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Echo and Narcissus

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Echo and Narcissus

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Orchestral Interludes for String Orchestra

by

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Durata: circa 10'

This piece was commissioned by the Antares Ensemble and its conductor Eduardo Portal for the 10th edition of the Estío Musical Buralés (Burgos Summer Festival) and premiered by the aforementioned performers in Burgos, on the 11th of September, 2009.

Written in Massarrojos, València (18th of July to 18th of August, 2009).

The Orchestra:

Strings: 6 (3+3), 6 (3+3), 4 (2+2), 4 (2+2), 2 (1+1)

All the *glissandi* should be done reasonably fast and extremely light, departing and arriving strictly *in tempo*.

The harmonics are notated at sounding pitch.

The almost constant *divisi à 2* within each section should be done by halves (outer half, inner half), rather than by stand.

10

Solo *p. poco vib.*

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Solo *Solo*
mp, espressivo in rilievo *mf*

Vla. *p* *mp* *pp* *p* *p*

Vc. *arco* *p* *mp* *p* *p*

Db. *mp*

13 *pizz.* *arco* *poco accel.*

Solo *mf* *mp, espressivo* *mf* *f*

Vln. I *poco vib.* *pp* *f* *pp* *f > mp*

Vln. II *poco vib.* *pp* *f* *pp* *f > mp*

Solo *al tutti* *f* *pp* *f > mp*

Vla. *f* *pp* *f > mp*

Vc. *pp* *espressivo* *pp* *mp* *f > mp*

Db. *ancora pizz.* *f*

B Più mosso, Agitato

17 *al tutti*
♩ = 66 ca.

Solo *ff*

Vln. I *ff*

Vln. II *f* *pizz.* *f* *ff* *f* *ff*

Vla. *f* *mf* *f* *mf* *f* *mf* *f* *sfz* *f*

Vc. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mp*

Db. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *p*

21

Vln. I *mf* *ff tenuto* *mf* *p*

Vln. II *fp* *ff* *p* *ff* *f* *mf* *f*

Vla. *pp* *f* *mf* *f*

Vc. *pizz.* *arco* *mp* *f* *mf* *f* *ff* *mf*

Db. *mp* *mf* *f* *ff* *f* *ff*

24 *tenuto*

Vln. I *ff* *ff* *ff* *sfz* *f* *ff* *ff*

Vln. II *pizz.* *f* *arco* *ff* *ff* *sfz* *f* *ff* *ff*

Vla. *arco* *f* *f* *pizz.* *f* *arco* *f* *p* *f* *ff*

Vc. *f* *mp* *f* *f* *f* *f* *f* *f* *ff*

Db. *mf* *f* *f* *f* *f* *f* *f* *f* *ff*

mf *mf* *f* *f* *f* *f* *f* *f* *ff*

28 *poco rit.* *Pesante* $\text{♩} = 64 \text{ ca.}$ *rit.*

Vln. I *sfz* *fff* *fff*

Vln. II *sfz* *fff* *fff*

Vla. *f* *fff* *f*

Vc. *mf* *f* *f* *f* *f* *f*

Db. *f* *ff* *f*

f *f* *f* *f* *f* *f* *f* *f* *f*

Tempo Primo, intensamente

31 $\text{♩} = 52 \text{ ca.}$

Vln. I *ffff* molto tenuto e intenso

Vln. II *fff* molto tenuto e intenso

Vla. *fff*

Vc. *fff*

Db. *fff*

mf *mf* *mf* *mf* *mf* *ff*

3 5 7 6

33

Solo *mp* poco vib.

Vln. I *mp* niente

Vln. II *mp* niente

Vla. *mp* *p* niente

Vc. *mp* *p* niente

Db. *p* *pp* niente

mp *pp* *pp* *pp* *pp* *mp*

tasto, espressivo

5

rit.

al tutti

Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz. *p* *poco vib.* *pp* *mf* *pp* *mp* *p*

sul pont. *mf* *pp* *mp* *p*

niente senza sord. *niente senza sord.* *niente senza sord.* *senza sord.* *niente senza sord.* *niente senza sord.* *niente senza sord.* *niente senza sord.* *niente senza sord.* *niente senza sord.* *pizz.* *p* *mp* *p*

⊕ The end of the pause should coincide with the end of the resonance of the *pizz.* in the double basses. Thus, the *dim.* in the upper strings must match the speed of the *ritardando*.

II. Tiresias

Lento e misterioso

♩ = 48 ca.

