

Invisible Cities (iii):
ERSILIA
for Ensemble Dal Niente

Josiah Wolf Oberholtzer (1984)

♩ = 96

$$\frac{0}{1} : \frac{3}{2}$$

$$\frac{3}{2} : \frac{2}{1}$$

$$\frac{2}{1} \div \frac{5}{2}$$

$$\frac{5}{2} \div \frac{3}{1}$$

$$\frac{3}{1} \div \frac{9}{2}$$

$$\frac{9}{2} : \frac{45}{8}$$

$$\frac{45}{8} : \frac{25}{4}$$

6₄ Scene I

48

64

9

3

A musical score for four instruments: Violin, Cello, Pitch pipes, and Contrabass. The score is written on five staves. The Violin and Cello staves are in treble and bass clefs respectively. The Pitch pipes and Contrabass staves are in a common clef. The score consists of a single melodic line for each instrument, with notes placed on the staves. The Violin and Cello parts are in a higher register, while the Pitch pipes and Contrabass parts are in a lower register. The score is written in a simple, minimalist style, focusing on the pitch and rhythm of the notes.

$$\frac{25}{4} :$$

$$\frac{57}{8}:$$

$$\frac{69}{8}:$$

$$\frac{73}{8} :$$

$$\frac{77}{8} : \frac{1}{2}$$

$$\frac{81}{8} : \frac{1}{8}$$

$$\frac{85}{8} :$$

$$\frac{97}{8}:$$

$$\frac{103}{8}$$

8

78

64

24

64

68

24

♩ = 96

$\frac{107}{8} : \frac{119}{8}$

$\frac{119}{8} : \frac{131}{8}$

$\frac{131}{8} : \frac{135}{8}$

$\frac{135}{8} : \frac{141}{8}$

$\frac{141}{8} : \frac{73}{4}$

$\frac{73}{4} : \frac{151}{8}$

$\frac{151}{8} : \frac{155}{8}$

$\frac{0}{1} : \frac{3}{2}$

17

$\frac{6}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{5}{8}$

$\frac{2}{4}$

$\frac{6}{4}$

A

Interlude i

Vn.

Vn.

Vc.

Cb.

♩ = 48

$\frac{3}{2} : \frac{3}{1}$

$\frac{3}{1} : \frac{4}{1}$

$\frac{0}{1} : \frac{5}{4}$

$\frac{5}{4} : \frac{15}{8}$

$\frac{15}{8} : \frac{25}{8}$

$\frac{25}{8} : \frac{35}{8}$

25

$\frac{4}{4}$

$\frac{5}{4}$

B

Scene II/a

$\frac{5}{8}$

$\frac{5}{4}$

Vn.

Vn.

Vc.

Cb.

p

$$\frac{35}{8} \div \frac{47}{8}$$

$$\frac{47}{8} \div \frac{7}{1}$$

$$\frac{7}{1} \div \frac{15}{2}$$

$$\frac{15}{2} \div \frac{9}{1}$$

$$\frac{9}{1} \div \frac{10}{1}$$

$$\frac{10}{1} \div \frac{21}{2}$$

$$\frac{21}{2} \div \frac{47}{4}$$

6
4

9
8

2
4

6
4

4
4

2
4

5
4

Vn.

Vn.

Vc.

Cb.

ppp



$\text{♩} = 48$

$$\frac{47}{4} : \frac{49}{4}$$

$$\frac{49}{4} : \frac{107}{8}$$

$$\frac{107}{8} : \frac{111}{8}$$

$$\frac{111}{8} : \frac{115}{8}$$

$$\frac{0}{1} : \frac{1}{1}$$

$$\frac{1}{1} : \frac{13}{8}$$

$$\frac{13}{8} : \frac{17}{8}$$

$$\frac{17}{8} : \frac{23}{8}$$

$\frac{2}{4}$

$\frac{9}{8}$

$\frac{2}{4}$

$\frac{4}{4}$ C Scene II/b

$\frac{5}{8}$

$\frac{2}{4}$

$\frac{6}{8}$

musical score for the first system, measures 38-42. It features a piano (*p*) introduction in 2/4 time, followed by a 9/8 section, and then a 4/4 section labeled "Scene II/b". The 4/4 section includes a 5/8 time signature change. The score is written for piano with four staves: Treble, Bass, and two additional staves. Dynamics include *p*, *fp*, and *ppp*. There are green markings in the bass staff of measures 40-42, including a green line and notes.

