

Practices in Visual Media

By

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Practices in Visual Media

At approximately 13 minutes in length *Practices in Visual Media* aims to explore composition with a wide variety of instrumentation, genre, and style inspired by different platforms of visual media. The idea of the piece was to recreate real-world scenarios that a commercial composer might encounter professionally. Each movement is based on a different form of visual media that I've rescored with original music such as a movie trailer, cartoon theme song, TV commercial, and the soundtrack from a video game.

I've also learned from personal experience that commercial composers are expected to have professional sounding products from the earliest stages of production. Audio production has become an integral part of the commercial composer's skill set. When writing *Practices in Visual Media*, I transcribed and attempted to recreate several works from today's leading film composers to learn more about the audio production techniques they used and tried to apply them to my own compositions.

IT Movie Trailer:

The *IT* movie trailer was the most difficult movement to write because of the amount of editing involved. Movie trailers often cut to different scenes or camera shots frequently and sometimes in high action sequences they can change several times in just a few seconds. The original trailer music used by Warner Brothers divided the trailer into several distinct sections with different music for each. I approached the trailer in a similar fashion and cut the trailer into three sections.

The main theme for the movement is based in D minor and is played by a celesta. Since the antagonist in the film is a clown and most of the story is based around children, I wanted the theme to sound like a “wind-up” music box. Music boxes make me think of innocence and memories of my childhood; the feelings from the music box mixed with the dark, ominous undertones from synthesizers layered together create a perfect setting for King’s classic novel.

Rick and Morty Opening Theme:

This cartoon is about a brilliant, alcoholic scientist named Rick and his less talented nephew, Morty, as they have adventures together through space, time, and other dimensions. To compliment the show’s themes of science and technology, I chose to use synthesizers for all of the instrumentation and sound effects in this movement to create a more electronic timbre.

I admire the classic sci-fi soundtracks like *Star Wars* and *2001: A Space Odyssey* and have noticed that they have a similar harmonic language. Most of the harmonic movement is based around thirds, which can create “other-worldly” sounds and feelings of unpredictability. I used similar harmonic motion in my movement. The main theme is in A minor, but throughout the piece I also use colors from A melodic minor. The piece starts in A minor which then moves to the tritone Eb, then to the mediant C#, and the submediants of A melodic minor, F and F#. The melody mostly outlines the harmonic movement while providing some tonal tension with suspensions on downbeats, and rhythmic tension with syncopation against the driving, repetitive percussion.

Coca-Cola Commercial:

In this movement I used the actor’s actions in the commercial to create my own story and lyrics for a short pop song; a typical teenage love story on a beach fueled with Coca-Cola. In my

free time I listen to pop music and am particularly drawn to Motown and soul music. I used those artists as inspiration for this movement.

I started this movement by writing the chorus or the “hook” first and building the verses around that. Creating a catchy chorus is difficult, but I’ve found that a melody that’s easy to sing, a rhythm that feels good to dance to, and lyrics that are easy to remember are great rules to follow. The tune is straightforward and mostly follows I – IV for the verse and on the chorus the harmony descends by whole steps and half steps from vi - V7/V ending with a IV - V - I in F.

Lord of the Rings – Return of the King:

Being a *Lord of the Rings* fanatic, I wanted to honor this movement closer to Howard Shore’s original score in terms of orchestration, timbre, and themes. Shore uses a full orchestra with a mixture of tonal and modal themes to act as *leitmotifs* for LOTR. In this scene the enemy army has the city surrounded and hopelessly outnumbered, but the warriors of Rohan are about to save the day.

I use the strings to create tension and uneasiness in the opening as Gandalf is about to be struck down. Strings start to play the Rohan theme slowly as the Nazgul turns his head when he hears the war horns. At this point the piece still has dark undertones as the audience only sees camera shots of the enemies and warriors in shadow on the horizon. Horns then join Rohan’s theme giving the piece a warmer timbre as the camera changes shots to show the allied Rohan flag and army. The music comes to a standstill with horns in unison when the camera focuses on the Rohan King looking over the battlefield. War drums begin pounding as the camera cuts to the enemy surrounding the city and powerful brass in perfect fourths adds to the drama as the camera shifts to the worried faces of the protagonists. Brass and percussion continue to build the tension to a climax when the trumpets stack dissonant intervals against a low A pedal. The

Rohan King rides away to shout battle orders and the percussion takes center stage again with added snare drum. Strings add a rhythmic motif over the percussion and the brass enters with a strong, triumphant D major chord as the camera pans out over the allied Rohan army. The repetitive percussion and strings provide momentum and unease as the final battle orders are given and enemy spears are lowered. Now orchestrated out for the brass, Rohan's theme thunders over the percussion and strings as the Rohan King rides gallantly down the line inspiring his soldiers before the charge.

Although I have used MIDI instruments in my recording ideally the piece would be performed with real musicians.

No Man's Sky:

No Man's Sky is a video game that was released in 2016 for PS4, Xbox 1, and PC. The game is different from others in the sci-fi genre because most of the gameplay focuses on exploration instead of the shooting found in more violent sci-fi games. The game uses an algorithm that randomly generates planets that players can visit and explore. Each planet has drastically different environments with unique ecosystems full of plant and animal life based on the climate and makeup of the planet.

