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Sophie, A Music Drama for Solo Soprano and Chamber Orchestra

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A thesis submitted in partial fulfillment of the requirements for the Master of Music degree in Music

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Sophie

**A Music Drama in One Act
For Solo Soprano and Chamber Orchestra**

By

Alondra Vega-Zaldivar

Graduate Program in Music Composition

**A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Music in Composition**

**The School of Graduate and Postdoctoral Studies
The University of Western Ontario
London, Ontario, Canada**

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Abstract

Sophie is a music drama that follows a young retired theatre actress as she talks to reporters about her family and career. As the story unfolds Sophie's life transforms from a cheerful illusion to a brutal reality where nothing is as it seems. The listener gets a first row seat to the innermost corners of the protagonist's mind as she journeys through self awareness. The music transforms from the modal center of the Lydian scale to the more chromatic and diminished tones of the Octatonic scale. Each character's theme undergoes alterations from the pitch center that portrays stability to the one that creates unsteadiness in the character. But this instability comes not from a fall to madness, but rather from the uncovering of the truth. As Sophie becomes saner she falls apart.

Keywords

Sophie, Music Drama, Opera, Madness, Instability, Transformation.

Instrumentation

Sophie - Soprano

1 Flute

1 Clarinet in B flat

1 Bassoon

1 Horn in F

1 Trumpet in B flat

1 Trombone

Timpani

Cymbals

Snare Drum

Strings

Scenes

1. The Theatre	1
2. John	16
3. Lizzy	18
4. The Theatre Twisted	27
5. The Baby	39
6. My Pretty Walls	50
7. Lizzy's Ghost	53
8. The End	66

Program Notes

The set should be relatively simple: a mirror on stage right and maybe a couch or a chair. A blanket should be available for Scene 5 – The Baby. Sophie will be talking to the audience as if they are reporters until the reporters disappear on Scene 7 – Lizzy’s Ghost. At the end of Scene 8 – The End the lights should come off as soon as Sophie says “Welcome.”

The texts in boxes are spoken at any speed making sure that it falls within the bars indicated. When the box is in a bar with fermatas the Conductor must wait for the Soprano to finish her speech before the orchestra plays again.

The scenes are meant to be performed one after the other with no stop until the end.

Stage directions are indicated in italics and bold.

Accidentals carry through the bar.

Score is transposing.

Approximate Duration: 25 minutes.

22 **A**

Fl. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Soph. *f* *p*

Vln. I *f* *p* *mf*

Vln. II *f* *p* *mf*

Vla. *f* *p* *mf*

Db. *f* *mf*

Welcome!
Welcome everyone!
I wasn't expecting you so early!
You must have so many questions!
Let me just get the bread out of the oven
before it burns.

Walk off stage left



28

Fl. *f*

Cl. *f*

Bsn. *f*

Soph. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Db. *f*

Walk on stage as if
carrying something

B Allegro ♩ = 80

35

Fl.

Cl.

Soph.

Well I must say I am no cook, but it is looking very well!

mf

Listens to a question about the Theatre

B Allegro ♩ = 80

Vln. II

Vla.

Vc.

Db.

mp

p

40

Fl.

Cl.

Soph.

Oh I have been acting ever since I remember!

The Theater has always been part of my life.

Vln. II

Vc.

44

Fl.

Cl.

Bsn.

p

mf

pp

pp

S. Solo

Oh, how I love the The-a-tre. The act-ors, the cost-umes, the

Vln. II

Vla.

p

mf

pp

pizz.

p

mf

mp

48

Fl.

Cl.

Hn.

Tpt.

Tbn.

S. Solo

Vln. II

Vla.

lights, the plays, and the Mus - ic! The ev - er - last - ing Mus - ic.

mf *p* *f* *mp*

mf *p* *f*

mf *f*

arco *mf* *p* *f*

mf *p* *f*



53

Fl.

Cl.

S. Solo

Vln. I

Vla.

Vc.

Oh, how I love the The-a-tre. Eve-ry

f *p* *mf* *p* *f* *p*

p *mf*

mf *f* *p*

pp

p *mf*

pizz. *mf*

mf

57

Cl. *f*

Hn. *mf* *p* *f*

Tpt. *mf*

Tbn. *mf*

S. Solo *f*
 day a new he-ro, eve-ry day a new vil-lain, eve-ry day a new ad-ven - ture! ____

Vln. I *f*

Vc. *f*



62

Fl. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *p* *mf*

S. Solo *mp* *f*
 Oh, how I love the The-a- tre, _ And Oh, how the The - a- tre ____ loves

Vln. I *mf*

Vln. II *mf* *p* *mf*

Vla. *p* *mf* *p* *mf*

Vc. *mp* *mf* *p* *mf*

C

68

Fl. *mf* *ppp*

Cl. *mf* *ppp*

Bsn. *ppp*

Hn. *p* *f*

Tpt. *p* *f*

Tbn. *p* *f*

Timp. *f* *f*

Cym. *f* *f*

S. Solo *mp* *mp* *f*
 me. And the Queen of All, La - dy Mac - beth!

Vln. I *p* *fp* *f*

Vln. II *p* *fp* *f*

Vla. *p* *fp* *f*

Vc. *p* *fp* *f*

Db. *p*

75

Fl. *mp* *p* *mp* *p*

Cl. *mp* *pp* *mp* *p*

Bsn. *mp* *pp* *mp* *p*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

S. Solo *p* *mp* *p* *mf*

How the aud-ience clapped,___ Oh, how the aud-ience clapped,___ when she was me and I was her.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*



81

Timp. *p* *mp*

S. Solo *Hushed pp* *p* *mp*

She used to talk to me at night, she used to talk to me at night, when

Vln. I *pp*

Vln. II *pizz mp*

Vla. *mp pizz.*

Vc. *mp pizz.*

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

S. Solo
all was si - lent, when all was dead. Her scared and hur-ried voice, her scared and hur-ried voice.

Vln. I *p* *mp* *mf* *f*

Vln. II

Vla.

