

## **Abstract**

*The Tale of Rowan O'Shera* is a musical drama for solo violin, chamber ensemble (percussion, harp, classical guitar, viola, cello, double bass), choir (including solo alto and solo tenor), and sound files. The libretto was written by the composer with the exception of the text in Angus Dei (Movement 7), which uses the traditional Latin text. This drama is divided into eight movements with each being a different step on the journey of the main character, Rowan O'Shera, who is represented by the solo violin. The narrative follows Rowan as he leaves his hometown of Dunlea (a fictional town invented for this work) and faces adventures and hardships. Finally, he realizes that his peace and identity lie in Dunlea and he travels home. Pitch material for the first and last movement was derived from the bird calls that are included in the first sound file and compiled into what has been dubbed as the *bird scale*.

## **Keywords**

21<sup>st</sup> c. Music, Composition, Musical Drama, Sound Files, Solo Violin, Fiddler, Solo Voice, Choir, Rowan O'Shera, Chamber Ensemble, Bird Scale, Messiaen

## Brief Summary

*The Tale of Rowan O'Shera* is a musical drama that follows the story of a fiddler named Rowan O'Shera. His home is the fictional town of Dunlea, but he finds himself discontent with the quiet life there and departs to find adventure in the world beyond. He experiences frivolity, love, heartbreak, danger, and loneliness until finally, he realizes that his peace and identity lie in Dunlea and he travels home. This work is written for solo violin which represents Rowan, chamber ensemble (percussion, harp, classical guitar, viola, cello, double bass), choir (including solo alto and solo tenor), and sound files. It is divided into eight movements with each being a different step in Rowan's journey. The libretto was written by the composer with the exception of the text in Angus Dei (Movement 7).

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Finally, thank you to my savior Jesus Christ who has walked beside me every step of the way. Soli Deo Gloria.

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# The Tale of Rowan O'Shera

A Musical Drama

by  
Emma Theresa Lucy Verdonk

## **INSTRUMENTATION**

### 1 Percussion

Castanets (mov. 2)  
Cymbals (mov. 5)  
Djembe or frame drum (mov. 5)  
bass drum (mov. 5)

mark tree (mov. 3, mov. 8)  
crotalles (mov. 1a, mov. 8)  
tubular bells (mov. 7)

### Harp

### Solo Tenor

### Solo Alto

### SATB

dishes/kitchen utensils (SATB)  
shaker (1 chorister)

### Classical Guitar

### Solo Violin

### Viola

### Cello

### Double Bass

### Sound Files

(mov. 1a, mov. 3, mov. 4, mov. 5, mov. 6, mov. 8)

## **DURATION**

28 minutes

# PERFORMANCE NOTES

## AMPLIFICATION

Amplification is desired for the voices and instruments and for the projection of the sound files. The solo violin should be amplified preferably with a wireless or clip-on microphone to allow freedom of movement as the violinist should stand at the forefront of the stage. It is desirable that the guitar have a microphone and there should be two microphones at the front of the stage for the vocal soloists. For the latter, amplification is essential to attain the desired singing style—I would like them to sing in a folk-like style with little to no vibrato—and still be heard above the choir and ensemble. Ideally, hanging microphones would be used for a slight amplification of the choir, but 2-3 microphones could also be placed behind the ensemble and in front of the choir. If technical resources are limited it is not detrimental to the production if the instruments do not have microphones. However, amplifying will allow for optimal balancing in sound especially in relation to the sound files.

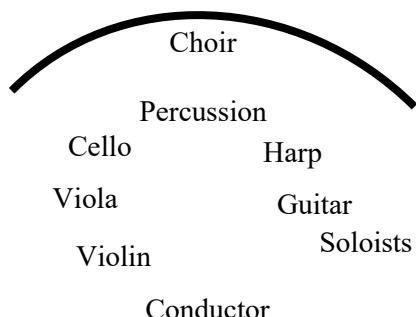
## Recommended List of Gear

- Wireless clip-on mic (violin)
- 2-3 hanging microphones (choir). Alternatively 2-3 microphones on stands may be used
- 1 microphone (guitar)
- 2 microphones placed at the front of the stage (soloists)
- Cables as appropriate
- 2 identical speakers
- 1 computer for playback of the sound files
- 1 audio interface

## STAGING

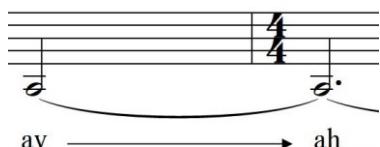
The choir should be positioned in a one-row semi-circle around the ensemble since this spread out arrangement creates a more encompassing sound. For Movement 1, “Home,” the sopranos and altos will form a semi-circle around the instrumentalists with the tenors and basses two paces behind. Directly following Movement 1, “Home,” the sopranos and altos will take a step backward while the tenors and basses will take a step forward and position themselves between the sopranos and altos. If the stage does not allow for a single row, then the tenors and basses may remain in a second row behind the sopranos and altos. The soloists should move to a microphone at the front of the stage, preferably to the right of the viola, for their sections.

The speakers for the sound files should be placed behind the choir, spaced approximately two meters on either side of the center of the ensemble. The sound files are intended to be an immersive texture that is part of the ensemble. Avoid any setup that makes the sounds come from a location away from the live ensemble (e.g. avoid house audio systems that have speakers directly above the audience, or speakers placed in front of the ensemble).



## CHOIR

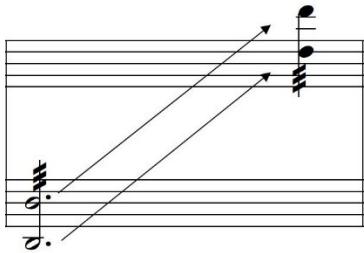
Preferred 24-person choir. Minimum 12-person choir.  
Included in the choir: 1 alto soloist, 1 or 2 tenor soloists.



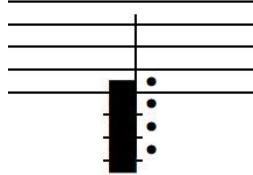
Over the duration indicated by the arrow, transition from “ay” to “ah” while continuing to vocalize.

La Esmeralda (Movement 2) suggested “instrumentation for choir”: plates, cups, cutlery, mop & bucket, pan/skillet & serving spoon/wooden spoon, steel wool, tongs.  
Each chorister should have something to “play.”

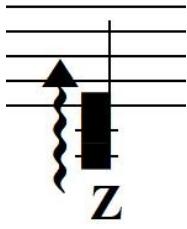
## HARP



Flutter Glissando - Draw open hands back and forth across strings in register and direction indicated to create a rustling effect.



Thunder Effect - Open hand strikes the strings in the lower register, then bounces off allowing strings to resound.



Thunder Glissando - A fast and loud glissando played by the left hand on the lowest strings of the harp. The strings must be played forcefully so that they rattle against one another creating a metallic thunder-like sound.

## PERCUSSION

### Bass drum

- To be played with medium-soft mallets for optimal rolls

### Crotales

- To be played with a bow

### Suspended cymbals

- To be played with wooden end of bass drum mallet or hard cymbal mallets for optimal attack

## VIOLIN

### Increase Bow Pressure (inc. B.P.)

- Push bow harder against strings

### Distorted Bow Pressure (dis. B.P.)

- The melody becomes distorted because of the extremely heavy bow pressure

### Ord. Bow Pressure (ord. B.P.)

- Return to ordinary bow pressure

inc.B.P → dis. B.P.

- An arrow between two technique indications directs the player to gradually transition from one technique to the next over the duration of the arrow.

## SOUND FILES

### Fade in

- The sound technician must use their discretion to gradually fade in the sound file over the duration indicated by an arrow.

### Fade out

- The sound technician must use their discretion to gradually fade out the sound file over the duration indicated by an arrow.

### Mute

- At the point where *mute* is indicated, the sound technician must ensure that the sound file is inaudible.

### “Full Volume”

- This indicates that the sound file should be at the optimal level where it balances with the ensemble and choir. In some cases, it may mean that the sound file must be at full volume, but in others, it may mean that “full volume” indicates the level that the sound technician and conductor have agreed upon.

## SYNOPSIS

**Movement 1 (Home & Rowan O'Shera)** - In the tiny fictional town of Dunlea, lives a fiddler named Rowan O'Shera. All through the town, he is well-known and adored for his skill on the violin. One of his favourite past times is to go out in the morning while the birds are singing at their fullest and dialogue with the feathered creatures using his own interpretations of the bird calls played on his violin. However, Rowan grows discontent with his little country town and is persuaded by dreams of adventure and fortune to leave Dunlea.

**Movement 2 (La Esmeralda)** - On his first night away from home, Rowan stops at a tavern. In the corner, a small band is playing and Rowan cannot help but join them and show off his skills as a violinist. As he plays, he sees a castanet player, a woman named Esmeralda, and immediately falls in love.

**Movement 3 (The Meadow)** - In a meadow by a little brook, Rowan woos Esmeralda with a love song for violin that he wrote especially for her.

**Movement 4 (Lonely Ride)** - Despite Rowan's beautiful music, Esmeralda grew tired of him and left. Now the fiddler travels aimlessly down the road, playing his fiddle and wondering how many broken hearts the stars have looked down on.

**Movement 5 (My Only True Love is the Deep Blue Sea)** - Rowan's travels bring him to the sea where he joins a crew aboard a merchant ship. He sets off on this new adventure, determined that from now on his only true love will be the deep blue sea. The crew sings a sea shanty and Rowan merrily accompanies them on his violin. Before long, a storm builds up. There is chaos upon the ship as the sailors attempt to stay afloat amid the crashing waves and howling wind. Their attempts are futile, though, and the ship is lost.

**Movement 6 (Wanderer)** - Rowan awakes washed up on the shore with nothing but the clothes on his back and his weathered violin. As he has no money, he goes to the nearest town and wanders about playing his violin and remembering his past adventures. One by one, the string on his violin break.

**Movement 7 (The Church)** - Without a functioning violin, he is in his lowest state yet and desperately stumbles into a church. He collapses in a back pew where he hears a choir, or perhaps angels, sing about the Lamb of God who takes away the sins of this world and grants peace. Rowan realizes suddenly that he had been searching everywhere for something more, while in fact, his identity lies in Dunlea. Consequently, he decides that it is time to go home.

**Movement 8 (Homeward Bound)** – As he journeys home, he is gifted strings for his violin, and upon reaching home, his violin is fully intact and he joyfully plays along with the sounds of nature from his tiny hometown of Dunlea.

## LIBRETTO

### *Movement 1b (Rowan O'Shera)*

There once was a fiddler named Rowan O'Shera  
They say he was born with a fiddle in hand.  
He was well-loved in tiny Dunlea  
By all who heard his song.

Many days did Rowan look out to the mountains,  
Longing for adventures dangerous and great,  
Dreaming of fortune and fame in the lands  
Outside his tiny Dunlea

Then one morning he packed his knapsack and fiddle.  
His mother wept a fierce storm of tears,  
But his father bid him well  
As he left his tiny Dunlea

So Rowan O'Shera travelled down the road  
On his fiddle playing a merry old tune.  
Full of treasure and beauty was the world  
As he left tiny Dunlea.

### *Movement 4 (Lonely Ride)*

On a road far from Dunlea  
Travels a wanderer through the night.  
A fiddle his only friend  
On this lonely way without her.

Oh stars!  
How many broken hearts have you seen?  
How many songs of melancholy?  
Just sing one more with me.  
Oh stars!

Smiled the moon down on the dreamer,  
Humming to the sweet tune of the fiddle.  
To the sea leads the trav'ler's road  
And great adventure left to be told.

Oh stars!  
How many broken hearts have you seen?  
How many songs of melancholy?  
Just sing one more with me.  
Oh stars!

### *Movement 5 (Off To Sea)*

#### Verse 1

I love a lass with eyes of blue,  
She's the prettiest girl I ever knew.  
I've a sailed the world around,  
But none like her I've found.

#### Chorus 1

Ho! Hey!  
And this I'll say,  
"My only true love  
Is the deep blue sea."

#### Verse 2

My heart is broke when I'm a'shore,  
I long for her and miss her sore.  
In her arms I am content

And forget all my torment.

Chorus 1

Verse 3:

Now mark me, sailors, mark me well,  
When her temper's black the tides do swell.  
Her embrace will hold and keep  
Her lovers in the deep.

Chorus 1

Verse 4

I've followed her to the setting sun,  
But always further she does run.  
I'll a'go till the sea runs dry,  
Till my true love is nigh.

Chorus 2:

Wind and rain  
Will not part me  
From my only true love  
The deep blue sea.

#### *Movement 8 (The Church)*

Latin

Agnus Dei, qui tollis peccata mundi, miserere nobis.  
Agnus Dei, qui tollis peccata mundi, miserere nobis.  
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

English translation

Lamb of God, who takes away the sins of the world, have mercy on us.  
Lamb of God, who takes away the sins of the world, have mercy on us.  
Lamb of God, who takes away the sins of the world, grant us peace.

(♩ = 100-108)

Rowan is dialoguing with the birds

Home  
Movement 1a

open, ringing, and with lightness      arco

Crotales      *mp*

Harp      D C♯ B | E F G♯ A      *p*

Soprano 1

Soprano 2

Alto 1

Alto 2

Solo Violin

Recording of Bird Calls  
*fade in*      → "full volume"

Sound File      || 3/4

Crt.      8

Hp.      ♫○ ♫○ ♫○ ♫○ ♫○ ♫○ ♫○ ♫○

S 1      ♫○ ♫○ ♫○ ♫○ ♫○ ♫○ ♫○ ♫○

S 2      ♫○ ♫○ ♫○ ♫○ ♫○ ♫○ ♫○ ♫○

A 1      ♫○ ♫○ ♫○ ♫○ ♫○ ♫○ ♫○ ♫○

A 2      ♫○ ♫○ ♫○ ♫○ ♫○ ♫○ ♫○ ♫○

S.Vln.      8      Mourning Dove      *p*

SF      ||

## Home

14

Crt.

Hp. *mp*

S 1 *mm* *mp*

S 2 *mm* *mp*

A 1 *mm* *mp* *p* *mm*

A 2 *mm* *mp*

S.Vln. *mp* *p* *mp* *p*

SF 

20

Crt.

Hp.

S 1 *p* *ee* *mp* *ee*

S 2 *mm* *ee*

A 1 *ee*

A 2 *mm* *mp* *ee*

S.Vln. *mp* *mf* *mp*

SF 

## Home

26

Rowan feels the lure of the outside world

Hp.

S 1 ee

S 2

A 1 *mp* ee

A 2 ay

26

Chickadee "fee bee"

S.Vln. *mf* *p*

SF

**A**

31

Hp.

S 1 *p* ay

S 2 ay

A 1 ay

A 2 ay

31

Robin brightly

S.Vln. *mp* *mf*

SF

Home

*opening, brightening like the sun reaching over the horizon*

35 sun reaching over the horizon

Hp. {

S 1 mp ay → ah

S 2 mp ay → ah

A 1 mp ay → ah

A 2 mp ay → ah

S.Vln. 35 mp mf

SF || 4

39

Hp. {

S 1 ah → oh f

S 2 ah → ah f

A 1 ah → ah f

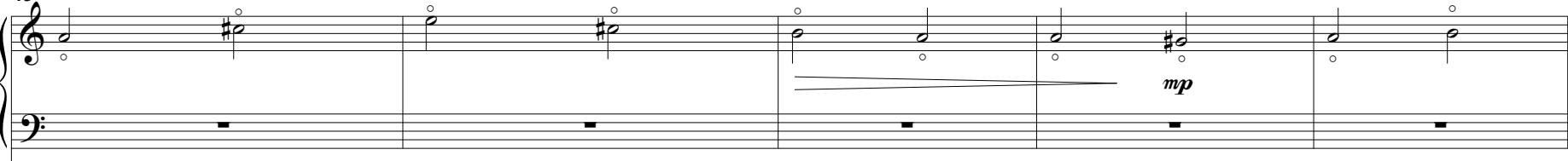
A 2 ah → ah f

S.Vln. 39 mp f

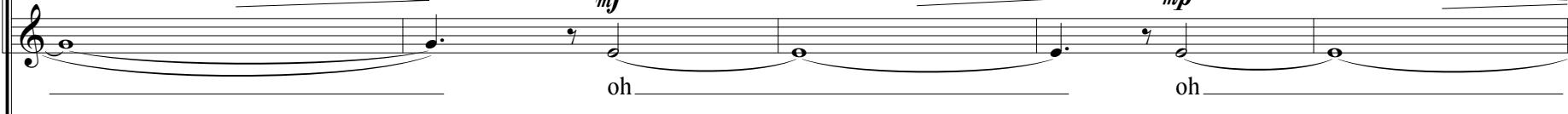
SF ||

## Home

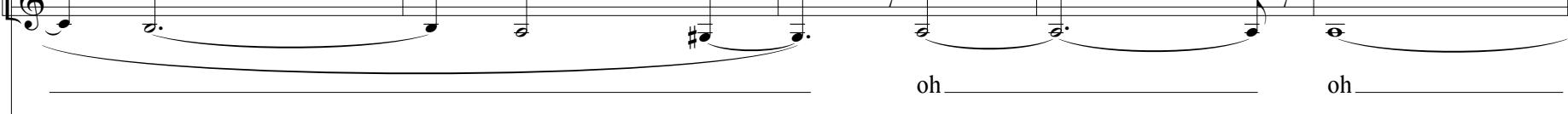
43

Hp. 

