The Hero's Journey

I. Call to Adventure
II. Strange World
III. Darkest Hour
IV. Ultimate Ordeal

Program Notes (short)

This piece is based on the literary concept with the same name, first coined by Joseph Campbell. The hero's journey, also known as the monomyth, is a specific archetypal structure that almost all stories fall into, regardless of background. Campbell identified seventeen "stages," which he grouped into three acts: Departure, Initiation, and Return. While academics criticize Campbell's work for several reasons, his basic outline has been adapted to better describe the common archetypes and structure of stories. Many writers today use the hero's journey as a helpful tool to structure their stories.

"The Hero's Journey" is a programmatic work which roughly follows this archetype through four movements. The piece creates a musical story using the monomyth which can be interpreted in a variety of different ways.

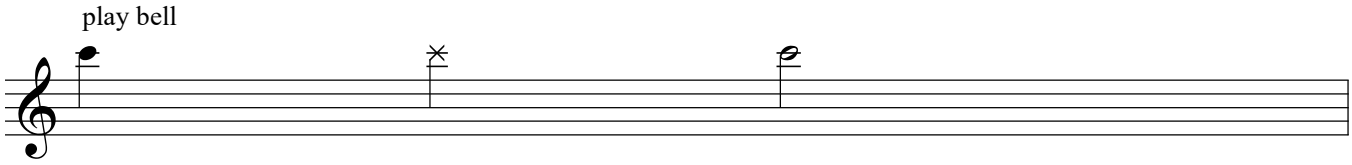
Program Notes (long)

This piece is based on the literary concept with the same name, first coined by Joseph Campbell. The hero's journey, also known as the monomyth, is a specific archetypal structure that almost all stories fall into, regardless of background. Campbell identified seventeen "stages," which he grouped into three acts: Departure, Initiation, and Return. While academics criticize Campbell's work for several reasons, his basic outline has been adapted to better describe the common archetypes and structure of stories. Many writers today use the hero's journey as a helpful tool to structure their stories.

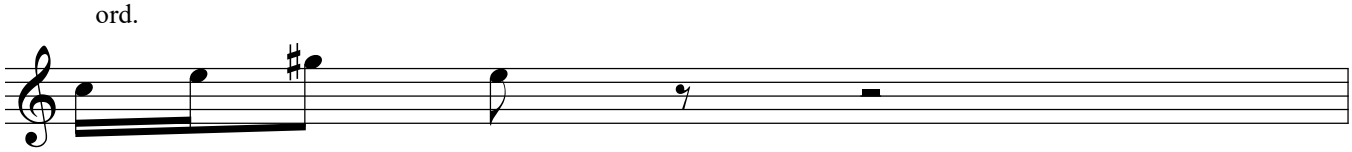
"The Hero's Journey" is a programmatic work which roughly follows this archetype through four movements. The first movement, "Call to Adventure," is the first part of the hero's journey. The hero is prompted to go on some sort of adventure. This movement depicts the bravery of the hero. The second movement, "Strange World," is the beginning of the story's conflict. The hero enters a new world (literally or metaphorically) where trials await. At first, this new world seems incomprehensible, and the hero may struggle to understand the rules of this world. Over time, however, the hero becomes stronger and better equipped to handle this world and overcomes its trials. The third movement, "Darkest Hour," reflects the moment right before the climax where the hero is at his or her lowest. While this archetype was not originally defined by Campbell, many stories feature such a moment, and some modern adaptations of the hero's journey include it. After the hero grieves the death of a loved one, or some other tragedy, the hero is now prepared for the final fight. The fourth movement, "Ultimate Ordeal," depicts the final showdown in the story. The "ordeal," as Campbell calls it, is the climax of the story, either being a literal fight with the story's main villain, or some other treacherous task with high stakes. The hero is victorious and returns home. While the return is not portrayed in this work, it is a crucial portion of the story in literary works to wrap up any loose ends and give a satisfying ending to the story.

Extended Techniques

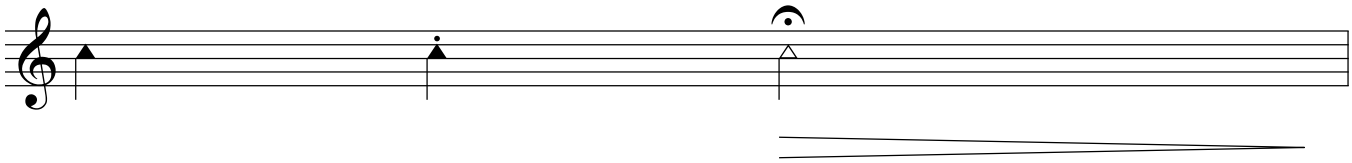
In the second movement, oboe I is asked to play directly into the bell. The performer must hold the reed in his/her left hand, and hold the bell with the right hand so that the bell can be closed using the right hand fingers. Standard oval noteheads should be played with an open bell, and X noteheads should be played with the bell closed by the fingers. Timbral trills are achieved by rapidly opening closing the bell. The performer may regulate trill speed when necessary. Pitch bends can be achieved by changing the embouchure to lower or raise the pitch.



Put the oboe back together and play as normal where "ord." is marked.

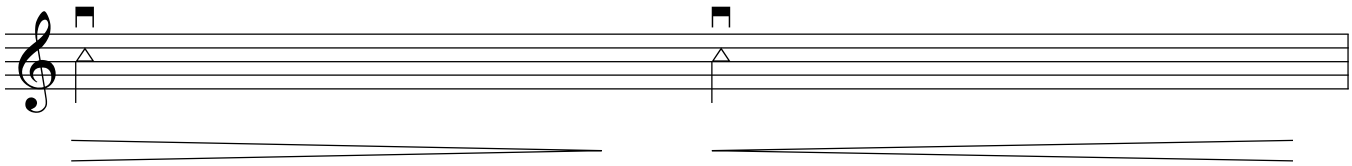


Triangle noteheads indicate that the performer should blow fast, cold air against the keys of the instrument to create a noisy, percussive sound. In general, unmarked notes should be played with a strong articulation, such as in the "tu" syllable. Staccato (or other short notes) may be ended with the tongue, such as in the "tut" syllable. Multiple times throughout the piece, there are notes marked with a fermata and decrescendo. These should be gradually tapered off to *niente*. Length is not important, but should not be too fast.



No matter what articulation is marked, the performer should always use fast air to create the desired sound.

Notes marked with a downbow (pictured below) should start with no articulation. The first note in the below example should start loud and gradually soften, similar to a sigh. The second note should start from *niente* with no tongue and gradually crescendo throughout the duration of the note.



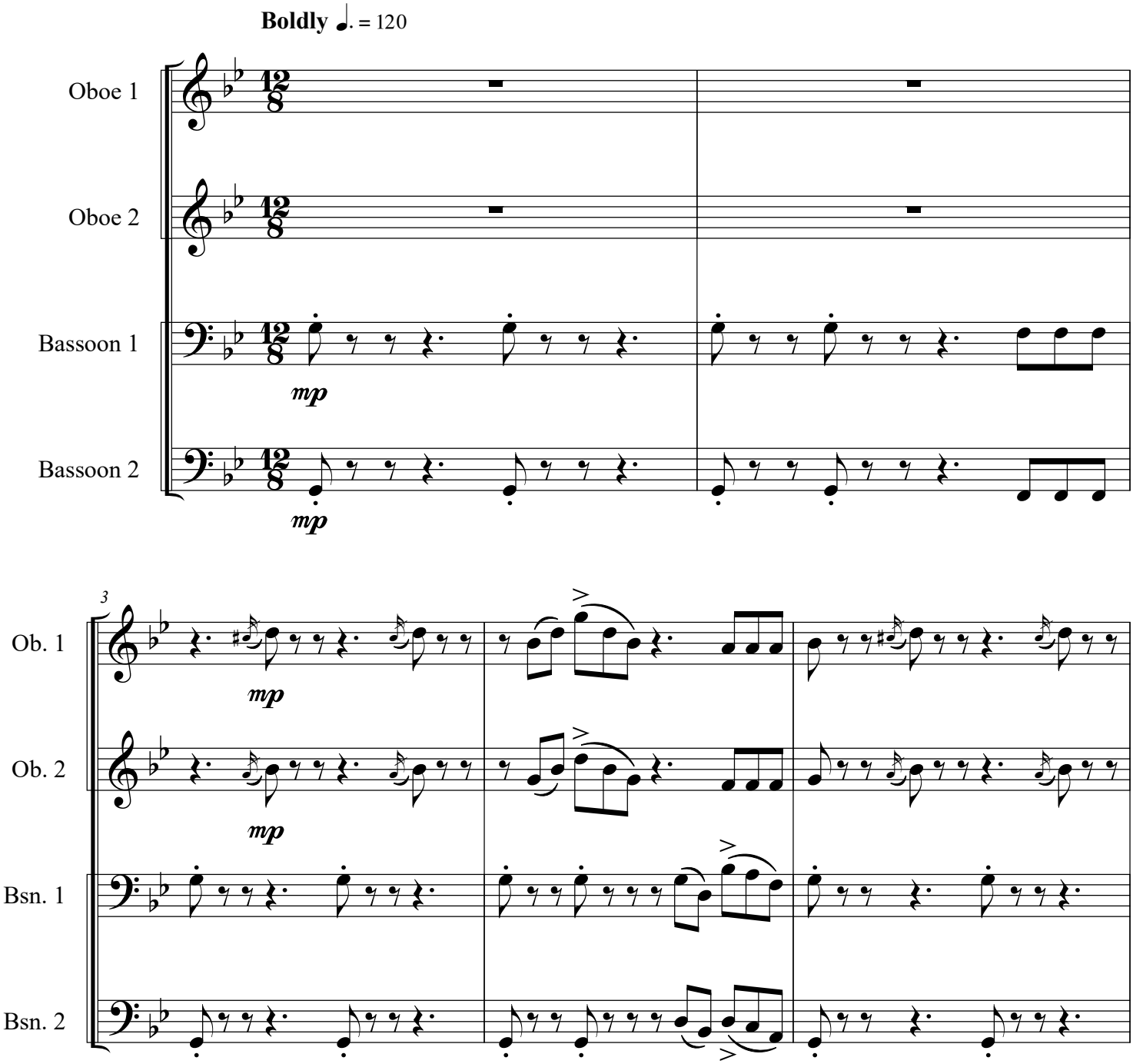
The performer should return to playing in a normal manner where oval noteheads are written.