Vc.



Fl.

Cl.

Bsn.

Timp. *mp* *f*

S. Solo
Urg-ing me, Urg-ing me, Urg-ing me! Oh, the

Vln. I

Vln. II *arco* *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

E

96

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Solo

Vln. I

Vln. II

Vla.

Vc.

mp

p

pp

mf

mp

pp

pp

mf

mp

pp

p

p

pizz.

mf

p

p

p

p

The-a tre!

Oh, how I love the The-a tre..

The act-ors, the aud-ience, the

102

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Solo

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

mf

mf

f

ppp

arco

ppp

ppp

ppp

scenes, the lights, and the Mus - ic! The ev - er - last - ing Mus - ic.

108

Fl. *mf*

Cl. *mf*

Bsn. *mf*

S. Solo *f*
Oh, how I loved the The-a - tre, And Oh, how the

Vln. I *f* *mp* *mf*

Vln. II *f* *mp* *mf*

Vla. *f* *mp* *mf*

Vc. *f* *mp* *mf*

Db. *mf*

Detailed description: This page of a musical score covers measures 108 to 111. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Soloist (S. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).
- Flute, Clarinet, and Bassoon: Each has a single note (F#) in measure 109, marked *mf*.
- Soloist: Starts in measure 108 with a forte (*f*) melody. The lyrics are "Oh, how I loved the The-a - tre, And Oh, how the". There is a triplet of eighth notes in measure 109.
- Violin I, Violin II, Viola, and Violoncello: These instruments play a similar melodic line, starting with a forte (*f*) dynamic in measure 108 and transitioning to mezzo-piano (*mp*) in measure 109, then to mezzo-forte (*mf*) in measure 110.
- Double Bass: Remains silent in measures 108 and 109, then plays a single note (F#) in measure 110, marked *mf*.

rit.

113

Fl. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Timp. *f*

Cym. *f*

S. Solo *ff*
 The - a - tre _____ Loved _____ me. _____

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

rit.

Scene 2 - John

F **Vigorouso** ♩ = 84

Flute

Clarinet in Bb

Sophie

Violin I

Violin II

Viola

mf

Oh it is almost five o' clock!

f

p

mf

f

p

mf

f

p

mf

7

Cl.

Bsn.

Hn.

Sophie

Vln. I

Vln. II

Vla.

Vc.

mf

p

f

mf

My husband John should be getting home soon.

mp

Listens to questions and laughs lightly

p

f

f

f

mf

G

13

Fl.

Cl.

Bsn.

Hn.

Soph.

Vc.

Cb.

mp *mf* *p*

mf *p* *mf* *p*

mf *p* *mp* *p*

Ha ha, yes! He fell in love with me on the stage.

mf *p* *mp* *pizz.* *p*

G

19

Cl.

Hn.

Soph.

Vc.

Cb.

mf *p* *mf* *p*

mf *mp* *p* *mf* *p*

f

You'll see the spark - le in his eye...when

mf *mp* *p* *mf* *p*

mp *mf*

25

Cl.

Bsn.

Hn.

Soph.

Vc.

Cb.

p *mf*

p *mf*

mp *mf* *mf* *p* *mf*

he looks at me. You'll see the love in his smile when he says hel-lo.

p *mf*

mf

30

Cl. *p p* *2*

Bsn.

Hn. *p mf pp mf pp*

Soph. *f mp* *2*
 And you will see the ten - der - ness of

Vc. *p mf p pp*



34

Cl. *rit.* *2*

Bsn. *p pp*

Hn. *mp mf f pp p pp*

Soph. *mf f* *2*
 his emb - race, as he says I Love You.

Vc. *mf pp p pp* *rit.*

Cb. *arco p pp*

Scene 3 - Lizzy

H **Vigorous ma meno mosso** ♩ = 68

Flute *f* *ff* *f*

Sophie **H** **Vigorous ma meno mosso** ♩ = 68
The phone is ringing!
I will just be a moment
Exit stage left

Violin I *f* *ff* *f*

Violin II *f* *ff* *f*

Viola *f* *ff* *f*

Violoncello *pizz.*



Fl. *p* *f*

Vln. I *p* *f*

Vln. II *mf* *f*

Vla. *p* *f*

Vc. *p*



Fl. **I** ♩ = 82
mp *f* *p*

Soph. *Return to center stage*
It was my sister lizzy!

Vln. I **I** ♩ = 82
mp *f* *p*

Vln. II *mp* *f* *p*

Vla. *mp* *f* *p* *mp* *p* *mf*

Soph. She will be coming this evening for dinner! You know, if there is anyone who has supported me the most in my life, it has been my sister lizzy! I don't know what my life would be without her

Vln. I *ppp* *p* *pp*

Vln. II *ppp* *p* *pp*

Vla. *pp arco* *pp* *mp* *p*

Vc. *ppp* *p* *pp*

28 **J** Dolce ♩ = 82 *mp* *mf*

Soph. When I look in - to your eyes, I

Vln. I *p* *pp* *p* *ppp* *pizz.* *mp* *pp*

Vln. II *p* *pp* *p* *ppp* *pizz.* *mp* *pp*

Vla. *f* *p* *pp* *mf*

Vc. *p* *pp* *p* *ppp* *pizz.* *mp* *pp*

35 *mp* *rit.*

Soph. feel the strength that you give me. When you take me in your arms. I feel the

