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# Anamnesis

for Chamber Orchestra

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by Marc Evanstein

# *Anamnesis*

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### **INSTRUMENTATION:**

Flute 1  
Flute 2 (Picc.)  
Oboe 1  
Oboe 2  
Clarinet 1 in Bb  
Clarinet 2 in Bb (Bass Clarinet)  
Bassoon 1  
Bassoon 2

Horn 1 in F  
Horn 2 in F  
Trumpet 1 in C  
Trumpet 2 in C  
Tenor Trombone  
Bass Trombone  
Tuba

Timpani  
Percussion (1 Player):

- Bass Drum
- Large Tam-Tam
- Suspended Cymbals (small, medium, large)
- Sleigh Bells

Harp

Violin I  
Violin II  
Viola  
Cello  
Contrabass

**Duration: 9 minutes**

## Forward

Beethoven's *Seventh Symphony* has been a favorite of mine since I was a kid, especially the *Allegretto*. So, as I often do with music that has special meaning to me, I decided to use it as the source material for a new piece, extracting musical information from it and transforming that information into something that bears little obvious relation to the original. In this case, I turned my attention to the dynamic contour of the *Allegretto*, using a mathematical tool called Fourier Analysis to break up the complex rise and fall of volume into many undulating waves, large and small, which are layered on top of one another.

The result is a musical texture consisting of many independent crescendi and diminuendi, operating at both short and large time-scales. For instance, the opening texture in the upper strings is a sea of short, overlapping swells, not unlike the surface of a glass of water that has been jostled. At other times, long, powerful swells form sonic tsunamis. For example, at rehearsal D, the cellos and basses begin a single, enormous crescendo that finally arrives one measure after rehearsal F. As that gesture unfolds, numerous smaller and medium-sized waves crash above.

It is important to note that, while all of these waves operate independently, their superposition is not random. In fact, because of the mathematical process by which they were initially determined, they come together to form a work whose dynamic contour mirrors that of the original Beethoven. From the point of view of performance, what this means is that musicians in the orchestra will generally do best to attend to their own individual swells, without trying to align them to those of the other parts. The shape of the work will emerge of its own accord.

In addition to the process described above, the harmonic trajectory of this work has also been borrowed—though in some sense turned on its head—from the original Beethoven. More details can be found at <http://www.marcevanstein.com/Compositions/Anamnesis/Anamnesis.html>.

The result of all of this is a piece that takes inspiration from, and owes its existence to, Beethoven's masterpiece, and yet sounds nothing like it. The title, *Anamnesis* ("A recalling to memory; recollection"), suggests this commemoration.

# Anamnesis

Marc Evanstein

Searching, Uneasy (♩ = 80)

(with cl. 1)

Piccolo

Flute I

Oboe I

Oboe II

Clarinet I

Bass Clarinet (doub. Cl. II)

Bassoon I

Bassoon II

Horn I

Horn II

Trumpet I (C)

Trumpet II (C)

Tenor Trombone

Bass Trombone

Tuba

Timpani

Percussion

Harp

Searching, Uneasy (♩ = 80)

Violin Ia (outside)

Violin Ib (inside)

Violin IIa (outside)

Violin IIb (inside)

Viola

Cello

Contrabass

A

Picc. *mf* *mp*

Ob. I *f* *mf* *p*

Cl. I *mf* *mp*

Bcl. *f*

Bsn. I *f* *p*

Hn. I *fp* *brassy*

Timp. *mf*

Perc. Large Sus. Cym. *p* *mp* l.v.

Hp.

A

Vln. Ia *(mf)* *dim.*

Vln. Ib *(mf)* *dim.*

Vln. IIa *(mf)* *dim.*

Vln. IIb *(mf)* *dim.*

Vla. *f* *p*

Vc. *f* *dim.*

8va

**B**

14

Bcl. *pp*

Bsn. I *p* *mf* *p* *f* *p* *mf*

Tpt. I *pp* con sord.

Trbn. con sord. *p*

Timp.

