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CEPHALOPHORE

A Chamber Opera

By

Chris Kincaid
B.M. University of Louisville 2013

A Thesis
Submitted to the Faculty of the
School of Music of the University of Louisville
in Partial Fulfillment of the Requirements
for the Degree of

Master of Music in Music Composition

School of Music
University of Louisville
Louisville, Kentucky

May 2015

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A Thesis Approved on

April 24, 2015

by the following Thesis Committee

Thesis Director – Marc Satterwhite

Krzysztof Wolek

Kimcherie Lloyd

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I would like to express my appreciation to my mentor, Dr. Marc Satterwhite. His insight and aesthetic has shaped my own, not through persuasion but by example. His enthusiasm about music new and old inspires me to understand, learn from, and be moved by all great music. Dr. Satterwhite's commitment to my growth as a composer, artist, and human being has been an integral part of my experience at the University of Louisville. His unwavering reassurance in my ability gave me the confidence to take on the challenge of not only writing my first chamber opera, but other works as well, including a string quartet, solo repertoire, chamber pieces, and concert band music. I am most grateful for this confidence that has prepared me for the road ahead.

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To my family, friends, and colleagues I would like to say that your kindness, hard work, and intelligence has served as an example and continues to inspire me every day.

Finally, I am most grateful to my amazing wife, Leslie Clements, who not only wrote the libretto for this thesis, but is also the most kind, intelligent, and hilarious person I know. Without her contributions none of this would have been possible. Leslie was there when I first was introduced to opera, when I left my job to study music full time, when I first experienced the story of St. Denis, and throughout the entire process of writing this thesis. She has been mentally, artistically, and financially supportive of me throughout my education. I dedicate this work to her.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	iii
INSTRUMENTATION.....	v
PROGRAM NOTES.....	vi
PERFORMANCE NOTES.....	vii
LIBRETTO.....	viii
CEPHALOPHORE.....	1
CURRICULUM VITAE.....	102

INSTRUMENTATION

Cast (in order of appearance)

Executioner.....	Mezzo-Soprano
Denis.....	Tenor
Laertia.....	Soprano
Lubrius.....	Baritone

Chorus (1-3 per part)

Soprano
Alto
Tenor
Baritone

Ensemble

Flute 1, 2 (1st flute doubling piccolo)
Oboe
Clarinet in Bb
Bassoon

Horn in F
Trumpet
Trombone

Percussion

1. Bass Drum, Snare, Crotale (Two octaves), Suspended Cymbal (Large), Woodblock (High and Low)

Electronics (two channels, fixed media, cues in the score)

Piano

Violin (1-3 per part)
Cello (1-3 per part)

Duration: approx. 21'

PROGRAM NOTES

Cephalophore is a one-act opera Commissioned and premiered by the Thompson Street Opera Company. The libretto is inspired by the story of St. Denis, who was martyred around 250 AD in what is modern-day Paris. Denis was sent to re-Christianize the city of Lutetia, Gaul by Pope Fabian, after a wave of persecutions by the hand of the Roman Emperor Decius had all but dissolved the once vibrant Christian community. His growing number of conversions alarmed the nobility, particularly Laertia, wife of Lubrius. Laertia's tragic past makes her husband's conversion unbearable, and the story centers on her manic attempt to protect her family at all costs.

PERFORMANCE NOTES

All accidentals carry to the end of the bar.

General:



Glissandi last the entire duration of the first note and should change smoothly

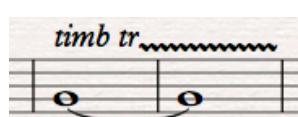


Play Highest Pitch Possible

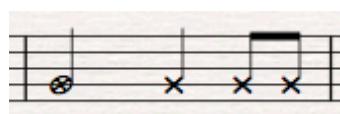


Play these notes within the prescribed rhythm, in any order changing for variety

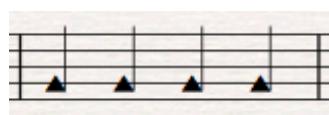
Winds and Brass:



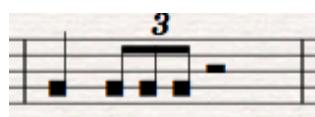
Timbral Trill, shift between two fingerings of the same pitch



Air Sounds, as little pitch material as possible



Key clicks

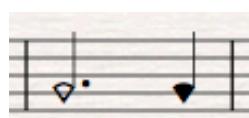


Nonpitched “Tah” sound

Strings:

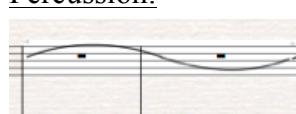


Non-measured. As fast as possible

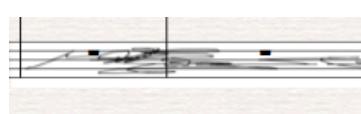


Bow the tailpiece

Percussion:



Swirling with stick never leaving the surface



Irregular and fast scratching with stick never leaving surface.

Percussion Chart:



Bass Drum

Snare Drum

Low W.B.

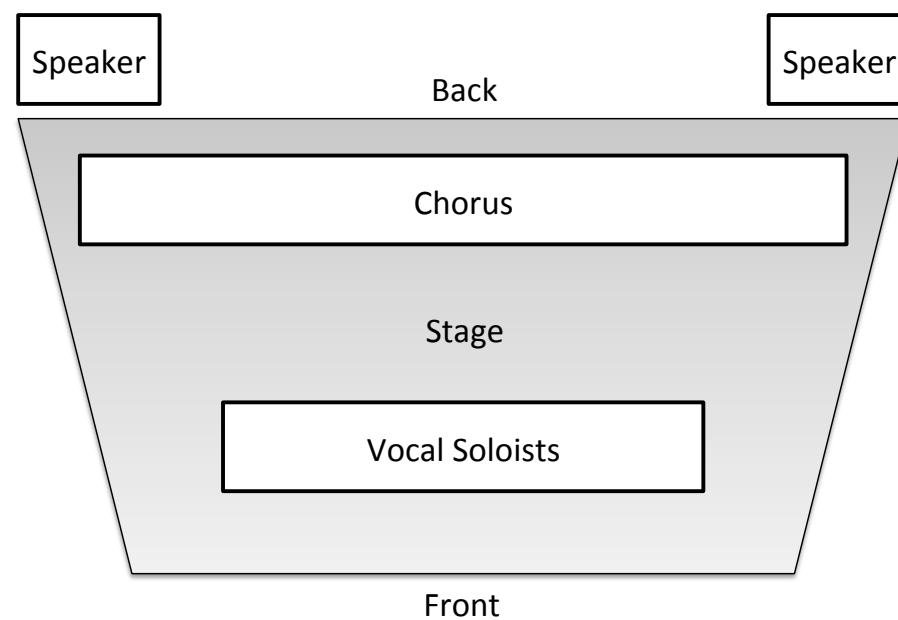
High W.B.

Sus. Cymbal

DRAMA INSTRUCTIONS

Lighting: The overall lighting should be low except for moments of intense conflict. Follow lighting cues found in the score.

Soloists: Denis should remain behind Laertia and Lubrius for the majority of the opera. Preferably Denis can stand behind some kind of sheer fabric or be shadowed with lighting. Denis steps forward only after the murder of Lubrius.



LIBRETTO

Libretto by Leslie Clements

SCENE 1 – PUBLIC EXECUTION

(City of Lutetia, now modern-day Paris, at the foot of Montmartre)

Lights up. A man (St. Denis) is kneeling over a wooden chopping block, and his executioner is standing behind him.

EXECUTIONER: Denis, you who call yourself bishop of the Parisii, you shall be executed for the crime of treason, evidenced by your failure to produce your libellus proving your sacrifice to the true gods. For the edict of Emperor Trajan Decius declares, “All citizens of Rome shall pour libations and taste the offerings of sacrifice for the safety of the empire, or face the punishment of death.”

The executioner slowly raises his sword high above his head and swings the sword down through the air. Lights out just before the blade hits Denis’s neck. Silence.

CHORUS: After years of persecution by the hand of the Roman Emperor Decius, a once vibrant Christian community in the city of Lutetia in Gaul had all but dissolved. Entire families were brutally executed by Roman soldiers, their punishment for refusing to offer sacrifices to the Emperor as a sign of their loyalty. Pope Fabian responded by sending Denis to re-Christianize the Gauls. His growing number of conversions among the villagers alarmed the nobility and led to Denis’s execution for the crimes of treason and blasphemy. (35 seconds)

SCENE 2 – THE RESURRECTION

Lights slowly rise over the stage.

CHORUS: Kyrie eleison. Christe eleison. Kyrie eleison.

Denis slowly rises up from the chopping block.

CHORUS: Gloria in excelsis Deo. Et in terra pax hominibus bonæ voluntatis. Laudamus te; benedicimus te; adoramus te; glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite Iesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dextram Patris, O miserere nobis. Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Iesu Christe. Cum Sancto Spiritu in gloria Dei Patris. Amen.

Denis begins to preach and walk up Montmartre. He is preaching with little emotion; not directed at anyone else on the stage. He is preaching nonstop throughout the following dialogue, but sometimes his words ring out over the rest of the dialogue.

DENIS: Jesus said to him, “I am the way, the truth, and the life. No one comes to the father except through me.”

A woman (Laertia) lunges forward towards him, but is pulled back by a man, her husband (Lubrius).

LAERTIA: No! No, you’re dead! Get away from us!

LUBRIUS: How could you? Don’t you see his miracles? He was trying to show us the way.

LAERTIA: What good is your savior if you sacrifice your own family? Doesn't your own scripture say "But if any provide not for his own, and especially for those of his own house, he has denied the faith, and is worse than an unbeliever."

LUBRIUS: See! Your own father taught you those words. Even he preached compassion and righteousness!

DENIS: Let each of you look out not only for his own interests, but also for the interests of others.

LAERTIA: His preaching was shit! He was a hypocrite - he would have let us all be killed.

LUBRIUS: How do you not see this is all a sign from God? That to find eternal happiness we have to change? This anger and jealousy and greed – it's not going to bring them back. It's only brought you more darkness, your whole life darkness.

DENIS: How has the faithful city become a harlot! It was full of justice; righteousness lodged in it; but now murderers. Your silver has become dross, your wine mixed with water. Your princes are rebellious, and companions of thieves. Everyone loves bribes and follows after rewards; Therefore says the Lord, I will rid myself of my adversaries, and avenge myself of my enemies. And I will restore your judges as at the first, and your counselors as at the beginning; afterward you shall be called, The city of righteousness, the faithful city. For you shall be ashamed of the sacred oaks which you have desired, and you shall be embarrassed for the gardens that you have chosen.

LAERTIA: No! Shut up! You're wrong! You're both wrong!

LUBRIUS: No, you've got to see. We have to change. Your father was right!

LAERTIA: You're no better than he. Selfish! He should have just made the sacrifice to Decius. My mother begged him to!

LUBRIUS: Your mother was a fool. She couldn't see what your father could see. You can't see it either – The Lord is the key to compassion and love and justice. "For God so loved the world, that he gave his only begotten Son, that whosoever believeth in him should not perish, but have everlasting life."

At this Laertia screams in rage and pushes him violently.

LAERTIA: Everlasting life? What are you talking about? He's the reason she died! She wasn't ignorant – He was ignorant and so are you. Naïve hypocrites! You have so much pride for your Jesus - neither of you can see you're sacrificing your own family. That's what he did! He sacrificed his own wife to his God instead of sacrificing to Decius. That's greed.

