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Tomàs Peire Serrate

AWAKE 3.0

for mixed quintet

2017

Contemporary Score Edition
UCLA Music Library, Hugo Davise Fund

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for mixed quintet

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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♭ 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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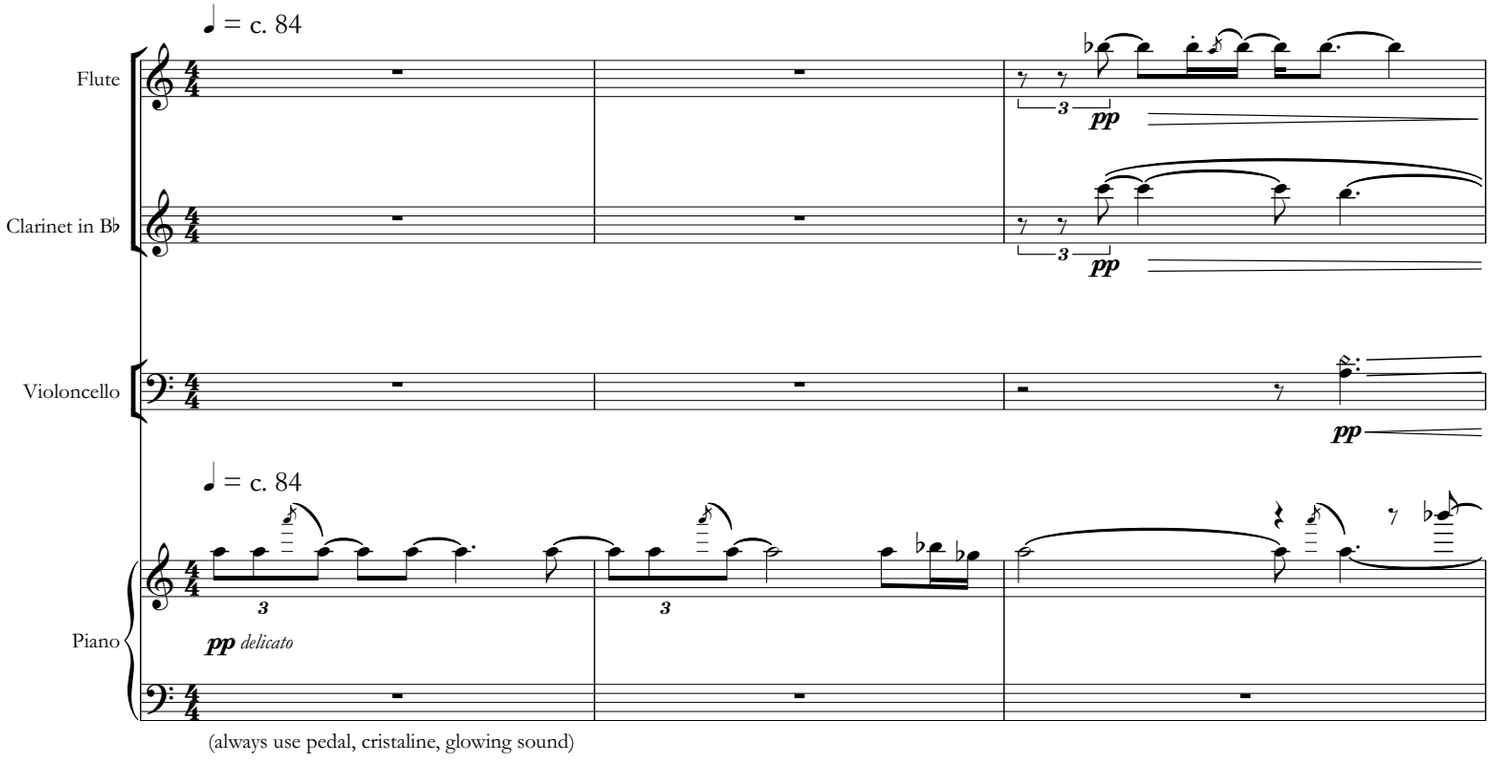
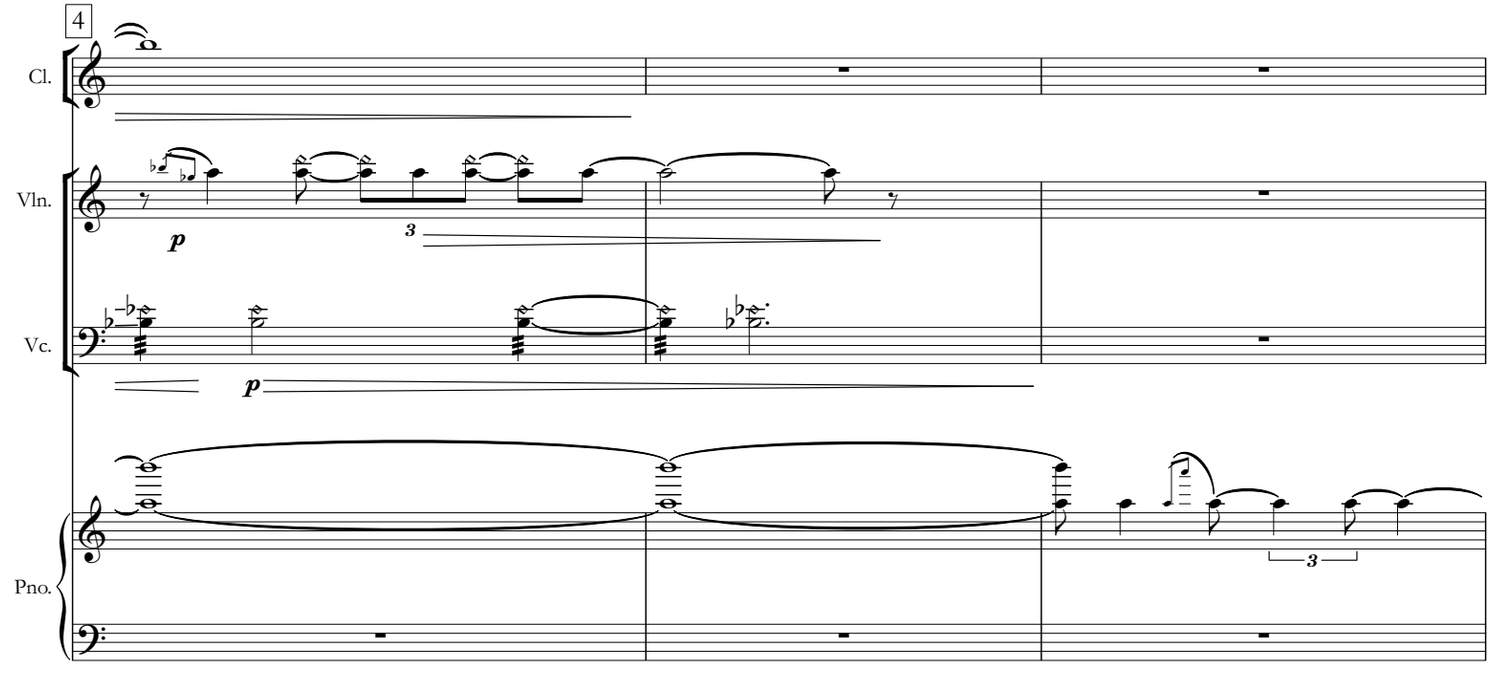
UCLA Music Library design elements on the covers are derived from the Richard Haines mosaics on the Schoenberg Music Building at UCLA. Hugo Davise biography by Andrea Moore.
Publication of this edition is made possible by the Hugo Davise Fund for Contemporary Music and the UCLA Music Library.

Awake 3.0

Tomàs Peire Serrate
(2017)





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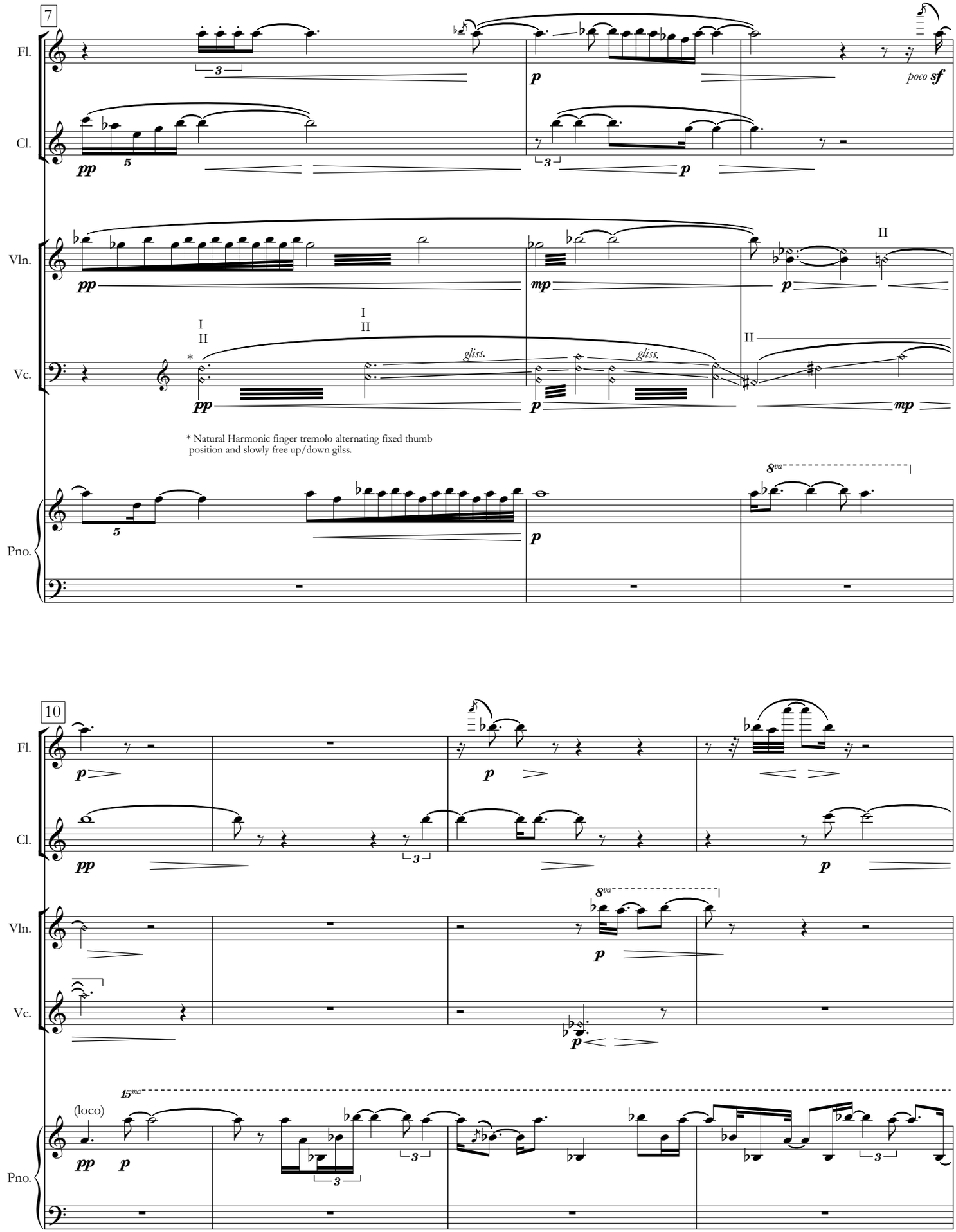
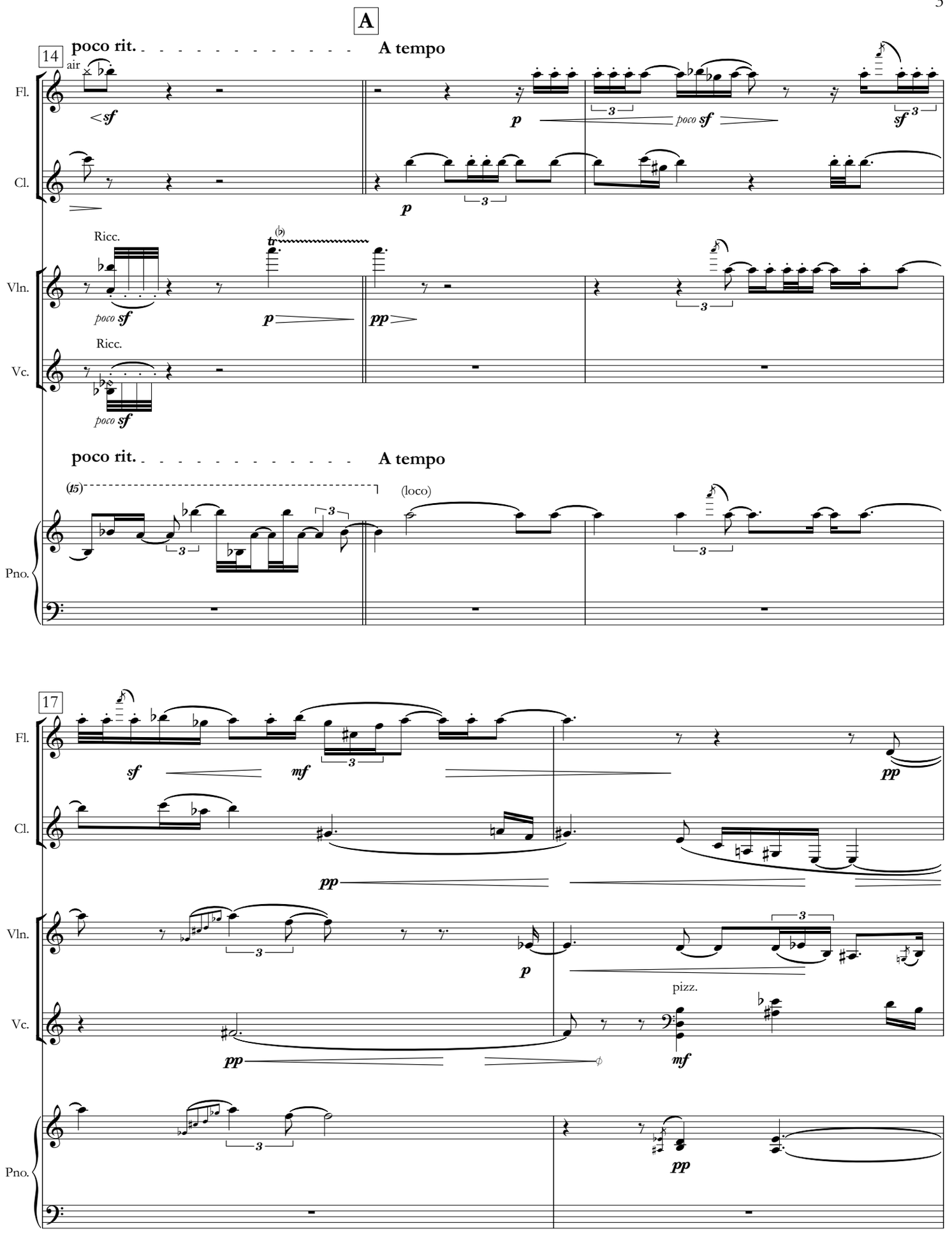
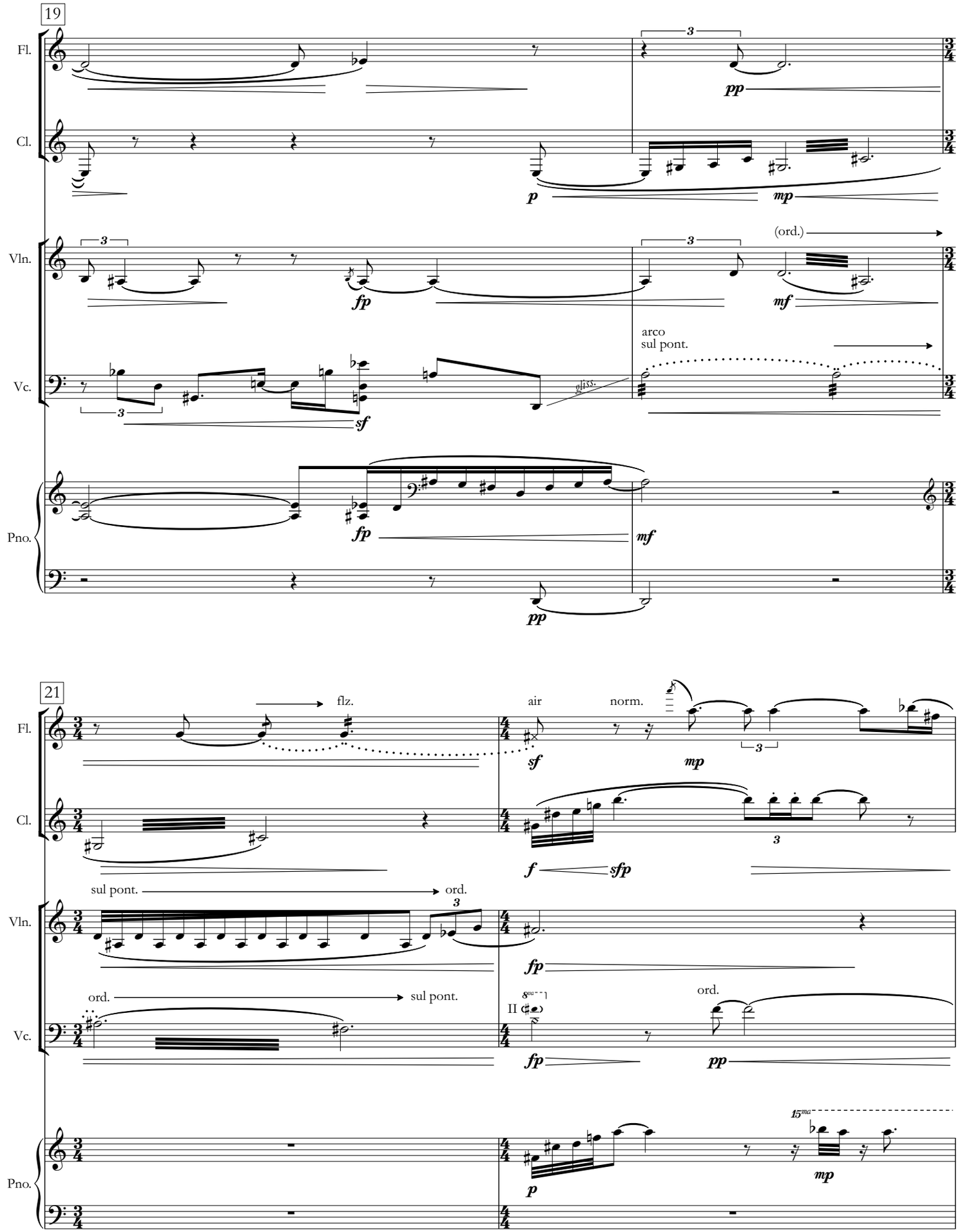
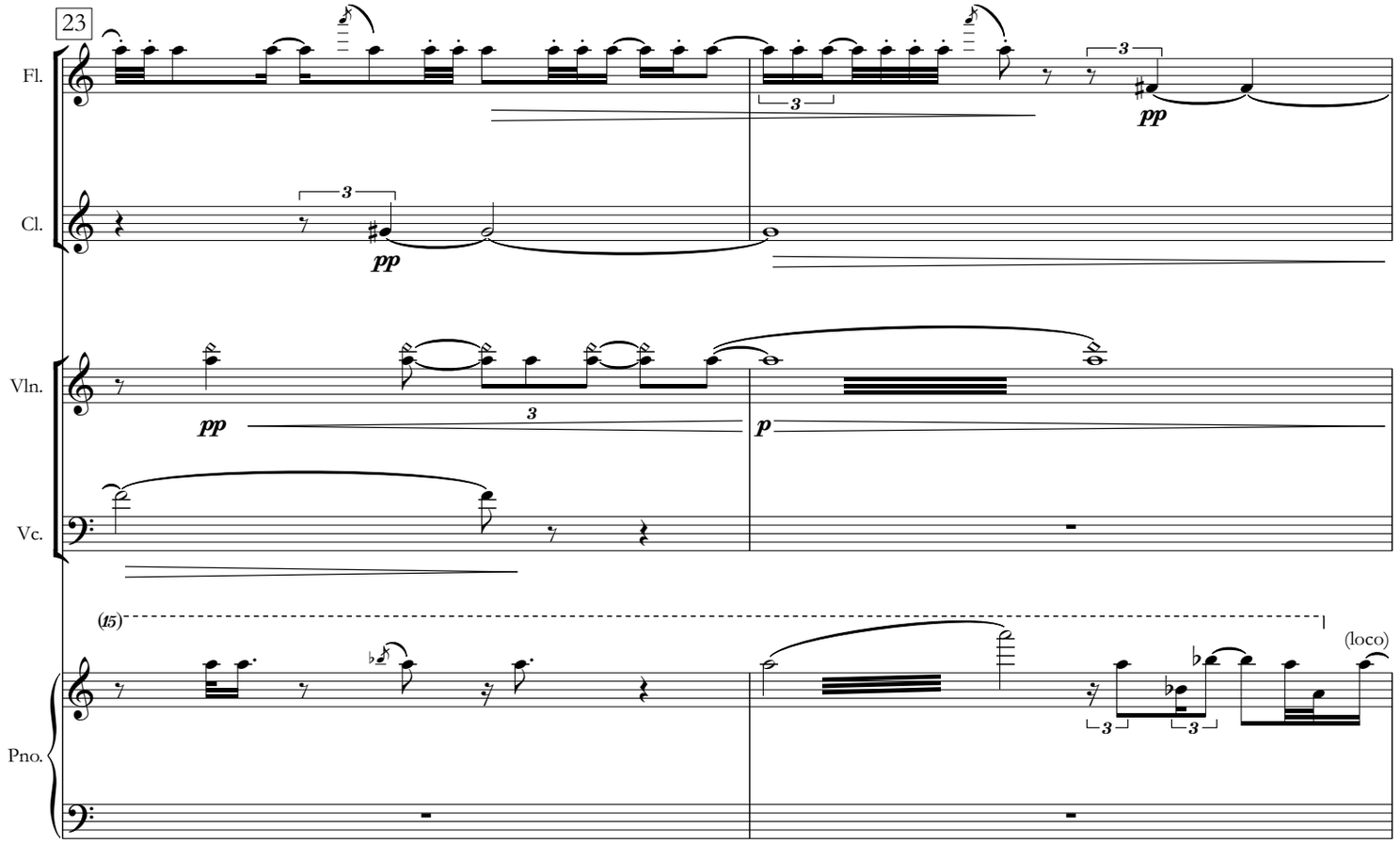
Awake 3.0

