

RUDE AWAKENING

for orchestra

Lo Ting-cheung

2013

First Performance:

Janacek Philharmonic Orchestra

Ondrej Vrabec, conductor

August 28th, 2013

Ostrava Days 2013

Philharmonic Hall, Ostrava, Czech Republic

Instrumentation

3 Flutes (1, 2, 3 doubling Piccolo)

3 Oboes

3 Clarinets in Bb

2 Bassoons

1 Contrabassoon

4 Horns in F

3 Trumpets in C

2 Trombones

1 Bass Trombone

1 Tuba

5 Percussion

1: 4 Timpani, Large Tam-tam

2: Bass Drum (on side, with membrane horizontal), Tambourine (placed on Bass Drum), Medium Tam-tam

3: A set of 5 Tom-toms, Medium Suspended Cymbal, Vibraphone

4: Snare Drum, 4 Antique Cymbals (C, Db, Eb, F#)

5: Large Suspended Cymbal, Thunder Sheet, Bongo

14 Violins I

12 Violins II

10 Violas

8 Cellos

6 Double Basses

Performance Notes

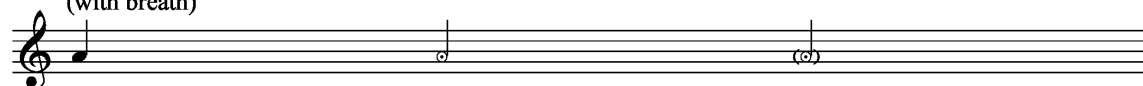
For all instruments:

1. This is a score in C. The piccolo and the antique cymbal sound one octave higher; the contrabassoon and the double bass sound one octave lower.
2. Accidentals apply to all the notes within the same bar. Natural signs are used when there is a need to avoid confusion.
3. All metronomic indications are approximate and may vary slightly, depending on the acoustical properties of the hall.
4. A note with an open-ended slur should be allowed to vibrate until it ceases naturally.
5. In reh. U, the orchestra is divided into five groups. The conductor conducts the main group and cues the entry of the other four groups (I, II, III & IV) respectively at the point denoted. Players of groups I, II, III & IV perform independently and do not need to rhythmically synchronize with other parts. When the conductor cues at reh. V, players of group I & IV stop playing the concurrent segment immediately and start reh. V. The connection should be very smooth. For players of groups II & III, they should finish the concurrent segment and fade out independently. Players of groups II & III then prepare the entry at reh. X.

For winds:

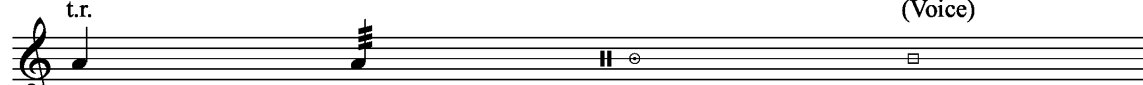
3 types of breathy sound:

(with breath)



Breathy, with clearly defined pitch Very breathy, with more breath than pitch Breath only, very little defined pitch

t.r. (Voice)



Tongue-ram. Mouthpiece entirely covered, slap being produced by inserting the tongue rapidly into the air stream. Fluttertonguing Blow through the instrument (toneless air noise) Imitate the wind sound without the instrument

For strings:

....

Saltanto

As high as possible

Press the finger halfway as in producing harmonics without bow pressure (tonless noise). Very slow change within one quarter-tone centering around the given pitch.

Play on the bridge to produce breathy noise (tonless)

Detailed description: A single staff of music in treble clef. It begins with a quarter note on G4, marked with four dots above it. This is followed by a whole rest. Then, an upward-pointing arrow indicates a glissando starting from the G4 line. The glissando ends on a quarter note on G4. This is followed by another whole rest, then a double bar line with a slash through it, indicating the end of the piece.

For percussion:

Bass drum (on side, with membrane horizontal)

Tambourine placed on the bass drum

Large suspended cymbal (Perc. 3)

Large suspended cymbal (Perc. 5)

Large cymbal placed on the membrane of the timpano (near the center). Execute the glissando figure on the timpano pedal while performing a rapid roll on the cymbal, thereby bending the pitch of the cymbal.

Medium Tam-tam (Perc. 2)

Large Tam-tam (Perc. 1)

Bongo

Snare

Tambourine

A set of 5 tom-toms

Thunder Sheet

Detailed description: Two staves of music. The top staff has a treble clef and a double bar line at the beginning. It contains five notes: a quarter note on G4, a quarter note on G4 with an 'x' below it, a quarter note on G4 with a diamond above it, a quarter note on G4 with a diamond above it, and a quarter note on G4 with a wavy line above it. The bottom staff has a treble clef and a double bar line at the beginning. It contains a sequence of notes: a quarter note on G4, a quarter note on G4, a quarter note on G4, a quarter note on G4, a quarter note on G4, a quarter note on G4, a quarter note on G4, a quarter note on G4, a quarter note on G4, and a quarter note on G4. Brackets above the notes group them into pairs: the first two notes, the next two notes, and the last two notes.

Programme Note

“There’s a sudden clap of thunder,
followed on by another,
Rudely awakening
the nestling swallows
and the hibernating snakes.”

When I wrote this piece, I had in my mind these lines taken from a Chinese poem by *Yuanchen* 元稹 (ca. 779-831). The couplet provides a perfect description of what the Chinese see in the phenomenon of *chunlei* (spring thunder) which denotes the thundery weather (usually accompanied by lightning and heavy showers) in early March that heralds the end of the cold wintry days.

The music comprises three sections. The first section contains a collection of musical gestures, performed either on a solo instrument or on a group of instruments. Silence is a major structural component in this section. The frequent occurrences of silence are intended to create a mood of suspense and expectancy as the barren fields await patiently, or impatiently, the first flash of lightning. The unannounced arrival of the spring thunder comes as suddenly as the climax of the piece contained in the ensuing section, characterized by an extremely dense musical texture. The climactic passage is an outburst of musical energy unleashed by the full tutti. As the thunder continues to roll, living creatures of all kinds – those with wings and those that creep – are aroused from their dormancy into a commotion of activities. After that, the music gradually disintegrates into a quiet section, with the strings playing a soft drone which is intended to produce a kind of “heard silence”. In this audible silence, the audience will hear the rising sound of the wind imitated on the wind instruments as the fields, now drenched with rain from the spring showers, look forward to the sprouting of the first new shoots.

