

Yurahi: The City Of Balance

Thematic Development Assignment

By Hannah Owens

AIM - To develop a theme / motive according to the narrative structure, mood and / or atmosphere in service of the wider story that it inhabits.

Instruments

Program Note

WOODWIND

Piccolo
Flute
Bb Clarinet
Bassoon

BRASS:

Bb Trumpet
Trombone
Tuba

PERCUSSION

Snare Drum
Floor Tom
Cymbals (Ride & Crash)
Tambourine
Glockenspiel
Vibraphone
Marimba
Timpani
Tubular Bells

STRINGS

Harp
Violin
Viola
Violincello
Contrabass

This score outlines the theme and thematic development for the fictional city of “Yurahi”. Through this process, I experimented with the world building of my urban fantasy narrative, “Black & White” (based around the themes of Balance and Yin & Yang). My approach was to split this piece into 4 distinct sections, using the different seasons to map out the development and structure of my piece.

This was constructed by viewing the city through the lens of our young protagonists and how their perception of it changes over the course of those seasons. The narrative and thematic beats are as follows:

Season 1- Yurahi is a place of exciting new possibilities for the characters but is simultaneously an ancient and historically important war site (Atmosphere is “Grand and Fantastical”)

Season 2 - Yurahi has become the characters’ home and is now the place where they feel the most comfortable (Atmosphere is “Warm and Nostalgic”)

Season 3 - Yurahi becomes dark and mysterious as the characters begin to question everything they knew about the city and their allies (Atmosphere is “Tense and Unsettling”)

Season 4 - Yurahi becomes a war zone once again as the characters fight to take it back from tyranny alongside unexpected allies (Atmosphere is “Grand and Heroic”)

The main theme develops across these seasons but remains balanced in emphasis and structure to support the core themes of the narrative.

SEASON 1 a:

Thematic material is introduced in A Dorian through the harpist at their own pace quickly followed by a slow and grand reveal of the orchestra. It is mezzo piano, adding to the grand and understated introduction that is brought back later in the piece. It is mostly rubato with long phrases to sustain the big chordal movements A minor i - D major IV. The timbre spread across the orchestra, excludes the marimba, vibraphone, trumpet and clarinet, leaving an airy and resonant sound.

"Yurahi" Theme & Development

Hannah Owens

♩ = 150

Rubato

a tempo (Conductor's cue)

The musical score is arranged in a system with the following parts and markings:

- Piccolo:** Treble clef, 6/4 time signature. Starts with a rest, then plays a half note G4 (mf) and a half note A4 (mf) in the second measure.
- Flute:** Treble clef, 6/4 time signature. Starts with a rest, then plays a half note G4 (mf) and a half note A4 (mf) in the second measure.
- B♭ Clarinet:** Treble clef, 6/4 time signature. Starts with a rest, then plays a half note G4 (mf) and a half note A4 (mf) in the second measure.
- Bassoon:** Bass clef, 6/4 time signature. Starts with a rest, then plays a half note G3 (mp) and a half note A3 (mp) in the second measure.
- Trombone:** Bass clef, 6/4 time signature. Starts with a rest, then plays a half note G3 (mp) and a half note A3 (mp) in the second measure. Marking: "With Mute".
- Tuba:** Bass clef, 6/4 time signature. Starts with a rest, then plays a half note G3 (mp) and a half note A3 (mp) in the second measure. Marking: "With Mute".
- Tubular Bells:** Treble clef, 6/4 time signature. Starts with a rest, then plays a half note G4 (mp) and a half note A4 (mp) in the second measure.
- Harp:** Treble and Bass clefs, 6/4 time signature. Treble part: "Grand & Majestic" marking above the first measure. Bass part: "H.H.----|". Dynamics: *f* in the first measure.
- Violin:** Treble clef, 6/4 time signature. Starts with a rest, then plays a half note G4 (mp) and a half note A4 (mp) in the second measure. Marking: "a tempo (Conductor's cue)".
- Viola:** Alto clef, 6/4 time signature. Starts with a rest, then plays a half note G4 (mp) and a half note A4 (mp) in the second measure. Marking: "a tempo (Conductor's cue)".
- Cello:** Bass clef, 6/4 time signature. Starts with a rest, then plays a half note G3 (mf) and a half note A3 (mf) in the second measure. Marking: "a tempo (Conductor's cue)".
- Contrabass:** Bass clef, 6/4 time signature. Starts with a rest, then plays a half note G2 (mf) and a half note A2 (mf) in the second measure. Marking: "a tempo (Conductor's cue)".



