

Full Score

Yrro and Pthia

For Concert Band

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

Performance time
Approx. 8' 30"

[REDACTED]

Instrumentation:

Piccolo
Flute 1
Flute 2
Oboe
Bassoon
Eb Clarinet
Bb Clarinet 1
Bb Clarinet 2
Bass Clarinet
Alto Sax 1 (with Optional Alto Clarinet)
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

Double Bass

Timpani (5 drums)
Mallets
Glockenspiel
Xylophone
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:

[REDACTED]

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.

Yrro and Pthia

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

[REDACTED]

"Primordial Space" ♩=54

The score is for a full orchestra and percussion, set in 4/4 time with a tempo of ♩=54. The key signature has two flats (B-flat and E-flat). The instruments are arranged in the following order from top to bottom:

- Piccolo
- Flute 1
- Flute 2
- Oboe
- Bassoon
- Clarinet in E \flat
- Clarinet in B \flat 1
- Clarinet in B \flat 2
- Bass Clarinet
- Alto Sax 1 / Alto Clarinet
- Alto Sax 2
- Tenor Sax
- Baritone Sax
- Trumpet in B \flat 1
- Trumpet in B \flat 2
- Horn in F 1
- Horn in F 2
- Trombone 1
- Trombone 2
- Bass Trombone
- Euphonium
- Tuba
- Double Bass
- Timpani
- Mallets (Glockenspiel, Xylophone)
- Percussion 1 + 2 (Snare Drum, Bass Drum 1)
- Percussion 3 (Tam-Tam, Suspended Cymbal, Crash Cymbal, Hi-Hat 2)

Key performance markings include dynamics such as *f*, *p*, *mf*, and *mp*, as well as articulation like accents, slurs, and breath marks. The percussion parts include specific instructions for rimshots and tam-tam playing.

This page of the musical score, titled "Yrro and Pthia", page 6, contains the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Bassoon (Bsn.), E♭ Clarinet (E♭ Cl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet (B. Cl.), Alto Saxophone 1 (A. Sx. 1) and Alto Clarinet (A. Cl.), Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone (T. Sx.), and Bass Saxophone (B. Sx.).
- Brass:** B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), Euphonium (Euph.), Tuba, Double Bass (D.B.), and Timpani (Timp.).
- Percussion:** Mallets (Mlts.) and Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2).

The score is written in a key signature of two flats (B♭ and E♭) and begins at measure 9. It features a variety of musical notations, including dynamic markings such as *f* (forte), *p* (piano), and *mf* (mezzo-forte), as well as articulation like accents and slurs. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns. The Mallets part includes a section labeled "Glock." (Glockenspiel).

16

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx. 1
A. Cl.

A. Sx. 2

T. Sx.

B. Sx.

16

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

16

D.B.

16

Timp.

Mlts.

16

Perc. 1

Perc. 2

28

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx. 1
A. Cl.

A. Sx. 2

T. Sx.

B. Sx.

28

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

28

D.B.

28

Timp.

Mlts.

28

Perc. 1

Perc. 2

Crash Cymbals

f

34

Picc. *p* *f*

Fl. 1 *p* *f*

Fl. 2 *p* *f*

Ob. *p* *f*

Bsn. *p*

E♭ Cl. *p* *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *p*

A. Sx. 1 *p*

A. Cl. *p*

A. Sx. 2

T. Sx. *p* *f* *f*

B. Sx. *p*

34

B♭ Tpt. 1 *p* *f* *f*

B♭ Tpt. 2 *f* *f* *f*

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

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

Tbn. 1

Tbn. 2 *p*

B. Tbn. *p*

Euph. *p*

Tuba *p*

34

D.B. *p*

34

Timp. *p*

Mlts. *p* *f*

34

Perc. 1 *mf*

Perc. 2

49

Picc. *f* *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. *f* *p*

Bsn. *p*

E♭ Cl. *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B. Cl. *p*

A. Sx. 1 *f* *p*

A. Cl. *f* *p*

A. Sx. 2 *f* *p*

T. Sx. *f* *p*

B. Sx. *p*

B♭ Tpt. 1 *mf* *p* *f*

B♭ Tpt. 2 *mf* *p*

Hn. 1 *p*

Hn. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Euph. *p*

Tuba *p*

D.B. *p*

Timp. *p*

Mlts.

Perc. 1 *mp*

Perc. 2 *mp*

73 Same Tempo, but with building intensity

71

Picc. *f* — *ff*

Fl. 1 *f* — *ff*

Fl. 2 *f* — *ff*

Ob. *mf* — *ff*

Bsn. *ff* *mf* *ff*

E♭ Cl. *f* — *ff*

B♭ Cl. 1 *mf* — *ff*

B♭ Cl. 2 *mf* — *ff*

B. Cl. *mf* — *ff*

A. Sx. 1
A. Cl. *mf* — *ff*

A. Sx. 2 *mf* — *ff*

T. Sx. *mf* — *ff*

B. Sx. *ff* *mf* *ff*

B♭ Tpt. 1 *mf* — *ff*

B♭ Tpt. 2 *mf* — *ff*

Hn. 1 *mf* — *ff*

Hn. 2 *mf* — *ff*

Tbn. 1 *mf* — *ff*

Tbn. 2 *mf* — *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

D.B. *ff*

71

Timp. *ff*

Mlts. *ff*

71

Perc. 1 *ff* *mp* — *f*

Perc. 2 *mp* — *f*

Sus. Cymbal

79 Menacing, Punchy and Articulate

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bsn. *f*

E♭ Cl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f*

A. Sx. 1 *f*

A. Cl. *f*

A. Sx. 2 *f*

T. Sx. *f*

B. Sx. *f*

79

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

79 *f* pizz.

