

A young boy with brown hair, wearing a white tunic and a dark vest, stands in a lush forest. He is holding a glowing, golden orb in his hands, which is surrounded by a shimmering aura. The forest is filled with tall trees and dense foliage, with sunlight filtering through the leaves, creating a warm and magical atmosphere. The title 'Songs from Verania' is written in a stylized, gothic font across the top of the image.

# Songs from Verania

Music by Evan L. Snyder  
Words by TJ Klune



Evan L.  
Snyder

# Songs from Verania

Song Cycle for tenor, baritone, violin, and piano

with words by **TJ Klune**

adapted from his fantasy series, *Tales from Verania*

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(approx. duration — 55')

Commissioned by **Eric Ferring** — who found two worlds, TJ's and mine, and heard that they ought to be combined. This work has been such a delight to create and I can't thank him enough for making that happen.

Cover Art by **Alessia Trunfio** — commissioned by Eric for the cycle's recording.

# Texts and Contexts

## Prologue — Sam, piano

I was seventeen years old when I brought a bird back to life.

I had felt particularly sorry for myself that day. There was a knight in the castle I'd been harboring a crush on, but he didn't even know I existed. So there I was — sad and despondent and alone — when I saw it.

I didn't know why I cared so much. I didn't know why it struck me as poignantly as it did. One moment I was sulking over something that would never be mine, and the next I was on my knees, hunched over this little bird.

I held it in my hand and thought to myself — *It isn't fair*. The thought of a seventeen-year-old who believed his heart to be broken — *It isn't fair. It isn't fair. This isn't fair.*

I cupped my hands together, hiding the little bird away.

There was this pulse. There was green and gold, the colors of the forest whirled around me — a spinning corona of light pooled between my cupped hands. It began to cascade downward, like a waterfall, the drops of light spreading along the ground, pulsating slowly. The forest faded around me. The sky above darkened. Everything else melted away.

*It isn't fair.*

There was a flutter of wings against my palm, the barest of touches.

I was seventeen years old when I brought a bird back to life. And I never breathed a word of it to anyone.

Until now.

[Adapted from the prologue to *A Destiny of Dragons*]

# Part I

## I. Moments — Sam, Violin, Piano

There are moments in your life so profound, so extraordinarily crystal clear that even the remembrance of them is enough to make you feel like you're consumed by fire. Moments that might not mean much to anyone else, but mean the world to you. I had these:

I was five and my mother was dancing to a song only she could hear.

I was seven and my father put his arm around my shoulders while we watched the sunset and waited for the stars to come out.

I was nine and I wished for something more.

I was seventeen when I brought a bird back to life.

And I was twenty when Ryan stood by my side and my magic said *finally*.

[Adapted from ch. 13 of *The Lightning-Struck Heart*]

## II. Cornerstone — Sam, Ryan, Violin

Both: To a wizard, their cornerstone is the most precious thing in the world. Something revered, something treasured. A person who can hold the foundation for their magic together. A person who, without them, the wizard could descend into darkness.

[Adapted from ch. 2 of *A Destiny of Dragons*]

## III. The Dance — Sam, Ryan, Violin, Piano\*

Both: The music slowed around us...  
The cheerful voices and the raucous laughter died down as men and women joined together and swayed along the dusty, wooden floor.

Sam: I was suddenly very out of my depth. But before I could turn, Ryan grabbed my hand and said,

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\* The Crown Prince of Verania has been kidnapped. Sam of Wilds, the apprentice to the King's Wizard, has been tasked with his rescue, alongside the prince's recently betrothed, Knight Commander Ryan Foxheart—on whom Sam has had a crush for years. But, only recently has Sam realized that his bond with Ryan might be the secret to deepening his understanding and control of his own magic—what wizards call a cornerstone.

Ryan: “We should dance.”

Sam: “Should we?”

Ryan: “Sam, it’s just a dance.”

Sam: I wanted to argue with him. I wanted to tell him it would never be just a dance. To tell him what a cornerstone meant and how it could never be just a dance. That all of this was a bad idea.

“Just a dance,” I said. And he pulled me close.

I thought for a moment, for a singular shining moment that maybe I could have this. That maybe this could be mine.

I knew it wasn’t meant to be. But I allowed myself to think such thoughts. Because no one else could hear them. They were my own. Like a wish upon the stars held in secret hearts.

We danced.

Ryan: And we danced.

Both: And we *danced*.

[Adapted from ch. 17 of *The Lightning-Struck Heart*]

#### IV. The Top of the Keep — Ryan, Violin, Piano<sup>†</sup>

“Sam. I care about you. You have no idea how much or for how long.

Ever since I first saw you, you’ve been with me. I couldn’t have forced you away if I tried. I’m sorry I made an oath. I did it because I thought it was the right thing to do. And I’m sorry that I can’t break it. But you have to believe me that it’s always been you. I promise. I promise.

I promise, because when I look upon these stars, there is *nothing* I wish for more than you.”

[Adapted from ch. 24 of *The Lightning-Struck Heart*]

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<sup>†</sup> Upon rescuing the Prince, Sam learns the truth behind his relationship with Ryan—the two don’t love each other. The Prince was required to choose a partner before his 25th birthday, and chose Ryan, offering him in exchange the position within the knights that Ryan now holds. An impersonal, but binding agreement.

## V. A Brief Interlude — Sam, Ryan, Violin, Piano

Sam: “It’s how I feel when I’m with you. It’s how I think I’ve always felt. You’re my lightning-struck heart. It doesn’t matter about who I am or who you are. Not to me. Ever since I’ve known you, you’ve struck my heart, and now I have to let you go because you’re not mine to keep.

I need someone that I can be strong for. But I need someone who can also be strong for me.”

Ryan: “Sam,”

Sam: “I think I love you.”

I looked up at the stars, but I did not make a wish.

[Adapted from ch. 28 of *The Lightning-Struck Heart*]

## VI. Happily Ever After — Sam, Ryan, Violin, Piano<sup>‡</sup>

Both: Things like this rarely work out. But fate is a funny thing. It weaves its thread through the loom with steady hands. At first the result is a seemingly distorted mess, but if one can wait long enough, the full picture comes into focus, the threads tightly intertwined, strong and true.

Ryan: “How do I do it? Become your cornerstone?”

Sam: “You don’t have to do anything. My magic already knows you like I do. It’s known you for years. One day, and one day soon, it’ll just happen because that’s what you are to me. I wished for this even before I knew what it was. And I’ll spend the rest of my days showing you why.”

Both: “Sam,” I said. And his magic sang, like the stories of old, of whimsy and fancy-free—this was our ending.

Sam: My heart was lightning-struck

Ryan: And it beat for me.

Both: This was it. This was our happily ever after.

Sam: And it was. For three days.

[Adapted from the epilogue to *The Lightning-Struck Heart* and from ch. 2 of *A Destiny of Dragons*]

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<sup>‡</sup> The day of his wedding to the Prince arrives, and Ryan doesn’t go through with it. He asks the Prince to release him from his oath, before the assembled people of Verania. Despite the Prince’s irritation, the King urges him to release Ryan from their agreement. He does, and Ryan and Sam become free to forge a new path forward together.

## Part II

### VII. Cornerstone II — Sam, Violin, Piano

To a wizard, their cornerstone is the most precious thing...  
 A person who can hold their magic together...  
 A person who, without them, the wizard could descend into darkness...

[Adapted from ch. 2 of *A Destiny of Dragons*]

### VIII. The Vision — Sam, Ryan, Violin, Piano§

Both: Stone crumbles.  
 The magic in you will prolong your years... centuries...  
 Until most everyone you love has passed through the veil and ascended to the beyond.

Sam: The King was gone. My parents, gone.  
 Morgan looked as if only twenty years had passed.

Ryan, though.

Ryan had fallen to the ravages of time. He was bone-thin, and his beautiful hair was gone. His skin was wrinkled and his hands gnarled as they held the sword to his chest. His armor didn't fit like it had, much larger than he was now. Like a child playing dress-up, skin pale in death.

And I caught my reflection in its shine.  
 I looked almost the same.

Ryan: You will lose him.  
 You will watch him age while you do not.  
 You will see the end coming and won't be able to do anything to stop it.  
 The moment you chose to love him was the moment you chose to watch him die.

[Adapted from ch. 9 of *A Destiny of Dragons*]

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§ Thrust into a vision of the future, Sam moves through a haze with increasing urgency, unable to sense that thing that anchors him to the light—his love, his cornerstone.

## IX. Ryan's Letter — Ryan, Violin, Piano

I saw the look on your face, Sam, when you were told of how long your life could be.  
I know how much it hurt you. How much it probably scares you.

Life isn't defined by how long it is. It's the moments you have while you're alive.  
Even if I age and you don't, or if something were to happen to one of us before the other,  
still, I have been filled with so many moments — between you and I — that I have lived a  
thousand lifetimes, in the moments I cherish, because I cherish you.

I am here to help you carry your burdens, to make them my own,  
because that's what it means to be a cornerstone. Sam, you're not alone.

[Adapted from ch. 8 of *The Consumption of Magic*]

## X. A Wish Upon the Stars — Sam, Violin, Piano

Make me mortal. When all is said and done.  
I will protect my King, this one and the next.  
I will protect my kingdom. I will do all you ask,  
but I want a mortal life for my happy ending.  
This is my wish.

[Adapted from ch. 1 of *The Consumption of Magic*]

## XI. Stone Crumbles — Sam, Ryan, Violin, Piano\*\*

Sam: Ryan didn't cry out as the sword pierced his skin. He exhaled explosively, but the only other sound was the harsh *thunk* as the sword ran him through.

I was shattering, breaking into a thousand pieces — hitting the barrier than surrounded me, trying to do something, *anything*, to get to Ryan, to make it all okay again.

Ryan: “Sam?”

Sam: “Shh. Don't talk. It's okay, sweetheart. It'll all be okay. I promise.”

Ryan: “Hurts, Sam.”

Sam: “I know. I know it does, but...”

Ryan: “Sam... I need you... to listen. You remember? What I told you. At the top of the keep.”

Sam: “Don't you do this. Don't you say goodbye to me. You hear me? *Ryan. Don't you fucking do this.*”

Ryan: “I told you... that I wished for *nothing*... more than you. Still mean it.”

[Adapted from ch. 21 of *The Consumption of Magic*]

## XII. Sam's Letter — Sam, Violin, Piano††

Ryan, you will wake up. I know you will. There's no other choice.  
And when you do, I'm not going to be there. I'm sorry for that.  
You're going to be mad. Because it's not fair.

