

Réveiller

Peter Hatch

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Peter Hatch
(2001)

Instrumentation

INSTRUMENTATION

Flute I

Flute II (doubling on Alto Flute)

Oboe I

Oboe II (playing English Horn)

Clarinet I in Bb (doubling on Eb Clarinet)

Clarinet II (playing Bass Clarinet in Bb)

Bassoon I

Bassoon II (doubling on Contrabassoon)

4 Horns in F

2 Trumpets in Bb

2 Trombones

Bass Trombone

Tuba

Percussion I: 4 Timpani, Marimba

Percussion II: Marimba, Vibraphone, Tubular Chimes

Harp

Piano

Violin I

Violin II

Viola

Violoncell

Contrabass

Réveiller

The stage is pitch black at the opening. Trumpet I is located somewhere above the orchestra (if possible) and to the side. Horn I is backstage. A slow (1'30") light fade up begins on trumpet I's music stand beginning at the opening.

Peter Hatch
(January 2001)

Misterioso ♩ = 72

This section of the score includes parts for the following instruments:

- Flute I
- Flute II (Alto Flute in G) [Alto Flute]
- Oboe I
- Oboe II (English Horn) [English Horn]
- Clarinet I in B \flat (E \flat Clarinet) [B \flat Clarinet]
- Clarinet II in B \flat (Bass Clarinet) [Bass Clarinet]
- Bassoon I
- Bassoon II (Contrabassoon) [Contrabassoon]
- Horn I in F
- Horn II in F
- Horn III in F
- Horn IV in F
- Trumpet I in C [Solo [Wait 5" after fade-to-black before playing] mp]
- Trumpet II in C
- Trombone I
- Trombone II
- Bass Trombone
- Tuba
- Percussion I
- Percussion II
- Harp
- Piano

The score is in 3/4 time with a tempo of 72 beats per minute. The key signature has one flat. The Trumpet I part features a solo starting with a *mp* dynamic, including a triplet of eighth notes.

The stage is pitch black at the opening. Trumpet I is located somewhere above the orchestra (if possible) and to the side. Horn I is backstage. A slow (1'30") light fade up begins on trumpet I's music stand beginning at the opening.

Misterioso ♩ = 72

This section of the score includes parts for the following instruments:

- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

The score is in 3/4 time with a tempo of 72 beats per minute. The key signature has one flat.

8

Tpt I

A A slow (1'30") light fade up on the rest of the orchestra begins from [A] to [C]. This passage should be memorized by the players.

17

Tpt I

Vla

Play a continuous drone on open G glissandoing to A-flat and then back; The principal viola begins this (entering just after the trumpet's Bb), and others follow after 1"-8", each player playing independently.

p
(bow freely)

B

23

Tpt I

Vln I

Vln II

Vla

Vc.

Play a continuous drone on open G glissandoing to A-flat and then back; The principal violin I begins this, and others follow after 1"-8", each player playing independently.

p
(bow freely)

Continue as before, but now alternate this idea with

Play a continuous drone on C glissandoing to D-flat and then back; The principal cello begins this, and others follow after 1"-8", each player playing independently.

mp
(bow freely)

30

CL I

B. Cl.

Bsn I

Bsn II

Tpt I

Perc. II

Vln I

Vln II

Vla

Vc.

Cb.

pp

[Contrabassoon]

pp

[Marimba - soft mallets] *mp* *cresc.*

p *cresc.*

f

f

f

f

p

C Stage lights are now at full.

