

FROM THE DARK
THEY CAME...

FOR SOPRANO AND ORCHESTRA

ALEX ARNOLD

Notes to Performer

From the Dark They Came... is a piece inspired by the Video Game "Dark Souls" created by Namco and From Software. The text is taken from the opening monologue of said game. This monologue is meant to paint the world for the player and introduce some of the locations and characters seen throughout the game. I tried to maintain this relationship by thinking of the orchestra and soloist as the narrator and the audience as the player of the game. Although they do not know it, the audience becomes the player and is therefore trapped in the dark world of "Dark Souls" with the uttering of one line: "...This is your fate" seen on page 48 of the score. All of the darkness of this world then becomes reality as the audience becomes the undead in question and the orchestra the beacon in which they must follow to Lordran.

Techniques Used

SOPRANO: For all speaking parts within G.P.'s wait until the singer has finished the line before bringing the orchestra back in. G.P.'s are not in tempo.

WINDS: In the winds I have written on several occasions a dotted line that moves up and then connects with a second line coming back down. This is meant to indicate a bending of pitch, no more than a semitone, up and then down following the dotted line. The players should try and stagger their breathing throughout this section in order to create the illusion of seamless motion.

STRINGS: In the strings I have written (in the cello at m. 200 and then tutti strings at m. 258) "freely bend pitch of note up and down (no more than a minor second)." Similarly to winds, this is a bending of pitch (by sliding the finger on the fingerboard) up and down, at each individuals own pace. The bend should never exceed a minor second.

DRUM KIT: I have written a strictly notated part for the drum kit in the score. This is to be taken with a (small) grain of salt. The player may choose to embellish, add fills, or slightly change the rhythmic content. The overall rhythmic shape and accented beats should be maintained, but individual players may add their own "feel" to the several drum grooves found throughout the piece.

INSTRUMENTATION:

- 1 Flute
- 1 Oboe
- 1 Clarinet in Bb
- 1 Bassoon
- 2 French Horns in F
- 1 Trumpet in Bb
- 1 Trombone
- 1 Timpani
- 1 Drum Kit
- 2+ Violins I
- 2+ Violins II
- 2+ Viola
- 2 Cello
- 1 Bass

From the Dark They Came...

Alex Arnold

Flute *pp* *p* 109

Oboe *pp* *p*

Bb Clarinet *pp* *p*

Bassoon

2 Horns in F

Bb Trumpet

Trombone

Timpani

Drum Kit

Soprano

Violin I

Violin II

Viola

Cello

Double Bass

18 24

Fl. *p*

Ob. *p*

Cl. *p*

Bssn. *p*

F.H.

Tpt.

Trb.

Timp.

Kit

Sop.

Vln. I *pp*

Vln. II *pp*

Vla.

Vc.

D.B.

30 33

Fl.

Ob.

Cl.

Bssn.

F.H.

Tpt.

Trb.

Timp.

Kit

Sop.

In the age _____ of an - - cients _____

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

pp

38

Fl. *pp* *mf* *pp*

Ob.

Cl. *pp* *mf*

Bssn.

38

F.H.

Tpt.

Trb.

38

Timp. *ppp* *pp*

Kit

38

Sop.

38

Vln. I

Vln. II

Vla. *mp* *p*

Vc.

D.B.

44

Musical score for measures 42-48 of 'From the Dark They Came'. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bssn.), French Horn (F.H.), Trumpet (Tpt.), Trombone (Trb.), Timpani (Timp.), Kit (Drum set), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 42: Clarinet part features six sixteenth-note runs, each marked with a '6' and a *pp* dynamic. The French Horn part has a *mp* dynamic marking. The Viola and Violoncello parts have a *f* dynamic marking.

Measure 43: French Horn part has a *mp* dynamic marking. The Viola and Violoncello parts have a *f* dynamic marking.

Measure 44: French Horn part has a *mp* dynamic marking. The Viola and Violoncello parts have a *f* dynamic marking.

Measure 45: French Horn part has a *f* dynamic marking. The Viola and Violoncello parts have a *f* dynamic marking.