RUDE AWAKENING

for orchestra

Daniel LO Ting-cheung
2013

Lento, with mystery $\text{♩} = 46$

4
4

This page contains the orchestral score for the piece "RUDE AWAKENING". The score is written for a full orchestra and is set in 4/4 time. The tempo is "Lento, with mystery" with a quarter note equal to 46 beats per minute. The score is divided into two systems. The first system includes the Flute (1-3), Oboe (1-3), Clarinet in Bb (1-3), Bassoon (1-2), Contrabassoon, Horn (F 1-4), Trumpet (C 1-3), Trombone (1-2), Bass Trombone, and Tuba. The second system includes Percussion (1-5), Violin I (1-7 and 8-14), Violin II (1-6 and 7-12), Viola (1-5 and 6-10), Violoncello (1-4 and 5-8), and Double Bass (1-3 and 4-6). The score features various dynamics such as *ppp*, *pp*, *sfz*, and *p*. There are also markings for "l.r." (left hand) and "5" (fingerings). The score is written in a clean, professional style with clear notation and dynamic markings.

RUDE AWAKENING

Fl. 1
Fl. 2
Fl. 3
Tpt. 2
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Vln. I (1-7)
Vln. I (8-14)
Vln. II (1-6)
Vln. II (7-12)
Vla. (1-5)
Vla. (6-10)
Vc. (1-4)
Vc. (5-8)
Db. (1-3)
Db. (4-6)

8

ppp

ppp

ppp

pp *sfz*

pppp

Vib. *pp*

Ant. Cym. *pp*

pp

pp

con sord. *ppp*

pp

con sord. *ppp*

con sord. *ppp*

con sord. *ppp*

con sord. *ppp*

con sord. *ppp*

con sord. *ppp*

con sord. *ppp*

con sord. *ppp*

col legno tratto ord.

con sord. sul tasto *ppp*

con sord. col legno tratto ord.

con sord. col legno tratto ord.

con sord. *ppp*

con sord. col legno tratto ord.

con sord. col legno tratto ord.

RUDE AWAKENING

Fl. 1: *mp* *pp*

Cl. 1: (with breath) *ppp*

Cbsn.: (without reed) *ppp*

Hn. 1: *ppp*

Hn. 3: *ppp*

Tpt. 1: *pp* *sfz*

Tpt. 2: *pp* *sfz*

Tpt. 3: *pp* *sfz* *p*

Perc. 1: *pppp*

Perc. 2: *pppp*

Perc. 3: *pp*

Perc. 4: *pp*

Perc. 5: *pp*

Vln. I (1-7): *ppp* *ppp* *pp*

Vln. I (8-14): *ppp* *ppp* *ppp*

Vln. II (1-6): *ppp* *ppp*

Vln. II (7-12): *p* *sul tasto* *ppp* *ppp*

Vla. (1-5): *tr* *sul tasto* *ppp*

Vla. (6-10): *pizz. with fingernail (behind the bridge)* *sfz* *arco sul tasto* *ppp*

Vc. (1-4): *sul pont.* *arco ord.* *ppp* *sul II sul pont.* *ppp*

Vc. (5-8): *sul pont.* *pp* *pizz. pont.* *p*

Db. (1-3): *sul pont.* *ppp* *sul pont.* *ppp*

Db. (4-6): *sul pont.* *pp* *pizz. pont.* *pp*

RUDE AWAKENING

A

Fl. 1 *ppp*

Fl. 2 *ppp*

Fl. 3 *ppp*

Cl. 1 *pp*

Cl. 2 *ppp*

Cl. 3 *pp*

Cbsn. (without reed) *ppp*

Hn. 1 *pp*

Hn. 3 *pp*

Tpt. 1 *pp* < *sfz*

Tpt. 2 *pp* < *sfz* *mp*

Tpt. 3 *pp* < *sfz* *mp*

Perc. 1

Vln. I (1-7) *ppp* sul pont. *ord.* *pp*

Vln. I (8-14) *ppp* sul pont. *ord.* *pp*

Vln. II (1-6) *ppp* sul pont. *ord.* *pp*

Vln. II (7-12) *pp* *ord.* *pp*

Vla. (1-5) *ppp* sul pont.

Vla. (6-10) *ppp* sul pont. *pizz. with fingernail (behind the bridge)* *sfz*

Vc. (1-4) *ppp* sul pont.

Vc. (5-8) *ppp* arco sul pont. *pizz. pont.* *mp*

Db. (1-3) *ppp* sul pont.

Db. (4-6) *p* *pizz. pont.*

RUDE AWAKENING

23 **B**

Fl. 1 *p* *ppp*

Fl. 2 *p* *ppp*

Fl. 3

Cl. 2 (with breath) *ppp*

Cbsn. (without reed) *ppp* *ppp*

Hn. 1 *ppp*

Hn. 3 *ppp*

Tpt. 1 *pp* *sfz* *pp* *sfz*

Tpt. 2 *pp* *sfz*

Tpt. 3 *sfz* *mf* *p* *sfz*

Tbn. 1 *ppp* *ppp* *pp* *sfz* *pp* *sfz*

Tbn. 2 *ppp* *ppp*

Perc. 1

Perc. 3 *p* *p* *p* *p* *p*

Perc. 4 *p* *p* *p* *p* *p*

Perc. 5 *p* *p* *pp*

Vln. I (1-7) *ppp* *ppp* *sfz*

Vln. I (8-14) *ppp* *ppp* *ppp*

Vln. II (1-6) *ppp* *ppp* *pp*

Vln. II (7-12) *ppp* *ppp*

Vla. (1-5) *ppp* *ppp* *pp*

Vla. (6-10) *ppp* *ppp*

Vc. (1-4) *ppp* *ppp*

Vc. (5-8) *ppp* *ppp* *pp*

Db. (1-3) *ppp* *pp*

Db. (4-6) *ppp* *pp* *pizz.* *p*

B

sul pont. *ppp* *ppp* *ppp* *ppp* *ppp*

sul tasto *ppp* *ppp* *ppp* *ppp*

arco sul pont. *ppp* *ppp*

sul IV sul pont. *ppp*

sul tasto *pp*

pizz. *p*

pizz. with fingernail (behind the bridge)

RUDE AWAKENING

C

Musical score for 'RUDE AWAKENING' page 6, measures 28-31. The score includes parts for Flutes 1-3, Clarinets 1-3, Horns 1-3, Trumpets 1-3, Trombones 1-2, Percussion 3-5, Violins I (1-7 and 8-14), Violins II (1-6 and 7-12), Violas (1-5 and 6-10), Violas/Celli (1-4 and 5-8), Double Basses (1-3 and 4-6). The score features various dynamics such as *ppp*, *pp*, *p*, *sfz*, *mp*, and *mf*. Performance instructions include 'with breath', 'with harmon mute', 'arco sul pont.', 'sul pont.', 'sul III sul pont.', 'sul I sul pont.', and 'sul tasto'. A section marker 'C' is present at the beginning of measure 31.

