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One Summer Night

Triquetra

Listening Guide

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Daughter: Darya

Persian name meaning "sea" or "ocean"

Father: Tanim

Arabic name meaning "a gentle wave of the sea"

Dog: Loulou

Loulou means "renowned warrior," but in Arabic, the root word "lulu" means "pearl."

1. Under the Sun

Leitmotifs: Azure Caverns (0:31), Maritime (0:47), Down the Panhandle (1:04), Triquetra (0:20, 1:30)

The title screen! The beach sits in the background under a blue sky devoid of clouds. Waves lap against the sand, unusually rough for such wonderful weather. The air is damp with the smell of saltwater, seaweed, and sunscreen. The main characters sit by the water, Loulou dividing Darya and her father, Tanim. This is where the story begins.

Composition:

I wanted to open the OST with a track that both reflected a proper title screen and summarized the game's story melodically. In line with this idea, I added motifs from what I considered to be the four "main" tracks, and borrowed instruments from each. Some of these include the banjo, ukulele, steel pan, idiophone-like synth, marimba, and pan flute. And despite the more chaotic nature of some of these melodic lines, I strive to keep the track light and upbeat, much like elevator music. Like a "hula" vibe!!!

2. Down the Panhandle

Leitmotifs: N/A

Loulou, who saw a cat wander by, takes off through the crowded beach. The protagonists, Darya and Tanim, are forced to navigate the chaos. They struggle to do so without arguing about what to do next. Tanim judges his daughter's intelligence, while Darya judges his stubbornness, and the two split up, reconvening at the dock. As the player, you help them guide one another through the crowd, Darya and Tanim comedically unaware of the fact that they're helping each other navigate and judging each other's abilities.

Composition:

Down the Panhandle is HEAVILY inspired by the kinds of music I would hear on the beach I grew up on, the banjo backing feeling like some weird intersection between country, jazz, and blues rock. I chose this style for this track to give the exact beach vibe I was looking for - a crowded public beach with clear and rough waters under a sunny sky. The melodic lines between each chorus, performed respectively by the piano and sax, are heavily based on jazz-like improvisation and were purposefully composed in much the same manner - on the fly, like a soloist. The melody, on the other hand, is simpler and was actually an attempt to compose a familiar and recognizable melody, as it is referenced a lot via leitmotifs in the future. Some instruments I used to fit this jam's vibe include the piano and banjo.

3. Tip That Kayak!

Leitmotifs: Down the Panhandle (whole song basically), Triquetra (0:33, 1:32), Azure Caverns (0:59)

As Tanim and Darya reach the dock, they see that Loulou followed the cat onto a speedboat leaving shore! Fortunately, as it started to disembark, Tanim and Darya managed to hop onto a battered and unattended jetboat. As the two chase, Tanim mistakenly calls the speedboat a "kayak," leading to another petty argument while the two chase down Loulou. They are made to dodge obstacles such as stray buoys and rock formations as the current threatens to drag them off course. Unfortunately, due to their bickering, they can't stay on course for long and the current sweeps the duo's jetboat into... the mouth of a cave?

Composition:

As a more blues-rock inspired track, this track means to be a more accelerated and intense version of "Down the Panhandle," representing the feeling of being on rough and open waters just offshore. It's a boss sequence theme meant to also serve as a transition into "Azure Caverns," introducing instruments and leitmotifs from Azure Caverns as well, including the more distorted marimba. As this is also meant to be a warm-up of sorts for the future boss sequence of "Triquetra," Triquetra's main theme is featured twice in this track.

4. Azure Caverns

Leitmotifs: Down the Panhandle (0:38)

This is Florida bro. There shouldn't be any caves on the shoreline.

The cave is dark, the only source of light being crystals, jutting out of rock and gently illuminating a faint azure. The symbol of the triquetra is carved on the wall nearly everywhere they go. The cave houses a river that runs deeper in, signalling the onslaught of high tide. This is where Darya and Tanim realize the requirement of working together, finally attempting to put aside their differences to make it out. This is not done without some bickering, but they finally begin to take one another seriously.

Composition:

In Azure Caverns, I found slight inspiration in Deltarune's Sanctuary themes in this song, and tried to create a similar sort of mystical and reflective vibe. I used idiophones (marimba), steel drum, and sea ambience to encapsulate the theme of a sea cave. I made use of modal mixture (repetitive parallel 9 chords) and mixed meter (4/4, 7/8, and 5/8) to create the dark and wistful vibe of the cave's interior. Using the distorted idiophone-like synth and intense bass drums, I made the piece sound more intense to visualize the intense current flowing beneath the feet of the protagonists. I use repetitive motifs in the melody to create a surreal setting. And yah

5. Decrystallized

Leitmotifs: N/A

The father and daughter feel exhausted and agree to find a spot to rest. At first, they sit in silence, before Tanim makes a comment about Loulou. The two begin discussing the dog, reflecting on the positive moments they've had with her. For once, they don't fight. They find comfort in opening up to one another, a generational barrier now lifted.

