

# ABSENCE

*for*

WIND, PERCUSSION *and* STRINGS

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“Absence” was jointly commissioned by the sound festival (UK), Musiques Démesurées (France), Red Note Ensemble (UK) and l’Orchestre d’Auvergne (France) with support from Creative Scotland and Diaphonique.

The first performance was given by the joint forces of Red Note Ensemble and l’Orchestre d’Auvergne on the 24th October 2014 in the Music Hall, Aberdeen.

Notes on performance:

- 1 The score is notated in concert pitch, with the piccolo sounding one octave higher and the double basses one octave lower than notated.
- 2 While the Bass-Clarinets are "in B<sub>♭</sub>", the preference for "soprano clarinets" is for C clarinets, but parts are also provided for B<sub>♭</sub> clarinets.

Combinations advised are: a) all three in C or B<sub>♭</sub>, b) parts 1 and 2 in C and 3 in B<sub>♭</sub>

- 3 In the percussion part, the tuned metal plates may be replaced by tuned gongs.
- 4 The grace notes should always be played with a full tone and at the same dynamic level as the normally sized notes.

In sections marked 'giusto', the main melodic notes must be played together, but the grace notes should be played in an individual manner, even where players have similar groupings.

In the sections marked 'rubato', both the 'main' and 'grace' notes should be played individually, without co-ordination.

Section F has a local variant of these rules, explained in the score at that point.

## ORCHESTRA

Flute / doubling Piccolo

Oboe

Clarinet 1 (in C or B<sub>♭</sub>) / doubling Bass Clarinet in B<sub>♭</sub>

Clarinet 2 (in C or B<sub>♭</sub>) / doubling Bass Clarinet in B<sub>♭</sub>

Clarinet 2 (in C or B<sub>♭</sub>) / doubling Bass Clarinet in B<sub>♭</sub>

Horn in F

Trumpet in C

Trombone (with F extension)

Percussion 1 and 2:

Tam-tam, Orchestral Bass Drum, Pedal Bass Drum, Suspended cymbal (light),  
Bell Tree (a really loud one!)

Vibraphone, Glockenspiel, Marimba, Tubular Bells (G+A, treble clef)

Timpani

Metal plates, or tuned gongs (Bass clef, upwards from second line B<sub>♭</sub>, E<sub>♭</sub>,  
E, G<sub>♭</sub>, G, A, B<sub>♭</sub>, B)

Violin 1 (At least 7)

Violin 2 (at least 5)

Viola (at least 4)

Cello (at least 5)

Double Bass (at least 2)

1 Lento  $\text{♩} = 45$

Flute/Picc

Oboe

Clarinet/Bass-Cl 1

Clarinet/Bass-Cl 2

Clarinet/Bass-Cl 3

Horn

Trumpet

Trombone

Percussion 1

Percussion 2

Violin 1

Violin 2

Viola

Cello

Double Bass

Tam-tam

Bass Dm.

*p*

*ppp*

*poco*

*senza trem.*

*div. a 3*

*div. a 4*

*arco*

*pizz.*

*Lv.*

This page contains the musical score for measures 4 through 7 of a piece. The instruments listed on the left are Fl/Picc, Ob, Cl/B-C1, Cl/B-C2, Cl/B-C3, Hn, Tpt, Trb, Perc 1, Perc 2, VI 1, VI 2, Vle, Cell, and Db. The woodwind and brass parts are mostly silent, indicated by a horizontal line with a dash. The string sections (VI 1, VI 2, Vle, Cell, Db) are active. The Violin I (VI 1) part features a melodic line with a *ppp* dynamic marking. The Violin II (VI 2) part provides harmonic support with a similar *ppp* dynamic. The Viola (Vle) part has a melodic line with *ppp* dynamics. The Cello (Cell) and Double Bass (Db) parts play sustained notes. The percussion parts (Perc 1 and Perc 2) are also silent.

12

Fl/Picc

Ob

Cl/B-Cl 1

Cl/B-Cl 2

Cl/B-Cl 3

Hn

Tpt

Trb

Perc 1

Perc 2

V1

V12

Vle

Cell

Db

Vibraphone (bowed)

*p*

*ppp* (senza cresc.)