Score

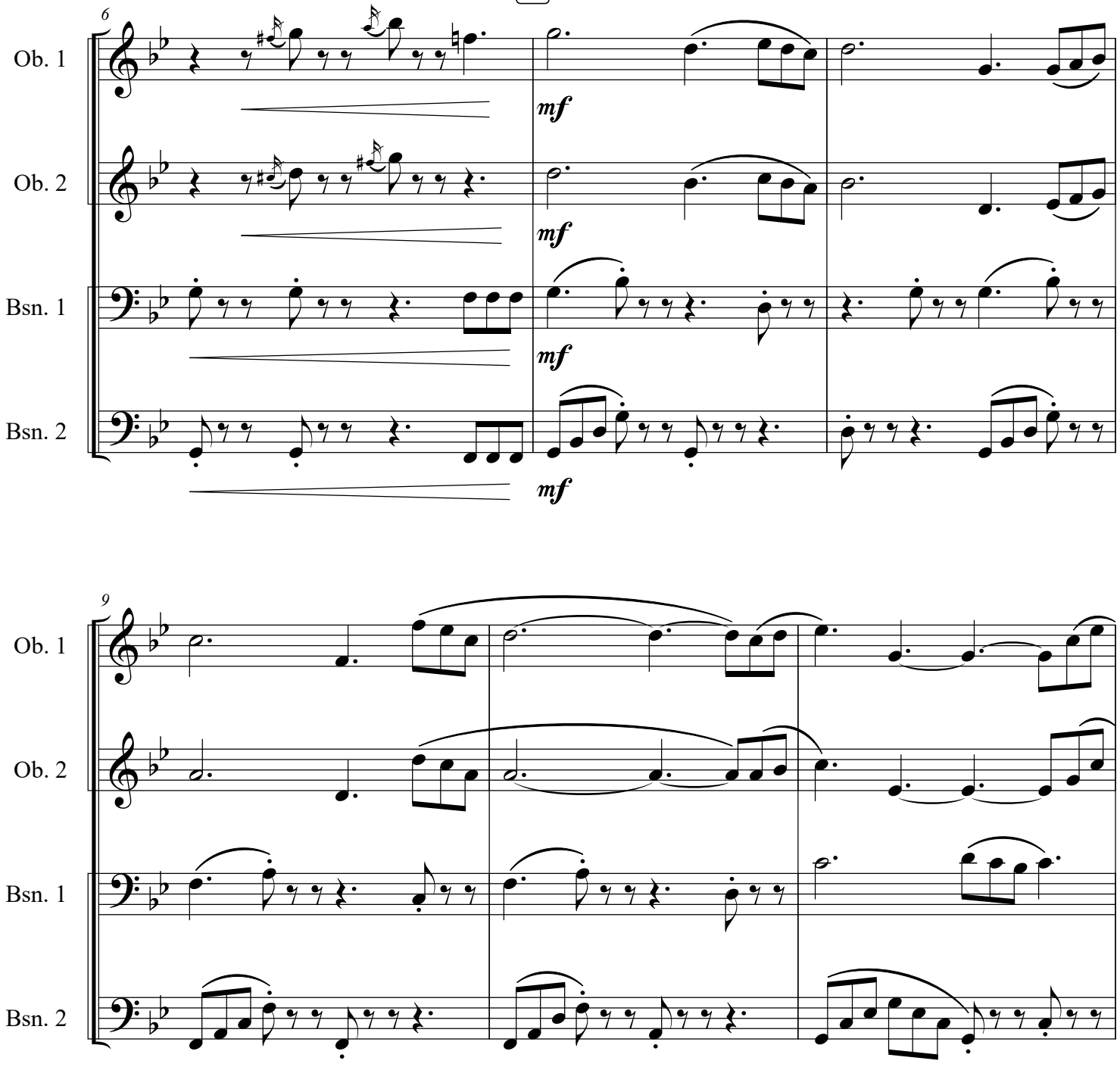
The Hero's Journey

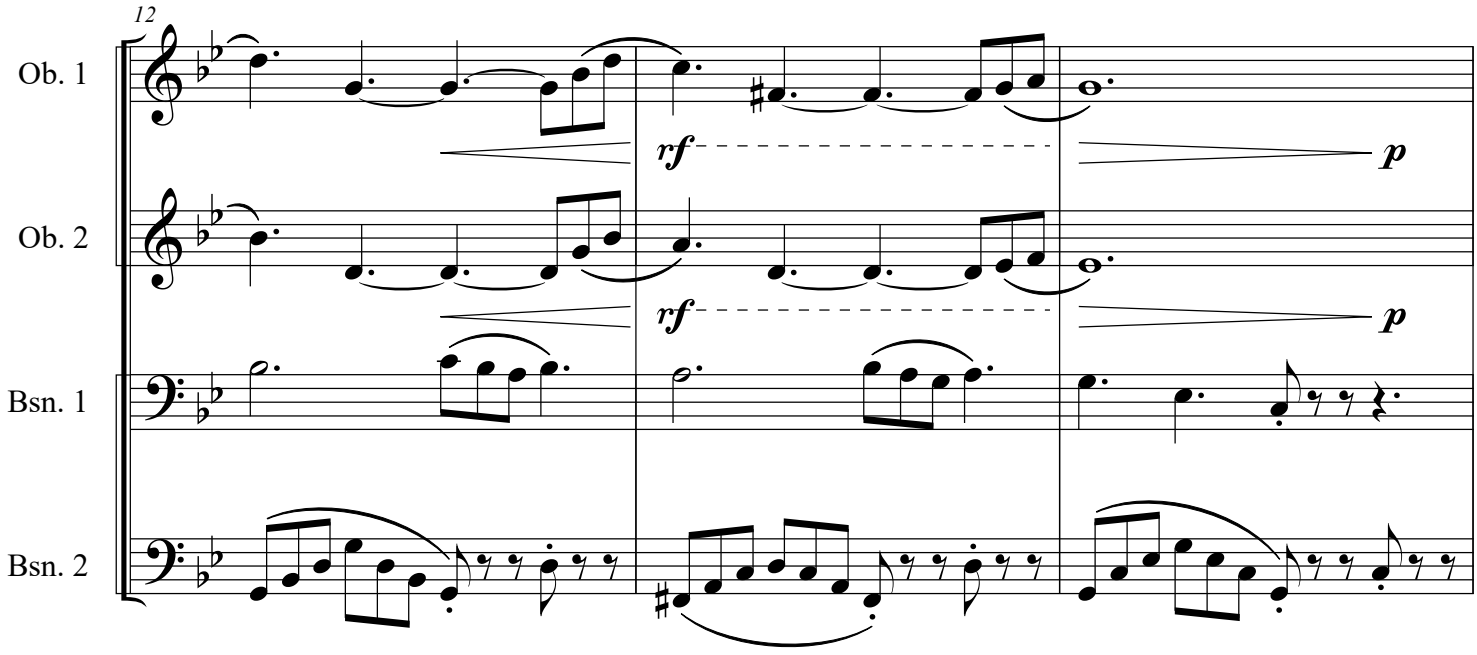
for double reed quartet

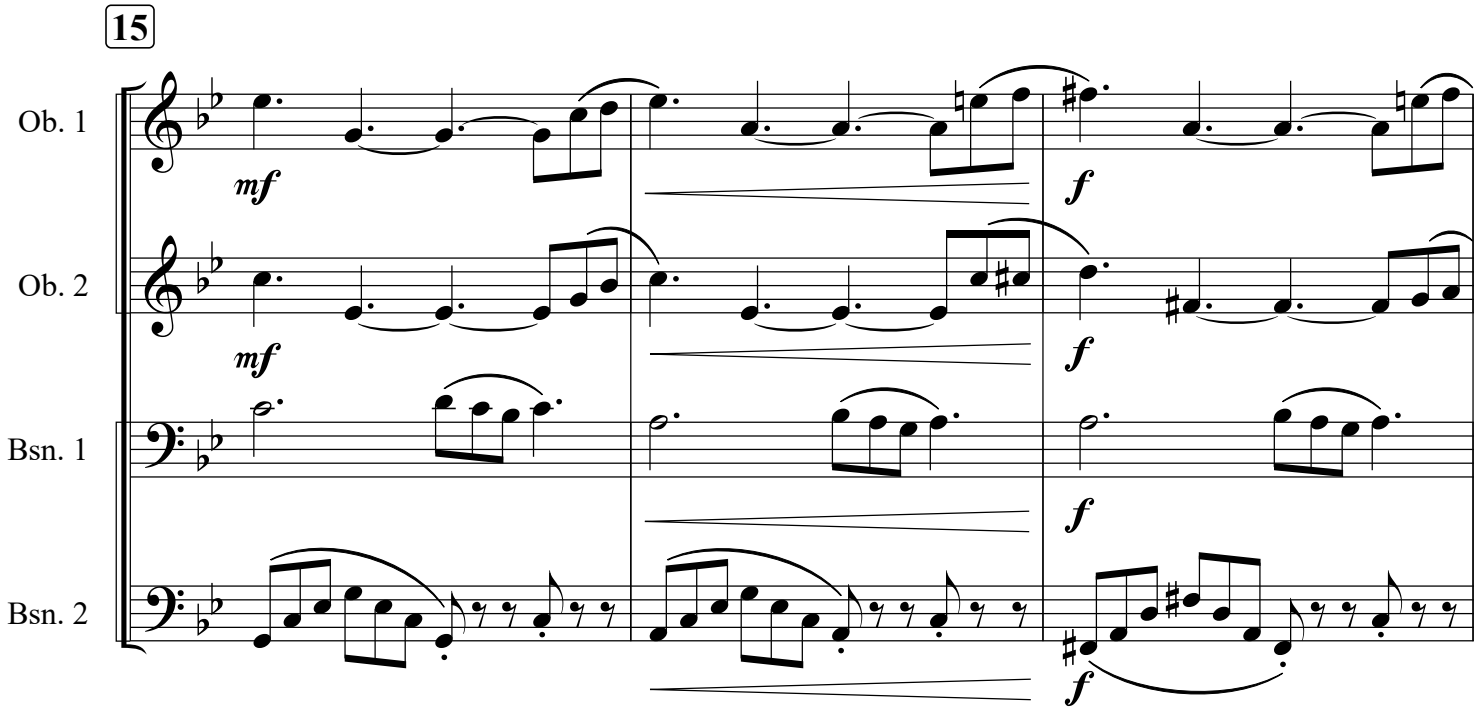
I. Call to Adventure

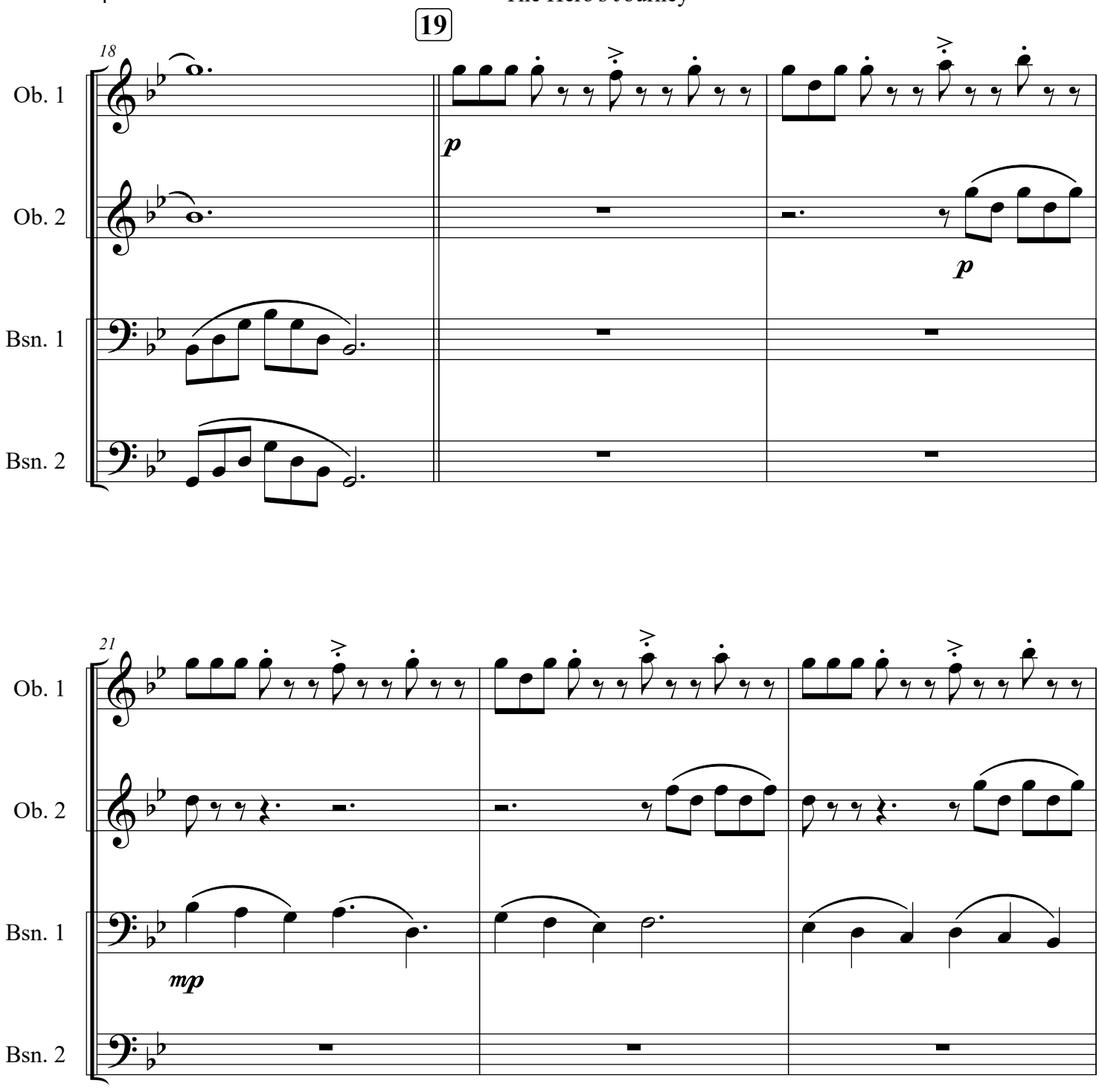


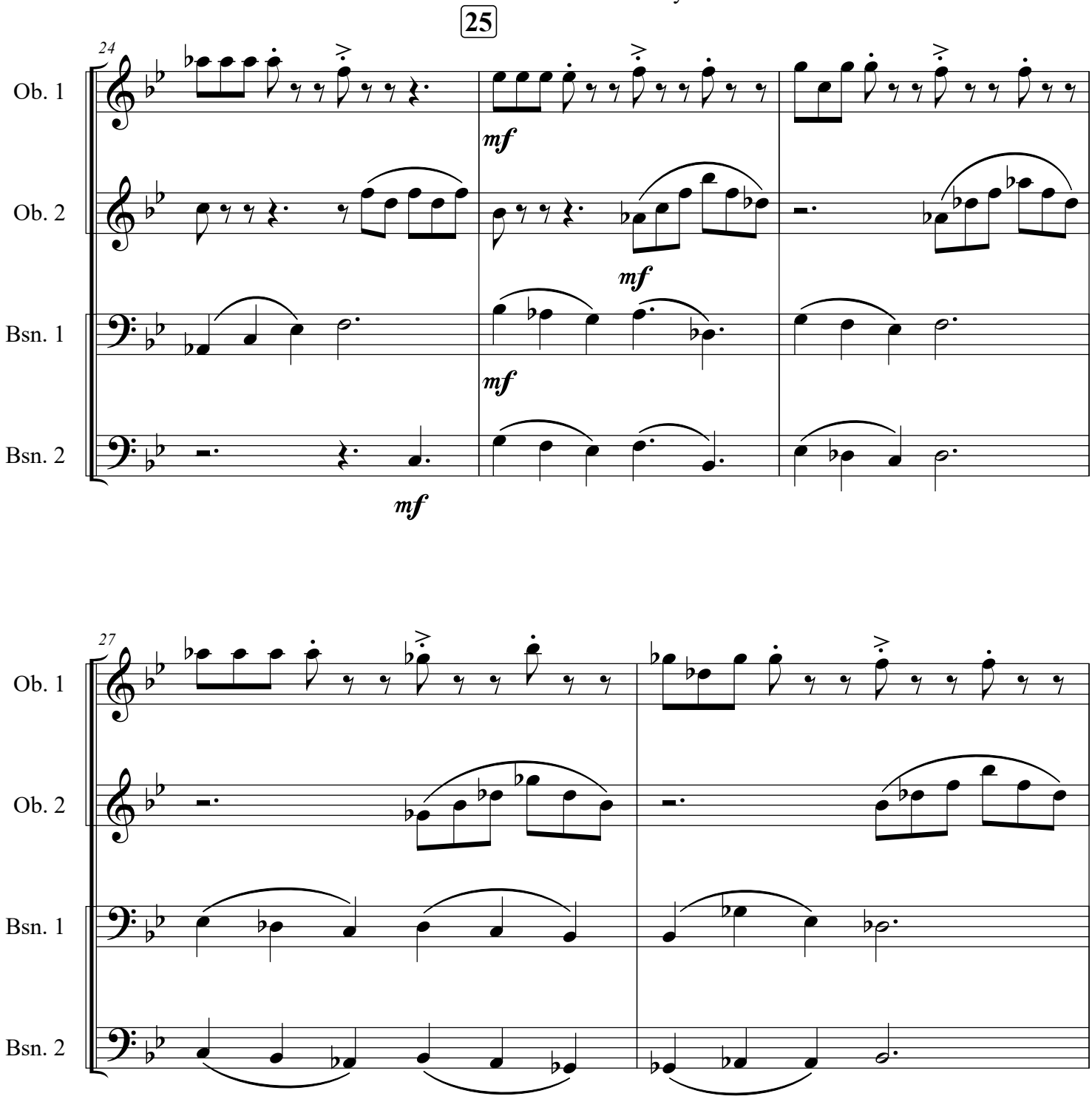
7



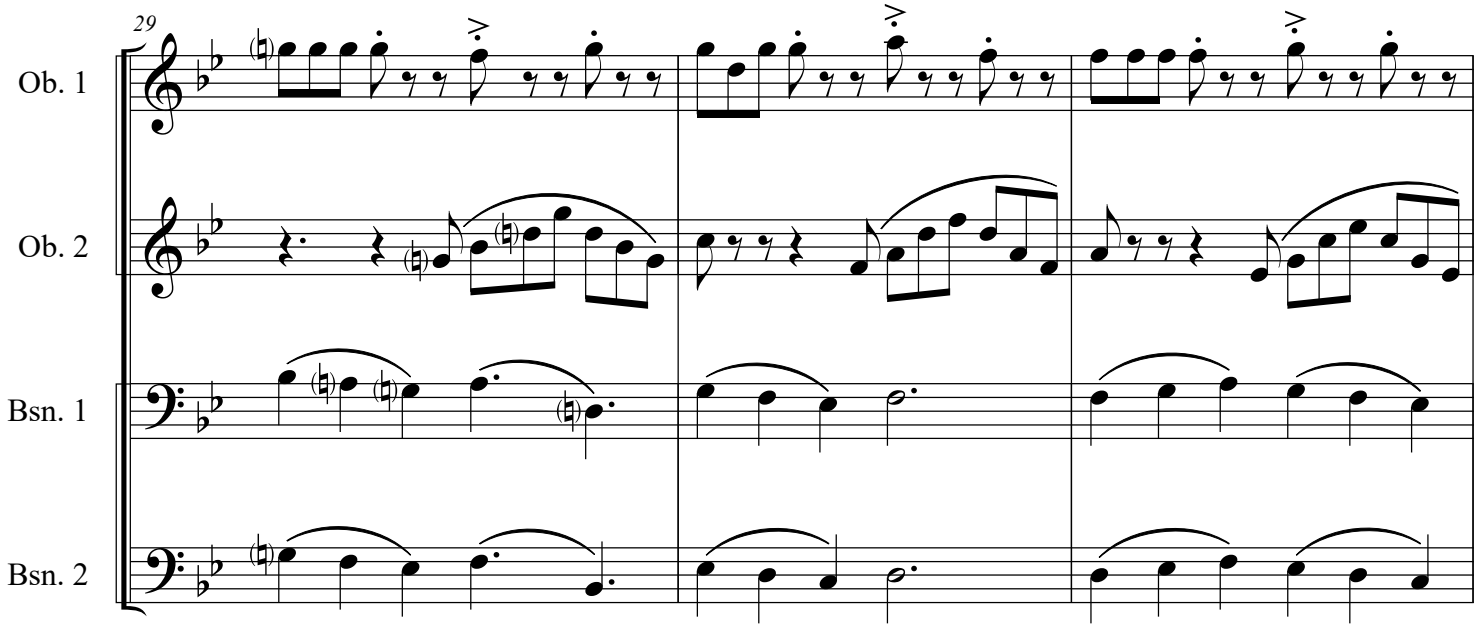

12
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
rf
p
rf
p

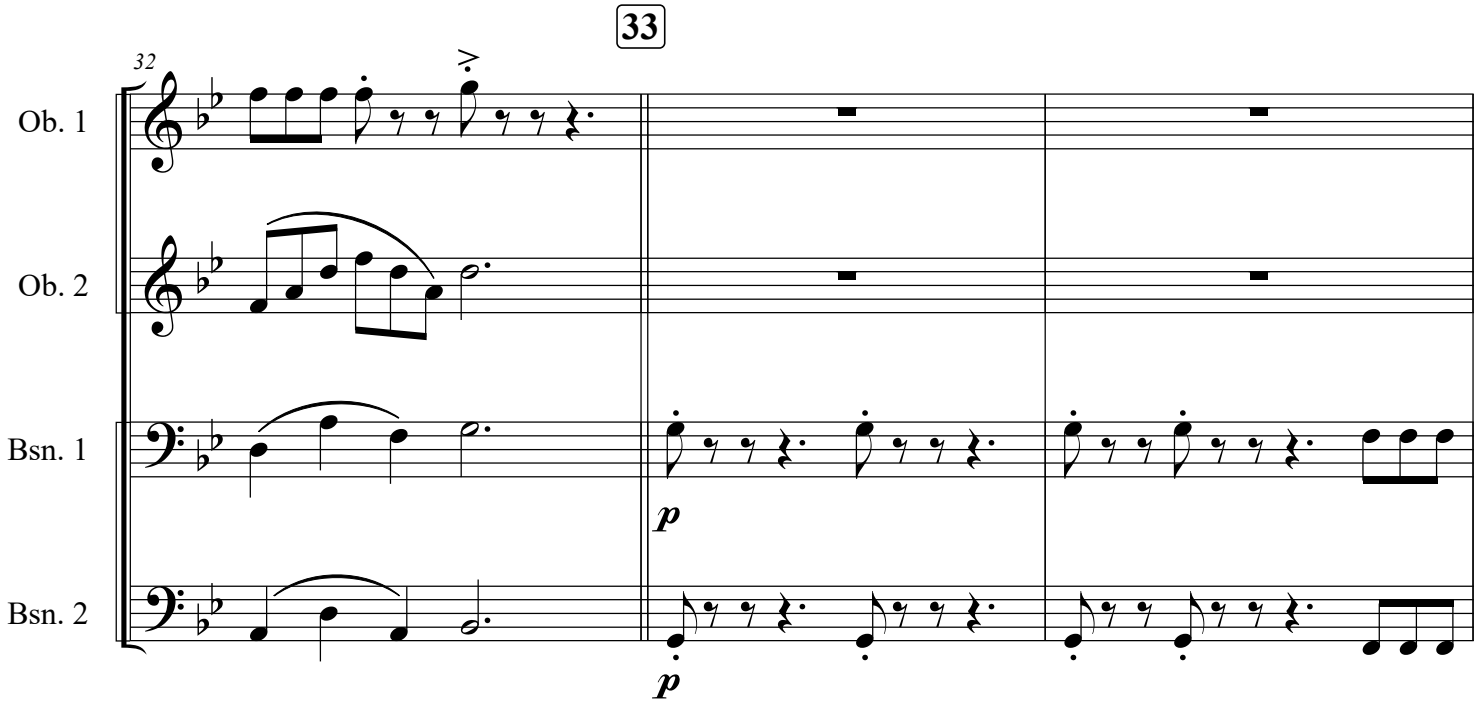

15
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
mf
f
mf
f
f
f

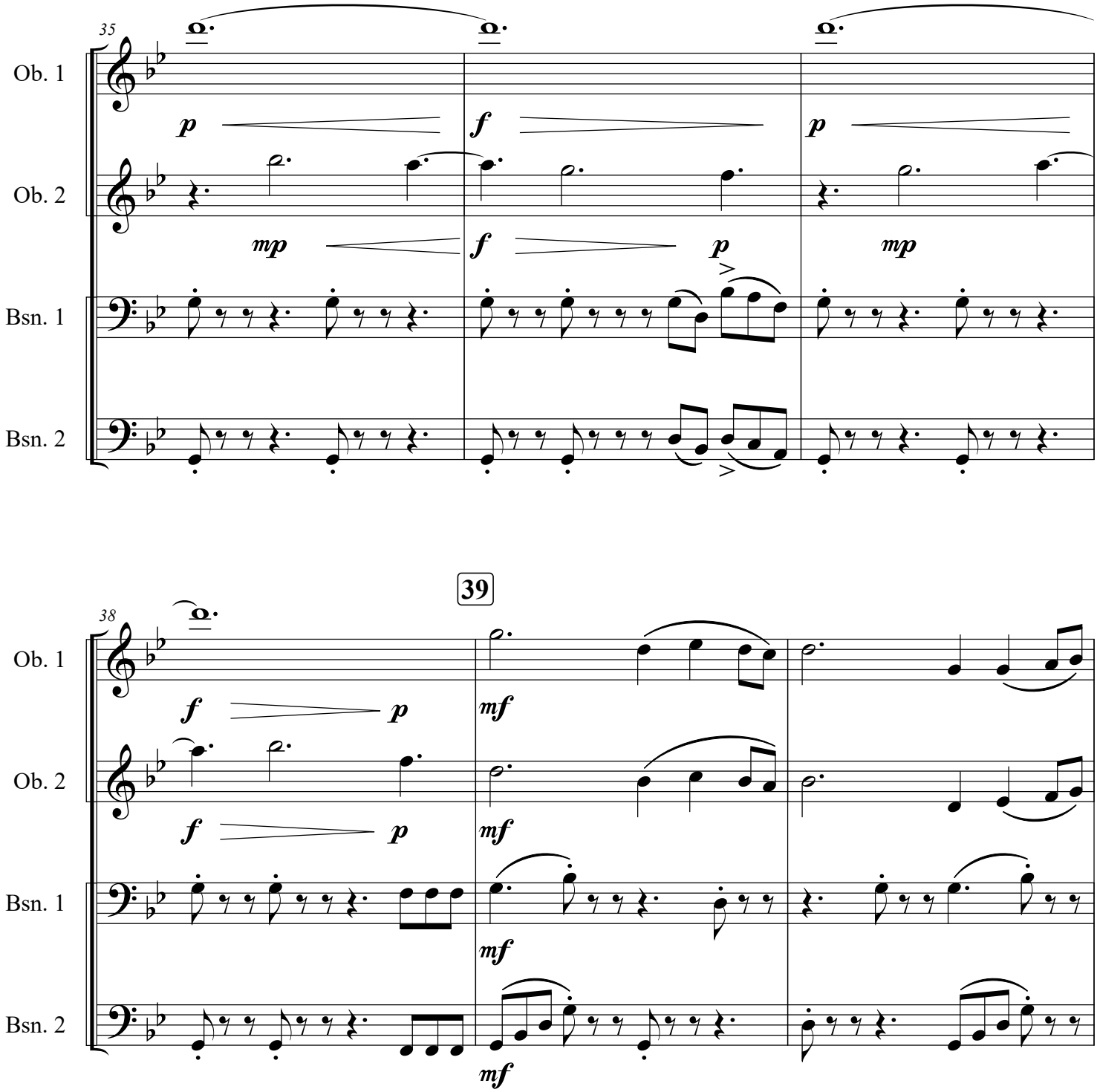

19
18
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
p
p
21
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
mp

