

Invisible Cities (iii):
ERSILIA
for Ensemble Dal Niente

Josiah Wolf Oberholtzer (1984)

♩ = 96

4/4 Komokome

7

Cello

5/8 4/8 4/4 4/8 7/8 4/4

shaker

ppp 5:4

14

Vc.

4/8 7/8 4/4 4/8 5/8 6/8

fp

shaker

ppp fp

21

Vc.

7/8 4/4 5/8

p f p

4:3 5:4

28

Vc.

pizz.

ppp

5:4 3:2

4/8 4/4 4/8

shaker

ppp 5:4

35

$\frac{4}{4}$

$\frac{5}{8}$

Vc. B^1

fff

overpressure

fff

pizz. 3:2 *ppp*

42

$\frac{4}{8}$

$\frac{4}{4}$

$\frac{5}{8}$

Vc.

overpressure

fff

shaker *ppp*

overpressure *fff*

shaker *fp*

49

$\frac{4}{8}$

$\frac{4}{4}$

$\frac{5}{8}$

$\frac{4}{8}$

Vc. \parallel

ppp

f $\text{f} > \text{p}$

overpressure *fff*

pizz. 5:4 *ppp*

shaker 5:4 *ppp*

57

$\frac{7}{8}$

$\frac{5}{8}$

Vc.

fp

pizz. *ppp*

64

$\frac{4}{8}$

$\frac{4}{4}$

$\frac{5}{8}$

$\frac{4}{8}$

Vc.

overpressure *fff*

shaker *ppp*

fp

f

overpressure *fff*

p 3:2 *f*

♩ = 64

78

125

48

44

155

48

78

150

Vc. 

Violoncello (Vc.) part. The score is written in bass clef. It begins with a whole rest, followed by a measure with a half note G2 (marked *fp*), a quarter rest, and a half note G2 (marked *p*). This is followed by a triplet of eighth notes G2, A2, and B2 (marked *fp*), with a 3:2 ratio indicated. After a whole rest, the next measure contains a quarter note G2 (marked *mp*), a half note F2 (marked *fp*), and a quarter note E2 (marked *ff*). The final measure features a triplet of eighth notes G2, A2, and B2 (marked *p*), with a 3:2 ratio indicated, followed by a half note G2 (marked *fp*).

48

44

150

Vc.

fp

fp

p

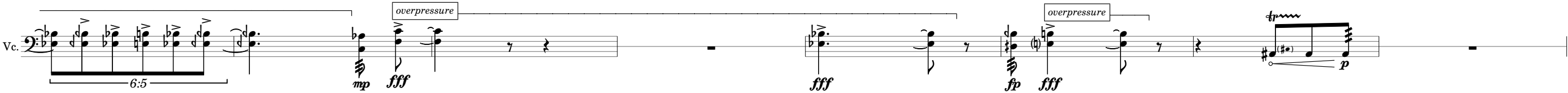
fff

fff

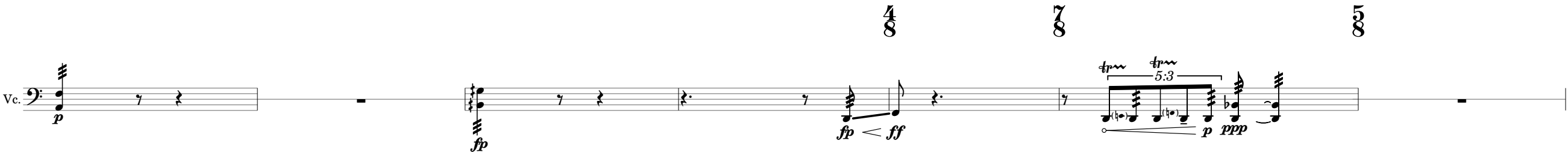
fff

overpressure

115

Vc. 

123

Vc. 

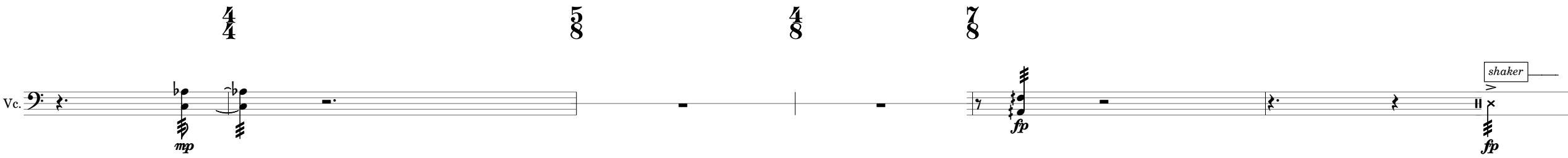
130

Vc. 

138



146

Vc. 

152

4/4 4/8 4/4 7/8 5/8 4/8

Vc. II *fp* *p* *fp* *shaker*

159

4/4 5/8 4/8 4/4 4/8 4/4

Vc. *fp* *fp* *fp* *shaker* *fp*

165

4/8 7/8 5/8 4/8 4/4 5/8

Vc. II *ppp* *fp* *shaker* *fp*

172

4/8 4/4 5/8 4/8 6/8 4/4

Vc. II *fp*

179

5/8 4/8 4/4 4/8 5/8

Vc. *fp* *shaker* *fp*