Composing for video games is different than other forms of visual media because game developers usually ask for the music to be a mixture of through-composed music and "looped" music. Looping is an audio production technique where an audio file will continuously play itself over, and over again. This technique is used in video games because the music needs to adapt and flow seamlessly based on what the player is doing in the game. In *No Man's Sky* each planet would have a bank of different loops of varying sizes; some will have only sound effects and more ambient textures while others will be more musical. Game developers can program the

game to randomize the loops in each bank, and set up parameters to ensure no repetitions of the same loop. With this movement I challenged myself to create both a through-composed piece, and a loop for *No Man's Sky*.

For the opening instrumentation I used strings and brass because I wanted a similar sound as some of the classic sci-fi scores like *Star Wars* or *2001: A Space Odyssey*. Since *No Man's Sky* is largely focused on exploration, I wanted the music to be shaped around curiosity, space, and imagination. The main theme is based in C Lydian but the piece doesn't stay in the same key center for long. As for orchestration, the strings provide a warm texture with open fifths and extend out the seventh chord while the brass provide the melody, counterpoint, and support.

The loop itself is minimal and exaggerates space, which I think adds to the feeling of isolation and exploring alone on a planet. I used a mixture of digital, and acoustic instrumentation with several audio effects, synthesizers, and sound effects to create my soundscapes. The loop begins with ambient sci-fi sound effects and provides an open atmosphere for the player to look around for the first time. An acoustic piano loaded with audio effects lays the groundwork for the tonality of the loop and the melody that has an improvisational tone which features perfect fifths and syncopation. Synthesizers then join in under the piano to provide more bass support and additional ambience. Starting in m. 33 the tail end of the piano melody is repeated over and over. With the reverb and the delay from the piano effects, the repetitive piano motif provides an interesting texture for a new melody to shine. Other synthesizers join in to change the overall groove of the loop and provide a more stable rhythmic pulse. In m. 41 synthesizers introduce the new melody and key center of F Lydian. A few bars later another synthesizer provides playful counterpoint over the melody and repeats. This repetition continues for a few cycles until the layers begin to drop out one by one thinning

the texture down to the ambient sci-fi sounds from the beginning. The ambient sci-fi sounds clear out the aural pallet before starting the loop again in 05:36:00 of the video.

Writing *Practices in Visual Media* has been a challenging, but rewarding experience. It was a project rooted in professional development and to prepare myself for future, real-world scenarios. Since starting on the project I've talked with several filmmakers for feedback, criticism, and to find out exactly what a director thinks about when choosing music. I've gotten some excellent feedback from them and I was fortunate enough to be asked to write the music for a director in L.A., who's making new short comedy for the Screen Actor's Guild in September 2017 called *Sunshine*. I plan to continue rescoring more scenes from films and other visual media on my own time for personal development and my portfolio.

IT TRAILER PART I

Brock Chart, 2017

Like a music box

♩ = 93

Celesta

Synth I
(Celestial
Organ)

Synth II
(Trailer FX)

7

Cel.

Syn. I
(C.O)

Syn. II
(FX)

01:00:22:21

13

Strings

Syn. III
(Fear Noise)

Syn. II
(FX)

Musical score for measures 13-18. The top staff (Strings) has rests. The middle staff (Syn. III) has a sequence of six dotted half notes with a slur. The bottom staff (Syn. II) has rests.

19

Str.

Syn. III
(Fear Noise)

Syn. II
(FX)

Switch to Synth IV
(Radio Travel)

Musical score for measures 19-24. The top staff (Str.) has a sequence of six dotted half notes with a slur. The middle staff (Syn. III) has a sequence of six dotted half notes with a slur. The bottom staff (Syn. II) has rests for the first five measures, then a sequence of two dotted half notes with a slur. A text annotation "Switch to Synth IV (Radio Travel)" is placed above the bottom staff at measure 20.

IT TRAILER PART II

00:45:06

Brock Chart, 2017

Uneasy, on edge

♩ = 83

Synth V
(Psycho Keys)

Musical staff for Synth V (Psycho Keys) in 4/4 time. The staff contains a melodic line with a half note G4, a half note A4, a half note B4, a half note C5, a half note D5, a half note E5, and a half note F5. The final measure is a 2/4 time signature change.

Cello

Musical staff for Cello. The staff contains a tremolo effect (tr) over a sustained low-frequency tone, with a melodic line in the lower register consisting of half notes G2, A2, B2, C3, D3, E3, and F3.

Synth VI
(Bowed Metal)

Musical staff for Synth VI (Bowed Metal) in 4/4 time. The staff contains a sustained low-frequency tone with a melodic line in the lower register consisting of half notes G2, A2, B2, C3, D3, E3, and F3.

Synth II
(Trailer FX)

Musical staff for Synth II (Trailer FX) in 4/4 time. The staff contains a series of rhythmic pulses: a quarter note G2, followed by a quarter rest, a quarter note G2, a quarter rest, a quarter note G2, a quarter rest, a quarter note G2, a quarter rest, and a quarter note G2.