Measure 46: French Horn part has a *f* dynamic marking. The Viola and Violoncello parts have a *f* dynamic marking.

Measure 47: French Horn part has a *f* dynamic marking. The Viola and Violoncello parts have a *f* dynamic marking.

Measure 48: French Horn part has a *p* dynamic marking. The Viola and Violoncello parts have a *p* dynamic marking. The Soprano part has a *mp* dynamic marking and the lyrics "the" are written below the staff.

50

Fl.

Ob.

Cl.

Bssn.

50

F.H.

Tpt.

Trb.

50

Timp.

Kit

50

Sop.

world was un formed shrou - ded by

50

Vln. I

Vln. II

Vla.

Vc.

D.B.

solo 8va

mp cantabile

57 58

Fl.

Ob.

Cl.

Bssn.

F.H.

Tpt.

Trb.

Timp.

Kit

Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *mf*

mp

mf

fog. _____

a land of grey — craigs _____

(8^{va})

63

Fl. *p*

Ob. *p*

Cl. *pp* *p*

Bssn. *p*

F.H.

Tpt.

Trb.

Timp.

Kit

Sop. *p*

arch - trees and ev - er las - ting dra - gons

Vln. I *tutti* *p* *mf*

Vln. II

Vla.

Vc.

D.B. *f* *p*

76

73

Fl.

Ob.

Cl.

Bssn.

F.H.

Tpt.

Trb.

Timp.

Kit

Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf cantabile

p

ff

But

Detailed description: This page of a musical score covers measures 73 to 82. The score is arranged in systems for woodwinds, brass, percussion, strings, and voice. Measures 73-81 are mostly rests for the woodwinds and brass. The strings play a melodic line with a crescendo from *p* to *mf cantabile* in measures 73-75, followed by a decrescendo to *p* in measures 76-81. The voice part has rests until measure 82, where it begins with a *ff* dynamic and the word "But".

84 = 131

86

Fl. *mp*

Ob.

Cl. *mp*

Bssn. *f cantabile*

F.H. *tutti*
f cantabile

Tpt.

Trb. *f cantabile*

Timp. *f (dry)*

Kit. *f*

Sop. (bend pitch slightly)
then there was fire _____

Vln. I *f marcato*

Vln. II *f marcato*

Vla. *f marcato*

Vc. (etc.) *f marcato*

D.B. (etc.) *f marcato*

This page of the musical score covers measures 90 through 94. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bssn.), French Horn (F.H.), Trumpet (Tpt.), Trombone (Trb.), Timpani (Timp.), Kettle Drum (Kit), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 90-94 are marked with a dynamic of *f* (forte). The Flute, Clarinet, and Bassoon parts feature melodic lines with accents and slurs. The Oboe part has a simple melodic line starting in measure 91. The French Horn, Trumpet, and Trombone parts have sustained notes with dynamic markings of *f* and *ff* (fortissimo). The Timpani and Kettle Drum parts provide a rhythmic accompaniment. The Soprano part has a rest until measure 94, where it begins with a note marked *f*. The Violin I and II parts play a rhythmic pattern, with Violin I and II marked *mp* (mezzo-piano) and *pizz.* (pizzicato) in measure 94. The Viola, Violoncello, and Double Bass parts provide harmonic support, with the Double Bass marked *mp* and *pizz.* in measure 94.

Measure 94 is marked with a box containing the number 94. The Soprano part has the text "But" followed by a line in measure 94.

95

Fl.

Ob.

Cl.

Bssn.

F.H.

Tpt.

Trb.

Timp.

Kit

Sop.

— with fire ———— came ———— dis - par - i - ty ————

Vln. I

Vln. II

Vla.

Vc.

D.B.

102

Fl.
Ob.
Cl.
Bssn.

102

F.H.
Tpt.
Trb.

102

Timp.
Kit

102

Sop.

102

Vln. I
Vln. II
Vla.
Vc.
D.B.

108

106

Fl.

Ob.

Cl.

Bssn.

F.H.

Tpt.

Trb.

Timp.

Kit.

Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pedal gliss.

f

f cantabile

f

Heat and cold

Div.

f

arco

f

115 119

Fl. *pp* *mf*

Ob. *pp* *mf*

Cl. *pp*

Bssn. *f*

F.H.

Tpt.

Trb.

Timp. 115

Kit 115

Sop. 115

Vln. I 115 *mf marcato* *f*

Vln. II

Vla. *mf marcato* *f*

Vc. Unis. *mf*

D.B. *mf*

120

124

Fl.

Ob.

Cl.

Bssn.

F.H.

Tpt.

Trb.

Timp.

Kit

Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

ff

Then from the dark they

Detailed description: This is a page of a musical score for the piece 'From the Dark They Came'. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bssn.). The brass section includes French Horn (F.H.), Trumpet (Tpt.), and Trombone (Trb.). The percussion section includes Timpani (Timp.) and Kit (drum set). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). A vocal soloist (Sop.) is also featured. The score is in 3/4 time and features a key signature of one sharp (F#). The piece begins at measure 120 and continues to measure 124. The woodwinds and strings play sustained notes with dynamic markings of *mf* and *f*. The vocal soloist enters at measure 124 with the lyrics 'Then from the dark they'. The score includes various musical notations such as slurs, ties, and dynamic markings.

125 129

Fl. *ff* *pp*

Ob. *ff*

Cl. *ff* *pp*

Bssn. *p* *ff* *pp*

F.H. *fp*

Tpt. *fp*

Trb. *fp*

Timp. *ppp* *pp*

Kit

Sop. *p*
 came And found the souls of the Lords with-in the flame

Vln. I *ff* *pp*

Vln. II *ff* *pp*

Vla. *ff* *pp*

Vc. *ff* *pp*

D.B. *fp* *ff*

131

Fl.

Ob.

Cl.

Bssn.

mp cantabile

131

F.H.

Tpt.

Trb.

131

Timp.

Kit

131

Sop.

131

Vln. I

Vln. II

Vla.

Vc.

D.B.

138 ♩ = 90
 G.P. **143** G.P.

Fl. *p*

Ob. *p*

Cl. *p*

Bssn. *p*

F.H. G.P. G.P.

Tpt. G.P. G.P.

Trb. G.P. G.P.

Timp. G.P. G.P.

Kit. G.P. G.P.

Sop. *[Introducing Characters of a Story]*
Speak: Nito, the First of the Dead *Speak: The Witch of Izalith and her Daughters of Chaos*

Vln. I *pp* *p* G.P. G.P.

Vln. II *p* G.P. G.P.

Vla. *p* G.P. G.P.

Vc. *mp cantabile* G.P. G.P.

D.B. *pizz.* *mp* G.P. G.P.

$\text{♩} = 131$

149

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bssn.

F.H. *ff*

Tpt. *ff*

Trb. *ff*

Timp. *f (dry)*

Kit *f*

Sop.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

This musical score page, numbered 24, is titled "From the Dark They Came" and begins at measure 153. The score is arranged for a full orchestra and includes the following parts:

- Flute (Fl.):** Features a complex, rapid sixteenth-note pattern with slurs and fingerings (6) indicated below the staff.
- Oboe (Ob.):** Plays a rhythmic pattern of eighth notes with slurs.
- Clarinet (Cl.):** Mirrors the flute's sixteenth-note pattern with slurs and fingerings (6).
- Bassoon (Bssn.):** Remains silent, indicated by a whole rest.
- French Horn (F.H.):** Plays a series of chords, primarily triads, with slurs.
- Trumpet (Tpt.):** Features a melodic line with a long, sustained note in the final measure.
- Trombone (Trb.):** Plays a rhythmic pattern of eighth notes with slurs.
- Timpani (Timp.):** Provides a rhythmic accompaniment with slurs.
- Kettle Drum (Kit):** Provides a rhythmic accompaniment with slurs.
- Soprano (Sop.):** Remains silent, indicated by a whole rest.
- Violin I (Vln. I):** Plays a rhythmic pattern of eighth notes with slurs.
- Violin II (Vln. II):** Plays a rhythmic pattern of eighth notes with slurs.
- Viola (Vla.):** Plays a rhythmic pattern of eighth notes with slurs.
- Violoncello (Vc.):** Plays a rhythmic pattern of eighth notes with slurs.
- Double Bass (D.B.):** Provides a rhythmic accompaniment with slurs.

