

Vincent Cox

# DA PARTE

VERKLANKING



VOCaal ENSEMBLE QUINT



## DA PARTE

Een depressie is niet zomaar een dipje. Bij een depressie staat iemand iedere dag opnieuw op met een somber gemoed dat de hele dag aanwezig is. Het is een verlies in interesse in de mensen en dingen om je heen en het beïnvloedt je volledige dagelijkse leven en je omgeving.

Bijna 1 op de 5 volwassen Nederlanders krijgt ooit in het leven te maken met depressie (bron: Trimbos). En bij veel mensen kan een depressieve episode regelmatig terugkeren. Op dit moment kampen ruim 800000 mensen met een depressie. Hoewel er meer en meer wordt gesproken over depressie en er regelmatig aandacht aan wordt gegeven, rust er toch nog altijd een taboe op het hebben van een depressie. Mensen met een depressie vinden het lastig om een gesprek over hun aandoening te starten, en familie en vrienden mijden het onderwerp om de ander niet te kwetsen. Deze vicieuze cirkel moeten we met zijn allen doorbreken, want een depressie kan ons allemaal overkomen. Door erover te praten kan iemand met een depressie voorkomen dat de klachten uitgroeien tot een onoverkomelijk probleem. Als we de ziekte bespreekbaar maken, dan staat iemand met een depressie er niet meer alleen voor.

De compositie over depressie heeft de titel 'Da parte'.

Om ons zo goed mogelijk in te kunnen leven in de klachten die mensen met een depressie hebben, zijn we op zoek gegaan naar hun eigen verhalen. Eén persoon omschreef haar depressie als het aan de kant staan van de samenleving. Ze voelde alsof ze niet meer meedeed en slechts observerend aan de kant van de bezigheden van haar familie en vrienden stond. In het Italiaans is dat 'stare da parte'.

In de compositie worden verschillende symptomen van depressie verklankt.

Uiteraard komen de neerslachtige gevoelens en het verlies in interesse in de dagelijkse bezigheden aan bod, maar ook wat minder bekende symptomen als verstoorde concentratie, slaapproblemen en gewichtsschommelingen.

De teksten die gebruikt zijn in 'Da parte' zijn een combinatie van citaten van mensen met een depressie en een beschrijving van het taboe rond de ziekte.

De kritische vraag 'waarom is iemand met een gebroken been anders dan iemand met een gebroken psyche?' wordt op het einde gesteld.

## I. DEPRESSED MOOD

Noi non ne parliamo.  
 Noi lo nascondiamo.  
 Noi non ne vogliamo sentire parlare.  
 Noi vogliamo ignorare.

*We don't talk about.  
 We hide it.  
 We don't want to hear about it.  
 We ignore it.*

Sento gli uccelli che cinguettano all'aperto.  
 Oggi è un giorno migliore.  
 Oggi non misento giù come al solito.

*I hear birds chirping outside.  
 Today is a better day.  
 Today my body wasn't pulled down that bad as usual.*

## II. MARKEDLY DIMINISHED INTEREST OR PLEASURE IN ALL ACTIVITIES

A volte sembra che rimanere in silenzio sia l'unica opzione valida.  
 D'altra parte, perché dovresti voler far pesare i tuoi problemi a qualcun'altro?

*Sometimes it feels like being silent is the only viable option.  
 After all, why should you want to burden someone else with your problems?*

Sento gli uccelli che cinguettano all'aperto.

*I hear birds chirping outside.*

## III. WEIGHT GAIN OR SIGNIFICANT WEIGHT LOSS WHEN NOT DIETING

Noi non ne parliamo.  
 Noi lo nascondiamo.  
 Noi non ne vogliamo sentire parlare.  
 Noi vogliamo ignorare.

*We don't talk about.  
 We hide it.  
 We don't want to hear about it.  
 We ignore it.*

## IV. HYPERSOMNIA OR INSOMNIA

Faccio battute per integrarmi, per mascherare il dolore, per distrarmi.

*I make jokes to fit in, to mask the pain, to distract myself.*

## V. PSYCOMOTOR AGITATION OR RETARDATION

Tu dici la parola e le persone o se ne vanno impaurite o provano a relazionarsi per consolarti o per riempire il silenzio.

*You say the word and people either turn away in fear or they try to relate in attempts to console or fill the silence.*

Quando in realtà, tutto quello di cui ho bisogno, è qualcuno che mi chieda: "come ti colpisce la depressione?"

*When really, all I need is for someone to ask: "And how does depression affect you?"*

## VI. FATIGUE OR LOSS OF ENERGY

Immagina un peso che ti trascina giù, così pesante che ogni giorno devi richiamare le forze per contrasrtario e per alleggerire l'impatto.

*Imagine a weight pulling your body down, so heavy that every day you have to summon up the strength to push against it and to lighten the impact.*

## VII. FEELINGS OF WORTHLESSNESS OR EXCESSIVE OR INAPPROPRIATE GUILT

Ti fanno pensare troppo e finisci per credere che sia colpa tua. Non è così.

*They cause you to overthink and you end up thinking it is your fault. It's not.*

## VIII. DIMINISHED ABILITY TO THINK OR CONCENTRATE, OR INDECISIVENESS

Noi non ne parliamo.  
Noi lo nascondiamo.  
Noi non ne vogliamo sentire parlare.  
Noi vogliamo ignorare.

*We don't talk about.  
We hide it.  
We don't want to hear about it.  
We ignore it.*

## IX. RECURRENT THOUGHTS OF DEATH

La Mente

*The mind*

Perché qualcuno con una gamba rotta è diverso da qualcuno con la mente rotta?

*Why is someone with a broken leg different than someone with a broken mind.*

## DA PARTE

Vincent Cox

## I. DEPRESSED MOOD

♩=72

Glockenspiel

Vibraphone

Marimba 1

Marimba 2

Marimba 3

Soprano 1

Soprano 2

Alto 1

Alto 2

Flute

Clarinet in B♭

Bass Clarinet in B♭

Timpani

Sample

Suspended Cymbal  
Rute/Toms

Triangle

Dobaci

Watergong

Tamtam

Woodblock

Waterphon

Bass Γ

Opera

Spring L.

12

Glsp.

Vib.

Mar.1

Mar.2

Mar.3

S.1

S.2

A.1

A.2

Fl.

Cl.

B. Cl.

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Bck.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr,

*DA PARTE*

23      **poco accel.**

**1** **=72**

**poco accel.**      **rit.**

**1** **=72**

Glsp.      Vib.      Mar.1      Mar.2      Mar.3      S.1      S.2      A.1      A.2      Fl.      Cl.      B. Cl.      Timp.      Sample      S.Cym. Rute  
Toms Tri Dob. Tam. W.Blk. W.Phone B.Dr. O.Gng. Sp.Dr.

*DA PARTE*

**Suspended Cymbal**

**Tamtam**

**Bass Drum**

33

Glsp.

Vib.

Mar.1

Mar.2

Mar.3

S.1  
Noi non ne vo - glia-mo sen-ti-re par - la - re  
Noi vo-glia-mo ig-no - rr  
o-glia-mo ig-no - ra-re

S.2  
Noi non ne vo - glia-mo sen-ti-re par - la - re  
Noi vo-glia-mo  
Noi vo-glia-mo ig-no - ra-re

A.1  
Noi non ne vo - glia-mo sen-ti-re par - la - re  
Noi vo - re  
Noi vo-glia-mo ig-no - ra-re

A.2  
Noi non ne vo - glia-mo sen-ti-re par - la - re  
g-no - ra-re  
Noi vo-glia-mo ig-no - ra-re

DA PARTE

Fl.

Cl.

B. Cl.

Timp.

Sample

S.Cym.  
Rute

Toms

Tri

Dob.

Tam.

W.Blk.

W.Phone

B.Dr.

O.Gng.

Sp.Dr.

42

Glsp.

Vib.

Mar.1

Mar.2

Mar.3

S.1  
Noi vo - glia - mo  
a - re \_\_\_\_\_

S.2  
Noi vo - glia - m  
g - no - ra - re \_\_\_\_\_

A.1  
Noi v  
ig - no - ra - re \_\_\_\_\_

A.2  
ig - no - ra - re \_\_\_\_\_

Fl.

Cl.

B. Cl.  
mf ————— p —————

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Blk.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

2

*=54*

9

10

53  $\text{♩} = 144$

Glsp.

