

*Invisible Cities (iii):*

# ERSILIA

*for Ensemble Dal Niente*

♩ = 96

Josiah Wolf Oberholtzer (1984)

$\frac{4}{4}$  A

5

3

[ Flute ]

[ Oboe ]

[ Clarinet ]

[ Saxophone ]

[ Pitch Pipes ]

[ Guitar ]

[ Pitch Pipes ]

[ Piano ]

[ Pitch Pipes ]

[ Percussion ]

[ Violin ]

[ Viola ]

[ Cello ]

[ Pitch Pipes ]

[ Contrabass ]

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

8

4/4

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

$\frac{4}{4}$

$\frac{2}{4}$

$\frac{4}{4}$

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

Musical score for 12 instruments: Fl., Ob., Cl., Sax., Gt., Pf., Perc., Vn., Va., Vc., and Cb. The score is divided into three measures with time signatures  $\frac{4}{4}$ ,  $\frac{2}{4}$ , and  $\frac{4}{4}$ .

The first measure (4/4) contains musical notation for the Piano (Pf.) and Percussion (Perc.) parts. The Piano part features a complex chord structure with a 3:2 ratio indicated. The Percussion part has a 5:4 ratio indicated.

The second measure (2/4) and third measure (4/4) contain musical notation for the Piano (Pf.) and Percussion (Perc.) parts, continuing the musical themes established in the first measure.



3

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

28

**2**  
**4**

**7**  
**8**

**5**  
**8**

**3**  
**8**

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]



4 7 8

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

5

8

4

3

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

Musical score for measures 35-38, featuring piano (Pf.) and percussion (Perc.) parts. The score is divided into four measures, each with a different time signature: 5/8, 8/8, 4/4, and 3/4.

**Measure 35 (5/8):** The piano part begins with a sequence of chords:  $\sharp\flat$ ,  $\flat$ ,  $\flat$ ,  $\sharp$ , and  $\sharp$ . The percussion part has a single note.

**Measure 36 (8/8):** The piano part continues with a sequence of chords:  $\sharp\flat$ ,  $\flat$ ,  $\flat$ ,  $\sharp$ , and  $\sharp$ . The percussion part has a single note.

**Measure 37 (4/4):** The piano part continues with a sequence of chords:  $\sharp\flat$ ,  $\flat$ ,  $\flat$ ,  $\sharp$ , and  $\sharp$ . The percussion part has a single note.

**Measure 38 (3/4):** The piano part continues with a sequence of chords:  $\sharp\flat$ ,  $\flat$ ,  $\flat$ ,  $\sharp$ , and  $\sharp$ . The percussion part has a single note.

5
3
4
2

[Fl.]
[Ob.]
[Cl.]
[Sax.]

[Gt.]
[Pf.]
[Perc.]

[Vn.]
[Va.]
[Vc.]
[Cb.]

$\frac{4}{4}$

$\frac{3}{8}$

$\frac{4}{4}$

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

46

$\frac{7}{8}$

$\frac{3}{8}$

$\frac{2}{4}$

$\frac{2}{4}$ 

B

The musical score for measures 46-49 is as follows:

- Measure 46:** 7/8 time. Flute, Oboe, Clarinet, Saxophone, Guitar, and Violoncello/Contrabass have whole rests. Piano has a chord of F#4, A#4, and C#5.
- Measure 47:** 3/8 time. All instruments have whole rests.
- Measure 48:** 2/4 time. Flute, Oboe, Clarinet, Saxophone, Guitar, and Violoncello/Contrabass have whole rests. Piano has a chord of F#4, A#4, and C#5.
- Measure 49:** 2/4 time. This measure is a repeat of measure 48, indicated by a repeat sign and a 'B' in a box. All instruments have whole rests.

5

2

5

7

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

Musical score for page 50, measures 5 through 7. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Saxophone (Sax.), Guitar (Gt.), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The piano part features a complex chordal texture in the right hand, while the other instruments are mostly silent or have simple rhythmic markings.

6

2  
4

3  
8

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]



$\frac{4}{4}$

$\frac{5}{4}$

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

2  
4

5  
8

7  
8

6  
8

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

2  
4

5  
8

♩ = 64

2  
4

C

5  
8

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

2  
4

5  
8

7  
8

6  
8

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

2  
4

5  
4

3  
5

3  
3

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

[Fl.]



[Ob.]



[Cl.]



[Sax.]



[Gt.]



[Pf.]



[Perc.]




[Vn.]



[Va.]



[Vc.]



[Cb.]



