

*Invisible Cities (iii):*  
**ERSILIA**  
*for Ensemble Dal Niente*

♩ = 96

Josiah Wolf Oberholtzer (1984)

This musical score is for the film 'The Piano' by Philip Glass. It features a piano part with complex, layered chords and a full orchestral ensemble. The score is written in 4/4 time and is in the key of D major (indicated by two sharps: F# and C#). The piano part is written in treble and bass staves, with a key signature of two sharps. The orchestral part includes strings (Violin, Viola, Cello, Contrabass), woodwinds (Flute, Oboe, Clarinet, Saxophone), brass (Pitch Pipes, Guitar), and percussion. The piano part begins with a *p* (piano) dynamic and features a *ppp* (pianissimo) section. The orchestral part is marked with *ppp* (pianissimo) dynamics. The score is divided into measures by vertical bar lines, with a repeat sign at the end of the first measure.

$\frac{3}{8}$

$\frac{4}{4}$

$\frac{3}{8}$

$\frac{6}{8}$

$\frac{2}{4}$

[ Fl. ]

[ Ob. ]

[ Cl. ]

[ Sax. ]

[ Gt. ]

[ Pf. ]

[ Perc. ]

[ Vn. ]

[ Va. ]

[ Vc. ]

[ Cb. ]

4  
4

2  
4

4  
4

2  
4

3  
8

[ Fl. ]

[ Ob. ]

[ Cl. ]

[ Sax. ]

[ Gt. ]

[ Pf. ]

[ Perc. ]

[ Vn. ]

[ Va. ]

[ Vc. ]

[ Cb. ]

12

4/4

2/4

4/4

2/4

3/8

[ Fl. ]

[ Ob. ]

[ Cl. ]

[ Sax. ]

[ Gt. ]

[ Pf. ]

[ Perc. ]

[ Vn. ]

[ Va. ]

[ Vc. ]

[ Cb. ]

*p*

*ppp*

*p*

*p*

*mf*

3:2

5:4

6:5

4:3

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

5:4

4:3

4  
4

2  
4

7  
8

[ Fl. ]

[ Ob. ]

[ Cl. ]

[ Sax. ]

[ Gt. ]

[ Pf. ]

[ Perc. ]

[ Vn. ]

[ Va. ]

[ Vc. ]

[ Cb. ]

5

3

4

7

3

[ Fl. ]

[ Ob. ]

[ Cl. ]

[ Sax. ]

[ Gt. ]

[ Pf. ]

[ Perc. ]

[ Vn. ]

[ Va. ]

[ Vc. ]

[ Cb. ]

Measure 30: Flute, Oboe, Clarinet, and Saxophone staves are empty. Guitar and Piano staves have rests. Percussion has a single note. Violin, Viola, Violoncello, and Contrabass staves are empty.

Measure 31: Flute, Oboe, Clarinet, and Saxophone staves are empty. Guitar and Piano staves have rests. Percussion has a single note. Violin, Viola, Violoncello, and Contrabass staves are empty.

Measure 32: Flute, Oboe, Clarinet, and Saxophone staves are empty. Guitar and Piano staves have rests. Percussion has a single note. Violin, Viola, Violoncello, and Contrabass staves are empty.

Measure 33: Flute, Oboe, Clarinet, and Saxophone staves are empty. Guitar and Piano staves have rests. Percussion has a single note. Violin, Viola, Violoncello, and Contrabass staves are empty.

Measure 34: Flute, Oboe, Clarinet, and Saxophone staves are empty. Guitar and Piano staves have rests. Percussion has a single note. Violin, Viola, Violoncello, and Contrabass staves are empty.

5/8

3/8

4/4

3/4

5/8

[ Fl. ]

[ Ob. ]

[ Cl. ]

[ Sax. ]

[ Gt. ]

[ Pf. ]

[ Perc. ]

[ Vn. ]

[ Va. ]

[ Vc. ]

[ Cb. ]

Musical notation for Piano (Pf.) in the first system, measures 1-2. The right hand features a sequence of chords: F#4, C#5, Bb4, F#4, and F#4. The left hand has a single note F#3. A 4:3 ratio is indicated under the first four notes. Dynamics include *p* and *ppp*.

