

Invisible Cities (i):

# ZAIRA

for Ensemble Mosaik

Josiah Wolf Oberholtzer (1984)

A

$\frac{3}{8}$  ♩ = 72

Oboe

B

6

$\frac{2}{4}$

$\frac{2}{4}$  ♩ = 48

$\frac{3}{8}$

Ob.

keyclick

*ppp*

5:4

*p*

*pp*

11

$\frac{2}{4}$

$\frac{4}{4}$

$\frac{5}{16}$

Ob.

keyclick

4:3

*p*

15

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{8}$

Ob.

*p*

*f*

*pp*

3:2

*f*

19

$\frac{2}{4}$

$\frac{3}{8}$

$\frac{2}{4}$

$\frac{4}{4}$

Ob.

keyclick

5:3

*p*

*ppp*

*p*

*pp*

23

$\frac{5}{16}$

$\frac{2}{4}$

$\frac{4}{4}$

$\frac{3}{8}$

Ob.

*mf*

*ff*

*pp*

6:5

*ppp*

C

27

$\frac{5}{16}$

$\frac{2}{4}$  ♩ = 72

$\frac{3}{8}$

Ob.

keyclick

5:4

5:4

*ppp*

*p*

*pp*

ram / slap

*mf*

Ob.

32  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{16}$

35  $\frac{3}{8}$   $\frac{3}{4}$

38  $\frac{3}{8}$   $\frac{4}{4}$   $\frac{3}{8}$   $\frac{5}{16}$

42  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{8}$

46  $\frac{4}{4}$   $\frac{3}{8}$   $\frac{5}{16}$

50  $\frac{5}{16}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{5}{8}$

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

59  $\frac{5}{16}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

D

ram / slap

5:4

6:5

trill

pp

mp

mf

f

ppp

ff

p

E

63  $\frac{5}{16}$   $\frac{3}{4}$  ♩ = 72  $\frac{3}{8}$

Ob.  $p$   $p$   $f$   $f > p$

69  $\frac{5}{16}$   $\frac{4}{4}$

Ob.  $pp$   $mf$   $ff$   $mf$   $p$   $f$  ram / slap

72  $\frac{2}{4}$   $\frac{3}{8}$   $\frac{4}{4}$   $\frac{3}{8}$

Ob.  $f$   $p$   $mp$   $mf$   $p$   $ppp$   $pp$   $ppp$   $p$   $mf$  ram / slap 3:2 keyclick airtone keyclick 5:4 ram / slap

76  $\frac{4}{4}$   $\frac{2}{4}$

Ob.  $4:3$   $3:2$   $ppp$   $p$   $mp$   $mf$   $pp$   $keyclick$   $ram / slap$   $6:5$   $4:3$   $keyclick$

79

Ob.  $3:2$   $p$   $mf$   $ff$   $ppp$   $p$   $keyclick$   $4:3$

83  $\frac{4}{4}$   $\frac{3}{8}$   $\frac{4}{4}$

Ob.  $airtone$   $p$   $p$   $f$   $pp$   $f$   $mf$   $airtone$

86  $\frac{2}{4}$   $\frac{5}{16}$   $\frac{4}{4}$

Ob.  $mf$   $p$   $pp$   $ppp$   $p$   $4:3$   $5:4$   $ppp$   $mp$   $ram / slap$   $keyclick$

90  $\frac{2}{4}$   $\frac{3}{8}$   $\frac{3}{4}$

Ob.  $ppp$   $mf$   $mp$   $ppp$   $p$   $keyclick$   $5:3$   $pp$   $airtone$   $ram / slap$   $3:2$

94

38

44

24

Ob.

keyclick

airtone

ff

pp

pp

p

f

f

p

F<sub>I</sub>

98

38

516

38

♩ = 48

Ob.

keyclick

mf

ppp

3:2

ff

keyclick

7:5

p < f

ppp

p

104

44

38

Ob.

f

mf

ppp

airtone

keyclick

3:2

107

34

38

44

Ob.

keyclick

pp

ppp

110

24

516

68

38

Ob.

keyclick

ppp

5:4

p

airtone

ff

p

tr

p

114

34

38

68

516

Ob.

airtone

f

pp

f

p

keyclick

p

118

44

Ob.

5:4

keyclick

pp

5:4

airtone

ppp

keyclick

3:2

121

38

44

24

Ob.

airtone

3:2

p

p

mf

ff

4





**Ob.**

The musical score for the Oboe part consists of ten staves, each representing a measure number from 196 to 240. Each staff begins with a treble clef and a key signature of one flat (B-flat). Above each staff are time signatures indicating changes throughout the piece:

- Measure 196:** Time signature 4/4. The notation shows a whole rest followed by a triplet of eighth notes (G4, A4, B4) marked *ppp*. An "airtone" box spans the triplet.
- Measure 200:** Time signature 4/4. The notation shows a quarter note G4 marked *p*, followed by a quarter rest, then a quarter note A4 marked *pp*. Both notes have "airtone" boxes above them.
- Measure 205:** Time signature 2/4. The notation shows a whole rest followed by a half note B4 marked *ppp*. An "airtone" box spans the half note.
- Measure 209:** Time signature 4/4. The notation shows a quarter rest, then a quarter note G4 marked *p*, followed by a quarter note A4. An "airtone" box spans both notes.
- Measure 212:** Time signature 2/4. The notation shows a whole rest followed by a half note B4 marked *pp*. An "airtone" box spans the half note.
- Measure 217:** Time signature 2/4. The notation shows a whole rest followed by a half note B4 marked *pp*. An "airtone" box spans the half note.
- Measure 222:** Time signature 3/8. The notation shows a whole rest followed by a half note B4 marked *pp*. An "airtone" box spans the half note.
- Measure 228:** Time signature 3/8. The notation shows a whole rest followed by a half note B4 marked *pp*. An "airtone" box spans the half note.
- Measure 234:** Time signature 3/8. The notation shows a whole rest followed by a half note B4 marked *pp*. An "airtone" box spans the half note.
- Measure 240:** Time signature 3/8. The notation shows a whole rest followed by a half note B4 marked *pp*. An "airtone" box spans the half note.

Rehearsal marks J and K are indicated by vertical lines between measures 212 and 217, and 222 and 228 respectively.