A quick transitional section to help naturally liven up the pace. Phrases become quicker and switch to a descending pentatonic melody. Percussive instruments are introduced e.g. tambourine & marimba and the brass section is taken out, readying for the crescendo into the next section...

5

Picc.

Fl.

Trb.

Tu.

Dr.

Gt.

Mrb.

T.B.

Hrp.

Vln.

Vla.

Vc.

Cb.

poco accel.

Tambourine

mp

mf

mf

poco accel.

SEASON 1 b: Instrumentation has been significantly stripped back down to mezzo forte harp, marimba and tambourine with syncopated & staccato valley shaped phrases for a light and percussive sound. This melodic contour helps to paint a picture of the geography of the city of Yurahi. The lack of strong / defining harmonic movement alongside the 4/4 turn arounds makes the section feel potentially boundless, like it could continue on with this pattern forever. The tambourine accents reinforce the rhythm of the melody but interlock with it from bar to bar, keeping rhythmic interest during the mostly monophonic sound.

$\text{♩} = 160$

Picc.

Fl.

Tamb. *Excited & Lively*
mf

Gl.

Vib.

Mrb. *Excited & Lively*
mf

Hrp. *Excited & Lively*
mf

Vln.

Vla.

Vc.

Worthy Side Note! This section is in double time of the theme introduced in Section 1 a. The reasoning behind this is that the slower theme is meant to communicate to the listener that Yurahi is an ancient site, despite how advanced and fantastical it appears to be on the surface. This is also why it's initially played by a solo harpist, since in ancient times, it would've been immensely difficult to have an orchestra of musicians, maintaining the authenticity of its introduction.

11

Tamb.

Mrb.

Hrp.

The musical score is divided into three measures. The first measure is in 4/4 time. The second measure is in 4/4 time. The third measure is in 6/4 time. The Tambourine part consists of eighth notes with accents. The Maracas and Harp parts consist of a melodic line in the treble clef and a bass line in the bass clef. The key signature has one sharp (F#). The time signature changes from 4/4 to 6/4 at the end of the second measure.



The musical score for measures 14 and 15 is arranged in five staves. The key signature is one sharp (F#) and the time signature is 6/4. The Piccolo (Picc.) and Flute (Fl.) parts are marked 'Excited & Lively' and 'sotto voce' in a box. The Piccolo part begins in measure 14 with a half note G4 and continues with eighth notes in measure 15. The Flute part begins in measure 14 with a half note G4 and continues with eighth notes in measure 15. The Tambourine (Tamb.) part consists of a rhythmic pattern of eighth notes with accents, starting in measure 14 and continuing in measure 15. The Maracas (Mrb.) part consists of a rhythmic pattern of eighth notes with accents, starting in measure 14 and continuing in measure 15. The Harp (Hrp.) part consists of a single half note G4 in measure 14, which is sustained through measure 15. The dynamics are marked 'mp' (mezzo piano) for the Piccolo and Flute parts.

The introduction of the flute & piccolo helps to diversify the timbre & texture of the section as it gradually becomes more polyphonic, introducing new musical ideas within the theme to reflect to the diversity of possibilities for the characters presented by their new environment. However, the woodwind instruments are mezzo piano and are “sotto voce”, meaning that they are merely providing a counter melody and homophonic background texture so as to not completely overtake the main theme.

16

Picc. *mf*

Fl. *mf*

Dr. *Snare Drum*

Tamb.

Gl.

Vib.

Mrb.

Hrp.

