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### To awaken a god.

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

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# **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:

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**Marc Satterwhite**  
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## **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*

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## 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

**♩=66** **♩=♩(♩=44)** **A**

Piccolo

Flute 1 *mf*

Flute 2 *p*

Oboe 1

Oboe 2

English Horn

Clarinet in B $\flat$  1 *pulsating*  
*mp*

Clarinet in B $\flat$  2 *mp*

Bass Clarinet in B $\flat$

Bassoon 1 *pulsating*  
*mp*

Bassoon 2 *mp*

Contrabassoon

Horn in F 1 *mp*

Horn in F 2 *mp*

Horn in F 3

Horn in F 4

Trumpet in C 1 *straight mute*

Trumpet in C 2 *straight mute*

Trumpet in C 3 *straight mute*

Trombone 1

Trombone 2

Bass Trombone

Tuba

**♩=66** **♩=♩(♩=44)** **A**

Timpani

Percussion 1 *Glockenspiel*  
*l.v.*  
*mp*

Percussion 2

Percussion 3

Harp

Piano

**♩=66** **♩=♩(♩=44)** **A**

Violin I

Violin II

Viola

Violoncello

Contrabass

1 2 3 4 5 6 7 8 9 10 11 12 13 14

This page of a musical score contains the following parts and markings:

- Picc.**: Piccolo, dynamic markings *mp*, *f*, *ff*.
- Fl. 1**, **Fl. 2**: Flutes, dynamic markings *f*, *ff*.
- Ob. 1**, **Ob. 2**: Oboes, dynamic markings *mp*, *ff*.
- E. H.**: English Horn, dynamic marking *f*.
- Cl. 1**, **Cl. 2**: Clarinets, dynamic markings *mp*, *f*, *poco piu f*.
- B. Cl.**: Bass Clarinet, dynamic marking *mp*.
- Bsn. 1**, **Bsn. 2**: Bassoons, dynamic markings *f*, *p*, *ff*, *poco piu f*.
- Cbsn.**: Contrabassoon, dynamic marking *poco piu f*.
- Hn. 1**, **Hn. 2**, **Hn. 3**, **Hn. 4**: Horns, dynamic markings *mf*, *f*, *mf*.
- C Tpt. 1**: Trumpet 1, dynamic markings *pp*, *p*, *n*, *open*.
- C Tpt. 2**, **C Tpt. 3**: Trumpets 2 and 3, dynamic marking *pp*.
- Tbn. 1**, **Tbn. 2**: Trombones 1 and 2, dynamic markings *p*, *mp*, *pp*.
- B. Tbn.**, **Tba.**: Baritone and Tuba, dynamic marking *pp*.
- Timp.**: Timpani, dynamic marking *pp*.
- Gisp.**: Gong, dynamic marking *f*.
- S. Dr.**: Snare Drum, dynamic markings *p*, *mf*.
- Per. 3**: Percussion 3, dynamic marking *pp*.
- Hp.**: Harp, dynamic marking *f*, chords *A<sup>b</sup>*, *D<sup>b</sup>*, *G<sup>b</sup>*, *D<sup>b</sup>*.
- Pno.**: Piano, dynamic markings *pp*, *mf*.
- Vln. I**, **Vln. II**: Violins I and II, dynamic marking *pp*.
- Vla.**: Viola, dynamic marking *pp*.
- Vc.**: Violoncello, dynamic marking *pp*.
- Cb.**: Contrabasso, dynamic marking *pp*.

**B**

Picc. *mf* *ff* *f*

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

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

Ob. 1 *mf* *ff* *f*

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

E. H. *mf* *ff*

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

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

B. Cl. *mf* *ff* *mf*

Bsn. 1 *mf* *ff*

Bsn. 2 *mf* *ff*

Cbsn.

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

Hn. 3 *f* *mf*

Hn. 4 *f* *mf*

C Tpt. 1

C Tpt. 2 *f* (straight mute)

C Tpt. 3 *f* (straight mute)

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba.

Timp. *f*

Gisp.

Cr. Cymb. *f* ◊ (damp)

Per. 3

Hp.

Pno.

**B**

Vln. I

Vln. II

Vla.

Vc.

Cb.

25 26 27 28 29

This page of a musical score contains the following instruments and parts:

- 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 (open)
- C Tpt. 2
- C Tpt. 3
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Tba.
- Timp.
- Gisp.
- Cr. Cymb.
- Per. 3 (Tam-tam)
- Hp.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Ve.
- Cb.

Dynamic markings include *f*, *mf*, *mp*, and *sf*. The score is divided into measures across four systems, with page numbers 30, 31, 32, and 33 indicated at the bottom.

accel.

