

# THE PRINCE AND THE FLAME

(Land of Dragons: Part 3)

CHRIS THOMAS

## INSTRUMENTATION

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- 1 Conductor Score
- 1 Ocarina (opt. Flute)
- 1 Solo Violin
- 1 Solo Violoncello
- 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

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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](http://christthomasmusic.com).

## ABOUT THE MUSIC

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In the land of Drakenfall, where dragons soar over mist-shrouded mountains and ancient forests, a troubling omen arises: dark forces are gathering in the shadowy realm of Morvagar, just beyond the borders. Our heroine, Lyra, a fierce dragon-rider and leader of a band of merry warriors, vows to confront the looming threat as enemy shadows lengthen across the land. As she prepares for the inevitable clash with Morvagar's dark forces, she knows she can't face this looming evil alone. Trust is scarce in these uncertain times, and even among her allies, whispers of betrayal linger.

It was then that Kael, prince from a nearby realm, arrived with a small yet mighty army at Drakenfall's borders. Kael's gaze met Lyra's, and in that moment, the weight of the future seemed to shift, as if destiny itself had brought him to her side. His reputation as a skilled tactician and noble-hearted leader preceded him, and unlike others who sought to undermine Lyra's authority, Kael respected her strength and leadership. Their first meeting was one of admiration, each recognizing a kindred spirit in the other. Kael offered an alliance, pledging his forces to her cause, but something deeper stirred between them.

But in a world of dragons and dark magic, can their trust survive the tests of war? Only time will tell if this alliance is forged by fate—or something more. This is part three of the *Land of Dragons* series: *The Prince and the Flame*.

The piece embarks on a sweeping journey through a tapestry of emotional and visual landscapes. It opens with a sense of trepidation, a restrained yet powerful theme that hints at both courage and vulnerability. As always, Lyra's theme is in the solo violin, the merry band of warriors in the (optional) ocarina, and the prince is represented in the solo cello. It is worth noting the variety of playable, natural harmonics in this piece. While some are played half-way down the string at the octave, some are played in first position. For instance, at measure 106 to the end in the first violins, place fingers over the written D and the A (both finger three in first position), and lightly touch the location of those notes rather than fully pressing them to the fingerboard. This will unlock the sparkling natural harmonics waiting at the string's surface. The same technique applies in the violas at measures 6–9, violas again from 90–95, and the violin solo at measure 79.

Bring some cinematic storytelling and musical firepower to your next concert with *The Prince and the Flame*.

—Chris Thomas

# THE PRINCE AND THE FLAME

(Land of Dragons: Part 3)

CHRIS THOMAS  
(BMI)

Paventoso (♩ = 100)

Opt. Ocarina (Flute)

Solo Violin 1

Solo Violoncello

Violin 1

Violin 2

Viola (Violin 3)

Violoncello

Double Bass

2 3 4 5

10

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

6 7 8 9 10

*pp*

*p*

*div.*

*pizz.*

*mp*

*sotto voce*

*arco*

*pizz.*

*mp*

\*Touch designated finger lightly in first position on notated open string to create harmonic.



Solo Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

11 12 13 14 15

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

16 17 18 19 20

22 con amore

Solo Vln.

Solo Vcl. *appassionato* *mf*  $\text{v}^{-1}$

Vln. 1 *mp* *p* tip

Vln. 2 *mp* *p* tip

Vla. *mp* *p*  $\text{v}$

Vcl. *p* arco div.

D.B. *p* arco

21 22 23 24 25

Solo Vcl.  $\text{v}^{-2}$

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vcl. *mp* *p* div.  $\text{v}$

D.B. *mp* *p*

26 27 28 29 30

Solo Vcl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

31 32 33 34 35

*mf*

div.

*mf*

*mf*

*mf*

*mf*

Solo Vcl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

36 37 38 39 40

*p*

*mp*

(div.)

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

[illegible]

**Solo Vln.**

**Solo Vcl.**

**Vln. 1**

**Vln. 2**

**Vla.**

**Vcl.**

**D.B.**

45

50 (opt. Flute)

Oca.

Solo Vln.

Solo Vcl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mf

mf

div.

49 50 51 52

Oca.

Solo Vln.

Solo Vcl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

rall.

mf decresc.

decresc.

decresc.

mf decresc.

mf

mf decresc.

mf decresc.

mf decresc.

div.

decresc.

decresc.

decresc.

mf decresc.

53 54 55 56



più mosso

Oca.

Solo Vln.

Solo Vcl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

57 58 59 60

61 **Appassionata, con moto**

Oca.

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

61 62 63 64

Oca.

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

65 66 67 68

69

Oca.

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

69 70 71 72

## Tempo primo, un poco paventoso

Preview

Legal Use Required

Oca.

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

77

78

79

80

81

51982S

Oca.

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

82 83 84 85 86

90

Oca.

Solo Vln.

Solo Vcl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

87 88 89 90

92

98

107 Calando

Oca.

Solo Vln.

Solo Vcl.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

106 107 108 109 110

51982S