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Awake 3.0

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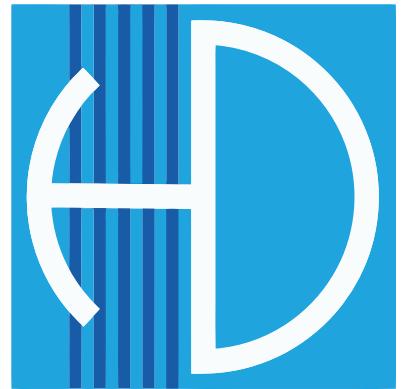
Peire Serrate, Tomàs

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Tomàs Peire Serrate

AWAKE 3.0

for mixed quintet
2017



Contemporary Score Edition
UCLA Music Library, Hugo Davise Fund



Tomàs Peire Serrate

A\W\W/A\K\K E 3.0

for mixed quintet
2017

Contemporary Score Edition
UCLA Music Library, Hugo Davise Fund
Matthew Vest, General Editor



Awake 3.0 was premiered by the Moscow Contemporary Music Ensemble at the UCLA Ostin Music Center on March 4, 2018.
Winner of the UCLA Music Library, Hugo Davise Fund Award.

Instrumentation

Flute
Clarinet in B_b and Bass Clarinet
Violin
Violoncello
Piano

Transposed Score
Duration: c. 8'

Awake 3.0 is an interpretation of the limits between the conscious and the unconscious, an exploration of the transitional moment where the state of being alert is lost. I began to sketch this piece in Finland, inspired by the long winter nights I spent composing and resisting the dozing temptation. After briefly setting it aside, I finalized it in New York. Its departing point is the hypnotic imagery of flickering lights reflected off frozen surfaces in the darkness.

The first version of Awake was for flute, clarinet, violin, violoncello and percussion. Later on, I created a slightly longer version for 15 musicians. The present version replaces percussion with piano and was created for the Moscow Contemporary Music Ensemble residency at UCLA in February-March 2018.

Tomàs Peire Serrate was born in Barcelona. He studied piano at the Sant Cugat del Vallès conservatory and History at the Universitat Autònoma de Barcelona. After a few years performing and teaching he decided to focus on composition, first studying at the Escola Superior de Música de Catalunya (Barcelona) and in 2009 at the Sibelius Academy of Helsinki. In 2011 he moved to New York with the La Caixa Fellowship to pursue a Master's in Film Scoring at the New York University. After graduating in 2013 and obtaining the Elmer Bernstein Award, Tomàs moved to Los Angeles to explore the film music industry and to work as a composer and orchestrator. In the fall of 2015, Tomàs initiated his PhD studies at UCLA, researching about music, space and media, with particular interest in new technologies and virtual reality. His music has been performed in Europe, the US and Asia. <http://www.tomaspeire.com>

The UCLA Music Library provides access to one of the largest academic music collections in North America and the largest in Southern California. It supports the UCLA Herb Alpert School of Music, music and audio courses and research at UCLA, and the music communities at UCLA and in Southern California. Matthew Vest is the Music Inquiry and Research Librarian at the UCLA Music Library.
<http://www.library.ucla.edu/music>

Hugo Davise was born Hugh Edward Davies in 1907. A lifelong Angeleno, Davise worked for the Department of Agriculture during World War II. After the war, he earned his doctorate in philosophy at UCLA, and spent much of his career teaching at Santa Monica College and Los Angeles City College. His devotion to music was unwavering, yet private. He studied and composed in the most significant styles of the twentieth century, producing atonal, polytonal and modal works, and developing his own compositional system in response to that of Arnold Schoenberg.