I never wanted this. I never asked for this. But it was given to me, regardless.

Hold on, okay?

Just hold on.

Because one day, and one day soon, I will come back for you.

And I will never let you go.

Ryan, I love you.

[Adapted from the prologue to *A Wish Upon the Stars*]

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\*\* Betrayed by a friend and preyed upon for their trust, Sam and Ryan find themselves caught in the enemy's trap. With Sam and his magic sealed behind an invisible, but unbreachable barrier, Ryan is left to face their foe alone. Soon disarmed and rooted in place by spellwork, the enemy takes up Ryan's sword and drives it through his gut and into the wall behind him.

†† Ryan lays comatose. The kingdom's healers have done all that they can do in the wake of his injury. As Sam sits by his bedside, the situation in the kingdom grows dire and Sam's destiny beckons. Unable to hold off any longer, Sam leaves this letter for Ryan to read, if he wakes.

### XIII. Every Story Has an Ending — Sam, Ryan, Violin, Piano<sup>‡‡</sup>

Sam: Every story has an ending.  
 And fairy tales tend to have the happiest of them all.  
 The ones where *they lived happily ever after*.  
 This, here, is mine:

“It was something the gods could never understand.  
 I am loved, and I love in return.  
 Magic doesn’t matter—none of this matters—if you have to go it alone.”

Ryan: “Sam, what did you do?”

Sam: “I took control of my own destiny. Set my own path. There was a light.  
 All I had to do was snuff it out.”

Ryan: “You made yourself mortal.”

Sam: “We’ll grow old together.”

Ryan: “Are you sure?”

Sam: “More sure than I’ve been about anything.”  
 “Life isn’t defined by how long it is. It’s the moments we have while we’re alive.

Both: And our lives will be filled with so many moments, between you and I, that I we will live a thousand lifetimes, loved, and loving in return.”

Every story has an ending.  
 And fairy tales have the happiest of them all.  
 The ones where *they lived happily ever after*.  
 This, here, is ours.

[Adapted from ch. 8 of *The Consumption of Magic* and  
 chs. 12, 14, and the epilogue of *A Wish Upon the Stars*]

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<sup>‡‡</sup> A year passes. Ryan wakes to find Sam gone and the Kingdom of Verania in turmoil. But, when Sam does return, he comes with newfound power, a plan to right things in Verania, and some profound news to share with Ryan.

TJ Klune

# Prologue

Evan L. Snyder

[Adapted from the prologue  
to *A Destiny of Dragons*]

Slow, with a sense of wonder (♩=60)

Piano

*p* freely

*pp* more reticently

Ped.

Simple, a little faster (♩=72)

**stringendo**

Sam

*p* sweetly, free

*mf* pushing forward

I was se - ven-teen years old when I brought a bird

Pno.

*pp* colla voce

*piu p* gently

*p*

Ped.

**rall.**

**Slower** (♩=54)

**poco rall.**

Sam

*mp*

back to life.

Pno.

*mf*

*p*

*piu p* sempre cantabile

Songs from Verania  
Prologue

Slower yet, with rubato (♩=50)

a tempo  
(♩=50)

9

Sam

Pno.

*pp* *p bereft* *pp* *colla voce*

rall. . . . .

I had

ad lib.

12

Sam

Pno.

*mp* earnest, with his heart on his sleeve

*poco rall.* . . . . .

felt par - ti - cu - lar - ly sor - ry for my - self that day. . . . . There was a

14

Sam

Pno.

*mp*

*colla voce*

*Ped.*

Sweetly, poco rubato (♩=88)

knight in the cas - tle . . . . . I'd been har - bo - ring a

17

Sam

crush on, but he did-n't e-ven know I ex-

Poco piu f

rall. dim.

Pno.

20

Sam

is - ted. So there I was, sad and des -

Freely

Slow (♩=66)

p

poco

Pno.

mp

p

pp

23

Sam

pon - dent and a - lone: when I

Tempo I (♩=60)

pp

almost spoken

Pno.

p freely

Ped.

Songs from Verania  
Prologue

26

Sam

saw it. I did - n't know

Pno.

*pp* 3 *more reticently*

**stringendo**

27

Sam

why I cared so much. I did - n't know

Pno.

*p* *still pp* 6 3

28

Sam

why it struck me as poig-nant-ly as it did. One

Pno.

*mp* *cresc.* 3 6 3

**Tumbling forward** (♩=100)

29 *mf* a sudden gush of emotion

Sam

mo - ment I was sulk - ing o - ver

Pno.

*mf* *cresc.*

**rall.**

**molto rall.**

30 *f*

Sam

some - thing that would ne - ver be

Pno.

*f* *dim.*

**a tempo** (♩=60)

**rall.**

**Even slower** (♩=44)

31 *mf*

*piu p*

Sam

mine, and the next I was

Pno.

*mp*

Songs from Verania  
Prologue

32 **poco rall.**  
*p* *sweet, heartfelt*

Sam  
on my knees, hunched o - ver this lit - tle bird. I

Pno.  
*pp* 3 *ppp* 3

34 **Freely, recitativo** (♩=54)  
*still p* *gentle, pensive*

Sam  
held it in my hand and thought to my - self:

Pno.  
*pp* 6 (not necessarily colla voce) 3 *pp* 6 3  
Ped.

36 *pp*

Sam  
It is - n't fair. The thought of a se - ven -

Pno.  
*poco meno p* *pp* 6 3

38

Sam

teen - year - old who be - lieved his heart to be

Pno.

*pp*

40

Sam

bro - ken: *still pp* It is - n't fair. *molto* It is - n't fair.

Pno.

*pp* *poco piu f*

43

Sam

*f* *ff* *p* *urgent, but delicate*

This is - n't fair. I

Pno.

*sub. f* *f* *pp bubbling*

Ped.

With sudden motion ( $\text{♩} = 100$ )

45

Sam  
cupped my hands\_ to - ge - ther,

Pno.

47 *p poco cresc.* **poco stringendo**

Sam  
hi - ding\_ the lit - tle bird a -

Pno. *poco cresc.*

49 *molto* ( $\text{♩} = 108$ ) *mf*

Sam  
way. There was this

Pno. *molto* *f* *mf* *8va*

51

Sam

pulse. There was green,

Pno.

53

Sam

green and gold,

Pno.

**Fast, with incredible energy** (♩=116)

*f*

55

Sam

the colors of the forest whirled a -

Pno.

*ff*

Songs from Verania  
Prologue

57

Sam

round me: a

*mf*

Pno.

(loco)

*mf*

59

Sam

spin - ning co - ro - na of light pooled bet - ween my cupped

*sub. mp*

Pno.

*sub. mp*

61

Sam

hands. It be -

*mf*

Pno.

*f*

*mf*

63

Sam

gan to cas - cade down - ward, like a

Pno.

*f* *mf*

3

65

Sam

wa - - ter - - fall, the

Pno.

*f* *mf*

67

Sam

*f with abandon*

drops of light

Pno.

*ff* *f* *meno f*

(b) (b) (b) (b) (b) (b)

69

Sam

spread - ing a - long the

Pno.

*ff*  $\rightarrow$  *f* *ff*  $\rightarrow$  *f*

poco a poco rall. . . . .

71

Sam

ground, pul - sa - ting

Pno.

*ff* *mf*  $\rightarrow$  *mp* *mp*

73

Sam

slow - ly. The for - est

Pno.

*mf*  $\rightarrow$  *p* *p*

75

Sam

fa - - ded a - round me. —

Pno.

*mp* *pp*

77

Sam

*meno p*

The sky — a - bove —

Pno.

79

Sam

*meno* *mf*

dar - kened. Ev - ery - thing —

Pno.

*mf* *p*

81 *non dim.*

Sam  
else mel - - - ted a -

Pno. *mf*

(♩=100) accel. *f*

83  
way.

Pno. *f*

(♩=116) *ff* freely, at his breaking point

84  
It is - n't fair.

Pno. *ff*

repeating, accel. until the gesture is as fast as is possible

**Slow, recitativo** (♩=54)

85 (not too brief) *pp* hushed, surprised

Sam  
There was a flut-ter of wings a-against my palm, the bar-est of

Pno.  
(leave depressed, when lifting the pedal.)  
*p* livelier

**Like the beginning** (♩=72)

87 *p* sweetly, free

Sam  
touch- es. I was se - ven - teen years old

Pno.  
*pp* sweetly  
long  
still *pp* colla voce  
piu *p*

89 *pochissimo*

Sam  
when I brought a bird back to

Pno.  
*p*  
l.h.  
*poco*  
Ped.

Songs from Verania  
Prologue

92 *with a tumbling forward*

Sam  
life. And I ne - ver breathed a word of it to a - ny - one.

Pno.

*pp* 3 *15<sup>ma</sup>*

*Ped.*

95

Sam  
Un - til now.

Pno.

*ppp* 3 *(15)*

[Adapted from ch. 13 of  
*The Lightning-Struck Heart*]

# I. Moments

Freely, with shape (♩=56), (♩=♩ throughout)

Sam

There are mo-ments in your life

Violin

Piano

*p*

*p*

Ped.

4

Sam

so pro - found,

Pno.

*pp*

*8va*

7

Sam

so ex - traor-di - na - ri - ly cry - stal clear that

Pno.

*p*

*poco rall.*

*8va*

3

Songs from Verania  
I. Moments

10 *mp* ( $\text{♩} = 66$ )

Sam  
e - ven the re - mem - brance of them

Pno. *mp*

*Ped.*

8<sup>va</sup>-----

11 **molto accel.** *cresc. molto* (3) (9)

Sam  
is e - nough to make you feel like you're con -

Pno. (8) *colla voce*

**Bursting forward** ( $\text{♩} = 56$ )

12 *f*

Sam  
sumed by

Pno. *f* 5 5 5 5 5 5

13 *mp* **molto rall.** . . . . . short

Sam  
fire.

Pno. *pp* *8va* short

15 **Slower than before** (♩.=36) *dim. poco a poco*

Sam *p*  
Mo - ments \_\_\_\_\_ that might not mean much \_\_\_\_\_ to

Pno. *p* *dim. poco a poco*

17 **rall.** . . . . . **molto rall.** . . . . . *pp*

Sam  
a - ny-one else, \_\_\_\_\_ but mean the world \_\_\_\_\_ to you.