19

Picc.

Fl.

S. D.

Dr.

Dr.

Tamb.

Gl.

Vib.

Mrb.

Hrp.

mp

To Cym. (crash)

mf

The musical score is for measures 19 and 20, in 6/4 time with a key signature of one sharp (F#). The instruments and their parts are: Piccolo (melodic line), Flute (melodic line), Snare Drum (rhythmic pattern, *mp*), Crash Cymbal (single crash, *mf*), Tambourine (rhythmic pattern), Glockenspiel (melodic line), Vibraphone (melodic line), Marimba (melodic line), and Harp (pedal point). A blue arrow points from the Harp part to the explanatory text box below.

A snare drum and crash cymbal are introduced for a thicker and snappier rhythmic texture as the bass clef of the marimba outlines the pulse in crotchet beats to ground the orchestra as the section gets busier rhythmically.

The flute and piccolo are now mezzo forte as they start to fully realise the polyphonic texture that was hinted at before, by canonising the previous descending melody (which again, reflects the geography of the city founded in a valley).

The vibraphone and glockenspiel are also introduced, supporting the main melody by using similar rhythms but in contrary motion to one another.

All of this is to enhance the excitement of the climax of this section and to create the sense of density and height as the characters travel from the outer districts of the city and into its CBD.

21

Picc.

Fl.

S. D.

Dr.

Dr. To Cym.

Tamb.

Gl.

Vib.

Mrb.

Timp.

T.B.

Hrp.

The musical score consists of 13 staves. The top two staves are Piccolo (Picc.) and Flute (Fl.). The next three staves are Snare Drum (S. D.), Drum (Dr.), and another Drum (Dr.) with a cymbal (To Cym.). The fifth staff is Tambourine (Tamb.). The sixth and seventh staves are Gong (Gl.) and Vibraphone (Vib.). The eighth and ninth staves are Maracas (Mrb.). The tenth staff is Timpani (Timp.). The eleventh staff is Trombone (T.B.). The twelfth and thirteenth staves are Harp (Hrp.). The score is in 4/4 time and features various rhythmic patterns, including syncopation and longer phrases. A blue arrow points from the bottom of the score towards the right.

Anticipation for the next round of the theme is enhanced by using longer contrasting (but still syncopated) phrases, including a 2/4 bar on the next page, subverting the listeners expectations and making them wait for the big finish to this section of the piece!

9 Finally, the big release of tension as the flute and piccolo join in with the main theme in fortissimo, leading into it with a quick flutter tongue to mimic the trill of the newly introduced timpani. The vibraphone and glockenspiel are one upped by sustained tubular bells ringing out to underline the percussive soundscape. Instrumentalists are instructed to play "with gusto", which was my way of trusting the musicians to feel for the accents and to authentically make the sound punchy and excitable as an ensemble.

24

Picc. FT *tr* **With Gusto**

Fl. FT *tr* **With Gusto**
ff cantabile!

S. D. *f*

Dr. *f*

Dr. Cymbals *f*

Tamb. *f*

Gl. **With Gusto**
f

Vib. **With Gusto**
ff

Mrb. **With Gusto**
ff

Timp. *tr* **With Gusto**
ff

T.B. **With Gusto**
f

Hrp. **With Gusto**
f

A transitional section leading into Season 2. Most of the percussion gradually drops out as the phrases become longer and more legato. The lower strings sneak in with pedal notes as the harmonic structure is renewed in its importance (switching between chords i - IV), with the violin eventually supporting the melody. As the characters become more familiar with their environment, the piece switches to a strong and steady 4/4 beat, clearly defined by the crotchet rhythms in the woodwind, harp and violin parts.

27

Picc. *mf* *legato*

Fl. *mf* *legato*

S. D.

Dr.

Cym. *mf*

Tamb.