musical score for the second system, measures 43-46. It continues the piano part with four staves. Measures 43-45 are mostly empty staves. Measure 46 contains a complex passage with red notes and a wavy line. A red line is drawn under the notes in measure 46, with the text "13:12" below it. Dynamics include *fp* and *ff*.

$$\frac{23}{8} : \frac{33}{8}$$

$$\frac{33}{8} : \frac{45}{8}$$

$$\frac{45}{8} : \frac{49}{8}$$

$$\frac{49}{8} : \frac{53}{8}$$

$$\frac{53}{8} : \frac{31}{4}$$

$$\frac{31}{4} : \frac{35}{4}$$

$$\frac{35}{4} : \frac{37}{4}$$

5
4

6
4

2
4

9
8

4
4

2
4

Score for Vn., Vc., Cb., Fl., Ob., Bass cl., and Bar. sax. The score is divided into measures corresponding to the time signatures above. Dynamics include *ppp*, *fp*, *p*, *mf*, and *ff*. The Cb. part features green notes and trills. The Bar. sax. part features red notes and trills. The Vn. and Vc. parts feature red notes and trills. The Fl. and Ob. parts are mostly rests. The Bass cl. part features rests and notes. The Bar. sax. part features rests and notes.

♩ = 72

53

$$\frac{37}{4} : \frac{79}{8}$$

$$\frac{0}{1} : \frac{3}{2}$$

$$\frac{3}{2} : \frac{17}{8}$$

$$\frac{17}{8} : \frac{25}{8}$$

$$\frac{25}{8} : \frac{31}{8}$$

$$\frac{31}{8} : \frac{35}{8}$$

$$\frac{35}{8} : \frac{45}{8}$$

5

6

D

Scene III

5

4

3

2

5

Score for Vn., Vn., Vc., and Cb. measures 53-59.

Measures 53-54: Vn. (treble clef), Vn. (alto clef), Vc. (bass clef). Dynamics: *mp*, *fp*.

Measures 55-56: Vn. (treble clef), Vn. (alto clef), Vc. (bass clef). Dynamics: *fp*, *mp*.

Measures 57-58: Vn. (treble clef), Vn. (alto clef), Vc. (bass clef). Dynamics: *mp*, *p*.

Measure 59: Vn. (treble clef), Vn. (alto clef), Vc. (bass clef). Dynamics: *fp*, *p*.

Score for Fl., Ob., Bass cl., and Bar. sax. measures 53-59.

Measures 53-54: Fl. (treble clef), Ob. (treble clef), Bass cl. (treble clef), Bar. sax. (treble clef). Dynamics: *fp*, *mf*.

Measures 55-56: Fl. (treble clef), Ob. (treble clef), Bass cl. (treble clef), Bar. sax. (treble clef). Dynamics: *fp*, *mf*.

Measures 57-58: Fl. (treble clef), Ob. (treble clef), Bass cl. (treble clef), Bar. sax. (treble clef). Dynamics: *fp*, *mf*.

Measure 59: Fl. (treble clef), Ob. (treble clef), Bass cl. (treble clef), Bar. sax. (treble clef). Dynamics: *fp*, *mf*.

$$\frac{45}{8} : \frac{55}{8}$$

$$\frac{55}{8} : \frac{8}{1}$$

$$\frac{8}{1} : \frac{9}{1}$$

$$\frac{9}{1} : \frac{21}{2}$$

8

4

6

Score for Vn., Vn., Vc., Cb., Fl., Ob., Bass cl., and Bar. sax. across four measures.

Measure 1:

- Vn. (Treble): *fp* (first half), *ppp* (second half)
- Vn. (Bass): *mp*
- Vc. (Bass): *mp*
- Fl. (Treble): *fp* (first half), *ppp* (second half)
- Bass cl. (Treble): *fp*
- Bar. sax. (Treble): *fp*

Measure 2:

- Vn. (Treble): *mp*
- Vn. (Bass): *fp*
- Vc. (Bass): *fp*
- Fl. (Treble): *fp* (first half), *mf* (second half)
- Bass cl. (Treble): *ppp*
- Bar. sax. (Treble): *fp* (first half), *mf* (second half)

Measure 3:

- Vn. (Treble): *fp* (first half), *mp* (second half)
- Vn. (Bass): *fp* (first half), *mp* (second half)
- Vc. (Bass): *fp* (first half), *mp* (second half)
- Fl. (Treble): *fp* (first half), *mf* (second half)
- Bass cl. (Treble): *fp* (first half), *mf* (second half)
- Bar. sax. (Treble): *fp* (first half), *mf* (second half)

Measure 4:

- Vn. (Treble): *fp* (first half), *mp* (second half)
- Vn. (Bass): *fp* (first half), *mp* (second half)
- Vc. (Bass): *fp* (first half), *mp* (second half)
- Fl. (Treble): *fp* (first half), *mf* (second half)
- Bass cl. (Treble): *fp* (first half), *mf* (second half)
- Bar. sax. (Treble): *fp* (first half), *mf* (second half)

$$\frac{21}{2} \div \frac{12}{1}$$

$$\frac{16}{1} : \frac{33}{2}$$

$$\frac{33}{2} : \frac{137}{8}$$

$$\frac{137}{8} : \frac{73}{4}$$

$$\frac{73}{4} : \frac{79}{4}$$

$$\frac{79}{4} : \frac{81}{4}$$

5

9

6

2

Score for Vn., Vc., Cb., Fl., Ob., Bass cl., and Bar. sax. across five measures.

Measure 1: Vn. (Treble clef) has a half note G4 with a flat. Vc. (Bass clef) has a half note G2 with a sharp. Fl. (Treble clef) has a half note G4 with a sharp. Bar. sax. (Treble clef) has a half note G4 with a sharp. Dynamics: *mp* for Vn., *ppp* for Vc., *fp* for Fl., *p* for Bar. sax.

Measure 2: Vn. has a half note G4 with a flat. Vc. has a half note G2 with a sharp. Fl. has a half note G4 with a sharp. Bar. sax. has a half note G4 with a sharp. Dynamics: *p* for Vn., *mp* for Vc., *fp* for Fl., *mf* for Bar. sax.

Measure 3: Vn. has a half note G4 with a flat. Vc. has a half note G2 with a sharp. Fl. has a half note G4 with a sharp. Bar. sax. has a half note G4 with a sharp. Dynamics: *fp* for Vn., *fp* for Vc., *mp* for Fl., *fp* for Bar. sax.

Measure 4: Vn. has a half note G4 with a flat. Vc. has a half note G2 with a sharp. Fl. has a half note G4 with a sharp. Bar. sax. has a half note G4 with a sharp. Dynamics: *ppp* for Vn., *mp* for Vc., *mf* for Fl., *fp* for Bar. sax.

Measure 5: Vn. has a half note G4 with a flat. Vc. has a half note G2 with a sharp. Fl. has a half note G4 with a sharp. Bar. sax. has a half note G4 with a sharp. Dynamics: *p* for Vn., *p* for Vc., *fp* for Fl., *fp* for Bar. sax.