[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

4  
4

5  
4

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]



2  
4

5  
8

7  
8

6  
8

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

2  
4

5  
4

8  
5

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

7

8

2  
4

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

5  
4

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

The musical score for page 118, measures 5 and 4, is presented below. The score is written for a large ensemble, including woodwinds, strings, guitar, and percussion. The time signature is 5/4. The Piano part (Pf.) contains the only musical notation in these measures, featuring a complex chordal structure with many notes beamed together. The other instruments (Fl., Ob., Cl., Sax., Gt., Vn., Va., Vc., Cb., and Perc.) have empty staves, indicating they are silent in these measures.

3

6

2  
4

5  
8

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

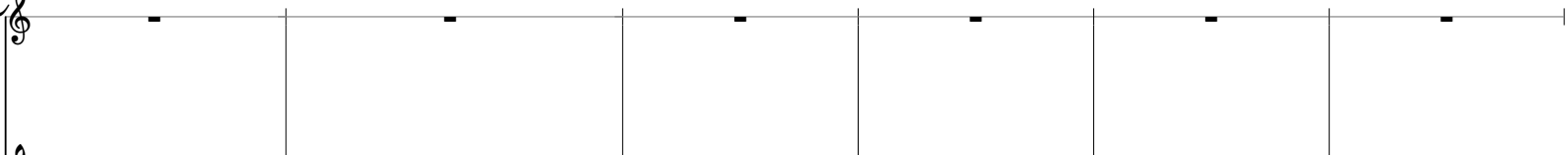
[Cb.]

3

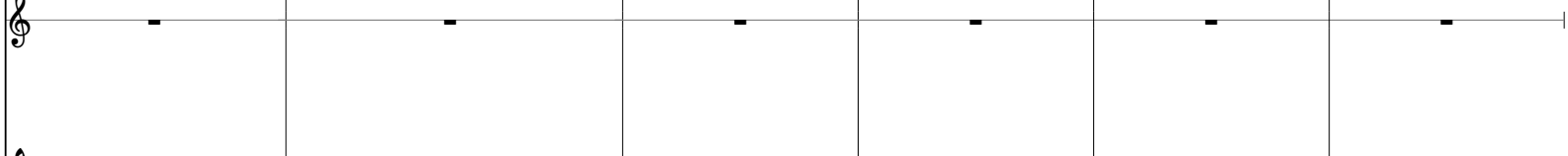
2  
4

3  
8

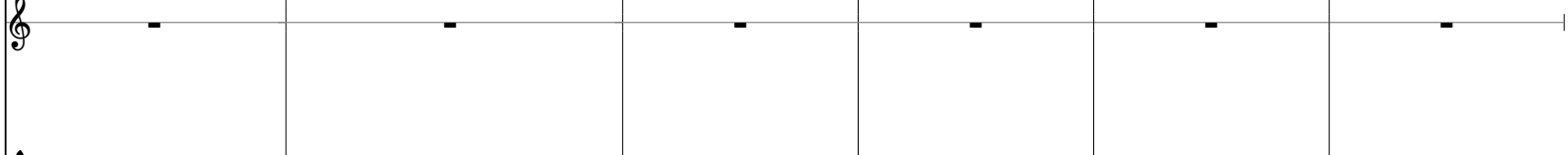
[Fl.]




[Ob.]




[Cl.]



[Sax.]



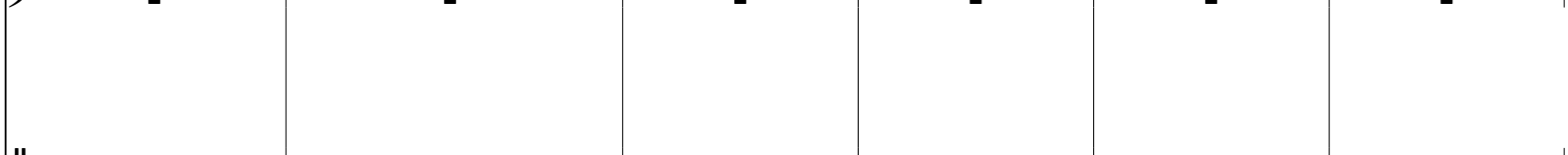
[Gt.]



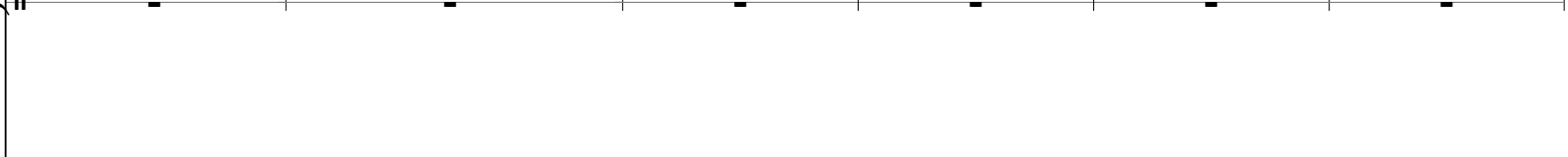
[Pf.]