Hp. *f* *p* cascading *8va* *3* *3* *3* *3*

**B**

Vln. Ia *8va* *pp* *tutti* *p* *mf* *p*

Vln. Ib *pp*

Vln. IIa *pp* *tutti* *p* *mf* *p*

Vln. IIb *p*

Vc. *pp*

21

Picc. *pp* *cresc.*

Fl. I *pp* *cresc.*

Ob. I *p solo* *f*

Cl. I *pp* *cresc.*

Tpt. I *mf* *p*

Trbn. *mf* *p* *dolce, vib.*

BTrbn. *mf* *p* *con sord.*

Timp. *mp*

Perc. Sleigh Bells *pp* *mf*

Hp. *mf* *mf* *f* *bisbigl.*

Vln. I *f* *p* *mf* *pp* *mp* *p* *mf*

Vln. II *f* *p* *mf* *pp* *mp* *p* *mf*

Vla. *con sord.* *p* *f*

28

Picc. *f* *pp* **D**

Fl. I *f* *pp*

Ob. I *p* *mf* *p*

Cl. I *f* *pp*

Timp. *p*

Perc. *pp* *pp* *mf* *l.v.*

Hp. *pp*

Vln. I *dim.* *niente* *p* **D** *tutti senza sord.*

Vln. II *dim.* *niente* *p* *tutti senza sord.*

Vla. *(con sord.)* *p* *f* *niente*

Vc. *(ord.)* *pp cresc. poco a poco*

Cb. *pp cresc. poco a poco*



37

Picc. *p cresc.*

Fl. I *p cresc.*

Cl. I *p*

Bcl. (with viola) *p cresc.*

Tba. *p cresc. poco a poco*

Timp.