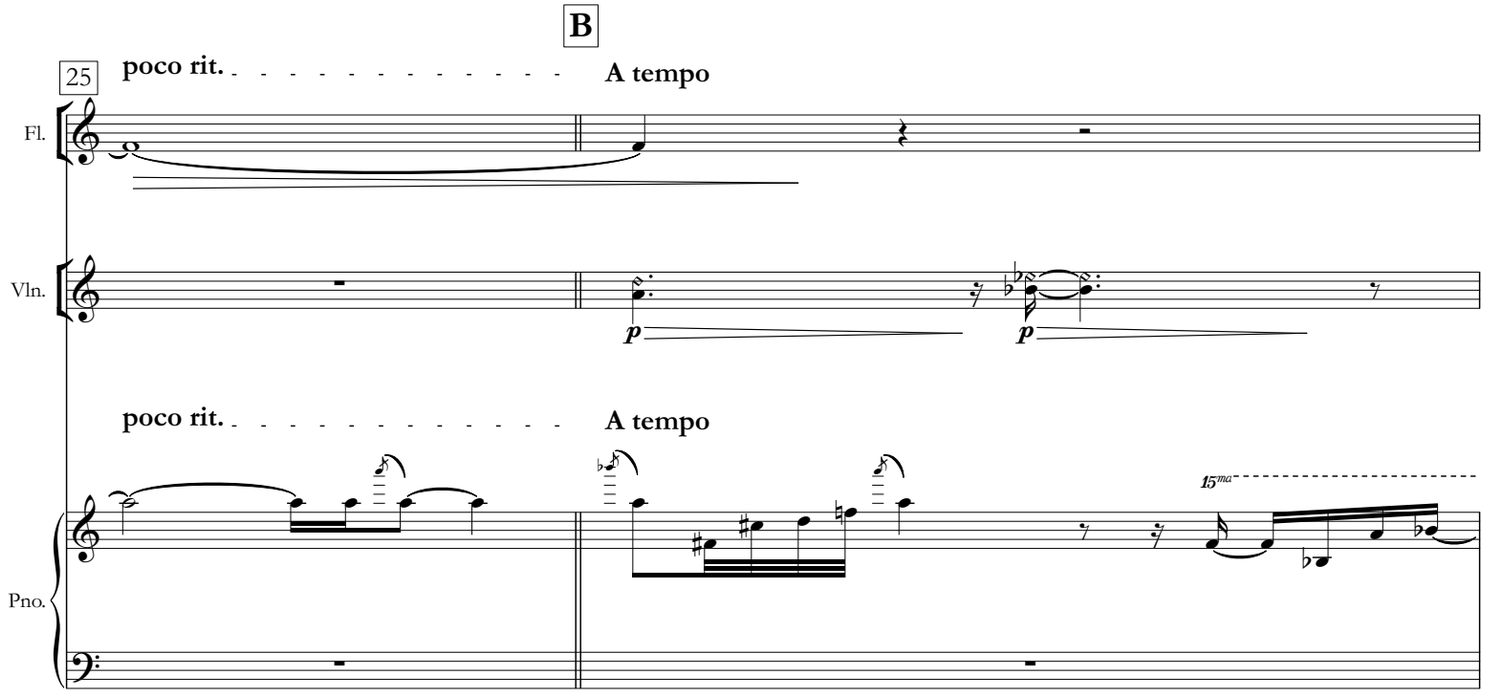

7
Fl.
Cl.
Vln.
Vc.
Pno.
pp
p
mp
poco sf
I
II
gliss.
* Natural Harmonic finger tremolo alternating fixed thumb position and slowly free up/down gilss.
8va
10
(loco)
15ma


A
14
poco rit.
A tempo
air
Fl.
Cl.
Ricc.
Vln.
Vc.
Ricc.
poco rit.
A tempo
(15)
(loco)
Pno.
17
Fl.
Cl.
Vln.
pizz.
Vc.
Pno.