Davise taught music privately into his late eighties. His students learned strict counterpoint, composition, and music history. Although he wrote in multiple genres, the bulk of his music is for solo piano, his own instrument. Thanks to his bequest to the UCLA Music Library, copies of Davise's scores are available in the UCLA Library Special Collections. Davise died in 2000, but his legacy continues through the UCLA Music Library, **Hugo Davise Fund for Contemporary Music** and the **Contemporary Score Edition** series.
<http://www.library.ucla.edu/music/hugo-davise-fund-contemporary-music>

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Awake 3.0

Tomàs Peire Serrate
(2017)

$\text{♩} = \text{c. } 84$

Flute

Clarinet in B♭

Violoncello

Piano

$\text{♩} = \text{c. } 84$

pp delicato

(always use pedal, cristaline, glowing sound)

This musical score page contains four staves. The top two staves are for Flute and Clarinet in B♭, both in treble clef and common time. The third staff is for Violoncello in bass clef. The bottom staff is for Piano, also in bass clef. The tempo is marked as c. 84. Dynamic markings include pp, pp delicato, and 3. A note in parentheses at the bottom instructs the performer to 'always use pedal, cristaline, glowing sound'.

Cl.

Vln.

Vc.

Pno.

This musical score page contains four staves. The top staff is for Clarinet (Cl.) in treble clef. The second staff is for Violin (Vln.) in treble clef. The third staff is for Cello (Vc.) in bass clef. The bottom staff is for Piano (Pno.) in bass clef. The score features sustained notes and rhythmic patterns. Dynamic markings include p, 3, and 4.

Awake 3.0

7

Fl.

Cl.

Vln.

Vc.

Pno.

poco sf

pp

5

p

I

II

gliss.

p

II

gliss.

mp

pp

5

p

8va

pp

p

* Natural Harmonic finger tremolo alternating fixed thumb position and slowly free up/down gliss.

10

Fl.

Cl.

Vln.

Vc.

Pno.

p

pp

p

8va

p

p

15^{ma}

(loco)

pp p

3

Awake 3.0

3

A

14 *poco rit.* *air* *x* *b*
<sf

A tempo

Fl.
Cl.
Vln.
Vc.

p *3* *poco sf* *s'3*

Ricc.
poco sf *p* *pp*

Ricc.
poco sf

poco rit. *A tempo*

(15) *1 (loco)*

Pno.

17 *sf* *mf* *3* *pp*

Cl.
Vln.
Vc.

pp

p *3* *pizz.* *mf*

pp *pp* *pp*

Pno.

Awake 3.0

19

Fl.

Cl.

Vln.

Vc.

Pno.

p

mp

mf

pp

(ord.)

arco sul pont.

sf

fp

mf

pp

21

Fl.

Cl.

Vln.

Vc.

Pno.

flz.

sf

mp

f

sfp

ord.

sul pont.

3

fp

II

ord.

sul pont.

3

fp

pp

p

mp

15ma

Awake 3.0

5

23

Fl.

Cl.

Vln.

Vc.

Pno.

(15) (loco)

B

25

poco rit. A tempo

Fl.

Vln.

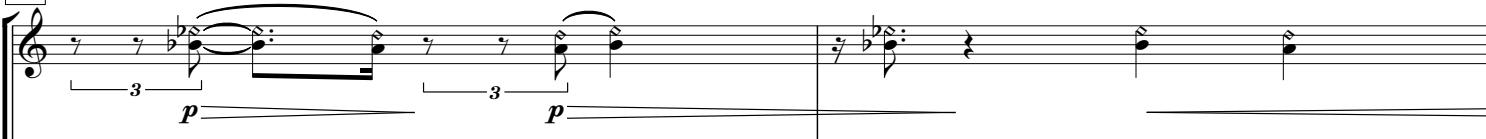
Pno.