*molto*

*mf*

*arco*

*pizz.*

*p*

*ppp*

*molto*

*p*

*pizz.*

*p*

*arco*

Tempo Giusto  $\text{♩} = 60$

A

19

Picc. *mf*

Ob *mf*

Cl/B-Cl 1 *p*

Cl/B-Cl 2 *p*

Cl/B-Cl 3 *p*

Hn *mf*

Tpt (hard mute) *mf*

Trb (hard mute) *mf*

Perc 1 (bowed) *p* *mf* l.v. sempre etc.

Perc 2 Tam-tam *p*

VI 1

VI 2

Vle

Cell *pizz.* *p* *arco* 1, 2 *mf* *arco* 3 *mf* *arco* 4 *mf* *arco* 5 *mf* *pizz.* *pp* *mf* *pp* *mf* *pp* *mf*

Db *pizz.* *p* *arco* *pizz.* *mf* *pp* *mf* *pp* *mf*

23

Fl/Picc

Ob

Cl/B-Cl 1

Cl/B-Cl 2

Cl/B-Cl 3

Hn

Tpt

Trb

Perc 1

VI 1

VI 2

Vle

Cell

Db

*subito p*

*pp*

*mf*

*pizz.*

27

Fl/Picc

Ob

Cl/B-C1 1

Cl/B-C1 2

Cl/B-C1 3

Hn

Tpt

Trb

Perc 1

VI 1

VI 2

Vle

Cell

Db

*mf*

*mf*

*mf*

*f*

*mf*

*mf*

*pp*

*p*

*mf*

*f*

*mf*

*mf*

*f*

*mf*



Tempo Rubato (♩ = 60)

B

i ← 5 → ii

← 7 →

iii ← 5 →

(Approx. time in seconds)

31

Fl/Picc *f* *lunga* *p* *pp* *p* *breve* *rep. ad lib.* *molto*

Ob *f* *p* *pp* *p* *breve* *rep. ad lib.* *molto*

Cl/B-Cl 1 *p* *lunga* *pp* *molto*

Cl/B-Cl 2 *p* *lunga* *pp* *breve* *molto*

Cl/B-Cl 3 *p* *pp* *p* *pp* *breve* *molto*

Hn *lunga* *pp* *mf* *molto*

Tpt *f* *lunga* *con sord.* *pp* *mf* *molto*

Trb *f* *lunga* *con sord.* *pp* *mf* *molto*

Perc 1 *f* *lunga* *p* *pp* *l.v.* *p* *breve* *rep. ad lib.* *molto*

VI 1 *f* *ff*

VI 2 *f* *ff*

Vle *f* *ff*

Cell *ff*

Db *f* *arco* *f*

*muta in Fl.*

*muta in Clar.*

*muta in Clar.*

*muta in Clar.*

**C** Tempo Giusto ♩ = 60

④  
36

Fl/Picc *f* (WW spill over bar-line, ppp) *breve*

Ob *f* (WW spill over bar-line, ppp)

Cl/B-Cl 1 *f* *breve rep. ad lib.* (WW spill over bar-line, ppp)

Cl/B-Cl 2 *f* *breve rep. ad lib.* (WW spill over bar-line, ppp)

Cl/B-Cl 3 *f* *pp*

Hn (open) *pp*

Tpt

Trb

Perc 2 *pp* **Timp.** etc.

