

T H E L O S T R E L I C

FOR STRING ORCHESTRA AND PERCUSSION

C H R I S P I L S N E R

---

I N S T R U M E N T A T I O N

Violin I  
Violin II  
Viola  
Violoncello  
Double Bass  
Timpani  
Bass Drum  
Tam-Tam/Cabasa  
Congas  
Cymbals (Crash & Suspended)

NOX TENEBRAE MUSIC

WWW.CHRISPILSNER.COM

## PROGRAM NOTES

“From early on in my musical career, I had a love for cinematic music. Going to the movies and hearing grand themes in brilliant orchestrations was such an exhilarating experience that I would find myself coming out of the theater with a huge smile on my face.

When I started *The Lost Relic*, I had the vision of creating a grand adventure with a heroic lead character at the center of it. I constantly had visions of incredible chases, hidden discoveries, sudden peril, and valiant escapes.

Compositionally, I knew that if I was going to be cinematic, I had to have a sweeping melody that resonated with its audience. Written “con bravura” in the music, the main melody attempts to encapsulate adventure in its purest form. The middle of the piece changes to a much more emotional and resonant texture to give the audience a respite before the perpetual motion of the piece’s recapitulation.

*The Lost Relic* is one of the pieces that I am most proud of because it brings out the awe-inspired inner child inside of me who always wanted to be the bold and fearless main character.”

CHRIS PILSNER

## ABOUT THE COMPOSER

Composer and conductor Chris Pilsner is becoming an established name in the contemporary classical world. His music for orchestra, wind ensemble, and chamber ensembles has been acclaimed by audiences, performers, and conductors worldwide and receives hundreds of performances every year.

In the concert hall, Chris’s music has been performed by groups as diverse as professional ensembles, universities, high schools, all-state/honor ensembles, and even in Carnegie Hall. He has also been commissioned by/recorded with professional orchestras across the world including the Vienna Synchron Stage Orchestra, Fort Collins Symphony Orchestra, Scottish Session Orchestra and the Budapest Scoring Orchestra. Last year, he traveled to Vienna to conduct the Vienna Synchron Stage Orchestra in a recording session of all his works for string orchestra, which were released on his EP Album *Elements* in August of 2019.

As a conductor, Chris served as the Director of Orchestras at Windsor High School in Colorado from 2014-2019, where he greatly expanded the orchestra program and lead his students to appear in the program’s first ever State ASTA Festival. Now a full-time composer and conductor, he regularly appears as a guest conductor/clinician with schools, honor bands/orchestras, and other ensembles across the nation. Because of his experience as a teacher, Chris is an avid supporter of music education and strives to keep creating new and original works for young individuals across the world.

Chris holds a Masters of Music in Composition at Central Michigan University where he studied with renowned composer David Gillingham. He also holds two Bachelor’s degrees from the University of Northern Colorado in Music Composition and Music Education.

Chris is a member of ASCAP and proudly self-published through his publishing company Nox Tenebrae Music.

Please visit Chris and Nox Tenebrae Music online at [www.chrispilsner.com](http://www.chrispilsner.com)  
or e-mail him at [chris@chrispilsner.com](mailto:chris@chrispilsner.com)

# THE LOST RELIC

Full Score

for string orchestra and percussion

CHRIS PILSNER

Allegro con moto, adventurous  $\text{♩} = 136$

2

3

4

Musical score for measures 2, 3, and 4. The score includes staves for Violin I, Violin II, Viola, Violoncello, Double Bass, Timpani, Bass Drum, Tam-tam, Congas, and Sus. Cymbal. The key signature is one sharp (F#) and the time signature is 12/8. Dynamics include *p*, *mf*, and *mp*. The Viola part features a melodic line with a crescendo and decrescendo. The strings play a rhythmic pattern of eighth notes. The percussion parts include a steady bass drum and tam-tam pattern.

5

Musical score for measures 5, 6, 7, and 8. The score includes staves for Violin I, Violin II, Viola, Violoncello, Double Bass, Timpani, Bass Drum, and Tam-tam. The key signature is one sharp (F#) and the time signature is 12/8. Dynamics include *mf* and *mp*. The Violin I and II parts feature melodic lines with slurs and accents. The Viola part continues its melodic line. The strings play a rhythmic pattern of eighth notes. The percussion parts include a steady bass drum and tam-tam pattern.