Pno. *8va* *colla voce ppp*

In time, elegant (♩=132)

20

Sam *pp*  
I had these:

Pno. *pp* *mp*

24

Sam *p* *mp*  
I was five and my mother was dancing to a song

Pno. *p* *p* *mp*

29

Sam *p*  
on - ly she could hear. I was se-ven and my

Pno. *p* *p*

34 *molto* *mf*

Sam  
fa - ther put his arm a - round my shoul - ders

Pno.

39 *pp* *poco*

Sam  
while we watched the sun - set and wait - ed for the

Pno.

44 *p* *pp*

Sam  
stars to come out.

Pno.

**poco accel.**

**rall.**

49

Sam

*p*

I was nine and I wished for some - thing

Pno.

*mp* *p*

**As before** (♩=56)

54

Sam

*mf*

more.

Pno.

*mf*

5 5 5 5 5 5

3 3 3 3 3 3

55

Sam

*meno f*

I was se - ven - teen when I brought a

Pno.

*mp cresc. poco a poco*

5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3

57

Sam

bird back to

Pno.

rall. . . . . *f*

58

Sam

life.

Pno.

a tempo, poco rubato (♩=56)

60

Sam

And I was twen - ty when Ry - an

Pno.

*ff* *p*

Songs from Verania  
I. Moments

**poco rall.**

62 *f*

Sam  
stood by my

Pno. *ff*

63 **molto rall.**

Sam  
side and my

Pno. *p*

64 **Blissful, luxuriating** (♩=92) **rall.**

Sam  
*p dolce* ma - gic said *pp* breathless fi - nal - ly.

Vln. *pp* *gentle, espr.* *p non troppo* *pp*

Pno. *pp* fading away

attacca

[Adapted from ch. 2 of  
*A Destiny of Dragons*]

# II. Cornerstone

**Timeless, with absolute freedom** (♩=60)

*sempre p delicate, dolce*

Sam  
To a wi-zard, their cor-ner - stone

Ryan  
To a wi-zard, their cor-ner - stone

Violin  
*pp* <sup>3</sup> *simple, not too much vibrato*

5

Sam  
is the most pre-cious thing in the world. Some - thing

Ry.  
is the most pre-cious thing in the world. Some - thing

Vln.  
*piu pp*

9

Sam  
re - vered, some-thing trea - sured.  
*floated*

Ry.  
re - vered, some-thing trea - sured.

Violin  
*pp* <sup>3</sup> *Broadening greatly*

**A little broader** (♩=54)

12

Sam  
A per - son who can hold the foun - da - tion for their

Ry.  
A per - - son, foun - da - tion for their

Vln.  
In time, with the voices

*mf* *p* *mf* *p*

15

**poco rall.** . . . . .

Sam  
ma - gic to - ge - - ther.

Ry.  
ma - gic to - ge - - ther.

Vln.  
*p dolce* *pp*

**Slower, gravely** (♩=40)

17

Sam  
with - out them, the wi - zard could des - cend in - to

Ry.  
A per - son who, the wi - zard could des - cend.

Vln.

*pushing forward* *rall.* *sfz* *3*

Timeless, as before (♩=60)

20 *pp* *sotto voce*

Sam  
dark - ness.

Vln.  
*pp* 3

Unrushed again, stretching each gesture more than the last

23

Ry.  
To a

Vln.  
*pp* 3

26

Sam  
the most pre - cious thing in the world.

Ry.  
wi - zard,

Vln.  
*ppp*

attacca

[Adapted from ch. 17 of  
*The Lightning-Struck Heart*]

# III. The Dance

Gentle, like a waking dream ( $\text{♩} = 44$ )

The musical score is arranged in five staves. The top two staves are for vocalists Sam and Ryan, both in treble clef with a key signature of four sharps (F#, C#, G#, D#) and a 6/4 time signature. The third staff is for Violin, also in treble clef with the same key signature and time signature. The fourth and fifth staves are for Piano, with the right hand in treble clef and the left hand in bass clef, both in the same key signature and time signature. The score is divided into two systems. The first system consists of four measures. The piano part begins with a *pp* dynamic and a *Ped.* (pedal) marking. The second measure of the first system has a *non cresc.* marking. The second system begins with a *pp* dynamic and a *sim.* (sostenuto) marking. The violin part in the second system features a triplet of eighth notes in the final measure. The overall mood is gentle and dreamlike, as indicated by the tempo marking.

5 **rall.** . . . . .

Vln.

Pno.

7 **Slower, ethereal and dance-like ( $\text{♩}=100$ ) poco rall.** . . .

Sam

Ry.

Vln.

Pno.

*still pp distant*

Ped.

12 **a tempo** (♩=100) **poco rall.**

Sam *p* The cheer-ful voi-ces and the rau-cous laugh-ter died down

Ry. *p* The cheer-ful voi-ces and the rau-cous laugh-ter died down

Vln. *pp*

Pno.

18 **a tempo** (♩=100) **poco rall.**

Sam *cresc.* and wo-men joined to - ge - ther and *mp* *p*

Ry. *poco cresc.* as men joined to - ge - ther and *mp* *p*

Vln.

Pno. *p* *mp* *piu p*

**a tempo** (♩=100) **poco rall.**

24

Sam  
swayed, swayed a - long the dus - ty, woo - den floor.

Ry.  
swayed, swayed a - long the dus - ty, woo - den floor.

Vln.  
*p* *mp*

Pno.  
*pp* *mp*

**Tempo I** (♩.=44)

28

Sam

Ry.

Vln.

Pno.  
*p*

—Λ ad lib.

Songs from Verania  
III. The Dance

30 *p timid, sweet*

Sam I was sud-den-ly ve-ry out of my depth. —

Vln. *p*

Pno.

32 *mp*

Sam But be-fore I could turn, Ry-an grabbed my

Vln. *mp* 2

Pno. *mp*

34

Sam  
hand and said,

Ry.  
*p warm*  
"We should

Vln.  
*p*

Pno.  
*p*

36

Sam  
*piu p hesitant*  
"Should we?"

Ry.  
dance."

Pno.  
*p*

Songs from Verania  
III. The Dance

38

Ry. *mp*  
"Sam, it's just a dance."

Vln. *pp*

Pno.

**accel.**

40

Sam *mp cresc. poco a poco*  
I wan - ted to ar - gue with him.

Vln. *p*

Pno. *mp cresc. poco a poco*

42

Sam  
I wan - ted to tell him it would

Vln. *mp* *mf*

Pno.

**Urgent** (♩.=54)

44

Sam *f*  
ne - ver be just a dance.

Vln. *f*

Pno. *f*

46

Sam  
To tell him, what a cor - ner - stone

Vln. *f*

Pno. *f*

48

Sam *sub. mf*  
meant and how it could

Vln. *mf*

Pno. *molto* *mp*

Songs from Verania  
III. The Dance

50 *with lessening intensity* *meno f*

Sam  
ne - - - - ver be just a

Vln. *f*

Pno. *f*

52 **rall.**

Sam  
dance.

Vln.

Pno. *mp*

54 **Tempo I** (♩.=44)

Sam *p sotto voce*  
That all of this was a

Vln. *pp*

Pno. *pp*

56

Sam

bad i - dea.

Pno.

58

Sam

*pp floated*

“Just a dance,” I

Pno.

*morendo* *ppp* *sub. pp*

60

Sam

said. And he

Vln.

*meno p*

Pno.

Songs from Verania  
III. The Dance

**Maestoso** (♩=100)

62

Sam  
pulled \_\_\_\_\_ me close...

Vln.

Pno.

*f*

*molto*

*f*

**poco rall.** . . . **a tempo** (♩=100) . . . **poco rall.** . . . . .

65

Vln.

Pno.

**Tempo I** (♩=44)

71

Vln.

*sub. mp dim. poco a poco*

Pno.

*mp*

73

Vln.

Pno.

*p*

75

Sam

Vln.

Pno.

*poco rall.*

*p*

*pp*

*molto*

I thought for a

77

Sam

Vln.

Pno.

**Maestoso** (♩=100)

*mp*

*poco rall.*

mo - ment, for a sin - gu - lar shin - ing mo - ment

**a tempo** (♩=100) **poco rall.** . . . . .

81 *mf* *f*

Sam that may - be I could have this. \_\_\_\_\_

Vln. *mf* *ff*

Pno. *f* *ff*

**Slower** (♩=88) **rall.** . . . . .

85 *p* *hopeful, almost pleading*

Sam That may - be this could be mine. 6/4

Vln. *sub. p* *pp*

Pno. *sub. p* *pp*

**Somewhat slower than Tempo I** (♩.=40)

89 *pp* unwilling even to admit it to himself

Sam. I knew it

Vln. *pp* sempre

Pno. *non cresc., sempre pp*

91 *rall.*

Sam. was - n't meant to be.

Vln.

Pno.

**Much slower** (♩=88)

93

Sam *still pp*

But I al -

Vln. *p*

Pno. *still pp warm, resonant*

95

Sam

lowed my - self to think such thoughts.

Pno.

97

Sam

Be - cause no one else could

Pno.

99

Sam

hear them.

Vln.

*ppp*

Pno.

*poco cresc.*

101

Sam

*p* They were my own. **molto rall.**

Vln.

*p* *p*

Pno.

*mp*

**a tempo, freely, expressive** (♩=88)

103

Sam *p*  
Like a wish up - on the stars

Vln. *pp* *dolcissimo*

Pno. *p*

**With renewed motion, but  
still slower than before** (♩=92)

105

Sam *short*  
held in se - cret hearts.

Vln.

Pno. *p non cresc.*

**poco rall.** . . . . .

**a tempo** (♩=92)

108

Sam

*p*

We danced.

Ry.

Vln.

*p* *mp*

Pno.

*mp*

**poco rall.** . . . . .

*mf*

111

Ry.

And we danced.

Vln.

*mf*

Pno.

*mf*

Songs from Verania  
III. The Dance

114 **Slower** (♩=80) **rall.** . . . . . **pp**

Sam *And we*

Ry. *And we*

Vln. *p* *pp*

Pno. *p* *pp*

**Not too fast** (♩=40) **rall.** . . . . . (♩=72)

118

Sam *danced.*

Ry. *danced.*

Vln. *ppp*

Pno. *ppp*

# IV. The Top of the Keep

[Adapted from ch. 24 of  
*The Lightning-Struck Heart*]

Slow, distant (♩=60)

Ryan

Violin

Piano

*pp* *p poss.* *pp* *p poss.*

8<sup>va</sup> 8<sup>va</sup>

Red.

Moving forward (♩=72)

accel.

(♩=112)

molto rall.

5

Pno.

*pp* *with sudden life* *ff*

8<sup>va</sup>

Broadly, freely (♩=48)

*f* desperately

*p* freely, with the same intensity

*moving forward, espr.*

9

Ry.

