

Invisible Cities (iii):
ERSILIA
for Ensemble Dal Niente

Josiah Wolf Oberholtzer (1984)

0.3
1962

6/4 Scene I

3.2
2:1

2.5
1:2

5.3
2:1

3.9
1:2

9.45
2:8

45.25
8:4

25.57
4:8

45.25
8:4

25.57
4:8

57.69
8:8

69.73
8:8

73.77
8:8

77.81
8:8

81.85
8:8

85.97
8:8

97.103
8:8

103.107
8:8

9

6/4

2/4

6/4

6/8

2/4

17 $\frac{107}{8} : \frac{119}{8}$ $\frac{119}{8} : \frac{131}{8}$ $\frac{131}{8} : \frac{135}{8}$ $\frac{135}{8} : \frac{141}{8}$ $\frac{141}{8} : \frac{73}{4}$ $\frac{73}{4} : \frac{151}{8}$ $\frac{151}{8} : \frac{155}{8}$ $\frac{0}{1} : \frac{3}{2}$ $\frac{6}{4}$ **A** Interlude i

25 $\frac{3}{2} : \frac{3}{1}$ $\frac{3}{1} : \frac{4}{1}$ $\frac{0}{1} : \frac{5}{4}$ $\frac{5}{4} : \frac{15}{8}$ $\frac{15}{8} : \frac{25}{8}$ $\frac{25}{8} : \frac{35}{8}$ $\frac{6}{4}$ **B** Scene II/a

31 $\frac{35}{8} : \frac{47}{8}$ $\frac{47}{8} : \frac{7}{1}$ $\frac{7}{1} : \frac{15}{2}$ $\frac{15}{2} : \frac{9}{1}$ $\frac{9}{1} : \frac{10}{1}$ $\frac{10}{1} : \frac{21}{2}$ $\frac{21}{2} : \frac{47}{4}$ $\frac{6}{4}$ $\frac{9}{8}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

The musical score is written for guitar (Gt.) on a single staff. It begins with a treble clef and a key signature of one flat (Bb). The tempo is marked as 96 beats per minute. The score is divided into three systems, each with a measure number (17, 25, 31) and a time signature. The first system (measures 17-24) is marked 'Interlude i' and features a variety of time signatures: 6/4, 2/4, 3/4, 5/8, 2/4, and 6/4. The second system (measures 25-30) is marked 'Scene II/a' and includes time signatures: 4/4, 5/4, 5/8, 5/4, and 25/8. The third system (measures 31-37) includes time signatures: 6/4, 9/8, 2/4, 6/4, 4/4, 2/4, and 5/4. The score is characterized by complex rhythmic patterns, including many beamed sixteenth and thirty-second notes, and frequent use of dynamic markings such as *fp* (fortissimo piano), *pp* (pianissimo), *f* (forte), and *mp* (mezzo-piano). The notation includes various articulations like accents, slurs, and breath marks. The final measure (37) ends with a double bar line and a repeat sign.

38

$$\frac{47}{4} : \frac{49}{4}$$
$$\frac{49}{4} : \frac{107}{8}$$
$$\frac{107}{8} \div \frac{111}{8}$$
$$\frac{111}{8} : \frac{115}{8}$$
$$\frac{0}{1} : \frac{1}{1}$$
$$\frac{1}{1} : \frac{13}{8}$$
$$\frac{13}{8} : \frac{17}{8}$$
$$\frac{17}{8} \div \frac{23}{8}$$

24

8

24

44

4 C

Scene II/b

125

24

68

Gt. [Musical notation for guitar, including a 5:4 ratio and various rhythmic markings]

[Musical notation for piano, including a fermata and a dynamic marking of *fp*]

The musical score consists of three staves: Treble, Alto, and Bass. The first system contains two measures. In the first measure, all three staves have a fortissimo (ff) dynamic. In the second measure, the dynamics change to pianissimo (ppp). The second system contains one measure with a fortissimo (ff) dynamic. The score uses a key signature of one flat (B-flat) and a common time signature (C). The notes are quarter notes with stems. The dynamics are indicated by *ff* and *ppp* with hairpins showing the change.

♩ = 72

53

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

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

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

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

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

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

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

D Scene III

5/8 6/4 5/8 4/4 3/4 2/4 5/4

Gt. *p* *pp* *mp*

Fl. *fp* *mf* *fp*

Ob.

Bass cl. *fp* *mf*

Bar. sax. *ppp* *fp* *mf*

Vn. *mp* *fp* *ppp* *fp* *p* *ppp*

Vn. *mp* *fp* *mp* *p* *fp*

Vc. *mp* *fp* *mp* *p* *fp*

11:10 7:6

45

8

55

8

55

8

8

1

8

1

9

1

9

1

21

2

8

4

6

Gt.

Fl.

Ob.

Bass cl.

Bar. sax.

