SUITE FROM SERAPHYN WAKE

by

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A THESIS

Presented to the School of Music and Dance
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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Master of Music

School of Music and Dance

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Title: Suite from Seraphyn Wake

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

C Score

Suite from Seraphyn Wake

I. Main Title

Rebecca Larkin

Courageously (♩= 100)

Piccolo

Flute 1
2

Oboe 1
2

English Horn

Clarinet in B♭ 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

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc. 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

fff p
ff
mf
mp
Div.
ppp

8 9 10 11 12

B

Fl. 1
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Perc. 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Unis.

Unis.

13 14 15 16 17 18

C

Picc.
Fl. 1
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.

Soli
Soli
Soli

Glockenspiel

to Tamtam

Tamtam

sub.
sub.

19 20 21 22 23 24 25

Picc.
Tbn. 1
Tbn. 2
Tuba
Perc. 1
Vln. II
Vc.

26 27 28 29 30 31 32 33 34

D

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Timp.
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

35 36 37 38 39

E

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Div.
Unis.

40 41 42 43 44 45 46

F

Picc.
Fl. 1
Fl. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Unis.
Vln. I
Vln. II
Vla.
Vc.
Div.
Div.

47 48 49 50 51 52

53 54 55 56 57

G

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
Tbn. 1
Tbn. 2
Tuba
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

Snare Drum

Div.

Unis.

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
ff
C Tpt. 1
mf
C Tpt. 2
mf
Tbn. 1
Tbn. 2
Tuba
Perc. 1
Perc. 2
Vln. I
Div.
mf
Vln. II
mf
Vla.
Div.
mf
Vc.
Cb.

62 63 64 65

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.

Solo
Unis.
G.P.
mp
f
fff
ff

66 67 68 69 70 71

H

Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hp.

Solo

Solo

72 73 74 75 76 77

II. City Day

Bell-Like (♩= 84) Adventurously

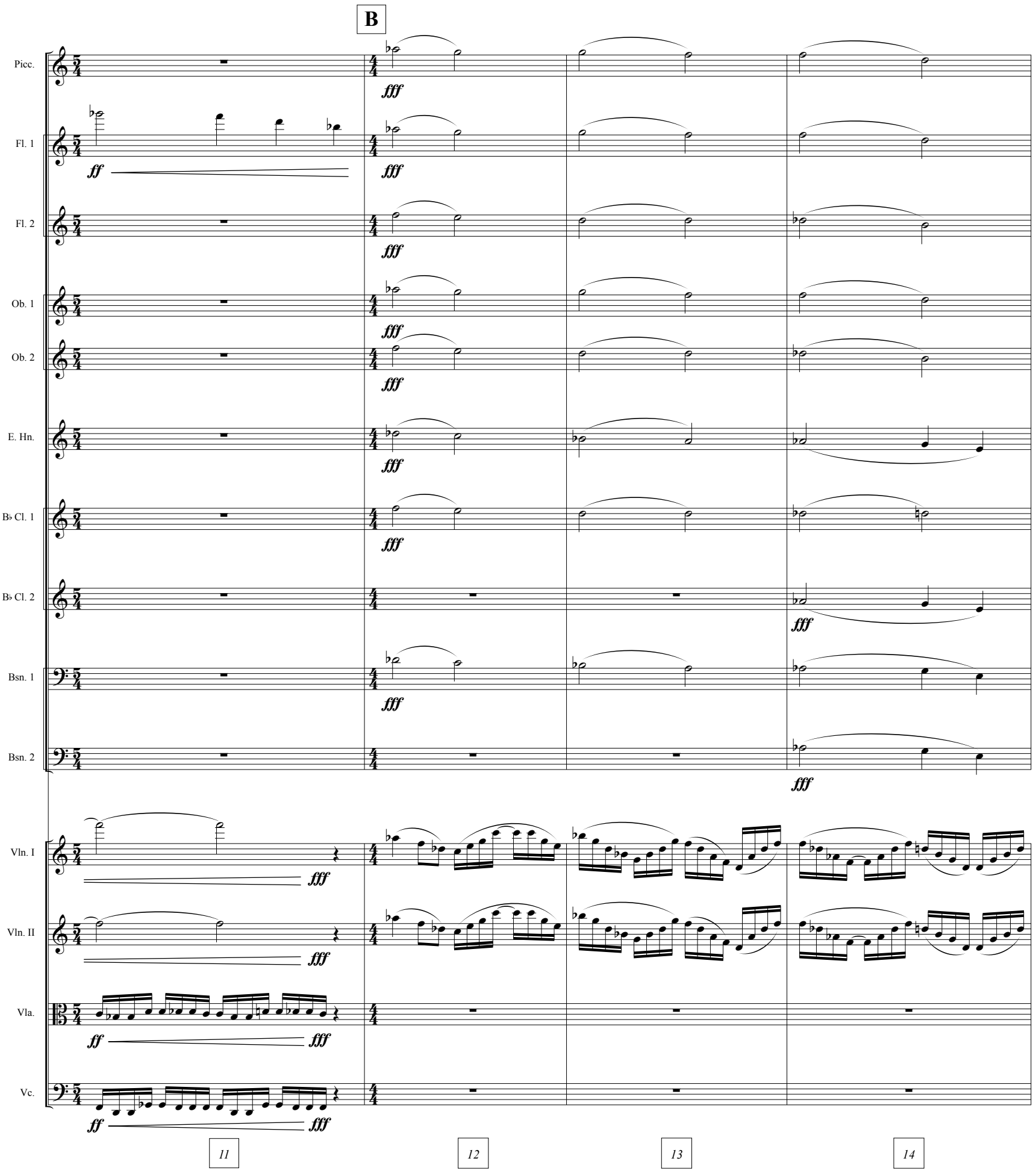
Trombone 1
Trombone 2
Tuba
Tubular Bells
Percussion 1
Harp
Violin I
Violin II
Viola
Cello
Contrabass