157 $\text{♩} = 80$ 158

Fl. G.P. G.P.

Ob. G.P. G.P.

Cl. G.P. *f* G.P.

Bssn. G.P. *f* G.P.

F.H. G.P. *solo* G.P.

Tpt. G.P. G.P.

Trb. G.P. *mp* G.P.

Timp. G.P. G.P.

Kit. G.P. *pp* *f* G.P.

Sop. *Speak:* Gwyn, the Lord of Sunlight, and his faithful knights *Speak:* And the Furtive Pygmy, so easily forgotten.

Vln. I G.P. *Sul Ponticello* *pp* *p* *f* G.P.

Vln. II G.P. *pp* *p* *f* G.P.

Vla. G.P. *pp* *p* *f* G.P.

Vc. G.P. G.P.

D.B. G.P. *pp* *ff* G.P.

Fl. $\text{♩} = 70$ 170 *mp* G.P. $\text{♩} = 131$ 175

Ob. *mp* G.P.

Cl. *mp* G.P.

Bssn. G.P.

F.H. 170 *p* (solo) G.P.

Tpt. G.P. *ff*

Trb. G.P. *ff*

Timp. 170 G.P.

Kit. 170 *f*

Sop. 170

Vln. I 170 *mp* G.P. *f*

Vln. II *p* G.P. *f*

Vla. *mp* G.P. *f*

Vc. *p* G.P. *f*

D.B. *pizz.* *mf* G.P.

Speak: With the strength of the Lords they challenged the Dragons!

183

178

Fl.

Ob.

Cl.

Bssn.

F.H.

Tpt.

Trb.

Timp.

Kit

Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

f

Gwyns migh - ty bolts _____ peel - ed a -

191

Fl. *p*

Ob. *p*

Cl. *p*

Bssn.

F.H.

Tpt.

Trb.

Timp.

Kit. *mp*

Sop.

part — their stone scales — The wi - tches weaved great fi - re - storms —

Vln. I *p*

Vln. II *p*

Vla.

Vc.

D.B.

This page of the musical score covers measures 193 through 198. The instruments and their parts are as follows:

- Fl.**: Flute, playing a melodic line with long notes and slurs, starting at measure 193.
- Ob.**: Oboe, playing a similar melodic line to the flute.
- Cl.**: Clarinet, playing a melodic line with slurs.
- Bssn.**: Bassoon, playing a sustained low note.
- F.H.**: French Horn, playing a sustained low note.
- Tpt.**: Trumpet, playing a melodic line starting at measure 194 with a *mf* dynamic, and ending at measure 198 with a *f* dynamic.
- Trb.**: Trombone, playing a sustained low note.
- Timp.**: Timpani, playing a sustained low note.
- Kit.**: Kettle Drum, playing a rhythmic pattern of eighth notes.
- Sop.**: Soprano, playing a sustained low note.
- Vln. I**: Violin I, playing a melodic line with slurs.
- Vln. II**: Violin II, playing a melodic line with slurs.
- Vla.**: Viola, playing a sustained low note with a *p* dynamic.
- Vc.**: Violoncello, playing a sustained low note with a *ppp* dynamic, and a *solo* marking at measure 198.
- D.B.**: Double Bass, playing a sustained low note.

202

200

Fl.

Ob.

Cl.

Bssn.

p

pp

200

F.H.

Tpt.

Trb.

200

Timp.

200

Kit

200

Sop.

p

mf

p

Ni - to _____ Un-leashed a mi - as - ma _____ of death _____ and

200

Vln. I

Vln. II

Vla.

Vc.

D.B.

Freely bend pitch of note up and down (no more than a minor second)

219

212

Fl.

Ob.

Cl.

Bssn.

ff

212

F.H.

Tpt.

Trb.

ff

tutti

212

Timp.

f (dry)

212

Kit

ff

212

Sop.

di - sea - se _____

Scream: Thus began the age of fire!

