

ดุซงฎึนึพนรึการประพึนรึเพลง: "เทพนึยายที่สาบสุญ"
เพลงประกอบภาพยนตรึสำหรับวงซึมโปเนืออเศสตรึ



บทคัดย่อและแฟ้มข้อมูลฉบับเต็มของวิทยานิพนธ์ตั้งแต่ปีการศึกษา 2554 ที่ให้บริการในคลังปัญญาจุฬาฯ (CUIR)
เป็นแฟ้มข้อมูลของนิสิตเจ้าของวิทยานิพนธ์ ที่ส่งผ่านทางบัณฑิตวิทยาลัย

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สาขาวิชาศิลปกรรมศาสตร์
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ปีการศึกษา 2560
ลิขสิทธิ์ของจุฬาลงกรณ์มหาวิทยาลัย

DOCTORAL MUSIC COMPOSITION: "THE LOST TALES"
FILM MUSIC FOR SYMPHONY ORCHESTRA



A Dissertation Submitted in Partial Fulfillment of the Requirements
for the Degree of Doctor of Fine and Applied Arts Program in Fine and Applied Arts
Faculty of Fine and Applied Arts
Chulalongkorn University
Academic Year 2017
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Thesis Title DOCTORAL MUSIC COMPOSITION: "THE LOST
TALES" FILM MUSIC FOR SYMPHONY ORCHESTRA
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ศิษย์ เกษจำรัส : ดุษฎีนิพนธ์การประพันธ์เพลง: "เทพนิยายที่สาบสูญ" เพลงประกอบภาพยนตร์สำหรับวงซิมโฟนีออเคสตรา (DOCTORAL MUSIC COMPOSITION: "THE LOST TALES" FILM MUSIC FOR SYMPHONY ORCHESTRA) อ.ที่ปรึกษาวิทยานิพนธ์
หลัก: ศ. ดร. วีรชาติ เปรมานนท์, 306 หน้า.

ดุษฎีนิพนธ์การประพันธ์เพลง: "เทพนิยายที่สาบสูญ" เพลงประกอบภาพยนตร์สำหรับวงซิมโฟนีออเคสตราเป็นการประพันธ์เพลงที่ใช้เทคนิคการประพันธ์แบบดนตรีประกอบภาพยนตร์ โดยมีการรวบรวมการใช้เทคนิคการประพันธ์แบบดนตรีคลาสสิก (Classical Music) แบบร่วมสมัย (Contemporary Music) และแบบสมัยนิยม (Popular Music)

"เทพนิยายที่สาบสูญ" เพลงประกอบภาพยนตร์สำหรับวงซิมโฟนีออเคสตราประกอบไปด้วยบทเพลงขนาดย่อยจำนวน 9 บท โดยในแต่ละบทเพลงมีการนำเสนอสถานการณ์ สถานที่ เวลาและตัวละครที่แตกต่างกัน ทำนองจาก 1 บทเพลงอาจมีการนำกลับมาใช้ใหม่ในอีกบทเพลงโดยมีการนำเสนอที่แตกต่างกัน เช่น การเปลี่ยนบันไดเสียง การเปลี่ยนความเร็วหรือการเปลี่ยนวิธีการเรียบเรียงเสียงประสานใหม่เพื่อให้เหมาะสมกับภาพยนตร์ในแต่ละช่วง

ดุษฎีนิพนธ์การประพันธ์เพลง: "เทพนิยายที่สาบสูญ" เพลงประกอบภาพยนตร์สำหรับวงซิมโฟนีออเคสตรา มีความยาวประมาณ 50 นาที

จุฬาลงกรณ์มหาวิทยาลัย
CHULALONGKORN UNIVERSITY

สาขาวิชา ศิลปกรรมศาสตร์

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5786826335 : MAJOR FINE AND APPLIED ARTS

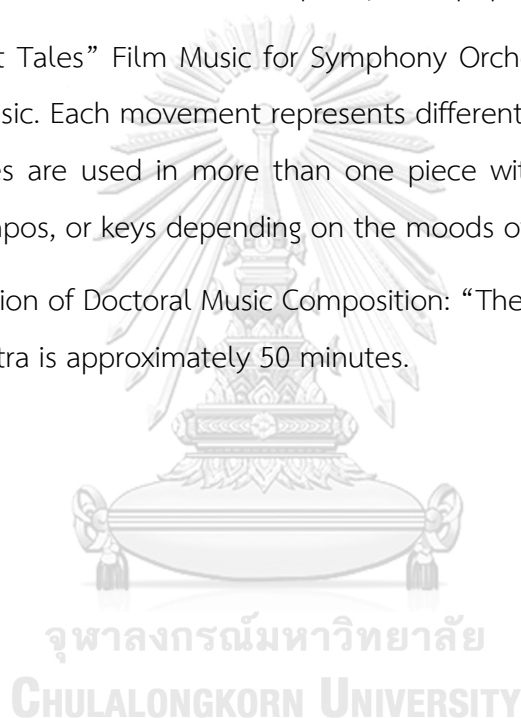
KEYWORDS: THE LOST TALES / FILM MUSIC / MUSIC COMPOSITION / ANALYSIS

SIT KESJAMRAS: DOCTORAL MUSIC COMPOSITION: "THE LOST TALES" FILM MUSIC FOR SYMPHONY ORCHESTRA. ADVISOR: PROF. WEERACHAT PREMANANDA, D.Mus., 306 pp.

Doctoral Music Composition: "The Lost Tales" Film Music for Symphony Orchestra is a series of music composition created as a film music. Techniques used in the piece include classical music, contemporary, and popular music techniques.

"The Lost Tales" Film Music for Symphony Orchestra comprises 9 episodic movements of music. Each movement represents different events, places, times, and characters. Themes are used in more than one piece with different orchestrations, arrangements, tempos, or keys depending on the moods of each scene in the film.

The duration of Doctoral Music Composition: "The Lost Tales" Film Music for Symphony Orchestra is approximately 50 minutes.



Field of Study: Fine and Applied Arts

Student's Signature

Academic Year: 2017

Advisor's Signature

ACKNOWLEDGEMENTS

I would like to give special thanks to those who have been helping and supporting me throughout the duration of the writing of this thesis.

Special thanks to my father and my grandmother for their support and understanding.

Special thanks to my mother for inspiring and supporting me throughout my education in the music field.

Special thanks to my grandmother for having financially supported my education since when I was very young.

Special thanks to the President of Assumption University for giving me a full scholarship to pursue my educational needs.

Special thanks to Mrs. Jean Kuhns for introducing and inspiring me in classical music.

Special thanks to Prof. Dr. Weerachat Premananda for his many words of advice and for enlightening my mind about music composition.

Special thanks to Ms. Arya and little Marisa for supporting me throughout my education in graduate school.

Lastly, I would like to thank all the faculty members and staff of the Faculty of Fine and Applied Arts of Chulalongkorn University and the School of Music of Assumption University for their knowledge and support.

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CHAPTER I

INTRODUCTION

Music is a form of applied arts that its originality has been dated back since ancient times. From the past until present day, music has gone through development in variety aspects in term of style and purpose in which the music is composed for. The essential building materials of music composition can be summarized as follows:

- Time: beat, accent and rhythm
- Tune: the melody
- Chords: the harmony
- Timbre: the quality of a sound
- Texture: the patterns made by sounds
- Structuring: the form of music

Background

Music Composition for film is another kind of artistry in music craftsmanship. The composer needs to consider all possibilities to arouse the audience to truly feel and enjoy the film; for example, the feeling of joy, bravery, or sadness along with the characters in the film. In the meantime, the composer intended to develop the composition that can easily be enjoyable and memorable for the audience. Music is designed to help a scene, or to support the main title, or end credits. The music can serve as commentary of what is happening on the screen. A completed film production is composed of four main elements.

The first is the visual, also known as cinematography, plays the most crucial role in communication with the audience as a storyteller through the visual. The visual includes the use of camera angles, camera distances, camera movements, the type of

film used, the type of lens used, and the speed at which the film is shot. All of these components are the implementing keys in creating visuals and bringing illusion to reality.

The second is the ambience which consists of sounds assigned in a scene or location. The ambience prevents unnatural silence when no sound is presented. In real life, there are moments of silence in everyday life such as the sound of waking up in the morning or in the middle of the night, but it becomes an unrealistic feeling in a cinematic world. The ambience such as the sound of the wind blowing, a car moving around, children playing in the background, or birds chirping from the trees can be added or enhanced to the scene. All those ambiances help creating surrounding sounds for the film as part of bringing illusion to reality.

The third is the sound effect which are artificial or enhanced sounds that are used in the background. Sound effects may or may not be real nor loud enough in the real world such as the sound of blooming flowers, tires screeching as the car turns around, or the sound of water dropping becoming frozen before the eyes of the audience.

The fourth is the music. The music tremendously helps to create atmosphere for film, which can also arouse the audience's feeling to feel as they are in the film. While most works from director, screenwriter, director of photography, and film editor appeal to the consciousness of the audience, the composer's music appeals to the subconsciousness.

The phase of music composing for film process can start at the spotting session. In some cases, composer may have a chance to access a screenplay or a rough-cut screening of the project. This is where filmmaker and music composer have to decide the spot where the music will be in the film. The director may recommend composer about what genre of music should be in the scene. While listening to the director, the composer may have different ideas, which he can suggest.

The next step is the scoring session. After the spotting sessions are done, the composer may start working on the scoring. The composer can choose to write detailed sketches for orchestra or to write out a full score all by himself according to the time schedule of the project. The detailed sketches for orchestra feature primary theme including melody, harmony, and rhythm and secondary theme including melody, harmony, and rhythm. Other details and instructions such as instrumental usage in each theme and other necessary details can be included in the sketches.

The recording session is the next step following the scoring session. When the score is finished, the music can be recorded. There are many options for the orchestra setup which all depends on how the complete score is orchestrated. Some composer prefers to conduct their own music, while some composer prefers to listen to their music in the control room.

The mastering session is the session where the composer and the sound engineer get together and balance the sounds of music. With the current technology of multichannel recording, the sound engineer is able to capture all the sounds that he needs and then mixes them together very quickly. All imperfect sounds can be removed and replaced with newly recorded material. Without this technology, all mastering and editing must be done by a music conductor, which can take longer to get the perfect sounds that the composer wants to hear.

The dubbing session is the process where visual and audio meet. The dialogue, the ambience, the sound effect, and the music are mixed together according to the director at this stage. Actors are called back to the studio to record their dialogue and lip-sync their lines for each scene. As for the music, it is cut to fit each scene. Music transition is used when necessary.

Despite the fact that the film must be done before the composer starts writing music, there are music companies in the US that specialize in composing music for films. The significance of these companies is they do not compose their music based

on a film. The composer in those film-scoring companies compose several short music using film scoring techniques and organize their music into different genres such as action, adventure, heroics, love, sadness, and more, and put them in a catalog. From the catalog, the filmmaker can look up and choose their preferred tracks that can emotionally enhance their projects. Then they pay a small amount of fee for the chosen track which they can use in their projects. The contract of using the music is fixed to one project. If there are several projects that are in need of using the same track, then multiple music licenses must be purchased.

The advantages of those film-scoring companies are that their music can be used as trailer music for the film; it can also help the filmmaker to present their projects to film companies as to get more fund support. The filmmaker can use the music from these music companies for their movie trailers, as the original music for the films might not be ready on time for the trailer released.

With the new technology in music production business, the action software is introduced. The action software offers ascents, dynamics, and rhythmic patterns that can be used for film music. The composer can choose any particular patterns with their left hand on the keyboard while the right hand play any single note and then the software will combine the sound of the notes played by the right hand and the pattern chosen by the left hand together. The sound from the software is realistic. It also provides the perfection in term of pitch and timing. With this technology, the process takes less time and costs less in producing since it does not involve hiring real musicians, renting a practice studio, or renting a recording studio. All process can be accomplished using only a computer, software, a pair of good quality monitor speakers, and a standard midi controller.

Music composition “The Lost Tales” Film Music for Symphony Orchestra is a music composition that uses the same techniques as most film scores use nowadays. The techniques include the use of ostinato, motive development, and orchestration.

Objective

- Creativity of film music composition using contemporary composition techniques
- Innovatively presentation of the music in the style of film music
- Publication of film music composition as an academic work

Specification

- The music composition “The Lost Tales” Film Music for Symphony Orchestra is a composition inspired on stories from many novels such as *The Silmarilion*, *The Hobbit*, and *The Lord of the Rings* by J.R.R. Tolkien, *A Song of Ice and Fire* by George R.R. Martin, *The Chronicles of Narnia* by C.S. Lewis and *The Inheritance Cycle* by Christopher Paolini as if all novels were to be presented in a cinematic world
- The music composition “The Lost Tales” Film Music for Symphony Orchestra is comprised of nine episodic movements of music that represent events, places, and characters from the story
- The composition is for a symphony orchestra that is arranged and orchestrated in the style of the film music composition
- The duration of the composition is approximately 50 minutes

Methodology

- Construct the total structure of the stories: events, places, and characters
- Construct the total structure and form of all pieces
- Compose all themes
- Arrange all musical themes and create series of musical pieces
- Orchestrate the music for a full orchestra in the style of the film music

- Consult with the Thesis adviser for improvement of music composition
- Present the music composition “The Lost Tales” Film Music for Symphony Orchestra as live performance along with presenting art works for the stories
- Publish the music analysis and present it as a thesis

Expected Outcome

- The creativity of film music composition using contemporary composition techniques
- Innovatively presentation of the music in the style of film music
- The publication of music composition and its methodology as an academic work



CHAPTER II

LITERATURE REVIEW

There are many techniques and methods that can be used in composing music for film. Most of the time, music is composed after the film has finished shooting and is in an editing stage. The composer may be able to give some suggestion to the director. Usually, the director have something in mind about what sound they prefer to use or what kind of music they want to have in their films. They can start their conversation with the composer by using temp music as the bridge and then the composer may continue their work by using various techniques such as interval, rhythmic pattern, or character theme.

Filmmaker knows that in order to make any enjoyable films for the audience, the audience must have the same experience as the characters in the movies. Filmmaker strive for every possibility for the audience through all of our senses: seeing, hearing, tasting, smelling, and touching. Seeing and hearing seem to be the only methods that the filmmaker can send their messages to us; therefore, music in film is an unavoidable element in film making business.

The main approach in composition for film and television is the Audio-Visual Counterpoint, which can be categorized into parallel motion and contrary motion. The parallel motion is where the audio and the visual go in the same direction; for example an exciting scene goes with exciting music. Contrary motion is where the audio and the visual go in contrasting directions, which is also known as “Playing against the images”. The result can be very effective; for example a battle scene with slow operatic vocal music in the background will cause an emotional result for the audience. The choices of either parallel motion or contrary motion are an agreement between filmmaker and composer.

Temp Music and the Usage of Rhythm

Temp music is the usage of existing music in film scoring. Temp music is used in film production during the editing stage and serves as a guideline for mood and atmosphere for the director. From there, the composer may be asked to compose the music that has a similar sound in terms of mood, tone, and atmosphere. The music is carefully composed to match the existing music as much as the copyright law can allow.

Rhythm is one of the main elements used in temp music. In film making business and film scoring business, the rhythm of simple drumbeats can create a vast amount of effects to the audience as drumbeats can simulate the heart beats of human, which can help reduce or increase the excitement of the films. Sometimes, the rhythm of a rock beat and the rhythm of tenor drums are used together in a single track which creates more depth in musical dimensions.

Mars, the Bringer of War by Gustav Holst (1874 – 1934)

Mars, the Bringer of War is a part of the Planets Op. 32, composed by Gustav Holst in 1914-1916. The Planets Op. 32 consists of seven movements, each of which reflects a Roman god and his/her characteristics that each planet was named after.

- Mars, the Bringer of War
- Venus, the Bringer of Peace
- Mercury, the Winger Messenger
- Jupiter, the Bringer of Jollity
- Saturn, the Bringer of Old Age
- Uranus, the Magician
- Neptune, the Mystic

Mars is the Roman god of war. Gustav Holst interpreted Mars's characteristic by using a certain rhythmic pattern that later becomes widely used in modern film scoring. The time signature is 5/4 with a grouping of 3 + 2. The first beat of each measure is in triplet.

This rhythmic pattern has successfully captured the thought of both audience and composer that this pattern is a war or battle theme. Not only the rhythmic pattern, but also the main theme of Mars, the Bringer of War and its orchestration are also used as temp music in the music called the Battle, composed by Hans Zimmer (1957 – Present) for the film “Gladiator” in 2000 which featured both the rhythmic pattern and the main theme of Mars, the Bringer of War.

Lothlorien, composed by Howard Shore (1946 – present) for “The Lord of the Rings Trilogy”, was orchestrated with the battle theme rhythmic pattern for the second movie “The Two Towers” when the movie depicted elven soldiers from Lothlorien in the battle.

“The Lost Tales” Film Music for Symphony Orchestra does not feature the same battle drum rhythmic pattern as heard in Mars. It features its own battle drum rhythmic pattern which inspired from the usage of drums as used by mention pieces above.

Creation of Moods and Tones Using Orchestration and Interval

The usage of orchestration and interval as method in creating moods and tones can be observed through several modern film music pieces. There are almost perfect solutions to bringing out tones and moods of the film in modern film music that are widely used nowadays. Sweet high string passage in major keys can give warm and relaxing feeling to the scene, while high string passage in minor keys can describe a

sad or desperate scene. Brass passage can often bring out majestic tones for the film, which can be seen in most movies.

Interval also plays a vital role in creating moods and tones in film music. The usage of each interval can describe the scene. A minor 2nd interval can bring out a suspense feeling in the scene. In the movie *Jaw*, the main theme, composed by John Williams (1932 – present) is composed of a passage that uses the minor 2nd interval in low voice. The sound of the minor 2nd interval in that music builds up tension for the audience and works its way into creating an anxious feeling in the audience. The perfect 5th interval as in the *Star Wars* main theme can give the audience the sense of affirmation.

Symphony No. 1, “The Lord of the Rings” by Johan de Meij (1953 – present)

Symphony No. 1, “The Lord of the Rings” was composed by Johan de Meij in 1984-1987 for a symphonic band. The piece won the first prize in Sudler International Wind Band Composition Competition in 1989. The piece is based on the trilogy written by J.R.R. Tolkien. The piece consists of five separate movements that illustrate characteristics or important events from the book through the use of rhythmic pattern, the instrumentation used, and the musical texture.

- “GANDALF” (The Wizard)
- “LOTHLORIEN” (The Elvenwood)
- “GOLLUM” (Smeagol)
- “JOURNEY IN THE DARK”
- “HOBBITS”

In the first movement “GANDALF”, the music portrays a wise and noble character. The opening brass section using the perfect 5th interval as the main motif can really depict his unpredictable characteristic. Another use of the perfect 5th interval within the first movement can be heard in measure 6 in the line of Baritone/ Euphonium. The use of lower register musical instrument can soften the strength of the perfect fifth, thus giving this theme a strong yet gentle and noble feeling.

According to Schifrin’s statement in his book “*Music Composition for Film and Television*,” (2011) he stated that the perfect 5th interval helps the audience to feel very comfortable because of its sense of affirmation.

In the third movement “GOLLUM”, the music portrays the monstrous creature Gollum, a slimy trickster character that always mumbles and talks to itself. The theme is presented by the usage of Soprano Saxophone with dissonant intervals. The unique sound of soprano saxophone that overshadows all other instruments creates the atmosphere of something that has been lurking in our world. The usage of the dissonant interval confirms its existence as a trickster.

In the fifth movement “HOBBITS”, the character theme for the hobbits is presented. Hobbits are carefree and optimistic. Johan de Meij chose to present these characteristics in a happy folk dance. Theme developments are made within each repetition in term of the instrumentation used, in the orchestration, or in the music texture.

Time by Hans Zimmer

Time is the original soundtrack from the movie called “Inception”. The piece is composed of four chords repeated several times throughout the entire piece. Time is presented through the development of orchestration. With each

repetition, the music texture becomes thicker until it reaches its climax. There is an electric guitar that plays some notes repeatedly several times within the piece to provide contrasting colors.

The Usage of Character Theme

Character theme is not only specific for a certain character. Sometimes, it can be used as the theme for a location or an event. The most notable character theme in the film history is the Imperial March composed by John Williams. The Imperial March is used in the background when Darth Vader enters the scene, When Anakin Skywalker enters the scene, the fragments of Imperial March are presented in lighter orchestration and in a lighter key. When Anakin Skywalker turns to the dark side, the Imperial March theme is modulated into a darker tone. As a result, the audience can remember both the music and the character very well.

Minas Tirith by Howard Shore

Minas Tirith is the name of original music from the movie “The Lord of the Rings: The Return of the King” composed by Howard Shore. The music is mainly composed of the Minas Tirith theme, which made its first appearance in the first movie of the trilogy “The Lord of the Rings: The Fellowship of the Ring” as a fragment. It was presented with different orchestration and different musical layers, then it was built up for more excitement for the audience toward this great city in the third movie.

Minas Tirith is a fictional city from the Lord of the Rings trilogy written by J.R.R. Tolkien. It is depicted as the capital city of Gondor, which is the greatest kingdom of men in Middle Earth. The city was founded in the first age, which was roughly around 6,500 years before the event in the Lord of the Rings.

Minas Tirith is known by another name as “City of Kings” as it is often related to the kings and stewards of Gondor.

In the Fellowship of the Ring, the Minas Tirith theme was presented as the Realm of Gondor theme. The theme was performed by a solo French horn in the background when Gandalf arrived at Minas Tirith, in which the scene that showed Minas Tirith in the background.

The development of the Realm of Gondor theme through orchestration and musical texture can be observed that the theme is presented by the brass section. The theme is repeated several times by the brass section while the string section acts as a countermelody or an embellishment. The dynamic of both melody and harmony increases from soft to loud. With the nature the sound of brass instruments along with the orchestration uses in this piece, the audience can feel the greatness of the city. At the same time, as the music is being presented from the beginning to the end, the movie depicts Gandalf riding his horse toward the city. He enters the city from the lowest level of the city and then slowly proceeds to the higher level. When the music reaches the climax, Gandalf arrives at the highest level of the city in front of the great hall.

The Usage of Different Music Genres

There are many categories of movies such as action, adventure, romantic, comedy, horror, etc. The film scoring must be varied enough to match the needs of filmmaker. Not only classical music can be used as film music, popular music, jazz music, or rock music can also be presented as film music as well as long as it matches the idea of movie director.

Tristan by Two Steps from Hell

Tristan is a music composition composed by a company called Two Steps from Hell. This company consists of several composers specializing in film scoring. Tristan is a fine example of mix-genre music as it consists of elements from classical music and rock music. The main melody is repeated several times with different orchestration in each repeat. There are usages of electronic musical instruments as rhythm section in the element of rock music, which provides different chords colors to the piece. While all other classical instruments play the main melody and harmony along with a countermelody, the rhythm section provides strong contrasting color.

Conclusion for Film Music Composition

With so many techniques in composing music for film, there is no perfect formula on how to do it. There are no limits nor specific music genres in creating film score as long as the music matches and supports the movie so that the audience can enjoy the movie more than ever.

CHAPTER III

MUSICAL THEMES

Theme is one of the most important musical elements in music composition. The theme is a statement of any musical piece. It is a storyteller. It can tell where the music is going to be. There are many techniques to develop a musical theme into a musical phrase, which is a bigger and stronger statement in music composition.

A musical theme can start from music motif. Motif is the smallest unit in music. It can be anything ranging from a rhythmic pattern to interval. Motif is then expanded into a theme. A theme can be developed using a fragment of the theme itself or a motif to create a musical phrase. The phrase can be composed of a theme and an answer, which reacts as an extension of the theme.

An answer is not a countermelody nor is it a theme. It is developed from the motif or theme to act as a conclusion of the theme. In case that the theme is unable to complete the musical sense by itself, the answer is then needed to complete the musical phrase.

The term phrase means a unit approximating to what one could sing in a single breath. The length of a phrase may vary as it can be in two measures, four measures, or half a measure depending on the tempo of the music.

For the music composition of “The Lost Tales” Film Music for Symphony Orchestra, several themes are created from rhythmic motif, melodic motif, and harmonic motif. There are three categories of theme: the harmonic, the melodic, and the rhythmic motif constructional theme. Themes from each categories are built from the motif from one of these elements: harmony, melody, and rhythm.

Harmonic Motif Constructional Theme

The harmonic motif constructional theme is a theme that is developed from a set of harmony. There are two themes in “The Lost Tales” Film Music for Symphony Orchestra. The first theme is called the Dawn of Time theme which belongs to the first

piece of the series. The second theme is called the Dragon Rider theme which belongs to the sixth piece of the series.

The Dawn of Time theme

The progression of the harmony features the following chords: Dm – Bb – C – Am or i – VI – VII – v in the key of D minor. The overall sound of the piece is more likely to be D Aeolian mode as it does not contain the A major chord which can be used as V – i in a sense of a perfect cadence.

Ex. I shows D Aeolian mode

When chords are built vertically using inversions as seen in Ex. Ia, the top note of each chord becomes the Dawn of Time structural pitch. The structural pitch can be transformed using shorter value of notes as seen in Ex. Ib.

Ex. Ia shows the vertically built chords

Ex. Ib shows the transformation of each chord using the shorter value of note

Another transformation can also be made from a different set of vertically built chords as seen in Ex. Ic. The theme has now become an intervallic inversion of the theme in Ex. Ib as seen in Ex. Id.



Ex. 1c shows a different set of chord inversions

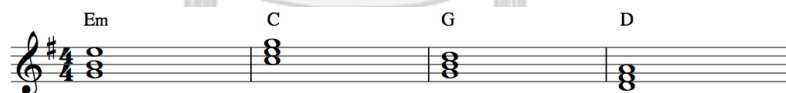


Ex. 1d shows the transformation built from chords in Ex. 1c

The Dragon Rider Theme

The Dragon Rider theme is presented over repeated harmonies. The harmonies are Em, C, G, and D (i, VI, III, and VII). The progression of VII to i is a technique widely used in popular music and known as far away from home. Because the sound of VII chord is far away from i chord, it creates the tension that the audience feel the need of coming back to the i chord.

As previously stated in the Dawn of Time theme that the theme is built using the inversion of chords, the Dragon Rider theme is no exception. The top note of each chord in Ex. II becomes the structural pitch. The development of the structural pitch can also come from different chord inversions.

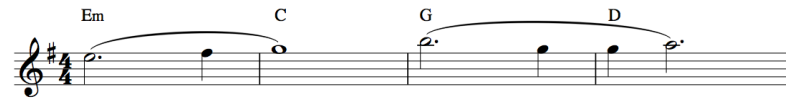


Ex. II shows the Dragon Rider motif and chord

Non-chord tones and tensions are used to develop the motif into musical phrases. There is also the usage of rhythm involved in developing a motif in musical phrases. Each phrase consists of two measures. The Dragon Rider theme consists of two musical phrases. A musical phrase is a sentence or a breathing mark that acts as a musical idea. Ex. IIa – Ex. IIc show how the Dragon Rider motif developed in musical phrases. The theme is then developed into eight-measure segment as seen in Ex. IIe.



Ex. IIa



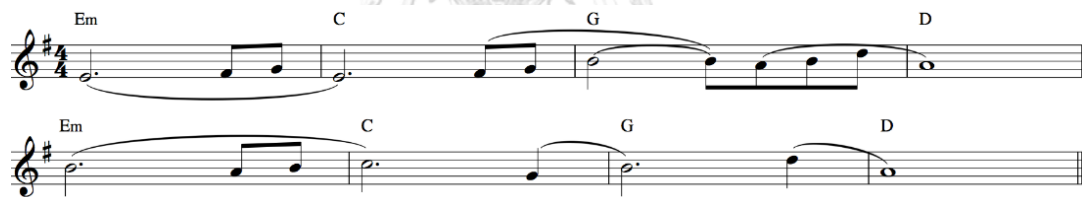
Ex. IIb



Ex. IIc



Ex. IIId



Ex. IIe shows the most developed Dragon Rider theme

Melodic Motif Constructional Theme

The melodic motif constructional theme is a theme that is developed directly from melodic motif. For film music, these themes are considered to be character themes. A character theme is not necessarily related to any character in the film. It can be related with a place, an event, or any situation in the film.

The Glorious Theme

The texture of the Glorious theme is constructed from chord tones of Cm, Gm, and Abmaj7 using the same manner as the Dawn of Time theme or the Dragon Rider theme. However, this theme is not built from chord inversions, it is built from the

usage of interval. The perfect fifth interval is used to give an affirmative feeling to the audience. The theme as seen in Ex. III is divided into six musical phrases. The third and the fourth phrase are served as the answers to the first and the second phrase. The fifth and the sixth phrase are served as the conclusion of the theme which leads to the next section of the piece.