Syn. V
(P.K.)

Musical staff for Syn. V (P.K.) in 2/4 time. The staff contains a melodic line with a half note G4, a half note A4, a half note B4, a half note C5, a half note D5, and a half note E5. The final measure is a 4/4 time signature change.

Cel.

Musical staff for Cel. in 2/4 time. The staff contains a tremolo effect (tr) over a sustained low-frequency tone, with a melodic line in the lower register consisting of half notes G2, A2, B2, C3, D3, E3, and F3.

Syn. VI
(B.M.)

Musical staff for Syn. VI (B.M.) in 2/4 time. The staff contains a sustained low-frequency tone with a melodic line in the lower register consisting of half notes G2, A2, B2, C3, D3, E3, and F3.

Syn. II
(FX)

Musical staff for Syn. II (FX) in 2/4 time. The staff contains a series of rhythmic pulses: a quarter note G2, followed by a quarter rest, a quarter note G2, a quarter rest, a quarter note G2, a quarter rest, and a quarter note G2.

IT TRAILER PART III

01:01:12:12

Brock Chart, 2017

Dark, tension

♩ = 69

Synth. VII
(Night Avalon)

Synth. VIII
(Robo Bass)

Synth. III
(Fear Noise)

Syn. VII
(N.A.)

Syn. VIII
(R.B.)

Syn. III
(F.N.)

01:01:33:06

Like a music box

♩ = 58

Celeste

Syn. VIII
(R.B.)

Syn. III
(F.N.)

2

12 Speed up, out of time

Celeste

Syn. VIII (R.B.)

Syn. III (F.N.)

01:01:54:13

16 ♩ = 74

Cel.

Syn. VIII (R.B.)

Syn. III (F.N.)

01:02:19:22

20 ♩ = 95

Cel.

Syn. VIII (R.B.)

Syn. III (F.N.)

RICK AND MORTY INTRO - RESCORE

Brock Chart, 2017

Exciting, adventurous

♩ = 154

Synth. I
(Analog Lead)

Synth. II
(L.A. 2019 Arpeg.)

Synth. III
(L.A. 2019 Bass)

Synth. IV
(Retro Bass)

Synth. V
(Percussion I)

Synth. VI
(Percussion II)

Syn. I
(A.L.)

3

A musical staff with a treble clef. The first measure contains a whole rest, and the second measure also contains a whole rest. A '3' is written above the first measure.

Syn. II
(L.A. Arpeg.)

A musical staff with a treble clef. It contains a sequence of five arpeggiated chords, each marked with a '3' above it. The chords are: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, and C4-E4-G4. A double line is drawn below the staff.

Syn. III
(L.A. Bass)

A musical staff with a bass clef. The first measure contains a whole rest, and the second measure also contains a whole rest.

Syn. IV
(R.B.)

A musical staff with a bass clef. The first measure contains a whole rest, and the second measure also contains a whole rest.

Syn. V
(Perc. I)

A percussion staff with a single bar line. The first measure contains a whole rest, and the second measure also contains a whole rest.

Syn. VI
(Perc. II)

A percussion staff with a single bar line. The first measure contains a whole rest, and the second measure also contains a whole rest.

5

Syn. I (A.L.)

Syn. II (L.A. Arpeg.)

Syn. III (L.A. Bass)

Syn. IV (R.B.)

Syn. V (Perc. I)

Syn. VI (Perc. II)

mf

mf

7

Syn. I (A.L.)

Syn. II (L.A. Arpeg.)

Syn. III (L.A. Bass)

Syn. IV (R.B.)

Syn. V (Perc. I)

Syn. VI (Perc. II)

mf

4

Syn. I
(A.L.)

Syn. II
(L.A. Arpeg.)

Syn. III
(L.A. Bass)

Syn. IV
(R.B.)

Syn. V
(Perc. I)

Syn. VI
(Perc. II)

11

Syn. I
(A.L.)

Syn. II
(L.A. Arpeg.)

Syn. III
(L.A. Bass)

Syn. IV
(R.B.)

Syn. V
(Perc. I)

Syn. VI
(Perc. II)

Syn. I
(A.L.)

Musical staff for Syn. I (A.L.) in treble clef. It begins with a treble clef, a key signature of one flat (Bb), and a common time signature. The staff contains a melodic line starting at measure 13, marked with a breath mark (>) and a slur. The line concludes with a triplet of eighth notes. A double bar line is present at the end of the staff.

Syn. II
(L.A. Arpeg.)

Musical staff for Syn. II (L.A. Arpeg.) in treble clef. It contains a rhythmic pattern of eighth notes, with groups of three notes beamed together and labeled with a '3' to indicate triplets. A double bar line is present at the end of the staff.

Syn. III
(L.A. Bass)

Musical staff for Syn. III (L.A. Bass) in bass clef. It contains a simple bass line with two notes, each marked with a slur. A double bar line is present at the end of the staff.

Syn. IV
(R.B.)

Musical staff for Syn. IV (R.B.) in bass clef. It contains a rhythmic pattern of eighth notes with slurs. A double bar line is present at the end of the staff.

