Pray Away

for orchestra (2018)

Ryan Lindveit

for the Yale Philharmonia
RYAN LINDVEIT - PRAY AWAY

INSTRUMENTATION

Piccolo
Flute
Oboe
English Horn
B-flat Clarinet
B-flat Bass Clarinet
Bassoon 1-2
F Horn 1-4 (mutes needed)
C Trumpet 1-3 (cup mutes & straight mutes needed)
Trombone 1-3 (cup mutes & straight mutes needed)
Tuba (mute needed)

Piano/Celesta
Harp

Timpani (four drums)
Percussion 1    Triangle, Bass Drum, Tam-Tam
Percussion 2    Medium Suspended Cymbal, Sizzle Cymbal
Percussion 3    Glockenspiel, Vibraphone, Crotales

Strings

PROGRAM NOTES

*Pray Away* is about unpeeling layers of personal shame to find authenticity. At its core, the piece is a set of variations on a chaconne—a series of eight chords—that periodically gets stuck and pursues tangential fascinations before eventually cycling back to where it began. I found the idea of self-reinvention, as articulated by Didier Eribon in his memoir *Returning to Reims*, particularly inspiring: “Our past is still there in the present. So we remake ourselves, we recreate ourselves (a task that is never finished, always needing to be taken up again), but we do not make ourselves, we do not create ourselves.”

The score is in concert pitch.

Duration: ca. 9’30”

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Focused, devout \( \frac{1}{4} = \text{ca. 56} \)

Piccolo
Flute
Oboe
English Horn
Bb Clarinet
Contrabass
Timpani
Percussion
Plano
Harp
Violin I
Violin II
Viola
Violoncello

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Doppio movimento $\frac{1}{120}$

Free time ($\frac{1}{120} \approx 60$)
(conductor cues each measure)

- Vln. I
- Vln. II
- Vla.
- Vc.
- Fl.
- Ob. 1
- Ob. 2
- E. Hn.
- Cl. 1
- Cl. 2
- Sn. Cl.
- Sn.
- Bn.
- Bs. Cl.
- Picc.
- Fl.
- Perc.
- Pno.
- Hp.

C. vary the speed expressively

# no need to stay metric, just stay a little behind the crotales

shadow the bowed crotales

solo, last stand

Rhythm can be flexible. It's more important to get a good ring on each note.

CROTALES bowed
[Notation of musical score with instructions and notation symbols]
Note to conductor: Oboe, Clarinet, and Flute should be to the fore.