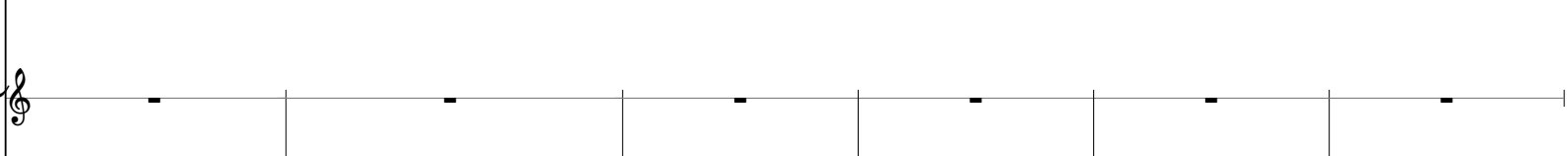
[Perc.]



[Vn.]




[Va.]



[Vc.]



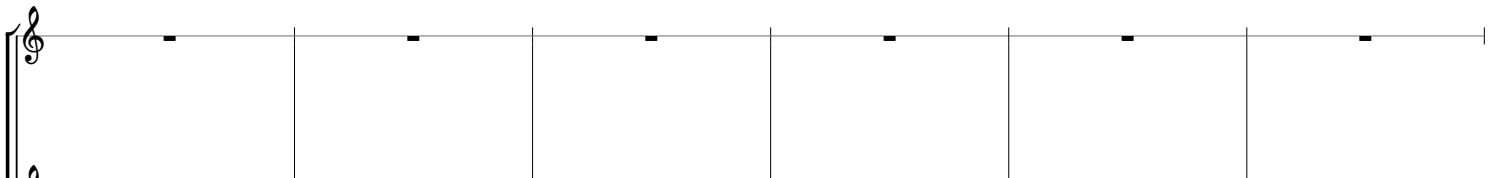
[Cb.]



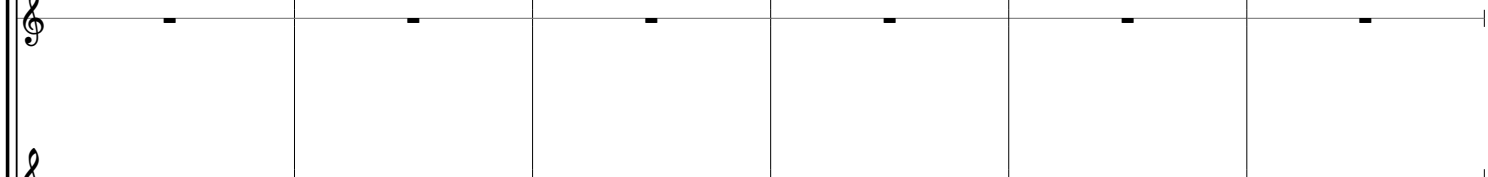
This image shows a blank musical score template for a symphony orchestra. The score is organized into three systems of staves. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Saxophone (Sax.). The second system includes staves for Guitar (Gt.), Piano (Pf.), and Percussion (Perc.). The third system includes staves for Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). Each staff is a five-line musical staff with a key signature of one flat (Bb) and a common time signature (C). The staves are connected by a large brace on the left side. The background is white, and the staves are black lines. The instrument abbreviations are in blue text. The score is blank, with no notes or other markings.



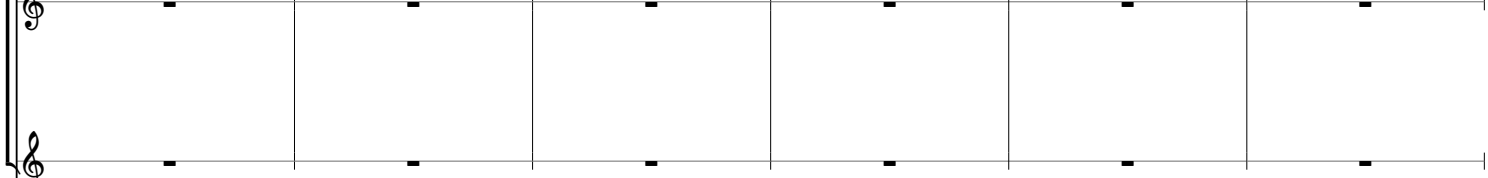
[Fl.]




