

SUITE FROM SERAPHYN WAKE

by

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A THESIS

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and the Graduate School of the University of Oregon
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Title: Suite from Seraphyn Wake

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THESIS ABSTRACT

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This orchestral suite is based on an original narrative by the composer and each movement is written as though it were for use in a video game featuring this narrative. Taking place in an other-planetary city, Seraphyn Wake is a super-powered private eye who hides the fact that she is not entirely human from her bigoted clientele. She ultimately chooses to reveal her true nature to defend her city and faces the repercussions of that choice.

These four movements begin her story. The first is the *main title*, serving as a musical signature to the game. Movements II and III feature *level music* that is utilized in various gameplay states, and movement IV relates directly to the game narrative as a *scripted sequence*. In gaming, a scripted sequence presents story-driven moments from within gameplay instead of through a film-like cutscene. This piece is approximately 16 minutes in duration.

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INSTRUMENTATION

Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in B-flat
Bass Clarinet
2 Bassoons
Contrabassoon

2 Horns in F
2 Trumpets in C
2 Trombones
Tuba

Timpani
Percussion
(1: glockenspiel, snare drum, tubular bells)
(2: bass drum, tamtam, toms)

Harp

Violin I
Violin II
Viola
Cello
Contrabass

Suite from Seraphyn Wake

C Score

I. Main Title

Rebecca Larkin

Courageously (♩=100)

Piccolo

Flute 1
2

Oboe 1
2

English Horn

Clarinet in B \flat 1
2

Bass Clarinet

Bassoon 1
2

Contrabassoon

Horn in F 1

Horn in F 2

Trumpet in C 1

Trumpet in C 2

Trombone 1

Trombone 2

Tuba

Timpani

Percussion 1
Bass Drum

Percussion 2

Harp

Violin I

Violin II

Viola

Cello

Contrabass

1

2

3

4

5

6

7

A

Musical score for a symphony orchestra, measures 8-12. The score includes parts for Horns 1 and 2, Trumpets 1 and 2, Trombones 1 and 2, Tuba, Timpani, Percussion 2, Harp, Violins I and II, Viola, Violoncello, and Contrabass. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is marked with dynamics such as *fff*, *p*, *mf*, *mp*, and *ppp*. The section is labeled 'A' in a box at the top. Measure numbers 8, 9, 10, 11, and 12 are indicated in boxes at the bottom of the page.

B

Fl. 1 *p*

Hn. 1 *f*

Hn. 2 *mp* *f*

C Tpt. 1 *mp* *f*

C Tpt. 2 *mf*

Tbn. 1 *mf* *mf* *p*

Tbn. 2 *p*

Tuba *p*

Perc. 2 *p*

Hp. *mf* *pp*

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *mf* *pp* *p* Unis.

Vc. *mf* *pp* *p* Unis.

Cb. *mf* *pp* *p*

13

14

15

16

17

18

C

Musical score for measures 19-25. The score includes parts for Piccolo, Flute 1, Horns 1 and 2, Trumpets 1 and 2, Trombones 1 and 2, Tuba, Percussion 1 and 2, Violin I and II, Viola, Violoncello, and Contrabass. Dynamics range from *p* to *ff*. Performance instructions include *Glockenspiel* and *Tamtam*. The score features various musical notations such as slurs, accents, and dynamic markings.

19

20

21

22

23

24

25

Musical score for measures 26-34. The score includes parts for Piccolo, Trombone 1, Trombone 2, Tuba, Percussion 1, Violin II, and Violoncello. Dynamics range from *p* to *mp*. Performance instructions include *Glockenspiel* and *Tamtam*. The score features various musical notations such as slurs, accents, and dynamic markings.

26

27

28

29

30

31

32

33

34

D

Picc. *f*

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. 1 *mp* *f*

Ob. 2 *f*

B. Cl. 1 *p* *mf* *f*

B. Cl. 2 *p* *mf* *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

Timp. *f*

Perc. 2 *pp* *f*

Vln. I *mp* *f* *ff*

Vln. II *f* *ff*

Vla. *p* *f*

Vc. *f*

Cb. *p* *f*

35

36

37

38

39

E

Musical score for orchestral section E, measures 40-46. The score includes parts for Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trombones 1 and 2, Timpani, Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f*, *mp*, *p*, and *mf*, along with performance instructions like *Div.* and *Unis.*. The key signature is one flat (Bb) and the time signature is 4/4. The score is written in a standard orchestral layout with staves for each instrument.

