

FOLIO OF COMPOSITIONS

Commentary and 11 compositions

COMPOSITION N. 11

Amaranthine Scenes

For large orchestra

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Music

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ORCHESTRA

Piccolo
 2 Flutes
 2 Oboes
 English Horn
 Clarinet in Eb
 2 Clarinets in Bb
 Basson
 Contrabasson

4 Horns in F
 3 Trumpets in C
 2 Trombones
 Bass Trombone
 Tuba

Timpani set of 4 drums and a 18' cymbal

Percussionist 1:

Tubular bells, 1 suspended cymbal

Percussionist 2:

Glockenspiel, 3 Wooden blocks, high, medium and low pitch

Percussionist 3:

Marimba, Bass drum

Percussionist 4:

Vibraphone, Triangle

Piano and Celesta: 1 player

Harp

Suggested strings numbers:

14 Violin I

12 Violin II

10 Violas

8 Violoncellos

6 Double Bases, two of them with 5 strings or C extension

Score in C

Duration: c. 13 minutes

PERFORMANCE NOTES

Conductor

Should acoustic factors affect the choice of tempi, keep the same equivalences

Violoncellos

Seagull effect: glissando down the length of the fingerboard, without adjusting the space between the fingers (not spreading the fingers as it is usually done).

AMARANTHINE SCENES

For Edgar Aquiles

Ana R. Fontecha

August 2015

Ethereal

♩ = 69

Piccolo *ppp*

Flute 1.2 *ppp*

Oboe 1.2 *ppp*

Clarinet in B♭ 1.2 *ppp*

Triangle *pp*

Celesta *pp*

Harp *pp*
D C B / E♭ F G# A F#

Ethereal

♩ = 69

Violoncello *ppp*

A

Picc. *pp*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Hn. *pp*

Tri. *pp*

B. D. *ppp*

Cel. *ppp*

Harp *ppp*
C# / F#

to piano

A

Vln. I *pp*

Vln. II *(pppp)*

B

Ob. *sfz pp* *sfz pp*

Cl. *sfz pp* *sfz pp*

Bsn. *sfz pp*

Hn. *pp*

Tbn. *pp*

B. Tbn. *pp*

Tba. *pp*

B. D. *m*

B

Vln. I *pp* *ppp simile* *(no cresc.)* *(pp)*

Vln. II *pp* *ppp simile*

C

Picc. *pp*

Fl. *pp*

Ob. *pp*

Cl. *a 2 pp*

Hn. *pp*

B. D. *m*

C

Vln. I *pp* *ppp*

Vln. II *pp* *ppp* *p simile*

Vla. *pp* *gliss.* *pp*

Vla. *div.* *gliss.* *pp* *pp* *pp*

Db. *pizz.* *pp* *gliss.* *gliss.* *3* *gliss.*

Picc. *pp*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Hn. *p* *f* *p*

C Tpt. *p* *f* *p*

B. D.

D

Vln. I *sfz* *sfp*

Vln. II *sfz* *mp* *sfp*

Vla. *pp* *gliss.*

Vla. *pp* *gliss.*

Vc. *gliss.* *gliss.* *gliss.* *gliss.*

Vc. *gliss.* *gliss.* *gliss.* *gliss.*

Db. *p* *gliss.*

* Seagull effect

E

Infinite

♩ = 76

42

Picc.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

fp *f* *p* *f* *gliss.* *gliss.* *p* *f* *fp* *f* *fp* *f* *p* *f*

Pno.

Hp.

ppp *pp* *8va* *8va*

E

Infinite

♩ = 76

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

f *ppp* *pp* *ppp* *gliss.* *gliss.* *pp* *ppp* *gliss.* *gliss.* *ppp* *ppp* *sul pont.* *sul pont.* *sul pont.* *sul tasto non trem.* *sul tasto non trem.* *ppp* *ppp*

This page of a musical score contains measures 47 through 50. The instruments and their parts are as follows:

