

Overture to
The Revelation of Nature
Adaptation for Piano

by

Kenneth A. Kuhn

Performance time is about 11 minutes

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Description

The Revelation of Nature is an epic orchestral tone poem with overture and four half-hour movements, each an individual tone poem, chronicling a year-long trek through the seasons of the wilderness from summer to spring by an individual disillusioned with man-made (literally) religions and seeking true understanding of the world. Throughout the journey there is an unseen guide pointing out the way and important observations to make. Near the conclusion of the fourth movement the guide is revealed, thus the title of the work. The protagonist, having completed the journey and now understanding many things, vows to teach humanity to work with Nature rather than against it and to cease wasting time concerning and fighting over meaningless and arbitrary human-made religious requirements and rituals. Thriving by understanding and respecting the grand Creation was the intent of the Creator and is all that is required. The work concludes with an awe-inspiring grand orchestral celebration as Nature rejoices that at least one human now understands.

The **overture** is based on melodious woodland themes from the first, second, and fourth movements. The music opens with a yearning and contemplative theme and softly builds to a very dramatic recapitulation before concluding in serenity with the revelation music from near the end of the fourth movement.

The work was begun in 1969, and the first draft was completed in 2003. Inspiration came from countless long walks through the wilderness by the composer who essentially made this journey over the years and in many ways the work is autobiographical. Inspiration also came from travels through the spectacular Colorado Rocky Mountains in 1969 and 1979.

Performance notes

The music is meant to be performed with great expression – avoid playing in strict time – use rubato throughout – even brief holds on sonorous notes. The opening six measures represent a horn call that is optional for piano.

The music marked *molto rubato* from measures 50 to 56 should be performed with expressive note to note variations in tempo.

The music becomes dramatic at measure 74 and the tempo increases but take care not to play too loud so there can be a very dramatic crescendo at measure 80.

The grand recapitulation of the opening theme at measure 83 should be played orchestrally and with full sonority of the piano.

The concluding music from measure 108 should be performed very tranquilly as the mood is of pure peace with oneself and the world in the presence of Father Nature, a.k.a., the Creator, in concert with Mother Nature, who established the operating relationships.

Overture to The Revelation of Nature

adapted for solo piano from the symphonic version

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molto largo (senza tempo) ♩=40

Piano

ff
Like a mountain horn call

senza pedal

Piano performance could begin here

Pno.

largo ♩=55
mp
8va
* simile

Pno.

8va
mf

Pno.

8va
poco rit.
a tempo

Pno.

22 23 24 25

mf

Pno.

26 27 28 29

mp

Pno.

30 31 32

rit.

Pno.

33 34 35

a tempo

Pno.

36 37 38

poco rit.

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39 *a tempo*

Pno.

42 *poco rit.*

Pno.

dim.

45 *a tempo*

Pno.

rit.

mf

Red. *

50 *a tempo*

Pno.

molto rubato con molto espressione

rit.

dim.

mf

Red. *

52 *a tempo*

Pno.

molto rubato

rit.

dim.

Red. *

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Piano score for measures 4-55. The right hand (RH) features a melodic line with a slur from measure 4 to 55. The left hand (LH) has a rhythmic accompaniment. Performance markings include *a tempo*, *mf*, *molto rubato*, *rit.*, *dim.*, and *mf*. Fingerings 4 and 5 are indicated in the LH. A fermata is present at the end of measure 55.

Piano score for measures 56-57. The RH continues the melodic line. The LH has a complex rhythmic pattern with fingerings 5, 4, 4, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 4, 1, 5, 3, 2, 1. Performance markings include *a tempo*, *molto rubato*, *rit.*, and *a tempo*. A time signature change to 4/4 occurs at measure 57.

Piano score for measures 58-59. The RH has a melodic line with a slur. The LH has a rhythmic accompaniment. Performance markings include *poco piu mosso* and *mf*.

Piano score for measures 60-61. The RH has a melodic line with a slur. The LH has a rhythmic accompaniment with fingerings 5, 2, 1, 2, 3, 4, 5, 1, 5, 4, 3, 4. Performance markings include *poco rit.* and *dim.*.

Piano score for measures 62-63. The RH has a melodic line with a slur. The LH has a rhythmic accompaniment with fingerings 5, 4, 3, 2, 1. Performance markings include *rit.*, *dim.*, *subito p*, and *a tempo*.

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Pno.

64 65

This system contains measures 64 and 65. The right hand features a melodic line with a long slur over measures 64 and 65. The left hand plays a rhythmic accompaniment of eighth notes. Measure 65 includes a fingering '2' in the right hand and '1' and '4' in the left hand.

Pno.

66 67

poco rit.
subito p

This system contains measures 66 and 67. Measure 66 has a slur over the right hand and fingerings '3' and '4'. Measure 67 is marked *poco rit.* and *subito p*, with a slur over the right hand and fingerings '3' and '1'. The left hand has fingerings '5 4 3 2 1' in measure 66 and '5 4 3 2 1 3 2 1' in measure 67.

Pno.

68 69

a tempo
mf sempre non troppo forte

This system contains measures 68 and 69. Measure 68 is marked *a tempo* and *mf sempre non troppo forte*. Both measures have slurs over the right hand. The left hand plays a steady eighth-note accompaniment.

Pno.

70 71

rit.
dim.

This system contains measures 70 and 71. Measure 70 is marked *rit.* and has a slur over the right hand. Measure 71 is marked *dim.* and has a slur over the right hand. The left hand has fingerings '5 3 2 1' in measure 70 and '5 4 3 2 1 5 3 1 3' in measure 71.

Pno.

72 73

a tempo

This system contains measures 72 and 73. Measure 72 is marked *a tempo* and has a slur over the right hand. Measure 73 has a slur over the right hand. The left hand continues with eighth-note accompaniment.

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pui mosso, drammatico ♩=75

74 *mf* *sempre non troppo forte*

75

76

77 *rit.*

78 *molto rit.*

79 ♩=42

cresc.

80 *rit.*

81 ♩=54

82 *rit.*

molto cresc.

fff

1 5 4 3 1 5 3 2 1 5 3 2

Adagio drammatico ♩=75

83 *molto maestoso*

84

85

86

3 1 2 5 4 3 2 1 4 3 2 1 4 3 2 4 2 1 5 4 2 1

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Pno.

87 88 89 90 91

2 3 4 5

3 2 1 5

4 1 2 3

5 3 2 1

5 3 2 1

Pno.

92 93 94 95

2 3 4

3 1 3

2 1 2 3

2 1 2 3

Pno.

96 97 98 99

2 3 4

5 3 2 1

3 1 2

1 2 3 2

1

Pno.

100 101 102 103

a tempo

2 3 4

5

3 3 5

3 2 4 3

1 5 4 2 1 2 4 5

5 3 2 1

3 2 1

poco rit.

Pno.

104 105 106 107

2 3 4

5

2 1 2 3

3 1 3

2 5 3 2

rit.

sfz

2/4 4/4

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Largo

Pno.

108 *mp molto tranquillo*

Pno.

113 114 115 116 117 *p*

Pno.

118 *poco rit.* 119 120 121 *rit.*

Pno.

122 *pp* *dim.* 123 124 125 *subito meno mosso*

Pno.

126 *poco rit.* 127 128 129 *rit.*

Rea.

