University of Louisville

ThinkIR: The University of Louisville's Institutional Repository

---

Electronic Theses and Dissertations

5-2014

To awaken a god.

Kris Peysen
University of Louisville

Follow this and additional works at: <https://ir.library.louisville.edu/etd>

Recommended Citation

Peysen, Kris, "To awaken a god." (2014). *Electronic Theses and Dissertations*. Paper 1125.
<https://doi.org/10.18297/etd/1125>

This Master's Thesis is brought to you for free and open access by ThinkIR: The University of Louisville's Institutional Repository. It has been accepted for inclusion in Electronic Theses and Dissertations by an authorized administrator of ThinkIR: The University of Louisville's Institutional Repository. This title appears here courtesy of the author, who has retained all other copyrights. For more information, please contact thinkir@louisville.edu.

TO AWAKEN A GOD

By

Kris Peysen

B.M., University of North Texas, 2010

A Thesis

Submitted to the Faculty of the
School Music of the University of Louisville
in Partial Fulfillment of the Requirements
for the Degree of

Master of Music

Music Composition
University of Louisville
Louisville, Kentucky

May 2014

TO AWAKEN A GOD

By

Kris Peysen
B.M., University of North Texas, 2010

A Thesis Approved on

April 25, 2014

By the following Thesis Committee:

Marc Satterwhite
Thesis Director

John Labarbera

Krzysztof Wolek

ACKNOWLEDGEMENTS

I would like to thank the members of my thesis committee, as well as my principle instructor, Marc Satterwhite, for their numerous insights and guidance during the creation of this thesis.

I would also like to thank my family and friends for their support and encouragement throughout this process.

Lastly, I would like to thank all the composers who have inspired me throughout the years, too numerous to list here. This piece would likely not exist without you.

-Kris Peysen

TABLE OF CONTENTS

Program Note.....v

List of Instruments/Performance Notes.....vi

Score.....1

Curriculum vitae.....29

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. What would happen, then, if someone decided to wake one up? My answer lies in the music, and the raw power of the final bars.

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

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.

DURATION: 10 minutes

TO AWAKEN A GOD

Kris Peysen

Tranposed Score

[illegible]

Picc. *mp* *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *mf* *f* *ff*

Ob. 1 *mp* *ff*

Ob. 2

E. H. *f* *poco piu f*

Cl. 1 *f* *poco piu f*

Cl. 2 *mp* *f* *poco piu f*

B. Cl. *mp* *f*

Bsn. 1 *f* *ff*

Bsn. 2 *p* *f* *poco piu f*

Cbsn.

Hn. 1 *mf* *f* *mf*

Hn. 2 *mf* *f* *mf*

Hn. 3 *mf* *f* *mf*

Hn. 4 *mf* *f* *mf*

C Tpt. 1 (straight mute) *pp* *p* open *n*

C Tpt. 2

C Tpt. 3

Tbn. 1 *p* *mp* *pp*

Tbn. 2 *p* *mp* *pp*

B. Tbn.

Tba.

Timp.

Gls. *f*

S. Dr. *p* *mf*

Per. 3

Hp. *f* *A^b* *D^b* *G^b* *D^b*

Pno. *pp* *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

15 16 17 18 19 20 21 22 23 24

25
26
27
28
29

The image displays a page from a musical score, specifically measures 25 through 29. The score is written for a large orchestra, including woodwinds, brass, strings, and percussion. A rehearsal mark, indicated by a 'B' in a box, is placed at the start of measure 26. The notation is in 4/4 time. The woodwind section (Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoon 1 & 2, and Contrabassoon) plays a melodic line with various dynamics like *mf* and *ff*. The brass section (Horns 1-4, Trumpets 1-3, Trombones 1-3, and Tuba) provides harmonic support, with some parts marked *f* or *mf*. The string section (Violins I & II, Viola, Violoncello, and Contrabass) plays a steady, rhythmic pattern. The percussion section (Timpani, Glissando, Crash Cymbals, and Snare Drum) adds rhythmic texture, with the crash cymbals marked *f* and *(damp)*. The score is meticulously notated with clefs, key signatures, and various musical symbols.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Gls.

Cr. Cymb.

Per. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8va
mf

Tam-tam
mp

30

31

32

33

accel.

Più mosso

molto rit.

♩=76

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff* *f*

Ob. 1 *ff*

Ob. 2 *ff*

E. H. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff* *pp* *mf*

Cbsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff* open

C Tpt. 3 *ff* open

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

accel.

Più mosso

molto rit.

♩=76

Timp. *ff* 29"-A 29"-C 32"-E

Gisp. *f* Triangle to Glockenspiel *mp* *pp* *mp* *f*

Cr. Cymb. *mp* Snare Drum *ff*

Tam. *f* *φ* (damp)

Hp. *mf* ++++*+* *B₉*

Pno. *ff*

accel.

Più mosso

molto rit.