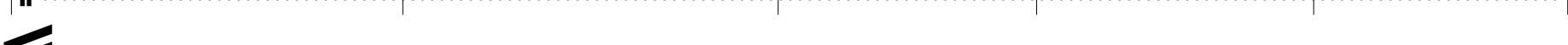
S 1 

S 2 

A 1 

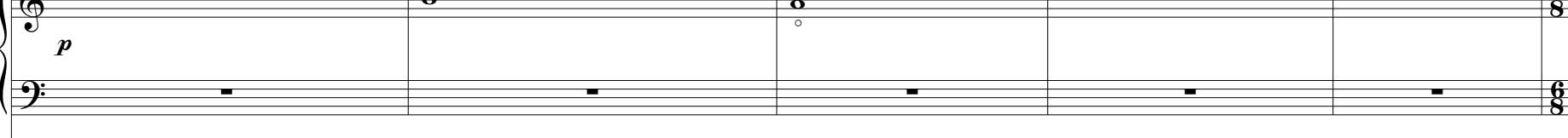
A 2 

S.Vln. 

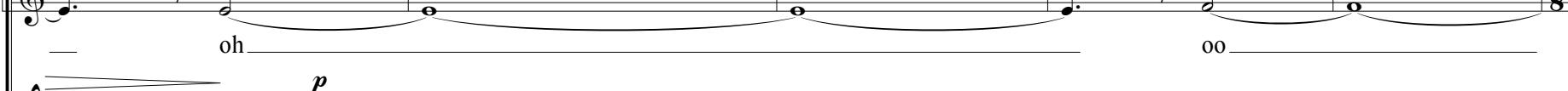
SF 

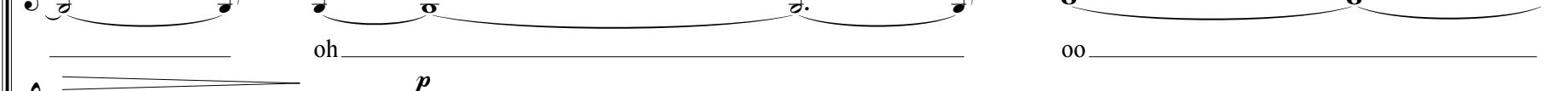
48 arco

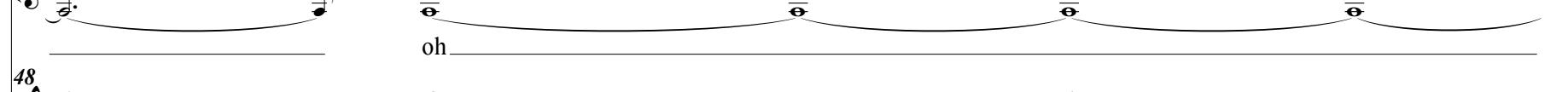
Crt. 

Hp. 

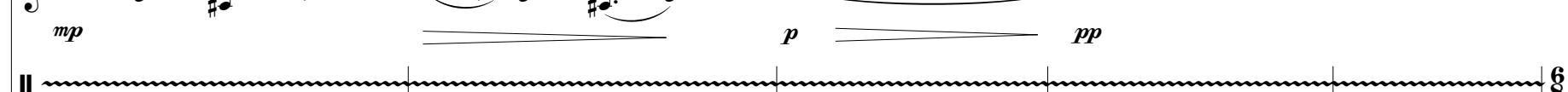
S 1 

S 2 

A 1 

A 2 

48

S.Vln. 

SF 

**B** (♩ = 60-66)  
*growing intensity and darkness*

Home

53

Hp. { ♩ 8  
Bass ♩ 8

S 1 ♩ 8  
S 2 ♩ 8  
A 1 ♩ 8  
A 2 ♩ 8

S.Vln. ♩ 8  
SF II 6 8

Cardinal

58

Hp. { ♩ 8  
Bass ♩ 8

S 1 ♩ 8  
S 2 ♩ 8  
A 1 ♩ 8  
A 2 ♩ 8

S.Vln. ♩ 8  
SF II 6 8

## Home

C

63

Hp. {

S 1

S 2

A 1

A 2

S.Vln.

SF

*mf*

*mp*

*mp*

*mp*

*mp*

*f*

*mp*

Sparrow



68

Hp. { G<sup>b</sup>

S 1

S 2

A 1

A 2

S.Vln.

SF

*p*

*mp*

*p*

*mp*

*p*

*mp*

*mf*

*mp*

Home

## Home

81 *dying away*

Crt. *mp*

Hp. *p*

S 1 *p*

S 2

A 1

A 2

S.Vln.

SF

*mm*

*mm*

*fade out*

85

Crt. *pp*

Hp. *pp*

S 1 *pp*

S 2 *pp*

A 1 *pp*

A 2 *pp*

S.Vln. *p*

SF

*attacca*

# Rowan O'Shera

## Movement 1b

(♩ = 80-84)

*with forward movement*

Harp {

Solo Alto { ♩ *p*

Soprano

Alto

Tenor

Bass {

Viola

Cello { ♩ *p*

Double Bass

≡

Sol.A. { 7 ♩

Vla. { 7 ♩ *p*

Vc.

D.B.

There once was a fidd - ler named Ro - wan O' Sher - a

They say he was born with a fidd - le in hand.

13

Sol.A. He was well loved in tin - y Dun - le - a by all who

13

Vla. *mp*

Vc. *mp*

D.B. *mp*

**====**

19 *like a foreboding chant*

Hp. *mp* *p*

Sol.A. heard his song. *p*

A Ro - wan Ro - wan Ro - wan O' - Sher - a

T *p* Ro - wan Ro - wan Ro - wan O' - Sher - a

B *p* Ro - wan Ro - wan Ro - wan O' - Sher - a

19

Vla.

Vc.

D.B.

D

Rowan O'Shera

25

Hp. {

Sol.A. *mp*

Man - y days *p* did Ro - wan look out to the

T

B *p*

Vla.

Vc.

D.B.

25

**==**

29

Hp. {

Sol.A. *mf*

moun - tains long - ing for ad - ven - tures dan - g'rous and great,

T *mp*

B *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

29

## Rowan O'Shera

35

Hp. {

Sol.A.

T 8  
00

B 00

Vla.

Vc.

D.B.

dream - ing of for - tune and fame in the lands.

35

Hp.

Sol.A.

T 8

B

out - side his ti - ny Dun - le - a

Vla.

Vc.

D.B.

out - side his ti - ny Dun - le - a

39

Hp.

Sol.A.

T 8

B

out - side his ti - ny Dun - le - a

Vla.

Vc.

D.B.

43

Hpt.

Sol.A.

S

A

T

B

Ro - wan Ro - wan  
Ro - wan O' - Sher - a

Ro - wan Ro - wan  
Ro - wan O' - Sher - a

Ro - wan Ro - wan  
Ro - wan O' - Sher - a

Ro - wan Ro - wan  
Ro - wan O' - Sher - a

43

Vla.

Vc.

D.B.

Ro - wan Ro - wan  
Ro - wan O' - Sher - a



54

Hp.

Sol.A.

S

A

T

B

His mo - ther she weapt a fierce storm of tears,

oo

oo

dm dun dun

*mf*

*mp*

*mp*

*mp*

*mp*

Musical score for strings (Vla., Vc., D.B.) in 2/4 time, key signature of B-flat major (two flats). The score consists of two measures. Measure 54: Vla. plays eighth-note pairs, Vc. plays eighth-note pairs with grace notes, D.B. plays eighth-note pairs. Measure 55: Vla. and Vc. play eighth-note pairs with grace notes, D.B. plays eighth-note pairs. Dynamics: *mp* (measures 54-55), *mp* (measures 54-55), *mp* (measures 54-55).

59

H.p.

Sol.A. but his fa - ther smiled and bid him well as

S. 00 as

A. 00 as

T. dm as

B. dun as

Vla.

Vc.

D.B.

64

Hp.

Sol.A.

S

A

T

B

he      left      ti - ny      Dun -      le - a

he      left      ti - ny      Dun -      le - a

he      left      ti - ny      Dun -      le - a

he      left      ti - ny      Dun -      le - a

he      left      ti - ny      Dun -      le - a

Vla.

Vc.

D.B.

f

mf

mf

mf

**F***with intensity*

Hp.

*mf*

Sol.A.

S

A

T

B

So Ro-wan O' - Sher - a trav - elled down the

Ro - wan O'

So Ro-wan O' - Sher - a trav - elled down the

Ro - wan O'

So Ro-wan O' - Sher - a trav - elled down the

Vla.

Vc.

D.B.

75

H.p.

Sol.A.

S

A

T

B

Vla.

Vc.

D.B.

road

On his fid - dle

play - ing

a

merr - y

old

Sher - a

Ro - - - - wan

O' - Sher -

road.

On his fid - dle

play - ing

a

merr - y

old

Sher - a

Ro - - - - wan

O' - Sher -

road

On his fid - dle

play - ing

a

merr - y

old

75

f

f

f

80

Hp.

Sol.A.

tune. Full of trea - sure and beau - ty was the world

S

a Ro - wan O' - Sher - a

A

tune. Full of trea - sure and beau - ty was the world

T

a Ro - wan O' - Sher - a

B

tune. Full of trea - sure and beau - ty was the world

Vla.

Vc.

D.B.

85

Hp. *mp*

Sol.A.

S.

A.

T.

B.

Vla. *mp*

Vc. *mp*

D.B. *mp*

out - side his ti - ny Dun -

out - side his ti - ny Dun -

out - side his ti - ny Dun -

out - side his ti - ny Dun -

out - side his ti - ny Dun -

out - side his ti - ny Dun -

*poco rit.*

88

Hp. { pp

Sol.A. - le - a p

S le - a p

A le - a p

T le - a p

B le - a p

Vla. pp

Vc. p

D.B. pp

*p*

# La Esmerelda

## Movement 2

(♩. = 66-70)  
play loosely, absently

Rowan enters a tavern for the night  
and sees a band playing in the corner

Castanets

Shaker Played by a member of the choir

Harp

Create ambient, arrhythmic tavern sounds with kitchen utensils, dishes, etc. and by speaking quietly with each other. There should be a constant sound, but it should not draw too much attention as it is background noise.

*Italics indicate solo spoken phrase loud enough for audience to distinguish the words. Choristers may ad lib if desired.*

SATB

Guitar

Solo Violin

Viola pizz.

Cello pizz.

Double Bass

p

6 Hoi, Dennis! Pass the ale!

Who hired this band?

Rowan walks over to the band and conducts them

SATB

Gtr. mp

Vla. mp

Vc. mp

D.B. mp

## La Esmerelda

11

*You cheated! I had a full house!*

SATB

Gtr.

S.Vln.

Vla.

Vc.

D.B.



15

The band finally gets the music right and Rowan joins in

(G)

*confident and flashy violin*

c.

SATB

Gtr.

S.Vln.

Vla.

Vc.

D.B.

La Esmerelda

The music attracts the attention of a castanet player named Esmeralda

19 *with growing confidence*

c.

*What's his name?*

*Rowan O'Shera from Dunlea*

Fade out conversation, but continue ambient sounds with kitchen utensils and dishes.

SATB

Gtr.

S.Vln.

Vla.

Vc.

D.B.

19

*mp*

*f*

*f*

*f*

*f*

La Esmerelda

23

c. ♮

SATB

Gtr. *mp*

S.Vln. *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

**26**

c. ♮

*castanets with confidence and enthusiasm now*

SATB → End of all conversation.

Gtr. *mp* — *mf* — *mp*

S.Vln. *mp* — *mf* — *mp*

Vla. *mp* — *mf* — *mp*

Vc. *mp* — *mf* — *mp*

D.B. *mp* — *mf* — *mp*

## La Esmerelda

29

c. | Sh | S.A. | T | B | Gtr.

*mf*

*mp*

*mf*

*mp*

*mf*

*mf*

*p*

Choristers independently transition from arrhythmic ambience to notated rhythm using utensils and dishes.

Choristers independently transition from arrhythmic ambience of dishes and kitchen utensils to clapping notated rhythm.

In groups of two or three choristers at time per beat, transition from ambience to stomped rhythm.

ad. lib. -

S.Vln. | Vla. | Vc. | D.B.

*f*

*p* *mf*

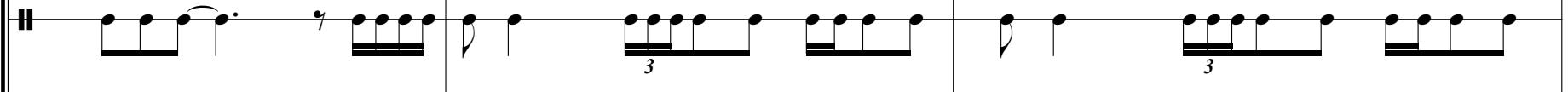
*f*

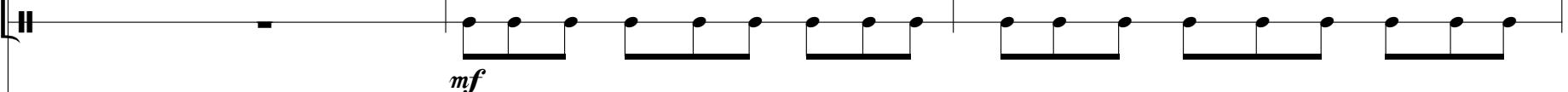
*f*

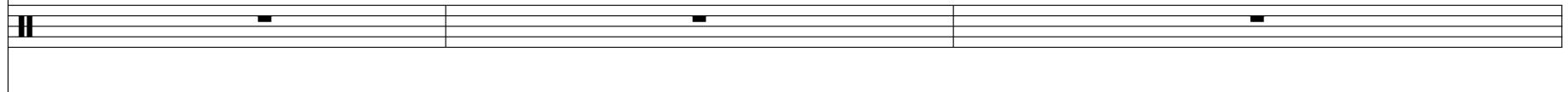
*f*

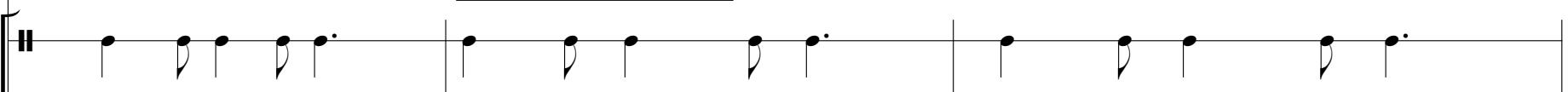
## La Esmerelda

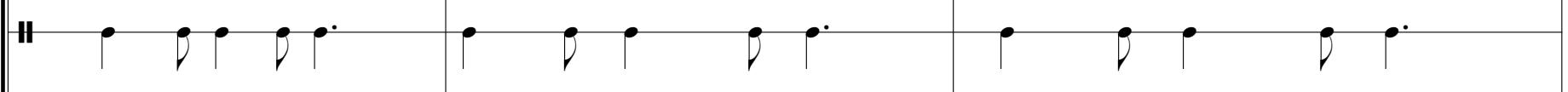
**H**32 *a tempo**merrily and with gusto*

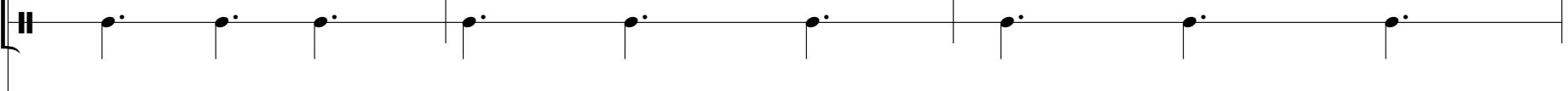
c. 

