

Awakening...

Dana Wilson

Instrumentation

- | | |
|----------------------------------|---|
| 1 – Piccolo | 2 – Trombone 1 |
| 4 – Flute 1 | 2 – Trombone 2 |
| 4 – Flute 2 | 2 – Trombone 3 |
| 1 – Oboe 1 | 1 – Euphonium 1 B.C. |
| 1 – Oboe 2 | 1 – Euphonium 2 B.C. |
| 2 – Bassoon | 1 – Euphonium 1 T.C. |
| 6 – B $\flat$ Clarinet 1 | 1 – Euphonium 2 T.C. |
| 6 – B $\flat$ Clarinet 2 | 4 – Tuba |
| 2 – B $\flat$ Bass Clarinet | 1 – String Bass |
| 2 – E $\flat$ Alto Saxophone 1 | 2 – Percussion 1 |
| 2 – E $\flat$ Alto Saxophone 2 | Wood Blocks (2), Marimba, Flexatone,
Toms (2), Sus. Cym. (2), Brake Drum |
| 2 – B $\flat$ Tenor Saxophone | 2 – Percussion 2 |
| 1 – E $\flat$ Baritone Saxophone | Wood Blocks (2), Marimba, Flexatone,
Toms (2), Sus. Cym. (2), Brake Drum |
| 2 – B $\flat$ Trumpet 1 | 2 – Percussion 3 |
| 2 – B $\flat$ Trumpet 2 | Tam-Tam, Vibraphone, Bells, Bass Drum,
Small Maracas, Large Drums (2) |
| 2 – B $\flat$ Trumpet 3 | 1 – Hall Percussion Right |
| 2 – Horn 1 in F | Large Drums (2) |
| 2 – Horn 2 in F | 1 – Hall Percussion Left |
| | Large Drums (2) |
| | 1 – Timpani |



BOOSEY & HAWKES



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Performance Notes

1. The score is transposed.

2. The oboes, bass clarinet, bassoon, and horns are desired but optional, and are either adequately doubled or cued in other parts.

Though there are only two horn parts, it is preferred that each part is doubled.

3. The opening bassoon passage is very difficult unless an alternate fingering is used. This fingering is achieved simply by playing the D as usual; to play the E^b, have the whisper key lock “on” and then add the C[#] key to the D fingering. This allows easy movement between D and E^b. The player should then take off the key lock at measure 40. (These instructions are also included in the part.)

4. For the passage of the piece beginning at measure 175, it is preferred that the featured drums be in the four corners of the hall in order to surround the audience. This means that the percussion 1 toms (also used earlier in the piece) be placed as close to the front of the stage as possible. Assuming this is to stage right (i.e., to the conductor’s left), percussion 3 should move (around m. 164) to two large drums stage left (to conductor’s right) – as close to the front of the stage as possible.

Hall Percussion Right is to the conductor’s right but in the rear of the hall. Hall Percussion Left is to the conductor’s left but in the rear of the hall. (If necessary, an alternative would be to have the four percussionists lined up across the rear of the stage.)

This passage is written to allow for the inevitable time/sound delay between the front and rear of the hall. The players should watch the conductor (rather than listen) as much as possible, but there is little in the section that requires absolute synchronicity.

Biography

The works of Dana Wilson have been commissioned and performed by such diverse ensembles as the Chicago Chamber Musicians, Formosa String Quartet, Detroit Chamber Winds and Strings, Buffalo Philharmonic, Xaimen Symphony, Netherlands Wind Ensemble, Syracuse Symphony, and Tokyo Kosei Wind Orchestra. Solo works have been written for such renowned artists as hornists Gail Williams and Adam Unsworth, clarinetist Larry Combs, trumpeters James Thompson and Rex Richardson, and oboist David Weiss.