1 2 3 4 5 6

A

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

7 8 9 10

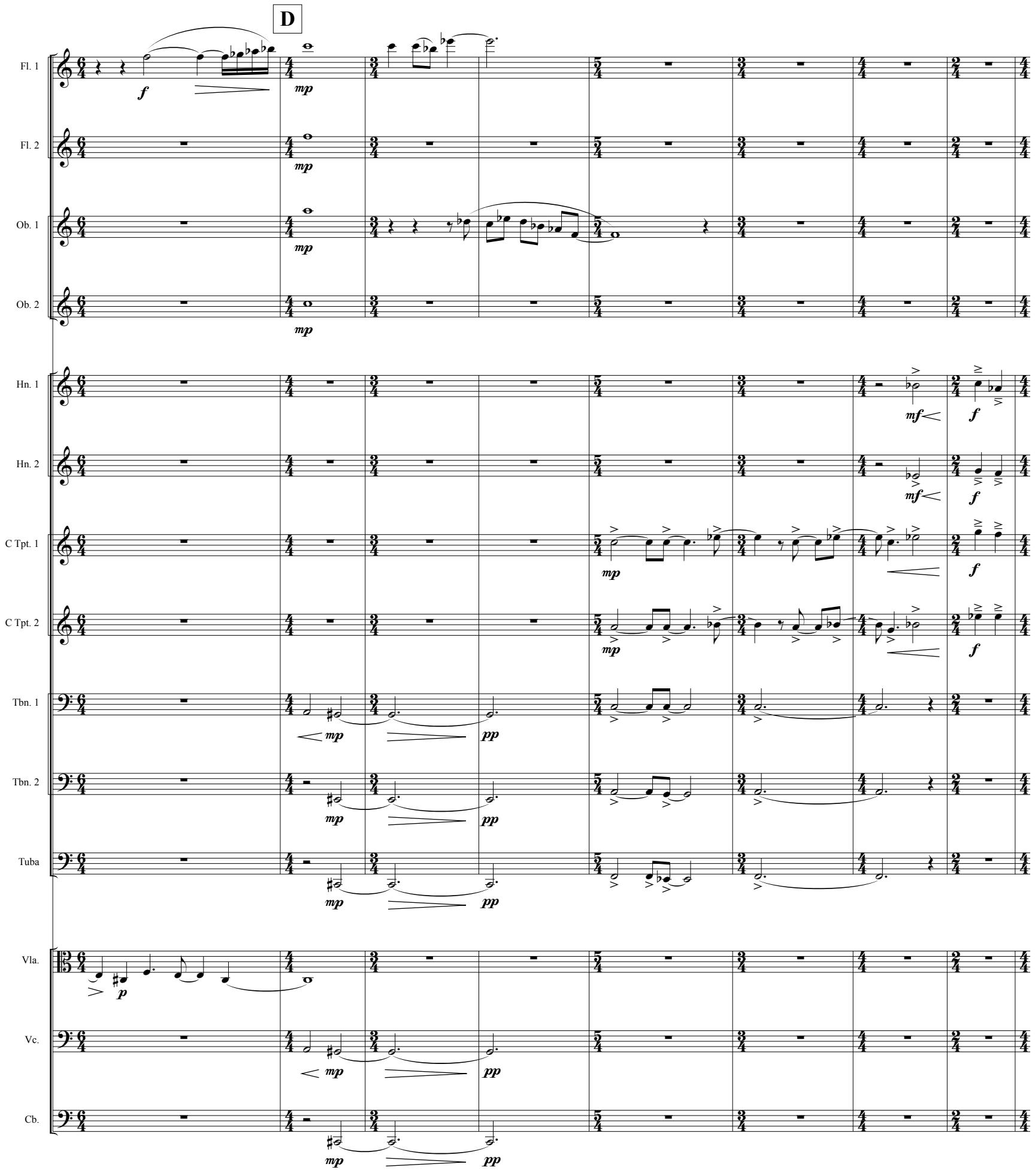

B
Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Vln. I
Vln. II
Vla.
Vc.
ff
fff
11
12
13
14

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.

fff *ff* *f* *mp* *pp*

15 16 17 18 19 20


D
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Vla.
Vc.
Cb.
21
22
23
24
25
26
27
28

E

F

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Tbn. 1

Tbn. 2

Tuba

Perc. 1

29 30 31 32 33 34 35 36

G

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Perc. 1

Vla.

Vc.

37 38 39 40

H

Picc.
Fl. 1
Fl. 2
B♭ Cl. 1
Bsn. 1
Vln. I
Vln. II
Vla.
Vc.