Sh. 

Hp. 

S.A. 

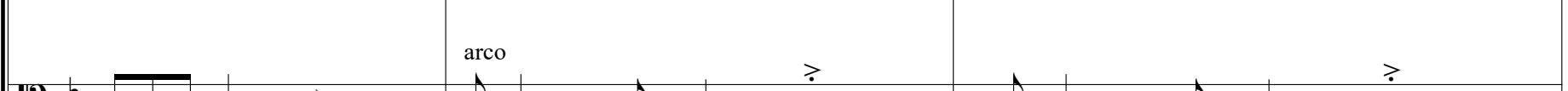
T. 

B. 

Gtr. 

*mf*

32 

Vla. 

*mf*

*arco*

Vc. 

*mf*

*arco*

D.B. 

*mf*

All sopranos & altos on rhythm  
All tenors on rhythm  
All basses on rhythm

## La Esmerelda

35

c. | Sh | Hp. | S.A. | T | B | Gtr. | S.Vln. | Vla. | Vc. | D.B.

*slap sound board*

*p*      *mp*      *mf*

*p*      *mp*      *mf*

*p*      *mf*

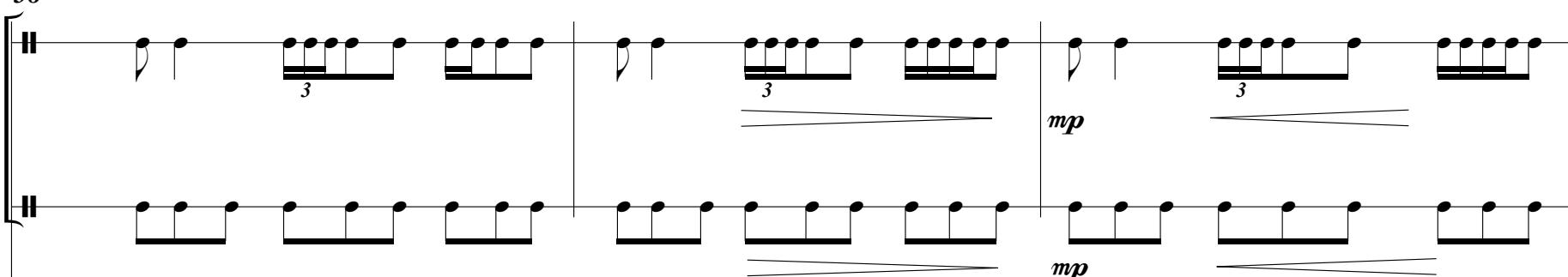
*mp*      *mf*

*mp*      *mf*

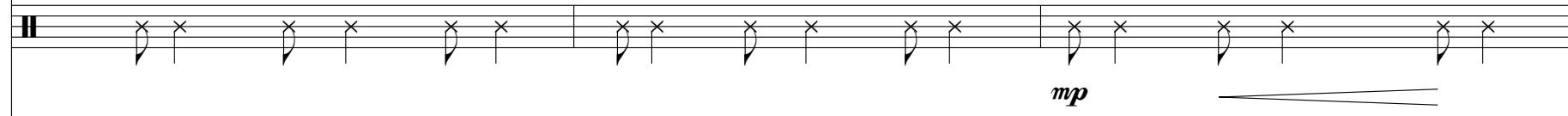
*mp*      *mf*

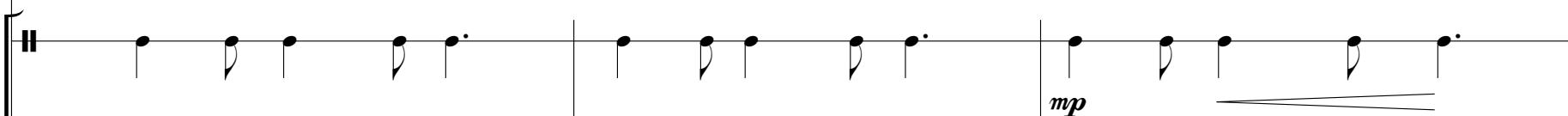
## La Esmerelda

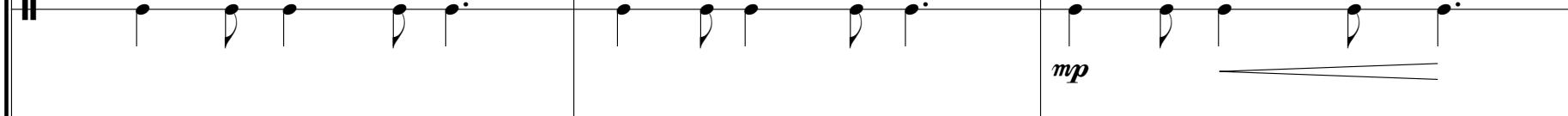
38

c. 

Sh. 

Hp. 

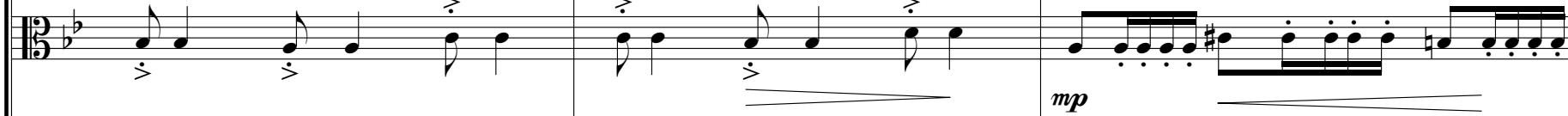
S.A. 

T. 

B. 

Gtr. 

S.Vln. 

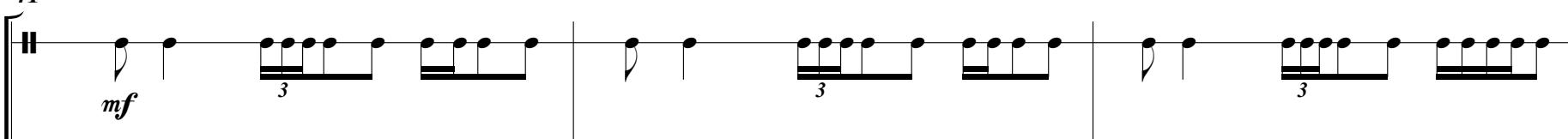
Vla. 

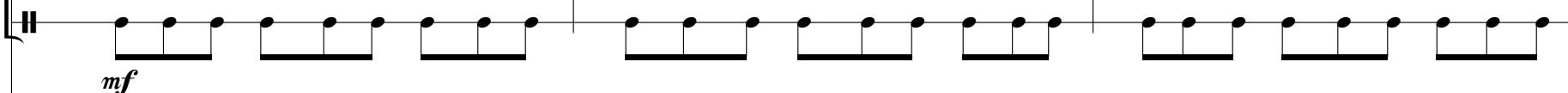
Vc. 

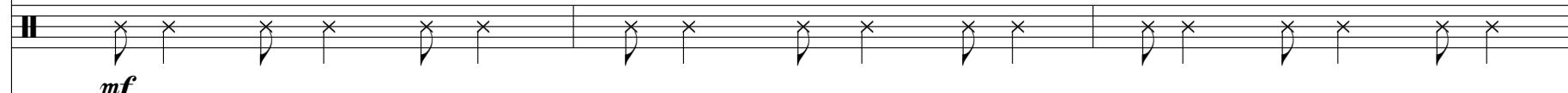
D.B. 

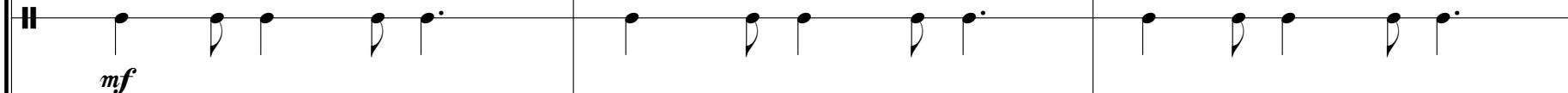
## La Esmerelda

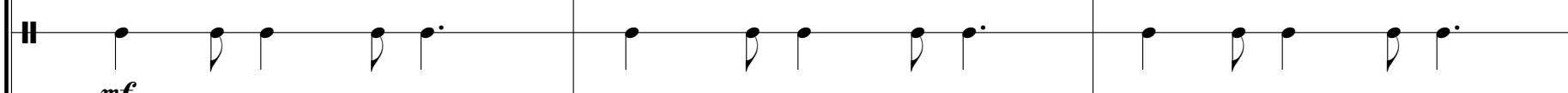
41

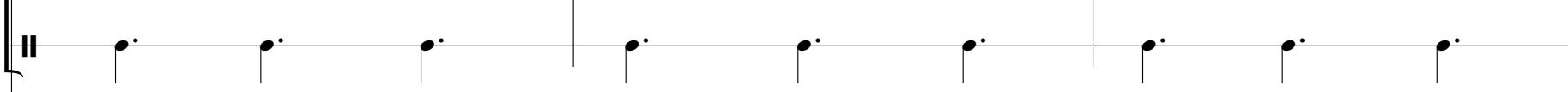
c. 

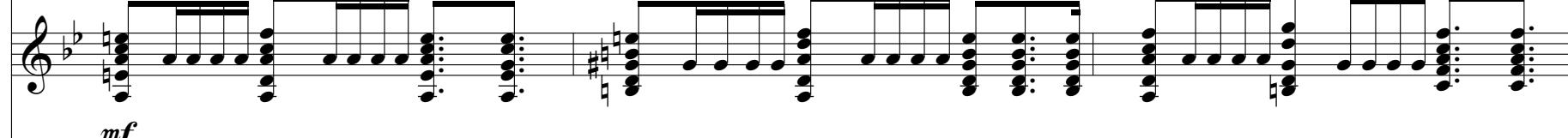
Sh. 

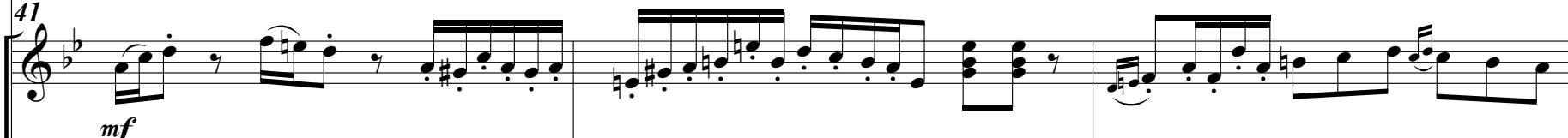
Hp. 

S.A. 

T. 

B. 

Gtr. 

S.Vln. 

Vla. 

Vc. 

D.B. 

## La Esmerelda

44

c. Sh Hp. S.A. T. B. Gtr. S.Vln. Vla. Vc. D.B.

The musical score consists of two systems of five staves each. The top system starts with cymbals (c.) playing eighth-note pairs, followed by snare drum (Sh) and bassoon (Hp.) both playing eighth-note pairs. The soprano (S.A.) and tenor (T) sing eighth-note pairs. The bass (B) plays eighth-note pairs. The guitar (Gtr.) plays eighth-note chords. The bottom system starts with strings (S.Vln.) playing sixteenth-note patterns, followed by strings (Vla., Vc., D.B.) playing eighth-note patterns. The dynamics include *f* and *ff*. Performance instructions like '3' and 'ff' are also present.

La Esmerelda

47

*poco rit.* - *a tempo*

c. | Sh | Hp. | S.A. | T | B | Gtr. | S.Vln. | Vla. | Vc. | D.B.

## La Esmerelda

**I**

50 *rit.* **p**

Gtr. *mp*

S.Vln. *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

**p**

54 (d. = 54-58) *mf*

Gtr. *mp*

S.Vln. *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

*mf*

*mf*

*mf*

*mf*

*rit.*

57 *mp*

Gtr.

S.Vln. *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

**J**

(♩ = 66-70)

Rowan woos Esmeralda  
with a sweet melody

La Esmerelda

*romantically*

60

Gtr. S.Vln. Vla. Vc. D.B.

mf

60

S.Vln. Vla. Vc. D.B.

mf

mf

mf

mf

mf

64

S.Vln. Vla. Vc. D.B.

mp

mp

mp

mp

mp

69

S.Vln. Vla. Vc. D.B.

mp

mp

mp

mp

mp

68

Gtr. S.Vln. Vla. Vc. D.B.

mf

mf

mf

mf

mf

68

S.Vln. Vla. Vc. D.B.

mp

mp

mp

mp

mp

68

Gtr. S.Vln. Vla. Vc. D.B.

mp

mp

mp

mp

mp

68

## La Esmerelda

72

Gtr. 

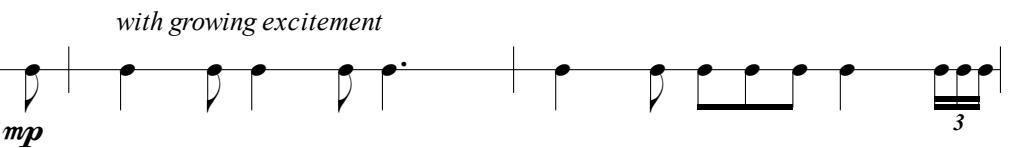
S.Vln.

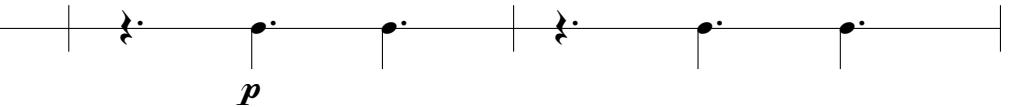
Vla.

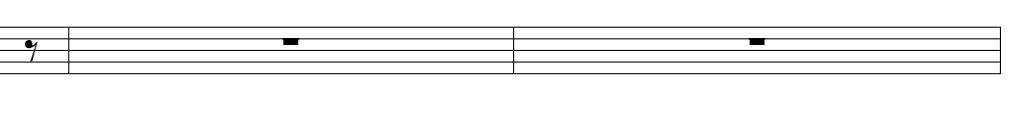
Vc.

D.B.

**K**  
*with growing excitement*

c. 

B 

Gtr. 

S.Vln. 

Vla. 

Vc. 

D.B. 

## La Esmerelda

81

c. *f* *mp*

B

S.Vln.

Vla.

Vc.

D.B.

**84**

c. *mf*

Hp. *mp*

S.A.

T

B

S.Vln.

Vla.

Vc.

D.B.