Vn.

Vn.

Vc.

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

$$\frac{12}{1} : \frac{25}{2}$$

$$\frac{25}{2} : \frac{13}{1}$$

$$\frac{13}{1} : \frac{29}{2}$$

$$\frac{29}{2} : \frac{15}{1}$$

$$\frac{15}{1} : \frac{31}{2}$$

$$\frac{31}{2} : \frac{16}{1}$$

2
4

6
4

2
4

Gt. *p* *p* 5:4

Fl. *fp* *ppp*

Ob.

Bass cl. *fp* *ppp*

Bar. sax. *fp* 9:8 *mp*

Vn. *ppp* *fp* *ppp* *fp* *ppp*

Vn. *p* *fp* *mp* *fp*

Vc. *mp* *p* *fp* *p* *mp* *fp*

8

$$\frac{81}{4} : \frac{167}{8}$$

$$\frac{167}{8} : \frac{171}{8}$$

$$\frac{171}{8} : \frac{175}{8}$$

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

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

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

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

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

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

$\text{♩} = 72$

$\text{♩} = 96$

5

2

6

E

Interlude ii

6

F

Scene IV

2

76

Gt. *p*

Fl.

Ob.

Bass cl. *ppp*

Bar. sax. *ppp*

Vn. *fp* *mp*

Vn. *fp*

Vc. *fp*

9

85

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

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

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

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

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

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

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

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

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

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

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

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

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

9

3

2

Gt.





98

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

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

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

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

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

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

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

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

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

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

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

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

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

5

Gt.





$\text{♩} = 48$

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

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

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

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

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

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

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

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

111

$\frac{3}{4}$

$\frac{6}{8}$

$\frac{6}{4}$

G

Scene V/a

$\frac{2}{4}$

$\frac{9}{8}$

$\frac{2}{4}$

$\frac{6}{4}$

$\frac{3}{4}$

Gt.



First system of musical notation, featuring four staves. The top three staves are treble clefs, and the bottom staff is a bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano).



Second system of musical notation, featuring three staves. The top staff is a treble clef, the middle staff is a bass clef, and the bottom staff is a bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano).

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

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

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

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

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

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

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

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

9

2

6

2

6

8

2

9

Score for measures 119-127, featuring parts for Gt., Fl., Ob., Bass cl., Bar. sax., Vn., and Vc. The score includes various musical notations such as rests, notes, and dynamic markings (*ppp*, *p*).

Measure 119: Gt. (rest), Fl. (rest), Ob. (rest), Bass cl. (rest), Bar. sax. (rest), Vn. (rest), Vc. (rest).

Measure 120: Gt. (rest), Fl. (rest), Ob. (rest), Bass cl. (rest), Bar. sax. (rest), Vn. (rest), Vc. (rest).

Measure 121: Gt. (rest), Fl. (rest), Ob. (rest), Bass cl. (rest), Bar. sax. (rest), Vn. (rest), Vc. (rest).

Measure 122: Gt. (rest), Fl. (rest), Ob. (rest), Bass cl. (rest), Bar. sax. (rest), Vn. (rest), Vc. (rest).

Measure 123: Gt. (rest), Fl. (rest), Ob. (rest), Bass cl. (rest), Bar. sax. (rest), Vn. (rest), Vc. (rest).

Measure 124: Gt. (rest), Fl. (rest), Ob. (rest), Bass cl. (rest), Bar. sax. (rest), Vn. (rest), Vc. (rest).

Measure 125: Gt. (rest), Fl. (rest), Ob. (rest), Bass cl. (rest), Bar. sax. (rest), Vn. (rest), Vc. (rest).

Measure 126: Gt. (rest), Fl. (rest), Ob. (rest), Bass cl. (rest), Bar. sax. (rest), Vn. (rest), Vc. (rest).

Measure 127: Gt. (rest), Fl. (rest), Ob. (rest), Bass cl. (rest), Bar. sax. (rest), Vn. (rest), Vc. (rest).

♩ = 48

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

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

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

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

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

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

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

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

2
4

6
4

H

Scene V/b

2
4

9
8

2
4

6
4

3
4

Score layout for Scene V/b, measures 127-135. The score includes staves for Gt., Fl., Ob., Bass cl., Bar. sax., Vn., Vn., and Vc. The key signature is one flat (B-flat). The time signature is 2/4. The score includes various musical notations such as rests, notes, and dynamics (ppp, p).

Measures 127-135 are shown. The score includes staves for Gt., Fl., Ob., Bass cl., Bar. sax., Vn., Vn., and Vc. The key signature is one flat (B-flat). The time signature is 2/4. The score includes various musical notations such as rests, notes, and dynamics (ppp, p).