He has received grants from, among others, the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest, and Meet the Composer. His compositions have been performed throughout the United States, Europe, and East Asia. They have received several prizes, including the Sudler International Composition Prize and the Ostwald Composition Prize, as well as awards from the International Trumpet Guild and the International Horn Society. They can be heard on Klavier, Albany, Summit, Centaur, Innova, Meister Music, Elf, Open Loop, Mark, Redwood, Musical Heritage Society, and Kosei Recordings.

Dana Wilson holds a doctorate from the Eastman School of Music, and is currently Charles A. Dana Professor of Music in the School of Music at Ithaca College. He is co-author of *Contemporary Choral Arranging*, published by Prentice Hall/Simon and Schuster, and has written articles on diverse musical subjects. He has been a Yaddo Fellow (at Yaddo, the artists’ retreat in Saratoga Springs, New York), a Wye Fellow at the Aspen Institute, a Charles A. Dana Fellow, and a Fellow at the Society for Humanities, Cornell University.

Transposed Score

Duration: 5 min.

AWAKENING...

Dana Wilson

Gradually emerging, but always intense (♩ = 138-144)

Piccolo

Flute 1 2

Oboe 1 2

Bassoon

Clarinet B $\flat$ 1 2

B $\flat$ Bass

Saxophones E $\flat$ Alto 1 2

B $\flat$ Tenor

E $\flat$ Baritone

Bs. Cl. Solo mysteriously

pp p

Solo mysteriously

pp p

Gradually emerging, but always intense (♩ = 138-144)

B $\flat$ Trumpets 1 2 3

Horns in F 1 2

Trombones 1 2 3

Euphonium 1 2

Tuba (String Bass)

Lg. Sus. Cym. (Soft Mallets) (very gradually emerge) (sempre l.v.)

Small Sus. Cym. (Soft Mallets) (sempre l.v.)

Tam-Tam (very gradually emerge) (sempre l.v.)

ppp pp

l.v.

pp p

Hall R

Hall L

Timpani (Low F, C)

11

Picc.

Fl. 1 2

Ob. 1 2

Bsn.

(see Program Note for fingering instruction) *pp* *p* *p* *mp* *p*

Clar. B $\flat$ 1 2

B $\flat$ Bass

pp *p* *p* *mp* *p*

E $\flat$ Alto 1 2

Sax. B $\flat$ Ten.

E $\flat$ Bar.

B $\flat$ Tpt. 1 2 3

Hn. in F 1 2

Tbn. 1 2 3

Euph. 1 2

Tuba

Perc. 1 2 3

lv. *p* *pp* *p* *pp* *p* *pp* *p* *lv.* *pp* *p* *lv.* *pp* *p*

Timp.

18

Picc.

Fl. 1 2

Ob. 1 2

Bsn.

Clar. 1 2

B♭ Bass

Hn. *Soli warm!*

E♭ Alto 1 2

B♭ Ten.

E♭ Bar.

18

B♭ Tpt. 1 2 3

Hn. in F 1 2

Tbn. 1 2 3

Euph. 1 2

Tuba

Perc. 1 2 3

Timp.

26

Picc.

Fl. 1 2

Ob. 1 2

Bsn.

Clar. B $\flat$ 1 2

B $\flat$ Bass

Sax. E $\flat$ Alto 1 2

B $\flat$ Ten.

E $\flat$ Bar.

B $\flat$ Tpt. 1 2 3

Hn. in F 1 2

Tbn. 1 2 3

Euph. 1 2

Tuba

I.g. Wood Block (Wood Mallets)

Perc. 1 2 3

Timp.

mp *p* *mp* *p* *mf* *p* *mf*

p *mp* *p* *mf*

mp *mf*

mp *p* *mp* *p* *mf*

mp *mf*

pp *p* *pp* *p* *pp* *p*

33

Picc.

Fl. 1 2

Ob. 1 2

Bsn.

mp < mf

Clar. B $\flat$ 1 2

B $\flat$ Bass

mp < mf

Sax. E $\flat$ Alto 1 2

B $\flat$ Ten.

