



Cristian Morales Ossio  
**De cosas vacías**  
para dos oboes

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a Pilar Foltalba y José Luis Urquieta

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(2022)

A

♩ = 76 ca.

The score is divided into three systems, each with two staves (Oboe 1 and Oboe 2). Measure numbers 1 through 13 are indicated in boxes above the staves. The music is written in treble clef with a key signature of one sharp (F#). The time signature is 7/8. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *ff* (fortissimo) to *pp* (pianissimo). There are also markings for *sffz* (sforzando fortissimo), *frull.* (trill), and *bisb.* (biscando). Fingerings and breath marks are indicated throughout the piece. The piece concludes with a final measure (13) marked with a double bar line.

14 15 16 17 18

Ob. 1

Ob. 2

*p* *f* *p* *frull.* *pp* *pp f* *pp* *ff* *pp*

19 20 21 22 23 24 25

Ob. 1

Ob. 2

*p* *f* *pp*

**B**

Ob. 1

Ob. 2

*p* *mf* *p* *sfz* *mf*

27 28 29

Ob. 1

Ob. 2

*p* *p* *mf* *p* *mf* *p* *f*

*p* *sfz* *f* *p* *mf*

bisb. ord.

30

Ob. 1

Ob. 2

*p* *f* *p* *f* *p* *sfz* *p* *mf* *p* *f* *p*

*mf* *sfz* *p* *mf* *p* *mf* *p* *sfz* *p*

31 32

Ob. 1

Ob. 2

*p* *mf* *sfz* *p* *mf* *sfz* *p* *f*

*mf* *sfz* *p* *mf*

33

Ob. 1

Ob. 2

*sfz* *mf* *p* *sfz* *p* *f* *p* *mf* *p* *mf*

*mf* *p* *mf* *sfz* *p* *mf*

34

35

Ob. 1

Ob. 2

*p* *f* *p* *f* *p* *f* *p* *p* *mf*

*f* *p* *mf* *sfz* *p*

36

C

38

39

40

41

Ob. 1

Ob. 2

*p* *pp* *f* *p* *mf* *p* *pp* *mp*

*pp* *sfz* *pp* *mf* *pp* *mf*

Mph

(keys)

Calmo, espressivo e flessibile. Quasi meditativo

42 43 44 45

Ob. 1

Ob. 2

sfz p

Mph

ff pp

5

dal niente

mf

pp

bisb.

gl.

f mf

46 47 48 49 50 51 52 53

Ob. 1

Ob. 2

pp possibile

f

pp

3

f

bisb.

frull.

f

frull.

sffz pp

sffz pp

sffz p

bisb. accelerando

54 55

Ob. 1

Ob. 2

p

ff

bisb.

pp

mf

Mph

5

mp

f

p

ff

bisb. accelerando

p

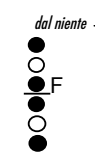
ff

pp

mp

ff

Improvise with this multiphonic. Create different movements with the spectrum by both moving lips on the reed and using different transitions of air pressure.



56 *Libero*

Ob. 1 *p* *f* *Mph*

Ob. 2 *p* *pp* *mf* *pp* *sfz p*

57 *Improvise with this multiphonic. Create different movements within the spectrum by both moving lips on the reed and using different transitions of air pressure.*

58

59 60 61 (within the multiphonic) 62

Ob. 1 *p* *mf*

Ob. 2 *p* *mf* *p* *sfz*

**D**

Ob. 1 *p* *ppp*

Ob. 2 *p* *ppp*

64 4:3 65 4:5 66 (Mph)

Ob. 1 *f* *pp* *gl.* *sfz* *mf* *pp* *sfz* *p* *ppp* *sfz* *mf* *pp* *f* *p* *ff*

Ob. 2 *frull.* *pp* *f* *pizz.*

67

Ob. 1 *p* *f* *pp* *mf* *ff* *pp* *etc.* (keys)

Ob. 2 *ff* *pp*

Air pressure (Mph)

68 (Mph) 69 (Mph)

Ob. 1 *p* *mf* *f* *p*

Ob. 2 *ppp* *p* *mf*



E

Ob. 1 *ff* *mf* *p*

Ob. 2 *ff* *mf* *p*

71

72

Ob. 1 *f* *sffz* *p* *mf* *p* *ff*

Ob. 2 *p* *mf* *p* *mf* *p* *mf*

73

*Libero e delirante. Quasi cadenza*  
(odd trills, tremoli, multiphonics, articulations and dynamics a piacere)

Ob. 1 *p* *Mph*

Ob. 2 *p* *Mph*

A tempo

74 75 76

Ob. 1 *p mf p mf p mf ff p sfz*

Ob. 2 *p mf p mf p mf p mf p*

*f*

(keys)

Mph

3 6 6 6 6

A tempo

77 79

Ob. 1 *mf ff f p ppp p*

Ob. 2 *mf ff f pp*

*f*

frull.

frull.

**F** ♩ = 66 ca.  
Calmo al fine

5 5 5 5 5 6 3 5 5 5 5 5

80 81 82 83 84

Ob. 1 *ppp mf ppp mf p ppp sfz ppp mf*

Ob. 2 *mf pp mf pp mp ppp sfz ppp*

*mp*

*frull.*

2:3

5 6 5 5 5 3 6 5 5 5 5

85 86 87 88 89

Ob. 1

Ob. 2

*mf* *f* *pp* *p* *ffz* *p* *mf* *ppp* *mf*

*smorz.* *gl.* *bisb.* *frull.*

90 91 92 93 94 95 96

Ob. 1

Ob. 2

*pp* *p* *ppp* *mf* *p* *mf* *ppp* *mf*

*frull.* *bisb.* *frull.* *subito ppp*

97 98 99 100 101 102

Ob. 1

Ob. 2

*pp* *p* *f* *f* *p* *ppp* *p*

*Espressivo* *bisb.* *frull.* *slap-tongue*

*Tongue pizz.* *frull.*