

BEYOND THE SERPENT'S GATE

CHRIS THOMAS

INSTRUMENTATION

- 1 Conductor Score
- 8 Violin 1
- 8 Violin 2
- 5 Violin 3 (Viola T.C.)
- 5 Viola
- 5 Violoncello
- 5 Double Bass



Please note: Our band and orchestra music is collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.



THE COMPOSER

Chris Thomas is a composer for film, theme parks, video games, and a TED speaker. He has won a Hollywood Music in Media Award, American Prize in Composition, and a Global Music Award. He has been nominated for a Film & TV Music Award, International Sound & Film Music Crystal Pine Award, and a Palm Beach International Music Award. Chris has written music for several Emmy-nominated films as well as *Woman Rebel*, which was shortlisted for an Academy Award. In television, he works as a composer, orchestrator, and conductor for studios such as Sony, ABC, FOX, CBS, NBC, and HBO. Recently Chris has ventured into video games, writing a new score for *Fortnite*.

Chris's work can be heard in theme parks all over the world. He has written music for the Evermore Adventure Park, Knott's Berry Farm, The Void (4D Games), Queen Mary Chill, Dreamland Theme Park (UK), Los Angeles Haunted Hayride, Ink: Stories on Skin, Seismique, and many more. His music for the concert hall has been performed in notable venues such as Carnegie Hall, the Sydney Opera House, and the Hollywood Bowl. His *Malheur Symphony* was the subject of his TED Talk in 2019.

Learn more at christthomasmusic.com.

ABOUT THE MUSIC

Hear the call to a world beyond the ordinary, where each note whispers a hint of mystery and hidden wonders. The serpent's gate looms ahead: a threshold to the unknown, its presence both enticing and formidable. Crossing it, we step into a realm of magic, where every turn promises discovery, danger, and delight. The strings move in radiant lines, tracing paths through distant realms. This is the world *Beyond the Serpent's Gate*.

As the journey unfolds, the music grows bold and heroic. Expansive melodies and adventurous harmonies carry the traveler deeper into uncharted lands. Every section of the orchestra takes a turn with the main theme, trading ideas in lively, playful dialogue. Countermelodies shimmer like hidden treasures, tremolos ripple like distant thunder, and sharp accents mark obstacles along the path. Strings explore a full palette of techniques—legato, staccato, pizzicato, and tremolo—painting textures that swirl and propel the listener through this fantastical adventure.

At the climax, the serpent's gate is crossed, and the music soars triumphantly before finding serenity. With its sweeping romance, adventurous spirit, and kaleidoscope of string colors, *Beyond the Serpent's Gate* is a thrilling musical voyage that invites audiences to dream, explore, and experience the thrill of discovery.

—Chris Thomas

BEYOND THE SERPENT'S GATE

CHRIS THOMAS
(BMI)

Fearlessly (♩ = 142)

The musical score is presented in three systems, each containing five staves for Violin 1, Violin 2, Viola (Violin 3), Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Fearlessly' with a quarter note equal to 142 beats per minute. The first system (measures 1-5) features Violin 1 and 2 playing a rhythmic eighth-note pattern starting with a *p* dynamic. The Viola and Violoncello enter in measure 3 with a *mf* dynamic. The Double Bass plays a simple bass line starting with a *mf* dynamic and a *pizz.* marking. The second system (measures 6-10) continues the patterns, with the Double Bass featuring a *-1 x2* marking in measure 10. The third system (measures 11-15) shows the Violin 1 part with a *4* marking in measure 11, and the Double Bass with *x4* and *-1 -0 1* markings in measures 14 and 15. A large red watermark 'Preview Only' is overlaid diagonally across the entire score.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

16 17 18 19 20

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

21 22 23 24 25

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

26 27 28 29 30

35

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

31 32 33 34

mf

mp

mf

mf

arco

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

36 37 38 39 40

43

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

41 42 43 44 45

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

46 47 48 49 50

Detailed description: This block contains the first system of musical notation, covering measures 46 to 50. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. The Vln. 1 staff includes fingering numbers: -1, -3, and -1. The Vcl. staff includes fingering numbers: -4, 1, 2, and -3. The D.B. staff has a fermata over the first measure.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

51 52 53 54 55

Detailed description: This block contains the second system of musical notation, covering measures 51 to 55. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. The Vln. 1 staff includes a box around measure 51 and fingering numbers: 1, 3, and 3. The Vla. staff includes fingering numbers: 4 and 4. The Vcl. staff has a fermata over the first measure of the system.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

56 57 58 59 60

Detailed description: This block contains the third system of musical notation, covering measures 56 to 60. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. The Vln. 1 staff includes a fermata over measure 58 and a dynamic marking 'V' above measure 60. The Vln. 2 staff includes a dynamic marking 'V' above measure 60. The Vcl. staff has a fermata over the first measure of the system.

65 Boldly

Vln. 1 *mp* *p* *mp* div.

Vln. 2 *mp* *p* *f* div.

Vla. *mp* *p* *mp* div.

Vcl. *mp* *p* *mp* div.

D.B. *mp* *p* *mp*

61 62 63 64 65 66

Vln. 1 *f* *mp* *f*

Vln. 2 *mp* *f* *f* div.

Vla. *f* *mp* *f*

Vcl. *f* *mp* *f*

D.B. *f* *mp* *f*

67

73 molto legato

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mf*

Vcl. *pizz.* *mp*

D.B. *pizz.* *mp*

73 74 75 76 77 78

81

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

mf
mp
mp

div.

79 80 81 82 83 84

87

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

mf
p
mp
mf
mp
p
mp

div.

arco

85 86 87 88 89 90

With resolve

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

p
f
p
f
p
f

div.

91 92 93 94 95

97

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

96 97 98 99 100

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

101 102 103 104 105

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

106 107 108 109 110

113

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

111 112 113 114 115 116

musical notation for measures 111-116, including dynamic markings like *sim.* and fingerings like ⁻¹, ⁻³, ⁻⁴

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

117 118 119 120 121 122

musical notation for measures 117-122, including dynamic markings like *decresc.*, *div.*, and *sim.*

127

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

123 124 125 126 127 128

musical notation for measures 123-128, including dynamic markings like *p*, *mp*, *pizz.*, and *mp*

allargando

Vln. 1 *mp cresc.*

Vln. 2 *div. cresc.*

Vla. *mp cresc.*

Vcl. *cresc.* *arco* *div.*

D.B. *cresc.* *arco*

129 130 131 132 133 134

ff

136 With reflection (♩ = 112)

Vln. 1 *pp* *p*

Vln. 2

Vla. *mp* *div.*

Vcl. *p*

D.B. *p*

136 137 138 139 140 141 142

Vln. 1 *mp* *p* *pp*

Vln. 2 *mp* *p* *mp* *pp*

Vla. *mp* *p* *pp*

Vcl. *mp* *p* *pp*

D.B. *mp* *p* *pp*

143 146 147