- Flute (Fl.):** Measure 47 has a first ending (*1.*) marked *sfpp*. It remains silent in measures 48, 49, and 50.
- Oboe (Ob.):** Silent in measures 47 and 48. In measure 49, it plays a sustained note marked *sfpp*. It remains silent in measure 50.
- Clarinet (Cl.):** Silent in measures 47 and 48. In measure 49, it plays a sustained note marked *sfpp*. It remains silent in measure 50.
- Bassoon (Bsn.):** Measure 47 has a first ending (*1.*) marked *sfpp*. It remains silent in measures 48, 49, and 50.
- Horn (Hn.):** Silent in measures 47 and 48. In measure 49, it plays a sustained note marked *sfpp* with the instruction *1. fru.*. It remains silent in measure 50.
- Trumpet (C Tpt.):** Silent in measures 47 and 48. In measure 49, it plays a sustained note marked *sfpp* with the instruction *con sord.*. It remains silent in measure 50.
- Maracas (Mar.):** Silent in measures 47 and 48. In measure 49, it begins a rhythmic pattern marked *ppp*. It continues through measure 50.
- Vibraphone (Vib.):** Silent in measures 47 and 48. In measure 49, it begins a rhythmic pattern marked *ppp*. It continues through measure 50.
- Piano (Pno.):** Features a complex rhythmic accompaniment with triplets and sixteenth notes throughout measures 47-50.
- Harpsichord (Hp.):** Features a complex rhythmic accompaniment with triplets and sixteenth notes throughout measures 47-50. Measure 50 ends with a *G♯* chord.
- Violin I (Vln. I):** Plays a melodic line with slurs and accents throughout measures 47-50.
- Violin II (Vln. II):** Plays a melodic line with slurs and accents throughout measures 47-50.
- Viola (Vla.):** Plays a melodic line with slurs and accents throughout measures 47-50.
- Violoncello (Vcl.):** Plays a melodic line with slurs and accents throughout measures 47-50.
- Double Bass (Db.):** The first staff is marked *arco* and *div. in 2*, playing a rhythmic pattern marked *ppp*. The second staff is marked *arco* and *ppp*, playing a similar rhythmic pattern.

51

Fl. *sfp*

C. A. *sfp*

Cl. *f*
fr.
sfp

Bsn. *sfp* *sfp*

Hn. *sfp*

Tbn. *sfp*

Tba. *sfp*

Cym. *pp*

Mar.

Vib.

Pno.

Hp. *pp*

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

Db.

55

Picc. *pp*
 Fl. *pp*
 Ob. *mp*
 C. A. *mp*
 Eb Cl. *pp*
 Cl. *pp*
 Bsn. *mp*
 Cbsn. *mp*
 Hn. *pp*
 Tbn. *p*
 B. Tbn. *p*
 Tba. *p*
 Cym. *pp*
 Glock. *pp*
 Mar. *pp*
 Vib. *pp*
 Pno. *pp*
 Hp. *pp*
 Vln. I *pp*
 Vln. II *pp*
 Vla. *pp*
 Vla. *pp*
 Vc. *pp*
 Vc. *pp*
 Db. *pp*
 Db. *pp*

G

59

Picc. *mp delicate*

Fl. *mp delicate*

Ob. *mp delicate*

C. A. *mp delicate*

E♭ Cl. *mp delicate*

Cl. *mp*

Bsn. *pp*

Hn. *con sord.* *mp delicate*

C Tpt. *con sord.* *mf*

Tbn. *mf*

B. Tbn. *mf*

Timp. *pp*

B. D. *pp*

Cym. *pp*

Glock.

Vib.

Pno. *8va*

Hp. *8va*

Vln. I *G*

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

Db.

63

Picc. *p* *pp* *pp* *mf* *pp* *mf*

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

Ob. *p* *pp* *pp* *mf*

C. A. *p* *pp* *pp* *mf*

E♭ Cl. *p* *pp* *pp* *mf* *pp* *mf*

Cl. *p* *pp* *pp* *mf* *gliss.* *pp* *mf*

Bsn. *p delicate* *pp* *pp* *mf*

Cbsn. *pp* *pp* *pp* *mf*

Hn. *p* *pp* *pp* *mf* *via sord.*

con sord. a 2
p delicate

Tbn. *pp* *pp* *pp* *mf* *via sord.*

con sord.