Più mosso

$\text{C}$   $\text{♩} = 76$

molto rit.

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 *pp* *mf* *ff*

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

$\text{C}$   $\text{♩} = 76$

molto rit.

Timp. *ff* 29"-A 29"-C 32"-E *mp* *pp* *mp* *f*

Gisp. *f* Triangle to Glockenspiel

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

Tam. *f* (damp)

Hp. *mf* ++++ *B $\flat$*

Pno. *ff*

accel.

Più mosso

$\text{C}$   $\text{♩} = 76$

molto rit.

Vln. I *ff* non div.

Vln. II *ff* non div.

Vla. *ff* non div.

Vc. *ff* non div.

Cb. *ff* non div.

34 35 36 37 38 39 40 41 42

**D** Tempo I  
♩.=44(♩=66)

**E**

Picc. *f* *p* *mf* *n* *mf* *mf*

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

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

Ob. 1 *mp* *f* *mp*

Ob. 2 *p* *mf* *n* *mp*

E. H. *p* *mf* *n* *mp*

Cl. 1 *f* *mp* *n* *mf*

Cl. 2 *f* *mp* *n* *mf*

B. Cl. *mp*

Bsn. 1 *f* *mp* *n* *mf* *p*

Bsn. 2 *mp* *pp*

Cbsn. *mp* *pp* *mp* *mf*

Hn. 1 *mp* *p* *mp* *n*

Hn. 2 *mp* *p*

Hn. 3 *mp* *p*

Hn. 4 *mp* *p*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *p* *n*

Tbn. 2 *p* *n*

B. Tbn.

Tba.

**D** Tempo I  
♩.=44(♩=66)

**E**

Timp.

Per. 1 Glockenspiel *mf*

S Dr.

Tam.

Hp. *mf* Bb *mp*

Pno. *mf* *mp*

**D** Tempo I  
♩.=44(♩=66)

**E**

Vln. I *mp* *p* *mp* *div*

Vln. II *mp* *p*

Vla. *mp* *mf* *p* *p* *mf* *p*

Vc. *mf* *p* *pp*

Cb. *mf* *mp* *pp*

Picc. *f*

Fl. 1 *mf* *mp*

Fl. 2 *mf* *mp*

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

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

E. H. *f*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl.

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn. *mp*

Tba. *mp*

Timp. *f* 29"-B 23"-F#

Gisp.

S Dr. *mf*

Tam.

Hp. *f* Eb F# Bb E<sub>3</sub>

Pno. *mf* *f* *mp*

Vln. I *f* *mf*

Vln. II *f*

Vla.

Vc. *mp*

Cb. *mp* pizz

55 56 57 58 59 60 61 62 63 64 65

G

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

E. H. *mf*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *mp*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *mf*

Hn. 4 *mf*

C Tpt. 1 *mf* (open) *ff*

C Tpt. 2 *mf* (open) *ff*

C Tpt. 3 *mf* *ff*

Tbn. 1 *mf* *ff*

Tbn. 2 *mf* *ff*

B. Tbn. *mf* *ff*

Tba. *mf* *ff*

G

Timp. 26"-D 32"-F# *p* *f*

Gisp. *mf* Glockenspiel

S Dr. *mp* *f* Xylophone

Tam. *mf* *f*

G

Vln. I *f* *div.* *p* *f*

Vln. II *f* *div.* *p* *f*

Vla. *pp* *f* *un.* *p* *f*

Vc. *f* *mp* *p* *f*

Cb. *f* *mp* *p* *f*



H

Picc. -

Fl. 1 -

Fl. 2 -

Ob. 1 -

Ob. 2 -

E.H. -

Cl. 1 -

Cl. 2 -

B. Cl. -

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 -

Hn. 4 -

C Tpt. 1 straight mute

C Tpt. 2 *mf* *ff* straight mute

C Tpt. 3 *mf* *ff*

Tbn. 1 *mf* *ff*

Tbn. 2 *mf* *ff*

B. Tbn. *mf* *ff*

Tba. *f*

Timp. -

Gsp. -

Xyl. *pp*

Tam. -

Hp. *mp* *mf* A<sup>2</sup> G<sup>b</sup> C<sup>4</sup> G<sup>2</sup>

Pno. -

Vln. I *unis.* *mp* *ff*

Vln. II *mp* *ff* *f* *mf* *mp*

Vla. *mp* *ff* *mf* *f* *mf* *f* *mp*

Vc. *mp* *ff* *mf* *f* *mp*

Cb. *mf* *f* *mf* *f* *mp*

H

(♩=132)  
accel. . . . .

I

Picc. *mf* *ff*

Fl. 1 *mp* *mf* *f* *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 *p* (open) *f*

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

C Tpt. 3 *mf* *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*

Gisp.