LUBRIUS: I'm not sacrificing my family! I'm saving my family. Jesus said, that "a rich man shall hardly enter into the kingdom of heaven, and again I say unto you, it is easier for a camel to go through the eye of a needle than for a rich man to enter into the kingdom of God." I'm trying to save us from our greed!

DENIS: Jesus said, that "a rich man shall hardly enter into the kingdom of heaven, and again I say unto you, it is easier for a camel to go through the eye of a needle than for a rich man to enter into the kingdom of God."

Laertia again pushes him violently.

LAERTIA: Now who's ignorant! You think this has anything to do with money? You have no idea what you're talking about. I'm trying to save you, save us, like you and my father never did.

At this Laertia screams in rage and picks up a large rock and bashes it in Lubrius's head.

LUBRIUS: Laertia, stop!

LAERTIA: Why can't you see that? I had him killed for you!

LUBRIUS: Laertia! What are you doing? To us! To our family!

SCENE 3 – LAERTIA'S CONVERSION

Laertia has stopped screaming and beating Lubrius's now still body. She is sobbing over him. Denis stops walking for the first time since beginning up the hill. He turns around slowly and looks directly at Laertia for the first time.

DENIS: Your hands are full of blood. I am full of the burnt offerings of rams, and the fat of fed beasts; and I delight not in the blood of bullocks, or of lambs, or of male goats. When you come to appear before me, who has required this at your hand, to trample my courts? Your hands are full of blood. Bring no more vain offerings; I am weary of them. And when you spread forth your hands, I will hide my eyes from you: yea when you make many prayers, I will not hear: your hands are full of blood.

Laertia stops sobbing and looks up again at Denis.

LAERTIA: What? What have I done? I killed him. Oh my god I killed him. Why? Righteousness? Pride? What have I done? Like Judas, "I have sinned; I have betrayed the innocent blood". I'm no better than my father. What have I done?

DENIS: Wash you, make yourself clean; put away the evil of your doings from before my eyes; cease to do evil; Learn to do good; seek justice, relieve the oppressed, judge the fatherless, plead for the widow.

LAERTIA: My God, I'm sorry!

Laertia bends over, clutching her stomach, gagging, rocking herself. Laertia starts to hear the CHORUS (angelic chorus) A huge creepy smile comes over her face and she starts singing along (in english)(in Latin and in English)

CHORUS: Credo in unum Deum; Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.

EXECUTIONER: Shut up, woman! You'll get yourself killed for those treasonous words.

CHORUS: Credo in unum Dominum Jesum Christum, Filium Dei unigenitum, Et ex Patre natum ante omnia sæcula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, Genitum non factum, consubstantiale Patri: per quem omnia facta sunt.

EXECUTIONER: Are you mad? I said shut up. I won't warn you again.

CHORUS: Qui propter nos homines, et propter nostram salute descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die secundum Scripturas.

EXECUTIONER: You clearly won't listen.

The executioner shoves her across the stage towards the chopping block.

CHORUS: Et ascendit in coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria, judicare vivos et mortuos: cuius regni non erit finis.

The Executioner shoves Laertia to her knees and she leans over the chopping block.

CHORUS: Credo in Spiritum Sanctum, Dominum, et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per Prophetas. Credo in unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma, in remissionem peccatorum. Et expecto resurrectionem mortuorum et vitam venturi sæculi. Amen.

EXECUTIONER: "All citizens of Rome shall pour libations and taste the offerings of sacrifice for the safety of the empire, or face the punishment of death."

Laertia screaming while bent over the chopping block:

LAERTIA: Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis. Benedictus qui venit in nomine Domini. Osanna in excelsis. Hosanna in the highest

Executioner raises their sword right as she is screaming hosanna in the highest. Lights go out.

DENIS: Lamb of God, you take away the sins of the world, have mercy on us. Lamb of God, you take away the sins of the world, have mercy on us. Lamb of God, you take away the sins of the world, grant us peace.

Cephalophore

C Score

music by
Chris Kincaid
libretto by
Leslie Clements

$\text{♩} = 100$

Fl. 1 / Picc.

Fl. 2

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in C

Trombone

For pedal tones: pitch does not need to be centered

Unpitched Percussion

1 Player

Crotales

Soprano

Alto

All cit-i-zens of Rome shall pour liba-tions and taste the of-fer-ings of sac-ri-fice for the safe-ty of the

Tenor

Baritone

EXECUTIONER: Denis, you who call yourself bishop of the Parisii, you shall be executed for the crime of treason, evidenced by your failure to produce your libellus proving your sacrifice to the true gods. For the edict of Emperor Trajan Decius declares, Scene 1: Public Execution(City of Lutetia, now modern-day Paris, at the foot of Montmartre) Lights up. A man (St. Denis) is kneeling over a wooden chopping block, and his executioner is standing behind him

Electronics

Piano

$\text{♩} = 100$

Violin 1

Violoncello

9

Fl. 1 / Picc. Fl. 2 Ob. Cl. Bsn.

A
air sound
p *fff*
air sound
p *fff*
air sound
p *fff*
air sound
p *fff*
air sound

f *p* *p* *fff*
air sound

Hn. C Tpt. Tbn.

(8) *pp* *pp* *ff* *n* *fff* *n*

9

Unp. Perc. Perc. Crot.

p *fff*

S.

(gasp) *p* *ff* CHORUS MEMBER:
After years of persecution by the

hhhaaaahh!

A.

em - pire, or face_ the pun-ish - ment of death.

(gasp) *p* *ff* hhhaaaahh!

T.

(gasp) *p* *ff* hhhaaaahh!

Bar.

(gasp) *p* *ff* hhhaaaahh!

The executioner slowly raises his sword high above
his head and swings the sword down through the air

Lights out just before
the blade hits Denis's neck

9

Elec.

Pno.

(8) *p* *ff* *fff*

A

Vln. 1 Vc.

f *p* *ff* *fff* *f*

17

Fl. 1 / Picc. key clicks 5

Fl. 2 f

Ob. key clicks 3 5

Cl. f key clicks 5

Bsn. f³ 3

Hn.

C Tpt. Pedal tones:
Variate order of these pitches.
Do not worry about centering pitch

Tbn.

17

Unp. Perc. rub superball against bass drum skin in a wide circular motion

Perc. n p

Crot.

S.

A.

T.

Bar.

17

Elec.

Pno.

Vln. 1 p

Vc.

20

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

This section shows five staves. Flute 1 and Flute 2 play eighth-note patterns with '5' and '3' markings. The Oboe, Clarinet, and Bassoon also play eighth-note patterns with '3' and '5' markings. The Bassoon has a unique rhythmic pattern with vertical stems pointing up and down.

Hn.

C Tpt.

Tbn.

20

Unp. Perc.

Perc.

Crot.

The Horn and C Trumpet play eighth-note patterns with dynamics f and ff. The Trombone plays eighth-note patterns with dynamics mf and f. The Unpitched Percussion and Pitched Percussion have sustained notes with dynamics pp and mp. The Crotal is silent.

in Gaul had all but dissolved. Entire families were brutally executed by Roman soldiers, their punishment for refusing to offer

S.

A.

T.

Bar.

The Soprano, Alto, Tenor, and Bass staves are all silent throughout this section.

20

Elec.

Pno.

The Electronic instrument and Piano staves are silent throughout this section.

Vln. 1

Vc.

The Violin 1 and Cello/Bass staves feature sustained notes with港 markings. The Cello/Bass note ends with a dynamic n.

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

sacrifices to the Emperor as a sign of their loyalty. Pope Fabian responded by sending Denis to re-Christianize the Gauls.

S.

A.

T.

Bar.

Elec.

Pno.

Vln. 1

Vc.

6

25

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

This section shows six staves of music. The first four staves (Flute 1, Flute 2, Oboe, Clarinet) play eighth-note patterns with dynamic markings like '5' and '3'. The Bassoon (Bsn.) plays eighth-note patterns with '3' and '5' markings. The Horn (Hn.) and C Trumpet (C Tpt.) are silent. The Trombone (Tbn.) has rests and dynamic markings '3', '5', and 'f'. Measure 26 begins with a repeat sign.

25

Unp. Perc.

Perc.

Crot.

This section shows three staves. The first two (Unpitched Percussion and Pitched Percussion) play sustained notes with dynamics 'mf' and 'f'. The Crotal (Crot.) is silent. Measure 26 begins with a repeat sign.

His growing number of conversions among the villagers alarmed the nobility and led to Denis's execution for the crimes of

S.

A.

T.

Bar.

This section shows four staves. The Soprano (S.), Alto (A.), Tenor (T.), and Bass (Bar.) all have rests throughout the measure. Measure 26 begins with a repeat sign.

25

Elec.

Pno.

This section shows two staves. The Electric (Elec.) part has a sustained note. The Piano (Pno.) part has a sustained note. Measure 26 begins with a repeat sign.

Vln. 1

Vc.

n

f

28

7

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

28

Unp. Perc.

Perc.

Crot.

treason and blasphemy.

S.

A.

T.

Bar.

28

Elec.

Pno.

Vln. 1

Vc.

p

f

32

Fl. 1 / Picc.

Fl. 2 *p*

Ob.

Cl.

Bsn.

This section shows five staves for woodwind instruments. Flute 1 and Flute 2 play eighth-note patterns with grace notes. The bassoon has sustained notes. Measures 1-2: Flute 1 has grace notes over eighth-note pairs. Measures 3-4: Flute 2 has grace notes over eighth-note pairs, followed by a sixteenth-note pattern. Measures 5-6: Flute 1 has grace notes over eighth-note pairs, followed by a sixteenth-note pattern. Dynamics: *p*, *f*, *z*, *mp*.

Hn.

C Tpt.

Tbn. *b>*

This section shows three staves. The horn and trumpet play sustained notes. The bass trombone has sustained notes. Measures 1-2: Horn and trumpet. Measures 3-4: Bass trombone.

Unp. Perc.

Perc.

Crot.

This section shows three staves for unpitched percussion, pitched percussion, and crotal. The unpitched percussion and crotal play sustained notes. The pitched percussion has a sustained note with a dynamic *p*. Measures 1-2: Unpitched Percussion and Crotal. Measure 3: Pitched Percussion.

S.

A.

T. *g*

Bar.

This section shows four staves for vocal parts. All parts are silent throughout the measures shown.

Scene 2: The resurrection
Lights slowly rise over the stage.

Denis slowly rises up from the chopping block.

32

Elec.

Pno.

This section shows two staves. The electronic instrument has sustained notes. The piano has sustained notes with dynamics *b>*, *b>*, *ppp*. Measures 1-2: Electronic. Measures 3-4: Piano.

Vln. 1 *n*

Vc. *n* *f*

This section shows two staves for strings. The violin has sustained notes with dynamics *n*, *n*. The cello has sustained notes with dynamics *n*, *f*. Measures 1-2: Violin. Measures 3-4: Cello.

35

B

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

35

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

(chorus) **f** - 3 - 3 - 3 -

Ky - ri - e

Elec.

Pno.

Vln. 1

Vc.

B

10

38

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

38

Unp. Perc.

Perc.

Crot.

(chorus)

S.

A.

T.

Bar.

38

Elec.

Pno.

Vln. 1

Vc.

40

Fl. 1 / Picc. *p*

Fl. 2 *p*

Ob.

Cl.

Bsn. *p*

Hn.

C Tpt.

