

Score

Yrro and Pthia

For Concert Band

"In primordial space, timeless creatures made waves..."

Performance time
Approx. 8' 30"

Clay Westman

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Instrumentation:

Piccolo

Flute 1

Flute 2

Oboe

Bassoon

Bb Clarinet 1

Bb Clarinet 2

Bass Clarinet

Alto Sax 1

Alto Sax 2

Tenor Sax

Baritone Sax

Bb Trumpet 1

Bb Trumpet 2

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Bass Trombone

Euphonim

Tuba

Timpani (5 drums)

Mallets 1

Glockenspiel

Xylophone

Mallets 2

Vibraphone

Percussion 1 (2 Players)

Snare Drum

Bass Drum

Percussion 2

Tam-tam

Crash Cymbals

Suspended Cymbal

Hi-Hat

Program notes:

Yrro and Pthia (2019)

Long before their hit Halo franchise, Bungie Software published another trilogy of sci-fi shooters. The Marathon series, originally published for Macintosh in the mid-90s, saw the player take the role of a security officer aboard the colony ship Marathon, fighting off an invasion of alien slavers with the help of the ship's computer AI. These games had a deep and complex story, told through computer terminals found throughout the game levels. In the second game, *Marathon 2: Durandal*, the player is taken to the desert homeworld of one of the game's many alien species. Deep in the earth, below an alien citadel, a terminal explains the aliens' creation mythos, the story of Yrro (*Eer-roh*) and Pthia (*Thee-a*):

*In primordial space, timeless creatures
made waves. These waves created us and the
others. Waves were the battles, and the
battles were waves.*

*Fleeing all W'rkncacnter, Yrro and Pthia
settled upon Lh'owon. They brought the
S'pht, servants who began to shape the
deserts of Lh'owon into marsh and sea,
rivers and forests. They made sisters for
Lh'owon to protect and maintain the paradise.*

*When the W'rkncacnter came, Pthia was
killed, and Yrro in anger, flung the
W'rkncacnter into the sun. The sun burned
them, but they swam on its surface.*

*Yrro became an angry master, bleeding for
his failure, grieving for the loss of
Pthia. He broke the S'pht into eleven
clans, and spread them over Lh'owon.*

*And he spoke, yet covered in blood from his
exertion,*

*"I Yrro, who was your master, have failed
to preserve you. Take your royalty to
guide you, and live upon the paradise that
you built for me."*

--Six Thousand Feet Under, Terminal 2 (Marathon 2: Durandal)

About the Composer:

Clay Westman (b.1993) grew up in the concert band and percussion ensemble worlds and combines his love for music with his other passion: gaming. He finds inspiration in the stories and settings of both video and tabletop games and seeks to channel those worlds through his music. Clay has a Bachelor's in Music Composition from the University of North Carolina at Greensboro and currently lives in Durham, North Carolina with his wife and their three cats.

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Performance notes:

The piece, as the program notes suggests, follows the story of the characters Yrro and Pthia, and their role in the creation of this alien world.

m.1 - The first section represents the "Waves" in primordial space. As voices enter, they should try to create a sense of mystery and unease, with slight fading in and out as each individual player desires.

m.72 - The bass drum should continue to roll until the downbeat, even after the winds have cut off.

m.120 - In the Flute 1 part, three of the players should sneak in quietly under the big chords and hold through the cut off. They should try to be as soft as possible to "shimmer" above the Oboe.

m.127 - The Horn should start fast and aggressive, with the hits on beat 2 of m.128 seeming to come out of nowhere. Likewise with the descending bass runs in m.129.

m.153 - These climactic chords should be big and bright. Before fading, hold as long as you think needed to convey the "Sun burn[ing] them."

m.178 - Everyone should swell right up to the downbeat, where everything immediately cuts to a softer, quieter feel. The accent on beat 2 and pulses on beats 3 and 4 should be felt and noticed, but not necessarily loud or dramatic. In the last two bars, cue the downbeat, the warm bass chord and then finally the resolution of the chord, where several players drop out.

18

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Mlts.

Vib.

Perc. 1

Perc. 2

18

rit.

p

Pic. 33

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Mlts.

Vib.

Perc. 1

Perc. 2 33

p

f

mf

45 Double time, mechanical

Picc. *f* *mf*

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. *f* *f* *f*

Bsn. *p*

B♭ Cl. 1 *f* *f* *mf*

B♭ Cl. 2 *f* *f* *mf*

B. Cl. *p*

A. Sax. 1 *f* *f* *f* *f* *f* *f*

A. Sax. 2 *f* *f* *f* *f* *f* *f*

T. Sax. *f* *f* *f* *f* *f* *f*

B. Sax. *p*

B♭ Tpt. 1 *f* *f* *f* *f* *f* *f* *mf*

B♭ Tpt. 2 *f* *f* *f* *f* *f* *f* *mf*

Hn. 1 *f* *f* *f* *f* *mp*

Hn. 2 *f* *f* *f* *f* *mp*

Tbn. 1 *f* *f* *f* *f* *mp*

Tbn. 2 *f* *f* *f* *f* *mp*

B. Tbn. *p*

Euph. *p*

Tuba *p*

Timp. *p* Eb to G

Mlts.