Vib.  $p$  *rit*  $\text{♩} = 144$   $lp$

Mar.1  $p$   $mp$

Mar.2  $p$

Mar.3  $mp$

S.1  $mp$   
Noi non ne par-lia-mo Noi lo nos-con-dia-mo  
 $mf$   
Noi non ne par-lia-mo

S.2  $mp$   
Noi non ne par-lia-mo Noi lo nos-con-dia-mo  
 $mf$   
Noi non ne par-lia-mo

A.1

A.2

DA PARTE

F1.

C1.

B. Cl.

Timp.  $p$   $mp$   $p$

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Bck.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

60

Glsp.

Vib.

Mar.1

Mar.2

Mar.3

S.1  
Noi lo nos-con-dia-mo

S.2  
Noi lo nos-con-dia-mo

A.1

A.2

Fl.  
*p*

Cl.  
*p*  
*nf*

B. Cl.  
*mf*  
*pp*

Timp.  
*p*  
*p*  
*pp*

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Bck.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

rit.

3  $\text{J}=144$

DA PARTE

66

Glsp.

Vib. *p* *mp*

Mar.1 *mf* *mp*

Mar.2 *mf* *mp*

Mar.3 *pp* *mp* *p* *pp*

S.1 *mp*  
Noi non ne par - lia - mo

S.2 *mp*  
Noi non ne par - lia - mo

A.1 *mf*  
on ne par - lia - mo

A.2 - non ne par - lia - mo

Fl. *p*

Cl. *p*

B. Cl. *p*

Timp. *p*

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Blk.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

71

Glp. Vib. Mar.1 Mar.2 Mar.3 S.1 S.2 A.1 A.2 Fl. Cl. B. Cl. Timp. Sample S.Cym. Rute Toms Tri Dob. Tam. W.Blk. W.Phone B.Dr. O.Gng. Sp.Dr.

lia - mo Noi par - lia - mo ne vo-glia-mo

Noi lo nos con - dia - Noi non ne vo-glia-mo

Fl. Cl. B. Cl. Timp. Sample S.Cym. Rute Toms Tri Dob. Tam. W.Blk. W.Phone B.Dr. O.Gng. Sp.Dr.

DA PARTE

77

Glsp.      Vib.      Mar.1      Mar.2      Mar.3      S.1      S.2      A.1      A.2      Fl.      Cl.      B. Cl.      Timp.      Sample      S.Cym.  
Rute  
Toms  
Tri  
Dob.  
Tam.  
W.Blk.  
W.Phone  
B.Dr.  
O.Gng.  
Sp.Dr.

sen - ti - re par - Noi non ne par - lia - mo

sen - ti - re par - Noi non ne par - lia - mo

sen - ti - re par - la - re

sen - ti - re par - la - re

DA PARTE

non ne par - lia - mo

Noi non ne par - lia - mo

la - re

par -

par - la - re

par -

f

mf

p

mp

Small Tamtam

p

mp

mf

p

mf

p

mp

p

mf

p

mf

p

mf

4

82

Glsp. *f*

Vib. *f*

Mar. 1 *f* *p*

Mar. 2 *f* *p*

Mar. 3 *pp* *f* *p*

S.1 *f*  
Noi non ne par - lia - mo

S.2 *f*  
Noi non ne par - lia - mo

A.1 *f*  
la - re

A.2 *f*  
la - re

Fl. *f*

Cl. *mp* *f*

B. Cl. *f* *p* *mf*

Timp. *f*

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Blick.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

89

Glsp.

Vib.

Mar.1

Mar.2

Mar.3

S.1  
Noi non ne parlia-n  
ios - con-dia-mo

S.2  
Noi non ne  
lo nos - con-dia-mo

A.1

A.2

Fl.

Cl.

B. Cl.

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Blick.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

95

Glsp. *mf*

Vib. *p* *mf*

Mar.1 *mf* *mp* *mf*

Mar.2 *mf* *mp* *mf*

Mar.3 *p* *mf* *mp* *mf*

S.1 *mf* *f*  
parlia - mo Noi lo nos - con-dia - mo

S.2 *f*  
ne parlia - mo Noi lo nos - con-dia - mo

A.1 *f*  
Noi non ne parlia - mo Noi lo nos - con-dia - mo

A.2 *mf* *f*  
Noi non ne parlia - mo Noi lo nos - con-dia - mo

Fl. *f* *mf* *f*

Cl. *f* *mf* *f*

B. Cl. *f* *p* *mf*

Timp. *mf* *p* *mf*

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Bck.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

DA PARTE

99

Glsp.

Vib.

Mar.1

Mar.2

Mar.3

S.1  
Noi non ne parlia - mo      Noi lo nos-con-dia - mo      Noi vo no - ra - re

S.2  
Noi non ne parlia - mo      Noi lo nos-con-dia - mo      N o ig - no - ra - re

A.1  
Noi non ne parlia - mo      Noi lo nos-con-dia - mo - glia - mo ig - no - ra - re

A.2  
Noi non ne parlia - mo      Noi lo nos-con-d o i - vo - glia - mo ig - no - ra - re

Fl.

Cl.

B. Cl.

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Bck.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

rit.

105

Glsp. *mf* *mf*

Vib. *mf* *f*

Mar.1 *mp* *f* *p*

Mar.2 *mp* *f* *p*

Mar.3 *mf* *f* *pp*

S.1 *mf* *f* *p*  
Noi vo - glia - mo ig - no - ra - re

S.2 *mf* *f* *p*  
Noi vo - glia - mo ig - no - ra - re

A.1 *mf* *f* *p*  
Noi vo - glia - mo ig - no - ra - re

A.2 *mf* *f* *p*  
Noi vo - glia - mo ig - no - ra -

Fl. *mf* *f* *p*

Cl. *mf* *f* *p*

B. Cl. *mf* *f* *p*

Timp. *mf* *p*

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Bck.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

Glsp.      Vib.      Mar. 1      Mar. 2      Mar. 3

S.1      S.2      A.1      A.2

Fl.      Cl.      B. Cl.

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Bck.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

*poco rubato*

*pp*

*pp*

*pp*

*p*

*Sen - to*

*gli uc - cel*

*gli uc - cel*

*li*

*che*

*cin guet - tan - do*

*ds chirping*

*re birds chirping*

116

**poco rit.**      **A tempo**

**Glsp.** (ppp)

**Vib.** (pp, mp)

**Mar. 1** (p)

**Mar. 2** (p)

**Mar. 3** (p)

**S.1** (p)  
all' a - per - to Og - i - no mig - li - re. Og - gi non mi sen - to

**S.2** (p)  
all' a - per - to un gior - no mig - li - re. Og - gi non mi sen - to

**A.1** (p)  
all' a - per - to gi è un gior - no mig - li - re. Og - gi non mi sen - to

**A.2** (p)  
all' a - per - to Og - gi è un gior - no mig - li - re. Og - gi non mi sen - to

**Fl.** (mp)

**Cl.** (mp)

**B. Cl.**

**Timp.**

**Sample**

**S.Cym.  
Rute  
Toms  
Tri  
Dob.**

**Tam.  
W.Blick.  
W.Phone**

**B.Dr.  
O.Gng.  
Sp.Dr.**

DA PARTE

**Meno mosso**

121

Glsp. *mf* *mf* *pp* *ppp*

Vib. *f* *p* *pp*

Mar.1 *mf* *pp*

Mar.2 *mf* *pp*

Mar.3 *mf* *pp* *ppp*

S.1 *f* *pp*  
giù come al so - li - to. Noi non ne  
Noi lo nos-con - dia - mo

S.2 *f* *pp*  
giù come al so - li - to. Noi r a - mo  
Noi lo nos-con - dia - mo

A.1 *f* *f* *ppp*  
giù come al so - li - to. par - lia - mo  
Noi lo nos-con - dia - mo

A.2 *f* *ppp*  
giù come al so - li - to. ion ne par - lia - mo  
Noi lo nos-con - dia - mo

Fl. *f*

Cl. *f*

B. Cl. *mp*

Timp. *pp* *ppp*

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob. *Suspended*

Tam.  
W.Blick.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

127 7 =72

Glsp.

Vib.

Mar. 1

Mar. 2

Mar. 3

S.1

S.2

A.1

A.2

Fl.

Cl.