Syn. V
(Perc. I)

Musical staff for Syn. V (Perc. I) in bass clef. It contains a rhythmic pattern of eighth notes with slurs. A double bar line is present at the end of the staff.

Syn. VI
(Perc. II)

Musical staff for Syn. VI (Perc. II) in bass clef. It contains a rhythmic pattern of eighth notes with slurs. A double bar line is present at the end of the staff.

6

Syn. I
(A.L.)

15

Musical staff for Syn. I (A.L.) in treble clef. It begins with a treble clef, a key signature of one flat (Bb), and a common time signature. The staff contains a sequence of notes: Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The notes Bb4, C5, D5, E5, F5, G5, and A5 are grouped by a slur and a '3' below them, indicating a triplet. The notes Bb5, C6, D6, E6, F6, G6, and A6 are also grouped by a slur and a '3' below them. The notes Bb6 and C7 are marked with accents (>) and are also grouped by a slur. There are two horizontal lines below the staff, spanning the first two measures.

Syn. II
(L.A. Arpeg.)

Musical staff for Syn. II (L.A. Arpeg.) in treble clef. It begins with a treble clef, a key signature of one flat (Bb), and a common time signature. The staff contains a sequence of notes: Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The notes are grouped by a slur and a '3' below them, indicating a triplet. This pattern repeats throughout the staff.

Syn. III
(L.A. Bass)

Musical staff for Syn. III (L.A. Bass) in bass clef. It begins with a bass clef, a key signature of one flat (Bb), and a common time signature. The staff contains a sequence of notes: Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. The notes Bb2, C3, D3, E3, F3, G3, and A3 are grouped by a slur and a '3' below them, indicating a triplet. The notes Bb4 and C5 are marked with accents (>) and are also grouped by a slur.

Syn. IV
(R.B.)

Musical staff for Syn. IV (R.B.) in bass clef. It begins with a bass clef, a key signature of one flat (Bb), and a common time signature. The staff contains a sequence of notes: Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. The notes are grouped by a slur and a '3' below them, indicating a triplet. This pattern repeats throughout the staff.

Syn. V
(Perc. I)

Musical staff for Syn. V (Perc. I) in percussion clef. It begins with a percussion clef, a key signature of one flat (Bb), and a common time signature. The staff contains a sequence of notes: Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. The notes are grouped by a slur and a '3' below them, indicating a triplet. This pattern repeats throughout the staff.

Syn. VI
(Perc. II)

Musical staff for Syn. VI (Perc. II) in percussion clef. It begins with a percussion clef, a key signature of one flat (Bb), and a common time signature. The staff contains a sequence of notes: Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. The notes are grouped by a slur and a '3' below them, indicating a triplet. This pattern repeats throughout the staff.

Syn. I
(A.L.)

Musical staff for Syn. I (A.L.) in treble clef. It begins at measure 17 with a half note G4 (marked with a flat and an accent) and a half note A4 (marked with an accent). A slur covers measures 18 and 19, containing a dotted half note G4 (marked with a flat and an accent) and a dotted half note F4 (marked with an accent). The staff ends at measure 20 with a half note G4 (marked with a flat and an accent). A large number '7' is written above the staff at the end.

Syn. II
(L.A. Arpeg.)

Musical staff for Syn. II (L.A. Arpeg.) in treble clef. It consists of a sequence of eighth notes grouped in triplets. The notes are: G4 (sharp), A4 (sharp), B4; G4, A4, B4; G4, A4, B4; G4, A4, B4; F4 (flat), G4 (flat), A4 (flat); F4 (flat), G4 (flat), A4 (flat); G4, A4, B4; G4, A4, B4.

Syn. III
(L.A. Bass)

Musical staff for Syn. III (L.A. Bass) in bass clef. It contains two whole notes: G2 and A2.

Syn. IV
(R.B.)

Musical staff for Syn. IV (R.B.) in bass clef. It contains a sequence of eighth notes: G2 (flat), A2, B2, C3, B2, A2, G2 (flat), A2, B2, C3, B2, A2, G2 (flat), A2, B2, C3, B2, A2, G2 (flat).

Syn. V
(Perc. I)

Musical staff for Syn. V (Perc. I) in percussion clef. It contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4.

Syn. VI
(Perc. II)

Musical staff for Syn. VI (Perc. II) in percussion clef. It contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4.

Syn. I
(A.L.)

19

Syn. II
(L.A. Arpeg.)

Syn. III
(L.A. Bass)

Syn. IV
(R.B.)