[Ob.]



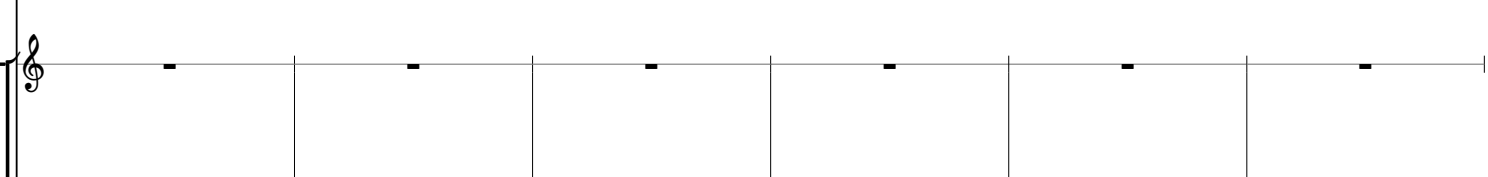
[Cl.]



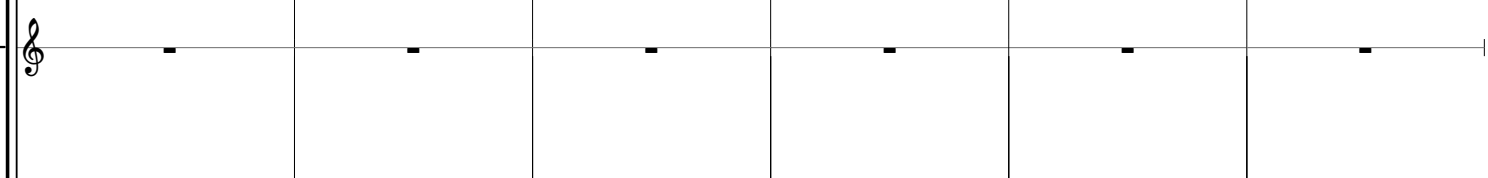
[Sax.]



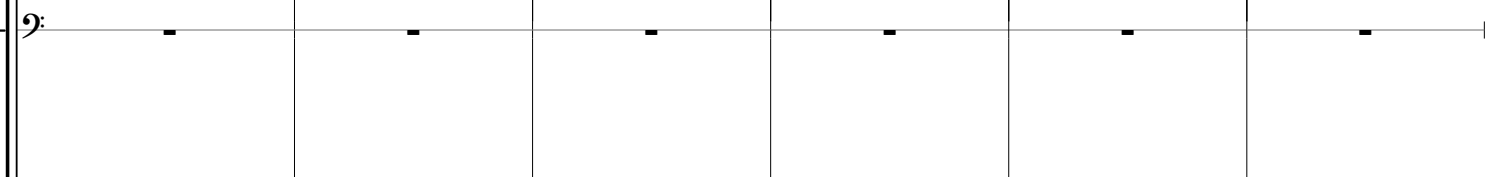
[Gt.]



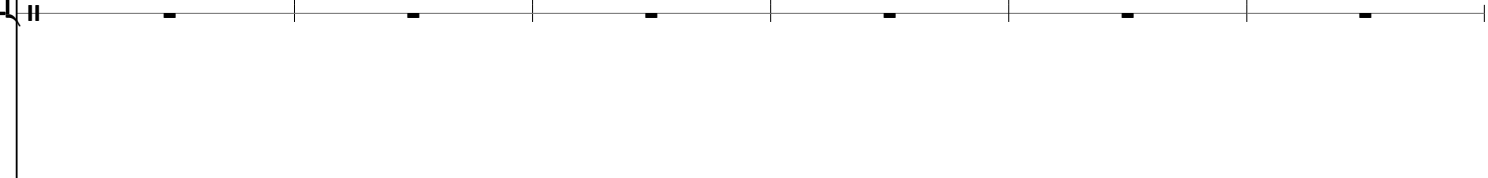
[Pf.]



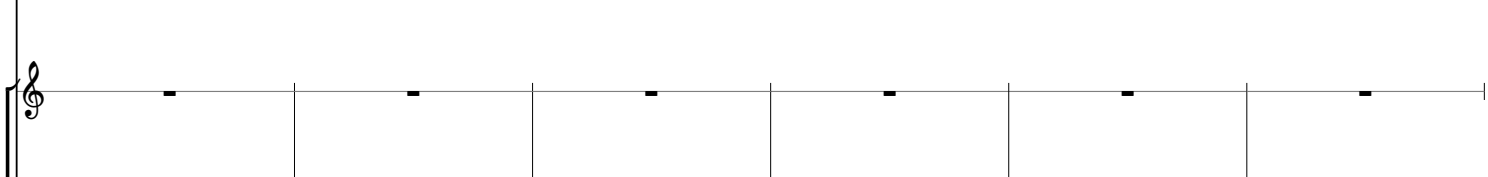
[Perc.]