poco rit. A tempo

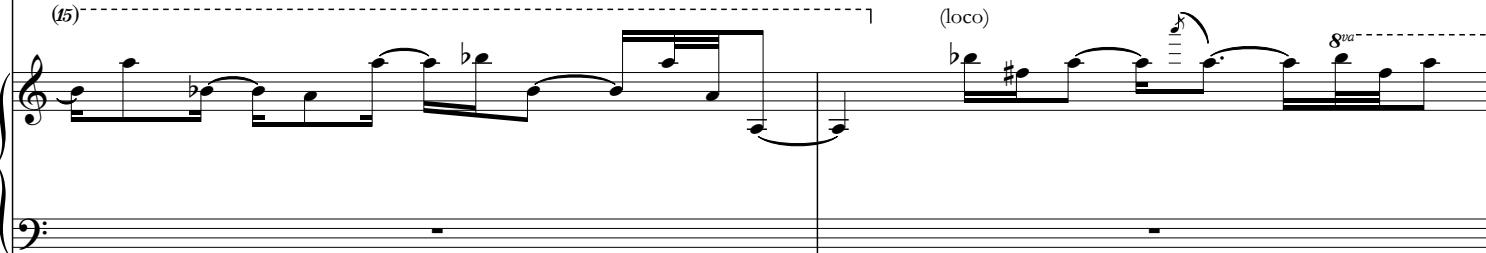
15^{ma}

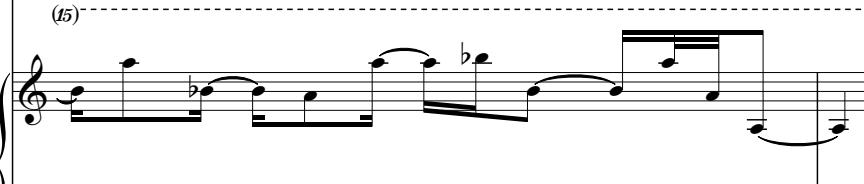
Awake 3.0

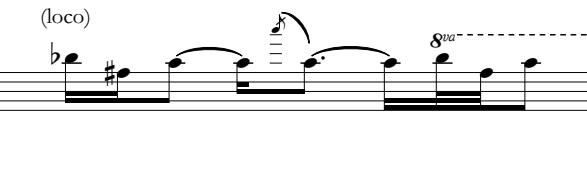
27

Vln. 

Vc. 

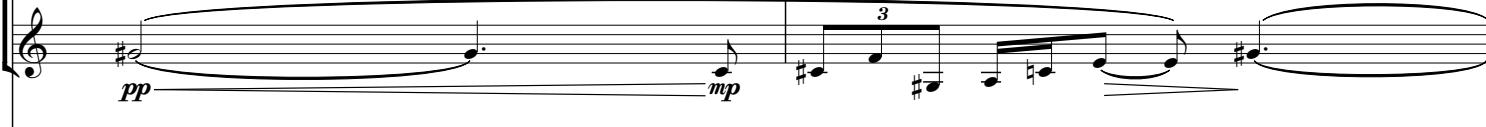
Pno. 

(15) 

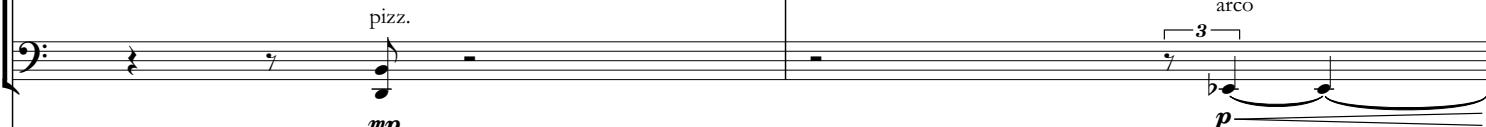
(loco) 

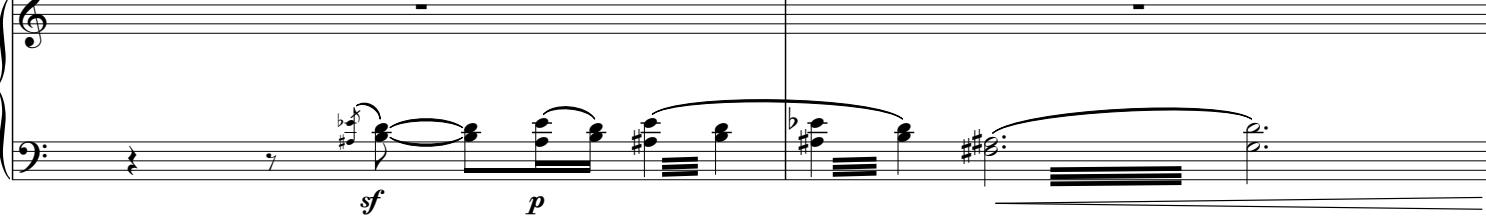
29

Fl. 