mp

41 42 43 44

I

f mf

45 46 47 48 49 50 51

J

fff ff p

52 53 54 55 56 57 58 59 60 61

K

Fl. 1 — ppp — f — ppp

Fl. 2 — ppp — f — ppp

B♭ Cl. 1 — ppp — f — ppp

B♭ Cl. 2 — ppp — f — ppp

Bsn. 1 — Solo — mp

Hn. 1 — distantly — pp

Hn. 2 — distantly — pp

C Tpt. 1 — distantly — pp

C Tpt. 2 — distantly — pp

Tbn. 1 — distantly — pp

Tbn. 2 — distantly — pp

Tuba — distantly — pp

Timp. — p — mf

Perc. 1 — Solo — pp — mp

Vc. — pp

Cb. — pp

62 63 64 65 66 67 68 69

L

Bsn. 1

Vln. I — p — ff

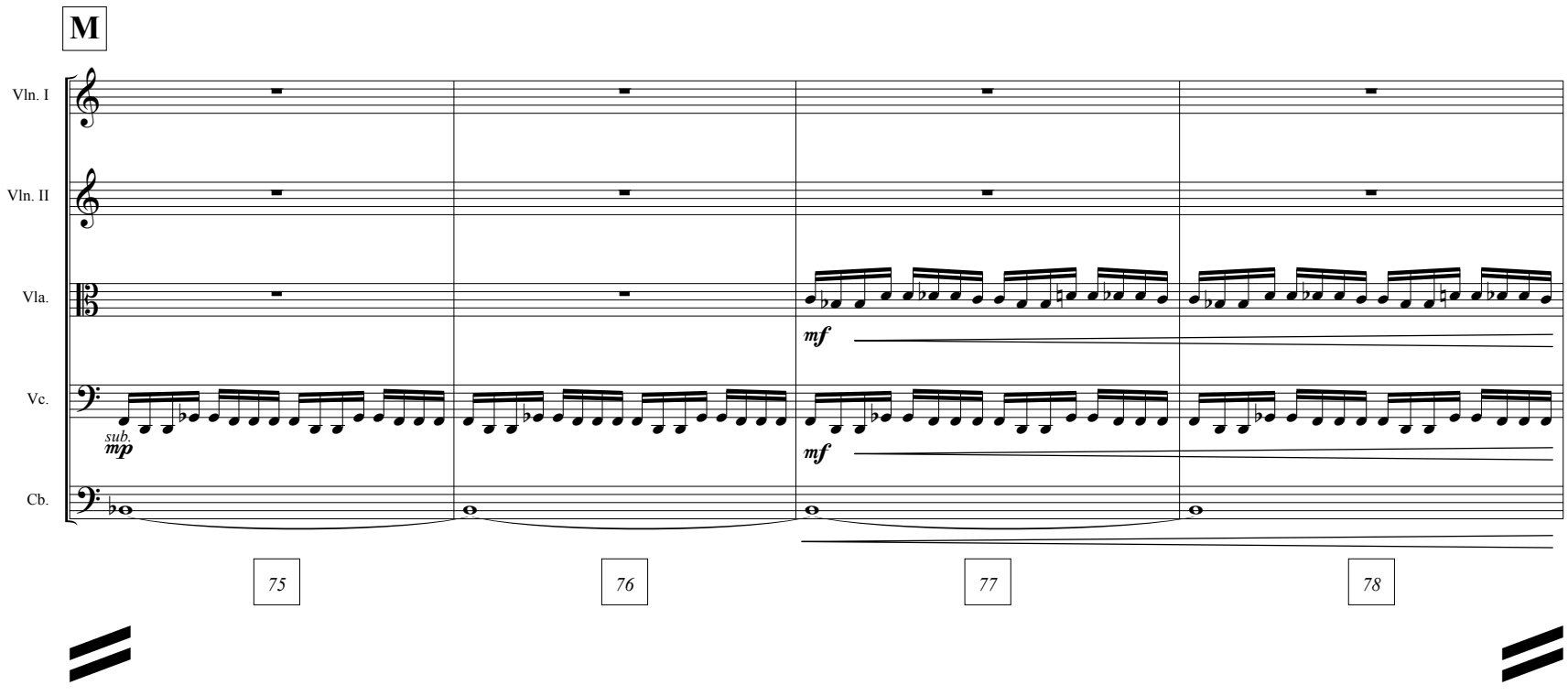
Vln. II — p — ff

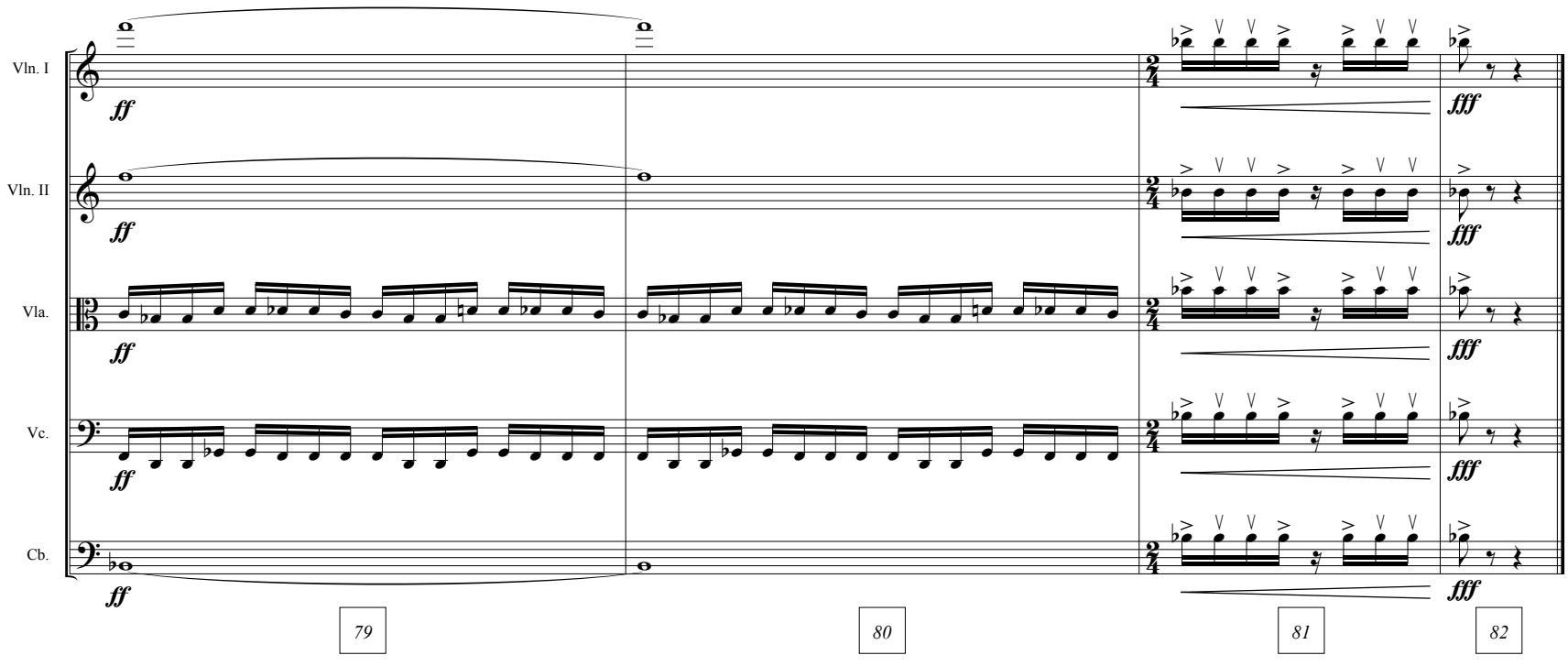
Vla. — p — ff

Vc. — p — ff

Cb. — pp

70 71 72 73 74


M
Vln. I
Vln. II
Vla.
Vc.
Cb.
sub.
mp
mf
mf
75
76
77
78


Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
ff
ff
ff
ff
fff
fff
fff
fff
79
80
81
82

III. City Night

Bell-Like (♩= 84)

Sparse and Languid (♩= 66)

Tubular Bells

Percussion 1

Harp

Violin I

Violin II

Viola

Cello

sul pont.

1 2 3 4 5 6 7 8 9

A

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Solo

C Tpt. 1

C Tpt. 2

con sord.

Tuba

Solo

Perc. 2

Toms: Brushes

to Bass Drum

Cb.

percussive and airy

chi ke chu ku

sha ka sha ka

10 11 12 13 14 15 16 17

B

B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Hp.
Vln. I
Vln. II
Vla.

mp *ppp*
mf
n *p* *ppp*
sul pont.