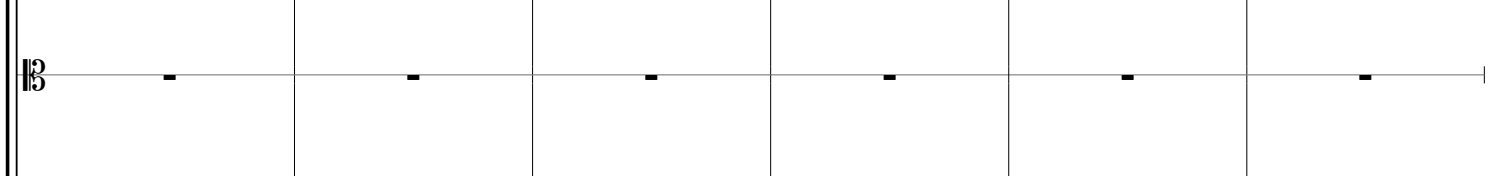
[Vn.]



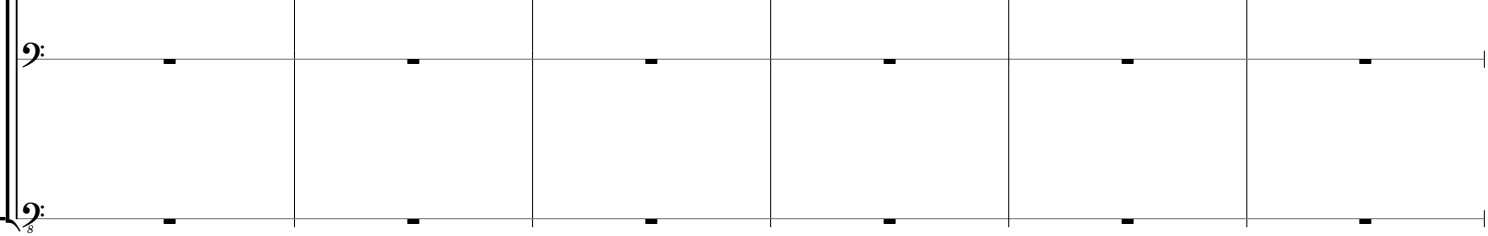
[Va.]



[Vc.]



[Cb.]



[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

4  
4

2  
4

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

5

2

5

7

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

Musical score for measures 152-155. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Saxophone (Sax.), Guitar (Gt.), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The time signature is 2/4. The key signature is one flat (B-flat). The piano part features a complex chordal texture in the right hand, with notes including F#4, G#4, A4, Bb4, C5, D5, E5, and F#5. The left hand of the piano part is mostly empty, with a few notes in the first measure. The other instruments are mostly silent, with some notes in the first measure of the first four measures.

6

2  
4

5  
4

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

3

6

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

2  
4

5  
8

3  
8

2  
4

2  
4

E

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

5

2  
4

5  
8

7  
8

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]



[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]


[Cb.]

5  
4


2  
4

5  
8


[Fl.]




[Ob.]




[Cl.]



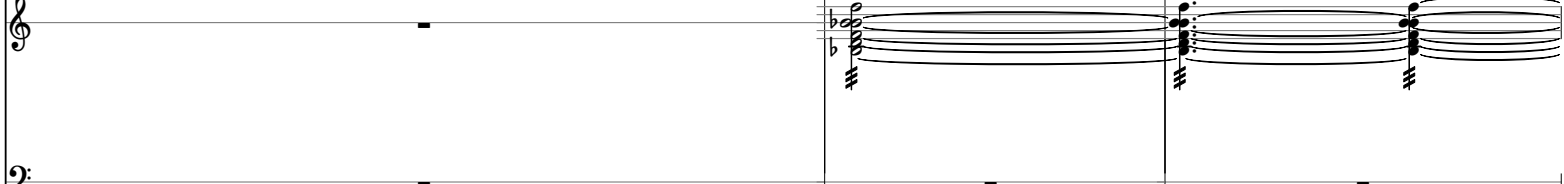
[Sax.]




[Gt.]




[Pf.]




[Perc.]




[Vn.]




[Va.]



[Vc.]



[Cb.]