B. Cl.

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Blick.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

*DA PARTE*

glia-mo ig - no - ra - re

Noi vo-glia-mo ig - no - ra - re

Noi vo-glia-mo ig - no - ra - re

Noi vo-glia-mo ig - no - ra - re

p mp p

Tamtam (*large*)

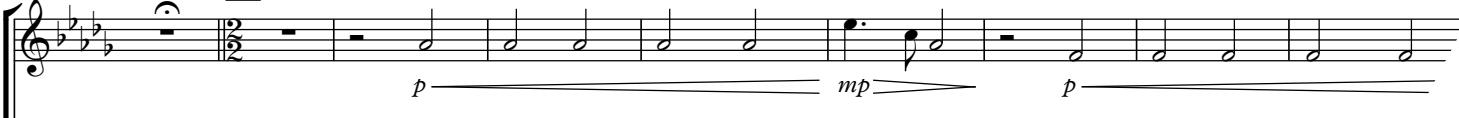
Suspended Cymbal

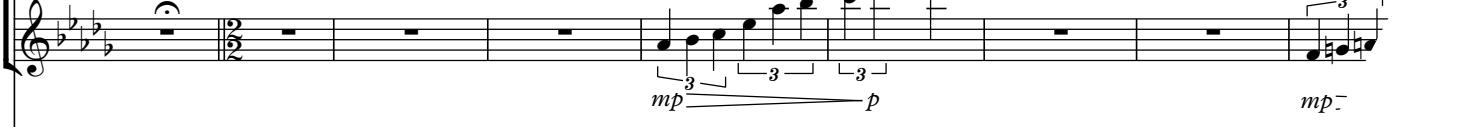
**II. MARKEDLY DIMINISHED INTEREST OR PLEASURE IN ALL ACTIVITIES**

8

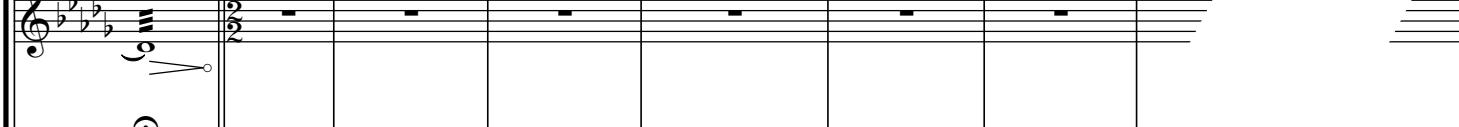
 $\text{♩} = 63$ 

138

Glsp. 

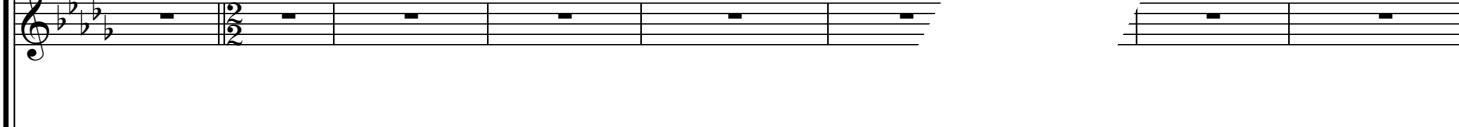
Vib. 

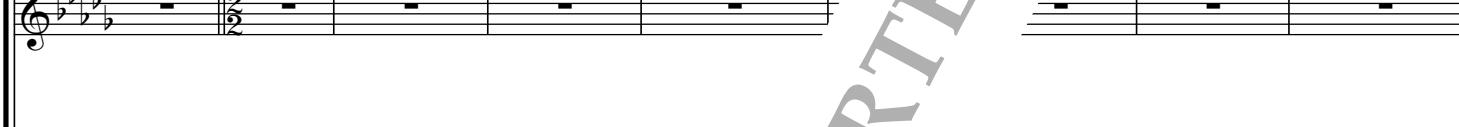
Mar.1 

Mar.2 

Mar.3 

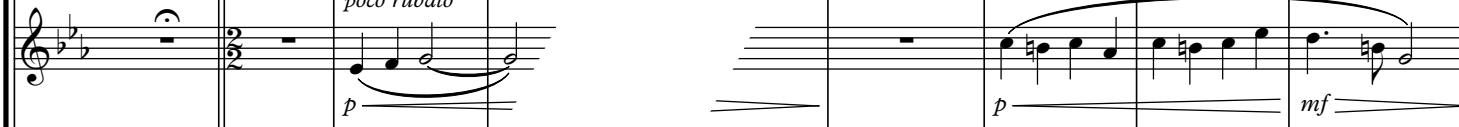
S.1 

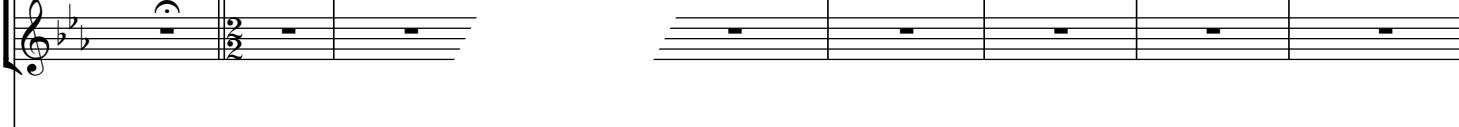
S.2 

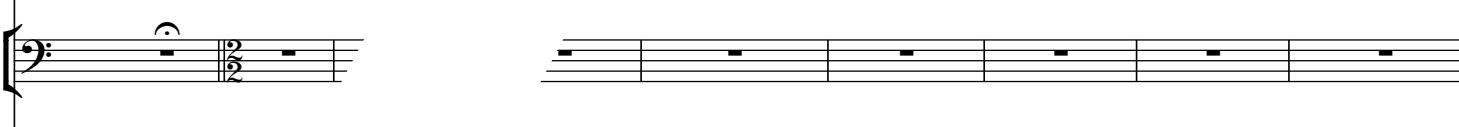
A.1 

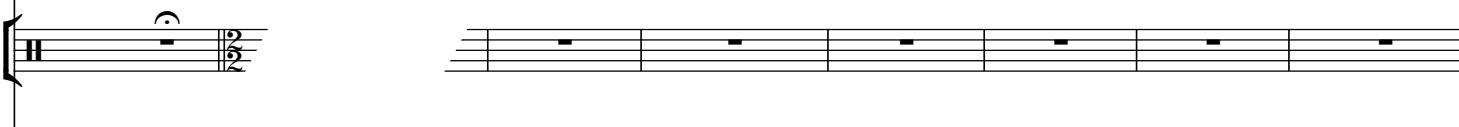
A.2 

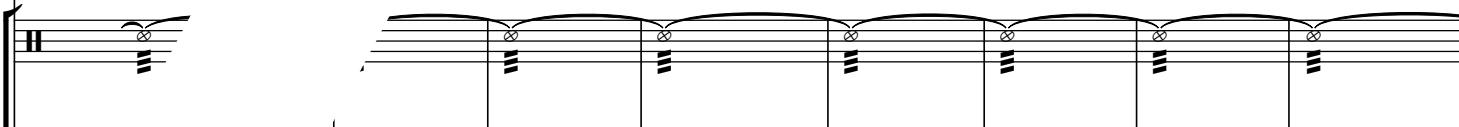
Fl. 

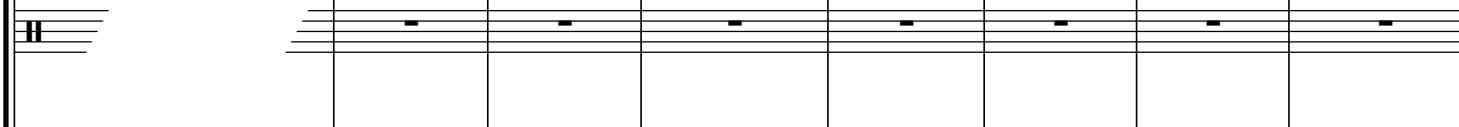
Cl. 

B. Cl. 

Timp. 

Sample 

S.Cym.  
Rute  
Toms  
Tri  
Dob. 

Tam.  
W.Bck.  
W.Phone 

B.Dr.  
O.Gng.  
Sp.Dr. 