RUDE AWAKENING

(with breath)

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Perc. 3

Perc. 4

Perc. 5

Vln. I (1-7)

Vln. I (8-14)

Vln. II (1-6)

Vln. II (7-12)

Vla. (1-5)

Vla. (6-10)

Vc. (1-4)

Vc. (5-8)

Db. (1-3)

Db. (4-6)

ppp

pp

mp

p

(with breath)

with harmon mute

sul tasto

pizz.

arco sul IV sul pont.

sul I sul pont.

sul pont.

tr

RUDE AWAKENING

36

Fl. 1 (with breath) *ppp*

Fl. 3 (with breath) *ppp*

Cl. 1 (with breath) *ppp*

Cl. 2 *ppp*

Cl. 3 *ppp*

Hn. 1 *ppp*

Hn. 2 *ppp*

Hn. 3 *ppp*

Hn. 4 *ppp*

Tpt. 1 *mp*

Tpt. 3 *mp*

Tbn. 1 *ppp*

Tbn. 2 *ppp*

Perc. 3 *p*

Perc. 4 *p*

Perc. 5 *pp*

Vln. I (1-7) *ppp*

Vln. I (8-14) *p*

Vln. II (1-6) *ppp*

Vln. II (7-12) *ppp*

Vla. (1-5) *ppp*

Vla. (6-10) *p*

Vc. (1-4) *ppp*

Vc. (5-8) *ppp*

Db. (1-3) *mf*

Db. (4-6) *ppp*

D

D

RUDE AWAKENING

40

Musical score for 'RUDE AWAKENING', page 9, measures 40-43. The score is arranged for a full orchestra and includes the following parts:

- Cl. 1, 2, 3:** Clarinets 1, 2, and 3. Measures 40-43 feature ppp dynamics with various articulations.
- Hn. 1, 2, 3, 4:** Horns 1 through 4. Measures 40-43 feature ppp dynamics with various articulations.
- Perc. 3, 4, 5:** Percussion 3, 4, and 5. Measures 40-43 feature p and ppp dynamics with various articulations.
- Vln. I (1-7), (8-14):** Violins I, first and second groups. Measures 40-43 feature ppp dynamics with 'sul tasto' markings.
- Vln. II (1-6), (7-12):** Violins II, first and second groups. Measures 40-43 feature ppp dynamics with 'sul tasto' markings.
- Vla. (1-5), (6-10):** Violas, first and second groups. Measures 40-43 feature ppp dynamics with 'sul tasto' markings.
- Vc. (1-4), (5-8):** Violoncellos, first and second groups. Measures 40-43 feature ppp dynamics with 'sul tasto' markings.
- Db. (1-3), (4-6):** Double Basses, first and second groups. Measures 40-43 feature ppp dynamics with 'sul tasto' markings.

The score includes dynamic markings such as *ppp* and *p*, and articulation instructions like *sul tasto*. The notation includes various musical symbols such as notes, rests, and slurs.

RUDE AWAKENING

Musical score for 'RUDE AWAKENING' page 10. The score includes parts for Flute 1 (Fl. 1), Clarinets 1, 2, and 3 (Cl. 1-3), Horns 1 and 3 (Hn. 1-3), Trumpets 1, 2, and 3 (Tpt. 1-3), Trombones 1 and 2 (Tbn. 1-2), Percussion 3, 4, and 5 (Perc. 3-5), Violins I (Vln. I (1-7) and (8-14)), Violins II (Vln. II (1-6) and (7-12)), Violas (Vla. (1-5) and (6-10)), Cellos (Vc. (1-4) and (5-8)), Double Basses (Db. (1-3) and (4-6)), and a Double Bass part (Db. (4-6)).

Key performance instructions include dynamics such as *ppp*, *pp*, *p*, and *pp*. Specific techniques like *sul pont.* (sul ponticello) and *sul tasto* (sul tasto) are indicated. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and includes a section marked '(with breath)'. The page number '44' is visible at the top left of the Flute 1 staff.

RUDE AWAKENING

E

48

Fl. 1 (with breath) *ppp*

Fl. 2 *ppp*

Fl. 3 *ppp*

Cl. 1 *ppp* *pp* *pp*

Cl. 2 *ppp*

Cl. 3 *pp* *pp*

Hn. 2 *ppp* *ppp*

Hn. 3 *ppp*

Hn. 4 *ppp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tbn. 1 *mp*

Tbn. 2 *ppp*

Perc. 3 *p*

Perc. 5 *ppp* *ppp* *ppp*

E

Vln. I (1-7) *pp*

Vln. I (8-14) *ppp* *pp* *pp* sul tasto

Vln. II (1-6) *ppp*

Vln. II (7-12) *pp* *ppp* *pp* *pp* sul tasto

Vla. (1-5) *pp* *pp* sul pont. *pp* *pp* sul tasto

Vla. (6-10) *ppp* *ppp* *pp* *pp* sul IV sul tasto sul pont. *pp* *pp* sul tasto

Vc. (1-4) *pp* *pp* sul pont. *pp* *pp* sul tasto

Vc. (5-8) *ppp* *ppp* sul pont. *pp* *pp* sul tasto

Db. (1-3) *pp* *pp* sul tasto *pp* *pp*

Db. (4-6) *pp* *pp* *pp* *pp* *pp* sul tasto

RUDE AWAKENING

52

Fl. 2

Cl. 1

Cl. 2

Cl. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Perc. 3

Perc. 5

Vln. I (1-7)

Vln. I (8-14)

Vln. II (1-6)

Vln. II (7-12)

Vla. (1-5)

Vla. (6-10)

Vc. (1-4)

Vc. (5-8)