Gl. *Grand & Majestic*

Vib. *Grand & Majestic*

Mrb. *Grand & Majestic* *mf*

Timp. *(tr)* *mf* *Grand & Majestic*

T.B. *Grand & Majestic*

Hrp. *Grand & Majestic*

Vln. *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

31

Picc. *ff macarto*

Fl. *ff macarto*

T.B. *ff macarto*

Hrp. *ff macarto*

Vln. *ff macarto*

Vla. *ff macarto*

Vc. *ff macarto*

Cb. *ff macarto*

This crescendo into a grand fortissimo unison across the orchestra that morphs into a big chord IV, readying the listener for another change of tone and pace.

37

Picc. *ord.*

Fl. *ord.*

B♭ Cl. *f ord.*

Bsn. *f ord.*

B♭ Tpt. *f ord.*

Trb. *mf ord.*

Timp. *mf ord.*

T.B.

Vln. *mf ord.*

Vla. *mf ord.*

Vc. *mf ord.*

Cb. *mf ord.*

SEASON 2: The bassoon, Bb Clarinet and the brass section join in, subtly altering the timbre of the piece once again to something thicker and warmer (with clarinet & trumpet playing a counter melody of theme). The orchestra moves through lush, legato harmony, (C Major III - Bb Major 7 II - A Major I) eventually leading into a turn around modulation to G major.

The strings continue sustaining the chords in long phrases as the violin outlines the harmony in steady 1 bar crotchet beat phrases

43

Picc. *staccato* Warm and Inviting *mp*

Fl. *staccato* Warm and Inviting *mp*

B♭ Cl. Warm and Inviting *staccato* *mp*

B♭ Tpt.

Trb.

Tu.

Cym. To Cym. (ride) Warm and Inviting *mf*

Tamb. Warm and Inviting *mf*

Timp.

Vln. Warm and Inviting

Vla. *mp* Warm and Inviting

Vc. *mp* Warm and Inviting

Cb.

48

Picc. Fl. B♭ Cl.

B♭ Tpt. Trb. Tu.

Cym. Tamb.

Vln. Vla. Vc. Cb.

mf

Without mute

f cantabile

mf

Detailed description: This is a page of a musical score for measures 48 through 52. The score is arranged in a standard orchestral format. The woodwind section (Piccolo, Flute, Clarinet in B-flat) plays a rhythmic pattern of quarter notes with rests. The brass section (B-flat Trumpet, Trombone, and Tuba) plays a melodic line starting in measure 49, marked *mf* and 'Without mute'. The percussion section (Cymbal and Tambourine) provides rhythmic accompaniment with specific articulation marks. The string section (Violin, Viola, Violoncello, and Contrabasso) plays a melodic line starting in measure 50, marked *f cantabile* and *mf*. The key signature has one sharp (F#) and the time signature is 4/4.

The woodwinds switch roles to become decorative & staccato for the viola part playing the main melody and the broader, un-muted brass section playing warm major harmonies (G Major I - F Major VII). This makes the main melody of the theme feel encompassed by the rest of the orchestra as it sits nicely in the middle of the pitch spectrum, giving this section an overall sense of comfort and security (as we know where the boundaries of the melody are, unlike when it was played in the upper woodwinds in section 1b which made it feel boundless. The boundaries make it feel known and safe).

53

Picc.

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Tu.

Cym.

Tamb.

Vln.

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for measures 53 through 57. The score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, and strings. The woodwind section includes Piccolo, Flute, and B♭ Clarinet. The brass section includes B♭ Trumpet, Trombone, and Tuba. The percussion section includes Cymbal and Tambourine. The string section includes Violin, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#) and the time signature is 4/4. The Piccolo part consists of eighth notes. The Flute and B♭ Clarinet parts play a similar eighth-note pattern. The B♭ Trumpet, Trombone, and Tuba parts play a counterpoint melody of quarter notes. The Cymbal part has a rhythmic pattern of eighth notes and rests. The Tambourine part has a rhythmic pattern of eighth notes and rests. The Violin part plays a melodic line with a long phrase. The Viola part plays a long phrase. The Violoncello and Contrabass parts play a counterpoint melody of quarter notes.