"Sam. Sam, I care a-bout you. You have

*f* *pp* *p poss.*

15<sup>ma</sup>

Red.

Songs from Verania  
IV. The Top of the Keep

Tempo I, still freely (♩=60)

12

Ry. *no i - dea how much or for how long.*

Pno.

*8va*

*p*

**rall.**

15

Pno.

*piu p*

*8vb*

**With sudden warmth** (♩=72) **rall.**

17

Ry. *p gently, at first*  
E - ver since I first saw you, you've

Vln.

*pp*

Pno.

*pp*

*l.h.*

*sim.*

*8va*

*piu p*

19 **a tempo** (♩=72) **poco rall.** . . . .

Ry. *been with me.* *I*

Vln. *piu p*

Pno. *pp* *colla voce*

21 **a tempo** (♩=72) **rall.** . . . .

Ry. *could - n't have forced you a - way if I*

Vln. *pp*

Pno. *pp* *piu p*

Songs from Verania  
IV. The Top of the Keep

**a tempo** (♩=72)

**poco rall.** . . . .

23

Ry. *tried.*

Vln. *pp*

Pno. *pp* *8va*

**Moving forward** (♩=80)

25

Ry. *p* *3* *3* *3*

*I'm sor - ry I made an*

Pno. *p cresc.* *8va*

**accel.** .....

26 *mp*

Ry. oath. I did it be - cause I

Pno. *mf cresc.*

28 *f* (♩=100)

Ry. thought it was the right thing to do.

Pno. *f*

**rall.** .....

*meno f heart-broken, softening*

30

Ry. And I'm sor - ry that I can't

Pno. *meno f dim.*

32 *mp* *breathless, urgent*

Ry. break it. But you

Pno.

33 **Slowing somewhat** (♩=80) **poco rall.** *p dolce*

Ry. have to be-lieve me that it's

Pno. *mp* *colla voce*

35 **Even slower** (♩=66) **molto rall.** **Beginning again** (♩=72) *pp* *needing him to understand*

Ry. al - ways been you. I

Pno. *pp*

37 **poco a poco accel.**

Ry. *p*  
pro - mise. I

Vln. *pp* 3

Pno. *pp* 8<sup>va</sup>

39

Ry. *mp*  
pro - mise. I

Vln. *p* 3 *mp*

Pno. *p* 8<sup>va</sup>

Songs from Verania  
IV. The Top of the Keep

41 *molto* **rall.** *f* *baring everything*

Ry. pro - - mise, be - cause

Vln. *f* *colla voce*

Pno. *mp* *8va*

**Tumbling forward** (♩=100) **molto rall.** . . .

43

Ry. when I look up - on these stars, there is

Vln.

Pno. *f* *ff*

**Broad, freely** (♩=72)

**rall.** . . . . .

45

Ry. *molto* *p dolce*

noth - ing I wish for more than

Vln. *ff* *pp dolcissimo*

Pno.

**Like the beginning** (♩=60)

48

Ry. you." \_\_\_\_\_

Pno. *pp* *p poss.* *pp* *p poss.* *8va*

*Red.* \_\_\_\_\_

**poco rall.** . . . . .

52

Pno. *ppp*

# V. A Brief Interlude

[Adapted from ch. 28 of  
*The Lightning-Struck Heart*]

Not too slow, with a sense of rubato ( $\text{♩}=52$ )

rall. .

*mp* with tremendous effort

Sam  
"It's how I feel when I'm with you."

Ryan

Violin  
sul tasto  
*ppp*

Piano  
*p*  
*mp dim.*  
*pp*  
Ped.

Detailed description: This system contains the first three staves of the musical score. The vocal line for Sam is in treble clef, 4/4 time, with lyrics "It's how I feel when I'm with you." The bass line for Ryan is in bass clef and contains rests. The Violin part is in treble clef, 4/4 time, with a *ppp* dynamic and a *sul tasto* instruction. The Piano part is in grand staff, 4/4 time, with dynamics *p*, *mp dim.*, and *pp*. A *Ped.* (pedal) marking is present at the beginning of the piano part.

5

Sam  
It's how I think I've always

Vln.

Pno.  
*p*  
*mp*

Detailed description: This system contains the next three staves of the musical score, starting at measure 5. The vocal line for Sam continues with lyrics "It's how I think I've always". The Violin part (Vln.) is in treble clef, 4/4 time. The Piano part (Pno.) is in grand staff, 4/4 time, with dynamics *p* and *mp*.

rall. . . . . Broader (♩=40)

Sam  
felt. You're my light-ning-struck heart. It

Vln.  
*pp*

Pno.  
*ppp* *mf colla voce* *sub. p*

8  
3  
long  
long

Tempo I (♩=52)

rall. . . . .

Sam  
does-n't mat-ter who I am or who you are. Not to me.

Vln.  
*pp* *mp* *piu p*

Pno.  
*pp non cresc.*

11  
3  
3  
3  
3/4

14 **a tempo** ( $\text{♩}=52$ ) **mp** **rall.**

Sam  
E - ver since I've known you, you've

Vln.  
ord.  
*pp* *mp* *p*

Pno.  
*p* *mf* *sub. p*

18 **a tempo** ( $\text{♩}=52$ ) **rall.** **Slower, distressed** ( $\text{♩}=88$ )

Sam  
struck my heart, And now I

Vln.  
senza vib.  
*sempre ppp poss.*

Pno.  
*f* *sempre ppp poss.*  
u.c.

20

Sam

have to let you go — be - cause

Vln.

Pno.

22

Sam

you're not mine to keep.

Vln.

Pno.

*rall.* ..... *a tempo* (♩=88)

*(colla voce)*

Songs from Verania  
V. A Brief Interlude

24 *meno p earnestly*

Sam  
I need some-one that I can be strong for.

Vln.

Pno. *ppp poss.*

*poco rall. . Freely* (♩=40)

27 *mf*

Sam  
But I need some-one who can al - so be strong for me."

Vln.

Pno.

**a tempo** (♩=88)      **rall.** . . . .

30

Sam: "I think I love

Ry.: *mp* trying to say something to help  
"Sam,"

Vln.: *mp espr.*

Pno.: *p*      *mp*      *p*  
t.c.

**Tempo I** (♩=52)      **rall.** . . . .      **a tempo** (♩=52)

34

Sam: you."  
(letting him go)

Pno.: *pp*      *pp*      *pp*  
8<sup>va</sup>      8<sup>va</sup>      15<sup>ma</sup>      8<sup>va</sup>  
Ped.

**rall.** . . . . .

39

Sam

long *p freely*

I looked up at the stars,

Pno.

(15)

(8)

**rall.** . . . . .

43

Sam

*piu p trying not to fall apart*

but I did not make a wish.

# VI. Happily Ever After

[Adapted from the epilogue  
to *The Lightning-Struck Heart*  
and from ch. 2 of

*A Destiny of Dragons*]

**Not too fast** (♩=52)  
**molto accel.**

**a tempo** (♩=52)

Sam: *p simple, freely*  
Things like this rare-ly work

Ryan: [Silent]

Violin: *ppp* *mp* *decaying rapidly*

Piano: *pp* *mp*

Ped. [Pedal line]

**molto accel.**

**a tempo** (♩=52)

Sam: *3*  
out.

Ry.: *p simple, freely*  
But fate is a

Vln.: *ppp* *mp sim.*

Pno.: *pp* *mp*

Songs from Verania  
VI. Happily Ever After

**molto accel.** . . . . . **a tempo** (♩=52)

5 *mp still freely, together*

Sam It weaves its thread through the

Ry. fun-ny thing. *mp still freely, together* It weaves thread through the loom with

Vln. *pp* *mf sim.*

Pno. *p* *mf* *8va* *3* *6*

**poco rall.** . . . . .

7 *3*

Sam loom with steady hands.

Ry. stea - dy hands.

Vln. *ppp*

Pno. *pp* *3* *(let fade)*

**a tempo** (♩=52)  
**molto accel.**

9

Vln. *long*

Pno. *long* *pp* *mp* *8va*

**a tempo** (♩=52)

10

Sam *pp an echo*  
re -

Ry. *mp* *3*  
At first the re - sult

Vln. *pp*

Pno. *pp* *8va*

The pianist should continue to play the pitches from the first beat of each bar in a random order, while maintaining the notated rhythm and the alternation between hands.

Songs from Verania  
VI. Happily Ever After

11

Sam

sult

Ry.

*mp*

3

3

is a seem - ing - ly dis -

Vln.

Pno.

12

Sam

*pp*

dis - - tor - - ted mess,

Ry.

*mf*

3

3

tor - ted mess, but if

Vln.

Pno.

13

Sam *mp*  
if one can wait long enough,

Ry.  
one can wait long enough, the

Vln.

Pno. *molto cresc.*

14

Sam *mf* *rall.*  
full pic - ture comes in - to

Ry.  
full pic - ture comes in - to

Vln.

Pno.

**Suddenly opening** (♩=100)

**poco rall.** . . . . . **a tempo** (♩=100)

15

*f* *warm*

Sam  
fo - cus, the threads tight - ly in - ter - twined,

Ry.  
fo - cus, the threads tight - ly in - ter - twined,

Vln.  
*f* *f*

Pno.  
*mf* *f*

**rall.** . . . . . **Gentle, like 'The Dance'** (♩=44)

**molto rall.** . . . . .

18

*f* *p*

Sam  
strong\_ and true.

Ry.  
strong\_ and true.

Vln.  
*p*

Pno.  
*ff* *mp*

Tempo I (♩=52)  
molto accel.

a tempo (♩=52)

20

Ry. *p* sweet, reaching  
"How do I do it?"

Vln. *ppp* *p* decaying rapidly

Pno. *pp* *mp*

8va

Light, somewhat freely (♩=112)

22

Sam *p dolce*  
"You don't have to do a-ny-thing."

Ry. Be-come your cor-ner- stone?"

Vln. *pp* *colla voce* *pp simple*

Pno. *pp* *sim.*

25

Sam

My ma - gic al - rea - dy knows you like I do.

Vln.

*pp*

Pno.

28

Sam

It's known you for years.

Vln.

*pp*

Pno.

**stringendo**

30 *cresc.*

Sam  
One day, and one day soon,

Vln. *p* *mp* 3

Pno. *p*

**rall.**

**Maestoso, warm** (♩=100)

32

Sam  
it' - ll just hap - pen be - cause

Vln. *mf* *f*

Pno. *f* *p* 3 3

Ped.