Cl. 

Vln. 

Vc. 

Pno. 

Awake 3.0

7

31

Fl. *mf*

Cl. *p mp* *mf* *sfp*

Vln. *fp* *pp f*

Vc. *sf* *sf* *pp f*

Pno. *sf* *mf* *p* *pp*

33

Fl. *f* *mp*

Cl. *f* *mp*

Vln. *nat.* *3* *3* *3* *3* *f* *arco*

Vc. *pp* *fp* *pizz.* *f* *mf*

Pno. *f* *fp* *f*

Awake 3.0

8

36

Fl. *pp* 3 5

Cl. *mp* *fp*

Vln. *fp* sul pont. nat.

Vc. *fp* sul pont. nat.

Pno. *f* 3 *mp* *f*

38

Fl. *f* 6

Cl. *f* *p* 3 *fp*

Vln. *p* *fp*

Vc. *p* *fp*

Pno. *f* *f*

Awake 3.0

9

40

Fl. *mf* 3 *fp*

Cl. *fp* 3 *fp*

Vln. *fp* 3 *fp*

Vc. *fp* 3 *fp* sul pont.

(8)

Pno. *f* *p* 3 *f* *p*

42

Fl. *f*

Cl. *f*

Vln. *fp* ord.

Vc. 3 *mf* 3 5 *f*

(8)

Pno. *fp* 2 *f* 6

C

2

2

2

2

Awake 3.0

10

44

Fl.

Cl.

Vln.

Vc.

Pno.

sul pont.

ord.

p

mf

II

46

Fl.

Cl.

Vln.

Vc.

Pno.

as fast as possible

f

pp

as fast as possible

ff

pp

nat.

pp

3

6

6

6

f

fp

p

3

6

6

Awake 3.0

11

Musical score for orchestra and piano, page 47. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), and Piano (Pno.). The instrumentation is as follows:

- Flute (Fl.):** Playing eighth-note patterns.
- Clarinet (Cl.):** Playing eighth-note patterns.
- Violin (Vln.):** Playing sixteenth-note patterns. A bracket indicates a sixteenth-note group. The instruction "as fast as possible" is written above the notes.
- Cello (Vc.):** Playing sustained notes. Dynamics: **f** (fortissimo) at the beginning, followed by **p** (pianissimo).
- Piano (Pno.):** Playing eighth-note patterns. Dynamics: **f** (fortissimo) at the beginning, followed by **f** (fortissimo) again.

The score is in 2/4 time, with measures numbered 47 through 48. Measure 47 ends with a fermata over the piano's eighth-note pattern. Measure 48 begins with a dynamic **f**.

Fl. *ff* *subito p*

Cl. *ff* *mp* *pp*

Vln. *molt vibr.* → *pochiss. vibr.* *p*

Vc. *f*

Pno. *ff* *pp*

Awake 3.0

49

D

Fl.

Cl.

Vln.

Vc.

Pno.

mp

II
III
*

* natural harmonic finger tremolo

8va

pp

p

51

Fl.

Cl.

Vln.

Vc.

Pno.

sf

mf

p

pp

pp

15ma

pp

8va

3

Awake 3.0

13

53

Fl. *pp*

Cl. *p* *mf* *mf*

Vln. *p* *mf*

Vc. *3* *5* *6*

Pno. *(f5)* *(8)*

55

Fl. *p*

Cl. *p*

Vln. *p*

Vc. *ppp*

Pno. *p*

poco rit.