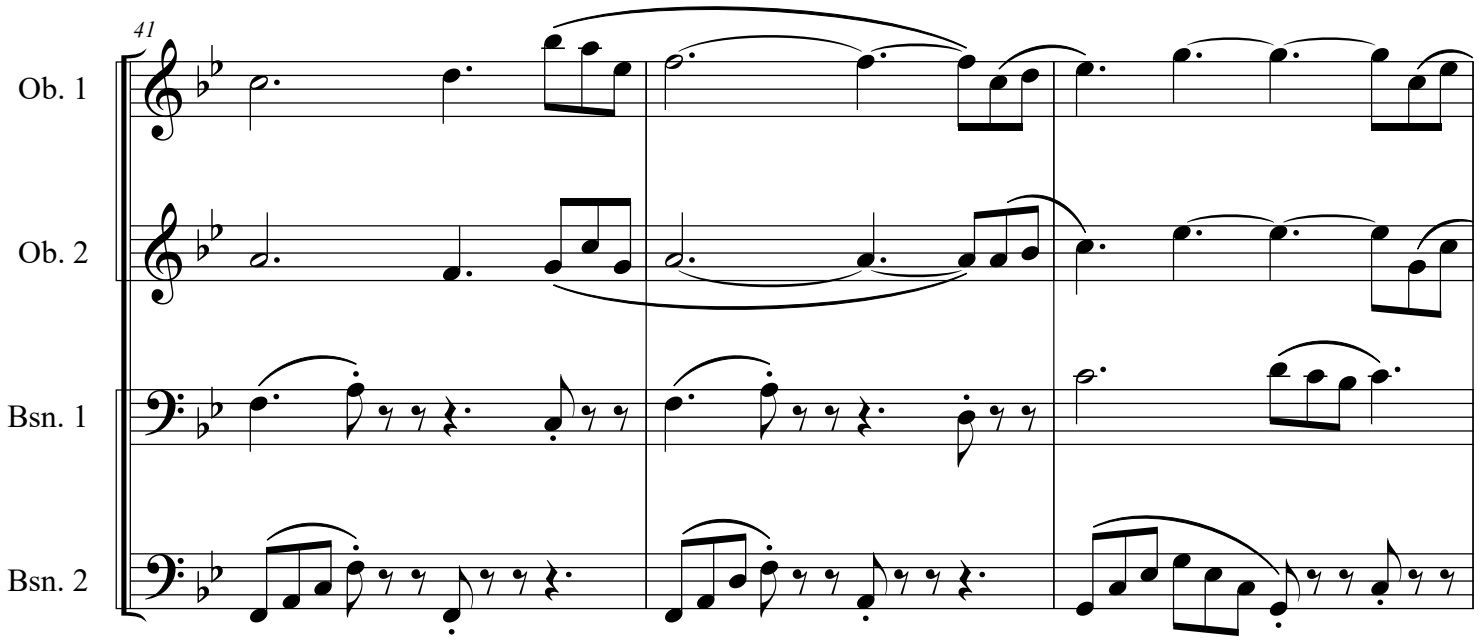

25
24
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
mf
mf
mf
mf

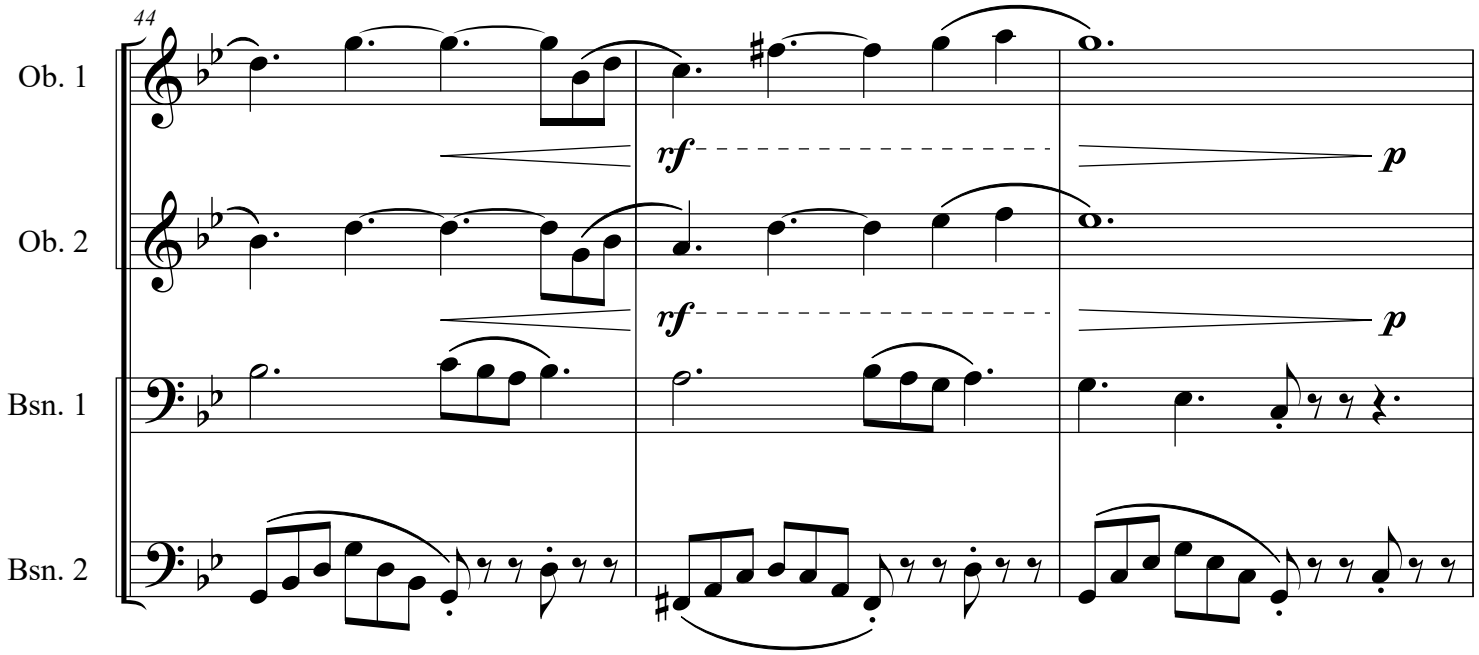
27
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2

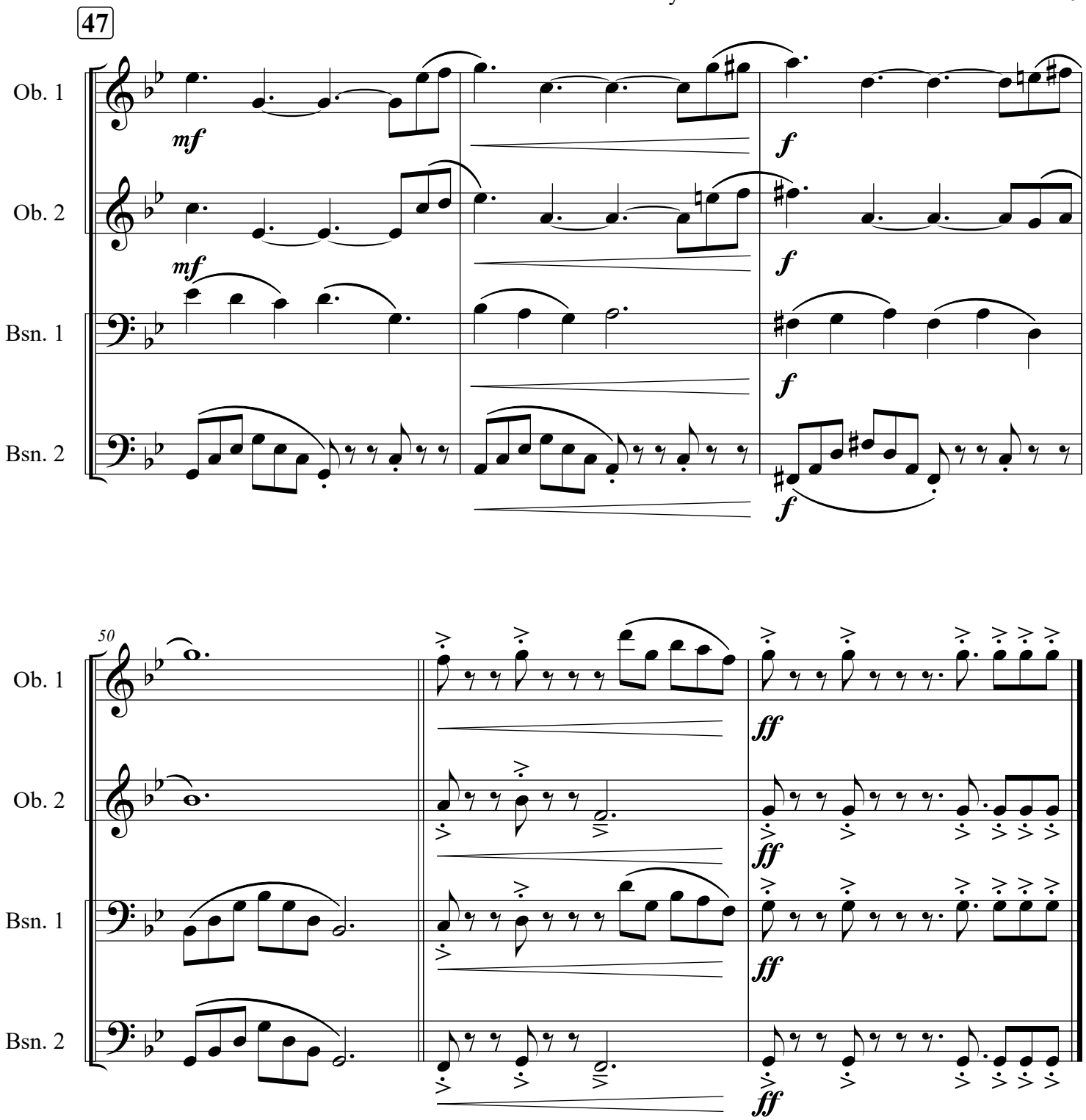

29
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2


33
32
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
p
p

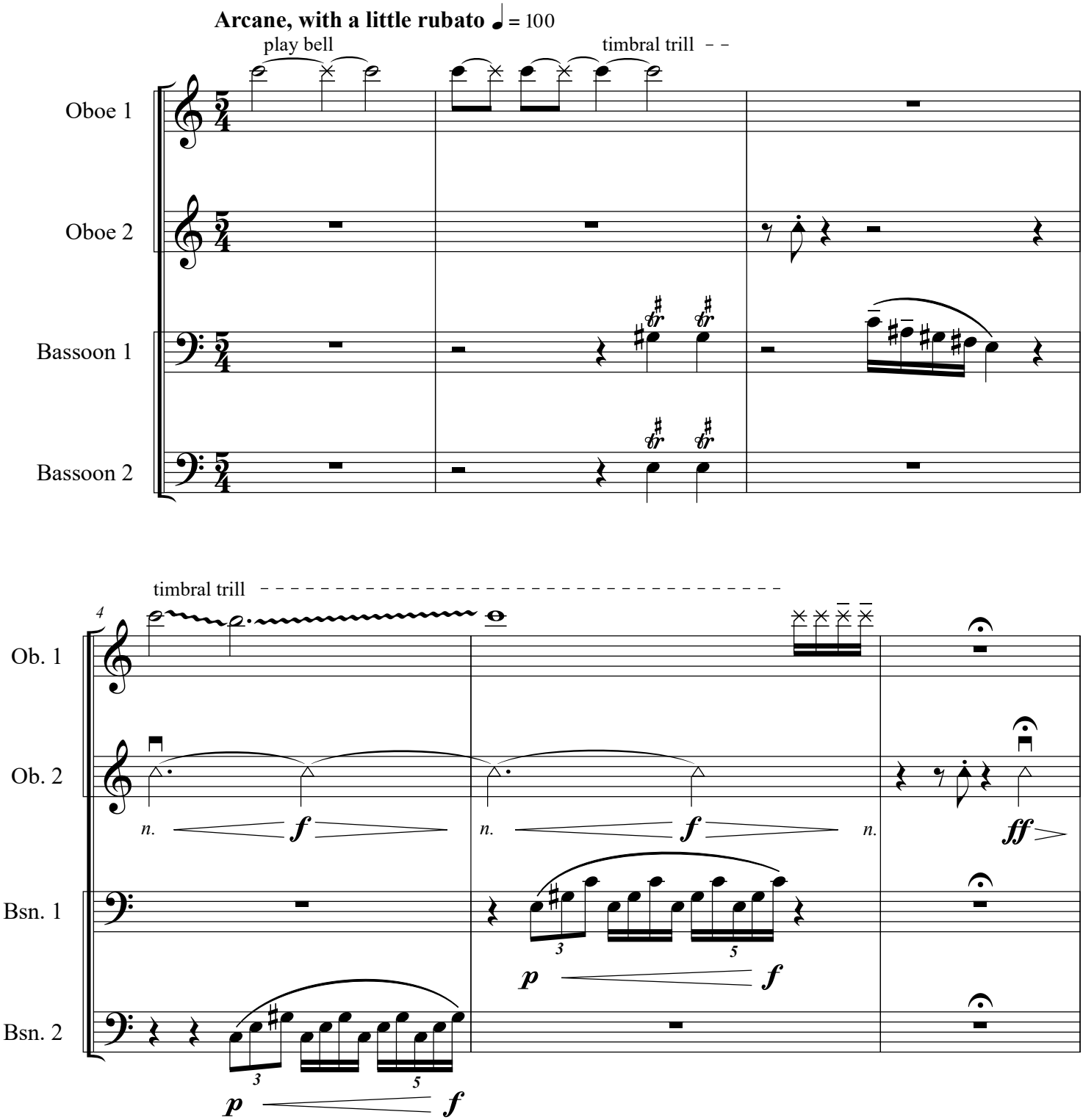

35
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
p
f
p
mp
f
p
mp
39
38
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
f
p
mf
f
p
mf
mf
mf