Vib. *f* *mf*

Perc. 1 *f* *mp* On rim

Perc. 2 *p* *f* *mp* Sus. Cymbal Hi-Hat

53

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. *p*

Bsn. *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B. Cl. *p*

A. Sx. 1 *p*

A. Sx. 2 *p*

T. Sx. *p*

B. Sx. *p*

B♭ Tpt. 1 *p* *f*

B♭ Tpt. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Euph. *p*

Tuba *p*

Timp. *p*

Mlts.

Vib. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

50

61

This page contains the musical score for measures 60 through 65 of the piece "Yrro and Pthia". The score is written for a large orchestra and includes the following parts:

- Picc. (Piccolo)
- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Ob. (Oboe)
- Bsn. (Bassoon)
- B♭ Cl. 1 (Bass Clarinet 1)
- B♭ Cl. 2 (Bass Clarinet 2)
- B. Cl. (Baritone Clarinet)
- A. Sx. 1 (Alto Saxophone 1)
- A. Sx. 2 (Alto Saxophone 2)
- T. Sx. (Tenor Saxophone)
- B. Sx. (Baritone Saxophone)
- B♭ Tpt. 1 (Bass Trumpet 1)
- B♭ Tpt. 2 (Bass Trumpet 2)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- Tbn. 1 (Trumpet 1)
- Tbn. 2 (Trumpet 2)
- B. Tbn. (Baritone Trumpet)
- Euph. (Euphonium)
- Tuba
- Timp. (Timpani)
- Mlts. (Mallets) with Xylo. (Xylophone) part
- Vib. (Vibraphone)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2) with Cymbals

The score begins at measure 60 and ends at measure 65. The key signature is B-flat major (two flats). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The percussion parts include a complex rhythmic pattern in the first part and a cymbal pattern in the second part.

73 Same Tempo, but with building intensity

67 *rit.*

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Mlts.

Vib.

Perc. 1

Perc. 2

p

ff

mf

mp

Sus. Cymbal

79 Menacing, Punchy and Articulate

78

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. *ff*

Bsn. *ff* *f*

B♭ Cl. 1 *ff* *f*

B♭ Cl. 2 *ff* *f*

B. Cl. *ff* *f*

A. Sax. 1 *ff* *f*

A. Sax. 2 *ff* *f*

T. Sax. *ff* *f*

B. Sax. *ff* *f*

B♭ Tpt. 1 *ff* *f*

B♭ Tpt. 2 *ff* *f*

Hn. 1 *ff* *f*

Hn. 2 *ff* *f*

Tbn. 1 *ff* *f*

Tbn. 2 *ff* *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

Timp. *f*

Mlts. *ff* *f*

Vib. *ff* *f*

Perc. 1 *mp* *f*

Perc. 2

78

87

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Mlts.

Vib.

Perc. 1

Perc. 2

f

ff

mf

mp

Glock.

87

140

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Mlts.

Vib.

Perc. 1

140

Perc. 2

146

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Mlts.

Vib.

Perc. 1

146

Perc. 2

Sus. Cymbal

167

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Mlts.

Vib.

Perc. 1

Perc. 2

mf

mf

mf

mf

G to Eb, D to G, F to A

167

172

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Timp.

Mlts.

Vib.

Perc. 1

Perc. 2

172

mf

mf

mf

f

mf

mf

f

mf

f

f

mp

mp

mf

f

f

f

f

f

f

mp

mf

p

ff

p

177

Picc. *f mp pp*

Fl. 1 *f mp pp*

Fl. 2 *f mp pp*

Ob. *f mp pp*

Bsn. *f mf p*

B \flat Cl. 1 *f mp pp*

B \flat Cl. 2 *f mp pp*

B. Cl. *f mf p*

A. Sx. 1 *f mp pp*

A. Sx. 2 *f mp pp*

T. Sx. *f mp p*

B. Sx. *f mp p*

B \flat Tpt. 1 *f mp pp*

B \flat Tpt. 2 *f mp pp*

Hn. 1 *f mp pp*

Hn. 2 *f mp pp*

Tbn. 1 *f mp pp*

Tbn. 2 *f mp pp*

B. Tbn. *f mp p*

Euph. *f mf p*

Tuba *f mf p*

Timp. *mf p*

Mlts. *f mp pp*

Vib. *mf mp*

Perc. 1 *f mp p*

Perc. 2 177 *f* choke *f mp p*

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