DA PARTE

149

9

Gls. -

Vib.  $\begin{array}{c} f \\ \hline \end{array}$   $\begin{array}{c} p \\ \hline \end{array}$

Mar.1  $\begin{array}{c} \text{---} \\ \hline \end{array}$   $\begin{array}{c} 3 \\ \hline \end{array}$   $\begin{array}{c} mp \\ \hline \end{array}$   $\begin{array}{c} 3 \\ \hline \end{array}$   $\begin{array}{c} 3 \\ \hline \end{array}$   $\begin{array}{c} p \\ \hline \end{array}$   $\begin{array}{c} \text{---} \\ \hline \end{array}$   $\begin{array}{c} 3 \\ \hline \end{array}$   $\begin{array}{c} mp \\ \hline \end{array}$   $\begin{array}{c} 3 \\ \hline \end{array}$   $\begin{array}{c} 3 \\ \hline \end{array}$   $\begin{array}{c} p \\ \hline \end{array}$   $\begin{array}{c} \text{---} \\ \hline \end{array}$   $\begin{array}{c} 3 \\ \hline \end{array}$   $\begin{array}{c} mp \\ \hline \end{array}$   $\begin{array}{c} 3 \\ \hline \end{array}$   $\begin{array}{c} 3 \\ \hline \end{array}$   $\begin{array}{c} p \\ \hline \end{array}$

Mar.2  $\begin{array}{c} p \\ \hline \end{array}$   $\begin{array}{c} mp \\ \hline \end{array}$   $\begin{array}{c} \text{---} \\ \hline \end{array}$   $\begin{array}{c} 3 \\ \hline \end{array}$   $\begin{array}{c} 3 \\ \hline \end{array}$   $\begin{array}{c} 3 \\ \hline \end{array}$   $\begin{array}{c} p \\ \hline \end{array}$   $\begin{array}{c} \text{---} \\ \hline \end{array}$   $\begin{array}{c} 3 \\ \hline \end{array}$   $\begin{array}{c} mp \\ \hline \end{array}$   $\begin{array}{c} 3 \\ \hline \end{array}$   $\begin{array}{c} 3 \\ \hline \end{array}$   $\begin{array}{c} p \\ \hline \end{array}$   $\begin{array}{c} \text{---} \\ \hline \end{array}$   $\begin{array}{c} 3 \\ \hline \end{array}$   $\begin{array}{c} mp \\ \hline \end{array}$   $\begin{array}{c} 3 \\ \hline \end{array}$   $\begin{array}{c} 3 \\ \hline \end{array}$   $\begin{array}{c} p \\ \hline \end{array}$

Mar.3  $\begin{array}{c} \text{---} \\ \hline \end{array}$   $\begin{array}{c} p \\ \hline \end{array}$   $\begin{array}{c} \text{---} \\ \hline \end{array}$   $\begin{array}{c} p \\ \hline \end{array}$

S.1 -

S.2 -

A.1  $\begin{array}{c} mp \\ \hline \end{array}$   
A vol - te che ri - ma - ne - re

A.2  $\begin{array}{c} mp \\ \hline \end{array}$   
A vol - bra che ri - ma - ne - re

Fl. -

Cl. -

B. Cl. -

Timp. -

Sample -

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Bck.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

DA PARTE

25

155

Glsp. *p* *mp* *mp* *p*

Vib. *p* *mp* *mp* *p*

Mar.1 *mp* *3* *3* *3* *p*

Mar.2 *mp* *3* *3* *3* *p*

Mar.3 *p*

S.1 *p* *mf*  
Sen - to gli uc-cel - li che cin-guat - ta-no all' a  
cin

S.2 *p* *mf*  
Sen - to gli uc-cel - li che cin-guat - ta-no  
cin

A.1 *p*  
in si - len - zio si - l'u - ni - ca op - zio - ne va -

A.2 *p*  
in si - len - zio a l'u - ni - ca op - zio - ne va -

Fl. *p* *freely, like birds chirping*

Cl. *p* *freely, like birds chirping*

B. Cl.

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Blk.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

DA PARTE

159

Glsp. *mf*

Vib. *mf*

Mar.1 *mp* *p*

Mar.2 *mp* *p*

Mar.3

S.1 *f*  
guat - ta - no cin - guat - ta - no cin - guat - ta - no al'

S.2 *f*  
guat - ta - no cin - guat - ta - no cin - guat - ta - n to.

A.1 li - da. *mf* D'al - tra par - te, per

A.2 li - da. *mf* D'al - tra par - te, per

Fl. *freely* *p* *mp* *f*

Cl. *freely* *p*

B. Cl.

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Bck.  
W.Phone

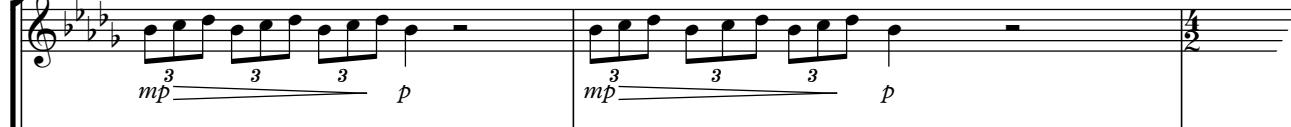
B.Dr.  
O.Gng.  
Sp.Dr.



167

Glsp. 

Vib. 

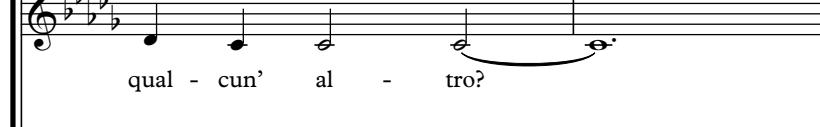
Mar.1 

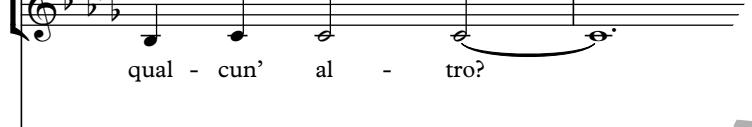
Mar.2 

Mar.3 

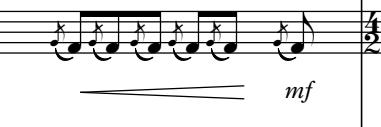
S.1   
cin-guat - ta-no    cin-guat - ta-no    cin - g<sup>r</sup>

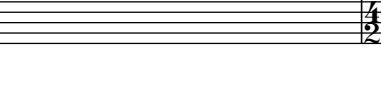
S.2   
cin-guat - ta-no    cin-guat - ta-no

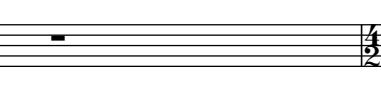
A.1   
qual - cun' al - tro?

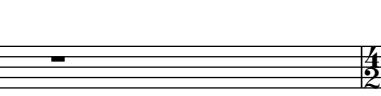
A.2   
qual - cun' al - tro?

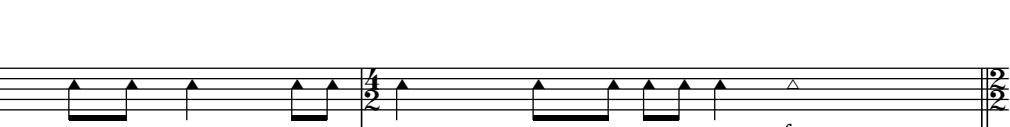
Fl. 

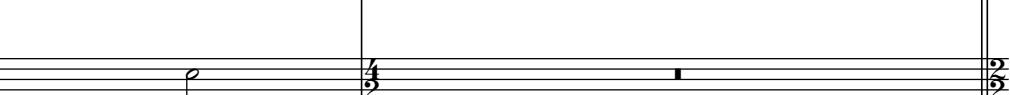
Cl. 

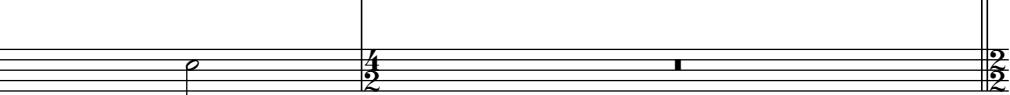
B. Cl. 

Timp. 

Sample 

S.Cym.  
Rute  
Toms  
Tri  
Dob. 

Tam.  
W.Bck.  
W.Phone 

B.Dr.  
O.Gng.  
Sp.Dr. 

DA PARTE

30

170

**11**

poco rit.

G.P.

Glp. Vib. Mar.1 Mar.2 Mar.3 S.1 S.2 A.1 A.2 Fl. Cl. B. Cl. Timp. Sample S.Cym. Rute Toms Tri Dob. Tam. W.Blk. W.Phone B.Dr. O.Gng. Sp.Dr.