Vl 1 *pp*

Vl 2 *pp*

Vle *pp*

Cell *pp*

Db *pp*

40

Fl/Picc. *muta in Picc.*

Ob *pp*

Cl/B-Cl 1

Cl/B-Cl 2

Cl/B-Cl 3

Hn

Tpt *con sord.*

Trb *con sord. pp*

Perc 1 *Glock. pp l.v.*

Perc 2

VI 1 *poco cresc. mf pp*

VI 2 *poco cresc. mf pp*

Vle *poco cresc. mf pp*

Cell *mp pp*

Db *pp*

45

Fl/Picc *lunga* *p* *muta in Fl.*

Ob *lunga* *p* *pp*

Cl/B-C1 1 *pp* *p* *lunga*

Cl/B-C1 2 *pp* *p* *lunga*

Cl/B-C1 3 *p* *pp*

Hn *lunga*

Tpt *lunga* *con sord.*

Trb *lunga* *con sord.*

Perc 1 *l.v.*

Perc 2 *f* *f*

V1 1 *sempre pp*

V1 2 *sempre pp*

Vle *sempre pp*

Cell *sempre pp*

Db *sempre pp* *arco* *pizz.* *f* *f*

ii ← 7 → iii ← 5 → iv ← 7 → **E** Lento ♩ = 45

50

Fl/Picc *pp* *p* *molto* *f* *rep. ad lib.* (fragment and fade)

Ob *pp* *p* *molto* *f* *rep. ad lib.* (fragment and fade)

Cl/B-C1 1 *pp* *p* *molto* *f* *rep. ad lib.* (fragment and fade)

Cl/B-C1 2 *pp* *p* *molto* *f* *rep. ad lib.* (fragment and fade)

Cl/B-C1 3 *pp* *p* *molto* *f* *rep. ad lib.* (fragment and fade)

Hn *pp* *rep. ad lib.*

Tpt *pp* *rep. ad lib.*

Trb *pp* *rep. ad lib.*

Vibraphone *pp* *rep. ad lib.* (fragment and fade)

Perc 1 *pp* *p* *molto* *f* *rep. ad lib.* (fragment and fade) *lv.*

Perc 2 *p* *mf*

V1 1 *con sord.* *pp*

V1 2 *con sord.* *pp*

Vle *con sord.* *pp*

Cell *con sord.* *pp*

Db *p* *mf* *con sord.* *pp*

57

Metal Plates

Perc 1 *pp*

V1 1 *con sord.* *1 solo* *pp* *espress.*

V1 2 *con sord.*

Vle *con sord.*

Cell *con sord.*

Db *con sord.*



**F** **Con moto** ♩ = 48

In section F, the beats which contain fermati should be extended by at least an eighth note but by no more than a quarter note. During the other beats, the players play as "giusto" as possible.

75

Fl/Picc

Ob

Cl/B-Cl 1

Cl/B-Cl 2

Cl/B-Cl 3

Perc 1

Perc 2

V1 1

V1 2

Vle

Db

*pp*

*pp*

*pp*

*pp*

*senza sord.*

*senza sord.*

*senza sord.*

*senza sord.*

80

Fl/Picc

Ob

Cl/B-Cl 1

Cl/B-Cl 2

Cl/B-Cl 3

Hn

*pp*

poco accel.....

...al  $\text{♩} = 60$

84

Fl/Picc

Ob

Cl/B-Cl 1

Cl/B-Cl 2

Cl/B-Cl 3

Hn

Tpt

*p possible*

*pp*

86

Fl/Picc

Ob

Cl/B-Cl 1

Cl/B-Cl 2

Cl/B-Cl 3

Hn

Tpt

Trb

Perc 1

Perc 2

Vl 1

Vl 2

Vle

Cell

Db

*senza sord.*

*p*

*pp*

*pizz.*

*Tub. Bells*

*Bass Dm.*



88 Tenebroso ♩ = 60

poco rit.... a tempo

Fl/Picc

Ob

VI 1  
arco senza div.  
pp senza vib. > pp pp

VI 2  
arco  
pp senza vib. > pp pp

Vle  
arco  
pp senza vib. > pp pp

Cell  
(senza sord.) arco  
pp (senza sord.) arco  
2, 3 senza div.  
p p p ppp

(senza sord.) arco  
4, 5 senza div.  
p p p ppp

Ancora con moto ♩ = 60

rit.