♩=76

Vln. I *ff* *non div.*

Vln. II *ff* *non div.*

Vla. *ff* *non div.*

Vc. *ff* *non div.*

Cb. *ff* *non div.*

43 44 45 46 47 48 49 50 51 52 53 54

This page of a musical score is for a symphony orchestra. It contains staves for the following instruments: Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1, Bassoon 2, Contrabassoon, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Tuba, Timpani, Glockenspiel, Snare Drum, Tam-tam, Harp, Piano, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score includes various dynamic markings such as *f*, *mf*, *mp*, *p*, and *ff*. A rehearsal mark 'G' is present. The page number '66' is at the bottom left, and the page number '76' is at the bottom right.

[illegible]

(♩=132)
accel.

I

Picc. *mp* *mf* *f* *mf* *ff*

Fl. 1 *mp* *mf* *f* *mf* *ff*

Fl. 2 *f* *ff*

Ob. 1 *mf* *ff*

Ob. 2 *mp* *mf* *f* *mf* *ff*

E. H. *mp* *mf* *f*

Cl. 1 *mp* *mf* *f* *ff*

Cl. 2 *mp* *mf* *f* *ff*

B. Cl. *mf* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Cbsn. *f*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *mf*

Hn. 4 *mf*

C Tpt. 1 (straight mute) *mp* open (open) *p* *f*

C Tpt. 2 (straight mute) *mp* open (open) *p* *f*

C Tpt. 3 *mf* *p* *f*

Tbn. 1 *mf* *f* *mp* *f*

Tbn. 2 *mf* *f* *mp* *f*

B. Tbn. *f* *ff*

Tba. *f* *ff*

(♩=132)
accel.

I

Timp. *f*

Gls. *mp*

Xyl. *mp* to Crash Cymbals Cr. Cymbals *mf*

Tam.

Hp.

Pno.

(♩=132)
accel.

I

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *unb.* *f* *ff*

Cb. *f* *ff*

85 86 87 88 89 90 91 92 93 94

11

Sedately flowing

K = 112

Picc. *mp* *f*

Fl. 1 *f* *mp* *f*

Fl. 2 *f* *mp* *f*

Ob. 1 *mf* *p* *f*

Ob. 2 *mf* *p* *f*

E. H. *mf* *p* *f*

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

B. Cl. *mp* *f*

Bsn. 1 *mp* *f*

Bsn. 2 *mp* *f*

Cbsn. *mp* *f*

Hn. 1 *ppp* *mp* *mf* *n*

Hn. 2 *ppp* *mp* *mf* *n*

Hn. 3 *ppp* *mp* *mf* *n*

Hn. 4 *ppp* *mp* *mf* *n*

C Tpt. 1 *mp* *f*

C Tpt. 2 *mp* *f*

C Tpt. 3 *mp* *f*

Tbn. 1 *mp* *f*

Tbn. 2 *mp* *f*

B. Tbn. *mp* *f*

Tba. *mp* *f*

Sedately flowing

K = 112

Timp. *mp* *f*

Tub. B. *mp* *f*

Cr. Cym. *mp* *f*

Tam. *mp* *f*

Hp. *mp* *f*

Pno. *mp* *f*

Sedately flowing

K = 112

Vln. I *f* *mp* *f* *ff*

Vln. II *p* *f* *mf* *f*

Vla. *p* *f* *mf* *f*

Vc. *p* *f* *mf* *f*

Cb. *p* *f* *mf* *f*

132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148

[illegible]

M

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tub. B.

Cr. Cym.

Tam.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

open

p

p

p

ff

f

pp

mp

mf

mp

mf

mp

mf

mp

mf

mf

M

M

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 E. H.
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Cbsn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 Timp.
 Tub. B.
 Cr. Cym.
 Tam.
 Hp.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

accel poco a poco

N

♩=152

17

Picc. *pp* *mf*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

accel poco a poco

N

♩=152

Timp.

Glockenspiel

Glspl. *mp* *f*

Cr. Cym.

Tam.

Hp.

Pno.

accel poco a poco

N

♩=152

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mp*

Ob. 2 *mf*

E. H. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

C Tpt. 1 *mf* open

C Tpt. 2 *mf* open

C Tpt. 3

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. *p*

Gls. *p*

Cr. Cym.

Tam.

Hp.

Pno.

Vln. I *mf* *div.* *unis.* *div.*

Vln. II *mf* *div.*

Vla. *mf* *div.*

Vc. *mf* *div.*

Cb. *mf*

195 196 197 198 199 200 201 202 203 204 205

Subito

=160 accel.

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. H. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

C Tpt. 3 (open) *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Subito

=160 accel.

Temp. *f* *mf* 23"-D#

Gls. *ff*

Xyl. *ff*

Tam. *ff*

Hp. *ff* D⁴ D⁵ F⁴ B^b D^b

Pno. *ff*

Subito

=160 accel.

Vln. I *ff* *unis.*

Vln. II *ff* *unis.*

Vla. *ff* *unis.*

Vc. *ff* *div.* *unis.*

Cb. *ff*

206 207 208 209 210 211 212 213 214 215 216

Wildly Careening

P ♩=184

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Wildly Careening

P ♩=184

Timp.

Gls.

Xyl.

Tam.

Hp.

Pno.

Wildly Careening

P ♩=184

Vln. I

Vln. II

Vla.

Vc.

Cb.