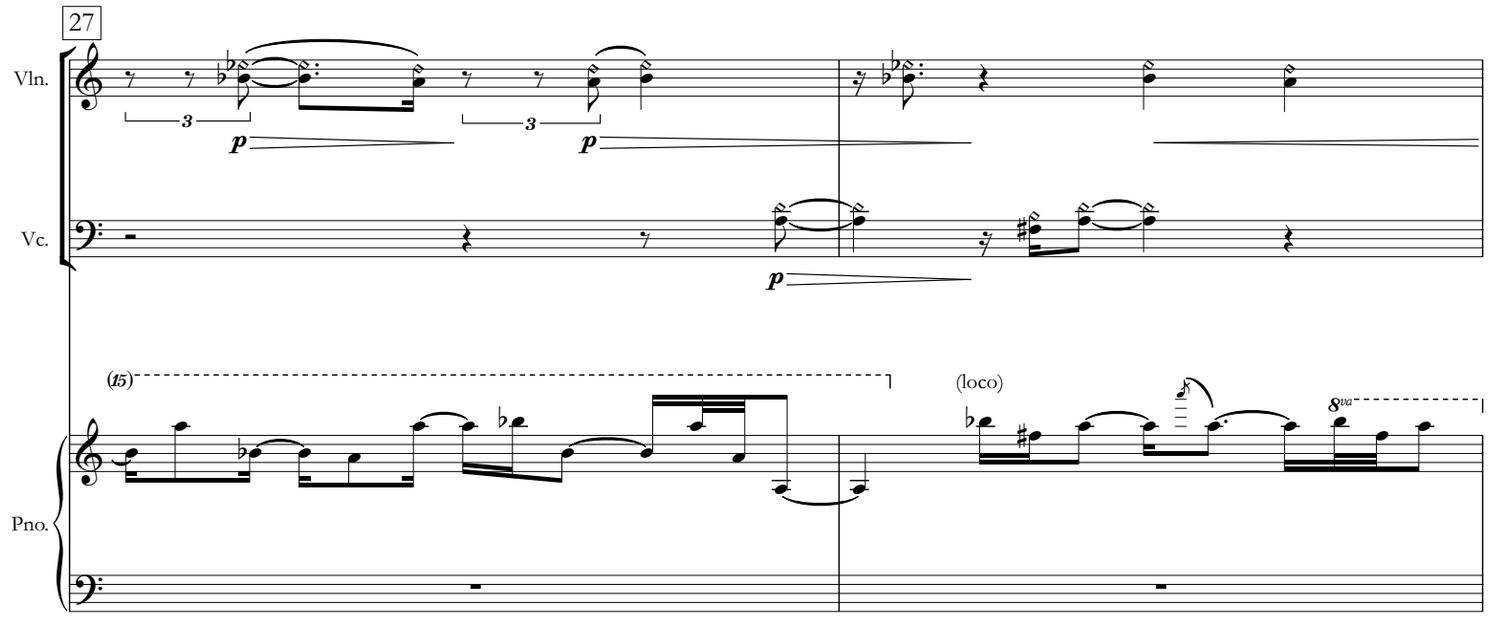
Awake 3.0

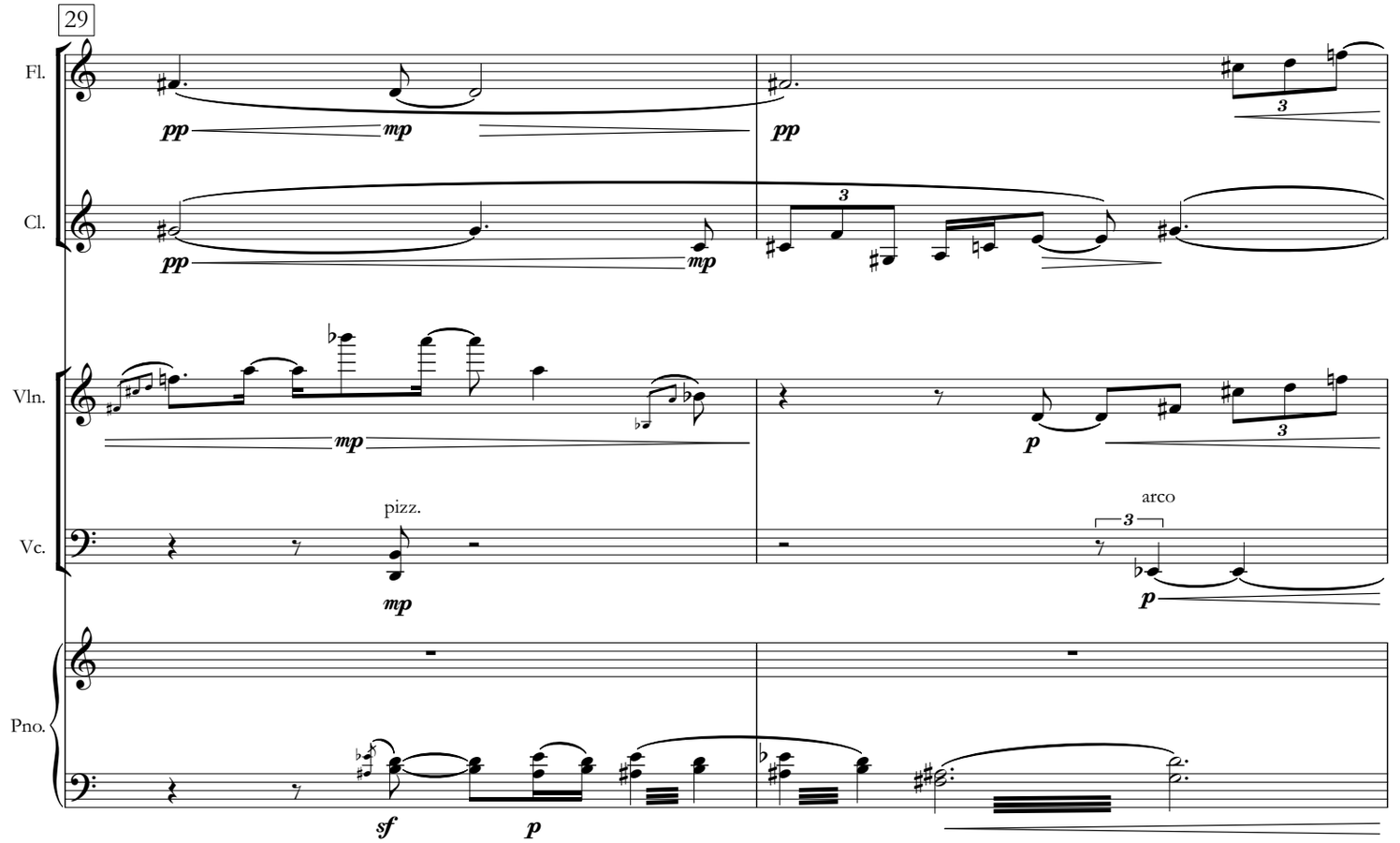

19
Fl.
Cl.
Vln.
Vc.
Pno.
pp
p
mp
fp
sf
(ord.)
mf
arco
sul pont.
gliss.
21
flz.
air
norm.
sul pont.
ord.
II
15ma

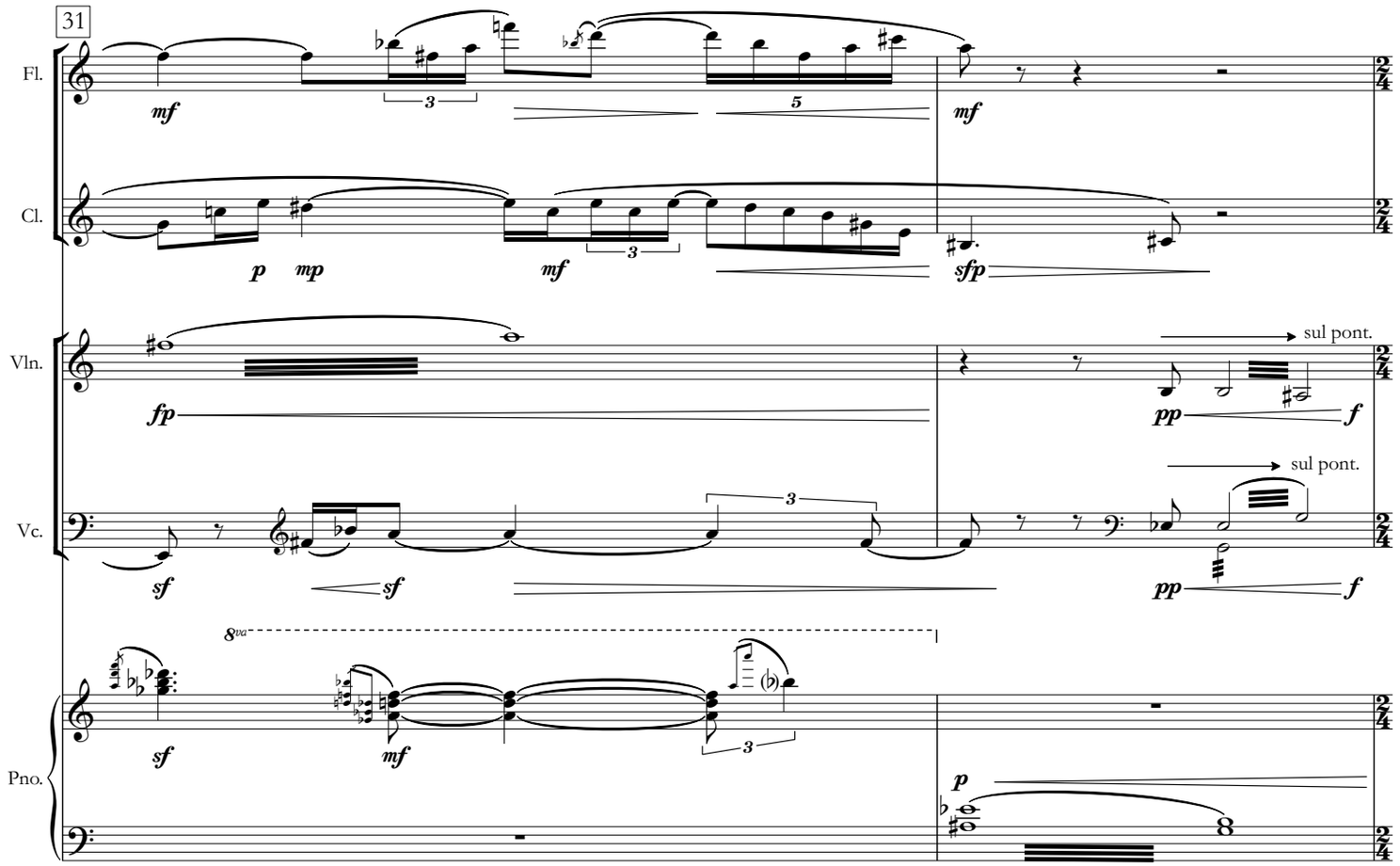

23
Fl.
Cl.
Vln.
Vc.
Pno.
pp
p
(15)
(loco)

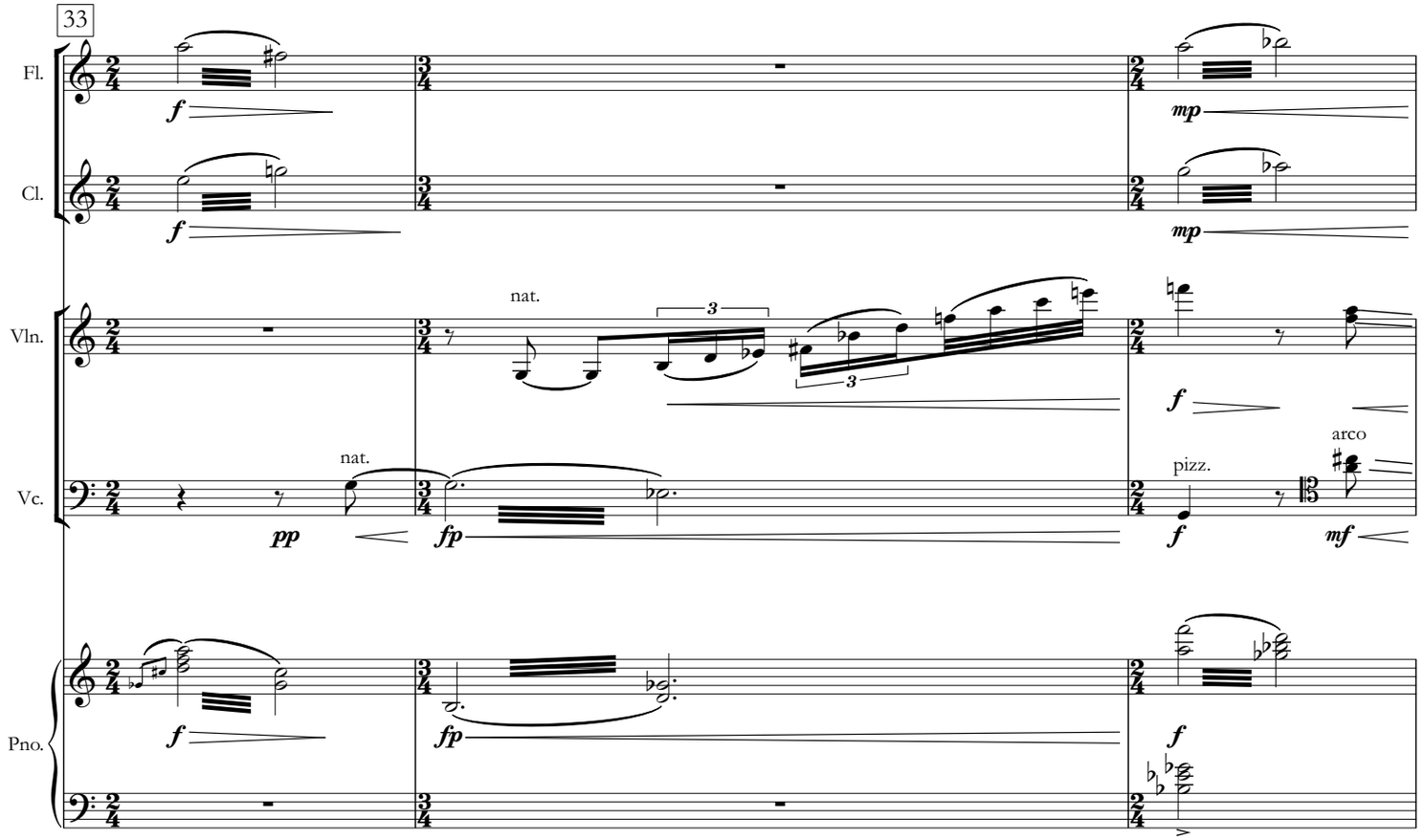

B
25
poco rit.
A tempo
Fl.
Vln.
Pno.
p
15ma

Awake 3.0

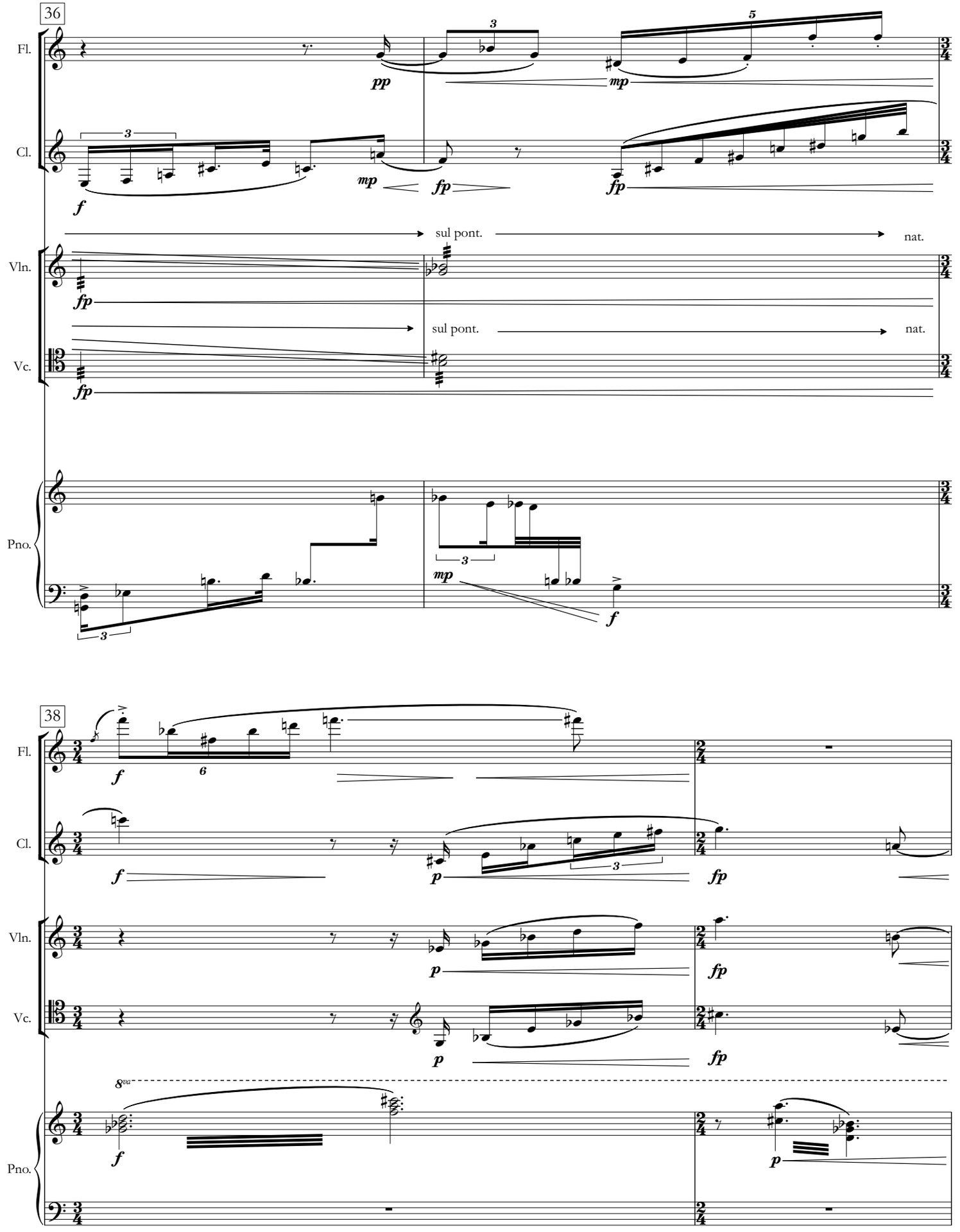

27
Vln.
Vc.
Pno.
(15)
(loco)
8va
p
p
p

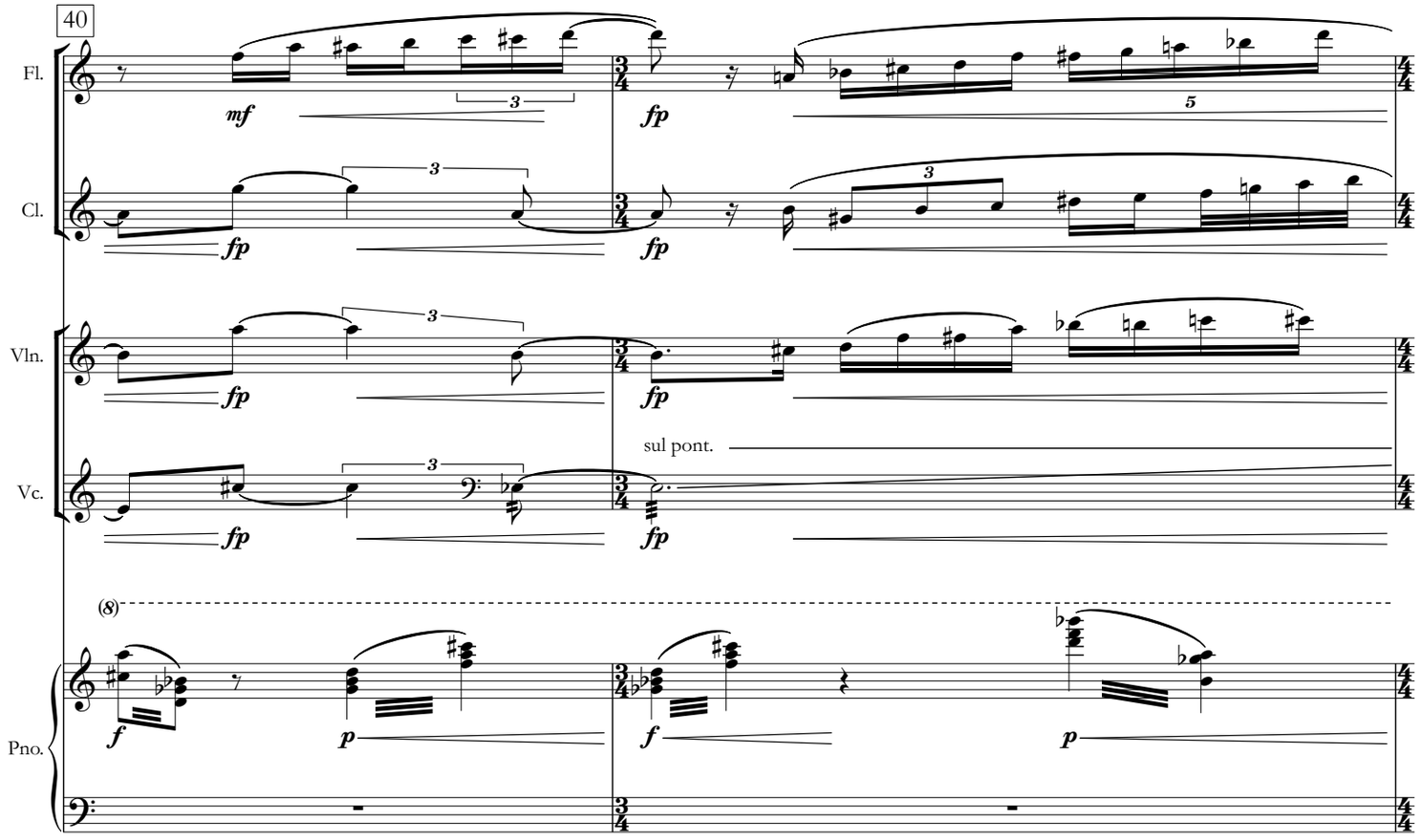

29
Fl.
Cl.
Vln.
Vc.
Pno.
pp
mp
pp
pp
mp
mp
p
pizz.
mp
arco
p
sf
p
3

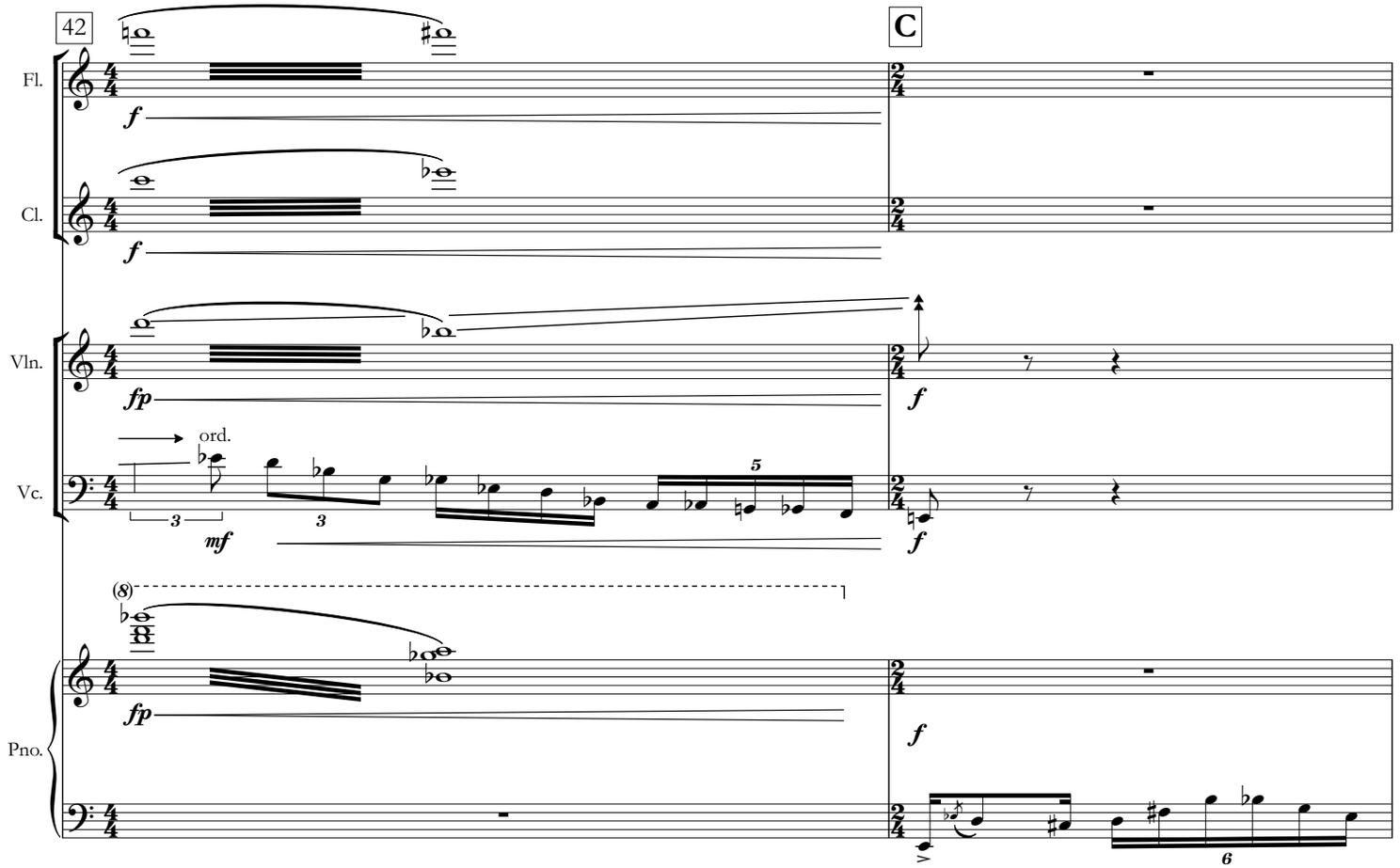

31
Fl.
Cl.
Vln.
Vc.
Pno.
sul pont.
sul pont.
8va


33
Fl.
Cl.
Vln.
Vc.
Pno.
nat.
nat.
pizz.
arco

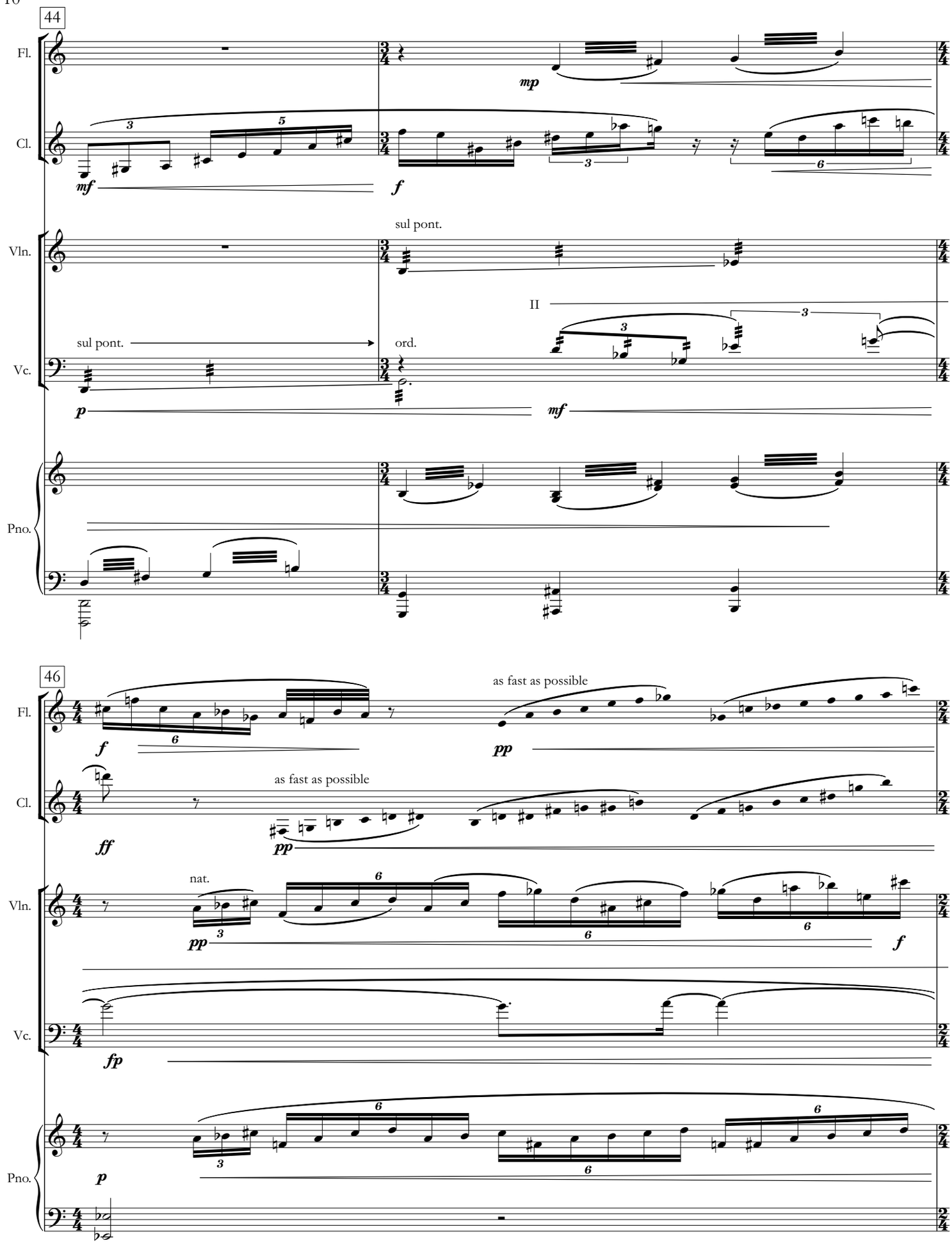
Awake 3.0

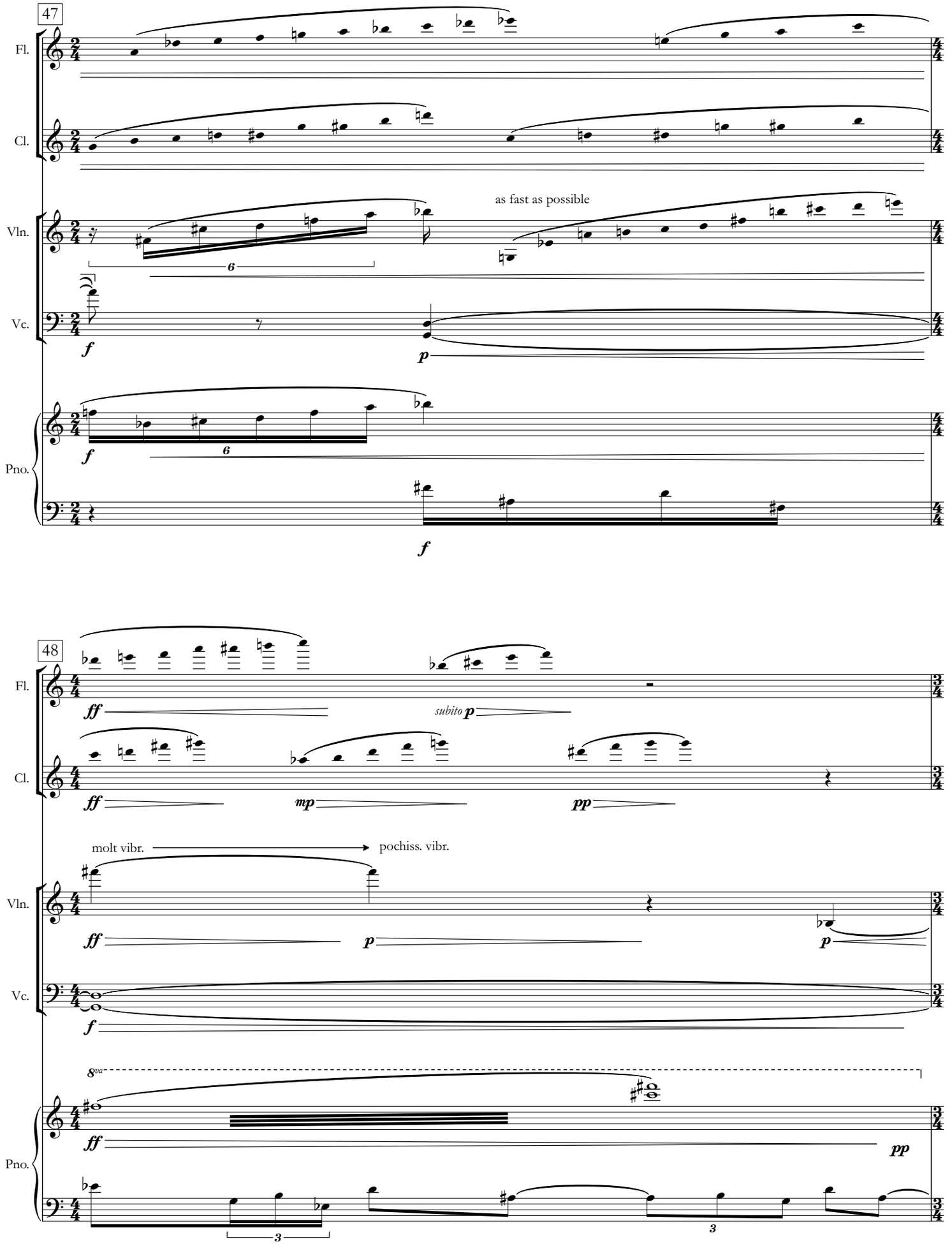



40
Fl.
Cl.
Vln.
Vc.
Pno.
mf
fp
sul pont.
f
p


42
C
Fl.
Cl.
Vln.
Vc.
Pno.
ord.
mf
fp
f

Awake 3.0


44
Fl.
Cl.
Vln.
Vc.
Pno.
mp
mf
f
sul pont.
ord.
II
p
mf
46
as fast as possible
pp
ff
nat.
fp


47
Fl.
Cl.
Vln.
Vc.
Pno.
as fast as possible
f
p
6
f
f
48
Fl.
Cl.
Vln.
Vc.
Pno.
ff
subito p
ff
mp
pp
molt vibr.
pochiss. vibr.
ff
p
p
f
8va
ff
pp
3
3

Awake 3.0

49

D

Fl.

Cl.

Vln.