40

41

42

43

44

45

46

F

Picc. *mf*

Fl. 1 *mf*

Fl. 2

E. Hn. *mf*

B♭ Cl. 1 *p* *mp*

B♭ Cl. 2 *p* *mp*

Bsn. 1

Bsn. 2

Hn. 1 *mp*

Hn. 2 *mp*

Vln. I Unis. *p* *mf* *f* *ff*

Vln. II *mp* *f* *mf* *f* *ff* Div. #8

Vla. *mp* *f* *mf* *f* *ff* Div. #8

Vc. *mp* *f* *mf* *f* *ff*

47 48 49 50 51 52

Picc.

Fl. 1

E. Hn. *mf* *f* *mp*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. 1 *mf* *mp*

Bsn. 2 *mf* *mp*

Hn. 1 *p*

Hn. 2 *p*

Vln. I *mf* *f* *mp*

Vc. *mf* *mp*

53 54 55 56 57

G

Musical score for orchestra and percussion, measures 58-61. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bass Clarinet, Bassoon 1 and 2, Contrabassoon, Horns 1 and 2, Trombones 1 and 2, Tuba, Snare Drum, Percussion 2, Violins I and II, Viola, Violoncello (Div. and Unis.), and Contrabass. Dynamics range from *mp* to *ff*. A section marker 'G' is located at the top of the score.

58

59

60

61

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

mf

mf

Div.

mf

mf

Div.

mf

62

63

64

65

Picc. G.P.
 Fl. 1 Solo G.P.
 Fl. 2 G.P.
 Ob. 1 G.P.
 Ob. 2 G.P.
 B♭ Cl. 1 G.P.
 B♭ Cl. 2 G.P.
 B. Cl. G.P.
 Bsn. 1 G.P.
 Bsn. 2 G.P.
 C. Bn. G.P.
 Hn. 1 G.P.
 Hn. 2 G.P.
 C Tpt. 1 G.P.
 C Tpt. 2 G.P.
 Tbn. 1 G.P.
 Tbn. 2 G.P.
 Tuba G.P.
 Perc. 1 G.P.
 Perc. 2 G.P.
 Vln. I G.P.
 Vln. II G.P.
 Vla. Unis. G.P.
 Vc. G.P.
 Cb. G.P.

66

67

68

69

70

71

H

Musical score for woodwinds and strings, measures 72-77. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. Hn.), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Harp (Hp.).

Measures 72-73: Fl. 1 and Fl. 2 play a melodic line starting on G4, moving to A4 and B4. Ob. 1 and Ob. 2 play a similar line. E. Hn. is silent. B♭ Cl. 1 and B♭ Cl. 2 play a sustained note on G3. Bsn. 1 plays a sustained note on G2. Bsn. 2 is silent. Hp. plays a chord of G3, B3, D4, F4.

Measure 74: Fl. 1 and Fl. 2 play a melodic line starting on C5, moving to B4 and A4. Ob. 1 and Ob. 2 play a similar line. E. Hn. plays a melodic line starting on G4, moving to A4 and B4. B♭ Cl. 1 and B♭ Cl. 2 play a sustained note on G3. Bsn. 1 plays a sustained note on G2. Bsn. 2 is silent. Hp. plays a chord of G3, B3, D4, F4.

Measure 75: Fl. 1 and Fl. 2 play a melodic line starting on G4, moving to A4 and B4. Ob. 1 and Ob. 2 play a similar line. E. Hn. plays a melodic line starting on G4, moving to A4 and B4. B♭ Cl. 1 and B♭ Cl. 2 play a sustained note on G3. Bsn. 1 plays a sustained note on G2. Bsn. 2 is silent. Hp. plays a chord of G3, B3, D4, F4.

Measure 76: Fl. 1 and Fl. 2 play a melodic line starting on G4, moving to A4 and B4. Ob. 1 and Ob. 2 play a similar line. E. Hn. plays a melodic line starting on G4, moving to A4 and B4. B♭ Cl. 1 and B♭ Cl. 2 play a sustained note on G3. Bsn. 1 plays a sustained note on G2. Bsn. 2 is silent. Hp. plays a chord of G3, B3, D4, F4.

Measure 77: Fl. 1 and Fl. 2 play a melodic line starting on G4, moving to A4 and B4. Ob. 1 and Ob. 2 play a similar line. E. Hn. plays a melodic line starting on G4, moving to A4 and B4. B♭ Cl. 1 and B♭ Cl. 2 play a sustained note on G3. Bsn. 1 plays a sustained note on G2. Bsn. 2 is silent. Hp. plays a chord of G3, B3, D4, F4.

