

ANNA CLYNE

<<rewind<<

*for orchestra and optional tape*

BOOSEY & HAWKES

Composed for Hysterica Dance Company

First performed on February 17, 2005 at Borden Auditorium, New York, NY  
by the Manhattan School of Music Composers' Orchestra,  
conducted by David Gilbert



## NOTE BY THE COMPOSER

<<rewind<< is inspired by the image of analog video tape rapidly scrolling backwards with fleeting moments of skipping, freezing and warping. The original version, for orchestra and tape, was composed in 2005 for choreographer, and Artistic Director of Hysterica Dance Company, Kitty McNamee. A distinct characteristic of McNamee's work is its striking and innovative use of physical gestures and movements that recur throughout the course of a piece to build and bind its narrative structure. This use of repetitive gestures is utilized in the musical language and structure of <<rewind<<.

—Anna Clyne

## PERFORMANCE NOTES

This work requires playback of a stereo prerecorded track, cued by a percussionist. Performances will need 2 high-frequency response stereo speakers, positioned mid-stage far-left and far-right; a subwoofer positioned center stage; a two-channel playback device with stereo output for the tape; and a laptop for Percussion 1 to trigger and stop a pre-recorded 'rewind' of the work.

- An alternative ending (ENDING 2) is provided in score and parts for use in the event that a playback device/system is unavailable.
- Laptop (operated by Percussion 1) triggers and stops a pre-recorded 'rewind' of the work.
- The duration of the tape is 30" and it is intended to be stopped early in the final measure.
- Accents and dynamic fades/swells should always be exaggerated.

The following performance notes are included in the respective parts:

- *n* = niente/nothing
- Strings: *sul pont* = *near* the bridge / *molto sul pont* = *on* the bridge
- Violin I and II parts are divided by desk (a/b)
- Violas, Cellos and Contrabasses are divided within the desk (in/out)

## SPEAKER SET-UP

SUBWOOFER

SPEAKER 1

SPEAKER 2

STAGE

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AUDIENCE

**Speaker 1:** (LEFT channel) should be positioned mid-stage left, adjacent to outer-rim of orchestra

**Speaker 2:** (RIGHT channel) should be positioned mid-stage right, adjacent to outer-rim of orchestra

**Subwoofer:** should be positioned at the center-back of the stage

## INSTRUMENTATION

2 Flutes (2nd doubling Piccolo)

2 Oboes

2 Clarinets in B $\flat$

2 Bassoons

4 Horns in F

2 Trumpets in C

Tenor Trombone

Bass Trombone

Timpani (32" & 25")

3 Percussion

\* Player 1: Bass Drum, Suspended Cymbal (with bow & metal rod)

Laptop (or alternative playback device)

Audio output stereo speaker system and subwoofer (on-stage)

\* Player 2: Crotales (high octave) with bow, Ratchet, Snare Drum,

Brake Drum, Xylophone, Tam-Tam (with scrap metal)

\* Player 3: Vibraphone (with 2 bows), Suspended Cymbal (with bow & metal rod),

Low Metal Pipe, Sizzle Cymbal

Harp (guitar pick or plastic card)

Piano

Strings

Duration ca. 7 minutes

# <<rewind<<

ANNA CLYNE  
(2005)

Fast and Energetic ♩ = 132

[♩ = ♩ always]

The score is divided into two systems. The first system includes:

- Flute (1, 2)
- Oboe (1, 2)
- Clarinet in B $\flat$  (1, 2)
- Bassoon (1, 2)
- Horn in F (1, 2, 3, 4)
- Trumpet in C (1, 2)
- Tenor
- Trombone
- Bass
- Timpani
- Percussion 2 (BASS DRUM with soft mallets, CROTALES with bow, VIBES with bow & motor ON)
- Harp
- Piano

The second system includes:

- Violin I
- Violin II
- Viola
- Cello
- Contrabass

Performance instructions for strings include: "free bowing / heavy into string start sul pont & gradually move away/twd. bridge" for Violin and Viola, and "div., free bowing / heavy into string / slow & wide vib." for Cello and Contrabass. Dynamics such as *mf*, *p*, *f*, *n*, and *mp* are used throughout. Glissando markings like "long gliss." and "long, slow gliss." are present in the woodwind and brass parts.

Fast and Energetic ♩ = 132



10 **A**

Fl. 1, 2  
Ob. 1, 2  
B♭ Cl. 1, 2  
Bsn. 1, 2  
Hn. 3  
C Tpt. 1, 2  
Tbn. 1, 2  
Timp.  
Perc. 2 (B.D.), 3 (RATCHET, SUSP. CYMBAL with bow)  
Hp.  
Pno.  
Vln. I, II  
Vla.  
Vc.  
Cb.

10 11 12 13

14

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 B♭ Cl.

2 B♭ Cl.

1 Bsn.

2 Bsn.

1 Hn. 3

2 Hn. 4

1 C Tpt.

2 C Tpt.

1 Tbn.

2 Tbn.

Timp.

1 Perc. 2

3 Perc. 3

Hp.

Pno.

I Vln.

II Vln.

Vla.

Vc.

Cb.

*p*

*mp*

*mp* *sighing*

*p* *sighing*

*long gliss.*

*n*

*pp*

*mf*

*con sord.*

*pp*

*mf*

*mf*

*mf*

*f*

*mf*

*mf*

*mf* *cresc. poco a poco* (non div.)