2  
4

5  
4

2  
4

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

**F**

5

2

5

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Pp.]

[Gt.]

[Pp.]

[Pf.]

[Pp.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Pp.]

[Cb.]

7

5  
4

2  
4

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Pp.]

[Gt.]

[Pp.]

[Pf.]

[Pp.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Pp.]

[Cb.]

3  
4

5  
8

6  
8

2  
4

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Pp.]

[Gt.]

[Pp.]

[Pf.]

[Pp.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Pp.]

[Cb.]

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Pp.]

[Gt.]

[Pp.]

[Pf.]

[Pp.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Pp.]

[Cb.]

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Pp.]

[Gt.]

[Pp.]

[Pf.]

[Pp.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Pp.]

[Cb.]



[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Pp.]

[Gt.]

[Pp.]

[Pf.]

[Pp.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Pp.]

[Cb.]

The musical score is arranged in two systems. The first system contains staves for [Fl.], [Ob.], [Cl.], [Sax.], [Pp.], [Gt.], [Pp.], [Pf.] (grand staff), [Pp.], and [Perc.]. The second system contains staves for [Vn.], [Va.], [Vc.], [Pp.], and [Cb.]. The time signature is 5/4. Measures 1 and 2 are shown. Most staves have whole rests. The percussion staves ([Pp.] and [Perc.]) have some notes in measure 2, including a snare drum note and a cymbal note.

5

4

3

2

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Pp.]

[Gt.]

[Pp.]

[Pf.]

[Pp.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Pp.]

[Cb.]

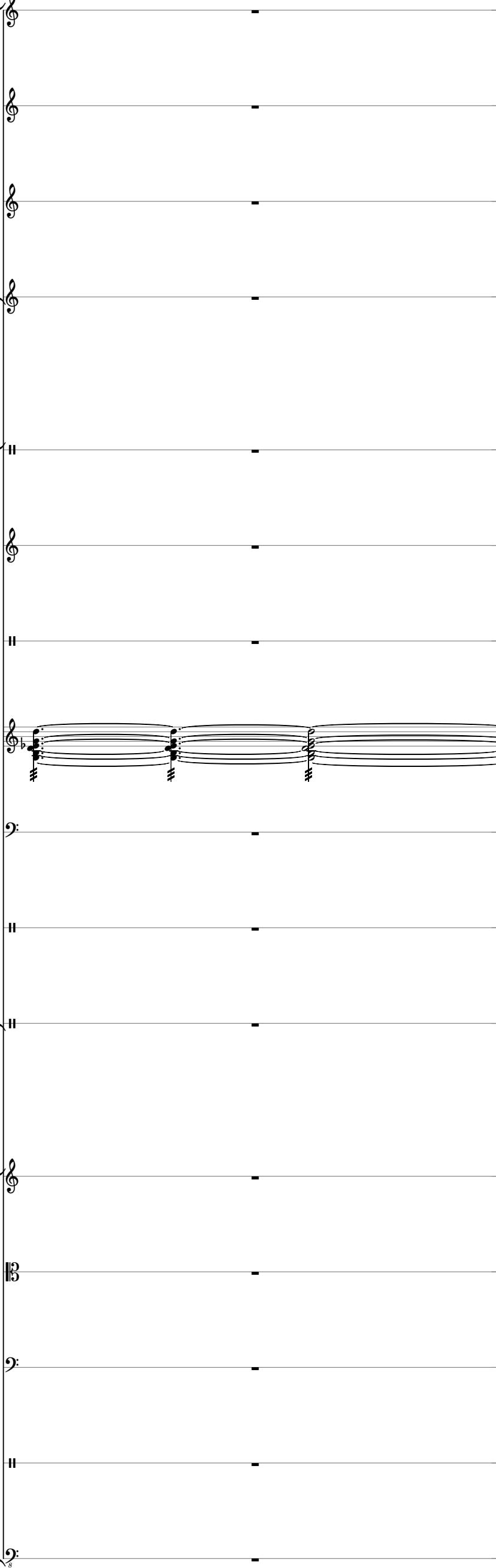
Piano part with complex chords and accidentals.