The viola melody plays the theme “cantabile”, making it song like and expressive. The longer phrases hold onto the highest pitches of the theme, contrasting the previous sections whilst still being recognisable as the same melody. The brass sections adopt a counterpoint based harmony, moving in similar and contrary motion.

58

Picc.

Fl.

B♭ Cl.

B♭ Tpt.

Trb.

Tu.

Cym.

Tamb.

Hrp.

Vln.

Vla.

Vc.

Cb.

f Cantabile

sotto voce

ord.

ord.

ord.

The trumpet now takes over the last section of the theme for a stronger finish as the viola slips down into a counter melody, playing "sotto voce" so as to indicate that it is no longer playing the main melody.

The musical score is divided into two sections by a vertical line. The first section (measures 63-65) is marked with a yellow vertical bar on the left and a yellow arrow pointing right. The second section (measures 66-68) is marked with a brown vertical bar on the right and a brown arrow pointing right. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a sustained note with a *p* dynamic in the second section.
- Fl.**: Flute, playing a quick, light phrase marked *f cantabile* in the first section, then a sustained note with *p* dynamic in the second section.
- B♭ Cl.**: Clarinet in B-flat, playing a sustained note with *mp* dynamic in the first section, then a sustained note with *p* dynamic in the second section.
- B♭ Tpt.**: Trumpet in B-flat, playing a sustained note with *mp* dynamic in the first section, then a sustained note with *p* dynamic in the second section.
- Trb.**: Trombone, playing a sustained note with *mp* dynamic in the first section, then a sustained note with *p* dynamic in the second section.
- Tu.**: Trombone, playing a sustained note with *mp* dynamic in the first section, then a sustained note with *p* dynamic in the second section.
- Cym.**: Cymbal, playing a single note in the first section.
- Tamb.**: Tambourine, playing a single note in the first section.
- T.B.**: Tenor Bass, playing a sustained note with *mp* dynamic in the second section.
- Hrp.**: Harp, playing a sustained chord with *mp* dynamic.
- Vln.**: Violin, playing a sustained note with *mp* dynamic.
- Vla.**: Viola, playing a sustained note with *mp* dynamic.
- Vc.**: Cello, playing a sustained note with *mp* dynamic.

Flute plays a quick and light phrase, diversifying the timbre of the piece before the next big change of pace

Transitional section into season 3 has all instruments playing in unison with a decrescendo as the woodwind and brass sections begin to drop out. The unison purposefully makes the tone centre of the piece vague so that what was initially a triumphant finish becomes unsettling as the last note of the previous section continues to be held well beyond the listeners expectations.

70

Gl. *Uncomfortably Gentle*

Vib. *pp* *Uncomfortably Gentle*
mf

Timp. *Uncomfortably Gentle*
pp

T.B.

Hrp. *Uncomfortably Gentle*

Vln. *gliss.* *8^{va}* *mp* *Uncomfortably Gentle*

Vla. *p*

Vc. *p*

Cb. *Uncomfortably Gentle*
p

SEASON 3: 6/4 phrases used in 4/4 time have an “incomplete” quality, and pulse is purposefully muddled along with any idea of a tone centre. The violin and contrabass continue playing as mezzo piano as possible, now many octaves apart, leaving an uncomfortable amount of space between them. However, the bass holds an F# while the violin continues holding the G natural as a displaced minor 2nd interval. The glockenspiel helps in some regard to keep tempo with its consistent semibreves, however, it’s melody is pianissimo and is too aimless to provide any sort of musical backbone to this season of the piece.

78

Cym. *pp*

Gl.

Vib.

Mrb. *mp*

Timp.

Hrp.

Vln. (8)

Vc.

Cb.

A green arrow points from the bottom of the score to a text box.

The percussion section is reintroduced with the vibraphone & marimba and harp, as they try to play the main melody. However, each are playing in different keys and can't settle on a bar in which to play together, therefore they overlap in chromatic harmony and awkward canons. This is designed to unsettle the listener and indicate that there is a dark unknown history to the city of Yurahi that has been kept just out of sight. The percussion sections contrasts against the blanket of noise provided by the strings, adding to the timbral, tonal and rhythmic dissonance of this section.

