



A HIDDEN SUN RISES



FOR ORCHESTRA

FOR THE 2019 ASPEN MUSIC FESTIVAL

CHELSEA KOMSCHLIES

2019

PERUSAL SCORE

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A DARKENED ORB, LONG DORMANT, AND UNSEEN BY HUMAN EYE  
BEGINS TO STIR AND WAKE AT LAST, AND GLOW WITHIN, AND RISE:  
THIS, OF A GREAT NEW DAWN, THE TURNING OF THE AGE, A SIGN



## DURATION

5:30

## INSTRUMENTATION

2 FLUTES  
2 OBOES  
2 CLARINETS IN B-FLAT  
2 BASSOONS  
4 HORNS IN F  
3 TRUMPETS  
2 TENOR TROMBONES  
1 BASS TROMBONE  
1 TUBA  
TIMPANI  
3 PERCUSSIONISTS  
HARP  
CELESTA (LOWEST WRITTEN NOTE C3)  
STRINGS

## PERCUSSION LIST:

I. SUSPENDED CYMBAL, TAM TAM  
II. BASS DRUM  
III. CLASH CYMBAL, VIBRAPHONE

## PERFORMANCE NOTES

THE PIECE IS IN THE FORM OF A PERPETUAL INCREASING OF INTENSITY FROM BEGINNING TO END (THE IMAGE OF A SUNRISE), AND ALL DYNAMICS, ETC. SHOULD CONTRIBUTE TO THIS EFFECT.

QUARTER TONES: PLAYERS MAY PRODUCE QUARTER TONES BY ANY MEANS OF THEIR CHOOSING (ALTERNATE FINGERINGS, EMBOUCHURE, ETC). TAKE CARE THAT THEY DO NOT SIMPLY BECOME EQUAL TEMPERED PITCHES.

GLISSANDI: GLISS EVENLY THROUGH THE ENTIRE DURATION OF A NOTE (NOT MORE QUICKLY TOWARDS THE END OF THE NOTE VALUE). HEADLESS QUARTER NOTES ARE USED TO SHOW WHERE THE BEATS ARE WHEN THE GLISS SPANS A BARLINE, BUT THEY DON'T AFFECT THE GLISS IN ANY WAY. FOLLOW NORMAL PATTERNS OF BOWING/TONGUING: IF NO SLUR IS INDICATED, RE-ATTACK THE NOTE, EVEN IF IT IS AT THE END OF A GLISS.

### CELESTA SOLO:



THIS PIECE IS WRITTEN FOR LARGE (5 1/2 OCTAVE) CELESTA WITH A WRITTEN RANGE DOWN TO C3 (SOUNDING MIDDLE C). IF SUCH A MODEL IS NOT AVAILABLE, THE LOWEST PASSAGES MAY BE TAKEN UP AN OCTAVE.

**PERUSAL SCORE**

# A HIDDEN SUN RISES

FOR THE 2019 ASPEN MUSIC FESTIVAL

CHELSEA KOMSCHLIES

**Primordial, Mysterious** ♩ = 88

Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
Clarinet in B♭ 1  
Clarinet in B♭ 2  
Bassoon 1  
Bassoon 2

**Primordial, Mysterious** ♩ = 88

Horn in F 1  
Horn in F 2  
Horn in F 3  
Horn in F 4  
Trumpet in C 1  
Trumpet in C 2  
Trumpet in C 3  
Trombone 1  
Trombone 2  
Bass Trombone  
Tuba  
Timpani  
Suspended Cymbal  
Bass Drum  
Vibraphone  
Harp  
Celesta (solo)  
Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