Syn. V
(Perc. I)

Syn. VI
(Perc. II)

COKE COMMERCIAL - RESCORE

Brock Chart, 2017

Soulful
♩ = 94

Give me some kind of sign_ won't you ba - by? Cause I've got some-thin' to

say_ hold me dar - lin'. I hope you can hear_ what I'm say

- in' cause ba-by life don't mean no thin_ with - out you_ You

got - ta give me some-thin' to hold_ on to._

Life don't mean no - thin'_ with - out you._

LORD OF THE RINGS: RETURN OF THE KING - RESCORE

Brock Chart, 2017

$\text{♩} = 93$

The score is divided into three main sections. The first section, from measure 1 to 10, is for brass instruments: Horn in F I, II, III, and IV; Trumpet in B♭ I, II, and III; Trombone I and II; and Tuba. All parts are marked with a whole rest. The second section, from measure 11 to 14, is for percussion: Snare Drum, Low Floor Tom, and Bass Drum. The Snare Drum and Bass Drum parts have a 3/4 time signature change at measure 12. The third section, from measure 15 to 18, is for strings: Violin I and II, Viola I and II, Violoncello I and II, and Double Bass. The Violin I and II parts are marked *p* and feature a melodic line with a slur and a fermata at the end. The Viola I and II parts are also marked *p* and feature a similar melodic line. The Violoncello I and II parts are marked *mp* and feature a lower melodic line with a slur and a fermata. The Double Bass part is marked *mp* and features a bass line with a slur and a fermata.

Horn in F I
Horn in F II
Horn in F III
Horn in F IV
Trumpet in B♭ I
Trumpet in B♭ II
Trumpet in B♭ III
Trombone I
Trombone II
Tuba

Percussion I (Snare Drum)
Percussion II (Low Floor Tom)
Percussion III (Bass Drum)

Violin I
Violin II
Viola I
Viola II
Violoncello I
Violoncello II
Double Bass

00:16:18

9 $\text{♩} = 58$

2

Hn. I *mf*

Hn. II

Hn. III *mf*

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

Tbn. III

Perc. I

Perc. II

Perc. III

Vln. I *pp*

Vln. II *mp*

Vla. I *mp*

Vla. II

Vc. I *mp*

Vc. II *mp*

Db. *mp*

00:49:19

17

$\text{♩} = 140$

21

Intense, dramatic

Musical score for Horns (Hn. I-IV), Trumpets (Tpt. I-III), and Trombones (Tbn. I-III, Tba.). The score is in 2/4 time with a tempo of 140. The key signature has one sharp (F#). The music is marked *f* (forte) and is described as "Intense, dramatic". Horns I and III play a melodic line with a fermata at the end. Trombones I and II play a similar melodic line with a fermata. Trumpets I, II, and III are silent.

Musical score for Percussion (Perc. I, II, Perc.) and Strings (Vln. I-II, Vla. I-II, Vc. I-II, Db.). The percussion part is marked "War drums, intense" and *f* (forte). Percussion II and Perc. play a rhythmic pattern of eighth notes. The string section (Violins, Violas, Cellos, and Double Bass) is silent.

26

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

Tba.

Perc. I

Perc. II

Perc.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Db.

This musical score page contains measures 35 through 40. The instruments are arranged as follows:

- Woodwinds:** Hn. I, Hn. II, Hn. III, Hn. IV, Tpt. I, Tpt. II, Tpt. III, Tbn. I, Tbn. II, Tba.
- Percussion:** Perc. I, Perc. II, Perc.
- Strings:** Vln. I, Vln. II, Vla. I, Vla. II, Vc. I, Vc. II, Db.

Measures 35-36 show woodwinds and brass playing sustained notes with slurs. Measures 37-40 feature a rhythmic pattern in the percussion section, primarily consisting of eighth and sixteenth notes with accents. The string section remains silent throughout these measures.

40

Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
Tba.

Perc. I
Perc. II
Perc.

Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
Db.

Musical score for measures 45-50. The score is arranged in a system with 18 staves. The instruments are: Hn. I, Hn. II, Hn. III, Hn. IV, Tpt. I, Tpt. II, Tpt. III, Tbn. I, Tbn. II, Tba., Perc. I, Perc. II, Perc., Vln. I, Vln. II, Vla. I, Vla. II, Vc. I, Vc. II, and Db. The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is 'Triumphant, bold'. The score shows dynamics of *mf* and *f*. The woodwinds and brass play sustained notes with slurs. The percussion features rhythmic patterns with accents. The strings play a steady accompaniment.

53

Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
Tba.
Perc. I
Perc. II
Perc.
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
Db.

f *mf* *f* *mf* *mf* *mf*

This page of a musical score, page 9, begins at rehearsal mark 61. The score is arranged in a standard orchestral format with the following parts:

- Horn I (Hn. I):** Features a melodic line with a long slur across the first two measures.
- Horn II (Hn. II):** Remains silent throughout the page.
- Horn III (Hn. III):** Mirrors the melodic line of Horn I.
- Horn IV (Hn. IV):** Remains silent throughout the page.
- Trumpet I (Tpt. I):** Remains silent throughout the page.
- Trumpet II (Tpt. II):** Remains silent throughout the page.
- Trumpet III (Tpt. III):** Remains silent throughout the page.
- Trombone I (Tbn. I):** Plays a melodic line with a long slur.
- Trombone II (Tbn. II):** Plays a melodic line with a long slur, marked *mf*.
- Trombone III (Tbn. III):** Plays a melodic line with a long slur, marked *mf*.
- Percussion I (Perc. I):** Plays a rhythmic pattern of eighth notes with accents.
- Percussion II (Perc. II):** Plays a rhythmic pattern of eighth notes with accents.
- Percussion III (Perc. III):** Plays a rhythmic pattern of eighth notes with accents.
- Violin I (Vln. I):** Remains silent throughout the page.
- Violin II (Vln. II):** Plays a rhythmic pattern of eighth notes.
- Viola I (Vla. I):** Remains silent throughout the page.
- Viola II (Vla. II):** Plays a rhythmic pattern of eighth notes.
- Violoncello I (Vc. I):** Plays a rhythmic pattern of eighth notes.
- Violoncello II (Vc. II):** Remains silent throughout the page.
- Double Bass (Db.):** Remains silent throughout the page.