*mf* *cresc. poco a poco* non div.

*mf* *cresc. poco a poco*

move toward & away from bridge

14 15 16 17 18 19



[3+2]

B

20

1 Fl. *legato whisper n* *mf* *sfz*

2 Fl. *legato whisper n* *mf* *sfz*

1 Ob. *mf* *f* *mf* *pp* *sweet & mellow* *mp* *n* *sfz*

2 Ob. *mf* *sfz*

1 B. Cl. *mf* *mf* *mf* *mf* *sfz* *legato whisper n* *mf* *n* *sfz*

2 B. Cl. *mf* *mf* *mf* *mf* *sfz* *legato whisper n* *mf* *n* *sfz*

1 Bsn. *mp* *mf* *p* *sfz* *n* *sfz*

2 Bsn. *mf* *mf* *sighing* *mf* *sfz* *n* *sfz*

1 Hn. *mf* *n* *mf* *n* *mf* *mf*

2 Hn. *mf* *n* *mf* *n* *mf* *mf*

3 Hn. *mf* *n* *mf* *n* *mf* *mf*

4 Hn. *n* *mf* *n* *mf* *mf*

1 C Tpt. *mf*

2 C Tpt. *mf*

1 Tbn. *mf* *p*

2 Tbn. *n* *mf* *p*

Timp. *dry*

(Bass Drum) *f*

(Ratchet) *n* *f* *CROTALES with bow*

Perc. 2 *f*

(Vibes) *soft mallets motor ON* *p* *mf* *p* \*

Hp. *mf*

Pno. *punch* *sfz*

I Vln. *(cresc. poco a poco)* *sfz* *mp (maintain energy)* *sfz* *div.*

II Vln. *(cresc. poco a poco)* *sfz* *mp (maintain energy)* *sfz* *div.*

Vla. *(cresc. poco a poco)* *sfz* *mp (maintain energy)* *sfz* *div.*

Vc. *ord.* *unis.* *ord.* *non div.* *mp (maintain energy)* *sfz*

Cb. *sfz*

20 21 22 23

24

1 Fl. start pure, then gradually increase rate of vib.

2 Fl. *p* start pure, then gradually increase rate of vib.

1 Ob. *p*

2 Ob.

1 B♭ Cl.

2 B♭ Cl.

1 Bsn.

2 Bsn.

1 Hn. *fpp* *mf* bend

3 Hn. *fpp*

2 Hn. *n*

4 Hn. *p* *mf* *n* *n*

1 C Tpt.

2 C Tpt.

1 Tbn. long, slow gliss. *mf* *n*

2 Tbn. *mf* *n*

Timp.

1 Perc. 2 *mf* *n*

3 Perc. 3 *f* RATCHET SUSP. CYMBAL scrape with metal rod *f* *gus.*

Hp.

Pno. *f*

I Vln. *f* cresc. poco a poco non div.

II Vln. *f* cresc. poco a poco non div.

Vla. *f* cresc. poco a poco

Vc. heavy vib. *f* cresc. poco a poco

Cb. heavy vib.

24 25 26 27 28



[3+2]

C

29 non vib. bend

1 Fl. *mp* *ffz* *whisper n legato* *mf*

2 Fl. *f* *ffz* *whisper n legato* *mf* *n*

1 Ob. *f* *bend* *ppp* *mp* *pp* *sweet & mellow* *mp* *n*

2 Ob. *f* *bend* *ffz* *sweet & mellow* *n* *mp* *n*

1 B♭ Cl. *whisper n legato* *mf* *n*

2 B♭ Cl. *whisper n legato* *mf* *n*

1 Bsn. *mp* *n*

2 Bsn. *mp* *n*

1 Hn. 3 *n* *n* *mf* *n* *sfz* *ppp* *bend with hand*

2 Hn. 4 *n* *mf* *n* *sfz* *ppp*

1 C Tpt. *long gliss.*

2 C Tpt. *long gliss.*

1 Tbn. *p* *f*

2 Tbn. *p* *f*

Timp.

1 Perc. 2 (Ratchet) *p* *mf* *VIBES. soft mallets motor ON* *p* *f*

3 Perc. 3 *p* *f*

Hp. *p dry* *mf* *mp* *f*

Pno. *punch* *fz*

1 Vln. *(cresc. poco a poco)* *sfz* *mp light but still agitated*

2 Vln. *(cresc. poco a poco)* *sfz* *mp light but still agitated*

Vla. *(cresc. poco a poco)* *sfz* *mp light but still agitated*

Vc. *(cresc. poco a poco)* *sfz* *mp light but still agitated* *sul tasto*

Cb. *(cresc. poco a poco)* *sfz* *mp light but still agitated*

31

32





[2+3]