5  
4

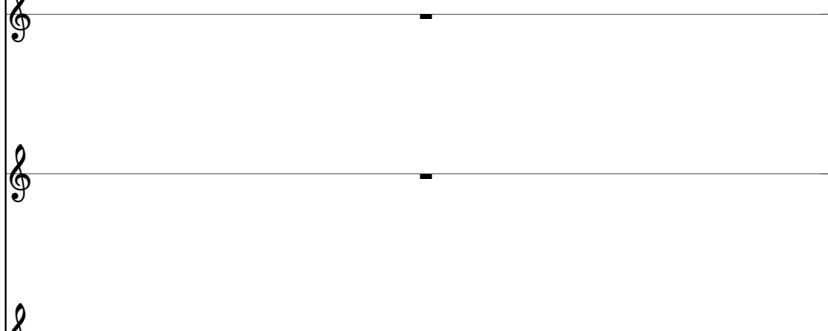
2  
4

3  
4

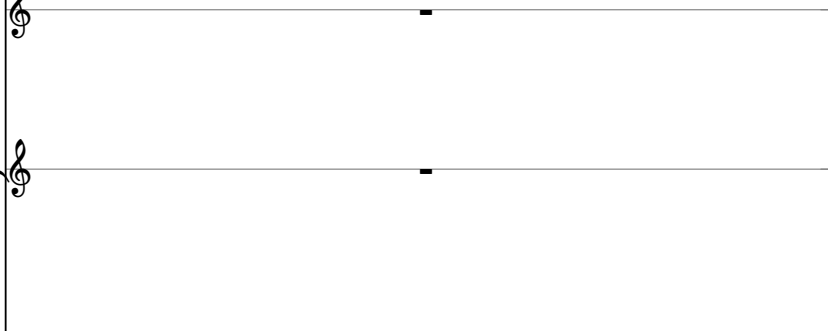
[Fl.]



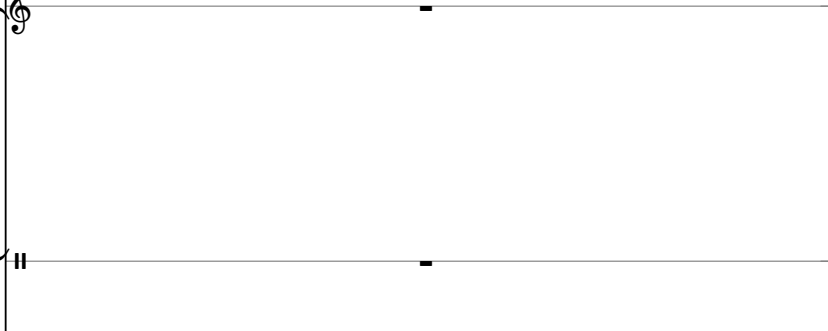
[Ob.]



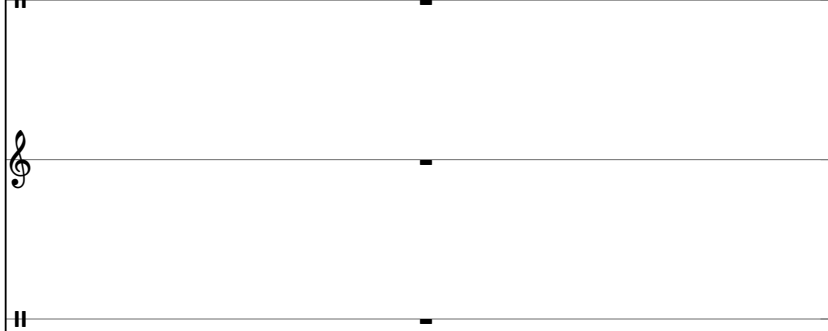
[Cl.]




[Sax.]



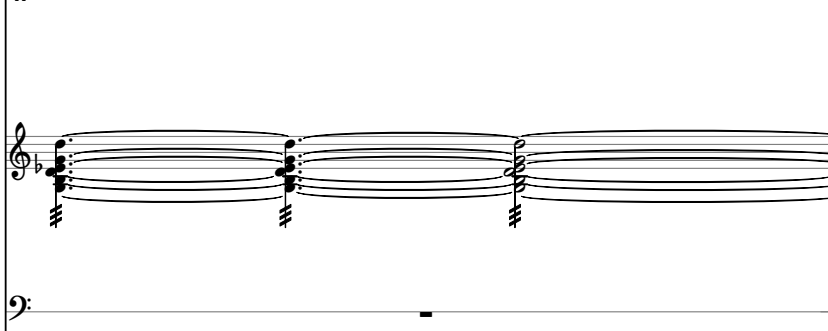
[Pp.]




[Gt.]