B. Tbn. *pp delicate* *pp* *pp* *mf* *via sord.*

con sord.

Tba. *pp delicate* *pp* *pp* *mf* *via sord.*

con sord.

Timp. *pp delicate* *pp* *pp* *mf* *18" Cymbal*
Gliss. ad libitum

Tri. *pp*

Cym. *pp*

Glock. *pp* *mf*

Vib. *pp* *mf*

Pno. *pp* *gliss.* *mf*

Hp. *Gb* *pp* *gliss.* *mf*

Vln. I *ord.* *pp* *mf* *sul pont.* *tr.* *(pp) sfz*

Vln. II *ord.* *mp* *3* *mf* *(pp) sfz*

Vla. *pp* *mf* *sul pont.* *tr.* *(pp) sfz*

Vla. *unis.* *ord.* *pp* *mf* *(pp) sfz*

Vc. *ord.* *unis.* *pp* *mf*

Vc. *3* *pp* *mf*

Db. *pp* *mf*

Db. *pp* *mf*

H

Majestic

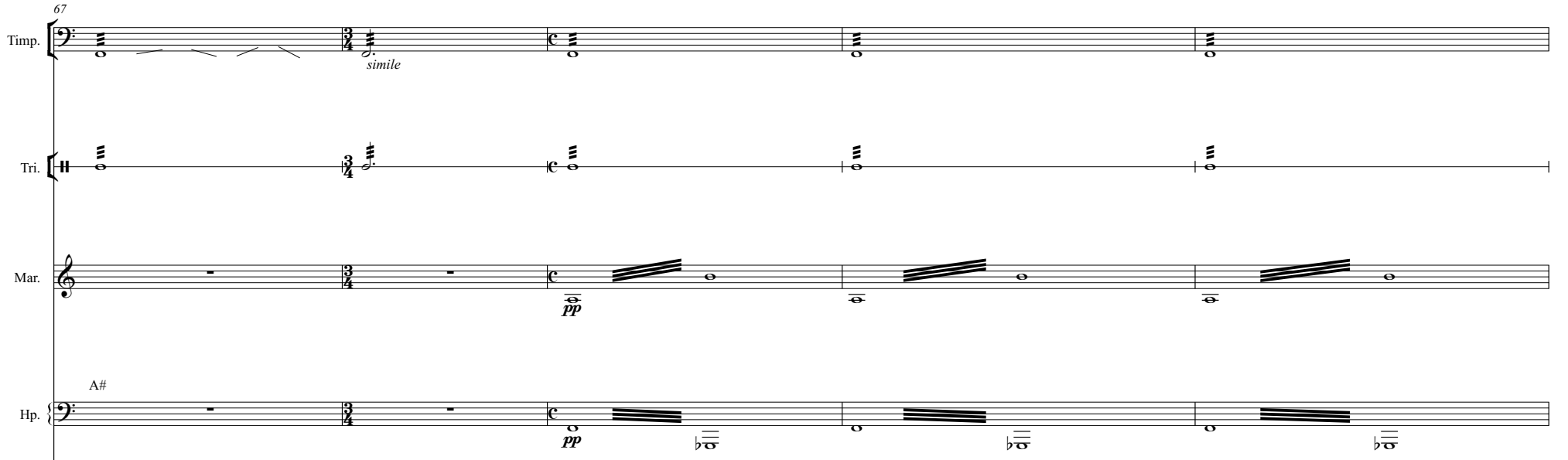
67

Timp. *simile*

Tri.

Mar. *pp*

Hp. *A#* *pp*



H

Majestic

Vln. I *pp* *sfz* *pp* *sfz* *pp*

Vln. II *sfz* *pp* *sfz* *pp* *ord.* *f*

Vla. *pp* *sfz* *pp* *sfz* *pp*

Vla. *sfz* *pp* *sfz* *pp* *sfz* *pp*

Vc. *sfz* *pp* *sfz* *pp* *sfz* *pp*

Vc. *div.* *sfz* *pp* *sfz* *pp* *sfz* *pp*

Db. *ord.* *mf*

Db. *div. a 3* *ord.* *mf*

Db. *ord.* *mf*



I

72

Ob. *f* *p*

C. A. *p* *f*

Bsn. *f* *p* *mf*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

Tri.