37

Fl. 1 *sfz* *mf* *sfz*

Fl. 2 *sfz* *sfz* *mf* *sfz*

Ob. 1 *sfz* *sfz* *sfz* *sfz*

Ob. 2 *sfz* *sfz* *sfz* *sfz*

B♭ Cl. 1 *p* *mf* *n* *mf*

B♭ Cl. 2 *p* *mf* *n* *mf*

Bsn. 1 *p* *mf* *n* *mf*

Bsn. 2 *p* *mf* *n* *mf*

Hn. 1 *f* *p* *f* *n*

Hn. 3 *f* *p* *f* *n*

Hn. 2 *f* *p* *f* *n*

Hn. 4 *f* *p* *f* *n*

C Tpt. 1 *con sord.* *p* *mf* *n* *mf*

C Tpt. 2 *con sord.* *p* *mf* *n* *mf*

Tbn. 1 *fz* *fz* *fz* *fz*

Tbn. 2 *fz* *fz* *fz* *fz*

Timp. *mf* *sim.* *mf* *mf*

Perc. 2 *f* *f* *f* *sfz*

Hp. *sfz* *sfz* *sfz* *sfz*

Pno. *punch fz* *punch fz* *punch fz* *fz legato*

Vln. I *div. sfz* *div. sfz* *div. sfz* *div. sfz*

Vln. II *div. sfz* *div. sfz* *div. sfz* *div. sfz*

Vla. *div. unis. sfz* *div. unis. sfz* *div. unis. sfz* *div. unis. sfz*

Vc. *div. unis. sfz* *div. unis. sfz* *div. unis. sfz* *div. unis. sfz*

Cb. *div. unis. sfz* *div. unis. sfz* *div. unis. sfz* *div. unis. sfz*

37 38 39 40











53

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2, 3, 4

C Tpt. 1, 2

Tbn. 1, 2

Timp.

Perc. 1, 2, 3

Hp.

Pno.

Vln. I, II

Vla.

Vc.

Cb.

LOW METAL PIPE

long, slow gliss.

brassy

ord.

gentle pulse with a slight bite

with bow

punch

div.

un.

separate bows

non div.

div. unis. sim.

53 54 55 56 57









**H**  
68 [in 2]

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 B♭ Cl.

2 B♭ Cl.

1 Bsn.

2 Bsn.

1 Hn. a2

2 Hn. a2

3 Hn. a2

4 Hn. a2

1 C Tpt.

2 C Tpt.

1 Tbn.

2 Tbn.

Timp.

1 Perc. 1

2 Perc. 2

3 Perc. 3

Hp.

Pno.

SUSP. CYMBAL  
medium / soft mallets  
n

dry

mf

**H**

I Vln.

II Vln.

Vla.

Vc. non div.

Cb.

n

[in 3]

72

1 Fl. *fz* *fz*

2 Fl. *fz* *fz*

1 Ob. *fz* *fz*

2 Ob. *fz* *fz*

1 B. Cl. *fz* *fz*

2 B. Cl. *fz* *fz*

1 Bsn. *fz* *fz*

2 Bsn. *fz* *fz*

1 Hn. *pp* *f* *pp* *f* *f* *f* *p* *f* *pp* *f* *pp*

3 Hn. *pp* *f* *pp* *f* *f* *f* *p* *f* *pp* *f* *pp*

2 Hn. *pp* *f* *pp* *f* *f* *f* *p* *f* *pp* *f* *pp*

4 Hn. *pp* *f* *pp* *f* *f* *f* *p* *f* *pp* *f* *pp*

1 C Tpt. *pp* *f* *pp* *pp* *f* *pp*

2 C Tpt. *pp* *f* *pp* *pp* *f* *pp*

1 Tbn. *pp* *f* *pp* *pp* *f* *pp*

2 Tbn. *pp* *f* *pp* *pp* *f* *pp*

Timp. *f*

1 Perc. 2 (Susp. Cym.) *n* *mf* *dry* *f*

3 Perc. 3

Hp.

Pno.

1 Vln. *fp* *non div.* *0* *div.* *f* *non div.* *fp*

2 Vln. *fp* *non div.* *div.* *f* *non div.* *fp*

Vla. *fp* *non div.* *div.* *f* *non div.* *fp*

Vc. *fp* *non div.* *f* *non div.* *fp* *0* *mp*

Cb. *f* *fz*



I

76

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B. Cl. 1  
B. Cl. 2  
Bsn. 1  
Bsn. 2

Hn. 1, 3, 4  
C Tpt. 1, 2  
Tbn. 1, 2

Timp.

Perc. 2  
3

XYLOPHONE

Hp.

Pno.

I

div.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

80

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hr. 1, 2, 3, 4

C Tpt. 1, 2

Tbn. 1, 2

Timp.

Perc. 1: BASS DRUM, SNARE DRUM (with snare + sticks, r. sh.)

Perc. 2: VIBES (hard mallets, motor OFF)

Hp.

Pno.

Vln. I, II

Vla.

Vc.

Cb.