9 10 11 12

Vln I *cresc.*

Vln II *cresc.*

Vla *mf* *cresc.*

Vc.

D. B.

Timp.

B. Dr. *mp*

Tam. *mp*

S. Cym. *p*

To Cab.

13 14 15

Vln I *f* *n*

Vln II *f* *n* *off the string, but not too short* *mp*

Vla *mf*

Vc. *mf*

D. B. *mf*

Timp. *mf* *p* *mf* *mp*

B. Dr. *mf*

Cab. *mf* *slap with hand*

S. Cym. *<mf*

16 17 off the string, but not too short 18

Vln I *mf*

Vln II *mf*

Vla

Vc.

D. B.

Timp. *mf*

B. Dr. *mp* *mf*

Cab.

21

Vln I *f*

Vln II *f*

Vla *f* *mf*

Vc. *f*

D. B. *f*

Timp. *mp* *f*

B. Dr. *mp* *f*

Cab.

Con. *f*

S. Cym. *p* *mf*

This musical score page contains measures 22 through 27. The instruments are Vln I, Vln II, Vla, Vc., D.B., Timp., Cab., and Con. The score includes performance markings such as *con bravura*, *mf*, and *p*. Measure numbers 22, 23, 24, 25, 26, and 27 are indicated at the top of their respective staves. The Vln I and Vln II parts feature a *con bravura* instruction and a *V* marking. The Vla part has a *mf* marking. The Vc. and D.B. parts also have *mf* markings. The Timp. part has *mp* and *f* markings. The Cab. and Con. parts have *mf* markings. The Vln I and Vln II parts have *V* markings. The Vln I and Vln II parts have *V* markings. The Vln I and Vln II parts have *V* markings.

31

28 29 30

Vln I

Vln II

Vla

Vc.

D. B.

Timp.

Cab.

Con.

S. Cym.

*legato*

*legato*

*legato*

*legato*

*mf*

*p*

*p*

*mp*

*p*

*mf*

35

32 33 34

Vln I

Vln II

Vla

Vc.

D. B.

Timp.

Cab.

*mp*

*mp*

*mf*

*mf*

*mf*

*p*

*mp*

36 37 38

Vln I *mp* at the frog

Vln II *mp* at the frog

Vla

Vc. *f*

D.B. *f*

Timp.

Cab. *f*

Con. *f*

39 40 41

Vln I

Vln II *mf* normale

Vla *mf*

Vc. *V*

D.B. *V*

Timp. *f* *mp*

Con.



Musical score for measures 42-47. The score includes staves for Violin I, Violin II, Viola, Violoncello, Double Bass, Timpani, and Concerto. Dynamics include *mf*, *cresc.*, *f*, and *mp*. A watermark "www.PerusalChrisPilsner.com" is visible across the score.

Measures 42-44:

- Vln I:** *mf* *cresc.*
- Vln II:** *cresc.*
- Vla:** *cresc.*
- Vc.:** *f*
- D. B.:** *f*
- Timp.:** *f*, *mf*, *mp*
- Con.:** *f*

Measures 45-47:

- Vln I:** *f*
- Vln II:** *f*
- Vla:** *f*
- Vc.:** *f*
- D. B.:** *f*
- Timp.:** *mf*
- Con.:** *f*

48 49 50 51 52

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. *mf*

D. B. *mf*

Timp. *p* *mf*

Con.

S. Cym. *p* *mf*

53 54 55 56 poco rit..... dolce 57 Poco Meno Mosso dolce 58

Vln I

Vln II *dolce*

Vla *dolce*

Vc. *div.* *dolce*

D. B. *dolce*

Timp. *mp* *p* *mf*

S. Cym. *p* *mf*

59 60 61 62 63 64

Vln I

Vln II

Vla

Vc.

D.B.

65 66 67 68 rit.....

Vln I

Vln II

Vla

Vc.

D.B.

Timp.

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

69 Adagio, molto legato a espressivo ♩ = 64 70 71 72 73

Vln I

Vln II

Vla

Vc.

D.B.

*p*

*mp*

*p*

div.

74 75 76 77 78

Vln I *mf*

Vln II *mf*

Vla unis. *mp*

Vc. *mp*

D. B. *mp*

79 80 81 82 83

Vln I *f dolce*

Vln II *f dolce*

Vla *f dolce*

Vc. *f dolce*

D. B. *f dolce*

84 85 86 87 88

*poco rit.*.....