72

73

74

75

76

77

II. City Day

Bell-Like (♩ = 84) Adventurously

Musical score for measures 1-6. The score includes parts for Trombone 1, Trombone 2, Tuba, Percussion 1 (Tubular Bells), Harp, Violin I, Violin II, Viola, Cello, and Contrabass. The time signature changes from 4/4 to 2/4 and back to 4/4. Dynamics range from *mf* to *ff*. Measure numbers 1 through 6 are indicated in boxes below the staves.



Musical score for measures 7-10. The score includes parts for Fl. I, Vln. I, Vln. II, Vla., Vc., and Cb. The time signature changes to 5/4. Dynamics range from *pp* to *f*. Measure numbers 7 through 10 are indicated in boxes below the staves.

B

Musical score for woodwinds, strings, and percussion. The score is in 4/4 time and features a key signature of one flat (B-flat). The woodwind section includes Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Bass Clarinet 1, Bass Clarinet 2, Bassoon 1, and Bassoon 2. The string section includes Violin I, Violin II, Viola, and Violoncello. The percussion part is indicated by a double bar line. The score is divided into four measures, with measure numbers 11, 12, 13, and 14 marked at the bottom. Dynamics include *ff* and *fff*. The woodwinds play sustained notes with *fff* dynamics, while the strings play rhythmic patterns.

11

12

13

14

C

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

15

16

17

18

19

20

fff

mp

pp

f

D

Fl. 1 *f* *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

C Tpt. 1 *mp* *f*

C Tpt. 2 *mp* *f*

Tbn. 1 *mp* *pp*

Tbn. 2 *mp* *pp*

Tuba *mp* *pp*

Vla. *p*

Vc. *mp* *pp*

Cb. *mp* *pp*

21

22

23

24

25

26

27

28

E **F**

29 30 31 32 33 34 35 36

G

37 38 39 40

H

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

B♭ Cl. 1 *mp*

Bsn. 1 *mp*

Vln. I

Vln. II *mp*

Vla. *mp*

Vc. *mp*

41

42

43

44

I

Picc.

Fl. 1

Fl. 2

Vln. I *mp* *f*

Vln. II *mf*

Vla. *mf*

Vc. *f*

45

46

47

48

49

50

51

J

Vln. I *fff* *p*

Vln. II *ff*

Vla. *ff*

Vc. *fff* *p*

52

53

54

55

56

57

58

59

60

61

K

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc. 1
Vc.
Cb.

62 63 64 65 66 67 68 69

L

Bsn. 1
Vln. I
Vln. II
Vla.
Vc.
Cb.

70 71 72 73 74

M

Vln. I
Vln. II
Vla.
Vc.
Cb.

75 76 77 78



Vln. I
Vln. II
Vla.
Vc.
Cb.

79 80 81 82

III. City Night

Bell-Like (♩=84)

Sparse and Languid (♩=66)

Tubular Bells

Percussion 1 *mf*

Harp *mf*

Violin I *p*
sul pont.

Violin II *p*

Viola *p*

Cello *p*

1 2 3 4 5 6 7 8 9



A

percussive and airy

Fl. 1 *mf* *percussive and airy* *p* *pp*
chi ke chu ku sha ka sha ka

Fl. 2 *mf* *percussive and airy* *p* *pp*
chi ke chu ku sha ka sha ka

Bsn. 1 *mp* *Solo* *ppp*

C Tpt. 1 *con sord.* *p* *f* *p* *f*

C Tpt. 2 *con sord.* *p* *f* *p* *f*

Tuba *Solo* *p*

Perc. 2 *Toms: Brushes* *mf* *p* *pp* *to Bass Drum*

Cb. *p*

10 11 12 13 14 15 16 17

B

Musical score for section B, measures 18-26. The score includes parts for B♭ Clarinet 1, B♭ Clarinet 2, Bassoon 1, Harp, Violin 1, Violin 2, and Viola. Dynamics include *mp*, *ppp*, *n*, *p*, and *ppp*. A *sul pont.* instruction is present for the Violin II part. Measure numbers 18 through 26 are indicated at the bottom.



C

Musical score for section C, measures 27-33. The score includes parts for Flute 1, Flute 2, Oboe 1, English Horn, B♭ Clarinet 1, B♭ Clarinet 2, Bassoon 1, Bassoon 2, Violin 1, Violin 2, and Viola. Dynamics include *mp* and *p*. Measure numbers 27 through 33 are indicated at the bottom.