DA PARTE

176 **12 Quasi Senza Meisura**

Glsp. *p*

Vib. *p* *f*

Mar.1 *mf*

Mar.2 *mf*

Mar.3 *mf*

S.1 *p* *f*  
cin - guat - ta - no      cin - guat - ta - no

S.2 *p* *f*  
cin - guat - ta - no      cin - g      in - guat - ta - no      cin - guat - ta - no

A.1 *f*  
ri - ma -

A.2 *f*  
ri - ma -

Fl. *freely* *p* *mf* *f*

Cl. *p* *p* *7* *7* *f*

B. Cl. *f* *3* *3*

Timp. *mf*

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Blck.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

**poco rit.**

14 A tempo

181 **poco rit.**

**14 A tempo**

Glsp. Vib. Mar.1 Mar.2 Mar.3 S.1 S.2 A.1 A.2 F1. Cl. B. Cl. Timp. Sample S.Cym. Rute Toms Tri Dob. Tam. W.Blk. W.Phone B.Dr. O.Gng. Sp.Dr.

ne - re in si - len - zio - tra par - te, per - ché do-vres-ti

DA PARTE

188

Glsp. *p* *mp* *mp* *p*

Vib. *p* *mp* *mp* *p*

Mar.1 *mp* *p* *mp* *p* *mp* *p*

Mar.2 *mp* *p* *mp* *p* *mp* *p*

Mar.3 *p*

S.1 *p* *mf* *p* *p* *all' a-per - to.* *cin*  
Sen - to gli uc-cel - li che cir

S.2 *p* *p* *ta - no* *all' a-per - to.* *cin*  
Sen - to gli uc-cel - li che

A.1 *p* *ble* *p* *mi.* *a qual - cun' al - tro?*

A.2 *p* *pro - ble* *p* *mi.* *a qual - cun' al - tro?*

Fl. *freely* *mf* *mp*

Cl. *freely* *mf*

B. Cl. *mf*

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Bck.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

192

Glsp.  $mf$

Vib.  $mf$

Mar.1  $mp$   $p$

Mar.2  $mp$   $p$

Mar.3

S.1  $f$   
guat - ta - no    cin - guat - ta - no    cin - guat - ta - no    cin - guat  
all' a - per - to.

S.2  $f$   
guat - ta - no    cin - guat - ta - no    cin - guat - ta - no    cin  
all' a - per - to.

A.1

A.2

Fl. *freely*  $p$

Cl. *freely*  $p$

B. Cl.

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Bck.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

*DA PARTE*

195

Glsp.

Vib.

Mar.1

Mar.2

Mar.3

S.1

Noi non ne par - lia - mo

f

S.2

Noi non ne par - lia - mo

f

A.1

Noi non ne par - lia - mo

f

A.2

Noi non ne par - lia -

f

Fl.

Cl.

B. Cl.

Timp.

f

pp

f

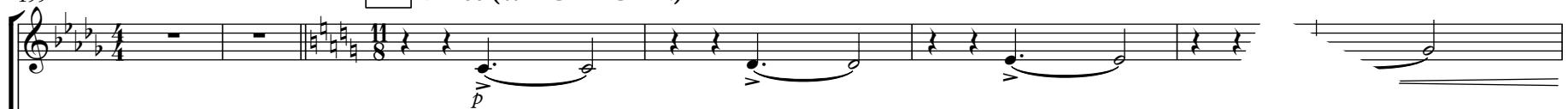
Sample

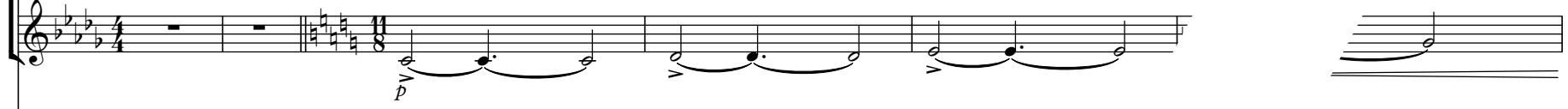
S.Cym.  
Rute  
Toms  
Tri  
Dob.

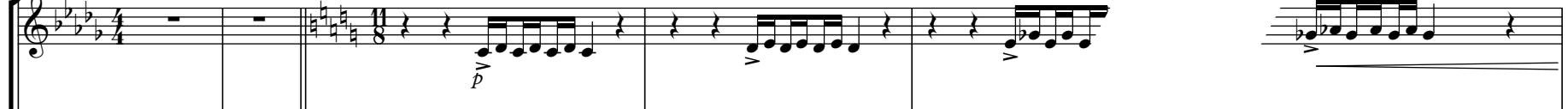
Tam.  
W.Bck.  
W.Phone

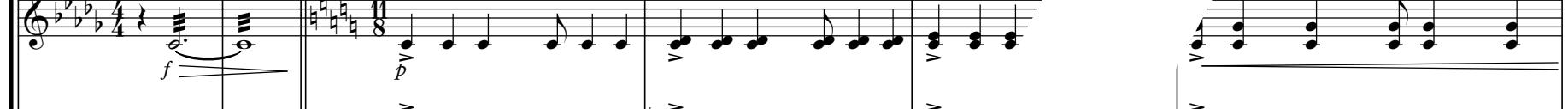
B.Dr.  
O.Gng.  
Sp.Dr.

16 III. WEIGHT GAIN OR SIGNIFICANT WEIGHT LOSS WHEN NOT DIETING  
♩=144 (WEIGHT GAIN)

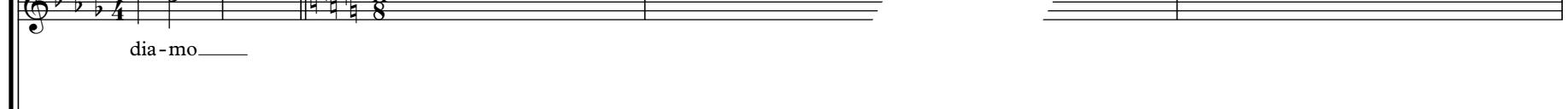
Glsp. 

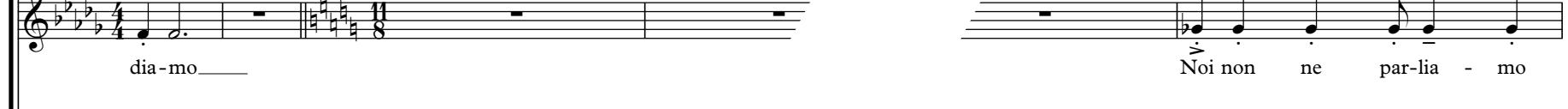
Vib. 

Mar.1 

Mar.2 

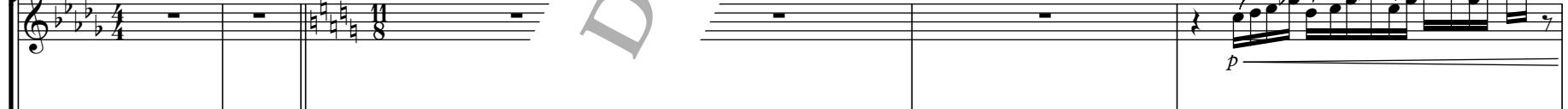
Mar.3 

S.1 dia-mo 

S.2 dia-mo 

A.1 dia-mo No' 

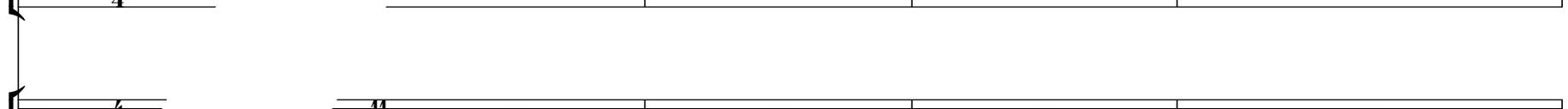
A.2 dia-mo Noi non ne parlia- 

Fl. 

Cl. 

B. Cl. 

Timp. 

Sample 

S.Cym.  
Rute  
Toms  
Tri  
Dob. 

Tam.  
W.Bck.  
W.Phone 

B.Dr.  
O.Gng.  
Sp.Dr. 

205

Glsp.

Vib.

Mar.1

Mar.2

Mar.3

S.1

Noi non ne parlia - mo Noi non ne par lia - ,  
ne par lia - mo

S.2

Noi non ne parlia - mo Noi non ne par l' .oi non ne par lia - mo

A.1

Noi non ne parlia - mo Noi non ne no Noi non ne par lia - mo

A.2

Noi non ne parlia - mo Noi non a - mo Noi non ne par lia - mo

Fl.

Cl.

B. Cl.

Timp.

pp f

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Bck.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

*DA PARTE*

17

18 (WEIGHT LOSS)

209

Glsp. *p*

Vib. *p*

Mar.1 *p* (p) ff

Mar.2 *p* (p) ff

Mar.3 *p* ff

S.1 ff Noi non ne par-

S.2 ff Noi non ne par-

A.1 ff Noi non ne par-

A.2 ff Noi non ne par-

Fl. f

Cl. f

B. Cl. f

DA PARTE

Timp. *p* f

Sample

S.Cym. Rute Toms Tri Dob. Toms f

Tam. W.Bck. W.Phone p f

B.Dr. O.Gng. Sp.Dr. p f

219

Glsp.

Vib.