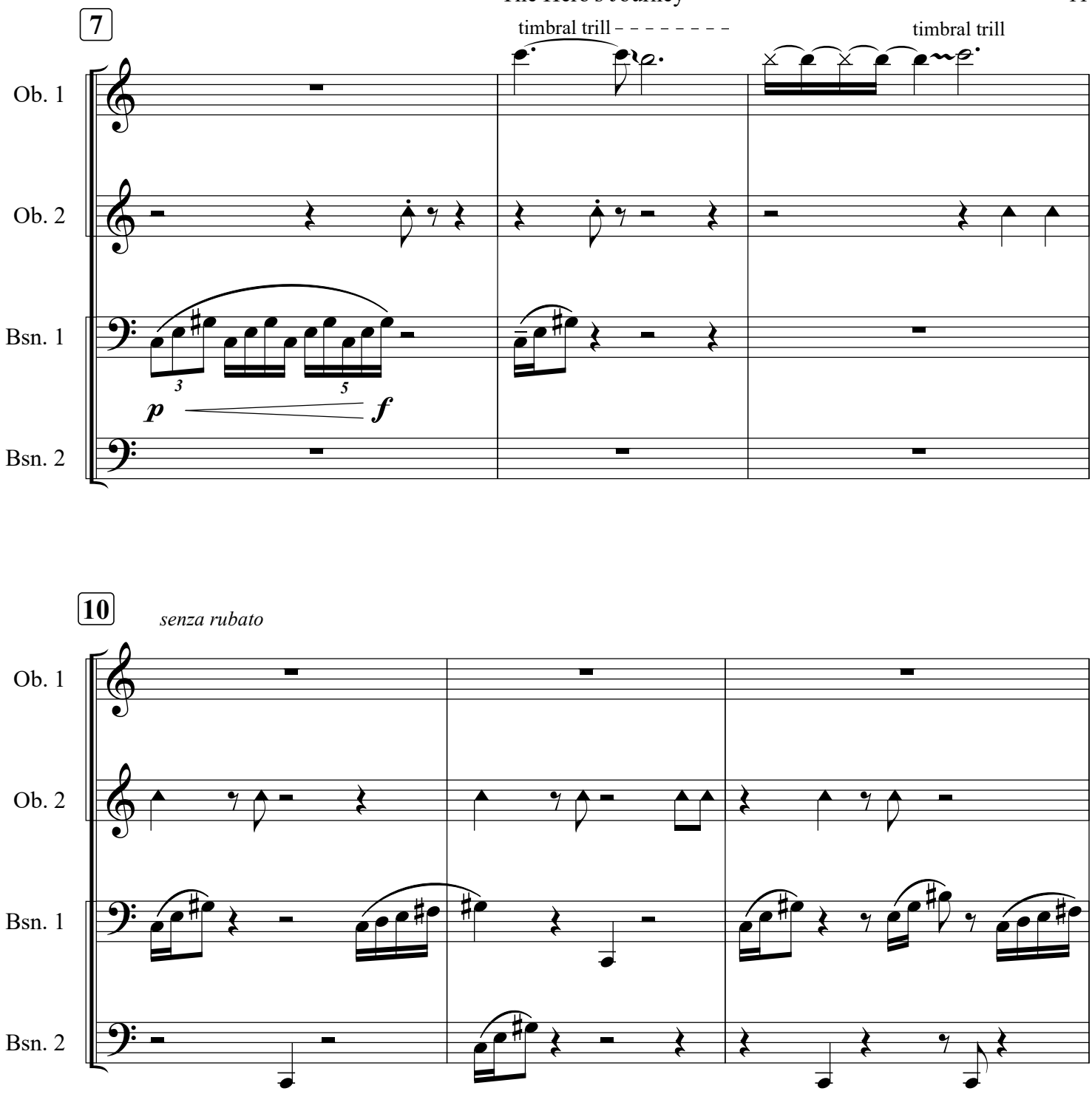

41
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2


44
Ob. 1
rf
p
Ob. 2
rf
p
Bsn. 1
Bsn. 2

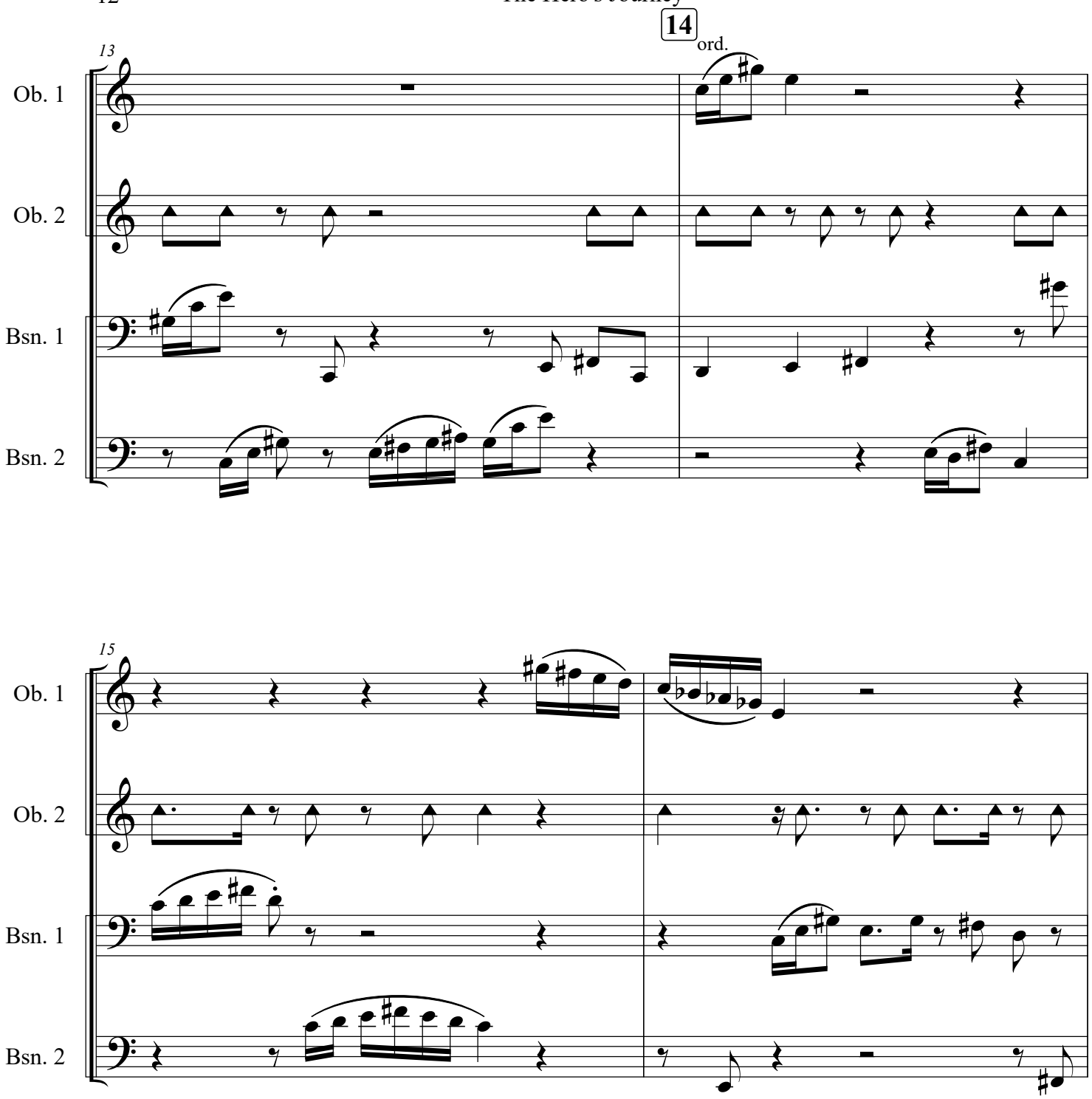

47
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
mf
f
50
ff

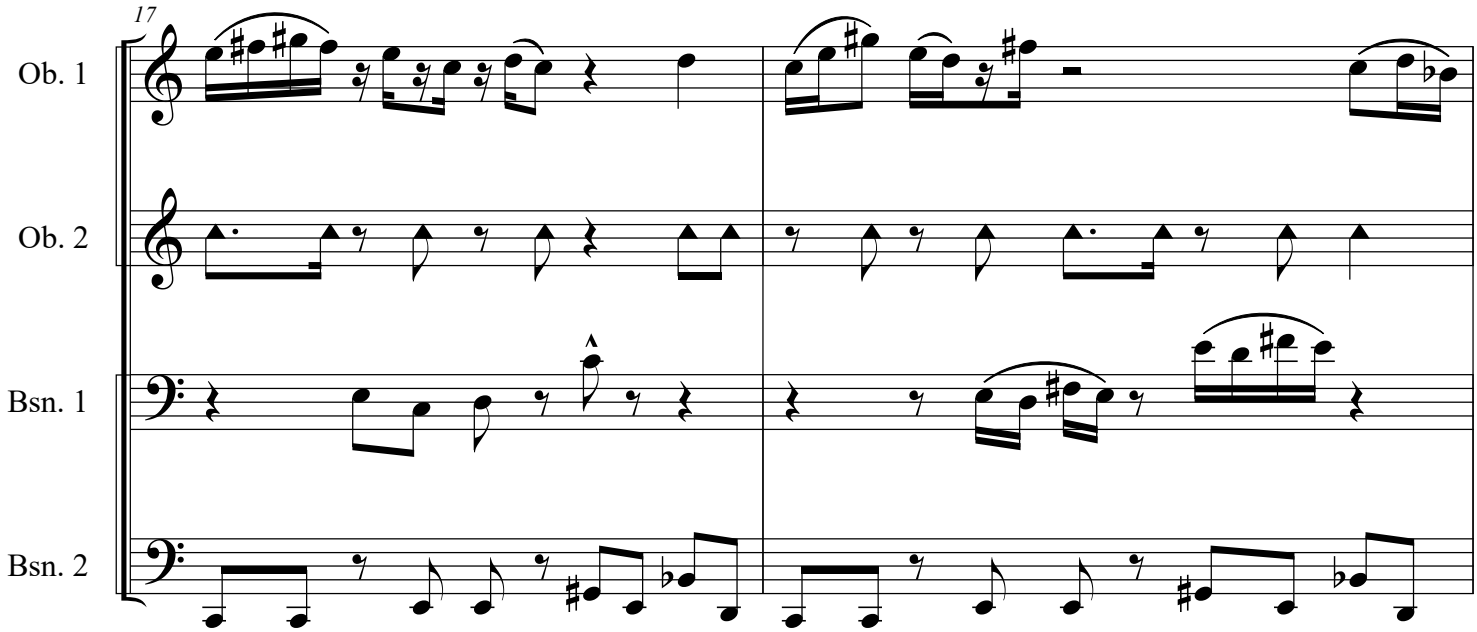
II. Strange World

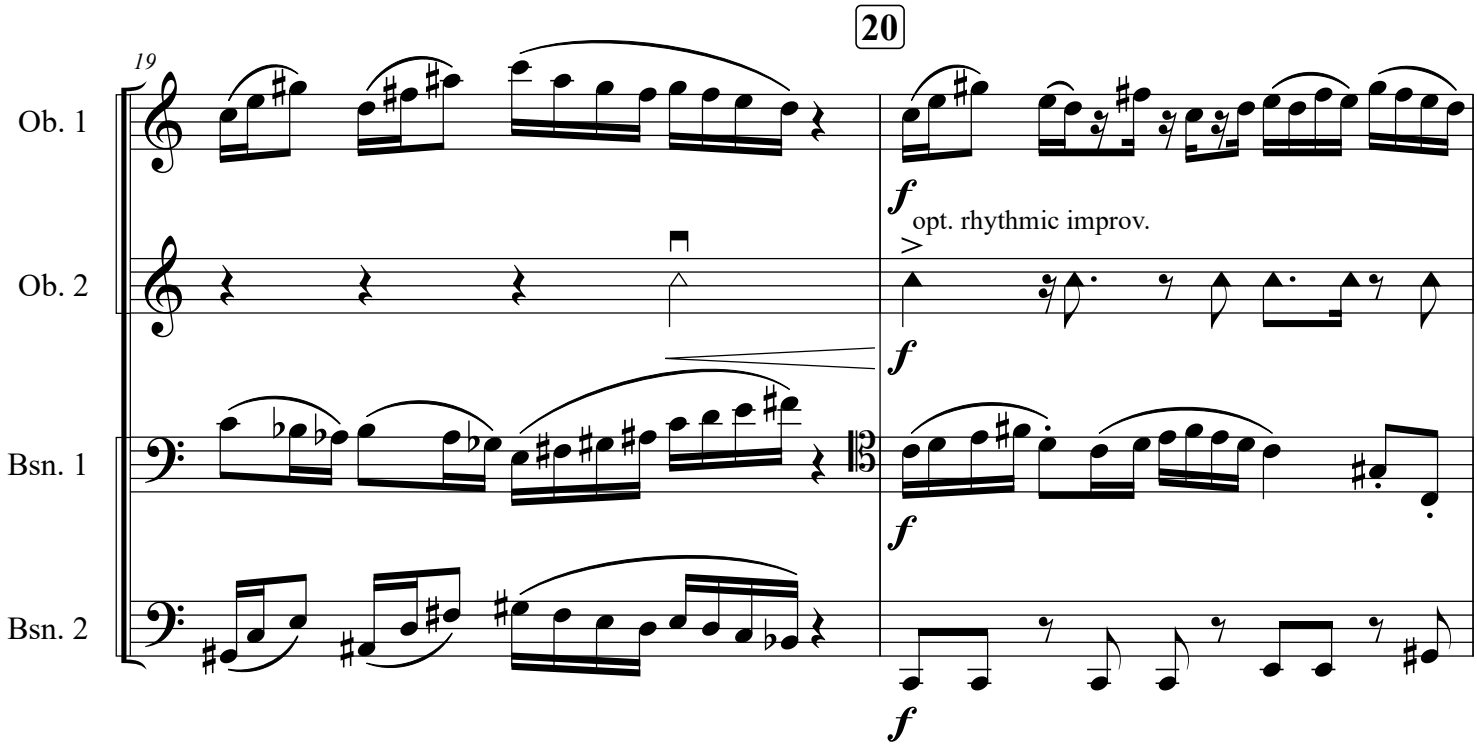


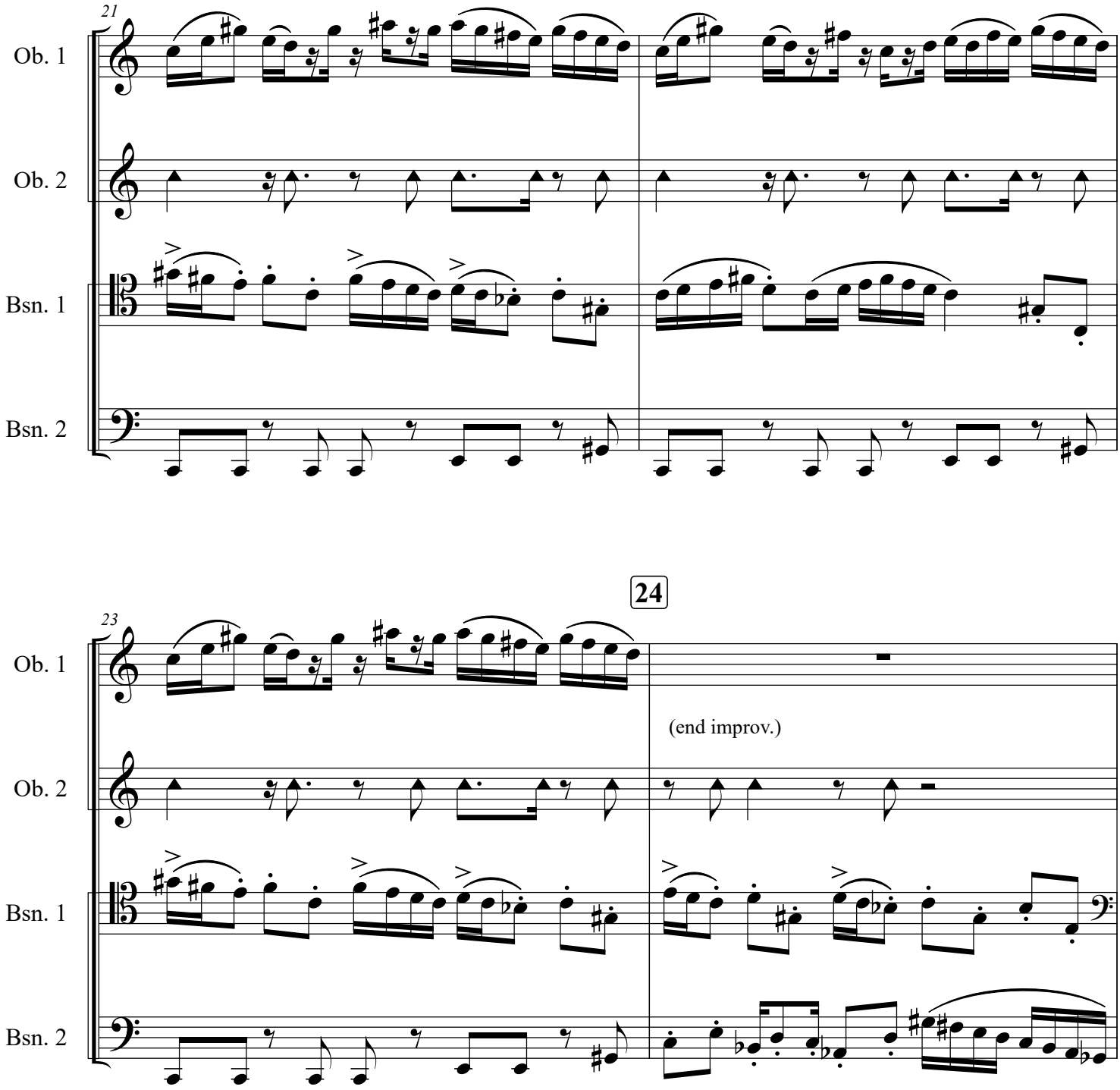

7
timbral trill
timbral trill
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
3
5
p
f

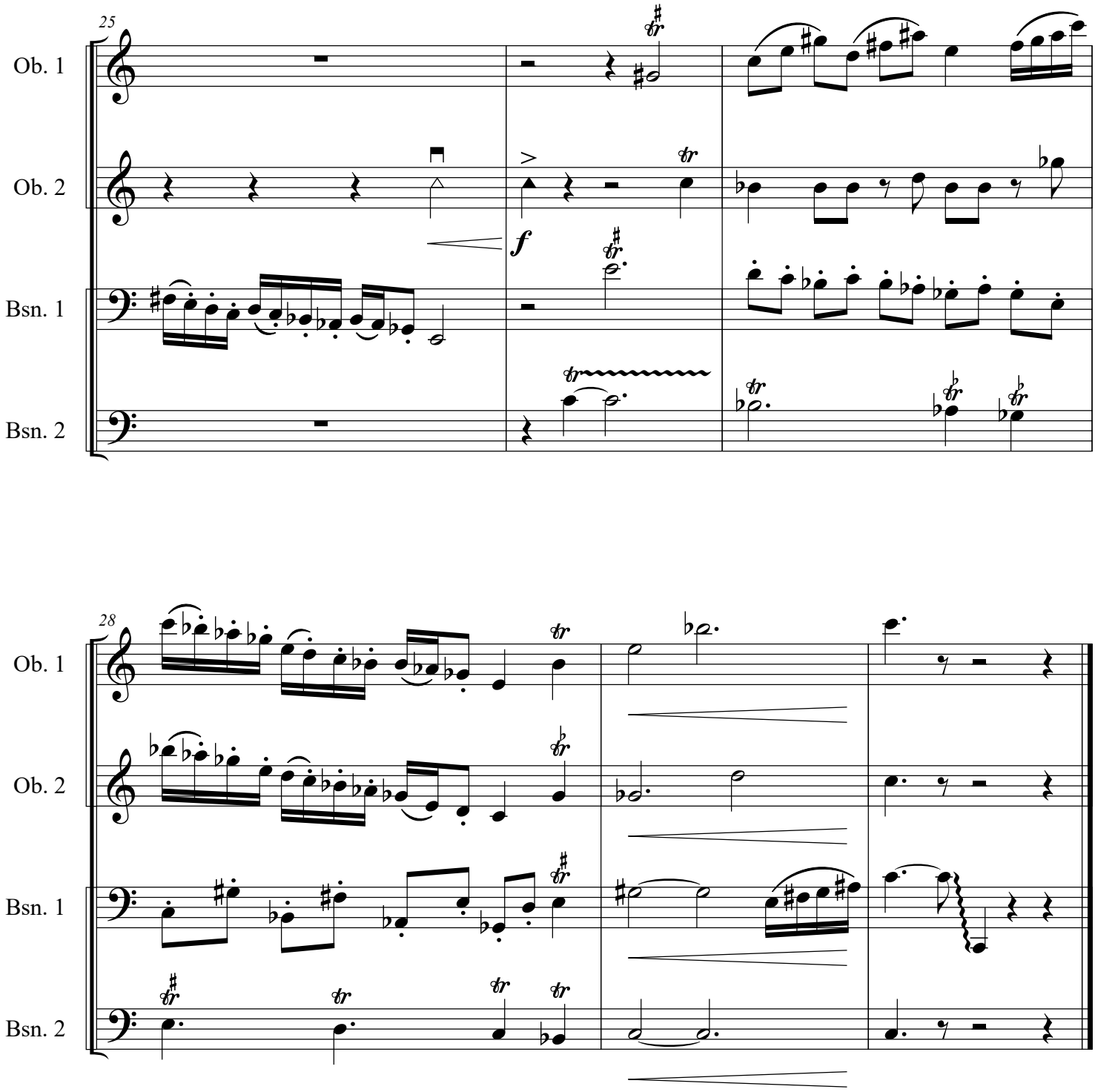
10
senza rubato
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2