39

1. *mp* *p* *p*

2. *p*

3. *p*

Vln. I

4. *p*

5. *p*

6. *p*

1. *p*

2. *mp* *mf*

Vln. II

3. *mf*

4. *mf*

5. *mf* *pizz.*

6. *mf* *pizz.*

1. *mf* *pizz.*

2. *mf* *pizz.*

Vla.

3.

4.

1.

2. *pp*

3. *pp*

4. *pp*

Vc.

1. *pizz.* *p*

Db.

44

sul pont. *poco a poco al ord.*

mf *p*

sul pont. *poco a poco al ord.*

mf *p*

sul pont. *poco a poco al ord.*

mf *p*

sul pont. *poco a poco al ord.*

mf *p*

pizz. *p*

arco *p*

arco *p*

arco *p*

arco *p*

arco *p*

arco *mf* *f*

mf

mf

mf

mf

mf

mf

mf

mf

mf

arco

III. Echo and Narcissus

Appassionato

♩ = 66 ca.

48

Vln. I
ord. *espressivo*
f *ff* *fff* *tenuto* *mp*

Vln. II
ord. *espressivo*
f *ff* *fff* *tenuto, senza vib.* *f* *fff*

Vla.
ord. *espressivo*
f *ff* *fff* *tenuto, senza vib.* *f* *fff*

Vc.
ord. *espressivo*
f *ff* *fff* *tenuto, senza vib.* *f* *fff*

Db.
ff *espressivo* *fff* *tenuto, senza vib.* *f* *fff*

vib. *vib.* *vib.* *vib.* *vib.* *vib.*

pizz. *arco*

53

Vln. I
espressivo
mp *mp* *f* *ff* *sfz* *fff*

Vln. II
p. sul tasto *mf-p* *f* *fff*

Vla.
p. sul tasto *mf-p* *f* *fp* *fff*

Vc.
p. sul tasto *mf-p* *f* *fff*

Db.
f *fff* *fff*

arco

Un poco piú, scherzando

$\text{♩} = 172 \text{ ca.}$

D (3 + 2)

57

Vln. I *sul pont.* *pp* *f sfz* *mp f* *mf sfz*

Vln. II *sul pont.* *pp* *f sfz* *mp f* *mf sfz*

Vla. *sul pont.* *pp* *f sfz* *mp f* *mf sfz* *pizz.* *p*

Vc. *sul pont.* *pp* *f sfz* *mp f* *mf sfz* *pizz.* *p*

Db. *mf* *mf* *f sfz* *f sfz* *pizz.* *p*

ord. *ord.* *ord.* *ord.* *ord.* *ord.*

arco *arco*

(3 + 2)

(3 + 2)

63

Vln. I *f sfz* *sfz* *sul G* *mf f* *mf fp f*

Vln. II *f sfz* *f sfz* *sul G* *mf f* *mf fp f*

Vla. *mf sfz* *mp* *f fp f* *mf f* *f fp*

Vc. *mf sfz* *mp* *f fp f* *mf f* *f fp*

Db. *mf f* *mp* *f* *mf sfz* *mf f*

co legno *co legno* *co legno* *co legno* *co legno*

pizz. *mf f*

68

Vln. I *ff* *fff* *ff* *fff* *sul pont.* *pp*

Vln. II *ff* *fff* *ff* *fff* *sul pont.* *pp*

Vla. *ff* *fff* *mf sfz* *pp* *sul pont.* *pp*

Vc. *ff* *fff* *mf sfz* *mf* *sul pont.* *mf*

ord. *ff* *fff* *mf sfz* *mf* *sul pont.* *mf*

Db. *mp* *mp*



E

74 ord.

Vln. I *f sfz* *mp* *f* *pizz.* *p* *arco* *f sfz* *sfz*

Vln. II *f sfz* *mp* *f* *pizz.* *p* *arco* *f sfz* *sfz*

Vln. II *f sfz* *mp* *f* *mf* *f* *pizz.* *arco* *mf sfz* *mp* *f* *fp* *f*

Vla. *f sfz* *mp* *f* *mf sfz* *mp* *pizz.* *arco* *mf sfz* *mp* *f*

Vc. *f sfz* *mp* *f* *mf sfz* *mp* *pizz.* *arco* *mf sfz* *mp* *f*

ord. *f sfz* *mp* *f* *mf sfz* *mp* *pizz.* *arco* *mf sfz* *mp* *f*

Db. *f sfz* *mp* *f* *mf sfz* *mp* *pizz.* *arco* *mf sfz* *mp* *f*

81

Vln. I
Vln. II
Vla.
Vc.
Db.

ff *fff* *pp*
ff *fff* *pp*
ff *fff* *mf sfz* *pp*
ff *fff* *mf sfz* *mf*
ff *fff* *mf sfz* *mfp* *mfp* *mfp* *mfp* *mfp*
ff *fff* *mf sfz* *mfp* *mfp* *mfp* *mfp* *mfp*
ff *fff* *mp*

sul pont.
sul pont.
sul pont.
sul pont.

