

Invisible Cities (iii):

ERSILIA

for Ensemble Dal Niente

Josiah Wolf Oberholtzer (1984)

$\text{♩} = 96$

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

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

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

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

$\frac{6}{4}$ Scene I

$\frac{4}{8}$

Cello basso clef

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

$$\frac{9}{2} : \frac{45}{8}$$

$$\frac{45}{8} : \frac{25}{4}$$

$$\frac{25}{4} : \frac{57}{8}$$

5 $\frac{6}{4}$

$\frac{8}{8}$

$\frac{5}{8}$

$\frac{7}{8}$

Vc. basso clef

$$\frac{57}{8} : \frac{69}{8}$$

$$\frac{69}{8} : \frac{73}{8}$$

$$\frac{73}{8} : \frac{77}{8}$$

$$\frac{77}{8} : \frac{81}{8}$$

$$\frac{81}{8} : \frac{85}{8}$$

9 $\frac{6}{4}$

$\frac{2}{4}$

Vc. basso clef

$$\frac{85}{8} : \frac{97}{8}$$

$$\frac{97}{8} : \frac{103}{8}$$

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

$$\frac{107}{8} : \frac{119}{8}$$

14 $\frac{6}{4}$

$\frac{6}{8}$

$\frac{2}{4}$

$\frac{6}{4}$

Vc. basso clef

$$\frac{119}{8} : \frac{131}{8}$$

$$\frac{131}{8} : \frac{135}{8}$$

$$\frac{135}{8} : \frac{141}{8}$$

$$\frac{141}{8} : \frac{73}{4}$$

$$\frac{73}{4} : \frac{151}{8}$$

18

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{5}{8}$

Vc. basso clef

$\text{♩} = 96$

$$\frac{151}{8} : \frac{155}{8}$$

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

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

23 $\frac{2}{4}$

$\frac{6}{4}$

A Interlude i

Vc. basso clef

$$\frac{1}{1} : \frac{13}{8}$$
$$\frac{13}{8} : \frac{17}{8}$$
$$\frac{17}{8} : \frac{23}{8}$$
$$\frac{23}{8} \div \frac{33}{8}$$

43

150

24

68

54

$$\frac{33}{8} : \frac{45}{8}$$
$$\frac{45}{8} : \frac{49}{8}$$
$$\frac{49}{8} : \frac{53}{8}$$
$$\frac{53}{8} \div \frac{31}{4}$$

47

64

24

9

$\text{♩} = 72$

$$\frac{31}{4} : \frac{35}{4}$$
$$\frac{35}{4} : \frac{37}{4}$$
$$\frac{37}{4} \div \frac{79}{8}$$
$$\frac{0}{1} : \frac{3}{2}$$

D Scene III

51

44

24

155

64

Vc. *fp* *ppp* *mp*
 Vn. *fp* *ppp* *mp* *fp*
 Vn. *fp* *ppp* 9:8 *mp* *fp*
 Fl. *fp*
 Ob.
 Bass cl. *ppp* *fp*
 Bar. sax. *fp* *ppp* *fp*

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

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

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

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

5

4

3

2

Vc.

Vn.

Vn.

Fl.

Ob.

Bass cl.

Bar. sax.

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

$$\frac{45}{8} : \frac{55}{8}$$

59

5
4

Score for measures 59 and 60, featuring Vc., Vn., Fl., Ob., Bass cl., and Bar. sax.

Measure 59:

- Vc.:** *fp* (fortissimo piano) in the bass clef, starting with a quarter rest, followed by a half rest.
- Vn. (Violin):** *p* (piano) in the treble clef, starting with a quarter rest, followed by a half note chord (F#4, C#5) marked *ppp* (pianissimo).
- Vn. (Viola):** In the bass clef, starting with a half rest, followed by a quarter note chord (F#3, C#4) marked *mp* (mezzo-piano).
- Fl. (Flute):** In the treble clef, starting with a half rest, followed by a half note chord (Bb3, F#4) marked *fp*.
- Ob. (Oboe):** In the treble clef, starting with a half rest.
- Bass cl. (Bass Clarinet):** In the treble clef, starting with a half rest.
- Bar. sax. (Baritone Saxophone):** In the treble clef, starting with a half rest.