Mar.1

Mar.2

Mar.3

S.1  
lia - - mo N  
nas - con - dia - mo

S.2  
lia - - mo  
io nas - con - dia - mo

A.1  
lia - - mo  
oi lo nas - con - dia - mo

A.2  
lia - - mo

Fl.

Cl.

B. Cl.

Timp.  
pp

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Bck.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

223

Glsp.

Vib.

Mar.1

Mar.2

Mar.3

S.1

Noi non ne vo - glia -

sen - ti - re par

S.2

Noi non ne vo - g'

A.1

A.2

Fl.

Cl.

B. Cl.

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Bck.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

*DA PARTE*

41

rit.

228

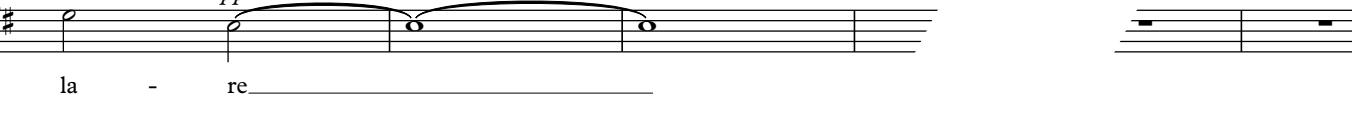
Glsp. 

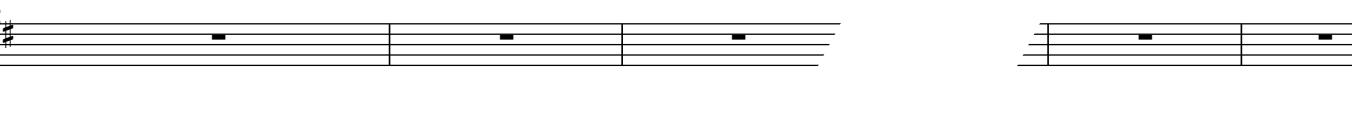
Vib. 

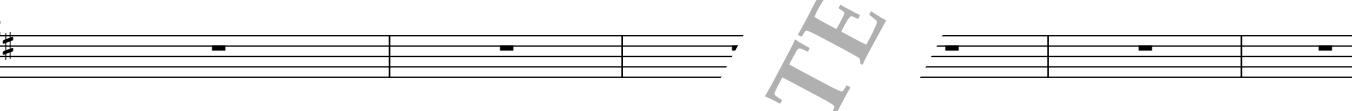
Mar.1 

Mar.2 

Mar.3 

S.1 

S.2 

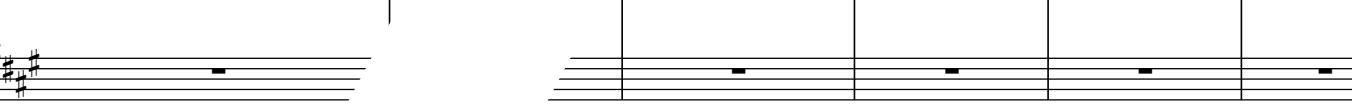
A.1 

A.2 

DA PARTE

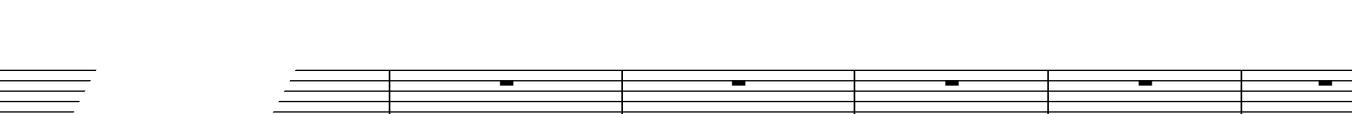
Fl. 

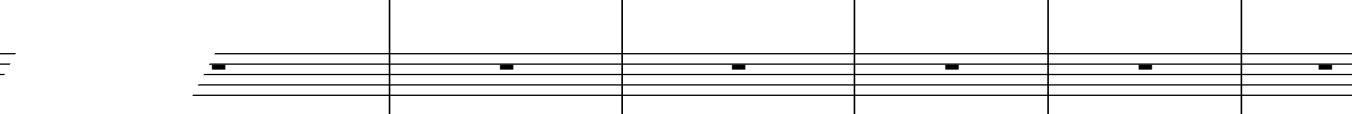
C1. 

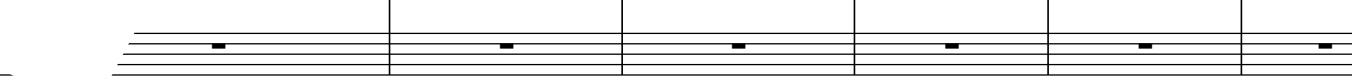
B. Cl. 

Timp. 

Sample 

S.Cym.  
Rute  
Toms  
Tri  
Dob. 

Tam.  
W.Blk.  
W.Phone 

B.Dr.  
O.Gng.  
Sp Dr. 

## IV. HYPERSOMNIA OR INSOMNIA

42

19  $\text{♩} = 54$ 

Glsp. Vib.

20  $\text{♩} = 54$  (HYPERSOMNIA)*poco cresc.)*

Mar. 1 Mar. 2 Mar. 3

S.1

Noi voglia-mo ig - no - ra - re

S.2

Noi voglia-mo ig - no - ra - re

A.1

A.2

Fl. Cl. B. Cl.

Timp.

Suspended Cymbal on timpani, use pedal

Sample

SAMPLE "SLOW / LOW SONNO BELLS"

S.Cym. Rute Toms Tri Dob.

Tam. W.Blick. W.Phone.

Tamtam, with superball, play ad random, freely

B.Dr. O.Gng. Sp.Dr.

Bass Drum, with superball, play ad random, freely

*pp*

245

Glsp.

Vib. *simile*

Mar.1

Mar.2

Mar.3

S.1

S.2

A.1

A.2

Fl.

Cl. *mp*

B. Cl.

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Bck.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

## Più mosso

21 (INSOMNIA)

254 **Più mosso**

**Z1 (INSOMNIA)**

Glsp.

Vib.

Mar.1

Mar.2

Mar.3

S.1

S.2

A.1

A.2

Fl.

C1.

B. Cl.

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Blk.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

*DA PARTE*

*fade out*

*Dobaci*

262

Glsp. *mf* *p* *mp*

Vib. *mf* *p* *mp*

Mar.1 *mf* *pp* *mp*

Mar.2 *mf* *pp* *mp*

Mar.3

S.1

S.2

A.1

A.2

Fl.

Cl.

B. Cl.

DA PARTE

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Blk.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

*p*  
Fac-cio bat-tu-te per in-te-grar-mi

*ppp*  
Fac-cio bat-tu-te per

*ppp*  
Fac-cio bat-tu-te per

*pp*

*pp*

**SAMPLE "FAST / HIGH SONNO BELLS"**

*mf* *p* (3) *3* *3* *3* *3* *mp*

268

Glsp.

Vib.

Mar.1

Mar.2

Mar.3

S.1  
per mas-che-ra-re il do - lo - re per dis-trar - rr

S.2  
in - te - grar - mi per dis-tr

A.1  
in - te - grar - mi per .

A.2  
in - te - grar - mi per ar - mi.

Fl.

Cl.

B. Cl.

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Bck.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr,

## 22 (HYPERSOMNIA)

47

275

Glsp.  $\rightarrow p$   $mp$

Vib.  $p$   $mp$

Mar.1  $pp$   $mp$

Mar.2  $pp$   $mp$

Mar.3  $ppp$  (*poco cresc.*) *con arco*

S.1

S.2

A.1

A.2

Fl.

Cl.

B. Cl.

*DA PARTE*

Timp.

Sample *fade out* SAMPLE "SLOW / LOW SONNO BELLS"

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Blk.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

*Tamtam, with superball, play ad random, freely*

*Bass Drum, with superball, play ad random, freely*

Glsp.

Vib.

Mar.1

Mar.2

Mar.3 *simile*

S.1

S.2

A.1

A.2

Fl.

Cl.

B. Cl.

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Blck.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

## V. PSYCHOMOTOR AGITATION OR RETARDATION

♩=152 (PSYCHOMOTOR AGITATION)

23

Glsp.

Vib.

Mar.1

Mar.2

Mar.3

S.1

S.2

A.1

A.2

Fl.

Cl.

B. Cl.

Tim.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Blk.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

*DA PARTE*

289 49

294

Glsp. *p* *ppp* *p* *ppp* *p*

Vib. *f*

Mar.1

Mar.2 *p* *ppp* *p* *ppp* *f*

Mar.3

S.1

S.2

A.1

A.2

Fl.

Cl.