83

Fl.

B♭ Cl.

Cym.

Gl.

Vib.

Mrb.

Timp.

T.B.

Hrp.

Vln.

Vc.

Cb.

p

f

mf

p

mf

mf

Cello and woodwinds are introduced to thicken up the texture for a busier sound as the section gradually moves from mezzo piano to fortissimo.

88

Picc. *mp*

Fl.

B♭ Cl.

S. D. *mp*

Dr.

Cym. *mf*

Gl.

Vib. *f*

Mrb. *f*

Timp.

T.B.

Hrp. *f*

Vln. (8)

Vc.

Cb. (4)

The piccolo plays the clarinet line up the octave, ramping up the tension. The snare drum line changes the accents from bar to bar, adding to the chaotic atmosphere.

The chaos comes to a head with polyphonic rhythms and melodies crescendoing into a sudden destructive and chromatic orchestra hit, concluding this season of the piece (with the flute, piccolo and clarinet bleeding into the next section, suddenly *pianissimo*).

92

The score is arranged in systems, starting from Piccolo (Picc.) at the top. The instruments listed are:

- Picc.
- Fl.
- B♭ Cl.
- Bsn.
- B♭ Tpt.
- Trb.
- Tu.
- S. D.
- Dr.
- Cym.
- Tamb.
- Gl.
- Vib.
- Mrb.
- Timp.
- T.B.
- Hrp.
- Vln.
- Vla.
- Vc.
- Cb.

The music is in 6/4 time. Key dynamic markings include *fff* (fortississimo) and *pp* (pianissimo). A green arrow at the bottom of the page points to the right, indicating the flow of the music.

Rubato

97 Quiet and Contemplative

B♭ Cl. *pp* *p espressivo*

Gl. *p*

Hrp. Quiet and Contemplative *mf espressivo*

Vla. **Rubato** Quiet and Contemplative *p espressivo*

This transitional section into Season 4 is an extended reprise of Section 1 a (A dorian, half time, 6/4 and 4/4), reminding the listener of where the piece started before diving into the final stretch. It is expressive and layered, with the harp once again providing the foundation for the theme. It's decorated with the glockenspiel, clarinet and viola. Since it is rubato here, the players need to bounce off of one another just as the melodies and counter melodies bounce off of each other.

The rest of the orchestra has a delayed entrance that builds into a ringing sustained crescendo of the main theme, as the tempo is restated by the conductor, using the unconventional harmony of F major 7 to D major to make the change of pace feel notably different than the one from the start of the work back in season 1 a. This gives this transitional section a "rising / uplifting" quality, like the calm before the storm as the harmony & melody physically rises to the occasion.

Poco a tempo

101

Picc. *marcato* *mf* *f*

Fl. *marcato* *mf* *f*

Bb Cl. *marcato* *f*

Bb Tpt. *mf*

Trb. *mf*

Tu. *mf*

Gl. *f*

Timp. *mf marcato*

T.B. *mf marcato*

Hrp. *marcato*

Poco a tempo

Vln. *mp* *marcato* *mf*

Vla. *marcato* *mf*

Vc. *marcato* *mf*

Cb. *marcato* *mf*

The woodwinds and strings resolve together on the A and E making it sound like a power chord. Then, the tambourine is reintroduced, revamping the energy of the season and indicating that the characters have heroically returned to Yurahi and are ready to take names and kick ass to get their home back.

Musical score for measures 105-107. The score includes parts for Piccolo (Picc.), Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), B♭ Trumpet (B♭ Tpt.), Trombone (Trb.), Tuba (Tu.), Drums (Dr.), Tambourine (Tamb.), Glockenspiel (Gl.), Timpani (Timp.), Trombone (T.B.), Harp (Hrp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 2/4 time with a key signature of one sharp (F#). A red vertical line is drawn between measures 106 and 107. A red arrow points from the bottom of the score to the right, and a purple arrow points from the bottom left of the score to the right.