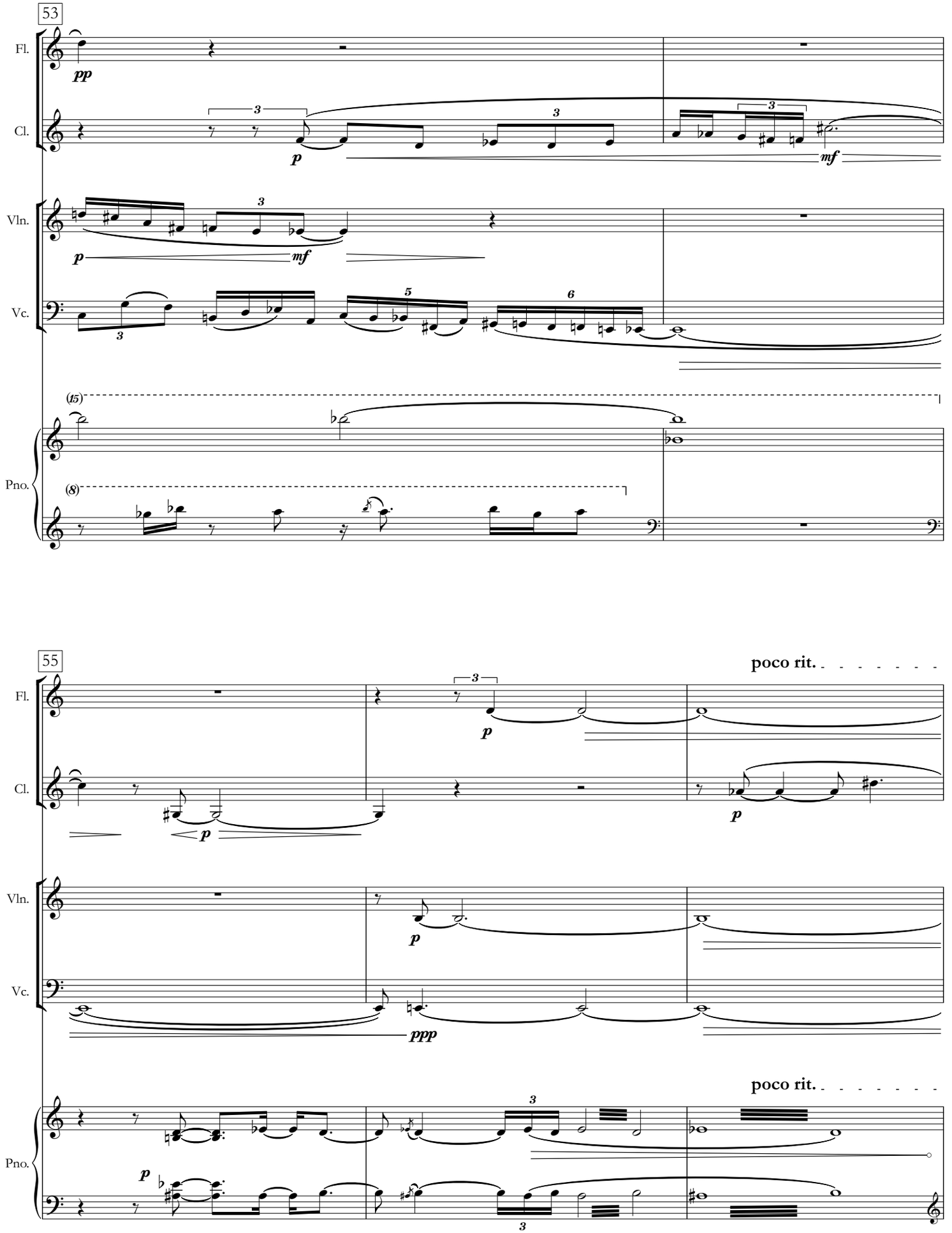
Vc.

II
III
*

Pno.

* natural harmonic finger tremolo

51


53
Fl.
Cl.
Vln.
Vc.
Pno.
pp
p
mf
(15)
(8)
55
poco rit.
ppp

Awake 3.0

E

58

A tempo

Fl.

Cl.

Vln.

Vc.

A tempo

Pno.

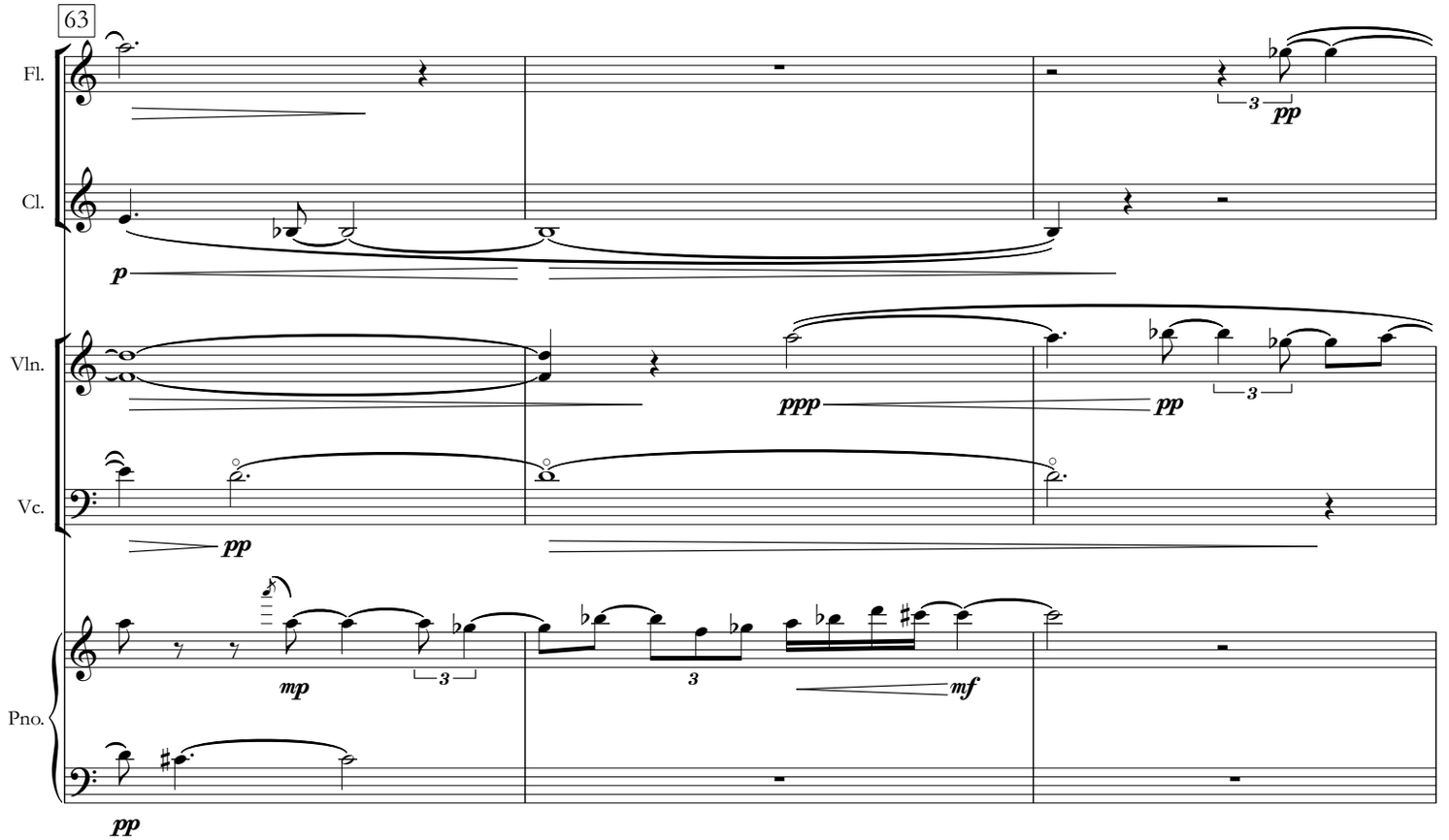
61

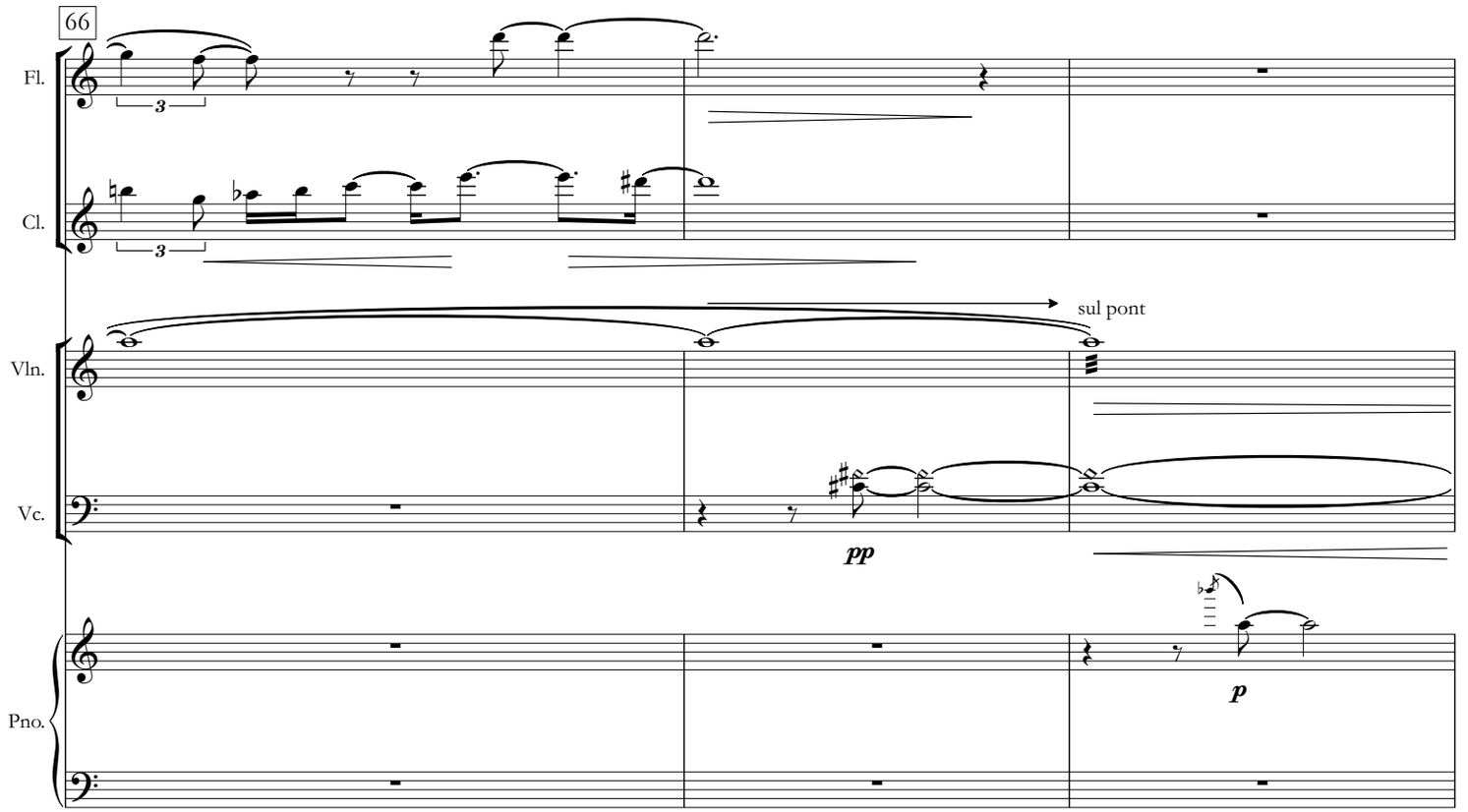
Fl.

Vln.

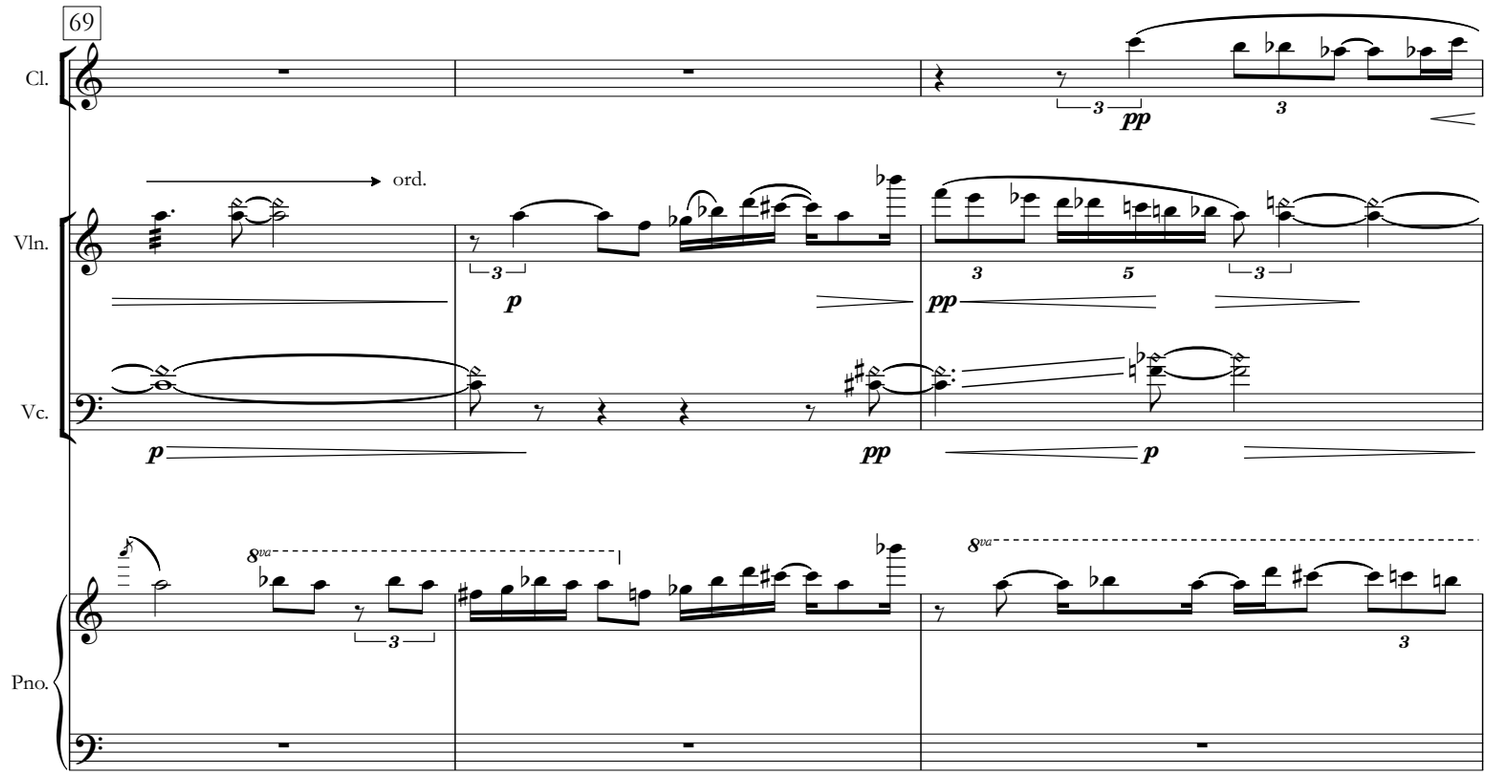
Vc.

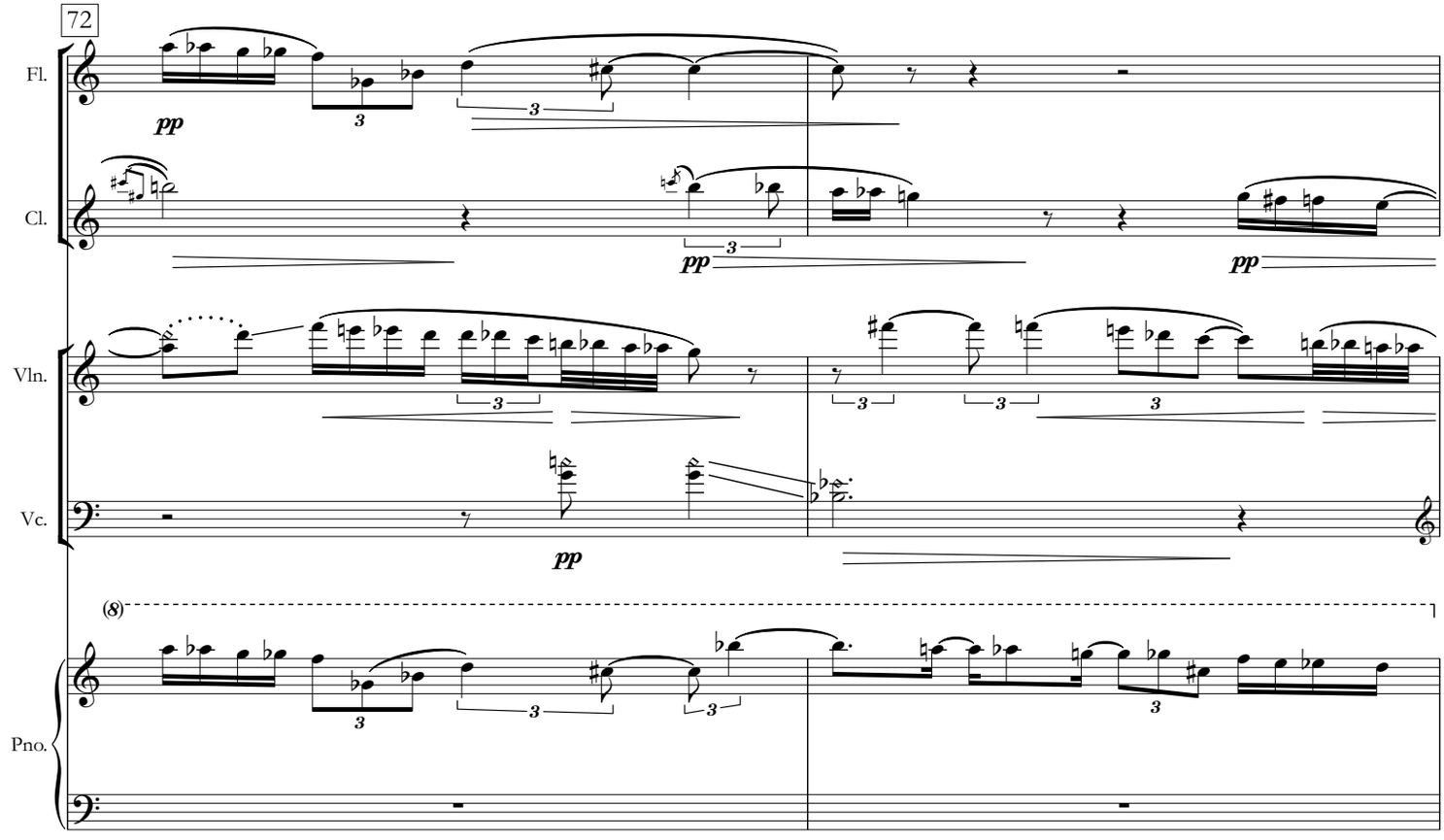
Pno.