Tbn. *mf* *p* *pp*

11

40

Unp. Perc.

Perc.

Crot.

S. *f* (slow gliss.)

Chris - - - te - e -

A. (chorus) *f*

Chris - - - te -

T. *s*

Bar. *son.*

40

Elec. **II**

Pno. *mf* *pp*

Vln. 1

Vc.

12

43

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn. hand-mute gliss

C Tpt.

Tbn.

43

Unp. Perc.

Perc.

Crot.

S.

lei..... son..... e - lei.....

A.

e - lei..... son.....

T.

Bar.

Ky - ri - e

43

Elec.

Pno.

Vln. 1

Vc.

46

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

Elec.

Pno.

Vln. 1

Vc.

13

Measure 46 (left side): Flute 1 (Picc.) plays a sixteenth-note pattern with grace notes. Flute 2 and Bassoon play eighth-note patterns. Clarinet and Horn are silent. Measure 46 (right side): Flute 1 continues its sixteenth-note pattern. Flute 2 and Bassoon continue their eighth-note patterns. Clarinet and Horn are silent. Measure 13: Bassoon plays eighth-note patterns with dynamics *p*, *mp*, and *p*. Measure 46 (bottom section): Unpitched Percussion and Percussion play sustained notes. Crotal and Soprano sing sustained notes. Alto sings "lei", Tenor sings "son.", and Bass sings "Ky - ri - e". Bar. 13: Electric instrument and Piano play sustained notes. Vln. 1 and Vc. are silent.

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

mfp

mf *p* *p* *f* *pp* *n*

p *f*

f

mp *f*

Unp. Perc.

Perc.

Crot.

S.

ball of plastic mallets

bo *bo* *bo* *f*

ff *f*

e - lei - son. e - lei - son.

A.

e - lei - son. e - lei - son. e - lei - son.

T.

Bar.

lei son. e - lei son.

Elec.

Pno.

mf *f*

Vln. 1

Vc.

56

15

Fl. 1 / Picc. *p* *f*

Fl. 2 *f*

Ob.

Cl. *pp*

Bsn. *p* *f* *p*

Hn. *p*

56

Unp. Perc.

Perc.

Crot. *pp* *ff*

S. *ff*

A. *ff*

T. *ff*

Bar. *ff*

Elec.

Pno. *p*

Vln. 1 *ppp*

Vc. *ppp*

16

62

C

Fl. 1 / Picc. *p* *z*

Fl. 2 *p* *z*

Ob. *p* *z* *5*

Cl. *z* *ff* *5*

Bsn. *ff*

Hn. *lip gliss* *ff*

C Tpt. *lip gliss* *ff* (non-pitched "tah" sound) *p*

Tbn. *ff*

62

Unp. Perc.

Perc. *ff*

Crot.

S. *pp* *ff* Glo - ri - a Glo - ri - a *f* in ex-cel-sis De-o.

A. *pp* *ff* Glo - ri - a Glo - ri - a

T.

Bar. *pp* *ff* Glo - ri - a Glo - ri - a

62 [Stage cue] BODY STANDS UP

Elec.

Pno. *ff*

Vln. 1 *z* *5*

Vc. *ff*

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Measure 67: Flutes 1 and 2 play sustained notes. Oboe and Clarinet play sustained notes. Bassoon plays sustained notes. Horn and C Trumpet play sustained notes. Trombone plays sustained notes.

Measure 17: Flutes 1 and 2 play sustained notes. Oboe and Clarinet play sustained notes. Bassoon plays sustained notes. Trombone plays sustained notes.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

Et in ter-**r**a pax

ho -mi-ni-bus bo-nae vo-lun-ta - tis.

te; be - ne - di - ci-mus

Lau - da - mus te; be - ne - di - ci

mus te; glo-ri - fi - ca-mus te..

mus te; a - do - ra - mus te;

Measure 67: Unpitched Percussion and Pitched Percussion play sustained notes. Crotal plays sustained notes. Soprano sings "Et in ter-**r**a pax". Alto sings "ho -mi-ni-bus bo-nae vo-lun-ta - tis.". Tenor sings "te; be - ne - di - ci-mus". Bassoon sings "Lau - da - mus te; be - ne - di - ci".

Measure 17: Unpitched Percussion and Pitched Percussion play sustained notes. Crotal plays sustained notes. Soprano sings "mus te; a - do - ra - mus te;". Alto sings "mus te; glo-ri - fi - ca-mus te..". Tenor sings "mus te;". Bassoon sings "mus te;".

Elec.

Pno.

Vln. 1

Vc.

Measure 67: Electric Piano plays sustained notes. Piano plays sustained notes. Violin 1 and Cello play sustained notes.

Measure 17: Electric Piano plays sustained notes. Piano plays sustained notes. Violin 1 and Cello play sustained notes.

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn. (non-pitched "tah" sound)

p

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

mf

S.

Do-mi-ne De-us, Rex coe-les -tis

su

A.

mag nam glo-ri-am tu - - am. De-us Pa-ter om-ni-po-tens._

T.

Bar.

Gra-ti-as a-gi-mus ti-bi prop-ter mag nam glo-ri-am tu - - am. Do-mi-ne Fi-li un-i-gen - i-te Je su

Elec.

Pno.

p

mf

p

ppp

ped.

Vln. 1

Vc.

ff

p

76

Fl. 1 / Picc.

Fl. 2 *ppp* *pp* *p*

Ob.

Cl.

Bsn.

Hn.

C Tpt. 3 3 3

Tbn.

76

Unp. Perc.

Perc.

Crot.

S. Chri - ste. Do-mi-ne De_ us. Fi-li-us Qui tol-lis pec-ca-ta mun-di. Qui tol-lis pec-ca - ta mun - di.

A. Chri - ste. A - gnus Dei,_ Pa - tris mi-ser-er-e____ no - bis.

T.

Bar. Chri - ste. A - gnus Dei,_ Pa - tris su-ci-pe de - pre-

76

Elec.

Pno. *f* *ppp* *p* *mf* *pp*

Vln. 1 *ff* *p* *f* *f*

Vc. *ff* *p* *f* *p*

Fl. 1 / Picc.

Fl. 2 *mf* — *ppp* — *ppp* — *mp* —

Ob.

Cl. *mf* — *ppp* —

Bsn.

Hn.

C Tpt.

Tbn.

81

Unp. Perc.

Perc.

Crot. *f*

S. cat-i - o-nem no-stram. ad dex-tram Pa - tris,

A. cat-i - o-nem no-stram. tram Pa - tris, O mi-ser-er-e no - bis. tu so-

T.

Bar. cat-i - o-nem no-stram. Qui se-des ad dex-tram Pa - tris, Quo - ni - am tu so -

81

Elec.

Pno.

Vln. 1 *p* — *f* — *p* —

Vc. *f* — *p* —

Fl. 1 / Picc.

Fl. 2 *ppp*

Ob.

Cl. *ppp* *f*

Bsn. *p* *f* *3* *3*

Hn. *p* *f*

C Tpt. *p* *f* *3*

Tbn. *p* *f*

Unp. Perc.

Perc.

Crot. plastic mallets *ppp* *mf* *ff* *f* *3* *3* *ppp* *mf*

S. tu so - lus Al - ti-mus, ste. Cum Sanc-to Spi - ri - tu Cum Sanc - to Spi - ri

A. - lus Do - mi-nus, Chri - ste. Cum Sanc - to Spi - ri - tu

T. *ff*

Bar. - lus Sanc - tus, Je - su Chri - ste. Cum Sanc - to Spi - ri

Elec. *ff* *4*

Pno. *ppp* *f* *3* *3* *ppp* *ff* *ff* *ff*

ped.

Vln. 1 *p* *ff* *p*

Vc. *ff* *p*

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

92

Snare Drum: Slow swirling w/ brush

Unp. Perc.

Perc.

Crot.

This section shows measures 92-93. It includes parts for Flute 1, Flute 2, Oboe, Clarinet, Bassoon, Horn, C Trumpet, Trombone, Crotal, Snare Drum (slow swirling with brush), Bass Drum (fast & erratic scratching with finger nails), and Unpitched Percussion. The vocal parts (Soprano, Alto, Tenor, Bass) begin their entries in measure 93.

S.

Cum Sanc - to Spi - ri tu

A.

Cum Sanc - to Spi - ri in Glo-ri - a del Pat - ris.

T.

Bar.

Cum Sanc - to Spi - ri - A - men.

This section shows measures 92-93. It includes parts for Soprano, Alto, Tenor, Bass, and Piano. The vocal parts sing the Latin hymn "Cum Sancto Spiritu in Gloria dei Patri amen". The piano accompaniment provides harmonic support.

Denis begins to preach and walk up Montmartre. He is preaching with little emotion; not directed at anyone else on the stage. He is preaching nonstop throughout the following dialogue, but sometimes his words ring out over the rest of the dialogue.

Elec.

This section shows the electric instrument part for measure 92.

Pno.

This section shows the piano part for measure 92.

Vln. 1

Vc.

D

col legno tratto

pp f n pp pp

This section shows measures 92-93. It includes parts for Violin 1, Cello, and Piano. The piano part features a dynamic transition from *p* to *f*, then *n*, then *pp*. The strings play eighth-note patterns with slurs, and the piano part includes a dynamic transition from *pp* to *f*, then *n*, then *pp*.

23

E

102

♩ = 110

23

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Crot.

S.

A.

T.
8 Je - sus said to him, "I am the way, the truth, and the life. No one comes to the fa - ther ex-cept through

Bar.

Elec.

Pno.

Vln. 1

Vc.

110

Fl. 1 / Picc. *ff*

Fl. 2 *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

pp *p* *f* *p*

Hn. *ff*

pp

C Tpt. *ff*

pp

Tbn. *ff* *8vb*

pp

110

Unp. Perc. *ff*

Perc. *pp*

Crot.

(Laertia) *fff*

S. No! No, you're dead! Get a-way from us!

A.

T. *me."*

Bar. (Lubrius) *f*

How could you? Don't you see his mir - a - cles? He

110

Elec.

Pno. *ff*

8va *pp* *p*

8vb

ord.

Vln. 1 *ff*

pp *f*

Vc. *ff*

p *f*

Fl. 1 / Picc. Fl. 2 Ob. Cl. Bsn.

Hn. C Tpt. Tbn.

119

Unp. Perc. Perc. Crot.

S. A. T.

Bar.

119

Elec.

Pno.

Vln. 1 Vc.

Musical score for Flute 1, Flute 2, Oboe, Clarinet, and Bassoon. The score consists of five staves. Flute 1 (Piccolo) has a treble clef and rests throughout. Flute 2, Oboe, and Clarinet have treble clefs and play eighth-note patterns. Bassoon has a bass clef and plays quarter notes. Dynamics include p , f , mp , and mp^3 . Measure numbers 1 through 10 are indicated above the staves. Measures 1-4: Flute 2, Oboe, and Clarinet play eighth-note patterns. Bassoon plays quarter notes. Measures 5-6: Flute 2, Oboe, and Clarinet play eighth-note patterns. Bassoon plays quarter notes. Measures 7-8: Flute 2, Oboe, and Clarinet play eighth-note patterns. Bassoon plays quarter notes. Measures 9-10: Flute 2, Oboe, and Clarinet play eighth-note patterns. Bassoon plays quarter notes.

•

127

Unp.
Perc.

Perc.

Crot.