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

Tam.

Hp.

Pno.

(♩=132)  
accel. . . . .

I

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vcl. *unis.* *f* *ff*

Cb. *f* *ff*

J

$\text{♩} = 184$

$\leftarrow \text{♩} = 184 \rightarrow$

rall.

Picc. take flute 3

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

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

Ob. 1

Ob. 2

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

Cl. 1 *f* *p*

Cl. 2 *f* *p*

B. Cl.

Bsn. 1 *mf* *n*

Bsn. 2 *mf* *n*

Cbsn.

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

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

Hn. 3 *mf* *ff* *f* *p*

Hn. 4 *mf* *ff* *f* *p*

C Tpt. 1 *n*

C Tpt. 2 *n*

C Tpt. 3 *n* straight mute

Tbn. 1 *mf* *ff*

Tbn. 2 *mf* *ff*

B. Tbn.

Tba.

J

$\text{♩} = 184$

$\leftarrow \text{♩} = 184 \rightarrow$

rall.

Timp. *ff* *mf*

Gisp. Tubular Bells *ff* *mf*

Cr. Cym. *ff* *mf*

Tam.

Hp.

Pno. *mf* *ff* *mf*

J

$\text{♩} = 184$

$\leftarrow \text{♩} = 184 \rightarrow$

rall.

Vln. I *f* *p* *p*

Vln. II *mf* *p*

Vla. *f* *p*

Vc. *mf*

Cb. *mf*

Sedately flowing

K  $\text{♩} = 112$

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.

Bsn. 1

Bsn. 2

Cbsn.

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

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Sedately flowing

K  $\text{♩} = 112$

Timp. *mp*

Tub. B.

Cr. Cym.

Tam.

Hp. *mp* *f*

Pno.

Sedately flowing

K  $\text{♩} = 112$

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

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

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

Vc. *f* *mf* *f*

Cb. *f* *mf* *f*

This page contains a musical score for measures 132 through 148. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments included are:

- Flutes: Fl. 1, Fl. 2, Fl. 3
- Oboes: Ob. 1, Ob. 2
- English Horn: E. H.
- Clarinets: Cl. 1, Cl. 2
- Bass Clarinet: B. Cl.
- Bassoons: Bsn. 1, Bsn. 2
- Contrabassoon: Cbsn.
- Horns: Hn. 1, Hn. 2, Hn. 3, Hn. 4
- Trumpets: C Tpt. 1, C Tpt. 2, C Tpt. 3
- Trombones: Tbn. 1, Tbn. 2, B. Tbn., Tba.
- Timpani: Timp.
- Other Percussion: Tub. B., Cr. Cym., Tam.
- Harpsichord: Hp.
- Piano: Pno.
- Violins: Vln. I, Vln. II
- Viola: Vla.
- Violoncello: Vc.
- Double Bass: Cb.

The score features various dynamics such as *mp*, *p*, *f*, *ff*, and *mf*. There are also performance instructions like "straight mute" for the trumpets and "26°-C" for the timpani. The key signature changes from one flat to two flats between measures 141 and 142. The time signature is 4/4.

Fl. 3 *ff* **L** *ff* *ff* Piccolo

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. H. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff* *legato sempre* *f* *ff* *f*

Bsn. 1 *ff* *legato sempre* *f* *ff* *f*

Bsn. 2 *ff* *legato sempre* *f* *ff* *f*

Cbsn. *ff* *legato sempre* *f* *ff* *f*

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 *f* *legato sempre* *ff* *f*

Tbn. 2 *f* *legato sempre* *ff* *f*

B. Tbn. *f* *legato sempre* *ff* *f*

Tba. *ff* *f* *ff* *f*

Timp. **L** 29"-Bb 32"-F 29"-Ab 32"-Eb 32"-E 29"-G#

Tub. B. *f* *ff*

Cr. Cym. *mf* *f*

Tam.

Hp.

Pno. *legato et leggiero* *mf* *f* *mf*

Vln. I *ff* **L**

Vln. II *ff*

Vla. *ff*

Vcl. *ff*

Cb. *ff* *legato sempre* *f* *ff* *f*

149 150 151 152 153 154 155 156 157 158 159 160 161 162

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.

The score consists of multiple staves for different instruments. The woodwind section (Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1-4, Trumpets 1-3, Trombones 1-3, and Tuba) plays sustained notes with various dynamics. The brass section (Trumpets 1-3, Trombones 1-3, and Tuba) has a more rhythmic part. The percussion section (Tympani, Tubas, Cymbals, and Tam-tam) provides rhythmic support. The strings (Violins I & II, Viola, Violoncello, and Contrabass) play a steady accompaniment. The piano part features a complex rhythmic pattern. Dynamics range from *pp* to *ff*. A 'Tutti' (Tutti) marking is present at the end of measure 170.