$\frac{3}{1}:\frac{7}{2}$

$\frac{7}{2}:\frac{4}{1}$

$\frac{4}{1}:\frac{9}{2}$

$\frac{9}{2}:\frac{5}{1}$

$\frac{5}{1}:\frac{11}{2}$

$\frac{11}{2}:\frac{6}{1}$

$\frac{6}{1}:\frac{13}{2}$

$\frac{13}{2}:\frac{7}{1}$

$\frac{7}{1}:\frac{65}{8}$

$\frac{65}{8}:\frac{71}{8}$

$\frac{71}{8}:\frac{75}{8}$

$\frac{75}{8}:\frac{79}{8}$

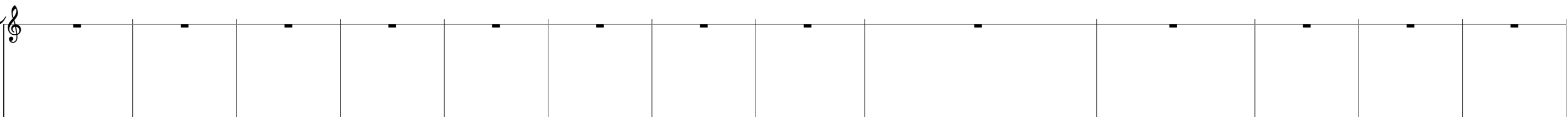
$\frac{79}{8}:\frac{83}{8}$

9

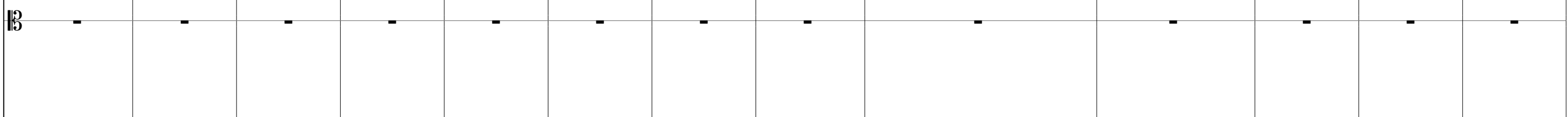
3

2

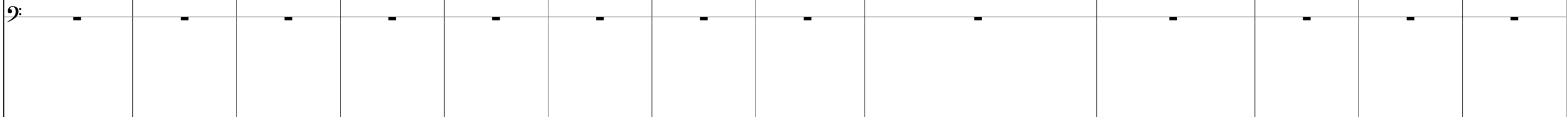
Vn.




Vn.



Vc.



Cb.



$\frac{83}{8}:\frac{87}{8}$

$\frac{87}{8}:\frac{91}{8}$

$\frac{91}{8}:\frac{95}{8}$

$\frac{95}{8}:\frac{99}{8}$

$\frac{99}{8}:\frac{103}{8}$

$\frac{103}{8}:\frac{107}{8}$

$\frac{107}{8}:\frac{111}{8}$

$\frac{111}{8}:\frac{115}{8}$

$\frac{115}{8}:\frac{119}{8}$

$\frac{119}{8}:\frac{123}{8}$

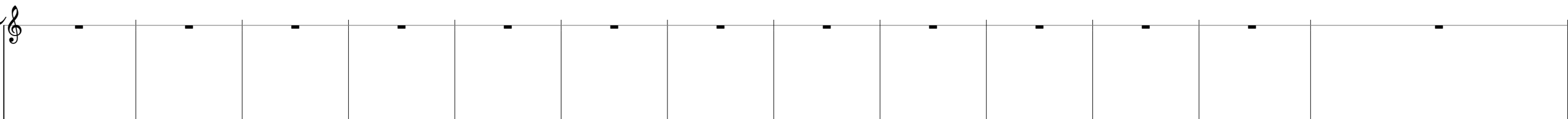
$\frac{123}{8}:\frac{127}{8}$

$\frac{127}{8}:\frac{131}{8}$

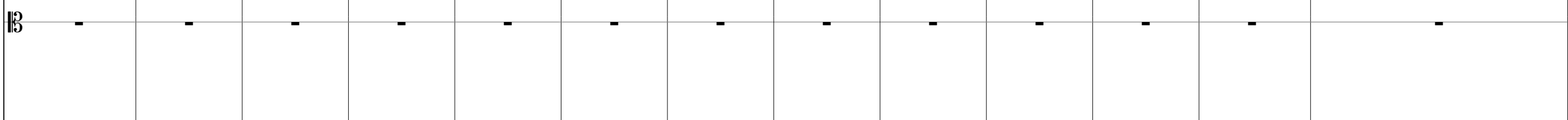
$\frac{131}{8}:\frac{141}{8}$

5

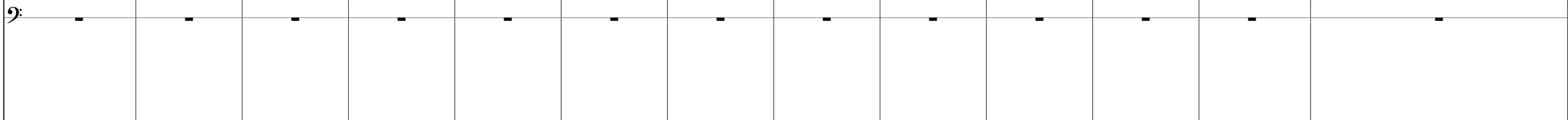
Vn.