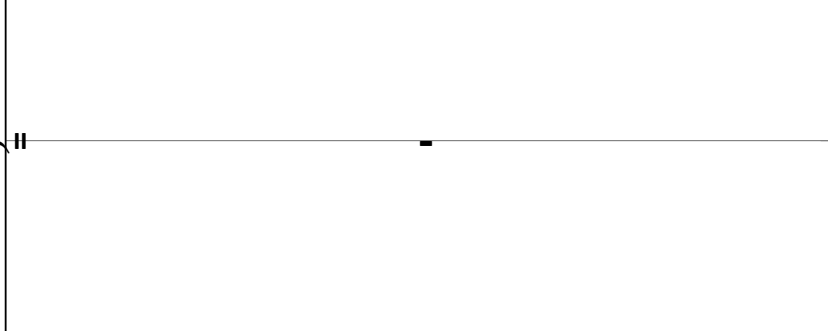
[Pp.]



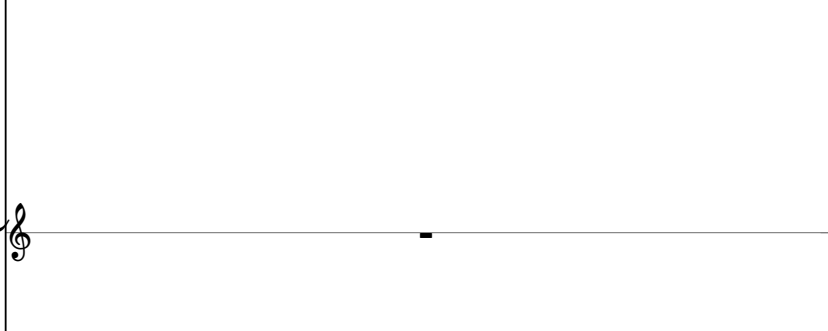
[Pf.]



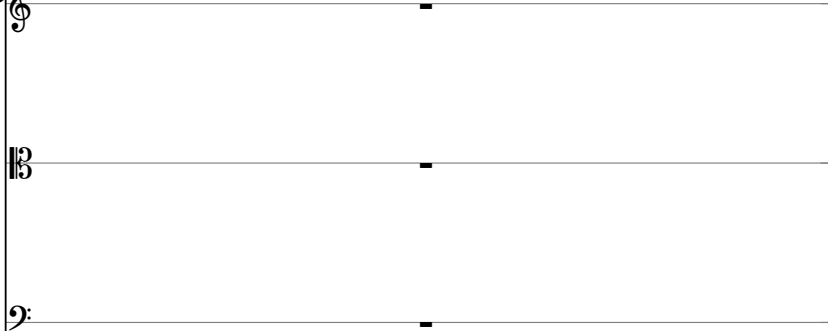
[Pp.]



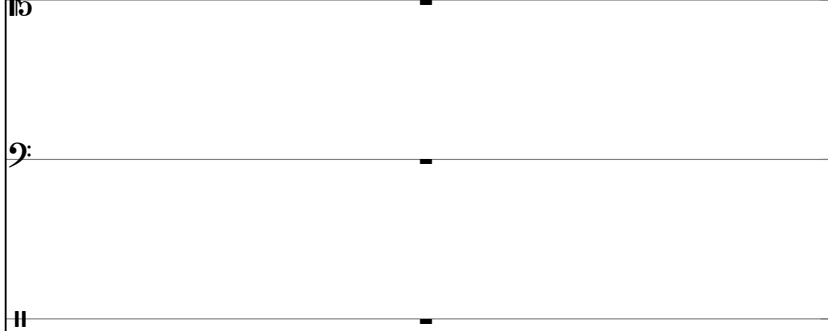
[Perc.]



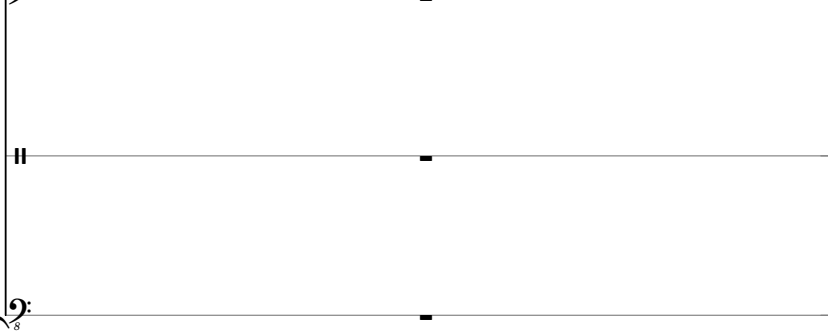
[Vn.]




[Va.]




[Vc.]



[Pp.]



[Cb.]



5  
4

5  
8

7  
8

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Pp.]

[Gt.]

[Pp.]

[Pf.]

[Pp.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Pp.]

[Cb.]

**3**

**6**

**3**

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Pp.]

[Gt.]

[Pp.]

[Pf.]

[Pp.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Pp.]

[Cb.]