D

Fl. 1

Fl. 2

Ob. 1

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc. 2

Vln. I

Vla.

ff

ff

f

f

p *f*

p *f*

Bass Drum

to Toms

mf

D

34

35

36

37

38

39

40

41

Fl. 1 *pp*

Fl. 2 *pp*

B♭ Cl. 1 *ppp* *ff*

B♭ Cl. 2 *ppp* *ff*

Bsn. 1

Bsn. 2

Perc. 1 *mf*

Glock.

Solo *ff*

Hp.

Vln. I *p*

Vln. II *norm.* *p*

Vla. *p*

Vc. *p*

Cb. *p*

42 43 44 45 46 47 48 49

E

Soli *p*

Picc.

Fl. 1 *p*

Vln. I *ff* *sub. pp*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *sub. pp*

Cb. *ff*

50 51 52 53 54 55 56 57 58 59 60

F

Musical score for section F, measures 61-68. The score includes parts for Flutes 1 & 2, Bassoon 1, Trumpets 1 & 2, Trombones 1 & 2, Tuba, Percussion 2, and Contrabass. The lyrics are "chi ke chu ku". The music features various dynamics such as *mp*, *mf*, *ff*, and *p*, along with performance instructions like "Solo" and "con sord.". Measure numbers 61 through 68 are indicated in boxes at the bottom of the score.



G

Musical score for section G, measures 69-75. The score includes parts for Flutes 1 & 2, Bassoon 1 & 2, Horns 1 & 2, Tuba, and Percussion 2. The lyrics are "chi ke chu ku" and "sha ka sha ka". The music features dynamics such as *p* and *pp*. Measure numbers 69 through 75 are indicated in boxes at the bottom of the score.

pp

pp

76
77
78
79
80
81
82
83



H

84
85
86
87
88
89
90
91
92
93

IV. Tristis Veritatem

With Muffled Pain ($\text{♩} = 76$)

Score for measures 1-5. Instruments include Flute 1, Flute 2, Clarinet in B \flat 1, Clarinet in B \flat 2, Bassoon 1, Bassoon 2, Percussion (Bass Drum), Violin I, Violin II, Cello, and Contrabass. The score features dynamic markings such as *mf*, *pp*, *rit.*, *soli*, and *mp*. The woodwinds have a *soli* section in measures 3-4. The strings play *sul pont.* with *gliss.* markings in measures 4-5. Measure lengths are indicated as c.5", c.8", c.6", and c.10".

Score for measures 6-12. Instruments include Flute 1, Flute 2, Bassoon 1, Bassoon 2, Percussion, Violin II, Viola, Cello, and Contrabass. The score features dynamic markings such as *mf*, *pp*, *rit.*, *soli*, *solo*, and *G.P.*. The woodwinds have a *soli* section in measures 6-7 and a *solo* section in measures 8-10. The strings play *sul pont.* with *gliss.* markings in measures 7-8. Measure lengths are indicated as c.6" and c.10".

A **B** c.6"

Fl. 1 *p* *f* *ff*

Ob. 1 *ff*

E. Hn. *p* *f*

B♭ Cl. 1 *p* *f* *ff*

B♭ Cl. 2 *mp* *f* *ff*

B. Cl. *p* *f*

Bsn. 1 *mp* *f* *ff*

Hn. 1 *f*

Hn. 2 *f*

Perc. *fff*

Vc. *fff*

Cb. *fff*

13 14 15 16 17

A Tempo *rit.* c.6" **A Tempo** *rit.* c.6"

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *p* *mp* *ppp* *pp*

Hn. 2 *p* *mp* *ppp* *pp*

Perc. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

18 19 20 21 22 23

A Tempo

C

Passionately Angry

The score is arranged in a standard orchestral layout. The woodwinds (Piccolo, Flutes, Oboes, Horns, Clarinets, Bassoons) and strings (Violins, Violas, Cellos) are in the upper half, while the brass (Trumpets, Trombones, Tuba) and percussion (Timpani, Percussion) are in the lower half. The score includes dynamic markings such as *mf*, *ff*, *fff*, *pp*, and *norm.*, as well as performance instructions like *div.* and *n*. The time signature changes from 4/4 to 3/4 and back to 4/4. The key signature is C major. The score is divided into measures 24 through 30, with measure numbers indicated in boxes at the bottom.