212

Vln. I

f marcato

212

Vln. II

f marcato

212

Vla.

f marcato

212

Vc.

tutti Div. (etc.)

f marcato

p

212

D.B.

f marcato

arco (etc.)

222

Fl. *tr*
mp

Ob. *f*

Cl.

Bssn. *fp* *f*

222

F.H. *fp* *f*

Tpt. *f* *ff* *f* *ff* *f* *ff* *f*

Trb. *fp* *f*

222

Timp.

222

Kit

222

Sop. *f*
But

222

Vln. I

Vln. II

Vla.

Vc.

D.B.

227

Fl.

Ob.

Cl.

Bssn.

227

F.H.

Tpt.

Trb.

227

Timp.

227

Kit

Sop.

soon _____ the flames will fade _____ and on - ly dark will re - main _____

227 pizz.

Vln. I

f

227 pizz.

Vln. II

f

Vla.

Vc.

227 pizz.

D.B.

f

♩ = 100

235

♩ = 131

237

Fl.

Ob.

Cl.

Bssn.

F.H.

Tpt.

Trb.

Timp.

Kit

Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff (like a rockstar)

f

f

f

f

f

f

f

f

f

E - ven now there are on - ly em - bers and man sees not light

241 245

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bssn. *mf*

F.H. *ff* *fp* *solo*

Tpt. *ff* *fp*

Trb.

Timp.

Kit *f*

Sop. but on - ly end - less nights

Vln. I *ff*

Vln. II *ff*

Vla. *ff* pizz.

Vc. *ff* pizz.

D.B. *ff*

248

Fl.

Ob.

Cl.

Bssn.

F.H.

Tpt.

Trb.

Timp.

Kit

Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

> pedal gliss.

fp

>

fp

♩ = 115

253

Fl. *f* *pp*

Ob. *f*

Cl. *f*

Bssn. *f* *p cantabile*

253 *tutti*

F.H. *ff*

Tpt. *ff*

Trb. *ff*

253 *ff*

Timp. *ff*

Kit. *f* *pp* (on bell)

253

Sop. *Yell (like a town crier): And amongst the living are seen, the carriers of the accursed dark sign!*

253 *ff* *p*

Vln. I *ff* *p* Freely bend pitch of note up and down (no more than a minor second)

Vln. II *ff* *p* Freely bend pitch of note up and down (no more than a minor second)

Vla. *ff* *p* Freely bend pitch of note up and down (no more than a minor second)

Vc. *ff* *p* Freely bend pitch of note up and down (no more than a minor second)

D.B. *ff* *p* Freely bend pitch of note up and down (no more than a minor second)

271

Fl.

Ob.

Cl.

Bssn.

265

271

pp

F.H.

Tpt.

Trb.

Timp.

Kit.

265

Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

265

273

Fl.

Ob.

Cl.

Bssn.

F.H.

Tpt.

Trb.

Timp.

Kit

Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *pp* *pp* *f*

f *pp* *pp*

279

Fl.

Ob.

Cl.

Bssn.

279

F.H.

Tpt.

Trb.

279

Timp.

279

Kit

279

Sop.

279

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

f

pp

n

mf

289

Fl.

Ob. *mp* *mf*

Cl.

Bssn. *mf*

289

F.H.

Tpt.

Trb.

289

Timp.

Kit

289

Sop.

289

Vln. I

Vln. II

Vla.

Vc.

D.B.

296

Fl.

Ob.

Cl.

Bssn.

296

F.H.

Tpt.

Trb.

296

Timp.

Kit

296

Sop.

296

Vln. I

Vln. II

Vla.

Vc.

D.B.

301 **305**

Fl. *mf cantabile*

Ob.

Cl.

Bssn.

301

F.H.

Tpt.

Trb.

301

Timp.

Kit

301

Sop.

301

Vln. I *mf*

Vln. II

Vla.

Vc.

D.B.

312

310

Fl.

Ob.

Cl.

Bssn.

F.H.

Tpt.

Trb.

Timp.

Kit

Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

pizz.

mf

pizz.

mf

(etc.)

317

Fl.

Ob.

Cl.

Bssn.