Songs from Verania  
VI. Happily Ever After

34 **rall.** . . . . .

Sam *that's what you are to me. I*

Vln. *f* 3 3 *mf* 3 6

Pno. *f p*

37 **a tempo** (♩=100)

Sam *wished for this be - fore I e - ven knew what it*

Vln. *f* *f* 3 3

Pno. *f p* *f p*

40 **rall.** . . . . . **Slower** (♩=88) **rall.** . . . . .

Sam  
was. And I'll spend the rest of my

Vln.  
*mf* *molto* *p* *p*

Pno.  
*p*

43 **Dancing again** (♩.=44)

Sam  
days sho - wing you why.

Vln.  
*pp* *pp*

Pno.  
*pp*

Songs from Verania  
VI. Happily Ever After

46

Sam *mp dolce*  
He said.

Ry. *mf*  
"Sam," — I said.

Vln. *mp*

Pno. *mp* *mf* *p*  
Λ sim.

48

Sam *mf*  
And my ma - - - gic

Ry.  
And his ma - gic, and his ma - gic

Vln. *mp*

Pno. *mp* *mf* *p*

50

Sam  
sang, like the sto - ries of old, of

Ry.  
sang, like the sto - ries of old,

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

Pno.  
*mp* *mf* *p* *mp* *mf* *p*

52

Sam  
whim - sy and fan - cy -

Ry.  
of whim - sy and fan - - - cy -

Vln.  
*tr* *tr*  
*mp*

Pno.  
*mp* *f*

54

Sam  
free: this was our

Ry.  
free: this was our

Vln.  
*f*

Pno.  
*f*

56

Sam  
end - ing. This was our

Ry.  
end - ing. This was our

Vln.

Pno.

Songs from Verania  
VI. Happily Ever After

58

Sam  
end - ing. My heart was

Ry.  
end - ing, our

Vln.

Pno.

*meno f*

*mp*

60

Sam  
light-ning-struck

Ry.  
end - - ing. And it beat for

Vln.

Pno.

*mf* *sweetly*

*sfz* *p*

*sfz* *p*

*8va*

*8vb*  
Ped.

Songs from Verania  
VI. Happily Ever After

62 *mf* *poco rall.*

Sam  
This was it. This was our

Ry.  
me. This was our

Vln.  
*sfz* > *p* *p*

Pno.  
*sfz* *p* *mf*

**a tempo** (♩=44)

*f* full, overflowing with joy

64

Sam  
hap - pi - ly e - ver af - ter,

Ry.  
hap - pi - ly e - ver, hap - pi - ly e - ver,

Vln.  
*f*

Pno.  
*ff* *mf* *ff* *mf*

Λ sim.

**poco rall.** . . . . .

66

Sam  
hap - pi - ly e - ver, af - ter,

Ry.  
af - ter, hap - pi - ly e - ver,

Vln.  
*mf*

Pno.  
*f* *mp* *mf* *p*

Songs from Verania  
VI. Happily Ever After

**molto rall.**

(♩=100)

**poco rall.**

68

Sam *mp* hap - pi - ly e - ver af - - ter. *p*

Ry. *mp* e - ver, e - ver af - - ter. *p*

Vln. *mp* *p dolce*

Pno. *mp* *pp* *p*

**In time, slower than 'a tempo' (♩=100)**

70

Sam *p still sweet, remembering*  
And it was.

Vln. *pp*

Pno. *pp*

72 *piu p pained* **poco rall.**

Sam *For three days.*

Vln.

Pno.

**Joyful, exuberant, unaware of the change to come (♩=100)**

74

Vln. *ff cantabile, espr.*

Pno. *ff f ff poco*

Ped.

77

Vln. *ff*

Pno. *ff f*

Songs from Verania  
VI. Happily Ever After

80

Vln.

Pno.

*ff*

*ff* *poco* *ff* *f*

poco rall. . . . . rall.

83

Vln.

Pno.

*fff non dim.*

*fff non dim.*

[Adapted from ch. 2 of  
*A Destiny of Dragons*]

# VII. Cornerstone II

Slowly, a distorted recollection of before (♩=40)

*sempre p* unsure, lost

Sam  
To a wi - zard, their

flautando  
Violin  
*sempre pp*  
with a little rubato,  
on the moving passages

Piano  
*p* gentle, murky

8<sup>vb</sup> Ped.

6

Sam  
cor - ner - stone is the most pre - cious thing...

*poco dim.* *pp* *dolcissimo*

Vln.

Pno.  
*pp*

8<sup>vb</sup> Ped.

**Pushing forward** (♩=50)  
**rall.**

11

Sam  
A per - son who can hold their ma - -

Vln.  
' ord.

Pno.  
*p* *mp*  
3 3  
8<sup>vb</sup>

**Tempo I** (♩=40)

16

Sam  
gic to - ge - - gic - ther... A

Vln.  
*pp* *somberly* *piu p*

Pno.  
*p* *pp*  
8<sup>vb</sup>

20

Sam

per - son who, \_\_\_\_\_ with - out them, \_\_\_\_\_ the

Vln.

*pp* *pp*

Pno.

*p* *piu p*

*8<sup>vb</sup>* *8<sup>vb</sup>*

22

Sam

wiz - ard could de - scend in - to dark - ness... \_\_\_\_\_

Vln.

*pp*

Pno.

*pp*

*8<sup>vb</sup>*

*3* *pp*

attacca

# VIII. The Vision

[Adapted from ch. 9 of  
*A Destiny of Dragons*]

Beginning slowly, with a sense of rubato (♩=48)

rall. . . .

Sam

Ryan

Violin

Piano

*pp* murky, unclear

8<sup>vb</sup>  
Ped.

Detailed description: This system contains the first five staves of the score. The top staff is for Sam (treble clef), followed by Ryan (bass clef), Violin (treble clef), and Piano (grand staff). The piano part includes a dynamic marking of *pp* and the instruction 'murky, unclear'. The bottom staff is a dashed line with '8<sup>vb</sup>' and 'Ped.' markings. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as 'Beginning slowly, with a sense of rubato (♩=48)' and 'rall.'. The score shows a series of rests for the vocal parts and a melodic line for the piano.

Slowly unfurling (♩=40) (  $\overset{\frown}{\text{3}}$  ♩=♩ )  
poco stringendo

5

Pno.

*pp*

8<sup>(8)</sup>

Detailed description: This system contains the sixth and seventh staves of the score. The sixth staff is for Piano (grand staff) and the seventh staff is a dashed line with '8<sup>(8)</sup>' markings. The music is in 9/8 time with a key signature of three sharps. The tempo is marked as 'Slowly unfurling (♩=40) (  $\overset{\frown}{\text{3}}$  ♩=♩ )' and 'poco stringendo'. The piano part includes a dynamic marking of *pp*. The score shows a melodic line for the piano and rests for the other parts.

With more motion, still freely (♩.=44)

8

Piano score for measures 8-10. The piece is in 12/8 time with a key signature of three sharps (F#, C#, G#). Measure 8 starts with a bass clef and a 12/8 time signature. The right hand has a melodic line with slurs and ties, while the left hand has a rhythmic accompaniment of eighth notes. Measure 9 has a treble clef and a 9/8 time signature. The right hand continues the melodic line, and the left hand has a few notes. Measure 10 continues the 9/8 time signature. Dynamics include *p* (piano) in measure 9. There are performance markings for slurs and ties in both hands.

11

Piano score for measures 11-13. The piece is in 12/8 time with a key signature of three sharps. Measure 11 has a treble clef and a 12/8 time signature. The right hand has a melodic line with slurs and ties, and the left hand has a bass line. Measure 12 continues the 12/8 time signature. Measure 13 has a treble clef and a 9/8 time signature. Dynamics include *piu p* (pianissimo) in measure 11 and *pp hollow* (pianissimo) in measure 13. There are performance markings for slurs, ties, and a fermata in measure 13. There are also markings for *8va* (octave up) and *8vb* (octave down) in measures 12 and 13.

Hazy and ill-at-ease (♩.=48)

14

Piano score for measures 14-16. The piece is in 12/8 time with a key signature of three sharps. Measure 14 has a treble clef and a 12/8 time signature. The right hand has a melodic line with slurs and ties, and the left hand has a bass line. Measure 15 continues the 12/8 time signature. Measure 16 has a treble clef and a 9/8 time signature. Dynamics include *p* (piano) in measure 15. There are performance markings for slurs, ties, and a fermata in measure 16. There are also markings for *8vb* (octave down) in measures 14 and 16.

17

Piano score for measures 17-19. The piece is in 12/8 time with a key signature of three sharps. Measure 17 has a treble clef and a 12/8 time signature. The right hand has a melodic line with slurs and ties, and the left hand has a bass line. Measure 18 continues the 12/8 time signature. Measure 19 has a treble clef and a 9/8 time signature. Dynamics include *p* (piano) in measure 17. There are performance markings for slurs, ties, and a fermata in measure 19. There are also markings for *8vb* (octave down) in measures 17 and 19.

Songs from Verania  
VIII. The Vision

20

Pno.

*mp warm* *pp non cresc.*

23

**stringendo**

Pno.

*mp* *p molto*

26

**Driving forward (♩.=60)**

Pno.

*f*

28

**poco rall.** **molto rall.**

Pno.

*sub. mp*

30 **As before** (♩.=48)

Sam *p* Stone

Ry. *p* Stone crum - bles. Stone\_

Pno. *p*

33 *p poco a poco cresc.*

Sam crum - bles. The ma - gic\_ in you will pro -

Ry. crum - bles. The ma - gic\_ in you will pro -

Pno. *p poco a poco cresc.*

**poco rall. . . . a tempo (♩.=48)**

36

Sam  
long your years... cen-tu-ries,

Ry.  
long your years... cen-tu-ries, cen-tu-ries,

Pno.

**poco rall. . . . a tempo (♩.=48)**

*with a hint of loneliness*

39

Sam  
*p* cen - tu - ries...

Ry.  
*mp with inevitability*  
Un - til most ev'-ry - one\_ you

Pno.  
*p* *pp* *mp with weight*

43 *rall.* *p*

Ry. love has passed through the veil and as - cen - ded

Pno.

**Slow, suspended** (♩.=40)

47 *pp floated*

Ry. to the be - yond.

Pno. *colla voce* *pp* 2 2 8va Ped.

**As before** (♩.=48)

50 *p*

Sam The King was gone. My pa-rents,

Pno. *p* *p*

53

Sam

gone. \_\_\_\_\_ Mor-gan looked as if on-ly twen-ty years had

Pno.