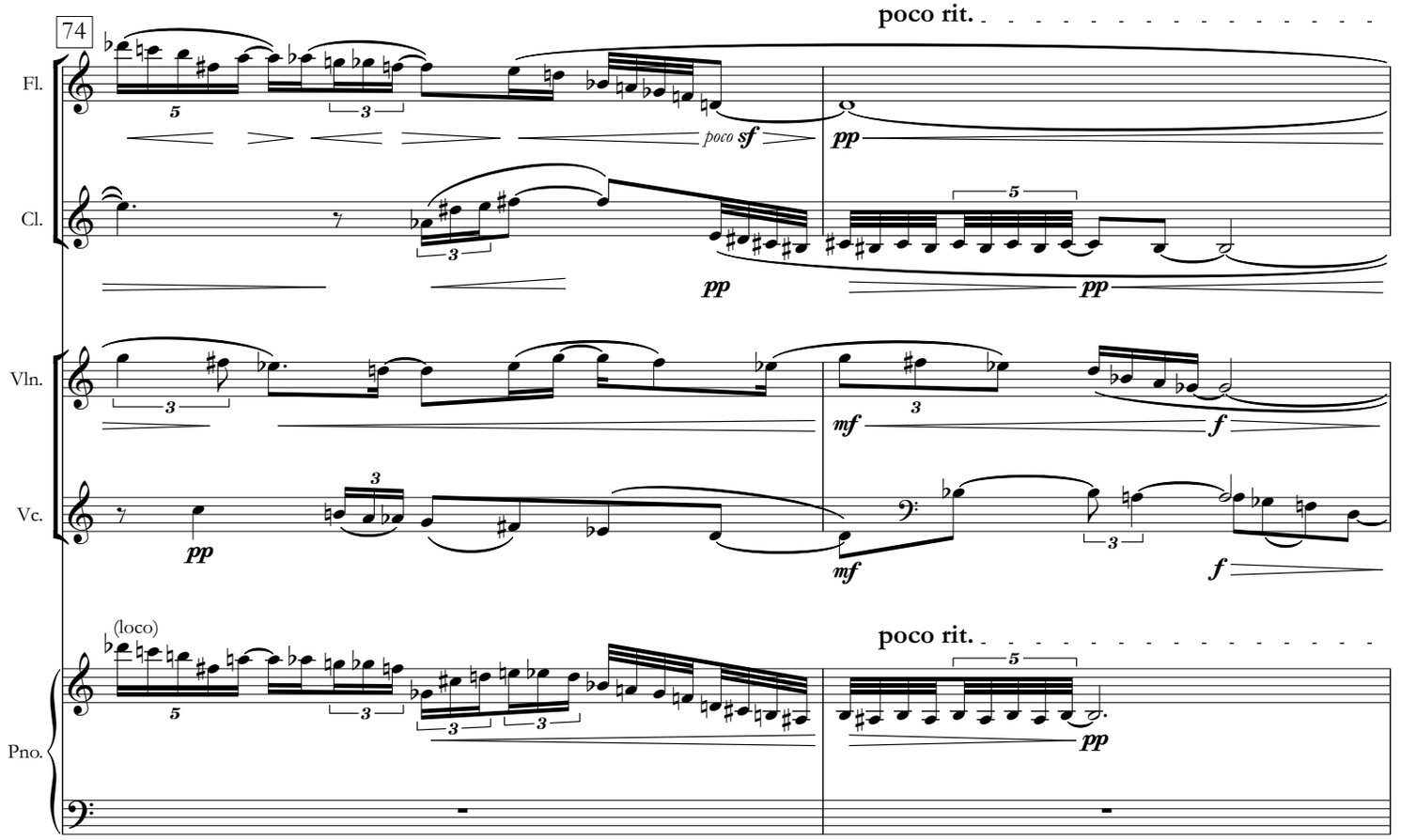

63
Fl.
Cl.
Vln.
Vc.
Pno.
p
pp
ppp
mp
mf
3

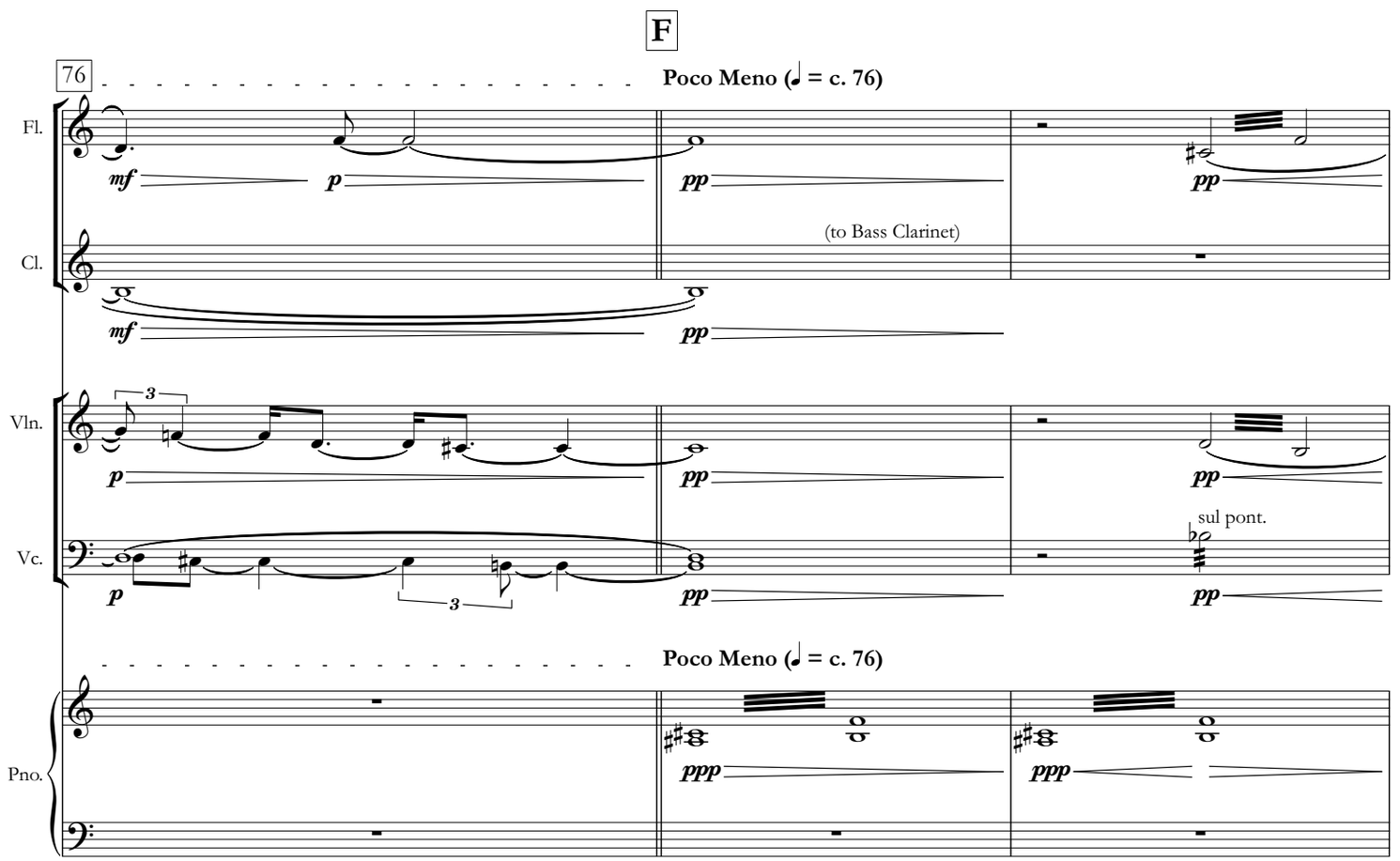

66
Fl.
Cl.
Vln.
Vc.
Pno.
sul pont
pp
p
3

Awake 3.0






74
poco rit.
Fl.
poco sf
pp
Cl.
pp
pp
Vln.
mf
f
Vc.
pp
mf
f
(loco)
poco rit.
Pno.
pp


F
76
Poco Meno (♩ = c. 76)
Fl.
mf
p
pp
pp
Cl.
(to Bass Clarinet)
mf
pp
Vln.
p
pp
pp
Vc.
sul pont.
p
pp
pp
Poco Meno (♩ = c. 76)
Pno.
ppp
ppp

Awake 3.0

79

Fl.

Cl.

Bass Clarinet in B♭

Vln.

Vc.

ord.

sul pont.

Pno.

82

♩ = c. 90

Fl.

B. Cl.

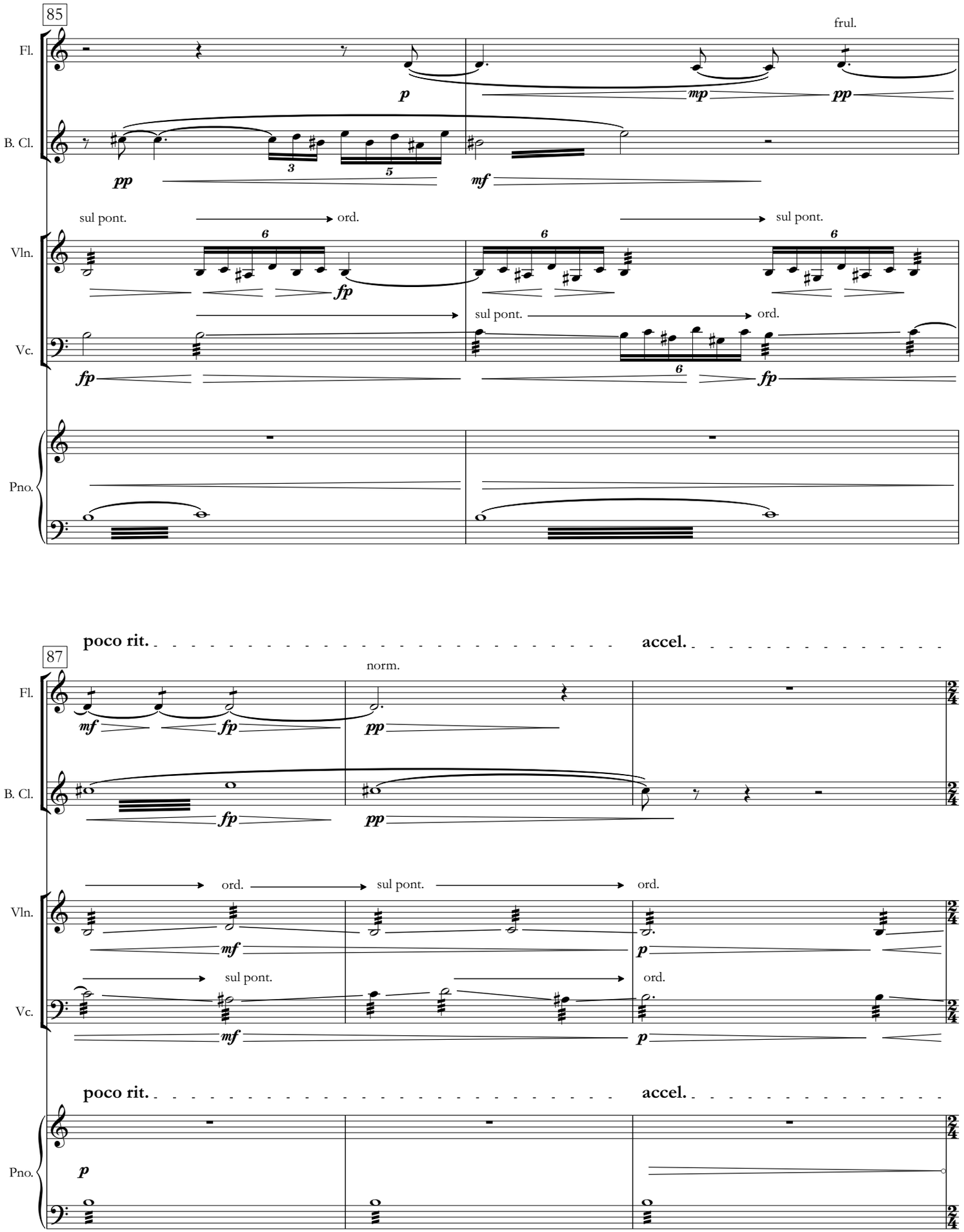
Vln.

sul pont. ord.

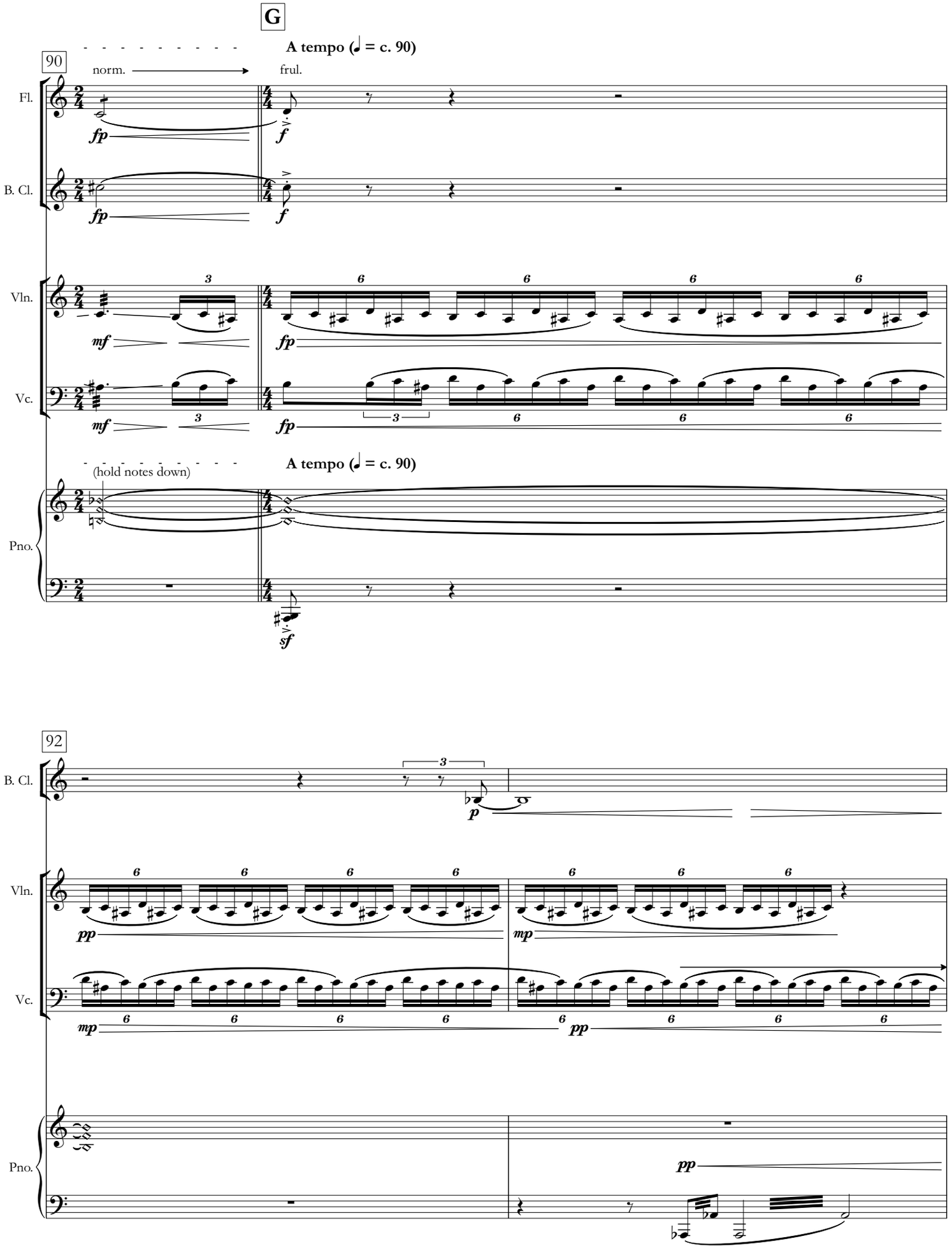
Vc.

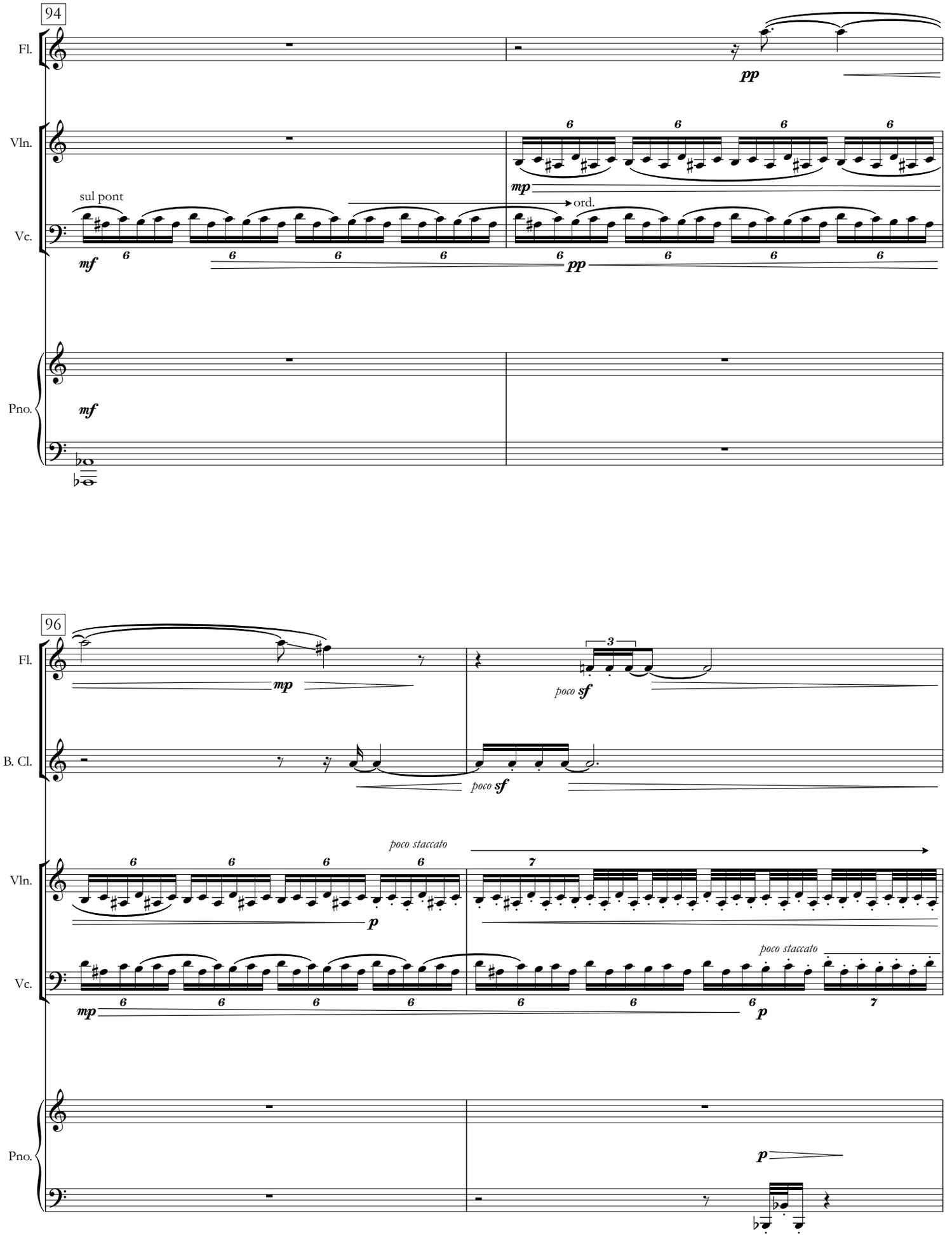
ord.

Pno.

