Awakening

DIANE HILEY

Duration approx. 7 min.

For 5 solo players:

Piano 1
Piano 2
Harp
Percussion 1 (Vibraphone, Glockenspiel)
Percussion 2 (Marimba, Crotales, Glockenspiel)
Suggested positioning:

- Vibraphone
- Glockenspiel
- Marimba
- Crotales
- Harp
- Piano 1
- Piano 2
- Conductor

Notes:

- All metronome marks indicate minimum speeds.

- In bar 93 careful attention should be paid to the differing metrical accent of sextuplets and triplets:

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\[ \begin{array}{c}
\text{6} \\
\text{3} \\
\end{array} \quad \begin{array}{c}
\text{6} \\
\text{3} \\
\end{array} \quad \begin{array}{c}
\text{3} \\
\end{array} \]
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- Bars 85-98 require the lower range of Piano 1 to be damped. The range from \[ \begin{array}{c}
\text{3} \\
\end{array} \] downwards can be damped throughout the performance, but the range \[ \begin{array}{c}
\text{3} \\
\end{array} \] must be damped and undamped during the performance.

- Damping should be achieved using blu-tack (for best effect), weighted fabric or similar, producing a timbre akin to the marimba. Where no such practice is possible, it should be played senza pedale, staccato e leggero.
lower half of range. From down to 1/3 down, slurs may be omitted using weighted mallet, kugel or similar. Most of this range, from
during performance, sustaining pedals to be held throughout this passage.

\textit{downward}, can be dumped throughout performance; the upper section must be dumped and undumped.

\textit{Tempo I}