13
14
ord.
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
15
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2

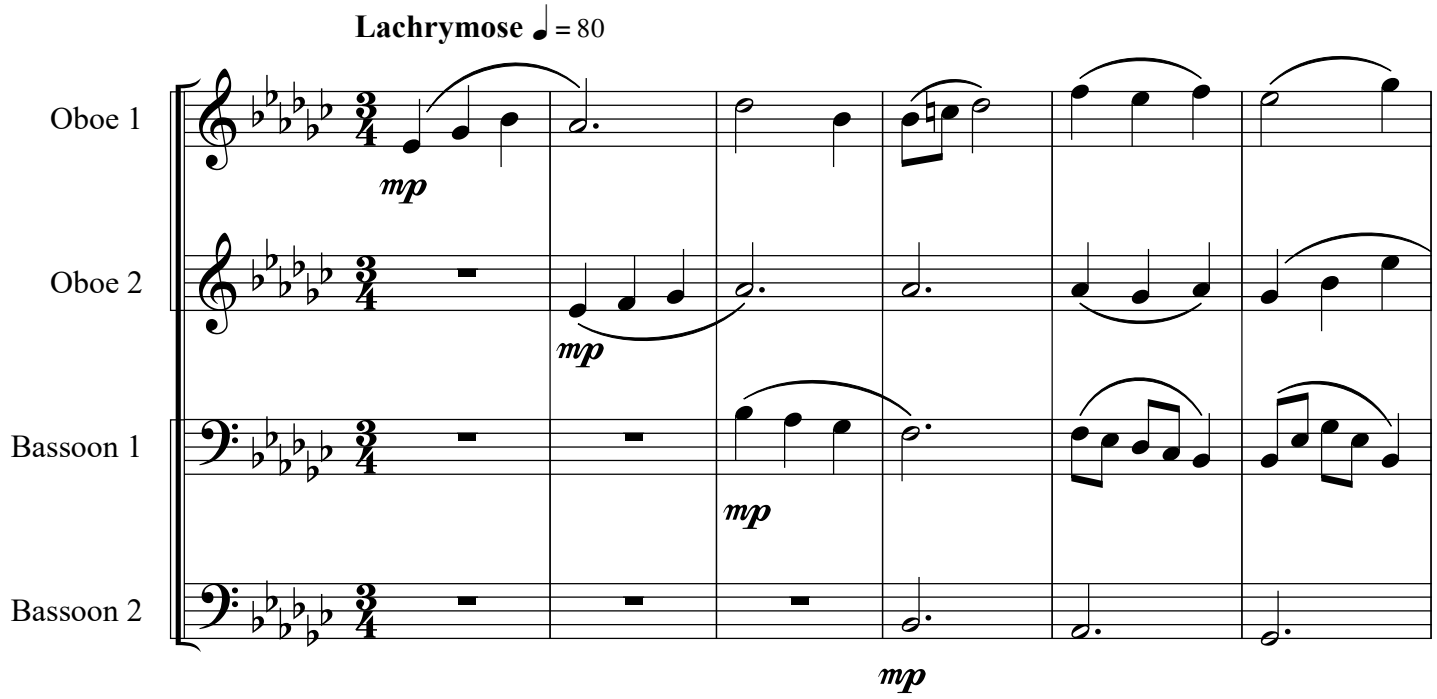

17
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2

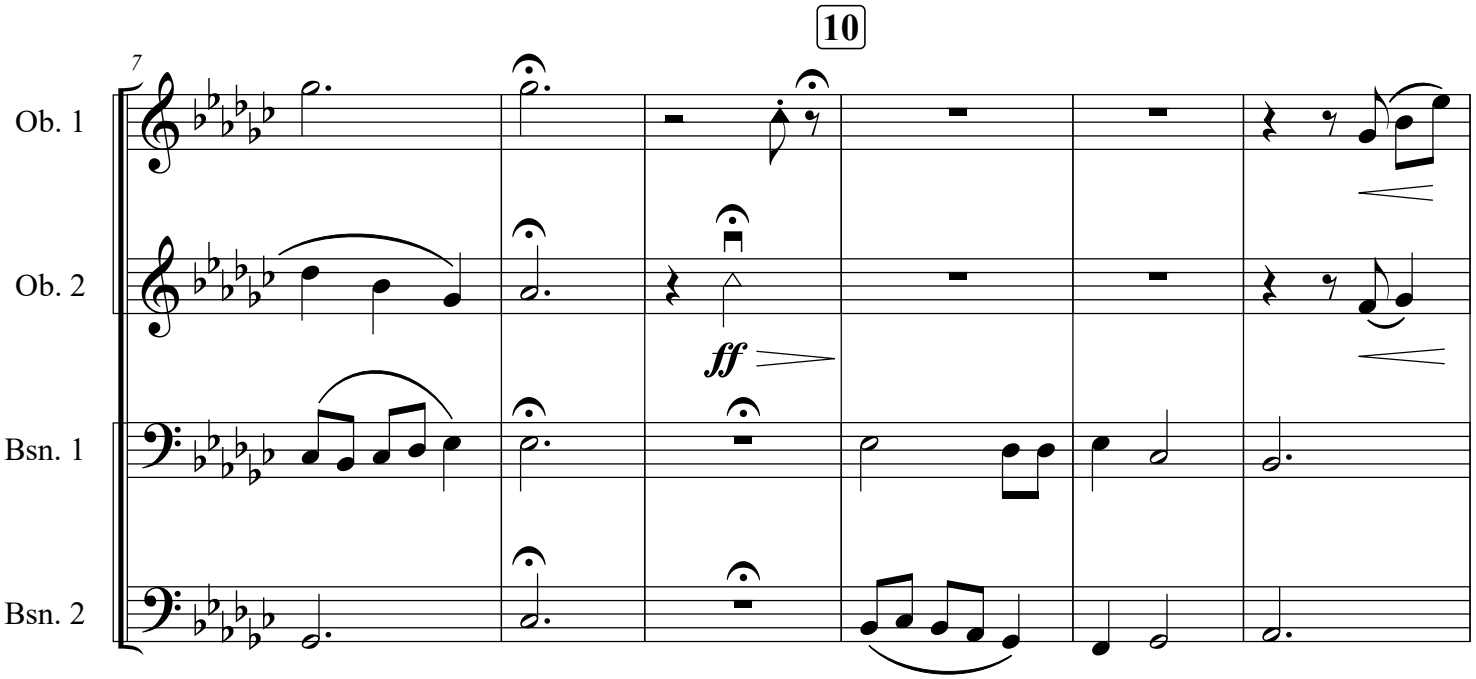

20
19
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
f
opt. rhythmic improv.
f
f
f

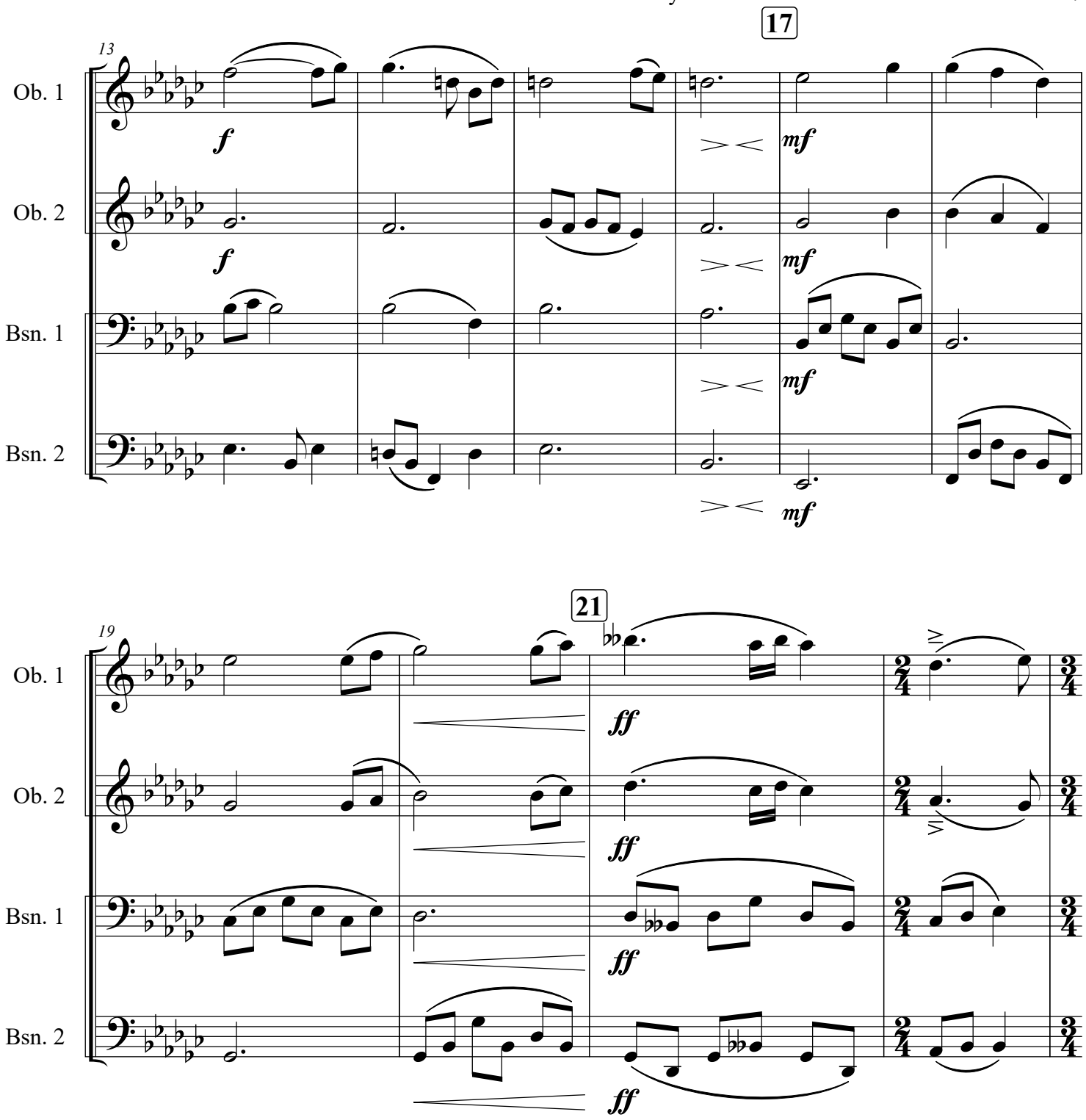

21
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
23
24
(end improv.)

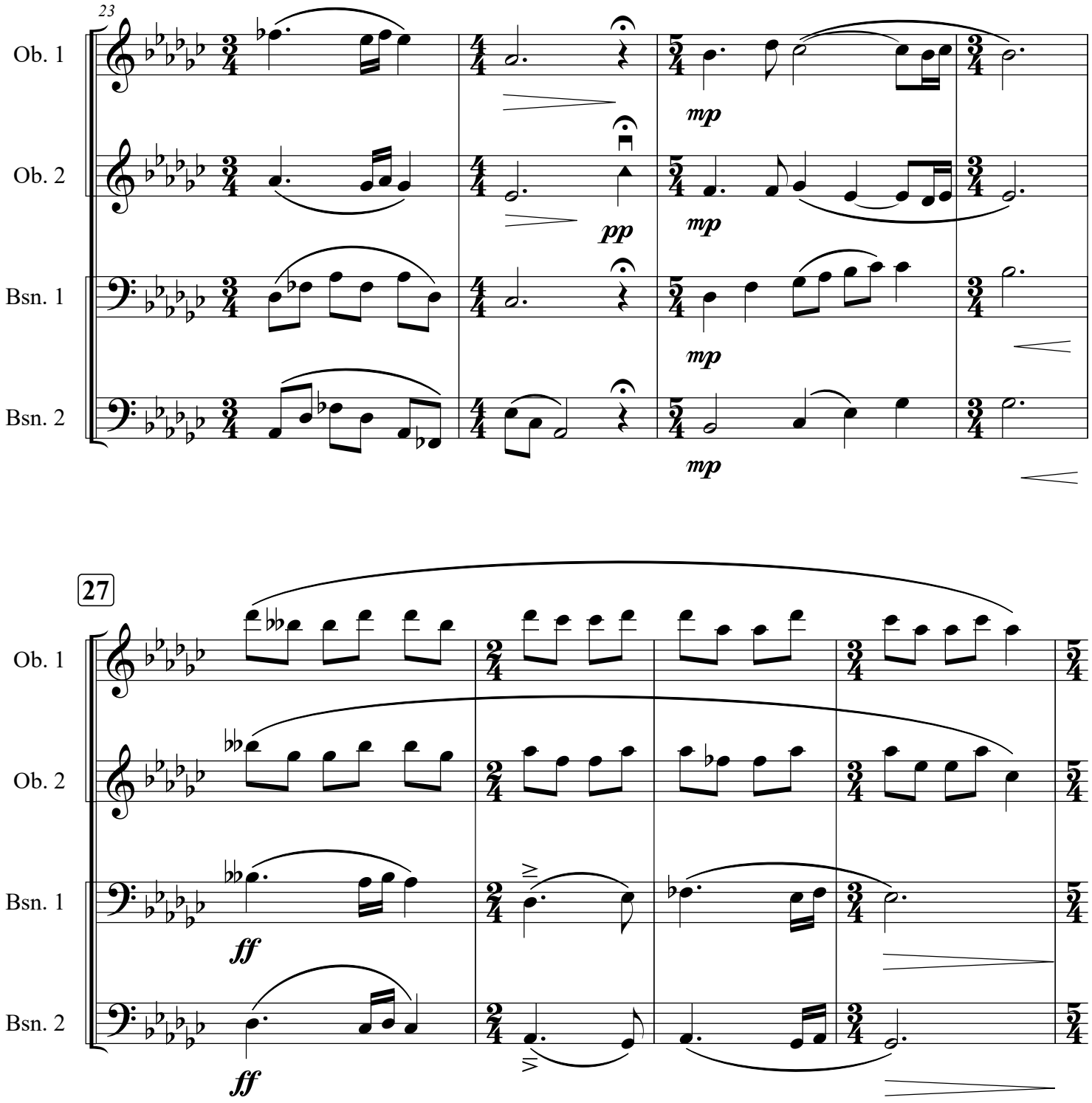

25
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
f
28
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2