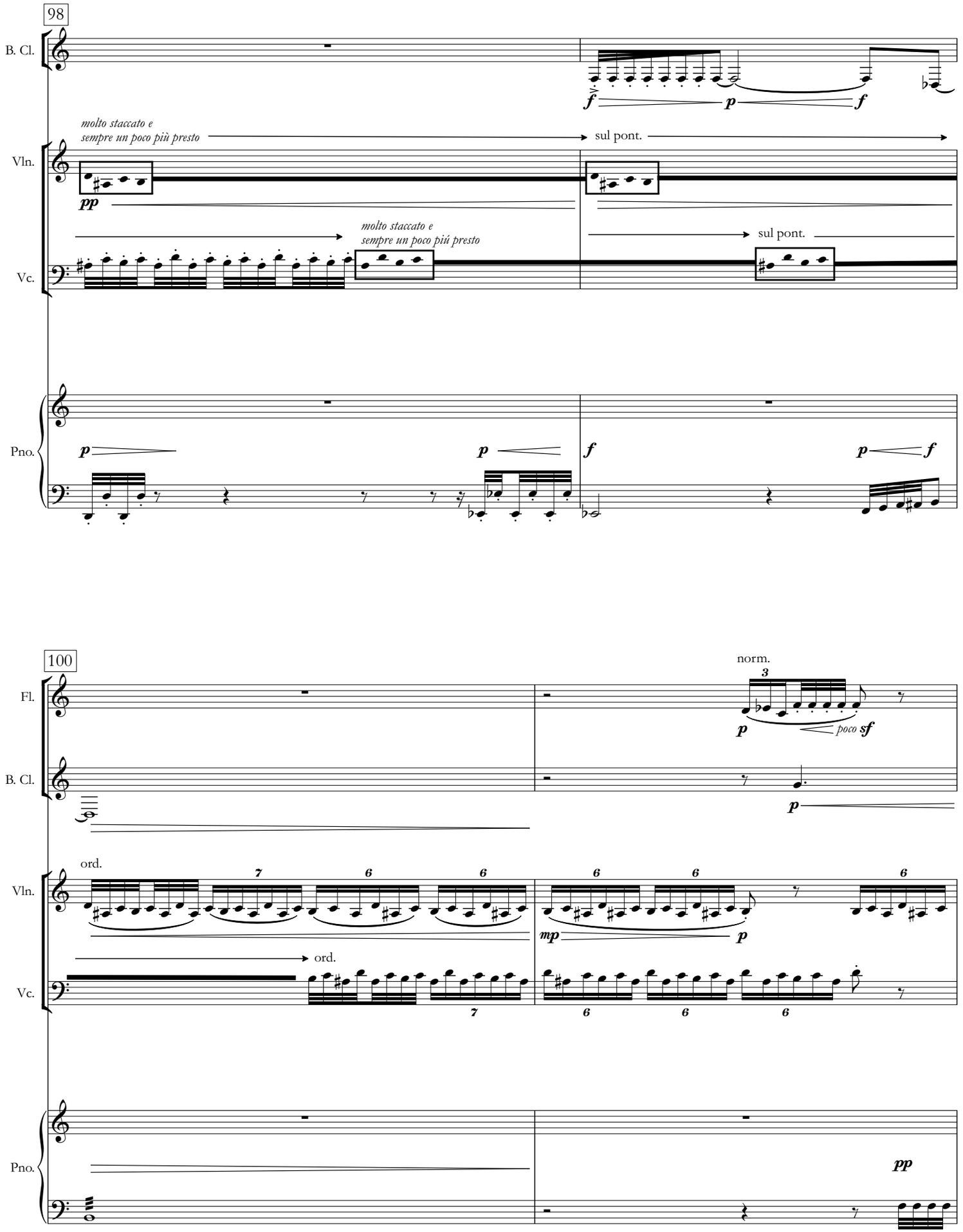

85
Fl.
B. Cl.
Vln.
Vc.
Pno.
frul.
p
mp
pp
pp
3
5
mf
sul pont.
ord.
sul pont.
6
6
6
fp
sul pont.
ord.
6
fp
fp
poco rit.
accel.
87
norm.
mf
fp
pp
fp
pp
ord.
sul pont.
ord.
mf
p
sul pont.
ord.
mf
p
poco rit.
accel.
p

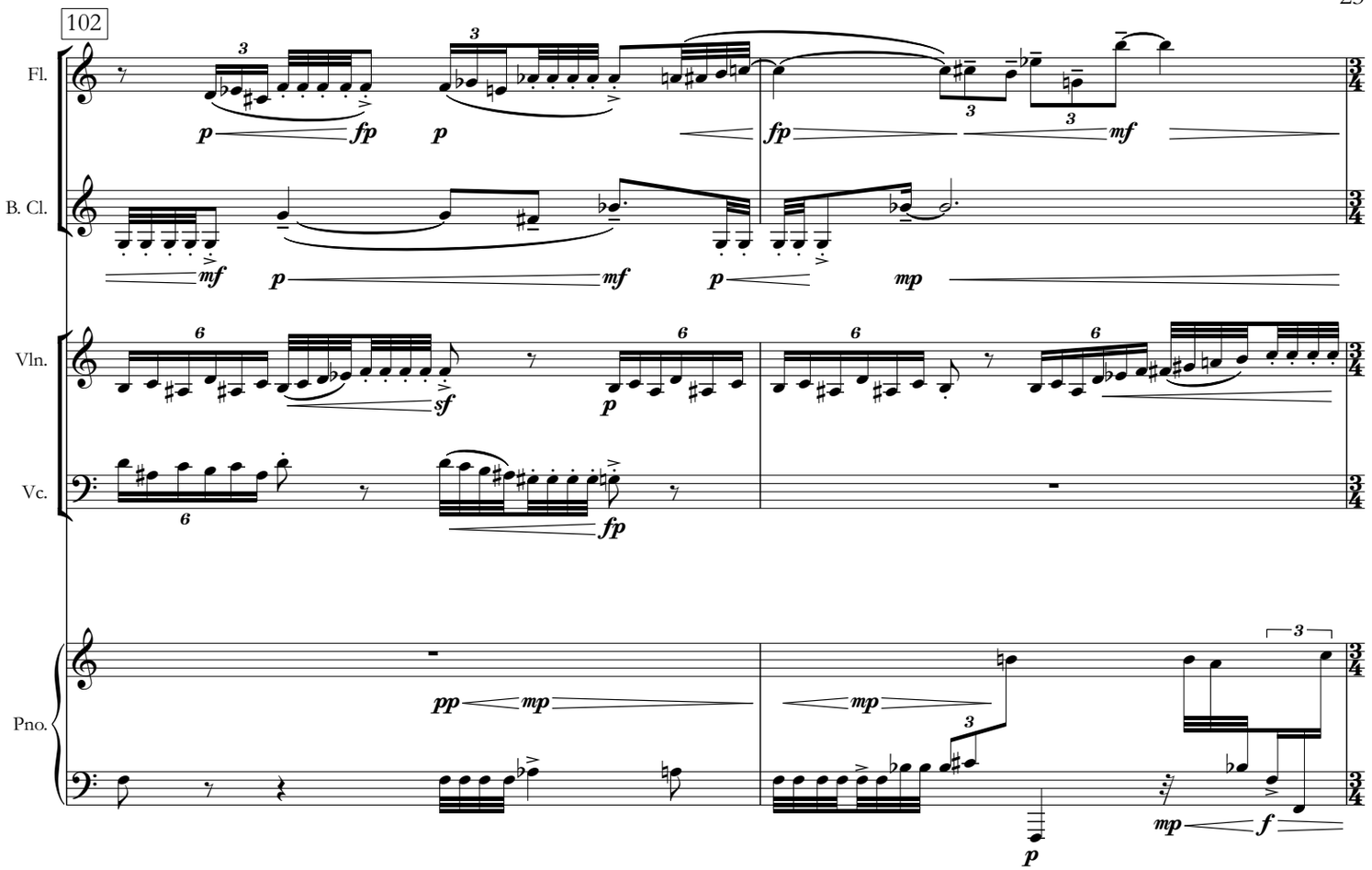
Awake 3.0

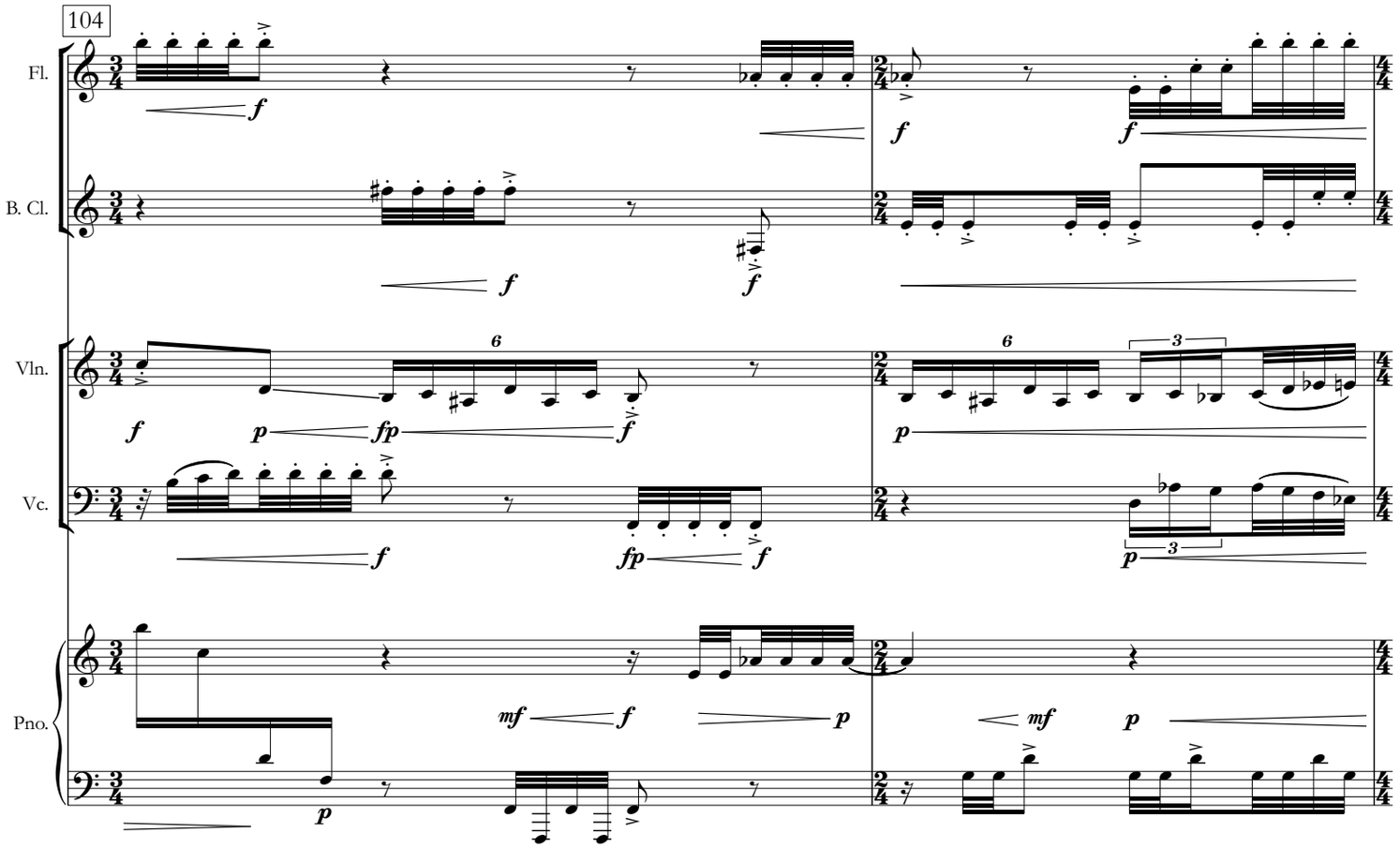

G
A tempo (♩ = c. 90)
90
norm.
frul.
Fl.
B. Cl.
Vln.
Vc.
A tempo (♩ = c. 90)
(hold notes down)
Pno.
92
B. Cl.
Vln.
Vc.
Pno.


94
Fl.
Vln.
Vc.
Pno.
sul pont
ord.
mf
pp
mp
96
B. Cl.
poco sf
poco staccato
p

Awake 3.0


98
B. Cl.
Vln.
Vc.
Pno.
molto staccato e
sempre un poco più presto
sul pont.
molto staccato e
sempre un poco piú presto
sul pont.
100
Fl.
B. Cl.
Vln.
Vc.
Pno.
norm.
poco
ord.
ord.


102
Fl.
B. Cl.
Vln.
Vc.
Pno.


104
Fl.
B. Cl.
Vln.
Vc.
Pno.

Awake 3.0

H

106

Fl.

B. Cl.

Vln.

Vc.

Pno.

108

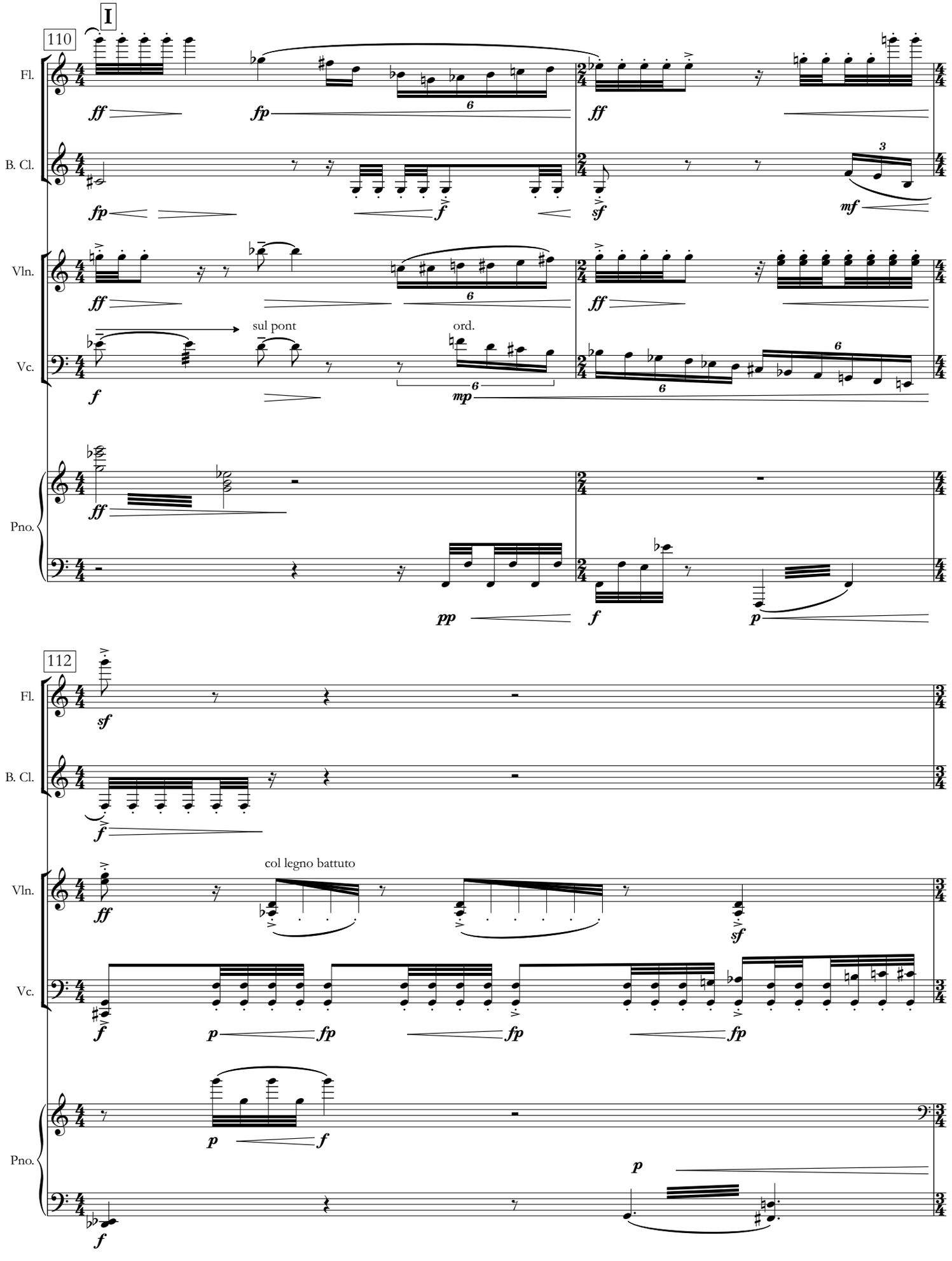
Fl.

B. Cl.

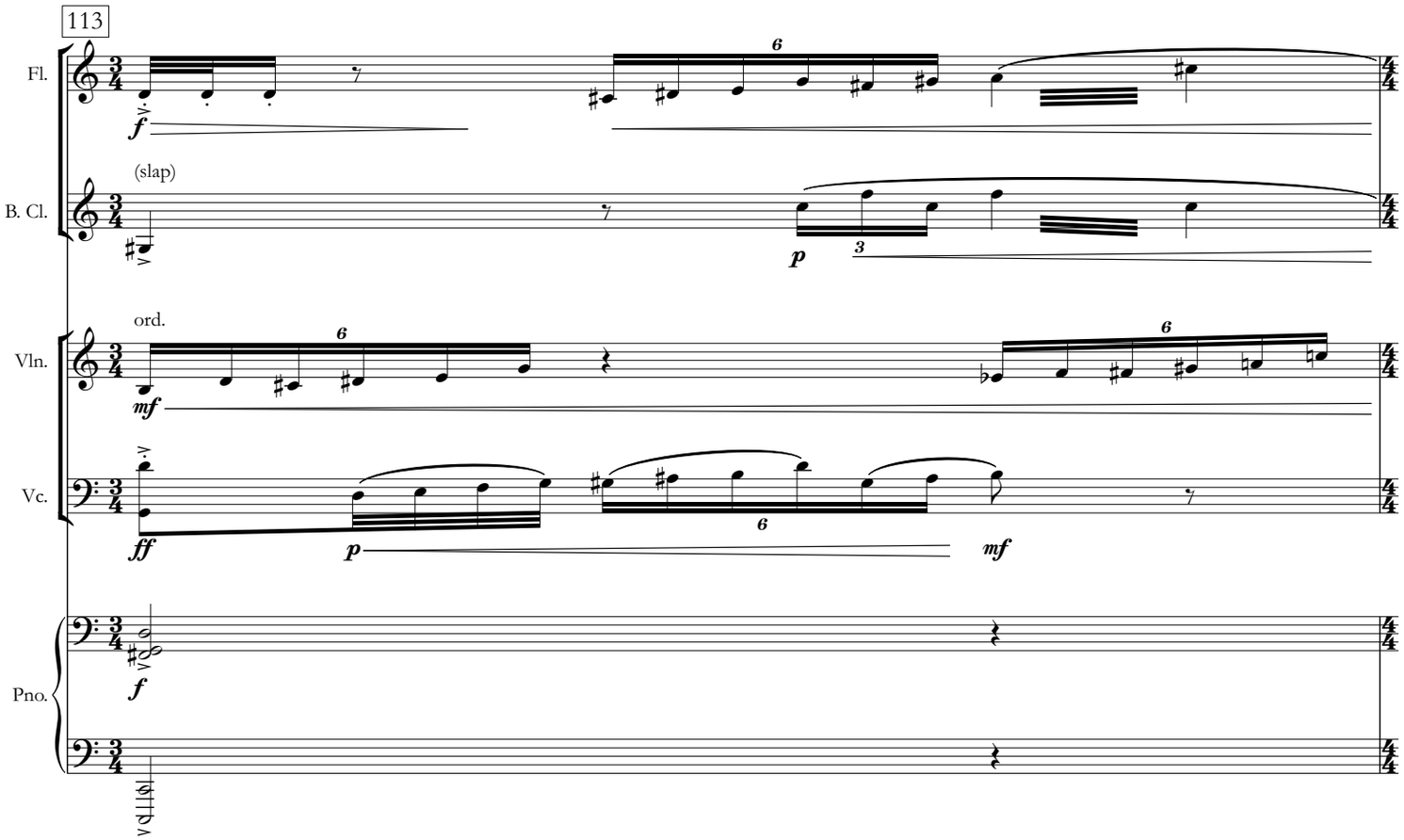
Vln.

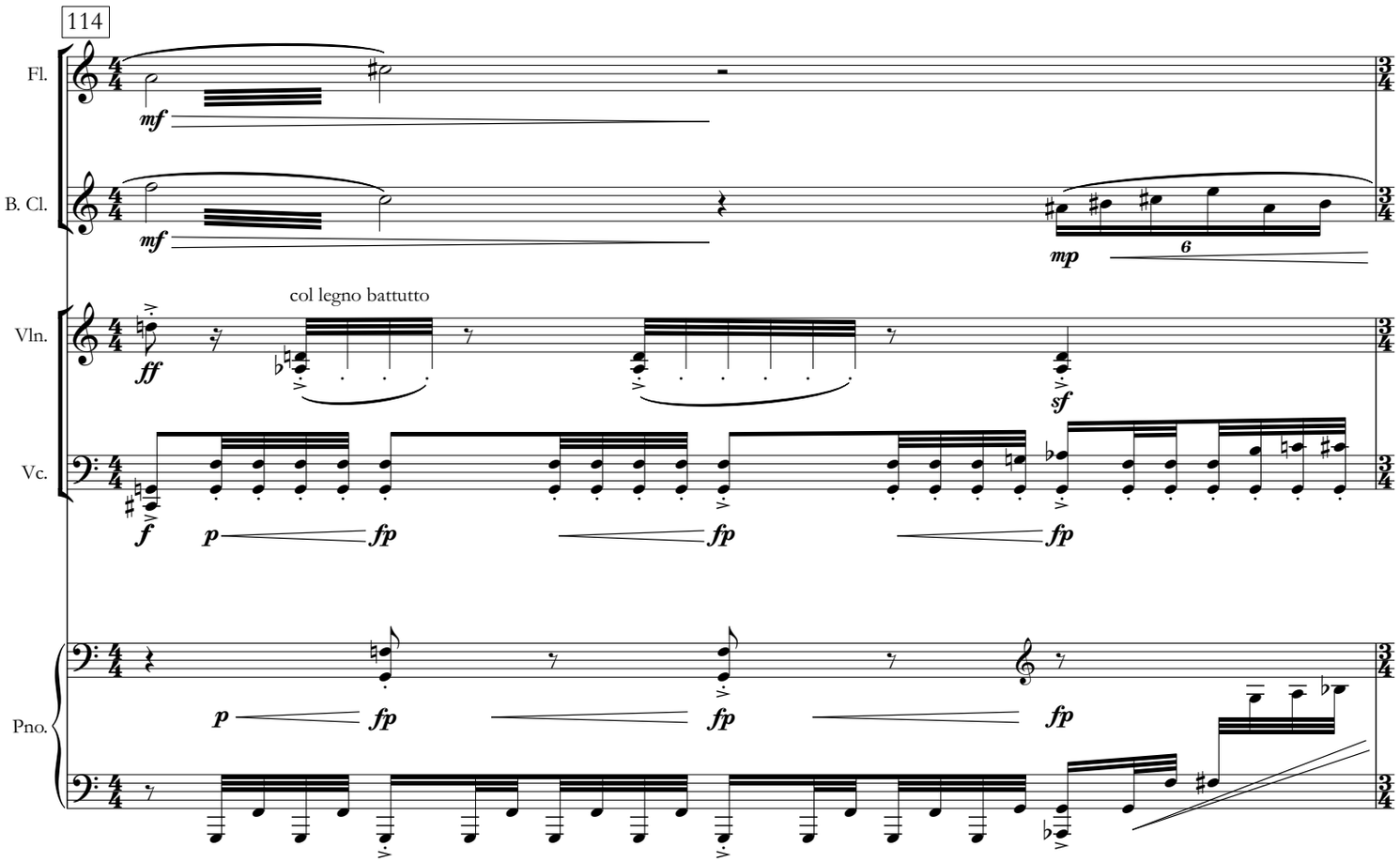
Vc.