Perc. Bass Drum *p cresc. poco a poco*

Vln. I *simile*  
*cresc. poco a poco*  
*(mp)*

Vln. II *simile*  
*cresc. poco a poco*  
*(mp)*

Vla. senza sord. sul pont. *p cresc.*

Vc. *(mp)*

Cb. *(mp)*

**E**

45

Picc. *mf* *p* *mf* *simile, cresc.*

Fl. I *mf* *p* *mf* *simile, cresc.*

Ob. I *p* *mf* *p* *mp* *f*

Ob. II *p* *mf* *p* *mp* *f*

Cl. I *f* *p* *p* *f* *p* *mp* *f*

Bcl. *f* *p*

Bsn. I *mp* *f*

Bsn. II *mp* *f*

Hn. I *con sord.* *p cresc.* *con sord.* *f* *p*

Hn. II *p cresc.* *f* *p*

Tpt. I *con sord.* *p* *f* *p*

Tpt. II *con sord.* *p* *f* *p*

Trbn. *con sord.* *p* *f* *p*

Tba. *(mp)* *(mf)*

Timp. *p cresc.* *mf dim.* *p*

Perc. *(mp)*

Vln. I *(mf)* *(f)*

Vln. II *(mf)* *(f)*

Vla. *f*

Vc. *(mf)*

Cb. *(mf)*

8va

F

52

Picc. *f sfz simile, dim. (mf)*

Fl. I *f sfz simile, dim. p mf ten.*

Ob. I *p f sfz p mf ten.*

Ob. II *p f sfz p mf*

Cl. I *p f sfz simile, dim. (mf)*

Bsn. I *p ff dim.*

Bsn. II *p ff dim.*

Hn. I *senza sord. mf ff p*

Hn. II *senza sord. mf ff p*

Tpt. I *senza sord. mf ff p*

Tpt. II *senza sord. mf ff p*

Trbn. *senza sord. ff p mp*

BTrbn. *senza sord. f ff p mp*

Tba. *(f) ff (with trumpets)*

Timp. *p f p*

Perc. *f dim. (mp) l.v. (p)*

Vln. I *8va. ff sfz simile dim. poco a poco p mf ten.*

Vln. II *ff sfz simile dim. poco a poco p mf ten.*

Vla. *p ff sfz p mf*

Vc. *(f) ff dim. poco a poco (mf)*

Cb. *(f) ff dim. poco a poco (mf)*

60 G

Picc. *p* *simile*

Fl. I *mp* *p* *simile*

Ob. I *p* *simile*

Ob. II *p* *simile*

Cl. I *p* *mf* *ten.* *p*

Cl. II *p* *mf* *ten.* *p*

Bsn. I *p*

Bsn. II *p*

Hn. I *lontano* *p*

Trbn. *p*

BTrbn. *p*

G

Vln. I *(p)*

Vln. II *mf* *(p)*

Vla. *mf*

Vc. *tutti: p* *solo: p* *mf*

Cb. *pp*

Picc. *p solo* *f dolce*

Fl. I *p solo* *f*

Ob. I

Ob. II

Cl. I *p < mf > p* *p* *f* *p*

Cl. II *p < mf > p* *p < f > p*

Bsn. I *dolce* *p solo* *cresc.* *f*

Hn. I *p solo*

Vln. Ia *Sva* *pp* *cresc.* *mf dim.*

Vln. Ib *pp* *cresc.* *mf dim.*

Vln. IIa *p cresc.* *mf dim.*

Vln. IIb *p cresc.* *mf dim.*

Vla. *mf* *p*

Vc. *p* *mf* *(tutti) pizz.*



**K**  $\overset{>}{f} \overset{>}{\#e} \overset{>}{e} \overset{>}{f}$

rit. . . . .

87

Ob. I *ff* stridently

Ob. II *ff* stridently

Cl. I *ff* stridently

Cl. II *ff* stridently

Bsn. I *ff* stridently

Bsn. II *ff* stridently

*p* *ff* stridently

Hn. I *f* con sord. *p*

Hn. II *p* *f* *p*

Tpt. I *p* *f* *p* con sord.

Tpt. II *p* *f* *p* con sord.

BTrbn. *f* *p*

Tba. *p* solo

**K**  $\overset{>}{f} \overset{>}{\#e} \overset{>}{e} \overset{>}{f}$

Vln. Ia *mp* *f* *f* con sord.

Vln. Ib *mp* *f* *f* con sord.

Vln. IIa *mp* *f* *f* con sord.

Vln. IIb *mp* *f* *f* con sord.

Vla. *mp* *f* *f* con sord.

Vc. *mp* *f* *f* con sord.

Cb. *f*

div.

rit. . . . .

(rit.) **L** ♩ = 60 *accel.* ♩ = 100 *rit.*

96

Picc. *mf dim.*

Fl. I *solo p cresc. mf dim.*

Ob. I *p solo p cresc. mf dim.*

Ob. II *mf dim.*

Cl. I *p solo mp mf dim.*

Cl. II *mp mf dim.*

Bsn. I *mf dim.*

Bsn. II *mp mf dim.*

Hn. I *p solo p solo*

Tba. *p*

(rit.) **L** ♩ = 60 *accel.* ♩ = 100 *rit.*

Vln. Ia *p*

Vln. Ib *p*

Vln. IIa *p*

Vln. IIb *p*

Vla. *p senza sord. mp mf dim.*

Vc. *p mp mf dim.*



(rit.)\_ . . . . . **M** A Tempo (♩ = 80)

103

Picc. *p* *fp* *mf > p* *fp* *f*

Fl. I *p* *fp* *fp* *f*  
fluttertongue

Ob. I *p* *fp* *mf > p* *fp* *f*

Ob. II *p* *fp* *f*

Cl. I *p* *fp* *mf* *fp* *f*

Cl. II *p* *fp* *mf* *fp* *f*

Bsn. I *p* *p cresc. poco a poco*

Bsn. II *p*

Hn. I

Tpt. I *fp < f > p*  
harmon mute stem in

(rit.)\_ . . . . . **M** A Tempo (♩ = 80)

Vln. I *sfz* *sfz*  
tutti senza sord.

Vln. II *fp* *fp*  
tutti senza sord.

Vla. *p* *fp cresc. poco a poco*  
div.