B. Cl.

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Blk.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

*DA PARTE*

*Opera Gong* *f*

299 24

Glsp. *p* *ppp* *p* *ppp* *p* *ppp*

Vib. *p*

Mar.1 *p*

Mar.2 *mp* *mf* *>* *mp* *mf* *mp*

Mar.3

S.1 *mp* *mf* *>* *mp* *mp* *mp*  
Tu di-ci la pa-ro - la e le per-so-ne o se au-ri - te o pro - va - no a re-la - zio -

S.2 *mp* *mf* *>* *mp* *mp* *mp*  
Tu di-ci la pa-ro - la e le per-so-ne o im-pau-ri - te o pro - va - no a re-la - zio -

A.1

A.2

DA PARTE

Fl. *p* *mf* *>* *mf* *p*

Cl. *p*

B. Cl.

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Blk.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

52

304

**Glsp.** *p* *ppp* *p* *ppp* *p* *f*

**Vib.** *v* *v* *v* *v* *v* *f*

**Mar.1** *f*

**Mar.2** *mp* *mp* *mf*

**Mar.3**

**S.1** *mf* *mp* *f*  
nar-si per con-so - lar - ti o per riem-pi - re il si -

**S.2** *mf* *mp* *f*  
nar-si per con-so - lar - ti o per riem-pi - re il zio.

**A.1**

**A.2**

**Fl.** *mf* *p*

**Cl.** *p* *mf* *p*

**B. Cl.**

**Timp.**

**Sample**

**S.Cym.** *Rute*

**Toms**

**Tri**

**Dob.**

**Tam.**

**W.Blk.**

**W.Phone**

**B.Dr.**

**O.Gng.**

**Sp.Dr.**

**Opera Gong** *f*

**25**

*DA PARTE*

309

Glsp. *p* *p* *p* *p*

Vib. *p* *p* *p* *p*

Mar.1 *p* *p* *p* *p*

Mar.2 *p* *p* *p* *p*

Mar.3 *p* *p* *p* *p*

S.1 *p* *p* *p* *p*

S.2 *p* *p* *p* *p*

A.1 *p* *p* *p* *p*

A.2 *p* *p* *p* *p*

Fl. *p* *p* *p* *p*

Cl. *f* *f* *mf* *f*

B. Cl. *p* *p* *p* *p*

Timp. *p* *p* *p* *p*

Sample *p* *p* *p* *p*

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Bck.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

DA PARTE

Rute

*p* *f* *p*

*p* *f* *p*

rit. **26**  $\text{♩} = 54$  (RETARDATION)

Glsp.  $\text{♩} = 54$  (RETARDATION)

Vib.  $\text{♩} = 54$  (RETARDATION)

Mar.1  $\text{♩} = 54$  (RETARDATION)

Mar.2  $\text{♩} = 54$  (RETARDATION)

Mar.3  $\text{♩} = 54$  (RETARDATION)

S.1  $\text{♩} = 54$  (RETARDATION)

S.2  $\text{♩} = 54$  (RETARDATION)

A.1  $\text{♩} = 54$  (RETARDATION) *do in re - al - tà, tut - to quel - lo di*

A.2  $\text{♩} = 54$  (RETARDATION) *Quan - do in re - al - tà, tut - to quel - lo di*

Fl.  $\text{♩} = 54$  (RETARDATION)

Cl.  $\text{♩} = 54$  (RETARDATION)

B. Cl.  $\text{♩} = 54$  (RETARDATION)

Timp.  $\text{♩} = 54$  (RETARDATION)

Sample  $\text{♩} = 54$  (RETARDATION)

S.Cym.  
Rute  
Toms  
Tri  
Dob.  $\text{♩} = 54$  (RETARDATION)

Tam.  
W.B blk.  
W.Phone  $\text{♩} = 54$  (RETARDATION)

B.Dr.  
O.Gng.  
Sp.Dr.  $\text{♩} = 54$  (RETARDATION)

DA PARTE

Opera Gong  $\text{♩} = 54$  (RETARDATION)

320

Glsp.

Vib.

Mar.1

Mar.2

Mar.3

S.1      *p*      *pp*  
ho bi-sog - no,

S.2

A.1      *p*  
cui      è qual-cu-no che mi chi - da:

A.2      *p*  
cui      è qual-cu-no che mi chi - da:

Fl.

Cl.

B. Cl.

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Blk.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

DA PARTE

## (PSYCHOMOTOR AGITATION)

56

326

Glsp.

Vib.

Mar.1

Mar.2

Mar.3

S.1

S.2

A.1

"come ti col - pis - ce la - ne?"

A.2

"come ti col - pis - ce la pres-sio - ne?"

Fl.

Cl.

B. Cl.

p

mp

m

DA PARTE

Timp.

pp

mp

p

mf

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Blk.  
W.Phone

Woodblcok

p

B.Dr.  
O.Gng.  
Sp.Dr.

pp

mp



58

337

Gls. *p* *p* *p* *p*

Vib. *p*

Mar.1

Mar.2 *mp* *mf*

Mar.3

S.1 *mp* *mf* *mp* *mf*

S.2 *mp* *mf* *mp* *mf*

A.1

A.2

Fl. *mf* *p* *mf* *p*

Cl. *p* *mf*

B. Cl.

Timp.

Sample

S.Cym. Rute  
Rute  
Toms Tri  
Dob.

Tam.  
W.Blk.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

*DA PARTE*

341

Gls. *p* *ppp* *p* *ppp* *p* *f*

Vib. *v*

Mar.1

Mar.2 *mp* *mp* *mf* *f*

Mar.3

S.1 *mf* *mp* *f*  
nar-si per con-so - lar - ti o per riem-pi - re il  
- zio. il si - len - zio.

S.2 *mf* *mp* *f*  
nar-si per con-so - lar - ti o per riem-pi - re  
- len - zio. il si - len - zio.

A.1

A.2

Fl. *mf* *p* *f*

Cl. *p* *mf* *f* *mf* *f*

B. Cl.

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Bck.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

**VI. FATIGUE OR LOSS OF ENERGY**

molto rit.

**29** 345

**30**  $\text{♩} = 54$

Glsp. Vib. Mar.1 Mar.2 Mar.3 S.1 S.2 A.1 A.2 Fl. Cl. B. Cl. Timp. Sample S.Cym. Rute Toms Tri Dob. Tam. W.Bck. W.Phone B.Dr. O.Gng. Sp.Dr.

60

352

Glsp. *mf pp*

Vib. *mp*

Mar.1 *pp f 3 pp*

Mar.2 *pp f 3 pp*

Mar.3 *pp f 3*  
gentle/small glissando down (unpitched)  
*al niente*

S.1 *gloss. f 3*  
Im-ma-gi-ne un pe-so che ti tra - ci -  
*nile*

S.2 *gloss. f 3*  
Im-ma-gi-ne un pe-so che ti tra  
*giù simile*

A.1 *gloss. f 3*  
Im-ma-gi-ne un pe-so c'  
*a giù simile*

A.2 *gloss. f 3*  
Im-ma-gi-ne u  
*- ci - na giù*

Fl. *pp f pp*

Cl. *pp pp*

B. Cl. *pp f pp*

Timp. *mp 3 mp 3 ppp*

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Blk.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

Waterg.  
*w*  
*mallet*  
*ppp gloss.*

*mp 3 ppp gloss.*

Tamtam with brushes

*mp 3 ppp*

359

Glsp.

Vib. *gliss. down using extra rubber mallet* 3 3 3

pp mp

Mar.1

Mar.2

Mar.3

S.1

S.2

A.1 *simile*  
si pe-san-te che og-ni gior-no de - vi ri - chia-ma - re

A.2 le forze per con-tras-tar-lo e per al-leg - ge - ri - re l'im pat -

Fl.

Cl.

B. Cl.

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Blk.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

DA PARTE

363

*soft mallet*

*simile*

*gliss.*

*3*

*mp*

*ppp*

*Mar. 1*

*Mar. 2*

*Mar. 3*

*S.1*

*S.2*

*A.1*

*simile*

*pp*

*to*

*gliss.*

*3*

*ne un pe-so che ti tra - ci - na giù*

*, without voice*

*pp*

*n-ma-gi-ne un pe-so che ti tra - ci - na giù*

*whispered, without voice*

*mf*

*3*

*Im-ma-gi-ne un pe-so che ti tra - ci - na giù*

*whispered, without voice*

*mf*

*3*

*Im-ma-gi-ne un pe-so che ti tra - ci - na giù*

*Fl.*

*mp*

*pp*

*Cl.*

*mp*

*B. Cl.*

*mp*

*pp*

*DA PARTE*

*Timp.*

*Sample*

*S.Cym.*

*Rute*

*Toms*

*Tri*

*Dob.*

*Tam.*

*W.B blk.*

*W.Phone*

*mp*

*3*

*ppp*

*gliss.*

*Bass drum with brushes*

*circular movement*

*mp*

*3*

*ppp*

## VII FEELINGS OF WORTHLESSNESS OR EXCESSIVE OR INAPPROPRIATE GUILT

31

370

♩=72

Glsp.