Chord symbols for Ex. III:
 Top staff: Cm Cm Cm Cm Cm Cm Gm Gm
 Bottom staff: Gm Abmaj7 Gm Abmaj7 Gm Gm Gm Gm

Ex. III shows the Glorious theme

The Evil Theme

The Evil theme is presented in descending C minor scale motion with Bb as an avoided note. The avoided Bb makes the C minor scale a sense of incompleteness. The rhythmic pattern used to perform this theme is in straight quarter notes so that it represents the steadiness of the evil.

Ex. IV shows the Evil theme

The Valor of Men Theme

The tone center of this theme is in the mode of F Dorian where the third and seventh are flattened by half a step; thus, it can create the unique sounds and the unique moods in the piece overall.

Ex. V shows F Dorian Scale

The use of the perfect 5th in the theme is considered to be a strong statement that helps making the audiences feels the affirmation. The actual Valor of Men theme mostly consists of straight quarter notes as it can state the steadiness of the theme as shown in Ex. Va.



Ex. Va shows the original Valor of Men theme

The complete Valor of Men theme is divided into two phrases: the Valor of Men motif and the answer. The motif consists of five notes and acts as the first phrase in the first two measures. The second phrase in the next two measures is the modification of the motif to make the Valor of Men theme. The phrases in the next four measures present passages which serve as the answer to the theme that makes the complete Valor of Men theme. The answer of the theme is developed from the Valor of Men motif. The first measure of the answer which is the fifth measure in the complete Valor of Men theme uses straight quarter notes as in the first measure of the Valor of Men theme; however, the pitches are not the same. The last three measures of the complete Valor of Men theme are an augmentation of the second measure in the complete Valor of Men theme.



Ex. Vb shows the complete Valor of Men theme

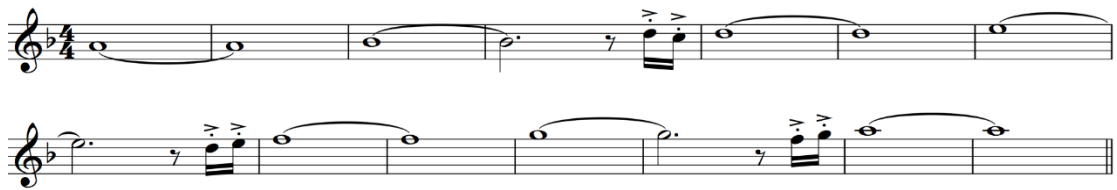
The theme is then expanded by using note from the third beat in the third measure to the third beat of the fourth measure in Ex. Vb. It becomes the conclusion of the Valor of Men theme. The theme is based from D Locrian scale as seen in Ex. Vc.



Ex. Vc shows the conclusion of the Valor of Men theme

The Fate Theme

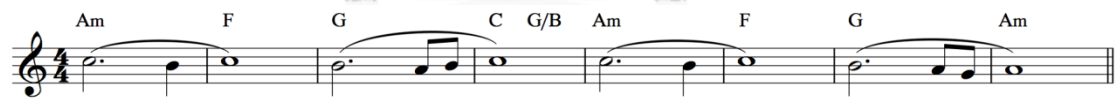
The melody of the Fate theme is based on A Phrygian ascending scale performing over Dm chords. The theme is developed from the conclusion of the Valor of Men theme, as previously seen in Ex. Vc, presented in longer note values and on a different mode.



Ex. VI shows the Fate theme

The Hidden Valley Theme

The main melody is presented as a two-measure phrase in the total of four phrases. The melody contains only four notes from G to C. The idea is to provide the simplest melody, which can build up more climax when it is orchestrated. The Hidden Valley motif comes in a two-measure phrase as seen in the first and the second measure in Ex. VII.



Ex. VII shows the Hidden Valley theme

The Peace Theme

The Peace theme is in the key of C major which is a relative major/minor to the original key of the piece. The theme still contains the same elements in term of the motif and rhythmic as the Hidden Valley theme.



Ex. VIII shows the Peace theme

The Hope Theme

The Hope theme comes after the Peace theme; therefore, the key is modulated back to the key of A minor. The theme contains the same elements in term of rhythmic used as in the Hidden Valley theme and the Peace theme. The theme is a four-phrase long presented as an eight-measure segment. From measures 9 – 16, the theme is repeated; however, the notes from measures 9 - 12 are in long notes as the phrases from measures 1 – 4 are being performed as a secondary melody by other instruments at the same time.

Ex. IX shows the Hope theme

The War Marching Theme

The War Marching theme is a small theme that appears at the end of the Hidden Valley and serves as a coda section. The theme uses the repetition of Am and F chords combined with the uses of triplet notes so that it can mimic the sound of was marching. The motif can be seen in the first measure in Ex. X.

Ex. X shows the War Marching theme

The Shieldmaiden Theme

The Shieldmaiden theme can be observed as two musical segments. Each segment contains four measures. The motif is composed of seven notes including triplet notes. Then the motif is developed by the use of repetition with melodic sequence. The motif continues its development by repeating the triplet fragments to the last beat of the third measure in each segment. On the last beat of the third

measure in the second segment, the direction of notes is changed from going up to stay the same.



Ex. XI shows the Shieldmaiden theme

The Determining Theme

This theme does not start with the tonic chord; thus, it can give the audience the feeling of uncertainties. From measure 5, the bass notes are presented in chromatic from F, F#, and to G. Chord Gsus4 and G are used repeatedly in the last four measures to present the pedal tone. It can give the feeling of decision making of a character as the chords are moving up by half a step and then go to the dominant chords.

Ex. XII shows the Determining theme

The Princess Theme

The princess theme is presented in the key of Eb major. The constructional pitches are presented in an ascending scale from Eb – G in measures 1 - 2. Then, the notes are presented in inversion and in sequence. Notes and chords are presented in consonant sounds as it can easily represent the gentleness of the princess.

Ex. XIII shows the Princess theme

The Time Passing Theme

The theme is actually a two-measure segment repeated twice with a modified ending. The key of the theme is in A Mixolydian mode. The harmony that goes along with the theme are repetition of Em and A7/E.



Ex. XIV shows the Time Passing theme

Rhythmic Motif Constructional Theme

The rhythmic motif constructional theme is a theme that is built from the usage of rhythm. From the rhythmic pattern, pitch or pitches can be added in later. The melodic sequence or repeated harmony may or may not exist in the rhythmic motif constructional theme.

The Battle Theme

The Battle theme is composed of accent notes on a group of sixteenth note performing on single strokes in drum sets. A single stroke is one of the drum rudiments that every drummer should learn how to play in their first lesson. It consists of alternating strokes played between the hands such as R (right) L (left) R L R L... or L R L R L R...



Ex. XV shows the Battle theme

In every four measure, there are variations in the last beat such as single quarter note, a group of triplet notes, or a group of sixteenth notes. The variations are created to give a contrasting feel to the overall music.

CHAPTER IV ANALYSIS

Orchestration and arrangement have been many things to many composers. They provide different colors, timbres, and textures to music. One of the goals of the orchestration is to mix, blend, match, and contrast the instrument within the same section or different section of the music.

The string section has been considered as the main provider of melodic-harmonic elements in the orchestra. This section has five distinctive voices and is able to sustain major musical ideas either as a choir in the full orchestra or in works of string orchestra; however, it has fairly homogeneous in sound.

The woodwind section has heterogeneous sound as each instrument in the woodwind family is different from one another. The woodwind section can provide contrasting color, repeating, or echoing any passage previously played by other instrumental families.

The brass section is mainly used as a builder of orchestral climaxes, as a presenter of melody, and as a provider of coloristic effects. The brass section can also provide contrasting color over repetition passage.

The rhythm section can be from the percussion section within a symphony orchestra or any percussion ensemble. The rhythm section performs grooves or sets of rhythmic pattern along with harmony of the music. The effect from doing so give a thrill middleground and background to the music.

For the music composition “The Lost Tales” Film Music for Symphony Orchestra, there are nine episodic movements of music, which reflect ideas, characters, places, and times. In each movement, the theme is presented in several orchestration and arrangement techniques as in solo instrument, in combination of instruments, in full orchestra, grooves, tempo, and key.

1. The Dawn of Time

The Dawn of Time is the first piece of the series as it states the beginning of all things from blank space of emptiness into the shaping of the earth, the creation of trees, animals, beasts, men, and civilizations. As the civilization reaches its highest point, the music will also reach the highest of its richness of harmonies and its texture.

The piece has no real melodic motif; its harmony is presented as harmonic motif. The harmony is repeated throughout the whole music from the beginning to the end with variations in texture and orchestration from quiet and easy going into loud and majestic.

The form of this movement can be considered as a variation in texture form due to the development of the texture with each repetition of harmony. However, there are five sections existing within the movement divided by the thickness of the texture. The A section is presented in light orchestration which gradually thickens with each harmonic repetition. The B section is the thickest orchestration of this movement. The overall form of the movement is presented in A-B-A-B-A. The first A section is the longest section from measures 1 – 48. The first B section is from measures 49 – 64. The second A section starts from measures 65 – 76. This section is a reduction from the first A section. The second B section is from measures 77 – 92. The last A section is from measures 93 – 105. In the last A section, instead of the texture being thicker with each harmonic repeat, the harmony is presented in lighter orchestration by the string section.

The Dawn of Time theme can be first seen from measures 1 - 4 in viola, cello, and double bass. The theme is then repeated from measures 5 - 8 with a thicker texture by adding violin II using the same motif previously performed by viola in an octave higher. The overall texture is expanded, thus, making it become gradually thicker. In measure 8, the value of a note is changed from a whole note to two half notes in the line of viola to represent the change in the pace of the overall musical theme.

The image displays a musical score for a brass section, consisting of four systems of staves. The instruments are Horn in F, Trumpet in Bb, Trombone, and Tuba. The score is written in 4/4 time and includes various musical notations such as rests, notes, and dynamic markings.

- System 1 (Measures 1-9):** Horn in F and Trumpet in Bb have rests. Horn in F enters in measure 9 with notes marked I. (*pp*) and II. (*p*). Trumpet in Bb has notes marked II. con sordino (*pp*) and I. con sordino (*pp*).
- System 2 (Measures 10-17):** Horn in F has notes marked I. (*pp*) and II. (*p*). Trumpet in Bb has notes marked III. (*pp*) and IV. (*p*). Trombone and Tuba have notes marked I. (*p*) and II. (*pp*).
- System 3 (Measures 18-26):** Horn in F has notes marked IV. (*p*). Trombone and Tuba have notes marked III. (*p*).
- System 4 (Measures 27-34):** Horn in F has notes marked I. (*p*). Trumpet in Bb has notes marked I. (*p*) and II. (*p*). Trombone and Tuba have notes marked II. (*p*) and III. (*p*).

Ex. 1.1 shows the auxiliary notes in the brass section

From measure 1 over the brass section, there are auxiliary notes that are intended to be for colors providing to the piece. These notes are built from chord tones and are in a single independent phrase.

The third repeat begins from measures 9 - 12, the cello and double bass perform bass notes and chord tones while violin II and viola perform counterpoint notes in two half notes per one-measure, the counterpoint notes are based on chord tones. The harmonic motif from the second repeat from measures 5 - 8 on violin II is repeated by violin I in the same octave.

Ex. 1.2 shows the orchestration of the Dawn of Time theme

On the fourth repeat from measures 13 - 16, violin I, cello, and double bass still perform the same musical pattern from their previous repeat. Violin II and viola perform slightly different notes from their previous repeat as those notes in each measure are retrograded. In measure 16, new materials are presented on both violin II and Viola to prepare for a change in the musical pace.

The new musical element is presented in measures 17 - 20 as violin I performs the same notes as violin II from measures 13 - 16. Violin II and viola perform four quarter notes per measure in order to help change the musical pace of the whole music. The pace changing process continues in measures 21 - 24 by adding up eighth-note tremolo on viola while cello and double bass still perform the same patterns as their previous four measures. Violin I repeats most notes from viola in measures 17 - 20. Violin II performs long notes again for the intention of holding the music back, as it might be too soon for the change.

The changing process still continues in measures 25 – 28 by having violin II perform the eighth-note tremolo. Violin II along with viola complete the triad chords as one instrument performs the tonic and the third or the third and the fifth of the chord while the other instrument performs the third and the fifth or the tonic and the third of the chord. To add more color to this harmonic motif, bassoon is used to present the harmonic motif.

The image shows a musical score for measures 25-28. The score is in 4/4 time and features six staves: Bassoon, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat). The Bassoon part (measure 25) starts with a *pp* dynamic and plays a harmonic motif. Violin I plays a sustained chord. Violin II plays an eighth-note tremolo. The Viola, Violoncello, and Double Bass parts provide harmonic support with sustained chords and rhythmic patterns.

Ex. 1.3 shows the orchestration of the harmonic theme and harmonic motif

From measure 29, all string instruments perform their own parts in patterns. Woodwind instruments start playing their parts by adding oboe and clarinet in Bb from measures 33 - 36. Adding more and more instruments with each harmonic repetition expands the overall texture. From measures 37 - 40, French horns and tuba are added to the orchestra. From measure 41, flutes and trombones are added.

Groove is made up of tempo, feel, rhythmic level, and rhythmic motives. The combination of rhythmic elements and harmony reflects the meaning of the story.

From measures 41 - 48, trombones present the new musical motif. The groove is achieved by changing the grouping of the eighth note inside a measure within normal 4/4 time signatures into 3 + 3 + 2 grouping.

The image shows a musical notation example for asymmetric counting in 4/4 time. It consists of a single staff with a 4/4 time signature. The notation shows a sequence of eighth notes grouped into three measures: the first measure contains three eighth notes, the second measure contains three eighth notes, and the third measure contains two eighth notes. This illustrates the 3 + 3 + 2 grouping mentioned in the text.

Ex. 1.4 shows the asymmetric counting on 4/4 time signatures

49

Flute

Oboe

Clarinet in Bb *mp*

Bassoon *mp*

Horn in F *mp*

Trumpet in Bb I *p* II

Trombone

Tuba *p*

Drum Set *f*

Violin I *mf*

Violin II *mf*

Viola *mf*

Violoncello *mf*

Double Bass *mf*

54

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

III.

IV.

II.

I.

p

mf

mp

v

Detailed description: This page of a musical score covers measures 54 through 59. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Drums (Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and eighth-note patterns in the strings. Dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano) are used throughout. Rehearsal marks III, IV, II, and I are placed above the Horn, Trumpet, Trombone, and Tuba staves respectively. The Flute and Oboe parts have a '8' marking above them in measures 54-55. The Bassoon part has a 'v' marking above it in measures 54-55. The Horn part has a 'p' marking above it in measure 56. The Trumpet part has a 'mp' marking above it in measure 56. The Trombone part has a 'v' marking above it in measure 56. The Tuba part has a 'v' marking above it in measure 56. The Drum part has a 'v' marking above it in measure 56. The Violin I part has a 'v' marking above it in measure 56. The Violin II part has a 'v' marking above it in measure 56. The Viola part has a 'v' marking above it in measure 56. The Violoncello part has a 'v' marking above it in measure 56. The Double Bass part has a 'v' marking above it in measure 56.

The musical score for Ex. 1.6 is arranged in a system of staves. The instruments and their parts are as follows:

- Fl.** (Flute): Starts at measure 60 with a rest, then plays a rhythmic motif of eighth notes starting in measure 61. Dynamic: *mf*.
- Ob.** (Oboe): Starts with a rest, then plays a harmonic motif of chords starting in measure 61. Dynamic: *mp*.
- Cl.** (Clarinet): Starts with a rest, then plays a rhythmic motif of eighth notes starting in measure 63. Dynamic: *mf*.
- Bsn.** (Bassoon): Plays a rhythmic motif of eighth notes throughout the passage. Dynamic: *mf*.
- Hn.** (Horn): Plays a harmonic motif of chords. Dynamic: *f*.
- Tpt.** (Trumpet): Plays a harmonic motif of chords. Dynamic: *mf*.
- Tbn.** (Trombone): Plays a rhythmic motif of eighth notes. Dynamic: *mp*. Includes a first ending bracket in measure 64.
- Tba.** (Tuba): Plays a rhythmic motif of eighth notes. Dynamic: *mp*.
- Dr.** (Drum): Plays a rhythmic pattern of eighth notes with rests. Dynamic: *mf*.
- Vln. I** (Violin I): Plays a rhythmic motif of eighth notes. Dynamic: *f*.
- Vln. II** (Violin II): Plays a rhythmic motif of eighth notes. Dynamic: *f*.
- Vla.** (Viola): Plays a rhythmic motif of eighth notes. Dynamic: *f*.
- Vc.** (Violoncello): Plays a rhythmic motif of eighth notes. Dynamic: *f*.
- Db.** (Double Bass): Plays a rhythmic motif of eighth notes. Dynamic: *f*.

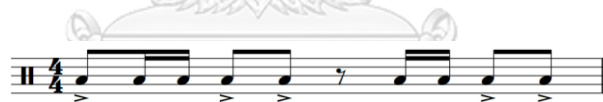
Ex. 1.6 shows how harmonic motif is transformed and how rhythmic motif is placed along with different rhythmic pattern for drums

From measure 65, the dynamic drops to pianissimo as to present the quietness and peacefulness of the dawn of the age of men. All instruments except string instruments stop performing while the strings perform the whole notes for four measures. From measure 69, the pace of overall music changes by having violin II and viola performing eighth-notes tremolo. And from measure 73, violin I performs the same pattern as its first appearance from measure 29 for four measures. With the last two beats of measure 76, pick-up notes for drums are presented as these notes serve as a pick-up for the next section of this piece.



Ex. 1.7 shows the pick-up notes that lead into the next section of the piece

From measure 77, while all other instruments of the orchestra still perform the same rhythmic pattern as previously performed on the rhythmic motif stated in Ex 1.4, the drums section has a newly modified rhythmic pattern to perform. This small change in rhythmic pattern creates a slight change in the mood of the whole music.



Ex. 1.8 shows the newly modified rhythmic pattern for drums

Passage from measures 77 - 92 is a repetition from the previous section such as measures 53 - 64 with a change in dynamic on almost every instrument. This passage represents the rises of men's civilization as it rises to its highest point. There is a moment of silence in measure 93 that represents the conclusion of the greatness of the realm of men. Peace during a times of uprising is represented from measures 94 - 105 as the harmonic motif is presented in the string section. Then, the theme becomes softer and slower until it reaches the dynamic of pianississimo in measure 105.

93

Violin I

Violin II

Viola

Violoncello

Double Bass

pp

ppp

pp

ppp

pp

ppp

pp

ppp

pp

ppp

pp

ppp

The image shows a musical score for a string section, measures 93 to 100. The score is written for Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat) and the time signature is 4/4. The music features a melodic theme in the upper strings, starting with a half note G4 in measure 93, followed by a quarter note G4 in measure 94, and then a half note G4 in measure 95. The dynamic markings are *pp* (pianissimo) and *ppp* (pianississimo). The score ends with a double bar line in measure 100.

Ex. 1.9 shows the Dawn of Time theme in the last section of the piece played by the string section



2. The Darkness that Lurks

The second piece of the series is called the Darkness that Lurks. It represents the greatness of the realm of men, its beauty, and its power that easily corrupt the hearts of men; thus, turn great men into evil. The tone center of this piece is in the key of C minor throughout the piece. The form of the piece can be divided into three sections. The first section presents the greatness of the realm of men in which the evil is lurking. The second section presents the evil theme as the evil that lurks within the hearts of men is growing. The third section of the piece is similar to the first section in terms of tempo and the tone center; however, there are some small changes in the end as the evil in the hearts of men is finally taking over.

If divided by tempo, time signature, and texture, this piece has four sections. The overall form of the piece is considered to be in the A-B-A'-Coda form. The tempo of A and A' section is in 200 beats per minutes with 8/8 time signature. The tempo in B and Coda section is reduced to 100 beats per minutes with 4/4 time signature. The A section is from measures 1 – 41. The B section is from measures 42 – 99. The A' section is from measures 100 - 145. The Coda section is from measures 146 – 152. The coda section consists of the Evil theme orchestrated in unison for all instruments.

The first theme that appears in this piece is the rhythmic motif theme as it can be noticed in the first measure. Although the time signature is 8/8, the counting is 3 + 3 + 1+ 1; therefore, this rhythmic motif creates the asymmetrical feeling for the audience resulting in an unstable and un-peaceful sound of the music.



Ex. 2.1 shows the rhythmic motif of the piece

From measures 1 - 20, the rhythmic motif is the only main material performed by woodwind and string instruments. There are some non-chord tones added by some instruments such as flutes, clarinets in Bb, and oboe to create more colors for the motif.

The image displays three systems of musical notation for woodwind instruments. The first system includes Flute, Oboe, Clarinet in Bb, and Bassoon. The second system includes Flute I, Oboe I, Clarinet, and Bassoon. The third system includes Flute I, Oboe, Clarinet, and Bassoon. The notation shows melodic lines with dynamics marked as *mf* (mezzo-forte). The instruments play in a key signature of two flats (Bb) and a time signature of 8/8. The score is divided into measures, with some measures containing rests for certain instruments.

Ex. 2.2 shows colors provided by woodwind instruments

From measures 21 - 40, the Glorious theme is presented in the brass section by French horns in F, trumpet in Bb, trombones, and tuba. As mentioned in the previous chapter, while the Glorious theme is constructed from the chord tones of Cm, Gm, and Abmaj7, the background music is performed by woodwind and string instruments. Cm7 chord is used as a pedal tone for the background music almost throughout the entire section.

Musical score for brass instruments (Horn in F, Trumpet in Bb, Trombone, Tuba, Horn, Trumpet, Trombone, Tuba) showing the Glorious theme. The score is in 4/4 time and features a dynamic marking of *f* (forte).

Ex. 2.3 shows the Glorious theme in the brass section

From measure 41, the 4/4 time signature is used. The Evil theme appears for the first time in solo oboe and by violin I from measures 42 - 45. The Evil theme continues in various instruments such as violin II, bassoon, a solo clarinet in Bb, and cello.

Musical score for woodwinds and strings (Oboe, Clarinet in Bb, Bassoon, Violin I, Violin II, Viola, Violoncello) showing the Evil theme starting at measure 42. The score is in 4/4 time and features dynamic markings of *pp* (pianissimo) and *tutti*.

Musical score for measures 47-52. The score is in 4/4 time and B-flat major. The instruments are Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vc.). The Clarinet part starts with a first fingering (I.) and is marked *pp*. The Bassoon part is marked *p*. The Violin I and II parts are marked *mf*. The Viola part is marked *pp*. The Violoncello/Double Bass part is marked *p*.

Ex. 2.4 shows the orchestration of the Evil theme

The next section from measures 53 - 84 is presented with the idea that the evil has slowly developed itself into the hearts of men. It starts by having string instruments perform a six-measure phrase, which presents chords Cm, Ab/C, and Adim/C.

Musical score for measures 53-59. The score is in 4/4 time and B-flat major. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Violoncello), and Double Bass (Db.). The Violin I and II parts are marked *mf*. The Viola part is marked *mf*. The Violoncello part is marked *mf*. The Double Bass part is marked *mf*. The Violin I and II parts are marked *ff*. The Viola part is marked *ff*. The Violoncello part is marked *ff*. The Double Bass part is marked *ff*.

Ex. 2.5 shows the six-measure phrase that goes throughout the section

The sound effect in this section presents the atmosphere of the entire section. The sound effect is achieved by performing a seven-note ascending scale with one instrument followed by a whole note performed by another instrument. Another technique used to create the sound effect for this section is performing a seven-note descending scale with one instrument followed by a whole note performed by another instrument.

From measures 65 – 75, the Evil theme is presented by a solo trombone, tuba, and a solo horn in F performing the Evil theme in longer note values. There are counterpoint passages provided by other brass instruments while the main brass instrument is performing the Evil theme. A solo trombone presents the Evil theme in measure 65. The Evil theme is continued by tuba in measure 68 while a solo trombone performs counterpoint notes. The Evil theme is then continued by a solo horn in F in measure 72 while trombone and tuba perform counterpoint notes.

The musical score for measures 65-75 is presented in a system of eight staves. The instruments and their parts are as follows:

- Flute:** Measures 65-67 are silent. In measure 68, it plays a seven-note ascending scale (I.) starting on G4, marked *mp*. In measure 72, it plays a seven-note descending scale (I.) starting on G4, marked *f*.
- Oboe:** Measures 65-67 are silent. In measure 68, it plays a seven-note ascending scale (I.) starting on G4, marked *mp*. In measure 72, it plays a seven-note descending scale (II.) starting on G4, marked *mp*.
- Clarinet in Bb:** Measures 65-67 are silent. In measure 68, it plays a seven-note ascending scale (I.) starting on G4, marked *mp*. In measure 72, it plays a seven-note descending scale (I.) starting on G4, marked *mf*.
- Bassoon:** Measures 65-67 are silent. In measure 68, it plays a whole note G4, marked *mp*. In measure 72, it plays a whole note G4, marked *mf*.
- Horn in F:** Silent throughout the section.
- Trumpet in Bb:** Silent throughout the section.
- Trombone:** In measure 65, it plays a whole note G4 (I.), marked *f*. In measure 68, it plays a whole note G4 (II.). In measure 72, it plays a whole note G4 (III.).
- Tuba:** In measure 65, it plays a whole note G4 (I.), marked *f*. In measure 68, it plays a whole note G4 (II.). In measure 72, it plays a whole note G4 (III.).

The musical score shows five staves for measures 71 to 75. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.).

- Fl.:** Starts with a whole note chord at *mp*. In measure 73, it plays a sixteenth-note cluster at *mf*. In measure 74, it plays a sixteenth-note cluster at *f*. In measure 75, it plays a sixteenth-note cluster at *mf*.
- Ob.:** Starts with a quarter rest. In measure 73, it plays a sixteenth-note cluster at *f*. In measure 75, it plays a sixteenth-note cluster at *mf*.
- Cl.:** Starts with a quarter rest. In measure 73, it plays a sixteenth-note cluster at *f*. In measure 75, it plays a sixteenth-note cluster at *f*.
- Bsn.:** Starts with a quarter rest. In measure 73, it plays a sixteenth-note cluster at *mf*. In measure 75, it plays a sixteenth-note cluster at *mf*.
- Hn.:** Starts with a quarter rest. In measure 73, it plays a whole note chord at *f*. In measure 74, it plays a whole note chord at *f*. In measure 75, it plays a whole note chord at *f*.
- Tpt.:** Starts with a quarter rest. In measure 73, it plays a whole note chord at *f*. In measure 74, it plays a whole note chord at *f*. In measure 75, it plays a whole note chord at *f*.
- Tbn.:** Starts with a whole note chord at *f*. In measure 73, it plays a whole note chord at *f*. In measure 74, it plays a whole note chord at *f*. In measure 75, it plays a whole note chord at *f*.
- Tba.:** Starts with a whole note chord at *f*. In measure 73, it plays a whole note chord at *f*. In measure 74, it plays a whole note chord at *f*. In measure 75, it plays a whole note chord at *f*.

Ex. 2.6 shows the Evil theme in longer note values by the brass section under the sound effects provided by woodwind instruments

From measures 76 - 79, this is where the evil truly strikes the hearts of men. It starts by having the brass section perform chords in a two-measure phrase. Two chords are Bb/F and Cm/Eb. They are followed by another two-measure phrase by Cm/G and Ddim/F while the woodwind section performs a cluster over the brass section.

From measures 80 - 84, the woodwind section and the brass section play chords against another chord performed by the string section. While the woodwind section and the brass section perform Dm/A and Eb/G, the string section plays Adim/C for one measure. In the next measure, while the woodwind section and the brass section play Ddim/Ab and Eb/G, the string section plays Ab/C. By last three measures, all instruments play chord tones of Cm so as to conclude this section.