Vln. I *arco* *mp* *pizz.* *pp* *pizz.* *arco*

Vln. II *arco* *mp* *pizz.* *pp* *pizz.* *arco*

Vla. *pp* *mp* *pp*

Vc. *arco* *mp* *pizz.* *pp* *pizz.* *arco*

20

42 *mf* *accel.* *A Tempo* ♩ = 82 *p*

Soph. ha - ven_ you cre - ate. And I will fol

Vln. I *pizz.* *p* *f* *mp* *arco*

Vln. II *pizz.* *p* *f* *mp* *arco*

Vla. *p* *f* *mp*

Vc. *pizz.* *p* *f* *mp* *arco*

48 **K** Grave ♩ = 68

Fl. *p* *ff*

Cl. *p* *ff*

Bsn. *p* *ff*

Hn. *p* *ff*

Tpt. *p* *ff*

Tbn. *p* *ff*

Timp.

53 **K** Grave ♩ = 68

Soph. - low you un - til the end. But,

Vln. I *fp* *mf*

Vln. II *fp* *mf*

Vla. *fp* *mf*

Vc. *fp* *mf*

53 *frantic - quasi-recit* *mp* *f*

Soph. I see some - thing here, some - thing I see some - thing, some - thing I see on my hand!_

54

Fl. *f* *6* *6* *ff* *mp* *ff*

Cl. *f* *6* *6* *ff* *mp* *ff*

Bsn. *f* *6* *6* *ff* *mp* *ff*

Hn. *f* *6* *6* *ff* *mp* *ff*

Tpt. *mp* *ff*

Tbn. *mp* *ff*

Timp. *f*

Cym.

Soph. *ff*
A Spot! Out! Out! Out,

Vln. I *f* *6* *6* *fp* *ff*

Vln. II *f* *6* *6* *ff* *fp* *ff*

Vla. *f* *6* *6* *ff* *fp* *ff*

Vc. *f* *6* *6* *ff* *fp* *ff*

Cb. *pizz* *arco* *fp* *ff*

59

Fl. *mf*³ *mf*³

Cl. *mf*³ *mf*³

Hn.

Tpt. *mf*³ *mf*³

Tbn.

Timp.

Cym.

Soph. *p* *yell f* *mp*
damn'd spot! Out I say! Oh, Liz - zy, Liz-zy

Vln. I *ppp* *ppp* *f*

Vln. II *ppp* *ppp*

Vla. *ppp* *ppp*

65

Fl.

Cl.

Hn.

Tpt.

Tbn.

Timp.

Cym.

Soph.

Vln. I

Vln. II

Vla.

Vc.

mf

f

pizz.

arco

fp

mf

mf

fp

mf

Ne - ver ag - ain, nev - er ag - ain will I falt - er.

69

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Soph.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

Nev-er___ ag-ain will they take you from me.---

mf

spiccato

arco

mf

pizz.

arco

mf

spiccato

arco

pizz.

L

72

Fl. *p* *fp < ff*

Cl. *p* *fp < ff*

Bsn. *p* *fp < ff*

Hn. *p* *fp < ff*

Tpt. *p* *fp < ff*

Tbn. *p* *fp < ff*

Timp. *fp < ff*

Cym. *ff*

Soph. *mp*
When

Vln. I *ppp* *mf*

Vln. II *ppp* *mf*

Vla. *ppp* *mf*

Vc. *ppp* *mf*

L

78

Soph. I look in - to your eyes, all is well,

Vln. I

Vln. II

Vla.

Vc.



83

Soph. and I am Hap - py.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *f* *p*

pp *f* *p*

pp *f* *p*

pp *f* *p*

pp *f* *p*

arco

Scene 4 - The Theatre Twisted

M **Vigorouso** ♩ = 82

Sophie Let me boil some water for tea *Exits stage right*

Violin I **M** **Vigorouso** ♩ = 82

Violin II

Viola

Violoncello

Contrabass



8 *Comes back to stage center*

Soph.

Vln. I

Vln. II

Vla.

Cb.

16 rit. Con moto ♩ = 82

Fl. *p*

Cl. *p*

Bsn. *p*

Hn. *mp* *p*

Tpt. *mf* *p*

Tbn. *mp* *p*

Soph. What a question! Of course I will go back to the theatre! I cant stay away for too long!

Vln. I rit. Con moto ♩ = 82

Vln. II

Vla.

Cb.

22 **N** Più mosso ♩ = 92

Fl. *p* *f* *pp*

Cl. *f* *pp* *mp*

Bsn. *f* *pp*

Hn. *p* *mf* *fp* *fp* *p*

Tpt. *p* *fp* *fp* *p*

Tbn. *p* *fp* *fp* *p*

Soph. *mf* *p* *mf*

Oh, how I Love the The-a-tre, How my life feels so complete when

27

Fl. *p* *mp*

Cl. *p* *mp*

Bsn. *p* *mp*

Hn. *p* *p* *f* *p*

Tpt.

Tbn. *p*

Soph. *p* *f* *mf*

I am there, when I am there! Oh, how I Love the



33

Hn. *f* *accel.*

Tpt. *f*

Tbn. *f*

Soph. *mp* *mf* *f*

The-a tre. How the stage trans-forms in-to and en - chant - ing world, with me as its

Vln. I *mf* *accel.*

Vln. II *mf*

Vla. *p* *f* *mf*

Vc. *p* *f* *mf*

Cb. *p* *f* *pizz.*

39

Hn. *mf*

Soph. *ff*
Queen for - ev - er - more__ for ev - - er more!

Vln. I *ppp*

Vln. II

Vla.