*p* *mp warm*

56

Sam

passed

Pno.

*pp* *piu pp*

**poco rall.** . . . . . **Slower (♩.=44)**  
**rall.** . . . . .

59

Sam

Ry - an, though.

Pno.

*pp* *seeing him*

**Freely**

Ryan may turn away here, in preparation for the final pages of the movement.

**Unyielding and inflexible** (♩=54)

sempre senza vib.

61

b.b.\* → m.s.p. → b.b.

Vln. *p*

Pno. *sempre p pesante*

64

Sam *sempre p*  
3  
Ry - an had fal - len\_ to the

Vln. m.s.p. → b.b. → m.s.p.  
*mp*

Pno.

\*This movement calls for three different versions of sul ponticello:

- b.b. (bowing on the bridge) - bowed directly on top of the bridge, to produce pitchless white noise
- m.s.p. (molto sul ponticello) - bowed as near to the bridge as still produces pitch
- s.p. (sul ponticello) - standard sul ponticello technique

67

Sam

ra - va-ges of time. He was bone - thin,

Vln.

*p* *mp* *p* (m.s.p.)

Pno.

70

Sam

and his beau-ti-ful hair was gone.

Vln.

*mp* *mf* *p* s.p. m.s.p.

Pno.

73 *with increasing urgency*

Sam  
His skin was wrin-kled and his hands gnar-led as they held the sword to his

Vln.  
*pp cresc. poco a poco* *s.p.* *molto*

Pno.

76 *mp* *p pained*

Sam  
chest. His ar-mor did-n't fit like it had,

Vln.  
*ord.* *sul tasto*  
*mp non dim.* *sub. p*

Pno.  
*mp* *sub. p*

79 *non cresc.*

Sam  
much lar - - ger than he was

Vln. *non dim.* ord. s.p. *pp*

Pno. *pp*

82 **poco rall.**

Sam  
now...

Vln.

Pno.

**a tempo** (♩=54)

**rall.** . . . . .

85 *pp thin, almost whispered*

Sam  
Like a child pla-ying dress up, skin pale in

Vln. *m.s.p.*  
*pp* *pp*

Pno. *dim. poco a poco*

..... **Freely** (♩=36)

**poco rall.** . . . . .

88 *ppp dolce, freely*

Sam  
death. And I caught my re-flec- tion in its

Vln. *colla voce*

Pno.

..... **poco rall.** . . . . .

91 *long heart-broken*

Sam  
shine. I looked al - most the same.

Vln. *b.b.* *m.s.p.* *b.b.*  
*ppp*

Tempo I, with rubato ( $\text{♩}=48$ )

94 *pp* distant, with his back turned\*

Ry. You will lose him. You will

Pno. *pp* cold, but gentle

Ped.

97 *pp non cresc.*

Ry. watch him age while you do not. You will see the end

Pno.

100 *pushing forward* *freely*

Ry. co - ming\_ and won't be a - ble to do a - ny-thing to

Pno. *meno p* biting

\*If performing with a grand piano, the singer performing Ryan may sing into the open lid of the instrument, to activate the sympathetic vibrations of the undamped strings and create an eerie, echo-like sustain.

102

Ry. *pp* *dolcissimo*

stop it. — The mo-ment you chose to love him

Pno. *pp* *gentle again* *meno p* *pp*

106

Ry. *p* *bitterly*

was the mo - ment you chose to

Pno. *mp* *p*

109

Ry. *pp* *molto* *rall.*

watch him die.

Pno. *mp* *8<sup>vb</sup>*

[Adapted from ch. 8 of  
*The Consumption of Magic*]

# IX. Ryan's Letter

Unrushed (♩=52)

Ryan *mp* earnest, empathetic

I saw the look on your

Violin *sul tasto*  
*p* smooth, without accent

Piano

Ry. <sup>3</sup>

face, Sam, when you were told of how long your life could

Vln.

Ry. <sup>5</sup> *mp*

be. I know how much it

Vln.

**poco rall.**

7

Ry. *piu p gentle*  
hurt you. How much it pro-ba-bly scares

Vln. *6*

**With sudden energy (♩=60)**

9

Ry. *mp cresc.*  
you. Life is-n't de-fined by how

Vln. *6* ord. *mp* *6* *6* *6* *6*

Pno. *mp* *sonorous, always let ring*

Red.

11

Ry. *mf*  
long it is. It's the

Vln. *6* *6* *6* *6*

Pno.

**poco rall.**

12

Ry. *mp*  
mo-ments you have while you're a - live. And

Vln. *mf*

Pno. *mf* *meno f*

—^ sim.

**More reticently (♩=52)**

14

Ry. *mp*  
e - ven\_\_\_ if I age and you don't, or if

Vln. *mp*

Pno. *mp dim.*

8<sup>va</sup>

16

Ry. *some-thing were to hap - pen to one of us be - fore the*

Vln. *p* 6 6 6 6

Pno. *p dim.*

17

Ry. *o - ther, still, I have been*

Vln. *pp* *molto* 6 6 6 6 6 6 6 6

Pno. *p*

*poco stringendo*

Ped.

**molto rall.**

19

Ry. *f* filled with so ma-ny

Vln. *mf* 6 6 6 6 6 6

Pno. *mf* *vdio.*

**a tempo, maestoso and exultant** (♩=52)

**allarg.**

21

Ry. mo-ments, bet-ween you and I, that

Vln. *f* 6 6 6 6 6 6

Pno. *f* *Ped.*

**a tempo** (♩=52)

*ff with abandon*

23

Ry. *ff* with abandon  
I have lived a thou - - sand life - times,

Vln. *6* *6*

Pno. *mp* *ff*

25 **rall.**

Ry. in the

Vln. *ff*

Pno.

26 *mp*

Ry. *mp*

mo - ments I che - rish,

Vln. *mf*

Pno. *mp*

27 *p*

Ry. *p*

be - cause I

Vln. *mp*

Pno.

28

Ry. *che - - - - - rish*

Vln.

**Slower than before** (♩=44) (♩=♩<sup>6</sup>♩<sup>7</sup>)

29

Ry. *pp* *p*  
*you. I am here to help you car-ry your*

Vln. *sul tasto*  
*p* 6 6 6 6 6 6 6 6

Pno.

Ped. \_\_\_\_\_

31

Ry. *bur - - - - dens, to make them my*

Vln. 6 6 6 6 6 6  
*dim. poco a poco*

Pno.

33 **rall.**

Ry. *own, be-cause that's what it means to be a*

Vln. *6 6 6 6 6 6 6 6*

Pno.

35

Ry. *cor - ner - stone. Sam, you're not a -*

Vln. *6 6 6 6 pp 6 6 6 6*

Pno. *pp*

*p poss.*

37 **molto rall.**

Ry. lone.

Vln. *ppp*

Pno. *ppp*

The musical score consists of three staves. The top staff, labeled 'Ry.', is in bass clef and contains a single note with the instruction 'lone.'. The middle staff, labeled 'Vln.', is in treble clef and contains a series of four groups of sixteenth notes, each with a slur and a '6' below it, followed by a fermata and the dynamic 'ppp'. The bottom staff, labeled 'Pno.', is a grand staff (treble and bass clefs) and contains a single chord with a fermata and the dynamic 'ppp'. A fermata line is drawn below the piano staff.

# X. A Wish Upon the Stars

[Adapted from ch. 1 of  
*The Consumption of Magic*]

Simple, slow ( $\text{♩}=40$ )

Sam *pp* *dolcissimo*  
Make me mor - tal. When

Violin *p* *simple* *pp* *pp*

Piano *pp*

Ped.

*poco rall.*

With sudden energy ( $\text{♩}=66$ )

Sam *p* *hushed, but intense*  
all is said and done. I will pro-tect my

Vln. *p*

Pno. *p* *pp* *rhythmic*

**poco accel.**

10

Sam King, this

*mp cresc.*

Pno. *8va* *p poco cresc.*

13

Sam one and the next.

*molto*

Pno. *3 3 3 3*

(<sup>3</sup> ♩ = ♪)

**Intense** (♩=60)

16

Sam I will protect my

*mf resolute*

Pno. *sub. f* *mf*

18

Sam  
king - dom.

Pno.  
*f* *mf* *mf*  
3 3 3 3 3 3 3

*ff*

20

Sam  
*f*  
I will do all you

Pno.  
*f* *mf* *mf*  
3 3 3 3 3 3 3

*ff*

22

Sam  
*ff*  
ask, repeating freely, molto accel. brief

Pno.  
*ff*  
3 6

**molto allarg.**

24 *seizing control*

Sam  
but I want a

Pno. *molto*

6 6 6 6

**Broad, with rubato** ( $\text{♩} = 40$ )

25 *p*

Sam  
mor - - - tal life for my

Vln. *pp* *gentile, poco vibrato*

Pno. *pp* *ppp*

Songs from Verania  
X. A Wish Upon the Stars

27

Sam

hap - - - py en - - ding.

Vln.

Pno.

*ppp*

poco rall. . . . . rall. . . . .

29

Sam

*pp dolce, with need*

This is my wish.

Vln.

*piu p*

Pno.

*pp*

*8va*

# XI. Stone Crumbles

[Adapted from ch. 21 of  
*The Consumption of Magic*]

**Intense** (♩.=112)

Sam

Ryan

Violin

Piano

*sfz pp*

*pp*

Ped.

4

Vln.

Pno.

*f*

*f*

**poco rall.** . . . . . **a tempo** (♩.=112)

6

Vln. *mp hopeful* *f* *mp*

Pno. *sub. mp* *mf* *fff*

**Freely, quasi-half tempo** (♩.=72) **poco rall.** . . . . .

9

Sam *pp numbly, in shock*

Ry - an\_\_ did-n't cry out\_\_ as the

Vln. *pp*

Pno. *mp*

**a tempo** (♩.=112) **molto rall.** . . . . .

13

Sam *pp breathless*

sword pierced his skin.\_\_\_\_\_ He

Pno. *p*

Ed.

**Urgent** (♩=100)

**rall.**

**More freely** (♩=80)

16

Sam

ex-haled ex - plo-sive-ly, but the on - ly o - ther

Pno.

20

Sam

sound was the harsh thunk as the

Pno.

*p* emotive, percussive *pp*

*Red.*

Tempo I (♩=112)

23

Sam

sword ran him through.

Vln.

Pno.

*pp* *cresc.*

\*This note should be stopped with a fingertip, right at the pin.  
(If this note is impossible, an octave lower can be substituted)

26

Sam

I was shat-te - ring,

Vln.