III. Darkest Hour

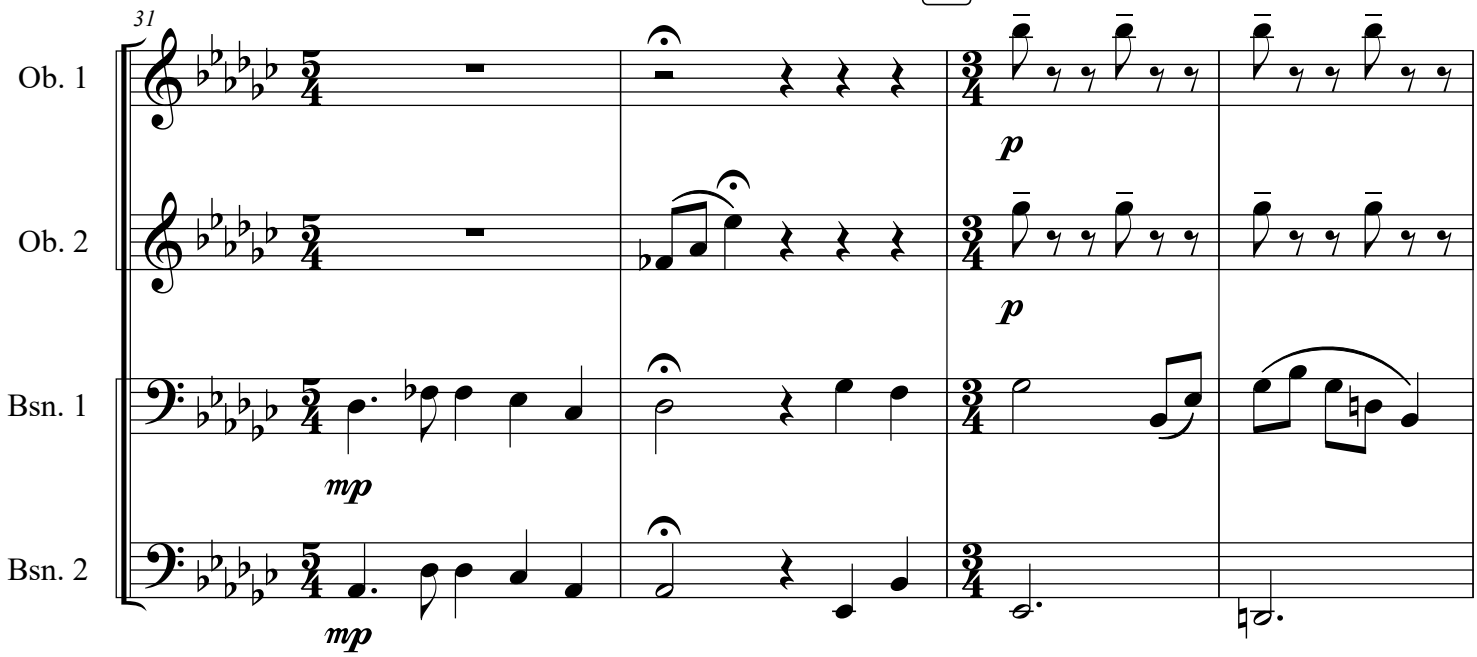


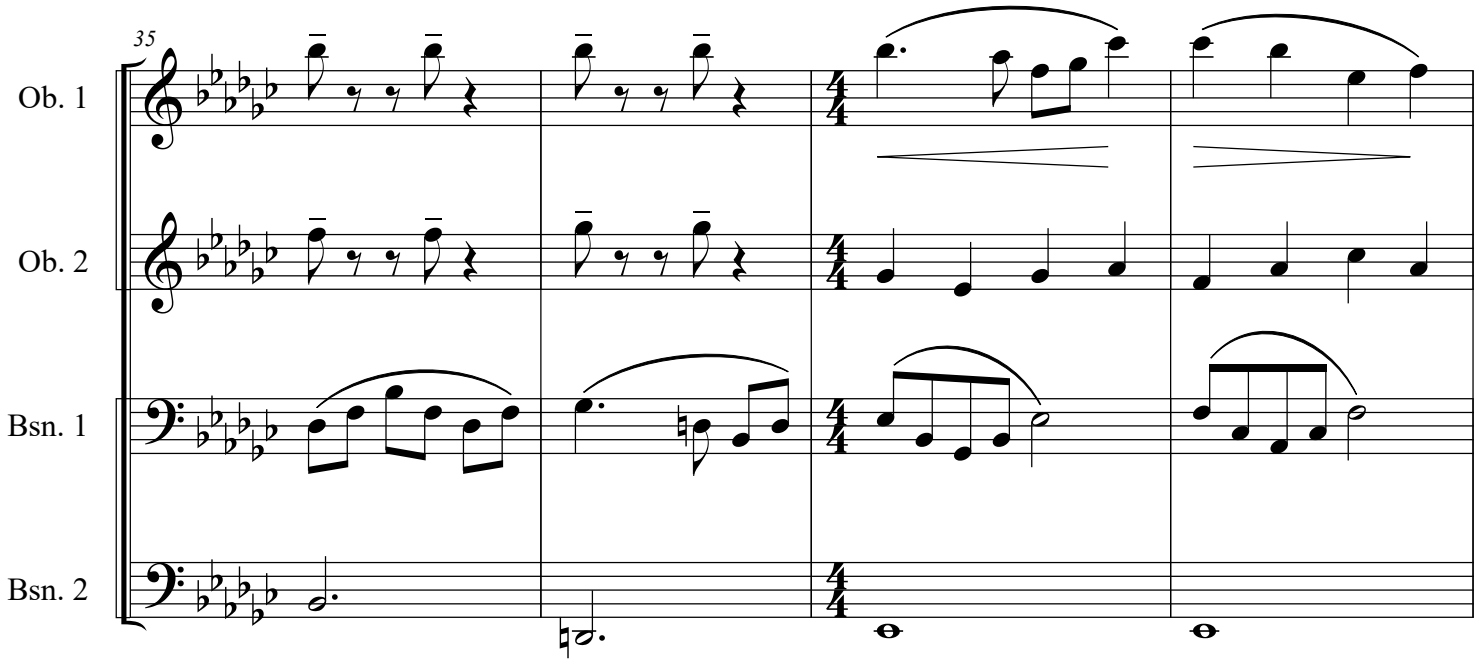


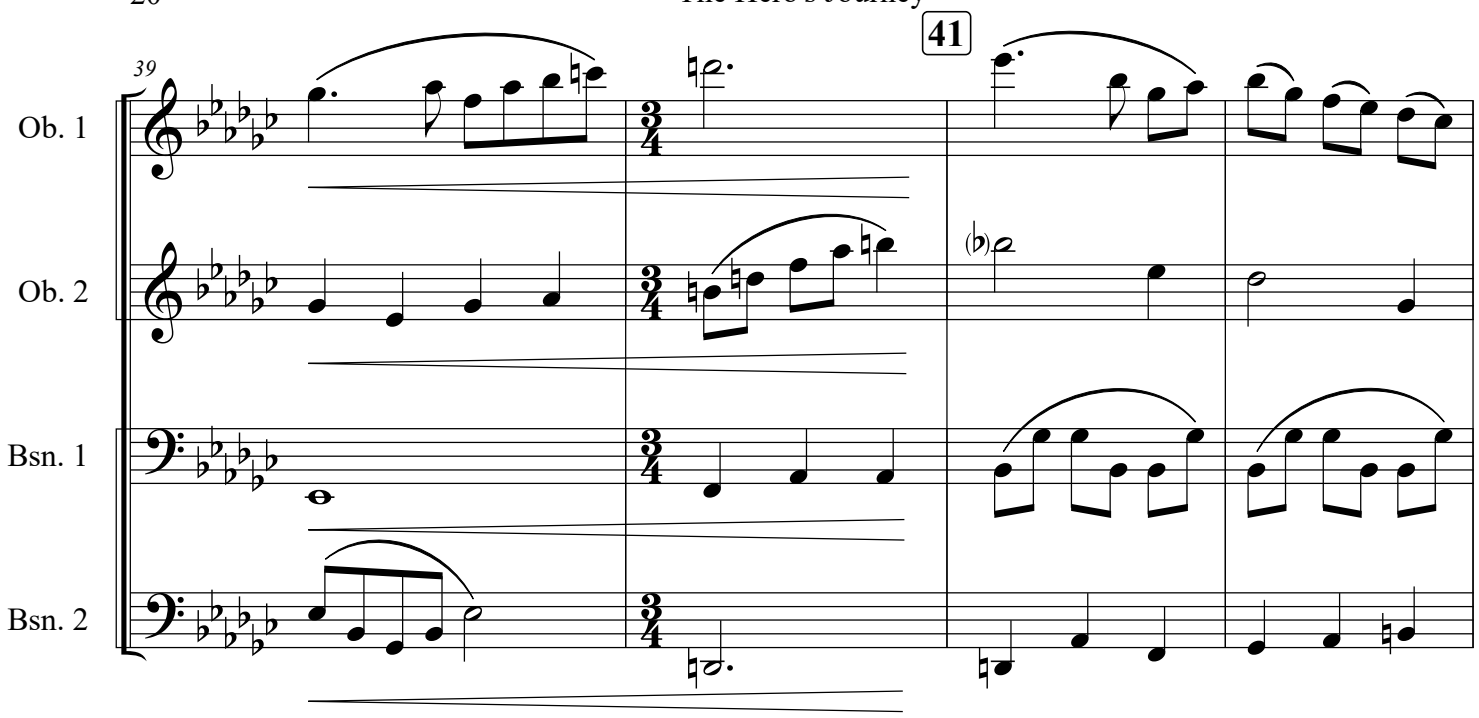

17
13
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
f
mf
21
19
ff

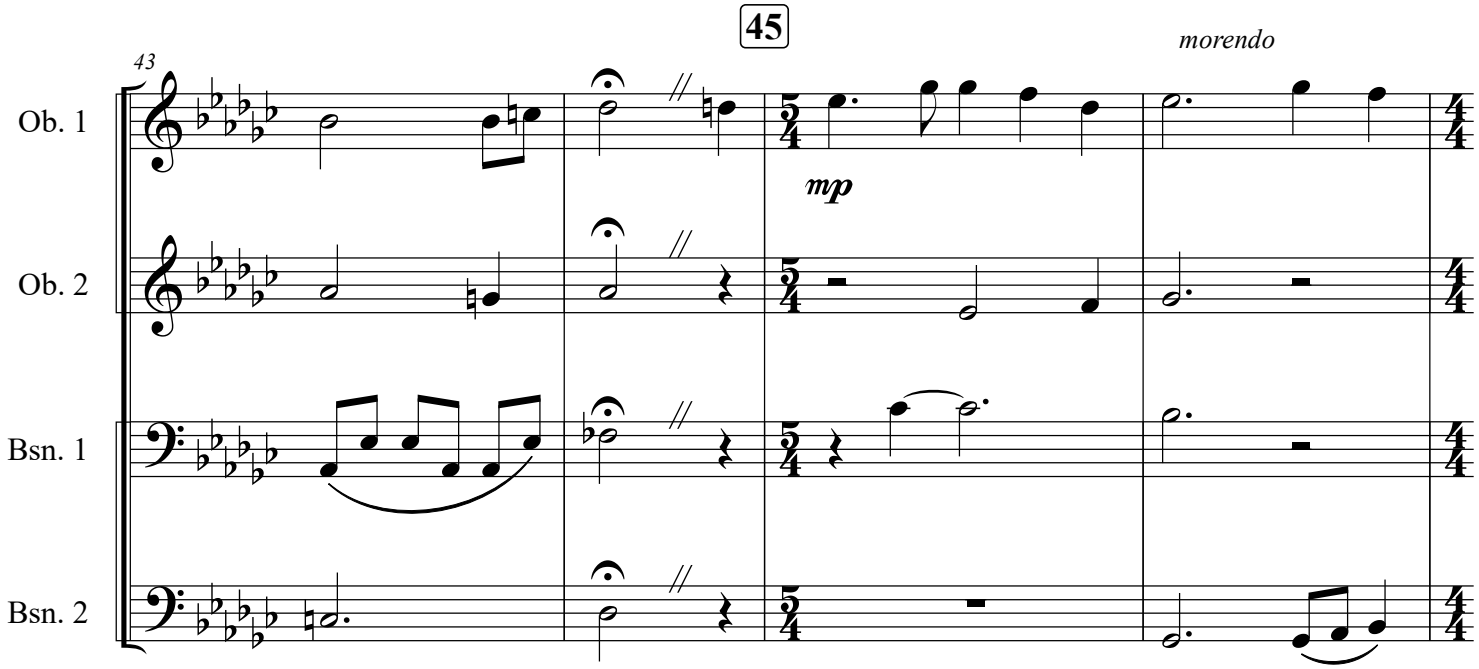

23
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
mp
pp
mp
mp
mp
27
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
ff
ff