W.B. *mf*

Mar.

Pno. *pp*

Hp.

I

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *sfz* *pp* *ord.* *p* *f*

Vla. *ord.* *f* *p* *mf*

Vc. *mf* *p*

Vc. *ord.* *f* *p* *f*

Db. *f*

Db. *f*

Db. *f*

J

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

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

C. A.

Bsn. *mf*

Cbsn. *p* *mf*

Hn. *f* a 2

Tbn. unis. *f* 3

B. Tbn.

Tba.

W.B.

Mar.

Pno.

Hp. G#

Vln. I *mf* *f* *mf*

Vln. II *f* *p* *mf* *f* *mf*

Vla. *mf* *p* *mf*

Vla. *p* *mf*

Vc. *mf* *p*

Vc. *p* *mf*

Db. *mf*

Db. *mf*

Db. *mf*

82

C. A. *mf* *p*

Bsn. 1. *p* *mf*

Cbsn. *p*

Hn. *mf* *mf* *mf*

Tbn. *con sord.*

B. Tbn. *con sord.*

Tba. *con sord.*

W.B.

Mar.

Pno.

Hp.

Vln. I

Vln. II

Vla. *mf* *(mf) < f* *mf*

Vc. *mf* *p*

Vc. *p* *mf* *p*

Db. *mf*

Db. *mf*

Db. *mf*

87

C. A.

Cbsn. *mf*

Hn. *mf* con sord.

Hp.

Vln. I

Vln. II

Vla.

Vla.

Vc. *mf*

Vc. *mf*

Db.

Db.

Db.

K

92

Ob. *f* *a2* *f* *3* *(no dim.)*

C. A. *f* *3* *(no dim.)*

Bsn. *f* *3* *(no dim.)*

Cbsn. *f* *3* *(no dim.)*

K

Vln. I con sord.

Vln. II con sord.

Vla.

Vla.

Vc. *f* *3* *(no dim.)*

Vc. *f* *3* *(no dim.)* *div. a 3* con sord.

Vc. *f* *3* *(no dim.)*

Db. *arco* *div. a 2* *f* *3* *(no dim.)*

Db. *f* *3* *(no dim.)*

L

Mystical

Fl. *ppp sempre legato cantabile*

Cl. *ppp sempre legato cantabile*

L

Mystical

Vln. I *flautato*

Vln. II *ppp sempre legato cantabile*

Vla. *ppp*

Vla. *ppp*

Vc. *sul tasto* *con sord. sul tasto* *pppp* *ppp* *pppp* *ppp* *pppp*

Vc. *pppp* *ppp* *pppp* *ppp* *pppp* *ppp* *pppp* *ppp*

Vc. *con sord. sul tasto* *pppp* *ppp* *pppp* *ppp* *pppp* *ppp*

con sord.

M

Fl. *ppp sempre legato cantabile*

Fl.

Cl. *ppp sempre legato cantabile*

C Tpt. *(con sord.) ppp sempre legato cantabile*

Mar. *ppp sempre*

Hp. *ppp sempre legato cantabile*

M

Vln. I *flautato* *ppp sempre legato cantabile*

Vln. II *ppp* *pppp* *ppp* *pppp* *ppp* *pppp* *ppp*

Vc. *pppp* *ppp* *pppp* *ppp* *pppp* *ppp* *pppp* *ppp*

Vc. *pppp* *ppp* *pppp* *ppp* *pppp* *ppp* *pppp* *ppp*

Vc. *pppp* *ppp* *pppp* *ppp* *pppp* *ppp* *pppp* *ppp*

Db. *con sord. sul tasto* *div. a 3* *pppp sempre*

115

Picc. *ppp sempre legato cantabile*

Fl. *ppp sempre legato cantabile*

Ob. *ppp sempre legato cantabile*

E♭ Cl. *ppp sempre legato cantabile*

Cl. *ppp sempre legato cantabile*

Hn. *ppp sempre legato cantabile* con sord. 1.