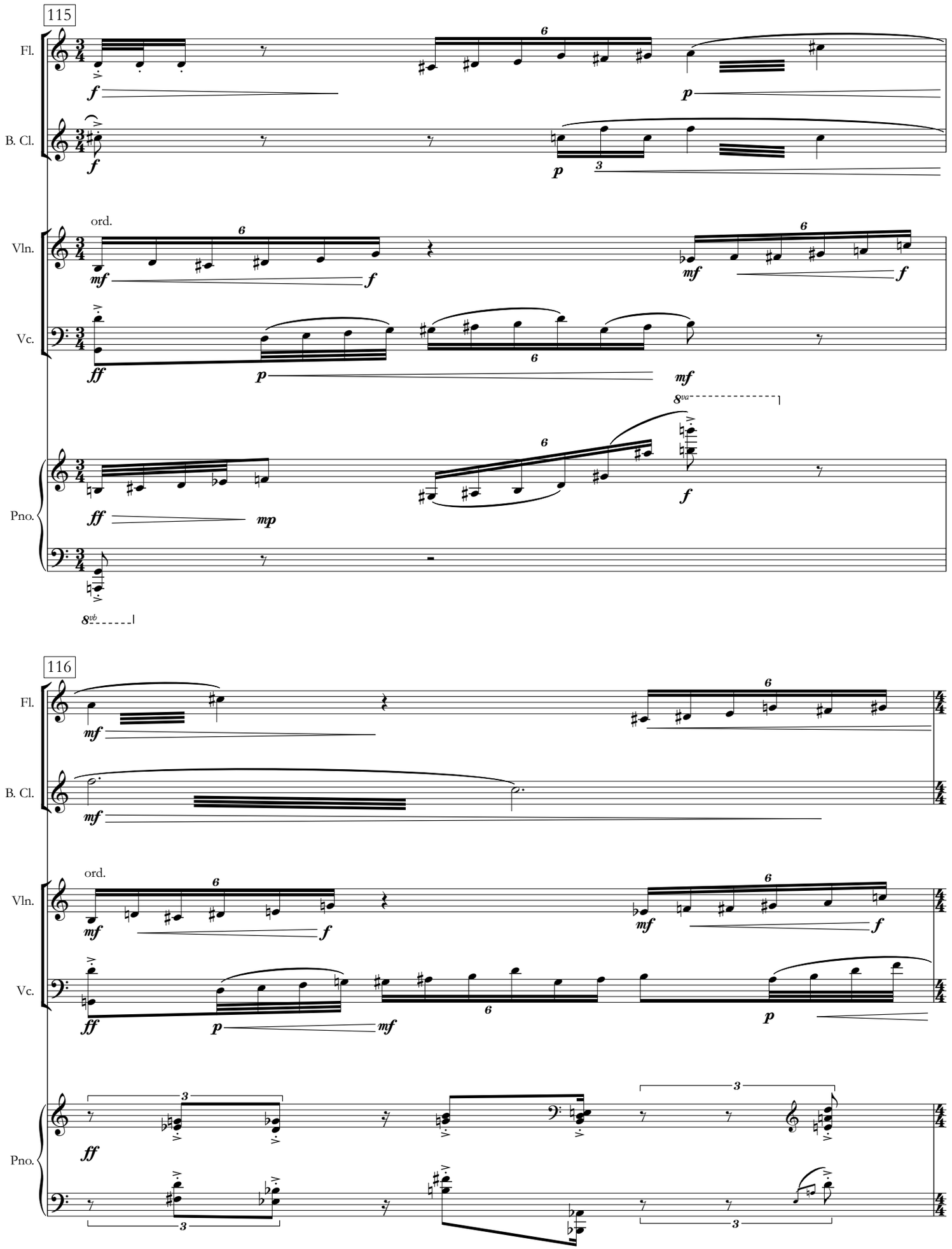
Pno.