97

Fl/Picc  
ppp p p

Ob  
ppp p

Cl/B-Cl 1  
ppp p

Cl/B-Cl 2  
ppp p

Cl/B-Cl 3  
ppp p

Hn  
ppp p

Tpt  
ppp p

Trb  
p f

Perc 2  
Bass Dm.  
p f

VI 1  
ppp pp p f

VI 2  
ppp pp p f

Vle  
ppp pp p f

Cell  
ppp

Db  
pizz. p f

G Molto Tranquillo ♩ = 60

101

Fl/Picc *ff* *pp*

Ob *ff*

Cl/B-Cl 1 *ff* *pp*

Cl/B-Cl 2 *ff* *pp*

Cl/B-Cl 3 *ff* *pp*

Hn *ff*

Tpt *ff* *pp*

Trb *ff*

Perc 1 *ff*

Perc 2 *ff*

Vl 1 *ff* *mp* *p* *tutti* *pp*

Vl 2 *ff* *mp*

Vle *ff* *mp*

Cell *ff* *mp*

Db *ff*

**[H] Agitato** ♩ = 60

106

Fl/Picc

Ob

Cl/B-Cl 1

Cl/B-Cl 2

Cl/B-Cl 3

Hn

Tpt

Trb

Cell

Db

116

Fl/Picc

Ob

Cl/B-Cl 1

Cl/B-Cl 2

Cl/B-Cl 3

Hn

Tpt

Trb

Bass Drums:  
Orch  
Ped.

Perc 2

Vle

Cell

Db

*accel.*

$\text{♩} = 72$

123

Fl/Picc: *mf* *flz.*

Ob: *mf*

Cl/B-Cl 1: *mf*

Cl/B-Cl 2: *mf* *f*

Cl/B-Cl 3: *mf* *f*

Hn: *mf* *flz.*

Tpt: *mf* *con sord.*

Trb: *mf* *senza sord.* *flz.*

Perc 1: *p* *Susp. Cymb. (light)*

Perc 2: *f*

VI 1: *f*

VI 2: *f*

Vle: *f*

Cell: *f*

Db: *f* *pizz.* *arco* *pizz.* *arco* *pizz.* *sim.*

129

Fl/Picc  
Ob  
Cl/B-Cl 1  
Cl/B-Cl 2  
Cl/B-Cl 3  
Hn  
Tpt  
Trb  
Perc 1  
Perc 2  
VI 1  
VI 2  
Vle  
Cell  
Db

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*p* *ff* *p* *ff*  
*f* *ff*  
*ftz.*  
*senza sord.* *ftz.*  
*senza sord.* *ftz.*  
*mf*  
*mf*  
*arco*  
*pizz.*

I **Tempo rubato** ♩ = ca.48

VI 1  
VI 2  
Vle  
Cell  
Db

*ff* *passionato*  
*ff*  
*subito p*  
*pp quasi sul pont.*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*

136

*pp q.s.p.* *mp espress.* *p espress.* *pp q.s.p.* *p espress.* *f* *pp q.s.p.* *norm.* *più f*

VI 1

VI 2

Vle

Cell

Db



**J** **Agitato**  $\text{♩} = 60$

139

Cl/B-Cl 2

Cl/B-Cl 3

Hn

Trb

Perc 2

Timp.

*pp* *pp* *pp* *p*

VI 1

VI 2

Vle

Cell

Db

*p* *f* *dim.* *pp veloce* *f* *poco it. (section)*

*p* *f* *dim.* *poco it. (section)*

*p* *f* *dim.* *poco it. (section)*

*p* *f* *dim.* *pp* *pp*

143 muta in Picc.

Fl/Picc *mp* *f* *p*

Ob *p* *mp* *f* *p*

Cl/B-Cl 1 *p* *mp* *f* *p*

Cl/B-Cl 2 *p* *mp* muta in Clar. *p*

Cl/B-Cl 3 *p* *mp* muta in Clar. *p*

Hn *p* *mp* *f* *p*

Tpt *senza sord.* *p* *mp* *f* *p*

Trb *p* *mp* *f* *p*

Perc 1 Marimba *mp* *p*

Perc 2 *p*

Cell *mp* *f*

Db *p* *mp*

148

This musical score page contains measures 148 through 152. The instruments and their parts are as follows:

- Fl/Picc:** Melodic line with slurs and dynamics *f* and *ff*.
- Ob:** Melodic line with slurs and dynamics *f* and *ff*.
- Cl/B-Cl 1:** Melodic line with slurs and dynamics *f* and *ff*.
- Cl/B-Cl 2:** Melodic line with slurs and dynamics *f* and *ff*.
- Cl/B-Cl 3:** Melodic line with slurs and dynamics *f* and *ff*.
- Hn:** Melodic line with slurs and dynamics *f* and *ff*.
- Tpt:** Melodic line with slurs and dynamics *f* and *ff*.
- Trb:** Melodic line with slurs and dynamics *f* and *ff*.
- Perc 1:** Rhythmic accompaniment with dynamics *f* and *ff*.
- Perc 2:** Percussion part including **Susp. Cymb. (light)** and **Bell Tree** with dynamics *f* and *ff*.
- Db:** Bass line with dynamics *ff*.

The score is written in 6/8 time and features a key signature of one sharp (F#). The dynamics range from *f* (forte) to *ff* (fortissimo). The percussion part includes specific instructions for **Susp. Cymb. (light)** and **Bell Tree**.



153

Fl/Picc

Ob

Cl/B-Cl 1

Cl/B-Cl 2

Cl/B-Cl 3

Hn

Tpt

Trb

Perc 1

Perc 2

Vl 1

Vl 2

Vlc

Db

*sempre f*

II  
I et seq.

*sempre f*

II  
I et seq.

*sempre f*

3

6

157

Musical score for measures 157-161. The score is arranged in a system with ten staves. The instruments are: Fl/Picc, Ob, Cl/B-Cl 1, Cl/B-Cl 2, Cl/B-Cl 3, Hn, Tpt, Trb, Perc 1, Perc 2, VI 1, VI 2, Vle, and Db. The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. The key signature has one sharp (F#). The score is divided into four measures, with a change in time signature from 3/4 to 3/8 in the second measure of the second system.



162

Musical score for measures 162-166. The score is arranged in a system with three staves for VI 1, VI 2, and Vle. The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. The key signature has one sharp (F#). The score is divided into five measures.

166

Fl/Picc

Ob

Cl/B-Cl1

Cl/B-Cl2

Cl/B-Cl3

Hn

Tpt

Trb

Perc 1

Perc 2

VI1

VI2

Vle

Db



169

VI1

VI2

Vle

172

Fl/Picc  
Ob  
Cl/B-Cl 1  
Cl/B-Cl 2  
Cl/B-Cl 3  
Hn  
Tpt  
Trb  
Perc 1  
Perc 2  
V1 1  
V1 2  
Vle  
Db

176

V1 1  
V1 2  
Vle

179

V1 1  
V1 2  
Vle

182

This page of a musical score contains measures 182 through 185. The instruments are arranged as follows from top to bottom: Flute/Piccolo, Oboe, Clarinet/Bassoon 1, Clarinet/Bassoon 2, Clarinet/Bassoon 3, Horn, Trumpet, Trombone, Percussion 1 (two staves), Percussion 2, Violin 1, Violin 2, Viola, Cello, and Double Bass. Measures 182-184 are mostly rests for the woodwinds and brass, with some activity in the strings and percussion. Measure 185 features a complex passage for the strings, including triplets and accents, and a melodic line for the Double Bass. Performance markings include *ff* (fortissimo) and *sul IV* (sul tasto IV) for the strings, and *sul I* (sul tasto I) for the Double Bass. The score is written in 2/4 time.