3

Awake 3.0

E

58 - - - - - A tempo

Fl. *pp*

Cl.

Vln.

Vc.

Pno. *pp*

15^{ma} - - - - - A tempo

pp

mf

61 - - - - -

Fl. *mf*

Vln.

Vc.

Pno.

Awake 3.0

15

63

Fl.

Cl.

Vln.

Vc.

Pno.

p

pp

3

ppp

pp

mp

3

3

mf

pp

66

Fl.

Cl.

Vln.

Vc.

Pno.

3

3

sul pont

pp

p

Awake 3.0

69

Cl.

Vln. ord.

Vc.

Pno.

72

Fl.

Cl.

Vln.

Vc.

Pno.

(8)

Awake 3.0

17

74

poco rit.

Fl.

Cl.

Vln.

Vc.

Pno.

(loco)

poco rit.

F

Poco Meno ($\downarrow = c. 76$)

76

Fl.

Cl.

Vln.

Vc.

Pno.

(to Bass Clarinet)

sul pont.

Poco Meno ($\downarrow = c. 76$)

Awake 3.0

79

Fl.

Cl.

Bass Clarinet in B \flat

Vln.

Cel.

Pno.

p

p

pp

$sul pont.$

$ord.$

3

pp

mp

82

$\text{♩} = \text{c. } 90$

Fl.

B. Cl.

Vln.

Cel.

Pno.

sf

sfp

pp

\rightarrow sul pont. ord.

$poco sfp$

p

pp

3

pp

fp

6

$\text{♩} = \text{c. } 90$

ppp

pp

3

ppp

6

Awake 3.0

19

85

Fl. - frul.

B. Cl. *pp* 3 5 *mf*

Vln. sul pont. 6 → ord. 6 → sul pont. 6

fp

Vc. *fp* 6 *fp*

Pno. -

poco rit. norm. accel.

87

Fl. *mf* *fp* *pp*

B. Cl. *fp* *pp*

Vln. → ord. → sul pont. → ord.

mf *p*

Vc. → sul pont. → ord.

mf *p*

poco rit. accel.

Pno. *p*

Awake 3.0

G

90 norm. → frul.

A tempo ($\text{♩} = \text{c. } 90$)

Fl. 2/4 fp 4/4 f

B. Cl. 2/4 fp 4/4 f

Vln. 2/4 mf 4/4 fp 6 6 6 6

Vc. 2/4 mf 4/4 fp 3 6 6 6

Pno. 2/4 (hold notes down) 4/4 A tempo ($\text{♩} = \text{c. } 90$) sf

Musical score page 92. The score includes parts for B.Clarinet, Violin (Vln.), Cello (Vc.), and Piano (Pno.). The B.Clarinet part starts with a rest followed by a sixteenth-note pattern. The Violin and Cello parts play eighth-note patterns in 6/8 time, with dynamics *pp* and *mp*. The Piano part has sustained notes and a dynamic *pp*.

Awake 3.0

21

Musical score for orchestra and piano, page 94. The score includes parts for Flute (Fl.), Violin (Vln.), Cello (Vc.), and Piano (Pno.). The Flute has a sustained note followed by a dynamic *pp*. The Violin and Cello play sixteenth-note patterns with dynamics *mf*, *mp*, and *pp*. The Piano part shows a bass clef and a dynamic *mf*.

Musical score for orchestra and piano, page 96. The score includes parts for Flute (Fl.), Bassoon (B. Cl.), Violin (Vln.), Cello (Vc.), and Piano (Pno.). The score is divided into measures by vertical bar lines. Measure 1: Flute plays a sustained note with dynamic *mp*. Measure 2: Bassoon plays eighth-note pairs with dynamic *poco sf*. Measure 3: Violin and Cello play sixteenth-note patterns with dynamic *p*. Measure 4: Violin and Cello continue their sixteenth-note patterns with dynamic *poco staccato*. Measure 5: Violin and Cello continue their sixteenth-note patterns with dynamic *p*. Measure 6: Piano plays a sustained note with dynamic *p*.

