
Invisible Cities (i):
ZAIRA

for
Eight Players

Composed by
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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*

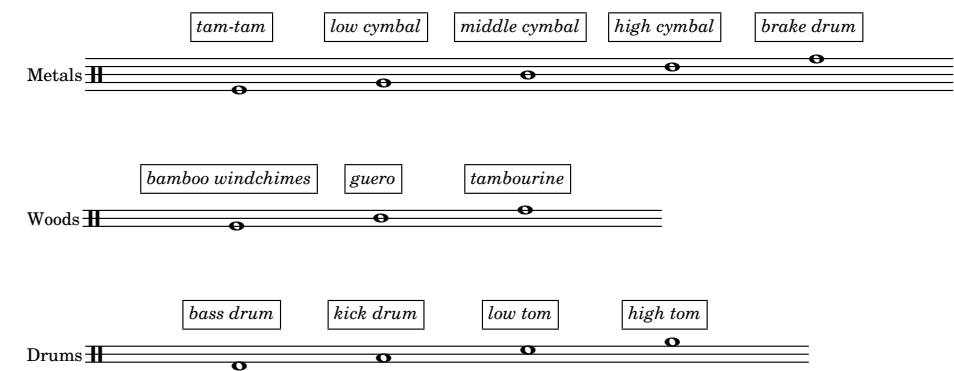
2 Instrumentation

- 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

Josiah Wolf Oberholtzer (1984)

♩ = 72

♩ = 48

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

Flute

Oboe

Clarinet in B-flat

Metals

Woods

Drums

Piano

Violin

Viola

Cello

click

7:6

3:2

6:5

slap

mf

mp

brush

fff

mf

mp

brush

mp

prepared

9:7

p

mf

prepared

3:2

p

flautando

p

mf

flautando

9:8

fp

ppp

flautando

5:4

fp

44

6



44

34

2

$\text{♩} = 72$
 $\frac{4}{4}$ B

4

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

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

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

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

Metals

Woods *mp* *mf* *p* *f* *ff* *mp* *p* *f* *ff*

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

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

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

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

Vc. *mf* *flautando* *4:3* *fp* *col legno* *f* *p* *flautando* *overpressure* *5:4* *mp* *mf* *flautando* *p* *flautando* *7:6* *fp* *ppp* *flautando* *5:4* *p* *flautando* *3:2* *mf*

6

7

8

3/4 6 4/4 2/4 3 5/16 4/4 5/16

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

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

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

Metals *mf* *mf* *mp* *mf* *ff* *mp* *f*

Drums *ff* *mf* *f* *mp* *fff* *mf* *mf* *mp*

Pf. *fast* *mp* *fp* *ppp* *prepared* *p* *prepared* *fp* *ppp* *prepared* *ppp* *prepared* *p* *ff* *mf* *f* *mf*

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

Va. *mf* *mp* *p* *mf* *mp* *fp* *p* *fp*

Vc. *mf* *fp* *mp* *mf* *p* *fp* *p*

This musical score is for the piece "The Great Wall" by John Williams. It is a full orchestral score with the following instruments and parts:

- Flute (Fl.):** Features a melodic line with dynamics ranging from *p* to *mp*. It includes a "shaker" effect and a "click" effect.
- Oboe (Ob.):** Plays a melodic line with dynamics from *mf* to *mp*. It includes a "slap" effect and a "5:4" ratio.
- Clarinet in B-flat (Cl. in B-flat):** Features a melodic line with dynamics from *p* to *mf*. It includes a "shaker" effect and a "slap" effect.
- Metals:** Includes a "superball" effect and a "brush" effect.
- Drums:** Includes a "superball" effect and a "brush" effect.
- Piano (Pf.):** Features a melodic line with dynamics from *p* to *fff*. It includes a "7:6" ratio.
- Violin (Vn.):** Features a melodic line with dynamics from *p* to *mp*. It includes a "shaker" effect.
- Viola (Va.):** Features a melodic line with dynamics from *p* to *mp*. It includes a "shaker" effect and an "overpressure" effect.
- Violoncello (Vc.):** Features a melodic line with dynamics from *mf* to *f*. It includes a "shaker" effect and an "overpressure" effect.

The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

12

$\frac{4}{4}$

$\frac{3}{8}$

$\frac{5}{16}$

$\frac{6}{8}$

$\frac{5}{16}$

$\text{♩} = 48$
 $\frac{2}{4}$ **F**

$\frac{3}{4}$

$\frac{5}{16}$

Fl. *fp* *p* *shaker*

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

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

Metals *brush* *fp* *ppp* *ff* *p* *mf* *fp* *mf*

Drums *superball* *brush* *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*

Va. *p* *shaker* *overpressure* *mp* *5:4* *mf*

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

This musical score is for the piece "The Great Wall" by John Williams. It is a full orchestral score with the following instruments and parts:

- Flute (Fl.):** Features a melodic line with various dynamics (p, mp, mf, ff) and articulations like "shaker", "click", and "slap".
- Oboe (Ob.):** Provides harmonic support with dynamics ranging from p to ff, including "slap" articulations.
- Clarinet in B-flat (Cl. in B-flat):** Similar to the flute, it has a melodic role with dynamics from p to mp and "shaker" articulations.
- Metals:** Includes a section for brass instruments (trumpets, trombones, tubas) with dynamics from p to mf.
- Drums:** Features a complex rhythmic pattern with "brush" and "superball" articulations, dynamics from p to ff, and a "superball" section.
- Piano (Pf.):** Provides harmonic support with dynamics from p to ff, including "brush" and "superball" articulations.
- Violin (Vn.):** Features a melodic line with dynamics from p to mf and "shaker" articulations.
- Viola (Va.):** Provides harmonic support with dynamics from p to mf and "shaker" articulations.
- Violoncello (Vc.):** Features a melodic line with dynamics from p to mf and "shaker" articulations.

The score is written in 4/4 time and includes various musical notations such as notes, rests, and articulations. The dynamics range from p (piano) to ff (fortissimo). The score is divided into measures, with some measures containing multiple notes and rests.

This musical score is for 'The Firebird' by Igor Stravinsky, specifically the section from measures 16 to 34. The score is written for a large orchestra and includes the following instruments and parts:

- Flute (Fl.):** Features trills and grace notes, with dynamic markings of *p* and *fp*.
- Oboe (Ob.):** Features trills and grace notes, with dynamic markings of *fp* and *p*.
- Clarinet in B-flat (Cl. in B-flat):** Features trills and grace notes, with dynamic markings of *p* and *fp*.
- Metals:** Includes a section of *fff* (fortississimo) in the first measure, followed by a *ppp* (pianississimo) section.
- Drums:** Features a complex rhythmic pattern with various dynamic markings including *fff*, *p*, *f*, *mf*, and *f*.
- Piano (Pf.):** Features a section of *fff* in the first measure, followed by a *ppp* section. The score includes various dynamic markings such as *mf*, *p*, *fp*, and *ppp*.
- Violin (Vn.):** Features trills and grace notes, with dynamic markings of *p* and *fff*.
- Viola (Va.):** Features trills and grace notes, with dynamic markings of *fp* and *fff*.
- Violoncello (Vc.):** Features trills and grace notes, with dynamic markings of *p* and *fff*.

The score includes various musical notations such as trills, grace notes, and dynamic markings (e.g., *fff*, *ppp*, *mf*, *p*, *f*, *fp*). It also includes a section of *col legno* (col legno) in the Violoncello part.

The musical score for "The Great Wall" by John Adams is presented in a single system. The score is in 4/4 time and consists of 16 measures. The instruments included are 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 features a variety of musical notations, including notes, rests, and dynamic markings such as *p*, *f*, *ff*, *ppp*, *mf*, and *f*. Performance instructions like "overpressure" and "col legno" are also present. The score is divided into two systems of 8 measures each. The first system includes measures 1 through 8, and the second system includes measures 9 through 16. The score is written for a full orchestra and a vocal soloist, with the vocal part entering in measure 1. The orchestration is complex, with many instruments playing simultaneously. The dynamics range from very soft (*ppp*) to very loud (*ff*). The performance instructions "overpressure" and "col legno" are used to indicate specific playing techniques. The score is a high-quality musical score, suitable for professional performance.

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

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

Ob. *p* *fp* *p* *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* *ppp* *p* *fff* *p* *mf* *ff* *mf* *ff* *prepared* *p*

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

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

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

4/4 5/16 4/4 2/4 3 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* *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* *fast* *guero* *mp*

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

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

Vc. *tr* *fp* *p* *overpressure* *fff* *flautando* *fp* *7:6* *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* *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* *overpressure* *p* *shaker* *p* *overpressure* *3:2* *mf*

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

20

♩ = 84
2/4 J

The musical score is for "The Great Wall" by John Adams. It is a 12-measure piece, divided into three 4-measure sections. The tempo is marked "Allegretto" and the time signature is 2/4. The key signature is one flat (B-flat major or D minor). The score is for a full orchestra, including Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B-flat), Metals (Cymbals, Snare, and Tom-toms), Drums (Percussion), Piano (Pf.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.).

The score is written for a full orchestra. The instruments are listed on the left: Fl., Ob., Cl. in B-flat, Metals, Drums, Pf., Vn., Va., and Vc. The score is divided into three systems, each containing four staves. The first system (measures 1-4) features a melody in the Flute, Oboe, and Clarinet in B-flat, with a supporting rhythm in the Metals and Drums. The second system (measures 5-8) features a melody in the Piano, with a supporting rhythm in the Metals and Drums. The third system (measures 9-12) features a melody in the Violin, Viola, and Violoncello, with a supporting rhythm in the Metals and Drums. The score includes various dynamic markings, including *mf*, *ppp*, *fp*, *ff*, *fff*, and *pp*. The score also includes a "prepared" marking for the Piano, indicating that the piano is to be played with prepared piano technique.

Fl.

Ob.

Cl. in B-flat

Metals

Pf.

Vn.

Va.

Vc.

WN-2014-02

Scores available from the composer at
www.josiahwolfoberholtzer.com

€58 / \$75