A musical score for soprano (S.) on a single staff. The vocal line begins with a rest, followed by a melodic line consisting of eighth and sixteenth notes. The lyrics are: "Does-n't your own scrip-ture say— 'But____ if a - ny pro - vide____ not for his own," where the first three measures are grouped by a brace under the first two notes, and the last measure is grouped by a brace under the first note. The key signature changes from C major to F# minor at the beginning of the vocal line. Measure numbers 1 and 2 are indicated above the staff.

T.
8
4/4 *mp*
3
But if a-ny pro-vide
not for his

Bar.

5

4

127

A musical score for piano. The left hand is playing a sustained note on the B string. The right hand is playing a series of eighth-note chords. The dynamic marking *f* is followed by *=mp*. The key signature changes from one flat to one sharp.

F

Musical score for Violin 1 (Vln. 1) and Cello (Vc.) from measure 1 to 10. The score consists of two staves. Vln. 1 starts with a treble clef and a key signature of one sharp. Both staves have a common time signature. Measures 1-4 show rests. Measures 5-6 show rests. Measures 7-8 show rests. Measures 9-10 show rests.

Fl. 1 / Picc.

Fl. 2 *pp*

Ob.

Cl. *pp*

Bsn. *pp*

Hn. *p* *f* *mp*

C Tpt.

Tbn. *p* *mf* *f*

134

Unp.
Perc.

Perc.

Crot.

S. if a - ny pro - vide not for his own, "But if a - ny

A.

T. 8 own and es-pe-cial-ly for those of his own house,

Bar. *p* *ff* *f* "But if a - ny pro - vide not for

134

Elec.

Pno. *p* *f* *mp*

Vln. 1 *p*

Vc. *p*

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

141

Unp.
Perc.

Perc.

Crot.

S.

A.

T.

Bar.

141

Elec.

Pno.

Vln. 1

Vc.

pro- vide_ not_ for his_ own. "But if _____ a - ny

he has de-nied the faith,____ and is worse than an un-be - liev- er."

his own,_____ and es-pe-cial-ly for those of his own

141

pp

pp

pp

pp

pp

pp

pp

pp

Fl. 1 / Picc.

Fl. 2

Ob. *mf* *mp* *pp* *f*

Cl. *mf* *mp* *pp* *f*

Bsn. *mf* *mp* *pp* *f*

Hn.

C Tpt.

Tbn.

147

Unp. Perc.

Perc.

Crot.

S. pro - vide not for his own, pro - vide not for his own,

A.

T. *8* he has de-nied the faith, and is worse than an un-be - liev- er." he has de-nied the faith, and is worse than an

Bar. house,

147

Elec. **II**

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

Vln. 1 *p* *p* *p* *p* *p* *p* *p*

Vc. *p*

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

— house,

A.

T.

8 un-be - liev- er."

Bar.

See! Your own fa-ther taught you those words. E - ven he preached com-pas - sion and righ-teous

Elec.

Pno.

Vln. 1

Vc.

trem rit.

f

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

This section shows five staves. Flute 1 (Picc.) has a single note. Flute 2 has a sustained note followed by a melodic line. Oboe has a sustained note followed by a melodic line. Clarinet has a sustained note followed by a melodic line. Bassoon has a sustained note followed by a melodic line. Dynamics include *p*, *mp*, *f*, *mf*, *pp*, and *p*.

Hn.

C Tpt.

Tbn.

This section shows three staves. Horn has a melodic line with dynamics *p*, *mf*, and *p*. C Trumpet has a melodic line with dynamics *mf*, *f*, and *mp*. Trombone has a melodic line with dynamics *p*, *mf*, and *f*.

Unp. Perc.

Perc.

Crot.

This section shows three staves. Unpitched Percussion has a sustained note. Pitched Percussion has a sustained note. Crotal has a sustained note followed by a melodic line with dynamics *ppp* and *medium plastic mallet*.

S.

A.

T.

Bar.

This section shows four staves. Soprano, Alto, Tenor, and Bass are all silent throughout the measures.

- ness!

Elec.

Pno.

This section shows two staves. Electronic has a sustained note. Piano has a melodic line with dynamics *pp*, *mf*, and *pp*.

Vln. 1

Vc.

This section shows two staves. Violin 1 has a melodic line with dynamics *pp*, *mf*, and *p*. Cello has a melodic line with dynamics *pp*, *mf*, and *p*.

Fl. 1 / Picc. *pp*

Fl. 2

Ob. *tr.* *ff*

Cl. *poco tenuto*

Bsn. *ff* *ff*

Hn. *f*

C Tpt. *mf* *5*

Tbn. *poco tenuto*

pp

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

Elec.

Pno. *f* *8va* *3* *3*

Vln. 1

Vc. *f* *3* *3* *3*

170

170

Musical score for measures 11-12. The score consists of three staves: Unp. Perc. (top), Perc. (middle), and Crot. (bottom). The key signature is B-flat major. Measure 11 starts with a rest for Unp. Perc. followed by a eighth note for Perc. and a quarter note for Crot. Measure 12 begins with a dynamic ***ff***. It features a sixteenth-note pattern for Perc. and a eighth-note pattern for Crot. The score concludes with a rest for all three instruments.

S.

a fool!

1

A blank musical staff consisting of five horizontal lines. A treble clef is positioned at the top left. There are no notes or other markings on the staff.

10

A musical staff in treble clef with four measures. Each measure contains a single eighth note rest. The staff has five lines and four spaces.

Bar.

— 1 —

170

Elec. | | | | | | |

A musical score for piano. The top staff shows the treble clef, a common time signature, and a key signature of one sharp. The piano part consists of two staves. The upper staff has three groups of three eighth-note chords, each with a '3' below it. The lower staff has a bass note followed by a series of eighth notes. Measure 12 begins with a bass note, followed by a series of eighth notes.

1

A musical score for Violin 1 (Vln. 1) on a single staff. The staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of a series of eighth-note patterns connected by slurs. Notable features include grace notes (short vertical strokes) preceding several notes, and a fermata over the eighth note of the third measure. The score ends with a long horizontal bar line.

Vc.

A horizontal musical staff with a clef, key signature, and time signature. The staff has six measures. The first measure contains a single note. The second measure contains two notes. The third measure contains three notes. The fourth measure contains four notes. The fifth measure contains five notes. The sixth measure contains six notes. A dynamic marking 'ff' (fortissimo) is placed below the staff in the first measure. A measure number '3' is placed below the staff in the third measure.

174

Fl. 1 / Picc.

Fl. 2

Ob.

(tr) Cl.

Bsn.

Hn.

C Tpt.

Tbn.

I

35

> pp pp pp pp pp pp

174

Unp. Perc.

Perc.

Crot.

> pp

trem rit. > ppp

S.

A.

T.

Bar.

p 3 mp

He was a hyp-o-crite, he would have let us all

Elec.

Pno.

f > pp mp pp pp

Vln. 1

Vc.

I

3 3

36

181

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

181

Unp. Perc.

Perc.

Crot.

S.

— be killed. —

A.

T.

Bar.

f

3

How do you not see this is all a sign from God? That to find

181

Elec.

Pno.

Vln. 1

f

Vc.

190

Fl. 1 / Picc.

Fl. 2 *pp* *pp* *pp* *mf*

Ob. *pp* *pp* *pp* *mf*

Cl. *pp* *pp* *pp* *mf*

Bsn. *pp* *pp* *pp* *mf*

Hn.

C Tpt.

Tbn.

190

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar. *e-ter-nal hap - pi-ness we have to change?* *This an-ger and jeal-ou-sy and greed* *it's not going to bring them back.* *it's on-ly brought you*

190

Elec.

Pno.

Vln. 1 *pp* *f*

Vc. *pp* *f*

Fl. 1 / Picc.

Fl. 2 *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn.

C Tpt.

Tbn.

198

Unp. Perc.

Perc.

Crot.

S. *mp*
killed. Lu-bri-us Killed *mp* 3 killed. Lu-bri - us killed

A.

T.

Bar. more dark - ness, your whole life dark - ness. your whole life dark - ness. dark-

198

Elec.

Pno.

Vln. 1

Vc. *pp*

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp.
Perc.

Perc.

Crot.

S.

Lu-bri-us Killed

f

mp

killed.

Lu-bri-us Killed

A.

T.

mf

3

How has the faith ful ci-ty be-come a har - lot

It was full of jus-tice; right-eous-ness lodged in it;

Bar.

ness._

your whole life

Elec.

Pno.

pp

p

mp

mf

Vln. 1

mp

3

Vc.

mp

Fl. 1 / Picc.

Fl. 2

Ob.

Cl. (8)

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

but now mur-der-ers... Your sil-ver has be - come dross, your wine mixed with wa - ter. Your

Bar.

your whole life dark - ness.

Elec.

Pno.

p

mf

Vln. 1

Vc.

pp

mp

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

216

Unp. Perc.

Perc.

Crot.

S.

killed. Lu bri-us Killed

f

A.

T.

princ - es are re - bel - lious and com-pa - ions of thieves. Ev - ery - one loves bribes

Bar.

your whole life dark - ness.

p

216

Elec.

Pno.

f

3

p sub.

Vln. 1

p

3

pp

mp

Vc.

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

mp *>p* *3* *3*

Hn.

C Tpt.

Tbn.

p *pp* *mp* *>p*

Unp. Perc.

Perc.

Crot.

S.

p killed. *f* Lu-bri-us Killed

A.

T.

and fol-lows af-ter re-wards; *There-fore says theLord, I will rid-* my -self *of my ad-ver-sar-ies and a-venge my -*

Bar.

f *dark - ness.* *mp*

Elec.

Pno.

Vln. 1

mp *3*

Vc.

3 *p* *mp* *3*

Fl. 1 / Picc. *p*

Fl. 2 *mp* *p*

Ob. *pp* *mp* *p*

Cl.

Bsn.

Hn. *p*

C Tpt.

Tbn. *mp* *p* *pp*

225

Unp. Perc.

Perc.

Crot.

S. *ff* *mp* *f*
killed. killed. Lu-bri-us killed

A.

T. *ff* *mp* *f*
self of my en - e - mies. And I will re-store your judg - es as at the first, and your coun - sel - ors as at the be - gin - ning. af - ter - ward

Bar. *f*
your whole life

225

Elec.

Pno. *mp* *p* *f* *ff* *mp* *p*

Vln. 1 *p*

Vc. *pp* *mp* *p*

231

K

Fl. 1 / Picc. *mf* 6

Fl. 2 *mf* 6

Ob. *mf*

Cl. *p*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

231

Unp. Perc.

Perc. *p* *pp* *ff*

Crot.

S.

A.

T. *mp* *f*
you shall be called, The ci ty of right-eous-ness, the faith - full ci ty. For you shall be a - shamed of the sa cred

Bar. your whole life dark - ness.

231

Elec.

Pno. *mf* 3 *f*

K

Vln. 1 *p*

Vc. *p*

236

45

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

236

236

Unp. Perc.

Perc.

Crot.

S.

killed. Lu - bri - us Killed No!

A.

T.

oaks which you have de - si - red, and you shall be em-bar-rassed for the gar - dens that you have cho - sen.

Bar.

your whole life dark - ness.

236

Elec.

Pno.

mp p 3 f ff

Vln. 1

Vc.

ff ff

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

Shut up! You're wrong! You're both wrong!

A.

T.

Bar.

ff.

No,

Elec.

Pno.

p ff.

