vc.

brush

click

slap

prepared

flautando

mf

mp

ff

p

pp

fp

9:8

5:4

7:6

13:2

6:5

7:6

9:8

7:6

This musical score is for 'The Firebird' by Igor Stravinsky, specifically the section from measures 15 to 24. The score is arranged for a large orchestra and includes the following parts:

- Flute (Fl.):** Features a melodic line starting in measure 15, marked *mp*, with a *click* effect in measure 16. It continues with a series of eighth notes in measure 17, marked *mp*, and a *7:5* ratio in measure 18.
- Oboe (Ob.):** Starts with a *mf* note in measure 15, followed by a *slap* effect in measure 16. It continues with a series of eighth notes in measure 17, marked *f*, and a *slap* effect in measure 18. It ends with a *fp* note in measure 24.
- Clarinet in B-flat (Cl. in B-flat):** Features a melodic line starting in measure 15, marked *mf*, with a *slap* effect in measure 16. It continues with a series of eighth notes in measure 17, marked *mp*, and a *5:4* ratio in measure 18. It ends with a *slap* effect in measure 24.
- Metals:** Features a melodic line starting in measure 15, marked *mp*, with a *mf* note in measure 16. It continues with a series of eighth notes in measure 17, marked *mp*, and a *fff* note in measure 18. It ends with a *fff* note in measure 24.
- Woods:** Features a melodic line starting in measure 15, marked *mf*, with a *p* note in measure 16. It continues with a series of eighth notes in measure 17, marked *f*, and a *ff* note in measure 18. It ends with a *mf* note in measure 24.
- Drums:** Features a melodic line starting in measure 15, marked *mf*, with a *mp* note in measure 16. It continues with a series of eighth notes in measure 17, marked *fff*, and a *4:3* ratio in measure 18. It ends with a *brush* effect in measure 24.
- Piano (Pf.):** Features a melodic line starting in measure 15, marked *f*, with a *7:6* ratio in measure 16. It continues with a series of eighth notes in measure 17, marked *f*, and a *p* note in measure 18. It ends with a *p* note in measure 24.
- Violin (Vn.):** Features a melodic line starting in measure 15, marked *pp*, with a *11:10* ratio in measure 16. It continues with a series of eighth notes in measure 17, marked *p*, and a *mf* note in measure 18. It ends with a *mf* note in measure 24.
- Viola (Va.):** Features a melodic line starting in measure 15, marked *fp*, with a *flautando* effect in measure 16. It continues with a series of eighth notes in measure 17, marked *p*, and a *mf* note in measure 18. It ends with a *mf* note in measure 24.
- Violoncello (Vc.):** Features a melodic line starting in measure 15, marked *p*, with a *13:12* ratio in measure 16. It continues with a series of eighth notes in measure 17, marked *fp*, and a *pp* note in measure 18. It ends with a *pp* note in measure 24.

The score includes various musical notations such as dynamics (*mp*, *mf*, *f*, *ff*, *fff*, *pp*), articulation (*slap*, *brush*), and ratios (*7:5*, *5:4*, *7:6*, *11:10*, *13:12*, *9:8*, *4:3*). It also includes performance instructions like *prepared*, *slow*, *guero*, *fast*, *overpressure*, and *flautando*.



$\frac{3}{4}$

$\frac{5}{8}$

$\frac{3}{8}$

$\frac{5}{16}$

$\frac{5}{16}$  C

$\frac{2}{4}$

$\frac{3}{8}$

$\frac{5}{16}$

$\frac{3}{4}$

Fl.

Ob.

Cl. in B-flat

Metals

Woods

Drums

Pf.

Vn.

Va.