## La Esmerelda

88

c. *f* *mp* *mf*

Sh *mp* *mf*

Hp. *p* *mp*

S.A. *mp*

T *mp*

B

Gtr. *mf*

S.Vln. *f* *mp* *mf*

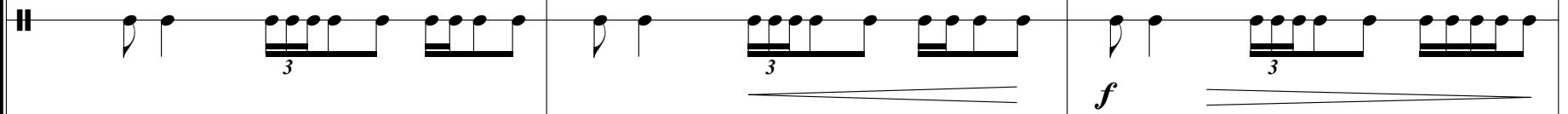
Vla. *f* *mf* *mp*

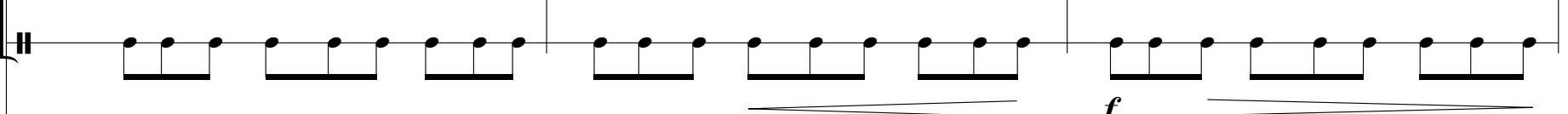
Vc. *f* *mf* *mp*

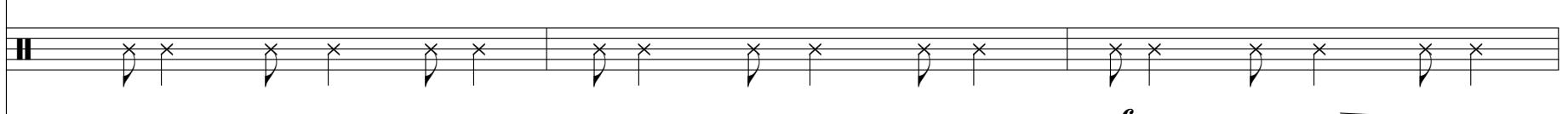
D.B. *f* *mf* *mp*

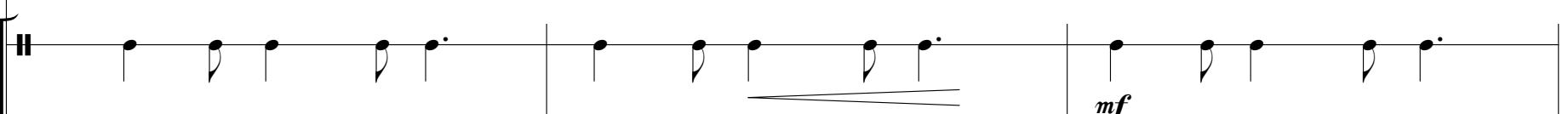
## La Esmerelda

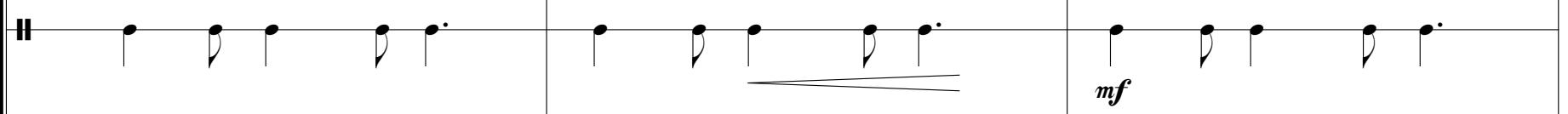
**L****92***merrily and with gusto*

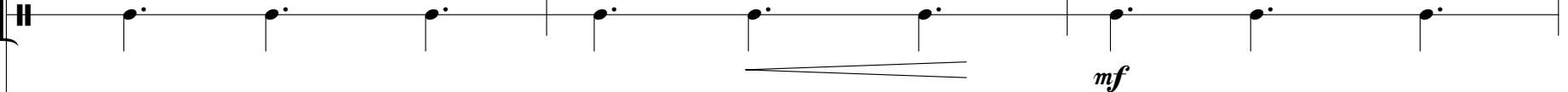
c. 

Sh. 

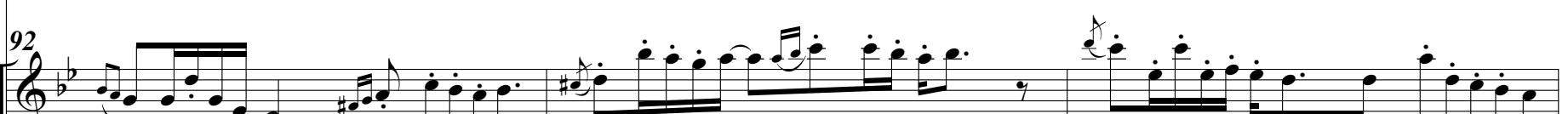
Hp. 

S.A. 

T. 

B. 

Gtr. 

S.Vln. 

Vla. 

Vc. 

D.B. 

La Esmerelda

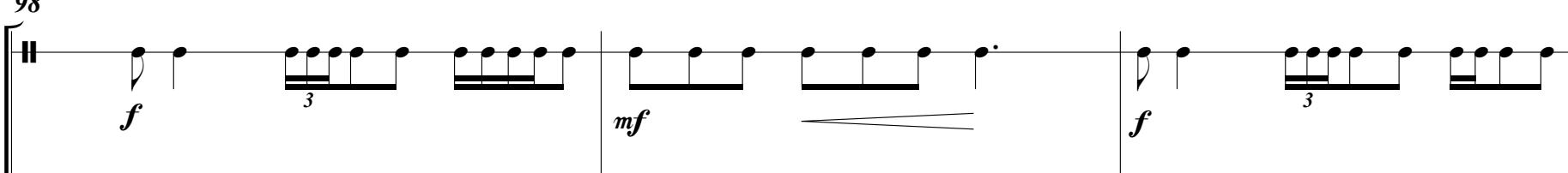
Musical score page 95 featuring multiple staves for different instruments:

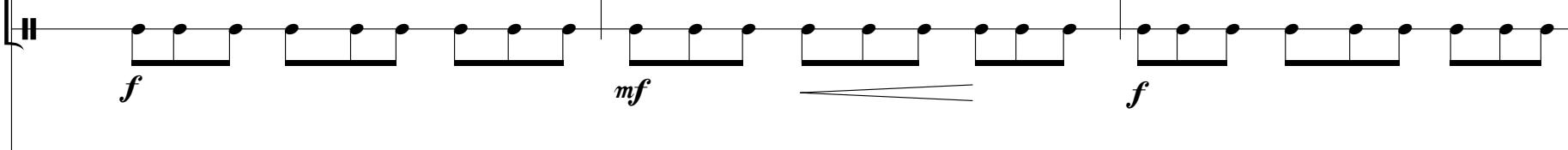
- C.**: Percussion part with eighth-note patterns. Dynamics: *mp*, *mf*.
- Sh.**: Shakers with eighth-note patterns. Dynamics: *mp*, *mf*.
- Hp.**: Bassoon with eighth-note patterns. Dynamics: *mp*.
- S.A.**: Bassoon with eighth-note patterns. Dynamics: *mp*.
- T.**: Bassoon with eighth-note patterns. Dynamics: *mp*.
- B.**: Bassoon with eighth-note patterns. Dynamics: *mp*.
- Gtr.**: Electric guitar with sixteenth-note patterns. Dynamics: *mp*, *mf*.
- S.Vln.**: Violin with sixteenth-note patterns. Dynamics: *mp*, *mf*.
- Vla.**: Cello with eighth-note patterns. Dynamics: *mp*, *mf*.
- Vc.**: Double bass with eighth-note patterns. Dynamics: *mp*, *mf*.
- D.B.**: Double bass with eighth-note patterns. Dynamics: *mp*, *mf*.

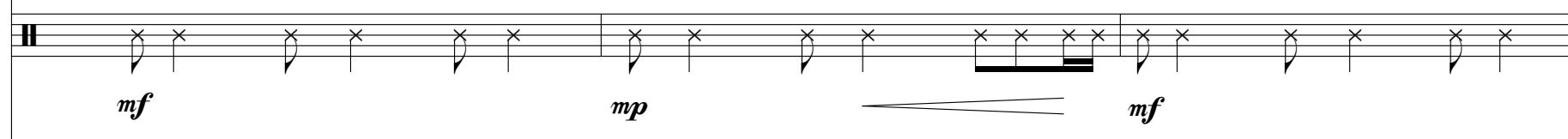
The score is divided into measures by vertical bar lines. Articulation marks (accents) and slurs are present on several staves. Measure numbers 95 are indicated at the top left and above the strings section.

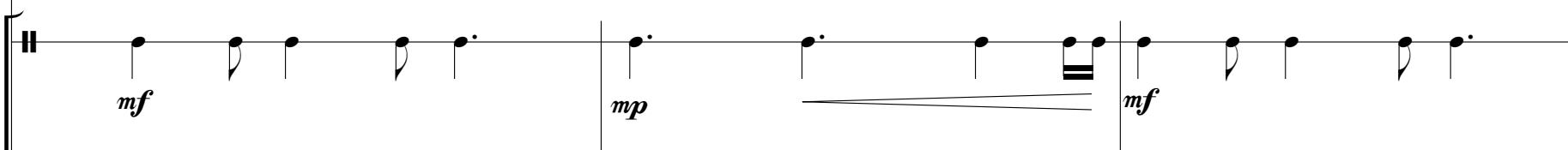
## La Esmerelda

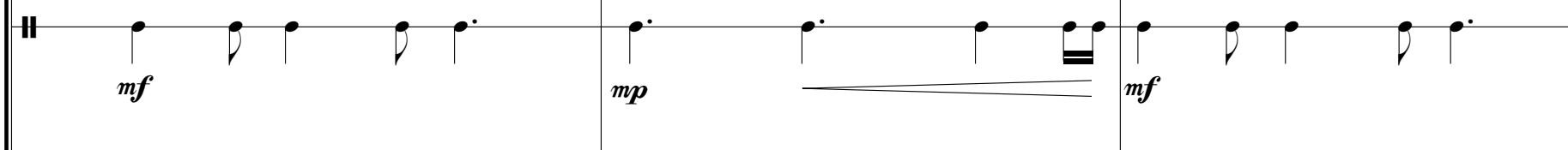
98

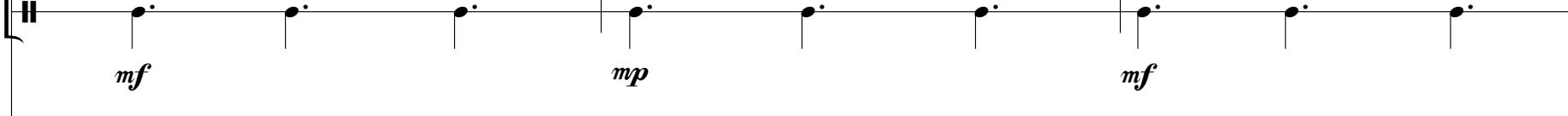
c. 

Sh. 

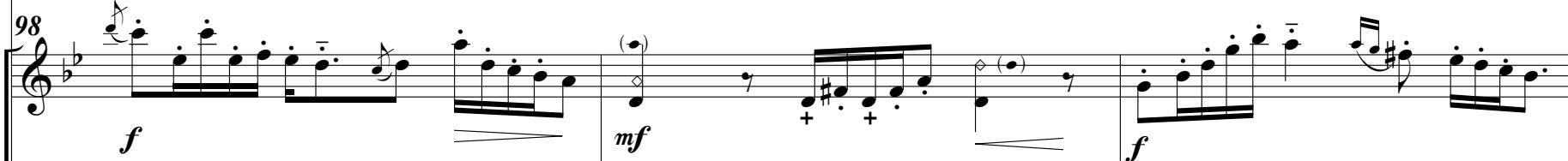
Hp. 

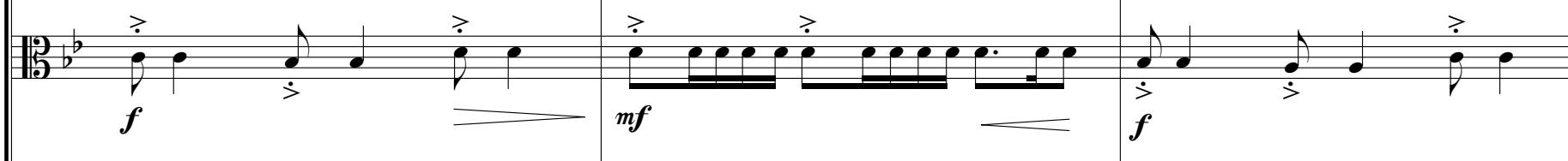
S.A. 

T. 

B. 

Gtr. 

S.Vln. 

Vla. 

Vc. 

D.B. 

## La Esmerelda

101

c.

Sh

Hp.

S.A.

T

B

Gtr.

S.Vln.

Vla.

Vc.

D.B.

## La Esmerelda

104

c. *ff*

Sh *ff*

Hp. *f*

S.A. *f*

T *f*

B *f*

Gtr. *ff*

S.Vln. *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

## La Esmerelda

106

c. Sh Hp. S.A. T B. Gtr. S.Vln. Vla. Vc. D.B.

The musical score consists of ten staves. The top five staves are for woodwind instruments: Clarinet (c.), Shakeshaft (Sh), Harp (Hp.), Soprano Alto (S.A.), and Tenor (T). The bottom five staves are for strings: Bass (B.), Guitar (Gtr.), Second Violin (S.Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). Measure 106 begins with a dynamic of **fff**. The guitar (Gtr.) has a prominent rhythmic pattern of eighth-note chords. The strings provide harmonic support with sustained notes and rhythmic patterns. Measures 107 and 108 continue with similar patterns, maintaining the **fff** dynamic level. Measure 109 concludes with a final **fff** dynamic.

# The Meadow

## Movement 3

(♩ = 60-64)

Rowan and Esmeralda are in a meadow  
where Rowan tries to woo her with what he  
thinks she wants to hear: a romantic song

*exceedingly passionate and romantic*

Mark Tree

Harp D C B♭ | E F G A

Solo Violin

Viola

Cello

Double Bass

Sound Files stream, birds, and the rustle of meadow grass  
*fade in* → "full volume"

Hp.

S.Vln.

S.F.

Hp.

S.Vln.

S.F.

The Meadow

M

*a tempo*

13

*molto rall.*

p

M.T.

Hp.

S.Vln.

Vla.

Vc.

D.B.

S.F.

*p*

1

.Vln.

Vla.

Vc.

D.B.

S.F.

S.Vln.

Vla.

Vc.

D.B.

S.F.

The Meadow

21

Hp.

S.Vln.

Vla.

Vc.

D.B.

S.F.



25

Hp.

S.Vln.

Vla.

Vc.

D.B.

S.F.

## The Meadow

29

Hp. *mp* E $\sharp$  F $\sharp$ , G $\sharp$  B $\flat$  C $\natural$

S.Vln. *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

S.F. || rit.

**N** Rowan becomes so focused on showing off and playing his lovesong that he doesn't even notice Esmeralda becoming bored and leaving

33

M.T. *mf*

Hp. *f*

S.Vln. *f*

Vla. *f*

Vc. *f*

D.B. *f*

S.F. ||

## The Meadow

37

M.T. with growing intensity

Hp.

S.Vln.

Vla.

Vc.

D.B.

S.F.

41

Hp.

S.Vln.

Vla.

Vc.

D.B.

S.F.

The Meadow

Musical score for orchestra and piano, page 10, measures 44-45.

**Measure 44:**

- Hp.**: Octave bassoon part, dynamic **f**. The first two measures show sustained notes with wavy vertical stems. The third measure consists of six eighth-note chords. The fourth measure shows sustained notes with wavy vertical stems.
- S.Vln.**: Violin part, dynamic **f**. The first measure has a sustained note with a wavy stem. The second measure consists of six eighth-note chords. The third measure shows sustained notes with wavy vertical stems. The fourth measure consists of six eighth-note chords.
- Vla.**: Cello part, dynamic **f**. The first measure consists of six eighth-note chords. The second measure shows sustained notes with wavy vertical stems. The third measure consists of six eighth-note chords. The fourth measure shows sustained notes with wavy vertical stems.
- Vc.**: Double bass part, dynamic **f**. The first measure consists of six eighth-note chords. The second measure shows sustained notes with wavy vertical stems. The third measure consists of six eighth-note chords. The fourth measure shows sustained notes with wavy vertical stems.
- D.B.**: Double bass part, dynamic **f**. The first measure consists of six eighth-note chords. The second measure shows sustained notes with wavy vertical stems. The third measure consists of six eighth-note chords. The fourth measure shows sustained notes with wavy vertical stems.
- S.F.**: Sustained bassoon part, dynamic **f**. The first two measures show sustained notes with wavy vertical stems. The third measure consists of six eighth-note chords. The fourth measure shows sustained notes with wavy vertical stems.

**Measure 45:**

- Hp.**: Octave bassoon part, dynamic **f**. The first two measures show sustained notes with wavy vertical stems. The third measure consists of six eighth-note chords. The fourth measure shows sustained notes with wavy vertical stems.
- S.Vln.**: Violin part, dynamic **f**. The first measure has a sustained note with a wavy stem. The second measure consists of six eighth-note chords. The third measure shows sustained notes with wavy vertical stems. The fourth measure consists of six eighth-note chords.
- Vla.**: Cello part, dynamic **f**. The first measure consists of six eighth-note chords. The second measure shows sustained notes with wavy vertical stems. The third measure consists of six eighth-note chords. The fourth measure shows sustained notes with wavy vertical stems.
- Vc.**: Double bass part, dynamic **f**. The first measure consists of six eighth-note chords. The second measure shows sustained notes with wavy vertical stems. The third measure consists of six eighth-note chords. The fourth measure shows sustained notes with wavy vertical stems.
- D.B.**: Double bass part, dynamic **f**. The first measure consists of six eighth-note chords. The second measure shows sustained notes with wavy vertical stems. The third measure consists of six eighth-note chords. The fourth measure shows sustained notes with wavy vertical stems.
- S.F.**: Sustained bassoon part, dynamic **f**. The first two measures show sustained notes with wavy vertical stems. The third measure consists of six eighth-note chords. The fourth measure shows sustained notes with wavy vertical stems.