185

This page contains the musical score for measures 185 through 188. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl/Picc:** Flute and Piccolo, playing a melodic line with slurs and accents.
- Ob:** Oboe, playing a melodic line with slurs and accents.
- Cl/B-Cl 1:** Clarinet in B-flat and Bass Clarinet 1, playing a melodic line with slurs and accents.
- Cl/B-Cl 2:** Clarinet in B-flat and Bass Clarinet 2, playing a melodic line with slurs and accents.
- Cl/B-Cl 3:** Clarinet in B-flat and Bass Clarinet 3, playing a melodic line with slurs and accents.
- Hn:** Horn, playing a melodic line with slurs and accents.
- Tpt:** Trumpet, playing a melodic line with slurs and accents.
- Trb:** Trombone, playing a melodic line with slurs and accents.
- Perc 1:** Percussion 1, playing a rhythmic pattern with slurs and accents.
- Perc 2:** Percussion 2, playing a rhythmic pattern with slurs and accents.
- V1 1:** Violin 1, playing a melodic line with slurs and accents.
- V1 2:** Violin 2, playing a melodic line with slurs and accents.
- Vlc:** Violoncello, playing a melodic line with slurs and accents.
- Cell:** Contrabass, playing a melodic line with slurs and accents.
- Db:** Double Bass, playing a melodic line with slurs and accents.

The score is written in 7/8 time and consists of four measures. The key signature has one sharp (F#). The first measure (185) contains the main melodic material for all parts. The second measure (186) is a rest for all parts. The third measure (187) is a rest for all parts. The fourth measure (188) contains the final melodic material for all parts. The score includes various musical notations such as slurs, accents, and triplets.

189 M

Fl/Picc

Ob

Cl/B-C1

Cl/B-C2

Cl/B-C3

Hn

Tpt

Trb

Perc 1

Perc 2

VI 1

VI 2

Vle

Db

*f* II I et seq.

*f* II I et seq.

*f*

Fl/Picc

Ob

Cl/B-Cl 1

Cl/B-Cl 2

Cl/B-Cl 3

Hn

Tpt

Trb

Perc 1

Perc 2

VI 1

VI 2

Vlc

Db

The musical score for page 32, measures 192-194, is written for a full orchestra. The score is in 3/4 time and features complex rhythmic patterns and melodic lines. The instruments are arranged in a standard orchestral layout. The Flute/Piccolo, Oboe, Clarinet in B-flat (1, 2, 3), Horn, Trumpet, Trombone, Percussion 1 and 2, Violin 1 and 2, Viola, and Double Bass parts are all present. The music is in 3/4 time and features complex rhythmic patterns and melodic lines. The Flute/Piccolo, Oboe, Clarinet in B-flat (1, 2, 3), Horn, Trumpet, Trombone, Percussion 1 and 2, Violin 1 and 2, Viola, and Double Bass parts are all present. The music is in 3/4 time and features complex rhythmic patterns and melodic lines.



195

This page of a musical score contains measures 195, 196, and 197. The instruments and their parts are as follows:

- Fl/Picc:** Flute part with a melodic line in measures 195-196.
- Ob:** Oboe part with a melodic line in measures 195-196.
- Cl/B-Cl 1, 2, 3:** Clarinet/Bass Clarinet parts with melodic lines in measures 195-196.
- Hn:** Horn part with a melodic line in measures 195-196.
- Tpt:** Trumpet part with a melodic line in measures 195-196.
- Trb:** Trombone part with a melodic line in measures 195-196.
- Perc 1:** Percussion part with a rhythmic pattern in measures 195-196.
- Perc 2:** Percussion part with a rhythmic pattern in measures 195-196.
- VI 1, 2:** Violin parts with melodic lines and triplets in measures 195-197.
- Vle:** Viola part with melodic lines and triplets in measures 195-197.
- Cell:** Cello part with melodic lines and triplets in measures 195-197.
- Db:** Double Bass part with a melodic line in measures 195-196.

The score includes various musical notations such as slurs, accents, and dynamic markings like *ff* (fortissimo). Measure 197 features a *ff* dynamic marking and a triplet in the string parts.