mf, f, n, sfz, p legato, f, p, f

80 81 82 83



84 **J**

1 Fl. *f* *sfz*

2 Fl. *f* *sfz*

1 Ob. *f* *sfz*

2 Ob. *f* *sfz*

1 B♭ Cl. *f* *p* *fz*

2 B♭ Cl. *f* *p* *fz*

1 Bsn. *f* *mp* *bend* *f* *p* *sfz*

2 Bsn. *f* *mp* *f* *p* *sfz*

1 Hn. *n* *p* *fz*

3 Hn. *n*

2 Hn. *n* *p* *fz*

4 Hn. *n*

1 C Tpt. *senza sord.* *bend with rhythm* *p* *f* *n*

2 C Tpt. *senza sord.* *p* *f* *n*

1 Tbn. *n*

2 Tbn. *n*

Timp. *dry* *f*

1 Perc. 2 *mf* *sfz* *r. sh.*

3 Perc. 3 *f* *sfz*

Hp. *près de la table* *f*

Pno. *f* *punch* *sfz*

1 Vln. *non div.* *sfz* *div.*

2 Vln. *non div.* *sfz* *div.*

Vla. *unis.* *sfz* *div.*

Vc. *non div.* *sfz*

Cb. *div.* *unis.* *div.* *sfz*





K

92

1 Fl. *mf*

2 Fl. *mf*

1 Ob. *mf*

2 Ob. *mf*

1 B. Cl. *mf*

2 B. Cl. *mf*

1 Bsn. *mf*

2 Bsn. *mf*

1 Hn. *long gliss.* *n*

3 Hn. *long gliss.* *n*

2 Hn. *long gliss.* *n*

4 Hn. *long gliss.* *n*

1 C Tpt. *n*

2 C Tpt. *n*

1 Tbn. *n*

2 Tbn. *n*

Timp.

1 Perc. 2

3 Perc. 2 *washy* *f* *mf*

ord. Lv. *mp*

Hp.

Pno.

K

I Vln. *n* *p* *n* *p* *n* *p* *n*

II Vln. *n* *p* *n* *p* *n* *p* *n*

Vla. *n* *p* *n* *p* *n* *p* *n*

Vc. *n* *p* *n* *p* *n* *p* *n*

Cb. *n* *p* *n* *p* *n* *p* *n*

1st desk / div. sul tasto



L

97

Fl. 1 *mf* *sigh* *f*

Fl. 2 *mf* *sigh* *f*

Ob. 1

Ob. 2

B♭ Cl. 1 *mf* *non vib.* *n*

B♭ Cl. 2 *mf* *non vib.* *n*

Bsn. 1 *sfz* *legato with bite* *mp*

Bsn. 2 *sfz* *legato with bite* *mp*

Hn. 1 *sfp* *n*

Hn. 3 *sfp* *n*

Hn. 2 *sfp* *n*

Hn. 4 *sfp* *n*

C Tpt. 1 *sfp* *n*

C Tpt. 2 *sfp* *n*

Tbn. 1 *fp* *n*

Tbn. 2 *fp* *n*

Timp. *mf* THUD dry

BASS DRUM

Perc. 2 *f* (Brake Drum) CROTALES with bow *mf*

Perc. 3 *sfz* (Vibes) with bow *mf*

Hp. *sfz* *près de la table* *mf* *ord.* *vib.*

Pno. *sfz* *punch* *p*

Vln. I *ffz* *ff* *div.* *unis.* *mf* *mp* *ord.* *mf* *mp* *ord.* *mf* *mp*

Vln. II *ffz* *ff* *div.* *non div.* *mp* *ord.*

Vla. *ffz* *ff* *div.* *non div.* *mp* *ord.*

Vc. *ffz* *ff* *div.* *ord.* *tutti / ord.* *unis.* *p* *mf* *p* *mf*

Cb. *ffz* *div.* *unis.* *pizz.* *p* *mp*

97 98 99 100



101

Fl. 1 *mf* *mf* *sfz* *f* *sfz*

Fl. 2 *mf* *mf* *sfz* *f* *sfz*

Ob. 1 *mf* *sigh* *mf* *sfz* *f* *sfz*

Ob. 2 *mf* *sigh* *mf* *sfz* *f* *sfz*

B♭ Cl. 1 *mf* *sweet & mellow* *f* *n* *sfz*

B♭ Cl. 2 *mf* *sweet & mellow* *f* *n* *sfz*

Bsn. 1 *sfz* *sfz*

Bsn. 2 *sfz* *sfz*

Hr. 1 *mf* *mf*

Hr. 3 *mf* *mf*

Hr. 2 *mf* *mf*

Hr. 4 *mf* *mf*

C Tpt. 1 *mf* *n*

C Tpt. 2 *mf* *n*

Tbn. 1 *mf* *con sord.*

Tbn. 2 *mf* *con sord.*

Timp. *THUD dry* *f* *f*

Perc. 2 *BRAKE DRUM* *f* *f*

Perc. 3 *f* *f*

Hp. *8va -* *ord.* *8va -* *8va -*  
*près de la table* *près de la table*  
*sfz* *mf* *sfz*

Pno. *punch* *sfz* *sfz*

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

Vln. II *div.* *unis.* *mf* *f* *mf* *sfz*

Vla. *div.* *unis.* *sfz* *mf* *f* *mf* *sfz*

Vc. *p* *mf* *p* *mf* *p* *mf* *sfz*

Cb. *mf* *sfz* *sfz*





109

[2+2+2+3]

Fl. 1 *f* *p* *sfz*

Fl. 2 *f* *p* *sfz*

Ob. 1 *f* *p* *sfz*

Ob. 2 *f* *p* *sfz*

Bs. Cl. 1 *f* *p* *sfz*

Bs. Cl. 2 *f* *p* *sfz*

Bsn. 1 *sfz*

Bsn. 2 *sfz*

Hn. 3 *f*

Hn. 4 *f*

C Tpt. 1

C Tpt. 2

Tbn. 1 *mf* senza sord.

Tbn. 2 *mf* senza sord.

Timp.