76

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Tuba

Cymbals

Drum Set

Violin I

Violin II

Viola

Violoncello

Double Bass

This musical score excerpt covers measures 76 through 84. The instrumentation includes:

- Flute (Fl.):** Part II, measures 80-84. Dynamics: *f* to *fff* (measures 80-81), *f* to *fff* (measures 82-83), *mf* (measure 84).
- Oboe (Ob.):** Part II, measures 80-84. Dynamics: *f* to *fff* (measures 80-81), *f* to *fff* (measures 82-83), *mf* (measure 84).
- Clarinet (Cl.):** Part II, measures 80-84. Dynamics: *f* to *fff* (measures 80-81), *f* to *fff* (measures 82-83), *mf* (measure 84).
- Bassoon (Bsn.):** Part I, measures 80-84. Dynamics: *f* to *fff* (measures 80-81), *f* to *fff* (measures 82-83), *mf* (measure 84).
- Horn (Hn.):** Part I, measures 80-84. Dynamics: *f* to *fff* (measures 80-81), *f* to *fff* (measures 82-83), *mf* (measure 84).
- Trumpet (Tpt.):** Part I, measures 80-84. Dynamics: *f* to *fff* (measures 80-81), *f* to *fff* (measures 82-83), *mf* (measure 84).
- Trumpet (Tbn.):** Part III, measures 80-84. Dynamics: *f* to *fff* (measures 80-81), *f* to *fff* (measures 82-83), *mf* (measure 84).
- Tuba (Tba.):** Part I, measures 80-84. Dynamics: *f* to *fff* (measures 80-81), *f* to *fff* (measures 82-83), *mf* (measure 84).
- Cymbal (Cym.):** Part I, measures 80-84. Dynamics: *f* to *fff* (measures 80-81), *f* to *fff* (measures 82-83), *mf* (measure 84).
- Drum (Dr.):** Part I, measures 80-84. Dynamics: *fff* (measures 80-81), *mf* (measures 82-83), *fff* (measure 84).
- Violin I (Vln. I):** Part I, measures 80-84. Dynamics: *f* to *fff* (measures 80-81), *f* to *fff* (measures 82-83), *mf* (measure 84).
- Violin II (Vln. II):** Part I, measures 80-84. Dynamics: *f* to *fff* (measures 80-81), *f* to *fff* (measures 82-83), *mf* (measure 84).
- Viola (Vla.):** Part I, measures 80-84. Dynamics: *f* to *fff* (measures 80-81), *f* to *fff* (measures 82-83), *mf* (measure 84).
- Violoncello (Vc.):** Part I, measures 80-84. Dynamics: *f* to *fff* (measures 80-81), *f* to *fff* (measures 82-83), *mf* (measure 84).
- Double Bass (Db.):** Part I, measures 80-84. Dynamics: *f* to *fff* (measures 80-81), *f* to *fff* (measures 82-83), *mf* (measure 84).

Ex. 2.7 shows excerpt from measures 76 – 84

The last part of the second section of this piece from measures 85 - 100 is a recapitulation of the Evil theme. The Evil theme is played by a solo flute and then by bassoon while clarinets in Bb and flutes perform accompaniment. The Glorious theme is presented by the solo flute to prepare the mood and tone for the last section of the piece.

The image displays a musical score for measures 85 to 100. The score is divided into two systems. The first system (measures 85-93) features a Flute part with a first ending (I.) and a second ending (II.), an Oboe part, a Clarinet in Bb part, and a Bassoon part. The second system (measures 94-100) features a Flute part, an Oboe part, a Clarinet part, and a Bassoon part. The score includes dynamic markings such as *p* and *pp*, and various musical notations including notes, rests, and articulation marks.

Ex. 2.8 shows the recapitulation of the Evil theme and Glorious theme from measures 85 – 100

The last section of the piece is a recapitulation of the first section with the almost identical theme, motif, arrangement, and orchestration; however, there are some differences within the section. These last section starts from measure 102 with the same rhythmic motif as shown in Ex. 2.1. The brass section performs in sync with other instruments unlike the first section where the brass section is left off.

The Glorious theme reappears in the brass section in measure 122 in the same manner as in the first section. From measures 138 - 145, the sound effect is used to create a contrast between the Glorious theme and the Evil theme.

To create the sound effect, the clusters as shown in Ex. 2.7 are used. The whole process can be observed as using the more clusters chord to resolve down to the less cluster chord. The process starts by using every note in the C minor scale as one chord

and is resolved to another chord that is based on normal Cm chord with tension b13 for two measures. Then another cluster based on the C minor scale resolves to another chord based on Ddim add11th for two measures. Then F6 chord is followed by Eb6 chord for one measure, and Fm6 is followed by Eb6 chord for another measure. The last two measures of the sound effect end with note Eb produced by woodwind and brass instruments over note C by string instruments.

The Evil theme reappears from measures 146 - 152 by having all instruments performing the Evil theme together in a single unit as a statement that the evil has finally won over the good.



138

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon) and brass section (Horn in F, Trumpet in Bb, Trombone, Tuba) are positioned at the top. The percussion section (Cymbals, Drum Set) is in the middle. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) is at the bottom. The score begins at measure 138. The woodwinds and brass play a rhythmic pattern of eighth notes with accents, while the strings play a similar pattern. The dynamic markings range from *mf* to *fff*. The score is divided into measures, with some measures containing multiple staves for different instruments. The overall texture is dense and rhythmic.

144

Fl. II. *mf* *fff* a2

Ob. II. *mf* *fff* a2

Cl. II. *mf* *fff* a2

Bsn. *mf* *fff*

Hn. II. *mf* *fff* a2

Hn. IV. *mf* *fff* a2

Tpt. I. *mf* *fff* a3

Tbn. I. *mf* *fff* a3

Tba. *mf* *fff*

Cym. *fff* *mf* *fff*

Dr. *fff*

Vln. I. *fff* *mf* *fff*

Vln. II. *fff* *mf* *fff*

Vla. *fff* *mf* *fff* div.

Vc. *fff* *mf* *fff* div.

Db. *fff* *mf* *fff*

Ex. 2.9 shows the contrast section and the recapitulation of the Evil theme

9

Violin I *mp*

Violin II *mp*

Viola

Violoncello *mp*

Double Bass *mp*

This system contains measures 9 through 12. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Measures 9 and 10 feature a melodic line in Violin I and Violin II, with a dynamic marking of *mp*. Measures 11 and 12 show the Viola, Violoncello, and Double Bass parts, with the Viola and Double Bass also marked *mp*. The Viola part is mostly silent in measures 9 and 10, then enters in measure 11.

13

Vln. I

Vln. II

Vla.

Vc.

Db.

This system contains measures 13 through 16. All instruments (Violin I, Violin II, Viola, Violoncello, and Double Bass) are playing a rhythmic pattern of eighth notes. The dynamic marking is *mp*. The key signature remains two flats and the time signature is 4/4.

17

Vln. I

Vln. II *mp*

Vla.

Vc.

Db.

This system contains measures 17 through 20. Violin I is silent in measures 17 and 18, then enters in measure 19 with a melodic line. Violin II, Viola, Violoncello, and Double Bass continue with the rhythmic pattern. The dynamic marking for Violin II is *mp*. The key signature remains two flats and the time signature is 4/4.

21

Vln. I *f*

Vln. II

Vla.

Vc.

Db.

This system contains measures 21 through 24. Violin I plays a melodic line starting in measure 21 with a dynamic marking of *f*. Violin II, Viola, Violoncello, and Double Bass continue with the rhythmic pattern. The key signature remains two flats and the time signature is 4/4.

Ex. 3.2 shows the musical texture for background music

From measure 9, the texture is widened by adding up more musical line on the background on every four measures. It first starts with violin I and violin II, and then viola comes in from measure 11 in ostinato. On measure 11, cello and double bass join the ensemble in straight quarter notes. From measures 11 – 28, all string instruments take turn in performing the ostinato. Violin I performs fragments of the Valor of Men theme by measure 21.

From measures 13 – 16 in the brass section, horns in F, trombones, and tuba create the texture for the background music by performing the Fm chord strongly as to mimic the sound of the battle horn. The Valor of Men theme is presented again in a four-measure phrase; in other words, only the first half of the complete Valor of Men theme is presented. A solo flute and oboe are assigned to present the Valor of Men theme.

From measures 17 - 20, the Valor of Men theme is performed by oboes and clarinets in Bb. From measures 21 - 24, oboes create more colors for the background music while flutes and clarinets in Bb present the Valor of Men theme. From measures 25 - 28, flutes and clarinets in Bb create more colors for the background music by performing chords in a modified rhythmic pattern from Ex. 3.4, while the fragments of the Valor of Men theme is performed by oboes and bassoon.

The counter melody presented in measures 29 – 36 in the line of violin I is developed from F Dorian mode to provide more color to the piece.



Ex. 3.3 shows the counter melody

While the counter melody is presented by violin I, the complete Valor of Men theme is presented by oboes and flutes. The Valor of Men theme is presented by oboes and then an answer of the theme is presented by flutes. Trumpets perform fragments of the Valor of Men theme as previously performed by violin I from measure 21. By the end of measure 36, horns in F, trombones, and tuba perform pick-up notes for a small passage that acts as the ending of the first section of the piece. From measures 37 - 38, all instruments perform the same notes in different octaves in ritardando; thus, mark the end of the first section.

13

Flute I. *mf* II.

Oboe I. *mp* II.

Clarinet in Bb I. *mp* II.

Bassoon

Horn in F *mf*

Trumpet in Bb *mp* I.

Trombone *mf* I.

Tuba *mf*

Cymbals

Drum Set

Violin I

Violin II

Viola

Violoncello

Double Bass

17

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mp

f

II.

II.

II.

Detailed description: This page of a musical score covers measures 17 through 21. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features a melodic line in the first four measures, with the Oboe and Clarinet playing a sustained chord. In measure 21, the Oboe and Clarinet play a second ending (II.) consisting of a sixteenth-note pattern. The brass section (Horn, Trumpet, Trombone, Tuba) provides harmonic support with chords and rhythmic patterns. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) plays a rhythmic accompaniment, with the Violin II part featuring a prominent sixteenth-note pattern. Dynamics include *mf*, *mp*, and *f*. The score is in a key with two flats and a common time signature.

22

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

I.

I.

25

Fl. I. *mp*

Fl. II. *mp*

Ob. *mf*

Cl. I. *mp*

Cl. II.

Bsn. *mf*

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

Detailed description: This is a page of a musical score for orchestra, measures 25 through 28. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments are arranged in a standard orchestral layout. The Flute I and II parts play a melodic line with a dynamic marking of *mp*. The Oboe part has a dynamic marking of *mf*. The Clarinet I and II parts play a rhythmic pattern with a dynamic marking of *mp*. The Bassoon part has a dynamic marking of *mf*. The Horns, Trumpets, Trombones, and Tubas play chords and rhythmic patterns. The Cymbals and Drums are marked with a double bar line, indicating they are silent. The Violin I part has a dynamic marking of *mf*. The Violin II, Viola, Violoncello, and Double Bass parts play a rhythmic pattern with a dynamic marking of *mp*.

This musical score page covers measures 29 through 32. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Cymbals (Cym.), Drums (Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 29: Flute I and II play a rapid sixteenth-note pattern. Oboe and Clarinet I play sustained chords. Bassoon plays a half-note chord. Horns play a sustained chord. Trumpet I plays a half-note chord (*mf*). Trombone and Tuba play sustained chords. Cymbals play a single stroke (*f*). Drums play a steady eighth-note pattern (*f*). Violin I plays a half-note chord with a *div.* (divisi) marking. Violin II, Viola, and Violoncello play sixteenth-note patterns. Double Bass plays a half-note chord.

Measure 30: Similar to measure 29, with sustained chords in the woodwinds and brass, and rhythmic patterns in the strings and percussion.

Measure 31: Similar to measure 29, with sustained chords in the woodwinds and brass, and rhythmic patterns in the strings and percussion.

Measure 32: Similar to measure 29, with sustained chords in the woodwinds and brass, and rhythmic patterns in the strings and percussion. The Oboe part features a *IV.* marking.

This page of a musical score, numbered 57, covers measures 33 to 35. The score is for a full orchestra and includes the following parts:

- Fl.** (Flute): Measures 33-35, *mf*. Part I plays a melodic line with a slur over measures 33-34. Part II enters in measure 35.
- Ob.** (Oboe): Measures 33-35, *mp*. Part I plays a rhythmic pattern of eighth notes. Part II enters in measure 35.
- Cl.** (Clarinet): Measures 33-35, *mp*. Part I plays a rhythmic pattern of eighth notes. Part II enters in measure 35.
- Bsn.** (Bassoon): Measures 33-35, *mp*. Part I plays a melodic line with a slur over measures 33-34. Part II enters in measure 35.
- Hn.** (Horn): Measures 33-35, *mp*. Part I plays a melodic line with a slur over measures 33-34. Part II enters in measure 35.
- Tpt.** (Trumpet): Measures 33-35, *mp*. Part I plays a melodic line with a slur over measures 33-34. Part II enters in measure 35.
- Tbn.** (Trombone): Measures 33-35, *mp*. Part I plays a melodic line with a slur over measures 33-34. Part II enters in measure 35.
- Tba.** (Tuba): Measures 33-35, *mp*. Part I plays a melodic line with a slur over measures 33-34. Part II enters in measure 35.
- Cym.** (Cymbal): Measures 33-35, *mp*. Part I plays a melodic line with a slur over measures 33-34. Part II enters in measure 35.
- Dr.** (Drum): Measures 33-35, *mp*. Part I plays a rhythmic pattern of eighth notes.
- Vln. I** (Violin I): Measures 33-35, *mp*. Part I plays a melodic line with a slur over measures 33-34. Part II enters in measure 35.
- Vln. II** (Violin II): Measures 33-35, *mp*. Part I plays a rhythmic pattern of eighth notes.
- Vla.** (Viola): Measures 33-35, *mp*. Part I plays a rhythmic pattern of eighth notes.
- Vc.** (Violoncello): Measures 33-35, *mp*. Part I plays a rhythmic pattern of eighth notes.
- Db.** (Double Bass): Measures 33-35, *mp*. Part I plays a rhythmic pattern of eighth notes.

This musical score excerpt covers measures 36 to 38. It is written for a full orchestra and includes the following parts:

- Flute (Fl.):** Measures 36-37 feature a melodic line with a forte (*ff*) dynamic. Measure 38 has a rest.
- Oboe (Ob.):** Measures 36-37 feature a melodic line with a forte (*ff*) dynamic. Measure 38 has a rest.
- Clarinet (Cl.):** Measures 36-37 feature a melodic line with a fortissimo (*ff*) dynamic. Measure 38 has a rest.
- Bassoon (Bsn.):** Measures 36-37 feature a melodic line with a fortissimo (*ff*) dynamic. Measure 38 has a rest.
- Horn (Hn.):** Measures 36-37 have rests. Measure 38 features a melodic line with a forte (*ff*) dynamic.
- Trumpet (Tpt.):** Measures 36-37 have rests. Measure 38 features a melodic line with a forte (*ff*) dynamic.
- Trombone (Tbn.):** Measures 36-37 have rests. Measure 38 features a melodic line with a forte (*ff*) dynamic.
- Tuba (Tba.):** Measures 36-37 have rests. Measure 38 features a melodic line with a forte (*ff*) dynamic.
- Cymbal (Cym.):** Measures 36-37 have rests. Measure 38 features a melodic line with a forte (*ff*) dynamic.
- Drum (Dr.):** Measures 36-37 feature a rhythmic pattern. Measure 38 features a melodic line with a forte (*ff*) dynamic.
- Violin I (Vln. I):** Measures 36-37 have rests. Measure 38 features a melodic line with a forte (*ff*) dynamic.
- Violin II (Vln. II):** Measures 36-37 feature a rhythmic pattern. Measure 38 features a melodic line with a forte (*ff*) dynamic.
- Viola (Vla.):** Measures 36-37 feature a rhythmic pattern. Measure 38 features a melodic line with a forte (*ff*) dynamic.
- Violoncello (Vc.):** Measures 36-37 feature a rhythmic pattern. Measure 38 features a melodic line with a forte (*ff*) dynamic.
- Double Bass (Db.):** Measures 36-37 feature a rhythmic pattern. Measure 38 features a melodic line with a forte (*ff*) dynamic.

Ex. 3.4 shows the excerpt from measures 13 - 38

The second section starts from drums and very soft tremolo from violin I and then the texture is thickened by adding up more instruments in the string section on every one or two measures from measures 39 - 48.

From measure 49, the Valor of Men theme is played by horn in F. From measures 53 - 56, while flutes are performing an answer of the Valor of Men theme; bassoon, trombones, tuba, viola, cello, and double bass perform the rhythmic motif as seen in Ex. 3.5. Violin I, violin II, clarinets in Bb, oboes, and horns in F simply perform chords and broken chords to support the main melody.



Ex. 3.5 shows rhythmic motif used in this section

From measures 57 - 64, the Valor of Men theme is presented by oboes, horns in F, trumpets, violin I, and violin II to state a very strong statement to the audience that the time has now come for the valor of men. The Valor of Men theme is presented along with its conclusion.

The chord in measure 64 marks the end of the second section of the piece. The chord is Fm. The next chord from measure 65 is F#dim which is considered as a bridge to connect to the third section of the piece.

The third section of the piece from measures 66 - 95 is presented in the key of G Dorian. This section is a reduction of the first two sections. It means that instead of having a four-measure phrase, the phrase is now presented in two measures. The orchestration is in the same manner as in the first and second section. The reason behind the reduction is to present the idea of the bravery that must be immediately acted in order to encounter the darkness that is approaching. In the meantime, the Valor of Men theme is presented and repeated by various instruments until measure 87. From measure 88, the Valor of Men theme and its extension as stated in Ex. 3.6 reappears and acts as a strong statement that leads the audience to the next piece.

57

Flute *mf*

Oboe *f*

Clarinet in Bb

Bassoon

Horn in F *f*

Trumpet in Bb *f*

Trombone *mp*

Tuba *mp*

Cymbals *f*

Drum Set *f*

Violin I *f*

Violin II *f*

Viola *f*

Violoncello *f*

Double Bass *f*

The image displays a musical score for the 'Valor of Men' theme and its conclusion. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Flute (Fl.):** Plays a melodic line with eighth-note patterns, starting at measure 61. Dynamics range from *mp* to *f*.
- Oboe (Ob.):** Provides harmonic support with sustained chords. Dynamics range from *ff* to *mf*.
- Clarinet (Cl.):** Similar to the oboe, providing harmonic support. Dynamics range from *ff* to *mf*.
- Bassoon (Bsn.):** Plays a rhythmic pattern of eighth notes. Dynamics range from *mp* to *mf*.
- Horn (Hn.):** Consists of two staves (treble and bass clef). Dynamics range from *ff* to *mf*.
- Trumpet (Tpt.):** Provides harmonic support with sustained chords. Dynamics range from *ff* to *mf*.
- Trumpet/Bass (Tbn.):** Plays a rhythmic pattern of eighth notes. Dynamics range from *mf* to *mf*.
- Tuba (Tba.):** Plays a rhythmic pattern of eighth notes. Dynamics range from *mf* to *mf*.
- Cymbal (Cym.):** Provides rhythmic accents. Dynamics range from *ff* to *ff*.
- Drum (Dr.):** Provides a steady rhythmic pattern with triplets. Dynamics range from *ff* to *ff*.
- Violin I (Vln. I):** Plays a melodic line with eighth notes. Dynamics range from *ff* to *ff*.
- Violin II (Vln. II):** Provides harmonic support with sustained chords. Dynamics range from *ff* to *ff*.
- Viola (Vla.):** Provides harmonic support with sustained chords. Dynamics range from *ff* to *ff*.
- Violoncello (Vc.):** Plays a rhythmic pattern of eighth notes. Dynamics range from *mf* to *mf*.
- Double Bass (Db.):** Plays a rhythmic pattern of eighth notes. Dynamics range from *mf* to *mf*.

The score is in 4/4 time and features a key signature of two flats (B-flat major or D-flat minor). The piece concludes with a final chord in measure 64.

Ex. 3.6 shows the orchestration of the Valor of Men theme and its conclusion

4. The Battle of Fate

The Battle of Fate is the fourth piece of the series. It is one of the atmosphere music pieces in the series; therefore, it comprises of several melodic themes placed on atmosphere created by a rhythmic theme. The main idea of the piece is rhythmic patterns that are presented by three drum sets. When all drums perform together in unison, it creates a massive force of energy that can build up the atmosphere for the audience. The setup for this piece is composed of woodwind instruments, brass instruments, and string instruments as in a regular symphony orchestra.

The form of this movement is considered to be a variation in texture form. The texture is gradually thickened as the piece moves toward the ending. During the thickening process, the Glorious theme, the Valor of Men them, and the Fate theme are presented through several orchestrations and transformations.

The Battle theme can be seen from measure 3 throughout almost the entire piece to measure 74. There is some development on every four measures so that the patterns are varied by the last beat. There are also some changes in the sound of drums. The piece starts with all drums performing the rhythmic theme on their floor toms and then the same rhythmic theme is performed on other drums such as tom-tom and tom-tom or tom-tom and floor tom. The drummers can include their own interpretation into the performance as they are individual drummers.

To create more atmosphere and more color, a small melodic motif is created based on the accent of the rhythmic motif. From measures 7 - 9, the melodic lines are performed first by bassoon and then echoed by trombone and then by tuba and back to bassoon in measure 10. By the end of measure 10, four sixteenth notes are performed by all other brass instruments. There are three chords performed at the same time: Horns in F perform E7/D, trumpets in Bb play quartal chord starting from E, and trombones play B5 chord with sharp eleventh as the tension. From measures 11 - 14, the melodic line is performed by tuba. Then it is performed by these following instruments in a one-by-one manner: bassoon, solo oboe and a solo trumpet.



Ex. 4.1 shows the melodic motif that based on the accent of rhythmic theme

From measures 15 - 18; the Valor of Men theme is played by flute and oboe while other instruments from the woodwind family perform chords based the rhythm of rhythmic theme.

Ex. 4.2 shows the Valor of Men theme

From measure 23, another atmosphere theme begins with cello and double bass in quarter notes tremolo followed by eighth notes staccato. Viola joins in with quarter notes tremolo followed by eighth note staccato in measure 27.

Violin II takes part in creating the atmosphere by performing notes from the D minor scale in quarter note tremolo from measure 31. Violin I plays the Evil theme in tremolo from measures 35 - 38. From measures 39 - 42, the Evil theme is retrograded.

Violin I

Violin II *mp*

Viola

Violoncello

Double Bass

Vln. I

Vln. II

Vla.

Vc.

Db.

Ex. 4.3 shows an excerpt from measures 31 - 42 by string instruments

From measures 35 – 56 over the woodwind section, A Phrygian mode is used to create the atmosphere passage. The Valor of Men theme is also presented in a quarter-note triplet passage.

The image displays a musical score for woodwind instruments, specifically measures 35 through 56. The score is organized into three systems. The first system (measures 35-43) includes parts for Flute, Oboe, Clarinet in Bb, and Bassoon. The second system (measures 44-50) continues the woodwind parts. The third system (measures 51-56) shows the Flute, Oboe, Clarinet in Bb, and Bassoon parts. Dynamics include *mp*, *p*, and *p*3. The key signature is Bb major and the time signature is 4/4.

Ex. 4.4 shows an excerpt from measures 35 – 56 performed by woodwind instruments

From measure 57, the texture is suddenly thickened as all instruments perform at the same time. Tuba and bassoon perform in sixteenth note staccato then followed by a quarter note staccato. Oboe and clarinet in Bb perform slightly differently from violin II in the previous section by performing a straight quarter note followed by a quarter rest throughout the whole section. Violin I and violin II perform the Evil theme in tremolo. Flutes perform broken D minor chord. The Fate theme is presented by the brass section.

From measures 71 - 74, all instruments perform a clusters with each string instrument playing single different note from each other. The dynamic for this part starts from *f* in measure 71 and crescendo for four measures. In measures 75 - 76, all instruments except the drums stop producing any sound as the fate has been decided.

57

I. II. I. II.

mp

Flute

mp

Oboe

mp

Clarinet in Bb

mp

Bassoon

mp

mf cresc.

Horn in F

mf cresc.

Trumpet in Bb

mf cresc.

mp

Trombone

mp

mp

Tuba

Drum Set

mf

Violin I

mf

Violin II

mf

mp

Viola

mp

Violoncello

mp

Double Bass

mp

61 I. II. I. II.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for page 67 consists of ten staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.). The percussion section includes Drums (Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into four measures. The Flute part features a melodic line with first and second endings. The Oboe, Clarinet, and Bassoon parts provide harmonic support with sustained chords. The Horns, Trumpets, and Trombones play sustained chords. The Tuba part features a rhythmic pattern of eighth notes. The Drums play a steady eighth-note pattern. The Violin I and II parts play sustained chords. The Viola, Violoncello, and Double Bass parts play a rhythmic pattern of eighth notes.

65 I. II. I. II.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 68, contains measures 65 through 68. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tubas (Tba.). The percussion section includes Drums (Dr.). The string section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute part features a melodic line with first (I.) and second (II.) endings. The Oboe, Clarinet, and Bassoon parts provide harmonic support with sustained chords. The Horns, Trumpets, and Trombones play sustained chords, with the Trombones and Tubas having a more active rhythmic pattern. The Drums play a steady, rhythmic pattern. The Violins I and II play sustained chords, while the Viola, Violoncello, and Double Bass parts have a more active rhythmic pattern.

69 I. II.

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Dr. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

Each player play any different single note from each other

Each player play any different single note from each other

Each player play any different single note from each other

div. *f*

Detailed description: This page of a musical score covers measures 69 to 72. It features a full orchestral ensemble. The woodwind section (Flute I and II, Oboe, Clarinet, Bassoon) and brass section (Horn I and II, Trumpet, Trombone, Tuba) are marked with a forte (*f*) dynamic. The percussion section (Drum) also has a forte dynamic. The string section (Violin I and II, Viola, Violoncello, Double Bass) is marked with a forte dynamic. In measures 69 and 70, the woodwinds and brass play sustained notes, while the strings play a rhythmic pattern. In measures 71 and 72, all instruments play a complex, dense texture of notes. Annotations for the string section indicate that each player should play a different single note from each other, and the Viola part is marked 'div.' (divisi).

This musical score excerpt covers measures 73 to 76. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), each playing a rhythmic pattern of eighth notes with accents. The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.), all playing a similar eighth-note pattern. The Drums (Dr.) part features a steady eighth-note pattern with accents. The string section (Vln. I, Vln. II, Vla., Vc., Db.) is playing a sustained, low-frequency accompaniment marked *fff*. The score is written in a key with one flat and a 2/4 time signature. Measure 73 is marked with a '73' and a 'v' (accents). Measures 74-76 show a transition to a new rhythmic pattern, with a '3' (triplets) and 'sfz' (sforzando) marking in measure 75.

Ex. 4.5 shows the excerpt from measures 57 – 76

5. Hymn to the Fallen

Hymn to the Fallen is the fifth piece in the series. It represents the greatness of men, the hope of mankind, and the valor of men that all have turned to dust. The piece contains three different themes from three different pieces from this series of the music. The first theme is the Glorious theme which previously appeared in The Darkness that Lurks. The second theme is the Hope theme which will fully appear and be developed into a piece in the Hidden valley. The third theme is the Valor of Men theme that comes in as a contrast section to the overall piece. To present the idea that all hope has faded, the orchestration is changed from the full orchestral music into a combination of the woodwind choir and string instruments.

There are five small sections in this piece. The overall form is A – bridge – B – bridge - A. The first A section presents the Glorious theme from measures 1 – 9. The bridge section from measures 10 – 13 acts as a small interlude to the B section. The B section from measures 14 – 21 presents the Hope theme. From measures 22 – 30, the bridge section is presented as an interlude to the last A section. This interlude is extended with the presence of the fragment of the Valor of Men theme in a solo cello passage. The last A section is from measures 31 – 39. It presents the Glorious theme as in the first A section with a slightly different orchestration.

From measures 1 - 9, the Glorious theme appears in the key of G minor. The orchestration for this theme is now presented in the woodwind choir. The theme is presented by oboes while flute, clarinet in Bb, and bassoon perform chords.

The image shows a musical score for four woodwind instruments: Flute, Oboe, Clarinet in Bb, and Bassoon. The music is in 4/4 time and G minor. The Flute part consists of sustained chords. The Oboe part features a melodic line with dynamics *pp* and *p*, and includes first and second endings. The Clarinet in Bb and Bassoon parts provide harmonic support with sustained chords, with the Bassoon marked *pp*.

Ex. 5.1 shows the Glorious theme orchestrated for woodwind

From measures 9 - 13, the string section takes over on a small interlude that acts as a contrasting section between themes. The key is now transposed into C minor. The chords are simple. It starts with F, Cm, Bb/D, and the last chord is Cm.