109

Picc.
Fl.
B♭ Cl.
Bsn.
B♭ Tpt.
Trb.
Tu.
S. D.
Dr.
Cym.
Tamb.
Gl.
Timp.
T.B.
Vln.
Vla.
Vc.
Cb.

Detailed description: This page of a musical score, numbered 109, contains 18 staves. The woodwind section (Piccolo, Flute, B♭ Clarinet, Bassoon) and string section (Violin, Viola, Violoncello, Contrabass) play a melodic line with a long slur across the first two measures. The brass section (B♭ Trumpet, Trombone, Tuba) is mostly silent, with a single note in the B♭ Trumpet part in the third measure. The percussion section includes Snare Drum, Drum, Cymbal, and Tambourine. The Tambourine part features a rhythmic pattern of eighth notes with accents. The Glockenspiel part has a similar rhythmic pattern. The Timpani part has a single note in the third measure. The Tuba part is silent. The Violin and Viola parts have a single note in the third measure. The Violoncello and Contrabass parts are silent.

SEASON 4 a: The orchestra explodes in fortissimo as the woodwinds and brass retake the main melody line, using similar lengths of phrases as Season 2. The strings provide interlocked accompaniment, with the lower strings and timpani walking up and down to the next note with a crotchet beat before the next bar, making the 6/4 time more clearly defined and easier to keep track of. The harmony for this sections follows in A dorian with A minor i - C Major III - D Major IV (C Major is replaced by F major VI and G major VII on repeat). Meanwhile, the upper strings are off, racing each other up and down to the next bar in pentatonic quavers. The snare drum accents the syncopated beats, buzz rolling into them for a marching, "battle like" feel to this section.

Determined & Heroic

111

B♭ Cl. *ff* ord.

Bsn. *ff* ord.

B♭ Tpt. *f* ord.

Trb. *f* ord.

Tu. *f* ord.

S. D. *mf* ord.

Dr. *f* ord.

Cym. *mf* ord.

Tamb. *f* ord.

Gl. *f* ord.

Timp. *ff* ord.

T.B. *f* ord.

Vln. *ff sotto voce* ord.

Vla. *ff sotto voce* ord.

Vc. *f* ord.

Cb. *f* ord.

113

Bb Cl.
Bsn.
Bb Tpt.
Trb.
Tu.
S. D.
Dr.
Cym.
Tamb.
Gl.
Timp.
T.B.
Vln.
Vla.
Vc.
Cb.

Detailed description of the musical score: The score is for measures 113 and 114. The key signature has one sharp (F#). The woodwind section (Bb Cl., Bsn., Bb Tpt., Trb., Tu.) features long, sustained notes in measure 113, with some rhythmic activity in measure 114. The brass section (Timp., T.B.) has sustained notes in measure 113 and rhythmic patterns in measure 114. The percussion section (S. D., Dr., Cym., Tamb.) is highly active with various rhythmic patterns. The string section (Vln., Vla., Vc., Cb.) provides harmonic support with sustained notes and rhythmic patterns. A red arrow at the bottom of the page points to the right.

115

B♭ Cl.
Bsn.
B♭ Tpt.
Trb.
Tu.
S. D.
Dr.
Cym.
Tamb.
Gl.
Timp.
T.B.
Vln.
Vla.
Vc.
Cb.

Detailed description: This page of a musical score covers measures 115 and 116. The score is for a full orchestra and includes parts for woodwinds, strings, and percussion. The woodwind section (B♭ Clarinet, Bassoon, B♭ Trumpet, Trombone, and Tuba) features a melodic line with a long slur across measures 115 and 116. The string section (Violins, Violas, Violas, Violas, and Cellos) plays a rhythmic eighth-note pattern in measure 115, which transitions into a more melodic line in measure 116. The percussion section includes Snare Drum, Drums, Cymbals, and Tambourine, providing a rhythmic accompaniment. The score is written in a key signature of one sharp (F#) and a common time signature (C). A red vertical line is on the left side of the page, and a red arrow points to the right at the bottom.