Composition:

My idea was to start with an idea and to build off of it as the song progressed, directly following the direction of the conversation between the father and daughter. It starts off slow and restricted, but becomes more carefree as it progresses, as the two begin to get more comfortable. Then the sea ambience drops and you only hear the marimba motif as the conversation fades, the two finally finding some level of comfort in one another.

I used idiophones (marimba & celeste), steel drum, and detuned sea ambience to encapsulate the theme of the sea cave, and wrote them to provide a more reflective feel. I utilized mixed meter (4/4 - 7/8) to make it sound more nostalgic and playful. I used repetitive ostinatos with the marimba, celeste, piano, and steel

drum to create the same effect.

6. Loulou

Leitmotifs: Maritime (0:18, 2:13, & like the whole time), Decrystallized (0:56), Down the Panhandle (1:16 (so-la-te-la)), Storm Advisory (0:38 (in triangle wave))

The cave opens up to what appears to be an asphalt road. The sun has already set. The clearing is encompassed by longleaf pine trees, the road continuing forward through the forest. A bright light peeks through the trees. Outside of the cave, Loulou is waiting. Tanim and Darya, while incredibly relieved, can't fathom how she had gotten there. Something about their situation seemed incredibly surreal. The two discuss Loulou's arrival and consider theories about what may be happening to them, lingering on the subject of the triquetra symbol.

Composition:

With a slow samba vibe, Loulou serves as both a character theme and a transition into "Maritime." It's slower and projects a similar theme to the two tracks that came before it, using similar instruments as well. The Decrystallized leitmotif is an example of this, as it plays the repetitive motif from the track using the distorted idiophone instrument from Azure Caverns. I use a lot of main instruments from other tracks in this one as well to call towards the others, even if indirectly. For instance; a banjo and steel drum in particular nodding towards Down the Panhandle, and the strumming of the banjo meaning to nod towards the ukulele in Maritime. The vibraphone and banjo solos were also based off of jazz improv and were composed in the same manner. Most of these instruments were performed with short staccatos, particularly the piano that plays throughout the track, to mimic the bark of a dog.

I aimed to make it, while slower, playful to encapsulate the character of Loulou. As Loulou's based off of my own dog, I pictured my own dog coming off of "the zoomies" - still energetic and happy to see me, but tired and winding down.

7. Maritime

Leitmotifs: Triquetra (0:53, 1:41)

The asphalt road leads directly into a hidden coastal metropolis, surrounded by tall longleaf pines. It's bustling, full of inhabitants who don't seem to pay any attention to the new arrivals. The two find that talking to any of the inhabitants leads to a response that always includes some complaint about their family. The triquetra symbol is equally as abundant here, but is featured in a more official capacity on

buildings and advertisements. Loulou guides them through the city, difficult puzzles obstructing their path. The father-daughter duo work together to beat them, eventually coming to the shore.

Composition:

Another playful samba theme, but this time, faster!!!! I mix genres through instrumentation, however, choosing not to use instruments typical of a samba ensemble and introducing marimba, ukulele, and more. Of course, the city, while busier is meant to be just as surreal as the cave. I try to create this vibe through the chord progression. The chords begin familiar, but the V has a #7 to make the otherwise bright song darker and more mystical. I do this unapologetically later as the chord progression follows parallel chromatic movement, and the time signature suddenly switches to a swung 3/4. As far as instrumentation goes, I use idiophones (marimba & vibraphone), ukulele, pan flute, and sea ambience to bring the coastal vibe. While the piece is mostly jazz-focused, I tried to introduce aspects of hula, particularly when the ukulele chimes in.

8. Storm Advisory

Leitmotifs: Triquetra (0:51)

As they arrive at the shore, a large statue of the triquetra sits just off the coast, overlooking the city. A plaque is fixed near the water. It explains that “Triquetra” is a place that exists to restore balance. It exists outside of time and space, manifesting as a mutation of its surroundings. It is accessed only by those who require its guidance and balance. However, it can only exist for so long. Once Triquetra believes balance has been restored, it tests that balance, casting its visitors away, often violently.

As if on cue, lightning flickers in the distance. The calm, coastal air picks up, whipping around the trio. A storm is approaching.

Loulou brings them to a dock, where the very speedboat she had boarded earlier rests in wait. The cat from earlier sits on the bow expectantly. It seems that they only have one way out of Triquetra.