(pizz.)

F

88

Vln. I
Vln. II
Vla.
Vc.
Db.

ff *fff* *f sfz* *f sfz*
ff *fff* *f sfz* *f sfz*
ff *fff* *f sfz* *f sfz*
ff *fff* *mf sfz* *mf sfz* *f sfz*
mf sfz *ff* *fff* *f* *f* *mf sfz* *f sfz*
mf sfz *ff* *fff* *f* *f* *mf sfz* *f sfz*
mf sfz *ff* *fff* *f* *f* *mf sfz* *f sfz*
mf sfz *ff* *fff* *f* *f* *mf sfz* *f sfz*
ff *fff* *pizz.* *arco* *mf* *f*
ff *fff* *pizz.* *arco* *mf* *f*

ord. *ord.* *ord.* *ord.*

pizz. *arco* *pizz.* *arco*

94

(3 + 2) (2 + 3) 13

Vln. I

arco *mp* *f* *f* *sfz* *f ten.*

Vln. II

mf *f* *mp* *f* *f* *sfz* *f ten.*

Vla.

mf sfz *mp* *f* *f sfz* *f ten.*

Vc.

mf sfz *f* *sfz* *ff ten.*

Db.

ff

102

G (3 + 2) (2 + 3)

Vln. I

fff subito *fff* *fff* *fff*

Vln. II

fff subito *fff* *fff* *fff*

Vla.

fff subito *fff* *fff* *fff*

Vc.

fff subito *fff* *fff* *fff* *sul pont.* *ppp*

Db.

fff subito *fff* *fff* *fff*

poco rit.

110

Vln. I
 Vln. II
 Vla.
 I.
 Vc.
 Db.

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

pizz. *arco* *ord.*

H Sospeso e lontano

122 $\text{♩} = 52 \text{ ca.}$

1. *mp. molto espressivo* *poco sfz* *p*

2. *ppp. senza vib. sul tasto*

3. *ppp. senza vib. sul tasto*

4. *ppp. senza vib. sul tasto*

5. *ppp. senza vib. sul tasto*

6. *ppp. senza vib. sul tasto*

1. *ppp. senza vib. sul tasto*

2. *ppp. senza vib. sul tasto*

3. *ppp. senza vib. sul tasto*

4. *ppp. senza vib. sul tasto*

5. *ppp. senza vib. sul tasto*

6. *ppp. senza vib. sul tasto*

1. *ppp. senza vib. sul tasto*

2. *ppp. senza vib. sul tasto*

3. *ppp. senza vib. sul tasto*

4. *ppp. senza vib. sul tasto*

1. *mp. molto espressivo* *poco sfz* *mp*

2. *ppp. senza vib. sul tasto*

3. *ppp. senza vib. sul tasto*

4. *ppp. senza vib. sul tasto*

1. *pizz. p*

2. *pizz. p*

3. *pizz. p*

4. *pizz. p*

Db.

1. *mp* *mf* *f* *f* *f* *ff*

2.

3.

Vln. I

4.

5.

6.

1.

2.

3.

Vln. II

4.

5.

6.

1.

2.

3.

Vla.

4.

1.

2.

3.

4.

1. *mf* *f* *f* *sfz* *sfz* *5* *ff*

2.

Vc.