Awake 3.0

98

B. Cl.

Vln.

Vc.

molto staccato e sempre un poco più presto

sul pont.

molto staccato e sempre un poco più presto

sul pont.

Pno.

p

p

f

p *f*

100

Fl.

B. Cl.

Vln.

ord.

7 *6* *6*

mp *p*

ord.

Vc.

norm.

3

p *poco sf*

p

Pno.

pp

Awake 3.0

23

102

Fl.

B. Cl.

Vln.

Vc.

Pno.

104

Fl.

B. Cl.

Vln.

Vc.

Pno.

Awake 3.0

H

106

Fl. *sf pp f sf*

B. Cl. *sf pp f sf > mf*

Vln. *f p fp f*

Vc. *f p fp f p*

Pno. *f*

108

Fl. *f fp f*

B. Cl. *f fp f*

Vln. *fp p f p*

Vc. *fp f p*

Pno. *p f*

Awake 3.0

25

I

Fl. 110 *ff* — *fp* 6 *ff* — *mf* 3

B. Cl. *fp* — *f* *sf*

Vln. *ff* — 6 *ff* — 6

Vc. *f* *sul pont* *ord.* *mp* 6 6

Pno. *ff* — *pp* — *f* — *p*

Fl. 112 *sf*

B. Cl. *f*

Vln. *ff* *col legno battuto* *sf*

Vc. *f* *p* — *fp* *p* — *fp* *p* — *fp*

Pno. *p* — *f* *p* — *f*

Awake 3.0

113

Fl.

B. Cl.

Vln.

Vc.

Pno.

114

Fl.

B. Cl.

Vln.

Vc.

Pno.

Awake 3.0

Awake 3.0

117

Fl.

B. Cl.

Vln.

Vc.

Pno.

118

Fl.

B. Cl.

Vln.

Vc.

Pno.

Awake 3.0

J

119

Fl. *mf*

B. Cl. *fp* — *f*

Vln. *pizz.* *arco* *tr* *pp*

Vc. *poco sfp*

Pno. *ff* *mf*

frul

pizz. *arco* *sfp*

poco sfp

p

(pedal)

121

Fl. *sf*

B. Cl.

Vln. (end trill) *pp* *mp*

Vc. *pp* *mf*

Pno. *pp*

Awake 3.0

123

Fl.

B. Cl.

Vln.

Vc.

Pno.

125

Fl.

B. Cl.

Vln.

Vc.

Pno.

Awake 3.0

31

127

Fl.

B. Cl.

Vln.

Vc.

Pno.

129

Fl.

B. Cl.

Vln.

Vc.

Pno.

Awake 3.0

131

Fl.

B. Cl.

Vln.

Vc.

Pno.

132

Fl.

B. Cl.

Vln.

Vc.

Pno.

K

134

B. Cl.

Tempo primo ($\text{♩} = \text{c. } 84$)

Vln.

Vc.

Pno.

Tempo primo ($\text{♩} = \text{c. } 84$)

*freely until the end.
Vanishing little by little*

mf

139

Vln.

Vc.

Pno.

8va

8va

8va

3

3

5

p

Awake 3.0

143

Fl.

B. Cl.

Vln.

Vc.

Pno.

pp

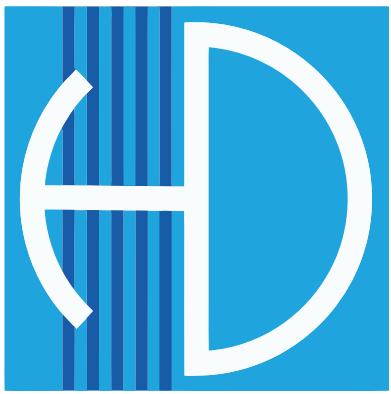
pp

pp

(8) --- | *sve* --- | 3 3 3 5 | *pp*

146

Los Angeles, December 2017



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