Vc.

shaker

slap

brush

fast

slow

guero

prepared

flautando

col legno

overpressure

*p*

*mp*

*mf*

*f*

*ff*

*fff*

*ppp*

*pp*

*fp*

3:2

6:5

5:3

7:6

5:4

3:2

4:3

5:4

3:2

7:6





7

8

[illegible]

The musical score for "The Fire of Love" by John Adams is a complex orchestral work. It features a full orchestra and a large percussion section. The score is written in 5/4 time and is divided into measures. The instruments and their parts are as follows:

- Flute (Fl.):** The Flute part is written in the treble clef. It includes dynamic markings such as *mp*, *mf*, *p*, and *pp*. It also includes performance instructions like "click" and "ram".
- Oboe (Ob.):** The Oboe part is written in the treble clef. It includes dynamic markings such as *mf*, *mp*, *f*, *ff*, and *pp*. It also includes performance instructions like "slap" and "shaker".
- Clarinet in B-flat (Cl. in B-flat):** The Clarinet part is written in the treble clef. It includes dynamic markings such as *mf*, *mp*, *p*, and *pp*. It also includes performance instructions like "slap" and "shaker".
- Metals:** The Metals part is written in the treble clef. It includes dynamic markings such as *fff*, *mf*, *mp*, and *ff*. It also includes performance instructions like "brush" and "shaker".
- Drums:** The Drums part is written in the treble clef. It includes dynamic markings such as *ff*, *mf*, *f*, *fff*, and *pp*. It also includes performance instructions like "brush" and "shaker".
- Piano (Pf.):** The Piano part is written in the grand staff (treble and bass clefs). It includes dynamic markings such as *p*, *f*, *ff*, *mp*, and *pp*. It also includes performance instructions like "slow", "guero", "prepared", and "fast".
- Violin (Vn.):** The Violin part is written in the treble clef. It includes dynamic markings such as *p*, *ff*, *mp*, and *pp*. It also includes performance instructions like "overpressure" and "shaker".
- Viola (Va.):** The Viola part is written in the alto clef. It includes dynamic markings such as *p*, *ff*, *mp*, and *pp*. It also includes performance instructions like "overpressure" and "shaker".
- Violoncello (Vc.):** The Violoncello part is written in the bass clef. It includes dynamic markings such as *ff*, *mp*, and *pp*. It also includes performance instructions like "overpressure" and "shaker".

The score is a complex and detailed musical work, featuring a wide range of dynamic markings and performance instructions. It is a testament to the composer's skill and the power of the orchestra.

5  
16

4  
4

5  
16

5  
8

3  
8

4  
4

3  
8

4  
4

Fl. *shaker* *p*

Ob. *mf* *p* *mf* *slap* 3:2 *mp* 5:4 *mf* 5:4

Cl. in B-flat *shaker* *p* *shaker* *p* *slap* *mf* *shaker* *p* *shaker* *p*

Metals *ff* *fp* *pp* *mf* *superball* *p* *brush* *p* *mf* *superball* *fp* *fp* *brush* *p* *mf* *superball* *p* *brush* *fp*

Drums *mf* *fp* *ff* *p* *mf* *superball* *p* *mf* *brush* *fp* *ppp* *p* *superball* *fp* *pp* *brush* *fp* *pp*

Pf. *p* *mf* *fp* *ppp* *p* *f* 7:6 *p* *fp* *p* *fp* *ppp* *p*

Vn. *shaker* *p* *shaker* *p* *shaker* *p* *shaker* *p*

Va. *shaker* *p* *shaker* *p* *shaker* *p* *overpressure* *mp* *shaker* *p*

Vc. *overpressure* 5:4 *mf* *overpressure* *mp* *f*

Musical score for "The Great Wall" by David Laibman. The score is written for a large ensemble, including Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B-flat), Metals, Drums, Piano (Pf.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The score is divided into measures, with time signatures 3/8, 4/4, 3/8, 5/16, 3/8, 5/16, 3/4, 3/8, 5/8, and 5/16. The score includes various dynamic markings (e.g., *fp*, *pp*, *p*, *f*, *mp*, *mf*, *ff*, *ppp*) and performance instructions (e.g., *shaker*, *slap*, *superball*, *brush*, *overpressure*, *col legno*). The score is presented in a single system, with measures grouped by vertical bar lines.