*fade out* →

Rowan finishes his piece with a flourish feeling very pleased with himself and is dazed when he sees that Esmeralda is gone

# Lonely Ride

## Movement 4

(♩ = 100-108) Feeling despondent after Esmeralda's rejection,  
Rowan plods wearily down a lonely road  
*fluidly, sadly*

Solo Alto

Solo Tenor

Guitar

Solo Violin

Sound Files

Sol. T.

Gtr.

S.F.

Sol. T.

Gtr.

S.F.

Sol. A.

Gtr.

S. Vln.

S.F.

On a road

Recording of night sounds  
*fade in* → "full volume"

**5**

far from Dun - le - a trav - els a wan - der - er

**9** *mp*

through the night.

**13**

A fid - dle

**13**

**O**

## Lonely Ride

17 Sol.A. his on - ly friend on this lone - ly way—

Gtr.

17 S.Vln.

S.F.

21 Sol.A. with - - out her Oh stars!

Gtr.

21 S.Vln.

S.F.

25 Sol.A. How man - y bro - ken hearts have you seen? How man - y songs of

Gtr.

25 S.Vln.

S.F.

29 Sol.A. me - lan\_ cho - ly? Just sing one more with me

Gtr.

29 S.Vln.

S.F.

Lonely Ride  
*a tempo*

*rit.*

33 Sol.A. *p*  
Oh stars!

Gtr. *p*

S.Vln. *p*

S.F. 

37 Sol.T. *mp* Smiled the moon down on the

Gtr. *mp* *mf*

S.Vln. *mp* *mf*

S.F. 

41 *mp* Sol.T. dream - er, hum - ming to the sweet tune of the

Gtr. *mp* *mf*

S.Vln. *mp* *mf* *mp*

S.F. 

45 *mp* Sol.T. fid - dle.

Gtr. *mp* *mf*

S.Vln. *f*

S.F. 

## Lonely Ride

Q

48

Sol.A. - - - - - *mp* To the sea

Gtr. *mp*

48

S.Vln. *mf* *mp*

S.F. ||-----

**====**

52

Sol.A. leads the trav' - ler's road and great ad - ven - tures *mf*

Gtr. *mf*

52

S.Vln. *mf*

S.F. ||-----

**====**

56

Sol.A. *mp* *mf* left to be told. Oh stars!

Sol.T. *mf*

Gtr. *mp* *mf*

56

S.Vln. *mp* *mf*

S.F. ||-----

## Lonely Ride

60

Sol.A. How man - y bro - ken hearts have you seen? How man - y songs of

Sol.T. How man - y bro - ken hearts have you seen? How man - y songs of

Gtr.

S.Vln. 60 f mf

S.F. ||

64 mp

Sol.A. me lan cho ly? Just sing one more with

Sol.T. mel an cho ly? Just sing one more with

Gtr. mp

S.Vln. 64 mp

S.F. ||

67 mf f rit.

Sol.A. me Oh stars! Oh stars!

Sol.T. me Oh stars! Oh stars!

Gtr. mf f 3 mp

S.Vln. 67 mf f 3 3 3 mp

S.F. || fade out → mute



My Only True Love is the Deep Blue Sea

7

Fr.Dr.

A

T

Bar.

Bs.

S.F.

12

Fr.Dr.

Sol.T.

A

T

Bar.

Bs.

S.F.

## My Only True Love is the Deep Blue Sea

**R**

16

Fr.Dr.

Sol.T.

love a lass with eyes of blue, she's the prett-i-est girl I e-ver knew. I've a' sailed the world a-round, but none like her I've found.

A

T

S.F.

20

Fr.Dr.

Sol.T.

Ho! Hey! And this I'll say, "My on - ly true love is the deep blue sea."

A

T

Bar.

Ho! Hey! And this I'll say, "My on - ly true love is the deep blue sea."

Bs.

Ho! Hey! And this I'll say, "My on - ly true love is the deep blue sea."

S.F.

## My Only True Love is the Deep Blue Sea

(S)

23

Fr.Dr.

Sol.T. *mf*

My herat is broke when I'm a' - shore, I

A

T *mp*

mm

Bar. *mp*

mm

Bs.

23

S.Vln.

*mp*

*mf*

pizz.

*mf*

pizz.

*mf*

S.F.

My Only True Love is the Deep Blue Sea

27

Fr.Dr.

Sol.T. long for her and miss her sore. In her arms I am con - tent and for - get all my tor-ment.

A

T

Bar. And for - get all my tor-ment.

Bs. miss her sore mm And for - get all my tor-ment.

27

S.Vln.

Vc.

D.B.

S.F.

## My Only True Love is the Deep Blue Sea

30

Fr.Dr.

Sol.T. *rit.* **12**  
Ho! Hey! And this I'll say, "My on - ly true love is the deep blue sea."

A. *mf* **12**  
Ho! Hey! And this I'll say, "My on - ly true love is the deep blue sea."

T. *mf* **12**  
Ho! He! And this I'll say, "My on - ly true love is the deep blue sea."

Bar. *mf* **12**  
Ho! Hey! And this I'll say, "My on - ly true love is the deep blue sea."

Bs. *mf* **12**  
Ho! Hey! And this I'll say, "My on - ly true love is the deep blue sea."

S.Vln. **12**

Vc. **12**

D.B. **12**

S.F. **12**

## My Only True Love is the Deep Blue Sea

T

33 (♩. = 108-112)

Fr.Dr.

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef, a key signature of two sharps, and a time signature of 12/8. The score consists of two staves of music. The first staff begins with a sixteenth-note rest followed by a eighth note, then a sixteenth-note rest, and a sixteenth-note eighth-note pair. This pattern repeats with variations in dynamics: *mp*, *mf*, *mp*, *mf*, *mp*, *mf*. The second staff begins with a sixteenth-note eighth-note pair, followed by a sixteenth-note rest, and a sixteenth-note eighth-note pair. The music concludes with a final sixteenth-note eighth-note pair.

A

T

Bar.

Bs.

33

S.Vln.  $\begin{smallmatrix} 12 \\ 8 \end{smallmatrix}$

Vc.  $\begin{smallmatrix} 12 \\ 8 \end{smallmatrix}$  *mp*

D.B.  $\begin{smallmatrix} 12 \\ 8 \end{smallmatrix}$  *mp*

S.F.  $\begin{smallmatrix} 12 \\ 8 \end{smallmatrix}$

## My Only True Love is the Deep Blue Sea

37

Fr.Dr.

A

T

Bar.

Bs.

S.Vln.

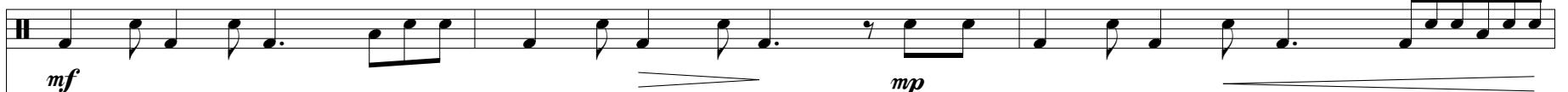
Vc.

D.B.

S.F.

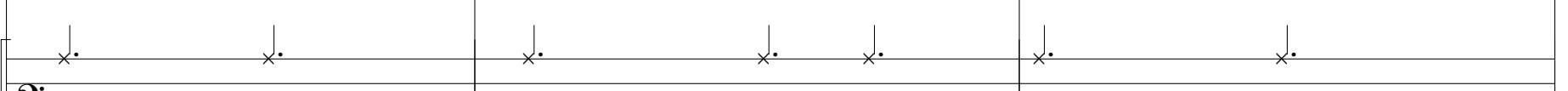
My Only True Love is the Deep Blue Sea

**40**

Fr.Dr.  *mf*

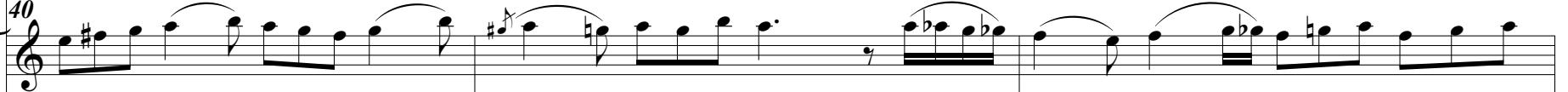
A 

T  *g*

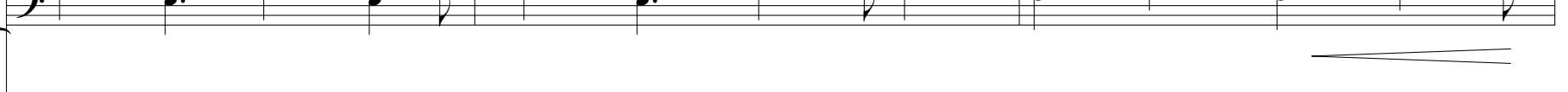
Bar. 

Bs. 

**40**

S.Vln.  *mf*

Vc. 

D.B. 

S.F. 

## My Only True Love is the Deep Blue Sea

43

Fr.Dr.

*f*

*mf*

*f*

A

T

Bar.

Bs.

43

S.Vln.

*f*

*mf*

*f*

Vc.

*mf*

D.B.

*mf*

S.F.

My Only True Love is the Deep Blue Sea  
 (♩ = 114-120) **U**  
*slowly build tension*

46

Fr.Dr.

Sol.T. *mp*

Now mark me sail - ors, mark me well, when her tem - per's black the tides do swell.

S independently mimic wind sounds with "sh" and "airy" whistle sounds

A

T

Ho!

Doom ba da doom doom ba da doom

Bar.

Bs.

Ho!

f p

Ho!

f p

Ho!

Doom ba da doom doom ba da doom

46

S.Vln. *mf*

Vc. *mp*

D.B. *f*

S.F. *f*

## My Only True Love is the Deep Blue Sea

50

Fr.Dr.

Sol.T. *mf*

Her em-brace will hold and keep her lov - ers in the deep. Ho! Hey! And this I'll say,

S. *f*

A. *f*

T. *mf* *f*

doom ba da doom doom da doom Ho! He! And this I'll say,

Bar. *mf* *f*

ba da keep her lov - ers in the deep. Ho! Hey! And this I'll say,

Bs. *mf* *f*

doom ba da doom doom da doom Ho! Hey! And this I'll say,

50

S.Vln.

*mf**f*

S.F.

## My Only True Love is the Deep Blue Sea

(V)

53

Fr.Dr.

Hp.

Sol.T.

"My on - ly true love is the deep blue sea."

S.

A.

"My on - ly true love is the deep blue sea."

T.

"My on - ly true love is the deep blue sea."

Bar.

"My on - ly true love is the deep blue sea."

Bs.

"My on - ly true love is the deep blue sea."

53

S.Vln.

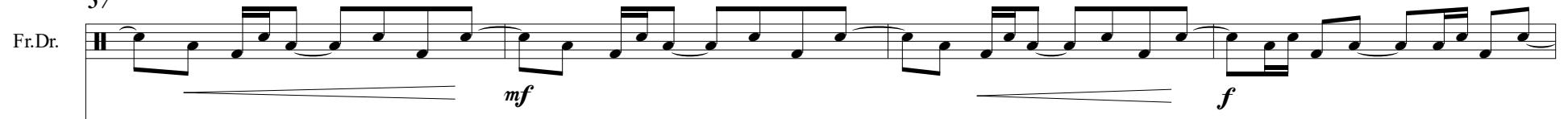
Vc.

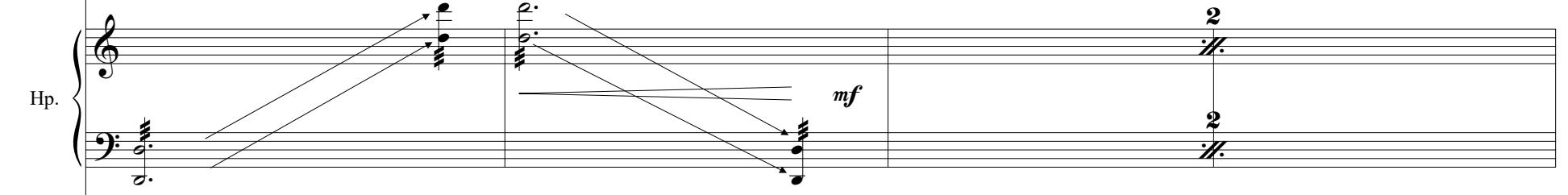
D.B.

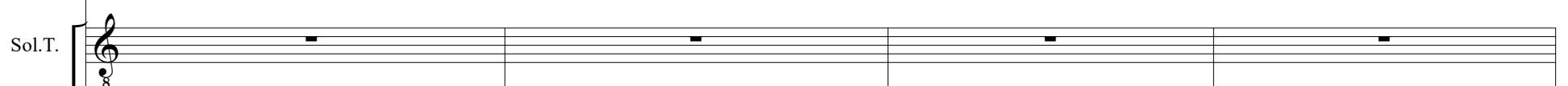
S.F.

My Only True Love is the Deep Blue Sea

57

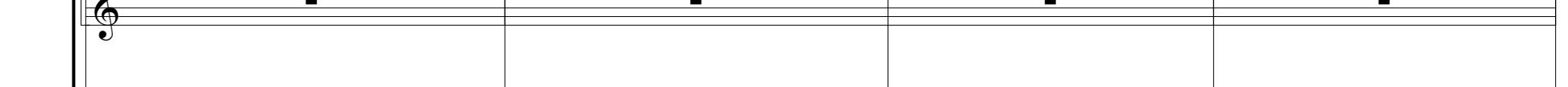
Fr.Dr. 

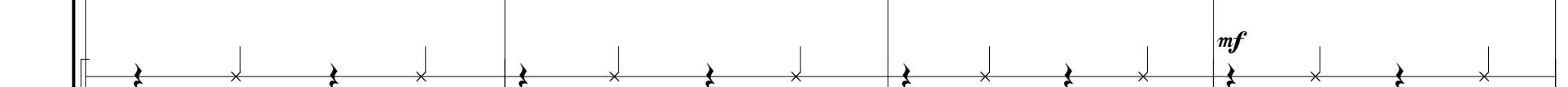
Hp. 

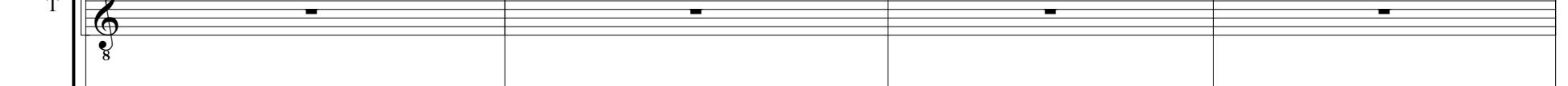
Sol.T. 

S. 

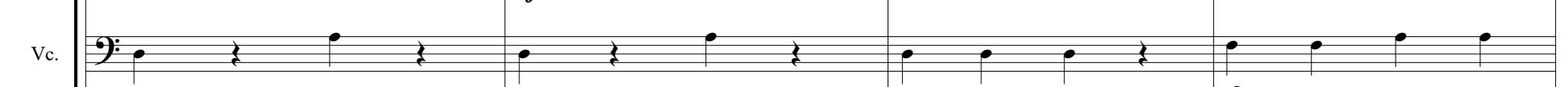
A. 

T. 

Bar. 

Bs. 

S.Vln. 

Vc. 

D.B. 

S.F. 

## My Only True Love is the Deep Blue Sea

(W)

Fr.Dr. 61

Hp.

Sol.T.

S

A

T

Bar.

Bs.

S.Vln.

Vla.

Vc.

D.B.

S.F.

I've fol - lowed her to the set - ting sun, but

Ho! Hey! Ah

Ho! Hey! Doom ba da doom

Ho! Hey! Ho! Hey!