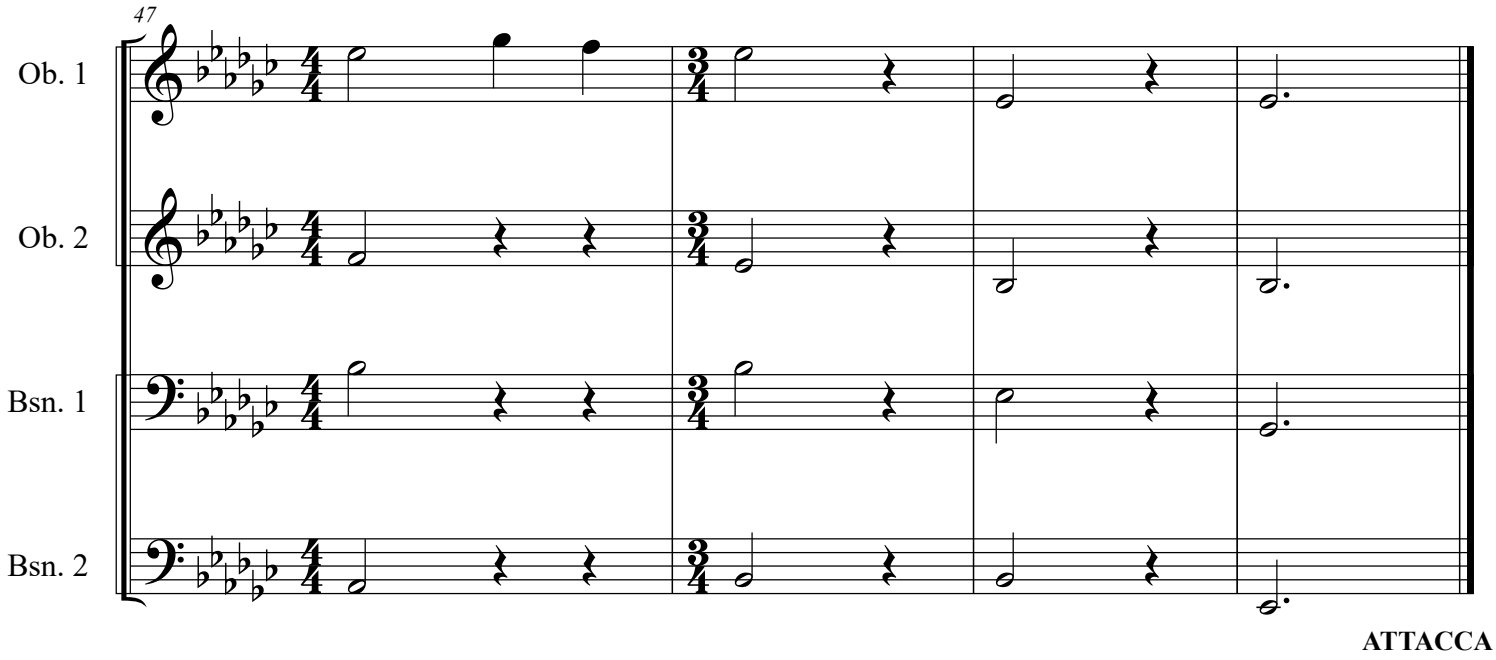
33





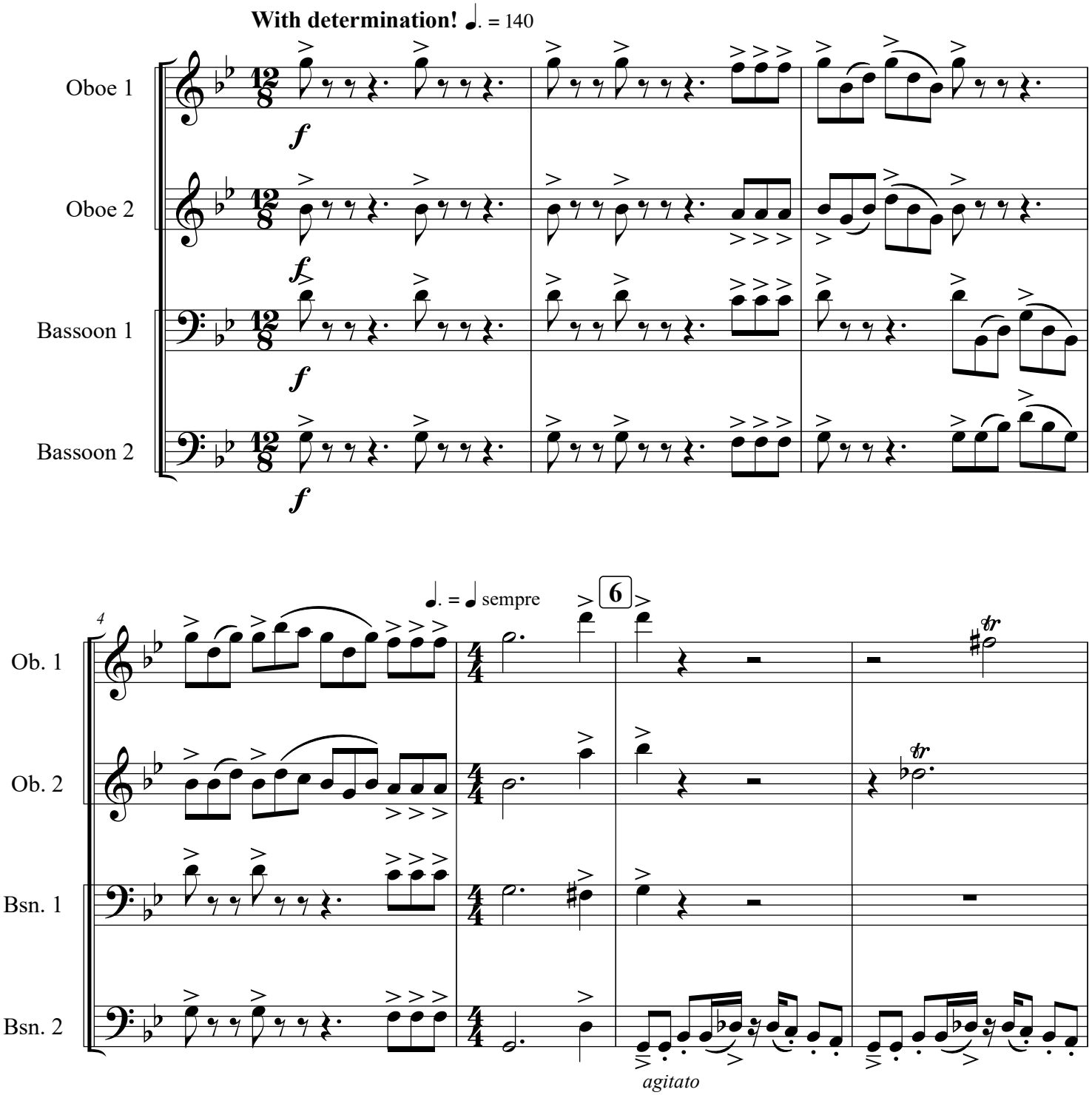

41
39
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2

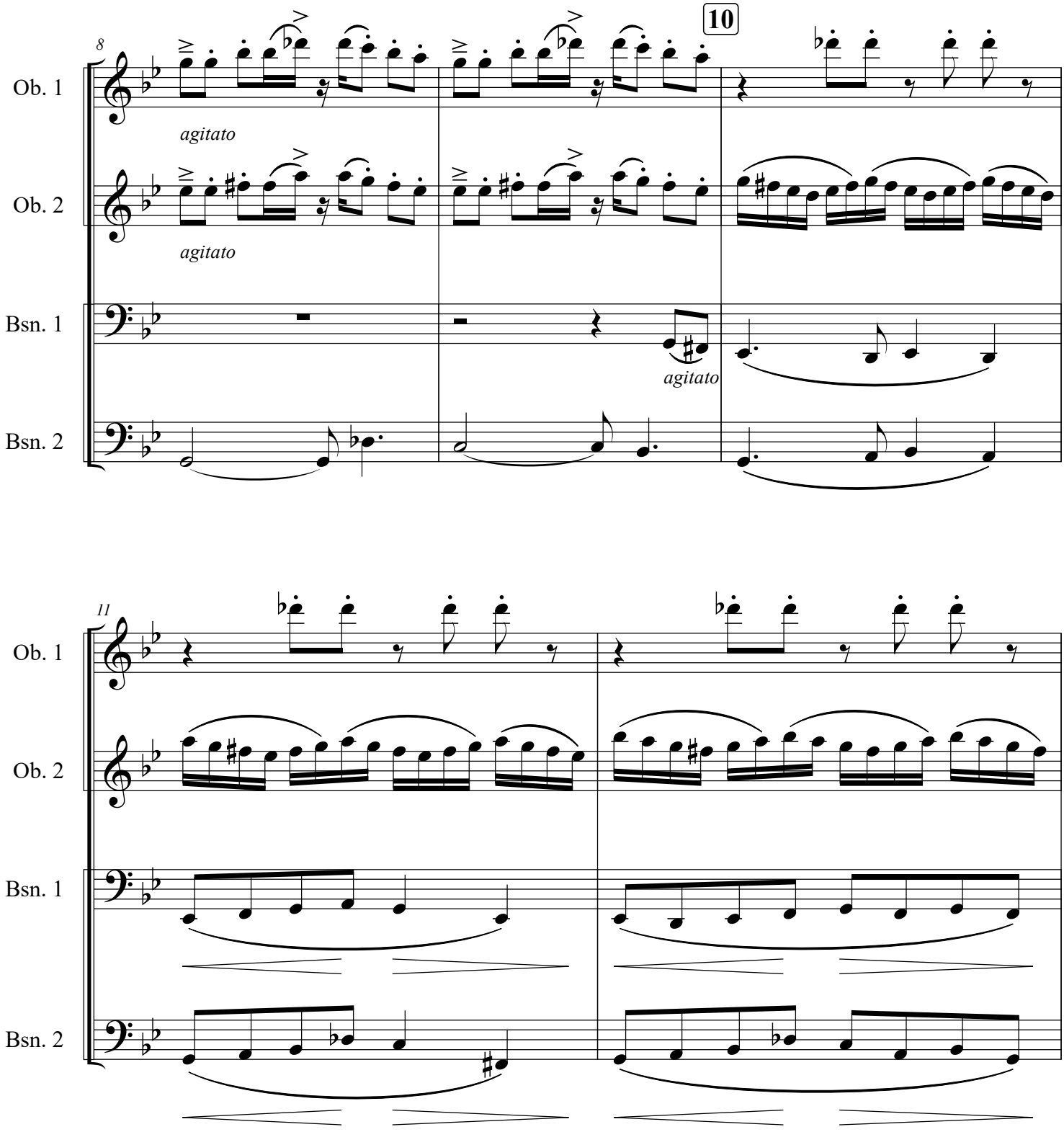

45
43
morendo
mp
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2

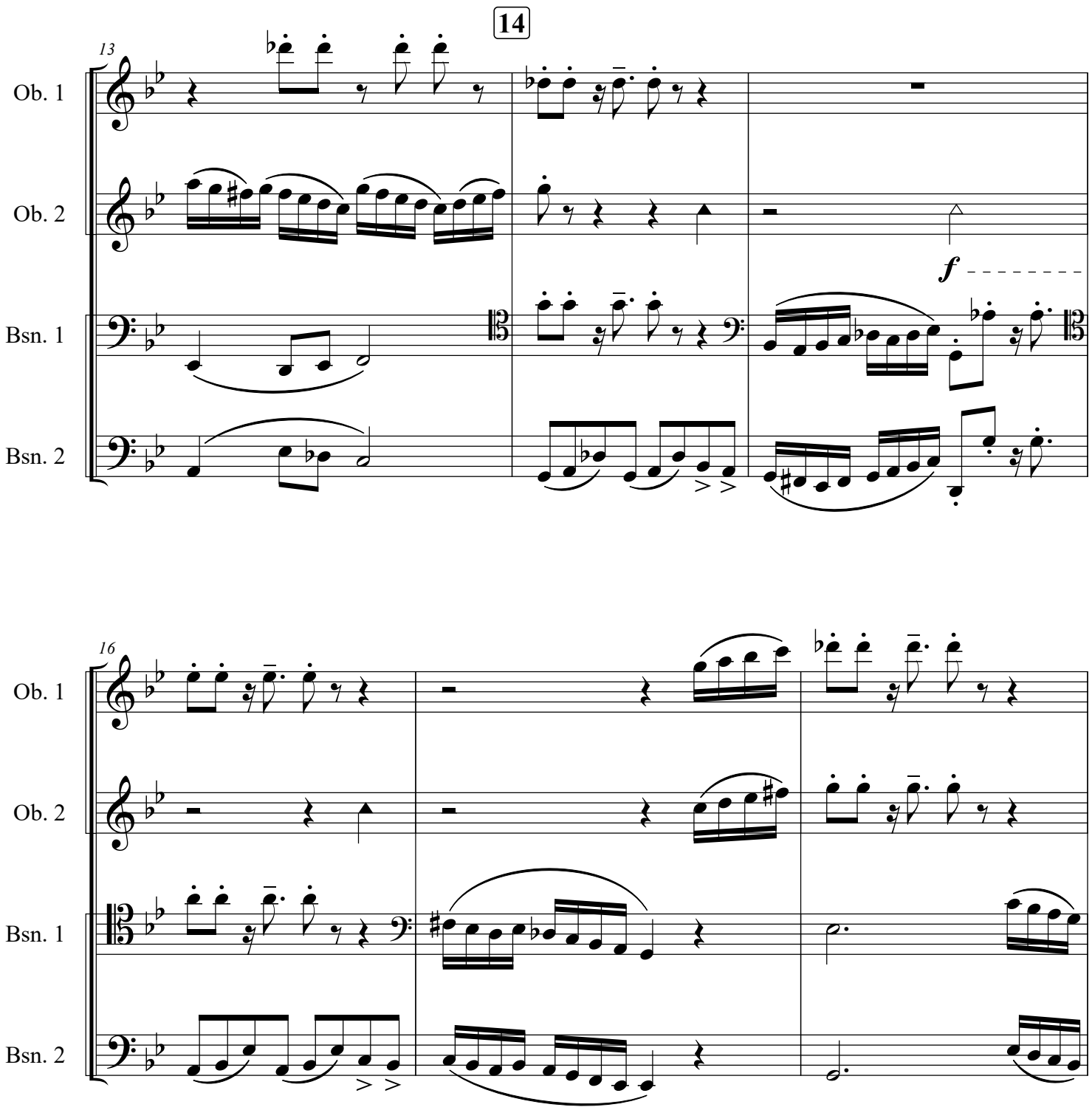


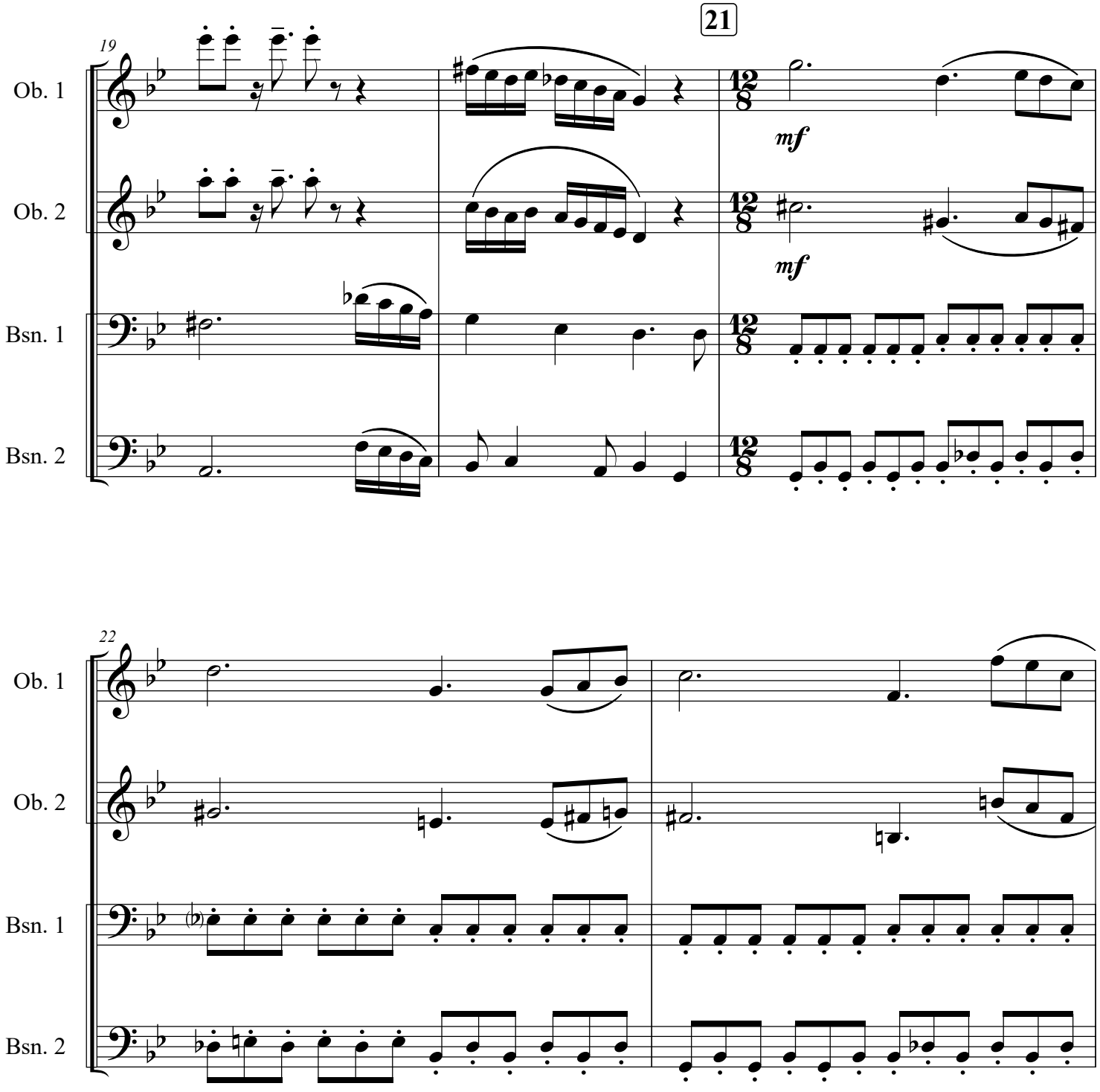
ATTACCA

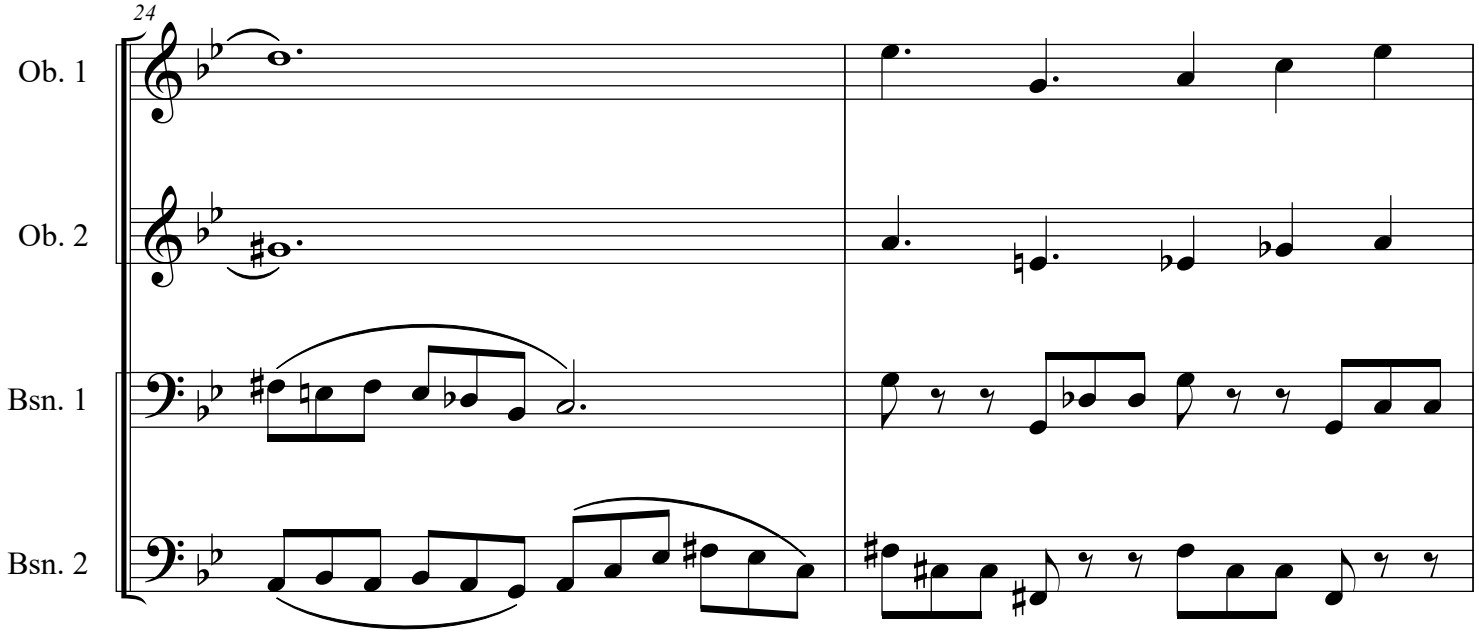
IV. Ultimate Ordeal

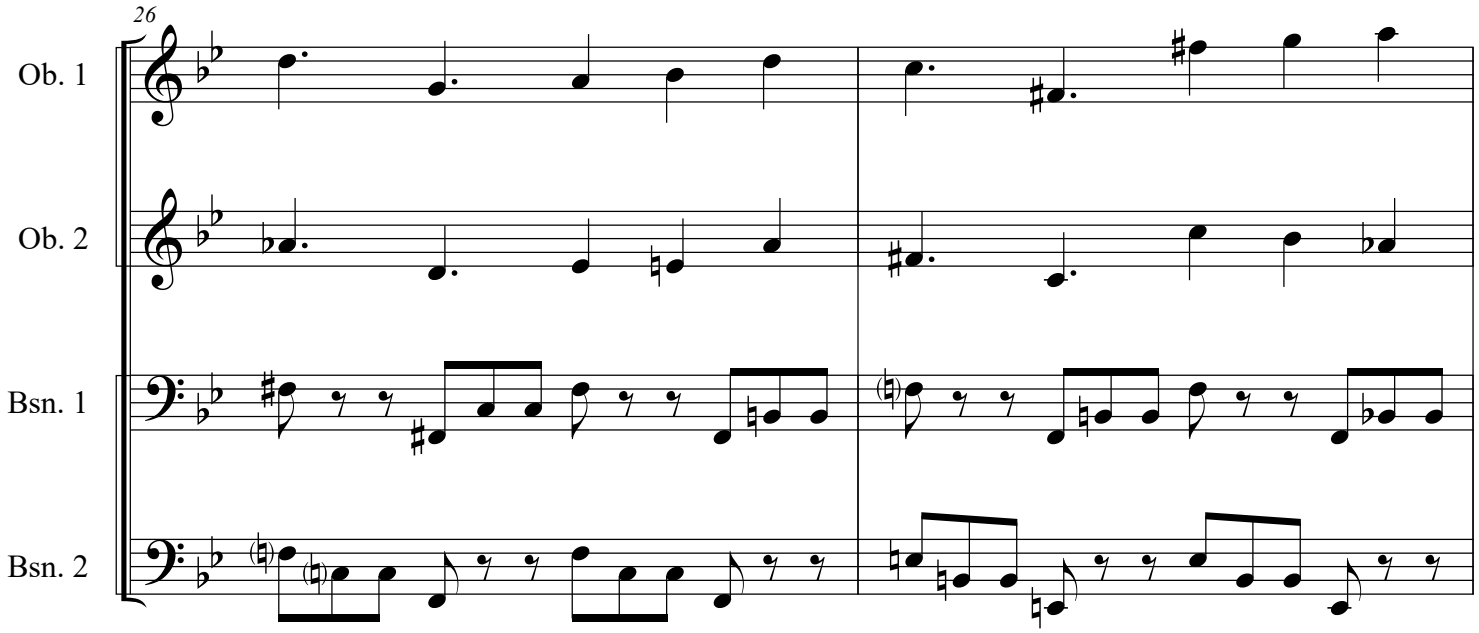


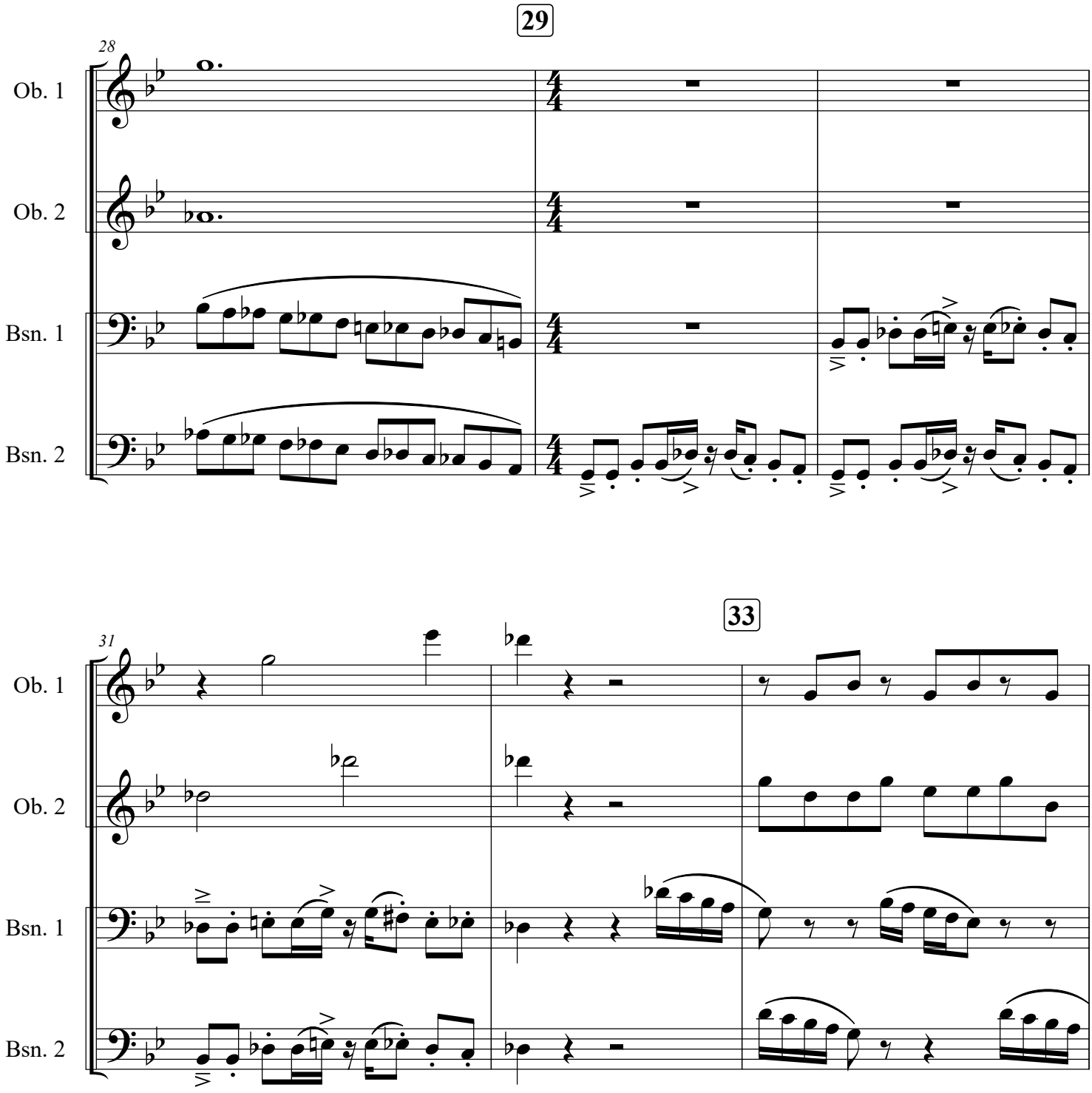

8
10
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
agitato
agitato
agitato
11
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2

