



LEGIONARY

Chris Thomas

Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Violin 3 (Viola T.C.)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass

Extra Conductor Score: \$5.00
Extra Parts: \$3.00

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

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The Composer

Chris Thomas is an award-winning film composer with numerous film and television credits. In 2013, his score for *Grow Up, Tony Phillips* was voted best soundtrack at SXSW film and music festivals. In 2011, Chris won *Best Film & TV Music* at the *eWorld Music Awards* in Hollywood, and the *Gold Medal Prize* from the *Park City Film Music Festival*. In 2010, Chris wrote music for the documentary, *Woman Rebel*, which was short-listed for an *Academy Award* and nominated for an *Emmy Award*. In 2007, Chris was nominated for *Best Orchestrator* at the *Academy of Film & TV Music Awards* in Hollywood.

In television, Chris briefly orchestrated and conducted (uncredited) on ABC's hit show *LOST*. He has also composed special features music for *CSI:NY*. Recently, Chris composed commercial music for *Samsung*, *Coca Cola*, and *Chevron*.

In recent years, Chris has been in demand in the theme park industry, now the resident composer of the new *Evermore Adventure Park*. Since founding *Music for Haunts*, he has composed original soundtracks for the *Los Angeles Haunted Hayride*, *Ghost Ship*, *Killers NYC*, *Manormortis* (UK), & *Chambers of the Mausoleum*.

In the concert world, Chris orchestrated and arranged large works for the *Los Angeles Philharmonic* and *Master Chorale's* Easter Celebration at the Hollywood Bowl. His own works have been performed and recorded by the *Hollywood Studio Orchestra*, *Northwest Symphony Orchestra*, *Rose City Chamber Orchestra*, *University of Southern California Symphony*, *Angeles String Quartet*, *Los Angeles Doctors Symphony Orchestra*, *Fear No Music ensemble*, *Willamette University Chamber Choir*, *Oregon East Symphony*, *A-Sharp Youth Symphony* and various American festival ensembles.

He attended the University of Oregon (B. Mus. in Music Composition and B. A. in Political Science) and became involved with the Pacific Rim Balinese and Javanese Gamelan ensembles. Chris left the Northwest for the prestigious *Scoring for Motion Pictures* and Television program at University of Southern California's graduate school where he connected with many of Hollywood's A-list composers and filmmakers.

Chris currently resides in Los Angeles with his wife and two cats.

About The Music

Defeating armies ten times their size, revolutionizing battlefield strategy, and defending the longest-standing empire in human history, this was the life of a Roman legionary. Of course, life in the ancient Roman army was more than just battle. Legionaries would march twenty miles or more in five hours (donning full armor), build roads and bridges, and set up elaborate camps complete with rampart banks and wooden stakes; and the next morning, they would do it all over again.

This music illustrates the rugged and exciting life of a Roman legionary. It's the perfect opportunity to embrace brawny marcato bowings, edgy syncopations, and resolute ostinato patterns. *Legionary* also features tension-building trills, occasional high 3's and low 1's, and the melody is featured in every section. Get into the legionary spirit, and infuse a little adventure to your next concert program!

Chris Thomas

LEGIONARY

CHRIS THOMAS
(BMI)

Presto agitato (♩. = 64)

5 MELODY

Violin 1
sfz p marcato

Violin 2
sfz p marcato

Viola (Violin 3)
sfz p

Violoncello
sfz p

Double Bass
sfz p

tr

f

f marcato

marcato

f

1-2

f

6

7 8 9 10 11 12



Hear and download this piece at www.fjhmusic.com

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

13 14 15 16 17 18

Detailed description: This block contains the first system of a musical score, covering measures 13 through 18. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The music is in a key with one sharp (F#) and a 3/4 time signature. Measures 13-15 show a melodic line in Vln. 1 with some rests in the other parts. Measures 16-18 show a more active texture with various rhythmic patterns across all parts. A 'V' marking is present above the first measure of Vln. 1 and above the final measure of Vcl. and D.B.

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

21

19 20 22 23 24

Detailed description: This block contains the second system of the musical score, covering measures 19 through 24. It features the same five staves as the first system. Measure 21 is marked with a box containing the number '21'. The music continues with a similar texture to the previous system, with Vln. 1 playing a melodic line and the other instruments providing harmonic support. A 'V' marking is present above the first measure of Vln. 1 and above the first measure of Vla. and Vcl. A large, semi-transparent watermark reading 'Preview Only' is overlaid across the entire page.