Perc. 2 SNARE DRUM with snare + sticks *r. sh.* *sfz*

Perc. 3 *f* *p*

Hp. *fz* près de la table *sim. fz*

Pno. *sfz* *f* *sfz*

[2+2+2+3]

Vln. I *div.* *unis.* *sfz*

Vln. II *div.* *non div.* *sfz*

Vla. *div.* *unis.* *sfz*

Vc. *div.* *non div., II/III* *sfz*

Cb. *sfz* *arco* *sfz*

N 112

1 Fl. **To PICCOLO**

1 Picc.

1 Ob.

2 Ob.

1 B♭ Cl.

2 B♭ Cl.

1 Bsn.

2 Bsn.

1 Hn. *a2* *bend*

2 Hn. *a2* *bend*

1 C Tpt. *bend*

2 C Tpt. *bend*

1 Tbn. *bend*

2 Tbn. *bend*

Timp.

1 Perc. **SUSP. CYMBAL** *scrape with metal rod* *medium mallets*

2 Perc. *(S. D.)*

3 Perc. **SUSP. CYMBAL** *scrape with metal rod*

Hp.

Pno.

**N** ODD Desks (1,3,5, etc.): *molto sul pont. / scratchy*  
 EVEN Desks (2,4,6, etc.): *heavy, into string*  
 div. *at frog*

I Vln. *ff*

II Vln. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*



O

118

Fl. *mp legato*  
*sweet & mellow*

Picc.

Ob. 1 *p legato*  
*sweet & mellow*

Ob. 2 *p legato*  
*sweet & mellow*

B♭ Cl. 1 *mp legato*  
*sweet & mellow*

B♭ Cl. 2 *mp legato*  
*sweet & mellow*

Bsn. 1 *mp legato*  
*sweet & mellow*

Bsn. 2

Hr. 1 (a2) bend *fz*

Hr. 2 (a2) bend *fz*

C Tpt. 1 *fz*

C Tpt. 2 *fz*

Tbn. 1 *fz*

Tbn. 2 *fz*

Timp. THUD dry *fz*

Perc. 1 BASS DRUM *fz*

Perc. 2 BRAKE DRUM *fz*

Perc. 3 VIBES. *p* *mf* *p* *mf*

Hp. *f*

Pno. *f*

Vln. I *fff* *fffz*

Vln. II *fff* *fffz*

Vla. *fff* *fffz*

Vc. *fff* *fffz*

Cb. *fff* *fffz*

119 120 121 122

123

Fl. *p* *mf* *p*

Picc. **PICCOLO** *p* *mp* *p*

Ob. 1 2

B♭ Cl. 1 2 *p* *mf* *p*

Bsn. 1 2

Hn. 1 3 2 4 *fp* *n*

C Tpt. 1 2 *con sord.* *fp* *n*

Tbn. 1 2 *fp* *n* *pp* *mp*

Timp. THUD dry *mp*

Perc. 2 (B. D.) *f* **CROTALES** with bow *f*

3 (Vibes) *sfz* with bow *f*

Hp. *mp* *mf*

Pno. *sfz* *punch*

Vln. I *sfz* *non div.* *p* *div.* *mf* *non div.* *p*

Vln. II *sfz* *non div.* *p* *mf* *non div.* *p*

Vla. *sfz* *non div.* *p* *mf* *non div.* *p*

Vc. *sfz* *non div.* *p* *mf* *non div.* *p*

Cb. *sfz* *mf*



<<rewind<<

[2+2+3]

[2+3]

[3+2+2]

127

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

non div.

gliss.





135

Fl.

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 a2

Hn. 2 a2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*p*

*f*

*mf*

*mf*

non vib.

non vib.





143

1 Fl. *fff*

Picc. *fff*

1 Ob. *fff*

2 Ob. *fff*

1 Bb Cl. *fff*

2 Bb Cl. *fff*

1 Bsn. *fff*

2 Bsn. *fff*

(a2) 1 Hn. *fff*

3 Hn. *fff*

(a2) 2 Hn. *fff*

4 Hn. *fff*

1 C Tpt. *fff*

2 C Tpt. *fff*

1 Tbn. *fff*

2 Tbn. *fff*

Timp. *f*

1 Perc. 2 *fff*

3 Perc. 2 *fff*  
(cresc. poco a poco)

Hp.

Pno.

I Vln. *fff*

II Vln. *fff*

Vla. *fff*

Ve. *fff*

Cb. *fff*









S

158

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2, 3, 4

C Tpt. 1, 2

Tbn. 1, 2

Timp.

Perc. 1 (BASS DRUM), 2 (BRAKE DRUM), 3

Hp.

Pno.

Vln. I, II

Vla.

Vc.

Cb.

159

160

161

musical notation including notes, rests, dynamics (f, sfz, n, p, mf), articulation (>), and performance instructions (senza sord., unis., div., sim., punch).

162

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

B♭ Cl. 1 *n*

B♭ Cl. 2 *n*

Bsn. 1 *p* *mp* *n*

Bsn. 2 *mp* *n*

Hn. 1 *p* *mp* *p*

Hn. 3 *p* *mp* *p*

Hn. 2

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp. *mp* *cresc. poco a poco*

Pno. *mp* *cresc. poco a poco*

Vln. I *unis.* *div.* *cresc. poco a poco*

Vln. II *div.* *cresc. poco a poco*

Vla. *unis.* *div.* *sim.* *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb.