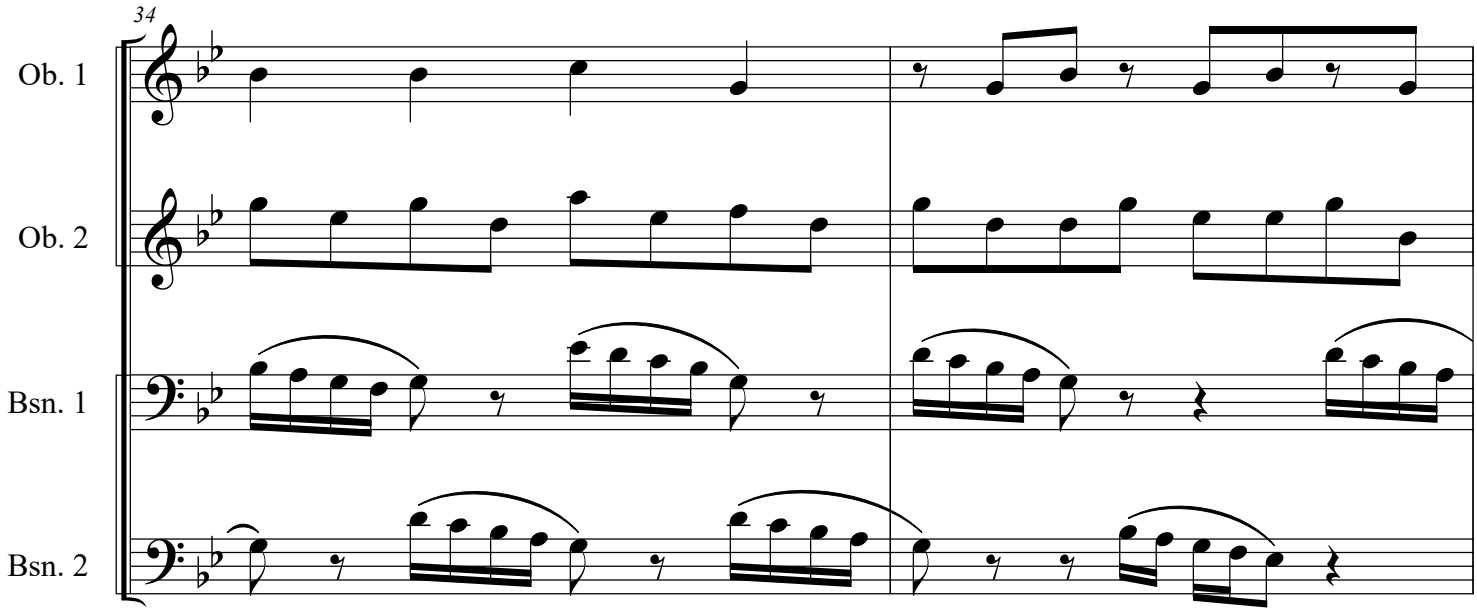

14
13
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
f
16
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2

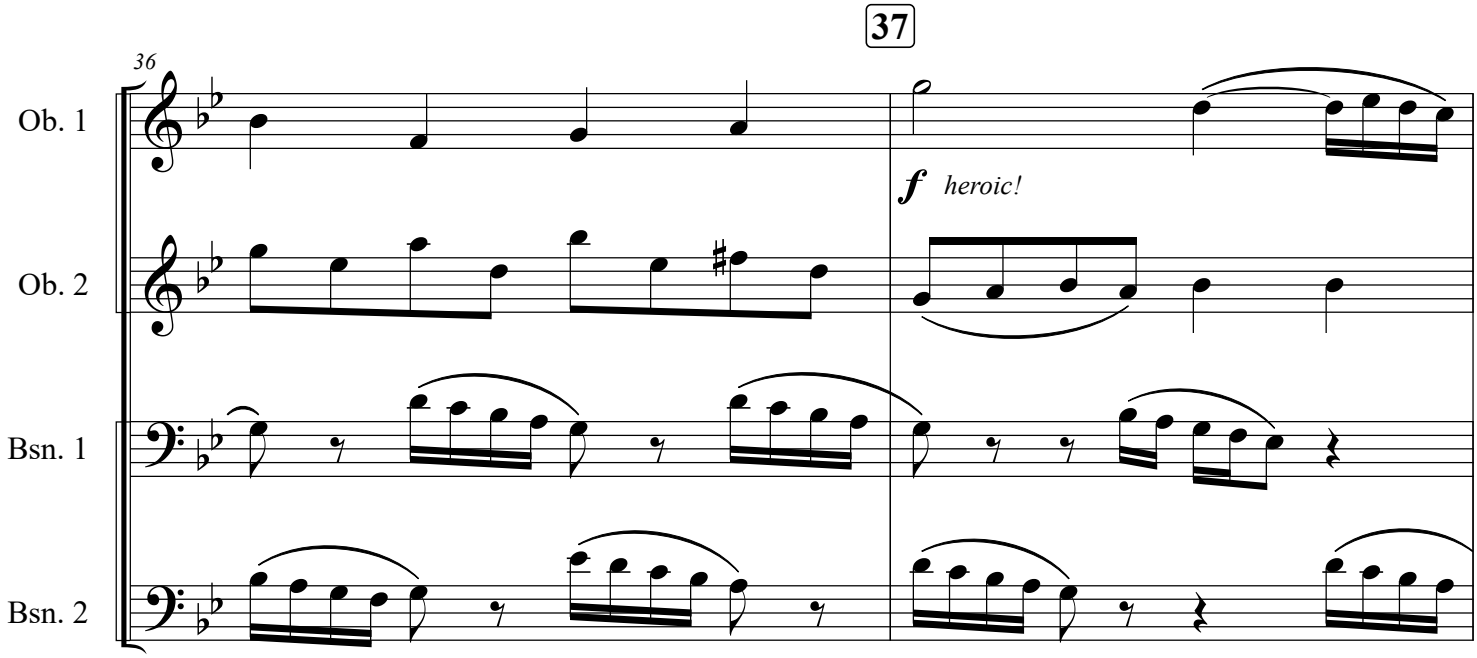

19
21
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
mf
mf
22
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2

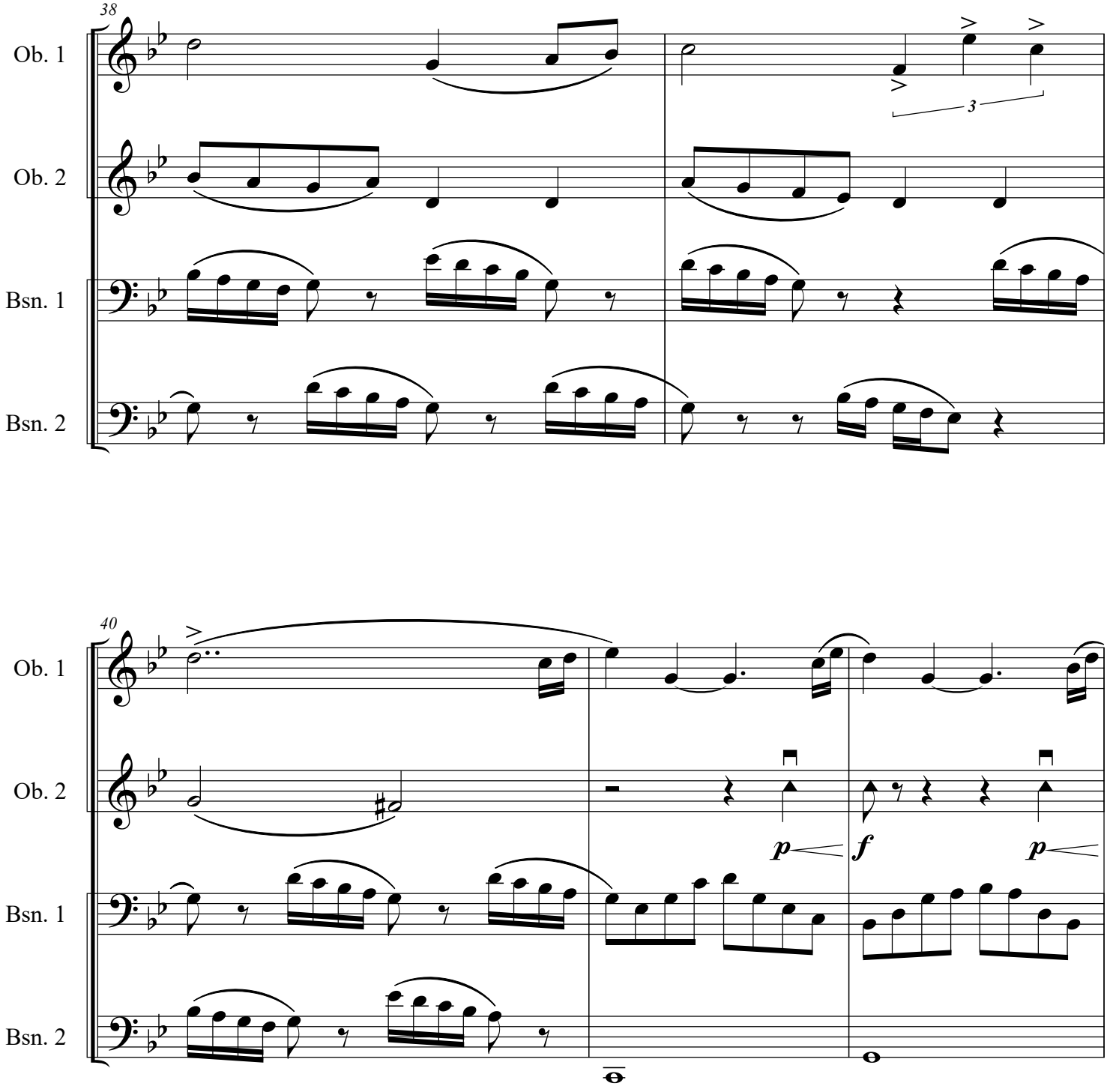

24
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2

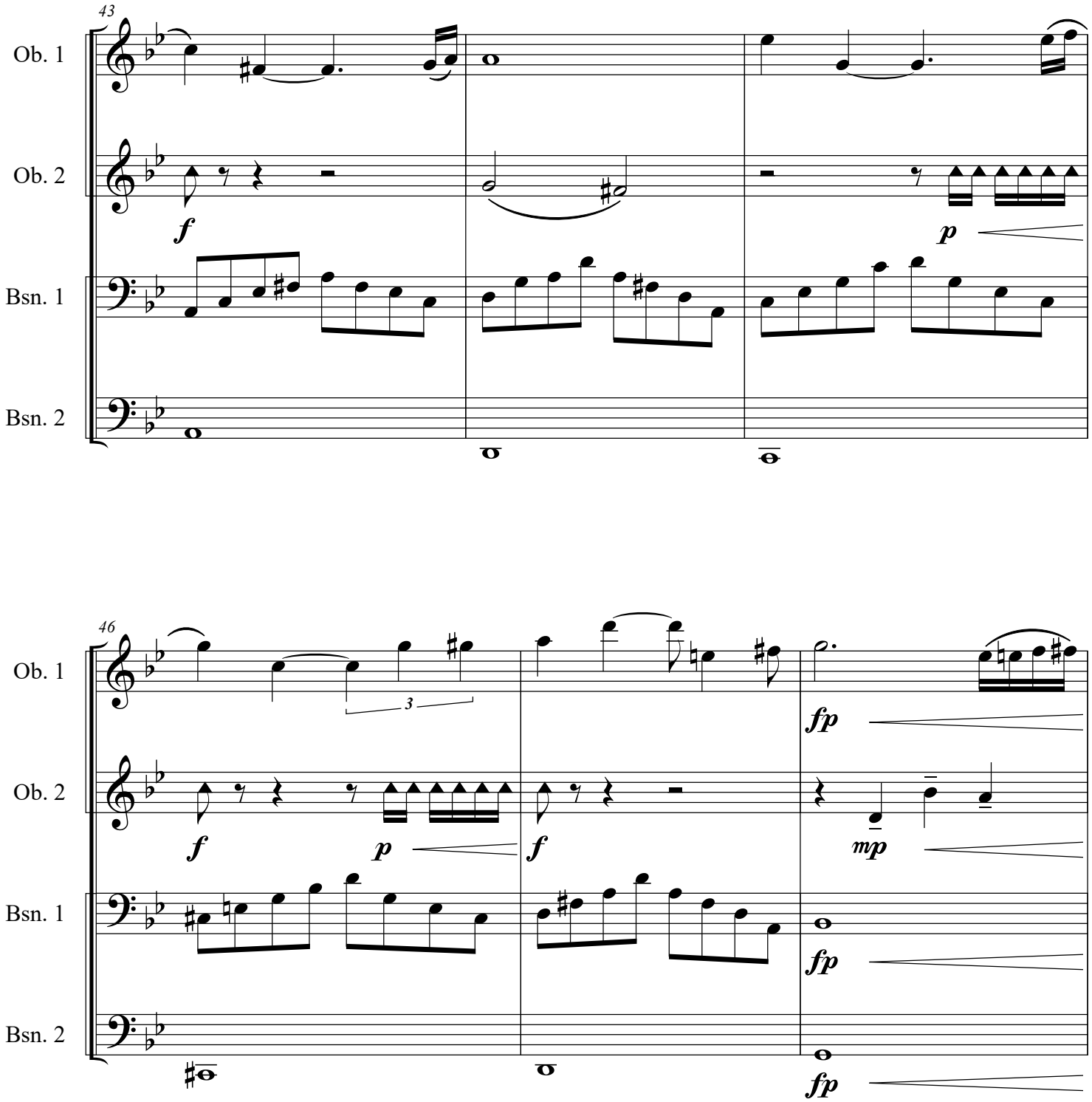

26
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2

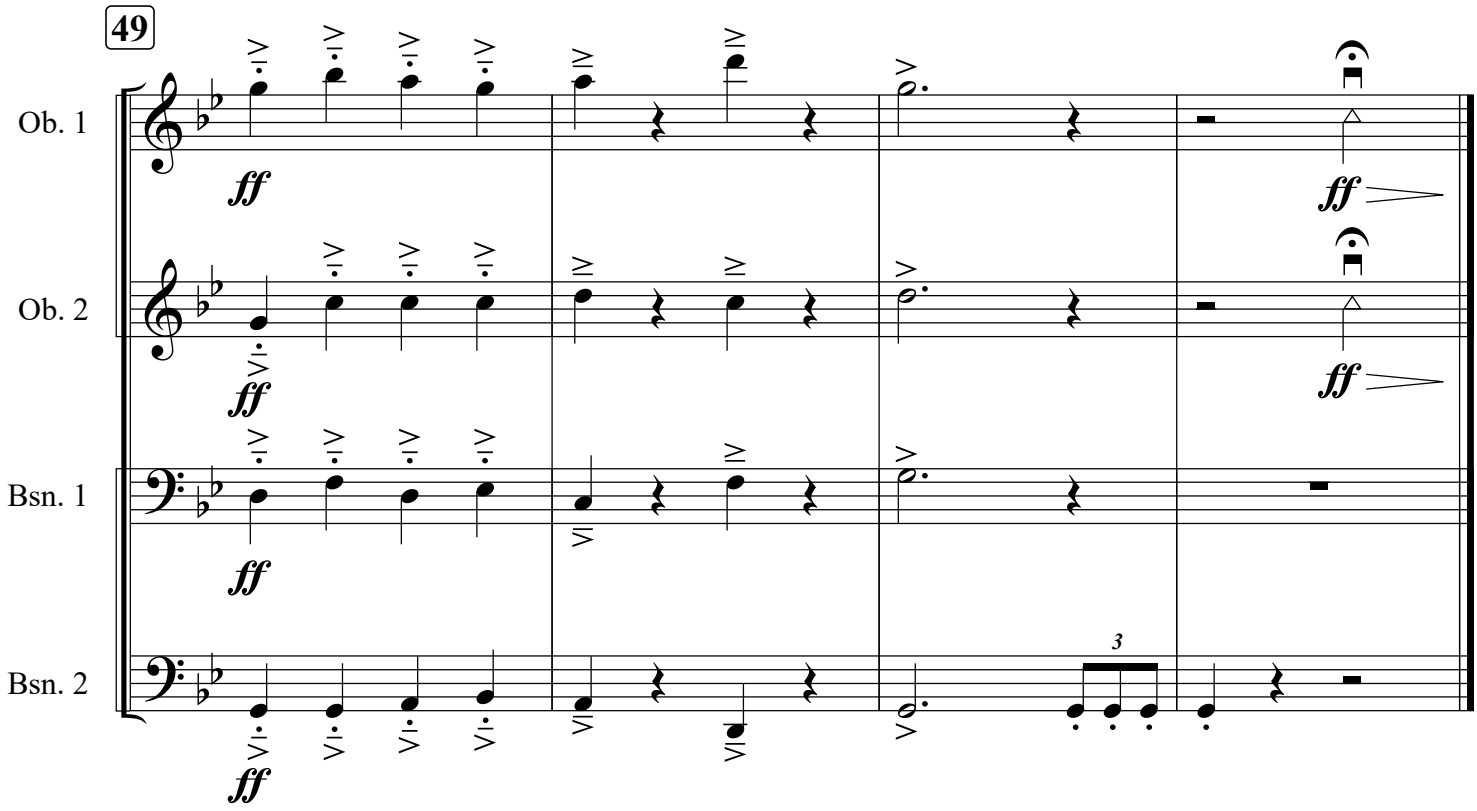

29
28
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
33
31
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2


34
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2


37
36
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
f heroic!


38
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
3
40
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
p
f
p


43
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
f
p
46
3
fp
mp


49
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
ff
3