I
110
Fl.
B. Cl.
Vln.
Vc.
Pno.
sul pont
ord.
112
col legno battuto

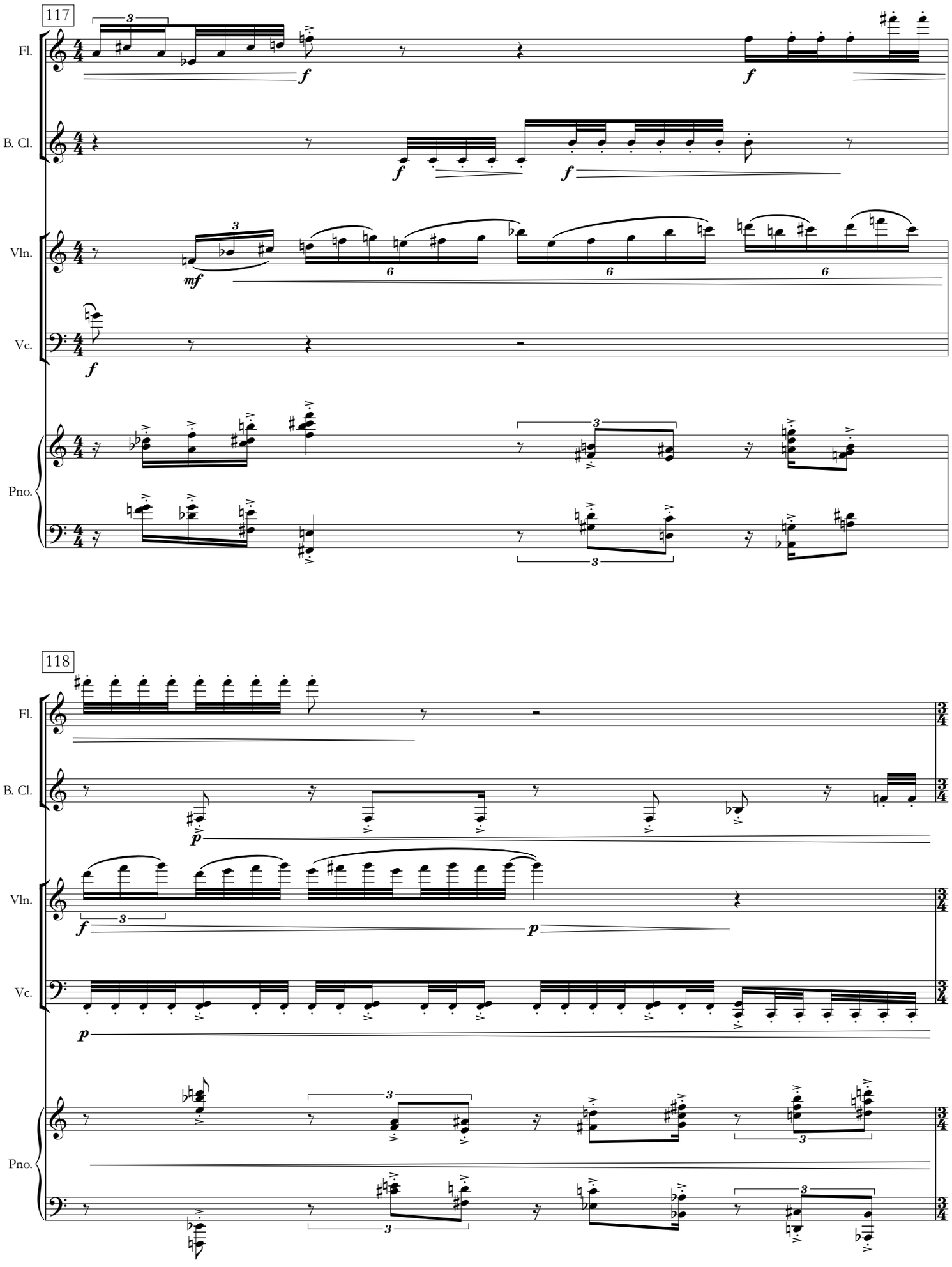
Awake 3.0

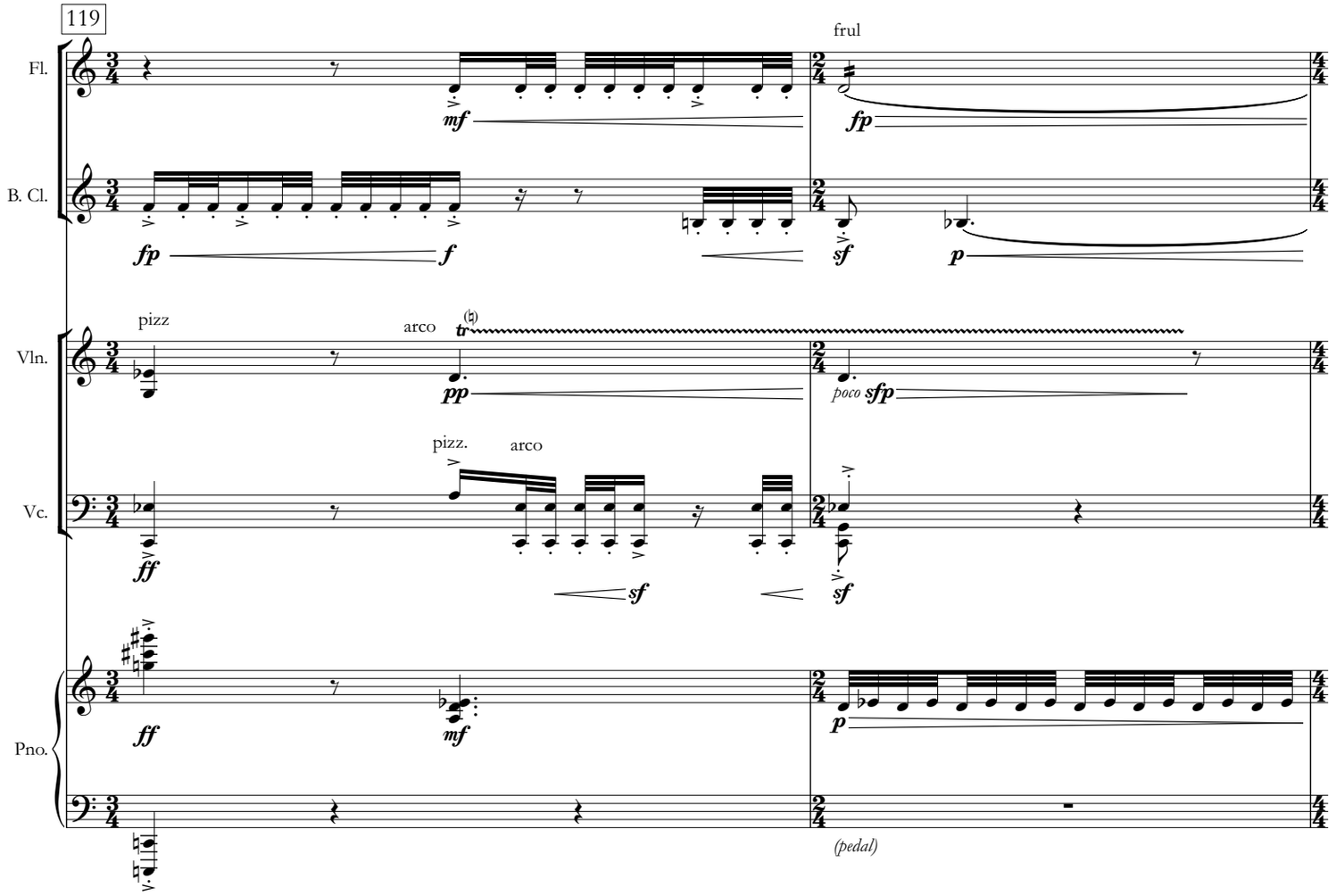

113
Fl.
B. Cl.
(slap)
Vln.
ord.
Vc.
Pno.

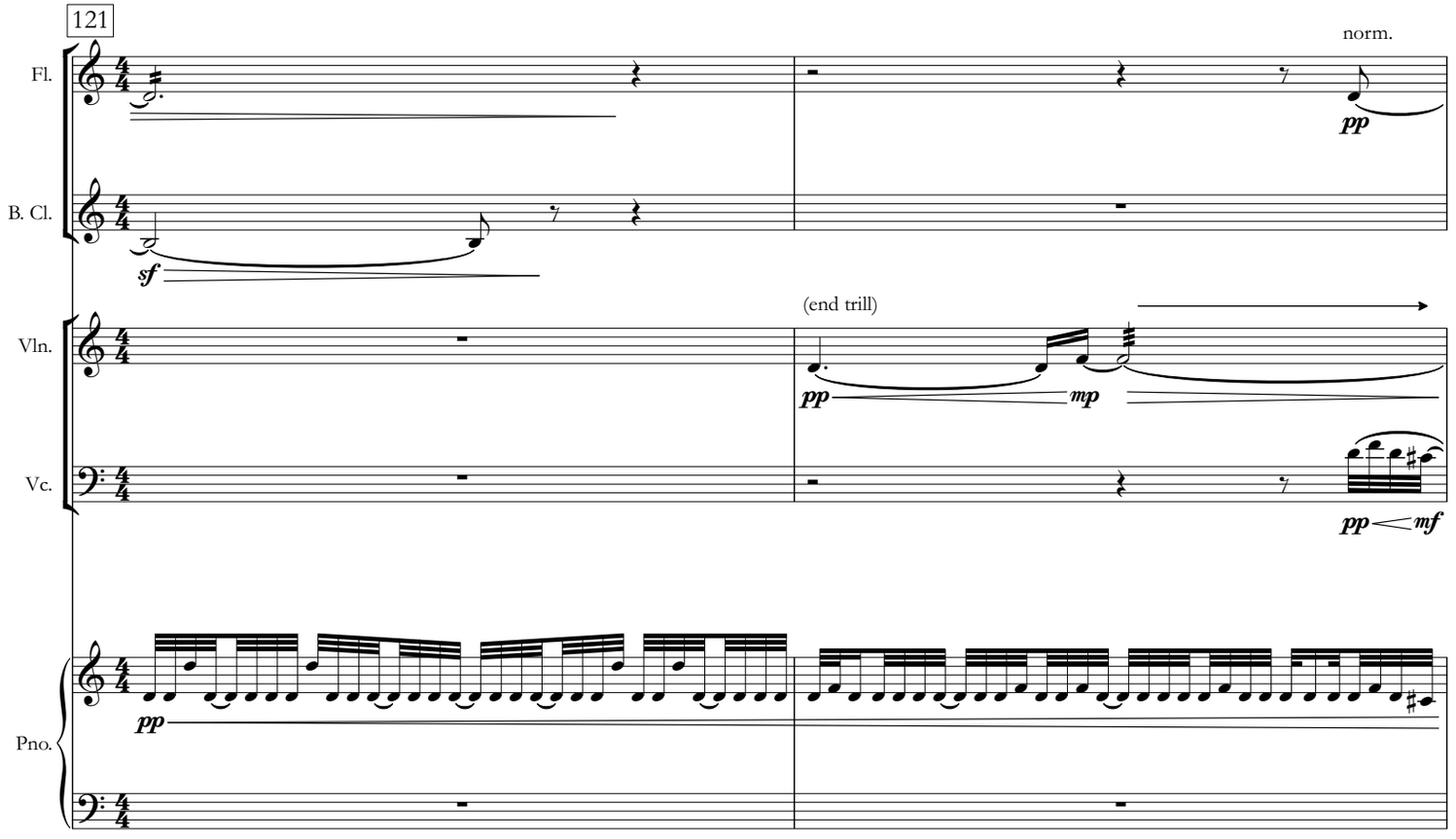

114
Fl.
B. Cl.
Vln.
col legno battutto
Vc.
Pno.


115
Fl.
B. Cl.
Vln.
Vc.
Pno.
ord.
116
Fl.
B. Cl.
Vln.
Vc.
Pno.
ord.

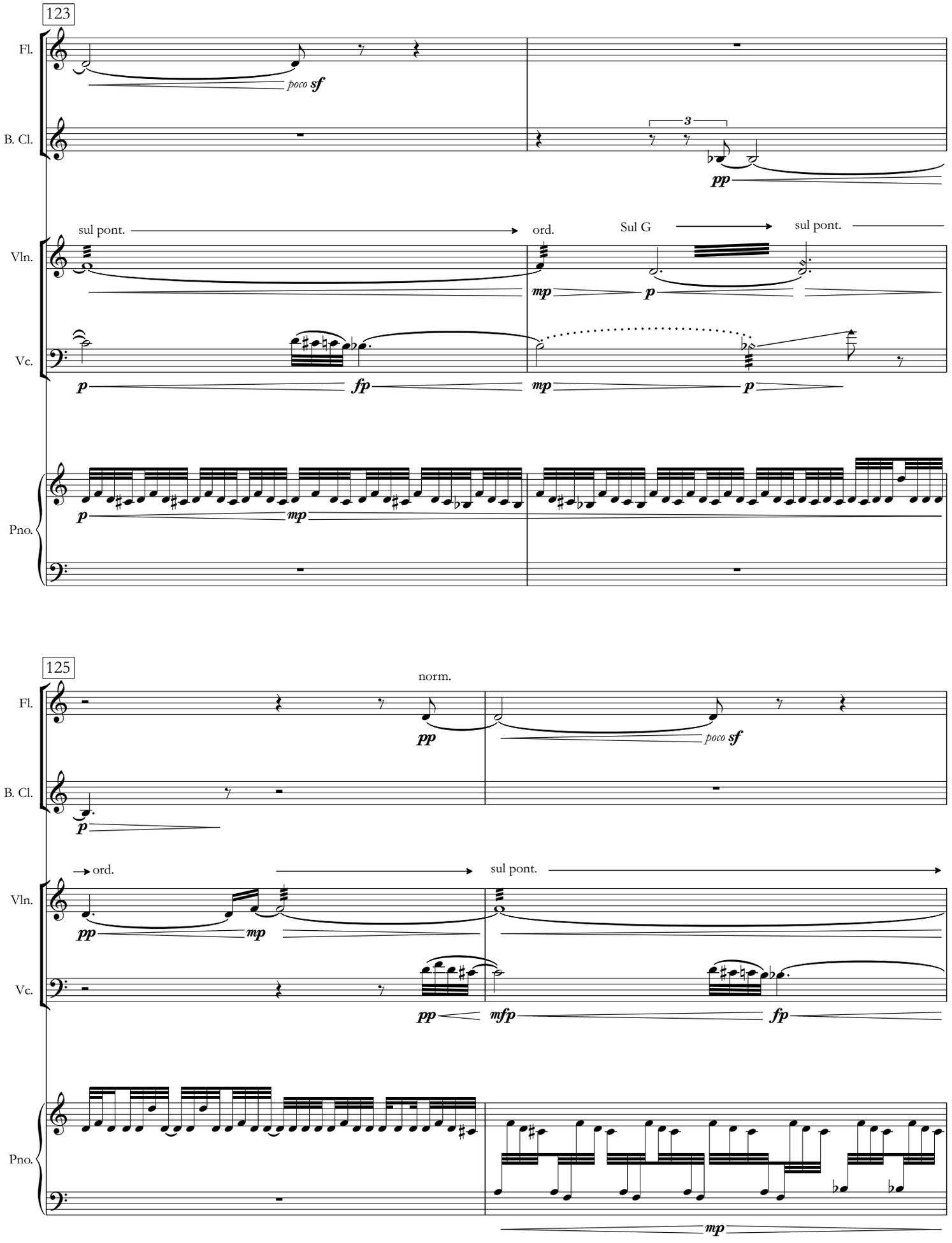
Awake 3.0

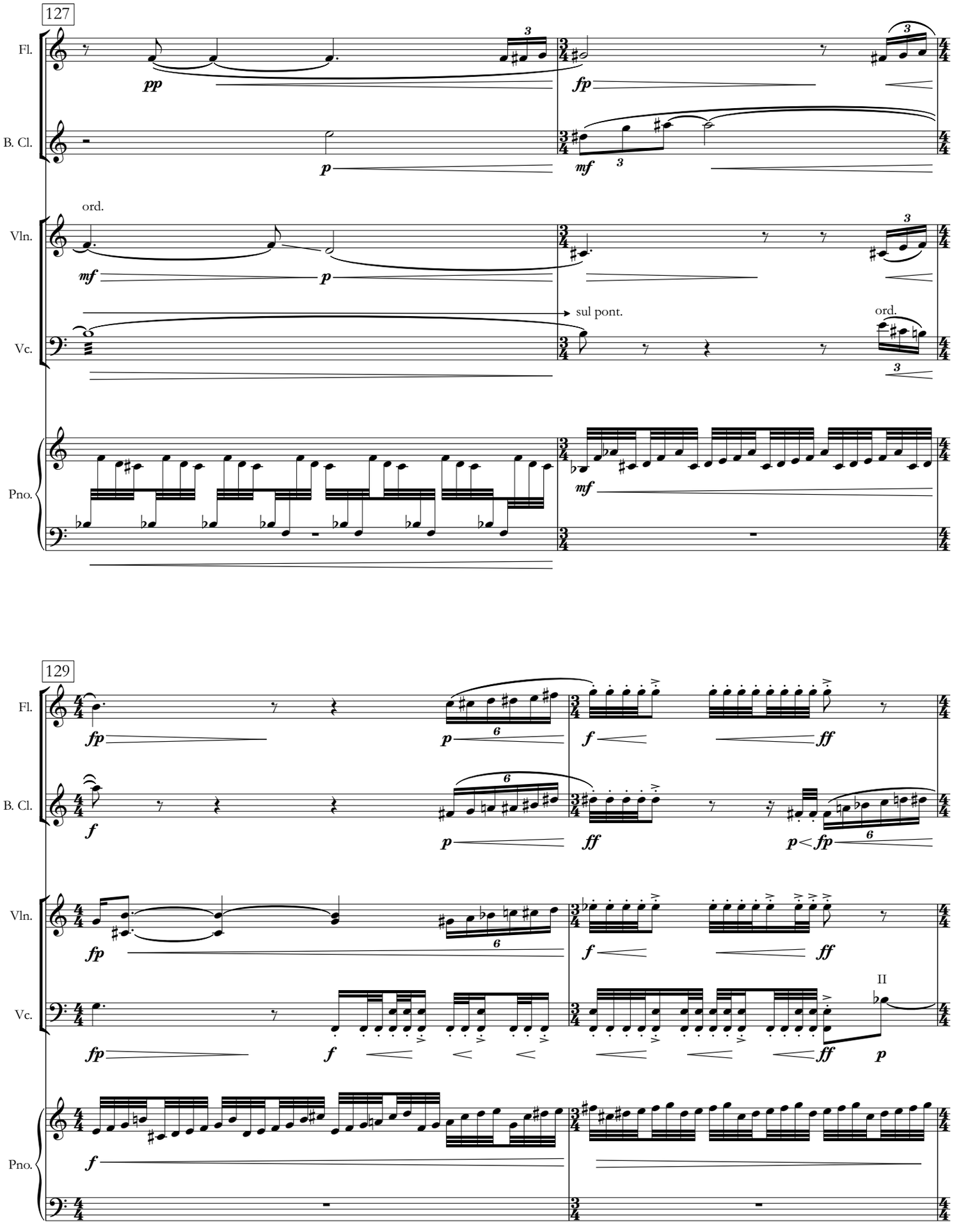



119
Fl.
B. Cl.
Vln.
Vc.
Pno.
frul
pizz
arco
pizz.
arco
poco
(pedal)

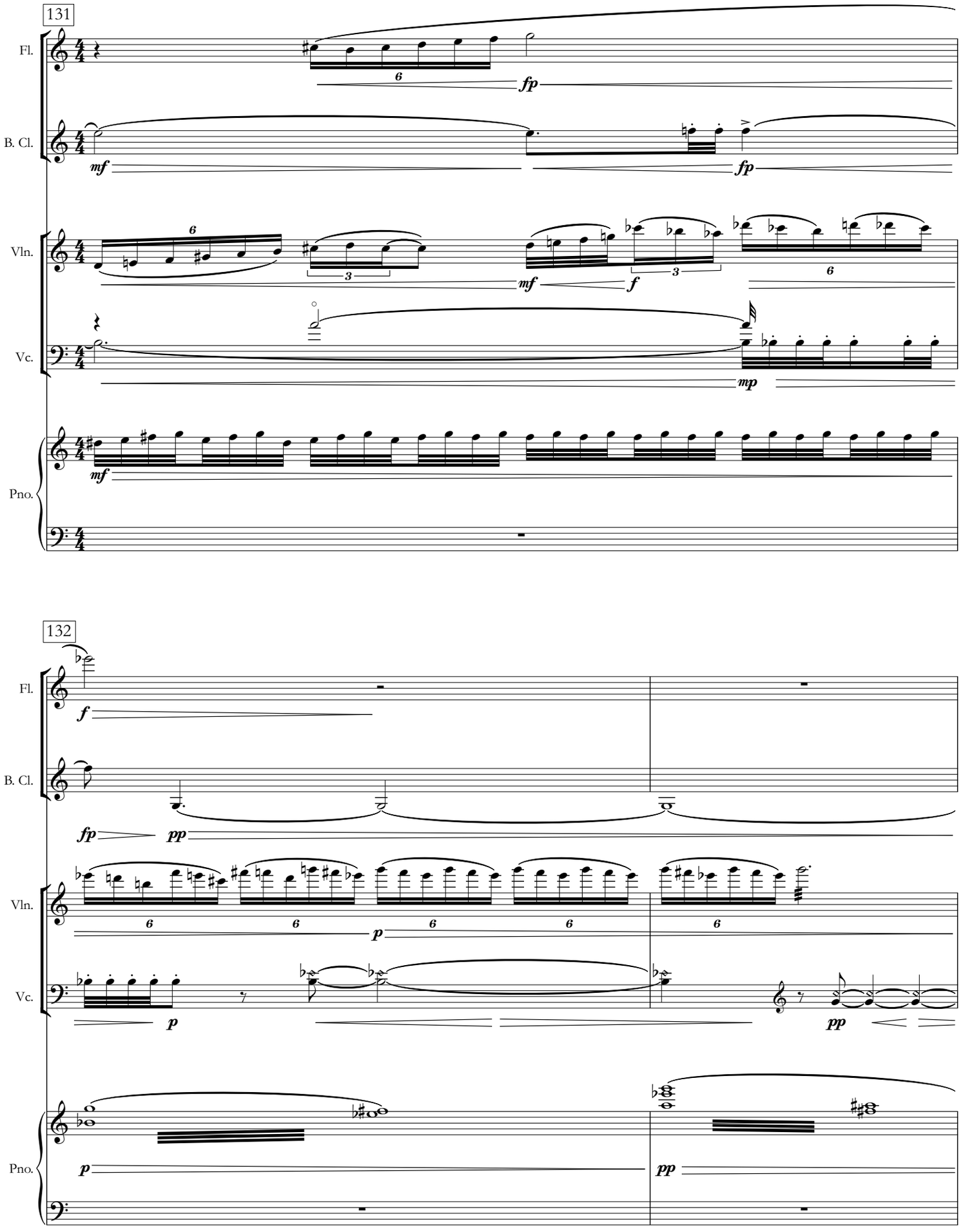

121
Fl.
B. Cl.
Vln.
Vc.
Pno.
norm.
(end trill)

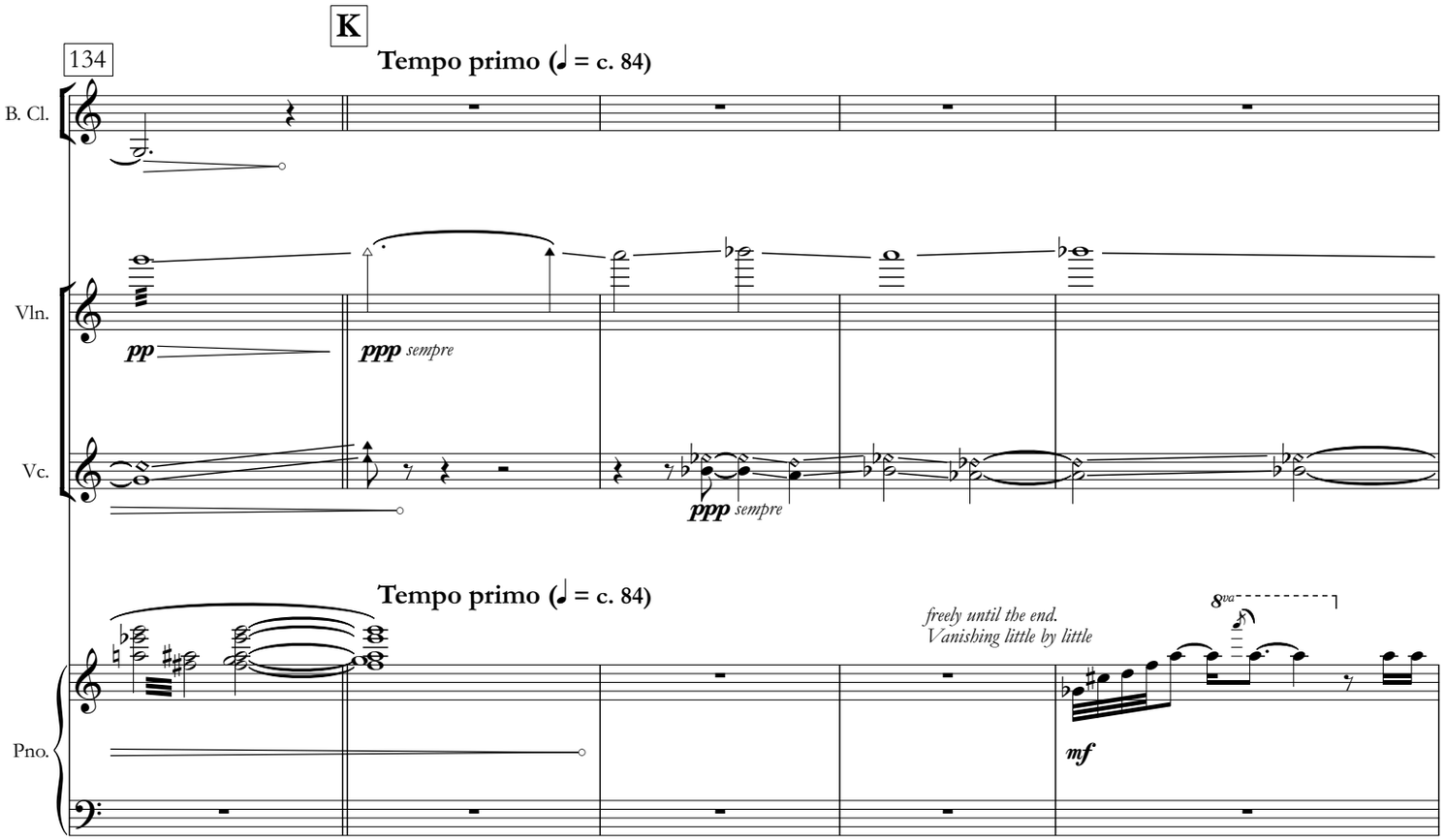
Awake 3.0

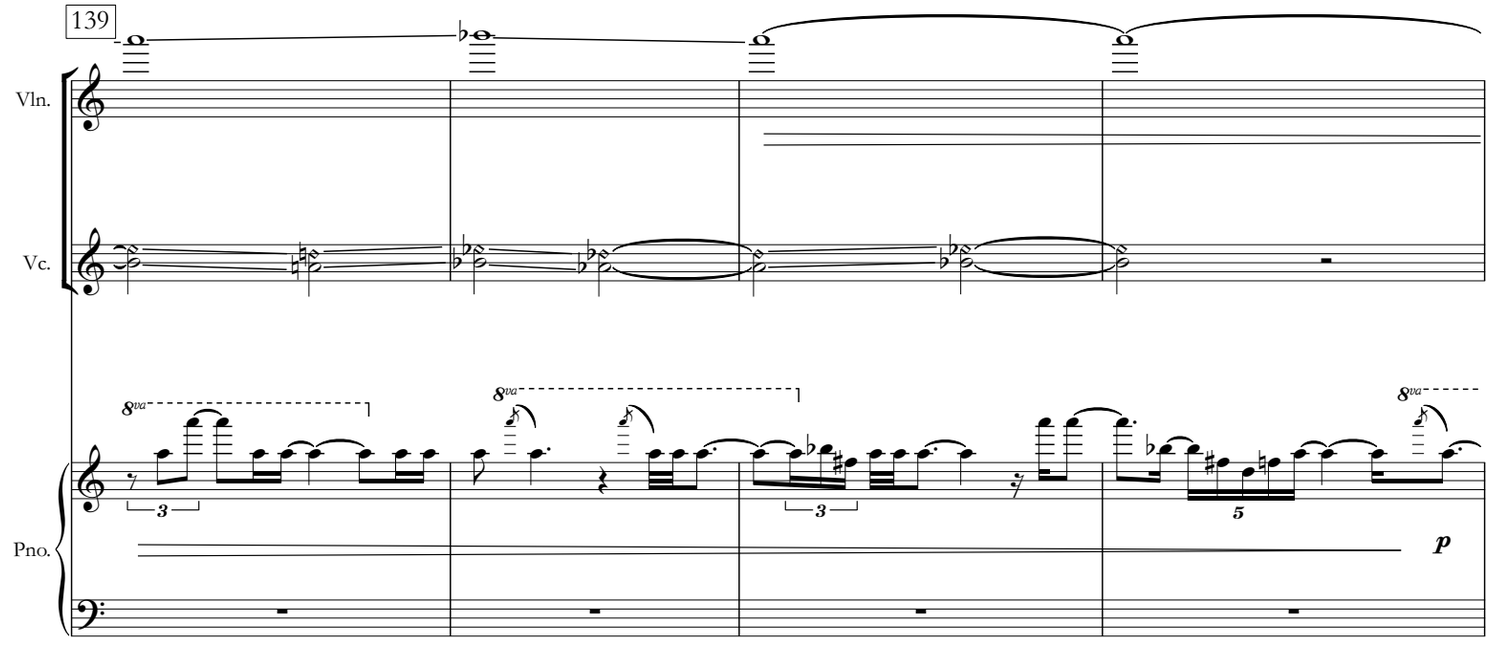

123
Fl.
poco sf
B. Cl.
3
pp
sul pont.
ord.
Sul G
sul pont.
Vln.
mp
p
Vc.
p
fp
mp
p
Pno.
p
mp
125
norm.
Fl.
pp
poco sf
B. Cl.
p
ord.
sul pont.
Vln.
pp
mp
Vc.
pp
mfp
fp
Pno.
mp


127
Fl.
B. Cl.
Vln.
Vc.
Pno.
ord.
sul pont.
ord.
II
129

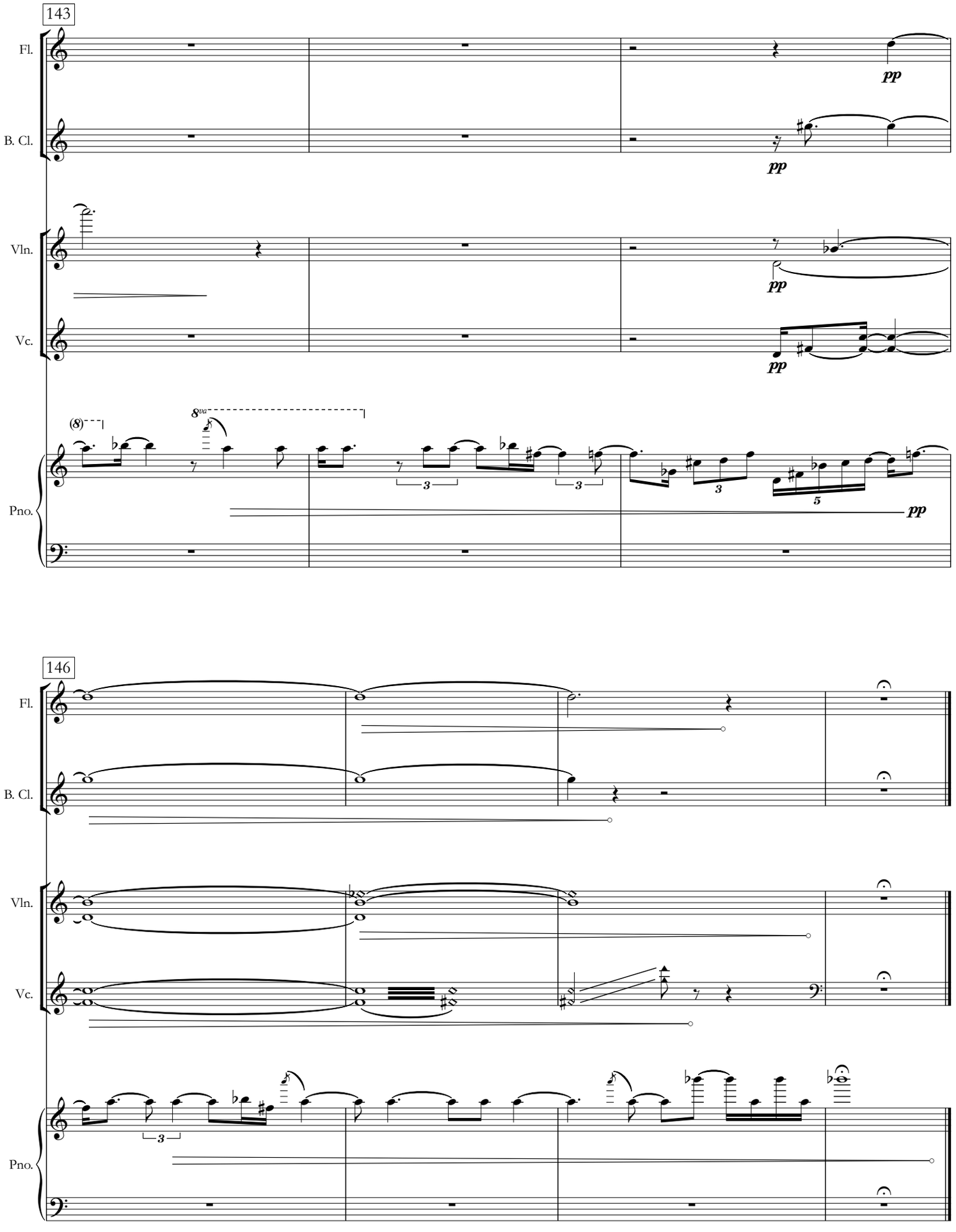
Awake 3.0


131
Fl.
B. Cl.
Vln.
Vc.
Pno.
fp
mf
fp
mf
f
mp
mf
132
Fl.
B. Cl.
Vln.
Vc.
Pno.
f
fp
pp
p
p
pp
p
pp


K
134
Tempo primo (♩ = c. 84)
B. Cl.
Vln.
pp
ppp sempre
Vc.
ppp sempre
Tempo primo (♩ = c. 84)
freely until the end.
Vanishing little by little
8va
Pno.
mf


139
Vln.
Vc.
8va
8va
8va
3
3
5
Pno.
p

Awake 3.0



Los Angeles, December 2017

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