C Tpt. *ppp sempre legato cantabile* (con sord.) 2.

C Tpt. *ppp sempre legato cantabile* 3.

Mar. *ppp sempre legato cantabile* (con sord.)

Hp.

Vln. I *ppp sempre legato cantabile*

Vln. II *ppp sempre legato cantabile*

Vla. *ppp sempre legato cantabile* con sord. sul tasto

Vc. *ppp sempre legato cantabile*

Db. *pppp sempre legato cantabile* con sord. sul tasto

Db. *pppp sempre legato cantabile* con sord. sul tasto

Db. *pppp sempre legato cantabile* con sord. sul tasto

N

123

Picc. Fl. Fl. Ob. C. A. Eb Cl. Cl. Bsn. Hn. C Tpt. C Tpt. Timp. Mar. Hp. Vln. I Vln. II Vla. Vla. Vc. Vc. Vc. Db. Db. Db.

ppp sempre legato cantabile

ppp sempre legato cantabile

ppp sempre

pppp *ppp* *pppp* *ppp* *pppp* *ppp* *pppp* *ppp*

129

Picc. *ppp* *sempre* *legato cantabile*

Fl. *ppp* *sempre* *legato cantabile*

Fl. *ppp* *sempre* *legato cantabile*

Ob. *ppp* *sempre* *legato cantabile*

C. A. *ppp* *sempre* *legato cantabile*

E♭ Cl. *ppp* *sempre* *legato cantabile*

Cl. *ppp* *sempre* *legato cantabile*

Bsn. *ppp* *sempre* *legato cantabile*

Cbsn. *ppp* *sempre* *legato cantabile*

Hn. *con sord. ppp sempre legato cantabile*

C Tpt. *ppp* *sempre* *legato cantabile*

C Tpt. *ppp* *sempre* *legato cantabile*

Timp. *ppp* *sempre* *legato cantabile*

Mar. *ppp* *sempre* *legato cantabile*

Vib. *ppp* *sempre* *legato cantabile*

Cel. *ppp* *sempre* *legato cantabile*

Hp. *ppp* *sempre* *legato cantabile*

Vln. I *ppp* *sempre* *legato cantabile*

Vln. II *ppp* *sempre* *legato cantabile*

Vla. *pppp* *ppp* *pppp* *ppp* *pppp*

Vla. *pppp* *ppp* *pppp* *ppp* *pppp*

Vc. *pppp* *ppp* *pppp* *ppp* *pppp*

Vc. *pppp* *ppp* *pppp* *ppp* *pppp*

Vc. *pppp* *ppp* *pppp* *ppp* *pppp*

Db. *ppp* *sempre*

Db. *ppp* *sempre*

Db. *ppp* *sempre*

ppp *sempre*

135

The musical score for measures 135-138 features a complex orchestral texture. The woodwinds and strings play sustained notes with various dynamic markings, including *ppp*, *pppp*, and *ppp sempre*. The percussion section includes maracas and a glockenspiel, both marked *ppp sempre*. The string section consists of multiple parts for violins, violas, violoncellos, and double basses, with some parts playing long, sustained notes. The brass section includes horns, trumpets, and a bass trombone, with some parts playing sustained notes and others playing short, rhythmic figures. The overall mood is somber and dramatic, characterized by the use of low dynamics and sustained, dark tones.

O

140

Picc.

Fl.

Ob.

C. A.

E♭ Cl.

Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Tub. B.

Glock.

Mar.

Vib.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Vc.

Db.

Db.

Db.

con sord. *ppp* sempre legato cantabile

con sord.

con sord. *ppp* sempre

con sord. *ppp* sempre legato cantabile

senza sord.

pppp

ppp

pppp

ppp

pppp

ppp

145

Picc.

Fl.

Ob.

C. A.

E♭ Cl.

Cl.

Bsn.

Cbsn.

Hn. (1.) via sord.

(3.) via sord.

C Tpt. (2.) via sord.

Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Tub. B. *ppp sempre*

Glock.

Mar.

Vib.

Cel.