Db. (1-3)

Db. (4-6)

F

tr

ppp

tr

ppp

pp

pp

pp

ppp

con sord.

ppp

con sord.

ppp

con sord.

ppp

without mute

pp

sfz

without mute

pp

sfz

without mute

pp

sfz > p

pp

sfz > p

without mute

ppp

without mute

ppp

P

ppp

F

pp

ppp

sul tasto

ppp

sul tasto

ppp

sul tasto

ppp

sul pont.

ppp

tr

pp

col legno tratto

tr

ppp

sul pont.

ppp

sul pont.

pp

tr

pp

sul pont.

ppp

sul tasto

pp

sul tasto

ppp

sul tasto

ppp

sul tasto

pp

RUDE AWAKENING

56

Cl. 1 *ppp*

Cl. 2 *pp* *p* *ppp*

Cl. 3 *ppp*

Hn. 1 *ppp*

Hn. 2

Hn. 3 *ppp*

Hn. 4 con sord. *ppp*

Tpt. 2 *p*

Tpt. 3 *p*

Tbn. 1 *pp* *p*

Tbn. 2 *pp* *p*

Vln. I (1-7) *pp* *pp* *pp*

Vln. I (8-14)

Vln. II (1-6) *pp*

Vln. II (7-12) sul tasto *ppp*

Vla. (1-5) col legno *ppp*

Vla. (6-10) col legno *pp* *ppp*

Vc. (5-8) *p* *ppp*

Db. (4-6) col legno sul tasto *ppp* *ppp*

RUDE AWAKENING

59

G

Fl. 2 *p*

Fl. 3 *p*

Cl. 1 *ppp* *pp*

Cl. 2 *pp*

Cl. 3 *ppp*

Hn. 2 *p* *ppp* *pp* senza sord.

Hn. 4 *ppp* *pp* *pp* *p* *ppp* *pp* senza sord.

Tpt. 1 *p* *sfz* l.r.

Tpt. 2 *p* *sfz* l.r.

Tpt. 3 *p* *sfz* l.r.

Tbn. 1

Tbn. 2

Perc. 3 *pp*

Perc. 4 *pp*

Perc. 5 *pp*

Vln. I (1-7) *pp* *mp* pizz. tasto **G**

Vln. I (8-14) *mp* *pp* pizz. tasto

Vln. II (1-6) *p* *pp* pizz.

Vln. II (7-12) *p* pizz.

Vla. (1-5) *p* *mp* pizz. tasto col legno

Vla. (6-10) *p* *mp* pizz. tasto

Vc. (1-4) *mp* *ppp* arco sul pont. pizz.

Vc. (5-8) *ppp*

Db. (1-3) *pp* pizz. tasto

Db. (4-6)

RUDE AWAKENING

62

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Hn. 1 senza sord.

Hn. 3 senza sord.

Tpt. 1 L.r. 3 3 3 sfz > mf p

Tpt. 2 L.r. 3 p < sfz

Tpt. 3 L.r. 5 pp > pp-sfz

Tbn. 1 ppp > pp

Tbn. 2 ppp > pp

Perc. 1 ppp

Perc. 2 PPP

Perc. 5 pp > ppp > fff

Vln. I (1-7) sul tasto ppp

Vln. I (8-14) arco sul pont. p >

Vln. II (1-6) sul tasto ppp

Vln. II (7-12) sul tasto p > ppp

Vla. (1-5) arco sul tasto ppp > ppp

Vla. (6-10) arco sul tasto ppp > ppp

Vc. (1-4) sul tasto ppp

Vc. (5-8) sul pont. ppp >

Db. (1-3) sul tasto col legno tratto ppp

Db. (4-6) ppp

H

[ca 15"]

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Cbsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5, Vln. I (1-7), Vln. I (8-14), Vln. II (1-6), Vln. II (7-12), Vla. (1-5), Vla. (6-10), Vc. (1-4), Vc. (5-8), Db. (1-3), Db. (4-6)

Cue 1 (Perc. 5)
Cue 2 (Perc. 3) (ad lib.)
Cue 3 (Vla. 1-5)
Cue 4 (Perc. 5) (ad lib.)
Cue 5 (Vln. I, Vln. II, Vla., Vc., Db.) (play as fast as possible; free bowing)
Cue 6 (B. Tbn.)
Cue 7 (Tbn. 1)
Cue 8 (Tpt. 2)
Cue 9 (Tpt. 1)
Cue 10 (Tba.)