*p*

*ppp*

*ppp*

*p*

*ppp*

6:5

4:3

3:2





4/4

7/8

3/8

2/4

♩ = 64

4/4

A

Repeat x4

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

♩ = 48

50

7

2

4

B

8

2

4

8

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

3

[ Fl. ]

[ Ob. ]

[ Cl. ]

[ Sax. ]

[ Gt. ]

[ Pf. ]

[ Perc. ]

[ Vn. ]

[ Va. ]

[ Vc. ]

[ Cb. ]


6

2

8

2

8

[ Fl. ]

[ Ob. ]

[ Cl. ]

[ Sax. ]

[ Gt. ]

[ Pf. ]

[ Perc. ]

[ Vn. ]

[ Va. ]

[ Vc. ]

[ Cb. ]

C

3

2  
4

3

7  
8

8

[ Fl. ]

[ Ob. ]

[ Cl. ]

[ Sax. ]

[ Gt. ]

[ Pf. ]

[ Perc. ]

[ Vn. ]

[ Va. ]

[ Vc. ]

[ Cb. ]

The musical score for page 81, measures 3, 4, 5, 7, and 8, is presented below. The score is written for a full orchestra and 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 complex chords and dynamics (ppp, p). The Percussion part is marked with a double bar line, indicating a rest. The Violin, Viola, Violoncello, and Contrabass parts are marked with a double bar line, indicating a rest.

2  
4

6  
8

2  
4

3  
8

3  
8

[ Fl. ]

[ Ob. ]

[ Cl. ]

[ Sax. ]

[ Gt. ]

[ Pf. ]

[ Perc. ]

[ Vn. ]

[ Va. ]


[ Vc. ]

[ Cb. ]


Musical score for measures 86-95. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Saxophone (Sax.), Guitar (Gt.), Piano (Pf.), and Percussion (Perc.). The second system includes Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The piano part features complex chords and dynamics: *p* (piano) at measure 86, *mf* (mezzo-forte) at measure 87, *p* (piano) at measure 88, and *ppp* (pianissimo) leading to *mf* (mezzo-forte) at measure 90. The guitar part is mostly silent, with a single note in measure 87. The percussion part is also mostly silent, with a single note in measure 87. The woodwind and string parts are mostly silent throughout the measures.




[Fl.]




[Ob.]




[Cl.]



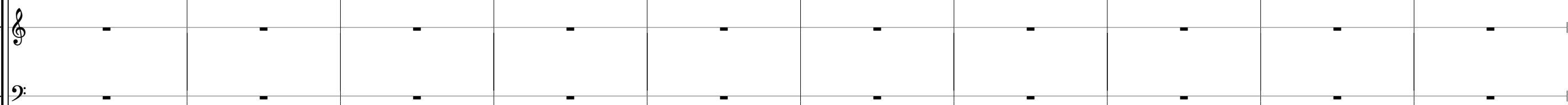
[Sax.]




[Gt.]




[Pf.]




[Perc.]




[Vn.]



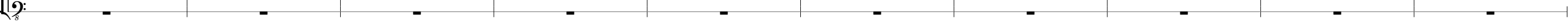
[Va.]



[Vc.]



[Cb.]



8

2  
4

8

2  
4

[ Fl. ]

[ Ob. ]

[ Cl. ]

[ Sax. ]

[ Gt. ]

[ Pf. ]

[ Perc. ]

[ Vn. ]

[ Va. ]

[ Vc. ]

[ Cb. ]

5/8

7/8

8/8

2/4

8/8

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

24

150

3

44

D

Repeat x5

3

24

**E**

The image shows a blank musical score template for a 12-part ensemble. The staves are arranged in three groups of four. The top group includes Flute, Oboe, Clarinet, and Saxophone. The middle group includes Guitar, Piano (with treble and bass staves), and Percussion. The bottom group includes Violin, Viola, Violoncello, and Contrabass. The score is divided into measures by vertical bar lines, with repeat signs at the end of the first and third measures of each group.