69

Hn. I *f*

Hn. II *f*

Hn. III *f*

Hn. IV *f*

Tpt. I

Tpt. II *f*

Tpt. III

Tbn. I *f*

Tbn. II *f*

Tba. *f*

Perc. I *f*

Perc. II *f*

Perc. *f*

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Db.

Musical score for a full orchestra, measures 77-81. The score includes parts for Horns I-IV, Trumpets I-III, Trombones I-III, Percussion I-III, Violins I-II, Violas I-II, Cellos I-II, and Double Basses. The music features sustained notes in the brass and woodwinds, and rhythmic patterns in the strings and percussion.

83

Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
Tba.
Perc. I
Perc. II
Perc.
Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
Db.

mf

NO MAN'S SKY OPENING - RESCORE

Full of wonder, and curiosity

Brock Chart, 2017

♩ = 74

This musical score is a full orchestral arrangement for the opening of 'No Man's Sky'. It is written in G major (one sharp) and 4/4 time. The tempo is marked as quarter note = 74. The score is divided into two systems. The first system includes the Horn section (Horn in F I, II, III, IV), Trumpet section (Trumpet in B♭ I, II), Trombone section (Trombone I, II), and Tuba. The second system includes the String section (Violin I, II, III, Viola I, II, Violoncello I, II, Double Bass I, II). The Horns and Violins play a melodic line starting in the third measure, marked *mf* and *mp* respectively. The strings provide a harmonic accompaniment, with Violins II, Violins III, Violas, Violoncellos, and Double Basses starting in the second measure, marked *pp*. The score features various musical notations including rests, beams, slurs, and dynamic markings.

10 **12**

The musical score is arranged in two systems. The first system contains the Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.). The second system contains the Violins (Vln. I, II), Viola (Vla. I, II), Violas (Vc. I, II), and Double Basses (Db. I, II). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score begins at measure 10, with a rehearsal mark '12' above the first measure. Dynamics are indicated by *f* (forte), *mf* (mezzo-forte), and *p* (piano). The music features a mix of melodic lines and sustained chords, with some instruments playing in a more active, rhythmic style while others provide harmonic support.

NO MAN'S SKY LOOP - RESCORE

Brock Chart, 2017

$\text{♩} = 140$

The score is written for six parts: Piano, Synth. II, Synth. III, Synth. IV, Synth. V, and Synth. VI. The tempo is marked as quarter note = 140. The time signature is 4/4, which changes to 2/4 at the end of the piece. The Piano part is the only one with notes, featuring a melodic line in the right hand and a supporting line in the left hand. The other parts are mostly silent, with Synth. VI having a few notes in the final measure.

Piano

Synth. II
(Reversed Suitcase)

Synth. III
(Reversed Suitcase)

Synth. IV
(Cloud Shimmer)

Synth. V
(Pulsing Movement)

Synth. VI
(Sci-fi Ambiance)

Pno.

Syn. II
(R.S.)

Syn. III
(R.S.)

Syn. IV
(C.S.)

Syn. V
(P.M)

Syn. VI
(S.A.)

12 14 3

Pno.

Syn. II
(R.S.)

Syn. III
(R.S.)

Syn. IV
(C.S.)

Syn. V
(P.M.)

Syn. VI
(S.A.)

16

Pno.

The piano score for measures 16-19 consists of two staves. The right hand (treble clef) begins with a quarter rest, followed by a dotted quarter note G4, a quarter rest, and a quarter note B4. In measure 17, it starts with a quarter rest, followed by a quarter note D5, an eighth note E5, an eighth note F5, a quarter note G5, and a quarter note F5. Measure 18 features a quarter rest, a quarter note G4, a quarter rest, and a quarter note B4. Measure 19 has a quarter rest, a quarter note D5, an eighth note E5, an eighth note F5, a quarter note G5, and a quarter note F5. The left hand (treble clef) plays chords in measures 16 and 17, and single notes in measures 18 and 19. Measure 16 has a dotted half note chord (G4, B4). Measure 17 has a dotted half note chord (D5, F5). Measure 18 has a quarter note G4. Measure 19 has a quarter note B4. The key signature has one flat (Bb), and the time signature is 6/4.

Syn. II
(R.S.)

A single staff for Synthesizer II (R.S.) in treble clef, 6/4 time signature. It contains four measures, each with a whole rest.

Syn. III
(R.S.)

A single staff for Synthesizer III (R.S.) in treble clef, 6/4 time signature. It contains four measures, each with a whole rest.

Syn. IV
(C.S.)

A single staff for Synthesizer IV (C.S.) in bass clef, 6/4 time signature. It contains four measures, each with a whole rest.