Dynamics: *ff*, *mf*, *f*

RUDE AWAKENING

1 Breathlessly, with relentlessly driving rhythm $\text{♩} = 104$

70 $\frac{4}{4}$

Fl. 1 *fff* *fff* *sempre*

Fl. 2 *fff* *fff*

Fl. 3 *fff* *fff*

Ob. 1 *fff* *fff*

Ob. 2 *fff* *fff*

Ob. 3 *fff* *fff*

Cl. 1 *fff* *fff*

Cl. 2 *fff* *fff*

Cl. 3 *fff* *fff*

Bsn. 1 *fff* *fff*

Bsn. 2 *fff* *fff*

Cbsn. *fff* *fff*

Hr. 1 *fff* *fff* *fff*

Hr. 2 *fff* *fff* *fff*

Hr. 3 *fff* *fff* *fff*

Hr. 4 *fff* *fff* *fff*

Tpt. 1 *fff* *fff* *fff*

Tpt. 2 *fff* *fff* *fff*

Tpt. 3 *fff* *fff* *fff*

Tbn. 1 *fff* *fff* *fff*

Tbn. 2 *fff* *fff* *fff*

B. Tbn. *fff* *fff* *fff*

Tba. *fff* *fff* *fff*

Perc. 1 *fff* *fff* *fff* *fff* *fff* *mf*

Perc. 2 *fff* *fff*

Perc. 3 *fff* *mf* *fff* *fff* *fff* *mf*

Perc. 4 *fff* *fff* *fff* *mf*

Perc. 5 *fff* *fff* *fff* *fff* *fff* *fff* *mf*

1 $\frac{4}{4}$

Vln. I (1-7) *fff* *fff* *s.p.*

Vln. I (8-14) *fff* *fff* *s.p.*

Vln. II (1-6) *fff* *fff* *s.p.*

Vln. II (7-12) *fff* *fff* *s.p.*

Vla. (1-5) *fff* *fff* *s.p.*

Vla. (6-10) *fff* *fff* *s.p.*

Vc. (1-4) *fff* *fff* *s.p.*

Vc. (5-8) *fff* *fff* *s.p.*

Db. (1-3) *fff* *fff* *s.p.*

Db. (4-6) *fff* *fff* *s.p.*

RUDE AWAKENING

J

This page of the musical score, titled "RUDE AWAKENING", contains measures 73 through 76. It features a large ensemble of instruments. The woodwind section includes Flutes 1-3, Oboes 1-3, Clarinets 1-3, Bassoons 1-2, and Contrabassoon. The brass section includes Horns 1-4, Trumpets 1-3, Trombones 1-2, Baritone Trombone, and Tuba. The percussion section consists of five parts, with the third part featuring complex rhythmic patterns and dynamic markings such as *mf* and *fff*. The string section includes Violins I (1-7), Violins I (8-14), Violins II (1-6), Violins II (7-12), Violas (1-5), Violas (6-10), Violas (1-4), Violas (5-8), Double Basses (1-3), and Double Basses (4-6). The score is marked with *fff sempre* for most instruments, indicating a sustained fortissimo dynamic. A section marked "ord." (order) is present for the strings, with a dynamic marking of *f*. A rehearsal mark "J" is located at the beginning of measure 75. The page number "18" is in the top right corner.

RUDE AWAKENING

K

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Bsn. 1, Bsn. 2, Cbsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Perc. 1 (Timp.), Perc. 2, Perc. 3, Perc. 4, Perc. 5

Dynamic markings: *ff*, *fff*, *f*, *mf*, *ff*, *fff*, *f*

Performance instruction: (play as fast as possible; free phrasing and articulation)

K

Vln. I (1-7), Vln. I (8-14), Vln. II (1-6), Vln. II (7-12), Vla. (1-5), Vla. (6-10), Vc. (1-4), Vc. (5-8), Db. (1-3), Db. (4-6)

Dynamic markings: *ff*, *fff*, *f*

Performance instruction: (play as fast as possible; free bowing)

L

(play as fast as possible; free phrasing and articulation)

To Pic.

ff

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

(play as fast as possible; free phrasing and articulation)

ff

Cl. 1

Cl. 2

Cl. 3

(play as fast as possible; free phrasing and articulation)

ff

Bsn. 1

Bsn. 2

Cbsn.

(play as fast as possible; free phrasing and articulation)

ff

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

L

(play as fast as possible; free bowing)

Vln. I (1-7)

Vln. I (8-14)

Vln. II (1-6)

Vln. II (7-12)

(play as fast as possible; free bowing)

ff

Vla. (1-5)

Vla. (6-10)

(play as fast as possible; free bowing)

ff

Vc. (1-4)

Vc. (5-8)

Db. (1-3)

Db. (4-6)

(play as fast as possible; free bowing)

ff

RUDE AWAKENING

M

91

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Vln. I (1-7)

Vln. I (8-14)

Vln. II (1-6)

Vln. II (7-12)

Vla. (1-5)

Vla. (6-10)

Vc. (1-4)

Vc. (5-8)

Db. (1-3)

Db. (4-6)

(play as fast as possible; free phrasing and articulation)

ff

(play as fast as possible; free phrasing and articulation)

ff

(play as fast as possible; free phrasing and articulation)

ff

(play as fast as possible; free phrasing and articulation)

ff

(play as fast as possible; free phrasing and articulation)

ff

(play as fast as possible; free phrasing and articulation)

ff

(play as fast as possible; free phrasing and articulation)

ff

(play as fast as possible; free phrasing and articulation)

ff

(play as fast as possible; free phrasing and articulation)

ff

(play as fast as possible; free phrasing and articulation)

ff

(play as fast as possible; free phrasing and articulation)

ff

(play as fast as possible; free phrasing and articulation)

ff

(play as fast as possible; free phrasing and articulation)

ff

(play as fast as possible; free phrasing and articulation)

ff

(play as fast as possible; free phrasing and articulation)

ff

(play as fast as possible; free phrasing and articulation)

ff

(play as fast as possible; free phrasing and articulation)

ff

(play as fast as possible; free phrasing and articulation)

ff

(play as fast as possible; free phrasing and articulation)

(play as fast as possible; free bowing)

ff

(play as fast as possible; free bowing)

ff

(play as fast as possible; free bowing)

ff

M

M

N

96

Picc. 1
Picc. 2
Picc. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Vln. I (1-7)
Vln. I (8-14)
Vln. II (1-6)
Vln. II (7-12)
Vla. (1-5)
Vla. (6-10)
Vc. (1-4)
Vc. (5-8)
Db. (1-3)
Db. (4-6)

[ca 5"]

ff

N

RUDE AWAKENING

0

poco accel.

Picc. 100

Picc.

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

0

poco accel.

Vln. I (1-7)

Vln. I (8-14)

Vln. II (1-6)

Vln. II (7-12)

Vla. (1-5)

Vla. (6-10)

Vc. (1-4)

Vc. (5-8)

Db. (1-3)

Db. (4-6)

P J-112

Musical score for 'RUDE AWAKENING', page 24, measures 105-112. The score is for a full orchestra and includes the following parts:

- Picc. (Piccolo)
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- Ob. 3 (Oboe 3)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- Cl. 3 (Clarinet 3)
- Bsn. 1 (Bassoon 1)
- Bsn. 2 (Bassoon 2)
- Cbsn. (Contrabassoon)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- Hn. 3 (Horn 3)
- Hn. 4 (Horn 4)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Tpt. 3 (Trumpet 3)
- Tbn. 1 (Tuba 1)
- Tbn. 2 (Tuba 2)
- B. Tbn. (Baritone Tuba)
- Tba. (Trombone)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)
- Perc. 4 (Percussion 4)
- Perc. 5 (Percussion 5)
- Vln. I (1-7) (Violin I)
- Vln. I (8-14) (Violin I)
- Vln. II (1-6) (Violin II)
- Vln. II (7-12) (Violin II)
- Vla. (1-5) (Viola)
- Vla. (6-10) (Viola)
- Vc. (1-4) (Violoncello)
- Vc. (5-8) (Violoncello)
- Db. (1-3) (Double Bass)
- Db. (4-6) (Double Bass)

The score features dynamic markings such as *fff* sempre, *mf*, and *f*. It includes various musical notations such as slurs, accents, and articulation marks. A rehearsal mark 'P' is present at the beginning of the section. The percussion parts include complex rhythmic patterns with triplets and sixteenth notes.