$\frac{4}{4}$

$\frac{3}{8}$

$\frac{5}{16}$

$\frac{6}{8}$

$\frac{5}{16}$

$\text{♩} = 48$

$\frac{2}{4}$  **F**

$\frac{3}{4}$

$\frac{5}{16}$

Fl. *fp* *p* *p* *shaker*

Ob. *mf* *fp* *mf* *f* *p* *mp* *p* *slap* *mf* *p* *mf* *slap*

Cl. in B-flat *p* *p* *shaker* *p* *shaker* *p*

Metals *fp* *ppp* *ff* *p* *mf* *fp* *mf* *superball* *p* *mf*

Drums *fp* *p* *mf* *p* *f* *fp* *ff* *p* *mf* *superball* *p* *mf*

Pf. *p* *fp* *ppp* *ff* *p* *mf* *fp* *pp* *p* *p* *mf*

Vn. *p* *shaker* *p* *shaker* *p* *overpressure* *mp* *mf* *shaker* *p* *overpressure* *mp*

Va. *p* *shaker* *p* *overpressure* *mp* *mf* *shaker* *p* *overpressure* *mp*

Vc. *mf* *f* *p* *f* *overpressure* *mp* *mf* *col legno* *p* *f* *col legno* *ff*

129

4/4 5/16 3/8 5/8 4/4 5/16 4/4 5/16 3/8

Fl. *p* *p* *mp* *p* *fp* *p* *mp* *mp*

Ob. *p* *ff* *mf* *mp* *fp* *mf* *mf*

Cl. in B-flat *p* *p* *mp* *p* *fp* *p* *mf* *mp*

Metals *p* *fp* *pp* *mf* *fp* *pp* *fp* *ppp*

Drums *p* *mf* *fp* *pp* *mf* *fp* *pp* *p*

Pf. *fp* *pp* *p* *mf* *pp* *fp* *ppp*

Vn. *p* *p* *mf* *p* *p* *p* *mp* *mf*

Va. *p* *p* *p* *p* *p* *p* *mf*

Vc. *mf* *f* *p* *col legno* *p* *p* *f* *mf*

*shaker* *brush* *superball* *click* *slap* *overpressure*



15

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:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet in B-flat (Cl. in B-flat)
- Metals (Percussion)
- Drums
- Piano (Pf.)
- Violin (Vn.)
- Viola (Va.)
- Violoncello (Vc.)

The score is divided into measures, with time signatures indicated at the top: 4/4, 3/8, 2/4, 3/8, 3/4, 5/16, 3/8, 5/16, and 2/4. The music features a variety of dynamic markings, including *p* (piano), *fp* (fortissimo piano), *f* (forte), *fff* (fortississimo), *ppp* (pianississimo), *mf* (mezzo-forte), and *ff* (fortissimo). There are also markings for *col legno* (playing with the wood of the bow) and *overpressure* (excessive bow pressure).

The score is written in a standard musical notation, with notes, rests, and other musical symbols. The instruments are grouped together, and the score is divided into measures by vertical bar lines. The time signatures are placed at the beginning of the score, and the dynamic markings are placed below the notes.

$\frac{4}{4}$

$\frac{3}{8}$

$\frac{4}{4}$

$\frac{5}{16}$

$\frac{5}{8}$

$\text{♩} = 72$

$\frac{3}{8}$  H

$\frac{3}{4}$

$\frac{5}{16}$

Fl. *p* *fp* *p* *fp* *p* *shaker* *p* *p*

Ob. *p* *fp* *p* *mf* *mf* *mp* *p*

Cl. in B-flat *p* *fp* *p* *fp* *p* *shaker* *p* *shaker* *p*

Metals *fff*

Woods *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Drums *f* *ff* *mf* *mf* *f* *ff* *fff* *brush* *mf*

Pf. *p* *fp* *p* *ff* *ppp* *p* *fff* *f* *slow* *guero* *mf* *ff* *mf* *5:4* *prepared* *p*

Vn. *fp* *p* *shaker* *p* *overpressure* *fff* *flautando* *p*

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

Vc. *fp* *ff* *p* *fp* *p* *overpressure* *fff* *flautando* *p*

4/4 5/16 4/4 2/4 3/8 5/16

Fl. *shaker* *p* *click* *mp* *shaker* *p* *shaker* *p* *click* *3:2* *mp*

Ob. *slap* *mp* *5:4* *mf* *mf* *fp* *slap* *mp* *6:5* *p* *slap* *mf* *5:4* *mp* *6:5*

