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

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*for*  
Eight Players

*Composed by*  
JOSÉPHINE WOLF OBERHOLTZER

2014

# PREFACE

## 1

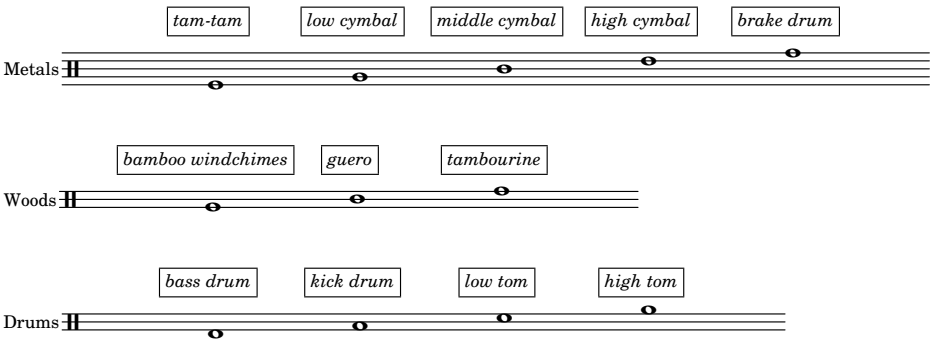
*In vain, great-hearted Kublai, shall I attempt to describe Zaira, city of high bastions. I could tell you how many steps make up the streets rising like stairways, and the degree of the arcades’ curves, and what kind of zinc scales cover the roofs; but I already know this would be the same as telling 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 brazil nut shaker
- **Oboe**
- **Clarinet in b-flat**, with brazil nut shaker
- **Percussion**



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

- **Piano**  
  
Prepare the lowest and highest octaves with any combination of felt, tape or rubber to dampen and distort the timbre of the strings.  
  
Guero passages should be played with a piece of hard paper or plastic, on the keys. The register of the motions is left to the performer.
- **Violin**, with brazil nut shaker
- **Viola**, with brazil nut shaker
- **Cello**

*Invisible Cities (i):*  
**ZAIRA**  
*for Ensemble Mosaik*

Joséphine Wolf Oberholtzer (1984)

Musical score for "The Great Wall of China" by John Williams. The score is in 3/4 time, with a tempo of 72. The instrumentation includes Flute, Oboe, Clarinet in B-flat, Metals, Woods, Drums, Piano, Violin, Viola, and Cello. The Metals and Drums parts are marked with *fff* (fortissimo). The score is presented in a single system with 8 measures.

Fl. *click* *mp* *7:6* *mp* *3:2* *mp* *6:5*

Ob. *slap* *mf* *mp* *mf* *mp*

Cl. in B-flat *mp* *mf* *5:4* *mp* *4:3* *mp* *7:6*

Metals *brush* *fff* *mf* *brush* *mp* *brush* *mf*

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

Pf. *prepared* *fff* *p* *9:7* *mf* *p* *f* *ff*

Vn. *flautando* *p* *mf* *flautando* *9:8* *fp* *ppp* *flautando* *fp* *pp*

Va. *flautando* *9:8* *p* *flautando* *5:4* *fp* *ppp*

Vc. *flautando* *9:8* *p* *mf*

6

4

$\text{♩} = 72$  $\frac{4}{4}$  B $\frac{2}{4}$  $\frac{3}{8}$  $\frac{3}{4}$  $\frac{5}{16}$ 

Fl.  $\text{p}$  shaker  $\text{p}$

Ob.  $\text{mf}$  slap  $\text{mp}$   $\text{fp}$   $\text{p}$

Cl. in B-flat  $\text{p}$  shaker  $\text{p}$  slap  $\text{mf}$   $\text{p}$

Metals  $\text{fff}$

Woods  $\text{mf}$   $\text{p} < \text{f}$   $\text{ff}$   $\text{mf}$  3:2  $\text{mp}$

Drums  $\text{fff}$  4:3  $\text{fff}$  3:2  $\text{f}$  brush  $\text{mf}$

Pf.  $\text{fff}$  slow guero  $\text{mf}$   $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$  fast guero  $\text{mp}$

Vn. flautando 9:8  $\text{fp}$   $\text{ppp}$  shaker  $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$  shaker  $\text{p}$  flautando 4:3  $\text{fp}$   $\text{p}$

Va. shaker  $\text{p}$   $\text{p}$   $\text{p}$  shaker  $\text{p}$

Vc. 5:4  $\text{pp}$  3:2  $\text{p}$  flautando  $\text{p}$  overpressure 5:4  $\text{mf}$  flautando 4:3  $\text{fp}$  flautando  $\text{p}$