*pp*

Pno.

*p* *cresc. molto*

28

Sam

*piu f* break - ing in - to a thou - sand pie - ces;

Vln.

*p* *mp*

Pno.

*mf* *cresc.*



34

Sam

some - thing, to do a - ny - thing, to get to

Vln.

*mf* *fading away* *mf* *p*

Pno.

36

Sam

Ry - - an,

Vln.

*f* *mp* *f*

Pno.

38

Sam

to make it all o -

Vln.

*ff*

Pno.

*mf* *ff*

40

Sam

kay.

Vln.

(changing the bow as necessary)

*sub. mp*

Pno.

**Slow, steady** (♩=40)

*sempre pp breathless*

43

Ry. *"Sam?"*

Vln. *pp*

Pno. *pp gentle*  
*una corda*

**Freely, poco recitativo** (♩=52)

*p trying to reassure him*

44

Sam *"Shh. Don't talk. It's o - kay, sweet-heart. It - 'll*  
*(breaking slightly between each note, senza gliss.)*

Vln. *gentle, colla voce*

Pno.

48

Sam *all be o - kay. I pro - mise."*

Vln.

Pno.

As before (♩=40)

Urgently (♩=72)

Sam. *p* gentle, trying not to fall apart  
"I know it does, but..."

Ry. *pp* weakly  
"Hurts, Sam." \_

Vln.

Pno. *pp*



As before (♩=40)

*pp* barely able to speak

47  
Ry. "Sam... \_ I need you... to

Vln.

Pno. *pp*



49

Ry. *lis - ten. You re - mem - ber? What I*

Pno. *(senza arp., when possible)*

51 *pp dolce* *poco rall.* *his voice failing*

Ry. *told you. At the top of the keep."*

Vln. *p*

Pno.

**With growing intensity (♩=100)**  
**stringendo**

53 *mf desperately*

Sam *"Don't you do this. Don't you say good - bye to me.*

Vln.

Pno.

ossia\*



Don't you do this."

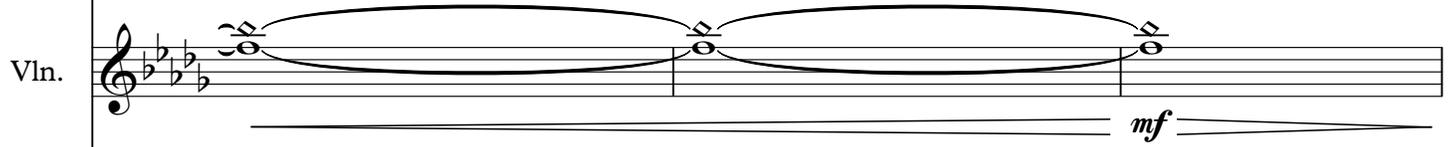
Freely (♩=120)

*piu f* losing control

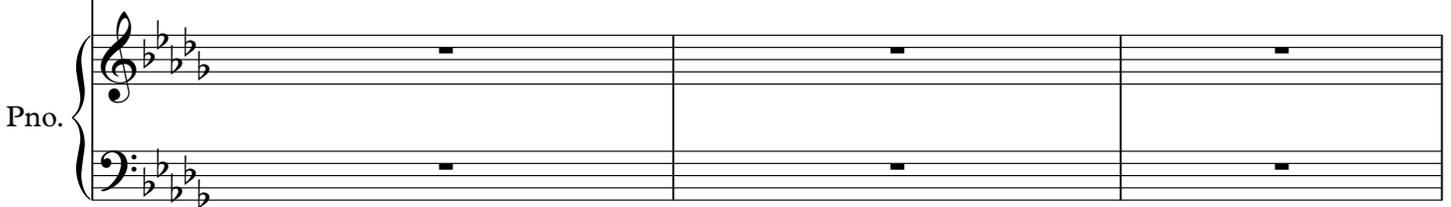
Sam



Vln.



Pno.

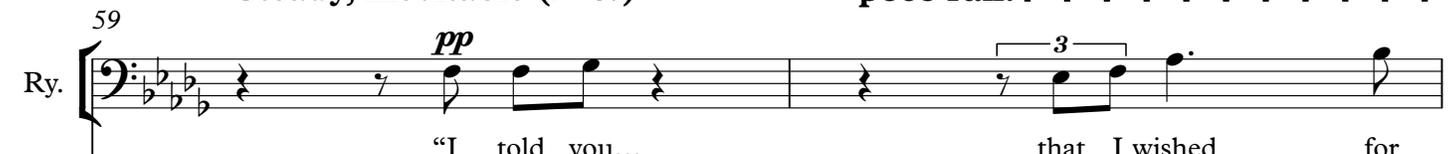


Steady, inevitable (♩=40)

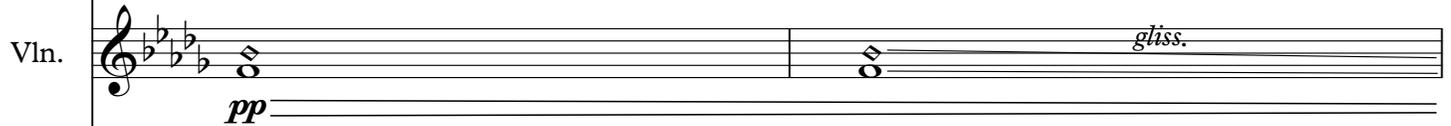
poco rall.

59

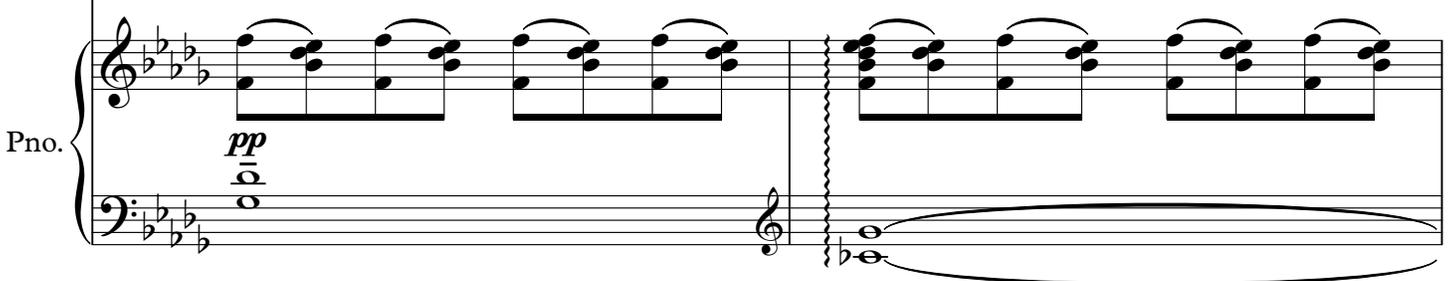
Ry.



Vln.



Pno.



\*this ossia may be used in performances which need to omit profanity

61

Ry. *ppp* barely there

noth - ing... more than you.

Vln. *gliss.*  
*ppp*

Pno.

**molto rall.**

64

Ry. *almost whispered, with the last of his strength*  
Still mean it." long

Vln. long

Pno. *ppp* long  
*allowing it to fade entirely*

*Red.*

# XII. Sam's Letter

[Adapted from the prologue  
to *A Wish Upon the Stars*]

**Freely, espressivo** (♩=50) **rall.** . . .

Sam

Violin

Piano

*p*

*p*

Ped.

**Slower, static** (♩=40) **Freely, as before** (♩=50)  
**stringendo** . . .

Pno.

*pp cold*

4

9

16

9

16

(♩=72) **rall.** . . . **Slower again** (♩=40)

Pno.

*mp*

*pp cold*

6

Freely, as before (♩=50)

stringendo

(♩=66)

rall.

Pno.

8

9

*mp*

molto accel.

Slower (♩=40)

Gentle, like a  
lullaby (♩=88)

Pno.

10

11

12

*pp*

*p*

*sempre pp*

Pno.

13

14

*sim.*

Pno.

15

16

*piu p*

28 flautando, molto sul tasto  
Vln. *sempre pp*

Pno. *pp*

36  
Vln.

Pno. *piu p*

Red.

Freely, espressivo (♩=♩)

stringendo . . . a tempo (♩=44)

poco rall. . .

44 *p*  
Sam Ry an, you will wake up. I know you

Pno. *pp* *mp* *p* *colla voce*

Red.

**Slower** (♩=40)

**Pushing forward** (♩=60)

46 *hushed, recitativo*

Sam will. There's no o-ther choice.

Pno. *pp cold*

48 **molto rall.** *pp forlorn, hurting at the thought*

Sam And when you do,

Pno. *mp* *pp* *colla voce*

**a tempo, freely** (♩=100)

50 *regretfully*

Sam I'm not go-ing to be there. I'm sor-ry for

Pno. *pp with weight*

53 **rall.**

Sam

that. You're go-ing to be mad.

Pno.

**Blurred, pained (♩=60)** **poco rall.**  
*piu p*

56 *poco*

Sam

Be-cause it's not fair. I ne - ver

Pno.

*pp*

u.c.

58

Sam

wan - ted this. I ne - ver

Pno.

*dim. poco a poco*

**molto rall.**

*pp sotto voce*

60

Sam

asked \_\_\_\_\_ for this. But it was

Pno.

62

Sam

gi - ven to me, re - gard - less. \_\_\_\_\_

Pno.

64

**Freely, slow** (♩=48)

*p tenderly* *dolcissimo*

Sam

Hold on, o - kay? Just hold on. Be-cause

Pno.

**poco stringendo** . . . . . **poco rall.**

68

Sam

one day, and one day soon, I will come back for you. And I will

Pno.

**With absolute freedom (♩=40)**

71

Sam

ne - ver let you go. Ry - an, I love

Pno.

**Gentle, a little slower than before (♩=80)**

75

Sam

you.

Vln.

flautando, molto sul tasto  
sempre pp

Pno.

pp

t.c. Ped. sim.

81

Vln.

Pno.

Detailed description: This system contains measures 81 through 86. The Violin part (Vln.) is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It features a melodic line with eighth and quarter notes, including a fermata over the final note. The Piano part (Pno.) is written in a grand staff (treble and bass clefs). The right hand has a melodic line with a fermata, while the left hand plays a harmonic accompaniment of chords with a fermata. The key signature and time signature are consistent throughout.

87

Vln.

long

*ppp*

Pno.