Vib.

Mar.1

Mar.2

Mar.3

S.1

S.2

A.1

A.2

Fl.

Cl.

B. Cl.

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Bck.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

DA PARTE

65

381

Gls.

Vib.

Mar.1

Mar.2

Mar.3

S.1  
fan - no pen - sa - re trop - po e fi - nis-ci per cre-de-re che si - a col - pa

S.2  
fan - no pen - sa - re trop - po e fi - nis-ci per cre-de-re che si -

A.1  
fan - no pen - sa - re trop - po e fi - nis-ci per cre-de-re tu - a

A.2  
fan - no pen - sa - re trop - po e fi - nis-ci per a col - pa tu - a

Fl.

Cl.

B. Cl.

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Bck.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

392 32 Senza Meisura

repeat ad lib., tempo ad lib.

Glsp. *p* gradually *f*

Vib. *p* gradually crescendo *f*

Mar.1 *p* gradually crescendo *f*

Mar.2 *p* gradually crescendo *f*

Mar.3 *p* gradually crescendo *f*

S.1 *mp* *p* repeat ad lib. *whispering,* *si* Non è co-si Non è *NO CRESCENDO!*

S.2 *mp* *p* rep<sup>e</sup> *whispering, without voice* *si* Non è co-si *NO CRESCENDO!*

A.1 *pp* *p* at ad lib. *whispering, without voice* *on è co-si* Non è co-si *NO CRESCENDO!*

A.2 *pp* *p* repeat ad lib. *whispering, without voice* *Non è co-si* Non è co-si *NO CRESCENDO!*

Fl. *p* repeat ad lib., tempo ad lib. *mf* *p* *mf* *NO CRESCENDO!*

Cl. *p* *mf* *mf* *NO CRESCENDO!*

B. Cl. *repe* *mf* *p* *mf* *NO CRESCENDO!*

Timp. *mf* *p* *mf* *NO CRESCENDO!*

Sample *mf* *p* *mf* *NO CRESCENDO!*

S.Cym. *re* *mf* *gradually crescendo* *f*

Rute  
Toms  
Tri  
Dob. *3 3*

Tam.  
W.Blk.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

## VII. DIMINISHED ABILITY TO THINK OR CONCENTRATE, OR INDECISIVENESS

67

393 [33] Glsp. Vib. Mar.1 Mar.2 Mar.3 S.1 S.2 A.1 A.2 Fl. Cl. B. Cl. Timp. Sample S.Cym. Rute Toms Tri Dob. Tam. W.Bck. W.Phone B.Dr. O.Gng. Sp.Dr.

**34**  $\text{♩} = 63$

*p repeat ad lib.* *diminuendo al niente*  
Non è co-si Non è co-si

*p repeat ad lib.* *diminuendo al niente*  
Non è co-si Non è co-si

*p repeat ad lib.* *diminuendo al niente*  
Non è co-si Non è co-si

*p repeat ad lib.* *diminuendo al niente*  
Non è co-si Non è co-si

DA PARTE

Flute part (measures 393-394):  
 - Measure 393: Rest.  
 - Measure 394: Dynamics: *pp*, *f*, *pp*, *mf*, *pp*. Articulation: slurs, grace notes, slurs, grace notes, slurs, grace notes.

Clarinet part (measures 393-394):  
 - Measure 393: Rest.  
 - Measure 394: Dynamics: *pp*, *mf*, *pp*.

Bass Clarinet part (measures 393-394):  
 - Measure 393: Rest.  
 - Measure 394: Dynamics: *f*, *pp*.

Timpani part (measures 393-394):  
 - Measure 393: Rest.  
 - Measure 394: Rest.

Sample part (measures 393-394):  
 - Measure 393: Dynamics: **H**.  
 - Measure 394: Rest.

S.Cym., Rute, Toms, Tri, Dob. part (measures 393-394):  
 - Measure 393: Dynamics: **H**.  
 - Measure 394: Rest.

Tam., W.Bck., W.Phone part (measures 393-394):  
 - Measure 393: Dynamics: **H**.  
 - Measure 394: Rest.

B.Dr., O.Gng., Sp.Dr. part (measures 393-394):  
 - Measure 393: Dynamics: **H**.  
 - Measure 394: Rest.

398

Glsp.

Vib. *con arco*

Mar.1

Mar.2

Mar.3

S.1

S.2

A.1

A.2

Fl.

Cl.

B. Cl.

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Bck.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

*DA PARTE*

Noi non ne parlia-mo

Noi non ne parlia-mo

Noi non ne parlia-mo

Noi non ne parlia-mo

*pp* *mf*

*p* *f*

*p* *ff* *ff*

*p* *f* *p* *f*

*p* *pp*

*p* *pp*

405

Glsp.

Vib. *con arco*

Mar.1

Mar.2

Mar.3

S.1  
Noi lo nas con-dia-mo      Nio non ne vo-glia-mo sen-ti-re par - la

S.2  
Noi lo nas con-dia-mo

A.1  
Noi lo nas con-dia-mo      Noi vo-glia-mo      ig - no

A.2  
Noi lo nas con-dia-mo      Noi vo-glia-mo      ig - no

Fl.

Cl.

B. Cl.

Timp.  
*alla marcia funebre*  
*p pp*

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Bck.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.  
*p pp*

**IX. RECURRENT THOUGHTS OF DEATH**  
**35** **♩=60**

412

Glsp.

Vib.

Mar.1

Mar.2

Mar.3

S.1

S.2

A.1

A.2

Fl.

Cl.

B. Cl.

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Blk.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

DA PARTE

ra - re

La men-te J

La men-te La men-te La men-te La men-te La men-te

ra - re

La n r

La men-te La men-te La men-te La men-te La men-te La men-te

mp p > p

mp pp >

p mp pp

pp

La men-te

422

Glsp.

Vib.

Mar.1

Mar.2

Mar.3

S.1  
La men-te La men-te La men-te La men-te La men-te  
a\_men-te La men-te

S.2  
La men-te La men-te La\_men-te La men-te La ,  
n-te La men-te La men-te La men-te

A.1  
La men-te La\_men-te La men-te La\_men-t  
f La men-te La men-te La men-te La men-te

A.2  
La men-te La\_men-te La men-te I  
men-te La\_men-te La\_men-te La men-te

Fl.

Cl.

B. Cl.

Timp.

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Blck.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr,

72

36

37

432

Glsp.

Vib.

Mar.1

Mar.2

Mar.3

S.1 La\_men\_te La\_men\_te *p* Per - ché qual - cu-no con

S.2 La\_men\_te Per - ché qual - cu-no con

A.1 La\_men\_te Per - ché qual - cu-no con

A.2 La\_men\_te Per - ché qual - cu-no con

Fl.

Cl.

B. Cl.

Timp. alla marcia funebre *pp*

Sample *pp* :. mysterious low/dark sounds

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Blick.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr.

Waterphone, *con arco*  
*p vary dynamics*  
Spring Drum  
*p vary dynamics*

442

Glsp.

Vib.

Mar.1

pp p pp mp pp

Mar.2

pp p pp mp p' pp

Mar.3

pp mp

S.1

una gam-ba rot-ta è di - ver - so

mf

da qual - cu-no con la men-te

S.2

una gam-ba rot-ta è di - ver -

mf

da da qual - cu-no con la men-te

A.1

una gam-ba rot-ta è

r

da da qual - cu-no con la men-te

A.2

una gam-ba rot-ta è

so

mp

p

da da qual - cu-no con la men-te

DA PARTE

F1.

mp p p

C1.

p

B. Cl.

Timp.

p pp pp

Sample

S.Cym.  
Rute  
Toms  
Tri  
Dob.

Tam.  
W.Bck.  
W.Phone

B.Dr.  
O.Gng.  
Sp.Dr,

450 38

The musical score consists of ten staves of music. The first six staves are soprano voices, each with dynamic markings like *p*, *mp*, and *pp*. The vocal parts include lyrics such as "rot-ta?" repeated three times. The seventh staff is a bassoon part with dynamics *p* and *pp*, featuring slurs and grace notes. The eighth staff is a bassoon part with dynamic *pp* and marking "al niente". The ninth and tenth staves are bassoon parts with dynamic *p*.

DA PARTE