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

Fl. *p* *slap* *5:4* *fp* *shaker* *p* *p* *slap* *mp*

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

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

Woods *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *3:2* *mp*

Drums *mf* *5:4* *brush* *mp* *mf* *ff* *4:3*

Pf. *slow* *mf* *fast* *mp* *fast* *guero* *slow* *guero* *slow* *guero* *fast* *guero* *5:4* *mp*

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

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

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



5/16 4/4 3/8 3/4 12/8 3/8

Fl. *p* *p* *p* *p*

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

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

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

Drums *brush* *mp* *slow* *guero* *fast*

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

Vn. *p* *p* *p*

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

Vc. *overpressure* *mf* *mp* *mf* *fp* *f* *flautando* *col legno* *p* *flautando*

9:8 7:6 3:2 6:5 5:4 3:2 4:3

5  
16

5  
16 C

2  
4

3

5  
16

3  
4

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

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

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

Metals *fff* *5:3*

Woods *mp* *p* *f* *mf* *7:6* *ff*

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

Pf. *fp* *3:2* *ppp* *5:4* *slow guero* *mp* *fff* *prepared* *p* *mf* *p* *fp* *p* *fp*

Vn. *shaker* *p* *shaker* *p* *flautando* *p* *mf* *ppp* *3:2* *fp* *pp*

Va. *shaker* *p* *p* *flautando* *fp* *7:6* *ppp*

Vc. *overpressure* *mp* *5:4* *mf* *flautando* *p* *5:4* *3:2* *mf*

9

Fl. *p* *fp*

Ob. *p* *f* *p* *fp* *p* *f*

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

Metals *fff* *mf* 3:2 *fff* *mf* *brush*

Woods *p* 7:6 *f*

Drums *fff* *mf* *brush*

Pf. *p* *mf* *p* *mf* *fp* 5:4 *prepared* *p* 3:2 *fp* 3:2 *prepared* *fff* *slow* *guero* *mp*

Vn. *flautando* *fp* 7:6 *ppp* *p* *flautando* *p*

Va. *mf* 5:4 *fp* *flautando* 4:3 *fp* *ppp* 3:2 *mf* *fp*

Vc. *fp* *flautando* *p*

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

Fl. *click* 5:4 *mp* 3:2 *mp* *p* *ram* *mp* *fp* *ram* *mf* 5:4 *mp* *click* *mp*

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

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

Metals *mp* *fff* 4:3 *f* 3:2 *brush* *mf*

Drums *mp* *fff* 3:2 *f* 5:4 *mf* 3:2 *brush* *mf*

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

Vn. *fp* *p* *fp*

Va. *overpressure* *mp* *p* *fp*

Vc. *fp* *p*

12

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

Fl. *click* *ram*  $5:4$  *mp* *p* *mf* *click*  $3:2$   $3:2$  *p* *fp* *ram* *mp*

Ob.  $5:4$  *mf* *mp* *mf* *ff* *mf* *slap* *mf* *fp* *slap* *mp* *f* *p*

Cl. in B-flat  $5:4$  *mp* *mf* *mp*  $7:6$  *mf* *mp* *mf*  $6:5$  *mp* *fp* *p*

Metals *f* *brush* *mf* *fff* *brush* *mp*

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

Pf. *pp*  $5:4$  *p* *slow* *guero* *mf* *p* *mf* *slow* *guero* *mf*

*prepared*  $5:4$  *fp* *mp* *fast* *guero* *mp* *p* *mf* *slow* *guero* *mf*

Vn.  $3:2$  *mp* *mf* *mp* *p* *overpressure* *fff*

Va. *p* *overpressure*  $5:4$  *mp* *mf* *fp* *overpressure* *fff*

Vc. *p* *overpressure*  $3:2$  *mp* *mf* *fp* *p* *overpressure* *fff*

14



3 5 4 5 4 8

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

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

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

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

Drums *mf* *mp* *ff* *mf*

Pf. *ff* *mf* *f* *p* *f* *p* *ff*

Vn. *p* *fp* *p* *fp* *fff*

Va. *p* *fp* *p* *fff*

Vc. *fp* *p* *fff*

Annotations: ram, click, slap, brush, slow, guero, overpressure.

Time signatures: 3, 5/16, 4/4, 5/16, 4/4, 8.

Rehearsal marks: 5:4, 6:5, 3:2, 7:6, 9:8.