Vc.

Cb.

O Più mosso ♩ = 100

46 - -

Fl. *p* *f* *p* *f*

Cl. *p* *f* *p* *f*

Bsn. *p* *f* *p* *f*

Hn.

declamatory (rhythmically flexible)

Soph. *"Hie thee hith-er, And chast-ise with the val-or of my*

O Più mosso ♩ = 100

pp.

Vln. I *pp*

Vln. II *f* *f* *pp*

Vla. *f* *f* *pp*

Vc. *f* *f* *pp*

Cb. *pizz.*

rall.

50

Fl. *mf* *p*

Cl. *mf* *p*

Bsn. *mf* *p*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Soph. *tongue* *All that imp-edes thee from the gold-en crown!"*

rall.

Vln. I *f* *ppp* *ff*

Vln. II *f* *ppp* *ff*

Vla. *f* *ppp* *mf* *ff*

Vc. *f* *ppp* *ff*

Cb.

P ♩ = 88

56

Fl. *p* *mp* *mf*

Cl. *p* *mp* *mf*

Bsn. *p* *mp* *mf*

Hn. *p* *mp* *mf*

Tpt. *mp* *mf*

Soph. *mp*

Oh, how I Loved the The-a tre... Oh, how I Loved, Oh, how I Loved, how



62

Fl. *f*

Cl. *f*

Bsn.

Soph. *f* *mp* *p* *mf* *mp*

I Loved, Loved the The - a tre... How I feel like it's time to go back, like it's

Vln. I *p* *mp* *mf*

Vln. II *p* *mp* *mf*

Vla. *p* *mp* *mf*

Vc. *p* *mp* *mf*

Cb. *mf*

69

Fl. *pp* < > *mf*

Cl. *pp* < > *mf*

Bsn. *pp* < > *mf*

Hn. *f*

Tpt. *f*

Tbn. *f*

Soph. *f* *mf* *ff* *p*
 time to go_ back, time to go_ back. But, What's done can-not be un-done.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *arco* *pp* < > *f*

Cb. *f* *arco* *pp* < > *f* *pizz.* *mf*

Q poco accel.

75

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Soph.

Cb.

mp

mp

mp

mp

p

mp

mp

pp

pp

pp

pp

mp

mf

mp

There are nights where I wake up in tears. My heart pound- ing loud- ly, my

Q poco accel.



80

Cl.

Hn.

Tpt.

Tbn.

Soph.

Vla.

Vc.

Cb.

mp

mf

p

mp

pp

mf

f

mf

f

mf

breath_shal - low, my throat dry, and in to-tal dark-ness, a voice_whis-pers in my ear, a

arco

mp

mp

85 **Agitato** ♩ = 96

Cl. *mf* *p* *mp*

Soph. *mp* *mp* *p* *almost whispering*

voice_ whis- pers in my ear, _____ whis- pers in my ear: What's done can not ___ be un- done,

Agitato ♩ = 96

Vla. *p*

Vc. *p*

Cb. *p* *mp*



89

Hn. *mp* *mf* *f*

Tpt. *mf* *f*

Tbn. *mp* *f* *mp* *f* *mp*

Soph. *louder* *Even louder* *Almost yelling*

What's done can not be un- done, What's done can not be un- done, What's done can not be un- done!!!

Cb. *mf* *mp* *f* *mp* *f* *mf* *f*

93 **R** Dolente ♩ = 76

Fl. *p* *f*

Cl. *p* *f* *mp* *p* *mp*

Bsn. *p*

Soph. *mp*
I want to go back,

Vln. I *arco* *f* *mp*

Vln. II *arco* *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

99

Fl. *p* *mf*

Cl. *p* *mf*

Bsn. *p* *mf* *f*

Soph. *mf* *p* *f*
I need to go back, I want to go back, I need to go back, when can I go back? When can I go back,

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *arco* *p* *f*

104

Cl. *mf*

Hn. *pp*

Tpt. *mf* *mp*

Tbn. *mf* *f* *mp*

Soph. when? when can I go back? ——— When can I? When? When can I?

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*



108

Hn. *mf* *f*

Tpt. *f*

Tbn. *f*

Soph. *mp* Will I — ev - er?

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

Scene 5 - The Baby

S **Misterioso** ♩ = 69

Sophie Oh! What terrible nightmares I have sometimes! Of course I shall return! I cant stay away for too long Tea is ready!

Violin I **S** **Misterioso** ♩ = 69

Violin II



6 *Exits Stage right*

Soph.

Vln. I

Vln. II

Vla.

Cb.

15

Hn.

Musical staff for Horn (Hn.) in treble clef, 6/8 time signature. The staff contains rests for the first six measures and a melodic phrase in the seventh measure starting with a forte (*f*) dynamic.

Tpt.

Musical staff for Trumpet (Tpt.) in treble clef, 6/8 time signature. The staff contains rests for the first six measures and a melodic phrase in the seventh measure starting with a forte (*f*) dynamic.

Tbn.

Musical staff for Trombone (Tbn.) in bass clef, 6/8 time signature. The staff contains rests for the first six measures and a melodic phrase in the seventh measure starting with a forte (*f*) dynamic.

Soph.

Musical staff for Soprano (Soph.) in treble clef, 6/8 time signature. The staff contains rests for the first six measures and a final measure with a whole note.

Come back to center stage and look at the clock

Oh goodness! Look at the time!

Vln. I

Musical staff for Violin I (Vln. I) in treble clef, 6/8 time signature. The staff contains a melodic line with dynamics *p* and *f*.

Vln. II

Musical staff for Violin II (Vln. II) in treble clef, 6/8 time signature. The staff contains a melodic line with dynamics *p* and *f*.