317

F.H.

Tpt.

Trb.

317

Timp.

Kit

317

Sop.

317

Vln. I

Vln. II

Vla.

Vc.

D.B.

322

Fl. *mp*

Ob.

Cl. *3 3 3 3 3 3 3 3*

Bssn. *mp*

322

F.H.

Tpt. *f*

Trb. *f*

322

Timp.

Kit. *322*

322

Sop.

322

Vln. I *solo mp ff*

Vln. II

Vla.

Vc.

D.B.

This page of a musical score, titled "From the Dark They Came" and numbered 47, contains measures 329 through 331. The score is arranged for a full orchestra and includes the following parts:

- Fl.** (Flute): Measures 329-331. The melody consists of eighth notes with accents, starting on a G4 and moving through various intervals.
- Ob.** (Oboe): Measures 329-331. The part is silent, indicated by a whole rest.
- Cl.** (Clarinet): Measures 329-331. The part features a continuous triplet eighth-note pattern.
- Bssn.** (Bassoon): Measures 329-331. The part consists of a simple eighth-note line with a low register.
- F.H.** (French Horn): Measures 329-331. The part is silent.
- Tpt.** (Trumpet): Measures 329-331. The part is silent.
- Trb.** (Trombone): Measures 329-331. The part is silent.
- Timp.** (Timpani): Measures 329-331. The part is silent.
- Kit** (Kettledrums): Measures 329-331. The part is silent.
- Sop.** (Soprano): Measures 329-331. The part is silent.
- Vln. I** (Violin I): Measures 329-331. The part begins with a dynamic marking of *mp* (mezzo-piano) and a hairpin crescendo.
- Vln. II** (Violin II): Measures 329-331. The part is silent.
- Vla.** (Viola): Measures 329-331. The part is silent.
- Vc.** (Violoncello): Measures 329-331. The part features a long, sustained note with a dynamic marking of *ff* (fortissimo) and a hairpin crescendo.
- D.B.** (Double Bass): Measures 329-331. The part is silent.

This musical score page contains measures 332 through 334. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 332-334. Measure 334 is boxed. The part features a melodic line with accents.
- Oboe (Ob.):** Measures 332-334. The part is silent, indicated by a horizontal bar.
- Clarinet (Cl.):** Measures 332-334. The part consists of continuous triplet eighth-note patterns.
- Bassoon (Bssn.):** Measures 332-334. The part consists of a low, sustained melodic line.
- Flute Harmonica (F.H.):** Measures 332-334. The part is silent.
- Trumpet (Tpt.):** Measures 332-334. The part is silent.
- Trombone (Trb.):** Measures 332-334. The part is silent.
- Timpani (Timp.):** Measures 332-334. Measures 332 and 333 are silent. Measure 334 has a roll starting with a *mf* dynamic.
- Kit:** Measures 332-334. The part is silent.
- Soprano (Sop.):** Measures 332-334. The part is silent.
- Violin I (Vln. I):** Measures 332-334. Measures 332 and 333 are silent. Measure 334 begins with *tutti pizz.* and *f* dynamics.
- Violin II (Vln. II):** Measures 332-334. Measures 332 and 333 are silent. Measure 334 begins with *pizz.* and *f* dynamics.
- Viola (Vla.):** Measures 332-334. Measures 332 and 333 are silent. Measure 334 begins with *pizz.* and *f* dynamics.
- Violoncello (Vc.):** Measures 332-334. The part consists of a sustained, low melodic line.
- Double Bass (D.B.):** Measures 332-334. Measures 332 and 333 are silent. Measure 334 begins with *pizz.* and *f* dynamics.