Vln. 1

f

Vc.

f

244 L

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

This section shows measures 244-245. The woodwind parts (Flutes 1 & 2, Oboe, Clarinet, Bassoon) play eighth-note patterns with grace notes. The brass parts (Horn, Cornet, Trombone) provide harmonic support. Measure 245 begins with a forte dynamic from the brass, followed by piano dynamics from the woodwinds.

244

Unp. Perc.

Perc.

Crot.

This section shows unpitched percussion and crotchetts. The unpitched percussion part features a sustained note followed by a series of eighth-note patterns. The crotchetts part consists of eighth-note patterns.

S.

A.

T.

Bar.

you've got to see... We have to change. Your fa - ther

This section shows vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bass part provides harmonic support with sustained notes and eighth-note patterns. The lyrics are: "you've got to see... We have to change. Your fa - ther".

244

Elec.

Pno.

This section shows electric guitar and piano parts. The electric guitar part is mostly silent. The piano part features eighth-note patterns with grace notes.

Vln. 1

Vc.

L

This section shows violin and cello parts. The violin part plays eighth-note patterns with grace notes. The cello part provides harmonic support with sustained notes and eighth-note patterns. The page number 47 is located in the top right corner.

247

M

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

247

Unp. Perc.

Perc.

Crot.

S.

You're no__ bet - ter than_ he._ Sel - fish! He should have just made the

A.

T.

Bar.

was right!_

247

Elec.

Pno.

M

Vln. 1

Vc.

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn. *f* *pp*

C Tpt.

Tbn. *f* *p*

252

Unp. Perc.

Perc.

Crot.

S. *3* sac-ri-fice to De-ci-us. My moth-er begged him to!

A.

T. *8*

Bar. *mf* Your Mo - ther was a fool. She could n't

252

Elec.

Pno.

Vln. 1 *p* *f* *pp* *f* *pp*

Vc. *p* *f* *p* *ff*

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

see _____ She could-n't see _____ what _____ what your fa - ther

Elec.

Pno.

Vln. 1

Vc.

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

half spoken *p* 3

sung *f*

could see_ You can't see it ei- ther. The lord_ is the key to com-pas - sion_ and love

Elec.

Pno.

Vln. 1

Vc.

v *p* *ø*

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

This section shows five staves. Flute 1 (Picc.) is silent. Flute 2 has a dynamic f with a 3rd space articulation. Oboe has a dynamic p with a 3rd space articulation. Clarinet has a dynamic f . Bassoon has a dynamic p with a 3rd space articulation. Horn is silent.

Hn.

Horn is silent.

C Tpt.

C Trumpet has a dynamic p with a 3rd space articulation. Then it has a dynamic pp .

Tbn.

Trombone is silent.

276

Unp. Perc.

Perc.

Crot.

Unpitched Percussion has a dynamic p . Pitched Percussion has a dynamic p . Crotal has a dynamic mf with a 3rd space articulation.

S.

Soprano is silent.

A.

Alto is silent.

T.

Tenor is silent.

Bar.

and jus - tice. For God so loved the world, that he gave his on - ly be-got-ten Son,

Bass (Baritone) sings the lyrics "and jus - tice. For God so loved the world, that he gave his on - ly be-got-ten Son," with a dynamic f and a 3rd space articulation.

276

Elec.

Electronic instrument has a dynamic p .

Pno.

Piano is silent.

Vln. 1

Violin 1 has a dynamic p with a 3rd space articulation.

Vc.

f

p

Cello has a dynamic f with a 3rd space articulation. Then it has a dynamic p with a 3rd space articulation.

282

53

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

282

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

that who - so - ev - er be-liev-eth in him should not per-ish, but have ev - er-last - ing

At this Laertia screams in rage
and pushes him violently.

282

Elec.

Pno.

Vln. 1

Vc.

54

289

N

Fl. 1 / Picc. *f*

Fl. 2 *f*

Ob. *f* 5

Cl. 7 5

Bsn. 5 *f*

Hn. *p*

C Tpt. 5 *f*

Tbn. 5 *f*

289

Unp. Perc.

Perc.

Crot. *f* 7 5

S. 5
Ev-er - last - ing life? What are you talk- ing a-about? He's the rea - son she died! _____

A.

T. 8

Bar. *ff*
life." _____ life." _____ life." _____

289

Elec.

Pno. *f* 3 3 3 7

Vln. 1 *ff* >*p* ==*pp*

Vc.

294

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

55

294

rub superball

Unp. Perc.

Perc.

Crot.

S.

She was - n't ig - nor - ant He was ig - nor - ant and so are

A.

T.

Bar.

li - - - - ife!

294

Elec.

Pno.

Vln. 1

Vc.

f

p

#timbral trill~~~~~

Fl. 1 / Picc. air sound, no pitch

Fl. 2 air sound, no pitch

Ob. - 3 air sound, no pitch

Cl. air sound, no pitch

Bsn. 3 n f n ff p

Hn. air sound, no pitch

C Tpt. air sound, no pitch

Tbn. f pp (bent) f

rub superball

Unp. Perc.

Perc. bowed mp

Crot. f ff ff

S. you. Na-ive hyp - o-crites! You have so much pride for your Je - sus. Nei-ther of you

A.

T.

Bar.

Elec. n

Pno. f

Vln. 1 bow tailpiece p f mp

Vc. bow tailpiece p f mp

Fl. 1 / Picc. *ff* *p* *f* *ff*

Fl. 2 *ff* *p* *f* *ff*

Ob. *mp* *ff* *p* *f*

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

Bsn. *ff* 5 *ff* 5 *ff* 3 *ff*

Hn. *mp* *ff* *p* *f*

C Tpt. *f* *mp* *ff* *p* *f*

Tbn. *ff*

303

rub superball

Unp. Perc.

Perc.

Crot. *f* *f* *ff*

S. can see you're sac - ri - fic - ing your own fam - i - ly - That's what he did! He sac - ri - ficed his own wife -

A.

T. 8

Bar.

303

Elec. *ff*

Pno. *ff* *p* *f* *ff*

Vln. 1 *ff* *p* *f* *ff*

Vc. *ff* *p* *f* *ff*

Fl. 1 / Picc. *p*

Fl. 2 *p*

Ob. *ff* *p*

Cl. *ff* *p*

Bsn. *p*

Hn. *ff* *p*

C Tpt.

Tbn. *ff*

308

Unp. Perc.

Perc.

Crot.

S. *p*

to his God__

in stead of__

sac ri fic ing to De - ci us__

That's__ greed.____

A. *p*

T. *p*

Bar. *f*

I'm not

308

Elec. *p*

Pno. *p*

Vln. 1 *p*

Vc. *p*

f

n

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn. ord. *p* *f* *mp* *n* *f*

C Tpt. *f* *n* *p* *f* *pp* *n* *f*

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar. *f* sac-ri-fic - ing my fam-i-ly! No I'm sav - ing my fam - i - ly! Je-sus said that "a rich man shall hard-ly en - ter

Elec.

Pno.

Vln. 1 *p* *f* *pp* *f* *pp* *ff* *f*

Vc. *p* *f* *p* *ff* *f*

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

This section shows five staves of music for Flute 1, Flute 2, Oboe, Clarinet, and Bassoon. Each staff consists of eight measures of rests. The bassoon staff has a bass clef, while the others have treble clefs.

Hn.

C Tpt.

Tbn.

This section shows three staves of music for Horn, C Trumpet, and Trombone. The first two staves begin with dynamic markings: 'n' followed by 'f' on the first measure, and 'mf' on the second. The third staff (Trombone) begins with 'n' followed by 'f' on the first measure, and 'mf' on the second. Measures 3 through 8 are rests.

Unp. Perc.

Perc.

Crot.

This section shows three staves of music for unpitched percussion, pitched percussion, and crotal. All staves consist of eight measures of rests.

S.

A.

T.

Bar.

This section shows four staves of music for Soprano, Alto, Tenor, and Bass. The Bass staff contains lyrics: "in-to the king - dom of heav-en and a-gain I say un-to you, it is eas - i-er for a cam-el to go through the eye of". Measure 8 ends with a fermata over the bass staff.

Elec.

This section shows one staff of music for an electronic instrument, consisting of eight measures of rests.

Pno.

This section shows one staff of music for piano, featuring a melodic line with various dynamics: *p*, *pp*, *mf*, and *f*. Measures 7 and 8 end with fermatas.

n

Vln. 1

Vc.

This section shows two staves of music for violin 1 and cello/bass. The violin 1 staff features dynamics *f*, *pp*, *ff*, and *p*. The cello/bass staff features dynamics *p*, *ff*, *mp*, and *p*. Measures 7 and 8 end with fermatas.

332

61

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Flute ord. *f* *z* ord. *f* *z*

Hn.

C Tpt.

Tbn.

n *mf* *n* *mf*

n *mf* *n* *mf*

ord.

332

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

a nee - dle than for a rich man to en-ter in-to the king - dom of God." Im try - ing to save us from our greed!

332

Elec.

Pno.

f *p* *f* *mp* *p* *mf* *p* *mf* *f* *z* *f* *z*

Vln. 1

Vc.

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

F1.
Fl. 2
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.

ord.
timbral trill.
p 5
f
ord.
p 3
f

338

Unp. Perc.
Perc.
Crot.

S.

ff
Now who's ig - no - rant! You think this has an - y-thing to do with mon-ey? *mp*

A.
T.
Bar.

Laertia again pushes him violently

338

Elec.
Pno.

P

Vln. 1
Vc.

n
p

342

F1. $\# \rho$
 pp $f=p$

Fl. 2 p
 $f=pp$

Ob. $f=mp$

Cl.

Bsn. p
 timbral trill
 5 3

Hn. p
 air sound, no pitch

C Tpt. p

Tbn. ff

342

Unp. Perc. pp

Perc. f pp

Crot.

S. ff
 You have no____ i - dea____ what you're tal-king a - bout. I'm try - ing to save_ you,_

A.

T. 8

Bar.

342

Elec.

Pno. ff pp

Vln. 1 pp

Vc. p

346

F1. *f > p*

Fl. 2 *f — pp*

Ob.

Cl.

Bsn. *pp*
timbral trill

Hn. *p* — *f* — *mp* — *ff*

C Tpt. *f* — *mp* — *ff* — *p*

Tbn. — *p* — *f* — *mp* — *ff* — *p* — *#p* — *#f* — *#p*

346

Unp. Perc. *3 3 3 3* *3 3 3 3* *3* *3 3 3 3* *3 3 3 3* *3 3 3 3* *3 3 3 3*

Perc. *f pp f pp sub*

Crot.

S. *fff* scream
— save us, — like you — and your fa - - ther ne - ver did. —

A.

T.

Bar.

At this Laertia screams in rage and picks up a large rock and bashes it in Lubrius's head.

346

Elec. —

Pno. *f — p < mf* *f* *pp — f — p*

Vln. 1 *f > p*

Vc. *f — pp* *p < f — pp*

Q

351

65

351

Fl.

Fl. 2

Ob.

Cl.

Bsn.

pp — *f* — *p*

p — *f* — *pp*

65

351

Musical score excerpt:

Unp. Perc. (Upright Bass Drum) plays eighth-note triplets (3 3 3 3) in measures 1-4. In measure 5, it plays eighth-note triplets followed by sixteenth-note triplets (3 3 3 3). Percussion (Snare Drum) provides sustained notes. Crotal (Crotal) is silent.

Dynamic markings: ***ff*** (fortissimo) in measure 5, ***pp subito*** (pianissimo subito) in measure 6.