Ho! Hey! Doom ba da doom

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*pp*

*mf*

*mf*

*sul pont.*

*pp*

*mf*

*mf*

78

## My Only True Love is the Deep Blue Sea

Fr.Dr.

Hp. *f*

Sol.T. al-ways fur-ther she does run. I'll a-go till the sea runs dry till my true love is nigh. Wind and rain willnot partme

S Independently transition to ad. lib. glissandos.  
Use given pitches as approximate guide.

A

T doom ba da doom doom ba da doom doom da doom Wind and rain will not part me

Bar. Ho! Hey! Ho! ba da keep her lov - ers in the deep. Wind and rain will not partme

Bs. doom ba da doom doom ba da doom doom da doom Wind and rain willnot partme

S.Vln. *mf*

Vla. *p* *f* arco sul pont. *p* *f* *p* *f*

Vc. *p* *f*

D.B. *p* *f*

S.F. ||

## My Only True Love is the Deep Blue Sea

Fr.Dr. *to bass drum*

Hp. *thunder effect*

Sol.T. *from my on - ly true\_ love the\_ deep\_blue sea.*  
*all sopranos on glissandos*

S. *tutti sopranos*  
*mp*

A. *from my on - ly true\_ love the\_ deep\_blue sea.*  
*Ho! Hey!*

T. *from my on - ly true\_ love the\_ deep\_blue sea."*  
*Ho! Hey!*

Bar. *from my on - ly true\_ love the\_ deep\_blue sea."*  
*Ho! Hey!*

Bs. *from my on - ly true\_ love the\_ deep\_blue sea."*  
*Ho! Hey!*

S.Vln. *69*

Vla. *p f p f p f*

Vc. *p f p f p f*

D.B. *p f p f p f*

S.F. *p f p f p f*



## My Only True Love is the Deep Blue Sea

## My Only True Love is the Deep Blue Sea

78

Cym. *f*

Hp. *mp* *thunder glissando f* *mf*

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

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

T *f* *mp* *f* *ah*

Bs. *f* *mp* *f* *ah*

S.Vln. *f* *mf*

Vla. *f* *mp* *f* *mp* *tr* *tr* *f*

Vc. *f* *mp* *f* *mp* *f*

D.B. *mf* *f*

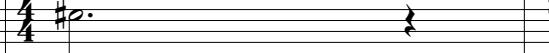
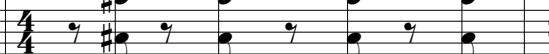
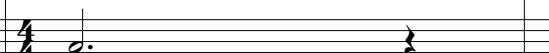
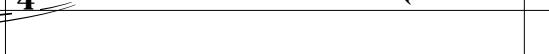
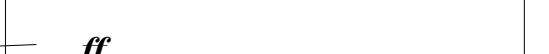
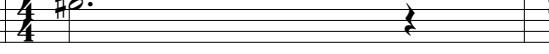
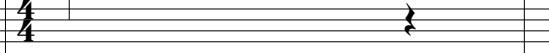
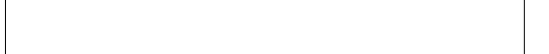
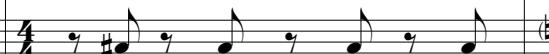
S.F. *f*

to bass drum

bass drum

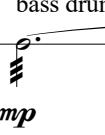
My Only True Love is the Deep Blue Sea

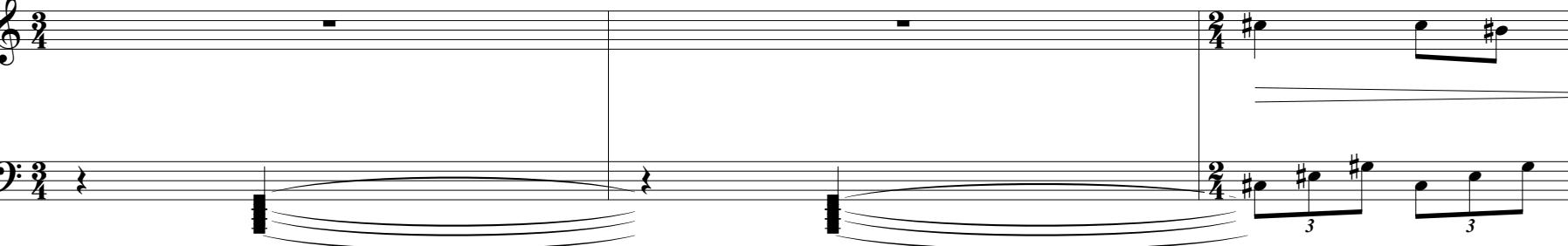
**81** to sus. cymbal

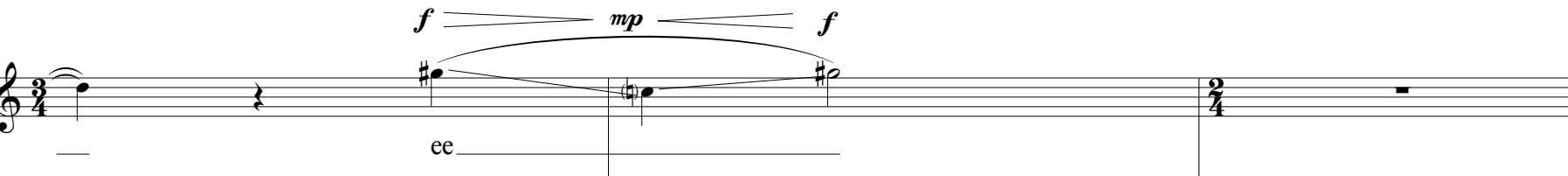
Cym. |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** |  **ff** | <img alt="Cymbal sustained with a fermata." data-bbox="420 4025 680

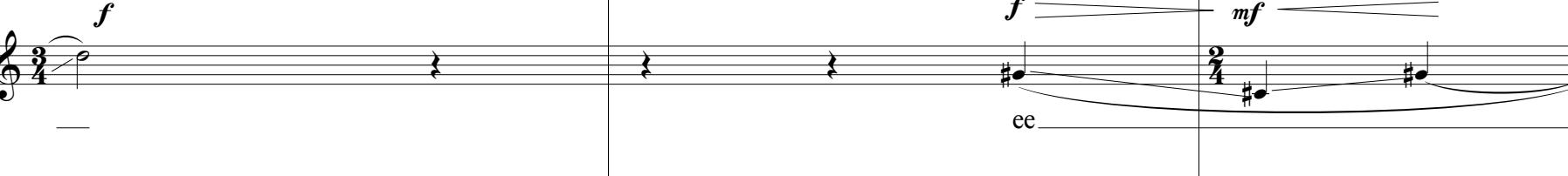
My Only True Love is the Deep Blue Sea

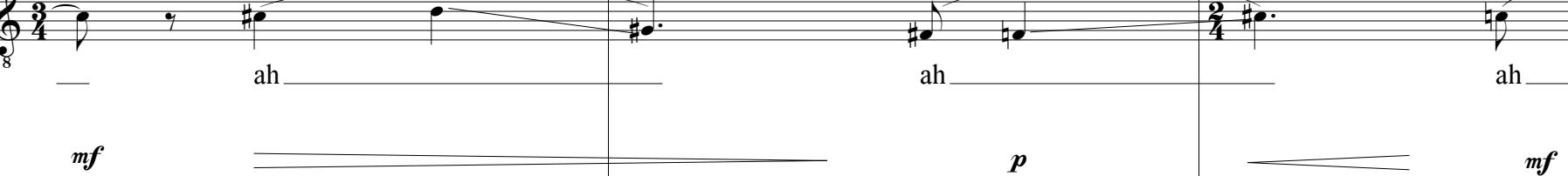
84 to bass drum

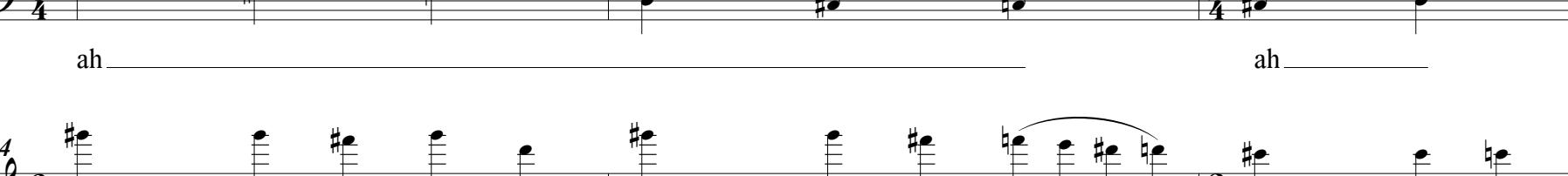
B. Dr. 

Hp. 

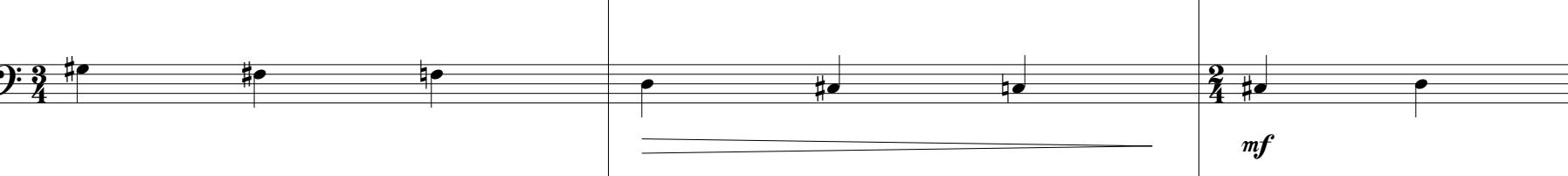
S. 

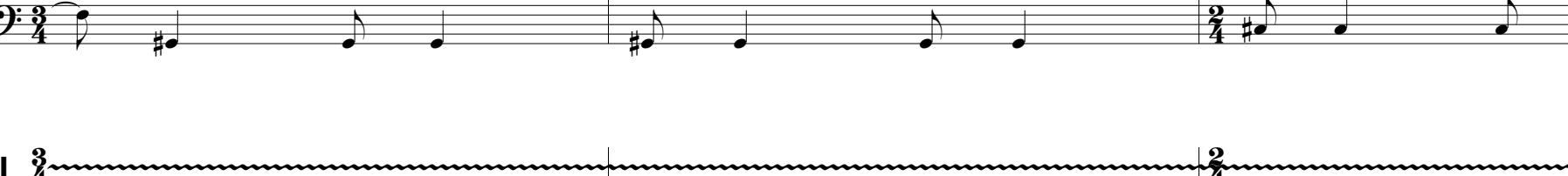
A. 

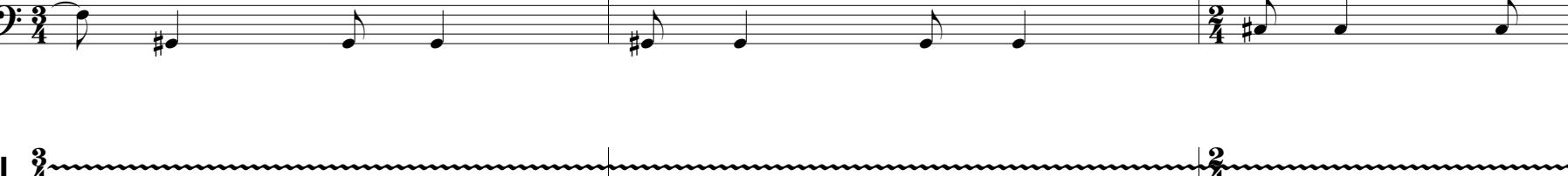
T. 

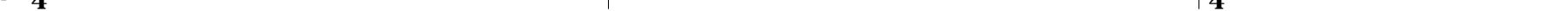
Bs. 

S.Vln. 

Vla. 

Vc. 

D.B. 

S.F. 

## My Only True Love is the Deep Blue Sea

## My Only True Love is the Deep Blue Sea

91

Cym. to bass drum bass drum

Hp. ff f mp

S ee ee ee

A ee ah ah ah

T ah ah ah ah

Bs. ah ah ah ah

S.Vln. ff mf f

Vla. ff f

Vc. ff f

D.B. ff f

S.F. || 3 4 4 5

## My Only True Love is the Deep Blue Sea

94

B. Dr.  $\frac{5}{4}$   $f$  rit.

Hp.  $mf$

S.  $f$   $mf$   $mp$   $mf$   
oo oo ah ah

A.  $f$  ah ah ah ah ah ah ah ah

T.  $mp$  ah ah ah

Bs.  $mf$   $mp$   $mf$  ah ah ah ah ah

S.Vln.  $mf$   $f$   $mp$

Vla.  $mf$

Vc.  $mf$

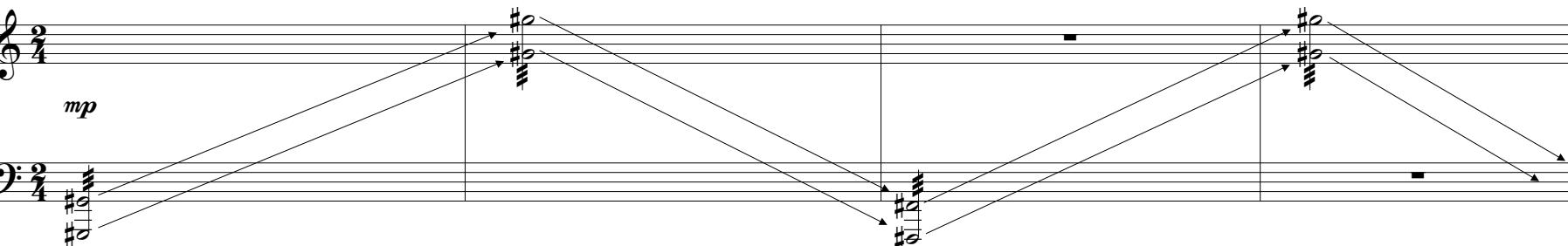
D.B.  $mf$

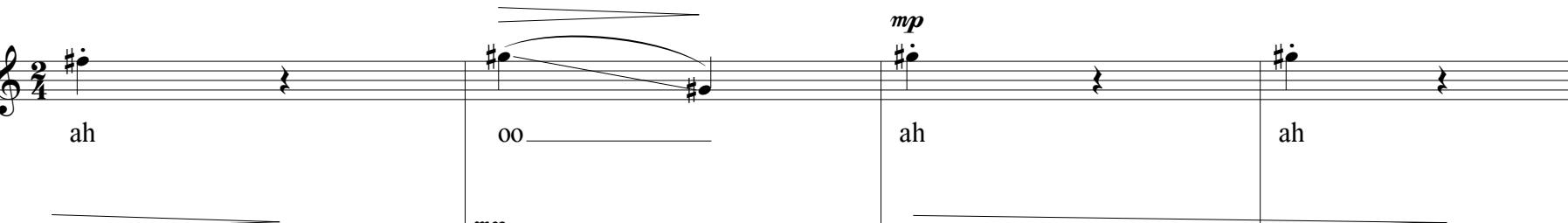
S.F.  $\frac{5}{4}$   $4$   $3$   $2$

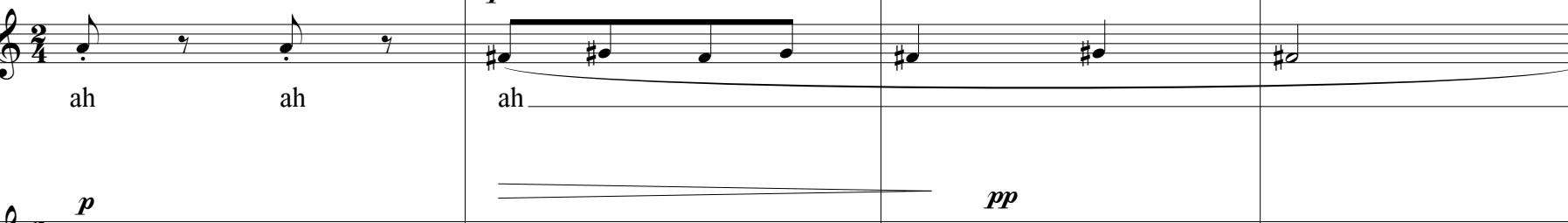
## My Only True Love is the Deep Blue Sea

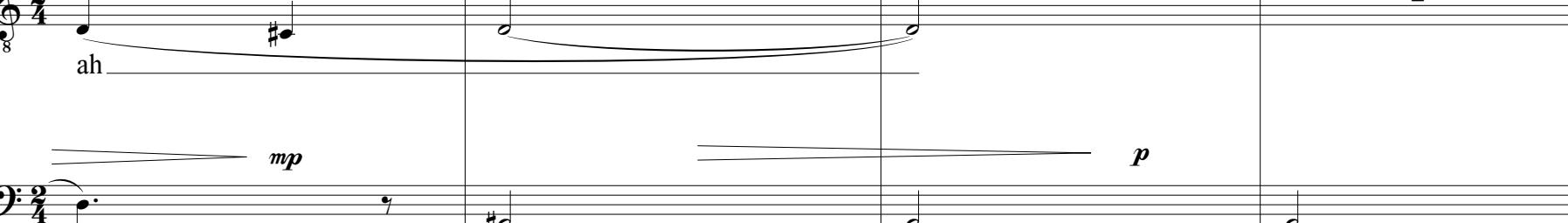
97

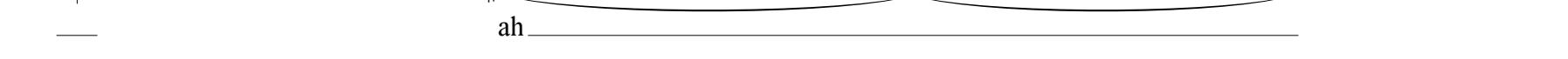
B. Dr. 