Hp. D# / E G#

Vln. I

Vln. II via sord.

Vla. via sord.

Vla. via sord.

Vc. *ppp* via sord.

Vc. *pppp* via sord.

Vc. *ppp* via sord.

Db. *pppp*

Db. *ppp*

Db.

150

(2.) *via sord.*

Hn.

(4.) *via sord.*

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Tba.

via sord.

Timp.

Tri.

Tub. B.

Glock.

Mar.

Vln. I

Vc.

PPPP

PPP

via sord.

Db.

Db.

Db.

via sord.

via sord.

via sord.

l.v.

Detailed description of the musical score: The page contains 15 measures of music. The Horns part starts with a rest and a 'via sord.' instruction. The Trumpets and Trombones play triplets. The Tuba and Mallets parts feature complex rhythmic patterns and slurs. The Violin I and Viola parts have long, sustained notes with dynamic markings. The Double Basses play a steady bass line with slurs. The Mallets part includes a 'pmp' marking. The Triangle part has a rhythmic pattern. The Glockenspiel part has a melodic line with slurs. The Euphonium part has a melodic line with a 'l.v.' marking. The Timpani part has a rhythmic pattern. The overall texture is complex with many overlapping parts.

P

Renascent

♩ = 69

155 *senza sord.*
1. *mf energico* *sfzp* *sfz*

Tub. B.

Mar. *pp*

Vib. *pp*

Pno. *pp*

P

Renascent

♩ = 69

Vln. I *pp* *sul pont.*

Vc. *pp* *ord.* *gliss.* *gliss.*

Vc. *pp* *ord.* *gliss.* *gliss.* *div. a 3*

Vc. *pp* *ord.* *gliss.* *gliss.* * Seagull effect

159

Cl. *f* 3 1.

Hn. *f* senza sord. 1.

C Tpt. *sfzp* *f* 2. senza sord. *f*

Tbn. (con sord.) *pp* secco

Tba. (con sord.) *pp* secco

Glock. *pp*

Mar.

Vib.

Pno.

Vln. I

Vc. *gliss.* *gliss.*

Vc. *gliss.* *gliss.* secco

Vc. *gliss.* *gliss.*

Db. *pizz.* 3 *pp* secco

Db. *pizz.* *pp* secco

div. a 2

♩ = 76

163 **Q** 5

Cl. *f* *p*

Hn. *mp* senza sord.

C Tpt. 3. (con sord.) *f* *p*

C Tpt.

Glock. *pp*

Mar. *pp*

Vib. *pp*

Pno. *pp*

Vln. I **Q** *pp* (sul pont.) div.

Vln. I *pp* (sul pont.)

Vln. II *pp* ord.

Vln. II *pp* div. ord.

Vc. *pp* gliss. gliss.

Vc. *pp* gliss. gliss.

Vc. *pp* gliss. gliss.

Db. 3

Db. 3

♩ = 96

R

Musical score for the first section, measures 167-170. Instruments include Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tbn.), Bass Trumpet (B. Tbn.), Wood Bass (W.B.), Glockenspiel (Glock.), Maracas (Mar.), Vibraphone (Vib.), Piano (Pno.), and Harp (Hp.). The Flute part begins at measure 167 with a melodic line marked *mp*. The Horn and Bass Trumpet parts feature sustained notes with dynamic markings *mf*, *sfzp*, and *f*. The Trumpet and Bass Trumpet parts include instructions for *senza sord.* and *gliss.* with a *mp* dynamic. The Harp part has a *mp* marking at measure 168.

R

Musical score for the second section, measures 171-174. Instruments include Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), Double Bass (Db.), and Double Bass II (Db.). The Violin parts play sustained notes, with the first Violin I part marked *mp* and *unis. ord.* at measure 174. The Double Bass parts play *secco* notes with a *mp* marking at measure 174.

S
Disturbing

172

Picc. *mp* *ff*

Fl. *ff* a 2

Ob. *ff* a 2

C. A. *ff*

E♭ Cl. *ff*

Cl. *ff* a 2

Bsn. *ff*

Cbsn. *ff*

Hn. *mp* *ff*

C Tpt. *ff*

Tbn. *ff* gliss. gliss. a 2 3. senza sord. gliss.