RUDE AWAKENING

poco accel.

Q

The musical score is arranged in a standard orchestral format. The woodwind section consists of three Piccolos, three Oboes, three Clarinets, two Bassoons, and one Contrabassoon. The brass section includes four Horns, three Trumpets, two Trombones, a Bass Trombone, and a Tuba. The percussion section has five parts, with Percussion 2, 3, and 4 playing complex rhythmic patterns. The string section includes Violin I (1-7), Violin I (8-14), Violin II (1-6), Violin II (7-12), Viola (1-5), Viola (6-10), Violoncello (1-4), Violoncello (5-8), Double Bass (1-3), and Double Bass (4-6). The score is marked with a 'poco accel.' instruction and a 'Q' (Crescendo) hairpin. Dynamics include 'fff' and 'fff sempre'. Percussion parts include complex rhythmic patterns with triplets and sixteenth notes, marked with 'mf' and 'fff' dynamics.

RUDE AWAKENING

R J=120

116

Picc. *fff* *fff sempre*

Picc. *fff* *fff sempre*

Picc. *fff* *fff sempre*

Ob. 1 *fff* *fff sempre*

Ob. 2 *fff* *fff sempre*

Ob. 3 *fff* *fff sempre*

Cl. 1 *fff* *fff sempre*

Cl. 2 *fff* *fff sempre*

Cl. 3 *fff* *fff sempre*

Bsn. 1 *fff* *fff sempre*

Bsn. 2 *fff* *fff sempre*

Cbsn. *fff* *fff sempre*

Hn. 1 *fff* *fff sempre*

Hn. 2 *fff* *fff sempre*

Hn. 3 *fff* *fff sempre*

Hn. 4 *fff* *fff sempre*

Tpt. 1 *fff* *fff sempre*

Tpt. 2 *fff* *fff sempre*

Tpt. 3 *fff* *fff sempre*

Tbn. 1 *fff* *fff sempre*

Tbn. 2 *fff* *fff sempre*

B. Tbn. *fff* *fff sempre*

Tba. *fff* *fff sempre*

Perc. 1 *fff* *fff sempre*

Perc. 2 *fff* *fff sempre*

Perc. 3 *mf* *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf* *fff*

Perc. 4 *fff* *fff sempre*

Perc. 5 *fff* *fff sempre*

Vln. I (1-7) *fff* *fff sempre* ord.

Vln. I (8-14) *fff* *fff sempre* ord.

Vln. II (1-6) *fff* *fff sempre* ord.

Vln. II (7-12) *fff* *fff sempre* ord.

Vla. (1-5) *fff* *fff sempre* ord.

Vla. (6-10) *fff* *fff sempre* ord.

Vc. (1-4) *fff* *fff sempre* ord.

Vc. (5-8) *fff* *fff sempre* ord.

Db. (1-3) *fff* *fff sempre*

Db. (4-6) *fff* *fff sempre*

RUDE AWAKENING

poco accel.

This page of the musical score, titled "RUDE AWAKENING", is page 27. It features a variety of instruments including Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, Violin, Viola, Violoncello, and Double Bass. The score is divided into measures, with dynamic markings such as *fff*, *f*, and *mf* throughout. A tempo change to "poco accel." is indicated at the top. The score includes detailed notation for each instrument, including dynamics, articulation, and performance instructions like "ord." and "s.p.". The page number "123" is visible at the top left of the first staff.

RUDE AWAKENING

S poco accel. J = 132

J = 150

129

Picc. *fff sempre*

Picc. *fff sempre*

Picc. *fff sempre*

Ob. 1 *fff sempre*

Ob. 2 *fff sempre*

Ob. 3 *fff sempre*

Cl. 1 *fff sempre*

Cl. 2 *fff sempre*

Cl. 3 *fff sempre*

Bsn. 1 *fff sempre*

Bsn. 2 *fff sempre*

Cbsn. *fff sempre*

Hr. 1 *fff sempre*

Hr. 2 *fff sempre*

Hr. 3 *fff sempre*

Hr. 4 *fff sempre*

Tpt. 1 *fff sempre*

Tpt. 2 *fff sempre*

Tpt. 3 *fff sempre*

Tbn. 1 *fff sempre*

Tbn. 2 *fff sempre*

B. Tbn. *fff sempre*

Tba. *fff sempre*

Perc. 1 *fff sempre*

Perc. 2 *fff sempre*

Perc. 3 *fff sempre*

Perc. 4 *fff sempre*

Perc. 5 *fff sempre*

(ad lib. on Thunder Sheet)

S poco accel.

Vln. I (1-7) *fff sempre*

Vln. I (8-14) *fff sempre*

Vln. II (1-6) *fff sempre*

Vln. II (7-12) *fff sempre*

Vla. (1-5) *fff sempre*

Vla. (6-10) *fff sempre*

Vc. (1-4) *fff sempre*

Vc. (5-8) *fff sempre*

Db. (1-3) *fff sempre*

Db. (4-6) *fff sempre*

RUDE AWAKENING

I

This page contains the musical score for the section 'RUDE AWAKENING', starting at measure 135. The score is divided into two systems. The first system includes woodwinds (Piccolo, Oboe 1-3, Clarinet 1-3, Bassoon 1-2, Contrabassoon), brass (Horn 1-4, Trumpet 1-3, Trombone 1-2, Bass Trombone, Tuba), percussion (Percussion 1-5), and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The second system includes Violin I (1-7), Violin I (8-14), Violin II (1-6), Violin II (7-12), Viola (1-5), Viola (6-10), Violoncello (1-4), Violoncello (5-8), Double Bass (1-3), and Double Bass (4-6). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *mf* and *fff* are used throughout. A specific instruction for Percussion 3 is '(ad lib. on Tom-toms)'. A rehearsal mark 'I' is placed at the beginning of the second system.