Measure 60:

- Vc.:** *mp* (mezzo-piano) in the bass clef, starting with a quarter rest, followed by a half note chord (F#4, C#5).
- Vn. (Violin):** *fp* (fortissimo piano) in the treble clef, starting with a quarter rest, followed by a half note chord (F#4, C#5).
- Vn. (Viola):** *mp* (mezzo-piano) in the bass clef, starting with a quarter rest, followed by a half note chord (F#3, C#4).
- Fl. (Flute):** *fp* (fortissimo piano) in the treble clef, starting with a half rest, followed by a half note chord (Bb3, F#4) marked *fp*.
- Ob. (Oboe):** In the treble clef, starting with a half rest.
- Bass cl. (Bass Clarinet):** In the treble clef, starting with a half rest.
- Bar. sax. (Baritone Saxophone):** In the treble clef, starting with a half rest.

$$\frac{55}{8} : \frac{8}{1}$$

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

61

9

4

Score for measures 61-62, measures 55/8 and 8/1.

Instrument parts and dynamics:

- Vc. (Violoncello): *fp* (first measure), *mp* (second measure).
- Vn. (Violini): *ppp* (first measure), *mp* (second measure).
- Fl. (Flauto): *ppp* (first measure), *fp* (second measure).
- Ob. (Oboe): *ppp* (first measure), *fp* (second measure).
- Bass cl. (Clarineto basso): *ppp* (first measure), *fp* (second measure).
- Bar. sax. (Saxofono bariton): *ppp* (first measure), *fp* (second measure).

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

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

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

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

63

6

2

Score for measures 63-66, measures 9/1, 21/2, 12/1, 12/1, 25/2, and 25/2, 13/1.

Instrument parts and dynamics:

- Vc. (Violoncello): *fp* (first measure), *mp* (second measure), *p* (third measure), *fp* (fourth measure), *p* (fifth measure).
- Vn. (Violini): *fp* (first measure), *ppp* (second measure), *fp* (third measure).
- Vn. (Violini): *fp* (first measure), *mp* (second measure), *p* (third measure), *fp* (fourth measure).
- Fl. (Flauto): *mf* (first measure).
- Ob. (Oboe): *mf* (first measure).
- Bass cl. (Clarineto basso): *fp* (first measure), *mf* (second measure).
- Bar. sax. (Saxofono bariton): *mf* (first measure), *fp* (second measure).

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

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

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

67

6
4

2
4

Score for measures 67-69, featuring Vc., Vn., Fl., Ob., Bass cl., and Bar. sax. parts.

Measure 67:

- Vc.:** Rest, then a half note chord (F#4, G#4) with a crescendo hairpin leading to *mp* in measure 68.
- Vn. (Treble):** *ppp* half note chord (F#4, G#4), then a half note chord (F#4, G#4) in measure 68, and a half note chord (F#4, G#4) in measure 69.
- Vn. (Bass):** Rest, then a half note chord (F#3, G#3) in measure 67, a half note chord (F#3, G#3) in measure 68, and a half note chord (F#3, G#3) in measure 69. A crescendo hairpin leads to *mp* in measure 68, and a *fp* dynamic is marked in measure 69.
- Fl.:** *fp* half note chord (F#4, G#4), then a half note chord (F#4, G#4) in measure 68, and a half note chord (F#4, G#4) in measure 69. A crescendo hairpin leads to *ppp* in measure 69.
- Ob.:** Rest.
- Bass cl.:** Rest.
- Bar. sax.:** Rest, then a half note chord (F#4, G#4) in measure 67, a half note chord (F#4, G#4) in measure 68, and a half note chord (F#4, G#4) in measure 69. A crescendo hairpin leads to *fp* in measure 68, and a *mp* dynamic is marked in measure 69.

Measure 68:

- Vc.:** *mp* half note chord (F#4, G#4).
- Vn. (Treble):** *fp* half note chord (F#4, G#4).
- Vn. (Bass):** *mp* half note chord (F#3, G#3).
- Fl.:** *ppp* half note chord (F#4, G#4).
- Ob.:** Rest.
- Bass cl.:** *fp* half note chord (F#4, G#4).
- Bar. sax.:** *fp* half note chord (F#4, G#4).

Measure 69:

- Vc.:** Rest.
- Vn. (Treble):** *ppp* half note chord (F#4, G#4).
- Vn. (Bass):** *fp* half note chord (F#3, G#3).
- Fl.:** *ppp* half note chord (F#4, G#4).
- Ob.:** Rest.
- Bass cl.:** *fp* half note chord (F#4, G#4).
- Bar. sax.:** *mp* half note chord (F#4, G#4).

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

$$\frac{16}{1} : \frac{33}{2}$$

$$\frac{33}{2} : \frac{137}{8}$$

70

5
8

Score for Vc., Vn., Fl., Ob., Bass cl., and Bar. sax.

Vc. *fp* *ppp* *mp*

Vn. *p*

Vn. *mp*

Fl. *fp* 11:10

Ob.