Composition:

As opposed to most of the tracks preceding this one, this one is actually meant to be synthwave, but not in a manner which is to be out of place. It is meant to serve as an intro to “Triquetra.” The repeated ostinato in the synth that begins the track is heard prior in Loulou, so the piece already sounds familiar before harmonies are built and the familiar leitmotif of Triquetra is introduced. The sliding chords are meant to mock those featured in Triquetra, as well. The track slowly crescendos to a peak before dropping suddenly, the drum remaining. The wave ambience increases as the drum accelerates, signifying the rapid approach of the storm before everything stops at once. This allows a seamless transition into the next

track.

9. Triquetra

Leitmotifs: Down the Panhandle (0:10, 0:30, 0:53, 1:47, 2:30, 2:58), One Night (1:26, 2:20), Azure Caverns (2:30)
(disclaimer: most of the “Down the Panhandle” motifs belong to the blues “sol-la-te-la” pattern happening underneath and Not the melody, 0:30 is the only place where the melody is referenced)

Rain begins to descend upon them as soon as they take off. The waves begin thrashing violently against the boat’s hull. At once, the storm seems to get impossibly advanced. Lightning strikes at the ocean, illuminating the dangerous path ahead. Waterspouts descend from above and dance in an endless tango. A whirlpool threatens the boat towards its clutches. In a minigame identical to “Tip That Kayak!,” the trio navigates through impossibly stormy waters.

However, this time, since they are able to cooperate and work together, they make it to shore. And the storm vanishes behind them.

Composition:

With its melody being one of the most used leitmotifs throughout the entire OST, I try to make the song both intense and reflective. I wanted it to feel like a proper final battle. It’s an intense sequence to escape Triquetra, requiring the team to use what they’ve learned so far to escape through stormy waters despite their prior differences. It’s intense, scary, but a learning experience - a father and daughter who once hated each other and now have learned to love instead now are reliant on one another to escape the same land that taught them to do so.

With instrumentation, I still utilize the same set of instruments. The sea ambience remains similar but is accelerated. The idiophones used repetitively throughout the OST are now heavily distorted to an almost unrecognizable degree. I use an “amen break” (I composed the drum loop; it is not a preset) to give the piece adrenaline. I try to create a “groaning” effect in the main synth to add to this as it detunes repetitively. I use leitmotifs and time signatures to call back to previous tracks, but I make everything more intense with more distortion, percussion, and melodies. I use a choir instrument as the piece closes out and the melody reaches peak intensity to represent a sort of “final push” as the two approach the true shore.

It’s difficult to explain my exact plan for this track without writing an essay and boring everyone to sleep. I promise a lot of thought went into it, and I could talk for hours about how every instrument was meant to play a role in the composition in some manner!!!!

10. One Summer Night

Leitmotifs: Down the Panhandle (0:56, 2:13, 2:53), Azure Caverns (0:56), Maritime (1:36, 1:55), Triquetra (2:53), Decrystallized (3:11)

The trio finally departs the boat, returning to the very shore they came from. The clouds above fade as if they were never there, unveiling the deep twinkle of the night, a crescent moon peering away. The three sit themselves down to rest, the boat and the cat having vanished when they turn back to the sea. Nothing is said as they regain their breath.

In contrast to the title screen, there is no division between the characters. Darya rests her head on her father's shoulder, resting her eyes. Loulou lies across the laps of both people, finding rest herself as Tanim strokes her head. The camera pans upwards into the sky, revealing the symbol of the Triquetra outlined in the cosmos, the credits panning downwards as the music slowly draws to a close.

Composition:

The credits theme! This track is DIRECTLY inspired by music I'd hear down at the beach and is very personal to me, opening with a blues piano vibe. This was done thoughtfully before the synth chimes in. My grandfather is a self-taught blues pianist, and I wanted to pay homage to what he'd play down at the beach. I found it appropriate to add alongside the familial theme. The leitmotifs serve a similar purpose to reflect back on the journey taken and to note the growth the protagonists experienced as a result. In other words, this track is meant to be both a summary and an analysis. It starts with the more tense blue piano solo, with the synth's entrance supporting this idea. Following this, two minor-key leitmotifs play (Down the Panhandle and Azure Caverns), allowing a smooth transition into a change to the parallel major. Deeper synths are added once the second piano solo finishes, and soon the blues idea is abandoned altogether - instruments from other tracks chiming in and turning the track into a kind of "synthwave mess." It closes as Triquetra's leitmotif plays one last time.

The entire track is a transition, much like the plot of Triquetra. It's supposed to be both a retelling and a proper ending. Equally freeing and emotional is the moment when the protagonists finally return home from the sea.