Soprano vocal line with lyrics:

Why can't you see that? I had him killed for

Accompaniment includes piano chords and dynamic markings **fff**.

A blank musical staff consisting of five horizontal lines and four spaces, starting with a clef.

• The *lateral* view shows the side profile of the head.

A musical staff in treble clef, consisting of five horizontal lines and four spaces. A vertical bar line divides the staff into six measures. The first measure contains a quarter note with a sharp sign, followed by a hyphen indicating it is sustained. The second measure contains a half note with a sharp sign, followed by a hyphen. The third measure contains a half note with a sharp sign, followed by a hyphen. The fourth measure contains a half note with a sharp sign, followed by a hyphen. The fifth measure contains a half note with a sharp sign, followed by a hyphen. The sixth measure contains a half note with a sharp sign, followed by a hyphen. To the left of the staff, the letter 'T.' is written vertically, and below the staff, the number '8' is written.

Bar. 3: ***ff*** ***p*** ***ff*** ***p*** ***ff*** ***p***

Bar. 5: ***ff*** ***p*** ***ff*** ***p*** ***ff*** ***p***

Laertia continues to bash it into Lubrius's head

351

Musical score for piano (Pno.) in G major (two sharps). The score consists of two staves. The top staff shows a dynamic marking *f*. The bottom staff shows a dynamic marking *pp*, followed by *f*, *p*, and another *f*.

Q

Musical score for Violin 1 (Vln. 1) and Cello (Vc.) showing a dynamic transition. The Violin 1 part consists of two measures of rests followed by a measure with sixteenth-note patterns. The first measure of notes has a dynamic marking of *p*, the second measure has *f*, and the third measure has *p*. The Cello part also consists of three measures. The first measure has a dynamic marking of *p*, the second measure has *f*, and the third measure has *pp*.

356

F1. - *pp* *f>p*

Fl. 2 - *p* *f* *pp*

Ob. -

Cl. -

Bsn. -

Hn. - *f* *n*
air sound, no pitch

C Tpt. - *f* *n* *p*

Tbn. - *v* *fff* *ff* *f* *mp*

356

Unp. Perc. - *3 3 3 3*

Perc. - *ff* *pp sub*

Crot. -

S. - *you!*

A. -

T. -

Bar. - *mf* *3* *La - er - tia! what are you* *do - ing?* *To us!* *To our fam - i - ly!* *La - er - tia,*

And again...

356

Elec. -

Pno. - *pp* *f* *p* *f* *pp* *f* *p*

Vln. 1 - *pp* *f>p*

Vc. - *p* *f* *pp*

362

R

67

F1. *pp* — *ff* > *p*

Fl. 2 *p* < *f* — *pp*

Ob.

Cl.

Bsn.

Hn. *f* — *mp* — *ff* — *n*

C Tpt. *f* — *mp* — *ff* — *n*

Tbn. *p* — *fff*

362

Unp. *3 3 3 3*

Perc. *3 3 3 3*

Perc. *ffff*

Crot.

T. 8 DENIS *pp* *p*
Your hands Your hands

S. (chorus) *n* — *pp*

A. (ah...) (chorus) *n* — *pp*

T. 8 (ah...) (chorus) *n* — *pp*

Bar. stop! Stop! Stop! sto... (ah...) (chorus) *n* — *pp*

And again...

One final time.

Scene 3: Laertia's conversion
 Laertia has stopped screaming and beating Lubrius's now still body. She is sobbing over him. Denis stops walking for the first time since beginning up the hill. He turns around slowly and looks directly at Laertia for the first time.

362

Elec.

Pno. *pp* — *f* — *p*

f *pp* — *f* — *p*

Vln. 1 *pp* — *f* — *p*

Vc. *p* < *f* — *pp*

pp — *f* — *p*

R

369

F1.
Fl. 2
Ob.
Cl.
Bsn.

Hn.
C Tpt.
Tbn.

369

Unp.
Perc.
Perc.
Crot.

T.
S.
A.
T.
Bar.

Your hands are full of blood. I am full of the burnt offerings of rams, and the fat of fed

369

Elec.

Pno.

Vln. 1
Vc.

f

F1.
Fl. 2.
Ob.
Cl.
Bsn.

Hn.
C Tpt.
Tbn.

377

Unp.
Perc.
Perc.
Crot.

T. *p* *f*
8 beasts; and I de-light not in the blood of bull - ock, or of lambs, or of male goats. When you come to ap-pear

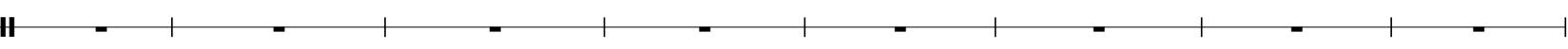
S. *pp* *n* ————— *f*

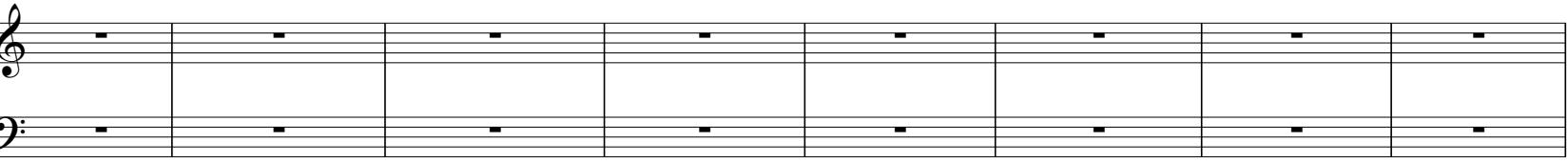
A. *pp* *n* ————— *f*

T. *pp* *n* ————— *f*

Bar. *pp* *n* ————— *f*

377

Elec. 

Pno. 

Vln. 1 *pp* *f*
Vc. *pp* *f*

F1.
Fl. 2.
Ob.
Cl.
Bsn.

Hn.
C Tpt.
Tbn.

Unp.
Perc.
Perc.
Crot.

T.

8 be-fore me, who has re-qui-red this at your hand, — to tram - ple my courts? — Your hands are full of blood. Bring no-

S.

$\gg n$

A.

$\gg n$

T.

8 $n - mf$

Bar.

$n - mf$

Elec.

Pno.

Vln. 1

$\gg pp$ f

Vc.

$\gg pp$ f

F1.
Fl. 2
Ob.
Cl.
Bsn.

Hn.
C Tpt.
Tbn.

Unp.
Perc.
Perc.
Crot.

T.

more vain of-fer ings; I am wear - y of them. And when you spread forth your hands, I will hide my eyes from you:

S.

A.

T.

Bar.

Elec.

Pno.

Vln. 1

Vc.

72

401

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.

401

Unp. Perc.
Perc.
Crot.

T.
S.
A.
T.
Bar.

Elec.

Pno.

Vln. 1
Vc.

S

yea when you make ma-ny pray-ers, I will not hear: your hands are full_ of blood. Wash you, make your-self
(Laertia) What? What have I done? I killed him.

Laertia stops sobbing and looks up again at Denis.

401

Elec.

Pno.

S

Vln. 1
Vc.

74

418

F1. *f* *pp* *f* *pp* *f* *pp*

Fl. 2 *f* *pp* *f* *pp* *f* *pp*

Ob. *f* *pp* *f* *pp* *f* *pp*

Cl. *f* *pp* *f* *pp* *f* *pp*

Bsn. *f* *pp* *f* *pp* *f* *pp*

Hn. -

C Tpt. -

Tbn. -

418

Unp. Perc. -

Perc. -

Crot. -

T. *p* *pp* *pp* Learn to do good; seek justice, re-lieve the op-pressed,

S. *pp* done? Like Ju-das, "I have sinned; I have be-trayed the in-no-cent blood." ff I'm no bet-ter

A. -

T. *8* -

Bar. -

418

Elec. -

Pno. *pp* *f* *p*

Vln. 1 *pp* *pp* *f* *pp*

Vc. *pp* *pp* *f* *pp*

425

F1. *f* *pp* *pp f* *pp* *f > pp* *f > pp* *f > pp*

Fl. 2 *f* *pp* *pp f* *pp* *f > pp* *f > pp* *f > pp*

Ob. *f* *pp* *pp f* *pp* *f > pp* *f > pp* *f > pp*

Cl. *f* *pp* *pp f* *pp* *f > pp* *f > pp* *f > pp*

Bsn. *f* *pp* *pp f* *pp* *f > pp* *f > pp* *f > pp*

Hn. -

C Tpt. -

Tbn. -

425

Unp. -

Perc. -

Perc. -

Crot. -

T. *p* *p < f > p*
 judge the fa-ther less, plead for the wi-dow. plead for the wi-dow. plead

S. *f* *f* *p* *pp*
 than my fa-ther. What have I done? What have I done? What have I

A. -

T. *p*
 8

Bar. -

425

Elec. -

Pno. *pp < f > pp* *pp* *f > p > f > pp* *pp* *mp* *mf p* *f mp* *f pp*

Vln. 1 *pp < f > pp* *pp < f > pp*

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

434

Fl. *pp* < *f* > *pp* *pp* < *f* > *pp* **T** *p* > *n* *p* > *n* *p* *#*
 Fl. 2 *pp* < *f* > *pp* *pp* < *f* > *pp* *p* > *n* *p* > *n* *p* *#*
 Ob. *pp* < *f* > *pp* *pp* < *f* > *pp* *p* > *n* *p* > *n* *p* *#*
 Cl. *pp* < *f* > *pp* *pp* < *f* > *pp* *p* > *n* *p* > *n* *p* *#*
 Bsn. *pp* < *f* > *pp* *pp* < *f* > *pp* *p* > *n* *p* > *n* *p* *#*

Hn. - - - - - - - -
 C Tpt. - - - - - - - -
 Tbn. - - - - - - - -

434

Unp. Perc. - - - - - - - -
 Perc. - - - - - - - -
 Crot. - - - - - - - - *mp*

T. - - - - - - - -
 S. *ff* done? My God, I'm sor - ry! (chorus) *pp* Cre - do in u-num De-um; Pat - rem om-ni-po-tent-tem
 A. - - - - - - - - (chorus) *pp* Cre - do in u-num De-um; Pat - rem om-ni-po-tent-tem
 T. - - - - - - - - (chorus) *pp* Cre - do in u-num De-um; Pat - rem om-ni-po-tent-tem
 Bar. - - - - - - - - (chorus) *pp* Cre - do in u-num De-um; Pat - rem om-ni-po-tent-tem

LAERTIA starts to hear the CHORUS (true, angelic chorus)

A huge creepy smile comes over her face and she starts singing along

434

Elec. - - - - - - - -
 Pno. *f* *p* *f*

Vln. 1 - - - - - - - -
 Vc. - - - - - - - -

pp < *f* > *pp* *pp* < *f* > *p* *p* > *n* *gliss harm.* *f* > *pp* < *ff* >
approx.

F1. $\text{F} \# \text{A}$

Fl. 2. $\text{F} \# \text{A}$

Ob. $\text{F} \# \text{A}$

Cl. $\text{F} \# \text{A}$

Bsn. $\text{F} \# \text{A}$

Hn. $\text{F} \# \text{A}$

C Tpt. $\text{F} \# \text{A}$

Tbn. $\text{F} \# \text{A}$

Unp. Perc.

Perc.

Crot.