B. Tbn. *mp* *ff* gliss. senza sord.

Tba. *ff*

Timp. *ff* gliss. 3

W.B. *ff*

Mar. *ff*

Pno. *ff* gliss.

Hp. *ff* gliss. D / Eb A

Detailed description: This block contains the musical score for woodwinds, brass, and percussion. It starts at measure 172. The Piccolo (Picc.) plays a series of chords, starting at *mp* and then *ff*. The Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), E♭ Clarinet (E♭ Cl.), Clarinet (Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.) all play melodic lines starting at *ff*. The Horns (Hn.) play sustained chords, starting at *mp* and then *ff*. The Trumpets (C Tpt.), Trombones (Tbn., B. Tbn., Tba.), and Timpani (Timp.) also play melodic lines, with the Trombones and Timpani using glissandos and triplets. The W.B. (Winds and Percussion) and Maracas (Mar.) play rhythmic patterns. The Piano (Pno.) and Harp (Hp.) play melodic lines with glissandos. The score is in 4/4 time and features a key signature of one sharp (F#).

S
Disturbing

Vln. I *ff* *fff*

Vln. II *ff* *fff* ord.

Vla. *ff* ord. gliss.

Vla. *ff* (div.) ord. gliss.

Vc. *ff* gliss.

Vc. *ff* div. a 2 gliss.

Db. *ff*

Detailed description: This block contains the musical score for strings. It starts at measure 172. The Violins (Vln. I, Vln. II) play melodic lines, starting at *ff* and then *fff*. The Violins II (Vln. II) play a similar line with *ord.* (ordine) markings. The Violas (Vla.) play melodic lines with *ff* and *ord.* markings. The Violas (Vla.) also play a similar line with *ff* and *(div.) ord.* markings. The Violins (Vc.) play melodic lines with *ff* and *gliss.* markings. The Violins (Vc.) also play a similar line with *ff* and *div. a 2* markings. The Double Basses (Db.) play a rhythmic pattern with *ff* markings. The score is in 4/4 time and features a key signature of one sharp (F#).

177

Picc. *fff*

Fl. *fff*

Ob. *fff*

C. A. *fff* (tr)

E♭ Cl. *fff*

Cl. *fff*

Bsn. *fff* (tr)

Cbsn. *fff* (tr)

Hn. *fff* ord. No trill

C Tpt. *fff*

Tbn. *fff*

B. Tbn. *fff*

Tba. *fff*

Timp. *gliss.*

Cym. *l.v.* *p*

W.B. *fff*

Mar. *fff*

Pno. *fff* *l.v.* to celesta

Hp. *l.v.* Cb Bb *fff* *l.v.* C#

Vln. I *fff* (no dim.)

Vln. II *fff* (no dim.)

Vla. *fff* (no dim.) unis.

Vla. *fff* (no dim.)

Vc. *fff* unis. *o*

Vc. *fff*

Db. *fff*

T

♩ = 115

U

183

Hn. *mf* *(no dim.)*

C Tpt. *mf* *(no dim.)*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Cym. *mp* l.v.

Cel. *mp*

Hp. *mp* C / Fb

Vln. I *(no dim.)* *mp*

Vln. II *(no dim.)* *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

189

Cel. *p*

Hp. *p* G#

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp* div.

Vc. *p* *pp*

Db. *p* *pp*



Evanescent

193 ♩ = 69

Picc. *ppp* *pp*

Fl. *ppp* *pp*

Ob. *ppp* *pp*

Cl. *ppp* *mp*

C Tpt. *pp* 1. con sord.

Tri. *pp* *ppp*

Cym.

Cel. *ppp*

Hp. *ppp* *ppp*
Gb *Ab*



Evanescent

♩ = 69

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp* unis.

201

rit.

Picc. *ppp*

Fl. *ppp* *pppp*

Ob. *ppp* *pppp*

Cl. *pppp*

C Tpt.

Tri. *pppp* niente

Cym. *pppp* niente

Cel.

Hp.

Vln. II rit.

Vla.