Vla.

Musical staff for Viola (Vla.) in alto clef, 6/8 time signature. The staff contains a melodic line with dynamics *p* and *f*.

Vc.

Musical staff for Violoncello (Vc.) in bass clef, 6/8 time signature. The staff contains a melodic line with dynamics *p* and *f*.

Cb.

Musical staff for Contrabass (Cb.) in bass clef, 6/8 time signature. The staff contains a melodic line with dynamics *p*, *f*, and *p*.

rit.

T Grave ♩ = 50

23

Fl. *mp*

Cl. *mf* *pp* *p*

Bsn. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

It's almost 7 and John still has not come!

Or did he come while I was doing something else?

I hear the baby crying!

Soph.

rit.

T Grave ♩ = 50

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

29

Fl. *mf* *f*

Cl. *p* *f*

Bsn. *p* *f*

S. D. *f*

Soph. *Rushes out to the right and comes back rocking something in her arms* *p* *mp*
Hush, Hush.

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *p* *f* *p* *arco*

Vc. *p* *f* *p* *arco*

Cb. *p* *f*



34

Fl. *p* *f* *p*

Cl. *p* *f* *p*

Bsn. *p*

Soph. *mf* *p* *mp*
Lit-tle ba-by why are you cry-ing, lit-tle ba - by? Hush, hush, hush, hush.

Vln. II *pizz.* *arco* *p*

Vla. *pizz.* *arco* *p*

Vc. *pizz.* *arco* *f* *p*

40

Fl. *mf*

Cl. *mf*

Bsn. *mp*

Soph. *f* *p*
 Lit-tle ba-by close your eyes and dream, of the stars in the sky. Lit-tle ba-by don't cry.

Vla. *mf*

Vc. *arco* *mf* *p* *mp*

Cb. *mf* *p*

46

Fl. *ppp* *f* *accel.*

Cl. *mp* *f*

Bsn. *f*

Cym. *f*

Soph. *mp* *ppp* *mf*
 Hush, hush, hush, hush, hush, hush, hush, ba-by, ba-by, *accel.*

Vla. *pizz.* *p*

Vc. *pizz.* *p* *ppp*

Cb. *p* *f*

U Più mosso ♩ = 84

52

Fl. *mp*

Bsn. *p*

Hn. *pp* — *ff* *p*

Tpt. *pp* — *ff* *p*

Tbn. *pp* — *ff* *p*

S. D. *pp* — *ff* *p*

Cym.

Soph. *ff* *mf*
 Ah! — Where is my ba-by, where is he hi-ding?

U Più mosso ♩ = 84

Vln. I *pp*

Vln. II *pp*

Vla. *mp*

Vc. *pizz* *mp*

Cb. *p*

58

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Soph.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f Where is _____ my ba - by? *ff* Where is _____ my ba - by?

Detailed description: This page of a musical score covers measures 58 to 63. It features a full symphony orchestra and a soprano. The woodwinds (Clarinets, Bassoons, Horns, Trumpets, and Trombones) play rhythmic patterns of eighth and sixteenth notes. The strings (Violins I and II, Viola, and Cello) provide harmonic support with sustained notes and rhythmic accompaniment. The soprano part has two lines of lyrics: 'Where is _____ my ba - by?' and 'Where is _____ my ba - by?'. The first line is marked with a forte (*f*) dynamic, and the second line is marked with fortissimo (*ff*). The score is written in a key with one sharp (F#) and a 3/4 time signature.

64

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mf

pp

mf

Detailed description: This page of a musical score, numbered 46, contains measures 64 through 68. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Snare Drum (S. D.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part begins at measure 64 with a melodic line that starts *pp* and crescendos to *mf* by measure 65. The Clarinet and Bassoon parts play a rhythmic accompaniment of eighth notes. The Horn, Trumpet, and Trombone parts play a similar rhythmic pattern. The Snare Drum part has a steady eighth-note pattern. The Violin I part has a melodic line that starts *pp* and crescendos to *mf* by measure 65. The Violin II part plays a rhythmic accompaniment. The Viola and Violoncello parts play a rhythmic accompaniment. The Contrabass part plays a rhythmic accompaniment. The score includes dynamic markings *pp* and *mf* with hairpins indicating crescendos and decrescendos. The page number 46 is in the top left corner, and the measure number 64 is at the top left of the first staff.

69 47

Fl. *mp* 3 3 3 *f*

Cl.

Bsn.

Hn.

Tpt. *mf* *mp* 3 3 3 *f*

Tbn.

S. D.

Vln. I *mp* 3 3 3 *f*

Vln. II *mp* 3 3 3 *f*

Vla.

Vc.

Cb.

71

Fl. *mf* *ff*

Cl.

Bsn.

Hn.

Tpt. *mf* *ff*

Tbn.

S. D.

Vln. I *mf* *ff* *mp* *f* *mp*

Vln. II *mf* *ff* *mp* *f*

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains measures 71 and 72. The score is for a full orchestra and includes a snare drum. The instruments are arranged in staves from top to bottom: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Snare Drum (S. D.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure 71 begins with a treble clef and a key signature of one sharp (F#). The Flute part features a melodic line with a slur and a '7' (seven notes) in measure 71, and a dynamic change from *mf* to *ff* in measure 72. The Clarinet part has a simple melodic line. The Bassoon part has a rhythmic pattern of eighth notes. The Horn part has a simple melodic line. The Trumpet part has a melodic line with a slur and a '7' in measure 71, and a dynamic change from *mf* to *ff* in measure 72. The Trombone part has a simple melodic line. The Snare Drum part has a rhythmic pattern of eighth notes. The Violin I part has a melodic line with a slur and a '7' in measure 71, and a dynamic change from *mf* to *ff* in measure 71, and a dynamic change from *mp* to *f* in measure 72. The Violin II part has a melodic line with a slur and a '7' in measure 71, and a dynamic change from *mf* to *ff* in measure 71, and a dynamic change from *mp* to *f* in measure 72. The Viola part has a simple melodic line. The Violoncello part has a simple melodic line. The Contrabass part has a simple melodic line.