This page of the musical score covers measures 335 through 338. The instruments and their parts are as follows:

- Fl.**: Flute part with eighth-note patterns and accents.
- Ob.**: Oboe part, mostly rests.
- Cl.**: Clarinet part with continuous triplet eighth-note patterns.
- Bssn.**: Bassoon part with eighth-note patterns.
- F.H.**: First Horn part, mostly rests.
- Tpt.**: Trumpet part, mostly rests.
- Trb.**: Trombone part, mostly rests.
- Timp.**: Timpani part with a rhythmic pattern of eighth notes, ending with a *f* dynamic marking.
- Kit**: Kit part, mostly rests.
- Sop.**: Soprano vocal part, mostly rests.
- Vln. I**: Violin I part with a melodic line, ending with a *ff* dynamic marking.
- Vln. II**: Violin II part with a melodic line, ending with a *ff* dynamic marking.
- Vla.**: Viola part with a melodic line, ending with a *ff* dynamic marking.
- Vc.**: Violoncello part with a long, sustained note.
- D.B.**: Double Bass part with a rhythmic pattern of eighth notes.

341

339

Fl. G.P. *pp*

Ob. G.P. *pp*

Cl. G.P. *pp*

Bssn. G.P. *pp*

339

F.H. G.P.

Tpt. G.P.

Trb. G.P.

339

Timp. G.P.

Kit 339 G.P.

339

Sop. *Speak: Yes, indeed. The Darksign brands the Undead. And in this land, the Undead are corralled and led to the north, where they are locked away, to await the end of the world... [Look directly at audience] ...This is your fate.*

339

Vln. I G.P.

Vln. II G.P.

Vla. G.P.

Vc. G.P.

D.B. G.P.

353

352 G.P.

Fl.

pp

Ob.

pp

Cl.

pp

Bssn.

pp

352 G.P.

F.H.

f sostenuto

Tpt.

f sostenuto

Trb.

f sostenuto

352 G.P.

Timp.

Kit

352 G.P.

352 G.P.

Sop.

352 G.P.

Vln. I

G.P.

Vln. II

G.P.

Vla.

G.P.

Vc.

G.P.

D.B.

G.P.

364

372

Fl. *p* *mp* *mf*

Ob. *p* *mp* *mf*

Cl. *p* *mp* *mf*

Bssn.

F.H. *f sostenuto*

Tpt. *f sostenuto*

Trb. *f sostenuto*

Timp.

Kit

Sop.

Vln. I

Vln. II

Vla.

Vc.

D.B.

molto rit.

377

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bssn. *ff*

377

F.H. *ff* *fp* *ff*

Tpt. *ff* *fp* *ff*

Trb. *ff* *fp* *ff*

377

Timp.

Kit 377

377

Sop.

377

Vln. I

Vln. II

Vla.

Vc.

D.B.

♩ = 80
382

Fl.

Ob.

Cl.

Bssn.

F.H.

Tpt.

Trb.

Timp.

Kit

Sop.

382 *pp* (chant-like) *p* *fff*

On - ly ___ in an - cient le - gends it ___ is sta - ted that ___ one day ___ an ___ un - dead shall be cho - sen to

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *p* *pp* *p* *pp* *p* *pp* *p*

no-vib. *no-vib.* *no-vib.* *no-vib.* *no-vib.*

♩ = 131 ♩ = 80

388 392

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bssn. *ff*

F.H. *ff*

Tpt. *ff*

Trb. *ff*

Timp. *ff*

Kit. *ff*

Sop. *mp*
leave the un - dead as - y - lum! In

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

393

Fl. G.P.

Ob. G.P.

Cl. G.P.

Bssn. G.P.

393

F.H. G.P.

Tpt. G.P.

Trb. G.P.

393

Timp. G.P.

Kit 393 G.P.

393 (chant-like)

Sop. pil - gri - mage to the land of the lords **Whisper:** Lordran

393

Vln. I Flautando *ppp* *pp* G.P.

Vln. II Flautando *ppp* *pp* G.P.

Vla. Flautando *ppp* *pp* G.P.

Vc. G.P.

D.B. G.P.

400 *molto allargando*

Fl. *mp* *ff*

Ob. *mp* *ff*

Cl. *mp* *ff*

Bssn. *mp* *ff*

F.H. *fp* *ff*

Tpt. *fp* *ff* (Optional 8va.)

Trb. *fp* *ff*

Timp. *ff*

Kit *ff*

Sop.

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *fp* *ff* Sul Ponticello

Vc. *p* *ff* Sul Ponticello

D.B. *fp* *ff* Sul Ponticello