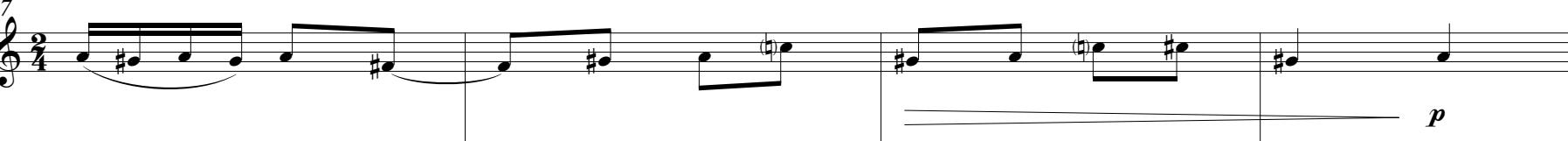
Hp. 

S. 

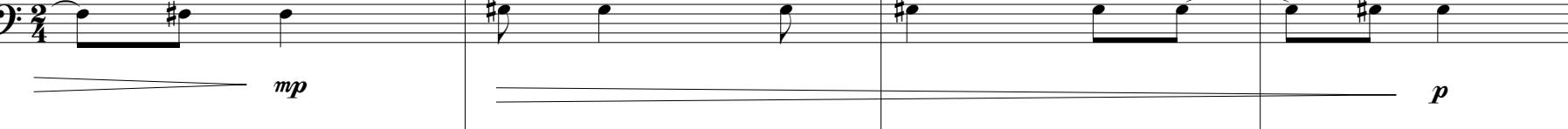
A. 

T. 

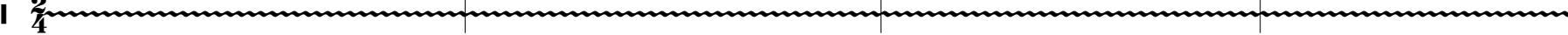
Bs. 

S.Vln. 

Vla. 

Vc. 

D.B. 

S.F. 

## My Only True Love is the Deep Blue Sea

101

B. Dr.

H.p.

S

A

T

Bs.

S.Vln.

Vla.

Vc.

D.B.

S.F.

*p*

*pp*

*p*

*pp*

*mm*

*pp*

*pp*

*p*

*pp*

*attacca*

Rowan finds himself washed up on shore with nothing but his violin. He wanders about playing memories from his adventures and one by one the strings on his violin break.

# Wanderer

## Movement 6

(♩ = 102-106)  
*wandering, half-heartedly*

**Movement 1a**

Solo Violin

Solo Viola

Sound File

*continuation of Movement 5 soundfiles: waves*

6

S.Vln.

S.F.

increase bow pressure  
(inc. B.P.)

distorted bow pressure  
(dis. B.P.)

ord. bow pressure  
(ord. B.P.)

lift bow and let ring

10

S.Vln.

S.F.

ff

p

pp

p

pp

dist.

ord.

15

S.Vln.

sul pont.

mp

p

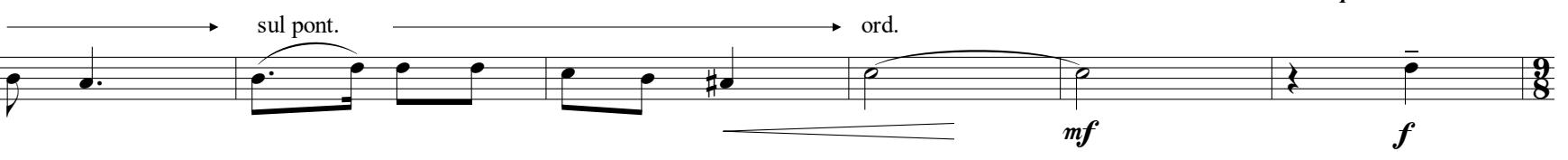
poco rit.

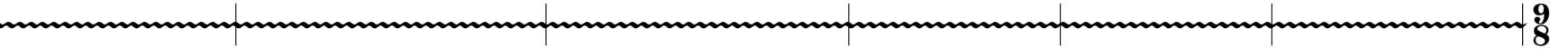
ord.

Wanderer

*a tempo*

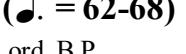
21

S.Vln. 

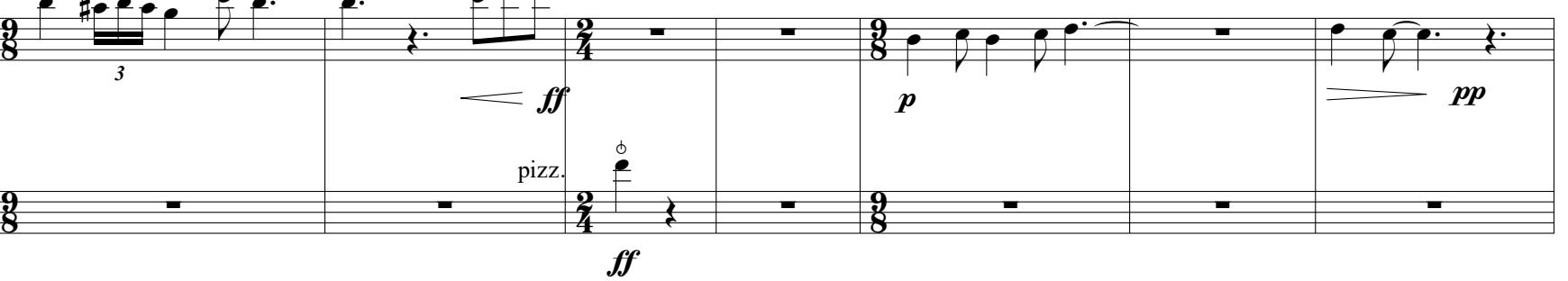
S.F. 

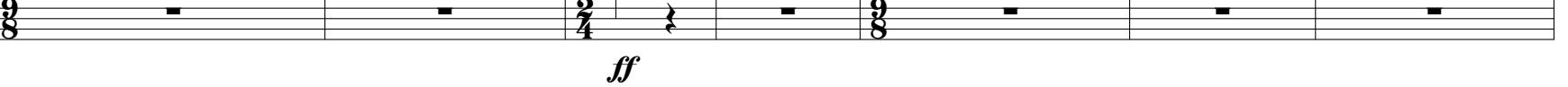


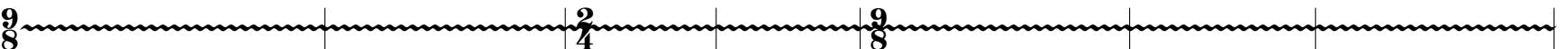
Movement 2

 → 

27

S.Vln. 

S.Vla. 

S.F. 



*rit.*

*a tempo*

inc. B.P.

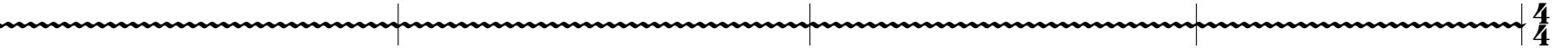
*rit.*

dis. B.P.

→ ord. B.P.

34

S.Vln. 

S.F. 



Movement 3

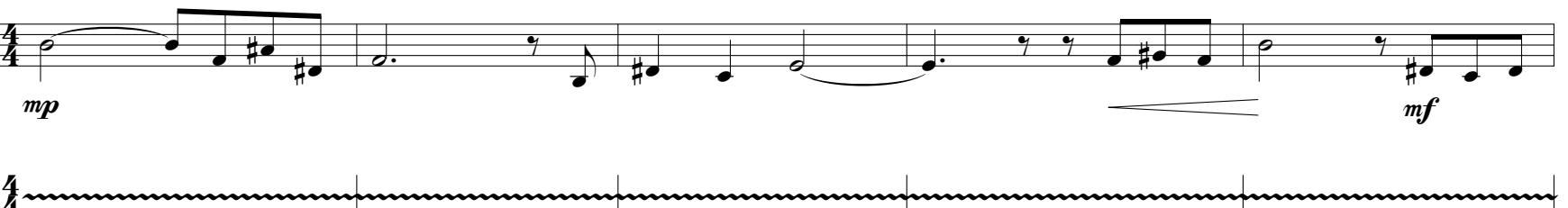
(♩ = 96-100)

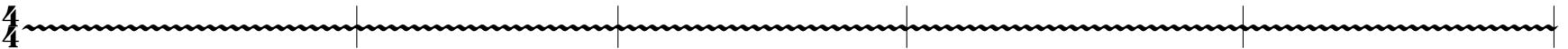
*exaggerated vibrato*

*accel.*

→ inc. B.P.

38

S.Vln. 

S.F. 

Wanderer

43

dis. B.P. II

Movement 4

*a tempo*

ord. vib  
ord. B.P.

III

sul pont.

S.Vln. S.Vla. S.F.

ff

poco rit.  
ord.

48

S.Vln. S.Vla. S.F.

mp mf mp pp

ff

fade out

52

Movement 5

*a tempo* sul pont. IV

S.Vln. S.F.

mp mf p mp p

2 4

ord. inc. B.P. dis. B.P. rit. ord. B.P.

S.Vln. S.Vla. S.F.

mf p ff

→ mute

# Agnus Dei

## Movement 7

(♩ = 82-88) Not even able to play his violin, Rowan settles in the back pew of a church

*ethereal, angelic*

Tubular Bells

Soprano

Alto 1

Alto 2

Tenor

Bass 1

Bass 2

2/3 tenors

1/3 tenors, 1/3 basses

2/3 basses

A

T.B.

S

A 1

A 2

T

B 1

B 2

gnus

De

gnus

De

gnus

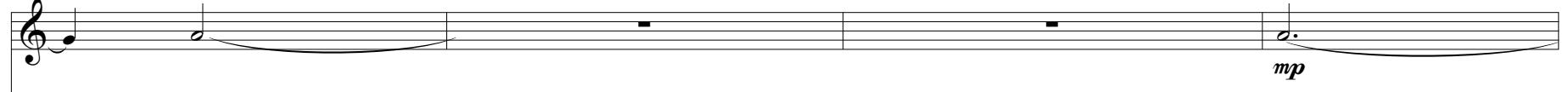
De

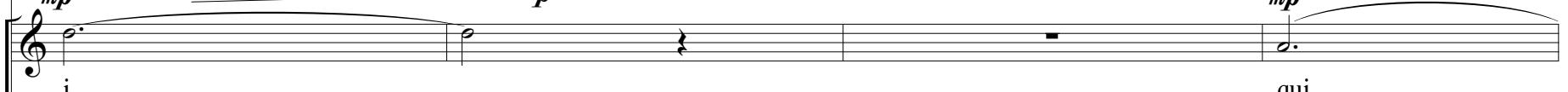
gnus

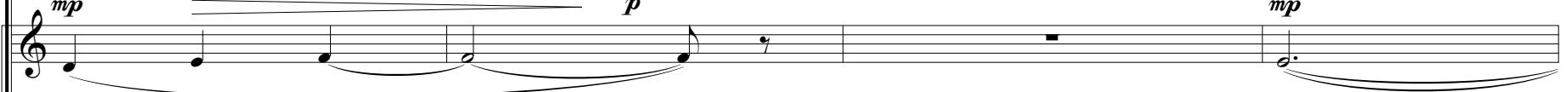
De

## Agnus Dei

11

T.B. 

S 

A 1 

A 2 

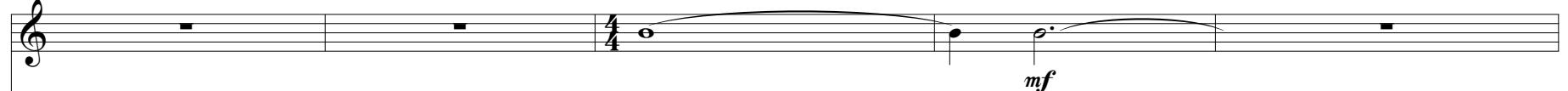
T 

B 1 

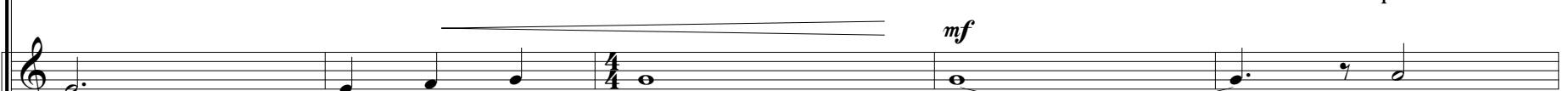
B 2 

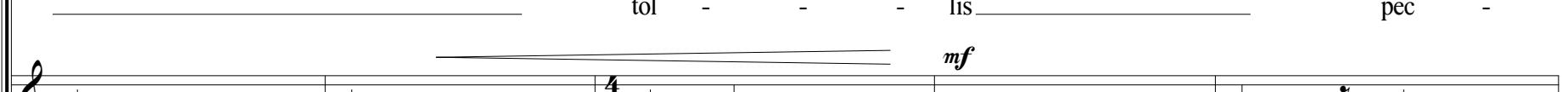
**==**

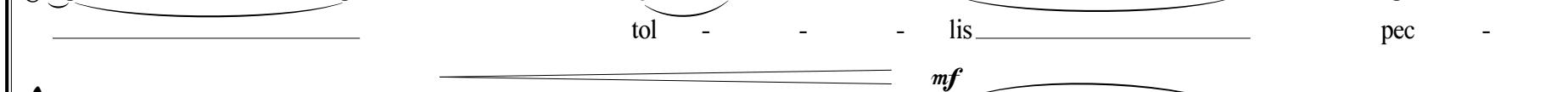
15

T.B. 

S 

A 1 

A 2 

T 

B 1 

B 2 

## Agnus Dei

20

T.B.

S ca - - ta mun - - di, mi - se -

A 1 ca - - ta mun - - di, mi - se -

A 2 ca - - ta mun - - di, mi - se -

T ca - - ta mun - - di, mi - se -

B 1 ca - - ta mun - - di, mi - se -

B 2 ca - - ta mun - - di, mi - se -

23

T.B. mp

S re - - re no - - bis. p

A 1 re - - re no - - bis. p

A 2 re - - re no - - bis. p

T re - - re no - - bis. p

B 1 re - - re no - - bis. p

B 2 re - - re no - - bis. p

Agnus Dei

**Z**

T.B. *p*

S 1 A *mp*

S 2 A *mp*

A 1 A - - - - gnus *mp*

A 2 A - - - - gnus *mp*

T A - - - - gnus *mp*

B 1 A - - - - gnus *mp*

B 2 A - - - - gnus *mp*

31

T.B.