73

Fl. *mp* *f*

Cl. *mp* *f*

Bsn.

Hn.

Tpt. *ff* *mf* *mp* *f*

Tbn.

S. D.

Cym. *pp* *ff*

Soph. John! _____

Vln. I *ff* *mf* *ff*

Vln. II *ff* *mf* *mp* *ff*

Vla. *arco*

Vc. *arco*

Cb. *arco*

Detailed description: This page of a musical score covers measures 73, 74, and 75. The score is for a full orchestra and includes a soprano soloist. The key signature is one sharp (F#) and the time signature is 6/8. The flute and clarinet parts feature complex rhythmic patterns with slurs and accents, marked with dynamics *mp* and *f*. The trumpet part has a dynamic range from *ff* to *f*. The cymbal part has a dynamic range from *pp* to *ff*. The violin parts have dynamic markings of *ff*, *mf*, and *mp*. The string parts (viola, cello, and contrabass) are marked *arco*. The soprano part has a vocal line with the text "John!" followed by a blank line for lyrics. The page number 49 is in the top right corner, and the measure number 73 is at the beginning of the first staff.

Scene 6 - My Pretty Walls

V Misterioso ♩ = 100

Flute *f* *mp* *pp* *mp*

Clarinet in Bb *mp* *pp* *mp*

Bassoon *f*

Horn in F *f*

Trombone *f*

Sophie *Nervous - fake smile* Ha-ha! I am sorry! I am sure John has the baby...

V Misterioso ♩ = 100

Violin I *f*

Violin II *f*

Viola *f*

Violoncello *f*

Contrabass *f* *pp* *mp*

6 **Agitato** ♩ = 120

Fl. *pp*

Cl. *pp*

Soph. *Look around the room as if everything is unknown and strange*
And they will be back in no time.

Agitato ♩ = 120

Vln. I *f* *p* *mf* *f*

Vln. II *f* *p* *mf* *f*

Vla. *f* *p* *mf* *f*

Cb. *pp* *f* *p* *f*

12 rit. $\text{♩} = 60$

Vln. I *mp* \curvearrowright *mf* \curvearrowright *p* \curvearrowright *f* \curvearrowright *p*

Vln. II *mp* \curvearrowright *mf* \curvearrowright *p* \curvearrowright *p* \curvearrowright *f* \curvearrowright *p*

Vla. *mp* \curvearrowright *mf* \curvearrowright *p* \curvearrowright *p* \curvearrowright *f* \curvearrowright *p*

Vc. *mp* \curvearrowright *f*

Cb. *mp* \curvearrowright *mf* \curvearrowright *p* \curvearrowright *p* \curvearrowright *f* \curvearrowright *p*

19 This room seems so cold and empty. I never noticed how the walls are so closed in.. And so white...

Soph.

Vln. I *pp* \curvearrowright *f* \curvearrowright *pp*

Vln. II *pp* \curvearrowright *f* \curvearrowright *pp*

Vla. *pp* \curvearrowright *f* \curvearrowright *pp*

Vc. *p*

Cb. *pp* \curvearrowright *f* \curvearrowright *pp* \curvearrowright *p*

I could have sworn they were painted pale pink.

W Grave $\text{♩} = 60$

p \curvearrowright *mp*

What hap-pened to my pret-ty walls?__ Was the

W Grave $\text{♩} = 60$

Vc. *p*

Cb. *mp* \curvearrowright *pp*

28 *mf* \curvearrowright *mp* \curvearrowright *p* \curvearrowright *mp*

Soph. room al - ways so small?__ Were the__ floors al-ways so hard?__ What hap-pened to my pret-ty walls?

Vc. *mp* \curvearrowright *p* \curvearrowright *mp*

Cb. *mp* \curvearrowright *p* \curvearrowright *p*

34 *mf*

Soph. The pung-ent smell of drugs seeps in the emp ty room, the hol-low sound of bu-sy steps rings just out-side my

Vc.

Cb.



38 *mp* *mf* *f*

Soph. door, when did my house shrink down to four by four? What hap-pened to my pret - ty

Cb.



41 *p*

Soph. walls? And when did I lose it all?

Vc.

Cb.

Scene 7 - Lizzy's Ghost

X Misterioso et Agitato ♩ = 78

Cymbals: *f*

Sophie: Someone's coming! | Someone's coming... Someone bad.

Violin I: *p* 5 5 5 5

Violin II: *mp* 5 5 5 5

Contrabass: *fp* | *mp*



Soph.: They always come at this time... But I always forget... | Why do I always forget?! What is happening?

Vln. I: *mp* 5 | *p* 5

Vln. II: *mp* | *p*

Vla.: *mf* 5 | *p* 5

Vc.: *mp* 5 5 5 5

Cb.: *p*

6

Fl. *p* 5 *mp* 5

Cl. *p* 5 5

Bsn. *p*

Repeat this over and over in a frantic way until the 3 beats of the cymbal

Soph.