This page of the musical score, titled "RUDE AWAKENING" and numbered 30, contains the following parts and measures:

- Woodwinds:** Piccolo (3 staves), Oboe 1 & 2 (2 staves), Oboe 3 (1 staff), Clarinet 1 & 2 (2 staves), Clarinet 3 (1 staff), Bassoon 1 & 2 (2 staves), and Contrabassoon (1 staff).
- Brass:** Horn 1, 2, 3, & 4 (4 staves), Trumpet 1, 2, & 3 (3 staves), Trombone 1 & 2 (2 staves), Baritone Trombone (1 staff), and Tuba (1 staff).
- Percussion:** Percussion 1 through 5 (5 staves).
- Strings:** Violin I (7 staves), Violin II (6 staves), Viola (5 staves), Violoncello (8 staves), and Double Bass (6 staves).

The score begins at measure 140. The woodwinds and brass sections play sustained notes with dynamic markings of *ff* and *f*. The percussion section features a complex rhythmic pattern with various dynamic levels including *ff*, *f*, and *mf*. The string section provides a dense harmonic texture with sustained chords and rhythmic patterns, also marked with *ff* and *f*.

RUDE AWAKENING

poco rit.

[ca 8"]

146

Picc. *mf* *mp* *p* *pp* *ppp*

Picc. *mf* *mp* *p* *pp* *ppp*

Picc. *mf* *mp* *p* *pp* *ppp*

Ob. 1 *mf* *mp* *p* *pp* *ppp*

Ob. 2 *mf* *mp* *p* *pp* *ppp*

Ob. 3 *mf* *mp* *p* *pp* *ppp*

Cl. 1 *mf* *mp* *p* *pp* *ppp*

Cl. 2 *mf* *mp* *p* *pp* *ppp*

Cl. 3 *mf* *mp* *p* *pp* *ppp*

Bsn. 1 *mf* *mp* *p* *pp* *ppp*

Bsn. 2 *mf* *mp* *p* *pp* *ppp*

Cbsn. *mf* *mp* *p* *pp* *ppp*

Hn. 1 *mf* *mp* *p* *pp* *ppp*

Hn. 2 *mf* *mp* *p* *pp* *ppp*

Hn. 3 *mf* *mp* *p* *pp* *ppp*

Hn. 4 *mf* *mp* *p* *pp* *ppp*

Tpt. 1 *mf* *mp* *p* *pp* *ppp*

Tpt. 2 *mf* *mp* *p* *pp* *ppp*

Tpt. 3 *mf* *mp* *p* *pp* *ppp*

Tbn. 1 *mf* *mp* *p* *pp* *ppp*

Tbn. 2 *mf* *mp* *p* *pp* *ppp*

B. Tbn. *mf* *mp* *p* *pp* *ppp*

Tba. *mf* *mp* *p* *pp* *ppp*

Perc. 1 *mf* *mp* *p* *pp* *ppp*

Perc. 2 *mf* *mp* *p* *pp* *ppp*

Perc. 3 *mp* *p* *pp* *ppp*

Perc. 5 *mp* *p* *pp* *ppp*

Vln. I (1-7) *mf* *mp* *p* *pp* *ppp*

Vln. I (8-14) *mf* *mp* *p* *pp* *ppp*

Vln. II (1-6) *mf* *mp* *p* *pp* *ppp*

Vln. II (7-12) *mf* *mp* *p* *pp* *ppp*

Vla. (1-5) *mf* *mp* *p* *pp* *ppp*

Vla. (6-10) *mf* *mp* *p* *pp* *ppp*

Vc. (1-4) *mf* *mp* *p* *pp* *ppp*

Vc. (5-8) *mf* *mp* *p* *pp* *ppp*

Db. (1-3) *mf* *mp* *p* *pp* *ppp*

Db. (4-6) *mf* *mp* *p* *pp* *ppp*

poco rit.

[ca 8"]

RUDE AWAKENING

Group IV (Cue 5)

U

Perc. 1 *ppp* *ppp* *ppp* *pp* [ca 25"]

Perc. 2 *ppp* *ppp*

Perc. 3 Vib. *pp* *ppp* [ca 25"]

Perc. 4 Ant. Cym. *pp* *pp* *pp* *pp*

Perc. 5 *ppp* *ppp* *ppp* *ppp*

Stop at reh. V (Cue 6) and prepare for reh. W (Cue 7)

Cue 1 [ca 4"]

Cue 2 (Group I) [ca 15"]

Cue 3 (Group II) [ca 4"]

Cue 4 (Group III) $\text{♩} = 52$

Cue 5 (Group IV) [ca 45-50"]

Vln. I (1, 2) (1 solo) *pp* [ca 8"] (1+2) *ppp*

Go to reh. V (Cue 6)

Vln. I (3, 4) [ca 8"] *s.p.* *ppp*

Vln. I (5, 6) *s.p.* *ppp*

Vln. I (7, 8) *s.p.* *ppp*

Vln. I (9, 10) [ca 10"] *s.p.* *ppp*

Vln. I (11, 12) *s.p.* *ppp*

Vln. I (13, 14) *s.p.* *ppp*

Vln. II (1, 2) $\text{♩} = 52$ (1 solo) *s.p.* *pp* [ca 8"] (1+2) *s.p.* *ppp*

Vc. (1, 2) [ca 8"] *s.p.* *ppp* *pp*

Vc. (3, 4) *s.p.* *ppp* *pp*

Vc. (5, 6) [ca 12"] *pizz.* *arco* *m.s.p.* *ppp* *p*

Db. (1, 2, 3) [ca 15"] *pizz.* *arco* *m.s.p.* *ppp* *p*

Group I (Cue 2)

When the conductor cues at reh.V (cue 6), stop playing the concurrent segment and start reh.V immediately. The connection should be very smooth.

