To Awaken a God

For Orchestra

Kris Peysen

Program Note

For this piece, I took a somewhat different approach towards conceptualization. Rather than have an overall arc in mind or an idea of various "events" that would occur throughout, I instead decided to start at the beginning, with a simple melody in the flute, and see where that would lead me. The rest of the piece flows organically from this one theme, as new ideas and melodies are constantly spun out and introduced until the piece at last reaches its apocalyptic climax.

I titled the piece *To Awaken a God* partly in reference to this climax, as well as to the musical processes that led me to arrive at it. Gods are portrayed in myriad cultures and mythologies, and they are invariably beings of immense power, and often better left undisturbed. For this piece, I wanted to end strongly, with no hint of closure or release. The resulting raw power displayed in the final bars is, I think, godlike. When the piece finally arrives to this point, there is nowhere to go from there, so it simply ends—leaving the rest, if there is any, up to the listener's imagination.

Instrumentation

Piccolo/Flute 3

2 Flutes

2 Oboes

English Horn

2 Bb Clarinets

Bass Clarinet in Bb

2 Bassoons

Contrabassoon

4 Horns in F

3 C Trumpets

2 Tenor Trombones

Bass Trombone

Tuba

Timpani

Percussion 1 (glockenspiel, triangle, tubular bells)

Percussion 2 (snare drum, crash cymbals, xylophone, tam-tam)

Percussion 3 (bass drum, tam-tam)

Harp

Piano

Strings

Duration: 10 minutes

Performance Notes:

Accidentals behave traditionally, carrying to the end of the measure. Courtesy accidentals are used throughout.

n = niente.

There are several incidents of double-bass notes below low E. If there is at least one player with a C attachment, the players without should simply not play during those sections, instead of taking it up an octave. The exception to this occurs in the last five measures, where everyone should play.

Harp chords should be played in the traditional manner, i.e. slightly rolled according to the harpist's discretion and musicality. The only exception are chords that arise solely from octave doublings, which should never be rolled. There are also a few chords marked with brackets to indicate that the notes should be plucked simultaneously. In addition, some chords are marked with the roll symbol, which should be rolled more slowly. In all cases of rolled chords, the top note should land on the downbeat.

Dotted lines in the timpani indicate a retuning on the same drum. They are not glissandi.

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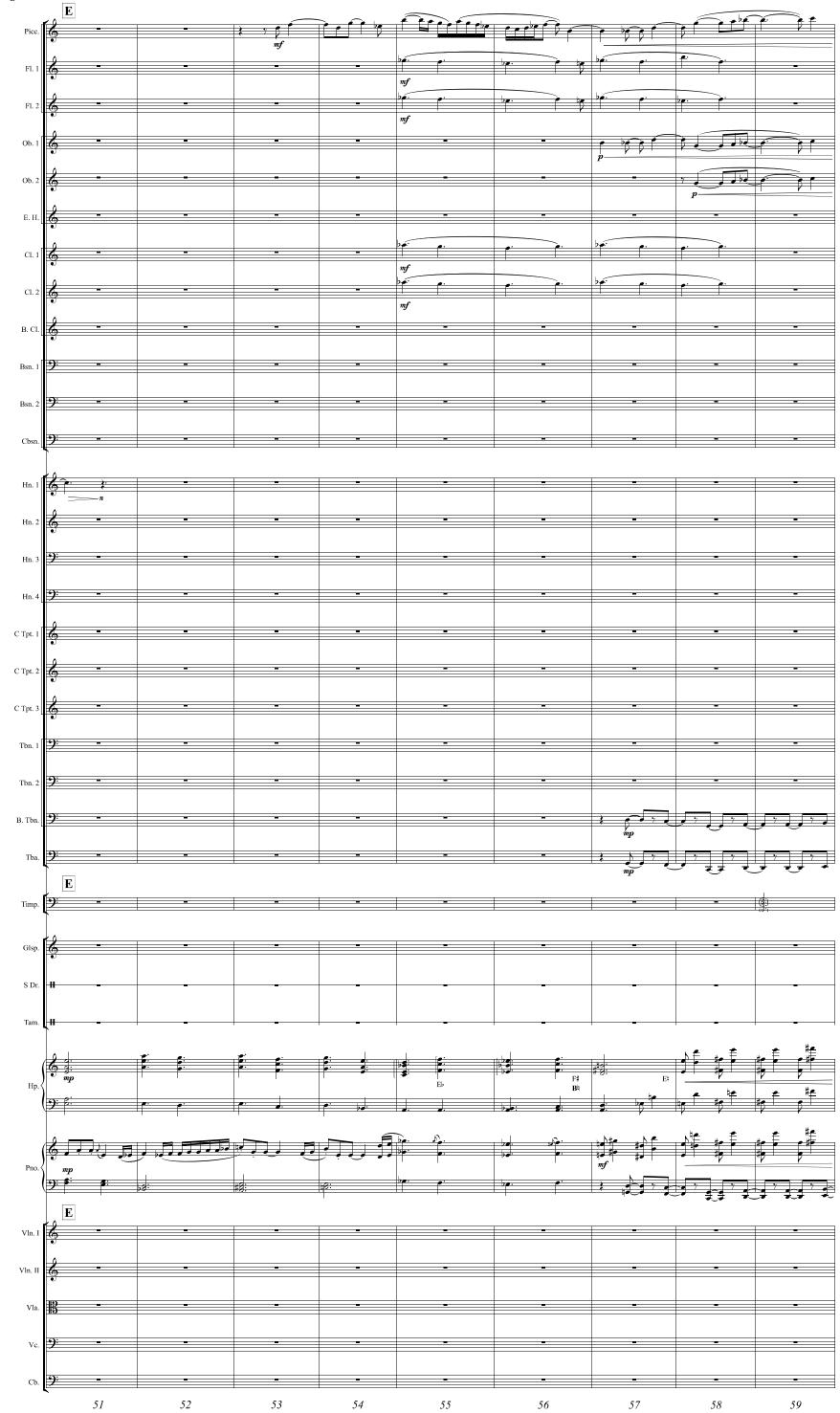