The thicker, lower register instruments ie Brass and Contrabass, drop out, leaving the staccato percussion and woodwinds to take the lead with a chaotic and vibrant interlude of the main theme at its full, original pace as stated in season 1 b. The marimba outlines interlocking rhythms in the bass as the violin and viola provide a through line from one section into the next, continuing their ostinato. The harmony takes a back seat as it is only vaguely suggest by the melody itself (which is A minor / dorian)

117

Picc.

Fl.

Bb Cl.

Bsn.

Bb Tpt.

Trb.

Tu.

S. D.

Dr.

Cym.

Tamb.

Gl.

Vib.

Mrb.

Timp.

T.B.

Hrp.

Vln.

Vla.

Vc.

Cb.

FT

FT

gliss.

119

Picc. *ff*

Fl. *ff*

B♭ Cl. *ff*

Bsn. *ff*

B♭ Tpt. *mf*

Trb. *mf*

S. D.

Dr. *f*

Cym.

Tamb.

Gl.

Vib. *f*

Mrb. *f*

Timp.

T.B.

Hrp.

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb.



The rest of the orchestra rejoins on the staccato syncopated beats outlined by the marimba, swelling the sound into the next section as the flute and piccolo join the strings in their ostinato pattern. The harmony returns in importance along with the bass instruments (on a G major VII chord)

121

Picc.

Fl.

B♭ Cl.

Bsn.

B♭ Tpt.

Trb.

S. D.

Dr.

Cym.

Tamb.

Gl.

Vib.

Mrb.

Timp.

T.B.

Hrp.

Vln.

Vla.

Vc.

Cb.

ff

SEASON 4 b: The orchestra washes out in a sustained ring back to mezzo forte as the piece once again slows down the pace and breathes, using longer phrases and a more evenly balanced texture across the orchestra. The contour remains the same, but more gradual in its inclines. This indicates confidence and self assurance in the heroes' victory. The percussion is simplified so as to not crowd the sound or sentimentality of the section.

123

Picc. *mf*

Fl. *mf*

Bb Cl.

Bsn. *mf*

Bb Tpt. *f*

Trb. *f*

Tu. *f*

S. D.

Dr.

Cym.

Gl.

Mrb.

Timp. *mp*

T.B.

Hrp.

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

The flute duets with the harp as the other instruments decrescendo to a stop in piano to let them have centre stage for a quiet moment of reflection before they rejoin in forte. The vibraphone is bowed for an ethereal wash of sound, alluding to the idea of supernatural forces aiding the characters in their victory.

126

Picc.
 Fl. *f cantabile*
 B♭ Cl.
 Bsn. *p* *ff*
 B♭ Tpt. *p* *f*
 Trb. *p* *f*
 Tu. *f*
 S. D.
 Dr. *mf*
 Cym. *mf*
 Tamb. *mp*
 Gl. *f*
 Vib. *Bowed* *P.M.*
 Mrb. *p*
 Timp.
 T.B.
 Hrp.
 Vln. *f*
 Vla. *f*
 Vc. *p* *f*
 Cb. *f*



130

Picc.

Fl.

B♭ Cl.

Bsn.

B♭ Tpt.

Trb.

Tu.

S. D.

Dr.

Cym.

Tamb.

Gl.

Vib.

Mrb.

Timp.

T.B.

Hrp.

Vln.

Vla.

Vc.

Cb.



132

Picc.

Fl.

Dr.

Gl.

Vib.

T.B.

Hrp.

Vln.

Vla.

Vc.

Cb.

p

mp

p

pp

pp

p

p

mp

H.H.-----

The orchestra gets to have one final moment of build up before the end of the Season and the piece as a whole, with a crescendo swell on a lush G pedal chord before subverting the listeners expectations when the resolution to the A minor quietens down to pianissimo. The strings, brass, and percussion fall away, leaving only the flute, harp and glockenspiel restating the shorter phrase of the original melody once more for a humble end to the piece as the characters are simply relieved to have their home back.