E $\flat$ Bar.

33

B $\flat$ Tpt. 1 2 3

Hn. in F 1 2

mp < mf

Tbn. 1 2 3

Euph. 1 2

Tuba

a2

p

Perc. 1 2 3

pp

l.v.

pp < p

Timp.

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45

Picc.

Fl. 1 2

Ob. 1 2

Bsn.

Clar. B $\flat$ 1 2

B $\flat$ Bass

E $\flat$ Alto 1 2

Sax. B $\flat$ Ten.

E $\flat$ Bar.

B $\flat$ Tpt. 1 2 3

Hn. in F 1 2

Tbn. 1 2 3

Euph. 1 2

Tuba

Perc. 1 2 3

Timp.

47

p

mp

p

47

mp

Melody: warm!
a2

mp
Melody: warm!

mp
1. *Melody: warm!*

mp
One player *Melody: warm!*

(-St. Bass) *mp*

49

Picc.

Fl. 1 2

Ob. 1 2

Bsn.

Clar. 1 B $\flat$ 2 B $\flat$ Bass

Sax. E $\flat$ Alto 1 2 B $\flat$ Ten. E $\flat$ Bar.

B $\flat$ Tpt. 1 2 3

Hn. in F 1 2

Tbn. 1 2 3

Euph. 1 2

Tuba

Perc. 1 2 3

Timp.

1. Play *mp*

This musical score page contains measures 53 through 55. The instrumentation includes Piccolo, Flute (1 and 2), Oboe (1 and 2), Bassoon, Clarinet in B-flat (1 and 2), Bass Clarinet, E-flat Alto Saxophone, B-flat Tenor Saxophone, E-flat Baritone Saxophone, B-flat Trumpet (1, 2, and 3), Horn in F (1 and 2), Trombone (1, 2, and 3), Euphonium, Tuba, Percussion (Lg. Sus. Cym., L.v., and Timp.), and Timpani.

Measure 53: The woodwind section begins with a melodic phrase starting on G4, moving up stepwise to D5. Dynamics range from *mp* to *mf*. The bassoon and clarinets have similar parts. The saxophones enter in measure 54.

Measure 54: Continues the woodwind melody. The saxophone section (Alto, Tenor, Baritone) enters with a similar melodic line. Dynamics are maintained at *mp* to *mf*.

Measure 55: The woodwinds continue their melodic development. The saxophones play sustained notes or short phrases. The brass section (Trumpets, Horns, Trombones, Euphonium, Tuba) has rests in this measure.

Measures 56-58: These measures feature a new section where the brass instruments (Trumpets, Horns, Trombones, Euphonium, Tuba) play a "warm" melody. The woodwinds and saxophones have rests. The percussion section includes a large suspended cymbal roll and timpani rolls.

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61

Picc.

Fl. 1 2

Ob. 1 2

Bsn.

Clar. B $\flat$ 1 2

B $\flat$ Bass

Sax. E $\flat$ Alto 1 2

B $\flat$ Ten.

E $\flat$ Bar.

B $\flat$ Tpt. 1 2 3

Hn. in F 1 2

Tbn. 1 2 3

Euph. 1 2

Tuba

Lg. Wd. Blk. (Wood Mallets)

Perc. 1 2 3

Timp.

(stagger breathing)

Melody

mp

p

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69 70

Picc.

Fl. 1 2

Ob. 1 2

Bsn.

Clar. Bb 1 2

Bb Bass

Sax. Eb Alto 1 2

Bb Ten.

Eb Bar.

Bb Tpt. 1 2 3

Hn. in F 1 2

Tbn. 1 2 3

Euph. 1 2

Tuba (One player)

Perc. 1 2 3

Timp.

a2

mf

mp

f

mp

p

Bells (Rubber Mallets)

mp

73

Picc.

Fl. 1 2

Ob. 1 2

Bsn.