T

170

Fl. 1 (cresc. poco a poco) *f*

Fl. 2 (cresc. poco a poco) *sfz* cresc. poco a poco

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

Ob. 2 *f* *p* *sfz* cresc. poco a poco

B♭ Cl. 1 *f* *p* *sfz* cresc. poco a poco

B♭ Cl. 2 *n* *f* *p* *sfz* cresc. poco a poco

Bsn. 1 *f* *p* *sfz* cresc. poco a poco

Bsn. 2 *f* *p* *sfz*

Hr. 1 *mf* *p* *sfz* cresc. poco a poco

Hr. 3 *p* *mf* *p* *sfz* cresc. poco a poco

Hr. 2 *sfz* cresc. poco a poco

Hr. 4 *sfz* cresc. poco a poco

C Tpt. 1

C Tpt. 2

1

2

Timp.

Perc. 2 (cresc. poco a poco) *f*

3 SUSP. CYMBAL *mp* cresc. poco a poco

Hp. (cresc. poco a poco) *sfz*

Pno. (cresc. poco a poco) *f*

I (cresc. poco a poco) *f* non div.

II (cresc. poco a poco) *f* non div.

Vla. (cresc. poco a poco) *f* div.

Vc. (cresc. poco a poco) *f*

Cb.



174

Fl. 1 *p*

Fl. 2 *(cresc. poco a poco)* *f* *n*

Ob. 1 *f* *n*

Ob. 2 *(cresc. poco a poco)* *f* *n*

B♭ Cl. 1 *(cresc. poco a poco)* *f* *n*

B♭ Cl. 2 *(cresc. poco a poco)* *f* *n*

Bsn. 1 *(cresc. poco a poco)* *f* *n*

Bsn. 2

Hn. 1 *(cresc. poco a poco)* *f* *n* a2

Hn. 2 *(cresc. poco a poco)* *f* *n* a2

C Tpt. 1 *senza sord.*

C Tpt. 2 *senza sord.*

Tbn. 1

Tbn. 2

Timp.

Perc. 1 (Xylophone) *(B. D.)*

Perc. 2 (Susp. Cym.) *fffz*

Perc. 3 *(cresc. poco a poco)* *f*

Hp. *ff*

Pno. *ff* *with forearm* *fffz* *sweeping, molto vib. unis.*

Vln. I *gliss.* *ff unis.*

Vln. II *div.* *gliss.* *ff non div.*

Vla. *div.* *gliss.* *ff non div.*

Vc. *gliss.* *ff non div.*

Cb. *arco* *ff non div.*

U

178

Fl. 1 *f* *p* *ff*

Fl. 2 *f* *p* *ff*

Ob. 1 *f* *p* *ff*

Ob. 2 *f* *p* *ff*

B♭ Cl. 1 *f* *p* *ff*

B♭ Cl. 2 *f* *p* *ff*

Bsn. 1 *f* *p* *ff*

Bsn. 2 *f* *p* *ff*

Hn. 1 (a2) *f* *p* *ff* *n* *mp*

Hn. 2 (a2) *f* *p* *ff* *n* *mp* *p*

C Tpt. 1 *f* *p* *ff* *n*

C Tpt. 2 *f* *p* *ff* *n* *mp*

Tbn. 1 *f* *p* *ff* *n* *mp* *p*

Tbn. 2 *f* *p* *ff* *n*

Timp. *f* *p* *ff*

Perc. 1 *f*

Perc. 2 *f* SNARE DRUM with sticks and snare

Perc. 3 *pp* SIZZLE CYMBAL *sfz* scrape with metal rod

Hp. *sfz*

Pno. *sfz*

I *sfz* ODD Desks (1,3,5, etc.): molto sul pont. / scratchy  
div. EVEN Desks (2,4,6, etc.): heavy, into string  
at frog

II *sfz* ODD Desks (1,3,5, etc.): molto sul pont. / scratchy  
div. EVEN Desks (2,4,6, etc.): heavy, into string  
at frog

Vla. *sfz* IN: molto sul pont. / scratchy  
non div. OUT: heavy, into string  
at frog

Vc. *sfz* IN: molto sul pont. / scratchy  
OUT: heavy, into string  
at frog

Cb. *sfz* div., heavy into string *more scratchy*



182

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 B♭ Cl.

2 B♭ Cl.

1 Bsn.

2 Bsn.

1 Hn. (a2) *p* *mf* *mp*

2 Hn. (a2) *mf* *mp*

1 C Tpt. *mp* *p* *mf* *mp*

2 C Tpt. *p* *mf* *mp*

1 Tbn. *mf* *mp*

2 Tbn. *mp* *p* *mf* *mp*

Timp.

1 Perc. 2 (S. D.)

3 Perc. 2

Hp.

Pno.

I Vln. Desk 2&4: move twd. bridge *tutti molto sul pont*

II Vln. Desk 2&4: move twd. bridge *tutti molto sul pont*

Vla. OUT: move twd. bridge *tutti molto sul pont*

Vc. OUT: move twd. bridge *tutti molto sul pont*

Cb. *scratchy & gritty*

182 183 184 185 186 187

Detailed description: This page of a musical score covers measures 182 through 187. The top section includes staves for Flute (1, 2), Oboe (1, 2), B♭ Clarinet (1, 2), Bassoon (1, 2), Horns (1, 2), Trumpets (1, 2), Trombones (1, 2), Timpani, Percussion (2, 3), Harp, and Piano. The bottom section features string staves for Violin I and II, Viola, Violoncello, and Contrabass. The woodwinds and brass play melodic lines with dynamic markings of *p*, *mf*, and *mp*. The strings play a rhythmic accompaniment of eighth notes, with the Contrabass part specifically marked as 'scratchy & gritty'. The Percussion part includes a snare drum (S. D.) pattern. The Violin and Viola parts have instructions to 'Desk 2&4: move twd. bridge' and 'tutti molto sul pont' starting at measure 185. Measure numbers 182, 183, 184, 185, 186, and 187 are printed at the bottom of the page.