Syn. V
(P.M.)

A single staff for Synthesizer V (P.M.) in bass clef, 6/4 time signature. It contains four measures, each with a whole rest.

Syn. VI
(S.A.)

A single staff for Synthesizer VI (S.A.) in bass clef, 6/4 time signature. It contains four measures, each with a whole rest.

20 5

Pno.

Syn. II
(R.S.)

Syn. III
(R.S.)

Syn. IV
(C.S.)

Syn. V
(P.M)

Syn. VI
(S.A.)

6

24 **24**

Pno.

Piano score for measures 24-27. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including slurs and accents. The left hand (treble clef) provides a harmonic accompaniment with chords and single notes.

Syn. II
(R.S.)

Staff for Syn. II (R.S.), showing rests in all four measures.

Syn. III
(R.S.)

Staff for Syn. III (R.S.), showing rests in all four measures.

Syn. IV
(C.S.)

Staff for Syn. IV (C.S.), showing a continuous line of notes with a slur across all four measures.

Syn. V
(P.M)

Staff for Syn. V (P.M), showing rests in all four measures.

Syn. VI
(S.A.)

Staff for Syn. VI (S.A.), showing rests in all four measures.

28

Pno.

Syn. II (R.S.)

Syn. III (R.S.)

Syn. IV (C.S.)

Syn. V (P.M)

Syn. VI (S.A.)

The image shows a musical score for a piano and six synthesizers. The piano part is at the top, starting at measure 28. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The synthesizer parts are arranged vertically below the piano. Synthesizer II, III, and V are in the treble clef and contain rests. Synthesizer IV is in the bass clef and contains a melodic line. Synthesizers VI and the bottom-most staff are in the bass clef and contain rests. The piano part features a melodic line with eighth and sixteenth notes, some with slurs and accents, and a bass line with chords and sustained notes.

33

Pno.

32

Syn. II
(R.S.)

Syn. III
(R.S.)

Syn. IV
(C.S.)

Syn. V
(P.M)

Syn. VI
(S.A.)

36

Pno.

Syn. II (R.S.)

Syn. III (R.S.)

Syn. IV (C.S.)

Syn. V (P.M)

Syn. VI (S.A.)

10

41

Pno.

39

Syn. II
(R.S.)

Syn. III
(R.S.)

Syn. IV
(C.S.)

Syn. V
(P.M)

Syn. VI
(S.A.)

43

Pno.

Measures 43-46: The piano part features a melodic line in the right hand with eighth and sixteenth notes, and whole rests in the left hand.

Syn. II
(R.S.)

Measures 43-46: Synthesizer II (Right Side) has a melodic line with a slur over the first two notes.

Syn. III
(R.S.)

Measures 43-46: Synthesizer III (Right Side) contains whole rests in all four measures.

Syn. IV
(C.S.)

Measures 43-46: Synthesizer IV (Center Side) contains whole rests in all four measures.

Syn. V
(P.M)

Measures 43-46: Synthesizer V (P.M) has a melodic line with a slur over the first two notes.

Syn. VI
(S.A.)

Measures 43-46: Synthesizer VI (S.A.) contains whole rests in all four measures.

47

Pno.

Syn. II
(R.S.)

Syn. III
(R.S.)

Syn. IV
(C.S.)

Syn. V
(P.M)

Syn. VI
(S.A.)

The musical score for page 12, measures 47-50, consists of seven staves. The top staff is for the piano (Pno.), with a treble clef and a melodic line in the right hand and rests in the left hand. The second staff is for Syn. II (R.S.), with a treble clef and a melodic line. The third staff is for Syn. III (R.S.), with a treble clef and rests. The fourth staff is for Syn. IV (C.S.), with a bass clef and rests. The fifth staff is for Syn. V (P.M), with a bass clef and a melodic line. The sixth staff is for Syn. VI (S.A.), with a bass clef and rests. The measures are numbered 47, 48, 49, and 50.

51

Pno.

The piano part consists of two staves. The right-hand staff (treble clef) contains a melodic line starting on a dotted quarter note, followed by eighth notes, with slurs over groups of notes. The left-hand staff (treble clef) contains whole rests for all four measures.

Syn. II
(R.S.)

The synthesizer II part is on a single treble clef staff. It contains a melodic line starting with a slur over two notes, followed by quarter notes. The key signature has one flat.

Syn. III
(R.S.)

The synthesizer III part is on a single treble clef staff and contains whole rests for all four measures.

Syn. IV
(C.S.)

The synthesizer IV part is on a single bass clef staff and contains whole rests for all four measures.

Syn. V
(P.M)

The synthesizer V part is on a single bass clef staff. It contains a melodic line starting with a slur over two notes, followed by quarter notes.

Syn. VI
(S.A.)

The synthesizer VI part is on a single bass clef staff and contains whole rests for all four measures.

Pno.

55

Syn. II
(R.S.)

Syn. III
(R.S.)

Syn. IV
(C.S.)

Syn. V
(P.M)

Syn. VI
(S.A.)

59

Pno.

Measures 59-62: The right hand plays a melodic line with eighth notes and slurs. The left hand has whole rests.