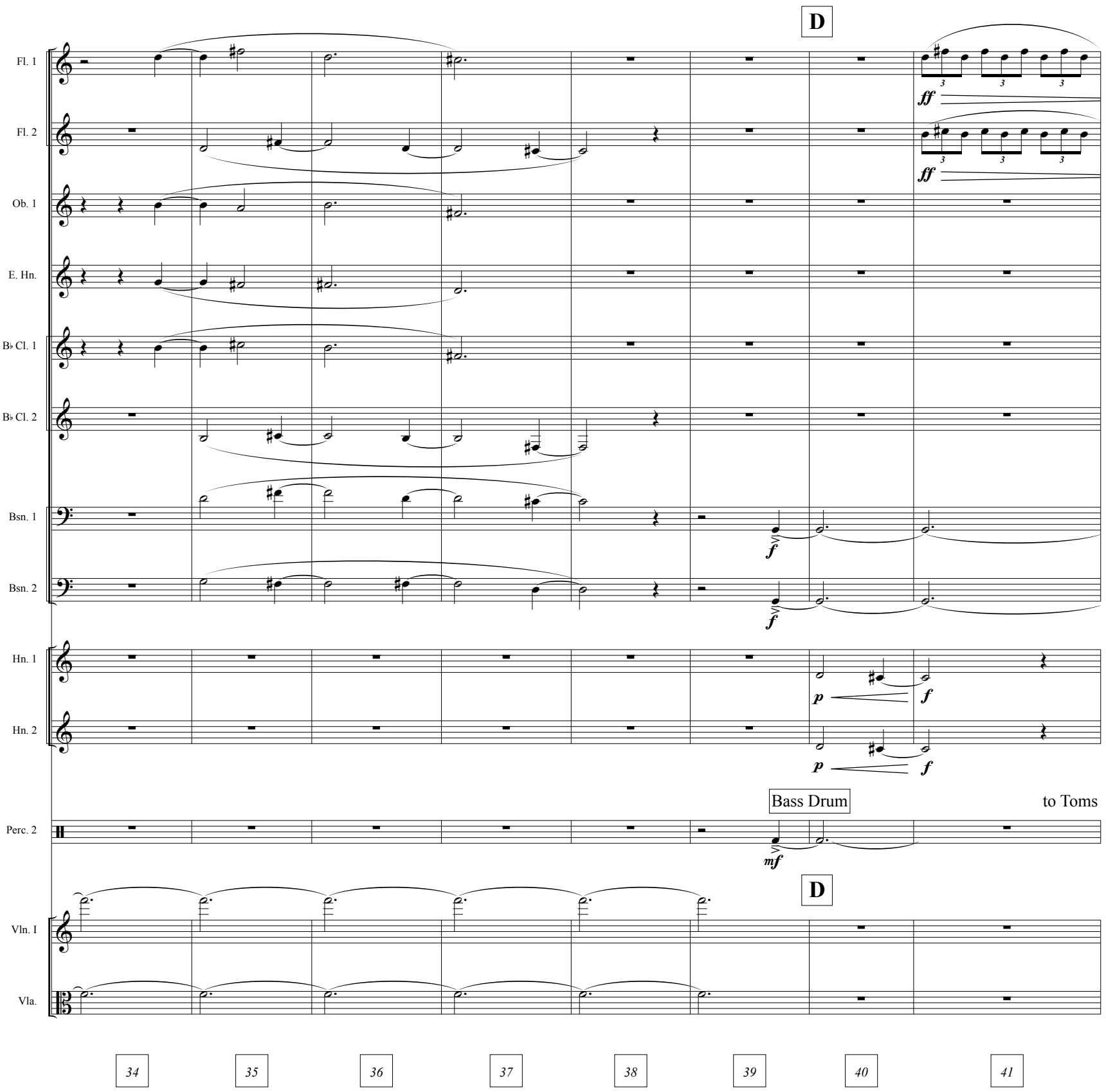
18 19 20 21 22 23 24 25 26

C

Fl. 1
Fl. 2
Ob. 1
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Vln. I
Vln. II
Vla.

mp *p*

27 28 29 30 31 32 33


D
Fl. 1
Fl. 2
Ob. 1
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Bass Drum
to Toms
Perc. 2
D
Vln. I
Vla.
34
35
36
37
38
39
40
41

Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Glock.
Perc. 1
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Picc.
Fl. 1
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp ppp ff mf Solo ff p norm. Soli sub. pp

42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

E

F

Fl. 1
mf
chi ke chu ku

Fl. 2
mf
chi ke chu ku

Bsn. 1
Solo
mp

C Tpt. 1
con sord.
ff

C Tpt. 2
con sord.
ff

Tbn. 1
con sord.
p ff
p ff

Tbn. 2
con sord.
p ff
p ff

Tuba
Solo
p

Perc. 2
mf

Cb.
p

61 62 63 64 65 66 67 68

G

Fl. 1
p pp
chi ke chu ku sha ka sha ka

Fl. 2
p pp
chi ke chu ku sha ka sha ka

B♭ Cl. 1
p

Bsn. 1
p

Bsn. 2
p

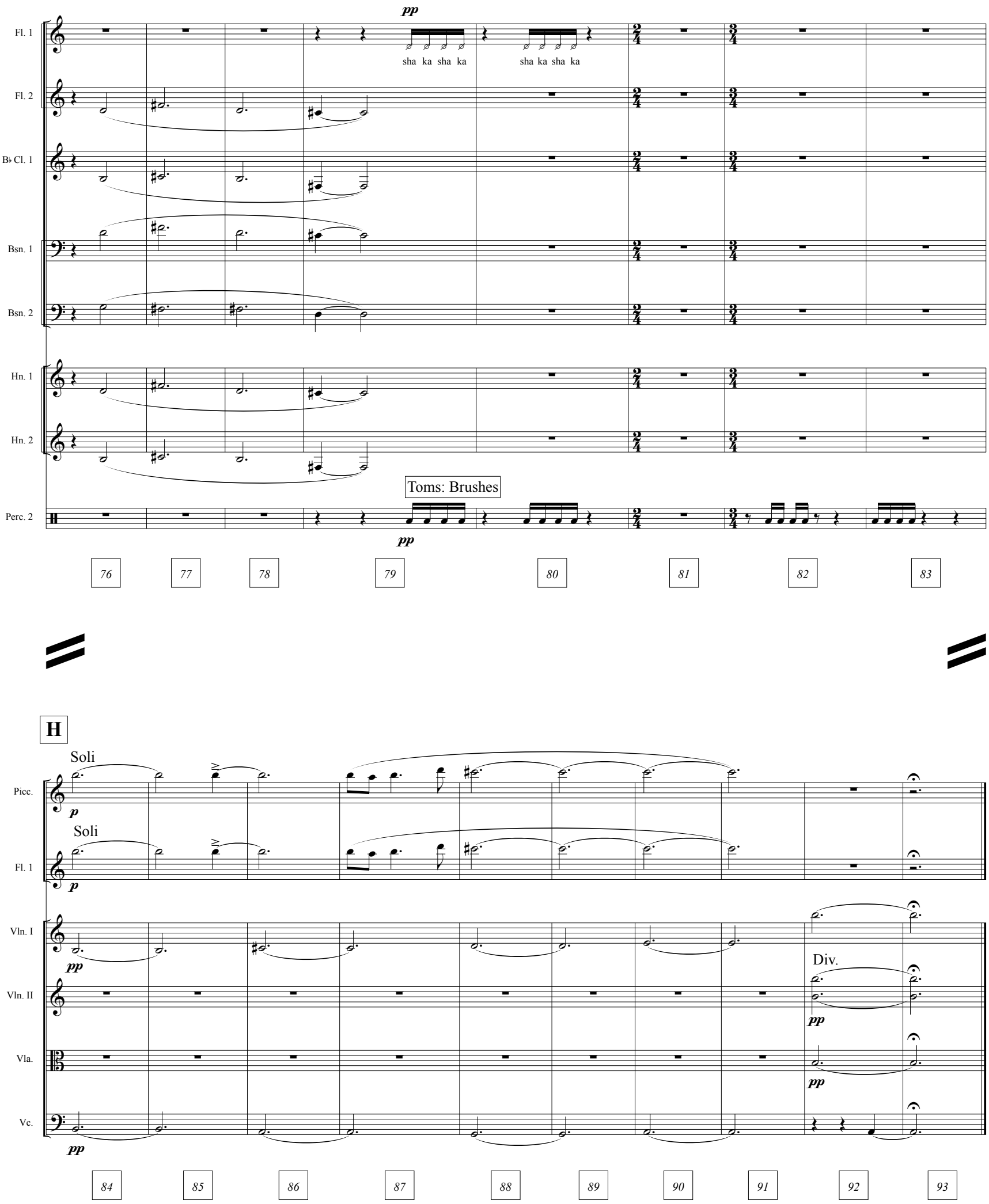
Hn. 1
p

Hn. 2
p

Tuba

Perc. 2
p pp

69 70 71 72 73 74 75


pp
Fl. 1
Fl. 2
B♭ Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Perc. 2
sha ka sha ka
sha ka sha ka
Toms: Brushes
76
77
78
79
80
81
82
83
H
Soli
Picc.
Soli
Fl. 1
Vln. I
Vln. II
Vla.
Vc.
Div.
84
85
86
87
88
89
90
91
92
93

IV. Tristis Veritatem

With Muffled Pain (♪= 76)

c.5" c.8" *rit.– –* c.6" c.10"

Flute 1
Flute 2
Clarinet in B♭ 1 — *soli* — *mp*
Clarinet in B♭ 2 — *soli* — *mp*
Bassoon 1
Bassoon 2
Percussion — Bass Drum — *mf*
Violin I — *sul pont.* — *gliss.* — *pp*
Violin II — *sul pont.* — *gliss.* — *pp*
Cello — *pp* — *mf* — *pp*
Contrabass — *pp* — *mf* — *pp*

1 2 3 4 5

A Tempo c.6" c.10" **A Tempo**
rit.– – *rit.– – – – – – – – – – – – – –*