Vln. I *p* 5 *mp* 5 *mf* 5

Vln. II *p* *mp* 5 *mf* 5

Vla. *p* 5 *mp* 5 *f* 5

Vc. *p* 5 *mp* 5 *f* 5

Cb. *mp*

8

Fl. *f*

Cl. *mf* *f*

Bsn. *f*

Hn. *p*

Tpt. *p*

Tbn. *p*

Cym. *f*

Soph. Have you seen...

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *p* *f*

Cb. *mf* *f*

Y

10

Fl. Cl. Bsn. Hn. Tpt. Tbn.

Hang the question in the air.
(The reporters are gone)

Where did they all go?

Is the interview over?

Did I say goodbye?

Did they take a picture of me?!

Soph.

Y

Vln. I Vc. Cb.

Look in the mirror

Oh I hope not!

My hair!

My hair is all wrong!

And my face! Whose face is that?

S.

15

Vln. I Vln. II Vla. Vc.

Staring at me so frightened? Is that MY face? When did my eyes become so dull and scared? When did my lips become so cracked and faded?

Vln. I Vln. II Vla. Vc.

My cheeks so sunk? My skin so pale? How long have I been alone?

Oh Lizzy I am so glad you've come!
Something is not right.
My baby...

Kneel down
(Like talking to a child)

Soph.

Vln. I

Vln. II

Vla.

mp *p* *p* *f* *p*

Z Grave ♩ = 63

S. Solo

Liz - zy, Oh, Liz - zy Liz - zy why are you a child? my Liz - zy. How

Vla.

f

44

S. Solo

long have you been like this? How long have I been with - out you? Oh, Liz - zy.

Vla.

p

AA Lento ♩ = 60

51

Fl.

Cl.

S. Solo

mp *mf* *p* *pp* *mp*

It was a bright sum-mer aft-er-noon. I rem-em-ber laugh - ing,

Vln. I

Vln. II

Vla.

Vc.

p *mp* *p* *mp* *f* *p* *mp* *f*

accel.

Vivace ♩ = 96

57

Fl. *p* *mf*

Cl. *p* *mf*

Bsn. *mp*

S. Solo *mf* *f*
 I rem-em-ber sing - ing, I rem-em-ber run-ning through the fields.

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf* *mp* *mf*

Vc. *mf*

Vivace ♩ = 96



61

Fl. *f*

Cl. *f*

Bsn. *f*

S. Solo *mp* *p* *mp* *mf* 3
 But then, the noise, the fear, un-a-ble to

Vln. I *f*

Vln. II *f* *pp* *pp* *mp*

Vla. *f* *p* *pp* *mp* *pp* *mf* *mp*

Vc. *f* *pp* *mp* *pp* *mf* *mp*

accel.

BB Piu Agitato ♩ = 134

66

Fl. *f p mp*

Cl. *f p p mp mf*

Bsn. *f p*

S. Solo *mp mp*

move. But then, A push

BB Piu Agitato ♩ = 134

Vln. I *mp mf*

Vln. II

Vla. *mp mf*

Vc.

Cb. *pizz. mf*

73

Fl. *mf* *f* *mp*

Cl. *mp*

Bsn. *p* *mp*

S. Solo *mf* *f* *mf*
 A screech A scream! A push a screech

Vln. I *mf*

Vln. II *mf* *f* *mf*

Vla. *mf*

Vc. *f*

Cb. *p*

78

Fl. *mp* 5 5 5 5 5 5 5 5

Cl. *mp* 3 3 3 3 3 3 3 3

Bsn. *mp* 3 3 3 3 3 3 3 3

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

S. Solo

a scream and then _____

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *arco* *f* *p*

CC Largo ♩ = 60

81

Fl. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

S. Solo *hushed* sil - ence. *mp* There was blood, *mf* there were tears,

CC Largo ♩ = 60

Vln. I *ff* *p* *mf* *pizz*

Vln. II *ff* *p* *mf* *pizz*

Vla. *ff* *mp* *mf* *f* *pp* *pizz*

Vc. *ff* *p* *pizz*

Cb. *ff* *pizz*

87

S. Solo *p* there was blood *f* mixed with tears! *mp* And a limp hand, by the tracks.

Vln. I *pizz* *p* *arco* *mp*

Vln. II *pizz* *p* *arco* *pizz*

Vla. *mp* *3*

Vc. *pizz* *arco* *pizz*

Cb. *pizz* *p*

92

S. Solo

Liz - zy — Oh, Liz - zy. Can this be

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *mp*

mf *p* *f* *arco* *p*

mp *f* *p*

mf *f* *mp* *arco* *p*

arco *p* *p*

f *mp*



99

Fl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S. Solo

true? Have you real-ly been gone, gone, gone.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf *mp* *p* *mp* *ff*

mf *mp* *p* *mp* *ff*

mf *mp* *p*

mp *mf* *mp* *p* *mp* *ff*

mf *mp* *p* *mp* *ff*

DD

107

Cl.

Musical staves for Clarinet (Cl.) and Bassoon (Bsn.). Both staves contain whole rests for the duration of the measure.

Hn.

Musical staff for Horn (Hn.), containing a whole rest.

Tpt.

Musical staff for Trumpet (Tpt.), containing a whole rest.

Tbn.

Musical staff for Trombone (Tbn.), containing a whole rest.

S. Solo

Musical staff for Soloist (S. Solo) with lyrics. The staff shows a melodic line starting with a whole rest, followed by notes for the lyrics. Dynamics include *mp* and *f*.

Take me a - way. Take me far a away.

DD

Vln. I

Musical staff for Violin I (Vln. I), containing a whole rest.

Vln. II

Musical staff for Violin II (Vln. II), containing a whole rest.

Vla.

Musical staff for Viola (Vla.), containing a melodic line with dynamics *p* and *f*.

Vc.