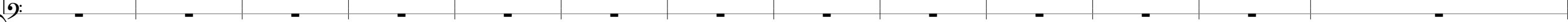
Vn.



Vc.



Cb.



♩ = 48

$$\frac{141}{8} : \frac{147}{8}$$

$$\frac{147}{8} : \frac{153}{8}$$

$$\frac{0}{1} : \frac{3}{2}$$

$$\frac{3}{2} : \frac{2}{1}$$

$$\frac{2}{1} : \frac{25}{8}$$

$$\frac{25}{8} : \frac{29}{8}$$

$$\frac{29}{8} : \frac{41}{8}$$

$$\frac{41}{8} : \frac{47}{8}$$

111

$\frac{3}{4}$

$\frac{6}{8}$

$\frac{6}{4}$

G

Scene V/a

$\frac{2}{4}$

$\frac{9}{8}$

$\frac{2}{4}$

$\frac{6}{4}$

$\frac{3}{4}$

Musical score for the first system, measures 111-118. The score is written for four staves: Treble, Alto, Bass, and a lower Bass staff. Measures 111-112 are empty. Measure 113 has a double bar line. Measures 114-118 contain notes in the lower Bass staff, with dynamics *p* and crescendos.

Musical score for the second system, measures 119-124. The score is written for four staves: Treble, Alto, Bass, and a lower Bass staff. Measures 119-120 are empty. Measure 121 has a double bar line. Measures 122-124 contain notes in the lower Bass staff, with dynamics *p* and crescendos.

$$\frac{47}{8} : \frac{7}{1}$$

$$\frac{7}{1} : \frac{15}{2}$$

$$\frac{15}{2} : \frac{9}{1}$$

$$\frac{9}{1} : \frac{19}{2}$$

$$\frac{19}{2} : \frac{11}{1}$$

$$\frac{11}{1} : \frac{47}{4}$$

$$\frac{47}{4} : \frac{49}{4}$$

$$\frac{49}{4} : \frac{107}{8}$$

9

2

6

2

6

8

2

9

Score for Vn., Vc., Cb., Fl., Ob., Bass cl., and Bar. sax. with dynamic markings and mathematical ratios.

Vn. (Violin): Treble clef. Rested throughout.

Vc. (Viola): Bass clef. Rested throughout.

Cb. (Contrabass): Bass clef. *ppp* (pianissimo) at the start. A melodic line begins in the 7th measure, marked *p* (piano).

Fl. (Flute): Treble clef. Rested throughout.

Ob. (Oboe): Treble clef. Rested throughout.

Bass cl. (Bass Clarinet): Treble clef. *ppp* at the start. A melodic line begins in the 5th measure, marked *p*.

Bar. sax. (Baritone Saxophone): Treble clef. *ppp* at the start. A melodic line begins in the 2nd measure, marked *ppp* and *p*.

♩ = 48

$$\frac{107}{8} : \frac{111}{8}$$

$$\frac{111}{8} : \frac{115}{8}$$

$$\frac{0}{1} : \frac{3}{2}$$

$$\frac{3}{2} : \frac{2}{1}$$

$$\frac{2}{1} : \frac{25}{8}$$

$$\frac{25}{8} : \frac{29}{8}$$

$$\frac{29}{8} : \frac{41}{8}$$

$$\frac{41}{8} : \frac{47}{8}$$

127

2
4

6
4

H

Scene V/b

2
4

9
8

2
4

6
4

3
4

Score for Scene V/b, measures 127-135. The score includes parts for Vn., Vc., Cb., Fl., Ob., Bass cl., and Bar. sax. The key signature is one flat (B-flat). The tempo is marked as 48 beats per minute (♩ = 48). The score is divided into measures by vertical bar lines. The Cb. part features a melodic line starting in measure 129, marked with a *p* dynamic. The Bass cl. part features a melodic line starting in measure 129, marked with a *ppp* dynamic. The Bar. sax. part features a melodic line starting in measure 129, marked with a *p* dynamic. The Vn. and Vc. parts are marked with a *p* dynamic. The Fl. and Ob. parts are marked with a *p* dynamic. The score is divided into measures by vertical bar lines. The Cb. part features a melodic line starting in measure 129, marked with a *p* dynamic. The Bass cl. part features a melodic line starting in measure 129, marked with a *ppp* dynamic. The Bar. sax. part features a melodic line starting in measure 129, marked with a *p* dynamic. The Vn. and Vc. parts are marked with a *p* dynamic. The Fl. and Ob. parts are marked with a *p* dynamic.