198

Fl/Picc  
Ob  
Cl/B-Cl 1  
Cl/B-Cl 2  
Cl/B-Cl 3  
Hn  
Tpt  
Trb  
Perc 1  
Perc 2  
VI 1  
VI 2  
Vle  
Cell  
Db

Tempo Giusto

♩ = 96 (♩. = 32)

202

Fl/Picc

Ob

Cl/B-Cl1

Cl/B-Cl2

Cl/B-Cl3

Hn

Tpt

Trb

Perc 1

Perc 2

Vl1

Vl2

Vle

Cell

Db

This page of a musical score, numbered 36 and starting at measure 209, contains parts for various instruments. The score is written in 3/4 time and consists of 12 measures. The instruments and their parts are as follows:

- Fl/Picc:** Flute/Piccolo part with melodic lines and rests.
- Ob:** Oboe part with melodic lines and rests.
- Cl/B-C1, Cl/B-C2, Cl/B-C3:** Clarinet/Bass Clarinet parts with melodic lines and rests.
- Hn:** Horn part with melodic lines and rests.
- Tpt:** Trumpet part with melodic lines and rests.
- Trb:** Trombone part with melodic lines and rests.
- Perc 1:** Percussion 1 part with melodic lines and rests.
- Perc 2:** Percussion 2 part with melodic lines and rests.
- V1, V2:** Violin 1 and Violin 2 parts with complex rhythmic patterns, including triplets and sixteenth-note runs.
- Vle:** Viola part with complex rhythmic patterns, including triplets and sixteenth-note runs.
- Db:** Double Bass part with melodic lines and rests.

The score features a variety of musical notations, including rests, melodic lines, and complex rhythmic patterns. The key signature is one sharp (F#), and the time signature is 3/4. The page number 36 is located at the top left, and the measure number 209 is at the top left of the first staff.

212

Fl/Picc (senza dim.) muta in Fl. pp

Ob (senza dim.) pp

Cl/B-Cl 1 (senza dim.) muta in Bass Clar. ppp

Cl/B-Cl 2 (senza dim.) muta in Bass Clar. ppp

Cl/B-Cl 3 (senza dim.) sub. pp muta in Bass Clar. ppp

Hn (senza dim.) pp

Tpt (senza dim.) con sord. pp

Trb (senza dim.) con sord. pp

Perc 1 (senza dim.) pp

Perc 2 (senza dim.) Metal Plates pp

Tam-tam pp

Vibraphone pp

VI 1 (senza vib.) pp I solo tutti pp con sord.

VI 2 (senza vib.) pp

Vle (div. a 4) senza vib. pp sul tasto, senza vib. pp con sord.

Cell (div. a 4) senza vib. pp

Db (senza vib.) pp

219

**muta in Picc.**

Fl/Picc  
Ob

Cl/B-Cl 1  
Cl/B-Cl 2  
Cl/B-Cl 3

Hn  
Tpt  
Trb

Perc 1  
Perc 2

Vl 1  
Vl 2  
Vle

Db



230

Fl/Picc  
Ob  
Cl/B-C1 1  
Cl/B-C1 2  
Cl/B-C1 3  
Hn  
Tpt  
Trb  
Perc 1  
Perc 2  
V1 1  
V1 2  
Vle  
Cell  
Db

*p* *p* *pp* *p*

*niente*

*p* *pp* *p* *pp*

*p* *pp* *pp* *pp*

*p* *p* *p* *p*

*p* *pp* *pp* *pp*

*p* *p* *p* *p*

*p* *p* *p* *p*

*p* *p*



R

S

235

Fl/Picc

Ob

Cl/B-Cl 1

Cl/B-Cl 2

Cl/B-Cl 3

Hn

Tpt

Trb

Perc 1

Perc 2

V1 1

V1 2

Vle

Cell

Db

*sempre pp*

*pp* *sul tasto, senza vib.*

*pp* *sul tasto, senza vib.*

*pp* *sul tasto, senza vib.*

*con sord.* *espress.* *pp* *p*

*con sord.* *pp*

*con sord.* *pp*

*con sord.* *pp*

*con sord.* *pp*

*pp*

*morendo.....*

243

Fl/Picc

Ob

Cl/B-Cl1

Cl/B-Cl2

Cl/B-Cl3

Hn

Tpt

Trb

Perc 1

Perc 2

Vl 1

Vl 2

Vle

Cell

Db

*niente*

*p*

*pp*

*ppp*

*sul tasto, senza vib.*