Vc. *p* *p cresc. poco a poco*

Cb. *p* *p cresc. poco a poco*

114 **N**

Picc. *p fp f p fp f p fp f*

Fl. I *fp f p fp f p fp f*

Ob. I *p fp f p fp f p*

Ob. II *fp f p fp f p*

Cl. I *f p f p f p*

Cl. II *f p f p f p*

Bsn. I *(mf)*

Bsn. II *(mf)*

Hn. I *con sord. mp cresc. poco a poco (fluttertongue) fp f fp < f senza sord. fp < mp fp < mf*

Hn. II *senza sord. fp < mp > fp < mf > fp <*

Tpt. I *con sord. (straight mute) fp fp f senza sord. fp < mp > senza sord. fp < mf >*

Tpt. II *con sord. (fluttertongue) fp fp fp f senza sord. mp > mf >*

Trbn. *fp f p*

BTrbn. *con sord. fp f p senza sord. fp*

Tba. *mf cresc.*

Timp. *p mf > p f p*

Perc. *pp cresc. poco a poco*

Vln. I *div. fp cresc. ff p*

Vln. II *div. fp cresc. ff p*

Vla. *(mf) ff mp*

Vc. *(mf)*

Cb. *(mf)*



123

Picc. *fp* *f* *fp* *ff* *p*

Fl. I *fp* *f* *fp* *ff* *p* *fp* *ff* *p*

Ob. I *fp* *ff* *p*

Ob. II *fp* *ff* *p*

Cl. I *f* *p* *ff* *p* *fp* *ff* *p*

Cl. II *f* *p* *ff* *p* *fp* *ff* *p* To Bcl.

Bsn. I *ff* *dim.*

Bsn. II *ff* *dim.*

Hn. I *fp* *f* *fp* *ff* *fp* *ff* *p* *fp* *mf* *p*

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

Tpt. I *fp* *f* *fp* *ff* *fp* *mf* *mp*

Tpt. II *f* *ff* *mf*

Trbn. *senza sord.* *fp* *f* *fp* *ff* *fp* *ff* *mf*

BTrbn. *(fluttersongue)* *fp* *ff* *fp* *ff* *ff* *f*

Tba. *ff* *fp* *ff* *dim.* *p*

Perc. *l.v.* *f*

Vln. I *tutti* *f* *ff* *dim.* *p*

Vln. II *tutti* *f* *ff* *dim.* *p* *con sord.* *p*

Vla. *ff* *p* *p*

Vc. *ff* *dim.*

Cb. *ff* *dim.*

132 **P**

Bsn. I *p* *mp* *p* *mf*

Bsn. II *p* *pp*

Hn. I *mp*

Tba.

Hp. (with vlns.) *p solo* *l.v. sempre*

**P**

Vln. Ia *p* *con sord.* *8va* *simile*

Vln. Ib *p* *con sord.* *simile*

Vln. IIa *p* *con sord.* *simile*

Vln. IIb *p* *con sord.* *simile*

Vla. *simile*

Vc. *p* *p* *mf*

Cb. *p*

Q

R

(with cl. 1)

142

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

Ob. I *p* *fp cresc.* *f*

Cl. I (with picc.) *p* *mf* *p* *mf*

Bcl. *p cresc.* *f* *dim.*

Bsn. I *p solo* *f* *p*

Hn. I *brassy* *fp*

Timp. *mf*

Perc. Large Sus. Cym.

Hp.

Q

R

8va

Vln. Ia *cresc.* *mf*

Vln. Ib *cresc.* *mf*

Vln. IIa *cresc.* *mf*

Vln. IIb *cresc.* *mf*

Vla. *cresc.* *mf*

Vc. *sul pont.* *pp cresc.* *f* *dim.*

151

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

Ob. I *cresc.* *mf* *p*

Cl. I *p* *p* *mf* *pp*

Bcl. *pp*

Bsn. I

Perc. *l.v.* *mf*

Hp.

Vln. Ia *dim.* *pp* *8va*

Vln. Ib *dim.* *pp*

Vln. IIa *dim.* *pp*

Vln. IIb *dim.* *pp*

Vla. *dim.* *pp*

Vc. *pp*