use a "too-light" bow pressure to produce multiphonic overtones

2 3 4 5

This page of a musical score covers measures 6 through 10. The instrumentation includes:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- Clarinets in Bb 1 and 2 (Cl. in Bb 1, Cl. in Bb 2)
- Bassoons 1 and 2 (Bsn 1, Bsn 2)
- French Horns in F 1, 2, 3, and 4 (F. Hn in F 1, Hn in F 2, Hn in F 3, Hn in F 4)
- Trumpets in C 1 and 2 (Tpt in C 1, Tpt in C 2)
- Trumpet in C 3 with straight mute (Tpt in C 3)
- Trombones 1 and 2 (Tbn 1, Tbn 2)
- Bass Trombone (B. Tbn)
- Tuba (Tba)
- Timpani (Timp.)
- Suspended Cymbal (Sus. Cym.)
- Bass Drum (B. Dr.)
- Vibraphone (Vib.)
- Harp (Hp.)
- Celesta (Cel.)
- Violins I and II (Vln I, Vln II)
- Viola (Vla.)
- Violoncello (Vcl.)
- Double Bass (D. B.)

Key musical features include:

- Measures 6-8: Flutes 1 and 2 play a melodic line with triplets and a *pp* dynamic. Oboe 1 and Bassoon 1 also play melodic lines with *pp* dynamics.
- Measures 6-8: Trumpets 1 and 2 play a rhythmic pattern with triplets and a *pp* dynamic. Trumpet 3 plays with a straight mute and *pp* dynamic.
- Measures 6-8: The harp and celesta play accompaniment with triplets and *pp* dynamics.
- Measures 9-10: Violins I and II play a melodic line with a *ppp* dynamic. The viola plays *pizz.* (pizzicato) and then *ppp arco* (pizzicato then arco) with a *ppp* dynamic.
- Measures 9-10: The double bass plays a melodic line with a *ppp* dynamic.



Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. in B♭ 1  
Cl. in B♭ 2  
Bsn 1  
Bsn 2  
F. Hn in F 1  
Hn in F 2  
Hn in F 3  
Hn in F 4  
Tpt in C 1  
Tpt in C 2  
Tpt in C 3  
Tbn 1  
Tbn 2  
B. Tbn  
Tbn  
Timp.  
Sus. Cym.  
B. Dr.  
Vib.  
Hp  
Cel.  
Vln I  
Vln II  
Vla  
Vcl  
D. B.

Present in the texture; be heard  
p pp p pp sim.

(bottom staff loco) (sim.)

(pizz.) (arco) (pizz.) (arco)

8va 7 (upward) (upward) (upward)

A



Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

F. Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tpt in C 1

Tpt in C 2

Tpt in C 3

Tbn 1

Tbn 2

B. Tbn

Tbn

Timp.

Sus. Cym.

B. Dr.

Vib.

Hp.

Cel.

Vln I

Vln II

Vla.

Vcllo

D. B.



Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2

Bsn 1

Bsn 2

F. Hn in F 1

Hn in F 2

Hn in F 3

Hn in F 4

Tpt in C 1

Tpt in C 2

Tpt in C 3

Tbn 1

Tbn 2

B. Tbn

Tba

Timp.

Sus. Cym.

B. Dr.

Cl. Cym.

Hp

Vln 1

Vln 2

Vla

Vcl

D. B.

*mf*

*f*

*p*

*sim*

**C**

**C**

**C**



Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. in Bb 1  
Cl. in Bb 2  
Bsn 1  
Bsn 2  
F. Hn in F 1  
Hn in F 2  
Hn in F 3  
Hn in F 4  
Tpt in C 1  
Tpt in C 2  
Tpt in C 3  
Tbn 1  
Tbn 2  
B. Tbn  
Tba  
Timp.  
Sus. Cym.  
B. Dr.  
Cl. Cym.  
Hp  
Cel.  
Vln I  
Vln II  
Vla  
Vcl  
D. B.

done with bow

*p* *f* *mf*

(upwards) (continue holding pedal through decay)

*mf*

FL 1  
FL 2  
Ob. 1  
Ob. 2  
Cl. in Bb 1  
Cl. in Bb 2  
Bsn 1  
Bsn 2  
F. Hn in F 1  
Hn in F 2  
Hn in F 3  
Hn in F 4  
Tpt in C 1  
Tpt in C 2  
Tpt in C 3  
Tbn 1  
Tbn 2  
B. Tbn  
Tba  
Timp.  
Sus. Cym.  
B. Dr.  
Cl. Cym.  
Hp  
Cel.  
Vln I  
Vln II  
Vla  
Vcl.  
D. B.