217 218 219 220 221 222 223 224 225 226 227

228 229 230 231 232 233 234 235 236 237 238

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. H. *f* *ff* *fff*

Cl. 1 *f* *ff* *fff*

Cl. 2 *f* *ff* *fff*

B. Cl. *f* *ff* *fff*

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *f* *fff*

C Tpt. 2 *f* *fff*

C Tpt. 3 *f* *fff*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Gisp. Tam-tam

T.-t. *mp* *f*

B. D. *f*

Hp.

Pno.

Vln. I

Vln. II

Vla. *ff*

Vc.

Cb.

239 240 241 242 243 244 245 246 247 248

With forceful vigor

R ♩=88

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. H. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. 1 straight mute *ff*

C Tpt. 2 straight mute *ff*

C Tpt. 3 straight mute *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

With forceful vigor

R ♩=88

Timp. *ff* 23"-A *mf* *ff* *f*

Glsp. *ff* Cr. Cymbals

T.-t. *ff* *f* *ff*

B. D. *ff* *p* *ff*

Hp. *ff* *p* *ff* D $\flat$ B $\natural$

Pno. *ff*

With forceful vigor

R ♩=88

Vln. I *non div.* *ff*

Vln. II *non div.* *ff*

Vla. *non div.* *ff*

Vc. *non div.* *ff* *mf*

Cb. *non div.* *ff* *mf*

Eyes Open...

T ♩=104

accel.

Score for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1-4, Trumpets 1-3, Trombones 1-3, and Tuba. The score is in 3/4 time and features a complex arrangement of woodwinds and brass instruments. The tempo is marked as 104 beats per minute (♩=104). The score includes various musical notations such as notes, rests, and dynamic markings (ff, mf).

accel.

Score for Timpani, Gong, Snare Drum, and Tom-tom. The score is in 3/4 time and features a complex arrangement of percussion instruments. The tempo is marked as 104 beats per minute (♩=104). The score includes various musical notations such as notes, rests, and dynamic markings (ff, mf).

accel.

Score for Violins I & II, Viola, Violoncello, and Contrabass. The score is in 3/4 time and features a complex arrangement of string instruments. The tempo is marked as 104 beats per minute (♩=104). The score includes various musical notations such as notes, rests, and dynamic markings (ff, mf).

Picc. *mf* *fff*

Fl. 1 *mf* *fff*

Fl. 2 *mf* *fff*

Ob. 1 *mf* *fff*

Ob. 2 *mf* *fff*

E. H. *mf* *fff*

Cl. 1 *mf* *fff*

Cl. 2 *mf* *fff*

B. Cl. *mf* *fff*

Bsn. 1 *mf* *fff*

Bsn. 2 *mf* *fff*

Cbsn. *mf* *fff*

Hn. 1 *mf* *fff*

Hn. 2 *mf* *fff*

Hn. 3 *mf* *fff*

Hn. 4 *mf* *fff*

C Tpt. 1 *mf* *fff*

C Tpt. 2 *mf* *fff*

C Tpt. 3 *mf* *fff*

Tbn. 1 *mf* *fff*

Tbn. 2 *mf* *fff*

B. Tbn. *mf* *fff*

Tba. *mf* *fff*

Timp. *mf* *fff*

Tub. B. *mf* *fff*

S. D. *mf* *fff*

T.-t. *mf* *fff*

Hp. *mf* *fff*

Pno. *mf* *fff*

Vln. I *mf* *fff*

Vln. II *mf* *fff*

Vla. *mf* *fff*

Vc. *mf* *fff*

Cb. *mf* *fff*

280 281 282 283 284 285 286 287

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tub. B.

Xyl.

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

288 289 290 291 292 293 294 295 296

CURRICULUM VITAE

4433 Prince Edward
Wichita Falls, TX 76308

(940) 613-2817
allanon86@aol.com

Education

B.M., University of North Texas
2005-2010
Studied with Joseph Klein and David Bithel

M.M., University of Louisville
2011-2014
Studied with Marc Satterwhite and Steve Rouse

Awards and Honors

2014 Wintergreen Summer Music Institute with \$1500 scholarship

9th Annual Russel Horn Young Composers Award for composition *Pagan Dance*

UNT Board of Regents Scholarship

UNT Honor's College

National Dean's List (2005-2009)

Selected Compositions and Performances

Ex Nihilo – for chamber ensemble
15'00"
Performed November 14, 2012 in Comstock Recital Hall

The Chimney Sweeper – for mixed choir, piano, and wind quartet
21'00" (In three movements)
Performed April 21, 2010 in the UNT MEIT

Crucible – for brass quartet and timpani
7'00"
Performed April 2, 2014 in Comstock Recital Hall, April 21, 2010 in the UNT MEIT, and April 27, 2009 in the UNT Recital Hall

Pagan Dance – for chamber ensemble
11'00"
Performed March 2, 2008 at SMU's Caruth Auditorium by the VOC New Music Ensemble and April 21, 2010 in the UNT MEIT

Bloom – for solo piano
12'00"
Performed April 21, 2010 in the UNT MEIT and Nov. 24, 2008 in the UNT MEIT