135

$\frac{47}{8} : \frac{7}{1}$
9

$\frac{7}{1} : \frac{15}{2}$
2
4

$\frac{15}{2} : \frac{9}{1}$
6
4

$\frac{9}{1} : \frac{19}{2}$
2
4

$\frac{19}{2} : \frac{11}{1}$
6
4

$\frac{11}{1} : \frac{47}{4}$
6
8

$\frac{47}{4} : \frac{49}{4}$
2
4

$\frac{49}{4} : \frac{107}{8}$
9
8

135
Gt.
Fl.
Ob.
Bass cl.
Bar. sax.
Vn.
Vn.
Vc.

143

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

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

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


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


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


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

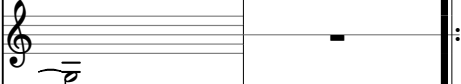
$\frac{5}{4}$ I Interlude ii


$\frac{6}{4}$ J Scene VI


Gt.



Fl.



Ob.


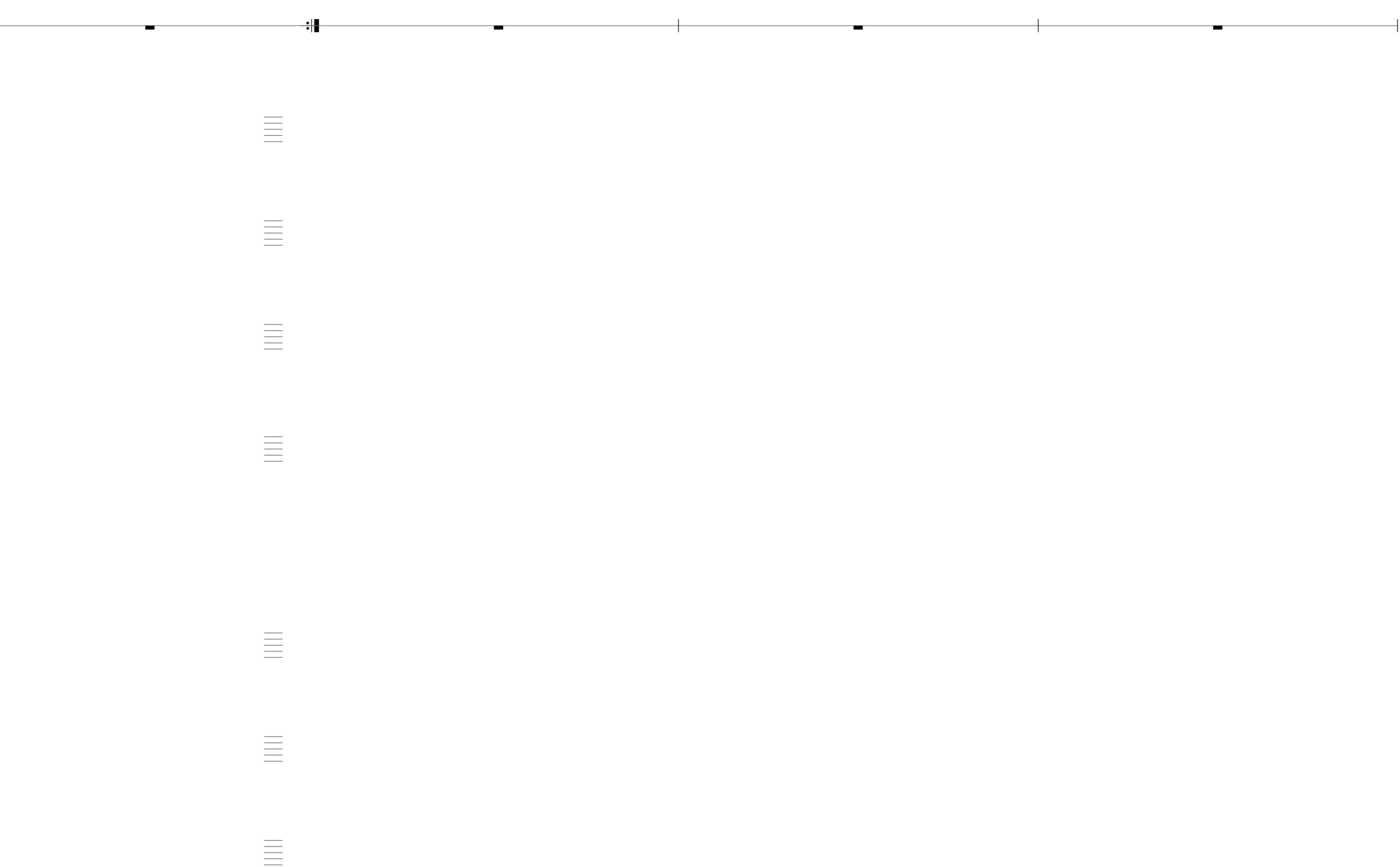
Bass cl.


Bar. sax.


Vn.


Vn.


Vc.




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


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

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

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

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

149

Gt.


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

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

7

8