Fl. *click* *mp* *p* *ram* *mp* *click* *mp* *4:3* *mp*

Ob. *p* *f* *slap* *mp* *5:4* *ff* *mf* *slap* *p* *f* *mf* *slap*

Cl. in B-flat *mp* *mf* *6:5* *mf* *mf* *mp* *mf* *shaker* *p* *shaker* *p*

Metals *brush* *mp* *mf* *5:3* *brush* *mf* *brush* *p*

Drums *f* *ff* *3:2* *mf* *5:4* *ff* *brush* *mf* *fff* *brush* *p*

Pf. *ff* *3:2* *prepared* *p* *3:2* *mf* *3:2* *prepared* *ff* *3:2* *slow* *guero* *mp* *slow* *guero* *mf* *fff* *p*

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

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

Vc. *ff* *5:4* *mp* *overpressure* *mf* *shaker* *p*



4/4 3/8 4/4 3/8 4/4

Fl. *shaker* *p* *click* *7:5* *mp* *shaker* *p* *fp* *pp* *p*

Ob. *5:4* *mf* *f* *p*

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

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

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

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

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

Va. *shaker* *p* *overpressure* *mp* *shaker* *p* *col legno* *p* *f* *ff*

Vc. *overpressure* *mp* *f* *p*

3 5 3 5 3 3 3

16 16 4

Fl. *shaker* *p*

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

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

Metals *f* *p* *mf* *fp* *fp* *p* *brush* *mf* *p* *superball* *mf*

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

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

Vn. *shaker* *p*

Va. *shaker* *p*

Vc. *overpressure* *3:2* *mf* *overpressure* *3:2* *mf* *shaker* *p*

7:6 *f* *p*

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

Fl. *fp* *p* *shaker*

Ob. *p* *mf* *fp* *mf* *f* *p* *slap* 3:2 *mp*

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

Metals *brush* *fp* *mp* *ff* *p* *mf* *fp* *mf*

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

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

Vn. *shaker* *p*

Va. *shaker* *p*

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

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

Fl.

Ob.

Cl. in B-flat

Metals

Drums

Pf.

Vn.

Va.

Vc.

shaker

slap

superball

brush

overpressure

col legno

*p*

*mf*

*mp*

*f*

*ff*

*pp*

5.4

3 5 4 5 4

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

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

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

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

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

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

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

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

Vc. *mf* *f* *p*

click 5:3

slap

shaker

brush

superball

overpressure 3:2

col legno

4:5



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

Fl. *click* 7:5 *mp* 6:5 *mp*

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

Cl. in B-flat *slap* *mf* 5:4 *mp* *p* *fp*

Metals *ppp* *fff*

Drums *fff* *p* 5:4 *f* *fff* 4:3 *ff*

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

Vn. *overpressure* *mp* 5:4 *mf* *p* *overpressure* *fff*

Va. *overpressure* 3:2 *mf* *mp* 3:2 *fp* *overpressure* *fff*

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

3 4 5 3 3  
4 16 8 4

Fl.

Ob.

Cl. in B-flat

Metals

Drums

Pf.

Vn.

Va.

Vc.

143 144 145 146 147

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

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

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

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

Metals *ppp*

Drums *p* *f* *ff* *p* *f* *fff* *ff* *mf* *mf*

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

Vn. *overpressure* *fff* *fp* *p*

Va. *overpressure* *fff* *fp* *p*

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

44

27

5/16      4/4      5/16

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

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

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

Woods *mf* *mp* *mf* *3:2* *mp* *mf* *mp* *6:5*

Drums *brush* *mf* *mp*

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

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

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

Vc. *flautando* *p* *4:3* *flautando* *fp* *(b<sub>2</sub>)* *p* *(b<sub>2</sub>)* *overpressure* *fff*

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

Fl. *click* *mp* *shaker* *p* *shaker* *p* *click* *3.2* *mp*

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

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

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

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

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

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

Va. *p* *p* *overpressure* *fff* *shaker* *p*

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

$\text{♩} = 48$  $\frac{3}{4}$  I $\frac{4}{4}$  $\frac{5}{16}$ 

8

 $\frac{2}{4}$ 

Fl. *shaker* *p*

Ob. *p*

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

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

Woods *mf* *mp* *mf*

Drums *brush* *mf* *fff*

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

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

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

Vc. *col legno* *p* *fff* *mf* *mf* *6:5*



[illegible]

4/4                      5/16                      4/4                      5/16                      4/4

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

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

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

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

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

Pf. *mp* *p* *mf* *ppp* *fp*

Vn. *p* *shaker* *p*

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

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

The musical score is for "The Great Wall of China" by John Williams. It features a full orchestra and percussion. The score is divided into measures 1 through 10, with dynamic markings and performance instructions like "shaker", "brush", "superball", "overpressure", and "col legno".

**Measures 1-2:** The score begins with a 3/8 time signature. The Flute (Fl.), Oboe (Ob.), and Clarinet in B-flat (Cl. in B-flat) parts are marked with a "shaker" instruction and a dynamic of *p*. The Metals part is marked with a "brush" instruction and a dynamic of *fp*. The Woods and Drums parts are marked with a "superball" instruction and a dynamic of *p*. The Piano (Pf.) part is marked with a dynamic of *pp*. The Violin (Vn.) and Viola (Va.) parts are marked with an "overpressure" instruction and a dynamic of *mp*. The Violoncello (Vc.) part is marked with a dynamic of *mf*.