43

Fl. I *mf* [Alto Flute] *cresc.* *mp cresc.*

A. Fl. *mf* *cresc.* *mf cresc.*

Ob. I *mp* *pp* *p cresc.*

Eng. Hn *mf* *cresc.* *cresc.*

Cl. I *mf cresc.*

B. Cl. *pp* *mf* *pp* *mf*

Bsn I *pp* *p*

C. Bsn *mp* *mf cresc.*

Hn I [offstage] *mp* *p*

Hn II *p* *cresc.* [muted] *p cresc.*

Hn III *ppp* *mf* *p cresc.*

Hn IV *pp* *f*

Tpt I *mp* *p* *f* *mf*

Tpt II *p* *mp*

Tbn. I *pp* *mf*

Tbn. II *pp* *p* *gliss.* *gliss.*

B. Tbn. *pp* [mute on] *mp* (use natural tunings - VI position with F trigger) *p cresc.*

Perc. I [Timpani] *pp* *cresc.*

Perc. II *mp* *mf*

Hp *p* *cresc.* *mf cresc.*

Pno *pp cresc.* *3* *3* *3*

Db C Bb / E Fb G Ab

C Stage lights are now at full.

Vln I

Vln II

Vla

Vc.

Cb.

Gradually change to: *f* *ff*

Gradually change to: *mf* *normal* *sul pont.* *back*

Gradually change to: *mf* *normal* *sul pont.* *back*

Gradually change to: *mf* *(3-3)* *(1-3)* *ff*

D

A. Fl. *mp*

Cl. I *p* *mf*

B. Cl. *mf* *p* *mf*

Bsn I *p* *mf*

C. Bsn *mf* *p*

Hn I

Hn II

Hn III

Tpt II *solo* *mf*

Tbn. I

Tbn. II

B. Tbn.

Tba *mf* *pp*

Perc. I *p* *pp*

Perc. II

Hp *mp* *dim.* *f*

Pno *p* *decresc.* *pp*

D

Vln I
 Gradually change to an open G glissandoing to A-flat and then back.
 The principal violin I begins this, and others follow after 1"-8", each
 player playing independently. (1"-3")
decresc. *al niente*

Vln II
 Gradually change to an open G glissandoing to A-flat and then back.
 The principal violin II begins this, and others follow after 1"-8", each
 player playing independently. (1"-3")
decresc.

Vla
 Gradually change to an open G glissandoing to A-flat and then back.
 The principal viola begins this, and others follow after 1"-8", each
 player playing independently. (3"-5") (1"-3")
decresc.

Vc. *al niente*

Cb. *p* *pp* *p*

E Più mosso

FL. I *p* *h.v.* *mp*

A. Fl. *pp* *h.v.* *mp*

Cl. I *p* *mp*

B. Cl. *pp*

Bsn I *p* *h.v.* *p*

Bsn II [Bassoon]

Hn II *pp* *p*

Hn III [mute on] *pp* *p*

Hn IV (no mute) *pp* *p*

Tpt II *pp* *p*

Tbn. I (no mute) *pp* *p*

Tbn. II *pp* *p*

B. Tbn. (no mute) *pp* *p*

Perc. I [to Marimba]

Perc. II [Vibraphone - no vibrato] *p*

Hp *f* *h.v.*

Pno *p*

E Più mosso

Vln I

Vln II

Vla *f* solo

Vc.

Cb.

75

Fl. I
A. Fl.
Ob. I
Eng. Hn
Cl. I
B. Cl.
Bsn I
Bsn II
Hn II
Hn III
Hn IV
Tpt II
Tbn. I
Tbn. II
Perc. II
Hp
Pno
Vln I
Vln II
Vla
Vc.
Cb.

pp *p* *mp* *mf* *mf cresc.* *ff*

Detailed description: This page of a musical score, numbered 75, contains 21 staves for various instruments. The top staves are for woodwinds: Flute I, Alto Flute, Oboe I, English Horn, Clarinet I, Bass Clarinet, Bassoon I, Bassoon II, Horn II, Horn III, Horn IV, Trumpet II, Trombone I, and Trombone II. The middle section includes Percussion II, Harp, and Piano. The bottom section features strings: Violin I, Violin II, Viola, Violoncello, and Contrabass. The score shows complex musical notation with many notes, rests, and dynamic markings. Dynamic markings include *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *mf cresc.* (mezzo-forte crescendo), and *ff* (fortissimo). The Percussion II staff has two dynamic markings, *pp* and *p*. The Harp staff has three dynamic markings, *mp*, *mf*, and *mf*. The Viola staff has two dynamic markings, *mf cresc.* and *ff*.