Bass cl. *ppp* *fp*

Bar. sax. *p* *mf*

$$\frac{137}{8} : \frac{73}{4}$$

$$\frac{73}{4} : \frac{79}{4}$$

$$\frac{79}{4} : \frac{81}{4}$$

73

9

6

2

Score for measures 73-75. Instruments: Vc., Vn., Vn., Fl., Ob., Bass cl., Bar. sax.

Measure 73: Vc. fp , Vn. fp , Vn. fp , Fl. mp , Ob. fp , Bass cl. fp , Bar. sax. fp .

Measure 74: Vc. mp , Vn. ppp , Vn. mp , Fl. mf , Ob. mf , Bass cl. mf , Bar. sax. mf .

Measure 75: Vc. p , Vn. ppp , Vn. p , Fl. fp , Ob. fp , Bass cl. fp , Bar. sax. fp .

$\text{♩} = 72$

fp

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

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

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

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

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

76

5

2

6

E Interlude ii

Score for measures 76-78. Instruments: Vc., Vn., Vn., Fl., Ob., Bass cl., Bar. sax.

Measure 76: Vc. fp , Vn. fp , Vn. fp , Fl. fp , Ob. fp , Bass cl. fp , Bar. sax. fp .

Measure 77: Vc. fp , Vn. fp , Vn. fp , Fl. fp , Ob. fp , Bass cl. fp , Bar. sax. fp .

Measure 78: Vc. fp , Vn. fp , Vn. fp , Fl. fp , Ob. fp , Bass cl. fp , Bar. sax. fp .

114

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

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

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

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

$\frac{3}{4}$

$\frac{9}{8}$

$\frac{2}{4}$

$\frac{6}{4}$

Vc.

Vn.

Vn.

Fl.

Ob.

Bass cl.

Bar. sax.

118

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

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

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

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

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

$\frac{3}{4}$

$\frac{9}{8}$

$\frac{2}{4}$

$\frac{6}{4}$

$\frac{2}{4}$

Vc.

Vn.

Vn.

Fl.

Ob.

Bass cl.

Bar. sax.

123

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

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

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

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

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

64

68

24

2

24

The image displays a musical score for a concert band, featuring seven staves. The instruments are labeled on the left: Vc. (Violoncello), Vn. (Violino), Vn. (Violino), Fl. (Flauto), Ob. (Oboe), Bass cl. (Basso clarinet), and Bar. sax. (Bass saxofono). The score is written in 4/4 time, as indicated by the common time signature 'C' at the beginning of the first staff. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as rests, notes, and dynamic markings like *p* (piano) and *ppp* (pianissimo). The Bass cl. staff shows a melodic line starting with a half note, followed by a series of eighth notes and a final half note. The Bar. sax. staff shows a melodic line starting with a half note, followed by a series of eighth notes and a final half note. The Vc. staff shows a series of half notes. The Vn. staves show a series of half notes. The Fl. and Ob. staves show a series of half notes. The score is divided into measures by vertical bar lines, and the staves are connected by a brace on the left.

$\text{♩} = 48$

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

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

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

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

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

128

64

H

Scene V/b

24

8

24

Viol. I

Viol. II

Viola

Fl.

Ob.

Bassoon

Bar. sax.

3/4

p

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

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

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

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

133

64

34

9

24

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

p
ppp
pp

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

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

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

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

137

64

24

64

68

The image shows a musical score for a symphony orchestra. The staves are labeled as follows from top to bottom: Vc. (Violoncello), Vn. (Violino), Vn. (Violino), Fl. (Flauto), Ob. (Oboe), Bass cl. (Basso clarinet), and Bar. sax. (Bass saxophone). The score is written in 4/4 time. The key signature is one flat (B-flat). The tempo is marked 'Allegretto'. The score includes dynamic markings such as *ppp* (pianissimo) and *p* (piano). There is a fermata over a note in the Bar. sax. staff. The score is for measures 1 through 4.

♩ = 32

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

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

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

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

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

141

24

8

24

54

I

Interlude ii

The image displays a musical score for a concert band, featuring six staves. The staves are labeled as follows:

- Vc. (Violoncello)
- Vn. (Violino)
- Vn. (Violino)
- Fl. (Flauto)
- Ob. (Oboe)
- Bass cl. (Bass Clarinet)
- Bar. sax. (Baritone Saxophone)

The score is written in 4/4 time and features a key signature of one flat (B-flat). The Bass cl. part includes a melodic line with a fermata and a dynamic marking of *ppp* (pianissimo).

♩ = 72

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

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

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

146

64


J

Scene VI

Vc. 

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

149

Vc. 

152

Vc. 

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

155

78

Vc. 