S. fac-tor - em coe-li et ter-rae, vis-i - bi - li-um om-ni-um et in-vis-i - bi - li-um.

A. fac-tor - em coe-li et ter-rae, vis-i - bi - li-um om-ni-um et in-vis-i - bi - li-um. (Executioner) **ff**
Shut up wo -

T. fac-tor - em coe-li et ter-rae, vis-i - bi - li-um om-ni-um et in-vis-i - bi - li-um.

Bar. fac-tor - em coe-li et ter-rae, vis-i - bi - li-um om-ni-um et in-vis-i - bi - li-um.

Elec.

Pno. $\text{F} \# \text{A}$

Vln. 1. $\text{F} \# \text{A}$

Vc. $\text{F} \# \text{A}$

450

Fl.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

450

Unp.
Perc.

Perc.

Crot.

S.

A.

man! You'll get your - self killed for those trea - sonous words.

T.

Bar.

450

Elec.

Pno.

Vln. 1

Vc.

U

454

timbral trill

Fl.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

454

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

Elec.

Pno.

Vln. 1

Vc.

timbral trill

79

454

(chorus)

Cre - - - - do in u - num Do - min - um Je - sum Chris - tum,

(chorus)

Cre - - - - do in u - num Do - min - um Je - sum Chris - tum,

(chorus)

Cre - - - - do in u - num Do - min - um Je - sum Chris - tum,

(chorus)

Cre - - - - do in u - num Do - min - um Je - sum Chris - tum,

454

as fast as possible

3

f

ff pp sub

f

454

Elec.

Pno.

Vln. 1

Vc.

457

Fl.

Fl. 2 *p*

Ob.

Cl. *p*

Bsn. *p*

Hn. *f pp*

C Tpt. *f pp*

Tbn. *f pp*

457

Unp. Perc.

Perc.

Crot.

S. *pp sub*
Fil - i - um Dei Un - i - gen - i - tum, Et ex Pa - tre na - tum an - te

A. *pp sub*
Fil - i - um Dei Un - i - gen - i - tum, Et ex Pa - tre na - tum an - te

T. *pp sub*
8 Fil - i - um Dei Un - i - gen - i - tum, Et ex Pa - tre na - tum an - te

Bar. *pp sub*
Fil - i - um Dei Un - i - gen - i - tum, Et ex Pa - tre na - tum an - te

457

Elec. **H**

Pno. *pp sub*

Vln. 1 *pp*

Vc. *pp*

463

Fl.

Fl. 2 *p*

Ob.

Cl.

Bsn. *p*

Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

463

Unp. Perc.

Perc.

Crot.

S. mi - ne, De - um ver - um de De - o ve - ro, Gen - i - tum non fac - tum, con - sub - stan - ti - a - lem

A. mi - ne, De - um ver - um de De - o ve - ro, Gen - i - tum non fac - tum, con - sub - stan - ti - a - lem

T. 8 mi - ne, De - um ver - um de De - o ve - ro, Gen - i - tum non fac - tum, con - sub - stan - ti - a - lem

Bar. mi - ne, De - um ver - um de De - o ve - ro, Gen - i - tum non fac - tum, con - sub - stan - ti - a - lem

463

Elec.

Pno.

Vln. 1

Vc.

467 (8)

F1. *ff*

Fl. 2 *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *pp f pp ff*

C Tpt. *pp f pp ff*

Tbn. *pp f pp ff*

467

Unp. Perc.

Perc.

Crot.

S. *ff*
Pa - tri; per quem om - ni - a fac - ta sunt.

A. *ff*
Pa - tri; per quem om - ni - a fac - ta sunt. (Executioner) *ff*
Are you _____

T. *ff*
Pa - tri; per quem om - ni - a fac - ta sunt.

Bar. *ff*
Pa - tri; per quem om - ni - a fac - ta sunt.

467

Elec. **ff**

Pno. *ff* *5* *3* *3*

Vln. 1 *p ff* *ff* *ff* *3* *3*

Vc. *ff* *ff* *ff* *3* *3*

470

Fl.
Fl. 2
Ob.
Cl.
Bsn.

Flutes 1, 2, Oboe, Clarinet, Bassoon parts are mostly silent with a few short dashes indicating performance.

Hn.
C Tpt.
Tbn.

Horn, C Trumpet, Trombone play eighth-note patterns. Measures 1-4 show eighth-note triplets (3), measures 5-6 show eighth-note pairs (5), and measures 7-8 show eighth-note pairs (5).

470

Unp. Perc.
Perc.
Crot.

Unpitched Percussion and Pitched Percussion play eighth-note pairs (5). Crotal plays eighth-note pairs (5) with dynamic f.

S.

Soprano part is mostly silent with a few short dashes.

A.
mad?
I said shut up.
I won't warn you a - gain.

Alto sings the lyrics "mad?", "I said shut up.", "I won't warn you a - gain." The vocal line consists of eighth notes and sixteenth notes.

T.

Tenor part is mostly silent with a few short dashes.

Bar.

Bassoon part is mostly silent with a few short dashes.

470

Elec.

Electronic instrument part is mostly silent with a few short dashes.

Pno.

Piano part features eighth-note patterns. Measures 1-4 show eighth-note pairs (5). Measures 5-6 show eighth-note pairs (5). Measures 7-8 show eighth-note pairs (5).

Vln. 1
Vc.

Violin 1 and Cello play eighth-note patterns. Measures 1-4 show eighth-note pairs (5). Measures 5-6 show eighth-note pairs (5). Measures 7-8 show eighth-note pairs (5).

V

473 85

F1. *mp*

F1. 2 *mp*

Ob.

Cl. *mf*

Bsn. *mp*

Hn.

C Tpt.

Tbn.

473 rub bass drum head

Unp. Perc.

Perc. *f* *p* *ff*

Crot.

S. (chorus) *pp* 3 3 3 5 3 Qui prop - ter nos hom - i-nes, et prop-ter no-stram sal - u-tem de - scen-dit de coel - is. Et in-car-na-tus est de Spir-i - tu Sanc - to ex

A. (chorus) *pp* 3 3 3 5 3 Qui prop - ter nos hom - i-nes, et prop-ter no-stram sal - u-tem de - scen-dit de coel - is. Et in-car-na-tus est de Spir-i - tu Sanc - to ex

T. (chorus) *pp* 3 3 3 5 3 Qui prop - ter nos hom - i-nes, et prop-ter no-stram sal - u-tem de - scen-dit de coel - is. Et in-car-na-tus est de Spir-i - tu Sanc - to ex

Bar. (chorus) *pp* 3 3 3 5 3 Qui prop - ter nos hom - i-nes, et prop-ter no-stram sal - u-tem de - scen-dit de coel - is. Et in-car-na-tus est de Spir-i - tu Sanc - to ex

473

Elec.

Pno.

Vln. 1 *pp*

Vc. *pp*

478

Fl.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

This section shows woodwind and brass instruments. Flutes 1 and 2 play eighth-note patterns. Oboe and clarinet provide harmonic support. Bassoon provides bassline. Horn and tuba are silent. Dynamics include *f*, *p*, *pp*, and *mp*.

478

Unp. Perc.

Perc.

Crot.

This section shows unpitched percussion (triangle), pitched percussion (maracas), and crotal. The unpitched percussion part features a rhythmic pattern of sixteenth-note groups. The pitched percussion part includes dynamics *pp*, *p*, *mf*, *pp*, *f*, *pp*, and *ff*. The crotal part consists of sustained notes.

S.

Ma - ri - a Vir - gin - e: et ho - mo fac - tus est. Cru - ci - fi - xus et - ti - am pro no-bis sub

The soprano vocal line consists of eighth-note patterns. The lyrics are: Ma - ri - a Vir - gin - e: et ho - mo fac - tus est. Cru - ci - fi - xus et - ti - am pro no-bis sub.

A.

Ma - ri - a Vir - gin - e: et ho - mo fac - tus est. Cru - ci - fi - xus et - ti - am pro no-bis sub

The alto vocal line consists of eighth-note patterns. The lyrics are: Ma - ri - a Vir - gin - e: et ho - mo fac - tus est. Cru - ci - fi - xus et - ti - am pro no-bis sub.

T.

8 Ma - ri - a Vir - gin - e: et ho - mo fac - tus est. Cru - ci - fi - xus et - ti - am pro no-bis sub

The tenor vocal line consists of eighth-note patterns. The lyrics are: 8 Ma - ri - a Vir - gin - e: et ho - mo fac - tus est. Cru - ci - fi - xus et - ti - am pro no-bis sub.

Bar.

Ma - ri - a Vir - gin - e: et ho - mo fac - tus est. Cru - ci - fi - xus et - ti - am pro no-bis sub

The bass vocal line consists of eighth-note patterns. The lyrics are: Ma - ri - a Vir - gin - e: et ho - mo fac - tus est. Cru - ci - fi - xus et - ti - am pro no-bis sub.

478

Elec.

The electric instrument part consists of sustained notes.

Pno.

as fast as possible

6 5

The piano part consists of sustained notes. A dynamic instruction "as fast as possible" is given, with a sixteenth-note pattern example followed by a five-note pattern example.

Vln. 1

Vc.

The violin and cello parts consist of sustained notes.

482 (8)

Fl.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

Elec.

Pno.

Vln. 1

Vc.

482

482

482

3

Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est. Et res - ur - rex - it ter - tia die

3

Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est. Et res - ur - rex - it ter - tia die

3

8 Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est. Et res - ur - rex - it ter - tia die

3

Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est. Et res - ur - rex - it ter - tia die

482

Elec.

Pno.

Vln. 1

Vc.

485

W

(8)

Fl. 3 3 3 ff

Fl. 2 3 3 ff

Ob. 3 3 3 ff

Cl. 3 3 3 ff 5 ff

Bsn. 3 3 3 ff

Hn. 3 3 ff lip gliss

C Tpt. 3 3 ff lip gliss

Tbn. 3 3 ff

485

Unp. Perc.

Perc.

Crot. brass mallets ff

S. se - cun - dum Scrip - tur - as. (chorus) Et as-cen-dit in coel

A. se - cun - dum Scrip - tur - as. (Executioner) ff You clear-ly won't lis - ten. (chorus) 3 as-cen-dit in coel

T. 8 se - cun - dum Scrip - tur - as. (chorus) Et as-cen-dit in coel

Bar. se - cun - dum Scrip - tur - as. (chorus) Et as-cen-dit in coel

The executioner shoves her across the stage towards the chopping block

485

Elec. II

Pno. ff

Vln. 1 5 ff

Vc. ff 5 ff

489 (8)

Fl.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

489

Unp.

Perc.

Perc.

Crot.

S.

A.

T.

Bar.

um_ se-det ad dex ter-am Pa - tris. Et i-ter-um ven-tur-us est cum glo - ri-a, ju-di-ca-re vi - vos et mor-tu-os: cu-jus reg-ni non er-it fin

um_ se-det ad dex ter-am Pa - tris. Et i-ter-um ven-tur-us est cum glo - ri-a, ju-di-ca-re vi - vos et mor-tu-os: cu-jus reg-ni non er-it fin

8 um_ se-det ad dex ter-am Pa - tris. Et i-ter-um ven-tur-us est cum glo - ri-a, ju-di-ca-re vi - vos et mor-tu-os: cu-jus reg-ni non er-it fin

um_ se-det ad dex ter-am Pa - tris. Et i-ter-um ven-tur-us est cum glo - ri-a, ju-di-ca-re vi - vos et mor-tu-os: cu-jus reg-ni non er-it fin

489

Elec.