Vln I flautando *p*

Vln II flautando *p*

Vla flautando *p*

Vc. unis. *mf* espress.

D. B. *mp*

normale

89 normale 90 91 92 rit..... 93 a tempo

Vln I *mp* *mf* *f*

Vln II *mf* *f*

Vla normale *mp* *mf* *f*

Vc. *mp* div. *f*

D.B. *f*

S. Cym. *p* *f*

94 95 96 97 poco rit..... 98 meno mosso 99

Vln I *ff* *mp*

Vln II *ff* *p* div.

Vla *ff* *p*

Vc. *ff* unis. *mp* *n*

D.B. *ff*

The musical score is for measures 100 through 109. It begins with a tempo change at measure 102 to 'Tempo One' with a quarter note equal to 137 (♩ = 137). The score includes parts for Violin I and II, Viola, Violoncello, Double Bass, Timpani, Snare Drum, and Tom-tom. Dynamic markings range from *pp* to *mp*. Performance instructions include 'rit.' (ritardando) and 'unis.' (unison). The score features complex rhythmic patterns, including eighth and sixteenth notes, and rests. A large watermark 'www.ChrisPilsner.com' is overlaid diagonally across the page.

100 101 rit. 102 Tempo One ♩ = 137 103 104

Vln I  
Vln II  
Vla  
Vc.  
D. B.  
Timp.  
B. Dr.  
Tam.

105 106 107 108 109

Vln I  
Vln II  
Vla  
Vc.  
D. B.  
Timp.  
B. Dr.  
Tam.

110

Vln I

Vln II

Vla

Vc.

D. B.

Timp.

B. Dr.

Tam.

113

Vln I

Vln II

Vla

Vc.

D. B.

Timp.

B. Dr.

118

116 117

Score for measures 116-118. The score includes parts for Violin I, Violin II, Viola, Violoncello, Double Bass, Timpani, Bass Drum, Conga, and Snare Drum. Measures 116 and 117 feature a rhythmic pattern of eighth notes in the strings. Measure 118 begins with a dynamic shift to *f* for the strings and *mf* for the woodwinds. The percussion parts include a snare drum pattern in measure 118.

Vln I *f*

Vln II *f*

Vla *f* *mf*

Vc. *f* *mf*

D.B. *f* *mf*

Timp. *mp* *f*

B. Dr. *mp* *f*

Con. *mf*

S. Cym. *p* *mf*

119 120 121

Score for measures 119-121. Measures 119 and 120 feature a melodic line in the Violin I and II parts, marked *f*. Measure 121 continues this melodic line. The Viola, Violoncello, and Double Bass parts provide a rhythmic accompaniment. The Conga part continues with a steady eighth-note pattern.

Vln I *f*

Vln II *f*

Vla

Vc.

D.B.

Con.



122 123 124

Vln I *mp* *f*

Vln II *mp*

Vla

Vc.

D.B.

Con.

125 126 127

Vln I *mf*

Vln II

Vla

Vc.

D.B.

Con.

128 V  
129  
130

Vln I  
Vln II  
Vla  
Vc.  
D. B.  
Timp.  
B. Dr.  
Con.  
S. Cym.

*f*  
*f*  
*f*  
*f*  
*f*  
*p*  
*f*  
*f*  
*p*  
*f*

This block contains the musical score for measures 128 through 130. It features nine staves: Vln I, Vln II, Vla, Vc., D. B., Timp., B. Dr., Con., and S. Cym. Measure 128 includes a 'V' marking above the Vln I staff. Measure 130 includes a 'V' marking above the D. B. staff. Dynamics include *f* and *p*. A large watermark 'www.christianmusic.com' is visible across the score.

131  
132  
133  
134

Vln I  
Vln II  
Vla  
Vc.  
D. B.

This block contains the musical score for measures 131 through 134. It features five staves: Vln I, Vln II, Vla, Vc., and D. B. The notation continues with various note values and rests.

136

135

Vln I *mf* *ff* *f*

Vln II *mf* *ff* *f*

Vla *mf* *ff* *f*

Vc. *f* *ff*

D.B. *f* *ff*

Timp. *mf* *ff* *ff*

B. Dr. *mf* *ff* *ff*

Tam. *ff*

Cr. Cym. *ff*

Cr. Cym.