[ca 8"]

Vln. II (3, 4) s.p. *ppp*

Vln. II (5, 6) s.p. *ppp*

Vln. II (7, 8) s.p. *ppp*

Vln. II (9, 10) s.p. *ppp*

Vln. II (11, 12) s.p. *ppp*

[ca 12"]

Vla. (1, 2) s.p. *ppp* *pp*

Vla. (3, 4) s.p. *ppp* *pp*

Vla. (5, 6) s.p. *ppp* *pp*

Vla. (7, 8) s.p. *ppp* *pp*

Vla. (9, 10) s.p. *ppp* *pp*

[ca 15"]

Db. (4, 5, 6) pizz. arco m.s.p. *ppp* *p*



Group II (Cue 3)

Stop at reh.V (Cue 6) and prepare for reh.X (Cue 8)

[ca 8"]

Ob. 1 *pp*

[ca 10"]

Ob. 2 *pp*

[ca 12"]

Ob. 3 *pp*

[ca 8"]

Bsn. 1 *pp*

[ca 10"]

Bsn. 2 *pp*

[ca 12"]

Cbsn. *pp*

[ca 8"]

Tpt. 1 *pp*

[ca 10"]

Tpt. 2 *pp*

[ca 12"]

Tpt. 3 *pp*

[ca 8"]

Tbn. 1 *pp*

[ca 10"]

Tbn. 2 *pp*

Group III (Cue 4)

The musical score for Group III (Cue 4) is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Flutes (Fl. 1, 2, 3):** Each part consists of a long, sustained note. Fl. 1 is marked with a duration of [ca 10"] and *pp*. Fl. 2 is marked with a duration of [ca 12"] and *pp*. Fl. 3 is marked with a duration of [ca 8"] and *pp*.
- Clarinets (Cl. 1, 2, 3):** Each part features a melodic line with a breath mark above the staff and a *ppp* dynamic marking below. Cl. 1 and Cl. 2 have a duration of [ca 8"], while Cl. 3 has a duration of [ca 8"].
- Horns (Hn. 1, 2, 3, 4):** Each part consists of a long, sustained note. Hn. 1 and Hn. 2 are marked with a duration of [ca 10"] and *pp*. Hn. 3 and Hn. 4 are marked with a duration of [ca 12"] and *pp*.
- Trombones (B. Tbn., Tbn.):** Each part consists of a long, sustained note. B. Tbn. is marked with a duration of [ca 8"] and *pp*. Tbn. is marked with a duration of [ca 8"] and *pp*.

Each staff begins with a treble clef (except for the trombones which use a bass clef) and a key signature of one flat. The notes are sustained throughout the duration indicated by the bracket above each staff.

Stop at reh.V (Cue 6)
and prepare for reh. X
(Cue 8)

RUDE AWAKENING

Cue 6

Cue 7

35

Very calm and slow ♩ = 36-38

[ca 8"]

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Vib. *p*

Ant. Cym. *p*

Vln. I (1, 2) m.s.p. *ppp* *pppp* *ppp* (1 solo) con sord. m.s.p. (1+2) *ppp*

Vln. I (3, 4) m.s.p. *ppp* *pppp* *ppp* con sord. m.s.p. *ppp*

Vln. I (5, 6) m.s.p. *ppp* *pppp* *ppp* con sord. m.s.p. *ppp*

Vln. I (7, 8) m.s.p. *ppp* *pppp* *ppp* con sord. m.s.p. *ppp*

Vln. I (9, 10) m.s.p. *ppp* *pppp* *ppp* con sord. m.s.p. *ppp*

Vln. I (11, 12) m.s.p. *ppp* *pppp* *ppp* con sord. m.s.p. *ppp*

Vln. I (13, 14) m.s.p. *ppp* *pppp* *ppp* con sord. m.s.p. *ppp*

Vln. II (1, 2) m.s.p. *ppp* *pppp* *ppp* con sord. m.s.p. *ppp*

Vln. II (3, 4) m.s.p. *ppp* *pppp* *ppp* con sord. m.s.p. *ppp*

Vln. II (5, 6) m.s.p. *ppp* *pppp* *ppp* con sord. m.s.p. *ppp*

Vln. II (7, 8) m.s.p. *ppp* *pppp* *ppp* con sord. m.s.p. *ppp*

Vln. II (9, 10) m.s.p. *ppp* *pppp* *ppp* con sord. m.s.p. *ppp*

Vln. II (11, 12) m.s.p. *ppp* *pppp* *ppp* con sord. m.s.p. *ppp*

Vla. (1, 2) [ca 4"] m.s.p. *ppp* con sord. *mp*

Vla. (3, 4) m.s.p. *ppp* con sord. *mp*

Vla. (5, 6) m.s.p. *ppp* con sord. m.s.p. *ppp*

Vla. (7, 8) m.s.p. *ppp* con sord. m.s.p. *ppp*

Vla. (9, 10) m.s.p. *ppp* con sord. m.s.p. *ppp*

Vc. (1, 2) m.s.p. *ppp* con sord. m.s.p. *ppp*

Vc. (3, 4) m.s.p. *ppp* con sord. m.s.p. *ppp*

Vc. (5, 6) m.s.p. *ppp* con sord. m.s.p. *ppp*

Vc. (7, 8) m.s.p. *ppp* con sord. m.s.p. *ppp*

Db. (1, 2, 3) m.s.p. *ppp* con sord. m.s.p. *mp*

Db. (4, 5, 6) m.s.p. *ppp* con sord. m.s.p. *mp*

RUDE AWAKENING

Cue 8 (The winds start approximately here)

161 rit. X J = 32-34

Fl. 1
Fl. 2
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Vln. I (1, 2)
Vln. I (3, 4)
Vln. I (5, 6)
Vln. I (7, 8)
Vln. I (9, 10)
Vln. I (11, 12)
Vln. I (13, 14)
Vln. II (1, 2)
Vln. II (3, 4)
Vln. II (5, 6)
Vln. II (7, 8)
Vln. II (9, 10)
Vln. II (11, 12)
Vla. (1, 2)
Vla. (3, 4)
Vla. (5, 6)
Vla. (7, 8)
Vla. (9, 10)
Vc. (1, 2)
Vc. (3, 4)
Vc. (5, 6)
Vc. (7, 8)
Db. (1, 2, 3)
Db. (4, 5, 6)

ord.
pp
mp
ppp
pppp
pizz.
arco s.p.
slow gliss.

RUDE AWAKENING

Start approximately at reh.X (Cue 8)

After the orchestra finishes the last bar, the winds play for 10 more seconds to end the piece.

The score is organized into two main sections. The first section, starting at reh.X (Cue 8), features a woodwind ensemble with parts for Flute 3, Oboe 1, Oboe 2, Oboe 3, Clarinet 1, Clarinet 2, Clarinet 3, Bassoon 1, Bassoon 2, and Contrabassoon. Each part has a duration of approximately 8 seconds, marked with [ca 8'']. The dynamics are marked ppp and pp. The second section, starting after the orchestra finishes, features a brass ensemble with parts for Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Baritone Trombone, and Tuba. The Horns have a duration of approximately 10 seconds, marked with [ca 10''], while the other brass instruments have a duration of approximately 8 seconds, marked with [ca 8'']. The dynamics are marked ppp and pp.