

Dedicated to the Mexico City Woodwind Quintet

# Away, Tear Away

Concert pitch score

**Michael Matthews**

① \*  
♩ = 132

Flute  
Oboe  
Clarinet  
Horn  
Bassoon

② 18.8"

10

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.  
Tape

processed snare  
15<sup>ma</sup>  
ff  
dim.  
fp (location approximate - just after beat 2) ff

\* Numbers in circles are tracks from the rehearsal CD

rit. -----

18

Fl.

Ob.

Cl.

Hn.

Bsn.

Tape

(15<sup>ma</sup>)

*p*

*p*

44.5"

(♩ = ca. 104) *a tempo*

24

3

52"

3

Fl.

Ob.

Cl.

Hn.

Bsn.

Tape

*cresc.*

*mf*

*f*

*f*

*mf*

*f*

*mf*

"growling" sound

*mf*

31

*sempre stacc.*

*mf*

*cresc.*

*f*

*sempre stacc.*

*mf*

*cresc.*

*f*

*sempre stacc.*

*mf*

*cresc.*

*f*

*sempre stacc.*

*mf*

*cresc.*

*f*

*sempre stacc.*

*mf*

*cresc.*

*f*

*sempre stacc.*

*mf*

*cresc.*

*f*

*sempre stacc.*

*mf*

*cresc.*

*f*

*sempre stacc.*

*mf*

*cresc.*

*f*

*sempre stacc.*

*mf*

*cresc.*

*f*

*sempre stacc.*

*mf*

*cresc.*

*f*

"white noise"

*ffp*

*ffp*

Fl.

Ob.

Cl.

Hn.

Bsn.

Tape

37

Fl. *sfz* *ff* 6 3 6 3

Ob. *sfz*

Cl. *sfz* *ff* 6 *sfz*

Hn. *ff* 3 5 5

Bsn. *fff*

Tape

41

1' 14"

Fl. *sfz* *ff* 6 6 3 3

Ob. *ff* 6 3 *sfz* *ff* 6 3

Cl. *ff* 6 3 3

Hn. *sfz* *ff* 3 3 3 3

Bsn. *ff* 3 3

Tape "white noise" *f*

45

Fl. 6 6

Ob. *ff* 3 3 3 3 3 3

Cl. 3 3 6

Hn. *ff* 3 3 3

Bsn. 3

Tape *mp*

129

49

Fl.

Ob.

Cl.

Hn.

Bsn.

Tape

white noise

cresc.

4

1' 48"

$\text{♩} = 56$  quasi senza misura

(quasi senza misura)

58

Fl.

Ob.

Cl.

Hn.

Bsn.

Tape

white noise

processed choral sound emerges

reverb "tail"

61

Fl. *f*

Ob.

Cl. *f*

Hn.

Bsn. *f*

Tape

Detailed description: This system covers measures 61 and 62. Measure 61 features a flute (Fl.) and bassoon (Bsn.) playing a melodic line with a forte (*f*) dynamic. The flute has a slur over the first two measures. The bassoon enters in measure 62. Clarinet (Cl.) and horn (Hn.) parts have rests in measure 61 and enter in measure 62 with a forte (*f*) dynamic. The oboe (Ob.) has a whole rest in measure 61 and a half rest in measure 62. A tape line is at the bottom.

62

Fl. *f* (con misura)

Ob. *f*

Cl. *f*

Hn.

Bsn. *f*

Tape

Detailed description: This system covers measures 63 and 64. Measure 63 features a flute (Fl.) and bassoon (Bsn.) playing a melodic line with a forte (*f*) dynamic. The flute has a slur over the first two measures. The bassoon enters in measure 64. Clarinet (Cl.) and horn (Hn.) parts have rests in measure 63 and enter in measure 64 with a forte (*f*) dynamic. The oboe (Ob.) has a whole rest in measure 63 and a half rest in measure 64. A tape line is at the bottom.

64

Fl.

Ob.

Cl. *f*

Hn. *f* (con misura)

Bsn. *f*

Tape *cresc.*

Detailed description: This system covers measures 65 and 66. Measure 65 features a flute (Fl.) and bassoon (Bsn.) playing a melodic line with a forte (*f*) dynamic. The flute has a slur over the first two measures. The bassoon enters in measure 66. Clarinet (Cl.) and horn (Hn.) parts have rests in measure 65 and enter in measure 66 with a forte (*f*) dynamic. The oboe (Ob.) has a whole rest in measure 65 and a half rest in measure 66. A tape line is at the bottom with the instruction *cresc.*