V

188

188

Fl. 1 pure tone *mf legato*

Fl. 2 pure tone *mf legato*

Ob. 1 pure tone *mp legato*

Ob. 2 pure tone *mp legato*

B. Cl. 1 pure tone *mf legato*

B. Cl. 2 pure tone *mf legato*

Bsn. 1 pure tone *mp legato*

Bsn. 2 pure tone *mp legato*

Hn. 1 (a2) *sfz*

Hn. 2 (a2) *sfz*

C Tpt. 1 *sfz*

C Tpt. 2 *sfz*

Tbn. 1 *sfz*

Tbn. 2 *sfz*

Timp.

Perc. 1 (B. D.) THUD *ff*

Perc. 2 r. sh. *sfz*

Perc. 3 VIBES. motor ON soft mallets l.v. *mf washy*

Hp. *mf*

Pno. punch *sfz*

Vln. I ord. *sfz*

Vln. II ord. *sfz*

Vla. ord. *sfz*

Vc. ord. *sfz*

Cb. ord. *sfz*

188 189 190 191 192

(a2) con sord. non vib. *p legato*

V



193

1  
Fl.

2  
Fl.

1  
Ob.

2  
Ob.

1  
B♭ Cl.

2  
B♭ Cl.

1  
Bsn.

2  
Bsn.

1  
Hn.

3  
Hn.

2  
Hn.

4  
Hn.

1  
C Tpt.

2  
C Tpt.

1  
Tbn.

2  
Tbn.

Timp.

(B. D.)

1  
Perc. 2

(S. D.)

r. sh.

(Vibes)

3  
Perc. 3

Hp.

Pno.

I  
Vln.

II  
Vln.

Vla.

Vc.

Cb.

193 194 195 196 197 198 199 200

1st & 2nd desk  $\gamma$

*sfp* *n* *gliss.* *mf* *ppp*

*sfp* *n* *long slow gliss* *n*

*sfp* *n* *con sord.* *n*

*sfp* *n* *gliss.* *mf* *ppp*

*sfp* *r. sh.* *f* *with bow* *SNARE DRUM with sticks snare OFF* *p*

*sfp* *with bow (motor ON)* *mp* *f*

*f* *8vb*

*sfp* *8vb*

*sfp* *1st & 2nd desk  $\gamma$*  *n* *mf* *n*

*sfp* *free bowing move toward & away from bridge* *unis.*

*sfp* *free bowing warm & heavy* *f*

*sfp* *free bowing warm & heavy* *f*

*sfp* *f*

W

201

1 Fl. *mp*

2 Fl. *mp*

1 Ob. *mp*

2 Ob. *mp*

1 B♭ Cl. *mp*

2 B♭ Cl. *mp*

1 Bsn. *mp*

2 Bsn. *mp*

1 Hn. 3

2 Hn. 4

1 C Tpt. *fz*

2 C Tpt. *fz*

1 Tbn. *fz* senza sord.

2 Tbn. *fz*

Timp. *pp* soft mallets very light

1 Perc. 2 *sfz* r. sh.

3 Perc. 3 *sfz* soft mallets (motor ON)

Hp. *mp*

Pno. *sfz* punch

1 Vln. *sfz* tutti, div.

2 Vln. *sfz*

Vla. *sfz* non div.

Vc. *sfz* div.

Cb. *sfz*

201

202

203

204

205

206











**Y**  $\text{♩} = 132$   
227

Fl. 1 *legato pure tone mp*

Fl. 2 *legato pure tone mp*

Ob. 1 *legato pure tone p*

Ob. 2 *legato pure tone ppp bend with pulse p ppp bend with pulse p*

B. Cl. 1 *legato pure tone mp*

B. Cl. 2 *legato pure tone mp bend*

Bsn. 1 *legato pure tone mp*

Bsn. 2 *legato pure tone mp*

Hn. 1 3

Hn. 2 4

C Tpt. 1 2

Tbn. 1 2

Timp. *pp*

Perc. 1 *sffz*

Perc. 2 *sffz*  
with sticks snare OFF  
r. sh.  $\otimes$

Perc. 3 *sffz*  
(motor ON)  
soft mallets

Hp. *mf*  
*f* près de la table

Pno. *mf*  
*f*

**Y**  $\text{♩} = 132$

Vln. I *sffz*  
*mf*  
*sffz*  
*mf*  
*sffz*

Vln. II *sffz*  
*mf*  
*sffz*  
*mf*  
*sffz*

Vla. *sffz*  
*mf*  
*sffz*  
*mf*  
*sffz*

Vc. *sffz*  
*mf*  
*sffz*  
*mf*  
*sffz*

Cb. *sffz*  
*mf*  
*fp*  
*mf*  
*fp*





242

1  
Fl. *mp* *mf cresc. poco a poco*

2  
Fl. *mf cresc. poco a poco*

1  
Ob. *mp* *mf cresc. poco a poco*

2  
Ob. *mf cresc. poco a poco*

1  
B♭ Cl. *mp* *mf cresc. poco a poco*

2  
B♭ Cl. *mf cresc. poco a poco*

1  
Bsn. *mp* *mf cresc. poco a poco*

2  
Bsn. *mf cresc. poco a poco*

1  
Hn. 3

2  
Hn. 4

1  
C Tpt.

2  
C Tpt.

1  
Tbn.

2  
Tbn.

Timp. *p* *cresc. poco a poco*

1  
Perc. 2 *pp* *p* *mp* *mf* *f*

3  
Perc. 3 *f*

Hp. *f*

Pno.