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.

mp

32"-F

171 172 173 174 175 176 177



accel poco a poco

♩=152

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

♩=152

Timp.

Glockenspiel *mp* *f*

Cr. Cym.

Tam.

Hp.

Pno.

accel poco a poco

♩=152

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vcl. *p* *mp*

Cb. *p* *mp*

This page contains a musical score for measures 195 through 205. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. H.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (Cbsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Trumpet 3 (C Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Glissando (Glsp.), Cymbals (Cr. Cym.), Tam-tam (Tam.), Harp (Hp.), Piano (Pno.), Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). Performance instructions include *div.* (divisi) and *unis.* (unison). The bottom of the page is numbered with measures 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, and 205.

Subito

$\text{♩} = 160$  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

$\text{♩} = 160$  accel.

Timp. *f*  $23^{\text{rd}} \text{D}\sharp$  *mf*

Gisp.

Xyl. *ff*

Tam.

Hp. *ff*  $\text{D}_4$   $\text{D}_5$   $\text{F}_3$   $\text{B}_b$   $\text{D}_b$

Pno. *ff*

Subito

$\text{♩} = 160$  accel.

Vln. I *ff* *unis.*

Vln. II *ff* *unis.*

Vla. *ff* *unis.*

Vc. *ff* *unis.*

Cb. *ff* *div.* *unis.*

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.  
Gisp.  
Xyl.  
Tam.  
Hp.  
Pno.

### Wildly Careening

**P** ♩ = 184

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Q

Picc. *mp* *ff* *mp*

Fl. 1 *mp* *ff* *mp*

Fl. 2 *mp* *ff* *mp*

Ob. 1 *mp* *ff*

Ob. 2 *mp* *ff*

E. H.

Cl. 1 *mp* *ff*

Cl. 2 *mp* *ff*

B. Cl.

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. **Q**

Gisp.

Xyl.

B. D. Bass Drum *p* *mf* *p*

Hp.

Pno. *ff* **Q**

Vln. I

Vln. II

Vla. *ff* *mf*

Vc.

Cb.

This page of a musical score covers measures 239 to 248. The instrumentation includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Timpani, Gong, Tam-tam, Triangle, Bells, Snare Drum, Cymbals, Piano, Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *ff*, *f*, and *mp*. The woodwinds and strings play complex rhythmic patterns, while the percussion section provides a steady accompaniment. The strings play a consistent eighth-note pattern throughout the measures.

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*

Gisp. *ff*

T.-t. Cr. Cymbals *ff* *f* *ff*

B. D. Tam-tam *ff* *p* *ff* *p* *ff*

Hp. *ff* *p* *ff*

Pno. *ff* *p* *ff*

With forceful vigor

**R** ♩ = 88

Vln. I *non div.* *ff*

Vln. II *non div.* *ff*

Vla. *non div.* *ff*

Vc. *non div.* *ff*

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

This page of a musical score, numbered 24, contains staves for the following instruments: Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. H.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (Cbsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Trumpet 3 (C Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Gong (Gisp.), Cymbal (Cym.), Triangle (T.-t.), Harp (Hp.), Piano (Pno.), Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score includes various musical notations such as notes, rests, and dynamic markings. Key dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte). Performance instructions include "to Snare drum" and "Snare Drum".

Rehearsal marks are indicated by a box labeled 'S' above the staff. The Timpani part includes specific tuning instructions: 26"-E, 32"-G, 29"-B, 32"-F, and 32"-E.

The page is numbered at the bottom with measures 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, and 268.



Eyes Open...

accel.

T ♩=104

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.

accel.

Eyes Open...

T ♩=104

Timp.  
 Gisp.  
 S. D.  
 T-t.  
 Hp.  
 Pno.

Eyes Open...

T ♩=104

Vln. I  
 Vln. II  
 Vla.  
 Vcl.  
 Cb.

This page of a musical score, numbered 26, contains staves for the following instruments and parts:

- 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. (Tubular Bells l.v.)
- S. D. (Xylophone)
- T-t. (Bass Drum felt ends)
- Hp.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vcl.
- Cb.

The score features dynamic markings such as *mf* and *fff*. Measure numbers 280, 281, 282, 283, 284, 285, 286, and 287 are indicated at the bottom of the page.

This page of a musical score contains the following instruments and parts:

- 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. (with "stick ends" annotation)
- Hp.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score is written in a common time signature (C) and includes various musical notations such as notes, rests, and dynamics. The page number 27 is located in the top right corner.

## CURRICULUM VITAE

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### 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

9<sup>th</sup> 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