24 25 26 27 28 29 30

D

This page contains the musical score for measures 31 through 35. The score is for a full orchestra and string ensemble. The instruments listed on the left are Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. Hn.), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Timpani (Timp.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

The score is written in 2/4 time and features a key signature of one flat (B♭). The dynamic marking *fff* (fortissimo) is used throughout. The Piccolo and Flute parts have a *div* (divisi) marking. The Oboe and English Horn parts have a *v* (vibrato) marking. The Bassoon and Horn parts have a *v* marking. The Trombone and Trumpet parts have a *v* marking. The Percussion part has a *v* marking. The Violin and Viola parts have a *>* (accent) marking. The Violoncello part has a *>* marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

31

32

33

34

35

E Pained; Mournful
quasi rubato

Fl. 1
Vc.

36 37 38 39 40 41

F A Tempo rit. -- A Tempo

rit. -- A Tempo

Fl. 1
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
C. Bn.
Hn. 1
Hn. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

42 43 44 45 46 47 48

PROGRAM NOTE

Synopsis

In the distant future, but in a world not unlike our own, human and alien peoples inhabit the city of Edimantra. They coexist, but not very well. Humans routinely discriminate against the alien peoples, whom are broadly referred to as Caelans, and true equality is not in sight.

In Edimantra lives Seraphyn Wake, a young woman making a living as a private eye. She is by far the best at her trade in the city, and her reputation precedes her. Many wonder how she does it, but none would question her methods. The truth is, Seraphyn has a secret that must not be revealed or else her way of life be changed forever: She is half Caelan although she appears to be human.

The abilities passed down to her by her Caelan father are the secret to her success: super strength, translucency, and aura sensing (the ability to read another's intentions). With their daughter's best interest at heart, Sera's parents decided to raise her as human and she grew up with a single mother while her father remained with his people: a clan of Caelans who decided to inhabit the forests on the outskirts of town.

Seraphyn's clientele are mundane and she does not gain much pleasure from her work. It is simply a means for her survival in the city after her mother's death. Aside from the camaraderie of the gym where she trains, she spends much of her time alone when off the job.

When Chaos Day strikes, everything changes. A hostile Caelan attack from another planet strikes fear in all of Edimantra's citizens and although the attack is unsuccessful, the event magnifies any pre-existing anti-Caelan sentiment. Vicious human gangs become more prevalent on the streets and the terrorization of Caelans is a regular occurrence.

More and more often, Sera is approached with cases against Caelans based on pure prejudice and this forces her to question where she stands. Because she passes for human, she has not personally received the effects of Chaos Day, but many are not so lucky. Although tempted by the ability to continue living her life without backlash, Seraphyn ultimately decides to use her abilities to defend others and outs herself in the process.

As Seraphyn's reputation grows, her actions become a topic of controversy. Many of her regular human clients drop her, but she gains new Caelan allies in return and some humans stand by her in support. A vocal minority begins to herald a new hero for Edimantra while a terrorist group is determined to make an example of her. They strike at night.

Falling victim to an attack by humans on her home, Sera flees to the edge of the city. Once in safety, she succumbs to her emotions. Enraged at society for betraying her, she mourns the loss of the life she was living. (This sequence serves as the script for movement IV). She is left unsure of how to proceed. With no other recourse, she retreats to her father's settlement on the outskirts of town where she takes reprieve.

In due time, after receiving the support and affirmation of her Caelan family, Seraphyn Wake returns to Edimantra stronger than ever. A force against injustice and a brilliant sleuth, she uncovers that the innermost circle of the terrorist group that attacked her is made up of the same hostile Caelans responsible for Chaos Day. All part of an elaborate scheme to tear Edimantra apart from the inside out, they fueled the flames of animosity so that they consumed the city. Seraphyn's return is an unanticipated event that spells their downfall.

While this particular threat is vanquished, Edimantra still has a long way to go. This city of edification is not yet living up to its name, but Sera believes in it. She has chosen to have faith its people. True equality is still not in sight, but Seraphyn Wake is here to protect.

Performance Notes

- In movement IV, the conductor switches between counting beats and seconds as indicated.
- Movements III and IV use aleatoric boxes to indicate pitch options available to the player for improvisation within the indicated duration.
- The arrows within the aleatoric boxes in movement IV indicate glissandi to the highest or lowest pitch possible as chosen by the player.
- The use of slashed circle noteheads in the flute parts of movement III indicate residual tone: a breathy and unfocused tone accented by the given consonant sounds.