*piu p*

*ppp*

long

Detailed description: This system contains measures 87 through 92. The Violin part (Vln.) features a melodic line with a fermata over the final note, which is marked 'long'. The Piano part (Pno.) is written in a grand staff. The right hand has a melodic line with a fermata, marked 'long'. The left hand plays a harmonic accompaniment of chords with a fermata. The key signature and time signature are consistent throughout. Dynamic markings include *ppp* (pianissimo) and *piu p* (pianissimo).

# XIII. Every Story Has an Ending

[Adapted from ch. 8 of  
*The Consumption of Magic*  
and chs. 12, 14, and the epilogue  
of *A Wish Upon the Stars*]

Freely, like reading a story (♩=92)

Sam

Ev'-ry sto-ry has an end - ing. And

Ryan

Violin

Piano

Ped.

Sam

fai - ry tales tend to have the hap - piest of them all.

Pno.

Songs from Verania  
XIII. Every Story Has an Ending

6 *sweetly, wistful*

Sam *6* *3* *3*

The ones where they lived hap - pi - ly e - ver af - ter.

Pno.

**Slightly slower (♩=88) molto allarg. . . Gentle, flowing (♩=76)**

9 *p deliberately*

Sam This, here, is mine:

Vln. flautando

Pno. *pp* *piu p reticently* *pp*

3 3 3 3

12

Vln. *p*

Pno. *8va* 3 3 3 3 3

14 **poco rall.** . . . . **a tempo** (♩=76)

Sam *p*  
"It was some-thing the gods could

Vln.

Pno. *p* *pp*

**rall.** . . . . **a tempo** (♩=76)

Sam *molto*  
ne-ver un-der-stand. I am loved, \_\_\_\_\_ and I

Vln. *ord.* *colla voce*  
*p* *mp*

Pno. *mp*

18 **poco rall.** . . . . . **A little slower, with rubato** (♩=72)

Sam love in re-turn. Ma - gic does-n't

Vln. *p* *pp*

Pno. *p* *pp*

20 **poco rall.** . . . . . *mp*

Sam mat - ter... None of this

Vln. *p* *pp*

Pno.

22 *mf* **Slower yet** (♩=66)

Sam  
mat - ters, if you have to

Vln.  
*poco meno p*

Pno.  
*mp* *p*

24 **rall.** *p*

Sam  
go it a - lone."

Vln.

Pno.  
*ppp*

**Suddenly more urgent** (♩=80)

**poco stringendo** . . . . .

**rall.** . . . . .

26 *mp warm, with concern*

Ry. "Sam, what did you do?"

Pno. *p*

**a tempo** (♩=80)

**molto stringendo** . . . . .

**Fast, blurred** (♩=120)

28

Sam "I took con -

Vln.

Pno. *pp* *p cresc. poco a poco*

30

Sam

trol of my own des - ti - ny.

*poco*

Vln.

*p cresc. poco a poco*

Pno.

3 3 3 3 3 3 3 3

32

Sam

Set my own path.

*cresc. poco a poco*

Vln.

Pno.

3 3 3 3 3 3 3 3

34

Sam

There was a light.

Vln.

Pno.

36

Sam

All I had to do was

Vln.

Pno.

*mf*

*mf*

38

Sam *f* snuff it out.”

Ry. *meno f* in disbelief “You made your - self

Vln. *f* *mp* 6 6

Pno. *f* *mp* 5 5 5 5

40

Sam “We'll grow

Ry. mor - - tal.”

Vln. *mf* *mp* 6 6 6 3

Pno. *mf* *mp* 5 5 5 5

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42 *f*

Sam  
old \_\_\_\_\_ to - ge - - ther.”

Vln.  
*f* *mp*

Pno.  
*f* *molto*

44 *mp warm, dolce*

Sam  
“More

Ry.  
*meno f*  
“Are you sure?”

Vln.  
*p*

Pno.  
*mp*

46 **poco rall.**  
*dim. poco a poco*

Sam  
sure than I've been a - bout

Vln.

Pno. *p*

48 **Somewhat slower** (♩=112)

Sam  
a - ny - thing."

Vln.

Pno. *pp* *cresc. poco a poco*

50 *mp warm, sweetly*

Sam \_\_\_\_\_  
"Life \_\_\_\_\_

Vln. \_\_\_\_\_

Pno. \_\_\_\_\_

52 *poco*

Sam \_\_\_\_\_  
is - n't de-fined by how long it

Vln. \_\_\_\_\_ *mp*

Pno. \_\_\_\_\_ *mp*

54

Sam

is. It's the mo - ments we

Vln.

Pno.

*mf*

is. It's the mo - ments we

56

Sam

have while we're a - live."

Vln.

Pno.

have while we're a - live."

**stringendo**

58

Sam *mp* *poco cresc.* *3* *piu f*  
"And our lives will be

Ry. *mp* *poco cresc.* *3* *piu f*  
"And our lives have been filled, will be

Vln. *p*

Pno. *p*

**rall.**

60

Sam *f*  
filled with

Ry. *f*  
filled

Vln. *mf* *f*

Pno. *f*

**Freely** **In time** (♩=120)

62

Sam  
so ma - ny mo - ments,

Vln.  
*sempre f*

Pno.  
*mf*

Ped.

64

Sam

Ry.  
bet - ween you and

Vln.

Pno.

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**molto allarg.**

66 *mf*

Sam  
that we will live a

Ry.  
I, that we will live a

Vln.

Pno.

8<sup>va</sup>

**Broadly** (♩=108)

68 *ff*

Sam  
thou - - - sand life - - times,

Ry.  
thou - - - sand life - - times,

Vln.  
*ff*

Pno.  
*ff mf*

3

70

Sam

Ry.

Vln.

Pno.

*still ff*

*f mf*

72

Ry.

thou - - - sand life - - - times,

Vln.

*poco*

Pno.

*molto*

Songs from Verania  
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**poco rall.**

74

Sam *mp*

Ry. *mp*

Vln. *mp*

Pno. *p*

76

Sam  
thou - - - sand life - - -

Ry.  
thou - - - sand life - - -

Vln.

Pno.

More relaxed, slightly slower (♩=100)

78

Sam  
times,

Ry.  
times,

Vln.  
*p dolce*

Pno.  
*pp*

80

Sam  
*p dolce*  
loved,

Ry.  
*p dolce*  
loved,

Vln.  
*p dolce*

Pno.

*poco rall.*

82

Sam  
and lo - - - - - ving

Ry.  
and lo - - - - - ving

Vln.  
3  
*dim. poco a poco*

Pno.

(♩=90) **poco stringendo**

84

Sam  
in

Ry.  
in

Vln.  
3

Pno.

**Suddenly faster** (♩=120)

86

Sam

re - - - turn."

Ry.

re - - - turn."

Vln.

*sub.f*

Pno.

*sub.f*

88

Ry.

Ev' - ry sto - ry has an

Vln.

Pno.

*sub. mp*

90 *f*

Ry. en - - ding.

Vln. *f*

Pno. *f*

92 *mf*

Sam And fai - ry tales have the hap - piest

Vln. *f*

Pno. *sub. mp*

**rall.** . . . . .

94 *non dim.*  
Sam of them all.  
Vln. *f*  
Pno. *f* *molto*

**Slower, gentler** (♩=100)

**poco rall.** . . . . .

96 *p* gentle, warm  
Sam The  
Ry. *p* gentle, warm  
The ones where they lived  
Vln. *pp*  
Pno. *pp*

Songs from Verania  
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98

Sam  
ones where they lived hap - pi - ly e - - ver

Ry.  
hap - pi - ly e - - pi - ly e - - ver

Pno.

(♩=80)

101 *dolce*

Sam  
af - - - - - ter.

Ry.  
*dolce*  
af - - - - - ter.

Pno.

**molto rall.**

103 *pp dolce*

Vln.

Pno.

Freely (♩=40)

106

Sam *pp dolcissimo*  
This, here, is

Ry. *pp dolcissimo*  
This, here, is

Vln.

Pno.

Blistering, reckless (♩=66)

108

Sam *sempre f reckless, heartfelt*  
ours,

Ry. *sempre f passionate, heartfelt*  
ours,

Vln. *f molto espr.*

Pno. *f mf*

110

Sam

Ry.

Vln.

Pno.

*f* *mf*

5 5 5 5 5 5 5 5

3

112

Sam

Ry.

Vln.

Pno.

ours,

ours,

*f* *mf*

3 3 3 3 3 3 3 3

3

114

Sam

Ry.

Vln.

Pno.

*f* *mf*

5 5 5 5 5 5 5 5

3

114 115

Detailed description: This block contains the musical score for measures 114 and 115. It features four staves: Sam (Soprano), Ry. (Alto), Vln. (Violin), and Pno. (Piano). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measures 114 and 115 are marked with a repeat sign. The piano part has a dynamic marking of *f* for the first measure and *mf* for the second. The piano part consists of eighth-note patterns in both hands, with the right hand having five-fingerings (5) above each note. The violin part has a melodic line with a triplet of eighth notes in measure 115. The vocal parts (Sam and Ry.) have a whole note rest in measure 114 and a half note in measure 115.

116

Sam

Ry.

Vln.

Pno.

is

is

3

5 5 5 5 5 5

116 117

Detailed description: This block contains the musical score for measures 116 and 117. It features four staves: Sam (Soprano), Ry. (Alto), Vln. (Violin), and Pno. (Piano). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measures 116 and 117 are marked with a repeat sign. The piano part has a dynamic marking of *f* for the first measure and *mf* for the second. The piano part consists of eighth-note patterns in both hands, with the right hand having five-fingerings (5) above each note. The violin part has a melodic line with a triplet of eighth notes in measure 116. The vocal parts (Sam and Ry.) have a whole note rest in measure 116 and a half note in measure 117, with the lyrics "is" written below the notes.

**stringendo** .....

117 *ff*

Sam

*ff*

Ry.

ours.

Vln.

*ff* *fff*

Pno.

*fff* *mf* *fff*

The musical score is for a piece titled "XIII. Every Story Has an Ending" from the album "Songs from Verania". The page number is 162. The score is in 4/4 time and the key signature has four sharps (F#, C#, G#, D#). It features four staves: Sam (Soprano), Ry (Alto), Vln. (Violin), and Pno. (Piano). The Sam and Ry parts consist of long, sustained notes with a *ff* dynamic. The Vln. part has a *ff* dynamic for the first half and *fff* for the second half. The Pno. part starts with a *fff* dynamic, then *mf*, and ends with *fff*. It features triplet patterns in both hands. A **stringendo** instruction is written above the first staff, followed by a dotted line. The word "ours." is written below the Sam and Ry staves. The score ends with a double bar line.