140

138

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

D.B. *ff*

Timp. *ff*

B. Dr. *ff*

Tam. *ff*

Cr. Cym. *ff*

Musical score for measures 141-143. The score includes staves for Vln I, Vln II, Vla, Vc., D. B., Timp., B. Dr., Tam., and Cr. Cym. The Vln I and Vln II parts feature rapid sixteenth-note passages. The Vla, Vc., and D. B. parts have sustained notes with some melodic movement. The Timp., B. Dr., Tam., and Cr. Cym. parts are mostly silent, with some initial accents. A large watermark 'www.krispilsner.com' is overlaid diagonally across the page.

Musical score for measures 144-146. The score includes staves for Vln I, Vln II, Vla, Vc., D. B., Timp., Tam., and Cr. Cym. The Vln I and Vln II parts continue with their melodic lines. The Vla, Vc., and D. B. parts have more active melodic lines. The Timp. part has some rhythmic activity. The Tam. part has a strong initial accent. A large watermark 'www.krispilsner.com' is overlaid diagonally across the page.

147 148 149

Vln I *ff* *legato*

Vln II *ff* *legato*

Vla *f*

Vc. *f*

D. B. *f*

Timp. *f poco*

B. Dr. *mf* *ff*

Tam. *ff*

Con.

Cr. Cym. *ff*

150 151 152

Vln I

Vln II

Vla

Vc.

D. B.

Timp.

Con.

Musical score for 'THE LOST RELIC', measures 153-158. The score includes staves for Vln I, Vln II, Vla, Vc., D. B., Timp., B. Dr., Con., and Cr. Cym. The music features various dynamics such as *ff* and *f*, and includes a watermark for 'www.ChrisPulsner.com'.

Measures 153-158:

- Vln I:** Measures 153-155 show a melodic line with dynamics *p* and *f*. Measure 156 starts with *ff*.
- Vln II:** Measures 153-155 show a melodic line with dynamics *p* and *f*. Measure 156 starts with *ff*.
- Vla:** Measures 153-155 show a rhythmic accompaniment with dynamics *p* and *f*. Measure 156 starts with *ff*.
- Vc.:** Measures 153-155 show a rhythmic accompaniment with dynamics *p* and *f*. Measure 156 starts with *ff*.
- D. B.:** Measures 153-155 show a rhythmic accompaniment with dynamics *p* and *f*. Measure 156 starts with *ff*.
- Timp.:** Measures 153-155 show a rhythmic accompaniment with dynamics *p* and *f*. Measure 156 starts with *ff*.
- B. Dr.:** Measures 153-155 show a rhythmic accompaniment with dynamics *p* and *f*. Measure 156 starts with *ff*.
- Con.:** Measures 153-155 show a rhythmic accompaniment with dynamics *p* and *f*. Measure 156 starts with *ff*.
- Cr. Cym.:** Measures 153-155 show a rhythmic accompaniment with dynamics *p* and *f*. Measure 156 starts with *ff*.

This musical score page contains measures 159 through 164. The instrumentation includes Violin I, Violin II, Viola, Violoncello, Double Bass, Timpani, Snare Drum, Tom-tom, Conga, and Cymbal. The score is divided into two systems. The first system covers measures 159-161, and the second system covers measures 162-164. A box containing the number '164' is positioned above the Violin I staff at the start of the second system. The dynamics 'cresc. poco a poco' are indicated in measures 160 and 161 across all string parts. In measure 162, the Timpani part begins with a *mf* dynamic. Measures 163 and 164 feature a *ff* dynamic for the strings and a *mf* dynamic for the Snare Drum. The Conga and Cymbal parts also show dynamic markings of *f* and *ff* respectively in measure 164. A large watermark 'www.PDFMusic.com' is overlaid diagonally across the page.

This musical score page contains measures 165 through 169. The instruments are arranged as follows:

- 165-167:** Vln I, Vln II, Vla, Vc., D. B., Timp., B. Dr., Tam., Con., Cr. Cym. Dynamics include *f*, *ff*, *mf*, and *non-div.*
- 168-169:** Vln I, Vln II, Vla, Vc., D. B., Timp., B. Dr., Con., Cr. Cym. Dynamics include *fff* and *ff*.

The score features a variety of rhythmic patterns, including sixteenth-note runs in the strings and woodwinds, and accented notes in the percussion. A large watermark 'www.ChrisPilsner.com' is visible across the page.