S 1      gnu

S 2      gnu

A 1

A 2

T

B 1

B 2

## Agnus Dei

35

T.B. *mf* *f*

S 1 *mf* *mp* *f*  
De - - - i, qui qui tol -

S 2 *mf* *mp* *f*  
De - - - i, qui tol -

A 1 *mf* *mp* *f*  
- - i, qui tol -

A 2 *mf* *mp* *f*  
i, qui tol -

T *mf* *mp* *f*  
i, qui tol -

B 1 *mf* *mp* *f*  
i, qui tol - - - -

B 2 *mf* *mp* *f*  
i, qui tol - - - -

## Agnus Dei

41

T.B. *mf* *f* *mp*

S 1 *mf* *f* lis pec - ca - ta mun - di, mi - se - re - re

S 2 *mf* *f* lis pec - ca - ta mun - di, mi - se - re - re

A 1 *mf* *f* lis pec - ca - ta mun - di, mi - se - re - re

A 2 *mf* *f* lis pec - ca - ta mun - di, mi - se - re - re

T *mf* *f* lis pec - ca - ta - mun - di, mi - se - re - re

B 1 *mf* *f* lis pec - ca - ta mun - di, mi - se - re - re

B 2 *mf* *f* lis pec - ca - ta mun - di, mi - se - re - re

## Agnus Dei

AA

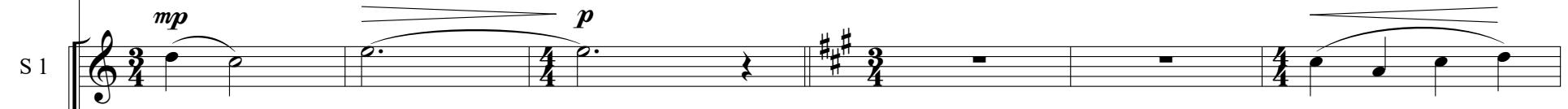
(♩ = 90-94)

Rowan realizes that peace cannot be found in any treasures of this world and decides to go home.

*brighter and with more intensity*

47

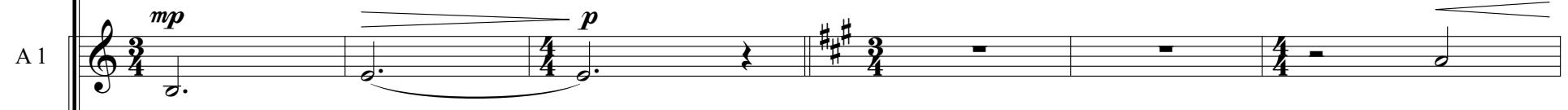
T.B. 

S 1 

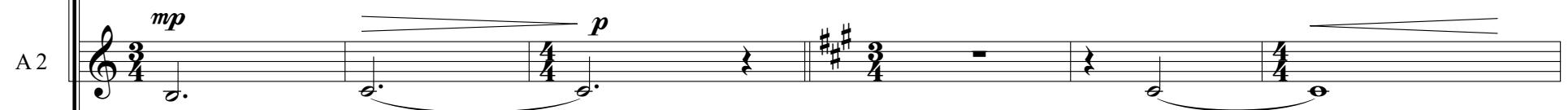
no - bis. \_\_\_\_\_ A -

S 2 

no - bis. \_\_\_\_\_ A -

A 1 

no - bis. \_\_\_\_\_ A -

A 2 

no - bis. \_\_\_\_\_ A - - - -

T 

no - bis. \_\_\_\_\_ A - - - -

B 1 

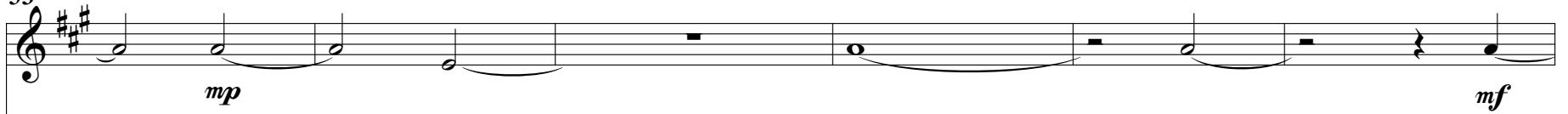
no - bis. \_\_\_\_\_ A - - - -

B 2 

no - bis. \_\_\_\_\_ A - - - -

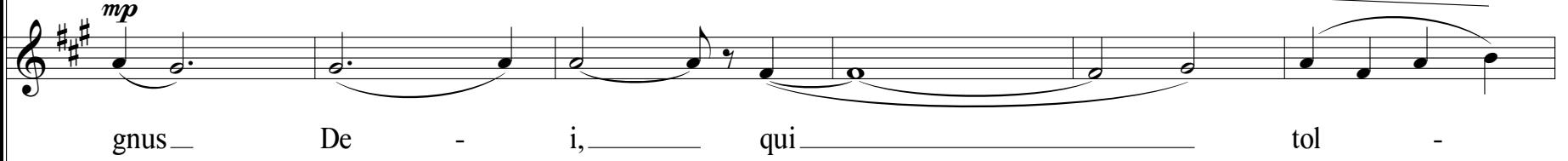
## Agnus Dei

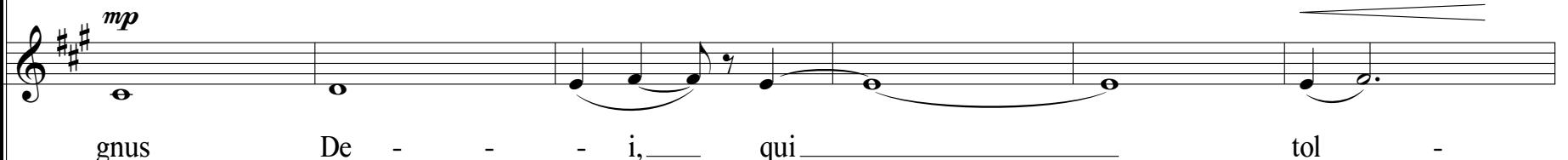
53

T.B. 

S 1 

S 2 

A 1 

A 2 

T 

B 1 

B 2 

## Agnus Dei

## Agnus Dei

64

T.B.

S1

S2

A1

A2

T

B1

B2

no - bis pa - cem. \_\_\_\_\_ Do - na no -

no - bis pa - cem. \_\_\_\_\_ Do - na no -

no - bis pa - cem. \_\_\_\_\_ Do - - - na no -

no - bis pa - cem. \_\_\_\_\_ Do - na no -

no - bis pa - cem. \_\_\_\_\_ Do - - - na no -

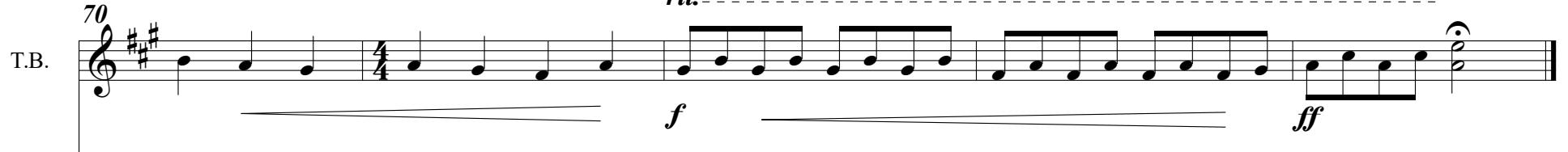
no - bis pa - cem. \_\_\_\_\_ Do - na no -

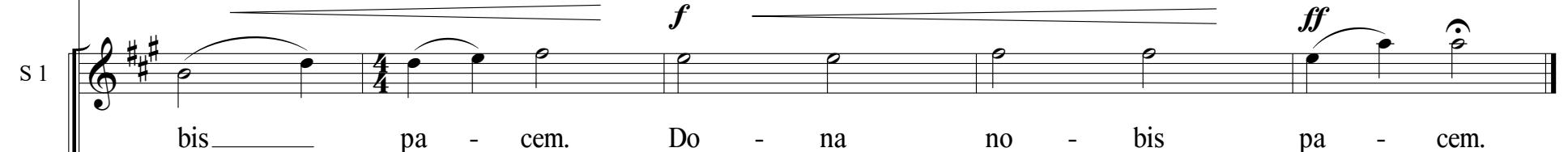
no - bis pa - cem. \_\_\_\_\_ Do - na no -

no - bis pa - cem. \_\_\_\_\_ Do - na no -

## Agnus Dei

*rit.* -----

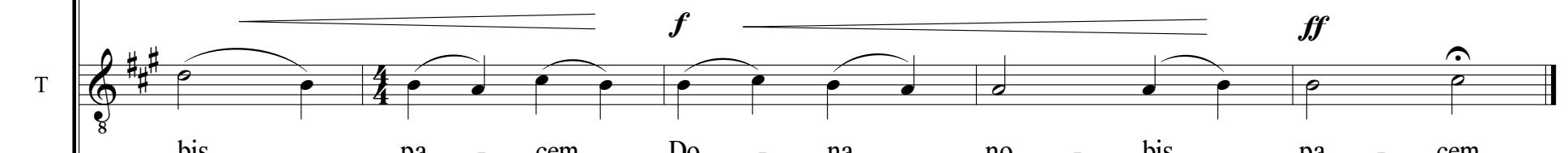
T.B. 

S 1 

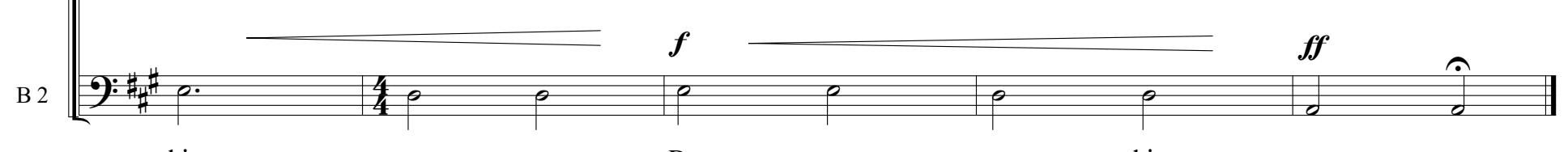
S 2 

A 1 

A 2 

T 

B 1 

B 2 

# Homeward Bound

## Movement 8

(♩. = 52-58)

*building, with forward movement*

crotolas arco

Percussion

Harp

Soprano

Alto 1

Alto 2

Tenor

Bass

Classical Guitar

Solo Violin

Viola

Cello

Double Bass

Sound File

Cardinal

*fade in* → "full volume"

## Homeward Bound

7

Per. *mp*

Hp. *p*

A 1 *p* *pp*  
mm

A 2 *p* *pp*  
mm

T *p* mm

B *p* mm

S.Vln. *mp* *p*

Vc.

D.B.

S.F.

to mark tree

## Homeward Bound

12

Per.

Hp.

S

A 1

A 2

T

B

S.Vln.

Vc.

D.B.

S.F.

This page contains musical notation for ten staves. The top staff is for 'Per.' (percussion), featuring vertical dashes on a single staff. Below it is 'Hp.' (horn) with a treble clef and bass clef staff. The next two staves are for 'S' (soprano) and 'A 1' (alto 1). 'A 2' (alto 2) and 'T' (tenor) follow. 'B' (bass) is the bottom staff. The bottom section contains three more staves: 'S.Vln.' (violin), 'Vc.' (cello), and 'D.B.' (double bass). A final staff at the bottom is labeled 'S.F.' (sustaining function) and features a wavy line. Various dynamics are indicated throughout, including *p*, *pp*, *mp*, and *mf*. Performance instructions like 'ee' and 'mm' are also present.

Homeward Bound

17

Per. [empty staff]

Hp. *mf* [empty staff] *mp* [empty staff]

S. *p* [empty staff] *mp* [empty staff] *p* [empty staff] *mp* [empty staff]

A 1 *mf* [empty staff] *p* [empty staff] *mp* [empty staff]

A 2 *mf* [empty staff] *p* [empty staff] *ee* [empty staff]

T. *ee* [empty staff] *p* [empty staff] *mp* [empty staff] *ay* [empty staff]

B. [empty staff] *p* [empty staff] *ee* [empty staff] *mp* [empty staff]

S.Vln. *mf* [empty staff] *mp* [empty staff] *p* [empty staff] *mp* [empty staff] Sparrow

Vc. [empty staff] [empty staff] [empty staff] [empty staff]

D.B. [empty staff] [empty staff] [empty staff] [empty staff]

S.F. [empty staff] [empty staff] [empty staff] [empty staff]

## Homeward Bound

21

Per.

H.p. *p*

S *p* *mp* *ay* *p* *mp* *ay* *pp* *p* *ay*

A 1 *pp*

A 2 *pp* *ay*

T *p* *pp*

B *pp*

S.Vln. *p*

Vc. *pp*

D.B. *pp*

S.F. *pp*

## Homeward Bound

25

(CC)

Per.

H.p.

S.

*p*

*pp*

*mp*

ay → ah ah

A 1

*mp*

ah ah

A 2

*mp*

ah ah

T

*mp*

ay → ah ah

B

*mp*

ay → ah ah

Cl. Gtr.

## Homeward Bound

30

Per. 

Hp. 

S. 

A 1. 

A 2. 

T. 

B. 

Cl. Gtr. 

S. Vln. 

Vla. 

Vc. 

D.B. 

S.F. 

Homeward Bound

Musical score page 34, featuring the following instruments and vocal parts:

- Per.
- Hp. (Horn)
- S. (Soprano)
- A 1 (Alto 1)
- A 2 (Alto 2)
- T. (Tenor)
- B. (Bass)
- Cl. Gtr. (Classical Guitar)
- S. Vln. (String Violin)
- Vla. (Cello/Violoncello)
- Vc. (Double Bass/Violoncello)
- D. B. (Double Bass)
- S. F. (String Bass)

The score includes dynamic markings such as *mp*, *mf*, and *f*. The vocal parts (S, A 1, A 2, T) have lyrics "oh" placed below their respective staves. The Classical Guitar (Cl. Gtr.) has a specific rhythmic pattern marked with "3". The String Bass (S. F.) has a sustained note at the beginning of the measure.

Homeward Bound



## Homeward Bound

45

Per. H. to crotales

Hp.

S

A 1

A 2

T

B

Cl. Gtr.

S. Vln.

Vla.

Vc.

D.B.

S.F.

00 00

mf mm

ff

## Homeward Bound

50

Per. crotales arco *p*

Hp. *dim.*

S. *mf* *mp*

A 1. *mp* *mf* *mp* *p* *dm* *dm* *dm* *dm*

A 2. *mm* *mp* *p* *mm* *mp* *p* *mm*

T. *mm* *mf* *mp*

B. *mm* *mf* *mp* *p* *mm*

Cl. Gtr. *mp*

S. Vln. *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B. *mf* *mp*

S.F. ||

## Homeward Bound

56

Per. *rit.* *pp*

Hp. *p* *dim.* *ppp*

S *p* *pp*

A 1 *ppp*

A 2 *ppp*

T *p* *mm* *ppp*

B *ppp*

Cl. Gr.

S. Vln. *p* *pp*

Vla. *p* *ppp*

Vc. *p* *ppp*

D.B. *p* *ppp*

S.F. *fade out* *mute*

# Curriculum Vitae

**Name:** Emma Theresa Lucy Verdonk

**Post-secondary Education and Degrees:**  
Wilfrid Laurier University  
Waterloo, Ontario, Canada  
2016-2020 B.Mus (Community Music)

The University of Western Ontario  
London, Ontario, Canada  
2020-2022 M.Mus (Music Composition)

**Honours and Awards:**  
In-course Scholarship  
Wilfrid Laurier University  
2016-2020

Western Graduate Research Scholarship  
The University of Western Ontario  
2020

Don Wright Graduate Entrance Award  
The University of Western Ontario  
2020

Arcady 2021 Emerging Artist  
Arcady Ensemble  
2021-2022

**Related Work Experience:**  
Violin Teacher  
Paris Academy of Music  
Paris, Ontario, Canada  
2018

Composition of the chamber opera  
*The Shoemaker's Orphans*, commissioned by  
Vera Causa Opera Company (FUSE)  
Cambridge, Ontario, Canada  
2019

Composition of the chamber opera *Refracted*,  
commissioned by Vera Causa Opera Company (FUSE)  
Cambridge, Ontario, Canada  
2019

Community Music Facilitator for  
Composition Workshop  
Vera Causa Opera Company (FUSE)  
Waterloo, Ontario, Canada  
2019-2020

Composition of the work *My Love Went Home  
On Christmas Morning* commissioned by  
Arcady Ensemble  
Brantford, Ontario, Canada  
2021

Composition of material for *Musical Safari*  
Children's program commissioned by  
Queen Street Music School  
Cambridge, Ontario, Canada  
2021-2022

Assistant to the Director  
Arcady Ensemble  
Brantford, Ontario, Canada  
2021-2022