Clar. B $\flat$ 1 2

B $\flat$ Bass

Sax. E $\flat$ Alto 1 2

B $\flat$ Ten.

E $\flat$ Bar.

B $\flat$ Tpt. 1 2 3

Hn. in F 1 2

Tbn. 1 2 3

Euph. 1 2

Tuba

Sm. Wd. Blk. (Wood Mallets)

Perc. 1 2 3

Timp.

St. Mute

2. St. Mute

f

f

p

77

79

Picc.

Fl. 1 2

2. div. *mf*

Ob. 1 2

+2. *p*

Bsn.

mp

Clar. B $\flat$ 1 2

p

B $\flat$ Bass

mp

Sax. E $\flat$ Alto 1 2

B $\flat$ Ten.

E $\flat$ Bar.

mp

Play

mp

79

B $\flat$ Tpt. 1 2 3

p sub.

+3. *p sub.*

Hn. in F 1 2

Tbn. 1 2 3

Euph. 1 2

Tuba

mp

Marimba (Hard Mallets)

p

Hi-Hat (Sticks)

p

Perc. 2 3

Timp.

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Picc.

Fl. 1
2

Ob. 1
2

Bsn.

Clar. B $\flat$ 1
2

B $\flat$ Bass

Sax. E $\flat$ Alto 1
2

B $\flat$ Ten.

E $\flat$ Bar.

B $\flat$ Tpt. 1
2
3

Hn. in F 1
2

Tbn. 1
2
3

Euph. 1
2

Tuba

+St. Bass

Perc. 1
2
3

Timp.

86

89

mf

a2

mf

All

Lg. Sus. Cym.

p

91

Picc.

Fl. 1 2

Ob. 1 2

Bsn.

Clar. 1 2

B♭ Bass

E♭ Alto 1 2

Sax. B♭ Ten. E♭ Bar.

B♭ Tpt. 1 2 3

Hn. in F 1 2

Tbn. 1 2 3

Euph. 1 2

Tuba

Sm. Wood Block (Wood Mallets)

Perc. 1 2 3

Timp.

96

96

Marimba (Hard Mallets)
High, rapid gliss.

S.D. (Brushes)

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97

Picc.

Fl. 1 2

Ob. 1 2

Bsn.

Clar. 1 2

B $\flat$ Bass

E $\flat$ Alto 1 2

Sax. B $\flat$ Ten. E $\flat$ Bar.

B $\flat$ Tpt. 1 2 3

Hn. in F 1 2

Tbn. 1 2 3

Euph. 1 2

Tuba

Sm. Wood Block (Wood Mallets)

Perc. 1 2 3

Timp.

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[illegible]

112

Picc.

1

Fl.

2

Ob.

1

2

Bsn.

Clar.

B $\flat$

1

2

B $\flat$ Bass

Sax.

E $\flat$ Alto

1

2

B $\flat$ Ten.

E $\flat$ Bar.

B $\flat$ Tpt.

1

2

3

Hn. in F

1

2

Tbn.

1

2

3

Euph.

1

2

Tuba

Perc.

1

2

3

Timp.

Harmon Mute-stem in (Wa-wa)

p

mp

H.H. (Sticks)

pp

Red.

$\ast$

[illegible]

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[illegible]

134

[illegible]

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PREVIEW ONLY

146

Picc.

Fl.
1
2

Ob.
1
2

Bsn.

Clar.
B♭
1
2

B♭ Bass

E♭ Alto
1
2

Sax.
B♭ Ten.
E♭ Bar.

B♭ Tpt.
1
2
3

Hn. in F
1
2

Tbn.
1
2
3

Euph.

Tuba

Toms (2) (Sticks)
mf

Vibraslap
mf

Flexatone
f
Lg. Sus. Cym.
f

Perc.
2
3

Timp.

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[illegible]

163

Picc.

Fl.

Ob.

Bsn.

Clar.

B $\flat$

B $\flat$ Bass

Sax.