The musical score shows four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is C minor (three flats) and the time signature is 4/4. Measure 9 is marked with a '9' above the staff. Violin I and Violin II both have a half rest in measure 9, followed by quarter notes G4, A4, Bb4, and C5 in measures 10-13. The Viola and Violoncello have half rests in measure 9. In measure 10, they play a chord of F. In measure 11, they play Cm. In measure 12, they play Bb/D. In measure 13, they play Cm. Dynamics include *p* for the violins and *pp* for the strings.

Ex. 5.2 shows a small interlude, which is a contrasting section between themes

From measures 14 - 21, the Hope theme is presented by both woodwind and strings. Flute, clarinet in Bb, and violin II perform the melody. Flute and violin II perform in the same octave while clarinet in Bb performs an octave lower. Oboe and violin I perform a counter melody in a different octave. The counter melody is based on the chords used in this passage. Viola and cello perform chords using pizzicato in up-beats.

From measures 21 - 25, the small interlude reappears in both chorus and string instruments. The chords are the same as the previous interlude except the last chord that is changed to D as the key is ready to transpose to G minor. From measures 26 - 29, the Valor of Men theme is presented in a solo passage by cello followed by one measure rest for all instruments.

From measures 31- 34, the Glorious theme reappears in both woodwind choir and string instruments. Flute, clarinet in Bb, violin I, and violin II perform the main melody. Oboe, bassoon, viola, and cello perform chords. From measures 35 - 36, another small interlude is presented to build a small contrast at the end. It also works as a bridge between the Glorious theme and the fragment of Hope theme in measures 37 - 39.

Musical score for measures 21-30. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The instruments and their parts are:

- Flute:** Starts at measure 21 with a *mp* dynamic, playing a series of chords. It becomes silent from measure 25 onwards.
- Oboe:** Starts at measure 21 with a *p* dynamic, playing a series of chords. It becomes silent from measure 25 onwards.
- Clarinet in B \flat :** Starts at measure 21 with a *mp* dynamic, playing a series of chords. It becomes silent from measure 25 onwards.
- Bassoon:** Starts at measure 21 with a *p* dynamic, playing a series of chords. It becomes silent from measure 25 onwards.
- Violin I:** Starts at measure 21 with a *p* dynamic, playing a series of chords. It becomes silent from measure 25 onwards.
- Violin II:** Starts at measure 21 with a *p* dynamic, playing a series of chords. It becomes silent from measure 25 onwards.
- Viola:** Starts at measure 21 with a *p* dynamic, playing a series of chords. It becomes silent from measure 25 onwards.
- Violoncello:** Starts at measure 21 with a *p* dynamic, playing a series of chords. It becomes silent from measure 25 onwards.

Ex. 5.3 shows an excerpt from measures 21 – 30

Musical score for measures 31-39. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The instruments and their parts are:

- Flute:** Starts at measure 31 with a *mf* dynamic, playing a series of chords. It becomes silent from measure 35 onwards.
- Oboe:** Starts at measure 31 with a *mp* dynamic, playing a series of chords. It becomes silent from measure 35 onwards.
- Clarinet in B \flat :** Starts at measure 31 with a *mp* dynamic, playing a series of chords. It becomes silent from measure 35 onwards.
- Bassoon:** Starts at measure 31 with a *mp* dynamic, playing a series of chords. It becomes silent from measure 35 onwards.
- Violin I:** Starts at measure 31 with a *mf* dynamic, playing a series of chords. It becomes silent from measure 35 onwards.
- Violin II:** Starts at measure 31 with a *mf* dynamic, playing a series of chords. It becomes silent from measure 35 onwards.
- Viola:** Starts at measure 31 with a *mp* dynamic, playing a series of chords. It becomes silent from measure 35 onwards.
- Violoncello:** Starts at measure 31 with a *mp* dynamic, playing a series of chords. It becomes silent from measure 35 onwards.

Ex. 5.4 shows an excerpt from measures 31 - 39

6. The Last Dragon Rider

The Last Dragon Rider represents the idea of humanity's last hope. The idea is presented by using the brass section to present the main melody as brass instruments have the characteristic that provided majestic sounds.

The form of this movement is a variation in texture form. The texture is always changing in every four or eight measures. If divided by the rhythmic patterns of the background music, melodic contour, and the texture, there are six sections. The overall form of this piece is A - A' - B - A - B - Coda. The first A section from measures 1 - 32 presents the main idea of the background music and its orchestration. The A' section from measures 33 - 48 presents the gradually thickening texture of the A section through orchestration. The B section from measures 49 - 56 introduces the new rhythmic pattern in the string section. The second A section from measures 57 - 72 is presented in new orchestration; however, the musical element of the background music stays the same as the first A section. The second B section from measures 73 - 89 is about the same as the first B section in terms of rhythmic pattern and orchestration. The ending of the second B section is built up toward the Coda section by increasing the dynamic and ascending melodic contour. The Coda section from measures 90 - 101 has the same rhythmic pattern and orchestration as in the B section; however, the melodies, melodic contours, and harmonies are different from the one in B section.

From measures 1 - 4, violin I and violin II present the first harmonic theme of the piece by performing the progression of Em, C, G, and D in pizzicato as four-measure phrase harmony. The phrase is repeated until measure 16. In the meantime, viola and cello perform their own musical line on every four-measure phrase harmony. Viola first enters in measure 3 while cello and double bass provide bass notes for this four-measure harmony from measure 5. From measures 17 - 24, violin I starts performing the leading notes; thus, creates more colors for this four-measure phrase harmony.

Violin I *pizz*

Violin II *pp pizz*

Viola

Violoncello

Double Bass

Vln. I

Vln. II

Vla.

Vc.

Db.

Vln. I

Vln. II

Vla.

Vc.

Db.

Vln. I *arco*

Vln. II *p*

Vla.

Vc.

Db.

21

Vln. I

Vln. II

Vla.

Vc.

Db.

Ex. 6.1 shows the excerpt of string orchestration from measures 1 – 24

25

Violin I

mp
arco

Violin II

mp

Viola

mp

Violoncello

mf

Double Bass

mf

29

Vln. I

Vln. II

Vla.

Vc.

Db.

Ex. 6.2 shows the excerpt of string orchestration from measures 25 - 32

From measures 25 – 32, violin I, violin II, and viola perform ostinato in staccato. Cello and double bass perform bass notes of two chords. Em and C chord are used in this phrase as a preparatory phrase before the texture is thickened. The progression is the repeated use of Em and C for six measures followed by D and Em chord. D# diminished chord is used as a passing chord between D and Em chord. Again, the VII to i chord is used as cadence. Ostinato and repetition usage of chords are popular

techniques for composing film music as these techniques can easily support the picture or the film.

The image displays a musical score for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is divided into four systems, each starting with a measure number (33, 38, 43, and 48). The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 33-37) features a *mf* dynamic for the Violin I, II, and Viola parts, and a *mp* dynamic for the Violoncello and Double Bass parts. The second system (measures 38-42) continues the *mf* dynamic for the upper strings. The third system (measures 43-47) shows a *p* dynamic for the Violoncello and Double Bass parts. The fourth system (measures 48-52) features a *f* dynamic for all instruments, with triplets indicated by a '3' over the notes. The score is written in a standard musical notation style with a grand staff for each instrument.

The image shows a musical score excerpt for measures 33 to 40. It features five staves for string instruments: Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The key signature is one sharp (F#). The time signature is 4/4. The score shows a consistent rhythmic pattern of eighth notes with triplet markings. Dynamic markings include *mf* (mezzo-forte) at the start of measures 33 and 34, *f* (forte) at the start of measures 35 and 36, and *ff* (fortissimo) at the end of measures 37, 38, 39, and 40. The pattern is an ostinato, repeating every four measures.

Ex. 6.3 shows an excerpt of ostinato by the string section from measures 33 – 36

From measures 33 – 56, chord progression is repeated every four measures as Em, C, G, and D chord are used. On every four measures, the texture is thickened by adding more and more instruments. From measures 33 – 40, violin I, violin II, and viola still perform the same ostinato as previously seen from measures 29 - 32. From measures 41 – 48, violin I repeats the pattern previously performed by violin II. Violin II repeats the pattern of viola while viola repeats the pattern of violin I from measures 33 – 40. From measures 48 – 56, all string instruments perform in a different ostinato as to mimic the marching sound within the piece.

As mentioned in the previous chapter that the piece does not present the melodic theme in the beginning like any other piece of the music. The melodic theme in this piece is developed from chord tones of each chord; by adding non-chord tones to each melodic phrase.

The Dragon Rider theme appears in a four-measure phrase in the line of flute in measure 33 doubled by a clarinet in Bb in measure 35. The melodic line appears again in the line of oboe in measure 37 while bassoon performs counterpoint notes and then the melodic line is doubled by clarinet in Bb in measures 39 - 40. The next melodic theme that can be considered as a counter melody which is presented in the line of flutes. Another melodic line that can be considered as the main melodic line is presented in the line of trumpets in Bb doubled by clarinets in Bb from measures 41 - 48. Other instruments such as bassoon and tuba perform bass notes that can be considered as another counter melody.

The image displays a musical score for measures 33 through 43. The score is arranged in two systems. The first system (measures 33-43) includes parts for Flute, Oboe, Clarinet in Bb, Bassoon, Trumpet in Bb, Trombone, and Tuba. The second system (measures 43-56) includes parts for Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, and Tuba. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *p* (piano) and *mp* (mezzo-piano). The score shows the Dragon Rider theme being introduced by woodwinds and brass instruments.

Ex. 6.4 shows how the Dragon Rider theme is presented by woodwind and brass instruments

From measures 49 - 56, the Dragon Rider theme is built to its climax of the first section as all instruments perform the piece together. The main melodic line is performed by oboes, clarinets in Bb, horns in F, and trombones while the rest of other instruments perform rhythm and harmonies. The highest development of the main melody can be seen in the line of horns in F. To fully build the climax, the drum patterns are added into the score.

49

Flute II. I.

Oboe II.

Clarinet in Bb *mp*

Bassoon *mp*

Horn in F *mf*

Trumpet in Bb *p*

Trombone *mp*

Tuba

Cymbals *mf*

Drum Set *mf*

Violin I *f*

Violin II *f*

Viola *f*

Violoncello *f*

Double Bass *f*

This musical score excerpt covers measures 49 to 56. The instrumentation includes:

- Flute (Fl.):** Part I (measures 49-51) and Part II (measures 52-53), then Part I (measures 54-56). Dynamics range from *mp* to *f*.
- Oboe (Ob.):** Sustained chords and melodic lines, dynamics from *f* to *f*.
- Clarinet (Cl.):** Sustained chords and melodic lines, dynamics from *f* to *f*.
- Bassoon (Bsn.):** Sustained chords and melodic lines, dynamics from *f* to *f*.
- Horn (Hn.):** Sustained chords and melodic lines, dynamics from *f* to *f*.
- Trumpet (Tpt.):** Sustained chords and melodic lines, dynamics from *mp* to *mf*.
- Trombone (Tbn.):** Sustained chords and melodic lines, dynamics from *p* to *mf*.
- Tuba (Tba.):** Sustained chords and melodic lines, dynamics from *mp* to *mp*.
- Cymbal (Cym.):** Sustained chords and melodic lines, dynamics from *mp* to *mp*.
- Drum (Dr.):** Rhythmic patterns with triplets, dynamics from *f* to *f*.
- Violin I (Vln. I):** Rapid sixteenth-note passages with triplets, dynamics from *mf* to *ff*.
- Violin II (Vln. II):** Rapid sixteenth-note passages with triplets, dynamics from *mf* to *ff*.
- Viola (Vla.):** Rapid sixteenth-note passages with triplets, dynamics from *f* to *ff*.
- Violoncello (Vc.):** Rapid sixteenth-note passages with triplets, dynamics from *f* to *ff*.
- Double Bass (Db.):** Rapid sixteenth-note passages with triplets, dynamics from *f* to *ff*.

Ex. 6.5 shows excerpt from measures 49 – 56

Passage from measures 57 - 72 is the middle section of the piece. It still contains elements of four chords: Em, C, G, and D. Woodwind instruments are used to perform both chords and melodic lines. From measures 65 - 72, horns in F provides more color by performing chord tones.

The element of the theme comes in from measure 61 in the line of oboe to measure 68. The second melodic line is presented by clarinet in Bb from measures 65 - 72. The melodic line is then performed again in the line of flute from measures 69 - 72. The string section performs chords to build up the climax for the middle section and lead to the final section of the piece from measures 67 - 72.

The image displays a musical score for measures 57 through 72. The score is arranged in two systems. The first system covers measures 57 to 60, and the second system covers measures 61 to 72. The instruments included are Flute, Oboe, Clarinet in Bb, Bassoon, and Horns. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as dynamics (pp, p), articulation (accents), and phrasing slurs. A decorative sunburst graphic is positioned above the first system. The Horns part is only present in the second system, starting at measure 67.

66 II.

Fl. *pp*

Ob.

Cl.

Bsn.

Hn.

Vla.

Vc. *pp*

Detailed description: This musical score covers measures 66 to 72. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.). The string section includes Violins (Vln. I and II), Viola (Vla.), and Violoncello (Vc.). The flute part features a rapid sixteenth-note passage in measure 66, followed by a melodic line in measure 67. The bassoon plays a rhythmic accompaniment of eighth notes. The strings provide a harmonic foundation with sustained notes and a pizzicato line in the cello part.



69 I.

Fl. *p*

Ob.

Cl.

Bsn.

Hn.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*
pizz

Vc. *p*

Detailed description: This musical score covers measures 69 to 72. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.). The string section includes Violins (Vln. I and II), Viola (Vla.), and Violoncello (Vc.). The flute part features a melodic line starting in measure 69. The bassoon plays a rhythmic accompaniment of eighth notes. The strings provide a harmonic foundation with sustained notes and a pizzicato line in the cello part.

Ex. 6.6 shows the excerpt of the middle section of the piece from measures 57 – 72

73

Flute *mp*

Oboe

Clarinet in Bb *mp*

Bassoon *mp*

Horn in F *mp*

Trumpet in Bb *mf*

Trombone *mf*

Tuba *mp*

Cymbals *mf*

Drum Set *mf*

Violin I *f*

Violin II *f*

Viola *f*

Violoncello *f* arco

Double Bass *f*

Detailed description: This page of a musical score covers measures 73 to 76. The music is in 4/4 time with a key signature of one sharp (F#). The woodwind section includes Flute (melodic line, *mp*), Oboe (rest), Clarinet in Bb (melodic line, *mp*), and Bassoon (melodic line, *mp*). The brass section consists of Horn in F (harmonic accompaniment, *mp*), Trumpet in Bb (harmonic accompaniment, *mf*), Trombone (harmonic accompaniment, *mf*), and Tuba (rhythmic accompaniment, *mp*). The percussion section features Cymbals (mf) and a Drum Set (mf) playing a complex rhythmic pattern with triplets. The string section includes Violin I and II (rhythmic accompaniment with triplets, *f*), Viola (rhythmic accompaniment, *f*), Violoncello (rhythmic accompaniment with triplets, *f*), and Double Bass (rhythmic accompaniment, *f*). The score is written for a full orchestra.

77
Fl. *mp*
Ob. *f*
Cl.
Bsn.
Hn. *f*
Tpt.
Tbn.
Tba.
Cym.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.

This musical score page covers measures 77 through 80. The woodwind section includes Flute (Fl.) starting at measure 77 with a mezzo-piano (*mp*) dynamic, playing a sixteenth-note pattern. Oboe (Ob.) plays a sustained chord with a forte (*f*) dynamic. Clarinet (Cl.) and Bassoon (Bsn.) have rests in measures 77 and 78, then enter in measure 79 with sixteenth-note patterns. Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.) play sustained chords, with Trombones (Tbn.) and Trombone (Tba.) playing sixteenth-note patterns. Percussion includes Cymbal (Cym.) with a single hit in measure 77, and Drums (Dr.) with a continuous sixteenth-note pattern. The string section (Vln. I, Vln. II, Vla., Vc., Db.) plays a rhythmic accompaniment of sixteenth-note chords, with triplets indicated by '3' over the notes.

81

Fl. I. II.

Ob. *mp*

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I *ff*

Vln. II *ff*

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 81 through 84. The woodwind section includes Flute I and II, Oboe (marked *mp*), Clarinet, and Bassoon. The brass section consists of Horns, Trumpets, Trombones, and Tuba. Percussion includes Cymbals and Drums, with the latter playing a complex rhythmic pattern of eighth notes in triplets. The string section includes Violins I and II (both marked *ff*), Viola, Violoncello, and Double Bass. The score features various musical notations such as slurs, accents, and dynamic markings.

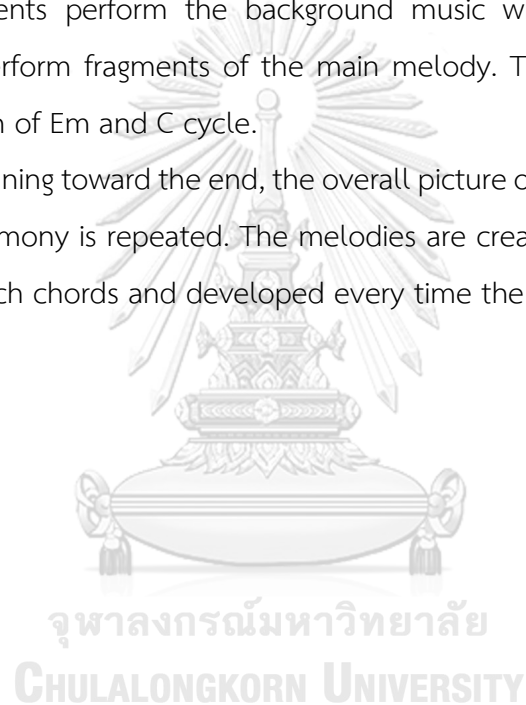
This musical score excerpt covers measures 73 to 89. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), each playing a rhythmic pattern of eighth notes. The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.), providing harmonic support with sustained chords. The percussion section consists of Cymbals (Cym.) and Drums (Dr.), with the drums playing a complex, syncopated pattern. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.), with the cellos and double basses playing a dense, rhythmic accompaniment. The score is marked with dynamics such as *mf*, *ff*, and *f*, and includes first and second endings for the woodwinds.

Ex. 6.7 shows an excerpt from measures 73 - 89

From measures 73 - 89, the final section of the piece is presented. The main idea and the main elements are still the same as the first section such as how the texture is thickened or how the main melodic line is performed. From measures 81 - 88, the orchestration is changed by having all instruments from the woodwind family perform chords with a rhythmic pattern. Most brass instruments, violin I, and violin II perform the main melodic line as to build up climax for the upcoming passage.

Measures 90 - 101 serve as the coda section to the piece. The harmonies used in this section are repeated chords between Em and C. All woodwind instruments and all string instruments perform the background music while all brass instruments excluding tuba perform fragments of the main melody. The direction of notes gets higher in each turn of Em and C cycle.

From beginning toward the end, the overall picture of the music is getting bigger each time the harmony is repeated. The melodies are created based on variations of chord tones of each chords and developed every time the harmonic repetition.



90

Flute I. *mp* II. I. II.

Oboe *mp*

Clarinet in Bb

Bassoon *mp*

Horn in F *mf* *f*

Trumpet in Bb *mf* *f*

Trombone *f*

Tuba *mp*

Cymbals

Drum Set *mf*

Violin I *f*

Violin II *f*

Viola *f*

Violoncello *f*

Double Bass *f*

94

Fl.

Ob. I. II. I. II.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

mf

Detailed description: This page of a musical score covers measures 94 through 97. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.). Percussion includes Cymbals (Cym.) and Drums (Dr.). The string section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The Oboe part is marked with 'I.' and 'II.' for first and second endings. The Tuba part has a dynamic marking of *mf* (mezzo-forte) in measure 97. The page number '90' is located in the top right corner.

98

Fl. *f*

Ob. I. *f* II. *f*

Cl. *f*

Bsn. *f*

Hn. *ff*

Tpt. *f*

Tbn. *ff*

Tba. *mf*

Cym. *f*

Dr. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

Ex. 6.8 shows the orchestration of coda from final section of the piece

7. The Hidden Valley

The Hidden Valley represents the idea of last hidden realm of men. There are hope, courage, and will to fight the darkness. The overall atmosphere for this piece starts from simple and peaceful and gradually becomes majestic. The piece is composed in the key of A minor.

The form of this piece is unlike any classical form. The form is taken from popular music, which usually contains introduction, verse, pre-chorus, chorus, and ending. The overall form of the piece consists of introduction – verse 1 – verse 2 – pre-chorus – chorus 1 – chorus 2 – verse 3 – pre-chorus 2 – chorus 1 – chorus 2 – coda. The introduction section is from measures 1 – 16. The first verse section is from measures 17 – 24 and then repeated with different orchestration from measures 25 – 32. The pre-chorus section is from measures 33 – 40. The key is temporary modulated from A minor to C major before coming back to A minor in the chorus section. The first chorus section comes in from measures 41 – 48 and then repeated with a slightly different orchestration and a secondary melody in measures 49 – 56. The verse section comes back in different orchestration from measures 57 – 64. From measures 65 – 72, the pre-chorus comes back with slightly different orchestration. The chorus sections from measures 73 – 88 are the repetition of the previous chorus sections. The coda comes in during measures 89 – 98. It presents the War Marching theme in the same orchestration as the chorus section.

The music starts with chords performed by keyboard so to present the simplicity and peacefulness. The chords used for this passage from measures 1 - 8 are repeated chords of Am and F for six measures. On measure 7, G major chord is used as a cadence for this passage.

The image displays a musical score for four measures. The top system includes a Keyboard part with a treble clef and a bass clef, marked 'Harp' and 'p'. The Keyboard part features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. Below the Keyboard are three staves for string instruments: Viola (alto clef), Violoncello (bass clef), and Double Bass (bass clef). The string parts are mostly silent, with some notes appearing in the final two measures, marked 'p'. The bottom system includes a Kbd. part (Keyboard) with a treble clef and a bass clef, marked '5'. The Kbd. part features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. Below the Kbd. are three staves for string instruments: Vla. (Viola, alto clef), Vc. (Violoncello, bass clef), and Db. (Double Bass, bass clef). The string parts are mostly silent, with some notes appearing in the final two measures, marked 'p'.

Ex. 7.1 shows the introduction passage by keyboard and string instruments

From measures 9 - 16, the chords are still the same. The orchestration is changed to produce a different texture and sound to give an idea of hope as seen in Ex. 7.2. From measures 17 - 24, the orchestration in the string section is changed so that the music somehow become slightly livelier. The chords used in this passage are Am, F, G, C, G/B, and then Am, F, G, Am. The far away from home cadence is used once again.

Musical score for measures 9-15. The score is for Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking is *mp* (mezzo-piano). The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part plays a pattern of quarter notes. The Violoncello and Double Bass parts play a pattern of quarter notes, with the Double Bass part having a long note in the final measure.

Musical score for measures 16-19. The score is for Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking is *p* (piano). The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part plays a pattern of quarter notes. The Violoncello and Double Bass parts play a pattern of quarter notes, with the Double Bass part having a long note in the final measure.

Musical score for measures 20-24. The score is for Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking is *p* (piano). The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part plays a pattern of quarter notes. The Violoncello and Double Bass parts play a pattern of quarter notes, with the Double Bass part having a long note in the final measure.

Ex. 7.2 shows harmonic passage from measures 9 – 24

The Hidden Valley theme comes in from measure 17 in the line of oboe and harmonized by flutes and clarinets in Bb in long notes. From measures 25 - 32, the main melody is repeated by oboe and harmonized by clarinets in Bb. Flutes support the melody performed in broken chords. In popular music term, this section can be called the verse section which acts as a story teller of a song.

The musical score consists of two systems. The first system covers measures 17 to 24, and the second system covers measures 25 to 32. The instruments are Flute, Oboe, Clarinet in Bb, and Bassoon. The key signature has one flat (Bb) and the time signature is 4/4. The score includes dynamic markings such as *p*, *mp*, and *mf*. First and second endings are indicated for the Oboe and Flute parts.

Ex. 7.3 shows the main melody from measure 17 - 32



33

The musical score is for measures 33 through 36, in 4/4 time. The instruments and their parts are as follows:

- Flute:** Measures 33-34 have a melodic line with eighth-note patterns. Measures 35-36 have a sustained melodic line.
- Oboe:** Measures 33-34 have a sustained melodic line. Measures 35-36 have a sustained melodic line.
- Clarinet in Bb:** Measures 33-34 have a sustained melodic line. Measures 35-36 have a sustained melodic line.
- Bassoon:** Measures 33-34 have a sustained melodic line. Measures 35-36 have a sustained melodic line.
- Horn in F:** Measures 33-34 have a sustained melodic line. Measures 35-36 have a sustained melodic line.
- Trumpet in Bb:** Measures 33-34 have a sustained melodic line. Measures 35-36 have a sustained melodic line.
- Cymbals:** Measures 33-34 have a sustained melodic line. Measures 35-36 have a sustained melodic line.
- Drum Set:** Measures 33-34 have a rhythmic pattern. Measures 35-36 have a rhythmic pattern.
- Violin I:** Measures 33-34 have a sustained melodic line. Measures 35-36 have a sustained melodic line.
- Violin II:** Measures 33-34 have a sustained melodic line. Measures 35-36 have a sustained melodic line.
- Viola:** Measures 33-34 have a rhythmic pattern. Measures 35-36 have a rhythmic pattern.
- Violoncello:** Measures 33-34 have a sustained melodic line. Measures 35-36 have a sustained melodic line.
- Double Bass:** Measures 33-34 have a sustained melodic line. Measures 35-36 have a sustained melodic line.

Dynamic markings: *mf* (mezzo-forte) is used for most instruments. *f* (forte) is used for Violin I and Violin II.

The image displays a musical score for measures 37 through 40 of an orchestration. The score is arranged in a system with multiple staves. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 37-38 feature a melodic line with eighth-note patterns. Measures 39-40 feature a melodic line with eighth-note patterns, including a trill-like figure.
- Oboe (Ob.):** Measures 37-38 feature a sustained chord. Measures 39-40 feature a sustained chord with a trill-like figure.
- Clarinet (Cl.):** Measures 37-38 feature a sustained chord. Measures 39-40 feature a sustained chord with a trill-like figure.
- Bassoon (Bsn.):** Measures 37-38 feature a melodic line with eighth-note patterns. Measures 39-40 feature a melodic line with eighth-note patterns.
- Horn (Hn.):** Measures 37-38 feature a melodic line with eighth-note patterns. Measures 39-40 feature a melodic line with eighth-note patterns.
- Trumpet (Tpt.):** Measures 37-38 feature a sustained chord. Measures 39-40 feature a melodic line with eighth-note patterns, marked *mp*.
- Cymbal (Cym.):** Measures 37-38 feature a sustained chord. Measures 39-40 feature a sustained chord.
- Drum (Dr.):** Measures 37-38 feature a melodic line with eighth-note patterns. Measures 39-40 feature a melodic line with eighth-note patterns.
- Violin I (Vln. I):** Measures 37-38 feature a melodic line with eighth-note patterns. Measures 39-40 feature a melodic line with eighth-note patterns.
- Violin II (Vln. II):** Measures 37-38 feature a melodic line with eighth-note patterns. Measures 39-40 feature a melodic line with eighth-note patterns.
- Viola (Vla.):** Measures 37-38 feature a melodic line with eighth-note patterns. Measures 39-40 feature a melodic line with eighth-note patterns.
- Violoncello (Vc.):** Measures 37-38 feature a melodic line with eighth-note patterns. Measures 39-40 feature a melodic line with eighth-note patterns.
- Double Bass (Db.):** Measures 37-38 feature a melodic line with eighth-note patterns. Measures 39-40 feature a melodic line with eighth-note patterns.

Ex. 7.4 shows the orchestration of the Peace theme

From measures 33 – 40 as seen on Ex. 7.4, another melody comes in as a contrast section between two sections. In a popular music term, this section can be called pre-chorus as it is the passage that prepares the audience to the chorus section. The melody is presented by horns in F. Flutes perform in auxiliary notes to provide color. The orchestration with string instruments is changed by having violin I and violin II perform long notes in chord tones to support the chords. Drums perform in a certain pattern to help build the tension for the piece.

From measures 41 - 48, the climax melody comes in for the first time. This theme is called the Hope theme. In popular music term, this section can be called chorus as it is the most memorable melody in a song. The melody is presented by trombones and horns in F while other instruments such as bassoon, trumpets, tuba, and string instruments support the melody by performing chords. Flutes, oboes, and clarinets in Bb support the melody by giving color to the melody with a countermelody. The harmony in this section is the same as the first section of this piece.

The melody is repeated from measures 49 - 56 with a different orchestration. Flutes, oboes, and clarinets in Bb perform the melody while horns in F and trombones provide countermelody in this passage.