Syn. II
(R.S.)

Measures 59-62: The right hand has a melodic line with a slur and a fermata.

Syn. III
(R.S.)

Measures 59-62: The right hand has a melodic line with a slur and a fermata.

Syn. IV
(C.S.)

Measures 59-62: The left hand has whole rests.

Syn. V
(P.M)

Measures 59-62: The left hand has a melodic line with a slur and a fermata.

Syn. VI
(S.A.)

Measures 59-62: The left hand has whole rests.

Only play 1st x

Pno.

63

Syn. II
(R.S.)

Syn. III
(R.S.)

Syn. IV
(C.S.)

Syn. V
(P.M)

Syn. VI
(S.A.)

67

Pno.



Measures 67-71 of the piano part. The right hand features a melodic line with eighth and sixteenth notes, while the left hand has whole rests.

Syn. II
(R.S.)



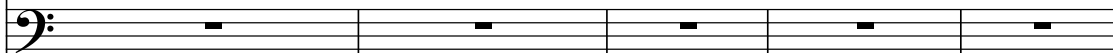
Measures 67-71 of Synthesizer II (R.S.). The right hand has a sustained melodic line with a slur over the first five notes.

Syn. III
(R.S.)



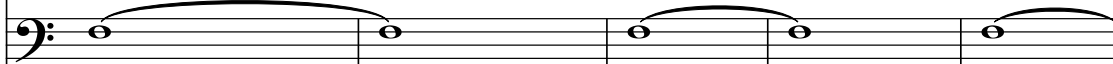
Measures 67-71 of Synthesizer III (R.S.). The right hand has a melodic line with a slur over the first three notes and dotted notes in the following measures.

Syn. IV
(C.S.)



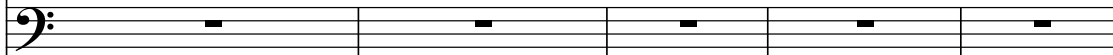
Measures 67-71 of Synthesizer IV (C.S.). The left hand has whole rests throughout.

Syn. V
(P.M)



Measures 67-71 of Synthesizer V (P.M). The left hand has a sustained melodic line with a slur over the first two notes and another slur over the last two notes.

Syn. VI
(S.A.)



Measures 67-71 of Synthesizer VI (S.A.). The left hand has whole rests throughout.

73

72

Pno.

The piano part consists of two staves. Both staves contain rests for all five measures (72-76).

Syn. II
(R.S.)

The synthesizer II (Right Side) part is written on a single treble clef staff. It contains the following notes: measure 72: quarter note G4; measure 73: quarter note A4; measure 74: half note B4 with a slur; measure 75: half note A4 with a slur; measure 76: quarter note G4.

Syn. III
(R.S.)

The synthesizer III (Right Side) part is written on a single treble clef staff. It contains the following notes: measure 72: quarter note G4, quarter note A4; measure 73: quarter note B4, quarter note A4; measure 74: half note B4 with a slur; measure 75: half note A4 with a slur; measure 76: quarter note G4.

Syn. IV
(C.S.)

The synthesizer IV (Center Side) part consists of two staves. Both staves contain rests for all five measures (72-76).

Syn. V
(P.M)

The synthesizer V (P.M) part is written on a single bass clef staff. It contains the following notes: measure 72: half note G2 with a slur; measure 73: half note A2 with a slur; measure 74: half note B2 with a slur; measure 75: half note A2 with a slur; measure 76: half note G2 with a slur.

Syn. VI
(S.A.)

The synthesizer VI (S.A.) part consists of two staves. Both staves contain rests for all five measures (72-76).

77

Pno.

Syn. II
(R.S.)

Syn. III
(R.S.)

Syn. IV
(C.S.)

Syn. V
(P.M)

Syn. VI
(S.A.)

Detailed description of the musical score: The score is for page 19, starting at measure 77. It features six staves. The Piano (Pno.) part consists of four measures of rests. Syn. II (R.S.) has a whole note in the first measure and rests in the subsequent three. Syn. III (R.S.) has quarter notes in the first two measures, followed by a half note with a slur in the third measure. Syn. IV (C.S.) has rests in all four measures. Syn. V (P.M) has half notes with slurs in the first and third measures. Syn. VI (S.A.) has rests in all four measures.

81

Pno.

Syn. II
(R.S.)

Syn. III
(R.S.)

Syn. IV
(C.S.)

Syn. V
(P.M)

Syn. VI
(S.A.)

The musical score for page 20, rehearsal mark 81, features six staves. The first staff, labeled 'Pno.', consists of two treble clefs. The second staff, 'Syn. II (R.S.)', has a treble clef. The third staff, 'Syn. III (R.S.)', also has a treble clef. The fourth staff, 'Syn. IV (C.S.)', has a bass clef. The fifth staff, 'Syn. V (P.M)', has a bass clef and shows four quarter notes with a slur over the first two and another slur over the last two. The sixth staff, 'Syn. VI (S.A.)', has a bass clef and shows four quarter notes with a long slur encompassing all four notes. Each staff contains a four-measure sequence of notes, with the notes themselves represented by small black dashes or circles.