Fl. 1 — *soli* — *mp* — *solo* — G.P.
Fl. 2 — *soli* — *mp* — G.P.
Bsn. 1 — *soli* — *mp* — G.P.
Bsn. 2 — *soli* — *mp* — G.P.
Perc. — G.P.
Vln. II — *gliss.* — *pp* — G.P.
Vla. — *sul pont.* — *gliss.* — *pp* — G.P.
Vc. — *mf* — *pp* — G.P.
Cb. — *mf* — *pp* — G.P.

6 7 8 9 10 11 12

A

B

c.6"

Fl. 1

Ob. 1

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Perc.

Vc.

Cb.

13 14 15 16 17

A Tempo

rit. – –

c.6"

A Tempo

rit. – –

c.6"

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc.

Vc.

Cb.

18 19 20 21 22 23

C

A Tempo

Passionately Angry

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.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

24 25 26 27 28 29 30

D

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.

fff

solo

31 32 33 34 35

E **Pained; Mournful**

quasi rubato

accel.

Fl. 1

Vc.

36 37 38 39 40 41

F

A Tempo ***rit.*** **– – A Tempo** ***rit.*** **– – A Tempo**

Fl. 1 — *mp* *p* *pp* *n*

B♭ Cl. 1 — *soli* *mf*

B♭ Cl. 2 — *soli* *mf*

Bsn. 1 — *pp*

C. Bn. — *pp*

Hn. 1 — *soli* *p*

Hn. 2 — *soli* *p*

Vln. I — *sul pont.* *gliss.* *pp* — *norm.* *p*

Vln. II — *sul pont.* *gliss.* *pp* — *gliss.* *pp* — *norm.* *p*

Vla. — unis. *sul pont.* *gliss.* *pp* — *norm.* *p* — *tutti* *p*

Vc. — *p*

Cb. — *p*

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 morns 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.