**D**

*mf* (rolled from here on)

*f*

*pp*

*mf*

**D** (continue holding pedal through decay)

*f*







Musical score for orchestral instruments. The score is divided into systems for woodwinds, brass, percussion, and strings. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, and English Horn in F 1-4. The brass section includes Trumpet in C 1-3, Trombone 1-3, and Tuba. The percussion section includes Timpani, Tam-tam, Bass Drum, and Cymbals. The string section includes Harp, Violin I & II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *f*, *p*, *mf*, *pp*, and *ppp*. Specific performance instructions include "(finger A)" and "(finger A, start rolled in)".

(finger E, start rolled in) **G** (finger G, start rolled in) (finger A)

Fl. 1 *pp* *f* *pp* *f* *p*

Fl. 2 *pp* *f* *pp* *f* *p*

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

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

Cl. in Bb 1 *pp* *f* *pp* *f* *p*

Cl. in Bb 2 *pp* *f* *pp* *f* *p*

Bsn 1 *f* *pp* *f*

Bsn 2 *f* *pp* *f*

**G**

F. Hn in F 1 *mf*

Hn in F 2 *mf*

Hn in F 3 *mf*

Hn in F 4 *mf*

Tpt in C 1

Tpt in C 2

Tpt in C 3

Tbn 1 *mf* (be heard) *pp*

Tbn 2 *mf* (be heard) *pp* *mf*

B. Tbn *p* *p*

Tba *p* *p*

(those glissandi do not need to be exact; the contour and dynamics are most important. Play from lowest note to highest note on the largest timpani available.)

Timp. *pp* *f* *pp* *f* *p*

Tam. *mf* *p*

B. Dr. *pp* *f* *pp* *f* *p*

Cl. Cym.

Hp.

**G**

Vln. *pp* *mp* *pp* *f* *pp*

Vln. II *pp* *mp* *pp* *f* *pp*

Vla. *p* *mf* *ff*

Vi. *mf* *ff*

D. B. *f* *mf* *ff*

66 67 68 69 70



(finger B, start rolled in) (finger C)

(finger A, start rolled in) (finger B)

bells up soli: (ff)

bells up soli: (ff)

bells up soli: (ff)

bells up soli: (ff)

To Sus. Cym.

(Sua applies to both staves) div.

76 77 78 79 80



FL. 1 (finger C)  
FL. 2 (finger B)  
Ob. 1  
Ob. 2  
Cl. in Bb 1  
Cl. in Bb 2  
Bsn 1  
Bsn 2  
F. Hn in F 1  
Hn in F 2  
Hn in F 3  
Hn in F 4  
Tpt in C 1  
Tpt in C 2  
Tpt in C 3  
Tbn 1  
Tbn 2  
B. Tbn  
Tbn  
Timp.  
Tam.  
B. Dr.  
Cl. Cym.  
Hp.  
Vln I unis.  
Vln II div.  
Vla.  
Vcl.  
D. B.

86 87 88 89 90









**ritardando**

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. in Bb 1  
Cl. in Bb 2  
Bsn 1  
Bsn 2  
F. Hn in F 1  
Hn in F 2  
Hn in F 3  
Hn in F 4  
Tpt in C 1  
Tpt in C 2  
Tpt in C 3  
Tbn 1  
Tbn 2  
B. Tbn  
Tba  
Timp.  
Sus. Cym.  
B. Dr.  
Cl. Cym.  
Hp  
Vln I  
Vln II  
Vla  
Vcl  
D. B.

**ritardando**

105 106 107 108 109