Pno.

Vln. 1

Vc.

495 (8) **X**

Fl. 1 f

Fl. 2 f p f

Ob. f pp ff

Cl. ff f

Bsn. ff f f

Hn. f ff

C Tpt. f ff

Tbn. f ff

495

Unp. Perc.

Perc.

Crot. as fast as possible 3

p f p f

S. - is. Cre - do in Spir - i - tum Sanc - tum, Do-mi num, et vi-vi-fi-can-tem: qui ex Pa - tre

A. - is. Cre - do in Spir - i - tum Sanc - tum, Do-mi num, et vi-vi-fi-can-tem: qui ex Pa - tre

T. 8 - is. Cre - do in Spir - i - tum Sanc - tum, Do-mi num, et vi-vi-fi-can-tem: qui ex Pa - tre

Bar. - is. Cre - do in Spir - i - tum Sanc - tum, Do-mi num, et vi-vi-fi-can-tem: qui ex Pa - tre

The Executioner shoves Laertia to her knees and she leans over the chopping block.

495

Elec. **X**

Pno.

Vln. 1

Vc.

Fl.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp.
Perc.

Perc. as fast as possible

Crot.

S.

Fi - li - oque pro - ce - dit. Qui cum Pa - tre et Fi - li - o si - mul

A.

Fi - li - oque pro - ce - dit. Qui cum Pa - tre et Fi - li - o si - mul

T.

8 Fi - li - oque pro - ce - dit. Qui cum Pa - tre et Fi - li - o si - mul

Bar.

Fi - li - oque pro - ce - dit. Qui cum Pa - tre et Fi - li - o si - mul

Elec.

Pno.

Vln. 1

Vc.

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.

503

Unp.
Perc.
Perc.
Crot.

S.
a - do - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas. Cre - do

A.
a - do - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas. Cre - do

T.
8 a - do - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas. Cre - do

Bar.
a - do - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas. Cre - do

503

Elec.

Pno.

Vln. 1
Vc.

506

Fl.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

506

Unp.
Perc.

Perc.

Crot.

S.

in u - nam sanc - tam____ cath - o - li - cam____ et a - post - o - li - cam Ec - cles - i -

A.

in u - nam sanc - tam____ cath - o - li - cam____ et a - post - o - li - cam Ec - cles - i -

T.

8 in u - nam sanc - tam____ cath - o - li - cam____ et a - post - o - li - cam Ec - cles - i -

Bar.

in u - nam sanc - tam____ cath - o - li - cam____ et a - post - o - li - cam Ec - cles - i -

506

Elec.

Pno.

Vln. 1

ff *p* *ff* *p-f*

Vc.

ff *pp* *ff* *pp*

509 (8)

Fl. *fff*

Fl. 2 *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hn. *fff*

C Tpt. *fff*

Tbn. *fff*

509

Unp. Perc.

Perc.

Crot. →

S. am. Con - fit - e - or u - num bap - tis - ma, in re - mis - si - on - em pec - ca - to - rum.

A. am. Con - fit - e - or u - num bap - tis - ma, in re - mis - si - on - em pec - ca - to - rum.

T. 8 am. Con - fit - e - or u - num bap - tis - ma, in re - mis - si - on - em pec - ca - to - rum.

Bar. am. Con - fit - e - or u - num bap - tis - ma, in re - mis - si - on - em pec - ca - to - rum.

509

Elec. //

Pno. {

Vln. 1 *p* ff pp ff pp ff

Vc. ff pp f pp ff

512

(8)

F1. *fff*

Fl. 2 *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hn. *fff*

C Tpt. *fff*

Tbn. *fff*

95

512

Unp. Perc.

Perc.

Crot.

S. Et ex - pec - to re - sur - rec - ti - o - nem mor - tuor - um et vi - tam ven - tur - i

A. Et ex - pec - to re - sur - rec - ti - o - nem mor - tuor - um et vi - tam ven - tur - i

T. 8 Et ex - pec - to re - sur - rec - ti - o - nem mor - tuor - um et vi - tam ven - tur - i

Bar. Et ex - pec - to re - sur - rec - ti - o - nem mor - tuor - um et vi - tam ven - tur - i

512

Elec.

Pno.

Vln. 1 *pp* *ff* *ff* *5*

Vc. *ff* *pp* *ff* *ff* *5*

515

Y

F1. (8) *ff*
 Fl. 2 (8) *ff*
 Ob. *ff*
 Cl. *ff*
 Bsn. *ff*

Hn. *ff*
 C Tpt. *ff*
 Tbn. *ff*

515

Unp. Perc.
 Perc.
 Crot.

S. sae - cu-li... A - - - men.

A. sae - cu-li... A - - - men. (Executioner) *ff* All cit - i-zens of Rome shall pour

T. sae - cu-li... A - - - men.

Bar. sae - cu-li... A - - - men.

515

Elec.

Pno. *pp* *f*

Vln. 1 *pp* *ff*
 Vc. *pp* *ff* *pp*

520

F1. - - - - - **Z** *15ma*
fff
 8va
 Fl. 2 - - - - - **fff**
 Ob. - - - - - **fff**
 Cl. - - - - - **fff**
 Bsn. - - - - - **fff**

Hn. - - - - - **fff**
 C Tpt. - - - - - **fff**
 Tbn. - - - - - **fff**

520

Unp. Perc.
 Perc.
 Crot.

S. - - - - - **(Laertia) fff**
 Sanctus, Sanctus, Sanctus, Do-

A. *li-ba-tions and taste the of-fer-ings of sac-ri-fice* *for the safe-ty of the em-pire, or face the pun-ish-ment of death.*

T. *8* - - - - -

Bar. - - - - -

LAERTIA (screaming) while bent over the chopping block:

520

Elec. - - - - -

Pno. *(8)* **p** *(8)* **ff** **p** **ff** **fff** *15ma*
15mb

Vln. 1 - - - - - **Z** *8va*
pp **ff** **pp** **fff**
 Vc. - - - - - **ff** **pp** **fff**

(15)

F1. 3 3 5

Fl. 2 3 3 5

Ob. 3 3 5

Cl. 3 3 5

Bsn. 3 3 5

Hn. 3 3 5

C Tpt. 3 3 5

Tbn. 3 3 5

Unp. Perc.

Perc.

Crot.

S. 3 3 5

mi-nus De-us Sa-ba-oth. Ple-ni sunt coe-li et ter-ra glo-ri-a tu-a. O-san-na in ex-cel-sis. Ben-e-dic-tus qui ven-it in no-mi-ne Do-mi-ni. O-

A.

T. 8

Bar.

Elec.

(15)

Pno. 3 3 5

(15) 3

(8)

Vln. 1 3 3 5

Vc. 3 3 5

535

(15)

AA

99

Fl.

(8)

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

535

Unp.
Perc.

Perc.

Crot.

S.

sa-na in ex-cel-sis. Ho-san-na in the high - est._

A.

T.

(Dennis) ***ff***

Lamb of God, you take a-way the sins of the world,

Bar.

Executioner raises her sword right as Laertia is screaming hosanna in the highest.

Lights go out.

535

Elec.

Pno.

(15)

(15)

8vb
n

p

(8)

AA

Vln. 1

Vc.

n

100

542

F1.
Fl. 2
Ob.
Cl.
Bsn.

This section shows staves for Flute 1, Flute 2, Oboe, Clarinet, Bassoon, Horn, C Trumpet, and Trombone. All parts are silent throughout the measures shown.

Hn.
C Tpt.
Tbn.

This section shows staves for Horn, C Trumpet, and Trombone. All parts are silent throughout the measures shown.

542
Unp.
Perc.
Perc.
Crot.

This section shows staves for Unpitched Percussion, Percussion, and Crotal. All parts are silent throughout the measures shown.

S.
A.
T.
Bar.

This section shows staves for Soprano, Alto, Tenor, and Bass. The Tenor (T.) part contains lyrics: "have mer-cy on us. Lamb of God, you take a-way the sins of the world, Grant us peace." Measure 8 starts with eighth-note patterns. Measures 9-10 show three-note groups with grace notes. Measures 11-12 show eighth-note patterns again. Measures 13-14 show three-note groups with grace notes.

542
Elec.
Pno.

This section shows staves for Electronic and Piano. The piano part features sustained notes with dynamic markings $\#$, σ , $\#$, σ , $\#$, σ , $\#$, σ . A dynamic *f* is indicated at the end of the piano's sustained notes.

Vln. 1
Vc.

This section shows staves for Violin 1 and Cello. The Cello part has sustained notes with dynamic markings $\#$, σ , $\#$, σ , $\#$, σ . Dynamics *p* and *pp* are indicated at the end of the Cello's sustained notes.

546

101

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Unp. Perc.
Perc.
Crot.
S.
A.
T.
Bar.
Elec.
Pno.
Vln. 1
Vc.

546

101

p

(8)

pp

f

pp

CURRICULUM VITAE

CHRISTOPHER KINCAID

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EDUCATION

University of Louisville, Louisville, KY

Master of Music - Concentration in Music Composition

2015

Moritz von Bomhard Fellow

University of Louisville, Louisville, KY

Bachelor of Music in Music Composition

2013

PRINCIPAL TEACHERS

Marc Satterwhite

2013 - 2015

Professor & Division Head, University of Louisville, Louisville, KY

Krzysztof Wolek

2011 - 2015

Assistant Professor, University of Louisville, Louisville, KY

Steve Rouse

2008 - 2013

Professor, University of Louisville, Louisville, KY

LESSONS & MASTERCLASSES

Bent Sorensen, Djuro Zivkovic, Brett Dean, Michel van der Aa, Essa-Pekka Salonen, Sydney Hodkinson, Louis Andriessen, Simon Bainbridge, Chen Yi, York Hoeller

AWARDS

Graduate Dean's Citation

2015

Moritz von Bomhard Fellowship

2013 - 2015

Warren Babb Award, University of Louisville School of Music

2010 - 2013

COMPOSITIONS

Cephalophore (Chamber opera)

2015

Overshot (String quartett)

2015

Two Preludes for Organ (Organ)

2014

California Zephyr (Cello)

2014

Contents (Mezzo soprano and electric guitar)

2014

Sequential Motion (Bassoon, live electronics, and electric guitar)

2014

Atlas Telamon (Concert Band)

2013

La! (Guitar quartet)

2013

Full Sunlight (Bass flute, viola, cello, and live electronics)

2013

White Night (Soprano and vibraphone)

2013

Panic (Solo violin and foot percussion)

2013

Snow Crash (Steel pans, vibraphone, and live electronics)

2012

This Cannot be Stolen (Soprano and chamber ensemble)

2012

Lunar Year: Twelve Asterisms of the Moon (Baritone and piano)

2012

Exponential Wedge (Percussion duo)

2012

The Importance of a Glass (Solo guitar)

2011

No Time for Silence (Orchestra)

2011

The Space (Tape)

2011

Seven Shorts for Oboe and Clarinet (Oboe and clarinet)

2011

Not Enough Partners (Solo bass)

2011

Sipag Na Buhay (Wind quintet)

2010

A Rock and a Hard Place (Solo harp)

2010

Insert Sax Pun Here (Saxophone quartet)

2009

Seven in Three (Two guitars and alto flute)

2008

PERFORMANCES

Talea Ensemble, Thompson Street Opera Company, Mothership Ensemble,
Jakob Kullberg, Joey Molinaro, and Jari Piper