80

Fl. I *mf* *mp* *f*

A. Fl. *mf* *mf*

Ob. I *mf* *mf*

Eng. Hn *mp*

Cl. I *mp* *mf*

B. Cl. *mf*

Bsn I *mp* *mf*

Bsn II *mf*

Hn II [mute off] *mf*

Hn III *mf*

Hn IV *p*

Tpt II *mp*

Tbn. I *p*

Tbn. II *p* [mute off]

B. Tbn. *mf*

Perc. II *pp* *pp*

Hp

Pno *pp*

Vln I

Vln II

Vla *mf*

Vc.

Cb.

83 **F**

Fl. I *mf*

A. Fl. *f*

Ob. I *f*

Eng. Hn *f*

Cl. I *mf* [switch to E \flat clarinet]

B. Cl. *mf* *mp*

Bsn I *mf* *ff*

Bsn II *f* *mf* *mp*

Hn II *mp* *f*

Hn III [mute off]

Hn IV [mute off]

Tpt II [mute off]

Tbn. I *mp* *f*

Tbn. II *mp* *f*

B. Tbn. *mp* *f*

Perc. I [Marimba] *mf* *lv.*

Perc. II *mp*

Hp *mf* *lv.*

Pno *mp*

F

* $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$
sul IV

Vln I *mf* *f* *ff*

Vln II

Vla *tutti* *mp* *mf* *ff*

Vc. *mp* *mf* *ff*

Cb.

91

FL. I *f*

A. Fl. [switch to Flute]

Ob. I *f*

Eng. Hrn *f*

E♭ Cl. [E♭ Clarinet] solo *ppp* *cresc.* *mf*

Bsn I *pp*

Bsn II *pp*

Hn I [offstage] *pp*

Hn II *pp*

Hn III *mf*

Hn IV *mf*

Tpt II *mf*

Tbn. I *mf*

Tbn. II *mf*

B. Tbn. *mp*

Tba *mp*

Perc. I *f* *mp*

Perc. II *f* *dim.*

Hp *f* *dim.*

Pno *f* *G* *

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

Cb. *f*

97

Fl. I *mf* *ff* [Flute] *ff*

Fl. II *ff*

Ob. I *mf* *ff*

Eng. Hn *ff*

E♭ Cl. *mf* *ff*

B. Cl. *f*

Bsn I *mp* *f*

Bsn II [switch to Contrabassoon]

Hn I *mp*

Hn II *mp* *f*

Hn III *mf* *f*

Tpt II *mf* *f*

Tbn. I *pp* *mp* *dim.* *f*

Perc. I [to Timpani]

Perc. II [Marimba] *f*

Hp *mf* *ff*
D♭ C B♭ / E F♯ G A♯

Pno *f*

Vln I *mf* *dim.* *cresc.* *ff*

Vln II *mf* *ff*

Vla *mf* *dim.* *cresc.* *ff*

Vc. *mf* *dim.* *cresc.* *ff*

Cb.

103

FL I
FL II
Ob. I
Eng. Hn
Eb Cl.
B. Cl.
Bsn I
Hn II
Hn III
Tpt II
Tbn. I
B. Tbn.
Perc. I
Perc. II
Hp
Pno
Vln I
Vln II
Vla
Vc.
Cb.

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
p cresc.
p cresc.
p cresc.
p cresc.
p cresc.
p cresc.
p cresc.
p cresc.
p cresc.
cresc.
cresc.
cresc.
cresc.