Drum sets are added to the score to build more power and majestic feels to the piece. The special pattern that can be observed in these parts is the use of triplet feels in the last beat of each measure. The triplet makes the piece stronger because of its unpredictable appearance.

All instruments that provide harmony and rhythm to these parts such as bassoon, tuba, and cello perform the same rhythmic pattern with triplet notes at the end of each measure. The orchestration provides the march feeling with more power and majestic feels to support the ideals behind the interpretation of this piece. The ideals are hope, courage, and will to stand against the evil. Another element behind the march feeling for the piece is the use of trumpets and trombones that perform in the certain rhythmic motif. The rhythm is a group of simple sixteenth notes.

This musical score page, numbered 101, contains the following parts and details:

- Flute (Fl.):** Starts at measure 50, playing a melodic line with slurs.
- Oboe (Ob.):** Mirrors the flute's melodic line.
- Clarinet (Cl.):** Mirrors the flute's melodic line.
- Bassoon (Bsn.):** Plays a rhythmic pattern of eighth notes with triplets (marked '3').
- Horn (Hn.):** Plays sustained chords in both staves.
- Trumpet (Tpt.):** Features block chords, with dynamics *mf* and *f* indicated.
- Trombone (Tbn.):** Plays sustained chords, with dynamics *mp* and *f* indicated.
- Tuba (Tba.):** Plays a rhythmic pattern of eighth notes with triplets (marked '3').
- Cymbal (Cym.):** Remains silent throughout the page.
- Drum (Dr.):** Plays a rhythmic pattern of eighth notes with triplets (marked '3').
- Violin I (Vln. I):** Plays a melodic line with slurs.
- Violin II (Vln. II):** Plays a melodic line with slurs.
- Viola (Vla.):** Plays a rhythmic pattern of eighth notes with triplets (marked '3').
- Violoncello (Vc.):** Plays a rhythmic pattern of eighth notes with triplets (marked '3').
- Double Bass (Db.):** Plays a rhythmic pattern of eighth notes with triplets (marked '3').

The image displays a musical score for a chorus section, starting at measure 54. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Hn. (Horn), Tpt. (Trumpet), Tbn. (Trombone), Tba. (Tuba), Cym. (Cymbal), Dr. (Drum), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The score is written in 3/4 time and features a variety of musical notations, including eighth notes, quarter notes, and rests. The Flute, Oboe, and Clarinet parts are primarily melodic, while the Bassoon, Horns, and Trumpets provide harmonic support. The Trombones and Tuba play a rhythmic pattern of eighth notes. The Cymbals and Drums provide a steady beat. The Violins I and II play a melodic line, while the Viola, Violoncello, and Double Bass play a rhythmic pattern of eighth notes. The score is divided into three measures, with the first measure starting at measure 54. The second measure starts at measure 55, and the third measure starts at measure 56. The score is written in a standard musical notation with a key signature of one flat and a time signature of 3/4.

Ex. 7.5 shows the Hope theme in a chorus section of the piece

From measures 57 - 64, the verse section from Ex. 7.3 is repeated in a different orchestration. The harmony is performed by keyboard and clarinets in Bb while clarinet in Bb and flutes take turn in performing the melody. From measures 65 - 73, the pre-chorus section is back with the exact repeat in all elements such as melody, harmony, and orchestration as previously seen in Ex. 7.4. With the second repeat of the pre-chorus section, trumpets in Bb and trombones are an excellent addition to the piece as both instruments perform different patterns than the previous pre-chorus section.



65

Flute *mf*

Oboe *mp*

Clarinet in Bb *mp*

Bassoon *mf*

Horn in F *mf*

Trumpet in Bb *mf* I. II. III. I. II.

Trombone *mf* III.

Cymbals *mf*

Drum Set *mf*

Violin I *f*

Violin II *f*

Viola *mf*

Violoncello *mf*

Double Bass *mf*

The image displays a musical score for measures 65 through 72. The score is arranged in a system with multiple staves. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 65-66 feature a melodic line with eighth-note patterns. Measures 67-68 feature a melodic line with quarter-note patterns.
- Ob. (Oboe):** Measures 65-66 feature a melodic line with quarter-note patterns. Measures 67-68 feature a melodic line with quarter-note patterns.
- Cl. (Clarinet):** Measures 65-66 feature a melodic line with quarter-note patterns. Measures 67-68 feature a melodic line with quarter-note patterns.
- Bsn. (Bassoon):** Measures 65-66 feature a melodic line with quarter-note patterns. Measures 67-68 feature a melodic line with quarter-note patterns.
- Hn. (Horn):** Measures 65-66 feature a melodic line with quarter-note patterns. Measures 67-68 feature a melodic line with quarter-note patterns.
- Tpt. (Trumpet):** Measures 65-66 feature a melodic line with quarter-note patterns. Measures 67-68 feature a melodic line with quarter-note patterns. The parts are labeled III, I, and II.
- Tbn. (Trombone):** Measures 65-66 feature a melodic line with quarter-note patterns. Measures 67-68 feature a melodic line with quarter-note patterns. The parts are labeled mp.
- Cym. (Cymbal):** Measures 65-66 feature a melodic line with quarter-note patterns. Measures 67-68 feature a melodic line with quarter-note patterns.
- Dr. (Drum):** Measures 65-66 feature a melodic line with quarter-note patterns. Measures 67-68 feature a melodic line with quarter-note patterns.
- Vln. I (Violin I):** Measures 65-66 feature a melodic line with quarter-note patterns. Measures 67-68 feature a melodic line with quarter-note patterns.
- Vln. II (Violin II):** Measures 65-66 feature a melodic line with quarter-note patterns. Measures 67-68 feature a melodic line with quarter-note patterns.
- Vla. (Viola):** Measures 65-66 feature a melodic line with quarter-note patterns. Measures 67-68 feature a melodic line with quarter-note patterns.
- Vc. (Violoncello):** Measures 65-66 feature a melodic line with quarter-note patterns. Measures 67-68 feature a melodic line with quarter-note patterns.
- Db. (Double Bass):** Measures 65-66 feature a melodic line with quarter-note patterns. Measures 67-68 feature a melodic line with quarter-note patterns.

Ex. 7.6 shows the orchestration of the Peace theme from measures 65 – 72

From measures 73 - 80, the chorus section appears with a thicker orchestration than that of the previous chorus section. The melody is presented by horns in F and trombones while flutes and clarinets in Bb present the countermelody. Another countermelody can also be seen in the line of violin I and violin II. From measures 81 - 88, the chorus section is repeated with thicker and richer texture. Flutes, clarinets in Bb, and trumpets present the melody while horns in F and trombones present the countermelody. Another countermelody is still performed by violin I and violin II.

From measures 89 - 98, the new melody is presented based on chords used during the introductory phrase as seen in Ex. 7.1. It can be considered as a coda section. Rhythmic pattern is used to create the march and majestic feeling by performing the first three beats in straight eighth notes while the last beat is performed with triplet notes.

The main melody in this section can be heard in the line of horns in F, trumpets, and trombone. Oboes and clarinets in Bb support the melody by performing long notes based on the first beat from the main melody. This theme is called the War Marching theme. Other instruments such as string instruments, flutes, bassoon, and tuba support the melody by performing chords in the same rhythmic pattern used in the chorus section.

89

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Tuba

Cymbals

Drum Set

Violin I

Violin II

Viola

Violoncello

Double Bass

The musical score for measures 89-92 is written for a full orchestra. The key signature is one flat (Bb) and the time signature is 4/4. The score is divided into systems. The first system includes Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in Bb, Trombone, and Tuba. The second system includes Cymbals and Drum Set. The third system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The Flute part features a melodic line with eighth-note triplets. The Oboe part has a sustained chord. The Clarinet in Bb part has a melodic line with a long note. The Bassoon part has a rhythmic pattern with eighth-note triplets. The Horn in F, Trumpet in Bb, Trombone, and Tuba parts play chords with eighth-note triplets. The Cymbals part has a single cymbal stroke. The Drum Set part has a rhythmic pattern with eighth-note triplets. The Violin I and Violin II parts have melodic lines with eighth-note triplets. The Viola part has a rhythmic pattern with eighth-note triplets. The Violoncello part has a rhythmic pattern with eighth-note triplets. The Double Bass part has a rhythmic pattern with eighth-note triplets.

The image displays a detailed musical score for the 'War Marching' theme, starting at measure 93. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included are:

- Flute (Fl.):** Features a melodic line with triplets and dynamic markings of *ff* and *fff*.
- Oboe (Ob.):** Provides harmonic support with sustained notes and dynamic markings of *ff* and *fff*.
- Clarinet (Cl.):** Plays a melodic line with a long note and dynamic markings of *ff* and *fff*.
- Bassoon (Bsn.):** Features a rhythmic line with triplets and dynamic markings of *f* and *ff*.
- Horn (Hn.):** Plays a melodic line with triplets and dynamic markings of *ff* and *fff*.
- Trumpet (Tpt.):** Provides harmonic support with triplets and dynamic markings of *ff* and *fff*.
- Trombone (Tbn.):** Provides harmonic support with triplets and dynamic markings of *ff* and *fff*.
- Tuba (Tba.):** Features a rhythmic line with triplets and dynamic markings of *f* and *ff*.
- Cymbals (Cym.):** Plays a simple rhythmic pattern.
- Drum (Dr.):** Features a complex rhythmic pattern with triplets and dynamic markings of *ff* and *fff*.
- Violin I (Vln. I):** Features a melodic line with triplets and dynamic markings of *ff* and *fff*.
- Violin II (Vln. II):** Provides harmonic support with triplets and dynamic markings of *ff* and *fff*.
- Viola (Vla.):** Provides harmonic support with triplets and dynamic markings of *f* and *ff*.
- Violoncello (Vc.):** Provides harmonic support with triplets and dynamic markings of *f* and *ff*.
- Double Bass (Db.):** Features a rhythmic line with triplets and dynamic markings of *f* and *ff*.

The score includes various musical notations such as triplets, dynamic markings (*f*, *ff*, *fff*), and articulation marks. The overall texture is dense and rhythmic, characteristic of a marching band or military-style orchestration.

Ex. 7.7 shows the orchestration of the War Marching theme

8. The Shieldmaiden

The Shieldmaiden is a piece based on the idea of a young and beautiful princess who becomes a warrior and fight for a greater cause. The piece starts off with a simple and beautiful melody. As the piece moves on, the texture is thicker and becomes more powerful as the princess decides to become a female-warrior or a shieldmaiden.

A popular song-form, which usually contains introduction, verse, pre-chorus, chorus, and ending phrase is used in this song; however, the form of this piece is different from a normal popular song-form as a chorus section serves both as a verse section and a chorus section. The orchestration is the only tool to produce a contrast between those chorus sections. The overall form of this piece consists of introduction – verse/chorus 1 – pre-chorus – verse/chorus 2 – transitional bridge – verse/chorus 3 – pre-chorus – verse/chorus 4 – verse/chorus 5 – coda. The introduction section is from measures 1 – 10. The first verse/chorus section is from measures 11 – 18. The first pre-chorus section is from measures 19 – 28. The second verse/chorus section is from measures 29 – 35. The extension of the second verse/chorus section which is a part of the second verse/chorus section is from measures 36 – 39. The transitional bridge section is a contrast section between two verse/chorus sections presented from measures 40 – 49. The third verse/chorus section from measures 50 – 57 is presented in a very light orchestration. The second pre-chorus section from measures 58 – 67 is the repetition of the first pre-chorus in terms of feeling and orchestration. The fourth and the fifth verse/chorus section from measures 68 – 75 and from measures 76 – 82 are presented in different keys. The coda section is an extension of the second verse/chorus section that has been augmented into a longer phrase.

The piece starts with chord Cadd9 performed by string instruments. Chord Cadd9 is presented to produce a calm and peaceful atmosphere before the introductory phrase begins. The introduction begins on measure 3 with a beautiful string passage. The chords used in this phrase are C, Am, F, and G, and then all chords are repeated.

The melody in the introduction section is written in the style of string quintet. The section contains melodies, countermelodies, and chords. Violin I presents the

main melody while violin II presents the countermelody that reflects the direction of the main melody. Viola, cello, and double bass present harmonies.

The image displays a musical score for string instruments, specifically the introduction section. The score is written for Violin I, Violin II, Viola, Violoncello, and Double Bass. The time signature is 4/4. The score includes dynamic markings such as *pp* (pianissimo), *p* (piano), and *tutti*. Performance instructions include *div.* (divisi) and *tutti*. The Viola and Violoncello parts feature triplet patterns. The score is divided into two systems, with the first system covering measures 1-6 and the second system covering measures 7-10. The Violin I part starts with a *pp* dynamic and a *div.* instruction, followed by a *tutti* section. The Violin II part starts with a *pp* dynamic and a *div.* instruction, followed by a *tutti* section. The Viola part starts with a *pp* dynamic and a *div.* instruction, followed by a *tutti* section. The Violoncello part starts with a *pp* dynamic and a *div.* instruction, followed by a *tutti* section. The Double Bass part starts with a *pp* dynamic and a *div.* instruction, followed by a *tutti* section.

Ex. 8.1 shows the introduction section by string instruments

From measures 11 – 18, the chorus/verse is presented in the woodwind section with the keyboard accompaniment. Viola and cello provide more color to the chords. The chosen sound performed by keyboard is harp as seen in Ex. 8.2.

Musical score for measures 10-14. The score is in 4/4 time and includes parts for Flute, Oboe, Clarinet in Bb, Bassoon, Keyboard, Viola, and Violoncello. The Flute part begins at measure 10 with a first ending (I) marked *p*. The Oboe part enters at measure 11 with a first ending (I) marked *p*. The Clarinet in Bb and Bassoon parts enter at measure 12 with a *pp* dynamic. The Keyboard part features a harp-like texture with triplets and a *p* dynamic. The Viola and Violoncello parts provide a harmonic foundation with sustained notes.



Musical score for measures 15-19. The score continues from the previous system and includes parts for Flute, Oboe, Clarinet, Bassoon, Keyboard, Viola, and Violoncello. The Flute part begins at measure 15 with a second ending (II) marked *p*. The Oboe part continues with a first ending (I) marked *p*. The Clarinet part enters at measure 16 with a *p* dynamic. The Bassoon part enters at measure 17 with a *pp* dynamic. The Keyboard part continues with triplets and a *p* dynamic. The Viola and Violoncello parts provide a harmonic foundation with sustained notes.

Ex. 8.2 shows the orchestration of the Shieldmaiden theme

From measures 19 - 28, the pre-chorus section is presented by most instruments of the orchestra. This theme is called the Determining theme. The main melody is performed by violin I with the support from horns in F. The other instruments support the melody by performing chords, rhythm, and providing more color to the piece. The chords used in this section are F, G, C, G/B, Am, F, F#dim, Gsus4, G, Gsus4, and G. Chord F#dim is used to create tension and then resolves into the Gsus4 chord; however, Gsus4 chord is also used to create tension so that the tension can resolve to G chord. In summary, F#dim and Gsus4 are used to create tension within the phrase.



19

Flute *pp*

Oboe I. II.

Clarinet in Bb *p*

Bassoon

Horn in F *p*

Trumpet in Bb I. With Mute *p*

Trombone *p*

Tuba *pp*

Cymbals $\text{H} \frac{4}{4}$

Drum Set $\text{H} \frac{4}{4}$

Violin I *mp*

Violin II *mp*

Viola *mp*

Violoncello *mp*

Double Bass *mp*

23

Fl. *p* 3

Ob. 3

Cl. *p* 3

Bsn.

Hn. 3

Tpt.

Tbn. 3

Tba.

Cym.

Dr.

Vln. I 3

Vln. II 3

Vla. 3

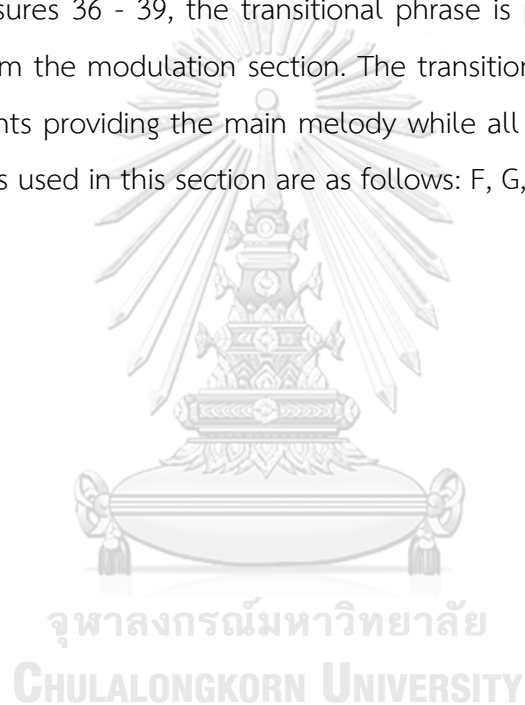
Vc.

Db.

Detailed description: This page of a musical score covers measures 23, 24, and 25. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The brass section includes Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Cymbal (Cym.) and Drum (Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various musical notations, including triplets, slurs, and dynamic markings such as *p* (piano). The Flute part starts with a triplet of eighth notes. The Clarinet part has a triplet of eighth notes. The Horn part has a triplet of eighth notes. The Trombone part has a triplet of eighth notes. The Violin I part has a triplet of eighth notes. The Violin II part has a triplet of eighth notes. The Viola part has a triplet of eighth notes. The Violoncello part has a triplet of eighth notes. The Double Bass part has a triplet of eighth notes.

From measures 29 - 35, the Shieldmaiden theme is presented in a thicker and richer orchestration. The melody is presented by horns in F and trumpets. Oboes present a countermelody to give more color to the orchestration while flutes and clarinets in Bb provide more color to harmony in this section. Another countermelody can be seen in the line of violin I and violin II as both instruments perform in unison to provide long notes in higher register than the main melody. Other instruments such as bassoon, trombones, tuba, viola, cello, and double bass provide chords in a certain rhythmic pattern that mimics the feeling of march.

From measures 36 - 39, the transitional phrase is presented to separate the chorus section from the modulation section. The transitional phrase is presented by all brass instruments providing the main melody while all other instruments provide chords. The chords used in this section are as follows: F, G, Ab, and Bb.



29

Flute *mp*

Oboe

Clarinet in Bb *mp*

Bassoon *mp*

Horn in F *mf*

Trumpet in Bb *mf*

Trombone *mp*

Tuba *mp*

Cymbals *mf*

Drum Set *mf*

Violin I *mf*

Violin II *mf*

Viola *mf*

Violoncello *mf*

Double Bass *mf*

Detailed description of the musical score: The score is for page 117, starting at measure 29. It is in 4/4 time. The Flute part (treble clef) plays a melodic line with a *mp* dynamic. The Oboe part (treble clef) has rests in measures 29-30 and enters in measure 31 with a triplet. The Clarinet in Bb (treble clef) and Bassoon (bass clef) play sustained chords with a *mp* dynamic. The Horn in F (treble clef) and Trumpet in Bb (treble clef) play chords with a *mf* dynamic. The Trombone (bass clef) and Tuba (bass clef) play chords with a *mp* dynamic. The Cymbals (percussion) play a *mf* dynamic. The Drum Set (percussion) plays a triplet pattern with a *mf* dynamic. The Violin I (treble clef) and Violin II (treble clef) play sustained chords with a *mf* dynamic. The Viola (alto clef) plays a sustained chord with a *mf* dynamic. The Violoncello (bass clef) and Double Bass (bass clef) play a triplet pattern with a *mf* dynamic.

33

Fl. *mp*

Ob.

Cl.

Bsn. *mf*

Hn. *f*

Tpt. *mf* *f*

Tbn. *f*

Tba. *f*

Cym.

Dr. *mf* *f*

Vln. I *f* div.

Vln. II *f* div.

Vla. *f*

Vc. *f*

Db. *f*

The musical score consists of the following parts and their characteristics in measures 37-40:

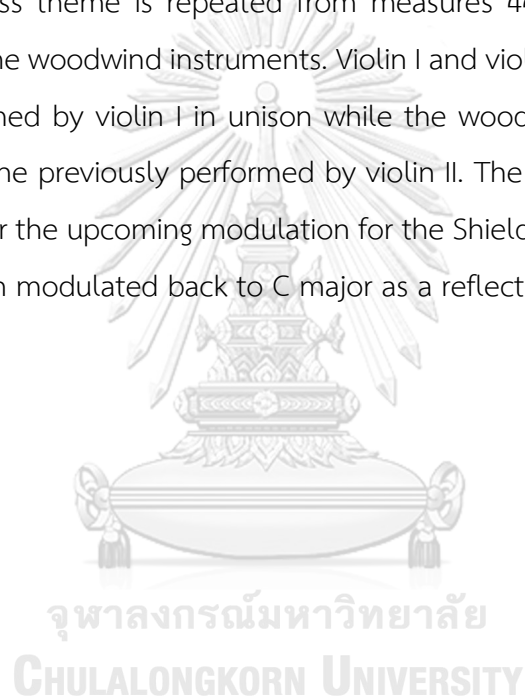
- Flute (Fl.):** Treble clef, playing a triplet eighth-note pattern. Dynamic: *ff*.
- Oboe (Ob.):** Treble clef, playing a triplet eighth-note pattern. Dynamic: *ff*.
- Clarinet (Cl.):** Treble clef, playing a triplet eighth-note pattern. Dynamic: *ff*.
- Bassoon (Bsn.):** Bass clef, playing a triplet eighth-note pattern. Dynamic: *ff*.
- Horn (Hn.):** Treble and Bass clefs, playing sustained chords with a triplet of eighth notes. Dynamic: *ff*.
- Trumpet (Tpt.):** Treble clef, playing sustained chords with a triplet of eighth notes. Dynamic: *ff*.
- Trombone (Tbn.):** Bass clef, playing sustained chords with a triplet of eighth notes. Dynamic: *ff*.
- Tuba (Tba.):** Bass clef, playing sustained chords with a triplet of eighth notes. Dynamic: *ff*.
- Cymbals (Cym.):** Mute cymbals, playing a single note.
- Drums (Dr.):** Playing a triplet eighth-note pattern.
- Violin I (Vln. I):** Treble clef, playing a triplet eighth-note pattern. Dynamic: *ff*.
- Violin II (Vln. II):** Treble clef, playing a triplet eighth-note pattern. Dynamic: *ff*.
- Viola (Vla.):** Bass clef, playing a triplet eighth-note pattern. Dynamic: *ff*.
- Violoncello (Vc.):** Bass clef, playing a triplet eighth-note pattern. Dynamic: *ff*.
- Double Bass (Db.):** Bass clef, playing a triplet eighth-note pattern. Dynamic: *ff*.

Ex. 8.4 shows the Shieldmaiden theme in the verse/chorus section and the transitional phrase

From measures 40 - 49, the resolution phrase from the previous section is presented. In popular music, this phrase is called the instrumental solo section in which the solo is based on a chord scale. This section, however, has its own melody and its own theme. The theme is called the Princess theme. Since the previous section ends with Bb chord that works as V, this theme is in the key of Eb major.

The Princess theme is presented by string instruments and then doubled by the woodwind instruments. There are two melody lines as counterpoint notes on the first four measures performed by both violin I and violin II.

The Princess theme is repeated from measures 44 - 49 by both the string instruments and the woodwind instruments. Violin I and violin II perform a melody line previously performed by violin I in unison while the woodwind instruments perform another melody line previously performed by violin II. The harmonies from measures 46 - 49 are built for the upcoming modulation for the Shieldmaiden theme in measure 50. The key is then modulated back to C major as a reflection of beauty in simplicity.



Musical score for measures 49-53. The score includes parts for Flute, Oboe, Clarinet in Bb, and Keyboard. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The Flute part begins at measure 49 with a rest, followed by a single note in measure 53 marked with a first ending bracket and a dynamic of *p*. The Oboe and Clarinet in Bb parts have rests throughout. The Keyboard part features a harp-like texture with triplets in the right hand and eighth-note patterns in the left hand, starting at measure 49 and ending at measure 53.

Musical score for measures 54-55. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Keyboard (Kbd.). The key signature is two flats and the time signature is 4/4. The Flute part has a triplet in measure 54 and another in measure 55. The Oboe part has a first ending bracket in measure 54 and a dynamic of *pp*. The Clarinet part has a first ending bracket in measure 55 and a dynamic of *pp*. The Keyboard part continues with a harp-like texture of triplets and eighth notes.

Musical score for measures 56-57. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Keyboard (Kbd.). The key signature is two flats and the time signature is 4/4. The Flute part has triplets in measures 56 and 57. The Oboe part has a long note in measure 56 and a rest in measure 57. The Clarinet part has a long note in measure 56 and a rest in measure 57. The Keyboard part continues with a harp-like texture of triplets and eighth notes.

Ex. 8.6 shows the Shieldmaiden theme in lighter orchestration

From measure 50 until the end, the transforming process from princess to shieldmaiden can be clearly felt as the music becomes thicker and becomes more powerful through the orchestration and modulation. From measures 50 - 57, the Shieldmaiden theme is presented by the keyboard solo for the first four measures. Then for the next four measures, flutes and oboes perform the melody while keyboard accompanies the melody. The tempo is changed to sixty, as the characteristic of this section is calmer than any other section in this piece.

From measures 58 - 67, the Determining theme is presented in the exact orchestration as seen in Ex. 8.3. The tempo is back to seventy. With measure 67, the chord is G and then changes to B/F# on the last beat as a key to modulate to another key. The B/F# is V in the key of E major, and that is where the music is modulated to. From measures 68 - 75, the Shieldmaiden theme is presented in the key of E major. The orchestration is the same as the Shieldmaiden theme in Ex. 8.5. The last chord on the last beat in measure 75 is Db/F which works as V in the key of Gb major. From measures 76 - 82, the Shieldmaiden theme is repeated in the key of Gb major with the same orchestration with a slightly louder dynamic.

The nature of the key change in the ascending motion and the dynamic change that gets louder helps make the music into more powerful and more majestic. With the combination of the rhythm in the background music, the music can produce bravery or courage feels in the audience.

From measures 83 - 89, the ending phrase is presented by all instruments. The ending phrase is very similar to the transitional phrase in terms of style and orchestration. The difference between the ending phrase and the transitional phrase is the key which is in the key of Gb major and three measures extension in the end.

9. The War of Wrath

The War of Wrath is the final piece of the Lost Tales series. It is perhaps one of the most complicated pieces in the series as the tempo, mood, key, and dynamic always change from one to another. The piece is composed of new elements and elements from other pieces in the series blended into one music.

This movement is considered to be in a free form as there are combinations of themes, feels, tempo, and orchestrations from other movements. The piece consists of the themes that are especially composed for this piece and the themes that are composed for other pieces which have been brought back through several transformations. The overall shape of the piece consists of the themes and the orchestral excerpt from other pieces. The overall structure of the piece is as follows: the Blink of War theme, the Dawn theme, the Darkness that Lurks, the Valor of Men, the Battle of Fate, the Valor of Men, the Time Passing theme, the War Marching theme, the Shieldmaiden, the Last Dragon Rider, and the Dawn of Time.

The piece starts with the introduction section, which is composed of the Blink of War theme and the Dawn theme from measures 1 - 17. Both themes are newly composed specifically for this piece. The Blink of War theme is presented from measures 1 - 9 by the string instruments. Sixteenth note in this theme is to be performed as slightly slower and less aggressive from a regular tremolo. Tremolo technique is used to create tension that reflects the fear of darkness. The key is in G Dorian. There are no harmonies in this theme as all string instruments perform the melody in unison.

The image shows a musical score for the 'Blink of War' theme, measures 1-9. The score is for five string instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is G Dorian (one flat, one sharp) and the time signature is 4/4. The dynamics are marked 'pp' (pianissimo) throughout. The notation shows a unison melody for all instruments, with some instruments having a fermata over the final measure.

Ex. 9.1 shows the orchestration of the Blink of War theme

From measures 10 - 17, the Dawn theme is presented with the use of the brass instruments in the key of C major. The perfect 5th interval is used to reflect the idea of the dawn. The reflection of the sun that shines on the roofs or mirrors of the city is presented by changing the instruments rapidly from tuba to trumpets to trombones and to horn in F and then repeating them in the same manner.

The musical score for the Dawn theme (measures 10-17) is written for four brass instruments: Horn in F, Trumpet in B, Trombone, and Tuba. The music is in 4/4 time and C major. The theme is presented in four different instrumentations, labeled I, II, III, and IV. The dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte). The score shows the melodic line for each instrument and the harmonic support provided by the other instruments.