I  
Vln. *gliss.* *mf* *long slow gliss. maintaining strong rhythm* *f* DIG INTO STRING

II  
Vln. *mf* *long slow gliss. maintaining strong rhythm* *f* DIG INTO STRING

Vla. *mf* *long slow gliss. maintaining strong rhythm* *f* DIG INTO STRING

Vc. *mf* *long slow gliss. maintaining strong rhythm* *f* DIG INTO STRING

Cb. *mf* *f* DIG INTO STRING

242 243 244 245 246 247



248

1 Fl. (cresc. poco a poco) *sfz*

2 Fl. (cresc. poco a poco) *sfz*

1 Ob. (cresc. poco a poco) *sfz*

2 Ob. (cresc. poco a poco) *sfz*

1 B♭ Cl. (cresc. poco a poco) *sfz*

2 B♭ Cl. (cresc. poco a poco) *sfz*

1 Bsn. (cresc. poco a poco) *sfz*

2 Bsn. (cresc. poco a poco) *sfz*

1 Hn. senza sord. *n* *mp* *mf* *f* *sfz* non vib.

3 Hn. senza sord. *n* *mp* *mf* *f* *sfz* non vib.

2 Hn. senza sord. *n* *mp* *mf* *f* *sfz* non vib.

4 Hn. senza sord. *n* *mp* *mf* *f* *sfz* non vib.

1 C Tpt. senza sord. *n* *mp* *mf* *f* *sfz* RIP

2 C Tpt. senza sord. *n* *mp* *mf* *f* *sfz* RIP

1 Tbn. senza sord. *n* *mp* *mf* *f* *sfz* RIP

2 Tbn. senza sord. *n* *mp* *mf* *f* *sfz* RIP

Timp. *gliss.* *sfz* THUD

1 Perc. (B. D.) (cresc. poco a poco) *ff* LAPTOP PLAY

2 Perc. TAM-TAM *p* cresc. poco a poco *ff* \* scrape around edge with scrap metal

3 Vibes (Vibes) *ff* with bows \* *f*

Hp. *sfz*

Pno. *sfz*

1 Vln. *molto sul pont.* *ffff* \* gliss. to highest possible pitch

2 Vln. AS LOUD AS POSSIBLE *ffff* *molto sul pont.*

1 Vla. AS LOUD AS POSSIBLE *ffff* *molto sul pont.*

2 Vla. AS LOUD AS POSSIBLE *ffff* *molto sul pont.*

1 Vc. AS LOUD AS POSSIBLE *ffff* *molto sul pont.*

2 Vc. AS LOUD AS POSSIBLE *ffff* *molto sul pont.*

1 Cb. move twd. bridge AS LOUD AS POSSIBLE *ffff* sul pont. *molto sul pont.*

2 Cb. AS LOUD AS POSSIBLE *ffff* *molto sul pont.*

253

Fl. 1, 2

Ob. 1, 2

B. Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2, 3, 4

C Tpt. 1, 2

Tbn. 1, 2

Timp.

Perc. 1, 2, 3

Hp.

Pno.

Vln. I, II

Vla.

Vc.

Cb.

PICCOLO

con sord.

près de la table

punch

non div., (molto sul pont.)

pizz.

STOP

BRAKE DRUM

SUSP. CYMBAL

*n*

*p* *molto*

*sfz*

253 254 255 256 257 258 259 260 261 262 263



264

1 Fl. (cresc.) *ffz*

2 Fl. (cresc.) *p* non vib. pure tone *(pp)* *(ppp)* *pppp*

1 Ob. (cresc.) *ffz*

2 Ob. (cresc.) *ffz*

1 B♭ Cl. (cresc.) *ffz*

2 B♭ Cl. (cresc.) *ffz*

1 Bsn. (cresc.) *ffz*

2 Bsn. (cresc.) *ffz*

1 Hn. *f* *n* *p* non vib. *(pp)* *(ppp)* *pppp*

3 Hn. *f* *n* *ffz*

2 Hn. *f* *n* *p* non vib. *(pp)* *(ppp)* *pppp*

4 Hn. *f* *ffz*

1 C Tpt. *f* *ffz*

2 C Tpt. *f* *ffz*

1 Tbn. *f* *ffz*

2 Tbn. *f* *ffz*

Timp. THUD

1 Perc. BASS DRUM *n* *fz*

2 Perc. *ff* with bows *f* \*scrape around edge with scrap metal

3 Perc. *f*

Hp. *ffz*

Pno.

1 Vln. *fff* \*gliss. to highest possible pitch

2 Vln. *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*