Cl. in B-flat *p* *p* *shaker* *p*

Woods *6:5* *mp* *mf* *mp* *5:4* *mf* *mp* *5:4* *mp* *mf* *5:4* *mf*

Drums *mp* *brush* *mf* *brush* *mp* *brush* *mf*

Pf. *prepared* *p* *prepared* *fp* *fast* *guero* *mp* *f* *p* *f* *prepared* *p* *prepared* *fp* *mf* *f* *slow* *guero* *mf*

Vn. *shaker* *p* *shaker* *p* *shaker* *p* *shaker* *p* *shaker* *p* *shaker* *p*

Va. *flautando* *5:4* *fp* *ppp* *shaker* *p* *shaker* *p* *overpressure* *fff* *shaker* *p* *flautando* *fp* *ppp*

Vc. *fp* *p* *overpressure* *fff* *flautando* *7:6* *fp* *ppp* *overpressure* *fff* *flautando* *p* *mf* *fp* *pp*

Fl. *shaker* *p*

Ob. *p* *fp* *p* *mf*

Cl. in B-flat *shaker* *p*

Metals *superball* *fff* *p* *mf* *fp* *ppp* *brush* *superball* *p* *mf* *p* *mf* *brush* *superball* *fp* *fp* *p*

Woods *mf* *mp* *mf* *mf*

Drums *fff* *mf*

Pf. *fff* *p* *mf* *fp* *pp* *p* *mf* *pp* *fp*

Vn. *shaker* *p* *shaker* *p* *overpressure* *mf* *mp* *shaker* *p* *overpressure* *3:2* *mp* *shaker* *p* *overpressure* *5:4* *mf* *mp*

Va. *shaker* *p* *shaker* *p* *overpressure* *mp* *shaker* *p* *overpressure* *3:2* *mf*

Vc. *col legno* *p* *ff* *mf* *overpressure* *6:5* *mf* *overpressure* *mp*

190

3/4 4/4 5/16 4/4 5/16 4/4 3/8 4/4

Fl. shaker *p* *fp* shaker *p* shaker *p* shaker *p*

Ob. *fp* *p* *mf* *fp*

Cl. in B-flat shaker *p* *fp* shaker *p* shaker *p* shaker *p*

Metals brush *p* superball *fp* *ppp* *p* *mf* *fp* brush *fp* superball *p* brush *p*

Woods *mp* 3:2 *mf* 5:4 *mp*

Drums *mp*

Pf. *ppp* *p* *mf* *ppp* *fp* *pp* *p*

Vn. shaker *p* shaker *p* shaker *p* overpressure *mp* *mf* shaker *p*

Va. shaker *p* overpressure *mp* 6:5 *mf* shaker *p* shaker *p*

Vc. overpressure 3:2 *mf* *f* col legno overpressure 5:4 *p* *f* *mp* *mf* *ff*

♩ = 84  
2/4 J

Fl.

Ob.

Cl. in B-flat

Metals

Drums

Pf.

Vn.

Va.

Vc.

3/4

2/4

3/4

2/4

3/4

K

mf

ppp

f

pp

fff

4:5

ppp

prepared

fp

p

mf

fff

prepared

fp

fff



The image displays a musical score for a symphony orchestra. The staves are arranged vertically, with the following instruments listed on the left: Fl. (Flute), Ob. (Oboe), Cl. in B-flat (Clarinet in B-flat), Metals, Pf. (Piano), Vn. (Violin), Va. (Viola), and Vc. (Violoncello). The Metals staff is filled with a dense, continuous pattern of notes, while the other staves are mostly empty, indicating a specific musical arrangement or rehearsal mark.

WN-2014-02

*Scores available from the composer at*  
[www.josephine-wolf-oberholtzer.com](http://www.josephine-wolf-oberholtzer.com)

€58 / \$75