Ex. 9.2 shows the Dawn theme

From measure 18, the element from the Darkness that Lurks is presented in all instruments. The Glorious theme is presented from measures 22 - 37. The orchestration is the same as in the Darkness that Lurks. This passage is to present that the war has started. The evil appears from measures 38 - 41 and then continues with the Glorious theme from measures 42 - 62. The orchestration is thick and full of color as the full orchestra is used to perform this passage.

From measures 63 - 71, the Glorious theme and a small interlude as seen in Ex. 5.1 is presented in another orchestration. The orchestration is composed of violin I, violin II, viola, and cello. From measures 72 - 83, the Hope theme is presented and then followed by another small interlude as seen in Ex. 5.2.

Violin I *tutti pp*

Violin II *tutti pp*

Viola *divisi pp*

Violoncello *pp*

p

p tutti pizz

pp pizz

pp

Vln. I *div. mp*

Vln. II

Vla. *arco p*

Vc. *arco p*

Ex. 9.3 shows an excerpt of a lighter orchestration of Glorious theme, Hope theme, and small interlude

Violin I *div. f*

Violin II *f div.*

Viola *f*

Violoncello *f*

Double Bass *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

Ex. 9.4 shows the Valor of Men theme in G Dorian

From measures 84 - 90, the Valor of Men theme is presented in the key of G Dorian. The section presents that the men are ready to counter the evil, but the real battle has not yet begun.

From measure 91, the rhythmic theme from the Battle of Fate is presented. The background music from the Battle of Fate is also presented from measures 95 - 108. The Valor of Men theme is presented again in the same manner as seen in Ex. 9.4 from measures 109 - 116.

The Time Passing theme is also presented from measures 117 - 131 to represent the flashback of the past. The theme is introduced by a solo trumpet and followed by the woodwind instruments. The theme is repeated by flutes while clarinets in Bb and bassoon perform harmonies. The harmonies are composed of two chords: Em7 and A7/E. The theme is repeated by flute and oboe from measure 127.

The musical score for the Time Passing theme (measures 116-131) is presented in a 4/4 time signature and G major key. The score is divided into two systems. The first system (measures 116-123) features a solo Trumpet in Bb playing the main theme, marked 'I. With Mute' and 'p 3'. The woodwind instruments (Flute, Oboe, Clarinet in Bb, and Bassoon) are silent in this section. The second system (measures 124-131) shows the woodwinds entering. The Flute and Oboe play the melody, marked 'II.' and 'pp'. The Clarinet in Bb and Bassoon provide harmonic support with chords, marked 'p' and 'pp' respectively. The Trumpet in Bb is silent in this section.

Ex. 9.5 shows the orchestration of the Time Passing theme

On measure 132, E7 chord is used as a bridge to create a modulation for the next passage which is in the key of A minor. From measures 133 - 144, the War Marching

theme is presented in the key of A minor. On measures 143 - 144, the tempo is written in ritardando as the Shieldmaiden theme is approaching. The ritardando is written so as to increase a more intense climax for the Shieldmaiden theme.

From measures 145- 156, the Shieldmaiden theme is presented in the key of C major. The theme reflects that the Shieldmaiden has come forth with the hope of winning this war. But the hope fails as no one can stand against the great evil of men without the help of the dragon rider. The melody which is full of rich harmonies can be seen with the orchestration. From measures 152 - 156, the passage reflects the idea that the hope has failed and all is lost, as the music gets more intense with chords that seem to be ready to modulate to another key.

From measure 157, the key is changed to C minor. The Dragon Rider theme is presented, as he is the only last remaining hope for mankind. The Last Dragon Rider theme is presented from measures 157 - 172. The melody is simply a development of the use of chord tones from each chord.

The Dawn of Time theme is presented from measures 173 - 188. The theme reflects the ending of all of evil in this world, and the world has a new peaceful hope for men. The dynamic decreases from ff to ppp for all instruments except the string instruments. From measures 189 - 201, the string instruments decrease dynamic from p to pp as to mimic the fading out in music.

Conclusion

Doctoral Music Composition: “The Lost Tales” Film Music for Symphony Orchestra had the world premiere at Music Hall, Art and Culture Building, Chulalongkorn University, Thailand on June 28, 2017. The Orchestra was conducted by Dr. Rujipas Phudhanun-naruepat and the art works displayed at the performance was illustrated by Ms. Arya Kesjamras.

“The Lost Tales” Film Music for Symphony was specially re-arranged and re-orchestrated in the purpose of recording and producing an album using software instruments in Logic Pro and other orchestral plugins. Arrangement and orchestration for software instruments require different approach from live symphony orchestra. The software instruments do not require breathing marks and is able to produce different musical dimension to the audience. It can make the audience feel like they are sitting in the middle of the orchestra or feel like they are the conductor of the orchestra.

The advantage of using software instruments are the cost and time saving. The composer does not need to rent a recording studio for recording the music. The composer can increase or decrease the size of the orchestra he prefers by increasing or reducing the number of instrument tracks. He can also control the acoustic of the recording studio by choosing the space design function in the software.

INSTRUMENTATION

2 Flutes

2 Oboes

2 Clarinets in Bb

1 Bassoon

4 Horns in F

3 Trumpets in Bb

3 Trombones

1 Tuba

3 Drum Sets

1 Keyboard

9 Violins I

8 Violins II

5 Violas

2 Cellos

1 Double Bass



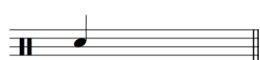
Drums Setup

The drum set consists of:

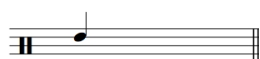
18" Crash Cymbal



14" x 6" Snare Drum



12" x 9" Tom-tom



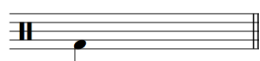
13" x 10" Tom-tom



16" x 16" Floor Tom



22" x 16" Bass Drum



จุฬาลงกรณ์มหาวิทยาลัย
CHULALONGKORN UNIVERSITY

“THE LOST TALES” FILM MUSIC FOR SYMPHONY ORCHESTRA

The duration of the piece is approximately 50 minutes

Composed by

The logo of Chulalongkorn University, featuring a central emblem with a crown and a sunburst, set within a decorative frame.

จุฬาลงกรณ์มหาวิทยาลัย
CHULALONGKORN UNIVERSITY

Sit Kesjamras

The Dawn of Time

Sir Kesjamras

$\text{♩} = 90$

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Tuba

Drum Set

Violin I

Violin II

Viola

Violoncello

Double Bass

II. con sordino

I. con sordino

I.

III.

pp

pp

pp

pp

pp

pp

9

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

II.

IV.

III.

I.

III.

I.

pp

p

p

p

pp

135

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for measures 135-142 is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Drums (Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in 4/4 time and features various dynamics such as *pp* and *p*. The woodwinds and brass play melodic and rhythmic patterns, while the strings provide harmonic support. The Flute part is mostly silent, indicated by a long rest. The Oboe, Clarinet, and Bassoon parts are also mostly silent. The Horn part has a melodic line with dynamics *pp* and *p*. The Trumpet part has a melodic line with dynamics *pp* and *p*. The Trombone part has a melodic line with dynamics *pp* and *p*. The Tuba part has a melodic line with dynamics *pp* and *p*. The Drums part is mostly silent. The Violin I part has a melodic line with dynamics *pp* and *p*. The Violin II part has a melodic line with dynamics *pp* and *p*. The Viola part has a melodic line with dynamics *pp* and *p*. The Violoncello part has a melodic line with dynamics *pp* and *p*. The Double Bass part has a melodic line with dynamics *pp* and *p*.

23

Fl.

Ob.

Cl.

Bsn. *pp*

Hn.

Tpt. I.

Tbn. II.

Tba.

Dr.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

30

Fl.

Ob. I. *pp*

Cl. I. *pp* II.

Bsn.

Hn. I.

Tpt. II.

Tbn. III.

Tba.

Dr.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

36

Fl. I. *p*

Ob. I. *pp*

Cl. I. *p*

Bsn. *p*

Hn. *pp*

Tpt. I. *pp*

Tbn. I. *mp*, II. *p*

Tba. *pp*

Dr.

Vln. I. *p*

Vln. II. *p*

Vla. *p*

Vc. *p*

Db. *p*

Detailed description: This page of a musical score covers measures 36 through 41. The instrumentation includes Flute I, Oboe I, Clarinet I, Bassoon, Horns, Trumpet I, Trombone I and II, Tuba, Drums, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat). The score is written for a full orchestra. Dynamics are indicated by *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), and *p* (piano). The woodwinds and strings play sustained notes or chords, while the brass instruments have more active parts, including a melodic line for the Trombone I and II in measure 37 and a rhythmic pattern for the Trombone I in measure 41. The strings provide a steady accompaniment with a consistent rhythmic pattern.

46

Fl.

Ob. II.

Cl. I.

Bsn.

Hn.

Tpt. III.

Tbn.

Tba.

Dr.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

Detailed description: This page of a musical score contains measures 46, 47, and 48. The instrumentation includes Flute, Oboe II, Clarinet I, Bassoon, Horns (Horn I and II), Trumpet III, Trombone, Tuba, Drums, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Flute part features a complex rhythmic pattern of eighth notes. The Oboe II part has a melodic line with a long slur. The Clarinet I and Bassoon parts have a simple melodic line with a slur. The Horns play sustained chords. The Trumpet III part has a melodic line with a slur. The Trombone part has a rhythmic pattern of eighth notes with accents. The Tuba part has a simple melodic line. The Drums part is silent. The Violin I part has a complex rhythmic pattern of eighth notes. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a rhythmic pattern of eighth notes. The Violoncello and Double Bass parts have a simple melodic line.

49

Fl.

Ob.

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tpt. I. *p* II.

Tbn.

Tba. *p*

Dr. *f*

Vln. I. *mf*

Vln. II. *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Detailed description: This page of a musical score covers measures 49 through 53. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), with the Clarinet part marked *mp*. The brass section consists of Horns (Hn.), Trumpets (Tpt. I and II), Trombones (Tbn.), and Tubas (Tba.), with the Trumpet I part marked *p* and the Tuba part marked *p*. The percussion section features Drums (Dr.) marked *f*. The string section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.), all marked *mf*. The score is written in a key signature of one flat and a 4/4 time signature. The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support and accents.

54

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

III.

IV.

I.

II.

mp

p

mf

Detailed description: This page of a musical score covers measures 54 through 59. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Drums (Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and strings. Dynamic markings such as *mp*, *p*, and *mf* are used throughout. Rehearsal marks III, IV, I, and II are placed above specific measures. The Flute and Oboe parts have rests in measures 54-56, while the Clarinet and Bassoon enter in measure 57. The Horn and Trumpet parts have rests in measures 54-56 and enter in measure 57. The Trombone and Tuba parts have rests in measures 54-56 and enter in measure 57. The Drum part has a consistent rhythmic pattern throughout. The Violin I and II parts have a consistent rhythmic pattern throughout. The Viola, Violoncello, and Double Bass parts have a consistent rhythmic pattern throughout.

60

Fl. *mf*

Ob. *mp*

Cl. *mf*

Bsn. *mf*

Hn. *f*

Tpt. *mf*

Tbn. *mp*

Tba. *mp*

Dr. *f*

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Db. *f* *pp*

67

Fl. I. *mp*

Ob. I. *p* II.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Dr.

Vln. I. *mp*

Vln. II. *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

Detailed description: This page of a musical score covers measures 67 through 74. The woodwind section includes Flute I (measures 67-74), Oboe (measures 67-74), Clarinet, Bassoon, Horns, Trumpets, Trombones, and Tubas, all of which are silent in this passage. The string section is active throughout. Violin I plays a melodic line with a *mp* dynamic starting at measure 70. Violin II plays a similar melodic line, also with a *mp* dynamic. Viola plays a rhythmic accompaniment of sixteenth-note chords, marked *mp*. Violoncello and Double Bass play a steady bass line with a *mp* dynamic. The drum part is silent. The score is in a key with one flat and a 4/4 time signature.

75

Fl.

Ob.

Cl. I. *mp*

Bsn. *mp*

Hn. *f*

Tpt. *mf*

Tbn. *mp*

Tba. *mp*

Dr. *f*

Vln. I. *f*

Vln. II. *f*

Vla. *f*

Vc. *f*

Db. *f*

II. *mp*

Detailed description: This page of a musical score covers measures 75 to 80. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Drums (Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score begins at measure 75. In measure 75, the Clarinet I and Bassoon play a melodic line marked *mp*. The Oboe is silent. In measure 76, the Clarinet I continues its line. In measure 77, the Bassoon enters with a melodic line marked *mp*. In measure 78, the Horns play a sustained chord marked *f*, and the Trumpets play a sustained chord marked *mf*. The Trombones and Tubas play a rhythmic pattern marked *mp*. In measure 79, the Horns continue their chord marked *f*, and the Trumpets continue their chord marked *mf*. The Trombones and Tubas continue their rhythmic pattern marked *mp*. In measure 80, the Horns play a melodic line marked *f*, and the Trumpets play a melodic line marked *mf*. The Trombones and Tubas continue their rhythmic pattern marked *mp*. The Drums play a rhythmic pattern marked *f*. The Violins, Viola, Violoncello, and Double Bass play a rhythmic pattern marked *f*.

81

Fl. *mf* *f*

Ob. *mp* *mf*

Cl. *f*

Bsn. *mp* *f*

Hn. *ff*

Tpt. *ff*

Tbn. *mp* *mf*

Tba. *ff*

Dr. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

86

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

Detailed description: This page of a musical score covers measures 86 to 90. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Drums (Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key with one flat and a 3/4 time signature. The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. A dynamic marking of *mf* (mezzo-forte) is present in the tuba part. The flute part features a complex rhythmic pattern of sixteenth notes.

91

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

I. con sordino

pp

pp

pp

pp

pp

96 rit.

Fl. - - - - -

Ob. - - - - -

Cl. - - - - -

Bsn. - - - - -

Hn. I.
p - - - - -

Tpt. - - - - -

Tbn. - - - - -

Tba. - - - - -

Dr. - - - - -

Vln. I *ppp* - - - - -

Vln. II *ppp* - - - - -

Vla. *ppp* - - - - -

Vc. *ppp* - - - - -

Db. - - - - -

The Darkness That Lurks

Sit Kesjamras

Flute *mf* $\text{♩} = 200$

Oboe *mf*

Clarinet in Bb *mf*

Bassoon *mf*

Horn in F

Trumpet in Bb

Trombone

Tuba

Cymbals *f*

Drum Set *mf*

Violin I *mf*

Violin II *mf*

Viola *mf*

Violoncello

Double Bass

This musical score page, numbered 151, contains the following parts and their respective musical notations:

- Fl. (Flute):** Treble clef, B-flat key signature. Measures 1-2 are rests. Measures 3-4 contain sixteenth-note runs with accents.
- Ob. (Oboe):** Treble clef, B-flat key signature. Measures 1-2 are rests. Measures 3-4 contain sixteenth-note runs with accents.
- Cl. (Clarinet):** Treble clef, B-flat key signature. Measures 1-2 are rests. Measures 3-4 contain sixteenth-note runs with accents.
- Bsn. (Bassoon):** Bass clef, B-flat key signature. Measures 1-2 are rests. Measures 3-4 contain eighth-note runs with accents.
- Hn. (Horn):** Treble and Bass clefs, B-flat key signature. All measures are rests.
- Tpt. (Trumpet):** Treble clef, B-flat key signature. All measures are rests.
- Tbn. (Trombone):** Bass clef, B-flat key signature. All measures are rests.
- Tba. (Tuba):** Bass clef, B-flat key signature. All measures are rests.
- Cym. (Cymbal):** Percussion clef. Measures 1-3 are rests. Measure 4 has a single cymbal stroke.
- Dr. (Drum):** Percussion clef. Measures 1-4 contain eighth-note patterns with accents.
- Vln. I (Violin I):** Treble clef, B-flat key signature. Measures 1-4 contain sixteenth-note runs with accents.
- Vln. II (Violin II):** Treble clef, B-flat key signature. Measures 1-4 contain sixteenth-note runs with accents.
- Vla. (Viola):** Alto clef, B-flat key signature. Measures 1-4 contain eighth-note runs with accents.
- Vc. (Violoncello):** Bass clef, B-flat key signature. All measures are rests.
- Db. (Double Bass):** Bass clef, B-flat key signature. All measures are rests.

12

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

div.

18

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

f

f

f

f

mf

mf

mf

mf

mf

25

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Cym.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.

32

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

38 $\text{♩} = 100$

Fl. *f*

Ob. *f* I. *pp*

Cl. *f*

Bsn. *f* *pp*

Hn. *ff*

Tpt. *ff* *mp* *ff*

Tbn. *ff*

Tba. *ff*

Cym.

Dr. *f*

Vln. I *f* *pp* tutti

Vln. II *f* *pp* tutti

Vla. *f*

Vc. *f*

Db. *f*

47

Fl.

Ob.

Cl. *I.*
pp

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *pp* *mf*

Vc. *p* *mf*

Db. *mf*

55

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

mf

p

I.

7

60

Fl. *mp* 7 II.

Ob. *ff* I. *mf* 7

Cl. *mp* II. 7

Bsn. *p* *p* 7 *mp*

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

64

Fl. *f* *mp*

Ob. *mp* I. *mp* 7

Cl. I. *mp* 7

Bsn. *mf* 7 *mp*

Hn.

Tpt.

Tbn. I. *f* II.

Tba.

Cym.

Dr. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

68

Fl. I. *f* *mp*

Ob. *f* *mp*

Cl. *f* *mf*

Bsn. *mf*

Hn.

Tpt.

Tbn. III. I.

Tba. *f*

Cym.

Dr. *ff* *mf*

Vln. I. *ff* *mf*

Vln. II. *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

Db. *ff* *mf*

Detailed description: This page of a musical score covers measures 68 to 71. The woodwind section includes Flute I (measures 68-71), Oboe (measures 68-71), Clarinet (measures 68-71), and Bassoon (measures 68-71). The brass section includes Horns (measures 68-71), Trumpets (measures 68-71), Trombones (measures 68-71), and Tubas (measures 68-71). The percussion section includes Cymbals (measures 68-71) and Drums (measures 68-71). The string section includes Violins I and II (measures 68-71), Viola (measures 68-71), Violoncello (measures 68-71), and Double Bass (measures 68-71). The score features various dynamics such as *f*, *mf*, and *mp*, and includes articulation marks like accents and slurs. The key signature is B-flat major, and the time signature is 4/4.

72

Fl. *mf* *f* 7

Ob. *mf* *f* 7 *mf* 7

Cl. *f*

Bsn. *mf*

Hn. *f* III. IV.

Tpt.

Tbn. II. III.

Tba.

Cym.

Dr. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

This page of a musical score, numbered 164, contains the following instruments and parts:

- Flute (Fl.):** Part II, measures 80-84. Dynamics: *f*, *fff*, *mf*, *fff*, *p*.
- Oboe (Ob.):** Part II, measures 80-84. Dynamics: *f*, *fff*, *mf*, *fff*.
- Clarinet (Cl.):** Part II, measures 80-84. Dynamics: *f*, *fff*, *mf*, *fff*.
- Bassoon (Bsn.):** Part I, measures 80-84. Dynamics: *f*, *fff*, *mf*, *fff*.
- Horn (Hn.):** Part I, measures 80-84. Dynamics: *f*, *fff*, *mf*, *fff*.
- Trumpet (Tpt.):** Part I, measures 80-84. Dynamics: *f*, *fff*, *mf*, *fff*.
- Trombone (Tbn.):** Part III, measures 80-84. Dynamics: *f*, *fff*, *mf*, *fff*.
- Tuba (Tba.):** Part III, measures 80-84. Dynamics: *f*, *fff*, *mf*, *fff*.
- Cymbal (Cym.):** Part I, measures 80-84. Dynamics: *f*, *fff*, *mf*, *fff*.
- Drum (Dr.):** Part I, measures 80-84. Dynamics: *fff*, *mf*, *fff*.
- Violin I (Vln. I):** Part I, measures 80-84. Dynamics: *f*, *fff*, *mf*, *fff*.
- Violin II (Vln. II):** Part I, measures 80-84. Dynamics: *f*, *fff*, *mf*, *fff*.
- Viola (Vla.):** Part I, measures 80-84. Dynamics: *f*, *fff*, *mf*, *fff*.
- Violoncello (Vc.):** Part I, measures 80-84. Dynamics: *f*, *fff*, *mf*, *fff*.
- Double Bass (Db.):** Part I, measures 80-84. Dynamics: *f*, *fff*, *mf*, *fff*.

This musical score page, numbered 165, features a woodwind section and a string section. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The string section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tubas (Tba.), Cymbals (Cym.), Drums (Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score begins at measure 86. The Flute part has a melodic line with a *pp* dynamic marking. The Oboe part has a *pp* dynamic marking. The Clarinet part has a *pp* dynamic marking. The Bassoon part has a *p* dynamic marking. The string section is mostly silent, with some light accompaniment in the lower strings.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The woodwind parts are in treble clef, and the string parts are in their respective clefs (treble for Violins, bass for the others).

95

rit.

$\text{♩} = 200$

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *pp* *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Tba. *mf*

Cym. *f*

Dr. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Detailed description: This page of a musical score, numbered 166, contains measures 95 through 100. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I and II, Viola, Violoncello, Double Bass) are active throughout. The brass section (Horn, Trumpet, Trombone, Tuba) and percussion (Cymbal, Drum) are also present. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). A 'rit.' (ritardando) marking is placed above measures 97-99. A tempo marking of $\text{♩} = 200$ is shown at the top right. Dynamics include *pp* (pianissimo) for the Bassoon in measure 95, and *mf* (mezzo-forte) for most instruments in measures 97-100. The percussion parts (Cym. and Dr.) are marked with *f* (forte) and *mf* (mezzo-forte). The string parts are marked with *mf* (mezzo-forte). The woodwind parts are marked with *mf* (mezzo-forte). The brass parts are marked with *mf* (mezzo-forte). The score is written in a standard musical notation with staves for each instrument and a conductor's part.

103

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

II.

III.

I.

div.

This musical score page, numbered 167, contains measures 103 through 107. It is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.). Percussion includes Cymbals (Cym.) and Drums (Dr.). The string section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features complex rhythmic patterns, primarily eighth and sixteenth notes, with various articulations and dynamics. Rehearsal marks II, III, and I are present in the woodwind and brass parts. A 'div.' (divisi) marking is present in the Violin I part in measure 105. The key signature has two flats, and the time signature is 4/4.

109

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 109 through 114. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.). The percussion section consists of Cymbals (Cym.) and Drums (Dr.). The string section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Measures 109 and 110 show the woodwinds and strings playing a rhythmic pattern of eighth notes. Measures 111 and 112 feature a complex woodwind texture with multiple notes per instrument. Measures 113 and 114 continue the woodwind and string patterns, with the brass section providing harmonic support. The score includes various performance markings such as accents and dynamic markings.

115

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

II.

III.

I.

div.

Detailed description: This page of a musical score covers measures 115 through 120. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpets, Trombones, Tuba) are active throughout, with many notes marked with 'v' for vibrato. The percussion section includes Cymbals and Drums. The string section (Violins I and II, Viola, Violoncello, Double Bass) provides a rhythmic and harmonic foundation. The key signature has two flats, and the time signature is 4/4. Measure 115 is marked with a rehearsal sign. The score includes various performance instructions such as 'II.', 'III.', 'I.', and 'div.' (divisi) for the strings.

121

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Cym.

Dr. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Detailed description: This page of a musical score covers measures 121 to 125. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a rhythmic pattern of eighth notes with accents, marked *mf*. The brass section (Horn, Trumpet, Trombone, Tuba) plays sustained notes, with Trombone and Tuba marked *f*. The percussion section (Cymbal, Drum) features a steady eighth-note pattern on the drum, marked *mf*. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) plays a rhythmic pattern of eighth notes, marked *mf*. The score is in a key with two flats and a 4/4 time signature.

128

This musical score page contains measures 128 through 133. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 128-130 play a sixteenth-note pattern with accents. Measures 131-133 are silent.
- Oboe (Ob.):** Measures 128-130 play a sixteenth-note pattern with accents. Measures 131-133 are silent.
- Clarinet (Cl.):** Measures 128-130 play a sixteenth-note pattern with accents. Measures 131-133 play a sixteenth-note pattern with accents.
- Bassoon (Bsn.):** Measures 128-130 play a sixteenth-note pattern with accents. Measures 131-133 are silent.
- Horn (Hn.):** Measures 128-130 play a chordal figure. Measures 131-133 are silent.
- Trumpet (Tpt.):** Measures 128-130 are silent. Measures 131-133 play a chordal figure.
- Trombone (Tbn.):** Measures 128-130 are silent. Measures 131-133 play a chordal figure.
- Tuba (Tba.):** Measures 128-130 play a low note. Measures 131-133 play a low note.
- Cymbal (Cym.):** Measures 128-130 are silent. Measure 131 has a cymbal crash. Measures 132-133 are silent.
- Drum (Dr.):** Measures 128-133 play a steady sixteenth-note pattern with accents.
- Violin I (Vln. I):** Measures 128-130 are silent. Measures 131-133 play a sixteenth-note pattern with accents.
- Violin II (Vln. II):** Measures 128-130 are silent. Measures 131-133 play a sixteenth-note pattern with accents.
- Viola (Vla.):** Measures 128-130 are silent. Measures 131-133 play a sixteenth-note pattern with accents.
- Violoncello (Vc.):** Measures 128-130 are silent. Measures 131-133 play a sixteenth-note pattern with accents.
- Double Bass (Db.):** Measures 128-130 are silent. Measures 131-133 play a sixteenth-note pattern with accents.

134

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

sfz mp

I.

III.

140

Fl. *f* *fff* I. II.

Ob. *f* *fff* I. II.

Cl. *f* *fff* I. II.

Bsn. *f* *fff* I. II.

Hn. II. I. II.

Tpt. II. III. I.

Tbn. II. III. I.

Tba. *f* *fff* I.

Cym. Dr.

Vln. I *sfz mp* *fff*

Vln. II *sfz mp* *fff*

Vla. *sfz mp* *fff*

Vc. *sfz mp* *fff*

Db. *sfz mp* *fff*

145 $\text{♩} = 100$

The score is for measures 145 to 150, marked with a tempo of quarter note = 100. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The brass section includes Cymbal (Cym.) and Drum (Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measures 145-146: Woodwinds (Fl., Ob., Cl., Bsn.) and strings (Vln. I, Vln. II, Vla., Vc., Db.) play a rhythmic pattern of eighth notes. Dynamics are *mf*. The brass section is silent.

Measure 147: All instruments play a rhythmic pattern of eighth notes. Dynamics are *fff*. The woodwinds have a *a2* marking. The cymbal and drum parts have a *mf* marking.

Measures 148-150: The woodwinds and strings continue with the eighth-note pattern. Dynamics are *fff*. The woodwinds have a *a2* marking. The cymbal and drum parts have a *mf* marking.

The Valor of Men

Sit Kesjamras

♩ = 70

Flute
Oboe
Clarinet in Bb
Bassoon
Horn in F
Trumpet in Bb
Trombone
Tuba
Cymbals
Drum Set
Violin I
Violin II
Viola
Violoncello
Double Bass

The score is for the piece "The Valor of Men" by Sit Kesjamras. It features a tempo of quarter note = 70. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The orchestration includes woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon), brass (Horn in F, Trumpet in Bb, Trombone, Tuba), percussion (Cymbals, Drum Set), and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The Trombone part has three distinct melodic lines labeled I, II, and III, starting with a piano (*p*) dynamic. The string parts are marked with *pp* (pianissimo) dynamics, with the Violoncello and Double Bass parts starting with a *div.* (divisi) marking. The score consists of five measures of music.

6 ♩ = 80

Fl.

Ob.

Cl.

Bsn. *mp*

Hn. I. *p* II. *p*
III. *p* IV.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

Db.

10

Fl. *mf*

Ob. *mp*

Cl. *mp*

Bsn.

Hn. *mf*

Tpt. *p*

Tbn. *mf*

Tba. *mf*

Cym.

Dr.

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

Db. *mp*

15 II.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mp

I.

II.

The musical score is for page 178, starting at measure 15. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The woodwinds play a melodic line with a long note in the first measure, followed by a series of eighth notes. The Oboe and Clarinet parts are marked with a mezzo-forte (*mf*) dynamic. The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tubas (Tba.). The Trumpets and Trombones play a melodic line with a long note in the first measure, followed by a series of eighth notes. The Tubas play a rhythmic pattern of eighth notes. The percussion section includes Cymbals (Cym.) and Drums (Dr.), which are silent in this section. The string section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The strings play a rhythmic pattern of eighth notes. The Violins II part is marked with a mezzo-piano (*mp*) dynamic. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature.