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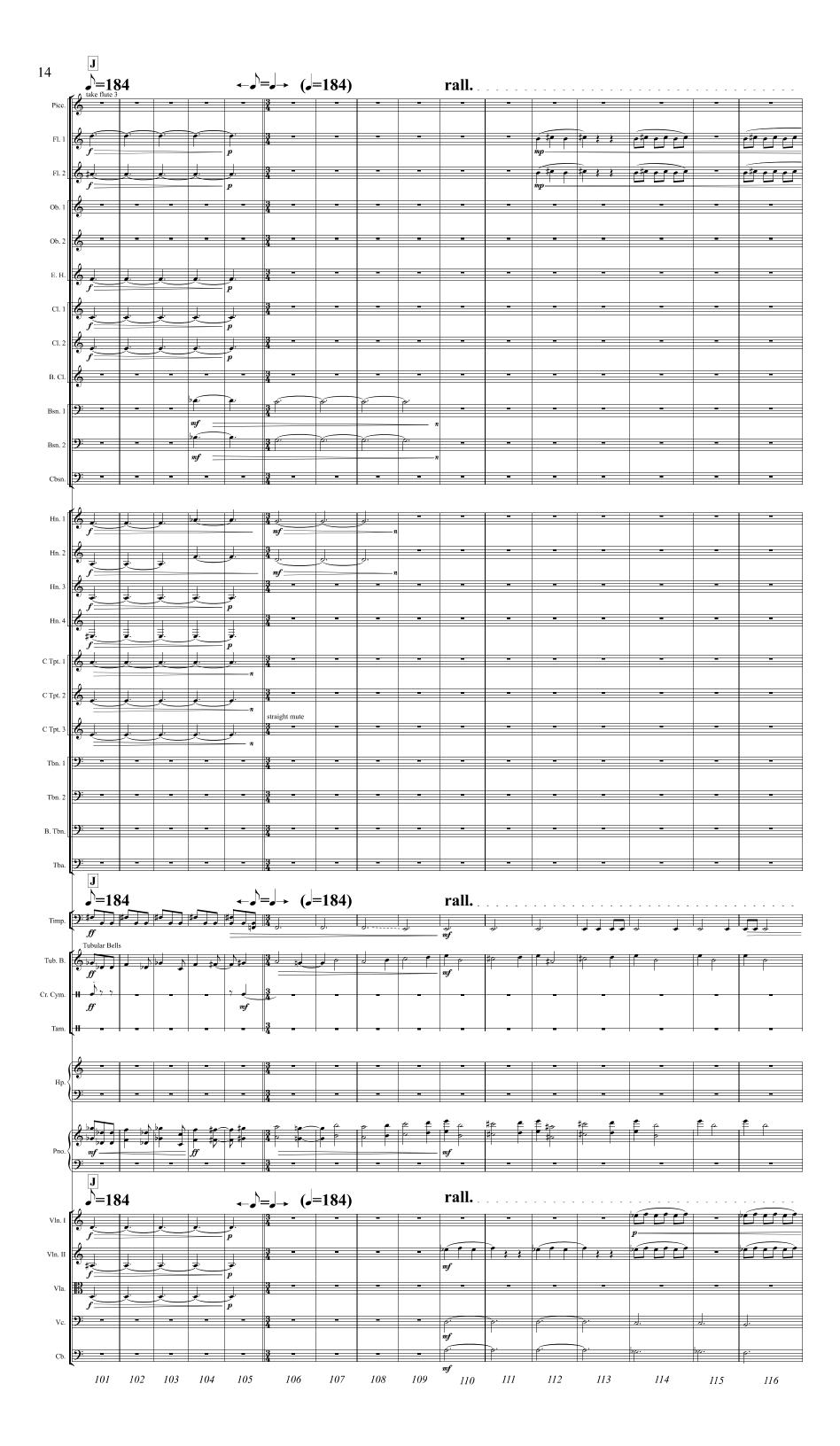
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Sedately flowing 15 K =112 Picc. Fl. 1 Ob. 1 Ob. 2 Е. Н. Cl. 1 Cl. 2 B. C1. Bsn. Hn. 2 Hn. 3 C Tpt. 1 C Tpt. 2 C Tpt. 3 Tbn. I B. Tbn. Tba. **Sedately flowing** K = 112Tub. B. Cr. Cym. Tam. **Sedately flowing** K =112 Vla. 117 118 121

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122 123 124 125

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