5/8

2/4

5/8

7/8

8/8

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

2  
4

6  
8

2  
4

3  
8

7  
8

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

*p*

*mf*

*p*

*ppp*

*mf*

132

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

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]


[Vc.]

[Cb.]


*p* *ppp* *mf* *p* *ppp*

Detailed description: This is a musical score for measures 132 through 135. The score is written for a full orchestra and piano. The woodwind section (Flute, Oboe, Clarinet, Saxophone) and string section (Violins, Violas, Cellos, Double Basses) are shown with rests in all measures. The guitar part is also shown with rests. The piano part is the only instrument with active notation. In measure 132, the piano plays a chord of F#4, G#4, and A4, marked *p*. In measure 133, the piano plays a chord of F#4, G#4, and A4, marked *ppp*. In measure 134, the piano plays a chord of F#4, G#4, and A4, marked *mf*. In measure 135, the piano plays a chord of F#4, G#4, and A4, marked *p*. The tempo is marked *And.* and the time signature is 4/4.


[Fl.]




[Ob.]




[Cl.]



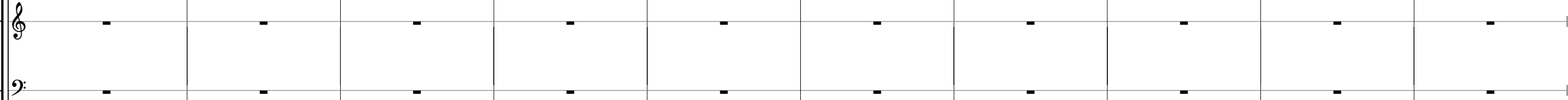
[Sax.]




[Gt.]




[Pf.]




[Perc.]




[Vn.]




[Va.]



[Vc.]




[Cb.]







[Fl.]




[Ob.]




[Cl.]



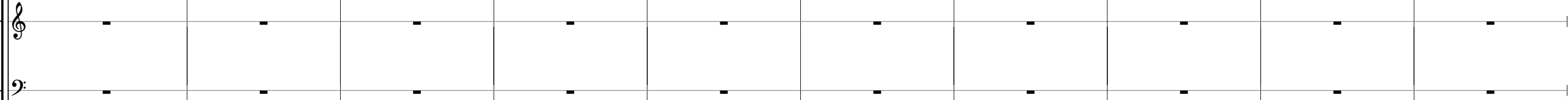
[Sax.]




[Gt.]




[Pf.]




[Perc.]




[Vn.]




[Va.]



[Vc.]



[Cb.]



4  
4

2  
4

3

2  
4

[ Fl. ]

[ Ob. ]

[ Cl. ]

[ Sax. ]

[ Gt. ]

[ Pf. ]

[ Perc. ]

[ Vn. ]

[ Va. ]

[ Vc. ]

[ Cb. ]

5/8

7/8

8/8

2/4

8/8

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

The musical score for measures 165-169 is as follows:

Measure	5/8	7/8	8/8	2/4	8/8
[Fl.]	Rest	Rest	Rest	Rest	Rest
[Ob.]	Rest	Rest	Rest	Rest	Rest
[Cl.]	Rest	Rest	Rest	Rest	Rest
[Sax.]	Rest	Rest	Rest	Rest	Rest
[Gt.]	Rest	Rest	Rest	Rest	Rest
[Pf.]	Triplet of eighth notes: G4 (b), A4 (b), B4 (natural). Dynamic: <i>p</i> .	Triplet of eighth notes: G4 (b), A4 (b), B4 (natural). Dynamic: <i>p</i> .	Triplet of eighth notes: G4 (b), A4 (b), B4 (natural). Dynamic: <i>ppp</i> .	Triplet of eighth notes: G4 (b), A4 (b), B4 (natural). Dynamic: <i>p</i> .	Triplet of eighth notes: G4 (b), A4 (b), B4 (natural). Dynamic: <i>mf</i> .
[Perc.]	Rest	Rest	Rest	Rest	Rest
[Vn.]	Rest	Rest	Rest	Rest	Rest
[Va.]	Rest	Rest	Rest	Rest	Rest
[Vc.]	Rest	Rest	Rest	Rest	Rest
[Cb.]	Rest	Rest	Rest	Rest	Rest

2  
4

3  
8

7  
8

2  
4

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

Musical score for measures 170-174. 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 changes from 2/4 to 3/8, then 7/8, and back to 2/4. The piano part features complex chords and dynamics: *p* (piano), *ppp* (pianissimo), and *mf* (mezzo-forte).

♩ = 32

175

$\frac{5}{8}$

$\frac{3}{8}$

$\frac{2}{4}$

$\frac{2}{4}$

F

$\frac{5}{8}$

$\frac{2}{4}$

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Gt.]

[Pf.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Cb.]

[illegible]

7  
8

2  
4

8  
8

2  
4

8  
8

[ Fl. ]

[ Ob. ]

[ Cl. ]

[ Sax. ]

[ Gt. ]

[ Pf. ]

[ Perc. ]

[ Vn. ]

[ Va. ]

[ Vc. ]

[ Cb. ]

$\text{♩} = 64$

♩ = 72

¶ G Repeal x7

 $\frac{2}{4}$  H

5

24



5

7

8

2

201

5

7

8

2

4

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Pp.]

[Gt.]

[Pp.]

[Pf.]

[Pp.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Pp.]

[Cb.]

*p*

*ppp*

*p*

*mf*

8

$\frac{3}{4}$  $\frac{5}{8}$  $\frac{6}{8}$  $\frac{2}{4}$  $\frac{7}{8}$ 

[Fl.]

[Ob.]

[Cl.]

[Sax.]

[Pp.]

[Gt.]

[Pp.]

[Pf.]

[Pp.]

[Perc.]

[Vn.]

[Va.]

[Vc.]

[Pp.]

[Cb.]

*p*

*ppp*

*mf*

*p*

$\frac{3}{8}$

$\frac{7}{8}$

$\frac{3}{8}$

$\frac{4}{4}$

$\frac{7}{8}$

[ Fl. ]

[ Ob. ]

[ Cl. ]

[ Sax. ]

[ Pp. ]

[ Gt. ]

[ Pp. ]

[ Pf. ]

[ Pp. ]

[ Perc. ]

[ Vn. ]

[ Va. ]

[ Vc. ]

[ Pp. ]

[ Cb. ]

$\frac{4}{4}$

$\frac{2}{4}$

$\frac{4}{4}$

$\frac{5}{8}$

[ Fl. ]

[ Ob. ]

[ Cl. ]

[ Sax. ]

[ Pp. ]

[ Gt. ]

[ Pp. ]

[ Pf. ]

[ Pp. ]

[ Perc. ]

[ Vn. ]

[ Va. ]

[ Vc. ]

[ Pp. ]

[ Cb. ]

4  
4

3  
8

2  
4

3  
8

7  
8

2  
4

[ Fl. ]

[ Ob. ]

[ Cl. ]

[ Sax. ]

[ Pp. ]

[ Gt. ]

[ Pp. ]

[ Pf. ]

[ Pp. ]

[ Perc. ]

[ Vn. ]

[ Va. ]

[ Vc. ]

[ Pp. ]

[ Cb. ]

$\frac{3}{4}$  $\frac{6}{8}$  $\frac{2}{4}$  $\frac{5}{8}$  $\frac{7}{8}$  $\frac{8}{8}$ 

[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. ]