3. *p* *mp* *mf* *f*

4. *p* *mp* *mf* *f*

Db. *pizz.* *p* *mp* *mf* *f*

This musical score page contains parts for the following instruments:

- Violin I (Vln. I):** Six staves (1-6). Part 1 starts with *fff. molto espressivo* and a triplet of eighth notes. Part 2 starts with *mf. molto espressivo*.
- Violin II (Vln. II):** Six staves (1-6). Part 1 starts with *fff.* and a triplet of eighth notes. Part 2 starts with *mf.*
- Viola (Vla.):** Two staves (1-2). Part 1 starts with *fff.* and a triplet of eighth notes. Part 2 starts with *mf.*
- Violoncello (Vc.):** Two staves (1-2). Part 1 starts with *fff.* and a triplet of eighth notes. Part 2 starts with *mf.*
- Double Bass (Db.):** Four staves (1-4). Part 1 starts with *fff.* and a triplet of eighth notes. Part 2 starts with *mf.*

Dynamic markings include *fff.*, *ff.*, *mf.*, *f.*, and *espressivo*. Performance instructions include *arco* and *tr* (triplets). A first ending bracket is present in the bottom right.

poco rall.

140

Violin I (Vln. I): 1-6 staves, dynamics *p*, *ppp*

Violin II (Vln. II): 1-6 staves, dynamics *p*, *ppp*

Viola (Vla.): 1-4 staves, dynamics *p*, *ppp*

Violoncello (Vc.): 1-4 staves, dynamics *p*, *ppp*

Double Bass (Db.): 1-4 staves, dynamics *p*, *ppp*

Soloist: 1 staff, dynamics *mp*

Right margin text: niente

IV. Death of Echo

Dolente
♩ = 48 ca.
145 *sul G*

Vln. I
p. sul tasto molto espressivo sul G

Vln. II
pppp. sul tasto no vib.

Vla.
pppp. sul tasto no vib.

Vc.
pp pizz.

Db.
pp

151 **J**

Solo

Vln. I
p. sul tasto molto espressivo
mp p

Vln. II
pp ppp arco

Vla.
pp ppp arco

Vc.
ppp arco

Db.
ppp arco

Solo p. dolente

155

Solo

p. sul tasto molto espressivo

Vln. I

sul pont. pp

ppp

pizz. colegno p pp pp

arco On the instrument's wood fff niente

Vln. II

sul pont. pp

ppp

pizz. sul pont. p pp

ord. ppp

On the instrument's wood fff niente

Vla.

pizz. sul pont. p ppp

ord.

On the instrument's wood fff niente

On the instrument's wood fff niente

Vc.

sul pont. ppp

ord.

On the instrument's wood fff niente

Db.

ord.

pizz. ffff

fff

al tutti

Dolente

♩ = 56 ca.

espressivo

V. Death of Narcissus

Musical score for measures 163-172. The score is for a string ensemble (Violins I and II, Violas, Cellos, and Double Basses) in 3/4 time. The tempo is marked 'Dolente' (♩ = 56 ca.) and the style is 'espressivo'. The dynamics range from *f* to *fff*. The score includes various articulations such as *ord.*, *pizz.*, and *arco*. The key signature is one flat (B-flat major/D minor). The score is divided into two systems, with measure 163 starting at the top left and measure 172 ending at the bottom right. The first system covers measures 163-171, and the second system covers measures 172-172. The score includes various articulations such as *ord.*, *pizz.*, and *arco*. The dynamics range from *f* to *fff*. The score is divided into two systems, with measure 163 starting at the top left and measure 172 ending at the bottom right.

Musical score for measures 168-172. The score is for a string ensemble (Violins I and II, Violas, Cellos, and Double Basses) in 3/4 time. The tempo is marked 'Dolente' (♩ = 56 ca.) and the style is 'espressivo'. The dynamics range from *pp* to *f*. The score includes various articulations such as *pizz.*, *arco*, and *tr.*. The key signature is one flat (B-flat major/D minor). The score is divided into two systems, with measure 168 starting at the top left and measure 172 ending at the bottom right. The first system covers measures 168-171, and the second system covers measures 172-172. The score includes various articulations such as *pizz.*, *arco*, and *tr.*. The dynamics range from *pp* to *f*. The score is divided into two systems, with measure 168 starting at the top left and measure 172 ending at the bottom right.

172 poco accel. arco pizz. 3 mf mp ff

Vln. I arco mf 3 ff

Vln. II arco mf 3 5 6 ff

Vla. mf tr. ff

Vc. pizz. mf ff

Db. mf ff

f

177 Morendo ♩ = 48 ca. sul pont. al ord. co legno

Solo mf > pp non vib. ppp

Vln. I sul pont. mf > pp al ord. non vib. ppp

Vln. II sul pont. mf > pp al ord. non vib. ppp

Vla. pizz. mp p co legno ppp

Solo arco molto espressivo p p ppp

Vc. pizz. p ppp

Db. mf pp ppp

mf pp ppp