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

25 26 27 28 29 30

Detailed description: This block contains the third system of the musical score, covering measures 25 through 30. It features the same five staves. The music continues with a similar texture, showing a melodic line in Vln. 1 and active accompaniment from the other instruments. A '-1' marking is present above the final measure of Vln. 1. A large, semi-transparent watermark reading 'Reproduction Prohibited' is overlaid across the entire page.

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

31 32 33 34 35 36

This system contains measures 31 through 36. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The music is in a key with one sharp (F#) and a 4/4 time signature. Measures 31-32 show the beginning of a phrase with various note values. Measures 33-35 feature a sustained chordal texture with some rhythmic movement. Measure 36 concludes the system with a fermata over the final notes. A '-1' marking is present above the final measure.

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

37 38 39 40 41 42

This system contains measures 37 through 42. The instrumentation remains the same. Measures 37-39 continue the chordal texture. Measure 40 introduces a new rhythmic pattern with eighth notes. Measures 41-42 show a continuation of this pattern with some melodic movement in the upper staves.

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

43 44 45 46 47

This system contains measures 43 through 47. Measures 43-44 show a continuation of the previous system's texture. Measures 45-47 feature a more active melodic line in the Violin 1 part, with some grace notes. The lower strings continue with a steady accompaniment. A 'V' marking is present above the notes in measures 45 and 46.

48

Musical score for measures 48-53. The score is for five staves: Vln. 1, Vln. 2, Vla., Vcl., and D.B. The key signature is one sharp (F#) and the time signature is 3/4. Measures 48-50 show Vln. 1 and 2 playing a melodic line with a *mf legato* dynamic. Vla. plays a bass line with a *mf* dynamic. Vcl. and D.B. are silent. Measure 51 features a four-measure rest for Vln. 1. Measures 52-53 continue the melodic lines for Vln. 1 and 2, and the bass line for Vla. with a *mf* dynamic.

Musical score for measures 54-59. The score is for five staves: Vln. 1, Vln. 2, Vla., Vcl., and D.B. The key signature is one sharp (F#) and the time signature is 3/4. Measures 54-55 show Vln. 1 and 2 playing a melodic line. Vla. plays a bass line. Vcl. and D.B. are silent. Measure 56 features a *mf* dynamic for Vcl. and D.B. with a *pizz.* marking. Measures 57-59 continue the melodic lines for Vln. 1 and 2, and the bass line for Vla. with a *mf* dynamic.

64

Musical score for measures 60-65. The score is for five staves: Vln. 1, Vln. 2, Vla., Vcl., and D.B. The key signature is one sharp (F#) and the time signature is 3/4. Measures 60-63 show Vln. 1 and 2 playing a melodic line. Vla. plays a bass line. Vcl. and D.B. are silent. Measure 64 features a *f* dynamic for Vln. 1, Vln. 2, Vla., and Vcl. with a *f* dynamic for D.B. Measures 65 continue the melodic lines for Vln. 1 and 2, and the bass line for Vla. with a *f* dynamic.

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

66 67 69 70 71

mf
mf
mf
mf
mf
arco
mf

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

73 74 75

f
f
f
f
f

76

sfz p marcato
sfz p marcato
tr
sfz p
tr
sfz p
tr
sfz p
tr

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

81 82

f
f
f
f
f

Vln. 1
ff

Vln. 2
ff

Vla.
ff

Vcl.
ff

D.B.
ff

84 *ff* 85 *f* 87 88

89

Vln. 1
f

Vln. 2

Vla.
MELODY

Vcl.
MELODY

D.B.
MELODY

90 91 92 93 94

Vln. 1
MELODY

Vln. 2

Vla.

Vcl.

D.B.

95 96 97 98 99 100

Vln. 1
p sub.
f

Vln. 2
p sub.
f

Vla.
p sub.
f

Vcl.
p sub.
f

D.B.
p sub.
f

101

Vln. 1
div.
ff

Vln. 2
ff

Vla.
ff

Vcl.
ff

D.B.
ff

109 110 111

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

112 113 114 115 116 117

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