

*Invisible Cities (iii):*

# ERSILIA

*for Ensemble Dal Niente*

Josiah Wolf Oberholtzer (1984)

$\text{♩} = 96$   
 $\frac{4}{4}$  Komokome

$\frac{5}{8}$

4

Oboe

$\frac{4}{8}$

$\frac{4}{4}$

$\frac{5}{8}$

Ob.

shaker

*fp*

8

$\frac{4}{8}$

$\frac{4}{4}$

$\frac{4}{8}$

Ob.

12

$\frac{7}{8}$

$\frac{4}{8}$

Ob.

shaker

$\frac{5:4}{ppp}$

15

$\frac{7}{8}$

$\frac{4}{4}$

$\frac{4}{8}$

Ob.

*fp*

*ppp*

18

$\frac{5}{8}$

$\frac{6}{8}$

$\frac{7}{8}$

Ob.

*mp*

*p*

22

$\frac{4}{4}$

$\frac{5}{8}$

Ob.

Flz.

*f*

*p*

*f*

26

Ob.

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

*f*

*mp*

*ppp*

*ppp*

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

30

4/8 4/4

Ob. *shaker* *ppp* *fp*

34

4/8 4/4

Ob. *shaker* *ppp* 5:4

37

5/8

Ob. *fp* *ppp* 7:6

41

4/8

Ob. *ppp* 5:4 *ppp* 5:4 *ppp* 7:6

46

4/4 5/8

Ob. *shaker* *ppp* *fp*

50

4/8 4/4 5/8

Ob. *ppp* *ppp*

54

4/8 7/8 5/8

Ob. *ppp* 5:4 *p* *p* 7:6

59

Ob. *shaker* *ppp* 3:2 *fp*

63

4/8 4/4 5/8

Ob. *ppp* 3:2 *mp* *mp* 8:6

67

Ob.  $\frac{4}{8}$

Flz.

3:2

*p* *f* *p*

*mp* *f* *mp*

Flz.

72

$\bullet = 96$

4/8 [A] [i] 4/4 7/8

Ob. *f* *p* *Flz.*

♩ = 64

75

## 7 B Sort

7 8 B Sort

Ob. 


79

Ob. Musical score for Oboe. The score starts with a treble clef and a key signature of one flat (B-flat). The first measure is a whole note chord of F4, A4, and C5, marked with a forte (f) dynamic. The second measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The third measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The fourth measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The fifth measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The sixth measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The seventh measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The eighth measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The ninth measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The tenth measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The eleventh measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The twelfth measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The thirteenth measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The fourteenth measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The fifteenth measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The sixteenth measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The seventeenth measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The eighteenth measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The nineteenth measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The twentieth measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The twenty-first measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The twenty-second measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The twenty-third measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The twenty-fourth measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The twenty-fifth measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The twenty-sixth measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The twenty-seventh measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The twenty-eighth measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The twenty-ninth measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The thirtieth measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The thirty-first measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The thirty-second measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The thirty-third measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The thirty-fourth measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The thirty-fifth measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The thirty-sixth measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The thirty-seventh measure is a whole note chord of F4, A4, and C5, marked with a piano (p) dynamic. The thirty-eighth measure is a whole note chord of F4, A


82

Ob.


87

Ob. 


91

Ob. 

96

Ob. 

101

Ob. 

105

Ob.

5:4

6:4

*mpppp*

*mf*

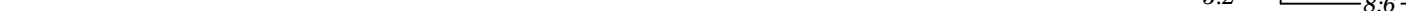
*mf*

*ppp*


110

Ob. 

115

Ob. 

120

Ob. 

125


Ob.

*f* *mf*

*ppp* *ppp* *ppp*

129

133

Ob.  Musical score for Oboe (Ob.). The staff is in 4/8 time. The key signature has one sharp (F#). The melody begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. A slur covers a sixteenth-note triplet (G4, A4, B4) marked *mf*. This is followed by a quarter note A4, a quarter note G4, and a quarter note F#4. Another slur covers a sixteenth-note triplet (F#4, G4, A4) marked *mp*. The piece ends with a whole rest.

138

143

147

Ob. II

4/4 3/8 4/8 7/8

The musical score for Oboe II (Ob. II) consists of four measures. The first measure is in 4/4 time and contains a half note with a staccato articulation. The second measure is in 3/8 time and contains a quarter note with a staccato articulation. The third measure is in 4/8 time and contains a quarter note with a staccato articulation. The fourth measure is in 7/8 time and contains a quarter note with a staccato articulation. The notes are marked with 'x' and have various articulations.

151

Ob.  $\frac{4}{4}$   $\frac{4}{8}$

154

Ob.  $\frac{4}{4}$   $\frac{7}{8}$   $\frac{5}{8}$

157

Ob.  $\frac{4}{8}$   $\frac{4}{4}$   $\frac{5}{8}$

161

Ob.  $\frac{4}{8}$   $\frac{4}{4}$   $\frac{4}{8}$   $\frac{4}{4}$

165

Ob.  $\frac{4}{8}$   $\frac{7}{8}$   $\frac{5}{8}$

169

Ob.  $\frac{4}{8}$   $\frac{4}{4}$   $\frac{5}{8}$   $\frac{4}{8}$

173

Ob.  $\frac{4}{4}$   $\frac{5}{8}$   $\frac{4}{8}$   $\frac{6}{8}$

177

Ob.  $\frac{4}{4}$   $\frac{5}{8}$   $\frac{4}{8}$

181

Ob.  $\frac{4}{4}$   $\frac{4}{8}$   $\frac{5}{8}$