Musical staff for Violoncello (Vc.), containing a whole rest.

Cb.

Musical staff for Contrabass (Cb.), containing a melodic line with dynamic *p*.

p

114

Fl.

Cl.

Bsn.

S. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *mf* *pp* *mf* *f* *pp* *f*

mp *mf* *pp* *mf* *f* *pp* *f*

mp *mf* *pp* *mf* *f* *pp* *f*

mp *mf* *pp* *mf* *f* *pp* *f*

mp *mf* *pp* *mf* *f* *pp* *f*

mp *mf* *pp* *mf* *f* *pp* *f*

mp *mf* *pp* *mf* *f* *pp* *f*

mp *mf* *pp* *mf* *f* *pp* *f*

— Far from all of this.

Scene 8 - The end

EE Lento e melancolico ♩ = 60

Bassoon *p* *f* *mp* *f* *mp*

Horn in F *mp*

Trumpet in B♭ *mp*

Timpani *mp* *f* *mp* *f* *simile*

Cymbals *f* *f*

EE Lento e melancolico ♩ = 60

Sit down defeated. The weight of realization heavy

Sophie

Violin I *p* *f* *mp* *f* *mp*

Violin II *p* *f* *mp* *f* *mp*

Viola *p* *f* *mp* *f* *mp*

Violoncello *mp*

Contrabass *p* *f* *mp* *f* *mp*

This page of a musical score, numbered 67, contains the following parts and markings:

- Fl.** (Flute): Treble clef, starting with a *f* dynamic.
- Cl.** (Clarinet): Treble clef, starting with a *f* dynamic.
- Bsn.** (Bassoon): Bass clef, starting with a *f* dynamic.
- Hn.** (Horn): Treble clef, starting with a *f* dynamic.
- Tpt.** (Trumpet): Treble clef, starting with a *f* dynamic.
- Tbn.** (Tuba): Bass clef, starting with a *f* dynamic.
- Timp.** (Timpani): Bass clef, marked *simile* and *mp < f*.
- Cym.** (Cymbal): Percussion line with rhythmic patterns.
- Vln. I** (Violin I): Treble clef, starting with a *f* dynamic.
- Vln. II** (Violin II): Treble clef, starting with a *f* dynamic.
- Vla.** (Viola): Bass clef, starting with a *f* dynamic.
- Vc.** (Violoncello): Bass clef, starting with a *f* dynamic.
- Cb.** (Contrabass): Bass clef, starting with a *f* dynamic.

The score includes various musical notations such as dynamics (*f*, *mp*), articulation marks (accents, slurs), and performance instructions like *simile*.

14

Fl.

Cl.

Bsn.

p *f*

p *f*

p *f*

Hn.

Tpt.

Tbn.

p *f*

p *f*

p *f*

Soph.

Slowly come out of the reverie. Change expression to that of ease and shake off all that happened

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *f* *mp*

pp *f* *mp*

pp *f* *mp*

pp *f*

pp *f*

22 **FF** Energetico ♩ = 78 69

Vln. I *f* *p* *mf*

Vln. II *f* *p* *mf*

Vla. *f* *p* *mf*



26

Fl. *p* *f*

Cl. *p* *f*

Bsn. *p* *f*

Hn. *p* *f*

Tpt. *p* *f*

Tbn. *p* *f*

Timp. *p* *f*

Soph. *Look at the audience as if they are reporters* Welcome!

Lights off

Vln. I *f* *p* *f*

Vln. II *f* *p* *f*

Vla. *f* *p* *f*

Vc. *p* *f*

Cb. *p* *f*

Alondra Vega-Zaldivar

Curriculum Vitae

Education:

- 2009-2013 – Bachelor of Music with Honors in Theory and Composition at the University of Western Ontario
- 2013-2015 – Masters in Composition at the University of Western Ontario

Instructors:

Composition:

Dr. Kevin Morse, Dr. David Myska, Dr. Paul Frehner, Dr. Peter Paul Koprowsky, Dr. Omar Daniel

Theory:

Kim Lundberg, Dr. Troy Ducharme, Dr. Peter Frank

Composition Experience:

- 2011 – Won UWO Peer Guides Composition Competition
- 2011-2012 – Composed for a Piano Trio of the UWO Chamber Music Group. Piece premiered at the Chamber Music Concert in March 2012
- 2012-2013 – Composed for a Piano Trio of the UWO Chamber Music Group. Piece premiered at the Chamber Music Concert in March 2013
- 2013 – Organized and participated in the Student Composition Concert at the University of Western Ontario, on October 28th, 2013.
- 2013-2014 – Composed for a Wind Quintet of the UWO Chamber Music Group
- 2014 – Participated at the Creation Workshop at the Orford Arts Programs. Piece for String Quartet performed by the students of the Creation Workshop in the Concert on July 16, 2014.
- 2014 – Participated in the UpBeat Composition Music Festival in Milna, Croatia. Piece for Soprano Cello and Piano was performed by the students of the Workshop in the Concert in Milna, Croatia, on August 7th, 2014.
- 2014 – The ensemble *Arpa Tambora* premiered a piece for Harp and Percussion in Toronto as part of the Canadian Contemporary Music Workshop, on September 26th, 2014.
- 2014 – Organized and participated in the Student Composition Concert at the University of Western Ontario, on October 28th, 2014.

Honors and Awards:

- 2010 – Dean's Honors List
- 2011 – Dean's Honors List
- 2012 – Dean's Honors List

- 2013 – Dean’s Honors List
- 2013 – The University of Western Ontario Gold Medal
- 2013 – Dean’s Honors List, The University of Western Ontario Gold Medal, recipient of the Paul Akira Ohashi Summit Award