E $\flat$ Alto

B $\flat$ Ten.

E $\flat$ Bar.

163

B $\flat$ Tpt.

Hn. in F

Tbn.

Euph.

Tuba

Perc.

Timp.

Sticks on Closed H.H. (open occasionally)

(sing out!)

(sing out!)

(sing out!)

(ad. lib. sim.)

(move to drums downstage left)

166

Picc.

Fl. 1 2

Ob. 1 2

Bsn.

Clar. B $\flat$ 1 2

B $\flat$ Bass

Sax. E $\flat$ Alto 1 2

B $\flat$ Ten.

E $\flat$ Bar.

B $\flat$ Tpt. 1 2 3

Hn. in F 1 2

Tbn. 1 2 3

Euph. 1 2

Tuba

Lg. Sus. Cym. (Hard Mallets) *mp* *mf* *l.v.*

Perc. 1 2 3

Timp. *mp* *mf*

169

Picc.

Fl. 1 2

Ob. 1 2

Bsn.

Clar. B $\flat$ 1 2

B $\flat$ Bass

Sax. E $\flat$ Alto 1 2

B $\flat$ Ten.

E $\flat$ Bar.

B $\flat$ Tpt. 1 2 3

Hn. in F 1 2

Tbn. 1 2 3

Euph. 1 2

Tuba

Sm. Sus. Cym. (Hard Mallets) *l.v.*

Perc. 1 2 3

Timp.

mp *mf*

(change A to A $\flat$)

mp *mf*

Lg. Drums (2) (Stick Butt)
(in rear of hall, to conduct)

176

Picc.

Fl. 1 2

Ob. 1 2

Bsn.

Clar. 1 B $\flat$ 2 B $\flat$ Bass

Sax. E $\flat$ Alto 1 2 B $\flat$ Ten. E $\flat$ Bar.

B $\flat$ Tpt. 1 2 3

Hn. in F 1 2

Tbn. 1 2 3

Euph. 1 2

Tuba

Perc. 1 2 3

Hall R

Hall L

Timp.

I.g. Drums (2) (Stick Butt)
(stage left, in view of audience)

I.g. Drums (2) (Stick Butt)
(in rear of hall, to conductor's right)

180

Picc.

Fl. 1 2

Ob. 1 2

Bsn.

Clar. B $\flat$ 1 2

B $\flat$ Bass

Sax. E $\flat$ Alto 1 2

B $\flat$ Ten.

E $\flat$ Bar.

B $\flat$ Tpt. 1 2 3

Hn. in F 1 2

Tbn. 1 2 3

Euph. 1 2

Tuba

Perc. 1 2 3

Hall R

Hall L

Timp.

PREVIEW ONLY

188

Picc.

Fl. 1
2

Ob. 1
2

Bsn.

B $\flat$ Clar. 1
2

B $\flat$ Bass

E $\flat$ Alto 1
2

B $\flat$ Ten.

E $\flat$ Bar.

B $\flat$ Tpt. 1
2
3

Hn. in F 1
2

Tbn. 1
2
3

Euph. 1
2

Tuba

Perc. 1
2
3

Hall R

Hall L

Timp.

190

mf

f

a2

mf

f

ff

mp

(change A $\flat$ to F)

192

Picc.

Fl. 1 2

Ob. 1 2

Bsn.

Clar. B $\flat$ 1 2

B $\flat$ Bass

Sax. E $\flat$ Alto 1 2

B $\flat$ Ten.

E $\flat$ Bar.

B $\flat$ Tpt. 1 2 3

Hn. in F 1 2

Tbn. 1 2 3

Euph. 1 2

Tuba

Lg./Sm. Sus. Cym. (Sticks)

Brake Drum (Hard Rubber Mallets)

Perc. 3

Hall R

Hall L

Timp.

f *ff* *a2* *rip!* *gliss!* *mf* *ff* *Both Mallets*