19

Fl. *mf*

Ob. II. *mp* I.

Cl. II. *mp* *mf*

Bsn.

Hn.

Tpt. II.

Tbn.

Tba.

Cym.

Dr.

Vln. I *f*

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 19 through 23. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.). Percussion includes Cymbals (Cym.) and Drums (Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in a key with two flats and a 4/4 time signature. Measure 19 shows the woodwinds and strings beginning their parts. Measure 20 features a dynamic change to *mf* for the flute and *mp* for the oboe and clarinet. Measure 21 has a dynamic change to *mf* for the clarinet. Measure 22 features a dynamic change to *f* for the violin I. Measure 23 concludes the section with various dynamics and articulations.

24

Fl. *mp* I. II. *mp*

Ob. *mf*

Cl. *mp* I. II.

Bsn. *mf*

Hn. I.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 24 through 28. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Cymbal (Cym.) and Drum (Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. Measure 24 begins with a dynamic marking of *mp* (mezzo-piano). The flute and clarinet parts feature melodic lines with accents and slurs. The oboe and bassoon parts provide harmonic support with sustained notes and chords. The string section plays a rhythmic accompaniment of eighth notes. The percussion section is mostly silent, with cymbals and drums indicated by vertical lines. The score is divided into two systems, with the first system containing measures 24-26 and the second system containing measures 27-28. The dynamic markings *mp* and *mf* (mezzo-forte) are used throughout. The first and second endings (I. and II.) are indicated for the flute and clarinet parts.

29

Fl. I. II.

Ob.

Cl. I. II.

Bsn.

Hn.

Tpt. I. II. *mf*

Tbn.

Tba.

Cym. *f*

Dr. *f*

Vln. I. *div.*

Vln. II.

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 29 through 32. The woodwind section includes Flute I and II, Oboe, Clarinet I and II, and Bassoon. The brass section includes Horns, Trumpets I and II (with a *mf* dynamic), Trombones, and Tubas. Percussion includes Cymbals (*f*) and Drums (*f*). The string section includes Violin I (with a *div.* marking), Violin II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and strings, and various rests and articulations throughout.

This musical score page, numbered 182, covers measures 33 through 36. It is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is B-flat major (two flats) and the time signature is 4/4. The score begins at measure 33, marked with a *mf* dynamic. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The brass section includes Horn, Trumpet, Trombone, and Tuba. The percussion section includes Cymbal (Cym.) and Drum (Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various dynamics such as *mf*, *mp*, and *ff*, along with articulation marks like accents and slurs. A *rit.* (ritardando) marking is present at the end of measure 36. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support and melodic lines. The percussion section features a steady drum pattern and cymbal accents.

46

Fl. *mp*

Ob. *mp*

Cl. I. *mp* II.

Bsn.

Hn. *mf*

Tpt.

Tbn.

Tba.

Cym.

Dr. *tutti* *mf* *f* 3

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

Db. *mp*

Detailed description: This page of a musical score covers measures 46 through 50. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section consists of Cymbal (Cym.) and Drum (Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in a key with two flats and a 4/4 time signature. Measures 46-49 are mostly rests for the woodwinds and brass, with the bassoon playing a rhythmic pattern. In measure 50, the woodwinds and brass enter with melodic lines. The percussion section features a drum pattern starting in measure 49, marked 'tutti' and 'mf', with accents and triplets. The strings play a rhythmic accompaniment throughout.

52

Fl. *mf* 6

Ob. *p* 3-3 II. I.

Cl. *mf*

Bsn. *p*

Hn. *mp*

Tpt. *p* I. II.

Tbn. *p*

Tba. *p*

Cym.

Dr. *mf* 3

Vln. I *mp* 3 3 3 3 6 6 6 6

Vln. II 3 3 3 3 6 6 6 6

Vla. *mf*

Vc. *mf*

Db. *mf*

Detailed description: This page of a musical score covers measures 52 through 55. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tubas (Tba.), Cymbals (Cym.), Drums (Dr.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. Measure 52 begins with a dynamic of *mf* and a tempo marking of 6. The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. The percussion section includes cymbals and drums, with the drums playing a pattern of eighth notes. The string section consists of violins, viola, cello, and double bass, all playing rhythmic patterns. The score includes various musical notations such as slurs, accents, and dynamic markings.

56

Fl. *mf*

Ob. II *f*

Cl.

Bsn.

Hn. *f*

Tpt. *f*

Tbn. *mp*

Tba. *mp*

Cym.

Dr. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

Detailed description: This page of a musical score covers measures 56 to 60. The woodwind section includes Flute (Fl.), Oboe II (Ob. II), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.). The percussion section includes Cymbals (Cym.) and Drums (Dr.). The string section includes Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in a key with two flats and a 3/4 time signature. Measure 56 features a flute melody with a *mf* dynamic and a woodwind ensemble playing triplets. Measures 57-60 show a full orchestral texture with various dynamics such as *f*, *mp*, and *mf*. The percussion part includes cymbal rolls and drum patterns with triplet markings.

61

Fl. *mp* *f* *mp* *ff*

Ob. *ff* *mp* *ff*

Cl. *ff* *mp* *ff*

Bsn. *mp* *mf* *mp* *ff*

Hn. *ff* *mf* *ff*

Tpt. *ff* *mf* *ff*

Tbn. *mf* *ff*

Tba. *mf* *ff*

Cym. *ff* *p* *ff*

Dr. *p* *ff*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *mp*

Db. *mf* *mp*

67

The musical score for measures 67-70 is arranged in a system with the following parts:

- Fl.** (Flute): Measure 67 has a rest. Measure 68 has a melodic line starting with a first ending bracket (I.) and a *mf* dynamic. Measure 69 has a rest. Measure 70 has a melodic line starting with a second ending bracket (II.) and a *mf* dynamic.
- Ob.** (Oboe): Measure 67 has a rest. Measure 68 has a melodic line starting with a first ending bracket (I.) and a *mp* dynamic. Measure 69 has a rest. Measure 70 has a melodic line starting with a second ending bracket (II.) and a *mf* dynamic.
- Cl.** (Clarinet): Measure 67 has a rest. Measure 68 has a rest. Measure 69 has a rest. Measure 70 has a melodic line starting with a second ending bracket (II.) and a *mf* dynamic.
- Bsn.** (Bassoon): Rest throughout.
- Hn.** (Horn): Measure 67 has a rest. Measure 68 has a chordal accompaniment with a *mf* dynamic. Measure 69 has a rest. Measure 70 has a chordal accompaniment.
- Tpt.** (Trumpet): Measure 67 has a rest. Measure 68 has a rest. Measure 69 has a melodic line with a *mp* dynamic. Measure 70 has a chordal accompaniment.
- Tbn.** (Trombone): Measure 67 has a rest. Measure 68 has a chordal accompaniment with a *mf* dynamic. Measure 69 has a rest. Measure 70 has a chordal accompaniment.
- Tba.** (Tuba): Measure 67 has a rest. Measure 68 has a rhythmic accompaniment with a *mf* dynamic. Measure 69 has a rhythmic accompaniment. Measure 70 has a rhythmic accompaniment.
- Cym.** (Cymbal): Rest throughout.
- Dr.** (Drum): Rest throughout.
- Vln. I** (Violin I): Measure 67 has a rest. Measure 68 has a rest. Measure 69 has a rest. Measure 70 has a melodic line with a *mp* dynamic.
- Vln. II** (Violin II): Measure 67 has a rest. Measure 68 has a rest. Measure 69 has a rest. Measure 70 has a rhythmic accompaniment with a *mp* dynamic.
- Vla.** (Viola): Measure 67 has a rest. Measure 68 has a rhythmic accompaniment with a *mp* dynamic. Measure 69 has a rhythmic accompaniment. Measure 70 has a rhythmic accompaniment.
- Vc.** (Violoncello): Measure 67 has a rest. Measure 68 has a rhythmic accompaniment with a *mp* dynamic. Measure 69 has a rhythmic accompaniment. Measure 70 has a rhythmic accompaniment.
- Db.** (Double Bass): Measure 67 has a rest. Measure 68 has a rhythmic accompaniment with a *mp* dynamic. Measure 69 has a rhythmic accompaniment. Measure 70 has a rhythmic accompaniment.

72 II. *mf* I. *mp*

Fl. *mf* *mp*

Ob. I. *mp* II. *mf*

Cl. I. II. *mp*

Bsn. *mf*

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 72 to 75. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.). The percussion section includes Cymbals (Cym.) and Drums (Dr.). The string section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. Measure 72 begins with a second ending (II.) for the flute and oboe, marked *mf*. The flute plays a melodic line with a long note, while the oboe plays a rhythmic pattern of eighth notes. The clarinet and bassoon have first endings (I.) with long notes. The bassoon has a second ending (II.) with a melodic line. The brass section provides harmonic support with chords and rhythmic patterns. The string section features a complex texture with rapid sixteenth-note patterns in the violins and violas, and sustained chords in the cellos and double basses.

76 II. *rit.* $\text{♩} = 80$

Fl. *ff*

Ob. *ff*

Cl. *mp* *ff*

Bsn. *ff*

Hn. *a2*

Tpt. *a3* *ff*

Tbn. *a3* *ff*

Tba. *ff*

Cym. *ff*

Dr. *f*

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

Vln. II *ff* *p*

Vla. *ff* *mp*

Vc. *ff*

Db. *ff*

82

Fl. *mp* 6

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn.

Tpt. *mf*

Tbn.

Tba. *pp*

Cym.

Dr. *mf* *f*

Vln. I

Vln. II

Vla.

Vc. *mp*

Db. *mp*

Detailed description: This page of a musical score covers measures 82 through 87. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Cymbal (Cym.), Drum (Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The woodwinds (Ob., Cl., Bsn.) and strings (Vc., Db.) play rhythmic patterns of eighth and sixteenth notes. The brass section (Tpt., Tbn., Tba.) has melodic lines, with the Trumpet part marked *mf* and the Tuba part *pp*. The percussion section (Dr.) features a complex rhythmic pattern with accents and triplets, marked with *mf* and *f*. The Flute part (Fl.) has a melodic line starting in measure 86, marked *mp* and numbered 6. The Oboe (Ob.) and Clarinet (Cl.) parts have melodic lines starting in measure 83, both marked *pp*. The Horn (Hn.) part is mostly silent. The Violin I (Vln. I) and Violin II (Vln. II) parts play a rhythmic pattern of eighth notes. The Viola (Vla.) part plays a rhythmic pattern of eighth notes. The Violoncello (Vc.) and Double Bass (Db.) parts play a rhythmic pattern of eighth notes, both marked *mp*. The score includes first and second endings (I. and II.) for the Oboe, Clarinet, and Trumpet parts. The page number 82 is written at the top left of the Flute staff.

88

Fl. *mf*

Ob. *f*

Cl.

Bsn. *mp*

Hn. *f*

Tpt. *f*

Tbn. *mp*

Tba. *mp*

Cym. *f*

Dr. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

Detailed description: This page of a musical score covers measures 88 to 91. The woodwind section includes Flute (Fl.) with a mezzo-forte (*mf*) dynamic, Oboe (Ob.) with a forte (*f*) dynamic, Clarinet (Cl.), and Bassoon (Bsn.) with a mezzo-piano (*mp*) dynamic. The brass section consists of Horns (Hn.) with a forte (*f*) dynamic, Trumpets (Tpt.) with a forte (*f*) dynamic, Trombones (Tbn.) with a mezzo-piano (*mp*) dynamic, and Tubas (Tba.) with a mezzo-piano (*mp*) dynamic. The percussion section features Cymbals (Cym.) with a forte (*f*) dynamic and Drums (Dr.) with a forte (*f*) dynamic, playing a pattern of eighth notes with triplet accents. The string section includes Violins I (Vln. I) and Violins II (Vln. II) with a forte (*f*) dynamic, Viola (Vla.) with a forte (*f*) dynamic, Violoncello (Vc.) with a forte (*f*) dynamic, and Double Bass (Db.) with a forte (*f*) dynamic. The score is written in a key signature of two flats and a common time signature. Measures 88-91 show a complex orchestral texture with various dynamics and articulations.

92

Fl. *f*

Ob. *ff*

Cl. *ff*

Bsn. *mf*

Hn. *ff*

Tpt. *ff*

Tbn. *mf*

Tba. *mf*

Cym. *ff*

Dr. *mf*

Vln. I

Vln. II

Vla.

Vc. *mf*

Db. *mf*

Detailed description: This page of a musical score covers measures 92 to 95. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Cymbal (Cym.) and Drum (Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *f*, *ff*, and *mf* are used throughout. The key signature has one flat, and the time signature is 4/4. The page number 92 is located at the top left of the first staff.

The Battle of Fate

Sit Kesjamras

$\text{♩} = 120$

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Tuba

Drum Set

Violin I

Violin II

Viola

Violoncello

Double Bass

This musical score page, numbered 195, contains 17 staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The brass section includes Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Drums (Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The woodwind and string parts are mostly silent, indicated by rests. The drum part features a rhythmic pattern of eighth notes with accents. The page is divided into two measures by a vertical bar line.

6

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mf sfz

III.

p

p

Musical score for measures 16-20, featuring woodwinds and percussion. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

The instruments and their parts are:

- Fl.** (Flute): Measures 16-18 show a melodic line with a fermata over the final note. Measure 19 features a triplet of eighth notes marked *sfz*. Measure 20 is a whole rest.
- Ob.** (Oboe): Similar to the Flute part, with a melodic line and a triplet of eighth notes marked *sfz* in measure 19.
- Cl.** (Clarinet): Measures 16-18 show a rhythmic pattern of eighth notes with accents. Measure 19 features a triplet of eighth notes marked *sfz*. Measure 20 is a whole rest.
- Bsn.** (Bassoon): Measures 16-18 show a rhythmic pattern of eighth notes with accents. Measure 19 features a triplet of eighth notes marked *sfz*. Measure 20 is a whole rest.
- Hn.** (Horn): Measures 16-20 are whole rests.
- Tpt.** (Trumpet): Measures 16-20 are whole rests.
- Tbn.** (Tenor Trombone): Measures 16-20 are whole rests.
- Tba.** (Bass Trombone): Measures 16-20 are whole rests.
- Dr.** (Drum): Measures 16-20 feature a complex rhythmic pattern of eighth notes with accents. Measure 19 includes a triplet of eighth notes marked *sfz*.
- Vln. I** (Violin I): Measures 16-20 are whole rests.
- Vln. II** (Violin II): Measures 16-20 are whole rests.
- Vla.** (Viola): Measures 16-20 are whole rests.
- Vc.** (Violoncello): Measures 16-20 are whole rests.
- Db.** (Double Bass): Measures 16-20 are whole rests.

21

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

25

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

30

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

35

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Dr.

Vln. I *mp*

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 35 through 39. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The percussion section (Dr.) features a complex rhythmic pattern with various accents and a triplet in measure 39. The woodwinds play melodic lines with accents and triplets, while the strings provide a steady accompaniment. Dynamics are marked as mezzo-piano (*mp*) and piano (*p*).

40

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

p

cresc.

The musical score for measures 40-44 is arranged in a system of staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Drums (Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various musical notations such as triplets, dynamics (*mp*, *p*, *cresc.*), and articulation marks.

45

Fl. *p* 3 *mp*

Ob. *mp* I. *p* 3

Cl. *mp*

Bsn. 3

Hn.

Tpt.

Tbn.

Tba.

Dr. *v*

Vln. I *v*

Vln. II *v*

Vla. *v*

Vc. *v*

Db. *v*

50 I.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tubas (Tba.). The percussion section includes Drums (Dr.). The string section includes Violins I (Vln. I), Violins II (Vln. II), Violas (Vla.), Cellos (Vc.), and Double Basses (Db.).

Measures 50-54 are marked with a first ending (I.). The Flute part begins with a piano (*p*) dynamic and a triplet of eighth notes, followed by a mezzo-piano (*mp*) dynamic and sustained notes. The Bassoon part features a triplet of eighth notes. The Oboe and Clarinet parts have triplet markings. The Drums part has a complex rhythmic pattern with many accents. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) play a rhythmic accompaniment with accents.

55

Fl. *mp* I. II. I.

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mf cresc.*

Tpt. *mf cresc.*

Tbn. *mp*

Tba. *mp*

Dr. *mp*

Vln. I *mf*

Vln. II *mf*

Vla. *mp*

Vc. *mp*

Db. *mp*

Detailed description: This page of a musical score, numbered 206, covers measures 55 through 58. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tubas (Tba.), Drums (Dr.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).
- Measure 55: Flute and Clarinet play a melodic line with a slur and a fermata. Bassoon and Horns play a sustained chord. Trumpets and Trombones play a sustained chord. Tubas and Drums play a rhythmic pattern. Violins I and II play a sustained chord. Viola, Violoncello, and Double Bass play a rhythmic pattern.
- Measure 56: Flute and Clarinet continue their melodic line. Bassoon and Horns play a sustained chord. Trumpets and Trombones play a sustained chord. Tubas and Drums play a rhythmic pattern. Violins I and II play a sustained chord. Viola, Violoncello, and Double Bass play a rhythmic pattern.
- Measure 57: Flute plays a melodic line with a slur and a fermata. Bassoon and Horns play a sustained chord. Trumpets and Trombones play a sustained chord. Tubas and Drums play a rhythmic pattern. Violins I and II play a sustained chord. Viola, Violoncello, and Double Bass play a rhythmic pattern.
- Measure 58: Flute plays a melodic line with a slur and a fermata. Bassoon and Horns play a sustained chord. Trumpets and Trombones play a sustained chord. Tubas and Drums play a rhythmic pattern. Violins I and II play a sustained chord. Viola, Violoncello, and Double Bass play a rhythmic pattern.

60 II. I. II. I.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 60 through 63. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Drums (Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into four measures. The first measure (60) features a flute solo with two endings, marked 'II.' and 'I.'. The woodwinds and strings provide accompaniment. The second measure (61) features a flute solo with two endings, marked 'I.' and 'II.'. The woodwinds and strings provide accompaniment. The third measure (62) features a flute solo with two endings, marked 'II.' and 'I.'. The woodwinds and strings provide accompaniment. The fourth measure (63) features a flute solo with two endings, marked 'I.' and 'II.'. The woodwinds and strings provide accompaniment.

64 II. I. II. I.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score contains measures 64 through 67. The score is arranged in a system with 15 staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The next four staves are for brass: Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.). The fifth staff is for Drums (Dr.). The bottom six staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The woodwind parts feature melodic lines with first and second endings marked 'I.' and 'II.'. The brass parts provide harmonic support with sustained chords and rhythmic patterns. The string parts consist of sustained chords and rhythmic accompaniment. The drum part features a consistent rhythmic pattern. The page number '208' is located in the top right corner.

68 II. I. II.

Fl. f

Ob. f

Cl. f

Bsn. f

Hn. f

Tpt. f

Tbn. f

Tba. f

Dr. f

Vln. I f

Vln. II f

Vla. f

Vc. div. f

Db. f

Each player play any different single note from each other

Each player play any different single note from each other

Each player play any different single note from each other

72

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

sfz

3

fff

Hymn to the Fallen

Sit Kesjamras

Flute $\text{♩} = 70$

Oboe *pp* *p*

Clarinet in Bb *pp*

Bassoon *pp*

Violin I *p*

Violin II *p*

Viola

Violoncello



10

I. II.

p *pp*

I. II.

p *pp* *pizz*

pp *pizz*

21

mp

p

mp

p

arco

arco

p

solo

ppp



31

I.

mf

mp

I.

II.

pp

pp

pp

pp

pp

I.

I.

mf

mf

div.

mp

tutti

mp

pp

pp

pp

The Last Dragon Rider

Sit Kesjamras

$\text{♩} = 90$

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Tuba

Cymbals

Drum Set

Violin I

Violin II

Viola

Violoncello

Double Bass

pizz

pp

pizz

pp

3

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Cym.
Dr.
Vln. I
Vln. II
Vla.
Vc.
Db.

pp

pp

pp

Detailed description: This page of a musical score contains 14 staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The next four staves are for brass: Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The fifth and sixth staves are for percussion: Cymbal (Cym.) and Drum (Dr.). The bottom six staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). A rehearsal mark '3' is placed above the Flute staff. The woodwind and brass staves contain rests. The string staves contain rhythmic patterns: Vln. I has eighth notes with accents; Vln. II has sixteenth notes; Vla. has eighth notes with accents and a *pp* dynamic marking; Vc. and Db. have long notes with *pp* dynamic markings. The percussion staves are empty.

6

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for page 215 is organized into four systems. The first system contains woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), all with rests. The second system contains brass: Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.), all with rests. The third system contains percussion: Cymbal (Cym.) and Drum (Dr.), both with rests. The fourth system contains strings: Violin I (Vln. I) with a melodic line of eighth notes, Violin II (Vln. II) with a rhythmic eighth-note accompaniment, Viola (Vla.) with a long note, Violoncello (Vc.) with a long note, and Double Bass (Db.) with a long note. The score is in 2/4 time with a key signature of one sharp (F#).

11

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

pp

16

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

p

21

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

arco

mp

mp

mf

mf

26

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for measures 26-30 is as follows:

- Flute (Fl.):** Rests in all five measures.
- Oboe (Ob.):** Rests in all five measures.
- Clarinet (Cl.):** Rests in all five measures.
- Bassoon (Bsn.):** Rests in all five measures.
- Horn (Hn.):** Rests in all five measures.
- Trumpet (Tpt.):** Rests in all five measures.
- Trombone (Tbn.):** Rests in all five measures.
- Tuba (Tba.):** Rests in all five measures.
- Cymbal (Cym.):** Rests in all five measures.
- Drum (Dr.):** Rests in all five measures.
- Violin I (Vln. I):** Plays a sixteenth-note pattern: G4-A4-B4-C5 (quarter note), G4-A4-B4-C5 (quarter note), G4-A4-B4-C5 (quarter note), G4-A4-B4-C5 (quarter note), G4-A4-B4-C5 (quarter note).
- Violin II (Vln. II):** Plays a sixteenth-note pattern: G4-A4-B4-C5 (quarter note), G4-A4-B4-C5 (quarter note), G4-A4-B4-C5 (quarter note), G4-A4-B4-C5 (quarter note), G4-A4-B4-C5 (quarter note).
- Viola (Vla.):** Plays a sixteenth-note pattern: G4-A4-B4-C5 (quarter note), G4-A4-B4-C5 (quarter note), G4-A4-B4-C5 (quarter note), G4-A4-B4-C5 (quarter note), G4-A4-B4-C5 (quarter note).
- Violoncello (Vc.):** Plays a half-note pattern: G4 (half note), A4 (half note), B4 (half note), C5 (half note), G4 (half note).
- Double Bass (Db.):** Plays a half-note pattern: G4 (half note), A4 (half note), B4 (half note), C5 (half note), G4 (half note).

31

Fl. I. *p*

Fl. II.

Ob.

Cl. I. *p*

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I. *mf*

Vln. II. *mf*

Vla. *mf*

Vc. *mp*

Db. *mp*

36

Fl. *mp*

Ob. I. *p* II. *p*

Cl. II. *p*

Bsn. *p*

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 36 to 40. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). Percussion includes Cymbal (Cym.) and Drum (Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in a key with one sharp (F#) and a common time signature. The woodwinds have melodic lines with dynamics like *p* and *mp*. The strings play a rhythmic accompaniment of eighth notes.

41

Fl.

Ob.

Cl. *mp*

Bsn.

Hn.

Tpt. *p*

Tbn. *p*

Tba. *p*

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc. *p*

Db.

Detailed description: This page of a musical score covers measures 41 through 45. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The Clarinet part starts at measure 41 with a mezzo-piano (*mp*) dynamic. The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.). The Trumpets and Tuba parts begin at measure 42 with a piano (*p*) dynamic. The percussion section consists of Cymbals (Cym.) and Drums (Dr.), which are silent throughout these measures. The string section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Violoncello part begins at measure 45 with a piano (*p*) dynamic. The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play sustained notes with some melodic movement, while the brass plays block chords. The percussion is inactive.

46

Fl. I. II.

Ob. L. II.

Cl. mp

Bsn. mp

Hn. mf

Tpt. p

Tbn. mp

Tba.

Cym. mf

Dr. p mf

Vln. I. f

Vln. II. f

Vla. f

Vc. f

Db. f

Detailed description: This page of a musical score covers measures 46 through 49. The woodwind section includes Flute (I and II), Oboe (L and II), Clarinet, and Bassoon, with dynamics ranging from *mp* to *mf*. The brass section consists of Horns (*mf*), Trumpets (*p*), Trombones (*mp*), and Tuba. Percussion includes Cymbals (*mf*) and Drums (*p* to *mf*). The string section features Violins I and II (*f*), Viola (*f*), Violoncello (*f*), and Double Bass (*f*). The score includes various musical notations such as slurs, accents, and dynamic markings.

51 I. I. II.

Fl. *mp*

Ob.

Cl.

Bsn.

Hn.

Tpt. *mp*

Tbn. *p*

Tba.

Cym.

Dr.

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *f*

Db. *f*

55 I. *f* *pp* I. *p* II.

Fl. *f* *pp*

Ob. *f*

Cl. *f* I. *p* II.

Bsn. *f*

Hn. *f*

Tpt. *mf*

Tbn. *mf*

Tba. *mp*

Cym.

Dr. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

Detailed description: This page of a musical score, numbered 225, contains measures 55 through 57. The score is arranged in a standard orchestral format with woodwinds, brass, percussion, and strings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.). The percussion section includes Cymbals (Cym.) and Drums (Dr.). The string section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various dynamics such as *f* (forte), *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). The woodwinds and strings play complex rhythmic patterns, including triplets and sixteenth-note runs. The percussion provides a steady accompaniment with triplets and accents. The overall texture is dense and rhythmic.

59 II. *pp* I. *pp* II. *pp*

Fl.

Ob. *pp* I. *p* II.

Cl. I. II.

Bsn. *pp*

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

64

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

I.

II.

pp

p

pp

p

pp

The musical score for page 227, measures 64-68, is presented in a standard orchestral layout. The score is in 3/4 time and features a key signature of one sharp (F#). The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tubas (Tba.). The percussion section includes Cymbals (Cym.) and Drums (Dr.). The string section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score begins at measure 64 with a dynamic marking of *pp*. The Flute part features a complex rhythmic pattern of sixteenth notes. The Oboe and Clarinet parts have melodic lines with slurs. The Bassoon part has a rhythmic pattern of sixteenth notes. The Horns and Trombones play sustained notes with slurs. The Viola and Violoncello parts have melodic lines with slurs. The Double Bass part has a rhythmic pattern of sixteenth notes. The score is divided into two systems, I and II, with a repeat sign at the end of system II.

69 I.

Fl. *p* *mp*

Ob.

Cl.

Bsn. *mp*

Hn. *mp*

Tpt. *mf*

Tbn. *mf*

Tba. *mp*

Cym.

Dr. *p* *mf*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *pizz* *arco*

Db.

Detailed description: This page of a musical score covers measures 69, 70, and 71. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.). Percussion includes Cymbals (Cym.) and Drums (Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Measure 69 begins with a first ending bracket (I.) and a dynamic of *p*. The Flute and Bassoon play melodic lines, while the Bassoon has a rhythmic accompaniment. The strings play sustained chords. Measure 70 continues the melodic lines, with dynamics increasing to *mp* for the woodwinds and *mf* for the brass. Measure 71 features a dynamic shift to *f* for the strings and woodwinds, and *mf* for the brass. The Flute and Bassoon play rapid sixteenth-note passages, while the strings play a complex rhythmic pattern with triplets. The Viola and Violoncello switch from *pizzicato* to *arco* in this measure.

75

Fl. *mp*

Ob. *f*

Cl. *mp*

Bsn.

Hn. *f*

Tpt. *f*

Tbn. *f*

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 75 through 78. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.). The percussion section consists of Cymbals (Cym.) and Drums (Dr.). The string section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in a key with one sharp (F#) and a 4/4 time signature. Measures 75 and 76 show the woodwinds and strings beginning their parts. Measure 77 features a dynamic shift to *f* for the Oboe, Horns, Trumpets, and Trombones. Measure 78 continues the *f* dynamic for these instruments. The Flute and Clarinet parts are marked *mp*. The percussion parts include a steady drum pattern and a cymbal hit in measure 77. The string parts feature a consistent rhythmic pattern with triplets.