**Measures 3-4:** The time signature changes to 4/4. The Flute, Oboe, and Clarinet parts are marked with a "shaker" instruction and a dynamic of *p*. The Metals part is marked with a "brush" instruction and a dynamic of *p*. The Woods and Drums parts are marked with a "superball" instruction and a dynamic of *p*. The Piano part is marked with a dynamic of *p*. The Violin and Viola parts are marked with a "shaker" instruction and a dynamic of *p*. The Violoncello part is marked with a dynamic of *mf*.

**Measures 5-6:** The time signature changes to 3/8. The Flute, Oboe, and Clarinet parts are marked with a "shaker" instruction and a dynamic of *p*. The Metals part is marked with a "brush" instruction and a dynamic of *p*. The Woods and Drums parts are marked with a "superball" instruction and a dynamic of *p*. The Piano part is marked with a dynamic of *p*. The Violin and Viola parts are marked with a "shaker" instruction and a dynamic of *p*. The Violoncello part is marked with a dynamic of *mf*.

**Measures 7-8:** The time signature changes to 4/4. The Flute, Oboe, and Clarinet parts are marked with a "shaker" instruction and a dynamic of *p*. The Metals part is marked with a "brush" instruction and a dynamic of *p*. The Woods and Drums parts are marked with a "superball" instruction and a dynamic of *p*. The Piano part is marked with a dynamic of *p*. The Violin and Viola parts are marked with a "shaker" instruction and a dynamic of *p*. The Violoncello part is marked with a dynamic of *mf*.

**Measures 9-10:** The time signature changes to 3/8. The Flute, Oboe, and Clarinet parts are marked with a "shaker" instruction and a dynamic of *p*. The Metals part is marked with a "brush" instruction and a dynamic of *p*. The Woods and Drums parts are marked with a "superball" instruction and a dynamic of *p*. The Piano part is marked with a dynamic of *p*. The Violin and Viola parts are marked with a "shaker" instruction and a dynamic of *p*. The Violoncello part is marked with a dynamic of *mf*.

$\frac{4}{4}$  $\frac{3}{8}$  $\frac{2}{4}$  $\text{♩} = 84$   
 $\frac{2}{4}$  J

Fl. *shaker* *p*

Ob. *p*

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

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

Woods *mp* *3:2*

Drums *mp* *fff* *superball* *p*

Pf. *ppp* *mf* *p* *mf* *fff* *prepared* *p* *prepared* *p*

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

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

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



24

3

24

3 K

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 instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B-flat), Metals (which includes a mallet section), Drums, Piano (Pf.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The score is written in 4/4 time. The key signature has one sharp (F#), indicating D major or B minor. The score is divided into measures by vertical bar lines. The Piano part features a prominent melody in the right hand, with a "prepared" section indicated by a box. The Metals and Drums parts provide a rhythmic foundation, with the Metals part featuring a mallet section. The Violin and Viola parts have a similar melodic line to the Piano. The Flute, Oboe, and Clarinet in B-flat parts have a similar melodic line to the Violin and Viola. The Violoncello part has a similar melodic line to the Violin and Viola. The score is written in a standard musical notation style, with notes, rests, and dynamic markings (mf, f, p, fff) indicating the volume and intensity of the music.

Fl.

Ob.

Cl. in B-flat

Metals

Pf.

Vn.

Va.

Vc.

The musical score for measures 217-226 is as follows:

- Fl.**: Ten measures of whole rests.
- Ob.**: Ten measures of whole rests.
- Cl. in B-flat**: Ten measures of whole rests.
- Metals**: Ten measures of a continuous eighth-note pattern (G4, A4, B4, C5, D5, E5, F5, G5).
- Pf.**: Ten measures of whole rests in both treble and bass staves.
- Vn.**: Ten measures of whole rests.
- Va.**: Ten measures of whole rests.
- Vc.**: Ten measures of whole rests.

Fl.

Ob.

Cl. in B-flat

Metals

Pf.

Vn.

Va.

Vc.

The musical score for page 227 consists of eight staves. The first three staves (Flute, Oboe, and Clarinet in B-flat) are mostly empty, with a single rest mark in each measure. The Metals staff shows a rhythmic pattern of eighth notes in measures 1-5, followed by a single eighth note in measure 6. The Piano staff is empty with a single rest mark in each measure. The Violin, Viola, and Violoncello staves are also empty with single rest marks in each measure. The page concludes with a double bar line at the end of measure 6.

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*Scores available from the composer at*  
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