D.B. *f*

79

Timp. *f*

Mlts. *f*

79

Perc. 1 *f*

Perc. 2 *f* choke

87

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bsn. *f*

E♭ Cl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f*

A. Sx. 1 *f*

A. Cl. *f*

A. Sx. 2 *f*

T. Sx. *f*

B. Sx. *f*

87

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

D.B. *f*

87

Timp. *mf*

Mlts. *ff* Glock.

Perc. 1 *ff* *mp* *f*

Perc. 2

94

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx. 1
A. Cl.

A. Sx. 2

T. Sx.

B. Sx.

94

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

94

D.B.

94

Timp.

Mlts.

94

Perc. 1

Perc. 2

mp

f

127 With Great Anger ♩=162

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bsn. *mp* *f*

E♭ Cl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *mp* *f*

A. Sx. 1 *f*

A. Cl. *f*

A. Sx. 2 *f*

T. Sx. *mf* *f*

B. Sx. *mp* *f*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

B. Tbn. *mf* *f*

Euph. *mp* *f*

Tuba *mp* *f*

D.B. *mp* *f*

127

Timp. *mp* *f*

Mlts. *f* *f* *ff*

127

Perc. 1 *ff* *fp* *f* *fp*

Perc. 2 *ff* *fp* *f* *fp*

Crash Cymbals >

Musical score for Yrro and Pthia, page 23, measures 135-139. The score includes parts for Piccolo, Flutes 1 & 2, Oboe, Bassoon, Clarinets (E-flat, B-flat, B-flat, B-flat), Saxophones (Alto 1 & 2, Tenor, Baritone), Trumpets (B-flat 1 & 2), Horns (1 & 2), Trombones (1 & 2), Baritone, Euphonium, Tuba, Double Bass, Snare Drum, and Cymbals. Dynamics range from forte (f) to mezzo-forte (mf) and piano (p).

141

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx. 1 / A. Cl.

A. Sx. 2

T. Sx.

B. Sx.

141

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

141

D.B.

Timp.

Mlts.

141

Perc. 1

Perc. 2

146

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

E^b Cl.

B^b Cl. 1

B^b Cl. 2

B. Cl.

A. Sx. 1
A. Cl.

A. Sx. 2

T. Sx.

B. Sx.

146

B^b Tpt. 1

B^b Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

146

D.B.

146

Timp.

Mlts.

146

Perc. 1

Perc. 2

Sus. Cymbal

f

ff

154 Mourning ♩=54

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. *p*

Bsn. *p*

E♭ Cl. *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B. Cl. *p*

A. Sx. 1 *p*

A. Cl. *p*

A. Sx. 2 *p*

T. Sx. *p*

B. Sx. *p*

B♭ Tpt. 1 *p* mute

B♭ Tpt. 2 *p* mute

Hn. 1 soloist *mp* *p* unis.

Hn. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Euph. *p*

Tuba *p*

D.B. *p*

Timp. *p*

Mlts.

Perc. 1 *p*

Perc. 2 *p*

167

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx. 1
A. Cl.

A. Sx. 2

T. Sx.

B. Sx.

167

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

167

D.B.

167

Timp.

G to Eb, D to G, F to A

Mlts.

167

Perc. 1

Perc. 2

172

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *f*

E♭ Cl. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *f*

A. Sx. 1 / A. Cl. *mf*

A. Sx. 2 *mf*

T. Sx. *f*

B. Sx. *f*

172

B♭ Tpt. 1 *mp*

B♭ Tpt. 2 *mp*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

172

D.B. *f*

172

Timp. *f*

Mlts. *mp*

172

Perc. 1

Perc. 2 *p* *ff*

176

Picc. *f* *sub.mp* *pp*

Fl. 1 *f* *sub.mp* *pp*

Fl. 2 *f* *sub.mp* *pp*

Ob. *f* *sub.mp* *pp*

Bsn. *f* *mf* *p*

E♭ Cl. *f* *sub.mp* *pp*

B♭ Cl. 1 *f* *sub.mp* *pp*

B♭ Cl. 2 *f* *mp* *pp*

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

A. Sx. 1 *f* *sub.mp* *pp*

A. Cl. *f* *sub.mp* *pp*

A. Sx. 2 *f* *sub.mp* *pp*

T. Sx. *f* *sub.mp* *p*

B. Sx. *f* *sub.mp* *p*

176

B♭ Tpt. 1 *f* *sub.mp* *pp*

B♭ Tpt. 2 *f* *sub.mp* *pp*

Hn. 1 *f* *sub.mp* *pp*

Hn. 2 *f* *sub.mp* *pp*

Tbn. 1 *f* *sub.mp* *pp*

Tbn. 2 *f* *sub.mp* *pp*

B. Tbn. *f* *sub.mp* *p*

Euph. *f* *mf* *p*

Tuba *f* *mf* *p*

176

D.B. *f* *mf* *p*

176

Timp. *f* *mf* *p*

Mlts. *f* *mp* *pp*

176

Perc. 1 *p* *f* *mp* *p*

Perc. 2 *p* *f* *choke*