79

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

ff

The musical score for measures 79-82 is arranged in a multi-staff format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Cymbal (Cym.) and Drum (Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various musical notations, including rests, melodic lines, and complex rhythmic patterns such as triplets and sixteenth-note runs. Dynamic markings include *mp* (mezzo-piano) and *ff* (fortissimo).

83 I. II. I. II.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score contains measures 83 through 86. The score is arranged in a system with 15 staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The next four staves are for brass: Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.). The fifth and sixth staves are for percussion: Cymbals (Cym.) and Drums (Dr.). The bottom seven staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has one sharp (F#). The score is divided into four measures. The first two measures are marked 'I.' and the last two 'II.'. The woodwinds and strings play complex rhythmic patterns, often in triplets. The brass instruments provide harmonic support with sustained chords and rhythmic figures. The percussion section features a steady drum pattern with cymbal accents.

87

Fl. *mf* *mp* I. II.

Ob. *mf* *mp*

Cl. *mf*

Bsn. *mf* *mp*

Hn. *ff* *mf*

Tpt. *f* *mf*

Tbn. *ff* *f*

Tba. *f* *mp*

Cym.

Dr. *f* *mf*

Vln. I *f*

Vln. II *f*

Vla. *ff* *f*

Vc. *ff* *f*

Db. *ff* *f*

Detailed description: This page of a musical score, numbered 232, contains measures 87 through 90. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a rhythmic pattern of eighth notes, with dynamics shifting from mezzo-forte (mf) to mezzo-piano (mp) at measure 88. The brass section (Horn, Trumpet, Trombone, Tuba) provides harmonic support with sustained chords and power chords, with dynamics ranging from fortissimo (ff) to mezzo-piano (mp). The percussion section (Cymbal, Drum) features a consistent eighth-note pattern with triplets, marked fortissimo (f) and mezzo-forte (mf). The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) plays a complex rhythmic pattern of eighth notes with triplets, marked fortissimo (f). The score includes first and second endings for the flute part and various dynamic markings throughout.

92 I. II. I. II.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

96

Fl.

Ob. I II I

Cl.

Bsn.

Hn.

Tpt. *mf*

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 96, 97, and 98. The woodwind section includes Flute (Fl.), Oboe (Ob.) with first and second players, Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.) with a mezzo-forte (*mf*) dynamic marking, Trombones (Tbn.), and Tuba (Tba.). The percussion section consists of Cymbals (Cym.) and Drums (Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and various articulations such as slurs and accents.

99

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *ff*

Tpt. *f*

Tbn. *ff*

Tba. *mf*

Cym. *f*

Dr. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

Detailed description: This page of a musical score covers measures 99, 100, and 101. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays chords in measure 99 and rests in measure 100, with a forte (*f*) dynamic in measure 101. The brass section (Horn, Trumpet, Trombone, Tuba) plays chords in measure 99 and rests in measure 100, with dynamics of *ff* for Horn and Trombone, *f* for Trumpet, and *mf* for Tuba in measure 101. The percussion section (Cymbal, Drum) has rests in measure 99 and 100, with a forte (*f*) dynamic in measure 101. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) plays triplets in measure 99 and rests in measure 100, with a fortissimo (*ff*) dynamic in measure 101.

The Hidden Valley

Sit Kesjamras

$\text{♩} = 100$

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Tuba

Cymbals

Drum Set

Keyboard

Harp

p

$\text{♩} = 100$

Violin I

Violin II

Viola

Violoncello

Double Bass

p

p

p

1

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for page 237 is organized into several systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The second system includes Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The third system includes Cymbal (Cym.) and Drum (Dr.). The fourth system is for the Keyboard (Kbd.), showing both treble and bass clefs. The fifth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score begins with a first-measure rest (marked '1') for all instruments. The woodwinds, brass, and percussion are silent throughout the page. The keyboard part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The strings play a sustained, low-register accompaniment.

8

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mp

mp

mp

mp

15

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mp

I.

II.

I.

p

p

p

p

p

31 I. II.

Fl. *mf*

Ob. *mp*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt.

Tbn.

Tba.

Cym. *mf*

Dr. *mf*

Kbd.

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf*

Vc. *mf*

Db. *mf*

Detailed description: This page of a musical score, numbered 241, contains measures 31 through 36. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Cymbal (Cym.) and Drum (Dr.). The keyboard (Kbd.) and string sections (Violin I and II, Viola, Violoncello, and Double Bass) are also present. The score is divided into two parts, I and II, starting at measure 31. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). The flute part features a melodic line with grace notes and slurs. The oboe and clarinet parts provide harmonic support with sustained notes and chords. The bassoon and horn parts have more active lines. The percussion section includes a cymbal and a drum with a steady rhythmic pattern. The string section provides a rich texture with various rhythmic patterns and dynamics.

47

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn.

Tpt. *mp*

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

Tba. *f*

Cym.

Dr. *f*

Kbd.

Vln. I

Vln. II

Vla. *f*

Vc. *f*

Db. *f*

57

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

p

Harp

64

Fl. *mf*

Ob. *mp*

Cl. *mp*

Bsn. *mf*

Hn. *mf*

Tpt. *mf* I. II. III. I. II. III.

Tbn. *mf* III.

Tba.

Cym. *mf*

Dr. *mf*

Kbd.

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf*

Vc. *mf*

Db. *mf*

Detailed description: This page of a musical score, numbered 247, contains measures 64 through 69. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Cymbal (Cym.), Drum (Dr.), and Keyboard (Kbd.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score begins at measure 64 with a dynamic marking of *mf*. The Flute part features a melodic line with slurs and accents. The Oboe and Clarinet parts provide harmonic support with sustained notes. The Bassoon part has a rhythmic pattern. The Horns play chords. The Trumpets and Trombones have melodic lines with first, second, and third endings. The Tuba part is silent. The Cymbal and Drum parts have rhythmic patterns. The Keyboard part has a melodic line. The Violin I and II parts have melodic lines with dynamics ranging from *mf* to *f*. The Viola, Violoncello, and Double Bass parts have rhythmic patterns.

70

Fl.

mf

Ob.

Cl.

mp

Bsn.

mp

Hn.

f

Tpt.

I.

II.

mp

f

Tbn.

mp

f

Tba.

mf

Cym.

Dr.

f

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Db.

This musical score page covers measures 75 through 80. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Cymbal (Cym.), Drum (Dr.), Keyboard (Kbd.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Key features of the score include:

- Flute (Fl.):** Plays sustained notes with a melodic line, starting at measure 75.
- Oboe (Ob.):** Enters in measure 76 with a melodic phrase, marked *mf* and *mp*.
- Clarinet (Cl.):** Plays sustained notes, mirroring the flute's line.
- Bassoon (Bsn.):** Features a rhythmic pattern of eighth notes with triplets, marked *mf*.
- Horn (Hn.):** Plays sustained notes, mirroring the flute's line.
- Trumpet (Tpt.):** Plays a rhythmic pattern of eighth notes with triplets, marked *f*.
- Trombone (Tbn.):** Features a complex rhythmic pattern of eighth notes with triplets, marked *mp*.
- Tuba (Tba.):** Plays a rhythmic pattern of eighth notes with triplets, marked *mp*.
- Cymbal (Cym.):** Remains silent throughout the measures.
- Drum (Dr.):** Plays a consistent rhythmic pattern of eighth notes with triplets.
- Keyboard (Kbd.):** Remains silent throughout the measures.
- Violin I (Vln. I):** Plays a melodic line with slurs and accents.
- Violin II (Vln. II):** Plays a melodic line with slurs and accents.
- Viola (Vla.):** Plays a rhythmic pattern of eighth notes with triplets.
- Violoncello (Vc.):** Plays a rhythmic pattern of eighth notes with triplets.
- Double Bass (Db.):** Plays a rhythmic pattern of eighth notes with triplets.

85

Fl.

Ob. I. & II.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Kbd.

Vln. I.

Vln. II.

Vla.

Vcl.

Db.

This page of a musical score, numbered 251, contains measures 85 through 88. The score is arranged in a standard orchestral layout with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob. I and II), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Cymbal (Cym.) and Drum (Dr.). The keyboard section (Kbd.) is present but contains no notation. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.). The woodwinds and strings play sustained chords with some triplet patterns. The percussion features a steady drum pattern with cymbal accents. The score is marked with measure numbers 85, 86, 87, and 88 at the top of each measure.

89

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Db.

The Shieldmaiden

Sit Kesjamras

$\text{♩} = 70$

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Tuba

Cymbals

Drum Set

Keyboard

$\text{♩} = 70$
div.
pp

Violin I

Violin II

Viola

Violoncello

Double Bass

p
tutti

p
tutti

p
tutti

p
tutti

p

5

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Cym.
Dr.
Kbd.
Vln. I
Vln. II
Vla.
Vc.
Db.

This musical score page, numbered 256, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section consists of Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tubas (Tba.). Percussion includes Cymbals (Cym.) and Drums (Dr.). The keyboard section (Kbd.) includes a Harp. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score is divided into two systems. The first system covers measures 1 through 6. The second system covers measures 7 through 12. The Flute part begins in measure 4 with a first ending (I.) marked *p*, followed by triplet eighth notes. The Oboe part enters in measure 6 with a first ending (I.) marked *p*, also featuring triplet eighth notes. The Bassoon part has a first ending (I.) marked *pp* in measure 6. The Harp part begins in measure 7 with a first ending (I.) marked *p*, playing a triplet eighth-note pattern. The Violin I and II parts have first endings (I.) marked *p* in measure 7, with the Violin I part featuring a sextuplet. The Viola part has a first ending (I.) marked *p* in measure 7, with triplet eighth notes. The Violoncello part has a first ending (I.) marked *p* in measure 7, with triplet eighth notes. The Double Bass part has a first ending (I.) marked *p* in measure 7, with triplet eighth notes.

Musical score for page 257, featuring woodwinds, brass, strings, and keyboard. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Cymbal (Cym.), and Drum (Dr.). The second system includes Keyboard (Kbd.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score begins at measure 14. The Flute part features a dynamic marking of *p* and a second ending (II.) starting at measure 15. The Oboe part features a dynamic marking of *p* and a first ending (I.) starting at measure 15. The Clarinet part features a dynamic marking of *pp* and a dynamic marking of *p*. The Bassoon part features a dynamic marking of *p*. The Horn part features a dynamic marking of *p*. The Trumpet part features a dynamic marking of *pp*. The Trombone part features a dynamic marking of *p*. The Tuba part features a dynamic marking of *pp*. The Cymbal and Drum parts are marked with a minus sign (-). The Keyboard part features a dynamic marking of *p*. The Violin I part features a dynamic marking of *mp* and a dynamic marking of *mp*. The Violin II part features a dynamic marking of *mp*. The Viola part features a dynamic marking of *mp*. The Violoncello part features a dynamic marking of *mp*. The Double Bass part features a dynamic marking of *mp*.

The score includes various musical notations such as triplets, slurs, and dynamic markings. The Flute part includes a triplet of eighth notes in measure 15. The Oboe part includes a triplet of eighth notes in measure 15. The Clarinet part includes a triplet of eighth notes in measure 15. The Bassoon part includes a triplet of eighth notes in measure 15. The Horn part includes a triplet of eighth notes in measure 15. The Trumpet part includes a triplet of eighth notes in measure 15. The Trombone part includes a triplet of eighth notes in measure 15. The Tuba part includes a triplet of eighth notes in measure 15. The Keyboard part includes a triplet of eighth notes in measure 15. The Violin I part includes a triplet of eighth notes in measure 15. The Violin II part includes a triplet of eighth notes in measure 15. The Viola part includes a triplet of eighth notes in measure 15. The Violoncello part includes a triplet of eighth notes in measure 15. The Double Bass part includes a triplet of eighth notes in measure 15.

29

Fl. *mp*

Ob.

Cl. *mp*

Bsn. *mp*

Hn. *mf*

Tpt. *mf*

Tbn. *mp*

Tba. *mp*

Cym. *mf*

Dr. *mf*

Kbd.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

33

Fl. *mp*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *f*

Tpt. *mf* *f*

Tbn. *f*

Tba. *f*

Cym.

Dr. *mf* *f*

Kbd.

Vln. I *f* *div.*

Vln. II *f* *div.*

Vla. *f*

Vc. *f*

Db. *f*

46 $\text{♩} = 60$

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn. I, II *p*

Tba.

Cym.

Dr.

Kbd. *p* Harp

Vln. I $\text{♩} = 60$

Vln. II

Vla.

Vcl.

Db.

Detailed description: This page of a musical score covers measures 46 to 60. The key signature is three flats (B-flat major or D-flat minor). The tempo is marked as quarter note = 60. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn. I, II), and Tubas (Tba.). The percussion section includes Cymbals (Cym.) and Drums (Dr.). The keyboard section includes Keyboard (Kbd.) and Harp. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.). The score shows various musical notations, including rests, notes, and triplets. The Trombone part has a dynamic marking of *p*. The Harp part has a dynamic marking of *p*. The string parts feature triplets and sustained notes.

52

Fl. *p* I. 3

Ob. *pp* I.

Cl. *pp* I. 3

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Kbd.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score contains measures 52 through 55. The top section features woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The Flute part begins in measure 52 with a dynamic of *p* and a first ending bracket (I.) over a triplet of eighth notes. The Oboe part enters in measure 53 with a dynamic of *pp* and a first ending bracket (I.) over a triplet of eighth notes. The Clarinet part enters in measure 54 with a dynamic of *pp* and a first ending bracket (I.) over a triplet of eighth notes. The Bassoon part is silent. The middle section contains staves for Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tubas (Tba.), all of which are silent. The percussion section includes Cymbals (Cym.) and Drums (Dr.), also silent. The Keyboard (Kbd.) part is active throughout, featuring complex rhythmic patterns with triplets and sixteenth notes. The bottom section contains string parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.), all of which are silent.

This musical score page, numbered 268, features a variety of orchestral instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section consists of Cymbal (Cym.), Drum (Dr.), and Keyboard (Kbd.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of three sharps (F#, C#, G#) and includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). It features complex rhythmic patterns, including triplets and sixteenth-note runs, and uses various articulations like slurs and accents. The page number '65' is located at the beginning of the Flute staff.

75

Fl. *mp*

Ob.

Cl. *mp*

Bsn. *mp*

Hn. *f*, *mf*, *mf*

Tpt. *f*, *mf*, *mp*

Tbn. *mp*

Tba. *mp*

Cym.

Dr. *mf*, *mp*

Kbd.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

80

Fl. *mp*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf* *ff*

Tpt. *mf* *ff*

Tbn. *ff*

Tba. *ff*

Cym. *f*

Dr. *mf* *ff*

Kbd.

Vln. I *ff* *div.*

Vln. II *ff* *div.*

Vla. *ff*

Vc. *f*

Db. *f*

85

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Cym. *ff*

Dr. *ff*

Kbd.

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *ff*

Db. *ff*

The War of Wrath

Sit Kesjamras

$\text{♩} = 70$

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Tuba

Cymbals

Drum Set

Violin I

Violin II

Viola

Violoncello

Double Bass

pp

pp

pp

pp

pp

7 $\text{♩} = 100$

Fl.
Ob.
Cl.
Bsn.

Hn.
Tpt.
Tbn.
Tba.

Cym.
Dr.

Vln. I
Vln. II
Vla.
Vc.
Db.

The score is divided into three systems. The first system (measures 7-10) includes woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Horn, Trumpet, Trombone, Tuba). The second system (measures 11-14) includes percussion (Cymbal, Drum) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The woodwinds and brass parts feature melodic lines starting in measure 8, with dynamics marked *mp* and first endings indicated by 'I.'. The string parts provide harmonic support with sustained notes and dynamic markings of *ppp* and *pp*.

12

Fl. *mp* *mf* $\text{♩} = 200$

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. II. *mf* *f*

III. *mp* *mf*

IV. *mf* *f*

Tpt. II. *mf* *f*

Tbn. III. *mf* *f*

Tba. *mf* *f*

Cym. *f*

Dr. *mf*

Vln. I *mp* *mf* *div.*

Vln. II *mp* *mf* *div.*

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf*

20

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

f

f

27

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

33

Fl. a_2 $\text{♩} = 100$
fff

Ob. a_2
fff

Cl. a_2
fff

Bsn. *fff*

Hn. a_2
fff

Tpt. a_3
fff

Tbn. a_3
fff

Tba. *fff*

Cym. *fff*

Dr. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff* div.

Vc. *fff* div.

Db. *fff*

Detailed description: This page of a musical score, numbered 278, covers measures 33 through 40. The score is for a full orchestra and is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as $\text{♩} = 100$. The dynamics are consistently *fff* (fortissimo) throughout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Cymbal (Cym.) and Drum (Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play sustained chords. The percussion provides a steady drum pattern. The score is divided into two systems, with measures 33-36 in the first system and measures 37-40 in the second system.

40

Fl. mf $\text{♩} = 200$

Ob. mf

Cl. mf

Bsn. mf

Hn. f

Tpt. f

Tbn. f

Tba. f

Cym. f

Dr. mf

Vln. I mf

Vln. II mf

Vla. mf unison

Vc. mf unison

Db. mf

48

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

54

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

Detailed description: This page of a musical score covers measures 54 through 59. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features a complex rhythmic pattern of eighth notes with accents. The brass section (Horn, Trumpet, Trombone, Tuba) plays sustained chords with dynamic markings of *mf* and *f*. The percussion section includes Cymbal (Cym.) and Drum (Dr.) parts. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) provides a rhythmic accompaniment with accents. The score is written in a key with two flats and a common time signature.

70

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

pp

tutti

pizz

arco

div.

mp

p

81 $\text{♩} = 80$

Fl. *mf*

Ob. *f*

Cl. *f*

Bsn. *mp*

Hn. *f*

Tpt. *f*

Tbn. *mp*

Tba. *mp*

Cym. *f*

Dr. *f*

Vln. I *f*

Vln. II *f* *div.*

Vla. *f*

Vc. *f*

Db. *f*

88 $\text{♩} = 120$

Fl. *f*

Ob. *ff*

Cl. *ff*

Bsn. *mf*

Hn. *ff*

Tpt. *ff*

Tbn. *mf*

Tba. *mf*

Cym. *ff*

Dr. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

Detailed description: This page of a musical score covers measures 88 to 91. The tempo is marked as quarter note = 120. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.). The percussion section includes Cymbals (Cym.) and Drums (Dr.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from mezzo-forte (mf) to fortissimo (ff). The key signature has one flat, and the time signature is 4/4.

93

Fl. I. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mf cresc.*

Tpt. *mf cresc.*

Tbn. *mp*

Tba. *mp*

Cym.

Dr.

Vln. I. *mf* *tutti*

Vln. II. *mf* *tutti*

Vla. *mf*

Vc. *mf*

Db. *mf*

98 II. I. II. I.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 98 to 101. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features a melodic line with first and second endings. The brass section (Horn, Trumpet, Trombone, Tuba) provides harmonic support with sustained chords and rhythmic patterns. The percussion section includes Cymbals and Drums. The string section (Violins I and II, Viola, Violoncello, Double Bass) plays a steady accompaniment with eighth-note patterns and sustained chords.

102

Fl. II. I. II. I.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

106 II. I. II. $\text{♩} = 80$

Fl. *mf*

Ob. *f*

Cl. *f*

Bsn. *mp*

Hn. *f*

Tpt. *f*

Tbn. *mp*

Tba. *mp*

Cym. *f*

Dr. *f*

Vln. I *f* div.

Vln. II *f* div.

Vla. *f*

Vc. *f*

Db. *f*

111

Fl. *f*

Ob. *ff*

Cl. *ff*

Bsn. *mf*

Hn. *ff*

Tpt. *ff* I. With Mute *p* 3

Tbn. *mf*

Tba. *mf*

Cym. *ff*

Dr. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

117

Fl. *p*

Ob. *p* 3

Cl. *p*

Bsn. *p*

Hn.

Tpt. *p*

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

127 II. $\text{♩} = 100$

Fl. *pp* *mp* *mf*

Ob. *mp* *mf*

Cl. *pp* *mp* *mf*

Bsn. *pp* *mp* *mf*

Hn. *mp* *f*

Tpt. *mp* *f*

Tbn. *mp* *f*

Tba. *mp* *mf*

Cym. *mf*

Dr. *mp* *f*

Vln. I *p* *mf* tutti

Vln. II *p* *mf* tutti

Vla. *p* *mf*

Vc. *p* *mf*

Db. *mf*

135

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tba. *mf*

Cym.

Dr. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Detailed description: This page of a musical score covers measures 135 to 140. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line with eighth-note triplets, marked *mf*. The brass section (Horn, Trumpet, Trombone, Tuba) plays a rhythmic accompaniment of eighth-note triplets, with Horn, Trumpet, and Trombone marked *f* and Tuba marked *mf*. The percussion section includes Cymbal (Cym.) and Drum (Dr.), with the drum part marked *mf*. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) plays a rhythmic accompaniment of eighth-note triplets, all marked *mf*. The score is written in a common time signature and features various musical notations such as slurs, accents, and dynamic markings.

141 *rit.* $\text{♩} = 70$

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone, Tuba) are in the upper staves. The percussion section (Cymbal, Drum) is in the middle. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) is in the lower staves. The score features a *rit.* (ritardando) marking and a tempo of $\text{♩} = 70$. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The woodwinds and strings play triplet patterns, while the brass plays chords. The percussion includes a drum pattern with triplets.

146

This musical score page contains measures 146 through 150. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 146-148 feature a melodic line with slurs and ties. Measure 149 has a rest, and measure 150 begins with a new melodic phrase marked with a fermata and a second ending bracket labeled 'a2'.
- Oboe (Ob.):** Measures 146-148 feature a melodic line with slurs and ties. Measures 149-150 feature a triplet eighth-note pattern.
- Clarinet (Cl.):** Measures 146-148 feature a melodic line with slurs and ties. Measures 149-150 feature a triplet eighth-note pattern.
- Bassoon (Bsn.):** Measures 146-150 feature a triplet eighth-note pattern.
- Horn (Hn.):** Measures 146-150 feature a triplet eighth-note pattern.
- Trumpet (Tpt.):** Measures 146-150 feature a triplet eighth-note pattern. Dynamics include *mf* and *mp*.
- Trombone (Tbn.):** Measures 146-150 feature a triplet eighth-note pattern.
- Tuba (Tba.):** Measures 146-150 feature a triplet eighth-note pattern.
- Cymbal (Cym.):** Measures 146-150 feature a cymbal roll.
- Drum (Dr.):** Measures 146-150 feature a triplet eighth-note pattern. Dynamics include *mp* and *mf*.
- Violin I (Vln. I):** Measures 146-150 feature a melodic line with slurs and ties.
- Violin II (Vln. II):** Measures 146-150 feature a melodic line with slurs and ties.
- Viola (Vla.):** Measures 146-150 feature a melodic line with slurs and ties.
- Violoncello (Vc.):** Measures 146-150 feature a triplet eighth-note pattern.
- Double Bass (Db.):** Measures 146-150 feature a triplet eighth-note pattern.

151

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Cym.

Dr. *f*

Vln. I *f* div.

Vln. II *f* div.

Vla. *f*

Vc. *f*

Db. *f*

Detailed description: This page of a musical score covers measures 151 through 154. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Cymbal (Cym.), Drum (Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds and strings play a complex rhythmic pattern of eighth-note triplets, while the brass instruments play chords. The percussion section features a steady drum pattern and cymbal accents. Dynamics range from mezzo-forte (mf) to fortissimo (f). The score includes various musical notations such as slurs, accents, and dynamic markings.

155 rit. $\text{♩} = 90$

Fl. *mp*

Ob. *f*

Cl. *f*

Bsn. *f* *mp*

Hn. *mp*

Tpt. *mf*

Tbn. *mf*

Tba. *mp*

Cym. *mf*

Dr. *mf*

Vln. I *f* tutti

Vln. II *f* tutti

Vla. *f*

Vc. *f*

Db. *f*

159

Fl. *mp*

Ob. *f*

Cl. *mp*

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 159 to 163. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.). Percussion includes Cymbals (Cym.) and Drums (Dr.). The string section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in a key with two flats and a 4/4 time signature. Measure 159 features a flute entry with a mezzo-piano (*mp*) dynamic and a clarinet accompaniment. The oboe enters in measure 160 with a forte (*f*) dynamic. The strings play a rhythmic accompaniment of eighth notes, with triplets in the violins and cellos. The drums play a steady eighth-note pattern with triplets. The tuba and trombones provide harmonic support with sustained notes and chords.

164

Fl. I. II.

Ob. *mp*

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Cym.

Dr.

Vln. I. *ff*

Vln. II. *ff*

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 164 to 168. The woodwind section includes Flute I and II, Oboe (marked *mp*), Clarinet, and Bassoon. The brass section consists of Horns, Trumpets, Trombones, and Tubas. Percussion includes Cymbals and Drums (with triplet patterns). The string section includes Violins I and II (both marked *ff*), Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *mp* and *ff*. The key signature has two flats and the time signature is 4/4.

169 I. II.

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *ff*

Tpt. *f*

Tbn. *mf*

Tba. *mf*

Cym.

Dr. *f ff*

Vln. I *ff* div.

Vln. II *ff* div.

Vla. *ff*

Vc. *ff*

Db. *ff*

174

This musical score page contains measures 174 through 179. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 174-176 are silent. In measure 177, it begins a rapid sixteenth-note pattern marked *f* (forte).
- Oboe (Ob.):** Measures 174-176 are silent. In measure 177, it begins a rapid sixteenth-note pattern marked *f*.
- Clarinet (Cl.):** Silent throughout.
- Bassoon (Bsn.):** Silent throughout.
- Horn (Hn.):** Measures 174-176 are silent. In measure 177, it plays a sustained chord marked *f*.
- Trumpet (Tpt.):** Measures 174-176 are silent. In measure 177, it plays a sustained chord marked *f*.
- Trombone (Tbn.):** Measures 174-176 are silent. In measure 177, it plays a sustained chord marked *f*.
- Tuba (Tba.):** Measures 174-176 are silent. In measure 177, it plays a rhythmic pattern of eighth notes.
- Cymbal (Cym.):** Silent throughout.
- Drum (Dr.):** Plays a consistent rhythmic pattern of eighth notes with a snare drum.
- Violin I (Vln. I):** Plays a rhythmic pattern of eighth notes.
- Violin II (Vln. II):** Plays a rhythmic pattern of eighth notes.
- Viola (Vla.):** Plays a rhythmic pattern of eighth notes.
- Violoncello (Vc.):** Plays a rhythmic pattern of eighth notes.
- Double Bass (Db.):** Plays a rhythmic pattern of eighth notes.

180

Fl. Ob. Cl. Bsn. Hn. Tpt. Tbn. Tba. Cym. Dr. Vln. I Vln. II Vla. Vc. Db.

f *mf* *mf*

Detailed description: This page of a musical score covers measures 180 to 184. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.). Percussion includes Cymbals (Cym.) and Drums (Dr.). The string section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in a key with two flats and a 4/4 time signature. The flute and oboe play a melodic line with sixteenth-note patterns. The clarinet and bassoon play a rhythmic accompaniment of eighth notes. The brass section provides harmonic support with chords and rhythmic patterns. The percussion features a steady drum pattern with cymbal accents. The strings play a consistent eighth-note accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte).

185 *rit.* $\text{♩} = 70$

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Tpt. *pp*

Tbn. *pp*

Tba. *p* *pp*

Cym.

Dr. *pp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

190 rit.

Fl.
Ob.
Cl.
Bsn.

Hn.
Tpt.
Tbn.
Tba.

Cym.
Dr.

Vln. I
Vln. II
Vla.
Vc.
Db.

pp
pp
pp
pp
pp

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VITA

Sit Kesjamras is a composer/songwriter from Thailand. He was born in Bangkok, Thailand on January 25, 1985. He received his first piano lesson at the age of eight at Siam Kolkarn Music School.

After he graduated high school, he traveled to the United States to study in the Art of Film, Television, and Media at Moorpark College. During his years in the United States, he also received private piano lessons from Mrs. Jean Kuhns, who had greatly inspired him in classical music.

In 2007, he decided to pursue his education in music at Assumption University, Thailand. His major concentration was songwriting and his minor concentration was classical piano.

He received full scholarship from Assumption University to study in both Master's and Doctoral degree. In 2012, he enrolled in Graduate School of Chulalongkorn University for Master's degree in Music Composition under the guidance of Prof. Dr. Weerachat Premananda. In 2014, he continued his study in Doctoral degree in music composition at the Faculty of Fine and Applied Arts, Chulalongkorn University under the guidance of Prof. Dr. Weerachat Premananda.

He is now a full-time lecturer at School of Music, department of Music Performance, Assumption University, Thailand.



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