$$\frac{47}{8} : \frac{7}{1}$$

$$\frac{7}{1} : \frac{15}{2}$$

$$\frac{15}{2} : \frac{9}{1}$$

$$\frac{9}{1} : \frac{19}{2}$$

$$\frac{19}{2} : \frac{11}{1}$$

$$\frac{11}{1} : \frac{47}{4}$$

$$\frac{47}{4} : \frac{49}{4}$$

$$\frac{49}{4} : \frac{107}{8}$$

9

2

6

2

6

8

2

9

Score for Vn., Vc., Cb., Fl., Ob., Bass cl., and Bar. sax. with dynamic markings and mathematical ratios.

Dynamic markings: *ppp*, *p*

Mathematical Ratios:

- $\frac{47}{8} : \frac{7}{1}$
- $\frac{7}{1} : \frac{15}{2}$
- $\frac{15}{2} : \frac{9}{1}$
- $\frac{9}{1} : \frac{19}{2}$
- $\frac{19}{2} : \frac{11}{1}$
- $\frac{11}{1} : \frac{47}{4}$
- $\frac{47}{4} : \frac{49}{4}$
- $\frac{49}{4} : \frac{107}{8}$

Instrument Parts:

- Vn. (Violin):** Treble clef, mostly rests.
- Vc. (Viola):** Bass clef, mostly rests.
- Cb. (Contrabass):** Bass clef, starts with a half note, followed by rests, then a melodic line in measures 7-9.
- Fl. (Flute):** Treble clef, mostly rests.
- Ob. (Oboe):** Treble clef, mostly rests.
- Bass cl. (Bass Clarinet):** Treble clef, starts with a half note, followed by rests, then a melodic line in measures 7-9.
- Bar. sax. (Baritone Saxophone):** Treble clef, mostly rests.

♩ = 32

$\text{♩} = 72$

$$\frac{107}{8} : \frac{111}{8}$$

$$\frac{111}{8} : \frac{115}{8}$$

$$\boxed{\frac{0}{1} : \frac{5}{4}}$$

$$\frac{0}{1} : \frac{3}{2}$$

$$\frac{3}{2} \div \frac{3}{1}$$

$$\frac{3}{1} \div \frac{9}{2}$$

143

24

54

I

Interlude ii

64

J

Scene VI

This musical score is for measures 1-3 of 'The Swan' from 'The Nutcracker'. It features a woodwind section with the following parts: Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bass cl.), and Baritone Saxophone (Bar. sax.). The score is written in 3/4 time and includes a key signature change from one flat to no flats between measures 2 and 3. The woodwind parts are primarily rests, with the Bass Clarinet playing a low, sustained note in measure 1. The score is marked with a 'ppp' (pianissimo) dynamic in measure 1. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.

$$\frac{9}{2} : \frac{6}{1}$$

$$\frac{6}{1} \div \frac{15}{2}$$

$$\frac{15}{2} : \frac{9}{1}$$

$$\frac{9}{1} : \frac{21}{2}$$

$$\frac{21}{2} \div \frac{12}{1}$$

149

Violins (Vn.), Violas (Vc.), and Cellos (Cb.)

3/4

Measure 1: Vn. (G4), Vc. (G3), Cb. (G2)

Measure 2: Vn. (A4), Vc. (A3), Cb. (A2)

Measure 3: Vn. (B4), Vc. (B3), Cb. (B2)

Measure 4: Vn. (C5), Vc. (C4), Cb. (C3)

Measure 5: Vn. (D5), Vc. (D4), Cb. (D3)


$\frac{12}{1} \cdot \frac{27}{2}$

$\frac{27}{2} \cdot \frac{115}{8}$

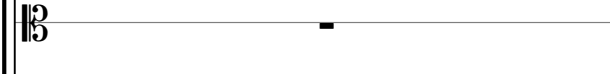
7

8


Vn.




Vn.





Vc.




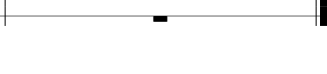
Cb.











Portland, OR
January 2015 - April 2015