[Timpani]

113

Fl. I

Fl. II

Ob. I

Eng. Hn

Cl. I [B♭ Clarinet]

B. Cl.

Bsn I

C. Bsn

Hn II

Hn III

Hn IV

Tpt I

Tpt II

Tbn. I

Tbn. II

B. Tbn.

Tba

Perc. I

Perc. II

Hp (gliss. simile)

Pno

Vln I

Vln II

Vla

Vc.

Cb.

mp, *ff*, *f*, *pp*, *mf*, *pp*, *f*, *gliss.*, *f*, *mf*, *mp*, *ff*, *mp*, *f*, *p*, *mf*, *f*, *mp*, *f*, *dim.*, *f*, *dim.*, *dim.*, *dim.*, *dim.*

Sometime within this bar, move to:

(move slowly back & forth to sul ponticello)

127 $\text{♩} = 72$

Fl. I

A. Fl.

Ob. I

Eng. Hn

Cl. I

B. Cl.

Bsn I

C. Bsn

Hn I *[solo - offstage]*
f

Hn II

Hn III

Hn IV

Tpt II

Tbn. I

Tbn. II

B. Tbn.

Tba

Perc. I *pp*

Perc. II

Hp *ppp*
p

Pno $\text{♩} = 72$
[inside players only]

Vln I *pp*

Vln II *pp*
[side players only]

Vla *pp*
[side players only]

Vc. *pp*

Play a broken stream of these pitches (as if murmuring)

ppp *ad lib.* (approximately $\text{♩} = 72$ with rests ad lib.)

bisbigliando
(approximately $\text{♩} = 72$ with rests ad lib.)

134

Fl. I

A. Fl.

Ob. I

Eng. Hn

Cl. I

B. Cl.

Bsn I

C. Bsn

Hn I

Hn II

Hn III

Hn IV

Tpt II

Tbn. I

Tbn. II

B. Tbn.

Tba

Perc. I

Perc. II

Hp

Pno

Vln I

Vln II

Vla

Vc.

140

FL. I

A. Fl.

Ob. I

Eng. Hn

Cl. I

B. Cl.

Bsn I

C. Bsn

Hn I

Hn II

Hn III

Hn IV

Tpt II

Tbn. I

Tbn. II

B. Tbn.

Tba

Perc. I

Perc. II

Hp

Pno

Vln I

Vln II

Vla

Vc.

f

3

3

From here to the end, play sometimes right with the conductor's beat, sometimes a little behind or ahead of it (as much as a sixteenth note on either side of the beat).

I Più mosso (♩ = 80)

160

Fl. I *mf* *cresc.* *mf*

A. Fl. *mp* *cresc.* *mf*

Ob. I *p* *cresc.* *mf*

Eng. Hn *mp* *cresc.* *mf*

Cl. I *mp* *cresc.* *mf*

B. Cl. *mp* *cresc.* *mf*

Bsn I *mp* *cresc.* *mf*

C. Bsn *mp* *cresc.* *mf*

Hn I *p* *cresc.* *mp*

Hn II *p* *cresc.* *mp*

Hn III *p* *cresc.* *mp*

Hn IV *p* *cresc.* *mp*

Tpt I *p* *cresc.* *mp*

Tpt II *p* *cresc.* *mp*

Tbn. I *p* *cresc.* *mp*

Tbn. II *p* *cresc.* *mp*

B. Tbn. *p* *cresc.* *mp*

Tba *p* *cresc.* *mp*

Perc. I

Perc. II

Hp *mp* *cresc.* *mf*

Pno *mp* *cresc.* *mf*

From here to the end, play sometimes right with the conductor's beat, sometimes a little behind or ahead of it (as much as a sixteenth note on either side of the beat).

I Più mosso (♩ = 80)

Vln I *mp* *cresc.* *mf*

Vln II *mp* *cresc.* *mf*

Vla *mp* *cresc.* *mf*

Vc. *mp* *cresc.* *mf*

Cb. *mp* *cresc.* *mf*

